

# OLYMPIA CROSSINGS

AN ART PLAN FOR CITY GATEWAYS

OCTOBER 2017



City of Olympia  
Department of Parks,  
Arts & Recreation

# ACKNOWLEDGEMENTS

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# INTRODUCTION



# INTRODUCTION

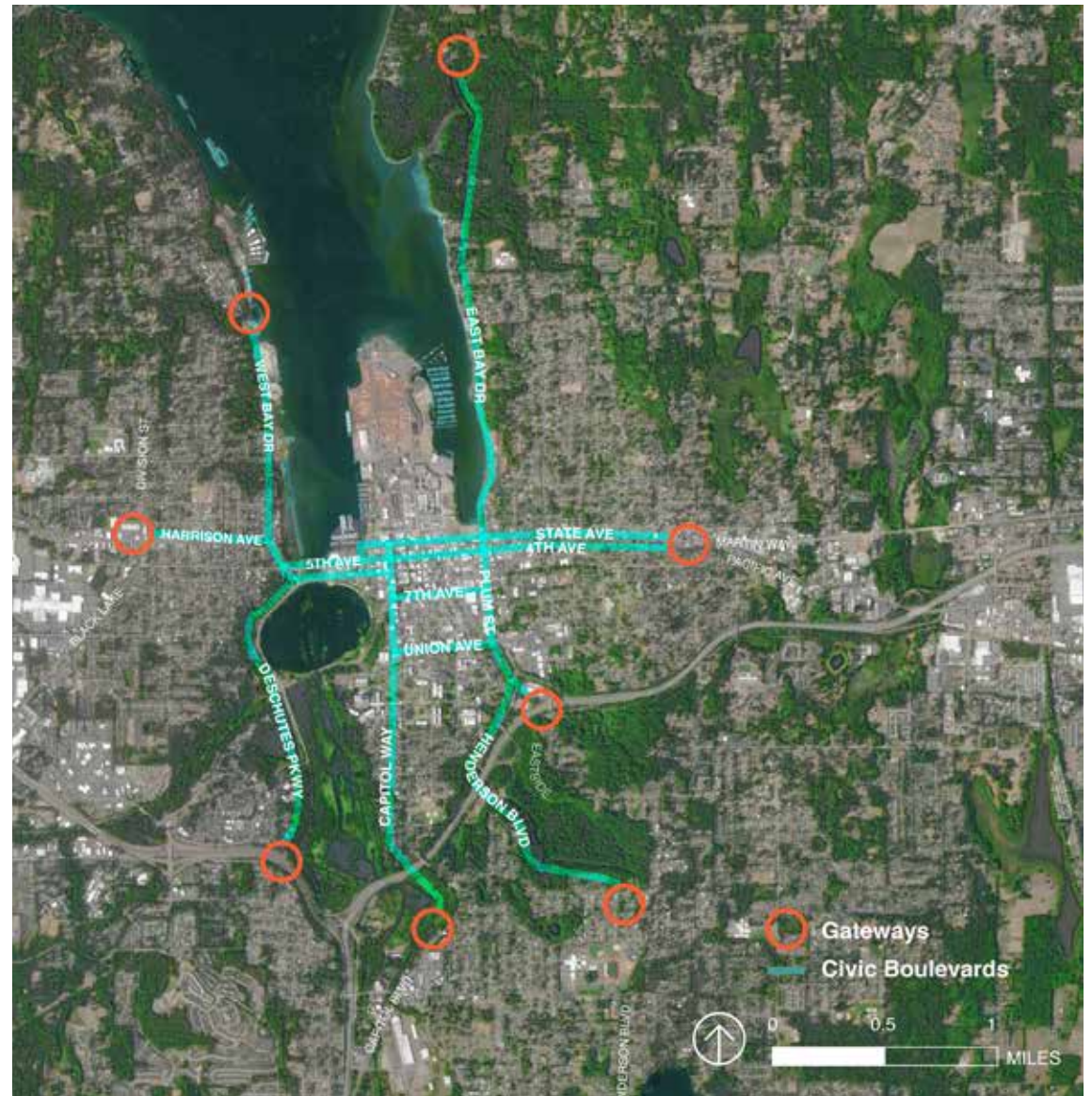
## ART IN OLYMPIA

Olympia loves art. From murals on downtown walls, to plinths for rotating art near the waterfront, to the thriving music and theater scene and the exuberant creative spirit of its art walks and parades—art is infused into the city.

This master plan for art at eight locations seeks to take art out into the neighborhoods, and to mark significant places in a system of boulevards that connect neighborhoods to the center of the city. This project will make art visible to residents and visitors traveling through our community and celebrate the values of Olympia.

## PROJECT ORIGINS

This project comes directly out of Olympia's Comprehensive Plan. Eight locations were identified as "gateways." Some are entries into the city, while others are at shifts in the city fabric at land use or topographic changes. They are located along "civic boulevards" that connect the center of the city and neighborhoods in every direction. This is the first layer implementing the vision described in Olympia's 2014 Comprehensive Plan, "Imagine Olympia."



# PROJECT GOALS

Goals for the Art Plan were identified as follows:

- Place public art deep into Olympia's neighborhoods
- Contribute to a sense of community identity
- Introduce place making elements that help to define and also bring together different areas of our community

To these, we add the goal of supporting the vision set out in the Comprehensive Plan.

# PROJECT INTENT

This project plans for art, and for the themes and criteria for art that will follow. It looks at the options for similar treatment across all eight locations, and ways of maximizing the impact of the art at each specific location. The plan will:

- Identify priorities—steps the City will take over 5 to 6 years that will have the greatest impact toward completion of the project
- Include illustrations of concepts and themes for each location
- Set the stage for future grant opportunities and community partnerships to realize the project
- Consider the interface between the gateway art elements and proposed civic boulevards

Note that the examples in this report are intended to illustrate possibilities, spark imagination and offer a shared visual starting point. The art for Olympia should aim for its own uniqueness and reflect Olympia in every way possible.

# IMPLEMENTATION

Art for the eight locations will begin with two projects, using funding already in place. The Arts Commission has identified \$75,000 per year for 2018, 2019 and 2020 in their budget. Subsequent funding may include 1% for the arts money, grants, and transportation projects adjacent to the sites. The project should set the stage for future grants and other funding opportunities.

While there is expected to be some variation in cost for the eight sites, the average installation is expected to be between \$50,000 and \$100,000.

The City Public Works Department will be a key partner in implementation in terms of exact location of elements, and connection to utilities.

The input of a landscape architect from the City's on-call roster is advised.

The City should consider having a lighting designer assist the artist in lighting design, since the art is typically to be lit. If the art is to be connected to power, a stub out to power should be provided with the art; lighting fixtures will also be provided by the artist. The cost to stub out 20 feet from the art should be under \$1,000. The City is to provide an electrical junction box or other power source to within 20 feet of the art work. Cost for the City will vary depending on the location of power at each site. Solar or wind-powered lighting is encouraged.





## **cross·ing**

- An intersection where roads, lines, or tracks cross
- A place at which a river, railroad, or highway may be crossed
- A voyage across a body of water
- The volume formed by the intersection of chancel, nave and transepts in a cruciform church; often with a tower or cupola over it (architecture)
- A pair of intersecting edges (graph theory)
- The act or action of crossing: such as a traversing or traveling across



Moses Bridge





# CROSSINGS

The language to describe the art and the themes for art have been discussed at length over the course of the project. The Comprehensive Plan called for art locations to be at “city boundaries, topographical changes, transition in land use, and shifts in transportation densities.” Originally called gateways, the art locations felt more like they were at crossings—shifts between neighborhoods, boundaries, or zones. Crossing locations are significant moments in the physical and social fabric of the city. They are places where art can connect, celebrate, and add meaning to neighborhoods and passers-by.

Crossing can refer to the act of moving from one place or one condition to another. The crossing itself ties places together, and the experience of crossing be part of the artistic experience. In Olympia, the experience of crossing may be as a driver entering or leaving the city limits, or as a pedestrian moving along a crosswalk from one neighborhood to an adjacent neighborhood. The art should explore how this experience can be humanized and made more meaningful.

