

**2011
Rudy Bruner Award Application**



2011 RUDY BRUNER AWARD PROJECT DATA



PROJECT DATA

Please answer questions in space provided. Answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

NOTE: This sheet and a selected image will be sent to the Committee in advance.

Project Name **Mineta San Jose Airport Art + Technology Program** Location **San Jose, CA**
Owner **City of San Jose**
Project Use(s) **Airport Terminals, roadways and Consolidated Rental Car Garage**
Project Size **Varies** Total Development Cost **\$1.3 billion airport**
Annual Operating Budget (if appropriate) **N/A**
Date Initiated **2000** Percent Completed by December 1, 2010 **90%**
Project Completion Date (if appropriate) **(This is a project that has ongoing changing artwork components)**
Attach, if you wish, a list of relevant project dates

Application submitted by:

Name **Barbara Goldstein** Title **Public Art Director**
Organization **San Jose Public Art, City of San Jose Office of Cultural Affairs**
Address **200 East Santa Clara Street** City/State/Zip **San Jose, CA 95113**
Telephone **(408) 793-4337** Fax **(408) 971-2597**
E-mail **barbara.goldstein@sanjoseca.gov** Weekend Contact Number (for notification): **408-582-3947**

Perspective Sheets:

Organization	Name	Telephone/e-mail
Public Agencies		
	City of SJ, Kim Walesh, Chief Strategist/Acting Economic Development Dir., 408.535.8177/kim.walesh@sanjoseca.gov	
Architect/Designer		
Developer	City of San Jose, Steve Wilson, Airport Department, 408.691.4132/stevewilson.xc@gmail.com	
Professional Consultant		
	Gorbet+Banerjee, Matt Gorbet, Arts Activation Team Leader, 416.533.5279/matt@gorbetdesign.com	
Community Group		
	1stACT Silicon Valley, Connie Martinez, Executive Dir., 408.202.2020/cmartinez@1stact.org	
	ZER01, Joel Slayton, Executive Dir., 408.250.1981/joel@01sj.org	
Other		
	Community Member, Sharon Sweeney, 408.578.8566/fsweeney@infionline.net	

Please indicate how you learned of the *Rudy Bruner Award for Urban Excellence*. (Check all that apply).

- Direct Mailing Magazine Announcement Previous Selection Committee member Other (please specify)
 Professional Organization Previous RBA entrant Online Notice
 Bruner/Loeb Forum

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Signature **Barbara Goldstein** Date **December 10, 2010**

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Date: 2010.12.10 09:04:54 -0800

2011
RUDY BRUNER AWARD
PROJECT
AT-A-GLANCE



PROJECT AT-A-GLANCE

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Project Name _____

Address _____

City/State/ZIP _____

1. Give a brief overview of the project.

2. Why does the project merit the *Rudy Bruner Award for Urban Excellence*? (You may wish to consider such factors as: effect on the urban environment; innovative or unique approaches to any aspect of project development; new and creative approaches to urban issues; design quality.)

2011 RUDY BRUNER AWARD PROJECT DESCRIPTION



PROJECT DESCRIPTION

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1. Describe the underlying values and goals of the project. What, if any, significant trade-offs were required to implement the project?

2. Briefly describe the project's urban context. How has the project impacted the local community? Who does the project serve? How many people are served by the project?

2011
RUDY BRUNER AWARD
PUBLIC AGENCY
PERSPECTIVE




PUBLIC AGENCY PERSPECTIVE

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This sheet is to be filled out by a staff representative of a public agency directly involved in the financing, design review, or public approvals that affected this project.

Name	Kim Walesh	Title	Chief Strategist
Organization	City of San Jose	Telephone	(408)
Address	200 E. Santa Clara Street, 17th Floor	City/State/ZIP	San Jose, CA 95113
Fax	(408) 292-6719	Phone:	(408)535-8177
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Signature  Date Dec. 9, 2010

1. What role did your agency play in the development of this project? Describe any requirements made of this project by your agency (e.g., zoning, public participation, public benefits, impact statements).

The Office of Economic Development created San Jose's comprehensive Economic Development Strategy in 2003, which emphasized San Jose's role as a global center for innovation. The Strategy identified the Airport as a critical element of the city's economic future and the Airport's role as gateway to San Jose/Silicon Valley creating a positive first impression attractive to innovators.

As the author of the Economic Development Strategy, I participated on the design charrette and was a member of the Airport Public Art Steering Committee. These two bodies helped define the Art + Technology Theme.

Subsequent to the planning phase, the Office of Cultural Affairs was integrated in to the Office of Economic Development, so I became even more closely involved with the project, acting as a sounding board and a connector to other City leaders.

2. How was this project intended to benefit your city? What trade-offs and compromises were required to implement the project? How did your agency participate in making them?

The Airport expansion modernized and rebranded the airport as the point of entry for Silicon Valley businesses and a gateway to the world's center of innovation. The Art + Technology Program is a critical partner in that effort.

The compromises that occurred were a scaling back of the original Terminal size and a conversion from traditional design and construction bid process to a design build approach. This streamlined the construction process, cost, and the time it took to build the Airport.

The principal compromise involving the Art + Technology program came after the Airport's opening and strong positive public reaction to the art: the decision to defer \$3 million in additional public art funds until the passenger level at the airport increases back up to 12 million. OED was part of that difficult discussion that came about as a direct response to the current economic crisis.

3. Describe the project's impact on your city. Please be as specific as possible.

4. Did this project result in new models of public/private partnerships? Are there aspects of this project that would be instructive to agencies like yours in other cities?

5. What do you consider to be the most and least successful aspects of this project?

2011
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PROFESSIONAL
CONSULTANT
PERSPECTIVE



PROFESSIONAL CONSULTANT PERSPECTIVE

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This sheet is to be filled out by a professional who worked as a consultant on the project providing services other than physical design or planning (e.g., legal services).

Name	Steve Wilson	Title	Program Manager
Organization	Mineta San Jose International Airport	Telephone	(408) 691-4132
Address	1701 Airport Boulevard, Suite B-1130	City/State/ZIP	San Jose, CA 95110
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Signature **Steven R. Wilson** Digitally signed by Steven R. Wilson
DN: cn=Steven R. Wilson, o=US, ou=Mineta San Jose International Airport, ou=Planning and
Development, email=stevewilson@sjc.org
Reason: I am the author of this document
Date: 2010.12.10 18:22:42 -0800 Date Dec. 10, 2010

1. What role did you or your organization play in the development of this project?

The Airport was responsible for delivery of the Terminal Area Improvement Program within the scope, schedule, and budget constraints set by City Council. I was the Airport's Program Manager for the Landside Development portion of this program, including roadways, rental car facilities, garages, parking lots, ground transportation facilities, and landscaping. I was responsible for managing the development and implementation of project solutions that balanced the needs and expectations of all program stakeholders within these scope, schedule, and budget limitations. Regarding the Consolidated Rental Car Garage (ConRAC) east façade art work, my first role was to obtain Airport approval of a façade concept that was within the budget allocation set by the lease agreement with the rental car companies yet met the high architectural expectations that the mass and visibility of the building demanded. I worked collaboratively with the artist, architect, contractor, and San Jose Public Art (SJPA) to work through issues associated with the proposed public art solution, develop information, and present alternatives for Airport Senior Staff approvals. Once through the approval stage, I continue to work collaboratively with the team to identify issues, resolve conflicts, mediate disputes, and track progress for a successful installation. My role in the landscaping was similar. In this case, defining stakeholder needs and expectations proved more difficult, but once defined, provided the guiding light in identifying and recognizing the solution. I developed the information and alternatives and worked with Senior Staff to obtain approval. Then I worked with the landscaping project implementation team to ensure the concept objectives were obtained and sustainability and quality issues were addressed.

2. Describe the project's impact on its community. Please be as specific as possible.

The prominent location and massive size of the ConRAC garage had great potential to negatively impact San Jose's urban landscape. Instead Hands is an iconic landmark; it is a source of community pride. The making of the project produced a community of stakeholders and fans--the 53 Silicon Valley residents who posed as hand models, the 10 individuals who fabricated the pixelated image, the subcontractors that installed the fencing, daily commuters on the freeway that watched the project unveiled in real-time and those that watched via webcam--all vested in the project. Whether the comments we hear on the artistic image itself are positive or negative, there is broad agreement that the technology of the project is an innovative solution representing the identity and spirit of Silicon Valley as a creative and tech-savvy city a leading region for innovation. As a testament to community sentiment it is worth noting the local newspaper editorial that called early renderings of the precast version of the building "The Blob," however, once the rendering of Hands was made public, the building was called "brilliant." We consider this to be a testament to the positive impact of the project. Pursuant to the landscaping, most airports are undistinguished concrete jungles. Based on early partnership with SJPA, our goal was to create a coherent, identifiable airport campus that reinforced the identity of the community. We found a strong statement in the city's agricultural past. Through executing a strong and recognizable design we are receiving positive feedback from the community on a feature typically ignored. The Airport campus is viewed as a place of value and an asset vs. simply necessary urban infrastructure.

3. How might this project be instructive to others in your profession?

Building a large infrastructure project is a significant responsibility. Taking this responsibility seriously, the partnership with SJPA on several multidisciplinary design team collaboration, resulted in inspired solutions that are instructive. By re-framing traditional roles, responsibility and boundaries that traditionally define the engineering and construction we created possibilities for exemplary contributions to the urban landscape. Through leveraging budgets the process elevated the standard approach to public works infrastructure design; excellent urban design does not need to come at a premium.

Employing SJPA resources on the ConRAC, and including an artist's perspective, resulted in an important new model for large infrastructure project of this type. Good design does not require a premium price; we used common materials in an innovative manner to a powerful end. Much attention has been given to Hands; it is not simply a large iconic artwork but it offers a alternative and economic facade treatment option. The artist, general contractor and fence subcontractor have each been approached to employ the technology of the project in other cities. Although the project has been complete for less than a year, there has been much acknowledgment of its innovation from the art and construction press leading us to believe the in project's contribution as an important model.

On a smaller scale the landscaping showed similar success. In collaborating with SJPA our goal was to create a coherent, identifiable airport campus that reinforced the identity of the community. Once this coherent agricultural theme was established by the landscape master plan we committed to communicating it through the landscaping however we were challenged with the limited open space to work with as a canvas. By working with the common landscaping materials in an strong, disciplined, organized pattern, the landscaping is read as "agriculture."

4. What do you consider to be the most and least successful aspects of this project?

Successful aspects of ConRAC: 1) We met the budget 2) exceeded architectural expectations and 3) achieved an iconic public artwork that is an incredible source of community pride spending only \$100,000 of public art funding.

Least successful aspect is that the night-time identity of the façade has not been implemented. Pilot testing of the façade lighting has not been effective to date. Although underground conduit was installed to accommodate lighting, the massive size of the building and high interior illumination works against an effective solution.

Regarding the landscape aspects: The landscape design resulted in a strong visual statement that adds unexpected color and pattern to the airport campus. It achieves the goal of creating a coherent identity for the airport campus as well as resoundingly responds to the community interests that arose during the Public Art Master Planning community process. In other words it successfully implemented the community's vision. The least successful aspect was that the level of technical attention that went into the execution wasn't the level that went into the concept.

2011
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PROFESSIONAL CONSULTANT PERSPECTIVE

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This sheet is to be filled out by a professional who worked as a consultant on the project providing services other than physical design or planning (e.g., legal services).

Name	Matthew Gorbet	Title	Partner
Organization	Gorbet+Banerjee	Telephone	(416) 939-6544
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Fax	(413) 375-9995	E-mail	matt@gorbetbanerjee.com

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Signature **Matt Gorbet**  Date Dec 5, 2010

Digitally signed by Matt Gorbet
DN: cn=Matt Gorbet, o=Gorbet Design Inc., ou, email=matt@gorbetdesign.com,
date=2010.12.08 00:29:36 -0500

1. What role did you or your organization play in the development of this project?

We were selected via an open call to become the "Art Activation Team" for the San Jose Airport redevelopment. Our task was to work with the architects, builders, airport operations and the community to create an infrastructure to support an ongoing integrated program of Art+Technology at the airport. This included extensive research and the development of a philosophical approach to the problem, as well as detailed design work and technical implementation. We also selected sites and helped define commissioning opportunities throughout the airport, and we created three 'Pilot' artworks to demonstrate and explore the capabilities of the technological infrastructure. We approached this project as a 'collaboration with the future': it was critical that the infrastructure be able to grow and change over time to support new artistic approaches and new technologies that can't be conceived of today. At the same time, it has to provide robust and easy-to-use functionality that bridges the distance between the highly secure, rigid and efficient public space of an operating airport and the creative, dynamic, experimental and unpredictable needs of technology-based artists now and into the future. The resulting infrastructure has three main components:

- Physical infrastructure: architectural interventions to support flexibly mounting, affixing and securing artwork, as well as concealing technology elements;
- Technological infrastructure: AV systems, extensive networking and a back-end 'Art Server' which processes airport data for use by artists, providing access to dynamic data streams, as well as maintenance support;
- Human Systems infrastructure: people who are invested in the space and evolving documentation to keep the infrastructure and artworks fresh and functioning.

2. Describe the project's impact on its community. Please be as specific as possible.

San Jose's brand and identity present it as the "capital of Silicon Valley". In one of our community outreach sessions, the airport was described as "the business card for San Jose", so it is highly appropriate that the airport reflect the technological creativity and ingenuity that defines the region. The Art+Technology program at SJC enables this by creating a passenger experience that is unique in the world: an ever-changing, architecturally-integrated art program focused on Technology+Art within a functioning airport. It provides opportunities for passengers as well as airport employees to be inspired, challenged, surprised and delighted within the course of their journeys through the space. It enables community engagement and conversation about the role of technology in our lives and opportunities to reflect on the changing community of the San Jose area. It also provides a breathtaking architectural icon and experience that community members in San Jose are proud to share with the world.

The enhanced airport experience is attracting more travellers and reinforcing the City of San Jose's identity as a Global Centre for Innovation and Creativity.

The Art+Technology Program at SJC has also provided opportunities for local businesses to partner with artists, providing technology with which artists have produced extraordinary work. For example Animatics, a San Jose-based leader in motor and motion-control technology, partnered with us to produce one of the Pilot artworks, a ballet-like robotic sculpture operating overhead in a gate seating area. Such community support at a business level helps ensure the program's robustness and strengthens community ties going forward.

3. How might this project be instructive to others in your profession?

This project is unprecedented in the fields of Public Art or technology-based art practice.

In our initial research, it became clear that the nature of working with technology (a constantly changing, somewhat ephemeral medium) has made it difficult for artists to create technology-based art in a Public Art context. The platforms created by the Art Activation Project present a way to bridge this gap and allow artists to create public art that incorporates technology. Specifically, the organizational, technical, and process lessons learned from implementing the infrastructure at SJC will be highly instructive to future organizations that wish to incorporate Technology+Art into a Public Art program.

For example, a technical choice that we made about hosting some parts of the technology infrastructure on 'the cloud' instead of locally due to uncertainties about future space and computational requirements provides for greater flexibility in future commissioning. Similarly, the need for the human infrastructure elements that we specified as part of the infrastructure has lessened the need for artist involvement in ongoing maintenance. We have also learned a lot about commissioning models for technology-based art, and about security and logistical challenges to installing and maintaining such artwork in a functioning airport. These lessons could similarly be applicable to hospitals, government buildings, educational facilities, or any other space not explicitly designed for the display of technology-based artwork.

4. What do you consider to be the most and least successful aspects of this project?

The most successful, and most gratifying aspect of the project is the fact that by and large it succeeded in its main goal: to enable great technology-based artwork to be commissioned for a challenging public space.

The positive reaction of the public to the artwork, and the artwork's contribution to the overall perception of the space as a unique, sophisticated and interesting environment are sure signs of the project's success.

Specifically, our efforts to create an infrastructure that would enable these demanding artworks to operate properly and be seen when they were installed and in place, but that would also disappear in locations where no artwork was currently installed, was a key component of our plan for future flexibility that appears to be very successful. There are many, many aspects of the infrastructure which provide future opportunities for the spaces at the airport to evolve with further commissions. These 'platform elements' are architecturally integrated and hidden from view when not in use.

Some of the unforeseen challenges that we faced have resulted in the less successful aspects of the project: The difficulty in negotiating logistics for installation and maintenance due to the fact that the airport is in constant operation has occasionally resulted in delays and difficulties working with artists who are not used to such constraints. These are challenges we are learning from, and the program is evolving structurally to better address them in future commissioning rounds.

Another challenge that the project has faced is one of communication with the public. As a very complex project, it is difficult sometimes to explain the breadth of the project to airport visitors. This is a challenge faced by many public art programs, and fortunately, the public can enjoy the spaces and experiences presented by the artwork without a full understanding of its unique underlying infrastructure.

Some of the artworks are also technically and conceptually more successful than others, however that can be a subjective matter, and it was always expected that the experimental nature of the project would lend itself to artwork that pushes boundaries. This in fact can be viewed as a sign of success, in that the infrastructure has enabled artists to try new things and push the boundaries of 'Public Art'.

2011
RUDY BRUNER AWARD
COMMUNITY
REPRESENTATIVE
PERSPECTIVE



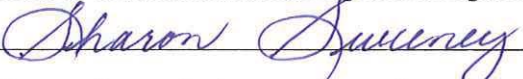
COMMUNITY REPRESENTATIVE PERSPECTIVE

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This sheet is to be filled out by someone who was involved, or who represents an organization that was involved, in helping the project respond to neighborhood issues.

Name Sharon Sweeney Title Member, Airport Art Steering Committee
Organization past member of San Jose Airport Commission Telephone (408) 578-8566
Address 5839 Lalor Drive City/State/ZIP San Jose, CA 95123
Fax () E-mail fsweeney@infionline.net

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Signature  Date December 7, 2010

1. How did you, or the organization you represent, become involved in this project? What role did you play?

I was a member of the San Jose International Airport Commission from 1995 to 1999. During those years, the commission made recommendations to the San Jose City Council on airport development alternatives. The goal was to ensure that the updated airport and environs met the aviation and ground transportation needs of the community while respecting construction costs and community concerns about airport growth. Public art was to be integrated into the overall design and would play a significant part in reflecting the community -- past, present and future. In 2002, I initiated a city policy to commemorate the contributions of three people who were instrumental in creating the airport from 1939 through recent years -- Ernie Renzel, James M. Nissen, and Norman Y. Mineta. A few months after the airport steering committee was formed, the city council added me to that committee. Although I didn't have any particular artistic expertise, the art staff was more than happy to include my network of friends, aviators and League of Women Voters colleagues in a number of community meetings designed to gain more perspective on what the community felt should be included in the artworks. More recently, the public art staff called upon my husband, a friend of the Nissen family, and me to participate in the hiring of a local artist for the commemorative art work honoring Renzel, Nissen and Mineta. The public art staff also gave us the freedom to work with the artist to help create a timeless work of art by contributing to the concept. That project is a testament to how well an artist, the public art staff, and the community can work together to create a beautiful and meaningful work of art.

2. From the community's point of view, what were the major issues concerning this project?

Budget, overall concepts, local artist preference, local history.

Early in the process, it became evident that various art modes would be needed to reflect our community. The new airport is the gateway to San Jose and Silicon Valley. A range of concepts from static or permanent art, moving sculptures, sound, projected art, and other innovative ideas were discussed to make sure that the "look" of Silicon Valley was maintained while also allowing for artistic change from time to time. It also became evident that a system needed to be incorporated into the building structure to allow for efficient installation and maintenance of the artwork while providing for artistic change from time to time. As a bystander in the beginning of the process, I felt the project was vague and heavily weighted toward high-tech without regard to the need for a more peaceful atmosphere. Members of the community seemed to be concerned too. The city art staff responded by bringing the community into the process. Their outreach resulted in a more comprehensive airport art master plan with a strong community involvement component. As the work progressed, it also became evident that a technical artistic design team was needed to integrate the technological aspects of the art into the building design. I believe the costs for the team and their work became an issue but the result was high-quality art worthy of the new airport.

COMMUNITY REPRESENTATIVE PERSPECTIVE (CONT'D)

3. Has this project made the community a better place to live or work? If so, how?

Yes. Airports can be cold and uninviting places. People are often tired or stressed as they move through traffic to get to the airport, drop off passengers, load and unload baggage, park cars, go through security systems and wait for flights. Having interesting artwork helps relieve some of those stresses and creates a sense of curiosity in the various innovative works. Although a few more art works would be nice to have, I believe that the works that have been installed so far are outstanding and provide a sense of place. They are also very interesting, innovative and thought provoking. Providing our community with the opportunity to experience projects such as Space Observer, Chronos and Kairos (a time piece), e-Cloud, and live fish swimming to the movement of passersby provide humor, a sense of time, and a sense of environment that is essential to living in a busy world such as ours.

4. Would you change anything about this project or the development process you went through?

Yes. I believe our community leaders, the various city employees who worked so hard to complete this project and I learned a great deal about how to bring out the best in the process and develop a sense of community participation. At the beginning, there seemed to be a sense of confrontation at many levels. As the project progressed, interested parties began to work together. Much of this was due to community outreach by the public art director and the airport art project manager. It also became evident that construction employees were more than willing to assist wherever they could. We learned that the first order of business in a stressful process is to meet each other face-to-face, share time and friendship first, and discuss our concerns over a cup of coffee. Once that happened, the project, from my community membership point of view, became very special. While I learned that my voice was heard and respected, I also became acutely aware of the stresses from the art staff's perspective. Therefore, I believe that when a project of this magnitude is being developed, personal friendships are key ingredients. In other words, develop a sense of "walking in the other guy's shoes" early in the process.

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This sheet is to be filled out by someone who was involved, or who represents an organization that was involved, in helping the project respond to neighborhood issues.

Name	Joel Slayton	Title	Executive Director
Organization	ZER01: The Art and Technology Network	Telephone	(408) 916-1010
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Signature Joel Slayton

Digitally signed by Joel Slayton
DN: cn=Joel Slayton, o=ZER01, ou=Executive Director,
email=joel@zero1.org, c=US
Date: 2010.12.06 02:59:37 -0800

Date December 5, 2010

1. How did you, or the organization you represent, become involved in this project? What role did you play?

Prior to becoming the Executive Director for ZER01 in 2008, I was Director of the CADRE Laboratory for New Media at San Jose State University, a premier academic center focused on arts relationship to information technology and new media critical practice. In that capacity I was an invited participant on a interdisciplinary concept design charrette organized by the San Jose Public Art Program to inform the overall public art planning for the Norman Y. Mineta International Airport. Later, as Executive Director of ZER01, organizing agency for the 01SJ Biennial held in San Jose, I had the opportunity to work closely with Barbara Goldstein, Public Art Program Director, on the inclusion of the public art featured at the airport as an important contribution to the Biennial. As part of the Airport Art & Technology program, ZER01 was also invited to curate two modern day cabinets of curiosities, Wunderkammers, that consists of artworks at the intersection of art, technology, and digital culture.

The Public Art Program and ZER01` work closely together on a variety of public art enterprises focused on creating an overall destination and experience in San Jose that mirrors the the world renown reputation of the Silicon Valley on the international stage.

2. From the community's point of view, what were the major issues concerning this project?

The Art and Technology program at the Norman Y. Mineta International Airport serves to integrate public art into what is the most significant transportation center in the region as portal to Silicon Valley. Critical to the community was to embrace a design of architectural record and to create an experience for the traveler that reflects upon the reputation of Silicon Valley as a creativity and innovation and for which for City of San Jose is the metropolitan urban center. The Norman Y. Mineta International Airport is viewed as important centerpiece and catalyst to a broader vision of the regions cultural identity embracing arts relationship to technology and design. Achieving consensus as to a master planning strategy necessarily required civic embracement of the airport as a unique opportunity and platform, not just a great architecture. The planning required extensive community engagement which complimented the strategic process and was orchestrated with great finesse by the Public Art Program.

The significance of the Art and Technology focus on the city's strategic economic and cultural plans was of substantial concern. The Airport, understood as a critically important signifier for the regions identity led to formalization of an approach that was thoroughly researched and instantiated and that had substantial strategic and political consideration. The Public Art Program was a very transparent and receptive process that engaged the many constituencies and agendas while simultaneously enabling a broad base of public support for the role the Airport could play as a catalyst for increasing expectations regarding the potentials of the built environment in San Jose. The community had to learn to trust a public art process that would serve to emerge significant installations and architectural interventions throughout the complex.

