Terminal 117 Habitat Restoration & Duwamish Shoreline Access Project Art Plan

Port of Seattle

Terminal 117

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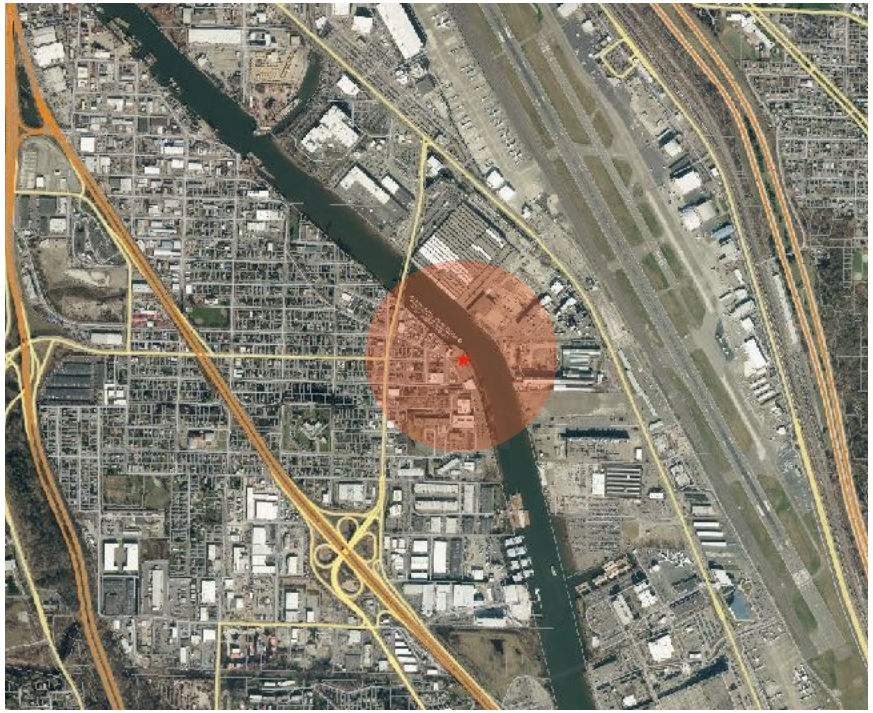
Introduction

Land Acknowledgment

Every community owes its existence and vitality to generations who contributed their hopes, dreams, and energy to making the history that led to this moment. Some were brought here against their will, some were drawn to leave their distant homes in hope of a better life, and some have lived on this land for more generations than can be counted. Acknowledgment and gratitude are critical to mutual respect, bridging the physical and cultural landscapes of heritage and difference.

We acknowledge that Seattle, Elliott Bay, the Duwamish river estuary, and the present habitat restoration and community shoreline access project site are located on the traditional land of the Duwamish, Suquamish and Muckleshoot people.

We honor and offer deep gratitude to ancestors, elders, and present generations and to the land itself. We acknowledge this land and its waters as life-giving, and we are committed to restoring the vibrant ecosystem that supports us today and that will provide for future generations who will inhabit this environment and community.



Terminal 117 (indicated by orange dot with red star) and adjacent Duwamish River and South Park environs, prior to remediation. Google Map satellite view, 2013.

Statement guided by wording from https://usdac.us/news-long/2018/4/26/honor-native-land-are-you-hesitating-acknowledgment-faqs

Executive Summary

The Terminal 117 Art Plan is an integral element of the Terminal 117 Habitat Restoration and Duwamish Shoreline Access Project. This Art Plan is intended to shape public use and open space elements of the project, including walkways, gathering spaces, viewpoints, interpretive installations and materials, access to shoreline habitat, and public art. An equally important objective of the Art Plan is to catalyze community change, and offer opportunities for enriched community experience through awareness, activity, learning, and stewardship.

Terminal 117 is located in the neighborhood of South Park on the banks of the Duwamish River at the confluence of salt and fresh water. These qualities of intersection and change reveal stories of the site and its surroundings: home to prized fishing ground, fertile farming region, industrial boom, and vibrant urban neighborhood reckoning with the impacts of pollution, economic hardships, and opportunities for change.

South Park is one of Seattle's most culturally diverse neighborhoods, with both the highest density of young people and the lowest ratio of parks and open space for this growing community. Impassioned advocates for positive growth in South Park have contributed to the Port of Seattle's commitment to restore this environmentally neglected site to its highest level of community and natural resource health, creating a

Terminal 117 (southeast perspective) following removal of industrial structures and prior to 2014 clean-up of contaminated soils and sediments.

sustainable community asset. South Park and Duwamish Valley residents have consistently emphasized the need for green open space and safe public access to the Duwamish River shoreline.

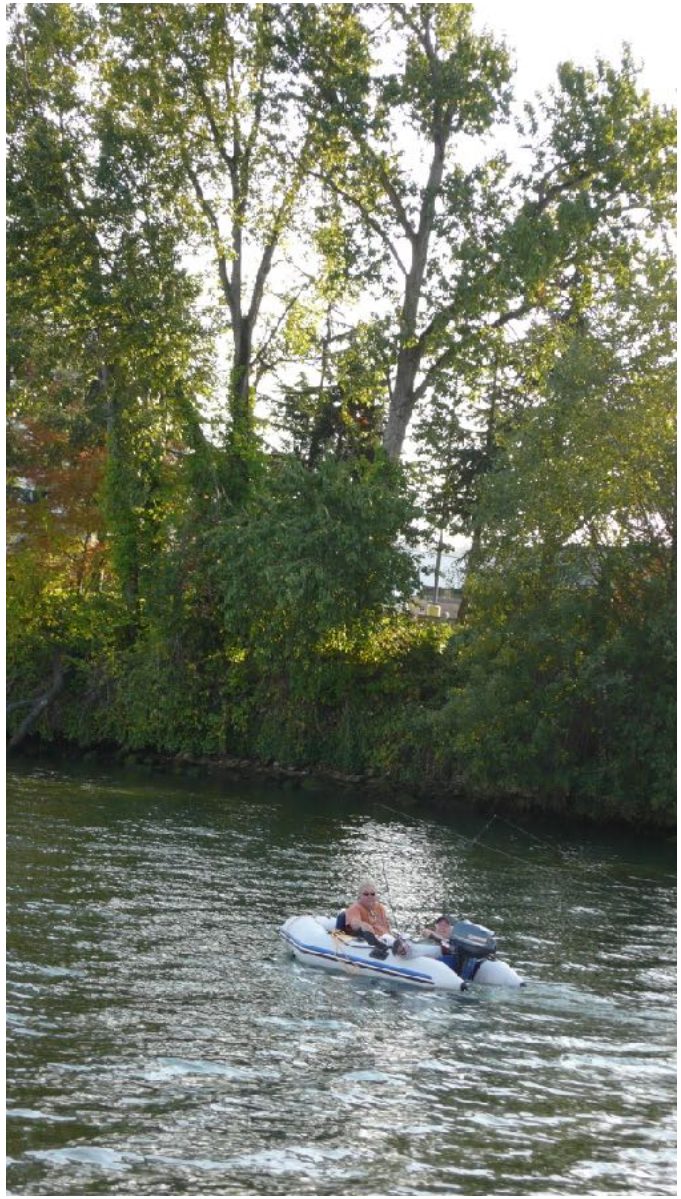
Aerial photograph taken by the artist on a flyby of Terminal 117 piloted by her father, Val Tollefson. Looking westward, Duwamish River in the foreground, site on the top edge of the river, prior to cleanup, 2013.

The Terminal 117 project will 1) reveal substantial progress toward environmental health, 2) celebrate the community's cultural fabric and its relationship with the landscape, and 3) fortify active connections to South Park residential and business districts.

A well-designed waterfront community space at Terminal 117 has the capacity to further distill and reflect many facets of the collective community experience, creating a place for discovery, investigation, understanding, pride and stewardship of the environment. In a parallel gesture, the content and the structure of this Art Plan will endure as a guide, a working organizational template

from which additional interpretative and educational materials will be developed over time.

The Art Plan serves to interpret and connect the restored shoreline and aquatic habitat area with public access to the Duwamish River, and to integrate this large-scale environmental restoration effort with thoughtful site design and artwork. Artwork extends and enhances the natural features of the site, reaffirming a healthy and dynamic landscape within the sociocultural, environmental and economic fabric of this vibrant community.



Context

"The river back then was untamed…and it was very sinuous. And virtually every turn, every corner, every riffle, every pool had a place name and was significant to our ancestors."

Warren King George of the Muckleshoot Tribe, in *Life on the Duwamish: Rediscovering Seattle's Dirty South*, by Jessica Partnow

The significance of environmental cleanup and estuarine habitat restoration at Terminal 117 derives from the context of time and of place, inextricably bound to the cultural and physical landscape of the Duwamish River. The restoration will contribute to the resilience of the river and the community that depends on it.

We acknowledge that stories of peoples and experiences expand far beyond our understanding and capacity to portray a full picture. This said, we aim to shed light on aspects of the historic arc of this site that providing insight into

Illustration contrasting historic Duwamish River estuary with contemporary 8.2 square mile south Elliott Bay industrial area, with Terminal 117 indicated in the vicinity of the orange dot. Image courtesy Burke Museum, *Waterlines* project.

Duwamish tribal member Lake John Cheshiahud and others in a canoe on Lake Union, Seattle, ca. 1885, Photo courtesy University of Washington.

some of the catalysts that shaped what we currently know. We hope to learn from the successes and failings of the past, and to leave this place better than we found it.

"The first residents of South Park were Native Americans of the Duwamish tribe. For thousands of years, they took fish from the river, grew potatoes, gathered bulbs and berries, and hunted game.

In 1851, when the first European-Americans arrived at Alki Point, the Dkhw'Duw'Absh occupied at least 17 villages, living in over 90 longhouses, along Elliott Bay, the Duwamish River, the Cedar River, the Black River (which no longer exists), Lake Washington, Lake Union, and Lake Sammamish.

The name "Duwamish" is an Anglicization of Dkhw'Duw'Absh. In the Puget Sound Salish language Lushootseed, Dkhw'Duw'Absh means "The People of the Inside". This name refers to Elliott Bay, the Duwamish River, and the other rivers, lakes, and waterways that connect our Dkhw'Duw'Absh ancestral homeland."

http://allaboutsouthpark.com/live/history/duwamish-tribe-history/

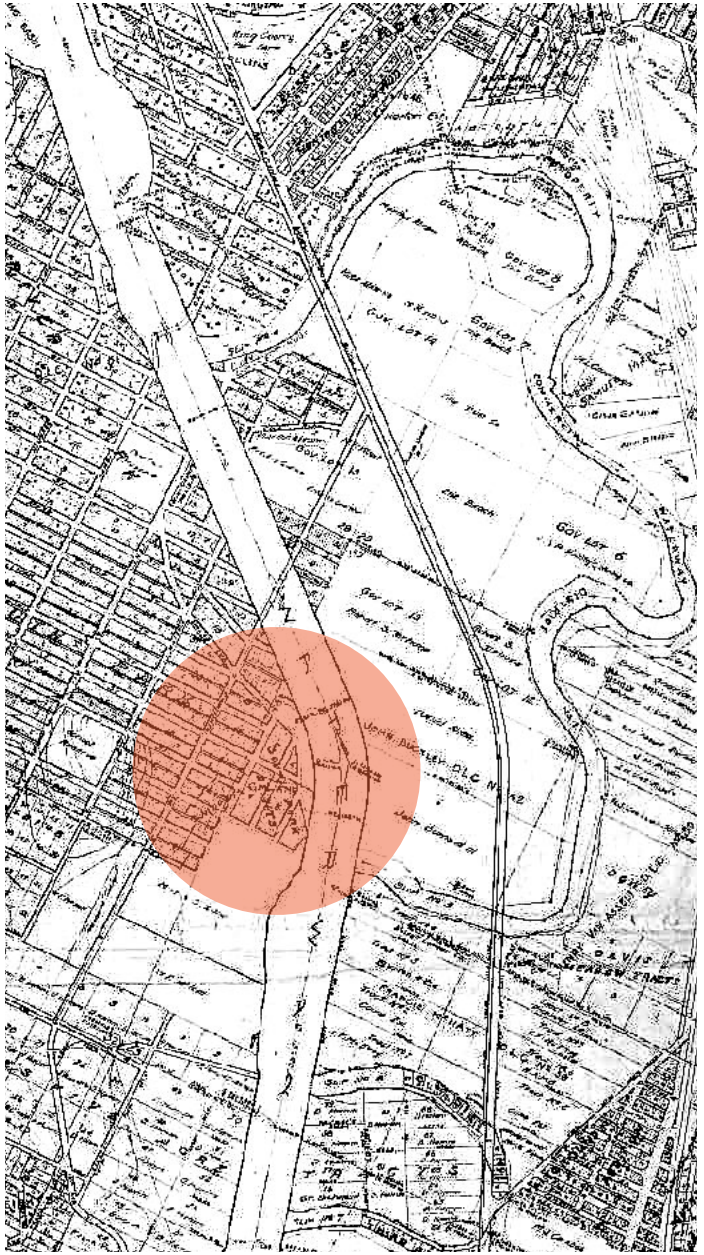
Agriculture came early to the estuarine floodplain, as rich soil grew bountiful harvests. Immigrant Italian and Japanese farmers were prominent in the South Park economy of the early 1900s, providing fresh produce to Pike Place Market that was in turn sold and consumed in Seattle. Early bridge, street and rail networks that crossed the Duwamish River served as links between the South Park truck farming community and the growing urban core nearby.

