

MEMORANDUM

Date: December 16, 2012
To: Conrad Franchi, Parsons
From: Helene Fried, Helene Fried Associates (in cooperation with Community Design + Architecture)
Re: AC Transit East Bay BRT – Memorandum: Artistic Enhancements Integration With Station Design (Deliverable 55 Subtask 7.5.2) – REVISED



Philip Erickson, Architect, AIA
Timothy Rood, AICP, LEED AP ND

Introduction

Consultant Helene Fried, principal of Helene Fried Associates, has prepared this memorandum for the East Bay BRT, a project of AC Transit. Fried advised and worked in cooperation with Community Design + Architecture and PARSONS on the development of these recommendations in the fall of 2012. Fried conducted in-person and telephone interviews with key stakeholders, engaged in discussions with members of the BRT consultant design team, and participated in AC Transit sponsored public meetings to garner community input that frame the recommendations.

Overview

The integration of artistic enhancements with the design of the project will provide a significant public amenity for the cities of Oakland and San Leandro and future transit users of the BRT. Art enhancement is a demonstrated and proven opportunity for public engagement, positive community identity, greater civic pride and long-term and increased use of public transit.

Framework

This memorandum makes specific recommendations to:

1. Integrate artistic enhancements with the design of the East Bay BRT, a transit improvement project.
2. Identify specific opportunities for the integration of artistic elements.
3. Allocate 1.5 % of eligible construction dollars towards the cost of art enhancement.
4. Conduct an open, equitable and fair process for artist solicitation and employ effective strategies for recruitment of a national and local pool of artists and artisans.
5. Engage the community in a meaningful outreach effort.
6. Comply with federal, state and municipal ordinances and practices.
7. Maintain on-going communications and regular interface with third party partners including the cities of Oakland and San Leandro, Caltrans and the Federal Transit Administration.
8. Complete the work in a manner mindful of a limited budget and strict timeline.



350 Frank Ogawa Plaza, 5th Flr
Oakland, California 94612
Telephone 510.839.4568
Facsimilie 510.839.4570
www.community-design.com

The City of Oakland

Under the public art program in the City of Oakland, the typical practice for public construction projects is for the City to commission original works of art for public spaces. These investments are mandated to visually enrich the public environment, integrate the thinking of artists in public construction projects, and provide a means for the public to experience and enjoy the rich cultural diversity. Adopted in 1989, the Oakland Public Art Ordinance (11086 C.M.S.) is funded by a 1.5% allocation of the eligible city capital improvement projects and grants.

In the case of the East Bay BRT project, City staff has requested AC Transit comply with the Ordinance and subsequent process while developing plans for the project. Further, the City Attorney advised staff that any project on city property must be reviewed through the established city process. Specifically, this step addresses the city's ability to maintain the consistency of the process as well as issues of open and equitable access. Therefore, AC Transit is advised to present their plans to the Public Art Advisory Committee (PAAC) and in the future submit for review a draft of the AC Transit issued artist solicitation RFQ, the names of the selected artists and finally, the final design concepts.

The Mayoral appointed PAAC advises the city on matters relating to public art and is currently comprised of seven (7) members who are art experts, art administrators, or practicing artists.

The city reinforces their commitment to Oakland-based artists with a goal to award a majority of annual commissions to Oakland-based artists, which is defined as artists who reside, maintain studios or whose primary professional employment is in Oakland.

Recommendation

- Comply with a request from the City of Oakland to submit proposed plans and artist selection process to the PAAC for review and comment. The PAAC meets monthly and agenda items are calendared and materials distributed in advance. Staff review is required prior to PAAC consideration.
- Engage City in the selection process; invite elected officials, staff and/or PAAC members to serve as a member of the Artist Selection Panel and/or Technical Assistance Committee (TAC) described later in this memorandum.
- Broaden the project's community outreach and artist solicitation effort to involve individual artists, arts and cultural organizations, and art-related businesses.
- Regularly update Oakland staff on the progress of this aspect of the project.

City of San Leandro

The city's experience with public art is limited, as the city does not have an art commission, public art ordinance or public art advisory group. To date, the city addresses matters of public art individually and in an ad-hoc manner.

San Leandro however recognizes two local nonprofit organizations that are led by community volunteers to promote art and cultural activities. The San Leandro Arts Association and the Arts Council of San Leandro each offer programs promoting art education and primarily serving youth.

Therefore, AC Transit is advised to present their plans to city staff and in the future submit for review a draft of the AC Transit issued artist solicitation RFQ, the names of the selected artists and finally, the final design concepts.

Recommendation

- Enhance civic identity by visually distinguishing the stations located in San Leandro from those stations located in Oakland through customization of artistic elements integrated with the overall station design.
- Engage City in the selection process; invite elected officials or staff to serve as a member of the Artist Selection Panel and/or Technical Assistance Committee (TAC) described later in this memorandum.
- Expand the community outreach to involve volunteer-led community arts and cultural organizations.
- As requested, maintain on-going communications with staff to update them on plans for artistic enhancement, as there is no public art ordinance for AC Transit to comply with.

Caltrans

Caltrans recognizes the effects of transportation systems on local communities and encourages integrating these transit systems with their surroundings to enhance and reflect the aesthetic, environmental, scenic and cultural values of the community. Community identity and values may be enhanced through artistic treatments. These art enhancements may be integrated with the other design elements.

Recommendation

- There is no requirement for the project to comply with a public art ordinance; maintain regular communications to update Caltrans staff.

Federal Transportation Agency (FTA)

A main benefit of incorporating art into transit projects is the role planning for artistic enhancements can often play in involving the community in the development of the transit project. This increased community participation is often positive and may include an opportunity to resolve issues during the planning, construction, and eventual usage of a transit system.

The new surface transportation legislation MAP-21, effective October 1, 2012 eliminates public art as an eligible item under current federal law. (see MAP-21 link in Reference Section at end of memorandum) Art can however, “be incorporated into facility design, landscaping, and historic preservation”, for example through the use of floor or wall tiles that contain artistic designs or patterns, use of color, use of materials, lighting, and the overall design of a facility. In addition, eligible capital projects include incidental expenses related to acquisition or construction, including design costs. Therefore, the incidental costs of incorporating art into facilities and including an artist on a design team continue to be eligible expenses. Funds are available however for art enhancement for elements integrated with the facility design such as the recommended public art opportunities that are an integral part of the “*kit of parts*” for the station design of the BRT project. Examples include integrating station design with elements such as the canopy, paving, and landscaping. Artistic designs or patterns, the use of color, and artist-selected materials including lighting are eligible expenses. Incidental expenses that are related to acquisition or

construction including design costs are also eligible for funding. Therefore, the incidental costs of incorporating art into facilities and including an artist(s) or artist team on a design team continue to be eligible expenses. Specific interpretation of the new legislation's impact on the project is needed following consultation with Director Ray Sukys, Office of Planning and Program Development, FTA Region 9 (also see most recent information provided by the Office of Planning, Region 9, FTA at the end of this document).

