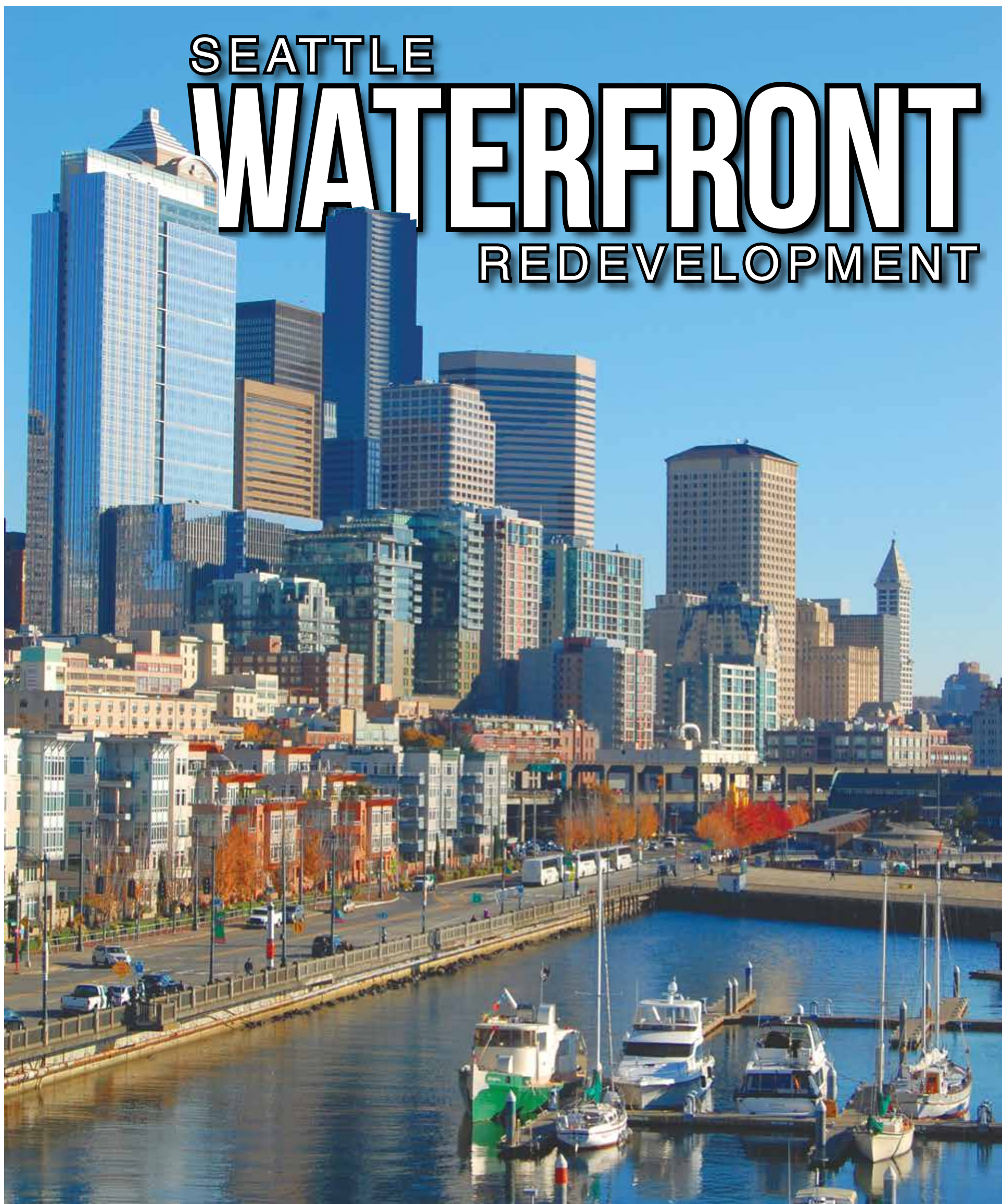


SEATTLE

# WATERFRONT

REDEVELOPMENT





# MACK URBAN'S TOWER FIRST OUT OF THE BLOCKS

An apartment building at Western and University will be the first property to be developed under the city's \$1 billion waterfront plan.

Two decades ago, Stimson Bullitt's Harbor Properties developed Harbor Steps, a four-phase master-planned residential project that created access from downtown to the waterfront.

His vision included a 16,000-square-foot staircase park between First and Western avenues, with eight cascading fountains and a tree-lined central courtyard. The courtyard created an elegant central gathering place for Seattle residents and visitors alike.



BY MARTHA BARKMAN  
MACK URBAN

With over 3 million pedestrian visits per year, the staircase park is now an important civic contribution to urban life in downtown Seattle.

Stimson, who died in 2009, had foreseen the transformation of the Seattle waterfront. First Avenue, which was a once a vibrant pedestrian corridor bordered by Pike Place Market,

Pioneer Square and the central waterfront, had deteriorated by the early 1970s from years of neglect. He envisioned a revitalized First Avenue anchored by a sunny urban plaza and staircase park connecting to Post Alley and the waterfront.

