



CITY OF KIRKLAND

City Manager's Office

123 Fifth Avenue, Kirkland, WA 98033 425.587.3001

www.kirklandwa.gov

MEMORANDUM

To: Kurt Triplett, City Manager

From: Ellen Miller-Wolfe, Economic Development Manager
Philippa Marsh, Special Projects Coordinator
Kari Page, Cross Kirkland Corridor Coordinator

Date: March 6, 2018

Subject: Kalakala: Artist Concepts Evaluation and Next Steps

RECOMMENDATION:

It is recommended that the City Council review the four finalists that resulted from a City solicitation for artists to repurpose salvaged pieces of the ferry, Kalakala, and to provide direction on whether the City moves forward and advances funds for design development for all or some of the concepts. Staff is recommending that the Council consider two approaches; pursuing the iconic Rik Allen 'spaceship' sculpture, which was the preferred option of Kirkland residents. The Allen sculpture represents heritage and future aspirations through its iconic form that when illuminated, could serve as a gateway to the city and as a regional attraction. Alternatively, the Council could consider one of the other three concepts, each of which is interactive, playful and could be scaled to fit along the Cross Kirkland Corridor or park playscape.

BACKGROUND DISCUSSION:

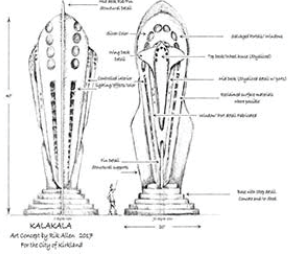
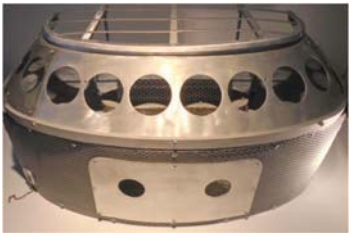


In February 2015, in response to public interest, the City of Kirkland purchased roughly 30 historical pieces of the Kalakala, the world's first streamlined passenger vessel, built between 1933 and 1935 at the Lake Washington Ship Yard in Kirkland's Carillon Point. Shortly after the purchase, a Committee was formed to oversee the next steps for City utilization of these pieces. The Committee held an 80th birthday party commemorating the construction of the vessel in Kirkland. The Committee also developed an award winning video to explain the importance of the vessel to Kirkland, as well as its place in the region's maritime history, elegant Art Deco styling and advanced engineering.

In 2017, the Committee solicited artists with expertise in the reuse of salvaged metal material, historical interpretation, and the development of interactive outdoor art installations, offering small honoraria toward the development of concepts. Twenty-eight (28) artists, representing both American and International professionals, submitted credentials. Four were chosen from that pool by the Committee to submit concepts, including rough cost estimates and suggestions for siting.

The City has anticipated that it would cover the cost of the purchase of the salvaged pieces, the provision of land for the installation, and the concept phase, while the costs for fabrication and installation would need to be raised privately. On further consideration, staff is recommending that the City consider funding design development. During design development, artist(s) would refine designs including engineering feasibility, and respond to location and materials issues (including reducing the scale of the art installation or the amount of salvaged pieces as needed). Staff seeks Council direction on whether the City should fund this additional design work by one or more of the selected artists.

The Concept

A brief description of each artist's concept is below. Complete submissions from artists can be found in Attachment A. The artists were asked to respond to the criteria set forth by the Committee including using the remnants of the Kalakala, to create something that commemorates the vessel, its contribution to Northwest maritime history, its unique expression of Art Deco, and innovative engineering. Their responses varied and demonstrated considerable expertise and creative insights about the vessel and its place in local and regional history.

Artist	Concept Description ¹	Budget ²	Proposed Location ³
Rik Allen 	The artist's concept is to create a vertically oriented or 'launch' representation of the Kalakala using salvaged and new materials, with attention to the original ferry's styling "...now fitted for a future ferrying toward space."	\$585,350	Shore site
Brent Bukowski 	Using all of the salvaged parts along with sourced marine components and materials, the artist intends to depict zones to scale on each of the four decks of the original ferry that can be combined or individually located on grade.	\$183,000	View overlooking Lake Washington CKC with sloped landscapes
Paul Reimer 	The artist proposes to combine salvaged parts with new materials to create an accessible interactive multi-level structure that visitors climb aboard.	\$500,000	Overlooking Lake Washington
Rhiza A+D 	Interpreting the rebirth of the Kalakala (from the remnants of the Peralta), the word Kalakala, translating to "bird" in Chinook, along with avian and aquatic references, the artists reuse salvage and new materials to create The Kalakala: Flying Bridge. The wheelhouse structure is contained in the bird sculpture/bridge.	\$550,000	Terrace Park

¹ While artists would use salvage materials, the percentage of salvaged materials used will depend on many factors including the condition and restoration need of the salvaged pieces, the cost of the

restoration, and the cost of incorporation into the overall design. The largest variable in the artist budgets is the restoration of the salvaged material ranging from \$22,000 to \$200,000.

² The artists struggled with not having a budget provided in developing their concepts. Their rough estimates are above. However, all artists conveyed that their concepts are scalable and can respond to a budget. As stated above, the budget is heavily dependent on the amount and cost of restoring the salvaged material.

³ Artists were asked to identify potential locations for their art and the survey asked respondents where they saw each of the concepts located, however, due to the size and scale and design of these art concepts potential locations should be determined prior to the initiation of design development so that site considerations are vetted.

Survey Results Summarized

On January 31, 2018, the City hosted a Kalakala Reveal and Open House that over 130 members of the public attended. The open house provided an opportunity for the public to meet the artists, review concepts depicted in drawings and machetes, and also evaluate them based on the criteria of: commemorating the vessel, expression of art deco, innovative design, encouraging interaction and creating sense of place. The same survey was then posted on the Kirkland website and in all, solicited 260 responses (Attachment B).

The table below summarized the survey results of the public's favorite concept. While Rik Allen and rhiza A+D's concepts were tied as the favorite at the event, Rik Allen's concept took the lead in the online survey. Additionally, a zip code analysis of the online surveys shows Rik Allen's concept is also the favorite of Kirkland residents who participated in the survey.

	Rik	%	Brent	%	Paul	%	rhiza A+D	%	Total
At Event	18	35%	13	25%	2	4%	18	35%	51
Online	105	69%	15	10%	4	3%	28	18%	152
Total	123	61%	28	14%	6	3%	46	23%	203
Online Kirkland Subset	24	56%	6	14%	2	5%	11	26%	43

The survey had a positive response with many respondents thankful that something is being done to commemorate the Kalakala and her history in Kirkland.

Summary of Committee and Public Feedback

The Kalakala Committee and the City of Kirkland Cultural Arts Commission also provided their feedback on the four concepts along with recommendations to the Council for next steps (Attachments and C and D). The committee members and Cultural Arts Commission preferred different concepts but raised questions regarding location, budget and the importance of using a majority of the salvaged pieces.

Questions for the City Council

1. Does Council prefer the more iconic concept (Rik Allen)? The Staff recommendation, based on public feedback to date, is to proceed with design development for Rik Allen's concept at an estimated cost of \$30,000. Does Council agree?
2. Or, does Council prefer something that is more interactive? The three other concepts might be scaled and sited in a park setting or playscape as they provide opportunities to walk through and experience some aspects of the ferry. Design development would approximate the \$30,000 cost.
3. Is Council interested in the City pursuing the project further? If so, the next step would be to contract for design development of a concept or concepts which would include: Structural engineering (wind loading, footing requirements, weight bearing capacity), Material analysis,

detailed list if salvaged pieces used, location and geotechnical information, maintenance needs, permitting, cost and an artist generated report of all findings.

4. Would Council like to see other proposals advanced at \$30,000 per artist? Which other artist concepts?
 - a. Paul
 - b. Brent
 - c. Rhiza A+D
5. If Council would not like to move forward to design development, how should the City proceed? Options are pause, surplus, seek purchasers with an interest in acquiring, and repurposing pieces.
6. Does the Council have a preferred location or would Council like staff to return with proposed locations?
7. Any other questions or comments?

Rik Allen
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Concept Submission

Kalakala: Art Concept~ City of Kirkland

It has been my pleasure to imagine and seek ideas for this project and to submit my sculptural concept to the City of Kirkland. It has been challenging to narrow it down to just one concept.

My primary interest in the Kalakala is it's aesthetic. Over the years I have come to love the long history of the vessel and the role it has played in the Pacific Northwest. The Kalakala's unique lines and sleek silver hull drew me in the moment I first saw it's form. My approach to this project was to highlight the Art Deco and Futurism elements evident in it's long clean lines and its slick metallic shell. The closely spaced, large round portals dotted across the curved bow and stern are beautiful industrial details of this exceptional Art Deco design. These reclaimed portals, of all the salvaged objects, became my primary focus to incorporate into the final design and scale.

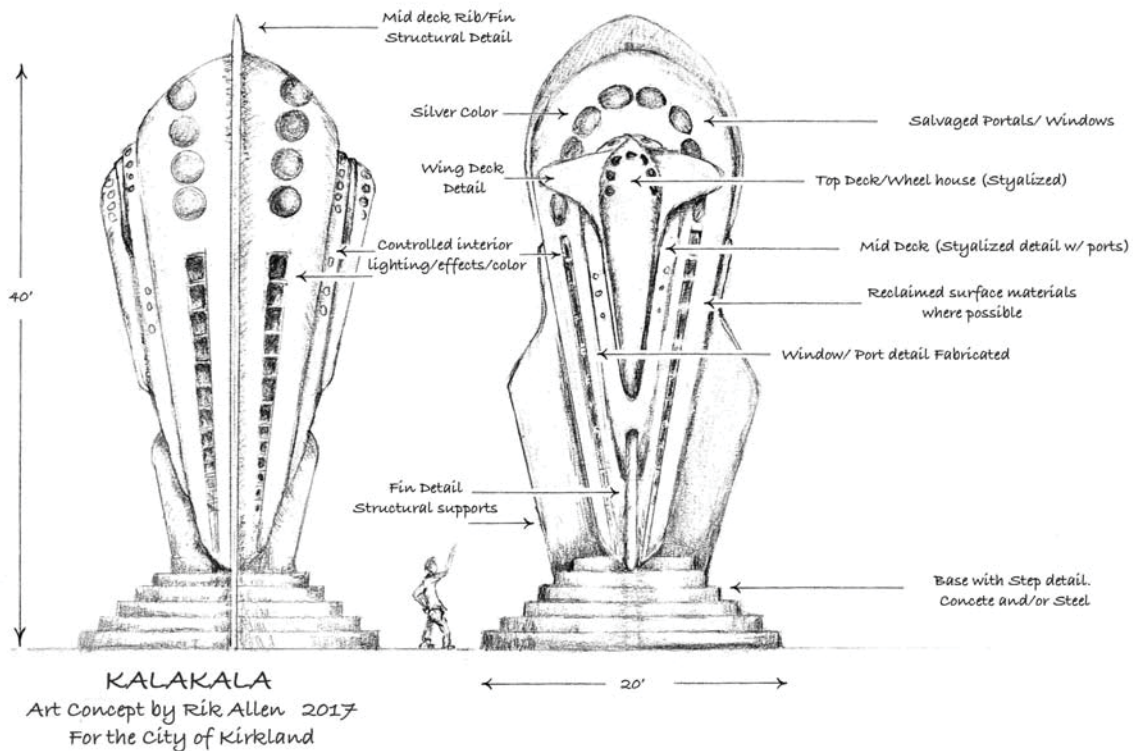
I approached this design from a number of considerations. The Kalakala has long story of rebirth and transformation and was consumed by a unique combination of elements. The Kalakala was born of the Fire that took the ferry, Peralta, and reborn as Kalakala. It served the Puget Sound and the Salish Sea for many years. In a strange turn of events the vessel was brought to Alaska and dug into the earth to serve as a cannery. Still loved for it's unique styling and history, it was saved to return to the Salish Sea, where it eventually was dissected. The Kalakala, transformed from Fire, Sea, and Earth now awaits it's future form and terrain.

The Concept is to create a statuesque sculpture in a vertical, “launch” orientation. The hull is essentially doubled, making it’s body a mirror image of it’s stylized image, creating a ship, reflecting its past, now fitted for a future ferrying toward space. The portals, both salvaged from the original Kalakala, and fabricated details would be in keeping with the style, and serve to function with interior lighting, with plenty of options to control if desired. The hull body could be formed from any suitable salvaged steel material from the doors, wheel house, etc. New materials will be needed for structural and detail elements, and all areas where the salvaged materials are not appropriate.



The base would serve as a classic Art Deco reference and detail, as well as a sitting platform for people to congregate. Interactive lighting, sound and/or video could be incorporated to enhance interaction with the public.

The concept is detailed at 40'+ high, which is of course a very dramatic feature. At this height, it's dramatic posture, and Deco detailing would make for an impressive, and fitting tribute to the ship that served as an Icon of the Puget Sound.



A shore site would be the most appropriate set for a sculpture of this nature. With this in mind an optional exterior color could be considered for ease of maintenance. Though the design calls for a Silver enamel exterior treatment, a CORTEN steel exterior with a natural, stable rust finish would be a good alternative option. This finish would likely be less maintenance as would an enamel, though either is not a considerable amount of concern.

The fabrication of this sculpture will involve a detailed, comprehensive look into all structural considerations and possible approaches. Due to the scale of the sculpture and the salvaged materials, I would team up with fabricators that have experience in large scale metal sculpture and extensive architectural/structural backgrounds such as Fabrication Specialties of Seattle, or Architectural Elements of Bellingham.

All of the salvaged materials to be considered for the sculptural integration would need to be transported to the fabrication location to be fully sandblasted and cleaned. Once the materials have been assessed, only then can the fabrication plan be made. The sculpture will undoubtedly be comprised of more than 50% new materials. Making the original salvage material integration a priority is my goal, yet understanding that filler would be necessary in most areas.

Due to the complexity, size and unknown regarding the salvaged materials, and the insufficient time available to get detailed quotes from the fabricators I am not in a position yet to give an accurate, rough estimate of costs. I will however be continuing my work on this in the coming month before the Pubic Form on January 31st and will update my projection of costs as well as any additional design thoughts.

Thank you for your consideration.

Sincerely,

A handwritten signature in black ink, consisting of the first name 'Rik' and the last name 'Allen' written in a cursive, stylized script.

Rik Allen



RIK ALLEN/ SCAVO STUDIOS

ESTIMATE (Rough, pending final design)

Rik Allen
22018 Grip Road
Sedro-Woolley, WA
98284

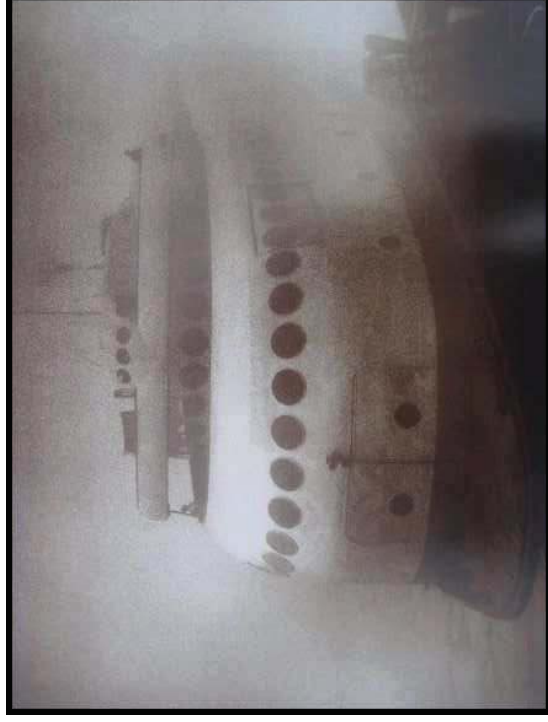
Date: 2/14/18

Sculpture Kalakala Build/Install estimate for:
City of Kirkland

Description	Cost estimate
Handling/sandblasting/preparing/ reworking salvaged Kalakala materials	\$ 30,000
Fabricate & deliver (1) sculpture. To be 40' tall x 19' wide. integrate salvaged items from original Kalakala if possible. To have concrete/steel clad steps at bottom of sculpture.	\$ 300,000
Lighting system (interior) Portals to be illuminated with RGB LEDs with full color spectrum capabilities. LEDs to have 20 preset programs. Other effects can be achieved by adding a computer and DMX system.	\$ 50,000
Installation: Non Union labor. Exclusions: Electrical by others (including final hookup). Permits and inspections by others. Engineering by others.	\$ 89,000
Contingency 10%	\$ 46,900
Artist Fee 15%	\$ 70,350
Total	\$ 585,350
Exclusions: Transportation, permits, waterproofing & inspections unless otherwise noted above. Does not include any applicable Washington State Sales Tax.	

Rik Allen

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brentbukowski@gmail.com
250-353-2528
www.brentbukowski.ca



Legendary Vibrations (working title)

Kalakala Art Concept

City of Kirkland

December 27, 2017

INTRODUCTION

Firstly, thank you very much for inviting me to prepare an art concept for this truly unique project.

I am an artist who works primarily with reclaimed materials. I reanimate discards, into compositions that explore environmental, historical and cultural themes. My work achieves a high level of detail and has been applied to a variety of sculptural forms: series work, installation, architectural, set design and public art. I live in the interior of British Columbia on the shores of Kootenay Lake--- a region rich in ferry history. In my village of Kaslo, the Kootenay Lake Historical Society undertook a complete restoration of the *S.S.Moyie*, the oldest intact passenger sternwheeler in the world; and the two ferries currently in operation on Kootenay Lake represent the longest free ferry in the world.

Over the last month I have fully immersed myself in the vibrant history of the Lake Washington Shipyards and its most notable creation, the Kalakala. While it is unfortunate that a complete restoration was not possible, I commend the City of Kirkland for the salvage that they acquired and their interest in commemorating this era of history and design. To date, the majority of my sculpture has focused upon large quantities of common reclaimed materials such as automobile and bicycle components. Developing a design around limited quantities of iconic materials has resulted in a challenging assignment to say the least. The preliminary design process has involved several false starts, in which skewed/abstract configurations, four-storey replications and everything in between have been explored. All said and done, I have chosen a design in which art will intersect with history as to honor this Art Deco masterpiece.