Recommendation

- Comply with FTA contract procurement standards, the Buy America program, and MAP-21 (as effective October 1, 2012) and maintain regular communications to update FTA staff.

Alameda County Arts Commission

The Alameda County Arts Commission is a division of Alameda County whose charge is related to the project. The Commission is a civic organization established in 1965 by ordinance of the Alameda County Board of Supervisors to advise on the arts and cultural environment in the county. The Alameda County Arts Commission has a professional staff dedicated to public art within the county and provides opportunities for public artists and serves the people of the County by providing public art and art programs in the public environment. The Public Art Ordinance (Chapter 13 Public Art Program) specifies that an amount equal to two percent (2%) of each county capital project budget (construction or renovation with budgets over \$100,000) is allocated for the acquisition, design, creation, installation and maintenance of public art and related expenses.

Arts Commission staff has offered to provide support, if needed, for efforts related to the recruitment of artists and artisans, artist solicitation and community outreach efforts.

Recommendation

- There is no requirement for the project to comply with the public art ordinance however, maintain regular communications and updates to the Alameda County Arts Commission staff.

Proposed Funding for Artistic Enhancements

The proposed art enhancement allowance amounts to 1.5% of the eligible construction costs of approximately \$100M for a total budget of \$1.5M. Note: This 1.5% allocation is in keeping with local practices and the same as required by the City of Oakland, Public Art Ordinance (11086 C.M.S.).

In order to calculate the budget available for artistic enhancements at each station, the following station and platform count information was used (information provided by PARSONS, status December 9, 2012).

- Total Number of Stations: 34
 - 21 center median stations;
 - 12 curbside stations; and,
 - San Leandro BART station.

- Stations not considered for artistic enhancements at this time include the curbside platforms at 20th Street in Oakland's Uptown, where shelters/canopies already exist and may not lend themselves to enhancements, and the San Leandro BART station, which is not included in the current scope of the project.
- This results in the following preliminary count of stations across which the available budget for artistic enhancement is allocated:
 - 21 center median stations with 21 platforms and canopies,
 - 11 curbside stations with 22 platforms and canopies.

The estimated proposed funding for artistic enhancements would average \$34,880 per station platform and canopy, and includes artist design fees as well as construction. Please refer to the section *Recommended Option* below for a more detailed description of how funds could be allocated to account for the difference between median stations with one platform and canopy and curbside stations with two platforms and canopies.

Examples follow of artistic enrichment program throughout Northern California, a region that celebrates the unique sense of place and rich cultural diversity. The following three municipal or county public agencies allocation for similar purposes illustrate that the proposed recommendation is within the range of regional practices. Numerous major transit improvement projects are the responsibility of these agencies.

- City and County of San Francisco —art enrichment ordinance, Section 3.19 City and County Administrative Code that is the enabling legislation for the Public Art Program. The ordinance mandates 2% of total gross estimated construction costs of a wide-range of civil constructions shall be allocated for the acquisition of public art.
- City of San Jose, Santa Clara County, Department of Cultural Affairs Public Art Program— operates the Public Art Program in accordance with Title 22 of the Municipal Code. Funds to support the program are provided by municipal ordinance specifying that 1% of the city's capital improvement projects and 1% of certain eligible private development projects be set aside for the program including the commissioning of artworks.
- City of Sacramento, Sacramento County, Metropolitan Arts Commission —operates the Public Art Program for the city and through a Memorandum of Understanding, Sacramento County. The program is funded by city and county ordinance that specify that 2% of eligible city and county capital improvement budgets is allocated towards the commissioning or purchase of public art.

Recommendation

- Allocate 1.5% of eligible construction costs of approximately \$100 million for artistic enhancements integrated with the design of the stations for the project. Review the proposed allocation and specifics of eligible costs with the Oakland staff and San Leandro staff.

Artistic Enhancement of Elements Integrated with Station Design

The consultant design team in cooperation with the public art consultant proposed numerous artistic design elements as opportunities for the integration of art enhancement to AC Transit. A range of suggested elements was initially identified and then assessed according to five specific criteria including visual impact, contribution to overall design, ease of fabrication, cost implications, and compatibility with ADA standards. Following submittal of the Artistic Enhancements Strategy with the cities of Oakland and

San Leandro, and based in part on community input, AC Transit will establish a vision for the artistic enhancement initiative. This vision statement will serve as a framework for the RFQ issued by AC Transit for artists and artisan participation with the East Bay BRT.

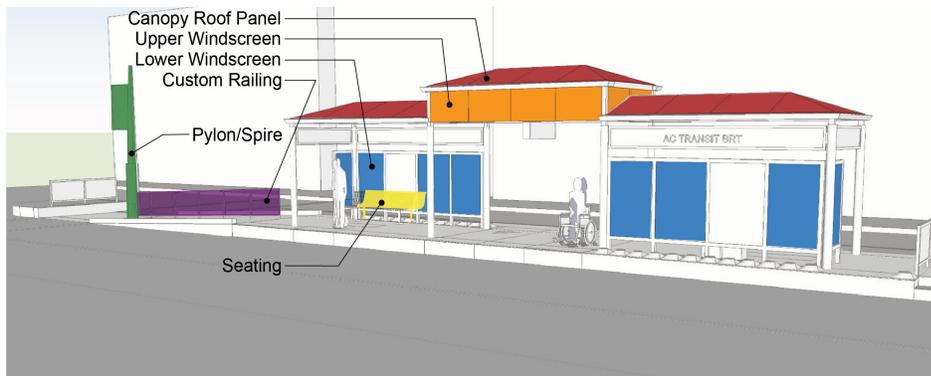
Suggested artistic design element assessed but not recommended at this time are: artistic lighting, banners, bike racks, changing exhibits, flagpoles, free-standing sculptures, landscape treatment, paving, planters, and trash receptacles. These elements are not recommended due to budget or schedule constraints, issues related to ADA standards, or the estimated need for future maintenance, repair, or replacement of parts. Refer to the following table for specifics.

Further discussion is needed to develop a list of suitable materials, however, it is recommended that each material be assessed for long-term durability in an exterior setting and possibly harsh environment and the impact on the possible reduction of vandalism or theft.