Lastly, creating a collaboration between artists, architects and airport administration would prove critical to success of

3. Has this project made the community a better place to live or work? If so, how?

Unquestionably yes. The urban landscape of San Jose, and the South Bay generally, lacks significant natural features, landmarks or architecture. When asked to see or visit Silicon Valley, one is hard pressed to deliver specific experiences. The Norman Y. Mineta International Airport is a very Silicon Valley architecture and is an impressive structure made more so by the public experience it enables as a portal to Silicon Valley. That portal is definitely defined by the public art works throughout the facility both temporary and permanent. More impressive is the facility is designed to incorporate sophisticated implementation of IT infrastructure designed to support public art.

The airport is not only international in sense of function, it is an international arts and culture destination. The Mineta International Airport is both an architecture and an arts program that the community and visitors identify with. It is our airport and something one simply has to experience when visiting or traveling to or from San Jose. The airport is an example of a future in which art and technology create a cultural mirror of the region that is of equal importance to the research and technological innovation for which the region is recognized.

The Norman Y. Mineta Airport Public Art Program definitely moves the needle in a positive direction reflecting pride and respect in the community. Most importantly it raises the bar in terms of civic and public expectations regarding the built environment, urban design strategy, redevelopment opportunities, need for public investment in the arts, and in general offers a challenge to think differently.

4. Would you change anything about this project or the development process you went through?

The Norman Y. Mineta Airport Public Art Program is one of extreme complexity in both design and execution. The overall process has been handled well. Although there was some skepticism that an ambitious project of this nature might ultimately become watered down because of competing agendas, politics and economics, that simply has not been the case. In fact every step of the process revealed new opportunities and new points of collaboration. The plan was so well conceived and managed that a fair assessment must acknowledge it turned out even better than expected. In doing so, trust and expectations shifted serving the community well in terms of maturing guiding a future processes and projects for emerging the best that contemporary public art has to offer.

There is no question that the economy dramatically influenced the support and scope of what might be possible. Still this was a very ambitious enterprise and one of the largest public art initiatives in the US. What is clear is that long term sustainability will need to involve private-public partnerships. In a very important sense, this is an evolution of the model devised by the Public Art Program itself and presents a new generation of possibilities for commissioning, integrating and updating the environment over time.

The overall urban design impact will have long term and critical ramifications for the city and region which must continue to look at how to best innovate new platforms and their integration into city and region wide infrastructure. The Norman Y. Mineta Airport is a very good model to build upon. I have no doubt the Public Art Program is up to this challenge.

2011
RUDY BRUNER AWARD
COMMUNITY
REPRESENTATIVE
PERSPECTIVE



COMMUNITY REPRESENTATIVE PERSPECTIVE

Please answer questions in space provided. Answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

This sheet is to be filled out by someone who was involved, or who represents an organization that was involved, in helping the project respond to neighborhood issues.

Name _____ Title _____

Organization _____ Telephone () _____

Address _____ City/State/ZIP _____

Fax () _____ E-mail _____

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Signature _____ **Date** _____

1. How did you, or the organization you represent, become involved in this project? What role did you play?

2. From the community's point of view, what were the major issues concerning this project?

COMMUNITY REPRESENTATIVE PERSPECTIVE (CONT'D)

3. Has this project made the community a better place to live or work? If so, how?

4. Would you change anything about this project or the development process you went through?

Visual Representations of Project

Hands

Artist: Christian Moller

June 2010

Norman Y. Mineta San José International Airport / Consolidated Rental Car Facility / Citywide

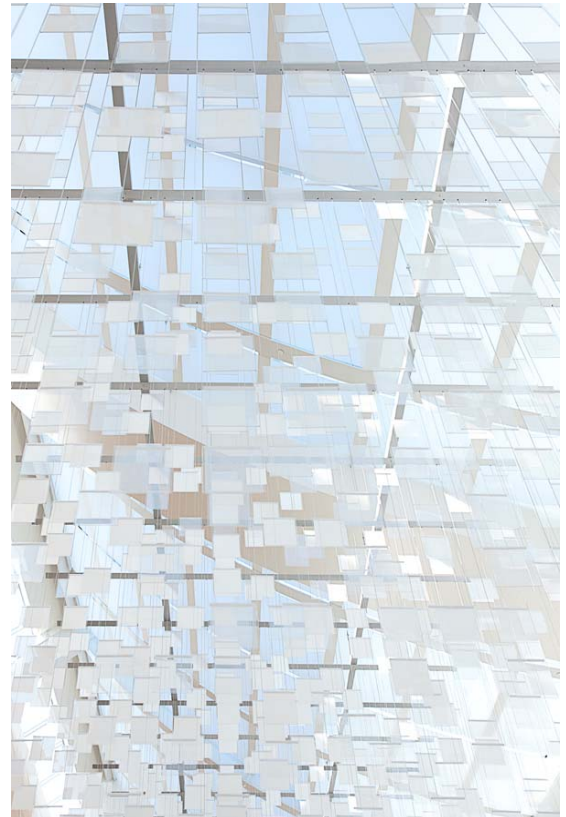


eCLOUD

Artist: Nick Hafermass, Dan Goods, Aaron Koblin

June 2010

Norman Y. Mineta San José International Airport / Terminal B Concourse / Citywide



Space Observer


Artist: Björn Schülke

June 2010

Norman Y. Mineta San José International Airport / Terminal B Mezzanine / Citywide



Supplementary Materials



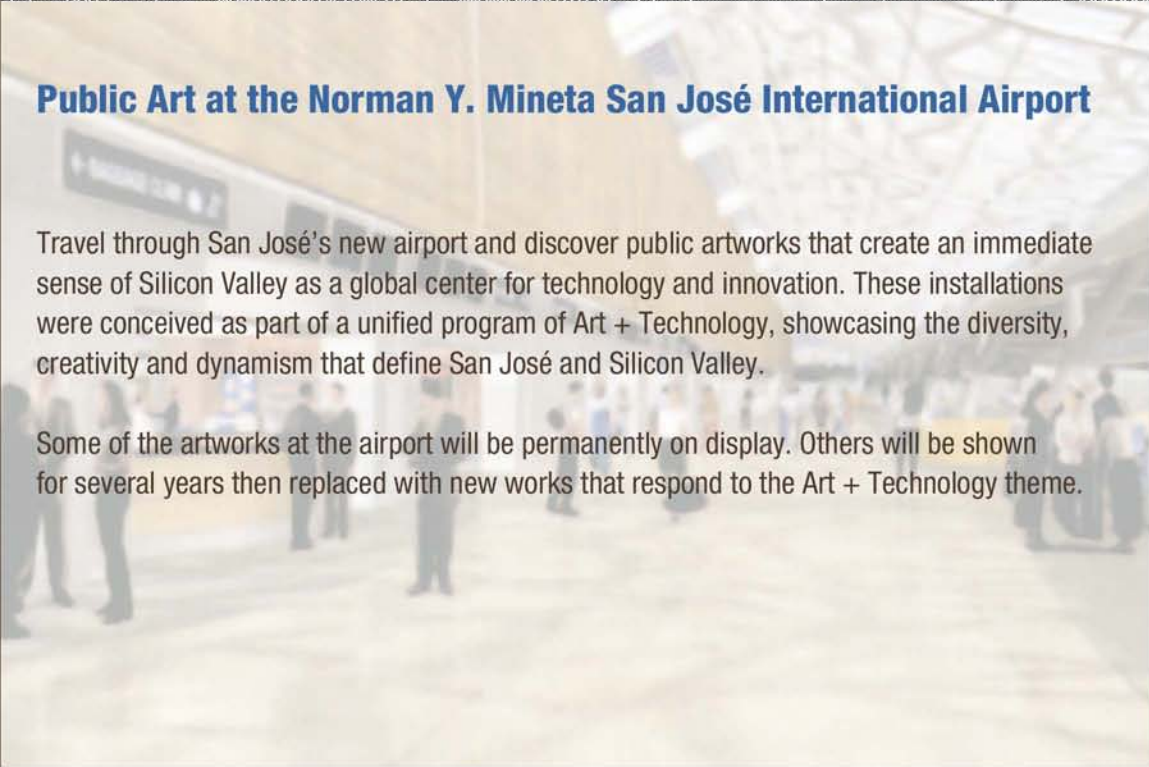
Art + Technology



Public Art at the Norman Y. Mineta San José International Airport ✈️

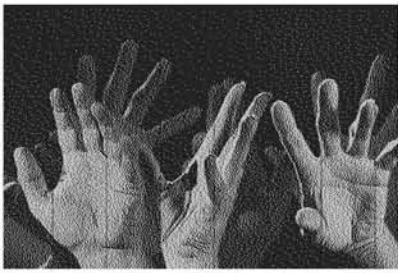


Public Art at the Norman Y. Mineta San José International Airport



Travel through San José's new airport and discover public artworks that create an immediate sense of Silicon Valley as a global center for technology and innovation. These installations were conceived as part of a unified program of Art + Technology, showcasing the diversity, creativity and dynamism that define San José and Silicon Valley.

Some of the artworks at the airport will be permanently on display. Others will be shown for several years then replaced with new works that respond to the Art + Technology theme.



Hands
Christian Moeller

Consolidated Rental Car Garage - East Facade

Approaching the airport from the east, the hands of 53 Silicon Valley residents greet the world from a mural created with plastic pixels affixed to architectural metal mesh, spanning 1,200 feet and standing seven stories high.



Space Observer
Björn Schülke

Terminal B - Mezzanine

Reminiscent of a space craft, this glossy white 26' tall sculpture standing on eight-foot tripod legs, explores the interactivity between humans and modern technology. Engage with this elaborate, yet delicate object and it will quietly rotate with the help of two propeller-tipped arms, using its kinetic cameras to reveal live images.

Supported by: **Microsoft**



eCLOUD
Nik Hafermaas, Dan Goods and Aaron Koblin

Concourse

In this dynamic artwork, thousands of switchable glass squares suspended from the ceiling continuously change from opaque to transparent with the transmission of real-time weather data. Explore current weather conditions around the world on the artwork's dynamic display.

Supported by: **Adobe Foundation**



Convey
Banny Banerjee, Matt Gorbet and Susan LK Gorbet

Terminal B - Baggage Carousel 2

Emotions expressed online at the time and place of a flight's takeoff are translated into emoticons that appear on arriving baggage. As bags are pulled off the carousel, the emoticons tumble off, and words conveying the underlying emotions spill out onto the moving surface and travel along with the bags.

In-kind support: *Lymbix · Optras Ltd.*



The Wunderkammer
SuttonBeresCuller

Terminal B - Arrivals Hall

This Cabinet of Curiosities, conceived as an imaginary natural history museum diorama of the San José region, was created from recycled materials that have defined Silicon Valley.



Small Wonders
**Curated by ZER01:
The Art and Technology Network**

Terminal B - Arrivals Hall

A "wunderkammer" from the intersection of art, technology and digital culture evokes the wonder of early Silicon Valley history and includes other "curiosities" by artists employing various forms of technology.



Shifting Time – San José
Camille Utterback

Terminal B - Arrivals Hall

Approach the screen of this interactive installation and manipulate time; juxtapose video images of San José past and present through your body movement.



CONNECTED: Silicon Valley + Bangalore
Angela Buenning Filo

Terminal B - Mezzanine

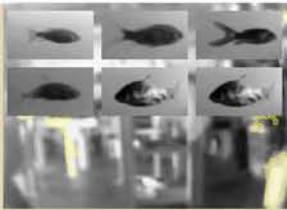
Bangalore and Silicon Valley are distant yet interconnected. This photographic installation explores how each landscape has been transformed by technology booms and global economic trends.



Wave Matter Tessellation
Gregory Kucera

Concourse (south) - 8 Columns

Pixelated panels located in the concourse columns are composed of thousands of holes, interpreting various waves – ripples in a pond, electromagnetic, radio, sound, radar and gravitational.



Dreaming F.I.D.S.
Ben Hooker Shona Kitchen

Concourse – Gate 26

Airport information and security systems animate a dynamic aquatic ecosystem of schooling fish, underwater cameras and video screens. This artwork is both a celebration of the beauty of complex technological and organic systems and a statement about the ubiquitous prevalence of surveillance in our lives.

This project was developed in collaboration with aquatic specialists and the ongoing welfare of the fish is monitored regularly.



Courtesy of Nature
Banny Banerjee, Matt Gorbet and Susan LK Gorbet

Concourse (north) - 11 Columns

Bringing echoes of San José's orchards into the concourse, this environmentally responsive light sculpture evokes the natural feeling of dappled sunlight streaming through trees, with vertical shafts of light inset into the concourse columns.

In-kind support: Philips Lumileds

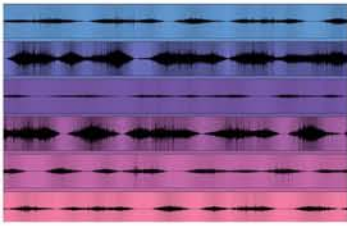


Chronos and Kairos
Banny Banerjee, Matt Gorbet, Susan LK Gorbet and Margaret Orth

Concourse – Gate 19

Explore time through the movement of this suspended sculpture that breathes, ripples and reacts to passengers while maintaining its abacus-like counting pattern. As each row completes its count, the moment is marked by the closing of a single element. The counting then resumes until the total array closes; time stands still until the counting begins again.

In-kind support: Animatics



Sonic Gateway
Bill Fontana

Terminal B Jetways - Gate 18 - Gate 26

Walk through the jet bridges and hear audio compositions mixing local environmental, urban and historical sounds that connect San José and destination cities.



Wall of Recognition
Carlos Pérez/ArtOrigin

Terminal B - Baggage Claim Area

This illustrated wall installation recognizes three prime-movers behind San José's airport: Ernie Renzel, James Nissen and Norman Y. Mineta.

Changing Artworks

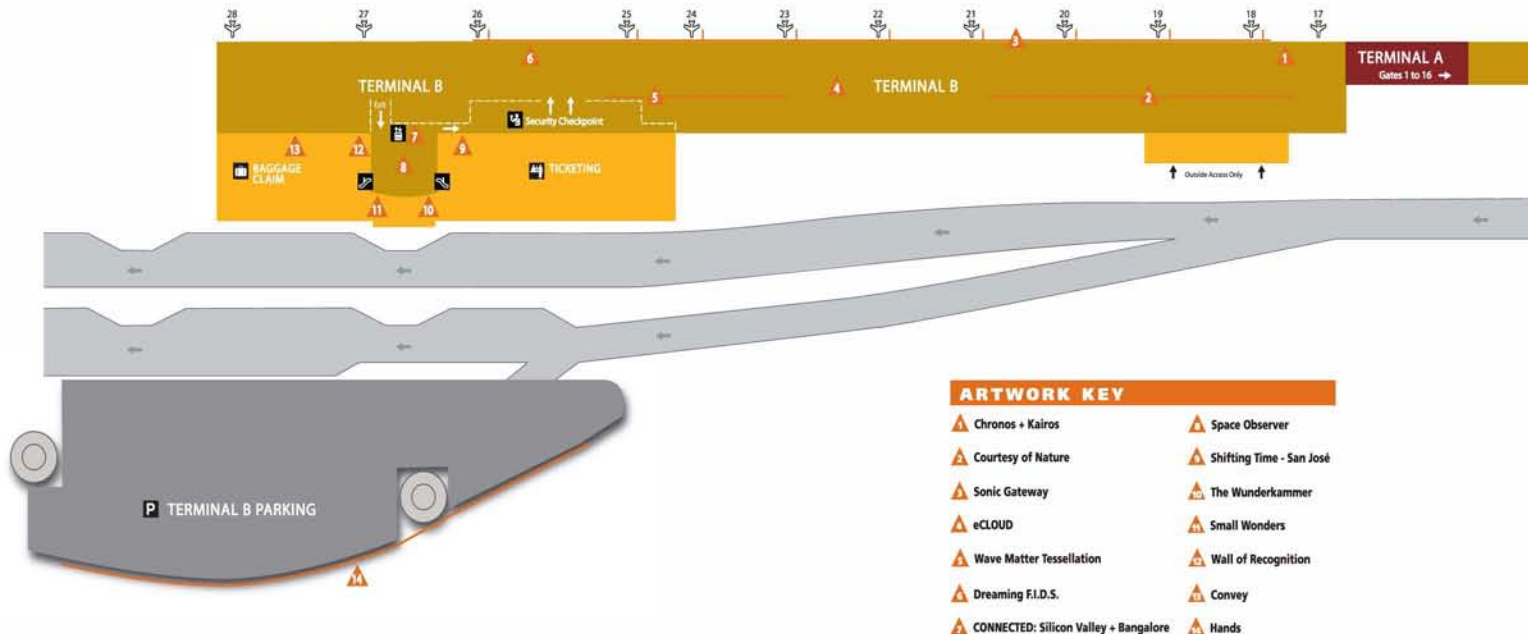
Commemoration

Art Activation Infrastructure

Banny Banerjee Matt Gorbet Susan LK Gorbet

The Art + Technology Program is built on a foundation of flexible 'platforms' for artists to use in creating technology and data-driven art. The multi-disciplinary team of Gorbet+Banerjee designed art program infrastructure, determining appropriate locations, data, power and structure for artists to employ now and in the future. The infrastructure accommodates projection based, digital and data-driven artworks, and can be changed over time in keeping with the inevitable technological changes of the future.

Artworks Locator Map



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

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

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

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Executive Summary

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



North Concourse Interior

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

A unified program of Art & Technology will

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

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

Recommendations

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

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

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

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

What is Art & Technology?

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

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

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

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

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



The Airport Public Art Program

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

— Philip José Farmer, Writer

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

— Teng Wai Man, Architect

Introduction

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

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



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

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

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

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

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

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

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

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

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

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

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

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



First known aerial photograph of Airport site in 1939



Airport in 1948



Airport in 2003

Context For Public Art at the Airport

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

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

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



San José Orchard



Downtown San José



Mariachi Festival

City of San José Economic Development Strategy



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

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

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

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

Vision for San José

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

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

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

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

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

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

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

— *City of San José Economic Development Strategy*

International Symposium on Electronic Arts

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

Mayor
Ron Gonzales

Synergy with Cultural and Educational Initiatives

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

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

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

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

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

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

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

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

The following is the Airport Department's Vision Statement:

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

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

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



North Concourse view from roadway



Martin Luther King Library



Mexican Heritage Plaza

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

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

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

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

Planning Process

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



Community Meeting, Shirakawa Community Center

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

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

The Master Plan Consultants

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

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

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

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



Steering Committee hears public input

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

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

Planning Oversight Steering Committee

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

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

Community Participation

Initial Phase of Community Input – 2000

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

Feedback on Key Recommendations – 2004

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

Master Planning Charrette

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



Planning Charrette

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

Additional Research

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

Mission

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

Recommendations

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

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

What is Art & Technology?

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

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

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

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

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

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

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

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

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

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

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

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

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

Partnership Potential

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

Connective Familiar Permanent Moving Stories

Art & Technology:

