

Memorandum

TO: HONORABLE MAYOR AND CITY COUNCIL

FROM: Paul Krutko

SUBJECT: SEE BELOW

DATE: February 2, 2009

Approved

Nadi Nadi for Deanna Sandama

Date

2/10/09

COUNCIL DISTRICT: Citywide

SUBJECT: APPROVAL OF TWO (2) AGREEMENTS WITH GORBET+BANERJEE RELATED TO THE NORMAN Y. MINETA SAN JOSE INTERNATIONAL AIRPORT TO 1) FABRICATE AND INSTALL NON-ARCHITECTURAL SYSTEMS FOR PUBLIC ARTWORKS, AND 2) DESIGN, FABRICATE AND INSTALL THREE (3) PILOT ARTWORKS; AND ADOPT RESOLUTIONS AUTHORIZING THE CITY MANAGER TO NEGOTIATE AND EXECUTE AN AGREEMENT WITH GORBET+BANERJEE TO DEVELOP SYSTEMS AND MANUALS TO SUPPORT ART ACTIVATION PLATFORMS AT NORMAN Y. MINETA SAN JOSE INTERNATIONAL AIRPORT, AND TO AMEND THOSE AGREEMENTS

RECOMMENDATION

- A. Approve two (2) agreements with Gorbet+Banerjee, related to the Norman Y. Mineta San Jose International Airport Public Art Program, as follows:
 - 1) An agreement for fabrication and installation of non-architectural systems for public artworks at the Norman Y. Mineta San Jose International Airport, in an amount not to exceed \$360,500; and
 - 2) An agreement for the design, fabrication and installation of three (3) pilot artworks at the Norman Y. Mineta San Jose International Airport, in an amount not to exceed \$310,000.
- B. Adopt a Resolution authorizing the City Manager to negotiate and execute an agreement with Gorbet+Banerjee for development and configuration of custom software systems and programmatic operational manuals to support art activation platforms at the Norman Y. Mineta San Jose International Airport, in an amount not to exceed \$355,000.
- C. Adopt a Resolution authorizing the City Manager to amend the above three (3) agreements to add up to six (6) months to the term and reallocate scope and/or funding from one agreement to another agreement if the City Manager believes that it would benefit the City's administration of the agreements, provided that there is no increase in the total aggregate compensation of \$1,025,500 approved by the authorization.

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BACKGROUND

The Norman Y. Mineta San Jose International Airport Public Art Master Plan, approved by City Council on November 17, 2004, creates a framework for a unified program of Art & Technology that will identify San José as a diverse global center for innovation and change.

In April, 2005, following a Request for Qualifications process and a review of qualifications by the Airport Arts Program Oversight Committee (AAPOC), the Arts Commission recommended Gorbet+Banerjee as the Arts Activation Team. Gorbet+Banerjee is a multi-disciplinary team that works at the leading edge of technology research, computer science, architecture, mechanical engineering and product design.

In July, 2005, Gorbet+Banerjee began extensive research to create an Arts Activation proposal to prepare the Airport to host a variety of permanent and changing artworks. The team met with Airport staff, toured the Airport facilities, interviewed airport users in San Jose and other airports, and conducted one artist focus group and four community meetings. The team's research has led to the development of an Arts Activation Plan that identifies multiple locations and infrastructure solutions for the placement of permanent and changing artwork at the Airport (see attachment).

The foundational infrastructure (e.g. data, power and structural elements) to support public art at the Airport has already been integrated into the construction of the Airport by the Airport terminal improvement base project's general contractor. The next step is for the other custom-designed, discrete elements to be specified, fabricated, purchased, configured and field tested... All of these other elements are included in the three contracts recommended by this memo.

In September, 2008, the Arts Commission through its Public Art Committee approved Gorbet+Banerjee's designs of the arts infrastructure elements not integrated into the base project construction. It was also recommended that the team design and fabricate three pilot artworks to demonstrate the potential of the artwork infrastructure. The City Manager's Office will negotiate and execute separate agreements with the artists providing consultation and assistance on the two pilot projects.

