ART WOVEN THROUGHOUT

CITY OF REDMOND PUBLIC ART MASTER PLAN 2017 - 2030

ACKNOWLEDGMENTS

REDMOND MAYOR

John Marchione

REDMOND CITY COUNCIL

Hank Margeson, Council President

Kim Allen

Angelia Birney

David Carson

Tom Flynn

Hank Myers

Byron Shutz

John Stilin

REDMOND ARTS COMMISSION

Victoria Bartow

Stephane Boss

Risa Coleman

Rob Leavitt, former Commissioner

Savita Krishnamoorthy

Lara Lockwood

Amy Mayes

Cheri Rudolph

Kris Shankar

Alonda Williams, former Commissioner

Jane Wither

STAFF ADVISORS

Katie Anderson, Parks & Recreation, former Deputy Director

Don Cairns, Planning, Transportation Planning Manager

Linda De Boldt, Public Works, Director

Joshua Heim, Parks & Recreation, former Cultural Arts Administrator

Carolyn Hope, Parks & Recreation, Park Planning and Cultural Arts Manager

Craig Larsen, Parks & Recreation, former Director

Rob Odle, Planning, Director

Jessica Rubenacker, Parks & Recreation, Cultural Arts Administrator

Maxine Whattam, Parks & Recreation, Director

CONSULTANTS

• Ellen Sollod, Sollod Studio llc

• Carolyn Law, C/Law Studio

THE PHOTOGRAPHS

The photographs that are from cities other than Redmond are examples of successful public projects.

They are meant to inspire a way of thinking about future possibilities.

WHY THIS MASTER PLAN?

The goals of the Art Plan are to craft a vision for public art that is in step with dramatic changes in population and the urban environment, and develop a new methodology for identifying and funding public art projects in the future. The vision for public art will inspire a new generation of creative endeavor in the public realm–public buildings, the streetscape, landmarks, parks and open space, pathways and trails, and infrastructure.

In spring, 2015, the City of Redmond initiated the development of a Public Art Master Plan. The consultant team of Sollod Studio LLC and C/Law Studio were retained to work with staff and the community to articulate this vision and to provide recommendations for implementation. Over a period of six months, the team undertook a process of inquiry and discovery, meeting with multiple city departmental representatives, elected officials, community members and the Redmond Arts and Culture Commission, examined other public art models, and developed a response tailored specifically to the unique qualities and characteristics of Redmond.

The images included in this report are for illustration purposes and to provide inspiration.

TABLE OF CONTENTS

Acknowledgments	
Why This Master Plan	
Executive Summary	i
Findings	2
Redmond @ 2030	7
Framework	10
LACE	23
Alignment of Policies and Ordinance with the New Vision	31
Appendices	35

- Alignment of Existing Plans
- Alternative Funding Strategies
- Programming Matrix 2016-2030
- Maps

Cover Image: John Fleming, *Sky Painting*, Redmond, WA
Why this Master Plan: GroupLaps, Lyon, FR
Table of Contents: Steed Taylor, *Street Tattoos*, NC

EXECUTIVE SUMMARY

OVERVIEW

This public art plan articulates an ambitious agenda for art integration and a clear vision of Redmond as a dynamic city where art is intrinsic to its vibrancy and character. Nurturing an ever-changing mosaic of contemporary cultural expression, the City will use art to link people to their city and to each other, to create a truly sustainable, soulful and imaginative community. Known as a national center for technological invention, Redmond embraces the idea that innovation in the arts and creative expressions will nurture and sustain community. The plan articulates values, goals, and qualities that guide the achievement of this vision and mission. It coalesces around four overarching themes for artistic exploration:

- ***"Intertwining systems"*** relating to sustainability and integrating art into the built and natural environments
- ***"Mosaic hybrid"*** recognizing the rich diversity of cultural expressions of its residents
- ***"Intellectual playground"*** building upon its Innovation Partnership Zone status and the many creative businesses and people that call Redmond home
- ***"Power of place"*** referencing the importance of intentional development of places for public gathering, whether streetscapes or parks or civic facilities.

This ambitious direction was the result of a several years of pilot projects that tested the boundaries of public art in Redmond, representing a shift from the path charted by the original Percent for Art Ordinance.

PUBLIC ART:

works of art in any media that have been planned and executed with the specific intention of being sited or staged in the physical public domain, usually outside and accessible to all

Above: Jesus Raphael Soto, *Penetrable,* LACMA, Los Angeles, CA

The resulting public art plan puts forth an ambitious agenda for art integration and a clear vision of Redmond as a dynamic city where art is intrinsic to its vibrancy and character. Nurturing an ever-changing mosaic of contemporary cultural expression, the City will use art to link people to their city and to each other, to create a truly sustainable, soulful and imaginative community.

BACKGROUND

In 1991 Redmond adopted a Percent for Art Ordinance, setting the stage for acquiring art for the public realm. The Ordinance restricted the type of capital projects that were eligible for inclusion to parks and buildings. Over the next 20 years, the number of works in the City's collection grew to include primarily sculpture and two-dimensional works that grace City Hall, various public buildings, and some parks. Over the last few years, with greater ambition for the role that art could play to enliven the City. The City increasingly involved artists in the planning and design of critical pieces of infrastructure and

community amenities. and pilot tested integration of public art into various capital projects.

Redmond shifted its approach, embracing active art engagement and contemporary art practice that transformed civic spaces and engaged the community. It engaged an artist-in-residence who created performative works in public spaces that drew the community together in creative gatherings.

METHODOLOGY

In Spring 2015, the City commissioned Sollod Studio and C/Law Studio to work with the community and with staff to articulate a new vision and to provide recommendations for implementation. The public art plan outreach was performed in conjunction with a larger outreach effort for the City's PARCC (Parks, Arts, Recreation, Culture and Conservation) Plan. Over a period of six months, the team undertook a process of inquiry and discovery, meeting with multiple city departmental representatives, elected officials, community members and the Redmond Arts and Culture Commission, examined other public art models, and developed a response tailored specifically to the unique qualities and characteristics of Redmond.

FINDINGS

The outreach efforts confirmed a city with an appetite for art and culture that is adventurous, soulful and inclusive. In a citywide survey conducted as part of the PARCC Plan, 75% of respondents expressed a belief that public art is important and should continue to be funded. The survey also showed that many residents go outside the City for cultural activities and would like the opportunity to have more available locally. Interviews with City leadership revealed a desire for the cultural dimension to be woven throughout and for the arts and culture to be supported and elevated. Given the evolving state of art and culture in Redmond, it became clear that the City is in a unique position to play a pivotal, leadership role.

Above: Lilienthal and Zamora, *All Rise*, Seattle, WA

FRAMEWORK

Vision, Mission, Goals

Seeing the efforts of the last several years affirmed through the research process, Redmond decided to frame a more intentional approach to public art and to create a public art plan in step with the rapid growth of it's two urban centers and dramatic changes in population anticipated in the next several decades. The Plan's vision is for Redmond to be a dynamic city where art is intrinsic to its vibrancy and character. This vision will be achieved through weaving art through the physical and social fabric of the city. **The Plan articulates several goals that include:**

- Promote a walkable culture in which people are engaged with and connected to the city.
- Create an exceptional public realm that distinguishes Redmond in the region as a place of innovation and creative energy
- Express natural systems and infrastructure through artworks that promote experiential understanding; and
- Use art to help create 18 hour/day urban centers.
- Inspire and engage Redmond's increasingly diverse citizenry, strengthening their sense of connection and community.

To ensure this future success, the Plan describes an implementation strategy designed expressly for its vision and needs.

IMPLEMENTATION STRATEGIES

Platforms

The Plan describes a variety of commissioning strategies for public art referred to as "platforms" that will result in a dynamic and ever-changing environment. These strategies recognize that in addition to civic buildings, the right-of-way, parks and trails are key elements of the public realm and places where artists' work and thinking can have a positive and substantial influence. These platforms range from "signature works", defined not by scale but by

impact, to highly integrated works resulting from artists serving on collaborative design teams. These works may address the pedestrian experience as well as explore the intersection of art and technology. In addition to permanent works, the Plan recommends a robust program of temporary works involving artists-in-residence, engaging social practice projects, and ephemeral/temporary works based in the city and its natural landscape. The Plan provides a detailed list of projects and art opportunities supported descriptive "platforms", scale, budget range, location, and purpose. These are grouped in time frames of near, medium and long term, corresponding to the PARCC Plan.

LACE

"Leading with Art and Cultural Engagement" (LACE) is the overarching philosophy and implementation strategy of the Redmond Public Art Plan. The purpose of LACE is to broaden the scope of public art to all types of capital projects to provide meaningful art integration in civic projects that would have the most significant impact in the public realm and enliven and enrich the community

LACE encourages an interdepartmental evaluation of capital projects in which to integrate public art and advance the City's vision for art and quality of life. The LACE process would be evaluated when the biennial short term Capital Investment Strategy Team meets with the Cultural Arts Administrator and would include review and approval by the Arts and Culture Commission and Governance Team, then ultimately City Council in the budget adoption. Staff would be empowered to evaluate overall projects to determine what the most appropriate projects and funding allocation would be.

REDMOND @ 2030

The following three narratives describe how this Public Art Plan could impact the City incrementally at benchmark time periods. They imagine the progressive interweaving of the art of placemaking, the promoting of artists thinking and creative works, and the enlivening of Redmond's quality of life. The descriptions illustrate how the new approach to public art – both programmatic and in generating engaging creative artworks –creates a sense of destination through establishing vibrant urban centers that entice the community to gather and support businesses while building community.

By 2022, the Downtown Park is completed with the central feature being an artist-designed pavilion. It is enlivened by a plethora art activities and ephemeral projects. Phase Two art projects for the Redmond Central Connector have been implemented. The LACE criteria has been tested, refined and used to identify other important project opportunities. Early involvement of City staff with Sound Transit has laid the groundwork for art in Overlake light rail. A Civic-Artist-in-Residence has worked collaboratively with City departments to identify public art opportunities. City parks and trails outside downtown host temporary and ephemeral projects. The community is noticing that the look and feel of Redmond is changing as artists, their artworks and creative thinking are increasingly experienced in the public realm. The City's leadership role in promoting art and culture has had an impact in the breadth and quality of arts projects and it has become central to the quality of life.

By 2030, public art is integral to the four new light rail stations in Redmond. There is considerable development focus has shifted to Overlake. The light rail station, pedestrian bridge and public plaza at Overlake have benefited from artist involvement. Artists' creative input is infusing the street grid, parks, intersections, significant private development and utility projects with a fine-grained aesthetic that is giving a lively, genuine character to the neighborhoods. Redmond is becoming known as a place where a wide variety of lively, eccentric art activity, as well as explorations in art and technology draw the community. The local workforce and those farther afield routinely visit Redmond to experience this rich artistic environment. Regional artists are increasing looking to Redmond as an opportunity for experimentation and exploration.

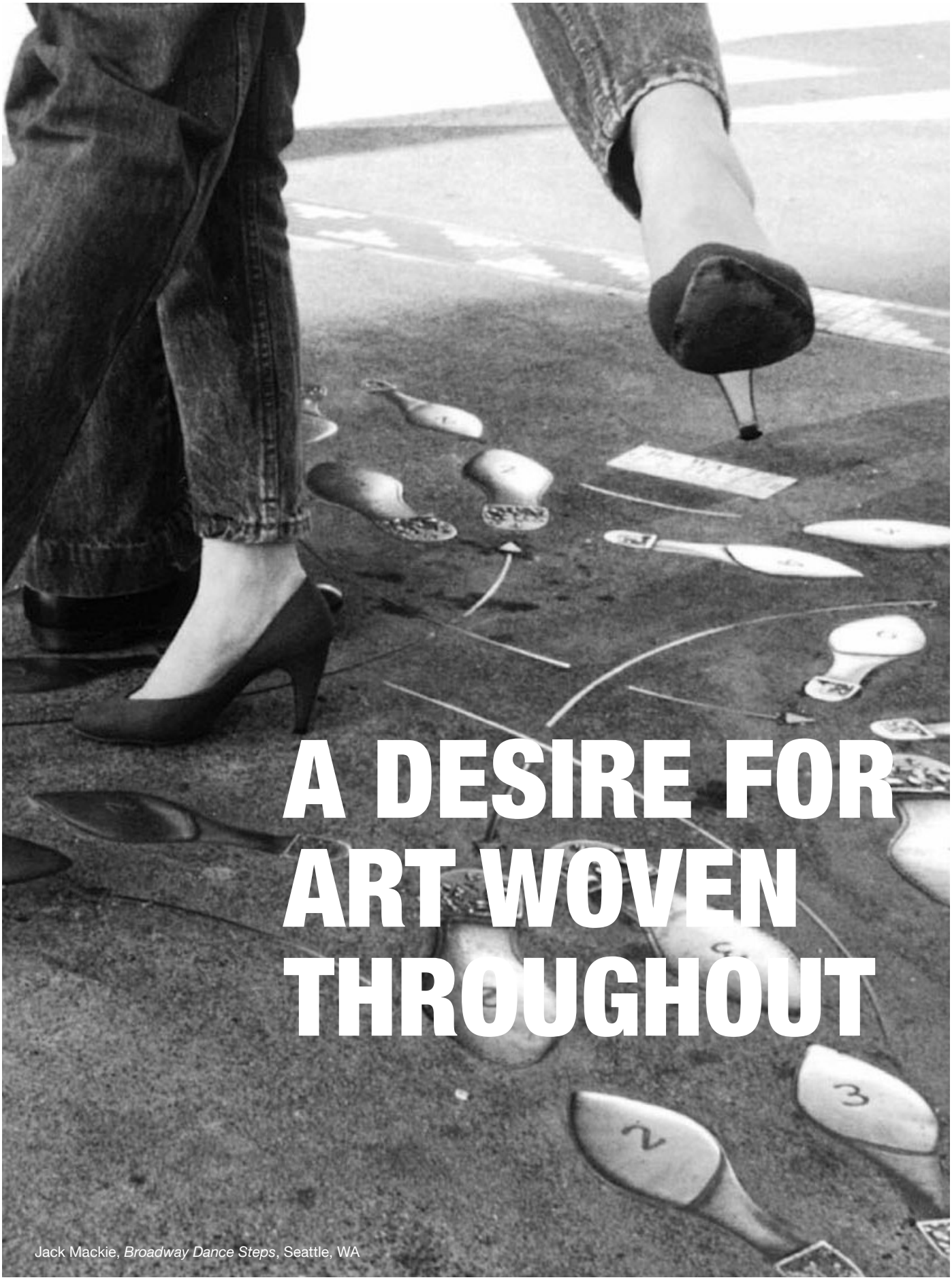
Post-2030, the breadth of how Redmond is known is dramatically expanded. Now, perceived as much as a inspired

Above: Jeppe Hein, Mirror Labyrinth, N.Y. City

art town as a center for technological innovation, the City is recognized for its exceptionally distinctive public art program. City departments recognize art and artists' thinking as essential elements to an exceptional public infrastructure. The private sector is putting a stake in the ground for art integration, recognizing that it makes their projects distinctive and engaging for the public. The arts are now imbued citywide.

Taken together and boldly acted on, the outcome of implementing this public art master plan will be a city where art and creative energy is woven throughout; where the role of arts and culture is constantly explored, supported and elevated; and where the City's leadership in the arts makes a striking difference in the quality of life of its residents. It follows that the community will highly value the place they live

Tom Otterness, Wild Life, Connell, WA



A DESIRE FOR ART WOVEN THROUGHOUT

Jack Mackie, *Broadway Dance Steps*, Seattle, WA

FINDINGS

The research process included an analysis of the City's original public art program defined by the Ordinance and the more recent shift in the program that is more attuned placemaking and community building. Interviews with community members, City staff and City leaders revealed a desire for a new approach to the public art program that is increasingly responsive to the growing complexity and diversity of Redmond's community. Choosing from among many potential threads, a strategy emerged to nurture a character defined by diverse cultural expressions and Redmond's technological innocation. The intention is for the program to continually evolve and to be responsive to the energetic community of Redmond.

ANALYSIS OF CURRENT COLLECTION

The recent changes in the kind of public artwork and cultural expressions that are unfolding in Redmond have implications for the direction of the program and even how a public art "collection" is defined.

Currently, Redmond's public art collection consists of 110 works. Generally, the collection is a fairly standard mix of two and three-dimensional artworks that are spread between civic spaces such as City Hall and the Civic Campus, Old Redmond Schoolhouse Community Center, the Public Safety Building and fire stations; and outdoor spaces such as the Redmond Central Connector, various parks, and the Sammamish River Trail. The majority of the collection is sited in relation to City Hall and the surrounding campus. The collection is split approximately evenly between outdoor and indoor artworks of various scales of three-dimensional pieces and artwork integrated into architecture and two-dimensional indoor pieces in a variety of media.

The overall character of the collection is a balance between abstract and representational works, with a range of references, although nature themes are more prevalent. While the quality of the workmanship is high, the conceptual character and quality is relatively conservative and quiet. Overall the collection might be seen as "pleasant," and by and large lacking in the kind of conceptual vigor that aligns with how Redmond sees itself currently and in its future.