## **Image credits:**

*top row: Adventure Playground, Berkeley CA, photo Patrick Buechner; Maya Lin, Land Bridge, Confluence Project; Crosswalk painting, De Buillion Street and Saint-Joseph Street, Montreal, Quebec.*

*middle row: Johnny Clasper, stone arch; Studio Roosegaarde, Van Gogh Path.*

*Bottom row: Colegio de Arquitectos de Puebla, Crosswalk art; RO & AD Architects, Moses Bridge; Crossings, Luis Velasquez*





# EXECUTIVE SUMMARY & RECOMMENDATIONS

# EXECUTIVE SUMMARY

## WHAT WE HEARD

### OUTREACH EFFORTS

- A community kick-off meeting was held at The Olympia Center on March 30, 2017, with a presentation of potential direction for art and a summary of each location.
- Public meetings were held for each of the eight sites, with a significant effort on publicity from the City through emails, website presence, a Facebook video and “Imagine Public Art” signs at each location. E-invites were sent directly to neighborhood presidents and the Coalition of Neighborhood Associations was asked to forward the press release to their members. In addition, we posted the neighborhood meeting schedule on Nextdoor.
- The design team attended two neighborhood meetings—the annual meeting of the Indian Creek neighborhood (near Eastside) and Northwest Olympia Neighborhood Association’s May 2017 meeting.
- The design team attended the April Art Walk and was available at Sylves-

ter Park before the Procession of the Species, with boards and a coloring activity centered on possible themes.

- A web survey was open to the public between March 27 and May 12, 2017. A total of 235 responses were received.
- Meetings were held with stakeholders including leaders from Westside Central Park, the State Department of Enterprise Services, Olympia’s Public Works Department, Intercity Transit and a representative of the Capitol Campus Design Advisory Committee.

### CITY STAFF INPUT

- Members of Community Planning and Development, Public Works, along with representatives from the Arts and Planning Commissions met to provide technical background to the consultant team.
- The Public Works Department staff provided insights on all eight sites, covering topics including safety, sight lines, and upcoming projects.



**“Let’s be brave  
and bold with  
our public art!”**  
—public comment



## GENERAL FINDINGS FROM INPUT

- **Focus on the Community.** Based on input from the survey, the art should bring beauty and creativity to an expression of neighborhood identity, and Olympia's identity as an arts community. The survey found six responses were favored by over half the respondents: Beautify the community (79.4%), Promote Olympia as an arts community (64.9%), Create neighborhood identity (64.9%), Express artistic creativity (64%) and Promote place making and gathering places (50.9%)
- **Differentiation and Unique Designs.** The support for differentiation and unique designs for each site was much stronger than the idea of a dominant theme. The idea of an iconic feature was supported by close to half of respondents.
- **Strong Support for Sculpture.** Sculptural elements were favored by a large percentage (83.1%), with landscape elements also rated highly (74.5%). Place making features were rated positively by over half of respondents; signage and literal gateways were least favored.
- **Images of Sculptures were the Most Favored.** Image preferences on the survey favored a sculptural approach, but in quite different ways. The top rated image was a lacy metal arch; the second mixed sculpture and landscape. The third most highly rated image was a painted intersection that could be described as a place making element.
- **Community Support for Existing Art Projects.** Existing art projects in the neighborhood came up in meetings, with very positive comments about Walking on Land by Water along West Bay Drive and many mentions of the Triumph of the Vegetables as a positive model for art at the crossings.

“make the gateways a recognizable set, like a treasure hunt”  
—public comment



Rick Perry, Artist; Olympia Art Walk, April 2017

# RECOMMENDATIONS

## CROSSING ART AS A CITYWIDE SET

The art at the Crossings consists of place marking elements—paired Markers—and site specific place making elements.

Each of the eight Crossings are located on a significant boulevard or arterial that connects the neighborhoods with downtown Olympia. Consequently, they will all be experienced at the scale of the boulevard, by passing motorists. Even with cyclists and people on foot, the gateways should all be scaled to be seen at the boulevard scale.

Some—Deschutes Parkway and East Bay Drive—are at the entry to the City, where a significant marker is appropriate for those entering and leaving Olympia. Eastside is at the bridge that spans I-5; Division/Harrison and Pacific/Martin Way are at key intersections. In their own ways, all eight Crossings are appropriate locations to highlight and enjoy.

Each of the eight Crossings will be experienced at a personal scale, and the art will respond to the opportunities at that scale. That response is a commonality, but the place making art will be specific to the use and specifics of each site.

*As a set of eight art pieces, each Crossing should:*

- Include paired elements as “Markers” that are visible, recognizable, and sculptural at the scale to be enjoyed by people moving along the boulevards.
- Include elements at ground level that relate to people moving by, and where appropriate, spending time at the gateway.
- Incorporate lighting, so that the Marker is visible after dark.
- Carefully consider safety. Art should promote pedestrian safety, keep sight lines clear at intersections and avoid driver distraction.
- Consider long-term maintenance in the material choices and design of the art.



# UNIQUENESS OF EACH CROSSING

It is also true that the eight sites are each very different. Community input included a desire for both iconic art and site specific opportunities. We believe that the art can accomplish both.

Site specific amenities can include seating, landscape, drinking fountains, interpretive signage, smaller scaled art, text legible at the pedestrian scale.

*An excellent example of place-based art that functions at multiple scales is the Triumph of the Vegetables. This sculpture and an associated landscape designed by the artists, Whitesavage and Lyle, is located in the central area of the rotary outside the Farmers Market. It was referenced multiple times as an exemplar.*

*The art is related to the Farmers Market; it has a large scale and presence, but also a level of detail that can be enjoyed up close. It sits in a beautifully landscaped setting.*

*As a unique place, each Crossing should:*

- Respond to the specific site opportunities in the ground-related treatment designed for the pedestrian scale, including landscape treatment and amenities that beautify and, where appropriate, serve desired functions of the neighborhood.
- Take advantage of opportunities to weave the opposite sides of the boulevards together where appropriate.
- Incorporate site specific-themes within the overarching theme of Crossings, including references to history, natural setting, hidden assets, etc.
- Where possible, provide amenities in an artistic fashion that support desired uses, such as seating, drinking fountains, wayfinding elements, etc.
- Use materials and colors that are appropriate to the site.



*Triumph of the Vegetables, Whitesavage and Lyle  
Photo credit: Nick Lyle*

## RECOMMENDATIONS FOR OVERALL THEME

Several themes were tested with the public during stakeholder meetings and at the arts events. Specific commonalities—color, representations of animals, symbols or words— received highly mixed responses. Broader themes were generally well received, reflecting a desire to allow a good deal of flexibility for site-based art.

Given the input received, the recommended theme is “Crossings.” The idea of crossings as connections, of weaving together people and place is flexible and appealing. Because they are located along major corridors, many of the sites are located at discontinuities in the City’s fabric. The idea of reconnecting places came up at many community meetings, such as Harrison/Division; Martin Way/Pacific; and Eastside. There was discussion of connecting to the water (West Bay Drive), to trails and woodland (East Bay Drive, Eskridge and Eastside), and connecting to the Interpretive Center (Deschutes Parkway). Many sites are also at the seams between neighborhoods, with Crossings able to connect the fabric of communities within Olympia.

*The Park of the Seven Oars is another example of place-based art that works at the scale of “Marker” and as a place for people to enjoy the view.*

*Landscaping for the piece incorporates elements of the old bridge, and references history and the significance of the water to the community. Note that the bench uses the idea of weaving as a beautiful texture and a connection to Native American art.*



Tom Anderson, Karen Lohmann, Mark Osborne and Joe Tougas

# RECOMMENDATIONS FOR ARTIST SELECTION

People at public meetings were very interested in the artist selection process. Our intent is to ensure a good pool of public artists, including local artists. Community members liked the idea of using this project to strengthen the skills of local artists who have not yet worked on the scale of public art.

The artist selection process could grow skills in local artists by either a mentorship program or by pairing experienced public artists and local artists. In a mentorship program, for example, an expert in metal fabrication could be paired with an artist who typically worked with paper cuts.

Community input consistently encouraged using local artists. The recommendation is to favor artists with a connection to Olympia without restrictions as to place of residence. It would allow for engaging artists in Olympia's sister cities.

*The idea of pairing worked successfully in Walking on Land by Water, with public artist Carolyn Law paired with local poet Lucia Perillo. This art is along West Bay Drive, near the West Bay Drive site. Neighbors spoke highly of the poetry, saying that they bring guests to visit the artwork.*



Carolyn Law and Lucia Perillo, Walking on Land by Water



# RECOMMENDATIONS FOR INITIAL PROJECTS

Art for the eight Crossings will be built out over the next five or six years. Several criteria were considered in order to recommend early projects vs sites that would be constructed later: The first projects would have:

- High visibility
- Strong community support
- Opportunity to have neighborhood impact
- The initial projects would also be selected to have some geographic diversity.
- Projects suggested for later implementation may benefit from being timed to coincide with planned projects, or have longer process requirements.

The initial projects will set the tone and ambitions for the overall plan. Two sites recommended for early implementation are West Bay Drive and Eastside, because of their visibility, community support and geographic diversity.