From the architectural and station design *kit of parts*, the following elements have been selected as artistic enhancement opportunities for the project (also see evaluation table further below in the document). This selection was guided by the professional judgment of the public art consultant and other members of the design team as well as AC Transit. In their judgment, the selected elements have the greatest artistic impact on the station design in light of the available overall funds for enhancements, the strict timeline, and the interest in such treatments expressed by the community. These elements are not listed in order of preference (three of these opportunities have been identified for consideration at all stations and three have been identified for consideration at the selected stations, see Figures 1 and 2):

Design elements selected as *Artistic Enhancement Opportunities* include:

- Basic artistic enhancement opportunity for all stations-
 - Lower windscreen, attached to vertical edges of canopy; transparent and not opaque (Figure 3 and 4)
 - Upper windscreen, attached to vertical edges of canopy's center roof section; transparent and not opaque.
 - Custom railing (Figures 5 and 6)
- Additional artistic enhancement opportunity for selected stations-
 - Artistic treatment of canopy's translucent roof panels (Figure 7)
 - Artistic treatment of seating element (Figure 8)
 - Artistic treatment of pylon/spire, if included in the final design (Figure 9)



- Artistic Enhancement Opportunity for All Stations: Upper Windscreen
- Artistic Enhancement Opportunity for All Stations: Lower Windscreen
- Artistic Enhancement Opportunity for All Stations: Custom Railing
- Artistic Enhancement Opportunity for Selected Stations: Canopy Roof Panel
- Artistic Enhancement Opportunity for Selected Stations: Seating
- Artistic Enhancement Opportunity for Selected Stations: Pylon/Spire, if integrated into design

Figure 1: Artistic enhancement opportunities at Median Stations



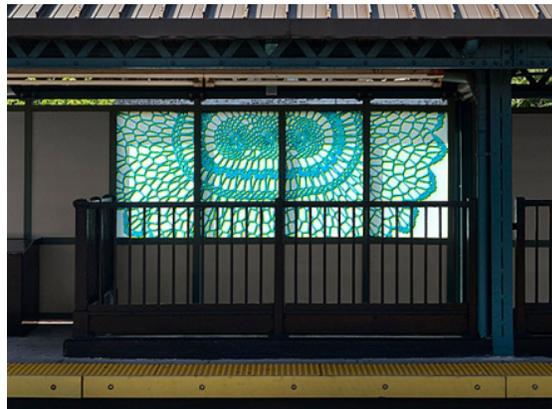
- Artistic Enhancement Opportunity for All Stations: Upper Windscreen
- Artistic Enhancement Opportunity for All Stations: Lower Windscreen
- Artistic Enhancement Opportunity for All Stations: Custom Railing
- Artistic Enhancement Opportunity for Selected Stations: Canopy Roof Panel
- Artistic Enhancement Opportunity for Selected Stations: Seating
- Artistic Enhancement Opportunity for Selected Stations: Pylon/Spire, if integrated into design

Figure 2: Artistic enhancement opportunities at Curbside Stations

Recommendation

- In order to meet the strict project timeline and budget limitations three opportunities for artistic enhancements are recommended for consideration at all stations with an additional three opportunities for selected stations (Figures 1 and 2 above).
- Consider maximizing the budget impact by combining the cost of a specific design feature with the cost of the element for artistic enhancement. This may result in necessitating collaboration between the selected artist(s) and the design team and will need to be reflected in the engineering and construction schedules.

Maximum efficiency is desired and towards that end, the architect, in consultation with the artist may use placeholders on the drawing to indicate the specific locations for the art enhancement element until more fully detailed information is known. The architect may also chose to use elements that are created for temporary use until the artistic element is completed so to avoid possible delay in the project schedule.



Figures 3 and 4: Etched windscreen with historic information - Portland Oregon (left) and windscreen, *A Continuous Thread*, created by Artist Susanna Starr for the Metropolitan Transit Authority (right)



Figures 5 and 6: Detail of railing created by Artist Lynn Cook, inspired by local indigenous plants, commissioned by EMX; Lane Transit District for the BRT Emerald Express (left) and Stainless steel custom railings *Nature Rail*, created by Artist Andrea Dezso for the Metropolitan Transit (right)



Figures 7 and 8: Canopy roof panels treated with artistic pattern at a VTA light rail station in San Jose (left) and mosaic bench by FMG Architects (right).



Figure 9: Pylon with interpretive signage on Embarcadero Promenade in San Francisco, created by Artist Michael Manwaring, commissioned by the San Francisco Arts Commission.

Options for the Integration of the Artistic Elements

The public art consultant and design team identified three options for the integration of artistic elements in the design of the BRT stations. These are presented here along with the preferred option recommended for consideration:

Option #1— Corridor Wide Combined with Focused Station Enhancements

Option #2— Focused Art Enhancements

Option #3— Corridor Wide Art Enhancement

The following text discusses each of the options and their possible pros and cons as well as additional details with respect to the recommended approach (Option #1). A table that compares possible design elements for artistic enhancements and their suitability in relation to the three options can be found at the end of this section.

Option #1 – Corridor Wide Combined with Focused Station Enhancements

Option #1 would include 21 center median stations with 21 platforms and canopies and 11 curbside stations with 22 platforms and canopies (see section *Proposed Funding for Artistic Enhancements*). This excludes the station at San Leandro BART and the 20th Street station in Oakland's Uptown.

All stations would receive some level of artistic enhancement— either a basic treatment or for selected stations, an enhanced treatment. Basic artistic treatments would be a single element is applied, such as a windscreen or railing, while a more enhanced artistic treatment would include more than one basic artistic element or the inclusion of an enhanced canopy treatment.

Possible Pros: Approach achieves artistic enhancement at all platforms. Results in opportunities for experienced artists and those new to public art. Achieves the greatest impact and maximum artistic input. In particular serves to attract local artists and artisans, and possibly independent fabricators. May result in the maximum community outreach effort and may realize the greatest potential benefit to AC Transit and the East Bay BRT.

Possible Cons: Requires close coordination and tight budgeting of artist efforts to create basic and enhanced treatments. Requires the greatest effort for project management and coordination of community outreach efforts. Possible negative impact on schedule and budget, particularly if not managed well. Of the three options this one may result in increased costs for project management, and coordination with consultant design team and others.

Option #2 – Focused Art Enhancement

Concentrates public art investment by focusing all efforts on one (1) to five (5) station(s). Selections of target stations could be based on previous public input or the use of screening criteria such as high ridership, cluster of community – serving uses, place-making, or through further input by discussion with AC Transit, elected officials, third party partners, stakeholders and the public.

Possible Pros: This option provides the highest public art impact where applied. Option #2 requires well-planned project management of most likely experienced public artist(s). Careful budgeting is desired although dollars per artist intervention may be larger. More focused interface with limited number of artists. Less coordination necessary with consultant design team.

Possible Cons: More prominent stations treated with unique art enhancement may be viewed as favoring the selected stations over others. May result in an undesirable impact of a fewer number of artists selected and less opportunity to artists who previously have not been selected for significant public art commissions. This option may be considered more exclusive and in keeping with larger commissions for public art available offered in the immediate region and awarded to a select group from the same pool of experienced artists and not perceived by the artist community or public as an inclusive and open process.

Option #3 – Corridor Wide Art Enhancement

Option #3 would include 21 center median stations with 21 platforms and canopies and 11 curbside stations with 22 platforms and canopies (see section *Proposed Funding for Artistic Enhancements*). This excludes the station at San Leandro BART and the 20th Street station in Oakland's Uptown.

Lead Artist or Team creates a menu of possible artistic enhancements integrated with the station designs. These elements are applied from the menu to each of the 43-platforms and determined by the consultant design team. Each station platform allocation to have an equal-value budget for art enhancement. The selection of the appropriate number and combination of art elements for individual or groups of stations occurs in a collaborative process between the consultant design team and the Lead Artist or Team.

