

Monday, May 15, 2023

C. Beige Berryman, AICP
Philadelphia Art Commission
1515 Arch Street, 13th Floor
Philadelphia, PA 19102

Re: PHDC Percent for Art Proposal at 601 N Columbus Boulevard (a.k.a. Festival Pier)
Submission for Concept Review by the Philadelphia Art Commission

Dear Ms. Berryman,

I am writing to request the inclusion of the **PHDC Percent for Art Proposal at 601 N Columbus Boulevard ("Festival Pier")** for the June 14, 2023, Art Commission agenda as a conceptual review/approval item. The public art at Festival Pier requires Art Commission review based on the trigger for **construction on City property**. In this unique case, a private developer is building new construction on land obtained from the Delaware River Waterfront Corporation (DRWC), who obtained the land from the Redevelopment Authority, who obtained the land from the City of Philadelphia. Though the lease agreements are complex, the purview of the Art Commission is clearly stated within the documents. As such, the call to artists process has been overseen by Program Staff of PHDC's Percent for Art Program, working with PHDC's Public Art Committee. The Art Committee, in collaboration with DRWC and the project development team, recommended the selected art proposal to PHDC's Board of Directors. With PHDC Board of Directors approval, this proposal requires Art Commission approval before contracts with the artist and subsequent fabrication of the artwork may proceed.

Project Information:

- The public art at Festival Pier is being commissioned to fulfill an art obligation through PHDC's Percent for Art Program.
- The selected proposal is the outcome of a two-part, public call to artists started which initially opened in January 2023.
- The budget for the art opportunity is \$1.1 million dollars
- As a required component of all PHDC Percent for Art projects, the awarded artist will be required to devote 5% of the overall art budget to free educational programming activities at or near the site.

For questions or comments, please do not hesitate to contact me.

Sincerely,




Katherine C. Liss, AIA, AICP
PHDC Percent for Art Program Coordinator
art@phdc.phila.gov

RIVER SOUNDINGS AT FESTIVAL PIER

PUBLIC ART PROPOSAL





WHAT IS PHDC'S PERCENT FOR ART PROGRAM?

PHDC's Percent for Art Program is **the oldest program in the country** to make the commissioning of **public art** an integral part of **publicly funded** development.

The art requirement is triggered by large scale projects on land obtained from the **Philadelphia Redevelopment Authority**.

Distinct from the city's program, the works created are **publicly accessible** but owned and maintained by private property owners.

RIVERMARK DEVELOPMENT

THE SITE, FORMERLY KNOWN AS **FESTIVAL PIER**, IS AT THE TERMINUS OF SPRING GARDEN STREET AND COLUMBUS BOULEVARD

THE PROJECT INCLUDES **470** NEW DWELLING UNITS, NEARLY **50,000 SQ. FT.** OF COMMERCIAL SPACE, AND OVER **4 ACRES** OF OPEN SPACE

THE ART BUDGET FOR THIS OPPORTUNITY IS **\$1.1 MILLION**



SITE

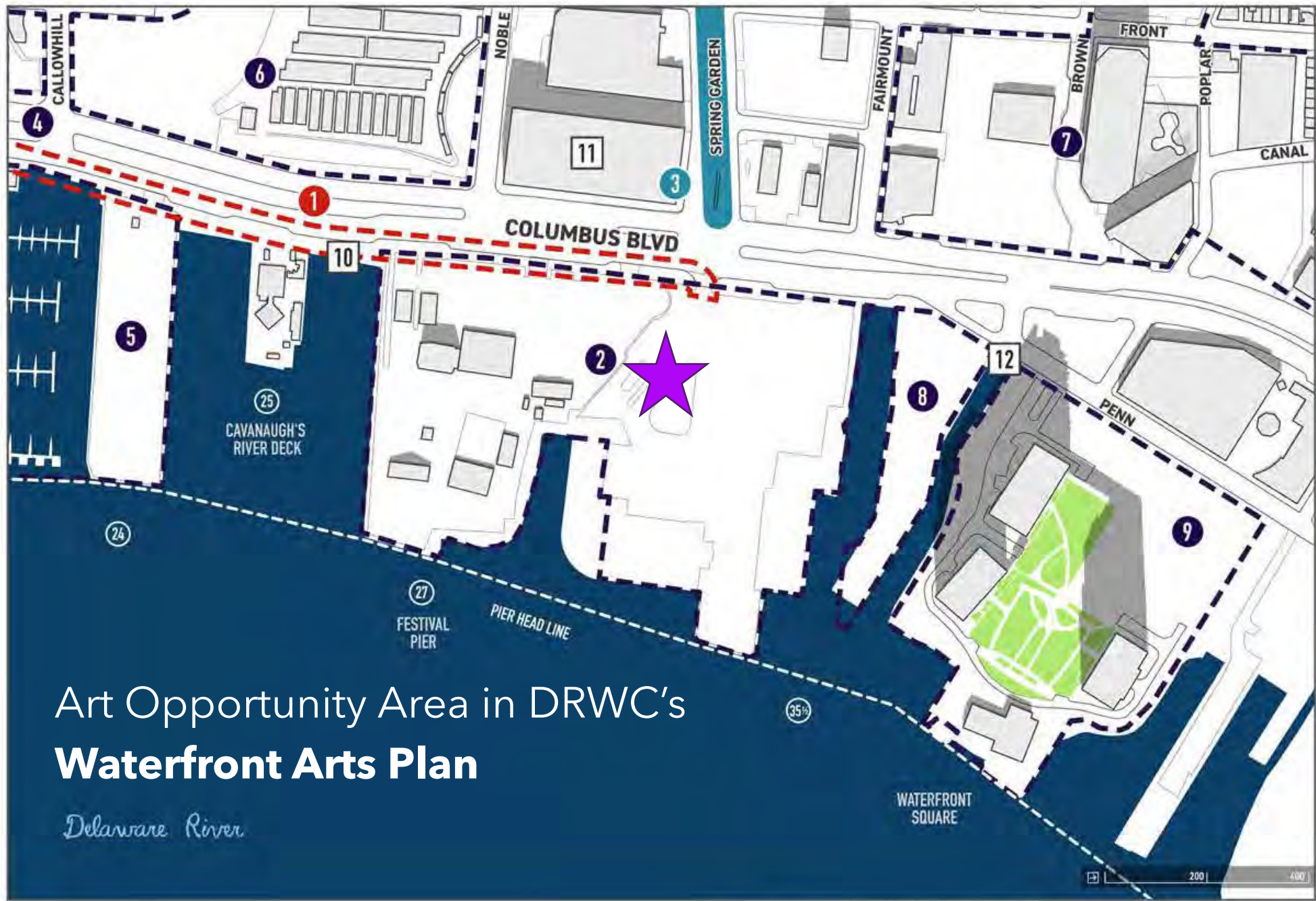


The **second largest publicly owned parcel on the waterfront**, it has served as everything from a city incinerator to a concert venue

The primary location for the artwork is the **northeast park area** at the end of Spring Garden Street

Art Opportunity Area in DRWC's Waterfront Arts Plan

Delaware River



- Open spaces
 - Streetscapes
 - Development
 - Trails
 - Other
- DRWC PIPELINE PROJECTS**
- 1 Delaware River Trail North
 - 2 Festival Pier
- PLANNED/ANTICIPATED PROJECTS**
- 3 Spring Garden Greenway
 - 4 Vine Street Parking Lot
 - 5 Piers 12-24 North
 - 6 Former P&R Freight Station
 - 7 Penn Treaty Village
 - 8 Pier 53 1/2
 - 9 Waterfront Square Future Phase
- ADDITIONAL OPPORTUNITIES**
- 10 Cohoquinoque Creek/Pegg's Run
 - 11 Phila Warehousing & Cold Storage
 - 12 Former Cohocksink Creek

An aerial photograph of a waterfront development. In the foreground, a modern building with a glass and metal facade is visible. Below it, a landscaped area with green lawns, trees, and paved walkways is shown. A river flows through the middle ground, with a large suspension bridge in the background. The city skyline is visible in the distance under a clear sky.

ART OPPORTUNITY

*"A **large scale, exterior, interactive** Art Project is envisioned for the Property. The use of **light or water** as a medium, although not required, is of interest to the team."*

TIMELINE



NOV
2022

● **Part One** of a two-part, public Call to Artists opens

JAN
2023

● **Shortlist** of 5 artists / artist teams identified from 142 respondents

MAY
2023

● **Artist proposals** received; Deliberations of Public Art Committee

JUN
2023

● **Approvals** process prior to developer proceeding with artist contract

FALL
2024

● **Anticipated installation** of artwork

EDUCATIONAL PROGRAMMING

PHDC's Percent for Art Program is unique in requiring **5% of the Art Budget** be devoted to educational programming activities.

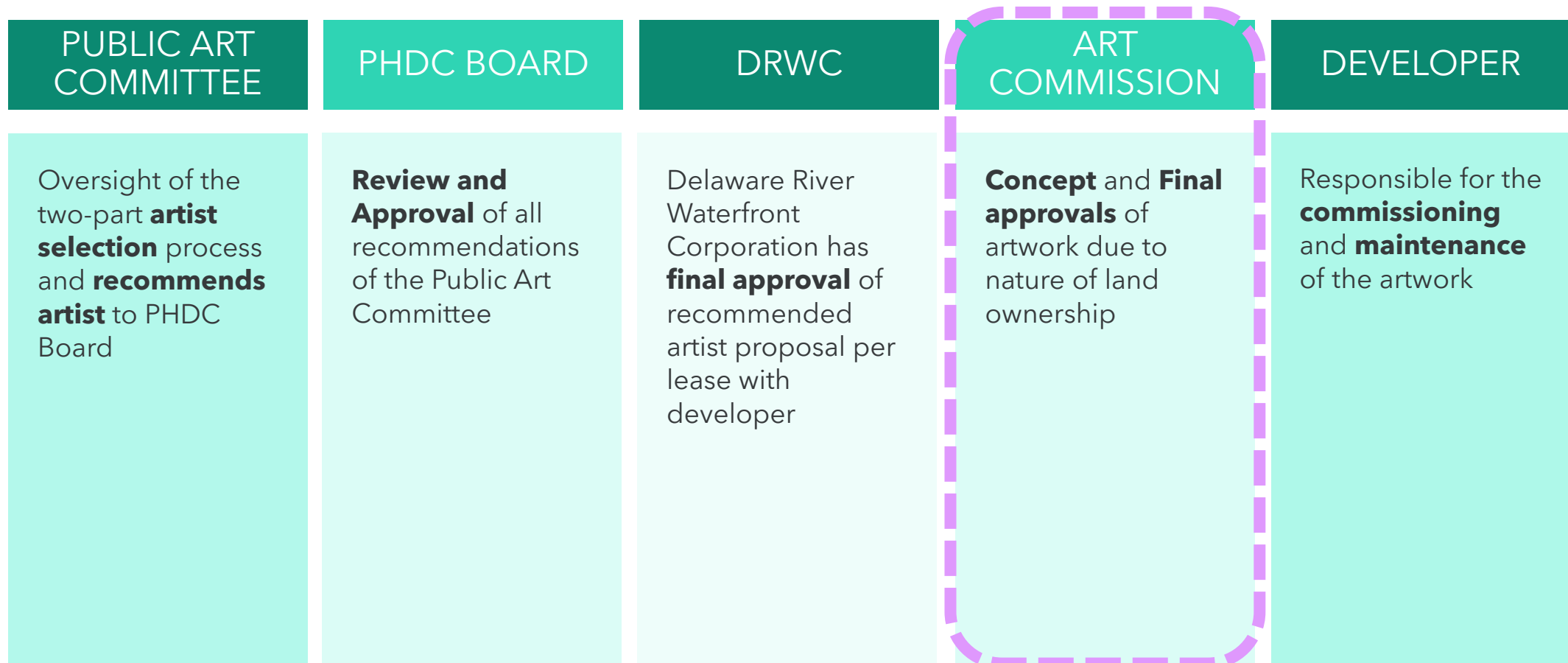
The artist has flexibility in how to approach the requirement, but it must be **free of charge** and **located at or near the project site**.



