PUBLIC ART AS A CATALYST FOR SUSTAINABLE COMMUNITIES:
THE ROCK ISLAND CORRIDOR AND RAYTOWN, MISSOURI

by

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A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF LANDSCAPE ARCHITECTURE

Department of Landscape Architecture/Regional Community Planning
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ABSTRACT

Anticipating a thirty five percent population increase over the next thirty years, the Mid-America Regional Council (MARC) developed the Creating Sustainable Places: A Regional Plan for Sustainable Development in Greater Kansas City (CSP) as a comprehensive strategy to guide the Greater Kansas City Metropolitan Region (KC Metro) to grow sustainably into the future. The Rock Island Corridor (RIC) is one of six key corridors identified by the Smart Moves Regional Transit Vision Alternatives Analysis to be redeveloped with the first phase extending seventeen miles from Downtown Kansas City, MO to Pleasant Hill, MO. Phase one will include a mixed use trail and commuter rail line with the second phase planning to extend the mixed use trail to Windsor, MO; becoming the primary link between the KC Metro and the 238 mile long Missouri Katy Trail State Park.

Reactivating the RIC, having zero gateways and untouched for thirty years, suggests the corridor communities will require a true collaboration to develop the gateways as destinations at the proposed commuter rail stations. Involving an artist(s) with the interdisciplinary professionals during the entire gateway development project will allow public art to be more successfully integrated into the proposal from the onset. Proposing collaborative gateway design process guidelines, with background information on public art and the collaborative process, will guide the corridor communities in creating a destination for the RIC and the individual communities "achieving the shared vision of creating more vibrant, connected and green centers and corridors" (MARC CSP 2011, 1). Raytown, Missouri is used as an example demonstrating the materials which should be discussed during the initial design meeting in the collaborative gateway design process between the Consultant Team and the Design Advisory Council.

Thinking of the RIC as an alternative transit amenity, establishing a collaborative design process and a general understanding of its components will allow for a true collaborative process to develop a destination for the community, the RIC, and KC Metro. Including public art in the collaborative design process will encourage more community involvement, potentially fostering a greater sense of ownership in the gateway, and personal investment in the community; engaging the residents to establish the foundation for a sustainable community capable of developing socially and economically over time.

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PREFACE

I have been interested in public art and the urban environment since I was a kid, so it was only appropriate that I chose to be in the Rock Island Corridor umbrella group to look into sustainable redevelopment for the Kansas City Metropolitan Region. Why does some public art appear less successful and lost in the urban fabric, unnoticed by the general public? This was my initial childhood question which still intrigues me today. I always assumed some pieces of art may be more famous or in a better location, but I also always believed there was something more to it. Nothing is as simple and easy as it often appears at the first glance. I wanted to use this research opportunity to begin understanding more about the dynamic relationship between public art, the urban environment, and the community.

ABSTRACT

Anticipating a thirty five percent population increase over the next thirty years, the Mid-America Regional Council (MARC) developed the Creating Sustainable Places: A Regional Plan for Sustainable Development in Greater Kansas City (CSP) as a comprehensive strategy to guide the Greater Kansas City Metropolitan Region (KC Metro) to grow sustainably into the future. The Rock Island Corridor (RIC) is one of six key corridors identified by the Smart Moves Regional Transit Vision Alternatives Analysis to be redeveloped with the first phase extending seventeen miles from Downtown Kansas City, MO to Pleasant Hill, MO. Phase one will include a mixed use trail and commuter rail line with the second phase planning to extend the mixed use trail to Windsor, MO; becoming the primary link between the KC Metro and the 238 mile long Missouri Katy Trail State Park.

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TABLE OF CONTENTS

LIST OF FIGURES

LIST OF TABLES

LIST OF ABBREVIATIONS

CBD: Central Business District

CL: Center Line; CL-CL: Center Line to Center Line

CSP: Creating Sustainable Places: A Regional Plan for Sustainable Development in Greater Kansas City created by the Mid-America Regional Council

DAC: Design Advisory Council

JCCCAA: Jackson County Commuter Corridor Alternative Analysis

KC Metro: Greater Kansas City Metropolitan Region

MARC: Mid-America Regional Council

POE: Post Occupancy Evaluation

RIC: Rock Island Corridor

RFP: Request for Proposals

RFQ: Request for Proposals

TOD: Transit Oriented Development

INTRODUCTION

1

MARC AND THE KC METRO

BACKGROUND AND ROLES OF MARC

The Mid-America Regional Council (MARC) is a nonprofit organization providing a forum for the Greater Kansas City Metropolitan Region (KC Metro) to collaborate in advancing social, economic, and environmental progress. "MARC is governed by a board of local elected officials with guidance from an array of committees" (MARC CSP 2011, i) with three major roles in the KC Metro of leadership, planning, and action; "focusing on planning for efficient transportation systems, a healthy environment, enhanced emergency response capabilities, effective government, and caring communities" (i). In 2010, "MARC received a $4.25 million planning grant to advance the region's vision of achieving sustainability through the creation of vibrant, green, connected centers and corridors" (MARC CSP 2011, i).

GOALS FOR THE KC METRO

The Greater Kansas City Metropolitan Region (KC Metro) stakeholders and leaders developed a shared goal with MARC to guide future planning and development toward balancing a thriving economy, social equity, and a healthy environment by meeting today's needs without compromising the needs of future generations (MARC CSP 2011). KC Metro communities agreed to prevent sprawl by redirecting those development inward to revitalize existing communities so they can comfortably accommodate the estimated 35% population increase over the next 30 years, according to the MARC CSP. Combating sprawl with redevelopment will also benefit the residents as transportation costs continue to rise by providing alternative modes of transit. The additional seven hundred thousand people, coupled with Kansas City's aging population, will add to the already diversifying family makeup while also putting additional strain upon the existing infrastructure and transportation network.

All of these dilemmas and opportunities drove MARC to develop and adopt a regional vision of "Greater Kansas City as a sustainable region that increases the vitality of our society, economy, and environment for current residents and future generations" (MARC CSP 2011, 1). Having a regional vision will allow MARC to guide the KC Metro future development to a sustainable metropolitan region following the support of the

individual communities. Developing the regional vision for the entire metropolitan area sets a new standard for all the KC Metro communities to collectively develop and live by. This document, Public Art as a Catalyst for Sustainable Communities, directly addresses the highlighted KC Metro common goals identified in the MARC CSP (2011, 6):

- *"Increase the level of development focused in existing and emerging activity centers and along key transit corridors.*
- *Promote the development of vibrant, attractive places where citizens want to live, work, shop, and entertain.*
- *Preserve and protect the region's natural resources and incorporate green spaces into community activity centers.*
- *Connect vibrant, green places with multimodal transit corridors.*
- *Increase the housing, employment, and transportation choices and ensuring accessibility for all of the region's residents.*
- *Support an innovative, competitive and adaptive regional economy.*
- *Build the capacity of MARC and local communities to achieve the regional vision."*

DOCUMENT INTENT

END PRODUCT

To achieve the goals MARC has set out, I believe there must be a collaborative process between the interdisciplinary professionals and the community. This document provides a set of guidelines for the RIC communities' collaborative gateway design processes to follow. Accompanying the guidelines is an example of the information required during the initial design process meeting, between the consultant team and the Design Advisory Council (DAC), to develop the gateway goals and objectives responding to site specific opportunities and constraints in Raytown, Missouri. An important part to the guidelines' success is the additional information intended to clarify any misconceptions and misunderstandings of public art and the collaborative process which are recommended in the design of every RIC gateway. Describing public art with categories and general typologies creates a vocabulary which all collaborative members can to understand and discuss the art. Identifying how the community can collaborate with the professionals throughout the design process is crucial so there is no confusion of the community's role and significance in developing the new gateway as a destination. Listing external art-related resources for information; community and professional resources; potential funding; and aid in the collaboration, design, and implementation processes will direct collaborative members to locate any additional information or assistance throughout the process.

SIGNIFICANCE

Every KC Metro community will undergo change during the anticipated population growth over the next 30 years. With key corridor redevelopment as one of the initial leaps by the KC Metro toward a sustainable region, it could be assumed the future alternative transit developments will branch from these corridors, increasing their metro-wide connectivity and potential usage. These corridors present new opportunities to travel and commute throughout the KC Metro, alluding to the importance for corridor communities to address the connections as new gateways, directed toward a new audience supportive of sustainable living. A community's first impression is often expressed to anyone from locals to tourists, and first time users, at the gateways. Incorporating public art into a true collaborative design process is a method which can be successful on multiple scales and locations across the KC Metro, and potentially the nation. As cities across the nation are considering future sustainable development, it is likely they might also repurpose key corridors into alternative transportation amenities. Background information on public art and collaboration accompanied by the collaborative process guidelines could assist KC Metro communities, and potentially others across the nation, in their collaborative redevelopment efforts.

The collaborative design process guidelines are intended to orchestrate the collaboration between the professionals and the community in achieving the regional sustainable development goals presented in the CSP. When misconceptions and misunderstandings about the collaborative process and public art are removed by the background information and guidelines, an environment is created where the collaborative team can effectively work together developing the gateway as a destination, serving the current residents and future generations. The Raytown proposal will present the information required to be discussed during the initial collaborative meeting between the consultant team and a Design Advisory Council. Demonstrating what information should be discussed for a Raytown gateway proposal during the initial design process meeting provides an example for the other RIC communities, as well as potentially serving the other five KC Metro key transportation corridors' communities in their anticipated gateway development efforts. The most important part of this collaborative process is the potential for it to be reapplied to any other project currently in place, or planned in the future, whether it includes public art or not. This process could be employed with various types of projects, allowing this document to potentially assist the communities in any current and future projects.

DEFINING PUBLIC ART

PURPOSE FOR DEFINING PUBLIC ART

It is important to define public art so anyone involved with the collaborative gateway design process can understand the basics of public art and how its integration should inform design decisions. The consultant team and the community will have more productive meetings if all parties understand the public art basics. An increased understanding of art will assist the consultant team with successfully integrating the art in the final proposal. This background on art will allow the professionals and community members to have an educated base to begin analyzing the public art during the design process and after construction completion, during the Post-Occupancy Evaluations.

WHAT MAKES IT ART?

Hein (1996) describes art as the expression of an individual or artist which becomes complicated in the public art realm where the artist's work shifts to represent the "collective community" (1). "Art embodies values, an intangible concept representing a tangible reality, which may or may not have been part of the artist's intent" (Senie 1992, 242). The definition of art is in the eye of the beholder, as some might say; with a general consensus where quality art can positively affect the community character and/or identity by enriching the experience of the user. To develop a quality piece of art, like any other profession, requires the education and expertise of trained and experienced artists. For this project, I am stating the art is an intended element of the RIC gateway design to be conceptualized, developed, and potentially created by someone (or group) who has the necessary education and expertise to enrich the public experience. The intended art element should be collaboratively and simultaneously designed with the space it is planned to occupy.

The expression of the artist can happen on a variety of levels in the landscape from focal points to finite details intertwined into the fabric of the site, often going overlooked by the casual and uninformed observer. The art can be one prominent element in the proposal or the actual space and organization itself. The art could be the actual conversation or debate over the piece between the users. The art can be a hybrid of each, or any

of these examples in addition to countless others. The level of integration between the art and site will be derived from the community input blended with the professional's expertise, without a question, including artists. "The encounter of public art is ultimately a private experience; perception outlasts the actual experience. It is these rich ambiguities that should provide the subject matter for public art." (Phillips 1989, 335)

Art is not confined to specific mediums or representational techniques. Art can be created from anything and communicate an equally large amount topics. As a tool, art has been used as a form of communication and representation by humans for thousands of years. Historically, the art has taken various forms from expressing complex thought through utilitarian uses. The beauty in this complex scheme is no matter what future lies ahead, art will always be capable of performing those timeless and historic tasks of communication, representation, and function. It is the artists' role to develop new methods to accomplish the similar tasks responding to the present conditions. In this sense, art then becomes a historic marker of those community and/or public conditions by "visually rendering issues, ideas, traditions, and history" according to Jones (1992, 282).

WHAT MAKES IT PUBLIC?

Art cannot be public when it is simply placed outdoors in the urban fabric. According to Hein (1996) the location and accessibility of a piece of art are not parameters of publicity, as they are often misinterpreted. "Merely integrating the art into the ordinary life of a community fails to give the piece any social meaning" required to initiate a private experience in the users, deeming it public (4). The public does not refer to the physical qualities of the space, but rather the performance or activity happening in the space (Beech 2009). It is public when its presence activates the space and audience along with the questions it asks or addresses (Phillips 1989). This concept adds to the confusion about defining public art from other art. The public is a concept that evolves with the technology and lifestyles of the day being actively "invented and recreated by each generation" (Phillips 1989, 331). The public is affected by all social levels of the community from the highest, most prominent individuals through the lowest level of residents, along with tourists or visitors. Because the public refers to the activity of the space rather than its spatial existence, it is directly affected by any person who encounters the space or has an involvement in the creation of the space. If the art is successfully integrated within the site, it will foster the experiences planned by the designers and artists, enriching the experience of the public one person at a time.

Phillips (1989) describes one of public art's complexities is each person interprets the art and space privately while expressing their reactions publicly. In order to have a positive public reaction, it must begin within each private reaction of the community members and any other inhabitants. This complex situation also alludes to a sensitive design dilemma of the primary reason for integrating the art. Community desire for public art is the only reason why the art should ever be developed and integrated. Implementation of public art will not succeed if its sole purpose is increasing the economic potential of an area. Successful public art has proven to increase the economic viability of an area by creating a place where people want to be, which in turn, brings the customers to the front door of the businesses.

WHAT IS THE PUBLIC?

Senie (2003, 2006) prefers the term 'audience' to the term 'public' when discussing the public in public art. It is easy to debate on the definition of public and if a piece of art has one or not, but there is no question if the art has an immediate audience according to Senie (2003. 2006). Technically, the audience does not have to be in the same physical space as the art, Senie (2003. 2006) describes the audience as also including the people who discover the piece through other means such as television, email, social media, graphic elements, and potentially others depending on the success of the piece. Beech (2009) identifies those elements which Senie listed as means for public art discovery by the audience and therefore, could be defined as the public's physical location, if there had to be one. Once the public was identified as no longer being the "passive onlooker but as a participant" in the space and/or with the art, artists emerged "striving to arouse and capture the social conscience of a passive public stating that human beings are and shall not be detached from the social and natural world" (Hein 1996,3). With the potential publicity and scale of the audience, artists and designers should "avoid making assumptions about the audience" (Senie 2006, 40). The audience is "diverse, variable, volatile, controversial; and has its origins in the private lives of all citizens" (Phillips 1989, 335).

Since the public cannot be defined physically, it has also been referenced as the commons defined as the "physical configuration and mental landscape of public life" by Phillips (1989, 332). Phillips (1989) describes the commons varying levels of prominence throughout history in communities where it has played a weaker role in recent history. This could be transforming today as we speak as the commons follows the rapidly developing realm of social media transitioning from its historic role as a direct and easily identifiable physical location in a community. The commons provides a stage for communities to articulate and present their ideas and concerns. Beech (2009) references Habermas's theory of the public sphere which is synonymous with the commons identified by Hein and audience labeled by Senie. Habermas defined the public sphere as a place where "private individuals come together to share ideas, debate and persuade one another; the process of making their individual opinions public creates a public sphere" (Beech 2009, 3).

WHAT IS PUBLIC ART?

"There is no single definition of public art" according to Senie (2006, 38). Public art, in the traditional sense, "occupies public space and memorializes a public event" (Hein 1996, 4). As the community and technology evolve, public art is forced to adapt alongside the needs of today. It can no longer simply be a historical figure's bust in a roundabout or entry plaza. Public art, in the current sense, "questions the meaning of the space and event drawing the public into intelligent discourse with it." (Hein 1996, 4) In order to do this, public art of today "seems to engage more abstract concerns and more ephemeral interpretations of site, memory, and meaning" (Hein 1996, 2). Public art does not have to express a common thought of the community, it has the potential to provide a new visual language to connect and communicate with the community according to Phillips (1989). Senie (1992) describes as public art's role transformed to its current sense; it began to involve more elements of the site. This has proved to be both good and not so good for the artists and designers. It has led to some designers to selecting the 'artistic' site elements directly from a catalogue, often resulting in less successful site designs with haphazardly placed quantity art rather than integrating quality art. For this project, I am stating public art is an intended element seamlessly integrated in the gateway design by a qualified artist collaborating with an interdisciplinary mix of professionals intending to enrich the public experience of the gateway.

Quality public art "is about such dynamic issues as stability and preservation, change and temporality, permanence and ephemerality, time and expectation, change and value; public life embodies such contradictions" (Phillips 1989, 331). With the evolving framework for public art design, it must be remembered whether the art is simple or complex, it still needs to provide the most basic function of enriching the pedestrian experience from a photo opportunity to even becoming a destination or meeting place. According to Beech (2009, 4) if public art "hides from the tradition of critical thinking about the public and disowns the troublemaking strategies of contemporary art's engagement" with the dynamic public, it is certain to fail. Today, people appear to be busier throughout the days and nights, and while 'out-and-about' tend to have a piece of technology plugged in. People today, must be directly addressed by the piece of art to get their attention and interest.