Possible Pros: Each station to benefit from one or more art element(s) selected from a menu of enhancement options designed by the Lead Artist or Team. Simpler work program, easier to accomplish with available dollars and strict timeline. Least impact on public art consultant time to coordinate process except possibly in the area of artist recruitment.

Possible Cons: Modest visual impact. Less opportunity for diversity of artistic expression.

Recommended Option — Corridor Wide Combined with Focused Station Enhancements

The recommended option is a modification of Option #1 and would include 21 center median stations with 21 platforms and canopies and 11 curbside stations with 22 platforms and canopies (see section *Proposed Funding for Artistic Enhancements*). This excludes the station at San Leandro BART and the 20th Street station in Oakland's Uptown.

Under this option, all stations in the project would receive some level of artistic enhancement, either a basic treatment or, for selected stations, an enhanced level of artistic treatment. Basic artistic treatments would consist of the selection of a single design element, such as a windscreen or railing, for artist enhancement. At selected stations, an enhanced level of artistic treatment would include artistic treatment of more than one design element or the selection of a design element identified for enhanced treatments (canopy roof panel, seating element or pylon/spire). The latter requires a deeper level of involvement by the artist(s) and overall results in a greater artistic impact.

It is proposed that stations be clustered into five "groupings" (see Figure 10 at the end of this memorandum), based on local community character and culture or adjacency or location in mixed-use and commercial districts, etc. (see Station "Groupings for Artistic Design Enhancements below). Within some of the five (5) groupings in the corridor are stations that AC Transit may select for additional artistic treatments based on ridership, number of connecting routes, significance of area history, and overall level of community activity in the vicinity of the station; these are the "selected stations" discussed throughout this document. A final determination of which stations to consider as "selected" stations will be made along with the decision about the vision for the artistic enhancement initiative after AC Transit receives input from both cities and other entities in regards to this Artistic Enhancements Strategy.

An overall Lead Artist should be selected and is envisioned to assume responsibility for the artistic treatments (both basic elements and enhanced treatment), and serve as Artist-curator to identify, manage and oversee other artists or artisans who may be invited to contribute to the overall artistic treatment of the stations within the assigned grouping(s). The overall Lead Artist will work closely and interact with the design team and serve to engage the community in a meaningful and positive dialogue. The public art

consultant will manage the overall process and ensure the timely and accurate completion of agreed upon tasks. A Lead Artist or Artist Teams will be selected for one, some, or all station groupings. In other similar transit improvement projects an artist is sometimes selected early in the planning of the project and serves as an integral member of the design team.

In order to account for the fact that artistic enhancements for curbside stations have to occur at two platforms as opposed to one platform for center median platforms, the assumed budget of \$1.5M for artistic enhancements could be split between center median and curbside stations as follows:

- Approximately \$56,000 per curbside station or \$28,000 per curbside platform (11 curbside stations with a total of 22 platforms)
- Approximately \$42,000 each of the 21 median platforms.

Final per station funding is to be determined and will take into account any specific site conditions and station design parameters, the final number of stations to be included (i.e.; including the currently excluded 20th Street Station) as well as accommodate funding for additional artistic elements for up to five stations selected for further artistic enhancements.

This achieves artistic enhancement at all platforms and recognizes the fact that there are several stations (i.e.; Downtown Oakland or Fruitvale) that stand out with respect to their transit and community activity levels. This results in opportunities for experienced artists as well as opportunities for those artists who may be new to the field of public art and thus achieves the greatest possible diversity and maximum artistic impact.

Selection of this recommended option will require close coordination of the final engineering, artist selection process, management and budgeting of the artists' efforts and will impact the consultant and design team's efforts. A possible negative impact may result from the need to closely integrate the artists into the larger project schedule. This can be counter-balanced through strict management of the artist process with heightened cooperation between artists, AC Transit, and its consultants.

Recommendation

- Proceed with Recommended Option, as described above — Corridor Wide Combined with Focused Station Enhancement.

Evaluation of Art Treatments Integrated with the Station Design

The following table provides an overview of the evaluation of artistic enhancement opportunities related to BRT station design elements studied as part of this strategy. The results were used to select the final group of design elements selected for artistic enhancements under the Recommended Option.

Possible Design Element for Artistic Treatment	Suitability for Recommended Approach (Opt. #1) and Options #2 and #3	Potential Challenges	Level-of-Magnitude Cost per Treatment Unit	Design Enhancement Impact of Artistic Treatment	Timeline of Artist Selection	Overall Rating of Possible Design Elements as Opportunity for Artistic Enhancement
Lower Windscreen (between canopy posts) (on platform sides)	Recommended Approach (Opt. #1): Windscreens reflective of local character for 8 to 10 groups of stations and could be unique for the limited number of selected stations. Also suitable for system- wide approach with some variations between segments/districts. (Opt. # 2) and full custom treatments at selected stations (Opt. #1). Not as suitable for Opt. #3.	Artist needs to be well versed in interfacing with architects. Familiarity of artist with plastic panel fabrication is desirable.	\$ to \$\$	High impact due to large surface area, high visibility of element, and range of media that can be applied.	Artist is selected and provided with screen dimensions set by architect. Artist to meet with community. Artist selection to occur in time so that windscreens can be fabricated off site and then put into frames toward completion of construction.	High rating due to high level of visual impact, suitability for artist intervention, possible range of media and cost effectiveness.
Upper Windscreen (attached to canopy roof) (roof edges)	Recommended Approach (Opt.#1): Windscreens reflective of local character for groups of stations and could be unique due to limited number of selected stations. Also suitable for system-wide approach with some variations between segments/districts (Opt. # 2) and full custom treatments at selected stations (Opt. #1). Not as suitable for Opt. #3.	Artist needs to be well versed in interfacing with architects. Familiarity of artist with polycarbonate panel fabrication is desirable.	\$ to \$\$	Medium impact due to relatively smaller size as compared to lower windscreens.	Artist is selected and provided with screen dimensions set by architect. Artist to meet with community. Artist selection to occur in time so that windscreens can be fabricated off site and then put into frames toward completion of construction.	Medium to high rating due to slightly limited level of visual impact, suitability for artist intervention, possible range of media and cost effectiveness.