PROPOSAL REVIEW CRITERIA

- Creativity
- Artistic Merit
- Technical Proficiency
- Educational Programming
- Relationship to Site
- Ability to Implement (Scope & Budget)
- Conservation and Maintenance Requirements

REQUIRED REVIEW PROCESS



HADDAD | DRUGAN



River Soundings

Art Proposal for Philadelphia's Rivermark Development

Logging History – Pier Pilings



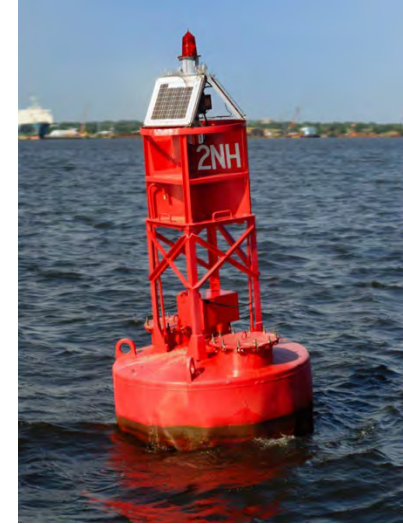
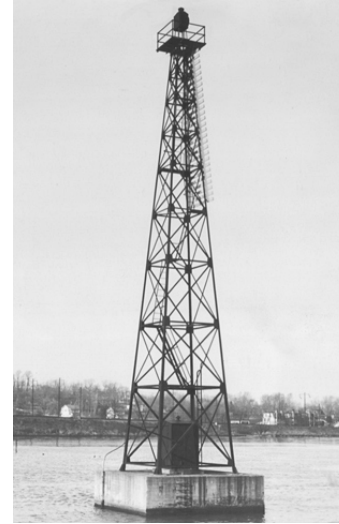
Maritime History – Spars, Stays, Rigging, and Nets



Bridge Towers and Cables + Surface Light and Reflectivity



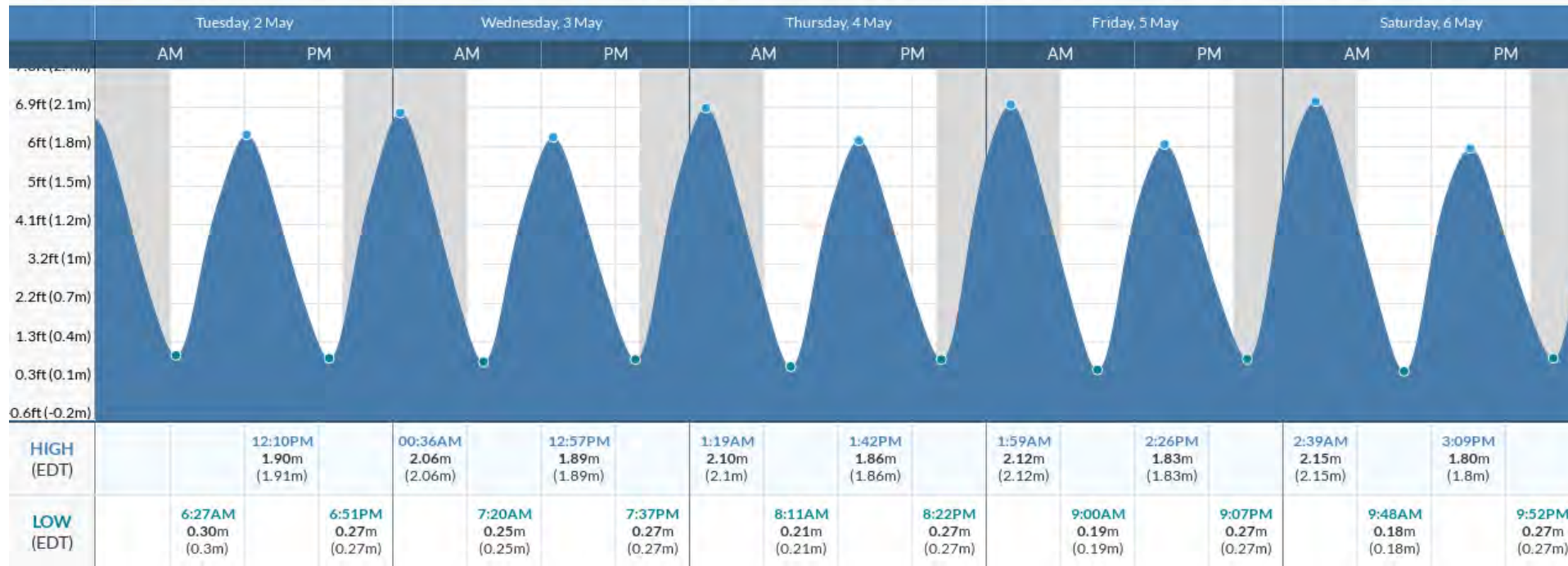
Navigational Markers – Signals and Beacons of Sound and Light



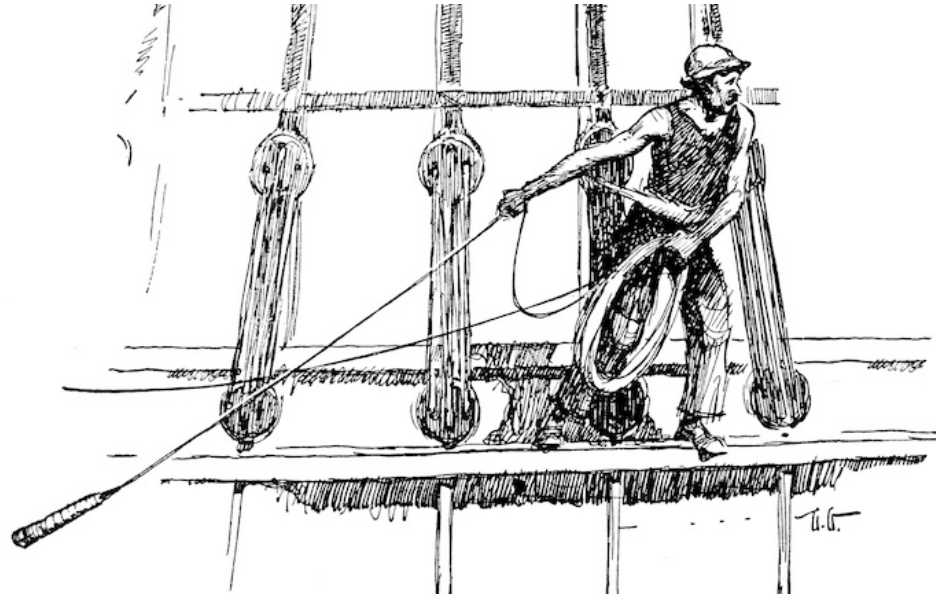
Tidal Change



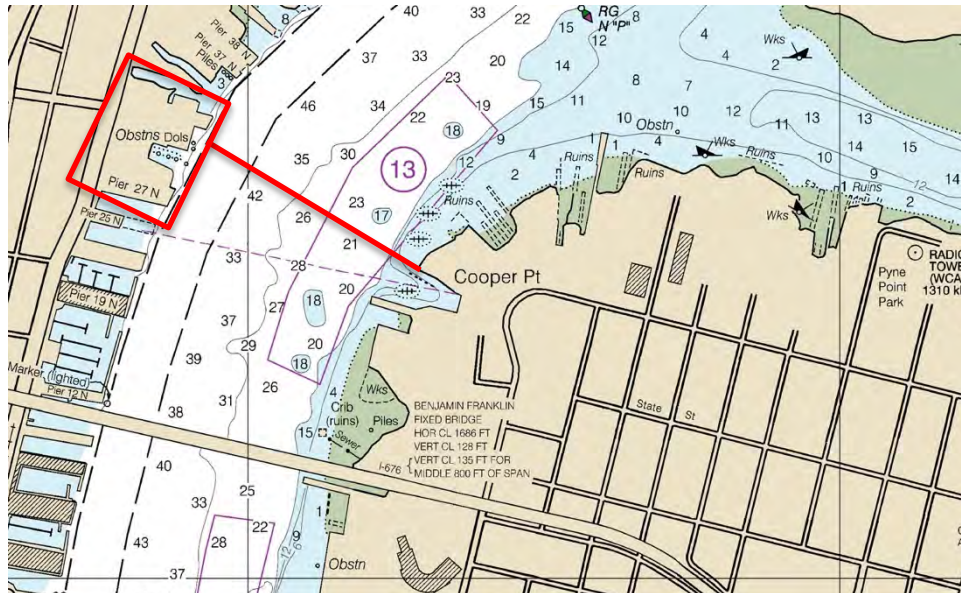
Philadelphia, Delaware River, Tide Times. Times are EDT (UTC-04:00)



