



KING COUNTY

1200 King County Courthouse
516 Third Avenue
Seattle, WA 98104

Signature Report

March 5, 2002

Motion 11389

Proposed No. 2002-0082.1

Sponsors Edmonds and Phillips

1 A MOTION approving the King County Public Art Program
2 2002 Annual Plan.

3
4

5 WHEREAS, the King County public art commission is required by Ordinance
6 12089 to present for approval by the King County council an annual program plan which
7 identifies and describes art projects to be initiated during the next budget year, and

8 WHEREAS, the King County public art commission has prepared a document
9 entitled 2002 Public Art Program Annual Plan describing public art projects and program
10 activities in response to Ordinance 12089, and

11 WHEREAS, the King County council finds that the 2002 Public Art Program
12 Annual Plan is in conformity with the council's intent for use of designated Public Art
13 Program funds;

Motion 11389

14 NOW THEREFORE, BE IT MOVED by the Council of King County:

15 The attached 2002 Public Art Program Annual Plan is hereby adopted.

16


Motion 11389 was introduced on 2/19/2002 and passed by the Metropolitan King County Council on 3/4/2002, by the following vote:

Yes: 12 - Ms. Sullivan, Ms. Edmonds, Mr. von Reichbauer, Ms. Lambert, Mr. Phillips, Mr. Pelz, Mr. McKenna, Mr. Constantine, Mr. Pullen, Mr. Gossett, Mr. Irons and Ms. Patterson

No: 0

Excused: 1 - Ms. Hague

KING COUNTY COUNCIL
KING COUNTY, WASHINGTON


Cynthia Sullivan, Chair

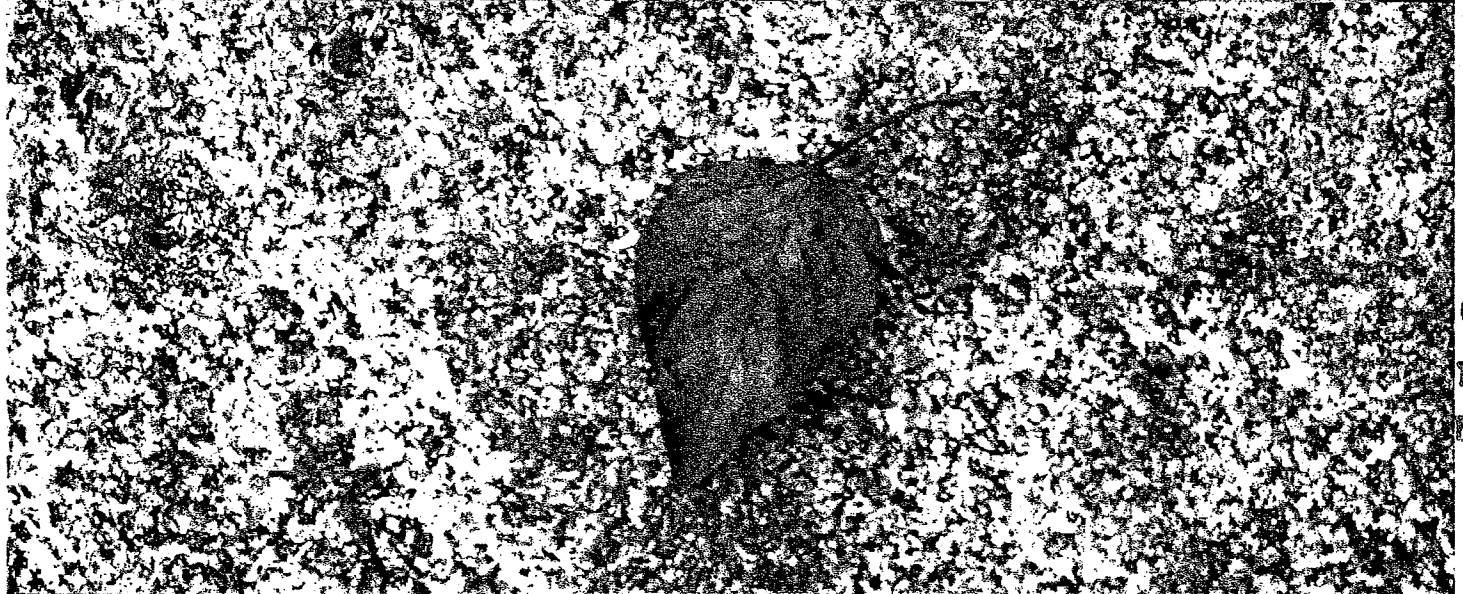
ATTEST:



Anne Noris, Clerk of the Council

Attachments A. King County Public Art Program 2002 Annual Plan

2002
PUBLIC ART PROGRAM ANNUAL PLAN



King County Public Art Commission • Written: December 2001

King County Public Art Program • Smith Tower, 506 Second Avenue, Suite 200, Seattle, Washington 98104-2307

FAX 206.296.8629, PHONE 206.296.8676, V/TTY 206.296.7580

www.metrokc.gov/exec/culture/publicart

688TT
11389

113897

Annual Plan 2002

KING COUNTY PUBLIC ART PROGRAM

COVER ART: Chuck Greening created an environmental artwork at the Moss Lake Natural Area to commemorate the achievements of the Citizen Oversight Committee of the 1989 Open Space Bond. Greening deliberately chose to treat the whole area near the water as a sculpture. He created four rock seating areas to view the beautiful "open space" at Moss Lake by shaping an earth berm, and carefully placing rocks, logs, snags and plants that include nearly every variety found in the nearby forest.

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www.metrokc.gov/exec/culture/publicart

© Chuck Greening, all rights reserved,
Moss Lake Commemorative Art, 2001.
Photos: Cover and this page YaM Studio

Ron Sims, King County Executive

METROPOLITAN KING COUNTY COUNCIL

Carolyn Edmonds, District 1

Cynthia Sullivan, District 2

Kathy Lambert, District 3

Larry Phillips, District 4

Dwight Pelz, District 5

Rob McKenna, District 6

Pete von Reichbauer, District 7

Dow Constantine, District 8

Kent Pullen, District 9

Larry Gossett, District 10

Jane Hague, District 11

David Irons, District 12

Julia Patterson, District 13

KING COUNTY PUBLIC ART COMMISSION

Gordy Davidson

Leslie Gamel

Jon Gierlich

Tina Hoggatt

Carolyn Law

Jim McDonald

Richard Murakami

Peter Reiquam

Cheryl dos Remedios

KING COUNTY OFFICE OF CULTURAL RESOURCES

Jim Kelly, Manager

PUBLIC ART PROGRAM STAFF

Cath Brunner, Executive Director

Cynthia Gould Brown, Senior Project Coordinator

Barbara Luecke, Senior Project Coordinator

Diane Testa, Administration Coordinator

Ann Friedman, Collection Coordinator

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Executive Summary

King County Public Art Program

ANNUAL PLAN 2002

Public art makes a difference.

More than just decoration, public artwork creates a sense of place, establishes unique identities for cities and communities facing unprecedented growth and change, fosters excellence in design of the built environment and delivers opportunities for citizens to have a voice in public space development.

As the Public Art Commission looks to the next decade, it is preparing for a period of great productivity. The projects in this plan, many in the earliest stages of planning, will impact the County's built environment for generations. The Commission is committed to ensuring that artists are involved at the earliest stages possible, that the project team seeks the most creative and meaningful solutions, and that County dollars are leveraged for maximum benefit and value.

Each of the County "partner agencies" – Departments of Natural Resources, Park System, Construction and Facility Management, and Transportation – face critical challenges. Public art will provide creative solutions. As park-and-ride lots are developed throughout the County, artists are adding layers of meaning, design and individual identity to these important gathering places.

As Brightwater is built to the north and upgrades occur at pump stations, CSOs and transfer stations, public artwork will ensure that this needed infrastructure becomes a rich and ingenious network

of community assets and attractions. Public artwork on the County's trail system will tell stories, document histories and foster positive transitions between public and private zones. Artists at Harborview will connect the hospital's campus to the neighborhood through streetscape designs that promote a greater feeling of public safety and enable visitors and their families to find facilities, parking and green-space quiet places more easily and with less stress.

To support 19 continuing projects, the 2002 Public Art Program Annual Plan proposes project appropriations totaling \$1,952,397.

The past decade was one of unprecedented productivity for the County's public art program. Projects at Harborview, the Regional Justice Center, Skyway Community Center, Waterworks Gardens, North SeaTac Park, North Creek Pump Station, Weller Street Bridge Between Cultures, Beaver Lake Park, Novelty Bridge, King Street Center and the Vashon Transfer/Recycling Station proved the value of public art in public projects. Many of these projects won design awards and professional praise; but, more importantly, they are the kind of public works and public spaces that people need and want.

Public Art Fund Revenue

	2001 Adopted	2001 Actual	2002 Proposed
Department of Transportation			
Transit Division	\$25,000	\$225,046♦	\$416,897
Roads Division	\$49,000	\$48,000♦	\$65,223
Department of Natural Resources			
Wastewater Treatment Division	\$63,978	\$63,978	\$420,334
Solid Waste Division	\$42,500	\$42,500	\$54,500
Water and Land Resources Division	\$22,760	\$22,760	\$31,467
Park System	\$113,282	\$0♦	\$35,711
DCFM			
HMC	\$27,910	\$54,880♦	\$19,000
Airport	\$168,815	\$121,267♦	\$117,944
CASP	\$60,993	\$60,993	\$259,121
General Government	\$17,997	\$17,997	\$112,128
NERF	\$50,000	\$0♦	\$0
Sub-Total	\$642,235	\$657,421	\$1,532,325
Other Earned Income			
Consulting Services	\$50,000	\$101,740	\$70,000
Interest & Other Income	\$82,416	\$108,577	\$150,000
Grand Total	\$774,651	\$867,738	\$1,752,325

- ♦ Adjusted total, Ordinance 14018, Section 124
- ♦ Adjusted total, correction for overpayment in 2000
- ♦ Revenue not received, interfund transfer initiated on 05/21/01
- ♦ Adjusted total, correction for underpayment in 2001
- ♦ Adjusted total, correction for calculation error in 2001
- ♦ Project has been put on hold

Public Art Fund Proposed Appropriations

Project Number	Project Name	2002 Appropriation	% of Revenue
1. Administration			
662200	Staffing Services & Program Support	185,431	
	Mandatory CX Overhead Charge	13,051	
662128	Project Management & Support	70,000	
	<u>Sub-Total</u>	<u>\$268,482</u>	13.75%
2. Programmatic Commitments			
662122	Maintenance	50,000	
662142	Artist Registries	40,000	
662160	Outreach and Education	55,000	
	<u>Sub-Total</u>	<u>\$145,000</u>	7.43%
3. Non Site-Specific Projects			
662161	Poetry & Art on Buses	55,000	
662168	Portable Collection Purchases	60,000	
	<u>Sub-Total</u>	<u>\$115,000</u>	5.89%
4. New & Continuing Projects			
DOT Transit Division			
662162	Transit Hubs & Transfer Points	57,000	
662179	Expanded Park & Rides	451,022 [♦]	
662183	Art for Transit Projects	25,000	
DOT Roads Division			
662181	York Bridge	52,094	
DNR Wastewater Treatment Division (WTD)			
662164	Denny Way CSO Project	4,200	
662187	Art for WTD Projects	331,521	
DNR Solid Waste Division (SWD)			
662182	Art for SWD Projects	43,529	
DNR Water & Land Resources Division (WLRD)			
662170	Art for WLRD Projects	25,133	
KC Park System			
662176	Art for Parks Projects	28,522	
Department of Construction and Facility Management			
662102	Art for Harborview	15,175	
662157	Airport Art	94,202	
662165	Courthouse Art	206,960	
662174	Art for DCFM Projects	89,557	
	<u>Art Projects Sub-Total</u>	<u>\$1,423,915</u>	72.93%
2002 Proposed Appropriations TOTAL		\$1,952,397	100.00%

[♦] Includes \$200,046 approved as per Ordinance 14018 but not programmed as part of the 2001 Annual Plan.

Administration projects support professional staff of the Public Art Program, the charges for the County's internal services and office-related expenses.

APPROPRIATION PROPOSED FOR 2002

▪ Staffing Services & Program Support	198,482
▪ Project Management	70,000

SUBTOTAL:	\$268,482
------------------	------------------

Project Name:	STAFFING SERVICES & PROGRAM SUPPORT
Project Number:	662200
Life To Date Budget:	\$381,005 approved 1999 - 2001.
<u>NEW Appropriation in 2002:</u>	<u>\$198,482</u>

This project is used to pay the salaries of two full-time Senior Public Art Coordinators. The public art coordinators' duties include staffing the King County Public Art Commission; developing and monitoring project budgets and expenditures; supervising contractors, consultants and extra help personnel; negotiating and administering artists' contracts; establishing outreach and educational components for projects; and serving in the direct capacity of project manager for projects in progress. Beginning in 2002, this project will also be used to support two part-time positions: art rotation staff and database support. Budget reductions in the County's current expense fund (CX) have resulted in a shift of staffing costs from CX to Public Art Fund revenues. In 2001, rotation services and the benefit packages for coordinators were paid with CX dollars. The Staffing Services & Program Support project also pays \$13,051 in CX Overhead Charges and Financial Management Services.

Project Name: PROJECT MANAGEMENT & SUPPORT
Project Number: 662128
Life To Date Budget: \$434,568 approved 1990 - 2001
NEW Appropriation in 2002: **\$70,000**

The revenue supporting the 2002 appropriation is generated completely from outside consulting service contracts that the Public Art Program has developed with the Port of Seattle and The City of Seattle. As part of these consulting services, the King County Public Art Program is managing the public art components for the new Marion Oliver McCaw Hall on the Seattle Center campus and the South and Central Terminal Expansion Projects at Seattle Tacoma International Airport.

The appropriation supports extra help used to provide staff support and assistance for the outside management services. This project is also used to pay for the services of an Education Coordinator for the Public Art Program. The Education Coordinator is currently working on curriculum development for the Beaver Lake Housepost project in Issaquah, in partnership with the Snoqualmie Tribe and the Issaquah School District and the Public Art Program's Arts & Education Initiative project. Since the CX support for the Public Art Program has been reduced in 2002, this project will support more of the office-related supplies and expenses previously paid through CX. The project funds are also used to update the program's contact and collection databases.

Programmatic Commitments constitute regional services that are necessary to support the on-going operation of the Public Art Program. These projects continue year to year.

APPROPRIATIONS PROPOSED FOR 2002

▪ Artwork Maintenance	50,000
▪ Artist Registries	40,000
▪ Outreach and Education	55,000

SUBTOTAL:

\$145,000

Project Name: MAINTENANCE
Project Number: 662122
Life To Date Budget: \$358,551 approved 1990 - 2001♦
New Appropriation in 2002: **\$50,000**

King County has been commissioning artwork since 1973. Over the years, the County's collection has grown in size and complexity. A good maintenance plan is essential to any public art program, and King County is poised to take a leadership role in this as it has in commissioning and championing public art in general. Deteriorating artwork reflects poorly on the artist, the Public Art Program and the host community or facility. The comprehensive maintenance program includes a biennial field-survey and condition report for the objects in the collection; minor repairs and/or complete restoration of artwork; and relocation of artwork if necessary due to remodeling, changes in site/facility usage, or changes in ownership of the site/facility.

The projected appropriation for 2002 is a significant increase in funding levels due to an accumulation of maintenance projects delayed from previous years. Attention should be focused on these projects now because: artworks could deteriorate further; projects can be overseen by the Collection Coordinator; and the maintenance process can take advantage of an improved database for better information and organization.

For 2002, significant maintenance is suggested on:

- *Gun Relief*, re-installation
- *The Source*, correct erosion and drainage problems
- *Elemental Cycle* at Enumclaw Transfer Station, re-painting
- Perimeter fencing and bench for Westhill Community Center
- Marvin Oliver untitled painted cedar artwork at Fort Dent Park, Tukwila
- General maintenance needs such as framing and small repairs

Any remaining funds will be allocated for highest priority items identified by the maintenance survey conducted in 1999. Beginning in 2002, the County's current expense (CX) fund also provides funding for stewardship of the collection. The CX line item provides support for: the annual upkeep of the internationally renowned Robert Morris earthwork; collection records database development and management; and the survey process.

♦ LTD budget includes \$4,072 reallocated to the Maintenance Project from Enumclaw Transfer Station Project 662132 (narrative found on page 57 of this plan).



Stimulating Employment Opportunities:



KING COUNTY ARTIST REGISTRIES

Since 1997, the King County Artist Registries - Artist-Made Building Parts™ Project and the DesignTeam Artist Registry - have generated over \$2.5 million in artist work. This award winning resource streamlines the process so that architects, developers, landscape architects and other agencies can find local artists, benefiting our regional talent, enhancing our spaces and stimulating economic opportunities for artists and other area businesses.

Project Name:	ARTIST REGISTRIES
Project Number:	662142
Life To Date Budget:	\$133,419 approved 1992 - 2001
<u>New Appropriation in 2002:</u>	<u>\$40,000</u>

A Call-for-Artists was issued for both the Artist-Made Building Parts™ (AMBP) Project and the Design Team Artists Registry in November 2000. Artists were selected for both rosters in February of 2001 and the registries were featured at the Seattle Design Trends Trade Show in September. This new appropriation will provide support for the development of the catalogue and on-line database rosters that feature both AMBP™ and Design Team artists. In the past, only AMBP™ artists have been featured in the print and electronic versions of the catalogue.

Artist-Made Building Parts™ (AMBP) Project

In 1992, the Arts Commission created the Artist-Made Building Parts™ Project in order to revive and promote the integration of art and architecture and to expand creative employment opportunities for regional artists. The AMBP™ Project resource materials feature the work of Northwest artists who create functional and decorative building components. The resource is used by the County for direct purchases and also by private sector architects, designers and other artists to purchase artist-made products or services. The AMBP™ registry is updated every three years through an open Call-to-Artists. The on-line version, at www.metrokc.gov/exec/culture/publicart, is similar in look to the print version but includes a relational database that makes it easier to find artists, products and media. For design and construction professionals outside of King County, the on-line catalogue is an immediate way to access and use registry materials, and to see examples of the artists' work.

Design Team Registry

In 1997, the Public Art Commission created a second registry resource called the Design Team Registry. This roster includes artists who are experienced in working at the broadest and earliest conceptual levels of a project. Design Team collaboration means that artists work with other members of the design team – traditionally architects, engineers, landscape architects and clients – to incorporate their ideas and perspectives into the total project planning and design. The registry is available to architects, engineers, landscape architects, developers and other public agencies. The King County Public Art Program also utilizes the registry for appropriate projects. The Design Team Registry is open to all professional artists living in the United States and it will be updated every three years. An on-line version of the registry will also be available in 2002.

Project Name: OUTREACH & EDUCATION
Project Number: 662160
Life To Date Budget: \$82,000 approved 1997 - 2000
New Appropriation in 2002: **\$55,000**

Cultural tourism is a new and growing industry in the United States. With its outstanding collection of cultural resources and experiences, King County is uniquely positioned in the Puget Sound region to participate in and benefit from this new industry. The Public Art Commission and client departments recognize the need for educational materials designed to ensure that public art projects are understood by and accessible to citizens. In order to provide this necessary information in an exciting, user-friendly format, the Public Art Program produces a variety of print and electronic interpretive publications.

Art in Everyday Life Public Art Interpretive Series brochures are now distributed through the King County Libraries and at various King County facilities such as the Vashon Island transfer/Recycling Center, Renton Treatment Plant, King Street Center, King County Administration Building, Issaquah District Court and the Washington State Trade and Convention Center. Public Art Program collection maps are distributed through the major attractions network at hotels, restaurants and other outlets in both greater Seattle and out-lying King County.

The 2002 appropriation will pay for new *Interpretive Series* brochures for completed projects at North Seatac Park and the Ballard Locks as well as reprints for popular brochures. The appropriation will also support reprinting costs for the public art map. The *Waterways* map, symbolizing the pathways traveled by the First People of the Puget Sound, will also be reprinted in preparation for the County's sesquicentennial celebrations. Additionally, this appropriation will provide design and printing support for the Salish Treasure Box teaching guide that is being developed for the Issaquah School District.

Non Site-Specific Project Appropriations are on-going projects that benefit the entire county and do not fit into jurisdictional or departmental boundaries.

APPROPRIATIONS PROPOSED FOR 2002

▪ Poetry & Art on Buses	55,000
▪ Portable Collection Purchases	60,000

SUBTOTAL:	\$115,000
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Project Name:	POETRY & ART ON BUSES
Project Number:	662161
Life To Date Budget:	\$265,000 approved in 1996 - 2001♦
<u>NEW Appropriation in 2002:</u>	<u>\$55,000</u>

A community-based project that started in 1992, Poetry & Art on Buses has become one of the most popular public art projects in King County. Each year, a collection of 60 poems is printed and displayed on bus placards installed on every King County Metro Transit bus, with 60 buses displaying only the poetry placards. A companion book featuring the collection of poems is provided free to the public. The completion of each new collection culminates with a poetry reading and the debut of the poetry bus. The 2001 collection theme, *One to One: Points of Contact*, was selected because it speaks to the nature of public transportation and human interaction. The personal interactions that we make on a daily basis define the condition of our society and put meaning into everyday life. Poets were asked to explore that "point of contact" where meaning becomes infused in our experiences.

In 2002, this project will begin a schedule transition that will facilitate better coordination with Poetry Month activities and publicity. Under this new schedule, the next solicitation for poetry will be held in the Fall of 2002. Placards will be installed on the buses in March 2003 through March 2004.

The 2002 appropriation will pay for the call-for-poets, panel expenses, design and printing costs of the placards and the cost of posting the placards on the buses. In 2003, an additional appropriation will be necessary to pay for the publication and poetry reading event and start-up costs for the new series in the Fall of 2003.

♦ Although the project has continued since 1992, the LTD budget has been adjusted to reflect current ARMS reporting since 1996.



Driving home from the P.O., a route
I know well; already in the right lane
for the turn on 75th when I spot an
orange sign: CAUTION: OVERHEAD POWER
Electrified, expecting a vision—Father
Zeus or Santa Claus—I say: Okay, I
subscribe to that. Just show me.

And he comes down at the next corner:
larger-than-life suspenders. Full beard.
White cloud of hair. He disappears in my
rearview mirror, but I believe the sign.
He's real. He's there.

Madeline Defries, a retired professor of English and Creative Writing, has contributed essays and short stories to various literary journals. She lives and writes in Seattle. Her *BLUE DISC: New and Selected Poems* is scheduled for Fall publication by Copper Canyon Press.

APPARITION ON 15th NW




King County Poetry & Art On Buses 2001 19


Quality of Life:

POETRY & ART ON BUSES

The County's commitment to weaving the work of artists and cultural organizations into the everyday life of its citizens is exemplified by the Poetry and Art on Buses project. Even during a daily commute, there is an opportunity to explore and enjoy contemporary poetry by some of the most well known literary artists in the region as well as budding, school-age poets. The annual theme reinforces the basic human connections we share.



Paul at Discovery Park
the tide's curling in
like cowlicks
above the broad, wrinkled brow
of the sea; your eyes said
it was *that* kind of day
all Sawtooth and Salal
flushed with emerald after rain



Michael Browne is a poet, playwright and proseist. His previous publications include *Wings*, *Century*, *Discovery*, *West*, *Whisper* and *Mark*. *Boys*. He is grateful for what he's living and the dead have taught him. Enjoy the ride!

King County Poetry & Art On Buses 2001 6

One to One Points of Contact



Poetry & Art On Buses 2001



Project Name: PORTABLE COLLECTION PURCHASES
Project Number: 662168
Life To Date Budget: \$12,000 approved in 1998
NEW Appropriation in 2002: \$60,000

The Public Art Collection includes an amazing variety of artworks. The collection has grown in recent years, with significant integrated and site-specific art commissioned for newly constructed facilities. Other County facilities count on the Portable Works Collection to humanize and enliven working environments and to augment the quality and character of interactions between County government and the public. Portable artworks help in representing the County to the public as they enter and use County facilities: the artworks exemplify the government's pride in serving the public, and they point to the creative dynamism and problem-solving abilities of County citizens and employees.

