

Norman Y. Mineta
San José International Airport

Art Activation Design Development Proposal

GORBET+BANERJEE
July, 2006

The Art Activation Project

The Art Activation Project for the North Concourse of the San José International Airport will enable artists to create art within the airport environment that responds to the foundations set by the *Norman Y. Mineta San Jose International Airport Public Art Master Plan*.

The Mission is defined as follows:

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

Key principles of the Master Plan state:

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.

Art & Technology is defined broadly as:

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

As part of the Master Planning process, the planners recognized the need for "activating" the airport building in order to enable the display of Art & Technology works. From the Master Plan:

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.

For this purpose, the OCA put out a call for artists to form the "Airport Art Activation Team". Out of 24 qualified international submissions, the team of Gorbet+Banerjee was chosen in May 2005. The Art Activation Team's mandate is threefold:

1. Work with the Airport's design team to analyze the Airport project and develop opportunities to integrate public art. This includes creating infrastructure and recommending sites for permanent works.
2. Design and install a number of flexible platforms to enable an ongoing, rotating program of commissioned works for the airport. From the Master Plan:

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.

3. Develop a number of the initial "pilot" artworks for these platforms.

Research

We investigated the context for the airport art program, talking to people and doing background research in order to understand the way the airport and the artists view Art & Technology, the role of art in an airport, the idea of platforms, and their goals for an enabling infrastructure. Our research can be briefly summarized as follows: (For full details, please see our August 2005 *Art Activation Research Report*)

- **San José Public Art Program:** Understand the public art process and how it and the airport serve the community and fit into the economic development plans for San José.
- **Airport Design & Operations:** 13 meetings with over 35 airport staff and stakeholders, including the building architects, IT, maintenance, and landside and airside operations staff.
- **Art and Technology Field Research:** Field trips and online research exploring the state-of-the-art in emerging technologies and how they are being used in art and research.
- **Airport Observations and Research:** Observations and on-the-spot interviews of airport users in context at SJC, along with visits to other airports: PHX, YYZ, YYC, DEN, SFO, ORD, BUR, LAS.
- **Artists' Community Input:** Explored concerns important to the community of artists working with both traditional and new media, through visits to Art & Technology shows, open public discussion groups, an invited roundtable, and one-on-one interviews.
- **Directed Brainstorming:** Uncovered ideas and issues related to the creation of platforms, the passenger experience, technology infrastructure options, and partnership possibilities.
- **Synthesis:** Pulled together and analyzed the input from each of the above to result in the philosophical and practical findings, which will lead us to the initial concepts for the Platform schematics.

Creating Platforms

In our research, it became clear that the nature of working with technology (a constantly changing, somewhat ephemeral medium) is a challenge within the traditionally fixed and permanent context of public art. The platforms created by the Art Activation Project are a way to bridge this gap and allow artists to create public art with technology.

The goal of the Art Activation Project is to enable artists to create art within the airport environment. In understanding this role, it becomes clear that we are essentially building a system that will mediate future interactions between artists and the airport. Because we don't know what technologies future artists will be using, or what genres or themes they will be working with, we must create an environment for them to work with that is: **diverse, adaptable, and maintainable**. In order to accomplish this, we must create systems that are: **flexible, simple, and modular**.

In investigating the idea of what it means to give an artist a platform on which to create artwork, we realized that to give artists the flexibility they need, the platforms should be conceived of as a "kit of parts" that artists can choose from to realize their work. Elements and locations are combined to create specific platforms for which art will be commissioned.

Schedule and Scope of Art Activation Project

OVERALL PROJECT PHASES

Phase 1: MASTER PLANNING *completed November 2004*

Phase 2: ART ACTIVATION

RESEARCH *completed August 2005*

SCHEMATICS (Orig. scope North Concourse) *completed September 2005*

DESIGN DEVELOPMENT (North Concourse) ← *this document*

CONSTRUCTION DOCUMENTS (N. Concourse)

SCHEMATICS (Expanded Scope for T.A.I.P. – see below)

DESIGN DEVELOPMENT (Expanded Scope for T.A.I.P.)

