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RENEW
RETHINK
REFILL

TEMPORARY USE AND SPACE ACTIVATION AS
A VESSEL FOR COMMUNITY AND CREATIVITY



ABSTRACT

Temporary use of space in urbanism can be roughly described as the reallocation of unused or underutilized space, which can act as a catalyst to enliven and rehabilitate cities and neighborhoods. Once a bottom-up, do-it-yourself strategy for the creative reappropriation of urban space, temporary use projects are increasingly integrated into many modern top-down urban planning and design initiatives. This capstone project has developed into its final form from initial research conducted on my study abroad program in Berlin, a city ripe with a vast history of temporary space, creative-use projects. Berlin has the policy backing, real estate availability, and, perhaps most importantly, the culture that supports and encourages interim use projects — But would replication of such a project in my home city of Seattle yield the same results? Using research on temporary use spaces, event production, and global case-study comparisons, I created my own temporary use project: a one-day ArtWalk event in Seattle's Ballard neighborhood that temporarily activates a place and provides a stage for some of the community's cultural assets. The event itself aims to encapsulate the sentiments of creativity and community-building in Seattle

and to act as a framework for future projects, while also personally informing me about space acquisition, event planning, and funding procurement. The results of my work are summarized in a written report that describes my research findings, production methodology, and the results of a comparative analysis of the policy, real estate, and cultural differences between Berlin and Seattle that may have made for a more obstructed event process in our local context.

INTRODUCTION

This written report will act in conjunction to the one-day ArtWalk event that I produced — a personal venture into the concepts of temporary use, creating a place for the community to come together in an underutilized space and providing a stage for Seattle's creative cultural assets. The event aimed to act as a vessel for community building and a space of creativity for those in the city to showcase their work, especially as the city at-large becomes evermore inaccessible to them. This report provides a comprehensive account that describes my research findings, production methodology, and

the results of a comparative analysis of the policy, real estate, and cultural differences between Berlin and Seattle that made for a more obstructed event process in our local context.

'Temporary urbanism' and 'pop-up' city spaces have been a major part of the urban planning conversation in recent decades. They have been touted as a way to revitalize cities, especially in more downtrodden areas or in places with high numbers of vacant or underused places within the city. While living in Berlin on my Autumn 2017 study abroad, we were prompted to work through an independent study project. I explored a planning idea often referred to under the German word 'Zwischennutzung' — a term translating to 'interim use space.' Berlin is a city wrought with a history of individuals and small actors having a true influence on the creative identity that it holds through often guerrilla acquisition of unused or underutilized space.

In Berlin, but also in modern planning circles worldwide, creative outlets in temporary use spaces are seen as a way to

not only 'reinvigorate' the area they are in. They also serve to provide benefits to their stakeholders (the users, the property owners, and the surrounding neighborhood¹) and the city at large, but to also provide a low-barrier entry for smaller actors to enter the scene and as the spaces to act as an experiment or prototype where urban design can play out on a small scale with low risk and ease of reversal (Miller 5).

The accessibility of these spaces galvanized a powerful culture for creativity that is seen in arguably no other metropolis in the world. The city is brimming with a tangible creative spirit that I got to experience firsthand in my three months of living there. I found temporary use sites at every corner and each local I met could list off at least a dozen temporary use projects to look into, ranging from DIY skateparks, squats in abandoned hospitals, flea markets, nomadic clubs, galleries in old banks and houses. The list goes on.

I saw the community come together to collaborate on these projects. There was a sense of stewardship and responsibility in the spaces, and they were met with an overwhelmingly

¹ This is a matter of contention within the realm of 'temporary' or 'interim' use spaces, as the neighborhood often sees gentrification, which may drive out the individuals/small groups of users that generated the neighborhood change out of the very neighborhoods that they helped create (See: Colomb, 2012, 133)

positive response as Berlin lovingly embraced the endeavors of these temporary spaces and their users.

These spaces were, by far, my biggest takeaway from living in the city and this infatuation with temporary use projects in this city was accentuated by working through the 'Zwischennutzung' project over the course of the quarter. I continuously wondered how this could translate this to a project in Seattle, a city famed for its heated real estate market and, thus, one with limited un- or underutilized spaces.

Now, 'guerilla' reclamation of vacant spaces is not something I could realistically reproduce in a senior project for legal reasons, but the concept of repurposing vacant or underutilized space for the community is something that I could tangibly reproduce within the production of my capstone project, so, within the bounds of legality, I did just that.

LITERATURE REVIEW

Temporary uses and pop-up of urban space have essentially existed in various forms for as long as urban space has. The construct that culture and creativity act as a means for urban regeneration has been around for centuries, and governmental support of the arts for urban cultural development. This has been happening with or without academic acknowledgment of the issues, as it could be argued that it is in human nature to use or reallocate available space for personal endeavors.

Most of the literature and policy work first appeared in European cities. Here, intermittent studies and literature were written from the 1950s on, which played disparate roles in influencing and identifying the temporary space/creative city ideas of the time. By the late 1980s and early 1990s, places such as the UK and Berlin began policy proposals advocating the potential of artists for rehabilitation of 'unproductive' space (Zagami 4). After a major upswing of literature in the late 1990s and early 2000s, the idea took a new form as it

came into the greater conversation of using temporary space and the 'creative city' agenda as a means for planning tools and marketing strategies on a significantly larger scale.

Nearly all of the modern text temporary and interim use space have cited an early 2000's EU-funded program investigating the potential of interim use spaces as a beneficial motivator of urban development. This program was done in conjunction with the Technical University of Berlin's 'Studio Urban Catalyst' group (SUC) and it laid out action-development models and planning tools for urban designs through research done on temporary spaces in Berlin, Helsinki, Amsterdam, Vienna, and Naples. The publication of the Studio Urban Catalyst handbook in 2003 sparks a shift in the dialogue surrounding the matter of interim space use. The concept became widely used in planning and economic methodology and quickly spread through many urban planning circles and cities all over the world from Berlin to Detroit.

The Studio Urban Catalyst study described temporary or interim use spaces as areas that have been marked by a period of a lapse between a space's previous use and the start of a new development project and claimed that with these

informal, transient spaces comes a flexibility that acts as a motivator to inspire creativity and innovative activity in the area. From this comes a variety of spaces, from startup companies, nightlife, art gallery and studios, music venues, nomadic clubs, informal trade environments, and many more types of places arising from this relative freedom of costless space (15) . This lack of financial burden provides 'financially weak players the opportunity to grow in a protected but unsubsidized environment and become active participants in the shaping of their city,' with little to no investment into real estate, thus fostering a climate for respective personal, community, or economic growth (3). As is the vast variety of uses that come alongside temporary use, the users themselves are also found to be extremely varied. The study identifies potential users, or 'informal actors,' of the spaces as entrepreneurs, startup business, migrants, system refugees, dropouts, and part-time activists with different decisions when choosing the spaces for their projects (10).

Shortly after publication of the Studio Urban Catalyst handbook, Richard Florida comes out with his collection of essays titled *Cities and the Creative Class*, in which he argues that creativity is the driving force for the economy and that,

essentially, cultural input equates to greater social and economic outputs. He coins the idea of the ‘creative class,’ in which economic growth is not generated by material, but rather creatives. This work ultimately serves as an impetus, alongside the Studio Urban Catalyst handbook, for development and revitalization programs worldwide. Since this landmark SUC study, much of the literature produced took to defining and categorizing uses of temporary space (i.e. Sheridan, de Sola-Morales, Groth & Corijn,) — they dissected the different users, the potential locations, and what purposes that these places hold.