The exceptions include the Moving Arts Center, the three recent artworks by John Fleming associated with the Redmond Central Connector: *The Erratic*, *Signals* and *Sky Painting,* and the planned pavilion for Downtown Park by Jill Anholt. These are bold moves in scale and concept and greatly impact the perception, sense of place, and use of the downtown portion of the connector. The artworks planned for the Connector extension will branch off into more ephemeral, participatory artwork that is in direct relationship to trail users. The breadth of the artwork for the downtown park is yet to be realized.

It is clear there is change afoot in the kind of public artwork being conceived and placed in Redmond's public realm as the city's attention is turning to the projects that are redefining the heart of Redmond's center.

INTERVIEWS AND OUTREACH

There is an expressed desire to create an overall vital, beautiful integration of physical and cultural/social environments that ultimately defines Redmond as a unique city with a "soul".

Interviews were conducted with fifteen people including community stakeholders, City staff, elective officials, business representatives and the Redmond Arts and Culture Commission. Work was also coordinated with the cultural facility planning consultant.

The staff and consultant team participated in the Arts & Culture Stakeholder Group meeting and the Parks Planning Open Houses as part of the PARCC planning process.

Everyone expressed a strong desire to create a dynamic community. There is a well-articulated sense of vision, understanding, and unified direction. There is an overwhelming desire to create a vital, beautiful integration of physical and cultural/social environments that ultimately defines Redmond as a unique city with a "soul".

In particular, the downtown core is seen as a key focus. It is understood to be perhaps the part of the City with the strongest potential to gather people together and strengthen the sense of community. To achieve this end, the city must assure that it is re-developed in a way that provides a memorable, meaningful balance of built and natural open spaces with cultural threads woven throughout. This mix is necessary to support a healthy, vital community for the current and future demographic mix.

Redmond's increasingly culturally diverse population is sited as a strength, demonstrated by the rich cultural traditions and festivals. To some degree, these cultural art events bring together people from many cultures. There is a desire to foster a greater degree of cross-over and collaboration among diverse groups. Engaging artists to explore contemporary culturally specific artistic expression is seen as a way to bring the community together and forge a unique sense of social and cultural equity in Redmond.

COMMON THREADS

- **The cultural dimension should be woven in and throughout the city.**
- **The City should take a leadership role in supporting and promoting art.**
- **The private sector should be a partner in advancing the arts.**

PEOPLE TALKED ABOUT:

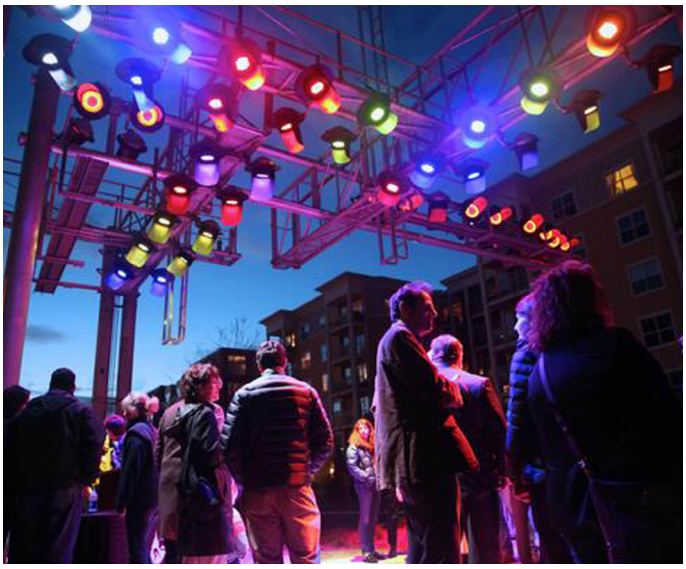
- Embracing art and creative cultural expression as core values of the city;
- Advocating for inclusion of the arts in the public and private sector;
- Incentivizing design excellence in private development to achieve the highest quality projects;
- Including funding for art as part of the City infrastructure and capital projects as integral to good city planning and services;
- Involving artists as members of strong design and planning teams to capitalize on their influence on design and potential to infuse projects with more cost effective and expansive art ideas;
- Looking for diverse strategies to support and fund arts within public projects;
- Positioning the city in a leadership role by planning and completing projects that model for citizens and developers the desired outcomes of culturally rich, well-designed places for people;
- Remembering that beauty and good design have a big part to play in the health, vitality and sustainability of Redmond's community;
- Creating walk-able streets with linked, legible, interesting places;
- Layering cultural expressions from small to large scale so there is an blend throughout the pubic right of way. streets and public places;
- Using exciting city-sponsored performances and festivals to bring locals and non-locals together to bring about more types of cultural activity
- Supporting a collaborative spirit between departments.

PARKS PUBLIC ART SURVEY RESULTS

The City conducted a statistically valid ABS survey administered online and via telephone in spring 2015. The surveys included an a series of questions related to the arts.

The results of the survey show that the respondents feel strongly that the arts are a significant contributor to the quality of life in Redmond. Seventy-five percent of respondents believe that public art is important and should continue to be fully funded. But importantly, the results also show that many people go outside the city for their cultural activities. A clear majority stated a desire for more local cultural programming. In particular, they would like more activity in downtown Redmond. Currently, Marymoor Park is the location people sited as the place they associate with cultural activity, if they attend local events. Even though the respondents' primary focus was on cultural events such as festivals, films, etc. it seems clear that if the City offers a broader spectrum of more diverse cultural activities, the community will come.

Seventy-five percent of survey respondents believe that public art is important and should continue to be funded. Results also show that many people go outside the city for their cultural activities. A clear majority stated a desire for more local cultural arts programming.



John Fleming, *Signals,* Redmond, WA

PUBLIC ART ORDINANCE

The research process has confirmed that the current Public Art Ordinance no longer meets the City's needs and should be revised to match the new vision.

The ordinance significantly limits the types of capital project eligible for percent for art. Furthermore, it has been treated as a "deduct" from capital project budgets rather than an addition, resulting in some departments being reluctant to participate in the program because they feel that it takes away resources for necessary features of a capital project. This may mean that some projects that could well benefit from the inclusion of art do not. The Percent for Art is treated more often as "ceiling" rather than a "floor;" consequently, the funds generated by an individual project are often not enough to be meaningful. Because the Percent is not associated with planning preceding CIP development, the funds sometimes come too late for effective art inclusion and missed opportunities.

There is the need to refine the approach to funding public art to ensure there is a formal mechanism and adopted policy that ensures timely allocation of funds for public art.

There is support for developing policy that results in assessing projects at the beginning of planning to ensure that goals and budgeting for art is included at an appropriate amount. Recommendations for changes to the ordinance are included in "Alignment of Policies and Ordinance with the New Vision".

ROLE OF PRIVATE DEVELOPMENT

A critical question is how the continued redevelopment of Downtown Redmond will work together with the major redevelopment of Overlake Village and the Marymoor subarea (Southeast Redmond) and how these areas will complement one another to cross-fertilize and energize each other. It is important to ensure a robust art and cultural component in all of these areas to promote vitality and livability.

This report recommends City capital public art projects in these neighborhoods. However, there is considerable interest in engaging the private sector in supporting a dynamic built environment that incorporates art as an integral part of the city's fabric.

RECOMMENDATIONS

These recommendations grew out of the research process and are embodied in the Public Art Plan's vision, mission and programmatic direction. They are reflected in the proposed program approach and are aligned with Redmond now and into the future.

VISUAL PUBLIC ART

• Revise the Public Art Ordinance to make it a more effective and expansive policy tool.

• Make artists' work and thinking an integral part of the design of the built and social/cultural environment.

• Redefine "visual art" to be expansive and encompass a broad conceptual framework.

• Include artists as design team members for transportation, infrastructure, parks and trail projects as well as civic buildings.

• Integrate art into the City's Capital Investment Strategy by analyzing all capital projects for their potential for art integration in the urban fabric and placemaking.

• Develop a bold vision for art through an Art Master Plan for Overlake Village.

• Work with Sound Transit on both artist selection and project review of light rail stations and redefine Transit-Oriented Development to include a civic animation component distinctive to Redmond.

VISUAL PUBLIC ART & PROGRAMMATIC ART

• Weave art throughout City departments, facilities and functions by incorporating public art into the planning and design of the built and social/cultural environment.

• Adopt an integrated approach to creative placemaking, including integrated art, permanent site-specific works, temporary works and event-based activities. Use the arts as an essential ingredient in civic activation.

• Establish an artist-in-residence program to energize the community, engage with City staff, and foster inter-cultural dialogue.

ROLE FOR PRIVATE SECTOR IN PUBLIC ART

• Look for public/private partnership opportunities to extend the reach of the arts in the community. Develop flexible, culturally-responsive partnership strategies that accommodate cultural differences.

• Create incentives to include art in private development projects.

Times Square, Street Painting, NYC

EVOLVING CHARACTER: THE LOOK & FEEL

Todd Jonnausch, *Small Voids*, Various Locations

REDMOND @ 2030

The following narrative describes how implementation of this Plan could impact the City at benchmark time periods. It imagines the progressive interweaving of art in placemaking, the promoting of artists thinking and creative works, and the enlivening of Redmond's quality of life. The descriptions illustrate how the new approach to public art – both programmatic and in generating engaging creative artworks – creates a sense of destination through establishing vibrant urban centers that entice the community to gather and support businesses while building community.

NEAR TERM PROJECTS BY 2022

- **Activate Downtown**
- **Implement LACE**
- **Weave art throughout the city**
- **Amend the Percent for Art Ordinance**

Civic investment incorporating art and arts activities is heavily focused on building and enlivening the gathering spaces in the downtown core. Projects include the downtown park, City Hall lawn and the Connector. The City has involved artists as thinkers, makers, and producers by engaging them directly with city departments and "at-large" within the city. As a result of these efforts, and using LACE (Leading with Art and Cultural Engagement) criteria, art is beginning to be embedded in the city infrastructure and fabric - becoming an increasingly important element defining Redmond's character and community life. Temporary, ephemeral and performance arts activities throughout the City are generating a lively, eccentric, appealing civic environment with serendipitous opportunities for engagement and conversation. The regional arts community is taking notice of Redmond as a place to work creatively.

MIDTERM PROJECTS BY 2030

- **Activate Overlake**
- **Continue using and refine LACE**
- **Continue building on downtown programming**
- **Two strong nodes of creative centers in place (Downtown & Overlake)**
- **Completion of integrated art into four light rail stations**

Development focus is on the evolving community of Overlake and Marymoor subarea of Southeast Redmond. Artists are involved in numerous design teams focused on developing a richly layered physical, built environment. Downtown Redmond is humming along as a lively community hub, one that draws people to creative activities and businesses. Artists' creative input is infusing the street grid, parks, the urban pathway, utility projects, intersections and significant private development with a fine-grained aesthetic that is giving a lively, genuine character to the neighborhood. Ephemeral/performance arts have expanded to include activities that are unique to Overlake, complementing downtown Redmond. Two strong nodes of creative goings-on are now in place. The dedicated downtown arts space has been built and is full of life. The regional arts community is enthusiastically engaged with opportunities throughout Redmond and views this as an important place to interact with. The local work force and further-a-field regional community is visiting Redmond to share in the lively civic environment.

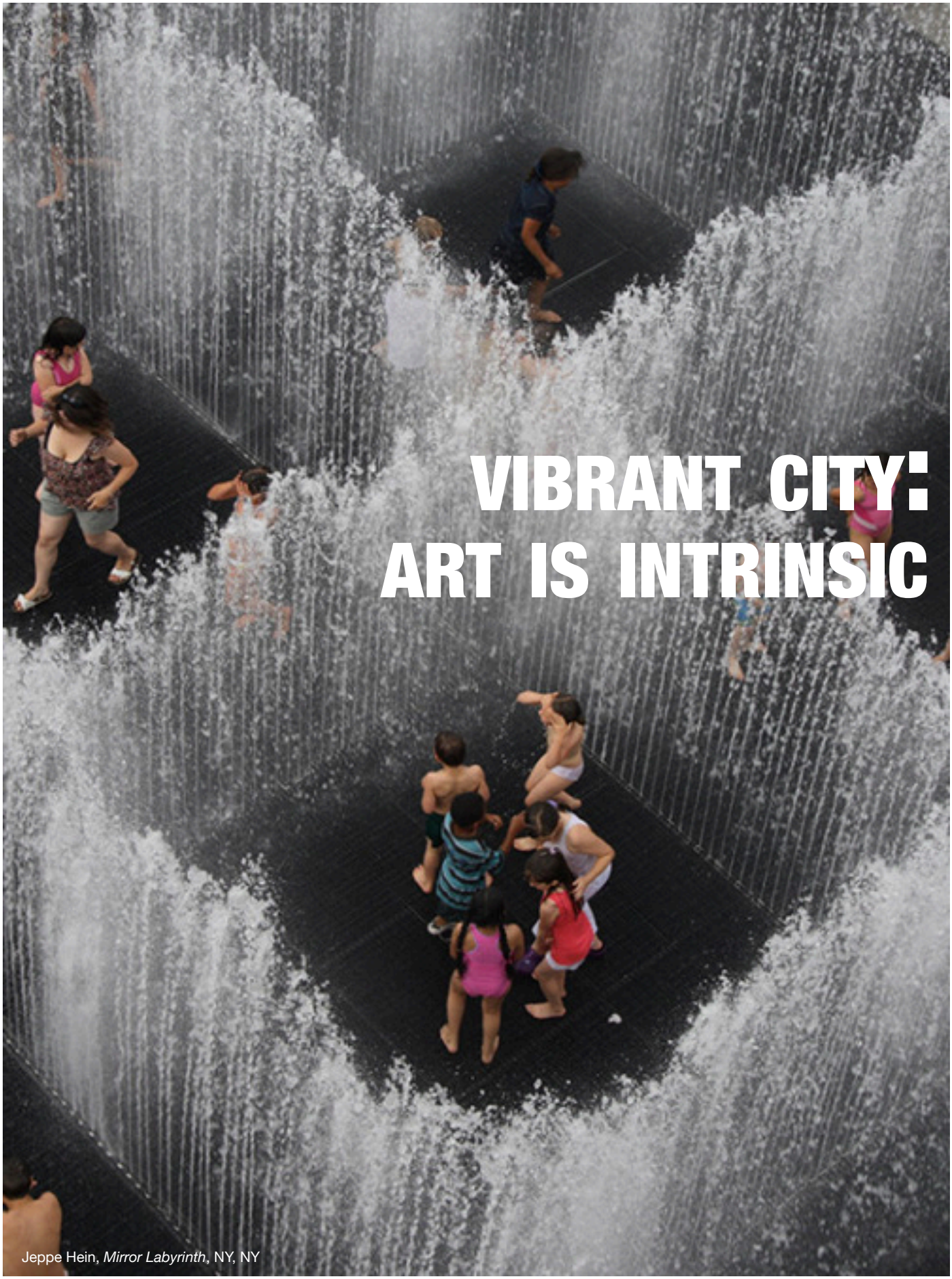
LONG-TERM PROJECTS POST 2030

- **LACE is part of Redmond's culture**
- **Cultural programming is infused throughout City**

The breadth of what Redmond is known for regionally has dramatically expanded. Redmond is to a great extent defined by its dynamic community-based, ingrained, diverse cultural language and creative activity, regularly drawing visitors from throughout the region. The broader regional and local artists are consistently engaged, as Redmond has become a place to stretch creatively and be part of a lively scene. The City is known for its exceptional public art program that supports a true connection of creative activity to building a strong, involved and engaged multi-generational community. City departments have mastered the use of LACE as a cultural lens to look at all city activity to invest with artists' thinking and artwork. The City is steadfastly involved in creating collaborative opportunities between the arts, community, and business that make Redmond a place with a distinctive character and sense of place that is constantly, and conscientiously, enriched.

Festival of Color, Partnership between the Vedic Cultural Center and the City of Redmond, Redmond, WA

VIBRANT CITY: ART IS INTRINSIC



Jeppe Hein, *Mirror Labyrinth*, NY, NY

FRAMEWORK

VIBRANT CITY: ART IS INTRINSIC

VISION

Redmond is a dynamic city where art is intrinsic to its vibrancy and character. It nurtures an ever-changing mosaic of contemporary cultural expression, using art to connect people to their city and to each other, creating a soulful and imaginative community. The thinking and engagement of artists is key to the realization of this vision.

VALUES

Demonstrate care for the voices of our international and multicultural community.

Present a breadth of contemporary art practice that expresses ingenuity, creativity, innovation, and collaboration.

Prioritize an equitable distribution of projects that balances local accessibility and regional impact.

Nurture depth, breadth, and diversity in the community fabric.

Recognize the unique value artists bring the community by providing generous support and compensation for their work.

Spark community transformation that is multidimensional.

Activate the City with art and arts activity in the public realm.

MISSION

Redmond weaves art throughout the physical and social fabric to connect people to the city and to each other. It embraces innovation, cultural fluency and environmental stewardship as artistic touchstones.

