



City of Baker City Public Arts Master Plan



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Introduction

The Public Arts Commission of Baker City, Oregon envisioned and created a Public Arts Master Plan in the winter of 2016. Its creation was based on the belief that public art will transform the identity of Baker City, announcing to residents and visitors alike that this is a place where people care about the quality of the built environment. Public art can intensify the relationship of its citizens to the city and promote a stronger sense of community.

Public art should not be an afterthought, but rather an integral part of urban planning. Instead of introducing public art for the purpose of mitigating the impact of poor planning, it should be an integral part of the community planning process, with the outcome of heightening our positive experiences in the public realm and increasing opportunities for meaningful civic discourse among our citizens.



“Good art is done with enjoyment. The artist must feel that, within certain limits, he is free, that he is wanted by society, and that the ideas he is to express are true and important.” - John Ruskin, 19th century English artist and art critic.

History

The Baker City, Oregon Public Arts Commission was established in March, 2014. The purpose of the commission, as stated in Ordinance No. 3332, was to “promote the educational, cultural, economic, and general welfare of Baker City by actively pursuing the placement of public art in public places within Baker City limits, while also serving to preserve and develop public access to the arts.” The commission consists of seven members appointed by the City Council. Five are volunteers with “interest, education and experience” in the arts; one is a City Councilor, and one is a City staff member.*

Since the establishment of the commission, new art installations have included the series of playground paintings by Alyssa Peterson in City Hall, the bronze Salt Lick Block on Court Avenue Plaza, and the colorful Natural Structures bench, bike rack and trash receptacle on the Leo Adler Memorial Parkway Extension.



These pieces join existing artworks located throughout Baker City such as:

- the York’s Grocery Oxen and Oregon Trail Mural,
- the tom novak paintings on the exterior of the Baker Heritage Museum, and
- the Baker County Courthouse monuments.**

*The full text of Ordinance No. 3332 establishing the Baker City Arts Commission may be found in Appendix A.

**A complete listing of Public Art in Baker City, including murals, ghost murals, paintings, statues, monuments, and private collections visible from sidewalks and roadways may be found in Appendix B.

Principles of Public Art

1. Public Art commemorates our history and celebrates our diversity, which encourages the evolution of ideas and artistic expression within our community.
2. Public Art enhances and compliments the community's built environment, infrastructure design, and street-scape amenities and can encourage increased use of public spaces, pedestrian traffic, and public engagement.
3. Public Art enhances the public's experience and appreciation of art.
4. Public Art can strengthen and build community pride and identity, offering a wide range of interaction, involvement, participation and conversation.
5. Public Art fosters the enrichment of the visual environment and productive relationships with stakeholders and stimulates a dynamic presence.
6. Public Art is positioned in settings appropriate to scale, purpose, aesthetics, and materials.
7. Public Art offers opportunities for education and learning.
8. Public Art creates opportunities for local and regional artists to develop and/or showcase their talents.



Vision for Baker City Public Art Commission

The Baker City Public Art Commission (PAC) envisions a thriving community for arts and culture where traditional and contemporary arts shine and creative industries are cultivated.

Healthy arts communities are defined and documented in terms of how arts, culture and creative expression contribute to the well-being of communities and their residents.

Americans for the Arts identifies ten characteristics of a healthy arts community:

1. The arts bring diverse people together.
2. Elected officials understand the importance of supporting the arts and do so.
3. Myriad learning opportunities exist in and out of school for adults and young people, including youth-at-risk. Arts are fully integrated into school curriculum. Educators impart the understanding, appreciation and practice of the arts.
4. Active participation in culture creates individual and community meaning.
5. Responsible corporate citizens and businesses support the arts in every way.
6. The arts are infused in the natural and built environments.
7. The arts are integral to civic dialogue and community building.
8. The arts are valued as an industry because of their contribution to the new economy, which encompasses quality of life, economic development and tourism.
9. The contributions of individual artists are valued and supported.
10. The arts flourish with new and diverse leadership.



Objectives and Aspirations

The Baker City Public Arts Master Plan will be a catalyst for community education while building awareness of public art. It emphasizes the benefits of enhancing quality of life and improving the economic vitality of our community. Immediate and future impact of the arts may be divided into the following categories:

Economic Impact

The Arts play an important role in the business climate of a community. A landmark study funded by the National Science Foundation offers proof that the arts have significance in the area of economic development.* The existence of a strong arts culture in a community also attracts new residents seeking a creative and unique atmosphere in which to live. This is especially true of young, creative entrepreneurs seeking affordable housing and reasonable business start-up costs.

Quality of Life

Art has a dramatic impact on community members by enhancing well-being and improving quality of life. Art that complements the designs of buildings and spaces increases the attractiveness of the area. Public art can create gathering spaces that encourage connections among people, the art, and the space. The resulting relationships increase foot traffic for businesses, encourage new businesses in the area, and attract visitors and residents, especially those interested in the arts.

Enrichment

Contributing to art understanding and cultural diversity, public art represents the practices, expressions, knowledge, and skills of artists that are broad, diverse, cultural, ethnic, and/or nontraditional.

Public art helps to enrich the community by encouraging participation and dialogue.



*The National Science Foundation funded a landmark study conducted by the University of Minnesota that proved the significance of the arts to economic development. The study found that the decisions of artists to live in certain regions is a stimulant to new business formation and attracts other arts-related and non-arts businesses to a region.

Community Engagement & Collaboration

To foster the expansion of public art throughout the city, the commission will need to stimulate appreciation for and financial support of public art while encouraging collaboration among artists, architects, engineers, and property owners for the display of permanent and temporary art installations.

Fostering appreciation for public art begins with community education. Art maps, interpretive signs, walking tour brochures and media coverage encourage locals and visitors to engage with art. Presentations made at schools, the correctional institute, and scout groups inspire young people to participate in the formation of public art in collaboration with local artists.

Lectures and workshops that increase public awareness of the public art program encourage interested residents to participate in the actual planning, design, installation and maintenance of public art projects.



The Commission strives to find opportunities for community participation and engagement through the following partners, stakeholders, or venues:

- nonprofit, public and commercial-related organizations,
- Baker City Council members and departments within the city,
- County and State Government agencies and commissions,
- retail art & non-arts venues with arts and cultural programming,
- festivals and parades,
- art-focused media outlets,
- amateur art making venues, collective art making, K-12 and after school arts,
- education programs, libraries, hospitals, local and state agencies, and
- service and fraternal organizations.

Art-enhanced destinations in green spaces and parks, art exhibits in empty storefronts, murals on private businesses, and works on loan from local artists and installed in public places are all examples of public/private collaborations that enhance the city's image and promote a vibrant community.

Art on Loan Program

The Art On Loan Program facilitates the display of privately owned artworks on city owned property. The program is managed by the Public Art Commission with the goal of beautifying Baker City while increasing awareness and appreciation of the visual arts.

The program enables a larger number of artists to display public art in Baker City. Artists are offered an opportunity to contribute to the community by sharing their art with a broader audience. This is particularly important as many of the artists who participate in the program are emerging artists whose work is not widely seen.

Sites

The Arts Commission has evaluated a variety of locations across the city. Below is a list of the Arts Commission's recommended locations for the placement of artwork. The Commission will work with the lender to place art in other city-owned locations not on the list, if they conform to the Commission's standards of visibility and safety.

- Baker City Library,
- Geiser-Pollman Park,
- Central Park,
- Leo Adler Memorial Parkway, and
- Court Avenue Plaza.

Selection Process

Artists and galleries are invited to submit loan proposals at any point during the year. Primarily, three dimensional artworks appropriate for outdoor public display are considered. The Arts Commission serves as the selection committee. Their recommendations are then forwarded to the City Council.

The Arts Commission uses the following guidelines when considering an application:

- artistic quality,
- compatibility with the site,
- appropriateness to the site,
- materials' suitability and safety,
- contribution to the City's public art collection,
- public safety, and
- environmental impact.

After being juried by the Commission, artworks are matched with appropriate sites based on availability, the lender's preferences, and feedback from community groups associated with the sites.



Financing and Funding for Public Art

Securing financial support is a cornerstone of any art program. As outlined in Ordinance No. 3332, Baker City has an established Public Art Fund. Additional funding sources are necessary to underwrite and implement Baker City's public art program, ensuring a strong and extensive collection. A percent-for-art fund, derived from public and private development projects, is one possible funding source. Others may include:

- Foundation grants to artists and arts organizations,
- State and federal grant programs,
- Corporate commissions for public works in public or private spaces,
- Community sponsored projects,
- Self-funded artist or arts organization projects,
- In-kind contributions of goods and services, and
- Crowd-sourced platforms and social media fundraising.

Partnerships with the business community, civic organizations and private donors are essential. An annual report recording fund expenditures, account balances, public art achievements and new acquisitions is necessary to keep all funding sources viable.

A developed per-project budget for acquisition, operating expenses, and maintenance is critical for securing funding from either public or private sources.



Public Arts Commission Policy

The Public Arts Commission works closely with city government and the Baker City Council, as well as with the private sector and non-profits. To build a successful partnership with the city, the following steps should be taken:

- Follow all policies and regulations as outlined in Ordinance No. 3332.
- Brief the City Council on the Public Arts Commission's recommendations.
- Meet informally with council supporters/sponsors to provide information about the plan and specific areas where city support is needed.
- Host tours of art collections, art spaces, potential project venues for the Council.
- Support legislation and plans that are complementary to the arts and culture, such as pedestrian improvements, economic development, and city building projects, emphasizing the economic value and job creation aspects.
- Demonstrate how recommendations align with City Council priorities and other city goals. Look through adopted city plans and proposed updates to plans to identify areas where there may be opportunities to include art or public art in projects.
- Present an annual report to the City Council of expenditures, acquisitions and new projects.



Call for Artists—Policy and Procedure

1. After a Public Art Project has been identified and funding secured, a call for artists and Request for Qualifications (RFQ) can be initiated. The size, type, location, and cost of the project will determine if the RFQ is widely distributed or sent to only a select number of artists (Invitational RFQ).
2. A list of local and regional artists will be compiled from names and contact information available from galleries in Baker City.
3. The RFQ will outline the project location, budget, scope, theme, and time line; it will also include instructions for submitting an application.
4. Artists will be asked to submit a letter of interest, resume, examples of past work, and the completed application.
5. The RFQ may be sent to select artists, or a general call may be published on the official Baker City website, social media, and in local newspapers.
6. The selection committee may vary for each project, but may include gallery owners, artists, and interested stakeholders, in addition to the Public Arts Commission members. Artists who are submitting work and who are also Public Arts Commission members must recuse themselves from the selection process.
7. The selection committee will review submissions and declare finalists for the project. Artists are then contacted and asked to produce proposals. Proposal development requires compensation, with the amount included in the initial funding request. Artists may be asked to make a formal presentation to the selection committee.
8. The successful artist applicant will be contacted and a contract submitted and signed.



Appendix A

ORDINANCE NO. 3332

AN ORDINANCE ESTABLISHING A PUBLIC ARTS COMMISSION.

Be it Ordained by the City of Baker City Oregon:

(A) *Public Arts Commission.* There is hereby created and established a Public Arts Commission for the City of Baker City, Oregon. The purpose of this commission is to promote the educational, cultural, economic and general welfare of Baker City by actively pursuing the placement of public art in public spaces within Baker City limits while also serving to preserve and develop public access to the arts. The term "art" shall include, but not be limited to:

- Artwork in Mixed Medias
- Ceramic Arts
- Fiber and/or Textiles Arts
- Graphic Arts, Printmaking, Drawing
- Painting
- Photography
- Sculpture
- Statuary and/or Monuments
- Temporary Works of Art
- Wood, Metal, Plastics, Glass

(B) *Members; Appointment; Term:* The Public Arts Commission shall consist of seven members to be appointed by the City Council of the City of Baker City. The commission shall consist of five members who shall be volunteers and have an interest, education and/or expertise in public art. Such experience may include, but shall not be limited to~ education and experience as an architect, landscape architect, professional curator, professional artists, art educators or interested community members with experience in the arts. These five members of the commission shall reside in Baker County or Baker City. Additionally, the commission will consist of a non-voting City Council member and a non-voting City staff member to be appointed by City Council.

The term of office for each volunteer member shall be three years. The original volunteer appointees of the commission shall have the following terms: One member will have one-year term, two members will have two-year terms, and two members will have three-year terms.

(C) *Organization of Commission; Meetings; Procedure:* At the initial meeting, Public Arts Commission members shall organize by selecting a chair and a vice-chair from the membership. Thereafter, these elections shall occur at the first regular meeting of each calendar year. The Public Arts Commission may make rules and regulations for its own governance and procedures consistent with the laws of the State of Oregon as well as the charter and ordinances of the City of Baker City. Three voting members of the Public Arts Commission shall constitute a quorum.

Appendix

ORDINANCE NO. 3332 CONT.:

The Public Arts Commission shall meet at least quarterly each calendar year and may hold additional meetings as set by the commission. Public Art Commission meetings are public meetings and require notice to the general public. A commission member who misses more than two consecutive meetings which are unexcused loses his/her status as a Public Arts Commission member. Absences due to sickness, death of a family member or similar emergencies shall be regarded as approved absences and shall not affect the member's status on the commission. In the event of a long illness, or such cause for prolonged absence, the member may be replaced.

(D) *Vacancies; Removal:* Vacancies upon the commission shall be filled by appointment by the City Council, after the position has been advertised and applications are received and reviewed by the City Council. The newly appointed member will fill remaining term of the vacant commission position.

(E) *Compensation:* The members of the Public Arts Commission shall receive no compensation for their services.

(F) *Responsibilities:* It is the responsibility of the Public Arts Commission to:

- Assist the City Council and/or other Baker City boards and/or commissions in using public art to enhance existing development in public parks and other public lands and in public structures.
- Advise the City Council and/or other Baker City boards and/or commissions and city departments regarding artistic components of all municipal government projects under consideration by the City. The commission may also serve as a resource for artistic components of land-use developments.
- Recommend expenditures of funds to the City Council for the acquisition of public art, for maintenance of public art and for administration of this program.
- Develop and recommend to the City Council policies and programs that would enhance and encourage the planning, placement, insurance and maintenance of public displays of art in locations within the community open to the public.
- Work with the City of Baker City to assure all public art is placed or installed in accordance with current city or state standards or laws. In order to preserve the character of the Baker City
- Historic District, the commission must obtain approval from the Historic District Design Review Commission if a piece of art is proposed to be placed within the district.
- Oversee the maintenance, care and repair of the public art collection. Oversee proper written and visual documentation and cataloguing of the Public Art Collection.
- Recommend revisions to policies and guidelines for the improved implementation of this program.
- Ensure that the use of funds collected under this program will increase the amount of art in the city that is available to the public.
- Seek private donations of funds, works of art, devises of property, and grants for the purposes of expanding the public art collection or the maintenance of the collection. Donations of cash can be accepted by the Public Art Commission unless attached or restricted by/with a contingency, condition or caveat. Any donation with restrictions must be approved by the City Council. All donations of art must be approved by the Public Art Commission. All donations of property or tangible assets for public art must be approved by the Public Art Commission and the City Council. Review the appropriateness of proposed public art which is intended to fulfill all or part of the contribution required by this ordinance.

Appendix

ORDINANCE NO. 3332 CONT.:

- Recommend appropriate locations and accessibility to the public for permanent public art.

(G) *Standards and Rules:*

- Members of the Public Arts Commission shall operate in the interest of the general public and serve the community as a whole.
- Commission members shall not participate in the endorsement of any commercial product or enterprise.
- All commission members may vote on any matter coming before the commission, except as the ethics laws of the State of Oregon may provide.

(H) *Funding: Establishment of a Public Art Fund:*

The City shall establish a special revenue fund designated as the "Public Art Fund" in the City budget from which expenditures may be made in accordance with this ordinance. The Public Art Fund shall contain a capital account to fund public improvements in the form of the purchase or acquisition of new public art as well as an operations and maintenance account. Capital funds may come from any source, including the sale of general obligation bonds.

READ for the first time in full this 11th day of February, 2014.

READ for the second time by title only this 25th day of February, 2014, upon the unanimous vote of the members present, after the text of the ordinance was offered to the members of the Council and the press and public for their use during the meeting.

READ for the third time by title only this 11th day of March, 2014, upon the unanimous vote of the members present, after the text of the ordinance was offered to the members of the Council and the press and public for their use during the meeting.

Appendix B

A complete listing of Baker City art includes the following:

Murals

Ghost Murals

Paintings

Statues

Monuments

Private Collections Visible from Public Roads and Sidewalks

Credits

The Baker City Public Arts Commission would like to thank Base Camp Baker for the use of its many excellent photographs.

Public Art Master Plans from Grants Pass and Newport Beach in Oregon, Coeur d'Alene, Idaho, and Lakewood, Colorado gave us hope.

City, state and national support for public art, from the era of Roosevelt's Works Progress Administration to the present informed and inspired our work on this document. We could not have done it without the visionaries that preceded us.



Hillsboro Public Art Master Plan

November, 2008



COVER PHOTO CREDITS

From top, clockwise:

Laurie Lundquist (artist), SVR, Inc. (engineer)
Mountain Pass Pedestrian Bridge
Phoenix, AZ Office of Arts and Culture Public
Art Program

Wayne Chabre
Rooted Pavillion
Walla Walla, WA
Photo: Jeanne McMenemy

Bill & Mary Buchen
Global Rhythms
Green Valley, CO

Linda Beaumont
Current
City Hall, Bellevue, WA
Photo: Spike Mafford

Jim Schmidt & Dale Wilhelm
Library Bus Shelter
Hillsboro, OR
Photo: Dale Wilhelm

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Special thanks to the Regional Arts and Culture Council staff for their advice and model policies

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EXECUTIVE SUMMARY

This plan describes the context and procedures for a City of Hillsboro Public Art Program. Program values, vision, and goals are strongly connected with the Hillsboro 2020 Plan and Downtown Renaissance goals and were carefully crafted in consultation with community stakeholders, the Public Art Task Force, and other interested artists and citizens.

Public art is a powerful tool for meeting the goals of Hillsboro's community plans. Memorable public places strengthen our community. Such places attract us to downtown, enliven our neighborhoods, enhance our experiences in parks, inform us about the history and peoples of our place, and celebrate our ethnic and cultural diversity.

The following goals lead the development of the Public Art Program:

- Establish a collection of work of high artistic quality and enduring value.
- Utilize art to express the unique civic identity of Hillsboro.
- Create inviting places for people to gather, connect to each other and their community.
- Contribute to the efforts to strengthen downtown.
- Use public art as a tool to promote design excellence.
- Support local artists by encouraging their participation in public art creation and selection.

- Ensure the preservation and maintenance of the City's art collection.
- Establish funding mechanisms that ensure consistent integration of public artwork in both public and private development, redevelopment, and other enhancements to the civic infrastructure.

Opportunity sites for public art in Hillsboro are identified in this plan. Timing of the projects will change as development plans change. Public art leaders should be entrepreneurial in their approach, looking for partnerships where art can create a distinctive destination. Key opportunities are: developing a vital downtown, celebrating diversity and enhancing new parks and fire stations.

Adoption of this plan creates a framework for Hillsboro's public art program under the authority of the Hillsboro Arts and Culture Council. Recommended funding sources and staffing options are identified. Policies and procedures for effective management of the program are detailed.

A phased implementation for this plan is recommended, beginning with a part-time staff position to develop the program and manage a signature art project. In the third year, the program will be in place, and a full-time staff person would accelerate progress on achieving program goals.

Research for this plan indicates that the time is right in Hillsboro to develop an active public art program.

Specifically:

- community plans point to the value of a public art program;
- civic leaders embrace how public art can help to achieve community goals;
- successes such as the Civic Center, Walters Arts Center, Sequoia Gallery + Studios and The Venetian Theatre and Bistro give a great context for starting a public art program;
- arts and culture are increasingly valued as important for maintaining Hillsboro's "sense of community", celebrating ethnic diversity, and attracting a viable workforce.

The Public Art Program envisioned here requires commitment from civic leaders, both public and private, and this planning process indicates that leaders are ready!



Brian Borrello
Silicon Forest
Portland, OR
Photo: TriMet

PLANNING FOR PUBLIC ART IN HILLSBORO

Methodology

In June, 2008 the City of Hillsboro via the Hillsboro Arts and Culture Council contracted with consultants Bill Flood and Valerie Otani to develop this Public Art Master Plan. Project research began with a thorough review of current community plans, including the Hillsboro 2020 Plan (revised in 2005), the Downtown Renaissance Report (2007), the Hillsboro Arts and Culture Council Strategic and Community Plan (2006), and the Washington County Cultural Plan (2008). Consultants also worked closely with the planners engaged in the current Downtown Plan process. Each of these plans calls for utilizing arts and culture as key elements in the development of Hillsboro and Washington County. The 2020 Plan vision and goals (Appendix A) are the foundation for the Public Art Master Plan.

Twenty-five stakeholder interviews were held with community leaders across sectors including government, business, arts, heritage and culture, education, and agriculture, to gather information on the character of and vision for Hillsboro, issues and opportunities, and key sites for public art. Consultants also met with groups including the City of Hillsboro Latino Outreach Advisory Committee, City of Hillsboro department heads, Hillsboro Downtown Business Association, Hillsboro Parks & Recreation Commission, and local artists. Monthly review meetings with HACC staff and the HACC's Public Art Task Force served to review and guide the work of the consultants. To develop program policies and procedures,

consultants also researched public art programs from comparable cities in Oregon and throughout the U.S. On September 25, over 50 guests participated in a public Plan review session hosted by the Hillsboro Arts and Culture Council and the Mayor.



Public Art Master Plan Task Force selecting goals for Plan

Community stakeholders interviewed by the consultants voiced an overwhelmingly positive attitude. We found, in all sectors, enthusiasm for the role public art can play in strengthening community and enlivening the visual environment. The time is right in Hillsboro to systematically utilize public art to build stronger civic places.

Acknowledgements at the beginning of this report list the Public Art Task Force and others who have participated in the development of this plan. Many thanks to all!

Public Art and its Relationship to Hillsboro

We use the term “art” to describe those things that are visually or experientially meaningful. “Public” means that the artwork is accessible to people -- whether on public or private property. Public art can be permanent or temporary, a single event or piece, a series of installations or events, or part of an ongoing process enhanced over time. It is envisioned and/or realized by an artist skilled in creating art in public places.

Public art is a powerful tool for meeting the goals of Hillsboro’s community plans. Memorable public places, such as the fountain in the Civic Center’s plaza, invite us to return, meet our neighbors and appreciate our community. Such places attract us to downtown, enliven our neighborhoods, enhance our experiences in parks, inform us about the history and peoples of our place, and celebrate our ethnic and cultural diversity. Public art creates visual and emotional connections between the viewer and the place. It elevates the quality and interest of the built environment and signals an investment that encourages residents and newcomers to respond in kind.

Public art can take many forms, including landscape treatments, building facades, freestanding sculptures, murals, lighting, electronic media including moving images, photographs, water features including run-off and catchment devices, kinetic pieces that move and react to the environment, and artist-designed functional elements such as paving, play equipment, street furniture, bridges and gates. It can include the written word, film or video, and performance.

Planning for public art is part of Hillsboro’s coming-of-age. Hillsboro has grown from an agricultural community of 8,000 in 1960 to a small city of over 80,000 in 2008, fueled by large companies and growing ethnic populations. County seat for Washington County and part of Portland’s metropolitan area, Hillsboro was in fact incorporated before Portland. It is located between the agricultural reserves protected by the Urban Growth Boundary and the suburban march radiating from Portland. Government, farms, industry and suburban development coalesce in a small town identity with the complexity of a modern city. Hillsboro seeks to maintain a “hometown” feeling and quality of life while offering urban amenities which will attract residents to live, work, and invest in all its neighborhoods.



Bill & Mary Buchen
Celebration Drum Circle
Ohio State University

VALUES, VISION & PROGRAM GOALS

Values

Fundamental values emerged through interviews and discussions with stakeholders. These values underlie the vision and goals of this plan.

Innovation

Innovation is a common trait in Hillsboro's often cited contrast between agriculture and high-tech industries. Both a Century Farm and a technology firm remain viable through insightful adaptation to the market and embrace of new technologies. These seemingly opposite sectors of the economy share the ability to innovate.

Authenticity

Hillsboro has a unique identity, not merely as a suburb of Portland. The historic downtown gives the city a genuine "hometown" feeling that has evolved over generations. Both longtime residents and newcomers value this authenticity.

Strengthening Downtown

There is significant excitement about the upgrades to downtown, and thus a sense of urgency to take advantage of the momentum and reach a "tipping point" in making downtown successful. The strengths of downtown will radiate throughout the rest of the city.



Valerie Otani & Fernanda D'Agostino
Smith & Bybee Lakes
Photo: Brian Foulkes

Connection to nature and parks

Connection to nature is highly valued in Hillsboro. Closeness to open spaces, high quality parks, the developing trail system and Jackson Bottom are all viewed as major assets.

Recognizing ethnic diversity

Agriculture and high-tech industries, in particular, have drawn people of diverse ethnicities to Hillsboro. The City has not yet fully succeeded with the integration of these diverse communities into full participation in the life of the city. Recognition of these people validates their individual and collective contributions to the community as a whole.

A well-managed program that produces art projects

Results matter. The goal is to design a sustainable program with the funds, vision and staff that result in significant art projects.

Vision

Public art is a visible expression of Hillsboro's values. We value connections -- connections between neighbors, old and new residents, rural and high-tech economies, the city and the natural environment. Art animates our public spaces, creating profound and memorable community experiences. Our investment in creating meaningful public spaces comes from the desire to strengthen connections between our citizens and our city and connections between the neighborhoods of Hillsboro. Public art is a part of our mental map of Hillsboro and is an important element of creating a community that future generations are proud to call home.



*Civic Center Plaza
Hillsboro, OR*

Program Goals

Establish a collection of work of high artistic quality and enduring value.

Commissioned and donated work will be of high aesthetic merit, represent a range of media, and can be both permanent and temporary. The program should be sustainable, with the resources to ensure the commissioning of quality work in a well-managed collection.

Encourage art in all public places, in all parts of the city.

Public art is, in effect, a free museum, making art accessible to all. Public art should be woven into the entire fabric of the city, helping to create memorable places in all neighborhoods.

Utilize art to express the unique civic identity of Hillsboro.

Hillsboro is a complex city, with an unusual economic diversity of agriculture, aviation, health sciences, government and high-tech industries. Hillsboro's population is also diverse, with long-established families and new immigrants. Art should recognize the contributions of many perspectives to a vibrant city.

Create inviting places for people to gather, connect to each other and their community.

Hillsboro values its family-friendly atmosphere, a place where "neighbors, generations and cultures connect." Art should be used to create memorable places and destinations that draw people to engage in public life.

Contribute to the efforts to strengthen downtown.

Arts and culture are the focus of the downtown renaissance. Public art should be used to contribute to the vitality and pedestrian appeal of the city center and should play a significant role in downtown planning and development.

Use public art as a tool to promote design excellence.

Public art and artists should be utilized in the planning and design of the built environment -- early involvement of artists in these processes can result in urban development with a truly distinctive character. Public art should set the standard of quality for neighbors and developers to match.

Support local artists by encouraging their participation in public art creation and selection.

Technical assistance and mentoring opportunities for Hillsboro artists should be provided to develop the public art capabilities in the local arts community.

Ensure the preservation and maintenance of the City's art collection.

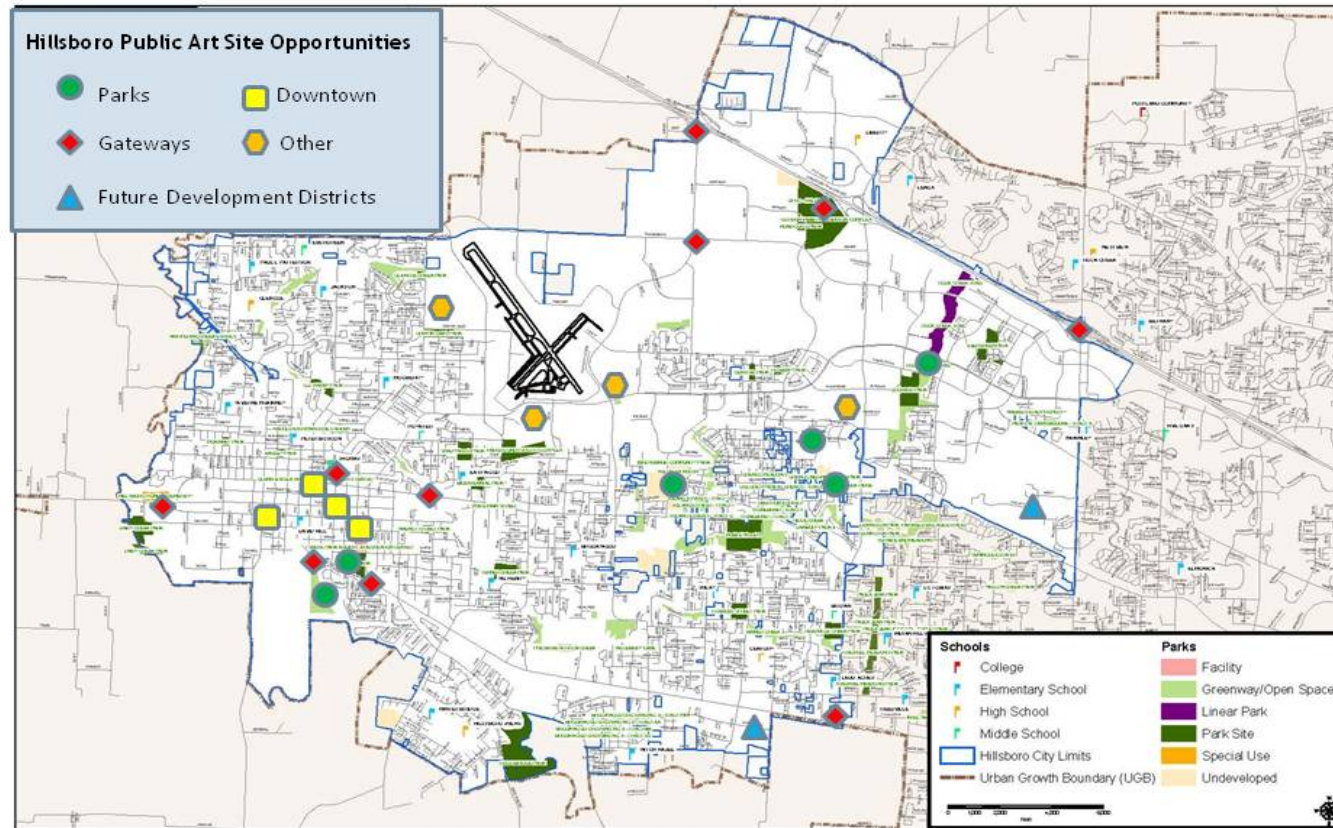
The program should establish guidelines and dedicated funding for conservation and maintenance of artwork.

Establish funding mechanisms that ensure consistent integration of public artwork in both public and private development, redevelopment, and other enhancements to the civic infrastructure. The level of investment should be substantial enough to commission high-quality artworks, properly maintain them, and fund program management.

IMPLEMENTATION STEPS

- City Council to adopt Plan
- Adopt funding mechanisms from recommended options including:
 - annual appropriation from City Council
 - public percent for art ordinance
 - downtown development (urban renewal or other project financing)
 - incentive system for public art in private development
 - foundation...long-term mechanism
 - other new sources of funding as they become available
- Develop City code language for funding mechanisms
- Develop staffing and work plans
- Develop specific program policies and guidelines per recommendations in Public Art Master Plan
- Manage art projects
- Inventory existing public art collection
- Develop maintenance and conservation plan for existing public art
- Develop HACC Public Art Committee structure as needed
- Focus on downtown development, specifically through participating in current Downtown Plan process
- Develop partnership agreements with City Departments and seek opportunities for inclusion of public art
- Develop relationship with non-City of Hillsboro agencies and groups which may collaborate on public art services (County, Public Schools, Clean Water Services, private developers, etc.)
- Advocate for excellence in civic design with City officials, developers, architects, designers, planners
- Creation of annual work plan, in concert with the budget process
- Provide workshops and technical assistance for local artists
- Develop mural incentive program
- Develop education and outreach strategies and materials in support of the Public Art Program
- Develop outreach strategies and materials to encourage public art in private development
- Periodic assessment of Public Art Program

PUBLIC ART SITE OPPORTUNITIES



This is a map of key Public Art Site Opportunities, indicating the primary sites for public art identified through this planning process. Opportunities may arise that are not on this map.

It is important that HACC staff and the Public Art Committee have the time and resources available to seize these emerging opportunities to make public art happen throughout the city. Such opportunities will most likely include opportunities for permanent, temporary, artist-initiated, or artist-in-residence projects.

Parks

53rd Avenue Roundabout. As part of the planned park construction, there will be a traffic island on 53rd Avenue at Hidden Creek Drive. This will be a highly visible area in a major complex, including a new recreation center, sports fields, play areas, demonstration gardens and nature paths. The roundabout is in an area very much in the center of Hillsboro, drawing from all parts of the city. Although art in a traffic island is not pedestrian-oriented or suitable for interaction or gatherings, it remains a special opportunity for creating a landmark. The artworks in roundabouts in Bend are cited as examples. If art in this traffic island is effective, art can be considered for the triangle at Tenth Avenue and Main Street.

53rd Avenue Recreation Center. This new facility will be a hallmark of the City Parks and Recreation system. Artist involvement in creating work, both inside the building or on the grounds, would add to its profile in the community.

53rd Avenue Park Master Gardener Demonstration Garden. Hillsboro's rich agricultural heritage, the long established Master Gardener program and the strong regional interest in gardening make this garden an appropriate site for a modest project. Examples would be the community garden gates, an innovative small structure for tool storage or demonstrations, compost bins or benches. The local ornamental plant industry could also be recognized in gardens that are designed as works of art in themselves.

Shute Park. Historic and majestic Shute Park still functions as the main park for the neighboring Latino

communities and at times, with concert series and large events, for the whole city. Enhanced picnic areas, like Rood Bridge Park and a distinctive water feature or play area would lift this park to the high standard of the newer parks in the city. Creation of a "zocalo" or public square could address the goals of bringing people together. If the current library space becomes available, a plaza could be created linking to the Tenth Avenue business district, creating synergy between the park, the plaza, and nearby restaurants, cafes, bakeries, retail and services.

Park Trail System. The trail system is a good location for artwork that adds to the experience of trailheads, footbridges, boardwalks and rest stops. The intertwining of art and the environment offers the chance to increase awareness of the local habitat, view art that creates habitat, such as artist-made bird or bat houses, or simply encourage quiet observation of nature with rest stops and viewing platforms.

Jackson Bottom. Art in nature as mentioned in the Park Trail System above would be a great enhancement to the experience at Jackson Bottom. The overlook, the interpretive center or enhanced trail connections to adjoining neighborhoods are all good opportunities.

Park in Old Orenco. Orenco is in need of a new park in the historic area and would be an excellent art location. This would be a great opportunity to highlight the history of Orenco and its important role in the development of the nursery industry.

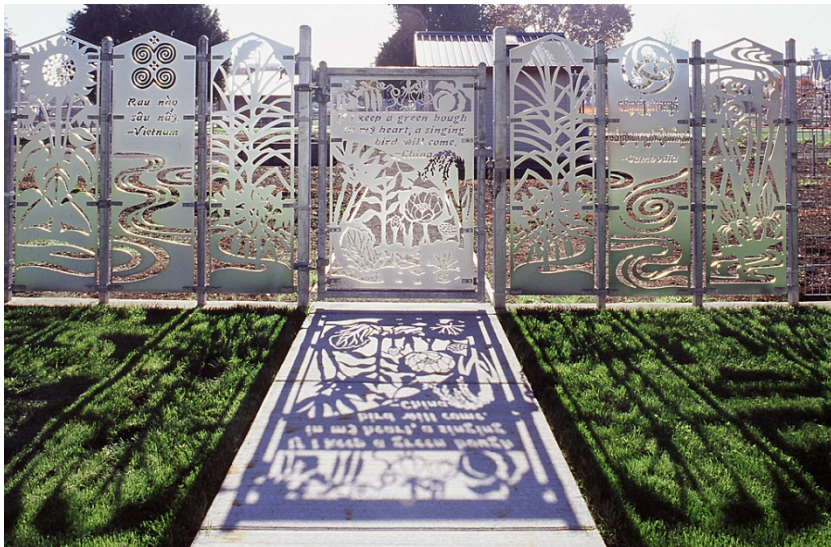
Orenco Park. Artwork in the park in Orenco could add to its identity as a City-owned park as opposed to property of the homeowner's association.



Lorna Jordan
Longfellow Creek Bridge Pavilion
 Photo: 4culture



Christo & Jeanne-Claude
The Gates, Central Park New York
 Photo: Mark Kurtz Photography, Saranac Lake NY



Hillsboro Public Art Master Plan
 Suzanne Lee
New Columbia Community Garden Fence
 Portland, OR



John Groth
Magnolia Park
 Hillsboro, OR

Downtown Improvements

The downtown area should be a priority for public art. The impressive successes of the new Civic Center, Sequoia Gallery + Studios, The Venetian Theatre and Bistro and the renovation of Bagley Park stimulate a sense of optimism about downtown. Public art should contribute to this momentum. Coordination with the Downtown Plan, currently underway, will help to identify promising projects. Some suggestions are:

A gathering place, perhaps as part of a new downtown park. The fountain at the Civic Center is highly successful in achieving the goal of bringing the entire community together to enjoy a public place. The joy of water play brings all families and ethnicities together, a central goal of the public art program. A gathering place that encourages music and performance is also desirable.

District Identity. A project could create a district identity, for example, innovative downtown lighting using solar technology and LEDs to highlight this important industry. A partnership with local solar technology firms might involve either technical collaboration with an artist or funding as community contribution. This project could be part of changes to Baseline and Oak and help to clarify the location of the Main Street business district, so close and yet not clearly visible from Baseline and Oak.

Tenth Avenue Business District. There is a strong desire to strengthen the Tenth Avenue business district so that it becomes a vibrant resource for the entire city.



Jack Mackie
Dance Steps on Broadway
Seattle, WA
Photo: 4culture

Artist involvement in streetscape planning for the business district could give the area a more distinctive appeal with the inclusion of colorful lighting elements, tile, benches, murals and landscaping that create a celebratory atmosphere. Investment in this area would be a strong commitment to the growing Latino community, and welcome them as partners in the growth of the city. Creating an ethnically-based, but not exclusive, area would encourage the entire population to broaden their experience and know their neighbors. These improvements would center on the area of 10th Avenue from Shute Park to Main, but could radiate west on Walnut, Oak or Baseline, if those streets are developed as a more pedestrian-friendly business district.

Gateways into the downtown core, for example, near the Walters Art Center and/or the eastern gateway at Baseline and Oak.

Southwest downtown industrial/residential mix. Art could play a role in the development of a creative services district or business incubator area that encourages artists, art fabricators, designers, or specialty food businesses, for example, to locate close to downtown. The “feel” could be arts/industrial as a counterpoint to the “heritage” identity of Main Street and the older residential neighborhoods.

Thought-provoking gardens. Gardens could feature the important agriculture and nursery history of Hillsboro, building on the food, gardening and farming traditions of Spanish-speaking, Asian and other cultural groups, as well as the burgeoning interest in locally-grown food. In a multicultural community garden neighbors could come together to garden, bake bread in an outdoor oven, meet

informally and recreate in shared space, etc. Public art would create an attraction in these gardens.

Tuality/Pacific Health Education District. This is an opportunity to spotlight the unique partnership of Tuality, a community-based, not-for-profit hospital with a long history in Hillsboro, and the growing Health Professions Campus of Pacific University. This Hillsboro partnership, located on the light rail, is a significant development. Both organizations share a strong community orientation, as evidenced in the Virginia Garcia Clinic (named for the six year old child of farm workers who died from lack of basic health care), which provides health care to the medically needy of Washington County. Within this developing campus, public art oriented toward families, welcoming the neighborhood could only strengthen connections between these institutions and the public.



*Keukenhof Garden
The Netherlands*

Gateways

Shute Park Gateway

The most familiar gateway to downtown from the south and west is the view of Shute Park from TV Highway. Chief Kno Tah is a landmark, but even with diligent maintenance, its life is limited. The edge of the parking area along the curve, or the site of “El Indio” (Chief Kno Tah), as it is affectionately known, would be a good site for a new landmark sculpture.

Eastern Gateway

The eastern entry to the city at the juncture of Baseline and Oak currently has a “welcome to Hillsboro” monument sign. This location is a visible landmark from the east.

Highway 26 and Shute Road

This juncture has been cited as a prominent gateway into the city. With the Hillsboro Stadium as a regional draw, Parks Department headquarters and Hondo Dog Park, the civic presence of Hillsboro is strong here and the area is used by many people.

Other gateways into the city

The entry points to the city are an opportunity to add visual landmarks. Highway 26 and 185th, Highway 26 and Cornelius Pass, S. 1st Avenue north of Jackson Bottom and TV Highway at Reedville are gateways.

Evergreen and Shute Road

At an epicenter for the growing sustainable energy and high tech industries, this site has exciting potential for an artwork using solar technology, highlighting this emerging economic sector.

Main Street Bridge

The arc of the Main Street Bridge already serves as a gateway approaching downtown, marking a neighborhood that is home to many Latino families. The bridge structure, distinctive and dramatically lit at night, could be painted to add color during the day.



Lee Kelly

Beaverton, OR

Photo: Regional Arts & Culture Council

New Development Districts

Oregon Health Sciences University/Amberglen Development

As this development takes shape, public art should be included, ideally with an artist on the design team, or through the creation of commissions for sites within the project.

South Hillsboro

Art should be included in the creation of unique gathering spots, park design or other public spaces within the new district. Artists should be considered to serve on the design or planning team.

Citywide Initiatives

Mural Incentive Program

Murals add interest to blank walls. They can be of limited duration during redevelopment, reinforce community history and identity, create visual landmarks, and create opportunities for local painters to participate in the Public Art Program. Murals are also significant in Latino cultural traditions and should be considered to help build community pride.

Elevate the visual quality of the city

A goal of the art program is to set a high visual standard for the built environment. The HACC and Public Art staff should be alert to opportunities to stimulate innovative, excellent and diverse architecture for public and private development, and creative solutions to urban design. "Green design", re-use of buildings, affordable housing, and other initiatives are opportunities to advocate for exciting design solutions, including public art.

Hillsboro Public Art Master Plan



Joe Cotter
Tales of the Trail
Estacada, OR



Lynn Adamo
Magnolia Park
Hillsboro, OR

Other

Fire Stations

Two new fire stations are to be built. Examples abound across the country of artwork communicating the mission of the fire department. These range from an abstract beacon of light and hope, to monuments to the heroic and humanitarian work of firefighters, to projects that address the need of the fire station to provide an environment of rest and renewal for the firefighters in a stressful profession.

Fair Complex

As the Washington County Fair Complex is renovated, art should be a part of making a visual statement at this important regional facility. The public art program should establish a relationship with the planners for this facility to ensure artist participation on the project design team and the integration of public art throughout development.

Schools

As new schools are built or existing facilities redeveloped, partnerships with the school district should be explored to include art.

Hillsboro Airport Fence

The long fence along Cornell Road is a functional barrier that could be upgraded to still meet the complex requirements of an airport, but add visual interest.



Ted Clausen & Peter White
Fire Fighter's Memorial
Boston, MA
Photo: Ted Clausen

FUNDING AND PROGRAM OPTIONS

Recommended Funding Mechanisms

Funding for Hillsboro's Public Art Program should support three major elements: program management, art project development and implementation, and collections management and maintenance. A variety of funding mechanisms is recommended to achieve the goals in this Master Plan and support a consistent, high-quality program with annual projects. Following is this plan's funding goal.

Establish funding mechanisms that ensure consistent integration of public artwork in both public and private development, redevelopment, and other enhancements to the civic infrastructure. Level of investment should be substantial enough to acquire high-quality artworks, properly maintain them, and fund program management.

The best funding mechanisms are those that are part of the larger development strategies of the City of Hillsboro, connect with future community growth, and leverage support from current and potential arts partners and donors in the community. Following are recommended funding mechanisms.

Annual appropriation from City Council

An appropriation from the City is needed for program stability, to hire and maintain staff and for art project funding.

Public percent for art ordinance

A public percent for art ordinance should be adopted by the City of Hillsboro. 2% of capital construction projects

with budgets over \$25,000 should be set aside for public artwork. Funds from this source should be directed to a pooled public art fund so that contributions from smaller capital construction projects will accumulate and can be used for more significant public art projects.

Downtown development/urban renewal financing

Public art projects associated with urban renewal projects should be funded with urban renewal or other community development/economic development sources.

Incentive systems for public art in private development

Incentive systems should be initiated for private developers to include public art and other amenities in development, perhaps in conjunction with the City's requirement for usable open space in development. The key to gaining art projects is to understand which incentives will work in Hillsboro.

A Hillsboro arts & culture foundation

For the long-term, a foundation should be utilized for the purpose of generating an endowment that will support Hillsboro's public art program. Research for this plan suggests that major donors in Hillsboro may support the long-term, stable approach to arts that a foundation can provide.

Other new sources of funding as they become available

The City of Hillsboro and the HACC should explore other mechanisms supporting public art which are not identified in this report. Such mechanisms (such as an increase in local hotel-motel or other taxes or fees) may become available as the economy improves, as new federal or state legislation is adopted, or as partner agencies seek ways to implement public art projects.

Program Options

Allocation	Components	Tasks
Option 1		
\$140,000	<ul style="list-style-type: none"> • 1 full-time staff • Signature art project • Marketing, materials, maintenance plan 	Establish program, funding mechanisms, policies and procedures. Begin establishing partnerships. Initiate first art project. Develop materials, marketing. Assess condition of current City artwork. Develop a foundation funding mechanism.
Option 2		
\$80,000	<ul style="list-style-type: none"> • Part-time staff person • Signature art project • Marketing, materials, maintenance plan 	Scaled-back version of Option 1 with staff focused on program development and managing an initial art project.
Option 3		
\$30,000	<ul style="list-style-type: none"> • Part-time staff person • Marketing, materials 	Similar to Option 2, without a City-sponsored art project. Strong focus on developing the program without managing an art project.
Option 4		
\$0	<ul style="list-style-type: none"> • No new program dollars. • Use existing HACC staff to move forward Plan goals. 	Limited, depending on availability of HACC staff.

Initiating the program at *Option 1* will bring the program most quickly on-line with visible impact (a signature art project). Staff would monitor City capital improvement budgets and urban renewal plans to utilize artists and art projects, as appropriate. Research would begin on developing the foundation for long-term stability of the program. Assessment of the current City public art collection by an art conservator is the basis for a establishing a maintenance program.

Beginning the program with *Option 2* would use the first year to establish the policies and procedures and initiate

the first art project. It is less likely that the part-time staff person would have significant time to research and develop the long-term program funding, and this would most likely be postponed into the following year.

Option 3 would utilize the part-time staff person to inaugurate the program, develop policies and procedures, begin developing partnerships and funding opportunities without implementing an art project.

Option 4 would put HACC staff in the precarious position of seeking to implement the Plan and begin a program without staff support.

Recommendation:
Phased Implementation

Begin the program at Option 2 for the first year. This would establish the program and initiate a first art project so that the program has a visible impact.

For the second year, continue the program at Option 2, building connections to capital improvement projects and planning for long-term funding solutions while creating a second art project.

In the third year, the program will be in place, and a full-time staff member would be able to accelerate progress on achieving program goals.

POLICIES AND PROCEDURES

This master plan aims to provide both the broad vision and goals for Hillsboro's Public Art Program and the practical mechanisms to accomplish these goals. Appendices B and C detail the recommended best practices for program operation.

APPENDIX A

Hillsboro 2020 Plan Vision, Focus Areas & Connections to Public Art

Vision

In the year 2020, Hillsboro is our hometown. Within a rapidly changing metropolitan region and global economy, we live in a dynamic community that sustains our quality of life. Here, neighbors, generations and cultures connect. We live and work in balance with nature. Hillsboro is a safe and affordable community, a place our children and their children will be proud to call home.

Focus Areas of 2020 Plan and How Those Areas Can Be Realized With Public Art

Strengthening and Sustaining Community

- Building Community - Developing public art projects that bring people together and encourage dialogue, exchange
- Community Events - Temporary public art events and performances
- Parks Facilities Planning - Involve artists on design teams

Enhancing Neighborhoods and Districts

- Pathways Task Force - Use public art to enhance bicycle and pedestrian pathways
- Transit System Expansion - Public art to enhance transit areas
- Public Square Task Force - Include artist on design team, public art in square
- Provide/encourage “third places” -- Public art as a focal point of gathering places

- Promote existing public places - Enhance with public art
- Provide neighborhood gathering - Art shelters, benches, water features, sculpture
- 10th Avenue Public Place - Develop art with Latino community involvement
- Community Garden Development - Art elements, multicultural gardening traditions
- “Third Places” Incentive - Art as effective element in creating social gathering places
- Develop neighborhood parks - Art in design and in features of parks
- Development of landscaped areas - Land art (earthworks) and art in the landscape

Preserving the Environment

- Stewardship of streams and wetlands - Art that supports interpretation, stewardship
- Wildlife Habitat Education - Art that creates habitat, educates about environment
- Jackson Bottom Enhancement - Sculpture, trail design, seating, education center art
- Recycling education for youth - Art from recycled materials, events, residencies
- Environmentally friendly construction - Demonstration projects with art

Creating Economic Opportunity

- Foster diverse base of *business* - Opportunities for creative service workers/artist
- Downtown Core Vision - Public art as part of downtown renaissance
- Zoning and Development Codes - Encourage development of both artists’ work spaces and public art

Expanding Educational and Cultural Horizons

- Develop projects for cultural arts - Establish public art program
- Encourage appreciation of the arts - Public art as a “free public museum of art”
- Displayed art tours - Public art walking tours
- Public art display venues - Temporary public art exhibits
- Celebrate cultural diversity - Public art that expresses cultural traditions
- New Latino Cultural Center Study - Participate in planning if a study is done, include art

Promoting Health and Safety

- Promote nutrition and staying healthy - Multicultural community gardens, art along trails
- Promote crime prevention - Attractions to Downtown, parks (“eyes on the street”)



Carved and painted chairs
Su Casa
Hillsboro, OR

APPENDIX B

Hillsboro Public Art Policies and Procedures

HACC Responsibilities

The Hillsboro Arts and Culture Council is responsible for establishing policies of the Public Art Program: setting goals, overseeing the selection of artworks, consulting with staff on an annual work plan, ensuring proper maintenance of the public art collection, and advocating for public art through outreach, education and identification of funding sources. Initially, the HACC should serve as the oversight body, and would assume the responsibilities listed below for the Public Art Committee. As the program develops, a Public Art Committee (PAC) as a sub-committee of HACC may be formed.