Examples of Existing Projects

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

Changing Contemplative or Energetic Educational

Examples of Existing Projects

Familiar

Doilies

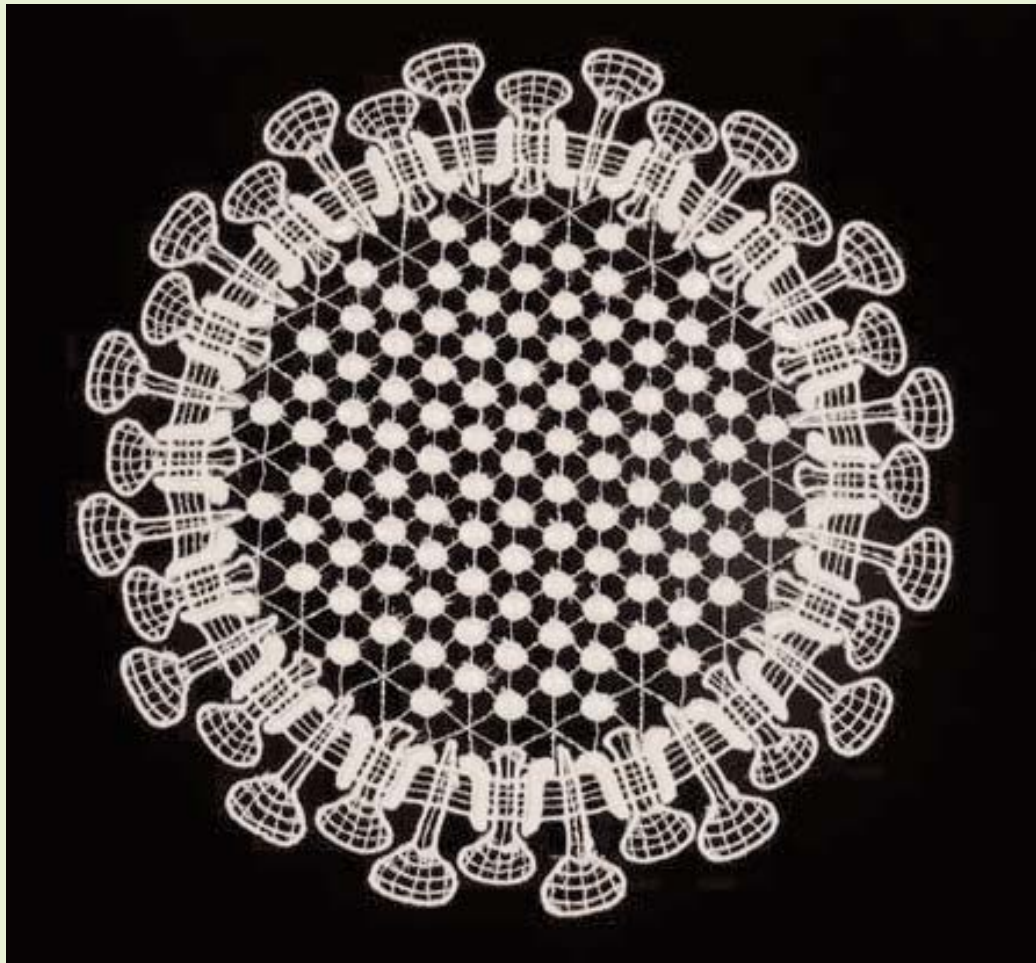
2004

Gallery Installation

Artist: Laura Splan



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



Examples of Existing Projects

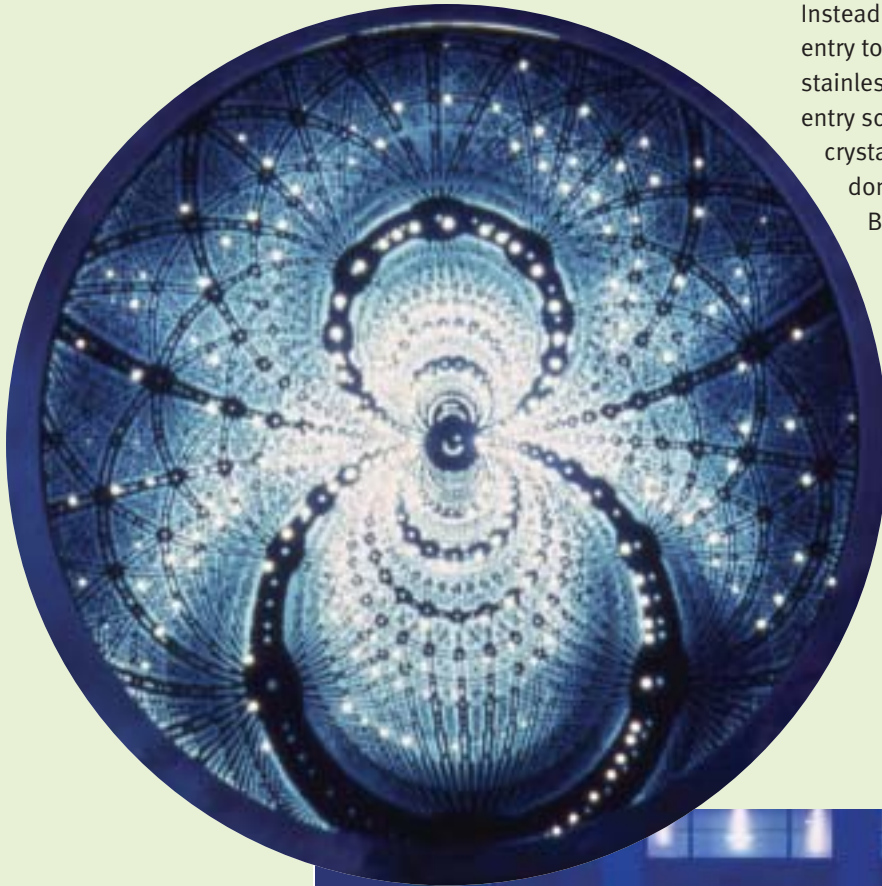
Permanent

Entry Sculptures, Genetics and Biotechnology Center

1995

University of Wisconsin, Madison

Artist: Cliff Garten



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



Cliff Garten Studio ©1995

Examples of Existing Projects

Changing

Crown Fountain

2004

Millennium Park, Chicago, Illinois

Artist: Jaume Plensa



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

Examples of Existing Projects

Moving Stories

Story Pipeline

2002

BPEC Community Center, Anchorage, Alaska

Artist: Ben Rubin

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



Examples of Existing Projects

Connective



Example composite images

Telematic Vision

1993

Gallery Installation

Artist: Paul Semon

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



Telematic space



Interacting with others at the site of remote couch

Examples of Existing Projects

Educational

Hall of Ideas

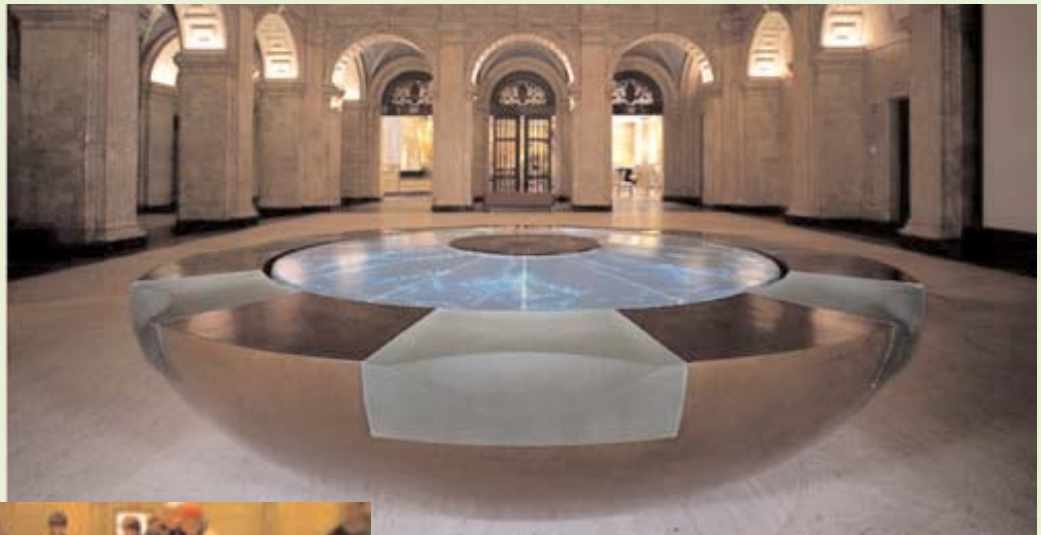
2002

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

Artists: Howard Ben Tré and David Small



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



Examples of Existing Projects

Contemplative or Energetic

Messa di Voce

2002

Ars Electronica Installation, Linz, Austria

Artists: Golan Levin and Zachary Lieberman



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



Funding

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

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

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

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

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

Private Partnership Participation

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

Program Implementation

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

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

- **Ongoing Artwork Opportunities**

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

Ongoing Community Involvement

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

Artist Selection

Architectural Infrastructure

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

Ongoing Artist Commissions

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

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

Methods of Artist Selection

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

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

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

Local Artists Preference

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

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

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

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

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

Contracts

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

Program Administration

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

Airport Art Program Oversight Committee (AAPOC)

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

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

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

Appointment and Composition

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

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

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

Terms of Members

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

Meetings

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

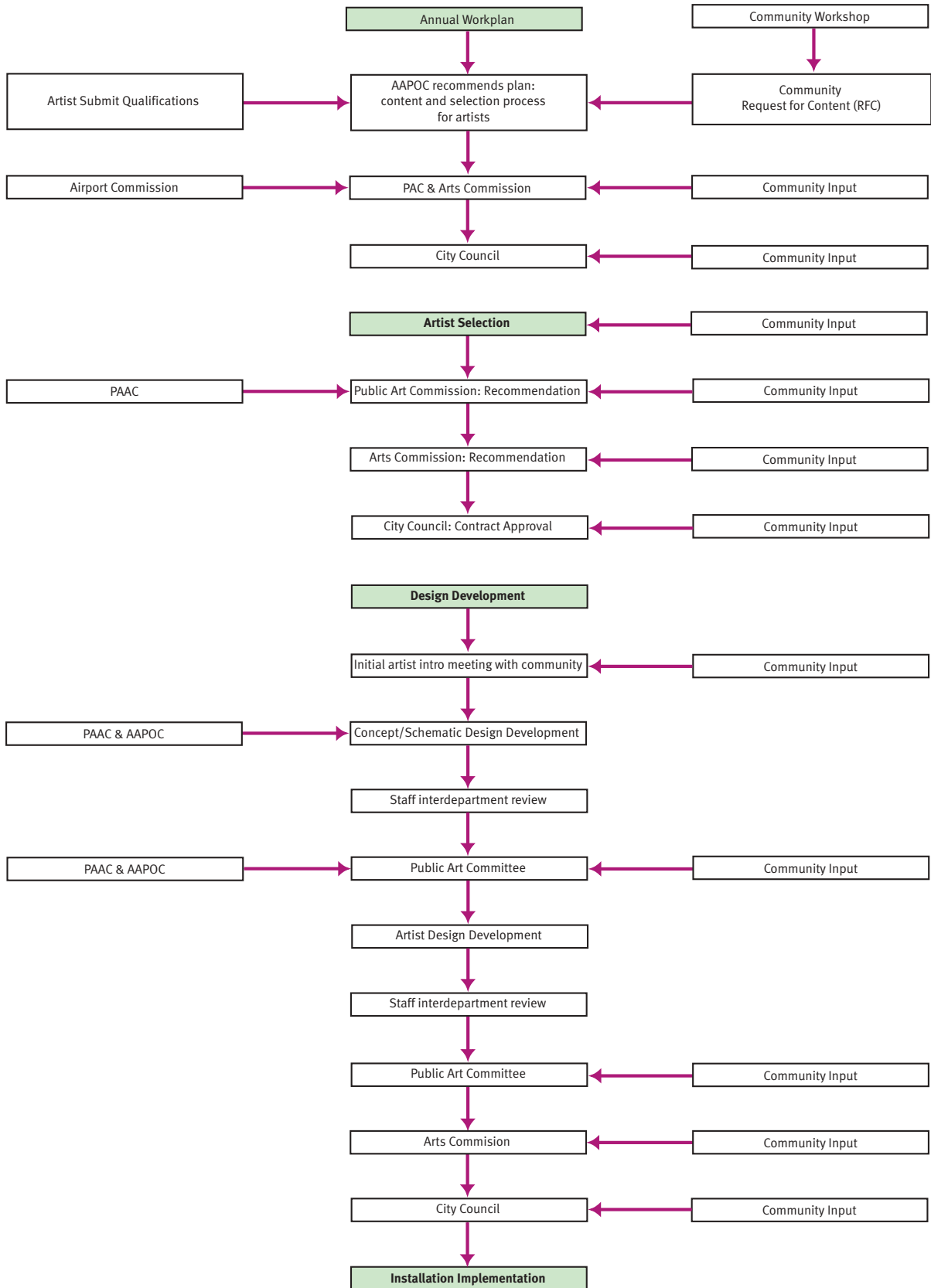
PAC / Arts Commission / City Council Approval

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

Policy

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

Artist and Artwork Approval Process



Administrative Staff

Airport Public Art Project Manager

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

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

Support Staff

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

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

Technical Support

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

Marketing Support

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

Maintenance and Operation

Routine Maintenance

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

Design Development

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

Initial Start-Up

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

Ownership and Title

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

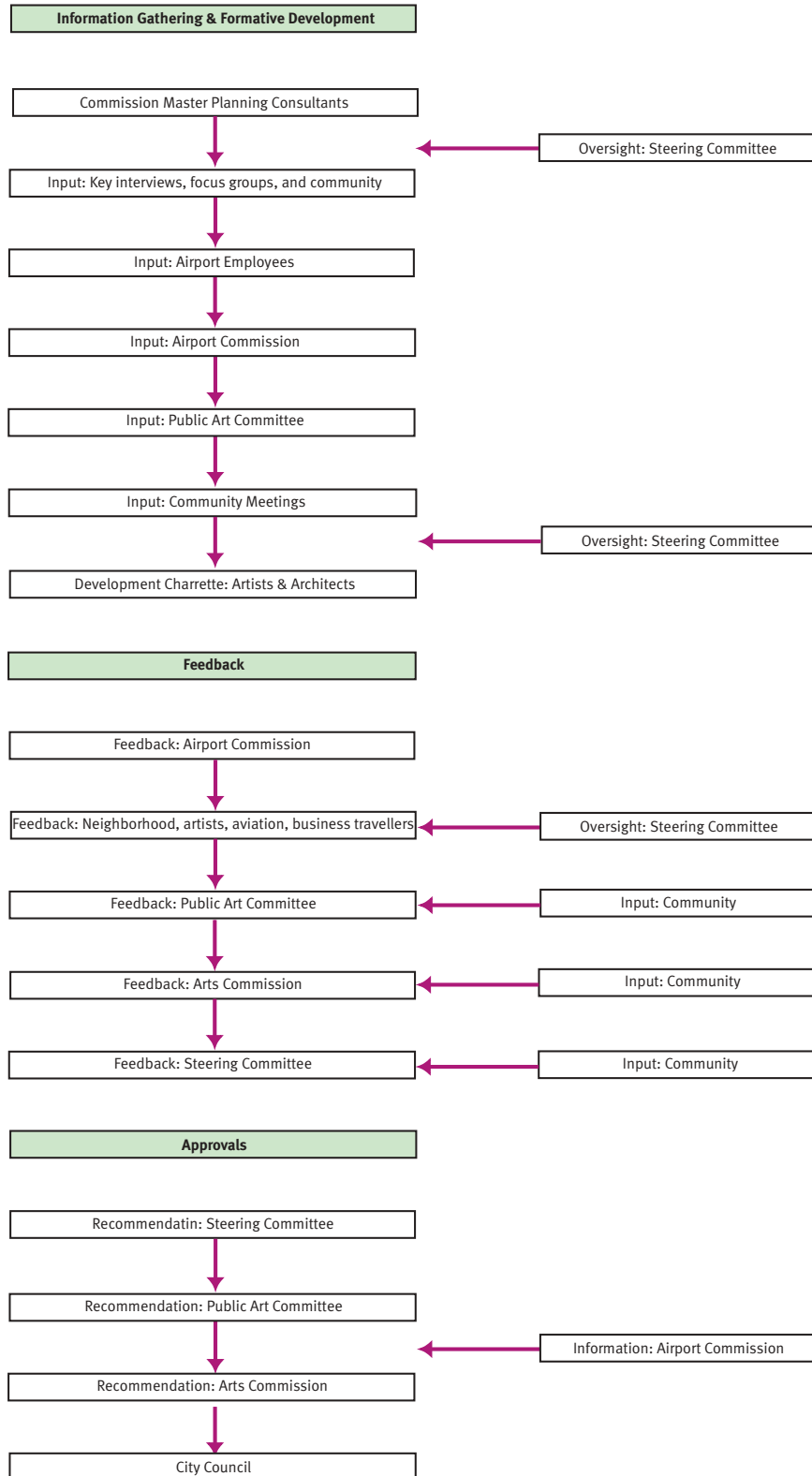
Records

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

Conservation

Conservation is the responsibility of the OCA.

Appendix A: Master Planning Process Overview



Appendix B: Community Outreach Meetings

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

Appendix C: Survey Results

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

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

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

Specific comments are available upon request.

Appendix D:

Public Art Applications — Conceptual Examples

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

Distant Approach

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

Entering the Grounds

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

Curbside

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

Departure Hall

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

Security

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

Concourse

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

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

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

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

Gate Lounges

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

Jetbridge

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

In the Air / Taxiway

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

Meeting Place

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

Baggage Claim

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

Appendix E: Planning Credits

The Rome Group

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

Planning

Contributors

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

City of San José City Councilmembers

Linda J. LeZotte, *District 1*
 Forrest Williams, *District 2*
 Cindy Chavez, *District 3*
 Chuck Reed, *District 4*
 Nora Campos, *District 5*
 Ken Yeager, *District 6*
 Terry O. Gregory, *District 7*
 David D. Cortese, *District 8*
 Judy Chirco, *District 9*
 Pat Dando, *District 10*

San José Arts Commission

Ben Miyaji, *Chair*
 Stephen McCray, *Vice-Chair*
 Richard Ajluni
 Jill Arnone
 Max Crumley
 Francis Czyz
 David Eisbach
 Lisa Gonzales
 Sharon Gustafson
 Natalie Hala
 Dennis Martin
 Jess Moreles
 Eugene Sakai
 Ruth Tunstall-Grant

Public Art Advisory Committee, San José Arts Commission

Ann Chamberlain
 Martin Flores
 Rupert Jenkins
 Cherri Lakey
 Robert Milnes
 David Nieh

San José Airport Commission

Carl Honaker, *Chair*
 Sukhdev Singh Bainiwal
 Daniel Besterveld, *Vice-Chair*
 Rolayne Edwards
 Duc Trong Ngo
 Donald Simpson
 Noel Tebo
 Steven Tedesco
 Catherine Tompkison-Graham

Airport Public Art Steering Committee

2000
 Evelyn Doone, *Airport, Associate Architect*
 Natalie Hala, *Arts Commission, Public Art Committee Chair*
 Leonard Hoops, *Airport Commission*
 Dave Maas, *Airport Development, Deputy Director*
 Mary Maben, *Mayor's Office*
 Magda Madriz, *Arts Commission, Chair*
 Dave Marshall, *Airport Commission*

Jim McBride, *Conventions, Arts and Entertainment Department, Assistant Director*
 Charlotte Powers, *City Councilmember and Arts Commission Liaison*
 Ralph Tonseth, *Airport Department, Director of Aviation*
 Harriet Traurig, *Public Art Program Director*

2003-2004

Tamara Alvarado, *Council District 3, Community Representative*
 Brenda Brown, *Council District 6, Community Representative*
 Kymberli Brady, *Council District 10, Community Representative*
 Susan Cronert, *Council District 9, Community Representative*
 Sue Cooper, *Cooper, CEO*
 Mairtini Dhomhnaill, *Horn, Murdock, Cole Silicon Valley, Executive Vice President*
 Dan Fenton, *San José Convention & Visitors Bureau, Director / CEO*

Carl Honaker, *Airport Commission, Chair*

Ted Johnson, *Council District 5, Community Representative*

Frank Kirkbride, *Airport Department, Assistant Director*

Gordon Knox, *Montalvo, Director of Residency*

Gordon Lund, *Council District 8, Community Representative*

Jennifer Malutta, *Mayor's Deputy Chief of Staff, Mayor's Arts Commission Liaison*

Jim McBride, *Conventions, Arts and Entertainment Department, Assistant Director*

Ben Miyaji, *Arts Commission, Chair*

Kathy Muller, *Friends of Guadalupe River Park and Gardens, Executive Director*

Chuck Reed, *City Councilmember, Airport Commission Liaison*

Eugene Sakai, *Arts Commission, Public Art Committee Chair*

Dayanna Salazar, *San José State University, Department of Urban Planning*

Joel Slayton, *San José State University, Department of Fine Arts*

Sharon Sweeney, *Council District 10, Community Representative*

Beau Takahara, *ZeroOne: The Art & Technology Network, Director / CEO*

Catherine M. Tompkinson-Graham, *Airport Commission*

Ralph Tonseth, *Airport Department, Director of Aviation*

Kim Walesh, *Office of Economic Development, Assistant Director*

James Webb, *Mayor's Senior Policy Advisor*

Forrest Williams, *City Councilmember, Arts Commission liaison*

Master Planning Charrette Participants

Jessica Cusick, *Public Art Consultant*

Ann Chamberlain, *Public Artist*

Mel Chin, *Public Artist*

Doug Jones, *Airport Design Manager*

James Lord, *Peter Walker and Partners, Associate Landscape Architect*

Jack Mackie, *THE ROME GROUP, Artist*

Alison Sky, *Public Artist*

Joel Slayton, *San José State University, Department of Fine Arts*

Gerfried Stocker, *Artist/Artistic Director of Ars Electronica*

Steve Wiendel, *Gensler Associates, Project Designer*

Individual Interviews

Anne Balsamo, *Xerox Parc, Experimental Design Group*

Terry Christensen, *San José State University and Downtown Strategic Plan Steering Committee*

Bruce Davis, *Arts Council of Silicon Valley, Executive Director*

Dan Fenton, *San José Convention and Visitors Bureau, President / CEO*

Fawna Ferguson, *San José Historian*

Mike Fox, Sr., *San José Business, Chamber of Commerce*

Susan Hammer, *Former Mayor of San José*

Steve Harrison, *Xerox Parc, Experimental Design Group*

Dan Keegan, *San José Museum of Art, Executive Director*

John Kreidler, *Cultural Initiatives Silicon Valley, Executive Director*

Deb Norberg, *San José Museum of Art, Deputy Director*

Nancy Ragey, *Silicon Valley Community Foundation, Vice President of Community Programs*

Joe Rodriguez, *San José Mercury News*

Paul Saffo, *Center for the Future, Director*

Joel Slayton, *San José State University, Department, Fine Arts*

Beau Takahara, *ZeroOne: The Art & Technology Network, Director / CEO*

Skip Wall, *The Tech Museum, Board Member*

Fernando Zazueta, *Mexican Heritage Corporation, Founding Board Chair*

Focus Group Participants

Lisa Trail, Alex Stuart, Jim Kelly,

Eliza Beth Mattson, Marit Hansen,

Alana Coburn, Susanne Wilson,

Carl Cookson, Tom McEnery,

Bill Ekern, Scott Kines, Mike Ellzey,

Courtney Granner, Steve Durie,

Kathryn Funk, Brian Eder, Cheri Lakey, Richard Deutsch,

Alida Bray, David Crosson,

Jack Toolin, Geri Wittig, Robert Milnes,

Diana Pumpelly Bates, Richard Alejandro,

Alice Carter, Harry Powers,

Rob Browne, David Meyers,

Megy Meyers, Richard Ajluni,

Michelle O'Brien Tanner, Steve Perliss,

Anne Lamborn, Dwight Kintner,

Luisa Priddy, Ted Lopez, R. Gigi Raby,

Jeff Warwick, Phil Lange, David Middlebrook,

Dale Osborn, Ted McElhone, Leon Liebster, Bob Wood,

Brooks T. Mancini, Robert Beilke, April Halberstadt

San José Public Art Program — Airport Master Plan Staff

Jerry Allen, *San José Office of Cultural Affairs, Deputy Director*

Barbara Goldstein, *Program Director*

Mary Rubin, *Senior Project Manager*

Other Staff: Jenjoy Roybal, Brooke Jones, Jennifer Easton, Joe Rodriguez

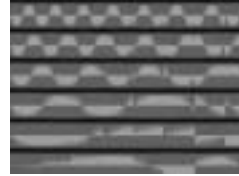
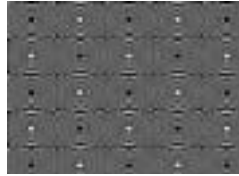
Thank you to the other 400 business, industry, arts, and community participants who contributed to this planning process.

Additional Credits

Algorithmic Visualization

2003

Artist: George Legrady



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

Page 1

North Concourse Interior

Rendering: Gensler Associates

Page 3 and 4

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

Page 5

Photos courtesy of San José Economic
Development Department

Page 8

North Concourse view from roadway

Rendering: Gensler Associates

Skeptacle (2003)

MLK Library Public Art Collection

Artist: Mel Chin

A project of the San José Arts Commission

Untitled Artworks (1999)

Mexican Heritage Plaza

Artists: Ann Chamberlain and Victor Zaballa

A project of the San José Arts Commission

Page 19

Genetics and Biotechnology Center

Client: Wisconsin Arts Board and Percent for
Art Program

Page 20

Crown Fountain

Architects: Krueck & Sexton Architects

A gift to the people of Chicago by the Crown
Family

Page 21

Story Pipeline

Ben Rubin/Ear Studio collaborated with
Batwin + Robin

Page 23

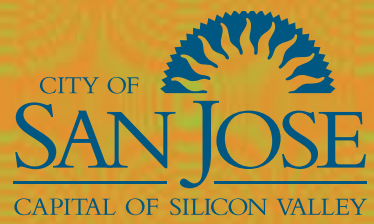
Hall of Ideas

Client: Mary Baker Eddy Library for the
Betterment of Humanity

Graphic Design

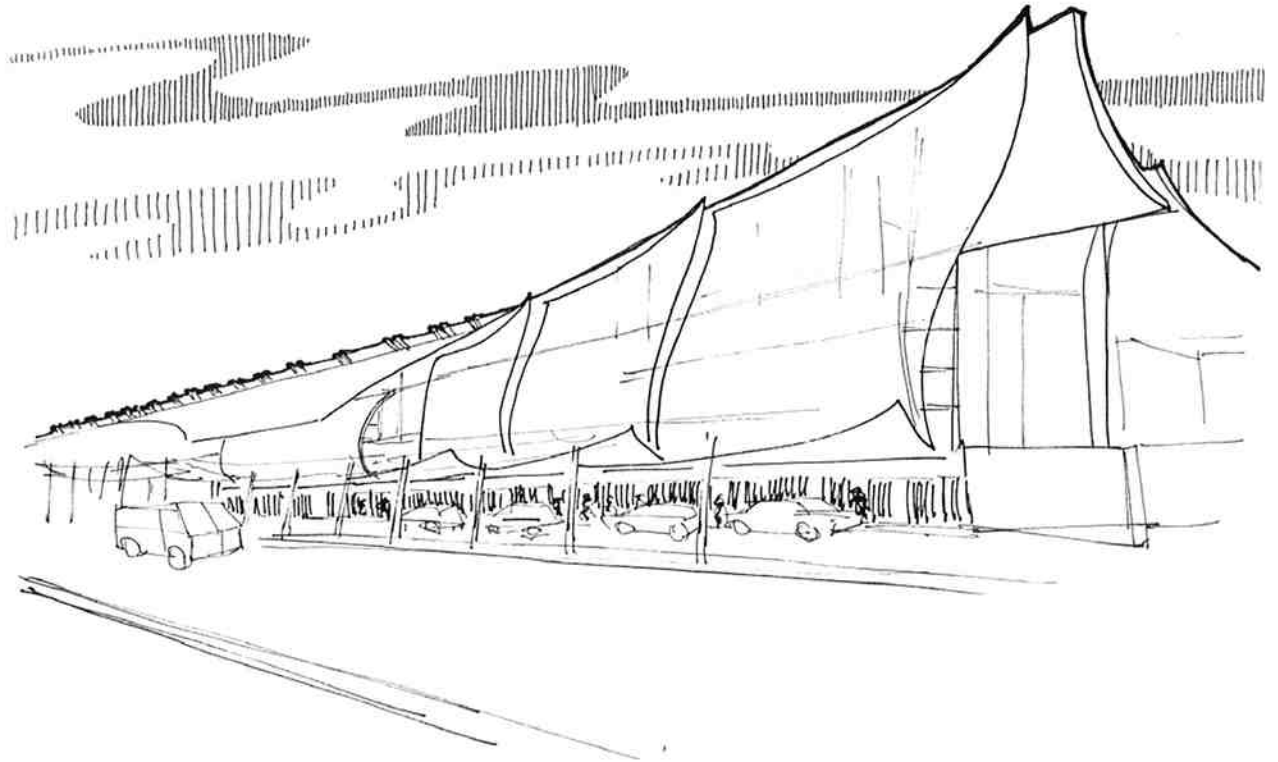
Carol Finkelstein

This Master Plan was initiated under the direction of **Harriet Traurig**,
San José Public Art Director, 1999-2004.