Senie (2003) further explains that due to slight variances and unanticipated perspectives, public art can provoke a wide range of responses from the audience, all of which are impossible to predict. The responses are typically "more imaginative and nuanced than anticipated" while alluding to the fact that once prompted, the community has "ideas, opinions, and is consistently curious, if not eager, to know more" (190). With the experience of public art being a private one, the uniqueness of each individual plays a role in their interpretation, most often influenced by their age and gender.

UNDERSTANDING PUBLIC ART

PUBLIC ART IS GOOD FOR A COMMUNITY

Public art often plays an important role in a community's efforts to extend, improve, or redefine their individual community character. Public art should be viewed as a uniquely crucial element to incorporate in gateway development proposals as it single handedly caters to a large portion of the KC Metro common sustainability themes identified in the CSP. Wagenknecht-Harte (1989) identifies the proper blend of the built environment, public space, and art can activate a project while extending the "sense of the local community, providing a competitive edge needed to be successful in a highly competitive market" (29). Even though the corridor communities differ in scale and existing amenities, the RIC presents the connection to the KC Metro's competitive market where communities can restart or revamp their economic development becoming a larger contributor in the region. Each community will need to extend, develop, or redevelop their individual character by creating a unique destination at the proposed gateway to avoid blending into the monotonous urban and suburban fabric taking full advantage of the opportunities presented by the connection. In community redevelopment, public art has three basic functions, according to Jones (1992), to "challenge and support the community values and traditions, inspire, and inform" (282). If implemented correctly, "public art can help to raise property values, provide a landmark for the community, and raise the tone

of a deprived community" according to Beech (2009, 3).

Fleming (2007) suggests "integrating interpretive elements in the cityscape provides a conventional basis for enriching the meaning of sites" (218). When this concept is welcomed by the community, the designer's role is to provide the expertise to creatively weave these components into the gateway proposal enhancing the project's placemaking efforts. In today's economy and market, with communities striving to redevelop their identity, they can all benefit from "well-executed public art projects that can bear real fruit in expressing local ideals and reflecting the genius loci" (288). The graphic style of elements and design themes of the site can both hint at the character of the place and community. Each community contains unique elements and the well-executed projects Fleming describes can be used to creatively showcase these features, setting the community apart from its neighbors and/or regional competitors. He suggests integrating interpretive work into infrastructural elements such as site amenities and functional elements while simultaneously achieving other design objectives and goals. "Signage and graphic design are ways of humanizing essential elements of a cityscape, and of building public curiosity, which can accommodate more ambitious placemaking efforts" (218). This perspective on integration of public art into the design process from the initial stages is relatively new in the professional world. Wagenknecht-Harte (1989) explains as of the late 80's and early 90's there were only a few precedents where redeveloping urban areas used sculptures to serve as the anchoring points or landmarks of the efforts. "The most successful projects were those which tell about the place, those which engender involvement, and those which the public has participated" in the collaborative process "integrating the sculpture into its surroundings" (53). It is impossible for the public art to perform as an anchor or landmark in a community's placemaking efforts without community input in the design process.

The Phoenix Initiative's urban regeneration project in Coventry was reported on by Millis (2004) where she summed up the design intent and outcomes of the collaboratively developed project. The project intended to "create a series of spaces which all have their own character – some are contemplative, some will be full of bars and restaurants, some are for events, and some are gardens for quiet enjoyment; they all add to the place which is a catalyst for things to come" (24). The Phoenix Initiative involved artists in the design process from the initial stages which allowed the art to hold varying spatial responsibilities throughout the design process and final proposal. Some pieces of art shape and define space, enrich space, are the focal point, are functional elements, or are intertwined with the space as seemingly minor elements. During Millis's interviews in writing the article, one collaborator said "bringing art into the equation has helped the project achieve its aims in terms of raising civic pride and ultimately attracting people back into the city" (23). When the Phoenix Initiative used about four percent of the total project budget on art, the community elevated its expectations of the final product which the project was successfully achieving for the most part. Interest in the private sector entities increased where the developer began getting approaching for investing in the area where "a few years ago people wouldn't even walk through and now people are living there and buying apartments as fast as they can be built with the adjoining land value rising about twenty percent" (23). This one case illustrates the potential economic and social impact of successful collaboration and integration of public art in the collaborative redevelopment design process. Americans for the Arts developed a series of analyses called Arts & Economic Prosperity: The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences in The State of Missouri which provides information on the economic impact art can make, an arts and economic prosperity calculator, along with some comparison studies of similar areas (Americans for the Arts, 2009).

FACTORS INFLUENCING PUBLIC ART SUCCESS

Designers and artists can no longer create public spaces and public art by following the same out dated historic precedents of figures' busts in plazas and roundabouts. The times and spatial demands have evolved with society causing those precedents to "offer no template for the present or for the future" according to (Phillips 1989, 335). Phillips describes these historic precedents which designers follow leading to many of the "restraining assumptions made about public art" (335). Senie teaches public art at the CUNY Graduate Center and has her students develop standards for public art evaluation as a project. "Single objects, site designs, urban amenities, and social interaction combined with appropriate critical standards might be used to evaluate" public art says Senie (2006, 39). Senie has developed 3 basic questions to always ask when evaluating a piece of art: "1. Is it good work according to its type: art, urban design, community project? 2. Does it improve or energize the site in some way – by providing an aesthetic experience or public amenity such as seating or by prompting conversation and perhaps social awareness? 3. Is there evidence of relevant or appropriate public engagement or use?" (39) In order for any art to be classified as successful, it must achieve each of these three points for Senie. For this project, I am defining successful public art as an intended element developed by a qualified artist collaborating with an interdisciplinary mix of professionals to create a cohesive gateway design incorporating quality public art that is welcomed, accepted, occupied, discussed, or used/referenced in any other way by the community and/or the intended audience. I have adapted the factors influencing the success of public art from the contextual relevance aspects identified by Robinette (1976) as "subject matter, chronology, utility, and sociocultural acceptability" (44). Robinette defined the contextual relevance as the way the piece of art generally and specifically fits into the fabric of the setting. For this project, the contextual relevance is synonymous with site specificity in reference to the specific art element fitted into the site, and/also the site fitting into the urban fabric. The specificity deals with the physical attributes of the design, the subject matter and conceptual meaning, as well as the understanding of the audience. The specificity of the public art and site design is the most accepted variable contributing to the success or failure of the project by Phillips (1989), Hein (1996), Senie (1992, 2003, 2006), Robinette (1976), Hough (1992), Knight (2008), and Fleming (2007).

SUBJECT MATTER

According to Knight (2008, 87) people rarely encounter public art purely for the experience of it, but rather "encounter it by accident." The accidental encounter is a spatial experience varying from site to

site which should be anticipated and addressed by the designers as a planned experience. This experience has an effect on the subject matter of the art and site because if it is not anticipated, those elements may become difficult for the accidental encounter to interpret and respond. Robinette (1976) defines the subject matter as possibly "representing a person, thing, or idea; a symbolic abstraction representing an idea or theme; or there may be no definable subject matter at all other than the visual expression of an aesthetic concept" (44). The subject matter must be able to answer the 'What is it?' question which will be posed by every individual who encounters the site according to Senie (1992). Senie (1992) also states if the answer is 'It's just art' or 'It looks like ...' to the 'What is it' question, then the subject matter is not developed enough to make a meaningful impact on the audience. If the individuals cannot understand the art then there is less of a chance the art will provide a positive private experience and without a positive private experience, the public art cannot provide a positive public experience meaning it has failed. The audience must be researched and understood because it is a dynamic element full of unpredictability and is constantly surprising; also varying from project to project, site to site. "Many pieces of public art fail, or are less successful, because they look at the public to broadly and simply" (Phillips 1989, 335). To become more successful, some public art has shifted to becoming more abstract, avoiding the 'What is it' question according to Robinette (1976). Hein (1996, 3) agrees but adds "becoming more abstract, public art became more explicitly communitarian" with the audience no longer thought of as a "passive onlooker but as a participant." This transforms the success of public art to be completely reliant upon the "audience's bestowal of meaning upon it" (Hein 1996, 3). Removing the museum approach of standing and viewing the piece from a specified distance and method, current public art as Hein describes, removes that entire framework by encouraging the user to interact with the art. It seems this would eliminate the opportunity and obligation to have to ask the 'What is it?' question. If this question is removed due to the final design

of the art and site, is the user prone to interacting with the art quicker, potentially creating a greater chance for the user to have a positive private reaction by removing the obligation to answer the 'What is it?'?

Supplying the background information for public art and the collaborative process identifies the necessity of involving the DAC during the collaborative design process meetings to represent a selected portion of the community. Once the community members begin understanding the background of art and the collaborative process, they can communicate with the consultant team using the same jargon. If the community members are unfamiliar with any of the information, then a greater chance of someone getting on a metaphorical soap box only to discuss their personal agendas with little to no regard of the community goals and objectives. The second alternative has a few downsides in addition to not providing valuable feedback to inform the design such as potentially guiding the consultant team toward an unintended solution based on a misunderstanding or zero knowledge of the background information. A result providing the less beneficial information runs the risk of putting a bad taste in the mouth of the community discouraging them from the design process and specific gateway proposal. Having the community provide their ideas in a fashion creating direct, valuable, and informative feedback will begin to point the consultant team toward a more specific design solution, greatly reducing the potential for missing information and assumptions made about the community by the consultant team. Community members who gain an interest, sense of ownership, or personal investment in the project may become public art or community activists. If the community feels they are not able to directly inform the design of the proposal, or have a bad collaborative experience, there is a chance the individuals may play the opposite role of an activist as a protester for example. The community member who would have the negative experience is very likely to be against the rest of the proposal during the design phase as well as after implementation, potentially having a negative effect on the overall gateway and collaboration process

success. With the complexities of public art, both the positive and negative solutions may actually be the intent of the artist and designers. According to Phillips (1989, 332) public art does "not need to find some common denominator or express some common good, but it can provide a visual language to express and explore the dynamic, temporal conditions of the collaborative."

CHRONOLOGY

"Space and time no longer refer simply to 'where' and 'when,' but have become symbolic and relational indicators" in the design of public art and the experience directed by the site (Hein 1996, 2). The chronology of the site can be thought of in two ways. It describes the concept of a space or piece of art present and functioning for a period of time into the future as well as the concept of blending the historical site context into the project proposal for a more successful integration. Robinette (1976) describes the historical context of the surrounding site features should have an impact on the proposal of the art element and design so the proposed and existing styles do not compete, but rather complement one another in the planned view sheds. If this concept is not addressed, the art and design will feel as if they are out of place, leading to a less successful private experience and therefore, a less successful public experience. Phillips (1989) describes the idea of the proposal lasing into the future, through time, as quite possibly the "most crucial and least frequently addressed variable" in the design process (332). Planning for the future may be more challenging but it will provide a better opportunity for the project to remain successful over a greater length of time. A thorough understanding of the existing conditions becomes the base for anticipating the gateway's future and how it might change which should inform the design. This does not mean, and should not imply, all public art must be permanent. Public art can be a temporary installment and does not even have to be in existence to function according to Senie (2006) and Philips (1989). A primary example of this phenomenon would be

Richard Serra's Tilted Arc which was installed for a period of time before it was removed due to the controversy it created which it still discussed today, meaning the Tilted Arc still has an audience and still has an effect on people and potentially environments.

FUNCTION

Public art often has a "function(s) in addition to aesthetic enhancement which might have a physical or psychological use" (Robinette 1976, 46). With the evolution of the times, public art now is expected to perform these additional tasks along with still providing an aesthetic enhancement. With the new requirements of today, Phillips (1989) says public art does not have to be permanent and it does not have to communicate to every individual on some banal level to develop a common ground; but it does have to "reach for new articulations and expectations relying on its flexibility, its adaptability to be both responsive and timely, while being specific" (335). Artists and designers must be aware of the limitations and opportunities presented by the categories and typologies of public art in order for the site and art to be successful. The collaborators must also be aware of the site opportunities and limitations recognizing "the general condition of the site" and purpose the user has for being there "directly affects the perception of the art" (Senie 2003, 186). To account for the site opportunities and limitations, Fleming (2007) suggests the designers and artists should holistically approach the gateway proposal, intending to enhance the design instead of minimizing the impact of the proposed art and site. The art and site have immense potential to become a destination identifying why it should be incorporated into the RIC gateway proposals.

SOCIOCULTURAL ACCEPTANCE

Robinette (1976) suggests the extent of community acceptance can be determined by the subject matter, chronology, and function; but is actually quite difficult to assess before the project is installed.

"Public art has been too often applied as a modest antidote or a grand solution, rather than perceived as a forum for investigation, articulation, and constructive reappraisal" (Phillips 1989, 335). Misconceptions and misunderstandings of the design and its components may be partially at blame for lacking community acceptance; along with not involving a qualified artist on the consultant team. Wagenknecht-Harte (1989, 57) states "there is often an initial outcry against" the piece of art until the community starts to accept it as a "landmark, then there is a total reversal" of the community opinion. In some ways this concept is understandable with today's economy and political structure, tax payers and community members are hesitant to fund additional community spending with their tax dollars, no matter what the project may be. On the other hand, what causes the community to flip their opinion from 'outcry' to the 'total reversal'? Was the community simply unable to visualize the art on the site when it was presented with documents and models, presumably, until after the construction was complete where they observed the art's benefits first hand? If so, a level of design representation should be conveyed in a new method to better illustrate the proposals for collaboration members who presumably may not be accustomed to reviewing a typical set of design documents and models.

Another armature to the sociocultural acceptance is how the art and site are interpreted by the audience. Hein (1996) identifies the evolutionary nature of the "social and aesthetic interactions, and their receptivity to multiple interpretations accounts for the difficulty the audience sometimes experiences 'reading' public works" (3). Hein defines this difficulty as an interpretive ambiguity and typically arises when "opposite reasons can be given for identical judgments of a single work, just as different works may be oppositely judged for the same reasons" (1996, 3). Fleming (2007) suggests many issues arise from the "lack of communication and understanding within the community" (311) and it can be avoided with the correct design process. These issues typically come from the same areas of coordination, involvement, and the cost of an

integrated proposal. The solutions also are consistent with incorporating the artist from the initial design stages, involving the community in the design process, and budgeting for the art from the beginning according to Fleming (2007). I would add a component to Fleming's list to "educate the public about the art which can help the art's success by explaining the design and process elements to the public" (Wagenknecht-Harte 1989, 59). This component could stand alone, educating the entire audience, or integrated into the collaborative design process with the involved community members. Senie (2006) teaches a public art course and has the students interview pedestrians about a specific piece of art where they regularly discover the audience is eager for information about the art but will rarely notice and/or take the effort to read it themselves, even if it was located nearby on some signage or a plaque. Simple signage and plaques of the past will no longer suffice in effectively representing information today and are due to be rethought with today's technology in keeping up with the times. Signage and plaques of the past, along with their future replacements, should be considered as an educational component for the users by presenting the information in an intriguing way. Relying solely upon the user to arrive at the art, and interpret its information, is becoming less and less feasible for today's users who are accustomed to instant information visually represented rather than written out as Senie's class discovered. "Without an accompanying art education component, the public audience is excluded from the art experience presumably intended for them and the art remains a foreign object on familiar turf" (Senie 1992, 240). As designers and artists, "we cannot afford to dismiss public responses or presume to know what the public wants" (Senie 1992, 245). When the users are forgotten or disregarded in the collaborative design process, the project immediately develops a chance to be less successful as the solution is no longer tailored to the community's specific interests, but rather an interest assumed by the consultant team.

INTEGRATING PUBLIC ART

OBJECTIVE

To successfully integrate public art into a design, one must first understand the limitations and opportunities presented by the site-to-art categories and general typologies. The categories and typologies benefit the community, DAC, and the consultant team with supplying a vocabulary and concepts used in the common consultant team jargon. Establishing the common ground for the collaborative vocabulary helps integrate the artists and community into the collaborative design process discussions. Familiarity with the background of the art elements would be equivalent to the understanding between architects and engineers; for example, each profession has a general understanding of the other's mechanics, services, work, and responsibilities aiding in their collaborative communication and efficiency. Along with the professionals, this information will benefit the community by informing them of the art basics, allowing the community to explain more accurately their decisions, desires, and interests in the initial collaborative meeting to develop the goals and objectives. Having this knowledge will allow the communities to provide more specific, direct, and accurate feedback to the consultant team during the design process meetings. A higher level of feedback specificity and accuracy from the community gives the consultant team a defined direction by eliminating the design development guess work; potentially saving design development time and budget, without compromising the final quality of the gateway proposal.

CATEGORIES OF PUBLIC ART

In Site + Sculpture, Wagenknecht-Harte (1989) summarizes the categories developed by Robert Irwin describing the relationship between the site and art. Irwin developed four categories with a fifth category addressing the unknown future of public art while encompassing some of the previous four categories. The titles were developed as "self-explanatory and emphasizing the site and sculpture interaction: site-dominant, site-adjusted, site-specific, and site-conditioned/determined," (41) with the final all-encompassing category perceptual/phenomenal art.

