



Norman Y. Mineta San José International Airport Public Art Master Plan

Prepared by THE ROME GROUP
in cooperation with the San José Office of Cultural Affairs

Norman Y. Mineta San José International Airport Public Art Master Plan

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Executive Summary

The Mission of the Airport Public Art Program is to identify San José as a diverse global center for innovation and change.



North Concourse Interior

The Norman Y. Mineta San José International Airport is one of the region's most significant connections to a global community that regards Silicon Valley, and San José, as leaders in technology innovation. The *Airport Public Art Program* will create a signature identity for the Airport, and thus for the City of San José, that reinforces and enhances this reputation.

A unified program of Art & Technology will

showcase the innovation, diversity and change, which define Silicon Valley. Through the tools and technologies developed in this region, public art will provide a portal to the community, highlighting the important histories that are the foundations of San José's place in today's global economy.

The **Airport Public Art Master Plan** is the result of a multi-year effort that involved a team of lead planners, working with over 500 community members and policymakers to craft a public art program that is unique to this region. The following recommendations create a framework for the *Airport Public Art Program* to create a memorable Global Gateway distinguishing Norman Y. Mineta San José International Airport and the unique identity of San José and Silicon Valley — in the past, present and future.

Recommendations

A program of Art & Technology will give travelers a true sense of San José as a place where ideas are born and will reinforce its stature as a creative and tech-savvy city, the world's leading region for innovation.

From agricultural inventions to information technology, this region is a leader in revolutionary thinking. Through a program of Art & Technology, the *Airport Public Art Program* will reinforce San José's image as a creative community, a tech-savvy city, and the world's leading region for innovation, while at the same time communicating the depth, diversity, and varied texture of the region.

The Airport Public Art Program will include a range of projects, from permanently sited and architecturally integrated to flexible technological platforms.

The *Airport Public Art Program* will consider sites for permanent artworks, as well as dynamic and flexible platforms, that will allow for the commissioning of an ongoing program of artworks. Artworks will be two-dimensional or three-dimensional, and will include traditional forms, processes, and materials (painting, sculpture, music, photography, film, textiles, etc.), as well as newer forms of visual, digital and information media (digital print, software art, robotics, interactive installations, multi-user installations, etc).

What is Art & Technology?

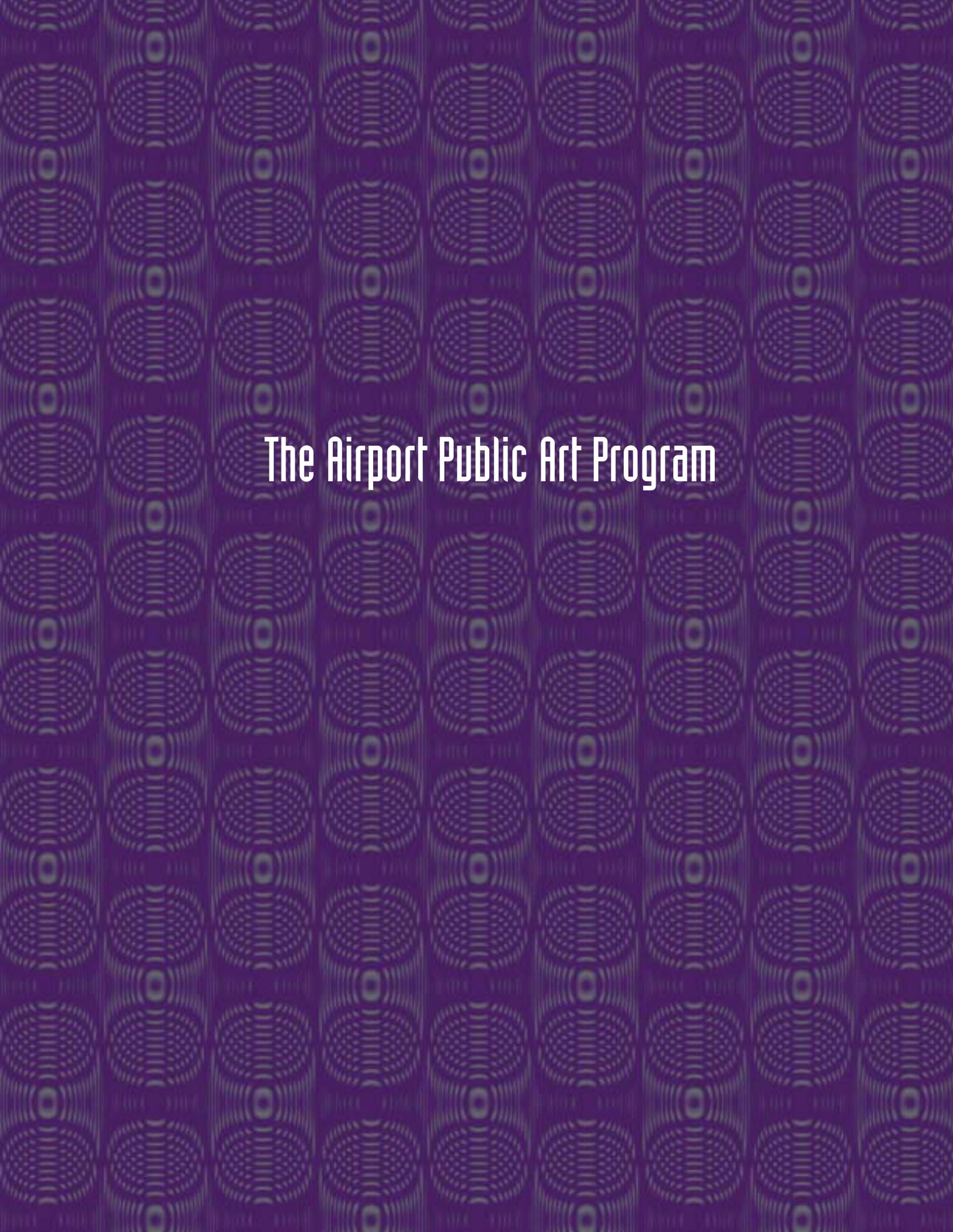
- Art that uses technology
- Art that is inspired by technology
- Art that is developed with technology
- Art that comments on technology

The Airport Public Art Program will animate the many stories of the community — past, present and future.

The *Airport Public Art Program* will support the vision for San José by telling stories of the region in an innovative manner. By engaging the community in a process of recommending themes for artistic interpretation, this important civic gateway will be activated as a virtual portal. The community will also be involved in the ongoing dialogue critical to the development of individual artworks.

The Airport Public Art Program will encourage strategic partnerships locally and globally with the resources found in industry, cultural organizations, educational institutions, and diverse communities.

The technological revolution has encouraged exploration into cross-disciplinary collaborations with researchers, educators, technologists, and scientists. In a similar fashion, the *Airport Public Art Program* will encourage projects that explore the intersection of art, culture, and technology. The program will provide opportunities for collaborations between artists, industry, and community, while also offering a prominent venue to showcase the creative results of these collaborations. Through these multi-disciplinary projects, industry will gain inventive partners for their developing technologies and an opportunity to showcase their technologies to the public.



The Airport Public Art Program

Moving from here to there is **travel**, but moving from now towards the future is **transition**.

— Philip José Farmer, Writer

A building merely reflects its **larger reality**. And the better it is at reflecting this reality — of **connecting people, place and time** — the more interesting it becomes.

— Teng Wai Man, Architect

Introduction

The Norman Y. Mineta San José International Airport has gone through dramatic changes over the past 50 years, playing an important role in the development of Silicon Valley.

In 1939, Ernie Renzel, a civic-minded wholesale grocer and future Mayor of San José, negotiated the purchase of 483 acres of the historic Stockton Ranch from the Crocker family. This was the initial step in bringing the first commercial airport to the City of San José.



City leaders at the site of the Airport's first runway in the late 1940s.

In 1945, James M. Nissen, a research test pilot for the National Advisory Committee on Aeronautics, leased nearly 16.5 acres of these cauliflower-covered farmlands to build a runway, hangar and small office building. On

this site, Nissen and two partners founded the first flight school in the region, California Aviation Activities. In 1948, when the City decided to develop a municipal airport, Nissen sold his share of the business and became the City's first Director of Aviation.

As Silicon Valley has grown over the past decades, there have been increasing demands on the Airport. By the early 1960s, Airport land totaled 1,000 acres; the largest source of Airport revenue was from leasing land for agricultural purposes. Since then, the Airport facility has continuously expanded to meet the region's growing aviation needs. Between 1980 and 1988, the Airport saw increased passenger use from 2.9 million passengers to

5.7 million. Passenger totals currently exceed 10 million per year. It is a destination airport with a high percentage of business travel; 73% of high technology businesses in the San Francisco Bay Area are located in Silicon Valley.

In early 2000, the Airport began the first stages of implementing a master plan designed to accommodate a projected demand of 17.6 million annual passengers within the next 10 years. The **Airport Master Plan** improvements include a new terminal; a state-of-the-art concourse with improved gates and jetways; new food, beverage and retail shopping concessions; parking and rental car facilities; runways; landscaping; and improved transportation access. The improvements will integrate federal security requirements with regards to baggage screening, as well as provide additional passenger screening, which will help improve customer service through efficient and smooth security checkpoints and baggage handling.