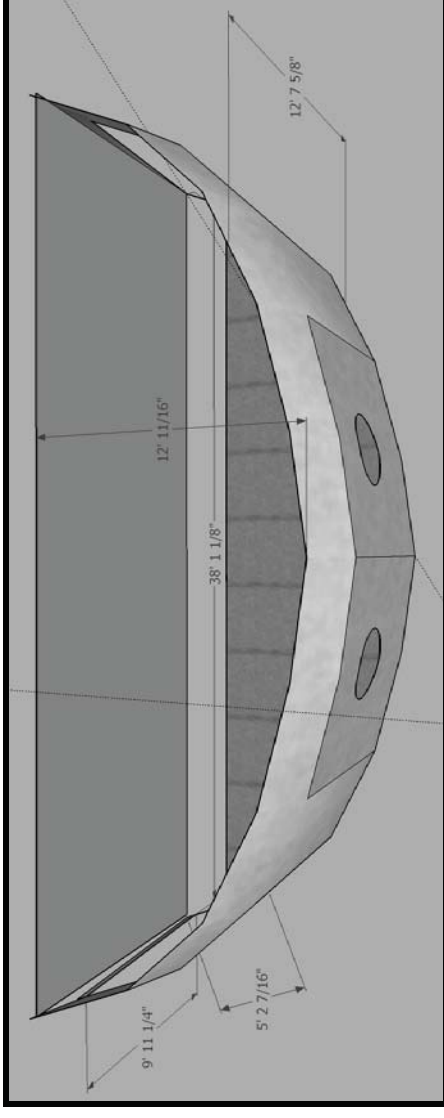
Legendary Vibrations (working title)

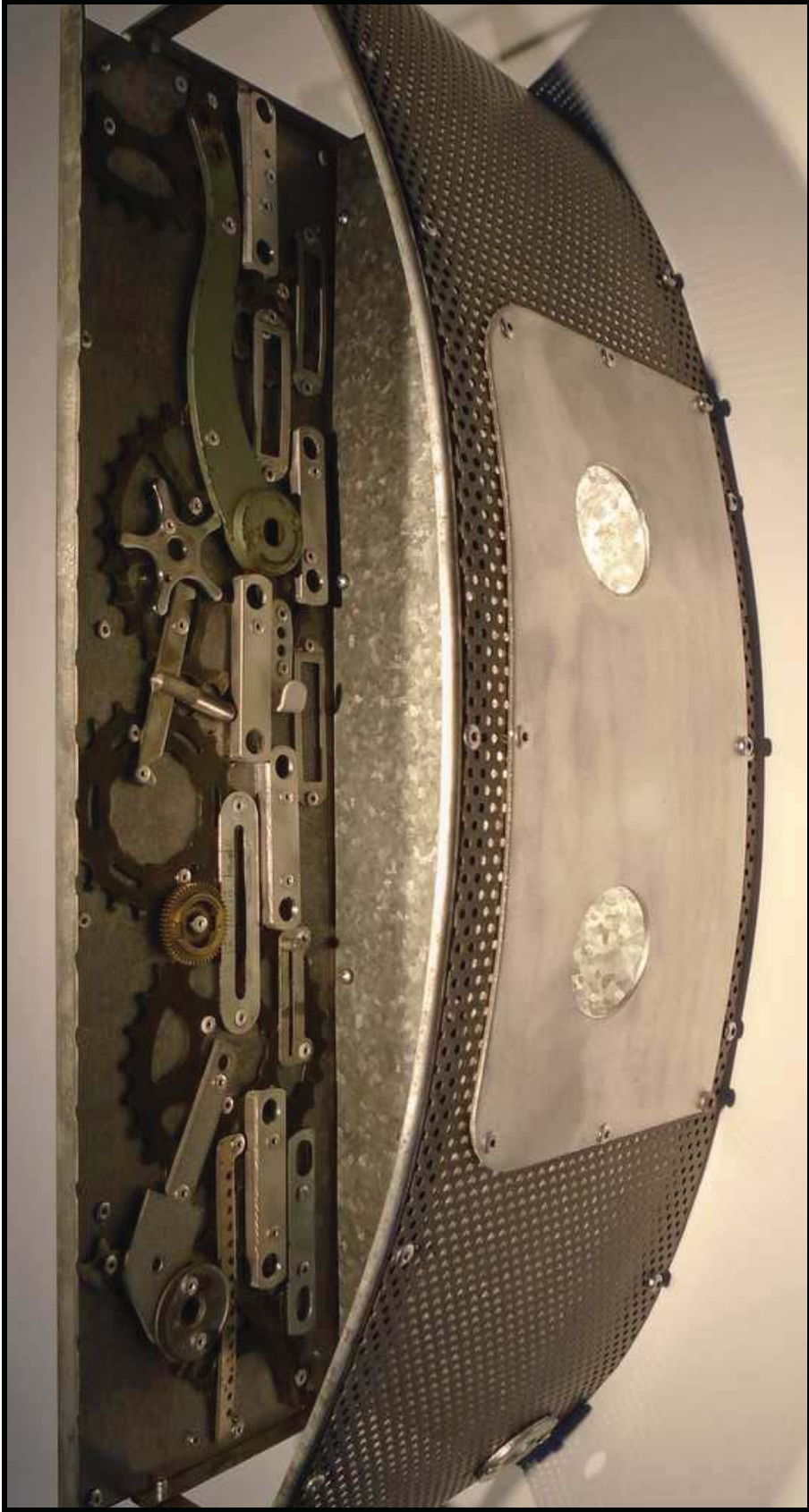
The design I propose will utilize all of the pieces acquired by the City of Kirkland, miscellaneous marine components sourced from the Pacific Northwest and a variety of structural steel and perforated sheet metal. The iconic salvage offers a fine representation of many of the distinctive features of the Kalakala, and will be used to construct a historical sculpture in four parts--- depicting zones (to scale) on each of the Kalakala's four decks. The wheel house, portholes 3 & 7, two car doors and the hatch will be restored to original condition (as close as possible). All reproduction sheet metal panels will be fabricated in perforated sheet metal: to plainly differentiate it from the original components; to allow for sightlines and light to pass through; and to provide imagery of what was once intact. Each of these sculptural zones can stand alone on grade, or may be combined into two 2-level installations, if so desired.

FOUR DECKS:

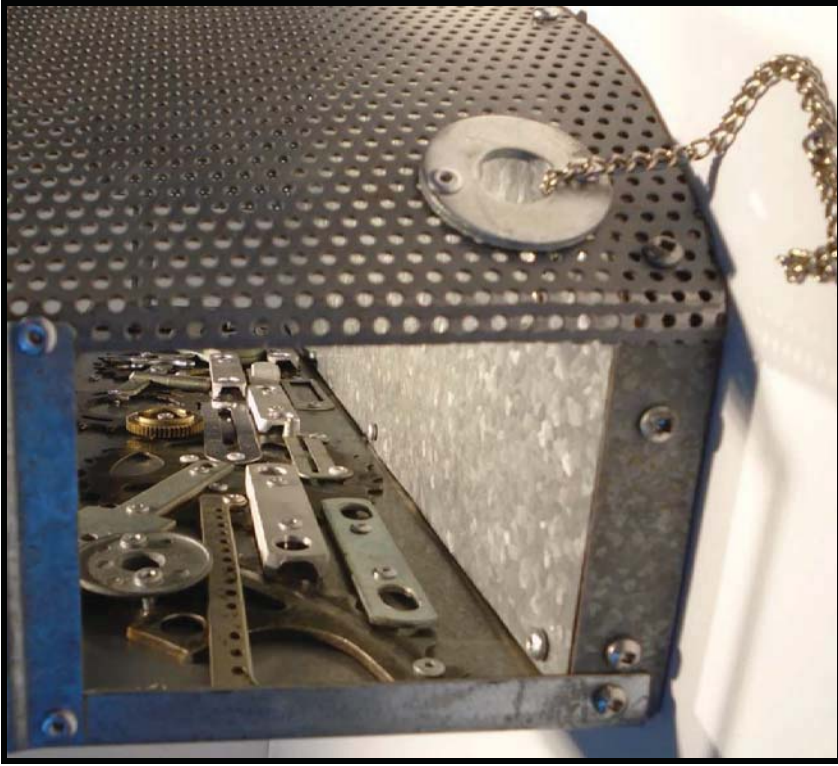
1. Car Deck

The Car Deck is a sculptural enclosure built on grade featuring the two car doors and the hatch. There are two entrances on either side allowing access in and out. The back wall, constructed of plate steel and/or perforated metal will provide a surface for a 10'(h) x 35'(w) x 2'(d) metal relief assemblage constructed with a variety of reclaimed materials specific to the lower deck---historic marine components, the rudder trim, engine components, vintage automobile parts, etc. The assemblage will be lit with LED lighting (solar or hard-wired, depending on the location). Flooring options include concrete, paving stones or compacted gravel. Not shown is the roofing structure, which could be covered in steel or polycarbonate.

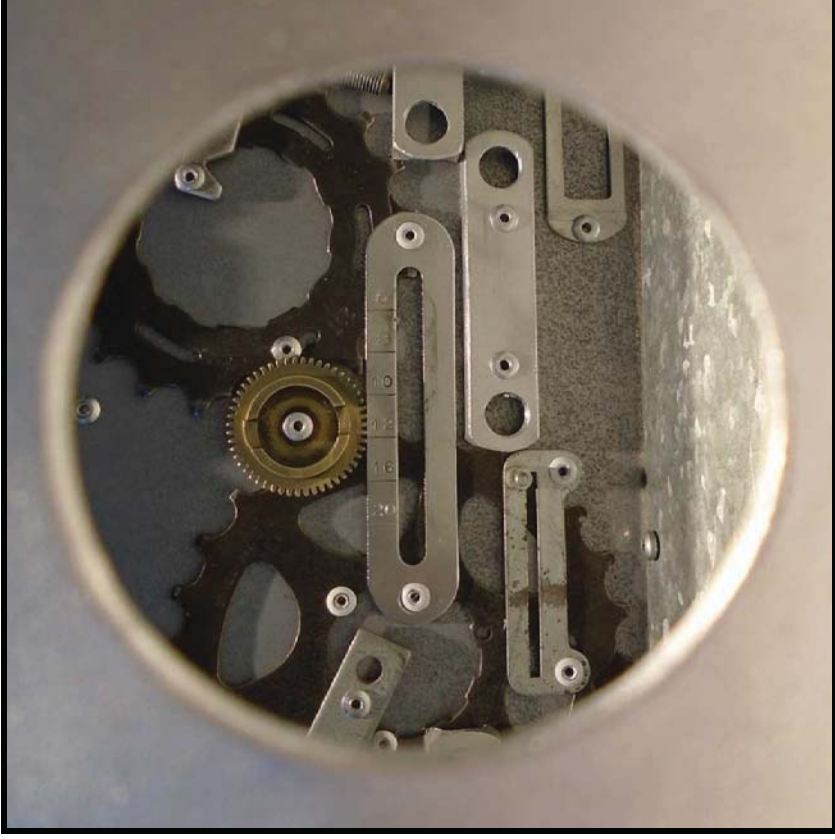




Model Image 1.1: Overhead view showing metal assemblage art piece on back wall



Model Image 1.2: Left side entrance



Model Image 1.3: Car Door Port hole looking in.

2. Passenger Deck

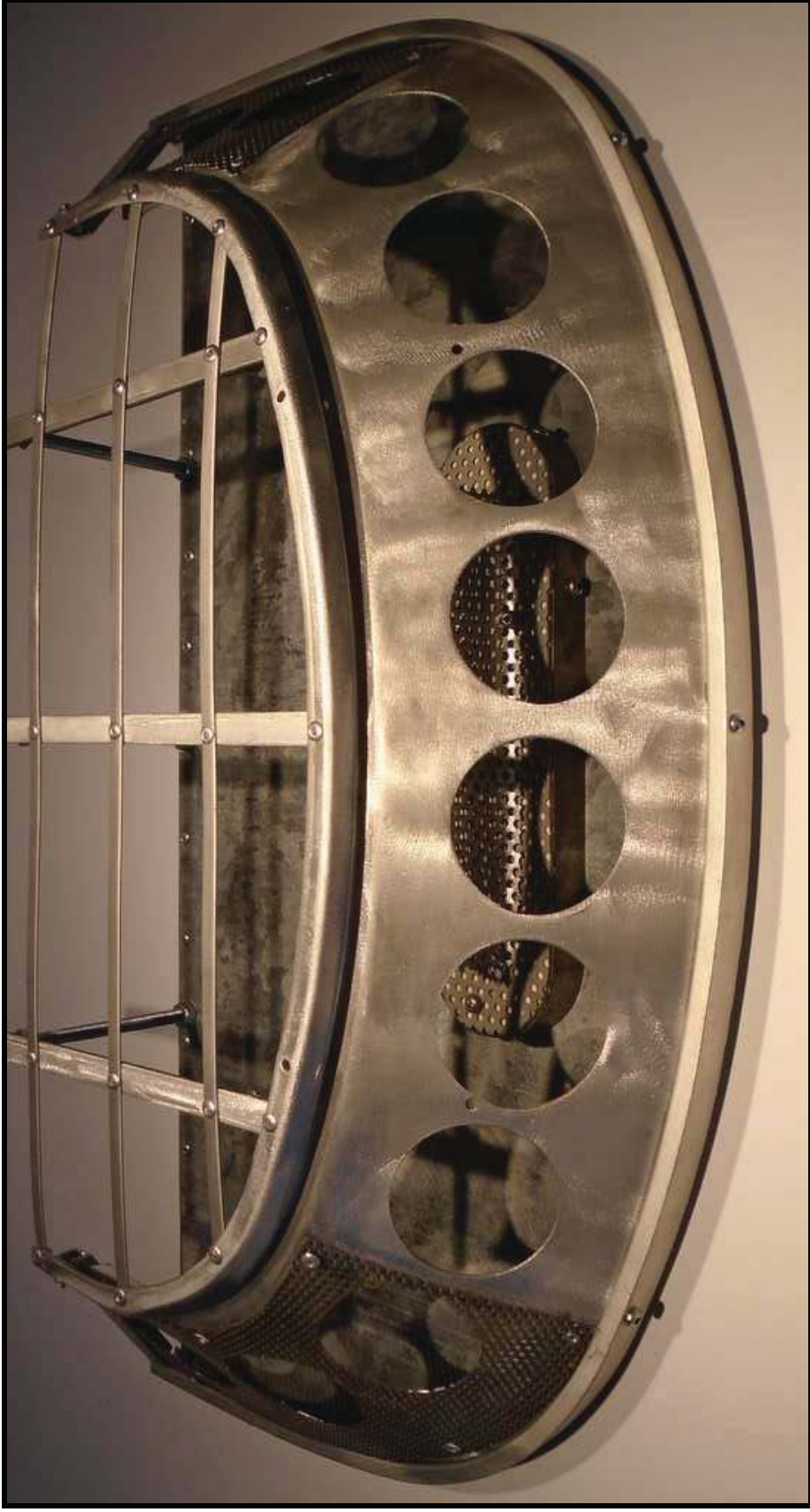
The Passenger Deck is a sculptural enclosure built on grade or on top of the Car Deck if a two-level installation is chosen. This will feature Porthole 7--- an important Kalakala component of seven circular windows. From the iconic salvage images, this section appears to be quite rough in parts; however, it would be well worth it to restore. The two archival images below show this section of the ferry in better days, with finely upholstered semi-circular-ended seating, and two curious children pondering their excursion. This embodies the ferry experience.



<http://www.evergreenfleet.com/kalakala-wsfyears.html>



<http://www.kalakala.org/images/forwardWindows.jpg>



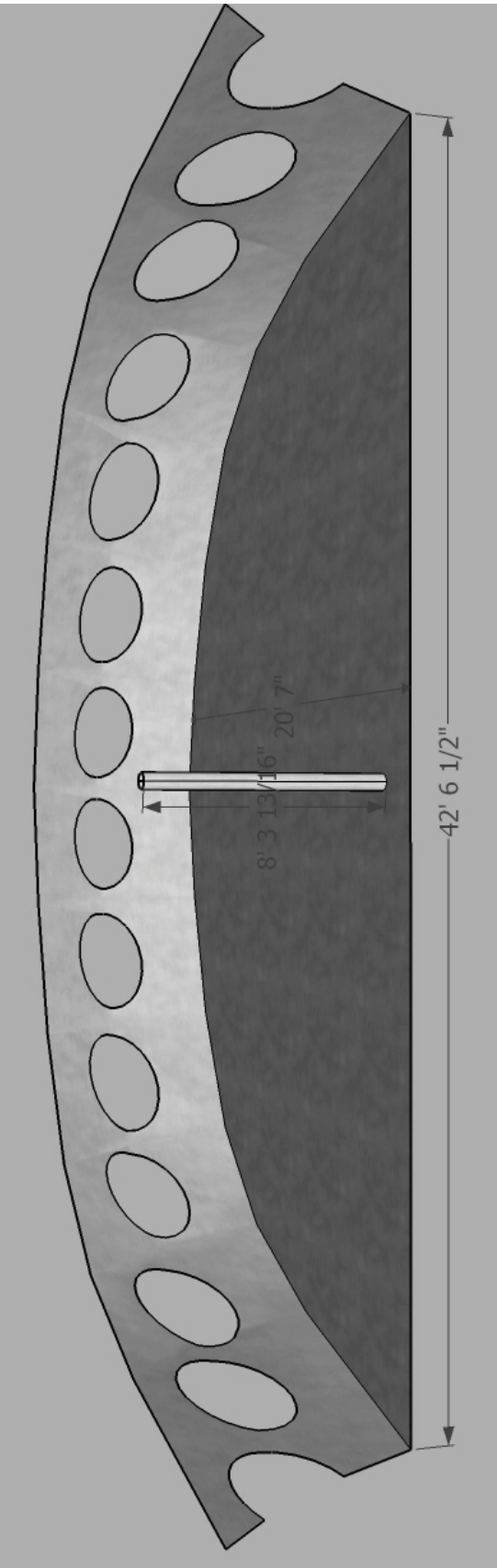
Model Image 2.1: A reconstruction of the forward passenger deck. 12 portholes (7 original). With or without glazing--- depending on the project budget and location. The height of the bottom of the windows will meet deck railing code. Perforated metal openings will be framed in aluminum. Semi-circular-ended seating replicated in perforated sheet metal. Roofing structure partially shown--- could be a pergola or roofed with steel and/or polycarbonate to create a covered space.



