



2015



PUBLIC ART MASTER PLAN

PUBLIC ART

MASTER PLAN



Charlotte
Rail Trail

On the cover:

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- 1 *Pierce's Park* Baltimore, MD **Mahan Rykiel Associates**
- 2 *Crosswalks of Additive Color* Miami, FL **Carlos Cruz Diez**
- 3 *I See What You Mean* Denver, CO **Lawrence Argent**
- 4 *Firebird* Charlotte, NC **Niki de Saint Phalle**
- 5 *Squirrel* London, England **Irony & Boe**
- 6 *Ant Hill at Botanica Children's Garden* Wichita, KS **Rich Bergen**
- 7 *Pierce's Park* Baltimore, MD **Mahan Rykiel Associates**
- 8 *Art in Odd Places Festival* New York, NY
- 9 *Prismatica* Montreal, Canada **Raw Design**



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PROLOGUE

1

> Public art is shifting from generic plop art to aesthetically engaging, contextually sensitive art forms that can be permanent or temporary.

> In recent years, the field of public art has undergone a major transformation in the United States and internationally. As urban populations burgeon and cities thrive, public art has in recent years become more conceptual, community-engaged and topical. This is partially due

to a reaction against the poor reputation public art suffered during the late 20th century, when attempts at making urban renewal more palatable via public art led to large-scale, somewhat generic artworks that were not site-specific.

Silver Towers Playground New York, NY **Tom Otterness**



Phone Booth Goldfish Osaka, Japan Kingyobu

This resulted in large-scale pieces often derided as ‘plop art.’ The trend toward more compelling public art can also be attributed to a historically unprecedented abundance of talented young artists, with fewer opportunities for exhibition and funding. Cities across the US are capitalizing on artists’ increased interest in making public work, and urban residents and visitors are expecting cities to deliver high quality, aesthetically engaging experiences. Principle among the trends in public art is the increase in the quantity of temporary projects. Public agencies and private developers use temporary projects to build an audience, as well as to test public reaction to ideas before making the full, more costly commitment to permanent work. Temporary projects can significantly alter use patterns, even changing how public sites and neighborhoods are perceived. In our own experience, this has led to community-initiated entrepreneurial development, better infrastructure, increased safety, and replicability in other neighborhoods.

A related trend in permanent public art is evident in the level to which projects engage the

community, respond to a site, or demonstrate progressive values like environmental sustainability or social equity. Artists increasingly perceive their role as the torchbearers of contemporary ethics, and want to realize works that are socially and environmentally relevant. The public is increasingly in sync with these values. As professional artists creating public art for close to two decades, the artist team of Wowhaus has both contributed to and embraced these trends. We believe that the Charlotte Rail Trail – along with the City of Charlotte as a whole – has the potential to be on the forefront of innovation in public art. This Public Art Master Plan reflects an integrated strategy that lays a solid foundation for this growth.

Scott Constable & Ene Osteraas-Constable
WOWHAUS

May 2015



PLAN PURPOSE + METHODOLOGY

> The Public Art Master Plan will inspire long-term investment in arts along the Rail Trail by fostering a sustainable model for future arts development.

> Public art is one of the many creative programming strategies that will help transform the Rail Trail into a dynamic, engaging destination in the heart of Charlotte. The Rail Trail Public Art Master Plan provides a roadmap for a long-term integrated public arts strategy for the Rail Trail. Developed with the artist team of

Wowhaus, who have extensive experience with public art and strategic arts planning, the plan delineates how creative public arts strategies can enrich and enliven civic space along the Rail Trail.

High Line New York, NY

This plan expands upon recommendations in the Framework Plan, which envisioned “a string of creatively-designed and engaging activity nodes that make the Trail a truly one-of-a-kind destination.” By identifying public art typologies and diverse art opportunities, the plan illustrates the myriad ways public art can contribute to the vitality of the Rail Trail over time, expanding conceptions of art in the civic realm.

In creating the plan, the artist team of Wowhaus began with a detailed survey of the Rail Trail itself, reviewing those sites recommended in the existing Framework Plan as well as identifying new potential sites. They conducted an intensive community-engaged discovery process at community hubs along the Trail. Dialogue with key stakeholders, diverse community members and artists, Charlotte Center City Partners staff, and local art consultant Manoj Kesevan also informed their findings. An ArtPlace America Grant Advisory Committee was created in 2014 to provide guidance for carrying out the Rail Trail Public Art grant. Their input and insight was invaluable throughout the development of this Plan. Finally, the team drew on their

extensive professional experience in creating site-specific public artwork nationwide and in strategic arts planning.

The plan will help inform public arts planning on the part of diverse constituencies, including Charlotte Center City Partners, potential funders, private property owners, the Public Art Commission, City agencies, and community members. The Public Art Master Plan articulates a ten year vision for the Rail Trail, identifying a range of sites and art typologies that achieve the goals of:

- > Having the greatest immediate impact on the environs, creating a continuum of arts experiences along the trail.
- > Involving diverse artists ranging from local emerging artists to established artists of national stature who will foster creative engagement with the general public.

Funders can play a vital role in the development of art initiatives, selecting among the list of recommended initial project sites to help create “proof of concept” art commissions. These projects will serve as models, inspiring myriad additional public art commissions along the Rail Trail over time.

The public art strategy recommended in this plan will help foster a cultural paradigm shift related to the Rail Trail. Whereas the rail corridor has historically been viewed as a site for exercise and transport between neighborhoods, public art will help transform it into a community “zipper,” a convivial, ever-changing creative commons that connects neighborhoods. By fostering a sustainable model for future arts development, the Public Art Master Plan will inspire long-term investment in arts along the Trail connecting community, commerce and culture.



GUIDING PRINCIPLES

> Guiding Principles offer potential Rail Trail artists and designers a set of criteria to guide the design of their works. These principles do not limit aesthetics or creativity but ensure a cohesive vision along the Rail Trail.

> An integrated public art experience along the Trail will create a unique, ever-changing destination, linking diverse neighborhoods in Charlotte and establishing a linear “Creative Commons” that invites people of all ages and backgrounds to come together to discover, enjoy and explore.

Site-specific research and dialogue with community members and key stakeholders has informed a set of Guiding Principles that will inform development of public art along the Rail Trail. While each site is unique, the overall vision for the Rail Trail includes selection of artwork that is:

Hive Mind Governor's Island, NY **Deborah Yoon**



INNOVATIVE + SITE SPECIFIC

Artwork should be of the highest aesthetic caliber, embodying a sophisticated conceptual and aesthetic approach that broadens the conception of public art via innovative, accessible contemporary art forms. Designs should address the unique environmental, architectural and social context of specific sites, taking into account the linear nature of the trail and the increasingly vertical nature of the surrounding built environment, fostering a human-scaled, community-oriented user experience.



CONVIVIAL

The Rail Trail seeks innovative projects that contribute to a dynamic, vibrant public space by fostering social interaction and a sense of community. Creative community engagement, especially with youth, is desirable. Linked themes that support a New Urban ethos, such as alternative economies, neighborhood-scale living, local food systems or ecology, human-powered transportation, integration of work and play, etc. are of interest.



UNIQUE TO CHARLOTTE

Art initiatives that reflect themes unique to Charlotte, the region or a particular neighborhood, are a priority. Folklore, the growing cultural diversity of the city, local ecology, history, craft and culinary traditions, music, and other performing arts are among the potential sources of inspiration. There will be a balance of sites and art opportunities that feature and support local artists and organizations along with artists with a national reputation.



MULTI-FUNCTIONAL

Ideally, artwork will be multifunctional: an art installation that functions as a game as well as sculpture, offers seating, or creates a unique retail and dining space. Consider the potential for clustering functions.



SUSTAINABLE

Artwork needs to respond to environmental factors. Works should utilize reclaimed, recycled or sustainable “green” materials and solar or low-energy lighting sources whenever possible. As the anchors to the transient activity that comprises life in the city, all permanent works should be well-crafted with durable materials to ensure they age with grace, and should be thoughtfully integrated with landscape plantings. Permanent public art is most successful over time when made with high-quality materials that age well.



VARIABLE + INTERACTIVE

The Rail Trail seeks creative initiatives that surprise and delight, that provide opportunities for multisensory interaction, and vary with the seasons. How can artwork respond to different times of the day, different days of the week, month and calendar year, reinforcing the cyclic nature of daily life and its relationship to both the natural and built environments? Consider the cyclic patterns of public interaction, movement, season, light and weather conditions at the scale of a day, night, week, month, year and longer.

4

OVERARCHING DESIGN CONSIDERATIONS

> Overarching design considerations are intended to inform the vision and planning for public art along the Rail Trail; they provide additional criteria for evaluating specific sites, typologies, or artists' work as they relate to the Rail Trail as a whole.

> The following design considerations are meant to help guide those who are selecting the artist or public art locations for the Rail Trail. These considerations come from the unique characteristics of the Trail that

are not necessarily part of a typical artist selection process. They will help ensure that new artworks and designs are fully integrated into the Rail Trail vision.



Skin 2 Liege, Belgium **Mehmet Ali Uysal**

IMPACTFUL

Selected public art sites should be of an appropriate scale such that artwork can have a major impact on a given location. High-profile sites that will be experienced by the broadest spectrum of the public should be selected. That said, geographic distribution and community diversity should also be taken into consideration, ensuring that artwork impacts a broad spectrum of the population. Sites along the trail should function as discrete destinations as well as part of a chain of linked experiences. To this end, sites with permanent features will balance temporary elements in close proximity like pop-up food stands, seating, performance venues, or pocket parks. Inversely, sites that are natural meeting places (now or in the future) might compliment permanent artworks.

CONTINUUM

Consider the Rail Trail as a continuum– a travel experience when navigated in its entirety as a continuous flow. Sites along the trail can be enjoyed individually or explored as a continuum. Experiencing the entire length of the trail will be like taking a journey, with multiple, interrelated destinations that can reward both the planned excursion and wandering happenstance. Along the way, integrated public artwork will reflect the distinct attributes of a neighborhood, its histories and aspirations, anchoring the sense of home for residents, while entertaining visitors and tourists en route.

DURATION

To create a dynamic, ever-changing user experience, the Rail Trail should have a diverse mix of public art typologies with varied intended lifespans. Broadly speaking, these fall into two categories:

PERMANENT

Permanent artwork can significantly enhance the user experience along the Rail Trail, enriching and enlivening the “trailscape” via artwork that reflects a unique sense of place. Permanent art can range from iconic “landmark” or “gateway” sculptures to artist-designed paving patterns to functional sculpture, kiosks and lighting elements. Whether focused on a single site or along multiple sites along the trail, thoughtfully integrated site-specific artwork should be created to withstand the elements and public interaction with the artwork and to meet all building codes. The designated lifespan of permanent artwork is typically 20+ years.



Chapel Hill, NC **Larry Kirkland**



Pink Wedge Spring Mills, PA **Stacy Levy**

TEMPORARY

Temporary public artwork is created to exist within a limited timeframe, varying in length from a single day to weeks to months or years. Temporary public art is a means of fostering variability, innovation, experimentation, conviviality, and community engagement in the user experience along the Rail Trail. Costs are generally lower than for permanent work; temporary projects also provide the opportunity to test concepts and sites for more permanent works, cultivating enthusiasm for funding permanent artwork. The temporary art experience may incorporate traditional two-dimensional or three-dimensional art media as well as performance, audio, plantings, culinary interventions, community dialogue, and other forms of convivial exchange. The durability of the media used should be appropriate to the intended lifespan of the art initiative, and a simple agreement process that involves adjacent building owners is essential.



Plantbot Genetics



Agitageda Art Festival Agueda, Portugal

SEASONAL

Each primary site should ideally feature some element, whether temporary, programmatic or permanent, that rewards the traveler at varying times of day, month or year. Consider the temporal flow of these features as much as their spatial flow.

EDGY

Many people surveyed expressed a desire for artwork that is edgy or unexpected, not corporate or monolithic.



Hello New York, NY Sharon Mia



PUBLIC ART TYPOLOGY

> This typology is a catalog of physical opportunities, recommended media, and programming provides inspiration and guidance for future arts development.

> Through research, site observations, and stakeholder dialogue, Wowhaus identified opportunities for types of artwork along the Trail. The Plan's typology, a systematic classification of art types, provides a logical organization specifically recommended for the Trail's unique conditions.

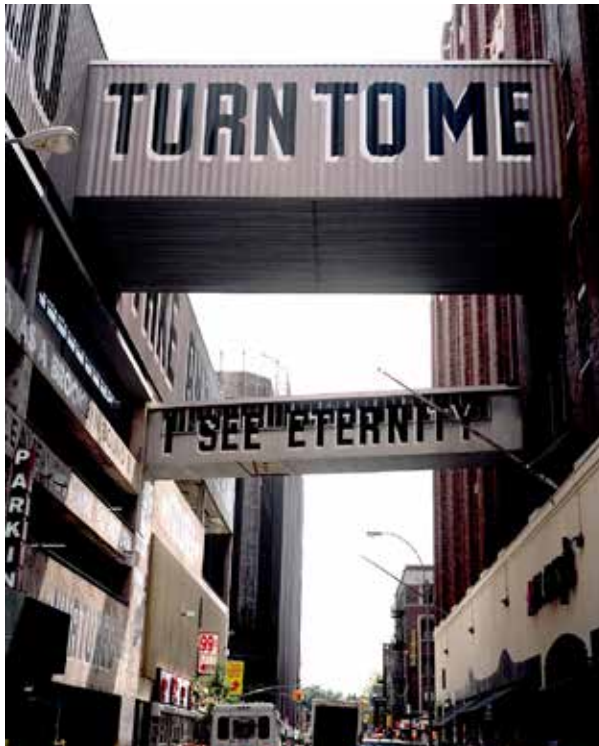
Unlike many trails in the nation, the Rail Trail has the distinction of existing alongside

an active light rail corridor called the Blue Line and transects a broad spectrum of communities. Riders, pedestrians and cyclists will experience Trail artwork at varying speeds. Reflecting the mix of user experiences, these typologies collectively create a unique and dynamic linear continuum. Each typology has distinctive characteristics that can affect public art planning and selection.