Change was a constant on the river. Its unpredictability — ranging from seasonal dry spells to the epic flood of 1906 — became increasingly inconvenient for those who dreamed of the city's industrial potential. The ultimate rationalization of the river followed the 1909 Alaska-Yukon-Pacific Exposition, which catalyzed the start to its industrial channelization.

The Ishii Family (top) on their farm, situated near the current Terminal 117. This land was leased to them by Giuseppe "Joe" Desimone, seen here (bottom) with his produce truck, Seattle, ca. 1915. Photos courtesy The Wing Luke Museum Community Heritage Center Database, and Pike Place Market, respectively.

Engineer Virgil G. Bogue memorialized the intentions for the river in his Municipal Plans Commission report for *Plan of Seattle*, published in 1911:

> The level ground in the Duwamish Valley… is especially adapted for industrial purposes. One of the greatest obstacles in the way of its development is the winding course of the Duwamish River, which swings from side to side. The straightening of this river, as planned by the Duwamish Waterway Commissioners, will accomplish two things at the same time. It will permit the laying out of highways for wagon and rail transportation, without interference by the river channel, and will lay the foundation for the creation of a great industrial harbor, at which factories and industries may be located and served by both rail and water facilities. The functions of this waterway will be quite distinct from that of the waterfront proper… Generally speaking, it can be most advantageously used for purely industrial purposes. It will become a place where raw materials may be delivered and the finished product taken to and from industrial plants by lighters, barges, tramp coasting steamers, etc. (68)



Map depicting both the historic meander of Duwamish River and the commercial Duwamish Waterway after channelization had begun. Orange dot indicates approximate location of Terminal 117 site. Commercial Waterway Map No. 1, published 1911, revised to May 1, 1917.

The image to the right depicts the Duwamish Waterway channel excavation shortly after its completion, with residual evidence of the serpentine oxbow meander and historic estuarine marsh areas on the left. The dredged material from the straightening of the river was used to fill estuarine wetlands. The perspective is looking north, from the location of the present day First Avenue South Bridge, toward Elliott Bay and urban Seattle waterfront.

Creating this deep-draft navigation channel out of the original shallow meandering flow, along with coincident filling of 99 percent of the historic estuarine floodplain, had an enormous impact on all facets of life on the river, replacing the former richly productive estuarine marsh and riparian environment with 8.2 square miles of commercial and industrial infrastructure.

As cited in Mike Sato's *The Price of Taming the River*, fish habitat was radically altered:

> Moorage for oceangoing ships now took the places where juvenile salmon on their way to the sea could pause for the gentle transition from fresh to salt water amidst the bullrush and sedge of the tidal marshes. Salmon on their return

The results of the straightening and dredging of the Duwamish River, 1922. Image credit: Burke Museum blog (File Photo/*The Seattle Times*).

> home found the tree-crowded banks they had left were now bare and hard, the waters once dark and shadowy now turbid. (37)

With the onset of World War II, the river shifted again as the community began to transition from agriculture to manufacturing, industrial, and commercial uses. The airplane industry, led in size and scope by the Boeing Company, quickly grew to enormous capacity to serve wartime needs. This and other new manufacturing ventures impacted South Park in conflicting ways: residential and job growth came to the community, but tensions rose between neighborhood interests, businesses, industry and the Port.

A prime example is the Terminal 117 project site, located on the western shoreline of the lower Duwamish Waterway, which was used for asphalt shingle manufacturing by the Duwamish Manufacturing Company and Malarkey Asphalt Company from 1937-1993. These businesses left behind an industrial legacy of contamination that led to its designation as a federal Superfund cleanup site. The Port acquired the site in 2000 and in the process assumed responsibility for the site and its cleanup.

Environmental and human health exposure due to high concentrations of numerous chemical and metal contaminants resulted in the area becoming identified as an "Early Action Area," requiring site-specific attention ahead of the longer term Lower Duwamish River cleanup. According to the Environmental Protection Agency (EPA), "An early action is used at a site posing a threat in the near future by preventing human contact with contaminants such as providing clean drinking water to a neighborhood, removing hazardous materials from the site, or preventing contaminants from spreading. Early actions may last a few days or up to five years… A long-term action is used at a site where cleanup may take many years or decades (groundwater cleanups are frequently in this category). Often both early and long-term actions are performed at the same time. "

Terminal 117 project site, easterly perspective, with South Park Bridge at left and World War II era Boeing plant on east bank-line. Terminal 117 site is in foreground, water-ward of Dallas Avenue South/17th Avenue South/South Donovan Street right-of-way triangle. From *Images of America: Seattle's South Park*, photo courtesy of Theresa Lytle.

Terminal 117 project site, northeasterly perspective, with Dallas Avenue South and 17th Avenue South in foreground. Former industrial buildings are present.

A related cleanup project shepherded by concerned citizens, area citizen groups, and municipal, state, and federal agencies addressed similar needs for upland areas in the streets and parcels adjacent to Terminal 117. As these cooperative efforts involving site cleanup and comprehensive removal of environmental and health risks grew, notions of restoring a substantial area of fish and wildlife habitat and making the Terminal 117 shoreline once again accessible to area residents began to emerge.

As B.J. Cummings underscores in her book, *The River That Made Seattle: A Human and Natural History of the Duwamish*, this work is both critical and urgent:

> "What happened to this river and what happened to the people who lived on the river before, or have moved to this river since, have everything to do with one another. In addition to the 10,000 years of the Duwamish people being here, we've got seven generations of settler and immigrant history here. Starting with early European and American immigrants to the more recent Latino, East Asian and East African immigrants that are living here now, every generation changed the river and the river changed every generation…
>
> (Now), industrial business owners are sitting down and talking with tribal members, recent immigrants who represent fishing communities, and the EPA. And everybody is hashing through the details of how we're actually going to do this, where we wind up in a place where this river is for everyone."

Excerpted from an interview with Mandy Goodwin in *Crosscut*, June 30, 2020.

A poignant flower memorial site surrounds a telephone pole in the South Park neighborhood.

Vision

Restoration

Public access and estuarine habitat restoration at Terminal 117 will provide important community open space and critical habitat for imperiled species of fish and wildlife. The site will contribute to public awareness and understanding of the beneficial link between community and environmental resiliency.

Fish and wildlife habitat will be integrated with public access to the shoreline, including a pedestrian pier, walkways, elevated viewpoints, and public art.

The project will reshape approximately 14 acres of degraded upland and aquatic area into productive fish and wildlife habitat and publicly accessible shorelines. This will include over 1/2 mile of restored shoreline, including over fourteen acres of native riparian estuarine marsh, mudflat and sub-tidal habitat. The rehabilitation of this nearshore environment will restore essential feeding and refuge opportunity to resident and migratory

Google Map view of Terminal 117 project site and adjacent street right-of-way area following cleanup, 2019. Adjacent street improvements include pathways, seating, public art, interpretive information, native landscape vegetation, and green storm-water-infrastructure. The site is stable and ready for implementation of habitat and public access improvements.

fish and wildlife in the estuary. The project is particularly important to the recovery of salmon populations that rely on the transition zone in the Duwamish estuary, where salt and fresh water mix.

The Terminal 117 habitat restoration will serve as an apt metaphor for the community as well, offering a safe haven, a place of life that supports the health of the people who live, work and play there.

As Tom Reese suggests in *Once & Future River: Reclaiming the Duwamish,*

> To accept the evidence of injurious human choices that have been made during the past hundred years is to wonder what those people were thinking and whether we are much different. But to accept the evidence that wildlife and plants and people are at home on the river these days is to allow ourselves wonderment.
>
> The Duwamish still is a liminal place, never settling for long. It has been transforming since volcanoes and glaciers and water flowed into the land. In its present state, it embodies the tensions between man-made and natural, between competing visions for the future, between dying and living.
>
> …The Duwamish also informs our subconscious desire for connection and our intensifying undercurrent of worry. It can transport us to places within and beyond our own lives, reminding us what is precious, asking for our devotion. (161-2)

Envisioning the Future

Opening this portion of the Duwamish River for the community, to gather as neighbors, business owners, workers and visitors, will help remove obstructions to otherwise inaccessible shoreline areas in the wake of decades of exclusive industrial development.

Its location is within walking distance of the commercial core, homes and workplaces, the community center, library, transit stops, and other public facilities, and will be visible as green open space from the new South Park bridge.

The Terminal 117 Habitat Restoration & Duwamish Shoreline Access Project will create a sustainable natural habitat area and public open space, demonstrating a durable commitment to environmental justice in the Duwamish Valley. The project will emphasize the following elements: (1) restoration of diverse, resilient aquatic area and shoreline natural resources; (2) celebration of the community's cultural fabric and its relationship with the changing landscape; and, (3) confirmation of vital activities in the business district.

Restoration of shoreline features, low-impact access for human visitors to the site, and integrated public artwork will combine to create place-making at this site.

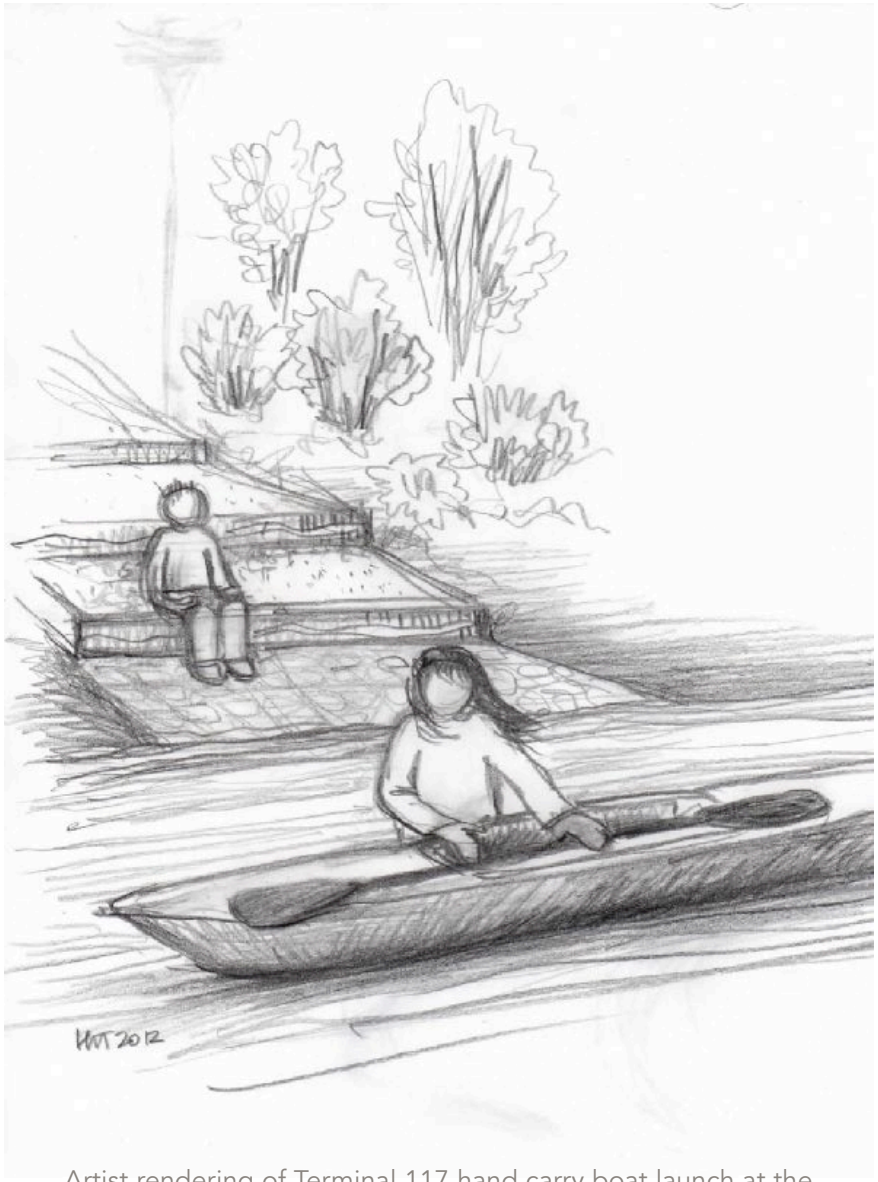
The T117 Art Plan opens an opportunity to forge a new link between estuarine restoration, shoreline access, and the community. This work will begin to knit together resources that will provide opportunities for hands-on engagement, including shoreline access education, and environmental stewardship.Two near-term opportunities unique to this site have been identified:

(1) **Terminal 117 Stewardship Curriculum**. Information resources for interpreting the site and site design/art, together with focused education materials, will be compiled for use by South Park students and learners of all ages. The materials will highlight information that can be used for discussion when visiting the site and receive leadership and organizational training through existing Port internship programs. Students may begin year-to-year inspections, qualitative site assessments, create

design and art interpretations, and plan environment/community projects that will link all of the above. Students will become site stewards, visiting the site repeatedly, sharing information among peers, between grade levels and with the adults in their lives. Cultivating youth teaching corps will have profound and lasting impacts.

(2) **Terminal 117 Site Ambassadors.** Older students would become "site ambassadors," a role similar to conservation corps and run as Port-sponsored internships. In exchange for leadership training, site maintenance skill development, mentorship, and assistance with labor and materials, students would initiate or build community-initiated site features (such as interpretive materials or temporary installations).

With these and other programming opportunities, Terminal 117 will support the complexity, diversity and resilience of both established and emergent community and environment, while acknowledging the overlay of economic activities in this area of the river.



Artist rendering of Terminal 117 hand carry boat launch at the restored bank of the Duwamish River.