Model Image 2.2



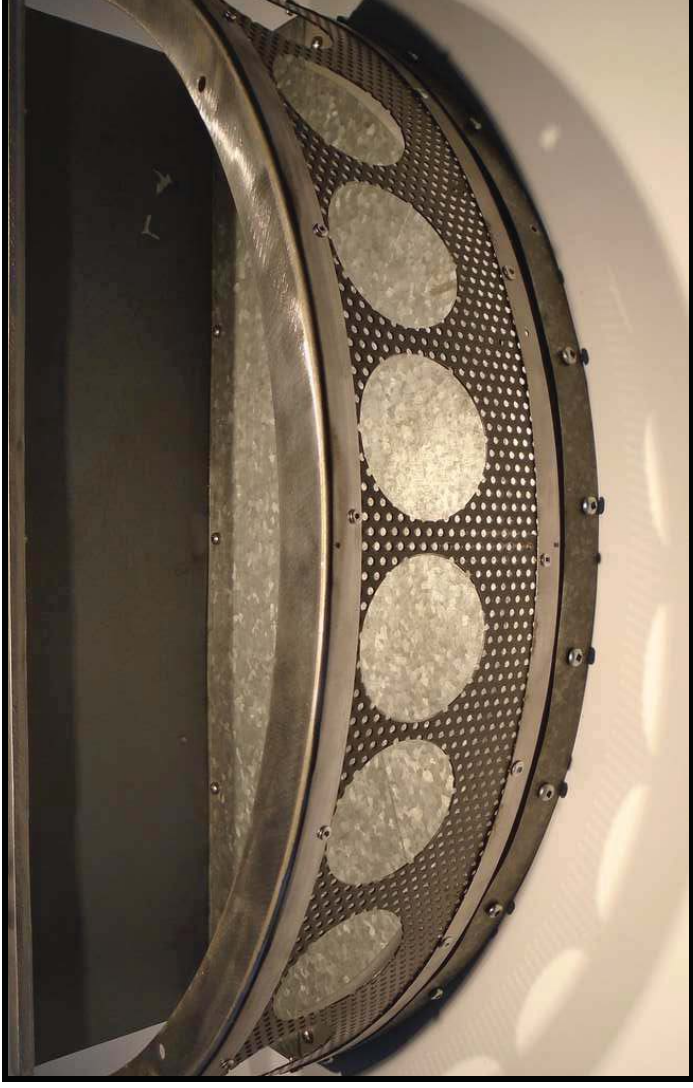
Model Image 2.3: Inside looking out.



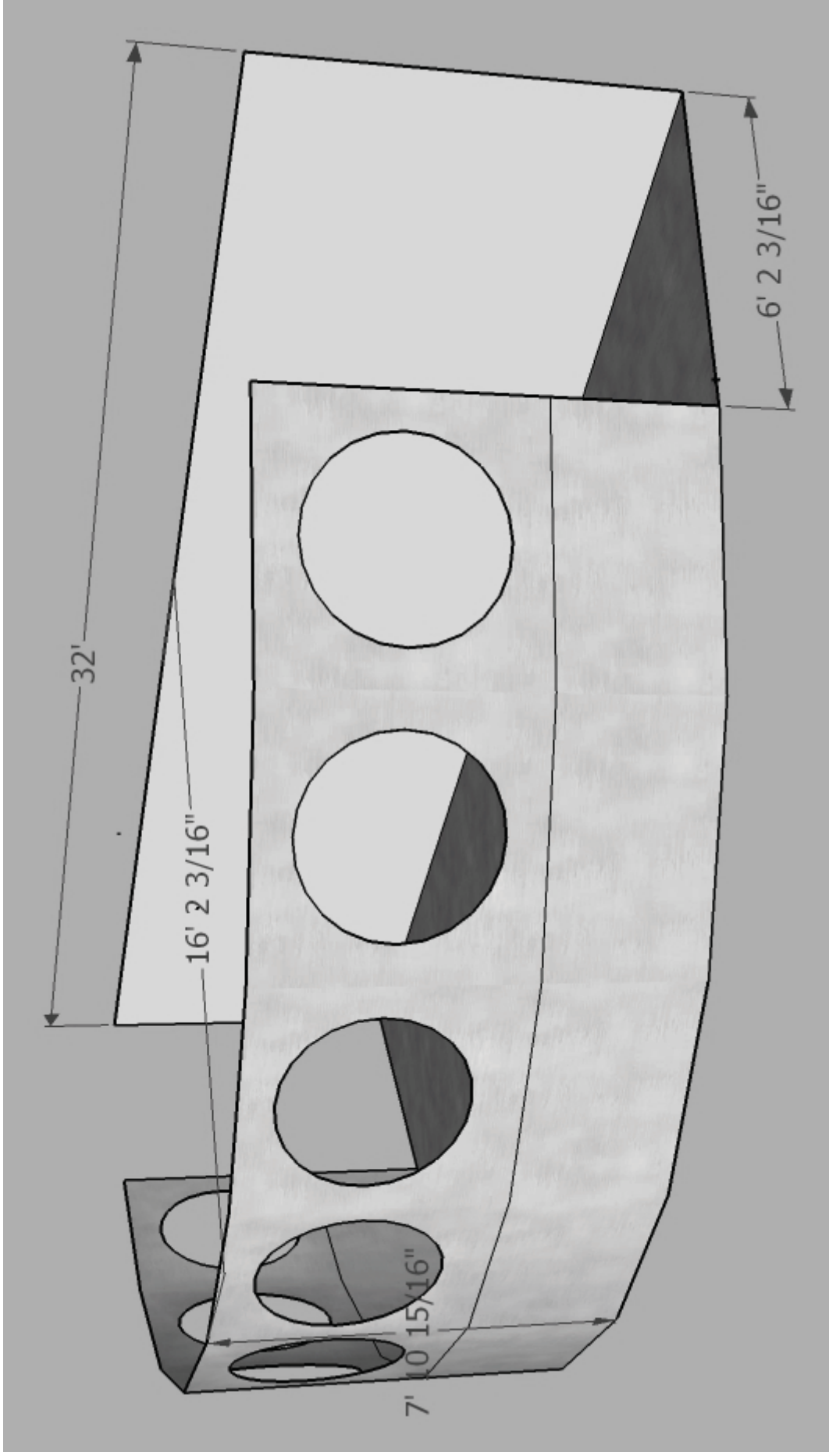
Passenger Deck Dimensions

3. Promenade Deck--- Forward Observation Room

By all accounts, this was the fanciest room on the Kalakala, with fashionable furnishings, a grand Art Deco stair railing and the nightly stage for the Flying Birds Orchestra. The portholes would all be constructed in perforated metal; however, there may be the possibility of working a restored Porthole 3 into the works. The overall design will be similar to the Car Deck--- a sculptural enclosure built on grade with two entrances on either side allowing access in and out. The back wall, constructed of plate steel and/or perforated metal will provide a surface for a 6.5'(h) x 30' (w) assemblage constructed with a variety of reclaimed materials specific to this section--- the 6 window frames, representation of the famous double horseshoe lunch counter, possibly the stair railings, musical instruments, etc. This would be an ideal area to partner with the Kirkland Heritage society and work in some large format photo reproductions and/or murals, to truly capture the vibrancy and color of the era.



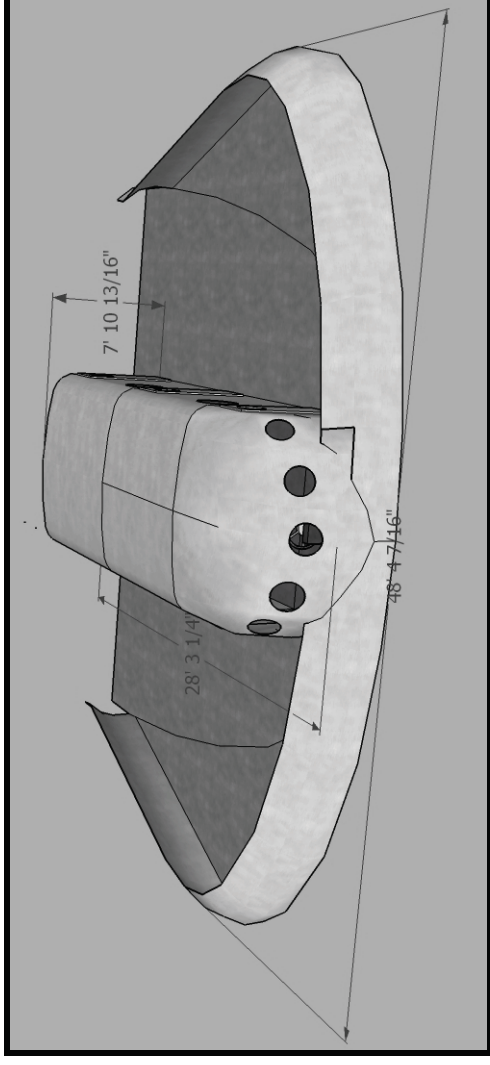
Model Image 3.1: roofing assembly and assemblage/photo/mural installation not included in photo



Promenade Deck--- Forward Observation Room dimensions

4. The Flying Bridge

The fourth and final deck is yet another distinct design feature, the Flying Bridge--- modeled after the wings of a bird. The iconic salvage includes two sections of the wheelhouse. A replication of the flying bridge using perforated metal, including the missing bridge piece, will result in an amazing public space commemorating the Kalakala.



SITING CONSIDERATIONS/ LOCATION REQUIREMENTS

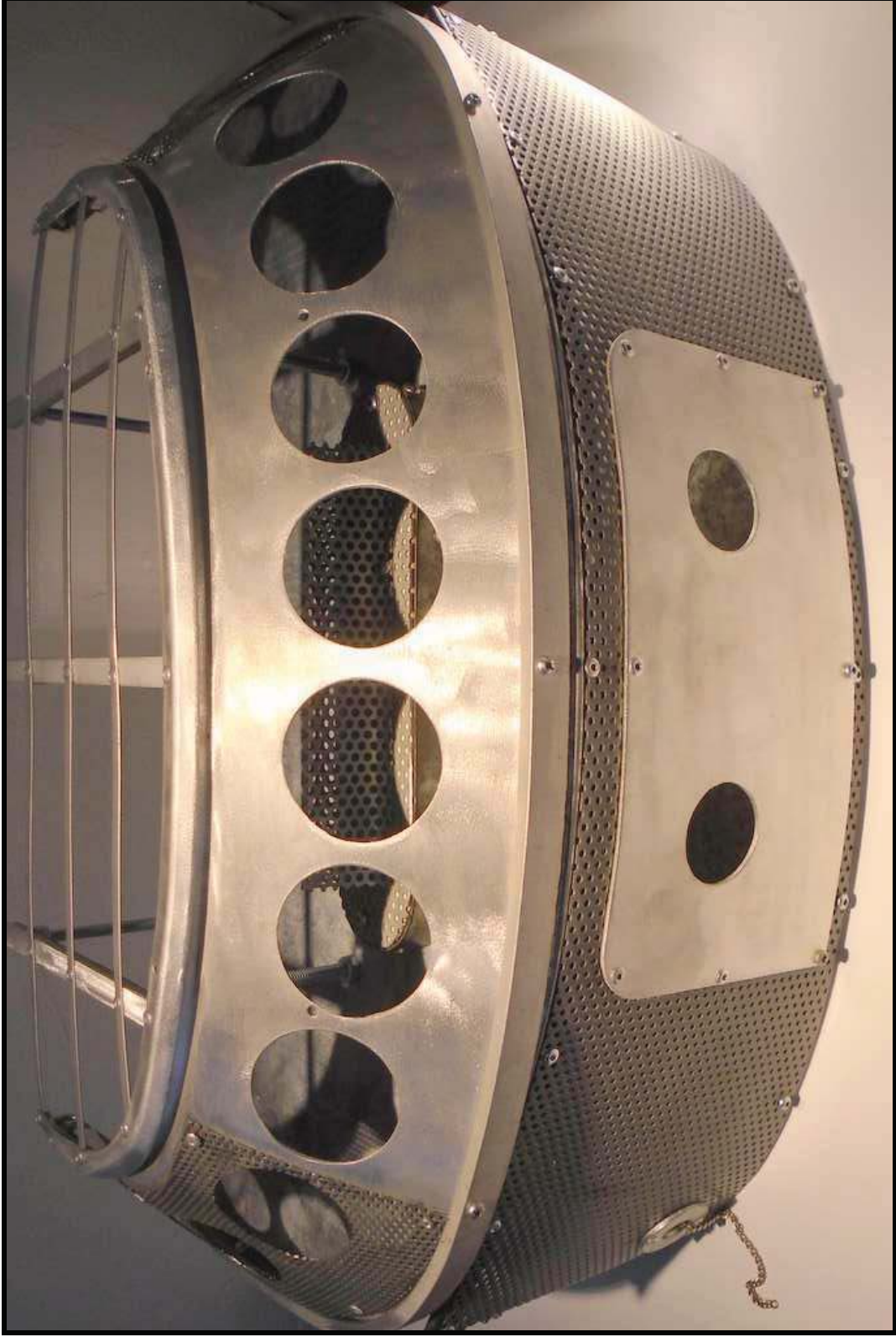
Ideally the location of the proposed work would include a view overlooking Lake Washington and, as to recreate the sensation of being out on the water; however, there are other options. I have approached this project in four parts, each of which can stand alone or may be combined into two 2-level installations, if so desired. After reviewing the 5.75 miles of the Cross Kirkland Corridor and its topography, there appears to be some interesting locations in some of the more remote sections of the trail. I imagine one walking the trail, rounding the corner and encountering a Kalakala installation. This is not an uncommon experience out on the water---rounding the shoreline and suddenly, as if out of the blue, face to face with a massive floating structure.

Areas of the Cross Kirkland Corridor where there are sloped landscapes on either side, would be excellent installation locations, adding to the adventure of the walking path. If a 2-level installation was considered, one could build into the hill-side. Solar powered LED fixtures would provide the lighting in these remote areas.

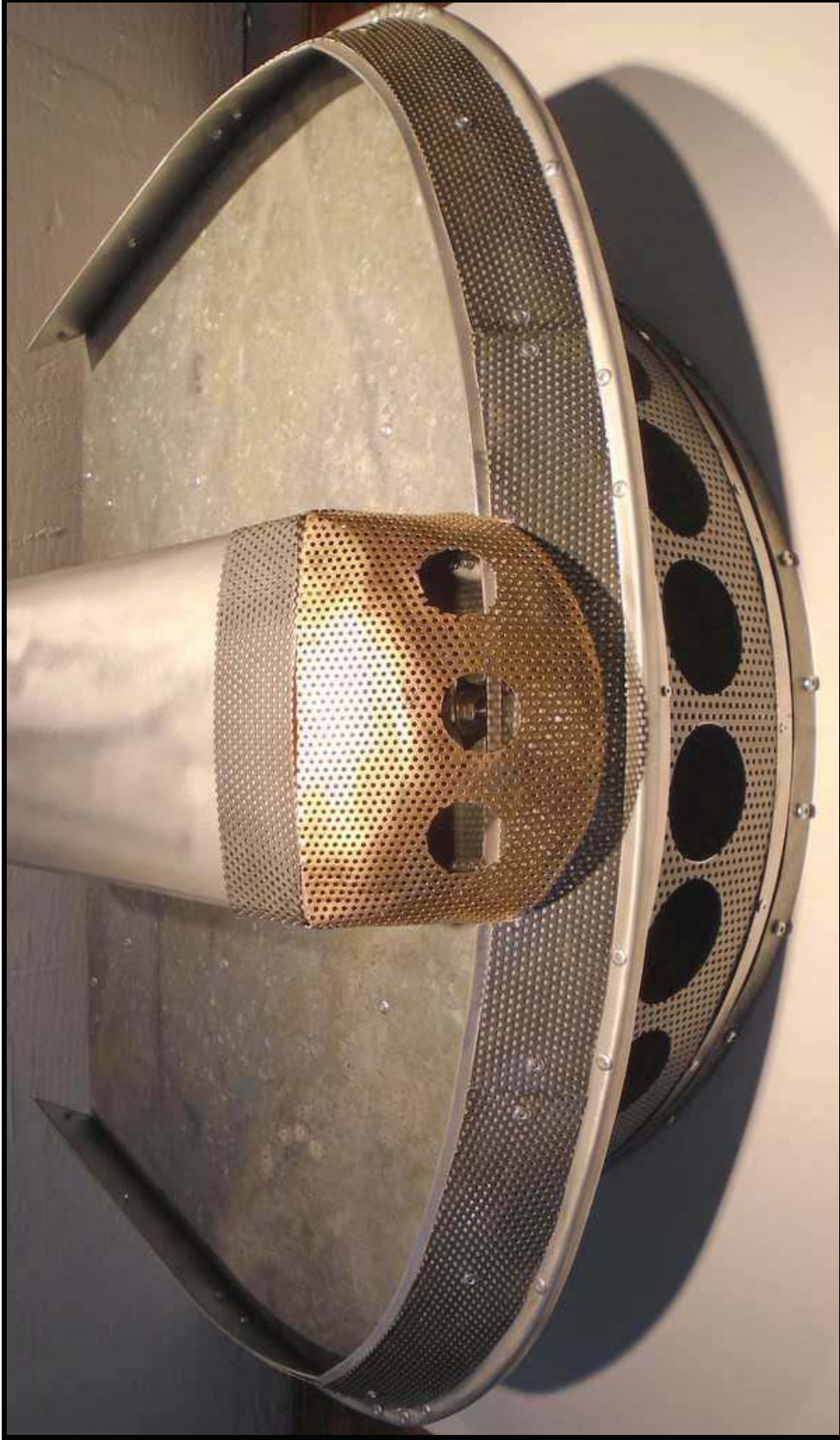
Ultimately I am flexible with regards to location. The following model images illustrate the 2-level installations:



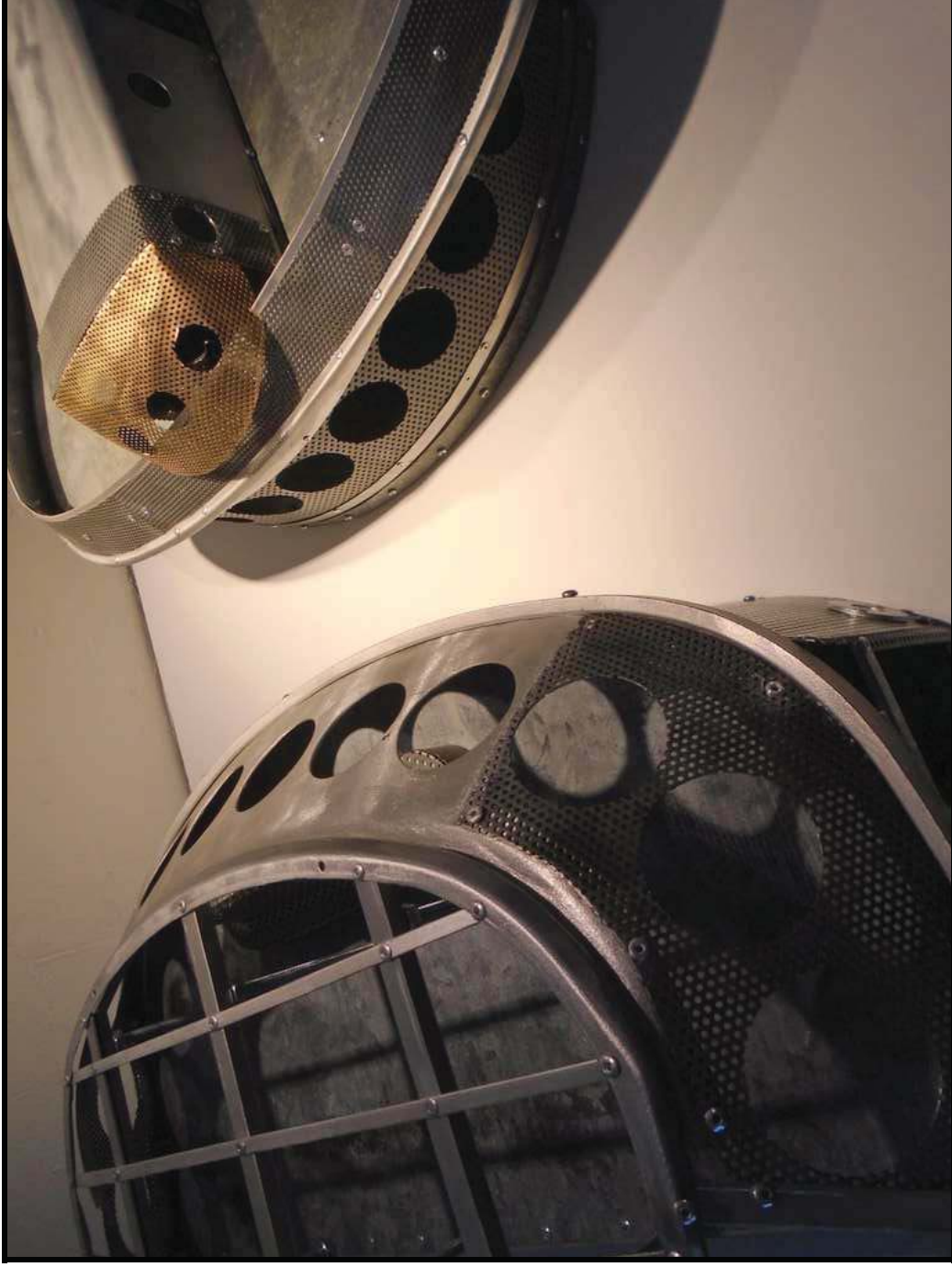
https://cbc-drupal-assets.s3.amazonaws.com/IMG_3215.jpg



Car and Passenger Decks as a 2-level installation



Promenade Deck and Flying Bridge



2-Level installations built directly across the trail from each other.



View of Flying Bridge from Passenger Deck



View of Passenger Deck from Flying Bridge



Ground level view.

FABRICATION/RESTORATION/ MAINTENANCE

I will employ the services of a Washington structural engineer, who will oversee the project in conjunction with the Canadian engineer I currently work with, who will provide progress reports on my behalf with regards to in-studio fabrication. Fabrication of the replication components including the structural steel and perforated metal panels will be completed in-studio. The design will be modular for the ease of shipping and installation. All welding on-site will be executed by a qualified and insured contractor from the Kirkland area, as well as any site preparation and concrete work. The restoration of the wheel house, portholes 3 & 7, two car doors and the hatch will be carried out in the Kirkland area. I will personally contribute what I can in terms of prep-work; however, a qualified body-shop will be contracted to complete the restoration. All metal assemblage sculptural relief panels will be completed in-studio and shipped to the building site installation ready. Maintenance will be minimal--- cleaning and touch-up painting as needed, and the likelihood of repainting every 10-15 years.


COSTS & PHASES

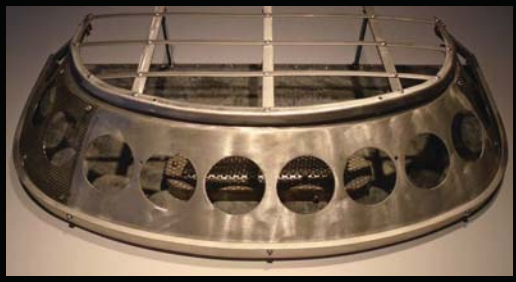
I have outlined several options in my proposal with regards to design and location. While I would ultimately like to see all of four of the deck installations green-lighted, as to best portray the memory/experience of the Kalakala, I would not object to eliminating parts of my overall design. At this given time, there are many unknowns--- from the site preparation requirements to the restoration costs and everything in between. With that said, I hesitate in speculating the costs of this project until more information is available. What I can say is that I am flexible, realistic in terms of material selection/fabrication, extremely motivated to work on this project and I can guarantee a high cost/benefit ratio.


Kalakala Concept Estimate--- Brent Bukowski

In my Kalakala Art Concept I have provided several options with regards to design, location and phases, in an approach that represents areas found on each of the Kalakala's four *decks*. While I would ultimately like to see all four of the *deck* installations given the green-light, as to best portray the memory/experience of the Kalakala, I would not object to eliminating *deck* representations from my overall design, as each of my proposed installations may stand alone. Nor would I object to modifying the scale/configurations. At this given time, there are many unknowns, in particular the site location/preparation requirements. The following is a rough cost estimate, beginning with the fixed-cost estimations, and followed by a fabrication/installation cost breakdown of each of the four *decks*:

Fixed-Costs		
EXPENDITURES	DETAILS	DOLLAR AMOUNT
Admin./Artist Fees	- Final Design Development/drawings--- -Project Management--- -Permits and Visas---	\$ 1500 \$ 3500 \$ 1500
Engineering	-Structural--- -Geotechnical---	\$ 3000 \$ 1500
Shipping and Travel	-Shipping/Brokerage --- -Travel/accommodations (artist and crew)---	\$ 3500 \$ 3000
Insurance	-Liability and Automobile---	\$ 2500
Studio/Storage	- one month temporary workspace/storage in Kirkland vicinity---	\$ 3000
Contingency		\$ 2000
TOTAL FIXED-COSTS		\$25,000

1. Car Deck		Approximate Dimensions: 38' (L) x 13' (W) x 12.5' (H)
EXPENDITURES	DETAILS	DOLLAR AMOUNT
Fabrication/Materials	<ul style="list-style-type: none"> - Restoration of 2 car doors and porthole -Materials (reclaimed components, perforated sheet, structural steel, small tools, paint, etc.) - Solar LED lights and installation--- -Fabrication (including metal-relief artwork constructed from reclaimed marine components and automobile parts) 	\$ 5000 \$ 7000 \$ 2000 \$12,000
Installation	<ul style="list-style-type: none"> - Site preparation --- - Site-related (scaffolding, lift, laborers, mobile welding, safety equipment, etc.) 	\$ 5,000 \$ 5,000
Contingency		\$ 4,000
TOTAL		\$40,000

2. Passenger Deck		Approximate Dimensions: 42.5' (L) x 20' (W) x 8.5' (H)
EXPENDITURES	DETAILS	DOLLAR AMOUNT
Fabrication/Materials	<ul style="list-style-type: none"> - Restoration Portholes 7--- -Materials (perforated sheet, structural steel, small tools, paint, etc.) - Solar LED lights and installation--- -Fabrication --- 	\$ 7,000 \$ 5,000 \$ 2000 \$10,000
Installation	<ul style="list-style-type: none"> - Site preparation --- - Site-related (scaffolding, lift, laborers, mobile welding, safety equipment, etc.) 	\$ 7,000 \$ 5,000
Contingency		\$ 4,000
TOTAL		\$40,000

3. Promenade Deck		Approximate Dimensions: 32' (L) x 17' (W) x 8' (H)
EXPENDITURES	DETAILS	DOLLAR AMOUNT
Fabrication/ Materials	<ul style="list-style-type: none"> - Restoration of 6 railings and 6 window frames -Materials (reclaimed components, large format vinyl printing, perforated sheet, structural steel, small tools, paint, etc.) - Solar LED lights and installation--- -Fabrication (including metal/heritage photo-relief artwork constructed from Kalakala Stair railings and rectangular window frames) 	\$ 3,000 \$ 7,000 \$ 2,000 \$12,000
Installation	<ul style="list-style-type: none"> - Site preparation --- - Site-related (scaffolding, lift, laborers, mobile welding, safety equipment, etc.) 	\$ 5,000 \$ 5,000
Contingency		\$ 4,000
TOTAL		\$38,000

4. Flying Bridge		Approximate Dimensions: 48' (L) x 28' (W) x 8' (H)
EXPENDITURES	DETAILS	DOLLAR AMOUNT
Fabrication/Materials	<ul style="list-style-type: none"> - Restoration of wheelhouse--- -Materials (perforated sheet, structural steel, small tools, paint, etc.) - Solar LED lights and installation--- -Fabrication --- 	\$ 7,000 \$ 5,000 \$ 2,000 \$10,000
Installation	<ul style="list-style-type: none"> - Site preparation --- - Site-related (scaffolding, lift, laborers, mobile welding, safety equipment, etc.) 	\$ 7,000 \$ 5,000
Contingency		\$ 4,000
TOTAL		\$40,000

December 15, 2017

Paul Reimer

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The City of Kirkland

Kalakala Concept Development

Artistic Vision

When I came to Kirkland and explored the pieces of the Kalakala I was overcome by the sense of history they contain. As I stood and looked through the portholes I could almost feel the spray on my face and the motion of the ship. I could hear the sound of the waves and the voices of the passengers. I could imagine the atmosphere and style that was unique to the Kalakala.

I want to recreate that experience with this artwork. I will create an interactive sculpture that will allow people to climb aboard the Kalakala and feel that history and understand how unique and extraordinary this ship really was.

The sculpture will be an accessible and interactive multi-level structure. The top level will represent the original wheelhouse of the Kalakala. It will be constructed using the salvaged “wheelhouse” for the rear portion and the two “car doors” will be reformed into the forward portion. The “rudder trim” will be installed into the sculpture’s wheelhouse and will serve as the ship’s wheel. The deck of the upper level will be constructed of steel and will be approximately 10’ high off the ground.



The lower level of the artwork will be constructed at ground level using the “porthole” sections. One section will be attached to the underside of the upper deck below the nose of the wheelhouse. The larger of the “porthole” sections will be attached at ground level forward of the main sculpture. Having the portholes at different heights will mean that people of all sizes and abilities will be able to easily access them.

Also at ground level, at the sides of the sculpture, I will use the salvaged “window frames” to hold plaques containing information about the Kalakala and the sculpture.

Visitors will access the upper level via a set of stairs fabricated from steel and made to feel and look like an original part of the Kalakala. The salvaged “railings” will be used as railings for the stairs and for the upper level deck providing safety and visual Art Deco style impact. In addition to stairs, a ramp can be added making the upper level wheelchair accessible.

The sculpture will be 18’ high. The total footprint of the artwork, including the series of framed plaques will be approximately 38’ long x 32’ wide.



Ideally, the sculpture will be located overlooking Lake Washington and situated so that when people are “on board” they are looking out onto the water. When viewed from the front and from one side, the sculpture will look like the shell of the Kalakala. From the rear and opposite side it will be a less representational and more impressionist style sculpture. From inside the sculpture, the feeling will be that of a passenger on the Kalakala with the authentic look and feel of the construction and the view of the water from the portholes and deck.

The original Kalakala was constructed using both hand-forged rivets and electrical welding. As a blacksmith, I can replicate those construction methods for the most authentic restoration of the salvaged pieces and for the fabrication of new elements that will fit seamlessly with them.

Each element of the sculpture will be galvanized to give it a maintenance-free finish that will last for a minimum of 40 years. After galvanizing the sculpture could be finished with a “stainless steel” patina as seen in photos of the Kalakala. This option would require annual repainting to maintain the finish.

My vision for this public art project is three fold. First and foremost, the Kalakala is the true artwork of this piece. The purpose of the sculpture will be to show the Kalakala as the artistic masterpiece that it was. Second, the sculpture needs to be reminiscent of the Kalakala, but should be an artwork on its own as well. And finally, from top to bottom, this sculpture will be interactive, informative and inspirational. It will be a celebration of the history and style of this most iconic vessel.

Restoration of Salvaged Pieces

After my hands-on examination of the Kalakala’s salvaged pieces I have identified a number of challenges in using them as sculptural materials.

All of the salvaged pieces have extensive rust, much of it structural. Where there is structural rust, that material must be cut out and replaced with new metal, the welds ground down and the surface smoothed to hide the repairs. The surface rust will require extensive, labor intensive cleaning and refinishing. Done properly the salvaged pieces can be brought back to a structural integrity good for at least 50 years.

Another restoration issue is the damage done to the pieces when they were salvaged. There is a great deal of warping, crumpling and bending in all of the pieces. It will require a great deal of work to address this damage. The necessary repairs would be similar to auto body repairs, but on an industrial scale.

Finally, there are many sharp and jagged edges that will have to be made safe so that there is no chance of causing injury.

To restore the salvaged pieces to acceptable structural integrity and safety standards will be time-consuming and labor intensive. I am budgeting for a crew of 4 men working 3 – 4 months for the restoration alone.

Budget

Restoration of Salvaged Pieces:	\$200,000
Fabrication of New Elements and Assembly of Sculpture:	\$200,000
Engineering, Foundation, Installation, Lighting, Shipping, Documentation, Plaques:	\$100,000

As in any of my public art projects I'm always happy to get input from interested stakeholders in order to refine and make modifications to achieve the best possible outcome for the project – to create an artwork that is relevant and meaningful to the people who live and work here.

I'd like to thank The City of Kirkland for the opportunity to share my ideas for this unique and amazing public art project. I'm sure that when it is completed it will be a great source of pride for The City and the people of Kirkland.

The ship was named “Kalakala” - a word meaning “bird” in Chinook jargon. It’s stream-lined form both aquatic and avian. The joining of sea and air to transport people from island to island. This beautifully human effort to be a hybrid - to join things, inspires us. To us, the Kalakala is a vessel of transformation. Journeys back and forth between care and neglect, commitment and indifference gives it a place of experience in our young culture. Although her full form has vanished, she offers her stories. We propose the careful transformation of what remains to that of her namesake - a mythic bird.

A parallel can be drawn to the Greek myth of the Phoenix, which was known to regenerate itself from its own ashes. Multiple cultures have analogs to this myth, including the Egyptian Bennu, a deity linked with the sun, creation and rebirth which took the form of a heron. A wading bird like the heron, making its home among the reeds and close to shore, seemed the right form for the Kalakala to take on.

We propose to use the salvaged pieces, once stabilized by art conservators, to form the basic framework of this heron, called *Kalakala: Flying Bridge*. The wheelhouse will become ribs and body, the “essence”, car doors and portholes will become the neck. Railings, rudder trim, window frames etc. will be further integrated as the design develops. Knit together with our fabrications it will become a neighborhood bridge. The *Kalakala: Flying Bridge* will be both art and infrastructure, echoing it’s last incarnation as a ferry.

A professional art conservator would be retained to direct the conservation effort, with an emphasis on stabilizing the structures and finishes of the salvaged parts, in preparation of their reconstituted form. Care would be taken with the patinated copper surfaces of the former bridge structure. A conservators report, with detailed maintenance recommendations would be prepared as part of this work.