The order of implementation is suggested; should circumstances change over the course of the project, there is flexibility to implement in the order that takes advantage of funding or neighborhood enthusiasm.

For sites that are scheduled for later implementation, consider short term, inexpensive temporary place making installations. Use the temporary installations as a chance to test uses.

## SUGGESTED EARLY PROJECTS:

### *West Bay Drive*

Visible; increase neighborhood outreach, coordinate with upcoming West Bay Park improvements

*Eastside* would be a good choice for an initial project, rating well in all categories. Increase neighborhood outreach

## SUGGESTED MID-TERM PROJECTS:

### *Martin Way / Pacific*

Visible; neighborhood support

*Harrison /Division* ranks highly in terms of visibility, support and opportunity. Lack of space at the intersection is a challenge

### *Capitol Boulevard*

Visible; increase neighborhood outreach

## SUGGESTED LATER PROJECTS:

### *Deschutes Parkway*

Coordinate with the State's Department of Enterprise Services

### *Henderson Eskridge*

Coordinate with expected intersection improvements.

### *East Bay Drive*

Need to continue to work with neighborhood regarding the approach to art

## RECOMMENDATIONS FOR THE PROCESS

The Crossings will have physical, beautiful outcomes across Olympia. An important, but less tangible opportunity underlies the project—fostering stronger communities. The process for moving ahead on the art crossings should:

- Involve the community in art selection and development of the art
- Encourage a sense of identity for the neighborhoods and a desire for engagement and stewardship

## RECOMMENDATIONS FOR INTERIM PROJECTS

There are opportunities for near-term ideas for the community to begin to think of the Crossings as places of increased significance. For example, where intersections are challenging for pedestrians, it would be simple to make the flags and the holders an art project, like one from Dane County Wisconsin's Artful Crossings Initiative.

The City can help make it easy for neighborhoods to use the sites as gathering places, where appropriate, and to allow personal initiatives for tiny art, such as the delightful gnome found on the trail between West Bay Drive and Woodard Avenue.



*Artful Crossings, Dane County WI*



*Community gathering, West Central Park*



*Gnome, Woodard Avenue Trail*

# RECOMMENDATIONS

## THEME

The overall theme is “Crossings,” with the art based on ideas of connecting, weaving together people and places; boulevards and gateways; land and water across time and topography.

## PLACE MARKERS

Art at each site will include a pair of sculptural Markers, scaled to the boulevard and the city. The pairing of the Markers should reflect the idea of crossing.

The Markers should be made of multiple pieces, representing the interplay and crossings between individual and the whole; the crossing of thread within the fabric.

## PLACE MAKING

Art at each site will include treatment at the human scale that considers the ground plane and elements that capture the specific opportunities of the site, and support the identity and public life of the neighborhood.

## GROUND PLANE

Each Crossing location should address the ground plane in a way specific to the site. The treatment of the ground plane should draw on the idea of the connection and crossing.

## LANDSCAPE

Include landscape as an integral and supportive element to the art, specific to the site.

## SAFETY

Art should be designed to avoid any safety problems for people near the art or for drivers.

## DURABILITY

Art should be of lasting materials, and easy to maintain.

## DAY & NIGHT

Each of the crossings should be lit, with consideration to appearance during daylight and after dark.

## ARTIST SELECTION

Include artists with a strong connection to Olympia, and nurture skills through mentoring where needed.

## INITIAL PROJECTS

Select the first projects for a high level of visibility and community support. Consider early place making at sites scheduled for later implementation.

## GUIDING THE PROCESS

Use the art crossings design process as a way to build community and foster creativity.



# COMMONALITIES OF THE CROSSINGS

# COMMONALITIES

## WHAT MAKES THE CROSSINGS FEEL LIKE THEY ARE PART OF A RELATED SET?

The eight Crossings are intended to be recognizable a related set of installations. The commonality comes from the directions set in the Comprehensive Plan, and from input received from the public and City staff.

There is a balance between how much similarity exists to have the Crossings art read as a related set, and how much the art can express the specifics of each site and community. This plan leaves a good deal of interpretation to each artist and community, but requires the sculptural elements to be paired, iconic, and comprised of multiple elements. The ground plane leaves a great deal of flexibility to respond to the site and the wishes of the neighborhoods.

*The art at each crossing should:*

- Bring beauty to the neighborhood
- Embody the value that Olympia places on art and creativity
- Be designed to ensure a safe environment for pedestrians and motorists
- Incorporate lighting for visibility after dark
- Be made of durable materials
- Respond to the overall theme and the specific context of the site

*The art consists of:*

**Place markers**—pair of sculptural, iconic elements, that are highly visible to people moving along the civic boulevards.

The pair of Markers need not be the same, but should relate to one another and signify the idea of crossing. The Markers are encouraged to be made up of multiple pieces to create a signature form.

**Place making**—site specific landscaping, ground treatment and amenities that make the most of the opportunities of the site and its surroundings.

**“choose art for all of these locations that reflects the natural beauty we have here.”**

—survey comment

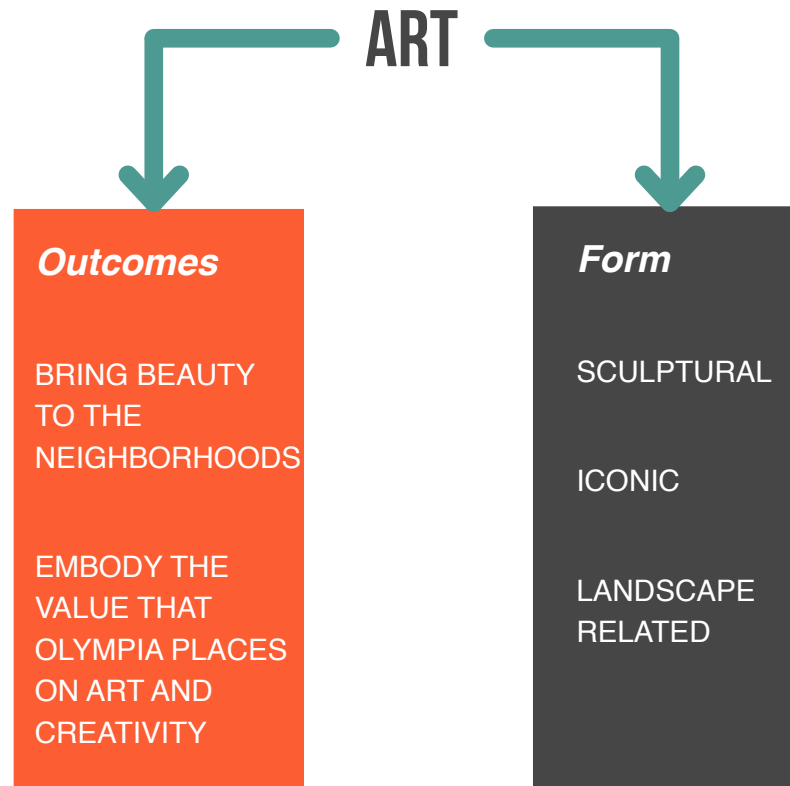
## WHAT SHOULD ART DO?

Nearly 80% of people who responded to the survey agreed that the intent of the art is to bring beauty to the neighborhoods. The gateway art should share the goal of adding beauty, and should embody the value that Olympia places on art and creativity.

## WHAT KINDS OF ART APPEAL?

In terms of the kinds of art favored by the community, sculpture was highly favored, and the proposed markers would lend themselves to being sculptural and iconic (which also rated highly).

In addition to sculptural art, there were very positive responses for landscape-related art. Ground plane and landscape treatment would be a common feature among all of the gateways, but in site specific ways. The five most highly rated examples from the visual preference survey are shown on adjacent page.



Metal lace road arch, Juanjo Novella



Lost Gardens of Heligan



Waiting for the Interurban, Richard Beyer



Tualatin Gateway, Studio Art Direct



Share-it Square, Portland



## SAFETY

A concern for safety will be common to all Crossings. For drivers, this means that sight lines need to be considered in the placement of art, and that the art itself will not be distracting.

From the standpoint of people at the Crossings, the art should not be an attractive nuisance that can engender dangerous behavior, such as climbing. In locations where there are no sidewalks, the art should not encourage pedestrians to make unsafe street crossings.

**“please do not impact visibility, or put in anything too distracting for drivers”**

survey comment

## DURABILITY

The art needs to be made of materials that will last, such as metal, glass, or stone. Given the desire by many for the art to connect to nature, wood may be considered.

Both the material and the finish need consideration in terms of maintenance.

Landscaping should be considered in terms of long term health, but will require some level of care. The City may wish to work with neighborhoods on upkeep of landscaping.