CONSTRUCTION DOCUMENTS (Expanded Scope for T.A.I.P.)

Phase 3: ARTWORK COMMISSIONING

The Schematic Design for the Artwork Platforms, considering both site and activation elements/strategies, was approved in September 2005. Also in September, the Mineta San José International Airport's North Concourse project was put on hold while the City reevaluated the approach to the Airport's improvement program. In November, San José City Council approved new recommendations for the Airport's development program. The new implementation approach reduces the scope of the North Concourse but accelerates the development of the terminal area. In response to this change, the Art Activation Project was reconsidered in the context of the new Terminal Area Improvement Program (T.A.I.P.).

While the architectural design of the T.A.I.P. will not move forward until August 2006, the final construction document and bidding process for the reconfigured North Concourse is currently moving ahead. In response, we assessed the impact of the reconfigured scope of the North Concourse and the amended T.A.I.P. on the original Art Activation schematics.

The assessment, reviewed by the AAPOC on June 12, 2006, provided context for the sites and activation elements/strategies for the North Concourse Art Activation Platform Design Development Proposal that follows.

North Concourse Site Activation Strategies and Infrastructure Elements

Gate Seating Areas

Passengers await their departing aircraft. Some have hours to wait, and for others it is a quick rest. There is much people-watching but little social interaction. A wait in the gate area is an anticipatory pause at the threshold of the journey.

Curatorial Opportunities:

- Small 3D work or small displays in showcases
- Projections on ceiling, floor or furniture
- Data-driven work responding to flight itinerary
- Work that encourages social connections

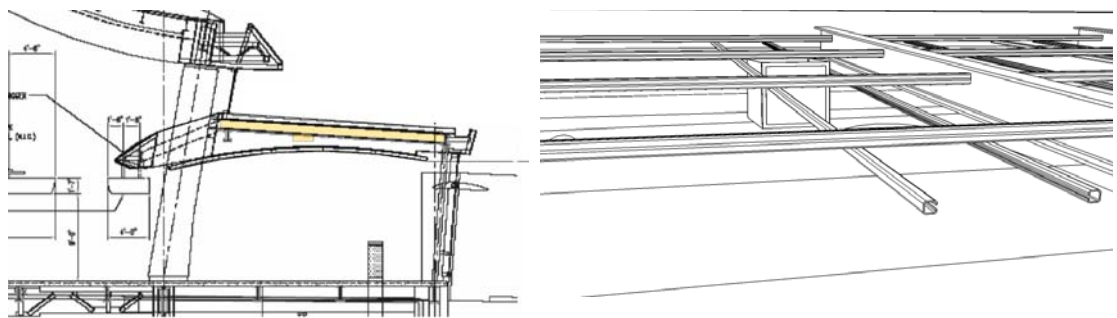
Activation

- Power and data in floors of all eight North Concourse gate seating areas, to accommodate custom display cases (to be detailed as part of T.A.I.P. Phase)
- Three seating areas feature full floor and ceiling activations (storage, hanging, and power/data)
- Ceiling activations collocated with lines of removable ceiling tiles that are unencumbered by speakers, lighting, sprinklers, etc.
- Floor activations are located beneath relatively featureless ceiling tiles to allow for projection onto the ceiling
- Two full ceilings in 'quiet' zones: gates 22, 25, one in a 'noisy' zone: gate 18

Installation Specifications

- **Power and Data in Floor and Ceiling:** Floor power shall be provided as 20A branch circuits. Data ports shall be duplex CAT6 Ethernet assigned to the Airport Art VLAN. Floor power outlets and data ports have been specified so as to be centered below ceiling areas which are relatively free of visual obstructions (pot lights, speakers, sprinklers, signage, security cameras, etc.) and thus appropriate for possible projection as specified by a commissioned artist. Ceiling power and data shall be concealed behind the acoustic tiles. Power shall be provided in a junction box and data shall be duplex CAT6 Ethernet assigned to the Airport Art VLAN.

