

Garfield Super Block

Park and Promenade Improvement Project

Garfield Super Block

Legacy and Promise Art Plan
2023

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“We are not just creating a place for folks to play in . . . But we are creating a place/space where we can see a reflection of ourselves . . . while enjoying that space.”

Robert Stephens, 2005
The Garfield Super Block Coalition

Table of Contents

1. Context
 - 1.1 About The Garfield Super Block Team
 - 1.2 How To Use This Document
2. Inspiration
 - 2.1 What Are Super Blocks
 - 2.2 Project Background
 - 2.3 History of the Central Area
 - 2.4 Executive Summary
 - 2.5 Community Engagement
 - 2.6 Robert Stephens And His Vision
 - 2.7 Garfield Super Block Framework
 - 2.8 Precedents
3. Garfield Super Block Cultural Art Advisory Committee
4. Project Guide
 - 4.1 How to Use the Project Guide
5. Calls for Art
 - 5.1 Park & Promenade Site Plan
 - 5.2 Pillars of Promise
 - 5.3 Reforesting the Central Area
 - 5.4 Salmon Wayfinding Artwork
 - 5.5 Comfort Station Community Engaged Artwork
 - 5.6 Baseball Legacy Artwork
 - 5.7 Expository Signage
6. Garfield Super Block Public Art Budget
7. References
8. Appendices
 - 8.1 Appendix 1: Garfield Super Block Milestones
 - 8.2 Appendix 2: Community Engagement Process
 - 8.3 Appendix 3: Art Plan Timeline Beginning 2022
9. Our Project Partners

About The Garfield Super Block Team



GSB Art Team



ROBERT STEPHENS
GSB Coalition Founder

Robert Stephens Jr. was born in Shreveport, Louisiana and settled in Seattle's Central District with his family in 1959. He attended Horace Mann Elementary, Meany Junior High, and Garfield High School, obtaining his undergraduate degree from the University of Washington and Master's in Education from Western Washington University.

Robert had a profound impact on the cultural life of the Central District, helping create programs and community facilities such as Black Arts West, Langston Hughes Theater, Medgar Evers Pool, Madrona Dance Studio (Spectrum Dance Studio), and Seattle Veterans Program(SEA/VETS), just to name a few. He volunteered on the Design & Review Stewardship Team that renovated Garfield High School and built the Quincy Jones Performance Center. He also established the Central Area Cultural Arts Commission to

ensure that the stories and experiences of the African-American population and other ethnic communities would not be erased by gentrification and redevelopment. Today, Robert Jr. still lives in the Central Area home his parents purchased in January 1959.



ESTHER ERVIN
Arts Curator

Esther Ervin is an interdisciplinary visual artist raised in Somerville, New Jersey. She has a BS in Biology from UC Irvine, CA and an MFA in Fine Art/Illustration from CSU Long Beach, CA. She has exhibited varied art forms since 1978. As a Peace Corps volunteer in Colombia, she taught art, science and Spanish at a farm school, and later worked with families of coffee

growers. Inspired by drawing for the Peace Corps Health Handbook and for a Bogota cardiologist, she decided to resume her study of art.

She explores new techniques, takes specialized workshops, and enjoys working in various mediums, focusing on environment, politics or abstract works. Her jewelry has been exhibited in Washington, Oregon, Beijing, China; Vilnius and Palanga, Lithuania, and in Legnica and Gdansk, Poland. While consistently generating and exhibiting mixed-media work and jewelry, she curated over 50 exhibitions, served on local and out-of-state selection panels, and had five solo exhibitions. She participated in several arts organizations. Her most exciting project to date is working as the art installation curator for the Garfield Super Block.



TAKIYAH WARD
Arts Consultant

Takiyah Ward, widely recognized by her artistic moniker T-DUB Customs, is a native of Washington who was reared and cultivated in this environment. She is an artist of exceptional individuality, marked by a unique and distinct style that sets her apart from others in her field.

The formative years of her life in Seattle played a critical role in shaping her imaginative self-expression, manifesting itself in various spheres of creative activity such as ballet, tap, basketball, and customized sneaker artistry.

During her formative years in high school, Takiyah developed a keen interest in apparel and the art of sneaker customization. She started painting by hand and airbrushing designs on her own clothing and that of her peers, thus transforming her hobby into a thriving business venture. Eventually, Takiyah decided to move to New York and pursue a degree in architecture from the New York Institute of Technology, where she further refined her skills in technical drawing and design.



BREYAHNA COSTON
Arts Consultant

Introducing a rising star in the art world, Breyahna Coston or Breeze, Seattle-born and Tacoma-based, has already established themselves as a prominent figure in the Pacific Northwest's art scene. Over the past four years, this artist has been honing their craft, creating works that are grounded in holistic practices and the study of mushrooms.

Despite their relatively short time as a painter, Breeze's dedication to their craft is evident in every piece they create. Before pursuing art full-time, Breeze worked as a barber, developing an eye for detail and precision that translates seamlessly into their work. They also studied at Yale, where they deepened their understanding of art theory and technique. Breeze's skill set is impressive, ranging from mural work and canvas art to sculpting. They seamlessly shift between mediums, creating pieces that are captivating and unique. Their formative years at Garfield, a renowned arts-focused high school in Seattle, have also influenced their artistic vision and approach.

Drawing inspiration from the natural world, Breeze's works are imbued with a sense of wonder and a deep appreciation for the interconnectedness of all things. Their holistic approach to art sets them apart from their peers, offering a fresh perspective on the medium. With each new creation, they continue to make a name for themselves, cementing their place as one of the most exciting up-and-coming artists in the region.

How To Use This Document

This document is a guide to lead artists, architects, City officials and community stakeholders on the underlying themes and mission of the Garfield Super Block artworks. The document is inspirational and tactical. All invested parties will be able to use this document to center their work on the history and goals of this 20 plus years long project.



What are Super Blocks?

Super Blocks are an urban design method that reclaim public space for pedestrians.

A superblock or super-block is an area of urban land bounded by [arterial roads](#) that is the size of multiple typically-sized city blocks. Within the superblock, the local road network, if any, is designed to serve local needs only. [From Wikipedia](#)

Super Blocks help us think about how we want to live and move through our communities.

Most of us don't think a whole lot about city blocks. They're just there, part of the fabric of our daily routine. But the decisions we make about how to organize them determine quite a bit about the sort of urban life we end up living. How long the blocks should be, what kind of intersections to create, how to fit them to the topographic contours of the city — all of these are vital choices that make a city what it is, whether we think much about them or not.

<https://www.governing.com/assessments/blocks-superblocks-and-the-making-of-cities>

And lastly, Super Blocks are a tool for racial justice in urban environments.

“Many people in the United States, particularly communities of color and low-income residents, lack sufficient access to quality parks and green spaces, preventing them from enjoying the economic, health, social, and environmental benefits that parks provide. Further, the COVID-19 pandemic has underscored the value of open public spaces for mental and physical health and has accelerated efforts to adapt and repurpose underutilized public space for community use. Some places in the US have begun to expand access to public parks and green spaces by converting streets and sidewalks and curating vibrant experiences through programming, placemaking, and art. And US policymakers can learn from cities abroad that have pioneered large-scale efforts to reclaim streets and other public spaces for local residents...”

https://www.urban.org/sites/default/files/2021/10/18/lessons_from_barcelonas_superblocks_model.pdf

Lessons from Barcelona's Superblocks Model Kimberly Burrowes and Joseph Schilling