*Turbine sculptures, Vicki Scuri*



*Solar Bloom, Dan Corson*



*Sonumbra, Loop.pH*

“make it look good  
day and night”  
—public comment

## DAY AND NIGHT

A recommended commonality is for the Crossings to be lit at night, with the art serving as a welcoming beacon after dark. Lighting should be simple, designed to promote safety at the pedestrian scale, and avoid creating glare for drivers.

The idea of powering the light from solar panels or from wind is appealing. There are examples of lighting powered by solar and wind, such as Dan Corson’s Solar Bloom at Seattle Center. Five giant flowers, done through a partnership of the Pacific Science Center and Seattle City Light, create the power for LED lights at night. There are technical issues that would require expertise to resolve, but innovation in ecological design and art would be an appropriate exploration for Olympia.



stARTT, *Whatami*, installed at MAXXI, Rome



stARTT, *Whatami*, installed at MAXXI, Rome

# THE THEME

## WHY HAVE AN OVERALL THEME?

The theme is important as an initial means of engagement for artists who will design and install artwork in each neighborhood as part of this project. This theme serves as a point of stimulus for artists to introduce their own poetics to the process and bring the metaphor to life in the form of a delightful, engaging artwork.

A theme is also important to engage visitors and residents, who may make it an adventure to visit all eight sites in “treasure hunt” fashion, getting to know Olympia through its neighborhoods and the threads that connect to downtown and the capitol, using the Gateways as points of navigation to steer by.

The images on page 28 illustrate many examples of how the idea of crossings may be artistically interpreted for both the Markers and the ground plan.

## INPUT ON POTENTIAL THEMES

Nature of Community  
Expressing the relationship of the natural environment and community.

Input: Olympians love their connections to nature!

Spirit of Olympia  
Does your neighborhood have a spirit animal?

Input: There are strong, opposing feelings about incorporating animals in the art

Resonance  
How do the sites resonate one to another, and to Olympia’s waters?

Input: Less literal, harder to visualize what it would mean for art.

Input: Many of these site are at edges of neighborhoods and dividers, like the boulevards/arterials. Could the art help heal divisions?

“thought provoking”

“themes, yes! nature themes”

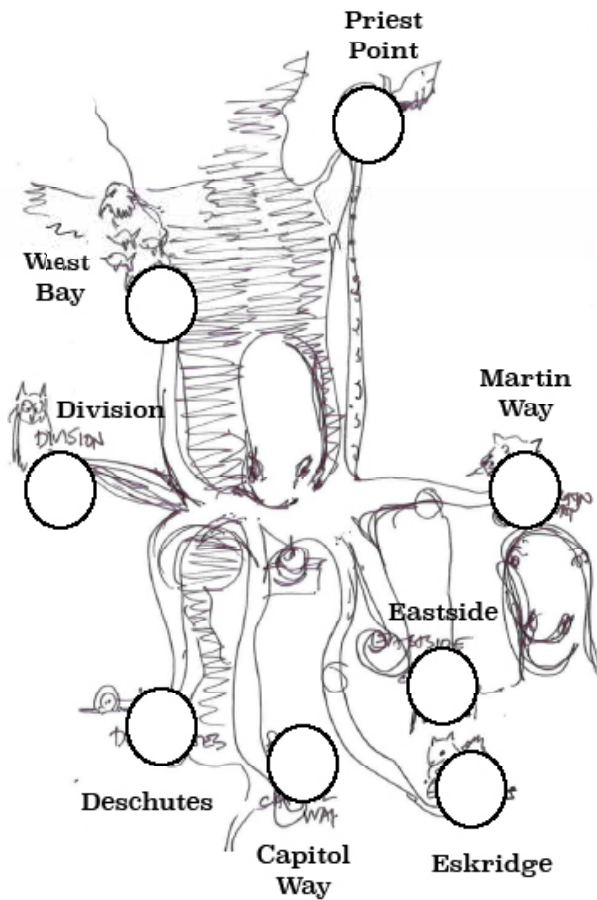
“Puget Sound water related”

“cycling/active people”

“please no animals!”

“common theme could be expressed within very different forms”

*Public comments from survey and outreach events*



## WHY CROSSINGS?

In discussing the various options for themes, the connective nature of fabric—crossing and weaving—was appealing. Its ability to be both tangible and abstract were helpful, in that more specific topics generated both enthusiasm and opposition. An overall theme with a higher level of abstraction allows for interpretation appropriate to all the gateways.

“Crossings” can speak to the materiality of each location, its make-up, and distinctive characteristics. When we talk about crossings, we are talking about individual threads, woven together to create something continuous, strong, flexible and connected. Olympia is such a place, reaching out expansively from Budd Inlet, connecting the city’s neighborhoods and surrounding region with the vibrancy of downtown.

“make the gateways a recognizable set, like a treasure hunt”

“including a historic element”

“it would be nice to connect the neighborhoods”

“reflective of eco-systems”

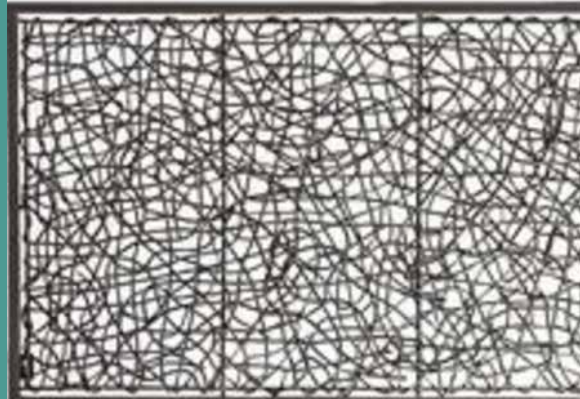
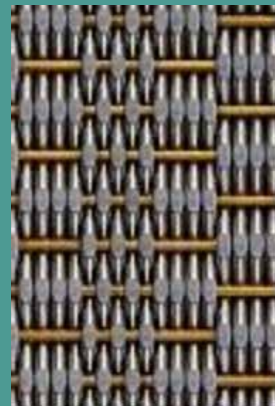
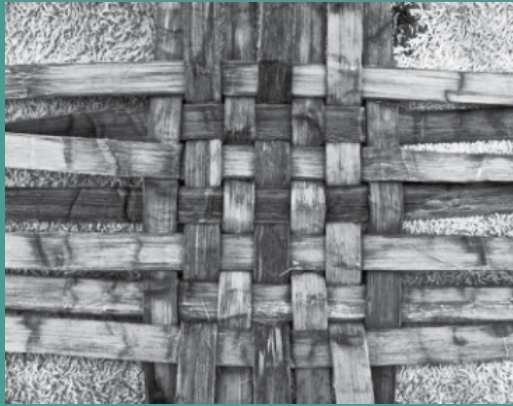
“I want to have it both ways: Have common elements that tie the gateways together while inviting unique aspects at each site”

The graphic with the eight Crossings as part of an octopus was fun, but too based on an animal theme

Public comments from survey and outreach events



# CROSSINGS IN ART



**“I like how the theme relates to the idea of urban fabric”**

—Planning Commission comment

**Image credits:**

top row: Native American woven cedar; Korkeasaari Zoo Watchtower, Avanto Architects, Helsinki; Woven wire fabric; Jubergtower, Knippers Helbig Advanced Engineering, Birk Heilmeyer und Frenzel.

middle row: Bronwyn Berwin, Windspiral II; Sou Fujimoto, Bus stop, Austria; Decorative Screen

Bottom row: Serpentine Pavilion, Francis Kere, Hyde Park, London; Lead Pencil Studio, Non-sign II; Burnt bark patterns; Stone mosaic

*Artists are encouraged to explore the idea of “crossings,” considering the boulevards, streets and paths that cross and intersect, the circulatory system of the city. The crossing of paths between members of communities. We cross from east side to west side, north to south, between work and home, shore to shore, and from the past to future.*

*“We sing the name of everything that crosses our path, birds, animals, plants, rocks, waterholes - and so we sing the world into existence.”*  
—Bruce Chatwin, from *The Songlines*.

*“Weaving involves crossing two threads, the warp and the weft, one vertical and the other horizontal, one stretched taut and the other undulating and intertwined with the first. To produce the textile it is necessary for these two threads to be bound, otherwise each will remain a fragile and fluttering potentiality...if the meeting of opposites does not take place, nothing is created, for each element is defined by its opposite and takes its meaning from it.”*

—Dario Valcarengi, *Kilim History and Symbols*





# ● PLACE MARKERS



A pair of Markers, scaled to the boulevard, are recommended at each site. Paired Markers at the Crossings will make the eight art pieces understandable as a related set, located throughout the city.

Page 30 illustrates a variety of approaches to paired sculptures. Jon Isherwood has interesting works with different elements that form a pair with a dialog between them. Paired elements are particularly appropriate to the idea of Crossing, with an art piece on either side of the crossing that implies a connection between the two.