Sheep Station New York, NY **Michael Shivo & Paul Kasmin Gallery**

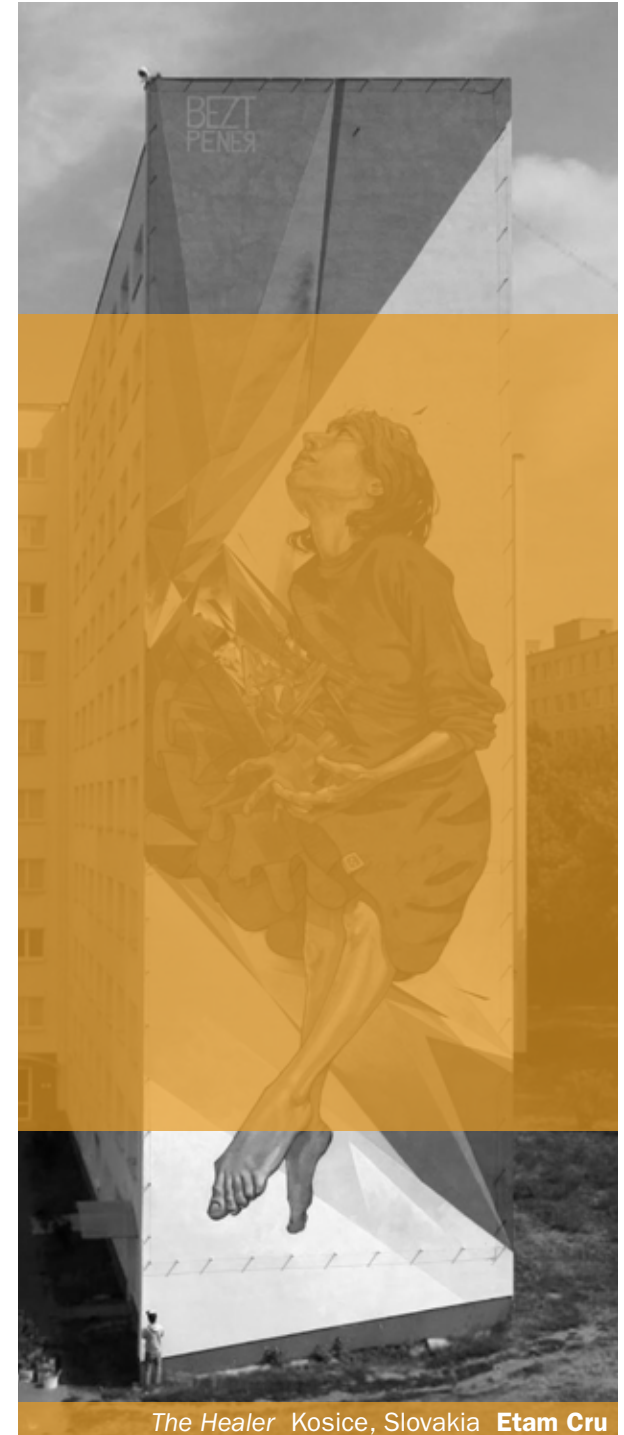
PHYSICAL OPPORTUNITIES



Love Letter to Brooklyn
Brooklyn, NY **Stephan Powers**

To determine which typologies will be most successful at a given location, it is helpful to assess both the physical opportunities - the concrete, physical parameters that define the site - as well as existing and future community use patterns. This knowledge will prove invaluable in determining which typologies to consider for a specific site. The physical opportunities identified along the Rail Trail are on the following pages.

The opportunities are divided into four categories: vertical surfaces, buildings and infrastructure, horizontal surfaces, and natural areas. These categories comprise the bulk of all potential sites for artwork and each one has distinguishing characteristics that will inform the final artwork. Each category section is followed by a map of the Rail Trail with some of the top opportunities highlighted.



The Healer Kosice, Slovakia **Etam Cru**

VERTICAL SURFACES

PHYSICAL OPPORTUNITIES

ATTRIBUTES

Multiple vertical surfaces exist along the Rail Trail, presenting opportunities for public art. Vertical surfaces can be a relatively low-cost, visually and conceptually compelling means of integrating artwork in a wide range of media.

CONSIDERATIONS

Artwork on a large-scale vertical surface could have a high-profile presence on the Rail Trail. Since multiple vertical surface opportunities exist along the trail, before proceeding with individual commissions, care should be taken to establish a cohesive vision for how this artwork will be experienced and seen. Consideration should be given to how the work could be seen both individually and in sequence, by train and on foot, and traveling in either direction on the Trail. Please see the Media section for technical considerations associated with each particular media suited to vertical surfaces.

- > **Walls**
Ranging in type from simple cinder-block fences to massive building facades and parking garage walls, walls offer a “blank canvas” for many types of media ranging from paint to low-relief frieze and projections to living “eco-art” walls or “moss graffiti.”
- > **Fences**
Whether chain-link, wood or metal, fences can be transformed via innovative art applications, retaining their transparency while visually animating a space.
- > **Blue Line Train Car Exteriors**
Light Rail train cars are currently only used to display advertising; the same media could be used to feature engaging artwork that showcases the train itself as an integral, dynamic element of the Rail Trail experience.



Before I Die Chalkboard Charlotte, NC

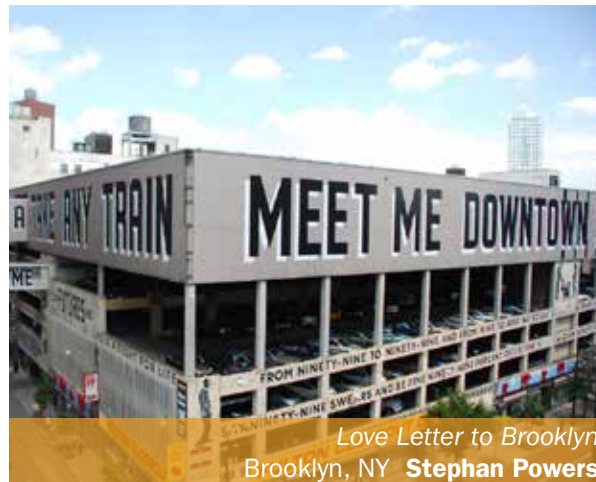


> **Architectural Infrastructure**

Unique architectural structures and leftover infrastructure such as the three silos north of New Bern Station present opportunities along with challenges due to their scale. Structures of this scale have been successfully transformed via inventive combinations of paint and lighting treatments. The physical challenges of accessing the site may increase overall project costs. Creating art on these types of structures can transform an existing eyesore into a visual asset along the Trail.

> **Mural Program**

The Rail Trail could establish a Mural Program, a public art strategy to commission a series of interrelated murals at key points along the trail, either by a single artist or artists working in collaboration. This approach would encourage the public to explore the length of the trail, seeing the Trail as a creative continuum and glimpsing murals on buildings and walls along the way. Stephen Powers' serial "Love Letters" murals, created along an elevated train line in Philadelphia, can serve as an inspirational model. Powers created a sequence of mural love letters from the artist to his girlfriend and City as well as from community members to their neighborhood. The trains were host to other related creative initiatives such as mural tours. The City's façade improvement grant program could potentially fund creative art treatments of vertical surfaces along the Trail on privately-owned property.



Love Letter to Brooklyn
Brooklyn, NY **Stephan Powers**



CATS VMF
LOSO

A blank concrete planter wall next to the tracks



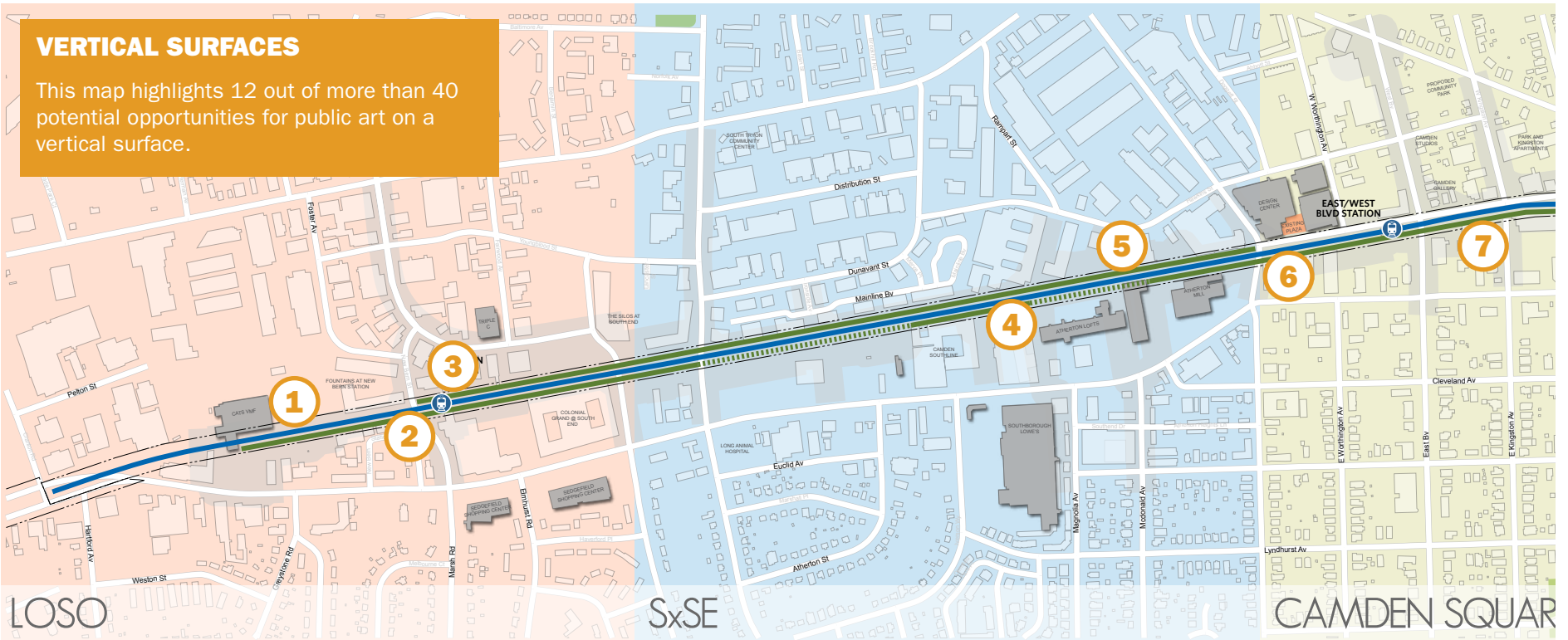
The Furniture Connection
LOSO

Garage door on back of building



Shook Kelley
SxSE

Low retaining wall by parking lot



3030 South
LOSO

Blank wall of townhome facing New Bern Station



Publix
SxSE

Three large panels on building facade



Sullivan's Steakhouse
Camden Square

Metal screen for dumpsters



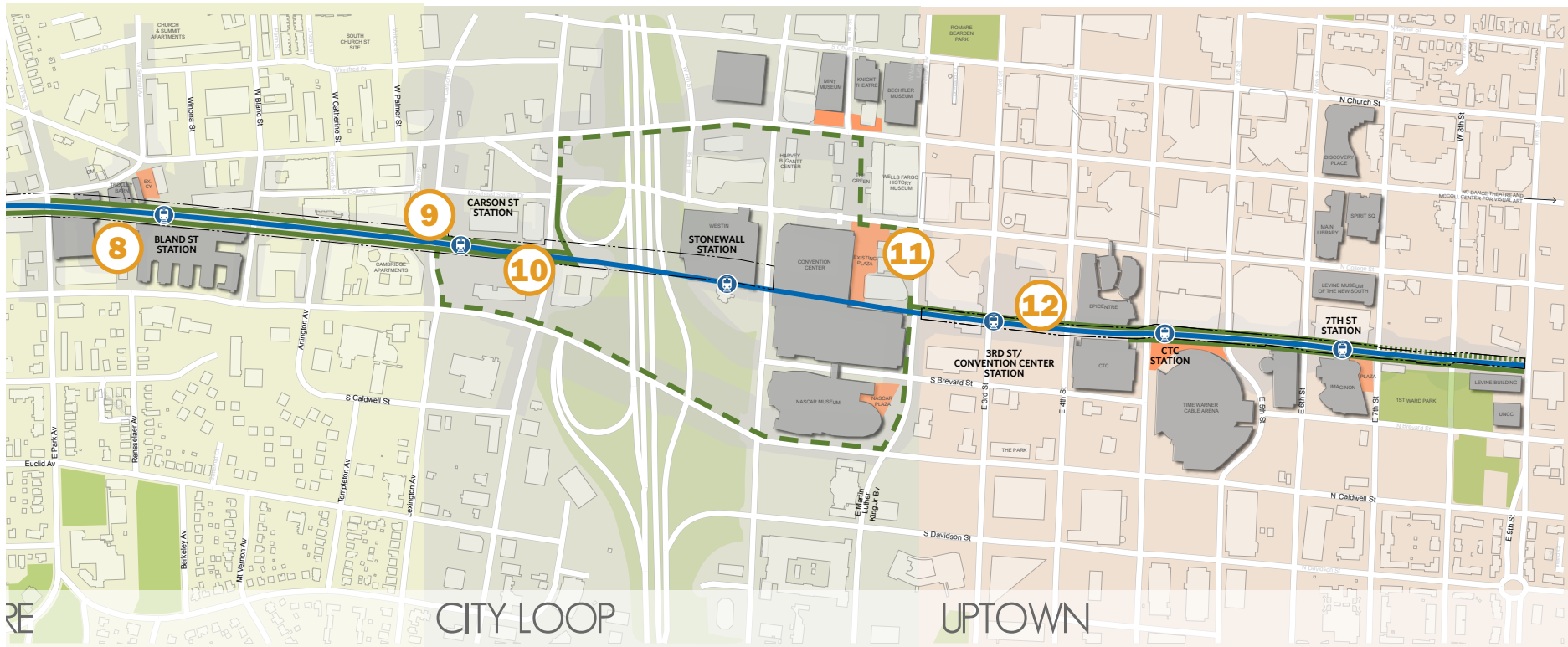
7
Dilworth Artisan Station
 Camden Square
 Rows of windows on the building



9
CATS Transformer
 City Loop
 Brick building with blank walls



11
Duke Energy Building
 City Loop
 White concrete wall of building along College St



8
Duke Substation
 Camden Square
 Brick wall surrounding substation



10
Carson Station
 City Loop
 Retaining wall leading up to Morehead bridge



12
Charlotte Plaza
 Uptown
 Parking deck with blank facade facing trail

BUILDINGS + INFRASTRUCTURE

PHYSICAL OPPORTUNITIES



Water Tower Brooklyn, NY **Stephen Powers**

ATTRIBUTES

Existing buildings and infrastructure have great potential to serve as sites for both permanent and temporary artwork. Blank facades, entryways, walkways, and other areas can be enhanced by artwork, increasing property values and enlivening the Rail Trail user experience. New construction provides opportunities to add new multifunctional artwork along the trail. New art can address the critical need to highlight vehicular intersections and connect to surrounding neighborhoods. Developers can engage artists early in the development process to identify opportunities that add value and are cost-effective.