**San José
International Airport**

**Art Activation Project
Schematic Proposal**



GORBET+BANERJEE
September 27, 2005

The City of San José's Office of Cultural Affairs (OCA) has undergone an extensive Master Planning process for the art program at the Norman Y. Mineta San Jose International Airport. From that Master Plan:

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

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

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

What is Art & Technology?

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

Airport Art Activation

As part of the Master Planning process, the planners recognized the need for "activating" the airport building in order to enable the display of Art & Technology artworks. From the Master Plan:

Architectural Infrastructure

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

For this purpose, the OCA put out a call for artists to form the "Airport Art Activation Team". Out of 24 qualified international submissions, the team of Gorbet+Banerjee (Matt Gorbet, Susan LK Gorbet, and Banny Banerjee) was chosen in May 2005.

The Art Activation Team's mandate is threefold:

- 1) Work with the Airport's design team to analyze the Airport project and develop opportunities to integrate public art. This includes creating infrastructure and recommending sites for permanent works.
- 2) Design and install a number of flexible platforms to enable an ongoing, rotating program of commissioned works for the airport. From the Master Plan:

Flexible Technological Platforms

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

- 3) Develop a number of the initial "pilot" artworks for these platforms.

Process

Research

As the first phase in the activation of the airport, we investigated the context for the airport art program, talking to people and doing background research in order to understand the way the airport and the artists view art & technology, the role of art in an airport, the idea of platforms, and their goals for an enabling infrastructure.

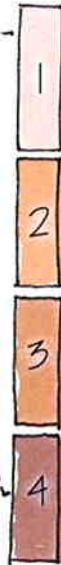
MASTER PLANNING

ART ACTIVATION

- INFRASTRUCTURE
- FLEXIBLE PLATFORMS
- PILOT ARTWORK

ARTWORK COMMISSIONING

- ARTISTS POOL
- COMMUNITY CONTENT



RESEARCH

SCHEMATICS

DESIGN DEVELOPMENT

CONSTRUCTION DOCUMENTS



Understand the public art process and how it and the airport fit into the economic development plans for San José.

13 meetings with over 35 airport stakeholders, including architects, IT, maintenance, and landside and airside operations staff.

Field trips & online research exploring state-of-the-art in emerging technologies and how they are being used in art and research.

Observations and interviews of airport users in context at SJC, along with visits to other airports: PHX, YYZ, YYC, DEN, SFO, ORD, BUR, LAS

Explored concerns through visits to Art & Technology shows, open discussion groups, an invited roundtable, and one-on-one interviews.

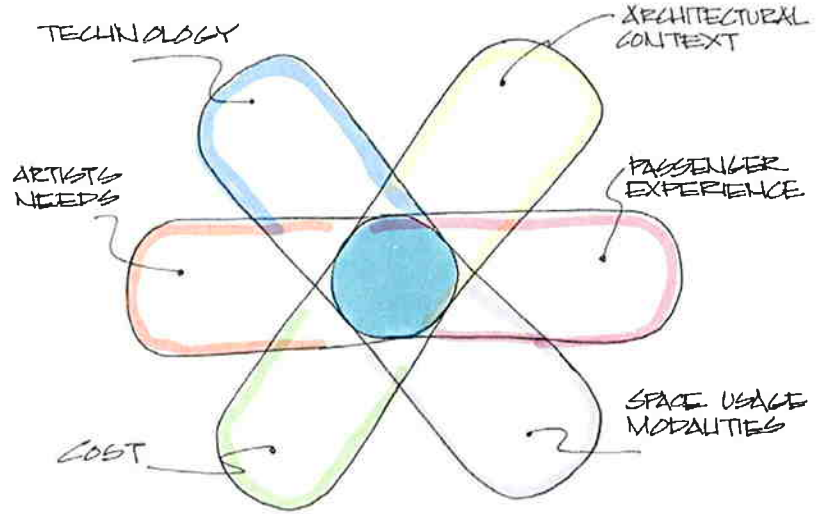
Uncovered issues related to the creation of platforms, the passenger experience, technology infrastructure options, and partnership possibilities.

Analyzed the input from each of the above to result in philosophical and practical findings from which have emerged the initial concepts for the Platform schematics as described in this book.

Schematics

By analyzing the many sources of information and applying the philosophies generated during the research phase, we were able to make practical decisions about where and how to activate the North Concourse in order to best serve the needs of the many airport and art constituencies.

Considerations

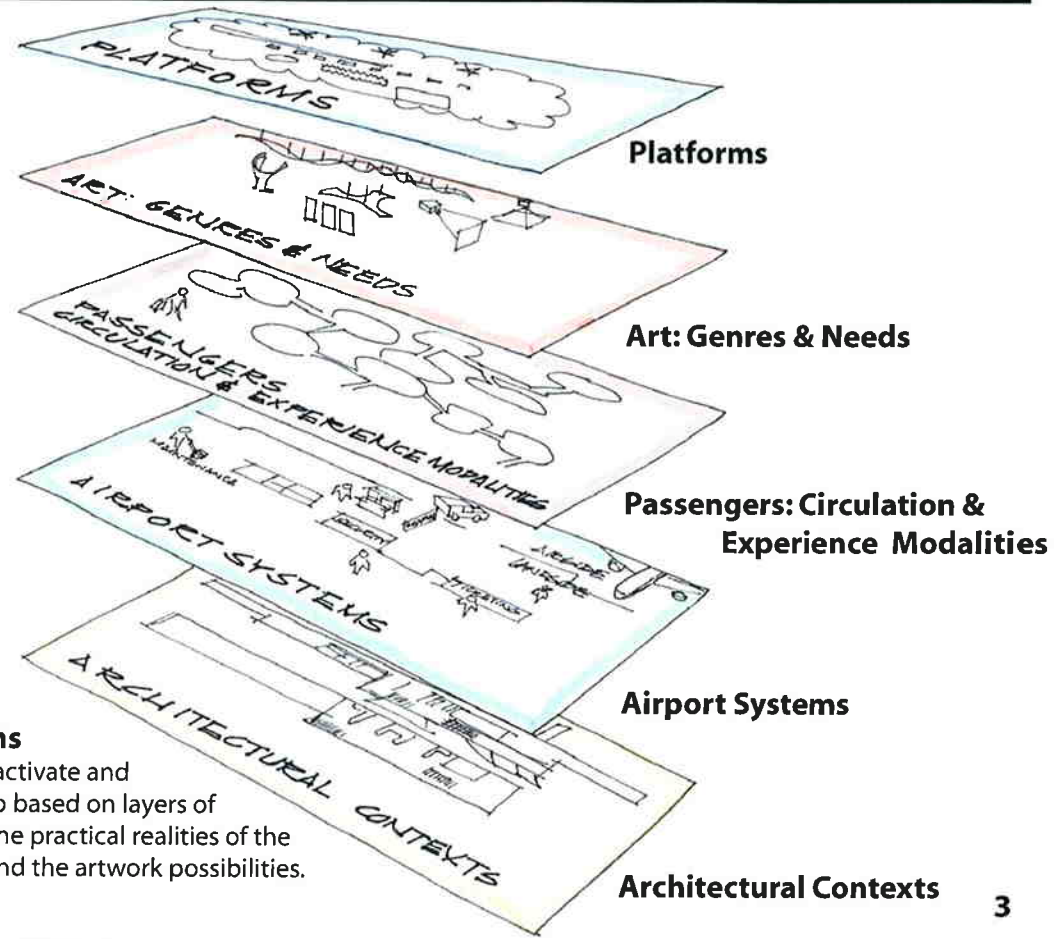


Competing Demands

We established platforms and design solutions based on their ability to balance many concerns and priorities.

Choice of Locations

We chose locations to activate and techniques for doing so based on layers of understanding about the practical realities of the airport, the audience, and the artwork possibilities.



Art Activation Platforms

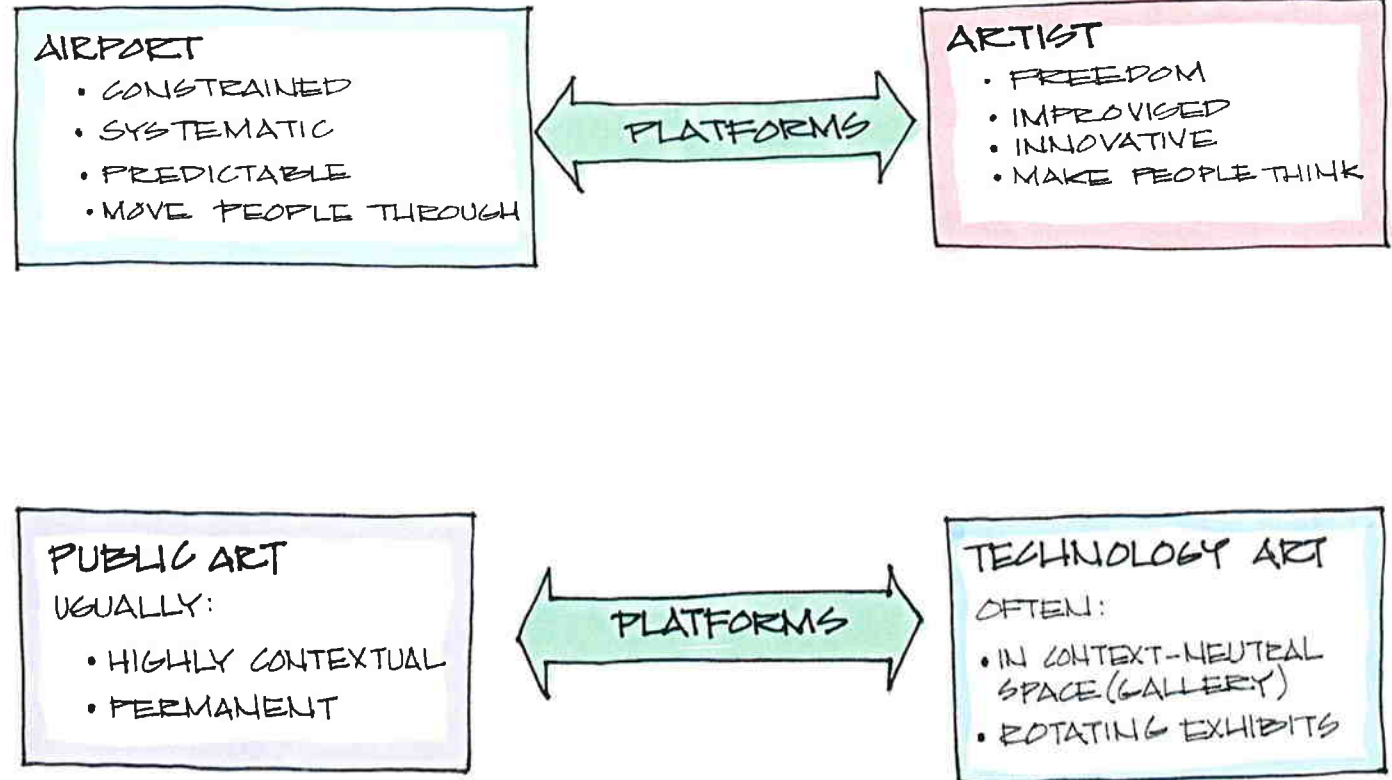
Collaboration with the Future

The goal of the Art Activation Project is to enable artists to create art within the airport environment. In understanding this role, it becomes clear that we are essentially building a system that will mediate future interactions between artists and the airport.

Because we don't know what technologies artists will be using, or what genres or themes they will be working with, we must create a "sandbox" for them to work with that is: **diverse, adaptable, and maintainable**. In order to accomplish this, we must create systems that are: **flexible, simple, and modular**.

Art & Technology as Public Art

In our research, it also became clear that the nature of working with technology (a constantly changing, somewhat ephemeral medium) has made it difficult for artists to create technology art in a public art context. The platforms created by the Art Activation Project are a way to bridge this gap and allow artists to create public art with technology.



Elements and Platforms

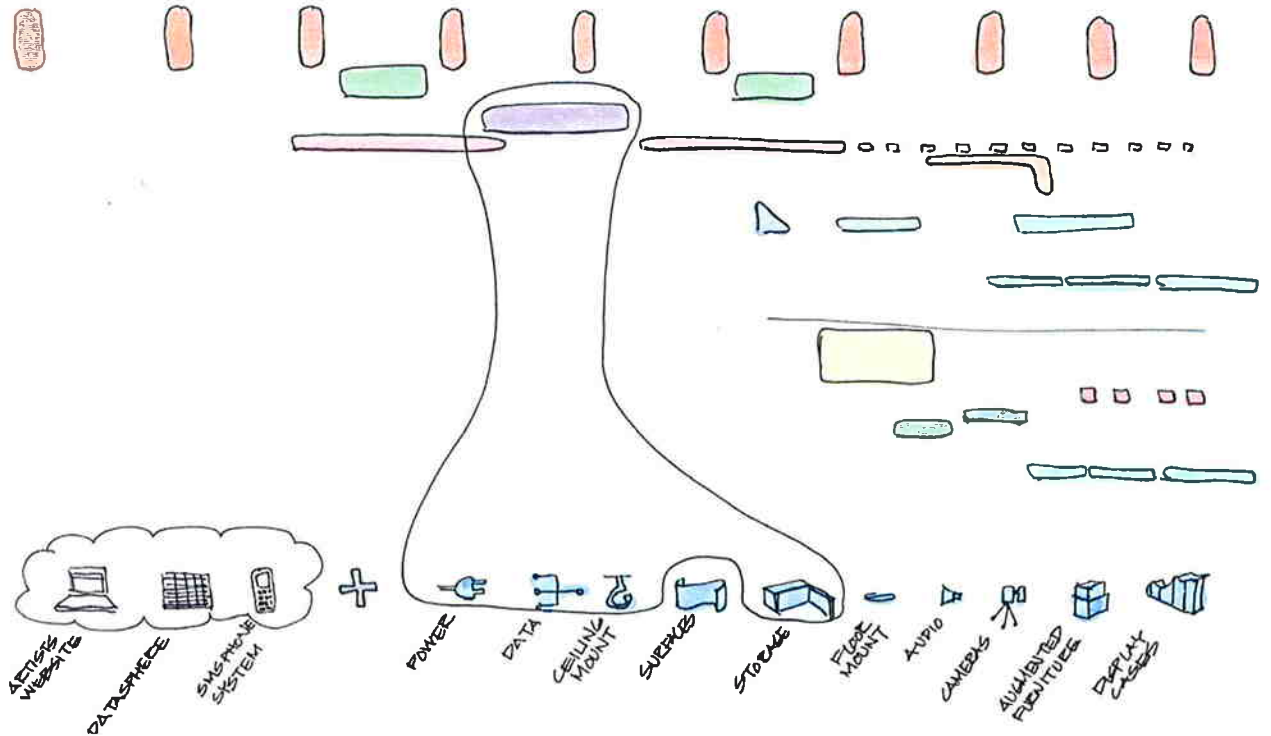
Platforms = Elements + Location(s)

In investigating the idea of what it means to give an artist a platform on which to create artwork, we realized that in order to give artists the flexibility they need, the platforms should be conceived of as a "kit of parts" that artists can choose from to realize their work.

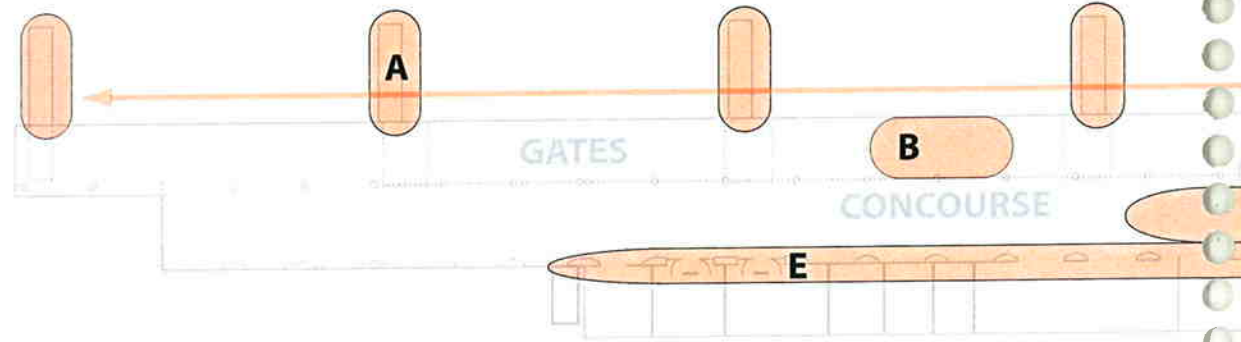
Elements and locations are combined to create specific platforms for which art will be commissioned. As the program evolves, the combinations of elements may change and not all locations will be in use at any given time.

Certain elements, like mounting techniques or storage options, are specific to a given location, while others, like the airport data feed and mobile device platform are ubiquitous and can be added to artwork at any location.

As artworks are created, the technology and additional infrastructure used for each project will add to the available elements for future artists, allowing the system of elements and platforms to evolve to meet future needs.



Activated Locations



Concourse Level

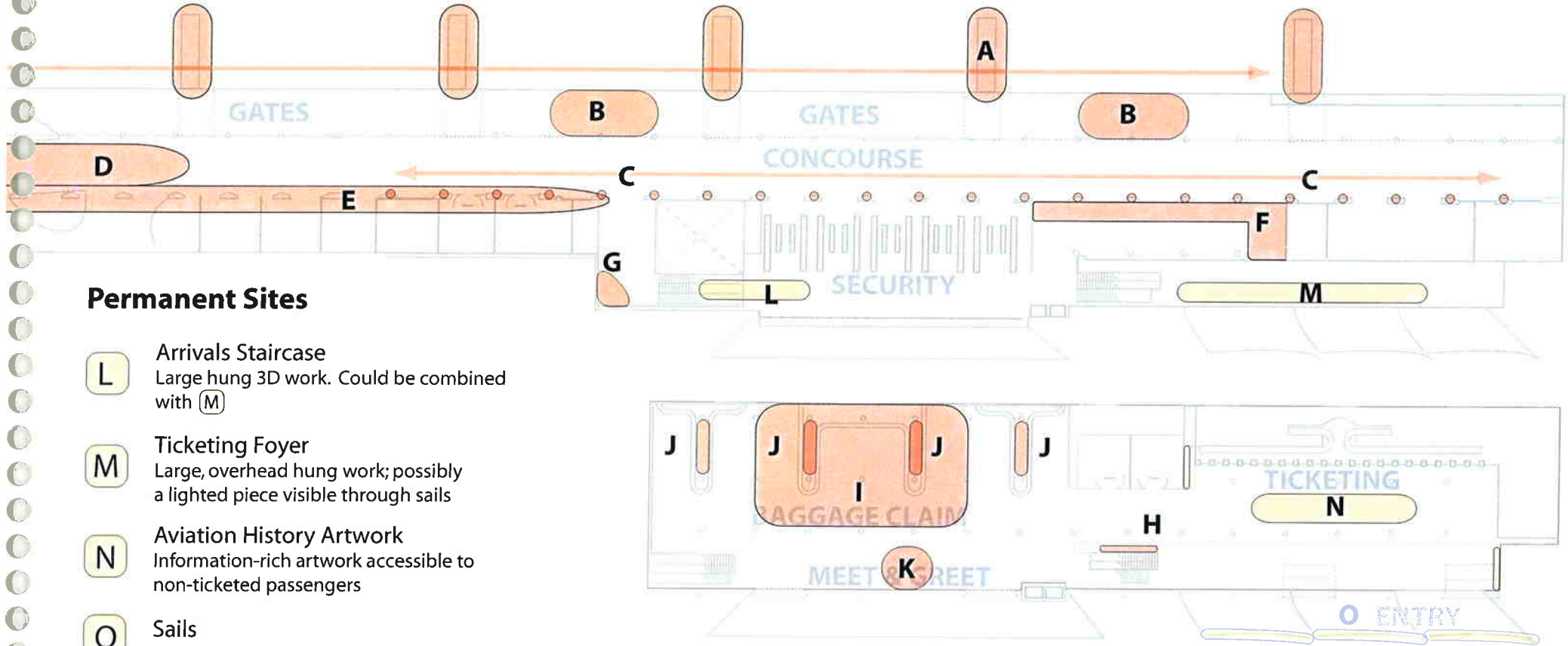
- A** Passenger Bridges
Soundscapes (could be responsive)
- B** Gate Seating Areas
Small 3D or displays in showcases;
projections on ceiling/floor; sensors
- C** Columns
2D/3D or screen-based; multiples, patterns
- D** Concourse
Very large hung 3D work (could be active)

- E** Curved Concourse Wall
Large wall-mounted overhead sculpture;
large-scale prints
- F** Security Queue
2D prints; lightboxes; static work on side wall,
projection on rear wall; cavity in rear wall
- G** Arrivals Landing
Large floor-mounted 3D sculptures
(could be active); showcases

Ticketing/Baggage Level

- H** Large Showcase
Flexible space for work in many media;
2D, 3D, screen-based, responsive, combinations
- I** Baggage Claim Projections
Seamed projections on baggage carousel
belt and floor; sensors
- J** Tops of Baggage Claim Carousels
Medium-sized 3D work (could be responsive)
- K** Meet & Greet Area
3D work on floor or ceiling of the
concession area

Activated Locations



Permanent Sites

- L** Arrivals Staircase
Large hung 3D work. Could be combined with **M**
- M** Ticketing Foyer
Large, overhead hung work; possibly a lighted piece visible through sails
- N** Aviation History Artwork
Information-rich artwork accessible to non-ticketed passengers
- O** Sails
Dynamic projection work

Gate Areas

A Passenger Bridges

B Gate Seating Areas

Context

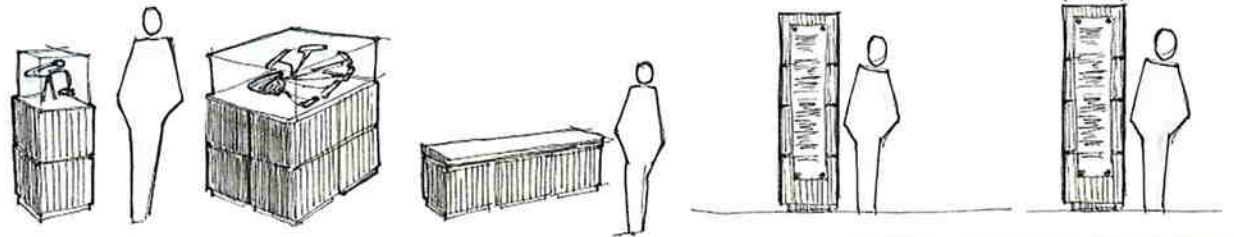
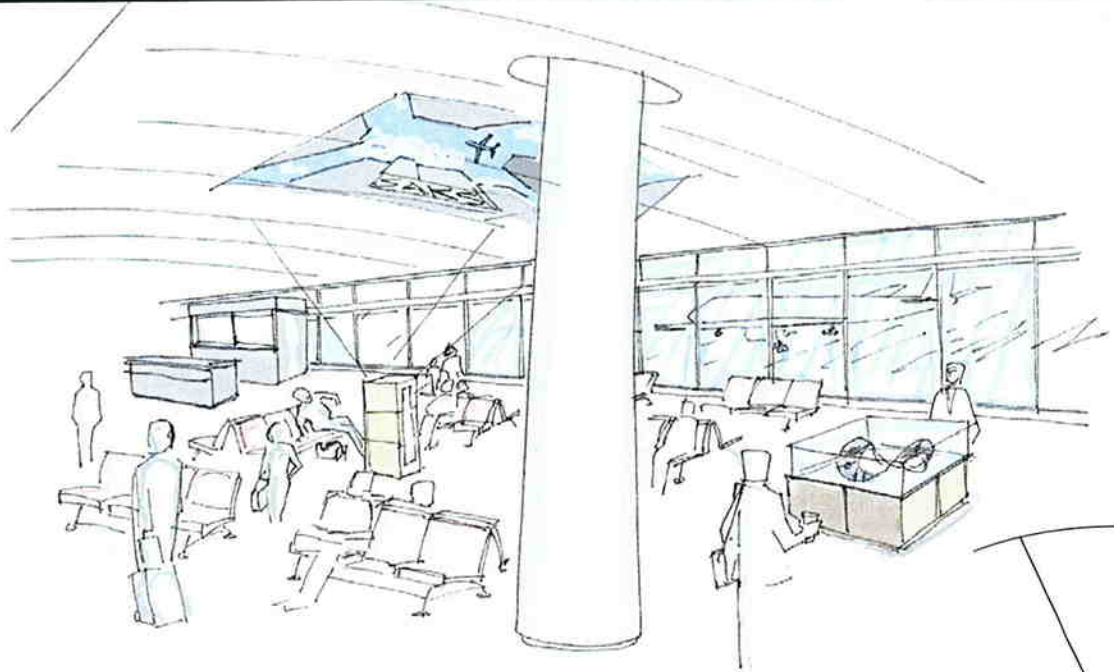
Passengers await their departing aircraft. Some have hours to wait, and for others it is a quick rest. Lots of people-watching but little social interaction. A wait in the gate area is an anticipatory pause at the threshold of the journey.