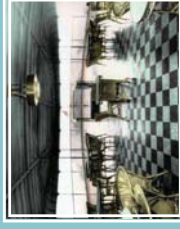
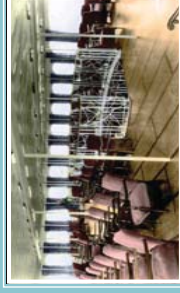
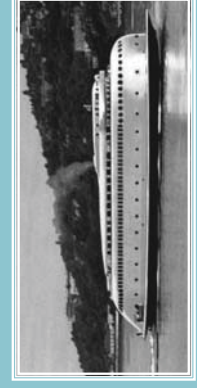
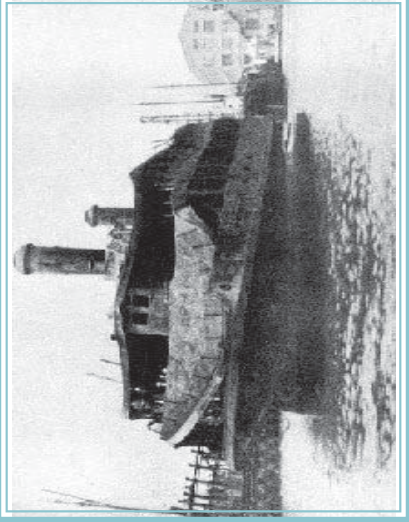
3D scans would be made of all salvaged parts, and digital models would be made of that data and the new elements, with shop drawings detailing all connections, joints and parts, ensuring proper alignment and coordination. Fabrication of the new elements (floor structure, neck structure, head, stair, railing, body trellis, legs etc...) would be done in our facility in Portland, shipped off-site for finishing, then to the site for installation. Most elements would be fabricated steel, detailed to connect and integrate with the restored, salvage parts. The main body trellis, neck and head of the “heron” would be painted silver, recalling the Kalakala’s early aviation influences. Interior walking surfaces would be lpe or similarly suitable maritime lumber. Excavation, grading and utility work (only electrical anticipated) would be done prior to final fabrication with direct oversight by rhiza A+D. The project could be phased, with design and documentation occurring while funds for construction are raised.

Sited along the West edge of Terrace Park, where city-owned land abuts the Cross Kirkland Corridor, the reconfigured Kalakala will be a bridge to the Lakeview neighborhood, Terrace park and nearby Lakeview elementary school ; an immersive, experiential piece of public art. In this way too it will create a link with its storied legacy as a ferry, for a ferry is simply a floating bridge. The height of the piece is kept low enough not to restrict the view of homeowners to the East.

The bridge would be illuminated at night for safety. Interpretive panels would be installed along the inside shell of the “ribs” detailing the history, origins and timeline of the Kalakala and the neighborhood shipyards that produced it. Its historical routes will be shown on a map of the greater puget sound while orienting viewers via the restored portholes which look out over lake Washington.

Kalakala: Flying Bridge shares the thread of inspiration of her origin. It is a departure, but also a return to a vision originally proposed when she was re-fit and re-named.

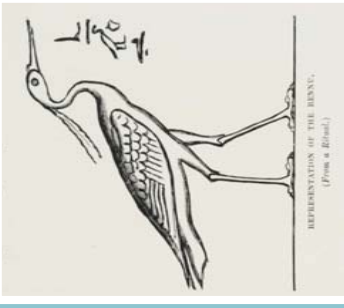
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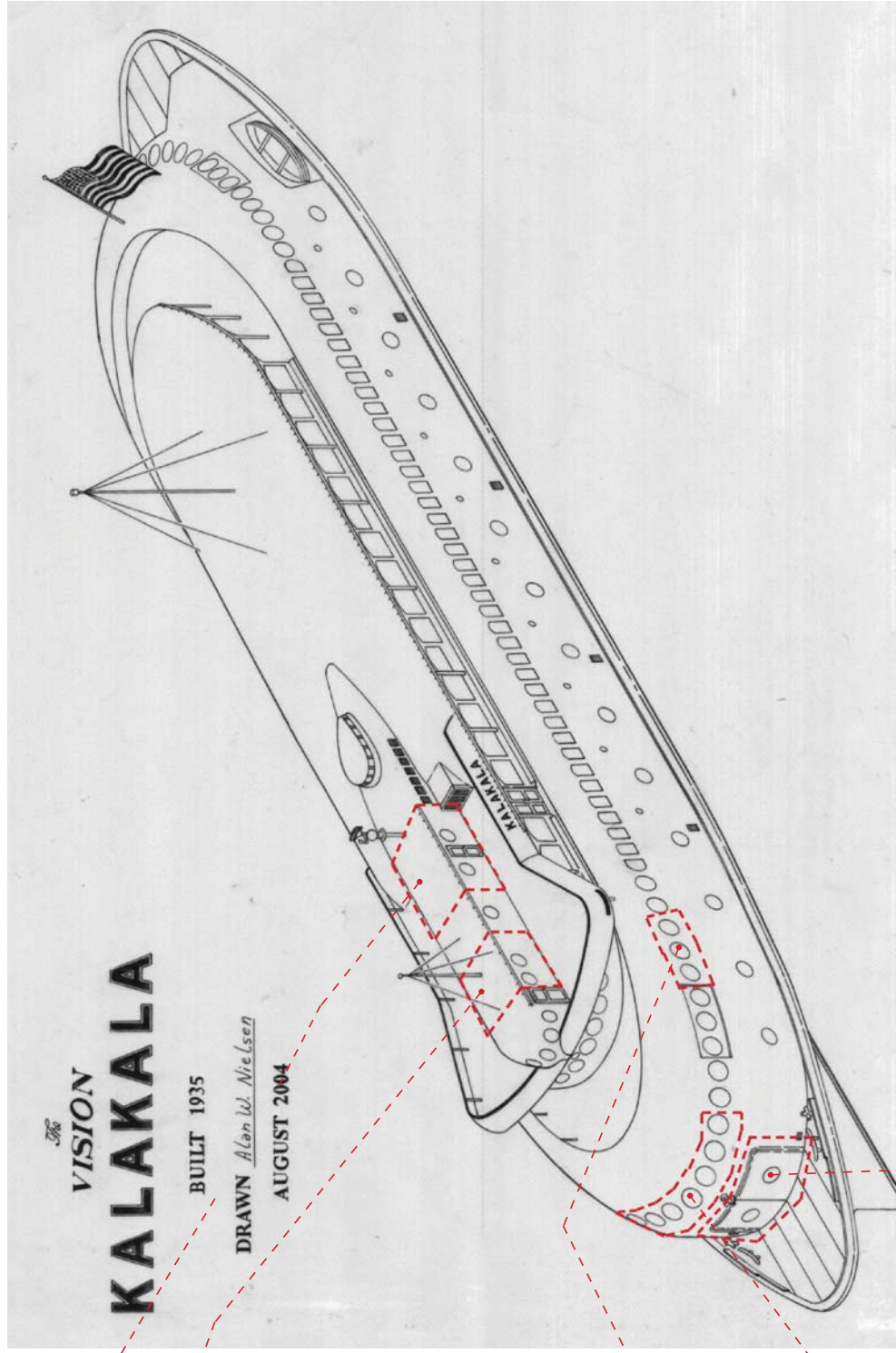
The Kalakala was born out of ashes. Transformed out of the burnt passenger ferry Perakta. She served throughout the sound, an icon second only to the space needle



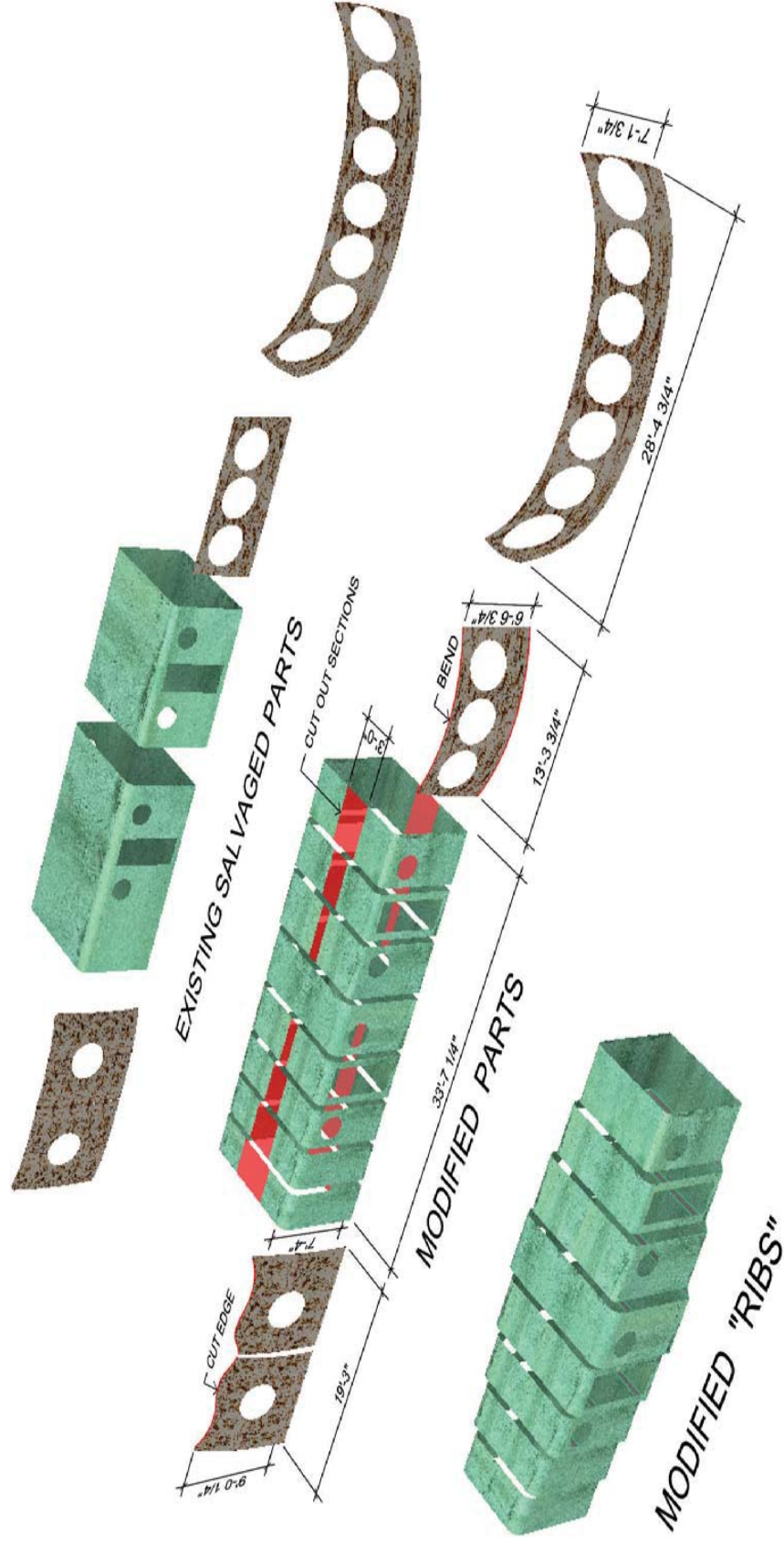
She arrived in Alaska to be dry docked as a crab cannery and later beached as a shrimp processing plant. She was brought back to Tacoma with hopes of becoming a museum, only to be salvaged.



Her story is that of the ancient Phoenix. The Egyptian's depicted the Phoenix and its transformations in the form of BENNU - a Great Blue Heron like bird



RAILINGS, RUDDER TRIM, WINDOW FRAMES & Misc. Parts

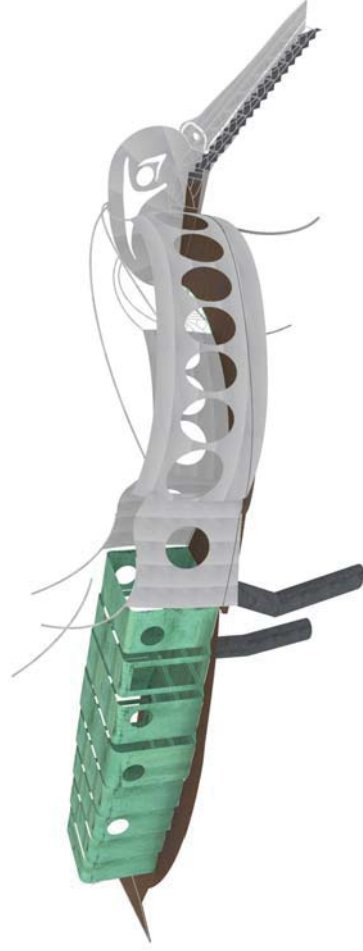




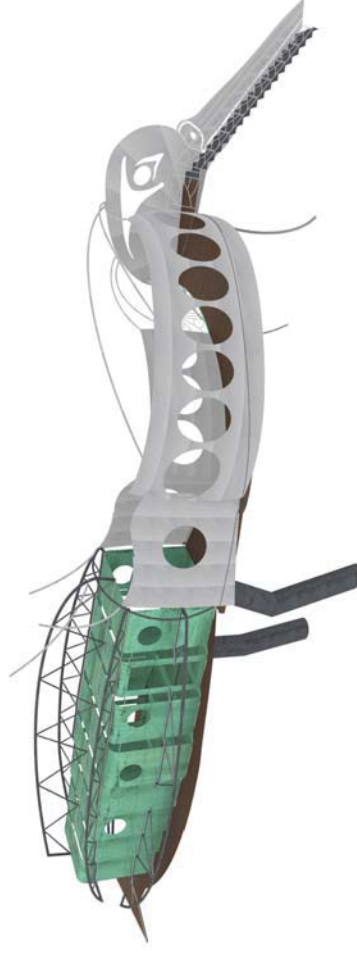
DECKING, "LEG" SUPPORTS AND SALVAGED RAILING



SALVAGED AND MODIFIED PARTS



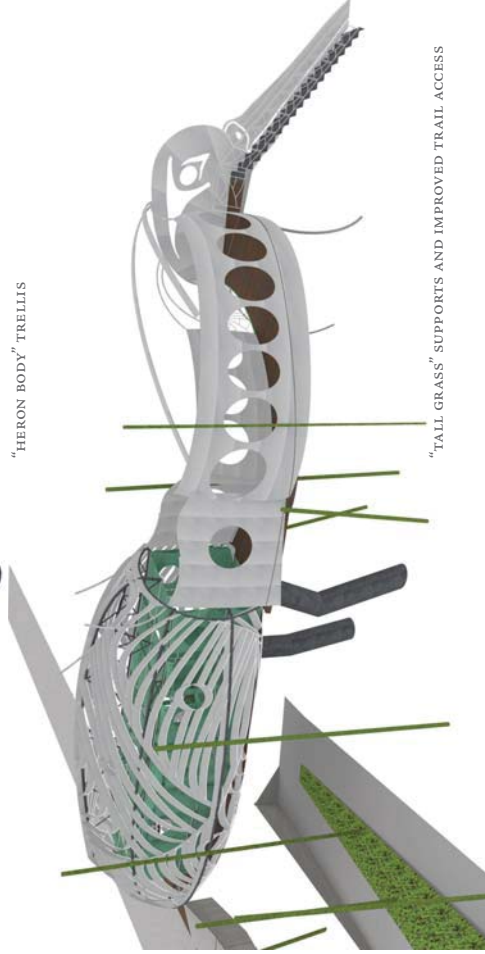
"FEATHERED HERON HEAD", STAIR AND SALVAGED RAILING



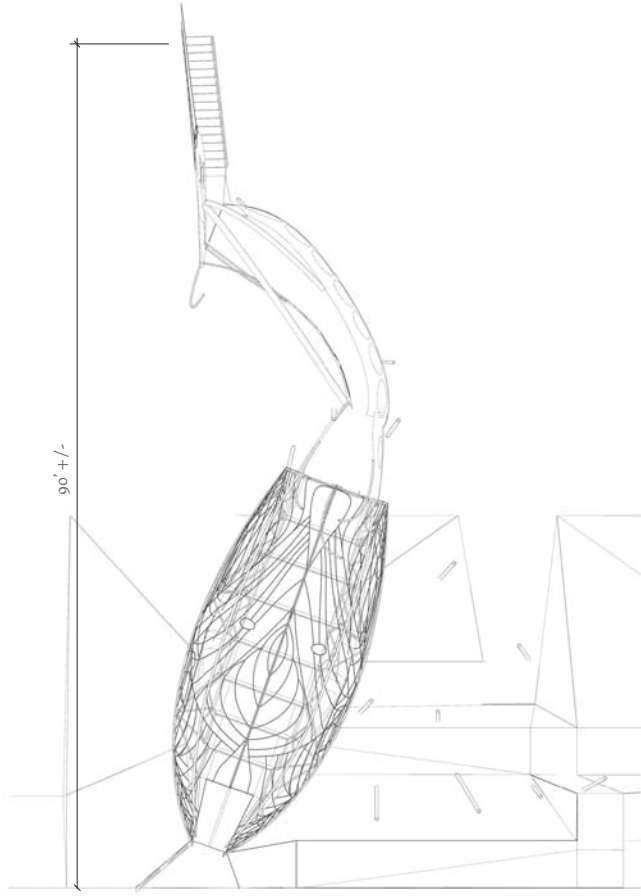
SUPPORT STRUCTURE FOR "HERON BODY" TRELLIS



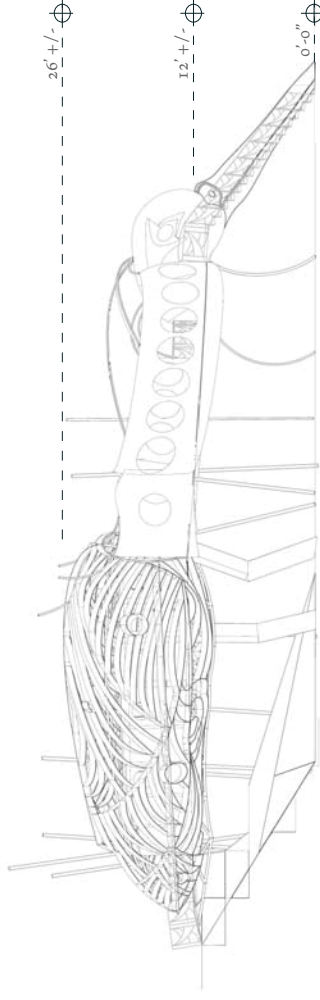
"HERON BODY" TRELLIS



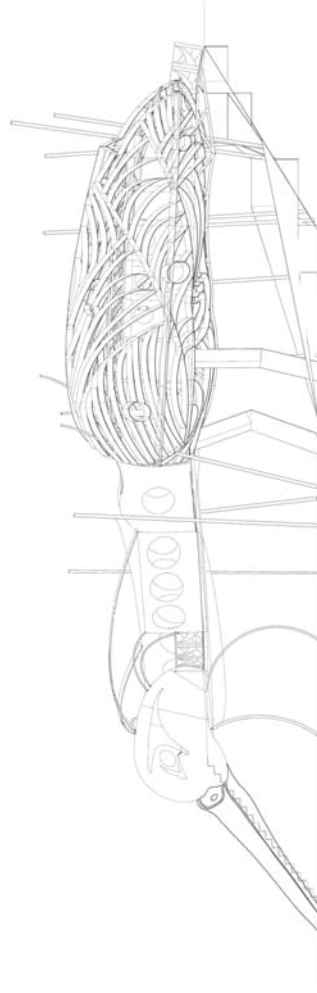
"TALL GRASS" SUPPORTS AND IMPROVED TRAIL ACCESS