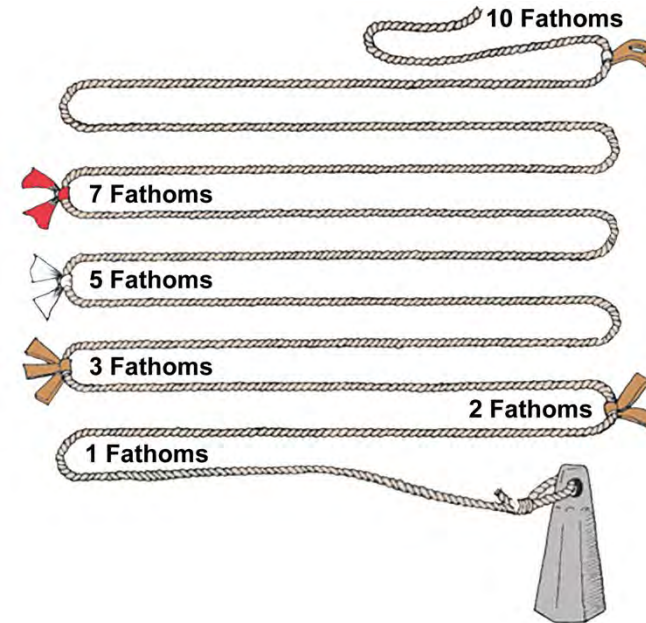
Depth Sounding



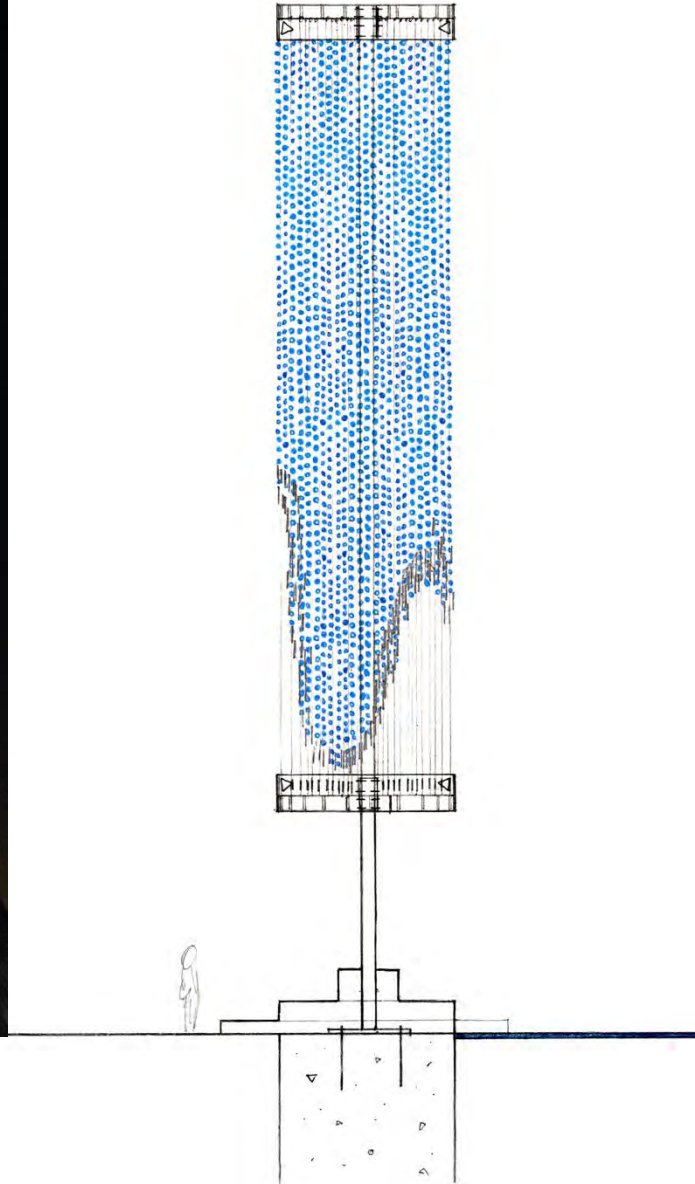
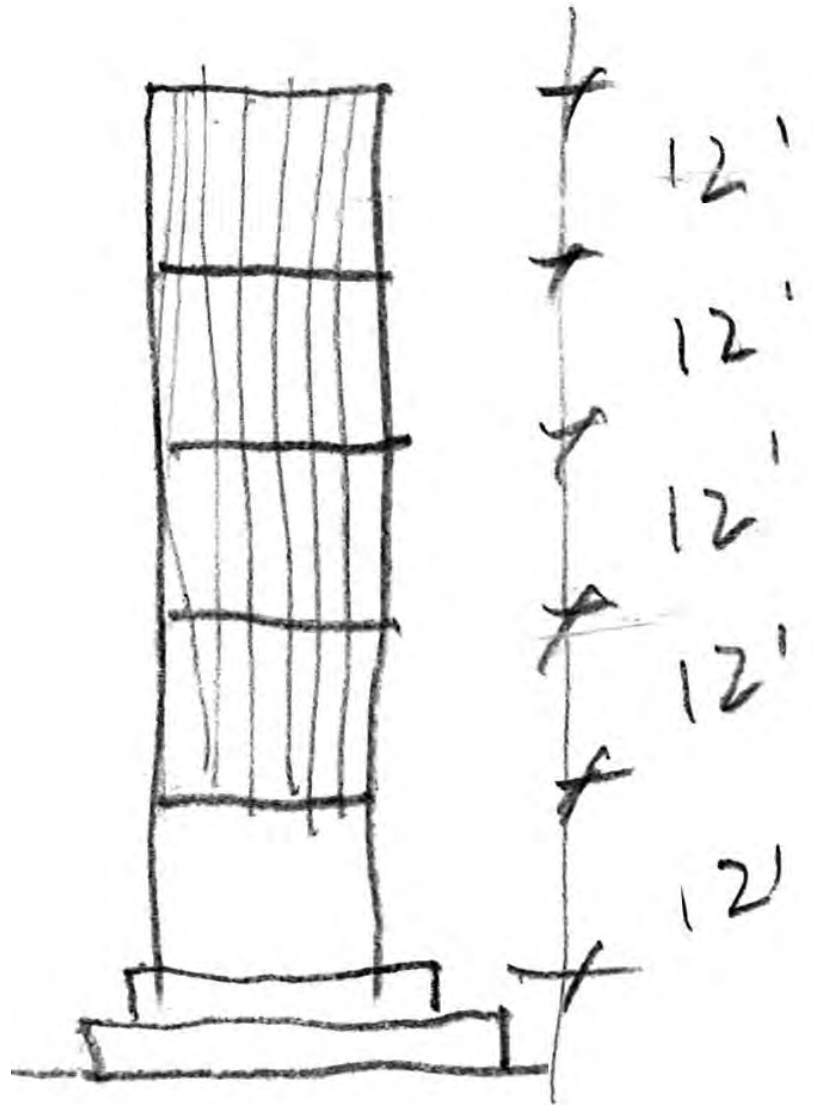
“Marking the Twain” with sounding weights



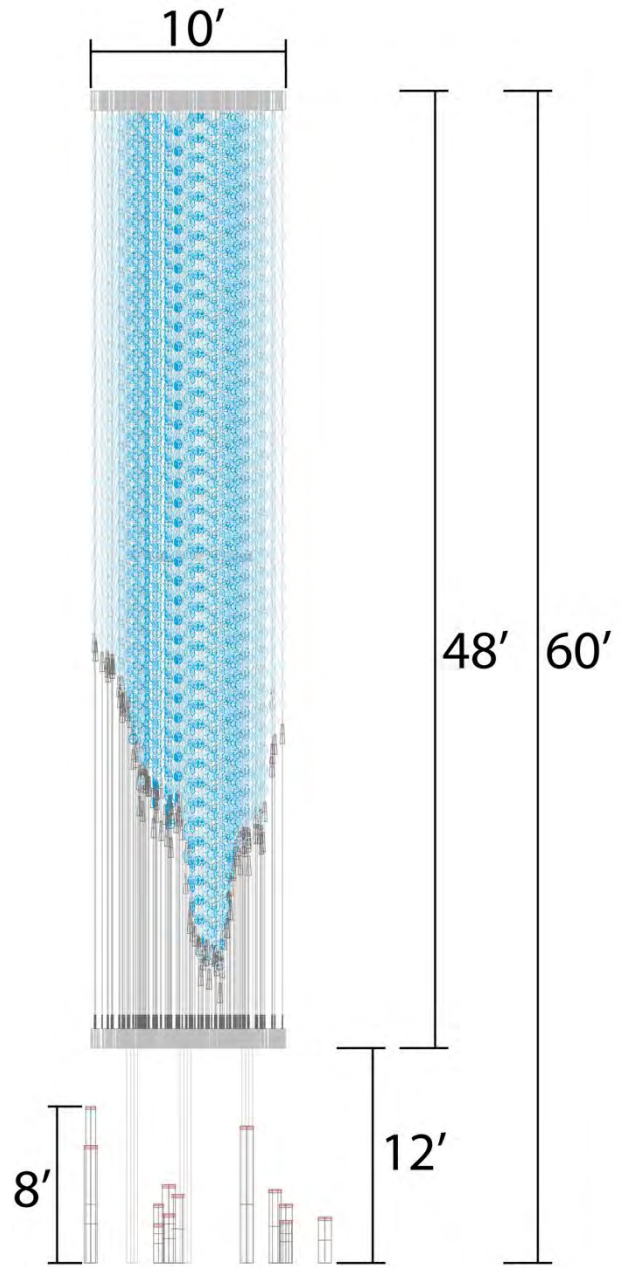
Bathymetry of Delaware River at Rivermark Site