Site-Dominant art defines all art developed without any knowledge of a site where it will be located. The art is produced in one location and has the capabilities to be placed in a large variety of sites, potentially in multiple cities. This kind of art could be found potentially in catalogues for site elements or have the ability to be ordered directly from an artist. It is then the responsibility of the landscape architect to place the sculpture in the site or other appropriate location. This is done with the correlative process of collaboration, which is further defined in the next section.

Site-Adjusted art is similar to site-dominant art because it is also capable of being placed in a variety of sites with the correlative process of collaboration. The major difference is the site-adjusted art relies upon the character of the site to determine the proper "scale, color, texture, or mass" (41). This gives the landscape architect a greater role in the

correlative process, allowing them to have minor input in the design of the art so it becomes a better fit for the design.

Site-Specific art is created for a "particular site and context using either the correlative or cooperative design process" (51). In the cooperative process, the artist would present the landscape architect and the other collaborative members the concept of the art piece. It is the role of the collaborative members to develop the concept with their expertise and integrate the art in the site design.

Site-Conditioned/Determined art is the final category including art that is a "response to a particular site" (51). The cooperative or collaborative process is implemented to develop the final design as a place or destination where the audience is considered a crucial element. The collaborative process is best suited to develop a site-conditioned/determined art product, compared to the cooperative process.

Perceptual/Phenomenal art encompasses art which is developed to have the audience interact which is "perceptually stimulating" (50). This art is a result of a true interdisciplinary collaborative design process between all involved parties from architects and engineers through artists and poets or any other relevant profession. Perceptual/phenomenal art typically yields a more creative way for the individuals to interact and experience the site.

GENERAL PUBLIC ART TYPOLOGIES

I developed the general public art categories to aid in identifying the possibilities for what the public art could be. The typologies identify kinds of public art whereas the categories described the relationship between the site and the art. The typologies include conceptual, functional, representative, performance, permanent vs. temporary, and large scale experience. The art can be one or any combination of the typologies.

Conceptual art was defined by Phillips (1989) as potentially "offering broad proclamations, stirring controversy and rage, and causing confusion where the concept takes precedent over" (332) the function and site relationship. Sometimes this means the art itself was developed without any consideration of the site or it could also mean the reactions produced by the art were the deliberate intention of the artist. This has been done when a piece of art serves as a call to arms or is intended to force the individuals to see a new perspective, as Richard Serra's Tilted Arc did according to Beech (2009).

Functional art is fairly self-explanatory. It is developed with the purpose of the users interacting or participating with the piece of art. Robinette (1976) states "The viewer, by the design and intent of the artist, may physically operate, manipulate, or climb on" (118) the piece. "The value in allowing or even encouraging the viewer to touch, move, or climb on is it broadens the channels of communication between the

artist and public" (118). Improving the communication with the audience and incorporating "interactivity of any kind seems to prompt a positive audience response" according to (Senie 2003, 194).

Representative art is somewhere between conceptual and functional as well as a mix of the two. Representative art would be used to tell a story or history of the area or represent a person or event. Representative art is not restricted to a specific form of art but is typically implemented as murals, memorials, historical people or events, and also monuments or sculptures among others.

Performance art is a type of temporary art which is an activity or event happening during a specific period of time on the site. The performers could be the artists and the performance is their art, or the performers could actually be the individuals in the space and the art could be how they react or interpret the piece designed by the artist as examples. The performance itself does not have to happen 'live' on the site, but the interpretation of the piece would.

Permanent and temporary art explain the two options for the art to deal with the concept of time. Permanent art is designed with the consideration of how it will last through time physically and socioculturally. Temporary art on the other hand, does not need to address the concept of time other than for a short period. Phillips (1989)

suggests this disregard of time allows for greater experimentation and creativity in the art design yielding a greater range of ideas and concepts for the art design. Even though the temporary art itself does not address its existence over time, the site which is intended to provide for the temporary art should anticipate and provide the elements which would aid in future temporary installments. This means the site would, in some ways, allot a portion of the site, programmatically, for temporary installments throughout the future.

Large scale experience art often appears as "sculptural gems sprinkled throughout the urban fabric … and often linked by transportation networks, a part of a district subarea of a larger city, or even across an entire city to create a total perceptual experience as Gaudi did in Barcelona during the early twentieth century" (Wagenknecht-Harte 1989, 59, 60). The large scale experience is another way for a community to develop, or redevelop, their identity by designing and implementing a series of art pieces linked conceptually to tell one sinuous story. The large scale experience is also representative of another solution for the design and implementation of the RIC collaborative gateway design guidelines, rather than having each community develop their individual gateway, the large scale experience would develop the gateways of the entire corridor to achieve a common goal and experience.

DEVELOPING A DESTINATION

Placemaking is the concept of developing a destination which enriches the experience of its inhabitants by providing an enjoyable and memorable encounter. When the collaborative team of professionals responds to the Request for Proposals (RFP), they should determine if their proposal will "commission pieces for the various public spaces within the project or to commission places or environments" developed with artists (Wagenknecht-Harte 1989, 34). Fleming (2007) states that "planning for placemaking has two functions: the first is to foster the community's investment in art as a fissure of the community and the second is to focus the art around stated urban design objectives" (288) which the consultant team created with the DAC. Fleming (2007) suggests both the fostered community investment and focus of art on the design objectives commonly become neglected, resulting in a missed opportunity. Placemaking is a process where the community "takes ownership of their surroundings, staking a claim in the narrative that brought them to this point, and reclaiming both their visual environment and community memory" (288). Placemaking requires the community to give their opinions, ideas, and stay involved in the design process before expecting any benefits of the urban regeneration. The consultant team must understand the community desires to avoid any assumptions of the audience. A destination can only be achieved through a true collaborative process between professionals and the community.

COLLABORATION

3

COLLABORATIVE PROCESS

INTRODUCTION

In the collaboration process, the interdisciplinary mix of professionals will work with the community to address the design goals and objectives, site requirements, and programmatic requirements to develop the design proposal. This section will identify how the community can work with the professionals and how the professionals can work within the interdisciplinary mix to develop the gateway design.

HOW TO COLLABORATE

Collaboration can take many forms, but for the gateway design guidelines, I recommend the communities and professionals select a process involving the greatest amount of collective design development by including artists in the consultant team from the beginning along with direct community input. Wagenknecht-Harte (1989) summarizes the sculptor Nancy Holt's Modes of Collaboration in Site + Sculpture which identify three processes for professionals to work collaboratively starting with the correlative process, cooperative process, and ending with a true collaborative process. The amount of collective design development differs between the processes as well as how integrated the professionals collectively work together in achieving the design goals.

The correlative process "refers primarily to site-dominant or site-adjusted art which is designed by an artist and sited by the landscape architect" (7). It is the landscape architect's responsibility to place the artist's work in the most appropriate location on the site in relation to the other elements and spaces. A cooperative process is similar to the correlative process because the artist develops the concept for the art separate from the interdisciplinary mix of professionals, but is a more inclusive process because the art is dependent upon the site. Visual characteristics of the site are considered by the artist to make the final adjustments to the materiality, size, or other attributes which affect its

relationship with the site. A true collaborative process happens when an interdisciplinary mix of professionals work together to collectively develop a "totally new and unique solution" (7). This solution is the direct result of the interdisciplinary mix members present to offer their expertise when it is needed in the design process. When all the members are present in the same point of the project, they are able to have the most current information and able to have a greater role in contributing to an idea which no single member could have developed on their own.

To develop gateways as destinations along the RIC, I propose the true collaborative process is integrated by the interdisciplinary mix. If the collaborative process is not possible, then the cooperative process is the last alternative. The cooperative process still requires minimal collaboration and might be able to provide a destination at the gateway, but it has less of a chance for success. The Phoenix Initiative urban regeneration project in Coventry is an example of a genuine collaboration according to an interview with a member of the collaborative team according to Millis (2004).

THE COORDINATION PROCESS

Coordinating the collaborative process is an important task to organize the efforts of the interdisciplinary professionals and community. Wagenknecht-Harte (1989) says there are "four critical selections in the selection and acceptance process: the site, the artist, the collaborative team, and the coordinator of the three" (53) to be determined by the community. For the purposes of this document, the commuter rail platform locations have been determined by the Alternatives Analysis, it would be the role of the community and the professionals to define the extent of the site at the commuter rail platform as the gateway. The coordinator, collaborative team, and potentially the artist will respond to a request for proposals (RFP) dispersed by the community with a self-appointed team coordinator. "It is important that there be an open channel of communication" (53) between the interdisciplinary mix and the community. "Developing good communication links between artists" and interdisciplinary mix and "between artist and public is the critical basis for the collaborative process and the strength of the bond between these relationships often determines the ultimate success of the project" (Wagenknecht-Harte 1989, 29). If the professionals implement the correlative process or a weak cooperative process, the product will be similar to what Wagenknecht-Harte described. Along with communication, the collaborative mix needs to "establish levels of collaboration to ensure

smooth transition zones between artists' work and a cohesive finished product which reads as a continuous perceptual experience rather than as a collection of separate perceptual experiences linked with a common building or plaza." (Wagenknecht-Harte 1989, 53-54)

THE COMMUNITY

The community is synonymous with public, it is every individual who makes up the entirety of the community. Driving the project design are the ideas and concerns of the community members which is why their opinions are so valuable in the collaborative design process. It becomes important the community voices their opinions and proposals for the site while also understanding their specific proposals may or may not be applicable for the RIC gateway design. Not every idea the community has can be built or are applicable to every site, so the community should understand their opinions are all heard by the professionals but not all will be developed and integrated. It is the role of the professionals to digest the community opinions and address the relevant comments with the design proposal.

To ensure the design process meetings are as efficient as possible between the community and the professionals, a Design Advisory Council (DAC) should be formed of local community members intended to

represent the community at-large during the design process meetings. The DAC members could be selected from current elected positions such as city officials and chamber of commerce members or from local organizations such as the Raytown Arts Council, as examples. The DAC members could also be volunteers from the community who would be qualified to represent a portion of the community and provide valuable feedback. All DAC members should pass a screening to ensure they are qualified for the council and to represent the community concerns.

Once formed, the DAC will meet to develop the Request for Proposals (RFP) to be posted for the prospective collaboration members. The interdisciplinary professionals will assemble their collaborative team of consultants, with a self-appointed team leader which could be an individual or a firm. The collaborative teams will submit their proposals to the DAC for review and selection. Once a collaborative team has been chosen, the DAC will be present during the initial meeting to develop the goals and objectives of the project. The project goals and objectives are important in the process because they will become the guiding principles in the design and then provide the framework for evaluating the final product. After initially established, the goals and objectives may take minor revisions to better fit the direction of the evolving design or change in desire of the community and should not be thought of as completely static elements. The DAC is expected to be present during the design process meetings to discuss the position of the project in relation to the defined goals and objectives from the initial meeting. The DAC's primary purpose is to be the link between the community and the professionals during the design process. The community will have opportunities during open houses and/or public presentations to review the project design and provide direct feedback to the professionals.

Wagenknecht-Harte (1989) proposes a process for community involvement in the collaborative design process identifying recommended protocol to follow. I distilled the process to the elements which would benefit the gateway design efforts along the RIC.

1. The communities should develop a Public Arts Master Plan. The plan is intended to document existing public art and sites for proposed public art with site specific analysis of each. The Public Arts Master Plan could call for a Percent-for-Art program to be developed, if the community does not have already.

2. The communities should develop a multidisciplinary Design Advisory Council (DAC). The DAC is intended to be the communication link between the professionals and the community.

3. The collaboration should have two levels of project coordination: the DAC, and collaborative team leader.

4. Public meetings should be well publicized and encourage the professionals and artists specifically to engage the audience explaining the work.

5. Determine appropriate times for Post Occupancy Evaluations (POE). The POE will offer valuable information about the site and art which could inform future proposals in that community or even that region.

6. Develop a maintenance schedule for the art in tandem with the site to ensure the maintenance will fit within a budget and that the art is properly cared for preserving the artist's intent. (Fleming 2007)

7. Plan post-implementation events showcasing the project and using it to its full potential to help the community realize the significance of the site.

THE COLLABORATIVE TEAM

The collaborative team is intended to be comprised of an interdisciplinary mix of creative professionals qualified to develop the entire gateway design proposal. According to Wagenknecht-Harte (1989) the interdisciplinary professionals should also have a common interest in design and mutual respect for one another to have the most successful collaborative team. A team leader will be self-appointed from within the

collaborative team. The team leader is intended guide the collaborative design process from the beginning through implementation of the project.

Naturally, different professions have varying experience working in a collaborative setting and are present during separate stages of the design development process due to their required expertise. "The landscape architects and architects are accustomed to working within time frames determined by an outside party; artists are not. Artists also expect to alter their designs up until the final unveiling, whereas landscape architects and architects use a more systematic, step-by-step approach" (Wagenknecht-Harte 1989, 9-10). The only issue this presents is the potential requirement for additional communication between collaborative members and the additional time required to orchestrate the collaboration without going over budget according to Wagenknecht-Harte (1989). Landscape architects and architects' approach and experience in the collaborative mix is one reason they are often the self-appointed collaborative team leaders. Wagenknecht-Harte (1989) says landscape architects and architects as team leaders benefit the collaboration by speeding up the design process and allowing the artist greater involvement at a more flexible pace.

Collaborative processes appear to generally add time and potential unknown costs in the design process which intimidates some professionals. This becomes an issue for the professionals rather than the community because it could mean additional unpaid work would need to be completed. "Although material costs are easily calculated for public art, the creative process is difficult to evaluate in monetary terms" (Senie 1992, 242). According to Senie (1992) uncomfortable is the best way to describe the relationship between art and money. The sociocultural value of art is nearly impossible to calculate, but the economic trends of the surrounding context are easy to monitor and have been a method of measuring the success of art today. According to the Arts and Economic Prosperity III study developed by the Americans for the Arts, the inclusion of public art into a community not only yields economic benefits but others such

as "investing in an industry that supports jobs, generate government revenue, and is a corner stone of tourism" (11). Public art should not be underestimated or thought of as a waste of budget with the power it has for the community extending beyond the actual boundaries of the site, into the community.

For public art to fully assume its power in the community, a qualified artist(s) should be an active member of the collaborative process from the beginning through the end of construction. "Involving artist in the design of public spaces is nothing new; but in recent years, it has been relatively uncommon for artists to collaborate with architect and landscape architects at the early stages of public space projects." (Millis 2004, 22) The expertise of the artists in public art projects lies in their ability to communicate in "verbal, visual, conceptual, sensual, serious, humorous, figurative, and rational" languages which provides them the tools to "break through ordinary expectations and cause people to venture upon new perspectives" (Hein 1996, 5). The public artist understands how to "enrich and infuse the project with a holistic approach to expand the project's potential impact" (Fleming 2007, 300) which is an important role in placemaking.

An artist can be selected much the same way as the other professionals with "RFP, Requests for Qualifications (RFQ), an invitation, direct purchase, and community input" (Fleming 2007, 298). Some communities have developed an art roster or an Artist Census as Ann Arbor, Michigan called theirs. The artist census compiles all of the information of artists in the local region from their contact information to their specialties and previous experience. Fleming (2007) references the major benefits of creating an artist census. It provides an easier and more economic method to selecting the artist by removing the need to go through the RFP and RFQ for every project. If the project is on a tight time schedule and still desires to include an artist, the artist census can speed up the process of artist selection. Finally, it is easier for the community to be involved in the artist selection process because all of the qualified local

artists will be on the list for quick reference and comparison. According to Fleming (2007, 299) "new approaches of the collaborative process should encourage artist- and community-initiated projects, and actively research and engage local cultural resources to leverage its cultural wealth". Local artists are the best "advocates for public art and need to have an opportunity to make a living from the local economy's support of public art" (314). Incorporating local artists into the interdisciplinary mix may also raise the public curiosity and interest in the project increasing the chances of success and achieving a placemaking goal of becoming a destination.

Wagenknecht-Harte (1989) proposes a process for collaborative process suggesting a protocol to follow. I distilled the process to the elements which would benefit the gateway design efforts along the RIC.

1.   Good communication within the collaborative interdisciplinary mix of professionals and between the professionals and the community is critical to the overall success or failure of the project.

2.   The artist should be incorporated into the collaborative mix of professionals from the beginning of the design phase. Introducing the artist mid-way in the process creates the potential for added work due to the needed adjustments to work already completed by the collaborative mix to incorporate the art.

3.   A true collaboration will result in a final project where the elements seamlessly fit together making it obvious that the designer's flexibility and receptivity to the collaborative process can play a large part in determining the success of the project aesthetically and economically.

4.   All design efforts, including the art, need to be properly accounted for in the budgeting process. The public art must be properly incorporated into the entirety of the collaborative mix's phases in all related professions.