Markers often are vertical, such as totems and obelisks. As the Jon Isherwood examples illustrate, they do not need to be vertical to have the intended impact and scale of the boulevards. In locations where there

are many vertical elements such as poles for power and traffic signals, Markers may best contrast with the verticality of the street-related elements.

The paired elements could also be comprised of multiple elements that read as one Marker. The Seven Oars (page 14) is an interesting example of multiple vertical elements that still read as one piece. A multi-piece set, such as the poppies on page 23, could be located on both triangles of the Martin/Pacific site.

The Markers themselves are encouraged to be made up of multiple pieces, with some examples shown below in stone, wood and metal. The use of recycled materials is also encouraged.

**Image credits:**

*top row: Alison Saar, Sculptures at Madison Square Park; Michael Alafano, Gates of Transcendence; Jon Isherwood, Sotol Duet;*

*Bottom row: Robert Irwin, Central Garden, Getty Museum; Jon Isherwood, Turning Points; Floyd Delzinga, Hanging Red Pinecone and tree sculpture*



*Stone gate, Johnny Clasper*



*Giants from recycled wood, Thomas Danmo, Denmark*



*Bicycle gear sphere, James Irving; photo Paul Carnahan*



# PLACE MAKING





## GROUND PLANE

The site conditions are quite different at the individual Crossing sites. Some are well suited to become places to meet neighbors or spend time; others may have opportunities to improve street crossings. The treatment of the ground condition, where the art Marker is supported, should differ between sites, but should always be thoughtfully considered.

American cities tend to give less attention and quality to paving than historic cities around the world. The upper left photograph on the facing page shows Lisbon's beautiful mosaic streets, known as "Portuguese Pavement." A closer example is 2nd Street in Langley, Washington, where colorful pavers define a recently constructed public plaza. Such treatments could emphasize a "place" or the presence of street crossings. A less expensive, less permanent example of a painted crosswalk is shown on the bottom row of the facing page.

Another idea at the ground plane would be small markers, like "treasures." These might be found along the paths or sidewalks along West Bay Drive or Deschutes Parkway.

### Image credits:

top row: Portuguese paving; Jaehyo Lee, bench; Paving, Langley WA; Lorna Jorda, Reach

middle row: Quilt Garden, North Carolina Arboretum; Kerry Landman Memorial Tree; Structura urban bollard

Bottom row: Park of the Seven Oars, Olympia; Painted crosswalk, St. Paul MN; Landscape, City of Bilbao; Studio Roosegaarde, Van Gogh Path

## LANDSCAPE

Landscape, and its connection to nature, were highly valued. Landscape treatment can offer a sense of care, seasonal change, and a re-establishment of greenery in an urban setting.

Landscape will require maintenance, and a plan should be in place for adequate care by either the City or potentially by a neighborhood group that will take on long-term care of plantings.

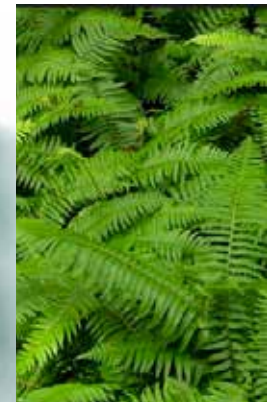
The site at Pacific/Martin Way has two well-maintained triangles of plantings that make a big difference in the quality of the space, and are a starting point for considering how landscape can have impact from passing cars. The Harrison/Division gateway has an established organization, West Central Park, that may wish to care for plantings associated with the gateway.



Landscape with sculpture



Miniature gambion markers



Massed native plantings



# **SPECIFICS OF THE CROSSINGS**



# 1 WEST BAY DRIVE



## THREADS

- West Bay Drive is one of the designated “civic boulevards,” skirting the edge of Budd Inlet. West Bay Drive is an example of how the City is developing its boulevards: it has been partially improved with sidewalks, and plans exist for further improvements for walkers and cyclists.
- West Bay Drive continues north along the water’s edge, with Schneider Hill Road going up “Raft Hill”. This Y intersection is likely to be modified to create a safer condition in the future.
- Schneider Creek is a natural connection from the uplands watershed to Puget Sound.
- The Northwest Olympia neighborhood worked with the City to create a trail connecting the neighborhood and the water along Woodard Avenue. There are few connections between the neighborhood uphill and the water.
- Improvements to West Bay Park are in the design phase as of this writing.



# 1 WEST BAY DRIVE

## TEXTURES

### HISTORIC WATERFRONT

From West Bay Drive, motorists look out over Budd Inlet to Downtown and activities at the Port. There is a powerful connection to the water, to the life on the water, and the history of industry that is still part of Olympia's economy. The history of the people that settled the area would also be appropriate, such as the Schneider family. The connection to water is important to all that travel West Bay Drive, and also to the neighborhoods that lie uphill to the west.

### WILDLIFE

West Bay Woods and the Schneider Creek watershed are critical near-coastal wildlife habitat. The only heron rookery in Olympia is there, as well as Cooper's Hawks, falcons, deer, coyotes, foxes, and many smaller mammals, reptiles and rodents. Bats feeding at Capitol Lake fly over the area at dusk.



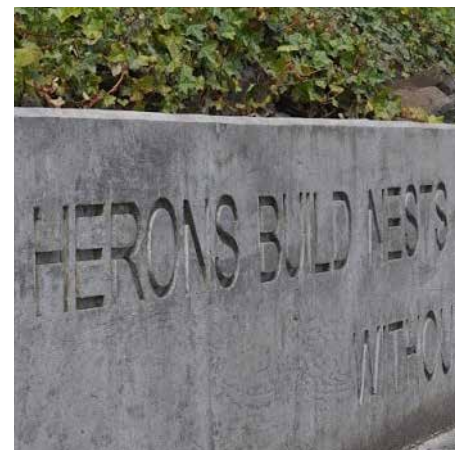
*Robin Hood's Bay Stack,  
Richard Shilling*



*Bench, Woodward Trail*



*Fruit bat cane*



*Walking on Land by Water,  
Carolyn Law and Lucia Perillo*



*Windspiral II, Browyn Berman*

# 1 WEST BAY DRIVE

## ● PLACE MARKING

### OPPORTUNITIES

- The Markers should be located to be seen driving both north and south on West Bay Drive.
- Highlight the connection of Woodard Pathway to the Northwest Olympia neighborhood.
- The art/markers should enhance the view of the water.

### CONSIDERATIONS

- Do not encourage people to cross West Bay Drive. At some point, there may be access on the water side with a crosswalk, but it is currently dangerous to cross.

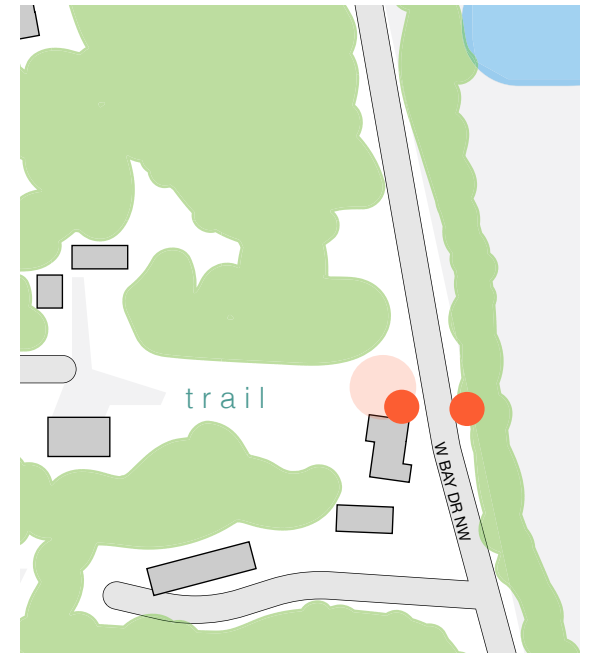
## ● PLACE MAKING

### OPPORTUNITIES

- Invite people to discover and use Woodard Pathway.
- Provide a comfortable “pausing” place.
- Look for ways to help slow down traffic by showing that it is a place for people as well as vehicles.
- This site would be an appropriate place for incorporating Native American art.
- Consider improvements that would support habitat.

### CONSIDERATIONS

- This site is well suited for a near-term place making improvements on City-owned property.
- Contact tribes regarding their interest in the art.



**“every time I see the poems, they still delight me”**

–Neighborhood input



# 2 EASTSIDE STREET SE



## THREADS

- Eastside Street runs from the North-east neighborhood through Downtown to Watershed Park.
- Eastside Street links the Eastside neighborhood and Indian Creek neighborhood across I-5.
- The connector site links to the I-5 bike trail on the north side of I-5.
- On the south side of the bridge is an entry to the Woodland Trail, a former rail route that runs two and a half miles.





