

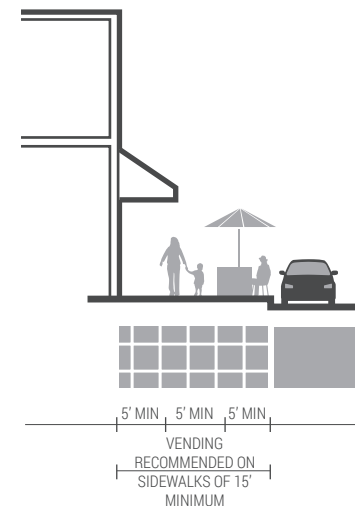
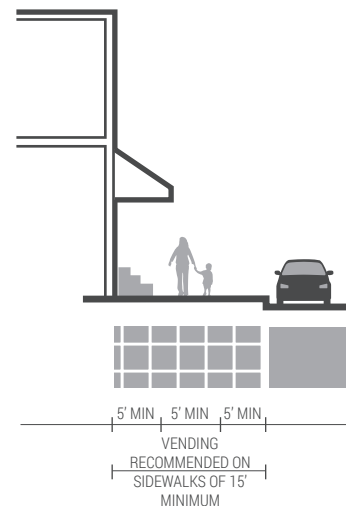
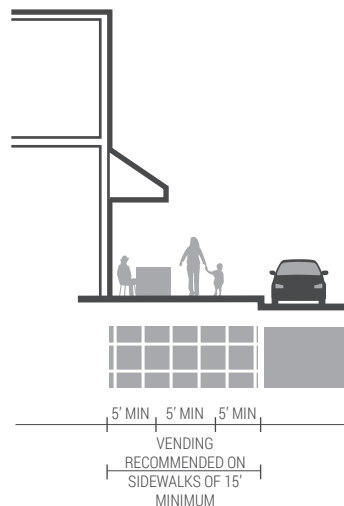
STREET CONCEPT

SIDEWALK RETAIL DISPLAY

Retail display gives Chinatown-International District distinction as a neighborhood, activates the street and supports the local businesses. The City should encourage retail display on sidewalks, minimizing bureaucratic hurdles and fees, and providing assistance where possible.

One way of supporting street display would be to have low cost, pre-approved display furnishings. The University of Washington Department of Landscape Architecture has focused on Little Saigon and Chinatown-International District in a number of design studios. One studio included design of vending furniture, and one of these designs has been built for the florist on King Street.

Storefront improvements could be encouraged by a simpler process for low-cost loans or grants. The current program has requirements, due to the funding source, that are problematic for small businesses.



STREET CONCEPT

STORMWATER

Maynard Avenue Green Street has set an excellent example of incorporating an elegant and artistic approach to storm water in the area. Water from the adjacent roof is channeled through cisterns; landscape and art tiles with photographs of old Nihonmachi are incorporated into the streetscape.

Although the soils along the corridor do not support infiltration, there are still opportunities to use continuous planting strips with a mature tree canopy and lower level planting to slow and detain water. Additionally, water can be revealed and celebrated along the corridor similar to the Maynard Avenue cisterns.



STREET CONCEPT



STORY STREET

EXISTING CONTEXT

The South Jackson Street corridor is rich in public art and cultural institutions. The Klondike Gold Rush National Historic Park is along Jackson Street at 2nd Avenue South in Pioneer Square (both National Park Service Sites), and the Wing Luke Museum of the Asian Pacific American Experience is one block off of Jackson in the Chinatown-International District. Its previous location, on 7th Street, is now occupied by the Theatre Off Jackson.

Public art along South Jackson Street has been put in place by 4Culture (King County), City of Seattle's Permanent Art Collection, the First Hill Streetcar, Sound Transit, Metro, and the Chinatown-ID Business Improvement Area (BIA).

While the public art on the corridor is appreciated, the community input noted that there is a lack of consistency. Cohesive thinking along South Jackson Street and stronger elements of continuity would benefit the corridor overall, as well as the individual—current and future—works of art.

STORY STREET CONCEPT

South Jackson Street is rich with stories. The experiences of people from many backgrounds that lived in this region and those that arrived from around the world begin with their arrival at the waterfront, and continue in the early neighborhoods of Seattle. With the opening of King Street Station in 1906 and Union Station in 1911, newcomers arrived by rail. Bringing the fascinating and invisible stories of Pioneer Square and Chinatown-International District to life deepens the meaning of this place and our own time. Using South Jackson Street to link the many places of interest and cultural institutions is a compelling concept. The Story Street would need to be coordinated with the efforts of the Waterfront, Trails to Treasure, the Klondike Museum and the Wing Luke Museum.

WAYS TO TELL STORIES

Many creative approaches have been used to convey, commemorate and celebrate histories, events and cultural values. Some are simple plaques, some tell longer stories, such as Trail to Treasure. Sculptures and other art can not only tell a story, but evoke emotions of powerful stories. Technologies offer newer approaches to storytelling, including incorporating mobile phones, film projections, and sound installations.

VISUAL OPPORTUNITIES

Most people think first of visual opportunities for art and storytelling. Sculptures, murals, plaques and waysides are common and successful approaches to visually conveying information and cultural expression. Visual opportunities can be mixed with written word approaches, mapping, lighting and film.

DIGITAL OPPORTUNITIES

The use of digital technology has opened up new avenues of sharing information via smart phones and the web. This format allows for updating of information and layering of multiple narratives at a single site.

STREET CONCEPT

SOUND OPPORTUNITIES

Use of sound is less common, but powerful. The technology associated with sound art and spoken word has been dramatically improving, and offers opportunities that can be explored on their own, or as part of a mix of media. Ethan Rose, of Parallel, offered the following insight on sound as a medium for storytelling specific to South Jackson Street:

Sound can articulate meaning by revealing the identity of a site in profound and visceral ways. Placing outdoor speakers at a number of locations along the blocks of Jackson Street, sonic content will uniquely connect this location to its historical past. Speakers located at meaningful positions down the street could play back the sounds of water, old transportation systems, and other period sounds. Unique sound points could demarcate the original landscape and its changes over time. At public transport locations, a single line of a story relating to the area could be played to a captive audience, connected to the arrival times, engaging people at a meaningful moment with an unfolding story. The stories would also be available online, so that listeners can access it on their own time.

PERFORMANCE OPPORTUNITIES

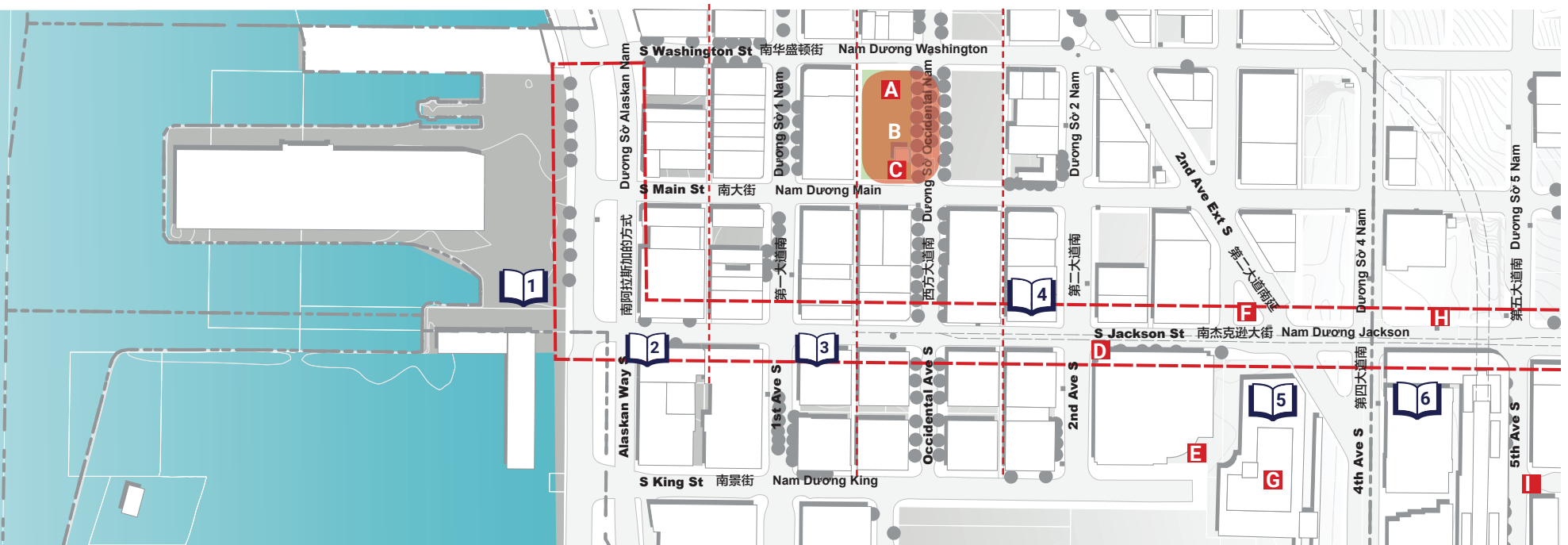
Music, dance and drama are exciting ways to tell stories and to celebrate. Physical infrastructure, such as lighting or power, can also make some kinds of performances possible. An issue that may limit some types of performance on South Jackson Street corridor is the level of ambient noise.

STREET CONCEPT

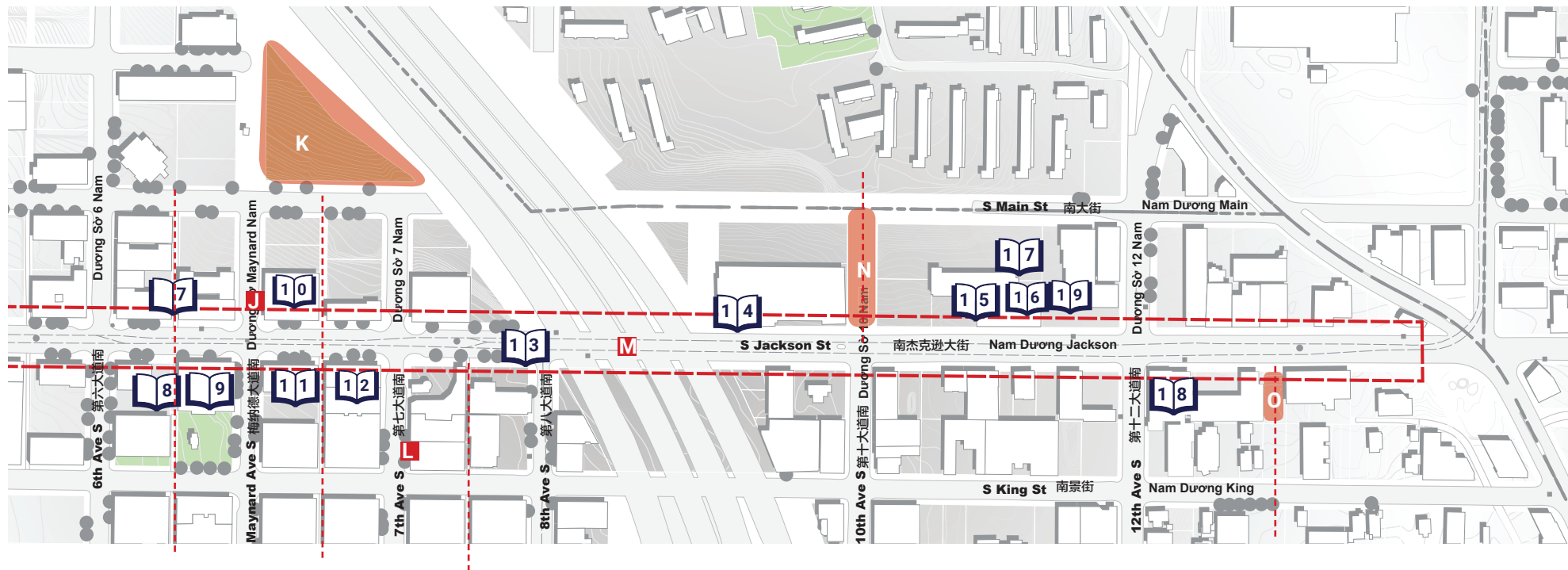
STORY STREET EXISTING ELEMENTS

■ KEY EXISTING ART & CULTURAL PLACES & ELEMENTS

A	KILLER WHALE, BEAR, TSONGUA SUN AND RAVEN	J	MAYNARD CISTERNS
B	OCCIDENTAL PARK	K	DANNY WOO COMMUNITY GARDEN
C	SEATTLE FALLEN FIREFIGHTERS	L	HEAVEN, MAN, AND EARTH
D	RAIN FOREST GATES	M	I-5 FREEWAY PILLARS
E	THE PLAZA AT KING STREET CENTER		
F	UNION SQUARE PLAZA		
G	KING STREET STATION		
H	DRAGONS ON LAMPOSTS		
I	CHONG WA GATE		