There is strong demand for rotating artworks, with many County employees requesting that art be located in public spaces. The 2002 proposed appropriation of \$60,000 responds to this demand.

The Portable Works Collection gives citizens throughout King County the opportunity to experience contemporary art as part of their everyday lives. Additionally, the acquisition of individual works of art – such as paintings, prints, photographs, fiber artworks, and small-scale ceramic or glass sculpture – presents an opportunity for studio artists in our region to participate in the Public Art Program.

2002 Project Appropriations The following new and continuing projects will require additional appropriations in 2002.

Department of Transportation (DOT)

Transit Division

662162	Transfer Hubs & Transfer Points	57,000
662179	Expanded Park & Rides	451,022
662183	Art for Transit Projects	25,000
	Proportion of Program Expenses	83,921
	Division Total	\$616,943

Roads Division

662181	York Bridge	52,094
	Proportion of Program Expenses	13,129
	Division Total	\$65,223

Department of Natural Resources (DNR)

Wastewater Treatment Division (WTD)

662164	Denny Way CSO	4,200
662187	Art for WTD Projects	331,521
	Proportion of Program Expenses	84,613
	Division Total	\$420,334

Solid Waste Division (SWD)

662182	Art for SWD Projects	43,529
	Proportion of Program Expenses	10,971
	Division Total	\$54,500

Water and Land Resources Division (WLRD)

662170	Art for WLRD Projects	25,133
	Proportion of Program Expenses	6,334
	Division Total	\$31,467

King County Park System

662176	Art for Parks Projects	28,522
	Proportion of Program Expenses	7,189
	Department Total	\$35,711

Dept. of Construction and Facility Management (DCFM)

662102	Art for Harborview	15,175
662157	Airport Art	94,202
662165	Courthouse Art	206,960
662174	Art for DCFM Projects	89,557
	Proportion of Program Expenses	102,299
	Department Total	\$508,193

Department of Transportation Transit Division Proposed 2002
Expenditures

▪ Transit Hubs & Transfer Points	57,000
▪ Park & Ride Expansion	451,022
▪ Art for Transit Projects	25,000
▪ Proportion of Program Expenses	83,921

SUBTOTAL: \$616,943♦

2002 Overview

King County Metro Transit's second 6-Year Plan will be approved for implementation by the County Council in the first quarter of 2002. The Plan, mandated by the Growth Management Act, defines the Transit Division's goals and outlines methods for achieving them over the next six years. The new plan's primary goals are to increase mobility and to provide congestion relief to help manage growth in the region. Transit is also committed to increasing market share through park-and-ride lot capacity and peak service expansion.

To increase ridership, the 2002 Transit Plan emphasizes corridors for more bus zone improvements -- such as more shelters, curb upgrades and traffic bulbs -- and where connections with Sound Transit are streamlined. Consequently, in the years ahead, the pooled public art revenue will be generated from many small projects throughout the system instead of a few large ones.

Looking back on the last 6-Year Transit Plan, the Public Art Program involved an artist in nearly every identified capital project. For the major construction projects identified in the new Plan, the Public Art Program has either already commissioned artists to join the projects or is currently considering how to involve artists in those projects and appropriate levels of funding to meaningfully address the scale of the sites. The park-and-ride lot and transit hubs of this region are both community gathering places and large-scale developments that often lack unique character or community identity. Public artists are creating a sense of place and ownership and integrating these projects into communities. As Transit's focus shifts to system-wide improvements, the Commission will consider how to balance the County's resources for art between large-scale lots, hubs and TODs with system-wide artist interventions that have important cumulative impacts.

♦ In 2001, an additional \$200,046 was appropriated to the Public Art Fund via Ordinance 14018 but not programmed as part of the 2001 Annual Plan. The 2002 Annual Plan proposes programming recommendations and appropriations for those funds as well as the 2002 new revenue.

Project Number: TRANSIT HUBS & TRANSFER POINTS ART PROJECTS
Project Number: 662162
Life To Date Budget: \$219,517 approved in 1997-2001
NEW Appropriation in 2002: **\$57,000**

Within the Metro Transit system, Hubs and Transfer Points are high-patronage passenger facilities. Because of their high visibility, these facilities offer excellent opportunities for incorporating art. This project has been created as a master project to provide for flexibility and responsiveness and "pooling" of art dollars for larger projects. This year the Marion Street Pedestrian Bridge was formally canceled, and the art implementation money appropriated to the Overlake TOD artwork.

To date, \$236,500 has been committed to Transfer Point Projects: \$15,000 for Marion Street Pedestrian Bridge design prior to cancellation; \$25,000 to the Aurora Village Transit Center for a design team artist to create integrated artwork; \$25,000 for the Renton Transit Center; \$5,000 for a design team artist to create conceptual designs for Burien Transit Center; \$10,000 to the Ballard Transit Hub for an artist-made building parts artist; and \$156,500 for site specific artwork at the Overlake Transit Center.

Transit staff has proposed several potential projects for possible artist involvement, including: the Columbia City Transit Hub, the Bellevue Transit Hub in conjunction with Sound Transit, the Martin Luther King Corridor, the Factoria Hub and Street Improvement Project in Bellevue and the Convention Place reconfiguration. In addition, the Burien Transit Center may require additional funds. The Public Art Commission will consider these possibilities and may approve proceeding on art projects over the course of the year. It is also possible that the Commission will prefer to pool funds over the course of several years in order to support a project of significant impact.

Council District:	Various
Project Partners:	Transit Division, Department of Transportation
Location:	Transit Hubs throughout the County
Project Schedule:	To be completed 1997 - 2005



*Regional
Transportation
Solutions:*

RENTON TRANSIT HUB

The Renton Transit Center is a joint project between King County and the City of Renton. The newly improved transit hub and park-and-ride facility is adjacent to a private Transit-Oriented-Development that provides 90 apartments near parks, schools, restaurants and a theater. The design quality of the Transit Center's plaza, street improvements, and craftsman inspired passenger shelters is another step forward in the City's effort to renovate its urban core. Artist Ellen Sollod joined the design team early in the project. Her artwork references Renton's past and present as a community of diverse industries including one of the largest brick works in the country; the evolution of Paccar from a mining rail car maker to school buses and the large trucks of today; Boeing's growth from a small airplane manufacturer to an international aerospace leader, and Microsoft Corporation's leadership in the world economy.

Project Name: PARK & RIDE EXPANSION PROGRAM
Project Number: 662179
Life To Date Budget: \$251,886 approved in 1999 - 2001
NEW Appropriation in 2002: **\$451,022**

Park-and-Ride Expansion is a key component of the Transit Division's new 6-Year Plan. To increase peak market share, Transit is building new facilities and expanding capacity at existing Park-and-Ride Programs.

Artists have been commissioned in the following projects that are part of the upcoming 6-Year Plan: *Eastgate Park & Ride*, artist Claudia Fitch, \$130,000 art budget; *Federal Way (Pacific Highway) Park & Ride*, artists Stuart Keeler & Michael Machnic, \$50,000 art budget; and *Atlantic/Central Base Expansion* art planner, \$12,000 art budget. Artist involvement in the Issaquah Highlands Park-and-Ride and the Northgate Transit Center Park-and-Ride is still under consideration. Due to the significance and scale of these projects, the art budgets may be increased.

A project at the *Green Lake Park-and-Ride*, which was initiated by a \$45,000 Council budget proviso, is hiring an art planner as the first step in turning the ten-acre site into an Art Corridor. The Roosevelt and Green Lake neighborhood associations are involved in the development and oversight of the project. The Commission has allocated an additional \$23,000 for the project, bringing the total to date to \$68,000. A portion of the 2002 appropriation will supplement that project, although additional funds may also be needed.

Council District:	Various
Project Partners:	Transit Division, Department of Transportation
Location:	Park & Rides throughout the County
Project Schedule:	To be completed 2000 - 2006

Project Name: ART FOR TRANSIT PROJECTS
Project Number: 662183
Life To Date Budget: \$76,234 approved in 2000
NEW Appropriation in 2002: **\$25,000**
Additional Budget for 2002: **\$15,000***

King County Metro Transit serves the Seattle urban core, suburban cities and unincorporated King County, with links to Sound Transit, Pierce County and Snohomish County. There is an increasing desire from the Transportation director, the Transit general manager and the Public Art Commission to work in ways that have system-wide impact, that create higher design standards, that elevate the experience of the transit rider, and that encourage greater transit use. These goals are at the core of Transit's new 6-Year Plan.

Projects proposed by Transit staff include: an artist on the Downtown Shelter design team, which may become the new shelter model; standard shelter alternatives in the form of zone-marker awnings, benches, a new design and other amenities; interior and exterior design on new trolleys; an artist-designed identification system for shelters; involvement in RAN – Regional Arterial Network, the 20-year plan to change the roads people use and the way they use all transportation; involvement with the bus arrival information pilot program; additional site enhancements for the Route 36 Trolley artwork on Beacon Hill; and signature work at bus zones. An artist-in-residency program has also been proposed to define the scope of these new opportunities.

This project has been created as a master project to provide for flexibility and responsiveness and "pooling" of art dollars for larger projects. Individual projects to create artwork or involve an artist in the design of Transit projects will be funded through this master project. The Public Art Commission will consider possibilities and approve proceeding on art projects over the course of the year. It is also possible that the Commission will elect not to approve any allocations from this master project this year, preferring to pool funds over the course of several years in order to support a project of significant impact.

Council District:	Various
Project Partners:	Transit Division, Department of Transportation
Location:	Transit system elements throughout the County
Project Schedule:	2002-2008

* Budget transfer from the Transit Division Project 432408 for enhancements at the Route 36 Trolley site.

Department of Transportation Roads Division Proposed 2002
Expenditures

▪ York Bridge	52,094
▪ Proportion of Program Expenses	13,129

SUBTOTAL:	\$65,223
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2002 Overview

As one of the largest capital builders in King County, the Roads Division has an impressive potential to participate in public art. However, due to ordinance exemptions it is one of the smallest public art contributors, with the bridge unit as the primary funding source.

Under the current funding scenario, the bridge replacement unit receives 65-80% of the project budget in Federal funds. King County and its project partners provide the remaining 35-20%. Only the County portion contributes to the percent for art, making it increasingly difficult to impact large-scale projects.

Public art has real value in infrastructure projects. Novelty Bridge won four awards in large part due to the contribution the artist made to the project. As older bridges are replaced, the County is in a position to create signature bridges – infrastructure for the 21st Century. To ensure this vision of the future, the Commission will undertake a study in 2002 to determine what the restrictions and requirements are regarding integrated artwork as part of federally-funded roads and bridge projects. There may be Federal funding available that the County is not currently receiving, or the County may be unnecessarily excluding art and design from its grant applications. For example, the Federal Transit Authority in its FTA Circular 9400.1A “reaffirms that costs for design and art are eligible costs for FTA-funded transit projects.” In New Mexico, artists are being given an increasingly large role (and the resources to match the vision) on highway construction projects through the state’s Highway Department Federal Transportation Enhancement (ISTEA, TEA-21) funding. Given King County’s leadership in integrating public art into public works projects, these resource issues must be resolved.

Project Name: YORK BRIDGE
Project Number: 662181
Life To Date Budget: \$54,290 approved in 1999
NEW Appropriation in 2002: **\$52,094**

Crossing the Sammamish River at NE 116th Street, York Bridge is co-owned by King County and the City of Redmond. King County will lead this design and construction project, with Redmond contributing 50% of the funding. The bridge is in a high-use/high-visibility area with wetlands, trails, and soccer fields nearby. Artist Cliff Garten was selected and contracted from the 2001 Design Team Registry to participate in the design of the bridge and the incorporation of art into the project. The artist's contract for design services is \$30,000.

Given the amount of resources that are required to impact a large-scale infrastructure project, the Commission has asked the artist to design to a \$200,000 art enhancement budget. This commitment will require additional appropriations in 2002 through 2005 for York Bridge, estimated as follows:

2002	\$52,094
2003	\$60,000
2004	\$50,000
2005	\$15,000

Council District:	3
Project Partners:	Roads Division, City of Redmond
Location:	NE 116 th Street at the Sammamish River
Project Schedule:	2001-2005

Department of Natural Resources Wastewater Treatment Division
(WTD) Proposed 2002 Expenditures

▪ Denny Way/Lake Union CSO Project	4,200
▪ Art for WTD Projects	331,521
▪ Proportion of Program Expenses	84,613

SUBTOTAL

\$420,334

2002 Overview

King County Wastewater Treatment Division (WTD) is one of the County's largest capital builders but many elements of its projects are excluded from the calculation for public art. Although the division's above-ground construction is included in the types of eligible projects, the network of underground pipes and conveyance systems is excluded from the funding base for public art. The construction and improvements of the above-ground facilities present many opportunities for public artwork. King County's regional wastewater conveyance system includes 41 pump stations and 19 regulator stations that help move wastewater from 34 local sewer agencies to the two regional treatment plants. In addition to this system, the Regional Wastewater Services Plan (RWSP) outlined several new conveyance facilities to meet the demands of rapid population growth. The County's 37 Combined Sewer Overflow (CSO) locations are also subject to upgrade to meet state standards, resulting in artwork at the improved facilities.

WTD has made a tremendous national contribution to the field of public art in public works through the construction of the award-winning *Waterworks Gardens* as part of the South Treatment Plant. The beauty and functionality of that site provide a real-life illustration of the creative solutions envisioned by public artists. As the division moves from siting analysis and selection phase to design and construction, a significant public artwork component will also be part of the new *Brightwater* treatment plant (located in south Snohomish County). Although the project is not generating a 1% for art set-aside during the site selection phase, WTD added an artist to the planning team through the consultant selection process. By involving an artist at the earliest possible stage, the division continues its commitment to incorporating the unique perceptions of artists in facility planning and design. Like *Waterworks Gardens*, public artwork at *Brightwater* and other WTD facilities will continue to challenge the old "out-of-sight-out-of-mind" model of public works, transforming necessary infrastructure into multi-use civic amenities. The construction of *Brightwater* will also mark the first partnership between the King County Public Art Program and the communities and arts agencies in Snohomish County.

Project Name: DENNY WAY/LAKE UNION CSO CONTROL PROJECT
Project Number: 662164
Life To Date Budget: 181,923 approved in 1997 - 99
NEW Appropriation in 2002: **\$4,200**

Artist Laura Haddad was commissioned in 1997 to work on the design team for the Denny Way/Lake Union Combined Sewer Overflow Control Project. This is a multi-phase project that will have substantial construction impacts over many years.

The artist designed a plaza at Myrtle Edwards Park, a site chosen as the focus of the artwork because it is where the water quality is most improved by the new infrastructure, and where the impact will be most evident to the public. The rip rap shoreline construction will include pipes that express the rising tides as sound and vibration experienced in the plaza. The circular plaza will be bisected by a stainless steel swale, etched with a phrase from a local Native American myth about a spirit who lives in springs. The artist's designs also include fencing and gates for the regulator building based on an abstraction of reeds, a natural bio-filtration system.

Because of the construction impacts on this beautiful and much-used public shoreline, Ms. Haddad also produced temporary artwork in the form of a construction fence. The additional \$4,200 appropriation will be used to extend the artist's temporary fencing treatment onto the construction fencing adjacent to the bike trail in Myrtle Edwards Park.

Council District:	4
Project Partners:	Wastewater Division
Location:	Mercer Street and Elliott Avenue, Seattle
Project Schedule:	1997-2004



*Integrating
Needed
Infrastructure:*

DENNY WAY/LAKE UNION CSO

In order to better protect the quality of the region's water, the 37 Combined Sewer Overflow (CSO) locations in the County's wastewater treatment system must be controlled to state standards. Eleven CSOs have been upgraded to date. The largest - Denny Way/Lake Union CSO - is located in Myrtle Edwards Park at the base of Queen Anne Hill and adjacent to the new sculpture park location on the Seattle waterfront. Artist Laura Haddad's contributions to the project include a plaza viewpoint with a sound sculpture activated by the rising tides, permanent fencing designs derived from water reeds - a natural filtration system, and colorful temporary "weavings" for the construction fence along the park's bike trail.

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Project Name: ART FOR WTD PROJECTS
Project Number: 662187
Life To Date Budget: \$58,310 approved in 2001
NEW Appropriation in 2002: **\$331,521**

This project has been created as a master project to provide for flexibility and responsiveness and "pooling" of art dollars for larger projects. Individual projects to create artwork or involve an artist in the design of Wastewater Treatment projects will be funded through this project. The Public Art Commission will consider possibilities and approve proceeding on art projects over the course of this year, or the Commission may pool funds in order to support a project of significant impact.

In 2001, the Commission identified the Pacific Pump Station as a site for community-based artwork with a \$50,000 budget. The artist will be selected through an open call in early 2002 and asked to work with the rural community to determine the scope of the artwork and allocation that may include the pump station property but might also be located at the elementary school, library, City Hall or Pacific Interurban trailhead.

The Commission also allocated \$45,000 from the Immediate Response project (narrative on page 53 of this plan) for the Environmental Laboratory on the Lake Washington Ship Canal. Artists Glenn Herlihy and Peter Geotzinger are creating a cast-concrete frieze for the exterior that will mark the entrance to the facility. Inside the building, artists Nanda D'Agostino and Valerie Otani are creating cast glass artwork based on the microorganisms analyzed in the lab.

The Commission will work with WTD staff early in 2002 to understand the impacts of the Regional Wastewater Services Plan and the division's capital program. Projects that will include artwork will be identified as part of this planning process. Currently, the following projects may be potential candidates for artwork: Vashon Treatment Plant, Henderson/MLK CSO, and the Auburn Facilities Improvements.

In an effort to expand the thinking of communities and project managers involved in the treatment plant and conveyance facilities associated with the new *Brightwater* project, DNR staff is interested in sponsoring a series of presentations by guest artists with a successful track record of working on wastewater treatment facilities and initiatives. The Commission is interested in pursuing this kind of educational opportunity with all the divisions that comprise the Department of Natural Resources. These presentations will be a vital resource and inspirational tool for local communities, King County project staff and the region's arts community, illustrating how contemporary artists have developed creative solutions for the real problems of waste management, surface water control, and protection and rehabilitation of natural resources.

Council District:	Various
Project Partners:	Wastewater Treatment Division
Location:	Various
Schedule:	Projects to be completed 2001-2005

Department of Natural Resources Solid Waste Division (SWD)
Proposed 2002 Expenditures

▪ Art for SWD Projects	43,529
▪ Proportion of Program Expenses	10,971

SUBTOTAL	\$54,500
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2002 Overview

The Solid Waste Division (SWD) is a strong partner of the Public Art Program. Its Transfer Stations at Enumclaw and Vashon Island include artwork that is integrated, grounded in the local community and (for many first-time visitors to the County's waste management facilities) surprisingly beautiful. In addition to the public art programming, SWD has undertaken other arts-related initiatives, including a Bin Design Symposium in 1992 and partnering with the King County Arts Commission and the region's arts organizations for the Waste Free Holiday Program in 2000 and 2001.

As a result of the Final 2000 Comprehensive Solid Waste Management Plan, the major construction program envisioned in 1992 has been scaled back to best use existing facilities and minimize capital outlay by concentrating investment in a few "anchor" stations. Operational efficiencies will be improved through relatively minor changes at the remaining stations.

In March 2001, Public Art Program staff was invited to the SWD Annual Project Planning Meeting to talk about the public art program and learn about upcoming capital projects. Solid Waste Division staff followed-up with several presentations to the Commission in late summer and fall of this year, explaining in detail the upcoming projects. The Commission and SWD prioritized the Algona Transfer Station and the new 1st NE Transfer Station for public artwork.

Project Name: ART FOR SWD PROJECTS
Project Number: 662182
Life To Date Budget: \$85,054 approved in 1999 - 2001
NEW Appropriation in 2002: **\$43,529**

This project has been created as a master project to provide for flexibility and responsiveness and "pooling" of the division's art dollars for larger projects. The Public Art Commission will consider possibilities and approve proceeding on art projects over the course of the year. It is also possible that the Commission will elect to pool funds over the course of several years in order to support a project of significant impact.

In 2001, the Commission examined several possible projects for the Solid Waste Division. Two projects have been selected for artist involvement: 1st Northeast Transfer Station and the Algona Transfer Station. The artist will be selected through an open call in early 2002 for the 1st Northeast Transfer Station, located in Shoreline. The artist will be paid for design services with the 2002 appropriation; the art budget for the 1st NE Station is estimated to be \$225,000. The Commission also approved \$75,000 art budget for the Algona Transfer Station. Artist Laura Brodax has been selected for that project from the County's Artist-Made Building Parts™ Project roster and will begin work in December 2001.

Solid Waste Division has been an enthusiastic supporter of the public art program. To build on this support, the Commission recommends sponsoring a lecture series. The Public Art Program would bring internationally recognized artists to King County to present workshops about their experiences with solid waste management agencies, surface water treatment projects, bio-filtration projects and water treatment projects. The goal of the lecture series would be to stimulate broader thinking about how artists can be involved in infrastructure projects and environmental solutions that address the entire region.

Council District:	Algona 7; Shoreline 1
Project Partners:	Solid Waste Division
Location:	Algona, Shoreline
Project Schedule:	To be completed 2001-2004

Department of Natural Resources Water and Land Resources Division
(WLRD) Proposed 2001 Expenditures

▪ Art for WLRD Projects	25,133
▪ Proportion of Program Expenses	6,334

SUBTOTAL

\$31,467

2002 Overview

The Water and Land Resources Division (WLRD) is a relatively new agency partner with the Public Art Program. The reorganization of Metro and King County in 1996, and the subsequent creation of the Public Art Commission and a revised ordinance, made surface water management (SWM) projects eligible for the first time in King County. The Commission just completed the first approved project at the Ballard Locks in October 2001 and has committed resources to the Issaquah Salmon Hatchery. Surface water management projects provide a more expansive opportunity for artist's involvement that goes beyond the sculptural installations scoped for those two projects, however.

Thirty years ago, when the County's Public Art Program began, few artists had the specialized expertise or interest in flood control, sustaining healthy watersheds, managing public drainage systems, and restoration of habitats. That is no longer the case. Artists throughout the country – and many from right here in the Pacific Northwest – are now very experienced and effective in collaborating on projects of this type.

Both the WLRD and the Public Art Program have a mission to "provide creative leadership and meaningful partnership with citizens, governments and businesses." In 2002, the Commission will begin a dialogue with this division to maximize the potential for more creative infrastructure-based art opportunities in key "core business" areas: storm water services (particularly the management of surface water in urban areas) and land and water stewardship services (using artists to "tell the story" of environmental stewardship).

Project Name: PUBLIC ART FOR WLRD PROJECTS♦
Project Number: 662170
Life To Date Budget: \$79,755 approved in 1998 - 2000
NEW Appropriation in 2002: **\$25,133**

This project has been created as a master project to provide for flexibility and responsiveness and "pooling" of the division's art dollars for larger projects. The Public Art Commission will consider possibilities and approve proceeding on art projects over the course of the year. It is also possible that the Commission will elect to pool funds over the course of several years in order to support a project of significant impact.

In October 2001, Paul Sorey's *Salmon Waves* sculpture was unveiled at the Ballard Locks. The artwork is used to reveal the importance of improvements made to the locks to ensure safe passage of adult and juvenile salmon. The Commission has also recommended this project be used to fund an artwork component as part of the Aquatic Greenhouse project at the Issaquah Salmon Hatchery.

The Art for WLRD Project may also be used to fund a program to invite guest artists working with surface water projects in other areas of the County to share their experiences with County staff who are seeking solutions for this region's water and land resource issues. The Public Art Program staff and Commission will work with the Water and Land Resources Division staff in 2002 to better understand the goals of the division and how artists can play a meaningful role in capital projects it undertakes.

Council District:	Various
Project Partners:	WLR Division; Army Corps of Engineers; Seattle Arts Commission; City of Issaquah
Location:	Various
Project Schedule:	1999 - 2005

♦ Renamed, formerly the Art for SWM (Surface Water Management) Division Projects.