The social, cultural, and small-scale economic (‘micro-entrepreneurs’ or ‘culturepreneurs’) successes of these temporary spaces are often seen as a commodity from which investors, property developers, and even the public sector can benefit from (Lange). The spaces which are occupied by temporary users often sold to the public as ‘subcultural capital,’ which drives in new tenants and businesses to an area and often drives out the very ‘tenants’ it values (Thornton). The ‘creative city’ agenda, as noted by Claire Colomb in her report *Pushing the Urban Frontier*, is an undeniably, widely referenced concept in planning literature. It’s been seen as

cities began to appropriate creative entrepreneurs as a means for city marketing strategies and economic growth. She discusses the exploitation of longer-term temporary users in creative marketing and the potentials for these individuals to get pushed out of the places that they helped create as the areas become more attractive. This turns out to be one of the most outstanding counterarguments to an otherwise glorified planning method. I would like to consider these implications as I move forward with my event and be wary about this when choosing a space.

In recent decades, there have also been countless publications produced by academics and the general public on the subject, and it has been folded into the fabric of many city’s planning measures on a global scale. Hundreds, if not thousands, of pieces of literature have been produced on this subject and all of the variants (pop-ups, DIY urbanism, ‘craftivism’, tactical urbanism, temporary use space, etc.) that fall under its umbrella. For each, though, there is a relationship between individuals and the reclamation of the urban environment. The ‘trend’ of temporary use has hit its stride with print information, government, and public participation and awareness higher than ever before. This has

come with some counterarguments to what was otherwise hailed as the method for solving many economic and cultural issues of urbanism. More recently, there has been a production of literature on the resulting gentrification aspects resulting in temporary, culture-improving neighborhood projects, as well as a greater understanding of the commodification that might not be the original intention of the users.

CASE STUDIES

Although literature has helped to spark interest in temporary use projects and analyze the concepts through an academic lens, temporary use projects have traditionally been projects of do-it-yourself acquisition and not leaned on academia or governmental intervention to dictate these projects. Berlin is often seen as the global epitome of these temporary use spaces, and its variety of projects are ones that acted as initial inspirations in conducting my own event.

I would like to briefly introduce some of the various temporary use projects in Berlin and Seattle that inspired and informed my understanding of temporary use in the greater sense and would lend themselves to a body of knowledge in the production and evaluation of my project. As is the essence of temporary use, we will see projects of many types, aims, and lengths as a means to garner a more holistic understanding to the breadth of range that temporary use projects are actualized.

> > > > BERLIN

'RAW' AREA

The RAW Area, or RAW-Gelände, has been occupied legally and illegally by temporary uses projects since it was abandonment by Deutsche Bahn (German Railways) in 1993. It is an area of spontaneous urban activity wrought with innovation and a DIY mindset of functionality and a derelict territory described as a “laboratory for examining the residual” (Oswald 84) and a “safe haven for sub-cultures and the ‘temporary’” (Groth et al., 512).

The site is home to more than forty different types of socio-cultural projects ranging from professional to experimental, including a rock climbing gym, music venues, a skate park, flea markets, and more (514).



Julian Jungerius. RAW-Gelände

The period of “Critical Reconstruction” had largely ignored the urban renovations in this part of the former East and in its disuse spurred informal and illegal occupation and activities (Zagami 11).



Anna Harenz

By 1998, the site was utilized by many ‘urban pioneers’ for the independent art scene with the intent of forming a community of free space for cultural or social projects from users attracted to “the atmosphere of secret and enchantment” (Groth, et al. 513).

PRINZESSINNEGÄRTEN



Marco Clausen

Starting in the summer of 2009, the non-profit company “Nomadisch Grün“ (Nomadic Green) took out a lease on a site in Berlin/Kreuzberg in order to create a mobile urban farm. The site lies on 6,000 sq. meters of once-fallow land that sat vacant for more than sixty years before its current use.

The site acts as both a functional organic urban garden and an educational vessel for the community to better understand issues of mass food production, consumption patterns, human relationships with the environment, and communal use of urban space. Everything is designed to be mobile and planted in old milk packs, rice bags, and reused, plastic containers.



Ana Lisa Alperovich - Berlin's Prinzessinnengarten

TEMPELHOF PARK

Tempelhofer Feld was a former Nazi airport, closed in 2008 due to future plans to open a joint airport outside of the city. Through years-long activist squatting efforts against the area's privatization and capitalistic development, it was reopened as a then temporary park, renamed Tempelhof Park. A continued activist effort, specifically a 2014 Referendum effort has maintained that the government-owned, cherished Robert Aehnelt



public space remains for future development, although this is contentious as the Berlin real estate market grows. “The outcome was considered emblematic of Berlin, where the right to public space triumphed over profit-focused development” (Parsloe 36).

This land is larger than New York City's Central Park, and locals use this vast amount of land to fly kites, have barbecues and picnics, bike, rollerskate, sunbathe, and grow community gardens. Over the years, the space has seen squatted exhibitions and events in the abandoned hangars. These hangars are now being used as temporary housing for the influx of refugees in recent years. Interestingly enough, this is a temporary use project within a temporary use project.

THE HAUS



Artwork by Dr Molrok, courtesy of The Haus

The Haus is an abandoned five-story bank in Berlin that temporarily held the world of 165 street artists from seventeen countries. The site was to be demolished in a few short months to make way for an apartment building in the area. The site fell into disuse over the years and the 'Die Dixons' collective came together to activate the space until it was slated for demolition. There was often a two hour wait to get into the space turning its short-term tenancy of just a few months. It was soon after demolished (Lindsay).

Joern Reiners from Die Dixons told a local Berlin news source that, "What we have here is the space to realize their vision... while not having to think about the business of it all like entrance fees, but really just concentrating on the art - to experiencing it and to making it an experience," a sentiment that spoke to the most gritty, DIY aspects that temporary use space can provide for artists (Rausch et al.). This project reflected much of what I wanted to do, in temporarily taking over a space for creatives and opening it up to the community without inhibitive costs.



THE HAUS/Creators

SEATTLE <<<<

SMASH PUTT

Self-described as a “miniature golf apocalypse,” Smash Putt has been utilizing vacant Seattle spaces since 2009 until its final run in 2017. It found annual homes in former a candy



Lindsey Wasson/The Seattle Times



Lindsey Wasson/The Seattle Times

factory, Immigration and Naturalization Service building, Mexican restaurant, an industrial building behind a post office around the city, and more. There were a total of ten iterations of this project, seven of which were in Seattle, with its aim to unify concepts of games, play, art, and engineering.

It ran for roughly a few months each year, with venues and length of runs sporadic and determined by the spaces available to them (Kiley).

PUNK ROCK FLEA MARKET

This community market was held twice yearly in Seattle hosting hundred vendors from the region into the interim use spaces to sell goods “made, purchased or stolen” of all types, including arts, music, jewelry, clothing, zines, and so much more.



Alex Garland / CHS



Alex Garland/CHS

The ‘Punk Rock’ in Punk Rock Flea Market speaks towards an inclusive, DIY spirit without many regulations and criteria for entry. This spirit was one I also looked to as a model in moving forward with my own project.