Public Art Committee Membership

The Public Art Committee is comprised of citizens, artists, arts organizations and design professionals (architects, landscape architects, curators, interior designers, urban planners or engineers.) The Committee should consist of 7 members: not more than 3 HACC members, 2 - 3 artists or arts professionals who are City residents and 2-3 private citizens who are City residents and knowledgeable about public art, education or community affairs. Members serve 3-year terms, with one 12-month appointment reserved, when possible, for an artist with public art experience. That artist would not be eligible for commissions for the duration of their term or for six months afterwards. Terms should be staggered to ensure continuity. The PAC should include non-voting

public art staff, and other ex-officio members as may be needed. For example, for art projects in parks, close cooperation with the Parks and Recreation Department is necessary.

Public Art Committee Chair

The PAC chair should be appointed by the HACC from among the PAC members, and should serve a 2-year term.

Public Art Committee Responsibilities

1. Understand the vision and goals of the public art program and consult with staff to create an annual work plan of art projects that advance those goals.
2. Appoint selection panels for these projects with staff input. One PAC member serves on each selection panel as a liaison to the PAC.
3. Approve semi-finalists, finalists and their artworks (Some programs have the PAC set in motion the selection process and approve semi-finalists, but final selection of the artist and their artwork are the responsibility of the selection panel, not subject to PAC review.)
4. Serve as the selection panel when a specific panel is not required (see selection processes below.)
5. Review, accept or reject gifts to the public art collection under the terms of the Donations Policy.
6. Recommend re-siting or deaccessioning works from the public art collections in keeping with the Deaccession Policy.
7. Advocate for the public art program by seeking opportunities for private donations and public/private partnerships that would add to the program.
8. Periodically review and recommend changes to the Public Art Program policies and procedures

Conflict of Interest

1. No artist sitting on the HACC or PAC may apply for City of Hillsboro public art projects during their tenure or for six months afterwards. No HACC staff member or member of his/her household may apply for public art projects over which the HACC has approval authority.
2. No member of the project architect or landscape architect's firm or design team may apply for a public art project being designed by that firm.
3. No artist sitting on a selection panel may apply for the project for which the panel was formed.
4. Panelists are required to disclose direct or indirect financial or non-financial conflict of interest prior to the artist selection. Following disclosure of conflict of interest, the panelist must refrain from voting on the artist in question.

Staffing

There are several options for the staffing of the public art program.

1. The City hires full-time staff to coordinate the public art program. This person would report to the Cultural Arts Program Manager. The Coordinator would be proactive in looking for opportunities for public art in public and private capital improvement projects, and involve artists early in the design process of both facilities and urban planning initiatives. The coordinator would shape the City's collection through determining appropriate projects, overseeing selection of artists, and managing projects to completion. The Coordinator would coordinate education and

outreach efforts, ensure proper maintenance of the collection, manage gifts, seek public and private funding partnerships, and cultivate the growth of the local arts community's involvement in public art.

2. The City hires (or contracts with) a part-time public art staff as a step towards program growth and subsequent expansion to a full-time position. The Cultural Arts Program Manager would determine the priorities among the tasks above. Consultants could be hired to manage specific projects.
3. Existing City staff (either from the Cultural Arts Program or on assignment from another department) would oversee the public art program, hiring consultants to manage each project. Adding duties to existing staff would necessitate adjusting their workload to accommodate added responsibilities. This option is the least advisable, since consultants generally do not have the ongoing knowledge of City development and planning directions to be able to involve art early in project development. Dedicated staff should cultivate relationships within the City to encourage partnerships among public and private agencies and increase the impact of public art in Hillsboro.

Note: Any option would increase the supervisory duties of the Cultural Arts Program Manager and the Director of Parks and Recreation.

Methods of Selecting Artists

The method of selecting artists for a particular project will be determined by the HACC staff, in consultation with the HACC, choosing from the following options.

Open Competition

An open competition is a call for artists in which artists are asked to submit their qualifications for a project through evidence of their past work and experience related to the particular project. Calls for entries should be sufficiently detailed to permit artists to determine if their work is appropriate for the project. This method is the most egalitarian, allowing anyone to apply who feels they are qualified. It is the most transparent and public process. The open competition is preferable when there is adequate time to publicize and receive entries, and when there is staff available to manage a larger number of applications.

Limited or Invitational Competition

A limited number of artists are invited to submit credentials or proposals for a specific project. Artists are invited based upon their past work and demonstrated success with a particular type of project, for example: design team, water feature, murals, etc. In the case of addressing a Public Art Program goal such as creating opportunities for local or regional artists, or for a very specific commission (such as a light work or an interactive sound environment), or when there is a short timeline, the invitational competition is a good method. HACC staff, the HACC, other public art programs and curators can be consulted to create an invitation list.

Direct Selection

The HACC can recommend a direct selection of a specific artist when the project timeline or project goals warrant a direct approach. This method should be used with caution, since it is not the competitive process usually preferred with public monies.

Pre-Qualified Artist List or Roster

The HACC may use a selection panel to create a list of artists pre-qualified to do specific types of projects. For example: a roster of artists who can work on multi-disciplinary design teams, with experience in planning or large scale projects; a roster of artists who make building parts such as light fixtures, railings, mosaics or glass walls; or a roster of local artists who can work on community-based projects. These pre-qualified lists should be reviewed every 2-3 years. As an alternative, especially when there is limited staff time, Portland's Regional Arts and Culture Council and King County's 4culture maintain rosters which can be used to select appropriate artists.

Types of Artist Involvement

HACC should be open to involving artists in a range of ways, including:

- Artists on design teams - artists(s) selected to work collaboratively with other professions (planners, designers, architects, engineers) on a specific capital improvement project. Artist involvement early in design provides the opportunity to influence items already in the design budget.
- Artist in residence - artist(s) selected to be in-residence for a specified period of time with a designated group and/or site. The Hillsboro Parks

Department may want to consider contracting with an artist to advise on a range of projects or to work in a particular neighborhood or Park with neighborhood residents.

- Temporary public art projects - artists(s) selected to organize and/or create limited-duration projects such as a 2-month outdoor exhibition in an urban lot in transition or a performance event which is part of an existing or new celebration.
- Artist-initiated projects - artist(s) propose new public art projects and potentially bring financial or other resources for implementing projects.

RFQ vs. RFP

RFQ is a Request for Qualifications. Artists are asked to submit a resume and visual documentation of past work that demonstrates their ability to do the project. A letter may ask them to highlight specific relevant experience and a general approach to the project, but not to make a specific proposal. Based on qualifications, finalists are selected, interviews are held. An artist may then be selected to proceed to create a design. Alternatively, several finalists may be selected, given a thorough orientation and paid a proposal fee to return with a specific proposal. A final selection is made based on the proposals.

RFP is a Request for Proposals. Artists are asked to submit a proposal for the project. Commissioning organizations view this as a way to “see what they are purchasing,” rather than wait to find out what an artist develops. Many artists and arts administrators, however, oppose RFPs that do not include a proposal fee, because it is asking an artist to work without being paid. The RFP has the additional disadvantage that the artist usually develops the proposal on limited knowledge of the project and may

offer a quick solution sent in “on speculation” of being selected.

Balance of Local and Non-Local Artists

The priority of the public art program is to commission works of high artistic merit. It is also a goal to develop capacity within the local arts community. An effective approach for meeting both goals is to create a variety of commissions. Smaller commissions favor emerging artists who can often produce more value as an investment in their career, or local artists who do not have to add travel or transportation costs. Successful completion of a commission gives the artist the demonstrated experience to apply for larger projects.

Local artists should be recruited to serve on selection panels. Through reviewing other artists’ submissions, participating in interviews and design reviews, artists learn valuable lessons to apply to their future submissions.

Through technical assistance workshops and staff consultations the public art program can develop the skills of artists and help them become competitive in public art selection processes.

Artist Selection Panels

Artist selection panels are formed for an individual project or group of projects. Membership of the panel reflects the needs of the particular projects and should include:

- At least three arts professionals, two of whom are artists
- The project's designer (architect, landscape architect or engineer)
- A representative of the project sponsor (the City Department or organization's project manager)
- One HACC member
- A citizen with particular interest in the project
- Donors
- Others as deemed appropriate
- Non-voting public art staff

Responsibilities of Artist Selection Panels

- Become familiar with the project and how it fits in the context of Hillsboro's Public Art Program
- Frame the artist's opportunities by identifying the relevant public art program goals, the nature of the project, potential sites for artwork, suitable art forms and the desired outcome
- Establish the mode of selection: open call, invitational competition, direct selection or roster
- Determine the selection process, whether the artist will be selected on the basis of qualifications and an interview, or whether several artists will be selected, paid to make a specific proposal, and a selection made based on review of proposals
- Determine and specify the nature of community involvement and public process
- Review all materials submitted by artist
- Maintain confidentiality on the proceedings of all panel meetings

- Recommend to the HACC an artist or artists to be commissioned for projects, or engaged for a design team
- Reserve the option to make no selection and re-open the competition or propose another method of selection if no proposal is accepted
- Chair of the committee (designated by HACC staff) presents the selection to the HACC for their approval
- Continue to meet, as needed, to review the selected artist's design concepts and to approve any changes in concept or media during the course of design
- Participate in dedication ceremony
- Support education and outreach efforts

Selection Criteria

1. Artistic quality: strength of the concept, design, craftsmanship
2. Appropriateness: concept, scale, media and content suitable to the project and the site
3. Maintainability: structural and surface soundness, durability, resistance to vandalism, theft, weathering, excessive maintenance and repair costs.
4. Public liability: protective of the safety of the public in structure and siting
5. ADA compliant: in accordance with Americans with Disabilities Act standards
6. Diversity: contributes to both the diversity of artwork (temporary or permanent, style, scale, media) and artists (local and non-local, ethnic heritage, gender and range of experience)
7. Feasibility: artist's ability to complete the project on time and within budget

8. Communication: artist's ability to effectively communicate with the project partners, managers and the community
9. Originality: unique artwork or a limited edition

Selection Criteria for Design Team Artists

1. Artists must have the ability to collaborate with a multi-disciplinary team of other design professionals and the client
2. Strong communication skills
3. Creative thinker who has a larger view of urban planning, site design, innovative solutions.
4. Demonstrated experience in serving on design teams.

Inventory, Management and Maintenance

The Public Art Program should establish a procedure to provide on-going funding for maintenance of the Public Art Collection.

- The public art staff should catalogue the collection and maintain records of works as they are acquired.
- The public art staff should also be responsible for re-siting and deaccessioning should that become necessary (see policy).
- The City should be responsible for routine cleaning and maintenance of artworks in public spaces, if that cleaning and maintenance in no way endangers the condition of the artworks.
- The Public Art Program should provide and coordinate professional maintenance and conservation services through contracted

professionals, using established funding mechanisms.

- Adequate insurance coverage should be provided for the Public Art Collection.

Donations Policy

Public art collection may be greatly enriched through the generosity of private and corporate donors. Hillsboro has a strong history of donor contributions to public projects that have enhanced the quality of community life. Since public space is such a valuable asset, any addition to the public realm should be undertaken in a considered and thoughtful way, ensuring that the addition is of lasting value.

To maintain the continued high quality of the collection, all donations should go through a review to meet the selection criteria of art for the city. Donations may include funding a commission or donating an existing work of art.

Acceptance of a donation brings with it the responsibility for installation of the work and maintenance of the work over time. As a basic principle, any donation of artwork must include funding for site preparation, engineering review, permits, utility connections, installation, lighting (if desired), recognition plaque, landscaping of the site, promotional materials and ongoing maintenance.

Often donations of art are envisioned with a public park setting in mind. The City of Hillsboro Parks and Recreation Department is in the process of creating a donations policy and revising its Parks Master Plan. Discussion should take place to coordinate the donations

policies of HACC and Parks, clarify decision-making procedures and ensure that donations of artwork in the parks make a positive contribution to both the parks and the public art collection.

Commissioned works of art

The most desirable donation is the funding of a commission, or funds added to augment a commission. An example is Doernbecher Children's hospital in which a major contribution was made to create a supportive environment through the infusion of art throughout the hospital. The artworks were a contribution in honor of a strong supporter of the arts. The artwork was commissioned while the building was still in design, so the work could have the most impact.

Procedure for donation of commissioned works of art

1. The donor contacts the Public Art staff to discuss the commission, the process for creating a commission and the review criteria (following).
2. If the donation meets the criteria for acceptance of donations, staff presents the proposal to the HACC which accepts or rejects the proposal and approves the process for selecting an artist.
3. The commission follows the procedures for selecting an artist with the donor as a member of the selection panel.
4. The budget for the project includes a contribution to the public art maintenance fund.
5. The Public Art Program acknowledges the donor with a plaque (if desired) and in promotional materials.

Existing work of art

The HACC oversees the City's collection, and in that role makes a decision whether to accept or decline a

donation, using the goals and guidelines for the public art program.

Procedure for donation of an existing work of art

1. Donor contacts Public Art staff for a meeting to discuss the potential gift and provides photos or the work itself.
2. Staff either declines the gift or proposes the gift to the HACC. If submitted in photo form, the HACC either declines the gift or asks to see it first-hand.
3. HACC accepts or declines the gift. If accepted, the donor is acknowledged (if requested) in plaques and materials. Funds for the preparing the site, installation, lighting, maintenance and promotional materials are deposited by the donor in the public art maintenance fund.

Criteria for Acceptance of Donations

1. Donations adhere to the high artistic standards for the public art collection, and are relevant to the City of Hillsboro. The public art collection strives for work of high artistic merit and enduring value.
2. The desired site is available and appropriate to the artwork's content, scale and material, and meets review standards for safety and maintenance.
3. Artworks must be one of a kind or part of an original series.
4. Restrictions from the donor are clearly identified, noted in writing and acceptable to the city.
5. The surrounding community should be consulted in siting the work.
6. Costs of site work, permits, installation, lighting, maintenance and promotional materials are defined and dedicated.
7. Electricity, plumbing or other utility requirements over the expected life of the artwork are estimated and dedicated.

8. Donor accepts policy for re-siting and de-accessioning of artwork.
9. Donor submits a maintenance and conservation report, prepared with the assistance of a professional art conservator.

Exceptions to the Review process

1. Gifts of state presented to the City by foreign governments or other political jurisdictions of the United States may be accepted by the City Council members or City administration on behalf of the City if the value is under \$5,000.
2. Artworks or exhibitions loaned for display on City-owned property for ten months or less will be the responsibility of the City department with jurisdiction over the site of the display.

Acceptance of Gifts of Public Art

After approval of the donation by the above processes, the gift will be deemed accepted once the donor has supplied the City with the following:

1. For an existing work of art, a prior bill of sale conveying the title of the work to the donor.
2. Contribution of the agreed amount to the public art maintenance fund
3. A maintenance and conservation report, prepared with the assistance of a professional art conservator.
4. A sworn statement of no liens, claims or encumbrances associated with the artwork.

Title and Ownership

Gifts or artwork become the property of the City of Hillsboro once the above conditions have been met. At such time, all rights of title and ownership will be conveyed to the City. As owner of the work, the City may exercise any and all legal rights of ownership, including, but not limited to, sale, relocation or removal of the artwork as outlined in the Deaccession Policy.

Deaccession Policy

Deaccession is the process of withdrawing a work from the art collection. While the intent of the acquisition of artworks for the public art collection is for a permanent lifespan, circumstances may arise in which the HACC decides to relocate or withdraw an artwork from public display. It should be the policy of the HACC not to remove or relocate an artwork prior to the work having been in place for at least five years. The City of Hillsboro reserves the right to deaccession works of art in its public art collection in the best interests of the public and as a means of improving the overall quality of the City's public art collection. At the beginning of the process, the HACC will make reasonable effort to notify any living artist whose work is being considered for deaccession. All proceeds from the sale or auction of the artwork will be deposited in the public art fund.

Criteria for Deaccession of Artworks

An artwork may be considered for deaccession if one or more of the following conditions apply.

- The artwork presents a threat to public safety
- The condition or security of the artwork cannot be guaranteed, or the City cannot properly care for or store the artwork
- The artwork requires excessive maintenance
- The artwork has serious faults in design or workmanship
- The condition of the artwork requires restoration in excess of its monetary value, or is in such a deteriorated state that restoration would prove either unfeasible or would render the work essentially false

- The artwork is of poor quality or is judged to have little artistic merit, historic or cultural value
- The site for the artwork has become inappropriate, is no longer accessible to the public, is unsafe or is due to be demolished
- Significant changes to the use, character or design of the site require the re-evaluation of the relationship of the artwork to the site
- The work can be sold to finance, or can be traded for, a work of greater importance by the same artist
- There has been sustained and overwhelming public objection to the artwork
- A written request from the artist has been received to remove the work from public display
- The work is not, or is rarely displayed

Process for Deaccession

A Deaccession Review Panel is formed, consisting of 2 HACC members, 2 arts professionals and an art conservator or curator. This panel shall determine if one of the criteria for deaccession has been met. The HACC reserves the option of hiring a consultant to advise on whether the artwork meets the criteria.

The HACC staff shall prepare a report which indicates:

1. All information from the public art inventory form (Appendix C)
2. Detailed report on the condition of the artwork, supported by photographs
3. Copy of title or other ownership documents
4. Appraised value of the work by two independent consultants, if obtainable
5. Justification for deaccession, according to the criteria of the Deaccession Policy

6. Documentation of correspondence, press or other evidence of public debate documenting extended adverse public reaction
7. Suggested methods of deaccession (sale, transfer, auction, disposal)
8. Alternatives to deaccession and costs of doing so
9. Documentation of notification of the artist, if living, and any related correspondence.
10. The opinion of the City Attorney on any restrictions which may apply to this specific work

The report is presented to the HACC for decision by a majority vote of the full Council.

Methods of Deaccession

The HACC may choose one of these methods of deaccession or may suggest alternatives appropriate to the particular case. All proceeds from the sale or auction of the artwork will be deposited in the public art fund.

The preferred methods of deaccession are as follows:

1. Relocation of the artwork. (This method should be given the highest priority.)
2. Withdrawal of the artwork from public display and subsequent storage
3. Sale or exchange of the artwork through the following means:
4. Offer the artist the right of first refusal to buy back the artwork at the current appraised value or a price to be negotiated
5. Obtain a professional appraisal of the artwork's value and advertise it for sale by auction
6. Seek competitive bids for the purchase of the artwork
7. Donate the artwork to another government or non-profit organization
8. Dispose of the artwork using City surplus property procedures

Murals Policy

Murals are an art form bringing drama, color and context to city streets. Often they celebrate the history of the city, its communities or the specific location of the wall itself. Using blank walls as an art surface can be an excellent temporary use of a site in transition and a rallying point for neighborhood pride, as well as a proactive deterrent to graffiti.

City murals programs are often a partnership between artists, community sponsors and building owners. In many cases, the public art murals program is a matching program that requires the proponents to secure the location, artists, design and community support in order to qualify for matching funds and inclusion in the City public art collection.

Sign ordinances and other City codes may need revision to accommodate murals. The Regional Arts and Culture Council in Portland and the City of Beaverton have mural matching programs that could serve as models for developing a City policy that encourages murals on appropriate blank walls.

APPENDIX

Sample Public Art Inventory Form

Artist(s):

Date of work:

Date acquired:

How acquired (commission, donation, purchase, loan):

Title:

Dimensions (height x width x depth or diameter):

Discipline (e.g., sculpture):

Medium (e.g., welded stainless steel):

Fabricator (as a resource for future repairs):

Location (building / room, street address, or approximate locale):

Ownership:

Purchase price:

Funding source:

Interpretive signage / label:

Maintenance (current condition):

Maintenance record (repairs done, when, by whom):

Photographs (digital images of multiple views, details):

Background material on artist:



Don Merkt
Water Quality Lab
Portland, OR
Photo: 4culture

Norman Y. Mineta San José International Airport Public Art Master Plan

Prepared by THE ROME GROUP
in cooperation with the San José Office of Cultural Affairs

Norman Y. Mineta San José International Airport Public Art Master Plan

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Executive Summary

The Mission of the Airport Public Art Program is to identify San José as a diverse global center for innovation and change.



North Concourse Interior

The Norman Y. Mineta San José International Airport is one of the region's most significant connections to a global community that regards Silicon Valley, and San José, as leaders in technology innovation. The *Airport Public Art Program* will create a signature identity for the Airport, and thus for the City of San José, that reinforces and enhances this reputation.

A unified program of Art & Technology will

showcase the innovation, diversity and change, which define Silicon Valley. Through the tools and technologies developed in this region, public art will provide a portal to the community, highlighting the important histories that are the foundations of San José's place in today's global economy.

The **Airport Public Art Master Plan** is the result of a multi-year effort that involved a team of lead planners, working with over 500 community members and policymakers to craft a public art program that is unique to this region. The following recommendations create a framework for the *Airport Public Art Program* to create a memorable Global Gateway distinguishing Norman Y. Mineta San José International Airport and the unique identity of San José and Silicon Valley — in the past, present and future.

Recommendations

A program of Art & Technology will give travelers a true sense of San José as a place where ideas are born and will reinforce its stature as a creative and tech-savvy city, the world's leading region for innovation.

From agricultural inventions to information technology, this region is a leader in revolutionary thinking. Through a program of Art & Technology, the *Airport Public Art Program* will reinforce San José's image as a creative community, a tech-savvy city, and the world's leading region for innovation, while at the same time communicating the depth, diversity, and varied texture of the region.

The Airport Public Art Program will include a range of projects, from permanently sited and architecturally integrated to flexible technological platforms.

The *Airport Public Art Program* will consider sites for permanent artworks, as well as dynamic and flexible platforms, that will allow for the commissioning of an ongoing program of artworks. Artworks will be two-dimensional or three-dimensional, and will include traditional forms, processes, and materials (painting, sculpture, music, photography, film, textiles, etc.), as well as newer forms of visual, digital and information media (digital print, software art, robotics, interactive installations, multi-user installations, etc).

What is Art & Technology?

- Art that uses technology
- Art that is inspired by technology
- Art that is developed with technology
- Art that comments on technology

The Airport Public Art Program will animate the many stories of the community — past, present and future.

The *Airport Public Art Program* will support the vision for San José by telling stories of the region in an innovative manner. By engaging the community in a process of recommending themes for artistic interpretation, this important civic gateway will be activated as a virtual portal. The community will also be involved in the ongoing dialogue critical to the development of individual artworks.

The Airport Public Art Program will encourage strategic partnerships locally and globally with the resources found in industry, cultural organizations, educational institutions, and diverse communities.

The technological revolution has encouraged exploration into cross-disciplinary collaborations with researchers, educators, technologists, and scientists. In a similar fashion, the *Airport Public Art Program* will encourage projects that explore the intersection of art, culture, and technology. The program will provide opportunities for collaborations between artists, industry, and community, while also offering a prominent venue to showcase the creative results of these collaborations. Through these multi-disciplinary projects, industry will gain inventive partners for their developing technologies and an opportunity to showcase their technologies to the public.



The Airport Public Art Program

Moving from here to there is **travel**, but moving from now towards the future is **transition**.

— Philip José Farmer, Writer

A building merely reflects its **larger reality**. And the better it is at reflecting this reality — of **connecting people, place and time** — the more interesting it becomes.

— Teng Wai Man, Architect

Introduction

The Norman Y. Mineta San José International Airport has gone through dramatic changes over the past 50 years, playing an important role in the development of Silicon Valley.

In 1939, Ernie Renzel, a civic-minded wholesale grocer and future Mayor of San José, negotiated the purchase of 483 acres of the historic Stockton Ranch from the Crocker family. This was the initial step in bringing the first commercial airport to the City of San José.



City leaders at the site of the Airport's first runway in the late 1940s.

In 1945, James M. Nissen, a research test pilot for the National Advisory Committee on Aeronautics, leased nearly 16.5 acres of these cauliflower-covered farmlands to build a runway, hangar and small office building. On

this site, Nissen and two partners founded the first flight school in the region, California Aviation Activities. In 1948, when the City decided to develop a municipal airport, Nissen sold his share of the business and became the City's first Director of Aviation.

As Silicon Valley has grown over the past decades, there have been increasing demands on the Airport. By the early 1960s, Airport land totaled 1,000 acres; the largest source of Airport revenue was from leasing land for agricultural purposes. Since then, the Airport facility has continuously expanded to meet the region's growing aviation needs. Between 1980 and 1988, the Airport saw increased passenger use from 2.9 million passengers to

5.7 million. Passenger totals currently exceed 10 million per year. It is a destination airport with a high percentage of business travel; 73% of high technology businesses in the San Francisco Bay Area are located in Silicon Valley.

In early 2000, the Airport began the first stages of implementing a master plan designed to accommodate a projected demand of 17.6 million annual passengers within the next 10 years. The **Airport Master Plan** improvements include a new terminal; a state-of-the-art concourse with improved gates and jetways; new food, beverage and retail shopping concessions; parking and rental car facilities; runways; landscaping; and improved transportation access. The improvements will integrate federal security requirements with regards to baggage screening, as well as provide additional passenger screening, which will help improve customer service through efficient and smooth security checkpoints and baggage handling.

In 2000, the San José Airport was formally named in honor of United States Secretary of Transportation, Norman Mineta, a native of San José and former Mayor of the City. The new central terminal will be named after James Nissen and the airfield named after Ernie Renzel.

An important component of the Airport Improvement Program is the inclusion of a multi-million dollar *Public Art Program* that will help distinguish the unique identity, environment, cultural values, and artistic vitality of the San José community.

The multi-year planning process for the *Airport Public Art Master Plan* considered operational, financial, and economic

conditions, as well as the views of Airport stakeholders, regional industry, and the local and international communities that the facility serves. The planning process included consideration of the *City of San José Economic Development Strategy* and the *Airport Master Plan*; collaboration with Airport staff; expertise of planners, artists, and architects; oversight from a Steering Committee representing stakeholders throughout the City of San José;

and hundreds of individual citizens, local artists, business travelers, and other aviation interests.

The result of this collective effort is a **Public Art Master Plan** for the Norman Y. Mineta San José International Airport that is closely aligned with the goals of the City, its capital development, and the community it serves.



First known aerial photograph of Airport site in 1939



Airport in 1948



Airport in 2003

Context For Public Art at the Airport

The Norman Y. Mineta San José International Airport has the opportunity to reinforce the identity of the region by being the major gateway to Silicon Valley. *What are the characteristics that reinforce the identity of the region as unique?* To some, it is the rich history and agricultural past that stands to be celebrated; to others it is the reputation for innovation that includes the world's first radio broadcasting station, agricultural and aviation invention, and high-technology. On a global business level, San José is connected to the largest markets in the world. There is not only

a dynamic past and present that distinguish the region, but also a diverse population with many stories.

The *Airport Public Art Program* has been developed to enhance and reinforce the goals, visions and values of the City of San José and its citizens. It incorporates the guiding principles identified by the *City of San José Economic Development Strategy*, the *Mineta San José International Airport Master Plan* and the *Public Art Master Plan* for the City of San José.



San José Orchard



Downtown San José



Mariachi Festival

City of San José Economic Development Strategy



“Transportation is key to both our economic success and our way of life.”

— Norman Y. Mineta
U.S. Secretary of
Transportation

The Norman Y. Mineta San José International Airport, owned and operated by the City of San José, is an economic tool for the City, supporting business and tourism in the region. The Airport is a self-supporting enterprise that is primarily financed through user charges. It supports substantial employment in the San José area and is a critical part of San José’s economic infrastructure.

The *City of San José Economic Development Strategy*, adopted by the San José City Council in November 2003, acknowledges the Airport as a distinctive asset to the Silicon Valley region and highlights the development of a world-class airport facility as a key strategy in making San José competitive with other cities and regions around the world. The *Economic Development Strategy* also reinforces the importance of creating a powerful and positive first impression at the Airport as a major gateway to the region, which is critical for attracting and retaining innovative people and companies in a highly competitive global environment. This is a marketing opportunity for the City on a grand scale, and public art has a major role to play in successfully branding the City of San José as the *Capital of Silicon Valley*.

Vision for San José

As the **Capital of Silicon Valley**, and the largest city in the world’s leading region for innovation, San José is...

A Global Gateway, a cosmopolitan, international city for leading businesses and talent from around the world;

A Creative Community that pioneers innovation within and across technology and business, culture and society;

An Entrepreneurial Environment where people from all walks of life start and grow companies that achieve their dreams;

A Tech-Savvy City that uses and showcases technology to improve daily life;

A Place of Opportunity, where residents find a range of rewarding employment opportunities and support to participate in the economy; and

The World’s Most Livable Big City, with diverse and distinctive qualities of life.

— *City of San José Economic Development Strategy*

International Symposium on Electronic Arts

"This conference is ideally suited to San José because we are an established global center of technology innovation and entrepreneurial enterprise. Both our City's history of discovery and our civic vision for the creative union of technology, art, culture, and community will make this conference highly successful."

Mayor
Ron Gonzales

Synergy with Cultural and Educational Initiatives

The vision for the City articulated by the *Economic Development Strategy* and adopted by the City Council is: *San José is the Capitol of the Silicon Valley, the largest city in the world's leading region for innovation, a creative community, and a tech-savvy city.* The *Economic Development Strategy* specifically emphasizes positioning the community as a unique global gateway where, like nowhere else internationally, people from all different countries and ethnic backgrounds work together effectively to create, innovate, exchange and lead globally.

Reinforcing these ideas is an existing arts and cultural infrastructure that includes:

- The **Tech Museum of Innovation**: A museum environment where the products and processes that make Silicon Valley unique are explored and interpreted.
- The **Orchard at Montalvo**: An international, multi-disciplinary, artist residency complex of ten artist studios designed by six teams of renowned architects and artists providing for a temporary community of talented, visionary and communicative artists.
- The **CADRE Laboratory for New Media**: An interdisciplinary academic and research program at San José State University dedicated to the experimental use of information technology and art.

A growing number of other strategic initiatives are currently in development, and relate to advancing the visitor industry and asserting San José and Silicon Valley's global leadership in Art & Technology. Among these efforts are:

- ZeroOne San Jose International Festival of Art. An ongoing festival of Art & Technology, the catalyst for which is the **ISEA (International Symposium on Electronic Arts)**, scheduled to be held in San José in August of 2006.
- A proposed expansion of San José Museum of Art will create a new visitor attraction: the **International Center for Art & Technology**.

The *Airport Public Art Program* will complement these efforts, and will serve as an important vehicle for celebrating the region and its innovation, diversity and rich history.

Norman Y. Mineta San José International Airport Vision and Design Goals

The *Airport Public Art Program* will reinforce the vision and design goals of the Norman Y. Mineta San José International Airport.

The following is the Airport Department's Vision Statement:

- Mineta San José International Airport will be the region's gateway and first choice for air transportation services.
- Travelers will feel the anticipation and sense of adventure that air travel should generate.
- The Airport will be a partner with the businesses working to drive the regional economy.
- The Community will be proud to have the Airport in their midst, seeing it as a good neighbor and understanding its benefits to the region.
- The Airport will be a great place to work for all employees.

The design goals that were set for the Airport included creation of:

- A civic icon for the City of San José.
- A transformed and coherent whole.
- A good neighbor that has a positive effect on its surroundings.
- A safe and secure environment.
- A streamlined and easy to use, no-hassle travel experience.
- An entertaining and relaxed experience.
- An atmosphere that generates "pride of place."



North Concourse view from roadway



Martin Luther King Library



Mexican Heritage Plaza

The 2000-2005 Master Plan for Public Art for the City of San José

The *Master Plan for Public Art for the City of San José* recommends that public art contribute to the visual identity, character, and texture of Silicon Valley. The Plan states that the public artwork at the Airport should accomplish the following:

- Make the Airport a memorable and people-friendly place to visit and work.
- Promote the identity of the City as the Capital of Silicon Valley.
- Establish linkages between the Airport and the City.
- Promote the overall goals and purposes of the City and Airport.

Through these strategies, the *Airport Public Art Program* will create dynamic opportunities for expressing the immense diversity and innovation that define San José and the Silicon Valley, in the past, present and future.

Planning Process

Public art is the result of careful planning — it strives to be compatible with the City's development strategies, and it works to enhance and add value to its physical and cultural infrastructure. With the Airport undertaking significant improvements over an extended period of time, it is important that the public art program at the Airport be approached strategically. Therefore, the San José Office of Cultural Affairs (OCA) initiated an airport public art master planning process to develop a vision and implementation method for the Airport's public art program. The plan seeks to ensure that the public art enhancements are utilized to their maximum potential in order to bring a unique visual identity to the Airport. The plan also intends to encourage broad and diverse community involvement in the program.



Community Meeting, Shirakawa Community Center

The multi-year public art master planning process included professional planning expertise, community participation and leadership from an inclusive steering committee. The

process was informed by knowledge of important guiding principles of the City of San José, other Silicon Valley cultural initiatives, and a three-day master planning charrette. An overview of the planning process is included in Appendix A.

The Master Plan Consultants

In January 2000, with a goal of developing a strategic approach for a unique and innovative public art program for the Airport, OCA issued a Request for Proposals to develop a ten-year **Master Plan for Public Art** for the San José International Airport (RFP). The RFP outlined the following goals for the **Master Plan**:

1. To conduct an assessment of public art needs, opportunities and challenges at the Airport and to develop a broad vision for the success of public artwork at the Airport.
2. To utilize the public art master planning process to give the highest credibility to the Airport's public art program and to forge a consensus among program stakeholders about future directions for the Airport's public art program.
3. To examine the Airport's strategies and policies regarding safety, security, maintenance, functionality, and earned revenue through advertisement and concessions. Based on this information, develop recommendations for public artworks that will embrace, support, and integrate those strategies and policies.
4. To assess the Airport's overall development plan and make recommendations that will encourage the integration of a unified public art program into those plans.

On May 15, 2000, a selection panel comprised of representatives from the San José Arts Commission, Airport Commission, OCA, and

Airport, interviewed three qualified teams and recommended to the Arts Commission's Public Art Committee that the City contract with THE ROME GROUP to develop a **Airport Public Art Master Plan** for San José. In August 2000, the City Council approved contracting with THE ROME GROUP, a St. Louis-based consulting firm specializing in strategic planning. The five-person consulting team included expert public art strategists and artists with extensive master planning experience.



Steering Committee hears public input

THE ROME GROUP conducted initial research and community outreach in 2000 and began forming preliminary recommendations through 2001.

Following the events of September 11, 2001, Airport improvement plans were put on hold while the federal government restructured security requirements. With the re-initiation of the Airport improvements in 2003, OCA and THE ROME GROUP reactivated the public art planning process in coordination with the Airport's base building improvement project.

Planning Oversight Steering Committee

The Airport Public Art master planning process was conducted with guidance from the Airport Public Art Steering Committee. The 2000 Steering Committee was a 12-member group that included senior staff from both the Airport, and Conventions Arts & Entertainment departments, and community representation from members of the Airport and Arts Commissions. In January 2004, the Steering Committee was expanded to include 20 individuals representing civic stakeholders including: the Mayor's Office, City Council, Convention and Visitors Bureau, Office of Economic Development, San José State University, the local arts community, and local businesses. In June 2004, the Committee was further expanded to include community representation from City Council districts.

The Steering Committee reviewed the overall goals and vision for the *Airport Public Art Program*, community outreach strategies, the master planning charrette process, and other proposed approaches and directions. The Steering Committee heard public testimony and was responsible for reviewing the direction of the **Airport Public Art Master Plan** for recommendation to the San José Arts Commission.

Community Participation

Initial Phase of Community Input – 2000

In 2000, THE ROME GROUP, in collaboration with the Airport's architects, conducted an initial community outreach effort to solicit perspectives, visions, and opinions about the landscape, community, politics, economics, as well as other issues that define and shape the character of the region. One hundred (100) individuals participated in this process through one-on-one interviews, focus group meetings, and/or public meetings. The result of this input is the foundation of the **Master Plan**.

Feedback on Key Recommendations – 2004

The second phase of outreach involved presenting the **Master Plan** recommendations to the community in a series of meetings held in each Council District and in the City of Santa Clara, as well as presentations to local artists, business travel professionals, and aviation interests. Over four hundred (400) individuals participated in these 18 meetings. Results of surveys distributed at these meetings reinforced the direction of the planning efforts. Meetings are listed in Appendix B and survey results are summarized in Appendix C.

Master Planning Charrette

A three-day planning charrette was held with the Airport's architectural and landscape design team and six professional artists with a range of aesthetic styles and approaches, each familiar with San José from various perspectives. The purpose of the charrette was to formulate a coherent and innovative approach to the *Airport Public Art Program* reflective of the goals and values of the City and Airport.



Planning Charrette

Charrette participants were informed by a variety of presentations on topics relevant to the work at hand: urban planning; demographics; passenger profiles; the Airport mission, vision and goals; the *City of San José Economic Development Strategy*; the architectural programming for the Airport; the initial phase of community input; and local, national, and international arts perspectives. This artist/architect collaboration resulted in creative solutions for the *Airport Public Art Program*. The results of this meeting further informed the direction of the **Master Plan**. Appendix D provides examples of some of the conceptual opportunities discussed.

Additional Research

To further inform this process, research was conducted to assess and evaluate the structure and success of other airport public art programs. Programs at airports in ten other cities were examined to provide insight on the nature and placement of artworks, curatorial and installation procedures, staffing structure, and funding.

Mission

The Mission of the Airport Public Art Program is to identify San José as a diverse global center for innovation and change.

Recommendations

Through the following recommendations the *Airport Public Art Program* will create dynamic opportunities for distinguishing Norman Y. Mineta International Airport and the unique identity of San José and Silicon Valley — in the past, present and future.

A program of Art & Technology will give travelers a true sense of San José as a place where ideas are born and will reinforce its stature as a creative and tech-savvy city, the world's leading region for innovation.

What is Art & Technology?

- Art that uses technology
- Art that is inspired by technology
- Art that is developed with technology
- Art that comments on technology

San José is a dynamic place where innovation flourishes. From agricultural inventions to information technology, this region has been a leader. Most notable perhaps is that the history of today's high technology and computing is identified with San José. As a result, this is one of only a few cities worldwide that has been credited with the kind of revolutionary thinking that has changed the face of the global community.

Through a program of Art & Technology, the *Airport Public Art Program* will be unique, creating a distinct character and signature for the Airport. It will also reinforce an image for San José as a creative community, a tech-savvy city, and the world's leading region for innovation, while at the same time communicating the depth, diversity, and varied texture of the region. The *Airport Public Art Program* will create vital, responsive, and fresh artworks that keep the Airport lively and on the cutting edge of contemporary art and media technology, transforming the Airport into a point of interest and an exciting destination in itself.

The Airport Public Art Program will include a range of projects, from permanently sited and architecturally integrated to flexible technological platforms.

Traditionally, airport public art programs are a collection of artworks integrated into architecture along with discreet works in a variety of media and rotating exhibitions. Typically, these are static programs that reflect the histories and iconic identities of the community they serve. San José's Airport will include these art forms, but will also uniquely incorporate a program of Art & Technology.

The *Airport Public Art Program* will consider sites for permanent work, as well as dynamic and flexible platforms that will allow for the commissioning of an ongoing program of artworks. Art & Technology can be two-dimensional or three-dimensional, connective, interactive, energetic or contemplative. Art & Technology can range from artworks that feel familiar and static to dynamic and rotating installations. Mediated, facilitated, and/or inspired by technology, artworks may manifest as traditional forms, processes, and materials (painting, sculpture, music, photography, film, textiles, etc.), as well as newer forms of visual, digital and information media (digital print, software art, robotics, interactive installations, multi-user installations, etc).

The Airport Public Art Program will animate many stories of the community — past, present and future.

Public art is more than just art installed in public places; it is a community-based process of dialogue, involvement, and participation. Whereas studio artists explore self-generated themes, public artists are inspired by community input as the catalyst for design development.

The *Airport Public Art Program* will support the vision for San José by telling stories of the region in an innovative manner. Artists will be commissioned to work with the community and other partner groups to artistically interpret and visually realize the region's identity. Thematic content may explore history, social issues, natural environment, cultural identities, global linkages, innovations, innovators and other ideas that evolve as the community evolves. Specific examples include, but should not be limited to, the founding of San José, the valley's agricultural past, local aviation histories, the ecological restoration of the Guadalupe River, the explosive impact high-technology innovations from this region have made on the world, bio-technology breakthroughs, and other histories of the region.

By engaging the community in a process of recommending themes for artistic interpretation, this important civic gateway will be activated as a virtual portal. The community will also be involved in the dialogue critical to the ongoing development of individual artworks.

The Airport Public Art Program will encourage strategic partnerships locally and globally with the resources found in industry, cultural organizations, educational institutions, and diverse communities.

An important goal of the City of San José is to develop "strategic partnerships." The *Airport Public Art Program* will be a part of a broader economic strategy to develop the visitor industry, position San José as a creative community, and assert San José's global leadership in Art & Technology.

The technological revolution has encouraged exploration into cross-disciplinary collaborations with researchers, educators, technologists, and scientists. In a similar fashion, the *Airport Public Art Program* will encourage projects that explore the intersection of art, culture, and technology. The program will provide opportunities for collaborations between artists, industry, and community, while also offering a prominent venue to showcase the creative results of these collaborations. Through these multi-disciplinary projects, industry will gain inventive partners for their developing technologies and an opportunity to showcase their technology to the public.

Partnership Potential

San José Redux, an initiative of the San José Museum of Art and History San José, may be an example of a public art partnership with San José Airport. This program will commission artists to work with the History Museum's collection to create artworks that address the rich history of San José and the community.

Connective Familiar Permanent Moving Stories

Art & Technology:

Examples of Existing Projects

Artists have always worked with the tools of their time to express their world; today, technology permeates our culture as a tool that facilitates our day-to-day lives. Although technological media as applied to artistic practices is broad and diverse, it may include, but should not be limited to: hardware and software, information delivery, social interaction, communication, education, science, and research. The following are examples of installations in other cities that showcase the broad and diverse nature of Art & Technology, and the unique experiences that can be created by a program of Art & Technology.

Changing Contemplative or Energetic Educational

Examples of Existing Projects

Familiar

Doilies

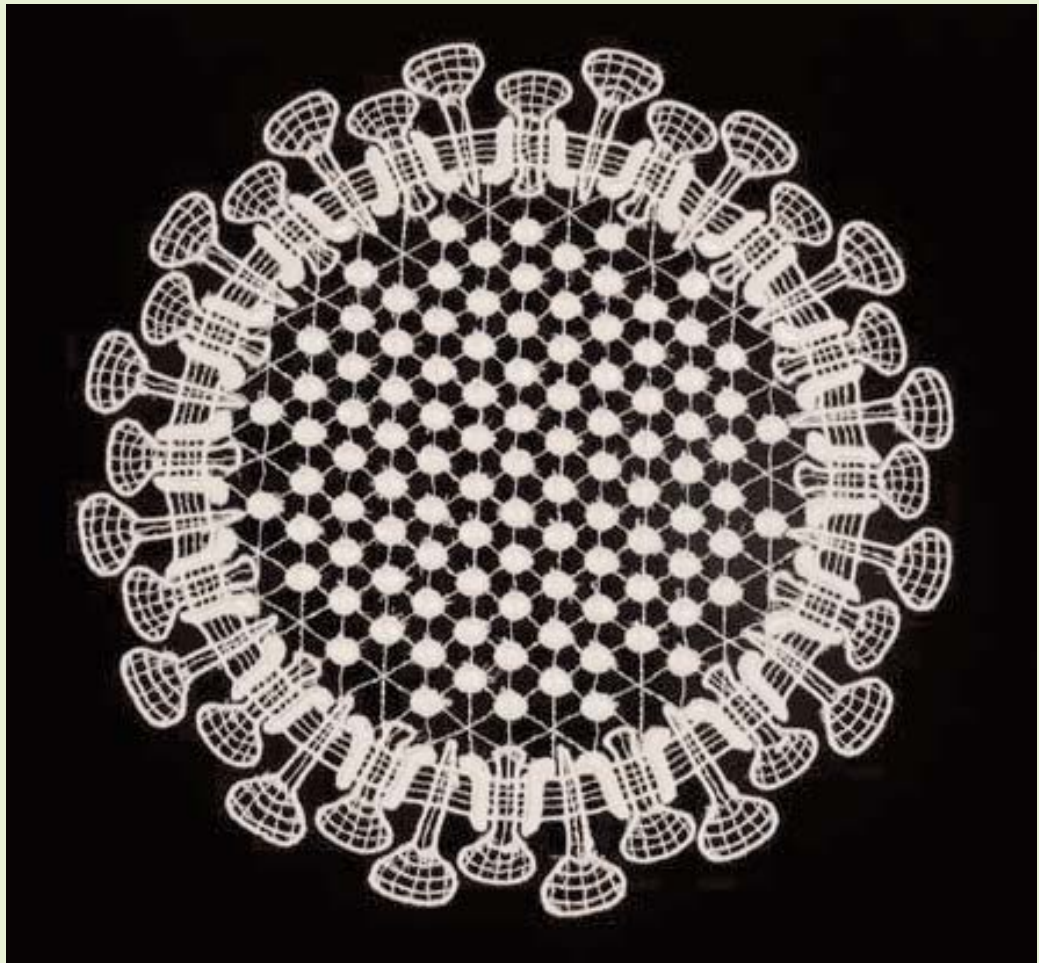
2004

Gallery Installation

Artist: Laura Splan



The designs of each of the lace doilies are based on microbial structures, created using embroidery software, and the results stitched into water-soluble fabric by a computerized sewing machine. When the fabric is dissolved, the remaining threads form a doily-like pattern. Mounted on velvet, examples of the patterns include the viral structures of Hepadna, Influenza and SARS.



Examples of Existing Projects

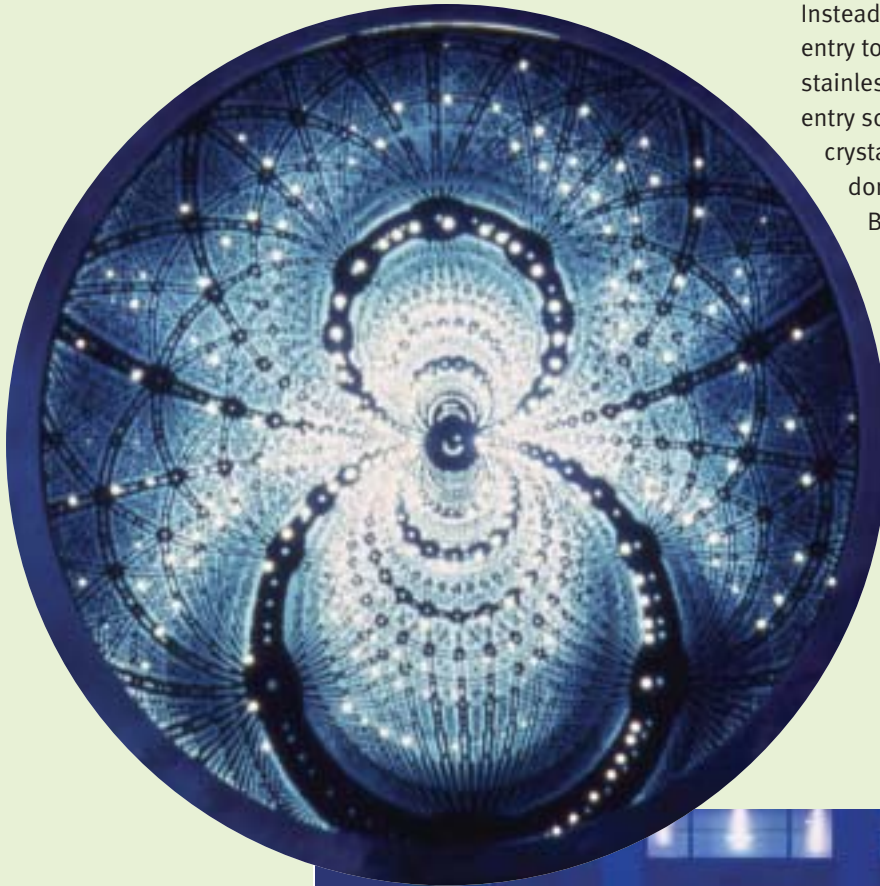
Permanent

Entry Sculptures, Genetics and Biotechnology Center

1995

University of Wisconsin, Madison

Artist: Cliff Garten



Instead of the traditional lions flanking the entry to a library, these three-foot diameter stainless steel and etched glass illuminated entry sculptures are inspired by large x-ray crystallography photos echoing the research done the University's Genetics and Biotechnology Center.



Cliff Garten Studio ©1995

Examples of Existing Projects

Changing

Crown Fountain

2004

Millennium Park, Chicago, Illinois

Artist: Jaume Plensa



From three sides of two 50-foot glass-block sculptures pour a continuous shower of water that fills a shallow pool; the forth side features a wall of LEDs. During daylight hours the faces of 1,000 Chicagoans are displayed on the towers one at a time. The image remains for 13 minutes; during the final minute the face transforms into a human gargoyle as water shoots from pursed lips. A cascade of water then falls over the face and a new one is revealed. At night, pastoral images are displayed. The students of the Art Institute of Chicago provided the video content. In two years, the students will participate in reprogramming the video content.

Examples of Existing Projects

Moving Stories

Story Pipeline

2002

BPEC Community Center, Anchorage, Alaska

Artist: Ben Rubin

In this installation, stories told by Alaskans appear inside the community center on plasma video screens and simultaneously emerge as real-time text transcriptions on a 150-foot long LED display. The text zigzags indoors down a glass corridor, and then veers out through the plate glass, dancing between the trees until it disappears out of sight.



Examples of Existing Projects

Connective



Example composite images

Telematic Vision

1993

Gallery Installation

Artist: Paul Semon

Two identical sofas are located in remote locations. In front of each sofa stands a video monitor and camera that send a live video image to the other location. The two images are merged on the monitors in front of each sofa simultaneously. The viewers in both locations sit down to watch television at which point they enter the telematic space, watching a live image of themselves on a sofa next to the people in the remote location. They start to explore the space and interact with the other person becoming the voyeurs of their own spectacle.



