

PORT OF SEATTLE
MEMORANDUM

COMMISSION AGENDA – STAFF BRIEFING

Item No. 7f
Date of Meeting May 10, 2011

DATE: May 4, 2011

TO: Tay Yoshitani, Chief Executive Officer

FROM: Keith Gillin, Aviation Architecture Manager
Colleen McPoland, Aviation Art Program Manager

SUBJECT: Annual Briefing on the 2010 Art Program and Update on 2011 Art Projects

INTRODUCTION:

The Port's art program is governed by the Port of Seattle Art Program Policy and Guidelines and is managed by Port staff at Seattle-Tacoma International Airport. The Art Oversight Committee (AOC) provides guidance to staff with outside artistic and community expertise. Commissioner Bryant is a member of the AOC. The current Art Program Policy and Guidelines were approved by the Commission on December 15, 2009.

The Port of Seattle began investing in artwork in 1969, and the Port became the first public agency in the region to establish a civic collection. Over the years, artwork at the Seattle-Tacoma International Airport and other Port properties has grown in diversity, but also sharpened in focus, reinforcing the evolving identities of these facilities and customer service goals.

The art program is committed to artistic excellence with art that enhances cultural, historic, aesthetic, and environmental aspects of transportation infrastructure and the working waterfront. The Port's artwork also seeks to provide focal points, aid in way-finding, establish gateways or portals to specific areas, unify one space with another, and provide enjoyment to passengers, customers, visitors, and local residents. The Port strongly supports regional artists whenever possible. In addition, public art programs also support the regional economy. King County's 4Culture estimates that the cost of a public art project breaks down typically at 70% for labor and materials, 10% for taxes, and 20% for the artist to cover both the design and his/her contribution to the fabrication of the artwork.

On August 26, 2008, in response to the Port audit and the economic issues facing our region and the nation, the Commission approved a substantial revision to the Port's Art Policy and Guidelines. The revised policy specifically excluded projects, such as airfield and infrastructure improvements in non-public areas and underground utilities, from art allocations, and reduced the percent for art allocation on capital projects from a one percent (.01) to a one-half percent (.005) allocation on major capital projects over \$200,000. On December 15, 2009, the Commission approved additional changes to clarify the guidelines regarding Art Pools, the

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procurement of art and the management of the program, and especially to distinguish art procurement from other types of procurement and to add one member to the AOC.

SYNOPSIS:

The purpose of this briefing is to provide the Commission with an update on the budget and schedule status of art projects currently in progress, the art pool, and upcoming projects.

AVIATION PROJECTS:

North Expressway Relocation Project and Walkway Project

In early 2005, the Seattle artist team of Haddad|Drugan, who specialize in conceptually driven, site-specific art that is often integrated into large-scale infrastructure projects, were selected to plan and design a unified environment that would give the North Entry at the Airport a distinct identity. The team was asked to create art that incorporated landscape art, functional art, integrated art, and art with specific Northwest iconic imagery into their design. The scope included a clock tower replacement.

The budget for this project came from the North Expressway Relocation (NER) Northbound Lanes project under the “percent for art guidelines” adopted by the Commission in 2000 (one percent at the time). There were plans to relocate the southbound lanes at a later date, and it was decided that the percent for art funds from both projects would be combined to provide a greater opportunity for an impressive entrance and gateway. The North Entry is the main entry to the Airport. This location is also the main exit from the Airport and serves as a portal to the Pacific Northwest region. Monies from the Aviation Art Pool were also to be added to the budget so that the project would be sufficiently funded to meet the art plan.

Original Roadways proposed art funding:

• NER Northbound Lanes	\$ 500,000
• NER Southbound Lanes	\$ 500,000
• Enhancement from Art Pool	<u>\$ 500,000</u>
Total	\$1,500,000

Art Budget:

• North Entry Art	\$1,300,000
• 4 th Floor Walkway*	<u>\$ 200,000</u>
Total	\$1,500,000

Subsequent to planning and design, the NER Southbound Lanes project was put on hold. The budget for the NER Northbound Lanes and the South 160th Loop were combined and called simply NER, with the percent for art funds being \$590,000. The decision was made to fund the remaining art project budget from the Art Pool. When the NER Southbound Lanes project is built, it will reimburse its one percent back to the Art Pool since the original intent of funding the Roadway Art Plan was to come from both of these roadway projects.

