



OTHELLO SQUARE PUBLIC ART PLAN

JUNE 2019

Prepared for Othello Square Governance Committee by

SEED/ARTS

The power of art in building community



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I. INTRODUCTION

The Othello Square Art Plan sets the stage for temporary and permanent public art at Othello Square. The Art Plan describes how artwork can contribute to a sense of a “campus” by using an overarching theme for all artworks. While each artwork is unique, as a group they provide continuity that connects the entire campus and creates, hand-in-hand with the architectural and landscape designs, a unique, welcoming, inviting place for users, community members and other visitors.

Othello Square is collection of four properties with a shared open space plaza. The Art Plan includes a plan for temporary art that can be installed over the 5-year development time frame. It also proposes an overarching theme for the public art at Othello Square. The Art Plan focuses on the entryways to Othello Square and the public spaces where constituents from each building and the public can gather. The plan addresses how best to satisfy the needs of the myriad of project stakeholders: the developers, architects, landscape design team, partners, their future constituents, and the community at large. And finally, the plan includes guidelines and best practices for the selection of both temporary and permanent public artworks at Othello Square. Note that each building may also include public art on their building or its exterior. It is recommended that all public art across the entire campus is in alignment with the overarching theme of this Art Plan.

The Project

Othello Square began as a grass roots movement where community members in Othello banded together to influence the future of their neighborhood. The result has been a rich and inclusive process driven by the community, for the community. The goal has been to ensure future opportunities and access for people of all backgrounds and incomes. The aim is to be inclusive and forward thinking while celebrating diversity and cultural heritage. Othello Square is a cumulative vision for the evolution and development of the Othello neighborhood.

The Othello Square campus will be home to approximately 380 mixed-income apartments, 68 low-income co-op home ownership units, an Odessa Brown Children's Clinic, the Rainier Valley Leadership Academy High School [note: as of June 2019 there are indications that it may be replaced by a different school], Tiny Tots early learning center. The Opportunity Center will serve as the gateway to the Othello Square campus and include HomeSight, STEM Path Innovative Center for Excellence, the Multicultural Community Coalition, the Rainier Valley Community Development Fund, and community and classroom spaces.

The mission statement of the Othello Square Governance Committee follows:

"The Campus is designed to represent the diverse and international nature of Southeast Seattle, providing a place that serves the whole community with homes, educational and business development opportunities, family-wage jobs, health care, social services support, and a variety of small enterprises at which to shop, eat and play."

The Location

Othello Square, located at the southwest corner of Martin Luther King, Jr. Way South and South Othello St., is transforming an empty 3.2-acre lot in the heart of Rainier Valley, across from the Othello light rail station, into the hub of housing, services and programs for the entire community.

Othello Square sits at the heart of the Othello neighborhood, at the confluence of multiple modes of transit - light rail, bus, pedestrian, and bicycle pathways. The site is adjacent to multiple green spaces including the Othello Playground, Chief Sealth Trail, and a community P-Patch. Major pedestrian and vehicular pathways run along South Othello Street and Martin Luther King Jr. Way bordering the north and east of the site. Minor pedestrian connections are desired through the site to connect the surrounding neighborhood to the Link Light Rail station and bus stops along the major vehicular streets: South Othello Street and Martin Luther King Jr. Way.



The incredibly culturally rich and diverse Othello neighborhood is in the Rainier Valley zip code of 98118. Across the 23,000 homes in this zip code, the 2010 census found 59 different languages spoken, making this neighborhood one of the most highly diverse neighborhoods in the country. Rainier Valley and the Othello neighborhood reflect this incredibly racial, cultural, and economic diversity. The Othello Square Master Plan works to represent this multiplicity of cultures and integrate elements from these cultures into the design.

II. OTHELLO SQUARE ARTWORK CONCEPT

This project is unique in that it is a partnership between multiple public and private developers, with several of the buildings designed to have multiple tenant uses. In an effort to be inclusive and to honor the cumulative vision for Othello Square, each of these stakeholders will be able to guide the development of the open spaces in close proximity with public art that reflects their individual uses and constituents, while also speaking to the larger community.

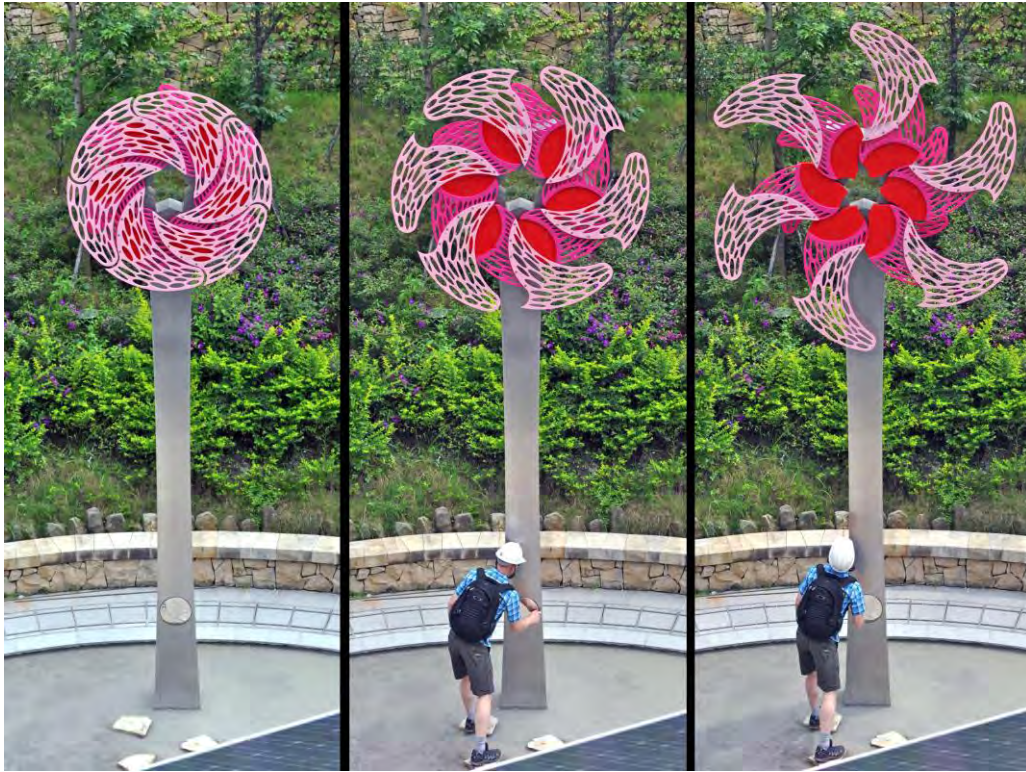
A unifying conceptual approach to site specific artworks for the open space is important in order to truly create a sense of “place” that is inviting, dynamic, beautiful and comfortable. It must be acknowledged that satisfying all stakeholders will take building a consensus on how their needs work together with an overall goal of building a unified, yet complex open space.