Power and data drops shall be coordinated with base building consultants, incorporated into base building construction documents, and bid with base building project. Public art funds will be transferred to Airport Department for management.



Ceiling Mounting Infrastructure: A simple grid of parallel Unistrut rails spanning between the main steel joists above the acoustic tiles will enable flexible positioning of one or more 18"x24"x24" UL-Listed, ventilated equipment boxes. The boxes

shall hold equipment such as computers, sensors or projectors as specified by future commissioned artists. Adapted ceiling tiles may be installed below the equipment boxes as specified by the commissioned artist with cutouts to accommodate hanging or projection from above, depending on the needs of the commissioned piece. The art program will maintain a stock of 20 extra ceiling tiles to be used for this purpose.

This activation is integrated into the base building structural infrastructure. Implementation shall be coordinated with the base building. Installation will be specified by base building architects/engineers, coordinated with base building and installed by base building contractors as part of the miscellaneous metal allowance in existing bid package. Public art funds will be transferred to Airport Department for implementation by base building contractor.

Passenger Bridges

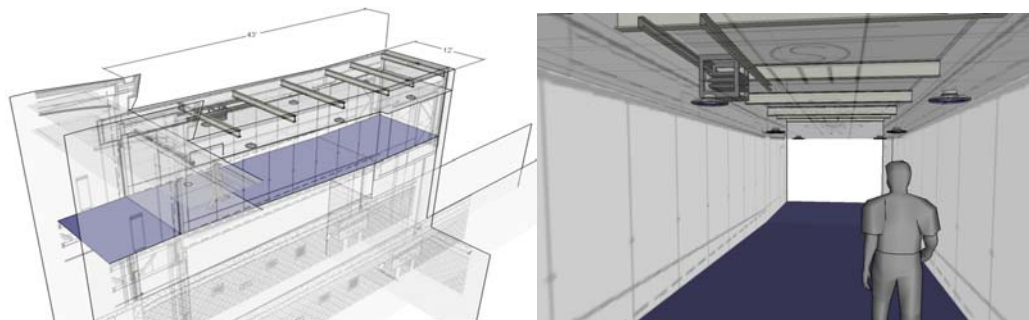
Speakers, data connections and space for audio equipment and sensors integrated in the passenger boarding bridges enable context-specific soundscapes (reflecting a particular flight's destination or origin, for instance) to be experienced by boarding or deplaning travelers.

Curatorial Opportunities:

- Active soundscapes
- Work that is aware of and responsive to data from Airport Art Server such as time, date, flight destination/origin, boarding status, etc.

Activation

- Activate all passenger bridge piers with power, data, space for audio equipment and speakers in ceilings.



Installation Specifications

- **Power and Data:** Power and data shall be concealed behind the acoustic tiles. Power shall be a 20A branch circuit and data shall be simplex CAT6 Ethernet assigned to the Airport Art VLAN.

This activation is integrated into the base building infrastructure. Implementation shall be coordinated with base building, incorporated into base building construction documents, and bid with base building project. Public art funds will be transferred to Airport Department for implementation by base building contractor.

- **Ceiling Mounting Infrastructure:** Parallel Unistrut hanging rails above the acoustic tiles will support one standard 19", 6U equipment rack. The rack shall support an amplifier and digital audio channel controller, and have empty rack units

and a shelf for other computer/audio equipment as specified by commissioned artists.

This activation is integrated into the base building structural infrastructure. Implementation shall be coordinated with the base building. Installation will be specified by base building architects/engineers, coordinated with base building and installed by base building contractors as part of the miscellaneous metal allowance in existing bid package. Public art funds will be transferred to Airport Department for implementation by base building contractor.

- **Audio Equipment:** Speakers, amplifier, and digital audio channel controllers shall be specified at the last responsible moment to ensure best value and up-to-date technology.

Work will either be performed by base building contractor or a 3rd party AV contractor. In either case, Installation will be scheduled by the base project contractor. Spatial envelope for rack and speaker positioning will be marked on base building construction documents.