Process

Design Team

A fundamental shared vision for Terminal 117 has grown organically, over years of building real, multifaceted relationships with people in South Park. The Art Plan has developed out of a thoughtful design team process rooted in overarching goals that remain as the project evolves: reflect community values, identity and culture and support the complexity, diversity and resilience of the South Park neighborhood.

The project team, including designers, engineers, and environmental planners, worked with professional analysts and artists to reveal the rich history, diverse cultures and unique biology represented in the site and developed a plan for art integration within the site. The project demonstrates the resiliency and symbiosis of human and environmental factors that foster life on the lower Duwamish. Prioritizing public art has allowed for the development of an aesthetic character unique to this place and holds space for the community culture to be reflected within the restored environment.

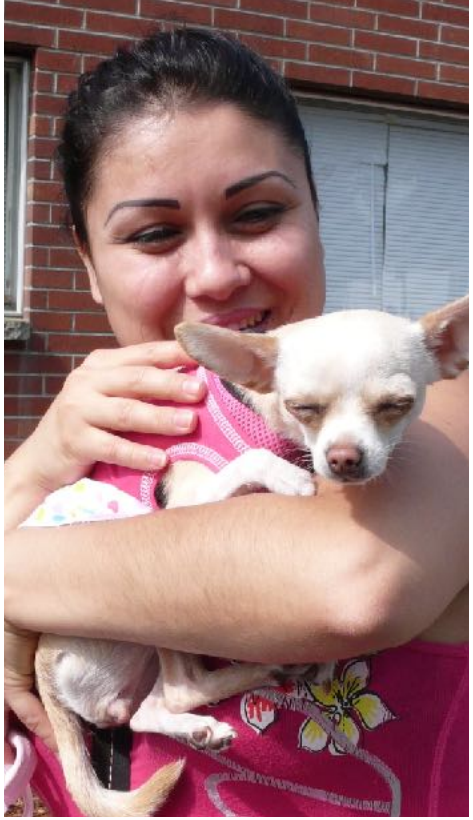
Community Engagement

The South Park community has long advocated for multi-functional shoreline access features in tandem with the habitat restoration at Terminal 117. As cited in *Images of America: Seattle's South Park*, "Because South Park residents were, and are, mostly non-English speaking with a lower income, the cleanup of the Duwamish River became an environmental justice issue. South Park community members along with environmental organizations… and the Duwamish tribe are advocating for a cleanup that protects the river and its wildlife and stops recontamination."(67) Bill Pease amplified the sentiment: "This neighborhood had been underserved for so long… after a while we stopped expecting help and began demanding it."

Many individuals and businesses have shown enduring support for this effort. In a piece for *Seattle Globalist*, Paulina Lopez highlights the importance of youth activists, many of whom are teaching their families about social and environmental justice. "These young people representing the neighborhood speak different languages (and) come from different backgrounds but they are all concerned… about the future and the

present of South Park. They have, with their own hands, been cleaning, talking to people and owning the neighborhood…" Some of the non-government organizations that actively represent community interests in the area of South Park and the Duwamish Valley include:

- The South Park Neighborhood Association (SPNA)
- Duwamish River Cleanup Coalition (DRCC)
- Environmental Coalition of South Seattle (ECOSS)
- South Park Arts (SPArts)
- Seattle Parks Foundation (SPF)



Early involvement with these groups revealed strong support for the integration of public shoreline access features and artwork integrated with fish and wildlife habitat restoration at the Terminal 117 site. As such, unifying safe, contamination-free public shoreline access with a restored, fully functioning fish and wildlife habitat site has remained a principal project objective for two decades, a mainstay of the project's approach to regenerative landscape design.

Residents' voices have motivated the project to aspire to high standards of environmental restoration and to enhance the connection between the river, South Park, and surrounding neighborhoods. Features including walkways, gathering areas, viewpoints, interpretive elements, a hand-carried boat launch, and public artwork support and strengthen South Park Action Agenda and Duwamish Riverfront Revival initiatives. The habitat restoration site, coupled with these human-use improvements, aspires to contribute to the economic vitality, strength and identity of South Park.

Celebrations in South Park encompass many people and cultures: Fiestas Patrias, canoe celebration of the Duwamish Tribal Longhouse (Paul Joseph Brown/Ecosystem Photo), and South Park Putts Out.

The residential and industrial neighborhoods surrounding the site continue to inform and shape the natural area that is being "reseeded" at Terminal 117. Outreach and community engagement have been important parts of this process. Community forums and meetings with the South Park Neighborhood Association, South Park Arts events, including South Park Putts Out and Art Under $100, cultural celebrations like Fiestas Patrias and Lucha Libre, programs at the South Park Library and Community Center, and informal conversations ensure that many voices are heard and represented. Listening, cooperation and stewardship infused this work and in turn enriched the design team's collaboration on project plans.

Two examples of community involvement in the Terminal 117 design process stand out. In 2014,

concurrent with festivities surrounding the reopening of the South Park Bridge, visitors to the Port's temporary Terminal 117 clean-up construction office on 14th Avenue South and the future habitat restoration and public shoreline access site were invited to write wishes for the river, answering the question, "What does the Duwamish mean to you?" Colorful tags featuring their descriptive words were tied to the worksite chainlink fence in an installation that took the form of a list poem. Ten-year old Taylor Sloan recited the poem for an audio recording, and the transcribed words follow.

Later that year, at a community dinner at the former and beloved Napoli Pizzeria, neighbors were encouraged to share ideas about how the public access portion of the project might help realize their dreams for the space. Comment forms such as the example at the end of this chapter encouraged casual feedback on preprinted maps indicating early ideas the pathways and pier. Personal notes and drawings were gathered, and many of these suggestions are woven throughout the development of this Art Plan.

Youth volunteers tie tags with wishes for the river to the fence at Terminal 117, 2014.

Words for the River

Words collected from community during the South Park Bridge Dedication, June 30, 2014

Cool
Nature and the urban environment
Environment
Restoration
Animals
Salmon
Peace and beauty
Maritime
Where Seattle really started
Fish
Industry
Vitality
Indian heritage
Nature wins in the end
Hermoso, claroso
Industry and wildlife coexisting
Historic
Blending environment and industry
Hope
Recreation
Nature
Livable, lovable livelihood

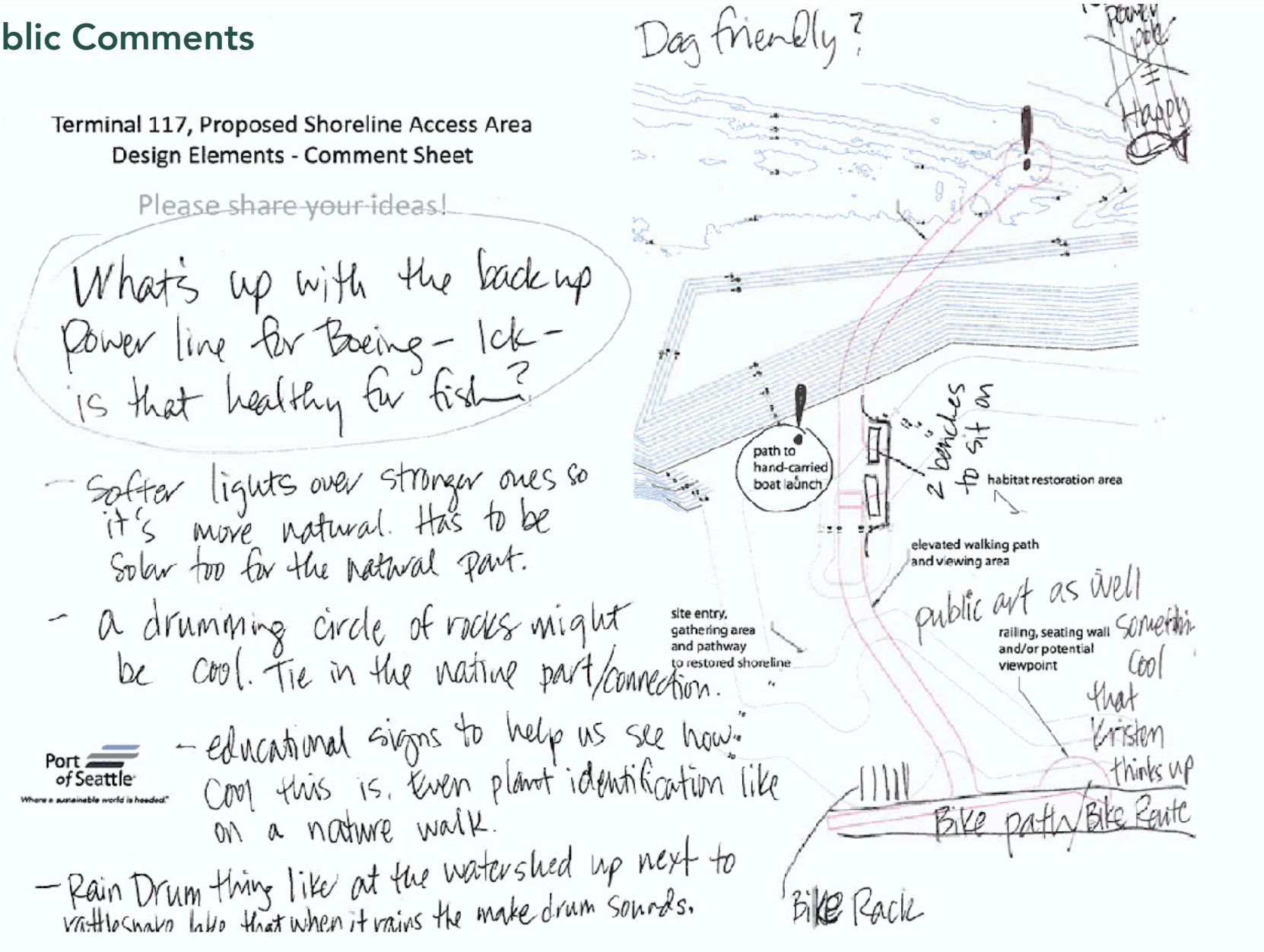
Motion and passage
Water
Economy
Access fishing and kayaks
Connected
Life
Family
Health
Improvement
Community
People
Bad/Deformed Fish
Peace
Renewal
Recreation
Cleaned
Finally!
Community among communities
Family
Rejuvenation
Pretty
Job

Habitat
Work that can also be beautiful
One of the best parts of Seattle
Maritime
Life
Iconic
Solidarity
Wonderful to fish here again
Tranquility
Livelihood
Struggling
Necessity
History
Fantastic idea
Bring back the health of our river
Fish route
Save the earth
Return to sanity
Home
Restore the critters
Life
Vivacious vitality
Cleaning up after ourselves is a good thing

Public Comments

Terminal 117, Proposed Shoreline Access Area
Design Elements - Comment Sheet

Please share your ideas!



Port of Seattle
Where a sustainable world is headed

Site Design

Making Place

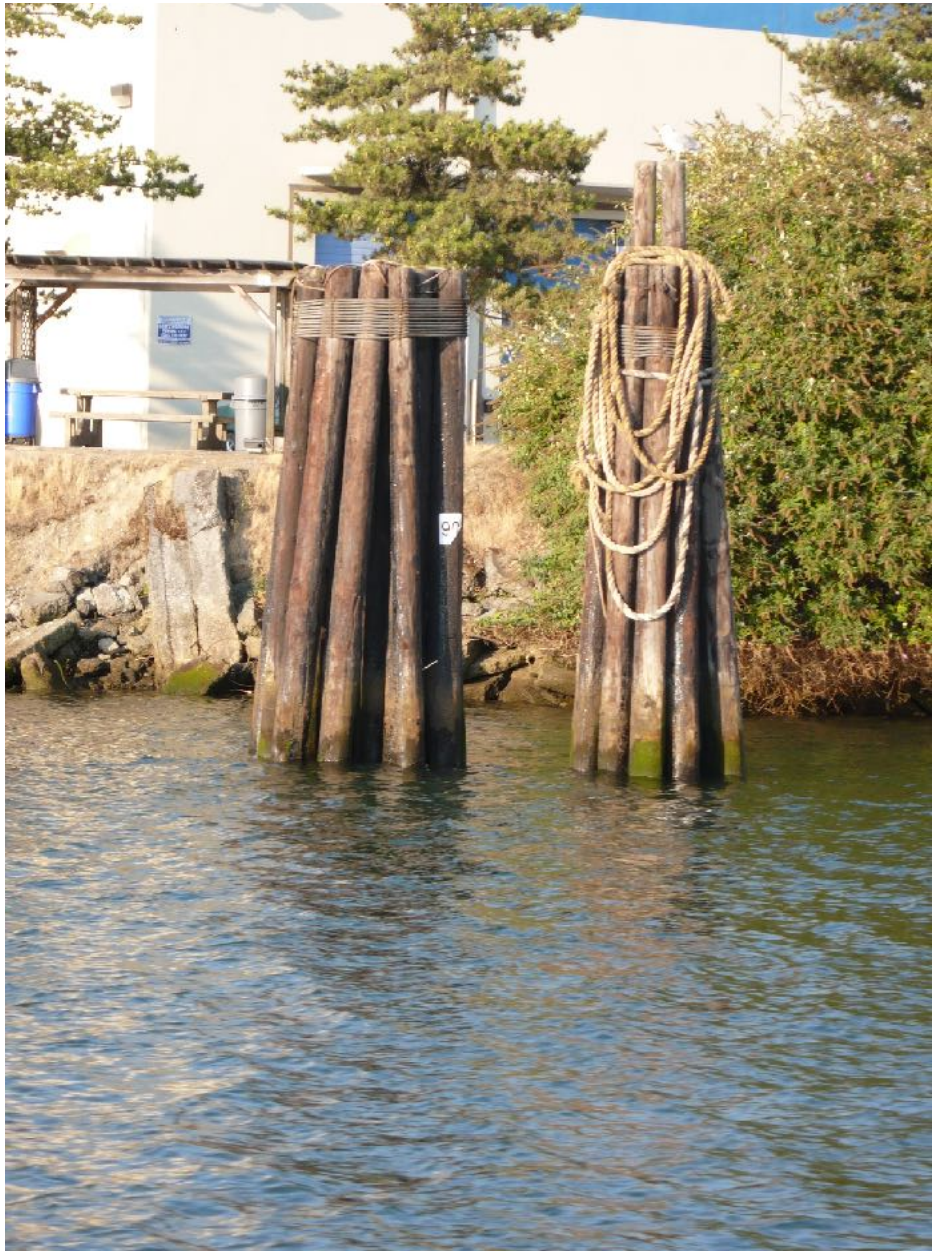
As Scot Hein wrote in *The Art of the Unpredictable*, "Placemaking can occur at many scales and under opposing political ideals. It… is only achieved if (we) develop individual and collective connections to, and identification with, the place through the creation of significant meaning and memory. The role of the design process is to understand these insights and leave room for the unpredictability of transformation over time."

