

STart: Sound Transit Art Program

*Connecting People with Places:
Art Program Overview*

Community Oversight Panel -- April 12, 2023



STart Overview

- *Funding*
- *What Art Can Do*
- *How Artwork is Developed*

STart:

***Utilizes 1% of
Construction Budgets
Identified in
Voter-Approved Initiatives:***

- ***Sound Move***
- ***ST2***
- ***ST3***

*Barbara Luecke,
Deputy Director—Public Art, STart*



*Incorporating the work and thinking
of artists into transit facilities.*





SOUND TRANSIT

Large Build-out Underway

- *Link Light Rail*
- *Sounder Commuter Rail*
- *Bus Rapid Transit*

STart Funding

STart Program: 1% for Art Funding

*Art Funds Calculated
the same way
for ST3, ST2, & Sound Move*

- Uses project estimates in voter-approved initiatives
- On hard construction costs, excluding tunneling
- Local funds only; no Federal funds
- Funds generated in a Subarea, stays in a Subarea



Richard Elliott, *Sound of Light*, Columbia City Station, Hudson Wall, 2009

STart Program: 1% for Art Funding

*Art Funds Calculated
the same way
for ST3, ST2, & Sound Move*

- ST Board Motions add 1% of Voter-Initiative \$s to STart's Life-time Allocation
- 1% for Art Funds **do not** come from the Capital Project budget.
- **Artwork is integrated into Facility design and construction as an Owner-Supplied Feature**



STart Lifetime Budget Allocation

Subarea Funds in Millions: ST3, ST2, and Sound Move – Art Capital & Maintenance

Subarea	SNO	NKC	SKC	EKC	PRC	TOTAL
SM and ST2	\$ 6.18	\$ 14.19	\$ 11.48	\$ 17.79	\$ 4.57	\$ 54.19
ST3 Link	\$ 23.89	\$ 35.99	\$ 7.70	\$ 22.60	\$ 12.47	\$102.56
ST3 BRT/REX	\$ 4.43	\$ 2.19	\$ 1.19	\$ 4.91	\$ 6.02	\$ 18.76
ST3 Sounder	\$ 0.20	\$ -	\$ 0.83	\$ -	\$ 3.87	\$ 4.97
ST3 Total	\$ 28.53	\$ 38.18	\$ 9.71	\$ 27.57	\$ 22.36	\$126.35
STart Total	\$ 34.71	\$ 52.37	\$ 21.18	\$ 45.37	\$ 26.92	\$180.55

2019-2041: ST3 Lifetime Allocation

Based on ST3 System Plan Approved by Voters

Art Capital = \$ 83.95 M

Art Maintenance = \$ 10.81 M

Art Staff & Admin = \$ 31.59 M *

STart – ST3 \$ = \$126.35 M

* 2019-2041: 5-7 STart Staff

STart Capital and Art Maintenance Funds

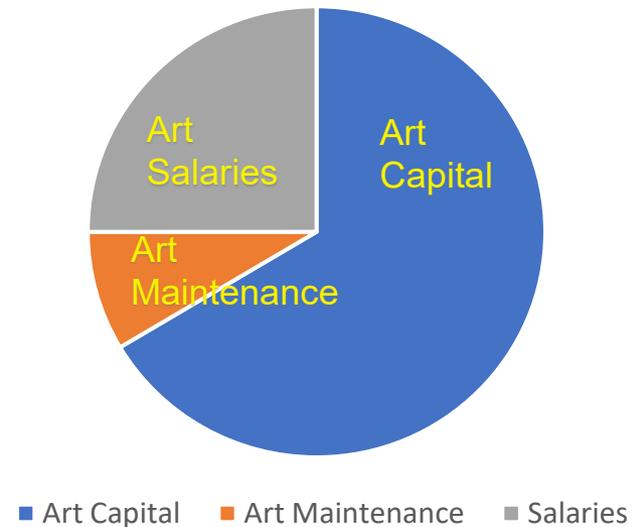
ST3 Art Maintenance Funds

- ST2 and Sound Move allocation:
10% of 1% Calculation
- Increased program total to 12% of 1%