Stimson's first effort began with the acquisition of land and property located primarily on First, Western and Post Alley. The second phase involved the development and renovation of numerous neglected or abandoned properties, including the South Arcade Building, Vincent House, 98 Union Condominiums, Post Alley Court Apartments, the Oceanic Building, the Erickson Building, 84 Union and the 110 Union Building.

This wasn't a single focused effort and development. Harbor Properties also played a pivotal role in helping to move the Seattle Art Museum from Volunteer Park to downtown. A partnership with low-income housing advocates also helped to build new downtown housing.

This renewal effort led to other market-rate developments such as Watermark Tower and Waterfront Place. Stimson didn't see

The 16-story, 169-unit apartment building will break ground in December.



IMAGE BY ANKROM MOISAN ARCHITECTS

additional development as competition. Rather, other developers were his peers in helping to reknit the historical, residential,

retail and pedestrian connection between First Avenue and the waterfront.

## Mindful of the big picture

Given this neighborhood's rich history and our position as custodian of the Harbor Properties legacy, Mack Urban embraces both the opportunity and the responsibility that come with developing the first property under Seattle's new \$1 billion waterfront redevelopment plan.

In December, Mack Urban will begin construction on a 16-story, 169-unit residential tower across the street from Harbor Steps, at 50 University St. We are aiming to follow Stimson's example by being a good partner with the city and the community, which means understanding our place in the bigger picture and doing considerably more than the minimum.

With that aim in mind, our project has to accomplish several goals at once.

First, it must enhance the connection between downtown Seattle and the waterfront. Second, we need to recognize our role as part of a larger effort to design a world-class waterfront, which includes incorporating civic design goals into the architecture and construction of our future residential site. Third, we must also bring in the right kind of retail that animates the new, emerging pedestrian block along Alaskan Way and across the street from the new park.

It's also important for our project to be contextual with historic structures as well as other new developments in the neighborhood.

As the first project out of the

blocks, we have sometimes been ahead of the city design guidelines for the new waterfront. It's fair to say that at the time of our design effort the city is still thoughtfully planning the details of how new buildings should interface with the new waterfront. Not all the design elements are completed yet, such as sidewalk treatments and street-light design.

## A timeless design

It's been very important that our design embraces the historic flavor of a waterfront, as well as the urban, industrial feel of downtown. We will continue to work with the city as they get closer to final sidewalk and pedestrian design guidelines so they can be incorporated into our project. This takes more time, but when a project is as much about placemaking as dwelling, it's important to get it right.

Our new residential tower is a legacy project. It is designed to create a waterfront lifestyle that is timeless — connecting to its surroundings on many levels, rather than a commodity apartment product.

Our investment and development strategy is long-term, meaning we would like to hold this property indefinitely. We feel that this approach is well-suited to a development of such symbolic importance for the neighborhood and the city, and look forward to further realizing a waterfront that Stimson Bullitt envisioned over 30 years ago and today would heartily embrace.

Martha Barkman is vice president of development for Mack Urban.

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# SOME OF THE BIGGEST CHANGES — THAT YOU WON'T SEE

Engineers must decide how to bury utilities and meet traffic needs without disrupting urban design plans.



BY KATHRYN COX-CZOSNYKA



ANDREW BARASH

CH2M HILL

Probably almost everyone who is familiar with the design for Seattle's new waterfront has heard one of the core principles of the work: to create a waterfront for all.

What most people don't think about, though, is that "all" includes a full plate of (utility-related) spaghetti under the pavement, comprising all of the utilities that need space. These are the same utilities that bring power or communications to every person who lives and works in Seattle, along with heat, water, sewer, gas and even stormwater conveyance.

Sounds like an engineer's dream?

There are also many diverse needs for transportation — the waterfront is a place where pedestrians, bikes, cars, buses

and freight all want to be. The key challenges for the waterfront engineers revolve around supporting utility needs and transportation needs — now, and into the foreseeable future — without impacting the urban design vision for an amazing waterfront.

So what will be on the waterfront that you will never see?

- Four 115-kilovolt electrical transmission lines: these provide power for most of Seattle
- Two 13.8-kilovolt electrical distribution networks: these provide power to all the businesses along Alaskan Way
- Combined sewer overflow pipes: environmental regulations require reducing sewer overflows throughout the city, and two of outfalls are on the waterfront
- Water and sewer lines
- Gas lines (high and intermediate pressure)
- Steam pipes
- Communications lines for a multitude of telecom companies

Engineers are focused on making all of this invisible; these pipes and duct banks need to be installed in the right place the first time, out of the way of urban design elements. The engineers also need to make sure that the utilities can be built or relocated without cutting off service to the



Crews moved big transmission lines off the Alaskan Way Viaduct to a permanent location underground.