POST OCCUPANCY EVALUATIONS

Post Occupancy Evaluations (POE) are important in the design process for both the community and the interdisciplinary professionals. They are meant to document information about the constructed product collected through surveys, interviews, and observations by either the community or professionals. Gathering this information becomes important to the interdisciplinary professionals and the community because it will be the first step in assessing the success or failure of the project. I also propose the POE as an addition to Wagenknecht-Harte's 'totally new and unique solution" (1989, 7). The POEs provide another opportunity for the community members to become involved in the project or even begin to experience how their ideas informed the design, theoretically giving them a stronger connection to the gateway, and potentially to their community. In addition to the community benefit, the interdisciplinary professionals can also derive valuable feedback from the same POEs. Learning how the community interprets and reacts to the final design could help the interdisciplinary professionals in future collaborative projects using a similar collaborative process. Having the professionals assess their design through the POEs identify elements which are performing correctly or potentially the opposite. Professional critiques offer a higher quality of design feedback based on their education, experience, and opinion. This information can provide a more critical look at the actual design along with the site detailing and general success of the project. The professional critiques are not intended to critically pick apart every design but rather provide constructive criticism to help the interdisciplinary professionals who worked on the project and who may work on similar projects in the future.

APPLICATION

4

ROCK ISLAND CORRIDOR

INTRODUCTION

The Rock Island Corridor (RIC) Proposal provides guidelines for collaborative gateway development with public art implementation, while presenting an intended platform for the community and professionals to begin the interdisciplinary collaborative meetings discussing the gateway potential in Raytown, Missouri. The general information about public art and the collaboration process in the previous two sections are intended to clarify any misconceptions or misunderstandings for the collaboration members. Having the members understand what will be discussed in the collaborative meetings will improve the communication and can help the members provide more informative feedback to steer the project.

The demonstration project in Raytown, Missouri will identify information which would be understood and covered in the first gateway design process collaborative meeting. The presented information will identify the site specific issues and opportunities which would directly influence the collaborative gateway proposal.

Figure 4.1 illustrates the differences in final proposal quality after the collaborative and public art elements are incorporated in the design process. It also begins to identify my anticipated outcomes after the project and design process has been completed.
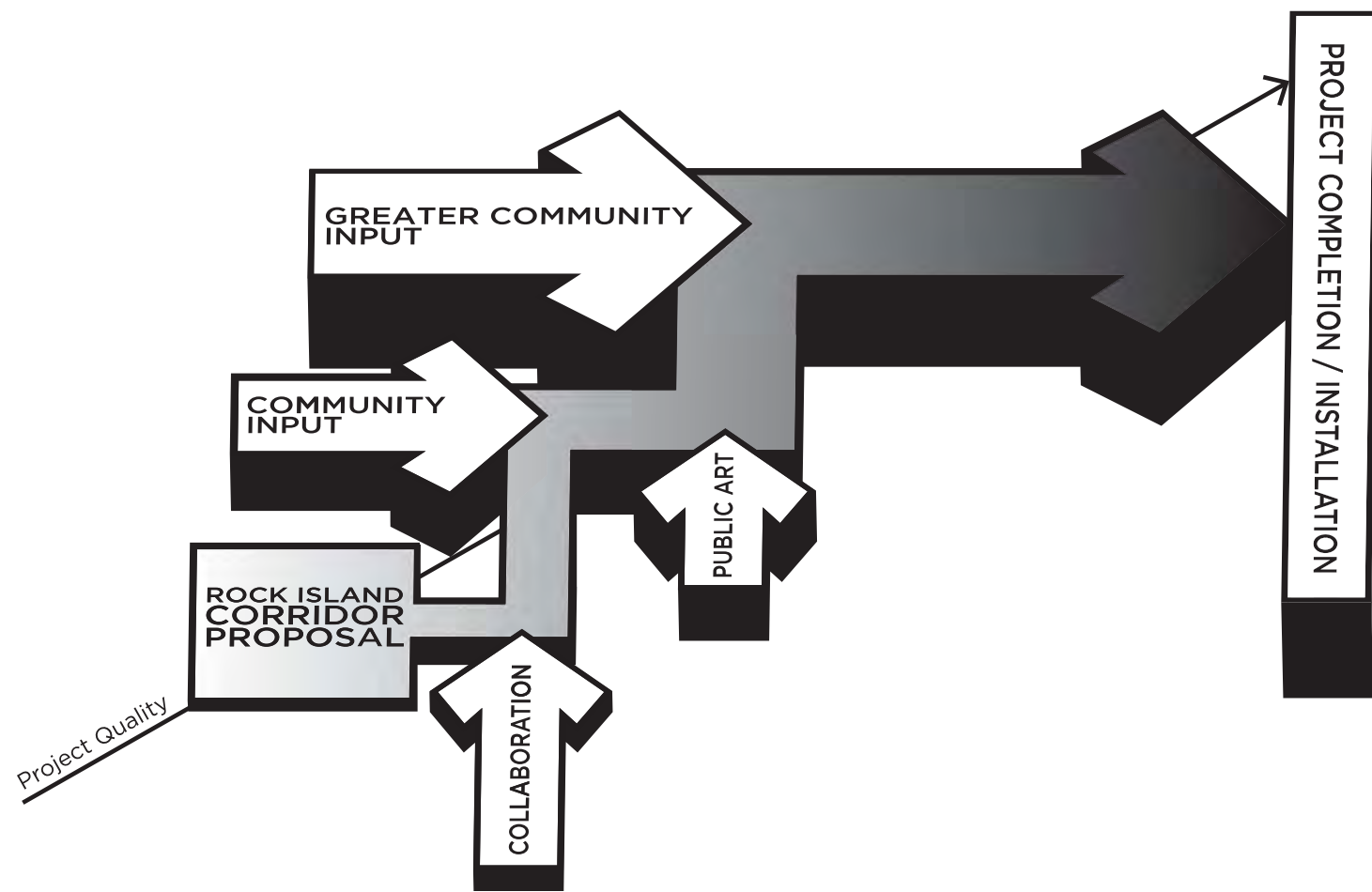
FIGURE 4.1: *True Collaborative Process and Potential Benefits*

Figure labels: GREATER COMMUNITY INPUT, COMMUNITY INPUT, PUBLIC ART, ROCK ISLAND CORRIDOR PROPOSAL, COLLABORATION, Project Quality, PROJECT COMPLETION / INSTALLATION

DILEMMA

The Smart Moves Regional Transit Vision identified the RIC as one of six key corridors to be repurposed into an alternative transportation amenity for the KC Metro. The corridor communities of Kansas City, Raytown, Lee's Summit, Greenwood, and Pleasant Hill will need to address and develop the trailhead and transit station connections as new gateways to their communities. See Figure 4.2.

With an anticipated population growth from 2 to 2.7 million people over the next thirty years, the Kansas City Metropolitan Region communities are interested in growing sustainably and adapting to change while creating more vibrant places (MARC CSP, 1). Figure 4.3 illustrates the 17 miles of the RIC from Downtown Kansas City, Missouri, passing the Truman Sports Complex to Pleasant Hill, Missouri, which is the first half of the corridor to be redeveloped with the commuter rail line and pedestrian trail. In the future, the pedestrian trail will extend another 16 miles from Pleasant Hill to Windsor, Missouri becoming the primary connection from Kansas City to the 238 mile long Missouri Katy Trail State Park.

Corridor communities should not under estimate the potential of the RIC's ability to become a valuable amenity to the local communities and KC Metro. Repurposing the RIC into a leg of the KC Metro trail network to become an alternative transportation amenity will offer a new route to the residents in their daily commutes while presenting visitors a new way to

FIGURE 4.2: *The RIC's Relationship to the KC Metro and KATY Trail*

LEGEND

▢ Greater Kansas City Metro Region Communities
▢ Key Corridors
— RIC
--- Future RIC to Windsor
-- KATY Trail
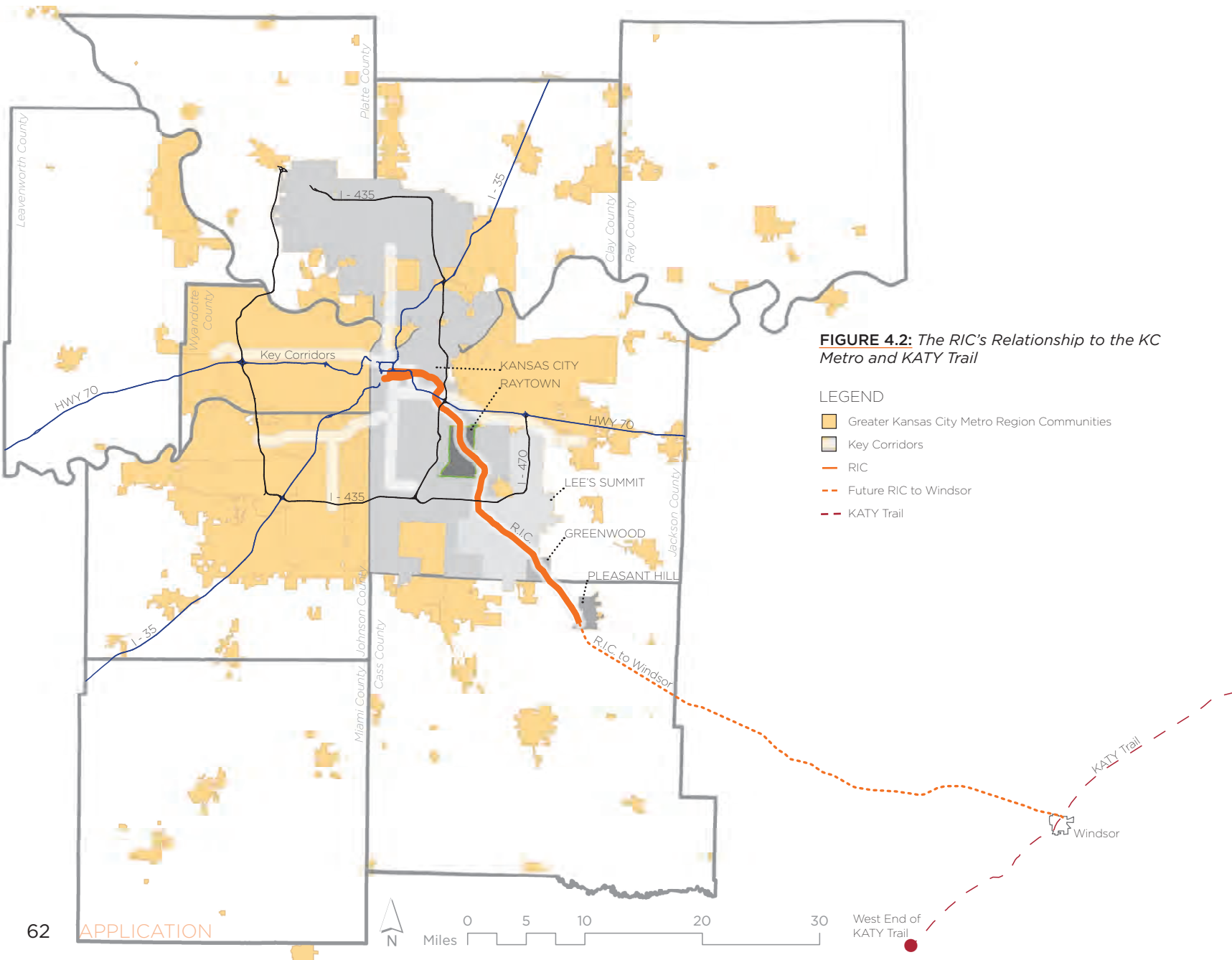
experience the area. Local communities looking to extend their individual character or improve and redefine their identity can look to implementing public art at the proposed RIC commuter rail stations shown in Figure 4.3. Getting the community involved in the ideation and design development process ensures the highest chance of success for the art and space because their ideas are received, digested, and expressed, providing a solution the community wants. If the corridor has unique public art at the gateways, it will add another layer of depth to the corridor experience, setting the RIC apart from the other five planned corridors. Potentially helping the RIC communities attract more users and visitors, in turn, increasing the social and economic development potential by providing an influx of people and potential for business on the corridor.

I have selected the City of Raytown to demonstrate the implementation of the RIC recommendations through the community and interdisciplinary collaboration framework. Raytown is centrally located along the first segment of the proposed RIC between Kansas City and the other suburban cities. This makes Raytown a valuable demonstration example for suburban and rural communities as well as Downtown Kansas City. Figure 4.8 illustrates the 3 bridges spanning the RIC in the Raytown Central Business District (CBD), limiting the vehicular commuters' access. The central bridge extends from the west edge of the CBD Town Square, on 63rd Street, to Raytown Traffic Way and was closed about a year during recent reconstruction, cutting off the CBD from a large percentage of its customers. Raytown has yet to rebound after the bridge reopened, encouraging the community to search for ways to recharge their downtown. "Some of the CBD businesses have closed and the remaining are continuing to struggle, watching the customers drive right by without stopping." - Vicki Turnbow, President of the Raytown Area Chamber of Commerce and resident of Raytown.

Raytown is currently looking for an aggressive redevelopment proposal for the CBD identifying public art as a component, as well as an interest in a Transit Oriented Development (TOD) to increase their social
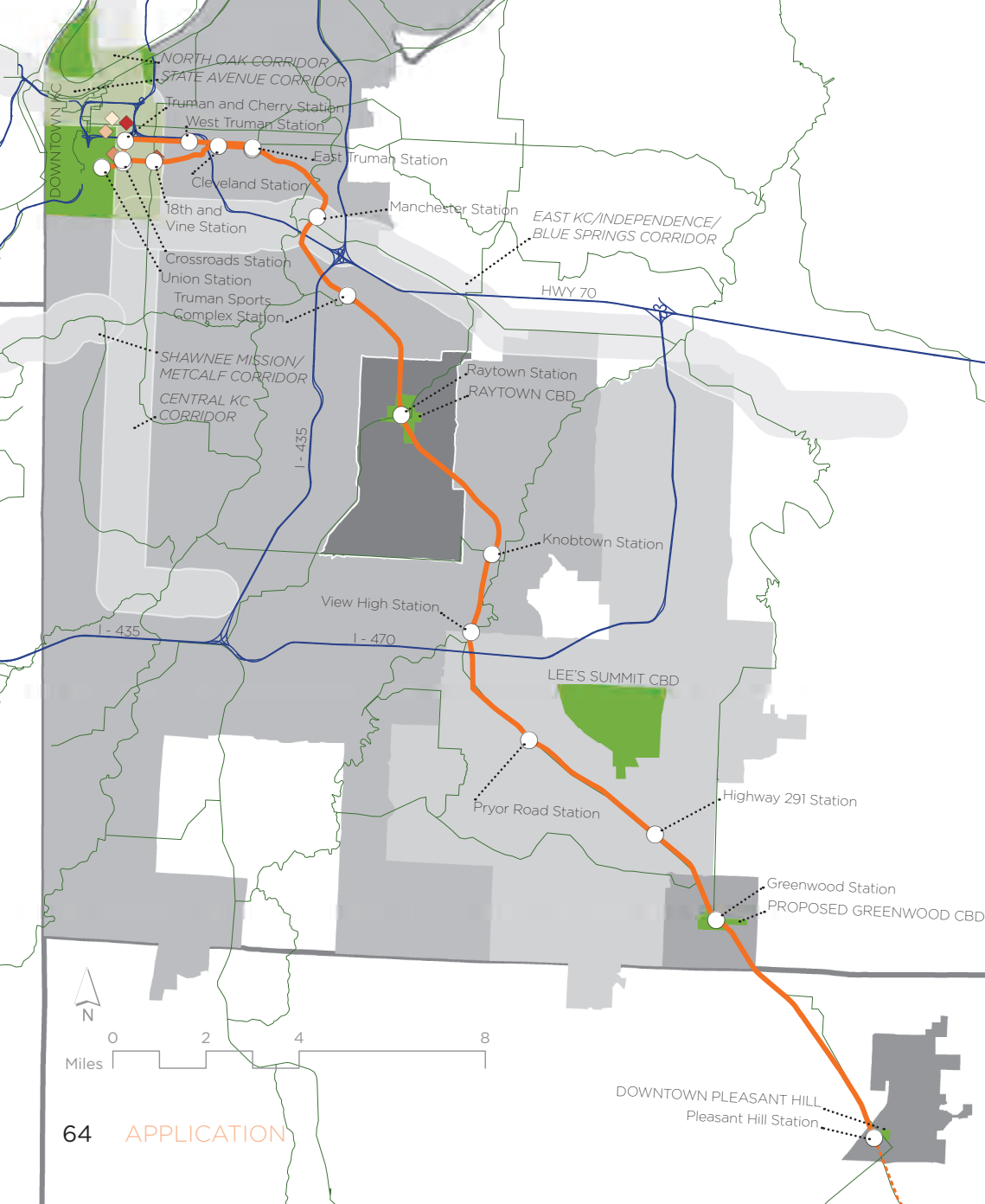
FIGURE 4.3: *Proposed RIC Commuter Rail Stations*

LEGEND

○ Proposed Commuter Rail Station Location
◆ Government District
◆ 18th and Vine District
◇ Crossroads District
◇ Convention District
◇ Financial District
■ Arenas and Stadiums
● Amusement Park
— RIC
-- Future RIC to Windsor
— MetroGreen Corridor

and economic vitality; according to the Raytown Central Business District Plan (2002). Using Raytown's interest in redevelopment, the connection to the repurposed RIC should not be over looked with its potential to add another layer of connectivity to the KC Metro, providing Raytown more options in attracting additional visitors.