Telematic space



Interacting with others at the site of remote couch

Examples of Existing Projects

Educational

Hall of Ideas

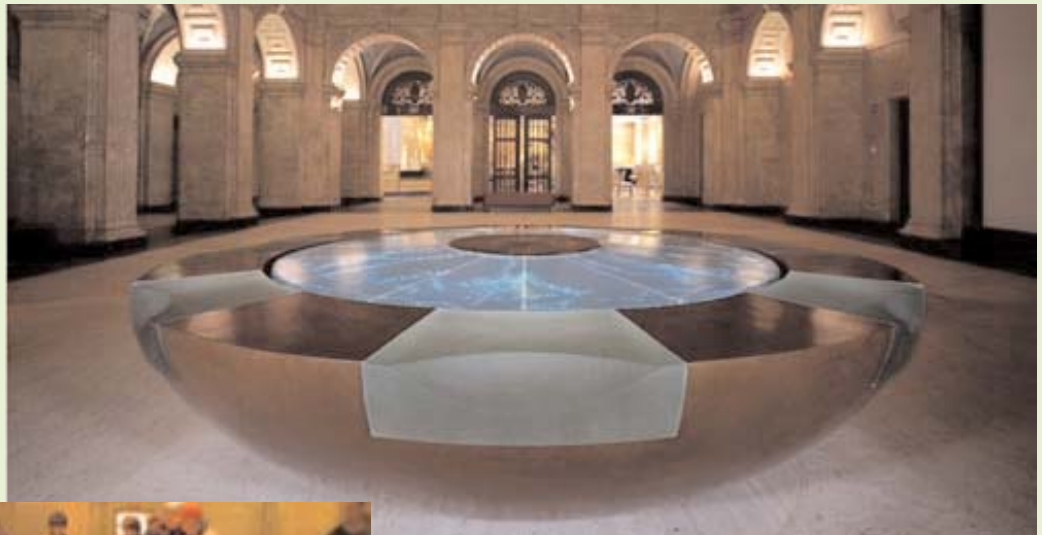
2002

Mary Baker Eddy Library for the Betterment of Humanity
Boston, Massachusetts

Artists: Howard Ben Tré and David Small



This interactive artwork is a presentation of great ideas from throughout history that have transformed the world in a positive manner. The centerpiece is a fountain, from which quotations, formed from virtual projected letters, emerge along with the flowing water. A real-time computer simulation of simplified Newtonian physics creates the movements of letters, words and quotations that spill from the central fountain and migrate onto the floor, “float” towards two arches in the hall, where the quotations resolve into their final form to be examined in detail, along with the author, date, etc.



Examples of Existing Projects

Contemplative or Energetic

Messa di Voce

2002

Ars Electronica Installation, Linz, Austria

Artists: Golan Levin and Zachary Lieberman



This artwork uses custom voice recognition software that integrates real-time computer vision and speech analysis algorithms to transform vocal nuance into correspondingly complex, subtly differentiated and expressive graphics to create an ever-changing interactive, visual environment. The voice — generated graphic is manipulated by body-based movement.



Funding

The Airport is a self-supporting enterprise; in a manner similar to private business enterprise, the intent is that the costs and expenses of providing services to the general public are financed through user charges and revenue such as concessions and parking. Eligible Airport expenses are subject to the Federal Aviation Administration's Policy Concerning the Use of Airport Revenue, which requires that all revenue generated by airports be used for aviation-related purposes only.

In 2000, a Memorandum of Understanding (MOU) was executed between San José's Office of Cultural Affairs and the Airport Department that directed the integration of a comprehensive public art program into the capital improvement project at the new Airport facility. This agreement acknowledges the City of San José's Municipal Code Title 22, which specifies no less than 2% of the total amount budgeted for each "eligible construction project" be appropriated and expended for works of art. Title 22 recognizes that funding limitations, set by certain sources of funding may prohibit use towards public art.

Based on estimated eligible funding sources, the public art budget for the first phase of the terminal improvements (North Concourse) is \$3,891,000. At least \$10 million is estimated to be available through the capital improvement program implementation facility-wide, although actual funding will be based on the cost of the terminal improvements and eligible funding sources.

The MOU allows for funds to be distributed facility-wide; use of funds is not limited to specific project sites and existing Airport facilities may receive art based on funding generated from the overall program. It is not required that funding be expended in the year in which it is provided. Funding may be consolidated and expended as needed to implement this **Airport Public Art Master Plan** in flexible and strategic ways to accomplish its goals.

As noted above, the use of funds will be subject to restrictions imposed by the Federal Aviation Administration, as well as the Internal Revenue Service should bond proceeds be used for funding.

Private Partnership Participation

It is anticipated that this project will also generate support from private entities, and facilitate partnerships and residency opportunities to incubate specific artworks. The partnership model will foster relationships with Silicon Valley's companies, business entities, and educational and cultural institutions to provide environment, equipment, technical talent, and funding to realize the public art commissions to be installed and operated at the Airport.

Program Implementation

The Airport is a complex facility that includes an extensive interior environment and exterior landscape; the functionality of the facility is paramount to its success. Thorough consideration will be given to optimal locations for public art. The key sites will be identified as part of the planning and design phase of the Airport facility through a collaborative process between the project architects and qualified artists. The strategies for implementing such work include the following:

- **Permanent Sites**

Specific sites within the architecture and/or landscape will be chosen as permanent locations for artworks.

- **Flexible Technological Platforms**

Sites within the architecture and/or landscape will be designed as flexible Art & Technology platforms to incorporate dynamic projects that rotate over time. Implementation efforts will focus on ensuring that the Airport facilities are designed to accommodate a long-term and rotating program of artworks, and that the artwork chosen is both innovative and reflective of the region.

- **Ongoing Artwork Opportunities**

Local, national, and international artists will be commissioned to work in partnership with private firms, scientists, researchers, and local community groups to create innovative projects that will rotate in various places throughout the Airport over time. These partnerships provide an opportunity for diverse communities to inform the artworks and for the private sector to contribute to the cultural life of the region, as well as playing a role in shaping the process of social innovation for Silicon Valley.

Ongoing Community Involvement

The ongoing implementation of the **Airport Public Art Master Plan** involves community participation in the development of themes and/or concepts to be explored by artists, as well as selection of artists for certain projects.

Artist Selection

Architectural Infrastructure

A qualified team of artists will be selected to work with the architectural design team to identify sites and integrate appropriate accommodations for a program of Art & Technology. Teams may include, but will not be limited to artists, engineers and other specialists.

Ongoing Artist Commissions

At least once a year, a Request for Community Thematic Content (RFC) will be issued to the community to invite the public to propose themes and/or concepts that might be explored through the public art process. Themes shall relate broadly to the Airport Public Art Mission Statement, and may include, but will not be limited to, the following:

- Local histories
- Social issues
- Environmental issues
- Cultural identities
- Physical places
- Innovation and innovators

Methods of Artist Selection

Methods of artist selection that may be employed include, but are not limited to, the following:

- **Pre-qualified Artist Pool.** A pre-approved pool of qualified artists, selected as a result of a Request for Qualifications (RFQ) and review by a selection panel.
- **Open Competition.** The commission opportunity is advertised and project guidelines are published.
- **Limited Competition or Invitational.** Artists are considered for a commission by invitation only.
- **Direct Artist Selection.** Artist may be directly recommended for selection by either OCA or the Airport Art Program Oversight Committee (“AAPOC” — see Program Administration section) for Arts Commission review and recommendation to the City Council.
- **Residencies and/or Incubation Opportunities.** Based on qualifications and/or proposals, a single artist or a limited number of artists may be selected based on the above methods to work in residency with industry, educational institutions and/or community partners to incubate concepts for the *Airport Public Art Program*.
- **Purchase of Existing Artwork:** Acquisition of existing artworks through direct purchase from the artist or their representative.
- **Lending and Borrowing Artwork:** As artworks are commissioned, the flexible nature of the media allows for lending to, and borrowing from, other institutions as allowed by funding source restrictions.

Recommendations of artists for commission may be done through a community based selection process, professional panels, and/or made directly by the AAPOC as part of an Annual Work Plan. The Annual Work Plan may also propose themes and/or concepts or give specific artists flexibility to propose the same.

Local Artists Preference

This project offers an important opportunity to showcase the work of local artists. When evaluating and qualifying artists for the Airport Artist Pool, a 5% credit towards the evaluation score for *Local Artist Enterprise* will be given and an additional 5% credit given for *Small Business Artist Enterprise*.

“*Local Artist Enterprise*” means a business enterprise, including but not limited to a sole proprietorship, partnership, or corporation, which has a legitimate business presence in the County of Santa Clara. Evidence of legitimate business presence in San José shall include:

- A. Having a current San José business tax certificate; and
- B. Having either of the following types of places of business operating legally within the County of Santa Clara:
 1. The Artist’s principal business office, place of business or studio; or
 2. The Artist’s regional, branch or satellite studio or place of business with at least one full-time employee located in the County of Santa Clara.

A “*Small Business Artist Enterprise*” means a Local Artist Enterprise that has Thirty-five (35) or fewer total employees.

Additionally, *Public Art Program* staff conducts an annual artist training workshop. This day long event provides training to local and regional artists on all aspects of the public art process. No entry fee is charged. Guest speakers are brought in to offer perspective on various roles in public art making. Artists are exposed to: the process, how to apply to the Program, contracts, case studies and public art resources.

Contracts

A review of existing public art contract models will be done by the San José City Attorney’s Office with consideration to fair practice in the field of Art & Technology.

Program Administration

Administration of the *Airport Public Art Program* will be the responsibility of the OCA, with oversight provided by the Public Art Committee (PAC) of the San José Arts Commission and a newly created Airport Art Program Oversight Committee (AAPOC).

Airport Art Program Oversight Committee (AAPOC)

The AAPOC will be established as an advisory committee to the PAC and will be charged with developing and recommending an Annual Airport Public Art Work Plan. The Annual Airport Public Art Work Plan shall include:

- A site inventory,
- Projected annual budget,
- Public art project options,
- Appropriate partnerships,
- Thematic content and/or conceptual focus, and
- Methods of artist selection for each project.

Prior to Arts Commission review of the Annual Airport Public Art Work Plan, the AAPOC's recommendation will be submitted to the Airport Commission for comment. Recommendations of the AAPOC will be forwarded to the PAC for recommendation to the Arts Commission and City Council. The AAPOC is also an aesthetic review board and responsible for reviewing artists' projects and giving critical feedback to the PAC for their consideration throughout design and development.

Appointment and Composition

The AAPOC will be comprised of up to seven members who are professionals in the field of public art; new media art; contemporary art; art history, criticism or theory; science; and/or other related industries, as well as representative from City Commissions as noted below. Members will participate on a volunteer basis. AAPOC members will include the following:

- At least one representative of the Airport appointed by the Airport Commission and at least one representative of the Arts Commission appointed by the Arts Commission;
- At least two practicing artists or curators in the field of new media art;
- One position will be a guest member that will serve terms specific to projects or programs for a limited period to be determined by the AAPOC. Appropriate experts and/or advisors in technology, engineering, or other related fields may be considered appropriate for guest membership based on needs of given projects or programs.

The OCA will present a slate of nominees to the PAC for consideration. Final approval will be by the Arts Commission.

Terms of Members

- Each member of the AAPOC may serve for 2 consecutive three-year terms, with the exception of the guest member whose term will be determined by the AAPOC.
- Terms will be staggered.
- A person appointed to fill a vacancy will serve for the remainder of the term.
- Membership will not be limited to residents of the City, County or State.
- The City of San José Revolving Door Ordinance applies to members of the AAPOC. No member during the term of appointment and for twelve months thereafter, and no person, firm or corporation employing such member, or his or her immediate family member, during such period, will be eligible for employment by, or to contract with, the Airport or *Airport Public Art Program*.

Meetings

The AAPOC will meet at least quarterly or more often as needed.

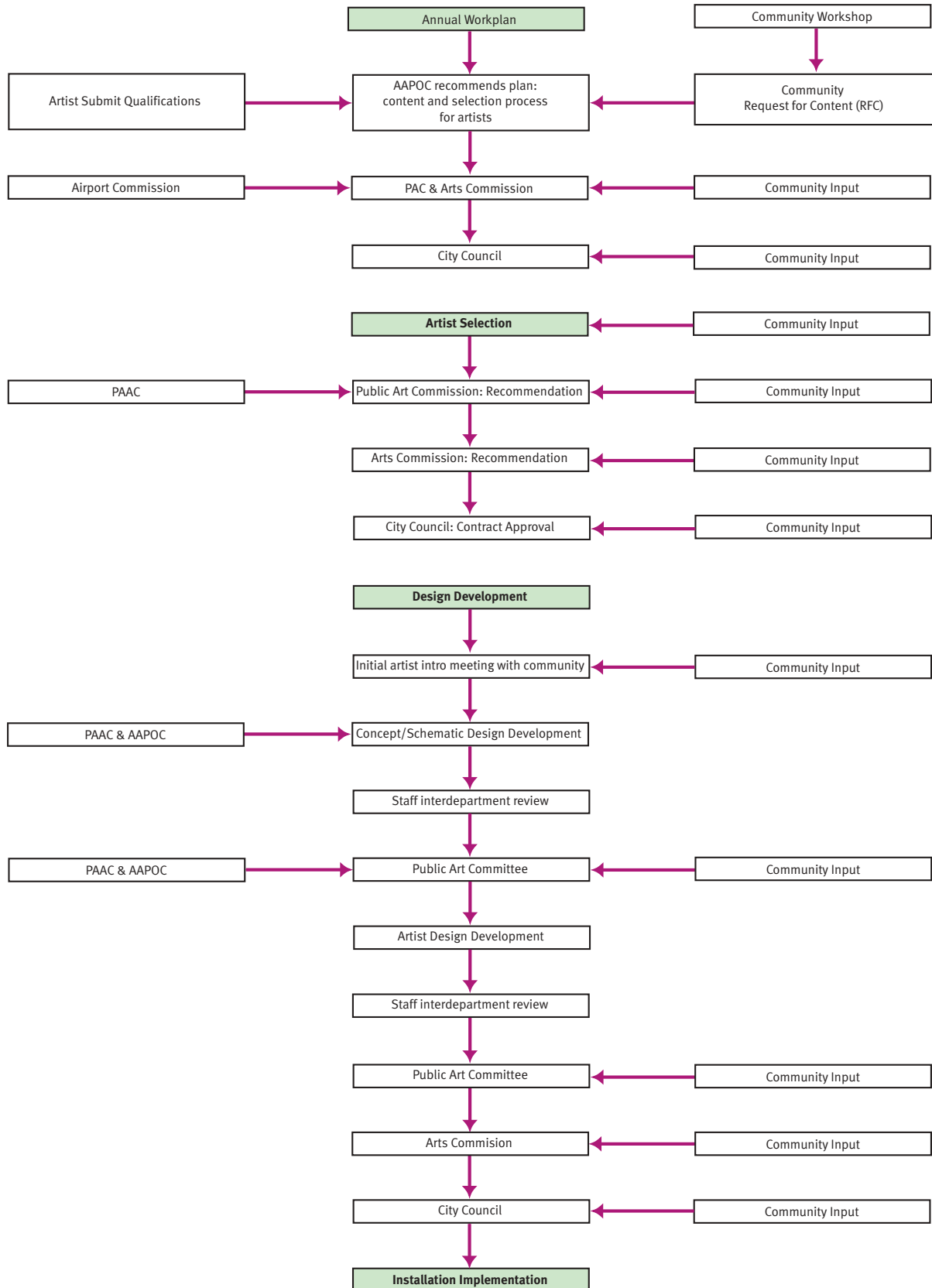
PAC / Arts Commission / City Council Approval

- The PAC shall review every artist, artwork proposal, and/or acquisition recommended by the AAPOC for recommendation to the Arts Commission.
- The Arts Commission reviews the AAPOC recommendation for approval and referral to City Council or City Manager, as appropriate, for final approval.
- Prior to PAC review of a proposal and acquisition, technical feasibility and maintenance issues will be researched by OCA staff in consultation with the Airport, as well as the utilization of technical consultants, if required.

Policy

The *Airport Public Art Program* will follow standard policies and procedures established for the City of San José's Public Art Program.

Artist and Artwork Approval Process



Administrative Staff

Airport Public Art Project Manager

A staff position will be created to manage the *Airport Public Art Program* and will report to the OCA Public Art Director. Specific responsibilities include the following:

- Manage artist selection.
- Negotiate and manage artists' contracts.
- Develop artist partnership opportunities.
- Manage design, fabrication and installation of artwork.
- Manage activities and facilitate meetings of the AAPOC.
- Supervise technical support crew.
- Manage logistics, outreach and public education for exhibitions and installations.
- Serve as a liaison to Airport marketing, public relations and operations staff.
- Manage community outreach process.
- Interface with PAC and Arts Commission.

Support Staff

A Public Art Program Coordinator will assist the Airport Public Art Project Manager in all activities. Specific responsibilities include the following:

- Prepare and distribute agendas for AAPOC meetings.
- Attend and participate in AAPOC meetings.
- Handle all records of the AAPOC.
- Assists with artist selection.

Technical Support

A pool of technical consultants and suppliers will be identified as a resource to both artists and staff to assist with the technical aspects of installations. Assistance from Airport Information Technology will also be utilized.

Marketing Support

Promotional materials and other collateral materials that showcase the Airport Public Art Collection, new projects, partners, and funders, will be produced as necessary. Where the opportunity exists, materials production may be facilitated through the Airport or other City entities to reinforce promotion of the Airport and City of San José.

Maintenance and Operation

Routine Maintenance

Routine maintenance of artwork shall be the responsibility of the Airport upon the advice, guidance and direction of the OCA, and shall be consistent with the maintenance requirements supplied by the artist. The OCA shall maintain custody of the Airport Public Art collection and all artworks created by Airport Public Art funds. The OCA shall facilitate the regular inspection and repair of the Airport's public artworks to ensure that they are maintained in the best possible condition and that necessary repairs are completed.

Design Development

During project design development, artists will meet with OCA and Airport staff to ensure integrated planning with structural and information technology systems. Operational requirements will also be reviewed in the design development phase.

Initial Start-Up

Artists shall guarantee and repair artworks against all defects of material or workmanship for a contracted start-up period following acceptance of the artwork by the OCA and Airport. Within the terms of the artist's contract, the artist shall provide the OCA with accurate documentation of the artwork installation including: as-built drawings, material specifications, programming manuals, and detailed instructions regarding routine maintenance and operation of the artwork.

Ownership and Title

Ownership of the artwork will be conveyed to the City of San José Upon completion and final acceptance of the artwork.

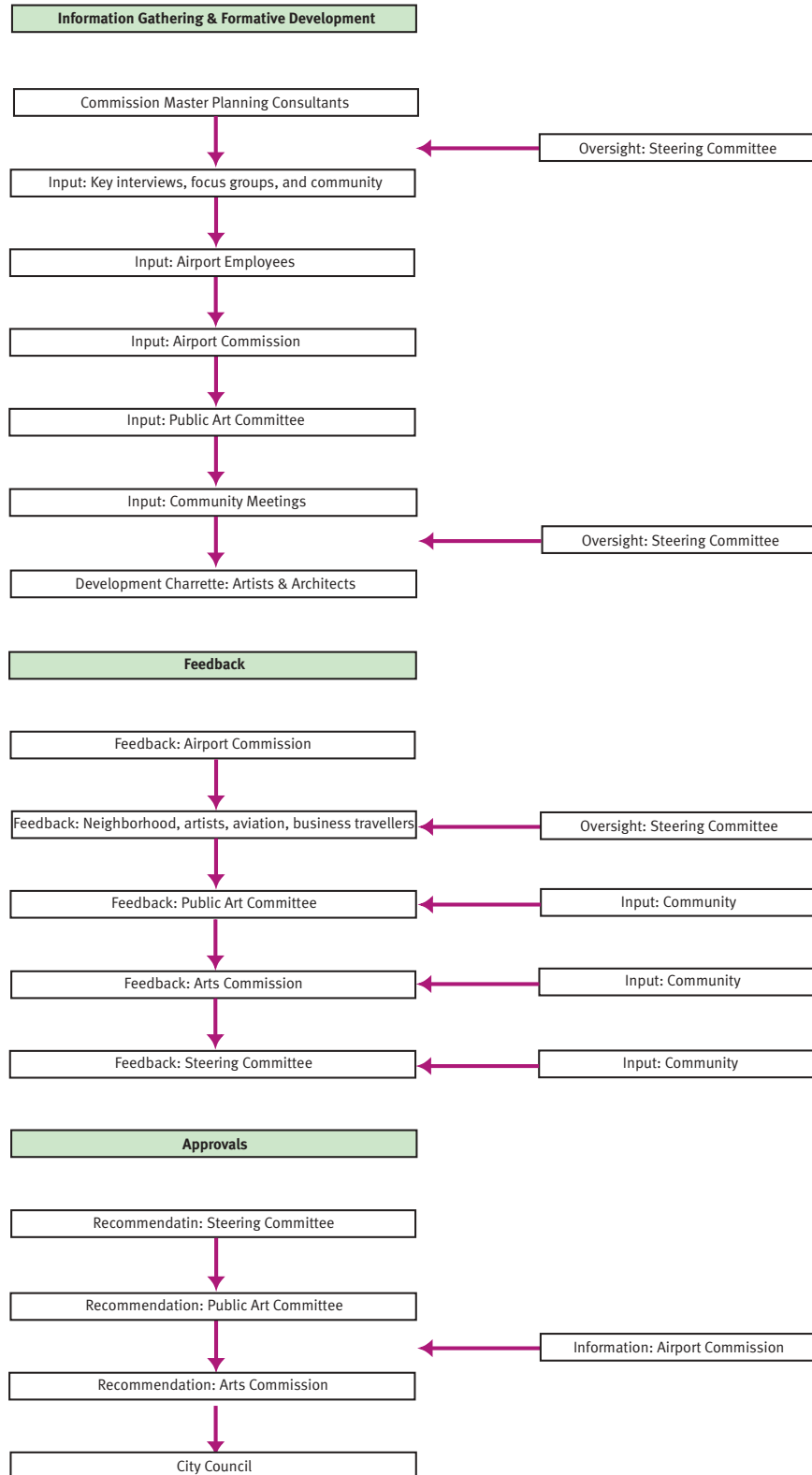
Records

The OCA shall create and maintain an Artwork Collection Record of each artwork. Such records shall include the maintenance information provided by the artist (see above). A copy of the maintenance information will be transmitted to Airport staff for their records. This record shall also include documentation of all repairs or conservation to the artwork. The OCA shall also maintain records and documentation (written, slides, photographs, audio, video, and other forms as appropriate), as well as media coverage of projects undertaken.

Conservation

Conservation is the responsibility of the OCA.

Appendix A: Master Planning Process Overview



Appendix B: Community Outreach Meetings

Date	Group	Location	Agenda
November 16, 17 & 18, 2000	Individual Interviews (19+)	Various	Master Plan Development Visioning: Airport & Public Art
November 16, 2000	Focus Group — Arts Leaders: History SJ, SJ Institute of Contemporary Art, Local Artists, SJSU	Office of Cultural Affairs, 4 North Second Street, SJ	Master Plan Development Visioning: Airport & Public Art
November 17, 2000	Focus Group — Civic Leaders: Event developers, Tech Museum, Commonwealth Club, Mayor's Office, PR, Cisco Systems, VTA	Office of Cultural Affairs, 4 North Second Street, SJ	Master Plan Development Visioning: Airport & Airport & Public Art
November 20, 2000	Focus Group — Airport Users: Airport Directors, Airlines, VTA	Office of Cultural Affairs, 4 North Second Street, SJ	Master Plan Development Visioning: Airport & Public Art
December 1, 2003	Airport Commission/Public Meeting	Airport Department, 1732 N. First Street	Airport Public Art Master Plan Development
December 14, 2000	Community Meeting	City Hall	Master Plan Development Visioning: Airport & Public Art
November 19, 2003	Focus Group Airport Employees	Airport	Master Plan Development Visioning: Airport & Public Art
December 2, 2003	Public Art Committee Meeting	City Hall	Airport Public Art Master Plan Development
January 14, 2004	Community Meeting Guadalupe/Washington	Washington Elementary School	Master Plan Development: Airport & Public Art
February 25, 2004	Community Meeting District 5	Alum Rock Youth Center	Master Plan Development: Airport & Public Art
March 3, 2004	Community Meeting District 4	Ruskin Elementary School	Master Plan Development: Airport & Public Art
March 10, 2004	Community Meeting District 3	Bachrodt Elementary School	Master Plan Development: Airport & Public Art
March 16, 2004	Community Meeting City of Santa Clara	Santa Clara City Council Chambers	Master Plan Development: Airport & Public Art
March 17, 2004	Community Meeting District 9	Camden Community Center	Master Plan Development: Airport & Public Art
March 23, 2004	Community Meeting District 1	West Valley Branch Library	Master Plan Development: Airport & Public Art
March 23, 2004	Public Art Committee Meeting	City Hall	Master Plan Development: Airport & Public Art
March 24, 2004	Community Meeting District 6	Hoover Community Center	Master Plan Development: Airport & Public Art
March 25, 2004	Targeted Presentation - Chamber of Commerce Aviation Committee	Airport Offices	Airport Public Art
March 30, 2004	Community Meeting District 10	Vineland Branch Library	Master Plan Development: Airport & Public Art
April 6, 2004	Community Meeting District 7	Shirakawa Community Center	Master Plan Development: Airport & Public Art
April 7, 2004	Community Meeting District 2	Southside Community Center	Master Plan Development: Airport & Public Art
April 14, 2004	Community Meeting District 8	East Ridge Mall Community Room	Master Plan Development: Airport & Public Art
April 14, 2004	Arts Commission Meeting	City Hall	Informational review of executive summary
April 19, 2004	Targeted Presentation — First Voice	Mexican Heritage Plaza	Master Plan Development: Airport & Public Art
April 24, 2004	Arts Commission Meeting	Office of Cultural Affairs	Airport Public Art Master Plan Development
May 12, 2004	Targeted Presentation — Silicon Valley Business Travel Association	Embassy Suites, Milpitas	Airport Public Art Master Plan Development
August 4, 2004	Airport Steering Committee/Public Meeting	Health Building, 151 W. Mission	Airport Public Art Master Plan Development Review
August 23, 2004	Airport Steering Committee/Public Meeting	City Hall	Airport Public Art Master Plan Review, and recommendation
September 28, 2004	Public Art Committee Meeting/Public Meeting	Health Building, 151 W. Mission	Airport Public Art Master Plan Review, and recommendation
October 4, 2004	Airport Commission/Public Meeting	Airport Department, 1732 N. First Street	Airport Public Art Master Plan Review
October 13, 2004	Arts Commission/Public Meeting	City Hall	Airport Public Art Master Plan Review and Recommendations

Appendix C: Survey Results

During the 2004 outreach efforts, in order to receive feedback on the initial draft of the **Master Plan**, surveys were distributed. The survey asked the relevance of *innovation, change and diversity*, as well as whether new media is an appropriate vehicle to reflect the themes. Comments were also solicited. Over 400 individuals viewed the presentation and 78 surveys were returned. The results indicated the following:

	Very Important	Somewhat Important	Not Very Important
Total Received 78			
Innovation <i>Percentage</i>	66 84%	9 12%	3 4%
Change <i>Percentage</i>	34 44%	36 47%	7 9%
Diversity <i>Percentage</i>	51 66%	21 28%	5 6%

	Yes	No	Maybe	No Comment
New Media Direction <i>Percentage</i>	56 72%	2 3%	5 6%	15 19%

Specific comments are available upon request.

Appendix D:

Public Art Applications — Conceptual Examples

The Airport master planning process developed a map of the major functional spaces in the Airport and explored how users would experience the different locations. As a part of the master planning charrette, participants were briefed on various issues and programs as a foundation to the public art discussion, including: the *San José Public Art Program*, the urban landscape, Airport Public Art community input, the San José Economic Development Strategy, and an overview of the Guadalupe River Park and Gardens. The participants then worked with the architectural experience map to conceptualize how public art might reinforce the Airport user experience. Some of the opportunities explored are provided below only as illustrative examples, not to be construed as limiting endless potential.

Distant Approach

- Transform the garage into a story that brands the Airport as an alternate environment
- Create audio works that are broadcast via the Airport radio information channel
- Create artworks that are web-based and accessible via the Airport website

Entering the Grounds

- Create a landscape that reveals the agricultural histories of the region or an innovative, green sustainable one that inspires and leads the region's future
- Make use of captured rainwater on the parking structure as a project of sustainable art
- Create works that employ reflective light by day and electronic light by night that reveal local micro-climate conditions

Curbside

- Provide artworks that support the intimate moments of departure or arrival that occur at curbside

Departure Hall

- Provide permanent background artworks that support decision making, waiting, and comfort
- Provide artworks that engage the beginning transition into flight
- Develop artworks that assist the transference of vital information, e.g., FIDS and BIDS

Security

- Give consideration to the queuing areas as soundscape opportunity
- Provide artworks that escort travelers away from the security checkpoints and into the environments of the concourse

Concourse

- Provide artworks that respond to, or interrupt, the necessary architectural regimentation of the concourse spaces or present surprises along the extended length of the concourse, creating different zones and gates within the concourse

- Develop artworks that make use of the interior building surfaces – the floor, walls, and ceilings
- Create experiences of different stories of where a traveler is – e.g., regional histories, contemporary expressions of place

Restrooms and other “small areas” such as elevators, seating areas, escalators, etc.

- Provide artworks that are entertaining
- Provide artworks that connect travelers with the ecology of the San José region
- Examine opportunities for audio works

Gate Lounges

- Provide artworks that create unique identities for the gate lounges and create distinct places for different users — places of business, play, entertainment, and contemplation
- Develop participatory art experiences for different people in different gate lounges to engage one with another
- Create arrival experiences that link the traveler with their departure city and San José

Jetbridge

- Provide artworks that connect travelers to the exterior of the Airport, the tarmac, and the exterior of the airplane they are entering or leaving
- Provide artworks that explore the experiences of threshold
- Engage the jetbridge corridor as an immersive experience

In the Air / Taxiway

- Provide artworks that link the traveler to San José upon arrival and departure
- Investigate sustainable planting options through the use of indigenous wildflowers between the runways

Meeting Place

- Provide artworks that can relieve the anxiety and boredom experienced while waiting for an arriving traveler
- Provide artworks that are child-friendly
- Create artworks that connect people and collapse the distances and time between the Meeting Place and jetbridges and Gate Lounges through virtual means. For example, artworks that act as a virtual messaging board

Baggage Claim

- Provide artwork that forms connections to communities
- Provide artwork that relieves the tensions and expectations of waiting for luggage to arrive
- Develop artworks that explore and make visible the intrinsic rhythms of the baggage claim area

Appendix E: Planning Credits

The Rome Group

The San José Airport public art master planning process was led by THE ROME GROUP. THE ROME GROUP composed a team for this project which included: Amy Rome and Claudia Daugherty, principals of THE ROME GROUP, who have extensive experience with master planning, organizational development, and community-based planning; Gail Goldman, former Director of Public Art for the San Diego Commission for Arts and Culture, who has over 20 years' experience in public art programming and policy development; Jack Mackie, a Seattle-based public artist who is known for his public art and his design team work, especially in airport and transit-based projects, including the Tasman Light Rail Corridor project for the Santa Clara Valley Transportation Authority; and Mary Jane Jacob, a Chicago-based curator best known for her public art projects and temporary exhibitions.

Planning

Contributors

Ron Gonzales, *Mayor, City of San José*
Del Borgsdorf, *City Manager, City of San José*
Ed Shikada, *Deputy City Manager, City of San José*
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City of San José City Councilmembers

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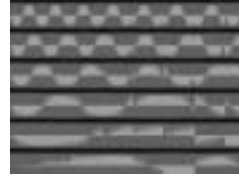
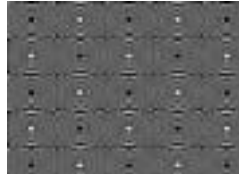
Thank you to the other 400 business, industry, arts, and community participants who contributed to this planning process.

Additional Credits

Algorithmic Visualization

2003

Artist: George Legrady



Seen in detail throughout this document, Legrady's algorithmically generated visualization include extended explorations of mathematical processes related to noise and randomness adaptive algorithms, neural-net implementation, pattern matching, convolution, image coherence, perception, visual concepts translated into digital prints.

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North Concourse Interior

Rendering: Gensler Associates

Page 3 and 4

Historic photos courtesy of Norman Y. Mineta
San José International Airport

Page 5

Photos courtesy of San José Economic
Development Department

Page 8

North Concourse view from roadway

Rendering: Gensler Associates

Skeptacle (2003)

MLK Library Public Art Collection

Artist: Mel Chin

A project of the San José Arts Commission

Untitled Artworks (1999)

Mexican Heritage Plaza

Artists: Ann Chamberlain and Victor Zaballa

A project of the San José Arts Commission

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Genetics and Biotechnology Center

Client: Wisconsin Arts Board and Percent for
Art Program

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Crown Fountain

Architects: Krueck & Sexton Architects

A gift to the people of Chicago by the Crown
Family

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Story Pipeline

Ben Rubin/Ear Studio collaborated with
Batwin + Robin

Page 23

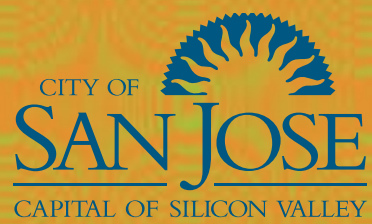
Hall of Ideas

Client: Mary Baker Eddy Library for the
Betterment of Humanity

Graphic Design

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This Master Plan was initiated under the direction of **Harriet Traurig**,
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Downtown Next!

A Public Art Focus Plan for Downtown San Jose

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Via Partnership

San Jose Office of Cultural Affairs

San Jose Redevelopment Agency

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EXECUTIVE SUMMARY

DOWNTOWN NEXT! A PUBLIC ART VISION FOR DOWNTOWN SAN JOSE

A Bold Approach to Public Art Downtown

San Jose boasts an established and successful Public Art Program and one of the nation's largest and most diverse collections of public artworks.

Downtown Next!, San Jose's new public art plan, is a fresh approach to creating artworks that embrace the city's culture of innovation and enliven its urban landscape.

This plan is based on an innovative strategy: whenever it is legally possible, capital funds from the City of San Jose and the Redevelopment Agency, along with public art funds from private developers, will be pooled (the "Downtown Public Art Fund") and used to commission artworks that stand out for their creativity, visual resonance, and impact on the urban environment.

Public Art Moving Downtown San Jose Forward

Public art can change the way people see and experience downtown San Jose.

Downtown Next! calls for exciting new public art projects that are catalytic, cohesive, and dynamic.

Important large-scale artworks can be a catalyst for positive change, helping to revitalize urban spaces in downtown San Jose and to create an identity for the area.

Engaging, human-scale artworks create compelling visual connections along streets, enliven Urban Squares (open spaces like Plaza de César Chavez and Repertory Plaza) and help to make the downtown area feel more cohesive. Ever-changing, dynamic public artworks can add surprise and delight to the everyday.

Downtown Next! defines locations for each of these types of artworks, describing them as City Image Projects, Urban Squares, Changing Art Zones, Places for Walking, Edges, Gateways and Transitions and Public Art in Private Development.

The projects recommended in *Downtown Next!* are organized into a series of five “frames” that reflect different aspects of how downtown San Jose is experienced.

FRAME: CITY IMAGE PROJECTS

Immediately recognizable signature artworks will reflect downtown’s vital role in San Jose and the city’s position as the “Capital of Silicon Valley.” The following is a list of key projects and/or locations that will help achieve this goal.

Plaza de César Chavez

The historic Plaza de César Chavez should be enlivened by an artwork that matches the scale of the park and surrounding buildings. One of the lead ideas for this site is an artist-designed band shell. The plaza is home to special events and casual gatherings, and occupies an important location on the Market Street view corridor. The band shell, permanently located at the northern end of the plaza, would replace the current stage. Other sites within the park include the Park Street terminus and the pedestrian axis.

Discovery Meadow

Discovery Meadow, at San Carlos Street and Woz Way, will be anchored by a large-scale artwork that captures the spirit of and provides a backdrop for what could soon be downtown San Jose’s major permanent event space. This new landmark will create a highly visible downtown gateway—located where two transit lines converge, easily seen from Guadalupe Parkway, and anchoring the west end of a revitalized San Carlos Street.

San Jose Climate Clock

The San Jose Climate Clock will be a monumental work of public art that incorporates the measurement and data management technologies produced in the Silicon Valley to help people understand climate change. This cross-disciplinary project brings together artists and scientists of diverse backgrounds.

San Jose McEnery Convention Center

The proposed expansion and updating of the San Jose McEnery Convention Center will be an important location for a large-scale, iconic artwork, as well as potential for integration of art into spaces and systems on the interior of the building.

Market/ Santa Clara Street BART Portal

Once BART construction is underway, the San Jose Public Arts Program will commission a dynamic artwork, perhaps integrated into the façades of new buildings and embracing innovative light, projection, and data-driven technologies.

Diridon Station Expansion

This proposed development will connect BART, Santa Clara Valley Transportation Authority bus and light rail service, Amtrak, Caltrain, ACE train, and a high-speed rail service. Because the station design has not yet begun, there is now an extraordinary opportunity to incorporate an important artwork integral to the development.

Almaden Boulevard/Park Avenue District

This area of big buildings, wide streets, and vast open spaces is ideal for a dramatic initiative that melds public art and urban infrastructure. The projects should consist of multiple elements that reflect ideas about the underlying structure of the city, such as pedestrian paths and plazas, the terrain, or a grid.

FRAME: URBAN SQUARES

The success of any downtown area can be measured by the liveliness of its open spaces. Downtown San Jose's Urban Squares include major activity centers such as Plaza de César Chavez as well as smaller places like the Circle of Palms. These disparate areas are slowly emerging as a network of urban spaces throughout downtown San Jose—much like the piazzas of Venice or triangle parks along Broadway in New York. Permanent public artworks can be used to create a sense of connection as one moves from space to space downtown, and also to reinforce each square's unique visual identity.

FRAME: CHANGING ART ZONES

To enhance the feeling that something new and different is always happening downtown, opportunities should be developed to commission temporary, changing public art projects that will create a sense of excitement and discovery in downtown.

Downtown San Jose should be engaging and dynamic, a place where locals and visitors can always find something new and engaging. Changing and temporary public art projects can contribute to the vitality that people enjoy downtown.

Temporary art installations can encourage cutting-edge artistic exploration and bring out the best of San Jose as a creative, innovative community—and they have special infrastructure needs. The Public Art Program will work with San Jose’s diverse community of cultural organizations to create art zones for changing installations and platforms for artwork and performance art that will allow the City to present and showcase the work of the artists and performers in public.

FRAME: PLACES FOR WALKING

The experience of walking in downtown San Jose should be filled with discovery and delight. Street-level public art can help to create this experience and strengthen the paths that connect important places downtown.

The Public Art Program will commission pedestrian-scaled artworks to foster a sense of connection between the various districts. Artists will create elements for upgraded streetscapes, work on teams to design new spaces.

FRAME: EDGES, GATEWAYS, AND TRANSITIONS

Downtown San Jose is ringed by freeways and large buildings and boulevards that create opportunities for artwork to establish a sense of entry and transition; places where public art can mark transitions in and out of the downtown area, or between different areas of the downtown.

Who Is Involved and How

San Jose's bold approach to public art downtown requires the expertise, creativity, and resources of many stakeholders.

Public Art Program and Redevelopment Agency

The Public Art Program and the Redevelopment Agency jointly sponsored *Downtown Next!* Each organization brings expertise in planning and managing public projects. The Office of Economic Development (parent agency to the Public Art Program), and the Planning, Parks, Public Works, and Transportation departments were also involved in shaping *Downtown Next!* and will help to ensure that its projects are properly integrated into the urban landscape.

Private Developers

Private developers, especially those whose projects are assisted by the Redevelopment Agency, are encouraged to play a leadership role. *Downtown Next!* shows how a commitment to public art can support private investment goals as well as the success of downtown San Jose as a whole.

Cultural Partners

San Jose's diverse cultural organizations can help the Public Art Program develop curatorial strategies for changing art exhibitions, identify artists and, to the extent feasible, manage projects.

Civic Partners

Civic organizations, such as 1stACT Silicon Valley, San Jose Convention and Visitors Bureau, and the Downtown Association can be key contributors of organizational support and outreach.

Local Businesses

Local businesses can be encouraged to engage artists to create embellishments for façades and store windows and sidewalk café areas. They can also be key contributors to participation in festivals and other events geared towards drawing large audiences. Larger business, and technology, art and design-oriented businesses can also be considered for key partnership in project development.

I. INTRODUCTION

Downtown San Jose is clearly on the move.

Major residential and office projects are under construction. Major public improvements like the development of the Guadalupe River Park and planning for the expansion of San Jose McEnery Convention Center are being undertaken. 1stACT has received major funding from the Knight Foundation and other major funders to move forward with significant downtown initiatives; and a variety of events and entertainment venues enliven the streets.

Downtown Next! is a bold new strategy for envisioning how public art can be a catalyst for changes that will contribute to a dynamic downtown San Jose. The Public Arts Program will gather funds from Redevelopment Agency capital projects, city capital projects, and private development requirements into one pool—the Downtown Public Art Fund—and commission innovative and visually exciting artworks that have best possible creative strength, help to shape downtown San Jose.

Downtown Next! sets out a vision, goals, and strategies for public art downtown, and then suggests specific projects that the Public Art Program could commission over the next five years. In the appendix each project is detailed with an estimated budget, a time frame, and a list of potential partners. The plan also includes advisory guidelines for developers who wish to commission public art on their own initiative or as part of a redevelopment requirement.

The Planning Process

The *Downtown Next!* planning process follows from *the Public Art Next!* master plan for San Jose's Public Art Program, approved by the City Council on March 13, 2007. That plan established key principles that are carried forward in *Downtown Next!*.

1. Public art should be located in places with the most visual impact, not necessarily in relation to every capital project.
2. Funds generated for public art in special areas like downtown should be accumulated into one pool.
3. Developed public art focus plans for significant locations in development or project types groups.

The *Downtown Next!* planning process took place from March through October 2007 and was led by consultants Brown and Keener Bressi and Via Partnership, the firms that also completed *Public Art Next!*. The planning team conducted interviews, focus groups (included local artists,

downtown residents, downtown businesses, downtown employees, and downtown event producers), and an afternoon charrette; assessed the existing collection; analyzed budget and planning documents; and prepared a visual analysis of the downtown area. The planning team met regularly with an Advisory Committee as well as a Technical Committee of city staff from different agencies involved with planning, permitting, building, and managing downtown public spaces and private development. The draft plan was presented at publicly noticed Public Art Committee meetings.

Stakeholder Engagement

Residents and workers are keenly interested in making downtown San Jose a great urban place, in the most traditional sense. During the interviews and focus groups they consistently asked these questions: How can downtown San Jose be more active? How can streets be busier? How can public spaces be more conducive to public life?

People who spend time downtown want public artworks that infuse their daily experience with surprise and delight, and that express San Jose's tradition of innovation and cutting-edge technology. They are particularly interested in creating signature artworks that become part of San Jose's image, as well as small-scale art projects that improve the pedestrian experience and reinforce connections throughout the downtown. .

Urban Design Framework

The Redevelopment Agency's *Strategy 2000* and subsequent public streetscape and design studies articulate a strong design vision for urban planning, development, and public investment in downtown San Jose. The *Downtown Next!* plan builds upon this work.

Downtown Next! focuses on how public art can address urban design issues that emerged during the planning process, such as the need to reinforce the identity of the downtown area as well as specific areas, to improve downtown San Jose's cohesiveness, and to increase pedestrian activity.

II. VISION, GOALS, AND GUIDING PRINCIPLES

A Vision for Public Art in Downtown San Jose

Public art is key in creating a cohesive and dynamic visual character for downtown San Jose.

Goals for Downtown Public Art

The Public Art Program will commission artworks that change the way people see and experience the downtown area. *Downtown Next!* will be a catalyst for attracting private development and creative partnerships to supplement the resources available through City and Redevelopment Agency capital funds. The goals are as follows.

1. Commission bold new landmarks that create an identity for downtown San Jose.
2. Commission smaller-scale artworks that make the downtown area feel cohesive and make compelling visual connections along lively streets.
3. Commission art projects that are dynamic and ever-changing, that surprise and delight.
4. Provide clear guidance to developers about how the public art they commission can reinforce the city's urban design, visual and public art goals.

Guiding Principles for Commissioning Public Art

Several key principles should be applied consistently when making decisions about where, when, and what kind of public art to commission. These principles will ensure that the public art collection's impact is greater than the sum of its parts.

Public Art Integral to the Development of Great Urban Spaces

Creating successful public art in successful urban spaces requires ongoing coordination with the Redevelopment Agency and multiple City departments. The Public Art Program should take advantage of opportunities as they arise, prioritizing the use of its resources.

When an urban space is identified as a priority for the integration of public art; public art should be integrated into the design of the space. For new spaces, or ones being refurbished, artists should be commissioned at the same time as design professionals, encouraging a collaborative approach to the setting and scale of art.

Commission Public Art on a Grand Scale Across the Landscape

Two strategies can be used to commission large-scale public art projects: One is to “scale-up” by commissioning single projects with multiple elements spread over a large area; another is to “parallel-process” by commissioning several individual artworks from different artists with similar goals.

Duplicating visual approaches or commissioning projects that extend over large areas could create a sense of connection among various downtown districts, help people recognize important spaces, and enable artists to explore the convergence of art and urban spaces.

Clustering of Permanent and Temporary Works

To create a sense of both visual identity and on-going engagement, larger spaces can be considered for both permanent installations and as sites for changing art elements. For example, an Urban Square can include both a permanent artwork that anchors and identifies the space, and be designed to accommodate changing temporary artwork installations.

Commission Meaningful Artwork

Public art projects in downtown San Jose should become part of the civic vocabulary, bringing meaning to urban spaces, inspiring thought and dialogue, commemorating important people and events, and tackling the issues of the day. Artworks should be rooted in San Jose’s unique character—its connection to the natural environment, its importance as a home to innovation, and its rich history and culture.

Seek Partnerships

Many of the projects in *Downtown Next!* go beyond the scope of what the Public Art Program can accomplish by itself. The city has a rich and active cultural and civic community—and many organizations, institutions, and businesses that share the Public Art Program’s vision for downtown San Jose.

Commission Projects on a Variety of Scales

Downtown Next! outlines projects of many sizes, from landmark artworks, to streetscape elements, to human-scaled art projects. The Public Art Program should strive to maintain a balance of projects of various scales.

Practical and Legal Considerations

Public art should always be responsive to environmental and safety issues, taking into consideration its traffic impacts, avoiding distraction to motorists, ambient lighting restrictions, maintenance and durability, first amendment and other legal considerations.

Project Prioritization

The development of public art projects will depend on many factors, such as the timing of related civic capital projects and private development, and the availability of resources and partnerships. When considering these external factors, the Public Art Program, in collaboration with the Redevelopment Agency, will need to decide how to best focus its resources in downtown San Jose.

These criteria should be used to prioritize commissions:

- Does the project improve an existing public space? Start by building on success. Public art resources should be focused first on places that people already use and enjoy.
- Is the artwork part of a broader initiative? Projects that can be commissioned in conjunction with a larger public or private initiative should be given priority. This strategy enables the artist to be involved in the larger thinking about the design of the project, and the resulting artwork will be integral to the overall enjoyment of the public space. For example, in the consideration of the design improvements for SoFA or San Carlos Street.
- Does the project involve partnerships? Public art resources should be directed to projects for which there is other support from private, philanthropic, or government sources.
- Is the artwork innovative and exciting? Priority should be given to projects that provide a platform for artists to create new and meaningful contributions.

III. FRAMES FOR PUBLIC ART DOWNTOWN

Public art in downtown San Jose should not only be dynamic and diverse, but it should also help to create unique urban spaces and make connections between areas within downtown.

The projects recommended in *Downtown Next!* are organized into a series of “frames” that reflect different aspects of how downtown San Jose is experienced. These frames help to clarify opportunities and goals for public art, and show how different recommendations are related—and these connections help to magnify the impact of each individual artwork.

1. Frame: City Image Projects. Signature artworks or landmarks that visitors and residents will come to identify with San Jose’s image.
2. Frame: Urban Squares. Formal urban spaces that serve as gathering places and anchors for various downtown districts.
3. Frame: Changing Art Zones. Places where temporary art projects can create a sense of excitement and discovery.
4. Frame: Places for Walking. Areas where human-scaled artworks can reinforce the pedestrian experience and foster a sense of connection between different areas.
5. Frame: Edges, Gateways, and Transitions. Places where public art can mark transitions in and out of the downtown area, or between districts.

These frames are not discrete elements of the downtown landscape; they overlap and interact with each other. Some locations and artwork recommendations relate to several frames.

FRAME. CITY IMAGE PROJECTS

Downtown San Jose needs signature artworks that are destinations, landmarks that reflect the area's role as an urban magnet for 2 million people and San Jose's role as the "Capital of Silicon Valley." City Image projects should reflect both the downtown area's evolving urbanism and San Jose's spirit of innovation. They should be fresh, unexpected, and immediately recognizable as iconic features.

The siting of such ambitious projects is critical. Locations must be recognizable as major civic spaces and must have existing public activities; the scale and proportion of the spaces must be able to accommodate major artworks; and the sites must be easily accessible, physically and visually.

Several locations are worthy of consideration: the Market/Santa Clara BART portal, Plaza de César Chavez, Diridon Station, the Almaden Boulevard/Park Avenue District, Discovery Meadow, and the expanded San Jose McEnery Convention Center. The proposed San Jose Climate Clock is slated to be such a monumental artwork and may occupy in one of these locations or establish another site.

Because City Image projects can be complex, expensive, and take years to realize, the proposed sites could serve as interim locations for temporary art projects, allowing the Public Art Program to test ideas about character, scale, and siting of permanent artworks.

c i t y i m a g e

Market / Santa Clara BART Portal

After BART construction is complete, Market and Santa Clara Streets will become an important retail node, a major transportation connection, as well as the intersection of two of the most important corridors in the city.