Columns on East Side of North Concourse

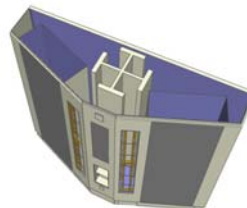
The repetition of angular HVAC columns flanking the concourse defines the length of the space. Small interventions integrated into successive columns create a rhythmic, dynamic effect where the whole is greater than the sum of its parts.

Curatorial Opportunities:

- 2D multiple miniatures; patterns. Column activation should play an important role in creating interest over long distances. Space for 2D work only, focusing on emergent patterns and small multiples. Lit or active pieces are possible using technologies like electroluminescence, LEDs, or small LCD screens.

Activation

- Light-weight activation of edges of angled sides (~8"x~48")
- Integrated mounting system, internal power, data and small ventilated storage box
- 26 columns total, of which 19 are in the North Concourse and 7 anticipated in Terminal B:
 - 10 columns on north end of concourse, between restrooms
 - 16 columns on south side, extending from southernmost restrooms into anticipated Terminal B phase 1 concourse, past security



Installation Specifications

- **Power and Data:** Power and data shall be concealed within the column and mounted to the storage box. Power shall be a duplex outlet on a 20A branch circuit and data shall be duplex CAT6 Ethernet assigned to the Airport Art VLAN.

Power and data will be coordinated with base building, incorporated into base building construction documents, and bid with base building project. Public art funds will be transferred to Airport Department for management.

- **Mounting infrastructure:** 1/4-20 threaded inserts in steel angles, and cover plates, shall be coordinated with base building architect/engineering and specified via a bulletin to base project contractor. Public art funds will be transferred to Airport Department for management.

Permanent Suspended Concourse Artwork

Travelers in the concourse are in motion. The skylight roof rises overhead, drawing the eye upwards. A large scale permanent artwork will attract people to the primary concessions area and mark it as a distinct and memorable place.

Curatorial Opportunities

- Large-scale suspended 3D permanent artwork over concession area
- Active, modular work with visual concentration on/above concessions area

Activation

- Add power and data in upper levels at concessions area
- Determine loading capacity of skylight ribbing at location of piece, to be used as a constraint in commissioning artist

Installation Specifications

- The site activation involves provision of Airport Art VLAN-connected data outlet and a (60A) circuit in the vicinity of the upper skylight. As a permanent artwork, this piece will have specific installation requirements that will be determined after it has been commissioned and designed. Any strengthening of beams will be undertaken as part of the miscellaneous metal allowance in existing bid package.

Curved Concourse Wall

Large sections of the curved overhead concourse wall are activated with simple, architecturally integrated mounting points, enabling art to play a prominent role in creating interest over long distances. Threaded inserts in the mounting rails in the reveals provide hanging opportunities. Space for equipment and power are accessible from a catwalk behind the wall, and cabling can be passed through distributed openings in the wall.

Curatorial Opportunities

- Lightweight overhead artwork; wall-mounted large-scale prints and projections. Dedicated art cameras can be flexibly repositioned along the wall, allowing input for active artworks.

Activation

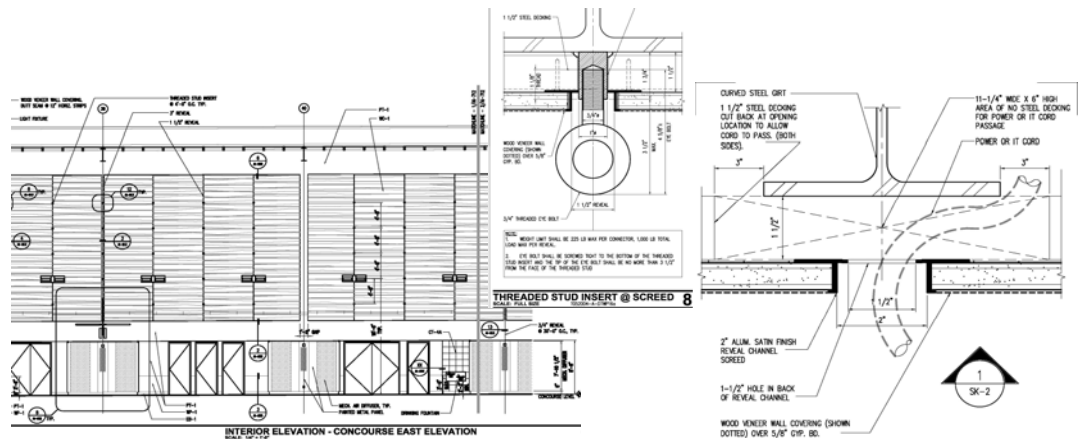
- Three permanent mounting points to each roof support beam and one above each of the west columns to enable cross-concourse mounting system
- Anchor points in curved wall reveals
- Power, data, and space for equipment concealed behind curved wall
- Openings in curved wall, concealed above light fixtures
- Data, power and mounting plates on west side of concourse to enable projection onto mounted material on the curved concourse wall