In 2000, the San José Airport was formally named in honor of United States Secretary of Transportation, Norman Mineta, a native of San José and former Mayor of the City. The new central terminal will be named after James Nissen and the airfield named after Ernie Renzel.

An important component of the Airport Improvement Program is the inclusion of a multi-million dollar *Public Art Program* that will help distinguish the unique identity, environment, cultural values, and artistic vitality of the San José community.

The multi-year planning process for the *Airport Public Art Master Plan* considered operational, financial, and economic

conditions, as well as the views of Airport stakeholders, regional industry, and the local and international communities that the facility serves. The planning process included consideration of the *City of San José Economic Development Strategy* and the *Airport Master Plan*; collaboration with Airport staff; expertise of planners, artists, and architects; oversight from a Steering Committee representing stakeholders throughout the City of San José;

and hundreds of individual citizens, local artists, business travelers, and other aviation interests.

The result of this collective effort is a **Public Art Master Plan** for the Norman Y. Mineta San José International Airport that is closely aligned with the goals of the City, its capital development, and the community it serves.



First known aerial photograph of Airport site in 1939



Airport in 1948



Airport in 2003

Context For Public Art at the Airport

The Norman Y. Mineta San José International Airport has the opportunity to reinforce the identity of the region by being the major gateway to Silicon Valley. *What are the characteristics that reinforce the identity of the region as unique?* To some, it is the rich history and agricultural past that stands to be celebrated; to others it is the reputation for innovation that includes the world's first radio broadcasting station, agricultural and aviation invention, and high-technology. On a global business level, San José is connected to the largest markets in the world. There is not only

a dynamic past and present that distinguish the region, but also a diverse population with many stories.

The *Airport Public Art Program* has been developed to enhance and reinforce the goals, visions and values of the City of San José and its citizens. It incorporates the guiding principles identified by the *City of San José Economic Development Strategy*, the *Mineta San José International Airport Master Plan* and the *Public Art Master Plan* for the City of San José.



San José Orchard



Downtown San José



Mariachi Festival

City of San José Economic Development Strategy



“Transportation is key to both our economic success and our way of life.”

— Norman Y. Mineta
U.S. Secretary of
Transportation

The Norman Y. Mineta San José International Airport, owned and operated by the City of San José, is an economic tool for the City, supporting business and tourism in the region. The Airport is a self-supporting enterprise that is primarily financed through user charges. It supports substantial employment in the San José area and is a critical part of San José’s economic infrastructure.

The *City of San José Economic Development Strategy*, adopted by the San José City Council in November 2003, acknowledges the Airport as a distinctive asset to the Silicon Valley region and highlights the development of a world-class airport facility as a key strategy in making San José competitive with other cities and regions around the world. The *Economic Development Strategy* also reinforces the importance of creating a powerful and positive first impression at the Airport as a major gateway to the region, which is critical for attracting and retaining innovative people and companies in a highly competitive global environment. This is a marketing opportunity for the City on a grand scale, and public art has a major role to play in successfully branding the City of San José as the *Capital of Silicon Valley*.

Vision for San José

As the **Capital of Silicon Valley**, and the largest city in the world’s leading region for innovation, San José is...

A Global Gateway, a cosmopolitan, international city for leading businesses and talent from around the world;

A Creative Community that pioneers innovation within and across technology and business, culture and society;

An Entrepreneurial Environment where people from all walks of life start and grow companies that achieve their dreams;

A Tech-Savvy City that uses and showcases technology to improve daily life;

A Place of Opportunity, where residents find a range of rewarding employment opportunities and support to participate in the economy; and

The World’s Most Livable Big City, with diverse and distinctive qualities of life.

— *City of San José Economic Development Strategy*

International Symposium on Electronic Arts

"This conference is ideally suited to San José because we are an established global center of technology innovation and entrepreneurial enterprise. Both our City's history of discovery and our civic vision for the creative union of technology, art, culture, and community will make this conference highly successful."

Mayor
Ron Gonzales

Synergy with Cultural and Educational Initiatives

The vision for the City articulated by the *Economic Development Strategy* and adopted by the City Council is: *San José is the Capitol of the Silicon Valley, the largest city in the world's leading region for innovation, a creative community, and a tech-savvy city.* The *Economic Development Strategy* specifically emphasizes positioning the community as a unique global gateway where, like nowhere else internationally, people from all different countries and ethnic backgrounds work together effectively to create, innovate, exchange and lead globally.

Reinforcing these ideas is an existing arts and cultural infrastructure that includes:

- The **Tech Museum of Innovation:** A museum environment where the products and processes that make Silicon Valley unique are explored and interpreted.
- The **Orchard at Montalvo:** An international, multi-disciplinary, artist residency complex of ten artist studios designed by six teams of renowned architects and artists providing for a temporary community of talented, visionary and communicative artists.
- The **CADRE Laboratory for New Media:** An interdisciplinary academic and research program at San José State University dedicated to the experimental use of information technology and art.

A growing number of other strategic initiatives are currently in development, and relate to advancing the visitor industry and asserting San José and Silicon Valley's global leadership in Art & Technology. Among these efforts are:

- ZeroOne San Jose International Festival of Art. An ongoing festival of Art & Technology, the catalyst for which is the **ISEA (International Symposium on Electronic Arts)**, scheduled to be held in San José in August of 2006.
- A proposed expansion of San José Museum of Art will create a new visitor attraction: the **International Center for Art & Technology.**

The *Airport Public Art Program* will complement these efforts, and will serve as an important vehicle for celebrating the region and its innovation, diversity and rich history.

Norman Y. Mineta San José International Airport Vision and Design Goals

The *Airport Public Art Program* will reinforce the vision and design goals of the Norman Y. Mineta San José International Airport.

The following is the Airport Department's Vision Statement:

- Mineta San José International Airport will be the region's gateway and first choice for air transportation services.
- Travelers will feel the anticipation and sense of adventure that air travel should generate.
- The Airport will be a partner with the businesses working to drive the regional economy.
- The Community will be proud to have the Airport in their midst, seeing it as a good neighbor and understanding its benefits to the region.
- The Airport will be a great place to work for all employees.

The design goals that were set for the Airport included creation of:

- A civic icon for the City of San José.
- A transformed and coherent whole.
- A good neighbor that has a positive effect on its surroundings.
- A safe and secure environment.
- A streamlined and easy to use, no-hassle travel experience.
- An entertaining and relaxed experience.
- An atmosphere that generates "pride of place."



North Concourse view from roadway



Martin Luther King Library



Mexican Heritage Plaza

The 2000-2005 Master Plan for Public Art for the City of San José

The *Master Plan for Public Art for the City of San José* recommends that public art contribute to the visual identity, character, and texture of Silicon Valley. The Plan states that the public artwork at the Airport should accomplish the following:

- Make the Airport a memorable and people-friendly place to visit and work.
- Promote the identity of the City as the Capital of Silicon Valley.
- Establish linkages between the Airport and the City.
- Promote the overall goals and purposes of the City and Airport.

Through these strategies, the *Airport Public Art Program* will create dynamic opportunities for expressing the immense diversity and innovation that define San José and the Silicon Valley, in the past, present and future.

Planning Process

Public art is the result of careful planning — it strives to be compatible with the City’s development strategies, and it works to enhance and add value to its physical and cultural infrastructure. With the Airport undertaking significant improvements over an extended period of time, it is important that the public art program at the Airport be approached strategically. Therefore, the San José Office of Cultural Affairs (OCA) initiated an airport public art master planning process to develop a vision and implementation method for the Airport’s public art program. The plan seeks to ensure that the public art enhancements are utilized to their maximum potential in order to bring a unique visual identity to the Airport. The plan also intends to encourage broad and diverse community involvement in the program.



Community Meeting, Shirakawa Community Center

The multi-year public art master planning process included professional planning expertise, community participation and leadership from an inclusive steering committee. The

process was informed by knowledge of important guiding principles of the City of San José, other Silicon Valley cultural initiatives, and a three-day master planning charrette. An overview of the planning process is included in Appendix A.

The Master Plan Consultants

In January 2000, with a goal of developing a strategic approach for a unique and innovative public art program for the Airport, OCA issued a Request for Proposals to develop a ten-year **Master Plan for Public Art** for the San José International Airport (RFP). The RFP outlined the following goals for the **Master Plan**:

1. To conduct an assessment of public art needs, opportunities and challenges at the Airport and to develop a broad vision for the success of public artwork at the Airport.
2. To utilize the public art master planning process to give the highest credibility to the Airport’s public art program and to forge a consensus among program stakeholders about future directions for the Airport’s public art program.
3. To examine the Airport’s strategies and policies regarding safety, security, maintenance, functionality, and earned revenue through advertisement and concessions. Based on this information, develop recommendations for public artworks that will embrace, support, and integrate those strategies and policies.
4. To assess the Airport’s overall development plan and make recommendations that will encourage the integration of a unified public art program into those plans.