The transformation of a degraded industrial site to a "place" with meaning involves amplifying voices that have been memorialized in the Duwamish Valley Vision Map & Report, the South Park Action Agenda, the Duwamish Riverfront Revival initiatives. It involves shedding light on stories shared during family meals, over coffee or beers, in the checkout line at the grocery store, or on the school playground. Place-making requires a recognition of many layers of narratives.

Three braided strands are interwoven themes within the Art Plan: acknowledging the site's long history, recognizing the many people who have intersected there, and restoring the environment. Threading these elements through the design of the site — and the logo that identifies the project — creates an aesthetic that holds the space together while allowing room for growth, change and the unfolding of stories to come.

James Rasmussen, Duwamish Tribal Member and Coordinator/Director of the Duwamish River Cleanup Coalition reminds us that this unified perspective of place is not new. Respect for human connection to land and water is elemental to those who have been here for 10 millennia. In *Once and Future River*, he reflects on the healing that has begun:

> Through all the industrial growth and changes to the river, it continues to flow, not just with water, but also with the souls of the people who have loved it.
>
> …We — the city, the county, the port, all of us — have a real opportunity here to do more for the river and this place. And the river is starting to get better. People from the surrounding communities have come forward to join in the work that needs to be done. Just like a person recovering from an illness, the river is becoming healthier. It provided for so many people for so long, and it can do so again. It is now a place where people can come to work, to play, to fish and to worship in their own ways. (166)



Art Elements

Overview

The river memory of the Terminal 117 site reveals stories of braided cultures and historic information, the evolution of communities united around the site, as well as the working river and its enduring resilience. Weaving art together with open space and public use — within walkways, gathering spaces, viewpoints, interpretive materials, access to shoreline habitat, and public artworks — brings these stories to the surface, catalyzing community change, enriching lived experience.

Our relationships to the site reside within eight zones. Each brings to light unique and biodiverse characteristics within the small site footprint while acknowledging their interconnectedness. The Entrance forms a threshold between the urban community and the habitat restoration project, orienting visitors to the site. The Habitat Discovery zone offers visitors a space to learn through physical engagement in an environment that mirrors qualities of the restoration and connects to the river. The Path to Pier and Landing progressively guide visitors along a walkway that contains additional narratives of the changing elevations, plant and animal growth, and cultural histories of Terminal 117. This approach culminates in the End of Pier, a viewpoint with a macro view of the setting beyond, locating the project within the region, and the world beyond.

Panels and blazes, markers and signs — indicated as concepts and references in the following pages — will be further developed as significant design elements that support and clarify the site. Descriptions, reference photos and conceptual drawings will articulate design direction and materials preferences, indicate amenities. Artist-built elements will create spaces for wayfinding, learning, revelation, and reflection. Combined, panels and art will assist and inform visitors, narrate and connect unique site characteristics, and offer resources for the future development of learning and curriculum plans for students of all ages.

Zones

The Art Plan unpacks each zone, laying out additional details of the site through narrative, maps, photos of others' work that generate aspirations for our own, and many years of observations and sketches by the artist.

Site rendering courtesy Anchor QEA.

1 Entrance

2 Habitat Discovery

3 Path to Pier

4 Landing

End of Pier

6 Shoreline Overlook

7 Path to Viewpoint

8 Viewpoint

1 Entrance

The entrance to the Terminal 117 site is located on Dallas Avenue South at the bend in the road among residences and industry, as pictured at right. This access point at the northeast edge of the site will operate as an intake area, welcoming busses, pedestrians and cyclists.

Features at this location anticipate the transition to the natural environment along the edge of the river. A standing sculpture at the entry garden will act as a beacon to draw visitors down the street. A welcoming interpretive panel will greet and orient visitors to the site, with bicycle racks to offer an incentive to use connecting trails and non-motorized modes of transportation.

1a Entrance Interpretation

1b Standing Sculpture

1c Bicycle Racks

1a

Entrance Interpretation

The sign at the Dallas Avenue entrance to the project site will orient visitors to an overview of the location and its features. A map and key will guide wayfinding and introduce the graphic text, image, color and symbol language used throughout the site.

Elements

- Title
- Orientation to site and features
- Overview of history, present and future
- Map and Illustration
- Port identity/T117 graphics

Specifications

- 36 in. x 48 in.
- Ground mounted metal, free standing, either vertical or angled
- Printed panel, 3/8 - 1/2 in. thick polycarbonate

The entrance is also influenced by right-of-way improvements in Dallas Avenue South/17th Avenue South/South Donovan Street, including paved sidewalks with surface detail, public art, green storm-water infrastructure, and native landscape vegetation. These features were added by the City of Seattle in 2018 as enhancements to the Terminal 117 Adjacent Streets Project. The artwork, commissioned through the Seattle Mayor's Office of Arts & Culture for Seattle City Light, was designed and built in anticipation of this work being unified with the Port's project in a cohesive visual vocabulary.

Of note, the Dallas Avenue South pathway/sidewalk improvements benefit Terminal 117 by connecting them to Zones 7 (Path to Viewpoint) & 8 (Viewpoint), with the right-of-way forming the top-of-bank pedestrian access for Terminal 117. Work at Terminal 117 recognizes and complements these pre-existing features that will contribute to a cohesive restored upland and shoreline landscape and visitor experience.

Sidewalk stamping patterns on Dallas Avenue were inspired by images of cut ends of high voltage cable. Created by artist Kristin Tollefson as a part of *Conduit*, a family of site-specific artworks for the Terminal 117 Adjacent Streets Project in 2017.

1b

Standing Sculpture

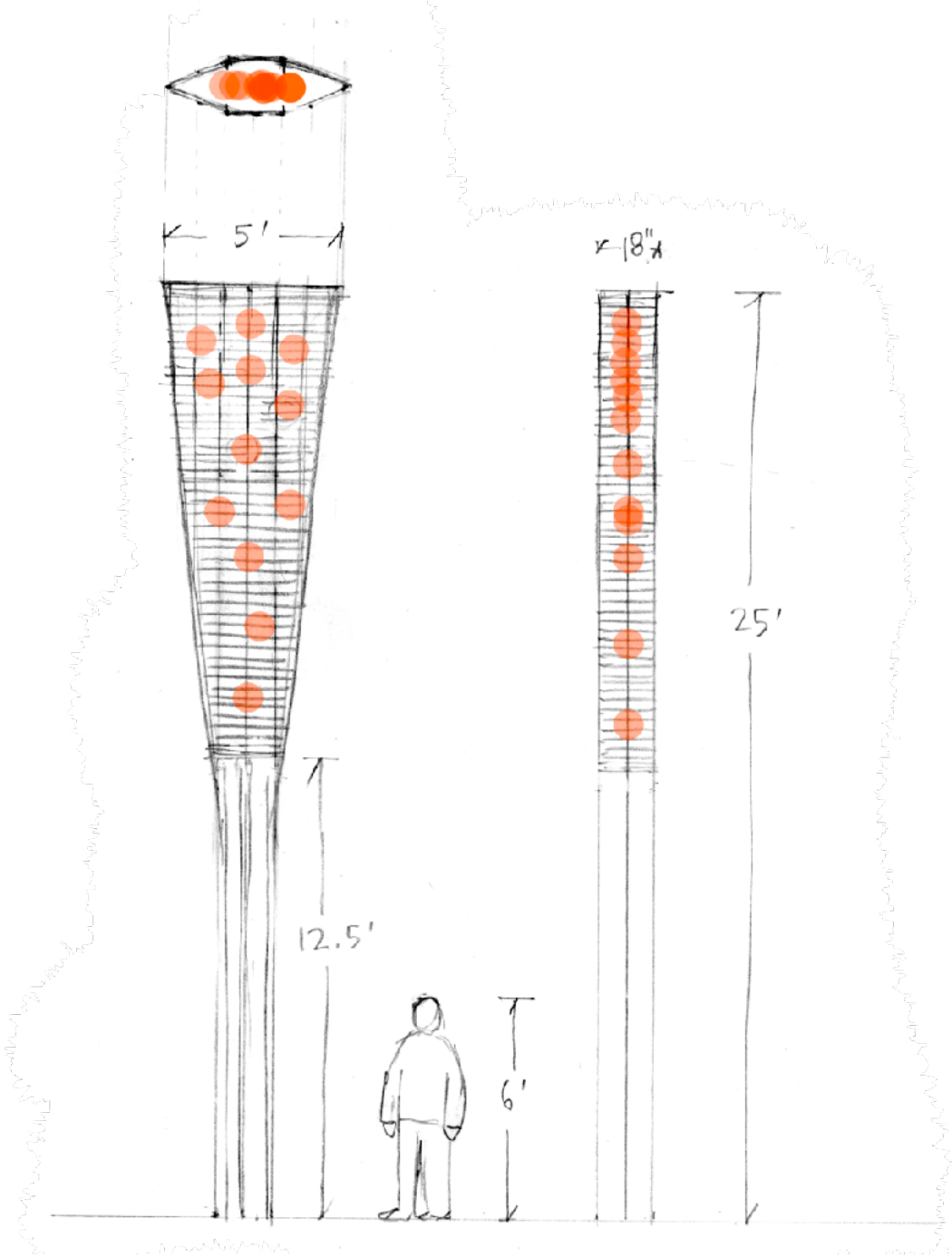
Inspired by the forms and significance of fishing weirs, nets, fish eggs, maritime markers and yard art in South Park, this iconic entry sculpture will focus attention to the site entry in the midst of a heavily populated vertical environment.

Historical photos of South Park reveal vertical structures that inspire contemporary art for Terminal 117, along with fish eggs, nets, buoys and resin spheres. Lower left detail of salmon roe courtesy of Tom Reese.

Constructed of a combination of industrial materials including I-beam and mill-scaled metal will be used in construction, the overall appearance will suggest fishing weir, weaving and handwork. This basket form will be visible from the approach along Dallas Avenue, in contrast to and in context with the cross-hatched thatch of power poles and wires on that corner. The twenty-five foot high sculpture will also be visible from the South Park Bridge, adding the potential for drawing curious visitors to the site.

Resin elements will capture and radiate natural light, similar to *Conduit's* sculptural panel located at 17th Avenue South and South Donovan Street. Off-grid power solutions such as solar-powered LED will also be explored.

(Left) Artist scale rendering of standing sculpture concept. (above) Detail of Martin Puryear's iconic *That Profile*, 1999, located at the entrance to the Getty.



1c

Bicycle Racks

Designed to accommodate bicycles, dogs or temporary stowage of gear for water-bound visitors, these racks will be artist designed and industrially fabricated to bike parking standards. Imagery will draw on inspiration from the project site and setting while retaining maximum functionality and durability. Additional consideration will be given to the potential for use as temporary dog leash tie-up or lock site for hand carry boats or wheeled trailers.

Raincloud (left) and *Lace Leaf* (right) bike racks, designed by artist Kristin Tollefson for Skanska and the City of Kent, respectively.

Bicycle parking will be constructed to industry standards with thick wall round or square pipe and in-ground mount for safe breakaway or replacement options. The form will suggest a visual connection to both industrial and organic iconography. Crane scaffolding construction and historic fire bell towers both allude to the lines of the adjacent standing sculpture and offer frameworks for site-referential, sturdy and utilitarian bicycle parking structures.

Specifications

- 36 in. - 40 in. high
- Two bicycles per rack
- Two racks possible at site to park a total of four bikes
- Possible long rack style for multiple bikes
- Base plate 3/8 in. metal bar, free standing
- 304 stainless steel 1.66" o.d. schedule 40 pipe
- Stainless steel thread rod or mushroom bolts for mounting

Conceptual references for bicycle rack designs: crane and structure along the Duwamish River (left) and the old South Park fire bell tower, circa late 1890s (right) photo courtesy Theresa Lytle.

2 Habitat Discovery

This zone gives visitors a first-hand, interactive experience of the restoration and the ecosystem of water, plants and animals growing and changing within. Navigated by an accessible trail connecting the upland grade to the restored intertidal shoreline, this "touch basin" will feature locations for gatherings of school groups and interpretive signs that reveal site information such as:

- Elevation change, upland /shoreline distinction, explanation of inundation and vegetation zones
- Map(s) or walking tour with link to offsite technology
- Tidal markers revealing sea level or water ebb and flow
- Story of site history
- Emerging restoration characteristics
- Historic elevation, filled upland elevation, adjacent constructed channel

2a Habitat Interpretation

2b Tidal Inundation Marker

2a

Habitat Interpretation

This zone reveals habitat restoration actions: how the interplay of tidal water, native vegetation, large-wood, soil, and sediments works to establish and sustain critical natural resource functions and processes. A mid-sized panel with images and text will locate this trail, introducing important environmental and historic facets of the project as the path winds from the upland grade to restored intertidal shoreline. Mount will be both sturdy and inconspicuous.

