



Port Angeles Waterfront
Art Framework Plan

Prepared for the
City of Port Angeles
June 2011

Introduction

The Waterfront Art Framework Plan was developed out of the City of Port Angeles' commitment to create a memorable gathering place for residents and visitors alike. The City believes that art in public places contributes to livability, community investment and a shared sense of belonging. The Art Framework Plan grew as a natural outcome of the Waterfront and Transportation Improvement Plan (WTIP).

The plan is intended to be implemented incrementally as an integral part of the WTIP as the waterfront is redeveloped. The framework plan will guide public officials, architects, landscape architects, artists and the public in creating a dynamic environment.

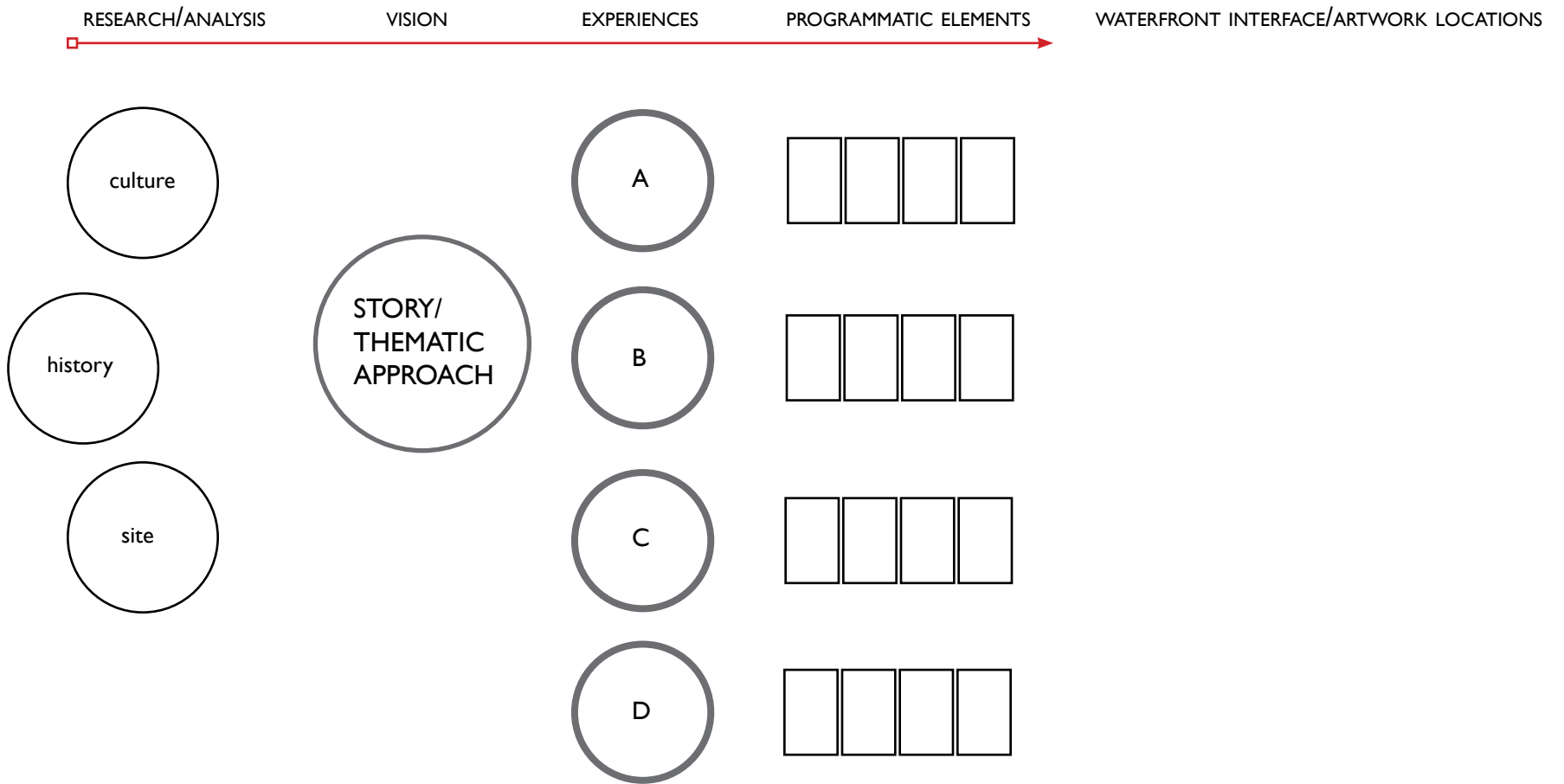
Sollod Studio, working in conjunction with Studio Cascade, LMN and HBB, developed the plan. Interviews with Port Angeles residents, business owners, artists, and community officials along with site visits and research informed its development.

The Waterfront Art Framework Plan only applies to areas covered in the Waterfront Development project scope and is not intended to direct the overall art policy in the City or downtown.

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The Art of Making Places Public



Make the Port Angeles Waterfront a Memorable Place: Imbue it with Meaning



MAKE THE ORDINARY
EXTRAORDINARY

MAKE THE INVISIBLE
VISIBLE

MAKE THE STATIC
ACTIVE

MAKE THE PAST PART OF THE
PRESENT

MAKE IT A PLACE ALL
EMBRACE

Port Angeles is a place where new-comers can have an impact and long time residents feel a sense of community ownership. Some say that people come here to get away from it all. Others say that the siren call of nature is magical and ever present.

People are self-reliant while, at the same time, see great advantage to coming together to promote community.



Port Angeles' history is rich with stories of the independent ambitions of newcomers and the ongoing presence and contribution of Native Americans.

Today, we celebrate Port Angeles as a hands-on, hardworking community of people who are ruggedly independent, demonstrate a pioneering spirit and are proud of their heritage.