Possible Design Element for Artistic Treatment	Suitability for Recommended Approach (Opt. #1) and Options #2 and #3	Potential Challenges	Level-of-Magnitude Cost per Treatment Unit	Design Enhancement Impact of Artistic Treatment	Timeline of Artist Selection	Overall Rating of Possible Design Elements as Opportunity for Artistic Enhancement
Fence Element (at end of platform as alternative to "green fence")	Recommended Approach (Opt. #1): Fence Element reflective of local character for groups of stations or for use at the limited number of selected stations. Also suitable to a limited number of treatments (Opt. # 2) and full custom treatments at selected stations (Opt. #1)	Coordination with code and engineering requirements of fence designs. Timing of custom fabricators. Attachment of opaque treatments could create a hiding place beyond platform and lead to safety issues. Bicycle racks at end of platform would likely obscure artistic treatment.	\$\$ to \$\$\$	Low impact due to limited extent of available area for treatment – further reduced if artistic treatment is blocked by bicycle racks.	Artist is selected and provided with given fence element dimensions set by landscape architect. Artist to meet with community. Artist selection to occur in time so that fence panel can be fabricated off site and then installed into frame toward completion of construction.	Low rating due to low visual impact, limited suitability for range of artist intervention, reduced range of media and possible complications with technical constraints.
Canopy Roof Panels	Recommended Approach (Opt. #1): Roof Panels reflective of local character for groups of stations. Also suitable to a limited number of treatments (Opt. # 2) and full custom treatments at selected stations (Opt. #1)	Artist needs to be well versed in interfacing with architects and fabricators. Familiarity of artist with laminated glass panel or polycarbonate panel fabrication is desirable.	\$ to \$\$	Medium to High impact due to large surface area and interaction with sunlight from above. Viewing angle less direct as with lower windscreens. Range of treatments more limited due to need for sunlight	Artist is selected and provided with roof panel dimensions and other project information set by architect. Artist to meet with community. Artist selection to occur in time so that roof panel can be fabricated off site and then put into frame toward completion of construction.	Medium to high rating due to slightly limited level of visual impact, suitability for artist intervention, possible range of media and cost effectiveness.
Custom Railing*	Most suitable to a limited number of treatments under Opt. #2 or selected station treatments under Recommended Approach (Opt. #1).	Coordination wide code and engineering requirements of fence designs. Timing of custom fabrication.	\$\$-\$\$\$	Medium to High impact due to high visibility of element and relative size of area for application of treatment.	Artist is selected and provided with design parameters by architect. Artist to meet with community Artist is best involved during preparation of construction documents.	High rating due to high level of visual impact, suitability for artist intervention, appropriateness of media, durability and cost effectiveness.

Possible Design Element for Artistic Treatment	Suitability for Recommended Approach (Opt. #1) and Options #2 and #3	Potential Challenges	Level-of-Magnitude Cost per Treatment Unit	Design Enhancement Impact of Artistic Treatment	Timeline of Artist Selection	Overall Rating of Possible Design Elements as Opportunity for Artistic Enhancement
<p>Custom Pavement</p> <p>(fully customized w/ colored concrete, scoring, and potentially tiles or other inlays)</p>	<p>Most suitable to a limited number of treatments under Opt. #2 or selected station treatments under Recommended Approach (Opt. #1).</p>	<p>Artist needs to be well versed in understanding, ADA, maintenance, and civil requirements of paving materials.</p> <p>Potential for wide variation on cost and quality of work. Would need to provide artist with clear guidance on quality of materials and detailing.</p> <p>Potentially expensive to repair and maintain.</p> <p>Likely impacted by maintenance and repair activities that require access through pavement.</p>	<p>\$ to \$\$\$</p>	<p>High impact due to high visibility of element and large size of area for application of treatment.</p>	<p>Artist is selected and meets with community.</p> <p>Artist is best involved during preparation of construction documents.</p>	<p>Low to medium rating due to likelihood that pavement will be impacted by routine maintenance and repair activities. Concern that impacted treatments may not be replaced in kind because of cost concerns and lack of understanding of original artistic intent.</p>
<p>Custom Pavement</p> <p>(tiles or other inlays limited to pre-determined locations)</p>	<p>Recommended Approach (Opt. #1): Tiles or inlays reflective of local character for groups of stations or for use at the limited number of selected stations.</p> <p>Also suitable for application of a limited number of treatments under Opt. # 2 and #3.</p>	<p>Artist needs to be well versed in understanding, ADA, maintenance, and civil requirements of paving materials.</p> <p>Would need to provide artist with clear guidance on quality of materials and detailing.</p> <p>Likely impacted by maintenance and repair activities that require access through pavement.</p>	<p>\$\$</p>	<p>Low to Medium impact, due to limited size of area for application of treatment.</p>	<p>Artist selection to occur in time so that tiles or inlays can be fabricated off site and then installed into designated location within the platform paving toward completion of platform pavement construction.</p>	<p>Low to medium rating due to likelihood that pavement will be impacted by routine maintenance and repair activities. Concern that impacted treatments may not be replaced in kind because of cost concerns and lack of understanding of original artistic intent.</p>

Possible Design Element for Artistic Treatment	Suitability for Recommended Approach (Opt. #1) and Options #2 and #3	Potential Challenges	Level-of-Magnitude Cost per Treatment Unit	Design Enhancement Impact of Artistic Treatment	Timeline of Artist Selection	Overall Rating of Possible Design Elements as Opportunity for Artistic Enhancement
Artistic Lighting	Only suitable to Recommended Approach (Opt. #1), Artistic treatment at selected stations.	Even with lower maintenance LED and other lighting options, the custom nature of installations could prove challenging to maintain and operate.	\$\$ to \$\$\$	Medium total impact due to balance of High impact at night but No impact during daytime hours.	Artist is selected and meets with community. Artist is best involved during preparation of construction documents.	Low rating due to AC Transit determination not to recommend elements requiring power or electrical maintenance or replacement of parts.
Artistic Treatment of Seating	Suitable for a limited number of treatments under Opt. # 2 and #3 or full custom treatments at selected stations (Opt. #1).	Importance of design in relation to human comfort. Coordination with ADA requirements of seating design. Quality of fabrication. Timing of custom fabricators. Durability of materials. Potentially expensive to repair and maintain.	\$ to \$\$	Medium impact due to the limited number of seating opportunities per station. Could make nice solitaires.	Artist is selected and provided with given dimensions for seating area by architect (if full custom bench is designed by artist) or specifications of pre-selected bench for further art enhancement. Artist to meet with community. Artist selection to occur in time so that seating can be fabricated off site and then installed toward completion of construction.	Medium to high rating due to high level of visual impact, suitability for artistic intervention. Design factors related to ADA, human comfort, and durability need to be carefully addressed.
Pylon/Spire (if included in the final design)	Suitable for system-wide approach (Opt. #3) with some variations between segments/districts (Opt. # 2), or full custom treatments at selected stations (Opt. #1).	Timing of custom fabricators. Interfacing of artistic treatment and branding.	\$\$	Medium impact due to high visibility of element. However, artistic treatment may have to compete with branding concept also applied to pylon.	Artist is selected and provided with pylon and branding parameters set by architect and AC Transit. Artist is selected and meets with community. Artist is best involved during preparation of construction documents.	High rating due to high level of visual impact, suitability for artist intervention, and cost effectiveness.

Summary of Findings

The table above reports the assessment and analysis of potential artistic elements or treatments to the East Bay BRT stations. It shows that the upper and lower windscreens as well as custom railings are best suited as basic artistic enhancements at all stations and the artistic enhancement of canopy roof panels, seating elements, and pylons/spires (if included in the final design) are the best choices for further artistic enhancements at selected stations. The other evaluated design elements are associated with too many constraints and shortcomings with respect to their artistic impact on the station design, technical details, or needs for coordination and were therefore not proposed for future consideration.