In November 2017, the Othello Square design team facilitated a stakeholder discussion to capture the vision of what Othello Square will embody. Four common themes emerged from the visioning exercises: *dream*, *unity*, *center*, and *crafted*. *Dream* includes vertical elements that represent uplifting, aspirational forms. These include linear structures that have a sense of lightness to them. *Unity* focuses on elements that evoke a sense of belonging and comfort. Spaces that make everyone feel welcome and provide the right scale to allow small and large groups to gather. *Center* draws on natural forms that represent life, and growth. The idea that the site can be restorative to visitors as well as the environment, and that nature is a thread that connects us all. *Crafted* speaks to an attention to detail and thoughtfulness in how site elements are assembled. It is rooted in many cultures where everyday objects are celebrated as pieces of art because of the care taken to make them. These themes are incorporated into the Art Plan.

Theme

To address this unique set of requirements, the Art Plan recommends an overarching conceptual theme that allows the group of selected artists to conceive of individually unique artworks that conform to the clearly defined theme. The theme is ***Othello Forest***. Each artwork would have the primary form of a tree, yet be distinctive, and uniquely detailed for each

particular location within the open space. These artworks would work with the plantings and the comprehensive landscape design to add to the overall character of the shared open community space.

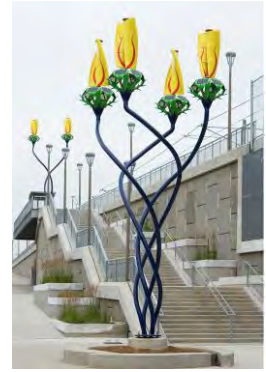


Tree Form Trio, Pete Beeman, Portland, OR

The ***Othello Forest*** concept was selected for the following reasons:

- Trees are a universal symbol of everyone's relationship to the natural world while also referencing geography and culture. The tree is a beautiful, complex form that can easily be adapted in form and detailed to reflect a diverse community and uses within the project. Trees are also an apt metaphor for continual growth and changes over time.
- The forest concept lends itself to a seamless merging of the landscape and hardscape with endless potential. Plant materials can also be incorporated to further talk about diversity, and to define different parts of the open space.
- A vertical structure with a sense of overhead canopy is ideal at the entrances, as it draws people's eyes upwards and into the open space, providing an invitation to come into the campus.

- The tree trunks, branches, canopies, and leaves can take many forms and incorporate multiple materials, colors, shapes, etc. The trees can have kinetic details, be interactive or engineered to allow people to change parts, or details of the trees can be contributed by individuals in the community.
- The tree form is both vertical and horizontal, and also occupies the ground space which can be incorporated into the artwork. For example, the “roots” of the tree could be highlighted in the hardscape.
- The tree canopy can be designed to provide shelter or shade. The artwork could also be designed to enhance shadows from the branches and leaves playing onto the ground.



Wind turbine driven trees, TriMet, Portland, OR

- The tree form can be designed to allow shifts between daytime and nighttime by incorporating lighting. This has been identified as a desirable feature of the artwork in accordance with the Crime Prevention Through Environmental Design recommendations.
- The notion of a forest also alludes to the strength in diversity and numbers that mirrors the character of a strong, welcoming community.
- The ***Othello Forest*** concept also honors the history of the site. In the 1850’s, much of the industry surrounding the neighborhood centered on forestry and farming.
- The ***Othello Forest*** concept may include a variety of tree forms, which will complement the recent mural at the Othello Safeway. In the mural, the artists included flowers from around the world to represent the diversity of the people living in the area.
- Finally, the ***Othello Forest*** concept ties to the *In Bloom Open Space Concept* being developed by the landscape architects (Weber Thompson). It also complements the artwork referencing a tree tentatively planned to span Building C.



Dan Corson, Science Center Blooms

Project Challenges and Solutions

This thematic approach addresses multiple challenges within this complex project:

- The theme is both specific enough to unify the artworks, yet open enough to intrigue artists - challenging them to deeply explore ways to make their design expressive of each location within the space.

- Each stakeholder will have the opportunity contribute an outline of desirable characteristics for the artwork in their vicinity to ensure that it is in alignment with their mission or purpose. For example, the Charter School may want artwork that symbolizes learning (as illustrated at right), while the Children’s Clinic may want to convey a sense of wellbeing.



Colored pencils tree, Dave Rittinger

- Locations for artworks will be determined during the finalizing of the open space design. Having the specific locations for the artwork placement will be important to meet Design Review deadlines. This also overcomes the difficulty of integrating artwork as the process unfolds; locations will be predetermined and included in the construction documents.
- Generic footings for the open space artworks can be designed and engineered during the open space design process, included in the construction documents, and constructed by the contractor for the project. This will streamline the installation for each artwork.
- Selected artists could have input into the ground plane design at the base of their sculpture, in collaboration with the landscape designers, which becomes an extension of their artwork, if desirable.
- Having a clear theme and predetermined specifications for each artwork allows emerging public artists to apply. Artists new to public art will have an easier time working on this project if they are not responsible for the technical details. Instead, their primary role will be to design the art without the need to understand the complex engineering decisions.
- A series of permanent footings around the site allows for artwork to be changed in the future. Over time, artworks can be easily replaced if desired. A flexible approach was noted as important to the stakeholders.
- Access to electrical can be generically provided in the construction documents to allow the artworks to easily incorporate lighting.