THESIS

Proposing collaborative gateway design process guidelines for the Rock Island Corridor will enable communities to collaborate with an interdisciplinary mix of professionals, including artists, to develop unique destinations for local residents and corridor users in their sustainable redevelopment efforts. A true collaboration between the professionals and community in creating a gateway proposal, incorporating public art, will increase the community members' involvement while potentially developing a greater sense of ownership in the gateway proposal and increased personal investment in the community, which over time, can positively influence the community's social and economic development.

Everybody has an opinion about public art. Why not use that power to activate the community members to voice their opinions about what they want? My philosophy is that using a collaborative process between professionals and the community to develop the input about public art and the site design will yield greater involvement by the community members. Having greater involvement and cycling back through the collaborative process will begin to develop a greater sense of ownership in the community and begin creating a personal investment with the
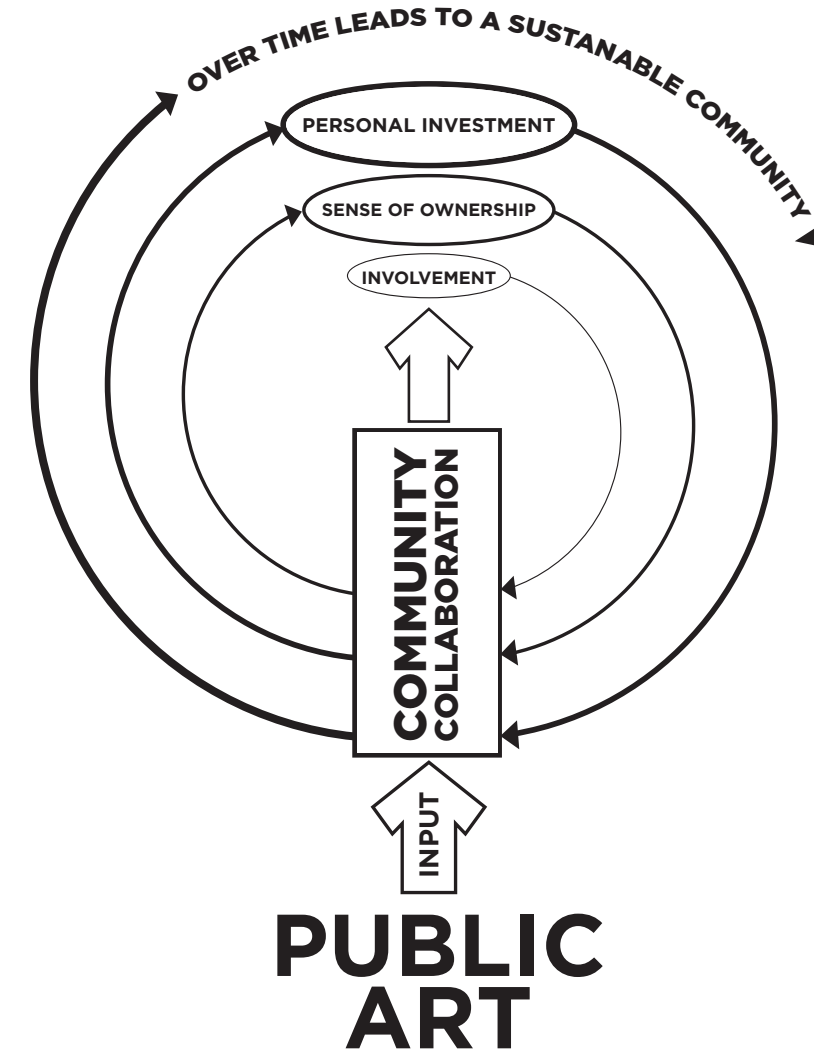
community members. Over time, recirculating the process of involvement through developing personal investment will lead to a sustainable community by activating its members. Figure 4.4 illustrates this concept.

FIGURE 4.4: *Philosophy of Public Art as a Catalyst for Sustainable Communities*

GATEWAY PROCESS GUIDELINES

OBJECTIVE OF GUIDELINES

In developing the collaborative gateway guidelines, I referenced the Ann Arbor, Michigan Downtown Design Guidelines, the Metropolitan Council Regional Transitway Guidelines from Minneapolis, Minnesota, the Metropolitan Council Station and Support Facility Design Guidelines Supplement to the Regional Transitway Guidelines, and the University Avenue SE/29th Avenue SE Transit Corridor Development Guidelines. These precedent guidelines provided the framework of the guidelines while hinting toward some information which should be present. I added content to the guidelines from the research I completed over public art and the collaboration process. The collaborative gateway guidelines are broken into the collaboration members, the collaboration organization, post-collaboration, and followed by RIC programmatic suggestions.

The guidelines are intended to provide suggestions of how the collaborative process should take place with recommendations for the Raytown, Missouri demonstration project. The collaborative process recommendations focus on the roles of members and how they may work together. This will be paticularly beneficial for the community.

Disemminating the same information to all of the parties will create a foundation for the collaborative process to begin. After establishing the foundation, the guidelines recommend how to align the collaborative efforts to lead toward a more successful project.

COLLABORATIVE PROCESS

As mentioned earlier, a true collaborative process happens when an interdisciplinary mix of professionals work together to collectively develop a "totally new and unique solution" (Wagenknecht-Harte 1989, 7). I propose a true collaborative process which involves an interdisciplinary mix of professionals working together to develop a design proposal which is intended to transform the gateways along the RIC into destinations by incorporating public art and community collaboration. Figure 4.5 and Figure 4.6 represent a simple example, not intended to be used directly in the actual process, showing how the process moves from the initial meeting through construction completion and how the design evolves through that process. The actual process may very well develop more goals and objectives, develop a different number of concepts and designs, conduct more meetings, and incorporate the Design Advisory Council (DAC) and the community in different ways.

Figure 4.5 shows the process beginning with an initial meeting between the interdisciplinary team of professionals, including an artist(s), and the DAC who is intended to represent the community. During this meeting the goals and objectives are established and ranked hierarchically in order of importance from the DAC input. The interdisciplinary professionals are intended to bring general site information and materials to communicate the site opportunities and dilemmas which could inform the goals and objectives. I provide an example of this information with the Raytown, Missouri demonstration project. Developing the goals and objectives establishes the framework from which the professionals can begin the conceptual development of the gateway. Using their expertise, the professionals collaboratively blend the site specific dilemmas and design opportunities with the goals and objectives to create a minimum of three different concepts for the proposal. The professionals will present the different concepts to the DAC where they will select one(s) they like or pieces of various to blend into a hybrid concept. As the concept is developed through the schematic design phase it will evolve into a close representation of the final proposal. The design development phase is intended to work out the details in the design before it is finalized into the construction documents and implemented on the site. Having the professionals meet with the DAC during the schematic design and design development phase will ensure the project is meeting the initial goals and objectives. It is also in these phases when there is an opportunity for the community to attend a public open house to see the proposal and be able to provide direct feedback to the professionals and DAC members. The role of the DAC is very in-depth and involved in the start of the design process to inform the professionals what it is they want, from there the DAC becomes less involved in the process but is remains

just as important through a final approval directly before the initiation of the construction documentation and implementation phase. After construction of the gateway is finished, it becomes open for community feedback, analysis of its success, and professional critiques through Post Occupancy Evaluations (POE) ranging from surveys, interviews, and general observations.

The evolution of the same example is illustrated in Figure 4.6. Much like the collaborative role diagram, the elements included in this diagram are used as a simple example and not intended to be directly implemented in the actual design evolution. It should be expected that a far more complex design is produced with more elements that the few used for this example. The design evolution begins after the initial meeting with the hierarchically organized goals and objectives are created to guide the entire design. Goals and objectives have the potential to encompass the entire design or be a piece of it, it is the role of the professionals to blend the goals and objectives with the site constraints and opportunities to develop schematic designs. The schematic designs integrate the elements in varying relationships, quantities, and importance to illustrate different options which could be implemented as the final design. After the schematic design meeting, the professionals take the feedback from the DAC and either advance one design or potentially blend attributes

from more than one together to create a hybridized design proposal. The new design is taken through design development through the final design process with input from the DAC during similar meetings ensuring the project is continuing to meet the original goals and objectives and making slight adjustments to the overall design.

FRAMEWORK ESTABLISHMENT

Goals and Objectives hierarchally organized from the DAC input in initial meeting

CONCEPT DEVELOPMENT

Professionals present the three different concepts to the DAC for approval or changes

SCHEMATIC DESIGN

Professionals present progress on the design development to the DAC, and potentially the community, for approval or changes

DESIGN DEVELOPMENT

FINALIZED DESIGN

Professionals present the final design to the DAC, and potentially the community

Initial design process meeting to create the project goals and objectives

Incorporate goals and objectives, site specific dilemmas, and design opportunities into three different concepts

CONCEPT 1

CONCEPT 2

CONCEPT 3

Discuss concept proposals choosing one concept or elements of multiple for design

DESIGN 1

DESIGN 1

DESIGN 2

Discuss proposal design development

DESIGN 1

Present final design for any last major revisions

DESIGN 1

Initiate construction documentation and implementation

☐ Professional Collaboration
▨ DAC Collaboration
⬚ Design Process Meeting

Opportunity for public open house

Opportunity for public open house

Opportunity for public open house

FIGURE 4.5: *Collaborative Member Roles in the Design Process*

FRAMEWORK ESTABLISHMENT

Goals and Objectives hierarchally organized from the DAC input in initial meeting

CONCEPT DEVELOPMENT

Professionals present the three different concepts to the DAC for approval or changes

SCHEMATIC DESIGN

Professionals present progress on the design development to the DAC, and potentially the community, for approval or changes

DESIGN DEVELOPMENT

FINALIZED DESIGN

Professionals present the final design to the DAC, and potentially the community

Initial design process meeting to create the project goals and objectives

GOAL 3

GOAL 1

GOAL 2

Incorporate goals and objectives, site specific dilemmas, and design opportunities into three different concepts

Discuss concept proposals choosing one concept or elements of multiple for design

Discuss proposal design development

Present final design for any last major revisions

Initiate construction documentation and implementation

☐ Placemaking
☐ Pedestrian Connectivity
☐ Public Art Integration
— Memorable Experience
⋯ Native Plants
▬ Elevator
▬ Public Art Integrated into Elevator

Opportunity for public open house

Opportunity for public open house
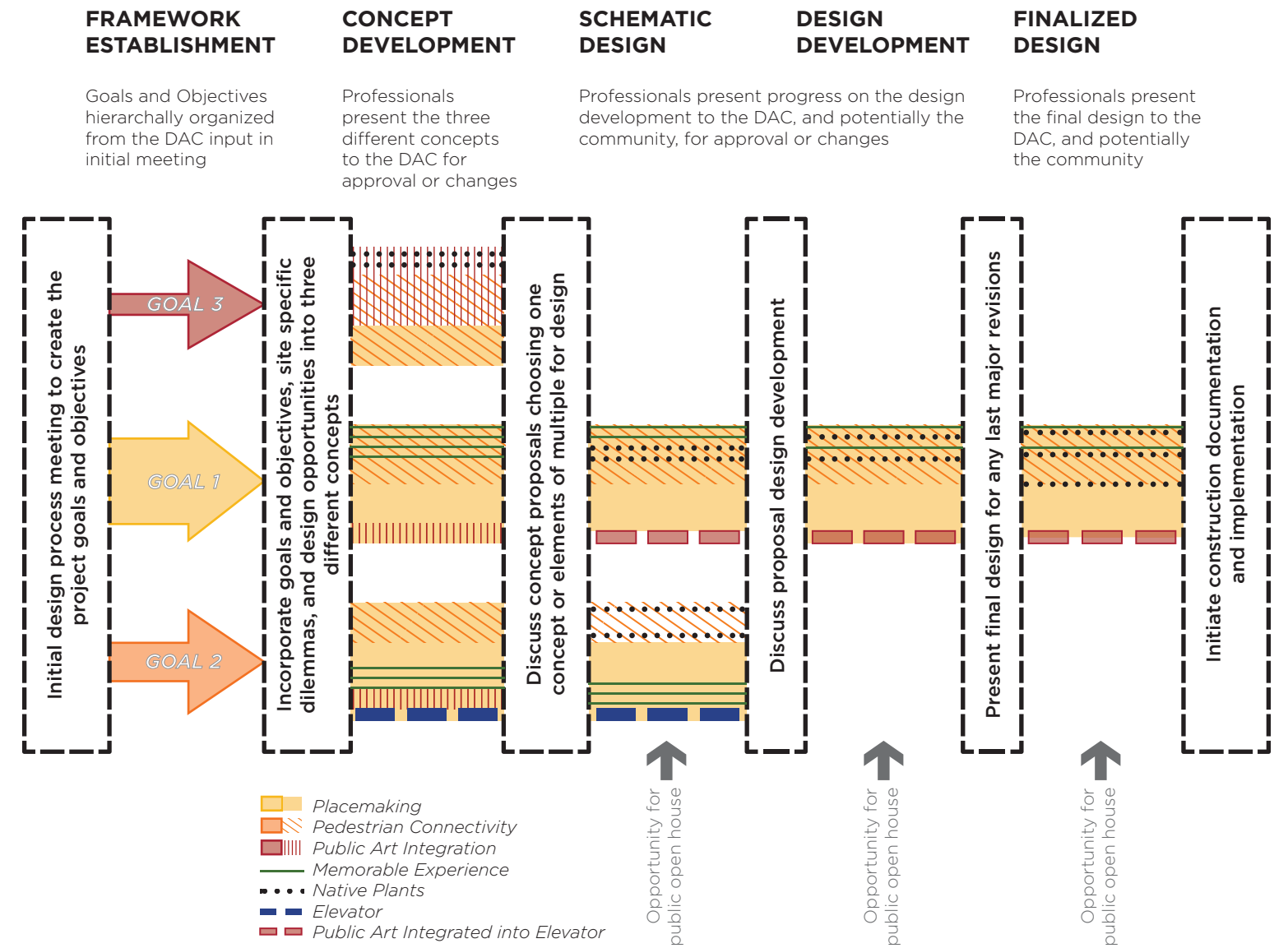
Opportunity for public open house

FIGURE 4.6: *Gateway Design Evolution Through the Collaborative Process*

COLLABORATION MEMBERS

THE DESIGN ADVISORY COUNCIL
Objective: Identify how the Design Advisory Council (DAC) is selected, their role in the collaborative design process, and their primary goals representing the community.

• Individuals in elected leadership positions for the communities are responsible for selecting the DAC members.

• The DAC members shall be selected from elected officials, existing community organizations or groups, or from the general public to assemble a diverse council with differing backgrounds who are qualified to represent a portion of the community.

• Once the members have agreed to join the DAC they shall receive the project scope, identifying project background information along with a description of their duties as a DAC Member to their constituency and in the design process meetings with the consultant team.

• The DAC is responsible for developing the RFP for the project to select the interdisciplinary collaborative team and potentially the artist. The artist may be selected by the collaborative team when they are developing their proposal in response to the RFP or they may be selected separately by the DAC.

• The DAC acts as a mediator between the professionals and the community. They are intended to be present during the initial design process meeting to establish the goals and objectives of the project based on the community opinions, desires, and opportunities. The DAC's presence at the process meetings gives them the opportunity to represent the community, ensuring the project is on track with the community's goals and objectives as the design evolves.

THE COLLABORATIVE TEAM LEADER
Objective: Identify how the collaborative team leader is selected in the collaborative design process and their role in the project.

• The collaborative team will self-appoint the team leader who could be an individual or a firm in the collaborative team.

• The collaborative team leader is intended to orchestrate and guide the entire collaborative design process through implementation of the project on the site.

THE COMMUNITY

Objective: Describe how the community should contribute in the collaborative design process and what their role is in the project.

• The community members are the local experts about their places and a source of information and direction for the interdisciplinary mix of professionals. Information the community contains may not be researchable or represented in analytical data. The ideas, desires, concerns, and other information from the community shall directly influence the design decisions made by the professionals.

• The community's suggestions will be represented by the DAC and voiced in the design process meetings with the collaborative team.

• The community should remember each of their suggestions may not get directly represented or specifically addressed in the final design because of its relevance and applicability to the project. Due to design dilemmas or other unforeseen factors, some ideas may be diluted or compromised in the final design.

• The community can attend public open houses to communicate directly with the professionals, receive information, and provide feedback on the project.

• With the community present at the open houses, they have the opportunity to ask questions about the design and potentially suggest changes which would be better to address during the design development phase rather than after the design is complete and transitioning to the construction document phase.

THE PROFESSIONALS

Objective: Describe how the interdisciplinary mix of professionals should work in the collaborative design process.

• It is the responsibility of the professionals to provide quality services catering to the health, safety, and welfare of the community.

• The professionals are intended to digest the community's suggestions for the proposal and use their expertise to transform them into a developed site design achieving the goals and objectives established in the initial meeting with the DAC.