Elements

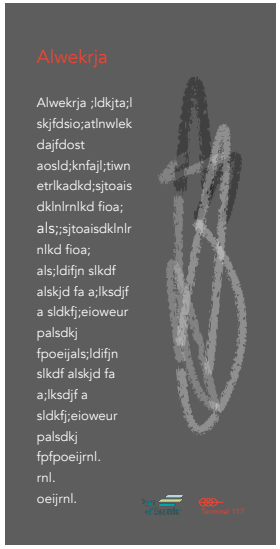
- Title
- Orientation to site and features, both information and wayfinding
- Map that is site-specific to habitat discovery, illustration & photos

Specifications

- 36 in. x 24 in.
- Ground mounted metal stand, oxidized mild or Cor-Ten steel
- Printed panel, 3/8 - 1/2 in. thick polycarbonate

Simple text and images support the delivery of content along a trail, while scale, placement and materials create a sign that is thoroughly and thoughtfully integrated within its site context (Heine Jones photo).

Smaller interpretive markers will be sited along the trail or at points of interest within the habitat discovery area, taking the form of trail blazes, potentially wrapped on posts or inset in I-beam sections.



Elements

- Title
- Illustration (optional)
- Specific, concise text, such as:
  - Elevation change, upland /shoreline distinction, explanation of inundation and vegetation zones
  - Tidal markers revealing natural systems
  - Restoration objectives and techniques—present site and site maturation
  - Water's edge, river flow and seasonal changes in water conditions, primary production, habitat and food sources
  - Anthropocene changes—sea level rise, site vegetation contributions to air quality and temperature, marsh vegetation—carbon storage, and macronutrient dynamics
  - Historic location in estuary, filled upland elevation, habitat loss, adjacent constructed channel
  - Site history related to specific landmarks

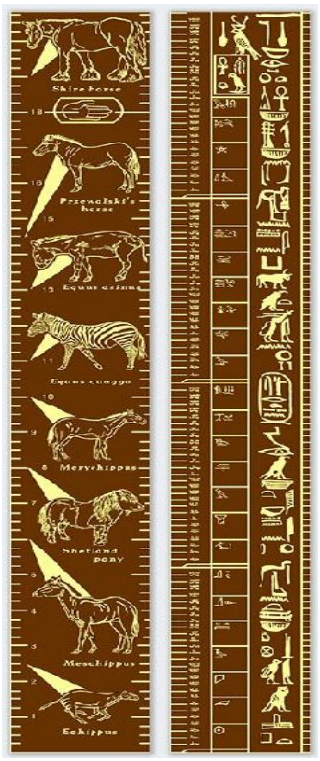
Specifications

- 12 in. x 6 in.
- Ground mounted, wood stake wrap or I-beam with inset
- Printed, polycarbonate panel, digital aluminum printed wrap

Visually appealing and legible information on small signs by (left) Heine Jones and (right) Publik.

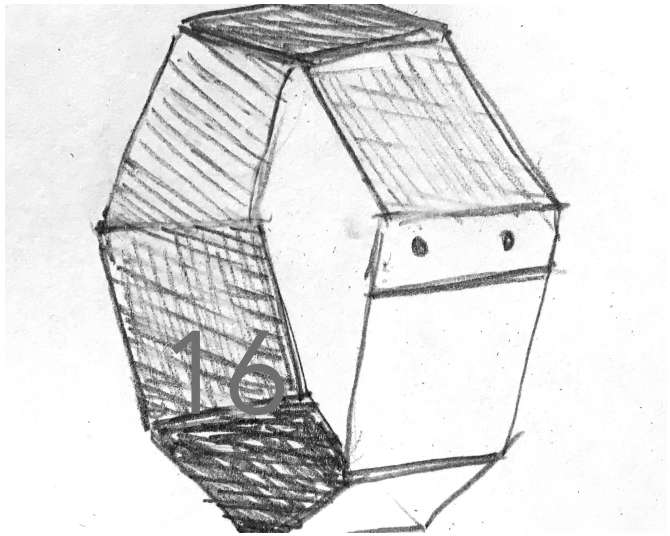
2b Tidal Inundation Marker

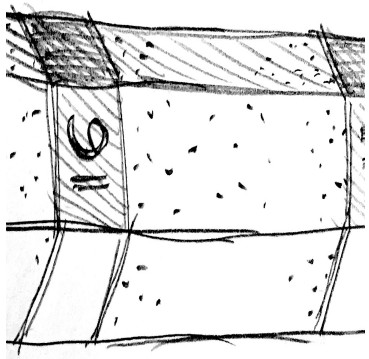
A marker indicating water level and elevation change will help inform visitors about their surroundings. Changes in daily, seasonal, and long-range water levels related to fluctuation of tides, maritime traffic, site contours and climate will be revealed through the placement of a simple measuring device.



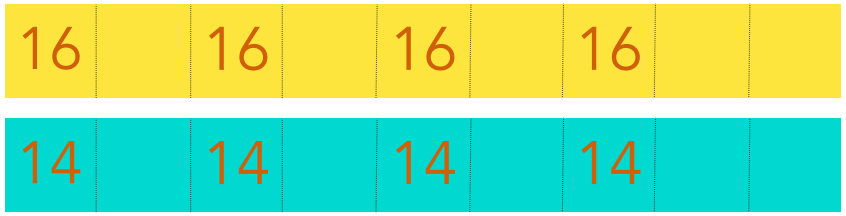
Reference images of measuring systems (left to right) courtesy of Ticson Mach, Eugene Parnell and Kathi 'george' Wheeler.

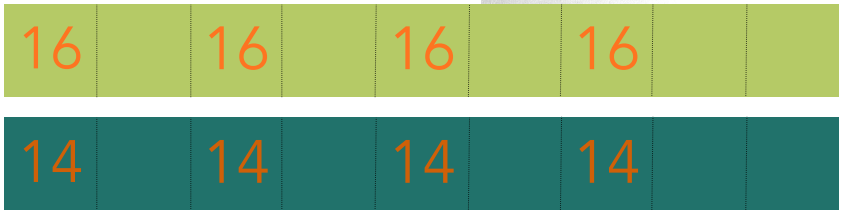
A 24" diameter reclaimed octagonal concrete pier piling will be installed vertically in the estuary. Colored bands or collar will indicate tidal levels by feet. Numbers will submerge or reveal with the fluctuation of tides. Numbering will correspond to bridge deck contour level indicators outlined in Zone 3 - Path to Pier. Approximately 12" high, numbers will read on alternating facets of the pylon. Font will be consistent with all other signage.





Artist renderings of banding system for tidal inundation marker, with a few possible color combinations.

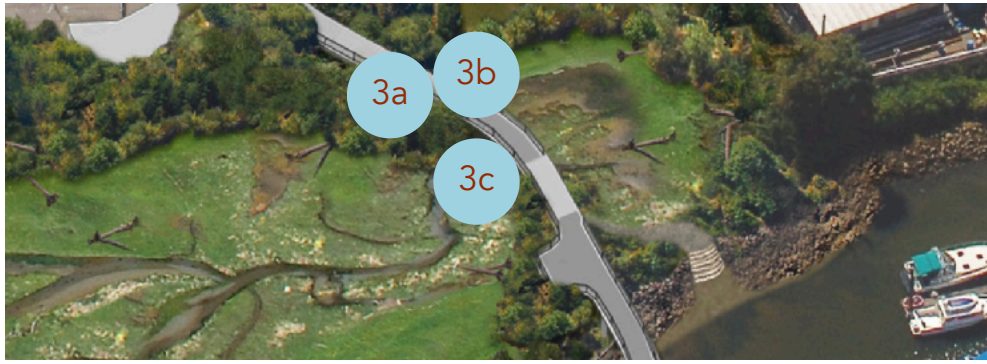




3 Path to Pier

The pathway leading to the pedestrian bridge access to the pier is the visitor's last contact with land before emerging above the ground plane over the habitat restoration. The surface of the path is a prime area for incorporating imagery and information that will help reveal some of the life that is hidden and thriving below.

This will be done through surface treatment embedded or stamped in the concrete path.



- 3a Path to Pier Interpretation
- 3b Pathway Inserts
- 3c Bridge Deck

3a

Path to Pier Interpretation

As visitors move toward the river, a concrete path slopes toward a segment of reclaimed maritime gangway serving as a bridge to pass over the tidal fluctuations of the estuary. Much is unseen at this transition, so interpretive panels will call out animals and plants that are unique to the slope.

A medium sized panel with images and text is proposed for this location, inviting visitors to the sloping pathway toward the pier and possibly describing the reuse of the gangway as a bridge. Mounting of panels in the ground may vary depending on terrain or placement, and installation type could range from a wrapped post to an angled sign.

Midsized signs with a variety of text, image and mounting options. Photos courtesy Gecko Group (left) and Empreinte Signalétique (middle).

Elements

- Title
- Information about site features unique to the transition from land to river
- Information about bridge deck contour measurements and relationship to tidal inundation
- Plant or creature information
- Illustration & photos

Specifications

- 18 in. x 12 in.
- Ground mounted metal, free standing, oxidized mild steel
- Printed panel, 3/8 - 1/2 in. thick polycarbonate, phenolic resin or digital print on aluminum

Interpretive signs in this area will reveal the hidden gems of the site.

3b

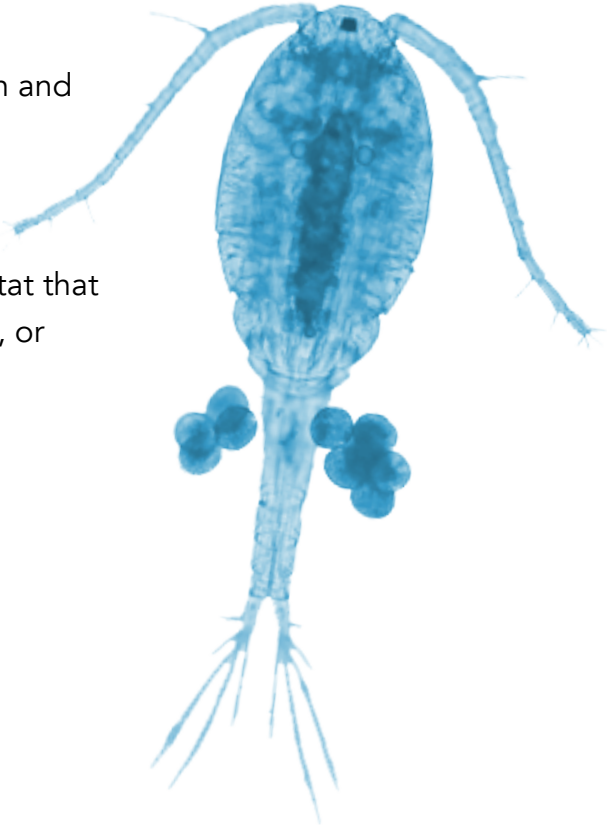
Pathway Inserts

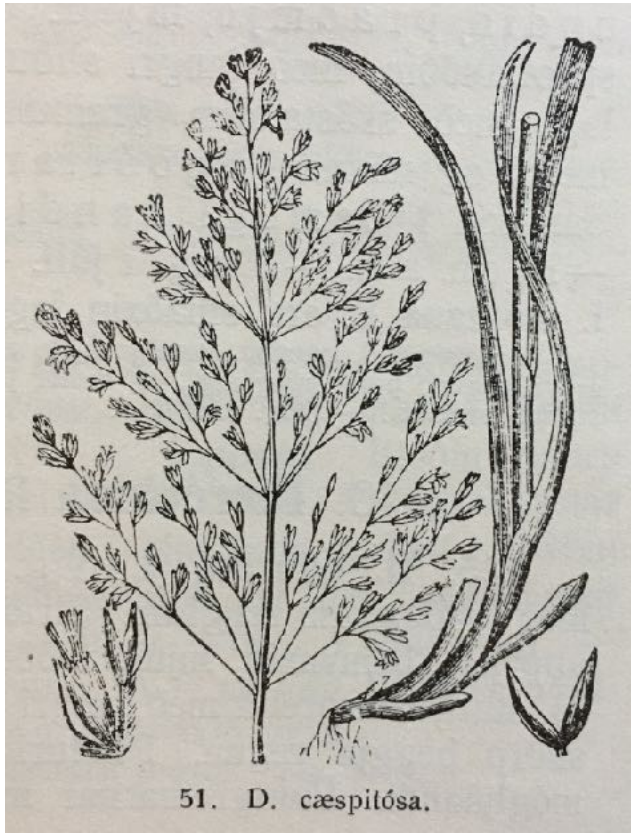
Pedestrians on the access path to the cross-over bridge, landing, and viewing pier will discover informative stampings or inset bronze castings in the concrete portion of the walkway. These images will reveal creatures that reside within the habitat and accompany artistic interpretive panels along the walk to the pier or hand-carry boat access.

Concrete stamps, prints and inset bronze casting references, many found in South Park. Second from left, Watershed Stepping Stones by Wowhaus.

This area offers a unique opportunity for community interaction both during the selection and development of images and on the user end, as surfaces for crayon rubbings, scavenger hunts or other engagement.

Pathway inserts will reveal estuarine lifeforms native and integral to the rejuvenated habitat that might otherwise be hidden from sight like the tiny crustacean copepod or clam *Macoma*, or camouflaged like the Tufted Hairgrass (deschampsia cespitosa), all illustrated here.