Taking into consideration the complex partnership of Othello Square partners, and the desire to respect the individuality of both the tenants and the community that will use the space, we believe that this unified concept approach best addresses the needs of the project. While this concept has been laid out for this Art Plan, it is recognized that the final decision will be determined by the Othello Square Governing Committee and Art Committee.

In this Art Plan, we are referring to this concept as ***Othello Forest***. Additional name options include: Our Othello Forest, Our Inclusive Forest, Multicultural Forest, and Othello International Forest.



Kalpavriksha – The Wish Fulfilling Tree, Vibhor Sogani.
The largest public art piece in India, shown at night and day.

III. TEMPORARY ART AT OTHELLO SQUARE

When considering why there should be temporary public art projects during the construction period, the simplest explanation is that we want to invite people to pay attention, provide a gesture of welcoming that builds over time, draw people into watching the transformation unfolding on the block, and create a visual vocabulary that generates a sense of neighborhood and community. These projects also pave the way for the permanent art projects.

The goal of the Temporary Art Plan is to:

- Create a sense of entry that can be dynamically changed over time throughout the construction process, and
- Embed a story or narrative arc into the artwork, generating a sense of anticipation and drawing attention to the project.

The temporary projects would be either placed along the perimeter of the site on construction fencing or strategically located at the entrances in order to familiarize people with how they will access the open space once projects are completed. This placement also allows temporary art project funding to be concentrated, allowing for a more significant and unique-to-Othello Square visual impact. Below are two options for temporary art to be considered by the Othello Square Governance and Arts committees.

Temporary Art, Option A

An inexpensive method of incorporating artwork at the construction site is to simply ornament the exterior construction fencing. The fencing will keep the public out of the construction site and can be used as a platform for banners, a series of murals, materials woven directly into the fencing (as shown at right), or a number of alternative options. Ideally, a Lead Artist would work with the Project Manager to oversee the design, fabrication, and installation of the temporary artworks.



Photo credit:
https://aoteassetsprod.blob.core.windows.net/editorial/import/images/global/alltomtradgard/artiklar/2016/designorabatter/staket/staket_9.jpg

These temporary artworks offer the ideal opportunity to solicit community and youth participation. The artwork could be collectively designed and created at community events, then digitally printed onto mesh banners and affixed to the fence. The incoming students of the future Green Dot High School have also expressed interest in creating temporary art. They have proposed constructing life size plywood cutouts of their bodies with holes where a face would go. The cutouts could be affixed to the fence, and would serve as props for selfies and community photo shoots. A social media campaign could be developed allowing folks to share their photos at the future Othello Square, further engaging the public and publicizing the project.

Temporary Art, Option B

A second, more comprehensive alternative is to appoint two pairs of artists to design and fabricate 3-dimensional artwork at the two primary entries that will consistently and dynamically change over the 5-year construction period. In particular, each entry could tell an unfolding story or narrative arc about the community and the many uses that will be housed in Othello Square. The artists' efforts would be consolidated to build a sense of anticipation and draw attention to the project. If desired, the temporary artwork could be interactive. An

example of interactive public art is shown at right. The letter sculptures on wheels were a public art project by the Downtown Seattle Association in 2018. The letters in Occidental Square could be moved by the public to spell words or make patterns.



Temporary public art in Occidental Square, Seattle

The framework for this option would be:

- Focus on two agreed upon focus points related to the layout of the finished project, most likely the two primary entrances. The selected focus points must take into account the construction traffic and deliveries so as not to disrupt the site development.
- Select two artists or teams to generate a basic structure that works into and with construction fencing.
- Create a timeline for a series of changes to each structure that coincides with the construction schedule.
- Once each entry artist has designed a basic structure, they would generate a set of concepts for the set of changes that are achievable for the allotted budget along with a timeline for changing out the artwork components during their time period.
- One pair will complete the first cycle, and a new pair will take over for the second cycle. The second pair would continue to use the basic structures designed by the first set of artists.
- Artists may be able to recycle construction materials and or seek donations within the community to use in their artworks – lowering the cost and allowing them to create ties between the project and the Othello business community.

IV. OTHELLO SQUARE PERMANENT ARTWORK ELEMENTS

The vision for the permanent public artworks for the Othello Square open space is to achieve a unique physical and visual sense at each of the entrances and continue with artworks within the open space plaza to further add to the visual liveliness. This approach will extend an initial invitation and marker at the primary entrances for people to come into the open space – sensing that it is indeed for the community to use – and then proceed into the campus as they see the linked sculptural elements moving throughout.

There are three entrances – two major ones on the north & south edges; a secondary east entrance passes through Building A. Within the interior plaza, there would be up to 5 additional sculptures depending on the final landscape design and how that frames the individual spaces within the overall area. Note: art at the secondary entrance should be included in Building A's Art Plan; generic footing should be provided. Additional artwork can be incorporated into the lighting design, landscape and hardscape, ground plane, seating, and wayfinding if desired.

Below is preliminary plan for the open space plaza. The red crosshatch symbols at the entrances (near the two red circles with #1) denote large, signature artworks while the smaller red crosshatch symbols indicate possible placement for the smaller, interior pieces (major and minor sculptures).



Note: This is a preliminary drawing of the Open Space Concept, provided by Weber Thompson.
#1 represents art and/or wayfinding, #3 represents seating, and #4 represents programmed space.

Artwork at the Entrances

Goals:

- Imbue the entrances with a unique, creative identity to the open space.
- Use the artworks to extend an invitation to all people to come into the open space – because they feel the open space is indeed for the community to enjoy.

- Place “tree” sculptures at three entrances – the two primary ones on the north & south edges of the project block, and the third at the secondary east entry passing through Building A.
- Choosing three separate artists is ideal so there is conceptual and creative diversity for each entrance.