On May 15, 2000, a selection panel comprised of representatives from the San José Arts Commission, Airport Commission, OCA, and

Airport, interviewed three qualified teams and recommended to the Arts Commission's Public Art Committee that the City contract with THE ROME GROUP to develop a **Airport Public Art Master Plan** for San José. In August 2000, the City Council approved contracting with THE ROME GROUP, a St. Louis-based consulting firm specializing in strategic planning. The five-person consulting team included expert public art strategists and artists with extensive master planning experience.



Steering Committee hears public input

THE ROME GROUP conducted initial research and community outreach in 2000 and began forming preliminary recommendations through 2001.

Following the events of September 11, 2001, Airport improvement plans were put on hold while the federal government restructured security requirements. With the re-initiation of the Airport improvements in 2003, OCA and THE ROME GROUP reactivated the public art planning process in coordination with the Airport's base building improvement project.

Planning Oversight Steering Committee

The Airport Public Art master planning process was conducted with guidance from the Airport Public Art Steering Committee. The 2000 Steering Committee was a 12-member group that included senior staff from both the Airport, and Conventions Arts & Entertainment departments, and community representation from members of the Airport and Arts Commissions. In January 2004, the Steering Committee was expanded to include 20 individuals representing civic stakeholders including: the Mayor's Office, City Council, Convention and Visitors Bureau, Office of Economic Development, San José State University, the local arts community, and local businesses. In June 2004, the Committee was further expanded to include community representation from City Council districts.

The Steering Committee reviewed the overall goals and vision for the *Airport Public Art Program*, community outreach strategies, the master planning charrette process, and other proposed approaches and directions. The Steering Committee heard public testimony and was responsible for reviewing the direction of the **Airport Public Art Master Plan** for recommendation to the San José Arts Commission.

Community Participation

Initial Phase of Community Input – 2000

In 2000, THE ROME GROUP, in collaboration with the Airport's architects, conducted an initial community outreach effort to solicit perspectives, visions, and opinions about the landscape, community, politics, economics, as well as other issues that define and shape the character of the region. One hundred (100) individuals participated in this process through one-on-one interviews, focus group meetings, and/or public meetings. The result of this input is the foundation of the **Master Plan**.

Feedback on Key Recommendations – 2004

The second phase of outreach involved presenting the **Master Plan** recommendations to the community in a series of meetings held in each Council District and in the City of Santa Clara, as well as presentations to local artists, business travel professionals, and aviation interests. Over four hundred (400) individuals participated in these 18 meetings. Results of surveys distributed at these meetings reinforced the direction of the planning efforts. Meetings are listed in Appendix B and survey results are summarized in Appendix C.

Master Planning Charrette

A three-day planning charrette was held with the Airport's architectural and landscape design team and six professional artists with a range of aesthetic styles and approaches, each familiar with San José from various perspectives. The purpose of the charrette was to formulate a coherent and innovative approach to the *Airport Public Art Program* reflective of the goals and values of the City and Airport.



Planning Charrette

Charrette participants were informed by a variety of presentations on topics relevant to the work at hand: urban planning; demographics; passenger profiles; the Airport mission, vision and goals; the *City of San José Economic Development Strategy*; the architectural programming for the Airport; the initial phase of community input; and local, national, and international arts perspectives. This artist/architect collaboration resulted in creative solutions for the *Airport Public Art Program*. The results of this meeting further informed the direction of the **Master Plan**. Appendix D provides examples of some of the conceptual opportunities discussed.

Additional Research

To further inform this process, research was conducted to assess and evaluate the structure and success of other airport public art programs. Programs at airports in ten other cities were examined to provide insight on the nature and placement of artworks, curatorial and installation procedures, staffing structure, and funding.

Mission

The Mission of the Airport Public Art Program is to identify San José as a **diverse global center for innovation and change.**

Recommendations

Through the following recommendations the *Airport Public Art Program* will create dynamic opportunities for distinguishing Norman Y. Mineta International Airport and the unique identity of San José and Silicon Valley — in the past, present and future.

A program of Art & Technology will give travelers a true sense of San José as a place where ideas are born and will reinforce its stature as a creative and tech-savvy city, the world's leading region for innovation.

What is Art & Technology?

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

San José is a dynamic place where innovation flourishes. From agricultural inventions to information technology, this region has been a leader. Most notable perhaps is that the history of today's high technology and computing is identified with San José. As a result, this is one of only a few cities worldwide that has been credited with the kind of revolutionary thinking that has changed the face of the global community.

Through a program of Art & Technology, the *Airport Public Art Program* will be unique, creating a distinct character and signature for the Airport. It will also reinforce an image for San José as a creative community, a tech-savvy city, and the world's leading region for innovation, while at the same time communicating the depth, diversity, and varied texture of the region. The *Airport Public Art Program* will create vital, responsive, and fresh artworks that keep the Airport lively and on the cutting edge of contemporary art and media technology, transforming the Airport into a point of interest and an exciting destination in itself.

The Airport Public Art Program will include a range of projects, from permanently sited and architecturally integrated to flexible technological platforms.

Traditionally, airport public art programs are a collection of artworks integrated into architecture along with discreet works in a variety of media and rotating exhibitions. Typically, these are static programs that reflect the histories and iconic identities of the community they serve. San José's Airport will include these art forms, but will also uniquely incorporate a program of Art & Technology.

The *Airport Public Art Program* will consider sites for permanent work, as well as dynamic and flexible platforms that will allow for the commissioning of an ongoing program of artworks. Art & Technology can be two-dimensional or three-dimensional, connective, interactive, energetic or contemplative. Art & Technology can range from artworks that feel familiar and static to dynamic and rotating installations. Mediated, facilitated, and/or inspired by technology, artworks may manifest as traditional forms, processes, and materials (painting, sculpture, music, photography, film, textiles, etc.), as well as newer forms of visual, digital and information media (digital print, software art, robotics, interactive installations, multi-user installations, etc).

The Airport Public Art Program will animate many stories of the community — past, present and future.

Public art is more than just art installed in public places; it is a community-based process of dialogue, involvement, and participation. Whereas studio artists explore self-generated themes, public artists are inspired by community input as the catalyst for design development.

The *Airport Public Art Program* will support the vision for San José by telling stories of the region in an innovative manner. Artists will be commissioned to work with the community and other partner groups to artistically interpret and visually realize the region's identity. Thematic content may explore history, social issues, natural environment, cultural identities, global linkages, innovations, innovators and other ideas that evolve as the community evolves. Specific examples include, but should not be limited to, the founding of San José, the valley's agricultural past, local aviation histories, the ecological restoration of the Guadalupe River, the explosive impact high-technology innovations from this region have made on the world, bio-technology breakthroughs, and other histories of the region.

By engaging the community in a process of recommending themes for artistic interpretation, this important civic gateway will be activated as a virtual portal. The community will also be involved in the dialogue critical to the ongoing development of individual artworks.

The Airport Public Art Program will encourage strategic partnerships locally and globally with the resources found in industry, cultural organizations, educational institutions, and diverse communities.

An important goal of the City of San José is to develop "strategic partnerships." The *Airport Public Art Program* will be a part of a broader economic strategy to develop the visitor industry, position San José as a creative community, and assert San José's global leadership in Art & Technology.

The technological revolution has encouraged exploration into cross-disciplinary collaborations with researchers, educators, technologists, and scientists. In a similar fashion, the *Airport Public Art Program* will encourage projects that explore the intersection of art, culture, and technology. The program will provide opportunities for collaborations between artists, industry, and community, while also offering a prominent venue to showcase the creative results of these collaborations. Through these multi-disciplinary projects, industry will gain inventive partners for their developing technologies and an opportunity to showcase their technology to the public.

Partnership Potential

San José Redux, an initiative of the San José Museum of Art and History San José, may be an example of a public art partnership with San José Airport. This program will commission artists to work with the History Museum's collection to create artworks that address the rich history of San José and the community.

Connective Familiar Permanent Moving Stories

Art & Technology:

Examples of Existing Projects

Artists have always worked with the tools of their time to express their world; today, technology permeates our culture as a tool that facilitates our day-to-day lives. Although technological media as applied to artistic practices is broad and diverse, it may include, but should not be limited to: hardware and software, information delivery, social interaction, communication, education, science, and research. The following are examples of installations in other cities that showcase the broad and diverse nature of Art & Technology, and the unique experiences that can be created by a program of Art & Technology.