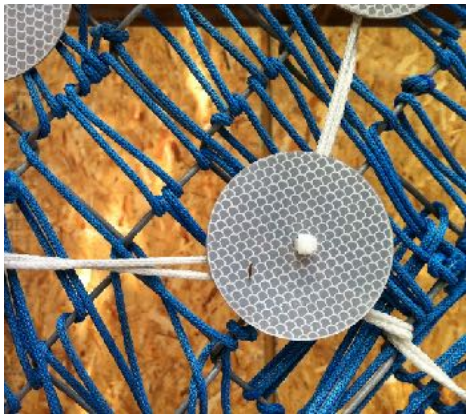
(Clockwise from upper right) Ocean Conservancy, Guido & Philippe Poppe, Andrei Savitsky, Stefán Stefánsson.

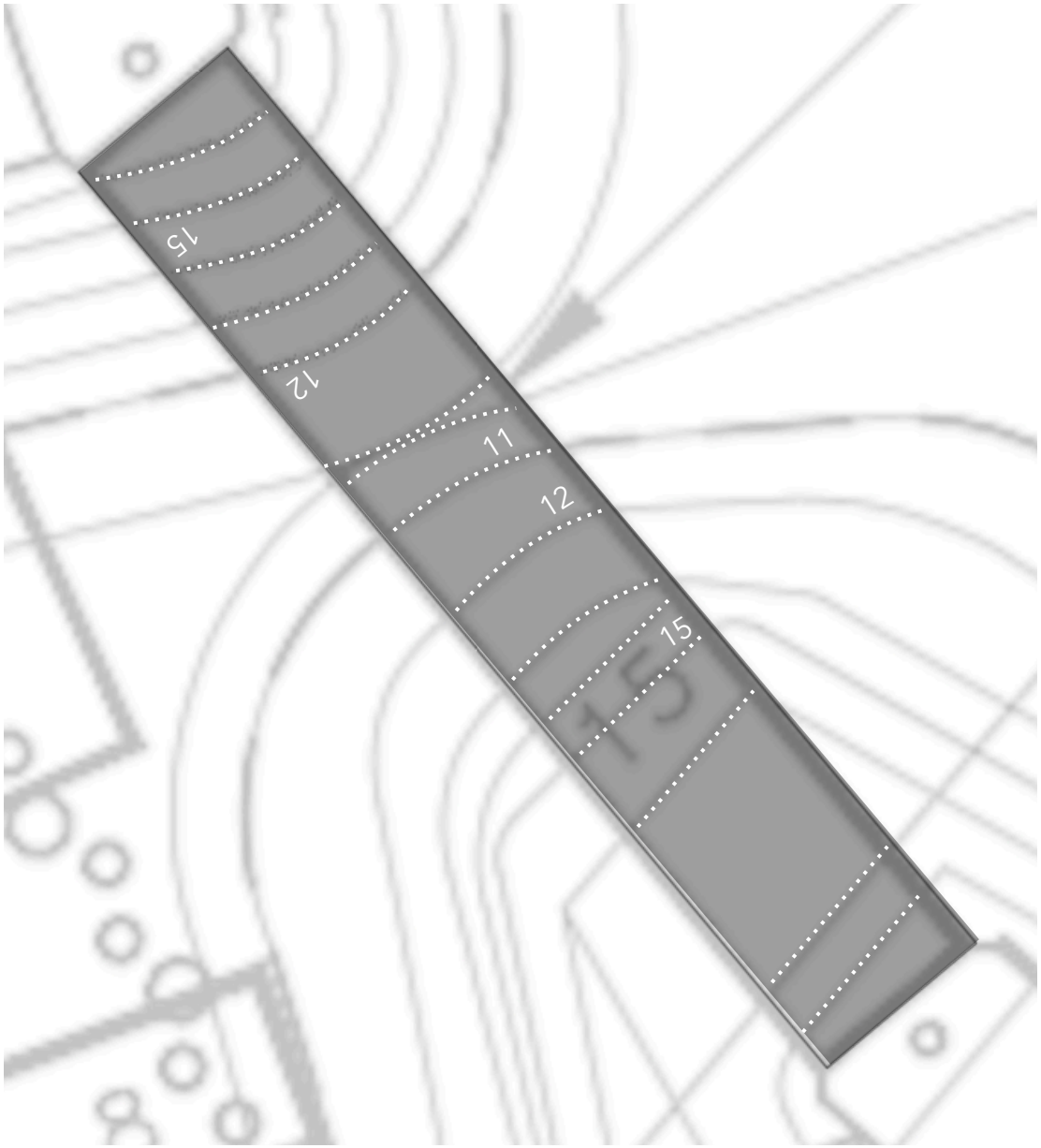
3c

Bridge

The bridge segment that crosses over the internal connection between the northern inter-tidal "touch basin" and the principal habitat restoration area in the southern portion of the site. Bright blue in color, this structure will punctuate the landscape.

The bridge deck will be perforated to allow for light and drainage. The chain link fencing will remain or will be replaced with similar treatment and offers future opportunities for community art interventions.





The artist-designed pattern for the perforated bridge deck will reference the tidal contours that lie below and the vertical tidal inundation marker located in the estuary in Zone 4 - Landing.

Numbers referencing the tidal marker will be laser cut out of metal (similar to the image below) and welded to the walking surface at intervals corresponding to depth.

Artist sketch of bridge deck (left); Heine Jones courtesy photo (right).

4 Landing

The landing is located midway between the landward side of the path and the pier end. A place to pause and reflect, in an area at the southern margin of the landing, separated from through foot traffic, will allow observation of the central portion of restored marsh area and provide a “human refuge” or contemplative opportunity, a place to sit and look, both up and down the river, and back toward the restoration project.

Interpretive signs with a map highlighting areas of interest and a two-sided bench for resting and viewing will be the focus of this location.

4a Landing Bench

4b Restoration Interpretation

4a Landing Bench

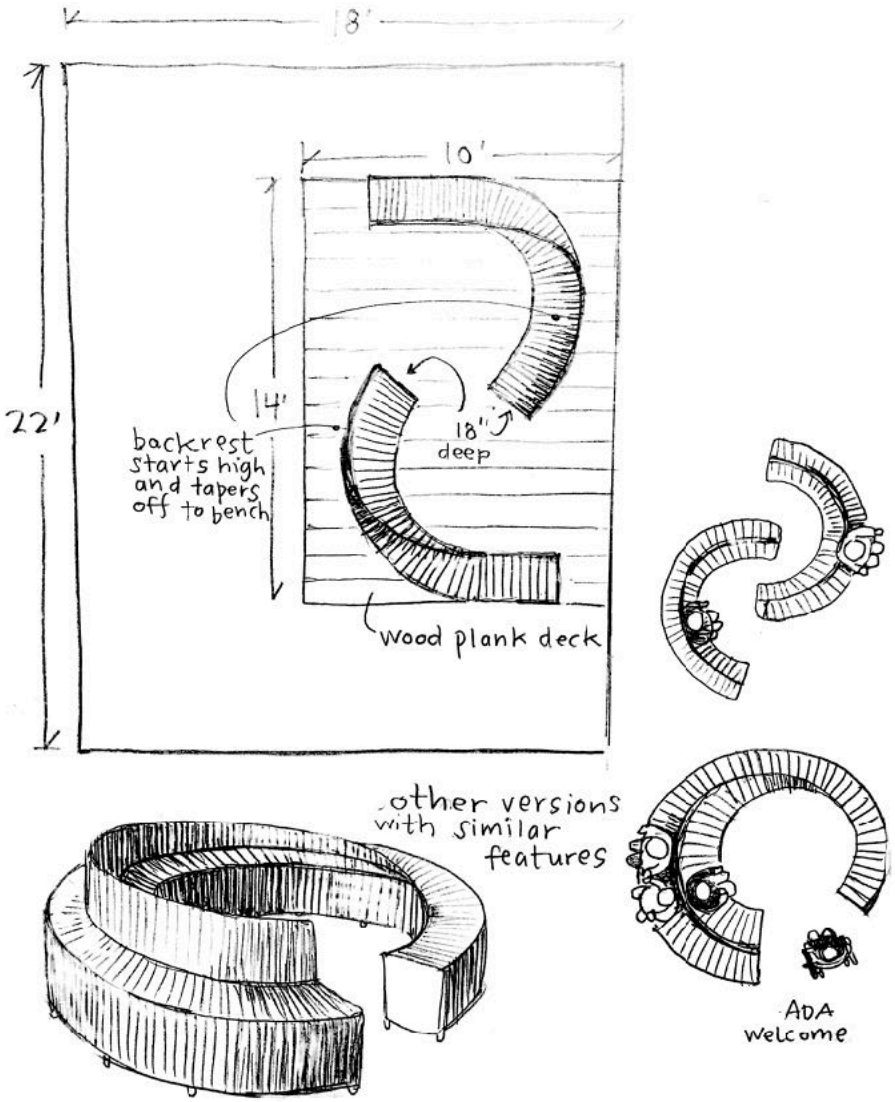
A two-sided curved bench with back support will mark a resting point midway between land and water, offering views of the shoreline and surrounding territory.

Clockwise from above right) Anonymous parametric bench; Lucile Soufflet Circular Bench, Langres, France; Elizabeth Conner, detail of Waterway 15 public art, Seattle, WA, courtesy photo. Facing page Port courtesy photo.

A pair of benches will offer a range of sitting and viewing options landward toward the habitat restoration as well as toward the river and the adjacent South Park Marina and Bridge.

Features of the benches may include:

- Two curved parts that interplay, reference and anticipate the circular seating in Zone 5 - End of Pier
- Partial back for resting with bench for multidirectional sitting and viewing
- Wood or metal slat seat and back
- Marine grade aluminum or stainless steel frame
- ADA clearance to railing and other accessibility accommodations



Artist concept drawings of two-sided bench for the Landing.

4b Restoration Interpretation

Interpretive panels located at the Landing will be rail mounted and accessible for viewing from a wheelchair. These markers will orient viewers toward the shoreline and basin habitat restoration, to connection to the river and the surrounding environmental features of the South Park Marina and Bridge.

The addition of low relief texture or imagery could offer an interactive point of contact for students to create graphite rubbings on paper, learning through touch.

Textures and colors of rail mounted interpretation. Photos courtesy Gecko Group (top) and MTWTF & Damon Rich (bottom).

Elements

- Information about changing, growing site features including ecosystem, tides, etc.
- Illustration & photos

Specifications

- Rail dimensions will determine depth, though longer length is possible
- Digital print on aluminum
- Adjacent to seating

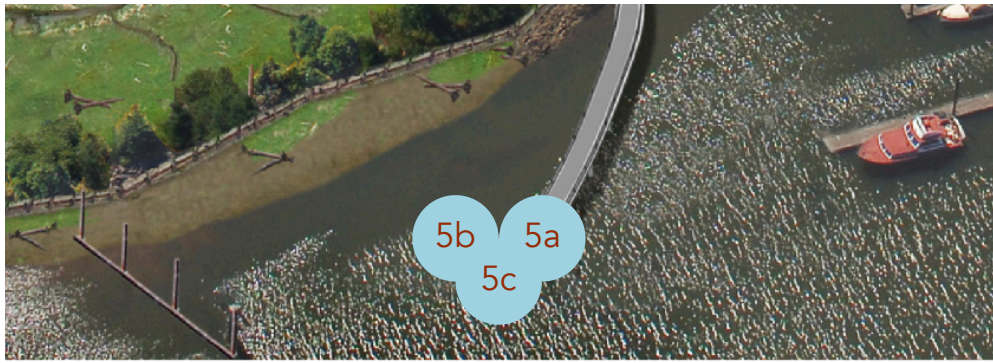
5 End of Pier

The end of the pier is a culmination and a site for possibilities. The pier-end includes an over-water 360 degree viewpoint of river, shoreline, South Park Bridge, and distant Mount Rainier. This will be a prominent public use site feature, inviting visitors to pause, rest and consider their surroundings.

A circular bench or wide platform with inset panoramic map will indicate regional landmarks, and subtle interpretive signs will augment information about surrounding landscape features.

Sunrise over the Duwamish, with Mount Rainier, Boeing Plant 2, Jorgensen Forge and Terminal 117. Photo courtesy Tom Reese.