Elements:

The artwork at the entrances should be 3-dimensional sculptural structures that:

- Function as markers for the entries;
- Have overhead structure as well as interesting vertical elements;
- Extend into the interior of the open space creating a sense of invitation and interest;
- Interplay with the ground plane design and materials;
- Incorporate lighting for dark hours as well as shadow play for changes during the day;
- Coordinate with landscaping creating a melding of urban and natural.

Special attention must be paid to ensuring that the sculptures at the entrances integrate with the artwork planned on the adjacent buildings. It must serve to complement, rather than obstruct, architectural details and artwork. Further, the entrances will also incorporate wayfinding and signage. While the wayfinding can and should be creatively designed, this plan recommends having separate artwork and wayfinding tools at the entrance. Successful wayfinding includes clear and simple signage that is easily identifiable. An artist could be engaged to design a wayfinding plan that can be used consistently throughout the campus, with the intent to clearly communicate directions. Ideally, the signage can incorporate colors or symbols to assist non-English speakers identify areas on the campus.

Artwork for the Open Space Plaza

Goals:

- Support a collaborative process between the artists and the landscape architects to generate a seamless integration of sculptural concepts that work hand-in-hand with the open space design.
- Instill areas of the open space with an embedded sense of “diversity” by virtue of each sculpture contributing a tangible sense of uniqueness in their area of the open space.
- Support integration of arts elements into the plaza hardscape and landscape. There are numerous opportunities to add art beyond the sculptures placed in the plaza: artistic details can be embedded into the ground plane, seating, lighting, or overhead structures that provide



The Learning Tree

shade or shelter. In the image above, the artist fabricated benches to coordinate with the sculpture. Similarly, small details from artwork can be integrated into the hardscape to amplify their effect without large additional expense. For example, an artist could fabricate extra leaves to be integrated into the hardscape.

Elements:

- The number of artists selected to work in the open space, separate from the entries if this is desired, would be determined by the final open space design.
- Sculpture locations should be determined in conjunction with the campus design, but most importantly, expressly chosen to work well with and within the final design.
- The sculptures would distinctively respond to the particular zone or “room” of their location within the open space.
- Before the artists begin design work, a decision would be made on the approach to working collaboratively and incorporating the artists’ ideas into the hardscape and landscape design.
- Artists should consider how their sculptures contribute to making a place to rest, gather, meet up, etc. and add to the sense of generously inviting people to be there.
- Special features of each sculpture that are beautiful, fascinating, perhaps also functional would interweave seamlessly with the landscaping and other structural elements.
- When possible, artwork should interplay and connect with the ground plan design and materials to extend the impact of the sculptures and engender a melding of urban and natural. The roots of the example at top right appear to be emerging from the ground, while the canopy provides shelter and/or shade.
- When possible, artwork should create interesting shadows cast from the sculpture onto the ground that change throughout the day. In the example at right, the tree canopy casts ever-changing shadows on the ground.
- At least some of the artwork should incorporate lighting for the dark hours. Lighted artwork enhances the nighttime environment, contributes to the overall safety of the campus, and allows artwork to dynamically change.
- Consider making some aspect of the sculpture interactive, allowing people to take part in changing the artwork in some way.



Weta sculpture at the British Pukeahu National War Memorial.



Tree forms with shadows, Susan Zuccalo, Portland, OR, TriMet

Process

The framework for the permanent projects is:

- Select an experienced Project Manager and/or Lead Artist who can mentor the entire artist group and shepherd the design of all artworks to make sure they respond deeply and in fascinating ways to the theme, while working well as a group of sculptures. [Note: The role of the Lead Artist is further explained in section V: The Team.]
- Choose another 3-6 artists so there is blend of conceptual and background experience within the complete artist group – adding a wonderful diversity to the final group of artworks.
- Each artist would design and fabricate a 3-dimensional sculptural structure under the parameters of the theme of the **Othello Forest**. Their tree form sculpture would be for one specific location (or more if an artist is selected for multiple locations).
- Ideally, artists would work in a collaborative process with the landscape design team to generate a seamless integration of creative concepts that work hand-in-hand with the open space design. If the concept of “rooms” remains as part of the open space, each tree sculpture would contribute further to a tangible, unique identity of a “room”.
- Integration of the sculptures in combination with overall campus aesthetic and of the landscape design will strengthen the sense of place. There should be ongoing communication and collaboration between the artists and the landscape design team (facilitated by the Project Manager). Selected artists may be tapped for further designs or consulting. For example, if the landscape designers want arts elements integrated into the ground plane or seating, a separate design contract can be prepared. This is a long-standing practice within public art, and provides opportunities to extend the impact of the artworks within the campus. Relying upon artists that have already been selected for the project will provide efficiencies (i.e. no need for another Call and Selection Process) and ensure some consistency in the art element styles. Note: the Governance Committee will determine if additional artistic elements are included in the landscape/hardscape budget or the public art budget; in some cases, these expenses can be shared.



Ground Plane: Paving Leaves, David Dahlquist

There are numerous possible scenarios. One scenario would have an artist (or team) design and fabricate one sculpture for each assigned location. This scenario will allow the largest

number of artists to participate and rely upon the lead artist to ensure that all artworks form a cohesive atmosphere. Particular attention should be paid in selecting experienced artists for the signature entry artworks as these sculptures should be more significant in scale and design, thus potentially more complex. A second option is to select 3 artists and have each design a major sculpture and a second more minimal sculpture in the plaza. In this situation, the overall budget could be lower as there are efficiencies, but fewer artists would be involved. Once the Governance Committee and design team have agreed upon the number and size of artworks as well as additional artwork elements to be included in the wayfinding and plaza design, a final implementation plan can be drafted by the Public Art Project Manager.

V. THE TEAM

Othello Square Art Committee

The Art Committee was formed in 2017 to ensure that the community's voice and vision is embodied in the Public Art Plan and its implementation. The committee consists of project stakeholders as well as several members from the community. Ideally, a few artists would be added to this committee; their creativity, experience and unique perspective would be invaluable when discussing artwork plans and designs. The committee will be responsible for recommending artists and artwork designs for final approval by the OS Governance Committee.