Changing Contemplative or Energetic Educational

Examples of Existing Projects

Familiar

Doilies

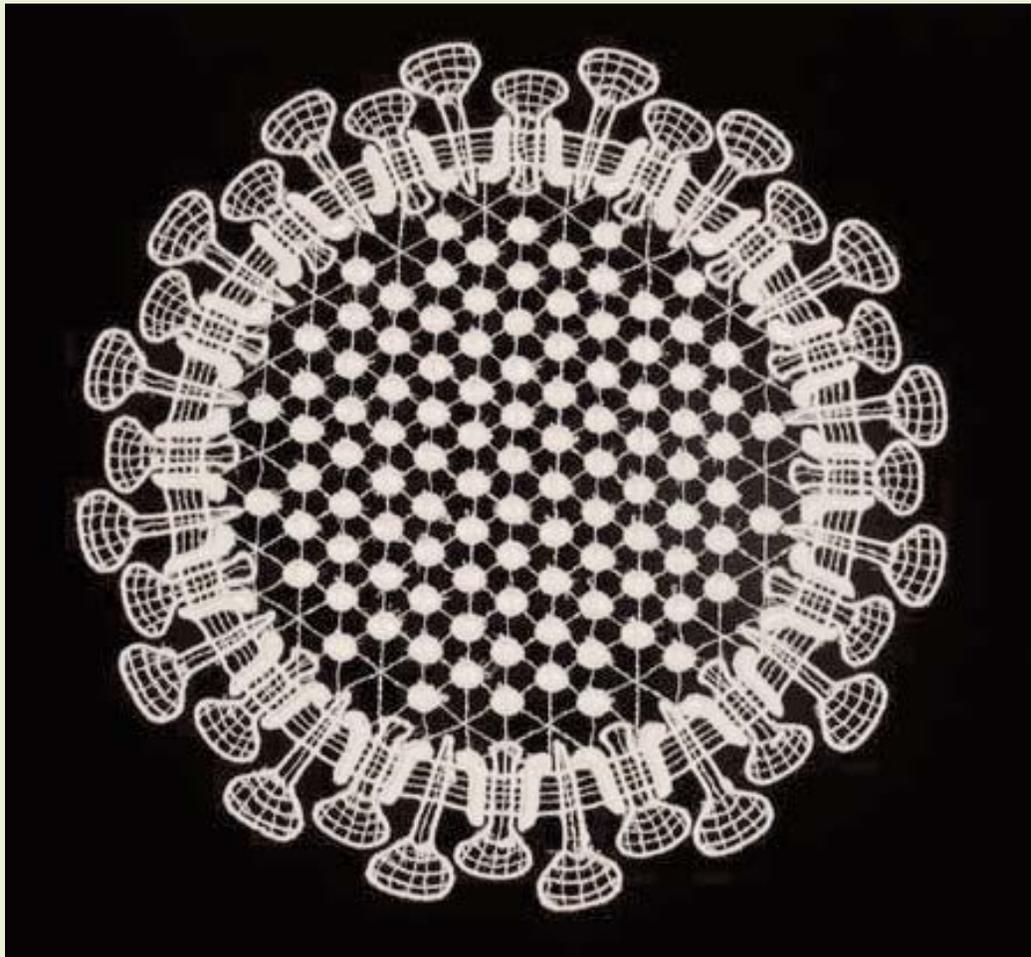
2004

Gallery Installation

Artist: Laura Splan



The designs of each of the lace doilies are based on microbial structures, created using embroidery software, and the results stitched into water-soluble fabric by a computerized sewing machine. When the fabric is dissolved, the remaining threads form a doily-like pattern. Mounted on velvet, examples of the patterns include the viral structures of Hepadna, Influenza and SARS.



Examples of Existing Projects

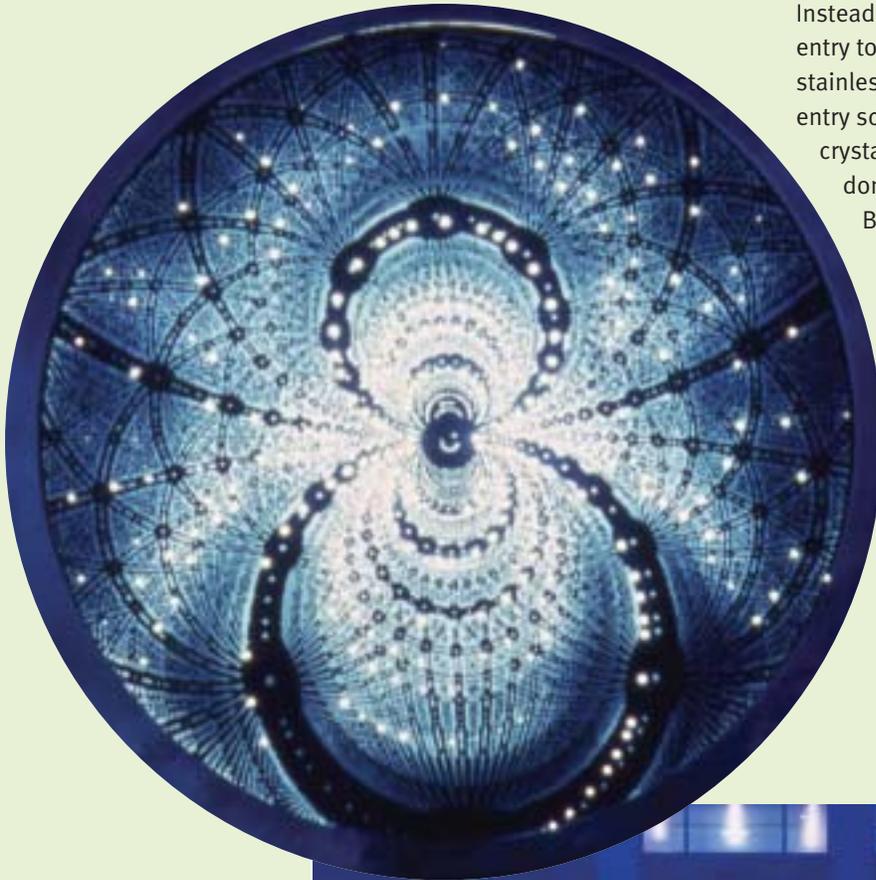
Permanent

Entry Sculptures, Genetics and Biotechnology Center

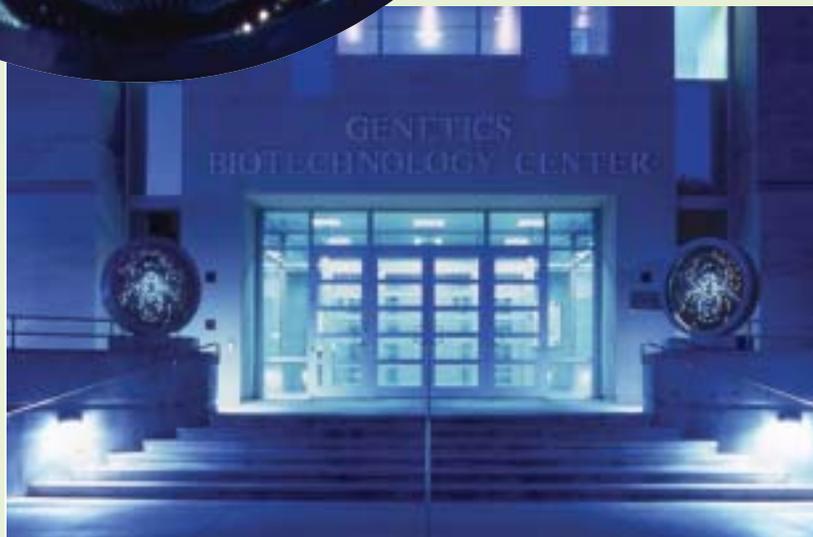
1995

University of Wisconsin, Madison

Artist: Cliff Garten



Instead of the traditional lions flanking the entry to a library, these three-foot diameter stainless steel and etched glass illuminated entry sculptures are inspired by large x-ray crystallography photos echoing the research done the University's Genetics and Biotechnology Center.



Cliff Garten Studio ©1995

Examples of Existing Projects

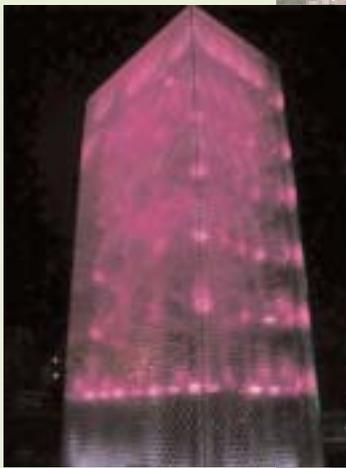
Changing

Crown Fountain

2004

Millennium Park, Chicago, Illinois

Artist: Jaume Plensa



From three sides of two 50-foot glass-block sculptures pour a continuous shower of water that fills a shallow pool; the fourth side features a wall of LEDs. During daylight hours the faces of 1,000 Chicagoans are displayed on the towers one at a time. The image remains for 13 minutes; during the final minute the face transforms into a human gargoye as water shoots from pursed lips. A cascade of water then falls over the face and a new one is revealed. At night, pastoral images are displayed. The students of the Art Institute of Chicago provided the video content. In two years, the students will participate in reprogramming the video content.

Examples of Existing Projects

Moving Stories

Story Pipeline

2002

BPEC Community Center, Anchorage, Alaska

Artist: Ben Rubin

In this installation, stories told by Alaskans appear inside the community center on plasma video screens and simultaneously emerge as real-time text transcriptions on a 150-foot long LED display. The text zigzags indoors down a glass corridor, and then veers out through the plate glass, dancing between the trees until it disappears out of sight.



Examples of Existing Projects

Connective



Example composite images

Telematic Vision

1993

Gallery Installation

Artist: Paul Semon

Two identical sofas are located in remote locations. In front of each sofa stands a video monitor and camera that send a live video image to the other location. The two images are merged on the monitors in front of each sofa simultaneously. The viewers in both locations sit down to watch television at which point they enter the telematic space, watching a live image of themselves on a sofa next to the people in the remote location. They start to explore the space and interact with the other person becoming the voyeurs of their own spectacle.



