

APPENDIX

Public

Art

Framework

Plan

I-35W TRANSIT/ACCESS PROJECT

*A guide to meaningful, inclusive, and
artistic public spaces.*



JANUARY 2015

PUBLIC ART FRAMEWORK PLAN

Prepared for:

Hennepin County

Minnesota Department of Transportation

City of Minneapolis

Metropolitan Council

Metro Transit



Janet Lofquist, LLC



Acknowledgments:

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INTRODUCTION

This current phase of the I-35W Transit/Access Project was initiated in late 2010 by Hennepin County, along with the City of Minneapolis, Metropolitan Council/Metro Transit, and the Minnesota Department of Transportation (MnDOT). The study includes the location and design of a Bus Rapid Transit (BRT) station, quality connections for all transportation modes between Lake Street and the transit station, a high quality pedestrian/bicycle connection between Lake Street and the Midtown Greenway, and preliminary engineering for I-35W between approximately 31st Street and I-94 including a new interchange at Lake Street and reconstruction of several bridges between 31st Street and I-94. The study is being carried out in full consultation with residents and businesses in affected neighborhoods and commercial areas through a Project Advisory Committee (PAC), public open houses, and periodic meetings with neighborhood and business associations.



Image credit: EE&K a Perkins Eastman Company

The new transit facility will create a unique transit-oriented public space, strengthening neighborhood identity, and enhancing civic life.



PROJECT BACKGROUND

This public art framework plan grew out of conversations with the PAC around the ideas of neighborhood building and place making. Numerous transportation infrastructure projects in the region, including the adjacent Midtown Greenway and nearby Hiawatha Light Rail Transit system have used public art to address issues of aesthetics while bringing deeper meaning and stakeholder support into their design and implementation. Building upon lessons learned from these and similar projects, the I-35W Lake Street Transit Access Project Public Art Framework is intended to help guide public policy makers, facility owners and neighborhood area stakeholders in the process of leveraging the transformative powers of public art to make a very good project into an even better public place.

PROJECT PURPOSE

This plan is intended to be implemented incrementally as the I-35W Transit Access Project is designed and constructed. The framework plan will guide public officials, architects, landscape architects, artists, engineers and the public in creating high quality, socially relevant and meaningful inclusive artistic environment in and around the I-35W/Lake Street Transit Station Area.



Image credit: Janet Lofquist
Plunge
University of St. Thomas

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■ APPLICABLE PRECEDENTS AND PROGRAM

Program elements better define when and how public art may be implemented into the station area. Some elements have very specific timing, while others may evolve as the needs of the community are organized and as funding and partnerships align. Elements of public art within this project area are similar to those as defined within the Midtown Greenway Public Art Master Plan (2001), which are outlined on the following page.

For current information on the I-35W Transit/Access Project and Public Art Initiatives, visit:

<http://www.35lake.com/>

<http://forecastpublicart.org/>

<http://www.minneapolis.gov/dca/public/index.htm>

Elements of Public Art

INFRASTRUCTURE BASED

Infrastructure-based: Artworks designed by artists, in collaboration with project design teams, and integrated into the permanent structure, i.e. bridges, streetscapes, walls. Components are often designed as part of the project construction documents and built in early project phases. For cost-effectiveness, artists should be involved early in the design process.

FUNCTIONAL OBJECTS

Functional elements: Functional artworks, i.e. drinking fountains, benches, railings, bike racks information kiosks, planters, tree guards, tree grates, designed by artists and intended for utilitarian purpose.

TEMPORARY

Temporary: Generally, lower cost projects placed temporarily in the station area. These may be commissioned in response to a relevant current event, special event, or in collaboration with another organization. Examples may include performances, digital projected art, etc.

SITE SPECIFIC

Site-specific: Typically permanently placed artworks created for and in response to a specific location, generally meant to enhance aesthetics and strengthen identity and sense of place.

The Midtown Greenway

The Midtown Greenway Public Art Master Plan also identifies the importance of continuity of public art from Greenway up to street level. For example, the following Lake Street Streetscape recommendations were made,

“The design of the streetscape along Lake Street should be coordinated with Greenway development and should include identifying markers, i.e. specially-designed Greenway flags, or other objects that are durable but easily replaceable, which signal that one is approaching the Greenway. These markers should be placed in multiple locations leading up to the Greenway through its entire length.

On top of the bridge over Lake Street, there should be some visual or aural reminder that

one is crossing that Greenway. This might be replicated on all the bridges passing over the Greenway and could take the form of a type of rumble strip which cars drive over or an electronic element that produces a change in radio waves, and interjects a particular tune or words through the radios of cars driving over the Greenway”. Public Art recommendations were also made for the I-35W overpass, at the Greenway including, “incorporating artist-designed lighting to animate the space under the overpass and ramps. It could also incorporate an acoustic element that make use of passing cars overhead and helps move people through space. The project should be inviting, friendly, safe, and as vandal resistant as possible”.



Program Themes

Imbedded within the term public art is a multiplicity of meanings and definitions to differing user groups. In the early stages of this project a broad set of public art themes were explored with the Public Advisory Committee as potential expressions of neighborhood identity, and ultimately how these should be portrayed. The full list of themes included:

1. Landscape Features
2. City History
3. Neighborhood History
4. Community Portraits
5. Cultural Heritage
6. Wayfinding
7. Sustainability
8. Artist Integrated Space
9. Light
10. Movement

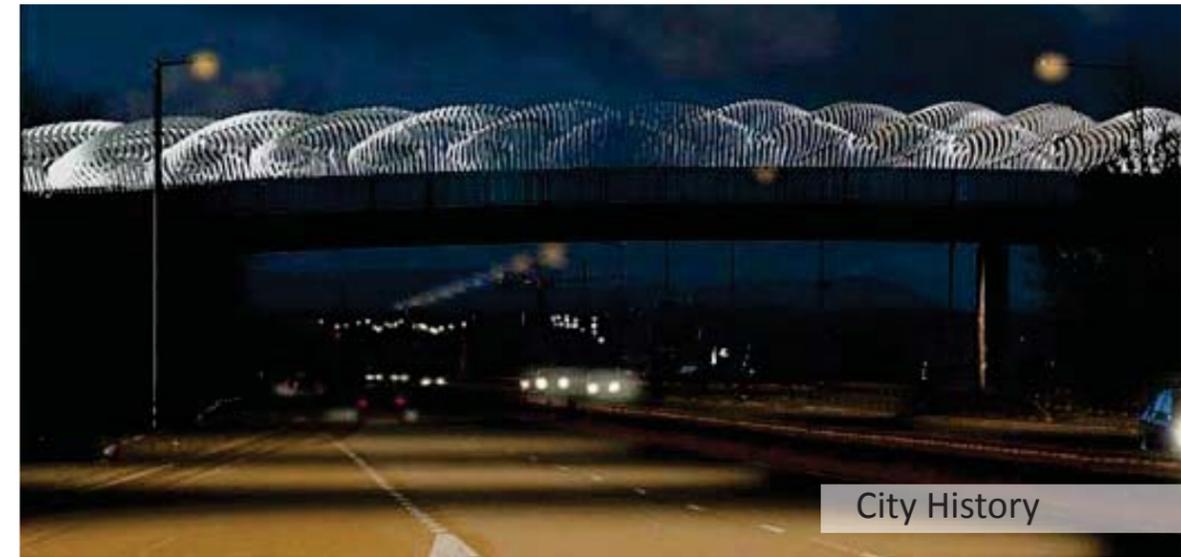
A questionnaire was distributed to the Project Advisory Committee and Public Arts Subcommittee. The questionnaire asked questions related to the neighborhoods' iconic figures, natural features, and historical significance. Feedback gained from these questionnaires provided direction on which themes would be most reflective of committee preference in exploring and highlighting aspects of identity. Movement, Neighborhood History, and Cultural Heritage resonated most significantly with PAC Members.

Establishing themes complimentary to the neighborhoods' character will provide artists with a starting point for their creative process. This plan also describes a team process for public art development and implementation.



Landscape Feature

Water Weaving Light Cycle
Nobuho Nagasawa, Seattle City Hall



City History

Rope Bridge *Proposal Image*
Bruce Williams, Port Glasgow



Neighborhood History

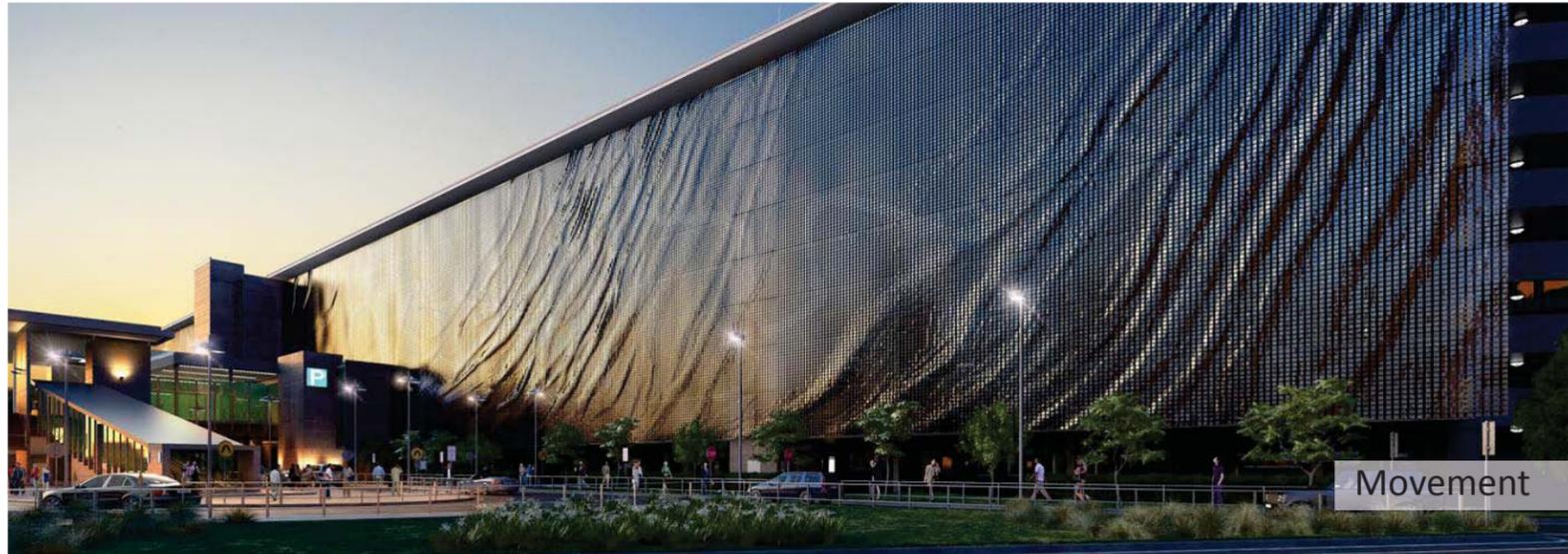
If You Lived Here You'd be Home
Metro Arts in Transit
Maplewood-Manchester station
Janet Zwieg, St. Louis, Missouri