# 2 EASTSIDE STREET SE

## TEXTURES

### BRIDGING THE GAP

I-5 separates the neighborhood on either sides, and the bridge, even with sidewalk and bike lanes, is a perceptual barrier. Art is well suited to encouraging people to cross. The “duality” approach works well at this site, with something on either side with a relationship, such as the split faces shown below. Another possibility is art that spans the bridge, and could be visible not only at bridge level, but from I-5.

### CYCLE AND HIKE

The connecting point of trails is not obvious. Art could celebrate the ability to move by foot and by bicycle. There are many examples of art that reference bicycles, either by using parts of bicycles, or referencing their form. Art that references hiking could take the shape of a cairn, and could carry on along the Woodland Trail as smaller distance markers.



*King County Bridge Art, Leo Berk*



*Gates of Transcendence, Michael Alfano*



*Morgana Bike Run Trail, Jake Beckman*



*Trisem, T. Newton Russell*

# 2 EASTSIDE STREET SE

## ● PLACE MARKING

### OPPORTUNITIES

- Crossings art at Eastside can better connect the neighborhoods and trails across the bridge.
- Markers on either side could relate to one another, or treatment along the bridge could provide continuity.
- Art could be visible at bridge level, and from the highway.
- Consider trees and other landscape elements as part of marking this as a distinct place.

### CONSIDERATIONS

- Consider driver distraction in any artwork.

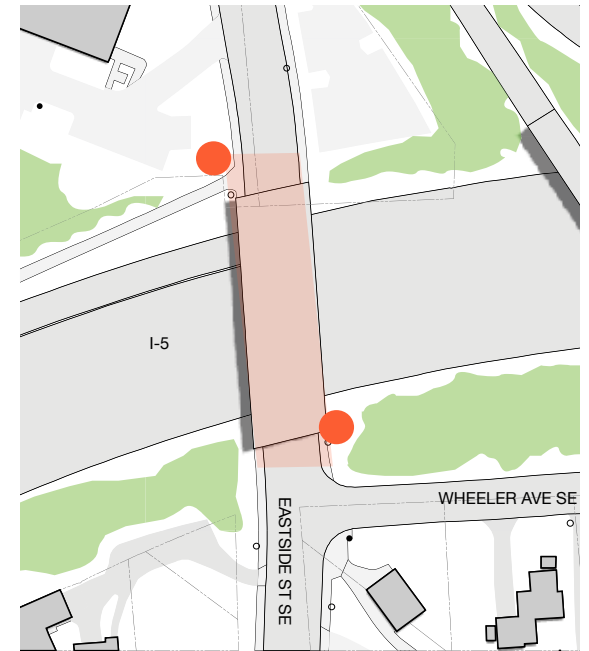
## ■ PLACE MAKING

### OPPORTUNITIES

- Make bicycle and pedestrian connections more prominent and comfortable.
- Look for opportunities to provide amenities for pedestrians and cyclists, such as seating, wayfinding or a neighborhood information kiosk.
- There is ample space in the right-of-way for art.

### CONSIDERATIONS

- The area is large, and placemaking elements will need to be used thoughtfully to use resources well.



**“we want to stitch the neighborhoods together”**

—Neighborhood input

# 3 MARTIN WAY / PACIFIC AVENUE SE



## THREADS

- Martin Way and Pacific Avenue Southeast cross at an oblique angle in the form of a “bow tie” at a site that feels like an entryway into the center of Olympia from the east.
- Route 99 once passed through Downtown and turned right on 4th Avenue, making this an important early route for automobiles. Big Tom is part of that history.
- The arterials separate the Upper Eastside neighborhood on the north and Eastside to the south.
- This crossing and its history of auto-dominance have left difficult pedestrian crossing conditions.
- Paired art pieces will work well at this crossing, with related pieces in each of the two large landscaped triangles.





# 3 MARTIN WAY / PACIFIC AVENUE SE

## TEXTURES

### PEOPLE POWER CROSSINGS

Art at this site can look for ways to make crossing the street easier and more pleasant. Paving treatment and landscape could make crosswalks more visible and waiting more pleasant. Consider art on crossing flags in the near-term.

### BEAUTIFUL BOW TIE

The two triangular landscape areas are well maintained with plantings. The gateway art can build on the landscape, possibly by expanding interest into additional “islands” in the median. While landscape is not likely for the smaller islands because of maintenance, other art such as stone or mosaic would be a possible treatment. Increased landscape could be part of the art treatment, possibly drawing on the Neighborhood Fruit Tree project.

### ROADSIDE ATTRACTION

One option for art at this site is to play on the language of the mid-century auto era. Big Tom's is a landmark from that era, and a colorful piece of Olympia.



*Giant poppies*



*Sotol Duet, Jon Isherwood*



*Highway landscape, City of Industry, Caltrans*



*Big Tom signs, Olympia*



# 3 MARTIN WAY / PACIFIC AVENUE SE

## ● PLACE MARKING

### OPPORTUNITIES

- This site should have Markers at each landscaped triangle to visually connect the intersection.
- The Markers have the opportunity to bring the spirit of the neighborhoods to the Martin Way and Pacific Avenue SE

### CONSIDERATIONS

- Consider views of the Marker from all directions
- Do not overwhelm the scale of the neighborhood.

## ■ PLACE MAKING

### OPPORTUNITIES

- Look for ways to create a safer intersection
- Consider artistic treatment of the ground plane and crosswalks
- Consider potential use of the City-owned property on the northwest corner as a neighborhood meeting place
- This site is an excellent candidate for near-term art on the pedestrian flags and their container.

### CONSIDERATIONS

- The timing of the art would best be synchronized with intersection improvements.
- If art proceeds without the intersection improvements, do not encourage unsafe pedestrian movement.



# 4 HARRISON AVENUE NW / DIVISION STREET NW



## THREADS

- Harrison Avenue NW is a major route connecting Downtown to the west.
- Division is a major north-south route, becoming Black Lake Boulevard to the south.
- This site is a major vehicular intersection in West Olympia, and has been mostly developed with auto-oriented shopping.
- Neighborhoods South Westside and Northwest neighborhoods are adjacent to the site.
- Over the past few years, a non-profit has been developing the southeast corner of the intersection as West Central Park, an important oasis in the community.



# 4 HARRISON AVENUE NW / DIVISION STREET NW

## TEXTURES

### GARDEN GATE

The art could extend the presence of West Central Park outward to other corners of the intersection, reinforcing the idea of crossing. While space for Markers is limited, there are ways to have a strong impact without using a large footprint, such as Juanjo Novella's metal lace road arch (page 23) or the hanging red pine cone below. Using the street poles is a possibility, as is done with the dragons in Seattle's Chinatown.

### SHARED OASIS

The idea of extending the human scale and greenery of the park is a way to magnify the impact of the park. Finding ways to humanize the intersection and to connect the neighborhoods. Possibilities include crosswalk and sidewalk treatment, and a shelter for the bus stop in the spirit of the park.



Wisteria "tree"



Hanging Red Pine Cone, Floyd Delzinga



Vertical Tree Garden, Urbanarbolismo



Martin Brunt, Chinatown Dragon



Pavers, Westlake Park, OLIN



Coming Home, Jennifer Kuhns, 2017, Capitol Boulevard, Olympia



# 4 HARRISON AVENUE NW / DIVISION STREET NW

## ● PLACE MARKING

### OPPORTUNITIES

- The Markers should draw attention to the human scale elements—garden and landscape of the park.
- Extend the green and human-scale character of what is currently Westside Park into and across the intersection.
- Welcome people to Westside Park.
- Consider the idea of comfort, possibly a spot to be sheltered from the rain.
- Consider using existing poles as structure for the Markers.

### CONSIDERATIONS

- Leave space at the intersection to allow for a potential right turn lane from Division on to Harrison.
- Art cannot be distracting to drivers.
- The gateway should not compete with the park.
- Coordinate with Public Works if existing poles are being considered.
- The shape of the Marker should contrast with the poles that hold traffic signals etc.