Telematic space



Interacting with others at the site of remote couch

Examples of Existing Projects

Educational

Hall of Ideas

2002

Mary Baker Eddy Library for the Betterment of Humanity
Boston, Massachusetts

Artists: Howard Ben Tré and David Small



This interactive artwork is a presentation of great ideas from throughout history that have transformed the world in a positive manner. The centerpiece is a fountain, from which quotations, formed from virtual projected letters, emerge along with the flowing water. A real-time computer simulation of simplified Newtonian physics creates the movements of letters, words and quotations that spill from the central fountain and migrate onto the floor, “float” towards two arches in the hall, where the quotations resolve into their final form to be examined in detail, along with the author, date, etc.



Examples of Existing Projects

Contemplative or Energetic

Messa di Voce

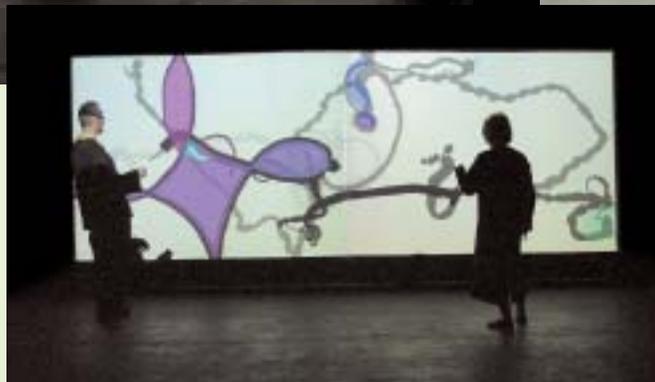
2002

Ars Electronica Installation, Linz, Austria

Artists: Golan Levin and Zachary Lieberman



This artwork uses custom voice recognition software that integrates real-time computer vision and speech analysis algorithms to transform vocal nuance into correspondingly complex, subtly differentiated and expressive graphics to create an ever-changing interactive, visual environment. The voice — generated graphic is manipulated by body-based movement.



Funding

The Airport is a self-supporting enterprise; in a manner similar to private business enterprise, the intent is that the costs and expenses of providing services to the general public are financed through user charges and revenue such as concessions and parking. Eligible Airport expenses are subject to the Federal Aviation Administration's Policy Concerning the Use of Airport Revenue, which requires that all revenue generated by airports be used for aviation-related purposes only.

In 2000, a Memorandum of Understanding (MOU) was executed between San José's Office of Cultural Affairs and the Airport Department that directed the integration of a comprehensive public art program into the capital improvement project at the new Airport facility. This agreement acknowledges the City of San José's Municipal Code Title 22, which specifies no less than 2% of the total amount budgeted for each "eligible construction project" be appropriated and expended for works of art. Title 22 recognizes that funding limitations, set by certain sources of funding may prohibit use towards public art.

Based on estimated eligible funding sources, the public art budget for the first phase of the terminal improvements (North Concourse) is \$3,891,000. At least \$10 million is estimated to be available through the capital improvement program implementation facility-wide, although actual funding will be based on the cost of the terminal improvements and eligible funding sources.

The MOU allows for funds to be distributed facility-wide; use of funds is not limited to specific project sites and existing Airport facilities may receive art based on funding generated from the overall program. It is not required that funding be expended in the year in which it is provided. Funding may be consolidated and expended as needed to implement this **Airport Public Art Master Plan** in flexible and strategic ways to accomplish its goals.

As noted above, the use of funds will be subject to restrictions imposed by the Federal Aviation Administration, as well as the Internal Revenue Service should bond proceeds be used for funding.

Private Partnership Participation

It is anticipated that this project will also generate support from private entities, and facilitate partnerships and residency opportunities to incubate specific artworks. The partnership model will foster relationships with Silicon Valley's companies, business entities, and educational and cultural institutions to provide environment, equipment, technical talent, and funding to realize the public art commissions to be installed and operated at the Airport.

Program Implementation

The Airport is a complex facility that includes an extensive interior environment and exterior landscape; the functionality of the facility is paramount to its success. Thorough consideration will be given to optimal locations for public art. The key sites will be identified as part of the planning and design phase of the Airport facility through a collaborative process between the project architects and qualified artists. The strategies for implementing such work include the following:

- **Permanent Sites**
Specific sites within the architecture and/or landscape will be chosen as permanent locations for artworks.
- **Flexible Technological Platforms**
Sites within the architecture and/or landscape will be designed as flexible Art & Technology platforms to incorporate dynamic projects that rotate over time. Implementation efforts will focus on ensuring that the Airport facilities are designed to accommodate a long-term and rotating program of artworks, and that the artwork chosen is both innovative and reflective of the region.

- **Ongoing Artwork Opportunities**

Local, national, and international artists will be commissioned to work in partnership with private firms, scientists, researchers, and local community groups to create innovative projects that will rotate in various places throughout the Airport over time. These partnerships provide an opportunity for diverse communities to inform the artworks and for the private sector to contribute to the cultural life of the region, as well as playing a role in shaping the process of social innovation for Silicon Valley.

Ongoing Community Involvement

The ongoing implementation of the **Airport Public Art Master Plan** involves community participation in the development of themes and/or concepts to be explored by artists, as well as selection of artists for certain projects.

Artist Selection

Architectural Infrastructure

A qualified team of artists will be selected to work with the architectural design team to identify sites and integrate appropriate accommodations for a program of Art & Technology. Teams may include, but will not be limited to artists, engineers and other specialists.

Ongoing Artist Commissions

At least once a year, a Request for Community Thematic Content (RFC) will be issued to the community to invite the public to propose themes and/or concepts that might be explored through the public art process. Themes shall relate broadly to the Airport Public Art Mission Statement, and may include, but will not be limited to, the following:

- Local histories
- Social issues
- Environmental issues
- Cultural identities
- Physical places
- Innovation and innovators

Methods of Artist Selection

Methods of artist selection that may be employed include, but are not limited to, the following:

- **Pre-qualified Artist Pool.** A pre-approved pool of qualified artists, selected as a result of a Request for Qualifications (RFQ) and review by a selection panel.
- **Open Competition.** The commission opportunity is advertised and project guidelines are published.
- **Limited Competition or Invitational.** Artists are considered for a commission by invitation only.
- **Direct Artist Selection.** Artist may be directly recommended for selection by either OCA or the Airport Art Program Oversight Committee (“AAPOC” – see Program Administration section) for Arts Commission review and recommendation to the City Council.
- **Residencies and/or Incubation Opportunities.** Based on qualifications and/or proposals, a single artist or a limited number of artists may be selected based on the above methods to work in residency with industry, educational institutions and/or community partners to incubate concepts for the *Airport Public Art Program*.
- **Purchase of Existing Artwork:** Acquisition of existing artworks through direct purchase from the artist or their representative.
- **Lending and Borrowing Artwork:** As artworks are commissioned, the flexible nature of the media allows for lending to, and borrowing from, other institutions as allowed by funding source restrictions.

Recommendations of artists for commission may be done through a community based selection process, professional panels, and/or made directly by the AAPOC as part of an Annual Work Plan. The Annual Work Plan may also propose themes and/or concepts or give specific artists flexibility to propose the same.

Local Artists Preference

This project offers an important opportunity to showcase the work of local artists. When evaluating and qualifying artists for the Airport Artist Pool, a 5% credit towards the evaluation score for *Local Artist Enterprise* will be given and an additional 5% credit given for *Small Business Artist Enterprise*.

“*Local Artist Enterprise*” means a business enterprise, including but not limited to a sole proprietorship, partnership, or corporation, which has a legitimate business presence in the County of Santa Clara. Evidence of legitimate business presence in San José shall include:

- A. Having a current San José business tax certificate; and
- B. Having either of the following types of places of business operating legally within the County of Santa Clara:
 1. The Artist’s principal business office, place of business or studio; or
 2. The Artist’s regional, branch or satellite studio or place of business with at least one full-time employee located in the County of Santa Clara.

A “*Small Business Artist Enterprise*” means a Local Artist Enterprise that has Thirty-five (35) or fewer total employees.

Additionally, *Public Art Program* staff conducts an annual artist training workshop. This day long event provides training to local and regional artists on all aspects of the public art process. No entry fee is charged. Guest speakers are brought in to offer perspective on various roles in public art making. Artists are exposed to: the process, how to apply to the Program, contracts, case studies and public art resources.

Contracts

A review of existing public art contract models will be done by the San José City Attorney’s Office with consideration to fair practice in the field of Art & Technology.

Program Administration

Administration of the *Airport Public Art Program* will be the responsibility of the OCA, with oversight provided by the Public Art Committee (PAC) of the San José Arts Commission and a newly created Airport Art Program Oversight Committee (AAPOC).