The City embraces the idea that innovation and creative expression nurture and sustains community. Using a broad lens of ingenuity, cultural equity and sustainability, art illuminates cultural, environmental and civic values. The result is a city defined by its engagement of artists as thinkers, interpreters and provocateurs. This holistic approach is the result of visionary leadership and commitment by the government, in partnership with the private sector, an engaged citizenry, and inspiring artists and their work.

GOALS

Promote a walkable culture where people can explore idiosyncratic places and activities.

Create platforms that transcend function to support community gathering, special events and eccentric gestures.

Engage the community so that they feel connected to the city and each other.

Create an exceptional public realm that distinguishes Redmond in the region as a place of innovation and creative energy.

Express natural systems and infrastructure through artworks that promote experiential understanding.

Create an 18-hour day downtown through art integration and activities.

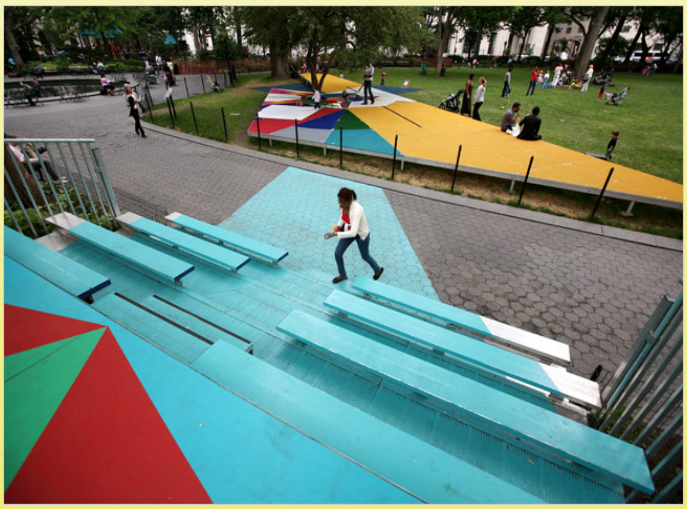
These concentrated statements describe the many ways that art and artists can advance Redmond as a layered and complex city with a keen sense of place.

Art has a courageous vision.

Handing artists especially challenging, meaningful opportunities to participate in transforming the city and its community inspires profound, reflective, insightful thinking.

Art transforms spaces into places.

Routine commercial development and standard streetscape designs are often formulaic, lacking vitality and uniqueness. People are drawn to communities where design enriches its character. Integrating art and artistic activity from the beginning of planning and continuing into design and implementation enhances that particularity – and converts mere spaces into "places".



Jessica Stockholder, Madison Square Park, NYC, an example of transforming spaces into places.

Art creates a bridge between cultures.

Artistic activity can put into play engaging concepts and actions that act as magnets, drawing diverse people into contact physically, intellectually, and emotionally – establishing environments for exchange and understanding.

Herbert Bayer, *Mill Creek Earthwork*, Kent, WA, which serves as a stormwater

Janet Zweig, *Moving Art Center*, Redmond, WA, which serves as a community stage.

Art encourages civic engagement.

The art form currently known as "social practice" is predicated on the idea that art is interactive and that through many forms of engagement, experiences are more diverse and thinking shifts and grows in multiple directions. Doing becomes believing. Creative activities sponsored by the City encourage people to form an enduring personal relationship with the civic structure. Once "your City is known" there is more desire to engage.

Art is collaborative.

There is energy in taking the approach that artistic activity is something done in partnership, therefore, shared. For example, collaboration can be between artists of the same or different disciplines; between artists, architects, landscape architects and engineers; between artists and scientists or technologists; or, between artists and community members. These dynamic relationships potentially have no limits and can reap rich results.

Art is intergenerational.

Art has the powerful ability to engage people across generational lines. Redmond's demographic includes multi-generational families, singles, and kids of every age. .

Christian Moeller, *Newsreaders*,

Art invites participation in informal venues.

Placing art and artistic activity in nontraditional settings can generate something that is simultaneously approachable, yet somewhat edgy and/or outside the norm. Art becomes part of all facets of the public realm and in effect, part of people's everyday life in their city.

Top: Mary Miss, *City as Living Laboratory*. NYC, NY
Middle Left: Artist Unknown, Temporary Bus Shelter
Bottom Right: Spencer Finch, *Sunset (Central Park)*, NYC

Art has multiple platforms.

By establishing an approach that art activity will be of multiple scales, media, locations, timeframes, etc. the potential for engagement and impact is exponentially increased.

Art is idiosyncratic.

Art, by its nature, is experimental and unpredictable. It can challenge convention, cross boundaries or point out in unique ways what is comfortable and common. The power of exposure to artistic activity is that it can pull people out of their typical frames of reference and understanding by laying out eccentric paths.

Art can be interdisciplinary.

Working with different disciplines is an inherently interesting methodology with surprising potential. Many artists, today, are crossing boundaries, often, no longer specializing in one media or even one discipline.

Art is process-oriented.

When art activity is expressed as a process rather than a product, there is more of a sense of the ongoing dynamics of both change and stasis. The sense of sharing experiences, pleasure, memories, exchanges, and more equals a shared life. This enhances the community's sense of who it is.

Art recognizes new possibilities in materials.

Looking broadly at what can be transformed by thoughtful creative intention is very potent. Coupled with considerations of sustainable reuse and variable approaches to production convey an ethic that becomes identified with the City's priorities and its civic identity.

Art runs the gamut of analog to digital.

The spectrum between the diametric opposition of these two is vast, allowing constant explorations, discoveries, and questioning. Artistic activity can mine the territory, lead forays into it, pose questions, experiment, etc. All of this is beneficial to the well-being of a community as it tries to find a balance in the every-changing world in which we live.

Art nurtures enduring communities.

Art in the public realm builds experiences that are associated with the City as a place and the City as a group of people. When people connect to both place and to one another, an ethic of care is developed that tends to be deep and enduring.

Top: Jaume Plensa, *1004 Portraits*, Chicago, IL
Middle: Group Laps, Lyon, FR
Bottom: Carolyn Law, *Where We Are Now*, Burien, WA

THEMES

These four themes are intended to provoke and inspire numerous responses by artists engaged to work in and with the city's social, built and natural environs and with the community through Redmond's Public Art Program. They are intentionally expansive, yet specific to the conditions of Redmond. They are conceptual springboards, starting points, and/or backdrops for exploration of the City and artistic responses.

REDMOND: INTERTWINING SYSTEMS

"Intertwining Systems" references the natural environment and built infrastructure which form a complex and dynamic web. The natural landscape, including the open space network of trails and parks, the Sammamish River, and hilly topography define the physical City. The infrastructure for storm water, wastewater, other utilities, the bus system and soon-to-be light rail, all impact the City's built environment while intertwining with natural systems. Roadways, trails and bike infrastructure link the natural and built environments. Waste removal, recycling, electrical distribution are also part of the web. Artists are effective in illuminating infrastructure as well as finding innovative ways to engage the community in understanding the "complete" world of which we are a part. Addressing ecology and sustainable environmental practices are also threads. Art can help people understand the climate change and cultivate stewardship of our shared environment.

Michel de Broin, *Enlacement*

REDMOND: MOSAIC HYBRID

"Mosaic Hybrid" references the unique qualities of Redmond as a multidimensional community that is linked through cultural, economic, and institutional ties within the City, across the region, and the world. Contemporary artistic expression that is grounded in and informed by diverse cultures can play an important role in building intentional bridges between people of different backgrounds. It can also advance concepts of cultural and social equity so that people have a shared sense of belonging.

Gaudi, Park Guell, Barcelona, Spain

REDMOND: INTELLECTUAL PLAYGROUND

"Intellectual Playground" references the role of innovation and experimentation that defines Redmond as an international leader in technological explorations and achievements. Home to a wide variety of established corporations and start-ups, the culture of technology values "disruptive", and by extension, creative behavior. From Studio 99 at Microsoft to Digipen to the startup in a garage behind a house on Education Hill, these resourceful experimenters are looking at new ways to work and play. Redmond has an opportunity to make the wired world increasingly part of the public realm in a meaningfully playful and interactive way. Artists working with technology often conceive of different applications or ways of working than what might have been the original intention. They often find new or unexpected ways of engaging with technology and involving the public.

Jim Sanborn, *Caloosahatchee Manuscripts*, Fort Lee, FL

REDMOND: POWER OF PLACE

"Power of Place" references the importance of connection to places, and through that a sense of belonging. All people seek out special places where they can share experiences, find comfort in the everyday, celebrate important events, or honor civic or cultural heritage. These places are considered special and become natural attractions.

But, these places do not happen without care and forethought in their planning or without vigilance in their programming and stewardship. Involving artists in the planning, development, and implementation contributes to making a place special. Redmond has already identified the potential of embedding artists in planning and implementation of core projects such as the Downtown Park, the Cleveland Street Downtown Art Plan, and the Connector Trail. As Redmond continues to develop, especially in the Overlake and Northeast neighborhoods, it has the opportunity to continue to consciously embed artists in project development.

Through boldly adding art and art activity, the City will create vibrant places, both large and intimate. Beyond contributing essential distinctiveness, artists can help create interesting platforms for a spectrum of other creative actions, as well as more typical activities like festivals and farmers markets.

Norman Foster, *Mirror Pavilion*, Marseille, FR

PLATFORMS

The forms of public art are as diverse as the artists undertaking it. Creating an array of opportunities will enrich the City in an ongoing and evolutionary way. Types of City-initiated projects are described below.

To bring about a truly innovative public art program requires that the Public Art staff be included as full participants with other City department staff at the table at the earliest capital and conceptual planning efforts. This will help ensure effective, consequential artist involvement as projects develop.

Permanent Public Art

Landmark, Signature and Hallmark Projects

The concept of "Signatures" carries with it the intention of commissioning art that becomes essential to the community's identity. The term signature artwork does not necessarily imply large scale, nor any particular form or material. Small gestures can be as powerful as large ones. Something more hidden away can have a compelling allure, while another can be forthright and center. What is important is the artworks become integral to people's sense of their City while simultaneously creating a broader identity outside it – becoming part of what the City is known for. Success of the artworks could be noted by the fact that residents want to go by and check in and regularly take visitors to see them. In some cases, they can, in and of themselves, become gathering places or serve as platforms for art activities.

Landmark projects would be the highest tiered projects ($500,000+), projects that exemplify the City's character, create a draw and serve as a destination.

Signature projects are medium-tiered projects ($150,000 to $500,000) and are highly visible in the public realm such as on main streets, gateways, key public buildings or high traffic parks or trails.

Hallmark projects (less than $150,000) are less visible public places such as smaller parks, streets and in residential neighborhoods.

Signature, Top: Daan Roosgaarde, Netherlands
Hallmark, Bottom: Sidecar Collective, *Mixed Messages*, Redmond, WA

Pedestrian Experience

Pedestrian experience refers to those small-scale, intimate artworks that add fine grain detail and particularity to an everyday experience. They can be one-offs that contribute to the spirit of the street, perhaps inviting interaction, or sequential works that are seemingly functional like utility covers that add aesthetic spice.

Artist-in-Residence

Artist-in-Residence programs can range from artists embedded in City agencies to a visiting artist working in-residence at the pottery studio or a recreation center to artists staging projects in City parks for a certain duration to artists undertaking social practice projects in which they work in a vacant storefront. The goal is for there to be a sense of unbounded creative infusions into the character and experience of the city. These residencies should be of some duration and continuity so that there is an opportunity for meaningful community engagement.

Top: Nanda D'Agostino, *Festival of Flowers*, Portland, OR
Middle: Andrea Bowers, *Project Row Houses*, Houson, TX
Bottom: Lucia Neare, Recipe for Love II, Redmond, WA

Temporary/Ephemeral

Temporary/Ephemeral projects are about civic animation and engagement. By having a duration, they are able to have a more flexible and open approach than permanent artworks. They can take a wide range of forms as well as timeframes– a day, a season, or longer. They can be purposefully targeted, calling attention to something upcoming, celebrating a community event, in the parlance of "tactical urbanism," they can be a way to experiment with a changing use or test ideas. As examples, some cities have used "parklets" and "PARK(ing) Day" as ways to engage the community in envisioning new uses of public right of way. Or temporary projects can highlight infrastructure or natural phenomenon and be designed to disappear by entropy over time such as the Blue Trees project or the ever-popular "yarn bombing."

Process/Performance-based

The public realm provides opportunities for people to meet and be exposed to a variety of neighbors and ideas. These meetings often take place by chance, but process/performance-based public art projects have the capacity to stimulate interaction among people through deliberate creative acts. These projects can instill pride, belonging, interaction, and human connection among people. Depending on the scale, they have the capacity to bring unprecedented numbers of people together to share a profound experience. They can occur once or become part of an on-going art event identified with the City. These projects can involve a few or numerous participants, volunteers and supporters who become participants in the process of creating, shepherding, and staging them. On the other hand, these kinds of projects can be more intimate, taking the form of social action in which a temporary site is used for a sequential event or art buskers who perform regularly at farmer's markets or other gathering places.

Top: Gloria Lamson, *Untitled*, Port Angeles, WA
Middle: Unknown artist
Bottom: Lucia Neare, *Recipe for Love*, Redmond,WA

Interactive Technology

As technology develops, our everyday experiences are increasingly mediated, and many activities that used to be solitary are now interactive. While interactivity is often overplayed, advances in technology, both hardware and software, have opened up the potential of interactive technology-based art installations. These can engage people in a new and evolving forms of connectedness. New media public art uses a vast range of tools, typically of an electronic nature and often involve audience-activated artwork. There are no limits to what this platform can be since implicit is a state of constant change. It is important to consider the framework of these projects – why, how, what – and to understand how they are positioned to ground and truly connect people to a place and time.

Top: Bruce Monroe, *Forest of Light,* Longwood Gardens, PA
Middle: Aram Bartholl, *Dead Drops*
Bottom: Dan Corson, *Sonic Bloom*, Seattle, WA

REALIZING THE VISION

MISSION

Art Woven Throughout

GOALS

WALKABLE CULTURE•CONNECTEDNESS• EXCEPTIONAL PUBLIC REALM• EXPRESS NATURAL & MANMADE SYSTEMS•REGIONAL DESTINATION

PLATFORMS

artist in residence

permanent public art

interactive technology

process/performance based

pedestrian experience

temporary/ephemeral

THEMES

INTERTWINING SYSTEMS

MOSAIC HYBRID

INTELLECTUAL PLAYGROUND

POWER OF PLACE

QUALITIES

ART IS

transformative

courageous

participatory

process oriented

cultural bridge

intergenerational

civic engagement

new possibilities

analog & digital

nurtures enduring communities

VISION

Vibrant City

Above: Candy Chang, *It's Good to Be Here*

LEADING WITH ART AND CULTURAL ENGAGEMENT

Lang/Baumann, Verocin, Switzerland

LACE :
LEADING WITH ART AND CULTURAL ENGAGEMENT

LACE is a method of insuring art integration in City projects to advance the City's vision for art and the quality of life. It promotes interdepartmental coordination and cooperation through the Capital Investment Strategy process.

WHAT IS LACE?

LACE encourages a robust interdeparmental effort to integrate art in City capital projects.

All potential capital projects should be evaluated in terms of stated criteria that assess how art might contribute to the achievement of stated City's goals and vision.

These criteria would be used to facilitate an informed dialogue and to encourage interdepartmental coordination and cooperation.

LACE would be used when formulating the **Capital Investment Strategy (CIS)** and **Capital Improvement Program (CIP)** and inform the allocation of resources for art projects generated from the pooled funds, rather than project funds.

While the Percent for Art Ordinance allows for the pooling of public art funds, it is currently not common practice.

IMPLEMENTING LACE

The City of Redmond operates on a biennial budget cycle. The CIS brings together an interdepartmental team in the off-budget years to prioritize projects for the Capital Improvement Program (CIP). Art projects that are permanent in nature or are focused on the development of a particular site, or facility would be evaluated largely relative to their role in the public realm.

This would take the form of a two-stage process:

1) First, use the CIS process to determine which capital projects should include public art, the preferred platform and the allocation of funds to each public art project. This would allow for the pooling of funds generated from CIP projects.

2) The second stage would be the actual approval of the scope and allocation of funds at the beginning of the Phase Gate process for individual projects.

Art projects that are not closely tied to a particular capital project such as temporary, ephemeral, process and performance-based projects or artists in residence, would be evaluated for their potential for contributing to the program goals. Multi-year programming will allow the City to systematically build the Public Art Program and increase public engagement.

Specific criteria for establishing priorities and platforms are outlined below for capital and non capital art projects. These criteria can be used to establish priorities for program growth and development and to articulate direction for the three time frames, 2016-2022, 2022-2030, and post-2030.

CRITERIA FOR CAPITAL PROJECTS

The interdepartmental staff team would rank these items on a scale of 1 to 5 with 1 being low and 5 high. If done individually, the results are discussed interdepartmentally to come to a consensus about project potential. If a project ranks from 3-5 on any one item, it should be included in discussion. How effectively a project might advance the stated goals of the Public Art Program should be a part of the discussion. Additional priorities such as geographic dispersal, cultural equity and opportunities for innovation or partnerships would be weighed after the first assessment is made.

