



RAPIDRIDE

RapidRide Art Plan

4Culture

King County Metro

JohnsonRamirez | May 2020



Metro RapidRide Expansion Public Art Master Plan

We hope you find comfort here

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*commissioned by 4Culture
in partnership with King County Metro
and RapidRide*



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1



CONTEXT

1.1 ABOUT JOHNSONRAMIREZ

Elisheba Johnson and Kristen Ramirez are both artists and public art project managers. Collectively we believe that public art is a form of interdisciplinary, political, social, and cultural communication and that artists ought to be as essential to our lives as doctors, plumbers, and teachers. We see public art as a practice that embraces 'public' and 'art' as equal sides of the same equation. We believe in creating opportunities that bring equity, accessibility, relevance, and engagement to a community. We approach projects by starting with three fundamental questions: Who works here? Who plays here? Who lives here? We believe every project ought to begin with meaningful engagement with the people who occupy the place, whether through questionnaires, story-telling, historical research, or celebration. As a team JohnsonRamirez have had commissions with the City of Tacoma, City of Bellevue and several private developers.



JohnsonRamirez
Radical Self Love Seattle, 2018

Kristen Ramirez earned a BA from UC Santa Cruz, a MA in Education and California Teaching Credential from San Francisco State University, and a MFA in Printmaking from the University of Washington. Ramirez works for the City of Seattle managing public art projects for the Office of Arts & Culture and serving as artist-in-residence to the Department of Transportation (SDOT). Prior to her government work, Ramirez worked for over twenty years in education in the Bay Area and the Puget Sound regions. She has taught at Cornish College of the Arts, the University of Washington, Tacoma Museum of Glass, Pratt Fine Arts Center, Edmonds Community College, and through Path with Art, a non-profit that serves adults in recovery. Her studio practice takes her increasingly into the public realm through community-based projects and murals.

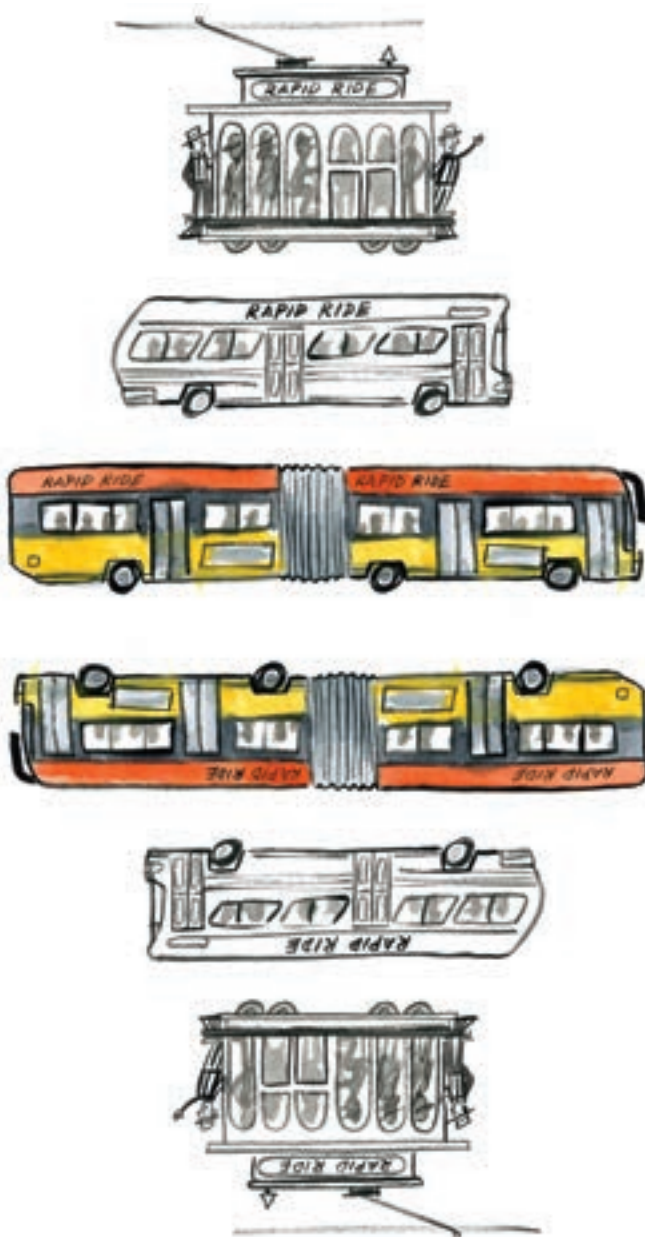
Elisheba Johnson, who has a BFA from Cornish College of the Arts, was the owner of Faire Gallery Café, a multi-use art space that held art exhibitions, music shows, poetry readings and creative gatherings. For six years, Johnson worked at the Seattle Office of Arts & Culture where she was a public art project manager and worked on capacity building initiatives. Elisheba is currently a member of the Americans for the Arts Emerging Leaders Network advisory council and has won four Americans for the Arts Public Art Year in Review Awards for her work. Johnson is also the co-founder and curator at Wa Na Wari, a Black arts space in Seattle's Central District.

From the RapidRide Expansion Art Master Plan Scope of Work

King County and the Seattle region are experiencing unprecedented population growth. To meet the ever-increasing demand for high quality transit service, a massive expansion of the RapidRide system, King County Metro's arterial bus rapid transit service, is underway. Six new lines will launch between 2021 and 2025. The lines will serve historically disadvantaged communities, geographies with high ridership potential, and balance transit investment throughout King County, WA. The planning and deployment of these new lines presents an exciting opportunity for artistic impact across the County.

4Culture, which commissions artwork for shared public space, and King County Metro sought planning artists to develop a master plan for artistic impact across the system of six new bus rapid transit lines.

1.2 HOW TO USE THIS DOCUMENT



This document is a muse. It is meant to give inspiration to engineers, artists, planners and public art administrators about the possibility that bus rapid transit has to have long-term and meaningful impact on people's lives. Just as Metro aims to deliver a RapidRide system that is easy to use, comfortable and convenient, and speedy and reliable, this art plan provides a framework for how to integrate art into expanded transit lines with similar ease and legibility.

This document has two-parts. The first part is a vision document that guides all users through the themes, ideas and questions that ought to be integrated into the design and implementation of artworks into this system. The vision acts as a conceptual framework for system-wide and community-specific art integration and intervention. The vision provides through-lines, a cohesive visual language, consistent structure and narrative.

The second part of this document is the project guide. This guide was developed out of an analysis of the opportunities and constraints for artworks across the RapidRide system, on a line-by-line basis where possible, informed by Metro's assessment of equity and social justice impacts. The project guide provides artwork scopes with budgets and timelines for implementation. The project guide aims to be specific enough to bring the vision into artwork development, while keeping opportunities broad enough to allow other artists to generate ideas, approaches, and projects. In the project guide we also share the spirit and character of the new RapidRide lines as they match with project ideas.

1.3 METRO GOALS

4CULTURE GOALS

4Culture Public Art

4Culture is King County Washington’s designated cultural service provider, and is also charged with offering consultant services to other public agencies and to private companies working in the public arena. Through the integration of four program areas – Public Art, Heritage, Arts and Historic Preservation – 4Culture stimulates cultural activity and enhances the assets that distinguish our communities as vibrant, unique and authentic.

4Culture Public Art commissions artwork for shared public space throughout King County, stewards the King County Public Art Collection, and offers expertise to public and private developers through consulting. Public Art 4Culture ensures that the work and thinking of artists is reflected in our built environment, bringing art into the everyday lives of visitors and residents. 4Culture partners with public and private organizations in the acquisition and care of portable, permanently sited and architecturally integrated public artwork. Public Art 4Culture manages projects characterized by artistic integrity and commitment to client and community.

As a pioneer in the public art field, our organization has set a national standard for working in partnership with cities, design teams, developers and citizens to plan and commission artworks. We have extensive experience creating art master plans, developing policy and legislation related to public and private Percent for Art programs, commissioning art for large capital projects, and maintaining civic art collections.



Christian Moeller *Bitmap Fence: Newsreaders*

King County Metro

Metro Transit is the "go to" agency for public transportation throughout King County. Metro is popular locally and admired nationwide for their innovative transit services, pioneering green practices, and visionary approach to meeting the transportation needs of the county's growing population. Metro's many services, choices, and support connect people with communities and help make life a little better for everyone. Metro knows that transit is good for our economy, our environment, and our people. We also see the demand for transit at an all-time high, as the Central Puget Sound region grows faster than anywhere in the United States. Recent studies project 30% more people by 2040. As Metro continues to grow, public transportation will play an increasingly important role in reducing congestion, protecting our environment, and getting more people where they need to go.



4Culture and Metro's History Together

4Culture and King County Metro have a long history of working together on public art projects. For many years, 4Culture commissioned permanent art for integration at transit centers, park and rides, and bus bases. Since 2009, the focus has been on ephemeral art experiences, including a line-specific soundscape and mobile game, an award-winning, multi-lingual poetry program, and development of a world-renowned mural corridor. This RapidRide Expansion Art Master Plan is an opportunity for an artist or team to consider past approaches as well as new ones to develop a broad range of art opportunities for six new RapidRide lines.

1.4 RapidRide EXPANSION

To meet the growing demands of a rapidly growing region, Metro is expanding the network of RapidRide bus lines. The six new RapidRide lines considered in this plan are:

G Line: Madison Valley / Seattle (Madison)
H Line: Burien / Westwood Village / Seattle (Delridge)
I Line: Renton / Kent / Auburn
J Line: Seattle / Eastlake University District (Roosevelt)
R Line: Seattle / Mount Baker / Rainier Beach (Rainier)
K Line: Totem Lake / Bellevue / Eastgate

Different from standard bus service, RapidRide lines look, feel and operate more like trains. RapidRide consistently scores the highest customer satisfaction marks among all Metro services and, when compared to routes it replaces, has 20% faster travel time and over 50% more riders.

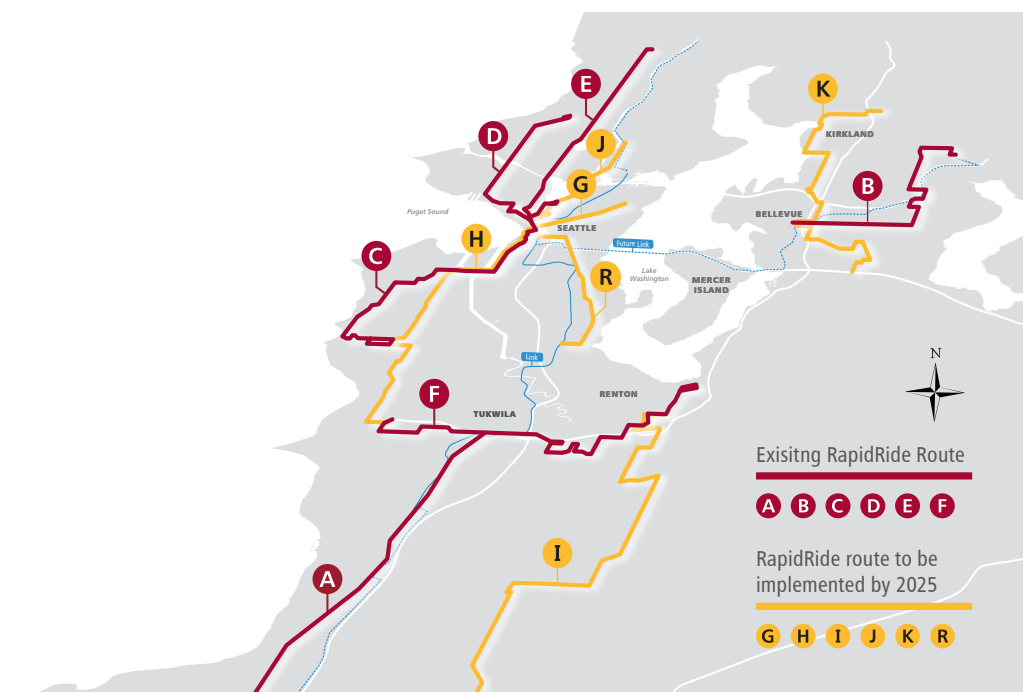


RapidRide features include:

- * substantial, permanent stops and shelters
- * real-time arrival information
- * off-board fare payment so passengers spend more time moving and less time waiting
- * significant roadway investment like bus-only lanes and opportunities to jump ahead at signals
- * distinctive, branded red buses

The RapidRide rider experience looks something like this:

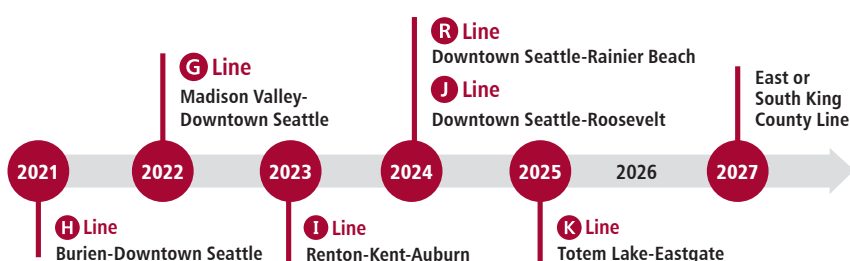




RapidRide is growing

King County Metro is working to continue to expand RapidRide service. We're investing in high-quality, frequent, and reliable bus service to help you get where you need to go, when you need to get there.

RAPIDRIDE



Here are some ways to get involved:



Learn about RapidRide near you. Visit our website to learn more about projects happening near you: kingcounty.gov/rapidride



Talk with Metro in your community. We frequently host information tables and briefings. Stop by to ask questions and share feedback.



Subscribe to project updates. Sign up to receive email updates at _____.



Contact Metro: **Robyn Austin**
RapidRide Communications and Engagement Manager
206-263-9768 | rapidride@kingcounty.gov

What is RapidRide?

RapidRide is easy, just show up and go!

High-quality, frequent, and reliable service:

RapidRide buses come more often and on-time. We're building bus-only lanes, giving the bus the green light, upgrading communication technology, and making other improvements to keep buses moving.

Comfortable and convenient:

RapidRide stations are bright and open. Customers have real-time information at their fingertips and a dry place to sit and wait for the bus.

Better access: We're designing RapidRide to better serve people with mobility challenges. For example, riders can push a button to hear information and easily roll onto the bus. We're also working with local cities to improve sidewalks, street crossings, and other pathways to bus stops to help people safely get to the bus.

Connections to transit:

RapidRide connects to existing and new transit such as Link light rail, Sounder trains, and other Metro buses.

