

# Downtown Next!

## A Public Art Focus Plan for Downtown San Jose

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## **EXECUTIVE SUMMARY**

### **DOWNTOWN NEXT! A PUBLIC ART VISION FOR DOWNTOWN SAN JOSE**

#### **A Bold Approach to Public Art Downtown**

San Jose boasts an established and successful Public Art Program and one of the nation's largest and most diverse collections of public artworks.

*Downtown Next!*, San Jose's new public art plan, is a fresh approach to creating artworks that embrace the city's culture of innovation and enliven its urban landscape.

This plan is based on an innovative strategy: whenever it is legally possible, capital funds from the City of San Jose and the Redevelopment Agency, along with public art funds from private developers, will be pooled (the "Downtown Public Art Fund") and used to commission artworks that stand out for their creativity, visual resonance, and impact on the urban environment.

#### **Public Art Moving Downtown San Jose Forward**

Public art can change the way people see and experience downtown San Jose.

*Downtown Next!* calls for exciting new public art projects that are catalytic, cohesive, and dynamic.

Important large-scale artworks can be a catalyst for positive change, helping to revitalize urban spaces in downtown San Jose and to create an identity for the area.

Engaging, human-scale artworks create compelling visual connections along streets, enliven Urban Squares (open spaces like Plaza de César Chavez and Repertory Plaza) and help to make the downtown area feel more cohesive. Ever-changing, dynamic public artworks can add surprise and delight to the everyday.

*Downtown Next!* defines locations for each of these types of artworks, describing them as City Image Projects, Urban Squares, Changing Art Zones, Places for Walking, Edges, Gateways and Transitions and Public Art in Private Development.

The projects recommended in *Downtown Next!* are organized into a series of five “frames” that reflect different aspects of how downtown San Jose is experienced.

#### FRAME: CITY IMAGE PROJECTS

Immediately recognizable signature artworks will reflect downtown’s vital role in San Jose and the city’s position as the “Capital of Silicon Valley.” The following is a list of key projects and/or locations that will help achieve this goal.

##### Plaza de César Chavez

The historic Plaza de César Chavez should be enlivened by an artwork that matches the scale of the park and surrounding buildings. One of the lead ideas for this site is an artist-designed band shell. The plaza is home to special events and casual gatherings, and occupies an important location on the Market Street view corridor. The band shell, permanently located at the northern end of the plaza, would replace the current stage. Other sites within the park include the Park Street terminus and the pedestrian axis.

##### Discovery Meadow

Discovery Meadow, at San Carlos Street and Woz Way, will be anchored by a large-scale artwork that captures the spirit of and provides a backdrop for what could soon be downtown San Jose’s major permanent event space. This new landmark will create a highly visible downtown gateway—located where two transit lines converge, easily seen from Guadalupe Parkway, and anchoring the west end of a revitalized San Carlos Street.

##### San Jose Climate Clock

The San Jose Climate Clock will be a monumental work of public art that incorporates the measurement and data management technologies produced in the Silicon Valley to help people understand climate change. This cross-disciplinary project brings together artists and scientists of diverse backgrounds.

##### San Jose McEnery Convention Center

The proposed expansion and updating of the San Jose McEnery Convention Center will be an important location for a large-scale, iconic artwork, as well as potential for integration of art into spaces and systems on the interior of the building.

### Market/ Santa Clara Street BART Portal

Once BART construction is underway, the San Jose Public Arts Program will commission a dynamic artwork, perhaps integrated into the façades of new buildings and embracing innovative light, projection, and data-driven technologies.

### Diridon Station Expansion

This proposed development will connect BART, Santa Clara Valley Transportation Authority bus and light rail service, Amtrak, Caltrain, ACE train, and a high-speed rail service. Because the station design has not yet begun, there is now an extraordinary opportunity to incorporate an important artwork integral to the development.

### Almaden Boulevard/Park Avenue District

This area of big buildings, wide streets, and vast open spaces is ideal for a dramatic initiative that melds public art and urban infrastructure. The projects should consist of multiple elements that reflect ideas about the underlying structure of the city, such as pedestrian paths and plazas, the terrain, or a grid.

## FRAME: URBAN SQUARES

The success of any downtown area can be measured by the liveliness of its open spaces. Downtown San Jose's Urban Squares include major activity centers such as Plaza de César Chavez as well as smaller places like the Circle of Palms. These disparate areas are slowly emerging as a network of urban spaces throughout downtown San Jose—much like the piazzas of Venice or triangle parks along Broadway in New York. Permanent public artworks can be used to create a sense of connection as one moves from space to space downtown, and also to reinforce each square's unique visual identity.

## FRAME: CHANGING ART ZONES

To enhance the feeling that something new and different is always happening downtown, opportunities should be developed to commission temporary, changing public art projects that will create a sense of excitement and discovery in downtown.

Downtown San Jose should be engaging and dynamic, a place where locals and visitors can always find something new and engaging. Changing and temporary public art projects can contribute to the vitality that people enjoy downtown.

Temporary art installations can encourage cutting-edge artistic exploration and bring out the best of San Jose as a creative, innovative community—and they have special infrastructure needs. The Public Art Program will work with San Jose’s diverse community of cultural organizations to create art zones for changing installations and platforms for artwork and performance art that will allow the City to present and showcase the work of the artists and performers in public.

**FRAME: PLACES FOR WALKING**

The experience of walking in downtown San Jose should be filled with discovery and delight. Street-level public art can help to create this experience and strengthen the paths that connect important places downtown.

The Public Art Program will commission pedestrian-scaled artworks to foster a sense of connection between the various districts. Artists will create elements for upgraded streetscapes, work on teams to design new spaces.

**FRAME: EDGES, GATEWAYS, AND TRANSITIONS**

Downtown San Jose is ringed by freeways and large buildings and boulevards that create opportunities for artwork to establish a sense of entry and transition; places where public art can mark transitions in and out of the downtown area, or between different areas of the downtown.

## Who Is Involved and How

San Jose's bold approach to public art downtown requires the expertise, creativity, and resources of many stakeholders.

### Public Art Program and Redevelopment Agency

The Public Art Program and the Redevelopment Agency jointly sponsored *Downtown Next!* Each organization brings expertise in planning and managing public projects. The Office of Economic Development (parent agency to the Public Art Program), and the Planning, Parks, Public Works, and Transportation departments were also involved in shaping *Downtown Next!* and will help to ensure that its projects are properly integrated into the urban landscape.

### Private Developers

Private developers, especially those whose projects are assisted by the Redevelopment Agency, are encouraged to play a leadership role. *Downtown Next!* shows how a commitment to public art can support private investment goals as well as the success of downtown San Jose as a whole.

### Cultural Partners

San Jose's diverse cultural organizations can help the Public Art Program develop curatorial strategies for changing art exhibitions, identify artists and, to the extent feasible, manage projects.

### Civic Partners

Civic organizations, such as 1stACT Silicon Valley, San Jose Convention and Visitors Bureau, and the Downtown Association can be key contributors of organizational support and outreach.

### Local Businesses

Local businesses can be encouraged to engage artists to create embellishments for façades and store windows and sidewalk café areas. They can also be key contributors to participation in festivals and other events geared towards drawing large audiences. Larger business, and technology, art and design-oriented businesses can also be considered for key partnership in project development.

## I. INTRODUCTION

Downtown San Jose is clearly on the move.

Major residential and office projects are under construction. Major public improvements like the development of the Guadalupe River Park and planning for the expansion of San Jose McEnery Convention Center are being undertaken. 1stACT has received major funding from the Knight Foundation and other major funders to move forward with significant downtown initiatives; and a variety of events and entertainment venues enliven the streets.

*Downtown Next!* is a bold new strategy for envisioning how public art can be a catalyst for changes that will contribute to a dynamic downtown San Jose. The Public Arts Program will gather funds from Redevelopment Agency capital projects, city capital projects, and private development requirements into one pool—the Downtown Public Art Fund—and commission innovative and visually exciting artworks that have best possible creative strength, help to shape downtown San Jose.

*Downtown Next!* sets out a vision, goals, and strategies for public art downtown, and then suggests specific projects that the Public Art Program could commission over the next five years. In the appendix each project is detailed with an estimated budget, a time frame, and a list of potential partners. The plan also includes advisory guidelines for developers who wish to commission public art on their own initiative or as part of a redevelopment requirement.

### **The Planning Process**

The *Downtown Next!* planning process follows from *the Public Art Next!* master plan for San Jose's Public Art Program, approved by the City Council on March 13, 2007. That plan established key principles that are carried forward in *Downtown Next!*.

1. Public art should be located in places with the most visual impact, not necessarily in relation to every capital project.
2. Funds generated for public art in special areas like downtown should be accumulated into one pool.
3. Developed public art focus plans for significant locations in development or project types groups.

The *Downtown Next!* planning process took place from March through October 2007 and was led by consultants Brown and Keener Bressi and Via Partnership, the firms that also completed *Public Art Next!*. The planning team conducted interviews, focus groups (included local artists,



downtown residents, downtown businesses, downtown employees, and downtown event producers), and an afternoon charrette; assessed the existing collection; analyzed budget and planning documents; and prepared a visual analysis of the downtown area. The planning team met regularly with an Advisory Committee as well as a Technical Committee of city staff from different agencies involved with planning, permitting, building, and managing downtown public spaces and private development. The draft plan was presented at publicly noticed Public Art Committee meetings.

### Stakeholder Engagement

Residents and workers are keenly interested in making downtown San Jose a great urban place, in the most traditional sense. During the interviews and focus groups they consistently asked these questions: How can downtown San Jose be more active? How can streets be busier? How can public spaces be more conducive to public life?

People who spend time downtown want public artworks that infuse their daily experience with surprise and delight, and that express San Jose's tradition of innovation and cutting-edge technology. They are particularly interested in creating signature artworks that become part of San Jose's image, as well as small-scale art projects that improve the pedestrian experience and reinforce connections throughout the downtown. .

### Urban Design Framework

The Redevelopment Agency's *Strategy 2000* and subsequent public streetscape and design studies articulate a strong design vision for urban planning, development, and public investment in downtown San Jose. The *Downtown Next!* plan builds upon this work.

*Downtown Next!* focuses on how public art can address urban design issues that emerged during the planning process, such as the need to reinforce the identity of the downtown area as well as specific areas, to improve downtown San Jose's cohesiveness, and to increase pedestrian activity.

## II. VISION, GOALS, AND GUIDING PRINCIPLES

### A Vision for Public Art in Downtown San Jose

Public art is key in creating a cohesive and dynamic visual character for downtown San Jose.

### Goals for Downtown Public Art

The Public Art Program will commission artworks that change the way people see and experience the downtown area. *Downtown Next!* will be a catalyst for attracting private development and creative partnerships to supplement the resources available through City and Redevelopment Agency capital funds. The goals are as follows.

1. Commission bold new landmarks that create an identity for downtown San Jose.
2. Commission smaller-scale artworks that make the downtown area feel cohesive and make compelling visual connections along lively streets.
3. Commission art projects that are dynamic and ever-changing, that surprise and delight.
4. Provide clear guidance to developers about how the public art they commission can reinforce the city's urban design, visual and public art goals.

### Guiding Principles for Commissioning Public Art

Several key principles should be applied consistently when making decisions about where, when, and what kind of public art to commission. These principles will ensure that the public art collection's impact is greater than the sum of its parts.

### Public Art Integral to the Development of Great Urban Spaces

Creating successful public art in successful urban spaces requires ongoing coordination with the Redevelopment Agency and multiple City departments. The Public Art Program should take advantage of opportunities as they arise, prioritizing the use of its resources.

When an urban space is identified as a priority for the integration of public art; public art should be integrated into the design of the space. For new spaces, or ones being refurbished, artists should be commissioned at the same time as design professionals, encouraging a collaborative approach to the setting and scale of art.

## Commission Public Art on a Grand Scale Across the Landscape

Two strategies can be used to commission large-scale public art projects: One is to “scale-up” by commissioning single projects with multiple elements spread over a large area; another is to “parallel-process” by commissioning several individual artworks from different artists with similar goals.

Duplicating visual approaches or commissioning projects that extend over large areas could create a sense of connection among various downtown districts, help people recognize important spaces, and enable artists to explore the convergence of art and urban spaces.

## Clustering of Permanent and Temporary Works

To create a sense of both visual identity and on-going engagement, larger spaces can be considered for both permanent installations and as sites for changing art elements. For example, an Urban Square can include both a permanent artwork that anchors and identifies the space, and be designed to accommodate changing temporary artwork installations.

## Commission Meaningful Artwork

Public art projects in downtown San Jose should become part of the civic vocabulary, bringing meaning to urban spaces, inspiring thought and dialogue, commemorating important people and events, and tackling the issues of the day. Artworks should be rooted in San Jose’s unique character—its connection to the natural environment, its importance as a home to innovation, and its rich history and culture.

## Seek Partnerships

Many of the projects in *Downtown Next!* go beyond the scope of what the Public Art Program can accomplish by itself. The city has a rich and active cultural and civic community—and many organizations, institutions, and businesses that share the Public Art Program’s vision for downtown San Jose.

## Commission Projects on a Variety of Scales

*Downtown Next!* outlines projects of many sizes, from landmark artworks, to streetscape elements, to human-scaled art projects. The Public Art Program should strive to maintain a balance of projects of various scales.

## Practical and Legal Considerations

Public art should always be responsive to environmental and safety issues, taking into consideration its traffic impacts, avoiding distraction to motorists, ambient lighting restrictions, maintenance and durability, first amendment and other legal considerations.