ANALYSIS

Non-integrated Arts Infrastructure

While some of the arts infrastructure proposed by Gorbet+Banerjee was integrated into the construction of the Airport by the Airport base project contractor, arts infrastructure elements that are non-architectural in nature will be developed by Gorbet+Banerjee pursuant to Recommendation A (1) above. These important system-wide non-architectural elements include:

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- Audio systems for the jet ways, projections equipment for specific platforms, and augmented showcases that are moveable infrastructure elements which, when used in conjunction with data and power in the hold rooms, create opportunities for artists to show work that is small and self-contained.
- The specification and purchase of Information Technology hardware and other infrastructure for a public art-server serving as the data and operational interface between the Airport network and the art platforms.
- Job description and evaluation criteria for a Consultant Art Technician, whose focus will be technical support of the Airport Public Art Program.
- Specification of Furniture and Fixtures to equip an on-site work room for technical support of the Airport Public Art Program (to be procured by the City).

Custom Software and Human System Manuals

Pursuant to Recommendation B above, to facilitate the art server, Gorbet+Banerjee will cause the development of a back-end art server custom system software and communications configuration, and the creation of specialized scripts to provide functionality to the artwork in the areas of data aggregation, security and maintenance.

Also included to support the Program is the development of the manuals, job descriptions, rules and procedures for installation and operation of the artwork at the Airport.

Pilot Artworks

Both the original Request for Qualifications soliciting artists for the Airport Arts Activation commission and the Airport Art Activation design contract with Gorbet+Banerjee called for the design of "Pilot Artworks" to demonstrate the artistic potential of the artwork infrastructure. Based on art platform recommendations made by the curatorial committee approved by the AAPOC and Public Art Committee, the pilot artworks will be designed for the following locations: eleven (11) northern concourse columns, a gate hold room floor and ceiling and the baggage claim projection. The City will enter into separate contracts with artists selected to consult and assist Gorbet+Banerjee in designing pilot artworks for the North Concourse column artwork and the baggage claim projection artwork. Pursuant to Recommendation A (2) above, Gorbet+Banerjee will be responsible for the fabrication and installation of the pilot artworks.

Reason for Multiple Agreements and Request for City Manager Authority to Amend Agreements

The scope of work to be completed by Gorbet+Banerjee encompasses a wide range of services involving a variety of expertise, including:

- Development or purchase and installation of artwork display infrastructure;
- Purchase of computer hardware components;
- Development of specialized software to support the Airport artworks;
- Development of Internet-based manuals and guidelines to assist artists in understanding the capabilities and specification of the Airport public artwork infrastructure;

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- Design and development of pilot artworks, and
- Development of job description and furniture to support the Airport public artwork program.

Because some of these tasks are new and unique to the City, and City staff with expertise in these areas straddles multiple City departments, the administration intends to split the scope of work into more than one agreement. This will provide flexibility to subsequently reallocate some of the scopes of work and the associated funding to another agreement if the City Manager discovers that contract amendment would better align contract oversight to City staff with greater expertise and capacity to oversee the particular tasks to be performed by Gorbet+Banerjee.

EVALUATION AND FOLLOW-UP

In the semi-annual Public Art Program Report, the City Council will be advised when the artwork is completed and installed at the Airport.

PUBLIC OUTREACH/INTEREST

- X Criterion 1:** Requires Council action on the use of public funds equal to \$1 million or greater. **(Required: Website Posting)**
- Criterion 2:** Adoption of a new or revised policy that may have implications for public health, safety, quality of life, or financial/economic vitality of the City. **(Required: E-mail and Website Posting)**
- Criterion 3:** Consideration of proposed changes to service delivery, programs, staffing that may have impacts to community services and have been identified by staff, Council or a Community group that requires special outreach. **(Required: E-mail, Website Posting, Community Meetings, Notice in appropriate newspapers)**

This action meets Criterion 1. The Office of Cultural Affairs (OCA) has included extensive public outreach as a key component throughout the development of the Airport Public Art Program. Public meetings, including community meetings and all meetings of the Airport Public Art Oversight Committee, Public Art Committee, Airport Commission and Arts Commission, were posted on the City's website, included in OCA's Public Art e-newsletter, and notices were mailed directly to a broad group of stakeholders. This item will also be posted on the City of San Jose website for the February 24, 2009, City Council Agenda.

