



CHAPTER 19

PUBLIC ART

CHAPTER 19 – PUBLIC ART

19.1 GENERAL

This chapter establishes criteria for public art within TriMet's transit facilities. These criteria have been developed as a technical guide for implementing TriMet's Public Art Program.

Public art is intended to enhance the quality of the region's transit experience and have a positive impact on TriMet's ability to attract and retain riders. In an effort to keep project funds in the local economy, the public art program strives to provide materials and equipment that can be procured through local or regional manufacturer's and fabricators.

19.2 REFERENCES, STANDARDS, REGULATIONS, CODES, GUIDELINES

A. TriMet

1. *Design Criteria*, Chapter 2 - Civil
2. *Design Criteria*, Chapter 5 - Landscaping
3. *Design Criteria*, Chapter 6 - Stations
4. *Design Criteria*, Chapter 7 - Structures
5. *Design Criteria*, Chapter 11 - Electrical System
6. *Design Criteria*, Chapter 14 - Stray Current and Corrosion Control
7. *Design Criteria*, Chapter 15 - Light Rail At-Grade Crossing Safety
8. *Design Criteria*, Chapter 16 - Small Buildings
9. *Design Criteria*, Chapter 17 - Parking Facilities
10. *Design Criteria*, Chapter 18 - Sustainability
11. *Design Criteria*, Chapter 23 - Bus Facilities
12. *Design Criteria*, Chapter 24 - Security
13. *Design Criteria*, Chapter 25 - Signage and Graphics
14. *Design Criteria*, Chapter 26 - Elevators
15. *Design Criteria*, Chapter 27 - Lighting
16. *Design Criteria*, Chapter 28 - Amenities
17. TriMet Directive Drawings
18. Public Art Program Operating Policy
19. TriMet Board of Directors Resolution 97-03-21

B. Industry

1. Americans for the Arts, Public Art Network - Best Practice Goals and Guidelines
2. Americans for the Arts, Public Art Network - Call for Artists Resource Guide
3. Americans for the Arts, Public Art Network - Annotated Model Public Art Commissioning Agreement

C. Federal, State, Local

1. International Building Code (IBC)
2. Oregon Structural Specialty Code (OSSC)
3. Oregon Electrical Specialty Code (OESC)

4. State of Washington Structural Code - International Building Code with statewide amendments
5. State of Washington Electrical Code - National Electrical Code (NFPA 70)
6. U.S. Department of Transportation's *Transportation for Individuals with Disabilities; Final Rule*, including 49 CFR Parts 27, 37 with Appendix A – *Standards for Accessible Transportation Facilities* and Part 38
7. Federal Transit Administration Design and Art in Transit Projects – C 9400.1A
8. Federal Transit Administration *Best Practices Procurement Manual* – Chapter 6 – Procurement Object Types: Special Consideration 6.7 ARTWORK

D. Stakeholders

1. Internal

- a. Capital Projects and Construction
 1. Community Affairs – Public Art
 2. Design and Construction
 3. Program Management
- b. Operations
 1. Maintenance of Way
 2. Operations Support
- c. Safety, Security and Environmental
- d. Information Technology
- e. Public Affairs
 1. Communications
 2. Marketing and Outreach Services

2. External

- a. City of Portland – Portland Bureau of Transportation (PBOT), Bridges and Structures Department

19.3 CRITERIA / GUIDELINES

A. Public Art Program

1. Federal Policy

Federal Transit Administration policy Circulator 9400.1A encourages public art in mass transit projects:

“The visual quality of the nation’s mass transit systems has a profound impact on transit patrons and the community at large. Mass transit systems should be positive symbols for cities, attracting local riders, tourists, and the attention of decision makers for national and international events. Good design and public art can improve the appearance and safety of a facility, give vibrancy to its public spaces, and make patrons feel welcome. Good design and public art will also contribute to the goal that transit facilities help to create livable communities.”

2. Background

TriMet’s participation in public art began with the permanent sculpture collection on the original downtown Portland transit mall in the 1980s. In 1992, TriMet voluntarily initiated the Public Art Program as part of the planning and construction of the Westside extension of the MAX Blue Line.

The TriMet Board of Directors formally adopted a policy of incorporating public art elements into TriMet's capital projects in 1997. The Public Art Program is a component of the Community Affairs department.

3. Goals and Principles

- a. Promote increased transit use and community pride by integrating temporary and permanent art works into TriMet's public transit system.
- b. Celebrate the contributions of public transportation and recognize cultural richness in the region.
- c. Utilize local, regional and national artists to develop high quality public artwork to enhance the transit environment and adjacent communities.