Park System Proposed 2002 Expenditures

▪ Public Art for Parks Projects	28,522
▪ Proportion of Program Expenses	7,189
<hr/>	
SUBTOTAL:	\$35,711
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2002 Overview

The King County Park System is currently merging with the Department of Natural Resources in the latest of a series of reorganizations the Park System has seen over its long life. The new agency assigned to park stewardship within the Department of Natural Resources and Parks will be dedicated mainly to the active elements of the existing Park System, which include athletic and educational programming. Maintenance of trails will transfer to the Roads Division in the Department of Transportation. Construction of park improvements will continue to be managed through the Department of Construction and Facility Management.

As County government grows and evolves, so does the management of its 25,000 acres of public land in over 175 recreation and natural areas. The Park System has created 100 miles of paved multi-use trails and 70 miles of unpaved trails that provide bikers, walkers, skaters and equestrians with commuting connections, as well as access to extraordinary areas of natural beauty and to earlier days when coal mining thrived or Cold War missiles kept watch over the region. Park System facilities include swimming pools, ballfields, community centers, public beaches, scenic viewpoints, fishing areas, habitats, skateboard parks, climbing walls, a bicycle velodrome and the County fairgrounds. Many King County Parks properties have been transferred to newly-formed suburban cities in recent years, or are in the process of being transferred; however, the County-owned artwork sited on these transferred properties remain in the County's collection and stewardship.

Although the Park System is an extensive network of properties throughout King County, much of its funds go into land acquisition (which is excluded from the calculation base for public artwork) and recreation programming. Public art, commissioned throughout the County using the pooled Art for Parks Project, ensures geographic diversity for the collection and maximum benefit and exposure for all citizens of King County along popular trails or at well-used park locations. Public artwork on the County's trail system has been used to document the region's rich history and foster positive transitions between public and private zones.

Project Name: PUBLIC ART FOR PARKS PROJECTS
Project Number: 662176
Life To Date Budget: 299,214 approved in 1998 - 2001
NEW Appropriation in 2002: **\$28,522**
Additional Budget for 2002: **\$27,102[♦]**

This project has been created as a master project to provide for flexibility and responsiveness and "pooling" of art dollars for larger projects. Individual projects to create artwork or involve an artist in the design of Park System projects will be funded through this master project. The Public Art Commission will consider possibilities and approve proceeding on art projects over the course of the year, or funds may be accrued for several years for a project of significant impact.

The King County Park System is currently merging with the Department of Natural Resources and undergoing a major re-organization. Prioritizing new Park System opportunities is difficult at this time, although the previously identified park sites remain significant. Prior to the merger, several potential projects were proposed by Park System and DCFM staff for possible artist involvement, including: Lake Sawyer (Black Diamond area); Preston Mill (North Bend area); Cougar Mountain (Issaquah); Fairgrounds (Enumclaw); Green River Trail (Kent); Sammamish River Trail (Bothell); Three-Forks (Carnation); Ballfields Initiative (throughout the County); discreet enhancements at a variety of parks including Cottage Lake (Woodinville area), Snoqualmie Valley Trail (possibly in conjunction with Historic Preservation), Marymoor soccer field (Redmond), Arbor Lake (White Center); and continued pooling of funds for the East Lake Sammamish Bike Trail.

In 1999 the Commission approved \$20,000 to add artist Don Fels to the East Lake Sammamish Trail Master Plan Team. In addition to identifying art opportunities for the entire trail project, Fels is currently designing gates for the Interim Trail Fencing that will be re-sited as necessary along the permanent trail. The Commission has reviewed Fels' proposal but has not yet approved a budget or final design for the project. Also in 2001, the Commission appropriated \$33,350 for re-design of the Moss Lake Commemorative artwork, following the elimination by the Park System of the berm look-out for which the original artwork was designed.

Council District:	Various
Project Partners:	Park System
Location:	Throughout the County
Schedule:	Projects to be completed 2001-2010

[♦] Budget transfers from Park System (\$14,590) to reimburse the Public Art Fund for expenditures for artist's design services for Moss Lake Commemorative and Green River Trail Project 662104 (\$12,582) which is cancelled.

Environmental Stewardship of Open Space and Wetlands:

MOSS LAKE COMMEMORATIVE ARTWORK



The Moss Lake Natural Area was one of the first purchases of the voter approved 1989 Open Space Bond Initiative. Through the work of a Citizen Oversight Committee, over 11,000 acres of King County open space, green belts and trails were preserved for future generations. To commemorate the committee's achievements, artist Chuck Greening created an environmental artwork for viewing the beautiful "open space" at Moss Lake by making rock seating areas, and placing logs, snags and plants found in the surrounding forest around an earth berm he shaped near the water's edge. His work included the wetlands mitigation plan required by the County's Department of Development and Environmental Services, and then Greening went further than expected by increasing the plant diversity and density.

"It is my hope," Greening said, "that with the habitat restoration this site will become an intensive array of native plant dialog that will adjust itself to its surroundings, and

Department of Construction and Facility Management

Proposed 2002 Expenditures

▪ Art for Harborview	15,175
▪ Airport Art	94,202
▪ Courthouse Art	206,960
▪ Public Art for DCFM Projects	89,557
▪ Proportion of Program Expenses	102,299

SUBTOTAL:
\$508,193

2002 Overview

The Department of Construction and Facilities Management art program, although centralized in this plan, is actually produced with a myriad of divisional partners in facilities throughout the County. Unlike the outdoor infrastructure projects produced by the Departments of Natural Resources and Transportation, DCFM artworks are primarily located inside civic buildings. This department has produced some of the most well-known of the County's artworks, including the diverse collections at the Regional Justice Center and Harborview Medical Center. Various projects will generate excitement in upcoming years: an expansive integrated art program will be launched at Harborview as part of its campus-wide seismic upgrades; the downtown courthouse will receive an infusion of new artworks to enliven this historic landmark and civic gathering place; opportunities for quiet refuge are being created as part of the new Communication and Emergency Center to balance the intensities of the workplace there; and the King County Airport is in the process of rehabilitating its historic terminal and grounds in preparation for 75th Anniversary celebrations. Public art – the products and perceptions of artists – will continue to shape the County's built environment, welcoming visitors and employees to places of government business, healthcare and recreation.

Project Name: ART FOR HARBORVIEW
Project Number: 662102
Life To Date Budget: \$94,810 approved in 1999 - 2001
NEW Appropriation in 2002: **\$15,175**
Additional Budget for 2002: **\$26,970** ♦

This project has been created as a master project to provide for flexibility and responsiveness and "pooling" of art dollars for larger projects. Individual projects to create artwork or involve an artist in the design of Harborview CIP projects will be funded through this master project. The Public Art Commission, in cooperation with the Harborview Art Committee, will consider possibilities and approve proceeding on art projects over the course of the year. It is also possible that funds may be pooled over the course of several years in order to support a significant project.

In 2001, the Harborview Art Committee and the Commission approved \$12,000 to fund relocation of the *Wind Sculpture* designed by artist Ellen Sollod as part of the View Park II construction. The fee to the artist also includes the development of an alternate proposal for artwork that utilizes the foundation installed for the *Wind Sculpture* (and integrated into the structure for the garage). The relocation was requested by Airlift Northwest, the operator of the hospital's heliport. This project also pays the on-going costs of aquarium maintenance for an artwork by Barbara Noah in the Surgical Suites Waiting Room, and maintenance and rotation services for the collection of portable artwork displayed throughout the hospital (approximately \$9,000 per year).

The project is also supporting artist Fernanda D'Agostino, who was hired from the Design Team roster to create a conceptual framework for the development of artwork as part of the campus seismic retrofit and expansion plans. Ms. D'Agostino also participated in the award-winning community charette process led by NBBJ Architects. The artist has a \$12,000 contract for services and presentation materials. An additional \$1,500 has been allocated to produce a series of video-taped interviews with key hospital staff. These video tapes will be made available to all project artists hired as the 10-year master plan moves into design and implementation.

Council District:	10
Project Partners:	Harborview Medical Center Art Committee, Administration and Board of Trustees
Location:	Harborview Medical Center, 325 Ninth Ave., Seattle
Schedule:	Projects to be implemented 2001-2010

♦ Correction for error in the calculation of the 2001 allocation for Public Art Fund.

Project Name: AIRPORT ART
Project Number: 662157
LTD Budget: \$214,790 approved in 1996 - 2001 ♦
NEW Appropriation in 2002: **\$94,202**

In November 1928, King County voters approved a plan for the construction of the region's first municipal airport. Today, King County International Airport is one of the busiest general aviation airports in the nation, serving about 400,000 flights each year. The original Terminal Building will be undergoing a major rehabilitation in 2002 and the newly remodeled terminal will be featured as part of the airport's 75th Year Anniversary celebrations in 2003. Artist-Made Building Parts™ Project artists will be hired to create integrated building elements for the terminal. An AMBP™ artist will also be hired to consult on the renovation and enhancement of the building's original terrazzo floor. Additionally, an open call for artists will be issued early in 2002 for an artist to create two large-scale murals for architectural niches that flank the interior entrance vestibule. Other opportunities for artwork in the terminal may also be identified early in 2002.

In addition to the terminal renovation, Airport staff and the Commission will discuss several other possibilities for artists to improve the airport campus environment and increase the connection to the Georgetown community and amenities and attractions for visitors.

Council District:	5
Project Partners:	KC Airport Division, Georgetown Community
Location:	13 th Avenue S. at the intersection of Albro Place S. and S. Hardy Street
Project Schedule:	Projects to be implemented 2002-2008

♦ LTD Budget adjusted to correct error in the calculation of the 2001 allocation for Public Art Fund.

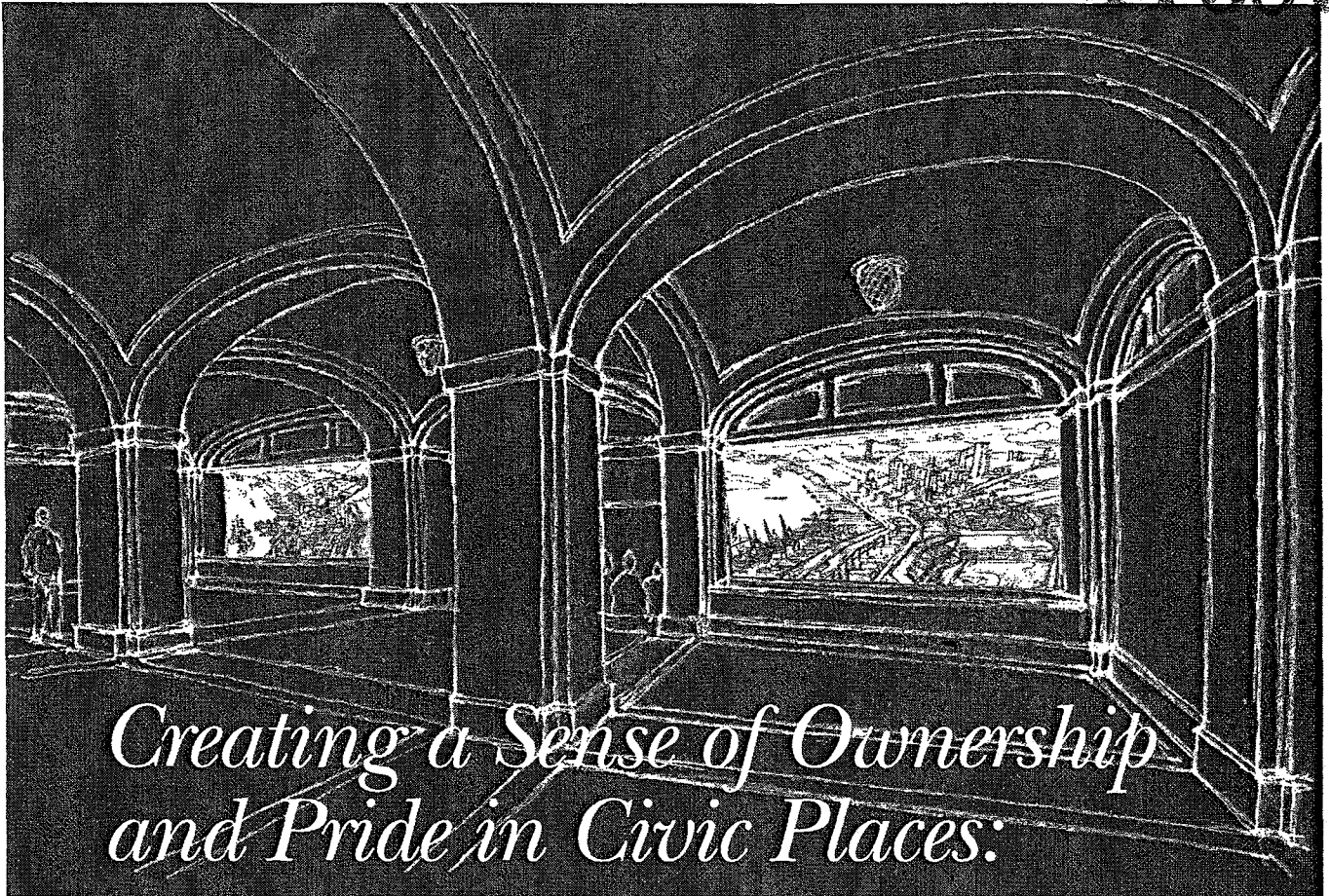
Project Name: COUNTY COURTHOUSE (CASP) ART
Project Number: 662165
LTD Budget: \$135,590 approved 1997 & 2001
NEW Appropriation in 2002: **\$206,690**

King County Courthouse, a landmark building, will soon be remodeled in order to improve the building life safety features including seismic stabilization. The County Council has also approved an appropriation for the design of the south entrance of the courthouse, including renovation of the interior lobbies on the first and second floors. The total art allocation for the King County Courthouse Seismic Project (CASP) project is expected to be \$609,708 if the County Council approves all phases of the project for implementation. The Public Art Commission has approved a plan that allocates the funds generated by the CASP project for an artwork for the entrance lobby (\$120,000) and artist-designed floor treatments for the 3rd and 4th Avenue levels (\$235,000). The 2001 appropriation supported the national call for artists for these two projects, the proposal fees for the entrance lobby project finalists (\$20,000) and the design fees for the floor artist (\$23,000).

Artist Linda Beaumont was selected for the floor project. Her concept for floor designs on the 3rd and 4th Avenue level of the Courthouse draws inspiration from the writings of Dr. Martin Luther King and the pivotal March on Washington, led by Dr. King in the 1960s. The entrance lobby artwork proposal by Pittsburgh artist Douglas Cooper was selected by the panel for implementation if the South Entry lobby construction is approved. The artist's proposal covers all the interior lobby walls with detailed drawings of expansive views into King County. With its intricacy, accuracy, and inclusiveness, Mr. Cooper's proposed artwork will engage everyday users of the courthouse, and it also has the potential to create a destination point for visitors to King County.

Since the courthouse is one of the largest County facilities in Seattle and also one of the best facilities to display the portable art collection, \$101,000 of the CASP funds will be allocated for the purchase of portable work. This amount will be augmented by \$64,500 allocated in the 2000 Annual Plan for a total portable purchase for the courthouse of \$165,500.

Council District:	10
Project Partners:	Dept. of Construction and Facility Management
Location:	516 Third Avenue, Seattle
Schedule:	Projects to be implemented 2001-2006



Creating a Sense of Ownership and Pride in Civic Places:

KING COUNTY COURTHOUSE ARTWORK



Artwork by artist Douglas Cooper will be incorporated into the restored south entry lobby if the construction of the project is approved. This proposal drawing shows only a portion of downtown Seattle; however, in the finished artwork detailed drawings depicting expansive views into King County will cover all the interior entrance lobby walls. The history of the County will be revealed as the panoramic views shift through time, juxtaposing historic structures and communities with today's neighborhoods and skylines. The intricacy, accuracy, and inclusiveness of this artwork will engage everyday users of the courthouse and create a destination point for visitors to King County.

Project Name: PUBLIC ART FOR DCFM PROJECTS
Project Number: 662174
Life To Date Budget: \$187,205 approved in 1998 - 2001
NEW Appropriation in 2002: **\$89,557**
Additional Budget in 2002: **\$144,156** †

This project has been created as a master project to provide for flexibility and responsiveness and “pooling” of art dollars for larger projects. Individual projects to create artwork or involve an artist in the design of DCFM projects will be funded through this master project. The Public Art Commission will consider possibilities and approve proceeding on art projects over the course of the year. It is also possible that the Commission will pool funds over the course of several years in order to support a project of significant impact.

In 2000 – 2001, the Public Art Commission committed funding to the following DCFM projects: the Regional Communications and Emergency Coordination Center (Communications Center) located in Renton (\$30,000); the King County District Court located in Federal Way (\$30,000); and the King County Courthouse, Executive’s Office remodel (\$25,000). Artist Bruce Myers finished his installation at the Federal Way District Courthouse. Using the surrounding woods as inspiration, the artist fabricated several elements that unify the lobby space and bring dignity to the courthouse. Project artist Gloria Bornstein completed her design for the Communications Center: a series of water features to soothe and calm, reminding the employees and visitors of the natural site adjacent to the building.

Projects that will be considered for implementation in 2002 include: an artwork for the seismic wall constructed at the entrance to the DYS facility; and identification of a project from the Housing Opportunity Fund that could be used as a pilot project for low-income or special populations housing developments.

Council District:	Various
Project Partners:	Dept. of Construction and Facility Management
Locations:	Communications Center, Jefferson Avenue, between NE 2 nd and NE 3 rd Streets, Renton; Federal Way District Court, 33506 10 th Place South, Federal Way
Schedule:	Projects to be implemented 2002-2008

† Regional Communications and Emergency Coordination Center Project 53890.

Continuing and Completed Projects section features 8 projects that will continue in 2002, 3 projects that were completed in 2000 and 1 project that has been canceled and the unexpended balance reallocated to another project. The continuing projects do not require additional appropriations.

Project Name	Project #	LTD Budget	LTD Expend. ♦ (9/01)	Estimated 2002 Expend.	2002 Proposed Approp.
Programmatic Commitments					
Immediate Response	662124	193,865	156,556	37,309	0
Non Site Specific Projects					
Arts & Education Initiative	662186	40,000	10,000	30,000	0
Transit Division Projects					
Transit Facility Improvements	662173	55,000	34,902	5,000	0
Roads Division Projects					
Art for Roads Projects	662184	75,466	0	25,000	0
Solid Waste Division Projects					
Enumclaw Transfer Station	662132	68,000	68,000	0	COMPLETED
Factoria Transfer Station	662136	127,500	27,590	0	0
Park System Projects					
Green River Trail	662104	99,975	75,711	0	CANCELED
Moss Lake	662171	30,000	30,000	0	COMPLETED
DCFM Projects					
HMC View Park II	662175	120,000	120,000	0	COMPLETED
Regional Justice Center	662177	253,805	26,158	150,000	0
Harborview LRCIP	662185	199,160	58,561	130,000	0
NERF Art	662188	45,580	0	0	0

♦ Life to date (LTD) expenditures include encumbrances.

Programmatic Commitments

Project Name: IMMEDIATE RESPONSE
Project Number: 662124
Life To Date Budget: \$193,865 approved 1990 - 2001
New Appropriation in 2002: **\$0**

Status

Established in the 1990 Program Plan, the Immediate Response project was created in order to give the Public Art Commission the flexibility to respond to opportunities or emergencies not foreseen at the time of the development of the annual plan. The Immediate Response project may also be used, at the Commission's discretion, to augment the budgets for art projects. No new appropriation is requested in 2002 since this project has an unexpended balance from previous years. The creation of master projects within each of the County's CIP agencies such as Art for DCFM, Art for Roads and Art for Transit has also reduced the dependence on the Immediate Response project as the only fund source for both opportunities and emergencies.

The Commission made the following commitments (in 1999 and 2000) from the Immediate Response Fund:

- \$7,730 for the Smolt Slide Project at the Ballard Locks;
- \$45,000 for the Environmental Laboratory on the Lake Washington Ship Canal;
- \$30,000 for an Honors Purchase for 2000.

Council Districts:	4, and various
Project Partners:	WLR Division; Army Corps of Engineers; Seattle Arts Commission
Location:	Various

Non Site Specific Projects

Project Name:	ARTS & EDUCATION INITIATIVE
Project Number:	662186
Life To Date Budget:	\$40,000 approved in 2000
<u>NEW Appropriation in 2002:</u>	<u>\$0</u>

Status

In 2000, the Public Art Commission proposed using the Portable Collection Purchases project 662168 to showcase electronic artwork as part of an effort to move the art collection into the digital age. The Commission proposed an appropriation of \$40,000 to commission five artists to develop web-based artwork and also to produce a screen saver that featured pieces from the County's art collection. The County Council passed a proviso to the motion approving the 2000 Annual Plan, eliminating the proposed \$40,000 budget increase for Portable Collection Purchases. The proviso directed the Commission to reallocate this proposed funding and develop a project that would accomplish four goals:

- involve students;
- provide practical instruction in a media-based application such as graphic illustration, computer graphics or website development;
- showcase the artwork created by students in collaboration with professional artists;
- and ensure accessibility of the artwork by County employees and the general public.

The Commission has begun work on this initiative. Since the Public Art Program does not traditionally develop or fund education initiatives and it is also the first time the program has embarked on a project to commission artwork using digital technologies, the Public Art Commission partnered with two arts organizations with expertise in youth programming: The Kent Arts Commission and ArtStar, a Bellevue-based nonprofit that offers after-school arts classes for youth. In August 2001, three artists were selected to participate in the program. In September 2001, 17 teens were selected for a Fall session. One group is meeting at the Kent-Meridian High School with artist Franklin Joyce, and another group is meeting at Sammamish High School in Bellevue with the artist team of Joy Worthen and Sandy Cioffi. (Up to 20 more youth will be selected by February 2002 to participate in a Spring 2002 session. The artists will remain the same.) Currently, the artists and youth are wrapping up their Fall sessions and preparing to exhibit their work in December. The Spring session will begin in February and be completed by June 2002.

Council District:	11, 13
Project Partners:	Kent Arts Commission; ArtStar Association
Location:	Kent-Meridian High School, Kent; Sammamish High School, Bellevue

Transit Division Projects

Project Name: TRANSIT FACILITY IMPROVEMENTS
Project Number: 662173
Life To Date Budget: \$55,000 approved in 1997
NEW Appropriation in 2002: **\$0**

Status

In 1998, The City of Seattle transferred \$55,000 of its 1% for Art funds to the County's Public Art Fund to support art in connection with transit facility improvements in Seattle. This transfer occurred because The City of Seattle was obligated to pay King County one-half the cost of relocating utilities and other site improvements that took place during construction of the University Street Station of the bus tunnel.

The following art projects have been completed from the transferred funds: \$10,000 to artist Steve Gardner (replacing Benson Shaw who received \$2,500 in design fees) for two E. Yesler & 23rd Avenue shelters; \$5,000 to George D. Wright for the Pine Street & 3rd Avenue shelter; \$5,000 to Laura Brodax for the S. Jackson & 5th Avenue shelter; \$5,000 to Meredith McLeod for the 3rd Avenue & Bell Street shelter; \$5,000 to Pam Beyette for the N. 46th & Phinney Avenue N. shelter; \$5,000 to Gene McMahon for the SW Admiral Way & California shelter; \$3,700 to New Volute for a Lake City Way & NE 125th St. shelter; and \$3,700 to Mauricio Robalino for a Rainier & Alaska shelter;

The remaining funds are allocated to two projects: \$5,100 to Steve Gardner for the Ballard Transit Hub on Market Street (partial funding for six shelters) that is awaiting permitting from The City of Seattle; and \$5,000 to the Roosevelt/Green Lake Art Corridor Project, which currently has a site Art Master Plan in progress.