## Project Prioritization

The development of public art projects will depend on many factors, such as the timing of related civic capital projects and private development, and the availability of resources and partnerships. When considering these external factors, the Public Art Program, in collaboration with the Redevelopment Agency, will need to decide how to best focus its resources in downtown San Jose.

These criteria should be used to prioritize commissions:

- Does the project improve an existing public space? Start by building on success. Public art resources should be focused first on places that people already use and enjoy.
- Is the artwork part of a broader initiative? Projects that can be commissioned in conjunction with a larger public or private initiative should be given priority. This strategy enables the artist to be involved in the larger thinking about the design of the project, and the resulting artwork will be integral to the overall enjoyment of the public space. For example, in the consideration of the design improvements for SoFA or San Carlos Street.
- Does the project involve partnerships? Public art resources should be directed to projects for which there is other support from private, philanthropic, or government sources.
- Is the artwork innovative and exciting? Priority should be given to projects that provide a platform for artists to create new and meaningful contributions.

### III. FRAMES FOR PUBLIC ART DOWNTOWN

Public art in downtown San Jose should not only be dynamic and diverse, but it should also help to create unique urban spaces and make connections between areas within downtown.

The projects recommended in *Downtown Next!* are organized into a series of “frames” that reflect different aspects of how downtown San Jose is experienced. These frames help to clarify opportunities and goals for public art, and show how different recommendations are related—and these connections help to magnify the impact of each individual artwork.

1. Frame: City Image Projects. Signature artworks or landmarks that visitors and residents will come to identify with San Jose’s image.
2. Frame: Urban Squares. Formal urban spaces that serve as gathering places and anchors for various downtown districts.
3. Frame: Changing Art Zones. Places where temporary art projects can create a sense of excitement and discovery.
4. Frame: Places for Walking. Areas where human-scaled artworks can reinforce the pedestrian experience and foster a sense of connection between different areas.
5. Frame: Edges, Gateways, and Transitions. Places where public art can mark transitions in and out of the downtown area, or between districts.

These frames are not discrete elements of the downtown landscape; they overlap and interact with each other. Some locations and artwork recommendations relate to several frames.

## FRAME. CITY IMAGE PROJECTS

Downtown San Jose needs signature artworks that are destinations, landmarks that reflect the area's role as an urban magnet for 2 million people and San Jose's role as the "Capital of Silicon Valley." City Image projects should reflect both the downtown area's evolving urbanism and San Jose's spirit of innovation. They should be fresh, unexpected, and immediately recognizable as iconic features.

The siting of such ambitious projects is critical. Locations must be recognizable as major civic spaces and must have existing public activities; the scale and proportion of the spaces must be able to accommodate major artworks; and the sites must be easily accessible, physically and visually.

Several locations are worthy of consideration: the Market/Santa Clara BART portal, Plaza de César Chavez, Diridon Station, the Almaden Boulevard/Park Avenue District, Discovery Meadow, and the expanded San Jose McEnery Convention Center. The proposed San Jose Climate Clock is slated to be such a monumental artwork and may occupy in one of these locations or establish another site.

Because City Image projects can be complex, expensive, and take years to realize, the proposed sites could serve as interim locations for temporary art projects, allowing the Public Art Program to test ideas about character, scale, and siting of permanent artworks.

C i t y I m a g e

### **Market / Santa Clara BART Portal**

After BART construction is complete, Market and Santa Clara Streets will become an important retail node, a major transportation connection, as well as the intersection of two of the most important corridors in the city.

A signature project could be integrated into the entrance portal of the BART station or into the façades of any new buildings. Innovative projection and light techniques could produce an artwork that appears to be suspended over the intersection.

#### Goals

- Create a signature and innovative artwork that is immediately recognizable as an icon of the city.
- Consider visual relationships and orientation along Santa Clara and Market streets, and between the surface level and BART concourses.
- Consider scale, color, and form that gather in the space and its surroundings, and add visual energy to the setting.
- Consider the experience of transition from underground to the street level, and from transit rider to pedestrian.
- Consider the gateway experience of entering the city.
- Reflect a recognizable aspect of the city's spirit and character.
- Enhance the function of and activity in the area.

## Plaza de César Chavez

Plaza de César Chavez is a central space in downtown San Jose; a major visual focal point and an important location for scheduled events and informal gatherings.

Two possible projects include a permanent band shell/stage for the northern end of the plaza, where the current stage exists, and a signature artwork elsewhere in the park.

Regardless of the approach, a City Image project in this location needs to consider visual relationships and circulation patterns throughout the park and the surrounding neighborhood. If possible, the project should be done in concert with other improvements to make the park more accessible to pedestrians and to better integrate it into the downtown area.

To see how well a permanent artwork would work in the plaza, the Public Art Program should commission temporary artworks while a longer-term City Image project is being organized.

### Goals

- Create a signature visual element that is immediately recognizable as an icon of the city.
- Consider the visual relationship to *Figure Holding the Sun* currently sited in front of the SJMA, as well as the view corridors along Market Street and Park Avenue.
- Consider scale, color, and form that gather in the space and its surroundings and add visual energy to the setting.
- Reflect a recognizable aspect of the city's spirit and character, especially the sense of innovation that is associated with San Jose.
- Take an innovative approach to the challenge of creating a large-scale public art project.
- Enhance the function of and activity in the plaza.



## **Diridon Station**

A grand new interagency transportation center is planned to accommodate BART as well as the Amtrak, regional rail, and VTA bus and light rail lines that converge there now and, potentially, a stop on a high-speed rail line. Diridon Station will also be the hub of a new high-density mixed-use district. The City is the lead agency in planning this project in partnership with the Redevelopment Agency, Caltrans and VTA.

The new station building itself is a strong candidate for consideration as a City Image project. Possibilities include integrating artwork into the building design, including exterior elements and central areas within the station, such as transfer, ticketing, or waiting concourses. At the beginning of the design process, the City should engage an artist to help identify opportunities to integrate art into the design of this multi-modal station and its adjacent outdoor spaces.

### Goals:

- Create a signature visual element that is immediately recognizable as a city landmark.
- Take an innovative approach to the challenge of creating a large-scale public art project.
- Consider scale, color, and form that gather in the space and its surroundings, and add visual energy to the setting.
- Create a major entry marker to downtown.
- Reflect the nature of the area as a place arrival, connection, and departure for travelers and transit riders.
- Enhance the function of and activity in the station.

### **Almaden Boulevard/Park Avenue**

The area anchored by Almaden Boulevard and Park Avenue consists of large blocks and large, isolated buildings, including the San Jose McEnery Convention Center, the Center for Performing Arts, and Adobe Systems' headquarters. This area, considered to be the corporate and cultural center of downtown San Jose, is scaled to automobiles, not pedestrians—though major projects, such as the Convention Center expansion and new office buildings may change this.

A dramatic initiative melding public art and urban infrastructure could produce a unique project that strengthens the image of downtown San Jose and the city as a whole, transforms the sense of scale that people experience in the area, and makes walking more interesting and comfortable for visitors to Guadalupe River, cultural facilities, and the Convention Center.

The project should consist of multiple elements placed in a network throughout the area that call out aspects of the underlying structure, such as pedestrian paths, the terrain, or a grid. Elements could include small functional structures, lighting, canopies, and panels— anything bold, visual, and replicable over a large area. They could be placed in public areas such as parks and paseos, or negotiated onto privately-owned spaces like plazas and parking areas.

The same ideas could be pursued through temporary exhibitions while the permanent project is being developed.

#### Goals:

- Creating a large-scale, multi-element public art project.
- Create a unique visual language that is found nowhere else downtown.
- Create a visual sense of progression, connectivity, and scale that counters the long blocks and harsh building edges in this area.
- Encourage pedestrian exploration throughout the area, particularly along streets and through paseos connecting major destinations such as the Guadalupe River Park and San Jose McEnery Convention Center.

### **Discovery Meadow/San Carlos Street and Woz Way**

The intersection of San Carlos Street and Woz Way is an important gateway into downtown San Jose for light-rail riders and motorists arriving from the south and west. The northwest corner of Discovery Meadow is appropriate for a large-scale sculpture that would mark this entry and capture the spirit of this child- and event-oriented space.

Planning for this project should coordinate with the redesign of Discovery Meadow as a festival site.

#### Goals

- Create a signature visual element that is immediately recognizable as a city landmark.
- Consider scale, color, and form that gather in the space and its surroundings, and add visual energy to the setting.
- Create a major entry marker to downtown, Discovery Meadow, and the Children's Discovery Museum for people arriving by transit or along San Carlos Street.
- Reflect the nature of the area as a place for fun, learning, and discovery.
- Relate to plans for artworks on the San Carlos Street corridor and Guadalupe River Park corridor.
- Enhance the function of and activity in the area.

## **San Jose McEnery Convention Center**

The San Jose McEnery Convention Center will be undergoing a major expansion and remodeling. Initial design studies will help frame decisions about the scope and timing of the public art.

An artist should be included in the design team for the Convention Center expansion, with the goal of integrating artwork into the building where appropriate. Depending on the final configuration of the Center, key opportunities will include the Market Street, Almaden Boulevard and San Carlos Street façades, and interior public spaces. The project could include permanent artworks or spaces for changing art.

An art collection is currently housed in the Convention Center, which should be reassessed when the new design is completed. Existing artworks can be moved within the new facility, relocated to other City-owned locations as legally permitted, or deaccessioned according to policy.

### Goals for Permanent Art

- Create a signature visual element that is immediately recognizable as an icon of the city.
- Integrate artworks into the Convention Center expansion design.
- Activate public spaces throughout the Convention Center.
- Mark the entrances to the Convention Center and the circulation paths from the convention center to the rest of downtown.
- Create artworks that relate to view corridors leading to the Convention Center, such as the bridge across Guadalupe River and the Almaden Walkway.
- Reflect the nature of the Convention Center as a gathering place for people from all over the world, many of whom are involved with high-technology and research-oriented businesses.
- Make the area an exciting destination, even when there is no convention.

### Goals for Changing Art

- Create opportunities for changing art inside the Convention Center.
- Create spaces for performances to showcase local cultural institutions.

### Goals for Existing Collection

- Evaluate all existing artworks and relocate to suitable locations within the Convention Center or public spaces within other city properties.

## San Jose Climate Clock

The San Jose Climate Clock is a global initiative and competition. The project will involve a consortium of organizations in San Jose, including the Public Art Program, San Jose State University and Montalvo Art Center, and will link them to similar initiatives in other cities around the world.

This major artwork will use information and measurement technologies to monitor changes in greenhouse gas levels and display climate change data to the public. It will be created by an artist-led team composed of artists, international and Silicon Valley engineers, and other creative professionals who are working with climate measurement and data visualization.

The City Image sites identified in this plan would be suitable for the siting of the San Jose Climate Clock, though the form of the final project will also influence its final installation location(s).

### Goals:

- Create a signature visual element that is immediately recognizable as an icon of the city.
- Bring attention to the issues of global climate change through an artwork that incorporates data and demonstrates the connection between human activity and the production of greenhouse gasses.
- Consider the infrastructure possibilities represented throughout the downtown area, including the use of information technology infrastructure and networks.
- Draw on the technology of the exceptionally sensitive instruments, computers, and networks that are cornerstones of Silicon Valley's economy and culture.
- Reinforce San Jose's and the region's commitment to a green economy, culture, and future.
- Stimulate and challenge the international creative community.
- Bring together artists, climatologists, psychologists, physicists, statisticians, linguists, anthropologists, programmers, network engineers, industrial designers, and others whose work touches on these issues.
- Encourage the creation and installation of other Climate Clocks in communities and cities throughout the world.

## FRAME: URBAN SQUARES

Downtown San Jose needs artworks to reinforce its emerging network of public spaces—its Urban Squares. These include major spaces like Plaza de César Chavez and City Hall Plaza as well as smaller places like Repertory Plaza, Circle of Palms, and the terrace in front of the Dr. Martin Luther King Jr. Library. Still other spaces, such as Bicentennial Plaza and Almaden Walkway (the paseo north of Parkside Hall), have yet to come into their own. It is easy to imagine these squares evolving into a network of focal points downtown—much like Venice’s piazzas, Barcelona’s pocket parks, or the triangle parks along Broadway in New York.

Memorable public art can identify different downtown areas and contribute to the sense of connection that people experience as they move about downtown San Jose. Temporary artworks could offer new and surprising experiences each time an Urban Square is visited; people will gravitate to these areas for the engagement and stimulation.

Permanent artworks are most likely to be successful if they are commissioned carefully considering usage patterns; visual factors like color, enclosure, light, and scale; and amenities like seating, shade, and vendors. For some Urban Squares, art should be considered in the context of design studies that are under way. For others, new works could be commissioned in the spaces as they are now and combined with modest improvements such as greening, seating, and lighting. When new spaces are planned, artworks should be commissioned concurrently with their design.

### **North San Pedro Street Park**

The North San Pedro Street housing project is a multi-block area in the vicinity of North San Pedro and West Julian streets. The redevelopment project will consist of three phases of housing built by multiple developers, and a new park that will be located between Julian and Bassett streets. Although public art was not originally required by the Redevelopment Agency, OCA should work with developers to integrate art as an important component of this new community space.

#### Goals

- Involve artists in the overall design of the public space.
- Create focal elements within green space.
- Create a visual element that terminates the view down North San Pedro Street and becomes associated with the identity of this emerging neighborhood.

## **St. James Park**

The St. James Park Master Plan identifies several opportunities for incorporating art projects or enhancements into the redesign of the park.