LOVECITYLOVE



Royal Drycleaners - LoveCityLove

LOVECITYLOVE is a creative collective which reoccupies buildings for creative projects that are slated for redevelopment around the Seattle core. During its five activation events so far, it has been the host to live music, spoken word poetry, art Installations, and design spaces.

The aim is to create space in Seattle that are all-ages and accessible to artists of all mediums. Founder Lucien Pellegrin's kickoff event was not permitted, but was surprised

at its huge success. "It's what the people were craving," he said, "It is a collaboration with development. It is a collaboration with gentrification" (Macz). I've personally attended quite a few of these events and they have arguably been the most influential in deciding the project that I wanted to take on for my own endeavor into temporary use. They fell supportive, inclusive, creative, and resourceful. They feel like they are filling a need that is not often met in Seattle.



Seth Halleran

STOREFRONTS PROGRAM

The Storefronts program in Seattle aims to activate communities and neighborhood space by acting as a matchmaking service between local artists and un- or underutilized commercial space's window displays. The program began in 2010 in the historic Pioneer Square and Chinatown-International districts as a means to mitigate growth in the increasing vacant storefronts in the area that was a result of the economic downturn in the neighborhoods.



Hayley Young



Andrew Pogue Photography

The program, run through the Shunpike nonprofit, aimed to “provide temporary, rent-free display spaces for local artists, revitalize blank windows and empty storefronts, and ensure foot traffic, attention, and maintenance to these buildings” and have since expanded to the greater Seattle area. Since their formation, they have provided a mutually-beneficial space for almost 200 artists (“Storefronts”).

METHODOLOGY

When it came time to produce my own temporary use event, I first needed to identify the scope of my project. After the evaluation of extensive case-study review and an ever-expanding body of literature of the subject of temporary use in all of the variants that fall under its umbrella (pop-ups, DIY urbanism, 'craftivism', tactical urbanism, and more) I needed to distinguish a few important elements that I wanted my own temporary use projects to incorporate.

This included: **what type of event I wanted to produce, how long that event would occur, how much funding that I could procure, and the location of the event.** This guided the first portion of my project and acted as the framework for the initial stages of the event.

PROJECT GUIDELINES

PRELIMINARY CONCEPTION

EVENT TYPE

After significant consideration of different event types ranging from movie screenings to art installations, I settled on finding a space that could host an art gallery. Many of the precedents that I looked into hosted spaces for artists — some of the most financially-limited, smaller actors within a city. Moreso, many of the most personally meaningful temporary use spaces that I've gone to have been gallery spaces with multiple artists, live music, and a DIY aesthetic. This became the vision for my own event as I moved forward with the project

EVENT LENGTH

'Temporary use' in its very essence, begs the question: Just how temporary is temporary? Bishop and Williams determine

that temporary use spaces not to be “based on the nature of the use...but rather the intention of the user” (5). These projects run the gamut from a few hours to a few years, but what type of bandwidth and financial backing could I feasibly acquire and how does that dictate the scope of my project? As the sole production manager of the project, that bandwidth was

sparse. My limited event production experience led me to decide on a small-scale event — a pop-up gallery that was one night only. This would minimize production input, reducing onsite time and funding requirements. This would presumably increase the likelihood of procuring an event space in a vacant building without contracting longer-term space rental. The idea here was that developers and real estate agents would be more likely to provide the space for one evening, foregoing fees and the sense that the event would disrupt offers from permanent, contracted tenants.

EVENT FUNDING

My initial funding plan was to get small grants through the CEP Individual Support Grant with other expenditures covered through donations. This would keep any out-of-pocket costs down while keeping the DIY-sensibilities alive.

Any money procured would go towards small decorations and event utilities as they arose, but I was not willing to put money towards space rental, as this was outside of my budgetary capabilities.

EVENT LOCATION

Location of the event was influenced by the other factors listed above. I had to keep in mind the nature of the project — a one day gallery space with little to no external funding. I wanted to keep the project local, which meant the event should take place within Seattle city limits, as to best activate my own community. With these guidelines came the most tribulatory portion of the project: Finding a space.

TYPE	LENGTH
gallery space -- multiple artists + live music	one night only -- bandwidth, funding, space procurement
FUNDING	LOCATION
CEP Individual Support Grant? Donations? -- costs low, DIY sensibilities high	local - Seattle city limits - vacant commercial space -- activate own community

PROJECT IMPLEMENTATION

Through all of my personal networks, I reached out for potential use of spaces. I called real estate developers and framed my project as a capstone project of a University of Washington student holding a one night, temporary use, gallery space. I noted that it was a hands-on endeavor into temporary use projects, as well as a mean to activate vacant spaces and provide a stage for local artists and the community to come together within this space in the interim while their space remained unused.

I went in with no experience, no team support, and no funding — each of which making temporary use projects incrementally more successful. After cold-calling commercial real estate developers with vacant spaces and exhausting my personal networks, I reworked my approach after getting an internship position at the Ballard Alliance, the Business

Improvement Area (BIA) and former Chamber of Commerce in the Ballard neighborhood. This opened up doors for both a project mentor, Devin Reynolds, and project support in networking, experience, and funding. Reaching out to developers as a ‘nobody’ University student was garnering no traction, but I had countless resources available to me by going through the Alliance.

These resources came with the caveat that the project must be within the boundary area of the BIA and the event would be Ballard Alliance sponsored — but with sponsorship, meant stipulations. This decreased project boundaries significantly from “Seattle City Limits” to the “Ballard Improvement Area,” abating the availability of vacant commercial real estate through simple mathematics, but also, conversely, expanded my opportunities tenfold (Appendix D).

I was connected with a commercial real estate agent, Roger Lorenze, who worked for months to help me ascertain a space in the area by speaking directly with vacant commercial space owners. As a commercial real estate agent, he has a particularly valuable perspective on Seattle’s vacant spaces and with a vested interest in the arts, he took it upon himself

to help champion the project, scouring databases, reaching out to owners, providing insight into aspects of the project I otherwise would have overseen. One of these aspects was the matter of insurance. Even with developer support for such a small one-day-only event, perspective owners would ask for the event to be insured to assure the maintenance of the space and safeguard other potential liabilities. This was just another facet of the project that the Ballard Alliance could provide beyond the scope of what I would have had access to individually.

RETHINK | REFRAME

The project in its essence had to juggle a few key components simultaneously. I had to secure artists well enough in advance to give them enough lead time, while also trying to acquire a venue — a venue with the inherent capriciousness of temporary use spaces compounded with the limitations of Seattle's real estate market. With both in mind, the best practice seemed to be deciding an event date as to give artists a tangible date as mark their availability and to give

prospective venues a tangible date to decide if their space will be available for me at that time. I chose a May 12, 2018 event date, the night of that month's Ballard ArtWalk, with the thinking that it would be the most relevant evening for a gallery space and could amass the most attendees. This date would also give me a just enough time to successfully, plan, curate, and implement the event, but was not too far out that vacant spaces would likely be filled with new tenants.

After a few months of active outreach, I garnered a few promising leads with developer interest and many more rejections. Agents and space owners were often interested in the concept of the project, but simply couldn't provide the space in lieu of holding out for a long-term tenant, with average space turnover in the area of only a month or two, unsurprisingly in Seattle's heated real estate market. Some venues I received no response from. Some venues declined outright. One potential venue was in the midst of a remodel. Roger Lorenze framed the proposal as a way to both activate the space, draw in the local community, and garner attention to the space before the start date of the new development project — these reasons mirror the longstanding arguments for the benefits of temporary use spaces.