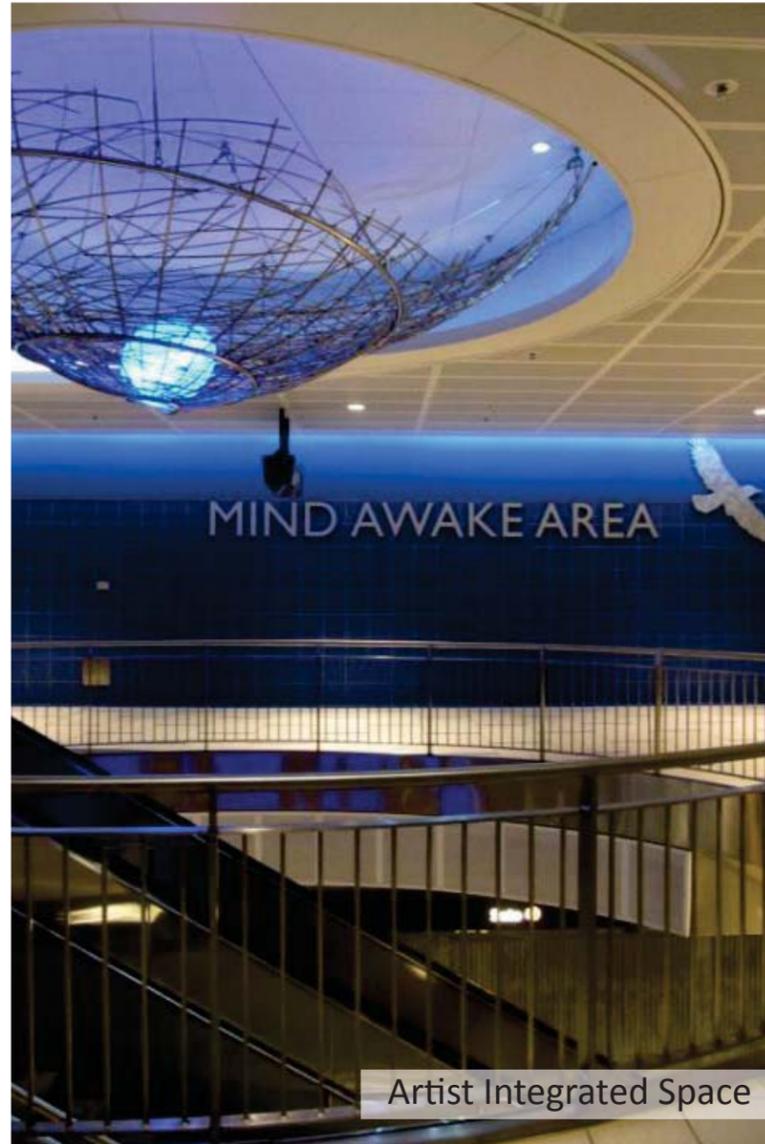
Right: Turbulent Line Proposal image for Brisbane Airport, Ned Kahn

Bottom Left: Persistence of Vision
Ralph Helmick & Stuart Schechter, Charlotte-Mecklenburg County Courthouse, North Carolina

Bottom Middle: Celadon Remnants
Jean Shin, MTA Arts for Transit
LIRR Broadway Station, Queens, NY

Bottom Right: Winged Guardian, Teddy Sandoval, LA Metro Red Line Station





Artist Integrated Space

Landings, Ceiling sculpture with text, map, tiles, Nobuho Nagasawa, LA County MTA, Metro Gold Line Soto Station



Light

Terpsichore for Kansas City, Mags Harries, Lajos Hedér, David Moulton, Roberta Vacca and Bobby Watson, Kauffman Center for the Performing Arts Parking Garage, Kansas City, Missouri



Sustainability

Water Table/Water Glass
Buster Simpson
Ellington Condominiums, Seattle



Community members examining a study model of the Green Crescent connection between Lake St. and the Midtown Greenway.

4 AREAS OF ART OPPORTUNITY

The areas of opportunity identified by the design team, on the I-35W Transit Access Project, include integrating art into functional components of the transit facility, artistic treatments of functional site amenities, freestanding permanently or temporarily mounted two and three-dimensional artworks, artistic lighting and curated temporary or time/event based work. With the involvement of multiple agencies for the I-35W Transit Project, there is an opportunity to commission a variety of public art pieces within the scope of this project.

In the process of selecting and prioritizing most appropriate areas of opportunity, consideration must be given to the following:

A few things to consider:

If multiple sites are selected, is there preference for selecting one artist or to involve multiple artists?

If there are multiple artists involved with multiple sites, are there also multiple themes?

For this plan a singular artist reference is used, however depending on the scope of public art being designed, multiple artists may be engaged.

Are the areas of opportunity flexible enough to allow for an artist's interpretation of the identified art themes?

Considerations (cont'd):

Each site may have material limitations that could dictate an aesthetic quality. Consider what is important with regards to color, texture, light/shadow, etc.

Does the work address the architectural scale of the project or does it relate to a more intimate, human scale? Should artworks address both?

How does the work create visual continuity with the architecture of the transit station and contextually with the surrounding neighborhood?

What is the potential to engage the pedestrian?

How is it viewed from passing vehicles?

Is nighttime viewing of the work important? For instance, dramatically lighting a piece, or commissioning an artwork that is light based.

How important is seasonal interest?

Will the artwork continue to be interesting over repeated viewings?

Is a prominent “signature” piece of art desired? Perhaps a series of smaller works?

Are there areas of opportunity that can tie the site together?

If multiple works are commissioned, should the work be spread out or concentrate in one area?

Indoor vs. outdoor?

Is there an interest to include writers/poets, photographers or curated temporary/ changing art works? If so, who will lead the design or fabrication process or curate at some future date?

Is there an interest in art that uses technology?

Each area of opportunity may have its own set of maintenance concerns. What is the commitment to maintenance by the

participating agencies?

If continuity between the commissioned works is important, how will this be achieved?

Who will administer the project?

What is the budget? What are the funding opportunities, now and in the future? For example, government agency, neighborhood groups, non-profit agencies, schools, corporate sponsorship?

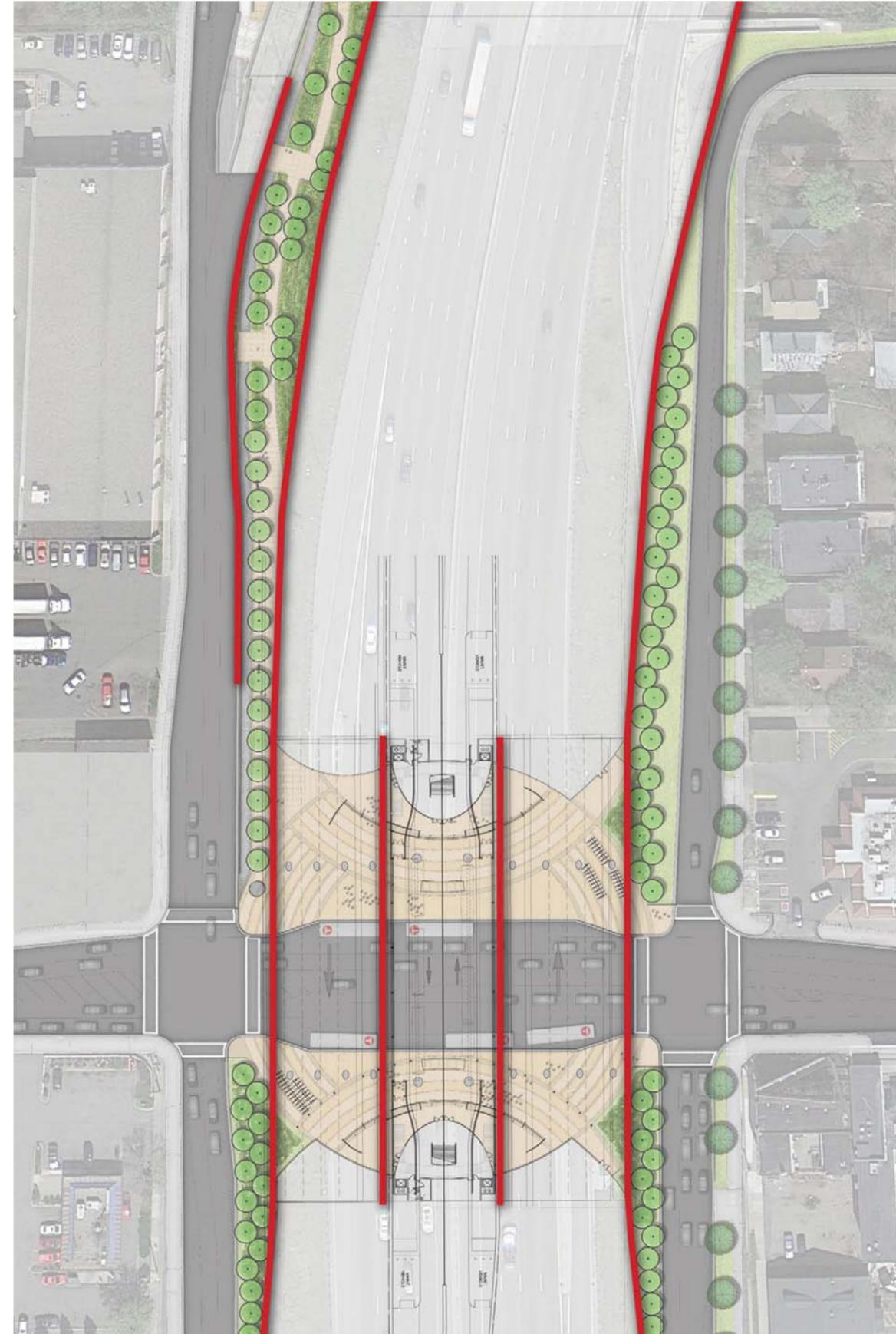
PROJECT SPECIFIC OPPORTUNITIES

During the course of this study, the Public Art Sub-committee reviewed public art opportunities within the four most significant project components and public spaces:

1. Bridges and Walls
2. The Transit Station
3. The Plaza
4. The Green Crescent

1. Bridges and Walls - MnDOT

Due to the complexity of the project and the timeline, the bridge structure would include a design team process partnering a public artist with the bridge design team. Implementation, maintenance, graffiti, road salts, safety, and vehicular damage need to be addressed. Neighborhood concerns of scale, aesthetics, and materials should also be considered.





RETAINING WALLS:

Consider how walls transition into station area and the gateway neighborhoods, how the artwork relates to the architectural scale of the station, the pedestrian scale on the street, and the relationship to the Green Crescent. Consider how to mitigate potential graffiti.

ARTISTIC TREATMENTS

- Form liner for concrete
- Sandblasted pattern in concrete
- Mosaics embedded into concrete
- Murals: neighborhood participation; potential for changeable art on neighborhood side streets
- Sculptural relief – attached or integral, “Medallion” insets in concrete.
- Sculpted brick over concrete wall
- Light projections

MATERIALS

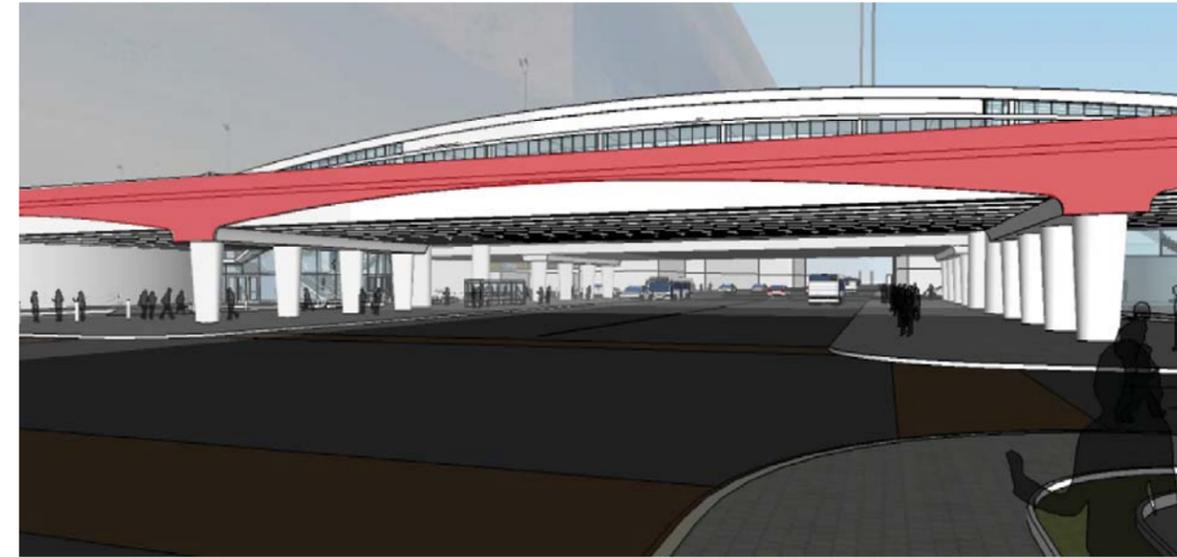
Concrete, stone, glazed ceramics

VISUAL QUALITIES

Color, abstract, representational or graphic expression

ARTIST SELECTION PROCESS

RFQ/Design team, RFP, curated



PARAPET RAILINGS & FASCIA PANELS:

Consider how these elements would frame the view down Lake Street.