Project Manager

The Project Manager will oversee the public art planning and implementation at Othello Square. The Project Manager will be the primary liaison between the stakeholders, the art committee, the lead and participating artists, and the community. The Project Manager will direct the artist selection processes, which includes drafting and publicizing the Call to Artists and facilitating all artist selection panels. Once artists are selected, the manager will draft their contracts and oversee the artists as they fulfill all aspects of their contracts, and will be responsible for ensuring that all artwork is completed on schedule and within the budget. An experienced Project Manager and Lead Artist team will have the capacity to invite the widest variety of emerging and professional artists to participate in the project. The project manager is typically paid a percentage of the total art budget; 15-20% is standard.

Lead Artist

The role of the Lead Artist is to guide the implementation of the artistic vision of the Art Plan. To that end, the lead artist works with and mentors the selected artists throughout the artwork concept development process. They are responsible for ensuring that all participating artists

understand and respond to the project theme, and continually giving artists feedback on their artwork concepts as they unfold. They would also discuss material choices, structural issues, and material sustainability. The Lead Artist may connect artists with needed experts (engineers, fabricators, lighting designers, etc.) based on artwork concepts as they are developed. Finally, the Lead Artist would assist the Project Manager in interfacing and collaborating with designers

It is essential that the Lead Artist has public art experience in a variety of media and understands the nature of different types of artwork. This allows them to provide better oversight for emerging and less experienced artists who may apply for the project. Typically, the Lead Artist will also have the opportunity to design one of the artworks, and is paid an additional fee to oversee the other artists. The additional fee will depend upon the total number of artists selected and how experienced they are in designing, fabricating and installing public art pieces. The Lead Artist fee may be a fixed amount or an hourly fee; either way it is most often included in the Project Management fees, as the two work as a team, although in some cases, a Project Manager may fulfill both roles.

VI. BUDGET

The Governance Committee has indicated that the total budget for Public Art will be \$500,000. While this amount maybe be increased or decreased as fund raising efforts get underway, this plan is based upon an approximate budget of \$500,000. The public art budget will influence many factors, including the number of artworks to be included, their scope and scale, as well as the number of additional artist elements. Once the design team has determined the number optimal artworks and additional artistic elements, the Project Manager can present options on how best to allocate the total budget across desired projects to the Art Committee, who will send a recommendation to the Governance Committee for approval. The Art Committee and design team should consider if the budget should be spread across many small artworks or spent on fewer, but more significant artworks.

For planning purposes, a Budgeting Worksheet has been developed and will be shared with the stakeholders. It includes price points for Signature, Major, and Minor artworks. “Signature” are large multifaceted artworks designed for maximum impact to set the tone for the campus. “Major” are medium-sized artworks; “minor” are small artworks or artistic elements to be incorporated into the hardscape. The Budget Worksheet also includes a range of prices for each category. The “low per piece” would result in a fairly simple, modest sculpture. The “high per piece” allows for more complex designs, which may include lighting, water features, or movement. The Budget Worksheet allows the user to experiment with various scenarios (for example, one could input 1 high end signature piece and 1 low end signature piece with 2 major and 2 minor artworks to calculate the total price). The budget for each piece of artwork

includes artist fees, design time, materials, fabrication, engineering, and installation. The budget will determine the quality of materials used, and may also influence the types of artists that submit proposals.

This plan recommends including at least one signature artwork in the plaza, a grand centerpiece that commands attention and embodies the campus art theme, as well as one signature or major artwork at each of the two primary entrances. A combination of signature, major and minor sculptures will round out the plaza. The plan recommends considering a combination of low and high price pieces to add to the overall diversity of complexity of the campus. Ultimately, the Project Manager will make recommendations about the budgets for each desired artwork and for all artistic elements.

Below are a variety of sample budget scenarios. While some combinations result in a budget higher than the proposed \$500,000, they are included to illustrate a range of options that would result in good quality outdoor sculpture. If the budget is not scalable, this plan recommends including fewer pieces rather than cutting corners on the quality of artwork. Following are two budget options for temporary art, as well as optional ranges for the permanent art. The final budget allocation could be somewhere in between these numbers, as the final selection may include some low and some high prices. This worksheet includes possible ranges for additional art elements; those estimates can be further developed by the Project Manager once it is determined they are to be included in the Public Art Budget.

Temporary Art Budget Options

Temporary Art, Option A		Minimum	Maximum		
Basic Imagery on Fence		\$ 2,500.00	\$ 15,000.00		
Project Manager		\$ 500.00	\$ 3,000.00		
TOTAL		\$ 3,000.00	\$ 18,000.00		

Temporary Art, Option B		Low per artist	High per artist	Low total	High total
First pair of artists	2	\$ 10,000.00	\$ 15,000.00	\$ 20,000.00	\$ 30,000.00
Second pair of artists	2	\$ 7,500.00	\$ 10,000.00	\$ 15,000.00	\$ 20,000.00
Project Manager				\$ 7,000.00	\$ 10,000.00
TOTAL				\$ 42,000.00	\$ 60,000.00

Permanent Art Budget Options

A. Permanent Art for entrances and plaza: 7 sculptures

2 signature artworks at entrances, 2 major artwork & 3 minor artworks in the plaza

	#	Low per piece	High per piece	Low total	High total
Signature artworks	2	\$125,000.00	\$175,000.00	\$250,000.00	\$ 350,000.00
Major artworks	2	\$ 50,000.00	\$125,000.00	\$100,000.00	\$ 250,000.00
Minor artworks	3	\$ 20,000.00	\$ 50,000.00	\$ 60,000.00	\$ 150,000.00
Artistic Elements				\$ 5,000.00	\$ 100,000.00
Art total				\$415,000.00	\$ 850,000.00
Project Management (assumes 20%)				\$ 83,000.00	\$ 170,000.00
Incidentals (artist stipends, application system, & misc.)				\$ 1,000.00	\$ 1,500.00
TOTAL				\$499,000.00	\$ 1,021,500.00