COORDINATION

This memo has been coordinated with the Airport Department, the City Manager's Budget Office, and City Attorney.

FISCAL/POLICY ALIGNMENT

The Airport Public Art Program aligns with the following strategic initiatives in San Jose's Economic Development Strategy:

- Build a world-class airport facility and air services;
- Communicate a compelling, consistent community identity for San Jose;
- Engage private sector leadership for San Jose's economic strategy.

COST SUMMARY/IMPLICATIONS

1. COST OF PROJECT

| | |
|--|--------------------|
| Project Delivery/Administration Costs | \$ 126,000 |
| Activation Design | \$ 355,000 |
| Art Infrastructure and Pilot Artworks (see cost breakdown below) | \$1,025,500 |
| Total Public Art Project Costs | \$1,506,500 |
| Prior Year Expenditures | \$269,378 |
| REMAINING PROJECT COSTS | \$1,237,122 |

2. COST ELEMENTS OF CONTRACTS

| | |
|------------------------------------|--------------------|
| Non-Integrated & Custom Server | \$ 715,500 |
| Pilot Design | \$ 50,000 |
| Pilot Fabrication | \$ 260,000 |
| TOTAL CONSTRUCTION CONTRACT | \$1,025,500 |

3. SOURCE OF FUNDING:

- 526 – Airport Revenue Bond Improvement Fund
- 527 – Airport Renewal and Replacement Fund

4. CONTRACT TERMS AND MILESTONES

Contracts will be negotiated as a fixed price according to pre-determined milestones. Direct procurement for information technology hardware will be reimbursed based on invoice. The term of the agreement(s) will extend through July 2010, unless amended.

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BUDGET REFERENCE

The table below identifies the fund and appropriations that fund the contract referenced as part of this memo.

| Fund # | Appn # | Appn. Name | Total Appn. | Amount for Contracts | 2008-2009 Adopted Budget Page | Last Budget Action (Date, Ord. No.) |
|--|--------|------------|--------------------|----------------------|-------------------------------|-------------------------------------|
| Remaining Project Costs | | | | \$1,025,500 | | |
| Current Funding Available | | | | | | |
| 526 | 5953 | Public Art | \$2,150,000 | \$1,025,500 | V-983 | N/A |
| 527 | 5953 | Public Art | \$ 704,000 | \$ 0 | V-983 | 10/21/08, 28422 |
| Total Current Funding Available | | | \$2,854,000 | \$1,025,500 | | |

CEQA

Resolutions No. 67380 and 71451, PP 07-256



PAUL KRUTKO
Chief Development Officer

For questions please contact BARBARA GOLDSTEIN at (408) 277-5144 EXT 27.

Attachment

Norman Y. Mineta San José International Airport Public Art Program
ART + TECHNOLOGY

Norman Y. Mineta San José International Airport Program of Art + Technology

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 serves Silicon Valley, a global leader in technology innovation and a region of nearly four million people. Improvements will include new terminal construction, parking garages and roadway and landscape improvements providing a world-class facility with state-of-the-art passenger amenities.

As part of the airport capital improvement program, the Norman Y. Mineta San José International Airport Public Art Master Plan creates a framework for a unified program of Art + Technology, showcasing the innovation, diversity, and change that defines San José and Silicon Valley. The Art + Technology Program will give travelers an immediate 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. Through a range of projects, from permanent, architecturally-integrated to flexible technological platforms that will provide frameworks for changing art; this program will create a major collection of technology-related artworks for the City at the airport.

Art + Technology is defined broadly:

Art that uses technology

Art that is inspired by technology

Art that is developed with technology

Art that comments on technology

Stories of the Community...

Through this definition, public art at the airport will use the tools and technologies developed in Silicon Valley to provide a portal to the community, highlighting the important histories that are the foundations of San José's place in today's global economy.

This public art program reinforces a growing number of other strategic initiatives and will encourage strategic partnerships both locally and globally with industry, cultural organizations, educational institutions, and diverse community.