STart Salaries & Budgets

- Charged to Lifetime Allocation from 2013

STart – ST3 LIFETIME





Maintaining the Investment

- State of Good Repair
 - Refurbishment
 - Graffiti removal

What Artwork Can Do

Integrated Artworks



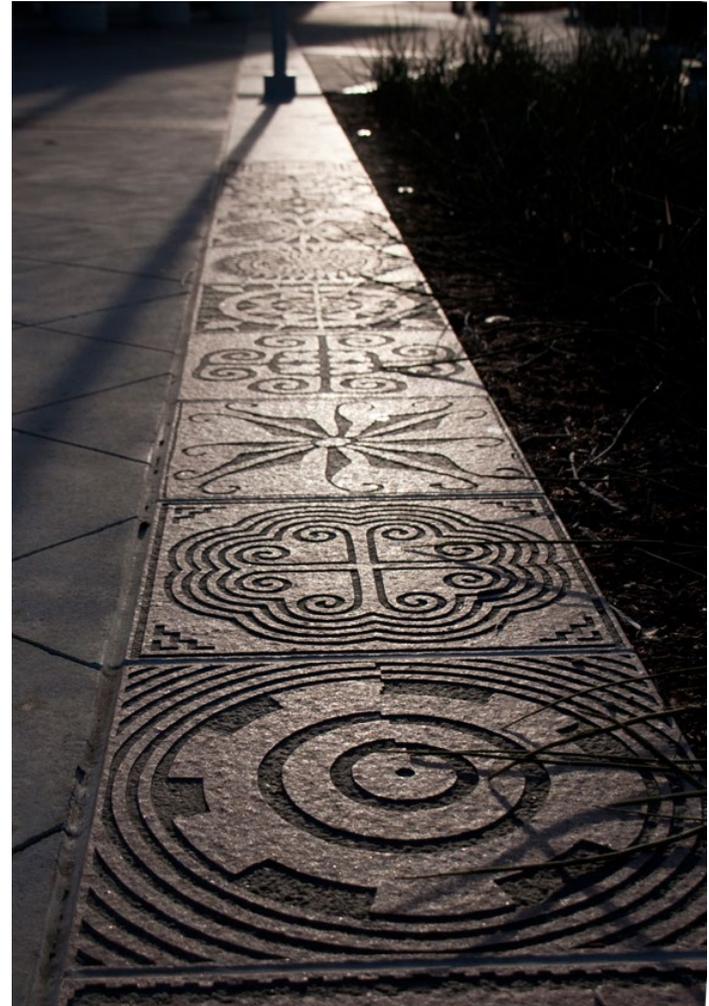
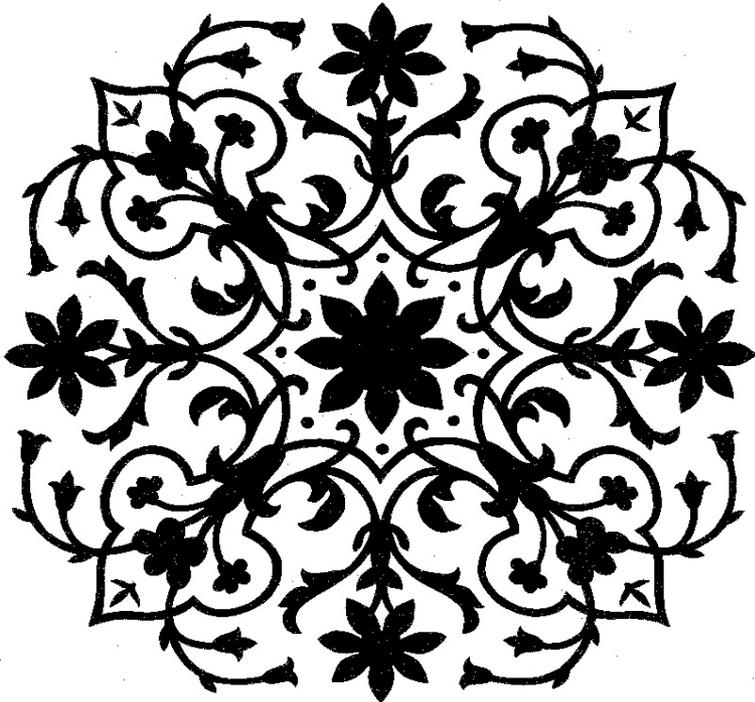
Guy Kemper | Mount Baker



