



# Memorandum

**TO:** PUBLIC ART COMMITTEE

**FROM:** MICHAEL OGILVIE

**SUBJECT:** SEE BELOW

**DATE:** November 28, 2023

**Council District:** Citywide

**SUBJECT: REPORT ON PILOT INSTALLATION FOR A PROGRAM OF LENTICULAR PRINTS FOR THE AIRPORT MEZZANINE ART WINDOWS.**

**PILOT BUDGET:** \$7,000.

**LOCATION:** San José Airport Terminal B Mezzanine Art Windows

## **PROJECT DESCRIPTION**

### **Background**

Through its collection of permanent technology-related artworks, the Airport's Art + Technology Program is designed to give Airport travelers an immediate sense of San José as a place where ideas are born, while reinforcing its stature as a creative and tech-savvy city. Not only does the Airport's public art program provide a portal to the technology community, but it also has the potential to highlight the important histories that are the foundations of San José and its place in today's global economy. The Art + Technology Program has received national acclaim for its programmatic innovation as well as for specific artworks.

The Airport's Art + Technology Master Plan frames the program opportunity to focus on:

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

In 2010 Terminal B opened with two signature Art + Technology Program permanent artworks, *Space Observer*, by artist Bjorn Schülke, located pre-security, and *ecloud*, by artists Nik Haafermas, Dan Goods and Aaron Koblin, located in a concessions area post security. In 2019, with the Airport's passenger level on the rise, additional permanent artworks were commissioned. In 2021, *A million Times (San Jose)* by Humans since 1982, and *Threshold*, by Philip Beesley Studio & Living Architecture Systems Group, were added to the Terminal B pre-security collection. In 2022, additional artwork *XO*, by Laura Kimpton and Jeff Schomberg, was installed outside Terminal B.

While the program has been building a collection of permanent artworks, foundational to the Program is an “Activation Strategy” enabling artists to create a range of projects within the Airport environment, a highly secure place not devoted to art as its primary purpose. The Activation Strategy builds on flexible “Activated Art Platforms” that are specific predetermined sites, provisioned with power and data, and mechanical structures to accommodate integration within the Airport. One of these platforms located on the Terminal B Mezzanine is the Art Window.

Based on the first round of commissions in 2010, Angela Filo’s *Connected: Silicon Valley + Bangalore* was installed in the Art Windows. Although the works were not intended to be maintainable beyond two years, because of budget cuts, the artwork remained. On September 4, 2018, the San Jose Public Art Committee approved an Amended Art Activation Strategy, that included the intention of curating a 10-year pipeline of exhibitions for the Art Windows. The development of this program relied on two pilot installations. In 2019, staff worked with several consultants to write a proposal to initiate the pilot. However, in 2020, with the circumstances of the pandemic, commissioning for the Terminal B Art Windows platform on the mezzanine level was put on hold. In October 2023, with the experience of commissioning the successful *Holding the Moment*, project for the display cases located in the Baggage Claim area, staff is proposing the following opportunity for this platform.

## **PROJECT OPPORTUNITY**

### **Existing Platform**

The Art Window platform includes two large exhibit cases integrated into the wall area adjacent to the TSA passenger queuing area. The Art Windows are in an active area where 10 million people walk by every year. Recognizing people are passing quickly (vs. dwelling) to go through airport security, curatorial intentions aim to take advantage of the site’s high-traffic location to envision a new approach to activating the platform with art that will contribute to the passenger experience.

The Art Windows each measure 240 inches wide x 81 inches high and 12 inches deep (20 feet wide X 6 feet high) and are accessible via four (4) glass doors, each 60 inches wide. Thus, together the platform area extends more than 40 feet of travel to airport security. The interior of the Art Windows is detailed with removable panels that allow flexible painting of the inside surface. Cabinets are integrated on either side of the Art Windows to allow for building out a recess or equipment storage.

While the dimensions of the Art Windows are considerable, in the visual context of the airport mezzanine, their scale is relatively modest. It is notable that the viewing area is impacted by the stanchions demarcating the security lanes. Also, lighting in this space is ambient and uncontrolled. At certain times of the day, the Art Windows are less visible due to glare from the glass wall on the opposing side of the terminal. Because of these conditions, projections are impractical.