1. Does the project have prominence in the public realm? Identify the type of project, below.

- Right of Way Projects: Is the project at an important intersection, along an arterial, or at a critical node, pedestrian or vehicular bridge?
- Civic Buildings: Is the project a new or to-be-renovated/expanded civic facility for public use such as a community center, swimming pool, arts center, park pavilion, etc?
- Parks/Open Space: Is the project a new or expand ed trail, park or publicly accessible open space?
- Infrastructure: Is the project part of the City's infrastructure system with a public face?
- Urban Center: Is the project in a priority target area, i.e. Downtown, Overlake, Marymoor Subarea (Southeast)

2. Is there an opportunity for an artist to contribute to the design/planning/conceptual thinking of the project so that art is embedded across disciplines?

3. Does the site have the potential to serve as a platform for art, cultural or community programming?

4. Are there opportunities for pedestrian and/or community interaction/engagement?

Is there an experiential opportunity that could expand community understanding of public infrastructure or natural systems.

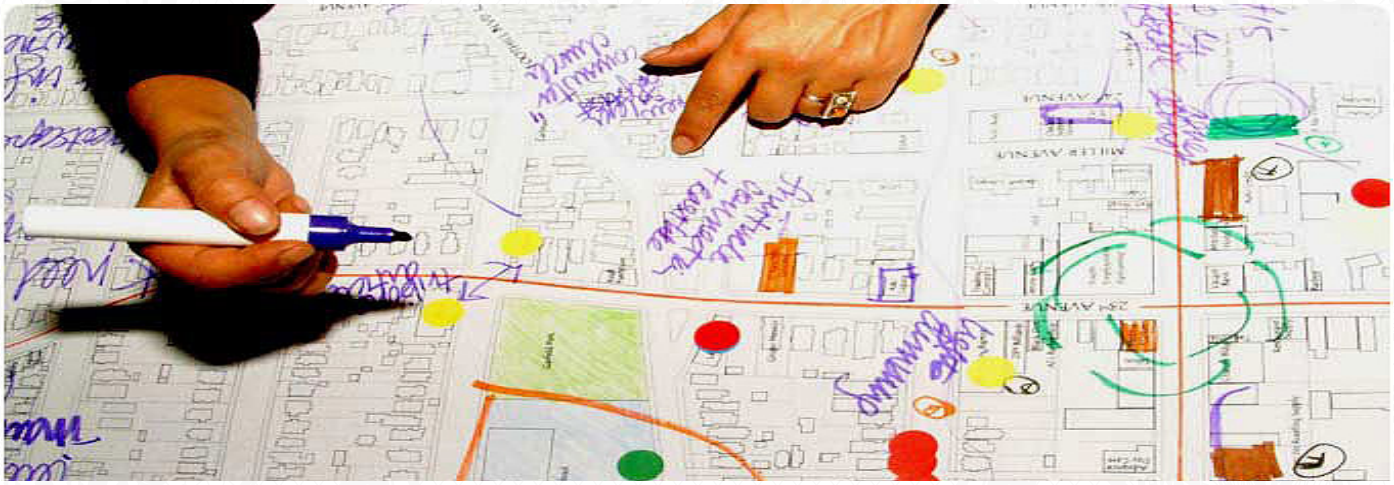
5. Is there a unique opportunity to explore/express community/cultural values?

Once it is determined that the project has high potential and space for contributing to the vision, the capital opportunity would be assessed by the Arts Staff and a ballpark budget allocation for art would be determined in collaboration with the project team based on the scope, scale and public prominence. Funds from the pooled Public Art Fund would be allocated and an artist(s) would be selected. The thematic approach for the art would be determined in collaboration with the selected artist(s). If it is determined that an artist should be added to a design team, the funds for the artist's fee should be calculated as part of the public art project. The artist could either be contracted directly by the City or subcontracted as a member of the team.

Project types generated through this process would be primarily permanent artworks and likely be the following platforms:

Permanent:

Landmark; Signature; Hallmark



CRITERIA FOR NON-CAPITAL PROJECTS

This would be an evaluation of projects separate from the CIP. Funds for implementation would be allocated from the Art Activity Fund. The first step would be to articulate how the project will foster the achievement of the stated program goals and to identify which theme or themes it could address. Second, would be to evaluate it in terms of the following LACE criteria:

1. Are there significant opportunities for pedestrian and/or community interaction/engagement?

2. Is there an experiential opportunity that could expand community understanding of public infrastructure or natural systems.

3. Is there a unique opportunity to explore/express community/cultural values?

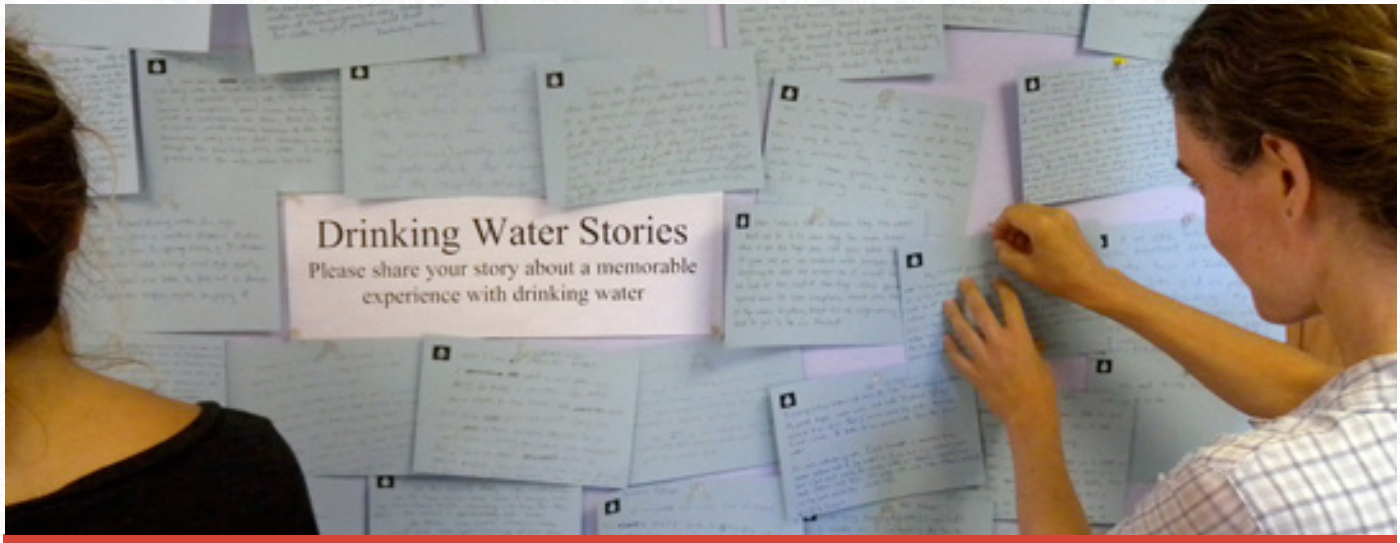
They would also be evaluated based on their potential in the following areas:

- Significant visual or cultural impact to bring attention to a place/issue/idea for a particular, specified period of time.
- Reaches a targeted audience.
- Encourages deep community engagement or to engage underserved audiences.
- Presents an opportunity to test an idea such as experimenting with a changing use of a particular piece of property or to celebrate the coming of a new use or facility.
- Facilitates a City partnership with a nonprofit organization or corporation to help achieve City goals.

Funds for these projects would be allocated based on the development of a detailed project budget that includes outreach and marketing activities.

Project types generated through this process would be primarily projects of short term duration and likely be the following platforms:

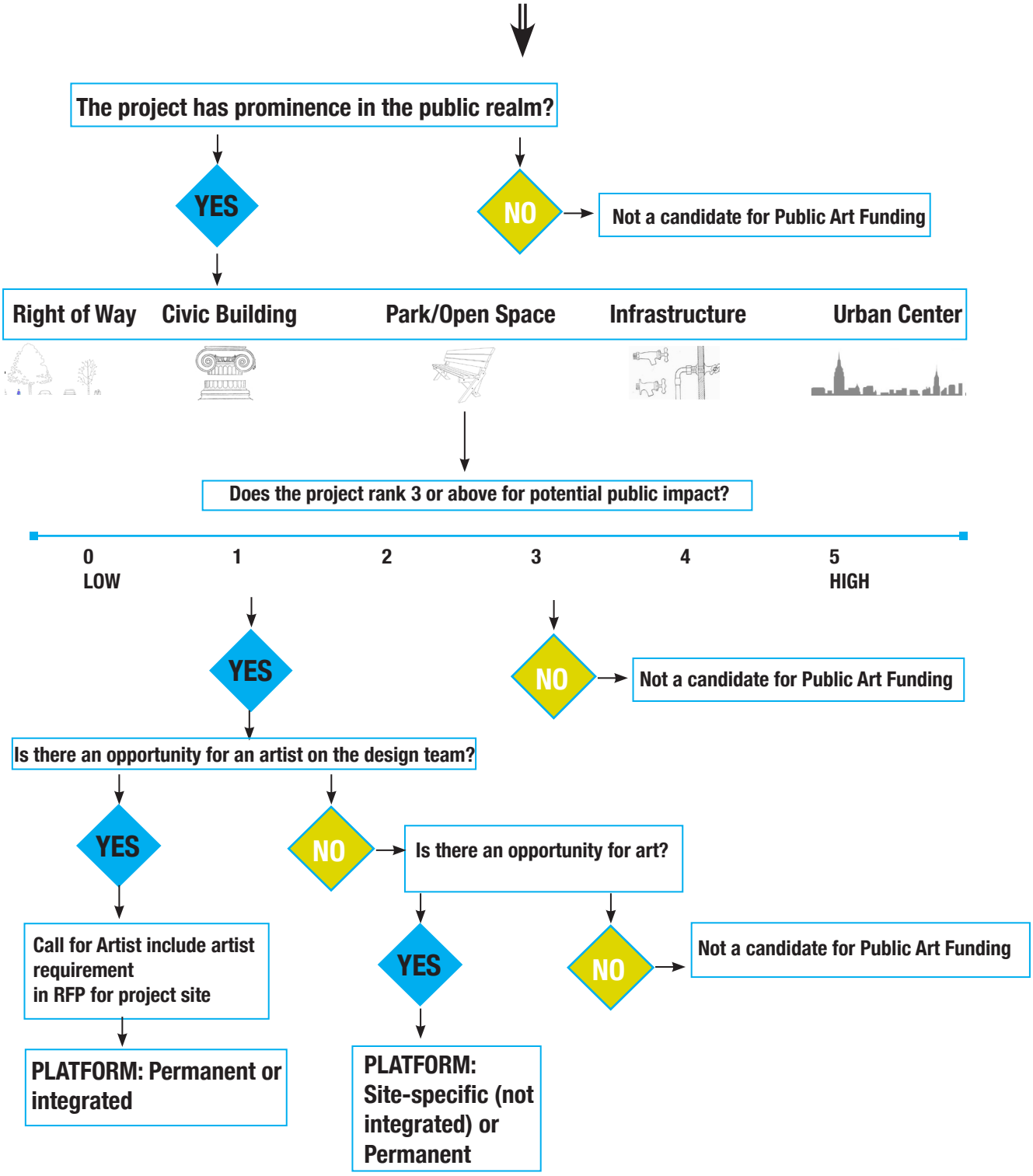
- **Artist(s)-in Residence**
- **Temporary/Ephemeral**
- **Process/Performance-based**
- **Interactive Technology**



Stokely Towles, *Water Stories*, Seattle, WA

IMPLEMENTING LACE: CAPITAL PROJECTS

A PROCESS FOR PRIORITIZING INTEGRATED PUBLIC ART IN ALL PROJECTS



PROJECTS : THE FIRST 6 YEARS
2016-2022

This detailed narrative describes a potential mix of projects that can be selected for the upcoming 6-year period.

The tables included in the Appendix outline potential projects for the period 2016-2030 that will be refined in future CIS processes using LACE criteria.

CAPITAL PROJECTS
Downtown Park Pavilion
City Hall Artwork and other LACE projects
Media @ City Hall

PROGRAMMING
Downtown Park Programming
Moving Art Center Programming
Artist-in-Residence
Expanded Redmond Lights
Annual Temporary installations
Public Art App

DOWNTOWN PARK PAVILION (PROJECT)

Defines the gathering space and acts as a multi-use component contributing to park's identity, acting as a platform, for digital art and arts programming.

This signature project would define this vital gathering space and act as a dynamic multi-use component that contributes to the park's identity, provides a significant platform for changing creative expressions (both planned and spontaneous), and serves as a central location that can be generally programmed by the city.

CITY HALL ARTWORK (PROJECT)

Strengthens the "sense of place" and interactive potential for all ages on City Hall lawn

The city hall lawn is a significant gathering location for community. Strengthening this area through the addition of a signature artwork that further activates and defines this location will elevate it to a status of a partner location to Downtown Park. The artwork should become a dynamic and and engage the community in a playful manner to create a welcoming environment on the civic campus. Ideally the artwork should also have the potential to draw people off the Lake Sammamish trail to take a look – adding regional impact.

LACE PROJECTS (PROJECT)

Determines public art projects tied to CIP and Planning projects through the use of LACE framework

City staff would determine which projects should have public art associated with them through the application of LACE. Over time, all departments would become familiar with using cultural criteria as part of the typical evaluation along with other relevant criteria, when thinking and planning Redmond's build environment.

Vetted for the 2017-2018 Biennium Budget
- SR520 Grade Separation Project (Tunnel)
- Overlake Village Pedestrian Bridge
-Redmond Central Connector Phase II

DOWNTOWN PARK PROGRAMMING (PROGRAM)

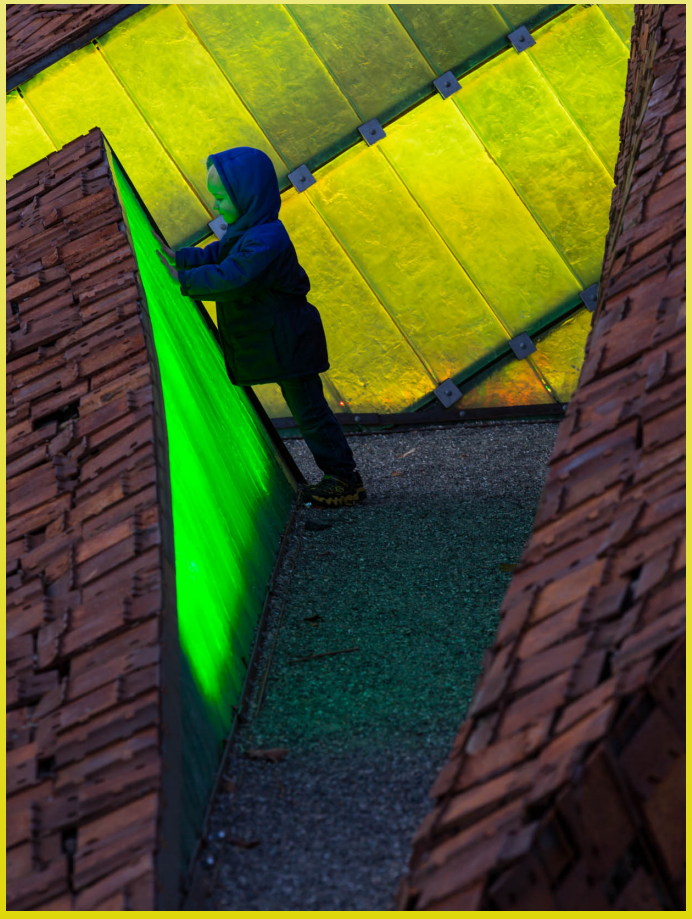
Activates the site through a series of temporary installations and/or performative works past construction.

Intentionally activating the Downtown Park site, this presents an opportunity for the community to share experiences, learn from one another, strengthen and create new connections and be inspired. With a signature park and permanent public art, the programming at this site shall match that with quality and aim to engage a large and diverse section of the entire city.

MOVING ART CENTER PROGRAMMING (PROGRAM)

Activates the Downtown Cultural Corridor and other selected sites throughout the City through varied programming of the mobile center

Programming for the Moving Art Center should intentionally activate the Downtown Cultural Corridor and primarily target different audience demographics and be regular enough to become something that the community looks forward to. The programming should explore a full creative spectrum of activity – performance, music, creative food, installation events, etc.



CIVIC ARTIST-IN-RESIDENCE (PROGRAM)

Provides on-going creative input to & dialog with staff as the new public art plan unfolds

It is crucial to involve a resident artist to work with staff to further cultural dialog and broaden the thinking about place-making associated with general city and Overlake development. This civic artist-in-resident would help articulate and identify art opportunities in City infrastructure and other improvements. The resident artist would be familiar with LACE and assist in applying it across departments. If desirable, this artist could undertake temporary projects that explore ideas generated through discussions with staff during the residency.