Carl Smool | Beacon Hill

Sustaining Neighborhoods

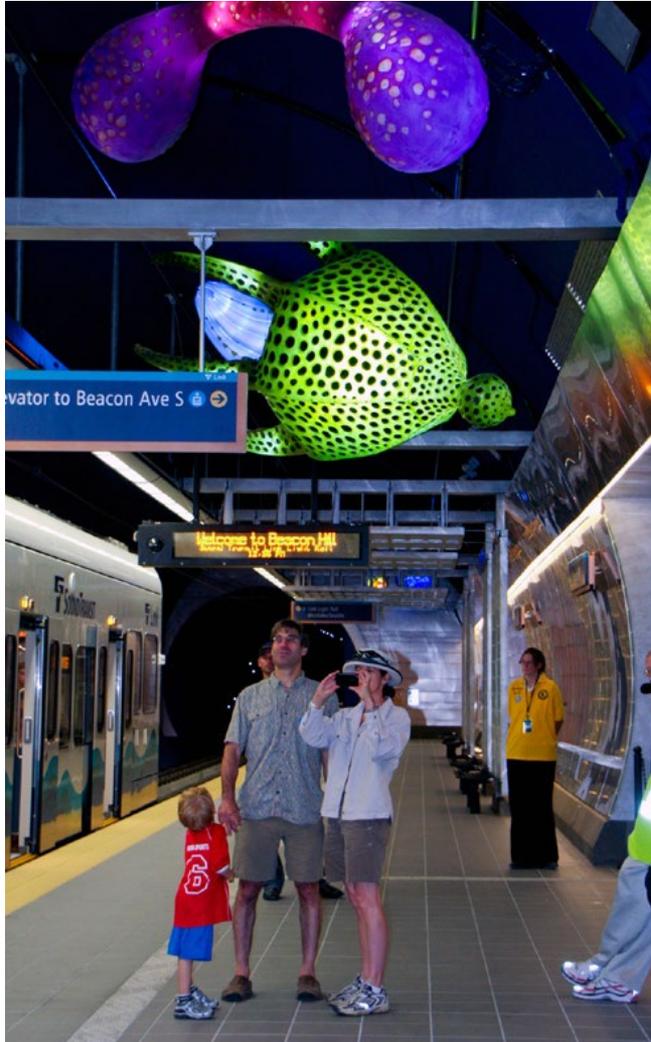
Building Community





Victoria Fuller | Columbia City

Increased Feeling of Safety



Enhanced rider perception of:

- Safety
- Positive Behaviors
- Sense of openness



© J K Walser 2009

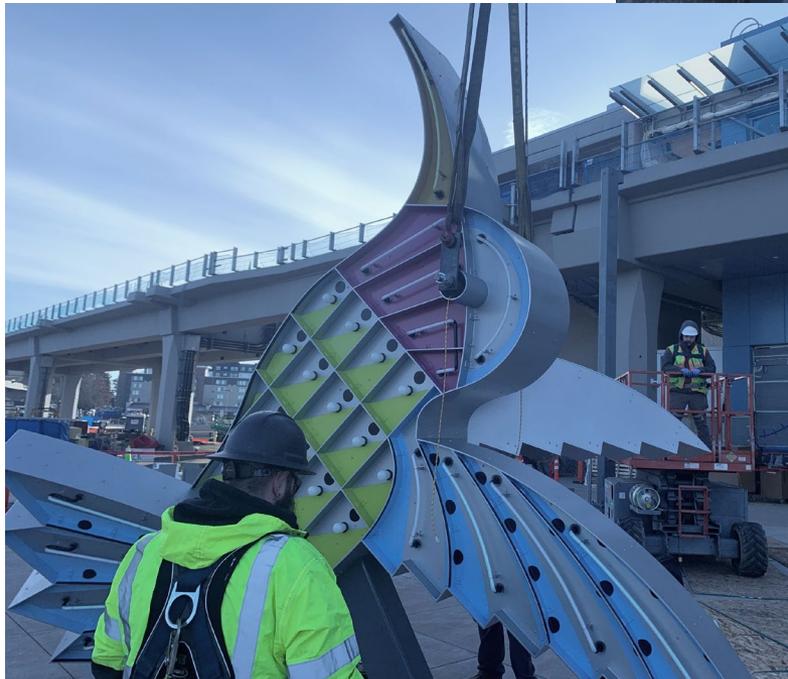
New Public Spaces



Norie Sato | Columbia City Plaza

Neighborhood Landmarks

Claudia Fitch:
Lynnwood City Center
Plaza



Neighborhood Landmarks



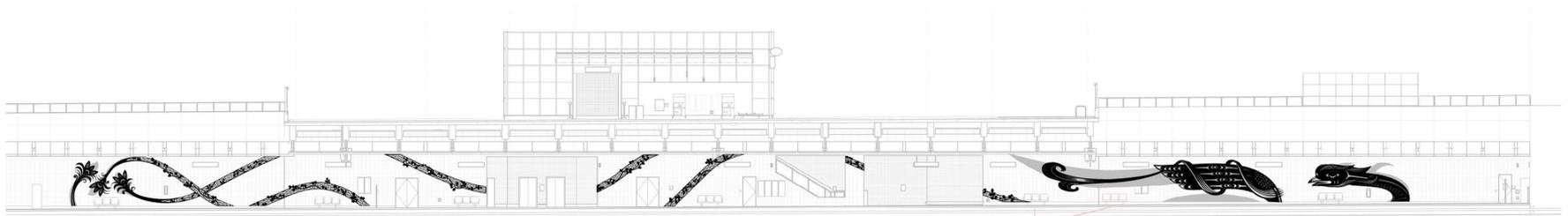
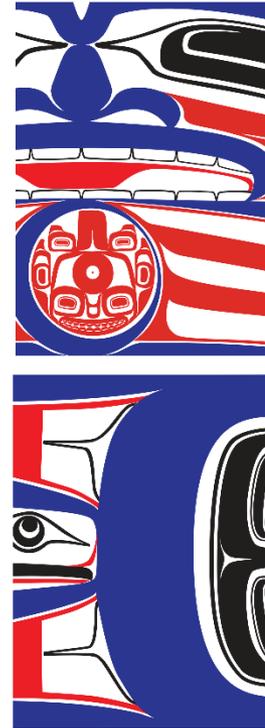
Laura Haddad | Angle Lake Station