Port Angeles is deeply connected to its natural environment, straddling the Strait of Juan de Fuca and the Olympic Mountains with Hurricane Ridge and the Olympic National Park as character-defining features. The waterfront is the geographical convergence zone where these relationships are seen and felt.

Weather and its impacts are not divisible from the waterfront experience.

We want to maximize the waterfront's identity as a point of entry and departure while making it a place to go to rather than simply a place to pass through.



Shift the Waterfront Experience

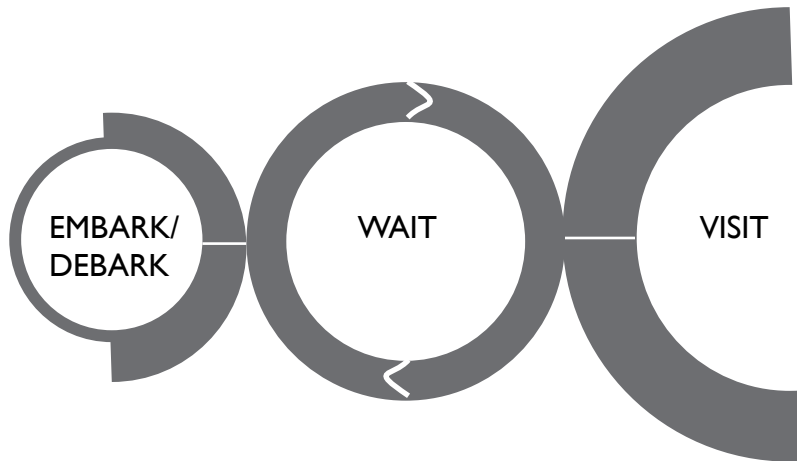
Today, the waterfront often feels dreary and underpopulated. Too many surface parking lots and too few shops, restaurants and things to do result in a sense it is not a place to be. Connections to Front Street and downtown are not well defined and too little entices visitors up the hill. Waiting to embark, ferry passengers often pass the time in their cars or immediately, upon arrival, leave town to reach their final destination. The Waterfront Plan is intended to change the perception and the reality through significant infrastructure and streetscape improvements and the inclusion of high quality art as integrated and iconic artworks. Complementing this must be programming, activities and economic development efforts that bring people and commerce to the waterfront and strengthen connections to downtown.

Liability	→	Amenity
Linear	→	Envelope
Transfer point	→	Destination
Travelers	→	Visitors+Residents
Bleak	→	Vibrant
Local/Regional	→	Local+Regional+International

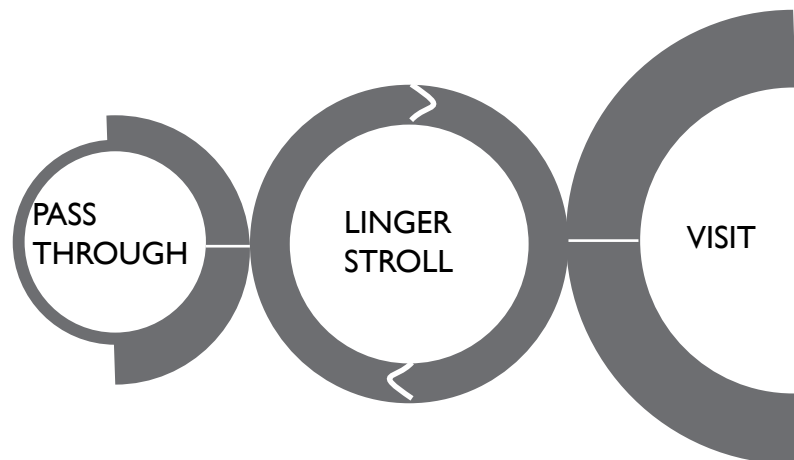
Shift the Users' Experience

Make the waterfront a place to go to rather than a place to go through.

TRAVELER/VISITOR



RESIDENT/PASSER-BY



Art Helps Shift the Experience

By commissioning artworks of the highest quality, created specifically for the waterfront, Port Angeles will have a waterfront of distinction, one that speaks to the particulars of the place and that contributes to its identity as a community. These artworks should range in scale from the heroic to intimate and range in duration from permanent to the ephemeral.