ARTISTIC TREATMENTS

One or a combination of treatments:

- Form liner for concrete
- Sandblasted pattern in concrete
- “Medallion” insets in concrete
- Painted design on concrete

MATERIALS

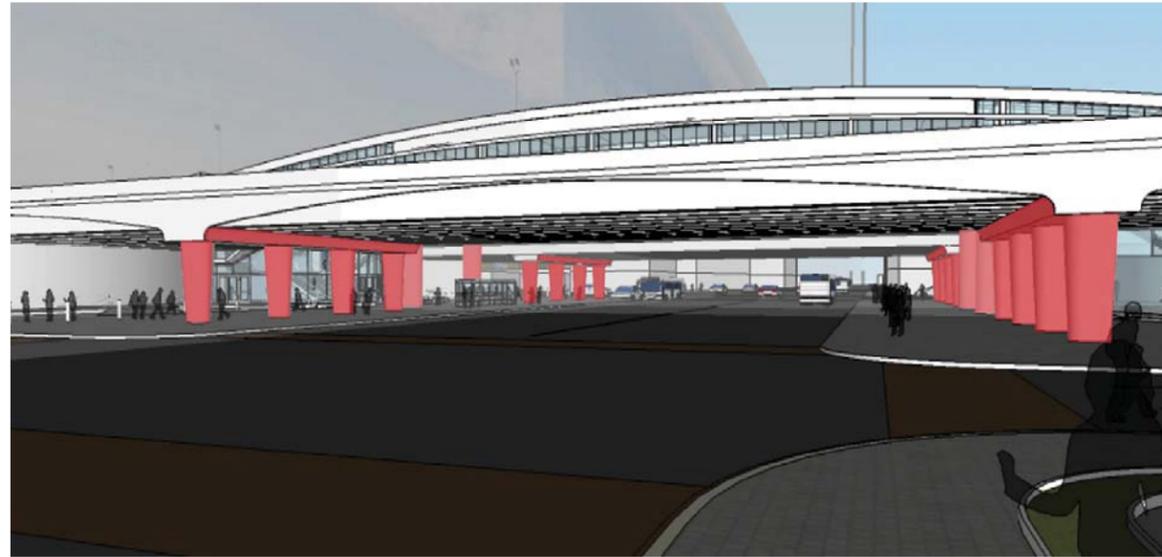
Concrete, stone, glazed ceramic, paint

VISUAL QUALITIES

Texture, light/shadow, color, pattern, abstract or graphic design, decorative

ARTIST SELECTION PROCESS

RFQ/Design team



BRIDGE PIERS, T-CAPS AND VERTICAL PYLONS:

The bridge piers (including Metro Transit's) create a strong directional element through the freeway underpass.

ARTISTIC TREATMENTS

Form liner for concrete

Sandblasted pattern in concrete

“Medallion” insets in concrete

Painted design on concrete

Mosaics embedded into concrete

Column wraps around piers– laser cut metal, mosaics, tile, etc.

Light

MATERIALS

Concrete, stone, bronze, glazed ceramic, paint, metal, light (L.E.D. or metal halide)

VISUAL QUALITIES

Texture, pattern, repetition, color, static or programmed light with nighttime interest, abstract, representational, or graphic expression, decorative

ARTIST SELECTION PROCESS

RFQ/Design team or RFP



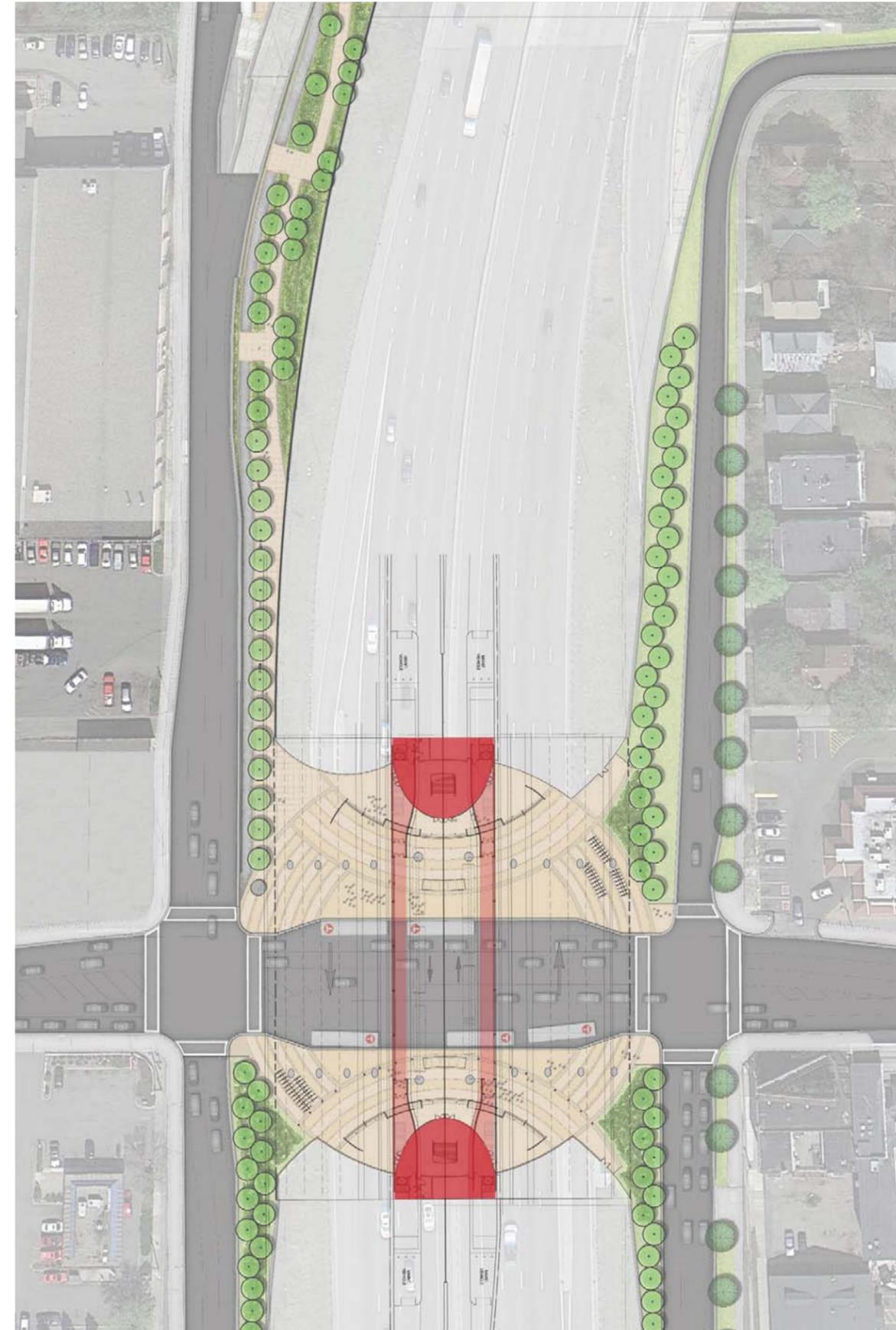
PRECEDENT

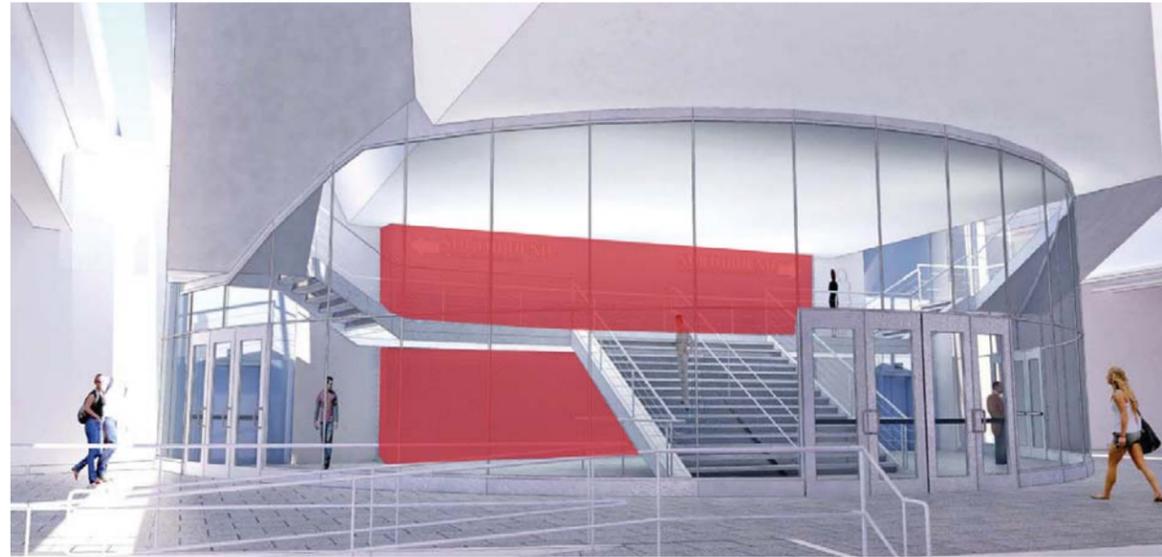
Andrew Leicester
Charlotte Area Transit System

2. Transit Station – Metro Transit

LOBBY (LAKE STREET UP TO HIGHWAY LEVEL)

While the project's design integrates the transit station into the entire space within the Lake Street and I-35W bridge area, the station lobbies provide the most hospitable environment for public art for several reasons. The interior lobby spaces are likely to be the least vulnerable to changes in climatic conditions, vehicular damage or extensive graffiti, and the space can be easily monitored. One or more artists could participate with the station design team to collaborate in integrating public art into a variety of station elements. The station architect and owner would direct artist's activities to ensure a cohesive design aesthetic for the station.





WALL SURFACE – BEHIND STAIRWAY:

This could be an integrated artwork, a freestanding/attached artwork or a curated opportunity. It creates a dramatic focal point upon entering the station. There are two lobbies for consideration.

ARTISTIC TREATMENTS

Mural, sculptural relief, photographic, or text

MATERIALS

Ceramic tile, glass smalti, ceramic or stone mosaics, paint, Duratrans light box, or porcelain enamel

VISUAL QUALITIES

Pattern, color, texture, abstract, representational, photographic or graphic expression

ARTIST SELECTION PROCESS

RFQ/Design team, RFP or curated

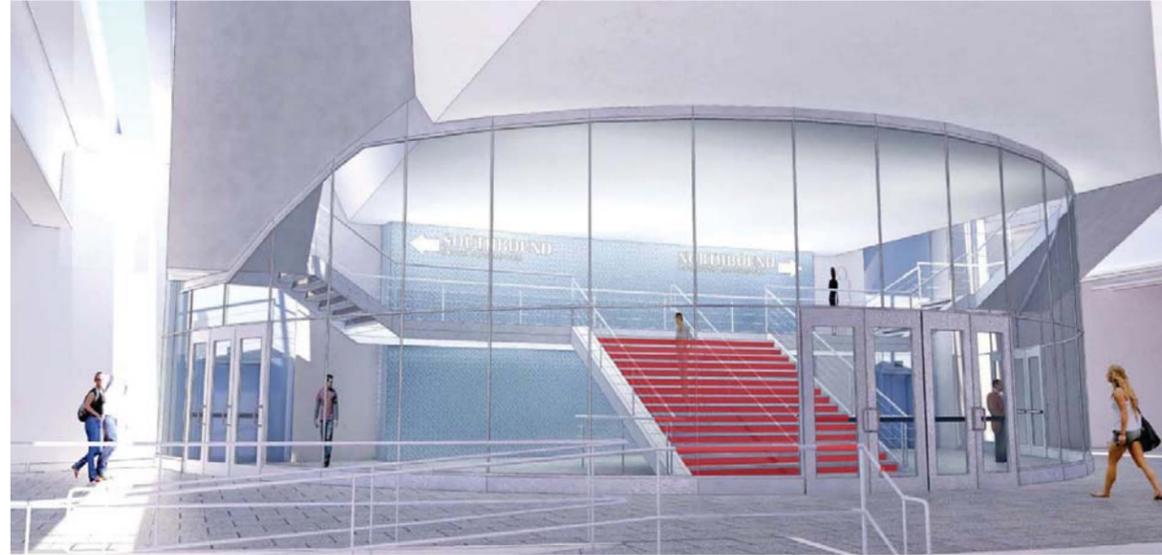


PRECEDENT

Sonia Romero

Urban Oasis

Los Angeles - Metro Transit - MacArthur Park stop



STAIRWAY RISERS:

The risers could create a focal point from the lobby entrance and create a rhythmic/decorative element that allows views through to the area behind the stairs. There are two lobbies for consideration.

ARTISTIC TREATMENTS AND MATERIALS

Dependent upon the base materials and needs to be durable for foot traffic. Could include inlays or entire riser area. Text may be an option here.