PUBLIC ARTIST-IN-RESIDENCIES (PROJECT OR PROGRAM)

Generates a wide variety of engaging art activity with an annual 1-12 month residency

The City would determine an area of the city to focus on for each residency. The artist-in-residence would result in creative community exchange through a variety of platforms and themes that invigorate the community. As the impact of a residency is evaluated and understood, the residency concept could be refined.

CONTINUE TO ENHANCE REDMOND LIGHTS (PROGRAM)

Elevates Redmond Lights to a “signature” arts event for both community and region by including commissioned artists to create light installations

Expanding the current Redmond Lights to a larger and perhaps longer event, could elevate it to a regional event that generates greater interest as well as visits from the regional community.

ANNUAL TEMPORARY INSTALLATION EVENT (PROGRAM)

Encourages active exploration by community of various areas of the city through an annual event placing artwork in diverse selected environments

A curated event engaging the larger artist community, community and region in a “signature” experience
Creating a special annual event that highlights particular areas of the city such as the Green Loop, the NE Corridor, downtown, or the connector could become a signature event for the city. This type of event would generate interest in the larger artist community bringing an exciting array of art expressions to the city each year. This event could be a seasonal complement to Redmond Lights.

John Fleming, *Erratic*, Redmond, WA

MEDIA @ CITY HALL (PROGRAM)

> Activates the lobby of this important civic space and highlights the technology work that so characterizes the city

Showcasing media pieces provides a direct link to this important characteristic of the Redmond community. This simple format takes advantage of existing infrastructure in City Hall and importantly, activates the lobby, while underscoring who Redmond is.

PUBLIC ART APP (PROGRAM)

> Expanding the reach of the City's cultural activities while providing a shared cultural language to Redmond's diverse citizens

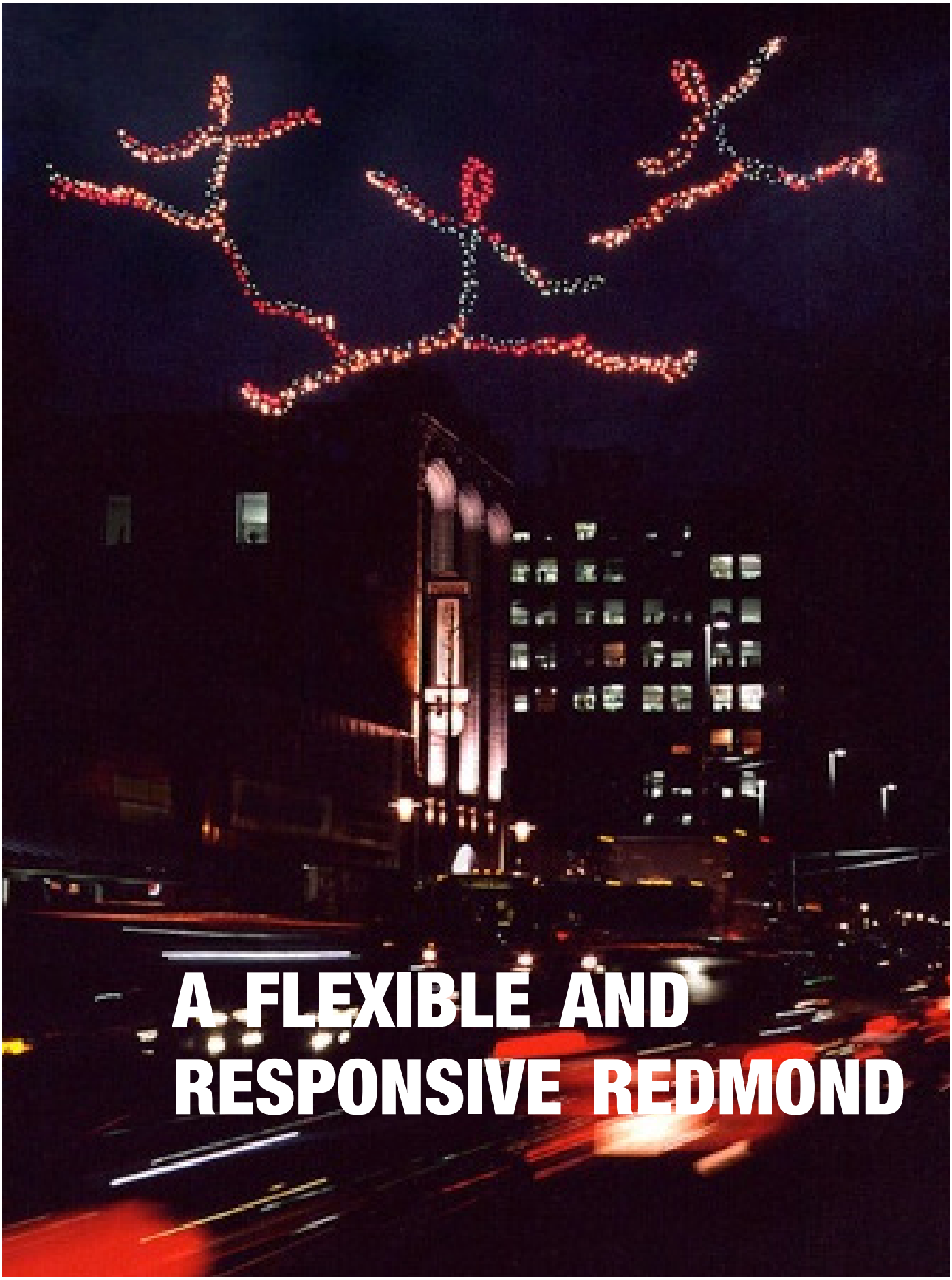
Redmond could be on the forefront of developing an engaging, interactive mobile app that showcases the cultural activities presented by the City for the local community. If successful, this app would bring more people out to partake in the wide range of events and deepen the experiences. It would be up to the talent in Redmond to take this idea and run with it. This activity might be one that is updated every so often to take advantage of new technology thinking and greater understanding of how digital exchange contributes to building a stronger sense of community. Additionally, the app should be a tool that knits together the three nodes that will come to characterize the community (Downtown, Overlake and SE). Finally it should also expand the impact of the City's cultural life to the wider region by establishing a sense of Redmond's unique character.

ADDITIONAL PROGRAMMING

> Continuation and enhancement of existing programming with the Arts Program that helps achieve the goal of creating an "arts town", particularly in the Downtown core

The Redmond Arts Program already contributes to the Downtown Cultural Corridor through its existing arts programming at the So Bazaar Night Market, Derby Days and through the Arts Season Grant Program which supports community arts and cultural programming throughout the year.

Yen Minjun, *A-Mazing Laughter*, Vancouver, BC



A FLEXIBLE AND RESPONSIVE REDMOND

ALIGNMENT OF POLICIES AND ORDINANCE WITH THE NEW VISION

STRATEGIC POSITION OF THE CITY VIS-A- VIS PUBLIC ART

The City is now strategically positioned to exert a leadership role with respect to art in the public realm in Redmond.

Over the last several years, the City has shifted its approach from passive art collection to projects that embrace active art engagement and contemporary art practices. The City has increasingly involved artists in the planning and design of critical pieces of infrastructure and community amenities.

Artists were included in the design teams for the Downtown Cultural Corridor, the Redmond Central Connector and the Downtown Park. Their involvement resulted in art integration in key elements of the public realm and recommendations for engaging artists with community members in ways that encourage participation. It has also resulted in projects that reflect the thinking of artists in planning and project development. In addition to fostering specific artwork commissions, these artists have influenced overall design strategies. The catenary lighting on Cleveland Street is one example of how an artist inspired the engineering team to think outside the box.

Each of these art plans identifies a wide variety of permanent and temporary art projects that speak to Redmond as a unique community in the region and encourage Redmond to capitalize on its position as an innovator and a locale with rich natural resources.

The City should continue to use the arts as a key element in creative placemaking.

Involvement of artists in the planning of these important projects was the result of City staff determining that this was important to the success of these efforts. There are advantages to making this a formal City policy so that artist engagement yields the most expansive and best results.

The City should continue to take the initiative to produce and present community-wide festivals and events that increasingly engage broad participation.

The City has also sponsored and produced a variety of cultural events ranging from Redmond Lights to Lucia Neare's Theatrical Wonders and the So Bazaar Night Market. These events encourage community engagement and, in some cases, have utilized public art as the platform in which they happen. Combining permanent public art sites with temporary events has an added advantage of involving the community members as active participants in art creation.

Public Art in Private Development

Redmond is rapidly developing as the private sector constructs mid-rise housing and ground floor commercial space downtown and as the high tech industry grows. Plans for Overlake Village and transit-oriented development associated with the coming light rail stations will dramatically alter the face of Redmond. Planning for art and cultural integration in these projects and aspiring to design excellence will put the City ahead of the curve in defining its unique community character.

The Redmond Design Review Board (DRB) reviews these projects; but, presently the DRB has no methods for specifically encouraging art integration. Developers are required to complete sidewalks when a project faces on it. The City can include amenity requirements for art in these projects. If the DRB would begin to review public art, two Arts and Culture Commissioners should be assigned to the DRB to review private development public art proposals and ensure it meets certain criteria.

The City is also considering adopting design guidelines for the redevelopment in Old Town. These guidelines could include provisions for art integration.

1) The City recognizes its increasing cultural and ethnic diversity as a strength, and values the rich cultural traditions these new residents bring.

2) The City also understands the high cost of living is a barrier to artists being able to live and work locally.

3) While it wishes to nurture its resident non-profit arts organizations, it understands that it also is necessary to engage regional or national artists to achieve the kind of environment it envisions.

UPDATE THE PERCENT FOR ART ORDINANCE

The Ordinance, passed in 1991, draws a narrow definition of public art, restricting the allocation and use of funds.

The stated purpose of the Ordinance is to "create a variety of cultural opportunities for its citizens and to enhance the cultural environment in the community…"

At the same time, the Ordinance limits the definition to "public visual art." This narrow definition of public art as "visual art" no longer corresponds to the wide array of art projects that are common in contemporary public art practice today.

In the public realm, artists create works that may be sculpture and traditional media such as drawing, prints and paintings but are equally likely to create site-integrated, sound, digital or other media, functional works, light-based, land forms, social practice, performative works, often blurring the boundaries between disciplines. This rich panoply of expressive forms contributes to civic animation and invites community engagement.

Restrictions in the qualifying capital improvement projects

The Percent for Art Ordinance restricts the application of the percent for art to parks and building projects. Streets, sidewalks, parking lots and utility projects are not eligible for the percent for art allocations.

However, the public right-of-way is now viewed as an important part of civic life. Streets, sidewalks and parking lots constitute the building blocks for civic engagement. The "Great Streets" concept views transportation infrastructure as places for people, and as such, it should have a cross-over character that enables streets and sidewalks to serve different functions over time; and, they are designed in such a way that they enhance the public realm. Transportation functions, themselves, now extend beyond motorized vehicles to bicycles, pedestrians, festival streets, and shared uses. Expeditious flow of cars, trucks and transit is balanced with the role of the street as a key piece in defining the character of a community.

In addition, as the city diversifies, its utility infrastructure must better blend into the landscape. There are opportunities to integrate public art into storm water, water and other utility projects that are prominent in the city.

Redmond is blessed with a visionary Transportation Planning office that has long believed that the design of the public right of way should be gracious and inviting. Through its own initiative, it has included funds for artist engagement in planning and design but the financial ability to implement some of the artists' ideas has been limited by funding available. With no percent for art allocation, the department has looked elsewhere to greater and lesser degrees of success.

A strength of the ordinance is that funds may be pooled and the Arts Commission has discretion to allocate funds for projects which further the purposes of the Ordinance. Funds, not expended in one year, roll over to the next and accumulated for a larger project or the next project in the planning period.

Both of these factors enable the Arts and Culture Commission to prioritize the use of the percent for art funds based on project priorities rather than the fiscal calendar.

At the same time, there is a need to refine the approach to funding public art to ensure there is a codified mechanism and adopted policy that ensures allocation of funds for public art and that it not become a voluntary program.

Finally, there is support for developing policy that results in assessing projects at the beginning of planning to ensure that goals and budgeting for art and cultural equity are included at an appropriate amount.

In order to meet the goals of the Arts and Culture Commission, the City's Comprehensive Plan policies, the Downtown Cultural Corridor Plan as well as this Public Art Plan, additional funding sources for public art. The percent for art continues to be the backbone of public art programs throughout the country. The ordinance can be modified to make it a more effective and flexible source while advancing the purposes of the program.

REVISE THE ORDINANCE TO SUPPORT THE NEW MASTER PLAN

Retain Percent for Art as a dedicated funding source and consider raising the amount to 1.5%.

Section 1 Purpose. Revise this language to expand the definition of art and the potential uses of art in the City. Consider the following language: A policy is established to pool 1.5% for the arts funds to be used to include the works and thinking of artists to enrich the lives of City residents through increased opportunities to interact with art, to engage artists in the planning, design and construction of facilities, buildings, infrastructure and public spaces to enhance the physical environment and to use art to mitigate the impacts of City construction projects. This language expands the definition of art and the potential uses of art in the city.

Section 2. E. Revise Qualifying Capital Improvement Project to include all right-of-way and transportation infrastructure projects as well as trails and utility facilities such as pump stations.

Section 4. Method of Calculation. Clarify that the Percent for Art shall be added to the capital costs. In calculating capital project budgets, the construction costs should be determined and the Percent for Art allocation should be added to the capital costs to arrive at a total capital budget. The basic principal of public art is that the City is enhancing projects to improve the public realm. Treating these funds as a deduction potentially negatively impacts City projects as it requires agencies to reduce the project budget by the funds allocated for art. In other words, to calculate the CIP, the construction costs for projects are totaled and the Percent for Art is added to that total. The total Percent for Art becomes the Art Activity Fund and funds are allocated on a project basis relative to the stated goals of the Public Art Program.

As an example, King County requires that at a minimum, the amount budgeted for public art in a capital improvement project should be equal to one percent of the following project elements: conceptual design, design, contracted design, preliminary engineering, construction, contingency, and project administration and construction engineering. Costs associated with the pre-design phase of the county's capital planning projects meeting the above criteria and anticipated to result in construction, shall be included in the calculation for public art.

This ensures that there are funds available for artists to be included on design teams before a construction project is begun. Since much of the important work happens in the planning of projects, involving artists early is the only way to ensure that opportunities are not missed for meaningful art integration and for the thinking of artists to influence design outcomes.

Provide for changes to the calculation in the event that City Council amends the budget or provides supplemental funds for the project in future years.

Retain the ability to pool funds and carry over fiscal years.

Pooling affords the opportunity to look at the needs of the City as a whole and use the public art revenues only in those projects that may have the greatest impact on the community or offer the best opportunities for artist involvement.

Pooling on a departmental basis affords the opportunity for the Redmond Arts Commission and City departments to work collaboratively on projects that reflect the missions and goals of public art program and to ensure that public art projects are adequately funded. It is not the City's intention that every capital improvement project that contributes to the public art fund revenues shall include a public art project.

To include adequate funds for project management and administrative costs the Percent for Art should be increased to 1.5% from the current 1%.

Section 5. Make sure that city projects involving the use of General Obligation Bonds are identified as eligible which may mean making sure that such language is included in the bond definition.

Section 6. B. Evaluate moving maintenance costs out of the Percent for Art allocation and aligning them with the overall maintenance costs attributable to the City's capital maintenance budget.