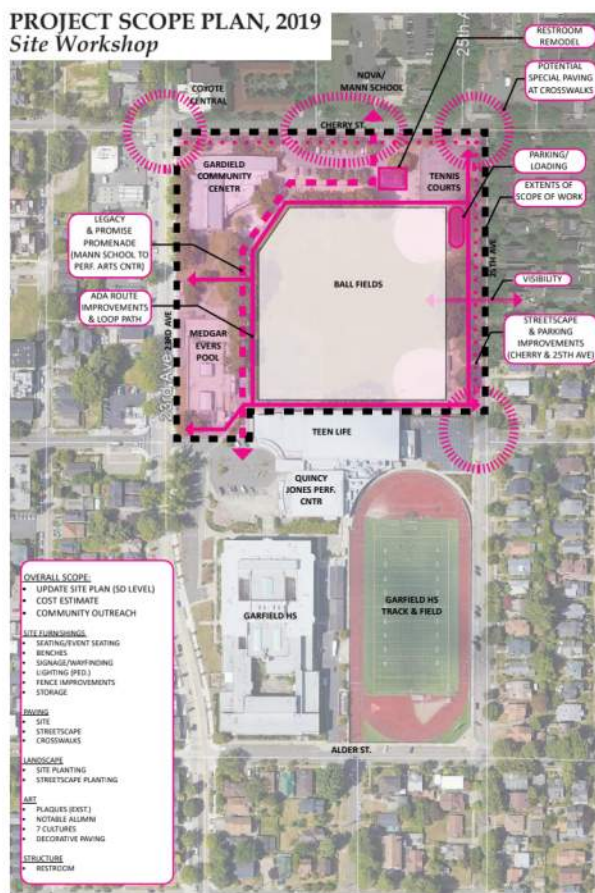


A place for chilling out next to a tree, in the Sant Antoni superblock. | Mayajun for Vox

Project Background

History of Garfield Super Block Masterplan

The Garfield Super Block is located in Seattle's Central District and is shared by Medgar Evers Pool, play fields, Teen Life Center, and a community center, all owned and operated by Seattle Parks & Recreation and Garfield High School. The site boundaries are Cherry Street to the north, 23rd Avenue to the west, 25th Avenue to the east, and Alder Street to the south. The area is mainly residential in character along 25th and Alder, with mixed commercial uses at Cherry and 23rd Avenue.



Current plans by Seattle Schools include renovation of the historic Garfield High School, addition of an on site bus lane, a performing arts and physical education building, all weather full size track, and some additional parking along Alder Street. For evening events at the Performing Arts Center, over 50 additional spaces are planned at Horace Mann (Nova) School to the north of Cherry Street. (2005)

This Garfield Super Block Master Plan was developed as a condition for approval of a departure from the Seattle Zoning Code for parking at the high school. Thomas Rengstorf and Associates

(TRA) landscape architects was asked by the Seattle School District to study improvements to the pedestrian walkway between the Performing Arts building and Horace Mann School, including safety lighting and signage. TRA also provided recommendations for streetscape improvements at the perimeter of the Super Block, with the general goal of giving the subject area consistency in design features.

The Central Area Design Guidelines were developed as a resource to guide future development and planning in the area. It provides a comprehensive view for integrating the Super Block within a larger context.

History of the Central Area

Via History Link

The Central Area of Seattle exists within the unceded ancestral lands of the Duwamish people, who have been in the Seattle/Greater King County area since time immemorial. The Duwamish were the first signatories on the Treaty of Point Elliott in 1855, signed by Chief Si'ahl, who was Chief of the Duwamish and Suquamish tribes.

The **Duwamish** (Lushootseed: *Dxʷdəwʔabš*, [txʷtəwʔab]) are a Lushootseed-speaking people descending from at least two distinct groups from before intense contact with people of European ancestry—the *People of the Inside* (the environs of Elliott Bay) and the *People of the Large Lake* (Lake Washington)—and continue to evolve both culturally and ethnically. Adjacent tribes throughout the Puget Sound-Strait of Georgia basin were, and are, interconnected and interrelated, yet distinct.

The Central Area lies midway between the Central Business District and Lake Washington and is the city's oldest surviving residential area. Sometimes known as the Central District, or affectionately by African Americans as the CD or the Colored District, it is bounded by East Madison Street on the North, Jackson Street on the South, 12th Avenue on the west and Martin Luther King, Jr. Way on the east.

Early Development

During the mid-1800s the area was logged off, and became a place for residential development because of its proximity to the Central Business District. Logs were slid directly down "skid road" to Henry Yesler's sawmill. This road was later named Mill Street and eventually became Yesler Way. In 1870, a large block was platted by N. B. Knight and George and Rhoda Edes, which encompassed roughly 40 blocks from 10th to 20th avenues between Cherry and Union streets. With the cleared land and the arrival of the cable cars around 1888 to tackle the steep hills, old and new settlers began to build homes and to establish culturally rich communities in the area.

Architecture

The Central Area contains the city's oldest housing stock, most of which was built in the latter half of the nineteenth century. Types of housing include pioneer houses, the classic box, Victorian style, company cottage, bungalow, and low rise apartment.

A drive through the district is a drive through Seattle's early architectural history. Listed here are examples of properties built before 1900:

- 106 20th Avenue (1890)
- 216 20th Avenue (1890)
- 1810 E Fir Street (1890)
- 619,621 21st Avenue (1890)
- 1428 25th Avenue (1890)

The City of Seattle has designated these properties in the Central Area as landmarks:

- Immaculate Conception Church, 820 18th Avenue (1904)
- Old Firehouse #23, CAMP, 722 18th Avenue (1909)
- Victorian House, 1414 S. Washington Street (1900)
- Langston Hughes Cultural Arts Center (formerly Bikur Cholim Synagogue) 104 17th Avenue (1912)
- 23rd Avenue Houses Group, 812-828 23rd Avenue (1892-93)
- James Washington Jr. Home and Studio, 1816 26th Avenue (1918)
- First African Methodist Episcopal Church, 14th Avenue/Pine Street (1912)
- Mount Zion Baptist Church, 1634 19th Avenue (Rev. Dr. S. McKinney Avenue) (October 18, 2017)

Cultural Heritage

A potpourri of colors and cultures flowed in and out of this four-square-mile area during its more-than-a-century-old history. There were the European Americans, the Japanese, the Jews, and the African Americans. All left a distinct imprint.

At the turn of the century, parts of the Central Area were still held in farms and nurseries. John Leitha Nursery is an example. His greenhouse operation encompassed a couple of blocks at about 14th Avenue, Yesler Way, and Fir Street. A "Market Garden" consumed several more blocks just west of the green houses.

From 1890 until World War I, the Central Area was a predominantly Jewish neighborhood. The German Jews were hardware and grocery merchants who reached Seattle in the 1850s, settling eventually in the Central Area and on Capitol Hill. They built the Temple De Hirsch Sinai on 15th Avenue and Union Street in 1907, and offered monetary and social assistance to the Jews from Poland and the Mediterranean who arrived later on. The Polish Yiddish speaking Jews were the next wave of immigrants and they built kosher markets, Hebrew schools, and orthodox synagogues near and on Yesler Way. The last wave were the Spanish speaking Jews from Turkey and Rhodes. They

added coffee shops and Mediterranean grocery stores to the area as well as their own orthodox synagogues.

A legacy of the Scandinavian presence is the St. Johannes Dansk Evangelisk Lutherske Kirke on 24th and East Spruce (in 2001, the Eritrean Community Center and Church). The first Danish community was established in 1890. In 1914, 40 Danes met at the Danish Brotherhood Hall (Washington Hall) at 14th Avenue and East Fir Street for the purpose of formally organizing the congregation. The church was dedicated in 1926.

The Japanese who came to Seattle in the late 1880s, settled in the International District. There was sharp growth in this population from 1890 until 1920 and gradually their community spread east and into the Central Area. They operated grocery stores, barbershops, gas stations, a dry cleaning shop, a beer parlor, and a shoe repair shop along Yesler Way. The blocks between 14th and 18th avenues and Yesler Way and Jackson Street still retain a strong Japanese presence -- the Buddhist Church, Seattle Koyasan Church, Konko, Wisteria Park, Japanese Congregational Church, Keiro Nursing Home, and the Kawabe Memorial House.

African American William Grose arrived in Seattle in 1861, and soon became a successful businessman, owning and operating a restaurant and a hotel. In 1890, he built a home on his 12 acres of land between what is now East Olive Street and East Madison Street at 24th Avenue. This property was purchased in 1882 from Henry Yesler for a reported \$1,000 in gold coin. The area attracted other African Americans and became one of the first black settlements in Seattle. A settlement of single black transient workers developed around Jackson Street, and middle-class black families settled near East Madison. Eventually, these two communities merged.