A signature project could be integrated into the entrance portal of the BART station or into the façades of any new buildings. Innovative projection and light techniques could produce an artwork that appears to be suspended over the intersection.

Goals

- Create a signature and innovative artwork that is immediately recognizable as an icon of the city.
- Consider visual relationships and orientation along Santa Clara and Market streets, and between the surface level and BART concourses.
- Consider scale, color, and form that gather in the space and its surroundings, and add visual energy to the setting.
- Consider the experience of transition from underground to the street level, and from transit rider to pedestrian.
- Consider the gateway experience of entering the city.
- Reflect a recognizable aspect of the city's spirit and character.
- Enhance the function of and activity in the area.

Plaza de César Chavez

Plaza de César Chavez is a central space in downtown San Jose; a major visual focal point and an important location for scheduled events and informal gatherings.

Two possible projects include a permanent band shell/stage for the northern end of the plaza, where the current stage exists, and a signature artwork elsewhere in the park.

Regardless of the approach, a City Image project in this location needs to consider visual relationships and circulation patterns throughout the park and the surrounding neighborhood. If possible, the project should be done in concert with other improvements to make the park more accessible to pedestrians and to better integrate it into the downtown area.

To see how well a permanent artwork would work in the plaza, the Public Art Program should commission temporary artworks while a longer-term City Image project is being organized.

Goals

- Create a signature visual element that is immediately recognizable as an icon of the city.
- Consider the visual relationship to *Figure Holding the Sun* currently sited in front of the SJMA, as well as the view corridors along Market Street and Park Avenue.
- Consider scale, color, and form that gather in the space and its surroundings and add visual energy to the setting.
- Reflect a recognizable aspect of the city's spirit and character, especially the sense of innovation that is associated with San Jose.
- Take an innovative approach to the challenge of creating a large-scale public art project.
- Enhance the function of and activity in the plaza.

Diridon Station

A grand new interagency transportation center is planned to accommodate BART as well as the Amtrak, regional rail, and VTA bus and light rail lines that converge there now and, potentially, a stop on a high-speed rail line. Diridon Station will also be the hub of a new high-density mixed-use district. The City is the lead agency in planning this project in partnership with the Redevelopment Agency, Caltrans and VTA.

The new station building itself is a strong candidate for consideration as a City Image project. Possibilities include integrating artwork into the building design, including exterior elements and central areas within the station, such as transfer, ticketing, or waiting concourses. At the beginning of the design process, the City should engage an artist to help identify opportunities to integrate art into the design of this multi-modal station and its adjacent outdoor spaces.

Goals:

- Create a signature visual element that is immediately recognizable as a city landmark.
- Take an innovative approach to the challenge of creating a large-scale public art project.
- Consider scale, color, and form that gather in the space and its surroundings, and add visual energy to the setting.
- Create a major entry marker to downtown.
- Reflect the nature of the area as a place arrival, connection, and departure for travelers and transit riders.
- Enhance the function of and activity in the station.

C i t y I m a g e

Almaden Boulevard/Park Avenue

The area anchored by Almaden Boulevard and Park Avenue consists of large blocks and large, isolated buildings, including the San Jose McEnery Convention Center, the Center for Performing Arts, and Adobe Systems' headquarters. This area, considered to be the corporate and cultural center of downtown San Jose, is scaled to automobiles, not pedestrians—though major projects, such as the Convention Center expansion and new office buildings may change this.

A dramatic initiative melding public art and urban infrastructure could produce a unique project that strengthens the image of downtown San Jose and the city as a whole, transforms the sense of scale that people experience in the area, and makes walking more interesting and comfortable for visitors to Guadalupe River, cultural facilities, and the Convention Center.

The project should consist of multiple elements placed in a network throughout the area that call out aspects of the underlying structure, such as pedestrian paths, the terrain, or a grid. Elements could include small functional structures, lighting, canopies, and panels— anything bold, visual, and replicable over a large area. They could be placed in public areas such as parks and paseos, or negotiated onto privately-owned spaces like plazas and parking areas.

The same ideas could be pursued through temporary exhibitions while the permanent project is being developed.

Goals:

- Creating a large-scale, multi-element public art project.
- Create a unique visual language that is found nowhere else downtown.
- Create a visual sense of progression, connectivity, and scale that counters the long blocks and harsh building edges in this area.
- Encourage pedestrian exploration throughout the area, particularly along streets and through paseos connecting major destinations such as the Guadalupe River Park and San Jose McEnery Convention Center.

C i t y I m a g e

Discovery Meadow/San Carlos Street and Woz Way

The intersection of San Carlos Street and Woz Way is an important gateway into downtown San Jose for light-rail riders and motorists arriving from the south and west. The northwest corner of Discovery Meadow is appropriate for a large-scale sculpture that would mark this entry and capture the spirit of this child- and event-oriented space.

Planning for this project should coordinate with the redesign of Discovery Meadow as a festival site.

Goals

- Create a signature visual element that is immediately recognizable as a city landmark.
- Consider scale, color, and form that gather in the space and its surroundings, and add visual energy to the setting.
- Create a major entry marker to downtown, Discovery Meadow, and the Children's Discovery Museum for people arriving by transit or along San Carlos Street.
- Reflect the nature of the area as a place for fun, learning, and discovery.
- Relate to plans for artworks on the San Carlos Street corridor and Guadalupe River Park corridor.
- Enhance the function of and activity in the area.

C i t y I m a g e

San Jose McEnery Convention Center

The San Jose McEnery Convention Center will be undergoing a major expansion and remodeling. Initial design studies will help frame decisions about the scope and timing of the public art.

An artist should be included in the design team for the Convention Center expansion, with the goal of integrating artwork into the building where appropriate. Depending on the final configuration of the Center, key opportunities will include the Market Street, Almaden Boulevard and San Carlos Street façades, and interior public spaces. The project could include permanent artworks or spaces for changing art.

An art collection is currently housed in the Convention Center, which should be reassessed when the new design is completed. Existing artworks can be moved within the new facility, relocated to other City-owned locations as legally permitted, or deaccessioned according to policy.

Goals for Permanent Art

- Create a signature visual element that is immediately recognizable as an icon of the city.
- Integrate artworks into the Convention Center expansion design.
- Activate public spaces throughout the Convention Center.
- Mark the entrances to the Convention Center and the circulation paths from the convention center to the rest of downtown.
- Create artworks that relate to view corridors leading to the Convention Center, such as the bridge across Guadalupe River and the Almaden Walkway.
- Reflect the nature of the Convention Center as a gathering place for people from all over the world, many of whom are involved with high-technology and research-oriented businesses.
- Make the area an exciting destination, even when there is no convention.

Goals for Changing Art

- Create opportunities for changing art inside the Convention Center.
- Create spaces for performances to showcase local cultural institutions.

Goals for Existing Collection

- Evaluate all existing artworks and relocate to suitable locations within the Convention Center or public spaces within other city properties.

San Jose Climate Clock

The San Jose Climate Clock is a global initiative and competition. The project will involve a consortium of organizations in San Jose, including the Public Art Program, San Jose State University and Montalvo Art Center, and will link them to similar initiatives in other cities around the world.

This major artwork will use information and measurement technologies to monitor changes in greenhouse gas levels and display climate change data to the public. It will be created by an artist-led team composed of artists, international and Silicon Valley engineers, and other creative professionals who are working with climate measurement and data visualization.

The City Image sites identified in this plan would be suitable for the siting of the San Jose Climate Clock, though the form of the final project will also influence its final installation location(s).

Goals:

- Create a signature visual element that is immediately recognizable as an icon of the city.
- Bring attention to the issues of global climate change through an artwork that incorporates data and demonstrates the connection between human activity and the production of greenhouse gasses.
- Consider the infrastructure possibilities represented throughout the downtown area, including the use of information technology infrastructure and networks.
- Draw on the technology of the exceptionally sensitive instruments, computers, and networks that are cornerstones of Silicon Valley's economy and culture.
- Reinforce San Jose's and the region's commitment to a green economy, culture, and future.
- Stimulate and challenge the international creative community.
- Bring together artists, climatologists, psychologists, physicists, statisticians, linguists, anthropologists, programmers, network engineers, industrial designers, and others whose work touches on these issues.
- Encourage the creation and installation of other Climate Clocks in communities and cities throughout the world.

FRAME: URBAN SQUARES

Downtown San Jose needs artworks to reinforce its emerging network of public spaces—its Urban Squares. These include major spaces like Plaza de César Chavez and City Hall Plaza as well as smaller places like Repertory Plaza, Circle of Palms, and the terrace in front of the Dr. Martin Luther King Jr. Library. Still other spaces, such as Bicentennial Plaza and Almaden Walkway (the paseo north of Parkside Hall), have yet to come into their own. It is easy to imagine these squares evolving into a network of focal points downtown—much like Venice’s piazzas, Barcelona’s pocket parks, or the triangle parks along Broadway in New York.

Memorable public art can identify different downtown areas and contribute to the sense of connection that people experience as they move about downtown San Jose. Temporary artworks could offer new and surprising experiences each time an Urban Square is visited; people will gravitate to these areas for the engagement and stimulation.

Permanent artworks are most likely to be successful if they are commissioned carefully considering usage patterns; visual factors like color, enclosure, light, and scale; and amenities like seating, shade, and vendors. For some Urban Squares, art should be considered in the context of design studies that are under way. For others, new works could be commissioned in the spaces as they are now and combined with modest improvements such as greening, seating, and lighting. When new spaces are planned, artworks should be commissioned concurrently with their design.

Urban squares

North San Pedro Street Park

The North San Pedro Street housing project is a multi-block area in the vicinity of North San Pedro and West Julian streets. The redevelopment project will consist of three phases of housing built by multiple developers, and a new park that will be located between Julian and Bassett streets. Although public art was not originally required by the Redevelopment Agency, OCA should work with developers to integrate art as an important component of this new community space.

Goals

- Involve artists in the overall design of the public space.
- Create focal elements within green space.
- Create a visual element that terminates the view down North San Pedro Street and becomes associated with the identity of this emerging neighborhood.

St. James Park

The St. James Park Master Plan identifies several opportunities for incorporating art projects or enhancements into the redesign of the park.

Because the park is likely to proceed directly from the existing master plan into construction documents, there may be little opportunity to integrate public art into the redesign; public art in this space will have to be added when opportunities arise. The Public Art Program should coordinate with the Department of Parks, Recreation, and Neighborhood Services and the Redevelopment Agency to accomplish this.

The park is nonetheless suitable for temporary artworks, perhaps in conjunction with exhibitions that run along the First Street and Second Street corridors, or with events that are occurring in the park.

As the residential community around the park grows, it will be a suitable place for a permanent art installation. An artist should work with the community stakeholders to develop a project that fits the character and function of the redesigned park.

Goals for Permanent Art

- Engage the surrounding community.
- Attract more members of the community to the park.
- Contribute to the overall aesthetic of the park.
- Be sensitive to the historic nature of the park and the surrounding area.

Goals for Changing Art

- Attract more community members to the park.
- Connect to other downtown activities and public art, particularly along the transit corridors.
- Relate to events in the park.
- Do not interfere with the function or use of the park.
- Create a “strong spot,” an infrastructure for changing sculpture display that may include bases for installations, plug-ins for lighting and sound, or stages that can support display of three-dimensional work.

City Hall Plaza

San Jose City Hall is one of the city's most important civic landmarks. The striking structure, designed by Richard Meier Partners, consists of an iconic tower and rotunda, as well as a wing for the City Council Chambers. City Hall is home to two important new artworks: Andrew Leicester's *Parade of Floats* and Anna Valentina Murch and Douglas Hollis's *Waterscapes*. In addition, the rotunda is used as a surface for projected art.

City Hall Plaza is ideal for temporary installations or changing artworks. Temporary light pieces could continue be displayed on the rotunda itself (subject to legal considerations); along the stepped arcade, lobbies, and concourses; at the corner of Fourth and Santa Clara streets; and in the sitting area at the east side of the building.

Goals for Changing Art

- Attract a wide range of residents and visitors to the plaza and City Hall.
- Increase use of the plaza during times outside of normal business hours.
- Create visual interest in the space that is visible from the street. Add color and scale without permanently altering the architectural and spatial vision for the plaza.
- Create a “hot spot,” a basic platforms for digital or media art, including power, data, video feeds, accommodation for projectors, and projection surfaces to support new media art, installations, and lighting for three-dimensional work.

Dr. Martin Luther King Jr. Library Corner

San Jose's new main library, jointly developed by the city and San Jose State University, is located at the intersection of Fourth and San Fernando streets. The public art—a series of permanent, integrated installations by artist Mel Chin entitled *Recolecciones*—is located indoors.

The Public Art Program should collaborate with the University, which owns the property, to commission a permanent work of art for the front entry plaza, or relocate an existing artwork there. The space could also be used for a rotating sculpture exhibition.

Goals for Permanent Art

- Engage passersby as well as library users.
- Serve as a visual focal point and reinforce the plaza as a gathering space.
- Provide visual continuity in the series of artworks that front San Fernando Street between Second and Fifth streets.
- Require minimal reconfiguration of the plaza.
- Do not inhibit pedestrian traffic flow.

Goals for Changing Art

- Same as above.
- Create a “strong spot” that allow for display of three-dimensional work.

Circle of Palms

Circle of Palms, located between the San Jose Museum of Art and the Fairmont Hotel, is lined by outdoor dining spaces and hosts numerous events. In the winter, it is the location for an outdoor ice rink. Circle of Palms is home to Italo Scanga's *Figure Holding the Sun*. The Redevelopment Agency has initiated a study for redesigning the plaza.

Because *Figure Holding the Sun* is now strongly identified with its location, it should remain. An artist should be involved in any redesign, which could include using the plaza surface, nearby planters, and retaining walls as sites for temporary or permanent artworks—a sort of outdoor art gallery.

Goals for Permanent Art

- Enhance the design through artist–landscape architect collaboration.
- Provide a counterpoint to the successful sculpture in the space already.
- Activate the paseo that leads to First Street.
- Allow for continued flexible programming of the space.

Goals for Changing Art

- Create space for a curated “outdoor gallery” to be programmed by the San Jose Museum of Art or another partner.
- Create a “hot spot” that will support new media art, installations, and lighting for three-dimensional work.

Repertory Plaza

Repertory Plaza is area surrounding the San Jose Repertory Theatre, located on Paseo de San Antonio between Second and Third Streets. The building and plaza were completed in 1997 and civic leaders are currently urging improvements. The western end of the plaza is home to *Convergence* by Jun Kaneko, and the east side is where *Oionos* by Douglas Hollis is installed.

The two public artworks at Repertory Plaza are strong, but their scale and siting are not ideal. If the plaza is redesigned, these artworks should be resited and new artworks that are more appropriate to the space could be commissioned.

Goals for Permanent Art

- Focus on the western part of the plaza between the theater and Second Street.
- Serve as a visual marker or a focal element that holds together the space of the plaza.
- Create a strong visual link to Second Street.
- Create a visual connection to the artworks along Paseo de San Antonio.
- Allow for flexible programming.

Goals for Changing Art

- Provide a “hot spot” and a “strong spot” for performance based or related artworks.
- Connect the plaza to pedestrian activity on Paseo de San Antonio and Second Street.

Diridon Station Green

A new green was recently created by Caltrain in front of the historic Diridon Station in anticipation of future development in the area and transit service upgrades. Once these changes occur and as the green becomes the heart of a vibrant community, the City should partner with Caltrain to commission a permanent public art project. At the moment, however, the site is appropriate for temporary artworks.

Goals for Changing Art

- Serve as a visual focal point and strengthen the green as a positive space.
- Provide regular commuters with a changing experience of downtown San Jose.
- Engage people who live and work in the area.
- Attract attention to this emerging area.
- Create a “strong spot,” to allow for display of three-dimensional work.

Goals for Permanent Art

- Create a welcoming landmark for people using Diridon Station.
- Serve as a visual focal point and strengthen the green as a positive space.
- Consider the context of the site as a transition between a busy transportation facility and a residential neighborhood; the art might respond directly to the transportation nature of the place, or serve as a counterpoint.
- Relate to other artworks commissioned for the station and the surrounding streets.

Bicentennial Plaza

Bicentennial Plaza, adjacent to the San Jose Civic Auditorium at the northwest corner of Market and San Carlos streets, is a small, tree-shaded sitting area. This modest space is dark and little-used, though it is directly on the path that connects the San Jose McEnery Convention Center, the Tech Museum of Innovation, Plaza de Cesar Chavez, and the San Jose Museum of Art.

This space could be made more visible and more user-friendly, a convenient rest stop for people walking among downtown's major facilities. In that event it would be suitable for both permanent and temporary art; for example, it may be a good location for Jun Kaneko's *Convergence* if it were moved from Repertory Plaza.

Goals for Permanent Art

- Create a visual element that marks the path from the Convention Center to Plaza de César Chavez Plaza and the San Jose Museum of Art and Circle of Palms.
- Create a visual element that establishes a focal point for the space.

Goals for Changing Art

- Display two-dimensional art on the east-facing wall of the Civic Auditorium.
- Use the square and sitting area for temporary exhibitions of three-dimensional work until a permanent project can be commissioned.

Almaden Boulevard Plaza Retrofit

Located near the southwest corner of Almaden Boulevard and San Carlos Street, this pleasant space lies along the path that connects the San Jose McEnery Convention Center to the Guadalupe River Park and Discovery Meadow. This privately owned space would be an ideal location for a new permanent artwork or for the temporary exhibition of art. The addition of a permanent artwork could be keyed to the development of the adjacent Boston Properties site, the expansion of San Jose McEnery Convention Center, or the completion of a new trail along the east bank of Guadalupe River.

Goals for Permanent Art

- Serve as a focal point and strengthen the plaza as a positive space.
- Create a visual element that marks the path from the Convention Center to Guadalupe River Park and Discovery Meadow.
- Create a visual element that marks the space in relation to Almaden Boulevard, the Guadalupe River Park and Trail, and the general surroundings after the Convention Center expansion is completed.
- Reflect the transition from the heavily used Convention Center to the serene landscape of the river and park corridor.
- Relate to or provide a location for the City Image project for Almaden Boulevard.

Goals for Changing Art

- Same as above.
- Relate to any changing art programs established for the Guadalupe River Park, the Convention Center, or Discovery Meadow.

Parque de los Pobladores

Parque de los Pobladores is a small, triangular park bounded by Market, First, and William streets. It is home to *Commemoration of the Founding of the Pueblo San Jose de Guadalupe* by East Los Streetscapers. This park is currently being reviewed by the Redevelopment Agency for potential modification. Several new Redevelopment Agency–assisted and private projects are being planned on sites surrounding the square.

This little park is a prime location for a gateway artwork, as it is an entrance to downtown San Jose, the South First Street (SoFA) District, and the Convention Center area. Because of its proximity to SoFA, it could also be a good spot for changing artworks or outdoor performances. During the development process, neighboring arts organizations should be asked for their input regarding temporary art installations and/or performances.

Goals for Permanent Art

- Create a visual gateway into downtown San Jose, SoFA, and the Convention Center area from the South Market Street approach.
- Create or maintain usable park or plaza space.

Goals for Changing Art

- Create platforms or spaces that can be programmed by the City or neighboring arts organizations, subject to legal considerations, with visual or performing art.
- Activate the park in the evening, especially during special events.

FRAME: CHANGING ART ZONES

Downtown San Jose should be engaging and dynamic. It should be a place where locals can always find something new and interesting, a place that entices visitors to come back over and over again.

Temporary public art projects can be an important part of the excitement that people experience downtown. Changing artworks stimulate “buzz,” offer a sense of adventure and discovery, and allow for cutting-edge artistic explorations that aren’t always possible or practical in permanent artworks. The energy around the 2006 O1SJ Festival of temporary, new media artwork proved how dynamic public art can energize an area and engage the community.

In short, changing art can bring out the best of downtown as a place, and the best of San Jose as a creative, innovative community.

There are four main approaches to consider: places, co-location strategies, platforms, and processes.

There should be places where changing art can regularly be found, where people know they will find something new and exciting. There should also be sites that have changing art only at special or unexpected times. Some of these changing art zones can be co-located in areas that include permanently-sited artwork.

The Public Art Program should team with the Redevelopment Agency and the Office of Economic Development to create a series of platforms for changing artworks, including “hot spots” and “strong spots.” Artists could design movable infrastructure such as scaffolds and platforms.

The Public Art Program should develop curatorial processes to manage changing art installations either on its own or through partnerships with other organizations.

Changing Art Zones

First Street/Second Street Corridor

The blocks of First and Second streets between San Carlos and St. John streets appear to be perfect art zone locations because they are full of pedestrian activity, connect with paseos and public spaces, and are lined with retail spaces. A potential resource is the set of unused fountain bases that could be reconfigured as pedestals for artworks or as seating areas. However, the area is constrained by light-rail lines and related infrastructure. The *Who's on First What's on Second* temporary artwork project will aid in determining whether this corridor can be used for changing art.

Goals

- Enhance this busy pedestrian zone with changing art experiences.
- Strengthen north-south pedestrian connections downtown by commissioning multiple projects in a linear space.
- Reuse fountain bases as platforms for changing art.

Santa Clara Street/BART Temporary Projects

While BART is under construction by VTA, Santa Clara Street will be a work zone. Nonetheless, the area will be a good location to partner with VTA to commission changing art that explores themes such as the process and nature of construction, the transformation of places, and the impact of construction on the city's culture and economy. Art projects involving technology such as telescopes and video feeds could engage passersby directly in the construction activity. Temporary projects should be ready for installation as work begins and should be changed out throughout the construction process.

Goals

- Stimulate public interest and engagement in the BART construction process.
- Turn the construction process into an asset that attracts people to the area.
- Engage viewers in the process of rail transit construction, technology, and logistics.

Changing Art Zones

Arena Green/Autumn Parkway and Guadalupe River Park

The segment of the Guadalupe River Park between Woz Way and San Fernando Street, where there is near-continuous street-level circulation along the park corridor, could be a place for curated changing sculptural displays—either artworks that are commissioned for the site, or on loan. The quiet, meandering walkways, lined by lush plantings and the river channel, provide diverse settings and interesting sightlines for locating sculpture and installations.

The areas for installing sculpture could expand as the park expands, ultimately connecting Discovery Meadow to Arena Green and Autumn Parkway. The Public Art Program should explore the practicality of creating a “strong spot” by installing platforms and infrastructure that will allow for temporary installations.

Goals:

- Create a quiet, naturalistic setting for the contemplation of artworks.
- Reinforce the linear pedestrian connection along the Guadalupe River and into the Autumn Parkway corridor.

Changing Art Zones

South First Street (SoFA)

South First Street between Market Street and San Carlos Street is a key location for changing art. The corridor should include “strong spots” that encourage nonprofit organizations in the area (as well as the Public Art Program) to use the street as an impromptu gallery for art of all types, from visual arts to performance. These spaces could be incorporated into the Redevelopment Agency-led streetscape plans for South First Street and into the renovation plans for Parque de los Pobladores.

Goals:

- Build a sense of continually changing activity in the district.
- Bring the artistic activity of cultural institutions to the street.
- Create a fine-grained pedestrian experience.
- Create “strong spot” and “hot spot” infrastructure where possible.

Related Redevelopment Agency Capital Project

- SoFA/First Street Streetscape Demonstration Project

Co-Location Strategies for Changing Art

An innovative way to reinforce the impact of public art downtown is to site permanent and temporary art projects together. Over time, visitors to downtown San Jose should come to recognize that when they find a major permanent artwork, they will find changing art nearby.

Changing Art in City Image Project Sites

Some of the locations recommended for City Image projects are good locations for changing art projects, especially while long-term planning and fundraising are under way. The Public Art Program can use these temporary projects to test a site's suitability for permanent artworks, refine the goals for each permanent project, and signal to the public that change is coming.

Recommended Locations:

Plaza de César Chavez
Discovery Meadow at San Carlos Street and Woz Way
San Jose McEnery Convention Center

Changing Art in Urban Squares

Each space presents opportunities for changing art and for engaging artistic partnerships. The Public Art Program could play any number of roles, such as commissioning the artwork, assisting with the necessary platforms to install the art, or providing guidelines for changing exhibitions in these spaces.

Recommended Locations:

- St. James Park
- City Hall Plaza
- Dr. Martin Luther King Jr. Library Corner
- Circle of Palms
- Repertory Plaza
- Diridon Station Green
- Bicentennial Plaza
- Almaden Boulevard Plaza Retrofit
- Parque de los Pobladores

Changing Art Zones

Platforms & Processes for Changing Art

Community Information Kiosk

Downtown San Jose has a diverse mix of users—office workers, residents, students, people attending cultural events, club-goers, diners, shoppers, and others. These people engage in many public activities, including community meetings, concerts, films, art exhibits, clean-up days, openings, and festivals.

Community Information Kiosks can get the word out about these many activities, and can help to build a sense of community. These artist-designed kiosks should be commissioned for a few key pedestrian-oriented locations, including SoFA, City Hall, Paseo de San Antonio, and near San Jose State University. Kiosks could also support artist-initiated approaches to community art. For example, a kiosk could be a place for an artist to collect information in the creation of a work; it could allow people to download a component for an interactive work onto a handheld device; or it could be home base for a performance-based piece. A kiosk could support artist-organized, community-activated projects that interface with text messages, photos, blog entries, or other user generated content. While at present the existing sign ordinance prohibits this type of project, kiosks of this type should be considered in the context of ordinance revisions.

Goals:

- Build a sense of community.
- Create opportunities for community-activated public art.
- Create opportunities for new media art.
- Create a new infrastructure that links downtown San Jose, visually and in terms of information flow.

Changing Art Zones

Biennial Art Festival

01SJ: A Global Festival of Temporary Art on the Edge enlivened the streets of downtown San Jose when it was inaugurated in the summer of 2006. One of the highlights was Akira Hasegawa's *Digital Kakejiku*, a projection on the exterior of the City Hall rotunda that attracted viewers far into the night. This festival, which will become a biennial event in San Jose, demonstrates the ability of specially focused temporary art exhibitions to generate public excitement and engagement with both art and downtown as an entertainment destination.

The Public Art Program should help to organize an art festival to occur in the 01SJ's off years that is designed to reach a different audience. The new festival could be an initiative of the Public Art Program, or it could be organized by a separate entity and the Public Art Program would partner.

Goals:

- Attract visitors downtown and reach an expanded public art audience from the 01SJ Festival.
- Strengthen San Jose's image as a cultural capital.
- Brand and activate the center of Silicon Valley

Artist-Initiated Projects

In addition to commissioning artworks and arranging exhibitions for various downtown locations, from time to time the Public Art Program should issue open calls for temporary projects in downtown locations suggested by artists. These calls could be arranged around a theme, a type of media, or some other curatorial approach.

The Public Art Program could issue the calls itself or ask curators or cultural organizations to submit their own proposals for commissioning groups of temporary projects. The Public Art Program could work with cultural organizations in the city, or contract with them to manage calls entirely on their own, subject to City review and approval with the Public Art Program assisting with logistical support.

Goals:

- Create opportunities for artists to launch their own investigations about the relationship between public art and urban space downtown.

FRAME: PLACES FOR WALKING

The experience of moving through downtown San Jose should be filled with discovery and delight, particularly at the pedestrian level. Public art can play a leading role in creating this experience.

San Jose's Public Art Program should develop a range of strategies for commissioning human-scaled artworks—from asking artists to create elements for redesigned streetscapes, to involving artists in public space design teams, to matching artists with building owners who seek to enhance their properties. Small-scale artworks can also be used to implement the 1stACT “Small Wonders” concept, a series of small scale interventions into the downtown that help to activate space and create opportunities for engagement.

Downtown San Jose is crisscrossed by evolving patterns of foot traffic, “desire lines” that trace common routes such from the light rail to San Jose State University and from the San Jose Convention Center to downtown restaurants. These routes reveal anchoring spaces, such as Bicentennial Park, that become important way stations in the journeys people make downtown.

Places for Walking

Market Street Streetscape

Market Street is in a good position to reclaim its role as a ceremonial, civic, and retail street. The length of the street could be imagined as a processional space, moving from Parque de los Pobladores to the Coleman Street overpass, passing by important iconic focal points such as Plaza de César Chavez and the future BART station at Santa Clara Street. The blocks between the plaza and BART could eventually emerge as a retail corridor.

Market Street through the downtown core is currently under consideration for public investment. However, careful public art investments in the streetscape or adjacent public spaces might encourage property owners upgrade their buildings and lease to retailers. Between Plaza de César Chavez and Santa Clara Street, sculptural seating elements could be commissioned, sidewalk enhancements such as tile inlays might be justified, and, at some locations, smaller sculptures might be inserted to create visual interest in open spaces.

The next step would be to launch a planning phase to examine public art concepts and short-term implementation ideas in the context of other changes happening downtown.

Goals

- Enhance Market Street as a civic and retail corridor.
- Enliven the pedestrian environment, particularly between Plaza de Cesar Chavez and the Santa Clara Street BART station.
- Strengthen the legibility of the downtown street pattern.

St. John Street Corridor

St. John Street is emerging as an important pedestrian connection. The corridor will eventually connect Fifth Street with St. James Park, the emerging North San Pedro Street residential district, Guadalupe River Park, Autumn Parkway, and Arena Green.

Currently, the Redevelopment Agency project is not funded. When this project moves into the design phase, streetscape-related public art should be considered for the corridor. Depending on the scope and budget, one consideration should be to incorporate an artist on the design team.

Goals

- Enliven the pedestrian environment.
- Link diverse areas of downtown.

Santa Clara Street Streetscape

Santa Clara Street will be excavated for BART construction in the future. For now, it is not an appropriate place for public art commissions, except for temporary projects related to BART reconstruction.

When Santa Clara Street is rebuilt, it will regain its status as a major civic and retail street, and potentially will be an important transit corridor itself. Public art can be an important part of Santa Clara Street's character, so an artist should be included on the design team when the street is redesigned.

Goals for Temporary Art

- Enhance Santa Clara Street as a civic, retail, and transportation corridor.
- Enliven the pedestrian environment.
- Strengthen the legibility of the downtown street pattern for pedestrians, transit users, and drivers.

Goals for Permanent Art (After Redesign)

- Enhance Santa Clara Street as a civic, retail, and transportation corridor.
- Enliven the pedestrian environment.
- Strengthen the legibility of the downtown street pattern for pedestrians, transit users, and drivers.

Places for Walking

Artist-Designed Building Enhancements

Working through the Public Art Program, property owners and tenants should be encouraged to hire artists to make façade improvements and to design awnings, signage, café stanchions, tables, chairs, and building enhancements. The Public Art Program could promote an artist-made “kit of parts” approach, or collaborate with the Redevelopment Agency on it façade improvement-program to match funds for certain enhancements if an artist is hired to create them.

Key places to focus on include the SoFA/First Street Streetscape Demonstration Project, Fountain Alley, Paseo de San Antonio, First and Second streets, and the blocks of the Historic Core immediately north and south of Santa Clara Street.

Goals

- Enliven the pedestrian environment with artist-designed elements.
- Create opportunities for emerging artists.

Redevelopment Agency Capital Projects

- SoFA/First Street Demonstration Project
- Fountain Alley
- Small Wonders

Diridon Station/HP Arena Streetscape

The area where Santa Clara Street, Autumn Parkway, and Arena Green meet is an important focal point for public art projects. As this area redevelops, it is likely to become an active hub for pedestrian activity, particularly for commuters, employees of Adobe Systems, and visitors to Guadalupe River Park. Human-scale artworks should be integrated into the streetscape.

Goals

- Reinforce pedestrian connections in the area, particularly east to the heart of downtown San Jose and south to the emerging Diridon Station area.
- Create a cohesive, connected pedestrian environment along the Santa Clara Street corridor and between the Diridon Station and Arena Green areas.
- Consider the context of major existing artworks in Arena Green and proposed projects for Adobe Systems, Diridon Station and the adjacent green, Guadalupe River Park, and the freeway underpass; create a smaller-scaled layer of visual interest.

San Carlos Street Streetscape

San Carlos Street is a key travel corridor, and it connects many important downtown resources, including San Jose State University, the SoFA, Plaza de César Chavez, the Convention Center, and Discovery Meadow. The Redevelopment Agency is beginning to design for streetscape improvements on San Carlos Street, from Guadalupe Parkway to Fourth Street, that will help it emerge as an important pedestrian route as well. In the coming years, the street will likely see major development, including new residential buildings east of First Street, the expanded Convention Center, and the potential transformation of Discovery Meadow.

Some of the most important public art recommendations in this plan already touch on San Carlos Street, from the inclusion of artwork in the San Jose Convention Center project and at Discovery Meadow to the potential redesign of Bicentennial Plaza and creation of a new large-scale project that knits together the Almaden Boulevard/Park Avenue District

The streetscape project offers an opportunity to take a comprehensive approach to public art along San Carlos Street. The Public Art Program should partner with the Redevelopment Agency to commission an artist to plan, design, and create permanent artworks in conjunction with the streetscape design team. The artist's involvement should include recommendations for how art can be linked to future development.

Goals

- Create a visual vocabulary that can be used in multiple projects, rather than a standard element that is repeated along the corridor. Seek continuity and responsiveness to context.
- Consider the context of important gateways that front San Carlos Street.
- Consider the context of the areas through which San Carlos Street passes, in terms of activity and urban form. Also consider the context of the other artworks that are recommended along the corridor.
- Consider the pace of movement of pedestrians and transit vehicles, and the interactions between them.
- Suggest opportunities that can be implemented by developers and property owners who might wish to enhance their buildings (for example, the arcades along the north side of the street near the University).

Redevelopment Agency Capital Project

San Carlos Street Streetscape

Places for Walking

South First Street/SoFA

The SoFA district is emerging as a destination for art, music, food, and nightlife. The funkiness of the SoFA district is attributable, in part, to the nature of the businesses and activities in its retail spaces, the activity that spills from these spaces out onto the street, and the character of the buildings themselves. Currently, designers are preparing a Streetscape Demonstration Project that will make South First Street friendlier for pedestrians and arts activities.

The Public Art Program has commissioned mosaic inlays for the sidewalks of South First Street. Artist-designed enhancements to the buildings themselves should also be commissioned, to support the sense of scale along the street and to create a sense of exploration and discovery.

Any redesign should include spaces that nonprofit arts organizations in the area (as well as the Public Art Program) could use as impromptu galleries for art of all types, from visual arts to performance. While at present this type of project cannot be created due to the current ordinances, this type of project and the legal issues associated with this new use of the public right of way, should be considered in the context of ordinance revisions.

Goals for Permanent Art

- Enliven the pedestrian environment with multiple, small-scale artist designed elements.
- Create a distinctive identity for the South First Street district.
- Create opportunities for emerging artists.

Goals for Temporary Art

- Engage local arts nonprofits and artists.
- Create a dynamic experience for people visiting the area.

Redevelopment Agency Capital Projects

- SoFA/First Street Streetscape Demonstration Project
- Small Wonders

FRAME: EDGES, GATEWAYS, AND TRANSITIONS

Public artworks can mark important places of transition, such as from one downtown area to another or major entry points. These areas of transition could include the edges of downtown as well as other locations that mark movement from one place to another—such as passages under freeways, the San Jose State University campus edge, entries into special districts, or places where people leave their cars or transit and become pedestrians.

Most of these projects should be pursued in conjunction with other opportunities that arise. For example, public art could be incorporated into planned public and private development projects.

One opportunity for a special initiative is the Guadalupe River/Parkway corridor, where an interdisciplinary team could create art projects that address the complex layering of river, park, urban space, and freeway.

Often recommendations for edges, gateways and transitions reinforce other frames established in this plan demonstrating the flexibility of both types of opportunities.

“Weaving Over and Under” the Guadalupe Corridor

The parallel paths of the Guadalupe River Park and Guadalupe Parkway present strong edges to downtown San Jose. The surface streets, parklands, river, and freeway create a complex, three-dimensional braid of movement, infrastructure, and space with a complex property ownership and structure.

The entire Guadalupe Corridor should be tackled by an artist team charged with inventing a comprehensive, multifaceted system of interventions that address the experience of weaving over and under the freeway and the river. The core study area should focus on Woz Way to the confluence with Los Gatos Creek; the extended study area should stretch from the Interstate 280–Highway 87 interchange to Guadalupe River Gardens.

Goals:

- Create innovative, coordinated approaches to art projects that explore the layers of river, park, surface streets, parkland, flood infrastructure, and viaducts that interact in this area.
- Bring the green of the Guadalupe River Park to the surface streets.
- Highlight thresholds into the downtown core area.
- Engage the multiple uses of the Guadalupe River corridor through downtown San Jose.

Edge and Transition Opportunities Related to City Image Project Sites

The following City Image projects could address edge and transition opportunities.

Market/Santa Clara BART Portal

This intersection will be an important gateway for BART riders arriving in San Jose at the Santa Clara Street station. Riders move through an underground station, pass through a portal, and emerge onto the sidewalks of this busy intersection. Artworks could create an immediate sense of arrival in a unique and energetic place.

Diridon Station

This station will be a gateway for rail travelers using Amtrak, commuter trains, BART, and the proposed high-speed rail service. Artworks proposed for this location should recognize their role in shaping visitors' experience of the city.

Discovery Meadow/San Carlos Street and Woz Way

The intersection of San Carlos Street and Woz Way is an important gateway for transit riders and motorists arriving from the west. The northwest corner of Discovery Meadow is a good location for a large-scale sculpture that could capture the spirit of this child- and event-oriented space. Such a landmark would be easily visible from the freeway.

Edges and Transitions Related to Private Development Sites

Adobe Headquarters Expansion

Adobe Systems is planning to build a new office complex at the southeast corner of Santa Clara Street and Delmas Street. This is a private project with no Redevelopment Agency involvement and no public art requirement. However, Adobe will likely continue its substantial contribution to public art by commissioning new artworks.

Goals for Privately Commissioned Public Art

- Commission a significant artwork that serves as a gateway to downtown for people arriving from the west along Santa Clara Street, especially at the focal point where Santa Clara bends at Delmas Street.
- Create an artwork that engages people using the Arena Green or visiting the HP Arena.

Boston Properties Development

Boston Properties is proposing to develop a site at the northwest corner of Almaden Boulevard and Woz Way as an office site. The project will have a Redevelopment Agency public art requirement. The site is a gateway to downtown and to the Almaden Boulevard corporate/cultural district from the south. Elsewhere, this plan recommends that Boston Properties' public art requirement be used to retrofit a plaza at an earlier phase of this project.

Goals for Privately Commissioned Public Art

- Commission an artwork that serves as a gateway to downtown San Jose from the south.

Almaden Boulevard–Balbach Street

The office building at the northeast corner of Almaden Boulevard and Balbach Street (“Sobrato Building”), across the street from the proposed Boston Properties development, is seeking a major tenant. Though there is no Redevelopment Agency public art requirement, the future occupant should be encouraged to commission public art.

Goal for Privately Commissioned Public Art

- Commission an artwork that serves as a gateway to downtown San Jose and to the Almaden Boulevard corporate/cultural district from the south.

Edges and Transitions Related to San Jose State University

As San Jose State University redevelops its campus, there will be opportunities to encourage movement and visual interaction between the downtown area and campus. These projects could be pursued in partnership with the University.

Fifth Street Gateway

San Jose State University's plan calls for demolishing the theater at Fifth and San Fernando streets and creating a new entrance to the campus there. The Public Art Program should encourage the University to commission art for the Fifth Street entry when it is being planned.

Goals

- Reinforce connectivity and movement between the campus and downtown San Jose.
- Reinforce the evolving progression of art along San Fernando Street.

Science Building Gateway

San Jose State University's plan calls for replacing the science building on Fourth Street adjacent to the Dr. Martin Luther King Jr. Library. When the science building is reconstructed and the entrance to Fourth Street between the library and the science building is improved, a smaller-scale entry artwork can be commissioned for this space. Another possibility would be to integrate an artwork into the façade.

Goals

- Reinforce connectivity and movement between the campus and downtown San Jose.

Fourth Street Edge

The campus edge at Fourth Street could be a quiet, comfortable place for students and area residents to gather and relax in simple seating areas. Such improvements could be designed by an artist or include artist-designed elements.

Goals

- Reinforce connectivity and movement between the campus and downtown San Jose.

IV. PUBLIC ART IN PRIVATE DEVELOPMENT

The Redevelopment Agency negotiates up to 1% of applicable development costs for public art in its development agreements on major new development projects. Developers can commission public art or contribute to the Downtown Pooled Public Art Fund.

In addition, many developers who don't have public art requirements recognize that incorporating art into their projects and supporting downtown public art initiatives helps to improve the overall desirability and marketability of downtown locations. The overarching objective for public art in private development is to support the urban design and public art goals outlined in the Redevelopment Agency's downtown design plans; more specific goals follow.

Goals for Public Art in Private Development

- Create engaging public spaces.
- Create signature art projects that are synonymous with the identity of the city.
- Strengthen pedestrian environments and create pathways between downtown districts.
- Support changing art that offers a sense of surprise, discovery, and exploration downtown San Jose.

Strategies for Public Art in Private Development

The Downtown Public Art Fund

One way developers can support these goals is by making a payment to the Downtown Pooled Public Art Fund. Money paid into that fund will be used at the discretion of the Public Art Program in the following ways:

- Fund the commissioning of public art projects that are synonymous with the identity of the city. Those projects are generally City Image projects that require a large amount of resources from many entities.
- Fund Urban Squares and Places to Walk, art projects that strengthen public places and walking environments in the general vicinity of the development project.
- Fund an endowment that would support Changing Art Zones for public art projects that offer a sense of surprise and reward exploration downtown.

General Recommendations

Private developers could also commission public art on their own. These are some of the general opportunities and guidelines for such undertakings.

Opportunities

Building tops. Building heights in downtown San Jose are constrained by regulations that protect the flight path to San Jose Mineta International Airport, which makes developing a distinctive skyline a difficult task. Artworks can be integrated into the tops of buildings to help create a skyline with visual presence. This strategy is especially appropriate for “identity sites” as called out in the Redevelopment Agency’s Downtown San Jose Design Guidelines.

Public pedestrian environments. One of the most important goals for downtown San Jose is to create a walkable environment on every street. Art projects that engage the public at sidewalk level are especially desirable. The priority should be on orienting artworks towards public streets and thoroughfares.

Guidelines

- *Consider art that is integrated into architectural and landscape design.* Most of the public art currently in downtown San Jose consists of independent projects sited in public spaces. Developers should explore means of engaging artists that diversify the types of artworks downtown and to increase their visual impact. Artists should be involved early in the design process.
- *Consider key site lines.* The Downtown San Jose Design Guidelines indicate key sight lines and view corridors. Artists, design teams, and developers should consider these when deciding how to integrate artworks into a specific site.
- *Consider area character.* The Downtown San Jose Design Guidelines indicate several downtown areas that warrant special design considerations. Artists and design teams should take these considerations into account when developing artistic concepts.
- *Public art must be visible to the public.* Public art should be clearly visible from ground-level public spaces, such as streets and squares. Public art in lobbies, porte cocheres, or other semi-private spaces should be discouraged.

APPENDICES

- A. DOWNTOWN VISUAL ANALYSIS
- B. FOCUS GROUP REPORTS
- C. CHARRETTE REPORT
- D. BUDGET AND TIMELINE
- E. INTERVIEWS AND CONTACTS
- F. DOWNTOWN PROJECT PIPELINE
- G. DOWNTOWN CORE TEAM

APPENDIX A. DOWNTOWN VISUAL ANALYSIS

Image and identity

Image and identity refer to how downtown is viewed and remembered. Does its architecture, landscape, urban space and art leave a strong imprint on people's memories? Does the visual appearance of downtown convey a sense of "genius loci," some unique connection to what the place is all about?

As downtown becomes more active and successful, and as it prepares for the changes BART will bring, there has been much discussion about how public art and design can help downtown convey a stronger image — of itself, of San Jose, of Silicon Valley. Some issues to consider are:

Downtown's look and feel should communicate its place as "the city center of Silicon Valley."

Downtown does not fit into what people think is the heart of the technology revolution is supposed to look like; indeed, it is difficult to pinpoint exactly what the center of a place like Silicon Valley is supposed to look like.

Downtown should be more memorable. Currently, its appearance is visually monotonous; the lack of variation of building heights, boxy buildings, architectural blandness, etc., contributes to areas where one block looks just like another.

Downtown should highlight what remains of the Santa Clara Valley's natural assets and beauty.

This is what truly makes this place unique physically or visually.

These are issues that can be explored, directly and indirectly, by public art. These concerns should be reflected as much as possible in the goals for specific projects that are commissioned.

Legibility

Legibility is a measure of whether the visual form of a place does a good job of telling you where you are, in terms of how the place is organized or how it functions. Are you in the center of town? the edge? a civic place? a private place? Are you on a major street that is likely to carry you through the city? on a short street that only serves a neighborhood?

Some aspects of downtown San Jose, such as the light-rail corridor, are very legible; it is easy to understand where the trains go. There are also a handful of memorable civic visual elements, such as City Hall, the fountain in Plaza de Cesar Chavez, the HP Pavilion, and the Circle of Palms Plaza; these are places that ground you in a specific location, serve as markers, and help to anchor the districts around them. Most of the street network is understandable, although Almaden Boulevard and Park Avenue are

curiously over-scaled given that they are not major connections. And the emerging streetscape, lighting, and directional signage will support a legible public realm framework.

But in other cases, downtown's visual character does not communicate downtown's structure well. Arriving downtown is nothing special: The entrances are not always clear, and from some directions, the gateway is arguably a freeway underpass. Transition places — where people get out of their cars or off transit and begin walking around the city — are similarly anticlimactic. The wayfinding system that leads to parking is effective, but it leaves visitors off when they find a garage or lot; it does not welcome them as walkers into the city. Passages from one district to another are often not marked well. For example, the edges of SJSU campus are generally not distinctive, though the entryways have recently been upgraded with formal entry markers. And most of downtown's subdistricts do not have a generally recognizable visual landmark.

Public art, coordinated with or integrated with infrastructure such as streetscapes, bridges and small public buildings, can help to address issues of legibility. Art projects can help mark gateways and important thresholds, and can help create markers and centering elements that become destinations in different districts. This approach to public art can work better when it is conceived of at a larger scale, and when it is integrated with broader thinking about the design of the public realm.

Activity

More than anything downtown could benefit from more *activity*: More shops, restaurants at street level; more pedestrians walking around; more small public gathering spaces.

This is a special concern noted by First Act. The Redevelopment Agency and Office of Economic Development have begun to untangle the thicket of regulations that sometimes strangle street vendors and street life. And in recent months there has been an uptick of activity on downtown streets and paseos, particularly in areas where sidewalk cafes have been opening up. Public art, coordinated carefully with changes to the ground floors of buildings and the redesign of public spaces, can reinforce efforts to make downtown more active, but cannot be counted on to solve the problem alone.

Of special concern is the dearth of *urban spaces*, beside major spaces such as City Hall Plaza, Discovery Meadow, and Plaza de Cesar Chavez, and a handful of smaller spaces. Most of these spaces are not well designed, triangulated with activity, or integrated well with surrounding uses. It is difficult for public art to be successful in spaces that need to improved and/or activated.

The Redevelopment Agency has launched design studies for several smaller urban square: the plaza adjacent to the Rep, the Circle of Palms, and Gore Park. These design studies should include careful consideration of the appropriate scale and genre of public art for the space as it will be redesigned and reactivated. And this concern about smaller spaces opens up the possibility that San Jose will discover

other opportunities; the recommendations in this study identify at least a dozen additional locations downtown where small, focal urban squares could be carved out to create spaces for public activity and anchor downtown's districts. These spaces, too, would provide opportunities for public art.

Connection

Downtown San Jose is characterized by pockets of activity that do not feel as if they are connected well; it does not seem easy or intuitive to flow between them, as it might in denser cities like San Francisco. Part of this stems from the lack of street-related activity on the ground floor of many buildings. In some areas, this stems from large blocks that have isolated buildings in them, deadening street life and making them unpleasant places to walk. This lack of connectivity keeps downtown from being navigated easily and confidently by pedestrians, and thereby contributes to an overall lack of vibrancy.

There are some established pedestrian routes — along the paseos and the light-rail corridor, leading out from the Convention Center entrances to the Art Museum area. Other “desire lines” may follow — paths from the Convention Center to the Guadalupe River Park and to the SoFA district; East San Carlos Street; Market Street, between Plaza de Cesar Chavez and Santa Clara Street. San Fernando Street is poised for more activity as BART construction begins on Santa Clara Street.

This plan recommends strengthening connections downtown by creating a fine-grained network of small urban squares and using public art to anchor and identify those spaces. In most cases, we do not recommend a strong commitment to streetscape related art, because its implementation prospects are limited absent a streetscape construction project that allows for integrated approaches, and because its visual impact is limited in any case.

APPENDIX B. FOCUS GROUP REPORTS

The participants in the five Downtown Next! focus groups provided valuable input to the planning process.

Each focus group included a facilitated discussion around questions regarding an overall vision for downtown San Jose, public art goals in downtown, places where art should be located, and potential partnership opportunities.

Advisory Committee - May 30, 2007

As a warm-up, Advisory Committee participants were asked to share a word or phrase that describes the kind of public art they would like to see downtown. Responses to this question included:

- Inspire children
- Magical
- Inspiration
- Sophistication
- A there there
- Destination (2)
- Culture
- Diversity
- Audacious expression
- Turn things inside out
- Identity
- Food for thought
- Excitement
- Wonder
- Challenge
- Surprise
- Thought provoking
- Conversation piece
- Temporary
- Connective
- Risky
- Ambiance
- Attitude
- Discovery
- World class
- Linkage
- Alive
- Vitality
- Interest
- Attractor

The conversation then focused on what specific goals should be for art downtown. Some comments focused on public art resulting in creating a destination. Downtown is still a place for large-scale art, which can include things like lighting, projections and interactive projects. Downtown will never have a skyline, so what happens on the tops of building can help define the city. Successful public art is in dialogue with the architecture which surrounds it. Some felt that destination art should be iconic — large scale, big name artist, something shocking — but not necessarily by a blue-chip artist. Places for this type of iconic art could be on the roofs of buildings, in Cesar Chavez Park, lighting the City Hall rotunda.