Types of Artwork

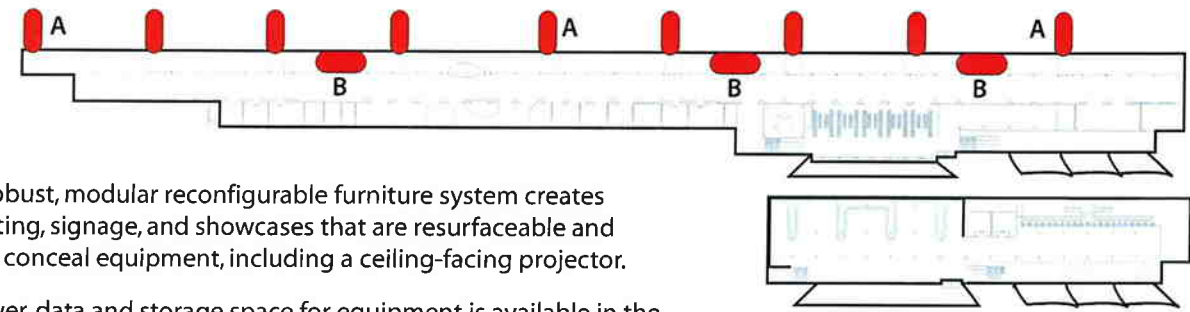
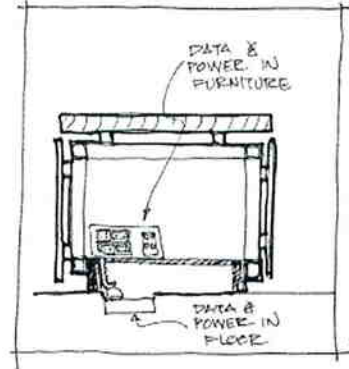
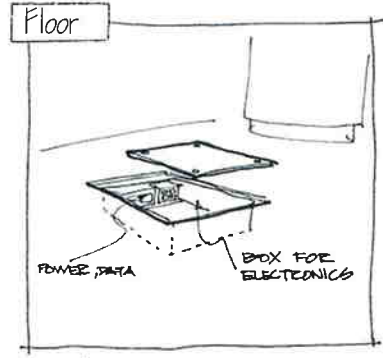
- 3D work on ceiling and/or floor
- Augmented surfaces - projection on floor, ceiling or seats
- 3D or screen-based work in/on modular showcases
- Audio soundscapes
- Work that encourages connections between passengers
- Data-driven work responding to geography or gate activity

Activation Elements

- Multiple ceiling anchors
- Power and data in floor, columns and ceiling
- Space for equipment in dropped ceiling
- Zone-specific audio integrated with PA system (via LAN)
- Data, speakers in passenger boarding bridges
- Modular furniture/showcase system

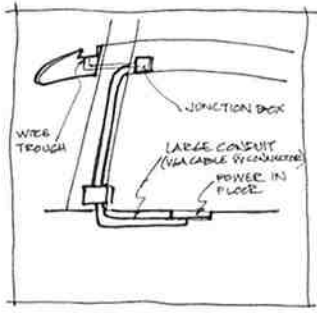
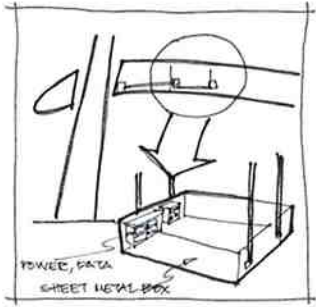
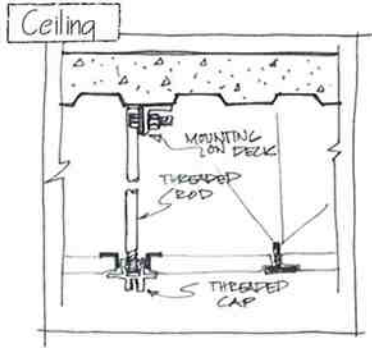


Gate Areas



A robust, modular reconfigurable furniture system creates seating, signage, and showcases that are resurfaceable and can conceal equipment, including a ceiling-facing projector.

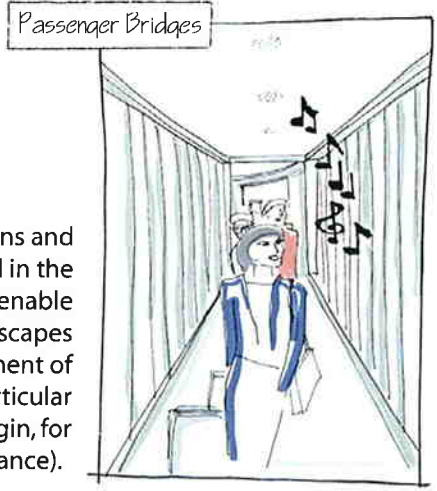
Power, data and storage space for equipment is available in the floor, and cabling can be routed into furniture modules.



Multiple concealed anchor points are placed above removable ceiling tiles. Extra tiles are provided with appropriate cutouts when needed.

Sensing and projection can be concealed behind perforated metal acoustic ceiling tiles. Power and data integrated with ceiling mount.

Local connectivity is achieved wirelessly or via conduit in concourse columns.



Speakers, data connections and space for sensors integrated in the passenger boarding bridges enable context-specific soundscapes activated by the movement of travellers (reflecting a particular flight's destination or origin, for instance).

Columns

C Columns

Context

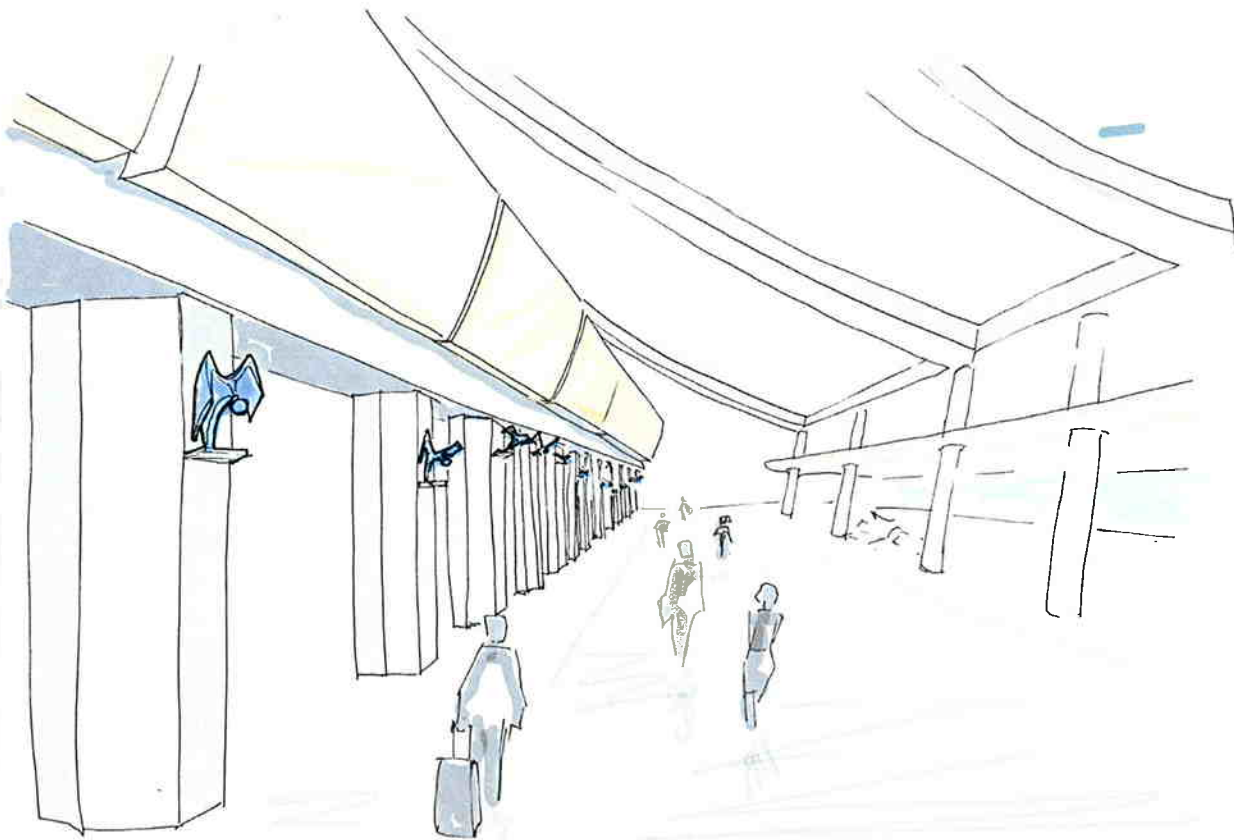
The repetition of angular columns flanking the concourse defines the length of the space. Small interventions onto successive columns creates a rhythmic, dynamic effect whose whole is greater than the sum of its parts.

Types of Artwork

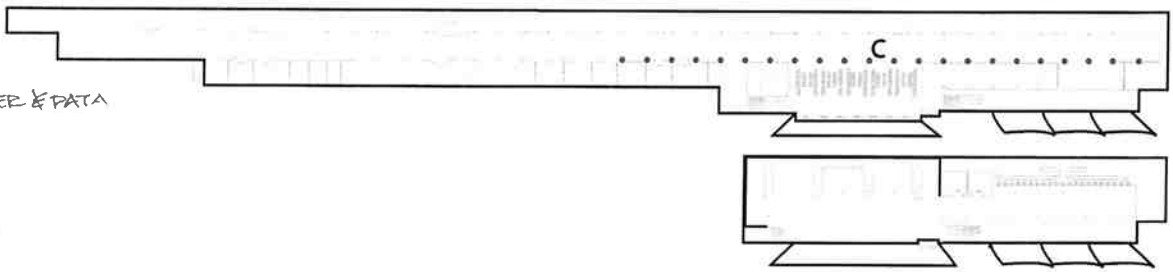
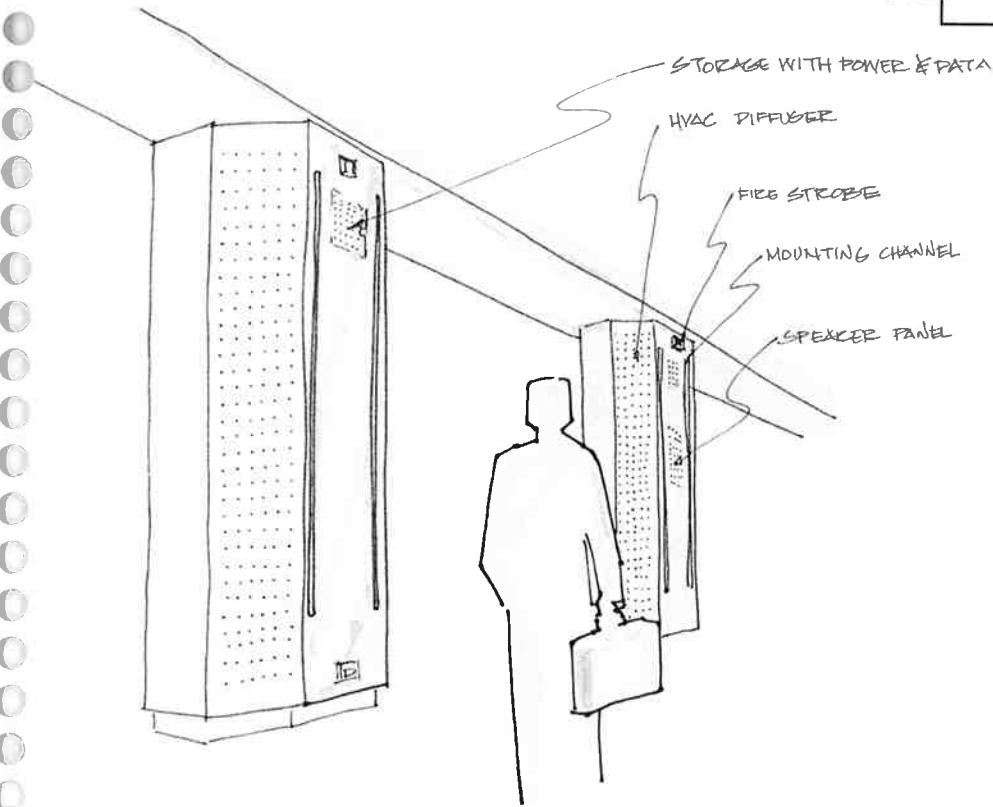
- Static or dynamic, small 2D or shallow 3D work
- Prints or textiles
- Screen-based work on flat screens
- Motion-responsive work using sensors or cameras

Activation Elements

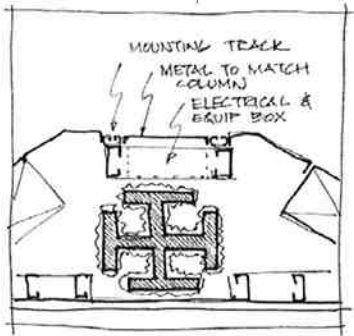
- 22 columns activated (not in concessions area)
- Mounting channels along entire height of columns
- Cable routing in channels
- Small cavities for equipment, sensors, etc.
- Power and data concealed within cavities.



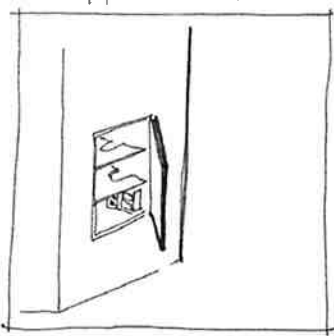
Columns



Column Interior - Top View



Column Equipment Cabinet



The columns include vertical mounting/cable routing channels and small, lockable cabinets for equipment which include internal power and data points.

Concourse

D Concourse

E Curved Concourse Wall

Context

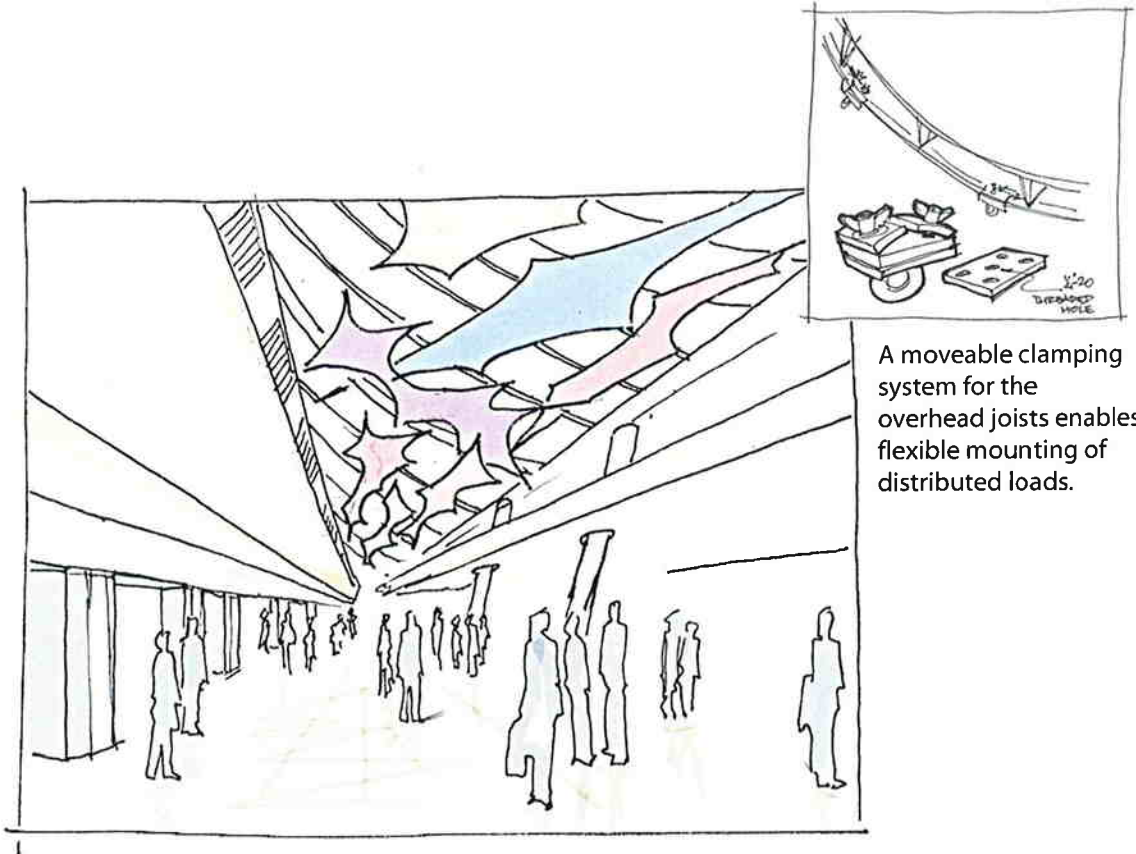
Travellers in the concourse are in motion. The skylight rises overhead, drawing the eye upwards. Artwork will attract people to the primary concessions area and mark it as a distinct place.

Types of Artwork

- Large-scale artwork, hung from ceiling joists or mounted on curved wall
- Dynamic or kinetic works
- Work in multiple sections along concourse

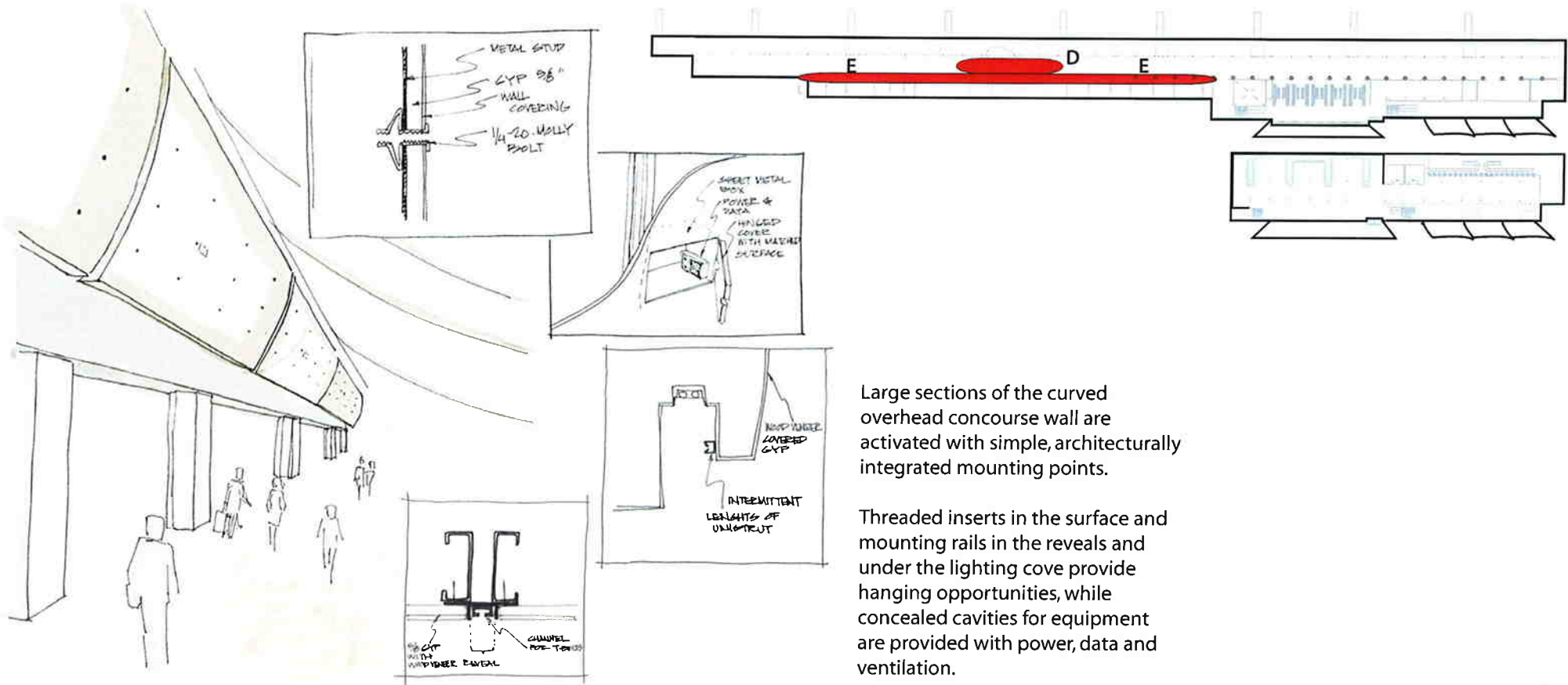
Activation Elements

- Anchor system for overhead joists
- Repeating pattern of anchor points in curved wall
- Mounting channels under overhang and in curved wall seams
- Power, data, and space for equipment concealed in openings in curved wall
- Dedicated 60A and 100A circuits at intervals along concourse



A moveable clamping system for the overhead joists enables flexible mounting of distributed loads.

Concourse



Large sections of the curved overhead concourse wall are activated with simple, architecturally integrated mounting points.

Threaded inserts in the surface and mounting rails in the reveals and under the lighting cove provide hanging opportunities, while concealed cavities for equipment are provided with power, data and ventilation.

Security Queue Area

F Security Queue

Context

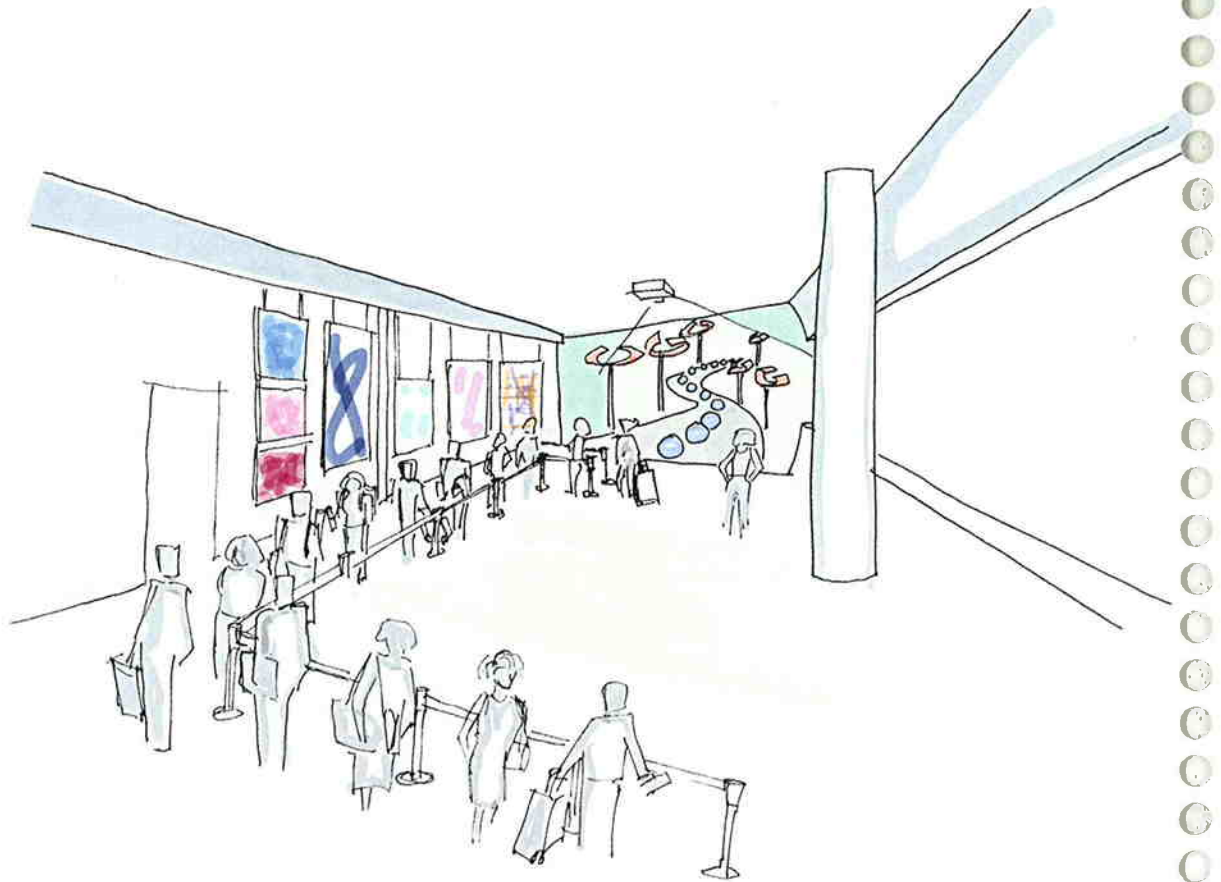
Security screening has created a major transition point between arriving at the airport and being able to relax and wait for a flight. The inevitable wait for the screening can be fraught with uncertainty and anxiety. Artwork in this space can entertain and alleviate the boredom of the slow-moving line.