Black-owned and -operated businesses that flourished along East Madison during the early 1900s included barber shops and restaurants, a fuel yard, a drug store, a hotel, and a theater. Churches (First African Methodist Episcopal, Mount Zion Baptist Church) and cultural organizations were also established on and near the East Madison district.

After World War II, the Central Area became home to most of Seattle's growing black population because of housing discrimination and restrictive covenants. The Jewish population began to move to Seward Park and to the Eastside, leaving their synagogues to black Christians and to city institutions. The Japanese and European American population in the area decreased as well.

Civil Rights

A natural outcome of segregated housing was de-facto segregated schools and by the late 1950s, six elementary schools in and adjoining the Central Area were more than 60 percent black. Civil rights leaders began a fight to integrate the Seattle Public Schools. They called for the closure of Horace Mann school, won support by the school board to begin a voluntary racial transfer program in 1963, and successfully waged a boycott of the schools on two days in the spring of 1966. These and other efforts to integrate the schools finally resulted in mandatory busing in 1978.

Housing and job discrimination created severe unrest in the black community. As the civil rights struggle was being played out across the country during the 1960s, Seattle's Central Area became the stage for marches, riots, and civil disobedience. Stokely Carmichael's speech at Garfield High School in 1967 ignited the call for black power. The Black Panther Party formed and located their activities in the area the same year. During those years it was not uncommon to find demonstrations interrupted by tear gas, and squadrons of police cars parked in readiness for action. Passage of the open housing law by the Seattle City Council in 1968 and the widening of job opportunities for African Americans began to ease tensions.

The War on Poverty

The War on Poverty made inroads in improvement of living conditions for residents of the Central Area in the late 1960s. The Central Area Motivation Project was the first totally new, community-inspired program in the country to receive funding from the Office of Economic Opportunity and it remains as one of the few surviving community organizations that got its start in those early years. The Central Area Motivation Project assisted in the planning of the Model Cities Program, which led Seattle to become the first city in the nation to get its program operational. A multitude of social, health, recreational, and educational services were offered to residents of the Central Area during this period.

Community Resources

Garfield High School has served the area since 1923. Providence Hospital, built in 1911, stands proudly on the hill at 17th and East Cherry wearing a tower visible from miles around. The Odessa Brown Children's Clinic on Yesler Way is a legacy of the Model Cities Days. The Douglass Truth Public Library has sat serenely on the corner of 23rd and Yesler Way since 1914. Formerly known as the Yesler Branch Library, the name was changed in 1975, to reflect the dramatically changed population it served. It houses the largest African American collection in the Seattle Public Library system.

The Medgar Evers Swimming Pool at 23rd and Jefferson was the first of seven pools to be built with Forward Thrust funds in 1970. It was named for the slain Mississippi civil rights leader. The largest park in the Central Area is the Powell Barnett Park between Cherry and Alder streets on Martin Luther King Jr. Way. Named for a black community leader, it was developed in 1967 by the Central Area Motivation Project. Other parks in the area are the Edwin T. Pratt Park on 20th and Yesler, named for the Urban League Director killed by an unknown assailant and the Dr. Blanche Lavizzo Park near 20th Avenue and Jackson Street named in honor of the first medical director of the Odessa Children's Clinic.

Gentrification

The 1990s have seen a gradual change in the color and economic status of the area's residents. Many of the African American residents have moved south along the Rainier Avenue corridor into Renton and Skyway. Gentrification is on the rise and numbers of white couples with children are moving in. In 1990, the highest level of family income was between \$35,148 and \$37,232 but a few

years later there were six digit incomes of predominantly white people who were new hires at Boeing and Microsoft.

There are still black families living in the area and there are still elderly people in full control of their homes and who can manage their property taxes. Dedicated to preserving the area's unique cultural heritage, the Central Area Development Association, a community-based non-profit corporation, is setting out to provide affordable housing and develop strong business partnerships. New mixed-use buildings are being built near 23rd Avenue and Jackson Street and older apartment buildings are being remodeled.

Interest in the area is demonstrated by the construction of the Anne E. Casey Family Foundation building at 23rd Avenue and East Union Street, located a block from where UPS founder Jim Casey grew up, and the slender new Planned Parenthood building at 21st Avenue and East Madison Street. Concern for the elderly is exhibited in the Samuel E. McKinney Home on East Madison Street, named for the former pastor of Mount Zion Baptist Church and in plans for an Assisted Living Residence on 23rd Avenue.

Executive Summary

In 2005, as part of the Garfield High School Renovation Design, a master plan for the site was created. It included the addition of the Quincy Jones Performing Arts Center to be incorporated into the landmarked school, Medgar Evers Pool, Garfield Community Center and sports fields. The renovation involved ceding some land from Garfield Park to Seattle Schools for parking and a promise was given to the community that park improvements would be made in return for that exchange. At the time, extensive community conversations facilitated by Robert Stephens Jr. resulted in the vision of the "Legacy and Promise Promenade." The term "Garfield Super Block" was coined to describe the area. The theme "Legacy and Promise, past, present, and future" was developed to enable the telling of the stories of seven ethnic groups that had large populations in the Central District during different time periods. Those groups are Black/African American, Chinese, Duwamish, Filipino, Italian, Japanese, and Jewish.

The original Garfield Super Block plan resulted from dialogue with stakeholder agencies and organizations: the City of Seattle, Seattle Parks and Recreation, Department of Neighborhoods, Garfield High School Golden Grads, Central Area Cultural Arts Commission, Seattle Parks Foundation, Thomas Rengstorf & Associates Landscape Architecture, Site Workshop Landscape Architecture, Seattle Public Schools, and community members. More recently, Parkour Visions was added as another organization to help people overcome barriers through movement and play. The most prominent among the community members is Robert Stephens, who gave birth to and has nurtured this project since 2005.

The City of Seattle issued a Master Use Permit (Application #2401480) to continue renovations of Garfield Super Block. The renovations include permanent public art installations within the Super Block including seven outdoor art pieces that will share the story of the culture and history of peoples who settled in the Central Area of Seattle. An eighth artwork, a collaborative artwork, will be one in which the seven selected artists contribute to the whole. The art will be situated on a promenade located along the west side of the playfields.

The Garfield Super Block Coalition, made up of community volunteers from all walks of life, has been on a mission to ensure that the community's dream of updating and activating Garfield Park is funded and deployed. This project consists of two major elements; landscape design/construction and the art promenade. The architectural team, Site Workshop, has been hired to lead the landscape design and construction of this project. A team of art professionals has been hired to lead the art promenade curation.

The heart of the GSB Art Plan is the Legacy and Promise Promenade, which will feature seven art installations, highlighting the stories of the seven ethnic communities that settled in the Central District from 1800 to 1975. These artworks will exist permanently at Garfield Park and

will commemorate the seven cultures that existed in the Central District prior to its official redlining, contributing to the creation of a unique identity for the park as a welcoming and educational place for those who live, play and work in the area. These artworks will be created by artists from each of the seven cultures.

Additionally, these artists will have the opportunity to collaborate on a single seven-sided pillar (e.g. a heptagonal shape when looked at plan-view), with each artist designing one side. The pillar could have a solar/light function. Artists will be compensated separately for their work on this collaborative piece.

The shape, size, and material of the pillar will be designed in coordination with Site Workshop.

Community Engagement

The Garfield Super Block team has listened to input from the community for the last 20 years on how to make this a welcoming and usable space.

A community workshop was held on October 16, 2005 at Garfield High School by the design team and the Seattle School District to discuss site issues affecting the community. The design team facilitated discussion with community participants using a matrix of site issues. Topics included art, access and safety, lighting, neighborhood character, streetscape, parking, and landscaping.

Transportation and parking issues that were brought up are noted for record and discussion purposes, and will need further follow up.