VISUAL QUALITIES

Pattern, color, or conceptual

ARTIST SELECTION PROCESS

RFQ/Design team

or RFP

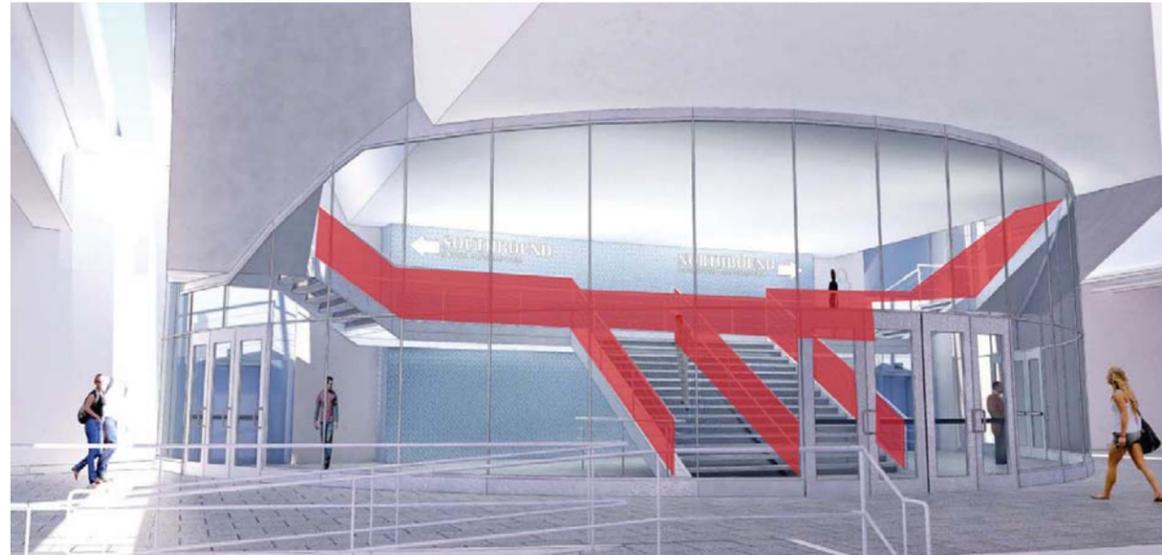


PRECEDENT

Deborah Mersky

Fence for St. Paul's

St. Paul's Church, Seattle, WA



RAILINGS:

Railings include the stair rails in the lobbies, along the mezzanine level and on the transit plaza outside the lobbies. They could create movement and continuity, visually connecting the inside and outside. There are two lobbies for consideration.

ARTISTIC TREATMENTS

Entire length of railing for design

Panel insets within a standard framework

MATERIALS

Metal (stainless steel, painted metal), wire mesh, cast bronze, aluminum or resin

VISUAL QUALITIES

Pattern, repetition, color, graphic, decorative, or representational expression

ARTIST SELECTION PROCESS

RFQ/Design team or RFP



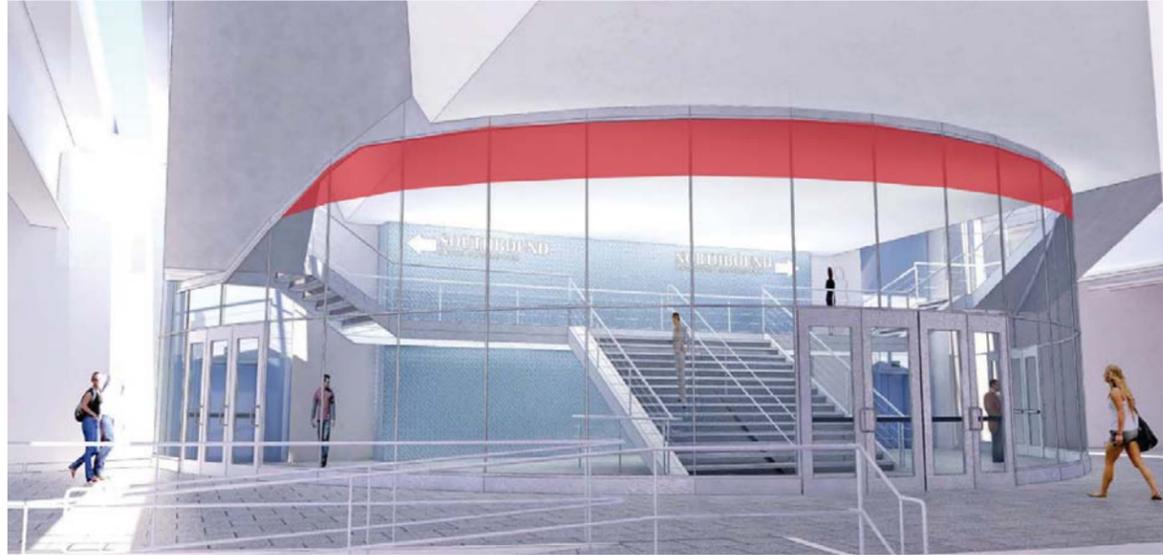
PRECEDENT

Andrea Dezso

Nature Rail

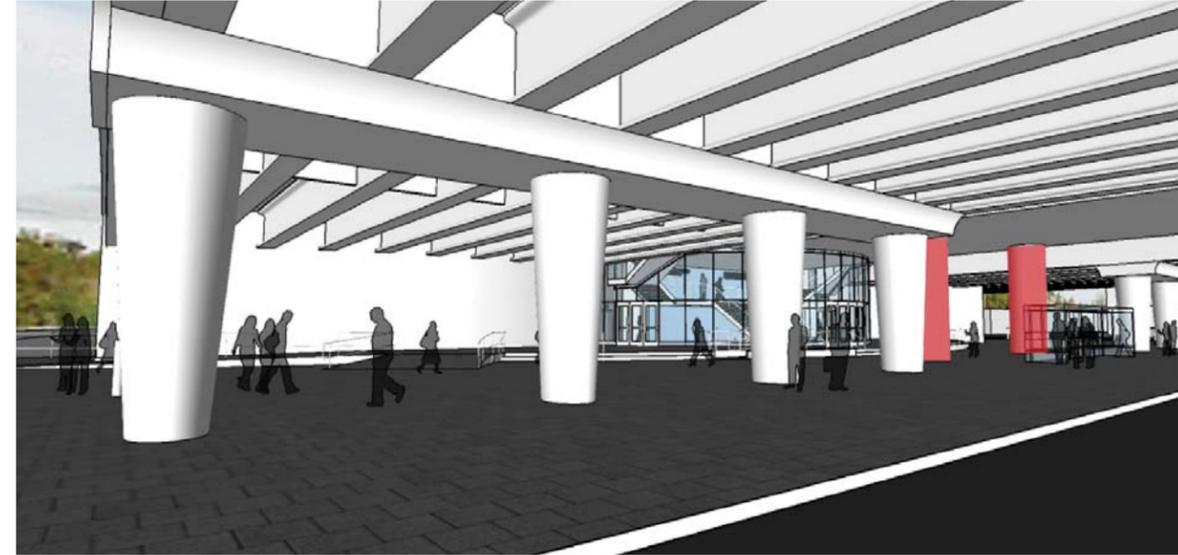
MTA Arts for Transit

New Utrecht Avenue Station, Brooklyn



FASCIA PANEL ABOVE GLASS CURTAIN WALL:

Treatments are dependent upon base materials and structural design. The fascia panel is visible from mezzanine/stair area and from plaza. Inside/outside light may be an important factor in the visual interest of the piece. Materials and artistic treatments could be less restrictive here since the work could potentially require less maintenance and be less vulnerable to damage. There are two lobbies for consideration.



BRIDGE PIERS:

See Bridge section above. The vertical pylons should be combined with the MN DOT bridge piers for an artistic treatment.



FREEWAY LEVEL KNEE WALL:

Freeway level opportunities are relatively limited, but the knee wall could be considered. This area could be damaged by maintenance crews and freeway salts and may not be noticed when blocked by transit riders. There are two platforms for consideration.

ARTISTIC TREATMENTS

One or a combination of treatments

Form liner for concrete, including the use of integral concrete

Sandblasted pattern in concrete

“Medallion” insets in concrete

MATERIALS

Concrete, stone, or bronze

VISUAL QUALITIES

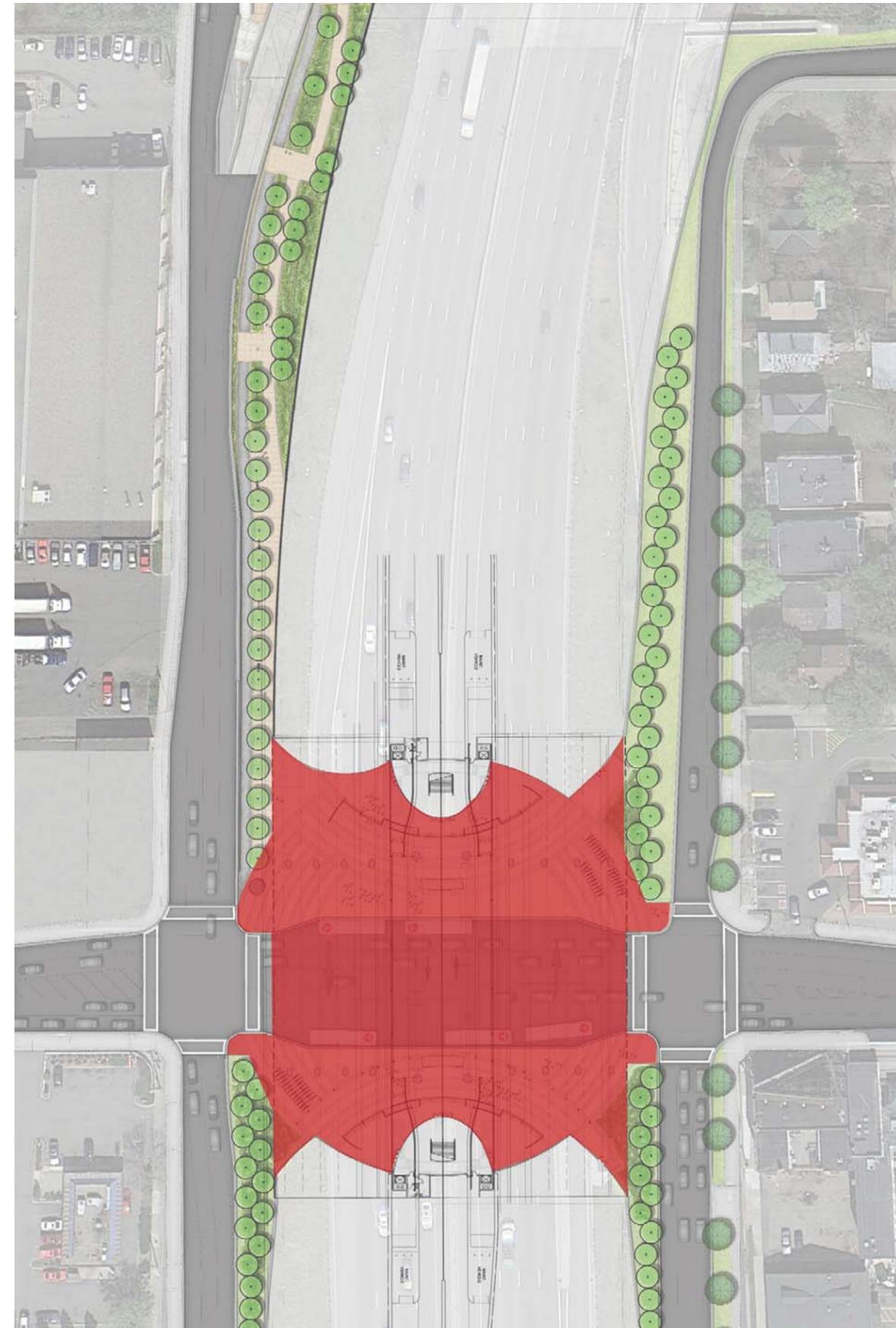
Texture, pattern, repetition, possibly color, or decorative