CONSIDERATIONS

Contracts and agreements should clearly spell out roles, responsibilities, and expectations so that all parties involved can benefit from the process of incorporating artwork into existing buildings and structures. A key component to the success of this strategy is constant communication with property owners who may not have prior experience with the public art process.



Public Art Thessaloniki, Greece



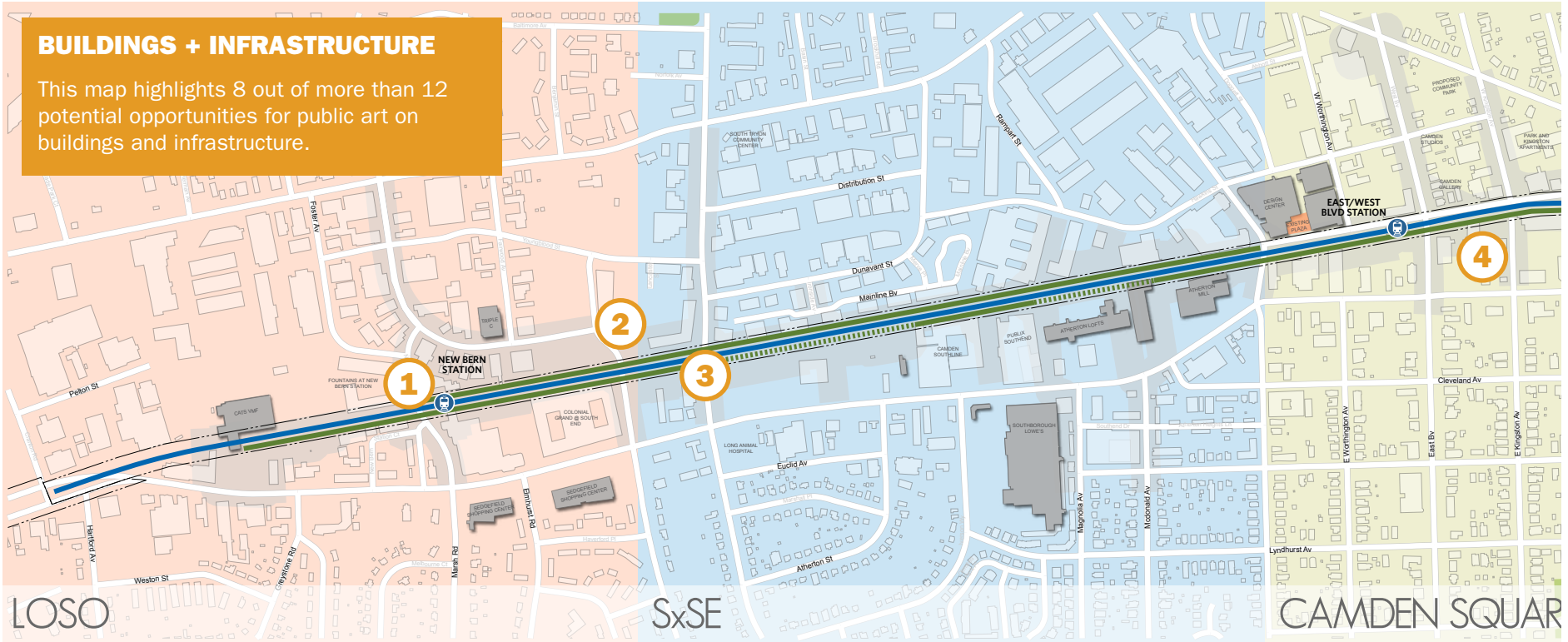
New Bern St
LOSO

Signal box next to wall at New Bern Station



Remount Rd
SxSE

Signal box next to trail



Silos South End
LOSO

Three iconic silos within apartment complex



Dilworth Artisan Station
Camden Square

Water tower on top of building



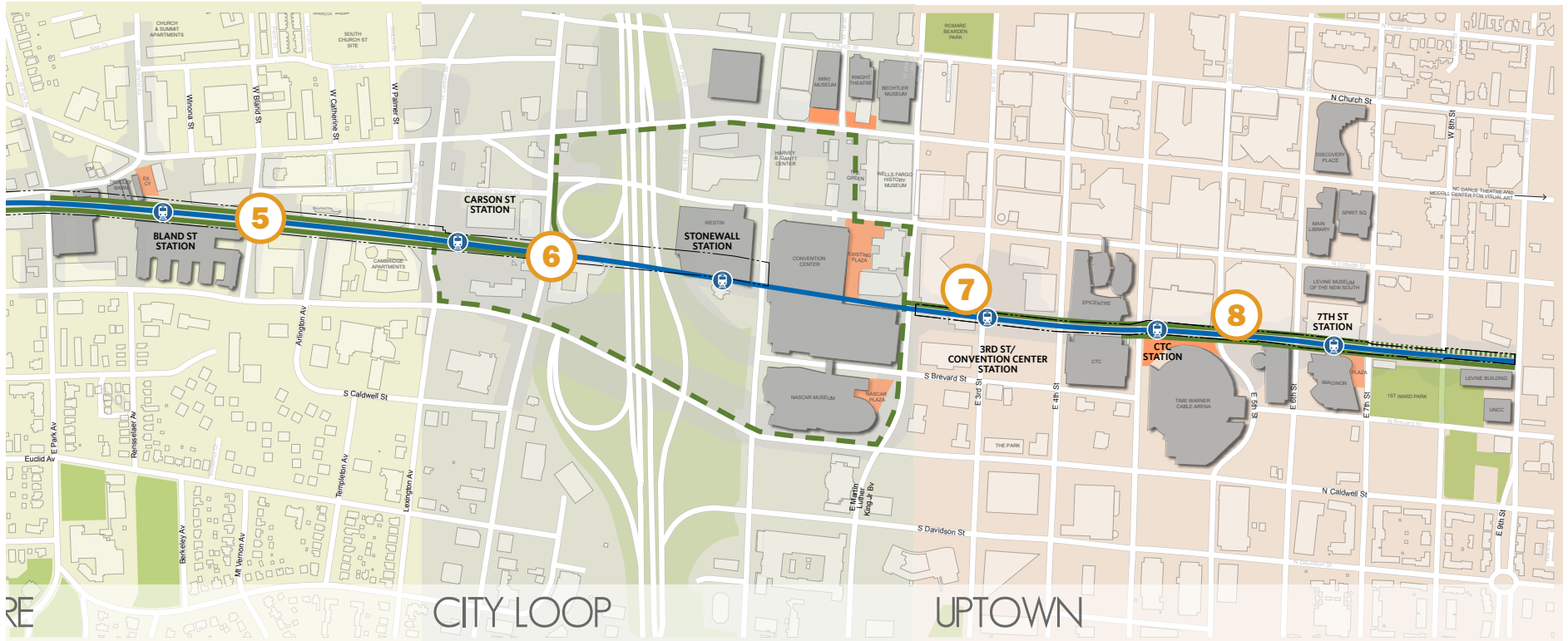
Bland St
Camden Square

Signal box next to trail



3rd St Station
Uptown

Dim interior of station including poles, walls, and ceiling



Morehead St
City Loop

Bridge underpass including walls, poles, and ceiling



5th St
Uptown

Signal box next to trail

HORIZONTAL SURFACES

PHYSICAL OPPORTUNITIES

The Trail environment provides multiple types of horizontal surfaces that could be treated with artwork. This Plan organizes them into three broad categories:



- > **Hard, horizontal surfaces** include sidewalks, plazas, hardscapes, and paving. These surfaces will vary in location, use, and traffic.



- > **Streets** include physical surfaces between curbs and crosswalks at each of the intersections along the Rail Trail. Artwork on these surfaces will need to withstand wear from motor vehicles, bikes, and pedestrians. It will also need to adhere to different standards based on CDOT or NCDOT regulations for material in roadways.



- > The **Rail Trail surface** itself is a distinct surface for artwork. The physical Trail is over 4 miles long and an artwork that runs parallel to the trail, along the paved pathway that comprises the trail would have a different purpose than artwork that appears on the ground surface of a parklet or plaza. It also has different considerations for artists such as the amount of traffic that will wear on the artwork.

HARD, HORIZONTAL SURFACES

ATTRIBUTES

Hard, horizontal surfaces typically paved in concrete such as sidewalks, crosswalks and plaza areas offer varied opportunities for artwork. Existing surfaces can be enlivened via sand-blasted patterns, incorporating concrete stain as well. New construction affords creative use of inset bronze elements, mosaic (both stone and tile), and aggregate.

CONSIDERATIONS

Ensure that inset pieces meet ADA requirements in terms of both slip-resistance and profile. Contact the ADA Coordinator for the City of Charlotte for ADA compliance questions and to review projects on an individual basis. While paint has an immediate impact, it will not age well.

STREETS

ATTRIBUTES

The Rail Trail intersects multiple busy thoroughfares. Sites of this type include crosswalks along the length of the trail as well as adjoining streets and alleys. Innovative treatment of crosswalks can considerably enhance the pedestrian experience, making walking a safer and more enjoyable experience and slowing vehicular traffic flow at key intersections.

CONSIDERATIONS

Permanent art treatments using durable materials such as decorative pavers and heat-treated polymer materials known as “thermoplastic” materials should be utilized on roads used by cars; paint will not withstand vehicle traffic well. These materials are not inherently visually exciting per se; it is important the designs be innovative and engaging to achieve an aesthetically and conceptually compelling design.

RAIL TRAIL SURFACE

ATTRIBUTES

The Trail surface itself offers multiple creative opportunities to physically and visually connect the communities along its length. Creative trail treatments such as glow-in-the-dark aggregate, solar paving elements and embedded LED lights have been used to great effect on other trails. Bronze inlay, stone mosaic, stamped concrete, and ceramic tile insets are other creative options.

CONSIDERATIONS

Integrated art treatments are considerably more affordable when executed at the time the paving is installed. The Rail Trail should establish a proactive policy, educating property owners adjacent to the Trail about opportunities to integrate artwork whenever Trail paving is about to be installed, and incentivizing property owners to incorporate art treatments at this time.



1

Remount Rd
SxSE

Pedestrian refuge island at crossing



3

Camden Rd & Worthington Ave
Camden Square

Large speed hump in T-intersection with crossings



2

Junction 1504
SxSE

Plaza at the corner facing Remount Rd



4

East/West Blvd
Camden Square

Pedestrian refuge island at crossing



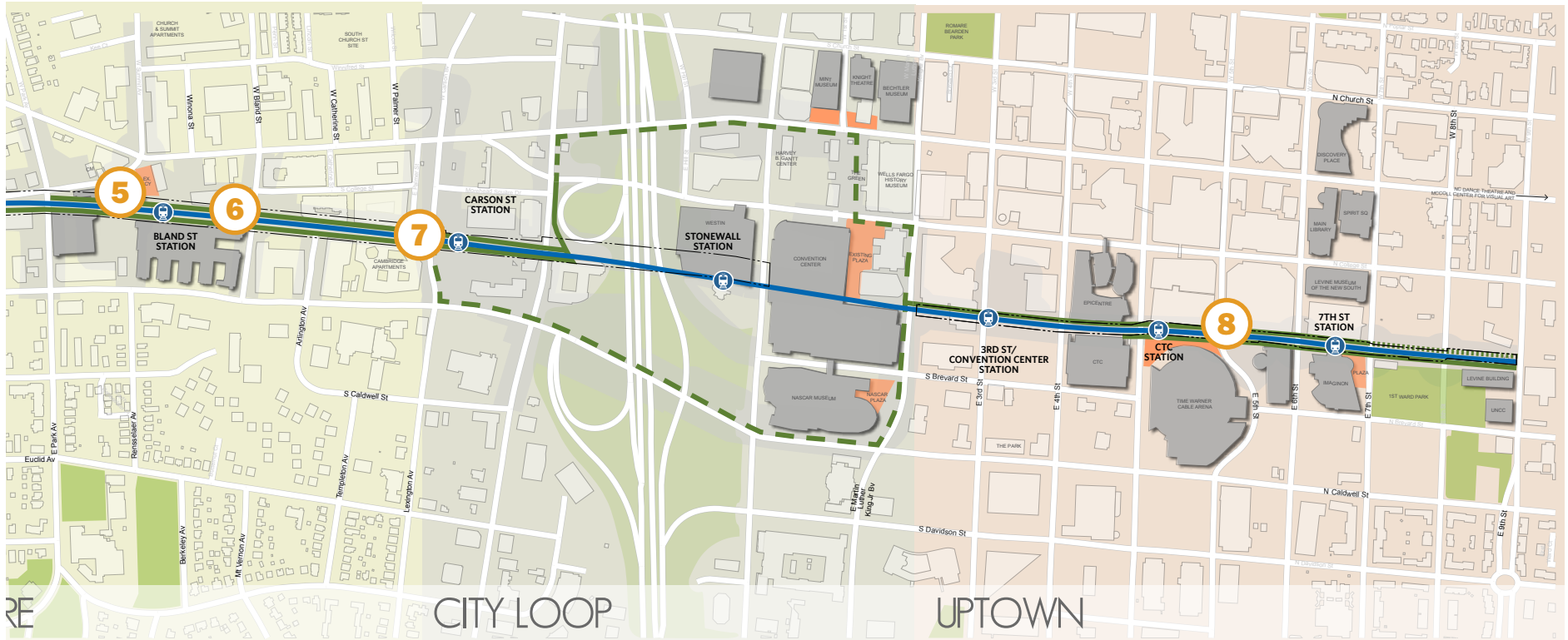
Trolley Museum
Camden Square

Nicely paved alleyway next to the building



Carson Blvd
City Loop

Intersection with Trail



All American Plaza
Camden Square

Wide trail portion in front of restaurants



5th St
Uptown

Intersection with Trail that leads to a utility box

NATURAL AREAS

PHYSICAL OPPORTUNITIES

Non-paved areas such as swales, sod strips adjacent to the trail, areas with grass and/or dirt and soil parking areas can be transformed via artwork, which can be either permanent or temporary.



Chameleon Meadow Clemson, SC **Yvette Dede**



Edible Estates #15 TwinCities, MN **Fritz Haeg**

ATTRIBUTES

The Wowhaus discovery process affirmed that the Charlotte community is especially enthusiastic about green spaces, edible plantings, and artwork that incorporates themes of ecology. Environmentally-oriented artwork helps connect people to their environs and to each other, creating a welcoming destination. Green spaces can be used for plantings, sculptural work and other community-engaged initiatives.