- Locate data and power at intervals behind curved wall
- Mounting opportunities derived from curved concourse wall activation will allow for flexibility of siting and moving ArtCams

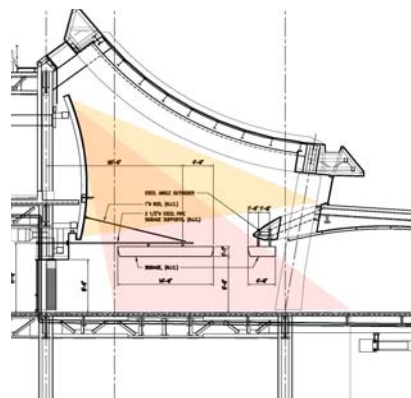
Installation Specifications

- **Power and Data:** Shall be provided to junction boxes as 60A circuits every 120' behind wall (alternating from primary overhead signage locations) and duplex CAT6 Ethernet ports assigned to the Airport Art VLAN. Power and data at ten projector locations shall consist of 20A branch circuits and simplex CAT6 Ethernet ports assigned to the Airport Art VLAN.

Power and data shall be coordinated with base building, incorporated into base building construction documents, and bid with base building project. Public art funds will be transferred to Airport Department for management.



- **Mounting Points, and Cabling Pass-Throughs:** shall be coordinated with base building, incorporated into base building construction documents, and bid with base building project. Public art funds will be transferred to Airport Department for management.
- **Projector Locations:** Structural backing plates for ten projector mounts/platforms shall be incorporated into base building construction documents.



ArtWalls

Walls for displaying 2D artworks, located between pairs of HVAC columns on the North end of the North Concourse. These will provide gallery-like hanging space with lighting and power for 2D work.

Curatorial Opportunities

- 2D, wall-mounted prints, photographs, textiles, paintings, etc.
- Active work using wall-mounted flat-panel displays

Activation

- Five ArtWalls (exact positions TBD)
- Self-contained and self-supporting framed walls
- Top half of wall recessed from bottom and edges to protect artwork from accidental bumping, bottom and edges made from Trespa for durability
- Angled bottom panel provides space for signage and prevents placement of objects on surface. It can be removed for access to inside of lower cavity for installation of equipment.
- Integrated lighting across top
- Power and Data within bottom half of ArtWall



Installation Specifications

- **Framing:** Walls built from Trespa (front, side top and bottom surfaces) and drywall, mounted to stud framing. Drywall section of wall is recessed from the front. Angled Trespa bottom panel can be removed for access to inside cavity for installation of equipment.
- **Power and Data:** 20A branch circuits with outlets concealed within the bottom of the ArtWall; Quad Cat6 Ethernet ports assigned to the Airport Art VLAN within the bottom of the ArtWall.
- **Lighting:** Integrated lighting across top of ArtWall frame.
- Framing, power, data, and lighting shall be coordinated with base building, incorporated into base building construction documents, and bid with base building project. Public art funds will be transferred to Airport Department for management.