Community visioning is an opportunity for community input pursuant to potential curatorial focus. Community visioning shall take the form of public meeting(s) engaging a range of stakeholder to answer pre-determined broad questions that may inform the direction of a given commission. Questions 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

A broad range of stakeholders will be included in the meetings to introduce a range of voices.

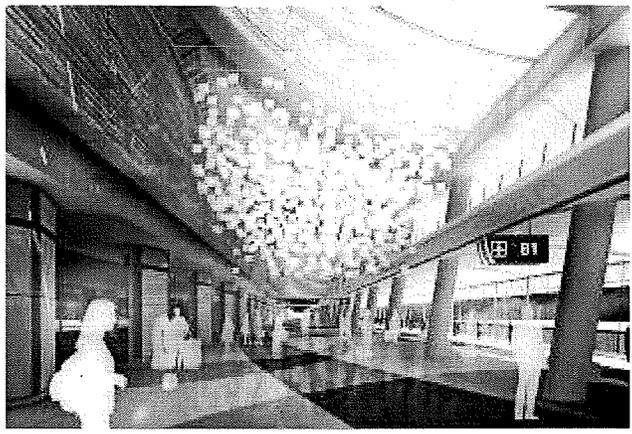
Art that is permanent...

There are four permanent anchor works as part of the initial phase of Terminal Area developments.

eCloud

Artists: UeBERSEE: Nik Hafermaas, Dan Goods, Aaron Koblin

Status: Construction Documentation



Artist Rendering

Located in the Airport's North Concourse, this sculpture consists of hundreds of small switchable glass pixels assembled in arrays and suspended from the concourse ceiling to form a three-dimensional irregular grid over a 54' length of the concessions area. Each pixel has the ability to progressively graduate opacities with the transmission of an electrical charge: when in neutral, with no power, the panel is opaque and when sent an electronic charge the material transitions to visually transparent. Low resolution animations will be transmitted through *eCloud* based on of real time weather and conditions for all airports in the United States. Abstract imagery will move from one panel to the next, creating behavioral patterns that traverse the concourse space. There will be an additional display signage that communicates the current dataset to the viewers.

Hello-Goodbye

Artist: Christian Moeller

Fabrication facilitated through base building façade budget

Status: Design Development

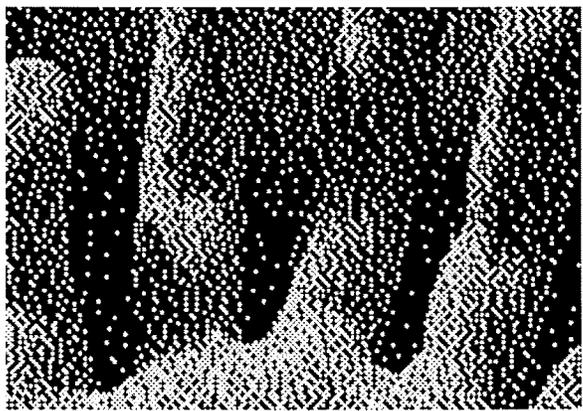
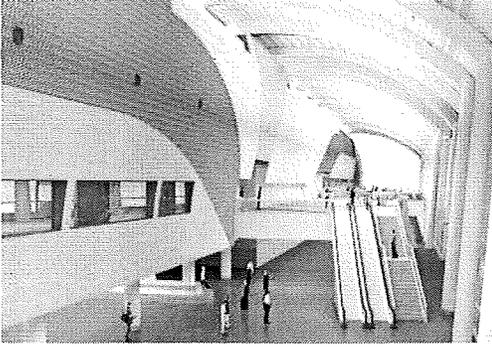


Image Resolution Detail

Through collaboration with architects Fentress/Bradburn, the façade of the Consolidated Rental Car Garage will be constructed from two layers of architectural metal fabric. The outer layer of this 2" galvanized metal mesh, will serve as a canvas for a "bit-map graphic," an image composed of permanently affixed white plastic pixels. The inner layer of 3/8" mesh provides a backdrop that also serves as a pedestrian barrier for the garage facility.