PHOTO COURTESY OF CH2M HILL

CHANGES — PAGE 11

## INSIDE

- Mack Urban's tower first out of the blocks .....2
- Some of the biggest changes — that you won't see .....3
- We still have a lot to learn from Pike Place Market .....4
- The task: make a new waterfront, but keep it real .....5
- Art takes center stage on new waterfront .....6
- Putting a whole new light on the waterfront .....8
- Thousands of public comments help shape the design .....9

## ON THE COVER

Big changes are ahead for the Seattle central waterfront, where the Alaskan Way Viaduct is set to come down in 2016 or 2017. James Corner Field Operations is leading the design to reconnect downtown with Elliott Bay.  
PHOTO BY JON SILVER

## DJC TEAM

SECTION EDITOR: JON SILVER • SECTION DESIGN: JEFFREY MILLER  
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EARTH

WATER



A covered breezeway will connect Western Avenue to a waterfront pedestrian promenade.



IMAGE COURTESY OF THE MILLER HULL PARTNERSHIP

# WE STILL HAVE A LOT TO LEARN FROM PIKE PLACE MARKET

With its mazelike layout and colorful variety of stalls, shops, restaurants and housing, the market is a model of mixed-use done right.

The mixed-use project has gained an elevated position in the world of urban designers, planners, architects, social thinkers, community activists and political leaders.

While it is true that the mixed-use typology is a big improvement over the early modern view that buildings should be containers for separate functions so as not to suffocate the others, they are becoming somewhat predictable and are not necessarily the panacea for urban problems. We only need to drive down Broadway on Capitol Hill or through Belltown in Seattle to see how repetitive and predictable recent mixed-use projects have become.

Our most treasured cities are ones that quietly weave together a rich and complex pattern of uses and activities. A fabric of interwoven uses typically evolves over many years, changing over time in response to changing needs, economic forces and zoning code modifications.

Since the mixed-use building is a function of its environment, it would not exist without the city that nurtures it. So when we think about how mixed-use buildings

are contributing to our urban experiences, we need to look closely at the cities that give rise to them.

## MarketFront complex

Seattle's central downtown can be characterized as monolithic — without the sense of a vibrant and complex urban environment.

Miller Hull is currently working on the expansion of Pike Place Market. My experience on this project has made me acutely aware of the lack of vitality in the city core, and reminds me how the humble market provides a remarkable example of a successful urban mixed-use experience.

The project is located on the only market site yet to be developed, at the foot of the Desimone Bridge between Western Avenue and the Alaskan Way Viaduct, currently a surface parking lot that has sat vacant since an original building located there was destroyed by fire 30 years ago.

The maze of the market is best known for its colorful stalls and lively mix of restaurants and shops. It also provides low-income and senior housing, and invaluable social services such as a medical clinic, food bank and day-care center.

In adding to this historic hub cobbled together over the last century, the architectural expression of the new site — which will include more market space, a brewpub, senior housing and social services — respects that history and

provides the central connection point to engage with the new Overlook Walk being designed by New York City firm James Corner Field Operations.

Known as the MarketFront, this new complex will connect to the waterfront with an extended public space through and over the market site to the city.

## A sense of discovery

A lack of meaningful and engaging human experiences pervades many of our downtown streets, which is one reason it is so exciting to enter the realm of Pike Place Market. We know that the city cannot — and should not — replicate the market everywhere, but some of the delight of that rich environment can be successfully applied to the larger urban context.

The “market model” is more organic and less formulaic than our typical blocks, with a greater mixture of overlapping uses and linked experiences. The market's mixed-use buildings have a high degree of spatial variety, options for user engagement and a sense of both indoor and outdoor experiences.

I always enjoy walking from Union Street to the DeLaurenti Specialty Food & Wine store through the 98 Union Arcade building (designed by Olson/Walker Architects), where one can look down into the Pike Brewery, pass openings out to First Avenue, arrive in a large

vertical atrium and then move up a half-flight of stairs to the main arcade level.

There is always a sense of discovery in this short one-block experience, which the Miller Hull design team is aiming to capture in the market expansion, particularly with a covered breezeway/arcade connecting Western Avenue to a pedestrian promenade at the west edge of the project.

The expansion is slated to break ground in 2015.

## Making more of alleys

The market's alleys and through-block pedestrian paths can be replicated to a greater extent downtown. There are some examples around, like Post Alley beyond the market in the Harbor Steps area and the mid-block Alley24 project in South Lake Union, but we need to make more of alleys as public spaces.

Seattle's alleys are powerful visual and sensory experiences that just need new pavement, lighting and functional overlapping program uses where loading and services coexist with pedestrians to bring them into the public realm.

These pedestrian corridors can enliven a mixed-use project by creating new permeable elevations — that is, the backs could become secondary fronts and link to new paths through the city. Linked spatial experiences are vital to creating a more vibrant city.

Miller Hull is working with the James Corner Field Operations team to create a series of linked habitable containers moving from the market to the waterfront.