North Concourse Activation Elements Deferred to T.A.I.P. Scope

The following is a list of activations that pertain to the North Concourse as well as the larger Terminal Area Improvement Plan (T.A.I.P.) scope. As these activations must consider the entire program (including Terminal A, Terminal B, and the RAC Rental Car Garage), their Design Development will occur in the time frame of the T.A.I.P.

Storage

The airport art program requires a storage facility for artwork staging, storing artwork after delivery and before installation, storing infrastructure elements (e.g. art display furniture) that are not in use, and artwork in need of maintenance as well as computer and other equipment. The storage facility is to have the following features

- At least 800 square foot with one dimension measuring at least 25 feet
- Double width high door typical of storage facilities
- Access to loading dock with truck access
- Access to the room from loading dock rated for forklift loads
- Work bench with electrical supply and lighting
- Storage racks on wall for material storage
- Power outlets and data outlets
- Lights locally switched to achieve complete darkness
- Storage inventory sheet location
- Shelving for computer, electronic equipment
- Shelving for smaller equipment
- Tool chest and hand tools

Artists Handbook

The Artists Handbook will inform participating artists, as well as the other stakeholders (e.g. O.C.A. and airport staff) about the activations. This document will also outline guidelines for the interactions between the artist and the OCA and the Airport staff. The Handbook will be a living document (most likely an online editable resource like a Wiki) which can evolve as the program matures. It will include:

- An explanation of the San José Airport Art Program
- Instructions for working with the San Jose OCA
- Information about the San José Airport
 - Organizational – who to talk to about what
 - Physical – maps, photos, plans
- Working at the airport
 - Overall guidelines
 - Installation
 - Shipping & Receiving
 - Security procedures
 - Airport Operations
- Maintenance
 - Guidelines
 - Requirements for artworks
- Airport Art infrastructure
 - Curatorial (info about the artworks)
 - Inventory
 - Technology – network, data access, mobile, example code
- Location-specific info
 - Curatorial guidelines

- Scenarios & Observations about passenger use
- Available location-specific infrastructure
- Location-specific operational issues – maintenance, security

Airport Handbook

Description of the systems (mostly human systems) required to keep the Art Program, the infrastructure, and the installed art running smoothly.

- Guidelines for the airport for the tasks covered by Airport staff
- Maintenance guidelines
- Troubleshooting tips

IT Infrastructure

- **Airport Art VLAN**
All artworks that are connected to this Virtual Local Area Network (VLAN) are able to communicate with one another and the Art Server using multiple protocols (e.g. TCP/IP, UDP). Data ports (CAT-6) are available for artwork in many locations (walls, ceilings, floors, columns) throughout the airport.
- **Wireless Network Connectivity**
A dedicated Wi-Fi network is available to all artworks in the airport, connecting them to the Airport Art VLAN.
- **Firewall/gateway**
The Airport Art VLAN is equipped with a secure firewall/gateway which provides for external internet connectivity for artworks and VPN access for artists.
- **Internet Connectivity**
A connection to the internet is available to artworks that require specific types of external access for data gathering or input.
- **VPN (Virtual Private Network)**
A dedicated Airport Art VPN allows artists to access their artworks remotely for monitoring and routine software maintenance, updates.
- **Airport Data Stream**
A single database gathers qualified data (e.g. gate assignments, schedule info) from the Airport Operations Database (AODB) and makes it available to all artworks in an easily accessible form (e.g. XML/RSS). This data is augmented with relevant data from other internet sources (e.g. weather, aircraft statistics, etc.)
- **Dedicated Airport Art Server**
The Airport Art Server hosts maintenance manuals and service logs for installed work, manages real-time data exchange between the AODB and the Airport Data Stream, and hosts art-specific software applications for streaming audio/video on the Art VLAN and managing the ArtCams.
- **Mobile Device Interaction**
A system for receiving cellphone calls and SMS/MMS messages, and providing audio or multimedia messages in return is available for integration into artwork and to the OCA for curatorial purposes. This may be hosted by a 3rd party with data relayed to and from specific artworks through the secure gateway/firewall.
- **ArtCams**
Networked cameras viewing the concourse and/or airfield gather data and imagery to be used by artists as input to dynamic artworks.
- **ArtCam Data Management Software**
Software running on the Art Server to manage basic ArtCam stream distribution, archiving, image-processing and computer vision tasks.