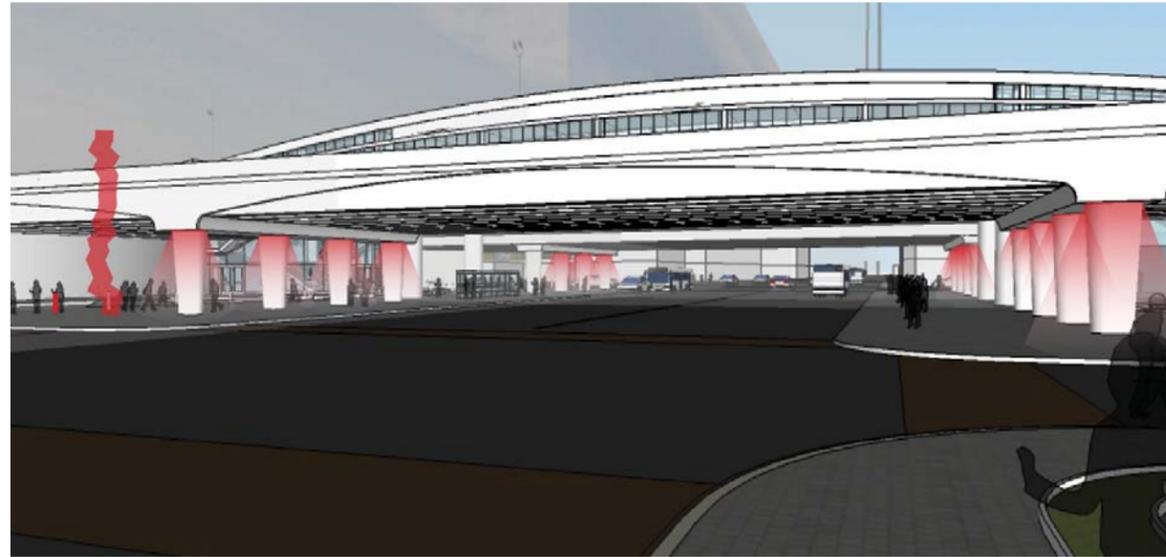
ARTIST SELECTION PROCESS

RFQ/Design team or RFP

3. The Plaza – Metro Transit and/or The City of Minneapolis

The transit plaza sits below the I-35W deck and acts as the connecting public space between the station platform and its surrounding context. This large area of public space presents opportunities to integrate art into site elements, outdoor gallery space, as well as programming of events. Including one or two artists in the plaza design will help ensure the plaza becomes a place of community pride, ownership, and gathering.





LIGHTING:

This would be a great opportunity to activate Lake Street at night. It would draw people to the transit station, become a wayfinding element to mark a major intersection, and add an element of safety to the area. Programmed, colored lights would add another dimension of space, color and movement. Dramatic lighting of sculpture could also be considered.

Artist selection process: RFQ/Design team or RFP

PRECEDENT

Cliff Garten
Sentient Beings
North Hollywood





WALLS:

At the corners, these walls transition into the retaining walls along Stevens and Second Avenue, but more importantly frame the transit station area from Lake Street. They also become the gateway corners

SAMPLE OF ARTIST INTERPRETATION



to the Central, Phillips, Whittier and Lyndale neighborhoods. The walls are deserving of a special treatment. A more layered and humanized space could be created with artistic site furnishings, special paving and/or three-dimensional elements at the corner plaza areas.

ARTISTIC TREATMENTS

- Translucent colored panels
- Mosaic murals
- Sculptural relief – attached or integral
- Lighting, integrated or applied

MATERIALS

Stone, brick, mosaics (glass smalti, ceramic tile, stone), synthetic - plastics, metal panels

VISUAL QUALITIES

Texture, pattern, repetition, color, abstract, representational or graphic expression

ARTIST SELECTION PROCESS

RFQ/Design team or RFP



PAVING – OUTSIDE:

Paving at the exterior entry of the transit stations could visually relate to the interior lobby flooring.

ARTISTIC TREATMENTS

Customized cast-in-place integral colored concrete

Inlaid materials/tiles

Pavers

MATERIALS

Concrete, stone, brick, or bronze

VISUAL QUALITIES

Texture, color, pattern, repetition, decorative or graphic expression

ARTIST SELECTION PROCESS

RFQ/Design team

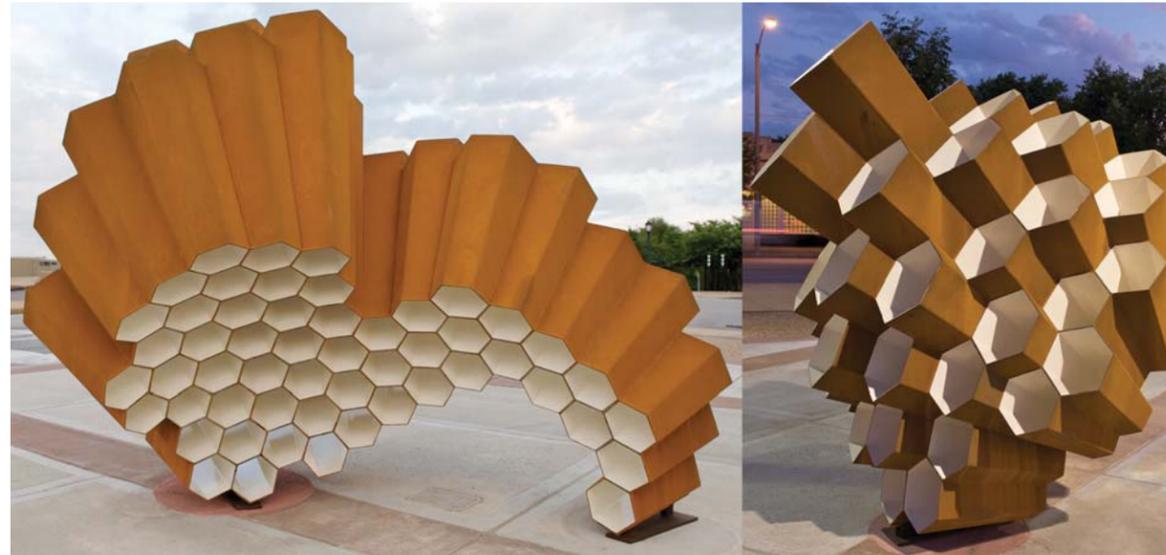


PRECEDENT

Joan Miró

La Rambla

Barcelona, Spain



FREE-STANDING:

Sculptural element(s) on the transit plaza could be comprised of smaller sculptural elements, or a freestanding vertical element that creates an anchor for the corner. If placed on all four corners, they could symbolize each of the four neighborhoods, with dramatic night lighting. A sculpture foundation and lighting could be built into plans, if element(s) are added at a later date.

ARTISTIC TREATMENTS

Cast, carved, assembled, fabricated, or painted/patina

MATERIALS

Metal (stainless steel, painted metal, bronze), concrete, or stone

VISUAL QUALITIES

Texture, color, verticality, three-dimensional form, abstract or representational expression

ARTIST SELECTION PROCESS

RFP

PRECEDENT

Hive, Delmar Loop Transit Station; St. Louis, MO. Janet Lofquist



TEMPORARY:

Allocating space within the plaza for temporary art installations creates inviting and dynamic public spaces. These spaces could be used in multiple capacities, such as,

Exhibition: Small areas of the plaza could be used for rotating art exhibition. The art in these spaces would be curated and managed by the City of Minneapolis.

Performance: Space around the periphery of the plaza could be designed to encourage musical, dance, or other expressive performances.

Since the primary function of the plaza is to funnel public transit users to and from the transit station, it is important that temporary public art pieces do not interrupt movement or impede the cueing for buses.

PRECEDENT

Bill and Mary Buchen

Drum Circle

Ohio State University



SITE FURNISHINGS / FUNCTIONAL ELEMENTS:

Consider if the site furnishings should share a similar aesthetic in order to create continuity throughout the site. The design for the site components could feasibly occur later in the design process. The site furnishings should be code and ADA compliant. Site furnishings include:

Seating: Artist created benches or other seating elements.

Tree grates: For use in the Green Crescent, with limited visibility due to location and winter conditions.

Bike Racks: Could include interesting sculptural forms; would require extremely durable materials that could easily repaired and maintained.

Bollards: Intended to take impact. May not be the best use of dollars, unless a specialized form could be economically produced and could be easily and inexpensively resupplied to match existing if damaged.

Railings: For lobby or transit plaza

ARTISTIC TREATMENTS

Cast, carved, assembled, fabricated, painted/patina

MATERIALS

Concrete, stone, brick, or metal



VISUAL QUALITIES

Wide range of expression can be achieved beyond the functional - requirements.

ARTIST SELECTION PROCESS

RFQ/Design team or RFP

PRECEDENT

Bruce Williams

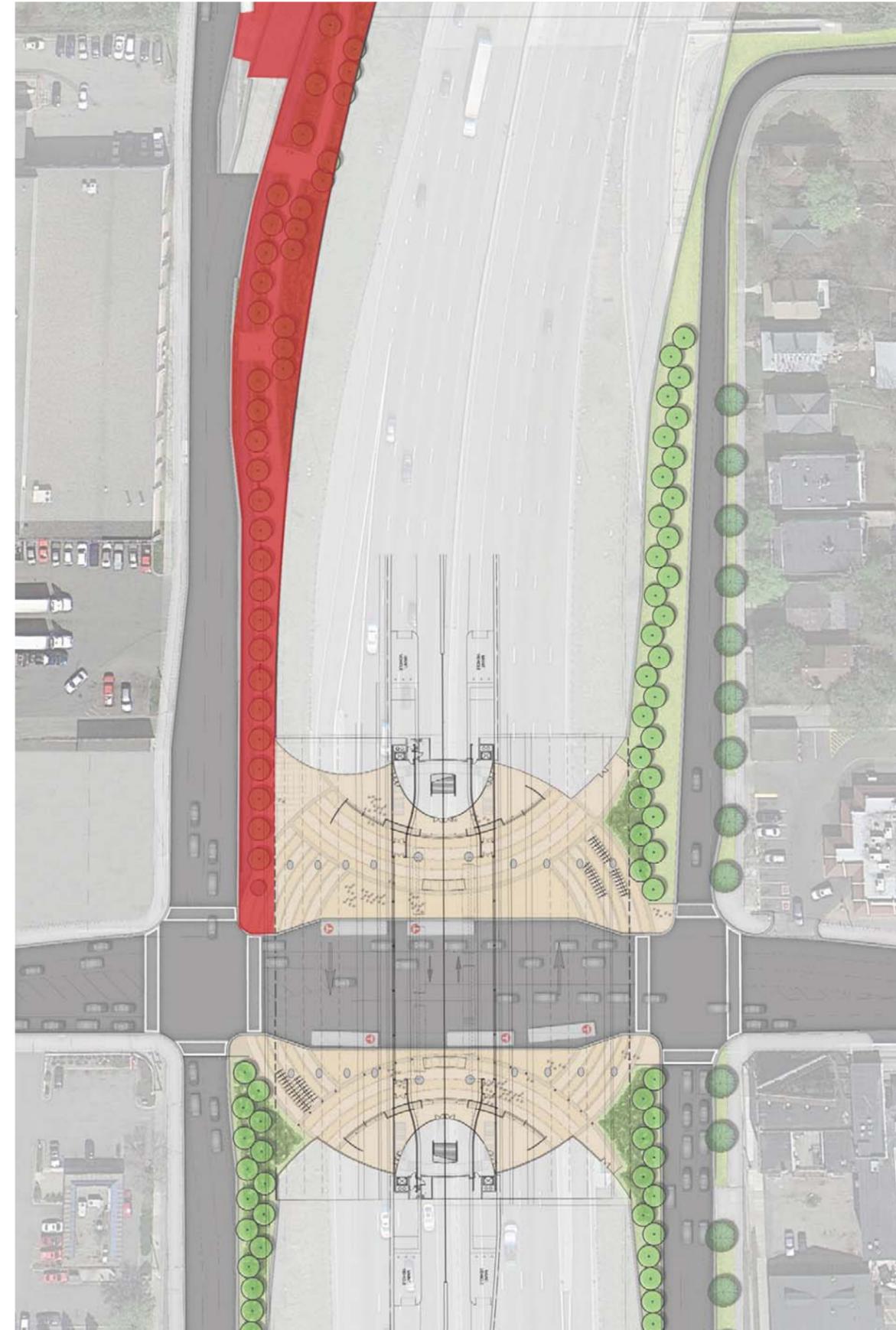
Langley Green Patterns

West Sussex

Multiple site furnishing by same artist

4. The Green Crescent – City Of Minneapolis / Mpls. Park Board and/ or Hennepin County

The Green Crescent provides a linkage between the plaza, Lake Street, transit facility, and Midtown Greenway. Integrating public art directly into the Green Crescent's site elements imparts greater meaning and strengthens community ownership of this new public amenity. Due to the number of site elements in the Green Crescent, one or several artists contributions are viable. Coordination with the State Historic Preservation Officer and Cultural Resources Unit is necessary as the Midtown Greenway adjacent to the Green Crescent holds historical designation.