The primary audience who gets close enough to see the Art Windows in proximity, are travelers who, at that point in their journeys, are intent on navigating the airport, keeping track of luggage, getting into the correct security line, and often, looking at a mobile device. Thus, this is an opportunity to create an unexpected experience that is viewable from a distance and then compels the traveler to experience while walking to security.

### **Lenticular Pilot for the Airport Art Windows**

Have you ever walked past a graphic that seemed to move, suddenly shift, morph, or transform? Did that eye blink? Did the bird fly? Was it your eyes playing tricks or was the graphic playing a trick on your eyes. These types of graphics are known as lenticular prints. Lenticular prints simulate motion and/or dimension using specially fabricated two-dimensional prints.

The technology to create a lenticular picture was available by the late 19th and early 20th century. The first commercial lenticular products were patented and marketed in 1906 as “Puzzle Postcard” or “Photo Change Postcard” As a kid you may remember them as a special baseball card, bookmark, or prize in a Crackerjack box! Different than the digital reality of our contemporary day-to-day, the dynamic aspect to this media is the movement of you *the viewer!*

There are several possible approaches to imaging: 3D, creating the illusion of depth and volume: flips that can range from a simple before/after sequence or an animation such as a wink of an eye, or animations that present movement.

The opportunity for the San Jose Airport is to transform the Art Windows into a platform for large format, dynamic murals activated with depth and/or movement through lenticular printing. The large lenticular prints will be displayed on light boxes to increase vibrancy, visibility, and compete with glare. Passengers who are quickly walking by on the way to the security checkpoint will have the opportunity to engage with the artwork without stopping.

Staff proposes a small-scale pilot to investigate the impact of lenticular prints in the context of the existing Art Window platform with only a modest investment. Current airport art program assets include eight 4’W X 3’ H light boxes that will be reconfigured to create a different format for each of the windows. While they are currently in the horizontal/landscape position, because of the printing constraints, they will be position in a portrait/vertical format for more impact. Thus, the total landscape will be a 12’w X 4’H canvas (interrupted by frames). The panels behind the lightboxes, the existing MDF panels will be painted a shade of gray.

Two Bay Area artists, who are either in, or have been in our mural roster of pre-qualified artists Sam Rodriguez (San Jose) and Robin Gibson (Oakland) will provide existing content for the windows. Artists will be compensated \$1,000 to work with staff, printer, and grant rights to display their work for up to 12 months. Lenticular printing will be produced by a local printer, one of only a few in the country that produces large scale prints.

This pilot will allow staff to better determine the qualities of the material, issues of the viewing proximity that impact printing, and optimal format for custom lightboxes.

Ultimately the goal will be to create a platform for ongoing annual commissions providing Bay Area artists the opportunity to think about their work through the lens of an innovative technology and display their work in a highly visible location at the San Jose Airport.

## **PUBLIC OUTREACH**

Since July 2005 the following public and stakeholder meetings concerning the Airport Arts Activation Plan have taken place:

<u>Date</u>	<u>Location</u>	<u>Purpose</u>
9/9/05	San Jose Museum of Art	Community Artist Workshop
9/13/05	New Langton Arts SF	Community Artist Workshop
9/16/05	Works Gallery	Community Artist Workshop
9/21/05	City Hall	Meet the Artist Meeting
9/27/05	City Hall	AAPOC/PAC Schematic Review
6/12/06	Airport Offices	AAPOC Design Development Review
10/29/07	City Hall	AAPOC Design Development Review
10/29/07	City Hall	Aviation Community Visioning
11/16/07	City Hall	PAC Design Development Review
3/20/08	Airport Offices	AAPOC Work Plan Visioning
4/22/07	Airport Offices	AAPOC Design Development Review
5/20/07	City Hall	PAC Non-Architectural DD Review
6/11/18	Airport	Airport Director review of Amendment
6/12/18	Airport	Airport Sr. Staff review of Amendment
11/22/23	Airport	Airport Sr. Staff review of Lenticular Pilot

/s/

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