

Meeting of the Central Corridor Community Advisory Committee July 31, 2008

Meeting Minutes

Members Present: Larry Englund, Missy Gittel, Brian Hanninen, Margot Cross Imdieke, Richard Hansen, Karl Karlson, Jackie Lunde, Pete Vang, Anne White.

Members Absent: Kirstin Sersland Beach, Fredrick Blocton, Veronica Burt, Doug Carlson, Bill Carter, Mohamed Egal, Ken Erickson, Readus Fletcher, Denise Fosse, Metric Giles, Steve Grans, Doug Hennes, Maricruz Hill, Karen Inman, David Johnson, Richard Kleinbaum, Xiong Pao Lee, Nick Rosenberry, Tim Schwarz, Rozanne Severance, Art Sidner, Seng Tchaa, JoAnn Tesar, Keith Thompson, Jessica Treat, Dave VanHattum, Chip Welling, John Wicks, Chris Worthington.

Others Present: Robin Caufman, Joey Browner, Eve Vang, Shoua Lee, Jessica Hill, Dana Dellis, Rita Rodriguez, Kent Hranicka, Laura Baenen

1) MEETING CALLED TO ORDER

Robin Caufman called the meeting to order at 5:00 PM.

2) ARTISTS INTRODUCE THEMSELVES

Robin stated that the 10 selected artists will be introducing themselves. Each one will have 5-6 minutes to talk. A community dialogue will follow the introductions.

Robin introduced Urban Rock Design first.

Jeanine is from Urban Rock design, a public art studio in Los Angeles. Projects involve the environment. Jeanine explained each of her slides with 2-3 sentences.

Michael Singer Studio stated that they always collaborate with other artists and professionals, teachers, historians, and sociologists. Always engages community and community dialogue. Looks for opportunities to have synergetic connection with history, local culture, and community. He believes that sound, smell, and texture are in important in engaging in a multi- sensory experience.

JEFRE is from the Philippines. His art incorporates not only cloth art, but sculpture and pieces that reflect movement. One of his pieces used recycled sidewalk curbs to use for benches. He expressed that art is an opportunity to synergize the community.

Myklebust & Sears Studio are from Minneapolis originally and lived near the Hiawatha during construction. They stated that their art uses granite, bronze, and steel. They concluded that their process involves learning about the community. They have a house on the West Side of Saint Paul.

Janet Lofquist stated that she resides in Minneapolis. She has pieces at Metro State University incorporating laser cut stainless steel. The context of her art replicates the local site. She has pieces at the community library by Hiawatha and at St. Cloud State University.

Seitu Kenneth Jones feels accountable to his Saint Paul community. He lives in Frogtown in a restored storefront. He creates set designs, landscape designs, and public art. His art will honor, communicate to, and inspire communities. Spirit of collaboration in the past has included seniors, inmates, and elementary students. He has worked on corridors in Minneapolis.

Wing Young Huie & LOCUS Architecture has photographed thousands of people in the Twin Cities and showcases his work in public spaces, including Frogtown and Lake Street. He stated that his work involves interviewing families in neighborhoods around the corridor.

Roberto L. Delgado, went to UCLA. His art is based on superimposing photographs. His art tries to create dialogue among the public as they pass by.

Carolyn Braaksma and Leticia Huerta incorporate texture, brick, and images into their designs. They stated that they first like to listen and observe the neighborhood, then make art specific to the neighborhood/region.

Nancy Blum is from New York, NY. She has lived in Minnesota before. She has done work designing manholes. She stated that her art creates a sense of generosity, playfulness, calmness, and peace. All of her work includes cross-cultural images.

3) DISCUSSION WITH ARTISTS

Robin Caufman, Manager of Public Involvement, provided instructions for the second half of the meeting. She said that she will ask a series of questions of the CAC members and they will have 15-20 minutes to respond to each of the questions.

The first question was: What do you think artwork at a light rail station should communicate to people about your neighborhood?

Margot Cross commented that the artists selected are incredibly talented but the designs must be interactive with the disabled community too.

Ken Rodgers added that station designs at any station should be inclusive for people who cannot see with their eyes including Braille and things that people can touch.

Richard Hanson stated that the photographic images of the historic street car and the street car factory should be a memento included in the station designs.

Larry Englund stated that the Union Depot is a historic area and was known as the gateway to the city. Station design should acknowledge the history of downtown.

Anne White commented that for the Fairview and University station, Iris Park and Dickermen's Park are important. She also stated that there are many social service organizations on the corridor that could be reflected in the art. Artwork for a station should be the result of a multiple of ideas.