CONSIDERATIONS

Permanent artwork that incorporates plantings must have a maintenance plan. While public participation is desirable, unless there is an established community group with a demonstrated track record involved, there should be a “Plan B,” with either established volunteers or paid professionals dedicated to maintaining plantings. If sites are slated for development in the near future, ensure participants are aware of the duration of the project since they may become attached to the site and the work.



Mirror Labyrinth Brooklyn, NY **Jeppe Hein**



1

Good Bottle
SxSE

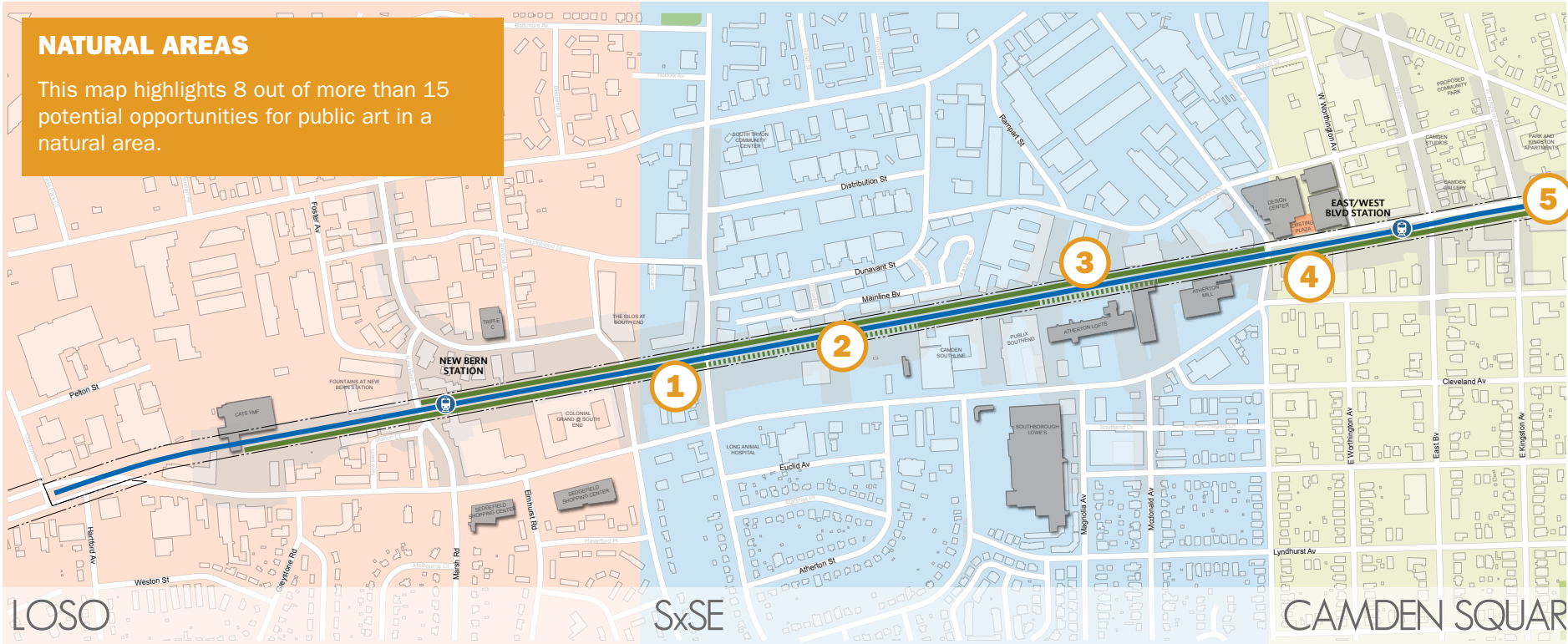
Large planting area near the trail's edge that currently has little vegetation



3

Sycamore Brewing & MODE
SxSE

Drainage ditch between Sycamore Brewing and MODE



2

Off Broadway & Autobell
SxSE

Hill facing the trail with poorly maintained vegetation



4

Steel Yard
Camden Square

Flat, elevated green strip next to the Steel Yard Parking Garage



5

COOP Plaza
Camden Square

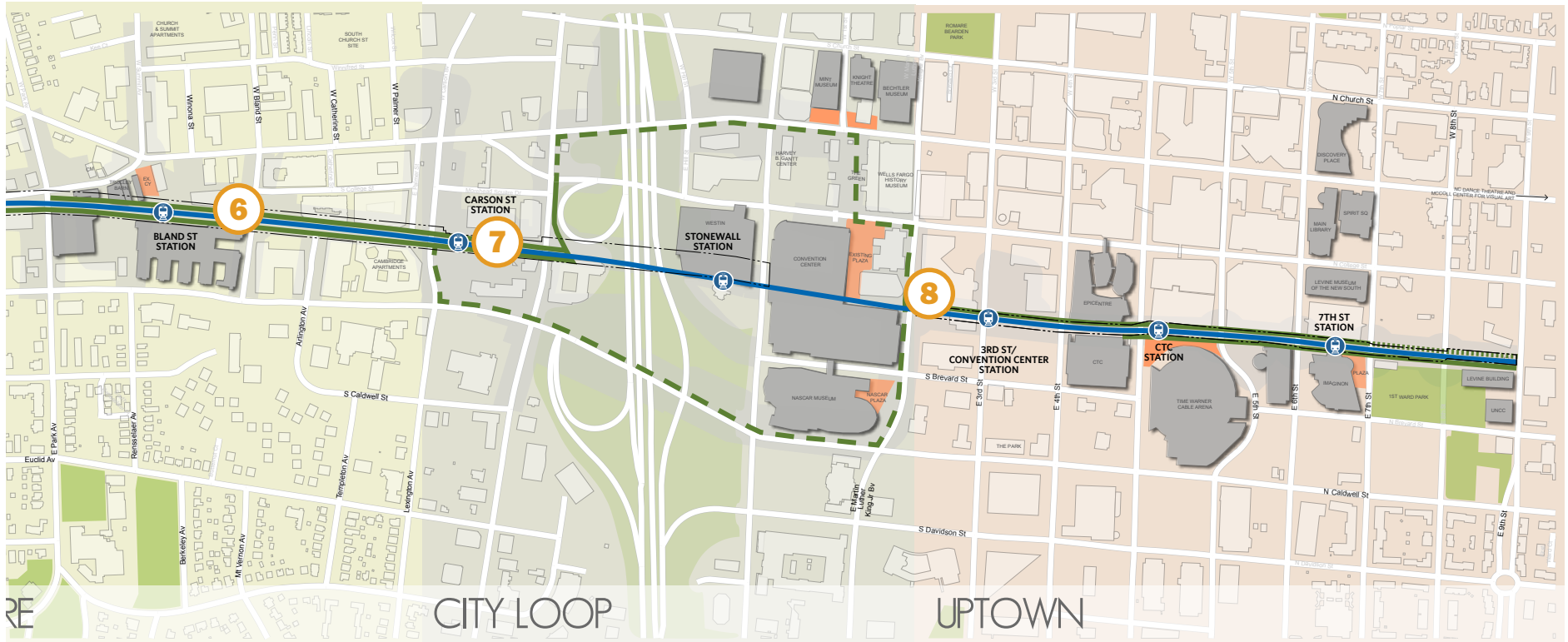
Grassy area next to the tracks and across the street from Price's Chicken Coop



7

Carson Station
City Loop

Large hill tying into a long grass swale behind the station



6

7

8

CITY LOOP UPTOWN



6

All American Plaza
Camden Square

Triangular planting area on the corner



8

3rd Street Pocket Park
Uptown

Elevated green space on corner of 3rd St with potential to be a nice park



Yakaya **Troy Pillow**

MEDIA

Artwork on the Trail will need to be appropriate for the exterior, urban environment. Some mediums will not be suitable for the Trail while others will be a natural fit. This section outlines some of the mediums most likely to be used in public artworks. This list is comprehensive but not exhaustive and should not limit any new or additional materials or mediums an artist would like to introduce to the Rail Trail collection.



Pop-up Furniture Montreal, Canada

PAINT

MEDIA



Open Walls Mural Baltimore, MD **Jesse & Katie**

ATTRIBUTES

Paint has the advantage of being affordable, having a relatively long lifespan (estimated 20-30 years depending upon conditions) and easily repairable if vandalized. There are endless color and texture options. It is a remarkably accessible media because almost everyone has painted. This makes it an ideal medium for projects with community participation.

CONSIDERATIONS

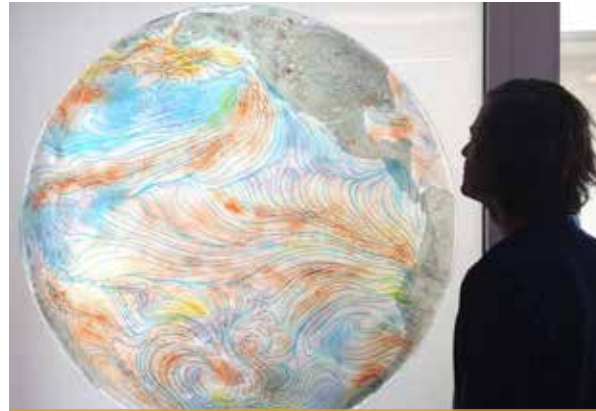
Both the surface and structure of the wall itself should be in good, clean condition – or restored to good condition - before installation of artwork. The artist should provide documentation regarding the demonstrated durability of the materials to be used, whether in their own work or other completed exterior artwork. An appropriate sealant will help protect the work.

GLASS, POLYMERS + FIBERGLASS

MEDIA



Red Ball Project Kurt Perschke



Spectrascape Berkeley, CA Wowhaus



Brooklyn Bridge Glass House Brooklyn, NY Tom Fruin

ATTRIBUTES

Large-scale architecturally-integrated glass installations have been used to great effect in major institutions such as museums and airports internationally. Fiberglass and polymers can be highly durable but should be carefully assessed to ensure they are appropriate for the intended use.

CONSIDERATIONS

Ensure that tempered glass is utilized; large-scale glass artwork can be expensive (for example, the world's premiere fabricator, Franz Mayer Studios, is in Munich, Germany) but seeking local or regional artists skilled in glass is a prime example of a cost-saving measure that also supports local, burgeoning artists. Polymers and fiberglass can be degraded by UV rays.

LIGHTING

MEDIA



Unnumbered Sparks
Vancouver, BC **Janet Echelman & Aaron Koblin**



Emryean Passage Los Angeles, CA **Don Corson**



Fish Bellies San Marcos, TX
Joe O'Connell & Blessing Hancock



Ballroom Luminoso San Antonio, TX
Joe O'Connell & Blessing Hancock

ATTRIBUTES

LED lighting systems are highly flexible, offer dramatic effects and interactivity, and are increasingly energy-efficient. Lighting artwork can be programmed to change on a regular basis or based on some environmental cue. User-initiated lights make this medium very engaging. There is minimal disruption to the surface on which a light is projected. Also, lighting systems can address a neighborhood safety concern by illuminating a dark area.

CONSIDERATIONS

Either the artist or a skilled technician must be locally available to maintain the piece, assisting in repairs and parts replacements as needed. Sufficient electrical current must be available; solar panels can be a viable option, but require additional installation and maintenance budgets as well as ample space for installation. Agreements regarding ongoing payment for the power supply should be made in advance.

MOSAIC, TILE + FRIEZE

MEDIA



Artermis, Acrobats, Divas & Dancers
New York, NY **Nancy Spero**



Oakland Fusion Oakland, CA **Wowhaus**



Oakland Fusion Oakland, CA **Wowhaus**



Wanderers Los Angeles, CA **Willie Middlebrook**

ATTRIBUTES

Integrated or low-relief wall-mounted pieces can add visual interest to a wall, adding kinetic, lighting, or relief elements that animate the surface. Mosaic is a highly durable, colorful medium that can also include reflective surfaces that play with sunlight. Mosaic also is a bold way to enhance a surface whereas tile & frieze work offer more subtle ways to incorporate art into a space or surface. These are highly versatile mediums.

CONSIDERATIONS

If the artwork is to be mounted to the wall, the artist should provide architectural drawings detailing construction and mounting methods as well as stamped structural engineering drawings. Costs can vary greatly depending upon the medium: mosaic, which is highly labor-intensive, is on the costly end of the spectrum; materials such as water-jet metals can be very affordable in terms of cost per square foot.

TECHNOLOGY



Glass House Enchanted Parks
Gateshead, England **Ross Ashton & Karen Monid**



2015 Market Street Prototyping Festival
San Francisco, CA **The Sound of Emotion**



Digital Projection Mapping Berlin, Germany **Dalziel & Pow**

ATTRIBUTES

Projection, interactive audio and lighting, video, applications for mobile devices, and other new media approaches to public art have tremendous potential. Seeking artists with demonstrated experience in these realms will help ensure success of these initiatives. New technologies can make art more accessible to the general public. There is also a new level of community engagement available through mobile technology that can be used to digitally connect and engage Trail users.

CONSIDERATIONS

Accessibility cuts both ways with new technology, consideration should be given to the “digital learning curve” that goes along with each new system. Digital art can also have a high cost of maintenance and may not be suited for permanent installation.

WATER

MEDIA



Town Square Kent, WA

ATTRIBUTES

Water can have a highly positive impact, introducing an elemental quality to the public art experience. The sound of running water is soothing and water play is among the most popular of public art installations.

CONSIDERATIONS

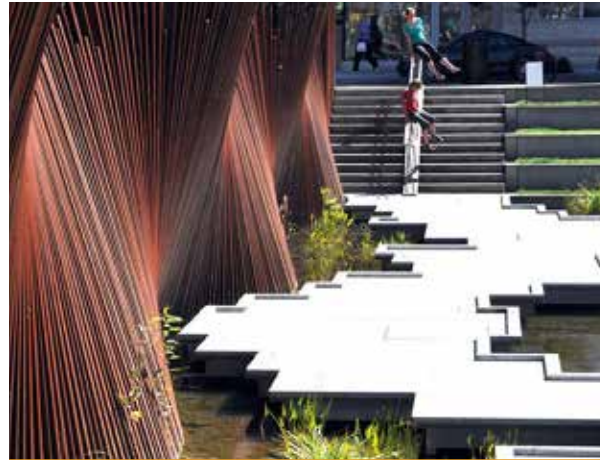
Artworks containing water elements will have costly and ongoing maintenance needs, such as filter cleaning, water treatment, and seasonal shut-offs. They might also require extra liability insurance for the owner.