ELEMENTS OF DISTINCTION

Site Specific Artworks

- Large scale
- Interactive
- Interpretive
- Experiential
- Unique

ELEMENTS OF CONTINUITY

Art in Infrastructure

- Fine grain detail
- Comfortable
- Ease of use
- Identity
- Repetition

ELEMENTS OF CHANGE

Art Experiences

- Temporal
- Passive
- Active
- Programmed
- Informal

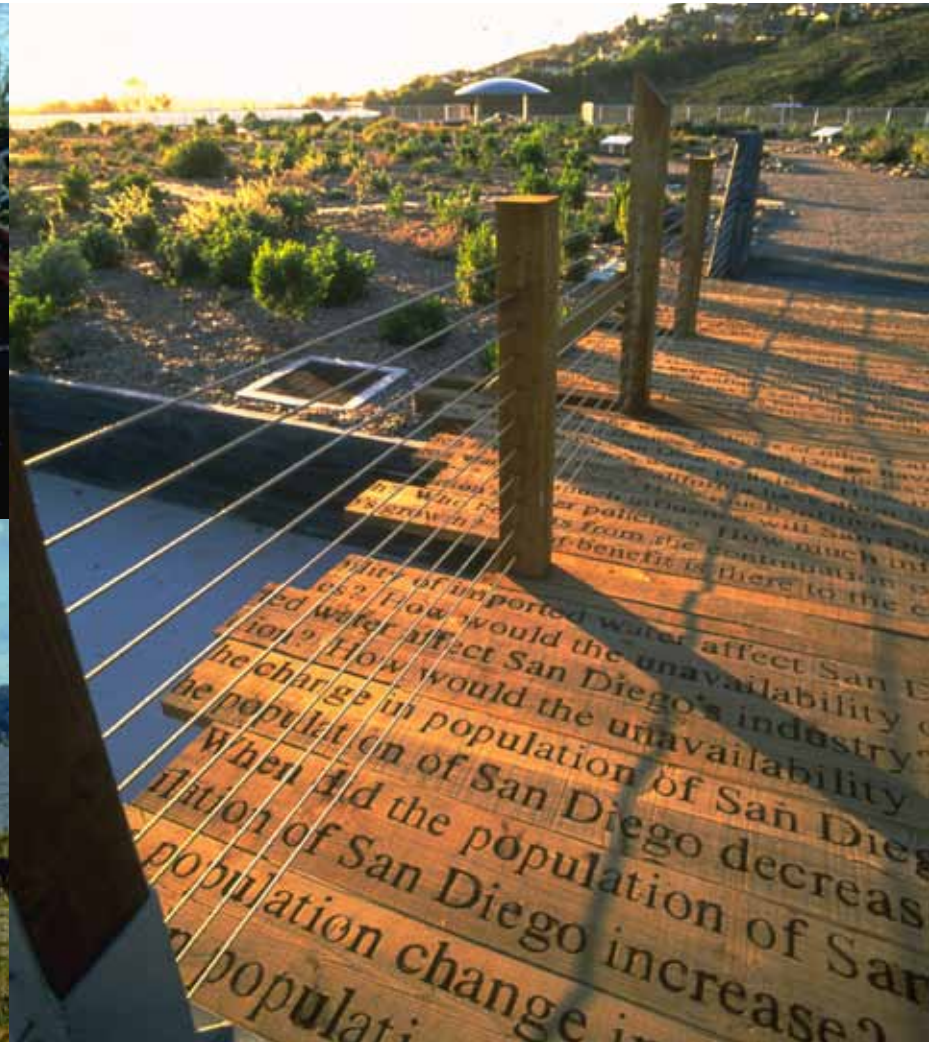
The new Port Angeles waterfront will be a **vibrant urban park** (with ships and shops!), **activated by diverse nodes** that encourage people to linger, stroll, engage, participate and pass through. It is a **“landmark”** in and of itself, **celebrating the dramatic land, water and sky that envelop it.**

Images from today are prologue for what is to come.



Art at the waterfront contributes to a seamless experience of wonder and delight, making people more aware of this unique environment and their relationship to it.

Through examples of artwork that illustrate experience, the possibility for art at the waterfront is explored.



A source of civic pride and involvement

Family friendly, hardworking, respectful of the environment, dynamic as the weather

Authentic, durable, forward-looking, respectful of history, ingenious, connected

The Port Angeles waterfront is an urban park (with ships and shops!) activated by diverse nodes that encourage people to linger, stroll, engage, participate and pass through. It is a “landmark” in and of itself, celebrating the dramatic land, water and sky that envelop it.

Art at the waterfront contributes to a seamless experience of wonder and delight, making people more aware of this unique environment and their relationship to it.

FRIENDLY	HANDCRAFTED/ AUTHENTIC	HEROIC PROPORTIONS	SHIFT EXPECTATIONS	MADE FRESH DAILY	CREATE CONNECTIONS
<p>People-oriented art and design speaks equally to the visitor and resident. It feels welcoming and safe.</p>	<p>Port Angeles’ waterfront reflects the hard work and skill of its inhabitants. Art reflects this and is inspired by history and nature.</p>	<p>Recognize the heroic proportion of the natural landscape. Where artwork is large scale, it should be in dialogue with the elements: earth, water, air (wind), fire (light)</p>	<p>Make it memorable, welcoming, change the status quo. Make it a place of high involvement both in terms of activities and level of care.</p>	<p>The ferry schedule and the seasons have a direct impact on the level and types of activities. Turn tourists into repeat visitors; passers-through into lingerers; residents into champions.</p>	<p>View Railroad Avenue (east-west) and north-south connections to Lincoln, Laurel and Oak as “fingers of a hand”—interdependent on one another for full functioning.</p>
<ul style="list-style-type: none"> • foot and bike friendly • fine grain detail • easily navigable • invite exploration and interaction 	<ul style="list-style-type: none"> • authenticity in expression • elegant in use of materials • high quality execution 	<ul style="list-style-type: none"> • symbolic • bold • inspiring • permanent 	<ul style="list-style-type: none"> • community ownership • reflect pride • demonstrate environmental stewardship 	<ul style="list-style-type: none"> • Temporary and changing artwork • seasonal events • dynamic, evolving and interactive • new traditions 	<ul style="list-style-type: none"> • integrate art in the functional streetscape • art as part of stormwater management • art as wayfinding devices

Friendly

People-oriented art and design speaks equally to the visitor and resident. It feels welcoming and safe.

- foot and bike friendly
- easily navigable for all ages & abilities
- fine grain detail
- invite exploration and interaction



Handcrafted/ Authentic

Port Angeles' waterfront reflects the hard work and skill of its inhabitants. Art reflects this and is inspired by history and nature.

- authenticity in expression
- elegant in use of materials
- high quality execution



Heroic Proportions

Recognize the heroic proportion of the natural landscape. Where artwork is large scale, it should be in dialogue with the elements: earth, water, air (wind), fire (light)

- symbolic
- bold
- inspiring
- permanent



Shift Expectations

Make it memorable, welcoming, change the status quo. Break out of what's expected. Make it a place of high involvement both in terms of activities and level of care.

- community ownership
- environmental stewardship
- dynamic day and night



Made Fresh Daily

The ferry schedule and the seasons have a direct impact on the level and types of activities. Turn tourists into repeat visitors; passers-through into lingerers; residents into champions.