Artist Solicitation, Process and Timeline

The Artist(s) Solicitation is a national call and will be conducted in an open, fair and competitive manner and conducted in compliance with federal guidelines. The solicitation process will be transparent, and deadlines will be strictly adhered to, i.e.: any response to the RFQ received after the published deadline will not be accepted. A set of deadlines and other pertinent dates will be published in advance. Artist applicants from outside of Oakland and San Leandro will be asked to address how they will become familiar with the local community and when applicable, to cite their approach to interface with the community or an example of their previous experience in the response to the RFQ.

The Artist Solicitation process proposes two distinct levels of artist participation opportunities that serve to attract experienced artists as well as opportunities for those who may be new to public art or not have had the opportunity to participate in projects such as this.

Artist Participation Opportunity A – Lead Artist or Lead Team

This solicitation will be written to identify Lead Artists or Lead Teams for from one (1) to up to five (5) locational grouping(s) of BRT station platforms along the corridor (Figure 10) and who will be:

- Responsible to orchestrate and create the artistic treatment for all stations within the assigned grouping(s) as well as a higher level of enhancement of stations designated for this level of treatment.
- Responsible for selecting which of the design elements identified as opportunities for artistic enhancement to pursue.
- Responsible for taking artistic enhancement of the station received an enhanced level of treatment. Note the Lead Artist may choose to self-fabricate or engage the services of an independent fabricator.
- Once selected, the Lead Artist(s) is required to select a team of a minimum of two (2) to five (5) additional artists or artisans from the pre-qualified pool as may be need to execute the overall artistic enhancements envisioned by the Lead Artist and discussed below in Opportunity B.

Candidates for Lead Artist are encouraged to urge other artists or artisans with whom they would like to name for their team to submit their qualifications for pre-qualification under Opportunity B.

Artist Participation Opportunity B – Pre-qualified Pool of Artists/Artisans

Artist(s) or Artisan(s) will respond to the RFQ for possible inclusion to a pre-qualified pool from which the Lead Artist(s) will select additional team members. Only artists and artisans in the pre-qualified pool may be invited to join a team.

The Artists or Artisan(s) who pre-qualify for Opportunity B may choose to self-fabricate or may be asked to create a design (intellectual property only) that is fabricated otherwise. In no case is the Artist or Artisan who responds to Opportunity B to be primarily considered as an independent fabricator whose role is to create the artistic enhancement of the Lead Artist.

Both Artist Participation Opportunities (A and B)

A special effort will be made to engage local artists by offering a free technical workshop on how to use an online application system such as SlideRoom or Café (free to artists) and is to be scheduled within approximately two weeks of the RFQ being issued. Other free workshops may be offered in partnership with local nonprofit arts or community groups intended to familiarize artists with opportunities for involvement.

A minimum of two project briefings, and a self-guided walking and bus tour will be offered of the 9.5-mile site. A video available on YouTube will be posted for those unable to attend in person. An online notebook of pertinent material regarding the project, history of the area, community information and other will be posted with links to additional pertinent information.

The solicitation for Artist(s) responding to Opportunity A and Opportunity B will occur simultaneously, however, the selection of the Lead Artist(s) or Lead Team will conclude with one (1) or up to five (5) selections who will be invited to enter into a personal services contract with AC Transit and assigned one (1) or more station groupings. Those Artist(s) or Artisans(s) responding to Opportunity B and pre-qualifying will remain in a potential pool until the Lead Artist has chosen their teams. Only Artist(s) and Artisan(s) in the pre-qualified pool who are chosen for a team will advance and be invited to enter into a contract or agreement directly with the Lead Artist.

Request for Qualifications (RFQ)

The public art consultant in cooperation with the design team will draft a Request for Qualifications for review and issue by AC Transit and review by the Oakland Public Art Advisory Committee (PAAC). Wide distribution is envisioned with the cooperation of the cities of Oakland and San Leandro, the Alameda County Arts Commission, other regional and national public arts agencies and non-profit organizations as well as to interested individual artists. An online application system such as SlideRoom or Café will be used for the ‘calls for entry’ at no charge to artists. The public art consultant will ensure a wide distribution to national lists of individual artists as well as provide a list of artists maintained by the consultant.

Artist Selection Panel

An Artist Selection Panel (Panel) named by AC Transit will be comprised of representatives of AC Transit, the cities of Oakland and San Leandro, the local community, and an artist or art expert among others. The sole role of the Artist Selection Panel is to evaluate the artist qualifications and recommend the artist(s) or artist team(s) for approval by the AC Transit Board. The Artist Selection Panel meeting will convene in a publically accessible location and meeting open to the public.

Technical Assistance Committee

In addition, the public art consultant with the BRT project manager will propose a Technical Advisory Committee (TAC), to support the work of the Artist Selection Panel and may include representatives of AC Transit, BRT project staff, design team members and others. The TAC may be asked to advise on specific technical issues, review the qualifications, rate the candidates and as requested, provide support to the Artist Selection Panel when it convenes.

The public art consultant will manage the activities and serve as adviser to the Artist Selection Panel and the TAC.

Artist Contract Procurement

Procurement of artist services will comply with AC Transit practices and guidelines. Contract procurement will also comply with the federal policies regarding procurement of services and/or purchase of materials. Efforts will be made to maximize opportunities for local artists and art-related businesses by implementing an extensive local outreach program.

Proposed Timeline

In order to meet the strict project timeline for design, engineering, and construction, the following preliminary timeline is proposed with a more detailed work plan and timeline to follow. Important assumptions are the need for a timely AC Transit approval process and the cooperation of Oakland and San Leandro to review necessary documents. Following is a preliminary timeline that summarizes key milestones on the *fast track* timeline.

Implementing the recommendations described in this memorandum includes a series of milestones that involve AC Transit's review, approval and policy actions. Several of these would occur in early 2013, after the cities of Oakland and San Leandro and other third parties (stakeholders) have provided their input on this draft memorandum. For instance, AC Transit will establish a broad vision for the overall artistic initiative that will be refined as the artists meet with the community. This may include the identification of one or several themes that the artists may be presented with during the artist selection process (i.e.: "focus artistic enhancements on expressing community history along the corridor"). Key milestones in the timeline below include: approval of this memorandum, issuing the artist selection RFQ, formation of the Artist Selection Panel and Technical Assistance Committee (TAC), award of the artist commission(s), and entering into a contract with the Lead Artist(s) and accepting the recommendation of the Pre-Qualified Artists and Artisans.