B. Permanent Art for entrances and plaza: 6 sculptures total

2 major artworks at entrances, 1 signature & 3 minor artworks in the plaza

	#	Low per piece	High per piece	Low total	High total
Signature artworks	1	\$125,000.00	\$175,000.00	\$125,000.00	\$ 175,000.00
Major artworks	2	\$ 50,000.00	\$125,000.00	\$100,000.00	\$ 250,000.00
Minor artworks	3	\$ 20,000.00	\$ 50,000.00	\$ 60,000.00	\$ 150,000.00
Artistic Elements				\$ 5,000.00	\$ 100,000.00
Art total				\$290,000.00	\$ 675,000.00
Project Management (assumes 20%)				\$ 58,000.00	\$ 135,000.00
Incidentals (artist stipends, application system, & misc.)				\$ 1,000.00	\$ 1,500.00
TOTAL				\$349,000.00	\$ 811,500.00

C. Permanent Art for entrances and plaza: 5 sculptures total

2 major artworks at entrances, 1 signature & 2 minor artworks in the plaza

	#	Low per piece	High per piece	Low total	High total
Signature artworks	1	\$125,000.00	\$175,000.00	\$125,000.00	\$ 175,000.00
Major artworks	2	\$ 50,000.00	\$125,000.00	\$100,000.00	\$ 250,000.00
Minor artworks	2	\$ 20,000.00	\$ 50,000.00	\$ 40,000.00	\$ 100,000.00
Artistic Elements				\$ 5,000.00	\$ 100,000.00
Art total				\$270,000.00	\$ 625,000.00
Project Management (assumes 20%)				\$ 54,000.00	\$ 125,000.00
Incidentals (artist stipends, application system, & misc.)				\$ 1,000.00	\$ 1,500.00
TOTAL				\$325,000.00	\$ 751,500.00

Budget Notes

- Arts Elements includes artwork incorporated into the landscape or hardscape (i.e. ground plane, seating, wayfinding, shelter, etc.). Arts Elements are included as a range at this point. The Governance Committee, Open Space Design Team, and Project Manager will finalize these selections and price points.
- Project Management fees may vary depending on the selection of the Project Manager.
- Incidentals include artist stipends, subscription to online application system, miscellaneous expenses.

VII. PROCESS FOR PUBLIC ART SELECTION

These guidelines will establish an equitable and effective process for selecting artists and artwork for the public art projects at Othello Square. It is recommended that these guidelines be followed for both temporary and permanent public art projects to ensure that the artwork is cohesive, that it works within the vision for and theme of Othello Square, and that all stakeholders, including the developers and the community, have the opportunity to provide feedback. Given the diversity of the project, the process for community engagement is especially critical.

All artwork should be accessible to a diverse audience and should engage people across cultures while promoting the highest aesthetic standards. To that end, the artist selection process has been designed to encourage participation by a wide range of artists, especially emerging and professional artists from diverse backgrounds. The principles of diversity, equity and inclusion shall be considered in the artist selection process. When possible, preference will be given to local artists.

These guidelines have been crafted in accordance with the best practices in public art, as established by Americans for the Arts Public Art Network. This section explains the roles of the Art Selection Panels, outlines the Selection Process, and suggests Guidelines for Artist Selection.

Art Selection Panel

Before distributing a Call for Artists, it is imperative to determine who has final decision-making authority and appoint a selection panel. The artist or artwork designs may either be selected by the Othello Square Art Committee or by a mixed art selection panel put together by the project manager for the sole purpose of selecting the artists and approving the artworks for the project. Due to the large number of artists to be selected, and the time commitment required for each art selection process, it is recommended that the Project Manager selects a distinct panel for each project but includes at least one consistent panelist who has speak about the other projects. A representative from the building stakeholders for artwork in their vicinity

should be included to ensure that the final piece is in line with their goals and priorities for artwork.

The ideal size for a panel is 5 members (an odd number of members is recommended). The members should include the Project Manager, an experienced public artist, a project stakeholder (developer or owner, architect or landscape designer as appropriate), member of the Art Committee, and/or a community representative. Members of the Art Committee can take turns sitting on panels, but should not be required to participate in all of them, as they can be quite time consuming. There can also be a small set of “advisors” that can talk about the project and offer advice or answer questions should they arise. Typically, committees approve all selections by a majority vote or consensus, yet there are instances where scoring may be required.

Some important parameters are:

- The final approval process should be determined well before starting the selection process. The Project Manager should lay these out in advance.
- The role of the selection panel should be clarified with the OS Governance Committee before starting the process. Will the panel have the final say on who is selected? Is their job completed once the artist is selected or do they also approve the final design?
- A committee should always reserve the option to make no selection from submitted applications and to reopen the call or propose other methods of selection if no proposal is deemed suitable.
- Artwork should be evaluated using a consistent methodology, although the process can be simplified for small or temporary projects. The Project Manager should develop a ‘scoring matrix’ that will weight various considerations including: aesthetics, quality of proposed artwork, appropriateness of design proposal for the Othello Square campus, experience of the artist (based on resume and past work samples), and artists’ background. In some cases, additional criteria may be weighted to ensure inclusion of a diverse pool of artists or to give preference to local artists.

The Selection Process

Calls to Artists should be posted to the City, Country, and State websites that list opportunities for artists, and also be disseminated to multiple lists for public artists, with an emphasis on rosters that include a diverse pool of artists. The Project Manager and Othello Square Stakeholders should also disseminate each Call to their networks. All Calls for Art should be posted publicly to as large of a diverse potential pool of applicants as possible.