Section 6A Revise the ordinance to allow for a broader definition of art. Specifically, revise Section 6A to allow for contemporary art practice that is not anticipated in the current language as well as other additional uses.

a. The selection, acquisition and display of works of art, that may be an integral part of the project or placed in, on or about the project or other public space;

b. Artist fees, design, planning and predesign service contracts and commissions;

c. Expenses for technical assistance provided by either architects or engineers, or both, and to artists in order to design, document or certify the artwork;

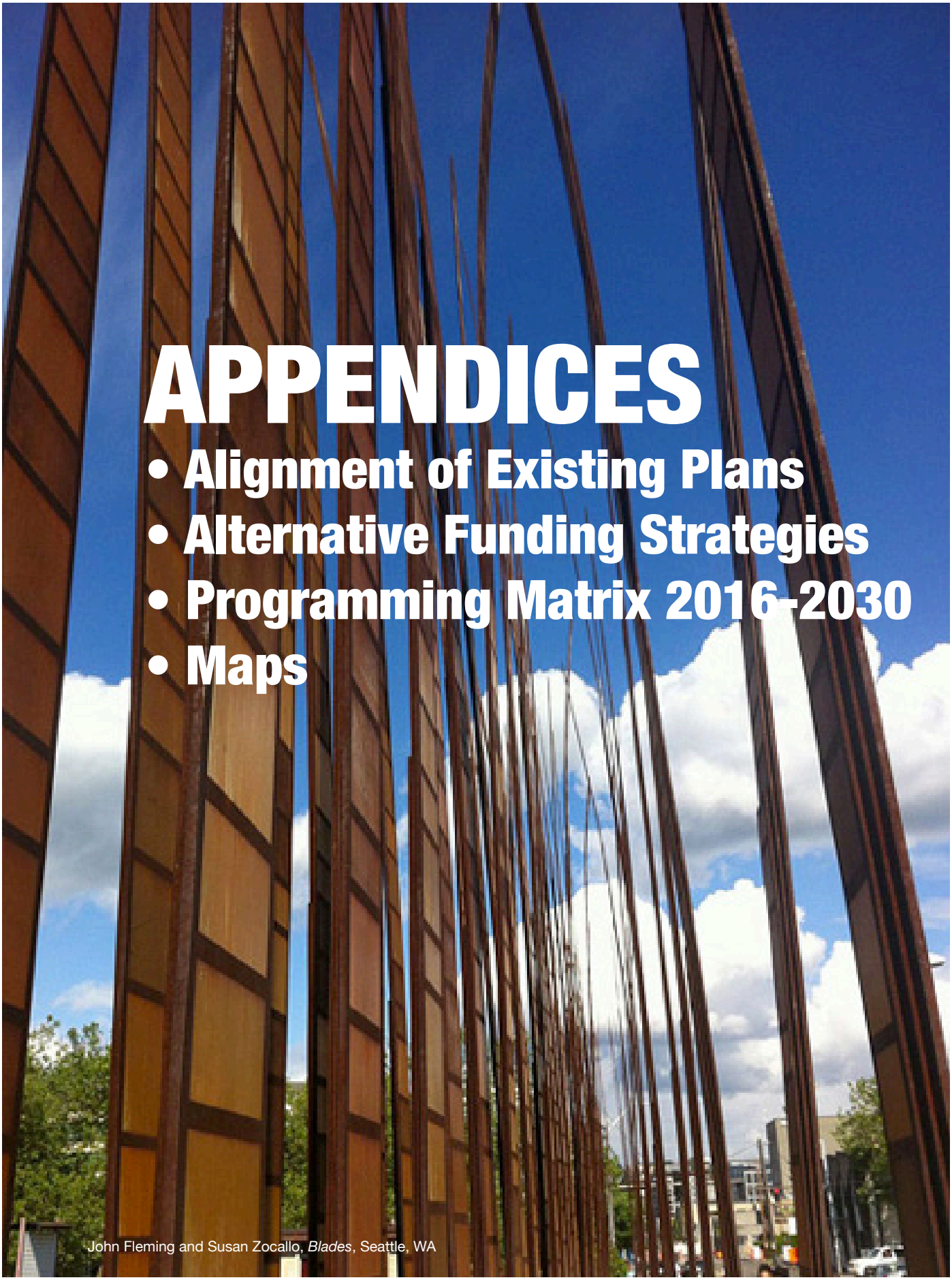
d. Public art program administrative expenses relating to acquiring, developing or maintaining public art to the extent permissible under generally accepted accounting principles, grants, contracts and law;

e. Participation by citizens or costs of communicating with and receiving input from citizens, working with professional artists, introduction of public art to children, and education of the public about the City's rich cultural and artistic heritage;

f. Documentation and public education material for the public art program;

g. Liability insurance for artists; and

h. Artist-in-Residence or temporary art projects approved by the Redmond Arts Commission.



APPENDICES

- Alignment of Existing Plans
- Alternative Funding Strategies
- Programming Matrix 2016-2030
- Maps

John Fleming and Susan Zocallo, *Blades*, Seattle, WA

ALIGNMENT OF EXISTING ART PLANS

SUMMARY OF EXISTING PLANS

Redmond has three recent master plans, each with a cultural component– the Downtown Cultural Corridor, Redmond Connector, and the Downtown Park. Each describes a similar vision for a vibrant, art-filled environment and a citizenry actively engaged in art. Each includes an emphasis on art that is interactive, durational as well as both permanent and temporary. They all see a clear role for illuminated artworks to add excitement and energy. The role of the artist as an active participant, directly engaged with the community, is a common value. Each articulates opportunities for signature artworks that are character-defining. And, each proposes a broad list of potential projects.

Between these lists, there are both overlaps, as well as some differences, in approach, proposed locations, and suggestions for cultural actions. Each is ambitious in scope and envisions a vast array of possibilities. None provide projected costs nor clearly articulate priorities.

THE DOWNTOWN CULTURAL CORRIDOR PLAN focuses more on how Redmond can create a dynamic, active downtown, filled with and art and artists. It presents strategies for permanent works in the streetscape and describes methods of artist engagement through short-term storefront, temporary and performance-based works. The Plan identified gateways at the Redmond Way Trestle and the juncture of Cleveland Street and Redmond Way as opportunities for art. The Cultural Corridor Plan articulates strategies through 2016 that are intended to help build momentum downtown.

An outcome of the Plan to date is the Moving Art Center that the City is inaugurating in summer, 2015. The Plan encourages art projects during the construction phase of projects to bring art to the fore. Finally, the Plan touches on the role of art in the proposed Downtown Park as well as the Connector trail. The plans for these respective projects are generally consistent with the vision described in the Downtown Cultural Corridor Plan.

THE REDMOND CENTRAL CONNECTOR PLAN describes a strategic approach where art is fully integrated into the experience of the trail system through a combination of site-specific and site-integrated work as well as using the Connector as a platform for artist and community engagement. It also proposes a variety of artist-designed street furnishings that could be used to link the trail together.

Three of the strongest public art projects that have recently been completed in Redmond resulted from having an artist work collaboratively with the Connector design team. These are the permanent signature artworks, Signals and The Erratic, and the temporary project, Sky Painting. While these were not specifically the result of the Connector Plan itself, they are unlikely to have occurred had an artist not been involved early in the process.

THE DOWNTOWN PARK PLAN similarly envisions art as a defining characteristic of the park and like Signals in the Connector, it sees the signature element in the park, the Pavilion, functioning both as a work of art as well as a platform on which art and special events may take place. Like the Downtown Plan, the Park plan articulates a role for art in helping to building momentum and community involvement through temporary and interactive projects. Like the other two plans, it sees a role for illuminated works both temporary and permanent. Like the Cultural Corridor plan, it encourages the City to take advantage of the construction phase by using construction fencing as a platform for art. It also recommends commissioning artists for strategic gateway projects. It describes a broad array of temporary projects throughout nearby parks, trails and streets. These represent engaging ideas but none are fully developed, include projected costs, or are prioritized.

ALIGNING THE PLANS THEMATICALLY

The Plans are consistent with the overall vision articulated in the Public Art Master Plan. The themes suggested all can be subsumed into one of the four overarching Master Plan Themes. For example, the Connector Plan approach fits within "Intertwining Systems"; the Downtown Park fits within "Power of Place" and "Intellectual Playground"; and, the Cultural Corridor responds to all four: "Intertwining Systems, Mosaic Hybrid, Intellectual Playground, and Power of Place."

Aligning the plans thematically may simply mean shifting the nomenclature so that as Calls for Artists are developed, a consistent message is presented. There is no need to revise or change the plans themselves.

Prioritizing Projects

While much of the spirit presented in these plans is consistent with the vision and approach of the Public Art Master Plan, there needs to be a more strategic approach to implementation, one that more clearly articulates priorities. While it is helpful to have these various master plans, it is now time to step back and take a more global view to achieve a comprehensive program plan that effectively pushes Redmond to the forefront of how public art can markedly invigorate the public realm and the community, both locally and regionally

For example, the types and locations of temporary art projects identified in the Downtown Park Master Plan are aligned with the new Art Master Plan framework but the list is not prioritized nor is there a clear linkage between them. The Downtown Park Master plan also calls for the creation of three major gateways in downtown, including City Hall, the Redmond Way Trestle and the juncture of Cleveland St and Redmond Way, while the Cultural Corridor Plan highlights only the latter two. The Central Connector mention activities and artist spaces both along the Redmond Central Connector and similar spaces and activities are suggested in the Corridor. The Connector provides a great venue for short term and temporary projects that might occur in a festival format, lasting from one weekend to a summer.

Good examples to emulate are the artist-organized Nepo 5k Walk Don't Run in Seattle and Port Angeles Fine Arts Center's Art Outside. Other than *Signals,* no permanent venues are identified along the Connector. *Sky Painting,* located in a parking lot adjacent to the Connector provides an excellent temporary platform for special events, hosting the farmer's market or the Movable Arts Center. In the future, the Cultural Corridor could host artists-in residence, a maker's space or a pop-up social practice art space in a vacant storefront.

Inevitably, choices must be made among the many listed due to available funding and clear understanding of what the City is striving for in timely cultural engagement (as opposed to standard programming of public spaces which is mentioned in the Downtown Park plan for example).

It is important to keep in mind, that under the current master planning effort, the recommendation is that the hierarchy of all cultural efforts is directed first to downtown Redmond (which includes the Connector) and the developing Overlake area. These two primary centers are followed by the larger trail system, various infrastructure/systems, the future SE Redmond area associated with the coming light rail, and then the neighborhoods. Smaller neighborhood projects will thread art throughout the City.

ALIGNING AND PRIORITIZING PLAN

The 2016-2022 scenario described above was informed by an analysis of the three plans. This is a restatement of that scenario -- as viewed through the fresh lens of this Public Art Master Plan strategic framework and platforms.

IMPLEMENTATION

Downtown Park

Give full attention to design and construction of the Downtown Park with an artwork that is a signature of the park and both defines this vital gathering space and acts as a dynamic multi-use component that can contribute to the park's identity, act as a platform, as well as for general park programming.

The artist on the design team should be encouraged to pursue intense design development of the Pavilion and the Waterwall in close collaboration with the project architect, lighting, software and fountain designers to further the aesthetic and functional features of these very important elements. The team needs to develop a clear budget estimate that anticipates all construction costs.

The City should select an artist or group of artists to address construction fencing and temporary infrastructure leading up to and during park construction.

Downtown and Overlake Planning

While not envisioned by these plans, we believe that it is crucial to involve an artist to work with staff to further cultural dialog and broaden the thinking about place-making associated with downtown and Overlake development. Plans for Overlake are progressing and the longer it takes to get an artist involved, the greater the number of opportunities that will be lost. This civic artist-in-residence should help articulate and identify art opportunities in City transportation infrastructure or other improvements, especially as it relates to Overlake. If desirable, this artist might also undertake temporary projects that explore ideas generated through the residency. When an RFQ is released for any City projects related to Overlake, an artist should be included on the design team. This individual should be a fully vested member and should not be limited to identifying art opportunities. The City can either allow teams to select their own artist or develop a pre-approved roster from which the teams could select. Funding for these artists should be included in the consultant contract.

New Signature Project

The plans identified three significant gateways referenced above. The catenary lighting on Cleveland Street is already playing an important role in identifying downtown. While not an art project per se, it was developed as a result of the Downtown Cultural Corridor's artist's suggestion. It is important to evaluate the gateways identified and decide, based on the LACE criteria, which, if any, should be pursued. If not, using the LACE criteria and process, Identify a significant new Signature project to be undertaken during this period.

Artist(s)-in-Residence

Scope a select number of artist-in-residences that result in direct creative community engagement coupled with temporary visual art installations, social practice and/or performance-based artworks that are surprising and enlivening. To start immediately, the initial activities could take advantage of the mobile art center. For example, the mobile center could be moved around or stationed either at City Hall or in or near the Downtown Park site and have simple programming that might be tied to the Poet Laureate, an artist book exchange, interactive art activities, etc. Alternatively, the City could secure or work with One Redmond to secure a vacant storefront along Cleveland Street for this programming along with an information/display space on the new downtown park.

Seyed Alavi, *Signs of the Times*, Emeryville, CA

Expand Redmond Lights

The plans discuss lighting projects as significant opportunities for Redmond to distinguish itself. Continue Redmond Lights and expand the program in 2016 and beyond to commission 2-3 artists, annually, to create temporary lighted works. These could be somewhat modest in scale and budget, but taken together can have an impact. Include Signals as a platform during the festival and extending the lighting from one day a full weekend in 2016. In 2017, extend the lighting projects to a week with special events the opening and closing weekend. In subsequent years, consider extending the lighting aspects cover the holiday season through New Year's Day. Include performers in Mobile Arts Center and a vaudevillian or juggler with torches, for example, and food trucks in the Sky Painting parking lot at the opening and closing of the festival and potentially, each weekend in between. Consider using a curator/artist producer to commission and manage these projects through a direct selection or invitational process.

A final 3-5 year budget must be carefully constructed to fit the limitations of available staff and existing funding.

Finally -- to provide clarity and coherency between the suggestions in the three plans in relation to the overarching Public Art Master Plan currently underway, the following framework helps to understand how the new Public Art Master Plan provides the strategic framework that allows all of the suggested projects in these plans to be prioritized going forward. The following outline is guided by the new comprehensive public art vision, mission, goals, values, platforms, etc.

Residencies

Generative Artist(s)-in-Residence

(Suggested in the Cultural Corridor and Downtown Park plans)

This provides a means to have artists be an actual presence in the downtown generating artwork, installations and/or directly engage with the community would be the intent of these residencies.

Depending on the outcome of the Cultural Facilities Master Plan, there may be a suggestion of using a storefront space. This could provide a place where an artist could work over a period of time implementing changing installations, structuring engaged creative activities that are housed in the space but may spill out into the community, etc. Alternately if a storefront is not in the picture, the mobile art center could provide such a space to work from and moved to various locations in the city.

CIP – Potential Signature Artworks

(Suggested in the Cultural Corridor and Downtown Park plans)

During early planning phases, City staff would use LACE to evaluate upcoming CIP projects to determine if they would be considered for a commissioned permanent public art project. A final decision of a project's importance would also consider whether City staff determines a specific project significantly builds upon past cultural activities and projects in moving community building efforts forward through cultural activities. The gateways identified in the Cultural Corridor and Downtown Park plan may not or may not be high priority. While these intersections are important, the catenary lighting near the downtown park on Cleveland Street has a major presence. These other intersections are fairly nearby. It is unclear what additional streetscape features are planned for these intersections and there is limited right-of-way. Consequently, these locations require further evaluation to determine whether they are priorities.

Ephemeral and Performance Based

(Suggested in the Cultural Corridor and Downtown Park plans)

These projects are aimed at enlivening the public realm by drawing the community to the focus areas to participate or by finding unexpected delights. The projects should be scheduled to provide a constant infusion of enlivening, eccentric, unexpected events and occurrences that are joyful, provocative, and engaging. In some cases the community would be alerted to events and in others they would just happen upon them. City staff would determine areas of the city to focus on at any given time.

(Suggested in the Cultural Corridor, Downtown Park, and Connector plans)

Intentional, conceptually themed sets of projects of a specific duration could be curated and produced by a commissioned person or team. These events would be keyed to designated platforms in Redmond and themes outlined in the Public Art Master Plan. The City would determine the calendar for the events and potentially the physical area or civic system to be focused on as guided by the Master Plan and a City staff understanding of how the community is responding to cultural efforts undertaken by the City to progressively cultivate a vital community.

Partnerships

(Downtown Park Plan)

Exploring public/private partnerships with the technology industry and other local businesses to strengthen and expand the breadth and number of cultural possibilities. Nurturing a climate where the private sector sees the benefits of engaging in the city in this capacity will strengthen the cultural sector in multiple ways.

Yochai Matos, *Flame*

ADDITIONAL FUNDING STRATEGIES

Establish a Non-Profit Organization to partner with the City.

To make it more competitive for grants, the City could establish a nonprofit foundation that can seek and receive private support to advance the work of the City's art program. This is a strategy that has been successfully implemented elsewhere. While corporations, foundations, and individuals are often reluctant to make contributions to the government, they are often willing to do so when the recipient is a nonprofit organization. Funding sources such as the Kresge Foundation, Bullitt Foundation, Art Place and others have historically awarded funds for projects that are implemented by nonprofit producing partners. Similarly, the NEA Our Town Program makes grants to the designated local arts agency (LLA) in a jurisdiction. If the Redmond Arts Commission in not a designated LLA, it may be in its interest to pursue establishment of such an entity. This would be most useful for raising funds for special projects rather than an as ongoing funding source.

Engage the Private Sector in the City's public art strategy.

The private sector is playing an increasing role in providing publicly-accessible, privately-owned public space as part of their projects. Developers are often responsible for meeting City requirements for adjacent street improvements. Beyond that, building facades, entries, and edges all affect the pedestrian environment. The City of Redmond is increasingly relying on the private sector as partners in creating pedestrian amenities. Future development in Overlake envisions developers constructing streets, sidewalks and open space. The private sector's impact on the public's experience of place is growing apace. Consequently, its role in placemaking is important to the vitality and livability of the City.

Redmond could encourage the integration of public art in private development either through voluntary programs whereby a developer would engage a professional arts consultant to identify an artist to work with the design team or create a site-specific work. If a developer were interested, they could contribute funds to the City's Public Art Program which would allow the City to prioritize and commission appropriate art projects to enhance the public realm. Redmond could promote such inclusions through the development of design guidelines that encourage art integration in the public realm or through bonus programs that would allow greater FAR, for example. Some cities include arts spaces as well as public art as eligible within these guidelines.