Wayfinding



Ellen Forney's *Walking Fingers* (2016) invites you into the west entrance.

Honoring Indigenous Culture



Above left, Shaun Peterson, Sounder Puyallup Garage; right, Preston Singletary, Link Lynnwood City Center;
Bottom, Louie Gong, Link Spring District Station

Regional Express Buses



REX | Kirkland Transit Center
Social Intricacy/The Beach by Carolyn Law

Sounder Commuter Stations



Sounder | Lakewood Station
Flame by Mark Calderon

Stride Shelters:

Integrated Art Panels



East Link Extension



East Link Artwork Exhibit | Bellevue Art Museum: Biennial 2022

East Link Extension



Making Art 1 & 2

<https://youtu.be/An1BMgEvLqA>

<https://youtu.be/TflnMrK7ORE>

East Link Artwork Exhibit | Bellevue Art Museum: Biennial 2022

*East Link:
Judkins Park Station,
Seattle*

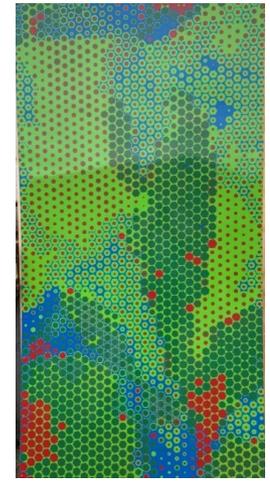


Thomas' mural for the east entrance is across the street from Jimi Hendrix Park and is rendered in a lenticular-like perforated bronze-anodized material.

East Link: South Bellevue Station acoustic guideway panels



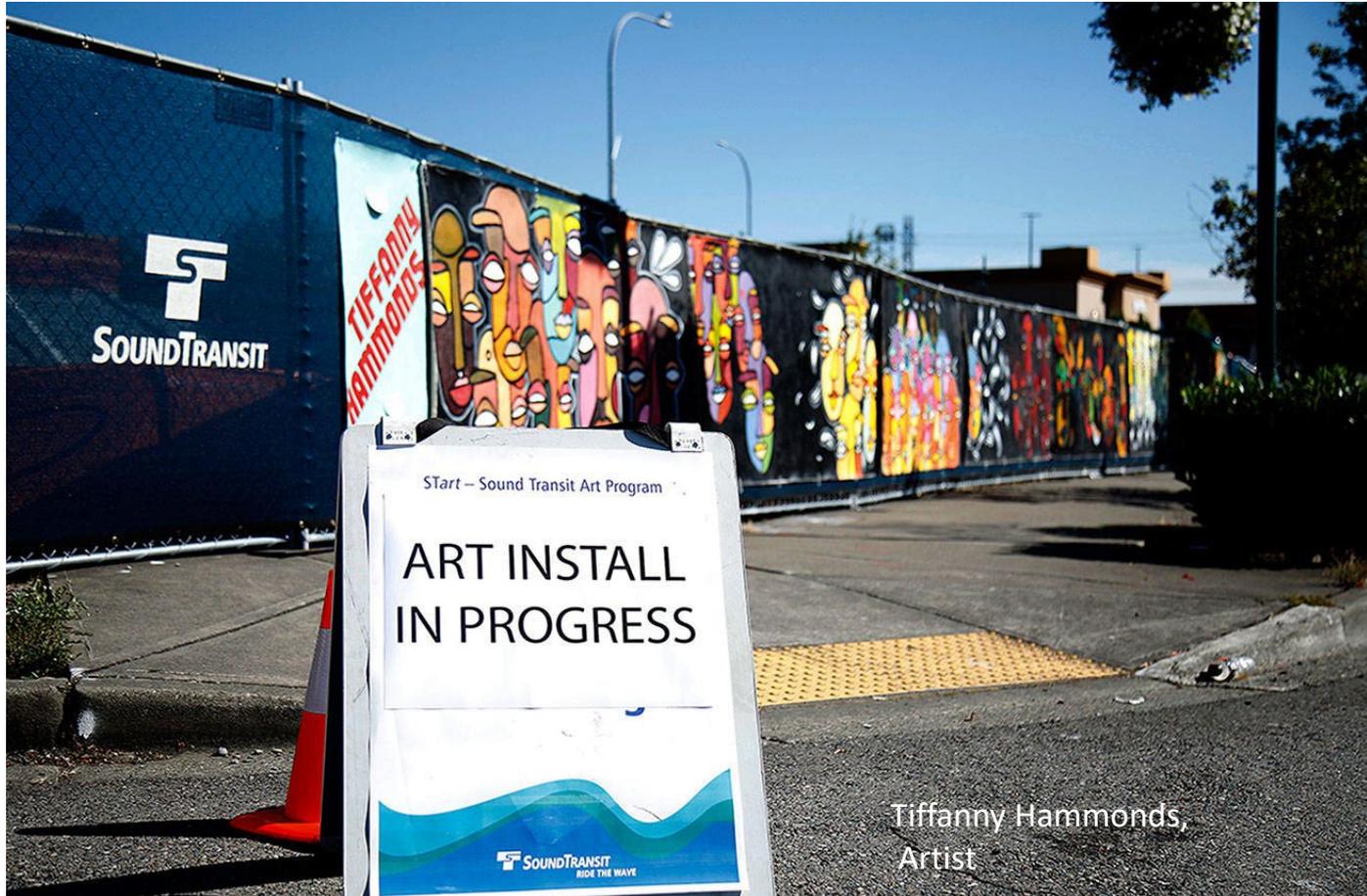
Vicki Scuri took inspiration from the color and patterns of Mercer Slough