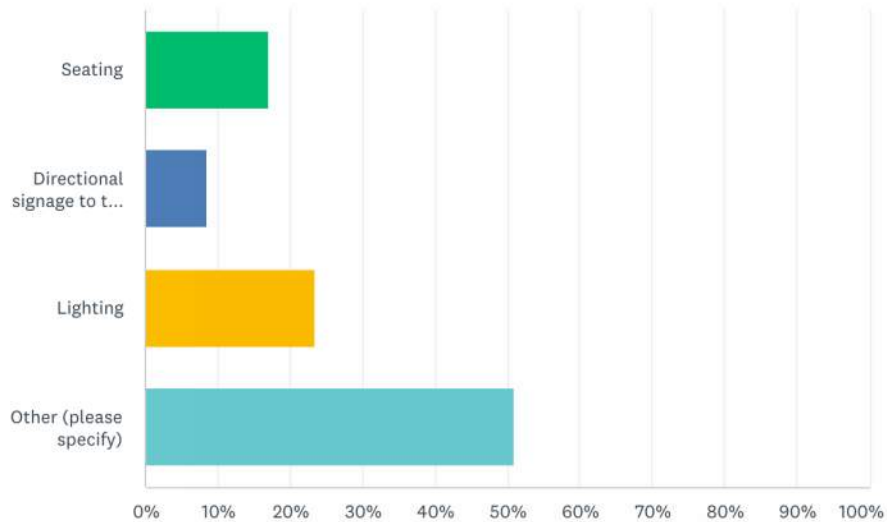
In 2023 a survey was sent out to community stakeholders asking for their opinions and ideas about the proposed artwork approaches. These are the results:

What is your relationship to the Central Area?

School Central District close live Central Area area since work local
years went live volunteered Garfield Capitol Hill
Resident CD kids go school Central Area

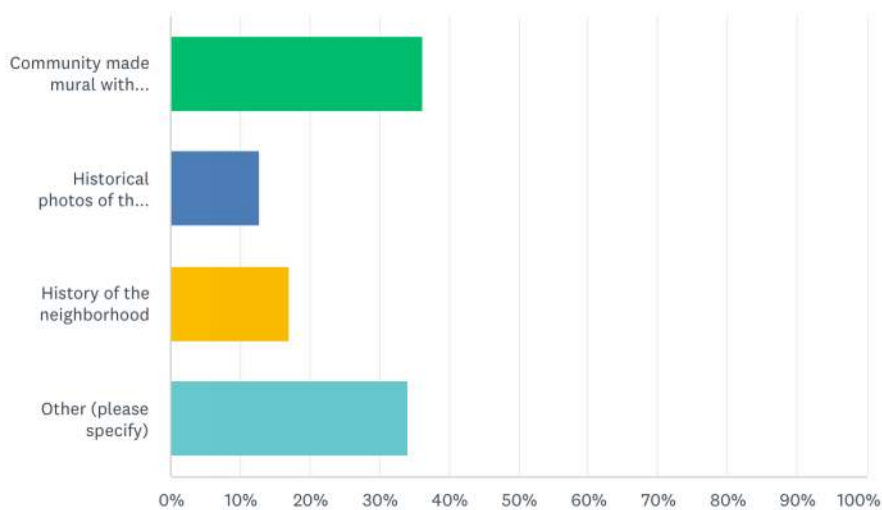
The Garfield Super Block will radically change the pedestrian experience for the area around Garfield. What amenities would enhance your experience of the walkability of the site?

Answered: 47 Skipped: 1



Part of the Garfield Super Block renovation includes a new comfort station (bathroom and concession area). Currently there is a community made mural on the existing comfort station. Which of the following art approaches would you like to see on the new comfort station?

Answered: 47 Skipped: 1



Other recent community events include:

2017	Public Engagement Community Meeting & Open House
Fall of 2020	GSB launches a website and Newsletter
February 2020	GSB Newsletter is launched
October 2021	Paint the Park! Community event at Garfield Park
January 2022	Participation in the MLK March
May 2022	One Seattle Day of Service at Garfield Park
July 2022	Community Open House at Garfield Park
August 2022	Big Day of Play at Garfield Park
August 2022	Garfield High School Centennial
September 2022	Amazon Day of Service at Garfield Park

GSB Art Academy

In preparation to launch the calls for art, the GSB held a Public Art Academy to demystify the public art process. This two-day workshop, held on January 21st and 28th, 2023, from 12pm to 5pm at Coyote Central and the Garfield Community Center, was open to any artist planning to apply for this project or having an interest in learning more about being a public artist engaged in a community led project. Presenters included highly regarded and engaging regional public artists from a wide variety of mediums, approaches, and artistic backgrounds.

Topics covered included:

- Contracts and Budgets
- Developing Artwork Concepts
- Translating from Studio Practice to Public Art
- Working with Fabricators



Robert Stephens and His Vision



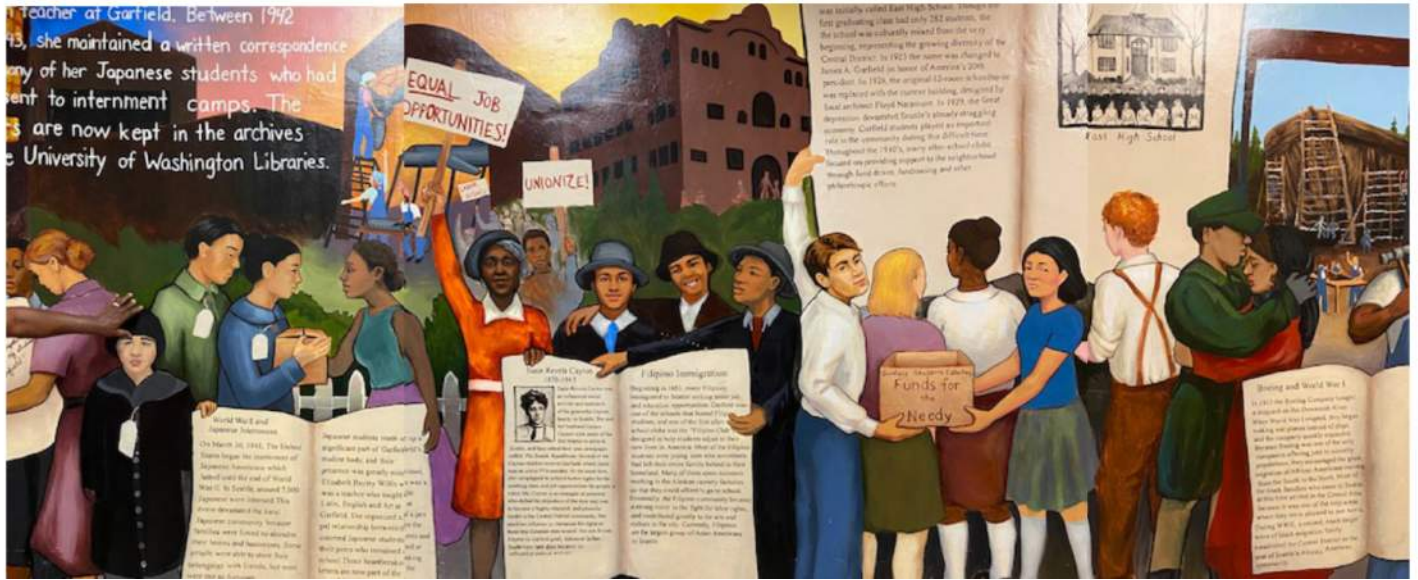
Robert Stephens, the community steward of the Garfield Super Block plan, saw the above mural, located in Garfield High School, and felt that the deep history and connection represented in the artwork should also be represented outside, in the community, for all to see.

Gabrielle Abbott was given instructions by the administration to create a mural memorializing the rich history of the Central District. "There was concern about the history and the stories of the community being lost," Abbott said, because at the time gentrification was beginning to become visible in the area. She spent six months preparing, doing intense research, finding archival documents and photos, piecing together a time-line, and getting input from Garfield community members. After presenting the blueprint for the mural to the community, and getting it approved, Abbott started the three year project in 2010.

The mural starts in front of the counselors office depicting members of the Duwamish tribe. It includes people such as Chief Seattle, Henry Yesler, Susie Revels Clayton – one of the Central District's first Black community leaders, Quincy Jones, and Jimi Hendrix, all of whom were influential people to the area. It also includes events specific to Garfield like the school's first annual Funfest, Martin Luther King's speech at the school, and the Garfield teacher and student organized boycott of mandatory standardized testing. The last image is a depiction of Obama outside the attendance office, to commemorate the speech he gave in 2008 at Garfield that focused on the importance of education. Each section on the timeline has facts and information about the events and people displayed in the art, in order to give it cultural relevance.