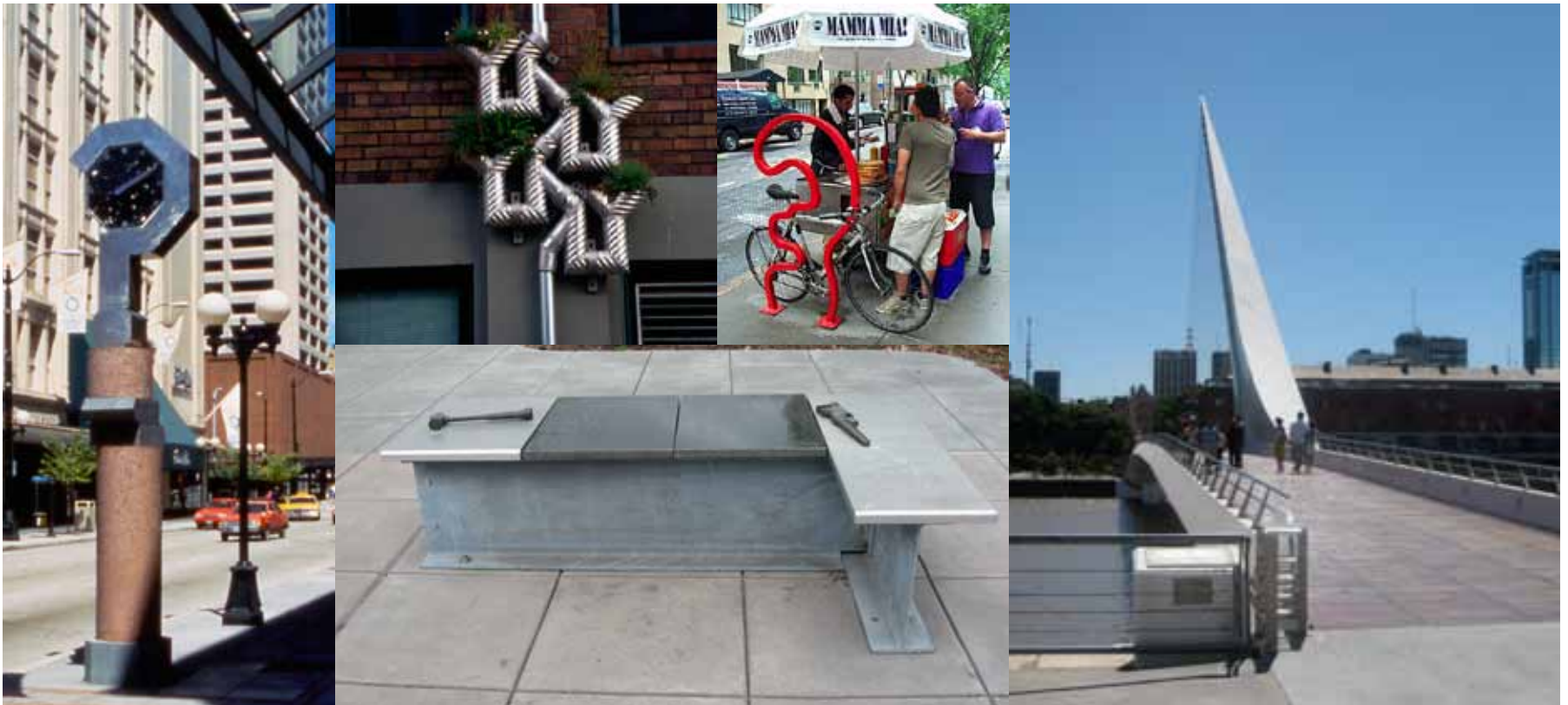
- temporary and changing artwork
- dynamic, evolving and interactive
- seasonal events
- new traditions



Create Connections

View Railroad Avenue (east-west) and north-south connections to Lincoln, Laurel and Oak as “fingers of a hand”—interdependent on one another for full functioning.

- integrate art in the functional streetscape
- art as part of stormwater management
- art as wayfinding devices



Art Opportunities/ Locations

The waterfront character is differentiated by use and physical attributes which is defined by zones. Each zone presents different kinds of opportunities for art and activities. There should be a kind of rhythm established so that the types of artwork reinforce the character of a particular zone.

Three overarching categories are defined as:

Elements of Distinction– Site specific artworks.

These will be permanent works of significant scale and/or are character defining, commissioned specifically for a site. They may be integrated with the landscape or be landforms themselves. They may use wind or light to reinforce their relationship and groundedness in the place. They are an important representation of the spirit of Port Angeles and have the potential of becoming known as landmarks.

Elements of Continuity– Art in infrastructure.

These will typically be artworks integrated with the architecture or landscape architecture and may enhance overall character. They may be artist-designed railings, benches, trail markers, bike racks. They add to the “texture” of the place, contributing to the fine grain detail of the urban fabric. Some may be elements that repeat throughout the site and function, in part, to draw the waterfront together. Others may be small “interventions” that are unique and distinctive to a zone.

Elements of Change– Temporary artworks and activities.

This will include temporary, ephemeral artworks, festivals and activities that provide a dynamic and energetic quality to the waterfront. They will encourage residents to visit repeatedly to see and experience what is new and different.

Artists on Design Teams

The role of the artist on the design team includes participation in overall project design development and details. This can include either designing “elements of continuity” as artworks themselves or collaborating with the design team to enhance these aspects of the design. It may also include the actual design of highly integrated artworks in the infrastructure, landscape or architecture. In some instances the design team artist will take on designing works that are integrated “stand alone” in nature yet also supported by the close coordination with the design team. The artist’s participation should be viewed as a complementary discipline and helping to really particularize the place to this locale.

Existing Artwork on the Waterfront

There are a number of existing works located along the waterfront. They are of uneven quality both aesthetically and in terms of materials. Some must be relocated during construction and should find permanent homes either elsewhere in the City or elsewhere along the waterfront. This is preliminary recommendation for the relocation of works that will be effected by Phase I Construction.