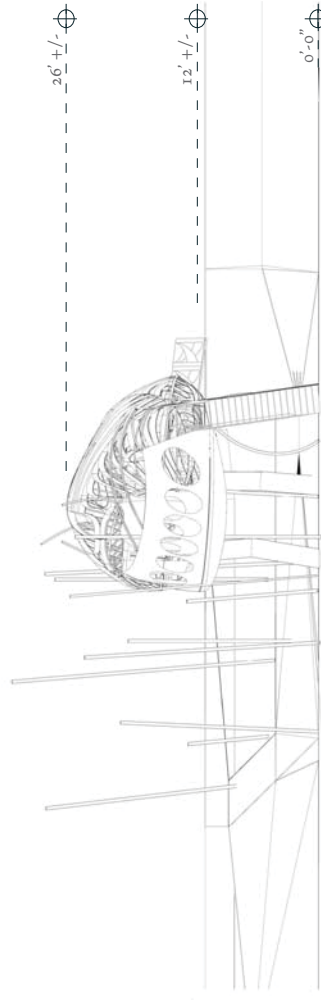
PLAN VIEW



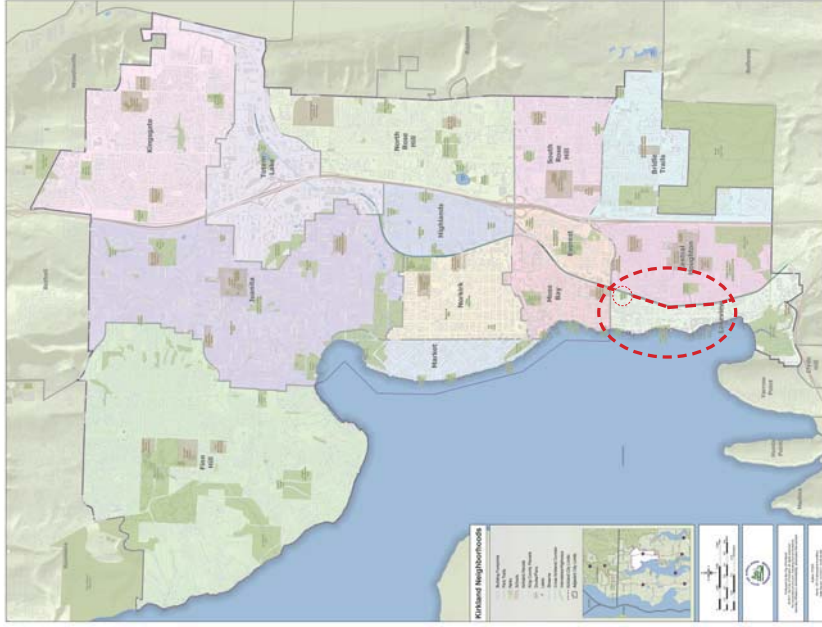
NORTH ELEVATION



SOUTH ELEVATION



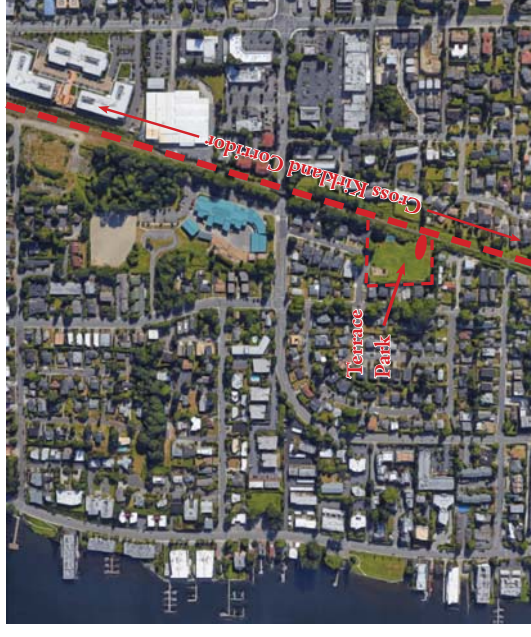
WEST ELEVATION



KIRKLAND MAP



LAKEVIEW MAP



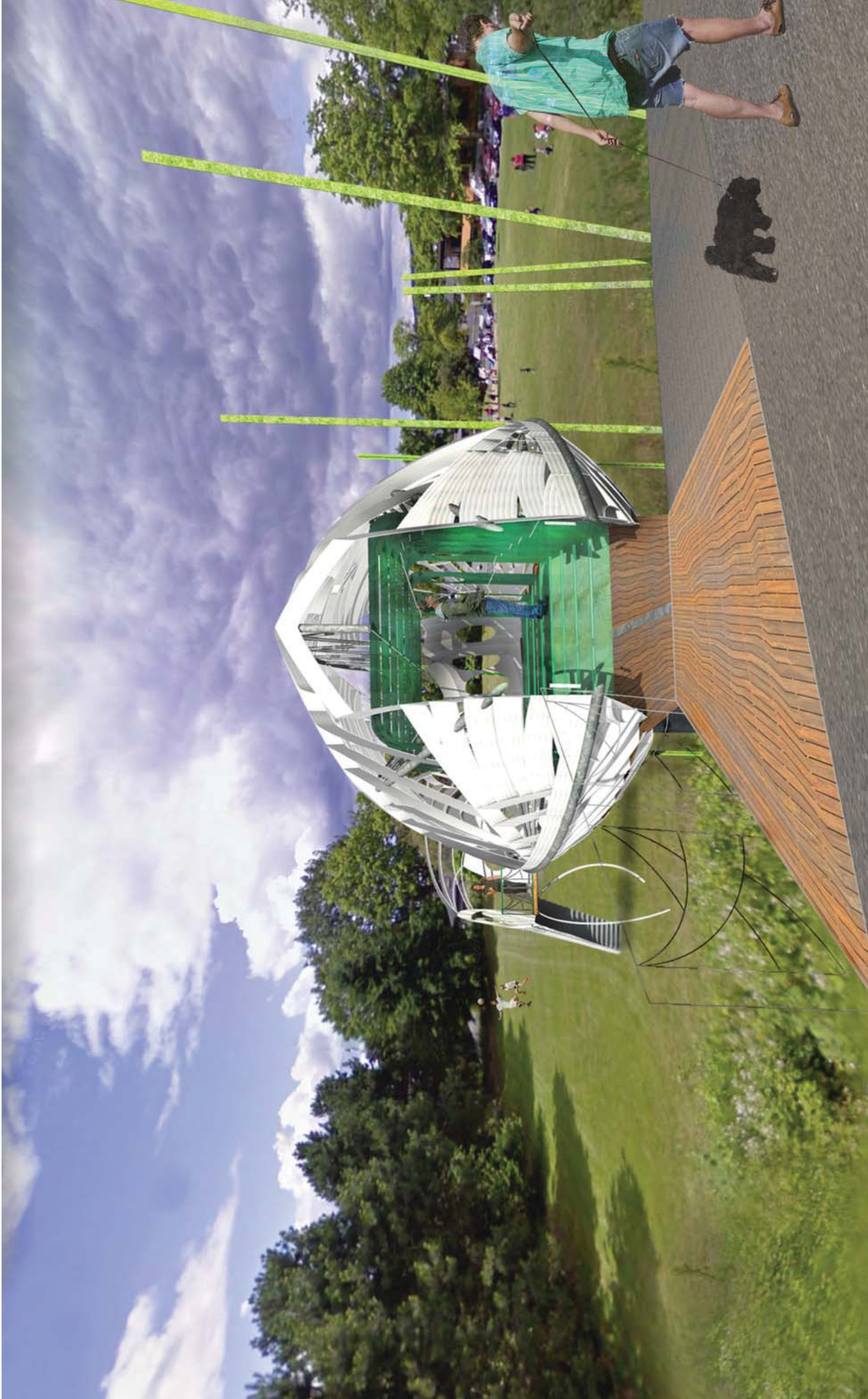
SITED ON THE THE CROSS KIRKLAND
CORRIDOR AND TERRACE PARK



Kalakala Flying Bridge
View looking Northwest over Terrace Park and along the Cross Kirkland Corridor



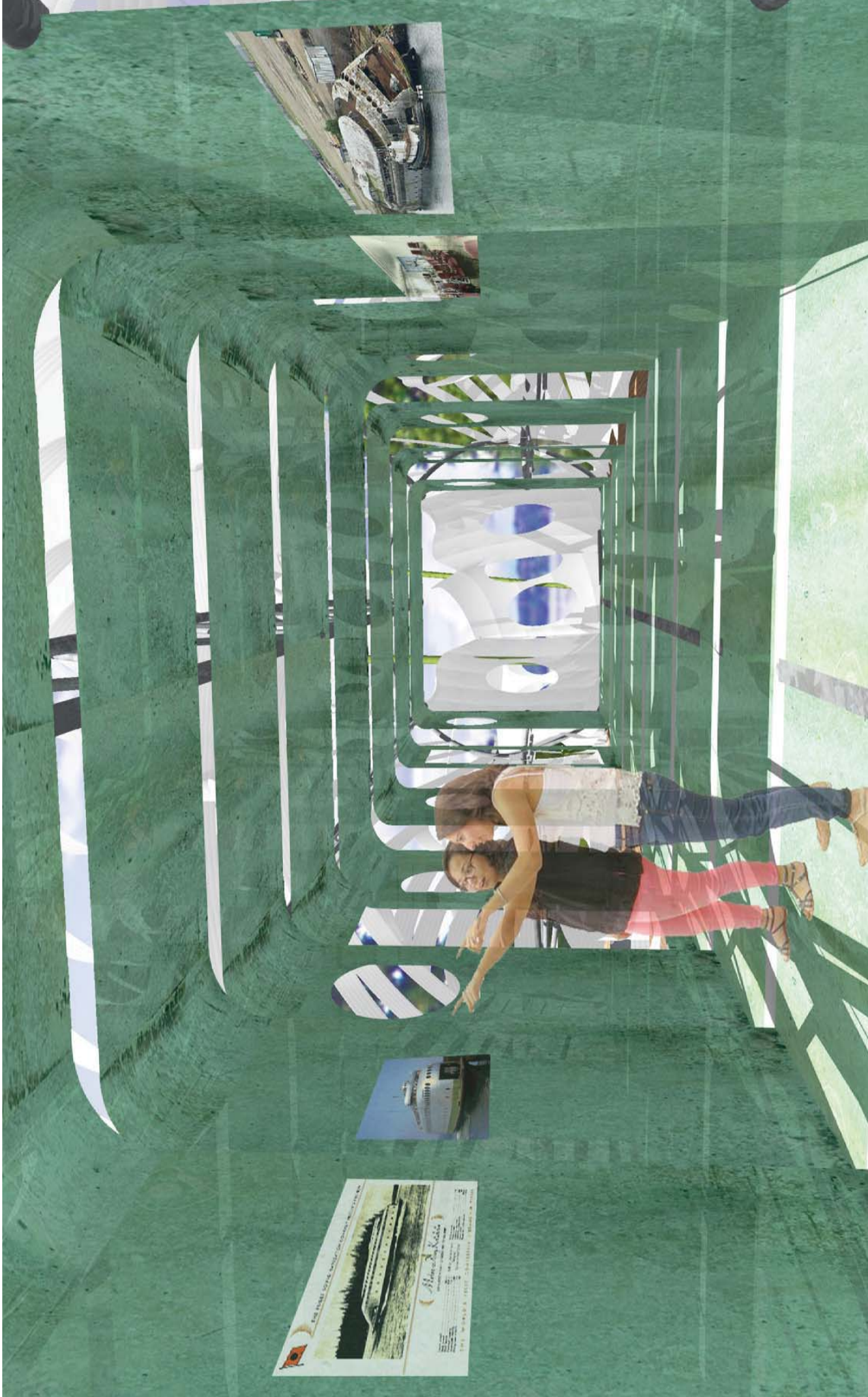
Kalakala Flying Bridge
View looking South along the Cross Kirkland Corridor



Kalakala Flying Bridge
View looking West across Terrace Park from the Cross Kirkland Corridor

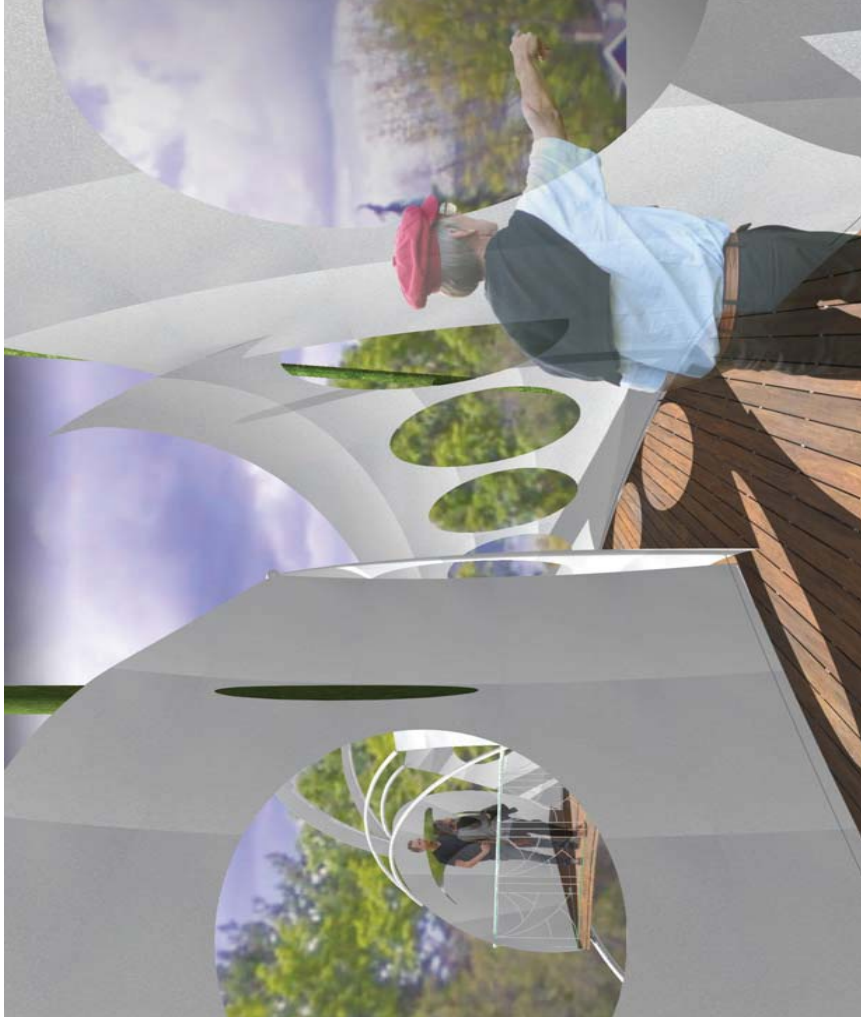


Kalakala Flying Bridge
View looking South across Terrace Park

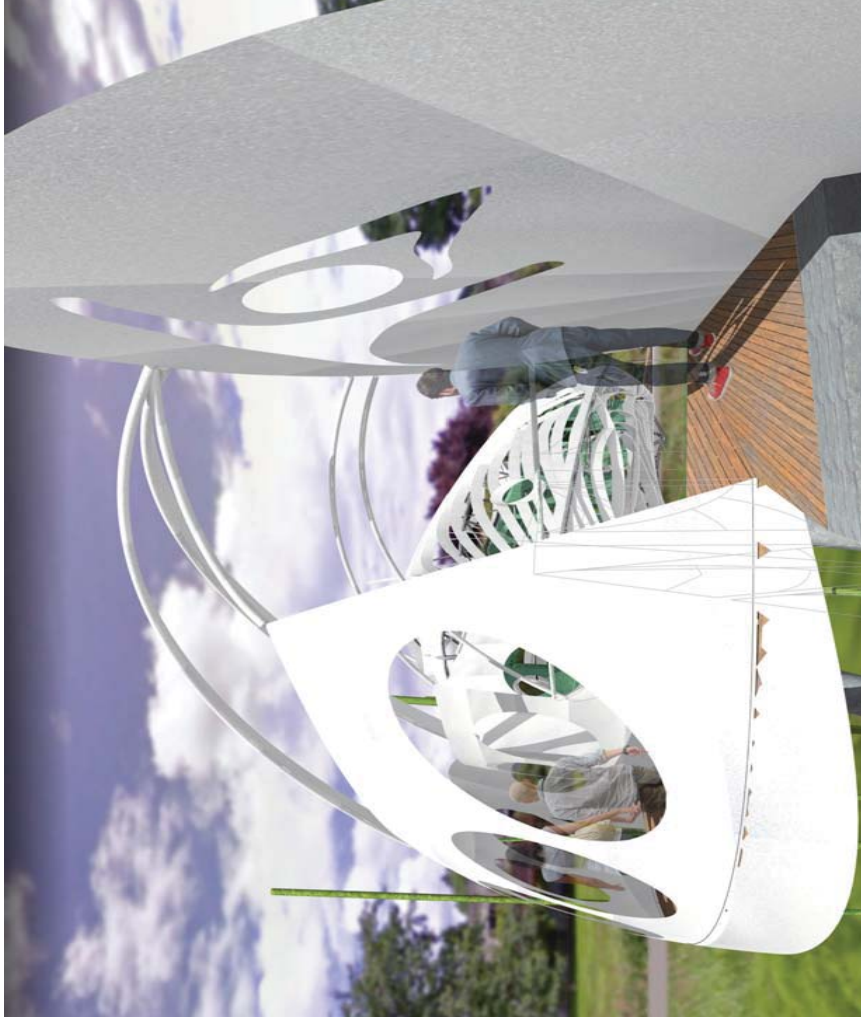


Kalakala Flying Bridge

View to the West walking through salvaged "Ribs" with interpretive graphics & text