A number of small cities such as Burbank, Santa Monica, and Emeryville, CA and mid-size and larger cities have mandatory percent for art requirements or use impact fees to support public art. These fees are sometimes triggered by projects of a certain size or ones in redevelopment zones.

As developers integrate art, they often find that it provides a quality that makes their projects more desirable to prospective commercial or residential tenants. Including art can contribute to a sense of community pride, provide aesthetic distinction and particularity, texture and fine grain detail.

Redmond should pursue development of a private sector public art strategy to ensure a dynamic and engaging environment. This is best undertaken in conversation with developers about how to genuinely advance shared goals for attracting and retaining residents and workers.

PROGRAMMING MATRIX 2016-2030

PROGRAMMING MATRIX: NEAR TERM PUBLIC ART OPPORTUNITIES 2016-2022

TEMPORARY OR PROCESS-ORIENTED PROJECTS

OPPORTUNITY	PRIMARY PLATFORM (MANY OPPORTUNITIES RESPOND TO MORE THAN 1)	SCALE	LOCATION	BUDGET RANGE	CONTEXT/PURPOSE	SELECTION PROCESS
Artist-in-Residence	Temporary/Ephemeral	Small	Targeted locations around the City	$2500-$3500 (1 month) $7500-$10,000 (3 months stipend +space	Annual 1-3 month residency generating a wide variety of engaging art activities and dedicated time for studio or social engagement practice, including designated community interaction	Call
Moving Art Center	Process/Performance Based	Small	Downtown Park prior to construction; City Hall Lawn prior to installation of permanent work; Central Connector lot	$500-1500/event Artist fees	Varied programming of the center with long term siting rotating from one location to another	Call or staff-curated
Redmond Lights	Temporary/Ephemeral	Medium	City Hall Lawn, Central Connector, Downtown Park	$25,000-$50,000	Expand the scope and scale of Redmond Lights festival to become a signature event for the City that draws wider audiences	Call or curated
Downtown Park Projections	Temporary/Ephemeral	Medium	Downtown Park Pavilion	$5,000-$25,000	Identified in the Downtown Park Art Plan to use the infrastructure incorporated in the water wall and pavilion to create a dynamic, changing environment	Call or curated
"Dialogues": temporary installations event	Chosen goal for each year	Small	Initial focus on downtown Green Loop and NE Corridor	$20,000-35,000/year Based on curator fee, # of artists & event location	A curated event engaging the larger artist community, community and region in a "signature" event	Call for contract curator
Media Projects: "Redmond Screening Room"	Technology	Small	City Hall lobby	$10,000/year for artist honorarium + start-up equipment costs	First year, use video monitor in City Hall lobby and partner with RCTV for wider distribution; Second year, expand program by installing additional screens in City Hall lobby. Subsequent years, identify other City venues to expand programming and distribution.	Call
Media Projects: Live Art App	Interactive Technology	Small	City & regional target for app	TBD	Partner local app designer with artist to create an interactive art app with cultural calendar	TBD

PROGRAMMING MATRIX: NEAR TERM PUBLIC ART OPPORTUNITIES 2016-2022

PERMANENT PROJECTS

OPPORTUNITY	PRIMARY PLATFORM (MANY OPPORTUNITIES RESPOND TO MORE THAN 1)	SCALE	LOCATION	BUDGET RANGE	CONTEXT / PURPOSE	PROCESS
LACE projects	Potentially any platform TBD based on specific project needs	Various scales	Senior Center, Rec Center Renovations, other sites identified through CIP process and LACE criteria	Budgets dependent on project	Projects build aesthetic character of city facilities. infrastructure and public realm throughout the City.	Open Call or Design Team, depending upon project
Downtown Park Pavilion	Signatures	Large	Downtown Park	Integrate into design/ construction budgets ($1.2 million)	Defines the gathering space and acts as a multi-use component contributing to park's identity, acts as a platform, and for general programming	Existing Design Team Artist
Redmond Central Connector Phase 2	Pedestrian Experience/ Temporary Ephemeral	Small	Connector	$25,000 (current appropriation)	To activate the Connector Trail. "Mixed Messages" and "Cycle-In Cinema" approved for implementation. "Flash Forward" pending funding	Awarded
City Hall Lawn Artwork	Signatures	Large	City Hall Open Space	$200,000-$300,000	Strengthens the "sense of place" and interactive potential for all ages	Open Call
Civic Artist-in-Residence	Artist in Residence/Collaborative Teams	Medium	Embedded with City Departments and design team for Overlake	$150,000/3 yrs @ $50,000/year Schedule TBD	Provides on-going creative input to & dialog with staff as the new public art plan unfolds	Open Call or Invitational
Overlake Light Rail Station and Adjacent Areas	Partnership project City Staff in collaboration with Sound Transit	Various scales	Overlake Village	Sound Transit plus $200,000 City of Redmond	To create complex, unique station, plaza area, and pedestrian bridge that contribute to a dynamic public realm	Coordinate with Sound Transit

PROGRAMMING MATRIX: MID-TERM PUBLIC ART OPPORTUNITIES 2022-2030

PERMANENT PROJECTS

OPPORTUNITY	PRIMARY PLATFORM* *MANY OPPORTUNITIES RESPOND TO MORE THAN ONE	SCALE	LOCATION	BUDGET RANGE	CONTEXT / PURPOSE	SELECTION PROCESS
LACE projects	Potentially any platform TBD based on specific project needs	Various scales	Redmond Arts Center and other City staff agreed locations in city based on CIP analysis applying LACE criteria	Budgets dependent on project	Projects build aesthetic character of city facilities. infrastructure and public realm throughout the City.	Call
Civic Artist-in-Residence	Artist in Residence/ Collaborative Teams	Medium	Embedded with City Departments and design team for	$150,000/3 yrs @ $50,000/year Schedule TBD	Provides on-going creative input to & dialog with staff as the new public art plan unfolds	Call or invitational
Overlake 152nd Street	Pedestrian Experience	Various scales	Overlake	LACE Project Integrate into design/ construction budgets	To establish a "great street" to ground the Overlake public realm	Call, invitational, or allow design team to select artist team member from approved roster.
Urban Pathway. Overlake Trail/ Path	Collaborative team, Pedestrian Experience	Various scales	Overlake	LACE Project Integrate into design/ construction budgets	To establish a unique pathway with complex aesthetic character; to create a sequential experience for trail/path users	Call, invitational, or allow consultant to select artist team member
Northeast 124th and 152nd Gateway	Signature/Collaborative Team	Large	Overlake	LACE Project, Estimate $200,000+ To be determined with design/construction budget	To establish a character-defining gateway to Overlake	Call or invitational
Overlake Pedestrian nodes	Collaborative team/ Pedestrian experience	Various	TBD within Overlake	LACE project To be determined with overall concept design	To create an attractive and engaging pedestrian environment that complements and reinforces wayfinding and natural systems; could be an opportunity for multiple artists; emphasis on integration with landscape design	Call, invitational, or allow design team consultant to select artist team member from approved roster
Overlake Light Rail Station and Adjacent Areas	Partnership project: Sound Transit Lead City Staff collaborator	Various scales	Overlake Village Station & Station Area	Sound Transit plus Redmond contribution	To create a complex, unique station, plaza area and pedestrian bridge that contribute to a dynamic public realm	Coordinate with Sound Transit. Staff serves on Sound Transit selection plan.

PROGRAMMING MATRIX: MID-TERM PUBLIC ART OPPORTUNITIES 2022-2030

TEMPORARY OR PROCESS-ORIENTED PROJECTS

TEMPORARY PROJECTS SHOULD BE EVALUATED PRIOR TO CONTINUATION IN THIS PERIOD AND COULD BE CONTINUED, REVISED, OR REPLACED.

OPPORTUNITY	PRIMARY PLATFORM (MANY OPPORTUNITIES RESPOND TO MORE THAN 1)	SCALE	LOCATION	BUDGET RANGE	CONTEXT/PURPOSE	SELECTION PROCESS
Downtown Park Projections	Temporary/Ephemeral	Medium	Downtown Park Pavilion	$5,000-$25,000	Identified in the Downtown Park Art Plan to use the infrastructure incorporated in the water wall and pavilion to create a dynamic, changing environment	Call or curated
Artist-in-Residence	Temporary/Ephemeral	Small	Targeted locations around the City	$2500-$3500 (1 month) $7500-$10,000 (3 months stipend +space	Annual 1-3 month residency generating a wide variety of engaging art activities and dedicated time for studio or social engagement practice, including designated community interaction	Call
Moving Art Center	Process/Performance Based	Small	Various locations throughout the City	$500-1500/event Artist fees	Varied programming of the center placed in proximity to the park site	Call or staff-curated
Redmond Lights	Temporary/Ephemeral	Medium	Downtown	$60,000-$80,000	Festival grows to longer duration as signature Redmond Event	Call or curated
“Dialogues”	Temporary/Ephemeral or Technology-based	Small	TBD	$20,000-35,000/year Based on curator fee, # of artists & event location	A curated event engaging the larger artist community, community and region in a “signature” event	Call for contract curator
Media Projects: “Redmond Screening Room”	Technology	Small	City Hall lobby	$10,000/year for artist honorarium + start-up equipment costs	Various venues TBD	Call
Media Projects: Live Art App	Interactive Technology	Small	City & regional target for app	TBD	Partner local app designer with artist to create an interactive art app with cultural calendar	TBD

PROGRAMMING MATRIX: LONG TERM PUBLIC ART OPPORTUNITIES POST-2030

PERMANENT PROJECTS

OPPORTUNITY	PRIMARY PLATFORM* *MANY OPPORTUNITIES RESPOND TO MORE THAN ONE	SCALE	LOCATION	BUDGET RANGE	CONTEXT / PURPOSE	PROCESS
LACE projects	Potentially any platform TBD based on specific project needs	Various scales	Redmond Arts Center and other City staff agreed locations in city based on CIP analysis applying LACE criteria	Budgets dependent on project	Projects build aesthetic character of city facilities. infrastructure and public realm throughout the City.	Call
Downtown Light Rail Station and Adjacent Areas	Partnership project City Staff in collaboration with Sound Transit	Various scales	Downtown	Sound Transit plus City of Redmond allocation (TBD)	To create complex, unique station, plaza area, and pedestrian bridge that contribute to a dynamic public realm	Coordinate with Sound Transit
SE Redmond Light Rail Station and Adjacent Areas	Partnership project City Staff in collaboration with Sound Transit	Various scales	SE Redmond	Sound Transit plus City of Redmond allocation (TBD)	To create complex, unique station, plaza area, and pedestrian bridge that contribute to a dynamic public realm	Coordinate with Sound Transit
Civic Artist-in-Residence	Artist in Residence/Collaborative Teams	Medium	Embedded with City Departments and design team for	$150,000/3 yrs @ $50,000/year Schedule TBD	Provides on-going creative input to & dialog with staff as the new public art plan unfolds	Call or invitational
North Village Park	Signature	Large	Overlake	LACE Project Integrate into design/ construction budgets	To build a park that is defined by integrated art and design concepts that creates a resonant public space	Call, invitational, or allow design team consultant to select artist team member from approved roster
Overlake Pedestrian nodes	Collaborative team/Pedestrian experience	Various	TBD within Overlake	LACE project To be determined with overall concept design	To create an attractive and engaging pedestrian environment that complements and reinforces wayfinding and natural systems; could be an opportunity for multiple artists; emphasis on integration with landscape design	Call, invitational, or allow design team consultant to select artist team member from approved roster
South Vault Park	Signature/Collaborative Team	Various	Overlake	LACE project To be determined with overall concept design	To create an attractive and engaging pedestrian environment that complements and reinforces wayfinding and natural systems; emphasis on integration with landscape design	Call, invitational, or allow design team consultant to select artist team member from approved roster

PROGRAMMING MATRIX: LONG TERM PUBLIC ART OPPORTUNITIES POST-2030

TEMPORARY PROJECTS

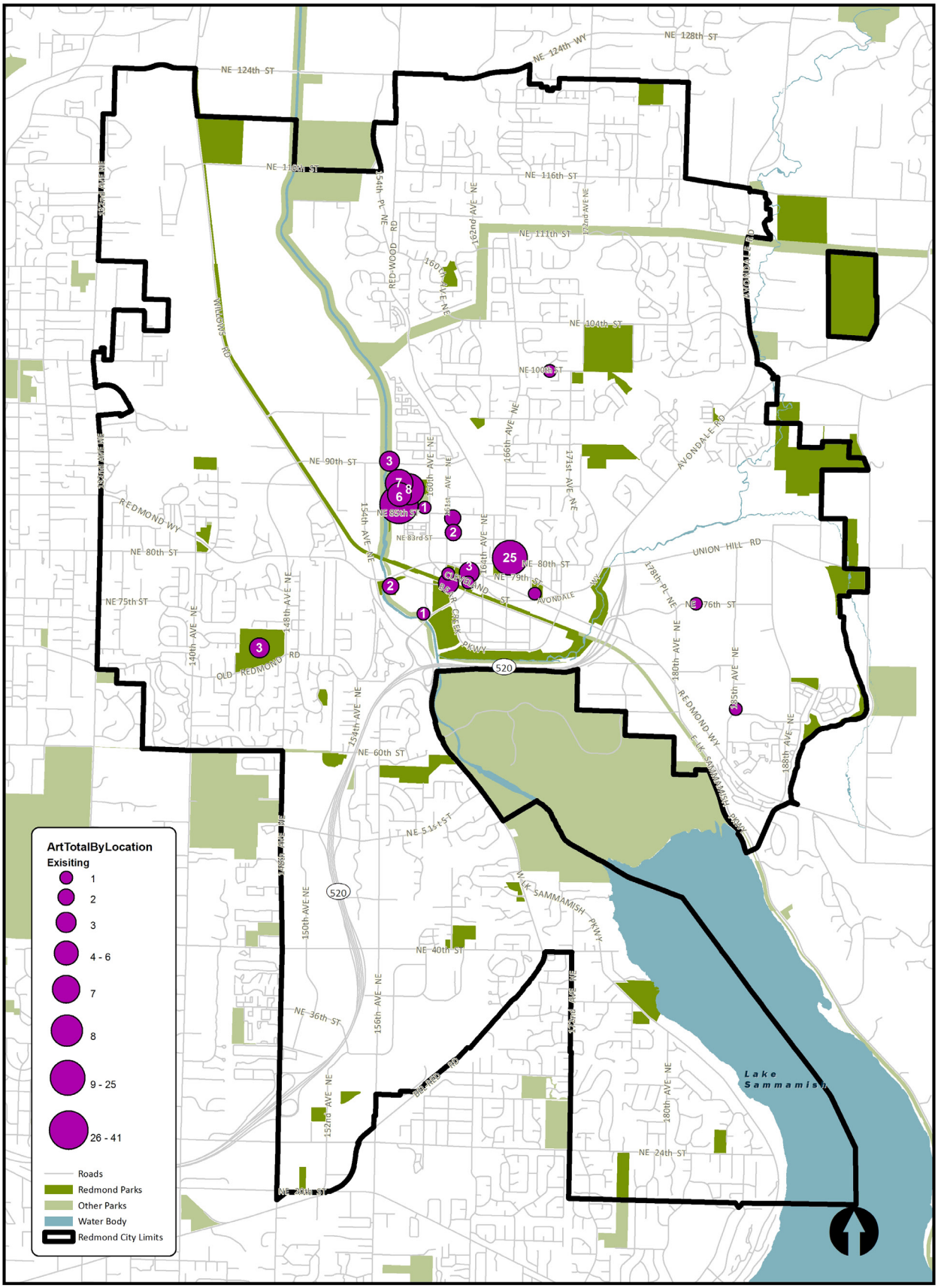
PRIOR TO THE COMPLETION OF 10 YEARS OF PUBLIC ART PROGRAMMING, THESE PROJECTS SHOULD BE EVALUATED, RE-INVIGORATED AND/OR RE-IMAGINED TO ENSURE THEY RESPOND TO THE CURRENT COMMUNITY CONDITIONS, NEEDS AND INTERESTS. THEY COULD BE CONTINUED, REVISED OR REPLACED AT THAT TIME.

OPPORTUNITY	PRIMARY PLATFORM (MANY OPPORTUNITIES RESPOND TO MORE THAN 1)	SCALE	LOCATION	BUDGET RANGE	CONTEXT/PURPOSE	PROCESS
Downtown Park Projections	Temporary/Ephemeral	Medium	Downtown Park Pavilion	$5000-$25,000	Identified in the Downtown Park Art Plan to use the infrastructure incorporated in the water wall and paviion to create a dynamic, changing environment	Call or curated
Artist-in-Residence	Temporary/Ephemeral	Small	Targeted locations around the City	$3000-$4000 (1 month) $9000-$12,000 (3 months) Artist Fees	Annual 1-3 month residency generating a wide variety of engaging art activities and dedicated time for studio or social engagement practices	Call
Moving Arts Center	Process/Performance	small	various locations	$1000-1750/event	varied programming of the center placed in city-owned sites	Call or staff curated
Redmond Lights	Temporary/Ephemeral	Medium	Downtown	$60,000-$80,000	Festival grows to longer duration as a signature Redmond event	Call or curated
“Dialogues”	Chosen goal for each year	Small	TBD	$25,000-$40,000/year Based on curator fee, # of artists & event location	A curated event engaging the larger artist community, community and region in a “signature” event	Call for contract curator
Media Projects: “Redmond Screening Room”	Technology	Small	City Hall lobby	$15,000/year for artist honorarium + start-up equipment costs	Various venues TBD	Call
Media Projects: Live Art App	Interactive Technology	Small	City & regional target for app	TBD	Partner local app designer with artist to create an interactive art app with cultural calendar	TBD

MAPS

The maps illustrate the Redmond public art collection existing in 2015 and proposed artworks to be commissioned through this Plan. Not included are additional projects that may be identified through the LACE process. The numbers in the key indicate the number of works in specific locations.