Comments also supported the need for more temporary and small scale art. Temporary art creates the opportunity for public art that is interesting and challenging. Smaller-scale projects let people know that when they come downtown that there are things that they may come upon and that they should “expect the unexpected.” The goal is to create places and experiences that people remember. Smaller and temporary projects should be sited in pedestrian oriented places. Temporary art can also be a way to test out places for art, or certain projects being considered for permanent purchase.

Artists - May 29, 2007

This focus group invited visual artists who live and work in San Jose.

Focus group participants were asked to share a word or phrase that describes the kind of public art they would like to see downtown. Some responses focused on both the quantity of public art on art being “on the street and around every corner.” Other comments focused on the types of downtown art that people would like to see. Comments included that there should be a diversity of types of art, art at different scales, art with meaningful content, temporary art, interactive art, and art integrated into the environment. People suggested that art should create both a sense of wonderment and a sense of place. Works should be complex and thought provoking enough so that you can come back to the piece and remain interested.

At the urging of some participants, the end of the focus group centered on how artists are selected for projects. The consultant team described the method for artist selection, as outlined in the City’s new public art master plan. Comments from participants included:

- Commissioning processes should allow for creative excellence and creativity
- There should be a level play field for local artists
- Efforts should be made to reach out to and cultivate local artists, and connect to the growing art community as SJSU.

Possible partnerships could be with San Jose State University and downtown galleries and arts organizations.

Downtown Professionals - May 31, 2007

This focus group invited people who work downtown to share their ideas on public art.

Focus group participants were asked to share a word or phrase that describes the kind of public art they would like to see downtown. Participants expressed an interest in a dynamic and changing public art landscape that is updated regularly. Artworks should express something about the local context — what makes San Jose unique. They should include technology, but not exclusively. They should also include nature, and other things that help define San Jose. They should be engaging, memorable and get people talking. They should delight people. Artworks should be infused into everyday objects and practical things like bike racks and kiosks.

The conversation also focused on how people use downtown currently and the kind of place that people would like to see downtown become. Participants mentioned that people who work downtown arrive via car and maybe have lunch close by, but otherwise do not get out and explore. SJSU is similar — very commuter-oriented. There was discussion of the need for hospitable public places. Existing places, like

Circle of Palms, do not have seating or shade and are not inviting. St. James Park could serve as a gathering place, but doesn't have good amenities. SJSU has some good spots. Other places with potential include the Paseo de San Antonio, Plaza de Cesar Chavez and McEnery Park.

Other places discussed for placement of public art included the north end of Plaza de Cesar Chavez,

The discussion then focused on types of public art or goals for art. Ideas included:

- Mix of projects, iconic and smaller, lesser-known artists
- Reinforce San Jose as the home for ZeroOne
- Create a street-level energy (which has been scrubbed from downtown), energy on the street at night
- Interactive, participatory and hands-on – reflecting the culture of the region
- Create an element of fun

Event Planners - July 10, 2007

This focus group invited professional event planners and City staff involved with downtown events to share their ideas on public art.

As a warm up, the consultant team asked everyone to share a word to describe the downtown they would like to see. Most comments focused specifically on public art. Responses included:

- | | |
|--|-----------------------------------|
| • Interactive | • Activity |
| • Pedestrian art | • Places to go at night |
| • Guadalupe River | • A sense of wonder and amazement |
| • Beautiful | • Vibrancy |
| • Ethnically, culturally diverse, economically | • Wow |
| • Diversity | • Unique |
| • Interactive technology | • Colorful |
| • Enhance/not take away from open space | • Family friendly |
| • Inviting – to all – diversity | • Quietude (vs. silence) |
| • Music | • Organic |
| • Excitement | |
| • People | |

The discussion then focused on how people arrive downtown to attend events. For some events, such as the Jazz Festival, people come to San Jose from all over the west. For corporate events, they come from all over the world. It was felt that visitors do not take much away from their experience of downtown, visually. People come mostly by train and by car. Some on bikes or by foot. Visitors from out of town often get around on foot. Many people, once they get downtown, don't know where to go.

As pedestrians, event goers tend to use many different pathways. For people attending big conferences at the Convention Center, you can think of the Convention Center as the beginning of the path that may lead to hotels, off-site event venues (The Tech, SJMA, City Hall, The Rep, and to restaurants. The pathways between downtown and SJSU was also seen as important. Art can help make the journey worthwhile. It can also make stopping places, such as Circle of Palms, more friendly. Other public art ideas that surfaced included a temporary structure to go over performance spaces, art along the Coleman Avenue corridor as a major entry to downtown, and ways to bridge a connection to Japantown.

Downtown Residents - July 11, 2007

This focus group invited downtown residents to share their ideas about public art in downtown.

The initial, warm-up question was to share a word that they would like to be able use to describe downtown. Responses included

:

- | | |
|----------------------------|---|
| ▪ Comfortable | • Inviting |
| ▪ Visually exciting | • Interconnected |
| • Good art | • Eclectic |
| • Busy | • Unique identity that celebrates diversity |
| • Vibrant | • Safe |
| • Art everywhere-buildings | • Clean |
| • Celebrate creativity | • Garden city |
| • Colorful | • Beautiful |
| • Plastic | • Look like jazz festival year round |
| • Visually complicated | • Lively |
| • A signature – high tech | • Bustling |
| • Memorable | • Alive |
| • Convenient | • Chicago at 10pm |
| • Awaken | • Exciting to walk |
| • Enliven | • More shopping |
| • Open for business | • Feels electric |

The conversation then focused on ideas for locations for public art and the kinds of art people would like to see downtown.

Ideas for places included:

- City Hall
- Plaza de Cesar Chavez
- Guadalupe River Trail
- Gore Park
- Gateways from each direction in downtown
 - San Carlos
 - 1st St.
 - Sta. Clara
- Community focal point – places where people meet for coffee, music, etc.

- Address vacant buildings
- Freeway ramps
 - 7th off 280
 - 10th and 11th
- Areas around The Tech and theaters
- The Alameda
- San Pedro Square
- Flea market
- Art built into the sidewalks
- Art to support the SoFA art district
- Student housing area–San Salvador/3rd

Ideas for types of public art, goals for art, and possible collaborations included:

- Enliven downtown through performance
- Connect to the sound of city
- Audacious art – art that people are talking about
- Art that draws you in – that says touch me, play with me, interact
- Art buses!!! DASH bus – make more inviting
- Encourage private art – i.e. the Torpedo Factory
- Need big memorable icon – like a logo
- Art needs to be touchable – interact with –have experience with
- Philly murals – art everywhere
- Eclectic and surprising
- Signage policy dampens commerce
- Loosen up policies to let things happen
- Draw families
- Linkages
- Tech –California Theater –Art Museum pull these together
- Light tower focal point
- Serial art all over the city that encourages people to explore
- Art out of recycled computer parts –tech focus
- Archway over the freeway (like goalie)
- Hi-tech light tower
- Involve SJSU in art projects
 - 1st St. murals
 - Temporary art
- Airport is another gateway
- Keep in mind the locals
- More public gathering places
- Lights in trees –add light to cities
- Connect destinations

APPENDIX C. CHARRETTE REPORT

On July 13, 2007, approximately 50 artists, arts and design professionals, civic and business leaders, City and Redevelopment agency staff and other downtown stakeholders participated in a half-day workshop to generate ideas about key opportunities and priorities for public art in downtown.

The workshop began with presentations by the consulting team about the Downtown Next planning process, the downtown urban design context and examples of best practices for public art comparable communities across the globe.

Participants were then broken into teams for two sessions. Each team included a visual artist “scribe” as well as a facilitator. The first, entitled “Urban Experience” allowed teams to explore places based upon how people experience downtown. In the second, entitled “Districts and Projects”, teams were asked to either focus on specific geographic areas or on specific types of public art. Each team was given a list of questions specific to the assigned topic and was asked to report their findings at the end of the session.

Breakout #1 – Urban Experience

Passage

Description

As people move through the city, they will walk along streets and paseos. Public art can help scale the distance of these walks, reinforce the character of different streets, and create markers and meeting places.

Team Summary

This team articulated some clear goals for artwork as it related to the experience of passage in downtown. Art can enhance connectivity, establish connections from one outdoor-oriented area to another, attract pedestrian activity, mark arrival to an area/district, and promote neighborhood or district identity.

There were many types of artwork that were discussed that could support these goals, including: dynamic/changing, text, water elements, landscaping/vegetation, sculpture, fragile pieces that are protected, art that can be touched/interactive/has an element of fun/whimsy, historical/cultural references, use of sound, use of projected light, “surprise”.

Based upon these goals, priority locations for public art include Plaza de Cesar Chavez, pedestrian-oriented spaces (parks, wide sidewalks, plazas), underutilized areas (e.g. 280/87 interchange) that could be highlighted), areas where outdoor events are held, as well as new locations which would establish linkages to draw people in. The team discussed opportunity sites for large, signature pieces, identifying

“boundaries”/“book-ends” for special areas, using “locational media” to guide people from place to place, and using lighting etc. to make nighttime a different experience from day, to reflect changes from seasons, or even weekdays to weekends.

Destination

Description

Major destinations – convention center, hotels, theatres, etc. – could be locations for art that creates a “you are there” experience

Team Summary

This team focused on ways that art can enliven or create a sense of destination. Public art, as it relates to destinations can enhance cultural identity, draw people from place to place, create multiple experiences at the same time/in the same place, create unifying elements or themes, infuse places with thought and flavor, and become destinations in themselves.

Several priority areas were discussed: Plaza de Cesar Chavez, the Convention Center, SoFA, MLK Library, City Hall, Santa Clara Street, a gateway at San Carlos, the Tech Museum, the Museum of Art, the HP Arena, the Rep/Camera Theater, St. James Park and the Guadalupe River Park.

Within these locations, the role of public art could take on many possibilities. Several interesting ideas were discussed, including: creative lighting relive perception that is not safe and a cool place, wayfinding used to move people through spaces, temporary public art (signage), projection (video art), landmark pieces (tower of light), making art bring people together, illuminated pieces that have the option for changing content that are community specific, light signage boards could be better utilized (interactive), instant messaging via billboards (texting globally because silicon valley is a key player), connecting downtown to different time zones, pieces that capture downtown (reflect back to viewer), student mood ring near SJSU, and use of cameras to capture areas of downtown and reflect to other downtown areas. Other priorities and ideas included fusing technology and nature, pushing/expanding awareness of the “other” – global, cohesiveness (tying it all together), don’t celebrate the tool (hammer) celebrate what can be done, create a constant element of change (i.e. temporary art) and art and technology not in your face/intimidating.

Recreation/Leisure

Description

Parks, the Guadalupe River Trail, and other informal spaces have become an important part of the mix of public spaces downtown. Public art could mark these places and become part of the recreation experience

Team Summary

The team started with an analysis of recreation, leisure and open spaces in downtown, looking at both active and passive use. They discussed play areas, trails, parks, and concert/event spaces. A concern was the isolation and low use of certain places, hurting them overall and making them feel unsafe and unwelcome, and the need for better built spaces for recreation such as wider sidewalks and more athletic-use open space. It was felt that increased residences will improve these places overall.

Public art, in relation to recreation and leisure spaces, can utilize natural assets such as valley wall view lines, wind (movement/sound/chimes), and sun (create shade). Using natural assets can be a starting point and give inspiration and authenticity to projects.

Art can also create linkages to bring people together (“eyes on space”), create a sensory space, create nodes/sense of space, make an auditory peace, reflect cultures/innovation/technology (unique to us)/sports, generate learning, keep you moving as you travel through pedestrian areas, enhance connectivity, project an image to the rest of the world. Artworks can be of a landmark scale to create an identity for the location, but these works should also have meaning.

Gathering

Description

There are many places downtown that are important for gathering in formal and informal ways – special events, meetings of just getting together. The places have a very different character at the time they are activated. Consider how public art can add vitality to these formal and informal places of gathering.

Team Summary

This team discussed several gathering places that should be considered for public art, including SoFA/Gore Park, St. James Park, Plaza de Cesar Chavez, Discovery Meadow and the Guadalupe River Park.

Art in these places should reflect the community’s creative energy, create a San Jose image, create more comfortable places for people, draw people in, and reflect the character of the place where it is located. It was noted that much of the existing public art is not to scale of the space that it is in.

Nightscape

Description

The activity and visual character of downtown are dramatically different, night and day. Consider how public art can contribute to downtown's nightscape – its visual character and sense of place at night.

Team Summary

This team discussed the many groups that tend to inhabit the city at night: students, youth, art enthusiasts/gallery-goers, club-goers, and restaurant patrons. And the key places that they inhabit: SoFA, Paseo de San Antonio, SJSU, San Carlos, and the HP Pavilion. Projects should focus on gateways to downtown, the city's silhouettes, transitional points and access points.

Greenscape

Description

There is a green infrastructure of parks, squares, campuses and trees that weaves its way throughout downtown. Consider how public art can enhance the sense of connection to the natural environment.

Team Summary

This team discussed incorporating more green pockets within the city. The current greenspace has an isolated feeling – with pockets that are disconnected from one another. Additional greenspace can create additional places to sit and relax, but it should not just encompass lawn spaces or useful spaces. The use of native plantings, or drawing attention to natural features, can help reinforce place.

The team focused specifically on the Guadalupe River Park – a good amenity but disconnected from the rest of downtown. Public art can add a sense of destination, help to shape gathering places, or be a part of a larger destination such as a café, an event venue or programmed activities.

Breakout #2 – Districts

SoFA

Description

The South First Street Arts District is an emerging arts, entertainment and dining destination, an area where new residential development will occur, and a potential southern “gateway” to downtown. Consider how public art can enhance these intriguing aspects of SoFA's character.

Team Summary

This team described the SoFA district as eclectic, a haven for musicians and artists (emerging and established), architecturally tacky, non-mainstream, a distinctive district, artsy, grassroots, bohemian, transitional, safe, funky, well-preserved, intimate, and smart. It has different daytime and nighttime users. During the day you find white collar workers, museum and gallery goers, and some small market commerce. In the evening you find restaurant and club goers.

This team felt that public art in the SoFA district should convey SoFA history, be interactive, be culturally relevant to the San Jose population, draw people together, identify SoFA as a distinct district or neighborhood and create a sense of place.

High priority locations and types of public art discussed included an identifying marker at 1st and San Carlos, works incorporating light and sound; colorful, creative banners ; artwork in Plaza de los Pobladores; 3-dimensional permanent elements along streetscape; temporary exhibitions by local artists in collaboration with local institutions; an art village/open gathering space; an easel program; light or digital projection on large blank walls; global texting/messaging, store front installations, and the use of natural elements (wind, sun) during day and/or night.

The team discussed many potential partnerships to pursue to accomplish these types of projects: small business owners, tech firms, SJSU, SCU, high schools, foundations, BEA, Sobrato, Adobe and Union Bank.

Historic Core

Description

The blocks along Santa Clara Street, Post Street and San Pedro Square comprise some of the city's oldest urban fabric, and are among the most activated with pedestrians and businesses, during the day and into the night. Consider how public art can reinforce and extend the lively, historic character of this area.

Team Summary

This team described the historic core area as struggling and empty of pedestrians during the day, and more active at night with clubs and restaurants. There are places that are more active with diverse demographic, such as 1st & 2nd Streets. The area has an authenticity because of its historic buildings. This area is seen as important to getting people to stay downtown. Public art should help make it a lively, authentic place with a unique flavor. Artworks should be from local, regional, national and international artist. All art types should be embraced. Priorities for public art should include bridging transitions, projections, participatory projects, platforms for viewing construction of projects such as BART (periscopes), movable pieces, platforms for green technology and highlighting the culture of innovation.

Big Block District

Description

Areas along West San Carlos Street, Almaden Boulevard and Park Avenue are characterized by large blocks, wide streets, big buildings and expansive open spaces – a marked contrast to the scale of other downtown area. Consider how public art can relate to the unique texture of this area and enhance experience at the pace and scale of the pedestrian.

Team Summary

The big block district was described as the heart of the city, sophisticated, disjointed, alienating, car-oriented, dominated by taller buildings (some satisfying architecture) boring and uninspired.

Team members expressed that public art needs to be cool, sexy, and technology-oriented. It needs to create nodes and connectivity, and respond to the large scale of the place. It also needs to be accompanied by visionary architecture. Specific ideas included permanent and/or changing art elements in the Almaden median; interactive, animated art at the light rail station at the Convention Center; a signature pedestrian covering element at San Carlos and Almaden and a pedestrian overpass at Almaden.

Plaza de Cesar Chavez

Description

San Jose Breakout #2 Plaza de Cesar Chavez – This is, perhaps, downtown’s signature open space, activated everyday by a fountain and also during special entertainment and holiday festivals. It is a front door for many of downtown’s sub-districts, yet it is surrounded by busy streets. Consider how public art can enrich the many activities that occur here, mark this as a significant open space and, perhaps, re-stitch the park into the rest of the downtown fabric.

Team Summary

Team members described Plaza de Cesar Chavez as underutilized, inconsistent, erratic (sometimes lively, sometimes dead), small, conflicted, and crowded with car traffic. General improvements to the Plaza could include reducing traffic around the plaza, enlarging the plaza, establishing better connections to Circle of Palms Plaza, making Circle of Palms more comfortable, bringing a café and quality vendors to the plaza, and reconfiguring seating to promote interaction.

Public art ideas included creating a destination artwork, such as a 21st Century tower of light; an artistic bandshell; and creating artwork which is an interactive, participatory changing canvas. Other ideas included projects which create shade, and relocating Quetzalcoatl and Man Holding the Sun.

Diridon/Arena

Description

This transportation and events hub will change dramatically with planned office and residential development, as well as the eventual arrival of BART service. Consider how public art can be part of the urban design and public realm strategy of the new multi-modal, mixed-use district from the outset.

Team Summary

This team described the Diridon area as an important gateway to downtown and a confluence. It is currently in a state of transformation, and could be a place that is forward-looking, in character with the scale of development, dynamic, better connected to the core of downtown and pedestrian friendly.

Public art in Diridon should represent San Jose's place in the world today and in the future. It should include signature pieces, illuminated works, and large scale as well as pedestrian scale works. Places and ideas for consideration include the pedestrian pathways leading to/from the downtown core, areas under freeways, major pieces throughout the area as development/open spaces occur, movable, projection, and electronic art opportunities, activating Guadalupe Park, landmark art at the new Diridon Station multimodal transportation hub, the bridge over Los Gatos Creek – park along Los Gatos Creek, the new Adobe buildings across freeway, Park Ave., and the Autumn Street connector to Coleman.

Possible gateway opportunities exist at the Highway 87 underpass, I-280 at Bird, San Carlos Street/underpass/Bird intersection development along the street, Santa Clara sequential, Julian (will evolve as housing is developed), St. John corridor from core (heavy pedestrian route to arena – Santa Clara is main pedestrian route) and San Fernando.

Breakout #2 – Projects

Landmarks

Description

Where are the locations and what are the types of art projects that should be considered for creating landmark images and experiences downtown? What does a “landmark” mean in the context of downtown's built fabric?

Team Summary

Current landmarks in downtown include the War Memorial, St. James statues, San Jose Museum of Art, SJSU Tower, St. Joseph Basilica, Paseo de San Antonio, the Plumed Serpent, the Children's Museum, San Pedro Arch, Walk of Technology, Tech Museum, California Theater, Plaza de Cesar Chavez, MLK Library, the hills and Light Rail.

Common aspects of these landmarks include they have high visibility (and are often lit at night), are positive representations, elicit emotional connections, are well known (draw attention for visitors), have an informative or educational element, are unique and have a significant physical form, are colorful, incorporate sound and/or light, are accessible, mark a notable location, serve as a point of orientation and help bridge connections. What makes a successful landmark? That it is unique, that it incorporates a notion of time or a marking of history that it relates to the human interaction and creation of place. A successful location creates a sense of place at many scales. This is critical for a successful downtown.

Specific ideas included focusing on anchor points such as Diridon, Plaza de Cesar Chavez and City Hall, creating works at a human scale, focusing on organic landmarks (such as graffiti walls), and doing projects like colored streets and sidewalks to identify districts.

Changing Art

Description

Where are the locations and what are the types of art projects that should be incorporated into a strategy for dynamic, changing public art downtown? What special “infrastructure” might be built to support the presentation of temporary/changing projects?

Team Summary

This team felt that temporary art should be an important part of the mix downtown because it allows risk; the public is more tolerant of temporary projects, budgets can be smaller, it can stimulate dialogue with the community, create surprising uses and responses to otherwise unused places and venues, creates opportunities for artists, and in certain cases it can create a destination.

Temporary art should take many shapes and forms. Temporary art can incorporate technology, use the infrastructure of the city as a backbone, and incorporate light and projection. Temporary art can be event-based, be a part of a rotating exhibition, and take advantage of platforms.

Specific places discussed included City Hall, the 1st & 2nd Street transit corridors, empty lots, under the highway, Guadalupe River Park, new “hot spot” platforms, the Paseos and unofficial places. Priorities include creating flexibility for artist, developing electronic ubiquitous infrastructure, commissioning local artists, creating projects that intersect with people in their routine, and an aesthetic that recognizes guerilla art. Temporary art should draw awareness to a location, be of an appropriate scale and media. It should be responsive and reflective of community and involve community participations.

Possible partners include community groups, property owners, grassroots arts communities and transit agencies. Partnerships should be sought to help artists/commissioning partners with insurance. Police should also be involved.

APPENDIX D. BUDGET AND TIMELINE

Table 1: Proposed Projects and Estimated Budgets

KEY	
Timeframe	Cost
+ = Immediately (FY 08 - 09)	\$ = \$100,000 or less
++ = start planning now (FY 10 - 11)	\$ = \$100,000 to \$250,000
+++ = track projects for future (FY 12 - 13)	\$ = \$250,000 to \$500,000
++++ = beyond timeframe of this plan (FY 14 on)	\$ = \$500,000 to \$1,000,000
	\$ = \$1,000,000 +

Category / Project	Timeframe	Budget Estimate
City Image Projects		
Market and Santa Clara	++++	\$\$\$\$\$
Plaza de Cesar Chavez	++	\$\$\$\$
Diridon Station	++++	\$\$\$\$\$
Almaden Boulevard / Park Avenue District	+++	\$\$\$\$\$
Discovery Meadow - San Carlos and Woz Way	++	\$\$\$\$\$
San Jose McEnery Convention Center	++	\$\$\$\$\$
Urban Squares		
Short-Term - Planning Projects in Process Now		
North San Pedro Street Park	+	\$\$\$
St. James Park	+	\$\$\$
City Hall Plaza	Temporary only	
Dr. Martin Luther King Jr. Library Corner	++	\$
Circle of Palms Plaza	++	\$\$\$
Repertory Plaza	++	\$\$\$
Diridon Station Green	+++	\$\$\$
Bicentennial Plaza	+++	\$
Almaden Boulevard Plaza Retrofit	+++	\$
Parque de los Pobladores	+++	\$
Changing Art Zones		
Places		
First-Second Corridor	+	\$
Santa Clara Street BART Temporary Projects	++++	\$
Guadalupe River Park	++	\$
Autumn Parkway	++++	\$
South First Street	+	\$
Places Listed in Other Categories of Projects		
Plaza de Cesar Chavez	++	
Discovery Meadow - San Carlos and Woz Way	++	
San Jose McEnery Convention Center	++++	
St. James Park	++	
City Hall Plaza	++	
Dr. Martin Luther King Jr. Library Corner	++	
Circle of Palms Plaza	++	
Repertory Plaza	++	
Diridon Station Green	+++	

Bicentennial Plaza	+++	
Almaden Boulevard Plaza Retrofit	++++	
Parque de los Pobladores	+++	
Platforms		
Community Information Kiosk	++	\$\$\$
Processes		
Bi-annual Art Festival	++	\$\$
Artist Initiated Projects	++	\$\$
Places for Walking		
Market Street Streetscape	++	\$\$\$\$
St. John Street Corridor	++++	\$\$\$\$
Santa Clara Street	++++	\$\$\$\$\$
Artist Designed Building Enhancements	++	\$\$
Diridon Station / HP Arena Streetscape	++++	\$\$\$
San Carlos Street Streetscape	++	\$\$\$\$
First Street SoFA	+	\$
Edges, Gateways, Transitions		
Edges, Gateways, Transitions Related to Public Spaces, Projects		
Weaving Over and Under - Guadalupe River Corridor	+++	\$\$\$\$\$
Edges, Gateways, Transitions on Private Development Sites		
Adobe Headquarters	++	\$\$\$\$\$
Boston Properties New Development	++	\$\$\$\$
490, 500 S. First	++	\$\$\$
Almaden / Balbach	++	\$\$\$\$
Edges, Gateways, Transitions Related to SJSU		
San Jose State University - Fifth Street Entry	++++	\$\$
San Jose State University - Science Entry	++++	\$\$
San Jose State University - Fourth Street Edge	++++	\$\$

Table 2. Proposed Projects Organized by Timeframe

Category / Project	Timeframe	Budget Estimate
Immediate (FY 08 - 09)		
North San Pedro Street Park	+	\$\$\$
St. James Park	+	\$\$\$
First-Second Corridor	+	\$\$
South First Street	+	\$
First Street SoFA	+	\$
<i>Estimated total \$1,950,000</i>		
Start Planning Now (FY 10 - 11)		
Plaza de Cesar Chavez	++	\$\$\$\$
Discovery Meadow - San Carlos and Woz Way	++	\$\$\$\$\$
San Jose McEnery Convention Center	++	\$\$\$\$\$
Dr. Martin Luther King Jr. Library Corner	++	\$
Circle of Palms Plaza	++	\$\$\$
Repertory Plaza	++	\$\$\$
Guadalupe River Park	++	\$\$
Community Information Kiosk	++	\$\$\$
Bi-annual Art Festival	++	\$\$
Artist Initiated Projects	++	\$\$
Market Street Streetscape	++	\$\$\$\$
Artist Designed Building Enhancements	++	\$\$
San Carlos Street Streetscape	++	\$\$\$\$
Adobe Headquarters	++	\$\$\$\$\$
Boston Properties New Development	++	\$\$\$\$
490, 500 S. First	++	\$\$\$
Almaden / Balbach	++	\$\$\$\$
<i>Estimated total \$15,000,000</i>		
Track projects for future (FY 12 - 13)		
Almaden Boulevard / Park Avenue District	+++	\$\$\$\$\$
Diridon Station Green	+++	\$\$\$
Bicentennial Plaza	+++	\$\$
Almaden Boulevard Plaza Retrofit	+++	\$\$
Parque de los Pobladores	+++	\$\$
Weaving Over and Under - Guadalupe River Corridor	+++	\$\$\$\$\$
<i>Estimated total \$6,250,000</i>		
Beyond timeframe of this plan (FY 14 on)		
Market and Santa Clara	++++	\$\$\$\$\$
Diridon Station	++++	\$\$\$\$\$
Santa Clara Street BART Temporary Projects	++++	\$\$
Autumn Parkway	++++	\$\$
St. John Street Corridor	++++	\$\$\$\$
Santa Clara Street	++++	\$\$\$\$\$
Diridon Station / HP Arena Streetscape	++++	\$\$\$
San Jose State University - Fifth Street Entry	++++	\$\$
San Jose State University - Science Entry	++++	\$\$
San Jose State University - Fourth Street Edge	++++	\$\$
<i>Estimated total \$10,750,000</i>		

APPENDIX E. LIST OF INTERVIEWS AND CONTACTS

Advisory Committee

Tamara Alvarado, MACLA
Doug Beach, San Jose Arts Commission
Gail Collins, Valley Transit Authority
Dan Fenton, SJCVB/Team San Jose
Frank Jesse, BEA Systems, Inc.
Dan Keegan, San Jose Museum of Art
Scott Knies, San Jose Downtown Association
Sam Liccardo, City of San Jose
Steve McCray, former San Jose Arts
Commissioner
Norberto Duenas, San Jose Redevelopment
Agency

Carmen Sigler, SJSU – Office of the Provost
Ruth Tunstall-Grant, San Jose Arts Commission
Kim Walesh, Office of Economic Development
Forrest Williams, Councilmember, City of San
Jose
Peter Friess, The Tech Museum
Alfredo Muccino, Liquid Agency
Lynn Green, Hoge, Fenton, Jones & Appel
Mona Onstead, Downtown Residents
Association

City and Redevelopment Agency Advisory Committee

John Weis	Henry Servin
Walter Rask	Nanci Klein
Bill Ekern	Dave Sykes
Bob Ruff	Dave Mitchell
Ruth Shikada	Fred Moezzi
Noberto Duenas	Tammy Turnipseed
Dennis Korabiak	Suzanne Wolf
Steve Parker	Carol Hamilton
Tim Bell	Joseph Horwedel
Barbara Jordan	Barbara Goldstein
Hans Larsen	Jennifer Easton

Artist Focus Group

Helen Bellaver	Mark Henderson
Paul Estrade	Julia Jacobson
Erin Goodwin-Guerrero	Benjamin Hunt
Betty Faultner	Alayne Yellum
Helia Sousa	Lynn Powers
Cynthia Handel	Harry Powers
Pantea Karimi	Marta Thoma
Kathryn Funk	Cherie Lakey
Paul Gorenivc	Brian Edder

Downtown Residents Focus Group

Robyn Clever	Penny Kyler
Harry Clever	Chrystal Melin
Karen Costa	John Mitchell
Steve French	Joe Pambianco
Carlos Gonzalez	Harry Powers
Alphonso Grunenwald	Sassan Pedran Razi
Bill Hegas	Ann Sherman
Lisa Jensen	Sandra Soellner
Joann Johnson	Stephanie Sorenson
Joel Krysiak	

Event Planners Focus Group

Tricia Kerkof
Amy Anderson-Glanz
Mike Sanchez
Chris Esparza
Kathy Sakamoto

Phil Ringenberg
Louise Jardell
JoAnn Cymanski
Geoff Roach

Young Professional Focus Group

Zach Nobel
Chris Esparza
Margaret Tamiesiea
Erika Justis

Bob Fox
Yvette Castro Farias
Darren McBain

Community Charrette

Facilitators

Henry Servin
Barbara Goldstein
Jennifer Easton
Dennis Korabiak
Lynn Rogers
Mary Rubin
Bob Ruff
Fred Moezzi
Kim Walesh

Scribes

Erin Goodwin-Guerrero
Hector dio Mendoza
Harry Powers
Shona Kitchen
Linda Walsh
Diana Pumpelly Bates
Joel Slayton
Lucy Liew
Julie Jacobson

Participants

Douglas Beach
Helen Bellaver
Yvette Castro Farias
Gail Collins
Norberto Duenas
Steve Durie
Chris Esparza
Paul Estrade
Betty Faultner
Bob Fox
Peter Friess
Kathryn Funk
Monica Gallardo-Melkesian
Janet Geracie
Barbara Goldstein
Don Gralnek
Darcie Green
Anjee Helstrup-Alvarez
Benjamin Hunt
Julia Jacobson
Frank Jesse
Erika Justis
Ken Kay
Dan Keegan
Scott Knies
Dennis Korabiak
Councilmember Sam Liccardo

Michael Martin
Elizabeth Mattson
Darren McBain
Steve McCray
Fred Moezzi
Alfredo Muccino
Vandana Pant
Sal Pizarro
Brandon Powell
Harry Powers
Bob Ruff
Henry Servin
Rob Steinberg
Ruth Tunstall Grant
Kim Walesh
Diane Werb
Suzanne Wolf
Blage Zelalich
Samiramis Ziyeh

Other Meetings / Interviews

Kim Walesh
Erica Justis, 1st Act
Councilman Sam Liccardo, City of San José
Dan Fenton
Barbara Jordan
Ken Kay
Nanci Klein
Scott Knies, San Jose Downtown Association
Mark Ritchie, Ritchie Commercial
Rob Steinberg
Carmen Ziegler, San José State University

Public Art Program Staff

Barbara Goldstein, Public Art Program Director
Jennifer Easton
Lynn Rodgers
Mary Rubin
Joe Saxe
Patricia Walsh

APPENDIX F. INVENTORY/MAP OF CURRENT PROJECTS

Public Art

- 1 Who's On First? What's On Second?
- 2 South First Street sidewalk mosaic inlays

Office proposed

- 10 Adobe expansion
- 12 Boston Properties

Office under construction

- 11 Riverpark Towers Phase 2

Mixed-Use/Housing proposed

- 20 North San Pedro
- 21 Park View Towers
- 22 Fourth and St. John
- 23 One South Market
- 26 City Front Square
- 27 Second and San Carlos
- 28 Third and San Carlos
- 29 Gateway Tower
- 31. The Carlyle
- 32. 200 Park Avenue

Housing under construction

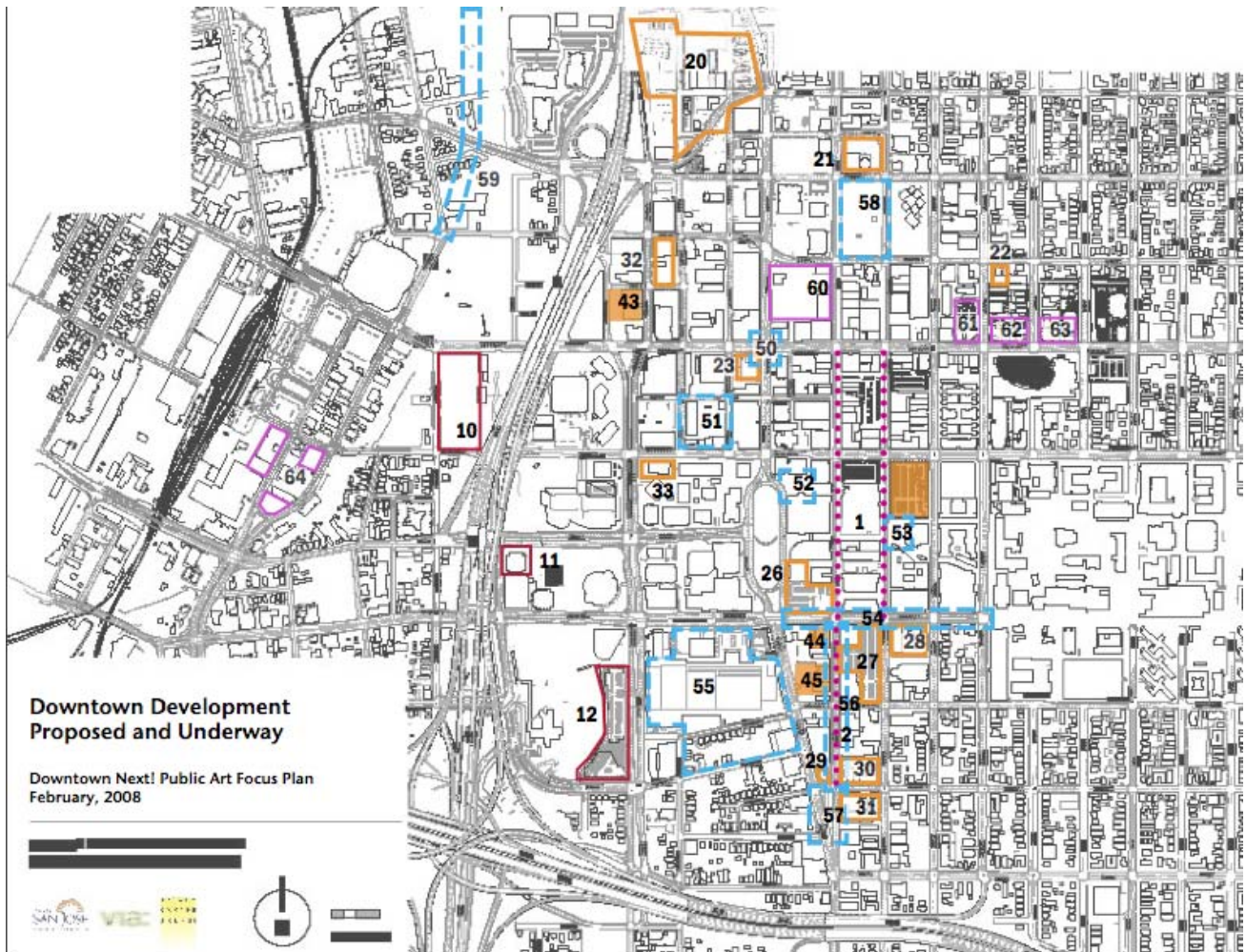
- 43 Axis
- 44. CIM Central Place Phase 1 and 2
- 45 St. Claire Building renovation
- 46 Mesa 360 Residences
- 47 One East Julian

City projects and studies

- 50 BART
- 51 Potential parking garage site
- 52 Circle of Palms Study
- 54 San Carlos Streetscape
- 55 Convention Center expansion
- 56 First Street activation demonstration project
- 57 Parque de los Pobladores study
- 58. St. James Park Improvements
- 59. Autumn Parkway

Soft sites

- 60 VTA Block
- 61 Gas station and church lot site
- 62 Redevelopment Agency-owned site
- 63 Church site
- 64 Redevelopment Agency-owned site



APPENDIX G. DOWNTOWN CORE TEAM

The San Jose Public Art Program should appoint a standing Downtown Art Project Oversight Committee as an advisory committee to the OCA staff and the San Jose Redevelopment Agency.

Composition

The Downtown Art Project Oversight Committee should be composed of a seven members, including:

- At least two downtown civic leaders, which may include representatives from organizations such as the Downtown Association, the Convention and Visitors Bureau, and 1stACT; as well as representatives from the local business community.
- At least three arts professionals, which include one professional in field of architecture, landscape architecture, urban planning or urban design and visual artists or arts professionals from organizations with an interest or presence downtown such as the San Jose Art Museum, MACLA, or CADRE.
- At least one downtown resident.
- One Arts Commissioner representing the Public Art Committee.

A representative of the San Jose Redevelopment Agency should be appointed as an ex-officio member of the Downtown Art Project Oversight Committee.

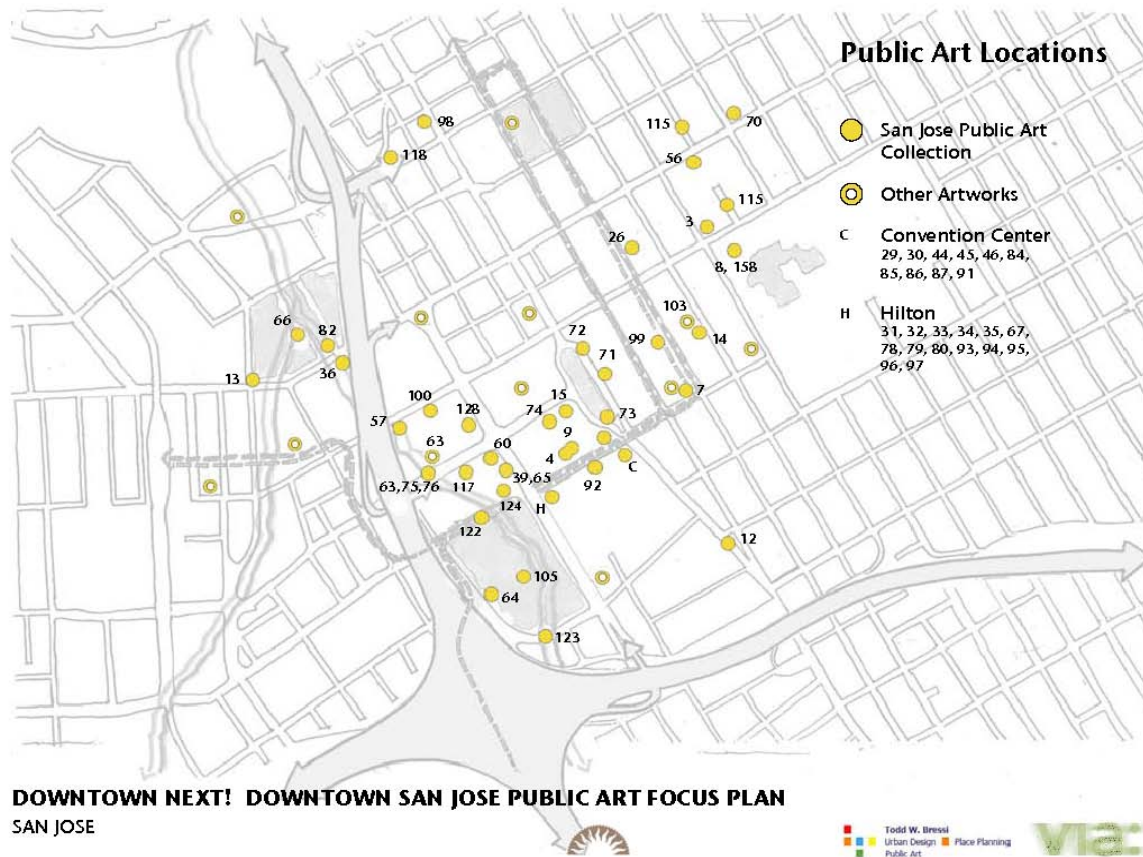
The San Jose Public Art Program staff will present a slate of nominees to the PAC for consideration and approval.

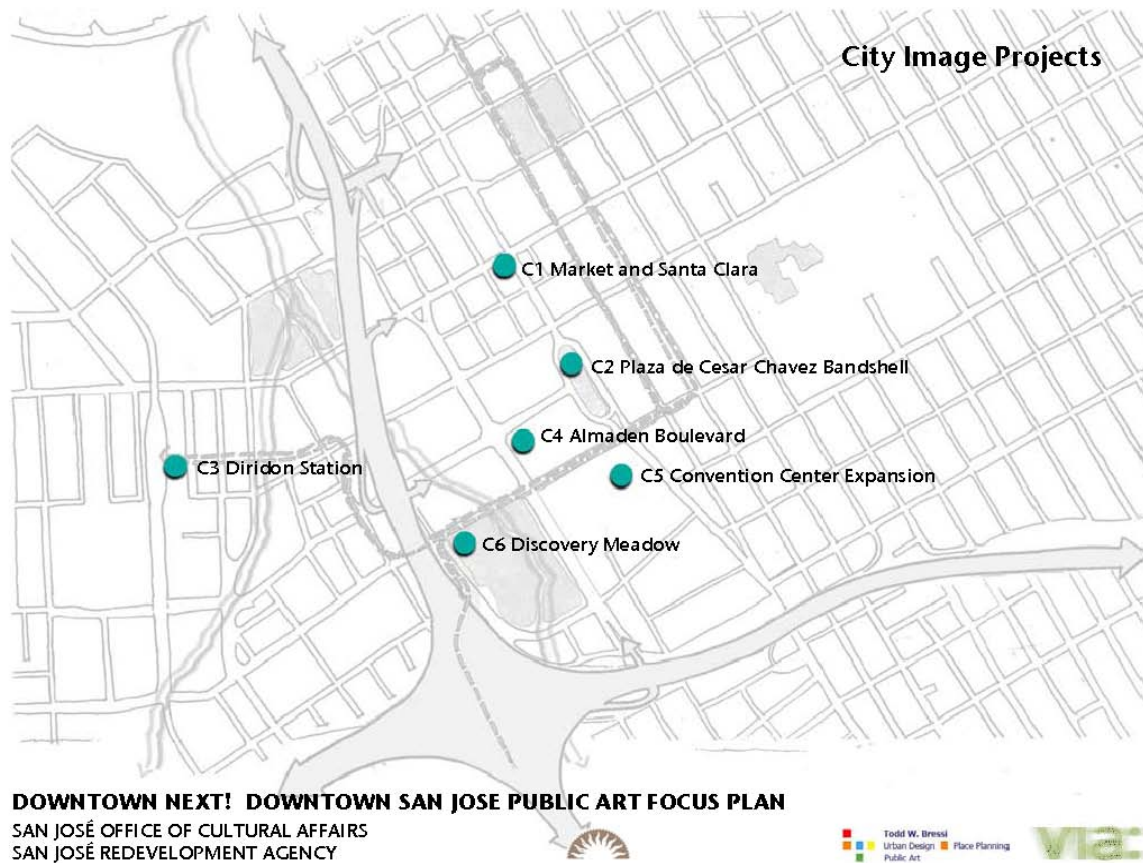
Roles and Responsibilities

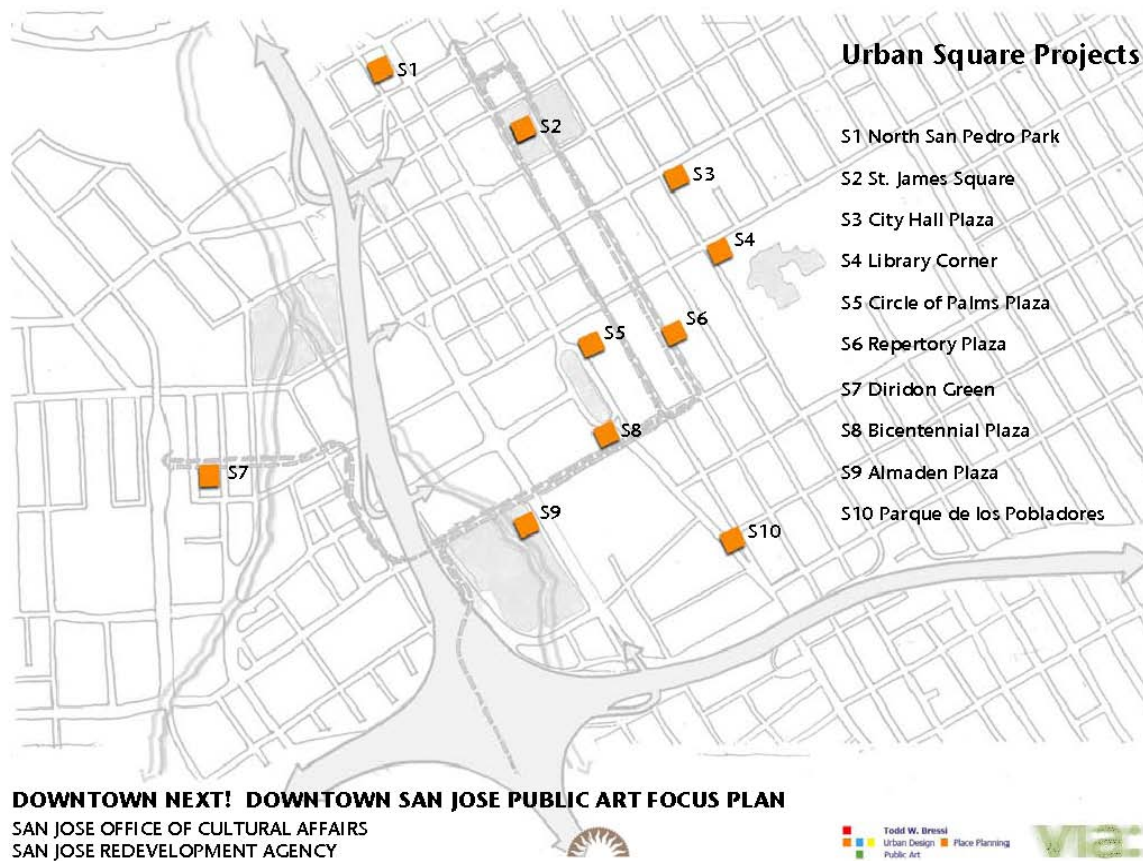
The Downtown Art Project Oversight Committee will work with Agency and OCA staff to develop a five-year work plan for downtown, based upon the Downtown Next focus plan. This work plan will be incorporated into the Public Art Program's Five Year Work Plan.

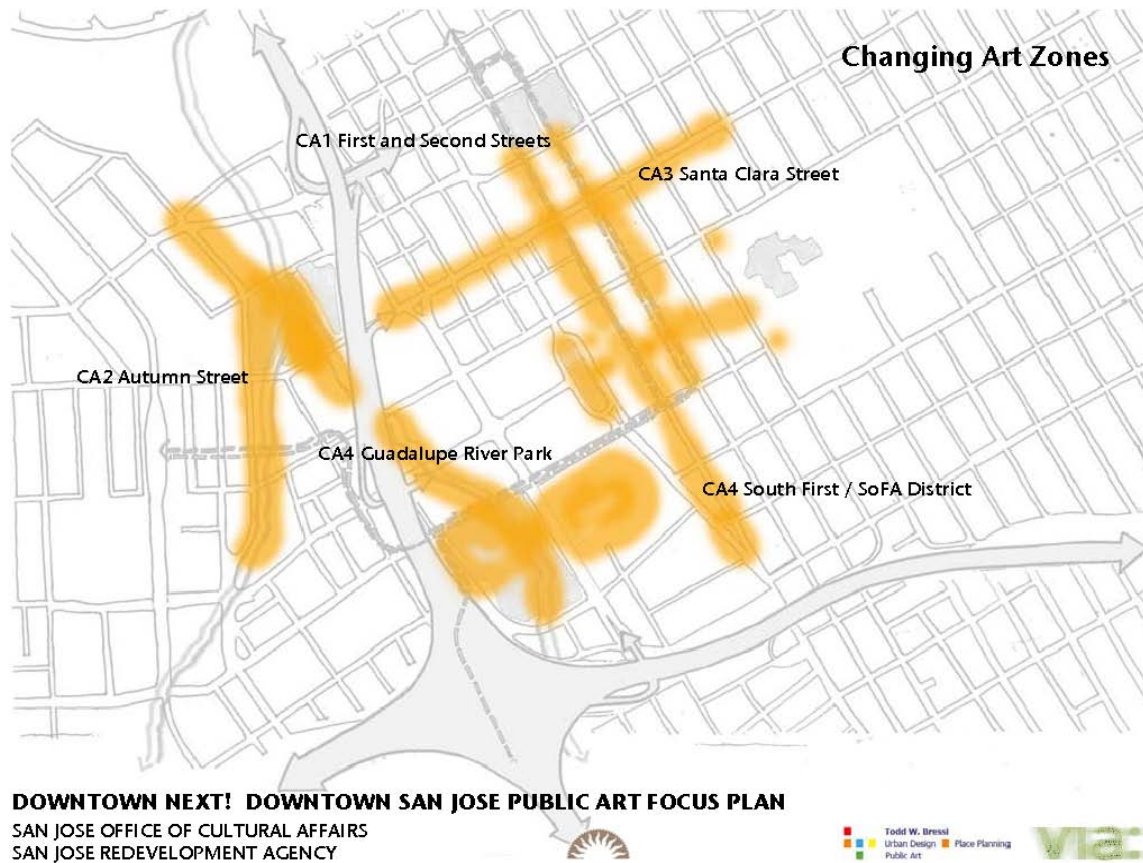
For public art projects commissioned by private developers as part of their public art obligation, the Downtown Art Project Oversight Committee will review the plan, artist selection and concept design to insure consistency with the Downtown Next focus plan and report recommendations to the Public Art Committee.