Art Concept Explorations: *River Soundings*



Sculpture Dimensions





360° Views to Sculpture







Day



Evening



Night



Front-lit by Sun



Back-lit by Sun



Internally-lit by LEDs









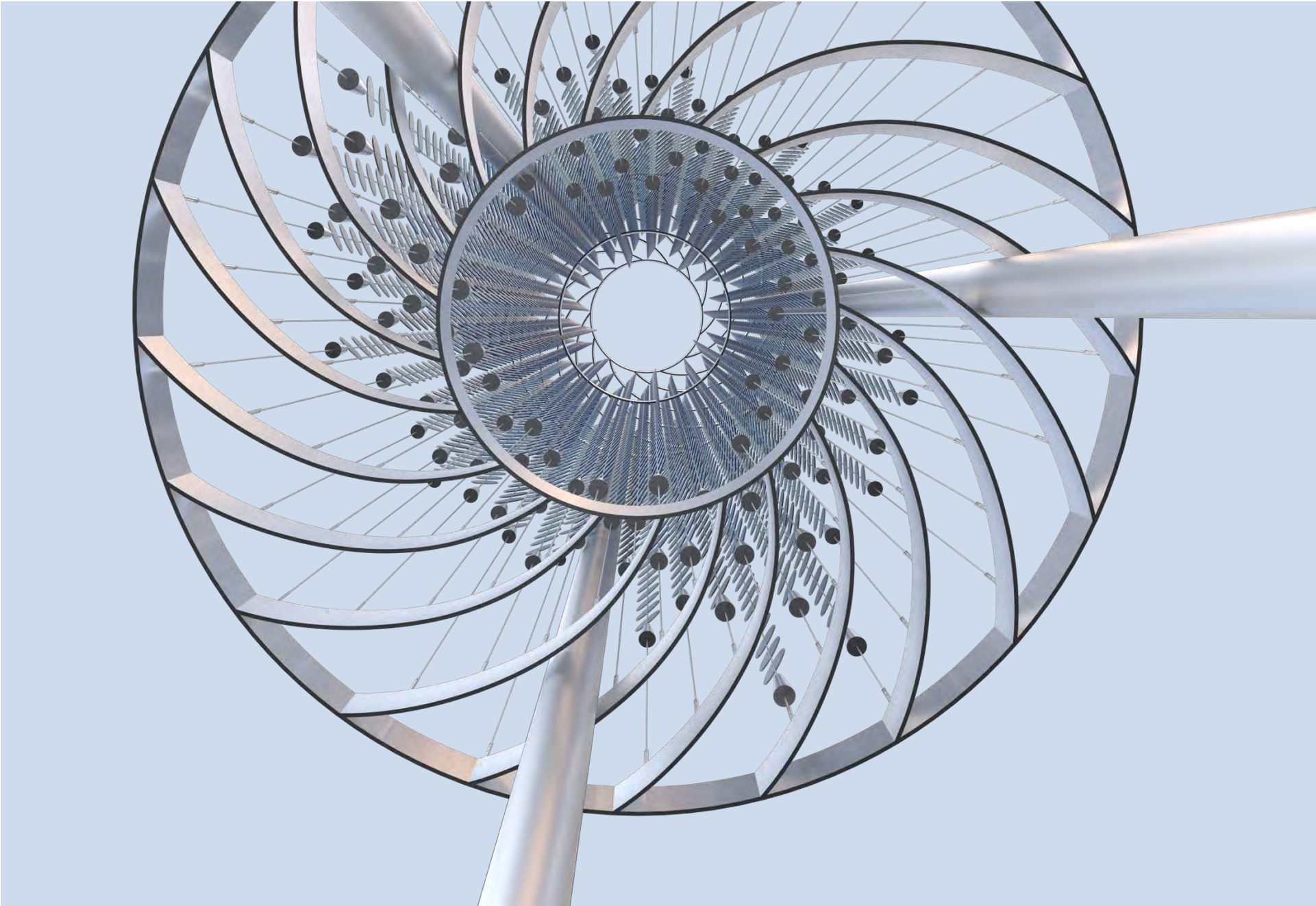








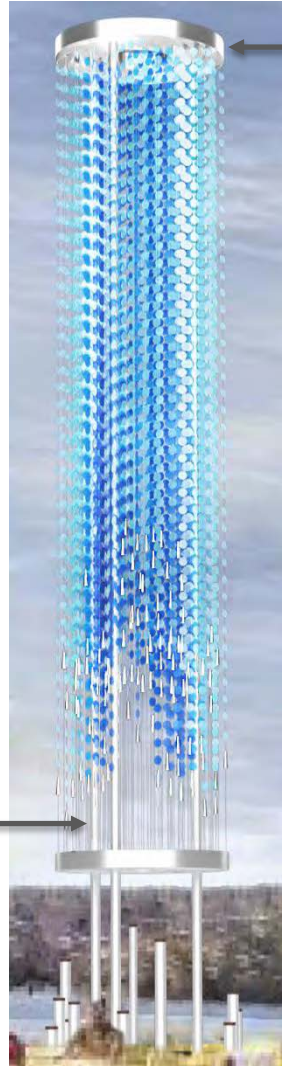
View looking up through Oculus



Stainless Steel Structural Metal Finishes

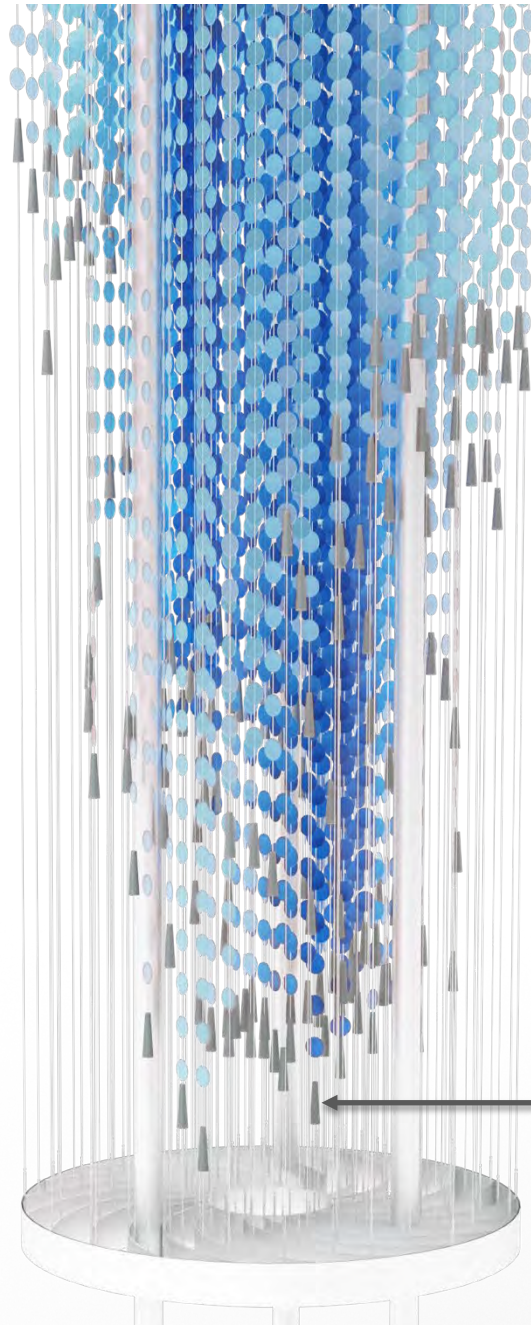


Glass Bead Blast Finish:
Pipes + Frame Interiors

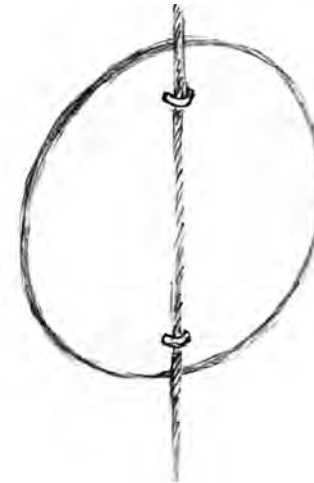
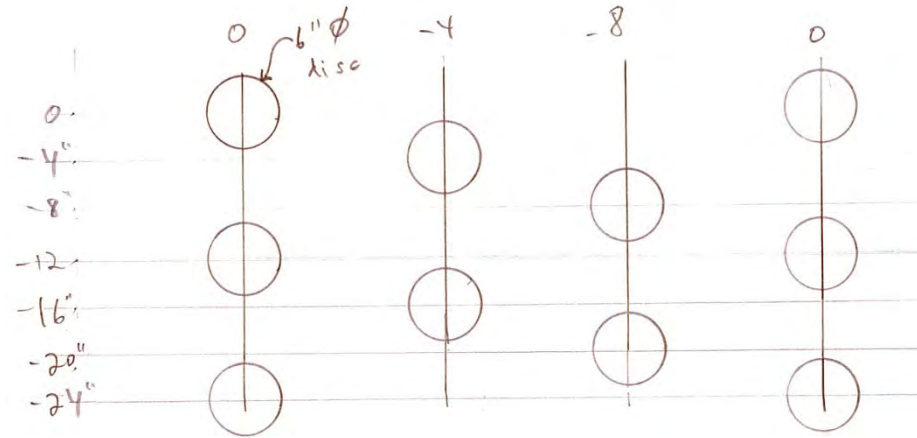


Reflective Mirror Finish:
Frame Exteriors

Textural Components of Sculpture

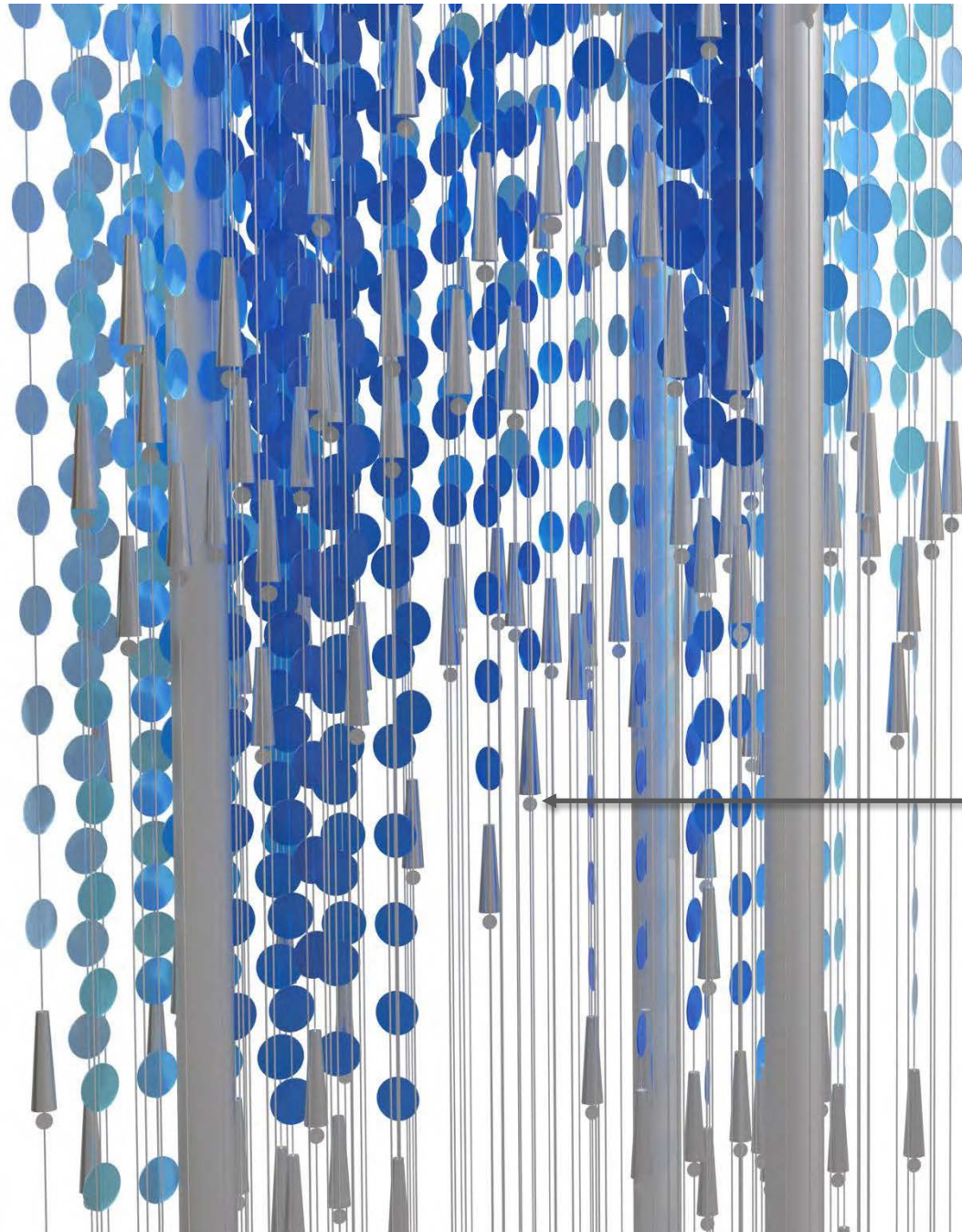


← **Circular discs**, attached to cables with u-bolts, with a 4"-stagger from cable to cable



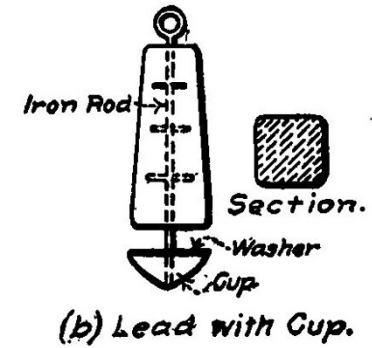
← **"Sounding weights,"** terminating lines of discs on cables, placed to reflect the bathymetry of the Delaware River adjacent to Rivermark site

Stainless Steel Weights



Lead sounding weights are the inspiration for stainless steel sculptural pieces, which will have a reflective finish