4. Funding

TriMet's public art program is funded from portions of selected projects that directly benefit TriMet customers and the general public and have total budgets greater than \$100,000. Funding for public art projects is typically 1.5 percent of the civil construction costs on qualifying projects. Projects with a provision for public art will be identified prior to the beginning of design.

5. Program Management

The Public Art Program is administered by professional staff that prepare and issue RFPs or RFQs, coordinate artist selection, artwork design and technical reviews, write and manage artist contracts, and oversee the fabrication and installation of artwork. Public Art Program staff guide the activities of the Public Art Advisory Committee (PAAC), direct additional public involvement efforts, produce internal and external communication materials and project documentation. The Public Art Program staff work closely with project design and construction staff to ensure the successful integration of artwork into projects.

6. Public Art Advisory Committee (PAAC)

The PAAC is the decision-making body for the implementation of projects by the public art program. The committee is a primary component of public involvement and members act as liaisons with the larger community. They select project artists for specific art opportunities, review artwork concept proposals and approve artwork final designs. The committee is comprised of volunteer public art and design professionals from the three counties of the district and limited TriMet staff. Additional public art advisory committees may be created to oversee the management of public art programs for large-scale capital construction projects.

7. Selection Criteria: Artists

Design team and project artists are evaluated by the PAAC on the basis of the following:

- a. Quality of past work
- b. Documented experience
- c. Demonstrated ability to complete the work within a given time and budget
- d. Any special qualifications for a specific project as determined by the PAAC

8. Approval or Selection Criteria: Artwork

Artwork is usually commissioned and is submitted in the form of a written and visual proposal at conceptual and final design phases by the artist. Artwork may also be purchased outright

All artwork must meet the following criteria to be approved by the PAAC:

a. Craftsmanship

Inherent quality of materials and workmanship

b. Context

Artwork shall be compatible in scale, material, form and content with its surroundings. Where appropriate, the architectural, historical, geographical and socio-cultural contexts of the site shall be considered.

c. Permanence

Artwork shall be structurally sound, resistant to theft, vandalism, weathering, and excessive maintenance or repair.

d. Public Safety & Accessibility

Artwork shall not present a hazard to public safety, conflict with ADA requirements, or be attractive nuisances that will entice people to enter the operating transit way.

e. Variety

Public artwork shall strive to vary in style, scale, media and content. Exploratory work as well as established art forms will be encouraged.

f. Feasibility

Proposed artwork shall be evaluated for feasibility. Factors to consider include the artist's ability to successfully complete the work as proposed, project budget, timeline, and soundness of materials and permit requirements.

9. Public Artwork Conceptual Design Proposals

Conceptual proposals for public art will be developed in close collaboration with local communities, design teams, TriMet technical staff and Public Art Program staff.

The development of artwork proposals should parallel the schedule of the host project when possible to be integral to the project design process. Proposals should be considered 30% complete. Further details regarding concept proposals are detailed in individual contracts.

10. Technical Review of Proposed Public Artworks

Following conceptual design approval and prior to submission of Final Design, all proposals for artwork will be reviewed for technical, structural and operational feasibility, including life cycle costs, by TriMet staff. The review panel includes staff members from technical (design and engineering), safety and security, operations, and maintenance departments. Select proposals

may also require review by a qualified artwork conservator. Significant design changes may result in the need for additional technical reviews. Draft structural engineering for artwork proposals must be submitted in advance of the Technical Review. See Section 19.3.A.12, Structural Engineering and Permitting Requirements below.

11. Artwork Final Design

Final design proposals are developed upon approval of the conceptual design by the PAAC and completion of the Technical Review. Final design proposals should be considered 95% complete. Further details regarding final design requirements are detailed in individual contracts.

12. Structural Engineering and Permitting Requirements

- a. Prior to issuance of a Notice to Proceed (NTP) to fabricate artwork, artwork subject to loads shall be designed by a registered Professional Engineer (PE) licensed in Oregon. Structural details and calculations for all artwork that is to be located within or directly adjacent to the City of Portland Right of Way must also be reviewed by the Portland Bureau of Transportation - Bridges and Structures Department.
- b. The artist is responsible for retaining a Registered Professional Engineer for all structural details and supporting calculations for the artwork and its attachment to the foundation.
- c. TriMet is responsible for the structural design and construction of artwork foundations.
- d. The artist shall communicate with TriMet prior to the development of structural details to ensure design intent, coordination and clarity of scope between the foundation and the artwork.
- e. All calculations and details shall be stamped and signed by the artist's Engineer and submitted to TriMet for review and approval.
- f. Artwork may be subject to local jurisdictional permitting processes. The artist is responsible for ensuring that the artwork will meet the requirements of the permitting agencies which may include, but are not limited to, providing structural calculations and details, meeting building code requirements, meeting special inspections requirements, meeting zoning requirements, and completing design or historic commission reviews. Any required revisions are the responsibility of the artist and the artist's Engineer.