STREET CONCEPT



STREET CONCEPT

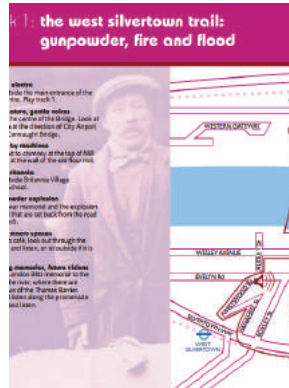
STORY STREET ELEMENT PRECEDENTS

Story street examples were selected to represent a wide range of types of implementation methods. As a whole, they reflect innovative small to large scale formats for realizing the community desire for history and culture to be represented within the public realm.

It is recommended to develop a clear shared strategy across the neighborhoods that can be implemented in a process that ties together unique elements into a cohesive, legible whole. Although diversity of stories is a primary goal, it is also essential to have clarity for users to access and engage with the information in a meaningful way that does not add to the visual and physical 'clutter' within the public realm.



The Seattle Waterfront Wayfinding program envisions a modular "kit of parts" that can both tell stories and help people find their way to destinations. This illustration shows a "Stack" with content that could include history and other kinds of information. South Jackson Street could continue this approach as an element of continuity with the neighborhood and the waterfront.



The Ports of Call project in London created artwork and historic interpretation with members of the communities around the Royal Docks. The closure of the docks, once the busiest in the world, left stories that were hidden and difficult to find. The project used online maps, public art and audio trails to involve residents to discover more about their surroundings, and for visitors to gain an understanding of the city's history.



One interesting audience is the large number of transit riders on the Jackson Street corridor. It would be relatively easy to install small speakers with targeted range that could be activated by people waiting for the streetcar or buses. Imagine a serial installment for commuters that could look forward to the wait for the streetcar!



Woodland Park Zoo, in the 1960's, used this delightful key to unlock "Talking Storybooks" for messages about the animals at the zoo.



Krzysztof Wodiczko uses illumination in surprising juxtapositions of objects in the environment with profound stories. The image above is Abraham Lincoln: The War Veteran Project, where conversations with war veterans were projected with sound and light on a statue of Lincoln.

STREET CONCEPT

STORY STREET ELEMENT PRECEDENTS



Chinese dissident poet Huang Xiang served twelve years in prison for his writings. In exile in the U.S. since 1997, he became the first writer in Pittsburgh's City of Asylum residency program. He covered his residency house with calligraphies of his poetry, celebrating his new ability to share his writing. The image above, House Poem, is beautiful in itself. There is a deeper level of meaning for those who are able to read the Chinese writing.



Wall plaques are classic conveyors of historic information. They have a sense of dignity that remains powerful even in the digital age. The sign above is from one of Seattle's early realtors, Henry Broderick, who wrote compelling stories of Seattle in the early part of the 20th century.



Murals can be engaging where large black walls detract from the urban fabric. They are by nature often temporary in nature, but can depict places, cultures and stories in a dramatic way.



Stolpersteine are small brass plaques that have been placed at the location of each victim's last known home. Stolpersteine, which is literally translated as "stumbling stones", were started as an art project by Gunter Demnig, a Cologne-based artist, in 1994. The stones include names, year of birth, dates of deportation and death, if known.



The City of Philadelphia's Mural Arts Program invites people to "explore the world's largest outdoor art gallery". This program, begun in 1984 to reduce graffiti, works with a wide range of community and institutional partners. They have completed thousands of murals throughout the city. Many options are available to explore the murals and the stories of the city that they tell. Guided walking tours and materials for self-guided tours are available; the program has used podcasts and cell phone tours to connect viewers with a deeper level of information on the stories depicted by the murals.



The Itinerant Museum of Art has created a Living Art Collection, exhibiting the work of famous artists on human bodies walking in public space, with the mission of inspiring, educating and democratizing art. The idea of sending real people out into the community is intriguing, and could be done in many ways.

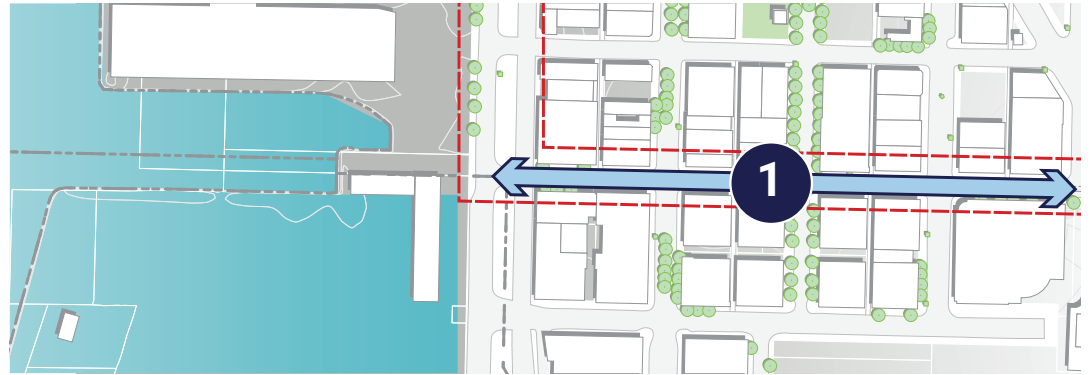
STREET CONCEPT

DISTINCT ZONES

Public outreach through targeted discussions as well as in general survey results indicated a strong preference for maintaining distinct and unique qualities that define the neighborhoods along the South Jackson Street corridor.

There are key elements that can support and highlight existing differentiations between Pioneer Square, the Station Hub, Chinatown-International District, and Little Saigon including storm-water infrastructure, sidewalk retail display to support vending activities, as well as variations of elements that are 'of a family' yet unique to the immediate location of their placement.

Some opportunities for a variation on a theme include planting palettes and trees, painted street crossings, 'Story Street' elements, street furnishings, and pedestrian lighting.



1

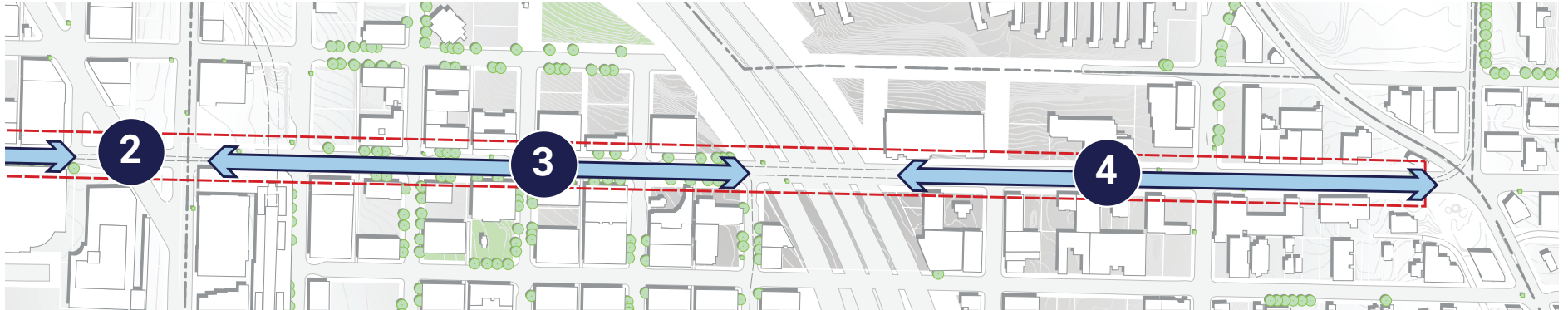
PIONEER SQUARE



2

STATION HUB

STREET CONCEPT



3 CHINATOWN-INTERNATIONAL DISTRICT



4 LITTLE SAIGON

DISTINCT ZONES: PIONEER SQUARE

PIONEER SQUARE

ZONE RECOMMENDATIONS

- Enact Pioneer Square Public Street Concept Plan recommendations for South Jackson Street.
- Encourage landscape at curb edge per the Pioneer Square Street Concept Plan.
- Encourage sidewalk cafes.
- Highlight alley entries.
- Fix dangerous curb conditions.

ADJACENT OPEN SPACES:

WATERFRONT

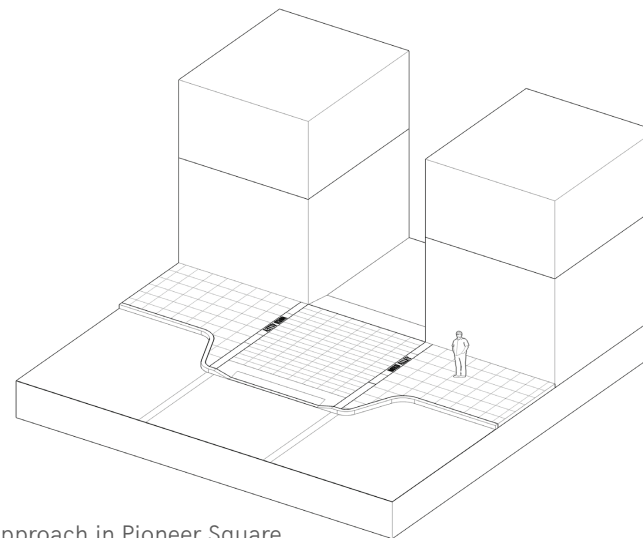
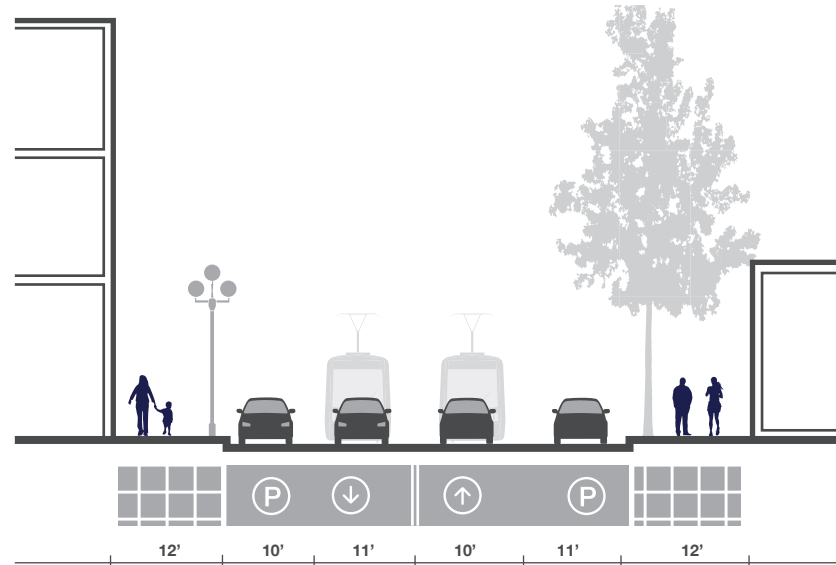
- Work with Office of the Waterfront on the siting, installation, and maintenance of the Memorial to the Chinese Expulsion.
- Coordinate with the Office of the Waterfront on priorities and improvements to South Jackson Street to reinforce connections to the redesigned waterfront, approaches to art and cultural expression, and wayfinding.