METAL

MEDIA



Vaulted Willow
Edmonton, Canada **Marc Fornes & Theverymany**



Tanner Springs Park Portland, OR



Untitled welded steel structure
Houston, TX **DeWitt Godfrey**

ATTRIBUTES

Metal can be a highly durable, effective medium for creating site-specific exterior artwork at any scale. Characteristics of metals vary widely: bronze and stainless steel are lower-maintenance and can have highly-refined surfaces. Raw steel can be painted. Some metalworks have aging qualities to them, like copper or bronze. All metalworks are long-lasting. Raw steel must be treated with exterior-grade paint that is professionally applied, with proper surface preparation; paint will need to be re-applied.

CONSIDERATIONS

The surfaces of dark metal sculptures can become quite hot if sited in a sunny location. Metal is a costly medium and requires highly-skilled fabrication. Raw metals must be treated and may require ongoing maintenance.

CONCRETE + MASONRY

MEDIA



Ribbons San Francisco, CA **Cliff Garten Studio**

ATTRIBUTES

Concrete is a durable, exterior-grade material that can be utilized in multiple ways including pieces poured in place using formwork or pieces cast in molds. Creative approaches to concrete such as hand-packing, grinding and custom pigmenting the material can achieve varied beautiful effects. Masonry like concrete blocks and brick are versatile building materials that offer an artist flexible forms and patterns. Masonry can be used to reflect the palette of the surrounding environment. These media have an inherent utilitarian or industrial tone when used in artwork.

CONSIDERATIONS

Concrete and masonry are expensive and heavy building materials and require highly-skilled artists with masonry experience. Concrete mixes used should be approved by a structural engineer to ensure their structural integrity and longevity. Only highly skilled concrete fabricators with demonstrated success in the specific application of concrete, aggregate, pigments and/or stains should be utilized; results can vary widely depending upon the fabricator or contractor.

NATURAL MATERIAL

MEDIA



Tree Trust True
Santa Rosa, CA **Wowhaus**



Standby Raleigh, NC **Patrick Dougherty**



Semiahmoo Library Green Wall Vancouver, Canada **Green over Grey**

ATTRIBUTES

Artists may work with natural materials such as wood, grasses, and native plantings to great effect. This medium is inherently environmentally-friendly and can be used to add a natural element to the urban landscape. If the material is living, the artwork will naturally evolve as the plants grow.

CONSIDERATIONS

Artists should demonstrate knowledge and past success working with wood, which requires knowledge of specific wood types and construction techniques to ensure longevity of the work. Artists should work closely with local landscape architects or gardening professionals to ensure that plantings they have selected will thrive at the site. There will be ongoing maintenance needs including watering, feeding, and trimming.

STONE

MEDIA



Look Closely Emeryville, CA **Wowhaus**

ATTRIBUTES

Stone is highly durable and is available in a wide range of colors, textures and forms. Stone artwork can have a monumental scale and act as a beacon along the Trail.

CONSIDERATIONS

The materials can be costly to purchase and work with; transportation and installation of large-scale pieces can be technically challenging given the weight of the material. It is best suited for permanent installations and will be a static piece of artwork.

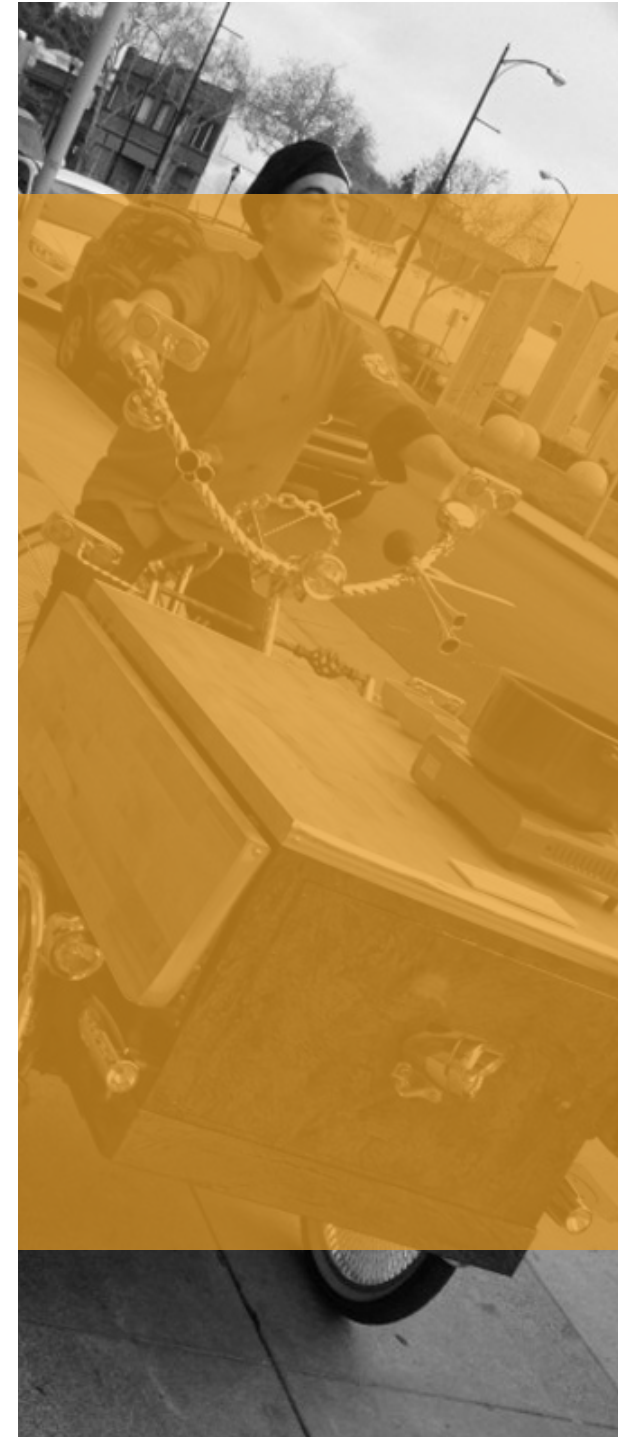
PROGRAMMING

The ongoing shift in public art has led to new media including projects that are performance- or program-based. These works address community engagement, space animation and social equity. They are new concepts in the public art realm and

are inspiring conversations at the intersection of art and urbanism. These programs align with the Rail Trail's vision to connect commerce, culture and community.



Photo Safari Cincinnati, OH **Wowhaus**



TEMPORARY ART

PROGRAMMING

SITE-SPECIFIC TEMPORARY ART INSTALLATIONS

ATTRIBUTES

Temporary public art installations consist of creative interventions that transform a site yet can be removed after a designated time period without permanently affecting the site. Temporary installations can be a highly effective means of creating engaging, impactful artwork within a relatively short timeframe and with a limited budget. Since temporary artwork does not need to last as long as permanent work, materials and labor costs can be considerably lower. Temporary artwork is not necessarily functional; it could, for example, take the form of “soap bubble sculptures”, light projections, soundscapes, participatory performances, or multimedia installations.

Temporary work offers unique opportunities for local emerging artists to create work without necessarily having significant prior public art experience; it can also foster experimentation and innovation by providing the opportunity to explore concepts directly on-site and receive public feedback.

Temporary art may not necessarily be subject to the same review and approval process as permanent works.

Temporary art can be a test for future permanent work. It can activate an underused space. This is a critical attribute of temporary work on the Trail.

CONSIDERATIONS

Expectations should be defined at the outset of a project so that artists can demonstrate the viability of their plans in the proposal phase, including use of proven fabrication methods or commitment to collaboration with a seasoned professional. Fabrication and materials must be safe, designed for public interaction and durable enough to last the designated timeframe. Artists must also commit to returning the site to its previous condition upon completion of the project and terms must be agreed upon with the property owner.

Since experimentation will be encouraged, it is wise to be prepared for a range of outcomes, including some less successful projects.

Community-engaged art initiatives should take place at a clearly defined place and time that is advertised well in advance; if an event is ongoing, it should take place at a regular time and place so that the public can plan in advance on participating.

Consider the return on investment for projects that have an abbreviated timeframe. The cost justification will likely reflect a different goal of activating a space.



FUNCTIONAL TEMPORARY ART

ATTRIBUTES

Artwork that is designed to be functional offers opportunities to enhance a site by inviting public engagement with the artwork. When the artwork is defined as temporary or long-term temporary, it can offer greater opportunity for experimentation. The artwork can be designed to specifically test design concepts and public use patterns, informing work that is later realized in a more permanent, refined form. This type of work includes sculptural seating, games, shade structures, carts, pop-up kiosks, performance space/stage, greening/gardening art, and food/art venues.

Temporary artwork may not necessarily be subject to the same public review and approval process as permanent works.

Functional temporary artwork can be a prototyping opportunity for artists who may be able to recreate iterations of a successful design. This may lead to cultivating entrepreneurial opportunities that support the local economy.

CONSIDERATIONS

While the work is temporary, it may nevertheless need to conform to existing codes and zoning considerations. It will be necessary to receive permission from the property owner where the work will be sited.

Temporary art may not necessarily be subject to the same review and approval process as permanent works.

Safety and durability considerations are especially significant in terms of functional work. If a piece is sited outside, it is vital that the materials age well over the designated timeframe, even if the work is temporary. Materials should be suited to the intended lifespan of the work; splintering wood, fading paint, loose screws etc. can all be issues if work is not well constructed.

A structural engineer should review all large-scale or load-bearing built structures, including those that either support or shelter people.



COMMUNITY ARTS & MAKER SPACES

PROGRAMMING

ATTRIBUTES

Community arts and maker spaces invite direct, hands-on participation of diverse community members in the creation of temporary artworks. These types of art initiatives foster enthusiasm, involvement, and a sense of community ownership in the artistic transformation of a given site or object. Projects can take the form of a single workshop or event or an ongoing series of events.

The Rail Trail could benefit by partnering with established organizations such as the Maker Faire, a national organization that organizes events described as “Part science fair, part county fair, and part something entirely new...an all-ages gathering of tech enthusiasts, crafters, educators, tinkerers, hobbyists, engineers, science clubs, authors, artists, students, and commercial exhibitors.” Hosting a Rail Trail Maker Fair could capitalize on their established brand, networks and

resources. Partner organizations can help produce and host events.

These initiatives offer excellent opportunities for community members to both learn and exchange valuable skills, knowledge and resources.

Opportunities exist to partner with local providers of material resources, especially non-traditional materials like recycled or discarded resources.

These hands-on events offer a myriad of opportunities for collaboration with local organizations and businesses; the personnel, resources, and skills of partner organizations can contribute to arts initiatives on the Trail and the Rail Trail can expose them to new audiences.

CONSIDERATIONS

Careful planning, community outreach and coordination are required to ensure the success of these initiatives.

Events should be adequately staffed to ensure that people of all ages are able to successfully participate. Arts leaders should have demonstrated experience in hands-on instruction and working with groups, excellent communications skills and experience with art materials involved in the project.

The aesthetic quality of the work can vary widely if a diverse range of the population participates. Defining the work as a community arts initiative created by the public is essential to framing the work.



ADDITIONAL RAIL TRAIL PROGRAMMING

The following types of programming can sometimes be construed as “temporary art”; indeed, contemporary artists may use tools and tactics associated with each of these endeavors. However, since these projects may not necessarily be construed as “art” by potential funders, they are listed separately here. Defining the artistic intent, conceptual content, aesthetic excellence, and context of a specific proposed initiative may help determine if it qualifies as “art” in terms of

funding or contextualizing the work. These types of programming certainly support the overall goal of enriching and enlivening the Rail Trail user experience and complement all public art initiatives; interdisciplinary collaboration between practitioners with diverse backgrounds can foster innovation and should be encouraged.



TACTICAL URBANISM

PROGRAMMING



2015 Market Street Prototyping Festival San Francisco, CA **Arena | Play**



Mobile Gull Appreciation Unit **Mark Dixon**



Karaoke Kiosk Vancouver, Canada
Urban Republic Arts Society

ATTRIBUTES

“Tactical urbanism” is a term used to describe a collection of low-cost, temporary changes to the built environment. The intent of these interventions is to improve neighborhoods, and city gathering places. Temporary “parklets,” traffic mitigation measures such as curb bulb-outs, and food trucks are among the initiatives fostered by this movement. Permanent improvements to the infrastructure can be tested and refined prior to implementation by using these tactics.

CONSIDERATIONS

Construction of all temporary structures should take into consideration issues of health and safety. Tactical urbanism relies on the notion of “ask for forgiveness, not permission” so it is critical to know the political and regulatory landscape in which the improvement is being placed. The party responsible for installation and maintenance should have a good working relationship with public regulatory agencies and the owners of the impacted properties. Tactical urbanism should still be thoughtful, researched and curated.

PERFORMANCE

PROGRAMMING



MAX Charlotte, NC **UNC Charlotte School of Arts + Architecture**



Pallet Pavillion
Chirstchurch, New Zealand **Gap Filler**



ATTRIBUTES

Focusing on action and interaction rather than production of physical artifacts, performance art can be a powerful medium for engaging the public. Artists may collaborate with other types of performers, such as dancers, musicians and actors, to create a multidisciplinary art experience as well. Alternately, artists can apply their creativity in creating the performance space itself, either as permanent or temporary staging or seating. Artful sound could contribute to a more harmonious sense of place since urban ambient sound is already a presence in the Trail neighborhoods.

CONSIDERATIONS

The Trail is sited close to multiple residences and businesses so to be respectful of neighbors, amplified sound should follow the City's noise ordinances. Permits may be required.

EVENTS

PROGRAMMING



Sidewalk Chalk Rock Exhibition Oklahoma City, OK



Art in Odd Places New York, NY



Art in Odd Places New York, NY

ATTRIBUTES

Public events such as festivals, parades, and fairs can be a good means of attracting a broad cross-section of the population to the Rail Trail who might not otherwise frequent the area. Having come once, they are likely to return if they like what they see. As such, events are ideal venues for cultivating a broader audience for art along the Trail. An annual Rail Trail Festival could be an ideal means of showcasing multiple temporary art installations and permanent art installations along the Trail. The “Art in Odd Places” festival in New York City is a good model; the event is being replicated in other cities as well. Hosting an event on the Trail such as a Rail Trail “Art in Odd Places” Festival could be a good strategy since the festival has a strong brand identity, an established national artist network, and effective management infrastructure including a customizable website template.

CONSIDERATIONS

Considerable investment of both time and resources is needed to ensure the success of events. Art-oriented events along the Trail should reinforce the public art Guiding Principles and brand identity of the Trail, distinguishing them from other events in the City. With any event, there will be logistics, permits, promotions, and security to consider.



Hudson Valley Chalk Festival New Paltz, NY



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IMPLEMENTATION STRATEGY

> The Rail Trail can become a model for public art development through a sustainable and inclusive implementation strategy.