- December 2012** Submit revised Artistic Enhancements Integration with Station Design memorandum to cities of San Leandro and Oakland, and possible others as AC Transit deems necessary.
Review memorandum with City of San Leandro staff and Council
Review memorandum with City of Oakland staff
Draft Artist RFQ
- January 2013** Review Artistic Enhancements Integration with Station Design memorandum with Oakland's Public Art Advisory Committee (PAAC)
AC Transit to establish a vision for the artistic enhancement initiative and use as framework for artist solicitation RFQ, and identify "selected stations" for additional artistic enhancement.
Final revisions to *Artistic Enhancements with Station Design Memorandum* to incorporate suggestions from review process with AC Transit and selected third party partners.
Final AC Transit approval of *Artistic Enhancement Integrated with Station Design Memorandum*.
Preparation of a detailed scope, work plan and timeline for all parties involved in the implementation of recommendations contained in the *Artistic Enhancement Integrated with Station Design Memorandum*.
Create plan for national and local artist solicitation including parallel community outreach effort.
- February and March 2013** Assemble digital briefing notebook with data and resources necessary for artists
Recommend Artist Selection Panel and Technical Assistance Committee (TAC) to AC Transit for approval.
- April 2013** AC Transit to issue RFQ for Artist Services*
Artist solicitation and recruitment plan implemented
Artist briefing, possible technical workshop and site tour(s)
- May 2013** Artist RFQ submittal due
TAC review of artist submittals for Lead Artist or Lead Team and recommendation of finalist list to Artist Selection Panel for Opportunity A
TAC review and recommendation of Pre-qualified Pool of Artists for Opportunity B
- June 2013** Convene Artist Selection Panel, announce award of artist commission(s) for Opportunity A – Lead Artist or Lead Team
AC Transit to Negotiate Artist(s) contract
- July 2013** Selected Lead Artist(s) or Lead Team to join BRT Design Team
Lead Artist(s) or Lead Team to identify Opportunity B artists and artisans for teams
Lead Artist(s) or Lead Team to identify art enhancement elements and conduct research for their assigned locations
- August 2013** Artists and teams to continue research as well as conduct studio work and prepare initial concepts
- September 2013** TAC reviews Artists' interpretation of design theme and preliminary design concepts
Artists to conduct community workshop through AC Transit and present interpretation of design theme and preliminary design concept(s)
- October 2013** Artists and teams to submit detailed design concepts
TAC reviews Artists' detailed design concepts
Artist to submit fabrication vendor and preliminary fabrication plans

* If the date of AC Transit's issue of the RFQ is earlier than expected or delayed, the schedule will change accordingly.

Recommendation

- Authorize the public art consultant to create a detailed work plan, budget and schedule for the art enhancement project.
- Conduct a fair, open and equitable RFQ and review process for selection of an artist(s) or artist team.
- Present necessary plans for review by City of Oakland public art staff, Public Art Advisory Committee (PAAC) and City of San Leandro and other parties, as AC Transit deems necessary.
- Name and convene a representative Artist Selection Panel and supporting Technical Advisory Committee to support the efforts of the Panel.

Community Outreach and Participation

Meaningful community involvement is paramount to the success of art enhancement initiatives set in a public environment. It is especially important for a public transit improvement project following a path through so many diverse communities. By engaging in a dialogue with an artist a community can “tell the story” of the neighborhood’s history, and its future hopes and dreams. This direct artist interface with the public often will set the tone for a community that ultimately may recognize the stations not merely as bus stops but as places that bring pride to the neighborhood and where community members feel safe.

Public Meetings Seeking Input on Design including Art Enhancements

In the fall of 2012, AC Transit engaged in a series of public meetings throughout Oakland and San Leandro to receive public input on specific design aspects and to further brief the public on their plans.

Meetings to elicit public input primarily on the design of the canopy for the station platforms were conducted in September in Oakland and San Leandro. Artists and community members especially interested in a possible art component attended. Further public meetings in early November 2012 elicited public comment on other design elements of the stations including the concept for the proposed “kit of parts” of artistic enhancement elements. Targeted meeting notices were sent to artist service organizations, the Alameda County Art Commission, individual artists who are pre-qualified for projects in Oakland as well as other community organizations, business owners, and residents.

Summary of Public Comments Related to Art Enhancements to date

Public comments offered by community members and/or artists who attended one of the five (5) public meetings held in November 2012 follow. The comments were submitted on public comment cards or verbally expressed during the meeting or directly conveyed to the Public Art Consultant.

- Will you include students to help design the art?
- Involve youth to design the art as a way to get them involved in the BRT.
- Make sure that artists are informed of the public art opportunity.
- The public art opportunity seems more like “decoration” than public art.
- How can my artist daughter (adult) be considered for the public art opportunity?
- The history of the neighborhood should be the theme.
- Involve the community in selecting the artists.

- Make sure that the artists are either from the neighborhood or know something about the neighborhood.
- Work with the schools so that kids can make the art
- There seems to be only limited opportunities for public art in your presentation
- How do you plan to get the word out to artists?
- Use local artists for customization of stations.
- How can I be on the list to be considered?
- Will muralists have an opportunity to participate?
- Be sure to include the faculty of Laney College when you get the word out about the public art opportunity.
- Make a design expert who is familiar with fabrication techniques and knowledgeable about local vendors available to the selected artists so that they can provide advice to the artist.

Simultaneous Outreach to Art Community and Broad and Diverse Public

A series of informational workshops are planned for 2013 to present art enhancement themes and initial concepts. The community outreach effort will follow two parallel tracks, one with the artist community and the other with the broader, diverse communities of Oakland and San Leandro.

Alameda County is home to a growing number of artists, creative practitioners and art-related business and organizations who make their home in Oakland and adjacent East Bay communities, conduct business throughout Alameda County and contribute to the economic well being and cultural life of the area.

A thoughtful community outreach for the artist community might include:

- Community outreach and media relations specialist to prepare detailed plan with public art consultant.
- Create a dedicated email address and telephone contact to provide information and respond to questions for artist solicitation and community outreach efforts, in addition to standard AC Transit sources.
- Broadly recruit and distribute information to community service providers including social, ethnic, faith-based, and other and arts-related organizations including individual artists.
- Issue press release and press announcement to inform media sources of RFQ, include specialized art media and social media.
- Consider partnering with arts and community organizations to offer free technical workshop(s) to local artists on how to prepare and respond to an RFQ. Ensure accessible location, date and time to attract artists from under-served communities or those who have not had access to previous opportunities Provide easy-to-understand information and encourage interested artists to participate in self guided walking and bus tour of corridor,
- Include one or more practicing artist and art professional on the Artist Selection Panel for AC Transit appointment.

A thoughtful community outreach for the broader public might include:

- Community outreach and media relations specialist to prepare detailed plan with public art consultant.
- Create a dedicated email address and telephone contact to provide information and respond to questions for community outreach efforts, in addition to standard AC Transit sources.
- Broadly recruit and distribute information to community service providers including social, ethnic, faith-based, and other and organizations.
- Issue press release and press announcement to inform media sources of art enhancement program and ability for public to review and comment.
- Include one or more community representatives on the Artist Selection Panel for AC Transit appointment. Brief lay members on the Artist Selection Panel in advance of the meeting.
- Invite the public to attend a workshop to meet with the Artist and/or Team for each of the up to five location groupings to discuss the artist's preliminary theme and design concept their interpretation of the theme, and to allow the communities to provide feedback to the artist(s) about their history, values, and ideas. Provide public comment cards,

Whether or not the envisioned community outreach activities are eligible for funding out of the \$1.5 M identified for artistic enhancements of station design elements still needs to be determined and is largely dependent on pending interpretation of the new MAP 21 funding guidelines.