Maintenance and Operation Specifications

The North Concourse Infrastructure Elements are seamlessly integrated into the base building structure, data, and power systems. By design, they are largely transparent, and concealed from view, until commissioned artwork utilizes the specific elements. (The exception to this is the ArtWalls, which may be used for advertising when not engaged by the art program.) This infrastructure is subject to the same wear as other aspects of the base building structural, electrical and data systems. Maintenance of the infrastructure elements will be the responsibility of the Airport Department.

To facilitate monitoring and remote management, all artworks will have access to the Art VLAN and will be installed using remotely controllable power boxes. The airport IT staff will monitor bandwidth usage and general health of the VLAN. Individual commissioned artworks may have more specific maintenance and operation considerations. Each commissioned artist will be required to provide detailed maintenance and operation specifications for their work. Routine maintenance of commissioned artwork will be the responsibility of the Airport Department under the advice of the OCA.

Curatorial Specifications

The curatorial guidelines (to be developed in the context of the T.A.I.P.) will include initial recommendations for combining the activation infrastructure elements into platforms. These guidelines are intended to grow and change over time as the terminal facilities are occupied and the art program moves through commissioning cycles. The ongoing development of the program will further inform preferences and successes and add developing perspective to the guidelines. The activations have been designed to allow for maximum flexibility of form, scale and medium as can be anticipated at this time.

It is expected that as the program evolves, and through the curatorial process, the sites chosen for development, and the combinations of elements utilized will also evolve. Certain elements, like mounting techniques or storage options, are site specific, while others, like the airport data feed and mobile device platform are ubiquitous and can be added to artwork at any location. As artworks are created, any technology or additional infrastructure used for each project will add to the available elements for future artists, allowing the system of elements and platforms to evolve to meet future needs.

Artworks may utilize one, some, or all of a specific activation element, as guided by the curatorial process, and parts of the different activations may be used together in a single work. For example:

- A single artwork may be created which uses input from ArtCams situated on the curved concourse wall to generate dynamic color patterns across the columns. This could be further augmented with data from the Art Server about flight or weather information.
- An audio landscape within the passenger bridge at a specific gate could be synchronized with a projected scene on the opposite curved concourse wall so as to create a single environmental artwork with a distributed visual and auditory experience which is triggered by the arrival of flights at that gate.

Further, the activations we have specified are not necessarily intended all to be used at the same time. Here are three examples of ways in which the activations might be combined in any given rotation period:

- Power and data ports in the floors of four of the eight seating areas for showcase work, an installation of large-scale laser-cut material by a single artist along the

length of the curved concourse wall, and a screen-based commission on the ArtWalls;

- A series of colorfully active poetry tiles on successive column panels, gate-specific passenger bridge soundscapes, and gate seating area ceiling projections, with nothing commissioned for the curved concourse wall.
- Thematic ambient projections on part of the curved concourse wall, the ArtWalls displaying high-tech textiles, and an interactive display projected down onto the gate seating area furniture from above.

The only exception to this mix-and-match programming approach is that, given its visibility, the ArtWall activation should have a commission at all times.

Rotating commissions will be guided thematically by community input as vetted by the Airport Art Program Oversight Committee. The choice of elements to activate for commissions in the rotating program should be undertaken with consideration for diversity of experience within the context of a typical trajectory through the airport. As a whole, the artwork program shall:

- Be thematically informed by input from the community, appropriate partnerships, and conceptual focus from the Airport Art Program Oversight Committee (as recommended by the Airport Art Program Master Plan)
- Be widely distributed among the various possible physical locations
- Incorporate a diversity of media and scale at any given time
- Incorporate dynamic and static work
- Make use of available data as provided by the Airport Art Server when appropriate
- Encourage exploration, connection and contemplation within the context of a visitors' experience at the airport