East Link: Overlake Village Pedestrian Bridge over Hwy 520



Federal Way Link: Federal Way Station – temporary fence artwork



Tiffany Hammonds,
Artist

Federal Way Link: Federal Way Station – temporary fence artwork



Christine Nguyen, artist: cyanotype prints from the Bonsai Museum

Northgate Link Extension



Mary Ann Peters | Northgate

Northgate Link Extension

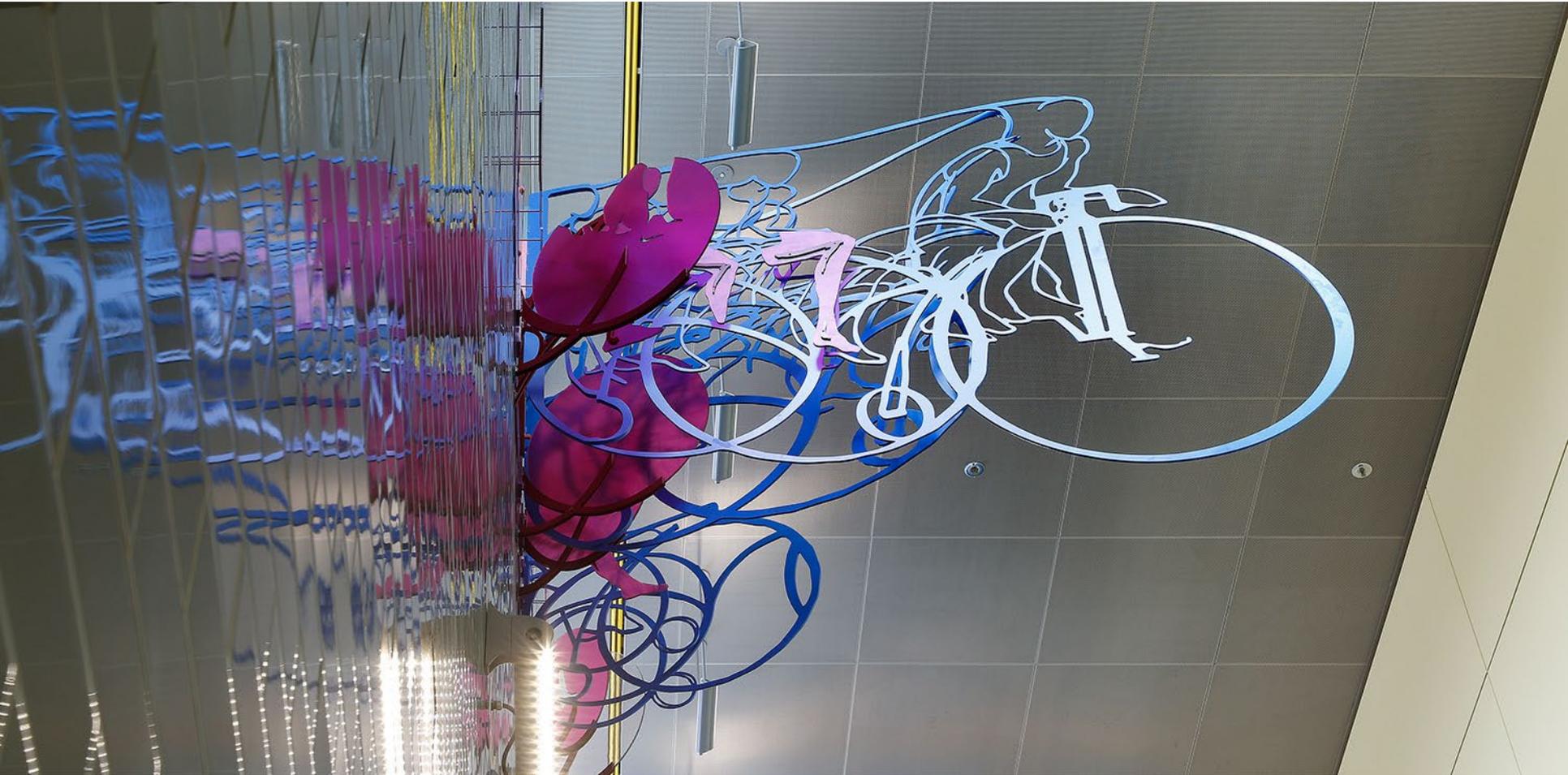


Cris Bruch | Northgate

Northgate Link Extension



Northgate Link Extension



Luca Buvoli | Roosevelt

Northgate Link Extension



Northgate Link Extension



Lead Pencil Studio | U District

STEAM Online Lessons

Artist
Carina del Rosario

<https://www.cadelrosario.com/startexploring>



EXPLORING

stArt Exploring

adventures with science, technology,
engineering and math through the
arts

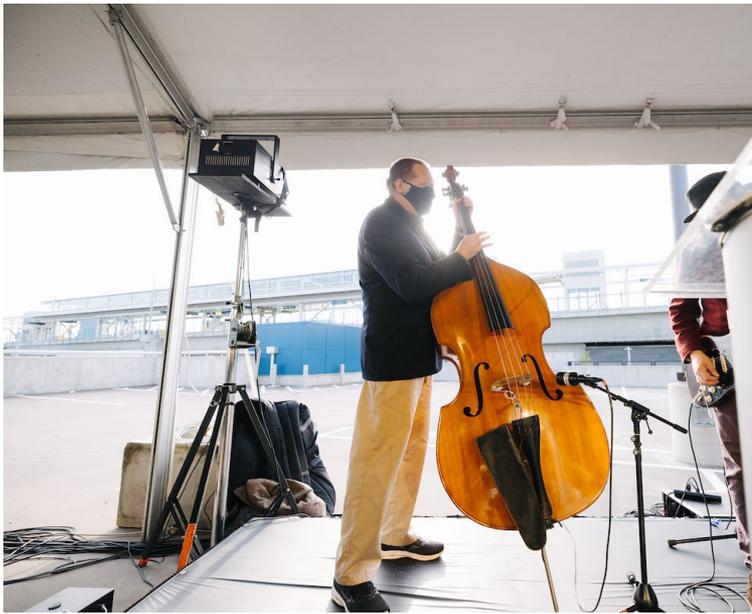


The Roadhouse: South King County Performance Space



Angle Lake Retail Space

- Currently unoccupied
- Transit access
- Interior and exterior event options
- City interest in using the space and creating a more lively transit environment



Program Goals:

- Visibility for artists and musicians living and working in South King County
- Share music and stories from the various cultures near Federal Way Link
- Create connections with transit riders to the community they travel through
- Create lively, welcoming experiences in transit facilities

How Artwork Is Developed

SEDG - Station Experience Design Guidelines

Public Art

Public Art enlivens transit facilities by bringing a human-scale, local meaning, and unique element to individual stations. As Sound Transit's light rail stations become more standardized by the necessity of cost-efficiency and operational requirements, artwork serves as points of distinction within a system that requires continuity.

Art in transit can take many forms, from temporary to permanent, highly integrated within station architecture to stand-alone plaza markers, and includes space for performative art in the station flow. Developing art opportunities is defined through studying each station's unique site context.

The Sound Transit Art Program (STart):

- » Analyses each station's characteristics to determine art opportunity zones;
 - » Consults with local jurisdictions and communities for feedback;
 - » Brings the perspective of artists into the planning and design process;
 - » Collaborates with design teams to create holistic integration.
- Artists develop site-specific artwork proposals after being contracted with Sound Transit. STart has found that to produce a meaningful artwork an artist needs to be incorporated into the project, should research the neighborhood, and work with the design team prior to proposing an artwork.
- A successful public artwork will be a prominent feature in public transit spaces, will work harmoniously with the architecture while also contrasting with it, will have clear sightlines that enhance the passenger journey throughout the facility, and will work in complement with the placement requirements for Sound Transit's Signage-Wayfinding and Fare Paid Zone systems. Art should not be placed in locations that block passenger sightlines, within primary passenger flows, decision points, surge zones, or mixing zones. Artwork locations and development will take CPTED guidance into consideration, along with current requirements from Sound Transit Safety and Security. Consideration should be given when locating art to potential issues with maintenance or repairing and cleaning.