ADJACENT OPEN SPACES:

OCCIDENTAL MALL, OCCIDENTAL PARK

- Prioritize pedestrians where Occidental crosses South Jackson, timing the light to favor walking and minimizing traffic signage
- Consider intersection treatment that would be coordinated corridor-wide.
- Enact recommendations of the Parks and Gateways Plan.

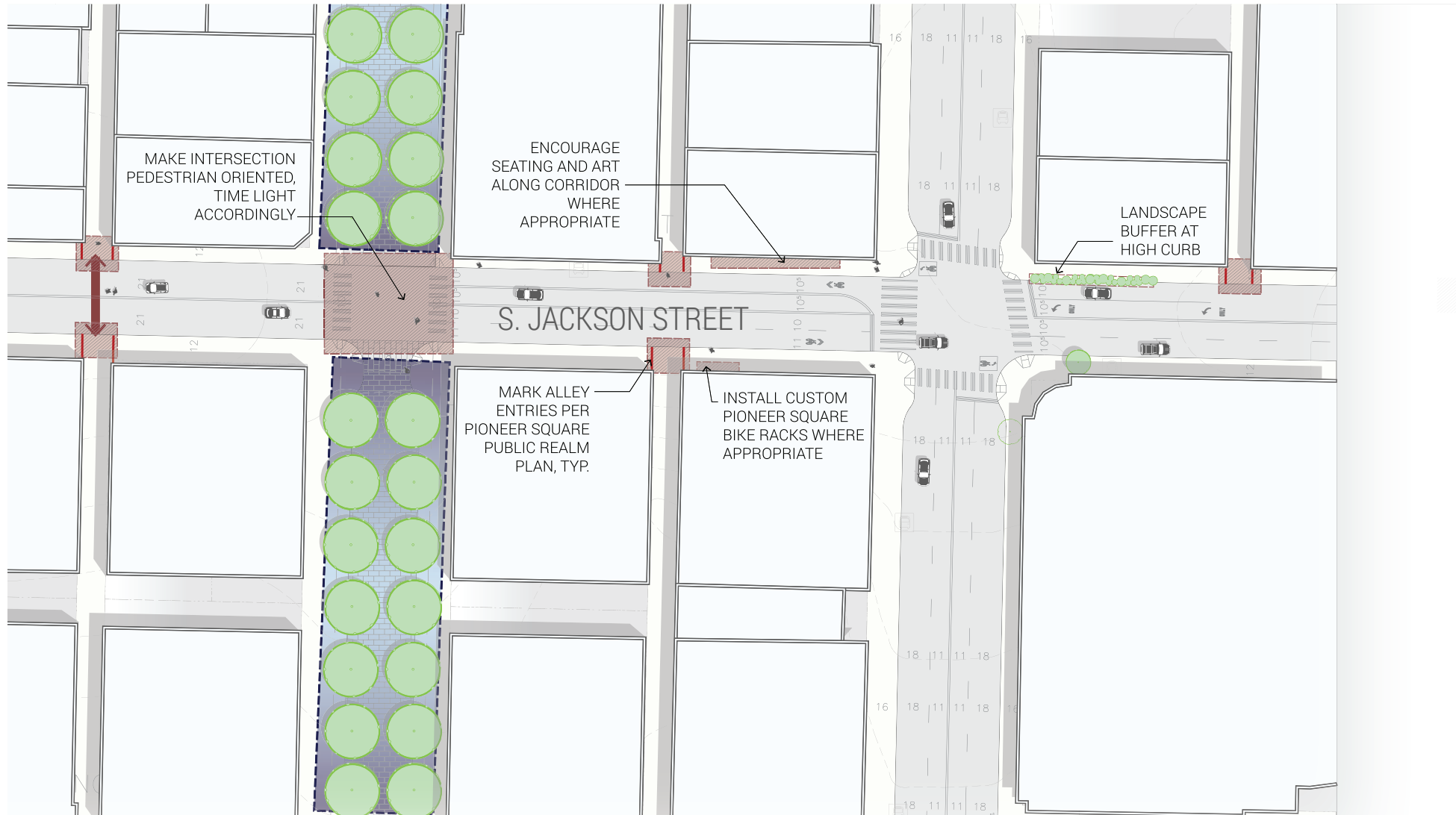
PIONEER SQUARE: EXISTING TYPICAL SECTION



Alley marker approach in Pioneer Square

DISTINCT ZONES: PIONEER SQUARE

PIONEER SQUARE: SHORT TERM



DISTINCT ZONES: STATION HUB

STATION HUB

ZONE RECOMMENDATIONS

- Maximize pedestrian space to the extent possible and improve the quality of the pedestrian experience in this critical multi-modal hub.
- Encourage landscape at curb edge especially where the curb is next to moving traffic.
- Incorporate art to humanize the station hub; look for elements of continuity in the relationship of art approach.
- Improve and activate plazas at the stations
- Look for ways for the station hub to read as a coherent zone.
- Reinforce this area as a specific place by giving it a name.

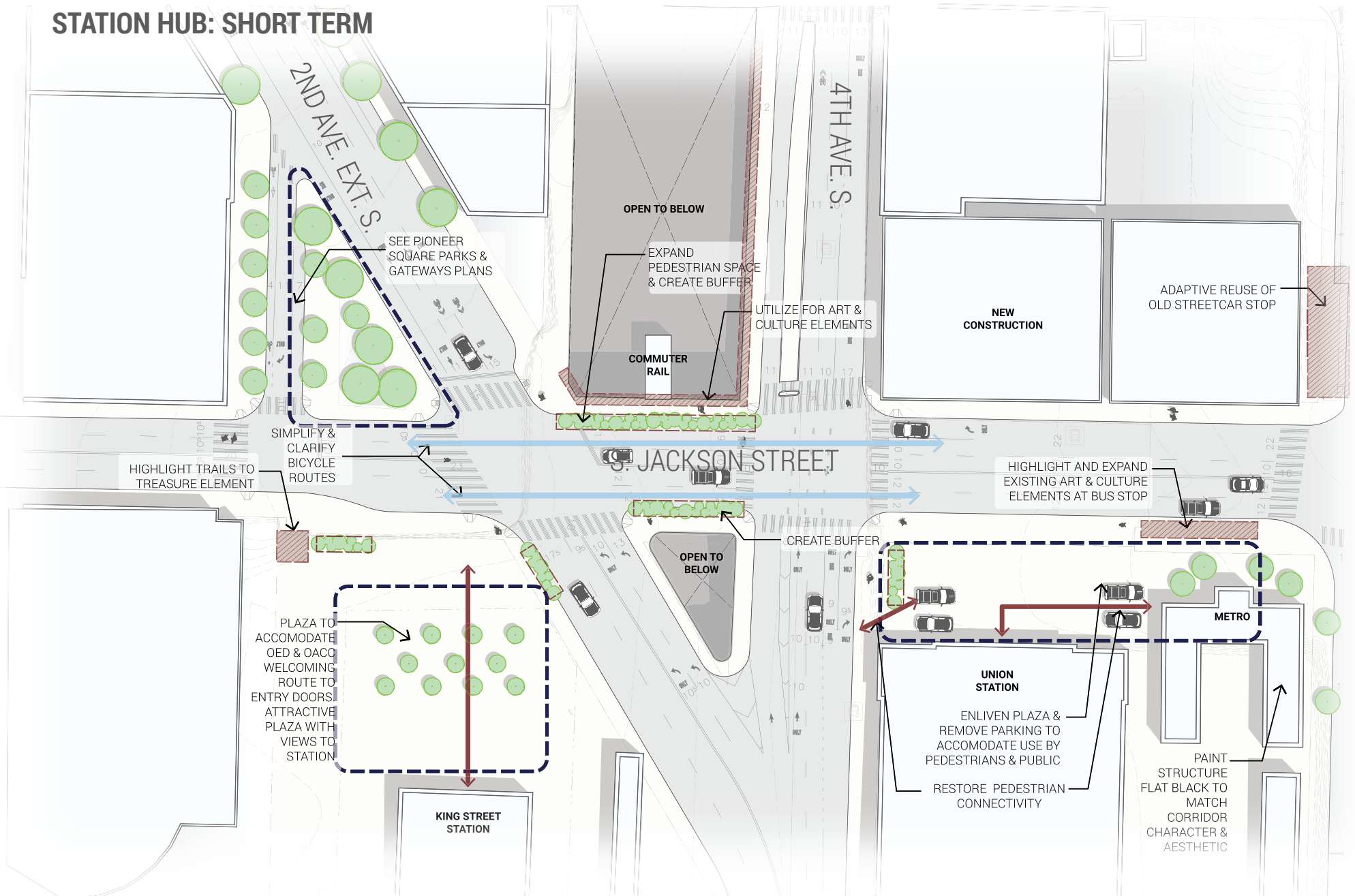
ADJACENT OPEN SPACES: UNION STATION SQUARE AND KING STREET STATION PLAZA

- Refer to Parks and Gateways Plan.
- Give the Station Hub a name and sense of its own identity within the South Jackson Street corridor and the city.
- Design the King Street Station Plaza to maximize the benefit of activities related to the presence of the Office of Arts & Culture and the Office of Economic Development on the plaza level.
- Design within the limitations on loading at King Street Station Plaza for locations and weight of planters, soil and vegetation.
- Emphasize the ability of people to pass through the plazas, without dead-end conditions.
- Highlight the station architecture by considering view angles and tree locations.
- Maximize space for pedestrians in the right-of-way in the Station Hub.
- Use art to visually connect the plazas and pedestrian spaces, and to connect to the history, culture and land.



DISTINCT ZONES: STATION HUB

STATION HUB: SHORT TERM



DISTINCT ZONES: STATION HUB

STATION HUB: MID & LONG TERM

There is potential for the Station Hub area to be re-developed as an iconic gateway into the city by re-allocating public right of ways from vehicle transit to pedestrian and public open space uses. The recommendation is for a design team to address this complex area as a cohesive whole, provided are design precedents (right), narrative recommendations (below), and example applications of programmatic changes to the space (following pages)

SHORT TERM:

- Minor improvements can improve pedestrian experience and sense of connectivity and imageability of this zone. Suggestions for short term improvements are mapped on page 59.

MID TERM

- A need for more public space to serve both the Chinatown-International District and Pioneer Square can be tested with closure of 2nd Ave Extension South to vehicle traffic and reallocated for uses including recreation, street eateries & cafe space, etc.
- An additional crossing across 4th Ave. South at King Street to King Street Station would improve access and pedestrian walkability.