• The professionals shall have design process meetings to update the community on the design development and resolutions being made at the pivotal points in the process.

 o Pivotal points: Concept development, schematic design, mid-design, final design, and construction documentation

• The professionals shall communicate to the DAC all of the community's suggestions were addressed while explaining why some were more important or feasible than others in the proposed design. If some ideas had to be ruled out due to feasibility or applicability to this project, it should be communicated to the DAC.

• Additional meetings or open houses could take place during the design process or construction implementation if desired by the professionals, DAC, or community as agreed to in the contract.

• The professionals shall conduct a presentation of the final design(s) to the DAC where they shall approve the design. This is the last point

when any major revisions could be made to the design. Approving the design at this point will green light the construction document phase followed by implementation of the project.

THE CONSULTANT TEAM

Objective: Identify who could be involved as a part of the interdisciplinary mix of professionals in the collaborative design process. Propose when the professionals should meet to collaborate and what should happen during those meetings.

• The consultant teams will respond to the RFP posted by the DAC and self-appoint the team leader who is intended to orchestrate and guide the collaborative design process from the initial stages through implementation.

• Each member of the consultant team shall be involved from the initial stages of the design process through implementation. Potential professions to be included in the interdisciplinary mix to provide their experience and expertise as needed per project:

    o   Landscape Architect, Architect, Civil Engineer, Structural Engineer, Mechanical Engineer, Developer, Contractor, Planner, Surveyor, Artist, Graphic Designer, Environmental Graphic Designer, Poet, Horticulturalist, Arborist, Consultants for site specific elements and solutions, and potentially others.

    o   For example, architects and engineers should be involved with the process if there are any structures or in-depth calculations required to successfully design and construct any site features. Similarly, if public art is desired on the site, an artist shall be included in the interdisciplinary mix from the beginning of the design process through implementation.

• Once chosen, the consultant team will begin their proposed collaborative design process with the initial design meeting with the DAC to develop the project goals and objectives.

• The collaborative team will hold design process meetings at the pivotal points of the project to present the current state of the project to the DAC and conduct a discussion to see how the proposal is meeting the goals and objectives while also providing the space the community desires/needs.

• The collaboration members shall make recommendations of what could be done to provide the best possible solution rather than the bare minimum required to complete the task at hand.

• Communication within the consultant team to develop the project from the community's input is crucial. All collaborative members must be kept up to speed with the design evolution and have the ability to provide their expertise when it is needed in the process.

• With all of the professionals not working under the same roof, they will need to conduct meetings similar to the design process meetings to update the other collaboration members of changes which need to be made or as new design dilemmas arise. Some collaboration members will work more closely with others during different stages in the design process where their services and expertise are needed.

POST-COLLABORATION

RESPONSE TO THE COMPLETED PROJECT

Objective: Describe importance of Post Occupancy Evaluation (POE) for the community and the interdisciplinary professionals.

• POEs can involve a variety of methods but the most popular are surveys, interviews, and observations performed by the professionals and/or the community.

• The community can benefit from implementing the POE by potentially getting more community members to become involved in the project. The community could have volunteers, local organizations, or local businesses involved in the process by providing surveys or actually interviewing individuals on the site.

o A method similar to Salina's People's Choice Ballot. There could be some information with a form to complete and deposit into a receptacle as a self-guided tour. (Sculpture Tour Salina, 2010)

o Des Moines conducted a Citywide Citizen Satisfaction Survey asking the residents their opinions of items in the Des

Moines Strategic Plan. (City of Des Moines, 2005)

• The professionals can benefit from site data or imagery supporting or disproving the community survey or evaluation. This data would also provide them information which could inform future projects.

o With the technology of today, more advanced methods of POE could be integrated directly into the design of the site for more accurate, real-time usage data.

• New data and data collection methods which could be developed for the POE could also be used as another variable to analyze the success or failure of the site and art; other than the economic development fluctuation for measurement and validation.

PROGRAMMATIC SUGGESTIONS

Care for the health, safety, and welfare of the community is a primary responsibility for the interdisciplinary collaborative team of professionals. The programmatic suggestions are presented as a framework to be presented at the initial process design meeting with the DAC. These guidelines should be considered a platform to begin the site specific collaborative design process and not a checklist. The programmatic suggestions begin to identify the elements which should be considered for the RIC gateway development and are organized into three levels in relation to designing a gateway a destination. The **core elements** provide the most basic elements required for site function that are inadequate for developing a destination if implemented alone. **Influential elements** begin to identify considerations to integrate into the proposal to improve the user experience which can have a positive effect on the gateway success. The **enrichment elements** suggest additions for the gateway to become a destination along the commuter rail line for the RIC users, the community, and potentially the KC Metro. The influential and enrichment elements are not required for a functioning gateway, but become the foundation in improving the gateway experience for anyone who encounters the gateway in any method from a direct experience to social media and other forms of communication and sharing as identified earlier in the Public Art section.

CORE ELEMENTS

Objective: Identify essential elements that shall be incorporated in the gateway design to supplement the basic site function.

• The proposal shall meet all federal, state, county, and municipal regulations as applicable.

• Proposed site features shall tie into existing features while planning for flexibility and anticipating future plans. The scale of proposed features should comfortably accommodate the anticipated level of site usage passing through the gateway, along the commuter rail, or on the pedestrian trail while providing adequate amenities.

• Provide clear sight lines for commuter rail users, trail users, and other pedestrians by not implementing unanticipated physical obstacles adjacent to the commuter rail platforms, trailheads, or other highly traveled areas.

• Implement features which will provide security and the sense of safety 24 hours a day.

• Provide amenities to accommodate the anticipated users such as shelter, trash/recycling, lighting, bicycle facilities, wayfinding and signage, potentially restrooms and drinking water fountain

• Provide additional information about the gateway and community it connects to the RIC so users can have an understanding of what can be found at each gateway including community amenities and alternative transit connections in a way that expresses the character of the community and unique genus loci.

• Additional elements may be determined through the collaborative meetings and design process meetings.

INFLUENTIAL ELEMENTS

Objective: Identify elements which could aid in placemaking, should they be implemented to positively influence the quality of pedestrian experience at the gateway.

• Provide higher quality and quantity of the core elements on the site for additional comfort and amenities. Increasing the amount and craftsmanship of bicycle racks could increase the experience of the gateway for bicyclists, especially, but potentially also the other users.

• Integrating quality permanent or temporary public art seamlessly into the site design while complementing the design character. The public art has the potential to become a landmark for the community or improve the site experience for the users.

• Follow sustainable development standards such as SITES and LEED. These standards could form the basis for community environmental education along with greater recognition and potential budget

reductions for the future site maintenance.

• Using high quality, local materials and a native planting palette can add to the community's unique character, support local businesses, and provide a more sustainable solution contributing to the visual character of the site.

• Design for multi-level programming, making the space more flexible for a variety of events. Making the space more flexible by not limiting the programmatic functions will allow the space to provide for unforeseen future events as they develop through time.

• Additional elements may be determined through the collaborative meetings and design process meetings.

ENRICHMENT ELEMENTS

Objective: Identify additional elements which could be considered for transforming the gateway into a memorable destination along the RIC and within the community.

• Provide free high speed Wifi on the site, especially where the highest levels of pedestrian traffic and occupancy are anticipated.

• Provide an activity to engage the pedestrians to create a more exciting alternative to waiting for the commuter train or to meet friends. Develop the activity so it is a memorable experience for the users.

• Introduce a market or stores fronting the corridor catering to the gateway and RIC pedestrian needs. This could double as an activity to help activate the experience and establish the gateway as a destination along the corridor.

• Incorporate a pedestrian counter or other form of potential POE tool to provide real-time data on the gateway usage. This could even be displayed on a digital screen with infographics and other interactive graphics where pedestrians could see the real-time data.

• Display a description of the site and design intent, the process used to develop it, design drawings, and potentially who was involved in the collaboration creating the site. This information could provide an educational element for the community showing them what took place to develop the project and also giving credit to the collaborators. Display does not necessarily mean on a plaque or signage, but a more evocative method which could build upon the provided Wifi and current technology to allow the users to observe the information on their personal device.

• Display descriptions of site design elements to inform the community and pedestrians of their intended purpose such as stormwater management systems. Educating the community and pedestrians about the sustainable site elements could inspire them to mimic the sustainable systems in other parts of the community or simply provide them the information to better understand the design and enjoy it.

• Build upon the multi-level programming concept to potentially include additional events such as a RIC marathon, community garden and farmers market, education space, concert venue, a screen to project movies or images of the community taken by community members, tailgating for the Chiefs and Royals games ...... the options are nearly endless.

• Additional elements may be determined through the collaborative meetings and design process meetings.

RAYTOWN, MISSOURI

DEMONSTRATION PROJECT METHODOLOGY

Established amenities appear in higher concentrations becoming more regular as the RIC gets closer to Downtown Kansas City. Downtown Kansas City, with its amenities, and the Truman Sports Complex are the two primary destinations for corridor commuters illustrated in Figure 4.7. Raytown is the last community separating the suburban corridor communities from the major corridor destinations theoretically supplying Raytown with the highest volumes of commuters, for suburban communities, along the corridor.
The outer suburban communities will use the commuter rail to travel into Kansas City headed to either the Truman Sports Complex or attractions in Downtown Kansas City; either way, those commuters will pass through Raytown every trip. As a community striving to redevelop their Central Business District (CBD) for about the past decade, Raytown is situated in one of the best locations along the corridor to take full advantage of the anticipated ridership along the commuter rail line. The alignment of the commuter rail line also presents a new element which Raytown could use to begin leveraging development in the CBD to achieve their redevelopment goals. If Raytown is aiming to get regular business from the corridor traffic one major dilemma arises when an understanding of the corridor user comes into focus. If Raytown will actually see the highest volumes of corridor users, a significant percentage of them are heading to predetermined destinations such as the Truman Sports Complex or a Downtown District with little or
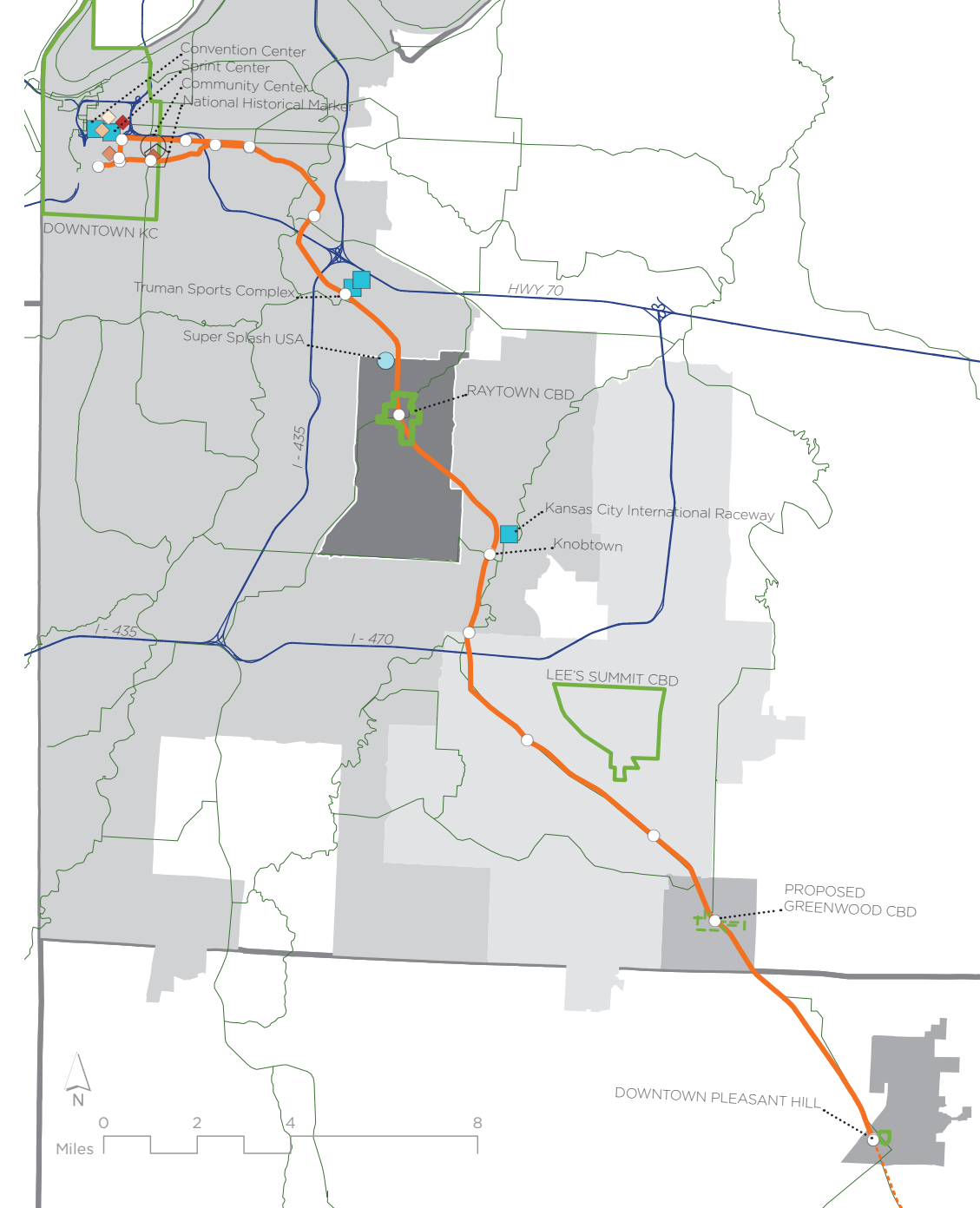
FIGURE 4.7: *Destinations Adjacent to Proposed Commuter Rail Stations, Central Business Districts, and Downtown Districts*

LEGEND

○ Proposed Commuter Rail Station Location
◆ Government District
◆ 18th and Vine District
◆ Crossroads District
◇ Convention District
◇ Financial District
■ Arenas and Stadiums
● Amusement Park
— RIC
- - Future RIC to Windsor
— MetroGreen Corridor

zero reason to get off the train or trail in Raytown. With the belt highways' proximity to Raytown, they are currently experiencing the effects of lacking a direct connection, leaving vehicular commuters circling the city to arrive at their similar predetermined destinations. The RIC provides an incredible opportunity for Raytown to reclaim its position and image in the KC Metro with a significant and direct connection the existing KC Metro Amenities. In order for this development to be successful, Raytown must create a reason with a memorable experience for the users to get off the corridor at the gateway, into the CBD, and return again with Raytown labeled as an attractive destination along the corridor and in the KC Metro.

Currently there are no existing gateways to the RIC with Raytown as the only city where the RIC bisects their existing CBD. The corridor location provides Raytown a new opportunity for redevelopment within the fading heart of the city, spanning the proposed alternative transit amenity. Raytown currently has a CBD Plan from 2002 which identifies their desires for downtown redevelopment to revitalize its economic impact in the KC Metro. The Raytown CBD is also bisected by the existing MetroGreen 3 Trails Corridor which provides an additional layer of alternative transit connectivity, setting Raytown apart from the other RIC communities as potentially becoming one of the first alternative transit hub communities. That detail alone provides Raytown with a unique opportunity to redevelop their community character as one of the best places in the entire KC Metro for residents interested in sustainable living to move and be provided some of the best sustainable connectivity in the KC Metro.

Together, these elements increase Raytown's visibility to communities along the RIC and in the KC Metro looking to implement a similar method of sustainable redevelopment making Raytown a good demonstration project. Raytown's urban fabric is similar to most suburban communities, allowing them to see direct similarities between their projects and Raytown. A successful integration of public art and site design to create a destination would set the bar and provide a precedent for the anticipated corridor users to re-apply in their local community's gateway development strategies.

RAYTOWN AND GATEWAY SITE DESCRIPTION

The Jackson County Commuter Corridor Alternative Analysis (JCCCAA) identified tentative commuter rail platform locations along the first 17 miles of the RIC between Downtown Kansas City and Pleasant Hill, Missouri. In Raytown, the platform was placed on the north side of the 63rd Street Bridge and in the middle of the Raytown CBD as illustrated in Figure 4.8. The location within the CBD provides a great location, schematically, for a gateway because of its proximity to Downtown Raytown with their CBD Redevelopment Plan.

The context of Raytown provides a series of unique opportunities for the gateway. The primary dilemma is that the CBD only has three bridges spanning the RIC, one being the 63rd Street Bridge on the south end of the site. Only having three bridges in the CBD can be both good and bad. The potential down side is when a bridge must be closed for repair or reconstruction, as the 63rd Street Bridge was in recent history. The closure of the bridge for about a year cut off the customers from the businesses. The benefit of the bridges is how they can relate to the gateway. With the three bridges as the only existing method to cross the RIC, they essentially become a funnel for commuting traffic of any sort from vehicular to the MetroGreen.