Council District:	Various
Project Partners:	Transit Division, Seattle Arts Commission
Location:	Throughout the County

Roads Division Projects

Project Name:	ART FOR ROADS PROJECTS
Project Number:	662184
Life To Date Budget:	\$75,466 approved in 2000 & 2001♦
<u>NEW Appropriation in 2002:</u>	<u>\$0</u>

Status

This project has been created as a master project to provide for flexibility and responsiveness and "pooling" of art dollars for larger projects. Individual projects to create artwork or involve an artist in the design of Roads projects will be funded through this master project. The Public Art Commission will consider possibilities and approve proceeding on art projects over the course of the year.

The "pooling" possibility is especially important for Roads Division projects. Though there are several possible sites to examine for future bridge projects, the York Bridge will require much of the Roads art funding projected for 2002 through 2004.

In the 2000 Annual Plan, the Commission earmarked the total Roads revenue for artwork (\$31,806) for the York Bridge project; however, it is the goal of both the Commission and the Roads Division to explore the possibility of impacting other bridges in the King County system. Based on the 2002 projections from the Roads Division, the \$31,806 previously earmarked for York Bridge will be reprogrammed for other opportunities. A detailed narrative describing the projected allocations for the York Bridge can be found on page 28 of this plan. Other possibilities for using artists on bridge projects include: sponsoring a resident artist in the Roads Division to analyze opportunities for artwork; using the Art for Roads funds to provide some small-scale enhancements at bridges with a strong pedestrian component such as the Mount Si Bridge; using the limited art funding to provide a consistent enhancement such as the wave guardrail designed for the Novelty Bridge on other bridges in the network; or partnering with the Cities of Seattle and Tukwila on the South Park Bridge. The Commission will work with the Roads Division staff to explore ways that the art funds can be used most effectively.

Council District:	Various
Project Partners:	Roads Division, Department of Transportation
Location:	Throughout the County

♦ LTD Budget adjusted to reflect \$1000 overpayment adjustment in 2001.

Solid Waste Division Projects

Project Name: ENUMCLAW TRANSFER STATION
Project Number: 662132
Life To Date Budget: \$68,000 approved 1991 - 94
New Appropriation in 2002: **\$0 COMPLETED**

Status

Artists Tom Brennan and Jim Pridgeon completed *Elemental Cycle* at the Enumclaw Transfer Station in 1994. At that time, it was apparent that the artwork would need considerable maintenance in the future. The unexpended project balance (\$4,071) was held for this purpose. In 2001, those funds were transferred to the Maintenance Project 662122 so that recommended maintenance could begin on the artwork in 2002. The narrative for the Maintenance Project can be found on page 8 of this plan.

Council District:	9
Project Partners:	KC Solid Waste Division
Location:	1650 Battersby Ave E, Enumclaw

Project Name: FACTORIA TRANSFER STATION
Project Number: 662136
Life To Date Budget: \$127,500 approved 1993 - 97
New Appropriation in 2002: **\$0**

Status

Artists Carolyn Law, Jean Whitesavage and Jason Hai Ying Wu have designed various elements to be incorporated into the site and the transfer building including: a form liner treatment featuring a phrase poem and images referencing natural cycles and renewal, and a series of large hand-forged steel grilles. The construction of the transfer station, postponed for three years, is anticipated to begin again in 2002. At that time, the artists' proposals will be revisited and evaluated for feasibility, current budget estimates and appropriateness for the newly designed facility.

Council District:	6
Project Partners:	KC Solid Waste Division, Bellevue Arts Commission
Location:	13800 SE 32nd Street, Bellevue

Park System Projects

Project Name: GREEN RIVER TRAIL
Project Number: 662104
Life To Date Budget: \$99,975 approved 1990
NEW Appropriation in 2002: **\$0 Canceled**

Status

This project commissioned four artists/artist teams to create outdoor works that retell Northwind's Fishing Weir Legend of the Salish First People in King County. Three of the projects were dedicated in 1997: Susan Point's carved cedar *Northwind Fishing Weir Legend*; Roger Fernandes' three carved granite *Petroglyphs*; and three etched bronze and laminated cedar benches in a basket shape by the artist team of Caroline Orr/Jon Gierlich. These twelve works have been sited adjacent to a bedrock formation in the river that is referenced in the legend, and along the Green River bike trail that follows the Duwamish River south of Boeing Field to Ft. Dent Park in Tukwila.

The fourth artwork by Jaune Quick-to-See Smith has yet to be completed, although a site for it in Cecil Moses Park has been identified. Smith's design resembles a traditional Salish fishing wheel from the area. The fishing wheel is to be created with the Duwamish Tribe, then installed near an estuary currently designed by the Park System but that has not yet been funded for construction. Because implementation funding for the estuary seems unlikely in the foreseeable future, and the estuary is key to the fishing wheel artwork, Smith's project will be canceled and the unexpended balance (\$12,582) returned to the Art for Parks Project 662176 (narrative found on page 40 of this plan). If the estuary is completed at a future date, the artwork can be revisited.

The Commission respects the intent of the original project scope of the Green River Trail artwork in general and Jaune Quick-to-See's proposal in particular, to honor the Duwamish Tribe. Even though the funds will be transferred to the Art for Parks project, the Commission will work with the artist to understand her concerns or preferences for an alternate project that is not dependent on the development of the Cecil Moses Park. The Commission may elect to proceed with an alternate proposal.

Council District:	5
Project Partners:	KC Parks Division, Office of Open Space, Duwamish Tribal Council
Location:	Green River Bike Trail and Ft. Dent, Tukwila

Project Name: MOSS LAKE COMMEMORATIVE
Project Number: 662171
Life To Date Budget: \$30,000 allocated in 1998
New Appropriation in 2002: **\$0 COMPLETED**

Status

The Public Art Program has commissioned artist Chuck Greening to develop a site-specific, environmental artwork to commemorate the remarkable achievements of the citizens committee that oversaw the purchase and preservation of thousands of acres of King County open space. Changes to Moss Lake Natural Area at the location selected for the artwork required Greening to create a new design for the commemoration, which was completed in 2001.

Greening's art project makes the water access to Moss Lake a memorable and educational experience. His environmental artwork stands out as an exceptional wetlands mitigation effort. Additional funds may be allocated to the project in the future to extend the artwork into more of the Moss Lake Natural Area.

In 1988, a group of King County citizens was convened as the King County Open Space Citizens Oversight Committee and developed a bond proposal that committed King County to open space and other natural area preservation. Through the years, this dedicated group of citizen volunteers compiled a notable record of achievement, providing oversight for a \$250 million regional investment that permanently preserved 11,000 acres of open space and 70 miles of trails in 170 communities across King County. Greening's lakefront artwork honors their achievements.

Council District:	3
Project Partners:	Office of Open Space, Citizens Advisory Committee
Location:	Moss Lake Regional Park

DCFM Projects

Project Name: VIEW PARK II
Project Number: 662175
Life To Date Budget: \$120,000 approved in 1998
NEW Appropriation in 2001: **\$0 COMPLETED**

Status

During the initial phase of this project, artist Ellen Sollod was selected to work with the other members of the Phase I design team to create a preliminary design and RFP to hire a designer/contractor to expand the parking garage at Harborview Medical Center. Following the hiring of the designer/builder, Sollod continued to work with the design team to implement the artwork component as part of the construction of the project. Sollod designed decorative metal railings and gates for the east and south facades of the building based on the art deco motifs that are featured in the original 1930s structure of the main hospital and the 1990 expansion to the main hospital building. The artist has also designed a wind sculpture and integrated seating for the viewpoint lookout on the northeast corner of the project. The artwork was completed in October 2001. Airlift NW, the vendor that provides helicopter rescue service on behalf of the hospital, requested that the wind sculpture, originally designed for the pedestrian view plaza, be relocated to the front entrance drive adjacent to the parking garage. Additional costs for redesigning and building a foundation for the relocated sculpture were authorized from the Art for Harborview Project 662102 (narrative found on page 44 of this plan). Sollod was asked to design another artwork for the original foundation for the wind sculpture. The Harborview Art Committee or the Commission has not reviewed that artwork proposal. If approved, the artwork will also be partially funded by the Art for Harborview Project 662102.

Council District:	10
Project Partners:	Department of Construction and Facilities Management, Harborview Medical Center
Location:	Harborview Medical Center, 325 Ninth Ave., Seattle

Project Name: REGIONAL JUSTICE CENTER ART
Project Number: 662177
Life To Date Budget: \$253,805 approved in 1999
NEW Appropriation in 2001: \$0

Status

Since the approval of the Art Plan by County Council in December 1993, the Public Art Program has completed integrated artwork for twelve sites within the facility and the two entries to the Courts Building. Early in 1997, the program began commissioning an extensive collection of individual artworks for the facility, featuring regional artists responding to the themes of law, safety and justice. Currently, the collection is nearing completion with the acquisition of work by seven regionally known artists who have been invited to develop work for the facility, and the production of a collection catalogue.

Council District:	13
Project Partners:	Office of Jail Planning, Department of Adult Detention, KC Superior Court, Kent Arts Commission
Location:	4th Avenue between West James and Smith Streets, Kent

Project Name: HARBORVIEW MEDICAL CENTER LRCIP
Project Number: 662185
Life To Date Budget: \$199,160
NEW Appropriation in 2002: \$0

Status

The Mission Statement for the Harborview 1% for Art Program is: "To promote health and healing by creating a life-affirming and inspirational atmosphere through the integration of the arts into the Harborview environment." To date, the architecturally integrated art projects have been completed at nine sites throughout the facility. Four specific site installations have also been completed, in the Women's Clinic, Adult Medicine Clinic, Radiology Department and Rehabilitation Medicine Department. In 1998, the Commission completed the purchase of the Cultural Heritage Collection for installation in the public corridor system of the hospital.

The remaining project funds will be used to purchase Honors artwork pieces for the Cultural Heritage Collection and to complete a catalogue documenting the entire HMC collection.

Council District:	10
Project Partners:	HMC LRCIP Project Office, Harborview Medical Center
Location:	Harborview Medical Center, 325 Ninth Ave., Seattle

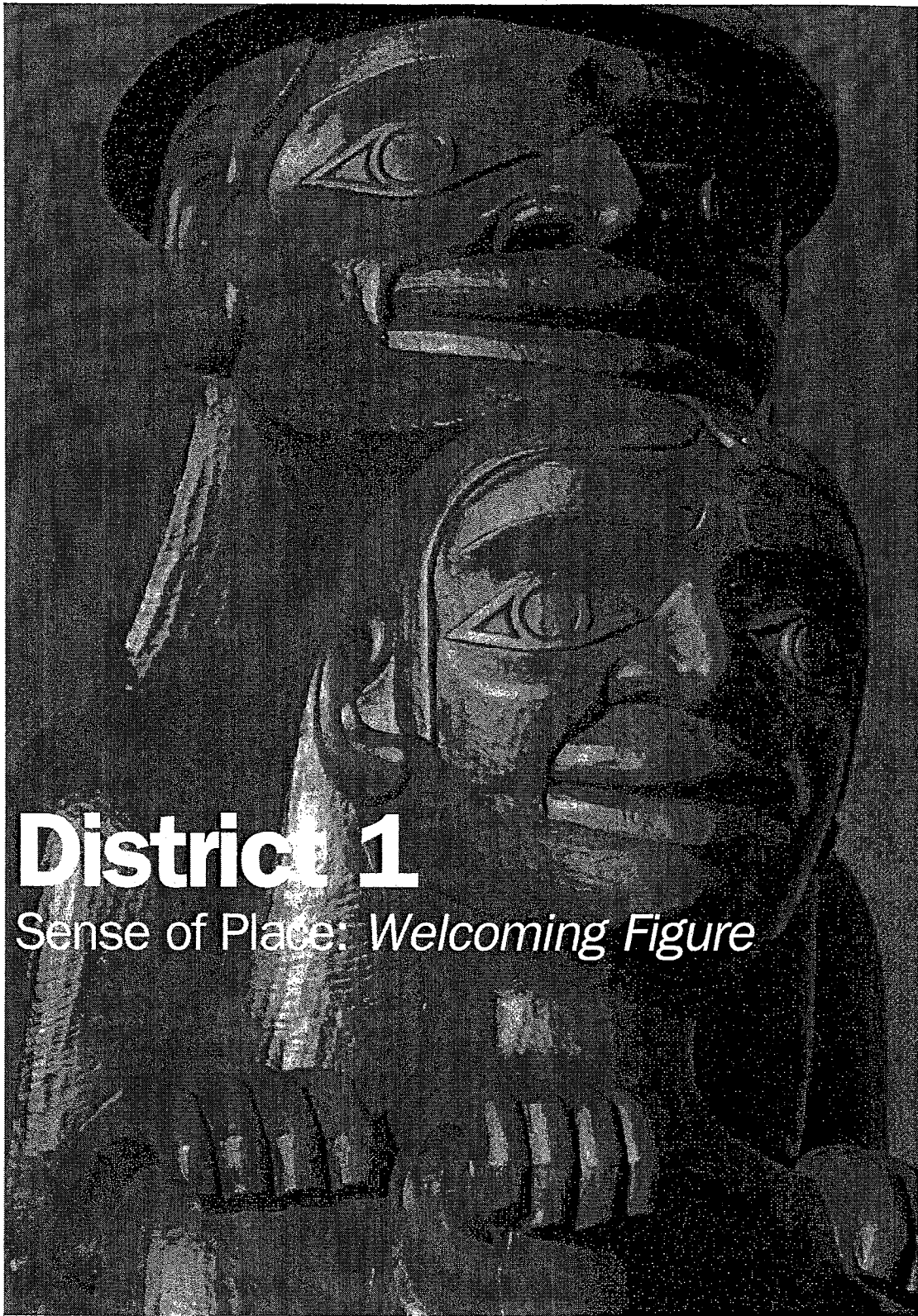
Project Name: NERF PROJECT ART
Project Number: 662188
Life To Date Budget : \$45,580 approved in 2001
NEW Appropriation in 2002: **\$0 PROJECT ON HOLD**

Status

The North Rehabilitation Facility (NERF) is an alternate sentencing, 291-bed facility for drug rehab in the Shoreline area. The facility is jointly managed by the Departments of Adult Detention (DAD) and Public Health. The current building will be replaced by a new one, probably on the same site.

The Commission approved using the NERF project artwork to support the County's efforts to increase awareness of the problem of domestic violence. The NERF project is expected to generate \$250,000 for public artwork (the allocations will be phased to match the construction schedule). The 2001 appropriation was originally to be used to hire an artist to develop a plan that will articulate what kind of artwork will be integrated into the facility, how other artists might be involved, what kind of art projects will be produced, and how the issue of domestic violence could be addressed by the project artists. The 2001 appropriation has not yet been transferred into the Public Art Fund since the project has been put on hold.

Council District:	1
Project Partners:	DCFM, DAD and KC Public Health Department
Location:	2002 NE 150 th , Seattle, WA
Schedule:	Design 2001-2; Implementation 2002-5

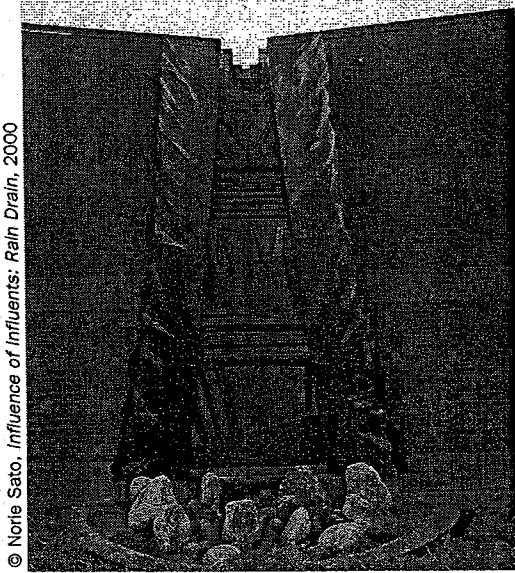


District 1

Sense of Place: *Welcoming Figure*

Commissioned as part of the Meeting of Cultures Project to honor the First People of what is now King County, the **Welcoming Figure** marks an important Salish campsite at Richmond Beach Park. The artwork is now used as an official symbol for the City of Shoreline.

KING COUNTY PUBLIC ART IN DISTRICT 1



Norie Sato, *Influence of Influents: Rain Drain*, 2000

The artist worked collaboratively with the project design team, integrating the architecture, landscape, and artwork to highlight the North Creek Pump Station's purpose. When it rains, water flows from the angled roof through the sculpted copper channel to the drain and rocks below, becoming a part of the pump station's process and purpose, while proudly announcing its presence to those who travel in the area.

Steve Brown, Joe Gobin, & Andy Wilbur, *Welcoming Figure*, 1998

Commissioned as part of the Meeting of Cultures Project, this 10-foot high sculpture of a Salish man and woman honors the First People of Puget Sound and their traditional water-focused lifestyle. A Tribal Advisory Board selected the site at Richmond Beach.

(This image is featured on the cover of District 1.)

William Cumming, *Triptych*, 1992

The artist painted a brilliantly colored triptych for the Northshore Senior Center as part of King County's Honors Program. This program, during the period 1976-1993, recognized one artist a year for his or her significant contribution to the art of the region, commissioning that artist to create a major artwork for a county location. As a result of the Honors Program, people going about their everyday activities can experience masterworks by the Northwest's preeminent artists in a variety of County buildings and public spaces.

Kate Wade, *Burke's Fish*, 1995

For people traveling along the Burke Gilman Trail, an unexpected sight greets them at this water fountain: a fantastic fish envelops the fountain, with its tail fanned out around the base, its body forming the support, and its bubbly head moving in for a drink.

Jason Hai Ying Wu, *Crane and Turtles*, 1993; Stuart Nakamura, *Painted Fishes*, 1993

Wu's artwork offers a friendly, playful welcome as you enter the Northshore Health Center. The



© Stuart Nakamura, *Painted Fishes*, 1993

crane and turtles are Chinese symbols of optimism and hope for a bright future.

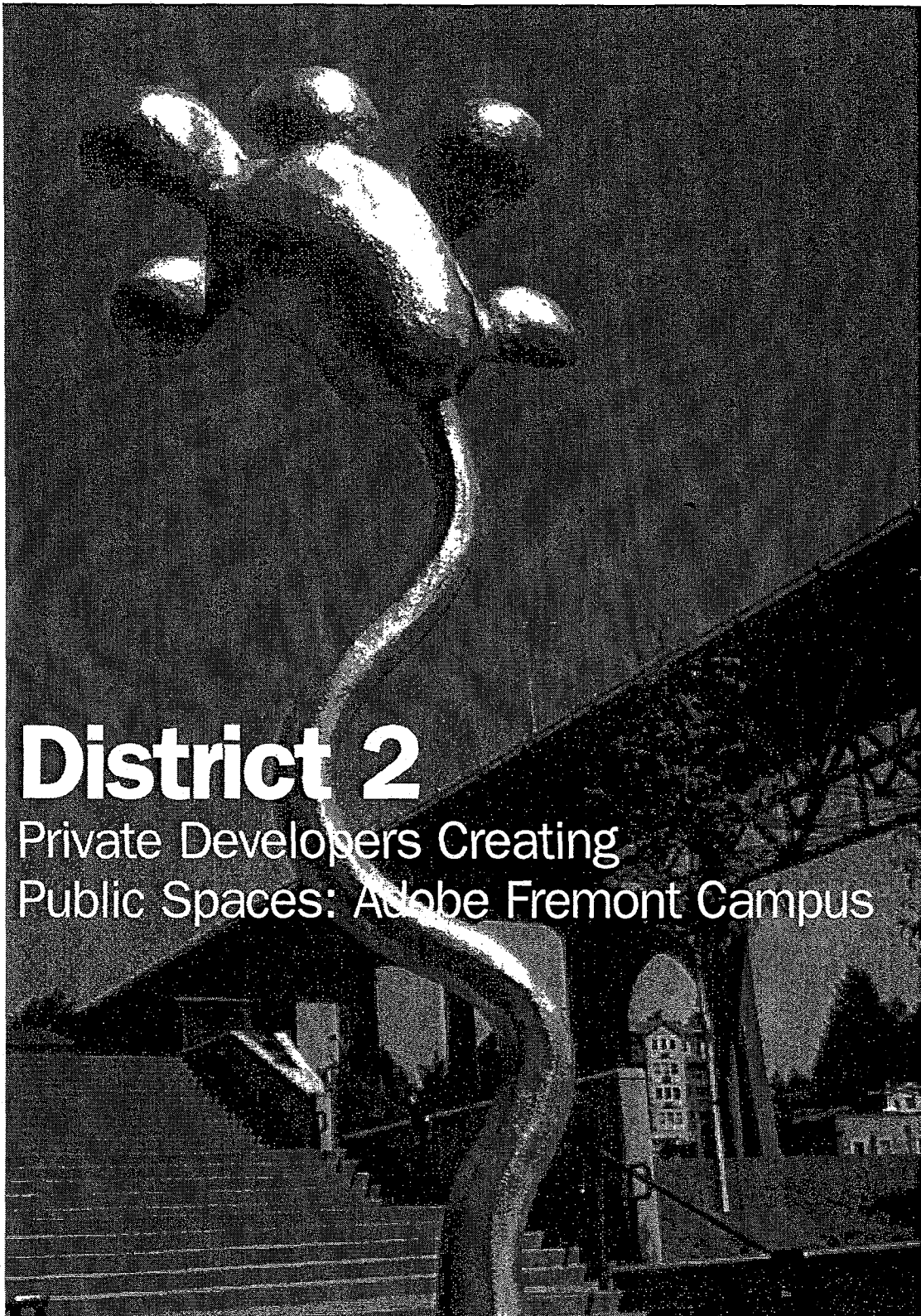
Nakamura's sculptural elements in the waiting area continue the fun, creating a kids' coral reef for pretend scuba diving – over a carpet maze and through fish-filled aquarium towers.

Laura Haddad, North Operating Base Playfield, 1995

Laura Haddad was selected for this project because of her approach and emphasis on working with community groups. In collaboration with Haddad, enthusiastic neighborhood adults and children created art pavers for the play platform. A portal gate marks the entry to the play area and welcomes neighborhood use.

The collection at **Shoreline District Court** includes sculpture and two-dimensional artworks. Themes about animals, nature, and interconnections, including relationships revolving around justice, start on the building's exterior, above the entryway, with Lynn DiNino's *The Jury*, and continue throughout the hallways.

Portable artworks at **Shoreline Community Center** include a series of etchings by Seattle artist Claudia Fitch. These prints are part of the Centrum print portfolio that was purchased by King County in 1991. The portfolio is a remarkable collection of work done by the outstanding artists of our region. They were invited by the Centrum Foundation to be artists-in-residence and to work in Centrum's print studio at Fort Worden in Port Townsend.



District 2

Private Developers Creating
Public Spaces: Adobe Fremont Campus

When the Quadrant Development Corporation developed a new campus for Adobe in Fremont, they used the County's innovative **Artist-Made Building Parts Project** registry to find local artists to produce functional artwork. Public art in private development can ensure that the character of the surrounding community is respected and reflected and that public interests are considered during planning, design and construction.

KING COUNTY PUBLIC ART IN DISTRICT 2



© Chris Bruch, *Animal Sculptures*, Northgate Transit Center, 1992

Chris Bruch, *Animal Sculptures*, 1992

For the Northgate Transit Center, Chris Bruch – recipient of the 2001 Neddy Fellowship in Sculpture – created animal silhouettes in swaying configurations that visually integrate the busy site. The overall design reflects the various transitions that occur there while seeking to ameliorate tensions that might arise from them, particularly the transition from private space to public interaction. The animal subject matter is a reference to the natural life that pre-dates and continues to exist independently of the transit center.