LONG TERM

- If closure of 2nd Ave Extension South to vehicle traffic proves successful, permanent changes to curbless plazas can be made to improve connectivity through the Station Hub zone.
- A partnership to lid portions of the railroad tracks on the west side of 4th Ave. South in conjunction with street structural rebuilds could provide additional open space and public or private activation.



Place de la Republique / Martha-Schwartz-Partners

DISTINCT ZONES: STATION HUB



Place de la Republique / Martha-Schwartz-Partners



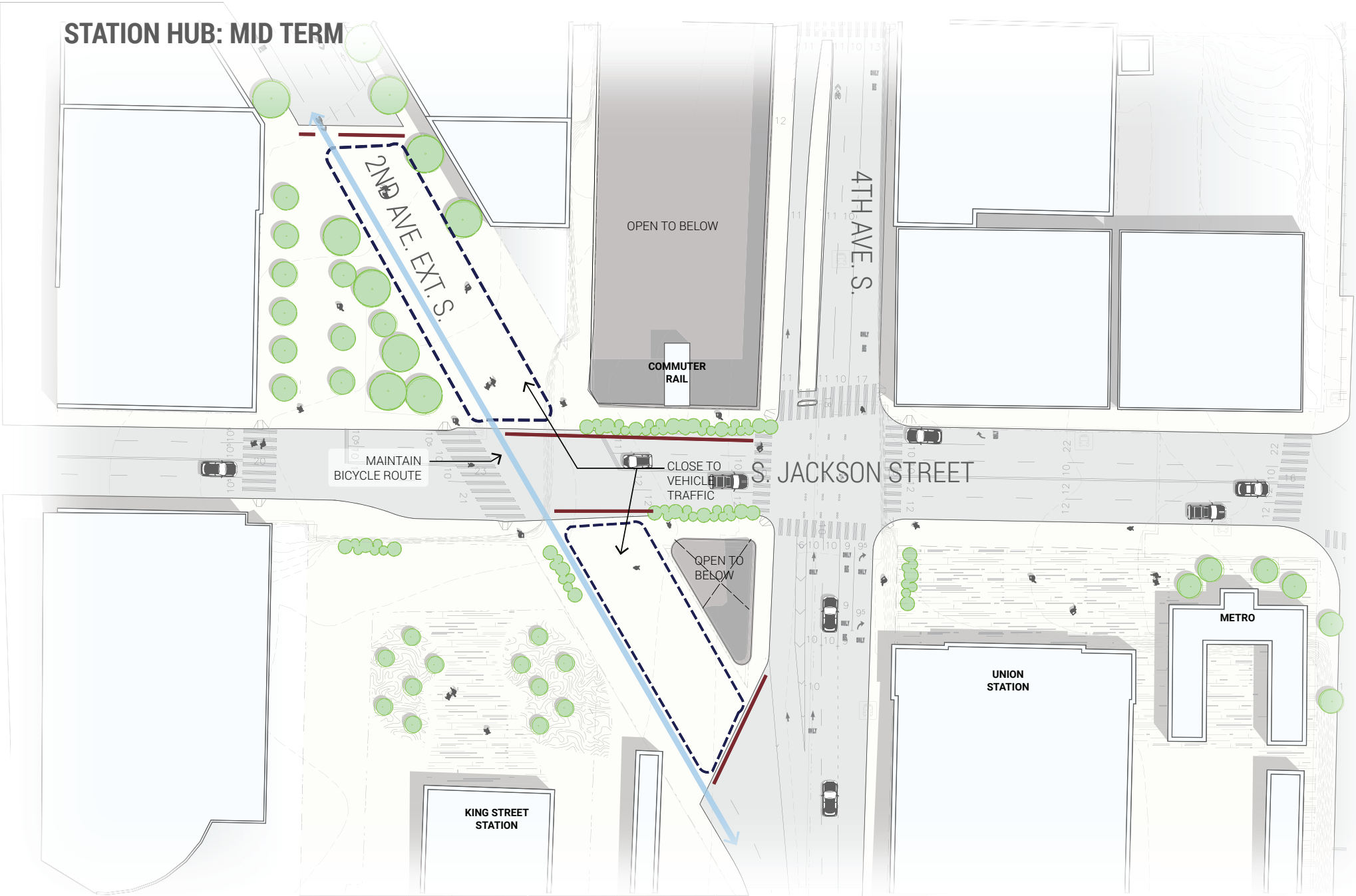
Ripoll Historic Downtown / Comas-Pont Arquitectes



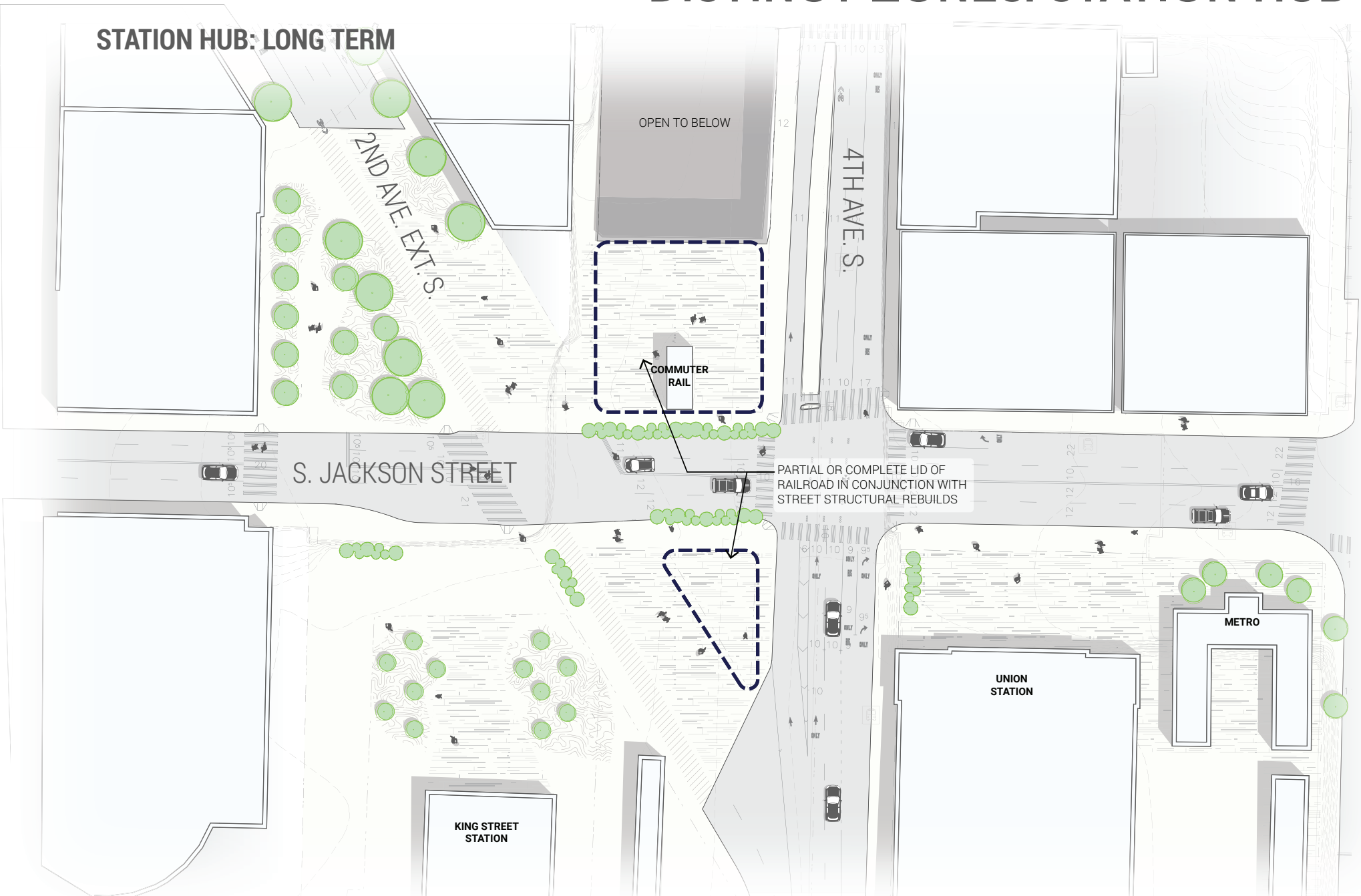
The Metropolitan Museum of Art / OLIN

DISTINCT ZONES: STATION HUB

STATION HUB: MID TERM



DISTINCT ZONES: STATION HUB



DISTINCT ZONES: STATION HUB

STATION HUB: HISTORICAL



King Street Station and Union Station, Seattle, WA, ca. 1913
Photographer: Curtis, Asahel, Source: UW Special Collections

STATION HUB: CURRENT



Photo: Framework
64

STATIONS HUB: LONG TERM



DISTINCT ZONES: STATION HUB



DISTINCT ZONES: CHINATOWN-INTERNATIONAL DISTRICT

CHINATOWN-INTERNATIONAL DISTRICT

ZONE RECOMMENDATIONS

- Encourage vending adjacent to building and near curb where appropriate.
- Infill trees where missing or unhealthy.
- Add continuous plantings at curb edge.
- Add curb bulbs in east-west direction.

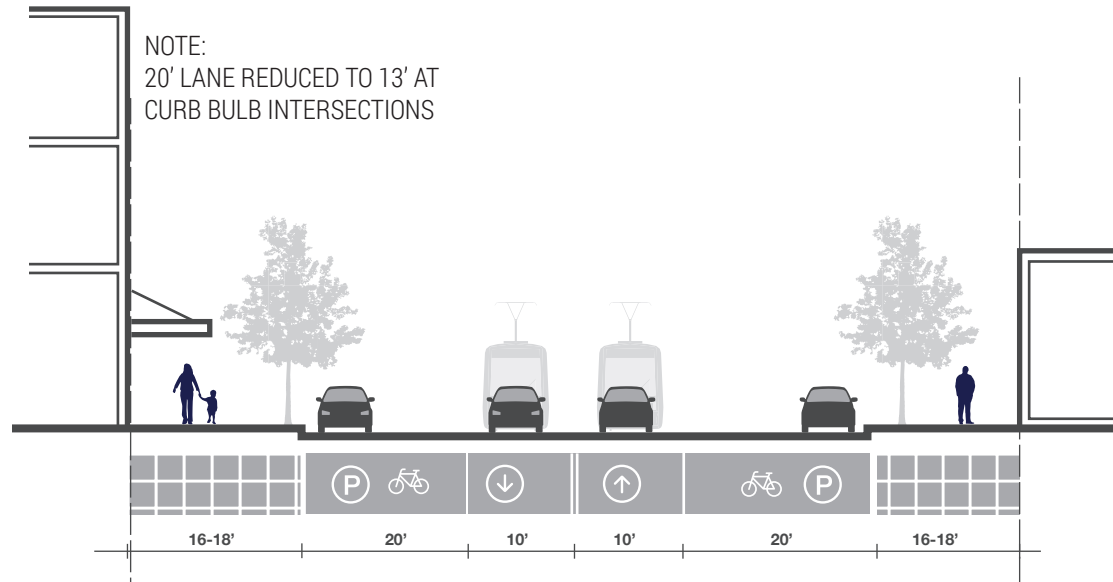
ADJACENT OPEN SPACES: CHINATOWN-INTERNATIONAL DISTRICT

Highlight connections to open spaces located near the South Jackson Street corridor: Maynard Avenue-Danny Woo Garden and Hing Hay Park and; Nihonmachi Alley-Chiyo's Garden.