The site I determined for the gateway destination is bound on the west by Raytown Trafficway, the south side with 63rd street and the

FIGURE 4.8: *The RIC Bisecting the Raytown CBD Limits East/West Connections*

LEGEND

- ● Proposed Commuter Rail Station Location
- ■ Existing bridge spanning RIC
- ■ CBD
- — RIC
- — MetroGreen Corridor
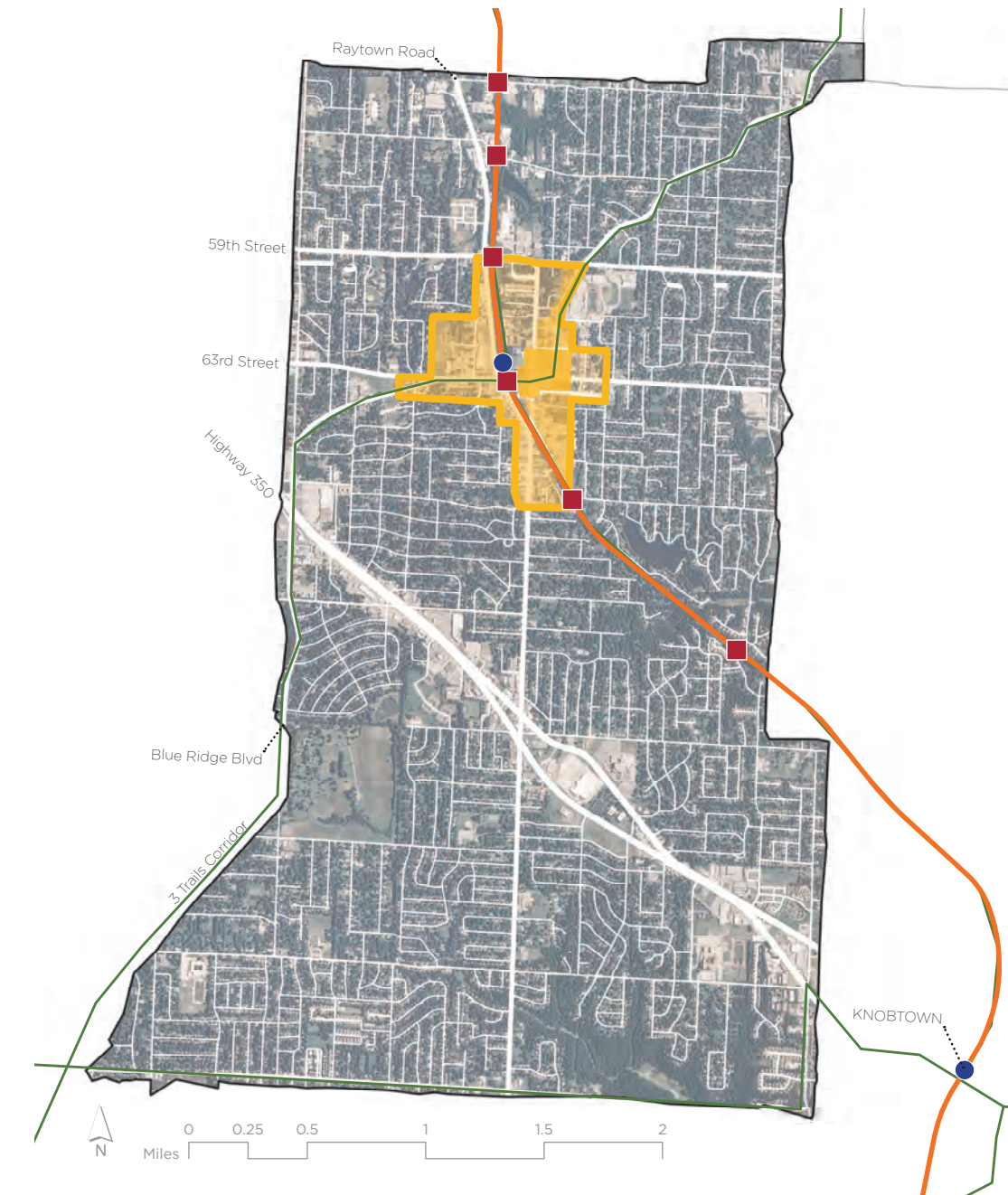
bridge, the east and north by currently developed lots within the CBD Town Square and CBD Neighborhood as in Figure 4.9. The gateway destination site is roughly four acres with a tentative platform location placed by the commuter rail platform identified by the JCCCAA. Roughly 45 feet of vertical elevation change exists from the RIC up to the CBD which presents a series of site specific dilemmas and opportunities highlighted in Figure 4.10. The topographic constraints of the site directly adjacent to the corridor will make the construction of the proposed commuter rail and pedestrian trail challenging and potentially pricey. Having the amount of elevation the site does, it will require an elevator to span the distance from the corridor to the CBD. Another topographic dilemma arises in developing the gateway to be visible from the RIC and CBD. With this being relatively impossible due to the existing conditions, there should be an element which visibly spans the two levels. This element would serve as a method of identifying the gateway destination. The element should be placed within close proximity to the highest levels of occupancy and traffic occur which would be adjacent to the 63rd Street Bridge. Along with the 25-45 feet of elevation change on both the east and west sides are slopes which range from roughly 6 percent through 30 percent. These slopes are unbuildable and potentially unstable. The topography begins to provide for protection from elements with its natural features.

The minimum commuter rail and pedestrian trial requirements based off the Northstar Commuter Rail Project Design Criteria in Minneapolis, Minnesota are illustrated in section over the profile directly north of the 63rd Street Bridge in Figure 4.11 and Figure 4.12. The total minimum dimension widths of the proposed commuter rail, platform, operating dynamic envelope, and pedestrian trail exceed the topographic constraints of the site shown in Figure 4.13. The rail specifications will require excavation of some material from side slopes and may require the construction of a retaining wall for stability and safety. The specifications will also require vegetative removal within 25' of track center line.

FIGURE 4.9: *Proposed Commuter Rail Station Centered in the Raytown CBD*

LEGEND

- ☐ CBD Boundary
- ▨ Central Business Districts
- ▥ Existing bridge spanning RIC
- ▨ Gateway Site
- — RIC
- — Proposed Commuter Rail Station
- — MetroGreen Corridor
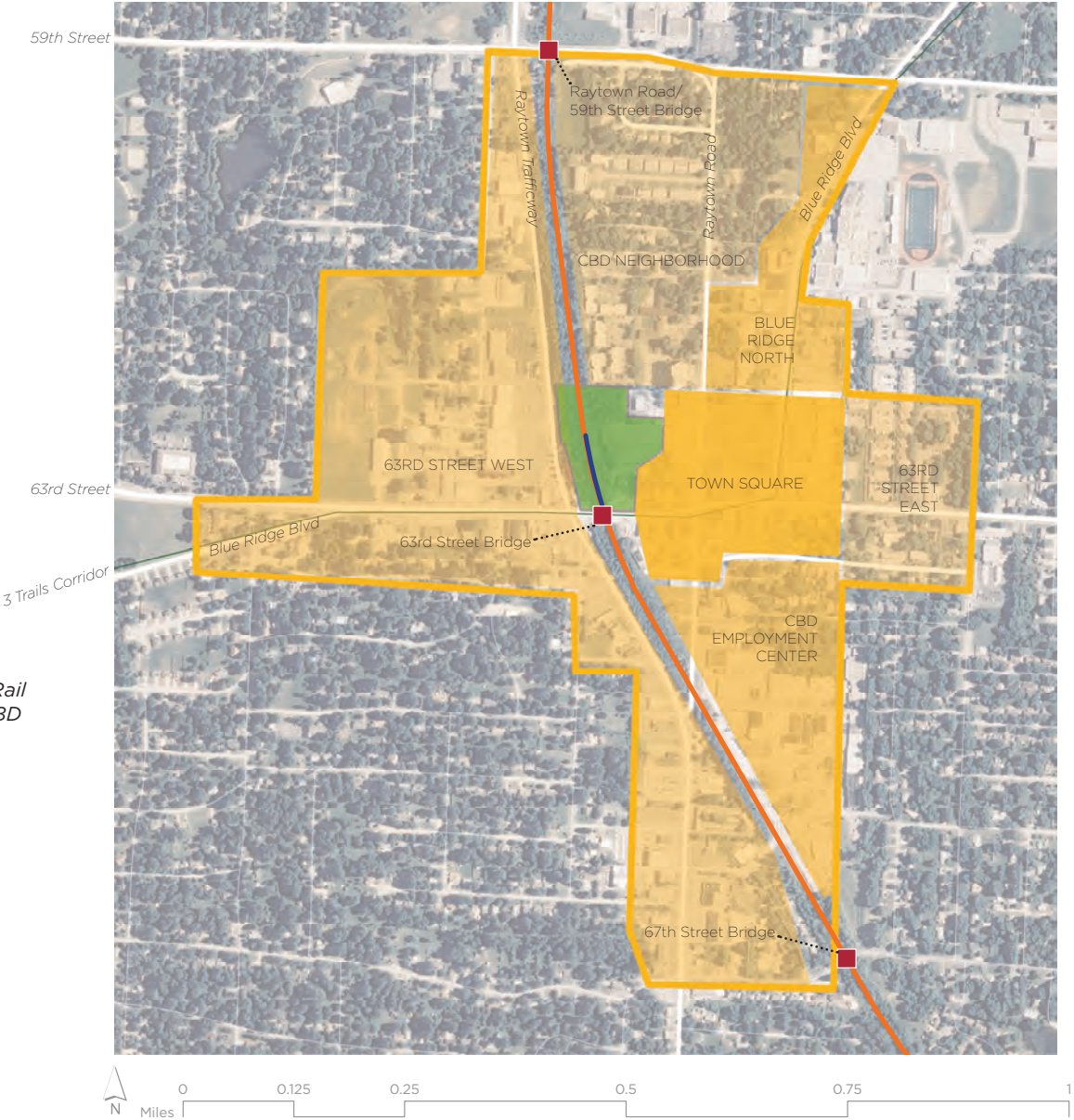
NORTHSTAR COMMUTER RAIL DESIGN CRITERIA:
(Minnesota Department of Transportation, 2006)

Single Track Side Platforms: Minimum width of 13 feet, an average of 35 feet recommended with a minimum length of 425 feet required with a plan for a potential expansion to 600 feet.

Dual Tracks Side Platforms: Along the main rail line, a minimum of 18 feet from Center Line to Center Line of Tracks (CL-CL). At the rail station areas, a minimum of 15 feet CL-CL with an inter-track fencing extending 100 - 150 feet from end of platform.

Dual Tracks Center Platform: At the rail station areas, a minimum of 33 feet CL-CL to allow for the minimum platform width of 22 feet.

Fixed obstructions: There can be no obstructions more than 8" above the top of rail for a minimum of 15 feet away from the track CL.

Overhead Clearance: A minimum of 23 feet clearance is required from the top of the rail to any fixed overhead obstruction.

Operating Dynamic Envelope: No posts, canopies, signs, handrails, or other physical obstructions can be within 25 feet of the track CL; only turf grass and groundcovers are allowed.

Walking surface: A walkway must be on both sides of every track extending 8'-6" from track CL with a maximum slope of 5% (1:20). This is not intended for pedestrian use.

Platform Slopes: The actual platform must slope away from track at a slope between 1-2%. All platform ramps must meet ADA criteria and should not exceed a slope of 5% (1:20). Every side platform

FIGURE 4.10: *Topographic Conditions Informing the Gateway Proposal*

LEGEND

- RIC
- Existing bridge spanning RIC
- Proposed Commuter Rail Station
- MetroGreen Corridor
- Unbuildable Slopes
- Potential Destination Area
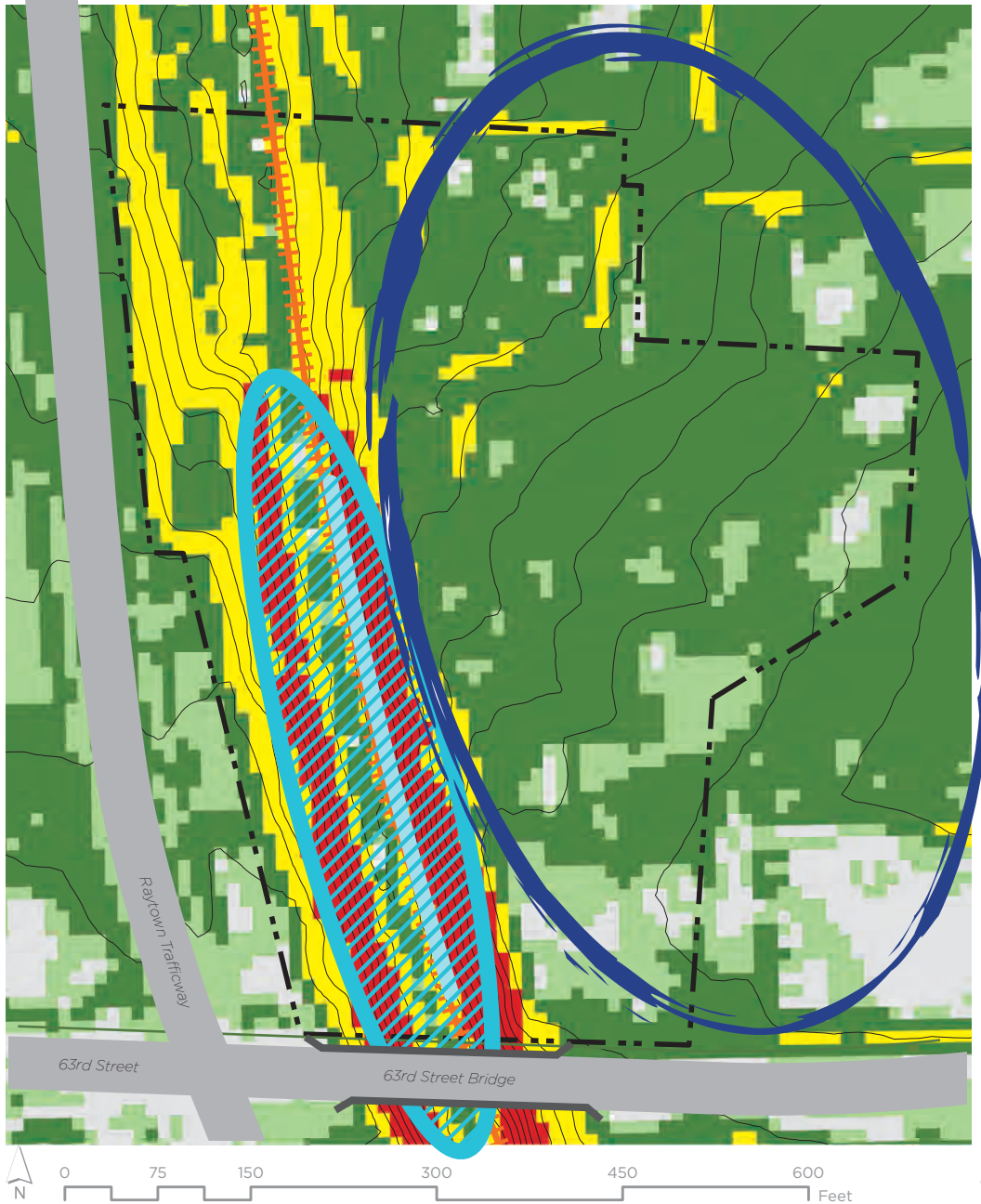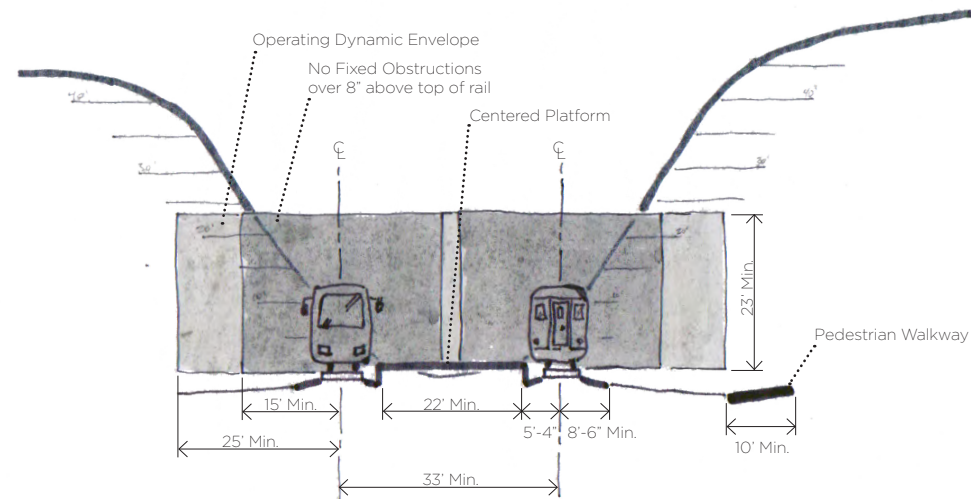
FIGURE 4.11: *Minimum Dimensions for a Centered Commuter Rail Platform*

FIGURE 4.12: *Minimum Dimensions for a Split Commuter Rail Platform*

must have at least 1 elevated accessible platform that is 1'-5" above the platform surface (2'-1" above top of rail) with a maximum slope of 5% (1:20).

Pedestrian walkway: Must be a minimum of 10 feet wide but 12 feet is preferred for track crossings. Ramps can be a maximum of 8.33% slope if they are covered with an overhead structure, or a maximum of 5% slope if they are exposed or by an elevator.