Two structures, currently with the generic names — buildings B and C — will provide respite activities on the journey from the market down to the Elliott Bay Promenade. Building B will have a retail pop-up hall fronting on Corner's beautiful Overlook Walk.

Prevailing city planning theories acknowledge that no building within an urban situation stands alone. But architects today often forget that a building is a link in the urban chain, and as such, must respond to a city's needs as much as to its own.

The external demands that act on the urban environment have an equal, if not stronger, influence on the individual buildings than its internal demands. In fact, looking at the long term, isn't it more rational for buildings not to have a finite-fixed program, and instead be viewed as multivalent armatures for adaptation and flexible use?

Then we can plan and create true mixed-use projects that create successful, coherent and lively urban frameworks that endure.

*David Miller is a founding partner of The Miller Hull Partnership. He also is chair of the Department of Architecture at the University of Washington.*



BY DAVID MILLER  
THE MILLER HULL  
PARTNERSHIP

# THE TASK: MAKE A NEW WATERFRONT, BUT KEEP IT REAL

Designers must draw on local history, culture and ecology to reshape the waterfront in Seattle's image.

Even in its existing state, for all its urban design and civic shortcomings, our waterfront has a wonderful soul and sense of place unique to Seattle.

As we reimagine our waterfront with wonderful, vibrant civic spaces and newly created urban ecologies, for me the greatest excitement is the opportunity to honor its existing character while further infusing it with the essence of Seattle.

BY GUY  
MICHAELSEN  
BERGER  
PARTNERSHIP

Many separate yet integrated projects make up the waterfront project and they embody ambitious and amazing engineering, infrastructure and design. By necessity, these projects will rebuild every square foot of landscape from the east face of the piers to the west face of the buildings fronting Alaskan Way. Yet, when completed, our waterfront will be filled with elements inspired by, and that reinforce, a character unique to

Suquamish Tribe Chairman Leonard Forsman spoke to design team members in Port Madison.



PHOTO COURTESY OF THE BERGER PARTNERSHIP

Seattle.

With the vision largely shaped, the next steps of design will focus on how we realize this vision at a human scale and continue to infuse our city's soul into this new place.

As I speak of my passion for place, here are my credentials: lifelong Seattle resident, born and raised; well-traveled, and lived overseas for six years. While I am always inspired by lessons from other cities, I ultimately believe Seattle is unique and second to none.

My earliest memories of the waterfront are Pier 70, which was then a collection of quirky shops, and getting ice cream at the Wet Whisker (one of Seattle's first

coffee roasters!). I have watched the waterfront change, including the loss of many unique elements one by one—the numerous trestles crossing the road

KEEP IT REAL — PAGE 12



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# ART TAKES CENTER STAGE ON NEW WATERFRONT

Six artists are creating large-scale works. Ann Hamilton's piece will be the largest art commission in the city's history.

From the beginnings of Waterfront Seattle, the opportunity to replace the Alaskan Way Viaduct with 20 acres of new public space was seen as a stunning art opportunity. Waterfront Seattle is an opportunity to recenter the city on Elliott Bay, making new connections between the city and its waterfront.



BY ERIC  
FREDERICKSEN  
CITY OF SEATTLE

For more than 40 years, Seattle has devoted 1 percent of city construction budgets to art, integrating public art into the fabric of the city. Just as the removal of the viaduct creates a stunning opportunity for visionary design, it provides a prominent new platform for public art in the city.

The city approached the project with the intent of integrating art into every aspect of the design: not just working to commission permanent works by internationally known artists from Seattle and around the world, but also

Ann Hamilton's "the event of a thread" was installed at the Park Avenue Armory in New York City in 2012. She is planning a \$1 million work for the Seattle waterfront.



PHOTO BY THIBAUT JEANSON, COURTESY OF ANN HAMILTON STUDIO

bringing an "art intelligence" to the planning for the waterfront generally. Artists have been inte-

grated into the design team from the beginning, and will continue to work as part of Waterfront

Seattle through the design and construction phases. Long term, we hope to weave artists and arts programming into the fabric of the waterfront so artists' contributions continue beyond completion of construction.

ways, from temporary commissions and performances to talks and other events.

One innovative program bringing artists to the waterfront now is Low Res, a new program of short-term residencies that asks artists from all sorts of disciplines, media and backgrounds to explore and respond to the waterfront. The first series of residencies, inaugurated this fall, invites photographers, poets and musicians to the waterfront. The products of their residencies will be put up as posters, distributed through the Waterfront Seattle website and social media, or performed at waterfront events.

## Working waterfront

A Working Plan for Art on the Central Seattle Waterfront, written as part of the Concept Design and Framework Plan for Waterfront Seattle, guides our art commissions and cultural planning. The plan sees the waterfront as a continuously changing place, formed and reformed in the intersections between the shoreline ecology, the waterfront economy and the city's community.

Throughout its history of human habitation, the central waterfront has been a site of exchange. As a port, the waterfront was the meeting point between Seattle and the broader world; the art program sets out to continue this exchange, bringing together artists from around the world as well as here in Seattle.