One of the most promising leads came about through a local networking opportunity. The venue a large commercial space below an apartment building, who owned the space, with the site having gone unused for four years. The building manager pushed for the project as a way to activate the space and mark it as a community event for the residents in the building itself, but, unfortunately, corporate higher-ups froze event progress and we had to halt proceedings.

I had chosen a date and had procured confirmation from five visual artists and a live band, but with the date fast approaching and no luck with finding a vacant space in the Ballard area, I had to rework the project away from my initial envisioning. Even with the support and resources that I had, it was not possible within my time frame to have the event in a vacant indoor space — I had to rework the nature of the event if I wanted to make it happen.

With commitments to make the event happen in Ballard on May 12 with the artists and band that I had locked down, I needed to reframe the nature of the event. Perhaps our real estate market does not have the flexibility that makes

temporary use projects accessible. Perhaps I hadn't followed the networking avenues or didn't have the funding capabilities to make my vision happen. Whatever the case, the certainty that temporary space activation can be a benefit to artists and to the community had to hold true when reworking my event. When I was in Berlin, the temporary use projects that I attended had held up the creatives of the city and all held a definitive nature — an unwavering sense of community that brought people together and activated space that was otherwise unused.

While not my original vision, I needed to manifest those sensibilities in my event. I opted to hold the event in Bergen Place Park, a central event in the heart of the Ballard ArtWalk. This could activate an otherwise underused urban space while being central enough to aggregate foot traffic make the focus of the event on uplifting and highlighting the artists and getting them as much exposure as possible, while participating and fostering community in bringing people into a temporary space.

Initially, my vision put weight into the space itself, nestled neatly in the concepts of urban planning, real estate, and space activation with the successive benefits of temporary use in the provision of space to support local creatives and cultivation of community.

This new event certainly fit the criteria of 'temporary space activation,' but its lifeblood was the support of artists and the fostering of community. An inadvertent aspect of the event rework, but a powerful one nonetheless. I had the responsibility to put the event on despite it not working out as I had originally intended and, despite disappointment, the event was a success.

FINAL IMPLEMENTATION + FUNDING



LOCATION:

BERGEN PLACE PARK - 5420 22ND AVE NW,
SEATTLE, WA 98107



ArtWalk area, providing opportunity for more walk-up attendees.

The site allowed for the five artists to each have a 10'x10' tented area to display their work and well as another 10'x10' area for the live band to perform, as visualized above. With the new event site being outdoors, preventative action to account for Seattle's unpredictable weather was taken and tents were rented to cover the areas of the event.

This space is at the intersection of NW Market Street, Leary Avenue NW, and 22nd Avenue NW in Seattle's Ballard neighborhood. It is a centrally located plaza with benching, a Norwegian heritage mural, and sculptural aspects lining the periphery. Despite its location, the park's limited design doesn't allow for users to access the space for much more than a passerby rest stop and is often a spot for campers and other houseless individuals — on average, the park remains relatively empty. It fit the criteria for event locale, as it is within the Ballard Improvement Area, and is centralized within the

A park permit, with amplified sound permission, needed to be secured to hold the event at the park (Appendix A) A Park Use Application was filed with the City and granted a few weeks later. This was another step in implementation that ran more smoothly because I could be underwritten through the Ballard Alliance.

Logistically, the reworked outdoor event no longer had the amenity of wall space for artists to hang and display their

work. A team of volunteers collected found wooden pallets from the local neighborhood, repurposing them to build pallet walls that could be used to display the artists' work.



FUNDING

Securing funding for this event became a crucial step in event production. Despite every intention to keep costs as low as possible, putting on an event of quality inevitably accrues funding responsibilities. Costs continued to accumulate as production continued - everything from lighting, labor, extension cords, permitting fees, and tent rental came at a cost. Even the discarded pallets, an inherently found and free resource, had an associated cost in construction materials. Sponsorship through the Ballard Alliance gave the project the financial support to take it to a new level. They supported the event as both a personal endeavor and a project to bolster community development.

To offset costs for the Alliance, I applied for one of Seattle's Neighborhood Matching Fund (NMF) grants:

"The Neighborhood Matching Fund (NMF) program was created in 1988 to provide matching dollars for neighborhood improvement, organizing, or projects that are developed and implemented by community members. Core to the fund is the community match, which requires awardees to match

their award with contributions from the community (volunteer time, donated materials, donated professional services or cash)."

With the Ballard Alliance acting as my Fiscal Sponsor, a requirement for the NMF grant, I was approved for the event the sum of \$1940 (Appendix D). The grant required financial matching of donations, materials, and volunteer time, which were all accounted for in detail throughout event implementation. Although the Alliance would have covered all event costs in full, the grant money provided a funding boost to make the event perform to its full potential.

The money went towards tent rental, including their set up and take down, string lighting of the tents, paying the band for two sets during the event period, wall construction materials, and permitting fees, as well as reimbursing the Alliance for labor done during working hours.

GATHERING PARTICIPANTS

To put on this community event required the community itself. This project became my baby, and with that came the “it takes a village” mentality. I couldn’t conceivably put on this event by myself, and accessed my personal and professional networks to actualize it. Social media outreach and asking friends were the most successful practices in gathering participants. Overall, eighteen volunteers were involved throughout the process. Those volunteers were needed to flush out construction plans and build walls. Day-of volunteers were needed to set up and tear down the event — a frenzy in the most communal sense.

Artists were procured through cold outreach through social media and their personal websites. Those that eventually agreed did so under the context that the project was a venture into temporary use and the venue was unsecured. A few dropped out upon hearing that the event would be outdoors. The live band, The Whags, were found through their Facebook page and were offered \$200 to perform two sets over the course of the evening.

EVENT PHOTOS

The final event showcased four visual artists and one live band. It's central location within the ArtWalk boundary and the draw of free, outdoor music proved to entice ArtWalk visitors and passerbys, bringing in quite a crowd. We estimated roughly 200-300 attendees throughout the evening.













EVENT REFLECTION

Feedback was overwhelmingly positive from the community. Ballard Alliance staff and Board members that came out for the evening were quick to comment on the success of the event. Personally, it did feel successful. The technical production aspects and stressors of organizing an event of this scale, with all of the tribulations and stumbling blocks up until that point diminished that night.

I settled in, surrounded by art, music, and community in its truest sense — my own communities coming out for support as well as the Ballard community at-large. It was a success and worth every bit of effort involved if only for that personal pride and fulfillment of that night.

Despite the event not being in the venue type that I originally intended, I did hit each of the four key components that I set out for:

- + TEMPORARY**
- + ACTIVATE UNDERUTILIZED SPACE**
- + BUILD COMMUNITY**
- + SUPPORT LOCAL CREATIVES**

Ultimately, I accomplished each of these. It was a one night only, temporary event that activated space in the underutilized plaza at Bergen Place. It brought together the communities and provided a stage for local artists. It was not the event I envisioned, but that didn't mean that it wasn't successful. More so, I gained personal experience by building my personal networks and providing practical contact with event production, city grant funding, and permitting techniques.