Better service for more people:

We're investing in communities with the greatest need and engaging community members and partners in decision making along the way.

Energy-efficient: RapidRide means less cars are on the roads. We're reducing carbon emissions and encouraging active transportation. Buses use low-emission hybrid diesel-electric power.





2



VISION + FRAMEWORK

2.1 EXECUTIVE SUMMARY

This section acts as the foundation of the art plan, setting the framework, the primary tenets of our art thinking. We arrived at these ideas and opportunities through deep listening across various methodologies.



In late 2019, we hosted a public event on a Metro bus, bringing artists on the bus to guide meditation, read live poetry, and perform an acoustic set of music. We invited the public and Metro staff to participate in surveys and attended at Metro RapidRide open houses. We rode existing RapidRide lines, toured future lines both on our own and with Metro staff, rode the #49 with Seattle-famous bus driver, blogger, filmmaker, and published author, Nathan Vass. We interviewed Metro's line leads to better understand the unique identities and characteristics of each line. We visited Metro bus bases, comfort stations, and the wellness center with veteran Metro bus driver Paul Margolis. We analyzed case studies, listened to podcasts, and read books about the power of buses on regional mobility and transportation. We interviewed Metro's Anita Whitfield to learn about Metro's equity framework. We met regularly with Metro RapidRide leadership. We participated in community events and attended public lectures about mobility.

THE REST STOP

Wednesday, December 11th | 3PM - 6PM | Rapid Ride C Line

hop on the parked Metro bus for interactive art, music, poetry & wellness
South side of the 2600 block of SW Barton St across from Westwood Village



guided meditation
Daniel Davis



3:30PM

live poetry
Jane Wong



4:30PM

acoustic set
Eva Walker
The Black Tones



5:30PM

a community art project for Metro's RapidRide Expansion
by artists **Elisheba Johnson & Kristen Ramirez**



image left from The REST STOP community event, image top promotional flyer for The REST STOP; photo credit: Jill Freidberg

Why Public Art?

Elisheba Johnson and Kristen Ramirez are an artist team who believe deeply in the power of art. Here are some of our foundational beliefs about what public art can and should do:

We see culture as the lifeblood of cities. Without a vibrant cultural life, cities fail to thrive.

We honor that we are on indigenous land. This landscape is critical to our shared economic prosperity, social cohesion, and sense of environmental responsibility. Let public art reflect these values.

We believe public artworks bring new meaning to the public realm by reflecting the complexities of place and publics, engaging cultural practices, and provoking critical dialogue.

We believe that art reflects the values, aspirations and questions of a culture; it's a mechanism for a society to articulate how it imagines itself.

We have a concern for place, meaning and aesthetics is a service that public artists offer and they need only be invited to the design table in order to begin counteracting the anonymity of the built environment.

We want to create opportunities for artists of various practices: performers, poets, activists, graphic designers, writers, chefs, sculptors, painters, social practitioners and more.





images from The REST STOP, a community event featuring artist-designed surveys and pop-up performances by Daniel Davis, Jane Wong (pictured left), and Eva Walker. (pictured above). The REST STOP took place on a special Metro bus along the H-Line and was hosted by JohnsonRamirez in December 2019.

Why the Bus?

There are myriad reasons to fall in love with travel by bus. Interviewed for 99% *Invisible* --among our favorite podcasts-- transit historian Steven Higashide tells us that buses have the power to remake our cities for the better. The bus remains one of the most efficient ways to move people around cities. At a time when Seattle and King County are experiencing dizzying development and our population surges, transportation has become a hot-button dinner party topic because it touches on so many of our contemporary issues: climate change, affordability, homelessness, access to resources, and so forth. We know that transportation is now the largest contributor to greenhouse gas emissions in the U.S. This means we have to build cities and neighborhoods where people don't have to drive as often and are able to make shorter trips. The bus can play a key role in making that happen.



U.S. Greenhouse Gas Emissions
by Economic Sector, 2017

Emissions in million metric tons of carbon dioxide equivalents

- Transportation (29.1%)
- Electricity generation (27.7%)
- Industry (22.4%)
- Agriculture (9.1%)
- Commercial (6.5%)
- Residential (5.2%)



source: EPA

The Bus as Public Space

The bus is not just a form of transportation. It is a moving community, a safe haven, and a reliable constant in people's lives. The bus is not defined by borders, it moves past them. In conversation with Metro Superintendent of Systems Impact, Fred Olander, we heard statements like "People feel better about their bus ride when they know what's happening with their bus ride." This quote is the essence of this art plan. How can art aid in helping people feel better about their bus ride? How can art amplify and extend the goals of Metro's RapidRide service with comfort and convenience?



You move through a space and you dwell in a place. It's a distinction for me that has to do with speed and automobiles. When people start driving at a certain speed, they lose awareness of where they are. They are just getting through it. And when you dwell in a place, you have a slower relationship to it. It's a difference that is founded in our bodies. When you are moving very fast, your peripheral vision, for instance, is very weak. When you bike or you walk, your cognitive field is much bigger because you're taking in much more from the sides.

We propose that the bus is between the speed of walking and being in a car. The bus has its own speed --a different rhythm-- and therefore creates a different relationship for riders to public space. The bus is public space and can redefine our relationship to our communities and ourselves. This is the goal of the art plan. Get the riders to slow down, find stillness, and imagine the possibilities. This is derived from two of the goals of the RapidRide program: comfort and convenience. These emotions happen at a slower pace and require us to have an awareness of our bodies in space.



History of Bus Rapid Transit (BRT)

Bus rapid transit --or 'BRT'-- is a bus-based public transport system designed to improve capacity and reliability relative to a conventional bus system. Typically, a BRT system includes roadways that are dedicated to buses, and gives priority to buses at intersections where buses may interact with other traffic. BRTs may also have design features to reduce delays caused by passengers boarding or leaving buses, or purchasing fares. BRT aims to combine the capacity and speed of a metro with the flexibility, lower cost and simplicity of a bus system.



BRTs vary based on the context of the built environment, ranging across a spectrum from fully-dedicated BRTs to freeways BRTs to arterial BRTs.

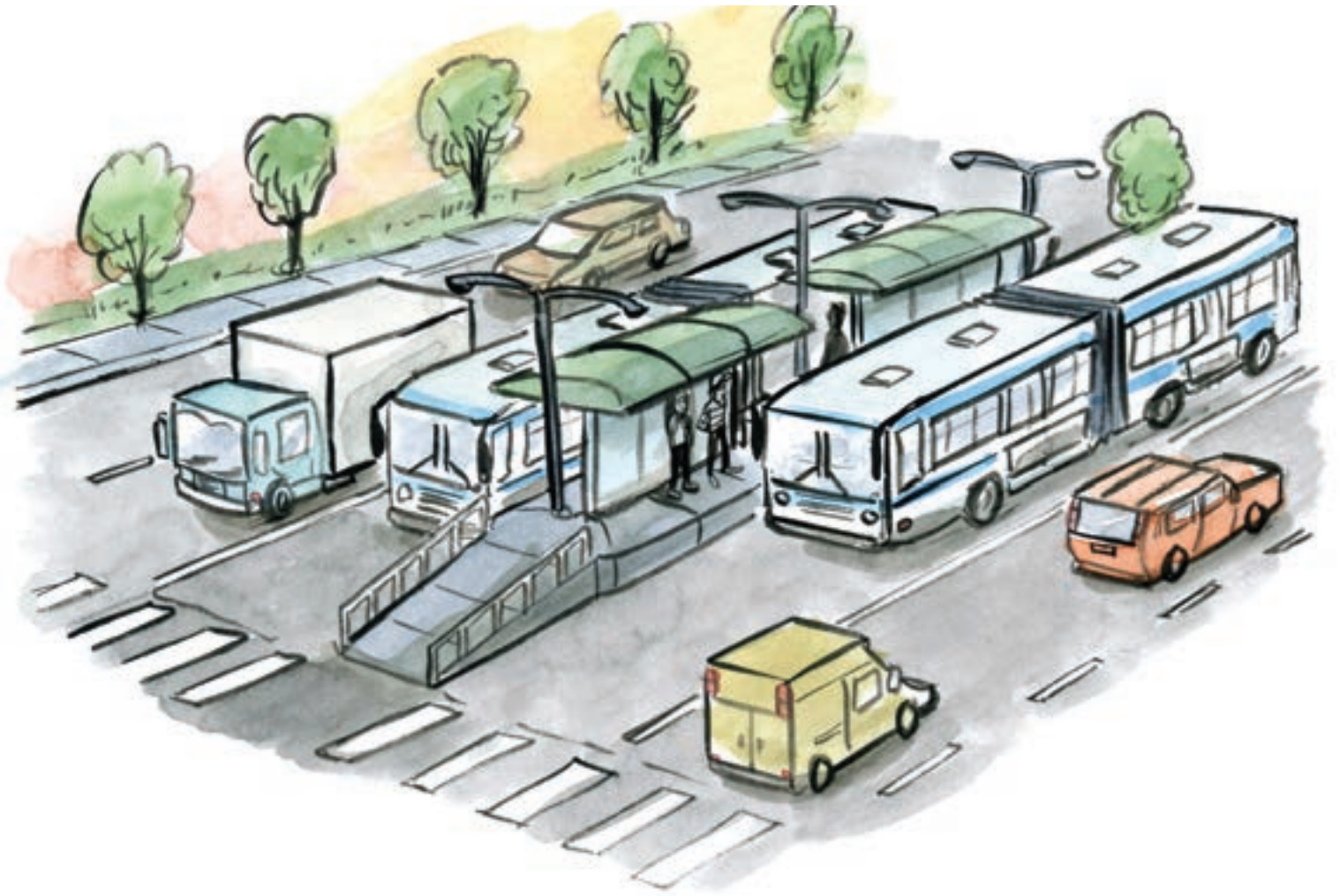
The first BRT system in the world, was the Transitway system in Ottawa, Canada, which entered service in 1973. Many major cities around the globe have BRTs, such as Mexico City, Mexico; Curitiba Brazil; Lagos, Nigeria; Capetown, South Africa; and Buenos Aires, Argentina.

While King County Metro's RapidRide program emulates many aspects of a BRT, it could be considered a modified version insofar as it is not an overlay of an existing bus route. Rather, the new RapidRide lines will replace existing lines, or in some cases, create a new service altogether. Additionally, King County's topography and right-of-way does not provide enough space for fully dedicated bus lines with no vehicular traffic.

THE HUMBLE BUS

If you heard that there was a piece of technology that could do away with traffic jams, make cities more equitable, and help us solve climate change, you might think about driverless cars, or hyperloops or any of the other new transportation technologies that get lots of hype these days. But there is a much older, much less sexy piece of machinery that could be the key to making our cities more sustainable, more liveable, and more fair: the humble bus.





Who Rides the Bus?

Moving Communities & Forced Migration

Ideas that Move Through Neighborhoods

This document is an exploration and a framework of how looking at the residents of King County as whole and full beings, can make our Country a more livable place. We believe that art can facilitate this through the construct of the bus, a space that moves through neighborhoods, communities and cities. The bus is a traveler, seeing all our uniqueness and it must have some wisdom to provide us on togetherness.

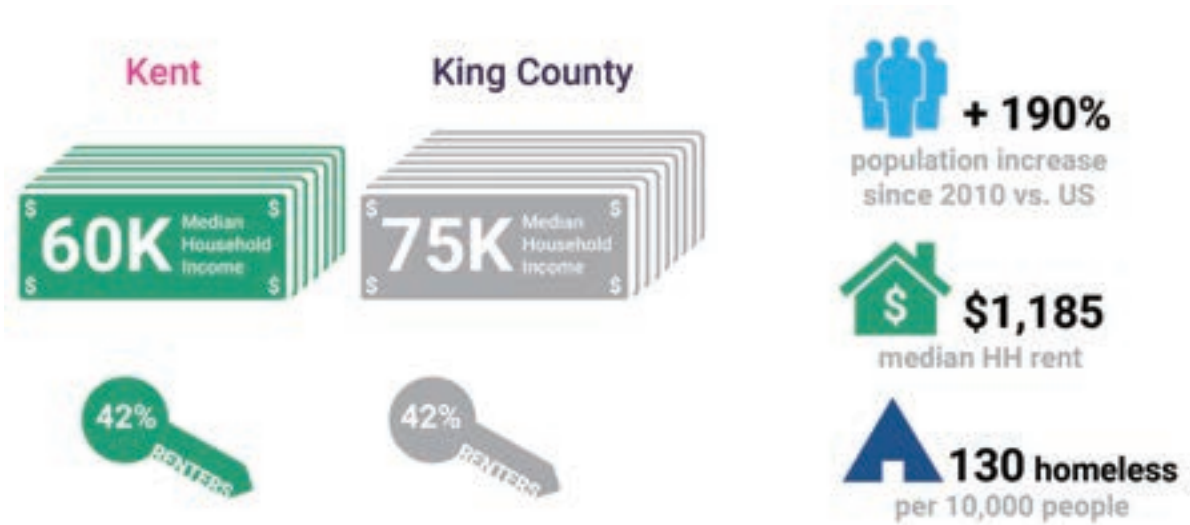
Through research and deep listening, we’ve learned that Metro is a system that exists to serve, specifically, the very old people, the students, the poor, the homeless, the disabled people. They are Metro’s main customers and define the community of riders.

The bus is like the mixing zone --like work-- where we connect outside of our segregated worlds.

Anita Whitfield, Metro Equity & Social Justice Manager

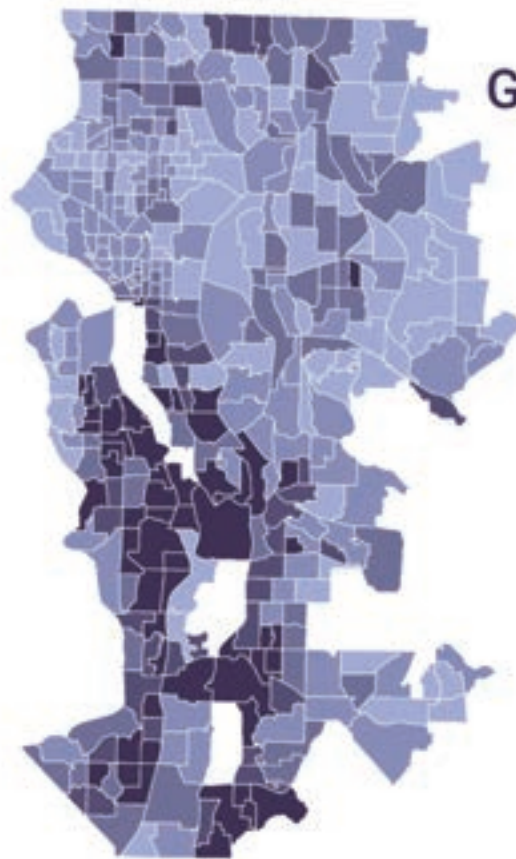
Gentrification and displacement in the major cities of King County means that the surrounding areas are becoming more diverse and the city center is becoming whiter and more homogeneous. Equitable and reliable transportation is a social justice issue. Mobility is tied to positive life outcomes so that physical mobility leads to social mobility and soon transit can be understood as a public health issue. In conversation with many Metro staff, from drivers to ancillary staff, a shared theme emerged strongly: the bus is a site of shared humanity. Anita Whitfield, Metro’s Equity.... Anita described the bus as a community united through their travel experience:

Throughout this document, we will explore how the affordability crisis of King County and displacement of Black and Brown communities must be central to the role of equitable public art plan.