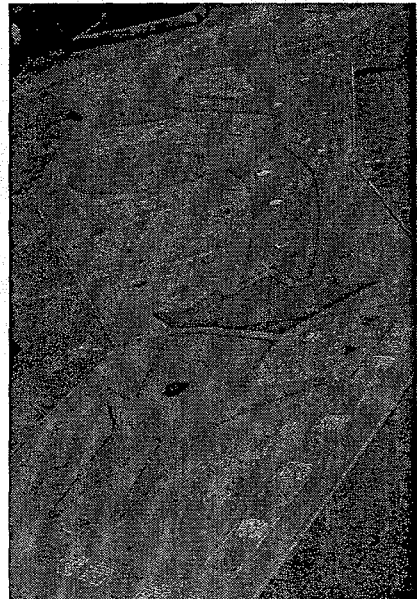
Clark Wiegman & Kim Newall, *Caiman Dig*, 1994

When it was determined that the John Marshall High School playfield was the necessary site for an underground pump station, the artists were commissioned to create something special to offset the impact of construction. Students suggested a sculpture of their school mascot, the caiman, and they helped build the 70-foot long sculpture.

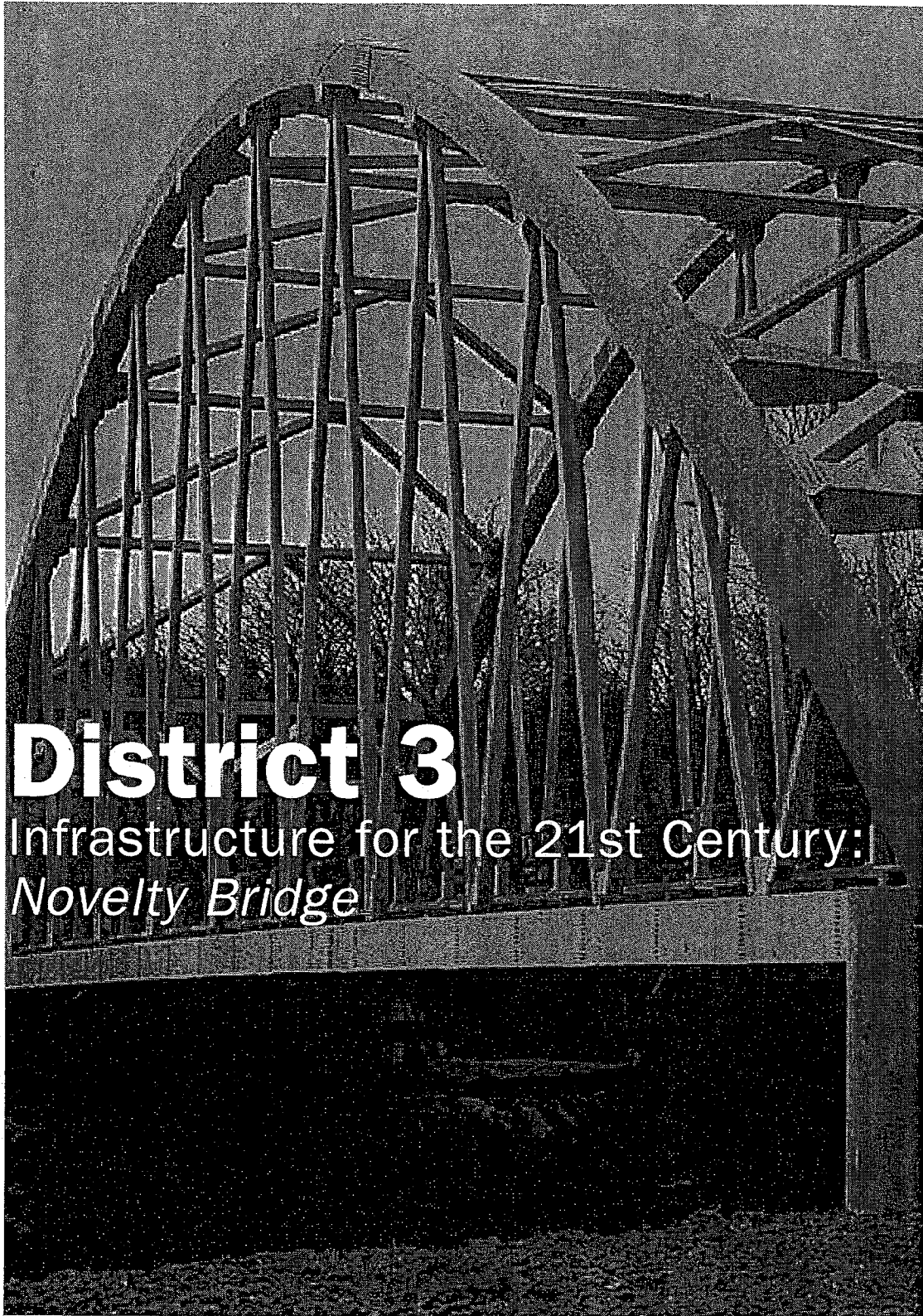
Stuart Nakamura, *Playground Dragon*, 1992

The Bryant Elementary School *Playground Dragon* was a collaboration between the artist, students, parents, and the community. The artist culled parts of four students' artworks for the design of the school's dragon mascot. Decorated by over 300 student-made tiles and handprints, the 40-foot long snaking pathway and its surrounding area add another level of playfulness, vitality, and meaning to the school's playground.

Pictured on the cover of District 2: fanciful bollards by **Jean Whitesavage** for the Adobe campus in the Fremont neighborhood of Seattle. Whitesavage was chosen from the County's **Artist-Made Building Parts Project** registry.



© Stuart Nakamura, *Playground Dragon*, 1992

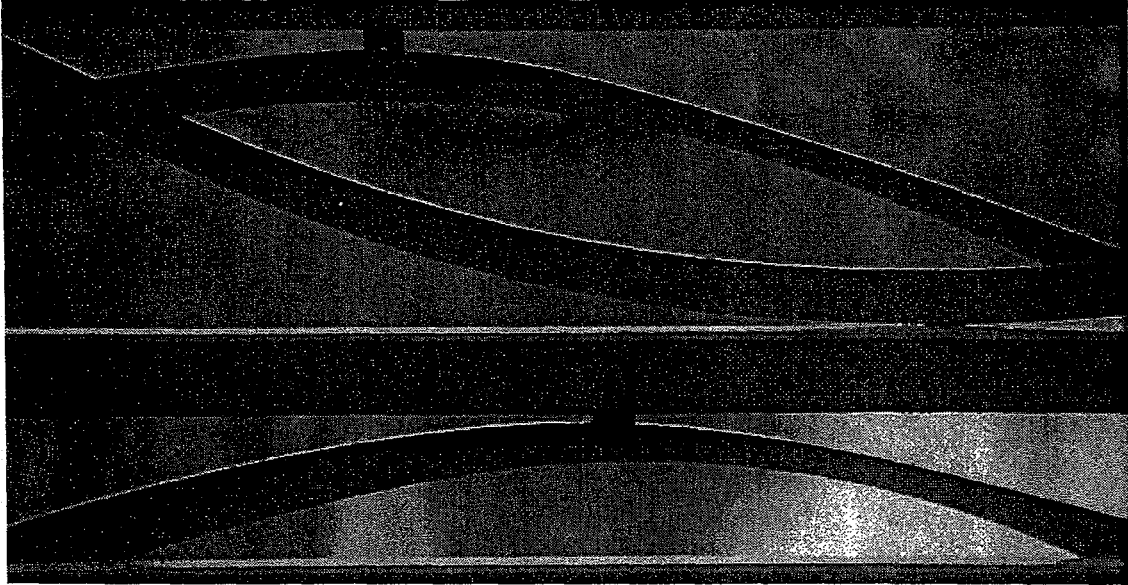


District 3

Infrastructure for the 21st Century:
Novelty Bridge

Our region is growing and our infrastructure needs will also be increasing as population expands. The man-made environment must equal the beauty and unique character of our region's natural environment.

KING COUNTY PUBLIC ART IN DISTRICT 3



© Carolyn Law, *Novelty Bridge*, 2000

Carolyn Law, *Novelty Bridge*, 2000

A collaboration between the artist and engineers from King County Road Services Division, this project pioneered a collaborative approach to bridge design. Public art imbues major construction projects with a strong sense of the local community, transforming a bridge into a landmark. (This image is featured on the cover of *District 3*.)

Charles Greening, *Moss Lake*, completion in 2002

Since this project commemorates the work of the Open Space Committee, the artist is "sculpting" the shape of the land and "painting" with native plants – creating pathways, seating areas, and vistas that maximize the sensory experiences of nature.

Cheryll Leo-Gwin, *Bridge to Brotherhood*, 1992

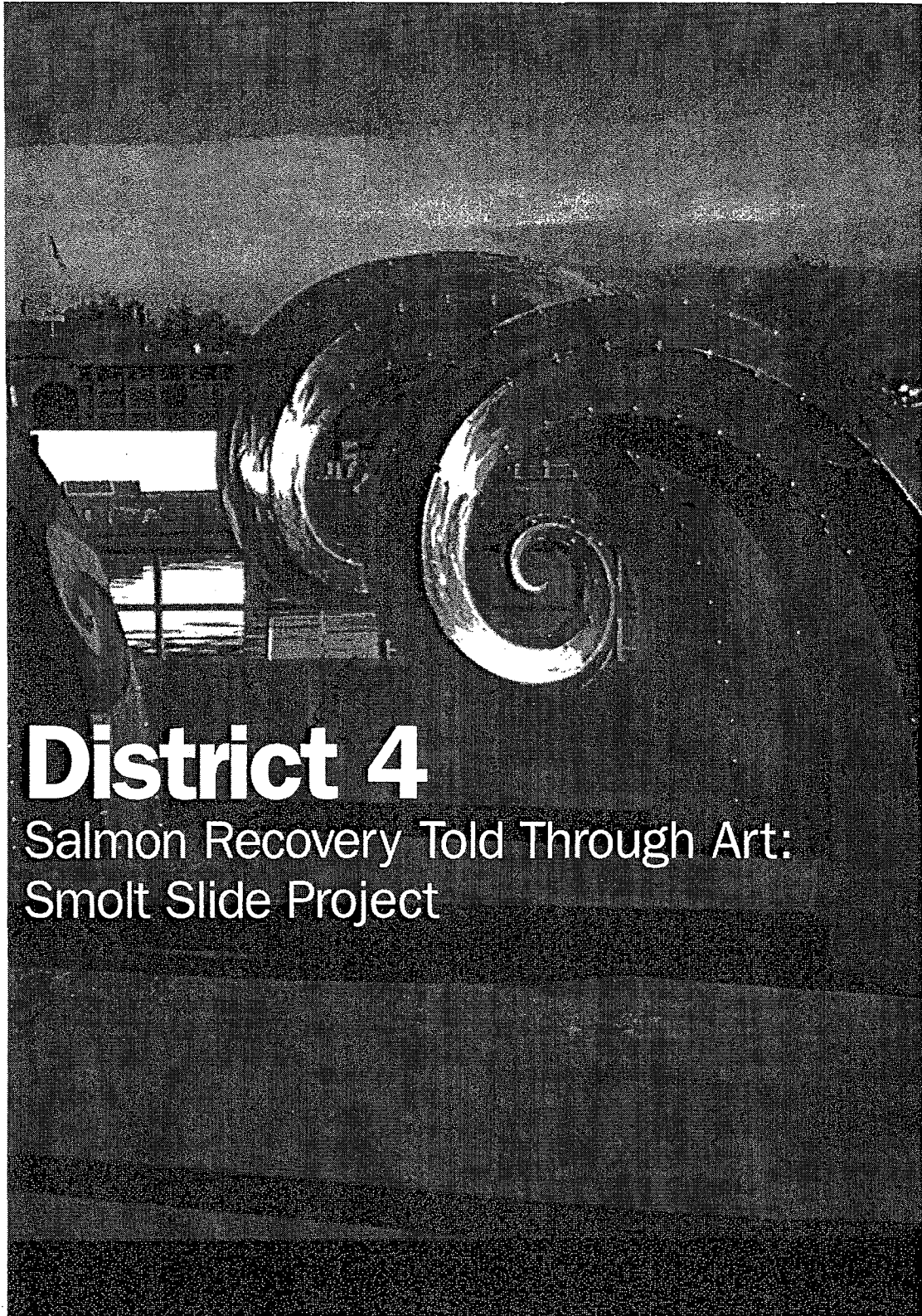
This 28 foot-long porcelain enamel mural in downtown Redmond draws on the functional and symbolic aspects of a bridge. The artist incorporated imagery from 85 photographs of diverse families, creating a strong statement as part of the "Art Against Racism" project.

Nationally known public artist **Cliff Garten** has been selected to be the project artist for *York Bridge*, located at NE 116th in Redmond. He will work with the engineering team to infuse and integrate artwork concepts into the bridge design. Estimated date of bridge completion is November 2004.

David Merkel, *Van Distribution Center Gates*, 1998
Merkel's gates create an exciting, impressive entry way by suggesting the dynamism of transport while integrating diverse motifs that range from imagery inspired by the region's early Salish peoples to that of current microprocessor-based industries.



© David Merkel, *Van Distribution Center Gates*, 1998

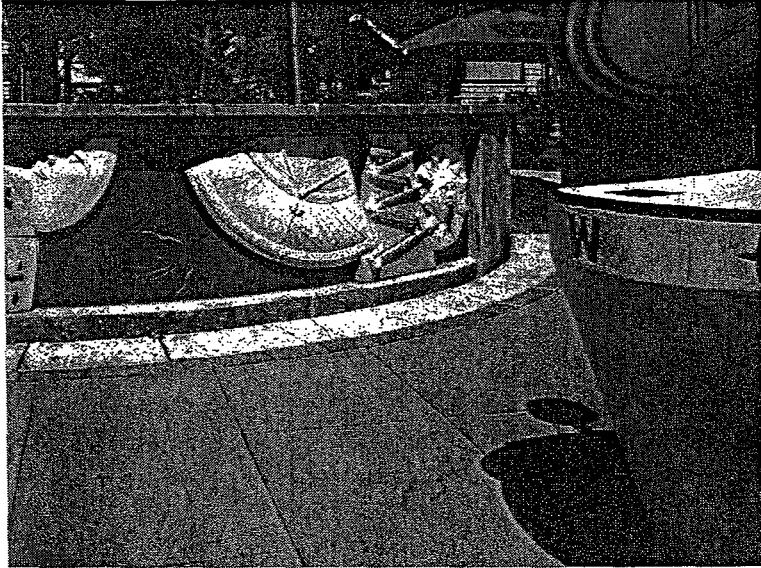


District 4

Salmon Recovery Told Through Art:
Smolt Slide Project

Artwork at the Ballard Locks is used to tell the story of the complex (and often invisible) system designed to ensure safe passage for juvenile and adult salmon. *Salmon Waves* by artist Paul Sorey, has the potential to help 1.5 million visitors per year understand and care about regional salmon recovery plans.

KING COUNTY PUBLIC ART IN DISTRICT 4



© Charles Bigger, Webster Park, 1997

Charles Bigger, Webster Park, 1997

A vibrant example of the Public Art Program's response to community initiated projects, these integrated artworks turn ordinary surfaces into extraordinary bursts of color and form, enhancing the park environment with a special character all its own, infusing it with an open and welcoming friendliness.

Frank Video, Story Poles, 1996

In the Magnolia area, three bus route poles have been transformed: bent at rhythmic angles, their sides are covered with image and text plaques on the theme of "origins," and they resonate with ideas about people coming from different places, times, and cultures.

Paul Sorey, Salmon Waves, Ballard Locks, 2001

The artist's installation of stylized wave forms stunningly melds the area's structures – their sheen, precision, and metallic qualities – with the area's natural cycles of elements – the flowing water, spiraling shapes, and fleeting passage of the salmon. Incorporating light and movement, the artwork echoes the shimmer and flash of the smolt swimming by. (*This image is featured on the cover of District 4.*)

King County Courthouse

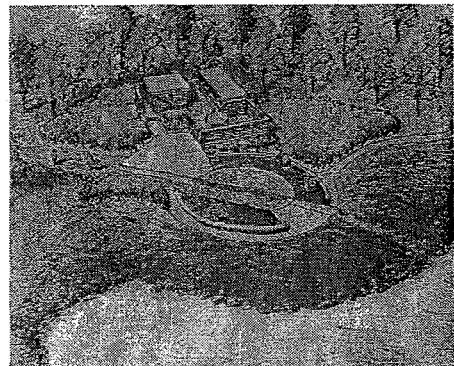
The variety of artworks in the Courthouse reflects the variety of people, activities, and places found within. Whether in the form of portable or integrated work, whether located in courtrooms, lobbies, or hallways, these artworks communicate about the human spirit in innumerable ways. The artworks include: the sparkling, rhythmic glass terrazzo floor *Nest* (1999) by **Paul Marioni and Ann Troutner**; the elegant balcony rail *Standing at the Helm* (1996) by **Karen Guzak**; and paintings by Honors Program artists **Paul Horiuchi, Guy Anderson, Margaret Tomkins, and Boyer Gonzales**.

King County Administration Building

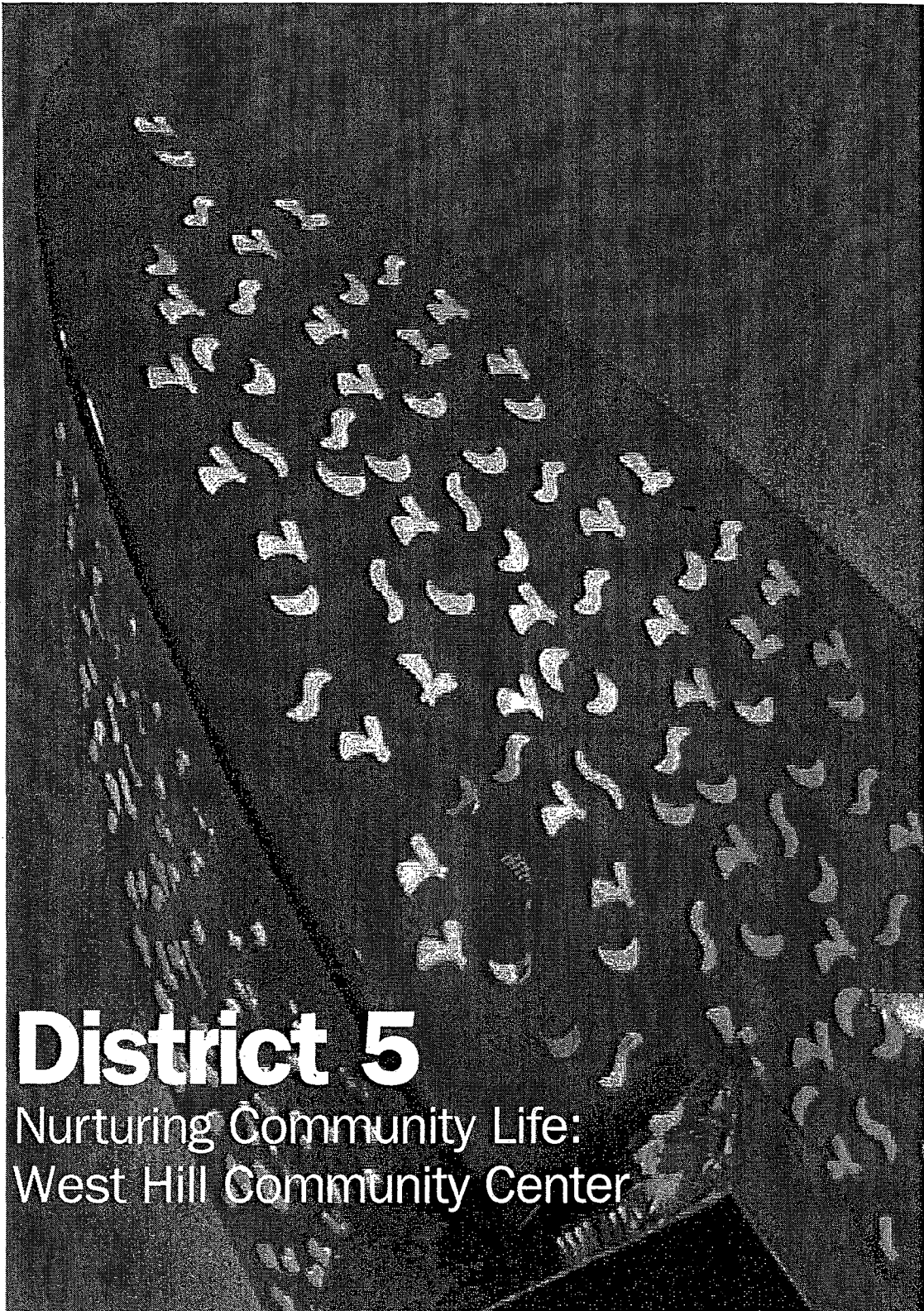
The building's outdoor public spaces and tall-ceilinged lobby provide the perfect settings for large-scale artworks by some of the Northwest's pre-eminent artists. Outside, people are greeted by **George Tsutakawa's** fluid tubes of steel, *Sandworm*, and the colorful flower bursts of **Harold Balazs' Rhododendrons**. Inside, the power and sweep of **Robert Sperry's** ceramic mural and the buoyancy of **Alden Mason's Lunar Promenade** complement each other beautifully. Numerous portable artworks enliven public spaces throughout the building.

Laura Haddad, Plaza for the Denny Way/Lake Union CSO project at Myrtle Edwards Park, completion in 2003

To feature the CSO project's function of improving water quality, the artist designed a circular plaza, pathway, and sculptural elements in the riprap shoreline that structurally echo the underground pipes while highlighting the natural beauty of the site and of flowing water.



© Laura Haddad, Plaza Design, 1997



District 5

Nurturing Community Life:
West Hill Community Center

Integrated artworks at the West Hill Community Center honor the people of the Skyway neighborhood by exploring the theme of "waves of ethnic, technological and environmental change." Light, color, texture, pattern, language, and living plants draw people into the Center, involving them in the spirit of community. It was the community's strong support for public art that inspired the artists to create such powerfully communicative works.

KING COUNTY PUBLIC ART IN DISTRICT 5



© Clark Wiegman, *Spirit Boat*, 1998; Benson Shaw, *Float*, 1998; Mauricio Robalino, *Jardins Del Cielo*, 1998

Clark Wiegman, *Spirit Boat*, 1998; **Benson Shaw**, *Float*, 1998; **Mauricio Robalino**, *Jardins Del Cielo*, 1998

At West Hill Community Center, the spirit of community is celebrated in three artworks:

Wiegman's dramatic portal sculpture blends Asian and Duwamish influences, featuring a soaring boat-like form that conveys a sense of lifting upward and being carried away.

Shaw's glass mosaic pavers emerge like bubbles from the waveform pattern in the cement entry plaza.

For his glass mosaic windows over the main door, **Robalino** used imagery reminiscent of Ecuadorian textile patterns to enliven with brilliant color and buoyancy.



© Selma Waldman, *Children of Rainier Vista*, 1983

Selma Waldman, *Children of Rainier Vista*, 1983

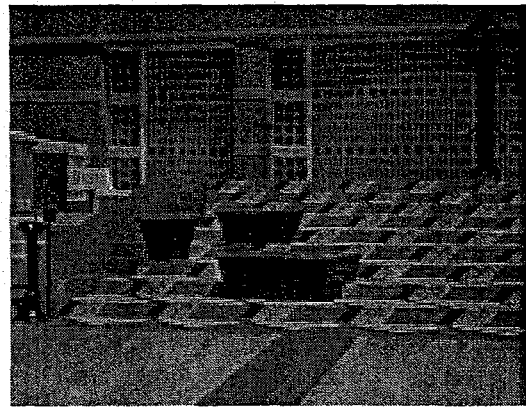
In 1991, as part of its Art Against Racism program, King County acquired five charcoal drawings for display in the African American Academy. With bold, expressive strokes of charcoal on paper, the artist drew distinctive portraits of children who lived near her in Columbia City, mostly children from the Rainier Vista community.

Robert Horton, *Unmask Your Mind*, 1993

This project resulted from cooperation between the King County Arts Commission, the Southeast Seattle Arts Council, and Seattle Public Library. The artist created a dynamic mural on an exterior wall of Rainier Beach Library. Depicting masks of various cultures in large scale and vivid colors, Horton imbued the mural with the expressive potential "to celebrate the differences; to become part of the community; to promote the library's commitments to the community."