The final visual idea for this project uses human hands, waving in the sky with a gesture we understand commonly as "Welcome" or "Farewell," or as "Hello" or "Good Bye." Metaphorically, hands convey diversity and are the tools that facilitate technology and communications (historically and through the foreseeable future). Visually the image will appear almost like a "forest of hands," resembling trees, cacti or any other plant which reaches for the sky as part of its photosynthetic way of life. The size of the bit-map graphic art work will be approximately 62' in height with a length of 1000.

Terminal B Phase I



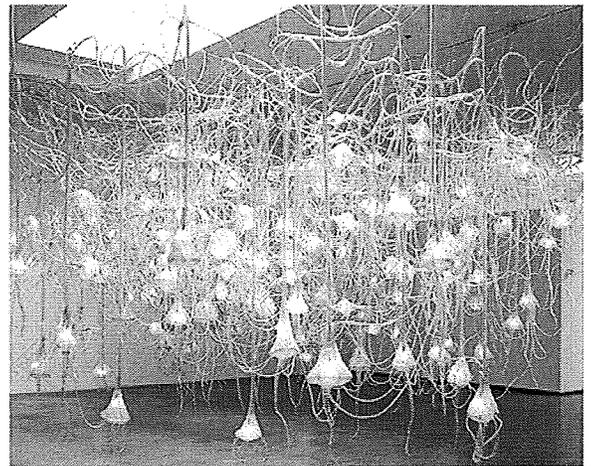
Terminal B, Phase I will be the front door to the new Airport. Its dramatic spaces present opportunities for large-scale anchor artworks that will be landmarks within the building, orient passengers, and help to reinforce passenger circulation. Two landside locations have been identified for these permanent artworks (as further described below). These commissions shall be memorable markers within the terminal and concourse areas.

Arrivals Hall Suspended Artwork

Artist: Deborah Aschheim

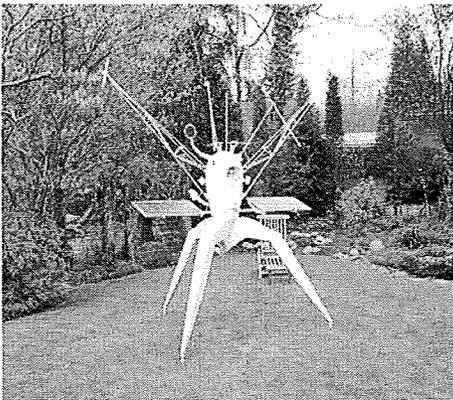
The southernmost end of Terminal B Phase I is a huge light-filled space visible throughout the landside area of the terminal. Arriving passengers descend an escalator, and meeters & greeters await them below. This is the general area designated for a large scale, permanent, dynamic suspended work that will be visible from all angles and elevations including: escalator, arrivals landing, concessions windows, meet & greet hall, security queue, and through curtain wall from street. The opportunity offers a wide range of possibilities, including, but not limited to: modular, dynamic, interactive, kinetic, involving data mining and visualization, and/or web-based interaction

Right: Example of typical artwork by Deborah Aschheim



Mezzanine Sculpture

Artist: Bjorn Schulke



Newly-arrived passengers and those about to depart both find themselves on this mezzanine. Some will be rushing past on their way to baggage claim or security, while others will have time to linger here. Power and data connectivity in the floor enable a large and permanent floor-mounted sculpture will help direct the flow of departing passengers towards security and arriving passengers to baggage claim; reinforcing circulation while preserving visual sightlines across the mezzanine,. This sculpture may evolve over time; respond to seasons, be affected by passers-by, etc.; serving as a marker of the airport's identity and of the passage of time between visits.

Left: Example of typical artwork by Bjorn Schulke

Aviation-themed artwork

An aviation-themed artwork will be commissioned for the large open courtyard that will be created immediately south of Terminal B Phase I when Phase II is built.

Art that is changing...

Collaboration with the Future

Sites within the terminal are designed as flexible platforms to incorporate dynamic projects that change over time. Because technologies change rapidly, and there is no way of knowing what future artists will be using, or what genres or themes they will be working with, a flexible and adaptable system has been designed that mediates the interface, now and in the future, between artists and the airport's systems and processes.

Art Activation provides **physical, technological, and human systems** to facilitate the program of Art + Technology. It provides a sandbox for artists to build within, balancing constraints and creative flexibility.