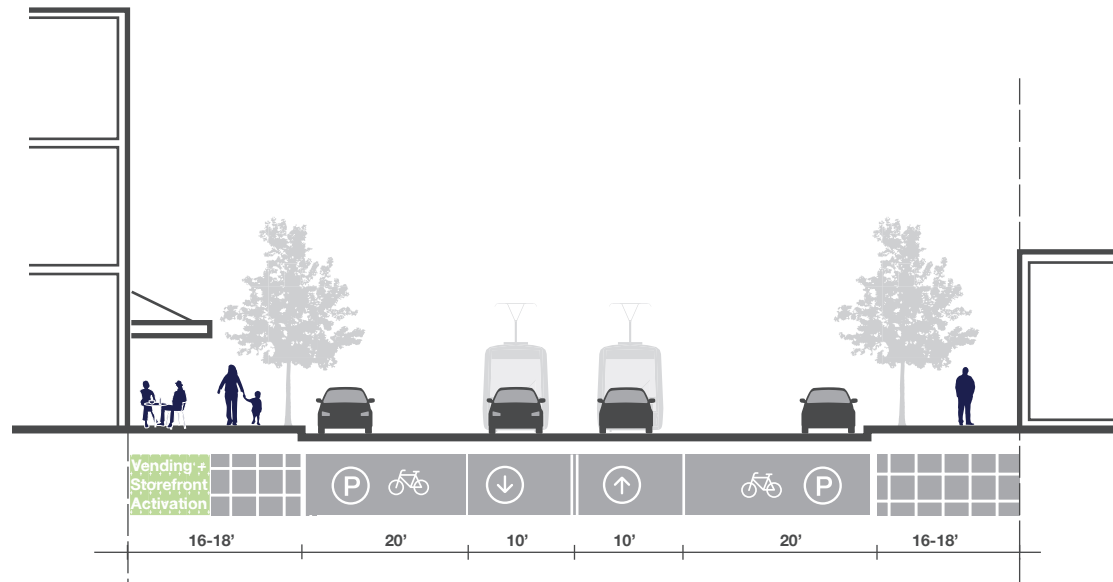
ADJACENT OPEN SPACES: ALLEY CONNECTIONS

Highlight alley entries by pavement markers and treatment similar to that described in the Pioneer Square Street Concept Plans.

CHINATOWN-INTERNATIONAL DISTRICT: EXISTING TYPICAL SECTION

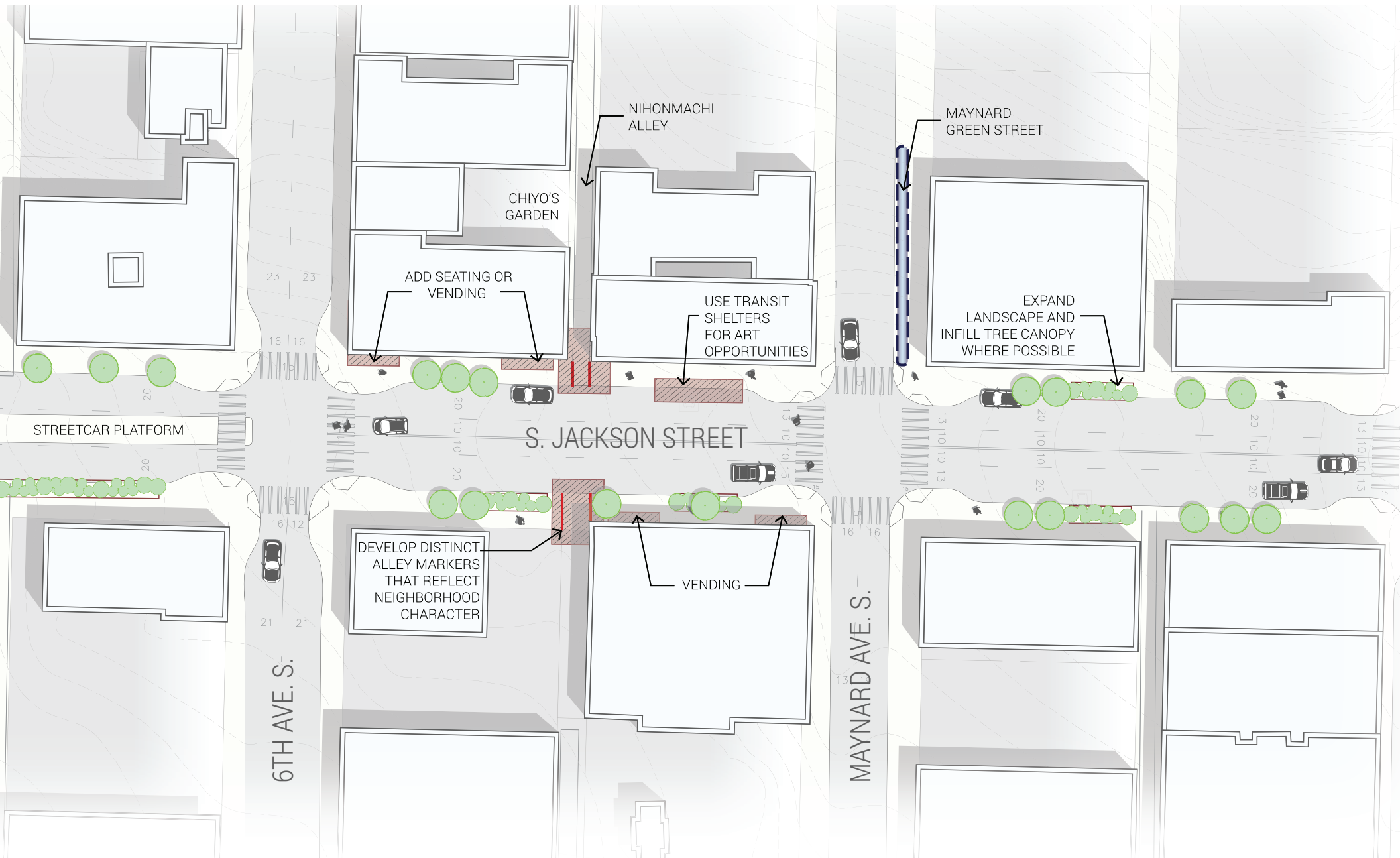


CHINATOWN-INTERNATIONAL DISTRICT: PROPOSED TYPICAL SECTION



DISTINCT ZONES: CHINATOWN-INTERNATIONAL DISTRICT

CHINATOWN-INTERNATIONAL DISTRICT: SHORT TERM



DISTINCT ZONES: CHINATOWN-INTERNATIONAL DISTRICT

CHINATOWN - INTERNATIONAL DISTRICT: EXISTING CONDITIONS



DISTINCT ZONES: CHINATOWN-INTERNATIONAL DISTRICT

CHINATOWN-INTERNATIONAL DISTRICT: SHORT TERM



DISTINCT ZONES: I-5 UNDERPASS

UNDER I-5

ZONE RECOMMENDATIONS

- City must address issues of affordable housing and social services supporting homeless individuals and families.
- Work to make pedestrians feel safe walking on South Jackson Street by improving conditions below I-5.
- Support the work of public safety Task Force and other related efforts targeting safety issues in the neighborhood.
- Use thoughtful design, even for temporary solutions
- Encourage positive activities along the corridor that support the community and businesses.
- Encourage new land uses on private property adjacent to the underpass.
- Consider measures to reduce freeway noise or the impact of freeway noise.

PERMANENT STRUCTURES: RECREATION



Portland, OR



Shanghai

- Permanent structures below freeways or railroad viaducts can be excellent solutions and provide space for positive activities.
- Note that permanent structures are highly challenged under I-5 due to security requirements
- Recreational uses offer space for desired activities, that are often hard to accommodate. The skatepark under the Burnside Bridge is shown above; Seattle already has bike facilities under I-5 at Colonnade Park.
- Consider similar activities with temporary rather than permanent structures. Yakitori Alley (bottom right) is an example that may be achievable with temporary furnishings.

PERMANENT STRUCTURES: RETAIL



Paris



Tokyo



Tokyo

DISTINCT ZONES: I-5 UNDERPASS

ACTIVITIES



Florida



Sacramento

- The area below the freeway is dry, and people have taken advantage of the weather protection to hold temporary events and activities such as markets and performances. These are useful for activating under-structure.
- There are many excellent examples of art to humanize spaces below freeways. The top example, Sensing YOU by Seattle artist Dan Corson, changes patterns as people walk or bike through. The second, in Glasgow, plays with color and scale with giant flowers. The bottom example, with supergraphics, is by James Corner in the underpass below I-95 leading to the Delaware River.

ART



San Jose



Glasgow



Philadelphia

LANDSCAPE



New York



Seoul

- Landscape is difficult where plant materials lack sunlight and water. Some areas below the I-5 are open to the sky and could support vegetation. This would need to be coordinated with SDOT and WSDOT.
- There are examples of landscape below structures with sufficient daylight. The top example, Queens Plaza in New York, uses plant material and broken recycled concrete to define safe pedestrian space. Below, the Shinbanpo Underpass in Seoul has some plantings below the structure, but defines the entry to the pedestrian route with well-designed human-scale materials.

DISTINCT ZONES: LITTLE SAIGON

LITTLE SAIGON

ZONE RECOMMENDATIONS

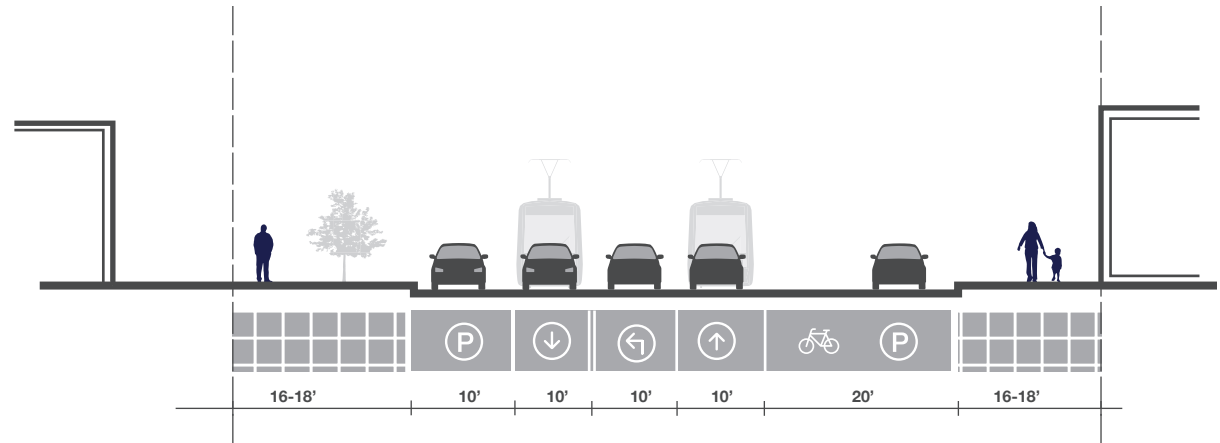
- Make better use of ample sidewalk space.
- Add pedestrian lighting where missing.
- Encourage vending adjacent to building and near curb where appropriate.
- Infill trees where missing or unhealthy.
- Add continuous planters at curb edge.
- Consider reducing vehicle space; add curb bulbs.