Robert should be relocated permanently to City Pier in the grassy area on the north east side.

Gandy Dancer should be relocated to south side of Railroad.

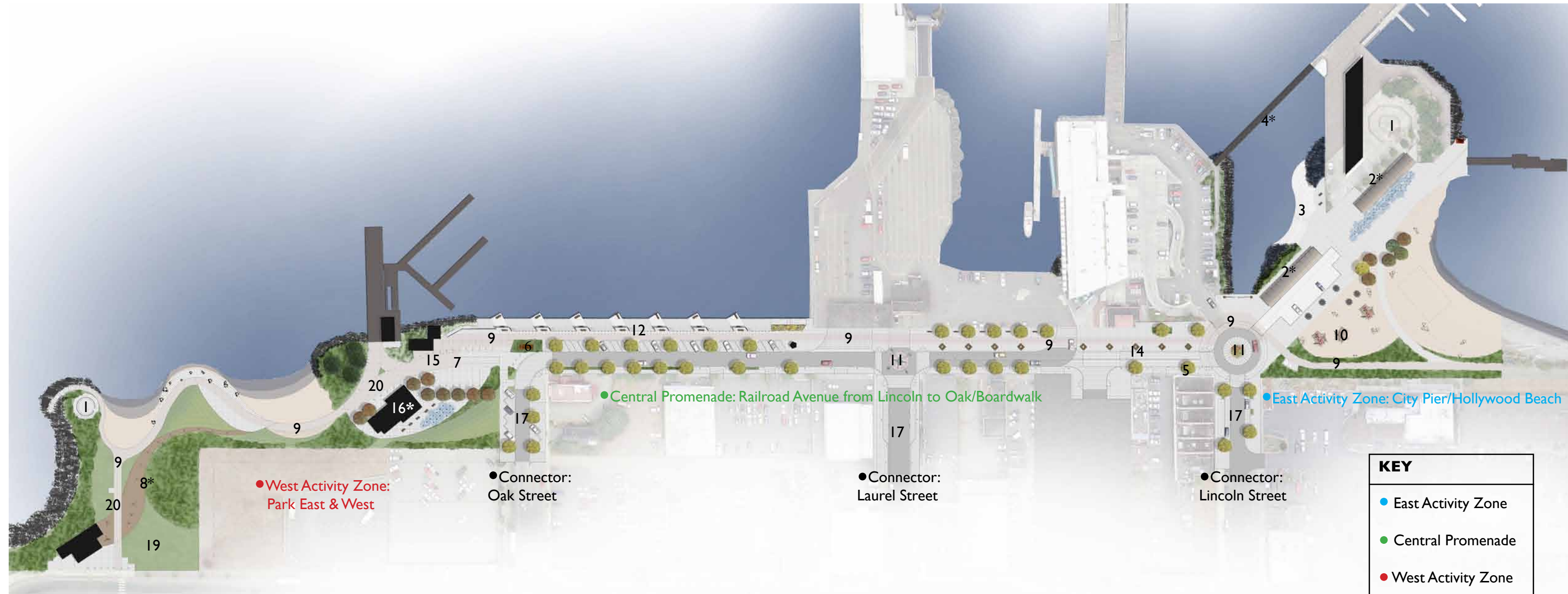
Grey Wolf and Pups should be relocated to the entrance of Hollywood Beach.

Webb-footus Pelicanus, Inquisitive Crane, Bald Eagle should be removed during construction, stored and replaced in largely the same location.

Mother and Child should be relocated to the West End Plaza.

Salmon should be removed from the waterfront and possibly relocated to a City park.

The City will consult with Art on the Town and the artists regarding artwork relocation.



- ARTWORK LOCATIONS**
- Elements of Distinction*
- 1. Tower of Light • •
 - 2. Glass wall of vendor stalls*•
 - 3. Poetry Promenade •
 - 4. Bridge* •
 - 5. Mosaic Mural on Parking Garage •
 - 6. Sound and/or kinetic sculpture •
 - 7. Native American “Welcome Figure” •
 - 8. Earthwork/ Art in Harmony w/Nature* •
- Elements of Continuity*
- 9. Waterfront Trail markers • • •
 - 10. Artist-designed picnic/game tables •
 - 11. Roundabout and crosswalk designs* • •
 - 12. Boardwalk railings •
 - 13. Bike racks (not located on the map since these should be determined with use) • • • •
 - 14. Custom tree grates •
 - 15. Plaza paving pattern* •
 - 16. Visitor information/restroom building*•
 - 17. Rain gardens/storm water management* •
- Elements of Change*
- 18. Concerts, festivals, fairs, special events • • • •
 - 19. Temporary art installations designed in concert with the landscape. •
 - 20. Kite-making/flying festival •
- * Design team opportunities. These are distinctive opportunities where an artist on the design team can make a significant contribution to the overall character of the waterfront. Artists should be engaged as members of the design team from the outset to ensure the most effective participation.

KEY	
•	East Activity Zone
•	Central Promenade
•	West Activity Zone
•	Connectors

Recommendations

- Adopt the Waterfront Art Framework Plan as City policy to ensure that high quality art is integrated as the waterfront is redeveloped. Be strategic rather than opportunistic in commissioning, acquisition and placement.
- Utilizing the Waterfront Art Framework Plan as a road map, the City should work collaboratively with other agencies such as the Port, State of Washington and the National Park Service, private developers and community members to forge partnerships that will help define a new waterfront character. Encourage them to participate in funding art and integrating into their property and projects.
- The City's Department of Community and Economic Development will coordinate with other City departments and community organizations to maximize the effectiveness of art integration and arts programming, including appropriate relocation of existing artwork as needed.