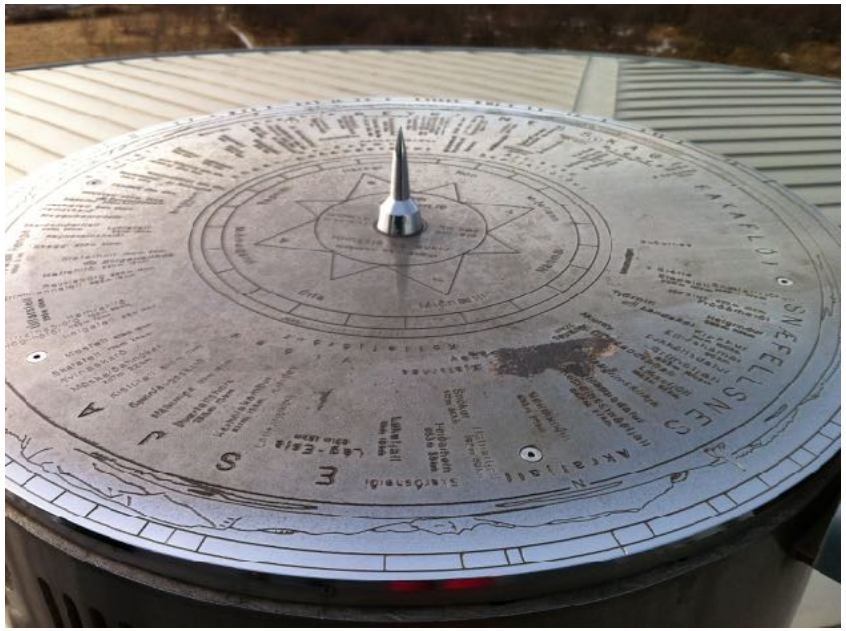
- 5a End of Pier Bench
- 5b Panorama Interpretation
- 5c Treaty Fishing Information



5a End of Pier Bench

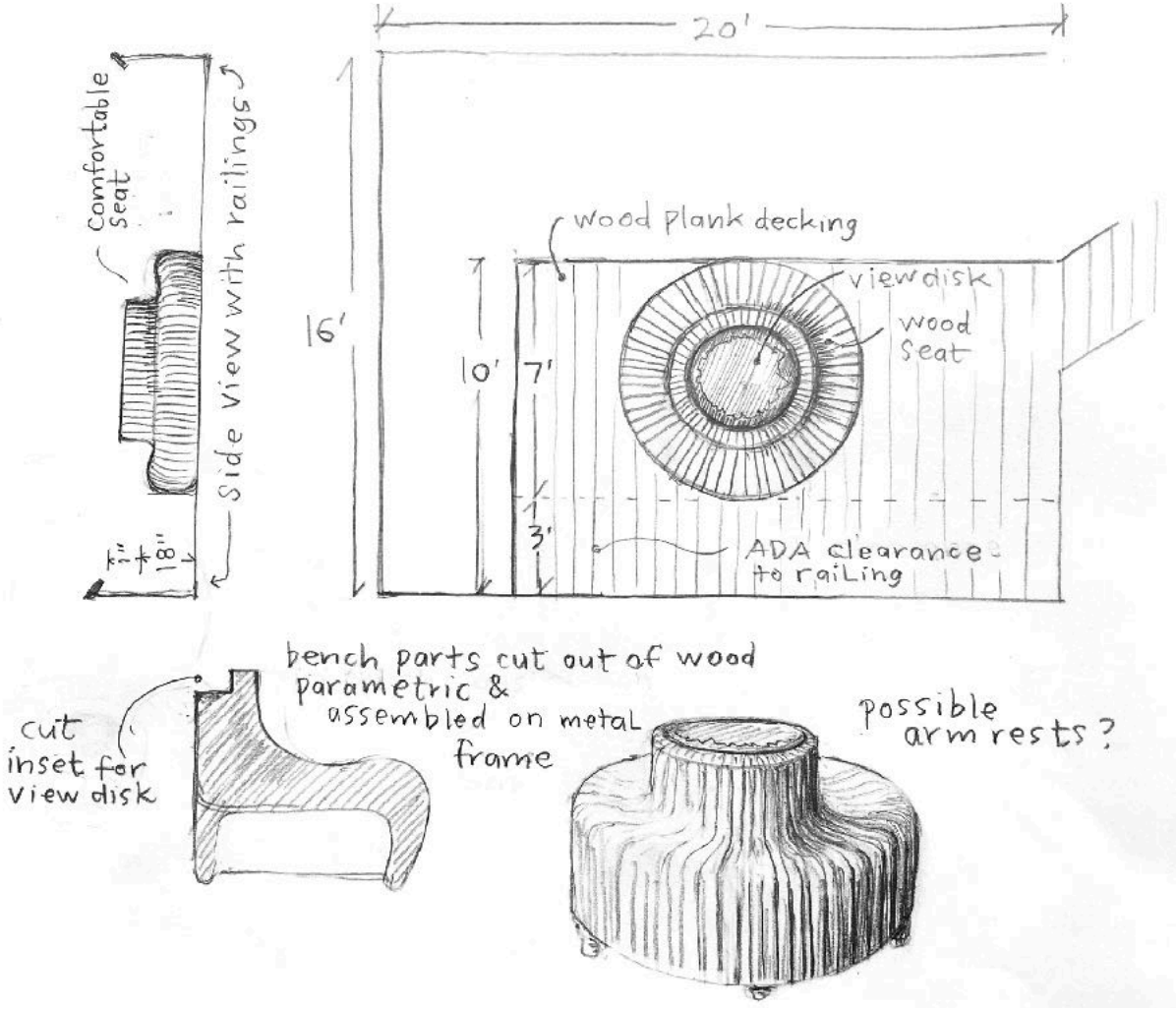
This round bench will be designed to facilitate viewing from all angles, taking full advantage of its over water location for a broad perspective on the region beyond. A view disk, or panoramic map, will orient viewers to the surroundings with silhouettes of the key features visible from this point, their indigenous place names and additional information.

View disks in Iceland indicate surrounding landscape features.



Elements

- Slat (wood) or bar (metal) seat and back
- Marine grade aluminum or stainless steel structure and base
- Circular form
- Full back for resting
- ADA clearance to railing accessibility accommodations
- Cast or etched metal disk with panoramic map featuring low relief elements and text (Lushootseed place names, geographic points of interest)



Artist concept drawings of round bench for the end of pier and inset view disk, with a possible approach to a wood slat seat.

5b Panorama Interpretation

In addition to the view disk, or panoramic map, integrated into the seating, rail-mounted interpretation will orient viewers to additional information about the 360 degree view of the surrounding region.

As the terminating point for the public access, this location will be a key interpretive moment. There will be opportunities to celebrate the connections between land and water, people and environment and industry, and healthy relationships and stewardship, past, present and future.

Elements

- Text information about big picture ideas of environment, culture, surroundings and landmarks
- Railing mounted information will be ADA accessible for height and font size, simple language
- Potential for illustrations & photos; focus on images that work to make sense of the visible environment
- Explore a variety of languages for text translation of key point information; Lushootseed place names

Specifications

- Rail dimensions will determine depth, though longer lengths on rail are possible (sample below shown 6” deep, 3’ long)
- Adjacent to seating
- Digital print on aluminum possible
- Possible tactile, raised surface for rubbings

Samples of railing mounted signs, photos courtesy Heine Jones (top) and Entro (bottom). Artist rendering could also include photos and cutouts or texture for rubbings.

Alwekrja

Alwekrja ;ldkjta;lskjfdsio;atlnwlekdajfdost aosld;knfajl;tiwn etrlkadkd;sjtoaisdklnlrnlkd fioa; als;;sjtoaisdklnlrnlkd fioa; als;ldifjn slkdf alskjd fa a;lksdjf a sldkfj;eioweur palsdkj fpoeijals;ldifjn slkdf alskjd fa a;lksdjf a sldkfj;eioweur palsdkj fpfpoeijrnl. Rsldkfj;eioweur palsdkj fpoeijals;ldifjn slkdf alskjd fa a;lksd.

5c Treaty Fishing Information

"The right of taking fish at usual and accustomed grounds and stations is further secured to said Indians in common with all citizens of the Territory…"

– Treaty of Point Elliott, 1855

Fishing treaties are recognized as the supreme law of the land and represent a critical connection between people and place. Tribes are sovereign nations that co-manage the salmon resource with the state, and conservation standards mandated as a result of the 1974 Boldt decision, ensuring full recognition and protection of treaty-reserved fishing and equitable harvest, help protect tribal fishing from governmental commercial regulations. Subsequent legal decisions bound state and federal government to protect salmon habitat in the interest of treaty rights; without fish these mandates would have no meaning.

A group of Native men use a weir to guide fish into traps, circa 1889. (Boyd and Braas, Special Collections, UW Libraries, UW 22170)

"Today, the 20 treaty Indian tribes in western Washington combine modern science and traditional knowledge to effectively manage the salmon resource. Tribal hatcheries annually produce an average of 40 million fish, which are

harvested by both Indian and non-Indian fishermen. The tribes are leading the effort to protect and restore habitat with the goal of recovering salmon in the region." These excerpts from the 2014 document, *Understanding Tribal Treaty Rights in Western Washington*, remind us that the need for healing runs deep in the Duwamish waters.

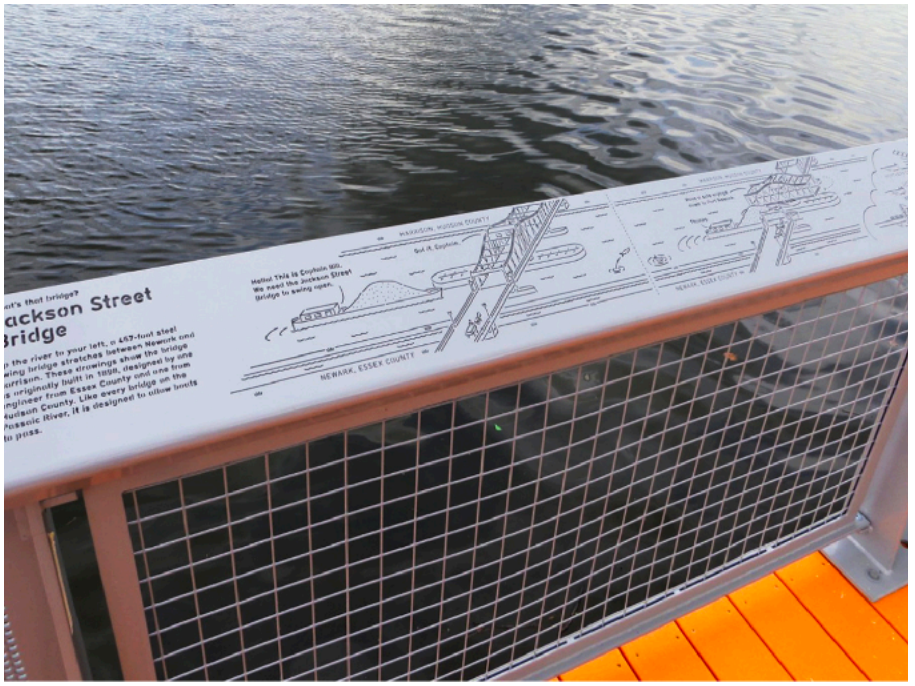
In addition to specific information about fishing treaties, this interpretive panel site will support education initiatives such as *Since Time Immemorial*, the tribally developed, state required curriculum on tribal sovereignty. Starting in 3rd grade, Washington state public school students learn how geography integrates with Northwest Tribal culture and economy, how politics interweave treaty conversations, and ways that tribes have responded to threats and outside pressure to extinguish their cultures and independence in the past and continue to meet challenges today.

Elements

- Information about treaty fishing with context given to the visible river
- Prompts supporting inquiry and consideration of indigenous connections to place, their culture since time immemorial

Specifications

- Rail dimensions determine depth, though longer length is possible
- Digital print on aluminum
- Adjacent to seating, accessible by a variety of standing heights and by wheelchair



Railing with integrated interpretive information, photo courtesy MTWTF.

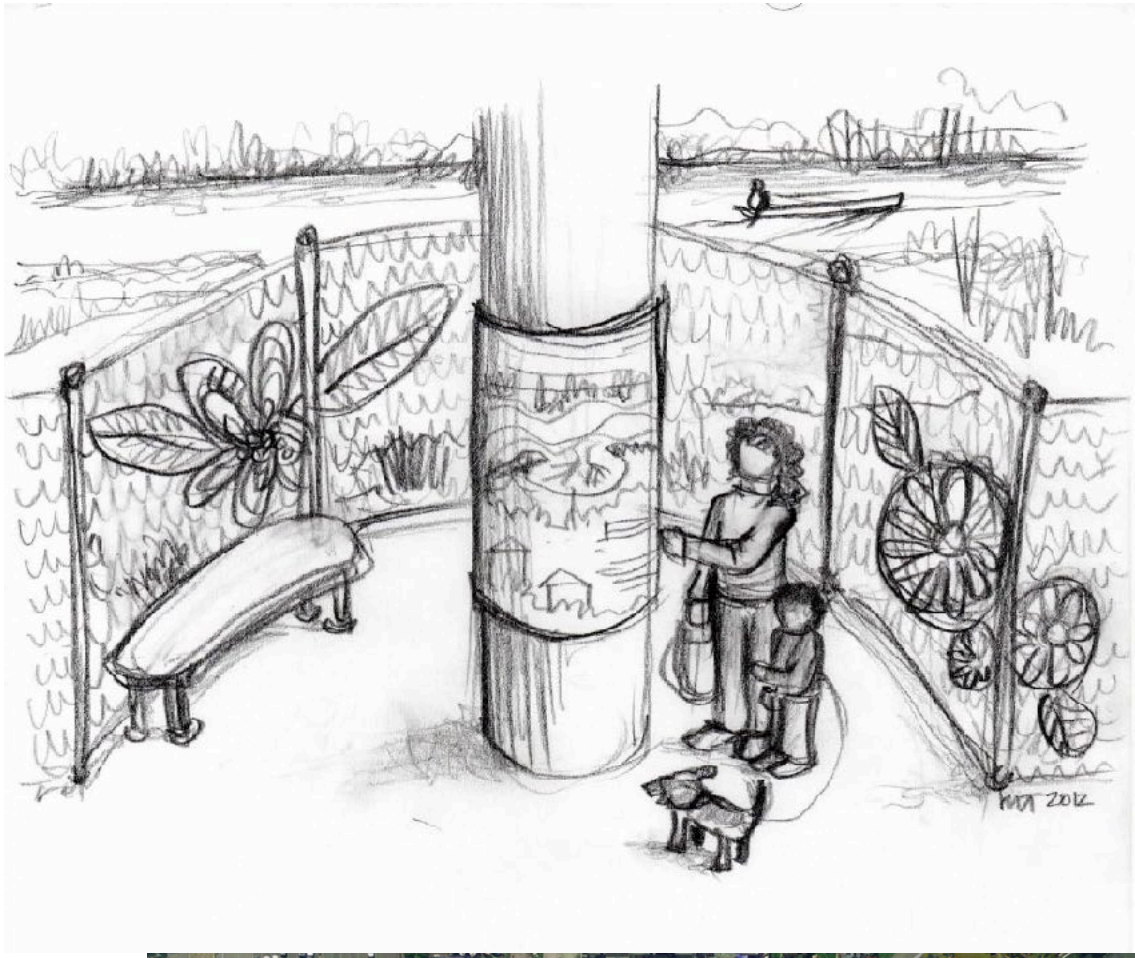
6

Shoreline Overlook

This location is a hopeful future location for recognition of community activism and early environmental work toward reclaiming Duwamish habitat, highlighting significant labor and love.