Airport Art Program Oversight Committee (AAPOC)

The AAPOC will be established as an advisory committee to the PAC and will be charged with developing and recommending an Annual Airport Public Art Work Plan. The Annual Airport Public Art Work Plan shall include:

- A site inventory,
- Projected annual budget,
- Public art project options,
- Appropriate partnerships,
- Thematic content and/or conceptual focus, and
- Methods of artist selection for each project.

Prior to Arts Commission review of the Annual Airport Public Art Work Plan, the AAPOC's recommendation will be submitted to the Airport Commission for comment. Recommendations of the AAPOC will be forwarded to the PAC for recommendation to the Arts Commission and City Council. The AAPOC is also an aesthetic review board and responsible for reviewing artists' projects and giving critical feedback to the PAC for their consideration throughout design and development.

Appointment and Composition

The AAPOC will be comprised of up to seven members who are professionals in the field of public art; new media art; contemporary art; art history, criticism or theory; science; and/or other related industries, as well as representative from City Commissions as noted below. Members will participate on a volunteer basis. AAPOC members will include the following:

- At least one representative of the Airport appointed by the Airport Commission and at least one representative of the Arts Commission appointed by the Arts Commission;
- At least two practicing artists or curators in the field of new media art;
- One position will be a guest member that will serve terms specific to projects or programs for a limited period to be determined by the AAPOC. Appropriate experts and/or advisors in technology, engineering, or other related fields may be considered appropriate for guest membership based on needs of given projects or programs.

The OCA will present a slate of nominees to the PAC for consideration. Final approval will be by the Arts Commission.

Terms of Members

- Each member of the AAPOC may serve for 2 consecutive three-year terms, with the exception of the guest member whose term will be determined by the AAPOC.
- Terms will be staggered.
- A person appointed to fill a vacancy will serve for the remainder of the term.
- Membership will not be limited to residents of the City, County or State.
- The City of San José Revolving Door Ordinance applies to members of the AAPOC. No member during the term of appointment and for twelve months thereafter, and no person, firm or corporation employing such member, or his or her immediate family member, during such period, will be eligible for employment by, or to contract with, the Airport or *Airport Public Art Program*.

Meetings

The AAPOC will meet at least quarterly or more often as needed.

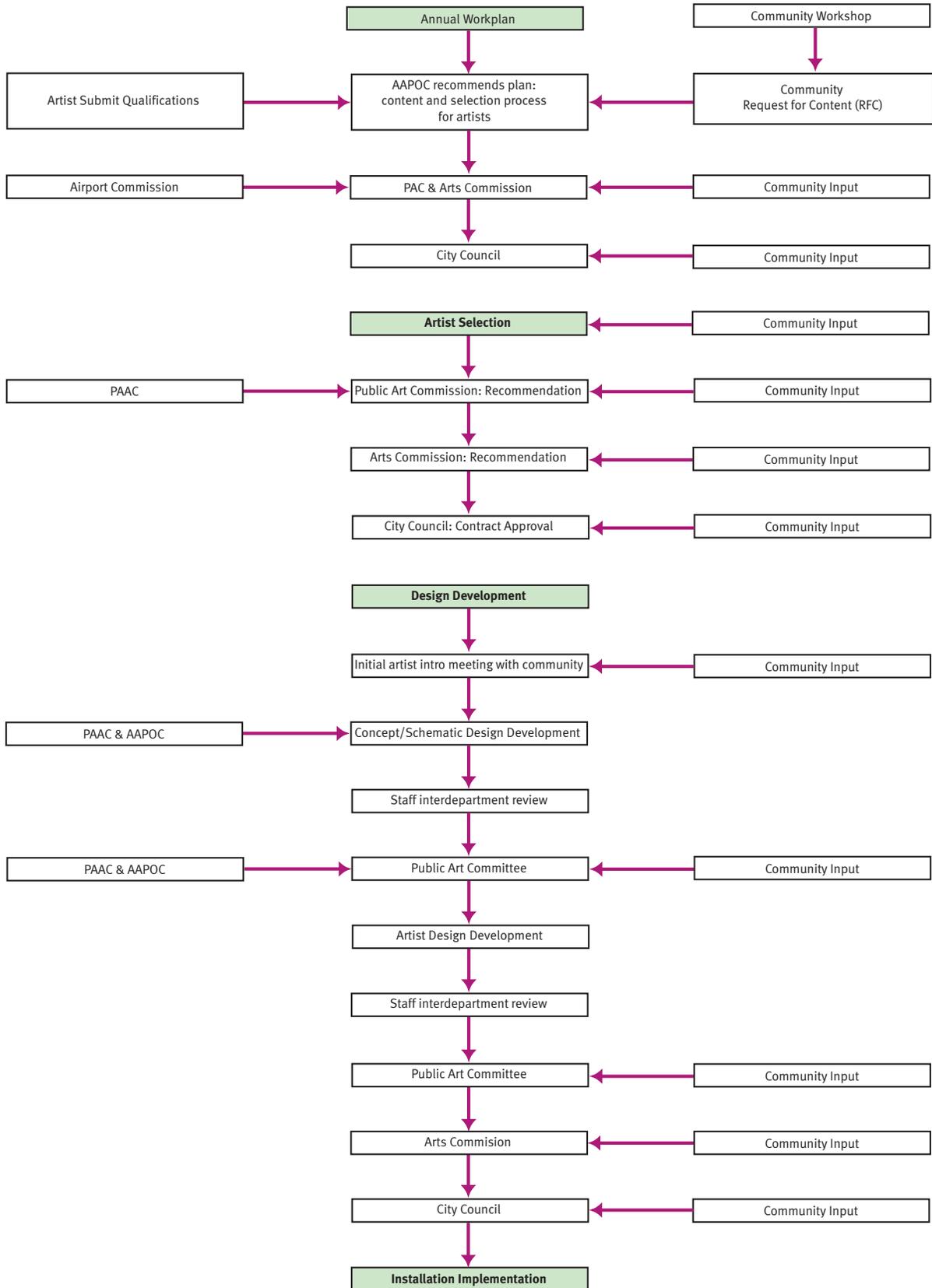
PAC / Arts Commission / City Council Approval

- The PAC shall review every artist, artwork proposal, and/or acquisition recommended by the AAPOC for recommendation to the Arts Commission.
- The Arts Commission reviews the AAPOC recommendation for approval and referral to City Council or City Manager, as appropriate, for final approval.
- Prior to PAC review of a proposal and acquisition, technical feasibility and maintenance issues will be researched by OCA staff in consultation with the Airport, as well as the utilization of technical consultants, if required.

Policy

The *Airport Public Art Program* will follow standard policies and procedures established for the City of San José's Public Art Program.

Artist and Artwork Approval Process



Administrative Staff

Airport Public Art Project Manager

A staff position will be created to manage the *Airport Public Art Program* and will report to the OCA Public Art Director. Specific responsibilities include the following:

- Manage artist selection.
- Negotiate and manage artists' contracts.
- Develop artist partnership opportunities.
- Manage design, fabrication and installation of artwork.
- Manage activities and facilitate meetings of the AAPOC.
- Supervise technical support crew.
- Manage logistics, outreach and public education for exhibitions and installations.
- Serve as a liaison to Airport marketing, public relations and operations staff.
- Manage community outreach process.
- Interface with PAC and Arts Commission.

Support Staff

A Public Art Program Coordinator will assist the Airport Public Art Project Manager in all activities. Specific responsibilities include the following:

- Prepare and distribute agendas for AAPOC meetings.
- Attend and participate in AAPOC meetings.
- Handle all records of the AAPOC.
- Assists with artist selection.

Technical Support

A pool of technical consultants and suppliers will be identified as a resource to both artists and staff to assist with the technical aspects of installations. Assistance from Airport Information Technology will also be utilized.

Marketing Support

Promotional materials and other collateral materials that showcase the Airport Public Art Collection, new projects, partners, and funders, will be produced as necessary. Where the opportunity exists, materials production may be facilitated through the Airport or other City entities to reinforce promotion of the Airport and City of San José.

Maintenance and Operation

Routine Maintenance

Routine maintenance of artwork shall be the responsibility of the Airport upon the advice, guidance and direction of the OCA, and shall be consistent with the maintenance requirements supplied by the artist. The OCA shall maintain custody of the Airport Public Art collection and all artworks created by Airport Public Art funds. The OCA shall facilitate the regular inspection and repair of the Airport's public artworks to ensure that they are maintained in the best possible condition and that necessary repairs are completed.

Design Development

During project design development, artists will meet with OCA and Airport staff to ensure integrated planning with structural and information technology systems. Operational requirements will also be reviewed in the design development phase.

Initial Start-Up

Artists shall guarantee and repair artworks against all defects of material or workmanship for a contracted start-up period following acceptance of the artwork by the OCA and Airport. Within the terms of the artist's contract, the artist shall provide the OCA with accurate documentation of the artwork installation including: as-built drawings, material specifications, programming manuals, and detailed instructions regarding routine maintenance and operation of the artwork.

Ownership and Title

Ownership of the artwork will be conveyed to the City of San José Upon completion and final acceptance of the artwork.