Platforms are defined by **location, data and power provisions, equipment space, and physical attachments.** All platform sites have access to and may benefit from connection to the Art Server data feeds and can be interconnected with other activation sites, enabling significant, unique curatorial opportunities.

Artworks may utilize one, some, or all of a specific activation component, as guided by the curatorial process, and parts of the different activations may be used together in a single work.

For example:

- A single artwork may be created using input from ArtCams situated on the Curved Concourse Wall to generate dynamic patterns across the Columns. This may be augmented with data from the Art Server about flight or weather information.
- An audio landscape within the passenger bridge at a specific gate could be synchronized with a projected scene on the opposite curved concourse wall creating a single environmental artwork with distributed visual and auditory experience triggered by the arrival of flights at that gate.
- Thematic ambient projections on part of the curved concourse wall, the ArtWalls displaying high-tech textiles, and an interactive display projected down onto the gate seating area furniture from above.

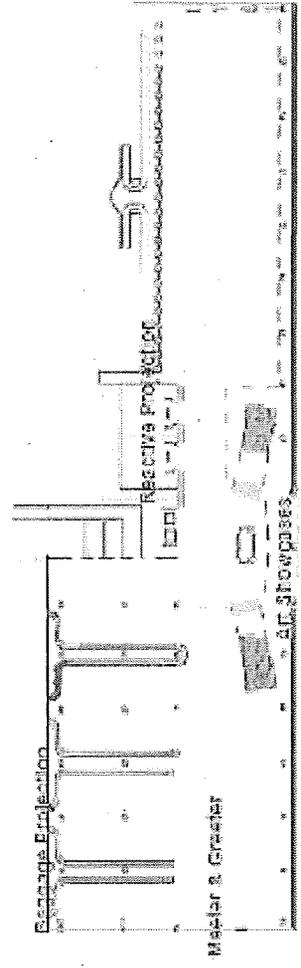
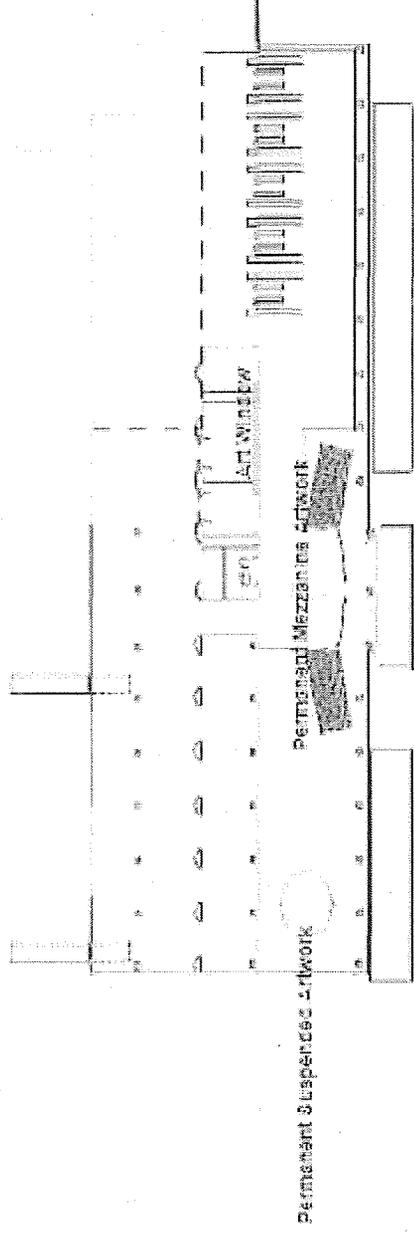
Showcases, art window and reactive projections are less subject to the flexible curatorial philosophy of the airside activations; suggest a more traditional curatorial model for their content.

The selection of components to activate for commissions in the rotating program will be undertaken with consideration for diversity of experience within the context of a typical passenger circulation through the airport.

Program Evolution:

It is expected that as the program evolves the sites chosen for development, and the combinations of activations utilized will also evolve. Certain components, like mounting systems or storage options, are site specific, while others, like the airport data feed and mobile device platform are ubiquitous and can be utilized in any given activation zone. As artworks are created, the technology or additional infrastructure used for each commission will contribute to the available resources for future artists, allowing the system of components and platforms to evolve.