Most recent MAP 21 Information provided by Office of Planning, Region 9, FTA

The following information was provided via email to the Public Art Consultant by the Office of Planning, Region 9, FTA, on 11/29/2012:

B. Definitional Changes and New Definitions

Section 20004 of MAP-21 modified section 5302 to provide new definitions and to modify existing definitions that clarify eligibility and requirements within FTA's programs. Unless otherwise stated, these definitions apply across all FTA programs. Several important definitional changes include:

1. Associated Transit Improvement

The term "transit enhancements" was changed to "associated transit improvements." An associated transit improvement is a project "designed to enhance public transportation service or use and that [is] physically or functionally related to transit facilities." Eligible associated transit improvements include historic preservation, rehabilitation, and operation of historic public transportation buildings, structures, and facilities (including historic bus and railroad facilities) intended for use in public transportation service; bus shelters; landscaping and streetscaping, including benches, trash receptacles, and street lights; pedestrian access and walkways; bicycle access, including bicycle storage facilities and installing equipment for transporting bicycles on public transportation vehicles; signage; or enhanced access for persons with disabilities to public transportation. Congress struck "public art" and "transit connections to parks within the recipient's transit service area" from the list of eligible projects. While Federal transit funds are no longer available to support public art in transit facilities, art can be incorporated into facility design, landscaping, and historic preservation, for example through the use of floor or wall tiles that contain artistic designs or patterns, use of color, use of materials, lighting, and the overall design of a facility. In addition, eligible capital projects include incidental expenses related to acquisition or construction, including design costs. Therefore, the incidental costs of incorporating art into facilities and including an artist on a design team continue to be eligible expenses.

References Links

City of Oakland

<http://www2.oaklandnet.com/Government/o/CityAdministration/d/EconomicDevelopment/s/PublicArt/index.htm>

Federal Transportation Administration (FTA)

<http://www.fta.dot.gov/13750.html>

<http://www.fta.dot.gov/map21/index.html>

Caltrans

www.dot.ca.gov/hq/LandArch/transart/index.htm

For more information:

Helene Fried

Helene Fried Associates

T: 415 643-3175

E: hfassoc@earthlink.net

Thomas Kronemeyer

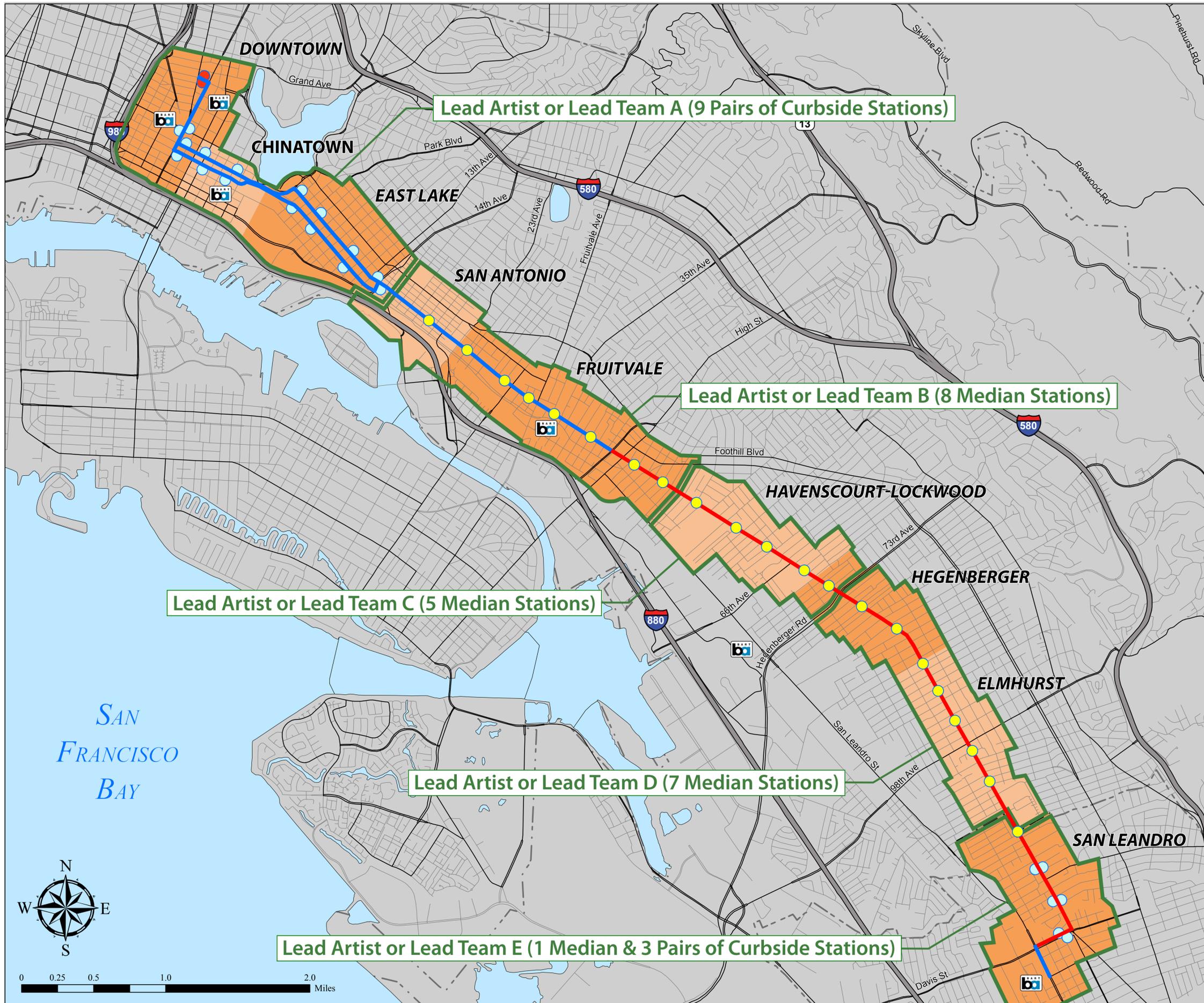
Community Design + Architecture

T: 510 839-4568

E: thomas@community-design.com

Figure 10

Station "Groupings" for Artistic Enhancement Opportunities



- Median Station (21)
- Curbside Station Potentially to be Considered for Artistic Enhancements (2)
- Curbside Station (22)
- Neighborhood Districts
- Route on City Street
- State Route 185 (Caltrans right of way)
- ▭ Set of Stations for Lead Artist or Lead Team