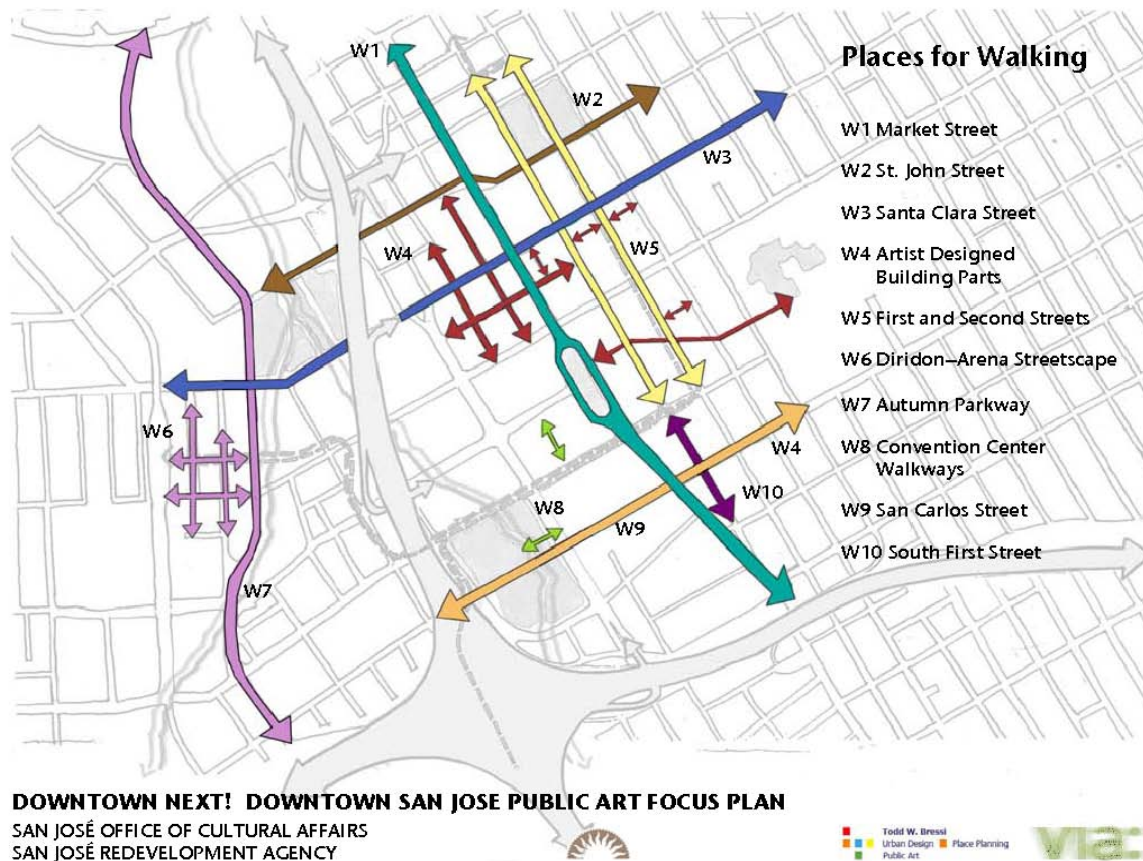
For public art projects commissioned by the Public Art Program, the Downtown Art Project Oversight Committee may recommend that a separate PACT be convened to select an artist and review the artist concept. In these cases, the Art Project Oversight Committee will review the recommendations of the PACT and report them to the Public Art Committee. In some cases the Art Project Oversight Committee may choose to serve as the PACT for a project.

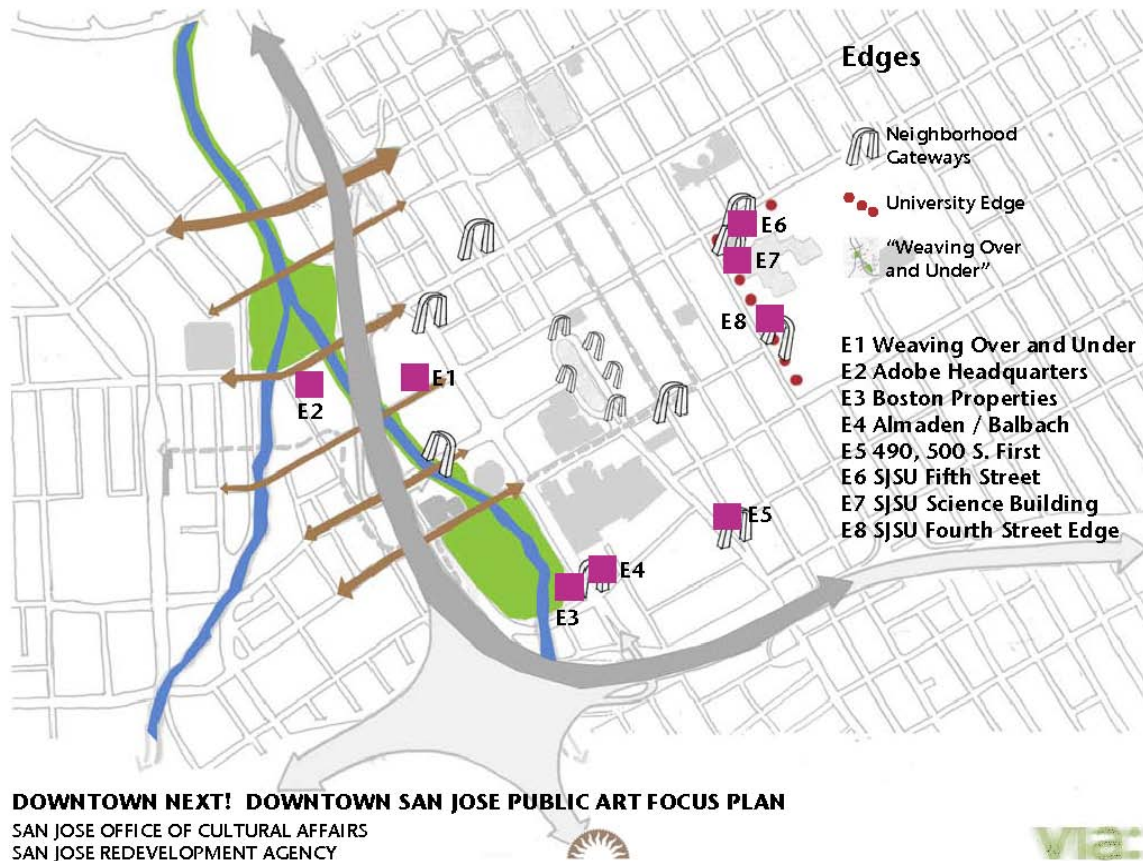












Public Art NEXT!

San José's New Public Art Master Plan

Submitted by:

Todd Bressi, Brown and Keener Bressi
Meridith McKinley, Via Partnership

Commissioned by:

City of San José
Office of Cultural Affairs
Public Art Program
Barbara Goldstein, Director

March, 2007

PUBLIC ART NEXT!

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I. EXECUTIVE SUMMARY

About This Report

This Executive Summary summarizes the main elements of *Public Art NEXT!*, the recommended update to San José's existing Public Art Master Plan, which was adopted in 2001. This new Public Art Master Plan is intended to guide San José's Public Art Program over the next five years.

This Executive Summary, and the accompanying Complete Report, are provided for review by the general public, the Arts Commission and, ultimately, by the City Council. The Complete Report—which details findings, recommendations, and the outreach and consultation process used to create the report—is available at

www.sanJoseculture.org/pub_art.

Public Art NEXT! was created through a process that integrated national expertise, local expertise, stakeholder consultation, and research. The planning team—led by urban designer Todd Bressi and public art consultant Meridith McKinley—worked for a year with Public Art Program staff and stakeholders in city government, the art and business communities and the community at large.

The team conferred extensively with the San José Arts Commission's Public Art Committee, and with a broad-based, 41-member Steering Committee assembled specifically for this process (see Appendix A). The planning team conducted interviews, held community focus groups, observed community public art meetings, interacted with City staff and studied San José's key documents and future development plans.

A specific charge given to the planning team was to address issues identified by the 2005 City Auditor's review of the Public Art Program.

Why A New Master Plan Now?

San José boasts one of the most established public art programs in the country, and one of the nation's largest and most diverse public art collections (over 200 artworks in 85 locations). For many years, San José's Public Art Program has been regarded within its field as a national leader.

Over its 22-year history, the program has evolved significantly—focusing initially on major commissions Downtown, then more recently on projects in community facilities throughout the city. Recent artworks at libraries, parks and City Hall are among the program's finest accomplishments.

At the same time, the program faces challenges: declining funding (as bond projects are completed and public infrastructure is financed increasingly through public-private partnerships), a community involvement process that is cumbersome and yields uneven results, and funding mechanisms that restrict public art investments. Perhaps most important, involved residents, city leaders and experts see strong opportunity for public art to play a more powerful role in shaping the identity and experience of the city. By aligning public art with the next-generation of design and development in San José, San José can lead in making public art a recognizable asset that strengthens the city as an attractive place to live, work, learn, play and visit.

What This Plan Provides

Public Art NEXT!, addresses the challenges and opportunities, and charts a course for the next generation of public art in San José. The plan:

- *What.* Establishes a bold vision of public art that embraces San José/Silicon Valley's innovative attitude and becomes a proactive contributor to the design of public places;
- *Where.* Identifies geographic priorities for focusing resources in high-traffic, high-visibility locations -- from a reinvigorated Downtown to a new urban corridor in North San José; from community gathering places to the planning of new communities;
- *How.* Recommends the planning, funding and decision-making processes that are necessary to achieve the vision.

Public Art NEXT! provides a fresh look at how San José's Public Art Program contributes to and operates in the context of an evolving and dynamic city.

Key Findings From Research and Outreach

Bold, Destination-Quality Artworks Desired. There is a desire for public art in San José that is bold, innovative and risk-taking, and for destination-quality artworks in strategic locations.

1. *Limited Impact on City Image and Pride.* San José's public art is "nationally known, but locally unknown." Public art does not yet have a strong enough visual impact in San José to affect people's experience of the city and to engender community recognition and pride.
2. *"Percent for Art" Leads to Reactive, Site-Specific Approach.* The traditional Percent for Art financing strategy links public art expenditures to specific capital projects as they come along. This limits the program from proactively planning to locate artworks in areas that have the most visible impact.
3. *Inconsistency Across Departments.* City departments interpret public art funding requirements in an inconsistent way, and do not always involve public art staff early enough in their capital project planning process to create projects with impact.
4. *Funding Fall-Off Imminent.* With the completion of current bond programs, the Public Art Program faces a substantial drop-off in project funding. Moreover, the current public art ordinance did not contemplate a time when public infrastructure would be funded through public-private partnerships, such as development fees, financing districts, and turnkey arrangements, rather than public capital budgets.
5. *Public Art Not At Table for Urban Design.* The Public Art Program is not fully engaged in helping to shape and implement the City's urban design visions in Downtown, North San José, or the Strong Neighborhood Initiative program.
6. *Stakeholder Roles Need Clarification.* Public art stakeholders do not have clearly defined roles and responsibilities in the process of conceptualizing projects, selecting artists and reviewing designs. As a result, the commissioning and review process is time-consuming and does not always produce the desired aesthetic outcomes.
7. *Artworks Falling Into Disrepair.* Conservation and maintenance of San José's existing public art collection is a pressing issue; artworks are falling into disrepair.

Public Art Master Plan

8. *Collaborative Relationships Growing.* The Public Art Program has developed significant assets that can be used for the future: constructive relationships with a range of City departments and agencies and the VTA, a community of resident advocates and artists who are highly supportive of the Public Art Program and a track record of accomplishment on recent bond projects.

Recommendations

As San José moves toward new visions for how it will grow, the Public Art Program must adapt so that it can play a strong, pro-active role in shaping the visual environment.

The master plan recommends *priorities* for the Public Art Program over the next five years, *planning* and *funding strategies* to help it move forward and *public review and approval processes* that involve stakeholders appropriately.

Vision

San José's Public Art Program must promote a bold vision that exemplifies the City's creativity and energy. The program should be a proactive force in the design of public environments, particularly in high traffic, high visibility places.

1. Prioritize innovative public art in three regional destination areas: Downtown, North San José, Airport.
 - Create Public Art Focus Plans for Downtown and North San José that identify target locations for artwork and a range of public art project types including iconic destination artworks, artworks that reinforce urban infrastructure, and temporary artwork installations.
 - Continue to implement the Art & Technology program at Mineta San José International Airport to reinforce San José's identity as a global leader in innovation and creativity.
2. Incorporate public art in high-traffic transportation corridors and pedestrian areas.
 - Place public art at transportation hubs; pedestrian, bike and transit improvements in pedestrian priority areas.
 - Encourage the inclusion of public art at VTA and BART stations.
 - Integrate a broad range of art projects in the trail network to connect neighborhoods and bring people closer to nature.
3. Continue to create projects in community-gathering places.
 - Complete public art projects associated with bond-funded park, library, community facility and public safety projects.
 - Cultivate community-based art projects that support neighborhood revitalization goals.
4. Integrate public art in long-term planning initiatives.
 - Collaborate with Coyote Valley planners and other planned development to refine vision, funding and implementation mechanisms for public art.

Public Art Master Plan

5. Establish ongoing, collaborative planning relationships with other City departments and the Redevelopment Agency to insure that the Public Art Program aligns with their plans.
 - Involve Public Art Program staff, arts and design professionals on planning teams to closely align the Public Art Program with City-sponsored urban design and planning efforts from departmental-wide efforts to General Plan revisions.
6. Encourage private financial participation in public art, beginning with Downtown and North San José.
 - Include One Percent for Art on all San José Redevelopment-assisted private developments.
 - Create an incentive for developers to contribute to a public art pool to implement iconic public art projects that reinforce urban design.
 - Explore the expansion of public art into private partnership projects outside Redevelopment areas
 - Establish creative partnerships with the cultural, digital design and business communities.
7. Clarify the ground rules for funding public art projects and apply them equally across the board, building in more flexibility for how funds can be allocated and exploring the expansion of public art to private development in major growth areas.
 - Make the policies for determining which capital projects are required to include public art more explicit and detailed.
 - Explore new approaches to including public art in the design of affordable housing projects.
8. Establish a project oversight process that involves a broader range of stakeholders and clarifies each stakeholder's role in the decision-making process.
 - Develop a community engagement process for each project to introduce the artist and project to the community being served.
 - Include a core team of stakeholders in the planning, artist selection and concept design stage of each project.
 - Involve the Arts Commission in high-level discussions about public art policy issues, bi-annual work plans and focus plans.
 - Authorize the Public Art Committee rather than the Arts Commission as a whole to provide recommendations regarding design and contracting issues.
9. Create new operating funds to support a higher level of public art maintenance, public outreach and education.

II. SAN JOSE PUBLIC ART NOW

San José's Public Art Program was created in 1984 with a simple goal: use public art to embellish public buildings Downtown as part of a grander strategy to grow the city center as an active place with shopping, housing, work places, entertainment and lively public spaces.

In its early years, the program focused largely on creating free-standing artworks in key Downtown locations, and it worked in close collaboration with the San José Redevelopment Agency. At first, art was simply acquired for specific sites; then artists began integrating their works into the design of buildings and public spaces. These site-determined projects still adorn significant new buildings such as the San José McEnery Convention Center, the HP Pavilion and the Tech Museum of Innovation. They span a range of genres from commemorative sculptures to mosaic works to video installation.

Beginning in 2001, with the approval of bond funding for parks, libraries and public safety facilities, the Public Art Program began to work with City departments and communities to complete projects in virtually every corner of San José. Many of these projects involved residents in new and meaningful ways, and many have established new standards for collaborative and integrated art projects. To accomplish these projects, the program developed partnerships with a wide range of City departments, most notably Parks, Recreation and Neighborhood Services (PRNS), Library, Fire, Police and the Department of Public Works.

The City of San José's public art collection now numbers over 200 artworks in 85 locations in an increasingly wide range of media.

The Public Art Program thus has momentum to build on:

- A range of established and growing partnerships with City departments;
- Public awareness that has been established with recent community facility projects; and
- Innovative artistic accomplishments.

Public Art NEXT! shows how to build on that momentum and integrate public art into new visions for city building.

III. URBAN DESIGN AND PLANNING FRAMEWORK FOR PUBLIC ART

Where in San José should the next generation of public art projects be located?

This is a deceptively simple yet critically important question. A proactive, creative strategy for identifying project locations can:

- Enable projects that have the strongest possible potential to significantly impact the visual character of the city — addressing the concern that San José’s public art is “nationally known but locally unknown;”
- Build support for new and innovative strategies for funding and maintaining art projects;
- Offer an opportunity to better align projects with stakeholder interests and expectations.

San José’s priorities for public art take direction from the city’s visual, urban design and planning frameworks — the overall patterns of development, the city’s visual character and activities, and the areas that are being targeted for public infrastructure and private development.

The priorities for the Public Art Program are:

- Develop public art Downtown and at the Airport that is iconic, dynamic and reflective of the city’s entrepreneurial spirit.
- Reinforce the city’s important connective fabric and high traffic areas — such as trails, transit hubs and pedestrian priority areas — with art that is integrated into functional elements such as street furniture, banners and paving.
- Continue to employ public art to strengthen community anchors, such as libraries, parks and recreation facilities.
- Create and support opportunities for community-generated projects that help to revitalize neighborhoods.
- Include public art in long-term planned development, such as North San José and Coyote Valley, by establishing a vision and identifying funding mechanisms now.

Key Issues

In conducting research for this plan, the following issues emerged:

Bold, Destination-Quality Artworks Desired. There is a desire for public art in San José that is bold, innovative and risk-taking, and for destination-quality artworks in strategic locations.

Limited Impact on City Image and Pride. San José’s public art is “nationally known, but locally unknown.” Public art does not yet have a strong enough visual impact in San José to affect people’s experience of the city and to engender community recognition and pride.

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Percent for Art Leads to Reactive, Site-Specific Approach. The traditional Percent for Art financing strategy links public art expenditures to specific capital projects as they come along. This limits the program from proactively planning for artworks and areas that have the most visible impact.

Public Art Not At Table for Urban Design. The Public Art Program is not fully engaged in helping to shape and implement the City’s urban design visions in Downtown, North San José, Coyote Valley or the Strong Neighborhood Initiative program.

Poor Coordination with City Planning Efforts Limits Opportunities. City departments do not always involve public art staff early enough in their ongoing planning. This reduces the ability of the Public Art Program to integrate public art effectively into capital projects, in terms of project management and visual outcomes.

Recommendations:

Commission public art that exemplifies the city’s creativity and energy. Use public art as a proactive force in the design of public environments, particularly high traffic, high visibility places, including:

- *Downtown, the Airport and North San José*
- *Trails and transit corridors*
- *Community gathering places, such as parks, community facilities and Strong Neighborhood Initiative (SNI) areas*

Establish ongoing planning relationships with other City departments so that public art can be aligned with the visions and missions of each.

- *Align the program more closely with City-sponsored and Redevelopment Agency urban design processes by involving Public Art Program staff, or artists and arts planners identified by the Public Art Program, on urban design teams.*
- *Create Public Art Focus Plans as tools for working with stakeholders in an area of the City, or within a particular department, to develop specific, proactive public art visions, project ideas and work plans.*
- *Develop or strengthen ongoing planning relationships with key City departments —Parks, Recreation and Neighborhood Services, Transportation, Environmental Services, Housing, as well as the San José Redevelopment Agency, so that public art is discussed at the earliest stages of projects.*
- *Establish creative partnerships with the cultural and digital design communities.*

Downtown

Recommendations:

- *Develop a proactive Public Art Focus Plan of projects that are related to overall the City and SJRA's urban design visions for Downtown, including iconic projects that build on the concept of the historic Tower of Light.*
- *Pool public and private public art funds and establish an ongoing project team, to implement the work plan.*
- *Work towards expanding public art requirements to all Downtown private development.*

Downtown is the highest priority focus for public art.

Downtown is critical to San José's economic and cultural vitality, and its image as Silicon Valley's city center.

The starting point for thinking about Downtown's visual character is the Redevelopment Agency's *Strategy 2000*. That plan set out a strong urban design framework that is based on a recognizable hierarchy of streets and open spaces, and strongly emphasizes walking. Since then, *Strategy 2000* has been further elaborated on through plans for streetscape, signage and lighting for the Diridon Station and the SoFA District and for St. James and Guadalupe River Parks.

Building on *Strategy 2000*, last summer 1stACT, a civic and business organization, created a vision for a Downtown re-invigorated with "big deal" projects (such as BART, a new art museum, a theatre complex, iconic artworks and a sports stadium) and "small wonders" like temporary public art, colorful signage, more outdoor cafes and street vendors. About the same time, the ZeroOne Festival turned Downtown into a week-long gallery for temporary public art projects, including colorful patterns projected on City Hall that kept onlookers Downtown into the early morning hours.

These plans and visions demonstrate that public art can serve a greater purpose than simply embellishing individual public or private construction projects. The dynamic potential of Downtown's public environment for art can best be realized through a proactive, area-wide Public Art Focus Plan that identifies key locations and approaches for art projects that contribute to a coherent, integrated artistic and urban design strategy.

Projects in the Public Art Focus Plan may include:

- *Iconic, destination-quality artwork*, such as a contemporary interpretation of the historic Tower of Light;
- *Gateway elements* at the entryways to Downtown, or thresholds where people leave their cars or transit and become pedestrians;
- *Kiosks, or architectural sculpture*, that create visual way-finding elements, accommodate street-oriented vendors or support events;
- *Integrated streetscape elements* that enrich the pedestrian environment;

Public Art Master Plan

- *Interactive art projects*; and
- *Designated locations* to accommodate a program of *changing temporarily-placed artworks*.

Key mechanisms for implementing this recommendation are:

- A Downtown NEXT! Focus Plan that will marshal the cutting-edge thinking, stakeholder support and financial resources;
- A *pooled fund*, consisting of transfers of public art funds set aside from San José Redevelopment Agency (SJRA) public projects, Agency-assisted private developer projects, grants and contributions; and
- A standing Downtown Public Art Core Team (see page 34), that will advise on artist selection and conceptual designs and to work with the Public Art Program to establish annual work plans.

The Downtown NEXT! Focus Plan must:

- Be created in partnership with SJRA, along with civic, business and cultural leaders;
- Establish visual objectives and make specific recommendations for projects;
- Create mechanisms for pooling various Downtown public art income streams into a fund that allows the Public Art Program (partnering with SJRA) to commission projects where they suit the overall objectives of the public realm Downtown; and
- Include a timetable that sets clear expectations for the delivery of projects.

The Downtown NEXT! Focus Plan will create a supportive environment for all new private development, not just SJRA-assisted projects.

Mineta San José International Airport

Recommendation:

Implement the Art and Technology program at Mineta San José International Airport

The Airport, because of its scale and its nature as a gateway to San José, plays a critical role in expressing the city's creative energy and raising its cultural profile.

Public art is an important part of the Airport's identity and environment, and the Airport will have a vigorous collection of permanent and changing art projects. The Airport, because of its reliance on cutting edge communications and data technologies, is an especially important location for the exploration of art that focuses on new technologies.

In November 2004, City Council adopted the Airport Public Art Master Plan. Following its adoption the Public Art Program commissioned the team of Gorbet+Banerjee to develop a public art "activation plan" for the Airport. The plan establishes basic infrastructure that can be used to support changing or permanent art projects and result in pilot projects. This and future projects are funded through the Airport's CIP budget; partnerships with regional cultural, digital design institutions and businesses will supplement these resources.

The Airport planning process is being overseen by the Airport Art Project Oversight Committee (AAPOC), a special stakeholder steering committee that will continue to function during the life of this program. The Airport Master Plan and its oversight committee is a good model for similar committees in areas with Public Art Focus Plans.

Vision North San José

Recommendation:

Integrate strategies for public art into guidelines for private development along the North First Street corridor, as well as plans for transportation, open space and public facility improvements in the broader Rincon de los Esteros Redevelopment Area.

North San José is a high priority for public art because of the vision for turning the North First Street transit corridor into a mixed-use “main street” with workplaces, residences and shopping— and because \$500 million in public improvements are targeted there.

The outlines of future development in this area are already in place. Plans for transportation improvements are complete, urban design guidelines have been commissioned, and major development projects are underway.

The urban design plan for this area offers a critical opportunity to advance the visual character of North San José through an innovative approach to integrating public art. To accomplish this, the urban design plan must include a public art layer that:

- Sets an overall vision for how public art can contribute to the visual environment of North San José;
- Recommends approaches for incorporating public art into private development;
- Recommends a comprehensive strategy for commissioning art projects in the public realm, such as streets, parks and connections to trails;
- Proposes how SJRA, Department of Transportation (DOT) and Parks, Recreation and Neighborhood Services (PRNS) funding can support public art projects; and
- Proposes options for expanding requirements for public art to all private development projects in the North First Street corridor.

Key urban design opportunities to consider are:

- Gateway elements at entryways to the North First Street Corridor;
- Thresholds where people leave their cars or transit and become pedestrians;
- Iconic elements that turn North First Street into a corridor of art projects that celebrate risk-taking and innovation;
- Sequential or linear projects along other key visual corridors;
- Markers, integrated projects or architectural sculpture that address the transition between the public realm and privately-owned spaces such as plazas or paseos;
- Streetscape elements that enhance the pedestrian environment;
- Iconic or integrated projects that help call out the importance of public facilities; and
- Integrate with the recommended City Trails Focus Plan, to consider trail elements and public spaces along the Coyote Creek and Guadalupe River corridors, and where major streets cross the trails.

City Trails

Recommendation:

Develop a broad palette of art projects that can be integrated into key areas of the trail network.

San José's trail network is a high priority for public art because it connects communities, brings people closer and offers a wide range of visual and artistic opportunities.

The trail network touches virtually every corner and every landscape of the city: from Downtown to neighborhoods to communities that are still on the drawing boards; from the valley floor to riparian corridors to the retention ponds and the mountain slopes.

Currently, the trails are designed only to provide a basic function – creating a system of paths alongside the creeks, rivers and overland areas to serve recreational and commute purposes. Public art can provide a layer of design enhancement that knits the trails together into a unique, recognizable, user friendly system, and highlights distinctive places along the way. This will require a comprehensive approach to integrating public art into the trail network.

The best strategy for advancing this approach is to develop a City Trails Focus Plan, in full partnership with Parks, Recreation and Neighborhood Services (PRNS), and involving a stakeholder group that includes staff from other city and regional agencies, trail users and advocates. The plan should address the following challenges:

- It is just as important to retrofit existing systems of the trail system as it is to enhance new systems;
- The trail network will be built as 31 individual systems, each system being composed of many reaches. With different funding sources, the commissioning and construction process will have to be flexible;
- The lands through which trails pass are not always owned by the City. With multiple public or private owners, and various uses, the design and funding approaches will have to be flexible.

The City Trails Focus Plan should examine the entire trail network, built and un-built systems, and include recommendations about:

- A vision for how art can infuse the identity and experience of the trails;
- The types of places along the trail that are priority locations for enhancement through public art;
- Specific, priority locations for iconic projects;
- Funding mechanisms that support public art along the trails; and
- The types of public art projects that are possible, goals for those projects, and processes for commissioning them.

Key urban design opportunities to consider include:

- Places where people access the trail, such as parks, trailheads and intersections with major streets;
- Places where there is a overlap with other important visual elements, such as bridges, or areas with special environmental features or views; and
- Places where trails run through community parks, next to recreation centers or schools, or near neighborhood commercial areas.

The City Trails Focus Plan should lay the groundwork for a varied vocabulary of projects, flexible in terms of how they can be funded, commissioned and built, able to respond to new location and funding opportunities. These include:

- Integrating art into the basic functional elements of the trail, such as bollards, bridges, seating, shade structures, street crossings and wayfinding;
- Using a design team approach that includes collaborations between artists and design professionals for the design of specific segments;
- Using a Kit of Parts approach that establishes prototypes for specific functional elements such as kiosks, benches and entryways that can be adapted and executed by different artists over time;
- Site-specific artworks that highlight natural, cultural or social assets; and
- Temporary or event-based projects that draw attention to the trail network or individual systems.

Pedestrian Priority Areas

Recommendation:

Develop a toolkit of public art approaches to enhance areas where pedestrian improvements are a key planning and infrastructure strategy.

- *Consider short-term opportunities in Martha Gardens/Spartan Keyes, along North Fifth Street, at the Alum Rock Cultural History Corridor and in Protected Intersection areas*

Pedestrian Priority areas are places where the City regards pedestrian improvements as an essential tool for attracting infill development or stabilizing commercial areas. Public art can support the planning objectives for these places. These places include:

- *Pedestrian Corridors* identified by the San José 2020 General Plan;
- *Neighborhood Commercial* areas identified by SJRA, especially in Strong Neighborhood Initiative areas;
- *Protected Intersections* designated by the City's Department of Transportation (DOT) as places where priority will be placed on pedestrian, transit and bicycle enhancements, rather than roadway capacity upgrades; and
- *Transit Oriented Development* areas mapped in the San José 2020 General Plan,

Innovative approaches are necessary in these areas because streetscapes are crowded and because funding will come in small and fragmented increments. The Public Art Program should commission artists to work collaboratively with DOT planners and engineers to develop a toolkit for public art projects in these areas, including:

- Unique streetscape-related projects;
- Design standards or templates for common streetscape elements in Protected Intersections;
- Iconic elements at important gathering places;
- Community arts projects or collaborations with neighborhood-based arts organizations; or
- Temporary street elements and events.

Funding for design and implementation could come from various sources, such as the Percent for Art from DOT projects, or streetscape projects funded by the Redevelopment Agency (SJRA).

Several short-term opportunities to develop prototypes for artist involvement include:

- Streetscape improvements in the Spartan Keyes SNI (funded by SJRA);
- Streetscape improvements on North Fifth Street (managed by DOT);
- The Alum Rock Cultural History Corridor project, a history walk being developed in partnership with the Mexican Heritage Corporation.

These projects could be expanded to encompass a citywide initiative to develop concepts for art in pedestrian places. The next step would be a specific design workshop involving artists, City departments and agencies and community members to brainstorm art ideas for specific areas that are typical of the conditions throughout the city.

Transit Corridors and High Transportation Hubs

Recommendations:

Incorporate public art in high-traffic transportation corridors and pedestrian areas.

- *Place public art at transportation hubs.*
- *Incorporate public art into BART station areas and the surrounding pedestrian zones.*
- *Support VTA public art projects on Alum Rock light-rail extension.*
- *Retrofit VTA light-rail stations with public art as transit-oriented development occurs around them.*

High traffic areas, such as major arterial streets, neighborhood gateways, and transit hubs are key areas for public art development. Light rail and BART stations and corridors should continue as a strong focus for public art—as new lines are built, and through retrofitting existing stations. As development surrounds these stations, they will become increasingly important activity hubs and visual reference points.

BART's San José extension is in active planning. There will be four stations in San José, all of which will create new public spaces and connections. Public art should be an integral part of the stations, as well as plazas and walkways that serve as entries and connectors to them. Plans for public art in the vicinity of the Diridon and Market Street stations can be developed through the Downtown NEXT! Focus Plan process. The Diridon Station hub is a key opportunity because BART, VTA and CalTrain will converge there.

VTA's Alum Rock light rail line is being expanded south along the Capitol Expressway to Eastridge Mall. VTA has commissioned artist Jack Mackie to prepare a public art master plan for this extension. The Public Art Program does not have direct involvement with this project, but staff should encourage potential partnerships with VTA, particularly in regard to artist selection and community process.

Many older VTA stations have no public art and only basic station infrastructure. As development is directed to transit-oriented planning areas, the light-rail stations will need to be upgraded to enhance their roles as community assets. Public art can be integrated into plans for pedestrian improvements in and around these stations.

In addition, there are opportunities to use public art to enhance the City's urban design priorities at automobile-focused transportation hubs. Auto Row on Stevens Creek Boulevard is a priority project for the Office of Economic Development, which is working with businesses to create a stronger urban design identity for the boulevard. Adding an artist to the design team can help strengthen the identity of Auto Row.

Community Gathering Places

Recommendation:

Continue to create projects in community-gathering places:

- *Complete public art projects associated with bond-funded park, library, community facility and public safety projects.*
- *Cultivate community-based art projects to support the neighborhood revitalization goals through the Strong Neighborhood Initiative update process.*

Bond-Funded Library, Park and Public Safety Facilities

The Public Art Program's recent focus on art integrated into community facilities (neighborhood parks, libraries, community centers and public safety buildings) has resulted in some of its strongest accomplishments. This emphasis will continue as the rest of these bond projects are designed and constructed.

Strong Neighborhood Initiative Projects

The public art program can also cultivate community-generated art projects that support the overall community revitalization goals of the Strong Neighborhood Initiative program.

The SJRA is working with neighborhoods to update their Neighborhood Action Plans and the City is considering the expansion of the Strong Neighborhood Initiative process to new communities..

Public Art Program staff should take part in neighborhood planning processes to assist communities in identifying and developing community-generated public art projects. Priority should be placed on cultivating projects that enrich community gathering places like shopping streets, parks, trails, and commercial corridors.

The Public Art Program will continue to employ standard public art procedures for the development of major neighborhood-based City Capital Improvement Projects, such as community centers and cultural facilities. In addition, Public Art Program staff can stimulate partnerships between neighborhoods and community-based art groups, particularly cultural groups, to participate in the development of smaller scale, community-generated projects.

Collaborative Relationships with City Departments

Recommendation:

Establish ongoing, collaborative planning relationships with other City departments and the Redevelopment Agency to insure that the Public Art Program aligns with their plans.

Parks

Parks, Recreation and Neighborhood Services (PRNS) has embarked on an ambitious twenty-year *Greenprint* plan to guide development and expand the City's parks system. The program is funded by multiple revenue streams, including bond funds, construction and conveyance tax revenues, developer fees and turnkey projects (Parks Dedication Ordinance and Parks Impact Ordinance -- PDO/PIO), grants and interagency transfers. The trail network is partially defined by the *Greenprint*.

Parks should be a continued, ongoing focus for the Public Art Program because of their importance to the community and their visual impact on the city.

The most effective strategy will be for the Public Art Program to:

- Monitor the PRNS ongoing capital planning process;
- Ensure that public art resources are allocated to the most significant projects; and
- Ensure that artists are involved as early as possible in project planning.

Developer-constructed turnkey projects do not currently include a public art requirement. In the near future, the Office of Cultural Affairs (OCA) will work with PRNS to develop a means for including simple, artist-designed elements into turnkey parks. In the future, turnkey parks projects should be treated in the same way as City-funded parks. They should include a public art component, or contribute in-lieu funds for public art in the same area, in accordance with the funding recommendations elsewhere in this plan.

Environmental Services Department

Recommendations:

- *Partner with the Environmental Services Department (ESD) to develop a work plan of public art projects at ESD facilities that stimulates understanding of environmental issues and mitigates the impact of ESD infrastructure.*
- *Study the feasibility of pooling ESD funds to commission public art and at high-traffic and/or environmentally significant public places such as parks, libraries and community centers that focus on educating the public about environmental issues and promoting San José as an environmental leader.*

The Public Art Program should partner with the Environmental Services Department (ESD) to commission public art at new ESD facilities, including a proposed sewage treatment plant and a drop-off center for household hazardous waste.

The Public Art Program should look for opportunities to commission artwork that:

- Highlights the city's natural assets and richness;
- Stimulates education around environmental challenges;
- Demonstrates innovations in environmental management;
- Creates an appreciation of aspects of the environmental services infrastructure;
- Enhances customer-services areas (recycling centers, household hazardous waste drop-offs);
- Promotes San José as an environmental leader; and
- Mitigates the impact of ESD infrastructure in public places.

Public Art Program staff must take several steps to facilitate this partnership:

- Review the funding sources for ESD projects and study the feasibility of pooling funds to commission artwork in places of high public usage and/or environmental significance;
- Develop strategies, potentially through a Public Art Focus Plan process, for the use of pooled funds. The Public Art Focus Plan can guide the budget, scope and scale of public art on-site, and, if possible, off-site;
- Work with ESD staff to identify grants and other funding opportunities, such as education and outreach programs that could be fulfilled by commissioning of a work of art, and
- Seek opportunities to partner with other City departments and environmental stakeholders to commission environmentally-related public art at places of high public usage or environmental significance.

Planning Opportunities for Public Art

Public art is an integral part of the city-building process. Plans for public art should be incorporated into the update of the General Plan, long-range master plans, community plans and redevelopment initiatives.

Development in these areas is sometimes a very long-term proposition, but visions for public art and mechanisms for funding it must be established now so art can be incorporated when development occurs. By planning early on, the Public Art Program can seed ideas that may require more creative funding and development approaches.

When possible, artists and/or public art planners should be incorporated into the consulting planning teams, or retained by the Public Art Program to support these processes through interagency collaboration.

Coyote Valley

Recommendation:

Participate in the Specific Plan process to ensure that public art opportunities are identified from an urban design point of view; and that funding and implementation mechanisms are established.

The *Coyote Valley Specific Area Plan*, which outlines a development template for a broad area of agricultural lands at the southeast end of the city, is an important long-term opportunity because of its scale and visual significance.

Coyote Valley offers numerous urban design opportunities:

- *Public Realm/Civic Infrastructure Systems*, including two unique infrastructure systems—Urban Canals and Fixed Guideway Transit Lines — as well as a “multi-use” network of streams, wetlands and detention basins. Coyote Valley will include extensive public trails, which could incorporate art based on the City Trails Focus Plan;
- *Signature/Iconic Elements*. These include gateways at entry points like trails and interchanges, transit hubs, special park elements, art in the international garden, and infrastructure, such as the water tanks that will be built on the hillsides or hilltops;
- *Community Facilities and Neighborhood Elements* include:
 - Neighborhood parks, community/recreation centers, regional sports facilities, libraries and public safety facilities;
 - Neighborhood commercial centers, areas where there are clusters of shops and workplaces organized around public spaces or walkways; and

- Schools and the college campus. These are operated by independent public agencies and typically have not been involved with public art, but which might be encouraged to incorporate public art into new facilities in this emerging area.

Evergreen–East Hills

Recommendation:

Incorporate public art into enhancements built as part of the Evergreen–East Hills development process. Consider the inclusion of public art priorities, funding mechanisms and project management mechanisms as appropriate in development agreements with developers and/or others (e.g. school districts).

The Evergreen–East Hills Vision Strategy proposes new housing and other development on several large properties. The City is working with the property owners of these lands on a community-based plan to balance new development with transportation investments and community amenities, such as recreation facilities. Several of these amenities will be appropriate for public art.

In addition, existing locations in the area may lend themselves to inclusion of public art. Evergreen Village, at the heart of this community, includes a mix of retail, housing and parks that is notable for its high quality urban design and building finishes. Together with historic preservation opportunities, public art can further enhance Evergreen Village and should be discussed as the remainder of the Village builds out. .

The following steps are necessary to ensure public art is incorporated into these facilities:

- Monitor ongoing development and approval of amenities lists;
- Ensure that funding streams include provisions for incorporating public art into these projects; and
- Establish a mechanism for creating an Evergreen-East Hills pooled public art fund, so that the public art program has flexibility to direct public art funds to projects that have the maximum visual and community impact in this area.

Martha Gardens / Spartan Keyes

Recommendation:

Incorporate public art into the pedestrian and arts-related features developed as part of the Martha Gardens Specific Plan and the Spartan Keyes Neighborhood Action Plan. Consider streetscape improvements here as a prototype for artist-designed elements.

The *Martha Gardens Specific Plan*, which covers an area just south of the Downtown SoFA District, calls for a focus on arts-related housing and economic development. It covers part the Spartan Keyes neighborhood, whose Neighborhood Action Plan focuses on streetscape improvements, pedestrian connections and traffic calming.

The Martha Gardens plan includes a proposal for converting an existing rail right of way into a “pedestrian way” that will relate to arts and arts-related businesses, a “pedestrian emphasis public street” and a “pedestrian corridor,” all of which should have pedestrian-friendly design enhancements. These pedestrian streets are key opportunities for public art.

Public Art Program staff should monitor public and private development proposals in the Martha Gardens area to identify projects (such as streetscape or public space improvements) that could have a public art component. Artist designed streetscape elements in this area could serve as a prototype for the rest of the city.

Public Art Focus Plans

Recommendation:

Develop Public Art Focus Plans as tools for creating specific, pro-active public art visions, project ideas and work plans.

In recent years, special, focused public art work plans and master plans have successfully strengthened the outcome of major public art initiatives. They have:

- Led to significant or complicated urban places, such as City Hall or the Martin Luther King, Jr., Library;
- Facilitated comprehensive, areawide approaches to allocating resources among bond issue projects, such as the Airport, parks and community facilities, and
- Explored how public art could be integrated most effectively into the design and construction of capital projects.

The Public Art Focus Plan is a valuable tool that can be used to:

- Address places where there are important urban design opportunities that are not necessarily linked to capital projects;
- Build long-term collaborative relationships with City departments, agencies or programs; and
- Create an agreed-upon strategy for allocating of pooled funding resources.

Each Public Art Focus Plan will take its own form. However, every Public Art Focus Plan should follow these basic principles:

Integrate Public Art Focus Plans with ongoing planning processes.

Incorporating planning for public art in the processes that the City Planning Department and other City departments manage can help identify visual opportunities and funding possibilities early on, and help to anticipate project coordination issues.

For example, the Downtown NEXT! Focus Plan should be drafted in partnership with SJRA and be adopted as a document that parallels — and supports — the agency's *Strategy 2000* plan as well the signage, streetscape, lighting and district plans that have followed.

Consider a range of issues — from overall vision to the practicalities of implementation.

A Public Art Focus Plan can be a visionary document, imagining new creative possibilities for how art can enhance the visual and experiential nature of the city. It can

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also be an applied document, setting clear priorities and outlining strategies for implementing projects.

Depending on the circumstances, a Public Art Focus Plan can consider a range of issues necessary to the integration of public art into an area of the city or a set of capital projects:

- Visual goals for the public art;
- Appropriate stakeholder and community involvement processes;
- Appropriate process for commissioning projects — artist selection, concept review;
- Related urban design and planning initiatives;
- Funding; and
- Unique design, project management and construction management issues.

Employ interdisciplinary teams including artists, designers and planners.

A successful Public Art Focus Plan team will involve professionals from various fields. Artists and designers each bring important perspectives to the visual nature of the city and the process of building in the public realm. Planners can help with approaches to stakeholder engagement, policy and funding.

IV. FUNDING

Key Issues:

Funding Fall-Off Imminent. Bond projects that have comprised most of the Public Art Program's recent work will soon be completed, and there is no sizable stream of CIP projects coming forward.

Ordinances and Policies are Outdated, Rigid and Inconsistently Applied. City departments interpret public art funding requirements in an inconsistent way, and do not always involve public art staff early enough in their capital project planning process to create projects with impact. In particular:

- City departments make their own interpretations about which capital improvement projects are eligible to include public art. Departments do not apply the same criteria when they interpret the public art requirement.
- The Percent for Art strategy generally links public art expenditures to capital projects as they come along, rather than allowing the program to respond appropriately or creatively to opportunities that would have the most public impact.
- The City's Public Art ordinances and resolutions do not contemplate a time when public infrastructure would be funded through public-private partnerships, such as development fees, financing districts and turnkey arrangements, as opposed to the capital budget.
- City policies that link public art to private development focus on only a small group of Downtown projects, and do not involve emerging growth areas like North San José, Coyote Valley or Evergreen.
- The project management allocations the Public Art Program receives from CIP and private development projects do not accurately reflect the staff cost of planning, managing and monitoring projects.
- The Public Art Program does not have enough funds for critical support activities, such as maintenance, conservation and marketing.

Recommendations:

Clarify the ground rules for funding public art, apply them evenly across the board, allow more flexibility for how funds can be allocated, and explore how public art requirements can be expanded to private development in major growth areas.

- *Make the policies for determining which capital projects are required to include public art more explicit and detailed.*
- *Apply these policies across the board, no matter how a public improvement is funded — whether through a City or Redevelopment Agency CIP, a financing district, a grant, or a developer turnkey arrangement.*
- *Involve the Public Art Director in decisions about exempting projects.*
- *Provide the Public Art Program with more flexibility in identifying projects and locations, and allocating resources to them. Use “pooling” of funds to the extent possible to implement focus plans.*
- *Replace Two Percent for Art on eligible Capital Improvement Projects over \$500,000 in value with an across-the-board One Percent for Art on all construction projects in the City’s CIP, inclusive of the entire budget, including land acquisition.*
- *Retain the Two Percent for Art for the Redevelopment Agency’s entire CIP, exclusive of land acquisition.*
- *Mandate One Percent for Art for Redevelopment Agency-assisted projects that include public art on-site*
- *Create an in-lieu incentive payment of .60 Percent for private developers of Redevelopment Agency-assisted projects who add to a pooled public art fund.*
- *Explore expanded requirements for private development downtown, in North San José and in transit-oriented development areas.*

Eligible Funding

As a matter of basic, citywide policy, public art should be linked to all aspects of San José’s public realm, community facilities and civic infrastructure. Throughout the city, the following funding programs should be considered eligible for the public art requirement.

- Public realm, or public spaces designed and built for the use of the general public. These include spaces such as parks, playgrounds, sports fields, plazas, streetscapes, trails.
- Community and civic facilities or buildings that provide space for public activities and services. These include buildings such as libraries, recreation

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centers, sports facilities, police stations, fire stations, general government buildings, cultural facilities, etc.

- Civic infrastructure, or facilities that support the health, functioning and environmental and economic well-being of the city. These include bridges, parking garages, transit facilities, storm water management facilities, wastewater management facilities, water and recycled water delivery systems, solid waste and recycling facilities.
- And in general, any other City or Redevelopment Agency-provided public infrastructure.

This is a fundamental, philosophical and policy approach that underscores the city's funding of public art. It is the starting point for considering public art requirements for all capital programs, regardless of the actual mechanisms established for the programs. Those funding mechanisms include, but are not limited to:

- City Capital Improvement Program
- San José Redevelopment Agency Capital Improvement Program
- Financing district capital projects
- PDO/PIO and turnkey projects
- Grants from regional, state or federal agencies

Projects can be exempted from the Public Art requirement in limited circumstances. Department directors will submit lists of proposed exempted projects to the Public Art Director for review and concurrence. Projects that can be exempted include:

- Projects funded by sources that, by law (such as municipal code or state law), are explicitly restricted from making expenditures on public art.
- Projects that are primarily maintenance projects, ADA retrofits; seismic upgrades, or projects that otherwise do not expand the capacity of a facility.
- Affordable housing.

City CIP Funds

For eligible capital programs, the one percent public art budget shall be determined in the following manner.

- Design fees, engineering fees and construction costs shall be included;
- Site acquisition shall be included when the property is specifically acquired for the program being considered.
- Site remediation, seismic retrofit costs shall be excluded.

Public art funds should be spent in a manner that most appropriately enhances the public realm. Public art may be incorporated within the funding program that originates it, including the site of specific projects, the general area where a project is located, or the overall system of civic infrastructure of which the project is a part.

- Whenever possible, public art appropriations should be established for each funding program. This will enable public art funds to be pooled for projects designated in a bi-annual public art work plan at the recommendation of the public art program director and under the discretion of the City Manager, department director or Redevelopment Agency Executive Director.
- The only exception is projects that are funded through sources that prohibit the pooling of public art funds or spending of public art funds offsite. Generally, these are sources that require that monies can be spent only on the construction of a specific facility (e.g. ratepayer-funded utility projects).
- When a new funding source (such as capital fund, a financing district or a bond issue) is established, its enabling language should include provisions for establishing a public art appropriation that allows for the pooling or transferring of funds to the extent allowable under the law.
- Where appropriate, OCA will work with the SJRA and/or City departments to create special Public Art Focus Plans for individual programs, discrete infrastructure systems, specific funding streams (such as a bond issue), financing districts or specific areas of the city for which a long-term, coordinated strategy for public art would be desirable from a fiscal, project management and artistic point of view. These plans will provide clarity about where pooled public art funds can be spent.
- For specific departments or the Redevelopment Agency, departmental master plans shall outline public art projects that are consistent with the mission of the department (e.g. wastewater facility plan; trails plan, etc.)
- Transferred or pooled funds shall be documented and tracked on an annual basis in one of the following places:
 - (i) the Public Art section of the City CIP, (ii) the specific department section of the City CIP, (iii) the Merged Section of the SJRA budget, or (iv) the Financing District funding summary that will be incorporated for information purposes into the CIP. The Office of Cultural Affairs shall be responsible for accurately documenting the transferred or pooled public art funds.

Public art funds, whether spent in conjunction with an Eligible Construction Program or through an offsite or pooled arrangement, can be spent in any manner indicated in existing City Council and Redevelopment Agency resolutions and policies, including plans, consultants, etc., by ordinance or resolution. In addition, funds can be expended in the following manner, to the extent that the underlying fund sources allow:

- On public art program project management costs.
- On public art maintenance and conservation.
- On temporary projects.

Financing Districts

In many parts of the city, public realm, community facilities and civic infrastructure projects will be funded through Financing Districts, such as assessment districts or community facilities districts. The funding mechanisms for these districts are special assessments or special taxes imposed on the properties within the district, and which must be approved in advance by property owners or voters within the district.

- Any public realm, community facility and civic infrastructure project constructed through a Financing District mechanism that, by its nature, would require public art if it were constructed by the city or SJRA, should also require public art.
- The exceptions in section 3.a apply.
- A Public Art Focus Plan should be developed concurrently with the creation of the overall infrastructure plan that is prepared in connection with the approval of the special assessment or special tax.
- Public art funds and expenditures for Financing Districts should be tracked through the CIP project tracking system and the informational reports provided annually on Financing District funds.
- From time to time, Financing District or impact fee-based capital improvement projects may be constructed by the private sector as turnkey projects. Special review and approval protocols shall be developed for incorporating public art into these projects.

Turnkey Projects

In many parts of the city, public parks are funded and constructed by private developers under the city's PDO/PIO ordinance (turnkey projects) or through in lieu fees paid by developers.