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*The 4th Floor Walkway connects Sound Transit's station to the Airport's main terminal and was considered a stand-alone project, so the art budget was allocated between the two projects as follows:

	NER	4 th Floor	Total
• Percent for art from projects	\$ 590,000	+ \$ 60,000	= \$ 650,000
• From Art Pool	<u>\$ 710,000</u>	+ <u>\$140,000</u>	= <u>\$ 850,000</u>
Total	\$1,300,000	+ \$200,000	= \$1,500,000

The overall NER project was divided into seven contracts with a small portion of the art provided under Contract 2 – the exit gabion walls. The majority of the art was completed under Contract 7, which was bid in late 2009. The entry art/landscaping components of this contract bid were slightly higher than the art funds budgeted. The AOC considered decreasing scope to meet budget but concluded that any such cuts would severely limit the impact of the art/landscaping at the Airport entrance. Fortunately, the savings in the overall project were sufficient to cover the additional costs.

Final Budget and Costs

Budget

• Percent for art from NER in 2006	\$ 590,000
• Construction credits	\$ 0
• Transfer from Art Pool in 2008	\$ 710,000
• From project savings in 2010	<u>\$ 300,000</u>
Total	\$1,600,000

Costs

• Planning, design, engineering, & construction management	\$ 335,000
• Construction	<u>\$1,265,000</u>
Total	\$1,600,000

It has been a long time coming but this new gateway to the Airport is now completed and the lights were turned on in May 2011.

4th Floor (Garage) Walkway

Early planning combined the pedestrian bridge from the Sound Transit station to the Port's garage and the 4th Floor Walkway as a single art project. The original art plan focused on the pedestrian bridge as Sound Transit did on its pedestrian bridge, but later the AOC determined that the walkway portion of the project from the pedestrian bridge to the terminal would be a better location since the length and garage aesthetics of that corridor could benefit from the inclusion.

The artist selected for this work submitted two concepts. The AOC rejected both concepts and terminated the contract with the artist. The artist was paid \$20,000 for his conceptual work.

Port staff is putting together a Request for Qualifications for another artist selection process for this project. The AOC recommended using lighting as the medium for this installation. As lighting technology has evolved over the last few years, light emitting diodes (LED lights) with their myriad possibilities have become one of the favored "brushes" for many of today's artists.

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The AOC also felt that using this lighting in the walkway would unify the experience passengers encounter when they arrive at the Airport: whether through the new North Entry, the Sound Transit station, or the Rental Car Facility, they will literally be able to follow the lights to the terminal. All of these projects have used LED lighting in some form to enhance the art.

The PowerPoint presentation includes three photos that show how the medium of LED lighting could be used in for the 4th Floor Walkway to create public spaces that, by walking through them, visually lead the viewer toward a destination that is both an artistic and sensory experience and a safe passage.

Budget and Costs

Budget

- | | |
|--|-------------------|
| • Percent for art from Pedestrian Bridge & 4 th Floor Walkway | \$ 60,000 |
| • Transfer from Art Pool | <u>\$ 140,000</u> |
| Total | \$ 200,000 |

Costs to date

- | | |
|--|-----------|
| • Design fee to Christian Moeller (expensed) | \$ 20,000 |
|--|-----------|

Rental Car Facility

The Rental Car Facility (RCF) has a significant visual presence within its immediate surroundings, acting as a gateway to the Airport and the City of SeaTac. The “one percent for art” budget, based on the Art Guidelines in effect in November of 2000, is \$1,956,000 plus applicable construction credits.

In 2006, Cath Brunner, director of the King County’s public art program, was hired to work with the design team to identify the best locations for art within the RCF project. Two primary locations were identified and later approved by the AOC. They were the two access-ramp helices and the screening fence between the Customer Service Building and the employee parking lot on the 5th floor.

Realizing that these both were large undertakings, the AOC made the decision not to pursue further art opportunities in the RCF until the cost of these projects was fully identified.

Each of the artist selection committees consisted of seven individuals, including art professionals, Port stakeholders, a representative from the rental car industry, and representatives from the local community. The artists were selected through competitive process as outlined in the Port’s Art Policy and Guidelines. Both selection committees then reconvened to function as a design review team throughout the development of the artwork.

Helix Art

The helices are prominent structures at both ends of the RCF building and face public streets in the City of SeaTac. The City was a strong proponent of the application of an art treatment for the helices. Buster Simpson was selected as the design team artist for the Rental Car Facility. In 2009, Mr. Simpson received the prestigious "Public Art Network" artist of the year award.