REFLECTION

BERLIN + SEATTLE: CITY COMPARISON

Even the initial stages of my project, I knew that replication in Seattle would prove difficult. It is part of the dialogue of the city, commiserating about rent increases or ‘who is to blame’ for the current state of this city’s highly competitive real estate market. With everything that I knew about why temporary use projects in Berlin were successful and even hypothetical considerations of putting on such a project in a city like Seattle, I knew I would face at least a few obstacles. I still assumed that it would pan out as I imagined, taking on an unused vacant commercial space and turning it into that temporary gallery space that I had initially envisioned. But despite my best efforts, that vision was not even fully realized and, with such, begs the questions:

Why do these projects flourish in a city such as Berlin and why are they so difficult to enact in Seattle?

Simply, I argue that Berlin has the policy backing, real estate availability, and, perhaps most importantly, the culture that supports and encourages interim use projects. It’s historically high vacancies spurred creative temporary reuse of these spaces. With its successes, it became part of the culture of the city and would be folded into Berlin’s governmental policies and agendas.

> > > > B E R L I N

BERLIN’S HISTORY OF PLANNING, POLITICS, AND ECONOMY AS A CATALYST FOR EXCESS VACANCIES

Much of the temporary use in Berlin, historically, has blossomed from the tribulation of city segregation during the Cold War period. The Berlin Wall’s physical separation of the

city ushered in two separate planning methods. West Berlin was densely developed as it was within a confined 'island' area within the city, with no room to sprawl development during these decades. Alternatively, East had quite an open layout. Its planners focused on developing only certain areas within its half of the city, leaving many neighborhoods neglected to development projects (Miller 5).

With the fall of the Wall in 1989 and a reunification in the works for Germany, the Kritische Rekonstruktion (Critical Reconstruction) of Berlin was started and thus began a move towards a more cohesive urban landscape between the newly unified sides (Zagami 9). The lack of development in many areas on the once Eastern side and the dilapidation and disinterest in the maintenance of previously built structures, as well as intentional planning practices in both the West and East (e.g. the Modernist planning principle which advocated for large open spaces between buildings) left the city with a notable amount of 'voids' of vacant space (Colcomb 133). In fact, at the time of the Wall's collapse, there were 25,000 empty dwellings in East Berlin (Sheridan 103).

To further exacerbate the issue, the problem of 'indeterminate ownership' arose during this period as the land in East Berlin was returned to the private sector. The properties owned by Jewish people who had either fled or were forcibly removed from their home were left abandoned and these tracts of land lay suspended in this ambiguity. Focused reconstruction efforts of the Berlin-Mitte area and decidedly neglected rejuvenation ventures in other areas of town, such as the RAW territory's Friedrichshain-Kreuzberg district and the subsequent economic decline and high unemployment rates of the 1990s saw a delayed collapse in Berlin and further propelled land and vacant space problems for the city (Zagami 6).

CULTURE OF TEMPORARY USE + THE CREATIVE CITY AGENDA

All of this excess of unused space acted as a playground for those types of self-generated activities. Here we see the countercultural, radical social movements finding their way out of their West Berlin confines and into the seemingly limitless potential of this vacant space that was so abundant in the new, unified Berlin. Techno hit its stride during this

period in the 1990's and those within the scene used the vacant spaces to host their clubs and parties (Colcomb 135). These buildings acted as anything from squats, theaters, circuses, even dog training facilities. Occupied vacant spaces in Berlin held all of these temporary, transient activities and the limitations of what could become of them were only in the "means and imagination of the occupier" (Sheridan 103). These temporary spaces were largely ignored by local urban policy measures and the formalized development sectors left them out of the rhetoric of urban place debates and operations which allowed for the continuation of these temporary space networks to gain traction and become part of the fabric of the underground and the city itself (Zagami 9).

The publication of the Studio Urban Catalyst handbook in 2003 sparked a shift in the dialogue surrounding the matter of interim space use. The concept becomes widely used in planning and economic methodology and this is when the term *Zwischennutzung* is introduced into the lexicon of German planners. The perception continues to transition into the Berlin planning conversation as marketing campaigns to revamp the image of Berlin, hailing it as a "creative city" and actively campaigned the new image (Colcomb 142).

The government also awarded subsidies for 'temporary use ideas' to users with what they deemed as creative ideas (140). This move, at face value, showed active support of the concept. They understood the values of these areas through its "economic potency and real estate value, rather than the contribution of potential for real estate value, rather than the contribution of established residents of the area" (Zagami 13). Those with economic interests both in government and in the investment world began taking notice of its potential as a marketing tactic, lauding temporary use and its vibrant, alternative nature and considering it a form of social capital that was ripe for commodification, a move that turned existing subcultures into no more than brands (Porter 10).

The Berlin Senate's support of vacant space and temporary space is backed by three reasons: "the (free) maintenance of public property and the avoidance of decay and vandalism; their contribution to economic development; and their contribution to social objectives through the creation of new, publicly accessible open spaces at little or no costs for the public purse" (Colcomb 140, SenStadt 22). Moreso, the economic factors act as central motivators in the mobilization of these spaces and the 'creative agenda' of the Berlin

government. The temporary spaces create jobs, import new, international labor forces and businesses, become tourist attractions, and the (often small) amount of money they gain from the space users makes this an issue held in high regards for the city.

EXAMPLE OF CULTURE AND POLICY BACKING — ‘RAW’ AREA

Let’s look back at the ‘RAW’ Area case study. This site acts as a notable example of these concepts. Here, we can see an underutilized space being overtaken by creative users, the subsequent backing from the community, and then governmental support of its use through land use approval and funding of the project.

Users of the RAW-Tempel area tenants originally squatted within the units. Soon after, the RAW-Tempel organization formulated temporary lease agreements with the then-property owner, EIM. The Cultural Office of Friedrichshain signed on as the intermediate tenant and then let the RAW-Tempel tenants pay a low, ‘symbolic’ rent to the city” (Groth, et al. 514).

The RAW-site is considered “the second most important public/community space” in the neighborhood and that “50% of the local community are on familiar terms with at least one of the temporary uses on the RAW-site and feel they serve a real purpose for the community.” The diversity of uses of the area also attempt in matching the needs of the neighborhood, and 90% of the 65 RAW-Tempel projects offer community services (Zagami 9).

Ultimately, post-reunification, a city in the throes of its own urban transitions, high vacancy and the indeterminate and temporary use of place historically as a means to take back the city and spurred its identity as a creative city, ultimately upping its small-scale economies and socio-cultural value.

After the concept of temporary use first came into the urban planning world and hailed its potential benefits, Berlin began to enact these methods in its own city and started rolling out PR campaigns as a ‘destination’ and a ‘creative city’ appropriated the spaces for the gain of the city itself in job

creation, tourism, and financial stimulus at expense of the sites to which they created.

Each of these are ingrained into the fabric of policy work and pervasive cultural backings that make these temporary use spaces rather successful. Projects such as Prinzessinnenarten and Tempelhof Park have both faced closure and a return to commercial development projects, but both remained open as the government bends to mass public protest of their closure. While the sites may be illegal, they are considered of cultural and economic value and, thus, supported.

While vacant real estate in Berlin has become more difficult to come by in the last few years, their vacancy rates have plummeted as they try to grapple with the roughly 40,000 new residents per year heading into the city. Although vacancy is low, I would argue that the city's history and cultural support of temporary use project are maintained.