Some site considerations include view potential to the interior shoreline of the habitat site, a vertical element that might display interpretive signage, and a contemplative seating area that would invite viewers to the edge of the overlook.

Map and text installed as ground plane treatments are also possibilities and would preserve an unobstructed view to the habitat.



6a Overlook Interpretation

6a Overlook Interpretation

An opportunity for a gathering space immediately south of the entrance may be an ideal location for commemorating the legacy of John Beal, longtime environmental activist and South Park resident. Comments received during community forums and meetings include the following:

Artist rendering and examples of image and text applied to various surfaces, ranging from etched stainless steel photography mounted on a light pole to stainless steel poetry embedded in the street.

- Dad, husband, South Park resident and Vietnam Veteran
- Passionate environmental steward who made a big difference in our community
- Singlehanded-engineer of Hamm Creek restoration efforts
- Tireless advocate for the Duwamish Watershed
- Recipient of more than 40 awards for his environmental restoration work and community service, including the Jefferson Award
- Founder of I'M A PAL (International Marine Association Protecting Aquatic Life), an educational program designed to connect youth with environment
- Helped launch ECOSS (Environmental Coalition of South Seattle), the Veterans Conservation Corps and other environmental groups invested in South Park and beyond

7 Path to Viewpoint

From the entrance to Terminal 117 site, walk south along the high bank of the habitat restoration on the path feature of the Terminal 117 Adjacent Streets project, a parallel cleanup and restoration effort by Seattle City Light.

7a Path to Viewpoint Interpretation

7a

Path to Viewpoint Interpretation

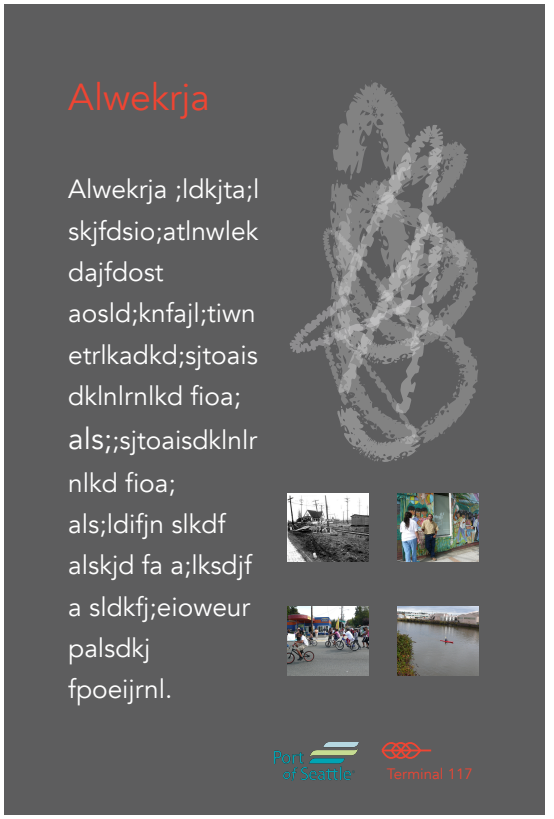
The interpretive panel along this walkway that edges the emergent native plantings on the habitat slope will be freestanding, out of materials that will allow them to be replaced easily with updated content, accommodating the site's growth and change over time.

Elements

- Wayfinding panel
- Orientation of path to habitat and viewpoint
- Possible acknowledgment of the Adjacent Streets project
- Port identity graphics to make connection along this stretch between zones

Specifications

- 36 in. x 24 in.
- Ground mounted metal
- Free standing, oxidized steel
- Printed panel, 3/8 - 1/2 in. thick
- Digital print on aluminum OR
- Polycarbonate, phenolic resin



Artist rendering of interpretive sign could indicate native plants and other habitat features. Walkway sign with map and wayfinding information (left), cut out sheet oxidized sheet steel mount, Communita Atelier photo.

8 Viewpoint

Similar to the northern public use portion of the site, this location will also feature re-purposed former marine industrial gangway stairs and platforms, creating an elevated platform overlook at the far southeast end of the off-channel inter-tidal marsh area. The viewpoint will provide an elevated viewing platform, allowing visitors to look down into the restored marsh area, with unobstructed line-of-sight to the downstream view pier and South Park bridge. The visitor will gain a birds-eye view from the tree canopy.

Waterway activity will be visible, up-stream and down-stream. Commercial aviation and airport operations will be visible to the East. The elevated platform will offer a place from which to observe wildlife and seasonal fish movement in the river, unimpeded by future growth of riparian trees.

8a Viewpoint Interpretation

8a Viewpoint Interpretation

The interpretive panel will be freestanding, located at the entry to the path to the viewpoint at the end of Donovan Street, creating a significant bookend to the Terminal 117 site entrance.

Elements

- Wayfinding panel
- Orientation to the structure (reclaimed gangway) and the viewpoint
- Port identity graphics
- Color and text connection between Terminal 117 and the habitat area
- Bird focus (osprey, purple Martin)

Specifications

- 36 in. x 24 in.
- Ground mounted
- Free standing, oxidized steel
- Printed panel, 3/8 - 1/2 in. thick
- Digital print on aluminum OR
- Polycarbonate, phenolic resin

Sign indicating the viewpoint will contain graphics and texts, similar to top photo, courtesy Iconograph. Resident birds include osprey (*Pandion haliaetus*) and purple martin (*Progne subis*); photo J .J. Cadiz.

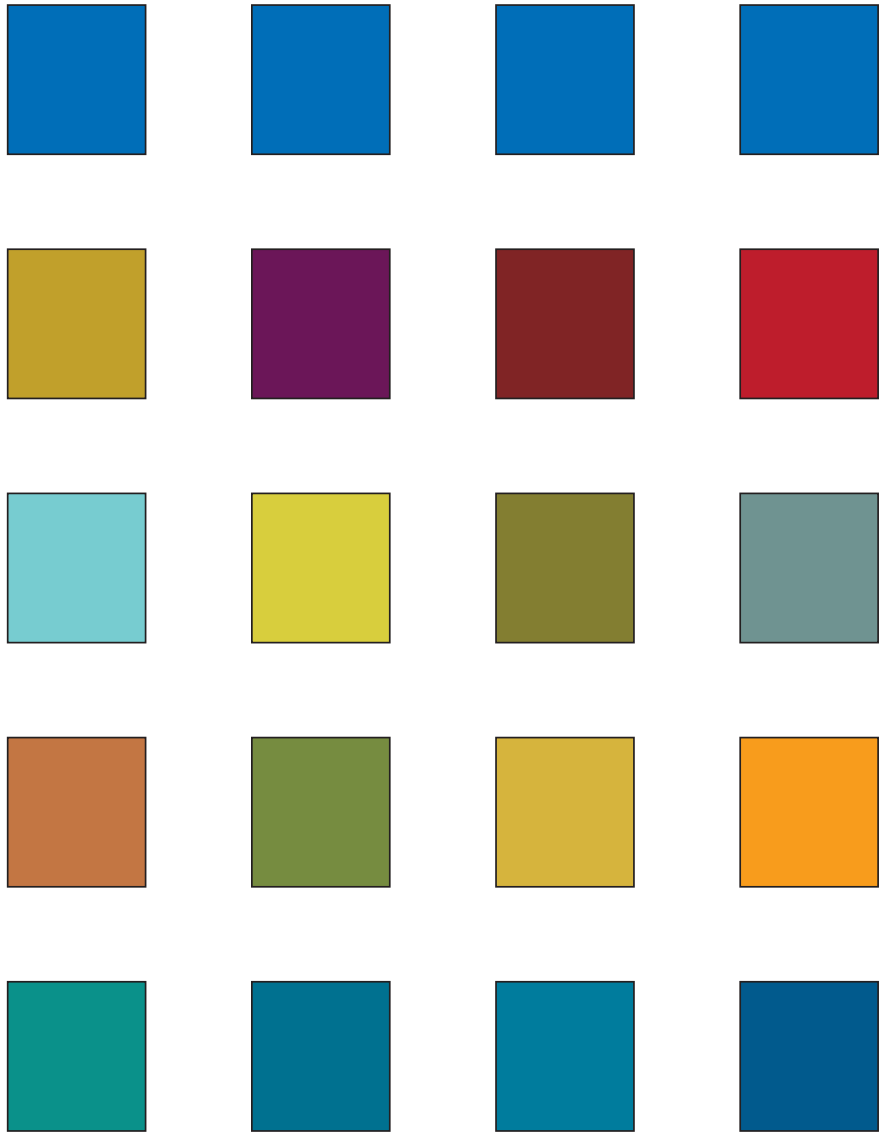
Appendices

Color Scheme

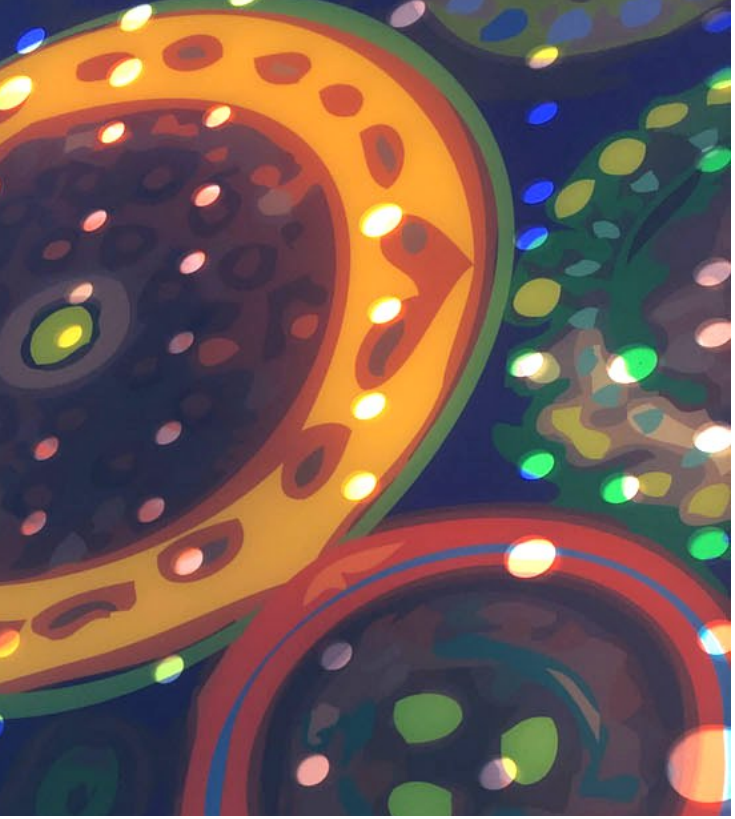
The cobalt blue paint of the reclaimed cruise ship gangway offers a baseline and constant color for the site, along with correlated color schemes proposed for use throughout the Terminal 117 project.

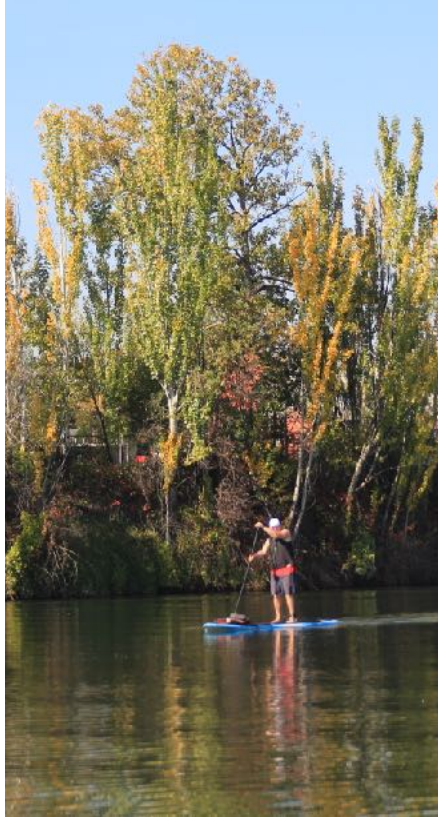
Greens, aquas, blues and ochres reference the emerging organic growth within the habitat restoration and the river. Rust, steel blue and orange suggest industrial machinery and markers. Teal, plum, red and chartreuse celebrate festive ornamentation originating from the array of cultures woven throughout South Park. The richness and complexity of the community that embraces the Terminal 117 site is reflected in this palette that highlights coexisting forms of life.

These colors will be used in the development of interpretive signage, wayfinding markers, and artwork selections in a variety of materials. Painted surfaces will be encouraged to age naturally, peeling and oxidizing, echoing the skins of barges, industrial machinery and containers ubiquitous in South Park.



Color selections inspired by this palette will also appear in text, illustrations, patterns and other graphic gestures beyond the site, such as curriculum development or internet presence. Along with other design elements, color will help tell myriad stories while creating visual cohesiveness throughout the breadth of the site and its reach.



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