Pete Vang stated that the stations on Rice, Dale, and Lexington are stations of interest for his community. Art should communicate to the transit riders and reflect the neighborhoods themselves. He gave the example that Frogtown neighborhood remains to be a landing ground for immigrants.

Missy Gettel stated that the art should create a sense of place and be collaboration across all groups. She suggested that plants also be included in station art.

Karl Karlson commented that University Ave. used to be a thoroughfare to Wisconsin and there were many dealerships along the way.

Brian Hanninen stated that the station art should reflect its surrounding neighborhood and draw interest from the riders to the neighborhood.

The second question was: Do you have any worries or concerns related to the artwork? CAC members had the following comments:

Mr. Hanson asked how the artists will blend their art with the station design?

Mr. Englund stated it was a mistake to limit the horizontal and vertical space of the station. He expressed his concern about whether the community's inputs were really going to impact station design. He noted that stations will need to be maintained and repaired for future damages.

Mr. Rodgers would like the blind community to enjoy the art and incorporate elements for people who cannot use their eyes.

The third question was: What do you think are the defining elements for the station(s) in your neighborhood? (e.g. community, cultural resources, public buildings, historic places)

Ms. White commented that the process should be inclusive and that stations should be personal to the neighborhood.

Mr. Hanson made a statement regarding Rondo and highway I-94. Station design should involve the community and the youth and will help create a sense of ownership.

Mr. Englund stated that the stations should incorporate sound elements.

Brian Hanninen noted that the designs should consider the culture of the neighborhoods such as Cedar Riverside/West Bank, a low-income, new American community.

Jackie Lunde encouraged artists to attend CAC meeting and then create their own meetings with the community.

There was time left over at the end of the meeting so the artists were given an opportunity to ask the CAC other questions. Michael Singer asked what the general concerns of the community were of the project. Mr. Rodgers replied that safety for people of disability. Mr. Englund mentioned loss of parking and a fear of losing new immigrant businesses due to an eventual increase in rent, housing costs, and property taxes. Anne White is concerned that Bus 16 will come less frequently.

JEFRE asked if there was going to be 3 design teams. Robin answered that artists will have 45 days until September 9 to pick a station and incorporate a design. Designs will then be reviewed and final selections will be made; 3 to 5 artists will be selected.

Melanie stated that charettes will be set up when the artists are under contract. Kyle Williams commented that the architects have always anticipated, and planned for, art to be integrated with the station design. Community involvement will be a big component of the public art process.

3) Adjourn

Robin Cauffman adjourned the meeting at 6:52 P.M. The next regular meeting of the CAC is August 21, 2008.

**Public Art Comment Card
Feedback Form
July 31st, 2008**

1. Identify the station(s) that will serve the community or organization you represent:

- Rice, Dale and Lexington
- Westbank, CMU, Stadium, Village, Gateway, Biomedical area.
- Westbank LRT Station.
- Downtown and Capitol

2. What do you think artwork at a light rail station should communicate to people about your neighborhood?

- Who the people who work and live there are. What type of businesses and services are offered in each specific stop.
- Friendliness, sense of place and neighborhood. I like photos, perhaps add voices.
- An inclusive, welcoming, ethnically diverse neighborhood. There are businesses and theaters near by, not only a very large university.
- Does not have to be historic but has to acknowledge or be sympathetic to the historical nature of downtown's buildings.

3. Do you have any worries or concerns related to the artwork?

- Will it be sturdy enough to last and not break easily? Will graffiti be able to be removable if applied on?
- Art might be beautiful or experiential without being meaningful. Accessibility, textures, stability photos with voices or water fountains.
- ADA accessible. Should be durable. Stations should not look the same but should have enough similarity for new riders and disabled to use easily.
- It is a huge mistake to limit artwork to vertical or horizontal spaces on the station. The communities along the line have already talked about public art opportunities in surrounding areas.

4. What do you think are the defining elements for the stations(s) in your neighborhood? (e.g. community, cultural resources, public buildings, historic places)

- The different people, i.e. ethnicities, cultures and histories. Everyone has a specific story of why they live where they do.
- Westbank – CLA, Law School, Art School, Cedar Avenue, CMU Mall, Gophers Stadium, Alumni something like scholars walk. All might be the same, plants or water. Please we live in Midwest not concrete jungle like New York.
- Cedar Riverside as a gateway for domestic and international immigrants. Theater district, multicultural businesses, education center, e.g., Augsburg College, U of M and Westbank School of Music and University's Art Quarter.
- Downtown is always changing. It is the center of the city. At Union Depot the depot's the defining element of the space. At the diagonal, the station will be central to both business and entertainment districts. At 10th street historic churches and at capital, government labs and Regions Hospital.