Figure i for 3.3.4 - Kenji Stoll, Untitled, 2025. Glass Mosaic. A plaza under an elevated station will host a garden of 50 6 ft x 12 ft artwork billboards featuring work by 10 artists from diverse backgrounds and experience levels



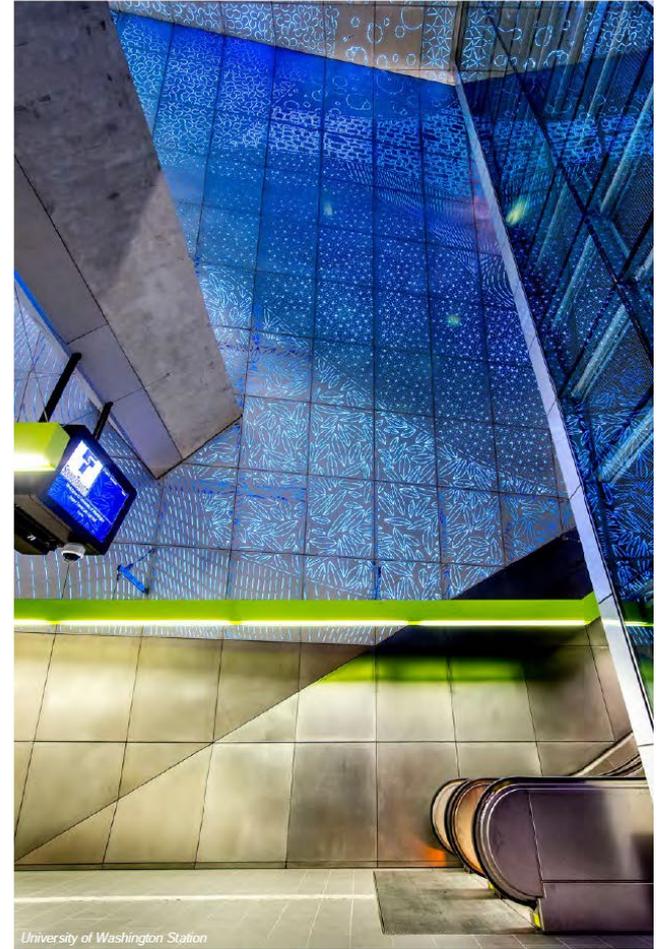
Capitol Hill Station

Figure ii for 3.3.4 - Ellen Forney, Walking Fingers 2016. Porcelain enamel on steel. Forney's bold Walking Fingers invite people from the street into the station, and draw passengers up to street level from a pedestrian tunnel.



Tukwila International Boulevard Station

Figure iii for 3.3.4 - Wayfinding: Artist Clark Wiegman's Surroundings inspired by local history serve as a marker to the station entrance, and a meeting place for passengers. The artist worked with the STart staff and the architects to determine placement, and structural needs. Electrical accommodations were included in the project design.



University of Washington Station

Figure iv for 3.3.4 - Leo Saul Berk, Subterrarium, 2016. Aluminum and polycarbonate. Completely covering the walls of this vertical circulation chamber, this artwork creates an immersive environment, mitigating the long descent into the tunnel station. To make the most of a project like this, careful attention should be paid to visual obstructions in the space which could detract from the artwork.

FOR DISCUSSION PURPOSES ONLY

3.0 STATION DESIGN GUIDELINES | 55

Art Planning Considerations

Jurisdiction & Stakeholder Collaborations

- *Subarea Equity*
- *Prominence of Site*
- *Project/Site Opportunities*
- *Historic/Cultural Significance*
- *Localized Impacts*
- *Civic Importance*
- *Scale*



Fernanda D'Agostino, Nate Slater, *Landscape Memories*, Tacoma Link Union Station, 2004

STart Program:

Enhances Rider Experience

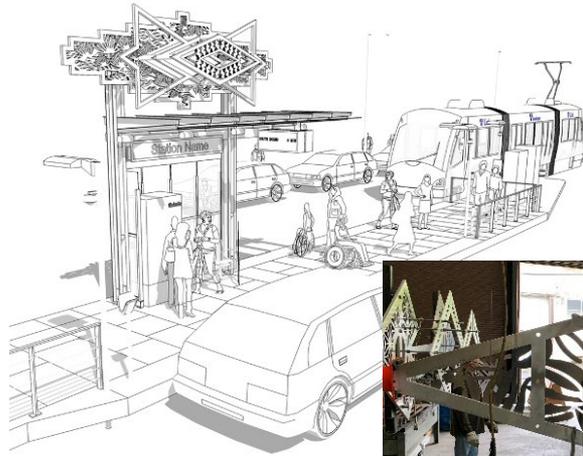
- *Integrated into spaces shared and viewed by the Public*
- *Artists are small businesses: buying materials, hiring labor.*
- *Art increasingly a requirement from partner cities*
- *Provides unique station elements and neighborhood landmarks.*



Carl Smool, "The Mexica Journey: A Beacon of Unidad, Resistencia and Hope", "Common Threads," Beacon Hill Station, 2009

STart Program: Creates Vibrant Stations

- *Involves Communities in the Artwork Development*
- *Supports Jurisdiction Planning Goals*
- *Reflects the communities ST serves*
- *ST2: 37 Artists
50:50 Women and Men
36% Artists of color*



Kenji Stoll, *White Ashes*, Hilltop Tacoma Link Extension, designs, 2018

Start Program:

Artist Selection Process: Best Practices

- ***Community-Centric Artist Selection Panels for each Facility***
- ***Artists, Design Professionals, Local Stakeholders***
- ***Start Facilitates Decision – Does Not Vote for Artist***



Leo Saul Berk, Verdant, ELE Overlake Village Station Pedestrian Bridge, 2020

*S*Tart Program:

Artist Selection Process: Finding Panelists - Collaboration

- *Local Arts Commission or Cultural Body and AHJ Staff*
- *Community Engagement*
- *Government Relations*



Julianne Paschkis, *Untitled, DRLE Downtown Redmond Station, 2021*

***S**Start Program:*

Artist Selection Panelist Characteristics

A good panelist is someone who can:

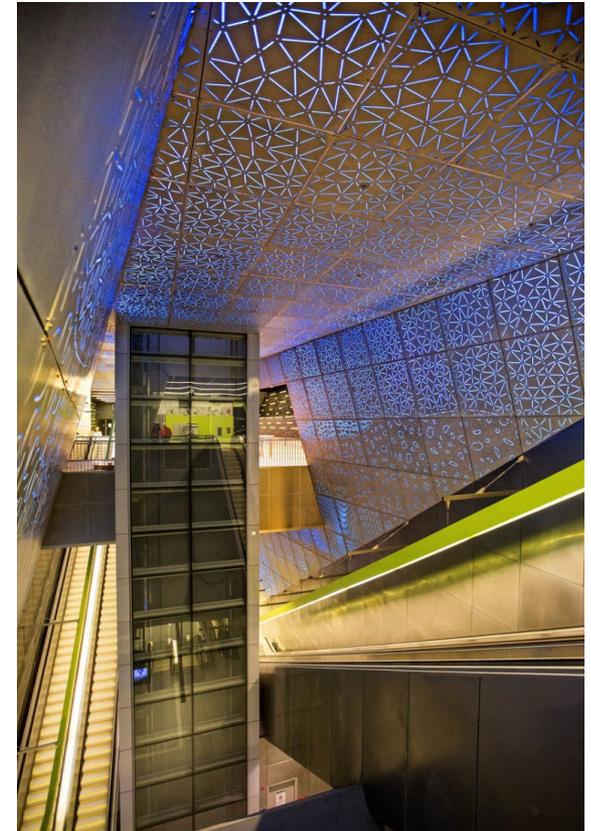
- Make thoughtful decisions in a group context -- fairly quickly;
- Analyze and process large amounts of visual information;
- Be a good listener;
- Confidently and politely articulate their viewpoint, even if it seems to be counter to the rest of the group's sentiment;
- Comfortably assess visual information;
- Represent their community -- personal or professional -- and ideally has active participation in shaping the built environment;
- Comes with positive stakeholder or professional recommendations.

Sound Transit values the rich diversity of our communities being reflected in the panel make-up.

STart Program: 1% for Art Funding

STart Board Actions

- ***Motion 40, 1997:***
Established STart Program
- ***Resolution 98-1:***
*Established STart
Sound Move Lifetime Budget Allocation*
- ***Resolution R2010-21:***
*Combined ST2 and Sound Move funds
into an ongoing program,
superseding Resolution 98-1*
- ***Resolution R2019-02***
*Established ST3 art funding, and combined ST2 and
Sound Move balances superseding R2010-21*



Leo Saul Berk, *Subterrarium*, University of Washington Station, 2016

Questions?

Thank you.

*Barbara Luecke, Deputy Director – Public Art, S**T**art
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