Carl Smool, *Whirligigs*, 1993

The artist worked with students from Franklin, Rainier Beach, and Cleveland High Schools to create 39 sculptures that celebrate the cultural diversity of Southeast Seattle. Installed near bus shelters along Rainier Avenue South, each sculpture was designed by a student to represent a story, myth, legend, poem, or other source of personal cultural inspiration.



© Claudia Fitch, *Water Carry*, 1997

Claudia Fitch, *Water Carry*, 1997

This integrated artwork enhances the civic presence of the Interurban Pump Station on the Duwamish River, forming a threshold of welcome that reveals and informs about the pump station's vital relationship to water quality. The overall structure and individual parts of *Water Carry* reference the natural and cultural history of the river: its flow through geologic time, Native American cultures, and pioneer days, bringing it to the present-day infrastructure that serves a large urban population. This story is also told in text written by Judith Roche, which Fitch incorporated into the artwork.

Susan Point, *Northwind Fishing Weir Legend*, 1997;

Roger Fernandes, *Legend Petroglyph*, *Ceremony Petroglyph*, *Changer Petroglyph*, 1997; **Caroline Orr & Jon Gierlich**, *The Basket Maker*, 1997

Along the Green River Trail, the Salish story of Northwind's fishing weir is visually re-told by four artists, three of them Native American. Low tide in a bend of the Duwamish River reveals a cluster of bedrock which is believed to be the remnants of the Northwind's fishing weir. According to the legend, Southwind burst the weir during a fight with his father Northwind, thus making way for the annual return of warm weather. **Susan Point** carved and painted six cedar planks, like the planks used by shamans, to illustrate key parts of the story. **Roger Fernandes** carved the story as petroglyphs in three Washington granite boulders. **Caroline Orr and Jon Gierlich** created three red cedar and bronze benches, with relief patterns in the bronze evoking woven basket designs.

KING COUNTY PUBLIC ART IN DISTRICT 5

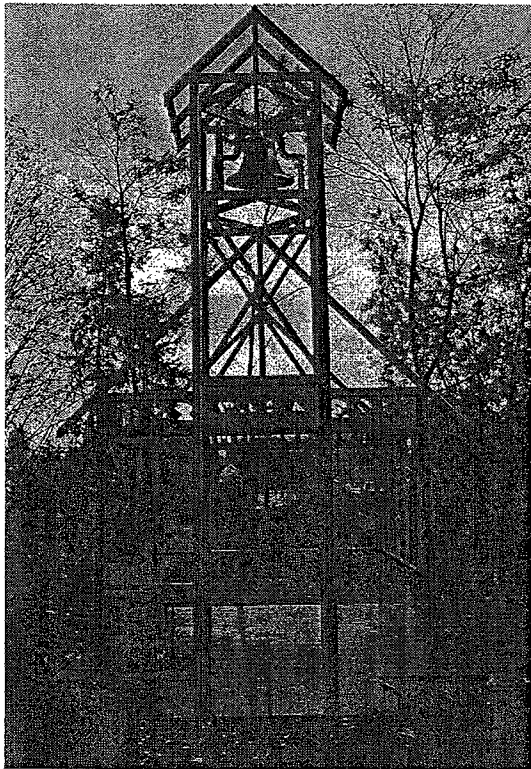
Lorna Jordan, *Waterworks Gardens*, 1997

This award-winning project is a synthesis of nature, art, and technology, with art as the guiding principle. A sense of place is fostered through the creation of a grotto, meandering paths, a series of ponds, a boulder installation and many subtle design touches that transform this waste treatment plant into such an inviting environment that people come here specifically to enjoy it, and even want to have their weddings on the site.

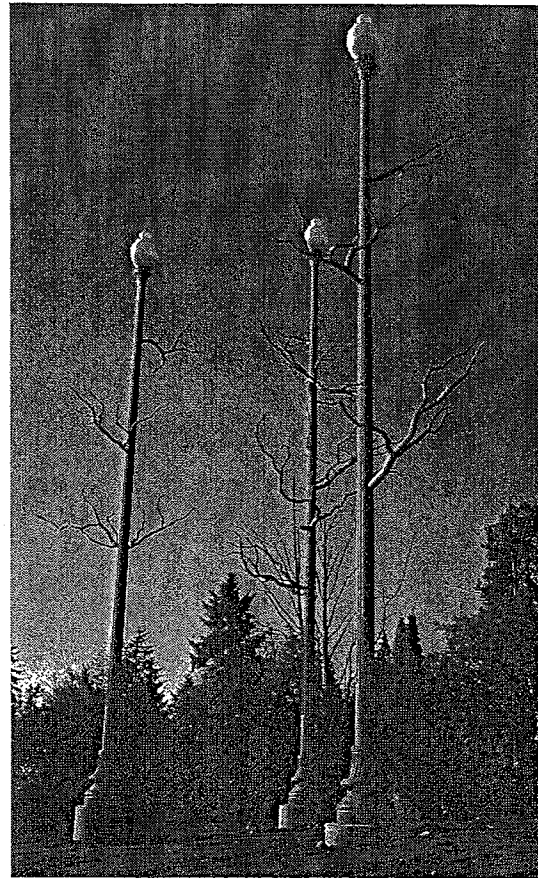
The **Department of Development and Environmental Services** is graced with numerous artworks from King County's rotating collection. Works range from the 1946 untitled painting by Helmi Juvonen, a member of the Northwest School, to paintings, prints, photographs, sculpture, and assemblage by highly-respected contemporary artists.

Ellen Sollod, *Renton Transit Center*, 2001

Sollod was commissioned by the King County Public Art Program to work with the Transit Center design team. Their collaboration resulted in the Craftsman-themed passenger waiting area. Sollod also created two new artworks for the site: a fiber optic sculpture imbedded in the sidewalk that is reminiscent of an underground river, and a pair of entrance pylons created in collaboration with artist Bill Teeple and students from Renton High School.



© Ray Jensen, *The Gathering Place*, 1996



© Brian Goggin, *Photogenesis*, 1999

Ray Jensen, *The Gathering Place*, 1996; Brian Goggin, *Photogenesis*, 1999

The two artworks in North Seatac Park reflect on changes over time – how the past remains part of the present and how their continuum points us toward future possibilities.

In **Jensen's *Gathering Place***, the bell from Riverton Heights Elementary School, now torn down, hangs in the tower of a bright red steel structure, and the structure outlines the space of a one-room school house. Within the structure, a wooden school desk has been replicated in cast metal, and on it a folded "paper" airplane refers to childhood games, the urge to create, the nearby airport, and more.

Goggin's artwork consists of lampposts that sprout craggy, leafless, steel branches. Light globes at the top glow with different colors, popping out of the darkness like fantastic night flowers. With its references to changing seasons and cycles of nature, *Photogenesis* serves as a metaphor for the inevitability of change.



District 6

Youth Development:
Digital Art – New Works Partnership

Artist Joy Worthen, left, and Greer Lindquist of Bellevue International School lift a television monitor of the artist-student art project, which is funded through King County.

Students plug in to dig

REA WALDEN

Times Eastside bureau

"bathub of good & evil" sits unobtrusively in a storefront window in downtown Seattle. In it, television screens flicker with images of world leaders and their sometimes disturbing, sometimes destructive messages.

Art exhibit

The Digital Art – New Works Partnership exhibit, "betwxt," will be on display on the second level of the Bellevue Galleria at 550 106th Ave. N.E. through Dec. 27.

said she likes people's tales. "You hear some who say these are really these things."

Digital Art – New Works Partnership emphasizes the mentor relationship in creating exciting new digital artworks. Participating youth from a variety of schools are learning more about computer technology while exploring creativity and the collaborative process. With their creations exhibited in the Galleria Mall during December and online, their projects communicate across a broad spectrum of King County and beyond.

KING COUNTY PUBLIC ART IN DISTRICT 6



© Patti Warashina, *Mercurial Miss*, 1993

Robert Maki, *Nine Pentagons*, 1991; **Patti Warashina**, *Mercurial Miss*, 1993

The sixth council district has a concentration of Honors artworks. From 1976 through 1993, the King County Arts Commission recognized one artist a year for his or her significant contribution to the art of this region. The artist was commissioned to create a major artwork for a county location. As a result of the Honors Program, people going about their everyday activities can experience masterworks by the Northwest's preeminent artists in a variety of County buildings and public spaces. Two Honors artworks are in Meydenbauer Center.

In his nine graphite on vellum drawings, **Robert Maki** explores the subtle nuances and the bold forms of pentagons. His variations on concave and convex, on enclosed shape and surrounding space, create exciting perceptual experiences. **Patti Warashina's** monumental ceramic sculpture represents Mercury – the Roman god of trade and commerce, protector of merchants, and symbol of peace and prosperity. The power of transcendence and flight is referred to by the feather Mercury holds and by the blue shadow in the shape of wings painted on the wall behind the eleven-foot-tall figure.

John Hoge, *The Source*, 1980; **Tom Jay**, *Handsome Bollards*, 1985

Luther Burbank Park is enhanced by two public art projects.

John Hoge, for his earthwork, created concentric circles of grass-covered mounds around a fountain, thus powerfully uniting the archetypal imagery of circles with the formative, elemental realms of earth and water. **Tom Jay** added a playful touch to the posts and chain running along the water's edge: cast metal hands hold the chain, seeming to simultaneously beckon you toward the water and keep you from falling in.

Gaylen Hansen, *On a Sunny Morning the Kernal Rides Out*, 1987

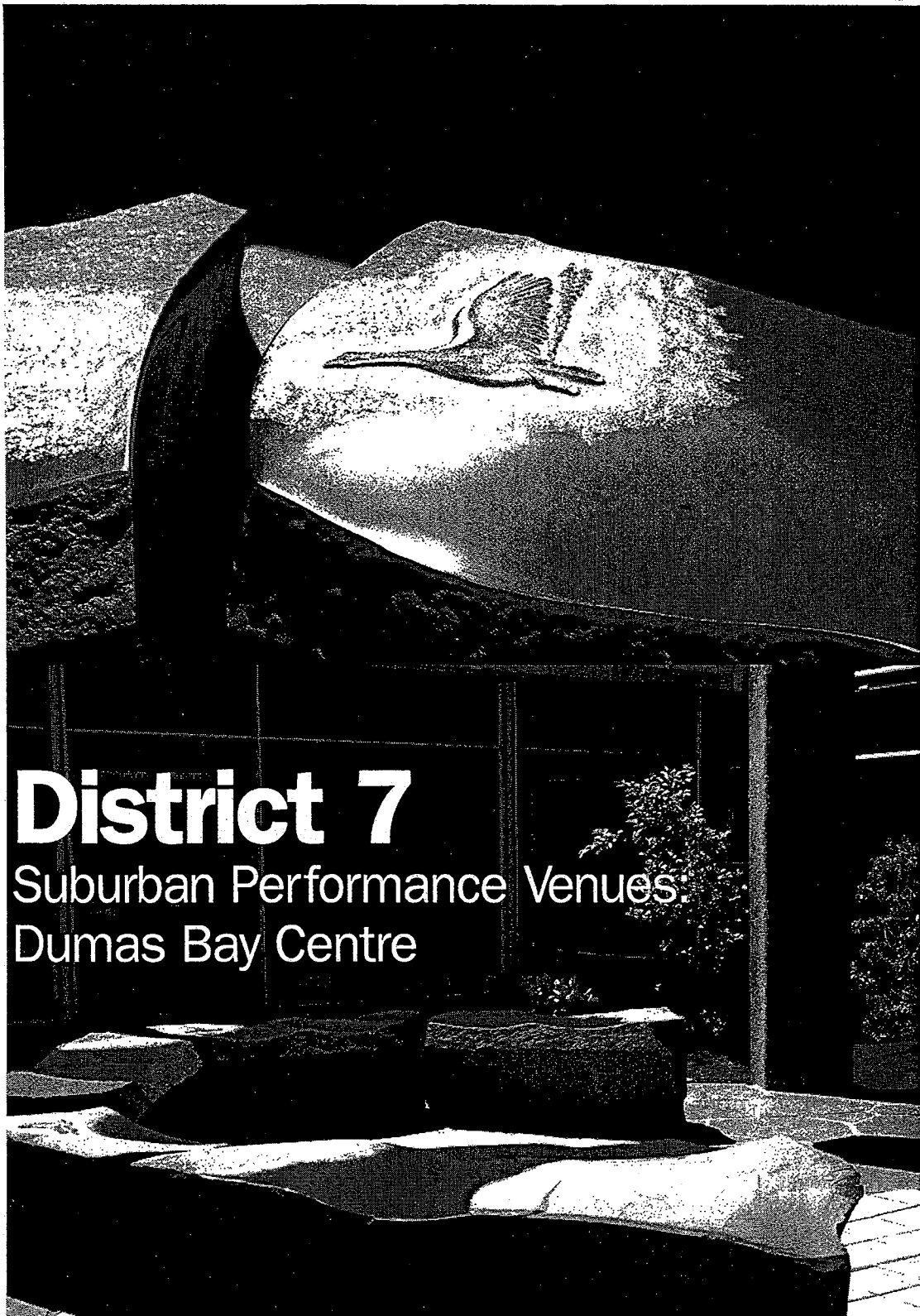
When Honors Artist Gaylen Hansen was commissioned to do a painting for the Fairwood Library, he portrayed his mythical alter ego in an adventurous setting, astride a rearing horse against a sky teeming with jumping and flying creatures.

Alden Mason, *Yellow Bird*, 1982

Those involved in the planning for the Renton District Court building were ahead of their time in commissioning Alden Mason to paint a mural. In 1988 Mason was chosen as King County's Honors Program artist. *Yellow Bird* was created in Mason's characteristic style: a vibrant array of rhythmic lines, often done with paint squeezed directly from the tube.



© John Hoge, *The Source*, 1980

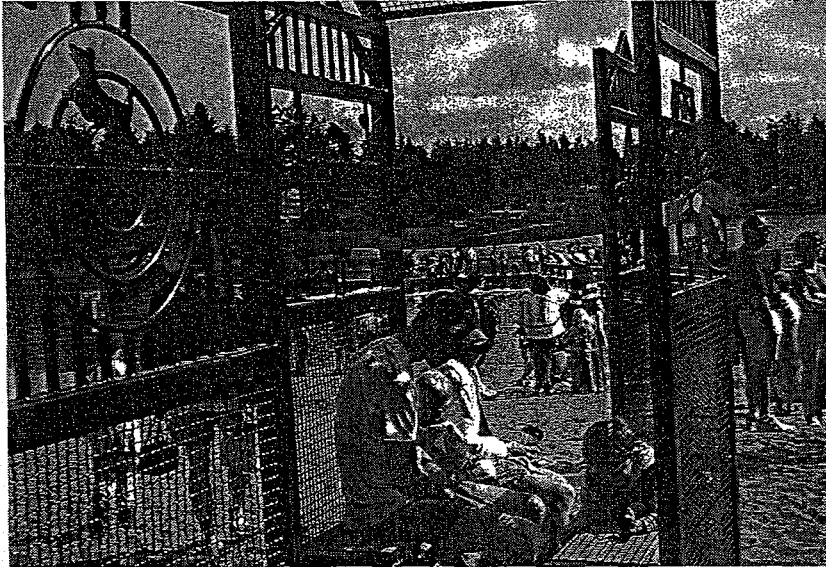


District 7

Suburban Performance Venues.
Dumas Bay Centre

Communities, like Federal Way, are developing performance venues to provide citizens the opportunity to attend performances close to home. Incorporating artists' designs into the Dumas Bay Centre adds to the community's sense of pride and identification with their local venues.

KING COUNTY PUBLIC ART IN DISTRICT 7



© Aristotle Georgiades & Gail Simpson, *Steel Lake Park*, 1996

Aristotle Georgiades & Gail Simpson, *Steel Lake Park*, 1996

In making a bench, trellises, guardrails, and a boat-shaped gazebo, these artists used four motifs to explore the theme of what people do in Steel Lake Park. Fish and boats refer to water activities, a dog catching a frisbee refers to games we all play, and a couple dancing refers to togetherness in the park as well as to two dance halls that used to be on the site in the late 1930s and early 1940s.

Garth Edwards, *Welcome Arch*, 1993; Timothy Siciliano, *Fun House*, 1993

Garth Edwards' fanciful cutouts of figures and animals animate an archway and bench, making the entry to Federal Way Health Center friendly and inviting. Inside, **Timothy Siciliano's** imaginative, brightly-colored *Fun House* offers children a carnival experience while they wait to see a doctor.



© Ann Gardner, *Light Sconces*,
Dumas Bay Centre, 1998

Ann Gardner, John Hoge, Jim Garrett, Dumas Bay Centre, 1998

The Public Art Program's first consulting contract was with the City of Federal Way for the Dumas Bay Centre. Each selected artist developed a unique project; however, the commissioned artworks are unified in several ways, such as the artists all responding powerfully to the contemplative and serene quality of the Centre's setting.

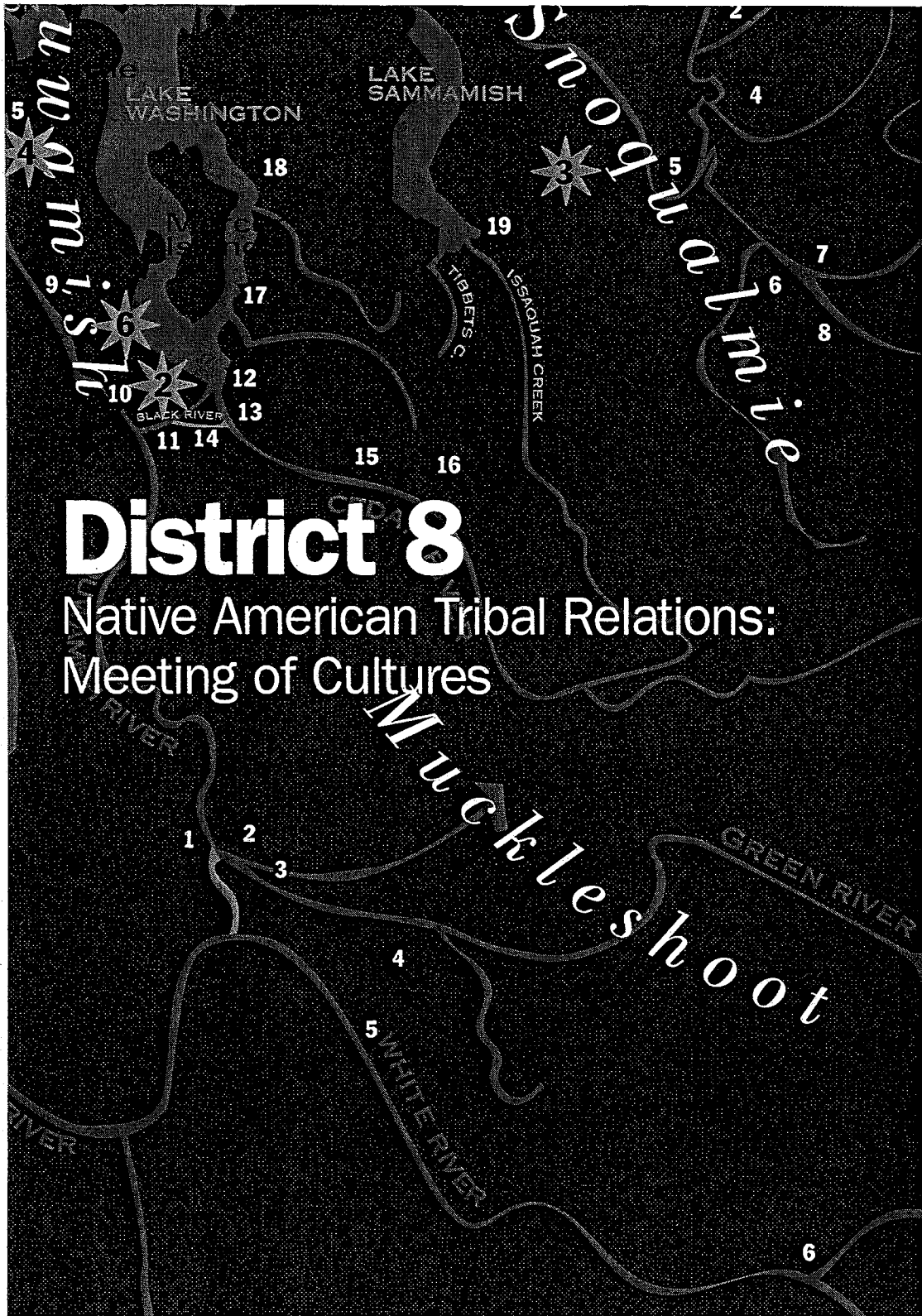
For his *Cascade Council Ring* and *Swarming Birds Bench* at the front entry to the Centre, **John Hoge** worked with local basalt and juxtaposed highly polished areas with low relief images and natural surfaces. **Jim Garrett's** enhancements to the proscenium columns add fluid lines of steel, creating an organic form reminiscent of rippling water and plant life. **Ann Gardner's** lobby light sconces – unique sculptural elements that are also functional building parts – bring the beauty and serenity of the surrounding natural environment inside. The artist used sandcasting to capture the intricate textures and forms of branches and leaves in translucent glass, which glows with a heightened luminosity.

Bruce Myers, *A Court in the Woods*, 2001

Artist Bruce Myers was selected to create interior design elements for the Federal Way Courthouse through King County's Artist-Made Building Parts project. This innovative and highly successful program encourages architects, engineers, designers, developers, and government agencies to incorporate functional and decorative artist-created components into the built environment. Here the artist collaborated with the project team to enhance the newly renovated lobby. Using the surrounding wooded environment as inspiration, Myers fabricated a series of elements to unify the space and emphasize the dignity of the courthouse.

Nancy Mee, *Re/Membering: 3 Venuses*, 1984

Nancy Mee's glass and mixed media sculpture about beauty and structure, strength and fragility, was installed in the King County Aquatics Center in 1990. It was a gift made jointly by the State of Oregon, Spieker Partners and the Louisa Catherine Frye Family to the citizens of King County on the occasion of the 1990 Goodwill Games.



District 8

Native American Tribal Relations:
Meeting of Cultures

The Public Art Program has worked closely with Native Americans on various kinds of projects, from commissioning artists such as Susan Point, whose Salish imagery covers the West Seattle Pump Station, to seeking input from a Tribal Advisory Board for the *Meeting of Cultures* project honoring the Salish People. The *Waterways* map, created as part of this project, has been a vital educational tool for people of many cultures, exploring relationships between the past and the present, between humankind and nature.

KING COUNTY PUBLIC ART IN DISTRICT 8



© Deborah Mersky, *Echo Wall*, 1999

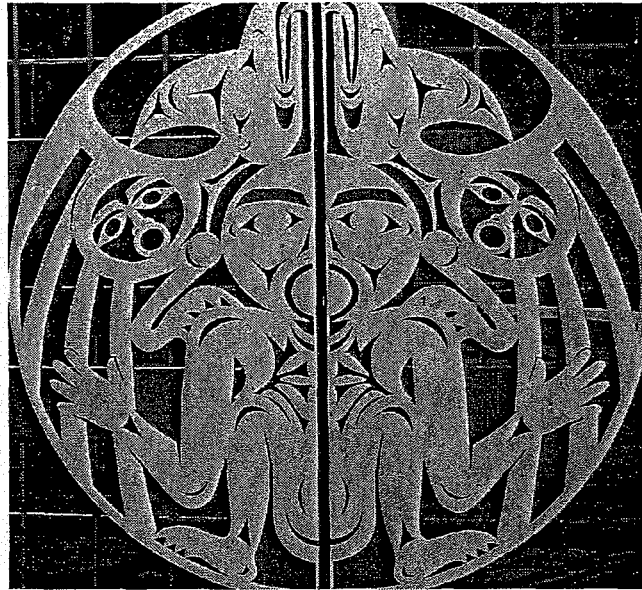
Deborah Mersky, *Bird News and Echo Wall*, 1999

Working with the project architect and engineer, the artist transformed the Vashon Island Transfer Station into a jewelbox of form and pattern. For the scale house panels, titled *Bird News*, Mersky overlaid newsprint on images of plants, birds, and vessels, the juxtaposition creating a brief, decorative comment on the overlay of humankind on the natural world. The title and the theme of *Echo Wall*, on the recycling area, refer to the afterlife of plants, animals, and refuse, and features imagery from the Vashon Island environment – flora and fauna found on land, in water, and in the sky.