Because the park is likely to proceed directly from the existing master plan into construction documents, there may be little opportunity to integrate public art into the redesign; public art in this space will have to be added when opportunities arise. The Public Art Program should coordinate with the Department of Parks, Recreation, and Neighborhood Services and the Redevelopment Agency to accomplish this.

The park is nonetheless suitable for temporary artworks, perhaps in conjunction with exhibitions that run along the First Street and Second Street corridors, or with events that are occurring in the park.

As the residential community around the park grows, it will be a suitable place for a permanent art installation. An artist should work with the community stakeholders to develop a project that fits the character and function of the redesigned park.

### Goals for Permanent Art

- Engage the surrounding community.
- Attract more members of the community to the park.
- Contribute to the overall aesthetic of the park.
- Be sensitive to the historic nature of the park and the surrounding area.

### Goals for Changing Art

- Attract more community members to the park.
- Connect to other downtown activities and public art, particularly along the transit corridors.
- Relate to events in the park.
- Do not interfere with the function or use of the park.
- Create a “strong spot,” an infrastructure for changing sculpture display that may include bases for installations, plug-ins for lighting and sound, or stages that can support display of three-dimensional work.



## City Hall Plaza

San Jose City Hall is one of the city's most important civic landmarks. The striking structure, designed by Richard Meier Partners, consists of an iconic tower and rotunda, as well as a wing for the City Council Chambers. City Hall is home to two important new artworks: Andrew Leicester's *Parade of Floats* and Anna Valentina Murch and Douglas Hollis's *Waterscapes*. In addition, the rotunda is used as a surface for projected art.

City Hall Plaza is ideal for temporary installations or changing artworks. Temporary light pieces could continue be displayed on the rotunda itself (subject to legal considerations); along the stepped arcade, lobbies, and concourses; at the corner of Fourth and Santa Clara streets; and in the sitting area at the east side of the building.

### Goals for Changing Art

- Attract a wide range of residents and visitors to the plaza and City Hall.
- Increase use of the plaza during times outside of normal business hours.
- Create visual interest in the space that is visible from the street. Add color and scale without permanently altering the architectural and spatial vision for the plaza.
- Create a “hot spot,” a basic platforms for digital or media art, including power, data, video feeds, accommodation for projectors, and projection surfaces to support new media art, installations, and lighting for three-dimensional work.

### **Dr. Martin Luther King Jr. Library Corner**

San Jose's new main library, jointly developed by the city and San Jose State University, is located at the intersection of Fourth and San Fernando streets. The public art—a series of permanent, integrated installations by artist Mel Chin entitled *Recolecciones*—is located indoors.

The Public Art Program should collaborate with the University, which owns the property, to commission a permanent work of art for the front entry plaza, or relocate an existing artwork there. The space could also be used for a rotating sculpture exhibition.

#### Goals for Permanent Art

- Engage passersby as well as library users.
- Serve as a visual focal point and reinforce the plaza as a gathering space.
- Provide visual continuity in the series of artworks that front San Fernando Street between Second and Fifth streets.
- Require minimal reconfiguration of the plaza.
- Do not inhibit pedestrian traffic flow.

#### Goals for Changing Art

- Same as above.
- Create a “strong spot” that allow for display of three-dimensional work.

### **Circle of Palms**

Circle of Palms, located between the San Jose Museum of Art and the Fairmont Hotel, is lined by outdoor dining spaces and hosts numerous events. In the winter, it is the location for an outdoor ice rink. Circle of Palms is home to Italo Scanga's *Figure Holding the Sun*. The Redevelopment Agency has initiated a study for redesigning the plaza.

Because *Figure Holding the Sun* is now strongly identified with its location, it should remain. An artist should be involved in any redesign, which could include using the plaza surface, nearby planters, and retaining walls as sites for temporary or permanent artworks—a sort of outdoor art gallery.

#### Goals for Permanent Art

- Enhance the design through artist–landscape architect collaboration.
- Provide a counterpoint to the successful sculpture in the space already.
- Activate the paseo that leads to First Street.
- Allow for continued flexible programming of the space.

#### Goals for Changing Art

- Create space for a curated “outdoor gallery” to be programmed by the San Jose Museum of Art or another partner.
- Create a “hot spot” that will support new media art, installations, and lighting for three-dimensional work.

## Repertory Plaza

Repertory Plaza is area surrounding the San Jose Repertory Theatre, located on Paseo de San Antonio between Second and Third Streets. The building and plaza were completed in 1997 and civic leaders are currently urging improvements. The western end of the plaza is home to *Convergence* by Jun Kaneko, and the east side is where *Oionos* by Douglas Hollis is installed.

The two public artworks at Repertory Plaza are strong, but their scale and siting are not ideal. If the plaza is redesigned, these artworks should be resited and new artworks that are more appropriate to the space could be commissioned.

### Goals for Permanent Art

- Focus on the western part of the plaza between the theater and Second Street.
- Serve as a visual marker or a focal element that holds together the space of the plaza.
- Create a strong visual link to Second Street.
- Create a visual connection to the artworks along Paseo de San Antonio.
- Allow for flexible programming.

### Goals for Changing Art

- Provide a “hot spot” and a “strong spot” for performance based or related artworks.
- Connect the plaza to pedestrian activity on Paseo de San Antonio and Second Street.

### **Diridon Station Green**

A new green was recently created by Caltrain in front of the historic Diridon Station in anticipation of future development in the area and transit service upgrades. Once these changes occur and as the green becomes the heart of a vibrant community, the City should partner with Caltrain to commission a permanent public art project. At the moment, however, the site is appropriate for temporary artworks.

#### Goals for Changing Art

- Serve as a visual focal point and strengthen the green as a positive space.
- Provide regular commuters with a changing experience of downtown San Jose.
- Engage people who live and work in the area.
- Attract attention to this emerging area.
- Create a “strong spot,” to allow for display of three-dimensional work.

#### Goals for Permanent Art

- Create a welcoming landmark for people using Diridon Station.
- Serve as a visual focal point and strengthen the green as a positive space.
- Consider the context of the site as a transition between a busy transportation facility and a residential neighborhood; the art might respond directly to the transportation nature of the place, or serve as a counterpoint.
- Relate to other artworks commissioned for the station and the surrounding streets.

## **Bicentennial Plaza**

Bicentennial Plaza, adjacent to the San Jose Civic Auditorium at the northwest corner of Market and San Carlos streets, is a small, tree-shaded sitting area. This modest space is dark and little-used, though it is directly on the path that connects the San Jose McEnery Convention Center, the Tech Museum of Innovation, Plaza de Cesar Chavez, and the San Jose Museum of Art.

This space could be made more visible and more user-friendly, a convenient rest stop for people walking among downtown's major facilities. In that event it would be suitable for both permanent and temporary art; for example, it may be a good location for Jun Kaneko's *Convergence* if it were moved from Repertory Plaza.

### Goals for Permanent Art

- Create a visual element that marks the path from the Convention Center to Plaza de César Chavez Plaza and the San Jose Museum of Art and Circle of Palms.
- Create a visual element that establishes a focal point for the space.

### Goals for Changing Art

- Display two-dimensional art on the east-facing wall of the Civic Auditorium.
- Use the square and sitting area for temporary exhibitions of three-dimensional work until a permanent project can be commissioned.

### **Almaden Boulevard Plaza Retrofit**

Located near the southwest corner of Almaden Boulevard and San Carlos Street, this pleasant space lies along the path that connects the San Jose McEnery Convention Center to the Guadalupe River Park and Discovery Meadow. This privately owned space would be an ideal location for a new permanent artwork or for the temporary exhibition of art. The addition of a permanent artwork could be keyed to the development of the adjacent Boston Properties site, the expansion of San Jose McEnery Convention Center, or the completion of a new trail along the east bank of Guadalupe River.

#### Goals for Permanent Art

- Serve as a focal point and strengthen the plaza as a positive space.
- Create a visual element that marks the path from the Convention Center to Guadalupe River Park and Discovery Meadow.
- Create a visual element that marks the space in relation to Almaden Boulevard, the Guadalupe River Park and Trail, and the general surroundings after the Convention Center expansion is completed.
- Reflect the transition from the heavily used Convention Center to the serene landscape of the river and park corridor.
- Relate to or provide a location for the City Image project for Almaden Boulevard.

#### Goals for Changing Art

- Same as above.
- Relate to any changing art programs established for the Guadalupe River Park, the Convention Center, or Discovery Meadow.

### **Parque de los Pobladores**

Parque de los Pobladores is a small, triangular park bounded by Market, First, and William streets. It is home to *Commemoration of the Founding of the Pueblo San Jose de Guadalupe* by East Los Streetscapers. This park is currently being reviewed by the Redevelopment Agency for potential modification. Several new Redevelopment Agency–assisted and private projects are being planned on sites surrounding the square.

This little park is a prime location for a gateway artwork, as it is an entrance to downtown San Jose, the South First Street (SoFA) District, and the Convention Center area. Because of its proximity to SoFA, it could also be a good spot for changing artworks or outdoor performances. During the development process, neighboring arts organizations should be asked for their input regarding temporary art installations and/or performances.

#### Goals for Permanent Art

- Create a visual gateway into downtown San Jose, SoFA, and the Convention Center area from the South Market Street approach.
- Create or maintain usable park or plaza space.

#### Goals for Changing Art

- Create platforms or spaces that can be programmed by the City or neighboring arts organizations, subject to legal considerations, with visual or performing art.
- Activate the park in the evening, especially during special events.



## **FRAME: CHANGING ART ZONES**

Downtown San Jose should be engaging and dynamic. It should be a place where locals can always find something new and interesting, a place that entices visitors to come back over and over again.

Temporary public art projects can be an important part of the excitement that people experience downtown. Changing artworks stimulate “buzz,” offer a sense of adventure and discovery, and allow for cutting-edge artistic explorations that aren’t always possible or practical in permanent artworks. The energy around the 2006 O1SJ Festival of temporary, new media artwork proved how dynamic public art can energize an area and engage the community.

In short, changing art can bring out the best of downtown as a place, and the best of San Jose as a creative, innovative community.

There are four main approaches to consider: places, co-location strategies, platforms, and processes.

There should be places where changing art can regularly be found, where people know they will find something new and exciting. There should also be sites that have changing art only at special or unexpected times. Some of these changing art zones can be co-located in areas that include permanently-sited artwork.

The Public Art Program should team with the Redevelopment Agency and the Office of Economic Development to create a series of platforms for changing artworks, including “hot spots” and “strong spots.” Artists could design movable infrastructure such as scaffolds and platforms.

The Public Art Program should develop curatorial processes to manage changing art installations either on its own or through partnerships with other organizations.

# Changing Art Zones

### **First Street/Second Street Corridor**

The blocks of First and Second streets between San Carlos and St. John streets appear to be perfect art zone locations because they are full of pedestrian activity, connect with paseos and public spaces, and are lined with retail spaces. A potential resource is the set of unused fountain bases that could be reconfigured as pedestals for artworks or as seating areas. However, the area is constrained by light-rail lines and related infrastructure. The *Who's on First What's on Second* temporary artwork project will aid in determining whether this corridor can be used for changing art.

#### Goals

- Enhance this busy pedestrian zone with changing art experiences.
- Strengthen north-south pedestrian connections downtown by commissioning multiple projects in a linear space.
- Reuse fountain bases as platforms for changing art.

### **Santa Clara Street/BART Temporary Projects**

While BART is under construction by VTA, Santa Clara Street will be a work zone. Nonetheless, the area will be a good location to partner with VTA to commission changing art that explores themes such as the process and nature of construction, the transformation of places, and the impact of construction on the city's culture and economy. Art projects involving technology such as telescopes and video feeds could engage passersby directly in the construction activity. Temporary projects should be ready for installation as work begins and should be changed out throughout the construction process.

#### Goals

- Stimulate public interest and engagement in the BART construction process.
- Turn the construction process into an asset that attracts people to the area.
- Engage viewers in the process of rail transit construction, technology, and logistics.

### **Arena Green/Autumn Parkway and Guadalupe River Park**

The segment of the Guadalupe River Park between Woz Way and San Fernando Street, where there is near-continuous street-level circulation along the park corridor, could be a place for curated changing sculptural displays—either artworks that are commissioned for the site, or on loan. The quiet, meandering walkways, lined by lush plantings and the river channel, provide diverse settings and interesting sightlines for locating sculpture and installations.

The areas for installing sculpture could expand as the park expands, ultimately connecting Discovery Meadow to Arena Green and Autumn Parkway. The Public Art Program should explore the practicality of creating a “strong spot” by installing platforms and infrastructure that will allow for temporary installations.

#### Goals:

- Create a quiet, naturalistic setting for the contemplation of artworks.
- Reinforce the linear pedestrian connection along the Guadalupe River and into the Autumn Parkway corridor.

### **South First Street (SoFA)**

South First Street between Market Street and San Carlos Street is a key location for changing art. The corridor should include “strong spots” that encourage nonprofit organizations in the area (as well as the Public Art Program) to use the street as an impromptu gallery for art of all types, from visual arts to performance. These spaces could be incorporated into the Redevelopment Agency-led streetscape plans for South First Street and into the renovation plans for Parque de los Pobladores.

#### Goals:

- Build a sense of continually changing activity in the district.
- Bring the artistic activity of cultural institutions to the street.
- Create a fine-grained pedestrian experience.
- Create “strong spot” and “hot spot” infrastructure where possible.

#### Related Redevelopment Agency Capital Project

- SoFA/First Street Streetscape Demonstration Project

## Co-Location Strategies for Changing Art

An innovative way to reinforce the impact of public art downtown is to site permanent and temporary art projects together. Over time, visitors to downtown San Jose should come to recognize that when they find a major permanent artwork, they will find changing art nearby.