RapidRide is about Rapid Change

Seattle was the nation's fastest growing city between 2015 and 2016, adding 57 new residents per day. Between 2010 and 2016, 90,000 new people moved to Seattle and construction began on 32,000 new units, giving Seattle the nickname the "city of cranes." Recent demographic trends reflect a robust local economy based on the tech industry, and the city also leads the nation in median household income growth, with a 13% increase in 2015 alone. These dynamics -- in a region geographically constrained by water bodies and mountains -- have led to increased housing pressures, with every 5% increase in rent being related to 258 additional people falling into homelessness.



Greater Seattle

graphics sourced from
*Dealing with Gentrification:
A Toolkit for Equitable
Development*
(dealingwithgentrification.org),
Penn Design,
Comparative
Gentrification Policy
Studio, *Displacement,
Housing Instability, and
Homelessness*



Until the 1960s, redlining and restrictive covenants concentrated African-Americans chiefly in the central district, where the Black population is now in decline. Immigrants have a long history in Seattle, but many work in service jobs that make increasing rents difficult to afford. Families, especially low income and families of color, face financial constraints in supporting multiple people and attempting to find sufficiently-sized housing. Finally, a heavy military presence in the area leads veterans to settle in the region, but lack of skills after serving leaves them without high incomes.

Seattle's displaced residents often relocate to communities south of Seattle in King County, which does not always have positive outcomes. Studies have concluded that people south of Seattle live 10 years less than similar populations in the city. People in these areas may struggle to access social services located in downtown Seattle, which is especially hard for immigrants who cannot speak English. Displacement also leads to lengthier commute times and higher transportation expenses. There is also a lack of affordable housing outside of Seattle; suburban opposition to new construction leads to competition that drives up prices and increases instability. Housing pressures are increasing as these communities now face gentrification problems of their own.

Transit has an important role in this region, most importantly how displacement of people of color has been a constant and re-occurring practice since Seattle's inception. The removal of indigenous communities from this land to make way for the beginning of the Seattle we now now has had long lasting effects.

On February 7, 1865, the Seattle Board of Trustees passes Ordinance No. 5, calling for the removal of Indians from the town. Ten years after local tribes signed the Treaty of Point Elliott, ceding most of their land to non-Indian settlers, and six years after the U.S. Congress ratified the treaty, many members of those tribes continue to live in places other than the reservations established by the treaty. Deep-seated prejudices lead Seattle's non-Native settlers to seek exclusion of Native people from the town, even as they look to Indians for labor and trade. The Indians in turn not only want to be connected to the new settlement through work and commerce, but also have strong cultural ties to the place that stretch back thousands of years. Although the ordinance will not be reinstated after Seattle's government is dissolved and then reincorporated in the late 1860s, it serves as one in a series of actions by Seattle's city government and residents over many years that make it very difficult for Coast Salish people to live according to their traditional customs and to be part of the city.

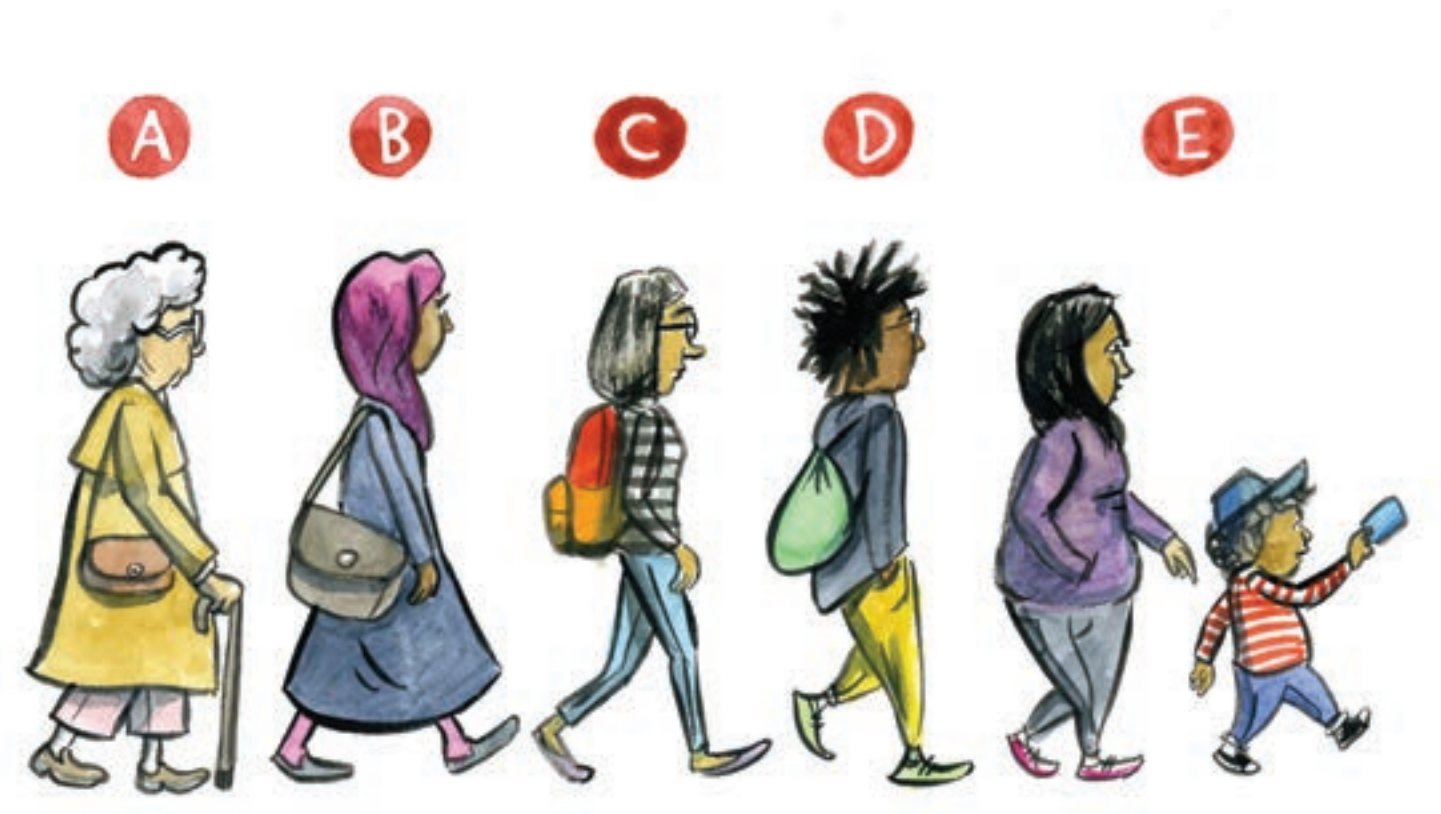
Jennifer Ott, History Link

Metro serves the many diverse populations of King County and is thinking of how serve a community that speaks over 7 languages and needs increased access to reliable transit. The community around Route 7 and Rainier Avenue S is growing, and many of the people who live along the corridor depend on the Route 7 to get to where they are going. This bus route is most often used as a local service—for people traveling to the grocery store, school, medical appointments, and more—not just as a commuter shuttle to get to and from downtown. The communities around Route 7 and Rainier Avenue S are among the most diverse in Seattle, with higher rates of racial, cultural, and language diversity than the city-wide averages.

Fewer people own cars in the Rainier Valley compared to other communities in Seattle. This means many community members rely on transit, including those facing mobility and other accessibility issues as well as people with limited English proficiency.

Artists commissioned should not only look to the indigenous history of this place, but think thoughtfully about the cultures of people that now live here. The artworks for each line should reflect the communities that live hyperlocal to that bus stop, while being broad enough to welcome the many people that are travelling through that space to another destination.

Finally, this art plan cannot go to print without acknowledging the dynamic and ever-changing public health crisis wrought by COVID-19 that has changed all of our lives since early March 2020. We have added thinking about how this plan can and ought to respond to this global pandemic in Section 3: “Sources and Inspiration.”



2.2 COMMUNITY ENGAGEMENT

In addition to extensive research, interviews with Metro staff, meetings with the project team, a tour of the future I-Line, and our own independent field studies on the RapidRide Expansion lines, Elisheba Johnson and Kristen Ramirez developed both an on-line survey deployed via Metro to internal stakeholders and staff, as well as a print survey that was used at their REST STOP community event, a RapidRide Open House, and among colleagues and friends. The survey asked questions of the public that were intrinsically tied to their themes of the bus and bus network as a place of comfort and convenience. These survey results influenced the thinking imbued in all scopes of work found in the project guide of this art plan.

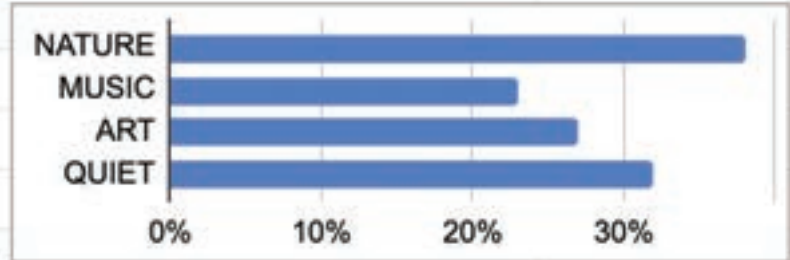
The survey questions asked people to consider rather ephemeral ideas that fall across the senses. We asked people to consider which seasons they enjoy most, what they find soothing, things that make people feel calm, how color and sound measure against one another, and so forth. Below are the survey questions with survey results excerpted from 50+ surveys shown as percentages on the following page.



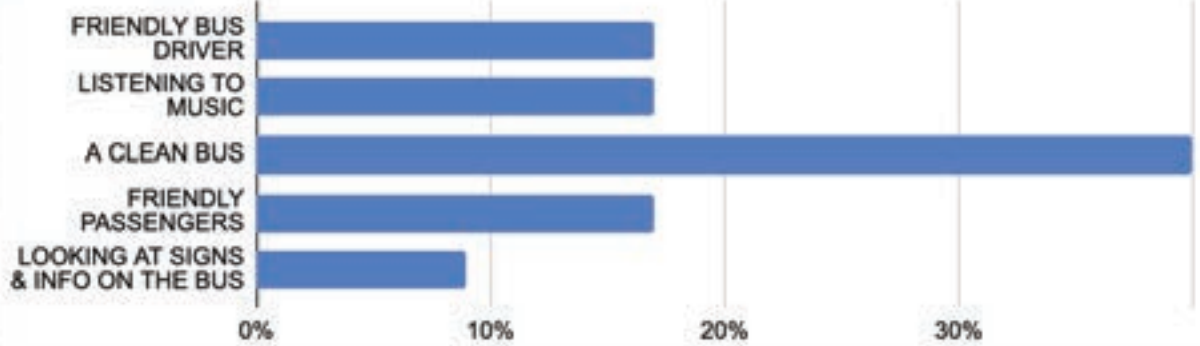
image top from RapidRide Open House on March 27, 2020 at Hillman City Collaboratory

- * Circle two (2) things that are most soothing to you.
- * Circle two (2) things that make your ride easier.
- * Circle two (2) things that help you feel calm.
- * Circle what makes you most happy.
- * Circle your favorite season.
- * How do you spend your time on the bus?
- * When you are on the bus, what do you find yourself looking at?

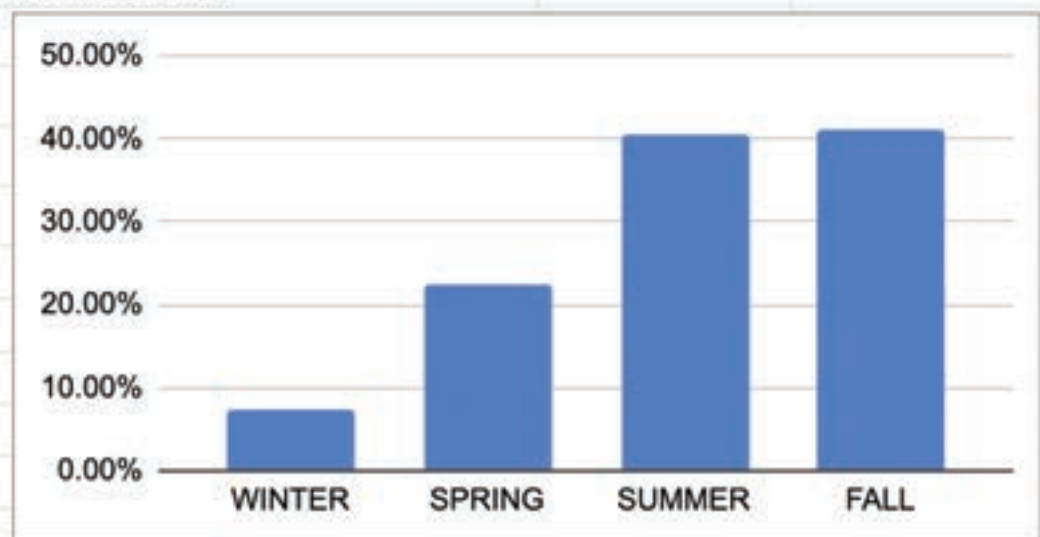
Circle two (2) things that are most soothing to you



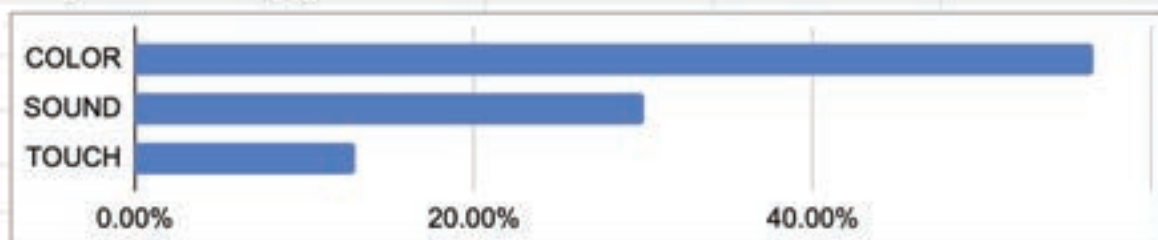
Circle two (2) things that help you feel calm:



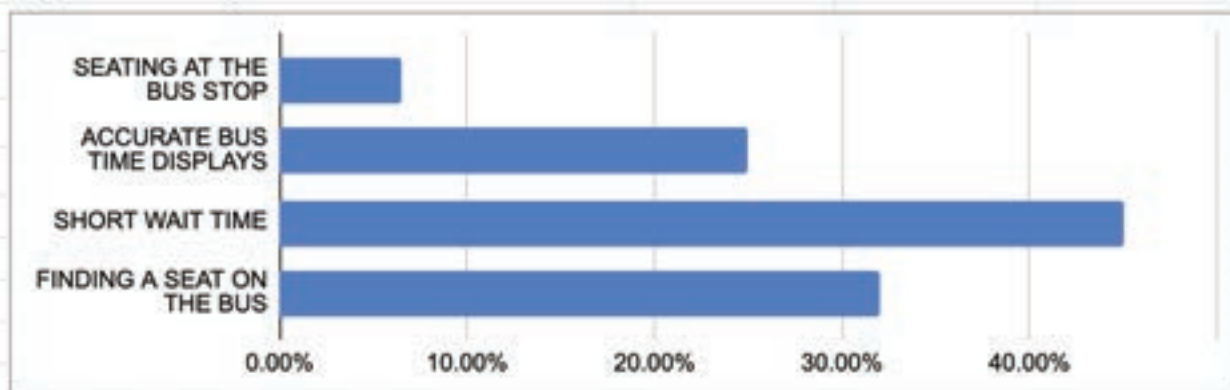
Circle your favorite season:



Circle what makes you most happy:

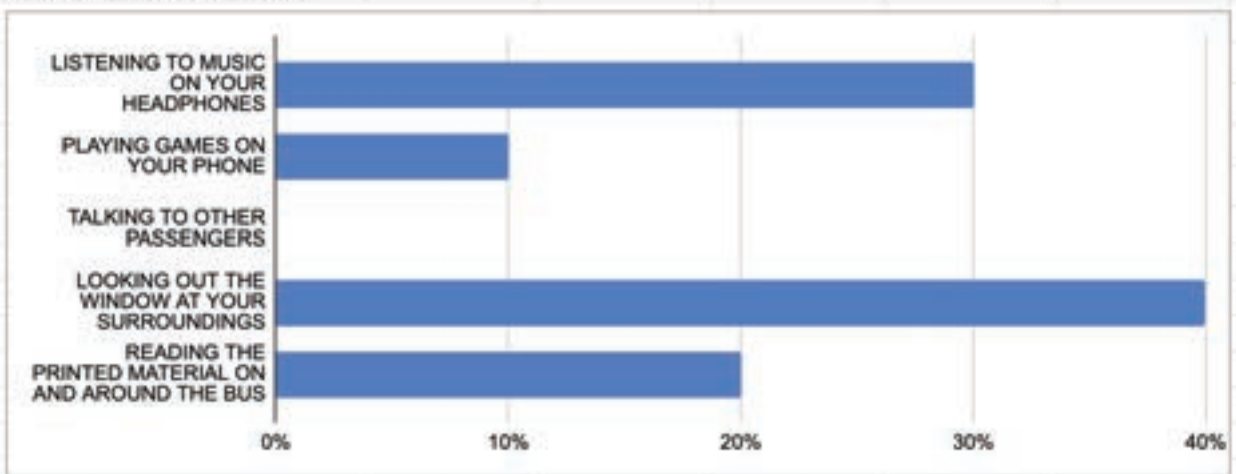


Circle two (2) things that make your ride easier:

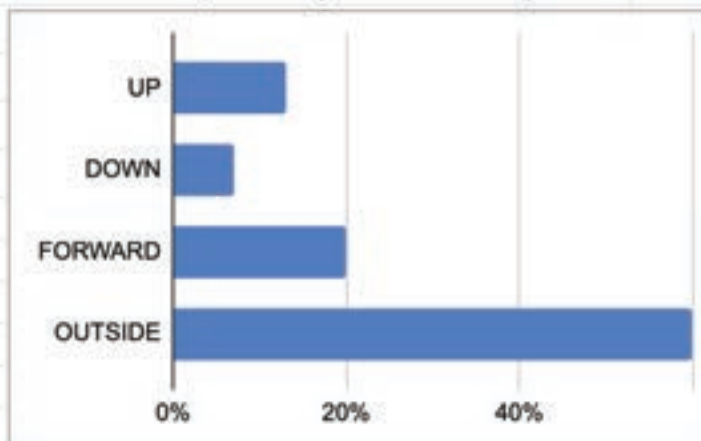




How do you spend your time on the bus?



When you are on the bus do you find yourself looking:



2.3 RapidRide LINES

Lines Define Us.

What is a RapidRide line? It might appear to the layman as a path, or a route that ends and begins again, but a RapidRide line is a connector of places. People have memory attached to each station and why they get on or off there. The expansion of RapidRide is an expansion of our connection to each other and the places that we need. This section explores each line as a map of community.

I Line

RapidRide expansion - coming in 2023
Renton/Kent/Auburn



Esta parada por favor. Joojintan fadlan. This stop please. No matter the language --and this route boasts at least thirteen different languages-- this arrangement of stops represents a diversity of people and places. Imagine a route that travels through three cities bringing the comfort of reliable service that is fast and convenient. This route is the I-Line. Travelling through farmlands, strip malls, city centers, medical centers, transit centers, immigrant-owned small businesses alongside big box businesses, a new low-income housing unit, and seas of parking lots, the I-Line will be a huge benefit to the communities who have been historically underserved. It is a line that will see greater pedestrian infrastructure and wayfinding. The youth that represent these communities are excited about a bus that will enable access to education. Understanding that Kent has the highest resettlement rate for immigrants and refugees in the county, gives us a sense of how the I-Line will be a lifeline for communities. The I-Line also connects to the very popular Sounder commuter train in Auburn. This line is the epitome of our idea that RapidRide, in one route, will transport people through many different cultural communities and that the bus is the thing that connects us all.

G Line

RapidRide expansion - coming in 2023
East and West Seattle

There is now a connection point between “Let’s go to Madison Park” and “What is happening on Alki Beach?” Beach to beach, business hub to business hub, this line runs through the deep nooks and crannies of Seattle. Imagine a route that goes through the heart of Seattle and “Pill Hill” (the nickname for the First Hill Medical Campus’) while still getting you down to Madison Valley with a wait time of only six minutes. We can all transport from the downtown hubbub to the water in a moment’s notice. The G-Line is a true East West connection through our city’s urban core. The G-Line will also have unique features such as island stops with buses that have doors on both sides of the bus. This new fleet brings new opportunities for art on the bus. Note that there is already a significant investment in public art on this line via the Seattle Office of Arts & Culture’s 1% for art program, funded through Seattle Department of Transportation 1% for Art funds.

H Line

RapidRide expansion - coming in 2021

Burien / White Center / Westwood Village / North Delridge / Downtown Seattle

The H-Line could be classified as the *Commuter Route Deluxe*. Currently known as the #120 bus line, the new H-Line, travels from downtown Seattle to West Seattle, then through White Center and onto its terminus at the Burien Transit Center. This route now serves 9,000 people daily and is expected to increase over the next five years. Traveling from Seattle's downtown core through West Seattle's diverse neighborhoods where Spanish and Vietnamese are spoken, this line could be considered a culinary tour; satisfying its passengers with artisan pizza, a Salvadoran bakery, and Korean fried chicken. Welcome to the H-Line.

J Line

RapidRide expansion - coming in 2024

North and Central Seattle

The J-Line takes us from the Roosevelt neighborhood in North Seattle, through Eastlake and the South Lake Union Denny Triangle before dropping you off in Pioneer Square. You are connected with ease to jobs all over Seattle's most densely packed business cores. This line will be a bridge for a large amount of the City, from workers to college students, holding possibility for many. It is ripe for transit riders, as these communities are not directly connected to the Link Light Rail. Are you looking for educational opportunities or career paths? The J-Line has both. The route is a path for the future. It is worth nothing that implementation of the J-Line is being led by the City of Seattle --rather than Metro-- an ambition that grew out of the Transit Master Plan and Move Seattle Levy. It currently hosts the #67 and #70. Open your eyes to the J-Line.

K Line

RapidRide expansion - coming in 2025

Bellevue/ Kirkland

From Seattle's downtown center, this route lives on the other side of the water. Bellevue and Kirkland are communities that are diverse in population and in job opportunities. One of the United States' "majority minority" cities, it's worth noting that 30% of Bellevue is foreign-born, and that number grows all the time. Yes, the East side is home to Big Tech, but it is also home to Evergreen Medical Center, the largest employer in Totem Lake. This Eastside connector travels from the Eastgate Park & Ride, to Bellevue College, through downtown Bellevue, north to the Kirkland Park & Ride, through the Kirkland Transit Center and then ends at the Totem Lake Transit Center. The K-Line is a true link to the various Eastside communities and epicenters of work and life. The K-Line will be another welcome addition.

R Line

Coming to the Rainier Valley in 2024

Central to South Seattle

Right now 11,700 people on average travel through very diverse neighborhoods with identifiable ethnic groups and a true blend of cultures, languages, and people. Notable characteristics of this line include communities who are INTRA-line commuting --not commuting downtown to work, but rather from neighborhood to neighborhood. Folks rely on public transit to get groceries and run errands through a community-oriented corridor that is home to many schools and community organizations. The new R-Line will offer this growing community much needed reliability to their daily activities. A line named after the mountain Rainier, this route will live up to its grand inspiration.

2.4 ART PLAN FRAMEWORK

Slow Down

The bus is an in between space. It is not the solitude and control of driving your own vehicle. It is a communal space, but not a gathering space. Picture a mother and child riding to school, a elderly man going to the doctor, an un-housed person capturing warmth, and teenagers laughing with friends. All of these people need to be transported and they have not chosen ride-shares or cabs, perhaps because of cost, or maybe because they have a few extra minutes to get from point A to point B. This goes back to the speed of the bus. Not being one of the car or of walking, but a speed that aids in our relaxation, reflection and dreamspace. A benefit that is gained rather than a sacrifice that is made by riding the bus.

*Slow down, find stillness
and imagine the possibilities.*

How does a transit system shift as not just a vehicle that transports individuals from point A to B, but works towards the collective healing of a community? Metro asks that RapidRide offer a comfortable and convenient experience to travelers. How does art aid in transforming the transit platform and the physical bus to a space that cultivates an environment of imagination? How does the space become comforting, healing and bring us closer to a public imagination?





image above from The Nap Ministry

The Nap Ministry is an art project in Atlanta that is all about people reclaiming their relationship to rest so they can heal. The bus has long had a reputation of being a place where the tired have fallen asleep. Comfortable and relaxing, the bus provides mental safety and a sense of ease, if you do venture into a dreamstate, you will feel assured that you will be ok when you return.

Our commutes are a microcosm of our stress-filled lives. We carry the burden of living in a rapidly changing City and the manic routines of home-school-work-home-school. What if our commute stops being another node on the circuit, but becomes a pause? This is a moment to get quiet and centered before jumping back into the race. What does it mean to imagine our time on the bus as a few stolen moments for ourselves? The definition of comfort is both: a state of physical ease and freedom from pain or constraint and the easing or alleviation of a person's feelings of grief or distress.

Get Still

My favorite bus memories are those of myself, riding with my headphones on, staring out the window and dreaming about life. The image of blurred scenery in my passenger window is locked in my body as one of my most soothing experiences. Because we release control of the navigation to our bus driver, we actually can let go, and breathe. This act has inspired us to ask that art help bus drivers breathe a little more. Through the power of stillness, meditation and the Italian idea of "dolce per niente" (English translation: sweet for nothing).

Research from the Mayo Clinic indicated that if stress has you anxious, tense and worried, meditation ought to be considered. Sending even a few minutes in meditation can restore your calm and inner peace. Anyone can practice meditation. It's simple and inexpensive, and it doesn't require any special equipment. And you can practice meditation wherever you are — whether you're out for a walk, riding the bus, waiting at the doctor's office or even in the middle of a difficult business meeting.



We believe naps provide a dream and visioning space.
The Nap Ministry

image of Daniel Davis leading passenger in guided meditation during REST STOP, December 2019

While we believe that the bus is a space for connection and peace, commutes are often very stressful parts of peoples day. Artworks placed throughout the bus that reflect the soothing qualities of nature and provide ways for people to center themselves is key.

Research reveals that environments can increase or reduce our stress, which in turn impacts our bodies. What you are seeing, hearing, experiencing at any moment is changing not only your mood, but how your nervous, endocrine, and immune systems are working. The stress of an unpleasant environment can cause you to feel anxious, or sad, or helpless. This in turn elevates your blood pressure, heart rate, and muscle tension and suppresses your immune system. A pleasing environment reverses that. And regardless of age or culture, humans find nature pleasing. In one study cited in the book Healing Gardens, researchers found that more than two-thirds of people choose a natural setting to retreat to when stressed.

Imagine the Possibility

Our ability to dream and imagine are connected to each other. Our experiences in shared public space directly links us to each other. So, if the bus is a public space, a moving community, then it can be the beginnings of how we revise how we interact and be with each other. This is where the “pedagogy of kindness” begins:

To put it very simply, Spinoza teaches us that the imagination is always collective. For him, mind and matter are two attributes of the same substance—two sides of the same coin, so to speak. Every material encounter produces a corresponding image in the mind (and vice versa). For Spinoza, the imagination is just as real as atoms. We live in a world in which we are constantly being affected by other people and by our own bodies as we experience them embedded in the world, and we are constantly developing images of our bodies and our relations with others. Because of our embeddedness in an effective world, there is ultimately no such thing as an isolated individual because what any one person “is” is determined by her affective encounters. As the material world is collective, so is the mind: our own imagination is inextricably tied into a collective imagination shared by those with whom we share material encounters. For Spinoza, the more we open ourselves to being affected by others, the more we allow ourselves to engage in complex situations, the richer our imagination becomes and the more we move away from our own inevitably “inadequate” ideas toward a rational commons. This is because the more complex our material engagements are the more complex our mind is.