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Mr. Simpson proposed the helices be covered with a stainless steel mesh fabric, installed in layers to give a subtle draping effect, along with LED lighting, to provide an aesthetically interesting and pleasing appearance for that portion of the imposing concrete structure.

The installation of the helix mesh screening began in mid-April 2011. It is scheduled for completion by the end of the year.

Employee Parking Screen

The large exterior departure plaza serves as a waiting area for customers returning to the Main Terminal from the RCF via shuttle buses. This is the one place in the RCF where customers have a moment to linger. The AOC determined that this location would be an ideal setting for an important piece of public art.

Linda Beaumont, an award-winning Pacific Northwest artist, won the commission to design a piece of art that made such a statement. Ms. Beaumont has also created public art for the King County Courthouse, Safeco Field and the Port of Portland, to mention a few of her other commissions.

She conceived of a screen of large disks, each being unique in design or color, entitled “Spinning Wheels,” which will incorporate colors reminiscent of a rainbow. The AOC was unanimous in stating that “Spinning Wheels” is a very strong art piece, both in concept and statement – the wheel shape using auto paint for the disks, and in the sheer beauty of the work itself.

The AOC made the following recommendations concerning this artwork:

- The disks should run the entire length of the fencing, not just in front of the Customer Service Building as was the original concept.
- The artist should look at the cost of adding more rotating disks to the original twelve and choreograph the movement of the disks.
- Ambient lighting should be evaluated before closing out the project to make sure it is adequate to illuminate the artwork. Funds should be retained in the contingency for adding lighting if required.

These changes, based on fabricator and installer estimates, are incorporated into the cost breakdown shown below. *These are not final costs, but estimates based on fabricator and contractor estimates to complete the fabrication and installation of the artworks.*

The AOC also recommended that the following items be considered before any decisions are made to return the remaining budget to project savings:

- Consider carrying the concept and theme of “Spinning Wheels” into the Main Terminal area, such as the waiting areas for the RCF shuttle buses. This would also enhance way-finding for these customers. Additional work would be paid from the remaining art budget.
- Consider evaluating the building entry and entire site for other art locations, now that the structure is constructed and an actual view of the customer experience is possible.

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RCF Budget and Costs

Budget

- RCF percent for art budget in 2007 \$1,956,000
- Construction credits \$1,514,000
- Total RCF art budget \$3,470,000

Costs – (based on fabricator & installer estimates)

- Planning & selection \$35,000
- Helices \$1,500,000
- Employee parking screen \$775,000
 - Contingency for lighting \$160,000
- Total art costs \$2,470,000
- Unused RCF Art Budget \$1,000,000

ART POOL STATUS:

The funds for art should be used on the capital project which generated those funds whenever possible. However, some capital projects that qualify for art allocations are not good candidates for an art project themselves, or the project itself does not have sufficient funds to acquire and install a viable art element. In either case, when this situation arises, the Guidelines for the Port's Art Program allow the collection of the unused percent-for-art allocation monies to be set aside in an Art Pool for future use.

The intent behind the establishment of the Airport and Seaport Art Pools is to use the pooled funds from multiple projects to help fulfill the Port's aesthetic vision for Airport and Seaport facilities and support the Port's interest in enhancing the experience of travelers and customers. (At this point, no funds have been allocated to the Seaport Art Pool.)

An art project could be eligible for using Art Pool funds if it would aid in one of the following elements: mitigating impacts of construction, unifying treatments, aiding way-finding, providing a gateway or portal, and providing a focal point.

Remaining Balance in Aviation Art Pool \$1,351,797

AVIATION ART POOL		
Date		% for Art Totals
	ART POOL - CIP 102066	
12/31/2006	Balance in 2006 transferred from capital projects since 2000	\$1,640,797
10/15/2007	Reconciliation of Phase 2 - Aeronautical New Projects	\$345,000
12/20/2007	Transfer to North Expressway Relocation	-\$850,000
03/18/2008	C1 Expansion and Improvement	\$125,000
03/15/2010	Fire Department	\$28,000
03/15/2011	New Maintenance Facility	\$63,000
	Total Remaining Balance	\$1,357,797

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SEAPORT PROJECTS:

Smith Cove Cruise Terminal

The Smith Cove Cruise Terminal, which opened in 2009, is a regional gateway to the Alaskan cruise market. The AOC recommended, and the Commission was briefed on December 15, 2009, that the artwork in the terminal should showcase the compelling Native American connection between Seattle and Alaska and celebrate the historically rich traditions and indigenous environments of the two regions.