<https://www.garfieldmessenger.org/7469/articles/ae/history-preserved-in-our-halls/>

The mural located inside Garfield High School should be one of the main inspiration points for selected artists to showcase the interconnectedness of all the various cultures that made the Central Area great.



Garfield Super Block Framework

Collective Memory



shall

The Garfield Super Block artworks will act as historical markers for the communities that were forced to live in the Central Area due to housing policy and discrimination, and in spite of this, created a vibrant community full of culture. They will be a symbol of our collective memory of the past and present.

What is “collective memory?”

Collective memory refers to the shared pool of memories, knowledge and information of a social group that is significantly associated with the group's identity. The English phrase "collective memory" and the equivalent French phrase "la mémoire collective" appeared in the second half of the nineteenth century. [Wikipedia](#)

*One of the most powerful ways of challenging and ultimately destroying the ideology of white supremacy, the myth of white superiority, and the narrative of white domination is to unearth sites of resistive memory, history, and practice.
—Michael Eric Dyson, Open Mike*

History keeping, or memory work, looks different around the world. Some communities share their stories through dance, music, poetry and ceremony. But all communities have a tradition of “remembering.” How do you remember? What is the Central District story your community wants to tell? We ask artists who engage in this art plan to unearth these histories in the Pillars of Promise and other artworks so future generations never forget the stories that are the very fabric of this neighborhood.

There are many resources for inspiration, from the Washington State Black Heritage Society to Denso and the Duwamish Longhouse. Artists commissioned for this project should tap into their own cultural memory while researching the history of their culture in the neighborhood.

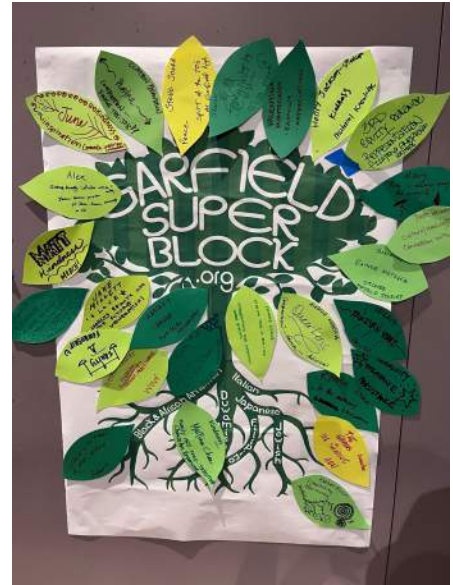
Precedents

Inspirational Images:



The above examples illustrate creative uses of tree stumps and solar lighting.

Garfield Super Block Cultural Art Advisory Committee



In early 2023, the GSB Art Team went on to select members for the GSB Cultural Art Advisory Committee that represent the seven communities of the Garfield Super Block.

The GSB Cultural Art Advisory Committee includes: Steve Sneed, Henry Jackson Spieker, Yvette Perrantes, Camas Logue, Hanako O’Leary, June Sekiguchi, Stewart Wong, MalPina Chan, Aleksa Manila, Third Andresen, Jake Millett, Danae Harrison-Corey, Harvey Sadis, Rainer Metzger, Monica Street, and Alex Gallo Brown.

The committee will provide cultural expertise and sensitivity for all artworks on the Garfield Super Block, but their main scope of work is to select the artists for the Pillars of Promise.

The Cultural Art Advisory Committee members had an orientation to the site and the artwork parameters in March of 2023. In the Summer of 2023, the committee members will outreach to members of their communities about the call for artists and then they will review the submissions of their cultural group. Each community will select two artists to move forward to the final round. Those artists will receive a \$1,000 stipend to further develop their proposals. Then the full Cultural Art Advisory Committee will select the final seven artists together.

The final proposal will include specific details of the artwork, including a rendering or model, artist statement, materials used, and budget.

Project Guide

How to Use this Guide

The project guide details each of the artwork calls and requirements for artists. This section provides the Garfield Super Block, Site Workshop, and Seattle Parks and Recreation with everything needed to issue the calls either by a public process or an invitational.

Terminology:

A **Request for Proposals (RFP)** asks artists to create and submit plans for the production of a desired public artwork. Those plans are then evaluated by the commissioning organization, which makes their selection based upon the proposals.

RFPs can be an effective way to consider and evaluate the suitability of an artist when a limited number of artists are invited to participate in the selection process, the criteria for selection is explicit and uniform, and there is an honorarium paid to each artist for each submission. RFPs are used when the commissioning agency or organization is prepared to consider the proposal as a conceptual approach to the project and not the final design. The commissioning agency should also ensure the artist retains copyright of all ideas presented as part of the proposal, even if those ideas are not ultimately selected for the commission.

(from americansforthearts.org)

A **Request for Qualifications (RFQ)** is a pre-qualifying round that asks artists to submit images, a resume, and sometimes a preliminary description of the type of work that an artist might create. This process operates under the premise that background work qualifies an artist for round two of finalist selection. Artists interested in a commission are asked to submit information about their training, previous work, and other forms of evidence of their ability to create a public artwork.

(from americansforthearts.org)

Calls for Art

Park & Promenade Site Plan:



Title: Pillars of Promise

Type: Local- Open Call- Request for Proposals (RFP)

Introduction:

The Garfield Super Block Coalition (GSB) is seeking seven artists to create seven separate pillars, and one collaborative pillar to tell the stories of the seven ethnic communities that settled in the Central District from 1800 to 1975. The pillars will be fabricated by a third party for the Garfield Super Block site.

Scope of Work:

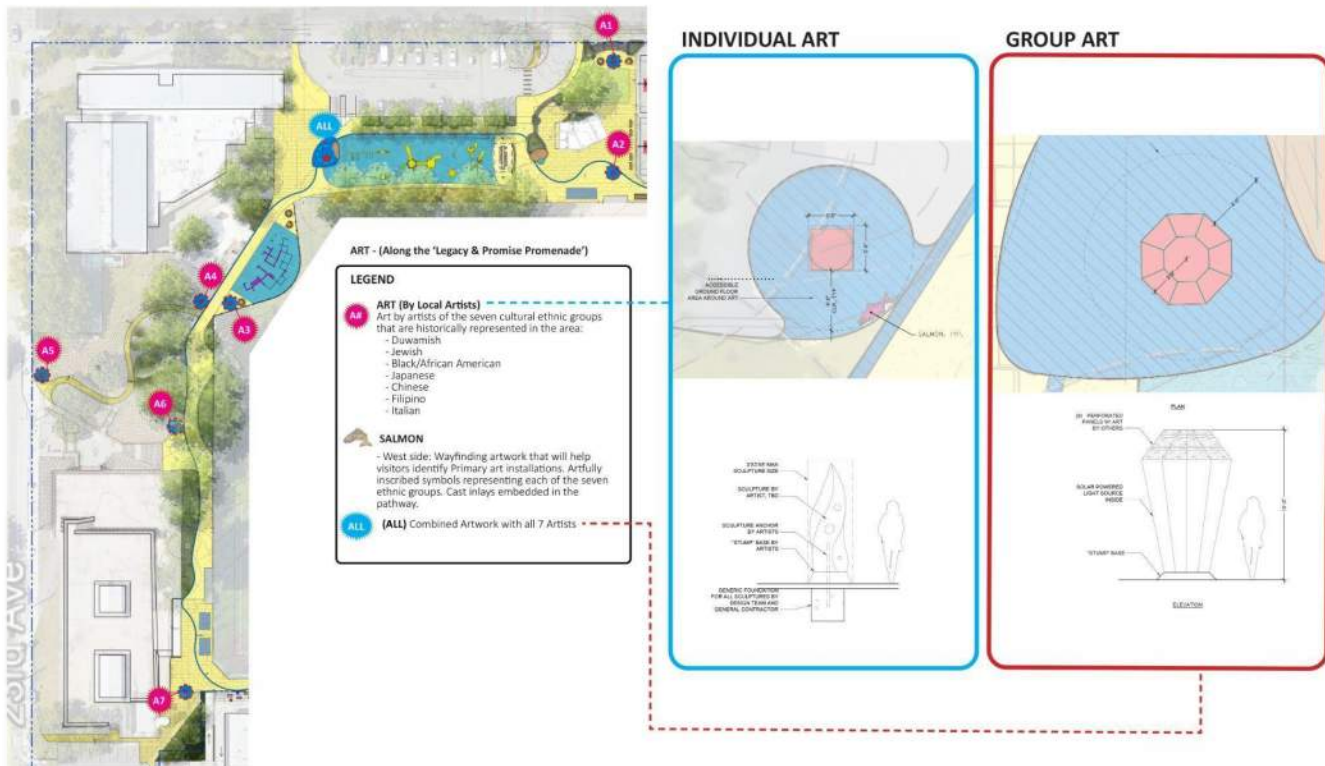
Theme: Collective Memory

The heart of the GSB Art Plan is the Legacy and Promise Promenade, which will feature the seven artworks known as the “Pillars of Promise,” to commemorate the seven cultures that existed in the Central District prior to its official redlining and will contribute to the creation of a unique identity for the park as a welcoming and educational place for those who live, play, and work in the area. The pillar locations are currently designated on the Garfield Super Block Campus as encircled items A1 to A7 of the site plan below and will exist permanently at Garfield Park. These artworks will be created by an artist from each of the seven cultures; Black/African American, Chinese, Duwamish, Filipino, Italian, Japanese, and Jewish people.

Additionally, the artists will have the opportunity to collaborate on a single seven-sided pillar (e.g. a heptagonal shape when looked at plan-view), with each artist designing one side. This pillar will have a solar/light function.

Site:

Plan drawing with pillar locations



The shape, size, and material of the pillar will be designed in coordination with Site Workshop. Site Workshop will provide all artists with the size and weight constraints during the design process. Foundation and anchoring for the artwork will also be designed by Site Workshop.

The artist(s) will submit final designs to a mutually decided upon fabricator for fabrication and installation. Materials will be decided upon mutually with the design team and landscape architects and Seattle Parks and recreation. This commission is for DESIGN ONLY.

Budget:

The selected artist(s) will receive a stipend of \$10,000 after their final design is submitted to and accepted by the coalition.

Eligibility:

This call is open to emerging, mid-career, and established artists working in Washington State who represent one of the seven ethnic groups; Black/African American, Chinese, Duwamish, Filipino, Italian, Japanese, and Jewish people.

Selection Requirements:

- Letter of Interest related to the scope of work. (Please also explain your connection to the cultural community you are applying to represent.)
- Bio or Artist Statement
- 1-Page Concept Proposal that includes, concept for pillars, materials, and which ethnic community/s the artist represents.
- 6-10 Images of Past Artwork

Selection Criteria:

A final proposal will be selected based on how best the proposal fits within the environment and responds to the scope of work.

Selection Process:

The selection process will take place in Summer of 2023. Two representatives from each cultural group of the Garfield Superblock Cultural Art Advisory Committee will select two artists from their cultural community to move to the final round. Then the GSB cultural art advisors will meet as a full group to select one artist (7 in total) from each cultural community to move into contracting and to edit and refine their concept for fabrication. The GSB reserves the right to not select any applicants.

Parks Proview Design Review Process:

When an artwork is proposed for placement at an existing site by the Department, by the Community, or by a donor, ProView will review the proposal, and evaluate the appropriateness of the artwork for placement on the site in terms of: safety, potential for vandalism, compatibility with site uses, durability, impact on maintenance and operations, and environmental impact, and will make a recommendation to the Project Steering Committee on whether to accept or reject the proposal.

Maintenance: The artworks will be made of either stainless steel, bronze or another permanent material that is easy to maintain. All artwork proposals will be subject to a conservation review from the City of Seattle's Office of Arts & Culture. Long term maintenance and ownership of the artwork(s) will be determined between the Garfield Super Block Coalition, Seattle Parks and Recreation and the Seattle Office of Arts & Culture.

Title: Reforesting the Central Area

Type: Local-Open Call- Request for Qualifications (RFQ)

Introduction:

The Garfield Super Block Coalition (GSB) is seeking an artist to create three separate tree stump designs to be used for seating that will be fabricated by a third party for the site of the Garfield Super Block.

Scope of Work:

Theme: Reforesting the Central Area

The present reality of the Central Area is the [urban village](#), a strategy of rezoning for maximum building height that, some would argue, helped speed up the process of gentrification and displacement in the neighborhood. At this moment in time, it is hard to imagine a pre-settlement, [pre-industry](#), and pre-peopled reality. The Garfield Super Block Art Team asks that an artist join the design team, in collaboration with the landscape architects, to envision a “reforested” space that honors the history of the land and the roots systems that connect us to the past and future. This project represents trees, stumps, roots, and other biome that would have occurred naturally in the area. They will be utilized as sculptural seating elements in the park and should also remind us of the true scale of nature in relation to the human body.

The artist will submit final designs to a mutually decided upon fabricator for construction and installation. Materials will be decided upon mutually with the design team and landscape architects. This commission is for DESIGN ONLY.

Site:

Stump Seating Locations



The selected artist will receive a stipend of \$10,000 after their final design is submitted to the coalition.

Eligibility:

This call is open to emerging, mid-career, and established artists working in Washington State.

Selection Requirements:

- Letter of Interest related to the scope of work.
- Artist Statement
- Resume of Bio
- 6-10 Images of Past Artwork

Selection Criteria:

The selection panel will select an artist based on their Letter of Intent and how closely it relates to the scope of work and the quality and the artist's past work.

Selection Process:

A panel of GSB stakeholders, artists, client representatives and community members will review the applications and select artists for interview. After interviews, the panel will select one artist to move into contracting. The GSB reserves the right to not select any applicants.

Parks Proview Design Review Process:

When an artwork is proposed for placement at an existing site by the Department, by the Community, or by a donor, ProView will review the proposal, and evaluate the appropriateness of the artwork for placement on the site in terms of: safety, potential for vandalism, compatibility with site uses, durability, impact on maintenance and operations, and environmental impact, and will make a recommendation to the Project Steering Committee on whether to accept or reject the proposal.

Maintenance: The artworks will be made of either stainless steel, bronze or another permanent material that is easy to maintain. All artwork proposals will be subject to a conservation review from the City of Seattle's Office of Arts & Culture. Long term maintenance and ownership of the artwork(s) will be determined between the Garfield Super Block Coalition, Seattle Parks and Recreation and the Seattle Office of Arts & Culture.

Title: Comfort Station Community Engaged Mural

Type: Local- Direct Selection

Introduction:

The Garfield Super Block Coalition (GSB) will direct-select a teaching artist to work with youth and the community to create an artwork that will be translated into permanent materials. The artwork will be installed on the façade of the newly designed comfort station.

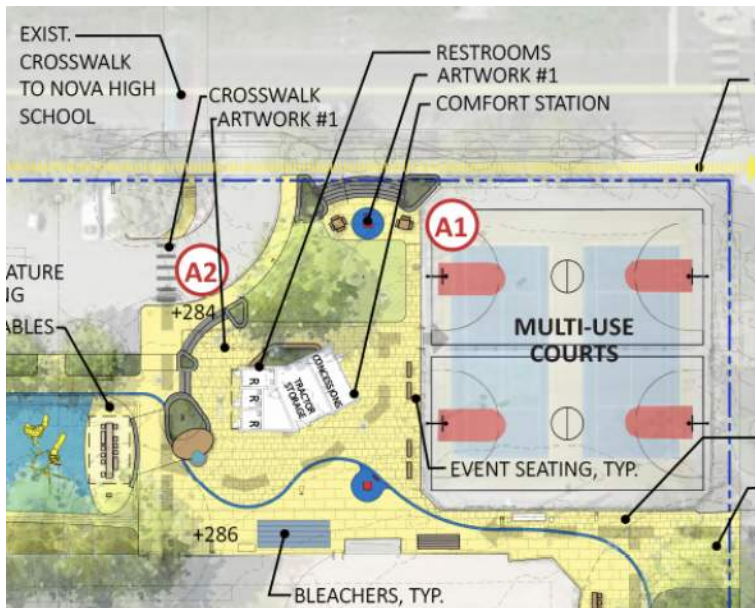
Scope of Work:

Theme: N/A

The Artist will work with youth and community to create an image that will be translated into durable permanent materials. The artwork's theme and content should come from and be led by youth.