- **Existing Public Art Collection: Citywide 2015**
- **Existing Public Art Collection: Downtown 2015**
- **Proposed Public Art Projects 2016-2022**
- **Proposed Public Art Projects 2022-2030**
- **Proposed Public Art Projects Post-2030**
- **Existing and Proposed Public Art Projects by 2030**

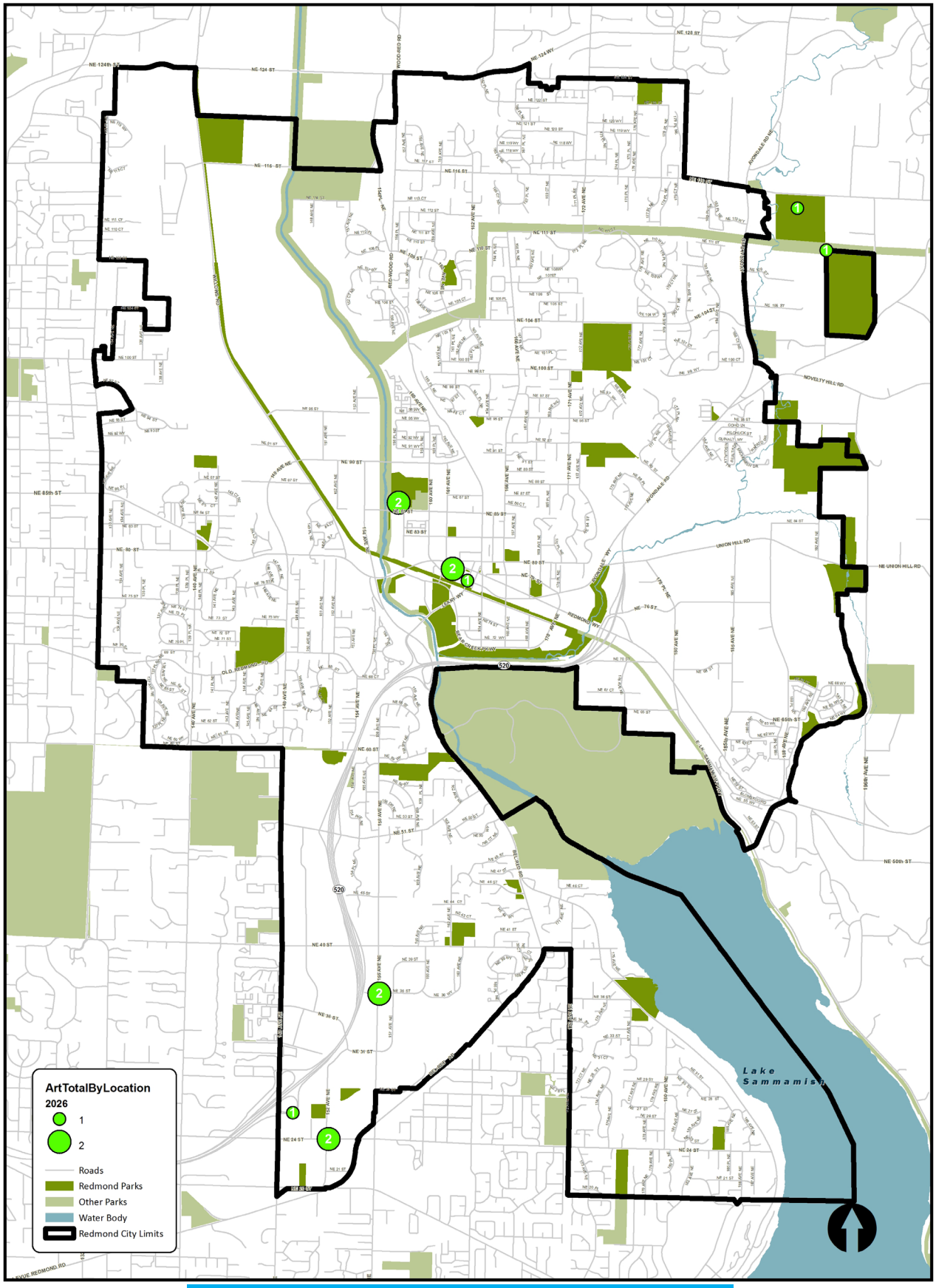


EXISTING PUBLIC ART COLLECTION: CITYWIDE 2017

PRELIMINARY

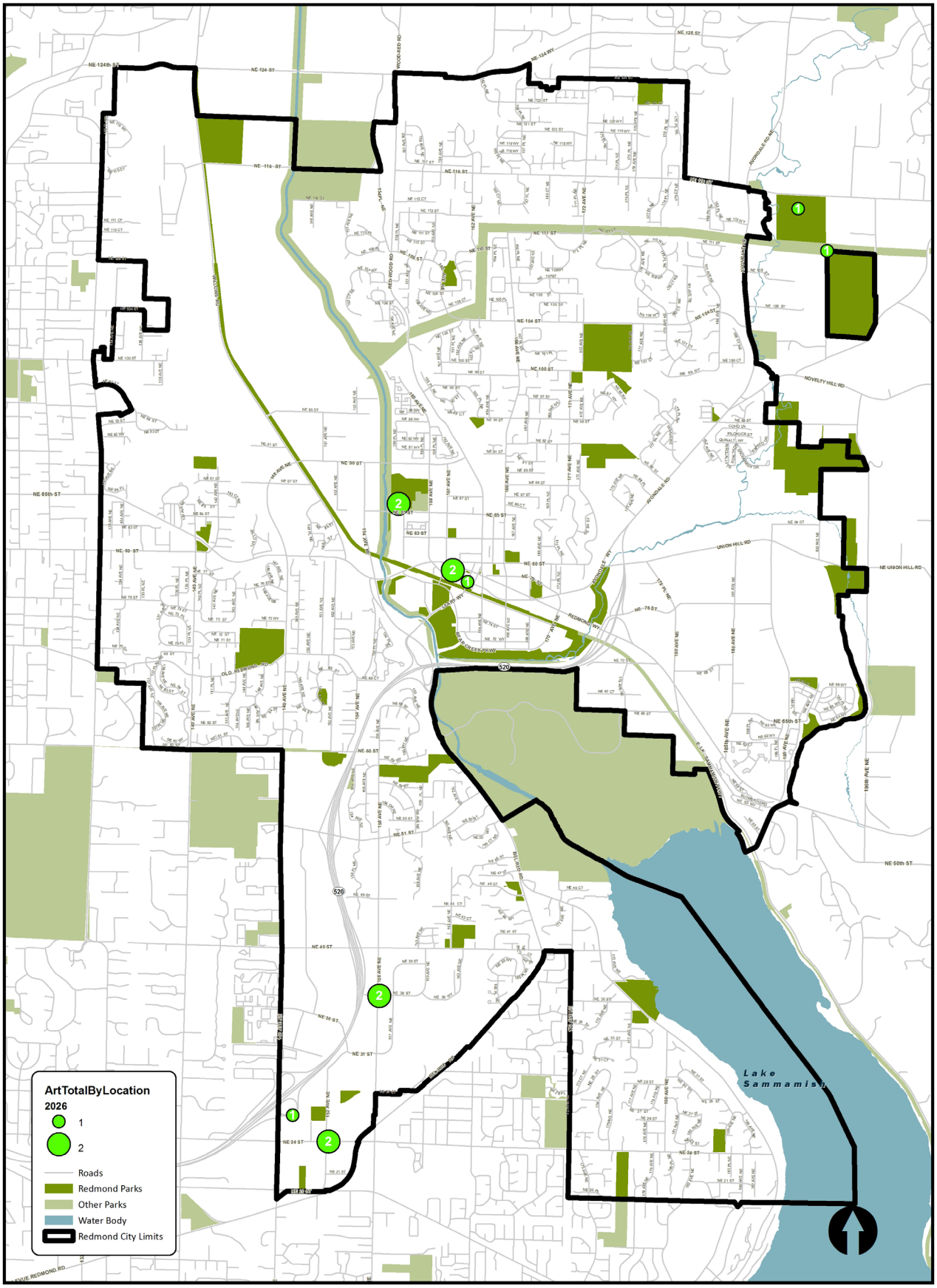
EXISTING PUBLIC ART COLLECTION: DOWNTOWN 2017

PRELIMINARY



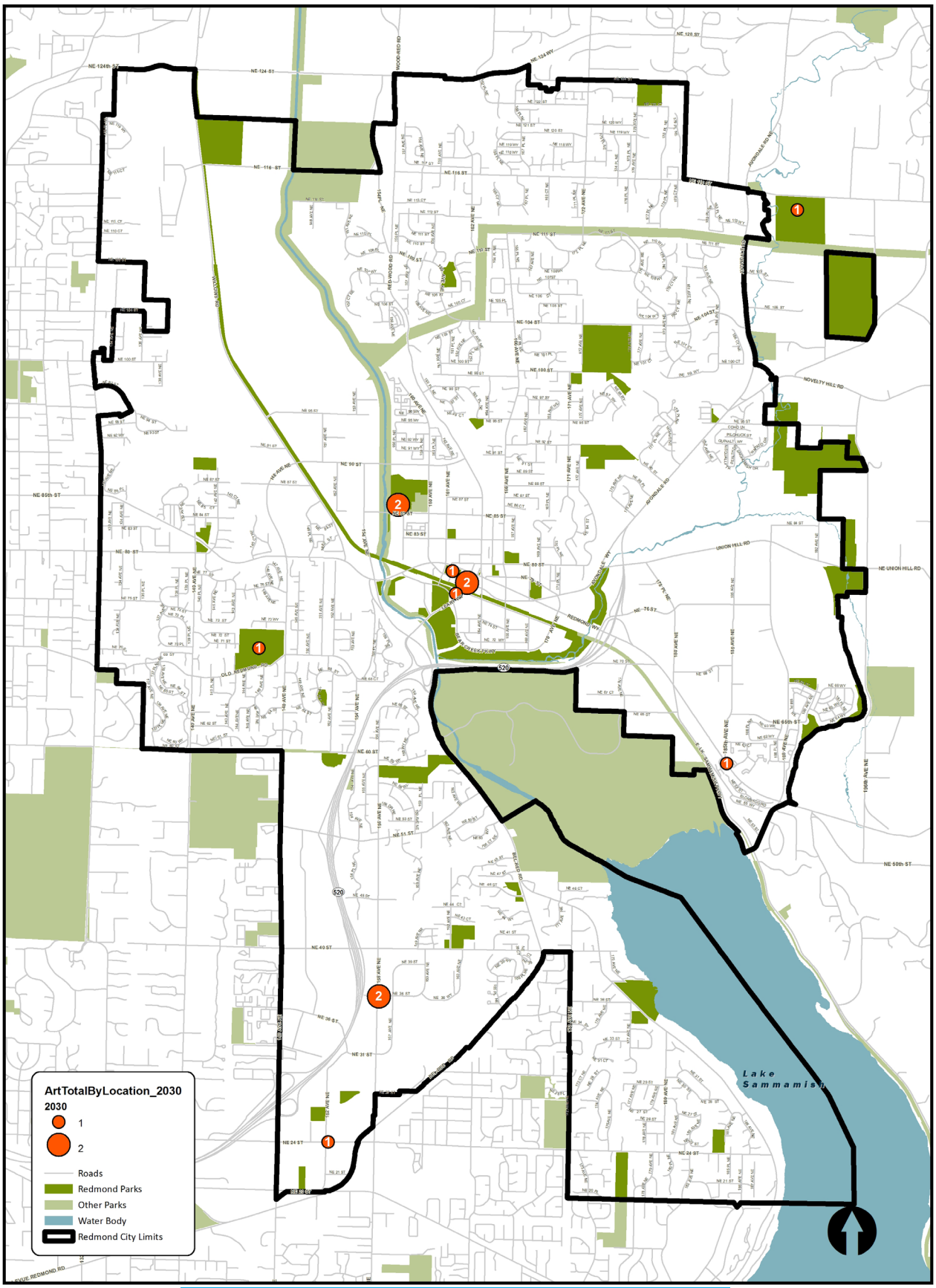
PROPOSED PUBLIC ART PROJECTS: 2016-2022

PRELIMINARY



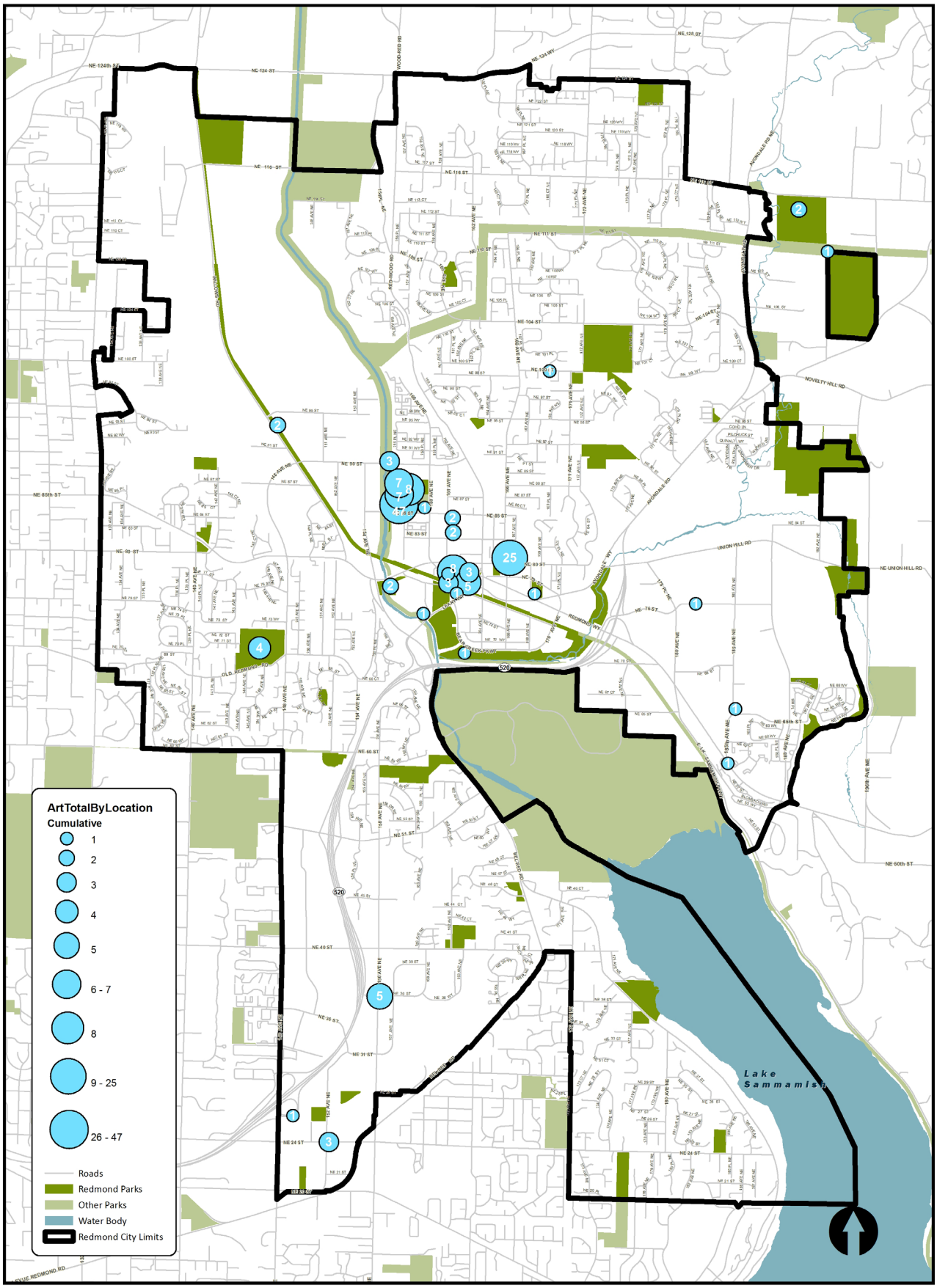
PROPOSED PUBLIC ART PROJECTS: 2022-2030

PRELIMINARY



PROPOSED PUBLIC ART PROJECTS: Post-2030

PRELIMINARY



EXISTING AND PROPOSED PUBLIC ART PROJECTS BY 2030

PRELIMINARY