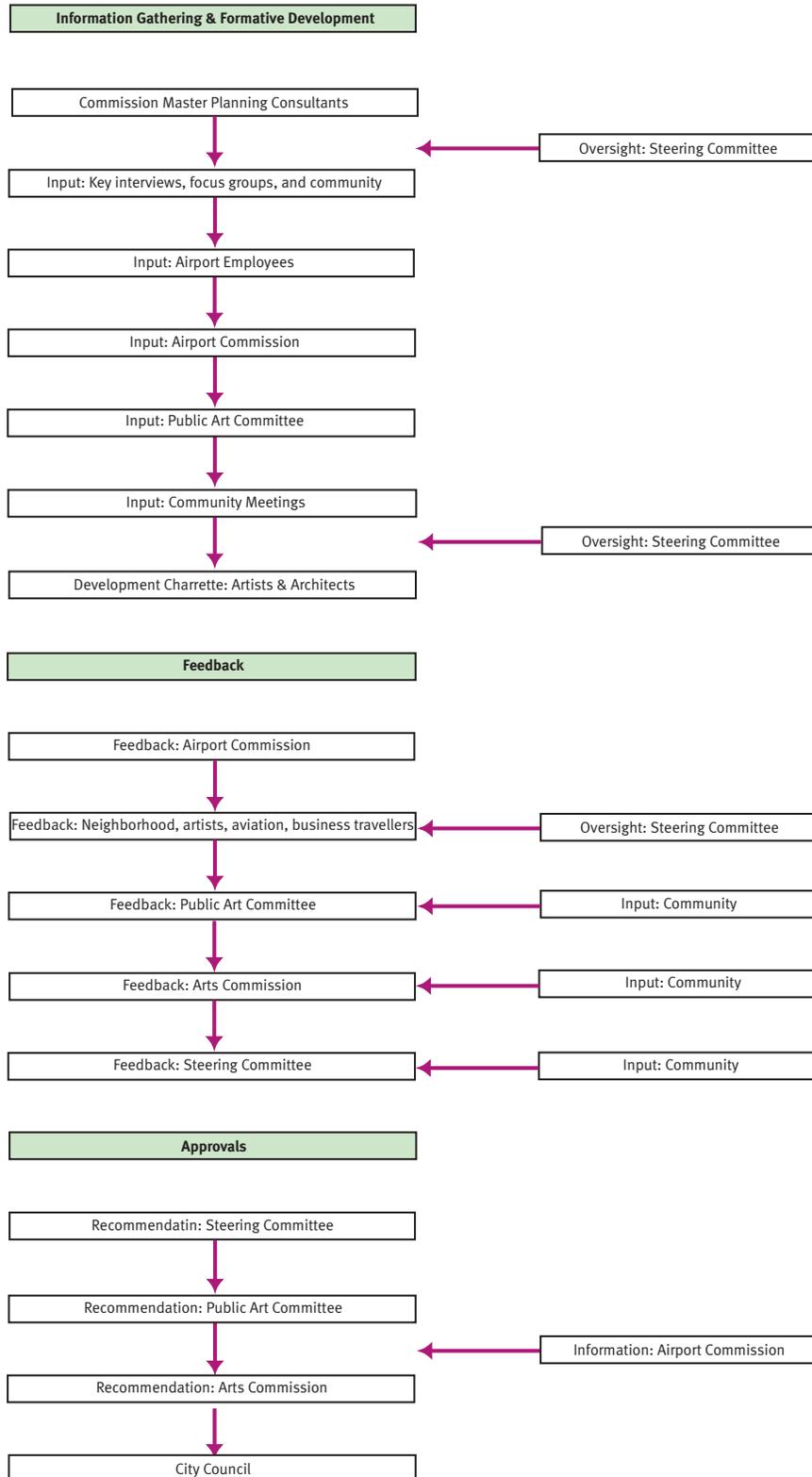
Records

The OCA shall create and maintain an Artwork Collection Record of each artwork. Such records shall include the maintenance information provided by the artist (see above). A copy of the maintenance information will be transmitted to Airport staff for their records. This record shall also include documentation of all repairs or conservation to the artwork. The OCA shall also maintain records and documentation (written, slides, photographs, audio, video, and other forms as appropriate), as well as media coverage of projects undertaken.

Conservation

Conservation is the responsibility of the OCA.

Appendix A: Master Planning Process Overview



Appendix B: Community Outreach Meetings

Date	Group	Location	Agenda
November 16, 17 & 18, 2000	Individual Interviews (19+)	Various	Master Plan Development Visioning: Airport & Public Art
November 16, 2000	Focus Group — Arts Leaders: History SJ, SJ Institute of Contemporary Art, Local Artists, SJSU	Office of Cultural Affairs, 4 North Second Street, SJ	Master Plan Development Visioning: Airport & Public Art
November 17, 2000	Focus Group — Civic Leaders: Event developers, Tech Museum, Commonwealth Club, Mayor's Office, PR, Cisco Systems, VTA	Office of Cultural Affairs, 4 North Second Street, SJ	Master Plan Development Visioning: Airport & Public Art
November 20, 2000	Focus Group — Airport Users: Airport Directors, Airlines, VTA	Office of Cultural Affairs, 4 North Second Street, SJ	Master Plan Development Visioning: Airport & Public Art
December 1, 2003	Airport Commission/Public Meeting	Airport Department, 1732 N. First Street	Airport Public Art Master Plan Development
December 14, 2000	Community Meeting	City Hall	Master Plan Development Visioning: Airport & Public Art
November 19, 2003	Focus Group Airport Employees	Airport	Master Plan Development Visioning: Airport & Public Art
December 2, 2003	Public Art Committee Meeting	City Hall	Airport Public Art Master Plan Development
January 14, 2004	Community Meeting Guadalupe/Washington	Washington Elementary School	Master Plan Development: Airport & Public Art
February 25, 2004	Community Meeting District 5	Alum Rock Youth Center	Master Plan Development: Airport & Public Art
March 3, 2004	Community Meeting District 4	Ruskin Elementary School	Master Plan Development: Airport & Public Art
March 10, 2004	Community Meeting District 3	Bachrodt Elementary School	Master Plan Development: Airport & Public Art
March 16, 2004	Community Meeting City of Santa Clara	Santa Clara City Council Chambers	Master Plan Development: Airport & Public Art
March 17, 2004	Community Meeting District 9	Camden Community Center	Master Plan Development: Airport & Public Art
March 23, 2004	Community Meeting District 1	West Valley Branch Library	Master Plan Development: Airport & Public Art
March 23, 2004	Public Art Committee Meeting	City Hall	Master Plan Development: Airport & Public Art
March 24, 2004	Community Meeting District 6	Hoover Community Center	Master Plan Development: Airport & Public Art
March 25, 2004	Targeted Presentation - Chamber of Commerce Aviation Committee	Airport Offices	Airport Public Art
March 30, 2004	Community Meeting District 10	Vineland Branch Library	Master Plan Development: Airport & Public Art
April 6, 2004	Community Meeting District 7	Shirakawa Community Center	Master Plan Development: Airport & Public Art
April 7, 2004	Community Meeting District 2	Southside Community Center	Master Plan Development: Airport & Public Art
April 14, 2004	Community Meeting District 8	East Ridge Mall Community Room	Master Plan Development: Airport & Public Art
April 14, 2004	Arts Commission Meeting	City Hall	Informational review of executive summary
April 19, 2004	Targeted Presentation — First Voice	Mexican Heritage Plaza	Master Plan Development: Airport & Public Art
April 24, 2004	Arts Commission Meeting	Office of Cultural Affairs	Airport Public Art Master Plan Development
May 12, 2004	Targeted Presentation — Silicon Valley Business Travel Association	Embassy Suites, Milpitas	Airport Public Art Master Plan Development
August 4, 2004	Airport Steering Committee/Public Meeting	Health Building, 151 W. Mission	Airport Public Art Master Plan Development Review
August 23, 2004	Airport Steering Committee/Public Meeting	City Hall	Airport Public Art Master Plan Review, and recommendation
September 28, 2004	Public Art Committee Meeting/Public Meeting	Health Building, 151 W. Mission	Airport Public Art Master Plan Review, and recommendation
October 4, 2004	Airport Commission/Public Meeting	Airport Department, 1732 N. First Street	Airport Public Art Master Plan Review
October 13, 2004	Arts Commission/Public Meeting	City Hall	Airport Public Art Master Plan Review and Recommendations

Appendix C: Survey Results

During the 2004 outreach efforts, in order to receive feedback on the initial draft of the **Master Plan**, surveys were distributed. The survey asked the relevance of *innovation, change and diversity*, as well as whether new media is an appropriate vehicle to reflect the themes. Comments were also solicited. Over 400 individuals viewed the presentation and 78 surveys were returned. The results indicated the following:

Total Received 78	Very Important	Somewhat Important	Not Very Important
Innovation <i>Percentage</i>	66 84%	9 12%	3 4%
Change <i>Percentage</i>	34 44%	36 47%	7 9%
Diversity <i>Percentage</i>	51 66%	21 28%	5 6%

	Yes	No	Maybe	No Comment
New Media Direction <i>Percentage</i>	56 72%	2 3%	5 6%	15 19%

Specific comments are available upon request.