Some weights may have small bell clappers for subtle sound effects in the wind



Polycarbonate Disc Option: Translucent Blues with Matte Finish



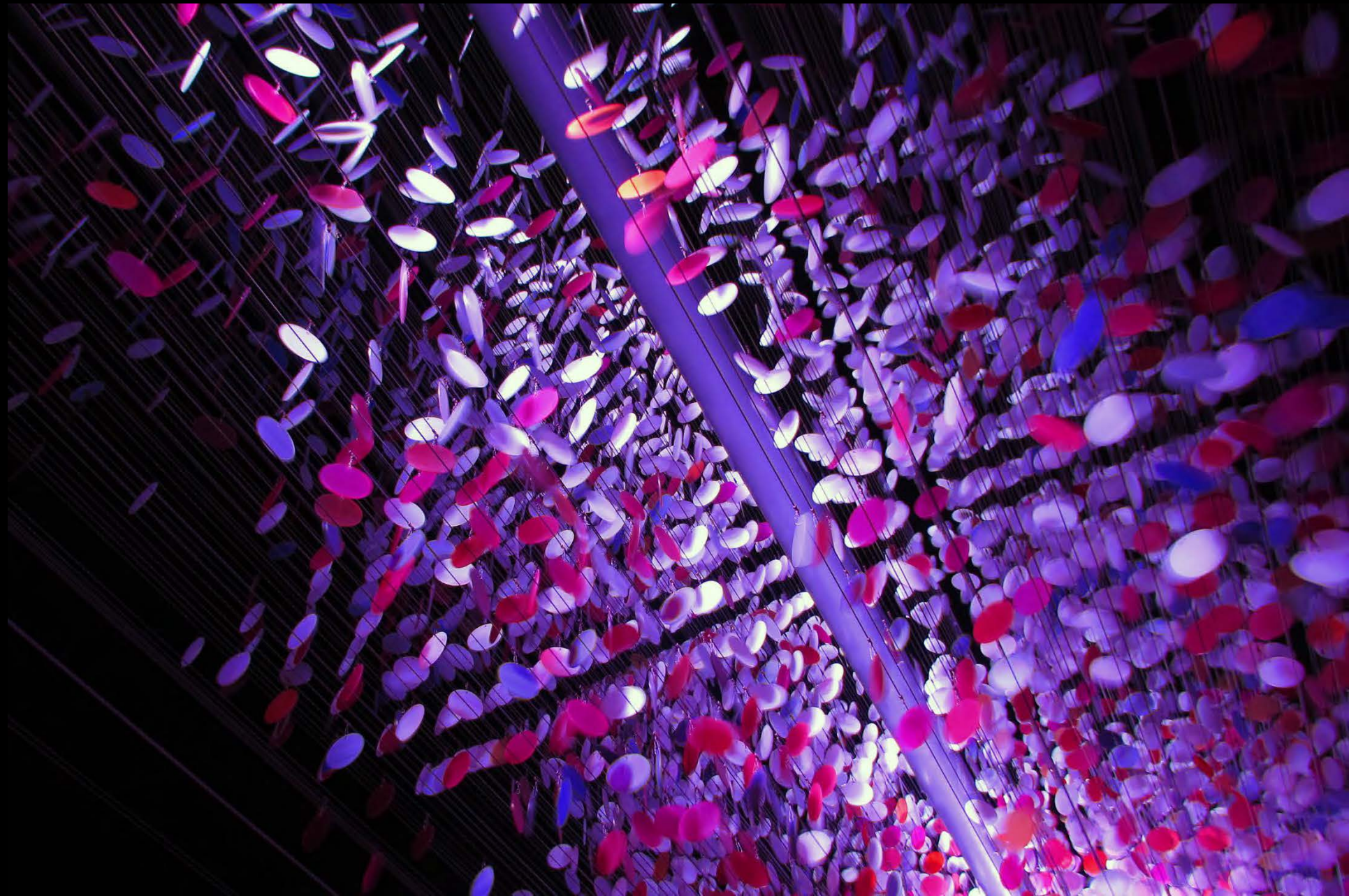
3Form Koda
in five colors,
1/4" thick



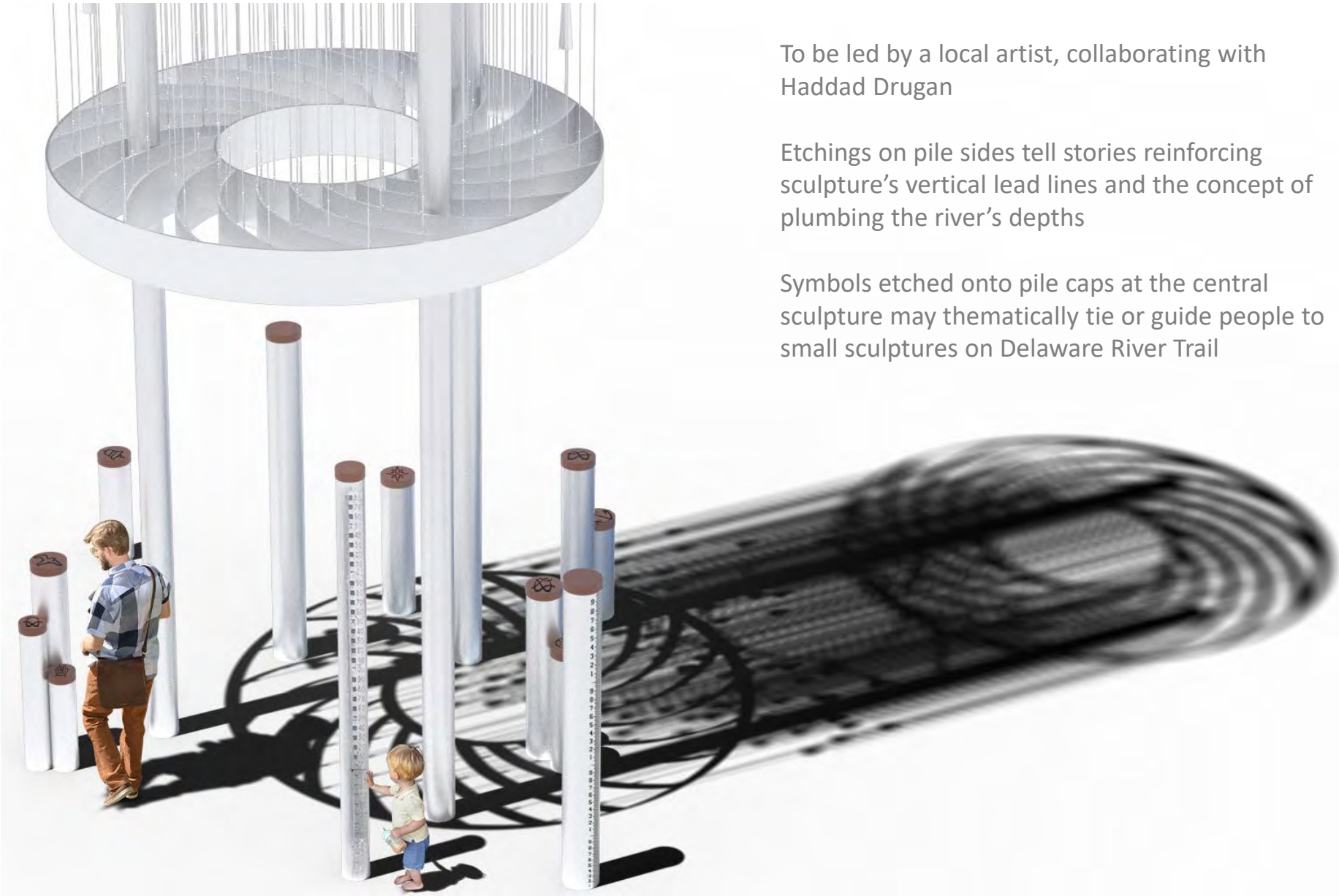
Precedent Artwork: *Cloud*







EDUCATIONAL PROGRAM: Storytelling Etchings

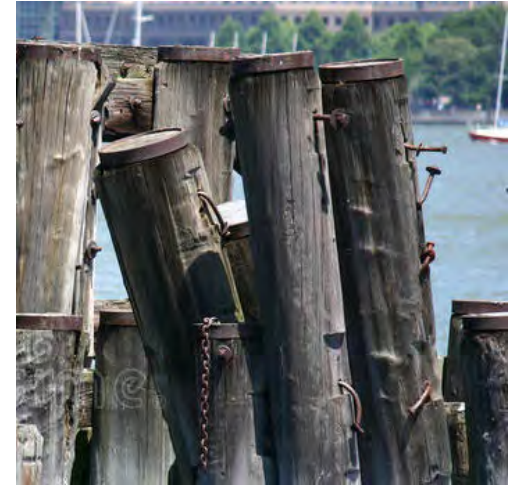


To be led by a local artist, collaborating with Haddad Drugan

Etchings on pile sides tell stories reinforcing sculpture's vertical lead lines and the concept of plumbing the river's depths

Symbols etched onto pile caps at the central sculpture may thematically tie or guide people to small sculptures on Delaware River Trail

Precedents for Educational Etchings



Sculptural Treasure Hunt Across Site



Precedents for Miniature Sculptures



Clockwise from top left: Tom Otterness, Tomasz Moczek, Topo Map, Giuseppe Penone, Scottie Burgess

Art Walk along Delaware River Trail



Oral Soundings

THE HEAVING OF THE LEAD.

For England when with fav'ring gale,
Our gal-lant ship up chan-nel steer'd; And
scud-ding un-der ea - sy sail, The high
blue western land appear'd: To heave the
Lead the feaman sprung, And to the pi-
lot cheer - ly sung, BY THE DEEP NINE!

“Sounding the river” was accompanied by song!