Landside Activations



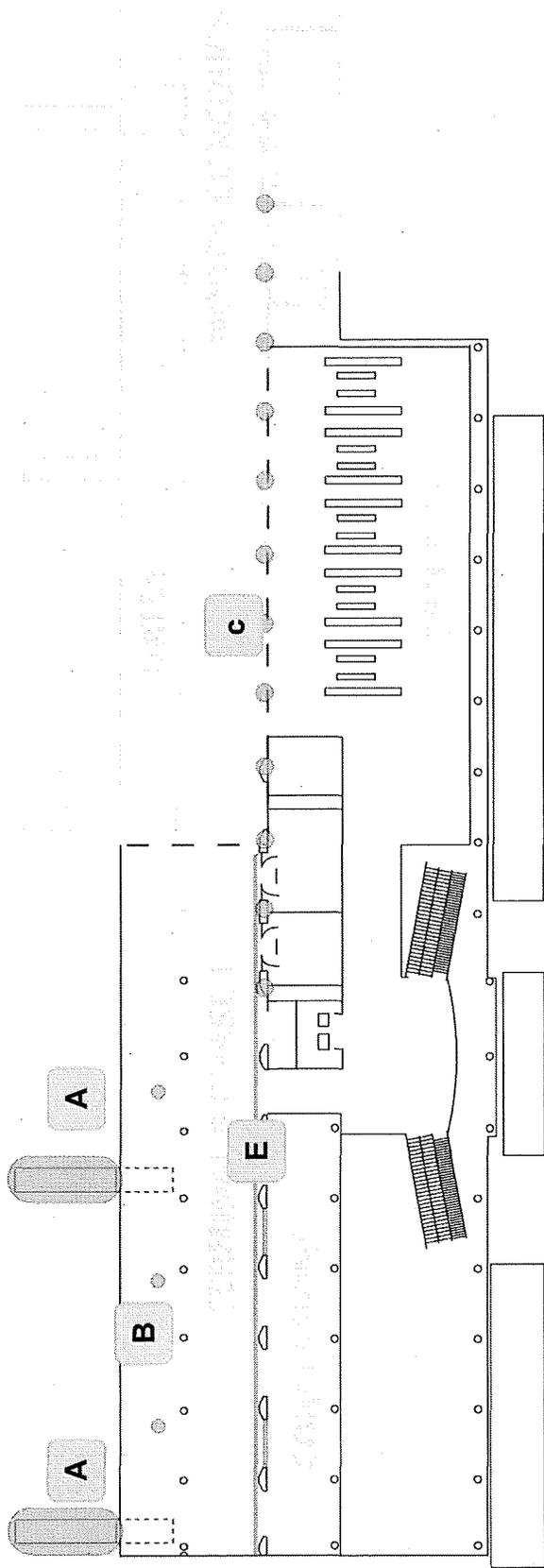
North Concourse Activations



Concourse Level

- A** Passenger Bridges
Soundscapes, (could be re-usable)
- B** Gate Seating Areas
Small 3D ar displays in showcases;
projections on ceiling/floor surfaces
- C** Columns
2D small multiples, patterns
- D** Concourse
Very large suspended 3D visual works to attract
- E** Curved Concourse Wall
Small wall mounted overhead sculptures;
large scale photos