The waterfront has been for most of its history a working waterfront: the finger piers that now entertain tourists were the domain of longshoremen. The waterfront now serves mostly to entertain and educate, but we hope to bring working artists and performers, and their labor and production, to the waterfront as an echo and reminder of the labor and exchange upon which the waterfront was founded.

During the long period of design and construction, artists will be present in a number of

## More than decoration

Major permanent public art commissions center our work on the waterfront. Six artists are currently working on large-scale commissions: Cedric Bomford (Winnipeg, Manitoba), Ann Hamilton (Columbus, Ohio), Norie Sato (Seattle), Buster Simpson (Seattle), Oscar Tuazon (Los Angeles) and Stephen Vitiello (Richmond, Virginia). An open call will bring in an artist who will work to express tribal history and presence on the waterfront.

Internationally known artist Ann Hamilton has been selected for a commission on the public piers being rebuilt as part of the project. Her project, budgeted at \$1 million, is the largest art commission in the city of Seattle's history. Known locally for her projects at the Henry Art Gallery and Seattle Central Library, Ham-



Our residential tower, located at 50 University Street will be a signature apartment community that engages the heart of the new central waterfront. It will be the first to enfold both the downtown lights and the Puget Sound sunsets.

For Mack Urban this is a legacy project. Thoughtful in design with civic placemaking connections for generations to come.



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Street lighting will be cool and uniform, but lighting for pedestrians will vary by location and context.



IMAGE COURTESY OF DARK | LIGHT DESIGN

# PUTTING A WHOLE NEW LIGHT ON THE WATERFRONT

Walkways will be lit with warmer, more varied lighting to give users a richer experience.

Seattle's waterfront is undergoing massive change, creating new public spaces that connect downtown Seattle to Elliott Bay.

In concert with these changes, the nighttime experience of the waterfront will also be dramatically improved through the application of light. This is especially important here in the Northwest, where darkness can descend even during daytime hours in the depth of winter.



BY JILL CODY  
DARK | LIGHT  
DESIGN

The overall goals of the Waterfront Program — creating a waterfront for all, reconnecting the waterfront and the city core, and improving the waterfront experience for all users — are reinforced by the lighting design. The current pedestrian environment, lit with spill light from street poles, will be transformed into one that is human-focused, addresses the context of the waterfront, and supports new

waterfront spaces and uses.

The opportunity inherent in the lighting of all outdoor spaces is that it gives us the opportunity to experience a space after dark in a way that is different from daylight hours. Choices must be made about what to accent, how to direct circulation, and how the lighting character affects how people will use the space.

To do this, the design team has worked across disciplines to enhance the nighttime experience for a wide variety of users — from drivers on Alaskan Way to families enjoying a stroll along the waterfront promenade.

The lighting concept is driven by the Alaskan Way corridor as a strong north-south connector with points of interest, pause, or gathering along the way. Other program components tie in to this connector as gathering places and points of east-west connection to downtown Seattle. The waterfront's lighting must speak a common design language but also interface with existing lighting identities, including Pioneer Square and Pike Place Market.

Although a wide range of uses are included in the waterfront program, the lighting must unify

the many different program elements with an enduring fixture palette that is both environmentally sustainable and maintainable for many years to come.

## LED lighting

All lighting for the waterfront uses LED technology to maximize sustainability and minimize maintenance. Not only does LED lighting result in lower energy use compared with older technologies — for example, an LED streetlight uses 60 percent less energy than the old high-pressure sodium sources — its long life also reduces maintenance to drive down long-term system costs. LED street-lighting systems can also direct light more precisely to provide more uniform illumination on the roadway.

The Alaskan Way corridor provides north-south circulation for motorized vehicles, cycles and pedestrians. While each of these transportation modes has different technical requirements, they also drive different lighting solutions based on their function and surroundings.

Beyond meeting the technical requirements of higher light levels and greater uniformity for vehicle circulation, the lighting focuses on enhancing the pedestrian experience, whether on the water's edge or walking between downtown and the waterfront on one of the program's many east-west connections.

One important differentiator between pedestrian and vehicle zones is the use of cooler-colored lighting on the street and cycle track, with warmer light on walkways and gathering areas. Similarly, the lighting character and distribution are different — more uniform light to meet the technical requirements of the

street and cycle track, while a variety of light levels at pedestrian circulation and gathering zones create a rich variety of experiences for these users.

Pedestrian areas have specific goals that are supported by the lighting: at the water's edge, lighting provides a processional, quiet experience; on east-west connectors, lighting creates a clear and legible path between the waterfront and downtown.

## A cohesive experience

For east-west connections between the waterfront and First Avenue, lighting provides a luminous connection that creates a clear link between the two. At Union Street, a new elevator and pedestrian walkway are clearly marked through lighting incorporated into a glass elevator tower that transforms it into a lantern at night.