Andrea Wilbur Sigo is the artist selected to carve the “Welcome Figures” for the Cruise Terminal. Andrea is a master carver and member of the Squaxin Island tribe and of Skokomish descent. It was determined with the artist and project team that the interior of the building is better suited for the figures than the exterior. The artist submitted concept drawings of the figures for review by the AOC. The AOC approved negotiating with the artist for an additional cross piece to tie the figures together. The AOC requested that the artist photograph her progress in carving this work from the beginning through completion so that a video could be made.

Three submittals were received for the art call that went out for an artist to create native-themed designs to be made into banners that will be hung from the ceiling and/or walls of the second floor of the terminal. Selection process will follow, and all candidates will be interviewed.

Budget and Costs

Budget

- Percent for art from Cruise Terminal construction \$ 310,000

Costs to date

- Design fee to Roger Fernandes (art planner) \$ 20,000
- Additional fees related to design plan \$ 3,000
- Welcome Figure initial contract \$ 135,000
- Banner design fee and fabrication \$ 42,000
- Total \$ 200,000

Remaining Cruise Terminal art budget \$ 110,000

OTHER DOCUMENTS ASSOCIATED WITH THIS BRIEFING:

PowerPoint presentation.

PREVIOUS COMMISSION ACTIONS OR BRIEFINGS:

NER Relocation Project

On December 15, 2009, the Commission was briefed on the artwork for the North Expressway Relocation (NER) Phase 2 as part of the 2009 annual Art Program briefing.

On February 26, 2008, the Commission approved the artist-designed gabion walls and lighting for the northbound portion of the NER Phase 1 project.

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On April 11, 2006, the Commission authorized an additional \$14,715,000 for a total authorization of \$21,529,000 for the South 160th St. Loop and an additional \$61,411,000 for a total authorization of \$78,282,000 for the NER Phase 1 project. These two projects were subsequently combined.

On March 14, 2006, the Commission authorized \$6,000,000 for advance work that facilitates the delivery and reduces risk for the construction of the South 160th St. Loop Ramp and NER Phase 1 project.

On March 3, 2005, the Commission authorized \$12,871,000 for the design, environmental review, street vacations, and relocations to support the NER Phase 1 project.

On July 27, 2004, the Commission authorized \$4,814,000 for the design, environmental review, site and hazardous material surveys, and relocations to support the South 160th Loop project.

4th Floor Garage Walkway and Pedestrian Bridge

On June 2, 2009, the Commission authorized advertisement for bids for the pedestrian walkway and an additional \$2,014,000 for a total project authorization of \$8,991,000.

On September 23, 2008, the Commission authorized the transfer of \$4,591,000 from non-aeronautical new projects, the design of the Pedestrian Walkway, and advertisement of the Pedestrian Bridge. The total project authorization was \$6,977,000 of a budget of \$8,991,000.

On March 8, 2007, Port staff notified the Commission of higher than anticipated bids for the project included in Sound Transit's airport station. The project was redesigned and planned to be advertised as a separate construction project.

On August 22, 2006, the Commission authorized an additional \$3,600,000 for a total budget of \$4,400,000 for the design and construction of the Pedestrian Bridge.

On April 11, 2006, the commission passed Resolution 3559, which authorized the CEO to execute an Interlocal Agreement with Sound Transit to establish the real property, financial, and construction arrangement for the construction of the Airport Link Project.

February 14, 2006, the Commission authorized \$800,000 of a budget of \$4,400,000 for the design of the pedestrian bridge and the construction of the foundations for the Pedestrian Bridge between the station and the main garage.

Rental Car Facility Art

On December 15, 2009, the Commission was briefed on both the Helix Art and the Employee Parking Screen as part of the annual Art Program briefing.

On September 22, 2009, the Commission was briefed on the Helix Art as part of the monthly briefing on the Consolidated Rental Car Facility.

On September 23, 2008, the Commission was briefed on the Helix Art as part of the monthly briefing on the Consolidated Rental Car Facility.

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On May 13, 2008, the Commission authorized awarding the Consolidated Rental Car Facility contract to Turner Construction Company for \$286,500,000 for a total project cost of \$382,451,000. The percent for art was included in this authorization.

Smith Cove Cruise Terminal

On December 15, 2009, the Commission was briefed on the initial plans for art at the Smith Cove Cruise Terminal as part of the annual Art Program briefing.

On April 28, 2009, the Commission authorized funding of up to \$310,000 for the design, acquisition and installation of artwork, designs and enhancements at Smith Cove Cruise Terminal.