### Changing Art in City Image Project Sites

Some of the locations recommended for City Image projects are good locations for changing art projects, especially while long-term planning and fundraising are under way. The Public Art Program can use these temporary projects to test a site's suitability for permanent artworks, refine the goals for each permanent project, and signal to the public that change is coming.

#### Recommended Locations:

Plaza de César Chavez  
Discovery Meadow at San Carlos Street and Woz Way  
San Jose McEnery Convention Center

### Changing Art in Urban Squares

Each space presents opportunities for changing art and for engaging artistic partnerships. The Public Art Program could play any number of roles, such as commissioning the artwork, assisting with the necessary platforms to install the art, or providing guidelines for changing exhibitions in these spaces.

#### Recommended Locations:

- St. James Park
- City Hall Plaza
- Dr. Martin Luther King Jr. Library Corner
- Circle of Palms
- Repertory Plaza
- Diridon Station Green
- Bicentennial Plaza
- Almaden Boulevard Plaza Retrofit
- Parque de los Pobladores

# Changing Art Zones

## Platforms & Processes for Changing Art

### Community Information Kiosk

Downtown San Jose has a diverse mix of users—office workers, residents, students, people attending cultural events, club-goers, diners, shoppers, and others. These people engage in many public activities, including community meetings, concerts, films, art exhibits, clean-up days, openings, and festivals.

Community Information Kiosks can get the word out about these many activities, and can help to build a sense of community. These artist-designed kiosks should be commissioned for a few key pedestrian-oriented locations, including SoFA, City Hall, Paseo de San Antonio, and near San Jose State University. Kiosks could also support artist-initiated approaches to community art. For example, a kiosk could be a place for an artist to collect information in the creation of a work; it could allow people to download a component for an interactive work onto a handheld device; or it could be home base for a performance-based piece. A kiosk could support artist-organized, community-activated projects that interface with text messages, photos, blog entries, or other user generated content. While at present the existing sign ordinance prohibits this type of project, kiosks of this type should be considered in the context of ordinance revisions.

### Goals:

- Build a sense of community.
- Create opportunities for community-activated public art.
- Create opportunities for new media art.
- Create a new infrastructure that links downtown San Jose, visually and in terms of information flow.

### Biennial Art Festival

O1SJ: A Global Festival of Temporary Art on the Edge enlivened the streets of downtown San Jose when it was inaugurated in the summer of 2006. One of the highlights was Akira Hasegawa's *Digital Kakejiku*, a projection on the exterior of the City Hall rotunda that attracted viewers far into the night. This festival, which will become a biennial event in San Jose, demonstrates the ability of specially focused temporary art exhibitions to generate public excitement and engagement with both art and downtown as an entertainment destination.

The Public Art Program should help to organize an art festival to occur in the O1SJ's off years that is designed to reach a different audience. The new festival could be an initiative of the Public Art Program, or it could be organized by a separate entity and the Public Art Program would partner.

#### Goals:

- Attract visitors downtown and reach an expanded public art audience from the O1SJ Festival.
- Strengthen San Jose's image as a cultural capital.
- Brand and activate the center of Silicon Valley

### Artist-Initiated Projects

In addition to commissioning artworks and arranging exhibitions for various downtown locations, from time to time the Public Art Program should issue open calls for temporary projects in downtown locations suggested by artists. These calls could be arranged around a theme, a type of media, or some other curatorial approach.

The Public Art Program could issue the calls itself or ask curators or cultural organizations to submit their own proposals for commissioning groups of temporary projects. The Public Art Program could work with cultural organizations in the city, or contract with them to manage calls entirely on their own, subject to City review and approval with the Public Art Program assisting with logistical support.

#### Goals:

- Create opportunities for artists to launch their own investigations about the relationship between public art and urban space downtown.

## **FRAME: PLACES FOR WALKING**

The experience of moving through downtown San Jose should be filled with discovery and delight, particularly at the pedestrian level. Public art can play a leading role in creating this experience.

San Jose’s Public Art Program should develop a range of strategies for commissioning human-scaled artworks—from asking artists to create elements for redesigned streetscapes, to involving artists in public space design teams, to matching artists with building owners who seek to enhance their properties. Small-scale artworks can also be used to implement the 1stACT “Small Wonders” concept, a series of small scale interventions into the downtown that help to activate space and create opportunities for engagement.

Downtown San Jose is crisscrossed by evolving patterns of foot traffic, “desire lines” that trace common routes such from the light rail to San Jose State University and from the San Jose Convention Center to downtown restaurants. These routes reveal anchoring spaces, such as Bicentennial Park, that become important way stations in the journeys people make downtown.

Places for Walking



## **Market Street Streetscape**

Market Street is in a good position to reclaim its role as a ceremonial, civic, and retail street. The length of the street could be imagined as a processional space, moving from Parque de los Pobladores to the Coleman Street overpass, passing by important iconic focal points such as Plaza de César Chavez and the future BART station at Santa Clara Street. The blocks between the plaza and BART could eventually emerge as a retail corridor.

Market Street through the downtown core is currently under consideration for public investment. However, careful public art investments in the streetscape or adjacent public spaces might encourage property owners upgrade their buildings and lease to retailers. Between Plaza de César Chavez and Santa Clara Street, sculptural seating elements could be commissioned, sidewalk enhancements such as tile inlays might be justified, and, at some locations, smaller sculptures might be inserted to create visual interest in open spaces.

The next step would be to launch a planning phase to examine public art concepts and short-term implementation ideas in the context of other changes happening downtown.

### Goals

- Enhance Market Street as a civic and retail corridor.
- Enliven the pedestrian environment, particularly between Plaza de Cesar Chavez and the Santa Clara Street BART station.
- Strengthen the legibility of the downtown street pattern.

### **St. John Street Corridor**

St. John Street is emerging as an important pedestrian connection. The corridor will eventually connect Fifth Street with St. James Park, the emerging North San Pedro Street residential district, Guadalupe River Park, Autumn Parkway, and Arena Green.

Currently, the Redevelopment Agency project is not funded. When this project moves into the design phase, streetscape-related public art should be considered for the corridor. Depending on the scope and budget, one consideration should be to incorporate an artist on the design team.

#### Goals

- Enliven the pedestrian environment.
- Link diverse areas of downtown.

### **Santa Clara Street Streetscape**

Santa Clara Street will be excavated for BART construction in the future. For now, it is not an appropriate place for public art commissions, except for temporary projects related to BART reconstruction.

When Santa Clara Street is rebuilt, it will regain its status as a major civic and retail street, and potentially will be an important transit corridor itself. Public art can be an important part of Santa Clara Street's character, so an artist should be included on the design team when the street is redesigned.

#### Goals for Temporary Art

- Enhance Santa Clara Street as a civic, retail, and transportation corridor.
- Enliven the pedestrian environment.
- Strengthen the legibility of the downtown street pattern for pedestrians, transit users, and drivers.

#### Goals for Permanent Art (After Redesign)

- Enhance Santa Clara Street as a civic, retail, and transportation corridor.
- Enliven the pedestrian environment.
- Strengthen the legibility of the downtown street pattern for pedestrians, transit users, and drivers.

### **Artist-Designed Building Enhancements**

Working through the Public Art Program, property owners and tenants should be encouraged to hire artists to make façade improvements and to design awnings, signage, café stanchions, tables, chairs, and building enhancements. The Public Art Program could promote an artist-made “kit of parts” approach, or collaborate with the Redevelopment Agency on its façade improvement-program to match funds for certain enhancements if an artist is hired to create them.

Key places to focus on include the SoFA/First Street Streetscape Demonstration Project, Fountain Alley, Paseo de San Antonio, First and Second streets, and the blocks of the Historic Core immediately north and south of Santa Clara Street.

### Goals

- Enliven the pedestrian environment with artist-designed elements.
- Create opportunities for emerging artists.

### Redevelopment Agency Capital Projects

- SoFA/First Street Demonstration Project
- Fountain Alley
- Small Wonders

### **Diridon Station/HP Arena Streetscape**

The area where Santa Clara Street, Autumn Parkway, and Arena Green meet is an important focal point for public art projects. As this area redevelops, it is likely to become an active hub for pedestrian activity, particularly for commuters, employees of Adobe Systems, and visitors to Guadalupe River Park. Human-scale artworks should be integrated into the streetscape.

#### Goals

- Reinforce pedestrian connections in the area, particularly east to the heart of downtown San Jose and south to the emerging Diridon Station area.
- Create a cohesive, connected pedestrian environment along the Santa Clara Street corridor and between the Diridon Station and Arena Green areas.
- Consider the context of major existing artworks in Arena Green and proposed projects for Adobe Systems, Diridon Station and the adjacent green, Guadalupe River Park, and the freeway underpass; create a smaller-scaled layer of visual interest.

## **San Carlos Street Streetscape**

San Carlos Street is a key travel corridor, and it connects many important downtown resources, including San Jose State University, the SoFA, Plaza de César Chavez, the Convention Center, and Discovery Meadow. The Redevelopment Agency is beginning to design for streetscape improvements on San Carlos Street, from Guadalupe Parkway to Fourth Street, that will help it emerge as an important pedestrian route as well. In the coming years, the street will likely see major development, including new residential buildings east of First Street, the expanded Convention Center, and the potential transformation of Discovery Meadow.

Some of the most important public art recommendations in this plan already touch on San Carlos Street, from the inclusion of artwork in the San Jose Convention Center project and at Discovery Meadow to the potential redesign of Bicentennial Plaza and creation of a new large-scale project that knits together the Almaden Boulevard/Park Avenue District

The streetscape project offers an opportunity to take a comprehensive approach to public art along San Carlos Street. The Public Art Program should partner with the Redevelopment Agency to commission an artist to plan, design, and create permanent artworks in conjunction with the streetscape design team. The artist's involvement should include recommendations for how art can be linked to future development.

### Goals

- Create a visual vocabulary that can be used in multiple projects, rather than a standard element that is repeated along the corridor. Seek continuity and responsiveness to context.
- Consider the context of important gateways that front San Carlos Street.
- Consider the context of the areas through which San Carlos Street passes, in terms of activity and urban form. Also consider the context of the other artworks that are recommended along the corridor.
- Consider the pace of movement of pedestrians and transit vehicles, and the interactions between them.
- Suggest opportunities that can be implemented by developers and property owners who might wish to enhance their buildings (for example, the arcades along the north side of the street near the University).

### Redevelopment Agency Capital Project

San Carlos Street Streetscape

Places for Walking

## **South First Street/SoFA**

The SoFA district is emerging as a destination for art, music, food, and nightlife. The funkiness of the SoFA district is attributable, in part, to the nature of the businesses and activities in its retail spaces, the activity that spills from these spaces out onto the street, and the character of the buildings themselves. Currently, designers are preparing a Streetscape Demonstration Project that will make South First Street friendlier for pedestrians and arts activities.

The Public Art Program has commissioned mosaic inlays for the sidewalks of South First Street. Artist-designed enhancements to the buildings themselves should also be commissioned, to support the sense of scale along the street and to create a sense of exploration and discovery.

Any redesign should include spaces that nonprofit arts organizations in the area (as well as the Public Art Program) could use as impromptu galleries for art of all types, from visual arts to performance. While at present this type of project cannot be created due to the current ordinances, this type of project and the legal issues associated with this new use of the public right of way, should be considered in the context of ordinance revisions.

### Goals for Permanent Art

- Enliven the pedestrian environment with multiple, small-scale artist designed elements.
- Create a distinctive identity for the South First Street district.
- Create opportunities for emerging artists.

### Goals for Temporary Art

- Engage local arts nonprofits and artists.
- Create a dynamic experience for people visiting the area.

### Redevelopment Agency Capital Projects

- SoFA/First Street Streetscape Demonstration Project
- Small Wonders

## FRAME: EDGES, GATEWAYS, AND TRANSITIONS

Public artworks can mark important places of transition, such as from one downtown area to another or major entry points. These areas of transition could include the edges of downtown as well as other locations that mark movement from one place to another—such as passages under freeways, the San Jose State University campus edge, entries into special districts, or places where people leave their cars or transit and become pedestrians.

Most of these projects should be pursued in conjunction with other opportunities that arise. For example, public art could be incorporated into planned public and private development projects.

One opportunity for a special initiative is the Guadalupe River/Parkway corridor, where an interdisciplinary team could create art projects that address the complex layering of river, park, urban space, and freeway.

Often recommendations for edges, gateways and transitions reinforce other frames established in this plan demonstrating the flexibility of both types of opportunities.

### **“Weaving Over and Under” the Guadalupe Corridor**

The parallel paths of the Guadalupe River Park and Guadalupe Parkway present strong edges to downtown San Jose. The surface streets, parklands, river, and freeway create a complex, three-dimensional braid of movement, infrastructure, and space with a complex property ownership and structure.

The entire Guadalupe Corridor should be tackled by an artist team charged with inventing a comprehensive, multifaceted system of interventions that address the experience of weaving over and under the freeway and the river. The core study area should focus on Woz Way to the confluence with Los Gatos Creek; the extended study area should stretch from the Interstate 280–Highway 87 interchange to Guadalupe River Gardens.

#### Goals:

- Create innovative, coordinated approaches to art projects that explore the layers of river, park, surface streets, parkland, flood infrastructure, and viaducts that interact in this area.
- Bring the green of the Guadalupe River Park to the surface streets.
- Highlight thresholds into the downtown core area.
- Engage the multiple uses of the Guadalupe River corridor through downtown San Jose.