The north-south corridor is punctuated by areas of higher activity — and accompanying lighting interest — along the promenade. Some of these are part of the waterfront program, such as the Union Street Pier and the Overlook Walk, while others already exist, like Colman Dock, the Great Wheel and the Seattle Aquarium. These activity nodes are connected by a cohesive pedestrian experience along the length of the promenade.

Along Elliott Bay, a variety of lighting strategies will acknowledge the water's edge, provide areas to pause and enjoy, and provide a legible path from one destination to another.

Lighting in the pedestrian zone between Alaskan Way and the water serves an important purpose, as this area transitions between the relatively high light levels of the street and the nighttime darkness of Elliott

Bay. To support this transition, lighting is located on the east side of the promenade, and provides a gradient of illumination with higher light levels inland that drop off near the water's edge.

Planting zones between the pedestrian promenade and Alaskan Way are gently lit, with fixtures mounted low to illuminate plantings and walking surfaces, keeping light fixtures below eye level for a less active visual experience than the promenade. This area serves as a visual buffer between vehicle traffic on Alaskan Way and pedestrian circulation on the promenade.

The breadth of uses and space types in the waterfront program is challenging for many design disciplines, including lighting design. By providing context-appropriate design, the new waterfront will be enhanced by a variety of lighting strategies that will provide users with an enriching nighttime experience.

Jill Cody is principal of dark | light design.

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# THOUSANDS OF PUBLIC COMMENTS HELP SHAPE THE DESIGN

Many respondents will see their wish lists will go unfulfilled, but some ideas do find their way into the city's plans.



BY ERIN TAM & LAUREN STENSLAND

ENVIROISSUES

Most of us have dreams and aspirations for the places in our communities that mean the most to us. For many Seattleites, the central waterfront is one of those places.

It evokes memories of the past and inspires ideas for the future. Seattle's waterfront means something different to everyone.

Many people are eager about what the future holds for this unique space that has been carved out over hundreds of years by business, industry, history and recreation. For some, family histories are inextricably linked to the shores of the Salish Sea and still others associate the waterfront with cherished childhood memories. Keeping the waterfront rooted in what has always made it special and enhancing those qualities for future generations is something many Seattleites have a vested interest in.

## Listening effectively

In a town known for its public process, the exciting challenge of public involvement is this: How do we bring together many passionate voices in a meaningful way, reduce barriers to participation so that more people see their place at the table, and keep a sense of momentum and progress?

Effectively engaging people across a diverse group of perspectives and values goes beyond the boundaries of any single neighborhood, organization or special interest. Broad and inclusive public engagement is critical to creating a clear and compelling vision for the future waterfront that we can all share.

Since 2010, the Waterfront Program has engaged with more than 10,000 people in the discussion about our waterfront, generating thousands of com-

ments and ideas at hundreds of events and activities — from large-scale public meetings to community workshops and local fairs and farmers markets. We have worked with youth groups, met with local tribes, hosted roundtables with leaders of underrepresented communities and held discussions with accessibility advocates.

The wish list for Seattle's waterfront is boundless and has been generated by thousands of people who care deeply about this place.

## Parents weigh in

While the design of the future waterfront can't accommodate everything on every person's wish list, community-generated ideas are resulting in tangible outcomes.

One of our favorite examples relates to play on the waterfront. Creating opportunities for play has always been a theme in the waterfront design, and one that a group of parents was excited to talk to us about.

Their concern about the lack of dedicated play areas downtown turned into a productive dialogue that helped shape the waterfront design in a real, specific way. As a result, a dedicated kids' play area near Waterfront Park is now part of the plan. There's more to do, but it's a great start.

Over the years, the public has brought a tremendous energy to how we think about and design the waterfront. But we are not done yet — there is still more work to do, more barriers to break through and more people to bring into the conversation.

If we've learned anything from the community, it's the importance of a waterfront that is uniquely, authentically Seattle. We will probably never all agree on what that means, but that's OK. If we continue the dialogue we'll create a wonderful new waterfront nonetheless.

*Erin Tam and Lauren Stensland support public engagement and communications for the Waterfront Program. They are associates at EnviroIssues, a communications, facilitation and public involvement firm with a 25-year history in the Pacific Northwest.*



A group of parents convinced waterfront planners to include a children's play area in the park design.