RETAINING WALLS:

Consider an artistic treatment or landscape plantings to soften and humanize the massive wall surface adjacent the walkway.

ARTISTIC TREATMENTS

One or a combination of treatments; some treatments do not have to involve the entire surface.

Form liner for concrete

Sandblasted pattern in concrete

“Medallion” insets in concrete

Mosaics embedded into concrete

Murals: neighborhood participation; potential for changeable art on neighborhood side streets

Sculptural relief – attached or integral

Sculpted brick over concrete wall

Light projections

MATERIALS

Concrete, stone, glazed ceramics, brick, paint, mosaics



PRECEDENT

Vicky Scurri

West Galer Street Fly Over at Elliott Way

Seattle

VISUAL QUALITIES

Texture, light/shadow, pattern, repetition, color, abstract, representational or graphic expression

ARTIST SELECTION PROCESS

RFQ/Design team, RFP, curated



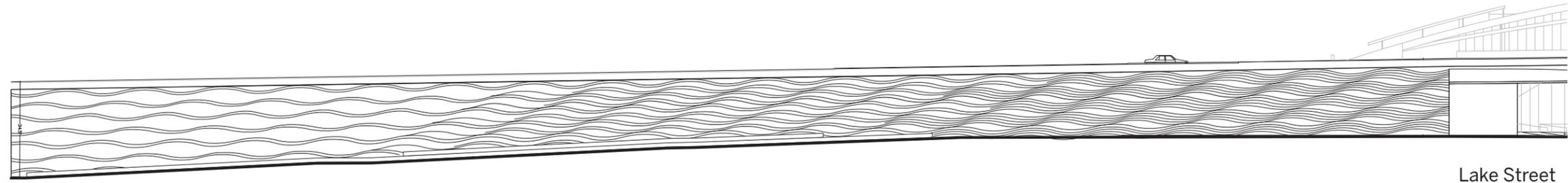
SAMPLE OF ARTIST INTERPRETATIONS

THEME 1 - MOVEMENT/POETIC RHYTHMS

This concept was inspired by the notion of movement. Minneapolis' abundance of surface water is one of its greatest assets. The naming of Lake Street demonstrates our cultural connection to water. This design concept abstracts wave patterns into a dynamic representation of waters historic role in shaping our city.

THEME 2 - NEIGHBORHOOD HISTORY

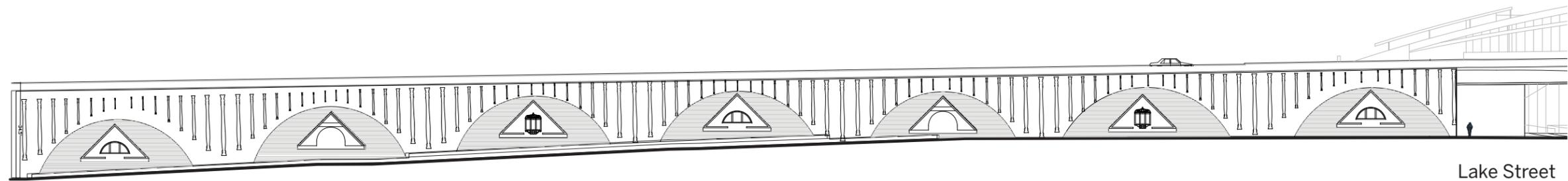
This concept was inspired by the cache of historic architectural resources adjacent to the project. The lumber industry supported the development of the city and consequently the historical homes in the study area. Architectural patterns and motifs within these homes are developed into five unique dioramas, which relate to the unique histories of the surrounding neighborhoods.



Midtown Greenway

Concept 1: Movement
(High Quality Connection Elevation)

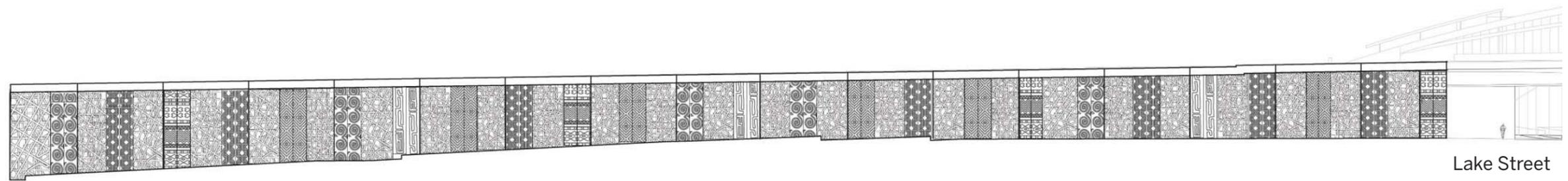
Lake Street



Midtown Greenway

Concept 2: Neighborhood History
(High Quality Connection Elevation)

Lake Street



Midtown Greenway

Concept 3: Cultural Heritage
(High Quality Connection Elevation)

Lake Street



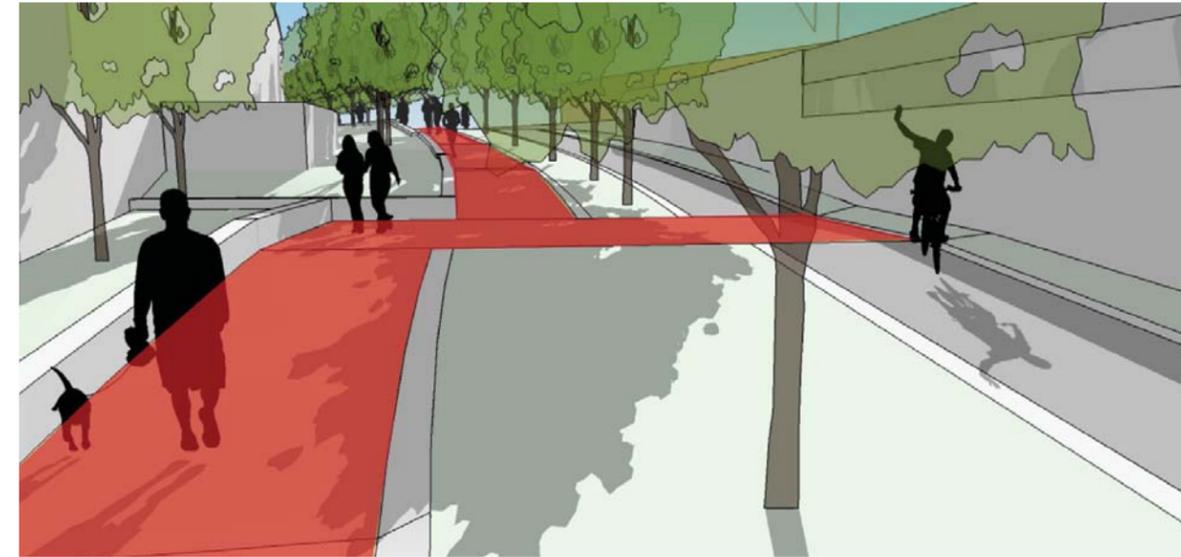
THEME 3 - CULTURAL HERITAGE

This concept was inspired by the richness of culture within the project area. The 35W corridor has a diverse cultural identity, which is comprised of the many ethnic groups that live in the eight surrounding neighborhoods. Traditional textile designs from these ethnic groups and local street grid patterns are alternated to form a unified representation of these interwoven communities.



LANDSCAPE PLANTINGS:

A sculpted landscape with seasonal interest as a possibility, or focus on sustainability to transition to the greenway.



PAVING:

See category above.

ARTISTIC TREATMENTS

Customized cast-in-place integral colored concrete

Inlaid materials/tiles

Pavers

MATERIALS

Concrete, stone, brick, bronze

VISUAL QUALITIES

Texture, color, pattern, repetition, decorative or graphic expression

ARTIST SELECTION PROCESS

RFQ/Design team

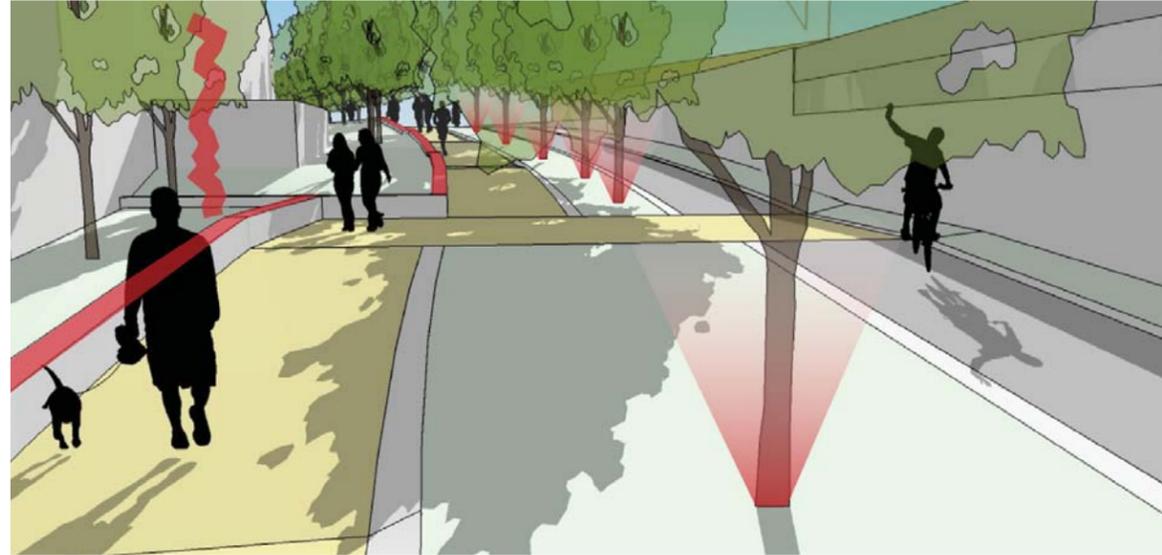


PRECEDENT

Shauna Gillies-Smith

LandWave

Boston



SITE FURNISHINGS:

Seating, tree grates, lighting – see above.



NON-INTEGRATED:

Consider a series of commissioned sculptures or temporary sculptures that change on a yearly basis along the walkway area. The shallow spaces along the retaining wall could accommodate vertical pieces that would add a dimensional element in front of the retaining walls and create a repetitive wayfinding element between the greenway and transit plaza. If the artwork rotates on a scheduled basis, who curates and administers?

PRECEDENT

Jenn Dixon
Bubbles from Flip Books Series
Interurban Trail, Seattle



FREE-STANDING:

Sculptural element(s) within the green crescent could be comprised of multiple sculptural elements, or a freestanding vertical element that creates an anchor for the corner. A sculpture foundation and lighting could be built into plans, if element(s) are added at a later date.

ARTISTIC TREATMENTS

Cast, carved, assembled, fabricated, painted/patina

MATERIALS

Metal (stainless steel, painted metal, bronze), concrete, stone

VISUAL QUALITIES

Texture, color, verticality, three-dimensional form, abstract or representational expression

ARTIST SELECTION PROCESS

RFP

PRECEDENT

Nancy Blum, Enliven, Septa Bus Loop, Cheltenham Township, PA



TEMPORARY:

Allocating space within the green crescent for temporary art installations creates inviting and dynamic public spaces. These spaces could be used in multiple capacities, such as,

Exhibition: Small areas of the crescent could be used for rotating art exhibition. The art in these spaces would be curated and managed by the City of Minneapolis.

Performance: Space around the periphery of the crescent could be designed to encourage musical, dance, or other expressive performances.