The waterfront presents significant opportunities for artists to be involved in infrastructure as design team members so that their impact goes beyond what might be achieved through the commissioning of a specific artwork. It is only through this interdepartmental approach that full advantage can be taken of these possibilities.

- Involve artists as members of design teams for discrete areas of the waterfront so that work can be integrated and synergistic with the built environment. Specifically, artists on the design team should be engaged to ensure that the site benefits from their thinking and creativity throughout the design process and to insure art integration in an effective and seamless fashion.

- Identify a dedicated funding source.

Cities all over the country have used a variety of funding mechanisms to support public art and arts programming. These strategies range from dedicating one to two percent of capital construction costs; allocating a percentage of local option sales tax; allocating a percentage of admissions tax levied on commercial entertainment such as movies or concerts; establishing a Business Improvement District assessment that is used to finance public improvements.

- Revise current City Public Art Policy to strengthen the artistic quality of art acquired or supported by the City.
 1. Establish a formal program that is managed and guided by art professionals.
 2. Include art and design professionals such as curators, art educators, artists, landscape architects and architects in the art selection process.
 3. Existing City guidelines should be revised to reflect "best practices" in the field of public art and should ensure artwork selection based on quality and suitability to a particular site. Existing policies should be revised to eliminate references to excluding certain depictions.
 4. Adopt a stronger gift acceptance policy that considers public space as a valuable commodity and that provides for artistic diversity.
 5. Adopt a formal "conflict of interest" policy for committees charged with artwork selection.
 6. Encourage diverse artistic voices by casting a wider "net" when seeking to commission or acquire permanent artwork.
 7. Build the capacity of local artists to successfully compete for artwork commissions.

- Look for opportunities to partner with nonprofit and educational institutions to produce temporary projects.

There are a number of festivals and fairs that are already being presented in Port Angeles. The City should look to expand these activities to create a dynamic waterfront alive with temporary and unique projects. It should continue to pursue these partnerships and others, providing city parks, plazas and other facilities as venues for temporary, innovative, and experimental projects. Combining resources with these entities can result in projects that could not be accomplished by the City or the non profits alone.

5. Engage the Private Sector in commissioning and presenting public art in publicly accessible places.

The Downtown Association is already active commissioning public art as a sponsor of the Art on the Town project. Unfortunately, a number of the works placed downtown through that project are not tied to their sites and are opportunistic and create a sense of mix and match rather than a cohesive downtown. While a competitive juried project, the quality varies as a result of the submittals. Too much work is sculpture created with a gallery or intimate setting in mind. This often does not translate successfully in terms of scale or character to the public realm. The redevelopment of the waterfront represents an opportunity to step back and evaluate the effectiveness of the current effort and whether another approach might be more successful.

In addition to this effort, the City should encourage private developers to consider integrating art into their projects. Well conceived and executed works of art can enhance the actual value of a development project, create greater interest, promoting cultural tourism and make a lasting and visible contribution to the community. The experience of public art and cultural resources makes the public areas of buildings and their grounds more welcoming. It promotes the general health and welfare of its citizens by making the City more livable, and visually and aesthetically pleasing.

A number of cities around the nation have implemented programs involving the private sector. The City of Santa Monica's program is

a model that should be evaluated to see if it would be feasible in some form here. Santa Monica utilizes a public art incentive kit distributed to the potential developer as part of their initial orientation with the planning project manager. This kit lays out codes, funding mandates, recommendations and successful examples of the inclusion of art and /or enhanced urban design experiences nationwide and internationally. Some private developments will trigger the public art mandate, other smaller projects will not.

- Ensure that artwork uses materials appropriate to the marine environment and to the desired character of the waterfront.

It is a given that materials should be durable and vandal resistant as possible. At the same time, materials should be selected that communicate the kind of experience the City wants to promote on the waterfront. For example, while benches in this environment might logically be steel or stone for their durability, these materials are cold and would not encourage people to sit and linger. Wood, while perhaps requiring greater maintenance, creates a warmer, more welcoming seat. There needs to be a balance in terms of form and function, to achieve the overall goals.

- Consider maintenance requirements for artworks when allocating resources. When a funding source is identified for specific projects, the City should determine how, whether and what amount of maintenance funds should be set aside for future needs. Maintenance funds for projects at the waterfront might be pooled to allow the greatest administrative flexibility and to insure that funds can be expended most expeditiously. As a routine practice, documentation and maintenance instructions for each commissioned project should be required of the artist. This should include information on the artwork's materials including, how it should be cleaned. It should also be noted if specific solvents or the like should not be used. Any recommendations for graffiti prevention or removal should be identified.

- Encourage inclusion of basic public utility infrastructure of power, water and data capability in public spaces to create a platform for a wide variety of art. Maximizing opportunities for art requires that their needs be considered as infrastructure is created. This is more cost efficient and an effective way of fostering temporary art installations and performances which add to the vitality of daily urban life. For example, create a data-rich environment at the waterfront, extending to parks and open space to enable the use of smart phones and

digital media for art projects. Incorporate access to power and water to support temporary installations or performance in the parks and plaza spaces. Design the plaza at City Pier and West End Park with the ability to receive, produce or present temporary artwork and/or performances.

- Seize opportunities for artists to play a leadership role in creating dynamic places.
 1. Artists can play an essential role in changing the city and helping to make manifest values and ideals.
 2. Artists working in collaboration with scientists, engineers, city planners, sociologists, historians, architects, community activists and others can find ways to communicate that cross disciplines and reach a larger public. This can be especially important in creating work in the landscape that helps communicate and interpret science and natural phenomena.
 3. Artists engaged in infrastructure projects can help integrate these large-scale efforts into the urban fabric.
 4. Artists creating environmentally-based works can help address issues of habitat and sustainable practices.
 5. Involve artists in thinking holistically about infrastructure and waterfront identity.