ADJACENT OPEN SPACES:

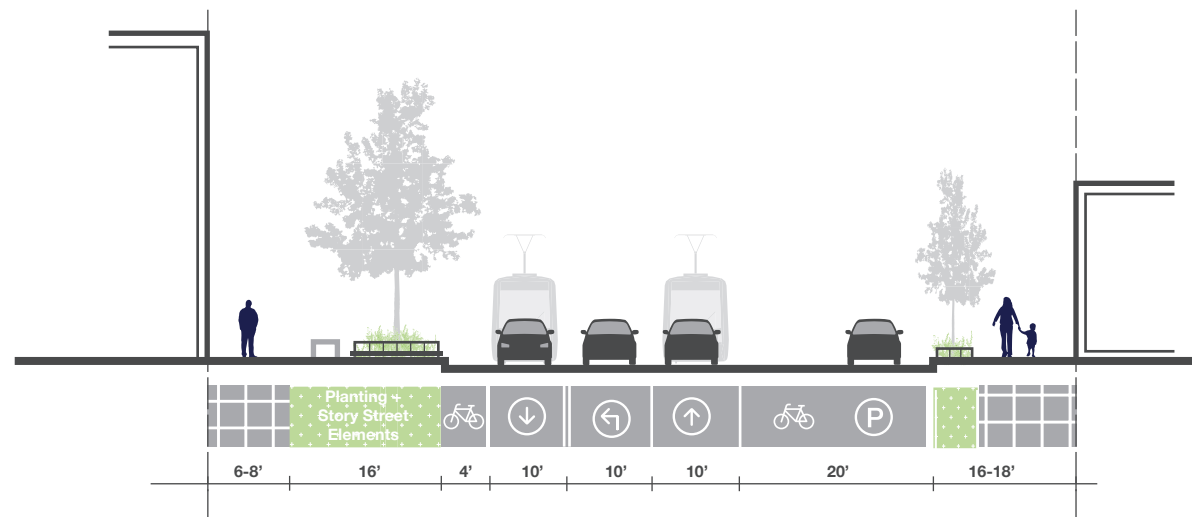
LITTLE SAIGON

Develop the Park-owned property on the south side of South Jackson Street across from the streetcar stop with a small, temporary improvement and plan for longer term development.

LITTLE SAIGON: EXISTING TYPICAL SECTION

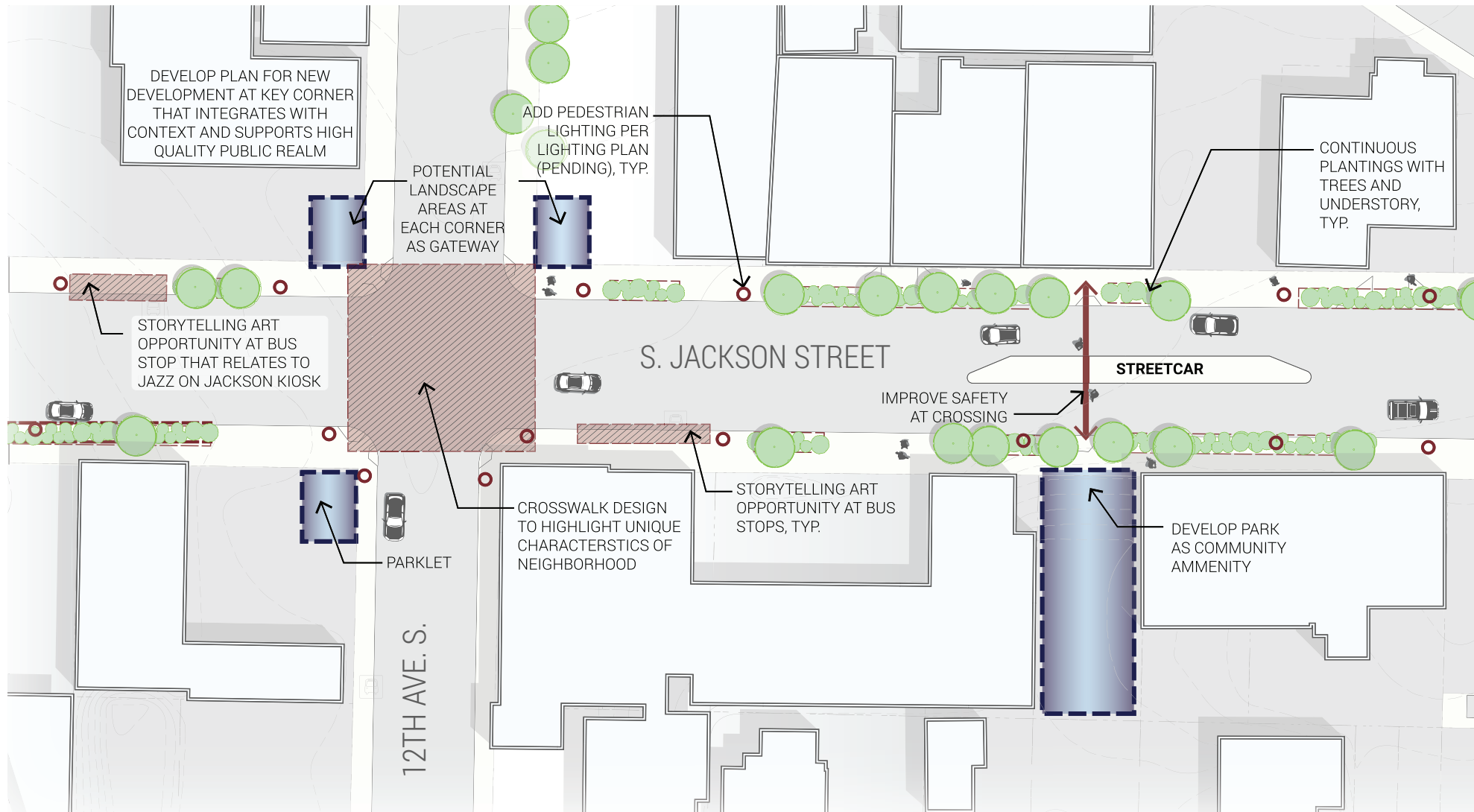


LITTLE SAIGON: PROPOSED TYPICAL SECTION



DISTINCT ZONES: LITTLE SAIGON

LITTLE SAIGON: SHORT TERM



DISTINCT ZONES: LITTLE SAIGON

LITTLE SAIGON: EXISTING CONDITIONS LITTLE SAIGON: SHORT TERM



DISTINCT ZONES: LITTLE SAIGON



STREET CONCEPT: CHINESE MEMORIAL

STORY STREET :

CHINESE MEMORIAL

OVERVIEW

A Memorial to the Chinese Expulsion and the Coast Salish art project is planned to be part of multiple stories told along the waterfront. Because the expulsion occurred at the docks along Seattle's harbor, the new Central Waterfront is an ideal location for the Memorial. The community group had discussions with City Council members, City leaders and Friends of the Waterfront to talk about moving ahead with the Memorial. The State appropriated funding to further planning for the Memorial through funding to Historic South Downtown, which supported the work done in conjunction with the South Jackson Street Connections project.

PRECEDENTS AND CRITERIA

In meetings with the Memorial's citizen group, a variety of memorials were considered in terms of location, siting, materials, concept, and approach to conveying information. Many powerful examples of memorials exist, with a variety of successful approaches. The group especially liked the Japanese American Park in Eugene, Oregon, because of the sense of place it creates. More than a singular element, it offers a place to reflect, contemplate, sit and enjoy. It also succeeded in its emotional draw with a combination of historic content, educational text, paver stones with comments/names, and figural representations. An example of the desired scale for the Memorial is Waiting for the Interurban, in

Seattle's Fremont neighborhood. The consensus was for three-dimensional artwork, located along the west side of the Alaskan Way promenade between Washington and Main Streets.

CRITERIA FOR THE MEMORIAL

- Simple, powerful message
- Specific to the Chinese Expulsion, and provide universal connections
- Generating strong emotional responses from viewers
- Made of durable materials, such as stone or metal
- Visible and attractive from a distance
- Interest in literal portrayal of figures of Chinese American pioneers
- Bilingual
- Integrated into the landscape, including the redone waterfront and the urban neighborhood
- Oriented to be highly visible and to take advantage of the waterfront views
- Placemaking elements could be incorporated to include elements such as landscape, seating, plaza space, or special ground treatment
- The Memorial should include lighting, and designed for viewing after dark as well as daylight hours.

THE MEMORIAL SHOULD BE INTEGRATED INTO ITS PHYSICAL AND CULTURAL CONTEXT, TYING INTO:

- Waterfront Art Plan and Art on the Waterfront initiatives
- Washington Landings planning, development and design
- Pioneer Square Alliance initiatives, including From Trail to Treasure
- Chinatown-International District cultural anchors
- Jackson Street Corridor planning

RELATIONSHIP TO SOUTH JACKSON STREET CORRIDOR

The advocates for the Memorial expressed interest in the linkages to South Jackson as a cultural corridor, and noted the need for attractive business and activity near the waterfront, and improvements to the "disconnects" along Jackson, especially near King Street and Union Stations. Artistic and cultural elements could be used to strengthen the corridor as a connection to the waterfront and the assets of the neighborhoods along Jackson.

ARTIST SELECTION PROCESS

The artist or artist team will be selected through a Call for Artists. The Call will include the criteria listed above, and will target artists who have a deep familiarity with the Pacific Northwest and the experience of Asian Pacific Americans. The Call will solicit artists whose work includes exterior projects in public realm, of a similar scale and employing durable materials. In order to meet

STREET CONCEPT: CHINESE MEMORIAL

the wide range of potential skills involved in a fully integrated Memorial, teams of artists will be encouraged.

The responses to the Call for Artists will be narrowed to approximately three candidate artists (or teams) by a jury including community members and arts professionals. The three candidate artists will be given an honorarium to produce concepts for the Memorial. The jury will select the final artist based on the concept and its success in meeting the project criteria. The concept will be the starting point for the design, but project proponents will work with the selected artist on approval of the final design.

CURRENT FUNDING

The funding for this phase of the Memorial project has come from Washington State via Historic South Downtown. The intent of this phase is to move the concept forward and to coordinate with physical and cultural considerations to strengthen South Jackson Street as a connection between the neighborhoods and the waterfront. This phase furthers the project by coordinating with project proponents and the community to create criteria for the Memorial, agree on an artist selection process, and create material that will be used to raise funds to build the Memorial.

NEXT STEPS

The Memorial Project is working in conjunction with other organizations to create synergies between efforts and to leverage resources. The Memorial Project will look for support for the

conceptual design from the Office of the Waterfront, and expects to coordinate with the Waterfront project in terms of construction timing, opportunities for integration of the art, and plans for maintenance.

The budget for the project will need to be sufficient to cover the quality of design and materials appropriate for the Memorial. As a point of reference, the artist call for the Coast Salish artwork on the waterfront included a \$25,000 artist commission for initial design, and a subsequent budget of \$225,000.

The budget for the Memorial would need to include artist honorariums for three concepts, the design fee, fabrication and installation for the art and the site improvements. A recommended budget would be at least equal to the Coast Salish budget, and include an additional fee to cover administration costs. An arts administration entity, such as the Wing Luke Museum or 4Culture, would be needed to lead and coordinate the artist selection process, the design phase, permitting and implementation.

The planning for the Memorial Project will also need to take into account long term ownership and maintenance. The best avenue would be to include the Memorial in the City's collection similar to other artwork on the waterfront.