Susan Point,

Water – The Essence of Life, 1998

When the artist was commissioned to integrate art into the design of the West Seattle Pump Station, she worked within her own Coast Salish art style to pay tribute to the aboriginal peoples of this area. In her boldly graphic approach, Point created imagery for a relief mural on the building façade and wing walls that shows the interconnections of humans and the natural world, and the continuing cycle of life and new beginnings. Her design for a gate continues in this striking mode, uniting human and birds in a circular pattern inspired by traditional spindle whorls.

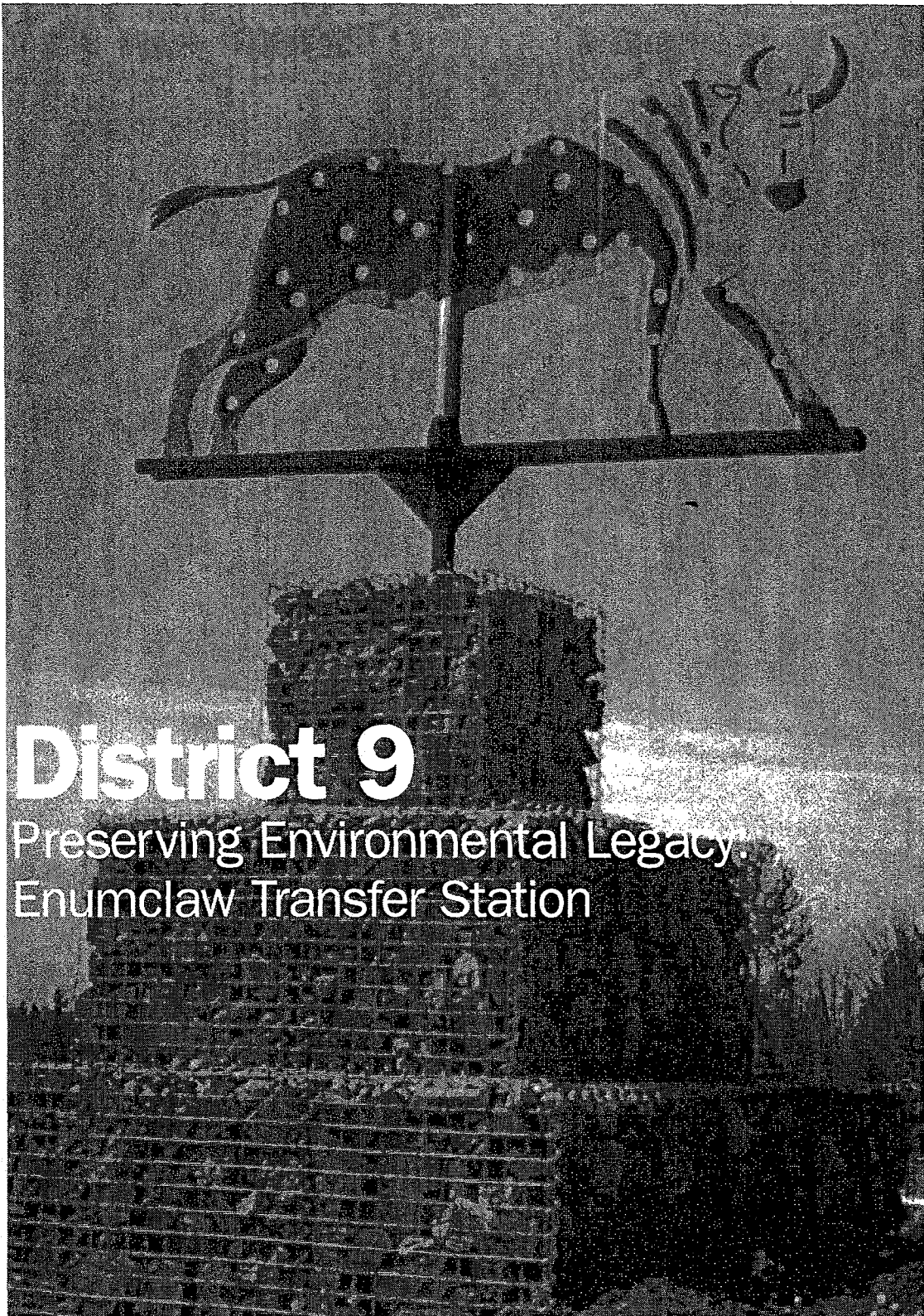


© Susan Point, *Water – The Essence of Life*, 1998

A recently published monograph on the artist discusses her architectural projects: "Point began modestly with projects to paint a bus shelter and design

cast-iron tree grates for the exceptional King County Public Art Collection." It goes on to discuss the expanding scope and scale of her public art commissions, including the Pump Station, and reproduces photographs of it. It concludes that Point has taken the concept of Native American public art far beyond the traditional "in her imaginative and inventive use of material and form, demonstrating a creative and leading-edge application of the Northwest Coast art form that has yet to be considered or matched by her contemporaries." (*Susan Point: Coast Salish Artist*, edited by Gary Wyatt, published in 2000 by University of Washington Press, pages 36-43)

Portable artworks at **Park Lake Neighborhood House** include a series of etchings by Seattle artist Shirley Scheier. These prints are part of the Centrum print portfolio that was purchased by King County in 1991. The portfolio is a remarkable collection of work done by the outstanding artists of our region. They were invited by the Centrum Foundation to be artists-in-residence and to work in Centrum's print studio at Fort Worden in Port Townsend.

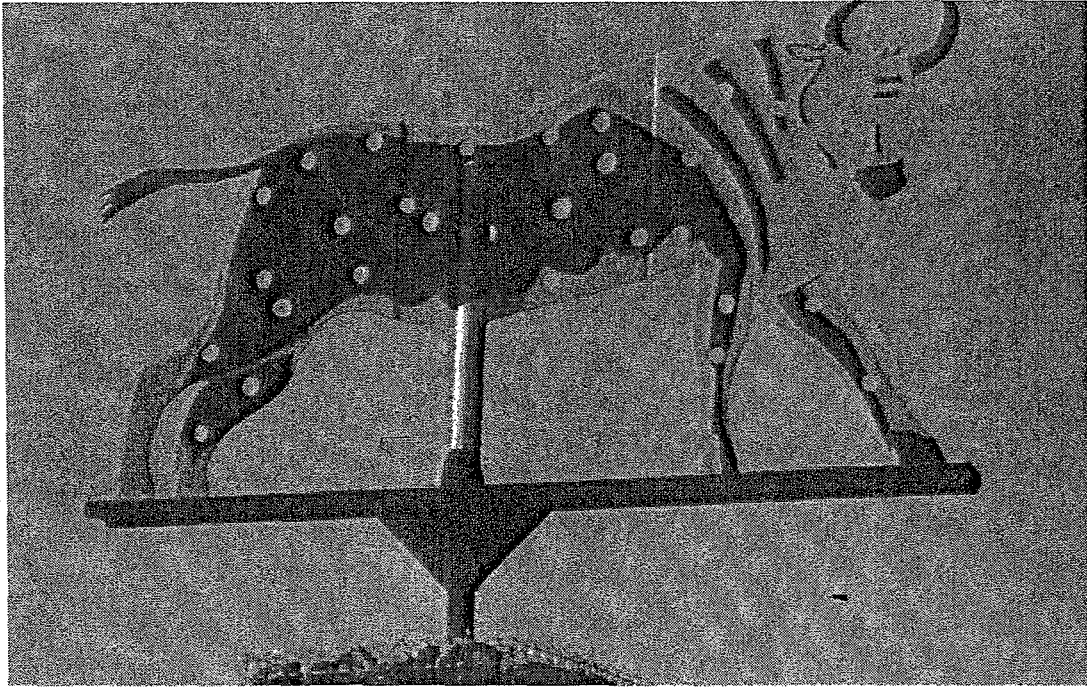


District 9

Preserving Environmental Legacy:
Enumclaw Transfer Station

Artwork at the Enumclaw Transfer/Recycling Station refers to ideas on resource use while encouraging recycling. The artists researched the area's past in terms of agriculture, logging, quarrying, and industry, and the artwork's allusions to all these possibilities prompts people to consider these actions in the past and their own in the present. Construction methods used in the artwork demonstrate the recyclable properties of the natural environment.

KING COUNTY PUBLIC ART IN DISTRICT 9



© James Pridgeon & Tom Brennan, *Elemental Cycle*, 1994

James Pridgeon & Tom Brennan, *Elemental Cycle*, 1994

By integrating a number of elements into the design of the Enumclaw Transfer Station, the artists transformed it into a fun and thought-provoking place, elevating it far above the mundaneness of a place you have to go to to do a chore. Materials include river rock and found industrial objects, referring to the original use of the site as a quarry and its current use as a recycling center. Depictions include animals, spiral forms (often used as sun signs or infinity symbols in ancient and modern cultures), historic references, and chemical symbols – all reminders of our ongoing involvement with the natural world and of our need to participate in its continuing renewal.

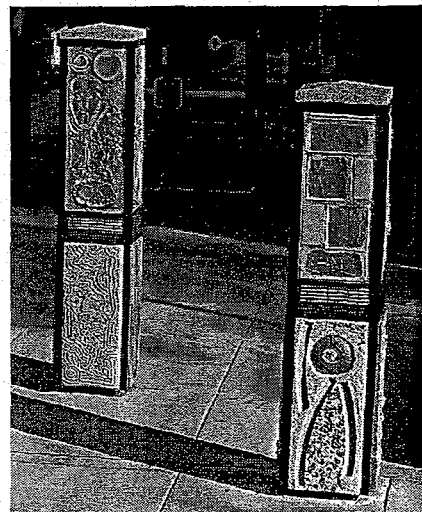
Vern Luce, *Pete's Pool*, 1990

The closing of the historic pool in the late 1970s led to this project, one of King County's first design team projects. Area residents wanted restoration or replacement of the pool, which was built by Yugoslavian immigrant Pete Chorak when he was making improvements on a tourist area he started developing in the 1920s. He also inspired the community to acquire and improve more land, creating King County Recreation Park.

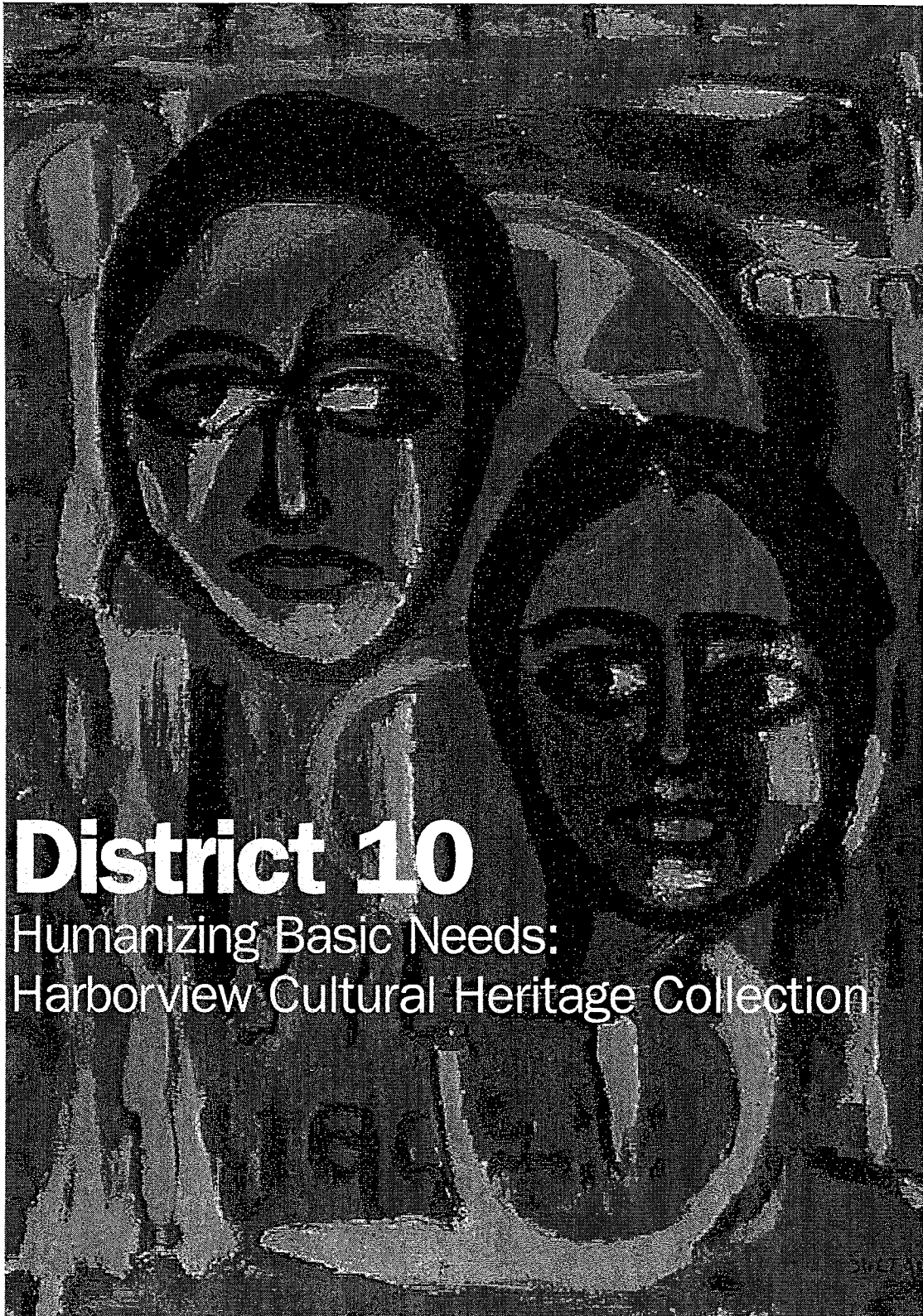
In 1990 the new *Pete's Pool* opened to the public, a tribute to Enumclaw's community spirit past and present. Designed by Vern Luce, the swimming pool, multi-level wading area, gateway house, and monolithic waterfall create a gleaming, inviting area in the varied environment of Enumclaw Park. It is a fine complement to the traditional log building behind it, particularly since both structures show such respectful working of materials, bringing out the beauty of wood and metal, referencing the vegetation and abundant water of the natural surroundings.

David van Arsdale, *Seeds of Symbols*, 1993

For his light towers at the entrance to Covington Library, the artist used light as a symbol of knowledge. Each cast glass panel with its collage of symbols conveys the sense of wonder and excitement that we experience as we learn, explore, and discover in libraries. From the ancient Egyptian symbol for family to the Japanese symbol for hope and peace, from letters of alphabets to Einstein's famous revelation, humanity's inventions and search for understanding are documented.



© David van Arsdale, *Seeds of Symbols*, 1993

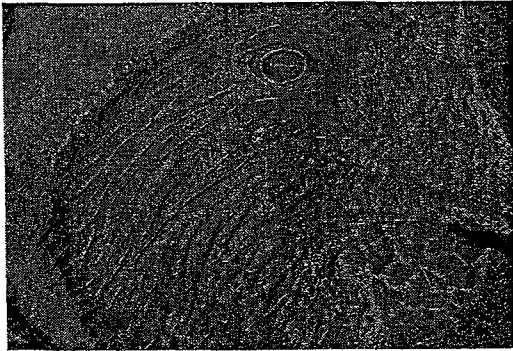


District 10

Humanizing Basic Needs:
Harborview Cultural Heritage Collection

Harborview is a unique, highly charged environment peopled by a diverse cross-section of humanity. The arts counterbalance the emotional, psychological, and institutional intensities of the medical center by reducing stress and conveying a sense of individual dignity and worth to all who enter the doors.

KING COUNTY PUBLIC ART IN DISTRICT 10



© James Washington Jr., *Children's Touchstone with Eagles*, 1991

James Washington Jr., *Children's Touchstone with Eagles*, 1991

The artist sought to reveal the "spirit within the stone," using his sculpture to communicate his values to all viewers, especially young people. When Washington was selected as the 1989 Honors Program artist, he chose to locate his artwork at Bailey-Gatzert Elementary School so that it would be part of the lives of the children, something they would see, touch, climb, and befriend. The simplicity of the stone, the tactility and expressiveness of the carving, and the strength of the symbols celebrate Washington's vision, an understanding of the world to be cherished even more in the wake of the artist's death in 2000.

Harborview Medical Center

The King County Public Art Collection at Harborview is based on the belief that the arts can counterbalance the emotional, psychological, technological, and institutional intensities of the medical center by reducing stress and conveying a sense of individual dignity and worth upon all who enter. Approximately 250 portable artworks have been acquired since 1977. Exceptional integrated and site-specific artworks were part of the construction of the west wings during the latter part of the 1990s, and these range from a patterned and beaded floor to quotes from hospital users etched in a wall of glass windows, from recycled pieces of metal woven into quilts to a fantastic aquarium in a nurse log. The creation of a Cultural Heritage Collection has brought incredibly beautiful, expressive, and affecting artworks into the hospital – and has inspired other organizations to start collections patterned on these ideas.



© Kerry Coppin, *Black Boy With Bow Tie*, 1998

Vicki Scuri, *Artifact for Boren Avenue Garage*, 1990

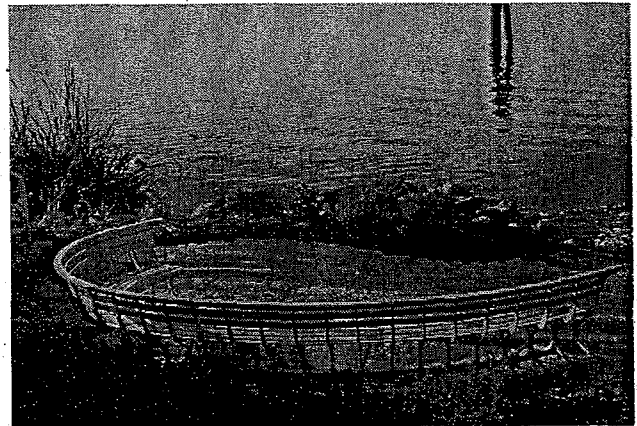
For this national precedent-setting design team project, the artist used actual tire treads as concrete form liners to create the relief patterns that animate the Boren Avenue parking garage.

Marvin Oliver, *Spirit of our Youth*, 1995

A 26-foot bronze killer whale fin, covered in Puget Sound Salish symbols, represents hope, prosperity, the individual, and the fragility of life. The grounds at the Youth Detention Facility have been sculpted around the fin to suggest the whale is rising from the water.

Elizabeth Conner, *Waterway 15*, 1993

This site-encompassing artwork in a Lake Union waterfront park provides access not only to the physical place itself, but also to the character and history of a unique urban lake through images and text references on tiles and paving, sensitive landscaping, and a curved wooden bench constructed using boat-building techniques. Sitting on the bench, the complexity and beauty of this spot and the surrounding city seeps into your consciousness like the waves lapping on the shore at your feet.



© Elizabeth Conner, *Waterway 15*, 1993

Carolyn Law, *Route 70 Trolley*, 1998

The ordinary elements of the trolley system become eye-catching jewels in the artist's hands, forming a gateway or entrance marker to the community. Brightly painted poles stand tall on corners. Insulator rods strung along overhead wires create surprising visuals, reminiscent of strings of beads. Pieces of driftwood, sculpted by the sea then inscribed with images and words, hang thought-provokingly from other poles

Pictured on the cover of District 10: **Sultan Mohamed, *Children of Home*, 1998.** From the Harborview Medical Center Cultural Heritage Collection.

KING COUNTY PUBLIC ART IN DISTRICT 10

Jean Whitesavage & Nick Lyle *Rain Forest Gates*, 1999; **Maya Radoczy**, *Earth, Wind, and Water*, 1999; **Jack Mackie**, *Plaza*, 1999

King Street Center is a unique public/private project that showcases the County's innovative registry services: Artist-Made Building Parts Project and Design Team Artists Registry.

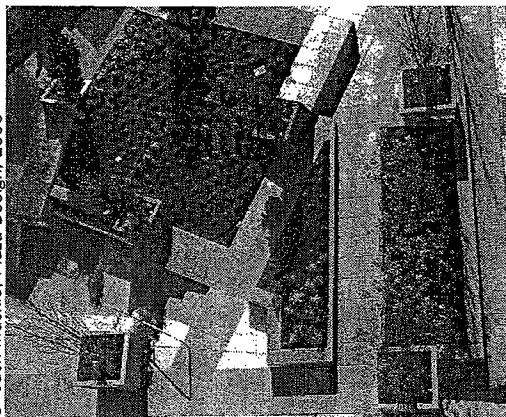


At the northwest corner, **Jean Whitesavage** and **Nick Lyle's** impressive, curved, meticulously-forged steel entry gates incorporate imagery taken from the plants and animals of Pacific Northwest rain forests.

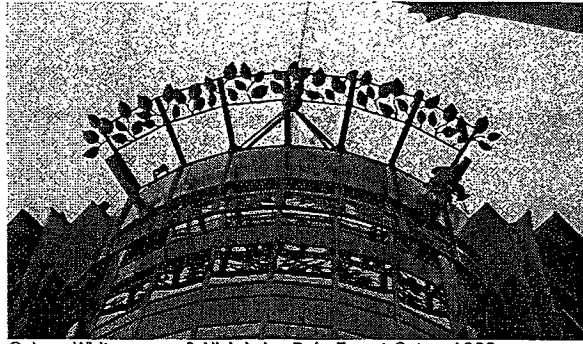
Here and in the decorative band at the building's roofline, hundreds of pieces of ironwork are woven together to express the beauty and harmony of the web of life, creating a visual poetry that speaks the language of living things through the medium of steel.

In the lobby, **Maya Radoczy** rendered basic, natural elements – wind, water, and earth – in luminous cast glass. An intricately fascinating chandelier twists above the entry vestibule, capturing the essence of wind. Overhead panels along the long lobby suggest rushing water, leading to a wall element of sparkling crystalline forms, born of the earth.

Jack Mackie was the artist and concept lead for the plaza design team. Elegantly and rhythmically, the design reflects the location's current urban grid, the shoreline that used to be there, and the constant potential for seismic activity. Like a bluff rising up from a beach, the plaza wall rises from King Street – it is textured to suggest rock and topped by live vegetation as well as railings and gates made in the form of tall swaying sea grasses.



© Jack Mackie, *Plaza Design*, 1999



© Jean Whitesavage & Nick Lyle, *Rain Forest Gates*, 1999

Fernanda D'Agostino & Valerie Otani, *Bridge Between Cultures*, 1999

In this design team collaboration with the architects and engineers, the artists highlighted the active exchanges between cultures that contribute to the vitality of the area. After extensively researching the site, D'Agostino and Otani designed 40 hand-cut paper drawings that were lasercut into the floor to ceiling steel latticework on the south side of the bridge. Daylight backlights carefully selected images. The rail lines below and the sports stadiums beyond are clearly visible through the wall of images from an earlier time, reinforcing the idea that the past remains layered within the present.