Views over Terrace Park toward Lake Washington



Views from the heron "Head" to the Cross Kirkland Corridor

Kalakala - Flying Bridge Estimate

12/27/17

item	cost	notes
existing elements	\$60,000	conserve, prepare, stabilize
new elements	\$280,000	fabrication and finish
logistics	\$50,000	transport, crane, installation
soft costs	\$160,000	oh&p, insur, artists fee,survey,design svcs,shops
project cost	\$550,000	excluding permits, site work, path upgrades, utilities

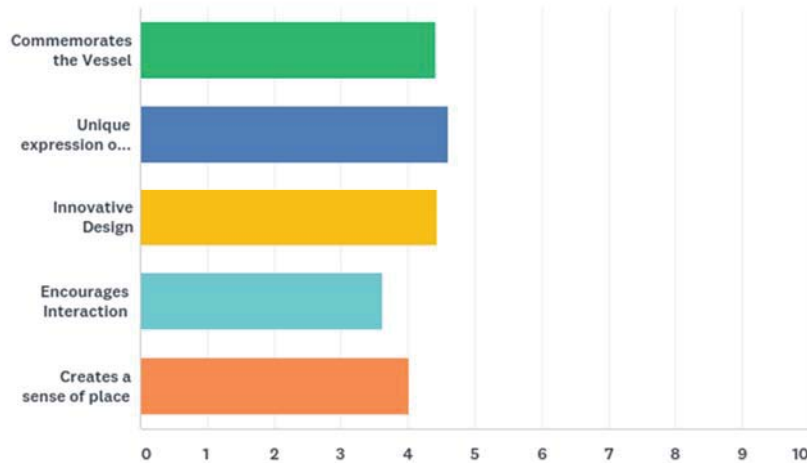
schedule	14 months	8 mos DD,CD,permit. 6 mos shop dwgs,fabrication, installation
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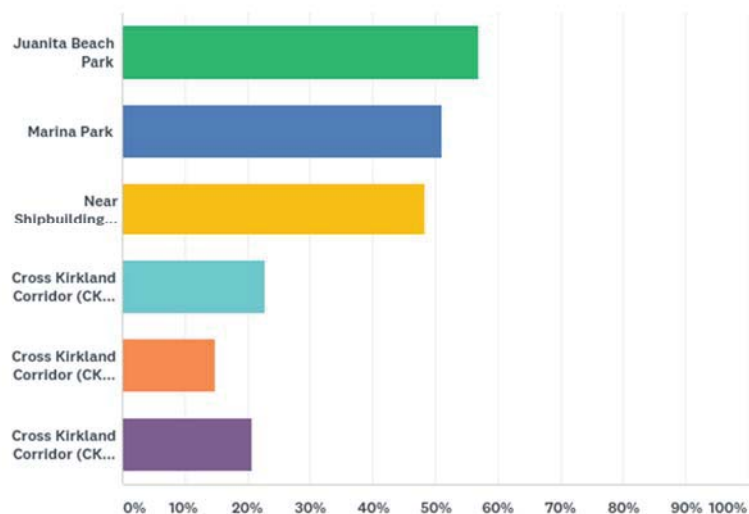
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Kalakala Art Concepts Survey

Q1 Please rate how well Rik Allen's concept meets the following criteria:



Q2 Where do you see Rik Allen's art located? (Select all that apply.)



Event Comments: Rik Allen

- Is as striking and innovative as the original boat and maintains the art deco design, would attract people to come and see it
- A unique collaboration of iconic beauty, tribute to the Kalakala and art deco and an incredible draw in the park
- Rik Allen's takes the art deco past of kalakala into the futuristic views of space
- Because it is iconic looking to the future like the space needle

- Elegant design at Carillon point
- great way to honor Kalakala and make fun art
- Breathtaking and iconic. Whichever is chosen, it should be near the water
- Original concept reincarnate - Alive Again - only pointed toward the Heavens.
- Concept 1, looks futuristic the way Kirkland is going and forward looking but taking or valuing the past
- Truly a work of art - symbol of Kirkland
- I think it should be something where folk take photo in front of and say "this is Kirkland". The first one does this. The second might, The third and fourth do not.
- Launch and then the Paul Reimer
- Like looking toward future, like the Stable, Clean Concept
- Really classy and commemorates the vessel and the ship yard
- beautiful and unique sense of design
- Most stunning gets my vote. Craig Smith

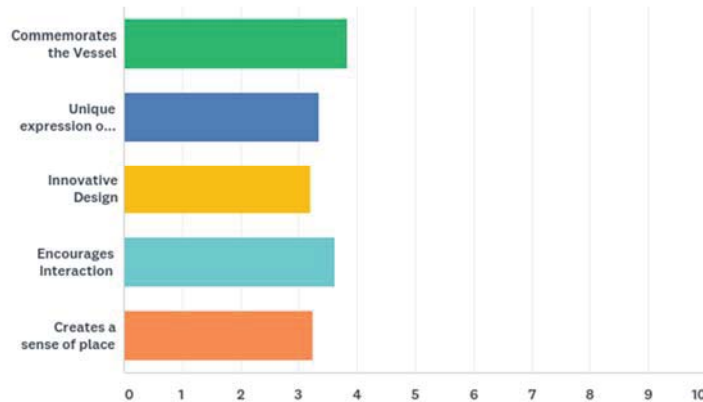
Online Comments: Rik Allen

- It honors the Art Deco design while supporting an expressive and symbolic vision of future.
- More Art Deco style
- Great art and true to history of the vessel.
- The piece simultaneously honors the past and the future while maintaining the integrity of the original. Sculpturally and conceptually mature proposal.
- Overall design and features are very attractive
- It's the only one that shows the kalakala in a recognizable form.
- It best honors the history of the Kalakala
- Best and unique interpretation
- Love that it seeks to extend Kalakala's exploration and ever forward journey in to the future. Lovely design.
- Best of show
- It is beautiful, iconic, ties directly to the Kalakala visually while defining its own design presence. Lit from within would be stunning. It's really high so locating will be challenging but love the idea of Totem Lake area.
- It is because I love ships and that style of art
- Kalakala was a forward-thinking design for it's time. People loved just looking at her. Send her into the future!
- Best captures the art deco design and the scale of the Kalakala
- Rik Allen's concept celebrates the Kalakaua's unique design
- The idea that the Kalakala is moving into the future
- more attractive and innovative
- It's beautiful, it commemorates the ship and is Art Deco. It is by far the best, the others seem odd.
- It most closely resembles the original Kalakala.

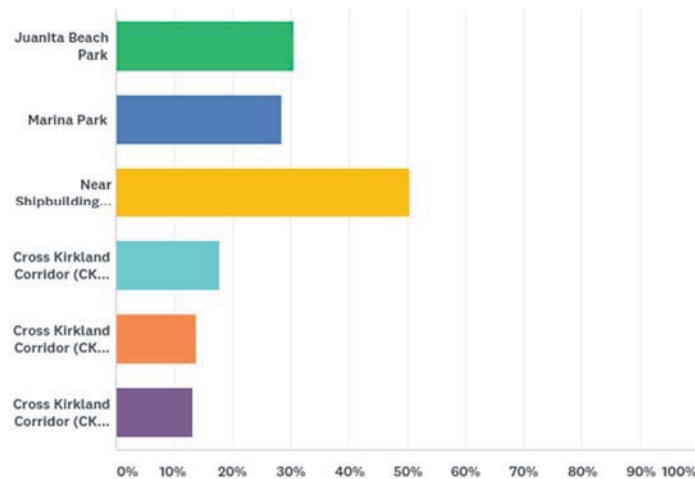
- I really love the Art Deco feel and the scale of the piece. Wonderful design!!
- It is breathtaking.....everything public art should be
- Best design, fun, would love to visit, retains more character.
- most thoughtful
- It best captures the spirit of the vessel with a reimagined future.
- It is so detailed. The shape and design are gorgeous. The Art Deco concept would be appreciated by everyone who enjoys beautiful designs.
- It sets ones vision of looking to the future just as the original ! Rik's work and designs take you there everytime!
- Depth of thought, repurposing of the ship for space, all others look like safety hazards in public.
- It's form is the most evocative of the original ferry, it actually looks and feels retro.
- It is uplifting. It directly reflects the Kalakala in both function and artideco design and addresses the future generations with progress.
- Although it is made up of only salvaged parts, I clearly still recognize the original vessel in this monument.
- strongest design and concept
- This is the only design that really reflects the Art Deco spirit and the original futuristic message of the Kalakala.
- Hands down Rik Allen's design is my favorite re-imagination of the Kalakala. It very clearly celebrates the history of the vessel and brings a revitalized sense of exploration to the viewer. I feel excited to think about walking up to this sculpture and dreaming about it's next adventure. It also seems to be the only design that fits all of the criteria.
- Loved the deco look
- It's as futuristic as the original design. Helps create a sense of future and dreaming.
- Most true to the spirit of the boat, best design.
- It is SO deco and uses pieces elemental to representing the Kalakala. Excellent design and concept all the way around!!
- It is so essentially "Art Deco" and yet progressive in its reach for the stars... it stirs the imagination
- Best representation of the original sleek design. The others don't come close
- It actually resembles the Kalakala and memorializes in a way I appreciate.
- It looks awesome! It reminds me of the rocketeer. It's the most artistic of the bunch; my second choice would be concepts 2 or 3 with a more historical / interpretive focus than artistic.
- It's the least likely to be ruined by graffiti and climbed on by kids. It's also the most like the boat.
- I really liked the beautiful art deco design of the Rik Allen concept. I would love for the Paul Reimer option to have a bit more Art Deco design to it. A stronger sense of the Kalakala.
- Concept 2 and 1 are close
- Rik Allen's space shuttle concept is also cool, especially considering that a simple shift in orientation tells of a new and modern future in elegance and travel.
- Obviously rik allen ... bird wtf?!?
- Mr Allans work must be built somewhere. captures the post SpaceX launch mood of what we hope for the future embodied by a look at the past

- The Rik Allen entry is the only one that is visually appealing. It also is more representative of the original form and as such provides a historical continuity. The kalakala design was futuristic when conceived and Mr. Allen's design echoes that original concept in a delightful way.
- "Rik Allen's design pays homage to the deco designed original,
- And gives a future forward look to this amazing story! I would vote for his design!"
- Rik Allen's design is the most innovative and original. He also follows the parameters of the project to a t.
- Rick Allen's proposal feels best suited to honor this magical artifact in a way that feels like a reliquary, a precious piece of history. not some after thought
- This piece has the real potential of creating an internationally recognized landmark. It pays homage to our forward thinking ancestors and engages the imaginations of future leaders. It is at once beautiful and inspirational. The monument also fits nicely into Rik Allen's unique aesthetic. His accomplishments in his glass-based art should give confidence in his ability to create an enduring, genuine artwork that greatly expands our regional significance as an art center, and reflects our commitment to that goal.
- Rik's design takes the beauty of the original vessel and literally turns it on its head. It creates a landmark that looks to the heavens and the future. Art Deco was all about the future, they expected Buck Rogers to be right around the corner. I feel like Rik's design pays homage to the imagination of the designers that created the Kalakala. The imagination that looked to streamlined design to take us to the future...
- Rik has a long time interest in the history of the vessel and its original structure and has created a glass model as well. You could not make a better choice.
- Rik Allen is a super artist and visionary
- I really like Rick Allen's piece too. I would like it more if it also incorporated an indoor space to climb into to see the light through the portholes or to be able to climb up inside, or at the very least just to be able to walk through it.
- Option 1 is amazing! It uses the symmetry of Art Deco and captures the Kalakala's unique shape.
- I sure hope Rik Allen's design is chosen. The others are mediocre at best.
- Loved the interactive part of Mr. Allen's design
- I think Rik Allen's piece would be the best choice by far!
- Be bold. Choose the iconic #1. All others are small scale and pedestrian. This is our opportunity to make an icon for the city. "
- All four concepts are worthy but Rik Allen's concept celebrates the Kalakaua's unique design.
- "I Love #1 for the Beauty
- In the age of selfies I can surely see this as a must photo destination. I think it pairs nicely with the Space Needle!
- 1 is definitely more spectacular and makes a grander statement.

Q3 Please rate how well Brent Bukowski's concept meets the following criteria:



Q4 Where do you see Brent Bukowski's art located? (Select all that apply.)



Event Comments: Brent Bukowski

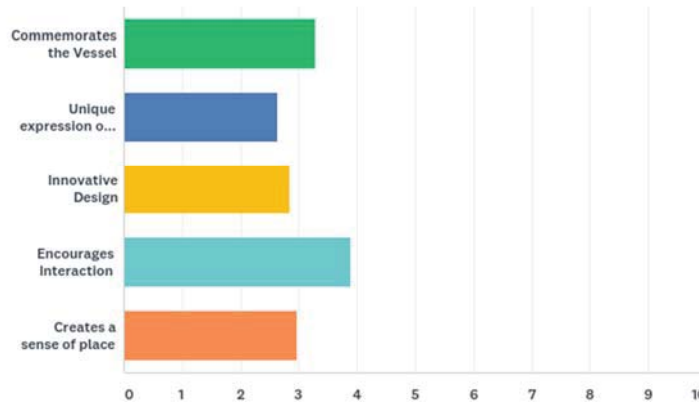
- 2 because it is inviting for people of all ages an very open to create a sense of community
- And #4 because they are both innovative, creative, new and repurposing the parts in a unique way
- Vision and personal investment!
- More fully represents the Kalakala Design also has space for Kalakala story. If too expensive then #3
- It retains the connection to the original vessel, Like the idea of distinguishing between the repurposed/new parts
- Commemorates the Vessel, Shipbuilding on the inside (tools)
- Best combination of originality & creativity while evoking the "look" of the Kalakala.

- It recreates the feel of the Kalakala. Offers flexible installation(s) - Could be installed in up to 4 different locations spread over Kirkland. Could reference the other installations thus encouraging people to visit other areas of Kirkland- Clearly differentiates the real (salvaged) from the recreated.
- "Useable"/walkable Art to enhance Heritage of Kalakala and Birthplace
- Love that he has iterated a bit and has plan for how to ID what are the salvaged pieces vs. his own. Could also be 2 installations. Second choice: #3 - not as creative but uses the salvaged materials, celebrates the ferry, & he's a blacksmith
- Brent Bukowski's makes all the sense for history and community space!

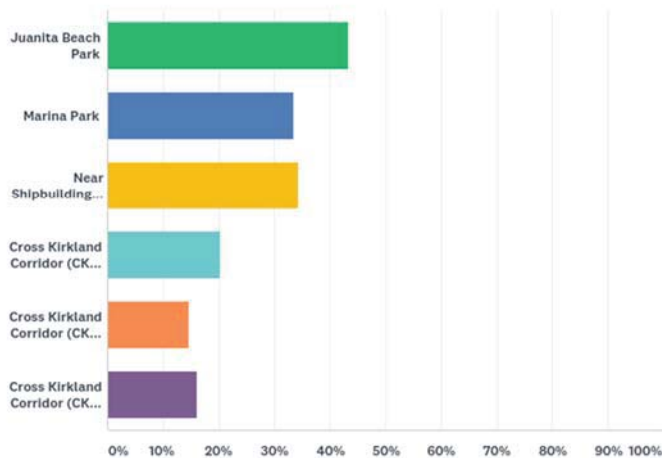
Online Comments: Brent Bukowski

- Simple, clean design and touchable. old and new combined seamlessly.
- Gives feeling of truly "being there."
- Seems doable. Seems appropriate scale. Also provides for more direct interaction by public.
- it connects with the subject and is not too abstract like the others
- The multi-use concept. I like Rick's but it looks too much like an award statue and creates too much distance between the art and the viewer.
- more interaction with viewer and most reminiscent of the original ferry
- Most respectful of the history of both Kirkland and the ferry
- IT'S THE LEAST UGLY, BUT THEY ARE ALL UGLY. I REPEAT THESE ARE UGLY ALL OF THEM. WAY TOO LARGE
- Brent's concept creates an interactive piece that portrays the spirit of the original ship. It encourages you to enter, experience and contemplate the fundamental Art Deco design of the Kalakala. Of all of the designs it is the best combination at creating a new, unique experience, while referencing the original design. It will be a timeless piece of public art.
- I think because it allows for the most public use. I imagine people of ALL ages utilizing the space not just children. It looks more like the ferry it used to be, and looks like its big enough for outdoor receptions or meetings
- It just seems fun
- "2 - Authenticity, looks like a ship
- I prefer the brent bukowski pieces
- Option 2 retains the shape of the Kalakala's most distinctive features and is interactive
- I Love #2 for Interaction"
- Concepts 3 & 4 use the Kalakala pieces as raw materials, which removes any historical context and connection, so I don't like those at all. I like concept 1 as well as concept 2, but I gave #2 the nudge because its scale seemed more appropriate and it allows more direct interaction.

Q5 Please rate how well Paul Reimer's concept meets the following criteria:



Q6 Where do you see Paul Reimer's art located? (Select all that apply.)



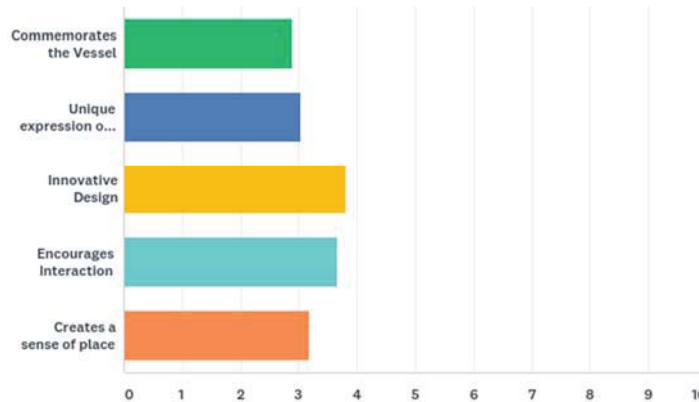
Event Comments: Paul Reimer

- (but concept 2 is great, too) most of the parts in this concept are parts from The Kalakala- & that's all the Art Deco that's needed.