## **Edge and Transition Opportunities Related to City Image Project Sites**

The following City Image projects could address edge and transition opportunities.

### *Market/Santa Clara BART Portal*

This intersection will be an important gateway for BART riders arriving in San Jose at the Santa Clara Street station. Riders move through an underground station, pass through a portal, and emerge onto the sidewalks of this busy intersection. Artworks could create an immediate sense of arrival in a unique and energetic place.

### *Diridon Station*

This station will be a gateway for rail travelers using Amtrak, commuter trains, BART, and the proposed high-speed rail service. Artworks proposed for this location should recognize their role in shaping visitors' experience of the city.

### *Discovery Meadow/San Carlos Street and Woz Way*

The intersection of San Carlos Street and Woz Way is an important gateway for transit riders and motorists arriving from the west. The northwest corner of Discovery Meadow is a good location for a large-scale sculpture that could capture the spirit of this child- and event-oriented space. Such a landmark would be easily visible from the freeway.

## Edges and Transitions Related to Private Development Sites

### *Adobe Headquarters Expansion*

Adobe Systems is planning to build a new office complex at the southeast corner of Santa Clara Street and Delmas Street. This is a private project with no Redevelopment Agency involvement and no public art requirement. However, Adobe will likely continue its substantial contribution to public art by commissioning new artworks.

### Goals for Privately Commissioned Public Art

- Commission a significant artwork that serves as a gateway to downtown for people arriving from the west along Santa Clara Street, especially at the focal point where Santa Clara bends at Delmas Street.
- Create an artwork that engages people using the Arena Green or visiting the HP Arena.

### *Boston Properties Development*

Boston Properties is proposing to develop a site at the northwest corner of Almaden Boulevard and Woz Way as an office site. The project will have a Redevelopment Agency public art requirement. The site is a gateway to downtown and to the Almaden Boulevard corporate/cultural district from the south. Elsewhere, this plan recommends that Boston Properties' public art requirement be used to retrofit a plaza at an earlier phase of this project.

### Goals for Privately Commissioned Public Art

- Commission an artwork that serves as a gateway to downtown San Jose from the south.

### **Almaden Boulevard–Balbach Street**

The office building at the northeast corner of Almaden Boulevard and Balbach Street (“Sobrato Building”), across the street from the proposed Boston Properties development, is seeking a major tenant. Though there is no Redevelopment Agency public art requirement, the future occupant should be encouraged to commission public art.

#### Goal for Privately Commissioned Public Art

- Commission an artwork that serves as a gateway to downtown San Jose and to the Almaden Boulevard corporate/cultural district from the south.

## Edges and Transitions Related to San Jose State University

As San Jose State University redevelops its campus, there will be opportunities to encourage movement and visual interaction between the downtown area and campus. These projects could be pursued in partnership with the University.

### *Fifth Street Gateway*

San Jose State University's plan calls for demolishing the theater at Fifth and San Fernando streets and creating a new entrance to the campus there. The Public Art Program should encourage the University to commission art for the Fifth Street entry when it is being planned.

#### Goals

- Reinforce connectivity and movement between the campus and downtown San Jose.
- Reinforce the evolving progression of art along San Fernando Street.

### *Science Building Gateway*

San Jose State University's plan calls for replacing the science building on Fourth Street adjacent to the Dr. Martin Luther King Jr. Library. When the science building is reconstructed and the entrance to Fourth Street between the library and the science building is improved, a smaller-scale entry artwork can be commissioned for this space. Another possibility would be to integrate an artwork into the façade.

#### Goals

- Reinforce connectivity and movement between the campus and downtown San Jose.

### *Fourth Street Edge*

The campus edge at Fourth Street could be a quiet, comfortable place for students and area residents to gather and relax in simple seating areas. Such improvements could be designed by an artist or include artist-designed elements.

#### Goals

- Reinforce connectivity and movement between the campus and downtown San Jose.

## IV. PUBLIC ART IN PRIVATE DEVELOPMENT

The Redevelopment Agency negotiates up to 1% of applicable development costs for public art in its development agreements on major new development projects. Developers can commission public art or contribute to the Downtown Pooled Public Art Fund.

In addition, many developers who don't have public art requirements recognize that incorporating art into their projects and supporting downtown public art initiatives helps to improve the overall desirability and marketability of downtown locations. The overarching objective for public art in private development is to support the urban design and public art goals outlined in the Redevelopment Agency's downtown design plans; more specific goals follow.

### **Goals for Public Art in Private Development**

- Create engaging public spaces.
- Create signature art projects that are synonymous with the identity of the city.
- Strengthen pedestrian environments and create pathways between downtown districts.
- Support changing art that offers a sense of surprise, discovery, and exploration downtown San Jose.

### **Strategies for Public Art in Private Development**

#### The Downtown Public Art Fund

One way developers can support these goals is by making a payment to the Downtown Pooled Public Art Fund. Money paid into that fund will be used at the discretion of the Public Art Program in the following ways:

- Fund the commissioning of public art projects that are synonymous with the identity of the city. Those projects are generally City Image projects that require a large amount of resources from many entities.
- Fund Urban Squares and Places to Walk, art projects that strengthen public places and walking environments in the general vicinity of the development project.
- Fund an endowment that would support Changing Art Zones for public art projects that offer a sense of surprise and reward exploration downtown.

### General Recommendations

Private developers could also commission public art on their own. These are some of the general opportunities and guidelines for such undertakings.

### **Opportunities**

*Building tops.* Building heights in downtown San Jose are constrained by regulations that protect the flight path to San Jose Mineta International Airport, which makes developing a distinctive skyline a difficult task. Artworks can be integrated into the tops of buildings to help create a skyline with visual presence. This strategy is especially appropriate for “identity sites” as called out in the Redevelopment Agency’s Downtown San Jose Design Guidelines.

*Public pedestrian environments.* One of the most important goals for downtown San Jose is to create a walkable environment on every street. Art projects that engage the public at sidewalk level are especially desirable. The priority should be on orienting artworks towards public streets and thoroughfares.

### **Guidelines**

- *Consider art that is integrated into architectural and landscape design.* Most of the public art currently in downtown San Jose consists of independent projects sited in public spaces. Developers should explore means of engaging artists that diversify the types of artworks downtown and to increase their visual impact. Artists should be involved early in the design process.
- *Consider key site lines.* The Downtown San Jose Design Guidelines indicate key sight lines and view corridors. Artists, design teams, and developers should consider these when deciding how to integrate artworks into a specific site.
- *Consider area character.* The Downtown San Jose Design Guidelines indicate several downtown areas that warrant special design considerations. Artists and design teams should take these considerations into account when developing artistic concepts.
- *Public art must be visible to the public.* Public art should be clearly visible from ground-level public spaces, such as streets and squares. Public art in lobbies, porte cocheres, or other semi-private spaces should be discouraged.

## APPENDICES

- A. DOWNTOWN VISUAL ANALYSIS
- B. FOCUS GROUP REPORTS
- C. CHARRETTE REPORT
- D. BUDGET AND TIMELINE
- E. INTERVIEWS AND CONTACTS
- F. DOWNTOWN PROJECT PIPELINE
- G. DOWNTOWN CORE TEAM

## APPENDIX A. DOWNTOWN VISUAL ANALYSIS

### Image and identity

*Image and identity* refer to how downtown is viewed and remembered. Does its architecture, landscape, urban space and art leave a strong imprint on people's memories? Does the visual appearance of downtown convey a sense of "genius loci," some unique connection to what the place is all about?

As downtown becomes more active and successful, and as it prepares for the changes BART will bring, there has been much discussion about how public art and design can help downtown convey a stronger image — of itself, of San Jose, of Silicon Valley. Some issues to consider are:

Downtown's look and feel should communicate its place as "the city center of Silicon Valley."

Downtown does not fit into what people think is the heart of the technology revolution is supposed to look like; indeed, it is difficult to pinpoint exactly what the center of a place like Silicon Valley is supposed to look like.

Downtown should be more memorable. Currently, its appearance is visually monotonous; the lack of variation of building heights, boxy buildings, architectural blandness, etc., contributes to areas where one block looks just like another.

Downtown should highlight what remains of the Santa Clara Valley's natural assets and beauty.

This is what truly makes this place unique physically or visually.

These are issues that can be explored, directly and indirectly, by public art. These concerns should be reflected as much as possible in the goals for specific projects that are commissioned.

### Legibility

*Legibility* is a measure of whether the visual form of a place does a good job of telling you where you are, in terms of how the place is organized or how it functions. Are you in the center of town? the edge? a civic place? a private place? Are you on a major street that is likely to carry you through the city? on a short street that only serves a neighborhood?

Some aspects of downtown San Jose, such as the light-rail corridor, are very legible; it is easy to understand where the trains go. There are also a handful of memorable civic visual elements, such as City Hall, the fountain in Plaza de Cesar Chavez, the HP Pavilion, and the Circle of Palms Plaza; these are places that ground you in a specific location, serve as markers, and help to anchor the districts around them. Most of the street network is understandable, although Almaden Boulevard and Park Avenue are



curiously over-scaled given that they are not major connections. And the emerging streetscape, lighting, and directional signage will support a legible public realm framework.

But in other cases, downtown's visual character does not communicate downtown's structure well.

Arriving downtown is nothing special: The entrances are not always clear, and from some directions, the gateway is arguably a freeway underpass. Transition places — where people get out of their cars or off transit and begin walking around the city — are similarly anticlimactic. The wayfinding system that leads to parking is effective, but it leaves visitors off when they find a garage or lot; it does not welcome them as walkers into the city. Passages from one district to another are often not marked well. For example, the edges of SJSU campus are generally not distinctive, though the entryways have recently been upgraded with formal entry markers. And most of downtown's subdistricts do not have a generally recognizable visual landmark.

Public art, coordinated with or integrated with infrastructure such as streetscapes, bridges and small public buildings, can help to address issues of legibility. Art projects can help mark gateways and important thresholds, and can help create markers and centering elements that become destinations in different districts. This approach to public art can work better when it is conceived of at a larger scale, and when it is integrated with broader thinking about the design of the public realm.

### **Activity**

More than anything downtown could benefit from more *activity*: More shops, restaurants at street level; more pedestrians walking around; more small public gathering spaces.

This is a special concern noted by First Act. The Redevelopment Agency and Office of Economic Development have begun to untangle the thicket of regulations that sometimes strangle street vendors and street life. And in recent months there has been an uptick of activity on downtown streets and paseos, particularly in areas where sidewalk cafes have been opening up. Public art, coordinated carefully with changes to the ground floors of buildings and the redesign of public spaces, can reinforce efforts to make downtown more active, but cannot be counted on to solve the problem alone.

Of special concern is the dearth of *urban spaces*, beside major spaces such as City Hall Plaza, Discovery Meadow, and Plaza de Cesar Chavez, and a handful of smaller spaces. Most of these spaces are not well designed, triangulated with activity, or integrated well with surrounding uses. It is difficult for public art to be successful in spaces that need to improved and/or activated.

The Redevelopment Agency has launched design studies for several smaller urban square: the plaza adjacent to the Rep, the Circle of Palms, and Gore Park. These design studies should include careful consideration of the appropriate scale and genre of public art for the space as it will be redesigned and reactivated. And this concern about smaller spaces opens up the possibility that San Jose will discover

other opportunities; the recommendations in this study identify at least a dozen additional locations downtown where small, focal urban squares could be carved out to create spaces for public activity and anchor downtown's districts. These spaces, too, would provide opportunities for public art.

### **Connection**

Downtown San Jose is characterized by pockets of activity that do not feel as if they are connected well; it does not seem easy or intuitive to flow between them, as it might in denser cities like San Francisco. Part of this stems from the lack of street-related activity on the ground floor of many buildings. In some areas, this stems from large blocks that have isolated buildings in them, deadening street life and making them unpleasant places to walk. This lack of connectivity keeps downtown from being navigated easily and confidently by pedestrians, and thereby contributes to an overall lack of vibrancy.

There are some established pedestrian routes — along the paseos and the light-rail corridor, leading out from the Convention Center entrances to the Art Museum area. Other “desire lines” may follow — paths from the Convention Center to the Guadalupe River Park and to the SoFA district; East San Carlos Street; Market Street, between Plaza de Cesar Chavez and Santa Clara Street. San Fernando Street is poised for more activity as BART construction begins on Santa Clara Street.

This plan recommends strengthening connections downtown by creating a fine-grained network of small urban squares and using public art to anchor and identify those spaces. In most cases, we do not recommend a strong commitment to streetscape related art, because its implementation prospects are limited absent a streetscape construction project that allows for integrated approaches, and because its visual impact is limited in any case.

## APPENDIX B. FOCUS GROUP REPORTS

The participants in the five Downtown Next! focus groups provided valuable input to the planning process.

Each focus group included a facilitated discussion around questions regarding an overall vision for downtown San Jose, public art goals in downtown, places where art should be located, and potential partnership opportunities.

### Advisory Committee - May 30, 2007

As a warm-up, Advisory Committee participants were asked to share a word or phrase that describes the kind of public art they would like to see downtown. Responses to this question included:

- Inspire children
- Magical
- Inspiration
- Sophistication
- A there there
- Destination (2)
- Culture
- Diversity
- Audacious expression
- Turn things inside out
- Identity
- Food for thought
- Excitement
- Wonder
- Challenge
- Surprise
- Thought provoking
- Conversation piece
- Temporary
- Connective
- Risky
- Ambiance
- Attitude
- Discovery
- World class
- Linkage
- Alive
- Vitality
- Interest
- Attractor

The conversation then focused on what specific goals should be for art downtown. Some comments focused on public art resulting in creating a destination. Downtown is still a place for large-scale art, which can include things like lighting, projections and interactive projects. Downtown will never have a skyline, so what happens on the tops of building can help define the city. Successful public art is in dialogue with the architecture which surrounds it. Some felt that destination art should be iconic – large scale, big name artist, something shocking – but not necessarily by a blue-chip artist. Places for this type of iconic art could be on the roofs of buildings, in Cesar Chavez Park, lighting the City Hall rotunda.