IMAGE COURTESY OF THE CITY OF SEATTLE





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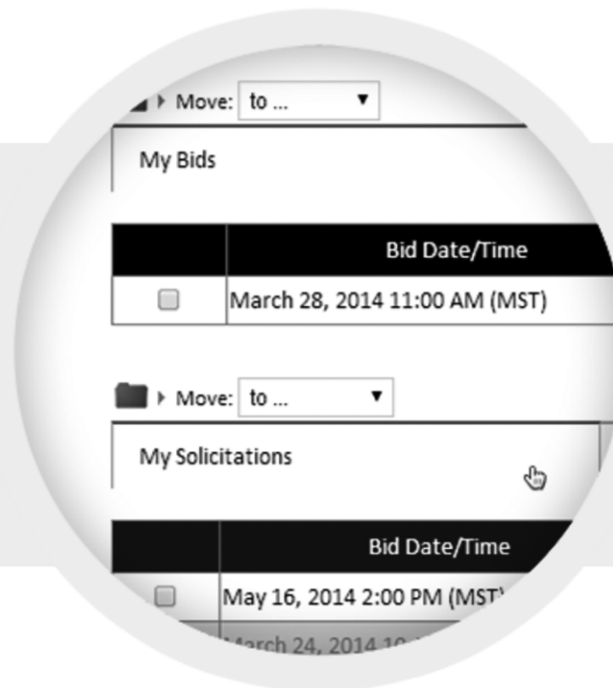


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## CHANGES

CONTINUED FROM PAGE 3

city or neighboring businesses. If, when you visit Seattle's future waterfront, you are aware of the utilities buried beneath the pavement — to the detriment of the amazing urban design and stunning natural setting — the engineers will have fallen short of their goals.

### Places for people

You will, of course, see the response to transportation needs. There must be a road along the waterfront.

It will provide access for the businesses along the waterfront and downtown core, and will support transit service and ferry traffic. It will create a new connection between state Route 99 down by the stadiums, through downtown, and up into Belltown.

The transportation project is not just about the road, though. There is an equal need for places for people — pedestrians and bikes, walking paths and park areas.

Pedestrians will have a beautiful, wide promenade along the water, along with more traditional sidewalks on either side of the street. High numbers of pedestrians are anticipated on the rebuilt waterfront.

Back in the summer of 2012, pedestrian volumes of more than 30,000 people were counted in a single day. While there is not a good crystal ball that can project the change the removal of the Alaskan Way Viaduct will bring, the engineers are planning for summer days with double that count of people.

Bicycles will be accommodated with a dedicated two-way protected bike path. Bikes will be separated from adjacent vehicle

traffic, and pedestrians will be separated from bikes, enhancing safety and enjoyment for everyone. To serve commuting cyclists, the bike path (called a cycle track) will connect into the existing regional bike trails north and south of downtown.

### New route to downtown

One big challenge in building this space is that this promenade area (picture a long park running the length of the water) is where Alaskan Way was before the seawall construction began. Streets are a natural place to put things underground (things like utilities) but utilities don't make good companions in parks.

Tree roots and pipes can create maintenance issues in the future, and no one wants to build a park that needs to be ripped up again later. So — back to the invisible utilities — the coordination for this work is challenging and critical.

With the removal of the viaduct, cars and buses coming from West Seattle will need a new route to get into downtown. They will bypass the tunnel portal and come in along the new Alaskan Way.

The new street, along with improvements to streets heading east into the business core, will take the place of the viaduct ramps we have today on Columbia and Seneca streets. New lanes for transit are included to replace and improve upon the bus service that now uses the Seneca and Columbia ramps to access downtown. Ferry-queuing traffic also needs a place — Colman Dock will still be a critical route to popular places across the water.

Further, there is a major Port

of Seattle container facility just south of downtown, driving freight demand and need for access to Ballard, which will be added into the general demand by people who are trying to get around.

The design strategy here — especially at the south end of the project, where the street will be at its greatest width — has been to provide generous sidewalks and wide, landscaped medians to provide areas for people, with some distance to the traffic that has to be supported to keep our city moving.

The next major challenge is another one you will not see.

There are a lot of moving parts along the waterfront today. The new tunnel and the seawall project are two enablers — without these, there would be no new waterfront for all.

Both of these projects are underway. For both, every day brings new challenges and the potential for change, and the waterfront team is working to respond to these changes, looking for ways to make sure that what gets built only gets built once.

These are just a sampling of the engineering challenges the waterfront team is working on, but they provide a glimpse into the key goal that the engineers are focused on every day — creation of an amazing place, enabled by "invisible" engineering.

*Kathryn Cox-Czosnyka is a principal project manager at CH2M Hill and project manager for the waterfront consultant team. Andrew Barash is the technical design leader for Seattle's Waterfront Program and a senior technologist at CH2M Hill.*

## ART

CONTINUED FROM PAGE 6

ilton intends to incorporate the transient nature of the waterfront in her piece, looking at ways of registering the changing tides within her work.

Sound artist Stephen Vitiello also seeks to use the waves and water in his work, activating a set of bell-like forms created from salvaged marine materials. Along the promenade, Canadian artist Cedric Bomford will create a project aimed at children and play. His method of "thinking through building," which has resulted in fantastical constructions inside museums or floating on barges, will bring a spirit of adventure to the playful aspects of the waterfront.

Los Angeles-based artist Oscar Tuazon was born in Kitsap County, next to the Suquamish Reservation at Port Madison. His commission seeks to make connections between Seattle and Port Madison, the site of Chief Seattle's grave, and represents a homecoming for an artist who has built a reputation with major exhibitions around Europe while maintaining strong connections to Seattle and the Northwest.