Carry forth spirit of Roots Picnic at Festival Pier



Poets, buskers, and oral historians can activate Rivermark

Fabricator & Installer: Demiurge Design



Light Passage



Sun Spot



Iridescent Cloud

Budget

1. SCULPTURE FABRICATION & INSTALLATION

1.01 Production Design	1 l.s.	\$50,000 /l.s.	\$50,000	<i>shop drawings, logistics planning, project management</i>
1.02 Mockups	1 l.s.	\$5,000 /l.s.	\$5,000	<i>metal assemblies and finishes</i>
1.03 Steel Sculpture Poles	183 l.f.	\$450 /l.f.	\$82,350	<i>3 @ 61' high x 7"-dia. w/ base plates, bead blast finish, caps; transported to site in sections</i>
1.04 Steel Pile Poles	50 l.f.	\$500 /l.f.	\$25,000	<i>13 @ 3-10' high x 7"-dia. w/ base plates, bead blast finish, bronze pile caps with rings</i>
1.05 Steel Spiral Frames, 1' high x 10' dia.	2 ea	\$30,000 /ea	\$60,000	<i>mounting plates, bead blast finish and mirror finish</i>
1.06 Steel Cross-brace	1 ea	\$10,000 /ea	\$10,000	<i>mounting plates, bead blast finish and mirror finish (if needed)</i>
1.07 Structural Hardware	1 l.s.	\$2,000 /l.s.	\$2,000	<i>anchor and attachment bolts</i>
1.08 Stainless Steel Cables	126 ea	\$525 /ea	\$66,150	<i>60' x 3/16" cable with springs shackles and turnbuckles</i>
1.09 Disc Hardware	4,450 sets	\$10 /set	\$44,500	<i>stainless steel u-slips, springs, bolts, nuts, spacers; includes 74 extra sets</i>
1.10 Colored Polycarbonate Sheets	39 shts	\$1,350 /sht	\$52,650	<i>3Form Koda XT, 4'x8'x3/16", 5 colors, includes shipping and 150 extra discs</i>
1.11 Cut Colored Acrylic into Shapes	39 shts	\$550 /sht	\$21,450	<i>CNC cut into shapes with four holes per shape</i>
1.12 Weights	140 pcs	\$175 /pc	\$24,500	<i>fabricated stainless steel</i>
1.13 Cable Assemblies	126 ea	\$900 /ea	\$113,400	<i>attach discs and weights to cables</i>
1.14 Packing & Transport	1 l.s.	\$10,000 /l.s.	\$10,000	<i>pack and truck from fabrication shop to Philadelphia</i>
1.15 Foundation	1 ea	\$25,000 /l.s.	\$25,000	<i>reinforced concrete with embedded anchor bolts</i>
1.16 Installation	1 l.s.	\$150,000 /l.s.	\$150,000	<i>hoist with crane and attach poles, frames, and cables with articulated lifts; installer travel, lodging, per diem</i>
Subtotal—SCULPTURE FABRICATION & INSTALLATION			\$742,000	

2. SCULPTURE LIGHTING

2.01 LED spotlights	12 ea	\$1,500 /ea	\$18,000	RGBW, 20 degree lens
2.02 LED controls and cables	1 l.s.	\$5,000 /l.s.	\$5,000	DMX controller, power/supplier, cables
2.03 Electrical Installation	1 l.s.	\$25,000 /l.s.	\$25,000	install equipment, connect fixtures to power and data
2.04 Address and Program Lights	2 ea	\$2,500 /ea	\$5,000	2 days/nights + travel; programmer TBD
Subtotal—SCULPTURE LIGHTING			\$53,000	

3. EDUCATIONAL COMPONENTS

3.01 Etched Pile Caps	10 ea	\$400 /ea	\$4,000	etched images on bronze caps
3.02 Etched Pile Sides	3 ea	\$4,000 /ea	\$12,000	etched time/tide/music lines on stainless steel pipes
3.03 Miniature Sculptures	5 ea	\$5,000 /ea	\$25,000	cast bronze objects on footings
3.04 Local Artist Fees	1 l.s.	\$10,000 /l.s.	\$10,000	local artist to research river stories, design pile etchings and miniature sculptures
3.05 Aural Soundings	1 l.s.	\$5,000 /l.s.	\$5,000	local poet, oral historian, and/or busker at Rivermark Opening
Subtotal—EDUCATIONAL COMPONENTS			\$56,000	

4. FEES & EXPENSES

4.01 Artist Fee	13 %	\$143,000 /l.s.	\$143,000	preliminary design, final design, design team coordination, fabrication and installation oversight, project management
4.02 Studio Assistants	2 %	\$22,000 /l.s.	\$22,000	CAD drawings, 3D modeling, rendering, graphic layouts
4.03 Structural Engineer Fee	1 l.s.	\$15,000 /l.s.	\$15,000	licensed in PA
4.04 Studio Expenses	1 l.s.	\$2,000 /l.s.	\$2,000	models, material samples, prints, correspondence, photography
4.05 Travel Expenses	3 ea	\$3,000 /ea	\$9,000	1 site visit; 2 installation trips (sculpture, lighting)
4.06 Insurance	1 l.s.	\$3,000 /l.s.	\$3,000	general liability, professional liability
Subtotal—FEES & EXPENSES			\$194,000	

SUBTOTAL **\$1,045,000**

5% CONTINGENCY **\$55,000**

TOTAL PROJECT COSTS **\$1,100,000**

Schedule

- Design Development and Final Design Summer 2023 – Winter 2024
 - Engineering: EOR, KPFF, or Yetiweurks (foundation and sculpture)
 - Design Detailing: Haddad Drugan and Demiurge
- Design Team Collaboration on Site Integration Summer 2023 – Winter 2024
- Select Local Artist Fall 2023
- Develop Educational Component Fall 2023 – Spring 2024
- Order Materials and Fabricate Art Elements Spring – Summer 2024
- Install Sculpture (2 weeks) Fall 2024
- Site Work around Artwork Fall 2024
- Lighting Programming (2 nights) Winter 2024



An architectural rendering of a modern urban development along a river at dusk. The scene features several multi-story buildings with large windows and balconies, some of which are illuminated from within. The buildings are reflected in the calm water of the river. In the foreground, a small boat with two people is on the water. The sky is a mix of purple, blue, and orange, suggesting the time is either dawn or dusk. A large, semi-transparent teal circle is overlaid on the left side of the image, containing the text 'THANK YOU'.

THANK YOU



SUPPLEMENTARY MATERIALS

River Soundings

Art Proposal by Haddad|Drugan for the Rivermark Development, Philadelphia, PA

May 11, 2023



Art Concept

River Soundings is a landmark sculpture inspired by phenomena of the Delaware River. While its variegated texture embodies the rippling scintillation of light on the surface of the river, the sculpture illustrates “marking the river” through plumbing its depth with lead lines. A ‘lead line’ is an analog sounding, or depth-finding, device consisting of a lead attached to the end of a line that is marked with bands, tags, or knots in increments of fathoms (6’). Historically, a person standing on the bow of a boat would “heave the lead” to gauge a river’s depth as the boat cautiously made its way upriver. The expression “marking the twain” meant that the water depth was two fathoms, which was the depth required for safe passage by early riverboats. The word “sounding” is derived from the Old English word for water, “sund.”

Size and Location

River Soundings is proposed to be located in the central green of the Rivermark development, adjacent to the Delaware River Trail. The sculpture is currently sized at 60’-high and 10’-diameter. Pending final design and engineering, it will be scaled to be as large as possible, taking into consideration budget as well as depth of the foundation required and its proximity to the river and water table. The sculpture is envisioned to be located where a water feature is currently sited. If structurally feasible, it could rise out of a thin sheet of water at its ground plane, which would reflect the sculpture in certain light conditions. Alternatively, the ground plane at the base of the sculpture can be redesigned as an interactive hardscape with seating and plantings that complement the artwork.

Contextual Ties

Given its height and location, the *River Soundings* sculpture will be visible from afar, including places such as Spring Garden Street, the Ben Franklin Bridge, and the New Jersey side of the Delaware River. Because of its cylindrical shape, *River Soundings* puts forth a “front” face to all vantages, making it a 360-degree marker of the site and river. The scale and structure of the artwork ally it with other elements of the river, both historic and in the present, such as masts, piles, smokestacks, and bridge towers. The sculpture’s suspended vertical cable system alludes to bridge cables and nautical stays also found on the river. While it reads as a beacon from a distance, up close *River Soundings* will be revealed to be composed of smaller components that provide a visual texture that expands its meaning and experience.

Design Approach

The sculpture expresses the bathymetry of the Delaware River in several ways. It is organized in increments of fathoms. Its primary element is a set of 126 vertical cables, or conceptual lead lines, that are each eight fathoms, or 48’-long. This is the approximate depth of the Delaware River at its deepest point in the location directly east of the Rivermark site. Attached to the cables are 6”-diameter circular discs that shimmer with movement in stiff breezes. The discs descend from the top of the structure along the cables at 12”-vertical spacing. Each cable terminates with a 12”-long reflective stainless steel conical piece that mimics the shape and size of a sounding lead. Placement of the sounding lead varies from cable to cable, according to the bathymetry of the Delaware River adjacent to the site. The weights “mark” the river’s depth, making the disc-filled sections of the cables a 1:1 correlation with the river’s actual depth. It may also be possible to incorporate a clapper inside some of the weights, to create wind-activated bells. The shackles and turnbuckles of the cables will be marine grade stainless steel, evoking the stays used on boat rigging.

Supporting the two ends of the cables are 10’-diameter x 1’-high circular stainless steel frames. The bottom frame is placed two fathoms, or 12’, above grade. This references the “twain” depth needed for safe riverboat passage and is also high enough to make the sculpture unclimbable. The frames are composed of curved ribs based on Fibonacci spirals occurring in nature, specifically in pinecones, loosely referencing the lumber that was once milled and transported on the Philadelphia riverfront. A spiral sequence with 21 ribs creates the lower frame and a spiral sequence with 13 ribs creates the upper frame. The cables occur at the points where these two spirals intersect in plan, extending plumb from top to bottom frame. A 4’-diameter inner ring on each frame is void of cables. Together these rings form an oculus to look up from below into the center of the spiraling sculpture.

The frames are held up by three 60’-tall stainless steel structural columns, each 6 to 8”-diameter (pending engineering) and bolted with a baseplate to a concrete foundation. A cross-brace connecting the three columns occurs halfway between the two circular frames to provide additional structural support and reinforce the interior oculus. The tall columns call to mind boat masts or piles running through water. To further evoke the remnant piles found in the river around the Rivermark development, shorter 8”-diameter pipes with bronze “pile caps” occupy the area at the base of the sculpture.

All the stainless steel used for the sculpture’s structure will have a satin bead blast finish that glows in sunlight. The only exception is the outer surface of the two 10’-diameter frames, which will have a mirror finish causing them to reflect and disappear into their surroundings, emphasizing the spiraling ribs, cables, and discs.

There will be approximately 4,400 6”-diameter discs cut from either 1/16” stainless steel plate or 1/4” translucent polycarbonate plate in five shades of color-fast blue. With the polycarbonate option, the darkest blues are in the center of the piece, graduating out to lighter shades on the circumference. With the stainless steel option, the inner discs are reflective, graduating to a satin finish on the circumference. The discs orient on the cables in alignment with the curved ribs of the lower frame, so they too spiral around the central core and create a fascinating spinning optical effect. The discs are attached to the cables with stainless steel U-clips, small bolts, and potentially springs to achieve subtle movement in the wind.

Day Light

When sun and wind are both playing upon the sculpture, the discs will appear to be sparkling and glinting with light and movement. When the discs are front-lit by the sun, the surface texture of the tapestry of discs will be pronounced, mimicking light sparkling on the surface of the river. When sunlight streams through the sculpture from behind, the backlit translucent colored discs will glow against the silhouette of the internal structure. Because the main views of the sculpture are from the east and west, in the mornings and evenings the front-lit/back-lit faces will flip. For instance, when sunlight streams in from the west at sunset, the sculpture will appear luminous and glowing as viewed from the River and the Ben Franklin Bridge and will appear sparkly as viewed from Spring Garden Street.

Night Light

Color-changing low-voltage spotlights with narrow beams will be bolted into spaces within the two spiral frames. These lights will project colored light into the cable area from both above and below. Power and data lines will run through the structural columns to feed the fixtures. In both the polycarbonate and stainless steel disc option, the colored light will make the lighter blue (or satin) outer discs particularly pronounced, while the darker blue (or reflective) inner discs will recede like the depths of water.