Comments also supported the need for more temporary and small scale art. Temporary art creates the opportunity for public art that is interesting and challenging. Smaller-scale projects let people know that when they come downtown that there are things that they may come upon and that they should “expect the unexpected.” The goal is to create places and experiences that people remember. Smaller and temporary projects should be sited in pedestrian oriented places. Temporary art can also be a way to test out places for art, or certain projects being considered for permanent purchase.

### **Artists - May 29, 2007**

This focus group invited visual artists who live and work in San Jose.

Focus group participants were asked to share a word or phrase that describes the kind of public art they would like to see downtown. Some responses focused on both the quantity of public art on art being “on the street and around every corner.” Other comments focused on the types of downtown art that people would like to see. Comments included that there should be a diversity of types of art, art at different scales, art with meaningful content, temporary art, interactive art, and art integrated into the environment. People suggested that art should create both a sense of wonderment and a sense of place. Works should be complex and thought provoking enough so that you can come back to the piece and remain interested.

At the urging of some participants, the end of the focus group centered on how artists are selected for projects. The consultant team described the method for artist selection, as outlined in the City’s new public art master plan. Comments from participants included:

- Commissioning processes should allow for creative excellence and creativity
- There should be a level play field for local artists
- Efforts should be made to reach out to and cultivate local artists, and connect to the growing art community as SJSU.

Possible partnerships could be with San Jose State University and downtown galleries and arts organizations.

### **Downtown Professionals - May 31, 2007**

This focus group invited people who work downtown to share their ideas on public art.

Focus group participants were asked to share a word or phrase that describes the kind of public art they would like to see downtown. Participants expressed an interest in a dynamic and changing public art landscape that is updated regularly. Artworks should express something about the local context – what makes San Jose unique. They should include technology, but not exclusively. They should also include nature, and other things that help define San Jose. They should be engaging, memorable and get people talking. They should delight people. Artworks should be infused into everyday objects and practical things like bike racks and kiosks.

The conversation also focused on how people use downtown currently and the kind of place that people would like to see downtown become. Participants mentioned that people who work downtown arrive via car and maybe have lunch close by, but otherwise do not get out and explore. SJSU is similar – very commuter-oriented. There was discussion of the need for hospitable public places. Existing places, like

Circle of Palms, do not have seating or shade and are not inviting. St. James Park could serve as a gathering place, but doesn't have good amenities. SJSU has some good spots. Other places with potential include the Paseo de San Antonio, Plaza de Cesar Chavez and McEnery Park.

Other places discussed for placement of public art included the north end of Plaza de Cesar Chavez,

The discussion then focused on types of public art or goals for art. Ideas included:

- Mix of projects, iconic and smaller, lesser-known artists
- Reinforce San Jose as the home for ZeroOne
- Create a street-level energy (which has been scrubbed from downtown), energy on the street at night
- Interactive, participatory and hands-on – reflecting the culture of the region
- Create an element of fun

### **Event Planners - July 10, 2007**

This focus group invited professional event planners and City staff involved with downtown events to share their ideas on public art.

As a warm up, the consultant team asked everyone to share a word to describe the downtown they would like to see. Most comments focused specifically on public art. Responses included:

- Interactive
- Pedestrian art
- Guadalupe River
- Beautiful
- Ethnically, culturally diverse, economically
- Diversity
- Interactive technology
- Enhance/not take away from open space
- Inviting – to all – diversity
- Music
- Excitement
- People
- Activity
- Places to go at night
- A sense of wonder and amazement
- Vibrancy
- Wow
- Unique
- Colorful
- Family friendly
- Quietude (vs. silence)
- Organic

The discussion then focused on how people arrive downtown to attend events. For some events, such as the Jazz Festival, people come to San Jose from all over the west. For corporate events, they come from all over the world. It was felt that visitors do not take much away from their experience of downtown, visually. People come mostly by train and by car. Some on bikes or by foot. Visitors from out of town often get around on foot. Many people, once they get downtown, don't know where to go.

As pedestrians, event goers tend to use many different pathways. For people attending big conferences at the Convention Center, you can think of the Convention Center as the beginning of the path that may lead to hotels, off-site event venues (The Tech, SJMA, City Hall, The Rep, and to restaurants. The pathways between downtown and SJSU was also seen as important. Art can help make the journey worthwhile. It can also make stopping places, such as Circle of Palms, more friendly. Other public art ideas that surfaced included a temporary structure to go over performance spaces, art along the Coleman Avenue corridor as a major entry to downtown, and ways to bridge a connection to Japantown.

### **Downtown Residents - July 11, 2007**

This focus group invited downtown residents to share their ideas about public art in downtown.

The initial, warm-up question was to share a word that they would like to be able use to describe downtown. Responses included

:

- Comfortable
- Visually exciting
- Good art
- Busy
- Vibrant
- Art everywhere-buildings
- Celebrate creativity
- Colorful
- Plastic
- Visually complicated
- A signature – high tech
- Memorable
- Convenient
- Awaken
- Enliven
- Open for business
- Inviting
- Interconnected
- Eclectic
- Unique identity that celebrates diversity
- Safe
- Clean
- Garden city
- Beautiful
- Look like jazz festival year round
- Lively
- Bustling
- Alive
- Chicago at 10pm
- Exciting to walk
- More shopping
- Feels electric

The conversation then focused on ideas for locations for public art and the kinds of art people would like to see downtown.

Ideas for places included:

- City Hall
- Plaza de Cesar Chavez
- Guadalupe River Trail
- Gore Park
- Gateways from each direction in downtown
  - San Carlos
  - 1<sup>st</sup> St.
  - Sta. Clara
- Community focal point – places where people meet for coffee, music, etc.

- Address vacant buildings
- Freeway ramps
  - 7<sup>th</sup> off 280
  - 10<sup>th</sup> and 11<sup>th</sup>
- Areas around The Tech and theaters
- The Alameda
- San Pedro Square
- Flea market
- Art built into the sidewalks
- Art to support the SoFA art district
- Student housing area–San Salvador/3<sup>rd</sup>

Ideas for types of public art, goals for art, and possible collaborations included:

- Enliven downtown through performance
- Connect to the sound of city
- Audacious art – art that people are talking about
- Art that draws you in – that says touch me, play with me, interact
- Art buses!!! DASH bus – make more inviting
- Encourage private art – i.e. the Torpedo Factory
- Need big memorable icon – like a logo
- Art needs to be touchable – interact with –have experience with
- Philly murals – art everywhere
- Eclectic and surprising
- Signage policy dampens commerce
- Loosen up policies to let things happen
- Draw families
- Linkages
- Tech –California Theater –Art Museum pull these together
- Light tower focal point
- Serial art all over the city that encourages people to explore
- Art out of recycled computer parts –tech focus
- Archway over the freeway (like goalie)
- Hi-tech light tower
- Involve SJSU in art projects
  - 1<sup>st</sup> St. murals
  - Temporary art
- Airport is another gateway
- Keep in mind the locals
- More public gathering places
- Lights in trees –add light to cities
- Connect destinations

## **APPENDIX C. CHARRETTE REPORT**

On July 13, 2007, approximately 50 artists, arts and design professionals, civic and business leaders, City and Redevelopment agency staff and other downtown stakeholders participated in a half-day workshop to generate ideas about key opportunities and priorities for public art in downtown.

The workshop began with presentations by the consulting team about the Downtown Next planning process, the downtown urban design context and examples of best practices for public art comparable communities across the globe.

Participants were then broken into teams for two sessions. Each team included a visual artist “scribe” as well as a facilitator. The first, entitled “Urban Experience” allowed teams to explore places based upon how people experience downtown. In the second, entitled “Districts and Projects”, teams were asked to either focus on specific geographic areas or on specific types of public art. Each team was given a list of questions specific to the assigned topic and was asked to report their findings at the end of the session.

### **Breakout #1 – Urban Experience**

#### Passage

##### *Description*

As people move through the city, they will walk along streets and paseos. Public art can help scale the distance of these walks, reinforce the character of different streets, and create markers and meeting places.

##### *Team Summary*

This team articulated some clear goals for artwork as it related to the experience of passage in downtown. Art can enhance connectivity, establish connections from one outdoor-oriented area to another, attract pedestrian activity, mark arrival to an area/district, and promote neighborhood or district identity.

There were many types of artwork that were discussed that could support these goals, including: dynamic/changing, text, water elements, landscaping/vegetation, sculpture, fragile pieces that are protected, art that can be touched/interactive/has an element of fun/whimsy, historical/cultural references, use of sound, use of projected light, “surprise”.

Based upon these goals, priority locations for public art include Plaza de Cesar Chavez, pedestrian-oriented spaces (parks, wide sidewalks, plazas), underutilized areas (e.g. 280/87 interchange) that could be highlighted), areas where outdoor events are held, as well as new locations which would establish linkages to draw people in. The team discussed opportunity sites for large, signature pieces, identifying



“boundaries”/“book-ends” for special areas, using “locational media” to guide people from place to place, and using lighting etc. to make nighttime a different experience from day, to reflect changes from seasons, or even weekdays to weekends.

### Destination

#### *Description*

Major destinations – convention center, hotels, theatres, etc. – could be locations for art that creates a “you are there” experience

#### *Team Summary*

This team focused on ways that art can enliven or create a sense of destination. Public art, as it relates to destinations can enhance cultural identity, draw people from place to place, create multiple experiences at the same time/in the same place, create unifying elements or themes, infuse places with thought and flavor, and become destinations in themselves.

Several priority areas were discussed: Plaza de Cesar Chavez, the Convention Center, SoFA, MLK Library, City Hall, Santa Clara Street, a gateway at San Carlos, the Tech Museum, the Museum of Art, the HP Arena, the Rep/Camera Theater, St. James Park and the Guadalupe River Park.

Within these locations, the role of public art could take on many possibilities. Several interesting ideas were discussed, including: creative lighting relive perception that is not safe and a cool place, wayfinding used to move people through spaces, temporary public art (signage), projection (video art), landmark pieces (tower of light), making art bring people together, illuminated pieces that have the option for changing content that are community specific, light signage boards could be better utilized (interactive), instant messaging via billboards (texting globally because silicon valley is a key player), connecting downtown to different time zones, pieces that capture downtown (reflect back to viewer), student mood ring near SJSU, and use of cameras to capture areas of downtown and reflect to other downtown areas. Other priorities and ideas included fusing technology and nature, pushing/expanding awareness of the “other” – global, cohesiveness (tying it all together), don’t celebrate the tool (hammer) celebrate what can be done, create a constant element of change (i.e. temporary art) and art and technology not in your face/intimidating.

## **Recreation/Leisure**

### *Description*

Parks, the Guadalupe River Trail, and other informal spaces have become an important part of the mix of public spaces downtown. Public art could mark these places and become part of the recreation experience

### *Team Summary*

The team started with an analysis of recreation, leisure and open spaces in downtown, looking at both active and passive use. They discussed play areas, trails, parks, and concert/event spaces. A concern was the isolation and low use of certain places, hurting them overall and making them feel unsafe and unwelcome, and the need for better built spaces for recreation such as wider sidewalks and more athletic-use open space. It was felt that increased residences will improve these places overall.

Public art, in relation to recreation and leisure spaces, can utilize natural assets such as valley wall view lines, wind (movement/sound/chimes), and sun (create shade). Using natural assets can be a starting point and give inspiration and authenticity to projects.

Art can also create linkages to bring people together (“eyes on space”), create a sensory space, create nodes/sense of space, make an auditory peace, reflect cultures/innovation/technology (unique to us)/sports, generate learning, keep you moving as you travel through pedestrian areas, enhance connectivity, project an image to the rest of the world. Artworks can be of a landmark scale to create an identity for the location, but these works should also have meaning.

## **Gathering**

### *Description*

There are many places downtown that are important for gathering in formal and informal ways – special events, meetings of just getting together. The places have a very different character at the time they are activated. Consider how public art can add vitality to these formal and informal places of gathering.

### *Team Summary*

This team discussed several gathering places that should be considered for public art, including SoFA/Gore Park, St. James Park, Plaza de Cesar Chavez, Discovery Meadow and the Guadalupe River Park.

Art in these places should reflect the community’s creative energy, create a San Jose image, create more comfortable places for people, draw people in, and reflect the character of the place where it is located. It was noted that much of the existing public art is not to scale of the space that it is in.

## Nightscape

### *Description*

The activity and visual character of downtown are dramatically different, night and day. Consider how public art can contribute to downtown's nightscape – its visual character and sense of place at night.

### *Team Summary*

This team discussed the many groups that tend to inhabit the city at night: students, youth, art enthusiasts/gallery-goers, club-goers, and restaurant patrons. And the key places that they inhabit: SoFA, Paseo de San Antonio, SJSU, San Carlos, and the HP Pavilion. Projects should focus on gateways to downtown, the city's silhouettes, transitional points and access points.

## Greenscape

### *Description*

There is a green infrastructure of parks, squares, campuses and trees that weaves its way throughout downtown. Consider how public art can enhance the sense of connection to the natural environment.