The artist will submit final designs to a mutually decided upon fabricator for fabrication and installation. Materials will be decided upon mutually with the design team. This commission is for DESIGN ONLY, the fabrication and installation will be managed by the design team.

Site:



Budget:

The selected artist will receive a stipend of \$10,000 after their final design is submitted to the coalition.

Eligibility:

This call is open to emerging, mid-career, and established artists working in Washington State.

Selection Requirements:

The GSB Art Committee will select a teaching artist for this commission.

Selection Criteria:

N/A

Selection Process:

N/A

Parks Proview Design Review Process:

When an artwork is proposed for placement at an existing site by the Department, by the Community, or by a donor, ProView will review the proposal, and evaluate the appropriateness of the artwork for placement on the site in terms of: safety, potential for vandalism, compatibility with site uses, durability, impact on maintenance and operations, and environmental impact, and will make a recommendation to the Project Steering Committee on whether to accept or reject the proposal.

Maintenance: The artworks will be made by the community and then printed on aluminum dibond, which is easy to maintain. The artwork will also be protected with a top layer of anti-graffiti coating. All artwork proposals will be subject to a conservation review from the City of Seattle's Office of Arts & Culture. Long term maintenance and ownership of the artwork(s) will be determined between the Garfield Super Block Coalition, Seattle Parks and Recreation and the Seattle Office of Arts & Culture.

Title: Wayfinding Salmon Artwork

Type: Local- Direct Selection

Introduction: The GSB Art Team will design and fabricate bronze salmon that will be embedded in the ground plane.

Scope of Work:

Theme: N/A

Salmon, fabricated in bronze and embedded in the Promenade pathway, will connect and point to the eight Pillars of Promise. Not only is the salmon a great gift from nature as a food source, but it is also a symbol of perseverance, self-sacrifice, regeneration, and prosperity to the First Nations cultures of Seattle and the Northwest in general. It struggles to the point of exhaustion to reach its goal, just as ethnic communities have struggled against the obstacles impeding their path to safety and prosperity.

As wayfinding art works, the salmon will help visitors locate and identify each of the Pillars of Promise artwork installations. They will be designed jointly by the art curator and the art consultants. All salmon will have artfully inscribed symbols representing each of the seven ethnic groups. The final model for molding and casting will be constructed by the art curator who will also shepherd them through the casting process.

Inspirational images:



Site:

The salmon will be placed along the GSB site as wayfinding elements to point viewers to the Pillars of Promise artworks. The artworks will be fabricated by Esther Ervin as the lead artist and with Breyhana Coston and Takiyah Ward as secondary artists. Esther Ervin will also mentor four youth on bronze casting with this artwork. The artworks will be fabricated at Pratt Fine Art Center in consultation with Site Workshop.

Budget:

\$5000

Eligibility:

N/A - Direct Selection of Esther Ervin, Breyhana Coston and Takiyah Ward.

Selection Requirements:

N/A

Selection Criteria:

The GSB Cultural Art Advisory Committee will review drafts of the artworks for cultural sensitivity.

Selection Process:

N/A

Parks Proview Design Review Process:

When an artwork is proposed for placement at an existing site by the Department, by the Community, or by a donor, ProView will review the proposal, and evaluate the appropriateness of the artwork for placement on the site in terms of: safety, potential for vandalism, compatibility with site uses, durability, impact on maintenance and operations, and environmental impact, and will make a recommendation to the Project Steering Committee on whether to accept or reject the proposal.

Maintenance: The artworks will be made of bronze, which is easy to maintain. All artwork proposals will be subject to a conservation review from the City of Seattle's Office of Arts & Culture. Long term maintenance and ownership of the artwork(s) will be determined between the Garfield Super Block Coalition, Seattle Parks and Recreation and the Seattle Office of Arts & Culture.

Title: Baseball Legacy Artwork

Type: Local - Open Call - Request for Qualifications (RFQ)

Introduction:

The Garfield Super Block Coalition (GSB) is seeking an artist to create a permanent artwork that celebrates the legacy of baseball on the GSB site. The artwork will be located on the GSB fence around the parkour location.

Scope of Work:

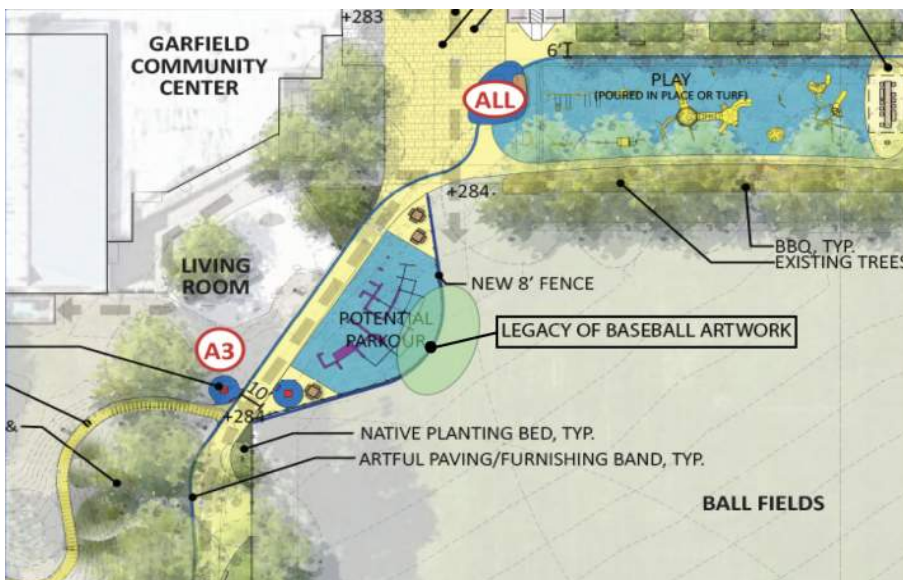
Theme: Legacy of Baseball at Garfield High School

The selected Artist will design, fabricate, and install a permanent artwork on the GSB fence around the parkour area that honors the history of baseball on the site. The Artist will use durable materials and get feedback from the Garfield Super Block art committee on direction.



Joe Stator, Player of the Week

Site:



Budget:

The selected artist will receive a stipend of \$5,000 after their final design is submitted to the coalition

Eligibility:

This call is open to emerging, mid-career, and established artists working in Washington State.

Selection Requirements:

- Letter of Interest related to the scope of work.
- Artist Statement
- Resume of Bio
- 6-10 Images of Past Artwork

Selection Criteria:

The selection panel will select an artist based on their Letter of Intent and how closely it relates to the scope of work and the quality and the artist's past work.

Selection Process:

A panel of GSB stakeholders, artists, client representatives and community members will review the applications and select artists for interview. After interviews, the panel will select one artist to move into contracting. The GSB reserves the right to not select any applicants.

Parks Proview Design Review Process:

When an artwork is proposed for placement at an existing site by the Department, by the Community, or by a donor, ProView will review the proposal, and evaluate the appropriateness of the artwork for placement on the site in terms of: safety, potential for vandalism, compatibility with site uses, durability, impact on maintenance and operations, and environmental impact, and will make a recommendation to the Project Steering Committee on whether to accept or reject the proposal.

Maintenance: The artworks will be made of either stainless steel, bronze or another permanent material that is easy to maintain. All artwork proposals will be subject to a conservation review from the City of Seattle's Office of Arts & Culture. Long term maintenance and ownership of the artwork(s) will be determined between the Garfield Super Block Coalition, Seattle Parks and Recreation and the Seattle Office of Arts & Culture.

Title: Expository Signage

Type: Local- Direct Selection

Introduction:

SiteWorkshop will work with the GSB Art team to create unique wayfinding signage. Site Workshop will also work with a graphic designer or sign fabricator to coordinate font type, appropriate size, width, height, and color selection for visibility and to meet accessibility requirements.