Because there will be so many narrow-beamed fixtures (approximately twelve in total), it will be possible to either make all the lights the same color for a unified appearance, or the top and bottom fixtures different colors that blend in the center, or all the fixtures different colors to create a striated appearance incorporating movement and flow. The light shows can vary widely from night-to-night, perhaps with subdued effects on weeknights and more exuberant and dynamic effects on weekends, earlier in the evening, and during festivals. It will be important to carefully gauge the speed of the color fades so they do not disturb apartment dwellers. Because the lights will be aimed vertically up and down the piece, the LED nodes will not be visible from most vantages.

Installation Method

The sculpture installation method will be determined by site conditions, access, and sculpture connection details. The sculpture will be fabricated at Demiurge Design in Denver, CO and freighted to the site on a flatbed truck in the largest components possible, in order to minimize site work. Demiurge will meet the truck at the site and offload the sculpture parts as close as possible to the installation site, using a telehandler to move them as necessary. It is anticipated that the three posts, cross-brace, and top and bottom frames will be bolted together on the ground with the sculpture positioned horizontally. This stainless steel structural frame will then be rigged to be picked at the top, hoisted with a crane, positioned over anchor bolts embedded in a concrete footing, and leveled and bolted before being let off the crane. Once the structure is in place, Demiurge will use a 60'-manlift to remove the top rigging. They will then (working with an electrician) attach the light fixtures into the top and bottom frames and connect them to cables that run through the columns and into underground conduit leading to data enablers and a DMX controller housed in an electric closet near the sculpture. Next, working out from the center oculus, Demiurge will individually attach the cables (with discs and weights pre-attached) to holes in the top and bottom frames, lowering the cables carefully and tightening them using turnbuckles at the bottom ends of the cables. After the cables are all attached, the lower "pile pipes" will be bolted to a spread foundation recessed below grade. Following completion of the sculpture installation, the contractor can proceed with completing the paving or water feature at its base, with the sculpture pipes properly prepped if they will be in water. The final step of the art installation will be programming the light fixtures.

Educational Component

The educational program of our proposal, aimed at a wide audience including both visitors and residents of the Rivermark development, includes several permanent sculptural components. In addition to the *River Soundings* sculpture, which includes its own educational references to river bathymetry, our proposal includes a framework for an educational program revolving around storytelling. The specific content of this program will be determined after we have consulted with the Rivermark developers and design team to help narrow its thematic direction to best complement other project elements.

Vertical Soundings: The sides of the three tallest "pile pipes" at the base of the *River Soundings* sculpture, each ~8' tall, will be etched with storylines about the river. These are envisioned as a conceptual continuation of the sculpture's vertical "lead lines," reinforcing the idea of plumbing the river's depths. Vertical storylines might revolve around motifs such as the Delaware River's six-foot tidal change, the bathymetric and/or geological composition of its riverbed, music lines, or a timeline of the site's history.

Horizontal Soundings: Another layer of the educational program will tell geographical stories through two components linked by their common material of bronze. First is a series of miniature sculptures proposed to be inserted into site furnishings along the Delaware River Trail. Second is a set of symbols and illustrations etched, with paint infill, into the 8"-diameter caps of the ten shorter pile pipes (2-4' tall) at the base of the *River Soundings* sculpture. The etchings on the pile caps may be conceptually related to the miniature sculptures, perhaps acting as clues to their whereabouts and/or expanding their meanings. Together the pile caps and miniature sculptures will become a kind of treasure hunt that can create passive programming. The thematic content of this treasure hunt will be based on the river environment, possibly including geographic features such as islands and tributaries, riverine ornithology, marine life, industrial artifacts, boats, navigational systems, or other subject matter.

If selected for this commission, we will select a Philadelphia-based emerging artist to collaborate with us on plumbing the depths of the river to reveal its lesser-known stories. The local artist will lead this aspect of the concept, with oversight and mentoring by Haddad|Drugan who will ensure that both the technical and conceptual aspects of the proposal are cohesive and well considered. Some qualifications we are seeking in the collaborating artist include: conceptual thinker, research-based practice, ability to turn history and data into concise and engaging visual stories, graphic skills, and sculptural skills. It is not necessary that one artist has all these qualifications, as Haddad|Drugan can assist in any of these areas or we may also involve two or more other artists who have complementary skills and interests. We have had conversations with Kristina Murray, the Director of Environmental Art at Schuylkill Center for Environmental Education (where we have previously worked ourselves) who has provided several initial suggestions for artists to consider:

- [Emilio Maldonado](#)
- [Marcellus Armstrong](#)
- [Sarah Peoples](#)

Aural Soundings: The final layer for educational programming is auditory. For a special event, we will commission a Philadelphia-based poet, oral historian, or busker to perform at Rivermark, near the *River Soundings* sculpture.

Conservation and Maintenance

The primary material of *River Soundings* is stainless steel, a material known for its durability in exterior conditions. The discs on the sculpture may also be stainless steel. Alternatively, they may be an exterior grade colored polycarbonate produced by 3Form. Through extensive testing, 3Form's formula for polycarbonate is proven to last in exterior situations, both structurally and in color retention. Furthermore, the shades of blue selected for the sculpture are particularly colorfast. The educational pile caps and sculptures are envisioned to be bronze, also a very durable material in outdoor applications.

Maintenance of *River Soundings* will be minimal. Because the piece is so tall, it will be difficult to regularly clean its upper areas. However, the site's rain and wind will remove most surface residue and because the sculpture is so high above the ground, most surface dirt will not be visible from the ground. It is recommended that every few years a mechanical manlift be used to access and clean the upper surfaces of the sculpture. This will best be accomplished with lint-free rags coupled with a cleaning fluid that is safe to use with stainless steel and/or polycarbonate. Because the depth of the cable area is only 3', it will be relatively easy to reach into the cable area and rub the surfaces of the discs, weights, cables, and frames to remove dirt. For the innermost cables, a dry mop with a short handle may be useful.

The lower pile pipes at the base of *River Soundings* and the miniature bronze sculptures along the Waterfront Trail are within the human touch zone and are intended to be interactive. These are also made of durable metals (bronze and stainless steel) so will need very little care; however, more frequent cleanings may be desired to remove fingerprints and other residue.

The LED fixtures are rated to last for 50,000+ hours and should not require replacement for 15 years.

The only element of the proposal that poses a vandalism concern are the small miniature sculptures. Haddad Drugan will work closely with the collaborating artist to determine locations and sturdy mounting methods to minimize vandalism. Because the detailed elements of the large *River Soundings* sculpture are out of reach, vandalism is not a concern.

Schedule

- | | |
|---|---------------------------|
| • Design Development and Final Design | Summer 2023 – Winter 2024 |
| • Design Team Collaboration on Site Integration | Summer 2023 – Winter 2024 |
| • Select Local Artist | Fall 2023 |
| • Develop Educational Component | Fall 2023 – Spring 2024 |
| • Order Materials and Fabricate Art Elements | Spring – Summer 2024 |
| • Install Sculpture (1-2 weeks) | Fall 2024 |
| • Site Work around Artwork | Fall 2024 |
| • Lighting Programming (2 nights) | Winter 2024 – 2025 |

Personnel

Haddad Drugan (artist team):

- Laura Haddad will lead management of the art project for Haddad Drugan.
- Laura Haddad and Tom Drugan will together develop the art concept and sculpture design details and will collaborate with the design team to develop the design of the surrounding area to cohesively integrate the artwork.
- Rich Desanto and Rhys Harrington, Haddad Drugan's studio subconsultants both with landscape architecture backgrounds, will assist with Rhino 3D modeling, AutoCAD detailing, mockups, and graphic layouts.
- <http://haddad-drugan.com/>

Yetiweurks (structural engineer):

- Nick Geurts, of Yetiweurks, is an experienced structural engineer specializing in public art. Yetiweurks has provided engineering services on five previous Haddad Drugan artworks.
- <http://yetiweurks.com/>

Demiurge Design (fabricator/installer):

- Demiurge is a Denver-based art fabrication shop with decades of experience installing large and complicated artworks. Demiurge has fabricated and installed three previous Haddad Drugan sculptures and has significant experience with cable-based installations.
- Demiurge frequently works with Yetiweurks.
- Demiurge has reviewed the *River Soundings* proposal to ensure its scope works with the budget.
- Continuing to develop the art concept in a design/build manner, with Demiurge weighing in on production details and cost analysis, will ensure the best result factoring together all the variables to converge in a beautiful piece that maximizes the art budget and impact.
- Demiurge key personnel include: Joe Riche, Owner; Abby Bennett, Operations Manager; Julie Lundgren, Production Designer; and Jason Below, Lead Fabricator.
- <https://www.demiurgedesign.com/>

Local Artist(s) will be added as noted above.

HADDAD|DRUGAN

<http://haddad-drugan.com/>

BIOGRAPHY

Laura Haddad (b. 1966, Cambridge, MA) and Thomas Drugan (b. 1964, Biloxi, MI) are artists who have been collaborating since 2001. Their studio Haddad|Drugan specializes in creating site-specific public art that is conceptually and functionally integrated into the public realm. Haddad|Drugan has completed over forty permanent art installations and public art plans for a wide range of sites across North America. Their award-winning work has been published in *Public Art Review*, *Juxtapoz*, *Sculpture*, *Architectural Record*, *Landscape Architecture*, *Eco-Structure*, *Landscape Journal*, and *Land Forum*.



Laura Haddad and Thomas Drugan

EDUCATION – LAURA HADDAD

University of California, Berkeley, CA
College of Environmental Design
[1993] *Master of Landscape Architecture*

Harvard University, Cambridge, MA
Graduate School of Design
[1989-90] first year of MLA program

Bowdoin College, Brunswick, ME
[1988] *Bachelor of Arts in History*

Maine College of Art, Portland, ME
[1987] art coursework

Scuola Lorenzo de Medici, Florence, Italy
[1986] art coursework

EDUCATION – THOMAS DRUGAN

Harvard University, Cambridge, MA
Graduate School of Design
[1990] *Master of Landscape Architecture*

University of Colorado, Boulder, Colorado
[1986] *Bachelor of Architecture, Minor Film Studies*

TEACHING – HADDAD|DRUGAN

Rhode Island School of Design
Department of Landscape Architecture
[2006, 2011] *Adjunct Faculty*

University of Washington
Department of Landscape Architecture
[2004, 2008, 2015] *Adjunct Faculty*



HADDAD|DRUGAN

<http://haddad-drugan.com/>

PUBLIC ART COMMISSIONS

Light Passage [current] sky walk sculpture
Downtown Park, Cary, NC

Electric Forest [current] illuminated exterior mural
The Midway, San Francisco, CA

Elemental Balance [current] sculpture
Fire Station 27, Kirkland, WA

Pipe Dreams [current] sculpture at skate park
Solano Park, Phoenix, AZ

Silver Grove [current] sculpture at transit hub
Eastridge VTA Station, San Jose, CA

400 South Viaduct [current] integrated streetscape
Salt Lake City, UT

Southside Grove [current] gathering place & facade
Downtown Connection Center, Flagstaff, AZ

Emerald Loop [current] civic lighting, paving, shelters
Downtown area, Greenville, NC