This plan recommends using an online application system, such as CaFÉ or Submittable to handle public art submissions. CaFÉ is specifically built for art competitions and artist applications, and is a program of the Western States Arts Federation, a regional nonprofit arts service organization. CaFÉ has many time-saving features for managing a Call for Artists, including the ability for the selection panel to view and score applications remotely, which is helpful in the first round of reviewing applications. Further, CaFÉ has a network of more than 130,000 artists, ensuring that calls are seen by a wide variety of artists, which results in more applications from which to choose and a better final result. Submittable is a newer platform; it offers a less expensive method for collecting submissions and collaboratively reviewing and selecting submissions, but is not as widely recognized as CaFÉ.

Guidelines for Artist Selection

Artists will be selected from a pool of artists that respond to a published Call to Artists, in this case, a Request for Qualifications (RFQ). The RFQ does not ask for a detailed proposal, rather artists are asked to submit a letter of interest which may answer specific questions put forth, describes how they would approach the project and any preliminary responses to the project. They will be asked to submit a resume or CV, as well as a set number of images of past work (on average 15-20, especially for sculptural work that may need several views to understand the artwork).

If a large number of applications are received, the Project Manager may elect to eliminate applications that do not meet the minimum standards for the project at their discretion. Panelists are asked to review the letters of interest and resumes of qualified applicants prior to meeting, but the panel should review artists' work sample images as a group. There may be several rounds of evaluation to winnow down the number of considered artists, after which the panel should select 3-5 artists to be interviewed. Best practices state that artists should be paid a stipend (\$50-100) for the time it takes to prepare for the interview.

The art selection panel meets a second time to interview the finalists. During the interview, artists will present their past work, describe their understanding and approach to the project opportunity, location, and community, and answer a group of questions further probing their past experience and ability to respond to this opportunity. Panelists may re-view images multiple times, re-read resumes, statements and websites while discussing the pros and cons of each artist. At that meeting, the panel should select an artist for the project and forward their recommendation to the Othello Square Stakeholders for final approval. Once approved, the Project Manager will negotiate the artists' contract and create the timeline for the design review process. The artists' contract should spell out the design review process, its timeline, and indicate the number of design revisions that may be required. The artists' contract can

either require that artists work with experienced fabricator/installer or state that the developers will install the completed artwork.

Note: In some cases, especially for projects with narrow scopes or projects that don't require engineering, the art selection panel may decide to select the artist at their first meeting and forgo the interview process. While this is not recommended for signature or major artworks, it does shorten the process to 16 weeks, eliminates the artist stipends, and requires less of a time commitment from the art selection panel.

Steps & Timeline for Artist Selection (up to 18 weeks)

1. Finalize project scope; draft RFQ (project scope and budget), 2 weeks
2. Post Call to Artists (RFQ), 4-8 weeks
3. Project Manager forwards qualified applicants to the art selection panel, 1 week
4. Selection panel reviews applicants' written materials, 2 weeks
5. Selection panel meets to select finalists to be interviewed, 1 week
6. Finalists tour site and prepare for interview, 2 weeks
7. Selection panel meets to interview and select final artist, 1 week
8. Project manager drafts and negotiate artist contract, 1 week

VIII. APPENDIXES

Art Implementation Elements

The stakeholders have agreed upon the following implementation elements:

- **Community Engagement** – each parcel to design and engage their own community process. This can be achieved in different ways such as Focus Groups, Community Meetings, Surveys, Student Engagement, etc. Each process must demonstrate what steps was taken to competently engage with diverse communities; such as consideration to meeting logistics, scheduling, timeframes, language barriers, and dietary restrictions.
- **Aesthetic Cohesiveness** – by following the Guidelines set forth in the Master Plan, cohesiveness will be achieved. However, all major art exterior art pieces are to be brought forth to the OSAC for final approval with an outline of the community process above. This is done in regular monthly meeting (first Thursday's at noon) or via email.
- **Quality** – all exterior artwork of Othello Square, whether temporary or permanent shall be of a consistent, high quality. It is recommended that community public art projects be guided by a lead artist to insure the cohesive vision and sustainability of materials.
- **Inclusion** – all Calls for Art will be posted publicly to as large of a diverse potential pool of applicants as possible, including all local community and artist groups. Applicants with connection to Othello and/or the Rainier Valley may be weighted higher for consideration.

Othello Square Guiding Principles and Masterplan Guidelines

The Guiding Principles for the project, as set forth in the Othello Square Master Plan are:

- Reflect the history and traditions of the Othello neighborhood as a place that has always been welcoming to all people. This will be accomplished through the following:
 - Convey a sense of inclusion and belonging through human scaled elements;
 - Emphasize important gateways and visual anchors;
 - Avoid gates and fences;
 - Incorporate weather coverage whenever possible;
 - Create welcoming thresholds at building and site entries.
- Create an iconic campus for the Rainier Valley and the surrounding community as a whole, reflected in architecture that is unique enough to be known and recognized as a distinct building or set of buildings, differing in some way from the architecture that is commonly seen. The MP Guidelines suggest that the plan “Incorporate elements that convey a sense of uplift, opportunity, or empowerment through vertically oriented elements (consider facades, canopies, rooflines and interior common spaces)”

- Consider the design values and traditions of the current cultural communities. It was suggesting that the Art Plan explore themes that are universal within highly diverse communities.
- Provide opportunities at the site, particularly through art, to reflect the current diverse ethnic groups that make up the community, the current users of the site, and those in the future. Further,
 - Art and ethnic expression should feel integrated rather than additive. Art and expression should be used to connect the indoor and outdoor common spaces. While a range of art styles and forms should be encouraged, the collection of art across the site should feel cohesive and site specific. The Othello Square Art Committee will act as the “keeper of the vision” for the campus.
 - Murals, sculpture, and exhibits across the site should have opportunities for collaboration across cultures and generations. Changing exhibits and performance art can be used to bring repeat visitors to the site who are not currently onsite. Light exhibitions, reflective panels, movement or digital projects can help to create opportunities to reflect the community’s diverse ethnic groups and adapt to changing users over time.
 - Othello and Rainier Valley have a strong history of permanent and temporary art in their neighborhoods. A representation of art in the surrounding community shows a cross cut of types (murals, sculpture, building integration, and mosaic), sizes (entire walls, framed views, small paintings, and collections), materials (paint, tile, chalk, metal, clay) and cultures represented.
 - The project partners are committed to providing opportunities for underserved interests, and to the extent possible, will hire contractors, designers, and artists of diverse backgrounds to complete the work.
- Allow for flexibility over time, as community needs change, for the site to be imprinted by different users, people and generations.
 - Indoor and outdoor spaces should accommodate a variety of uses.
 - Consider the past and future in the story conveyed.
 - Provide opportunities for users to participate in the evolution of site elements over time.
 - The design should be flexible to respond to events, time, changes in the community, influxes of new cultures, and climate even when they unfold in unpredictable ways. When flexible strategies are adopted, the life cycle of the spaces and buildings lengthen, adapting to transformations over time. Flexibility can be additive, updated, or changing. Flexibility should be considered at all scales of the design from details to facades.
 - This can be achieved through site furnishings, changing art exhibitions, spaces that can be split and united, among others. Elements that move across the site