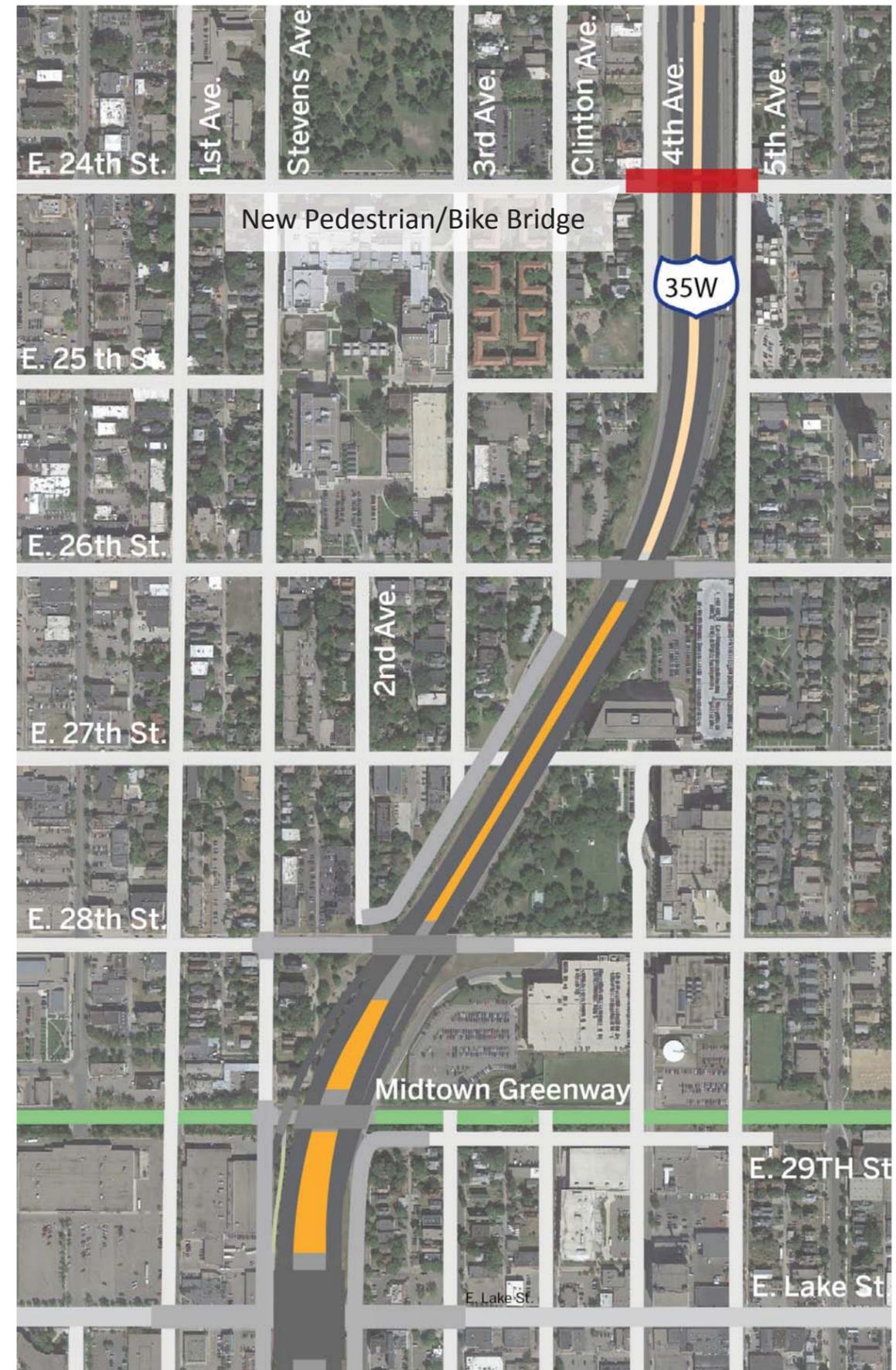
PRECEDENT

Flower Stilts

Heart of the Beast, Mayday Parade
2007

5. 24th Street Pedestrian Bridge

The Green Crescent provides a linkage between the plaza, Lake Street, transit facility, and Midtown Greenway. Integrating public art directly into the Green Crescent's site elements imparts greater meaning and strengthens community ownership of this new public amenity. Due to the number of site elements in the Green Crescent, one or several artists contributions are viable. Coordination with the State Historic Preservation Officer and Cultural Resources Unit is necessary as the Midtown Greenway adjacent to the Green Crescent holds historical designation.





RETAINING WALLS:

Consider an artistic treatment or landscape plantings to soften and humanize the massive wall surface adjacent the walkway.

ARTISTIC TREATMENTS

One or a combination of treatments; some treatments do not have to involve the entire surface.

Form liner for concrete

Sandblasted pattern in concrete

“Medallion” insets in concrete

Mosaics embedded into concrete

Murals: neighborhood participation; potential for changeable art on neighborhood side streets

Sculptural relief – attached or integral

Sculpted brick over concrete wall

Light projections

MATERIALS

Concrete, stone, glazed ceramics, brick, paint, mosaics



PRECEDENT

Jean Shin

'Celadon Remnants' (2008), Broadway Station, MTA Long Island Rail Road, New York.

VISUAL QUALITIES

Texture, light/shadow, pattern, repetition, color, abstract, representational or graphic expression

ARTIST SELECTION PROCESS

RFQ/Design team, RFP, curated



RAILINGS

Railings include the stair rails and along the bridge. They could create movement and continuity, visually connecting each side of the freeway.

ARTISTIC TREATMENTS

Entire length of railing for design

Panel insets within a standard framework

MATERIALS

Metal (stainless steel, painted metal), wire mesh, cast bronze, aluminum or resin

VISUAL QUALITIES

Pattern, repetition, color, graphic, decorative, or representational expression

ARTIST SELECTION PROCESS

RFQ/Design team or RFP



PRECEDENT

Lisa Elias

Loring Bike/Pedestrian Bridge and Pocket Park Railing and Screen
Minneapolis, MN

CRITERIA FOR MATERIAL CHOICES:

- Consider the visual qualities of materials and compatibility with art themes, 35W transit station design and the surrounding neighborhoods.
- Ability to withstand Minnesota climate conditions
- Usage in similar situations, such as transit locations
- Material testing, if needed or possible
- Engineering, if needed
- Conservator's review of materials
- Based on maintenance intervals and methods for cleaning and ease of repair

- Agencies commitment to maintenance – upfront agreement
- Establish primary materials that are acceptable, with the option of allowing other materials upon further review in a case by case basis
- Integrated vs. freestanding artworks: integrated artwork would most likely require repair to occur on-site, while freestanding works may be able to be removed for repair.
- Program Themes
- Implementation Process and Phasing
- Budget considerations

Artist Selection Process

There are several approaches that could be used for the artist selection and commissioning of artwork for this project. Criteria could include the perimeters of the areas of opportunity, timeline, the degree of integration desired for the artwork, budget and the processes in place for agency oversight.

IDENTIFYING ARTISTS

Open Call:

Any artist who meets the eligibility requirements may apply in an open competition.

Invitational:

A short list of qualified artists that have been nominated by art professionals are asked to submit qualifications. Selection can be made through an interview process and/or a site-specific concept proposal.

ARTIST SELECTION PROCESS:

Request for Qualifications (RFQ):

Artists submit qualifications as it relates to the requirements of the project and semi-finalists interview with the selection panel. A decision may be based on the interview process and/or the submission of a concept proposal.

Request for Proposals (RFP):

Finalists are selected based on qualifications and present concept proposals for a specific site or area of opportunity are developed. This is generally done when a significant amount of information is known about the site. It could be used for semi-integrated artwork or art that could be added at a later date.

Design Team:

For large infrastructure projects such as this, the artist would work alongside the design team to develop artwork that meets the requirements of the agency.

Example of Funding Opportunities

Funding for Public Art is provided through a myriad of national, regional and local sources and programs. Funding source examples most applicable to the I-35W and Lake Street Transit Access Project include:

GRANT OPPORTUNITIES FROM ORGANIZATIONS AND INSTITUTIONS SUCH AS:

Forecast Public Art
Minneapolis Institute for the Arts
National Endowment for the Arts
Walker Art Center

POTENTIAL FOUNDATION FUNDING FROM

General Mills Foundation
McKnight Foundation

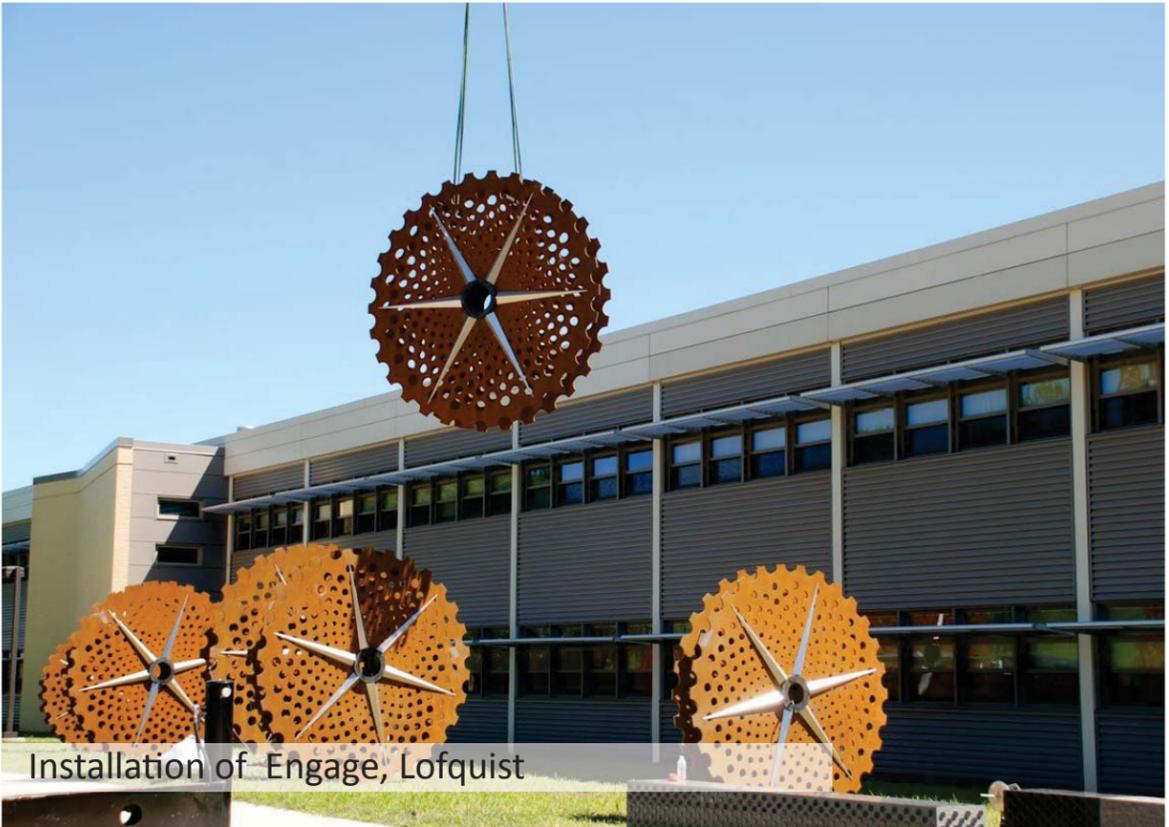
CORPORATIONS AND INSTITUTIONS WITHIN PROJECT AREA

Abbott Northwestern Hospital
Allina
Children's Hospitals and Clinics
K-Mart
Wells Fargo

PRIVATE DONORS AND PHILANTHROPISTS



MN Korean War Veterans Memorial Installation, Norby



Installation of Engage, Lofquist



Robert Street Station Mosaic in progress, Lofquist



Robert Street Station Mosaic in progress, Lofquist

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■ IMPLEMENTATION PROCESS AND PHASING

The recent Central Corridor Light Rail Transit Project successfully utilized public art in its final design and construction. That process paired artists as team members with station architects and engineers. This report envisions a similar process could be applied to the I-35W Transit Access Project, and this chapter outlines the steps necessary to successfully implement public art as an integral project component. A process which aims to develop public artworks that highlight and reflect neighborhood/community identity.

PHASE I: Preliminary design phase for the development of preliminary designs of the artwork (corresponds with preliminary project engineering).

PART 1

REVIEW OF THE AREAS OF ART OPPORTUNITIES.

The artist works in collaboration with the agency and the agency's design and engineering consultants to review the following:

- The areas of opportunity that have been identified by the agency.
- A preliminary inventory of acceptable materials for each area of opportunity has been established.
- If a report for Design Criteria has been developed, it should be made available.
- All codes and ADA requirements should be made available.

Deliverables:

- Participation in meetings with agency and design consultants.

PART 2

RESEARCH

The artist conducts research on the art themes and the areas of opportunity, including a meeting with the agency, the agency's design consultants, neighborhood and/or oversight committees. The meeting

will serve to define goals appropriate to the immediate general social and physical environment of the artwork. It will also help in understanding the urban context, neighborhood fabric, programmatic uses of the transit station, and surrounding facilities.

Deliverables:

- Participate in a meeting with the agency, the agency's design and engineering services consultant, and oversight committees.