NEXT STEPS

The Memorial Project will look for support for the conceptual design from the Office of the Waterfront, and expects to coordinate with the Waterfront project in terms of construction timing, opportunities for integration of the art, and recommendations for maintenance. The budget for the project will need to be sufficient to cover the quality of design and materials appropriate for the Memorial.

The budget target numbers included here can be refined as fund raising progresses. A potential budget would be:

- Artist honorariums for three concepts: (\$8000 x 3): \$ 24,000
- Design and fabrication (art and site improvements): \$275,000
- Art administration: \$ 20,000

STREET CONCEPT

MEMORIAL PROJECT

Vision and Goals for the Memorial

The goal of the Memorial Project is to create a permanent memorial to the Chinese Expulsion that took place in Seattle in the fall and winter of 1885 and 1886. In the wake of the Chinese Exclusion Act, Chinese immigrants were forced out of their Pacific Northwest communities by angry mobs, culminating in Seattle with anti-Chinese riots on February 7, 1886. Seattle's Chinese American community commemorated the centennial of this dark historic moment in 1986 and again, in 2011, at the 125th anniversary. The goal of the Chinese Expulsion Remembrance Project was to foster an awareness of the past, and offer context to better understand the issues of immigration and intolerance. The intent included recognition of the contributions of Chinese Americans, and to highlight the important values of respect and justice for Americans of all backgrounds.

The Chinese Expulsion Remembrance Project is the basis for creating the permanent memorial. In 2015, the City Council passed a resolution acknowledging contributions of early Chinese pioneers, expressing regret for the anti-Chinese legislation and riots, and reaffirming the City's commitment to civil rights for all. A memorial, located on the promenade, would make the sentiments of this legislation permanent and visible for generations to come.
[See Call For Art in Appendix]

"How do we remember this vicious and tragic part of our local history? It's by re-educating each generation to the fact that it happened. The seeds of intolerance and bigotry that gave rise to the Chinese exclusion still exist today."

Ron Chew, past director of the Wing Luke Museum

1 Crosscut, February 19, 2011, Lessons from infamy: maintaining Seattle's memory of Chinese expulsion, Colin Tong, [crosscut.com]

GOALS:

EDUCATIONAL:

- Illustrate the Anti-Chinese Riots and the hardships suffered by the Chinese community
- Show the context of the Chinese Exclusion Era and 1882 Chinese Exclusion Act
- Highlight Chinese American pioneers' contributions in Seattle and Pacific Northwest history

RECOGNITION AND HONORING

- Make tangible the City's Resolution apologizing for Anti-Chinese Riots

SOCIAL JUSTICE

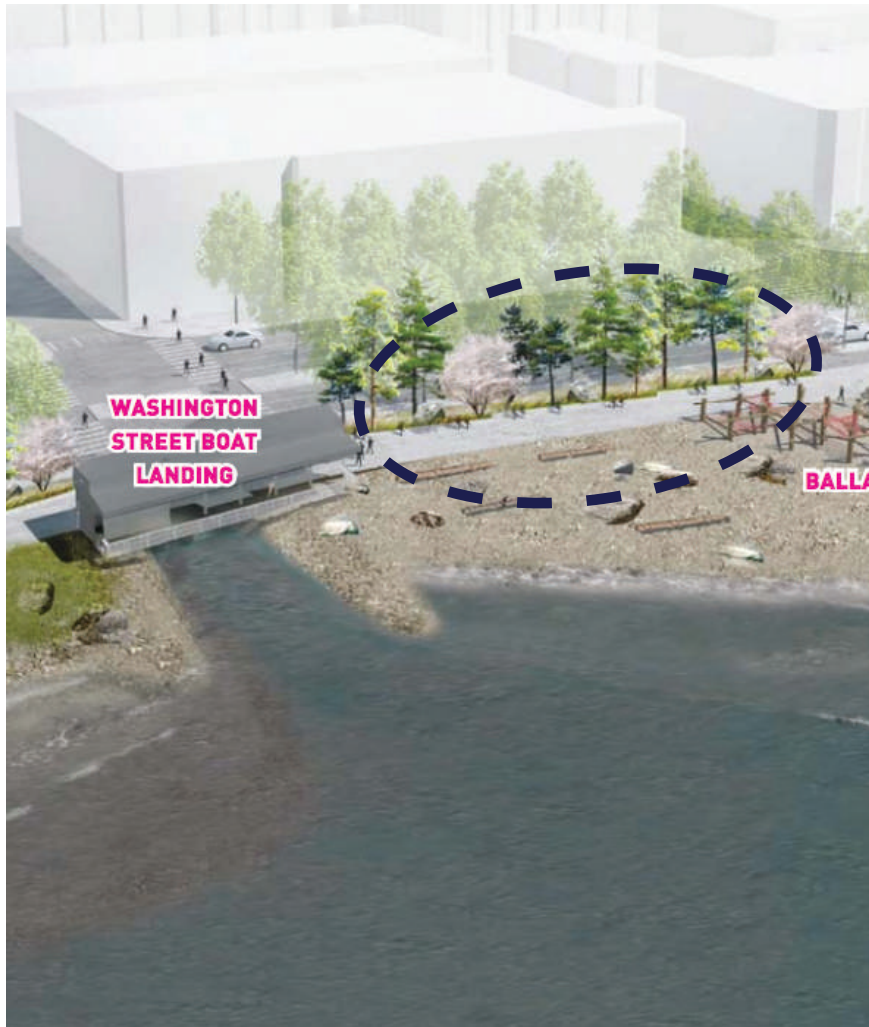
- Tie the Chinese experience to current issues—healing still needs to happen.
- Emphasize that social justice issues, past and present, cannot be ignored
- Create the monument for permanence so that these messages stay visible
- Affirm social justice for everyone

CONNECTIONS

- Connect to both north and south on the Waterfront
- Link the Memorial to the Chinatown-ID and the Wing Luke Museum, coordinating with the concepts in the Jackson Street Connections project.

STREET CONCEPT

MEMORIAL SITING



GENERAL LOCATION OF MEMORIAL SHOWN OVER WATERFRONT
LANDINGS IMAGE FROM JAMES CORNER FIELD OPERATIONS

PRIORITIES & COST MATRIX

	PROJECT	DESCRIPTION	LEADERSHIP	STAKEHOLDERS/ PARTICIPANTS	LEVEL OF EFFORT	PRIORITY
1	Little Saigon Streetcar Park	Temporary park	Parks Department Little Saigon community Neighborhood organizations		Small	++
2	12th & Jackson Gateway	Parklet on SW corner Intersection treatment	Private property owner SDOT Little Saigon community Neighborhood organizations		Small	+++
3	Treatment below I-5	Design or activation below freeway	SDOT Little Saigon community Chinatown community Neighborhood organizations	WSDOT Public Safety Committee SPD Housing and service pro- viders	Small to Major	+++
4	Alley markers	Sidewalk treatment at alleys Multiple possible locations Nord Alley & Nihonmachi Alley priorities	SDOT Neighborhood organizations Japantown organizations	DON Historic Review	Small	++
5	Retail Pre-approved Furnishings	Design of a kit of parts of street vending furnishings; funding program	SDOT Business owners Neighborhood organizations	DON Historic Review	Small	++
6	Landscape Plantings	Overall look at how to make an attractive and functional approach to installing high quality landscaping & trees in Little Saigon	SDOT SPU	Property owners Neighborhood organiza- tions	Small to Medium	+++

	PROJECT	DESCRIPTION	LEADERSHIP	STAKEHOLDERS/ PARTICIPANTS	LEVEL OF EFFORT	PRIORITY
7	Story Street Plan	Further the concept of Jackson as a story street; how to effectively tell the stories	SDOT Wing Luke Klondike Museum Neighborhood organiza- tions Office of Waterfront Transit agencies		Small (for plan) Incremental (imple- mentation)	++
8	Art: Chinese Expulsion Memorial and Native American presence at waterfront	Design and implement significant art related to the cultures of the place	Office of the Waterfront Wing Luke Community	4Culture Office of Arts & Culture Alliance for Pioneer Square	Medium	+++
9	Station Hub Improvements	Near-term improvements to the street and plazas	SDOT Metro Neighborhood Organiza- tions	Sound Transit Office of Economic Development Office of Arts & Culture Amtrak	Small to Major	+++
10	King Street Station plaza redesign	Design and implementation of plaza that works for City departments that will be in King Street Station	Office of Economic De- velopment Office of Arts & Culture Amtrak	Neighborhood organizations	Small (for design) Medium (implemen- tation)	++
11	Maintenance structure for plantings	Establishing an organization or mechanism to care for trees and landscape in C/ID	Neighborhood organiza- tions Property owners SDOT		Small	+++
12	Street Concept Plans	Chinatown-International District	SDOT	Neighborhood organizations	Medium	++

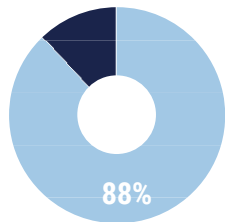
VI. APPENDIX

APPENDIX A

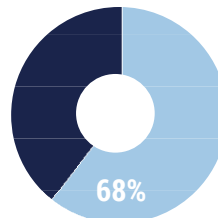
MEMORIAL

PREFERENCES RESULTS

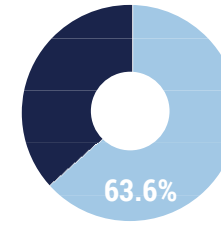
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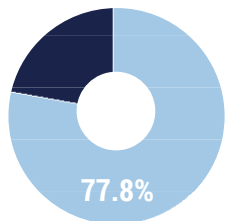
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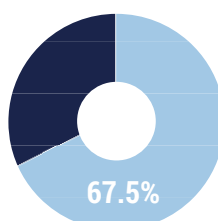
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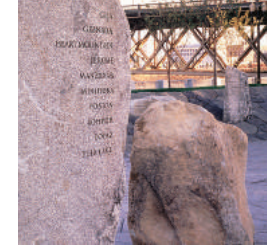
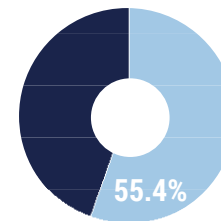
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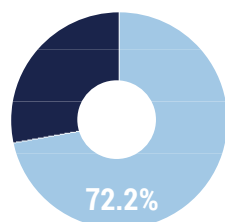
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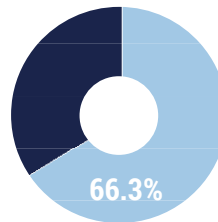
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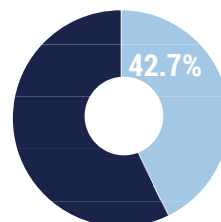
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APPENDIX B

MEMORIAL TO THE CHINESE EXPULSION CALL FOR EXTERIOR ARTWORK

DRAFT

PRIMARY CONTACT

- Name
- Email
- Phone Number

SHORT DESCRIPTION

Organization, Seattle, WA, is seeking an artist or artist team to develop site-specific artwork as a memorial to the Chinese Expulsion that took place in Seattle in the fall and winter of 1885 and 1886. The Memorial will be located along the Alaskan Way promenade adjacent to the newly designed Central Waterfront, in a location between Washington and Main Streets. The artist will be expected to develop an artwork of appropriate scale and materials to meet the project criteria in an artistically engaging manner. Please see the images attached for the general site location. This call is open to artists who live and/or work in the Pacific Northwest. Applications are due by _____.