> > > > S E A T T L E

Seattle is no stranger to population increase and a growth rate of roughly 20,000 per year. More inclusive statistics on population increases and vacancy rates within both of the cities metropolitan core and their relationship to median income and real estate pricing is outside of the scope of this project, but, undoubtedly, both cities are seeing massive growth, lower than ever vacancies, and amplification of development. However, Berlin's temporary use projects persist and even Seattle's most long-lasting projects continue to close their doors.

Seattle maintains that it too is a creative city. With decades of influence on the world's music scene and artistic output, this is not entirely untrue. While Berlin is still deemed as the 'Creative Capital of the World', Seattleites internally get pushed out of the city due to rent hikes. Venues and gallery spaces get shut down. Vacant commercial spaces and industrial buildings become few and far between.

Seattle use projects such as Smash Putt, Punk Rock Flea Market, and the Storefronts Program have either succumb to

the market and ended their runs, or have faced a drastic downturn in availability and developer interest to offer these spaces.

This is not to say that these projects are not still around, still supported by the community, and still backed by the city on some level. Seattle's LoveCityLove project has successfully activated five spaces in the city and has just kicked off a two-year lease in the old Artificial Limb Co. building in the Capitol Hill neighborhood. Their activations act as art galleries, live music venues, yoga centers, and more — they are growing, where similar projects are shrinking (MacKinnon).

Seattle does offer grant funding to creative projects and developers and property owners do offer up vacancies, the overwhelming attitude is one that backs creative use on paper, but in action fails to prioritize it as a need within the city.

Certainly, we would find similar sentiments from local creatives in Berlin that would staunchly that they are also being pushed out. I can simply state that, from firsthand

account, Berlin has maintained that relationship with creativity and temporary use, while Seattle is losing that fight.

It is the decades of deeply-rooted reallocation of urban space and the pervasive reputation of Berlin as a creative global hub that makes the city one that has a better relationship to temporary, creative use. Seattle developers often hold out for quick turnover of space or deny the use of space for fear of liability. The cultural incentive to offer these spaces is simply not there and the illegal acquisition of space has little precedents of success.

CONCLUSION

I'd like to reiterate once more that these projects to exist in Seattle. Although seemingly more difficult to produce in Seattle than it might be in Berlin, it is certainly not an impossible endeavor.

My project had limitations in funding, length, and personnel support that influenced its success. My greatest local inspiration was that of Seattle's LoveCityLove activations, but I've come to find that they, not unlike similar projects in the city, operate with a full projection staff and with the purchase of month- to multiple-year-long leases on the spaces.

I was looking for a space for free or extremely low cost for just one night, as temporary as temporary use gets. I had assumed that with along the way, the heart of the project as a means to draw attention to the space and support the city arts would be enough to garner success. Perhaps the risk-reward factor for owners was not there. They did not want to promise a space to me that they hoped to turn over as quickly as possible. They did not want to offer me a space in fear of liability, despite being underwritten by the Ballard Alliance Insurance. Maybe, too, they did not want to offer me the space because the culture, precedents, and social pressure simply do not call for them to do so without monetary gain.

Retrospectively, I must make note of my personal biases involved in this comparison. Unequivocally, these projects are more pervasive in Berlin, but I only have experience in the

production of such a process in Seattle that handhold my vast knowledge of real estate issues and social controversies of this city. I don't have the firsthand experience or the cultural framework to evaluate how easy (or not easy) the production of the same project would be in Berlin.

In August 2018, I am moving to Berlin. I would like to take the process and production knowledge that I've gained and try and participate/implement temporary use projects in the city while I'm there. This in itself could amplify my understanding of the conceptual whole of temporary use, but could also prove to satiate the desires I have to successful build community in spaces of underuse.

I have come out of this process having wet my feet into this world. In the process, also building my personal networks and experience in event production, city grant funding, and permitting techniques as well as deepening my understanding of local policy and cultural relationship to urban space.

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APPENDIX

APPENDIX A: Park Use Permit Application



**Seattle
Parks & Recreation**
Seattle Parks & Recreation

Application for Use Permit

Event Scheduling Office
7201 E Green Lake Drive N, Seattle, WA 98115

Office Use Only
Permit #

parkusepermits@seattle.gov
phone: 206-684-4080
fax: 206-684-4853

To be accepted your application with the **required site plan** must be completed and signed. Fill out in Adobe Reader, type or print information clearly and attach maps, layouts and additional information. Please use US mail or email to submit your application.

1. APPLICANT INFORMATION			
Sponsoring/Producing ORGANIZATION NAME:		Ballard Alliance	
Mailing Address, City, State, Zip		Street Address 5306 Ballard Ave, Ste. 216 City, State Zip Seattle, WA, 98107	
Applicant Contact:		Secondary Contact:	Name: Devin Reynolds Title: Economic Development Specialist
Name: Caitlyn Shea Title: Community Development Intern		Name: Devin Reynolds Title: Economic Development Specialist	
Phone: 206.784.0705 Cell: 658.602.2486		Phone: 206.784.0705 Cell: 469.438.5783	
Email: caityn@ballardalliance.com		Email: devin@ballardalliance.com	
Organization/Event Website: http://www.visitballard.com			

2. EVENT INFORMATION						
EVENT NAME: Art in the Park - Ballard ArtWalk						
PARK(S) REQUESTED: Include address of Park and ATTACH REQUIRED PARK MAP, SEE PAGE 6 Bergen Place Park, 5420 22nd Ave NW, Seattle, WA 98107						
Event Dates: Indicate Dates/Times OPEN to attendees			Hours: Open until Closing Each Day		Expected Daily Attendance: <small>participants</small> <small>volunteers, staff, spectators</small>	
Day 1	Day: Saturday	Date: May 12, 2018	Start Time: 6 pm	End Time: 9 pm	8	250
Day 2	Day:	Date:	Start Time:	End Time:		
Day 3	Day:	Date:	Start Time:	End Time:		
Day 4	Day:	Date:	Start Time:	End Time:		
Day 5	Day:	Date:	Start Time:	End Time:		
Event Setup Starts:			Event Take Down Complete:		Total Attendance: <small>(Add all rows & columns)</small>	
Start Day/Date:	Start Time:	End Day/Date:	End Time:	258		
May 12, 2018	3 pm	May 12, 2018	11 pm			

3. EVENT DETAILS			
Has this event been produced before? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No	Is this an annual event? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	Previous Name(s) of event: Ballard ArtWalk	How many years? 1
Are there any changes from previous years? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No	Describe Changes: This event will include visual artists displaying their work as well as live music		
Event Type:	<input checked="" type="checkbox"/> Community Festival/Fair	<input type="checkbox"/> Sporting Event	
	<input type="checkbox"/> Run/Walk Event	<input type="checkbox"/> Protest/Rally	
	<input type="checkbox"/> Timed Event <input type="checkbox"/> Yes <input type="checkbox"/> No	<input type="checkbox"/> Theatrical Performance	
	Start Time for Run/Walk: _____ Other: _____		
Is this event public? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No	Please check all methods by which the event is advertised: <input type="checkbox"/> TV <input type="checkbox"/> Radio <input checked="" type="checkbox"/> Online <input type="checkbox"/> Billboards <input checked="" type="checkbox"/> Posters <input type="checkbox"/> Advance Ticket Sales Other: Newsletter + Social Media		
Event Purpose:	The purpose of the project is to hold an outdoor, tented ArtWalk event for Ballard as a means of community building, space activation, and the support of local artists. This is also an event done in conjunction with my Community, Environment, and Planning capstone project at the UW, with the Ballard Alliance acting as my fiscal sponsors and project mentors.		