> Public art plays a vital role in activating the Trail, connecting people and places via creative interventions that surprise and delight. Innovative art that capitalizes on the inherent dynamism of the Trail will help

establish it as a one-of-a-kind destination. The Trail will be recognized as a linear creative commons that embodies a truly future-forward, creative and sustainable urban experience.



Cradle Santa Monica, CA Ball Nogues

Developers nationwide are increasingly seeking out public art as a “value-added” asset, a differentiator that enhances their property values for a relatively small investment. For example, as development continues in South End, projects along the Trail have included public art. Also along the Trail, spontaneous, tactical urbanism installations have appeared. In 2014, Charlotte Center City Partners secured an ArtPlace America Grant to implement several proof-of-concept projects to illustrate how creative public art can enliven the Trail and inspire additional investment.

The Trail can take a pro-active approach to foster inclusion of public art at the inception of any new development. The implementation strategy laid out in this Plan will give developers a starting point for envisioning public artwork in their project. Properties on the Trail can benefit most by including a public artist as part of the design team from the initial development phase onward. Artists can help identify the most strategic, cost-effective approaches to integrating public art into a project by providing input on materials, siting, construction scheduling, and landscaping. A public artist can

also find opportunities for small artistic treatments that can have big impacts. If this unique and innovative strategy is adopted, the Trail can be a national model for art in the public realm.

This new strategy does not come without challenges. Selecting the right public artist for each project is a critical step to setting the tone of the development and the Trail. Rail Trail project leaders should work with arts experts to create a selection committee. The Trail consists of art opportunities at different locations and scales. Any strategy for identifying artists will require a variety of selection methods.

Funding for and management of public art on the Trail is also complicated and must be flexible enough to address each site’s constraints and variables. Any funding strategy must include a mix of private and public dollars. This implementation strategy should be driven by an umbrella management organization that can ensure compliancy with the Framework Plan, this Plan, and the overall Rail Trail vision.



ARTIST SELECTION PROCESS

To continue with public art development along the Trail, it is recommended that an Artist Selection Committee be established. It is necessary to establish which, if any, other entities may need to review and approve designs. Since the Trail traverses multiple sites with multiple owners, approval processes may vary according to the unique parameters of the site or the duration and type of commission.

In general, an Open Call RFQ approach is recommended. Given sufficient time and funding, this method is most effective for building a collection of highly site-specific, innovative public artwork created by a diverse body of artists. The Interview Selection Method is recommended for final artist selection since it enables artists to work collaboratively with key stakeholders and the community in developing their design. Use a Short List or Direct Selection process to ensure the success of site-specific commissions that must be completed within a limited timeframe and budget.



2015 Market Street Prototyping Festival
San Francisco, CA **Tree Sitting**

Calls limited to local artists offer valuable opportunities to foster native talent; they also minimize travel and installation costs. National calls, however, have the advantage of drawing from a wider pool of talent. Careful consideration of the overall goals of each project will help inform which type of artist selection process to use. Artist selection methods should be determined on a case-by-case basis. It is recommended that a range of approaches be considered to ensure diversity and quality of artwork along the Rail Trail.

ARTIST SELECTION COMMITTEE

Quotations in this section are excerpted. From the Public Art Network’s Artist Selection Resource Guide, reflecting best practices established by the Public Art Network, the nation’s primary professional public arts organization.

“The artist or art work may be selected by an established public art committee; by a board or commission with defined roles; or by an ad hoc review committee that has been put together for the sole purpose of selecting the artist and approving the work. Ideally such a committee should consist of individuals who can candidly educate each other on art, the construction project, and site details as well as characterize the community. Participants should be willing to engage in debate and be able to judge their peers objectively. There is an art to appointing members to a selection committee. Personalities, knowledge, role in the construction project or relationship to a community are important things to consider.

“Voting members on a selection committee should include arts professionals, the project’s building and/or landscape architect or engineer,

and a representative of the participating city/county/state bureau, and potentially a community representative or stakeholders. A conflict of interest policy should be required to participate.

“Each committee member serves through the completion of one public art project. For complex projects, a sub-committee may be appointed to make recommendations to the full committee.”

SELECTION COMMITTEE RESPONSIBILITIES

“Clarify the role of the Selection Committee with the “powers that be” before starting the process. Will the committee have the final say on who is selected? Do they approve the final design or is their job completed once the artist is selected? Typically committees approve all selections by a majority vote or consensus; yet there are instances where scoring may be required.

“Assigned committee responsibilities can vary depending upon how a particular jurisdiction operates. For example, while project goals, sites and suitable art forms can often be determined

prior to the convening of the selection committee, some programs opt to assign these responsibilities to an appointed selection committee. Other tasks can include developing the project’s goals, sites for artwork, and suitable art forms.

“A committee should always reserve the option to make no selection from submitted applications and to reopen the competition or propose other methods of selection if no proposal is accepted. This is something that can be stated in the Call for Artists.”



RECOMMENDED ARTIST SELECTION METHODS

“Selection processes include open or limited competitions, invitations, or direct selection. An open competition is broadly promoted (either regionally, nationally or internationally) to encourage numerous applicants. A limited competition is directed to a specific group of artists, sometimes narrowed by discipline, often

by geographic location (only the state of...) On occasion the size of the project budget for art dictates limiting the reach of a call and the selection process to direct purchase.”



1) DIRECT ARTIST SELECTION

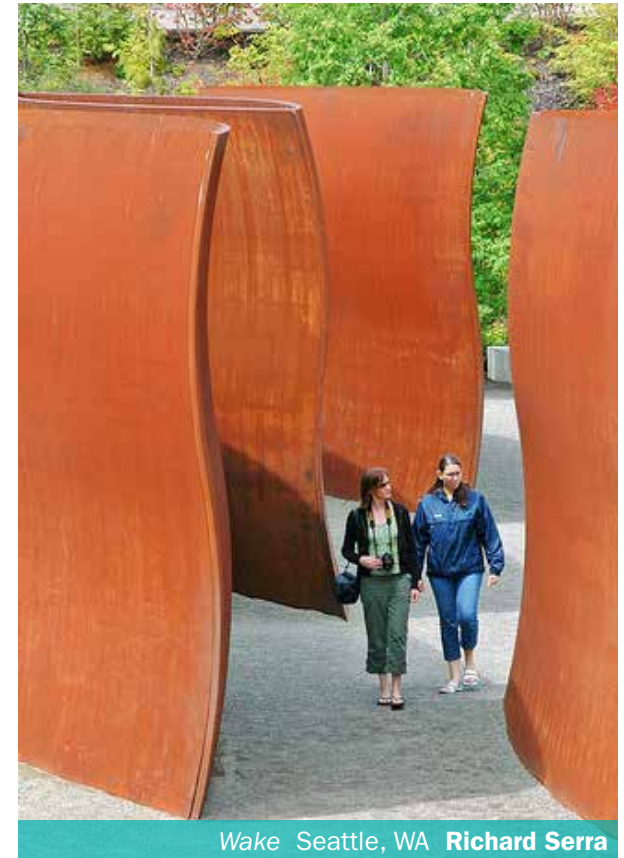
“In this approach to the selection process an artist is selected after a review of his or her qualifications and an interview with the Committee. This artist is then retained to develop a concept, working with the design team of architects and landscape designers. The concept is then subject to review and acceptance by the developer, the Advisory Committee, and City officials and staff.”

2) LIMITED INVITATIONAL: RFP METHOD

“Invite three to five artists to present a conceptual proposal and pay them a stipend. Site tours and relevant printed materials should be shared with the finalist. Costs for travel and lodging should also be covered as most artists do not have a large firm that supports them. This model is often used when a committee or agency would prefer more visual information about how an artist might approach a site. Following the selection of an artist using this process, there would be a design phase contract issued in which the artist would continue to work with the client to fine-tune the proposal.

“Do not expect to get details regarding engineering, construction or fabrication methods at this point in the process. A committee should approach the conceptual proposal option with an open mind since during the design phase, many things can change.”

“Commissioning bodies should not assume that artists will have sufficient time and information to develop site specific proposals that are informed by substantial client interaction unless the proposals and/or competition affords at least four to six weeks of preparation time. Proposals should only be requested when the commissioning agency/organization is prepared to consider the proposal as a conceptual approach to the project and not the final design. All proposal materials should be returned to those artists not selected for the project, and the authority representing the commissioning agency/organization should assume that all ideas presented for the project, including copyright, belong to the artist.”



Wake Seattle, WA Richard Serra

3) OPEN CALL RFQ FOR LOCAL ARTISTS WITH LEAD ARTIST-CURATED SELECTION

“This approach entails having a professional Lead Artist serve as both curator and mentor. The artist would conceive of a project that would involve local artists and then would select among a pool of local artists responding to an Open Call RFQ. The artist would then work closely with the selected artists to realize an artwork that incorporates or features their works. This approach ensures aesthetic excellence and success of the completed artwork while providing opportunities for local emerging artists.”

4) OPEN CALL RFP FOR LOCAL ARTISTS WITH PUBLIC VOTING SELECTION

“In this selection method, artists submit design proposals directly to Friends of the Rail Trail and proposals are posted online and possibly on printed voting boards at key community hubs. The public votes directly for which designs they like best; the winning designs are realized by the selected artists, subject to final approval of the Artist Selection Committee. Voting can be facilitated by Friends of the Rail Trail’s Social Media expert via online media.”



5) REQUEST FOR QUALIFICATIONS (RFQ)

“Request for Qualifications (RFQ) can be an effective and efficient method to issue a Call for Artists. RFQs require minimal expenditures of time and money from artists. RFQs primarily rely upon examples of an artist’s previous work and typically include an artist’s vita, selected references, and a statement of interest about the project. When RFQs are written thoughtfully and applicants’ materials are subsequently reviewed, considered, and evaluated by arts professionals and the commissioning organization, a short-list of qualified artists to interview for a proposed project may be easily accomplished. The outcome of this process creates opportunities for in-person interviews or offering a reasonable fee to compensate development of conceptual ideas for the project. The RFQ process does not anticipate that artists prepare or present specific ideas based on limited



Studio in the Park
New York, NY ArtBuilt & Queens Museum

information provided in the Call; rather, conceptual artistic proposals for the project are developed only after learning more about the project through site visits and interactions with project personnel and constituent interests. It is expected that short-listed artists be compensated for travel expenses when invited to interview. Most artists and many curators/arts administrators prefer RFQs for public sector commissions.”

– Public Art Network “Best Practice Goals and Guidelines”

Once the finalists are selected, it is recommended to proceed with the Limited Invitational Interview Method. Alternately, the committee can request a proposal.

RFQ Finalists: Interview Selection Method

“Interviews should be preceded by a site tour and the artists need to be given or referred to any relevant materials associated with the building site or arrange a group meeting with the design team so that the artists have a general understanding of the opportunities and limitations for a particular site. During the interviews, the artists should be asked to share images of past work, discuss their creative process and how they might approach this particular opportunity. This model, when occurring while the project is still in design, allows the selected artist an opportunity to work with the

design team, agencies and community to develop a work that responds to the specific criteria of the site and building program.”

RFQ Finalists: Proposal Selection Method

“Invite three to five artists to present a conceptual proposal and pay them a stipend. Site tours and relevant printed materials should be shared with the finalist. Costs for travel and lodging should also be covered. Most artists do not have a large firm that supports them as do most architects. This model is often used when a committee or agency would prefer more visual information about how an artist might approach a site. Following the selection of an artist using this process, there would be a design phase contract issued in which the artist would continue to work with the client fine-tune the proposal.”



TIMEFRAME + FUNDING

As noted previously, there is no existing mechanism for sustained funding of public art along the Rail Trail. The Framework Plan offered a succinct summary of funding opportunities and is excerpted herein: “The complexity of the vision, combined with the broad base of beneficiaries, provides the opportunity and necessity for public-private funding and governance partnerships... Potential funding sources for development and operation of the Rail Trail vary by existing land type.”

Due to the complexity and breadth of the Rail Trail, funding will need to come from a variety of sources—public, private, corporate, and philanthropic. The following pages detail some of the most likely options for public art financing. Each future public art site will have specific constraints that will dictate what type of funding is appropriate. Overall, a successful funding strategy will be comprehensive yet flexible enough to respond to each site’s individual characteristics and needs.



Please Touch the Art Brooklyn, NY **Jeppe Hein**

PRIVATE DEVELOPER INCENTIVES PROGRAM

The privately-owned nodes along the Rail Trail will require landowner investment, likely facilitated by a new incentives program. Project for Public Spaces suggests these possible approaches to incentive programs:

- > Just as developers are often required (or requested) by cities to provide parking, a designated number or amount of coverage by street trees, curbs and sidewalks, or other improvements in the public realm, public art could be required as on-site amenities. Developers are thus given the opportunity to include public art in their projects as a way of meeting the requirement for providing these kinds of on-site amenities. Fees paid by developers, or requirements that developers provide more affordable housing or a park as part of a project, also could be set aside to fund works of public art.

- > Where a Nexus or Environmental Impact Study has been ordered to determine the potential negative impacts of a project, a percentage of the fees paid by a developer as part of this mitigation could be set aside for a public art project, where the art could be considered a mitigation tool.
- > “Plaza bonuses,” or floor-area ratio bonuses, given to developers who set aside a certain amount of ground floor as public space, also be awarded for including public art. In Portland, OR, development projects where 1% of total construction costs are committed to public art receive a floor-area ratio bonus of 1:1. All or at least 25% of these funds are deposited in the Public Art Trust Fund for use on projects in other sites around the City.
- > Tax abatements and in-kind contributions from philanthropic sources may be additional strategies that can support investment from private developers.

Note that developers are responsible for maintaining and conserving works once they have been commissioned. Developers should convene their own advisors or consultants and/or a public art review panel on private projects to ensure quality and that the artwork(s) commissioned complies with the overall goals of the public art policy and public art vision of the city.



PUBLIC FUNDING SOURCES

Throughout the process of developing and maintaining the Rail Trail, it will be important to ensure a baseline of public funding, which will signify a public sector commitment to the Rail Trail and help secure private investment.

There are many approaches to funding public art via public funding sources. Project for Public Spaces offers the following examples of public sector funding strategies:

PERCENT-FOR-ART PROGRAMS

“Passing percent-for-art legislation encumbers a percentage (usually 0.50% to 2.0%) of CIP (publicly funded capital improvement projects) per year for the commissioning of public artworks, which will usually be sited in, on, or adjacent to the building or project being constructed. Percent-for-art ordinances guarantee a funding stream for public art projects regardless of what happens to city budgets or arts funding. The policy also guarantees that public art projects will be planned each year, as long as CIPs are underway and municipal construction continues.