Appendix D:

Public Art Applications — Conceptual Examples

The Airport master planning process developed a map of the major functional spaces in the Airport and explored how users would experience the different locations. As a part of the master planning charrette, participants were briefed on various issues and programs as a foundation to the public art discussion, including: the *San José Public Art Program*, the urban landscape, Airport Public Art community input, the San José Economic Development Strategy, and an overview of the Guadalupe River Park and Gardens. The participants then worked with the architectural experience map to conceptualize how public art might reinforce the Airport user experience. Some of the opportunities explored are provided below only as illustrative examples, not to be construed as limiting endless potential.

Distant Approach

- Transform the garage into a story that brands the Airport as an alternate environment
- Create audio works that are broadcast via the Airport radio information channel
- Create artworks that are web-based and accessible via the Airport website

Entering the Grounds

- Create a landscape that reveals the agricultural histories of the region or an innovative, green sustainable one that inspires and leads the region's future
- Make use of captured rainwater on the parking structure as a project of sustainable art
- Create works that employ reflective light by day and electronic light by night that reveal local micro-climate conditions

Curbside

- Provide artworks that support the intimate moments of departure or arrival that occur at curbside

Departure Hall

- Provide permanent background artworks that support decision making, waiting, and comfort
- Provide artworks that engage the beginning transition into flight
- Develop artworks that assist the transference of vital information, e.g., FIDS and BIDS

Security

- Give consideration to the queuing areas as soundscape opportunity
- Provide artworks that escort travelers away from the security checkpoints and into the environments of the concourse

Concourse

- Provide artworks that respond to, or interrupt, the necessary architectural regimentation of the concourse spaces or present surprises along the extended length of the concourse, creating different zones and gates within the concourse

- Develop artworks that make use of the interior building surfaces – the floor, walls, and ceilings
- Create experiences of different stories of where a traveler is – e.g., regional histories, contemporary expressions of place

Restrooms and other “small areas” such as elevators, seating areas, escalators, etc.

- Provide artworks that are entertaining
- Provide artworks that connect travelers with the ecology of the San José region
- Examine opportunities for audio works

Gate Lounges

- Provide artworks that create unique identities for the gate lounges and create distinct places for different users — places of business, play, entertainment, and contemplation
- Develop participatory art experiences for different people in different gate lounges to engage one with another
- Create arrival experiences that link the traveler with their departure city and San José

Jetbridge

- Provide artworks that connect travelers to the exterior of the Airport, the tarmac, and the exterior of the airplane they are entering or leaving
- Provide artworks that explore the experiences of threshold
- Engage the jetbridge corridor as an immersive experience

In the Air / Taxiway

- Provide artworks that link the traveler to San José upon arrival and departure
- Investigate sustainable planting options through the use of indigenous wildflowers between the runways

Meeting Place

- Provide artworks that can relieve the anxiety and boredom experienced while waiting for an arriving traveler
- Provide artworks that are child-friendly
- Create artworks that connect people and collapse the distances and time between the Meeting Place and jetbridges and Gate Lounges through virtual means. For example, artworks that act as a virtual messaging board

Baggage Claim

- Provide artwork that forms connections to communities
- Provide artwork that relieves the tensions and expectations of waiting for luggage to arrive
- Develop artworks that explore and make visible the intrinsic rhythms of the baggage claim area

Appendix E: Planning Credits

The Rome Group

The San José Airport public art master planning process was led by THE ROME GROUP. THE ROME GROUP composed a team for this project which included: Amy Rome and Claudia Daugherty, principals of THE ROME GROUP, who have extensive experience with master planning, organizational development, and community-based planning; Gail Goldman, former Director of Public Art for the San Diego Commission for Arts and Culture, who has over 20 years' experience in public art programming and policy development; Jack Mackie, a Seattle-based public artist who is known for his public art and his design team work, especially in airport and transit-based projects, including the Tasman Light Rail Corridor project for the Santa Clara Valley Transportation Authority; and Mary Jane Jacob, a Chicago-based curator best known for her public art projects and temporary exhibitions.

Planning

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 Stephen McCray, *Vice-Chair*
 Richard Ajluni
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 Daniel Besterveld, *Vice-Chair*
 Rolayne Edwards
 Duc Trong Ngo
 Donald Simpson
 Noel Tebo
 Steven Tedesco
 Catherine Tompkison-Graham

Airport Public Art Steering Committee

2000
 Evelyn Doone, *Airport, Associate Architect*
 Natalie Hala, *Arts Commission, Public Art Committee Chair*
 Leonard Hoops, *Airport Commission*
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 Kymberli Brady, *Council District 10, Community Representative*
 Susan Cronert, *Council District 9, Community Representative*
 Sue Cooper, *Cooper, CEO*
 Mairtini Dhomhnaill, *Horn, Murdock, Cole Silicon Valley, Executive Vice President*
 Dan Fenton, *San José Convention & Visitors Bureau, Director / CEO*

Carl Honaker, *Airport Commission, Chair*

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Jack Mackie, *THE ROME GROUP, Artist*

Alison Sky, *Public Artist*

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Steve Wiendel, *Gensler Associates, Project Designer*

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Terry Christensen, *San José State University and Downtown Strategic Plan Steering Committee*

Bruce Davis, *Arts Council of Silicon Valley, Executive Director*

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Susan Hammer, *Former Mayor of San José*

Steve Harrison, *Xerox Parc, Experimental Design Group*

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John Kreidler, *Cultural Initiatives Silicon Valley, Executive Director*

Deb Norberg, *San José Museum of Art, Deputy Director*

Nancy Ragey, *Silicon Valley Community Foundation, Vice President of Community Programs*

Joe Rodriguez, *San José Mercury News*

Paul Saffo, *Center for the Future, Director*

Joel Slayton, *San José State University, Department, Fine Arts*

Beau Takahara, *ZeroOne: The Art & Technology Network, Director / CEO*

Skip Wall, *The Tech Museum, Board Member*

Fernando Zazueta, *Mexican Heritage Corporation, Founding Board Chair*

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Kathryn Funk, Brian Eder, Cheri Lakey, Richard Deutsch, Alida Bray, David Crosson, Jack Toolin, Geri Wittig, Robert Milnes, Diana Pumpelly Bates, Richard Alejandro, Alice Carter, Harry Powers, Rob Browne, David Meyers, Megy Meyers, Richard Ajluni, Michelle O'Brien Tanner, Steve Perliss, Anne Lamborn, Dwight Kintner, Luisa Priddy, Ted Lopez, R. Gigi Raby, Jeff Warwick, Phil Lange, David Middlebrook, Dale Osborn, Ted McElhone, Leon Liebster, Bob Wood, Brooks T. Mancini, Robert Beilke, April Halberstadt

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Mary Rubin, *Senior Project Manager*

Other Staff: Jenjoy Roybal, Brooke Jones, Jennifer Easton, Joe Rodriguez

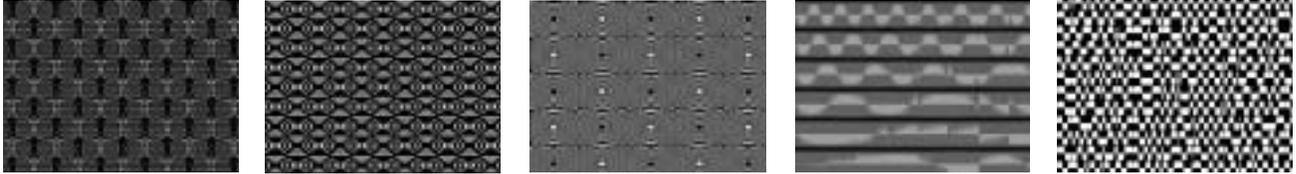
Thank you to the other 400 business, industry, arts, and community participants who contributed to this planning process.

Additional Credits

Algorithmic Visualization

2003

Artist: George Legrady



Seen in detail throughout this document, Legrady's algorithmically generated visualization include extended explorations of mathematical processes related to noise and randomness adaptive algorithms, neural-net implementation, pattern matching, convolution, image coherence, perception, visual concepts translated into digital prints.

Page 1

North Concourse Interior

Rendering: Gensler Associates

Page 3 and 4

Historic photos courtesy of Norman Y. Mineta
San José International Airport

Page 5

Photos courtesy of San José Economic
Development Department

Page 8

North Concourse view from roadway

Rendering: Gensler Associates

Skeptacle (2003)

MLK Library Public Art Collection

Artist: Mel Chin

A project of the San José Arts Commission

Untitled Artworks (1999)

Mexican Heritage Plaza

Artists: Ann Chamberlain and Victor Zaballa

A project of the San José Arts Commission

Page 19

Genetics and Biotechnology Center

Client: Wisconsin Arts Board and Percent for
Art Program

Page 20

Crown Fountain

Architects: Krueck & Sexton Architects

A gift to the people of Chicago by the Crown
Family

Page 21

Story Pipeline

Ben Rubin/Ear Studio collaborated with
Batwin + Robin

Page 23

Hall of Ideas

Client: Mary Baker Eddy Library for the
Betterment of Humanity

Graphic Design

Carol Finkelstein

This Master Plan was initiated under the direction of **Harriet Traurig**,
San José Public Art Director, 1999-2004.