### *Team Summary*

This team discussed incorporating more green pockets within the city. The current greenspace has an isolated feeling – with pockets that are disconnected from one another. Additional greenspace can create additional places to sit and relax, but it should not just encompass lawn spaces or useful spaces. The use of native plantings, or drawing attention to natural features, can help reinforce place.

The team focused specifically on the Guadalupe River Park – a good amenity but disconnected from the rest of downtown. Public art can add a sense of destination, help to shape gathering places, or be a part of a larger destination such as a café, an event venue or programmed activities.

## **Breakout #2 – Districts**

### SoFA

#### *Description*

The South First Street Arts District is an emerging arts, entertainment and dining destination, an area where new residential development will occur, and a potential southern “gateway” to downtown.

Consider how public art can enhance these intriguing aspects of SoFA's character.

### *Team Summary*

This team described the SoFA district as eclectic, a haven for musicians and artists (emerging and established), architecturally tacky, non-mainstream, a distinctive district, artsy, grassroots, bohemian, transitional, safe, funky, well-preserved, intimate, and smart. It has different daytime and nighttime users. During the day you find white collar workers, museum and gallery goers, and some small market commerce. In the evening you find restaurant and club goers.

This team felt that public art in the SoFA district should convey SoFA history, be interactive, be culturally relevant to the San Jose population, draw people together, identify SoFA as a distinct district or neighborhood and create a sense of place.

High priority locations and types of public art discussed included an identifying marker at 1<sup>st</sup> and San Carlos, works incorporating light and sound; colorful, creative banners ; artwork in Plaza de los Pobladores; 3-dimensional permanent elements along streetscape; temporary exhibitions by local artists in collaboration with local institutions; an art village/open gathering space; an easel program; light or digital projection on large blank walls; global texting/messaging, store front installations, and the use of natural elements (wind, sun) during day and/or night.

The team discussed many potential partnerships to pursue to accomplish these types of projects: small business owners, tech firms, SJSU, SCU, high schools, foundations, BEA, Sobrato, Adobe and Union Bank.

### Historic Core

#### *Description*

The blocks along Santa Clara Street, Post Street and San Pedro Square comprise some of the city's oldest urban fabric, and are among the most activated with pedestrians and businesses, during the day and into the night. Consider how public art can reinforce and extend the lively, historic character of this area.

#### *Team Summary*

This team described the historic core area as struggling and empty of pedestrians during the day, and more active at night with clubs and restaurants. There are places that are more active with diverse demographic, such as 1st & 2nd Streets. The area has an authenticity because of its historic buildings. This area is seen as important to getting people to stay downtown. Public art should help make it a lively, authentic place with a unique flavor. Artworks should be from local, regional, national and international artist. All art types should be embraced. Priorities for public art should include bridging transitions, projections, participatory projects, platforms for viewing construction of projects such as BART (periscopes), movable pieces, platforms for green technology and highlighting the culture of innovation.

## Big Block District

### *Description*

Areas along West San Carlos Street, Almaden Boulevard and Park Avenue are characterized by large blocks, wide streets, big buildings and expansive open spaces – a marked contrast to the scale of other downtown area. Consider how public art can relate to the unique texture of this area and enhance experience at the pace and scale of the pedestrian.

### *Team Summary*

The big block district was described as the heart of the city, sophisticated, disjointed, alienating, car-oriented, dominated by taller buildings (some satisfying architecture) boring and uninspired.

Team members expressed that public art needs to be cool, sexy, and technology-oriented. It needs to create notes and connectivity, and respond to the large scale of the place. It also needs to be accompanied by visionary architecture. Specific ideas included permanent and/or changing art elements in the Almaden median; interactive, animated art at the light rail station at the Convention Center; a signature pedestrian covering element at San Carlos and Almaden and a pedestrian overpass at Almaden.

## Plaza de Cesar Chavez

### *Description*

San Jose Breakout #2 Plaza de Cesar Chavez – This is, perhaps, downtown’s signature open space, activated everyday by a fountain and also during special entertainment and holiday festivals. It is a front door for many of downtown’s sub-districts, yet it is surrounded by busy streets. Consider how public art can enrich the many activities that occur here, mark this as a significant open space and, perhaps, re-stitch the park into the rest of the downtown fabric.

### *Team Summary*

Team members described Plaza de Cesar Chavez as underutilized, inconsistent, erratic (sometimes lively, sometimes dead), small, conflicted, and crowded with car traffic. General improvements to the Plaza could include reducing traffic around the plaza, enlarging the plaza, establishing better connections to Circle of Palms Plaza, making Circle of Palms more comfortable, bringing a café and quality vendors to the plaza, and reconfiguring seating to promote interaction.

Public art ideas included creating a destination artwork, such as a 21<sup>st</sup> Century tower of light; an artistic bandshell; and creating artwork which is an interactive, participatory changing canvas. Other ideas included projects which create shade, and relocating Quetzalcoatl and Man Holding the Sun.

## Diridon/Arena

### *Description*

This transportation and events hub will change dramatically with planned office and residential development, as well as the eventual arrival of BART service. Consider how public art can be part of the urban design and public realm strategy of the new multi-modal, mixed-use district from the outset.

### **Team Summary**

This team described the Diridon area as an important gateway to downtown and a confluence. It is currently in a state of transformation, and could be a place that is forward-looking, in character with the scale of development, dynamic, better connected to the core of downtown and pedestrian friendly.

Public art in Diridon should represent San Jose's place in the world today and in the future. It should include signature pieces, illuminated works, and large scale as well as pedestrian scale works. Places and ideas for consideration include the pedestrian pathways leading to/from the downtown core, areas under freeways, major pieces throughout the area as development/open spaces occur, movable, projection, and electronic art opportunities, activating Guadalupe Park, landmark art at the new Diridon Station multimodal transportation hub, the bridge over Los Gatos Creek – park along Los Gatos Creek, the new Adobe buildings across freeway, Park Ave., and the Autumn Street connector to Coleman.

Possible gateway opportunities exist at the Highway 87 underpass, I-280 at Bird, San Carlos Street/underpass/Bird intersection development along the street, Santa Clara sequential, Julian (will evolve as housing is developed), St. John corridor from core (heavy pedestrian route to arena – Santa Clara is main pedestrian route) and San Fernando.

### **Breakout #2 – Projects**

#### Landmarks

#### *Description*

Where are the locations and what are the types of art projects that should be considered for creating landmark images and experiences downtown? What does a “landmark” mean in the context of downtown's built fabric?

#### *Team Summary*

Current landmarks in downtown include the War Memorial, St. James statues, San Jose Museum of Art, SJSU Tower, St. Joseph Basilica, Paseo de San Antonio, the Plumed Serpent, the Children's Museum, San Pedro Arch, Walk of Technology, Tech Museum, California Theater, Plaza de Cesar Chavez, MLK Library, the hills and Light Rail.

Common aspects of these landmarks include they have high visibility (and are often lit at night), are positive representations, elicit emotional connections, are well known (draw attention for visitors), have an informative or educational element, are unique and have a significant physical form, are colorful, incorporate sound and/or light, are accessible, mark a notable location, serve as a point of orientation and help bridge connections. What makes a successful landmark? That it is unique, that it incorporates a notion of time or a marking of history that it relates to the human interaction and creation of place. A successful location creates a sense of place at many scales. This is critical for a successful downtown.

Specific ideas included focusing on anchor points such as Diridon, Plaza de Cesar Chavez and City Hall, creating works at a human scale, focusing on organic landmarks (such as graffiti walls), and doing projects like colored streets and sidewalks to identify districts.

### Changing Art

#### *Description*

Where are the locations and what are the types of art projects that should be incorporated into a strategy for dynamic, changing public art downtown? What special “infrastructure” might be built to support the presentation of temporary/changing projects?

#### *Team Summary*

This team felt that temporary art should be an important part of the mix downtown because it allows risk; the public is more tolerant of temporary projects, budgets can be smaller, it can stimulate dialogue with the community, create surprising uses and responses to otherwise unused places and venues, creates opportunities for artists, and in certain cases it can create a destination.

Temporary art should take many shapes and forms. Temporary art can incorporate technology, use the infrastructure of the city as a backbone, and incorporate light and projection. Temporary art can be event-based, be a part of a rotating exhibition, and take advantage of platforms.

Specific places discussed included City Hall, the 1<sup>st</sup> & 2<sup>nd</sup> Street transit corridors, empty lots, under the highway, Guadalupe River Park, new “hot spot” platforms, the Paseos and unofficial places. Priorities include creating flexibility for artist, developing electronic ubiquitous infrastructure, commissioning local artists, creating projects that intersect with people in their routine, and an aesthetic that recognizes guerilla art. Temporary art should draw awareness to a location, be of an appropriate scale and media. It should be responsive and reflective of community and involve community participations.

Possible partners include community groups, property owners, grassroots arts communities and transit agencies. Partnerships should be sought to help artists/commissioning partners with insurance. Police should also be involved.

**APPENDIX D. BUDGET AND TIMELINE**

Table 1: Proposed Projects and Estimated Budgets

KEY	
Timeframe	Cost
+ = Immediately (FY 08 - 09)	\$ = \$100,000 or less
++ = start planning now (FY 10 - 11)	\$\$ = \$100,000 to \$250,000
+++ = track projects for future (FY 12 - 13)	\$\$\$ = \$250,000 to \$500,000
++++ = beyond timeframe of this plan (FY 14 on)	\$\$\$\$ = \$500,000 to \$1,000,000
	\$\$\$\$\$ = \$1,000,000 +

Category / Project	Timeframe	Budget Estimate
<b>City Image Projects</b>		
Market and Santa Clara	++++	\$\$\$\$\$
Plaza de Cesar Chavez	++	\$\$\$\$
Diridon Station	++++	\$\$\$\$\$
Almaden Boulevard / Park Avenue District	+++	\$\$\$\$\$
Discovery Meadow - San Carlos and Woz Way	++	\$\$\$\$\$
San Jose McEnery Convention Center	++	\$\$\$\$\$
<b>Urban Squares</b>		
<b>Short-Term - Planning Projects in Process Now</b>		
North San Pedro Street Park	+	\$\$\$
St. James Park	+	\$\$\$
City Hall Plaza	Temporary only	
Dr. Martin Luther King Jr. Library Corner	++	\$
Circle of Palms Plaza	++	\$\$\$
Repertory Plaza	++	\$\$\$
Diridon Station Green	+++	\$\$\$
Bicentennial Plaza	+++	\$\$
Almaden Boulevard Plaza Retrofit	+++	\$\$
Parque de los Pobladores	+++	\$\$
<b>Changing Art Zones</b>		
<b>Places</b>		
First-Second Corridor	+	\$\$
Santa Clara Street BART Temporary Projects	++++	\$\$
Guadalupe River Park	++	\$\$
Autumn Parkway	++++	\$\$
South First Street	+	\$
<b>Places Listed in Other Categories of Projects</b>		
Plaza de Cesar Chavez	++	
Discovery Meadow - San Carlos and Woz Way	++	
San Jose McEnery Convention Center	++++	
St. James Park	++	
City Hall Plaza	++	
Dr. Martin Luther King Jr. Library Corner	++	
Circle of Palms Plaza	++	
Repertory Plaza	++	
Diridon Station Green	+++	



Bicentennial Plaza	+++	
Almaden Boulevard Plaza Retrofit	++++	
Parque de los Pobladores	+++	
<b>Platforms</b>		
Community Information Kiosk	++	\$\$\$
<b>Processes</b>		
Bi-annual Art Festival	++	\$\$
Artist Initiated Projects	++	\$\$
<b>Places for Walking</b>		
Market Street Streetscape	++	\$\$\$\$
St. John Street Corridor	++++	\$\$\$\$
Santa Clara Street	++++	\$\$\$\$\$
Artist Designed Building Enhancements	++	\$\$
Diridon Station / HP Arena Streetscape	++++	\$\$\$
San Carlos Street Streetscape	++	\$\$\$\$
First Street SoFA	+	\$
<b>Edges, Gateways, Transitions</b>		
<b>Edges, Gateways, Transitions Related to Public Spaces, Projects</b>		
Weaving Over and Under - Guadalupe River Corridor	+++	\$\$\$\$\$
<b>Edges, Gateways, Transitions on Private Development Sites</b>		
Adobe Headquarters	++	\$\$\$\$\$
Boston Properties New Development	++	\$\$\$\$
490, 500 S. First	++	\$\$\$
Almaden / Balbach	++	\$\$\$\$
<b>Edges, Gateways, Transitions Related to SJSU</b>		
San Jose State University - Fifth Street Entry	++++	\$\$
San Jose State University - Science Entry	++++	\$\$
San Jose State University - Fourth Street Edge	++++	\$\$