NON-PERCENT-FOR-ART PROGRAMS

Several examples of well-known, successful, non-percent-for-art-funded programs exist in the following cities:

- > **Houston, TX:** The Cultural Arts Council of Houston also receives a percentage on the hotel/motel tax for art. In addition, the Council contracts with a variety of city agencies, as well as with Harris County.
- > **New Orleans, LA:** The Arts Council of New Orleans funds public-art projects through a joint partnership between public/private sectors in order to create more stable funding basis. City of New Orleans, local and state governmental agencies, as well as other non-profit arts organizations, are funding sources for the public-art program.
- > **Phoenix, AZ:** Phoenix’s public-art program is funded through the city’s general-purpose funds, public-art funds, state lottery revenue, and grants.
- > **San Antonio, TX:** The San Antonio Design Enhancement Program (DEP) is operated through the city’s Public Works Department’s City Architects’ Office. The DEP program is maintained by art allowances and budgets that are identified and developed by each project design team.
- > **San Diego, CA:** The public art program in San Diego is a department of the San Diego Commission for Arts and Culture. Administrative costs are covered by a portion of the city’s Transient Occupancy or Hotel/Motel Room Tax, which helps to fund the operating and personnel expenses of nearly 90 arts and cultural organizations.”

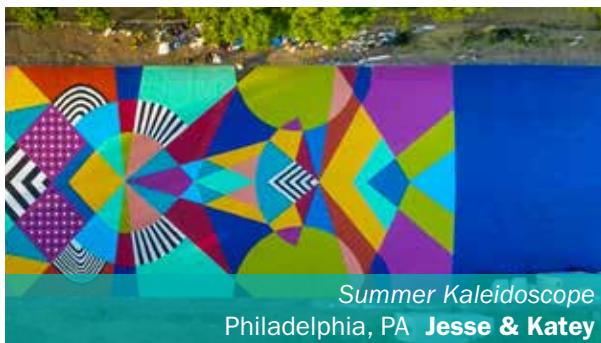


PRIVATE PERCENT-FOR-ART PROGRAMS

Establishing incentive programs for private developers and securing sources of public funding for public art will contribute to a robust public art program along the Rail Trail. An additional option is establishing a private percent-for-art program such as the program in effect in the City of Los Angeles, CA. For example, the following is excerpted from the Los Angeles Arts Development Fee Ordinance Summary (Municipal Code 91.107.4.6.):

“The owner of a development project for a commercial or industrial building for which the total value of all construction or work for which the permit is issued is \$500,000 or more, is required to pay an arts fee.

The amount of the fee is calculated by the Department of Building & Safety using the following formulas:



1. **Office or research and development:** For an office or research and development building, the arts fee shall be \$1.57 per square foot.
2. **Retail:** All retail establishments shall pay an arts fee of \$1.31 per square foot.
3. **Manufacturing:** For a manufacturing building, the arts fee shall be \$0.51 per square foot.
4. **Warehouse:** For a warehouse building, the arts fee shall be \$0.39 per square foot.
5. **Hotel:** For a hotel building, the arts fee shall be \$0.52 per square foot.



In no event shall the required arts fee exceed either \$1.57 per gross square foot of any structure authorized by the permit or one percent of the valuation of the project designated on the permit, whichever is lower, as determined by the Department of Building and Safety. Where there are combined uses within a development project or portion thereof, the arts fee shall be the sum of the fee requirements of the various uses listed above. Developers should contact their Department of Building & Safety Plan Checker regarding Arts Development Fee calculations.

The Arts Development Fee process permits two options for developers. At the time the developer is assessed an Arts Development Fee by Department of Building and Safety, they have the option of either paying the fee at the plan check counter at the Department of Building and Safety when they pull their building permit, or entering into an advance agreement with the Department of Cultural Affairs that a department approved art program or project will be executed for the amount of the fee.”

Some developers choose to simply pay the fee, while others proceed with commissioning artwork via an approved art program; either way, additional funding for the arts is secured.



Pedestrian Drama
Milwaukee, WI **Janet Zweig**

PHILANTHROPIC FUNDING

A base of philanthropic funds may offer an opportunity to demonstrate initial progress along the Rail Trail right-of-way (ROW) and build greater support and momentum. The Friends of the Rail Trail can play a pivotal role in cultivating and sustaining a robust donor base. The privately-owned public spaces along the Rail Trail will require significant capital and O&M investment from landowners to achieve the Rail Trail Vision. As lead organization, CCCP is currently tasked with developing and overseeing such incentive programs; this role may ultimately become the purview of Friends of the Rail Trail, once this organization is established.

Later, activity areas developed in the larger public nodes along the Rail Trail should utilize public and private capital similar to the preceding description of how to fund the public ROW. The opportunity may emerge to use capital funding to implement plans for the larger public nodes after development of the public ROW and privately owned public spaces (POPS) has transformed the Rail Trail, helped create a new destination, and increased property value. Public bond funding may be necessary to meet capital costs, with ongoing O&M funding for these spaces similar to the public ROW, including Park funds, earned income from rentals and revenue producing uses, district funding, and private philanthropy.



M.I.K.E.
TEAM Records, M12 municipalWORKSHOP

The public art development process can be time-consuming. Permanent projects typically require a minimum of one to two years to execute. Ample time should be allowed for the necessary communications, involvement of key stakeholders and community members, permits and engineering, etc. A “fast track” approach can be effective if the artist and project manager are highly experienced and if all entities involved are committed to realizing a project within a tight timeframe; ideally, ample time is needed for the creative process as well as execution of the work.



Walker on the Green Minneapolis, MN Nicola, Susanne & Bryan Carpenter



PUBLIC ART PROJECT MANAGEMENT

PERSONNEL

Top priority should be given to hiring a dedicated professional to manage all Rail Trail arts initiatives. The Manager would be responsible for supervising projects from conception through installation, coordinating with artists, Friends of the Rail Trail and Charlotte Center City Partners staff, City agencies, community members and all key stakeholders to ensure public art projects are completed and installed on time and within budget. The Project Manager should have demonstrated success managing innovative public art projects of a similar range, scope and scale, working with artists ranging from emerging to established artists. Specific fees will need to be negotiated; a minimum of 10% of the overall budget should be allocated to project management; project management fees can range up to 25% of a project budget.

DESIGN

Artists should be included in the overall design process for all new construction projects as early as possible in the project development. Close collaboration with the client, project architect, public art professional and contractor at the outset can prove invaluable.

The artist may suggest innovative approaches to integrating artwork within the site, resulting in artwork that is more site-specific, innovative and cost-effective. Integrating artwork into new construction is often less costly than adding artwork to an existing site, especially in the case of sidewalks, paving, and architecturally integrated artwork.

Landscape designers can work with the artist to select plantings that complement the artwork, creating compelling sight lines or planting backdrops, and locating irrigation lines so that they do not impact the artwork.

INSTALLATION

Charlotte is currently experiencing a tremendous construction boom. It is especially important to work with contractors who will follow through with completing work on schedule and within budget. Contracts should be structured to clearly define deadlines in terms that will be met, with financial penalties for delays. Weather can cause major delays and installation schedules should factor this in.

To avoid damage to the artwork, all other site improvements or construction should be completed prior to installation of the artwork.

Extensive coordination with multiple agencies and stakeholders may be necessary to install artwork integrated into a busy thoroughfare such as the Rail Trail. The Project Manager should ensure that inter-agency communications, permits, traffic abatement, and other logistics are all addressed in the project plan.

Savings can sometimes be realized if the artist can contract with the general contractor who is already working on-site to pour footings or fabricate other elements of the artwork on site.

If relevant, soil reports and utility plans should be provided to the artist, who will use these documents to collaborate with subcontractors and engineers. Regulations and procedures for utility clearances needed prior to excavation should be identified in advance of any installation to ensure safety and compliance with the law.

For all footing installations where precision is critical, the artist should create a plywood template to ensure proper placement of hardware. On-site supervision during the footing pour to confirm placement is helpful; on-site supervision during installation is also recommended.

CONTRACTS

Since the Rail Trail transects a wide range of properties, specific contractual issues will vary according to the type of site, whether it is in a public, public/private partnership or private property. Projects that are mobile, or sited along multiple sites along the trail, may entail a combination of all of these relationships. The contracts should address factors including ownership, zoning, permit requirements, insurance, installation, and maintenance responsibilities.



Lego-Brücke Wuppertal, Germany **Martin Heuwold**



COMMUNITY ENGAGEMENT

Ongoing community outreach will ensure that a broad spectrum of Charlotte residents are fully engaged with public art along the Rail Trail. The Public Art Master Plan provides a wide array of opportunities for community involvement by encouraging residents, property owners, businesses and employers, neighborhood groups

and arts and cultural leaders and activists to participate and contribute.

A diverse cross-section of the community (ethnicity, age, gender, physical ability, etc.) should continue to be outreached through a range of initiatives. These are outlined on the following pages.



Rail Trail Mini-build Charlotte, NC

OUTREACH

CCCP has effectively secured community input throughout its Framework Plan development process. Wowhaus sought further input from diverse community members via an engaging Public Art Discovery Process at community hubs ranging from the Atherton Market to 7th Street Public Market to the CATS Transit Center. The community input gathered throughout the planning process has informed the Guiding Principles and other recommendations delineated in this plan.

As the art commissions are completed and additional funding is secured for public art, it is recommended to seek feedback and input while implementing ongoing efforts. A feedback portion of the Rail Trail website should include an area for comments about public art initiatives and feedback boxes with cards at key sites along the trail could also solicit input. Community feedback and input can be incorporated into an engaging and interactive art project as well.

A robust outreach and communications strategy is vital to the success of this plan. Leverage the networks of the Advisory Committee and all local and regional organizations, businesses, educational institutions and arts organizations including grant partners such as the McColl Center for Art + Innovation and the Arts and Science Council and contacts recommended by consultant Manoj Kesevan, to reach the broadest audience.

A specific “Art on the Rail Trail” mailing list should be developed, with an invitation button on the website for artists to join the mailing list for further

information about Rail Trail projects. National outreach via listings such as the Call for Entry and Public Art Listserv will be essential to a national artist call when the time comes.

Establishing an official Friends of the Rail Trail organization should be an immediate priority to help foster community participation in arts initiatives on the Rail Trail. This organization could help establish and maintain long-term goals and vision for development along the trail, ensuring a level of quality and aesthetic cohesiveness along the trail.



Mission Parklet San Francisco, CA



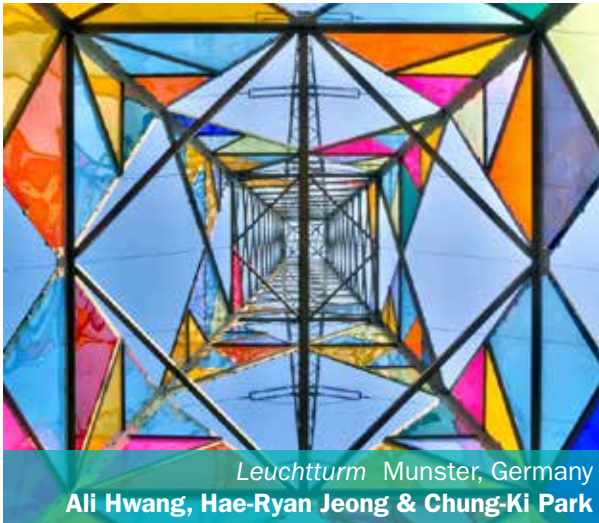
Manifest Station San Francisco, CA **Mona Carson**

DESIGN + CREATION OF ARTWORK

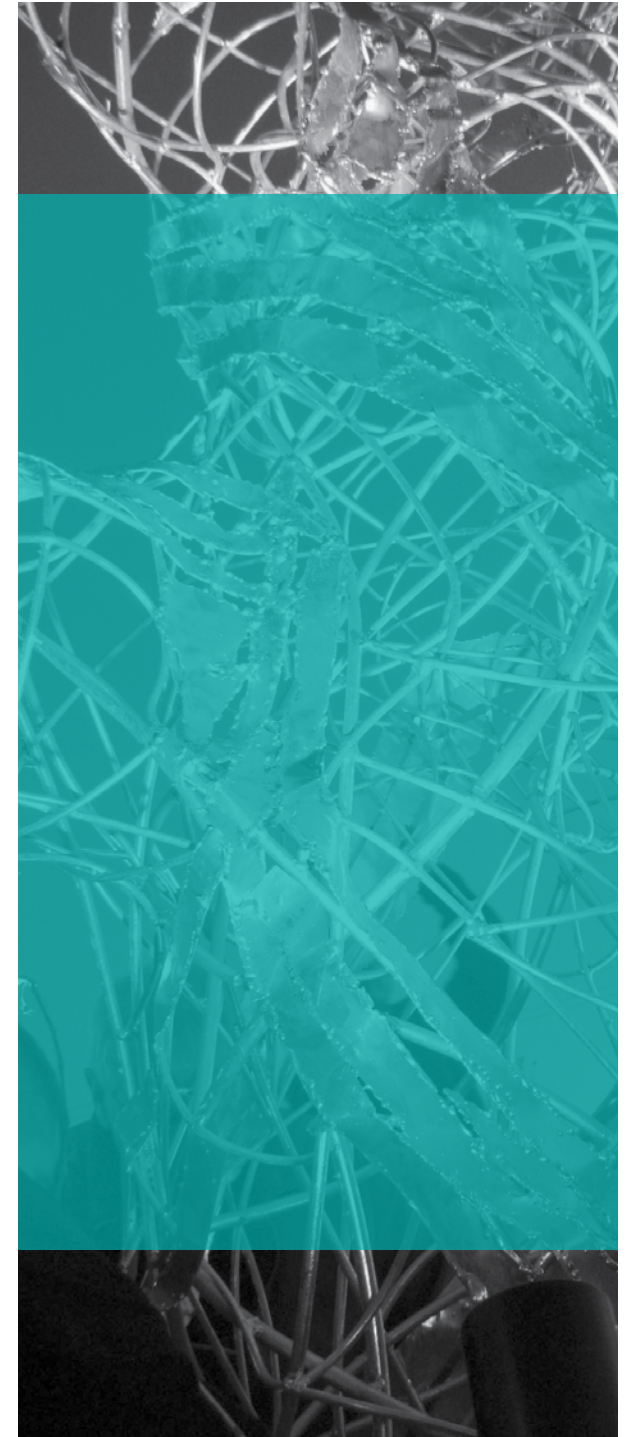
Public art along the Rail Trail will provide myriad opportunities for community engagement including:

- > **Permanent Artwork:** Some public art commissions will outreach artists nationwide while others will be designated as “For Local Artists Only,” specifying that artists must live within a 100 mile radius of Charlotte. All calls to artists for permanent public art commissions should emphasize that local artists are especially encouraged to apply.
- > **Temporary Artwork:** Temporary public art commissions provide additional opportunities for local and emerging artists; projects that specifically engage the general public will be encouraged. This work could be a long term installation lasting a few months or a short term installation/performance or recurring event.
- > **Community Art:** Select temporary public art projects are designed to involve all community members via a completely open-ended, participatory creative process. These initiatives do not necessarily involve professional artists; they invite people of all ages and backgrounds to participate.