4. SITE PLAN	
REQUIRED:	Applications will not be accepted without a site plan. You must attach a clear and legible site plan or map with the following indicated: 1. NORTH, indicated by a directional arrow symbol 2. Name of Park facility and that of surrounding streets. 3. The overall Event Area (include parking if appropriate) inside the park. 4. The location of all physical equipment being placed, included but not limited to, any stage(s), vendors, booths, sponsors, tents, signs barricades, portable toilets, vehicles, numbered shelters. 5. Any other details you think are helpful. 6. Electrical plan for vendors and stages.
	Equipment / Set up: Please check all boxes that apply (Show all equipment on your attached map)
<input type="checkbox"/> Promotional Signage/Banners # _____	<input type="checkbox"/> Generators <input type="checkbox"/> Staging/Scaffolding <input type="checkbox"/> Booths # 5
<input type="checkbox"/> Inflatables / Bouncy Toys	<input type="checkbox"/> Portable Restrooms # _____ <input type="checkbox"/> Tents / Canopies # 6
Please list the outside companies/vendors that you are using for any of the checked boxes above: N/A	
Event Set up:	Describe the logistics and set up of your event. Attach additional documents if necessary: The event will host 5 - 8 artists who will display their work under canopies. A TBD band will be set up in Bergen Place with a small PA system. They will play one or two sets dependent on the agreement settled with the band. There will be lighting for the event and any additional tables or chairs for the artists as needed will be provided by the Ballard Alliance. Set up will begin at 4pm by staff and volunteers and the event will be torn down by 11pm. The event is part of the monthly Ballard ArtWalk series and is free to the public.

5. VENDORS	
Does your event have vendors selling or distributing food, beverages, merchandise or services? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No <input type="checkbox"/> Alcohol?	How many? 0
10% of all sales (food, beverages, admissions, souvenirs, goods and services) on Parks property must be remitted to Seattle Parks and Recreation within 10 days following the event.	
Items to be sold: <input type="checkbox"/> Food <input type="checkbox"/> Beverages <input type="checkbox"/> Merchandise <input type="checkbox"/> Services <input type="checkbox"/> Other:	

6 Application for Use Permit

6. FEES & PROCEEDS	
Admission/Participation Fee? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	Amount? \$ 0.00

7. AMPLIFIED SOUND/MUSIC		
Does your event have any amplified sound? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No	What Times are you requesting amplified sound? Start: 6pm End: 9pm	Is electricity requested? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No

8. RECYCLE AND TRASH		
Washington State law requires vendors and organizers for festivals, sports facilities, special events, and official gatherings to provide recycling containers at events where beverages in cans and/or bottles are sold. See RCW 70.93.093 for complete language.		
Will beverages in cans or bottles be sold or distributed at your event? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	Are you providing recycling and/or trash containers at your event? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	How many containers will you have at your event? 0
Will you be managing your own waste and recycle? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No		
Will you be hiring an outside vendor? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		
List outside vendor/company name: N/A		

9. INSURANCE	
Evidence of insurance must be provided to the Event Scheduling Office no later than thirty (30) days prior to the commencement of the event. Park Use Permits will not be issued until all insurance requirements have been received, verified and approved.	
The City of Seattle must be listed as additional insured. The Certificate of Additional Insured must be accompanied by the policy change endorsement forms CG 20 12 or CG 20 26 or equivalent or it will not be accepted. Please email your proof of insurance to the Event Scheduling Office, parks@seattle.gov . Please see our webpage for 'Insurance Requirements' document.	

10. SIGNATURE		
I certify that the information that I have provided on this application is true and accurate to the best of my knowledge. If the event plans change, I will submit a revised application or additional information accordingly. All information contained in this application is subject to public disclosure.		
Applicant Signature <i>C Shea</i>	Date 4/3/18	Applicant Printed Name Caitlyn Shea
<input checked="" type="checkbox"/> By checking this box as an electronic signature, I agree to all the terms and conditions that may apply to the Special Event permitting process and agree that all information contained in this application is true and correct to my knowledge. All documents received by the Special Event Committee are public documents and subject to public disclosure in accordance with the Washington State Public Disclosure Act.		

11. PAYMENT	
Once you receive your Date & Time Confirmation you have the following options:	
<ol style="list-style-type: none"> 1. Mail a check made out to "City of Seattle" 2. Pay Online at: https://class.seattle.gov/parks/Start/Start.asp Call for Login Details. 3. Call with a Credit Card (Visa, MasterCard, American Express) 4. Come by the office Monday through Friday 10am-4pm. 	

7 Application for Use Permit

APPENDIX B: Park Use Permit



Seattle Parks and Recreation - Event Management Office
7201 S. Coan Lake Drive N.
Seattle, WA 98117
(206) 466-4090

PARK USE PERMIT



EMERGENCY CONTACT INFORMATION:
• Event Management Office P 800A, 4 307F; (206) 684-4090
• Parks Duty Officer (after business hours, 7 days/week); (206) 684-7200

Printed: 03-May-18, 03:00 PM
User: bergjvc

Devin Reynolds
Ballard Alliance
5306 Ballard AVE NW # 216
Seattle, WA 98107

(468) 438-5783 (206) 784-9705

Permit #: 424532 - Ballard Alliance User: bergjvc
Date: 05-Apr-18 Status: Firm

5) Payments Summary:

Permit Fees	Event Fees	Tax	Permit Total	Damage Deposit	Total Applied	Balance	Current
\$100.00	\$175.00	\$0.00	\$275.00	\$0.00	\$265.00	\$10.00	\$25.00

6) Purpose of Use

ES Special Event
Ballard ArtWalk 2018

6) Conditions of Use

- There are NO REFUNDS for special event fees.
- The Park Code (PAC, 18.10) establishes requirements for use including the prohibiting of the consumption of alcoholic beverages in all City parks.
- The park is open to the public at all times during normal park operating hours; no park may be closed to public access during a special event.
- The "How to Schedule a Special Event" brochure (revised 2006) provides specific information and requirements regarding your reservation and use of the park.
- 10% of gross sales/admission/regulations generated on Parks property may be required as part of this permit. Please refer to Attachment 1 for details and deadlines.
- Final payment, based on gross revenues (shown) during the event, is due within 10 business days.
- User must retain a copy of this permit and all attachments on the premises throughout the scheduled event. This permit is required for any enforcement of your reservation.
- If included with your reservation, Shelter and Table Reservation signs are included with this permit. To avoid possible delay in use, special event organizers are encouraged to post these at the site, as early as possible on the day of the event.
- Effective July 4, 2015, smoking is prohibited in all publicly accessible areas in Seattle Parks (Parks Code of Conduct P-360 7.21.05 section 3.2.10). The use of electronic cigarettes is allowed outdoors, not indoors. The smoking of marijuana in city parks is prohibited under state law (RCW 70.165.040).
- See "Attachment 1 - Supplemental Provisions".
- See "Attachment 1 - General Terms and Conditions".