The North Concourse Activations have each been developed according to the specific context in which a visitor will experience them, and each has a recommended type of work:

Activation	Context	Type of Artwork
Gate Seating Areas	<p>Passengers await their departing aircraft. Some have hours to wait, and for others it is a quick rest. There is much people-watching but little social interaction.</p> <p>A wait in the gate area is an anticipatory pause at the threshold of the journey.</p>	<ul style="list-style-type: none"> ▪ Small 3D work or small displays in showcases ▪ Projections on ceiling, floor or furniture ▪ Data-driven work responding to flight itinerary ▪ Work that encourages social connections
Passenger Bridges	<p>Passengers are actively crossing a threshold: they are either leaving San José or arriving; possibly for the first time or possibly as a matter of routine.</p> <p>This is the moment where</p>	<ul style="list-style-type: none"> ▪ Active soundscapes ▪ Ambient sounds to set or enhance a mood, create identity ▪ Responsive to data such as time, date, flight destination/origin, boarding status, etc.

	<p>they become bound to the aircraft or are released back to the earth.</p>	<ul style="list-style-type: none"> ▪ Responsive to movement or activity within the bridge
Columns	<p>The repetition of angular HVAC columns flanking the concourse defines the length of the space. Passengers repeatedly walk past these columns and visually perceive them receding in front of them.</p> <p>The experience of the walk down the concourse will eventually be close to a mile. The experience of the concourse operates across scales, from the very broad and distant to the close and intimate.</p>	<ul style="list-style-type: none"> ▪ 2D Multiples ▪ Rhythmic, dynamic effects ▪ Small interventions ▪ Whole is greater than the sum of its parts ▪ Text or small objects/drawings/patterns ▪ Integrated audio via passengers' earphones ▪ Patterns ▪ Static or Dynamic
Permanent Suspended Concourse Artwork	<p>Travelers in the concourse are in motion. The skylight roof rises overhead, drawing the eye upwards. The ceiling breaks over the concession area and opens the opportunity for an iconic work to serve as a landmark.</p> <p>A large scale permanent artwork will attract people to the primary concessions area and mark it as a distinct and memorable place.</p>	<ul style="list-style-type: none"> ▪ Permanent, suspended work ▪ Visually large scale ▪ Lightweight components ▪ Modular, dynamic ▪ Active/Reactive
Curved Concourse Wall	<p>Travelers in the concourse are in motion. The skylight roof rises overhead, drawing the eye upwards. As passengers make their way along the length of the concourse, large-scale work ahead and above them on the wall can mark the length of their walk and draw them along, lessening the perceived distance to travel.</p>	<ul style="list-style-type: none"> ▪ Lightweight overhead artwork ▪ wall-mounted large-scale prints ▪ textiles ▪ projections ▪ low-profile 3D work
ArtWalls	<p>Passengers are on their way into or out of retail shops or restaurants, walking towards</p>	<ul style="list-style-type: none"> ▪ 2D work ▪ Small or large scale ▪ Gallery-style presentation

	<p>the restrooms or wandering while awaiting their aircraft. They are moving fairly slowly and may or may not have luggage with them.</p>	<ul style="list-style-type: none"> ▪ Photography, painting, prints, textiles, dynamic graphics (on flat monitors)
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More complete curatorial guidelines will be developed as part of the scope of the T.A.I.P. once the full set of Airport Activations is known.

Plan For Pilot Artworks/Commissioning Recommendation

The Pilot Artwork program will create artwork for the airport using a number of the North Concourse (and T.A.I.P.) activation elements. Several of these artworks will be created by the Art Activation Team by itself or in collaboration with other artists, and several will be created by artists commissioned by the City. A detailed plan for the Pilot Artwork program and commissioning recommendations will be developed in the scope of the T.A.I.P. as the full inventory of activations becomes known and can be evaluated. In preparation for the initial commissioning round, the Office of Cultural Affairs will work with the Art Activation Team to create open calls for the artist pool and more focused calls for more specific opportunities. All calls will be designed to conform to the mission and principles of the Airport Art Master Plan.