Axis Lounge [2021] interactive plaza space
Climate Pledge Arena, Seattle, WA

North Light [2021] architectural illumination
Climate Pledge Arena, Seattle, WA

Emergence [2020] multi-media facade installation
Water Street Parking Garage, Jacksonville, FL

Then and Now [2020] illuminated paving
Hemdon Metrorail Station, Washington, DC

Uplift [2020] streetscape sculpture
107th Avenue, Phoenix, AZ

Luminous Wind [2020] plaza sculpture
Pena Transit Station, Denver, CO

Love Seat [2020] sculptural benches
LOVE Park, Philadelphia, PA (de-funded)

Desert Camouflage [2019] bus shelter screens
Brio Rapid Transit System, El Paso, TX

Flock & Convergence [2018] iconic sculptures
Rocky Ridge Recreation Facility, Calgary, AB

Toledo Rise [2018] civic art gateway
Anthony Wayne Trail Offramp, Toledo, OH

Cosmic Rise [2017] illuminated facade mural
George Sullivan Power Plant, Anchorage, AK

Bins of Light [2017] underpass portal
Lincoln Avenue Bridge Portal, Yakima, WA

Cloud [2015] sculpture on aerial transit station
Angle Lake Light Rail Station, SeaTac, WA

Light Meander [2015] landmark sculpture
West Riverfront Park, Nashville, TN

Optical Gardens [2015] streetscape plaza
Charles Village Streetscape, Baltimore, MD

Streetside Landscape [2015] environmental art concepts
Schuylkill Center, Philadelphia, PA (not yet realized)

Bayview Rise [2014] illuminated facade mural
Pier 92, San Francisco, CA

Iridescent Cloud [2014] suspended sculpture
Denver Museum of Nature & Science, Denver, CO

Semaphore [2014] sculpture and mosaic
MBTA Station, North Kingstown, RI

Grove of Light [2014] sculpture
Edmonton Valley Zoo, Edmonton, AB

Productive Light [2012] suspended sculpture
Acreage Library, West Palm Beach, FL

Emerald City [2011] airport entry feature
Seattle-Tacoma International Airport

Sun Spot [2011] sculptures and landscape
Denver Animal Shelter, Denver, CO

Cloud Chamber [2011] street pole sculpture
5th Avenue Streetscape, Seattle, WA

Colony Park [2010] watercourt & shelters
Colony Park, Anaheim, CA

Water Mark [2010] gargoyles and earthworks
Indian Bend Wash, Scottsdale, AZ

Undercurrents [2010] integrated plaza and wall art
Denny Way CSO Project, Seattle, WA

Reflex Solaris [2009] sculpture and sundial
Richmond Beach Saltwater Park, Shoreline, WA

Elemental Landscape [2009] earthworks
Southern Community Park, Chapel Hill, NC

Botanica & Landslide [2007] pocket park designs
Seattle, WA

Fremont Peak Park [2007] neighborhood park
Seattle, WA

Groundswell [2007] interactive water feature
Shilshole Bay Marina, Seattle, WA

Garden Hat [2006] temporary floral installation
Oxbow Park, Seattle, WA

Oxbow Park [2004] park with historic structures
Seattle, WA, design team collaboration

Jewel Box [2003] sculptural bus shelter
Monument Square, Portland, ME

(K)not Gardens [2002] rooftop ballast artwork
Seattle Waterfront Marriott Hotel

Starchief [2002] "Art on the Outside" exhibit
West Hollywood, CA

Millennium Plaza [2001] plaza artwork with time capsule
Kent Commons Community Center, Kent, WA

PUBLIC ART PLANS

Mills Park Community Center [current] Cary, NC

Emerald Loop Vision Plan

[2019-current] Smart City Vision Plan, Greenville, NC

Engaged with diverse stakeholders to create a vision plan for integrating art and lighting into downtown Greenville, utilizing public and private investments; currently designing downtown lighting framework, art shelters, and intersection paving murals

Climate Pledge Arena – Public Art Plan

[2018-21] Seattle, WA

Identified art themes and opportunities, coordinated with design team, organized artist selection, and oversaw implementation of permanent art installations by Seattle artists: Haddad|Drugan, Iole Alessandrini, Norie Sato, Preston Singletary & David Franklin, Gerard Tsutukawa, Megan Kelso, and Jeffrey Veregge

Bend in the Bow – Public Art Plan

[2015-16] Inglewood Bird Sanctuary, Pearce Estate Park & Inglewood Wildlands, Calgary, AB

Identified art opportunities integrated with habitat restoration and flood control projects for three linked parks dense with natural and cultural history

Elliott Bay Seawall Project – Art Programming Plan

[2011-13] Central Waterfront, Seattle, WA (with Parsons & James Corner Field Operations)

Identified art locations and themes (habitat, light, sound, utility); resulted in art commissions for Buster Simpson and Stephen Vitiello; also collaborated with design team and UW scientists to design habitat-inducing texture for seawall panels

South Link Light Rail Extension – Public Art Plan

[2011-13] SeaTac, WA (with South Transit)

Identified art themes and opportunities on South Link light rail alignment and at Angle Lake Station

Bellevue Great Streets Plan

[2007] Bellevue, WA (with Mithun)

Conceived conceptual framework and “tool kit” of artworks to be integrated with functional streetscape elements, in nine-superblock downtown core

Sea-Tac International Airport – North Entry Art Plan

[2005] SeaTac, WA

Identified art themes and opportunities on Airport Expressway and Link Light Rail alignment, and at Airport Station; resulted in art commissions for Haddad|Drugan, Christian Moeller, Nanda D’Agostino, Werner Klotz, and Milyoung Kim

SELECT AWARDS

American Society of Landscape Architects

Professional Design Honor Award (national)

[2017] *Seattle Central Seawall* (with JCFO)

Americans for the Arts, Public Art Network

Year in Review recognition

[2015] *Bayview Rise*

[2012] *Emerald City*

[2012] *Sun Spot*

[2010] *Elemental Landscape*

[2008] *Fremont Peak Park*

ASLA, TN Chapter, Professional Honor Award

[2015] *Riverfront Park, including Light Meander*

California Park & Recreation Society

Award of Excellence

[2011] *Colony Park* (with Anaheim Parks Department)

American Public Works Association

Public Works Project of the Year, Transportation

[2010] *Indian Bend Road, including Water Mark*

(with J2, URS, Hunter Contracting)

American Council of Engineering Companies

Grand Award (with J2, URS, Hunter Contracting)

[2010] *Indian Bend Road, including Water Mark*

Valley Forward Association

Environmental Excellence Merit Award

[2010] *Indian Bend Road, including Water Mark*

Seattle Design Commission, Design Excellence Award

[2009] *Fremont Peak Park* (with GGLO)

ASLA WA Chapter

Professional Award for Social Response

[2008] *Greenbridge Parks* (with GGLO)

Professional Honor Award

[2003] *Oxbow Park* (with Jones & Jones)

4Culture – Special Projects

[2006] *funding for temporary art installation at*

Hat’n Boots in Georgetown’s Oxbow Park

Centrum Arts Center

[1999] *artist residency*

Seattle Arts Commission “From Here to There”

[1999] *prize at Bumbershoot public art exhibit*

Allied Arts Foundation

[1999] *grant for temporary art installation at Robert*

Morris’s Earthwork in Kent, WA

SELECT BIBLIOGRAPHY

Brangien Davis, “ArtSEA: The state of the arts at Climate Pledge Arena,” *Crosscut*, October 21, 2021.

“Denver’s newest sculpture dedicated to former Mayor Pena,” by David Miller, *Denver Gazette*, July 27, 2021.

“Interactive Art will be part of Climate Pledge Arena,” *KIRO 7*, March 30, 2021.

“The Scene: Angle Lake Cloud,” *Seattle Southside*, www.seattlesouthside.com, March, 2021.

“New public artwork ‘Emergence’ lights up downtown Jacksonville,” by Bob Self, *The Florida Times-Union*, December 8, 2020.

“Sculpture uses shards of city’s history to welcome the future,” by Roberta Godert, *Toledo Blade*, September 2, 2018.

“Nashville’s Newest Sculpture Aims to Recapture Cumberland River’s Old Glory,” *Nashville Public Radio*, June 23, 2015.

“On S.F. waterfront, an old silo has new life as iconic art,” by John King, *San Francisco Chronicle*, February 13, 2015.

“Snapshot: Bayview Rise,” by David Sokol, *Architectural Record*, June 2014.

“Big, bold mural adds zip to Bayview waterfront,” by John King, *San Francisco Chronicle*, Wednesday February 26, 2014.

“Artists & Fabricators: So Happy Together,” by Elizabeth Keithline, *Public Art Review*, Issue 51, Fall/Winter 2014.

“Portal to the Emerald City,” *Eco-Structure*, January–February 2012.

“Tour Fremont Peak Park,” *Art Zone*, Seattle Channel television segment, December 9, 2011.

“Commissions—Groundswell,” *Sculpture*, Vol. 27 No. 6, July/August 2008.

“New Fremont park is an eye-popper,” *Seattle Times* (front page headline), October 30, 2007.

“Spillway make us proud,” *Scottsdale Republic*, March 28, 2007.

“Hat awaits a crown of flowers,” *Seattle Times*, July 8, 2006.

“Bus Shelter a public art triumph,” *Portland Press Herald*, December 2, 2004.

“Insider” (*Undercaumts* photo), *Sculpture*, Volume 23, Number 5, June 2004.

“Itinerary: Edges & Hedges” (*Starchief*), *Sculpture*, Volume 21, Number 8, October 2002.

BOARDS & COMMITTEES – LAURA HADDAD

Seattle Design Commission

[2016-2020] *Commissioner*; Artist member of Interdisciplinary body reviewing civic design projects

Seattle Office of Arts & Culture

[2016-2020] *Public Art Advisory Committee* Committee reviewing public art proposals & policies

Port of Seattle

[2012-2016] *Art Oversight Committee* Committee reviewing public art proposals & policies

Univ. of Washington Dept. of Landscape Architecture

[2004-2011] *Professional Advisory Council* Advising and fundraising; currently, frequent critic

Seattle Monorail Project

[2004-2005] *Public Art Committee* Art planning and artist selections

WRITING – LAURA HADDAD

“Inimitable Glitter,” *Ground Up: Journal of the Department of Landscape Architecture*, UC Berkeley, Issue 4, Spring 2015.

“Art of Infrastructure,” *Public Art by the Book*, Barbara Goldstein (ed.), Seattle: University of WA Press, 2005.

“Olympic Sculpture Park” and “Indian Creek Water Weaving: Elizabeth Conner,” *Arcade*, 19.4, Summer 2001.

“The Town Giant is a Cowboy,” *Arcade*, 19.3, Spring 2001.

“The Enclosed Garden,” *Arcade*, 18.3, Fall 2000.

“A Mayday Reclamation Project,” *Landscape Journal*, 18:2, Fall 1999. (with art installation on cover)

“Richard Haag,” *Arcade*, 16.1, Spring 1998.

“Happening: Paradigms of Light aBlaze (A Dialectic of the Sublime and Picturesque),” *Landscape Journal*, 15:1, Spring 1996. (Master’s thesis, condensed)