One way to bring visual cohesion to a waterfront is to unify the infrastructure through a cohesive aesthetic. Adding an artist to a multi-discipline infrastructure design team is a good way to bring a higher level of design and artistic intelligence to standard urban design challenges. On a small scale, examples of these infrastructure projects might include the following: cell phone towers; utility poles, utility vaults, signal boxes, and the like. On a larger scale, involving artists in the design of the bridge at the east end and the buildings and structures on the west end can enhance the character of these places.

6. Include artists of diverse disciplines such music, sound, electronic media, movement, spoken word, and technologically-based art in addition to visual artists to achieve innovative approaches to art in the public realm. Today, artists are crossing disciplines and experimenting with new media. It is now common for an artist to explore a wide range of expression incorporating sound, video along with sculpture to create whole environments. Public art programs need to expand their notion of what can be accomplished in the public realm to make room for these far ranging experiments. This may imply looking at new or different policies relative to an artwork's permanence. It may also mean broadening outreach to engage artists who have not previously seen the public realm as an appropriate venue.

- Create opportunities to engage the Lower Elwha tribe's carvers and artists in bringing their tradition to the waterfront. Work with the tribe to build upon the annual potlatch to engage the public in this event or periodically co-sponsor carving demonstrations and native crafts fairs to draw tourists and locals.
- Recognize the value of temporary artwork and programming as important methods for contributing to the vitality of the waterfront. At the same time, ensure that temporary work has a specific duration and that it is removed after that time.

By providing artists opportunities to create work that is semi-permanent, temporary or virtual, the City can provide the citizen's and visitors a rich experience and can extend the waterfront experience to a wider audience through the internet, thereby piquing curiosity and ultimately enticing people to visit.

Selection Processes

Artist selection should be the result of either an open competition or limited solicitation review process depending upon the time frame, scope and scale of the project.

Each project should be addressed in a Request for Qualifications (RFQ) that describes the opportunity, identifies the location, articulates a clear set of evaluation criteria and provides direction in terms of required materials for submission. The RFQ should allow a minimum of 21 days for response.

In cases where a limited solicitation/invitational process is chosen over a open competition, the City can access pre-screened rosters to identify artists to be invited to apply. 4Culture (<http://www.4culture.org>) maintains a pre-screened roster of artists from the state and region with extensive experience creating art for public spaces. This can serve as an excellent resource for identifying artists for consideration for limited solicitation opportunities. In a limited solicitation, the City would develop a Request for Qualifications and identify up to 10 artists to invite for consideration.

RFQs should be evaluated by a panel convened specifically for this project. The City might consider creating a standing committee who could oversee the process and ensure continuity; however, it is useful to have at least a few different members to review each opportunity. To achieve an economy of scale, the City might consider bundling several projects, assuming the timing is the same, and using the same panel for this group of projects. For example, the “Elements of Continuity” could benefit from a committee that thinks holistically about the collective character and impact of these elements on the waterfront.

A typical panel should consist of a member of the design team, a city staff representative, a community representative, an artist/art educator/or curator, a representative from the Port Angeles Arts Council.

Evaluation Criteria

Evaluation criteria should be established for each project and should include:

- artistic quality of past work as demonstrated in images of past work
- experience in creating artwork in the public realm
- if the artist does not have experience creating public art, an understanding of how to translate work into a public setting.
- ability to create an artwork budget and meet the schedule.

While there are a number of artists residing in Clallam County, there are very few who have successfully completed public art projects. There are likely artists who would like to make work in the public realm but do not know how to translate their studio based work to this environment or who lack the administrative/budgeting/management skills to be effective in this realm. It is recommended that the City or Arts Council sponsor a workshop that would be designed to help these artists understand how to pursue this work.

There are some projects that are appropriate for artists whose work is of high quality but do not experience in this realm. For these projects, it is reasonable to extend the RFQ to those who live or work within 50 miles of Port Angeles. Other projects of significant scale and complexity (Elements of Distinction) recommended for the waterfront require artists with substantial experience and knowledge. For these projects, the City should extend the call to Washington State artists and potentially beyond.

The waterfront will be the City of Port Angeles most important public gathering place. The urban design and landscape architecture aspire to high standards and quality. The art that graces it should be of equal quality and aspirations. Consequently, the most important selection criteria should be the quality of the artist’s past work. Other criteria include the artist’s ability to work at the scale required and in materials appropriate to the marine environment. Because the art plan emphasizes “experiences”, the artwork should address this in its conceptual underpinnings.

Preliminary Budget Allocations

LOCATION	PRIORITY	TYPE OF ARTWORK	PRELIMINARY ART BUDGET ALLOCATION	NOTE
		Elements of Distinction		
City Pier	High	Glass wall of vendor stalls	Budget range from \$50,000-\$150,000	The actual funds needed will depend on the final design of the structure as well as the technique and extent of treatment of the glass. This could range from a simple sandblasted design to laminated film to fired vitreous enamels. The artist should work with the architect in detailing the window mullions to create the most pleasing art integration.
City Pier	Medium	Poetry promenade	Budget range from \$25,000-\$60,000	This could be stainless steel or bronze text inlaid into the steps or could be sandblasted text in the risers. The construction budget should cover installation should the poetry be inlaid.
City Pier	Medium	Land bridge	Design fee + project enhancements	This should be a design team collaboration project. Actual costs will be determined in the design phase.
Railroad Avenue	Medium	Mosaic mural on parking garage	\$180-\$275 square foot installed depending upon material and design (e.g. porcelain vrs. venetian glass)	This should be designed by an artist and fabricated by a professional mosaic company. Materials and installation must be appropriate for an exterior location. Installation should be done by tile installer.
Oak Street	High	Sound or Kinetic Sculpture	\$90,000-\$135,000	Project construction budget should cover footings and lighting.
West End	High	Native American "Welcome Figure"	\$50,000	Assume that the project construction budget will cover site preparation, footings and lighting (if desired)
West End	High	Earth Work/Art in Harmony with Nature	\$60,000	design team collaboration. The cost of this artworks will depend upon how integrated the work is with the landscap. It could help address issues of stormwater management.
West End	High	Tower of Light	design team collaboration	This will be a design team collaboration and associated costs will be included in the construction budget.
		Elements of Contintuity		
Throughout site	Hlgh	Waterfront trail markers	\$5000 design fee + pattern and castings	The artist should be retained to design the marker and oversee the work with the pattern maker. These can be cast on an as-needed basis. Casting costs will be related to the material selected and number of castings. Castings and installation SHOULD be included in the construction budget. These must meet ADA requirements.