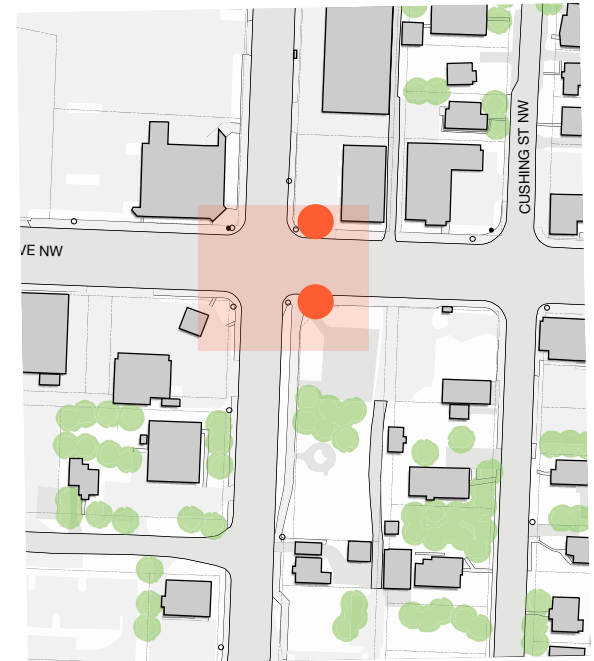
## ■ PLACE MAKING

### OPPORTUNITIES

- Add welcoming elements at the park entry and on other corners of the intersection.
- Continue the character of the materials being used in the park: natural materials and earth tones.
- Use landscape to strengthen the presence of the park.
- Consider improvements to the bus stop that bring the character of the park to the street.
- Consider improvements to street crossings.

### CONSIDERATIONS

- Include both South Westside and Northwest neighborhoods in the discussion of the art.
- Include IT in any consideration of the transit stop.



**“it could be a gateway  
to a kind of thinking”**

—Neighborhood input

# 5 CAPITOL BOULEVARD SE



## THREADS

- Capitol Boulevard is a civic boulevard that leads from Tumwater across I-5 to the State Capitol Campus and north to downtown Olympia.
- Capitol Boulevard runs along the bluff overlooking the Deschutes River to the west.
- Several neighborhoods are proximate to the gateway: Wildwood, Governor Stevens, Carlyon North, and South Capitol.
- Three streets coming off of Capitol Boulevard SE are primary entries into the neighborhoods.
- The street grid has a number of gaps because of topography.
- Bus stops are on both sides of Capitol Boulevard.
- The Wildwood Building has been a central point for the neighborhoods since 1938.



# 5 CAPITOL BOULEVARD SE

## TEXTURES

### OVERLOOK/BUS STOP

- The west side of the street does not currently feel like a “place,” although it looks out over the Deschutes River, orienting an observer in the magnificent topography of Olympia. It is also a well-used bus stop, but because it serves outbound passengers from Downtown, there are not many people who spend time waiting for the bus. An overlook would give the bus stop presence without being a waiting place. The second Marker could be associated with the bus stop on the east side, where people spend time waiting.

### HISTORY

- The Wildwood neighborhood was platted in 1922 as an addition to the City of Olympia. The Wildwood Building followed in 1938, as an exemplar of early suburban shopping, where families could patronize local stores. Designed by Olympia architect Joseph Wohleb, the building was a precursor to the mid-Century modern style.
- One of the three gateway neighborhoods, and the avenue serving it, are named for Governor Isaac Stevens. The first governor of the State

of Washington, and a General in the Army, Stevens is a powerful and somewhat controversial figure. There are opportunities to draw on, including his treaties that both sparked conflict and gave Native Americans fishing rights.



Wildwood Building, Joseph Wohleb



Penguin Parade, Tract Consultants and Wood Marsh Architects, Phillip Island Australia



Korkeasaari lookout tower, Ville Hara,



B & B Metal Art, Historic Banners, Dodge City, Kansas



# 5 CAPITOL BOULEVARD SE

## ● PLACE MARKING OPPORTUNITIES

- The Markers should be located to be seen driving both north and south on Capitol Boulevard SE.
- The Markers can complement the Wildwood Building to form a gateway.
- The Markers/Art can emphasize the relationship of the Boulevard and the territorial views.
- The Markers can highlight the connection to the Capitol.

## CONSIDERATIONS

- Complement, but do not overwhelm the Wildwood Building.
- Do not create unsafe conditions on the west side of Capitol Boulevard, considering personal safety and the visibility at the crosswalk.

## ■ PLACE MAKING OPPORTUNITIES

- Highlight the view to the Deschutes and the geography of Olympia.
- Support the architectural distinction of the Wildwood Building.
- Increase the awareness of a transit stop and the presence of pedestrians crossing Capitol Boulevard.
- Use art to emphasize the connection of the neighborhood to the capitol.
- Interpret the presence of the power lines and story of the electricity flowing through the wires.

## CONSIDERATIONS

- Increase the safety of pedestrians by slowing cars and making pedestrians more visible.
- Do not overwhelm the Wildwood Building.
- Ensure personal safety near the west edge of the site.



**“there are three neighborhoods; where is the center?”**

—Neighborhood comment

# 6 DESCHUTES PARKWAY



## THREADS

- Deschutes Parkway is part of the system of boulevards near the seam of water and land, experienced by motorists, cyclists, walkers and joggers.
- Deschutes Parkway is the green edge of the Capitol Campus.
- The Interpretive Center trail is a pedestrian thread that invites people on foot to explore the natural environment and local history.
- Even though there are sidewalks below Interstate 5, the highway is a significant perceptual barrier between the city limits of Olympia and points of interest nearby in Tumwater—the Historical Park and historic buildings.



# 6 DESCHUTES PARKWAY

## TEXTURES

### HISTORY

Archaeological excavating and carbon dating procedures have established a human presence at Tumwater Falls on the Deschutes River as far back as 2,500 to 3,000 years ago. The Nisqually and Squaxin tribes gradually established themselves in the area.

During the warmer months, Indians lived in lightweight homes that often had a portable mat roof made from tule reeds and cattails.

### CONNECTING TO THE CAPITOL

As part of the green edge of the Capitol Park system, the Deschutes site can highlight the connection of the Capitol to the city. Views across the lake to the Capitol dome are lovely and shift as you move along the paths and the boulevard.

### CONNECTING TO NATURE

The art crossing at this location can highlight the presence of the Interpretive Center, and the pathway that connects to Tumwater Historical Park. Art can draw on many themes connecting to the natural environment and nearby habitat.

### RUNNER/WALKER/CYCLIST PARADISE

The Deschutes Parkway Art Gateway is part of a popular network of trails that brings Olympians out to walk, jog, run and cycle. The 5-mile loop around Capitol Lake is a well-used jogging and running route.

Art at the Deschutes Parkway could offer amenities for cyclists, walkers and joggers. One possibility would be adding something sequential along the boulevard, related to the primary marker, that could give a rhythm to the long stretch of the road, such as distance markers.



Woven cedar



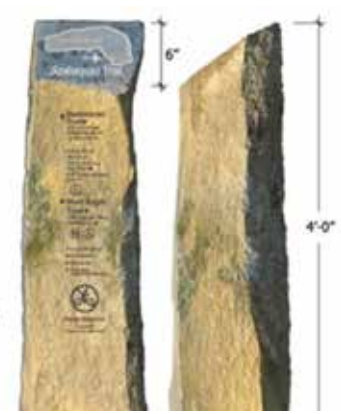
Leaf Form II, Peter M. Clarke



Ceramic fish



River Walk Mile Markers, Jim Collins



Seward Park Trail Markers, Johnson Sutherland



# 6 DESCHUTES PARKWAY

## ● PLACE MARKING OPPORTUNITIES

- The Markers should be located for visibility, especially with the view from the south where the curve limits visibility of the Interpretive Center.
- Make the Interpretive Center more visible and enticing.
- Create the feeling of a gateway as an entry to the City of Olympia.
- Highlight the connection of the trail to Tumwater Historical Park as a point of interest and a walking loop.
- Highlight nature, history, and connection to State Capitol.

## CONSIDERATIONS

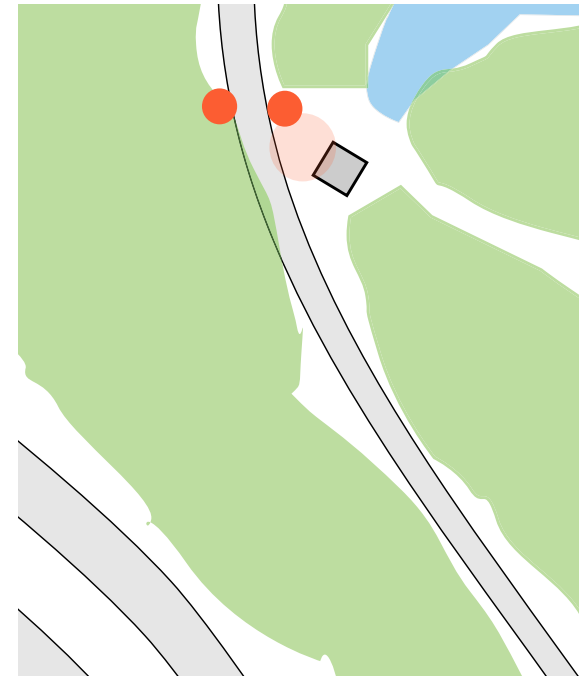
- Take into account the curve and visibility in locating the art marker.
- Consider views from both the north and from the south.
- Do not encourage people to cross Deschutes Parkway to the west side of the street.