Scope of Work

Theme: N/A

Signage will assist visitors in identifying various locations and installations in the Garfield Super Block and in understanding the history of the Central District and its correlation to the Pillars of Promise installations. Various options will be considered. The design and fabrication of artworks will be managed by SiteWorkshop with input from the GSB Art Advisory Committee.



Site:

The signage will be placed along the GSB site as wayfinding elements to point viewers to various points of history and to important locations on the site including: Quincy Jones Performance Center, Garfield Community Center, and Medgar Evers Pool.

Budget:

\$25,000

Eligibility:

N/A - Direct Selection of SiteWorkshop

Selection Requirements:

N/A

Selection Criteria:

The GSB Cultural Art Advisory Committee will review drafts of the signage.

Selection Process:

N/A

Parks Proview Design Review Process:

When an artwork is proposed for placement at an existing site by the Department, by the Community, or by a donor, ProView will review the proposal, and evaluate the appropriateness of the artwork for placement on the site in terms of: safety, potential for vandalism, compatibility with site uses, durability, impact on maintenance and operations, and environmental impact, and will make a recommendation to the Project Steering Committee on whether to accept or reject the proposal.

Maintenance:

The artworks will be made of permanent material that is easy to maintain. All artwork signage is subject to a conservation review from the City of Seattle's Office of Arts & Culture. Long term maintenance and ownership of the artwork(s) will be determined between the Garfield Super Block Coalition, Seattle Parks and Recreation and the Seattle Office of Arts & Culture.

Garfield Super Block Public Art Budget

Item	Description	Cost per Each	Amount	Cost	Total Cost
Main Art Pieces					\$857,000.00
Pillars of Promise	(1) per ethnic community				\$700,000.00
	artist design fee	\$10,000.00	7	\$70,000.00	
	fabrication/installation	\$90,000.00	7	\$630,000.00	
Collaborative Pillar of Promise					\$157,000.00
	collaborative art piece				\$157,000.00
	artist design fee	\$1,000.00	7	\$7,000.00	
	Fabrication and Installation	\$150,000.00	1	\$150,000.00	
Secondary Art Pieces					\$105,000.00
Reforesting the Central Area	tree stumps	\$5,000.00			\$50,000.00
	artist design fee	\$5,000.00			
Wayfinding Salmon					\$15,000.00
	(12) designed by GSB team				
	(12) designed by youth				
Baseball Legacy Artwork					\$40,000.00
	TBD graphic on fence				\$40,000.00
	artist commission	\$5,000.00			
	fabrication/installation	\$35,000.00			
Restroom Art					\$10,000.00
Comfort Station Community Engaged Mural	printed on alum panels				
	artist design fee	\$10,000.00			
graphics for end walls	printed on alum panels				

	artist design fee				
Signage					
Expository Signage					\$25,000.00
Maintenance					
Endowment (or other)					\$50,000.00
Total Base Bid					
					\$1,047,000.00
Contingency Pool (20%)				\$209,400.00	
Total With Contingency					\$1,256,400.00
Taxes (10.25%)				\$128,781.00	
Total With Taxes					\$1,385,181.00
Fiscal Fee (8%)				\$110,814.48	
Grand Total					
					\$1,495,995.48

References

Community Context and Reference Points

Black/African American:

William Grosse, Founder of Seattle Central Area

Seattle's redlining

The purchase of Garfield Park and high school from the Henry Yesler Estate

N.B. KNIGHT

George and Rhoda Edes

Immaculate Conception Church (1904)

Old firehouse #23 (1909)

Victorian House (1900)

Langston Hughes Cultural Arts Center (formerly known as Bikur Cholim Synagogue) (1918)

23rd Ave Houses Group(1892-93)

James W. Washington Jr. Home and Studio (1944) First African

Methodist Episcopal Church (1886) Mount Zion Baptist Church (1890)

The Promenade Markets

Chinese:

Chinatown

Chinese Exclusion Act of 1822 Great Seattle fire of 1889

Hop Sing Tong

Chinese Grand Opera Theater William D. Devin

"international center"

Ruby Chow and the use of "International" District masking Chinese American history

Wah Mee Club massacre

Duwamish:

1850 US Treaties that pushed Duwamish out of Area to reservations

Muckleshoot, Suquamish, Lummi, Tulalip, Puyallup Tribes

Self determination; "North Wind South Wind" story

First signers of Treaty of Point Elliott in 1855 by Chief Si'ahl

Largest longhouse burned down in 1895

Filipino:

First Hill

Salmon canneries Carlos Bulosan

Discovery Park/Fort Lawton

Rufina Clemente Jenkins and Sgt. Francis Jenkins Filipino Community Clubhouse
Seattle Moonlight Serenaders Delores Sibonga
Bob Santos regional representative of the U.S. Department of Housing and Urban Development
and one of the Four Amigos
Alez Tizon and Byron Acohido-pulitzer prizes in 1996 Novel American Is In The Heart (1946)
Manilatown, Maynard and King
Filipino American National Historical Society

Italian:

Klondike rush Elliot bay
Waterfront
Frank Buty-helped immigrants Nicola Paoella
Our lady of Mt. Vernon Church Father Caramello
Rainier Valley Truck Farming
Joe Desimone-pike place market, Boeing Merlino and Sons

Japanese:

Executive order 9066
Pearl Harbor attack and consequences
Vashon Island and inland internment camps Japantown
International district Buddhist Church
Seattle Koyasan Church Wisteria Park
Keiro Nursing Home Kawebe Memorial

Jewish:

Jewish people from the entire diaspora Fleeing the Ottoman empire
Pike place fisheries Ezra Bessaroth
Bikur Cholim synagogues
Their relationships with the interned Japanese Americans

Appendix 1

Garfield Super Block Milestones

- 2005** Garfield Super Block Master Plan created with two design options for the Legacy and Promise Promenade
- 2008** Garfield High School Renovation Complete
- 2015** BACK ON TRACK! Organization / Planning / Research
- 2018** Central Area Neighborhood Design Guidelines Adopted
- 2019** Design Phase: Site Workshop selected as consultant. Schematic design phase begins funded by the Office of Economic Development.
- 2019** Creation of the Garfield Superblock Coalition 2020 Fall GSB launches a website and Newsletter
- 2020** Community & Stakeholder Engagement: Community engagement kicks off at MLK Day event at Garfield HS. Continues with an on-line survey and a series of online workshops with stakeholders.
- 2021** Making Progress: GSBC receives grants from the Equitable Development Initiative and King County. The Seattle Parks Foundation signs on as fiscal sponsor.
- 2021 Jul** Coverage in Converge Media
- 2021 Jul** Coverage in the Capitol Hill Blog
- 2021 Aug** Financial support allocated from the City Council
- 2021 Oct** Press coverage in the Urbanist
- 2022 Mar** More coverage on Converge Media
- 2022 Sep** Hosting Amazon Day of Service at Garfield Park

Appendix 2

Community Engagement Process

2017	Public Engagement Community Meeting & Open House
2020 Fall	GSB launches a website and Newsletter
2021 Oct	Paint the Park! Community event
2022 Jan	Participation in the MLK March
2022 Feb	GSB Newsletter is launched
2022 May	One Seattle Day of Service
2022 Aug	Big Day of Play
2022 Aug	Garfield High School Centennial
2022 Sep	Hosting Amazon Day of Service
2022 Oct	Dept. of Interior Asst. Secy. for Fish, Wildlife and Parks, Shannon Estenoz met GSB and the public to hear about opportunities and challenges and how the \$2 million investment will be used to improve the site.

Appendix 3

Art Plan Timeline Beginning 2022

March	Art Staff Hired
March - June	Design Development
March - July	Master Art Plan Development
Aug - Nov	Formation of Artwork Advisory Committee & RFQ
Dec 2022	Final Artist Selection
2023	Art Fabrication / Construction
2024	GSB Construction finished. Park fully open.

Our Project Partners

SEATTLE **PARKS** FOUNDATION

SiteWorkshop
LANDSCAPE ARCHITECTURE