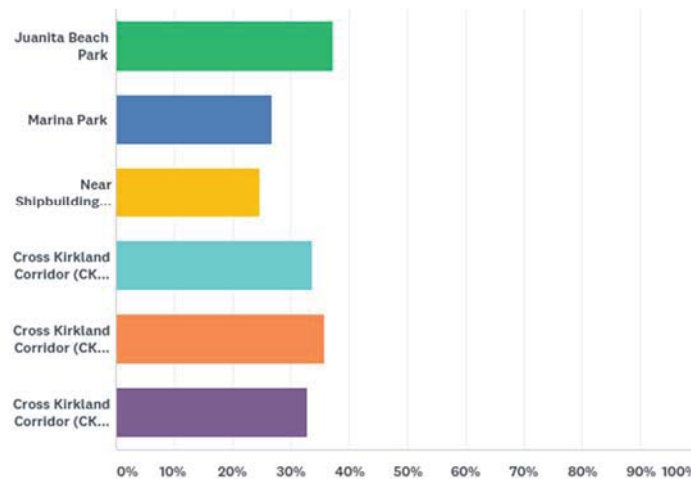
Online Comments: Paul Reimer

- It reminds me the most of the ferry, and kids would love it!
- I like the interactive concept.
- Seems like kids would interact with it more
- I like Paul Reimer's design because it is reminiscent of the Kalakala. I can easily imagine children playing on this.
- 3 - Kids engagement"
- I like the idea of a playground designed to look like the old ship. I think it would be clever to incorporate a piece of history into a children's playset. However, I think the third artist really misses the mark.

Q7 Please rate how well rhiza A+D's concept meets the following criteria:



Q8 Where do you see rhiza A+D's art located? (Select all that apply.)



Event Comments: rhiza A+D

- Preserves the original whimsy of the structure while still inspiring the imagination
- I like concept 2 and 4 the most. They are functional and artistic. They use the pieces of the ship in a very practical and expressive way.
- mostly because of it's greater possibilities for interaction - it would be an icon for Kirkland
- Uniqueness, will be a major landmark/thing for people to see and remember. Strong sense of place. I'd make a special trip to take out-of-town relatives to it, but not to the others. I think having it be different from the Ship is cool - "ooh this really was a ferry"
- Distinctive, a bit whimsical, could easily be iconic, interactive
- Interesting, invites interaction. 2nd = Concept 1 - maintains the look
- I like #4 the bird, it would draw people in and be the most interactive

- BROAD APPEAL
- Very versatile as to location 2. Beauty of Design 3. Interactive
- Yes. Seems the best of the list.
- Best Design, best presentation, best story/concept

Online Comments: rhiza A+D

- Innovative spirit and connection to the bird name of the vessel.
- I like Concept 4 for its artful attractiveness. I also like Concept 3 for its ferry look & creative use of Kalakala parts.
- Most creative use of materials while evoking the natural local history and beauty of Kirkland.
- most whimsical and pleasant to look at
- Innovative and creative use of the materials.
- Art, history, and function
- Most innovative concept, love the idea of a bridge. Great symbolism. And I love birds.
- It's different.
- The look! Interaction for both adults and children.
- Rhiza's piece resonates with the Kalakala the most and is the most interesting and accessible.
- I found it the most visually appealing, the most creative.
- Because the ferry's name means flying bird. It's a perfect connection
- Most pleasing to the eye and I like how the story of the artwork connects to the name and history of the vessel.
- The most unique and the most interactive. Concepts 2 and 3 don't seem to transcend to the level of art.
- The bird is the most creative and really transforms it into something new, giving it a new life, not just a reminder of what it was
- #4 and #1 (if it could be placed at Carillon Point). #4 needs to be in a Family Park
- I really hate #4, please don't put that anywhere that I might have to see it.
- I saw the Kalakala in ketchikan on Oct. 31st. Halloween night, the moon was full and shining on the hull. People on the docks were.

Kalakala Art Concept Survey Summary

Favorite Rating

	Rik	%	Brent	%	Paul	%	rhiza A+D	%	Total
At Event	18	35%	13	25%	2	4%	18	35%	51
Online	105	69%	15	10%	4	3%	28	18%	152
Total	123	61%	28	14%	6	3%	46	23%	203
Online Kirkland Subset	24	56%	6	14%	2	5%	11	26%	43

Other Online Comments

Positive

- I think it is outstanding for Kirkland to preserve a piece of its history. The "sculpture" idea is kool in its own right, worthy of existence. However, to commemorate the ship, the wheel house area, featuring the shape and portholes at full human scale, is the best way. I rode the vessel, often saw the vessel while riding other boats and was very sad to see it demolished. Both of my adult sons and my grandsons live in Kirkland and are very pleased with their choice.
- Which ever you choose you need collectibles from the Kalakala staged with the art piece. Kingcletrac@aol.com/ King Agriculture Museum, Chehalis< Wa. come see my Kalakala display.
- I LOVE the idea of letting us VOTE!
- Kalakala exemplifies a century of world's firsts
- This piece is for everyone in the community. It should be in a spot with max exposure--not hidden away. It should look good (not like spare parts). It should face future as the Kalakala did in her day.
- Thanks! So great that she will live on. My grandparents were on an another SF Bay Ferry when she burned.
- Delighted to see kalakala getting some recognition and her history in Kirkland
- "Think big. Think iconic. Think like you are from the Art Deco era. The future is bright.
- Lovely works, have been a fan for years
- Great concept. If the waterfront doesn't want this then perhaps consider it as a centerpiece of a future Taylor Fields redevelopment.
- A really nice approach to commissioning an artwork.
- I enjoyed the survey and reading about the various proposals.
- I'm pleased that Kirkland has taken on this project. It has the potential to be its best piece of public art.
- Please keep the Kalakala parts in Kirkland.
- When thinking about public art, please consider the longevity of the design. Often, the more simple design has the strength to be timeless. In the end, what we hope for is a strong visual

piece that attracts our curiosity, inviting us to enter and explore. Once inside, the experience should be open to personal interpretation, allowing for individual contemplation. In this you can create a place that says Kirkland is open to all.

- Thanks for the opportunity....
- It's gotta be near the water. Major missed opportunity if not.
- Kalakala is an icon of the Puget Sound! So great to be commemorated!
- Reach for the stars

Negative

- What waste of Public funds
- Overall I was underwhelmed by the concepts but I did not see the brief given to the artists by the city.
- There are better uses for the funds than this. Why is the city council so bent on wasting money?
- scrap this project of scrap metal. a waste of money.
- Surprised that cost is not a consideration.
- Most of these are insulting to the Kalakala and Art Deco. Absolutely horrid.
- THESE ARE FREAKING UGLY AND WAY TOO LARGE. DO NOT DO THIS. KEEP KIRKLAND BEAUTIFUL. WHATEVER YOU DO - DO NOT CHOSE THAT BIRD DESIGN.
- I commend everyone for trying, but please keep in mind that this will be a graffiti magnet. It will get tagged.

Summary Minutes Kalakala Committee

February 19, 2018

Present: Ryan James, Dawn Laurant, Kathy Feek, Loita Hawkinsen, Lisa McConnell, Kelly Dylla, Ted Lagreid

Staff: Kari Page, Philly Marsh, Ellen Miller-Wolfe

Comments on the Kalakala Reveal Event and Survey both at the event and online

The committee agreed that the event was a success. Of the 130 people who attended, several were from far away and many had reminiscences of riding the ferry. All commented that the presence of the artists, their enthusiasm and creative approaches to the Kalakala, and their machettes helped engage the audience. The addition of a table of historical items provided by Committee member, Steve Rodriguez, was also appreciated.

The committee reviewed the public's feedback on the concepts and were pleased with the results of the event and public survey. Discussions ensued regarding how location may constrain concept design. Also there was discussion about the requirement of a concept using the pieces. It was suggested to perhaps further discuss these considerations with some or all of the artists to understand how they would respond to additional constraints and requirements. There was interest in reaching out to the younger demographic perhaps through focus groups.

The Committee discussed the four concepts and provided the following comments:

- Ryan- Ryan was pleased that Rik Allen's concept was first in surveys taken at the event and also online
- Dawn – Rik's concept was is the most distinguishable but does it use all of the pieces? Are there ways of making it more interactive? She also noted that there is not enough engagement of the piece with the public. She asked whether we can open a dialogue with some of the artists to respond to a known location, budget and other requirements. Using pieces and interaction are other considerations she suggested.
- Kathy – Kathy likes Rik's and the Bird but the choice would depend on the availability of a site. Kathy sensed that the older generation likes Rik's concept, but do the younger generations? She suggested doing another level of short listing (eg choose two to move forward with and refine with known location and budget),
- There was general consensus that perhaps the Rhiza A+D concept (bird) didn't show well online
- Loita – Loita recommended that the City pay for Paul's design and have Parks make a playground using different material; have Rik move forward on his design not using any pieces of the Kalakala. She preferred Brent's concept the best because she believes it makes best use of the pieces.
- Lisa-Lisa's priority is a design that uses the pieces – She likes the bird located at Totem Lake Park
- Steve – Steve reminded the committee that that this was a conceptual exercise and not to cut any concept until we know more from Council
- Kelly – Kelly suggested that the concept decisions should hinge on which concept can move us into the future and engage a diverse population

- Ted- Ted is not concerned that pieces will get incorporated and handled beautifully. Don't aim low – make it destination art. Don't short change on greatness – be bold.

Fundraising

Staff advised the Committee of the availability of public funds. Currently there are no funds set aside and no CIP project identified with a 1% set aside for art for the Kalakala. The committee discussed the potential of a public/private partnership. Members indicated that they would be open to a public/private partnership opportunity. Multiple fundraising strategies that could be employed but first need to come up with a fundraising organization or 501 c3 to manage the fundraising plan.



**Cultural Arts Commission Retreat
Meeting Minutes
February 21, 2018 4:00-7:30pm
Kirkland City Hall – Council Chambers**

Present: Ryan James (Chair) Carol Belval (Vice-Chair) Linda Paros, Michelle Lustgarten, Barbie Collins-Young, Nancy Whittaker, Christine Exline, Gaerda Zeiler, Dawn Laurant, Marianna Hanefeld, Dana Nunnelly, Lani Brockman, Sophie Dutton, Ellen Miller-Wolfe (staff), Philly Marsh (staff)

Absent: Sophie Dutton

Guests:

Ruri Yampolsky, Public Art Director, City of Seattle
Aaron McDonald and COWI Architect

Welcome

Meeting came to order at: 4:04pm.
Approval of minutes moved to March agenda

City of Seattle Public Art Presentation

Members of the Commission introduced themselves and described what they enjoy about the public art process and what could be improved.

Carol Belval loves working with stakeholders and knowing their views and hearing their concerns. She would like more education on how to better guide stakeholders to speak critically about art.

Lani Brockman said she appreciates the openness, honesty and integrity of commissioners. She would like more training on how to assess pieces of art.

Linda Paros said she likes working with the artist to develop public art. She wants to learn more about communicating without stifling the artist and hurting feelings with critiques.

Marianna Hanefeld likes disrupting the perceptions of the arts and how art can be included in design. She likes exploring art integration in projects and wants to continue broadening the arts community.

Nancy Whittaker likes feeling like she is a part of the process and making contributions to the art and the community. She wants to learn more regarding understanding her role in process of choosing the art, how to express an opinion and guide the selection.

Barbie Collins Young likes that art is critical for creating an element of a city and that it needs attention. She wants to work on bridging the gap between the artist community and community at large.

Michelle Lustgarten likes the fact that project conversations are starting with art instead of art being tacked on at the end. She is interested in educating the public on who the Commission is and what they do. She is interested creating more access to art for kids.

Christine Exline is challenged by constraints that limit 'mind blowing' art in a public art arena and is also interested in managing what art is brought to the Commission and how the Commission processes art projects.

Dawn Laurant enjoys working with the stakeholders. She wants to continue to work on the idea of what public art is in the community and to get beyond the bronze and encourage diversity in the collection.

Dana Nunnally enjoys the 1% program. She sees art as being a part of the growth of the city. Transparency regarding the work the Commission does and how it does it is important as is the Commission's role in the city. The Commission's role in her view needs to be elevated. Public input for Kalakala was a great way to be highlighted.

Ryan Turok said the Commission was great at coming together as a group and respecting a lot of opinions. He wants to see balance between the Commission and the City interest and understanding what the City is looking for from the Commission.

Ruri Yampolsky Public Art Director for the City of Seattle, presented public art direction and policies for the City of Seattle.

Her presentation included the following highlights.

- What can art do to engage society, create a sense of place and increase livability of city
- The Seattle Public Art Committee consists of design commissioners and at-large community members with subject matter expertise.
- Equity and youth education are goals of the Seattle Public Art Program
- The City has a pre-qualified artist roster which it maintains for 2 years and also uses an invitational process
- Once an artist is selected for a project off the roster they are ineligible to be selected for another project
- An individual is only allowed to be on one artist selection panel a year
- She defined conflict of interest as including love, hate, blood or money
- Each selection panel must have diverse membership
- Artists must include a relevance of letter of interest and this letter is heavily weighted in selection
- Projects are reviewed at concept design phase
- All gifts/donations must have a location identified and negotiated in advance and include maintenance funds. The City does not encourage memorials to individuals
- Deaccession is done when there is damage, site reprogramming, and inability to display pieces of art
- In signing contracts with the City of Seattle, artists waive the Visual Artists Rights Act allowing the art to be removed if needed.

Answers to questions included:

- Conservator on staff for maintenance of artwork. Every artwork has a maintenance plan
- Art staff costs comes out of 1% of art budgets
- The lowest budget for permanent art project is around 30K
- Ruri extended an invite to commissioners interested in watching a public art process.

Totem Lake Connector

Aaron McDonald and Schaun Valdovinos of COWI Architect presented on paint colors and lighting options for a discussion of the Cultural Arts Commission. The options they are initially considering are a saturated blue and light gray. The Commission questioned how the two colors would look against the color of the planned building and if the super structure could be a different color than the arches.

Kalakala Update

The Commission watched the video the City produced of the public open house and reviewed the survey and Kalakala Committee comments. The Commission then commented on the four concepts as follows:

Nancy stated that 'the Bird' (Rhiza) doesn't represent the ferry. It doesn't incorporate the Art Deco design. The two designs that use the salvaged pieces of the ferry are not aesthetically pleasing. Rik Allen's piece would put Kirkland on the map of public art. Do we need to shift our thinking and not require artists to use salvage? Is the priority to use the parts or to best commemorate the ferry? The assumption that the Bird represents indigenous values needs to be backed with evidence.

Marianna believes that the salvaged pieces need to be integrated because otherwise why did the City spend \$50,000 on them? She thinks the art commission didn't want to use the pieces. She likes the reimagining of 'the Bird' and the multicultural aspect of it.

Linda likes 'the bird' and also Rik Allen's concept if it incorporates the salvaged pieces. It is important to her that the art incorporates the pieces.

Lani likes Rik's concept and the theme of both art and technology moving into the future.

Carol believes that a minimum of \$500K is a lot of money (for design development, fabrication and installation) and questions if this is the project the Commission wants to ask the community to fund. She expressed that she is unhappy with the City \$60,000 investment (to buy the pieces).

Dawn thinks the project could open the door for other public art investments if we have an iconic art installation. She likes Rik's and the bird concept (Rhiza), but wants to ask artists additional questions and further develop the concepts.

Dana believes that all of the designs have their merit but she is concerned with the need for restoration. She talked with Paul Reimer (artist that produced playscape design) and the reason his design was so limited was because he was using the majority of his budget for the restoration. She asked whether a

collaboration of efforts between artists could be developed? Cost was a huge issue for her as was size. She said that location options and feasibility need to be determined before a concept is selected. She also believes that if the intention is to pay homage to the ferry, then the parts need to be used.

Christine likes Rik's art but says it looks a little too much like a trophy. She is okay with not using the pieces because it might not be worth the expense. She also believes sites need to be determined first before concepts are narrowed. She also appreciated the interactivity of Brent's (Brent's concept included detailed representations of sections of the ferry) and could see it as part of a amphitheater/outdoor stage design

Gaerda likes Rik's concept but feels it needs to encourage more interaction.

Michelle said she likes Brent's sculpture and questions if the pieces could be recast using new materials.

Barbie asked whether the pieces could be conserved in a resin, sited somewhere and called "Kalakala Rock".

Accomplishment Review and Public Art Process Review

Philly briefly reviewed the 2017 Cultural Arts Commission accomplishments and Commission policies. Commissioners were asked to review all and come to March meeting with questions.

Advocacy Outlook

Kirkland Art Center (KAC) Community Involvement Brainstorm

The KAC has undertaken a strategic planning effort and is asking for Commission input regarding community engagement. Commission members commented and several will meet with the KAC to talk further about this subject. The comments were as follows:

- When an opening is available, KAC staff is encouraged to apply to be on the Cultural Arts Commission
- Form more partnerships within the schools. Art docent workshops might be a service KAC can provide.
- There is an opportunity to use the art cart for community programs
- Engage volunteers to be art ambassadors in the community
- Participate in the 2nd Friday Art Walks
- Participate in Summerfest

Consider involvement in curating art in public places – Park lane is a great example

- Create a public art tour for kids
- Help to activate the Cross Kirkland Corridor
- StudioEast and KPC are collaborating on a production of Annie and they would encourage KAC to assist

Call for Public Art Proposals:

The Commission brainstormed projects for the annual \$8,000 4Culture Sustained Support grant

Ideas included:

- Art Cart
- Summerfest Involvement
- Summerfest Community Artist-in-Residence
- CKC Art Activation – performance or ephemeral rather than fine art
- Kalakala projects
- Call for Projects to all organizations
- Mental health awareness project

Meeting adjourned at 7:37 p.m.

Meeting minutes prepared by Philly Marsh