**On Public Imagination:
A Political and Ethical Imperative**

The Pedagogy of Kindness

The “pedagogy of kindness is our belief as artists that the bus is a place and space where kindness can begin and thrive in our Metro community and further -- in our very humanity.

People reveal volumes of themselves in how they choose to phrase things, and in how thoughts emerge through progression of two people interacting. I'll scribble down everything on transfers or paper towels as soon as it's safe to do so.

Nathan Vass, *The Lines That Make Us*



The number one answer on our survey for what the most important part of the bus experience was, the friendliness of the driver. Similarly, our various conversations with Metro staff and long-time bus drivers illuminates that the foundational experience of the bus is that of our shared humanity. It is humans moving humans around. Buses are on the frontlines of our humanity, and this moving community can be a model for how we interact with each other everyday and practice kindness.

Metro bus driver Shavon Hayes says that “you can see the rider’s needs by the season.” The bus remains a comforting constant for many people. Providing warmth in the winter and respite in the summer. The communal space of the bus continues to the bus stop. Hayes says that the bus stop is a safe place for many people, one where no one questions if you belong there. The bus stop for this reason should embrace its possibility for gathering and public imagination and not shy away from it. Public art is the perfect vehicle for spurring this public gathering and imagination. While public art is not designed to solve systemic problems, it can serve as a vehicle for bringing people together in new ways and for developing creative interventions.

Nine Types of Rest as Comfort

As Spinoza says, "As the material world is collective, so is the mind: our own imagination is inextricably tied into a collective imagination shared by those with whom we share material encounters." The public realm must reflect the imaginative space we want to our minds to live in. We live in an automated world: from self check-outs, to self-driving cars, our built environment is noisy and devoid of human connection. In the Project Guide section, we have framed the potential projects for this plan around the nine forms of rest --from Steph Barron Hall, Nine Types Co.-- as a way of bringing us back to the self, back to the quiet and back to the real.

1. TIME AWAY

2. PERMISSION TO NOT BE HELPFUL

3. DOING SOMETHING 'UNPRODUCTIVE'

4. CREATING A CONNECTION TO ART OR NATURE

5. TIME TO RECHARGE

6. TIME AWAY FROM RESPONSIBILITIES

7. SOLITUDE TO UNWIND

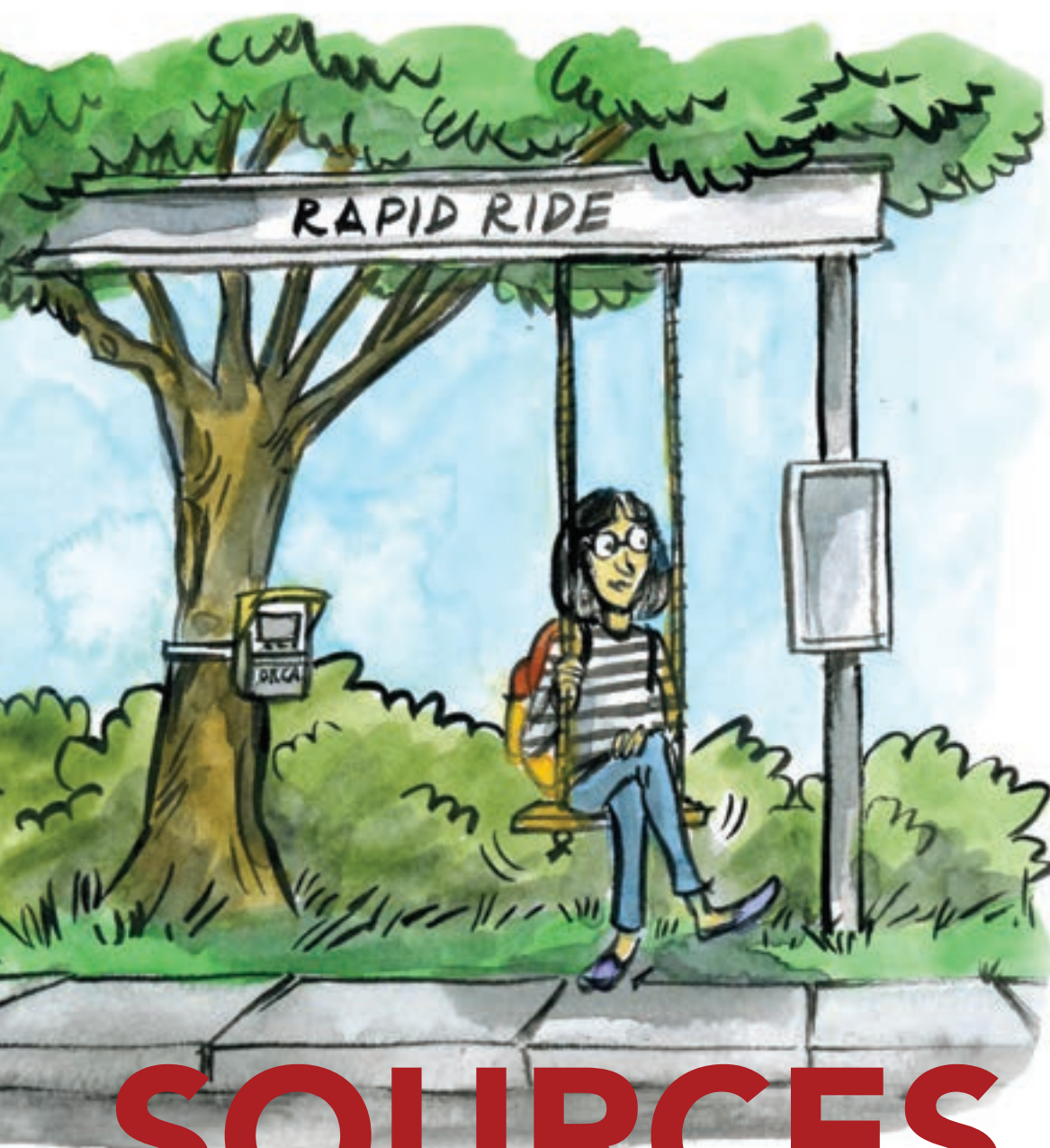
8. SOMEWHERE SAFE

9. BEING ALONE IN YOUR OWN





3



**SOURCES +
INSPIRATION**



3.1 PRECEDENTS

INSPIRATION

A muse document wouldn't be complete without dreamy inspiring artworks. Here we show a range of project typologies from cities around the world. These precedents are meant to inspire potential projects.



TINY MOMENTS

Crystal Shenk and Shelby Davis created tiny moments of surprise on Portland, Oregon's Division Street with their artwork "This all happened more or less." The artwork has become beloved by the community and families spend time looking for them around town. We suggest these moments of surprise around bus stations to keep people's commutes feeling fresh and new.

ARTISTS: Crystal Shenk and Shelby Davis

TITLE: *This all happened more or less*

LOCATION: Portland, OR



ART AT THE BUS STATION

There is no reason that the bus station shouldn't be a fun a relaxing place to be. Yes, the space is all about waiting for your ride, but that wait could be on a fun seating structure like "mmmmm" by Emilo Alarcon, Albero Alarcon, Ciro Marquez and Eva Salmeron, or it could be a reimaging of space like "The Waiting Game," by Tony Hsieh.

ARTIST: Tony Hsieh
TITLE: The Waiting Game
LOCATION: Las Vegas, NV



ARTISTS: Emilio Alarcón, Alberto Alarcón, Ciro Márquez and Eva Salmerón
TITLE: mmmmmm...
LOCATION: Baltimore, MD

SEATING AS SCULPTURE

Seating as sculpture and experience is important for the expansion of RapidRide. Oliver Show’s “Street Furniture” reveals how seating can be creative and provide us with space for play.



ARTIST: Oliver Show
TITLE: *Street Furniture*
LOCATION: Hamburg, Germany



CUSTOM MERCHANDISE

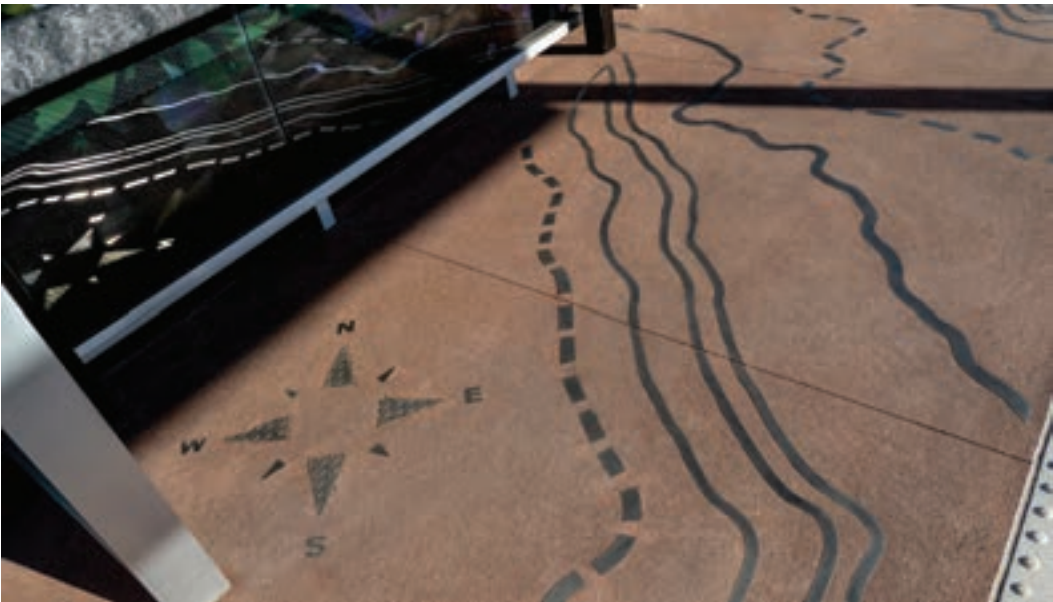
The bus you ride is a symbol of the community you live in. Many people talk about their bus with pride stating that the route it takes represents some of the most diverse cultures in Seattle or King County. Take Walter Franco’s “Beacon Hill” line of soft goods. A hoodie designed to show one’s pride of the hyper-local and diverse Beacon Hill neighborhood. A similar strategy could be rolled out for the new R-line, where so many people feel a love for that route and neighborhoods its travels through.



ARTIST: Walter Franco, Waffledesigns
LOCATION: Seattle, WA

ART IN THE GROUND PLANE

The next few artworks show the range of possibilities that exist on the ground beneath us, artworks inlaid into concrete or asphalt. This strategy will be important to use when there are not large portions of right-of-way to place a large-scale sculpture. Concrete artworks create a sense of place and define the visual environment. The examples shown here come from the City of Charlotte.



ARTIST: Jackie Chang
TITLE: (T)HERE
LOCATION: Charlotte, NC



COORDINATED INVESTMENTS | STATION AS ART

Here we include several examples from the City of Charlotte in addition to inspired bus and transit stations in South Korea and Seattle’s own Capitol Hill Link Light Rail station. The notion of creating a suite of artworks alongside the coordinated development of a new bus system is an exciting one. These examples are nice parallels for RapidRide, as they show what system-wide artworks could look like and how they work together.

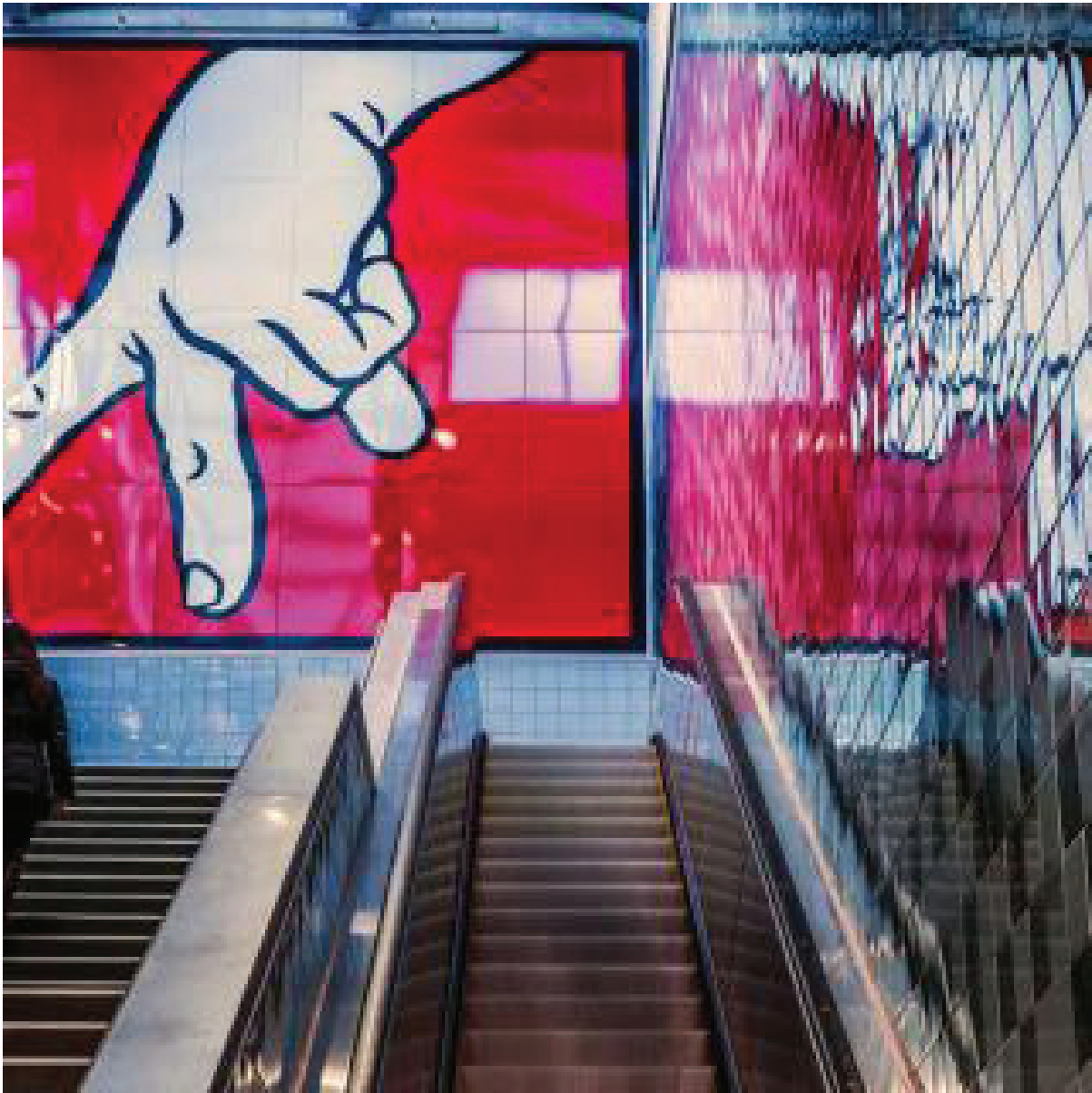


ARTIST: Darren Goins
TITLE: *The Sun Guided the Road*
LOCATION: Charlotte, NC



ARTIST: Nancy Blum
TITLE: *Dogwood*
LOCATION: Charlotte, NC





(TOP) ARTIST: Ellen Forney
TITLE: *Walking Fingers*
LOCATION: Seattle, WA

(R) ARTIST: Leigh Brinkley
TITLE: *South End*
LOCATION: Charlotte, NC



(TOP IMAGES)
ARTWORK: bus stops captured by
Ed Jones for National Geographic
LOCATION: Pyongyang, North Korea

(IMAGE BELOW)
ARTIST: David Wilson
LOCATION: Charlotte, NC



ARTIST-DESIGNED AMENITIES

RapidRide has a huge opportunity to bring ephemeral artist-designed projects to many aspects of the ride. We encourage RapidRide to be like other systems that roll out artworks on their bus tickets. The Barbara Kruger bus ticket that was created in conjunction with her retrospective at the Museum of Modern Art was coveted by many and become a collector’s item. We also love the idea of bringing artist-designed upholstery and uniform fabrics to the experience.