- These projects shall be subject to the public art requirement, just as if they were constructed by the City.
- Should the director of the public art program determine that the budget for any given project is not adequate to commission a public artwork, the director of the public art program can:
 - a. Supplement the developer funding with other public art funding;
 - b. Recommend that the developer pay an in-lieu fee, which may be used for public art on parkland meeting the nexus requirements for that development. The amount of the developer's obligation for both the art in-lieu fee and the parkland and improvements would not exceed the developer's obligation under the PDO/PIO.
- Special review and approval protocols shall be developed for incorporating public art into these projects.

Grants

In certain cases, public realm, community facilities and civic infrastructure projects will be funded through grants from regional, state or federal agencies. To the extent allowable by the funding source, city-sponsored grant applications for projects that would be eligible for public art should include, in the application, a provision that one percent of the capital budget be set aside for public art.

Redevelopment Agency CIP Funds

For eligible capital programs, the two percent public art budget shall be determined in the following manner.

- Design fees, engineering fees and construction costs shall be included.
- Site acquisition, site remediation, seismic retrofit costs shall be excluded.

Public art funds should be spent in a manner that most appropriately enhances the public realm. Public art may be incorporated within the funding program that originates it, including the site of specific projects, the project area where a project is located or, if appropriate findings of benefit can be made, outside the project area.

Redevelopment Agency-Assisted Private Development

Redevelopment Agency-assisted private development projects are required to set aside one percent of the project cost for public art.

- This applies to projects that receive SJRA assistance or purchase land that belongs to SJRA
- This does not apply to projects that receive the following types of assistance from SJRA:
 - Provision of infrastructure to support private development. In these cases, SJRA will be supporting public art to the extent these public art projects are eligible CIP projects.
 - Affordable housing.

Private developers who are required to fund public art may choose from the following options:

- Project sponsors can commission the art themselves, using OCA to conduct project facilitation and assistance. In this circumstance, 15% of the public art requirement shall be transferred to OCA for administrative costs.
- Project sponsors may choose to retain their own art consultant. If so, the sponsor would pay a fee to the Public Art Program for coordinating project review and record-keeping of maintenance and access agreements. SJRA and

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OCA will develop a fee schedule, along with review and approval protocols for incorporating public art into these projects.

- Project sponsors can contribute funds to a public art pool at a rate of 60% of the one-percent public art set aside. These funds shall be spent in accordance with a Public Art Focus Plan and the terms of the DDA.
- Project sponsors can provide a combination of on-site commissioning and transfers to the public art pool.

Affordable Housing

Although Affordable Housing is exempted from the Percent for Art requirement, Public Art Program staff should collaborate with Housing Department staff to develop a simple Kit of Parts approach to integrating applied art into affordable housing projects. The Department of Housing can then encourage developers to include this approach to public art in their applications for available funds.

Operating Funds

Recommendation:

Create new operating funds to support a higher level of public art maintenance, public outreach and education.

The Public Art Program's greatest operating fund need is for the maintenance and conservation of its collection. Its second greatest need is for community development and outreach. These operating needs can be addressed through a combination of strategies:

- Increase the General Fund appropriation.
- Include Operations and Maintenance Costs in an annual Public Art CIP plan.
- Increase the project management costs for CIP projects to align with Public Works project management costs.

V. ARTIST SELECTION AND DESIGN REVIEW

Key Issues:

- *The process for conceptualizing projects, selecting artists and reviewing designs is highly consultative. However, the roles and responsibilities of each stakeholder group are not always clearly understood and not always balanced in regard to their stake in the outcome of the project.*
- *The City departments and staff that will build, live with and maintain art projects are not adequately represented in the decision-making process.*
- *Though community meetings are held frequently throughout the decision-making process, attendance is not consistent, and decisions can be erratic.*
- *Arts professionals (besides the Public Art Program staff) have little opportunity to review and comment on projects before expectations are set at community meetings, creating the potential for conflict between the community and the Public Art Committee.*

Recommendations:

- *Establish, for most projects, a Core Process that serves as a baseline approach to artist selection, project conceptualization, community involvement and project design.*
- *Establish, for most projects, a Public Art Core Team (agency stakeholders, community stakeholders, art and design professionals) that will consult on the preliminary planning, artist selection and conceptual design, and make recommendations to the Public Art Committee.*
- *Authorize the Public Art Committee, rather than the Arts Commission as a whole, to provide recommendations regarding design and contracting issues.*
- *Empower Public Art Program staff to determine artist selection and community consultation processes that are best tailored to the specific project.*
- *Establish alternative stakeholder involvement and review processes when appropriate, such as for private development and Strong Neighborhood Initiative projects.*

The Core Process for Artist Selection and Design Review

The Core Process for Artist Selection and Design Review will apply to most public art projects.

The key to this process is a diverse stakeholder group, called the Public Art Core Team (PACT). The PACT works with the Public Art Program staff to:

- Finalize the vision for the project;
- Review artist qualifications and proposals;

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- Make final recommendations to the Public Art Committee regarding artist selection and concept design approval; and
- Advise and assist in community outreach.

Public Art Program staff will coordinate subsequent stages of project development and review, working through the conventional capital project management process as members of the overall project design and construction team.

Public Art Program staff will submit the final design to the Public Art Committee for approval.

This core process serves as a foundation. Public Art Program staff can craft alternatives that are responsive to the needs of specific projects and communities:

- Public Art Program staff can convene a PACT that includes stakeholders who will add value to the commissioning process.
- Public Art Program staff will determine the method of soliciting artist qualifications (roster, open call, invitational call) and the method of selecting the artist (review of qualifications, interview, or competitive proposal) that best suits a particular project.
- Public Art Program staff and the selected artist will develop a plan for community engagement that best fits the needs of the project and the community.

Role of the Public Art Committee and Arts Commission.

Once a Core Team has recommended an artist or reviewed concept design, the artist selection and project design will be advanced to the Public Art Committee for review. The Public Art Committee, a subcommittee of the Arts Commission, will be empowered to review and recommend design and contracting issues. A Public Art Advisory Committee, consisting of artists, art and design professionals will continue to provide technical assistance to the Public Art Committee. In the event that a dispute arises between community stakeholders and the Public Art Committee, project recommendations will be referred to the Arts Commission. Recommendations will also be advanced to the Arts Commission in the event that two members of the Public Art Committee believe that full Arts Commission review is warranted

Variations to the Core Process for Certain Projects

Artist Selection and Design Review in Areas with a Public Art Focus Plan

Areas with Public Art Focus Plans will have a standing Public Art Core Team that will guide the ongoing implementation of the Public Art Focus Plan. A current example of this process is the Airport Art Program Oversight Committee (AAPOC).

In most cases the standing PACT will serve as the stakeholder group for artist selection and design review for individual projects. The Public Art Program staff has the discretion to convene a special PACT for a project that has a specific audience or user group.

Artist Selection and Design Review for Private Development Projects

Professional assistance. Developers of SJRA-assisted projects that are required to commission artwork obtain the assistance of arts management professionals.

Professional assistance is required for the following stages of project development: preparing the Project Plan; developing an appropriate selection process and selecting an artist; working with the artist and the development team through the artist's development of the concept, schematic and final design; facilitating review with the PACT or Public Art Committee; advising and providing sample artist contracts; reviewing the artist's work through fabrication; and assisting in coordinating installation.

Developers can choose one of two approaches:

- A private art consultant chosen by the developer and approved by the San José Public Art Program and SJRA staff. In that case, a fee should go to the Public Art Program to facilitate technical review, approvals and recordkeeping.
- Assistance directly from the Public Art Program. For the artist selection process, Public Art Program staff should utilize the same artist solicitation methods outlined for public projects.

Review committee. If a private development project is located in an area with a current Public Art Focus Plan and a standing Public Art Core Team, the PACT will review the project plan, artist selection and concept design. For example, projects in Downtown San José will be reviewed by the standing Downtown Public Art Core Team.

Recommendations on private development projects made by the PACT will be reported to the Public Art Committee at its next regular meeting.

If a private development project takes place outside of an area with a plan or a standing PACT, the project will be reviewed by the Public Art Committee.

Review stages. Private development projects are reviewed at three stages:

- *Project Plan and Consultant Selection.* The developer will select a professional art consultant, subject to review by Public Art Program staff and the SJRA development officer. The review will ensure that expectations are met with regard to the consultant's scope of work, professionalism and experience working on projects of high quality and of a similar scale.

The developer (working with Public Art Program staff and, if applicable, its art consultant) will present the standing PACT (or, if applicable, the Public Art Committee) with a plan for commissioning the public art.

The Public Art Program will develop guidelines for what is to be included in a Project Plan. At a minimum, a Project Plan will include the public art budget, a description of the public art opportunities, a timeline for artist involvement and the artist selection method.

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- *Artist selection.* The developer (working with Public Art Program staff and, if applicable, an art consultant) will present the preferred artist to the standing PACT (or, if applicable, the Public Art Committee) for approval.
- *Concept design.* The artist or his or her representative will present the concept design to the standing PACT (or, if applicable, the Public Art Committee) for review and approval.

The review of the artist selection and the concept design should take into consideration the vision and goals of any applicable Public Art Focus Plan. Additional specific criteria for the review of private development projects will be outlined in the Public Art Focus Plan.

Artist Selection and Design Review for Strong Neighborhood Initiative Projects

In Strong Neighborhood Initiative areas, public art projects will be commissioned either in relationship to public improvements that are funded as Capital Improvement Projects, or as community-based projects that are initiated through a Neighborhood Action Plan.

Eligible Construction Projects

Capital Improvement Projects constructed with City or SJRA funding, such as new community facilities, open spaces, streetscapes and trails, will include public art as part of the normal Percent for Art requirement. These public art projects will be commissioned using the Core Process described earlier. Public Art Program staff will work with SJRA staff and the Neighborhood Action Committee (NAC) to identify representatives to participate on the PACT and to develop an appropriate community outreach plan for the project.

Community-Based Projects

As Strong Neighborhood Initiative NACs update their Neighborhood Action Plans, Public Art Program staff should take part in community planning meetings and describe the possibilities for community-generated art projects.

NACs can identify specific community-generated public art projects as priorities in their Neighborhood Action Plans. As with other priority projects, these projects may be funded through the SNI process, by the City or the SJRA.

Community-generated projects may be initiated by a NAC and managed by a community or local arts organization under contract to the City or SJRA. The managing organization will be responsible for developing the scope of the project, facilitating artist selection and approval, contracting with the artist, community outreach, facilitating design approval, coordinating installation and the dedication, ownership and ongoing maintenance of the artwork. The managing organization will be required to submit the project to Public Art Program staff to provide technical review at key intervals and the projects on City property will be subject to City approval. Public Art Program staff will provide periodic project updates on community-generated projects to the Public Art Committee.

Methods of Artist Solicitation

The Public Art Program can choose from several options for soliciting appropriate artist candidates for projects, such as using the pre-qualified artist roster, open or limited competition, direct selection, or direct purchase. These options are a toolkit that Public Art Program staff can draw upon when proposing options for artist selection. For each project in the Bi-Annual Work Plan, Public Art Program staff shall recommend the method of artist solicitation that best fits the needs of the project. The recommendation should reflect any applicable Public Art Focus Plans and other relevant research.

Subcontracting Project Management to Arts Organizations

The Public Art Program can contract with outside arts organizations to oversee various aspects of the commissioning process and project management. This would be appropriate for projects that have a narrow audience or stakeholder group, or projects that require an artist with a very specific style, skills or background that match the knowledge base, connections or expertise of the arts organization.

The agreement with the subcontractor arts organization will clearly outline what project management tasks each entity will oversee. Aspects of project management that can be subcontracted include project planning, management of the artist selection process, coordinating community outreach, and review of designs at all phases of development. Public art projects coordinated by outside arts organizations will be subject to standard City review procedures.

VI. ADVOCACY, DEVELOPMENT AND OUTREACH

Key Issues:

- *There is not enough awareness of the Public Art Program and individual works of art in the collection.*
- *The same community outreach process is used across all projects regardless of the specific nature of the project or the characteristics of the community.*

Recommendations:

- | |
|---|
| <ul style="list-style-type: none">▪ <i>Develop an annual advocacy and development plan for the program and for individual projects as part of the Bi-Annual Work Plan.</i>▪ <i>Develop and execute an outreach plan for each new project</i> |
|---|

For the Public Art Program, building awareness and partnerships will lead to greater opportunities, more enduring support, and higher satisfaction with project outcomes. As a City program, communication is also a part of staying transparent and accountable.

Planning for Advocacy and Development

Advocacy and development should be undertaken systematically at both program and project levels. Advocacy and development addresses both internal (City staff and Council), and external (art community, local businesses, residents and work force, tourists, etc.) audiences. A plan that addresses these audiences and is thoughtfully implemented will result in increased awareness, support and partnerships. This plan can leverage existing City resources to advance its advocacy goals. Public art awareness can be promoted through the City's website; through City Hall video monitors and the Traffic Information Center planned for the main lobby, and to City staff through the Employee News Network.

The Public Art Program should develop annual advocacy and development plans for both the program and individual projects within the Work Plan. Program advocacy and development plans will be longer ranging and identify the goals for specific audiences, general plans for implementation including resource planning, timelines and desired outcomes.

Individual projects currently provide untapped potential for the City to advance Council and citywide objectives, as well as those of specific departments. Project advocacy and development plans will be timed relative to specific aspects and opportunities presented by the projects. The plans will identify opportunities for advocacy and awareness within the community and funding department/agency, as well as opportunities for public relations to build local, national and international awareness of San José and its public art endeavors.

Outreach

A specific aspect of advocacy and development is the outreach and interaction that occurs with a community of project stakeholders. When a new public art project begins, it is important that the project stakeholders have accurate information about the project and the project development process. This allows for stakeholders to appropriately engage in the project process, assist in developing goals and objectives that will help define the success of the project, realize the most benefit of the project during its development and following its completion, and ultimately to be good spokespeople and resources for the program in the community.

Public Art Program staff, working with the PACT, should develop a specific outreach strategy for each new project. This strategy should identify key project stakeholders, both internal and external. The strategy will outline stakeholder communications from the initial stages all the way through the completion and dedication of the work, including key communication points, goals and opportunities for communication and interaction, as well as determining resources and timelines.

VII. CONSERVING AND MAINTAINING THE COLLECTION

Key Issues:

- *There is insufficient funding for maintenance and conservation; some older projects are in disrepair.*
- *The program has not developed an inventory of ongoing conservation and maintenance requirements, or backlog of restoration work, for the City's public art collection.*
- *Information regarding durability, routine maintenance and long-term conservation needs are requested from the artist during the design process, but they are not developed or reviewed by a qualified conservator.*
- *Routine maintenance information may not be getting to the City staff or contractors who are directly responsible for maintenance of the facilities where the artwork is located.*

Recommendations:

- | |
|---|
| <ul style="list-style-type: none">▪ <i>Support the findings and recommendations in the condition assessment of the collection and a strategic plan for conservation, restoration and maintenance recently commissioned by the Public Art Program.</i>▪ <i>Provide adequate financial and staff resources to implement the findings and recommendations in the assessment and strategic plan.</i> |
|---|

The Public Art Program has commissioned a team of art conservators to inspect the collection, evaluate maintenance needs and develop a conservation plan for the public art collection. Their recommendations should form the basis for increasing annual General Fund allocations to maintain the collection.

VIII. EVALUATION

Key Issues:

- *Evaluation focuses on how community members, but not other Public Art Program partners and stakeholders, appreciate art projects.*
- *There are no current evaluation survey instruments in place that are designed to provide useful feedback about the commissioning process.*
- *Evaluation does not measure the final impact of the public art project in terms of whether it achieved its mission or stated goals.*

Recommendation:

- *Develop process-focused evaluation tools to engage public art project stakeholders in how to improve the commissioning process and strengthen working relationships.*
- *Develop evaluation tools to use with project stakeholders and the general public to measure how well the artwork meets the goals set out for the project and/or results in unexpected reactions and outcomes.*

The purpose of evaluation methods is to provide feedback and information that will help the program better meet its mission, achieve the vision for public art in San José, and meet the goals and objectives for specific projects. Carefully assessing how mission, vision and goals are being met demonstrates the program's accountability and its commitment to strengthening relationships.

Evaluation efforts will focus on two different types of evaluation: process evaluation and outcome evaluation. Process evaluation provides feedback from different project stakeholders regarding *how* artwork is commissioned. The information gained through this evaluation can inform the Public Art Program about the effectiveness of communications, meetings, approaches to sharing information and decision making processes and can help to improve the relationships necessary for public art projects to be successful.

Outcome evaluation seeks to measure the impact of the artwork in the community. The information gathered through this type of evaluation can inform the Public Art Program about how well the artwork meets the goals set out for the project, what unexpected outcomes might have resulted, and how the art helps to contribute to the greater vision for public art in the city. Outcome evaluation will be especially powerful in two situations: when there has been a Public Art Focus Plan that has set out specific goals against which a project can be evaluated, and when there has been a body of projects (such as library bond issue projects) that create a basis for comparing projects. For further information see Appendix E page 60.

APPENDIX A

Public Art Master Plan Steering Committee Members

Meeting Dates: January 18, February 22, June 21, August 16, 2006

Arts Commissioners

Ben Miyaji, Arts Commissioner, resident,
Council District 9
Ernest Guzman, Arts Commissioner

Business Representatives

Tina Balsamo, BD Bio Sciences
Don Gralnek, Silicon Valley Sports &
Entertainment
Steve Landau, Phillips Lumileds
Alexandra (Alexie) Lee, Hitachi
Lisa Moore, Manager, IBM Silicon Valley
Lab
Mark Ritchie, Ritchie Commercial
Steve Speno, Gibson Speno

City Council Representatives

Forrest Williams, Council Member District 2
Judy Chirco, Council Member District 9
Nancy Pyle, Council Member District 10

City Department Representatives

Katy Allen, Department of Public Works
Jim Helmer, Department of Transportation
Dennis Richardson, Planning, Building and
Code Enforcement
John Stufflebean, Environmental Services
Department
Kim Walesh, Office of Economic
Development

San José Redevelopment Agency

Representatives

John Weis, San José Redevelopment Agency
Bill Ekern, San José Redevelopment Agency

San José Residents

Jerry Hiura, California Arts Council
Charles Lauer, resident, Council District 1
Wilma Hashii, resident, Council District 2
Kevin Christman, resident, Council District 3
Michael Gross, resident, Council District 4
Ted and Helen Johnson, residents, Council
District 5
Tracy Corral, resident, Council District 6
Deborah Morillo, resident, Council District 7
Gordon Lund, resident, Council District 8
Diane Perovich, resident, Council District 10
Don and Phyllis House, residents, Council
District 10

Affiliated Department and Agency

Representatives

Gail Collins, Valley Transportation Authority
Jane Mark, Parks Commissioner

Arts Leaders

Tamara Alvarado, MACLA
Marcela Davison-Aviles, Mexican Heritage
Corporation
Dan Keegan, San José Museum of Art
Gordon Knox, Montalvo Art Center
Robin Lasser, artist
Connie Martinez, Children's Discovery
Museum
Diana Pumpelly-Bates, artist

Public Art Master Plan

Public Art Committee and Public Art Advisory Committee

Meeting dates: January 17, February 21, May 16, June 20, October 17, November 13, 2006

Public Art Committee

Ruth Tunstall-Grant, chair
Amul Goswamy, vice chair
Jill Arnone
Douglas Beach

Michael Martin
Francis Czyz
Ben Miyaji, past chair
Ernest Guzman, past vice chair

Public Art Advisory Committee

Diana Pumpelly-Bates
Bob Ruff

Amy Trachtenberg
William Versaci, past member

Arts Commission

Meeting dates: October 28, November 8, December 13, 2006; February 14, 2007

Steve McCray, Chair

Dennis Martin, Vice Chair

Jill C. Arnone

Aarti Awasthi

Douglas Beach

Francis Czyz

Jenny Do, Esq.

David Eisbach

Lisa Gonzales, EdD

Amul Goswamy

Sharon Gustafson

Ernest Guzman

Ben Miyaji

Ruth Tunstall-Grant

Focus Groups

PATF Focus Group, April 19, 2006

Richard Ajluni
Tracy Corral
Ernest Guzman
Wilma Hashii
Don House

Phyllis House
Ted Johnson
Helen Johnson
Nina Koepcke
Diane Perovich

Arts Organization Focus Group, April 20, 2006

Tamara Alvarado - MACLA
Mai Bui - Viet Arts
Maria De La Rosa - Mexican Heritage Corporation
Jenny Do - Green Rice Gallery
Cevan Forrist - artist, First Voices
Lissa Jones - MACLA, Arts Council of Silicon Valley
Dilip Kuchibhatla - Shri Krupa Dance Foundation

Sylvia Lowe - Chinese Moon Festival & Opera in the Park
Pauline Lowe - Overfelt Gardens - Chinese Cultural Garden
Ben Miyaji - San José Arts Commission
Helen Moreno - Kaisahan
Clarita Nelson - Kaisahan
Javier Salazar - Aztlan Academy
Viera Whye - Tabia Theatre; San José Multicultural Artists Guild (SJ MAG)

San José NEXT!

Public Art Master Plan

Department of Public Works Project Manager Focus Group, May 16, 2006

Salvador Alvarez	Jim McClure
Bruce Biordi	Fred Moezzi
Steve Blum	Arlene Nakagawara
Don Dewald	William Tucker
Deedee Flauding	Evelyn Velez Rosario

Community and Economic Development CSA, October 17, 2006

Laurel Prevetti, Planning, Building and Code Enforcement
Kim Walesh, Office of Economic Development
Laurel Prevetti, Planning Department
Nanci Klein, Office of Economic Development
Leslye Krutko, Housing Department
Ru Weerakoon, San José Redevelopment Agency

City Manager's Development Cabinet, October 18, 2006

Les White, City Manager
Kim Walesh, Office of Economic Development
John Weis, San José Redevelopment Agency
Dan McFadden, City Manager's Office
Ed Shikada, City Manager's Office
Joe Guerra, Mayor's Office
Hans Larsen, Department of Transportation

Public Art Program Staff and Consultant Interviews

Barbara Goldstein
Jennifer Easton
Brooke Jones
Lynn Rogers
JenJoy Roybal
Mary Rubin
Julie Lazar

City and Redevelopment Agency Staff Interviews

In addition to those on the Steering Committee and in Focus Groups

Planning, Building and Code Enforcement

John Baty
Andrew Crabtree
Joe Horwedel
Michael Mena
Laurel Prevetti
Susan Walsh
Salifu Yakubu

Public Works

Timm Borden
Tom Borden
Katy Jensen

Parks, Recreation and Neighborhood Services

Brian Hartsell

San José NEXT!

Public Art Master Plan

Julie Mark

Dave Mitchell

Jason Munkres

Steve Parker

Evelyn Velez-Rosario

Yves Zsutty

San José Redevelopment Agency

Kip Harkness

Kelly Klein

Pete Larco

Bob Ruff

William Versace

Ru Weerakoon

John Weis

Public Art Master Plan

Other City Staff

Anastazia Aziz, Environmental Services
John Cannon, CIP Action Team
Julia Cooper, Finance
Rich Desmond, Libraries
Barbara Jordan, City Attorney's Office
Danielle Kenealey, City Attorney's Office
Hans Larsen, Transportation
Manuel Pineda, Transportation
Henry Servin, Transportation
Margaret McCahan, Finance
Melody Tovar, Environmental Services
Bob Wilson, Environmental Services
Kay Winer, Office of the City Manager

Artist Interviews

Banny Banerjee
Sheila Ghidini
Jim Hirshfield
Doug Hollis
Sonya Ishii
Larry Kirkland
Jack Mackie
Anna Valentina Murch
Joe Saxe
Michael Stutz
Amy Trachtenberg

Other Interviews

Councilmember Judy Chirco
Councilmember Forrest Williams
Councilmember Nancy Pyle
Scott Knies, Downtown Association
Steve McCray, Arts Commission Chair
Ken Kay, Ken Kay Associates
Shang-Wen Chiu, Ken Kay Associates

APPENDIX B

DEFINITIONS

Arts Commission: Thirteen-member citizen commission appointed by City Council to assess cultural needs of San José and develop arts policy, program and budget recommendations for approval by the City Council

Bi-Annual Work Plan: A document prepared by the Public Art Program staff that outlines:

- a. Active public art projects and public art projects anticipated in the coming two years, the location of the projects, the partnering department or agency (City department, SJRA, others), the budget and budget source, the current status of the project, and the anticipated timeline.
- b. Active Public Art Focus Plan processes and new plans anticipated in the coming year.
- c. Maintenance and conservation projects for the coming year and resources allocated for those projects.
- d. The marketing and communications goals and strategies for the coming year and resources allocated to implement those strategies.

Community: Can be broadly defined as the residents of San José. Also refers to the intended audience for a work of art, the people who will be interacting with it and the people to whose values, aspirations, culture, ideals and tastes the artwork is intended to speak. The description or definition of community may differ depending on the location or scope of the artwork.

Conservation: Regularly scheduled examination, documentation, treatment and preventive care of the public art collection conducted by a professional art conservator.

Eligible Funding: Any capital improvement of the City, SJRA, financing district that involves the **public realm, community facilities or civic infrastructure**, as identified in the annual Capital Improvement Budget of the City or the SJRA, or in the capital improvement database for financing districts, and is paid for wholly or in part by City, SJRA, financing district funds or grants, or with municipal debt. This shall also apply to developer turnkey projects that fall into the above categories of **public realm, community facilities or civic infrastructure** improvements, including parks built and dedicated to the City under the PDO/PIO ordinance and offsetting transportation improvements built in Transportation Impact Areas.

Public Art Focus Plan: A public art plan for a specific area of the city, department or infrastructure system. Public Art Focus Plans can include a long-term visual strategy, identify the highest priority projects, indicate how funds should be spent, and consider the best outcomes for specific public art opportunities.

Maintenance: Routine care and repair of works of art in the public art collection that does not require specialized expertise (e.g. dusting, washing, lubrication of moving parts).

Pooled Funds: Public art monies collected to implement a public art project in a public place other than the project that generated the funding.

Project Plan: A plan that a private developer of an SJRA-assisted project is required to submit at the beginning of the process of fulfilling the public art requirement. The Project Plan will establish goals for the art, taking into consideration any existing Public Art Focus Plans or urban design plans for the area, as well as processes for commissioning the artist.

Public Art: Elements of a public place that are designed by a professional artist or artist team. Public art can be permanent, temporary or functional. Public art can be stand-alone or integrated into the architecture, landscape or infrastructure such as public buildings, bridges and parks. Public art can be the sole creation of the artist or it may result from a design team approach in which artists work on project teams with architects, engineers, landscape architects and others to design and create public places.

Public Art Committee: A five-member committee of the Arts Commission. The committee is comprised of five Arts Commission members appointed by the Chair of the Arts Commission. The committee reviews and recommends the selection of artists, concept designs and design development of public art projects. It also reviews the San José Public Art Bi-Annual Work Plan, the Public Art Master Plan, Public Art Focus Plans and conservation plans and advances them to the Arts Commission for review, approval and recommendation to City Council.

Public Art Advisory Committee: A five-member, non-voting adjunct committee of the Public Art Committee (PAC) comprised of professionals in the fields of art, design, architecture, landscape architecture and urban planning. The Public Art Advisory Committee evaluates aesthetic issues related to art projects and makes recommendations to the PAC prior to votes on agenda items.

Public Art Core Team (PACT): An ad-hoc team convened to advise the Public Art Committee on the selection of the artist(s) and to review the concept design for a specific public art project.

Public Place: Any element of the public realm, community facilities or civic infrastructure that is visible to public view. For the purposes of the Public Art Program, the following City-owned or -operated structures and spaces shall be considered as fulfilling the definition of “public places” regardless of the source of funding and the entity that constructs them.

This shall include, but not be limited to:

Public Art Master Plan

- a. The *public realm* includes public spaces designed and built for the use of the general public. These include spaces such as parks, playgrounds, sports fields, plazas, streetscapes, and trails.
- b. *Community and civic facilities* are buildings that provide space for public activities and services. These include buildings such as libraries, community centers, youth/recreation centers, sports facilities, police stations, fire stations, general government buildings, convention and cultural facilities, etc.
- c. *Civic infrastructure* includes facilities that support the health, functioning and environmental and economic well-being of the city. These include bridges, streetscapes, new roads and interchanges, parking garages, transit facilities, storm water management facilities, wastewater management facilities, water and recycled water delivery systems, solid waste and recycling facilities.
- d. And in general, any other public use, service or public infrastructure that is visible to public view.

APPENDIX C

PUBLIC ART PROGRAM STAKEHOLDER ROLES

San José City Council / Redevelopment Agency Board

Description: Mayor plus ten council members elected by San José citizens to create citywide policy. The San José City Council also serves as the Redevelopment Agency Board.

Roles:

- Approve the San José Public Art Master Plan, Bi-Annual Work Plans and Public Art Focus Plans.
- Approve public art contracts over \$100,000.
- Serve as a resource for the San José Public Art Program regarding community stakeholders, organizations, and leadership that can help inform the commissioning process.

City Manager

Description: Official nominated by the Mayor and appointed by City Council to serve as chief administrative officer for the City.

Roles:

- Inform San José Public Art of Eligible Construction Projects (ECPs) in the annual Capital Improvement Budget and proposed discretionary funds added to the Public Art Program.
- Inform the Arts Commission of all construction projects determined to be ineligible
- Approve public art contracts of \$100,000 or less.

Redevelopment Agency Executive Director

Description: Official appointed by the Redevelopment Agency Board to serve as chief administrator for the Redevelopment Agency.

Roles:

- Inform San José Public Art of Eligible Construction Projects in the San José Redevelopment Agency annual budget, proposed discretionary funds added to the Public Art Program, and of pending and proposed processes for selecting architectural and design-related consultants for Eligible Construction Projects.
- Designate a staff member to work with San José Public Art to develop the Bi-Annual Work Plan.

San José Arts Commission

Description: Thirteen-member citizen commission appointed by City Council to assess cultural needs of San José and develop arts policy, program and budget recommendations for approval by the City Council.

Roles:

- Arts Commission chair appoints members to the Public Art Committee.
- Delegate approval of artist selection recommendations to the Public Art Committee.
- Delegate approval of design development recommendations to Public Art Committee.
- Receive regular reports from Public Art Program staff regarding status of artist selection, design development and project completion.
- Review and approve the Public Art Master Plan, Bi-Annual Work Plan, Public Art Focus Plans and conservation reports.
- Recommend that City Council adopt the Public Art Master Plan, Bi-Annual Work Plans and Public Art Focus Plans.
- Review and approve procedural documents, e.g. procedural guidelines, exhibition guidelines, memorial guidelines, etc.
- Mediate disputes between the Public Art Committee and Public Art Core Teams. The Arts Commission decision is final.

Public Art Committee (PAC)

Description: Five -member committee of the Arts Commission. Members are appointed by the Arts Commission Chair and can serve up to two consecutive three-year terms.

Roles:

- Review and recommend to the Arts Commission the Public Art Bi-Annual Work Plan, the Public Art Master Plan, Public Art Focus Plans and conservation reports, and monitor their progress.
- Review and approve artist selection recommendations.
- Review and approve concept design, schematic design (when staff deems there is a significant aesthetic change from concept design) and final design development recommendations of public art projects.
- Recommend that the City enter into design, fabrication and installation contracts with artists.
- Participate as observers on Public Art Core Teams.
- Where there is a Public Art Focus Plan, receive reports from the standing Public Art Core Team regarding artist selection and concept design approval for Private Development Projects. In instances where

Public Art Master Plan

there is not a standing Public Art Core Team, review and approve artist selection and concept design for Private Development Projects.

- Receive periodic updates from Public Art Program staff on Strong Neighborhood Initiative community-based projects.
- Advise staff and the Arts Commission on policy-related issues.
- Review and recommend upon proposed gifts of art to the City and proposed de-accession of art from the City's collection.
- Serve as an advocate for public art and represent the Public Art Program at community events.

Public Art Advisory Committee

Description: A five-member, non-voting adjunct committee of the Public Art Committee comprised of professionals in the fields of art, design, architecture, landscape architecture and urban planning. Meets monthly, in conjunction with the Public Art Committee meeting.

Roles:

- Evaluate aesthetic issues related to art projects.
- Make recommendations to the Public Art Committee prior to votes on agenda items.

Public Art Core Team (PACT)

Description: There are two types of Public Art Core Teams.

1. A Public Art Core Team is a team convened by staff to advise the Public Art Committee on artist selection of the artist(s) and to review the concept design for a single public art project. The PACT convened for a project should have at least five voting members, including:
 - A minimum of two community representatives;
 - A minimum of one facility stakeholder with an intimate knowledge of or connection to the site (i.e.: staff who will be using the facility);
 - A minimum of two professionals in the fields of art, design, architecture, landscape architecture or urban planning; and
 - If public art is part of a new capital project, a representative of the lead architectural firm or design team may sit on the Public Art Core Team as a voting member.

In addition, a member of the Public Art Committee or the Public Art Advisory Committee can be appointed as an ex-officio member to act as an observer and liaison.

As appropriate, the City department, SJRA and/or Department of Public Works project manager(s) are requested to attend meetings as non-voting members.

Public Art Master Plan

Community representation should not exceed representation by the facility stakeholder; the professionals in the fields of art, design, architecture, landscape architecture and urban planning; and the design team representative combined.

2. For areas that have a Public Art Focus Plan, the PACT is convened by the Public Art Program staff to monitor the implementation of the Public Art Focus Plan, as well as to advise the Public Art Committee on artist selection and to review concept design for an individual public art project in the Public Art Focus Plan. The composition of these PACTs should include a mix of professionals in the fields of art, architecture and/or design, and location-specific stakeholders. The recommended composition for a specific PACT should be outlined in the Public Art Focus Plan.

Roles:

- Commit to learning about public art: develop an understanding of the needs of the assigned public art project and finalizing the goals for the project.
- Review artist qualifications and proposals; interview artists (depending on the artist selection method used); make final recommendations to the Public Art Committee regarding artist selection and concept design approval.
- Assist with community outreach by communicating decisions and advocating for the project with the constituencies they represent.

In addition to the roles described above for single public art projects, PACTs monitoring the implementation of a Public Art Focus Plan also:

- Recommend a work plan for the area covered by the Public Art Focus Plan, to be incorporated into the Bi-Annual Work Plan.
- Review the plan, artist selection and concept design for private development projects and report results to the Public Art Committee.

**Department of Public Works (DPW), City Department and Redevelopment Agency
Project Management Staff**

Description: Staff that are assigned to manage the capital construction project where a public art project is to be sited.

Roles:

- Describe artist involvement in the Request for Qualifications/ Proposals when selecting the Project Architect and, in accordance with SJRA and City resolutions, invite Public Art Program staff to participate in the selection of the Project Architect.
- Consult with Public Art Program staff prior to artist selection, including review of the program for the capital project, sharing research and notes from community involvement already conducted for the capital project, identifying department stakeholders, and reviewing budget, schedule and project tracking.

Public Art Master Plan

- Serve as a resource for Public Art Program staff at all stages of the commissioning process, and consult and advise with the selected artist during design development and, if necessary, through installation.
- When applicable, serve on the PACT in an advisory capacity.

Project Architect / Design Team

Description: The individuals or firm hired by the City or the SJRA to design the capital construction project where a public art project is to be sited.

Roles:

- Serve as a resource for Public Art Program staff during the commissioning process, and consult and advise with the selected artist during schematic design, design development, construction documents and, if necessary, through installation.
- When applicable, serve on the PACT as a voting member.

Community

Description: Can be broadly defined as the residents and workforce members of San José. Also refers to the intended audience for a work of art, the people who will be interacting with it and the people to whose values, aspirations, culture, ideals and tastes the artwork is intended to speak. The description or definition of community may differ depending on the location or scope of the artwork.

Roles:

- Inform the commissioning process by bringing a unique understanding of how a site is used, the history and culture of a particular place, and overarching community goals and plans.
- Participate on the PACT. Public Art Program staff, through research in the community, identifies a minimum of two community members to participate on the PACT. Community representatives should have a relationship to the site where the art is to be located, connections to or relationships with relevant community organizations, an interest or background in art, and a commitment to working on the PACT through the entire process.
- Participate in information sessions to learn about and engage in a dialogue about the commission.

Facility Stakeholder

Description: The City staff who will be part of the primary user group for a capital facility.

Roles:

- Voting representation on the PACT.

Public Art Master Plan

- Provide information to Public Art Program staff and the selected artist regarding the goals, function, and use of the facility.

Artist

Description: The artist selected for a project.

Roles:

- Develop and present the concept, schematic, design development and construction documents for his or her project as per the contract. Designs should reflect a clear understanding of the site and project requirements gained through consultation with Public Art Program staff and project stakeholders identified by staff.
- Attend meetings and make presentations to the PACT, the Public Art Committee and/or the community as requested by the Public Art Program staff and agreed to by contract.
- Participate actively in the development and implementation of community engagement process.
- Fabricate and install or oversee the fabrication and installation of the artwork per approved design development and construction documents and contract; keep Public Art Program staff informed of progress; and coordinate with other project stakeholders as directed by Public Art Program staff.
- Provide Public Art Program staff with all information necessary to ensure the proper maintenance and conservation of the artwork.
- Participate in dedications and other community outreach and education activities as requested by the Public Art Program staff and agreed to by contract.

Public Art Program Staff

Description: The director, project managers and support staff of the San José Public Art Program.

Roles:

- Work with the Public Art Committee, Arts Commission and City and SJRA staff to develop and implement the Bi-Annual Work Plan.
- Develop Public Art Focus Plans and conservation reports. Present to the Public Art Committee for their review and recommendation and to the Arts Commission for their review and recommendation.
- Develop and update procedural documents, e.g. procedural guidelines, exhibition guidelines, memorial guidelines, etc. Present procedural documents to the Public Art Committee for their review and recommendation and to the Arts Commission for their review and approval.
- Ensure that the City's adopted public art policies and procedures are followed.

Public Art Master Plan

- Develop Project Work Plans including recommendations for budget, timetables, artist solicitation and selection methods, and outreach strategies.
- Convene PACTs through a process of consultation with other City departments, the SJRA, Council members and community leaders.
- Oversee the commissioning of new works of art for the City's public art collection including, but not limited to, project planning; management of the artist selection process; coordinating community outreach; facilitating communication between the artist, City staff and the project architect/design team; review of designs at all phases of development; contract compliance; budget oversight; and presentation of PACT recommendations to the Public Art Committee.
- Ensure that the public art collection is properly documented, maintained and conserved.

APPENDIX D

LOCAL ARTIST DEVELOPMENT AND INVOLVEMENT

One area of critical interest to the San José Public Art Program is training local artists and commissioning to produce artwork for the program. Public art is different from studio-based art and it demands a special set of skills. Creating public art involves working closely with City staff, architects, community members and contractors to design and install enduring art that is permanently installed. This type of work is well paid and is a good career for working artists. At the same time, it is not the kind of work that all artists enjoy. Many artists prefer to develop art in their studios that can be purchased through a gallery or installed as a free-standing work in front of a building.

The San José Public Art Program has made efforts to attract Santa Clara-based artists to the public art field. Over the last ten years, the program has provided annual training through all-day workshops and, for the last four years, by partnering with San José State University to provide an ‘Art in the Community Class’ that offers both theoretical and practical training to artists considering public art as a field. These classes have resulted in three public art projects: Bestor Art Park in Spartan Keyes, Padre Mateo Sheedy Park, currently in development in the Gardner Neighborhood, and Camden Community Center art, currently under construction in District 9.

San José artists who attended one-day workshops have applied for and received commissions in the San José’s Library Bond public art program. SJSU graduate and San José resident Joe Saxe created three artworks at the Berryessa Branch Library and San José artist Lucy Liu is currently developing art for the Joyce Ellington Library.

In addition, the San José Public Art Program has targeted a number of its Requests for Qualifications and Requests for Proposals to Santa Clara-based artists. The program retains a roster of Santa Clara-based ‘urban artists’ (artists who work with popular imagery and lettering forms), and five local urban artists are currently engaged in public art projects for the City of San José, creating ‘customized’ library tables for the Martin Luther King, Jr. Joint Library, a mural at Ryland Dog Park, and site-integrated artwork at Roosevelt Community Center. San José artists are also developing two artworks for the upcoming temporary public art program on the First and Second Street transit mall.

There are other ways that San José artists have participated in the Public Art Program: San José artists have been members of artist selection panels; have served as Arts Commissioners; and have been appointed to the Public Art Advisory Committee, and various stakeholder and steering committees. All of these experiences help to attract local artists to the public art field and involve them in San José’s Public Art Program.

With the passage of the Public Art Master Plan, the Public Art Program will expand into a greater breadth of projects including more ephemeral artworks, community-generated projects, and artwork integrated into streetscape elements and City Trails. These projects will provide additional types of opportunities for local artists.

APPENDIX E EVALUATION

Process Evaluation

To evaluate the effectiveness of how public art is commissioned, it is important to solicit input from different stakeholders. The following evaluation methods will help the Public Art Program understand the effectiveness of its processes and address issues raised in the City Auditor’s report on the program.

<i>Target Group</i>	<i>Topics for Evaluation</i>	<i>Evaluation Tools</i>
Community	<ul style="list-style-type: none"> - Awareness and understanding of public art project during the commissioning process including: location of the project, goals, decision making process, role of the community, and timeline. - Effectiveness of mechanisms for community input/engagement. 	<ul style="list-style-type: none"> - Ongoing conversations with community leadership. - Evaluations at the conclusion of community engagement sessions.
Public Art Core Team	<ul style="list-style-type: none"> - Understanding of the commissioning process and the PACT role in the project. - Availability and quality of information needed to make a decision. - Perceived effectiveness and appropriateness of method of solicitation and selection. - Effectiveness and appropriateness of facilitation and decision-making methods used in meetings. - Meeting logistics. - Effectiveness of communication and community involvement. 	<ul style="list-style-type: none"> - “Check-in” time at each PACT meeting to see if there are any questions or feedback. - A feedback survey at the end of the PACT process.
Client Department or Agency	<ul style="list-style-type: none"> - Effectiveness of project coordination and communication. - Effectiveness of mechanisms for community input/engagement. - Degree to which art reflects their mission and the goals for the facility / clientele where the art is located. 	<ul style="list-style-type: none"> - An interview or survey with department or agency representative upon project completion.
City Project Managers and the Project Architect	<ul style="list-style-type: none"> - Effectiveness of project coordination and communication. 	<ul style="list-style-type: none"> - An interview or survey upon project completion.

<i>Target Group</i>	<i>Topics for Evaluation</i>	<i>Evaluation Tools</i>
Private Developers	- Appropriateness, effectiveness and value of project review process	- An interview or survey upon project completion.
Artists	- Quality, fairness of selection process. - Adequacy of information provided. - Appropriateness, effectiveness of design review process. - Effectiveness of coordination and communication.	- An interview or survey upon project completion.
Public Art Program Project Manager	- PACT meetings - Selection process - Community involvement - Design review - Communication and coordination with artists, program department or agency, City project managers, project architect, and others	- An assessment of lessons learned to be shared with the Public Art Director. (Debrief with colleagues at staff meeting.)

Outcome Evaluation

Learning how art has been accepted and understood, how it has made an impact on the perception of a place or on the visual environment or how it has met other goals requires engaging many people, potentially in many different ways. It also may require time, for reactions and relationships to art and place can change over time. And while the findings of an outcome evaluation may be informative, it may be difficult to translate into actions or strategies for future projects, because each public art project is unique.

An outcome evaluation will measure how well a project or group of projects meets its goals, to the extent they were made clear at the outset of the project. Other issues, related to how people interact with public art, might include:

- How does an art project affect a person's perception of a place, use of a place?
- How do people engage with the art, on a personal level? On a collective level?
- What do people think an art project is communicating about a place — the building, its setting, the community, local culture and history?

Due to the importance and complexity of this type of evaluation, the San José Public Art Program should contract with a consultant or partner with a local university to develop an outcome-focused evaluation tool or tools.



Embracing public art as a defining characteristic of our city



Chicago public art plan

**Chicago
public
art plan**

Contents

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The *Chicago Public Art Plan* has been authored by the Chicago Department of Cultural Affairs and Special Events (DCASE). DCASE is dedicated to enriching Chicago's artistic vitality and cultural vibrancy. This includes fostering the development of Chicago's nonprofit arts sector, independent working artists, and for-profit arts businesses; providing a framework to guide the city's future cultural and economic growth, via the *Chicago Cultural Plan 2012*; marketing the city's cultural assets to a worldwide audience; and presenting high-quality, free, and affordable cultural programs for residents and visitors.

Since the plan is largely being distributed digitally, the plan's design considers the screen as its site — it uses the PDF's scrolling format as an opportunity for new forms of interaction, experimentation, and interwoven narratives, just as contemporary public art responds to site and context. It is typeset in Aperçu and Cooper Black, the latter developed by Chicago type designer Oswald Bruce Cooper in 1922.

Letter from Mayor Rahm Emanuel

Letter from Mayor

p2

Mayor Emanuel

As Mayor of Chicago, I am pleased to present the *Chicago Public Art Plan*, created by the Chicago Department of Cultural Affairs and Special Events. The first document of its kind for our city, this plan recognizes, energizes, and inspires.

We recognize Chicago's public art legacy, part of the city's fabric since its earliest years. This year, we mark a number of historic milestones by declaring 2017 the Year of Public Art. With a theme of "50x50," we celebrate public art coming to life across the city in Chicago's 50 wards — because there is no question that art is vital to a neighborhood's spirit and the quality of life for its residents. We also honor the 50th anniversary of two of Chicago's most iconic public artworks, the Picasso in Daley Plaza and the Wall of Respect, which once stood at 43rd Street and Langley Avenue on Chicago's South Side — world-famous pieces that forever changed how artists and residents saw and gave meaning to art in public space.

In 1978 Chicago became one of the nation's first cities — and the largest at that point — to create a city-funded public art program. It was a time when cities were beginning to rethink the value of art and design, and Chicago's program was visionary in shaping the city's sense of identity and character.

We've seen public art evolve since then. From iconic works such as *Cloud Gate* in Millennium

Park to streetscapes and transit stations to community efforts via the *Chicago Cultural Plan 2012*, we understand and celebrate that art in our city means many things to Chicagoans, to the multitude of vibrant, diverse cultures that call Chicago home. I am proud of the incredible creativity shown by Chicago's own artists, of the artwork that's made Chicago a destination, of everything that makes Chicago a great place to explore and discover.

Yet now more than ever we need a vision for what it will take to energize and inspire ongoing support for public art, to keep Chicago moving forward as we advance into the next generation. We honor Chicago's legacy as a place for historic art and artistic innovation — art that is as inclusive as it is bold, willing to embrace the surprising, the disruptive, and the extraordinary. So today I extend a challenge to Chicago. If Chicagoans value art as an expression of human creativity and Chicago as a place where great culture can happen in any neighborhood, we need to do more. Let's get inspired and do what it takes to support and protect creative life and art that's open to all people across our great city.

Mayor Rahm Emanuel

Chicago public art: a timeline

The timeline that runs along the left margin of this document shows the growth and diversity of public art in Chicago, from the mid-19th century to the present.

1857

Sculptor Leonard Wells Volk arrives in Chicago, setting up a studio with a specialty in portraiture. His presence raises awareness of the value of art in public places within the rapidly growing city. In Volk's studio Abraham Lincoln sits for portraits — sculptures that later guide memorial works by other artists after Lincoln's death.

Image, left: Leonard Wells Volk, *Volunteers Firefighters' Monument*, 1864. Credit: Jyoti Srivastava.



Image, right: Leonard Wells Volk, *Stephen A. Douglas Tomb and Memorial*, 1881.
Credit: Jyoti Srivastava.



1871

The city becomes a destination for sculptors seeking work carving architectural ornamentation for the new buildings rising in the aftermath of the Great Chicago Fire. In response to the fire, architect William Le Baron Jenney designs a memorial consisting of stacked iron safes salvaged from the ruins. Work on the monument in Central (now Garfield) Park starts in 1872, but a lack of funds halts its construction.

1880s

Ongoing development of the city's parks results in several major public sculptures funded by private philanthropy. Among them is sculptor John J. Boyle's 1884 figural group *The Alarm* in Lincoln Park, a realistic depiction of a Native American family commissioned by Chicago lumber merchant Martin Ryerson to honor the Ottawa Tribe. Also in Lincoln Park, a bequest by another lumber baron, Eli Bates, leads to the creation of *Standing Lincoln* (1887), a collaboration of sculptor Augustus Saint-Gaudens and architect Stanford White. These works are influential in how they portray their subjects with naturalistic realism rather than the artificial, monumental character typical of the era's public art.

Image: John J. Boyle, *The Alarm*, 1884.

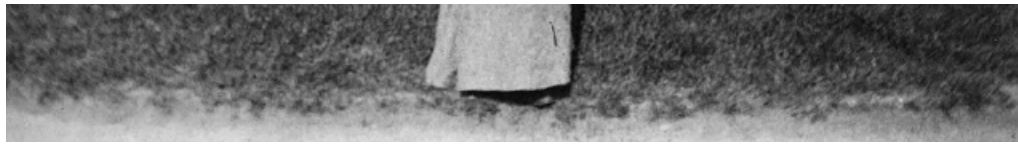


1893

The World's Columbian Exposition, held in Jackson Park, features sculptural art throughout its grounds and monumentally scaled murals within its buildings. Among them, in the Women's Building, is the only known large-scale mural by Mary Cassatt. The presence of major works by international artists is a significant factor in generating public awareness and support for public art. Sculptor Daniel Chester French's *The Republic*, standing nearly 65 feet tall, becomes an iconic symbol of the fair. The plaster original is demolished after the fair closes, but in 1918 a gilded bronze version one-third the size the original is dedicated in Jackson Park as a permanent memorial to the fabled 1893 event.

Image, left: Daniel Chester French, *The Republic*, 1918. Credit: Jyoti Srivastava.

Image, right: Daniel Chester French, *The Republic*, World's Columbian Exposition, 1893. Credit: Archival Photographic Files. Addenda. C. D. Arnold Photographs [apf3-00056]. University of Chicago Library, Special Collections Research Center.



1890s-1920s

The buildings of architects Louis Sullivan and Frank Lloyd Wright, working together and separately, have a profound impact on the dispersal of architectural sculpture and vivid ornament across the city.