Types of Artwork

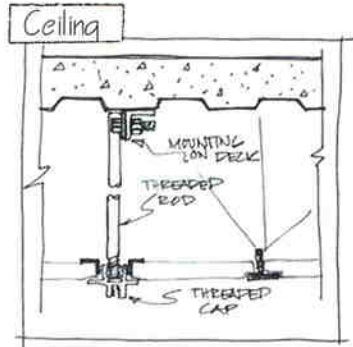
- Large-scale flat artwork (prints, photography, etc.)
- Large-scale, potentially interactive projection on rear wall
- Small sculptural work in showcases near rear of space

Activation Elements

- Unistrut hanging system across top of wall
- Gallery-quality track lighting for walls
- Projector mounting points in ceiling
- Power and data at regular intervals along walls
- False wall in rear to provide for equipment and sensors

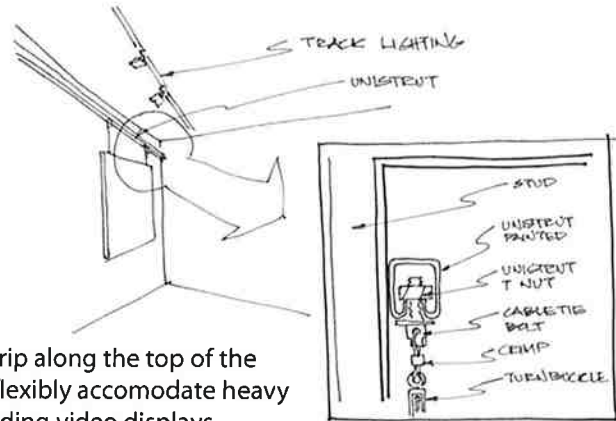


Security Queue Area

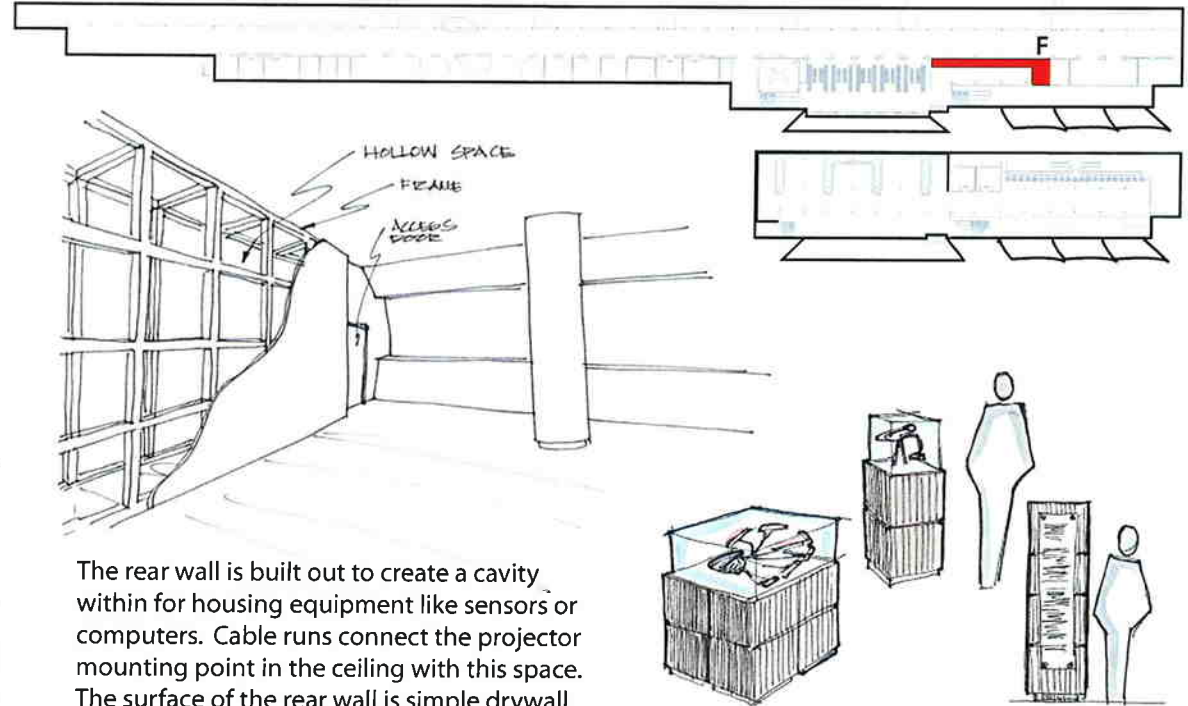


Concealed anchor points are placed above removable ceiling tiles to support projection onto back wall.

Wall



A mounting strip along the top of the long wall can flexibly accommodate heavy flat loads including video displays. Power and data are unobtrusively located at intervals near the ceiling.



The rear wall is built out to create a cavity within for housing equipment like sensors or computers. Cable runs connect the projector mounting point in the ceiling with this space. The surface of the rear wall is simple drywall that can be repainted or filled to accommodate the needs of individual artists.

Showcases can be placed along the back wall of the space, encouraging travellers to move towards the rear of the queue.

Arrivals Landing

G Arrivals Landing

Context

Just-arrived passengers are coming down from their journey, about to descend to the street level. They see a stunning vista of the mountains in the distance. Some will rush down to baggage claim, others will pass slowly by this junction.

Types of Artwork

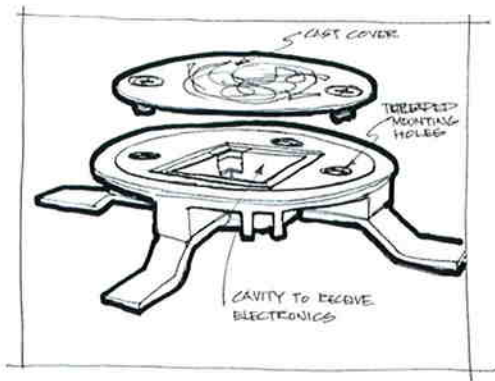
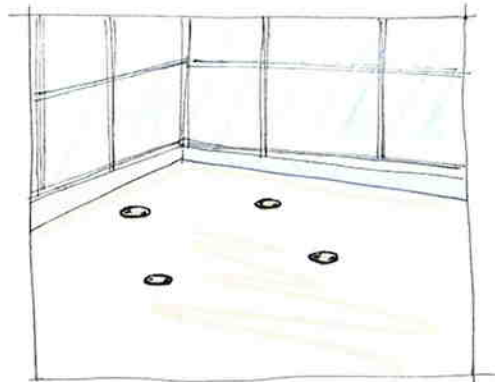
- Large-scale floor-mounted sculpture
- 3D work in showcases
- Robotics or reactive work

Activation Elements

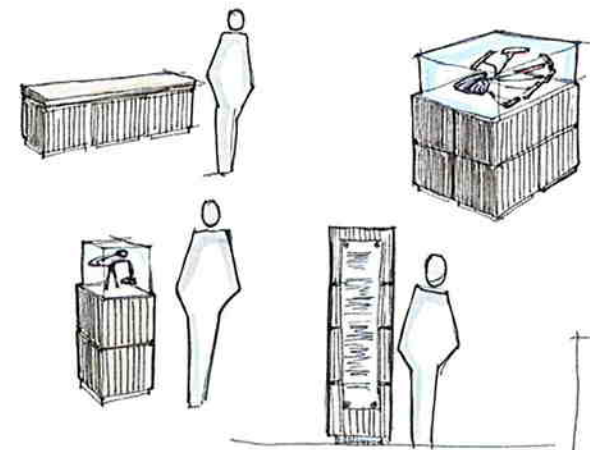
- Floor anchors for stabilizing artwork
- Modular augmented furniture system
- Power and data in floor
- Water supply
- Dedicated 60A circuits



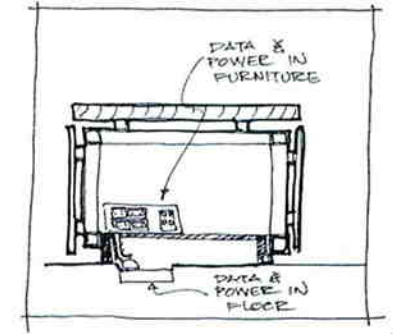
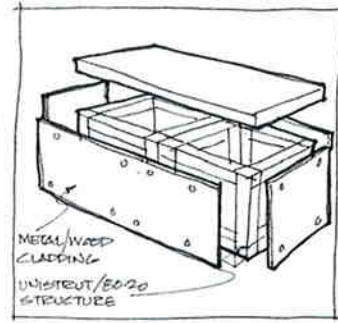
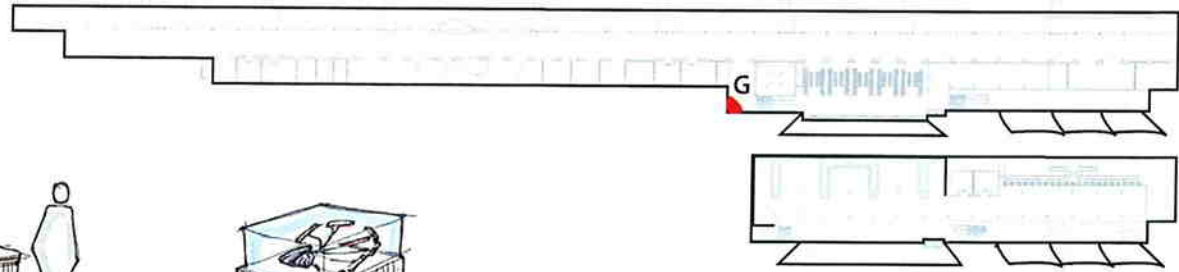
Arrivals Landing



Floor anchors allow secure mounting of physical structures. Power and data are provided from the floor.



A robust, modular reconfigurable furniture system creates seating, signage, and showcases that are resurfaceable and can conceal equipment. The ventilated design incorporates internal power/data management.



Large Showcase

H Large Showcase

Context

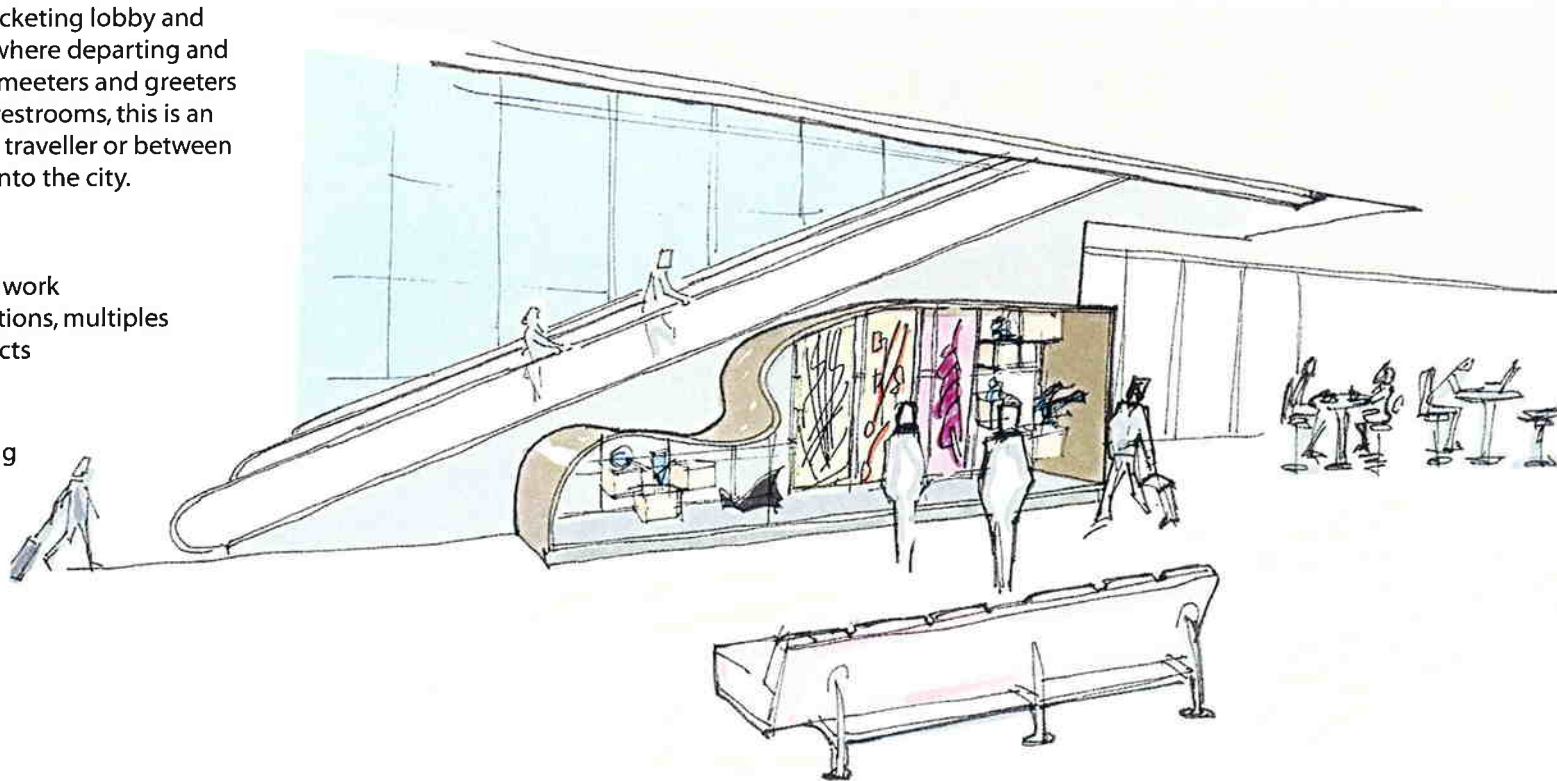
The non-ticketed area between the ticketing lobby and the baggage claim is the only space where departing and returning passengers as well as their meeters and greeters come together. Directly across from restrooms, this is an area to dwell just after dropping off a traveller or between arriving from a trip and heading out into the city.

Types of Artwork

- Small, medium and large 2D and 3D work
- Delicate and intricate objects, collections, multiples
- Rare or valuable technological artifacts

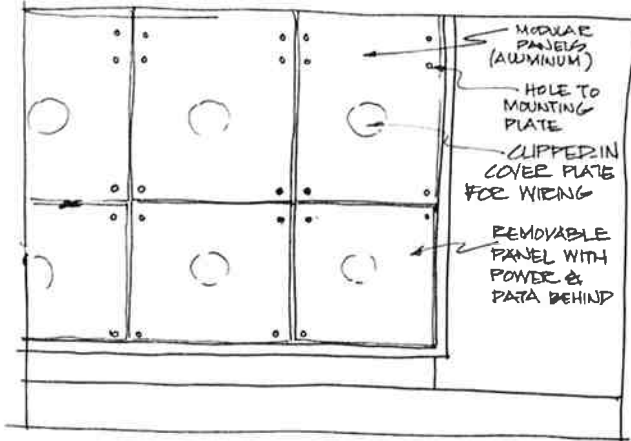
Activation Elements

- Flexible internal shelving and lighting
- Resurfaceable boxes to conceal equipment
- Built-in cable management
- Power and data
- Ventilation



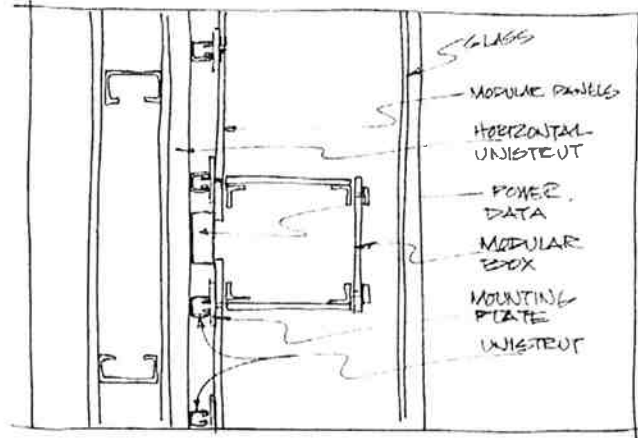
Large Showcase

Showcase Modular Shelving - Front View

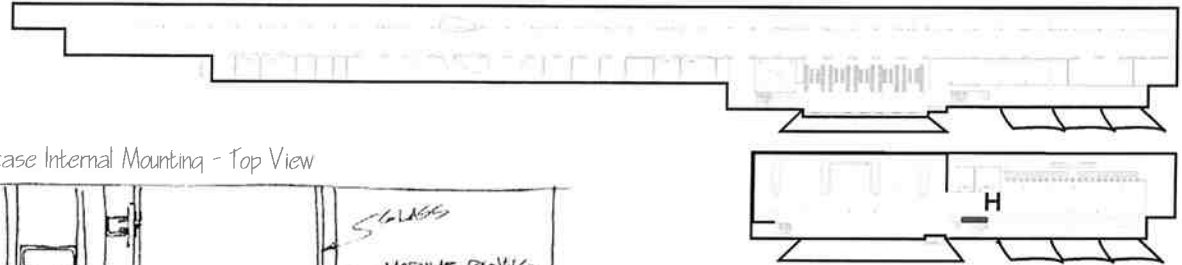


The showcase has a modular internal grid-based shelving system which creates flexible 'boxes' that can house equipment, display artifacts, or act as signage.

Showcase Internal Mounting - Top View



A common mounting system with other elements in the airport makes the showcase flexible and reduces maintenance issues. Internal power and data routing and built-in ventilation enable the showcase for active artworks.



Baggage Claim

- I Baggage Claim Projections
- J Tops of Baggage Claim Carousel
- K Meet & Greet Area

Context

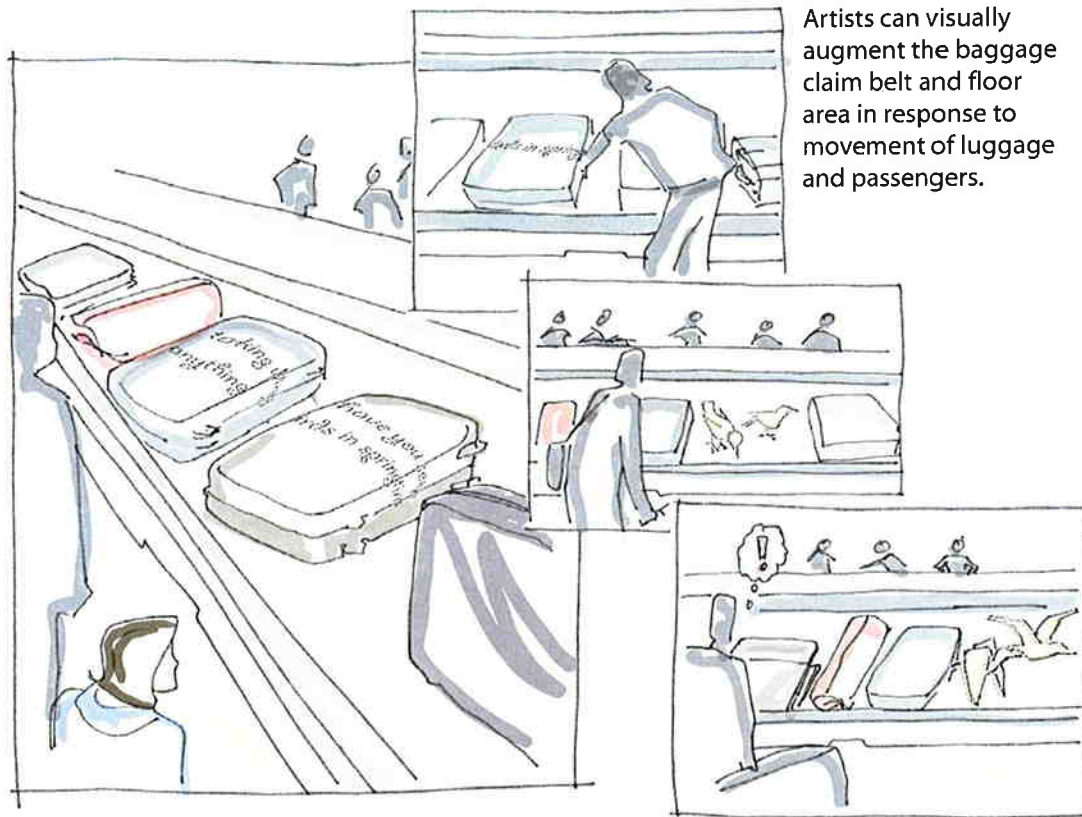
As travellers await their bags, their attention is focused on the moving belt. Augmenting the flowing stream of luggage are whimsical interventions that respond to the presence of travellers and their bags. Small sculptures adorn the tops of the baggage carousel, and an interactive work near the café tables engages people who have come early to wait for an arriving traveller.

Type of Artwork

- Active and reactive projected graphics on the carousel and on the floor
- Medium sized 3D sculpture on platforms in the centers of the baggage carousel
- Hung or floor-mounted augmented 3D work near the meet & greet area.
- Networked and data-enabled work

Activation Elements

- Mounting for seamed projectors in ceiling area
- Power and data to the ceiling, the carousel tops, and the meet & greet area
- Mounting points in dropped ceiling of meet & greet area

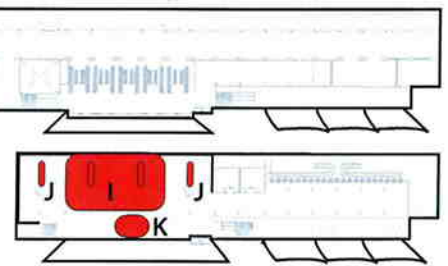
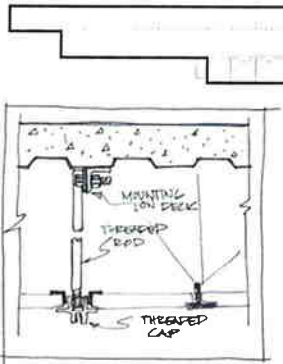


Artists can visually augment the baggage claim belt and floor area in response to movement of luggage and passengers.

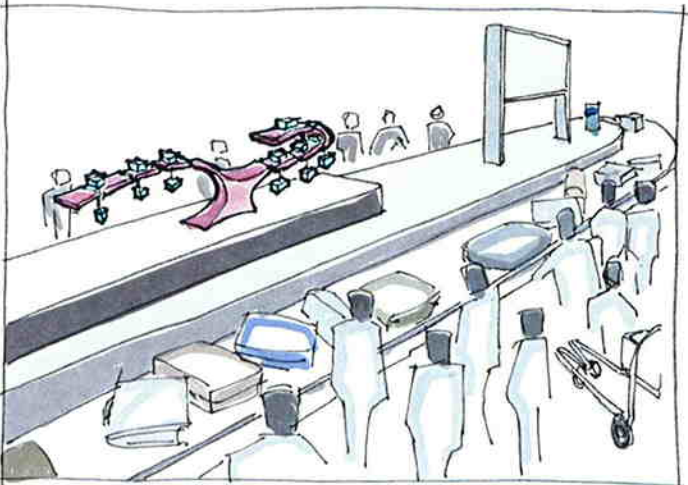
Baggage Claim

Meet & Greet Area

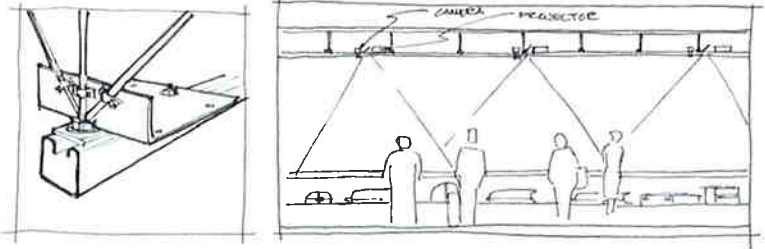
Artwork in the meet & greet area will be accommodated with ceiling anchors and power and data drops.