PART 3

PUBLIC INVOLVEMENT

A. The artist develops a public involvement plan which is then approved by the Agency.

B. The artist is responsible to attend a specified number of public involvement meetings under Phase I. They could include the following:

- a. Visioning meeting: The purpose of the visioning meeting is for the Artist to hear from the community about the cultural and historical aspects and identity of the station area.
- b. Concept design meeting: The purpose of the concept design meeting

is for the artist to present conceptual design(s) of their artwork to the community for feedback.

Deliverables:

- Provide a public involvement plan for the station.
- Participate in a community visioning meeting for the station.
- Participate in a community concept design meeting for the station.
- For this project the selected artist(s) for I-35W could reach out to the 4 surrounding neighborhoods to further develop the themes established by the PAC committee.

PART 4

CONCEPTUAL DESIGN DEVELOPMENT.

- A. Artist works with the agency and the agency's design and engineering consultants to develop conceptual design(s) for the transit station that are consistent with the parameters established in Part 1 of this phase of the project.
- B. Artist prepares conceptual design(s) for the station artwork for the area of opportunity(s) identified. After agency approval, artist presents the conceptual designs at a public involvement meeting as described in

Part 3 of this phase of the project.

Deliverables:

- Participate in design collaboration meetings for the station with the agency and the agency's design and engineering consultants as needed.
- Present conceptual design(s) such as drawing and 3-D models for the station artwork for approval.

PART 5

PRELIMINARY DESIGN.

- A. Artist works with the agency and the agency's design and engineering consultants to develop preliminary designs consistent with the parameters established in Part 1 of this phase of the project.
- B. Artist prepares preliminary designs for the station artwork. The preliminary design includes form, indication of the scale, and proposed materials. The preliminary design includes preliminary information on structural design concepts, material durability, installation requirements, fabrication of artwork and details of process and location, installation method and schedule, theft and vandalism mitigation techniques, and required maintenance for the artwork. Artist provides samples

as requested by the agency. Artist investigates costs and prepares preliminary cost estimates related to the fabrication and installation of the preliminary designs. The estimates shall indicate the feasibility of producing the proposed artwork within the agency's approved budget. The preliminary cost estimate elaborates on fabrication responsibility and to what degree installation coordination will be required from sources other than the artist's workforce.

Deliverables:

- Participate in design collaboration meetings for the station with the agency and the agency's design and engineering consultants as needed.
- Participate and present the preliminary artwork design(s) for the station at a local project advisory committee meeting, if needed, and as determined by the agency.
- Present preliminary artwork designs for approval (Preliminary designs are subject to agency approval).
- Provide preliminary artwork cost estimates for approval.
- Provide material samples as needed for approval.
- Provide a draft fabrication and installation plan for approval.
- Provide a draft maintenance plan for approval.

PHASE II: Final Design and Construction

Documentation (corresponds with the Final Design Phase of Station Design). This phase includes the refinement of the Preliminary Design of station Artwork into Final Design and development of construction documentation.

PART 1

FINAL DESIGN

- a. Artist works with the agency and the agency's design and engineering consultants to refine and finalize the agency approved preliminary designs consistent with the parameters established in Part 1 of Phase 1 of the project.
- b. Artist prepares final designs for the station artwork for each station identified in this scope of services. The final design shall include form, indication of the scale, and proposed materials. The final design shall include information on structural design concepts, material durability, installation requirements, fabrication of artwork and details of process and location, installation method and schedule, theft and vandalism mitigation techniques, and required maintenance for the artwork. Artist provides samples as requested by the agency. Artist investigates costs and prepares a final cost estimate for the station related to the fabrication and installation of the final designs. The estimates shall indicate the feasibility of producing the proposed artwork within the agency-approved budget. The final cost estimates shall elaborate on

fabrication responsibility and to what degree installation coordination will be required from sources other than the artist's workforce.

Deliverables:

- Participate in design collaboration meetings with the agency and the agency's design and engineering consultants as needed.
- Participate and present the final designs of artwork at a local project advisory committee meeting as needed or determined by the agency.
- Present final artwork designs as maquette or color drawings for approval (Final designs are subject to agency approval).
- Provide artwork final cost estimates for approval.
- Provide material samples for approval as needed.
- Provide a final fabrication and installation plan for approval.
- Provide a final maintenance plan for the station for approval.

PART 2

CONSTRUCTION DOCUMENTS

A. Artist prepares any final drawings depicting both the fabrication and installation of the artwork for the stations identified in the Scope of Services. The construction documents shall fully depict the attachment/integration details to any station component as jointly developed with the agency and the agency's engineering services consultant. Artist shall be responsible for obtaining any and all information necessary for preparation of the construction documents, including without limitation, any field measurements.

B. Any and all structural drawings must be certified by the artist's qualified professional architect or engineer, licensed by the State of Minnesota and must conform to all applicable federal, state and local laws and regulations or as approved by agency.

Deliverables:

- Provide draft construction documents in AutoCAD for the station for approval.
- Provide final construction documents in AutoCAD for the station.

PHASE III: Fabrication and Installation (corresponds with Construction Phase of the Station) This phase includes the fabrication and installation of the station Artwork.

PART 1

INSPECTION AND TRANSPORT OF ARTWORK

A. Various elements of the artwork may be fabricated at locations away from the project. The artist shall make such elements available for agency inspection prior to transporting to the agency project location.

B. Artist is responsible for transporting the artwork to the project location. Artist coordinates with the agency regarding the time, place and manner of delivery and installation of the artwork. The agency shall have the right to inspect the artwork after the artwork has been delivered to the project site.

Deliverables:

- Deliver Artwork to the project site for approval.

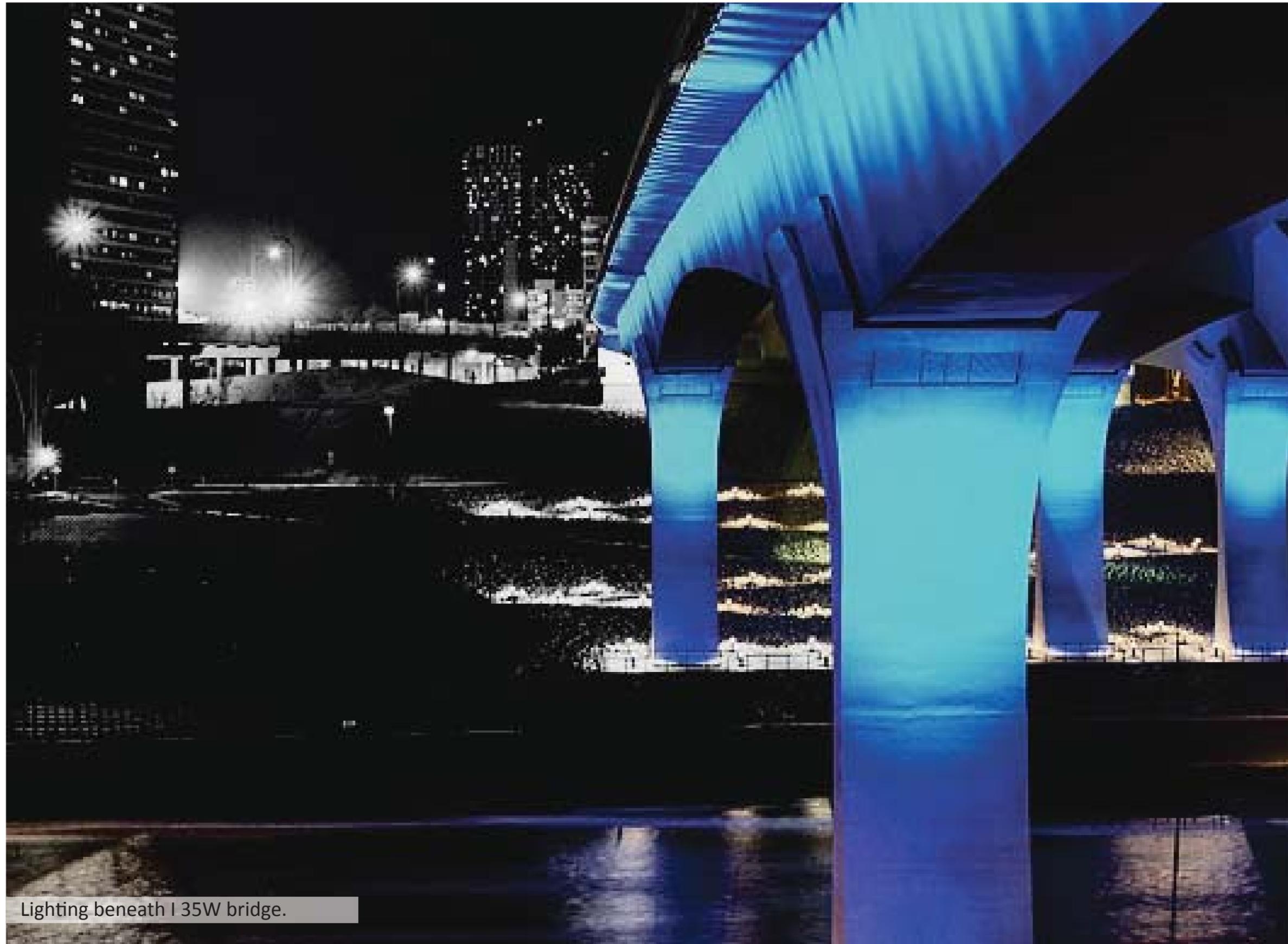
Agency, design, and construction coordination is especially critical at this point. If the work is created as part of the construction process, such as C.I.P./form liners or paving, the artist may still have the option of working with their own fabricators/installer.

PART 2

INSTALLATION

Deliverables:

A. Artist is responsible for installation of artwork at the site including, without limitation, supervising the work of any subcontractors and coordinating the inspection of the installation of artwork with the agency. This may be modified depending upon the area of opportunity and how the art is integrated at the I-35W site.



Lighting beneath I 35W bridge.

6

RECOMMENDED MAINTENANCE AND OPERATIONS

Conservation and Maintenance of the Public Art Collection

In order for public art projects to have a lasting impact and to remain visually pleasing, they must be routinely maintained. This section outlines an operations procedure based upon the program used with the Central Corridor Light Rail stations, and defines the responsibilities of the artist, site agency, and a public art committee.

Survey the entire public art collection every five years in order to meet the following objectives:

- To provide for the regular inspections of public artworks;
- To establish a regular procedure for effecting necessary repairs to public artworks;
- To ensure regular maintenance of public artworks; and
- To ensure that all maintenance of public artworks is completed with the highest standards of professional conservation.

RESPONSIBILITIES

ARTIST:

- Warranty and maintain the work of art against all defects of material or workmanship for a period of one year, or as defined by the Public Art Committee, following installation, within the terms of the contract;
- Provide the Public Art Program with drawings of the installation and with **detailed instructions regarding routine maintenance of the Artwork;**
- Be given the opportunity to comment on, and participate in, all resiting, repairs and restorations that are made during the artist's lifetime; and
- Hold the copyrights for all artworks and designs created under City contracts, provided that the artist shall grant the City a license to reproduce the work in two dimensional form for the purposes of promoting the program and other non-commercial purposes.

SITE AGENCY OR CITY DEPARTMENT:

- **Be responsible for routine maintenance of artwork**, upon the advice of Commission staff, and shall perform all maintenance work in a manner that is consistent with conservation requirements supplied by the artist;
- Be responsible for reporting to the Commission staff any damage to a work of art at a site over which it has jurisdiction;
- Not intentionally destroy, modify, relocate, or remove from display any work of art without prior consultation with the Public Art Committee; and
- Not cause any non-routine maintenance or repairs to artworks without prior consultation with the Public Art Committee.

PUBLIC ART COMMITTEE (OPTIONAL REVIEW BODY):

- Provide oversight for conducting a comprehensive maintenance survey of the public art collection at least once every five years. This survey shall include a report on the location and condition of each work, prioritized recommendations for the restoration or repair or maintenance of artworks and estimated costs;
- Communicate with the artist directly to report any necessary modifications to the artist’s public artwork; and
- On the basis of the condition report, the Public Art Committee may, for those works in need of attention, recommend: 1) that no action be taken; 2) that staff work with the site agency to ensure the work is properly restored; 3) that the site agency make the necessary repairs, in whole or in part, or suggest means of accomplishing restoration; 4) that a professional conservator be engaged to evaluate the condition of the work, or effect repairs to the work; 5) that the artist be asked to repair the work for a fair market value fee; or 6) that the work of art be considered for deaccessioning.