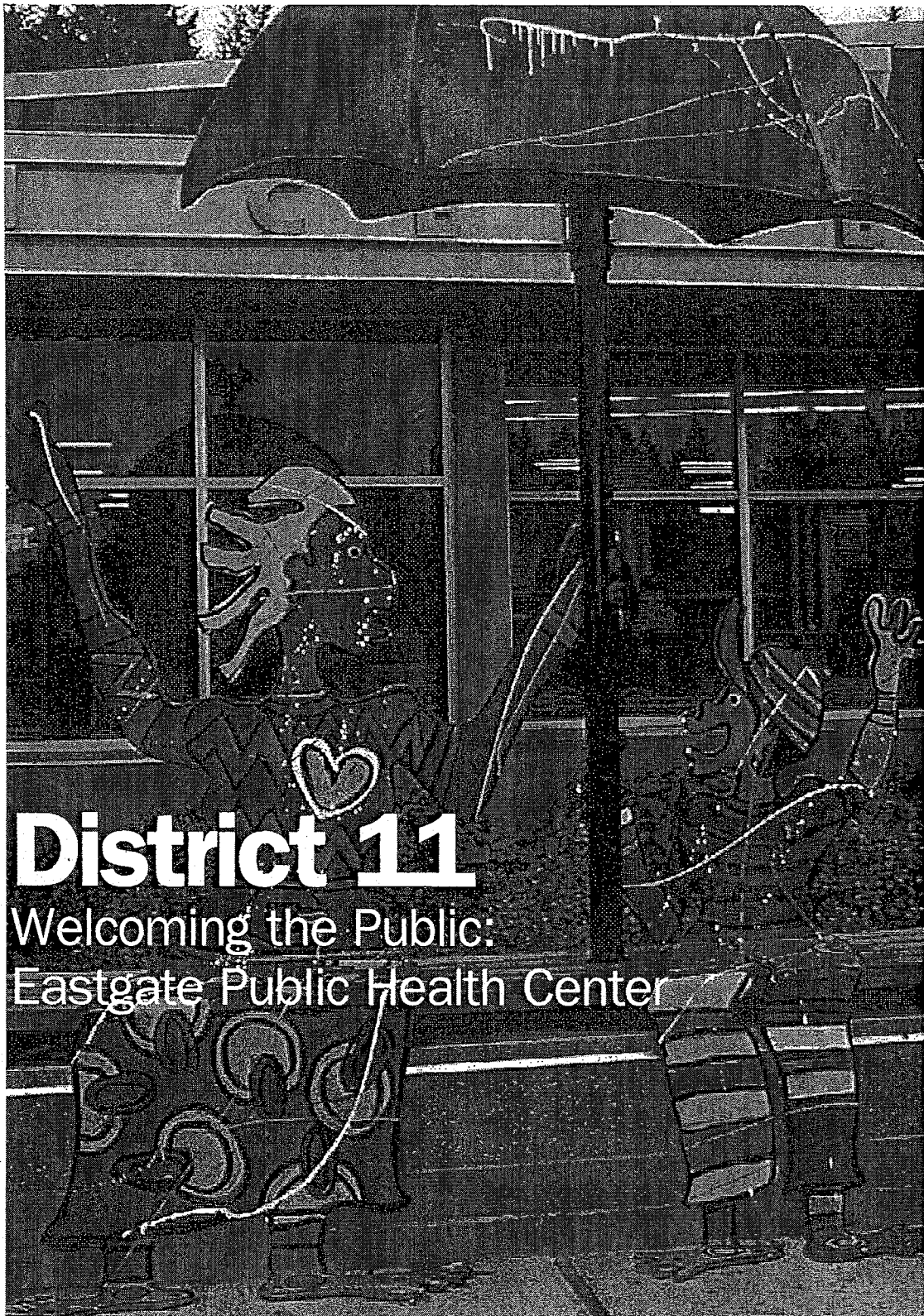
ALSO IN DOWNTOWN SEATTLE:

King County Administration Building

The building's outdoor public spaces and tall-ceilinged lobby provide the perfect settings for large-scale artworks by some of the Northwest's pre-eminent artists. Outside, people are greeted by George Tsutakawa's fluid tubes of steel, *Sandworm*, and the colorful flower bursts of Harold Balazs' *Rhododendrons*. Inside, the power and sweep of Robert Sperry's ceramic mural and the buoyancy of Alden Mason's *Lunar Promenade* complement each other beautifully. Numerous portable artworks enliven public spaces throughout the building.

King County Courthouse

The variety of artworks in the Courthouse reflects the variety of people, activities, and places found within. Whether in the form of portable or integrated work, whether located in courtrooms, lobbies, or hallways, these artworks communicate about the human spirit in innumerable ways. The artworks include: the sparkling, rhythmic glass terrazzo floor *Nest* (1999) by Paul Marioni and Ann Troutner; the elegant balcony rail *Standing at the Helm* (1996) by Karen Guzak; and paintings by Honors Program artists Paul Horiuchi, Guy Anderson, Margaret Tomkins, and Boyer Gonzales.

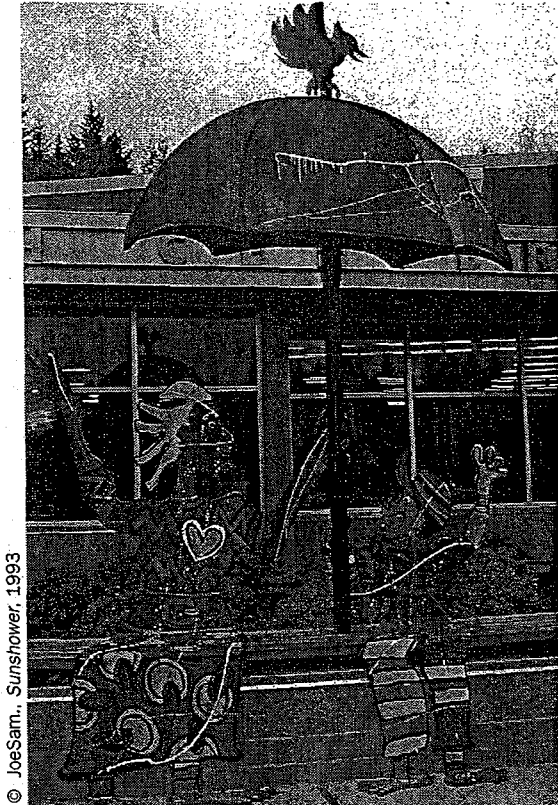


District 11

Welcoming the Public:
Eastgate Public Health Center

Artworks can help in connecting the public with the services that the County provides. By creating spaces that are welcoming, comfortable, human-scale, inclusive, and sometimes even playful, art encourages use of services such as health centers and park-and-ride's.

KING COUNTY PUBLIC ART IN DISTRICT 11



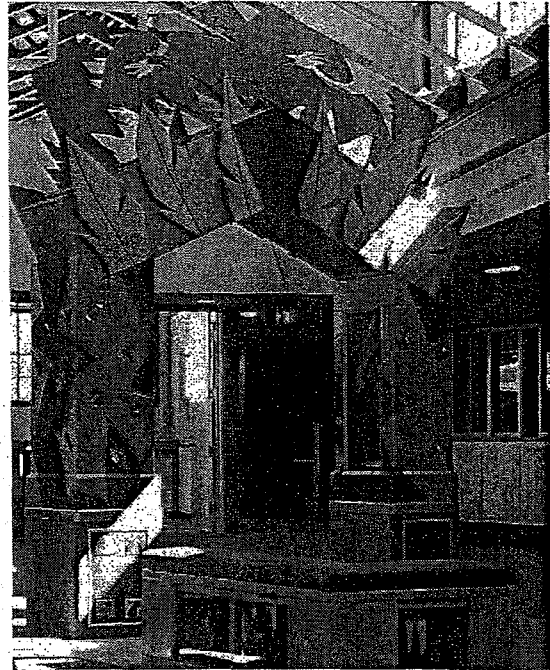
© JoeSam., Sunshower, 1993

JoeSam., *Sunshower*, 1993; **Stuart Nakamura**, *Tropical Maze*, 1993
Outside the Eastgate Public Health Center, **JoeSam.**'s brightly colored array of sculptural works invites people to sit down on his benches, literally in the lap of his flat, fantastic figures. Inside, **Nakamura**'s sculptures form an environment, enticing children to explore along the carpet maze that winds through a tropical rain forest teeming with brilliantly hued birds.

Frank Video, *Story Poles*, 1996
In three parts of King County, Frank Video transformed bus route poles into visually stimulating, thought provoking art. His three poles in the Bellevue area are close to shopping centers, and reflect on contemporary life by juxtaposing statistics with photographs of people and architecture in the contexts of work and play.



© JoeSam., Sunshower, 1993



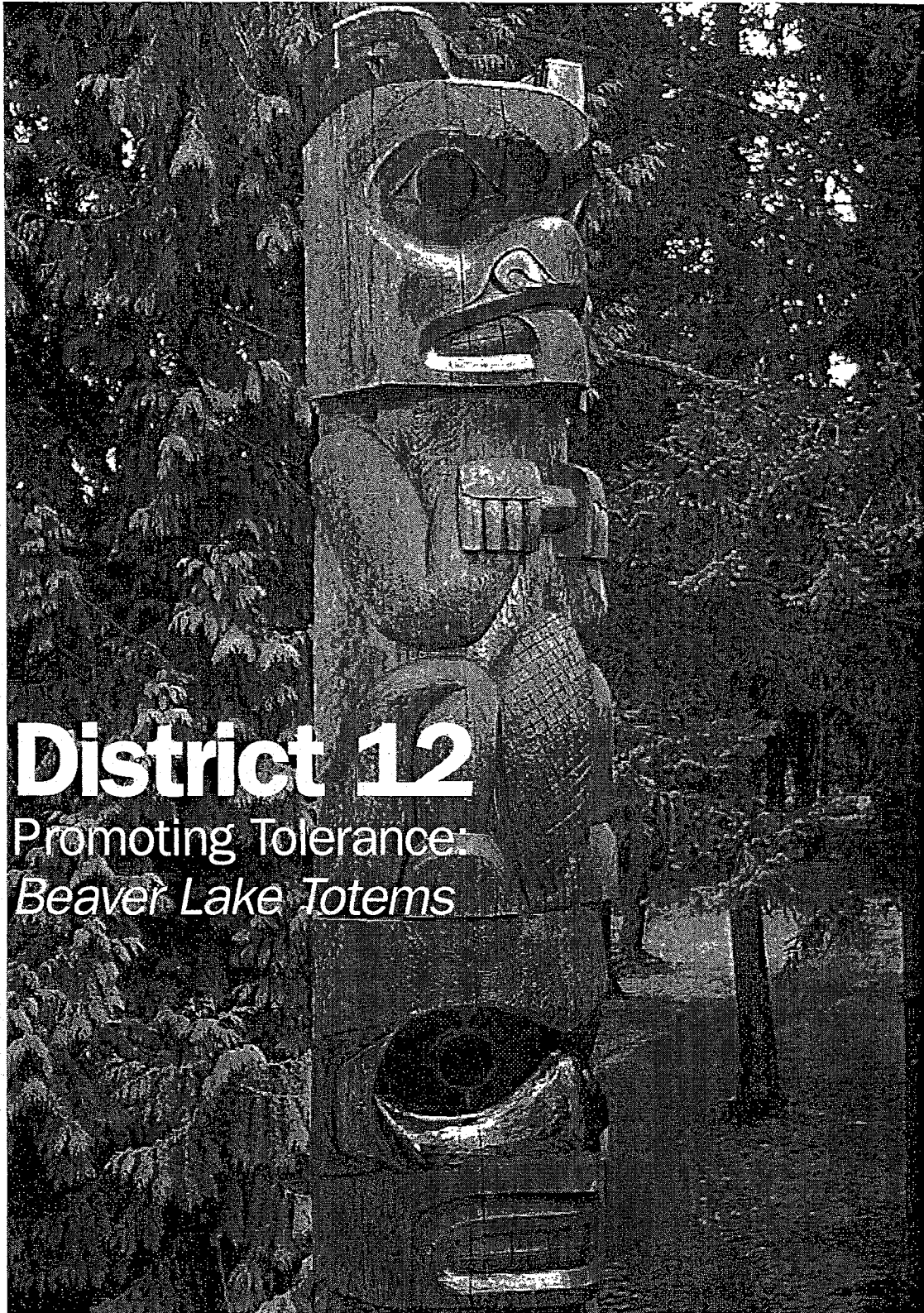
© Stuart Nakamura, Tropical Maze, 1993

IN BELLEVUE:

Robert Maki, *Nine Pentagons*, 1991;
Patti Warashina, *Mercurial Miss*, 1993

These artworks in Meydenbauer Center were commissioned through King County's Honors Program. From 1976 through 1993, the King County Arts Commission recognized one artist a year for his or her significant contribution to the art of this region. The artist was commissioned to create a major artwork for a county location. As a result of the Honors Program, people going about their everyday activities can experience masterworks by the Northwest's preeminent artists in a variety of County buildings and public spaces.

In his nine graphite on vellum drawings, **Robert Maki** explores the subtle nuances and the bold forms of pentagons. His variations on concave and convex, on enclosed shape and surrounding space, create exciting perceptual experiences. **Patti Warashina**'s monumental ceramic sculpture represents Mercury – the Roman god of trade and commerce, protector of merchants, and symbol of peace and prosperity. The power of transcendence and flight is referred to by the feather Mercury holds and by the blue shadow in the shape of wings painted on the wall behind the eleven-foot-tall figure.



District 12

Promoting Tolerance: *Beaver Lake Totems*

The juxtaposition of Northwest Tsimshian totem poles and Puget Sound Salish houseposts offers visitors to Beaver Lake Park a unique opportunity to compare two carving styles and cultures. In 1997, one of the houseposts was destroyed by vandals. The creation of a new housepost is being used as a stimulus for developing cultural awareness curriculum for the Issaquah School District.

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David Horsley, *Song Carrier*, *Man-That-Becomes-The Moon*, and *Soul*, 1991 and 1998; **David Boxley**, *Beaver Legends Totem* and *Salmon Legends Totem*, 1991

In 1991, artist **David Horsley** carved three Upper Inland Salish Houseposts during an artist-in-residency sponsored by the King County Public Art Program. Over 3,000 school children and thousands of adults learned about indigenous culture at the carving site in Issaquah. When these houseposts were created, they were the only ones in existence representative of the Upper Inland Salish people. Horsley selected his designs with the cooperation and consent of elders from the Snoqualmie Tribe. Alaskan Tsimshian artist **David Boxley** carved the 30- and 40-foot totem poles also located in Beaver Park. Although totem poles are native to the Alaska peninsula, and not to the Puget Sound area, their presence in the park provides a unique opportunity to compare the similarities and differences between the Puget Sound Salish and Northwest Tsimshian carving styles. (*This image is featured on the cover of District 12.*)

Virginia Paquette, *Lampadario*, 1999; **Philip McCracken**, *Raptors*, 1978; **William Ivey**, *Abstraction*, 1982

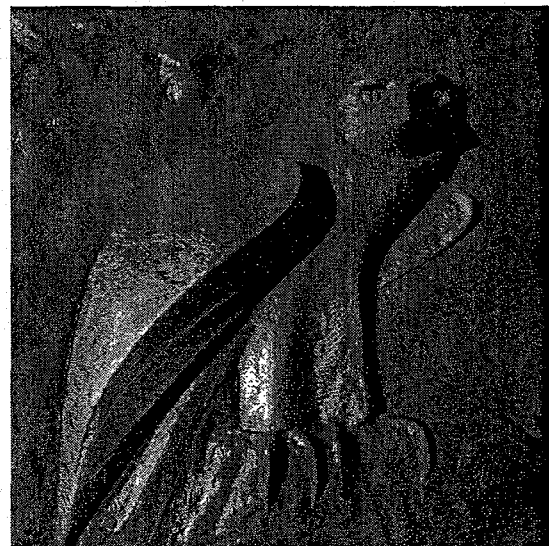
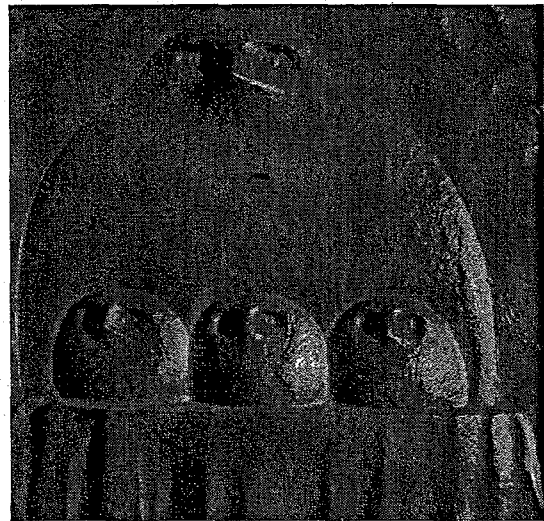
The Issaquah District Court building is graced by exceptional artworks: a site-specific suspended sculpture by **Virginia Paquette**, and two Honors artworks – a set of five relief bronzes (1978) by Philip McCracken and a large-scale painting (1982) by William Ivey.

To capitalize on the tall narrow space with abundant natural light, Virginia Paquette designed *Lampadario* like a monumental three-dimensional drawing in space. With overlapping shapes outlined by steel bands or made of semi-transparent wire cloth, the artwork intersects with the light and casts shadows in constantly changing patterns. Metaphorically, *Lampadario* (the Italian word for chandelier) represents the path of justice to the light.

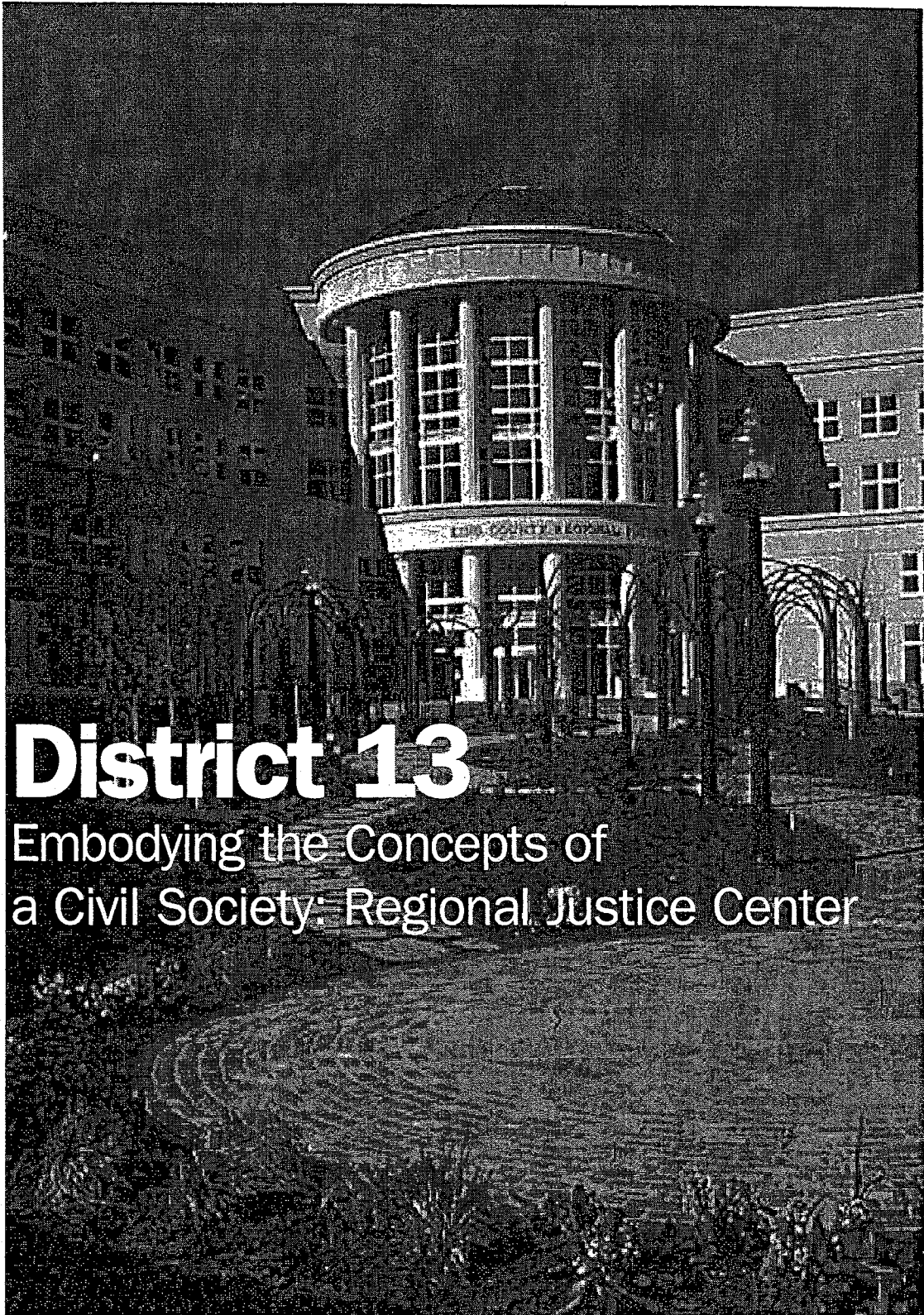
From 1976 through 1993, King County Arts Commission's Honors Program recognized one artist a year for his or her significant contribution to the art of this region. The artist was commissioned to create a major artwork for a county location. **Philip McCracken** and **William Ivey** were early recipients of this prestigious award. As a result of the Honors Program, people going about their everyday activities can experience masterworks by the Northwest's preeminent artists in a variety of County buildings and public spaces.

Garth Edwards, *Maple Valley Fence and Bench*, 1993

For his fence at Maple Valley Community Center, Garth Edwards created rhythmic, bold images that can be seen easily from both sides. For the bench, he created an inviting presence that draws you over to it. Animals and birds seem to chatter and flutter, plants seem to smile and grow.



© Philip McCracken, *Raptors*, 1979



District 13

Embodying the Concepts of
a Civil Society: Regional Justice Center

The art and architecture of the **Regional Justice Center** illustrates the basic notion of a government "by the people, for the people." The building and its collection of integrated and signature contemporary art create an environment that powerfully reinforces standards of civility and democracy.

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The **Regional Justice Center's** atmosphere of dignity arises in large part from the public artworks found throughout this important center of regional government. Projects include artist-designed site enhancements and building components such as the front garden entrance to the Courts building, scales-of-justice light standards for the north driveway, the security screen and bronze relief floor medallions in the entry level rotunda, and hand-forged guardrails encircling the rotunda above. From the front entry garden path to the crystal security screen, the artworks create a welcoming gesture to thousands of visitors and County employees who pass through the corridors every day. Project artists and a citizen advisory committee, composed of local residents, business leaders, and County employees, worked in partnership to develop art that celebrates the themes of law, safety, and justice, and that reflects the history and character of the Kent Valley.

Lydia Aldredge and Kate Wade, *Movement Through Migration*, 1996

Since International Boulevard is a high-speed corridor, the artists emphasized strong, recognizable images at four bus stops to create a memorable environment and a sense of continuity. Their theme is movement through migration, expressed in four symbols: fish, tree, bird, plane. At each stop, the symbols are seen in the etched glass of the shelter, stone inlays in the pavement, and metal sculptures on nearby poles that capture and reflect light. The street, the people who use it, and the artworks combine to comment on the Northwest experience, connecting nature and industry, plant and animal, person and machine.

The King County Public Art Program consulting services have been contracted by the Port of Seattle to manage three large-scale public art projects at **Seatac Airport**: the South Terminal Expansion Project, Central Terminal Expansion, and the 188th Street South Tunnel and landscape perimeter. Art budgets for these projects total \$3.1 million.

ALSO IN SEATAC:

Ray Jensen, *The Gathering Place*, 1996; Brian Goggin, *Photogenesis*, 1999

The two artworks in North Seatac Park reflect on changes over time — how the past remains part of the present and their continuum points us toward future possibilities.

In **Jensen's *Gathering Place***, the bell from Riverton Heights Elementary School, now torn down, hangs in the tower of a bright red steel structure, and the structure outlines the space of a one-room school house. Within the structure, a wooden school desk has been replicated in cast metal, and on it a folded "paper" airplane refers to childhood games, the urge to create, the nearby airport, and more.

Goggin's artwork consists of lampposts that sprout craggy, leafless, steel branches. Light globes at the top glow with different colors, popping out of the darkness like fantastic night flowers. With its references to changing seasons and cycles of nature, *Photogenesis* serves as a metaphor for the inevitability of change.



© Eduardo Calderon, *Louise Billy, Mid Columbia River*, 1982

© Gregg LeFevre, *Meeker Hops, Salmon Basket, Strawberries*, 1997
(Images pictured at the top of the page. From the RJC Art Collection.)

© Lorna Jordan and Paul Sorey, *Justice Garden Path*, 1997
(Image pictured on the cover of District 13.)