LOCATION	PRIORITY	TYPE OF ARTWORK	PRELIMINARY ART BUDGET ALLOCATION	NOTE
Hollywood beach	Low	Artist-designed picnic/game tables	\$12000 each	
Railroad Avenue	Medium	roundabout & crosswalk designs	Design fee + project enhancements	This should be a collaborative design team efforts. Actual costs for special treatments will be determined during final design.
Boardwalk	High	artist-designed railings	\$5000 design fee + project enhancements	The base budget for railings should be included as part of the artwork budget. This could either be designed and fabricated by the artist and installed by the contractor or simply designed by the artist and fabricated by others. This must meet ADA requirements.
Throughout site	Low	Bike Racks	\$2500 fee + project enhancements.	The base budget for bike racks should be included as part of the artwork budget. This could either be designed and fabricated by the artist and installed by the contractor or simply designed by the artist and fabricated by others.
Throughout site	High	artist-designed tree grates	\$5000 design fee	Similar to the waterfront trail markers, the artist should be retained to design the tree grate and oversee the translation of the concept by a pattern maker. There are outdoor furnishing companies that specialize in this type of work. This must meet ADA regulations.
West end park	Medium	plaza paving pattern	design fee	This should be a collaborative design team effort.
West end park	High	Visitor information/restroom building	design fee	This should be a collaborative design team effort. An artwork budget can be developed with the scope of the project is known.
Lincoln, Oak, Laurel, Railroad	High	rain gardens/storm water management	design fee + project enhancements	This should be a collaborative design team effort. An artwork budget can be developed with the scope of the project is known.
		Elements of Change		
Throughout site	High	Special events, festivals, fairs, temporary art installations	TBD	These many and varied programs should be budgeted and planned on an annual basis

Photo Credits

Cover, left to right: “Storm Watch”, artist: Jim Mattern; “Webb-footus, Pelicanus, Inquisitive Crane, Bald Eagle”, artist Steve Hamilton; Totem, artist Ole Olson; artist Ellen Sollod; Photo credits: Sollod Studio

Page 2: Top row left to right: bike rack, artist David Byrne; Growing Vine Street, artist Buster Simpson; artist Perri Lynch; artist Edgar Heap of Birds; artist Ellen Sollod

Bottom row left to right: Maestri Design, Growing Vine Street, Buster Simpson; Dance Steps, artist Jack Mackie; The Highline, James Corner and Diller+ Scrofidio; unknown.

Page 3: photo credits: Hough Beck Baird (HBB)

Page 4: left: photo credit: Courtesy City of Port Angeles; right: photo credit: SCI

Page 5: top row “Webb-footus, Pelicanus, Inquisitive Crane, Bald Eagle”, artist Steve Hamilton; “Storm Watch”, artist: Jim Mattern; photo credit: HBB; bottom row: photo credit: Sollod Studio.

Page 9: photo credit: HBB

Page 10: clockwise from top left: “Waterway 15”, artist Elizabeth Conner; Alvarado Water Filtration Plant, artist Robert Miller; NOAA bridge, Siah Armajani

Page 12, clockwise from left: “love & loss”, artist Roy McMakin; “Memory Fragments”, artist Dan Webb; Capitol Heights pool, artist Jann Rosen-Queralt; “Wildlife of the Guadalupe River”, Nobu Nagasawa: artist Maggie Smith

Page 13: clockwise from left: James Corner with Diller + Scrofidio, artist Judd Fine; Atelier Dreiseitl; “Eye Benches” artist Louise Bourgeois

Page 14: left to right: artist Mark di Suevero; “Sound Garden”, artist Doug Hollis; artist RM Fischer

Page 15: clockwise from top left: artist Tom Otterness; artist Buster Simpson; artist Dan Corson; artist Maya Lynn; artist Ellen Sollod

Page 16 clockwise from top left: Lullaby Moon, Lucia Neare’s Theatrical Wonders; unknown; artist Nanda D’agostino; artist Jann Rosen-Queralt; “Precious Water”, artists Carolyn Law and Ellen Sollod

Page 17: clockwise from left: artist Heather Ramsey; artist Buster Simpson; artist David Byrne; Santiago Calatrava; “Made in USA”, artist Michael Davis

Interviews

Nathan West, City of Port Angeles
Jake Seniuk, Port Angeles Fine Arts Center
Eric Neurath, Port Angeles Arts Council
Jackson Smart, designer/artist
Robert Stokes, artist
Charlie Smith, Art on the Town
Gray Lucier, artist
Max Mania, Port Angeles City Council
Dale Holiday, citizen
Sandy Long, Port Angeles Fine Arts Center Board of Directors
Alan Turner, downtown merchant
Paul Cronauer, downtown merchant, property owner
Deb Moriarity, Fiero, Marine Science Center
Mary Winborn, architect
Richard Stephens, Port Angeles Opera
Richard Bonine, City of Port Angeles
Michael Paul Miller, artist, Peninsula College faculty
Linda Wiechman, artist
Clark Mundy, artist