A city of makers: essay by Thomas Dyja

A city of

p5

makers

The first artist I ever met lived two doors up from us, a Polish plasterer in a T-shirt and suspenders who made a magical birdhouse in his yard by pressing shards of mirror and colored glass, broken china, marbles plus a few pairs of dice all into a ten-foot column of cement. There was a birdbath, too. The process has a fancy name — *picassiette* — but I doubt Mr. Zurawski knew it. What he knew was that he wanted to use his tools and talents to make something beautiful for his yard, something for all of us, including the birds, to enjoy. Of course, we didn't call it "Art." Art was the Monets and Rembrandts downtown, the Picasso in the Civic Center. To us, Mr. Zurawski was just making something in the backyard, but the same basic need that drove him had driven Picasso, too. Mr. Zurawski needed to make.

Making has always been the central fact of Chicago. We sing about the hustlers and the dealers but for most of its life the city's power has come from people like Mr. Zurawski, people who simply *have* to make things. When race, politics, and baseball allegiance have torn us apart, drilling, assembling, and building have held us together. Making here isn't just a matter of work and a paycheck; it's not something you do only until you have the time and money to do nothing. It's an itch, a compulsion to plan and craft and fiddle and finally let yourself be transported by the act of creation, whether you're making a birdbath, a loaf of bread, or an airplane engine. Whatever the process is, losing yourself in it is its real point.

That's true of art in Chicago, as well. Thousands of miles from Paris and New York, most artists here have cared more about making than they have about the Academy, giving us the luxury to let that humble urge to make fully inform our arts. Our love of experiment and process, the way we use what's at hand and stay focused on the human scale, have all added up to a Chicago aesthetic that dances in and out of the official currents of American literature, theater,

building, music, and the visual arts — but which often goes unnoticed and unnamed here because, like Mr. Zurawski's *picassiette*, it's just our way of life. Most of all, making art in Chicago has had purpose.

The whole city was created that way — with purpose. First a muddy place of transit that opened up the West, the Fire in 1871 burned that town away, and a new kind of American city grew in its place, the nation's first truly intentional big city. From the Eastern poohbahs who paid the bills to the architects and academics and the immigrants who built it all, everyone planned to get it right this time. Chicago was always about beginning fresh, fully aware of the great and dangerous possibilities that lie ahead for America.

Start with the bones. Louis Sullivan gave us skyscrapers, but in his hands they merged the organic and manmade in a way that made peace between the agricultural past and the Industrial Age. His student Frank Lloyd Wright looked wide, translating the empty prairies of the Midwest into a long, low building style that would lead eventually to the modernist towers of Mies van der Rohe. Landscape architect Jens Jensen and his student Alfred Caldwell designed parks so subtle that they passed for God's hand, but people were always the point; their parks brought everyday Chicagoans into contact with nature, the arts, and each other. Daniel Burnham, though, would be shocked by the messy riots, marches, and celebrations that have overtaken the orderly open spaces of his *Plan of Chicago*.

Out of this new kind of city also came ideas about how people — far from old East Coast assumptions — should approach the arts. At the University of Chicago, philosopher John Dewey focused on pragmatism and learning by doing — an active, democratic way of thinking that matched the town's commonsense energy. Hull House, the West Side settlement founded by Jane Addams and Ellen Gates Starr, made cultural expression and pluralism central to its work serving the city's immigrants. In the face of the looming

1900s

The City Beautiful movement inspires many notable civic beautification projects that include public art. Bodies such as the Municipal Art Commission, the Commission for the Encouragement of Public Art, and the Municipal Art League place paintings and sculpture throughout the city.

1905

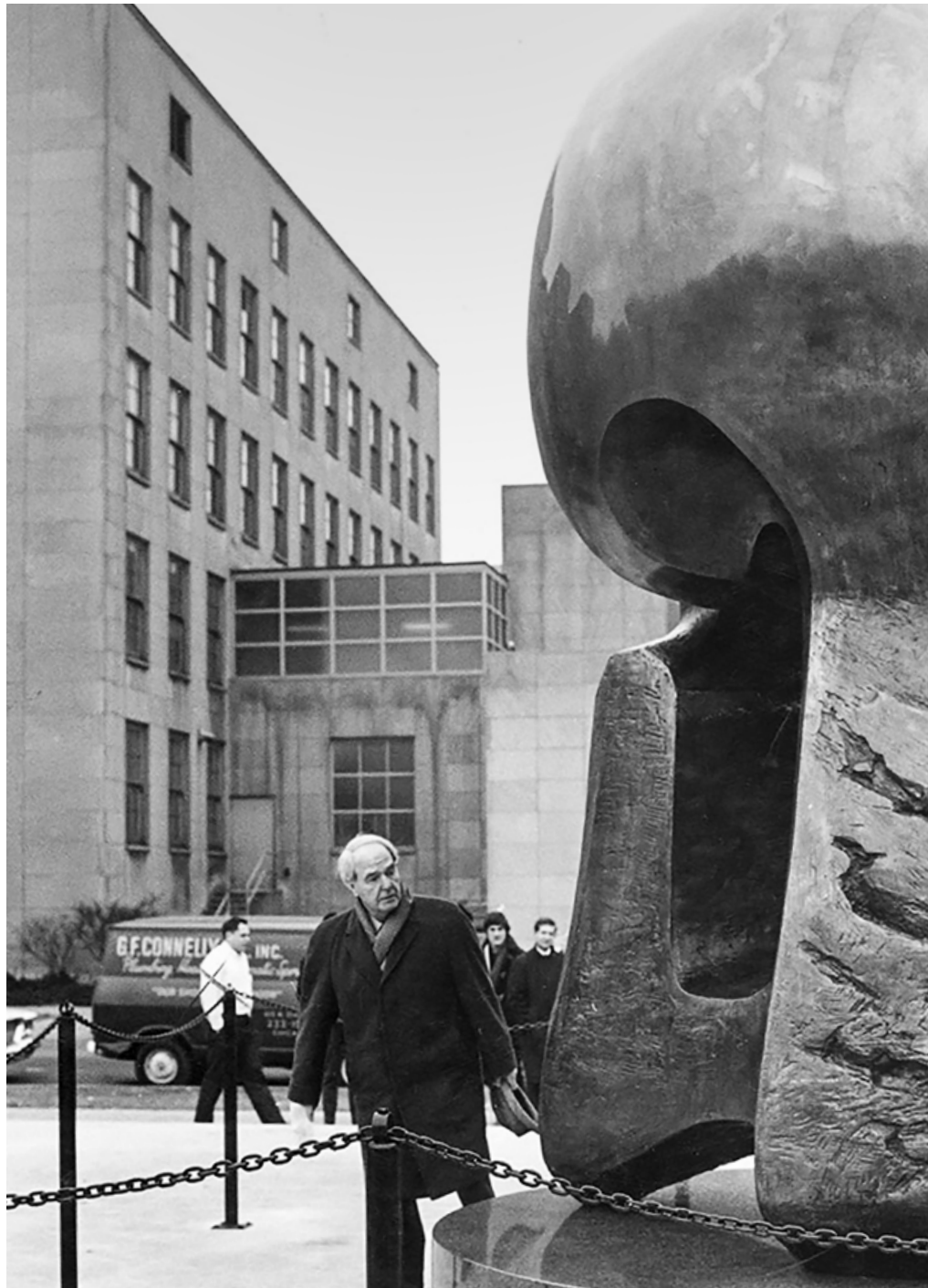
In another philanthropic gesture from a Chicago lumber merchant, Benjamin F. Ferguson provides a \$1 million gift to fund the creation of public sculpture in Chicago. The B. F. Ferguson Monument Fund goes on to underwrite the creation of artworks throughout the city by modern and contemporary masters such as Richard Hunt, Henry Moore, Isamu Noguchi, Ivan Mestrovic, and Louise Bourgeois. Equally significant is the fund's provision to provide ongoing maintenance and conservation to the sculptures.

Image: sculptor Henry Moore with his work, *Nuclear Energy*, 1967. Credit: Benjamin F. Ferguson Fund. University of Chicago Photographic Archive [apf1-00916]. Special Collections Research Center, University of Chicago Library.

Machine Age, the Arts and Crafts movement, immigrant craft traditions, and then Frank Lloyd Wright all stressed the value of the hand — how we must live aware to beauty and create objects that enhance life. Just before World War II, László Moholy-Nagy came to the South Side and developed those ideas further at his New Bauhaus, where he preached that everyone is talented and that art is a basic human need. Injected with a dose of Dewey's vision of art as experience, Moholy-Nagy's goal was the "universal man" who lived in constant awareness; who, like Mr. Zurawski, made art as one of the essential acts of his day-to-day life. In every field, in every decade, there have been efforts to bring arts to the

people of Chicago: from Jensen's parks and Ellen Gates Starr's Public School Art Society to Katharine Kuh's modern art galleries at the Art Institute, from Jean Dubuffet announcing Art Brut at the Arts Club to Studs Terkel telling stories of the great operas as if they were radio soaps. In Chicago, art belongs to everyone, not just those who can afford it.

The result has been more than a century of purposeful public art; art that hasn't just hung there waiting to be experienced but that's gone out into the streets and touched the daily lives of Chicagoans.



Sculptor Lorado Taft establishes himself as a major advocate for public art. Taft's own work, created in his South Side Midway Studios, introduces striking symbolic compositions in nontraditional forms and materials. Notable among his works are *Fountain of the Great Lakes* (1913) in the south courtyard of the Art Institute of Chicago and the cast-concrete *Fountain of Time* (1922) at the western end of the Midway Plaisance at the University of Chicago. Today, Taft's sculptures often inspire onsite theatrical performances based on their themes and content, introducing another facet to the nature of public art.

Images: Lorado Taft, *Fountain of the Great Lakes*, 1913. Credit: Jyoti Srivastava.



The Illinois Centennial Memorial Column, designed by Henry Bacon at the heart of Chicago's Logan Square neighborhood, is built in 1918 to celebrate the 100th anniversary of Illinois statehood.

All the above-mentioned sculptures were made possible by the B. F. Ferguson Monument Fund.

Image: Lorado Taft, *Fountain of Time*, 1922. Credit: Jyoti Srivastava.



Throughout the city, art has helped establish place and community. Polish churches such as St. Hyacinth and St. Stanislaus Kostka offered their largely immigrant parishioners service but also transcendence with their ornate altars and windows. The South Side Community Art Center, opened in 1941 on South Michigan

Avenue, is the last surviving Works Progress Administration (WPA) project and, along with the Parkway Community House at 51st and King Drive and the Hall Branch of the Chicago Public Library, produced the Chicago Black Renaissance and the likes of Gwendolyn Brooks, Richard Wright, Archibald Motley, and Dr. Margaret Burroughs, who would go on to found the DuSable Museum of African American History.

In 1949 John Kearney, Leon Golub, and Cosmo Campoli started the Contemporary Art Workshop, which for the next 59 years provided studio and exhibition space for artists in Lincoln Park (Kearney's car-bumper version of the characters from *The Wizard of Oz* are in Oz Park nearby). At 43rd and Langley, the Wall of Respect, the first collectively created street mural, radically asserted the presence, history, and community of African Americans in Chicago. Executed by William Walker and the Organization of Black American Culture in 1967, it depicted heroes such as DuBois, Coltrane, Tubman, Malcolm X, and Aretha Franklin. "The Wall is Home," said scholar Lerone Bennett Jr., "and a way *Home*." The city's Latino and Chicano art movements, especially the Movimiento Artístico Chicano, followed with their own murals, notably the façade of the Pilsen community center Casa Aztlan, painted by the Chicago Mural Group.

In 1992 Sculpture Chicago's landmark *Culture in Action* exhibition located eight different conceptual installations in parts of the city usually avoided by the gallery crowds. The works activated the communities and made residents not just subjects of art but art creators. In West Town, for one, people filmed video projects about their lives then shown on monitors throughout the neighborhood; Haha's *Flood* turned a storefront hydroponic garden growing produce for HIV patients into a source of food, information, and communion in Rogers Park. Today, Place Lab at the University of Chicago and Theaster Gates's Stony Island Arts Bank, a combination gallery, community center, and library, use the arts to heal and reinvigorate some of the most troubled parts of the city.

From the hub of the Cultural Center on Michigan Avenue, Chicago has led the nation in making important works of public art accessible and visible. The Ferguson Fund, inspired by the City Beautiful movement of the 1890s and 1900s, endowed works ranging from Lorado Taft's *Fountain of Time* (1922) in Washington Park, the Logan Square Monument, and the pylons on the Michigan Avenue Bridge to pieces by Henry Moore, Isamu Noguchi, and Chicago native Richard

Hunt. During the Depression, the Federal Art Project employed local artists to paint murals in schools, libraries, post offices, hospitals, and government buildings. In 1978 the city adopted one of the first "percent for art" ordinances, requiring that a portion of the cost of every city construction be spent on public art for the site.

There was something quintessentially Chicago about famed columnist Irv Kupcinet describing his long-running TV show as "The Lively Art of Conversation." Chicagoans have made an art form out of the intimate exchange involved in telling their stories and listening to others'. Studs Terkel tops the list. He helped thousands of people great and small find their voice and their place in history through his books and TV and radio shows. Theater games invented by Viola Spolin while working for the WPA morphed into Improv at the Compass Theater and then Second City; it's evolved since into something close to a philosophy for some, a practice that teaches how to live with immediacy and creativity. Poetry slams, started by Marc Smith in Uptown bars and clubs in the mid-1980s, demand the same kind of verbal dexterity, honesty, and guts, while visual artists such as Maria Gaspar, Chris Ware, as well as Darryl Holliday and E. N. Rodriguez have developed new ways to tell stories with graphics and video.

Public art lets us exchange parts of ourselves in ways that go beyond money. That exchange isn't always quiet or polite — nor should it be. Inspiring debate and asking questions are at the core of public art. Not everyone loved the wave of sculptures that started with the Picasso in 1967 and went through the 1970s with works by Chagall, Oldenburg, Calder, and Dubuffet — but the debate was very much to the point: No one knew what the hell Picasso had in mind, but Chicagoans have been discussing the question for 50 years. Art should never lull you to sleep, and whether it's good, bad, or beautiful all matter less than whether or not it's being made. The debates and dialogues started by *Culture in Action* in 1992 about what art can and should do and how it should do it continue to enrich the city as artists answer in their own ways the questions it raised about engagement, power, pain, joy, awareness, action, and identity.

1927

Buckingham Fountain opens as an iconic centerpiece to Grant Park and one of the largest fountains in the world. Inspired by the Latona Fountain at the Palace of Versailles but at twice its size, Buckingham Fountain was designed by architect



Edward H. Bennett with ornamental statues created by French sculptor Marcel F. Loyau. While in operation spring through fall, the fountain runs major water displays throughout the day and music and light shows in the evenings.

Image: Bennett, Parsons and Frost; Marcel F. Loyau, *Clarence Buckingham Memorial Fountain*, 1927.



1930s

New skyscrapers rising in downtown Chicago increasingly include sculpture as an integral part of architectural composition. Notable among these works is Carl Milles's *Diana Fountain* (1930) for the Michigan Square Building and John Storrs's *Ceres* (1930) atop the Chicago Board of Trade, which comes to define the southern end of the La Salle Street financial district.

Image: John Storrs, *Ceres*, 1930. Credit: Jyoti Srivastava.



At the same time, public art in Chicago has provided unity — moments and places where millions have come to enjoy art but mostly enjoy being with other people. Anish Kapoor's *Cloud Gate* has since its installation in 2004 become a new symbol of Chicago, joining sky,

lake, and land with the people in Millennium Park. Putting a Cubs cap on the lions at the Art Institute or lighting up the skyline to celebrate or mourn, applauding Buckingham Fountain as the sun sets — all are ways of participating in the kind of joyful artistic ritual we need to be one city together.

"How you center a pot matters," said Theaster Gates once, and that awareness and elevation of the everyday has been a tenet of Chicago art since Carl Sandburg made husky, brawling hog butchers the heroes of his poetry. Whether it's James Prestini turning exquisite wooden bowls at the Institute of Design, Gwendolyn Brooks writing about a street in Bronzeville, David Schalliol's photographs of lonely buildings, Gates transforming a pair of nondescript South Side homes into a swirl of community art and activity, or just a walk along The 606, the Chicago aesthetic heightens the experience of common things and turns the vernacular into high art.

Underneath it all, there's nearly always a desire to reorder, redirect, recall, and rebuild in the direction of justice and democracy. Artists such as Laurie Jo Reynolds and Daniel Tucker, who see "life as an art practice and art as a life practice," construct projects out of politics and activism and act politically through their art. Moholy-Nagy considered every act of art making an act of protest against greed and ignorance. Art in Chicago has a social purpose.

These qualities infuse the more traditional arts here as well. Realism and social justice are the hallmarks of our literary tradition, and the city's theaters — starting with Maurice Browne and Ellen Van Volkenburg's Little Theatre up to companies such as the Organic, Victory Gardens, and Steppenwolf — have relied on intimacy and intensity more than Broadway glitz. Large institutions have been open, active, and influential in demystifying the arts. The School of the Art Institute (SAIC) has produced a world-class roster of alumni. The ethnological galleries at the Field Museum inspired SAIC students as well as Monster Roster painters such as Golub and Nancy Spero and such musicians as Sun Ra, who lived a few blocks away. It's not surprising that Dubuffet always felt at home here.

Chicago suffered profoundly from the end of the Machine Age. A city full of makers like Mr. Zurawski suddenly didn't know what to do with their hands, and as our making gave way to buying and watching and serving, we tore ourselves apart. To be whole again as a city, we need to make again.

Art will let us do that.

The *Chicago Public Art Plan* is a new kind of *Plan of Chicago* every bit as hopeful and audacious as Burnham's, a comprehensive effort to activate the city through art in ways Addams, Jensen, Wright, and Moholy-Nagy could only dream of. It will embed the arts as a presence in daily Chicago life. It considers them as much a part of our infrastructure as power and water, a vital and natural resource we must nurture and deliver to all our citizens, especially our youth. The plan will establish the arts as a priority in our urban planning, creating a network of professional artists and practitioners, institutions, community groups, funders, and the people of the city. Developers will consider up front what roles the arts can play in their plans; environmental impact statements will bring the arts higher up their list of concerns; funds will be allocated, and connections will be made between agencies, departments, and offices. Our artists will lead, practicing in every community through residencies, fostering engagement and exchange between Chicagoans of all colors, creeds, and classes.

Let's grab what's at hand in Chicago — the mirrors, the marbles, and shards of glass — and together make things fresh and full of wonder, welcoming the world to our streets and realizing the deep needs of our people.

Thomas Dyja is author of The Third Coast: When Chicago Built the American Dream (2013).



its mural projects in schools, post offices, and parks, but other projects feature sculpture, easel art, mosaics, and woodworking. These efforts are notable for the diversity of the artists employed and the community-based themes of their artwork.

Image: Edgar Miller, *Animal Court*, *Jane Addams Homes*, 1938. Credit: University of Chicago Photographic Archive. Addenda. Mildred Mead Photographs [apf2-09171]. Special Collections Research Center, University of Chicago Library.



1941

The South Side Community Art Center opens in Bronzeville. Out of more than 100 community art centers established by the WPA, it is the only one that remains, continuing to serve Chicago's South Side with arts and community programs.

1957

Richard Lippold's *Radiant I*, created for the lobby of the Inland Steel Building, is among the first of many postwar sculptures commissioned by corporate patrons. Other important examples include Herbert Ferber's *Untitled* (1972) for the American Dental Association, Alexander Calder's *Universe* (1974) for Sears Tower, and Harry Bertoia's *Untitled Sounding Sculpture* (1975) for the Standard Oil Building.

Image: Richard Lippold, *Radiant I*, 1957. Credit: Hedrich Blessing.



Image: Harry Bertoia, *Untitled Sounding Sculpture*, 1975.





Letter from Commissioner Mark Kelly

p13

Letter from Commis—



Commissioner Kelly

Chicago, it's our time!

We are a city with incredible public art. Yes, it includes sculptures and monuments — but it's so much more. It's the city's creativity on display for everyone to view, to interact with, and to draw inspiration from. Art that invites you in — that encourages you to respond and to engage.

As Commissioner of the Chicago Department of Cultural Affairs and Special Events, I speak with great pride for all the public artworks in our city, many of which have brought Chicago renown and contribute to its legacy.

I am proud to count Millennium Park as one of the world's most visited cultural spaces: a nature-filled oasis, concert venue, and public art gallery all in one — a town square that's as valued by our own residents as the millions of people who visit from across the globe.

It's no coincidence that *Cloud Gate*, the Jay Pritzker Pavilion, and *Crown Fountain* — artworks that you experience through mirrors and lights, through sound, through play — are the park's star attractions. They are fun and unexpected — public art that comes to life.

I'm also proud that Chicago is a place where people appreciate and value cultural heritage. Public art can help to build and reflect local pride. It also can spark dialogue and even controversy. Because it's out in the open and accessible, public art helps us to reflect, to have important conversations around meaning and identity in our communities.

This is true of two historic artworks that gave Chicago a stir five decades ago.

There's the Picasso in Daley Plaza, a towering abstract work that shocked and confused some onlookers but over time has become a beloved contemporary icon for Chicago's downtown — and even a fun-filled slide for our children.

And there's the Wall of Respect, a South Side community mural created by artists seeking to "Honor our Black Heroes, and to Beautify our Community" that sparked the interest of visitors across the country and the start of a community mural movement worldwide.

And it's true today, as we see Chicago transformed every day by different kinds of public art.

We see it in the design of our infrastructure, as our transit stations and bridges take on exciting shapes and designs through inspired collaborations between artists and architects.

We see it in our parks and public spaces, such as the Chicago Riverwalk, a bustling waterfront filled with activity, from restaurants and live performances to pyrotechnic waterfalls.

We see it in Buckingham Fountain, an engineering innovation and sculptural masterpiece in its time that continues to inspire and delight with water shows and playful illumination.

We see it in The 606, a decommissioned industrial rail line that was brought back to life as a living work of art, filled with children and families, teaching and running spaces, embedded and temporary pop-up public artworks, dynamic lighting installations, and live performances.

We see it through street art on a grand scale in the murals along the Wabash Arts Corridor. We see it in murals in Chicago's Pilsen community, bringing together a vibrant mix of works equally informed by artistic expression, politics, and neighborhood cultural identity.

And we see it in the Year of Public Art, as artists work alongside residents to bring compelling new work to every ward in the city.

With this broader context in mind, the Chicago Department of Cultural Affairs and Special Events is proud to introduce the first *Chicago Public Art Plan*. It's a document that aims to be visionary yet grounded in practice. It speaks to how we value art and what it can mean for all Chicagoans. With this plan, we hope to embrace public art as a defining characteristic of Chicago.

In many ways, Chicago is already defined by its art and innovative spirit. Chicago is the birthplace of modern architecture, incredible design, and narrative art forms, not to mention Chicago blues, jazz, and gospel music, storefront theater, and improv comedy—all cultural activities that attract global audiences.

But as Chicago powers forward as an engine of creative life, we ought not to forget that public art isn't just one discipline—it isn't just sculptures and statues, it's not only murals on walls. It's how we as a city bring artistic vision to our streets and to the public realm. By engaging in public art, we bring value, meaning, and pride to Chicago.

1967–1970s

The unveiling of the Chicago Picasso sets an important precedent for abstract modernism in public art. Initially controversial, the work soon becomes an accepted symbol of the city and paves the way for other modernist sculptures in public plazas throughout the city center. With the addition of monumental works by such international artists as Marc Chagall, Joan Miró, Louise Nevelson, and Jean Dubuffet, downtown plazas become a public gallery of 20th century modern art. In turn, Wolf Vostell's *Concrete Traffic* (1970) and Claes Oldenburg's *Batcolumn* (1977) offer lively critiques of grandiose modernist statements. The federal government continues to commission work for public buildings from important artists such as Sol LeWitt, Frank Stella, Iñigo Manglano-Ovalle, and Arturo Herrera.

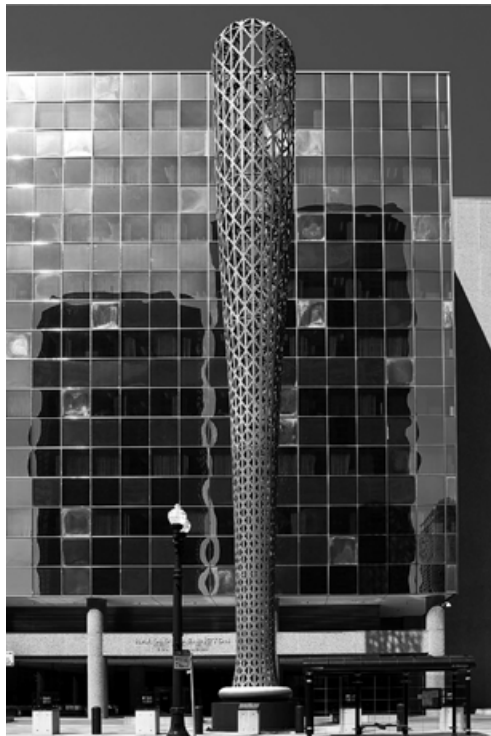
Image: Pablo Picasso, *Untitled*, 1967.





Image, left: Claes Oldenburg, *Batcolumn*, 1977. Commissioned through the Art in Architecture Program Fine Arts Collection, U.S. General Services Administration. Credit: Carol M. Highsmith.

Image, right: Wolf Vostell, *Concrete Traffic*, 1970. Courtesy of the Museum of Contemporary Art Library and Archives. Credit: David Katzive © MCA Chicago.



To bring this vision to life, we must:

Reimagine our built environment — fences brought to life, community gardens morphing into art gardens, installations in parks, pop-up art spaces, creatively displayed windows intersecting with landscape design and architecture, and streetscapes transforming into artscapes.

Enliven our city's assets — traffic-signal boxes turned into canvases, new bridges seen as art objects, kinetic street sculptures emerging on light poles, the public transit system filling with art, airports becoming art portals, and public parks brimming with creative energy.

Embrace new media, sound, and technology as public art — from interactive light installations to artful illumination to video mapping as ways to animate our buildings.

Expand our definition of public art — to include the experimental and the temporary alongside the monumental and permanent as performances fill our parks and public spaces — a fluid environment in which art is ever changing and ever growing in reach.

Encourage and build opportunities for youth to work with artists — as the next generation discovers new creative pathways for their voices, their visions, and their creativity while contributing to the public good.

Push forward as a creative city that embodies a shared sense of vision — government agencies embracing public art in their programs and missions; Special Service Areas commissioning public art to bring distinction to business districts; cultural organizations expanding their boundaries to bring art to the people; and foundations focusing their mission to push this work forward.

Support Chicago artists taking their skills to new heights — working across a wide spectrum of genres and styles, and reaching cutting-edge levels of creativity as they respond to myriad new audiences, forms, and contexts.

Take delight in public art as a hallmark of our city, filling all of our neighborhoods — through digital tools, educational experiences, and discussions, we will build greater understanding of the public art around us for all the people of Chicago.

Today, I challenge Chicagoans to bring this vision to life.

We need public art to be celebrated, to be embraced, and to be a defining feature of Chicago. Building an environment that supports this work is not easy, but it's essential. Let's rise together, push forward, and answer the clarion call to elevate public art as one of Chicago's greatest treasures.

Mark Kelly
Commissioner, Chicago Department of
Cultural Affairs and Special Events

Commissioner Kelly leads the Chicago Department of Cultural Affairs and Special Events (DCASE) in its work as the city's municipal arts agency. In addition to citywide efforts such as the Year of Public Art, DCASE advances programs to strengthen the cultural landscape while presenting free and diverse arts activities throughout the year at the historic Chicago Cultural Center, Millennium Park, the Chicago Riverwalk, and other signature city spaces.

Prior to joining DCASE, Kelly served as the Vice President for Student Success at Columbia College Chicago, where he fostered and oversaw an immersive arts experience for its students in 100 different degree programs across creative and media arts. He filled numerous leadership roles over his 30 years at Columbia, including serving as founder and chair of the Wabash Arts Corridor initiative — framing the South Loop as a hub for street art, installations, and spectacle.

1967–1970s

Image: Alexander Calder, *Flamingo*, 1974. Commissioned through the Art in Architecture Program Fine Arts Collection, U.S. General Services Administration. Credit: Carol M. Highsmith.



Seven miles south of the Picasso, another influential milestone takes place in Bronzeville: a group of artists painting on the walls of an abandoned building at the corner of 43rd Street and Langley Avenue create the Wall of Respect, depicting figures and themes from African American history.

This groundbreaking work soon becomes a catalyst for mural art throughout the city. In Pilsen, Mexican mural traditions are adapted to large-scale works on buildings and railroad embankments. In 1971 the Chicago Public Art Group, an organization devoted to exterior murals, is established.

Image: *Wall of Respect*, 1967. Credit: Darryl Cowherd.





1976

The Nathan Manilow Sculpture Park opens at Governors State University just south of Chicago, in University Park, Illinois. Works by Mark Di Suvero, Mary Miss, Bruce Nauman, Martin Puryear, Richard Rezac, Christine Tarkowski, and Tony Tasset are featured in this open air gallery of more than 100 acres.

Image: Martin Puryear, *Bodark Arc*, 1982. Credit: Nathan Manilow Sculpture Park, Governors State University, University Park, Illinois.



1978

The Chicago City Council approves the Percent for Art ordinance, requiring that a percentage of construction costs for all municipal buildings and projects be directed toward public art. Resulting commissions often tap regional artists, giving greater visibility to the neighborhood arts community outside museums and galleries. To date, more than 500 artworks in over 140 locations have been commissioned thanks to this program.

Vision and background

Vision and

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and back- ground

A new vision for public art

Chicago is a public art city, known the world over for iconic works that have helped define and shape the field. As public art continues to evolve — to grow more expansive, interdisciplinary, and embedded in social practices that acknowledge how art intersects with civic life — the city must take stock, adjust its vision, and create a new standard that supports artists working in a variety of forms across all of its neighborhoods.

This moment calls for a fundamental shift in how the city talks about and supports public art. The process of commissioning public art must welcome creativity in all of its forms and offer broad opportunities for participation. Above all, it must nurture art that has the potential to surprise, inspire, challenge, and bring people together through shared experiences.

The City of Chicago has a responsibility to steward and advocate for a diverse public art ecosystem. For this reason, the Chicago Department of Cultural Affairs and Special Events (DCASE) has created this document, the *Chicago Public Art Plan*, as a means to advance public art in the city.

Late 1970s–1980s

Graffiti and street art — generally unsanctioned activities involving youth crews painting railroad embankments and other elements of the urban infrastructure to create vibrant forms of political expression — become unofficial and controversial movements. “From 1982 to 1987,” recalls crew leader Flash ABC (Gabriel Carrasquillo Jr.), “I watched the birth of Chicago’s Street Art Movement with a front seat to people who started doing graffiti for the love of getting up. The art started by kids to brighten up a brick wall and make that train ride a little bit more colorful.”

1981

Ellsworth Kelly’s *Curve XXII (I Will)*, becomes the first modernist artwork commissioned for a Chicago park. The installation was funded by hundreds of individuals, the National Endowment of the Arts, the City of Chicago, and the Friends of the Parks, an early nonprofit supporting Chicago park lands. It stands in Lincoln Park at Fullerton Avenue and Cannon Drive.

Image: Ellsworth Kelly, *Curve XXII (I Will)*, 1981. Credit: Jyoti Srivastava.

1989

New York-based street artist Keith Haring visits Chicago to paint a temporary 480-foot mural in Grant Park with the help of nearly 500 Chicago Public School students.





1991

The Harold Washington Library opens with a collection of more than 50 pieces of public art funded by the city's Percent for Art program. A broad range of artistic expression from local and internationally renowned artists is represented, including work by Houston Conwill, Edgar Heap of Birds, Jacob Lawrence, Lorna Simpson, and Nancy Spero. The Harold Washington Library is one of many branches to house works by notable artists.

Image: Kerry James Marshall, *Knowledge and Wonder*, Legler Branch Library, 1995.



1992

Mary Jane Jacob curates *Culture in Action*, a seminal exhibition that places artists within communities to create public art. It expands traditional notions of public art to address highly charged issues such as AIDS, homelessness, racism, and illiteracy. Among the artists included are Mark Dion, Haha, Suzanne Lacy, Iñigo Manglano-Ovalle, and Daniel J. Martinez.

1999

Cows on Parade opens, a hugely popular public art exhibit and worldwide phenomenon. Three hundred life-sized cow sculptures decorated by local artists are displayed in public spaces across the city, attracting global attention to Chicago's art scene and later traveling to more than 50 countries around the globe. The idea originated in Zurich, Switzerland, and Chicago hosted its American debut under the leadership of Lois Weisberg, the city's longest serving Commissioner of Cultural Affairs.

History and methodology

Public art emerged as a recurring theme in conversations surrounding the *Chicago Cultural Plan 2012*, presented by Mayor Rahm Emanuel and Chicago Department of Cultural Affairs and Special Events (DCASE) Commissioner Michelle T. Boone as the city's first plan for the arts since 1986. Described as a blueprint for policy to support cultural growth, the *Chicago Cultural Plan 2012* engaged thousands of Chicagoans in an effort to map the city's cultural future. The plan proposed that expanding art in public places could be a core strategy in elevating and expanding neighborhood cultural assets and a sense of place.

With these goals in mind, DCASE in 2014 began to formally solicit input from artists, cultural leaders, neighborhood advocates, and other citizens on the future of public art in Chicago. These endeavors included town halls at the Chicago Cultural Center and the Washington Park Arts Incubator, a public survey offered through Textizen, presentations to the DCASE Cultural Advisory Council, and meetings with various city agencies including leading practitioners from across the country. Initially, efforts focused on the work DCASE is directly responsible for: the Percent for Art ordinance and governance of the Chicago Public Art Program. As more input was

gathered, the project evolved from a policy and procedures focused effort to a more visionary document inspiring a new direction for public art across the city. DCASE also hosted a series of themed conversations with leading artists and thought leaders in the field of public art to highlight and recognize the importance of artists in the planning process.

With the arrival of Commissioner Mark Kelly in 2016, DCASE placed increased emphasis on cooperation among city agencies and with community leaders in its planning for public art. Focus groups with City of Chicago departments and sister agencies addressed ways to increase collaboration. A SWOT (Strengths, Weaknesses, Opportunities, Threats) analysis on public art in Chicago incorporating public input was conducted and presented to stakeholders in spring 2017. Collective input from these and other meetings serve as the basis for the recommendations that follow.

The resulting *Chicago Public Art Plan* weaves policy together with images, voices, and narratives that offer a sense of Chicago's history and culture. It celebrates the cultural vibrancy of Chicago as a home for public art, while providing context for the way forward — establishing a shared vision for Chicago as a city where public art is valued and more essential than ever.

2017: The Year of Public Art

The Year of Public Art provides a unique catalyst for the launch of the *Chicago Public Art Plan*. The citywide celebration commemorates the 50th anniversary of two seminal artworks — the Picasso in Daley Plaza and the Wall of Respect, which once stood at 43rd Street and Langley Avenue on the South Side — and highlights the important role public art has played in Chicago's history. The year-long initiative, representing a \$4 million investment by DCASE and other city departments, includes the creation of a public art youth corps, a public art festival, and the new 50×50 Neighborhood Arts Project, commissioning new work in all of

Chicago's 50 wards. The increased focus on the equity of public art development and the groundswell of interest and engagement the program has generated from artists, aldermen, residents, and government agencies has affirmed both the need for and feasibility of implementing the recommendations of the plan.

2003

The completion of Midway International Airport's redevelopment project provides Chicago with a state-of-the-art airport terminal as well as significant additions to its art collection by internationally renowned artists from Chicago and across the United States.

2004

Millennium Park opens, featuring a landscaped setting designed to incorporate major installations of public art. Anish Kapoor's *Cloud Gate* — popularly known as "The Bean" — and Jaume Plensa's *Crown Fountain* quickly become iconic symbols of the city and major factors of the park's success as one of Chicago's most visited tourist destinations. Today, Millennium Park is known as the number one attraction in the Midwest, attracting more than 25 million visitors annually and counted among the top 10 most visited sites in the United States.

Image: Anish Kapoor, *Cloud Gate*, 2004.



Image: Jaume Plensa, *Crown Fountain*, 2004.





Goals and recommendations

Goals and

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Goal 1 Update Chicago's Percent for Art Program

In 1978 Chicago was one of the first municipalities to implement an ordinance mandating that a portion of the cost of public buildings (1.33 percent in this case) be set aside for the creation of original artwork. Today, there are more than 200 similar programs throughout the United States, due in large part to the success of Chicago's ordinance.

Since the adoption of this policy nearly 40 years ago, the field of public art has expanded. Programs have embraced a broad definition of public art that acknowledges the diverse ways artists can inspire thinking and elevate everyday experiences into

extraordinary ones. The field has expanded to support the work of artists as collaborators in the design of civic spaces, buildings, bridges, and transit ways. Yet the Chicago ordinance remains largely unchanged.

A revision of the current Percent for Art ordinance and applicable policies and procedures is needed to respond to new developments in artistic practice and better position it to support public art development in the city.

The following recommendations will bring the program in line with the most current thinking in the field and increase its flexibility and effectiveness:

Review the definition of public art in the ordinance to reflect a spectrum of artistic mediums.

Explore updating the ordinance to cover capital and infrastructure investments, whether wholly or partially funded by the city.

Improve policies and procedures to ensure quality and fair artist selection.

Revise guidelines for community input to support engagement at different stages of project development.

Develop clear roles and responsibilities to ensure efficient and timely administration of the program.

Determine clear procedures for identifying which projects are eligible for the Percent for Art program.

Investigate the possibility of pooling Percent for Art allocations to support equitable and strategic development of public art throughout the city.

Create a system that encourages the involvement of artists at the earliest stages of project planning and design.

2009

Emmanuel Pratt founds Sweet Water Foundation, an organization advancing urban agriculture, art, and education to transform vacant spaces into sustainable community assets. Since its founding, major efforts include Perry Avenue Commons, a National Endowment for the Arts-funded placemaking initiative in Chicago's Washington Park and Englewood neighborhoods transforming a former multi-acre farm and foreclosed properties with community programs and public art installations.

Image: Emmanuel Pratt, *Sweet Water Foundation*.



2010

The Chicago Park District partners with Chicago Sculpture International, local galleries, and EXPO



Chicago to bring temporary art installations to the parks along the lakefront and throughout the city (ongoing).

Image: Tom Friedman, *Looking Up*, 2015.

International Meeting of Styles brings graffiti artists and writers from around the world to Chicago.



2011

Mayor Rahm Emanuel expands the Chicago Transit Authority's public art collection with more than 60 new works exhibited in 50 transit stations across the city. New works continue to be added.

Image: Patrick McGee, *Harmony of the World*, California station (Blue Line), 2015. Credit: Aron Gent.



2012

The *Chicago Cultural Plan 2012* presents a framework for the city's cultural and economic growth. It emphasizes improving and expanding the city's public art policies and practices.

2013

Plans for a major expansion to the Chicago Riverwalk are released, aimed at transforming the south bank of the Chicago River into a full-scale pedestrian waterfront between Lake Shore Drive and Franklin Street. Building on early investments, today the Chicago Riverwalk features restaurants, live music performances, a River Theater, fountains, fishing piers, floating gardens, and public art installations.

The Chicago Park District launches the inaugural *Night Out in the Parks*, an initiative to bring quality arts and culture programming into local Chicago neighborhoods. Today, the program presents more than 1,000 free, world-class cultural events to local parks across Chicago every year.

Chicago Ground Cover is an artist-designed open-air dance floor in Grant Park that hosts Chicago SummerDance, the largest



annual outdoor live music and dancing series in the United States. In 2011 the space is expanded to nearly 5,000 square feet, enabling thousands of visitors to enjoy free dance lessons by professional instructors in a variety of genres each year. The series has since grown to include events in neighborhood parks throughout the city in collaboration with *Night Out in the Parks*.

Image: Dan Peterman, *Chicago Ground Cover*, 1997, expanded 1999 and 2011.



Goal 2

Establish clear and transparent governmental practices

Public art is a collaborative process that requires input from artists, government agencies, community organizations, and residents. In its role, the city – with the Chicago Department of Cultural Affairs and Special Events (DCASE) – establishes procedures and processes to support public art. Feedback from the public during the

development of this plan revealed that the city's public art permitting procedures should be clearer.

The following recommendations aim to increase transparency and effectiveness of these procedures to promote and incentivize the creation of public art:

Convene city and community stakeholders to advance a shared vision and ensure effective and strategic implementation of the public art program.

Identify points of contact in key city agencies and aldermanic offices to work in collaboration with DCASE to help the public art program function more smoothly and effectively.

Work with applicable city agencies to refine and improve public art permitting procedures.

Educate the public about the city's permitting procedures for public art.

Collaborate with city agencies to review procedures for art in the public right-of-way, reducing barriers for artists while maintaining public safety and notification requirements.

Goal 3

Expand resources to support the creation of public art throughout the city

The goal of this plan is to see that public art becomes a defining characteristic of every neighborhood in Chicago. This requires support from Chicago's public, private, and philanthropic communities, as current resources alone are not sufficient. Careful analysis of existing models and a willingness to explore new collaborative approaches are critical to ensuring the recommendations outlined in this plan are met.

The following recommendations explore a variety of public and private funding models that can generate additional revenue to support public art in many forms across Chicago's neighborhoods:

Implement strategies outlined in Goal 1 related to the Percent for Art ordinance to increase revenue.

Explore the benefits and feasibility of increasing the applicable Percent for Art ratio.

Review best practices and alternative funding models in other cities to identify new ways of supporting public art.

Organize an internal task force of city and sister agencies to identify grant and funding opportunities that will increase resources to support public art in neighborhoods.

Rally support from private entities, foundations, and individuals to create a “public art fund” that can support ambitious plans and ground-breaking public art projects.

Encourage arts organizations and funders to invest in Chicago’s neighborhoods by expanding or establishing public art programs.

Spur investment in Chicago’s parks and open spaces as centers for public art and creative activity across the city.

Encourage the private sector to embrace public art as a defining characteristic of Chicago’s built environment and a valuable component of new building projects.

Promote artful design and inclusion of public art in all city infrastructure development, whether bridges, streetscapes, lighting, or other projects.

2013

Social practice artist Laurie Jo Reynolds’s *Tamms Year Ten* project, involving the participation of former and currently incarcerated persons, results in the closure of the supermax facility at Tamms Correctional Center in southern Illinois, which is used to hold prisoners in solitary confinement.

Columbia College Chicago launches the Wabash Arts Corridor, where students and international mural artists transform the South Loop business district into one of the city’s major cultural assets through street art. To date, nearly 40 murals have been created thanks to the initiative.



Image: RETNA, mural, 2014 (left), and Jacob Watts, *Moose Bubblegum Bubble*, 2014 (right). Credit: Jacob Chartoff.



2014

A Proximity of Consciousness: Art and Social Action, an exhibition organized by Mary Jane Jacob at the School of the Art Institute of Chicago, demonstrates the growing impact of artists who work for social change in the public sphere.

2015

The city's first Chicago Architecture Biennial is launched, an international platform for presenting groundbreaking projects and exhibitions and to advance Chicago's historic place as a site of architectural innovation.

Image: Norman Kelley, *Chicago: How Do You See?*, 2015. Credit: Chicago Architecture Biennial/ Nathan Keay.



One featured exhibit is *Color(ed) Theory*, in which visual artist and architect Amanda Williams paints and photographs houses slated



for demolition in West Englewood in order to bring attention to both the properties themselves and the issue of neighborhood vacancies.

Image: Amanda Williams, *Pink Oil Moisturizer, Color(ed) Theory series*, 2014. Credit: Amanda Williams.



Goal 4

Advance programs that support artists, neighborhoods, and the public good

Art and culture play an important role in fostering the conditions in which communities and people thrive. With public engagement at its core, artists' work can span across disciplines and — in collaboration with residents, city agencies, and community organizations — create projects that support and celebrate neighborhoods.

The following recommendations will develop and support a wide range of cultural programs and initiatives that will contribute to the health and vitality of Chicago's neighborhoods:

Embrace a broad definition of public art that includes the various ways art and culture engage with the public, including festivals, parades, and other social and community-based practices.

Support programs that activate civic and public spaces through temporary public art installations, events, performances, and happenings.

Develop or adapt grant programs to increase direct funding to artists and organizations that initiate new public art or preserve and amplify existing assets.

Encourage arts organizations to expand resources and programming in neighborhoods, including programs for youth development and inclusion.

Establish programs that engage artists to work with city agencies to develop more creative public art programs and solutions.

Promote collaborative programs to transform vacant and underutilized properties in neighborhoods with public art.

Goal 5

Strengthen the city's collection management systems

Chicago's collection of public art consists of more than 500 artworks in a variety of public spaces and municipal facilities, each with its own unique maintenance requirements and challenges. The city allocates a modest budget to support long-term care of these important civic assets. Conservation projects are prioritized based on need and available resources. Works that are not properly maintained can deteriorate and result in increased conservation costs.

The following recommendations will require additional resources for collection staff and management systems. This necessary investment will modernize the city's collection management systems, ensure timely maintenance, reduce costs, and preserve civic assets for generations to come:

Begin a comprehensive inventory of the city's public art collection to identify new assets and assess the condition of existing assets.

Develop clear collection management procedures for public art accessions, deaccessions, gifts, loans, and donations.

Improve systems for tracking and completing public art projects and their ongoing maintenance needs.

Implement new requirements for artists to prepare for long-term care of artworks as projects are developed.

Investigate shared responsibility models with city agencies that house artworks to develop plans for routine care and limit extraordinary maintenance issues.

2015

Theaster Gates opens the Stony Island Arts Bank in a renovated bank building in a once-thriving commercial corridor on the South Side. Purchased from the city for \$1 and funded through the sale of Gates's work and the Rebuild Foundation, the facility is home to archival collections and gallery and performance spaces.

Image: Stony Island Arts Bank, 2015. Credit: Tom Harris © Hedrich Blessing, courtesy of Rebuild Foundation.



Image: Fo Wilson and Norman Teague, *Sounding Bronzeville*, 2015. Organized by Bronzeville Community





The 606 trail system and park opens to the public in June. The project is commissioned as a public-private partnership between the City of Chicago, The Trust for Public Land, and the Chicago Park District with lead artist Frances Whitehead. The redesign of the former Bloomingdale rail line establishes a new model for public art and infrastructure planning that integrates artists and “arts thinking” as a core part of the program.

Image: The 606, 2015.



Goal 6

Support the work that artists and organizations do to create public art

The city recognizes that public art exists beyond government commissions. Support for spontaneous grassroots and hyperlocal expressions helps ensure that all Chicago residents have access to public art. In addition, the ability to develop and nurture relationships between artists and community-based organizations is essential to creating programs that are diverse and innovative.

The following recommendations are aimed at providing support for Chicago's broader public art ecology in order to encourage learning and collaboration between artists, local agencies, and organizations:

Create resource toolkits that guide artists and communities through the city's public art development and funding processes.

Support professional development and capacity building programs for artists and community organizations that create public art.

Establish a mechanism for commissioning agencies to collaboratively promote resources and opportunities for artists.

Design programs to address the needs of Special Service Areas and chambers of commerce to effectively plan and implement public art programs in neighborhoods.

Goal 7

Build awareness of and engagement with Chicago's public art

Chicago is fortunate to have a number of programs that enliven its streets, plazas, parks, transitways, and civic spaces with public art. These assets are woven into the fabric of the city's neighborhoods and provide sources of inspiration for both residents and visitors. Increasing opportunities for the public to experience these works through technology,

public programs, and publications will build awareness and illuminate the value of public art in the city.

The following recommendations aim to increase public engagement and stewardship of the city's vast public art collection:

Build a public art website and expand mobile access to the city's public art collection to include a complete listing of projects and programs by local, state, federal, and sister agencies.

Create interactive and participatory educational content in the form of maps, tours, and guides that engage audiences.

Commission new artworks that reinterpret and reimagine existing or historic public artworks for new audiences.

Publish an annual report for the city's public art program that highlights the collaborative work of artists, residents, and city agencies.

Develop programs that directly support the work of individuals and organizations to preserve and protect the city's public art collection.



our increasingly image-based environment.

Image: Sanford Biggers, *Cheshire*, 2016.



2017

Mayor Rahm Emanuel and the Chicago Department of Cultural Affairs and Special Events designate 2017 the "Year of Public Art." The initiative features the 50x50 Neighborhood Arts Project, a public art festival, exhibitions, performances, tours, and more. Representing a \$4 million investment in artist-led community projects, it results in the commissioning of more than 60 new public art projects throughout Chicago's neighborhoods.

The monumental scrim mural *Howlings* and the *Floating Museum*, among other works, inaugurate the first season of public art on the Chicago Riverwalk.

Image, left: Candida Alvarez, *Howlings*, 2017.

Image, right: Faheem Majeed, Jeremiah Hulsebos-Spoffard, Andrew Schachman, and Avery R. Young, *Floating Museum*, 2017.





In recognition of his influential work as a visual artist, Kerry James Marshall — whose signature style evokes the influence of history and the civil rights movement — is commissioned to design the first mural for the Chicago Cultural Center as part of the 2017 Year of Public Art.

In conjunction with Mayor Emanuel's One Summer Chicago program, the city also introduces a public art youth corps paid internship program for youth and young adults working on public art projects across the city.

Image: Yollocalli Arts Reach of the National Museum of Mexican Art, mural, 50x50 Neighborhood Arts Project, Corkery Elementary School in the 22nd Ward, 2017.





Image: in a Night Out at the Parks presentation for the Year of Public Art, artist Erica Mott and dance team perform *ELEMENTAL: Spectacles of Earth, Air and Water* at Palmisano Nature Park in the 11th Ward. Credit: Doris Jasper.

Public dialogue on the Balbo monument in Grant Park emerges as part of nationwide conversations on commemorative statues and the meaning and historical significance of public art.

The *Chicago Public Art Plan* is released at the Chicago Public Art Symposium, a convening of artists, scholars, community organizers, and public agencies to explore the intersecting values of their work and the future of public art in Chicago.



Acknowledgments

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The cover of the *Chicago Public Art Plan* features images taken by visitors to Anish Kapoor’s *Cloud Gate* in Millennium Park: (from top left) Emiliano Reale, Douglas Fox, Filippo Secchi, Jamie Wells, Fermin Gutierrez, and Muni Tam.

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City of Chicago
Mayor Rahm Emanuel

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