or that can be shifted to accommodate varying uses should be considered. Building and site details should consider time (history, present, and future) and the introduction of finer grain textures, crafted items, handwork, and allow for community imprinting.

- Incorporation of art across the site should include site users, visitors, and community members and change over time to reflect the changing makeup of the community. Interior and exterior spaces should have the ability to accommodate a diversity of uses. They should include smaller to medium spaces, and allow for a multiplicity of group sizes, functions, and type. Thoughtful attention should be given to indoor and outdoor relationships.
- Create a space at the ground plane to connect Othello Square as a whole, that engages not only Othello Square partners, employees, clients and residents, but also surrounding communities as a whole.
 - Celebrate the connections between buildings as well as between the site and other public spaces.
 - Prioritize visual connection and transparency.
 - Express and foster wellness, growth, nature, freshness, and restoration.
 - Prioritize safety through circulation, lighting, visual connections, and eyes on the street.

Othello Square Equity Statement

The Othello Square Equity Statement was approved by the stakeholders and refers to all aspects of the project. It is especially critical for the public art process:

“We make decisions collectively and inclusively, centering decisions and perspectives of communities of color, examining who benefits from and who bears the burdens of our decisions in order to use our process to advance racial equity and equitably allocate resources; to achieve equitable outcomes. We communicate about decision-making process and timelines to ensure transparency and maximum participation. We nurture ongoing communication and processes about challenges and conflicts to strengthen our relations, and to continually evaluate the spectrum of power and authority, to reallocate it to achieve equitable outcomes. We authentically partner with our communities in ways that are inclusive, fair and open and involve hearing and understanding the unique histories and aspirations of the community. We build community power so that as communities of color, we define our own realities and shape our own futures.

Racial equity means closing racial disparities so that race does not define life’s outcomes. It requires just and fair treatment for everyone: fair and just opportunity, resources, advancement and support for everyone determined by where people are situated with a

vigilant drive to achieve equal outcomes. To make progress towards racial equity, we must strive to identify and eliminate barriers that prevent the full participation of communities of color; by working to achieve justice and fairness within institutional and systemic decisions and processes, including resource allocation, so that communities of color can also prosper and reach their full potential. Racial equity requires constant and relentless focus on equal outcomes and recognizing that today's racial disparities are the result of a history of unequal public and private investment, racial equity now requires unequal inputs, or an equitable distribution of resources, to achieve equal outcomes."

IX. ACKNOWLEDGEMENTS

Some portions of this Art Plan have been compiled from pre-existing documents, including the *Othello Square Master Plan* and the *Art Engagement Guidelines*. This Art Plan was made possible through the incredible collaborative process of the Othello Square Governance Committee, its stakeholders, The Art Committee, and community members. SEEDArts was commissioned to develop this Art Plan.

SEEDArts believes in the power of art in building community. SEEDArts offers visual, performing, media and public art programs that nurture artists and inspire and connect residents of Southeast Seattle. Over three decades, SEEDArts has grown from a grassroots community arts program into a multidisciplinary arts organization that serves one of the most geographically diverse and economically challenged neighborhoods in Seattle. SEEDArts conducts a wide range of arts and culture activities, organized under five signature programs: Columbia City Gallery, Rainier Arts Center, SEEDArts Studios, Public & Community Arts, and KVRU 105.7 FM. All the programs are community driven and hyper-local: designed to activate the Rainier Valley and its creative economy. We know that by nurturing and supporting local artists, the entire community becomes stronger. We understand that the arts are key to both community and economic development -- and that a flourishing arts scene makes our neighborhoods more livable, cohesive and beautiful.

The SEEDArts Director, **Kathy Fowells**, joined SEED in 2005 and was promoted to SEEDArts Director in 2015. She has always been passionate about creating economic opportunities for artists. She lived in Zimbabwe for 4 years, consulting with the National Arts Council and artist cooperatives to improve the economic vitality of the arts; she was awarded a Fulbright grant to document this work. From 1995-2002, she owned and operated Mwoyo Arts, a gallery that featured contemporary art from southern Africa. Fowells holds an MBA degree from Seattle University, a Bachelors of International Studies with a focus on Economic Development (School for International Training), and a Bachelors of Anthropology with Honors (University of Washington).

Carolyn Law was the Artist Consultant for this Art Plan. Given the complexities of the project, her creativity and experience were invaluable to developing the Art Plan and the Othello Forest theme. Carolyn Law's art career spans both studio and public art. Law is driven by an exploration and consideration of how art and artists work can impact public places, consideration of civic issues and understanding and experience of those areas. Her work includes a diverse range of commissioned art projects, art plans, and curating innovative installations in public places. Her public art projects encompass complex, collaborative design team projects with interdisciplinary professionals coupled with interface with communities and governmental agencies; site-specific integrated artworks; large-scale sculptures; and temporary installations. She has been involved in broader thinking about how art can impact civic locations through developing innovative arts plans. Her studio work is primarily temporary installations in natural settings and currently, digital photographs that intentionally invite dialog about the climate crisis within communities.