Terminal B Airside Activations



Art + Technology Activations

| Activation Platform | Type of Artwork |
|---|---|
| <p>Gate Seating Areas: Power and data in floors and ceiling. Concealed Unistrut in the ceiling. Custom modular showcases for small displays or concealing equipment.</p> | <ul style="list-style-type: none"> ▪ Small 3D work displayed in showcases ▪ Projections on ceiling or floor ▪ Data-driven art work ▪ Work that encourages social connections |
| <p>Passenger Jet way Bridges: Power, data, speakers, amplifier and digital audio channel controllers. Empty rack for custom audio equipment</p> | <ul style="list-style-type: none"> ▪ Active audio landscapes ▪ Ambient sounds to set/enhance a mood, create identity ▪ Responsive to data e.g. time, date, flight destination/origin, boarding status, etc. ▪ Responsive to movement or activity within the bridge |
| <p>Concourse Columns: 6" W X 6' H x 6" D niches with removable front panel. Internal power, data and small ventilated storage box. 22 columns (11 in North Concourse and 8 in Terminal B Concourse)</p> | <ul style="list-style-type: none"> ▪ Rhythm and repetition of the individual columns can an experience that greater than the sum of its parts ▪ 2D Multiples / Static or Dynamic ▪ Rhythmic, dynamic effects ▪ Small interventions ▪ Patterns, text or small objects/drawings/patterns |
| <p>Curved Concourse Wall: Anchor points in curved wall reveals the length of the concourse wall; equipment space behind curved wall; access to data and power</p> <p>Permanent anchor points on exposed ceiling support beams</p> <p>Projector Mounting Platforms (on opposite soffit) equipped with data and power for mounting projectors at concourse wall.</p> | <ul style="list-style-type: none"> ▪ Lightweight overhead artwork ▪ wall-mounted large-scale prints ▪ textiles ▪ projections ▪ low-profile 3D work |
| <p>Baggage Claim: A ~22' length of the moving belt, at one carousel one exit; 2 seamed projectors; 2 CCTV cameras; data; power; and computer.</p> | <ul style="list-style-type: none"> ▪ An opportunity to surprise with interventions that respond to the presence of the luggage. ▪ Active and reactive projected graphics ▪ Abstract or figurative, could include poetry or dynamic text-based work |
| <p>Reactive Wall: Two seamed projectors, data, power, equipment space located in adjacent closet.</p> | <ul style="list-style-type: none"> ▪ Front projection onto large wall surface ▪ Reactive work with embedded video or other sensors (e.g., sonar, radar, capacitive) |
| <p>Art Cams: Mobile Devices – Flight Information Displays -Splash Screens</p> | <ul style="list-style-type: none"> ▪ Dedicated cameras as input for artwork ▪ Enable mobile device control of interactive artwork ▪ Artist content when displays are otherwise idle |
| <p>Short Term Commissions</p> | |
| <p>Large Showcase: Two 15'L X 4'6D X 8'H cases with data, power, lighting, & ventilated equipment space.</p> | <ul style="list-style-type: none"> ▪ Flexible space for work in many media; 2D, 3D, screen-based, responsive, combinations |
| <p>Art Window: Two 8'H X 24'L X 12" D cases with data, power, lighting, & ventilated equipment space.</p> | <ul style="list-style-type: none"> ▪ Large-scale flat artwork (prints, photography, etc.) ▪ Potential for active textiles or other active surfaces. ▪ Potential for flat-panel displays or low-profile light boxes |

Art + Technology IT Infrastructure

Art program's IT Infrastructure includes the specification and integration of back-end hardware, art-server system software and communications configuration, and the creation of specialized scripts to provide functionality in the areas of data aggregation, security and maintenance. Specifically, the following functionality will be implemented in keeping with the guiding principles of open-source and extensible system design and opportunities for partnerships with industry.

Art Server

Server and storage hardware, operating system, database and content management systems for Art Server, to manage

- Security and Backup
- General Networking
- Data Aggregation and Scripting
- Content Management System

Artists' Handbook

The Artists' Handbook will inform participating artists, as well as the other stakeholders (e.g. O.C.A. and airport staff) about the activations. This document will also outline guidelines for the interactions between the artist and the OCA and the Airport staff. The Handbook will be a living document (likely an online editable resource like a Wiki) which can evolve as the program matures.

Airport Handbook

Description of the systems (mostly human systems) required to keep the Art Program, the infrastructure, and the installed art running smoothly.

AV Integration

Passenger Bridge audio system

- 6-channel ceiling-mounted speaker system
- Network-enabled audio storage and playback
- Ventilated, concealed ceiling-mount rack

Reactive Projection and bag claim tracking cameras and projection

- Installation-grade projectors
- 24/7 operation
- Network configurable
- Short-throw lenses
- CCTV tracking cameras with IR-pass filters
- Concealed ceiling mount with ventilation