(L) ARTIST:
Barbara Kruger
LOCATION: NYC, NY

BELOW (L) ARTISTS:
Tom Marble & Pae White
TITLE: *MultipliCity*
LOCATION: LA Metro

BELOW (R) ARTIST:
Menja Steenson
TITLE: *Bustour S*
LOCATION: Berlin



BUS WRAPS & INTERIORS

Treating the bus’s exterior and interior as potential surfaces for artwork are ideas that could change how people see and experience their normal commute.



(L) ARTIST: Mickael Broth
TITLE: CAT bus
LOCATION: Charlottesville, VA

(BELOW) ARTISTS: concept rendering by HaddadDrugan
TITLE: TBD
LOCATION: Greenville, NC
Emerald Loop Trolley



CREATIVE USE OF ADVERTISING SPACE

The ad space on and around the bus is another place that art inventions can and should take place. New York City’s Public Art Fund celebrates the entrepreneurial spirit of small businesses owned by refugee and immigrant populations in Farah Al Qasimi’s *Back and Forth Disco* series. The San Francisco Arts Commissions’ *Art on Market Street* has successfully championed many emerging Bay Area artists with low-threshold 2-dimensional public art opportunities since 2001.



(ABOVE) ARTIST: Jeff Canham
TITLE: Market Street Poster Series
LOCATION: San Francisco, CA

(L) ARTIST: Farah Al Qasimi
TITLE: Back and Forth Disco
LOCATION: New York City MTA

TEMPORARY PROJECTS

Los Angeles Department of Transportation artist in residence, Alan Nakagawa, wanted people to use a different sense to participate in transit art, our sense of smell. While the bus and its stations are prime for visual experiences, it’s important to imbed artworks that all members of our community can enjoy. Meanwhile, the NYC Department of Transportation has brought unique applications like the temporary vinyl “street carpet” to the streets of the City.



(L) ARTIST:
 Alan Nakagawa
TITLE: *Street Perfumes*
LOCATION: Los Angeles, CA

(BELOW) ARTIST:
 Soonae Tark
TITLE: *Magic Carpet*
LOCATION: Queens, NY



3.2 METRO STAFF AS MUSE

Metro Drivers: Who Would Know Better?!

In the course of our research, we came to understand the importance of meeting and listening to the stories of Metro’s drivers. On the front lines, the drivers interact with literally thousands of people each day as they traverse King County, a network larger than the state of Connecticut. Their passion and insight has been indispensable to this art plan. Below are highlights and perspectives gleaned from a range of Metro operators.



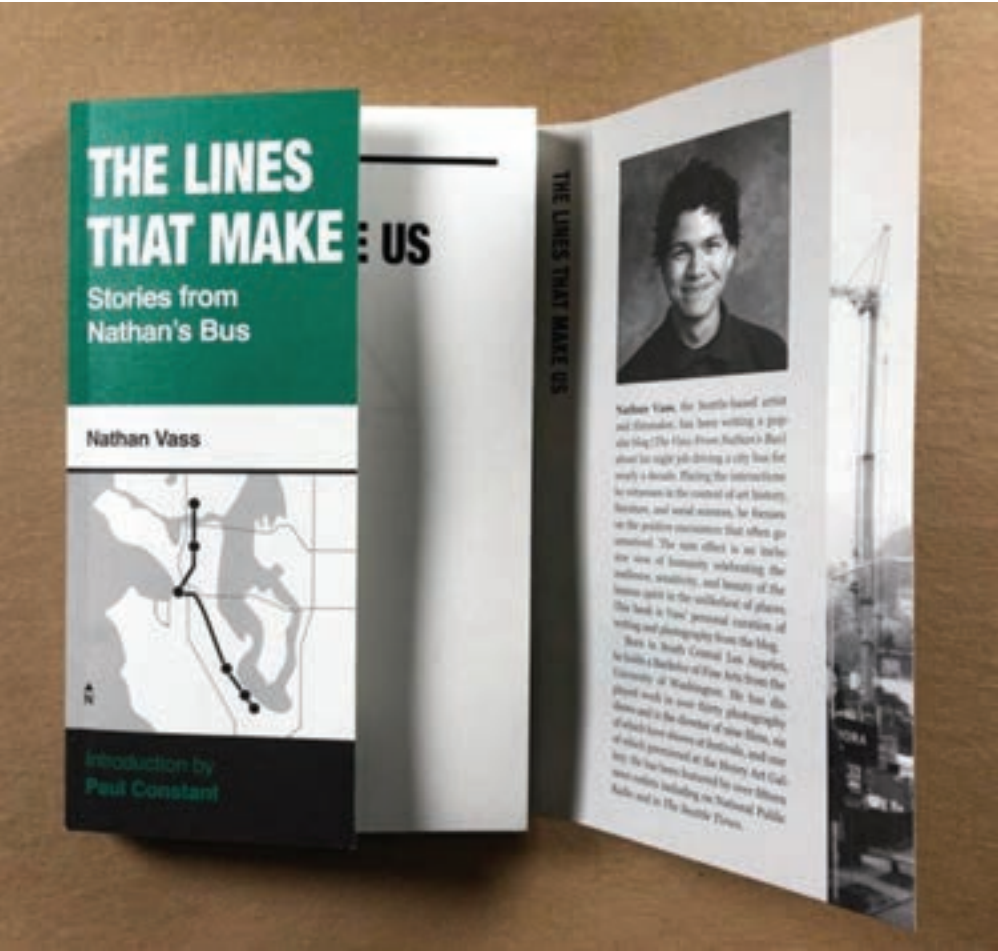
Denise Wilson



Paul Margolis

Paul Margolis

Paul Margolis has driven a Metro bus for 17 years. Of the 150 extant Metro routes, Paul Margolis has driven all but 22 of them. Kristen Ramirez sat down with Paul on February 16, 2020 and learned many salient things from this artist-turned-bus-driver. Paul loves his work, and was also very frank about the daily challenges of driving a bus with thousands of people each day. Paul spoke a lot about the level of mental preparedness required of Metro drivers. Paul states, “You cannot change your circumstances, you can only change your outlook.” Part of changing his outlook looks like Paul infusing his drives with art. While waiting at traffic lights, Paul folds the bus transfers into paper cranes. “I give them to children when I can” and the rest he takes home to join a cascade of paper cranes that resembles a colorful waterfall. Paul also wears a headband everyday that matches not only his knee-high socks, but also --again-- the bus transfer of the day! Paul additionally toured 4Culture Project Manager Laura Becker and Kristen Ramirez through the Metro Wellness Center and Atlantic & Central bus bases in Seattle’s SODO neighborhood, a visit that illuminated the need for art in all aspects of Metro’s infrastructure.



*The Lines That Make Us:
Stories from Nathan's Bus
by Nathan Vass*

Nathan Vass

JohnsonRamirez also rode the #49 bus with Seattle celebrity bus driver, Nathan Vass. Vass has written a book based on his experience driving for Metro over the last 12 years titled, "The Lines That Make Us." Nathan is a philosopher at heart who drives the bus by day. His musings on what driving a bus teaches us all about our humanity and our paths to happiness have built him a considerable fan base, evidenced by the standing-room-only crowd assembled at the lecture he gave at Seattle's Museum of History and Industry (MOHAI) on February 19, 2020. Another idea that Vass turned us onto is the notion that among Metro's dedicated staff, there are many talented and visionary people, among them artists. Metro drivers include full-time musicians, poets, painters, photographers, filmmaker, writers and more. As such, we hope this art plan can pave the way for artists selected directly from the ranks of Metro Operations staff. Because Metro is 80% operations, the staff know better than anyone how to bring art to the "audience" that is Metro riders. We'd love to see 4Culture pitch a capacity-building bootcamp for Metro staff to apply to an RFQ for art for Metro's RapidRide.



JohnsonRamirez with Nathan Vass

Shavon Hayes

Shavon has worked for Metro for over three years now and came to drive the bus from the social work field. “I found that I was -- in fact -- doing the same thing; social work.” Hayes helped us see how vital the bus is to people’s lives and how drivers are a familiar constant for many people. “Oh, I have regulars. I wait for them, and if I don’t see them, I wonder where they are.” This type of care is why we developed the framing of the “pedagogy of kindness.” The BRT experience can and does model how our civic world can work if everyone cares for each other and helps each out.



Shavon Hayes

Fred Olander



Fred Olander

Fred Olander is the Superintendent of Systems Impacts now, but he started out his now 17 year career at Metro as a driver. Olander helped us understand the complexities of building a BRT system in a multi-model environment like Seattle and how the unique features of RapidRide are providing equity and access for all. Olander explained that riders should not have to depend on apps like *One Bus Away* to know when their transportation is coming. RapidRide’s features like real time reader displays make sure all of Metro’s riders have access to the same high-quality experience.

LATE-BREAKING NEWS: METRO IN THE TIME OF COVID-19

One week after delivering the first completed draft of this art plan, the world was forever changed by a global pandemic: the novel corona virus. This plan is being delivered under a “Stay Home” ordinance by Washington state governor, Jay Inslee. It is critical that we note the incalculable impact this public health crisis and economic crisis will have on public transportation in general.

Metro bus operators are grappling with a duty they never imagined, as “first responders” to a coronavirus pandemic. Because transit is designated an essential service, bus drivers are exposed to the novel coronavirus. And there have been fatalities due to Covid-29 among Metro staff.



PRIORITY PROJECT: *Personal Protective Equipment (PPE) for Metro’s RapidRide operators*

With Metro’s operators driving buses while feeling scared and afraid, we feel empathy and encourage any public art projects moving forward to also consider the safety and wellbeing of operator staff. Personal protective equipment (PPE) such as gloves, sanitizer and face masks, in addition to infrastructure elements such as shields that cordon off the driver’s seat area, may very well be the most important projects an artist can consider at this time.



4



PROJECT GUIDE

4.1 PROJECT AGREEMENTS

All public art is a collaborative dance between many people: the artist, community stakeholders, agency representatives, the commissioning body, the community at large, subcontractors, and many more. To set the stage for a successful project, it's important to name project agreements. Below is a guide for the various constituents that will contribute to future public artworks:

THE ARTIST WILL:

- * Embrace the themes/principles of the art plan
- * Participate in dialogue and cultivate a relationship with other commissions
- * Be respectful and responsive to project timeline
- * Approach work with equity and social justice
- * Commit to project over potentially long-term timelines and accept and adapt to the changes and fluctuations in the evolution of a capital project
- * Keep consistent, open lines of communication with agency and stakeholders and project manager
- * Understand the context of their individual project as part of a larger system and responses by many artists

METRO WILL:

- * Provide access, support and knowledge to artist throughout project development
- * Stay involved in review processes at key stages of project development, as determined by project manager
- * Commit to duration of the master plan and the duration of each artist's project
- * Advocate for the plan and its process, as needed in order to ensure continued buy-in and support for the artist and project team
- * Work collaboratively with project manager to discuss and secure resources and the access needed to ensure that artists are able to produce their best work

4CULTURE PUBLIC ART PROJECT MANAGERS WILL:

- * Oversee relationships between commission and project team
- * Ensure alignment with artist's project with the vision of the art plan
- * Manage review and reporting in each project phase with artist
- * Provide curatorial direction and support to artist on each project as part of conceptual development
- * Coordinate review phases and various review milestones and manage review by oversight bodies
- * Commit planning, design, and implementation support and oversight for the project duration
- * Facilitate coordination with other stakeholders and artists

What follows in this section are a range of project types, meant to be treated as "tear sheets" for Metro and 4Culture staff.