## ● PLACE MAKING OPPORTUNITIES

- Invite people in to use the Interpretive Center and Trail, with ground plane and landscape improvements at the entry.
- Consider pedestrian comfort and ways of supporting walkers and runners.
- Highlight nature, history, and connection to State Capitol.
- Markers to give rhythm to trail would be helpful.
- This site would be an appropriate place for incorporating Native American art.

## CONSIDERATIONS

- Work with the State Department of Enterprise Services on parameters for the art and integration with displays at the Interpretive Center.
- Begin coordination with the State early in order to schedule necessary meetings with the State Capitol Campus Design Advisory Committee and State Capitol Committee.
- Contact tribes regarding their interest in the art.



**“Functionality, context and durability are the three factors of good design”**  
—Dennis Haskell, Capitol Campus Design Advisory Committee

# 7 HENDERSON/ESKRIDGE



## THREADS

- The site is at the juncture of Watershed Park and the Cain Road neighborhood.
- Henderson Boulevard winds through Watershed Park, becoming Plum Street north of I-5.
- Several schools are in the vicinity, which causes traffic congestion and increases the need for pedestrian safety at the intersection.
- Intersection improvements are expected in the next few years, likely a with a neighborhood scale roundabout.
- Safer conditions could encourage more walking and biking to school.



# 7 HENDERSON/ESKRIDGE

## TEXTURES

### WATER/WATERSHED PARK

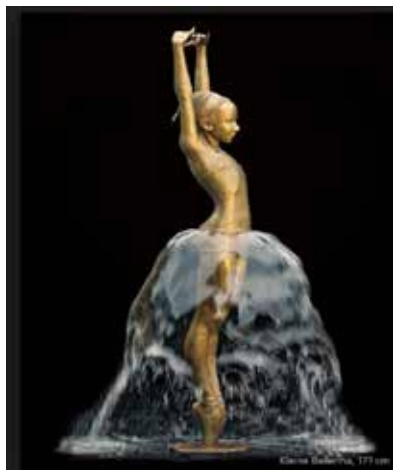
The presence of Watershed Park is key to the gateway, and offers much to draw on for art. The historic wells and the idea of water can be part of the art here, either literally or figuratively. Information about trails, about the neighborhood, and way-finding would be appropriate.

### SAFE TO SCHOOL

The presence of the schools is important to this site. Integration of art into the new intersection design can help slow traffic and highlight pedestrian crossing zones in a beautiful manner. It might be helpful to note how close destinations are to encourage walking and cycling.

### MEETING PLACE

City-owned property on the northeast corner could be a meeting place for walkers and neighbors. Seating could take cues from nature, the park and the spirit of the neighborhood.



Bronze Sculpture, Małgorzata Chodakowska



Eco Pavers, F Street, Anchorage, Alaska



Tree Bench, Paul Sorey



# 7 HENDERSON/ESKRIDGE

## ● PLACE MARKING OPPORTUNITIES

- The Markers should welcome people coming southbound on Henderson Boulevard into the neighborhood.
- Markers also signify the entry to Watershed Park; consider how the Markers read in each direction.
- Time the construction to coincide with the road improvements.

## CONSIDERATIONS

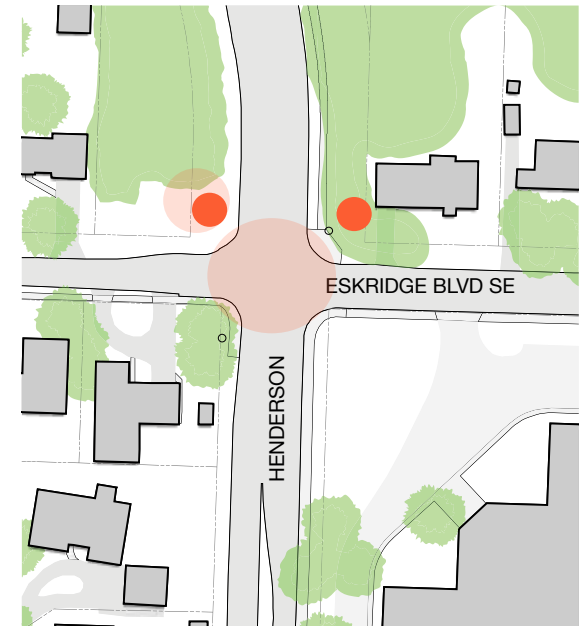
- Consider views of the Markers from all directions.
- Do not overwhelm the scale of the neighborhood.
- Let the natural environment be the primary experience.

## ● PLACE MAKING OPPORTUNITIES

- Look for ways to create a safer intersection.
- Consider artistic treatment of the ground plane, including crosswalks.
- Place making elements are recommended in the center of the roundabout.
- Let the beauty of nature lead the art.
- Consider potential use of the City-owned property on the northwest corner as a neighborhood meeting place.
- This site is an excellent candidate for near-term art on the pedestrian flags and their container.

## CONSIDERATIONS

- The timing of the crossings art would best be synchronized with intersection improvements.
- If art proceeds without the intersection improvements, do not encourage unsafe pedestrian movement.



**“safety at this intersection is paramount!”**

–Neighborhood input

# 8 EAST BAY DRIVE



## THREADS

- East Bay Drive runs along the east side of Budd Inlet to Downtown.
- The site is at the north City limits of Olympia.
- A trail head for access to Priest Point Park is just off of the gateway. Trails through the forest lead to the water.



# 8 EAST BAY DRIVE

## TEXTURES

### FOREST CONNECTION

The woods and the trail at Priest Point Park are important components of the crossing. People use the trail head to park and walk the trails, and dog walkers frequent the trail head. The crossing art could be part of making the trail head more visible, with a pedestrian connection and amenities such as seating and potentially drinking fountains for people and dogs.

### PRIEST POINT PEOPLES

There is an opportunity to draw on the history of the people that have made Priest Point their home. This includes the Native Americans, and the priests that the point was named after.



Land Art, Cornelia Konrads



Salmon Bone Bridge, Lorna Jordan



Land Art, Cornelia Konrads



# 8 EAST BAY DRIVE

## ● PLACE MARKING

### OPPORTUNITIES

- Welcome motorists into Olympia at a northern boundary.

### CONSIDERATIONS

- Let the natural environment be the primary experience for East Bay Drive as a civic boulevard. Art should enhance the natural setting and not compete by using strong colors or materials that distract.
- Consider shifting the location of the Crossing to the south, near the south-bound exit of Priest Point Parkway. People cross the median between trails at this point, and the alternate location may be preferable if there is a way to increase pedestrian safety. Coordinate with Public Works on the selection of location and design for safety.

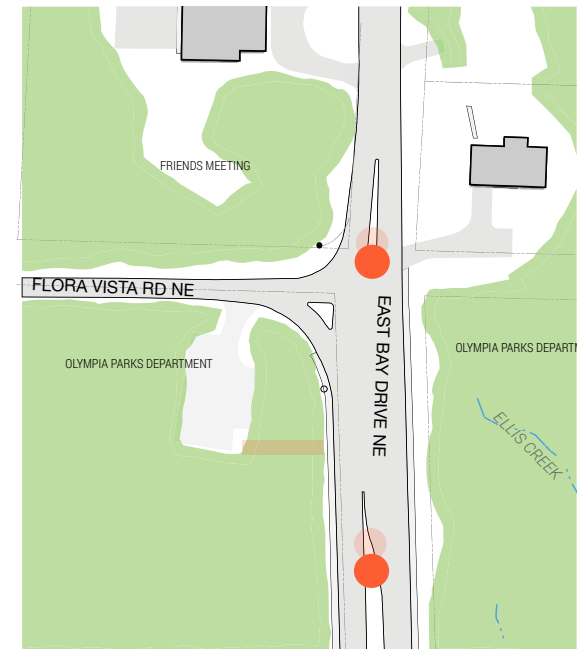
## ● PLACE MAKING

### OPPORTUNITIES

- The site could make the trail head more visible, which may also reduce problems with vandalism at the parking lot.
- Art can draw on the rich history and help make it visible to park users.
- Opportunities exist for providing information on plants and habitat of the Northwest forest.

### CONSIDERATIONS

- Do not obscure sight lines for cars coming out of Flora Vista.
- Do not encourage pedestrian crossings.



“artwork should be ‘soft’ and fit in with nature”

—Neighborhood input

**framework**

