



Memorandum

TO: PUBLIC ART COMMITTEE

FROM: MICHAEL OGILVIE

SUBJECT: SEE BELOW

DATE: September 23, 2024

Council District: Citywide

SUBJECT: PHASE II OF A PILOT INSTALLATION FOR A PROGRAM OF LENTICULAR PRINTS FOR THE AIRPORT MEZZANINE ART WINDOWS.

RECOMMENDATION: Review and take action on recommendation to approve artists' concepts by Delilah Bender, Lacey Bryant, Jai Tanju, and Roan Victor, for the second phase of Lenticular Lab, a program of lenticular prints for the SJC Airport mezzanine art windows. (Citywide)

DATE OF ARTIST SELECTION: September 20, 2024

PILOT BUDGET: \$40,000

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 the global economy. The Art + Technology Program has received national acclaim for its program 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 and 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.

On September 4, 2018, the San Jose Public Art Committee approved an Amended Art Activation Strategy that focused on building out a robust permanent collection of artworks. It also proposed the Art Window as a platform for rotating artworks, maintaining the spirit of original master plan.

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, and 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 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 both viewable from a distance and compelling to the traveler walking to the TSA security check point.

Lenticular Pilots 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.

In October 2023, staff began to investigate the potential for lenticular displays to be compelling in this location. Two Bay Area artists, Sam Rodriguez and Robin Gibson provided existing content for the windows. Lenticular prints were produced by a local printer and installed by staff on the existing eight 4’W X 3’ H light boxes. This small-scale pilot allowed staff to better determine the qualities and stability of the lenticular material, evaluate viewing distances, and visual impact. This initial pilot resulted in modifications to the printing technique and a retrofit of the light boxes from florescent to LED ballasts.

With experience from the initial pilot, staff proceeded with a second pilot to investigate communications introducing artists to the technology/opportunity (e.g. a call for submissions), the process of artist selection, the pragmatics of translating content through lenticular printing, procuring qualified print services, and print production.

On July 31, 2024, a Call for Submissions was released and 42 artists from Santa Clara County were invited to submit. On August 14, 2024, Public Art Program staff hosted a virtual briefing for the purpose of introducing lenticular technology to the artists and answering questions. This webinar was recorded for the artists’ reference. When the submission deadline closed on September 11th, 32 eligible applications had been received. The selection panel was a diverse

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group that included key stakeholders representing the airport as well as artists and arts professionals, as follows:

Selection Panel	
Robin Gibson	Public Artist, Muralist and Designer
Matt Gorbet	Interdisciplinary technologist, researcher and artist. SJC Public Art Master Plan art activation lead.
Alyssarhaye Graciano	Visual Arts Curator, MACLA/Movimiento de Arte y Cultura Latino Americana
Sylvia Trejo	SJC Terminal Operations & Customer Experience Manager
Advisor	
Brad Bartlett	President / Owner, OptiGraphics

The panel was joined by the lenticular printer as an advisor. The panel met on September 20, 2024, and recommended the following artist and their proposals.

Artist	Proposal
Delilah Bender	Stop-motion animation with handmade puppets
Lacey Bryant	Painting of a woman surrounded by a flock of barn swallows
Jai Tanju	35mm film series of airplanes flying above the Guadalupe River Park
Roan Victor	Digital illustration of native flora and fauna

PUBLIC OUTREACH

The following public and stakeholder meetings concerning the have taken place:

<u>Date</u>	<u>Location</u>	<u>Purpose</u>
6/12/18	Airport	Airport Sr. Staff review of Amendment
11/22/23	Airport	Airport Sr. Staff review of Lenticular Pilot
12/05/23	City Hall	PAC Report on pilot program
8/14/24	On-line Webinar	Artist Orientation and Q & A

/s/
MICHAEL OGILVIE
Public Art Director