4.2 PROJECT MATRIX

PROJECT TYPE	PROJECT NAME	
projects at passenger facilities		
	TAKE A LOAD OFF	f
	SERENE SURROUNDINGS	g
	SMALL BUT MIGHTY	t
access to transit projects		
	YOU LIGHT UP MY LIFE	v
	REST STOPS	v
communications & technology		
	POCKET-SIZED PEACE	li
	THE ART OF LISTENING	R
	REEL TRUTHS	R
trolley/traction stations		
	RECHARGE & RESTORE	t
right-of-way excess spaces		
	DAYDREAMING AS MEDITATION	s
	DESTINATION HOME	c
bus projects		
	VEHICULAR FENG SHUI	ir
	ACTIVATED AMBIANCE	a
layover/comfort stations		
	COMFORT STOPS	s

DESCRIPTION	PRIORITY	BUDGET	RAPIDRIDE LINE
furniture & amenities for the bus stop	1	\$50,000+	all lines
ground plane treatments	3	\$50,000+/-	I Line, H Line
tiny art for children of all ages	2	\$25,000+	all lines
vertical lighting elements	2	\$100,000+	I Line
vertical elements for wayfinding	1	\$50-75,000	I Line, K Line
limited edition ORCA cards	2	design + use fee of \$2,000+	all lines
RapidRide podcasts	3	\$10-25,000*	all lines
RapidRide PSAs & mini-documentaries	2	\$10-25,000*	all lines
temporary artist fencing	3	\$10,000+	all lines
signature artworks	3	\$150,000+	I-, J-, R-Lines
community artwork for the City of Auburn	2	\$50,000+ in-kind contributions	I Line
interior & exterior design for the bus	2	\$10,000+*	all lines
art takes ad space in the bus	1	\$100,000+	all lines
socially engaged artworks for Metro drivers	3	\$10-15,000	all lines

4.3 PROJECTS AT PASSENGER FACILITIES

ART IN, AROUND &/OR ADJACENT TO THE SHELTER,
PLATFORM &/OR OTHER ELEMENTS OF THE IMMEDIATE
STATION AREA





mmmm... (Alberto Alarcón, Emilio Alarcón, Ciro Márquez, Eva Salmerón), Baltimore bus stop

TAKE A LOAD OFF

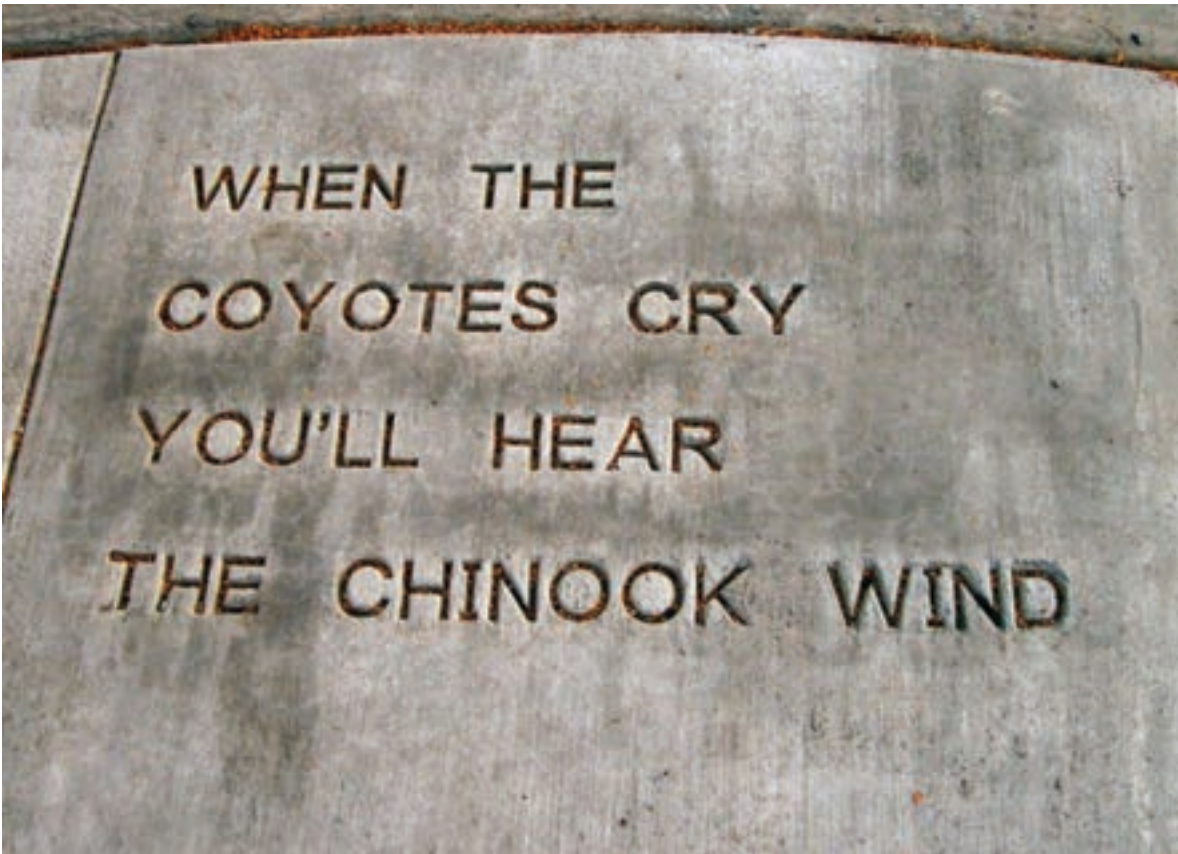
Furniture & Amenities for the Bus Stop

LINE: all lines
LOCATION: various bus stations & facilities
BUDGET RANGE: \$50,000+
TIME FRAME: ASAP, during roll out of new RapidRide lines
PRIORITY (1-3): 1
TYPE OF COMFORT: time to recharge
MAINTENANCE REQUIREMENTS: bus stop amenities will require regular care and feeding to mitigate graffiti, stickering and trash

The bus stop is the first touch point passengers have to their journey. The wait for the bus in our often cold and rainy Pacific Northwest begs for comfortable and engaging street furniture. Our survey results revealed that people feel calmed to find seating on a clean bus and at the bus stop. This project asks artists to imagine a restful space for riders to relax in-between bus transfers and wait times. The artwork should reimagine what seating could be by thinking about the seating structure as a sculptural object that engages passengers when they are seated or just looking at the structure.

NOTE: determining which lines, which locations, and with what frequency this type of project is executed will be through conversation and coordination between Metro and 4Culture, and as the budget allows.





images from L to R: image from *The Bloomberg Asphalt Guide*, metal inlaid NYC subway map, as seen in SOHO, and stamped poetry along Portland-Milwaukee light rail line

SERENE SURROUNDINGS

Ground Plane Treatments

LINE: I Line, H Line
LOCATION: available right-of-way
BUDGET RANGE: \$50,000+/-
TIME FRAME: prior to inauguration of I Line, 2024
PRIORITY (1-3): 3
TYPE OF COMFORT: solitude to unwind
MAINTENANCE REQUIREMENTS: will depend on types of materials used (metal inlays and colored concrete versus paint and thermoplastic); succession plan encouraged, as thermoplastic applications last 3-5 years, paint applications last 1-2 years

Create a registry for potential ground plane treatments and asphalt art commissions in underutilized street space. These projects can be considered an investment in pedestrian infrastructure, whether it be a curb extension to create larger waiting areas at corners; a slip lane closure to encourage pedestrian circulation along the curb line adjacent to a heavily trafficked sidewalk; or an entire street transformation that encourages pedestrians to stop and linger. These asphalt art commissions that make use of underutilized street space to provide a safer and more comfortable pedestrian experience to bus stops. Suggested materials can range from thermoplastic and paint for more temporary applications to inlaid stainless steel, stamped concrete, and colored concrete for more permanent applications. These artworks should feel like Hansel and Gretel breadcrumbs; they are little moments of delight that steer the passenger to their destination. Successful artworks will provide a moment of pause and reflection. For additional information, see *The Bloomberg Associates Asphalt Art Guide*: <https://asphaltart.bloomberg.org/guide/>.

NOTE: determining exact locations and with what frequency this type of project is executed will be through conversation and coordination between Metro and 4Culture, and as the budget allows.



Tom Otterness, *Life Underground*, MTA New York City

SMALL BUT MIGHTY

Tiny Art for Children of All Ages

LINE: all lines
LOCATION: available right-of-way
BUDGET RANGE: \$25,000+
TIME FRAME: prior to inauguration of new lines
PRIORITY (1-3): 2
TYPE OF COMFORT: creating a connection to art or nature
MAINTENANCE REQUIREMENTS: bronze works will be very hearty, but will require routine cleaning & waxing every 1-3 years; clear detritus; during installation add space between bronze and ground plane to mitigate moisture and possible bronze disease.

The bus stop is the place that the bus rider both begins and ends their journey. Their experience there should invite them back over and over again to that space not just out of utility but out of joy. This call asks artists to create tiny sculptures that appear in various places around the bus stations that create surprise for passengers. The sculptures could speak to the cultural identity of the neighborhood they are places, the history of the place of the specific natural elements of the site. Tiny art brings a special kind of joy to small children.

NOTE: determining exact locations and with what frequency this type of project is executed will be through conversation and coordination between Metro and 4Culture, and as the budget allows.



4.4 ACCESS TO TRANSIT PROJECTS

ART ON OR ALONG PATHWAYS LEADING
TO STATION AREAS





Susan Zoccola, "Inflourescence," Edmonds WA

YOU LIGHT UP MY LIFE

Vertical Lighting Elements

LINE: I-Line
LOCATION: adjacent to bus zones where right-of-way allows
BUDGET RANGE: \$100,000+
TIME FRAME: in coordination with construction of new bus shelters
PRIORITY (1-3): 2
TYPE OF COMFORT: permission to not be helpful
MAINTENANCE REQUIREMENTS: annual on-site maintenance and paint touch-up by art conservator; use of oil paint only, never powder-coating

An analysis of Metro’s extensive community outreach efforts reveals that among the top concerns for riders is a desire for more lighting. This has been particularly true for the I-Line, which travels a whopping 17 miles through three cities: Renton, Kent and Auburn. To improve the pedestrian experience and bring a sense of safety and wellbeing, an investment in creative lighting that can also act as beacons and wayfinding for Metro riders is recommended.

NOTE: determining exact locations and with what frequency this type of project is executed will be through conversation and coordination between Metro and 4Culture, and as the budget allows. Budget should account for maintenance over lifespan. Siting lighting elements ought to focus on high-volume stations and stops. A thorough review of Metro’s community outreach survey results would also help make these determinations.





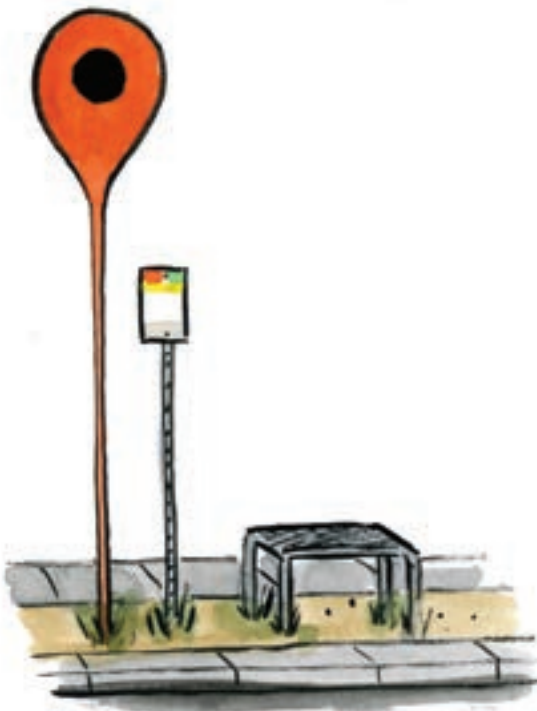
REST STOPS

Vertical Elements for Wayfinding

LINE: I Line, K Line
LOCATION: in locations where row-of-way doesn't allow for bus shelters
BUDGET RANGE: \$50,000+
TIME FRAME: in coordination with construction of new bus zones
PRIORITY (1-3): 1
TYPE OF COMFORT: Somewhere safe
MAINTENANCE REQUIREMENTS: annual maintenance by art conservator

The bus stop is an iconic and totemic structure. There are many locations where the full RapidRide bus shelter and seating won't be appropriate, given the amount of available right-of-way. This call asks that artists design vertical elements that serve as wayfinding to the RapidRide stop. The structures could also encourage passengers to lean on them for comfort since there will be no seating or overhead protection from the elements. This call is encouraged to consider lighting possibilities.

NOTE: Metro has some plans to implement coordinated pylons along route lines, so this project will require robust communication and coordination with Metro staff to determine which bus stations are appropriate for this artist-designed vertical element.



4.5 COMMUNICATIONS & TECHNOLOGY

STATIC &/OR DYNAMIC ART INTEGRATED INTO VISUAL
&/OR AUDIBLE COMMUNICATIONS SYSTEMS





mock-up of artist-designed card by Kristen Ramirez

POCKET-SIZED PEACE

Limited Edition ORCA Cards

LINE: all lines
LOCATION: ORCA card
BUDGET RANGE: design + use fee of \$1500-2000
TIME FRAME: ASAP, during roll out of new RapidRide lines
PRIORITY (1-3): 2
TYPE OF COMFORT: somewhere safe
MAINTENANCE REQUIREMENTS: N/A

The first thing a RapidRider does is make sure they have their ORCA card to tap on and off. While this experience is faster, it disconnects us from one of our favorite moments, talking with the drivers. The ORCA card is an opportunity to bring some moment of reflection and connection back to this faster and more efficient experience. We propose a yearly call for artworks printed on the ORCA card that remind people that the bus is a communal space for connection. The bus is a neighborhood of its own with regulars and the artwork on the cards should remind us to “say hello” and “see you next time.” This call is for 2D artworks that will be RapidRide-specific. We see this as important because RapidRiders don’t have to interact with the bus driver, rather they tap on before boarding the bus. Artwork shall be specific to the RapidRide line and to the extent possible, recruit artists that reflect the bus line.





THE ART OF LISTENING

RapidRide Podcasts

LINE: all lines
LOCATION: web-based application
BUDGET RANGE: \$10-25,000*
TIME FRAME: promote during roll-out of inaugural lines
PRIORITY (1-3): 3
TYPE OF COMFORT: solitude to unwind
MAINTENANCE REQUIREMENTS: minimal maintenance once podcast is uploaded to desired platform; provide 4Culture a multi-backup archive

King County is a soil rich with history and culture that is often overlooked and ignored by our changing landscape and fast-paced lives. The bus travels across City lines but also across time. While many riders want a visual experience, many want an auditory one. This call is for oral historians, podcasters and storytellers to research the culture and history of each line and to create one-episode podcasts that riders can download or stream while riding the bus. In our community engagement, we heard quite a bit of interest in a story-telling component that could speak to the natural history, social history, public art history, and more specific histories of each place and RapidRide line.

NOTE: Determining exact locations and with what frequency this type of project is executed will be through conversation and coordination between Metro and 4Culture, and as the budget allows. 4Culture would assume the cost of production and platform-hosting. Project budget includes artist fee and any editing and/or production costs.



REEL TRUTHS

PSAs & MINI-DOCUMENTARIES ABOUT METRO BUS OPERATORS

LINE: all lines
LOCATION: web-based content
BUDGET RANGE: \$10-25,000*
TIME FRAME: promote during roll-out of inaugural lines
PRIORITY (1-3): 2
TYPE OF COMFORT: solitude to unwind
MAINTENANCE REQUIREMENTS: minimal maintenance once content is uploaded to desired platform; provide 4Culture a multi-backup archive

While on a site visit to Metro’s Atlantic and Central bases in Seattle’s SODO neighborhood, we bore witness to many incredible insider stories: Metro operator Paul Margolis pulled an unopened bottle of echinacea from his pocket, found earlier on his bus, then appropriately labeled the herbs before depositing in the base’s lost and found bin. Margolis showed us the quiet under-sides of stairwells where Metro’s population of Muslim bus operators say their daily prayers. We learned how operators check in and out their buses-- through a Byzantine system dominated by paper, with nary a computer in sight.