13. Maintenance and Durability Considerations

- a. In general, materials, finishes and fabrication methods of artwork should conform to the same standards of durability as used in other aspects of TriMet facilities, with exceptions. The expected lifespan of artworks and design enhancements should be twenty (20) years at minimum.

- b. Assembly and fabrication of artwork elements shall be designed for accessibility to aid ease of maintenance and to facilitate replacement or report of any operational components.
- c. Artwork designs are to factor in vandalism and sustained exposure to public contact. Additionally, climate and environmental factors such as heat, cold, moisture, ice and wind, shall be considered when reviewing artwork designs.
- d. Artworks are considered unique within TriMet facilities; however certain applications may require the same or similar performance standards for amenities as referenced in *Design Criteria*, Chapter 28 – Amenities.

14. Substitution of Standard Amenities

When an artist-designed amenity, such as a bench or railing, is substituted for a standard amenity, it must meet the same design and safety/security criteria as the standard amenity.

15. Safety and Security Considerations

Public art can support and contribute significantly to safety and security of the transit environment when *Crime Prevention through Environmental Design* (CPTED) principles are applied throughout design. Installed artwork must comply with the following Safety and Security Certification protocols:

a. Maintainability

- 1. Artistic elements, especially freestanding artworks, should be designed with durable, vandal-resistant materials to the greatest extent possible.
- 2. Artwork should be of a design and material consistent with its long-term appearance and function.
- 3. Artistic elements should not require high levels of routine maintenance. Clean and undamaged surfaces contribute to a sense of personal safety.

b. Placement or Siting of Artwork

- 1. Artwork should be located where it doesn't unduly obstruct views or cast shadows.
- 2. Artwork shall be sited to comply with ADA and IBC code requirements for accessibility.
- 3. Public art elements shall not be placed in the trackway or in other locations which could pose a safety hazard to viewers or patrons or obstruct line-of-sight between train operators and persons.
- 4. Foundations and support work should be designed to not create hiding places or obstruct views of transit vehicle operators.

5. Artwork might be placed out of reach in some cases, where it can be viewed with less risk of damage.
6. In general, artwork should not create facilities for loitering, such as places to sit or occupy for an extended period of time.

c. Other

1. Artwork should be securely attached and should be free of sharp or heavy elements that could be used to inflict bodily harm.
2. Metal artwork elements within the catenary wire safety zone shall be grounded as defined in *Design Criteria*, Chapter 11 – Electrical System.

16. Permanence of Public Artwork

General guidelines exist regarding TriMet's public art collection:

- a. TriMet will be responsible for maintaining all works in its public art collection.
- b. Site specific works shall remain at the site for which they were created, unless circumstances dictate otherwise.
- c. Alterations to existing artwork or additions to the artwork must be reviewed and approved by the PAAC.
- d. Functional changes and additions to existing transit facilities that indirectly impact artwork will be reviewed through an internal TriMet process that includes Public Art Program staff.
- e. Planned maintenance that will disrupt existing artwork in anyway, should be brought to the attention of the Public Art Program staff by the TriMet Maintenance staff as early as possible in the planning process.
- f. Design work may lead to a request to relocate artwork. This may arise for several reasons, such as a change in the context or use of the site such that the artwork is no longer compatible. In these cases, the project lead shall notify the Public Art Program staff, who will follow an established process for resolution of the request as outlined in the *Public Art Program Operating Policy*.

17. Lighting

Specific lighting for artwork may be desired to illuminate the work at night or other low light level conditions. It may be desired to enhance the viewing of the work, to accentuate its urban design presence, or it may be an integral element of the art's concept. All artwork lighting will need to be reviewed and approved by TriMet's internal Technical Review.

- a. Artwork lighting shall coordinate with other functional or aesthetic lighting, and will comply with *Design Criteria*, Chapter 27 - Lighting, unless a variance is granted by TriMet.

- b. Lighting provided for viewing the artwork may be provided by public art infrastructure budget. This shall be confirmed during the conceptual development of the artwork. The lighting levels and character of the lighting will be coordinated by TriMet with the artist's input.
- c. Lighting that is integral to the artwork shall be reviewed and approved by TriMet. It may need to meet TriMet Operational, Safety, Security, and Maintenance needs. The artist will provide the necessary electrical engineering to satisfy TriMet and/or local jurisdictional approvals. To the greatest extent possible, lighting elements and systems should be long lasting, low energy use, durable, weather resistant, and low maintenance.
- d. Artwork lighting may need to meet ADA requirements, CPTED principles, and TriMet Operational needs. Artwork lighting shall endeavor to meet the public art program objectives while not impinging upon other requirements.