Tops of Baggage Claim Carousels



Baggage Carousel Projection



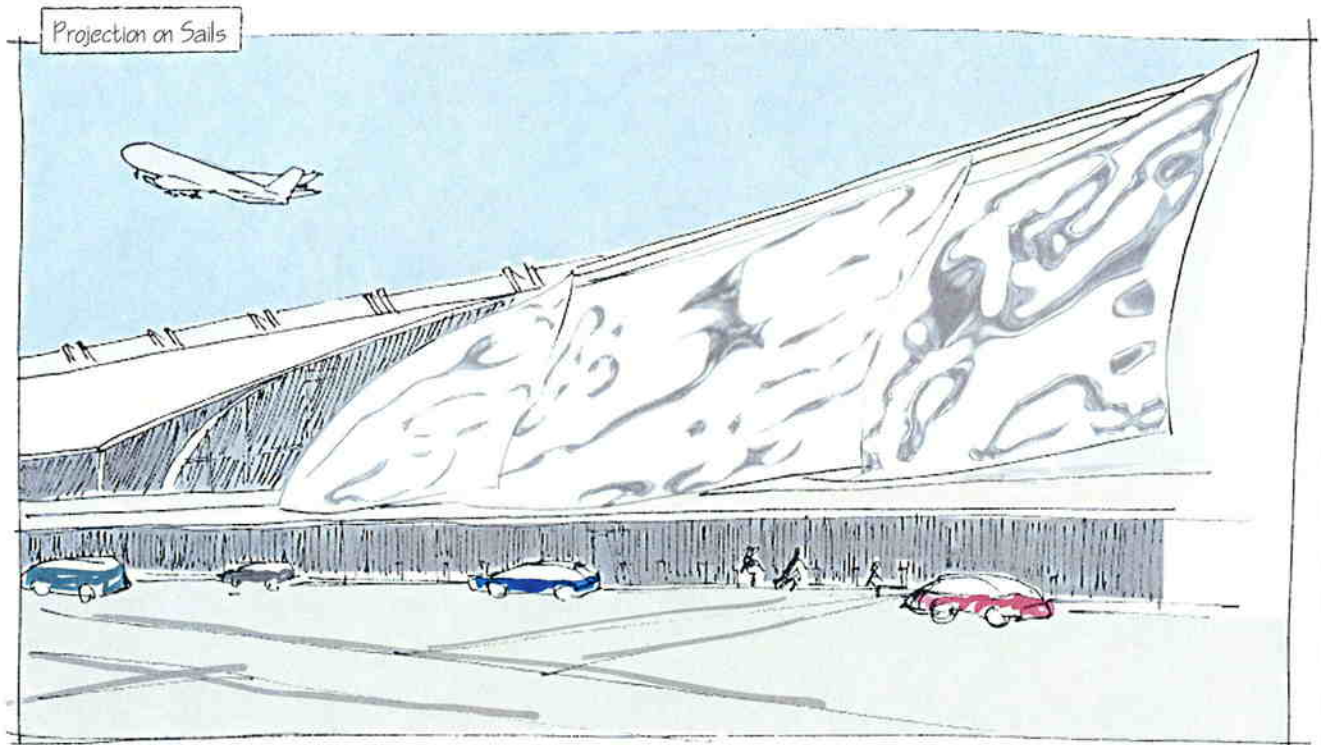
The open ceiling above the baggage claim carousels provides an opportunity for mounting equipment platforms on the existing unistrut beams for sensing and projection. Power and data will be available near the ceiling.

The flat baggage claim carousels present an opportunity to mount small-scale, potentially active sculptures on platforms in the belt peninsulas. This is an ideal place for work that should be seen up close but not touched, as it will be out of reach. It could potentially react to baggage information, movement, etc.

Permanent Artworks

- L Arrivals Staircase
- M Ticketing Foyer
- N Aviation History Artwork
- O Sails

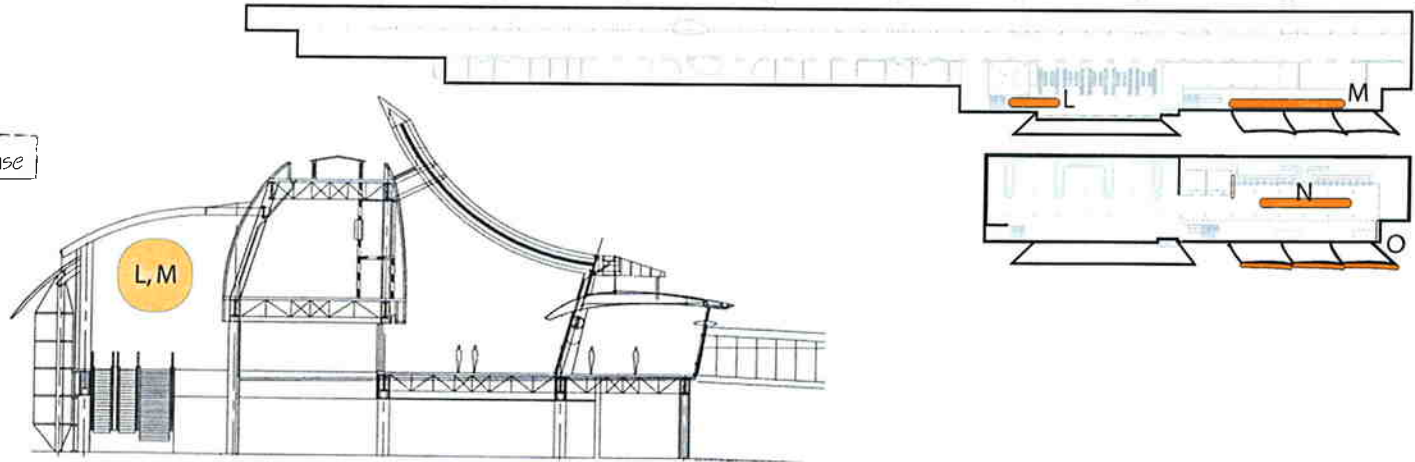
The sails are a major architectural feature of the building, visible both on approach to the airport and when passing on the highway. Augmenting them with lighting (either LEDs or projected) is an excellent opportunity for the airport and the City of San José to make a bold statement. The expense and specificity of the technology demand that this be a permanent piece, but the content should be dynamic and evocative of the region.



Permanent Artworks

Hanging locations - Ticketing Foyer and Arrivals Staircase

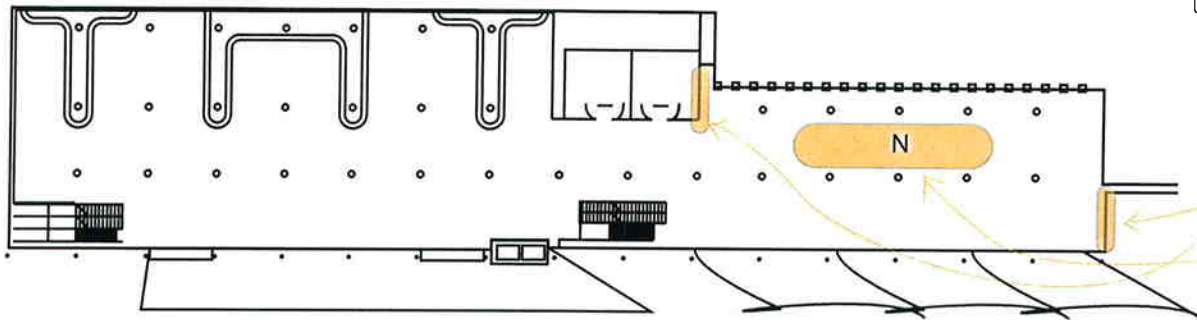
The foyer area is grand entryway, the start of journey, so it demands a large, uplifting piece in the soaring space. A similarly vast open space above arrivals can also be seen from security. The two spaces could be combined or commissioned separately. The piece in the foyer could be visible through the sails from the outside if it were lit at night.



Aviation History Artwork

One of the permanent pieces in the airport will be on the theme of the region's rich aviation history. This piece will be information-rich, and it has been requested that it be accessible to non-ticketed visitors to the airport. Therefore, several possibilities exist for such a work, most notably:

- the very high wall immediately to the right of the main doors,
- the broad wall to the left of the ticketing counters, and
- the floor of the ticketing area, which could have text or graphics applied to it.



Airfield Turf

Context

In keeping with the economic development goals of the City of San Jose, a unique opportunity exists at SJC to generate an instantly recognizable art icon for the airport and the city. The layout of the runways and airfield turf are such that using simple mowing techniques familiar to agriculture and golf courses (and within FAA regulations), the airfield becomes a giant canvas that is visible to

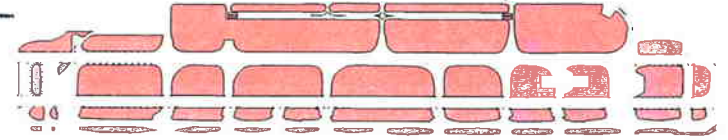
arriving and departing travellers, as well as worldwide via the now-commonly available internet satellite mapping and imaging services. Simple software can be used to generate the required mowing patterns, taking advantage of existing airfield maintenance routines. There is great potential for partnership with local industry for aspects of this platform.

Activation Method

- Artist uses software to create/adapt graphics to be applied to the turf
- Simulation visualizes patterns as they will appear
- Mowing procedure is integrated into existing ongoing groundskeeping processes
- Method shall comply with FAA regulations



Airfield Turf



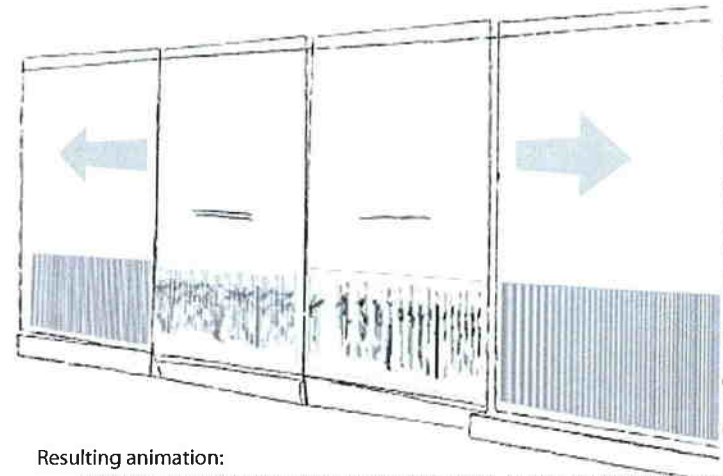
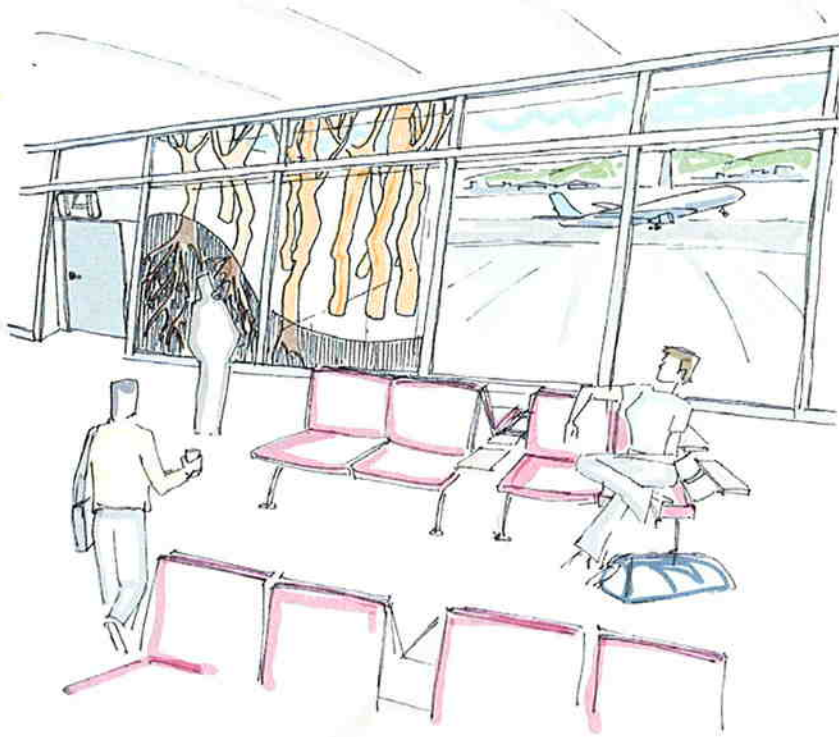
Mowed patterns on the airfield turf are a monumentally unique and engaging feature of flying into or out of SJC that will create instant excitement and worldwide recognition, literally putting San José on the map.

Other Platforms

Glass Surfaces

The numerous glass surfaces of the airport can be activated with large format prints on simple, removable screen-printed film. This is an ideal way to augment views of the landscape or airfield.

When combined with the overlapping glass panes of sliding doors, artists can create images that are incomplete until the doors open or simple "picket-fence"-style animations.



Resulting animation:



Dancing Man picket fence animation
by Rufus Butler Seder, 1998
See also <http://www.eyethinkinc.com>

Art-o-Mat

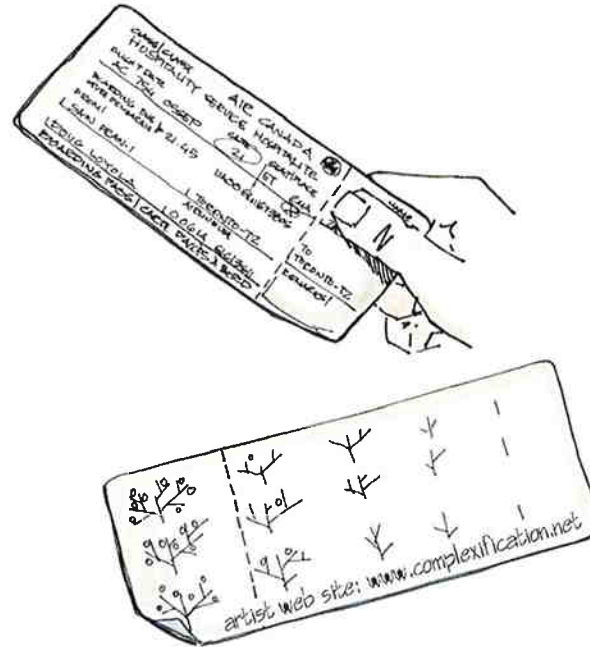
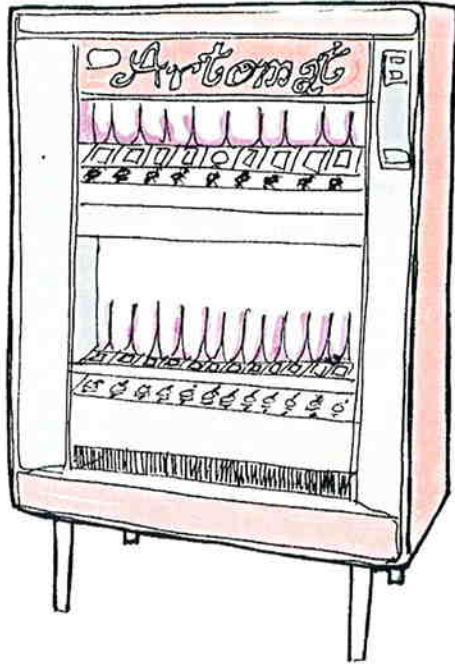
Art-o-mats are retired cigarette vending machines that have been converted to vend art.

The Art-o-mat is based on the concept of "repackaging" art to make it part of our daily lives. The mission of the Art-o-mat is to encourage art consumption by combining the worlds of art and commerce in an innovative form.

Local artists will have the opportunity to submit artworks in the small, packaged Art-o-mat format for inclusion in the machine.

Travellers will be able to take home an original piece of art for a dollar.

See also <http://www.artomat.org>

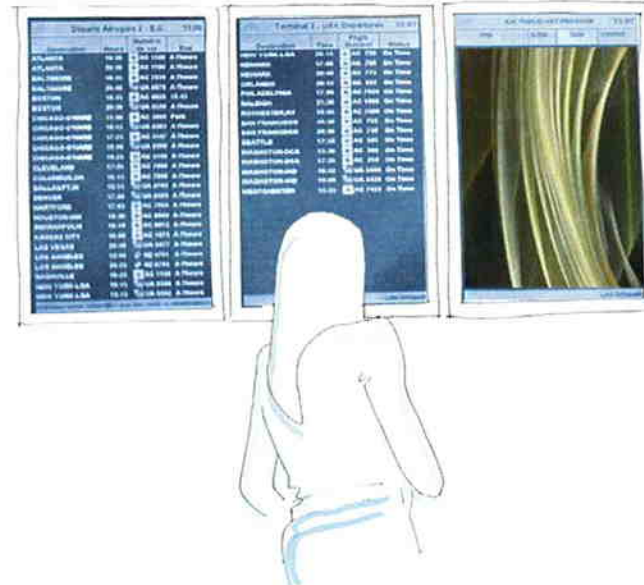


Boarding Pass Artwork

Each passenger receives a boarding pass from the self-serve kiosk or the ticketing agent with flight details on the front and a pre-printed artwork on the reverse.

The common-use nature of the ticketing and passenger processing equipment, along with the use of single-sided, 2D barcodes on the boarding passes, creates an opportunity for the Airport Art Program to produce generic printer stock for boarding passes with high-quality pre-printed artwork on the back.

Integrated IT Platforms

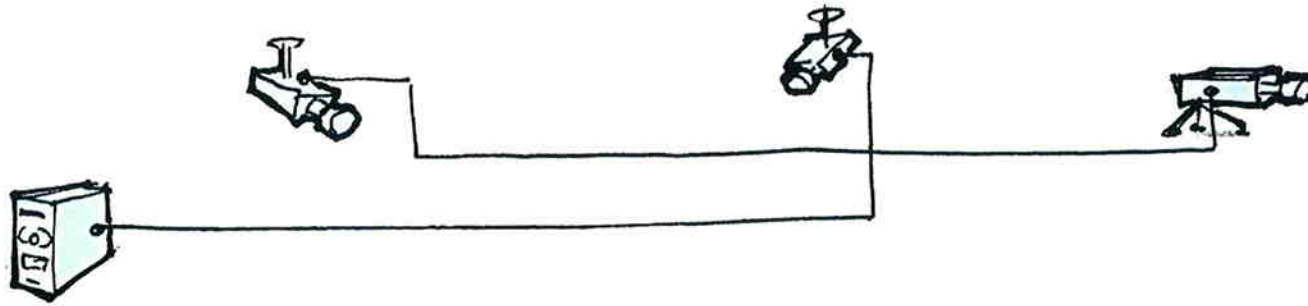


Idle Time on Airport Displays

The airport's Multi-User Flight Information Display System (MUFIDS) has dynamic scheduling of screen real-estate on all displays in the building, including ticketing and gate backdrops, Flight Information Display Systems (FIDS) and Baggage Information Display Systems (BIDS). When these displays are idle (if a gate is closed or the schedule is not full) they are capable of showing still imagery and video clips. This capability will be shared with advertising.

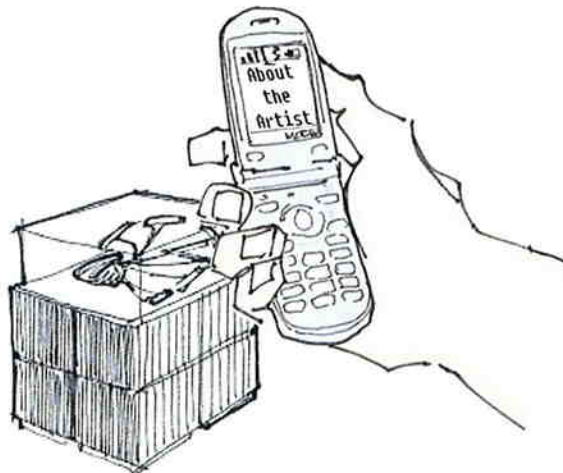
above: Electric Sheep distributed generative screensaver by Scott Draves www.electricsheep.org

Integrated IT Platforms



ArtCams

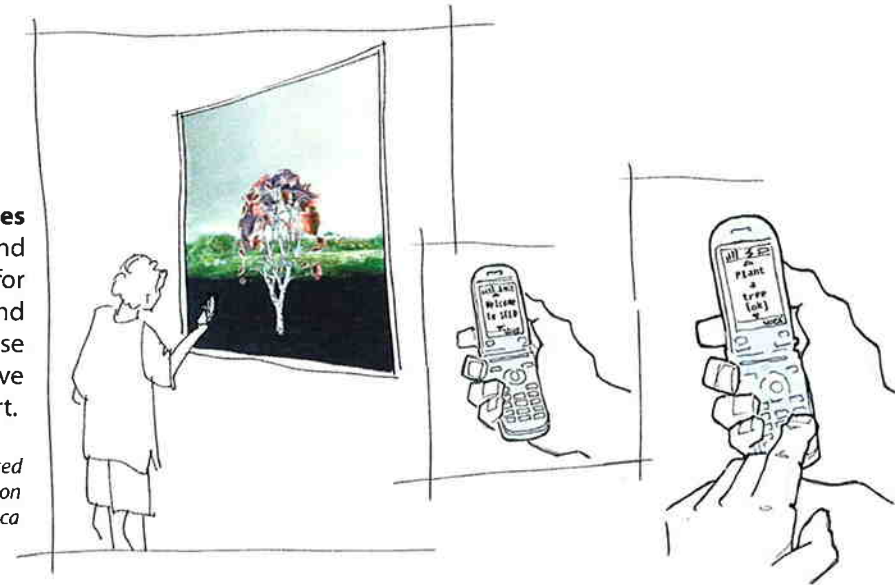
A series of dedicated cameras (ArtCams) provide views of the concourse and airfield as input sources for artwork. Image processing software provides abstracted motion and presence data.



Mobile Devices

Information about the artworks and the art program can be provided for mobile devices via audio, text- and media-messaging. Artists can also use this technology to create interactive work within the airport.

*right: SEED cellphone-based
interactive installation
www.seedcollective.ca*



Network and Data Infrastructure

Airport Art VLAN

All artworks that are connected to this Virtual Local Area Network (VLAN) are able to communicate with one another and the Art Server using multiple protocols (e.g. TCP/IP, UDP). Data ports (CAT-6) are available for artwork in many locations (walls, ceilings, floors, columns) throughout the airport.

Wireless Network Connectivity

A dedicated wi-fi network is available to all artworks in the airport, connecting them to the Airport Art VLAN.

Firewall/gateway

The Airport Art VLAN is equipped with a secure firewall/gateway which provides for external internet connectivity for artworks and VPN access for artists.

Internet Connectivity

A connection to the internet is available to artworks that require specific types of external access for data gathering or input.

VPN (Virtual Private Network)

A dedicated Airport Art VPN allows artists to access their artworks remotely for monitoring and routine software maintenance, updates.

Airport Data Stream

A single database gathers qualified data (e.g. gate assignments, schedule info) from the Airport Operations Database (AODB) and makes it available to all artworks in an easily accessible form (e.g. XML/RSS). This data is augmented with relevant data from other internet sources (e.g. weather, aircraft statistics, etc.)

Dedicated Airport Art Server

The Airport Art Server hosts maintenance manuals and service logs for installed work, manages real-time data exchange between the AODB and the Airport Data Stream, and hosts art-specific software applications for streaming audio/video on the Art VLAN and managing the ArtCams.