BUDGET

The budget for this project is _____. This allocation shall include:

- The design and fabrication of an exterior artwork of permanent materials
- Lighting and electrical infrastructure, if this is to be part of the artwork
- Engineering and installation costs
- Taxes, licensing, insurance, and all other associated expenses

ELIGIBILITY

This opportunity is open to Pacific Northwest-based artists or artist teams only. Teams may include members who do not live in the Pacific Northwest, but the lead artist must be locally-based.

DEADLINE

Applications are due by _____.

GENERAL DESCRIPTION

The goal of the Memorial Project is to create a permanent memorial to the Chinese Expulsion that took place in Seattle in the fall and winter of 1885 and 1886. In the wake of the 1882 Chinese Exclusion Act, Chinese immigrants were forced out of their Pacific Northwest communities by angry mobs. Seattle's Chinese American community commemorated the centennial of this dark historic moment in 1986 and again, in 2011, at the 125th anniversary. The goal of the Chinese Expulsion Remembrance Project was to foster an awareness of the past, and offer context to better understand the issues of immigration and intolerance. The intent included recognition of the contributions of Chinese Americans, and to highlight the important values of respect and justice for Americans of all backgrounds.

The Chinese Expulsion Remembrance Project is the basis for creating the permanent memorial. In 2015, the City Council passed a resolution acknowledging contributions of early Chinese pioneers, expressing regret for the anti-Chinese legislation and riots, and reaffirming the City's commitment to civil rights for all. [See attached] A memorial, located in a visible and accessible place, would make the sentiments of this legislation permanent and visible for generations to come.

APPENDIX B

PROJECT GOALS

Educational:

- Illustrate the Anti-Chinese Riots and the hardships suffered by the Chinese community
- Show the context of the Chinese Exclusion Era and 1882 Chinese Exclusion Act
- Highlight Chinese American pioneers' contributions in Seattle and Northwest history

Recognition and Honoring

- Make tangible the City's Resolution apologizing for Anti-Chinese Riots

Social justice

- Tie the Chinese experience to current issues--healing still needs to happen
- Emphasize that social justice issues, past and present, cannot be ignored
- Create the monument for permanence so that these messages stay visible
- Affirm social justice for everyone

Connections

- Connect to both north and south on the Waterfront
- Link the Memorial to the Chinatown-ID and the Wing Luke Museum, coordinating with the concepts in the Jackson Street Connections project

PROJECT CRITERIA

- Simple, powerful message
- Specific to the Chinese Expulsion, but with universal connections
- Generating strong emotional responses from viewers
- Made of durable materials, such as stone or metal
- Visible and attractive from a distance
- Interest in literal portrayal of figures of Chinese American pioneers
- Bilingual
- Integrated into the landscape, including the re-done waterfront and the urban neighborhood
- Oriented to be highly visible and to take advantage of the waterfront views
- Placemaking elements could be incorporated to include elements such as landscape, seating, plaza space, or special ground treatment
- The Memorial should include lighting, and designed for viewing after dark as well as daylight hours

APPENDIX B

SCOPE OF WORK

The scope of the work includes design; working with the stakeholder group and other public process; fabrication and installation. Coordination will be required with the City's Office of the Waterfront and potentially other agencies. The work is encouraged to be integrated into its setting, creating a place rather than an object only.

The artwork should be made of durable materials and have a strong physical presence within the designated site area. There are opportunities to light the artwork, if desired. Artists are encouraged to consider that the site is located in close proximity to the waterfront promenade and in close proximity to the waterfront park accessed by people of all ages, abilities, and backgrounds. The artwork must be suitable for diverse audiences and be able to withstand wet seasonal weather and a marine environment.

RELATED PROJECTS

- Waterfront Art Plan and Art on the Waterfront initiatives
- Washington Landings planning, development and design
- Pioneer Square Alliance initiatives, including From Trail to Treasure
- Chinatown-International District cultural anchors
- Jackson Street Corridor planning

ARTIST SELECTION PROCESS

A review panel comprised of community representatives, project stakeholders, and the members of the project management team will select up to five finalists to submit proposals. Finalists will be compensated in the amount of \$xxxx to present a concept, budget, model, and preliminary schematics. Finalists that are chosen to present proposals will be provided with a site tour and project orientation prior to their submittal. The panel reserves the right to not select any artists, if it so chooses.

APPENDIX B

SELECTION CRITERIA

- Quality of past work
- Demonstrated ability to complete projects of similar scale and context.
- Strong concept, design, and project management skills.
- Excellent client relations and design team experience in the public realm.
- Demonstrated ability to complete projects on time and on budget.

APPLICATION MATERIALS

Applicants for this first round may apply via electronic submittal. Either send materials via email to XXXXX or use Dropbox, Google Drive, or any other shared file storage service. If applying via Dropbox or other, upload all materials in one folder labeled "MemorialProject_artist's last name" and share the folder with XXXXX.

Letter of Interest (500 words or less)

Describe why this opportunity is of interest, general approach to the artwork site and context, and relevant skills brought to this project.

Digital Work Samples

Applicants may submit up to 12 images that clearly show past projects and work experience. Files should be prepared as .jpg files only and must be 1920 pixels on the longest side and 72 dpi. Files should be labeled "01MemorialProject_last name, 02MemorialProject_last name", etc.

The written documents (Image List, Resume, and LOI) should be sent via email or dropbox as .pdf files.

Annotated Image List

This list of images must include the budget, location, client or commissioning agency, title, year, media, and a brief description (50 words or less) of the applicant's role in the project.

Resume

Please include a resume listing comparable projects, artwork exhibitions, and any other relevant experience, two pages maximum.

Artist Selection Schedule

Call-for-Art Posted	XXXXX
Deadline for Entry	XXXXX
Selection Panel	XXXXX
Finalist Interviews	XXXXX

Contact Information

Questions? XXXXX
Shared Folder notification XXXXX

APPENDIX C

CITY OF SEATTLE RESOLUTION 31605

Doug Chin/Patricia Lee
LEG Anti-Chinese Laws RES
June 26, 2015
#D6

**CITY OF SEATTLE
RESOLUTION 31605**

A RESOLUTION expressing regret for the anti-Chinese legislation passed by the Washington Territory and previous Seattle City Councils, recognizing the past and continuing contributions of the Chinese to Seattle and reaffirming the City's commitment to the civil rights of all people.

WHEREAS, the Chinese presence in Seattle dates back to 1860; and

WHEREAS, many Chinese engaged in constructing the first railroads to and from Seattle, graded many of the city's roads in Pike, Union, Jackson and Washington Streets, worked at local canneries and sawmills, dug the earliest portion of the Lake Washington Canal, and worked as "domestic servants"; and

WHEREAS, a wave of anti-Chinese sentiment swept the United States, including Washington Territory, that fostered an atmosphere of racial discrimination depriving Chinese immigrants of civil rights and privileges afforded others; and

WHEREAS, Washington Territory passed anti-Chinese legislation including:

- A measure that denied Chinese the right to vote (1853).
- An "Act to Protect Free White Labor Against Competition with Chinese Coolie Labor and to Discourage the Immigration of Chinese in the Territory," which led to the "Chinese Police (poll) Tax" (1864).
- "An Act relating to Witnesses and Evidence," which prohibited Chinese from giving evidence in the courts in cases involving whites (1864).
- A law that prohibited Chinese from voting in school elections (1867).
- A law that prohibited Chinese from owning land; and

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Doug Chin/Patricia Lee
LEG Anti-Chinese Laws RES
June 26, 2015
#D6

WHEREAS, this was followed by legislation passed by the United States Congress including the:

- Chinese Exclusion Act (1882), which prohibited immigration of Chinese laborers and prohibited Chinese from becoming U.S. citizens. This Act was the first time the U.S. restricted immigration based on race and nationality. Other Chinese Exclusion Acts were subsequently passed to extend the 1882 Act, which was not repealed until 1902.
- Scott Act (1888), which prohibited all Chinese laborers who left the U.S. from reentering.
- Geary Act (1892), which required all Chinese persons in the U.S.—but no other race—to register with the federal government in order to obtain "certificates of residence"; and

WHEREAS, there were widespread riots in many areas of Washington Territory spurred by the sentiment to get rid of the Chinese in Tacoma, Olympia, Bellingham, and other towns; and

WHEREAS, the Seattle City Council in 1885 passed three discriminatory ordinances that, while not mentioning the word "Chinese," were aimed at the living conditions and occupations of the Chinese in Seattle:

- Ordinance 694 required 512 cubic feet of space for each person in a lodging, room, or hotel. Since the Chinese were not allowed to bring their wives or families, and worked long hours, these men often lived in small, overcrowded living spaces.
- Ordinance 705 required a license for auctioneers, peddlers and hawkers. United States citizenship was required for a license, and federal law prohibited Chinese from becoming citizens.

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APPENDIX C

Doug Chin/Patricia Lee
LEG Anti-Chinese Laws RES
June 26, 2015
#D6

- Ordinance 710 required public laundries and wash houses to obtain a certificate from the City Health Officer and Fire Department, required buildings to be constructed of brick and stone with a metal roof, and prohibited washing and ironing between 10 p.m. and 6 a.m.; and

WHEREAS, on February 7, 1886, an anti-Chinese riot ensued, and an angry mob of 1500 invaded the Chinese quarters in Seattle and forced some 350 Chinese on wagons, hauled them to the dock, and put them on the Queen of Pacific steamer. Nearly all of the Chinese who were removed from Seattle left on that steamer and subsequent boats; and

WHEREAS, the community, despite this anti-Chinese sentiment and discriminatory laws established a Chinese settlement in Seattle known as Chinatown that has existed since the 1870s and provides a commercial, residential, and cultural base for the Chinese;

WHEREAS, despite decades of systematic, pervasive, and sustained discrimination, Chinese immigrants and Chinese Americans persevered and have continued to contribute and play a significant role in the growth of Seattle; and

WHEREAS, racial and ethnic diversity are among Seattle's most important strengths and goals and Seattle's Chinese have positively added to the racial and ethnic diversity of the City; and

WHEREAS, the City of Seattle is committed to equal rights and social justice for all; and

WHEREAS, in 2004 the City established the Race and Social Justice Initiative, which is the City's commitment to eliminate racial disparities and achieve racial equity in Seattle;

NOW, THEREFORE,

**BE IT RESOLVED BY THE CITY COUNCIL OF THE CITY OF SEATTLE, THE
MAYOR CONCURRING, THAT:**

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LEG Anti-Chinese Laws RES
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Section 1. The City Council expresses its deep regret for the anti-Chinese sentiments and passage of discriminatory ordinances directed at the Chinese that led to the 1886 anti-Chinese riots in the city and the expulsion of the Chinese.

Section 2. The City Council recognizes the contributions the early Chinese made to the development of Seattle and the continuing contributions of Chinese Americans to this City.

Section 3. The City Council reaffirms its commitment to the civil rights of all people and celebrates the contributions that all immigrants have made to Seattle in the past and present.

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LEG Anti-Chinese Laws RES
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#D6

Adopted by the City Council the 3rd day of August, 2015, and
signed by me in open session in authentication of its adoption this 3rd day
of August, 2015.

Bob
President of the City Council

The Mayor concurred the 14th day of August, 2015.

Edward B. Murray
Edward B. Murray, Mayor

Filed by me this 14th day of August, 2015.

Monica Martinez Simmons
Monica Martinez Simmons, City Clerk

(Seal)

Form last revised: April 30, 2015

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