Table 2. Proposed Projects Organized by Timeframe

Category / Project	Timeframe	Budget Estimate
<b>Immediate (FY 08 - 09)</b>		
North San Pedro Street Park	+	\$\$\$
St. James Park	+	\$\$\$
First-Second Corridor	+	\$\$
South First Street	+	\$
First Street SoFA	+	\$
<i>Estimated total \$1,950,000</i>		
<b>Start Planning Now (FY 10 - 11)</b>		
Plaza de Cesar Chavez	++	\$\$\$\$
Discovery Meadow - San Carlos and Woz Way	++	\$\$\$\$\$
San Jose McEnery Convention Center	++	\$\$\$\$\$
Dr. Martin Luther King Jr. Library Corner	++	\$
Circle of Palms Plaza	++	\$\$\$
Repertory Plaza	++	\$\$\$
Guadalupe River Park	++	\$\$
Community Information Kiosk	++	\$\$\$
Bi-annual Art Festival	++	\$\$
Artist Initiated Projects	++	\$\$
Market Street Streetscape	++	\$\$\$\$
Artist Designed Building Enhancements	++	\$\$
San Carlos Street Streetscape	++	\$\$\$\$
Adobe Headquarters	++	\$\$\$\$\$
Boston Properties New Development	++	\$\$\$\$
490, 500 S. First	++	\$\$\$
Almaden / Balbach	++	\$\$\$\$
<i>Estimated total \$15,000,000</i>		
<b>Track projects for future (FY 12 - 13)</b>		
Almaden Boulevard / Park Avenue District	+++	\$\$\$\$\$
Diridon Station Green	+++	\$\$\$
Bicentennial Plaza	+++	\$\$
Almaden Boulevard Plaza Retrofit	+++	\$\$
Parque de los Pobladores	+++	\$\$
Weaving Over and Under - Guadalupe River Corridor	+++	\$\$\$\$\$
<i>Estimated total \$6,250,000</i>		
<b>Beyond timeframe of this plan (FY 14 on)</b>		
Market and Santa Clara	++++	\$\$\$\$\$
Diridon Station	++++	\$\$\$\$\$
Santa Clara Street BART Temporary Projects	++++	\$\$
Autumn Parkway	++++	\$\$
St. John Street Corridor	++++	\$\$\$\$
Santa Clara Street	++++	\$\$\$\$\$
Diridon Station / HP Arena Streetscape	++++	\$\$\$
San Jose State University - Fifth Street Entry	++++	\$\$
San Jose State University - Science Entry	++++	\$\$
San Jose State University - Fourth Street Edge	++++	\$\$
<i>Estimated total \$10,750,000</i>		

## APPENDIX E. LIST OF INTERVIEWS AND CONTACTS

### Advisory Committee

Tamara Alvarado, MACLA  
Doug Beach, San Jose Arts Commission  
Gail Collins, Valley Transit Authority  
Dan Fenton, SJCVB/Team San Jose  
Frank Jesse, BEA Systems, Inc.  
Dan Keegan, San Jose Museum of Art  
Scott Knies, San Jose Downtown Association  
Sam Liccardo, City of San Jose  
Steve McCray, former San Jose Arts  
Commissioner  
Norberto Duenas, San Jose Redevelopment  
Agency

Carmen Sigler, SJSU – Office of the Provost  
Ruth Tunstall-Grant, San Jose Arts Commission  
Kim Welsh, Office of Economic Development  
Forrest Williams, Councilmember, City of San  
Jose  
Peter Friess, The Tech Museum  
Alfredo Muccino, Liquid Agency  
Lynn Green, Hoge, Fenton, Jones & Appel  
Mona Onstead, Downtown Residents  
Association

### City and Redevelopment Agency Advisory Committee

John Weis  
Walter Rask  
Bill Ekern  
Bob Ruff  
Ruth Shikada  
Norberto Duenas  
Dennis Korabiak  
Steve Parker  
Tim Bell  
Barbara Jordan  
Hans Larsen

Henry Servin  
Nanci Klein  
Dave Sykes  
Dave Mitchell  
Fred Moezzi  
Tammy Turnipseed  
Suzanne Wolf  
Carol Hamilton  
Joseph Horwedel  
Barbara Goldstein  
Jennifer Easton

### Artist Focus Group

Helen Bellaver  
Paul Estrade  
Erin Goodwin-Guerrero  
Betty Faultner  
Helia Sousa  
Cynthia Handel  
Pantea Karimi  
Kathryn Funk  
Paul Gorenivc

Mark Henderson  
Julia Jacobson  
Benjamin Hunt  
Alayne Yellum  
Lynn Powers  
Harry Powers  
Marta Thoma  
Cherie Lakey  
Brian Edder

### Downtown Residents Focus Group

Robyn Clever  
Harry Clever  
Karen Costa  
Steve French  
Carlos Gonzalez  
Alphonso Grunenwald  
Bill Hegas  
Lisa Jensen  
Joann Johnson  
Joel Krysiak

Penny Kyler  
Chrystal Melin  
John Mitchell  
Joe Pambianco  
Harry Powers  
Sassan Pedran Razi  
Ann Sherman  
Sandra Soellner  
Stephanie Sorenson

**Event Planners Focus Group**

Tricia Kerkof  
Amy Anderson-Glanz  
Mike Sanchez  
Chris Esparza  
Kathy Sakamoto

Phil Ringenberg  
Louise Jardell  
JoAnn Cymanski  
Geoff Roach

**Young Professional Focus Group**

Zach Nobel  
Chris Esparza  
Margaret Tamiesiea  
Erika Justis

Bob Fox  
Yvette Castro Farias  
Darren McBain

**Community Charrette**

Facilitators

Henry Servin  
Barbara Goldstein  
Jennifer Easton  
Dennis Korabiak  
Lynn Rogers  
Mary Rubin  
Bob Ruff  
Fred Moezzi  
Kim Walesh

Scribes

Erin Goodwin-Guerrero  
Hector dio Mendoza  
Harry Powers  
Shona Kitchen  
Linda Walsh  
Diana Pumpelly Bates  
Joel Slayton  
Lucy Liew  
Julie Jacobson

Participants

Douglas Beach  
Helen Bellaver  
Yvette Castro Farias  
Gail Collins  
Norberto Duenas  
Steve Durie  
Chris Esparza  
Paul Estrade  
Betty Faultner  
Bob Fox  
Peter Friess  
Kathryn Funk  
Monica Gallardo-Melkesian  
Janet Geracie  
Barbara Goldstein  
Don Gralnek  
Darcie Green  
Anjee Helstrup-Alvarez  
Benjamin Hunt  
Julia Jacobson  
Frank Jesse  
Erika Justis  
Ken Kay  
Dan Keegan  
Scott Knies  
Dennis Korabiak  
Councilmember Sam Liccardo

Michael Martin  
Elizabeth Mattson  
Darren McBain  
Steve McCray  
Fred Moezzi  
Alfredo Muccino  
Vandana Pant  
Sal Pizarro  
Brandon Powell  
Harry Powers  
Bob Ruff  
Henry Servin  
Rob Steinberg  
Ruth Tunstall Grant  
Kim Walesh  
Diane Werp  
Suzanne Wolf  
Blage Zelalich  
Samiramis Ziyeh

**Other Meetings / Interviews**

Kim Walesh  
Erica Justis, 1st Act  
Councilman Sam Liccardo, City of San José  
Dan Fenton  
Barbara Jordan  
Ken Kay  
Nanci Klein  
Scott Knies, San Jose Downtown Association  
Mark Ritchie, Ritchie Commercial  
Rob Steinberg  
Carmen Ziegler, San José State University

**Public Art Program Staff**

Barbara Goldstein, Public Art Program Director  
Jennifer Easton  
Lynn Rodgers  
Mary Rubin  
Joe Saxe  
Patricia Walsh

## APPENDIX F. INVENTORY/MAP OF CURRENT PROJECTS

### Public Art

- 1 Who's On First? What's On Second?
- 2 South First Street sidewalk mosaic inlays

### Office proposed

- 10 Adobe expansion
- 12 Boston Properties

### Office under construction

- 11 Riverpark Towers Phase 2

### Mixed-Use/Housing proposed

- 20 North San Pedro
- 21 Park View Towers
- 22 Fourth and St. John
- 23 One South Market
- 26 City Front Square
- 27 Second and San Carlos
- 28 Third and San Carlos
- 29 Gateway Tower
31. The Carlisle
32. 200 Park Avenue

### Housing under construction

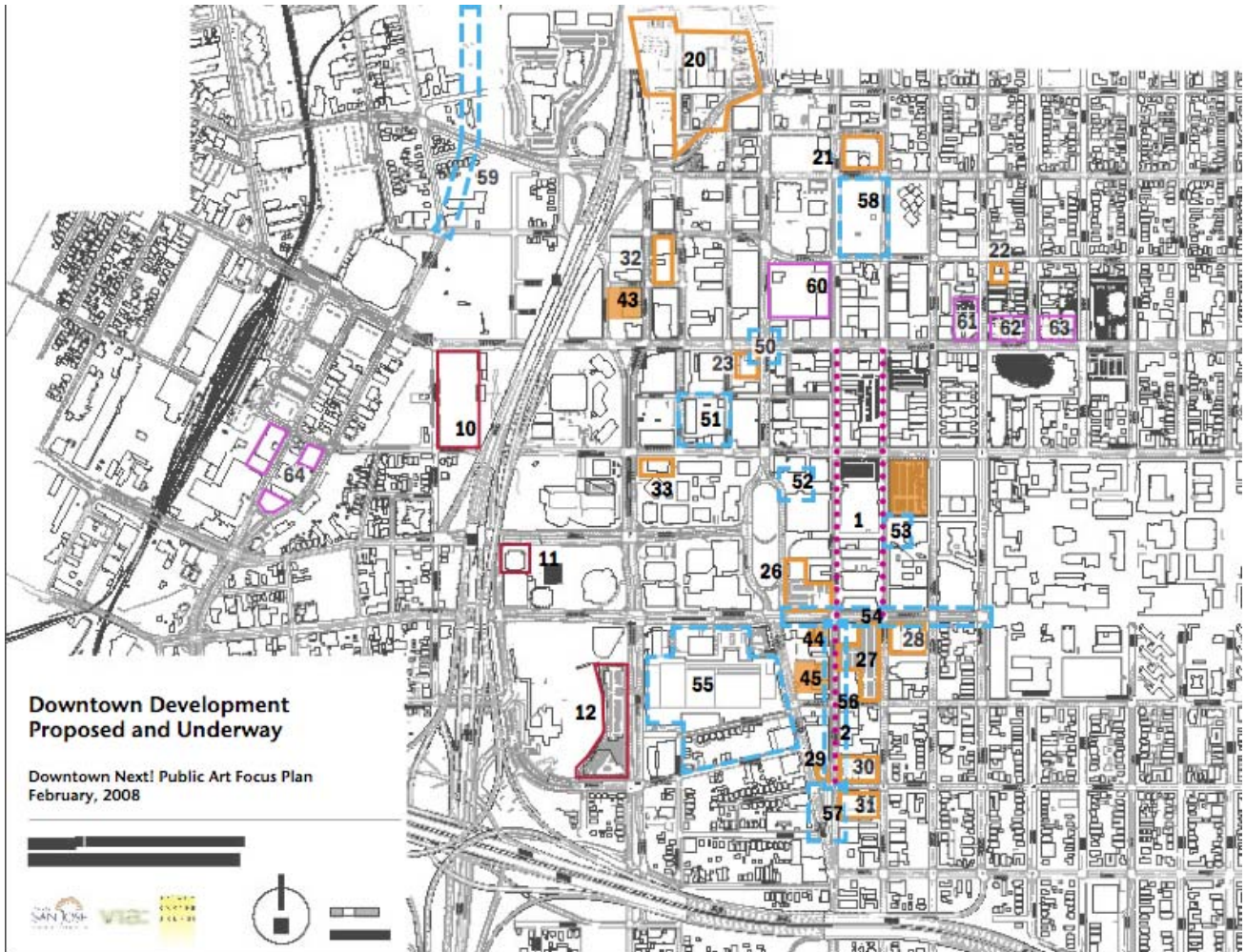
- 43 Axis
44. CIM Central Place Phase 1 and 2
- 45 St. Claire Building renovation
- 46 Mesa 360 Residences
- 47 One East Julian

### City projects and studies

- 50 BART
- 51 Potential parking garage site
- 52 Circle of Palms Study
- 54 San Carlos Streetscape
- 55 Convention Center expansion
- 56 First Street activation demonstration project
- 57 Parque de los Pobladores study
58. St. James Park Improvements
59. Autumn Parkway

### Soft sites

- 60 VTA Block
- 61 Gas station and church lot site
- 62 Redevelopment Agency-owned site
- 63 Church site
- 64 Redevelopment Agency-owned site



## APPENDIX G. DOWNTOWN CORE TEAM

The San Jose Public Art Program should appoint a standing Downtown Art Project Oversight Committee as an advisory committee to the OCA staff and the San Jose Redevelopment Agency.

### Composition

The Downtown Art Project Oversight Committee should be composed of a seven members, including:

- At least two downtown civic leaders, which may include representatives from organizations such as the Downtown Association, the Convention and Visitors Bureau, and 1stACT; as well as representatives from the local business community.
- At least three arts professionals, which include one professional in field of architecture, landscape architecture, urban planning or urban design and visual artists or arts professionals from organizations with an interest or presence downtown such as the San Jose Art Museum, MACLA, or CADRE.
- At least one downtown resident.
- One Arts Commissioner representing the Public Art Committee.

A representative of the San Jose Redevelopment Agency should be appointed as an ex-officio member of the Downtown Art Project Oversight Committee.

The San Jose Public Art Program staff will present a slate of nominees to the PAC for consideration and approval.

### Roles and Responsibilities

The Downtown Art Project Oversight Committee will work with Agency and OCA staff to develop a five-year work plan for downtown, based upon the Downtown Next focus plan. This work plan will be incorporated into the Public Art Program's Five Year Work Plan.

For public art projects commissioned by private developers as part of their public art obligation, the Downtown Art Project Oversight Committee will review the plan, artist selection and concept design to insure consistency with the Downtown Next focus plan and report recommendations to the Public Art Committee.



For public art projects commissioned by the Public Art Program, the Downtown Art Project Oversight Committee may recommend that a separate PACT be convened to select an artist and review the artist concept. In these cases, the Art Project Oversight Committee will review the recommendations of the PACT and report them to the Public Art Committee. In some cases the Art Project Oversight Committee may choose to serve as the PACT for a project.