We are story-telling animals. We believe there are many stories to be told and lives to be highlighted through the creation of short Public Service Announcements such as “How Metro’s Lost & Found System Works” to longer-format documentaries that follow a day-in-the-life format for Metro drivers. In light of the damage wrought to Metro’s staff by the corona virus, these stories become ever more poignant and important.

This opportunity calls upon local videographers, social media influencers, and filmmakers to create content that celebrates the network of people and stories that are Metro’s heartbeat.

NOTE: 4Culture would assume the cost of production and platform-hosting. Project budget includes artist fee and any editing and/or production costs.

4.6 TROLLEY/TRACTION STATIONS

ART INTEGRATED INTO STRUCTURES THAT HOUSE
TRACTION POWER SUB-STATIONS ALONG THE RAPID
RIDE TROLLEY LINES (J LINE & R LINE)





ABOVE: construction barricade sample from Color X
LEFT: upcycled vinyl billboard by Alchemy Goods



RECHARGE & RESTORE

Temporary Artist Fencing & Upcycling

LINE: all lines experiencing construction in the right-of-way

LOCATION: where construction brings temporary fencing

BUDGET RANGE: \$10,000+ (budget is all inclusive of artist fee + production costs)

TIME FRAME: in coordination with construction of new bus trolley amenities

PRIORITY (1-3): 3

TYPE OF COMFORT: time away from responsibilities

MAINTENANCE REQUIREMENTS: temporary application can be removed when construction complete; create plan for touch-ups or replacement of vinyl if/when tagged or damaged.

The construction fencing on many of the routes is an opportunity to remind passengers about the important work Metro is accomplishing to make a more efficient and comfortable bus experience. This call is for 2D artworks that can be places on vinyl scrims on construction fencing. The theme for this should be the opposite of the hectic construction site behind the fence, the works should be playful and remind people of the fun, joy and relaxation they have after they finish their work for the day.

As a further extension of this temporary fencing project, the vinyl could be upcycled after being deinstalled and used to create stylish bags in partnership with local maker such as Alchemy Goods.

4.7 RIGHT-OF-WAY EXCESS SPACES

LEFTOVER SLIVERS OF PUBLIC RIGHT-OF-WAY ALONG RAPIDRIDE LINE OR AT STATION AREAS WHERE ART COULD BE LOCATED





Yoko Ono, *Sky*, MTA New York City

DAYDREAMING AS MEDITATION

Signature at-large Artworks

LINE: I Line, H Line, J Line, R Line
LOCATION: available right-of-way on the I-Line: Renton Transit Center; J-Line: R-Line: ,
BUDGET RANGE: \$150,000+ depending on partner agency match
TIME FRAME: prior to inauguration of new lines, 2024
PRIORITY (1-3): 3
TYPE OF COMFORT: doing something unproductive, creating a connection to art or nature
MAINTENANCE REQUIREMENTS: plan for durable and modular materials that can be replaced if needed; annual maintenance by art

There are many spots along the alignments of the new RapidRide lines where signature artworks could bring a real splash to communities. We considered where historic investments have and have not been and are prioritizing that these signature statements be seen along the I- J- and R-Lines, as the G- and H-Lines are already seeing 1% for Art investments through the City of Seattle’s Office of Arts & Culture.

On the I-Line, Metro and 4Culture could propose a signature artwork at the new Renton Transit Center. If thematically focused on the Pacific Northwest’s bucolic natural surroundings, this artwork will transport and soothe in the midst of the loud cacophonous hub.

The J-Line acts as more of a commuter bus, connecting 9-5 workers to students and everyone in between. A line focused on people who have tasks and deadlines on their mind could benefit from a sculpture that takes us into a space of contemplation and calm. The J-Line could support a large-scale “plop art” artwork in the Eastlake neighborhood to act as a reminder that the most important aspect of our commute, is getting home safely to the ones we love.

Traveling down both the H-Line and the R-Lines, there are moments of clear lines of sight to Mt. Rainier. While you can see one of the Earth’s wonders in the distance, these Metro line alignments are paths through some of the county’s most diverse neighborhoods. A large scale commission on either line could be an ode to the uniqueness of the Puget Sound, a bustling cultural hub that coexists with nature.



Kincannon Studios, *Blackbird*, Austin TX

DESTINATION HOME

Community Artwork for the City of Auburn

LINE: I Line

LOCATION: at new affordable housing development in City of Auburn

BUDGET RANGE: \$50,000+ with possible in-kind contributions from developer

TIME FRAME: in coordination with housing agency’s construction timeline and inauguration of I Line

PRIORITY (1-3): 2

TYPE OF COMFORT: being alone in your own home

MAINTENANCE REQUIREMENTS: advocate for artist to use non-porous, non-textured materials for heavy interaction by the general public; annual maintenance and cleaning by art conservator

Metro and 4Culture have the opportunity to invite riders back home after their daily commute. This artwork should be a cultural reflection the community that will reside in the new affordable housing units in the City of Auburb. This piece should act as a beacon for the community and offer wayfinding to the bus zones. It should embody what is joyful about arriving home after a long journey.

4.8 BUS PROJECTS

ARTWORK ON-BOARD TRANSIT VEHICLES





bus adorned for JohnsonRamirez community event "The REST STOP." Photo credit: Jill Freidberg

VEHICULAR FENG SHUI

Interior & Exterior Design for the Bus

LINE: all lines
LOCATION: all new RapidRide buses
BUDGET RANGE: \$10,000+*
TIME FRAME: ASAP, during roll out of new RapidRide lines
PRIORITY (1-3): 2
TYPE OF COMFORT: creating a connection to art or nature
MAINTENANCE REQUIREMENTS: routine maintenance of bus by Metro Operations staff

Feng Shui is the ancient Chinese art of using energy forces to harmonize individuals’ environments. There are many ideas about how to bring good energy to a space through decorating. These include brightening up entry ways, paying attention to doors and entryways as portals to communication, removing clutter and giving thanks. How can these ideas influence the uniforms of drivers, upholstery, lighting, entrances and finishes of the RapidRide experience? This call is for a designed kit of parts that looks at the holistic experience of the bus and transforms it into a space of harmony and tranquility for the rider.

***NOTE:** The project budget should be inclusive of artist fee, plus production costs.



Photo by Timothy Aguero for Poetry on Buses

ACTIVATED AMBIANCE

Art Takes Ad Spaces in Bus

LINE: all lines
LOCATION: bus interior ad spaces
BUDGET RANGE: \$100,000+ includes artist fees, production and advertising costs
TIME FRAME: ASAP, during roll out of new RapidRide lines
PRIORITY (1-3): 1
TYPE OF COMFORT: creating a connection to art and nature
MAINTENANCE REQUIREMENTS: minimal maintenance once installed; advocate for archival materials if these pieces are meant to live on in the 4Culture archive after their life on the bus and in

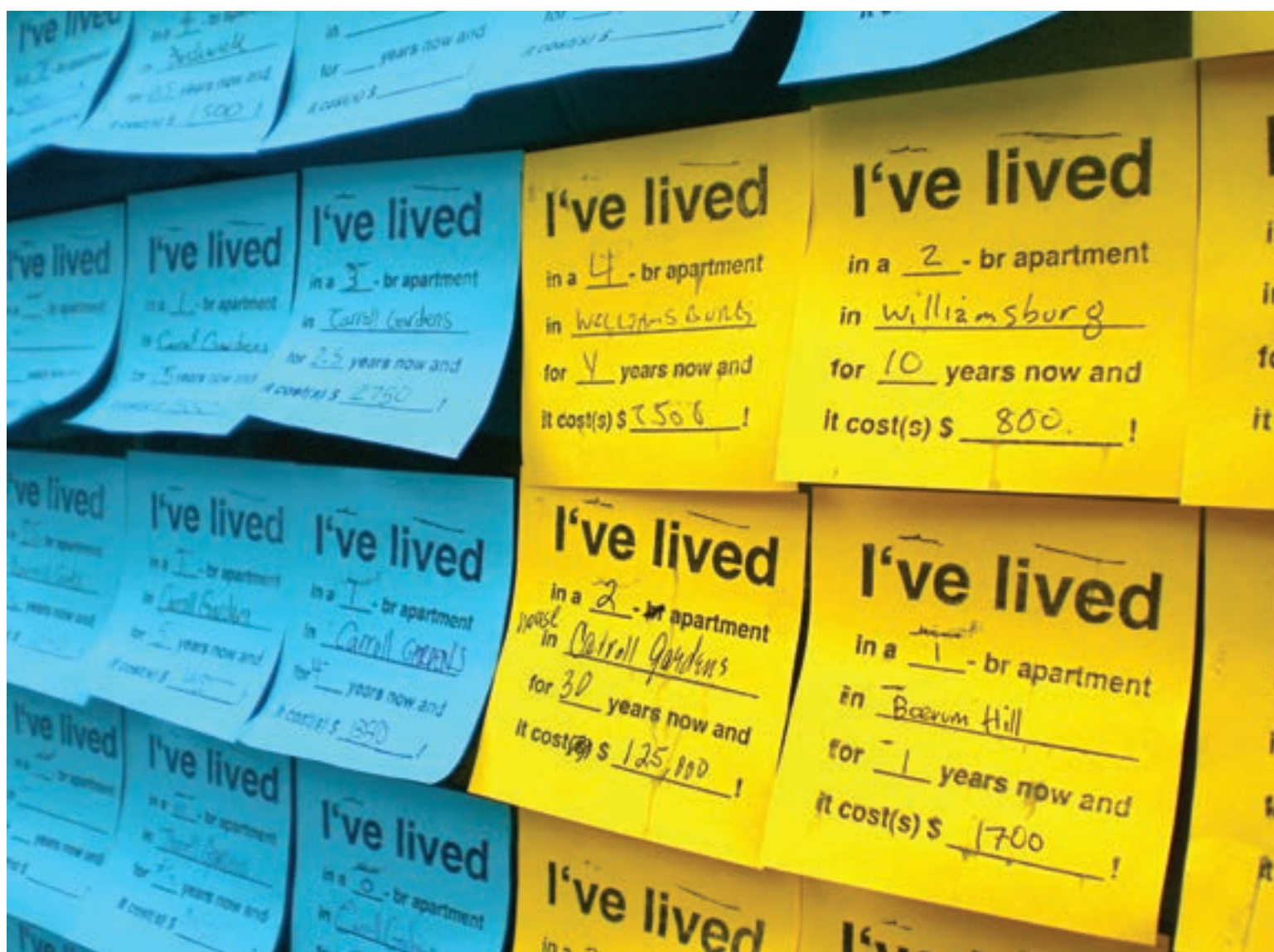
The placards and ceiling ads on Metro buses are a canvas waiting for activation. Whether it is Metro and 4Culture’s decades-long program, *Poetry on Buses*, or digital reproductions of 2D artworks, these are spaces that riders want activated with art. The banner ad and ceiling ad spaces offer the unique opportunity for passengers to look away from their phones and become immersed back into their environment. Whether they serve as prompts for a bus-based meditation, portals to a view of nature or a temporary escape into an artist’s creative work, this space awaits transformation. This artwork should be a continuation of *Poetry on Buses* and but we also propose a portable works call around the idea of connecting to nature where digital images of the selected artworks will be printed on placards. If possible, request in-kind donation of space, printing and materials by advertisers.



4.9 LAYOVER/COMFORT STATIONS

ARTWORK INTEGRATED INTO STRUCTURES THAT
HOUSE DRIVER COMFORT STATIONS (RESTROOMS)





Candy Chang, "I've Lived Post-It Note Public Art"

COMFORT STOPS

Socially Engaged Artworks for Metro Drivers

LINE: all lines

LOCATION: inside Metro
comfort stations

BUDGET RANGE: \$10,000+

TIME FRAME: any time

PRIORITY (1-3): 3

TYPE OF COMFORT:
permission to not be helpful

**MAINTENANCE
REQUIREMENTS:** build
periodic tidying into scope of
work, depending on artwork
type

The current comfort stations for Metro drivers are minimal and functional. Many drivers expressed how important these spaces are to their well-being and mental space. This is where Metro staff finds a moment to privately rest and recharge. We propose a Candy Chang-style interactive artwork where drivers can add and reflect on the piece over time. It should also make the drivers feel seen, whole and recognized for the important work that they do. Many drivers are artists themselves. We suggest that there be workshop on the fundamentals of public art and then the opportunity for Metro drivers to apply for this call.

NOTE: determining which comfort stations and with what frequency this type of project is executed will be through conversation and coordination between Metro and 4Culture, and as the budget allows.

5

REFERENCES

5.1 ACKNOWLEDGMENTS

Elisheba Johnson and Kristen Ramirez are grateful to many individuals who contributed to this art plan. The thinking that forms the foundation of this plan was built by our collective work as project managers at the Seattle Office of Arts & Culture, the projects we’ve both managed and created outside of city government, relationships built with Metro administrative staff and bus operators, our friends and families, the artists we follow and admire, the art plans that came before us, our fellow arts administrators, and the steady pace and leadership of Adam Parast at Metro and Laura Becker, our 4Culture project manager. We thank you all!



5.2 KEY STAFF

The realization of this plan would not have been possible without the insights and input from the following individuals:

4CULTURE STAFF

Laura Becker, Public Art Project Manager
Guy Merrill, Public Art Collection Preparator
Kelly Pajek, Director of Public Art

METRO STAFF

Ned Ahrens, Metro Photographer
Robyn Austin, RapidRide Communications and Engagement Manager
Gerald Freeman, Marketing and Service Information / Special Events Specialist
Shavon Hayes, Metro Operator
Alex Kheri, Transportation Engineer
Paul Margolis, Metro Operator
Hannah McIntosh, RapidRide Program Director
Fred Olander, Superintendent of System Impacts
Adam Parast, RapidRide Policy and Existing Network Manager
Jerry Roberson, Project/Program Manager
Amy Sanders, Graphic Design, Creative Services
Victor Stover, Project/Program Manager
Nathan Vass, Metro Operator
Anita Whitfield, EEO/Diversity and Inclusion Manager

OTHERS

Vaughn Bell, Artist
Jenny Thacker, PRR Communications
Daniel Davis, Yoga Teacher
Aaron Bagley, Illustrator
Jill Freidberg, Documentarian
Cheryl Tam, PRR Communications
Eva Walker, Musician
Jane Wong, Literary Artist



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The Bloomberg Asphalt Guide: <https://asphaltart.bloomberg.org/guide/>



*Thanks, driver.
Have a good one.*