MAINTENANCE



It is recommended that each project budget contain an allowance for maintenance. Precise maintenance costs will be determined once a specific design is selected; maintenance will vary according to media. Alternately, a separate Public Art Reserve Maintenance Fund can be established by Friends of the Rail Trail, with project partners contributing a set amount annually. Maintenance responsibility will vary by project but in most instances, it should fall to the owner of the artwork to maintain it. Maintenance plans should expressly forbid use of power washing and using harsh chemicals to clean artwork unless the contractor is specifically approved; not all contractors know how to use these tools properly when cleaning artwork and significant damage can occur.





RECOMMENDED PROJECTS

Recommended sites and projects represent a wide range of public art typologies; they indicate the myriad ways in which public art can be experienced and enjoyed by the public. Practical experience gained in executing these projects will help inform future public art initiatives along the Trail; the policies and procedures established for these projects will help lay the foundation for long-term public art implementation.

Permanent Public Art

- > Duke Energy Substation
- > Steel Yard Parking Garage
- > Kingston Gateway
- > Transformer Park
- > Sycamore Brewing

Long-Term Temporary Public Art

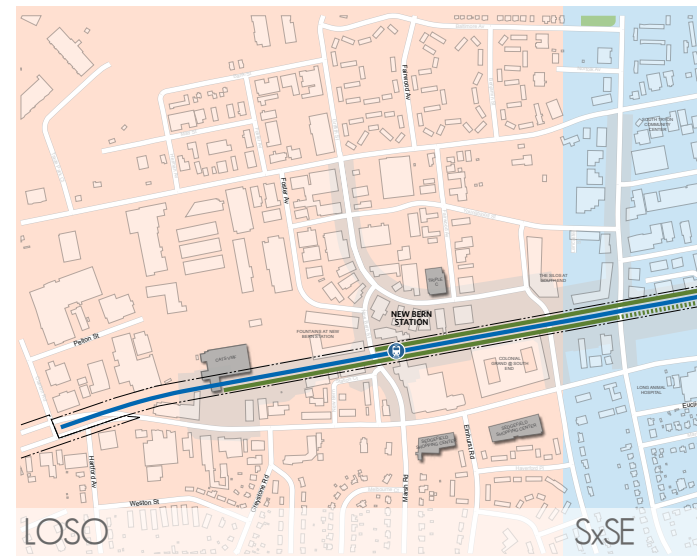
- > Green Swale

Temporary Public Art

- > Surrey Art Bikes
- > South End Apartment Balconies
- > Shook Kelley Porch



South End Apartment Balconies



Sycamore Brewing



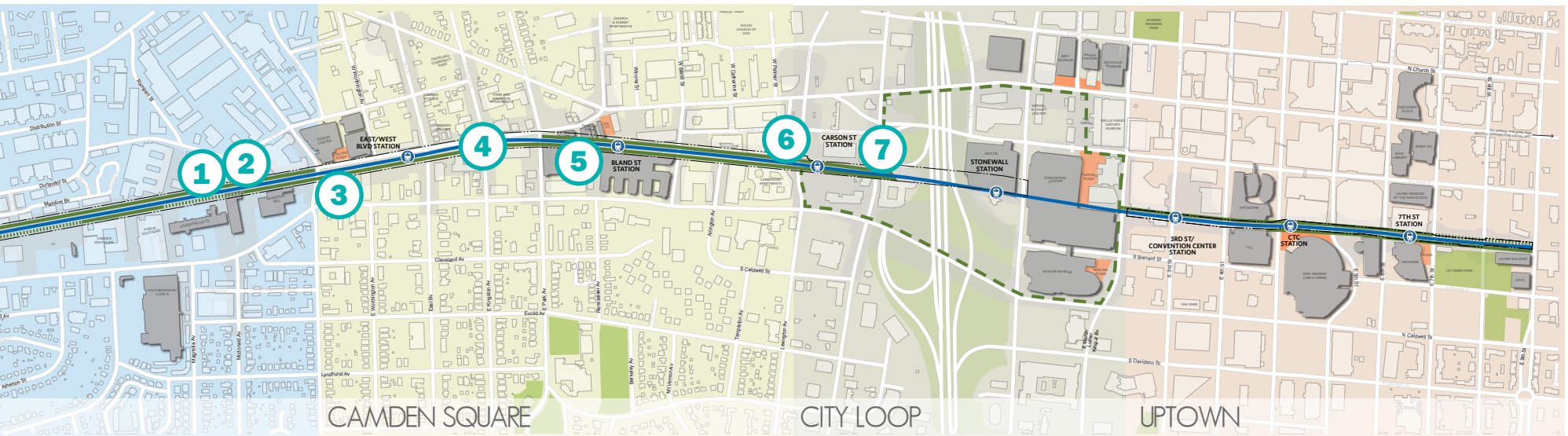
Shook Kelley Porch



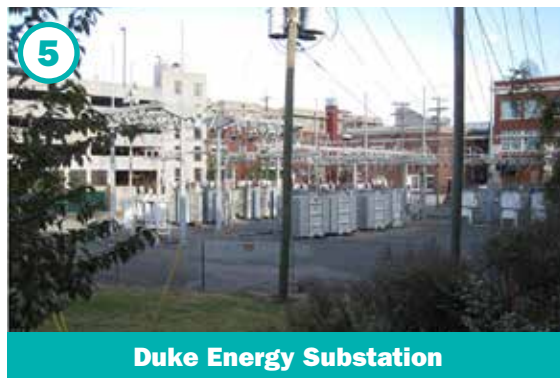
Kingston Gateway



Transformer Park



Steel Yard Parking Garage



Duke Energy Substation



Green Swale

DUKE ENERGY SUBSTATION

RECOMMENDED PROJECTS: Permanent

The Duke Energy Substation can be transformed into a unique and compelling art destination via innovative application of interactive LED lighting, sculptural elements, and other site-specific interventions. By illuminating the immediate area after dark, the artwork will help establish the Rail Trail as a safe, convivial space at night as well as during the daytime.

Art Typology: Infrastructure, Existing Buildings

Category: Public/Private Partnership

Dimensions: TBD

Recommended Media: Lighting, Technology, Glass & Polymers, Metals

Recommended Budget: \$60,000 - \$100,000

Duration: 10 – 20 years

Selection Process: Direct Selection



Color Fields
Lakewood, CO **Ivan Toth Depena**



Interactive Displays **Ivan Toth Depena**



Reflect Miami, FL **Ivan Toth Depena**

STEEL YARD PARKING GARAGE

RECOMMENDED PROJECTS: Permanent



Zebra James Prosek



Love Letter Philadelphia, PA Stephen Power

The Steel Yard Parking Garage will be an ideal site for a “proof-concept” piece. The walls are white, in relatively good condition and highly visible from the Trail. The garage is sited within the desired geographic focus area for public art and the site is level and easily accessible, ideal for erecting scaffolding, if needed, for installation. Whether taking the form of a traditional painted mural, lighting piece or low-relief frieze, the artwork will be a focal point in a heavily trafficked area of the Trail.



K. with his Butterfly Nellie King Solomon

Art Typology: Vertical Surfaces, Existing Buildings

Category: Public/Private Partnership

Dimensions: TBD

Recommended Media: Paint, Lighting, Low-relief Sculptural Elements, Mosaic & Frieze

Recommended Budget: \$120,000 - \$130,000

Duration: 20 – 30 years

Selection Process: Short List

KINGSTON GATEWAY

RECOMMENDED PROJECTS: Permanent



Gateway Garden Arch
Davis, CA **Christopher Fennell**

The Kingston Gateway site, located on the east side of the Trail, can be transformed into a key landmark and vibrant link to adjacent Kingston Avenue, which is currently completely disconnected from the Trail. Establishing the site as a vital gateway, iconic artwork will serve as a focal point to draw passersby who will see the artwork from South Boulevard and South Tryon Street. Site improvements, grade changes, relocation of utilities and creation of pedestrian walkways and stairs will need to be completed before artwork is installed. Including an artist at the outset of the design of overall site improvements will enhance opportunities for creative integration of artwork at the site, maximizing the art budget via potential efficiencies such as concurrent pouring of footings for a large-scale sculpture or gateway.

Art Typology: Natural Spaces, Hard, Horizontal Areas, Infrastructure

Category: Public

Dimensions: TBD based on necessary pedestrian & connectivity enhancements

Recommended Media: Metals, Lighting

Recommended Budget: \$150,000 - \$200,000

Duration: 20 – 30 years

Selection Process: Open Call (National)



Overton Park Bike Gateway Memphis, TN

Tylur French &

TRANSFORMER PARK

RECOMMENDED PROJECTS: Permanent



Pocket Park Sao Paulo, Brazil



1 Burrows Pocket Park San Francisco, CA
Jason Jagel & Rebar Art + Design Studio



Formosa Pocket Park
West Hollywood, CA Katherine Spitz Assoc.

Transformer Park is the leftover space adjacent to the CATS TPSS structure at the Carson Street Station and the Rail Trail and between two apartment complexes. Transformer Park could become the celebrated beginning of the South End portion of the Rail Trail that also provides an opportunity to address the lack of public green space. Not only could Transformer Park be redesigned into a parklet with seating, pedestrian infrastructure, and a performance area, it could also incorporate a significant public artwork into the design.

Art Typology: Natural Spaces; Hard, Horizontal Areas; Infrastructure; Vertical Surfaces

Category: Public

Dimensions: TBD

Recommended Media: Water, Site-Specific Art, Metal, Concrete & Masonry, Temporary Art

Recommended Budget: \$50,000 - \$75,000

Duration: 5 years

Selection Process: Direct Selection

SYCAMORE BREWING

RECOMMENDED PROJECTS: Permanent



Future Farmers Program
Philadelphia, PA **Soil Kitchen**

Following an extremely successful first year of operation, Sycamore Brewing is planning a large expansion that will include an enhanced entrance from the Rail Trail. This presents a significant opportunity to enhance this piece of the trail through the introduction of permanent works that could explore a variety of subject matters related to the brewery with potential topics including agriculture, sustainability, food systems, environmental preservation/degradation, local ecosystems, and community gardening. As part of the expansion, Sycamore will redesign the portion of the trail adjacent to their property to truly integrate dynamic public art and the trail itself into this already beloved community establishment.

Art Typology: Facility Enhancement & Expansion

Category: Public/Private Partnership

Dimensions: 20' x 50'

Recommended Media: Natural, Concrete

Recommended Budget: \$33,500

Duration: 20 - 30 years

Selection Process: Limited Invitation



One Mile Loop Nashville, TN **Nolan Calisch**

GREEN SWALE

RECOMMENDED PROJECTS: Temporary/Long Term



The Green Swale, adjacent to the Carson Station, is a landscaped, below-grade stormwater catchment area. Designed to flood during heavy rain storms, the Swale provides a rare opportunity along the Trail for multiple art opportunities. The adjacent parking deck provides a large blank canvas that could be painted or screened, possibly as part of a larger series of works on parking deck facades that face the trail. The existing retaining walls create a series of smaller spaces that could be tied together through the use of several varying sculpted works or unifying elements. In the northern most section of the trail in South End, this is a key site for the overall trail experience and can set the tone for what's to be expected as trail users move south from Uptown into South End.

Art Typology: Natural Spaces, Existing Buildings

Category: Public

Dimensions: Overall area 80' x 120'

Recommended Media: Mixed media including concrete, metals and natural materials

Recommended Budget: \$180,000 - \$200,000

Duration: 2 years

Selection Process: RFQ with Lead Artist Curator, or limited invitation

SURREY ART BIKES

RECOMMENDED PROJECTS: Temporary/Short Term



Converse Gig-shaw Boston, MA Triston Eaton

Four Surrey Bikes, wide, carriage-like bicycles that each accommodate 2-4 passengers, could be transformed into mobile functional sculptures, inviting community engagement. The Surrey Art Bikes will be advertised along the Rail Trail as part of an ongoing “Know Your Neighbor” social sculpture initiative, offering free Surrey Art Bike rides to people who don’t know each other but would like to ride on the Rail Trail together. Creative use of recycled materials and community engagement in the creation process could also be features of this project which is a proof of concept for mobile art that activates the entire length of the trail.

Art Typology: Temporary Community Arts

Category: Public/Private Partnership

Dimensions: TBD

Recommended Media: TBD

Recommended Budget: \$2,500

Duration: 12 months

Selection Process: Direct Selection



SOUTH END APARTMENT BALCONIES

RECOMMENDED PROJECTS: Temporary/Short Term



A Rail Trail Balcony Arts Competition can be held in conjunction with the public, participatory Yard Art Day (see Resources) and offer prizes for the most innovative designs created by tenants with balconies along the Rail Trail.

Art Typology: Temporary Community Arts

Category: Public

Dimensions: Varies with apartment

Recommended Media: Varies

Recommended Budget: \$0; prizes could be donated & competition organized by CCCP/Friends of the Rail Trail

Duration: One weekend

Schedule: Labor Day weekend, to coincide with Yard Art Day

Selection Process: Call to Residents along Rail Trail

Artists: Community Members

SHOOK KELLEY PORCH

RECOMMENDED PROJECTS: Temporary/Recurring



Hey Apathy - Street Art Mike Parsons

Innovative, community-engaged interactive temporary art initiatives could be sited on the front porch of the Shook Kelley building flanking the Rail Trail. Art initiatives should be visually compelling when seen from the trail or include compelling signage that directs people to the site. CCCP should confer with building owner to confirm parameters for types of media that will be permissible. Installations could rotate every two months to keep the site fresh for passersby.

Art Typology: Temporary

Category: Public/Private Partnership

Dimensions: TBD

Recommended Media: Mixed Media

Recommended Budget: TBD

Duration: 2 months each

Selection Process: Open Call to Local Artists with Public Voting Selection Process



Temple of Truth Governor's Island, NY Chris Niederer, Jennifer Upchurch & Douglas Hart



ACKNOWLEDGEMENTS

Imagine Deerfield Beach, FL **Emma Anna**



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Thank you!

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