Mobile Device Interaction

A system for receiving cellphone calls and SMS/MMS messages, and providing audio or multimedia messages in return is available for integration into artwork and to the OCA for curatorial purposes. This may be hosted by a 3rd party with data relayed to and from specific artworks through the secure gateway/firewall.

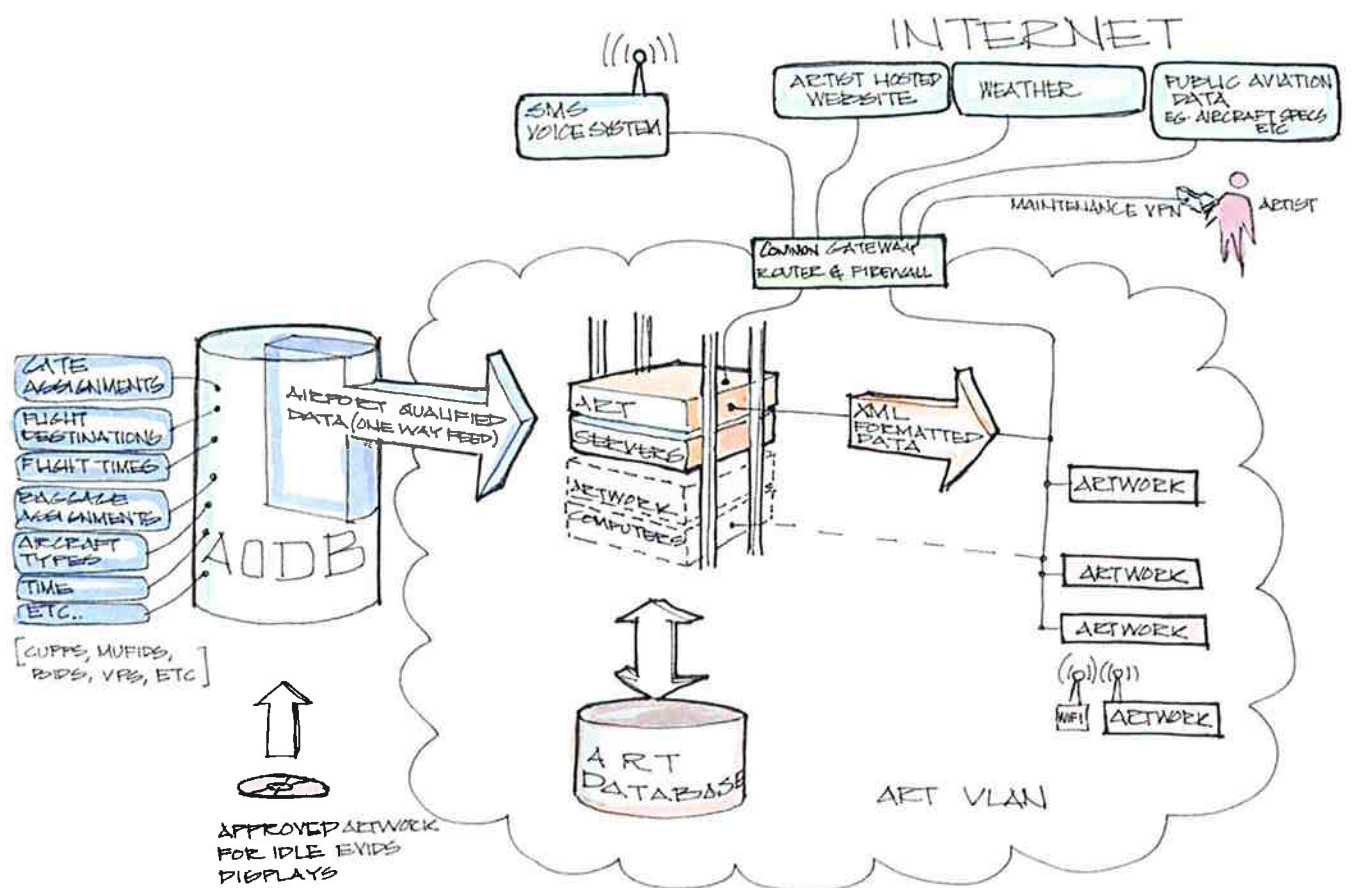
ArtCams (concourse, exterior)

Networked cameras viewing the concourse and/or airfield gather data and imagery to be used by artists as input to dynamic artworks.

ArtCam Data Management Software

Software running on the Art Server to manage basic ArtCam stream distribution, archiving, image-processing and computer vision tasks.

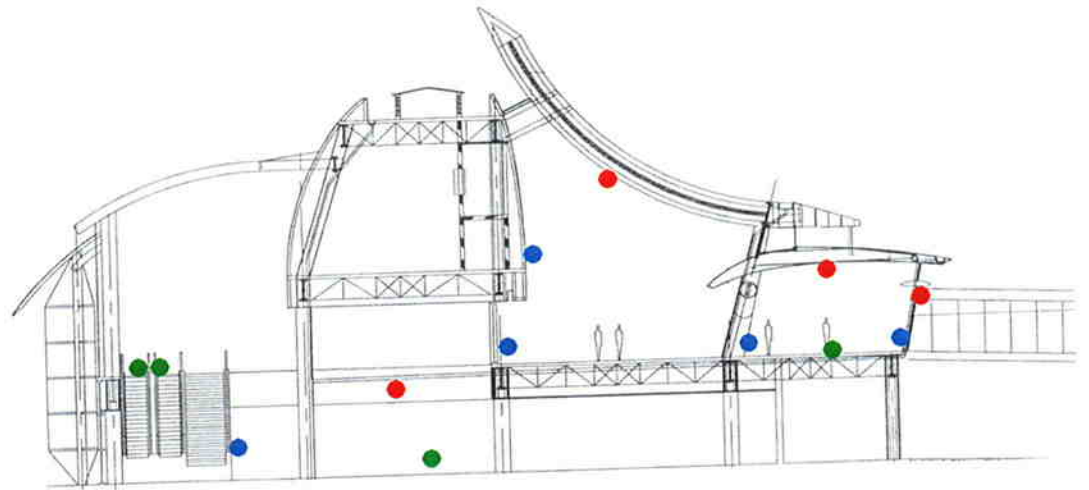
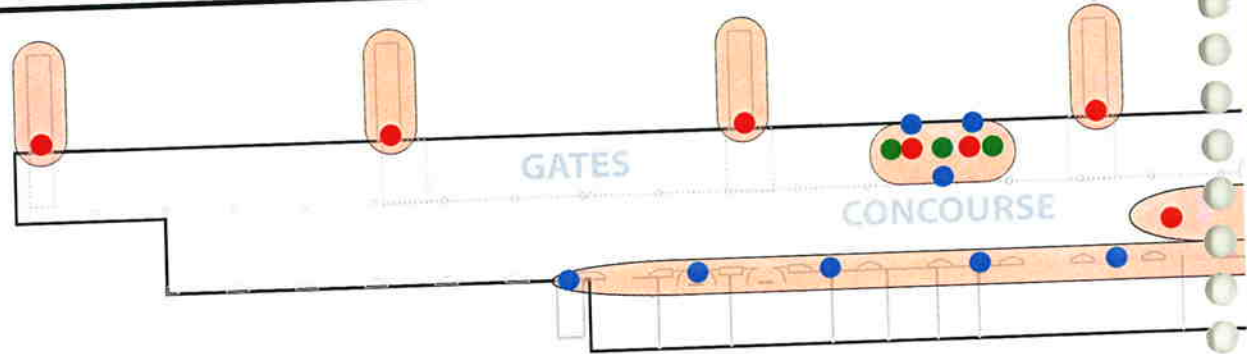
Network and Data Infrastructure



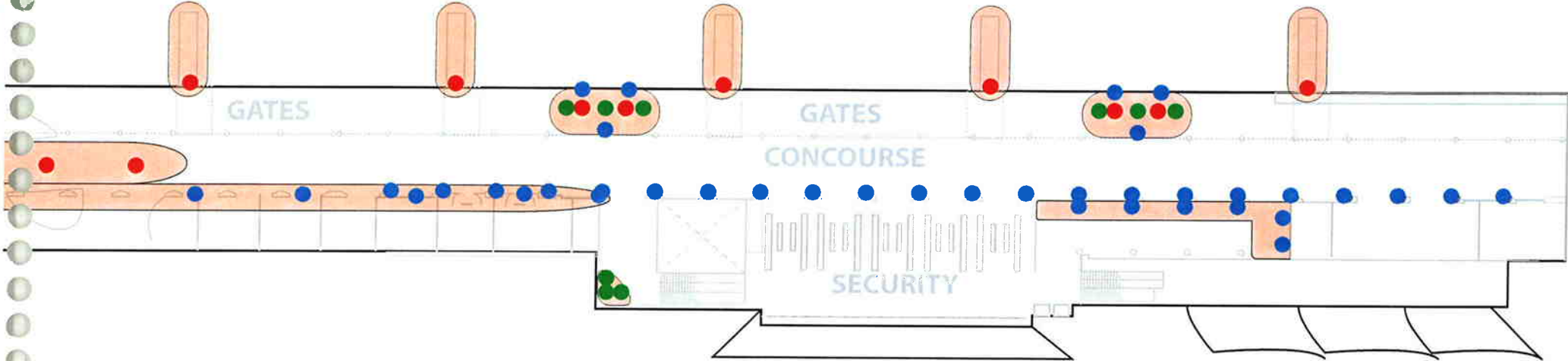
Data Drop Locations

Networking is a key element in the Airport Art program. All platform locations have data drops connecting them to a dedicated Airport Art Virtual Local Area Network (VLAN).

These data drops are standard RJ-45 connectors with CAT-6 cabling, and are mounted either in the floor, walls, columns or ceiling, depending on the location. Many are installed within concealed cabinets or inside ceiling cavities, as detailed in the preceding pages.

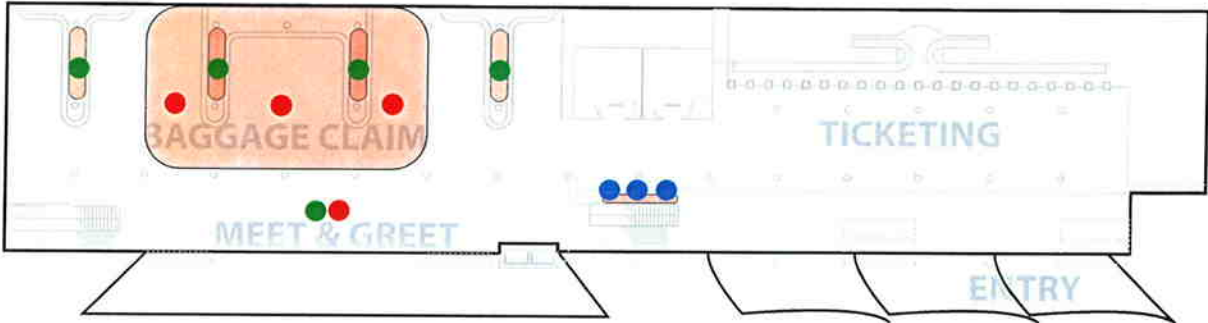


Data Drop Locations



88 Data Drops:

- Ceiling 22
- Floor 17
- Wall/Column 49

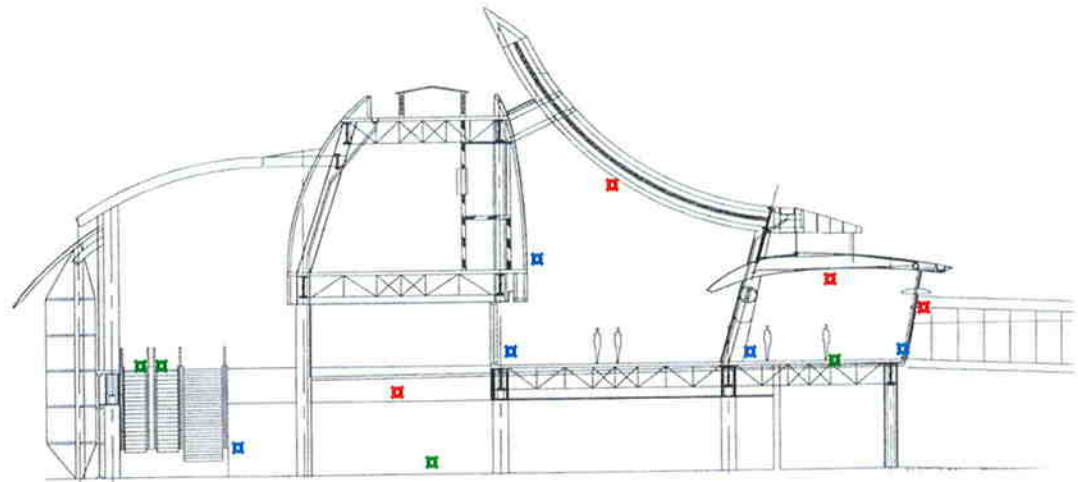
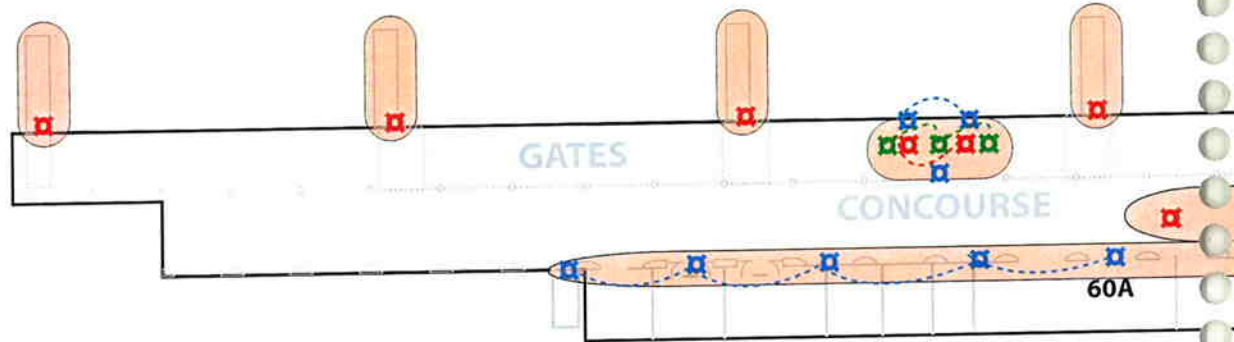


Power Locations

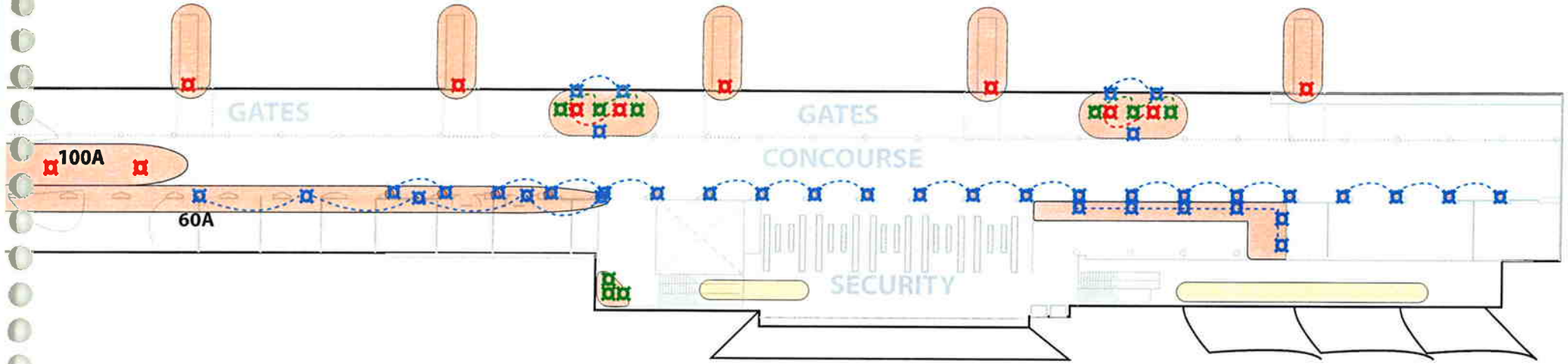
Every location specified is equipped with 110VAC power in either dedicated Art Program circuits, shared Art Program circuits or shared branch circuits from custodial, advertising, or other existing power.

Art Program circuits are either 20A, 60A or 100A, depending on the location and anticipated artwork needs. For example, motorized work or large-format light sculptures may draw more power.

Artwork will use power strips with network-reset capabilities to facilitate maintenance and emergency shut-off.

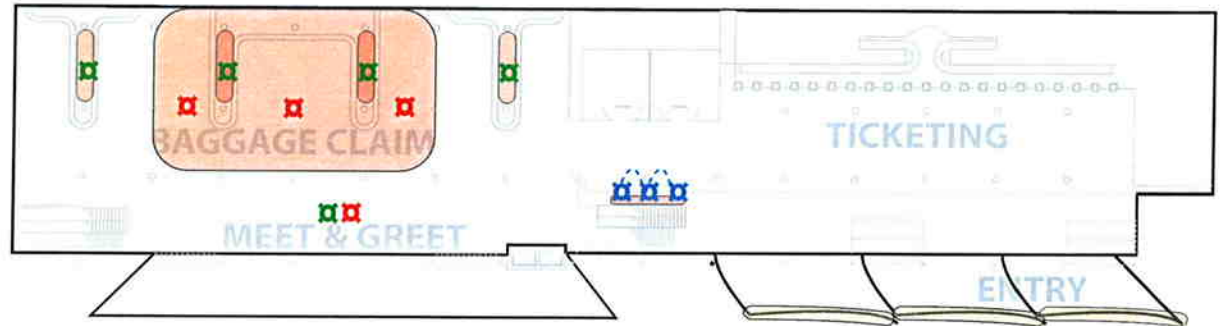


Power Locations



88 Power Outlets:

■ Ceiling	22
■ Floor	17
■ Wall/Column	49



Human and Information Systems



Handbook for SJC Airport Artists

Created as a website that can be changed by artists and will evolve with new information (a Wiki).

Includes:

- General guidelines for working in the airport environment
- Individual platform/location/element specifications, limitations, and capabilities.
- An inventory of what is available to artists
- Responsibilities of artist (insurance, security clearance, etc)
- Pointers to other interesting resources and information



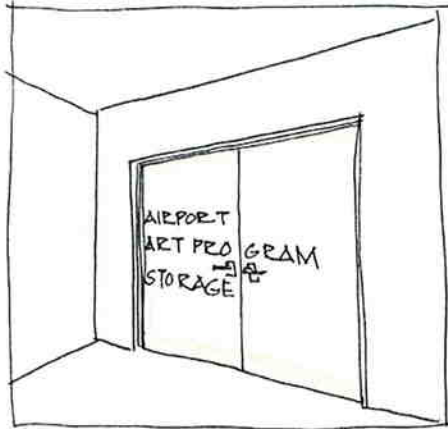
Art Geek

Technology- and art-savvy person on a retainer who helps artists with planning, installation, and maintenance of artworks.

This person:

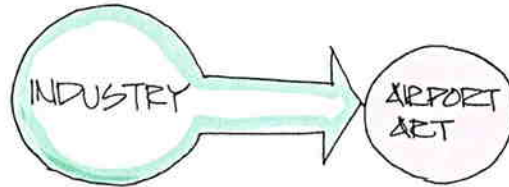
- Works with artists in advance to help them navigate the airport tech environment
- Helps artists plan technology decisions so that they'll be easier to maintain and fit with the airport systems
- Is the liaison between the art program and the Airport IT, Facilities and Operations people
- Helps with installation logistics
- Monitors general status of airport artworks
- Responds to on-site problems with artwork, and contacts artists for troubleshooting
- Maintains the inventory system for pieces of the Airport Art infrastructure, including current location and status

Human and Information Systems



Activation Infrastructure Storage

- Place for storage of currently unused infrastructure elements
- Storage of extra parts for maintenance
- Inventory system for tracking and status of elements
- Infrastructure will grow over time as rotating artworks add technology

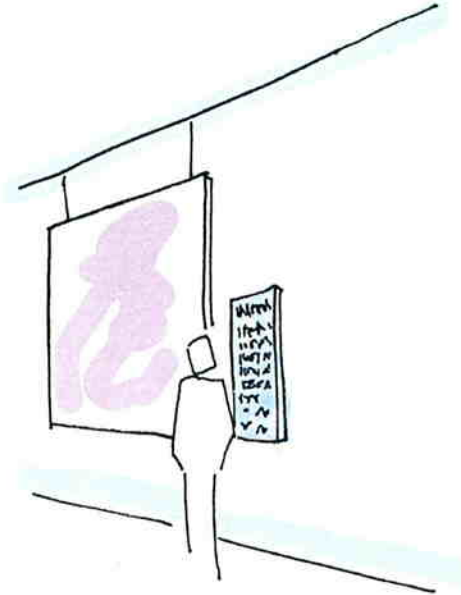


Sponsorship program

- Negotiation of artwork sponsorships
- Ongoing fundraising for installation of new works
- Ongoing funding for maintenance of installed works
- Liaison with airport advertising vendor, concessionaires, and airlines

Curatorial Infrastructure

- Commissioning handbook
- Per-location recommendations:
 - Genres/types of work,
 - Contextual considerations
 - Installation considerations
- Information plaques
- Website
- Mobile device-based curatorial information



Art Activation Team

GORBET+BANERJEE

Our mission is to enhance the experience of public spaces through the creative application of technology.



5:40am, SJC Runway 30R

Art Activation Team

Matt Gorbet is an interdisciplinary technologist, researcher and artist who specializes in physically interactive technology experiences. He is a co-founder of Gorbet Design Inc., an interactive art and design firm devoted to creating compelling interactive experiences.

Prior to founding Gorbet Design, Matt was a researcher at PARC, the Xerox Palo Alto Research Center, where his team created an award-winning museum exhibit called XFR: Experiments in the Future of Reading at the San José Tech Museum of Innovation. Matt earned a Bachelor of Science in Architecture from MIT and a Master of Science from the MIT Media Laboratory, where he was an Interval Research Fellow. He has several patents on novel interaction technologies.

Matt has exhibited technology artwork at the Ars Electronica festival in Austria, the InterCommunication Center in Tokyo, the Burning Man festival in Nevada and the McLuhan International Festival. He is a faculty member of the Habitat New Media Lab at the Canadian Film Centre's Interactive Art and Entertainment Program, where he teaches Case Studies in Interactive Art and Non-Traditional Interaction Techniques.

Susan Gorbet is a creative technology designer, researcher and artist. She has been turning cutting-edge technology and research prototypes into compelling experiences for the last fifteen years. She is a co-founder of Gorbet Design, Inc.

With degrees in computer science and psychology, Susan focuses on creating technology-mediated experiences that people can understand and enjoy.

After winning a fellowship for graduate research at Stanford in the early 90's, Susan spent many years in Silicon Valley, where she led research teams at Silicon Graphics, and was the Director of User Experience Design for Excite@Home and Snapfish.com.

Susan is currently on the faculty of the Canadian Film Centre's Interactive Art and Entertainment Program, where she teaches Experience Design for Emerging Media as well as Design Process and Documentation. As a faculty member of the Ontario College of Art and Design, she teaches Principles of Interaction Design.

Banny Banerjee is a sculptor and a senior designer at IDEO. He has led design strategy, technology innovation, engineering implementation, industrial design, and IP strategy on creative projects for some of the world's most innovative corporations. Projects he has been involved with have spanned disciplines, including medical, aerospace, automotive, consumer, fluidics, biosensing, computing, wireless communication, knowledge management, data visualization, and interactive spaces. He is one of a handful of instructors of IDEO's internal project management classes.

Prior to IDEO, Banny did projects with Xerox PARC and Jet Propulsion Laboratories, and has worked as a design consultant, software engineer, mechanical engineer, architect, furniture designer, sculptor, and structural engineer. He has taught design methodology, technology development and interactive art.

Banny has conducted research work on MEMS application for microfluidic cooling of chips. He has carried out independent work in the following areas: ambient media, haptic interfaces, sustainable design, appropriate technology for third world countries, and methodologies for managing abstract technology projects.

Banny has Bachelor's degrees in Architecture and Computer Science, and he holds Master's degrees in Architecture, Product Design (Stanford), and Mechanical Engineering (Stanford).

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For more information on the Mineta San Jose Airport Art +
Technology Program <http://www.sanjoseculture.org/?pid=99220>