Seattle artist Norie Sato entered the U.S. as a child on a ship which landed not far from the site on Union Street where her commission is sited. Having worked in a studio along Alaskan Way for decades, she, too, will in some ways come home to the waterfront.

Along the edge of a new beach designed to improve habitat for migratory salmon, Seattle artist Buster Simpson has designed a series of works inspired by what he calls the "Anthropocene Beach."

Looking at the interactions between humans and nature, and the way nature itself can now be man-made, his works will draw their forms from sandbags, root wads and tetrapods, various interventions that suggest protection from climate change and rising sea levels. He also plans to preserve several columns of the Alaskan Way Viaduct to repurpose as a kind of "climate gauge."

Through these commissions and the temporary projects and events, and their associated research, outreach and exploration, we hope to use art not as simply to adorn or decorate the future waterfront, but to build new understandings of its history, its industry, its persistent changes, its habitats and natural forces, and its future meanings to the city.

*Eric Fredericksen is the waterfront art program manager for the city of Seattle.*

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## KEEP IT REAL

CONTINUED FROM PAGE 5

burnt or removed, the web of intersecting railroad tracks torn out, pier sheds and warehouses demolished.

### Inspirations from the past

Our reimagined waterfront reintroduces some of that long-erased originality and memory. It is a catalyst to shape new layers of character, designed to welcome a "Seattle patina" as we grab hold of our new waterfront, reclaim it, love it, and make it our own long after the project is complete.

Places and elements inspired by the past: The design includes a variety of spaces from "social intersections" filled with activity to "tideline terraces" that provide moments of calm and escape. Within these spaces are contemporary design elements inspired by our central waterfront's past, such as seating bleachers constructed of assemblies of new and salvaged large-scale timbers that speak to both ships and historic pier sheds.

Meandering through the tideline terraces, boardwalks are perched over planting areas, recalling the wooden trestles

that once defined our waterfront. The 1920s balustrade that has long marked the abrupt edge from city to bay will be salvaged and repositioned as a gateway to the new promenade. What was once a barrier will become a furnishing in new gathering spaces.

The green art deco sign bridges that have long marked vehicular gateways to downtown on Highway 99 are reimagined as new pedestrian portals to our waterfront, repopulated with new cultural content or art.

Ecologically, after over a century of impacting the bay with development, the city will be giving back to the bay with marine habitat improvements of the seawall. This will be coupled with the creation of new upland habitat of native plants for people to enjoy even as they enhance ecological function.

Together, all these elements and more will root our waterfront in its past even as it acknowledges its evolution.

### A tribal influence

Honoring the past and celebrating living cultures: One of the great opportunities of

this project, and most personally rewarding, has been collaborating with local tribes and urban Indians to shape our new waterfront.

The design team has traveled to visit, listen to, and learn from numerous tribes and cultural spaces. Our visits have inspired us, and we have returned from each one with new lessons learned and emerging themes shaping our project.

The integration of a meaningful and accurate tribal presence is an exciting element of the new waterfront, but far more than history, the new waterfront will celebrate the living cultures of our growing tribes and Native populations.

Our continued excitement around this tribal presence and the waterfront is building. We will continue to work with the tribes to shape tribal presence on our waterfront, both as a layer across the whole waterfront and also as specific elements and places on the waterfront.

### Storytelling

Inspired by nearly three years of outreach to the community,

and strengthened through our work with the tribes, we have realized everyone has stories and memories of our waterfront and we are struck by the power of these stories.

The waterfront design intends to welcome and share these stories orally, in writing and in art. Integrated into the design is a wayfinding system that will help people navigate to and through the waterfront, but will also become a catalyst for sharing stories of history, science, ecology, and culture.

These stories will be omnipresent along the waterfront and integrated into design elements and furnishings, as well as existing digitally, a concept we call "1000+."

This curated collection can evolve and change as part of the design, with some stories having a physical presence on the waterfront, but a much greater library living digitally. We think of it as our waterfront's version of StoryCorps, an oral-history project that airs on public radio.

The stories will help document our history and today's culture, welcoming the ordinary

and extraordinary, the required and the inspired, the silly and the serious ... the assemblage of which will represent the soul of our city!

The character infused into our new waterfront assures it will be a civic space that embodies the whole city, our diverse community, our history and even our aspirations. While the project itself lies at the foot of downtown Seattle, this will become all of Seattle's waterfront.

It is being designed first and foremost as a place for Seattleites, but like the Pike Place Market and other local treasures, it will be a destination for all who visit Seattle to experience our city at its best and most authentic. Beyond physical transformation, the central waterfront project, if embraced and realized with passion and energy, can change our city's collective civic attitude and psyche.

*Guy Michaelsen is a principal at Berger Partnership and serves as the local landscape architect for the Seattle Downtown Waterfront project.*

helping shape our waterfront to embody  
the ecology, culture, and soul of Seattle

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