6) Date and Times of Use

of bookings: 1 Starting: Sat 12 May 18 03:00 PM Expected: 200
Ending: Sat 12 May 18 11:00 PM

Event	Day	Start Date	Start Time	End Date	End Time
Bergen Place - Bergen Place	Sat	12-May-18	03:00 PM	12-May-18	11:00 PM

6) Special Equipment Permitted

Special conditions of use and proof of insurance are required for all permitted items indicated below.

Your Specific Reservation Details	Answer
# Chemical Toilets	0
# Dumpsters	0
Money Collected?	No
Amplified Sound?	Yes
Special Equip/Source?	No

Printed: 03-May-18, 03:00 PM
User: bergjvc

PARK USE PERMIT

Permit #: 424532 - Ballard Alliance User: bergjvc
Date: 05-Apr-18 Status: Firm

Use is permitted as outlined herein. Site conditions may change without notice.

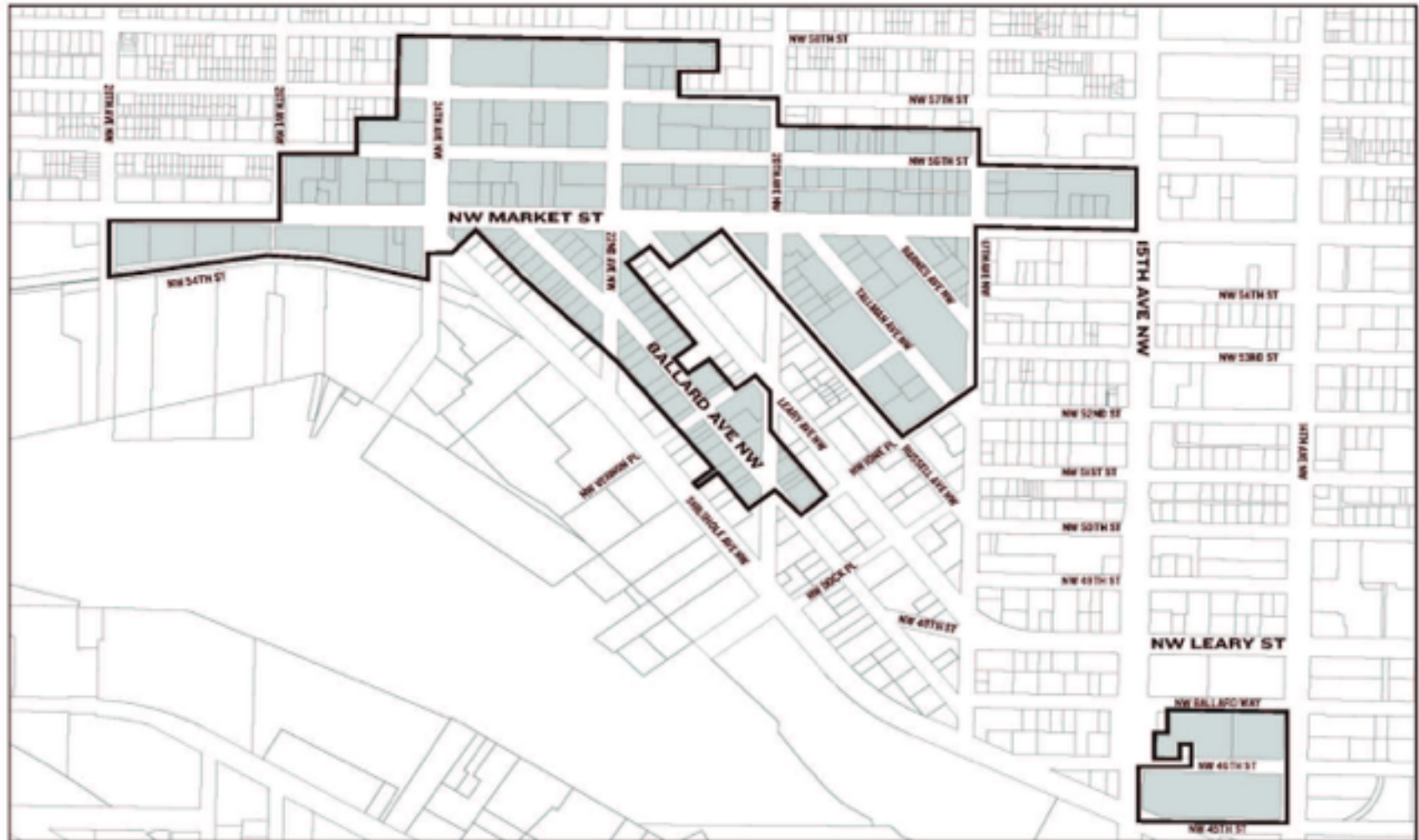
X:  Date: 03-May-18
Devin Reynolds, Ballard Alliance

I have read and agree to the terms and conditions outlined in this Special Event Permit.

X: _____ Date: _____

APPENDIX C:

Ballard Improvement Area Map



APPENDIX D: GRANT AWARD



MEMORANDUM

DATE: April 18, 2018

TO: Caitlyn Shea
Art in the Park

CC: Mike Stewart
Ballard Alliance

FROM: Karen Selander, NMF Project Manager

RE: **O18017**: Art in the Park

Congratulations! The Neighborhood Matching Fund Program supports your community project with an award of **\$1,940!** We believe **Art in the Park** supports our founding principle that city and community partnerships strengthen Seattle.

Your NMF award is contingent upon your organization agreeing to the award conditions below and entering an agreement with the Department of Neighborhoods. Please note, the funds cannot be spent or committed to any project expenses until the agreement is fully executed.

Award Conditions

- Secure Commercial General Liability insurance naming the City of Seattle as an additionally insured party. Provide copy of insurance coverage.
- Ensure NMF Program is recognized as a funder in outreach materials, press releases, news stories and project related activities.

To move forward with contracting this project, please complete the following responsibilities by **April 25, 2018**:

- **Review** the Agreement
- **Sign** the Agreement Signature Pages for your Organization and Fiscal Sponsor Organization.
 - Electronic signatures may be used for the Agreement Signature Pages.
- **Submit Signed Documents** by logging into Webgrants at <http://webgrants.seattle.gov/index.do>
 - Select My Grants
 - Click on your Project Title
 - Select Correspondence; Click Add
 - Complete the Email Form; Attach Signed Agreement Signature Page (s) and W-9 Form
 - Click Send



ACKNOWLEDGEMENTS

Thank you to everyone that helped me with this project, including:

The talented artists: The Whags, Yvonne Chan, Tim Madden, Tori Shao, and Steph Shao

My incredible volunteers: James Cooper, Alex Clark, Adam Witzel, Tony Pai, Po Hu, Carolina Vinado, Rachel Moore, Laura Esparza, Jillian Kauffman, Selina Urena, Kelly Reynolds, Kurt Blomdahl, Bryce, Nathan Engham and family, Max Genereaux, Alby, Anndrea Dohring, and more!

Thank you Ballard Alliance for supporting this and helping to make this more incredible than I could have dreamed! Thank you to the City of Seattle, specifically Karen Selander, for providing me with the Neighborhood Matching Fund's Small Sparks Grant to make this project successful.

Thank you, Mike Stewart, for hiring this college kid, putting your faith in me, and for helping throughout and the most hearty of thanks to my friend, boss, and unreasonably supportive senior project mentor, Devin Reynolds.

I quite literally could not have made this what it was without your help.