FIGURE 4.13: *Topographic Constraints for the Proposed Commuter Rail and Mixed Use Trail*

LEGEND

— Site Boundary
╫ RIC
— Proposed Commuter Rail Station
— 1' Contours
— 5' Contours

GATEWAY STRATEGY RECOMMENDATIONS

     The Raytown Gateway shall connect the Rock Island Corridor to the Central Business District and its major streets 63rd Street, Raytown Road, and potentially Raytown Trafficway diagrammed in Figure 4.14. The gateway is the first impression of Raytown for a corridor user and vice versa, which means it should not be taken lightly. The gateway is also the first impression of the RIC for the locals of the Raytown area which may influence their acceptance of the entire RIC commuter rail proposal. This gateway connection should be a site specific experience provided as a destination.

     Due to the approximate 20'-45' of elevation change, the site demands a unique solution to get the commuter rail and trail users to the Central Business District from the Corridor and vice versa. Figure 4.15 conceptually diagrams how the gateway design should be visible from the Corridor as well as the Central Business District to maximize the ease of pedestrian connectivity. The greatest elevation difference is adjacent to the 63rd Street Bridge which also where the highest concentration of pedestrian and vehicular traffic is anticipated to occur. The Northstar Commuter Rail Design Criteria identifies each platform should have a minimum of two access points which should be placed in the anticipated high user traffic areas. The site demands the implementation of an elevator due to the significant topography as well as suggests the best potential location for the elevator would be adjacent to the highest area of activity identified in Figure 4.16. If the design is not visible from all levels, then an element should to serve as a landmark for the gateway, and in this case, it could be the elevator.

FIGURE 4.14: *Gateway Design Intent*

LEGEND

- CBD
- Gateway Site
- Proposed RIC/CBD Connection
- RIC
- Existing bridge spanning RIC
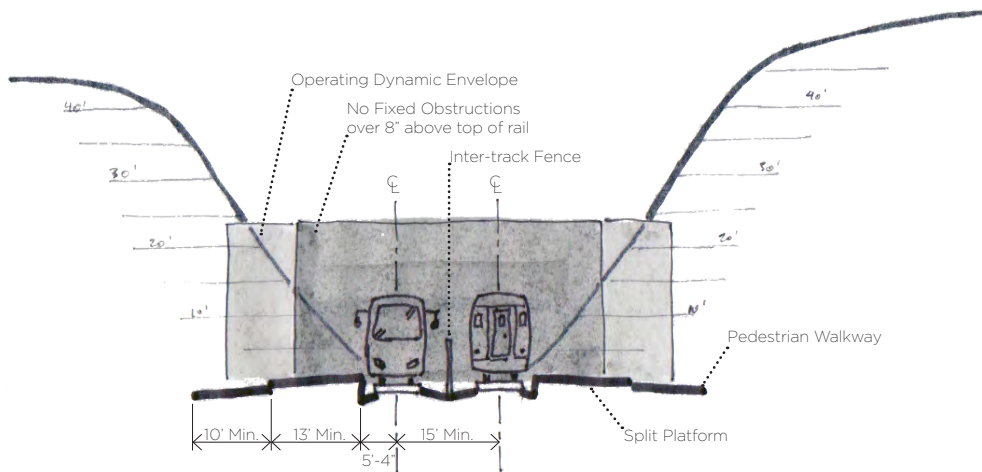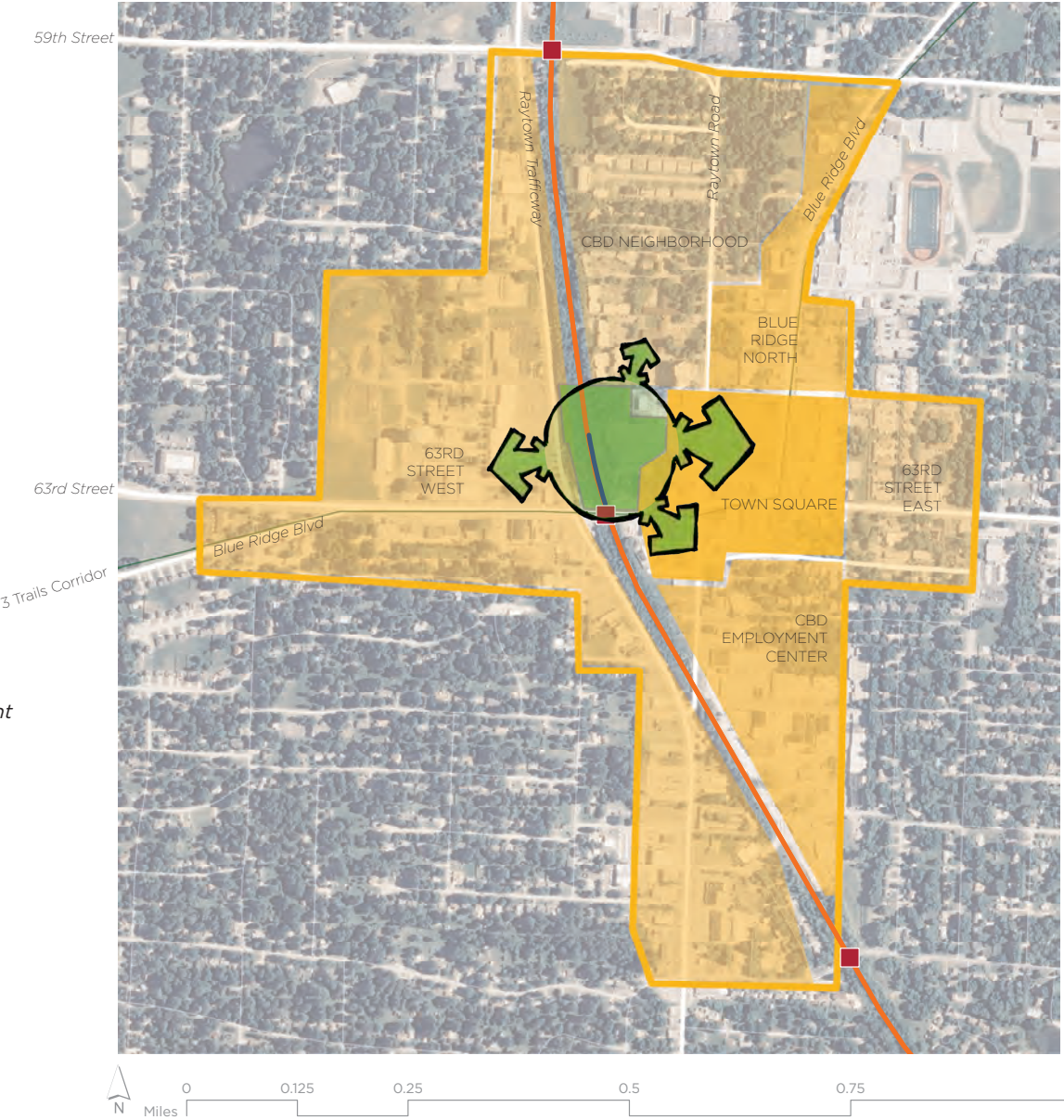- Proposed Commuter Rail Station
- MetroGreen Corridor

PROGRAM

Core Elements:

• ADA Accessibility: An effective method to allow the pedestrians to traverse the 45 feet elevation change from the corridor up to the CBD and vice versa. For Raytown, this will mean the implementation of an elevator.

• Wayfinding and signage: Implemented adjacent to the rail station and trailhead. These should also be adjacent to one another in a highly traveled area so the connections between alternative modes of transit are easier to locate and use for the pedestrian.

Gateway Designed as a Visible Destination for Both the CBD and RIC

CBD

63rd STREET WEST — CONNECT TO WEST CBD — CONNECT TO EAST CBD — BLUE RIDGE NORTH TOWN SQUARE EMPLOYMENT CENTER 63rd STREET EAST

Section Profile From North Side of 63rd Street Bridge, at Primary Platform Access Point Looking North

Connection Between Platform Access Points and CBD Through the Gateway Destination

Proposed Platform

RIC

FIGURE 4.15: *The Destination Connects the CBD and RIC over the 45' Elevation Change*

CONNECTION BETWEEN PROPOSED RIC GATEWAY AND RAYTOWN CBD

CBD NEIGHBORHOOD BLUE RIDGE NORTH

Secondary Access Point

Connection Between Platform Access Points and CBD Through the Gateway Destination

BLUE RIDGE NORTH TOWN SQUARE 63rd STREET EAST

63rd STREET WEST

Proposed Platform

Primary Access Point, Elevator

63rd Street Bridge

TOWN SQUARE EMPLOYMENT CENTER

FIGURE 4.16: *The Destination Created as the Experience Connecting the CBD and RIC*

• Gateway Information: There should be some inclination of what could be found in the community or at that stop such as businesses and transit connectivity.

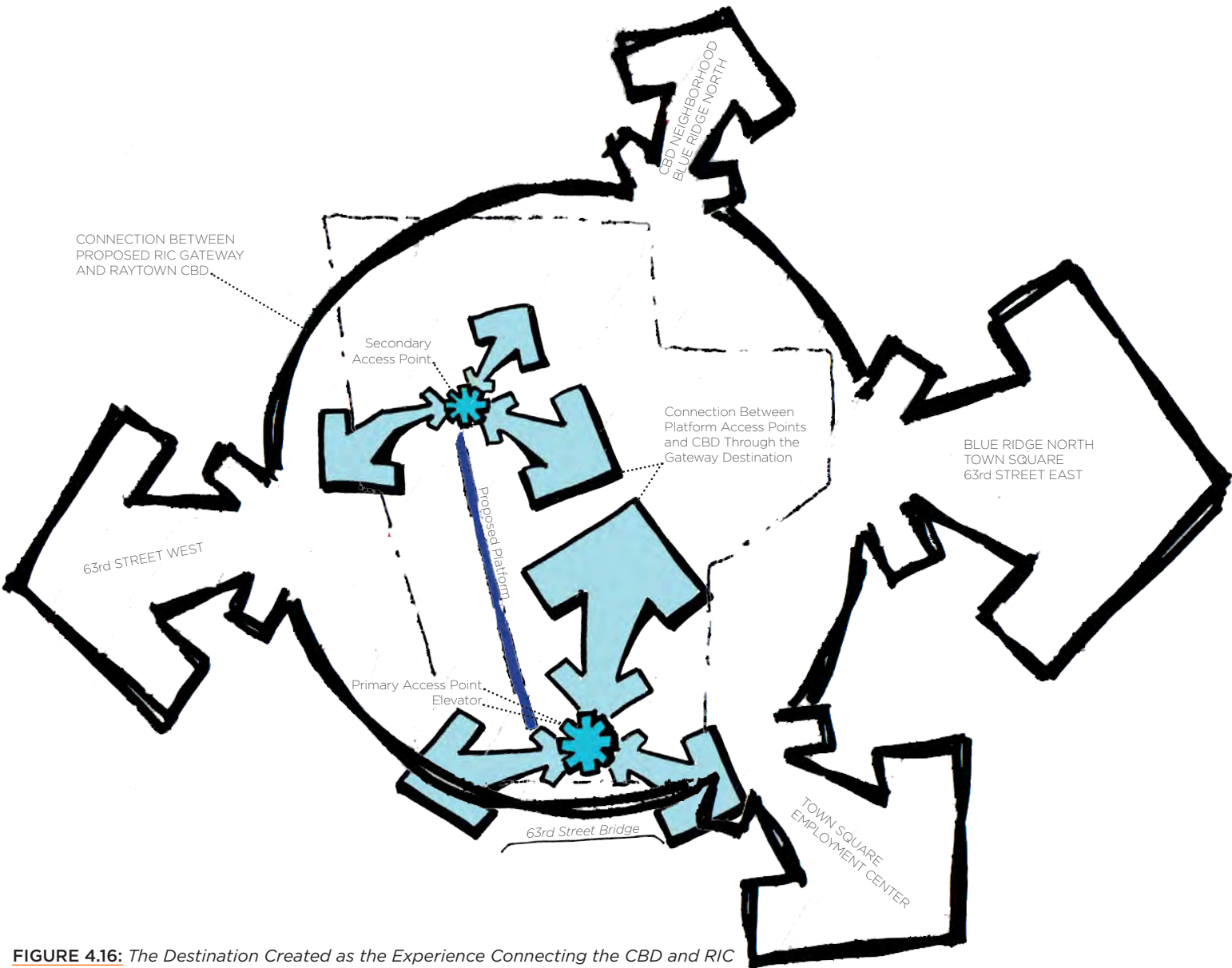• Adequate Lighting: Should be present for site function and safety and may be added for design lighting.

• Shelter: Provide protection from the weather and elements at the trailheads and commuter stops. This could be an opportunity for wayfinding and signage placement or adjacency.

• Site scale: Should comfortably accommodate the anticipated amount of activity based on the anticipated number of people to pass through the gateway, along the corridor, on the rail, or on the pedestrian trail and the minimum dimensions of the commuter rail and its amenities.

Destination Recommendations

• The site between the corridor and the CBD Town Square should be used in the destination design solution. The entire site could be designed as a transitional space beginning on one level and ending at the other.

• Due to the existing topographic constraints and required minimum dimensions of commuter rail, I recommend:

Construct a wall to stabilize the steep slopes and provide enough space for at least the minimum dimensions required by the commuter rail platform. If have to excavate for the minimum dimensions of the corridor amenities, then should excavate additional material to move the wall further away from the commuter rail allotting enough room for more than the minimum requirements.

If a minimum 425 foot long platform is constructed, then the design shall plan for the potential expansion of the platform to 600 feet to accommodate a longer train if the ridership demands it. With the elevator recommended adjacent to the
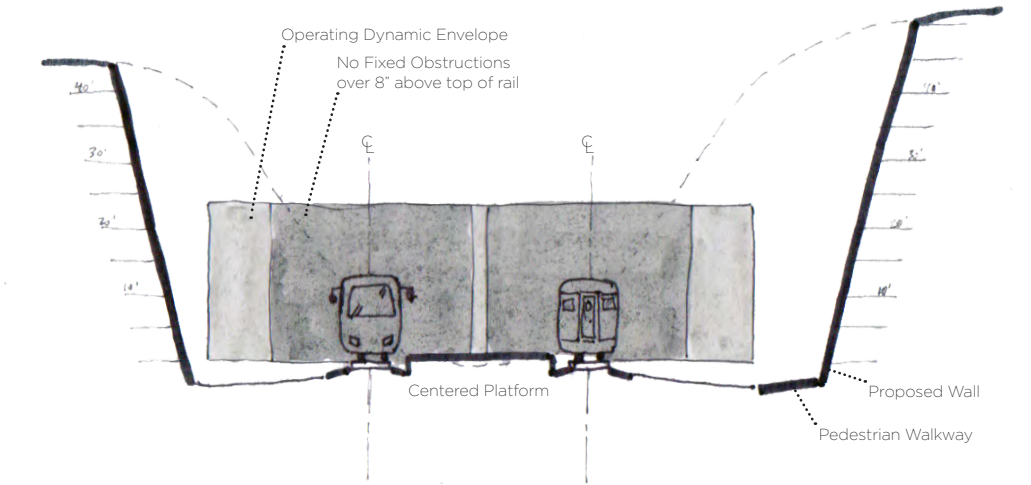

FIGURE 4.17: *Proposed Walls Allow for Minimum Dimensions of the Centered Platform*
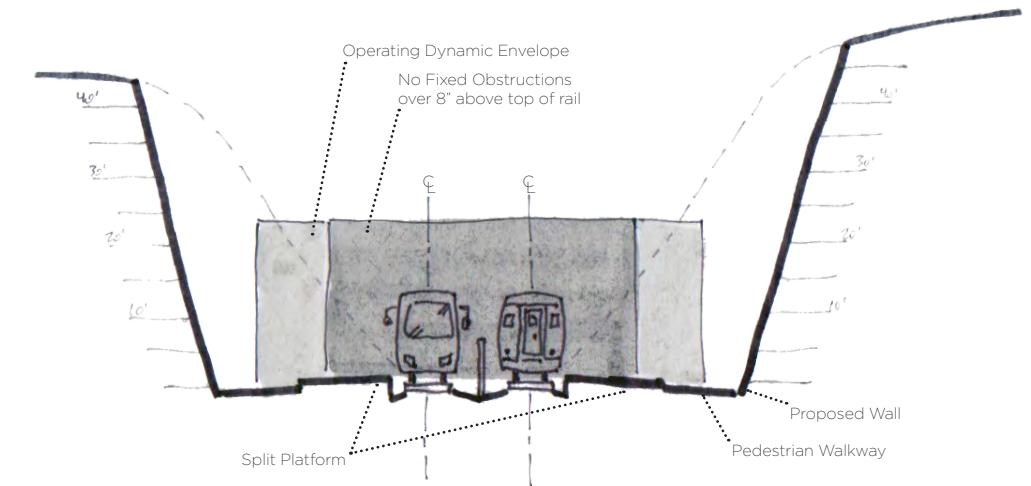

FIGURE 4.18: *Proposed Walls Allow for Minimum Dimensions of the Split Platform*
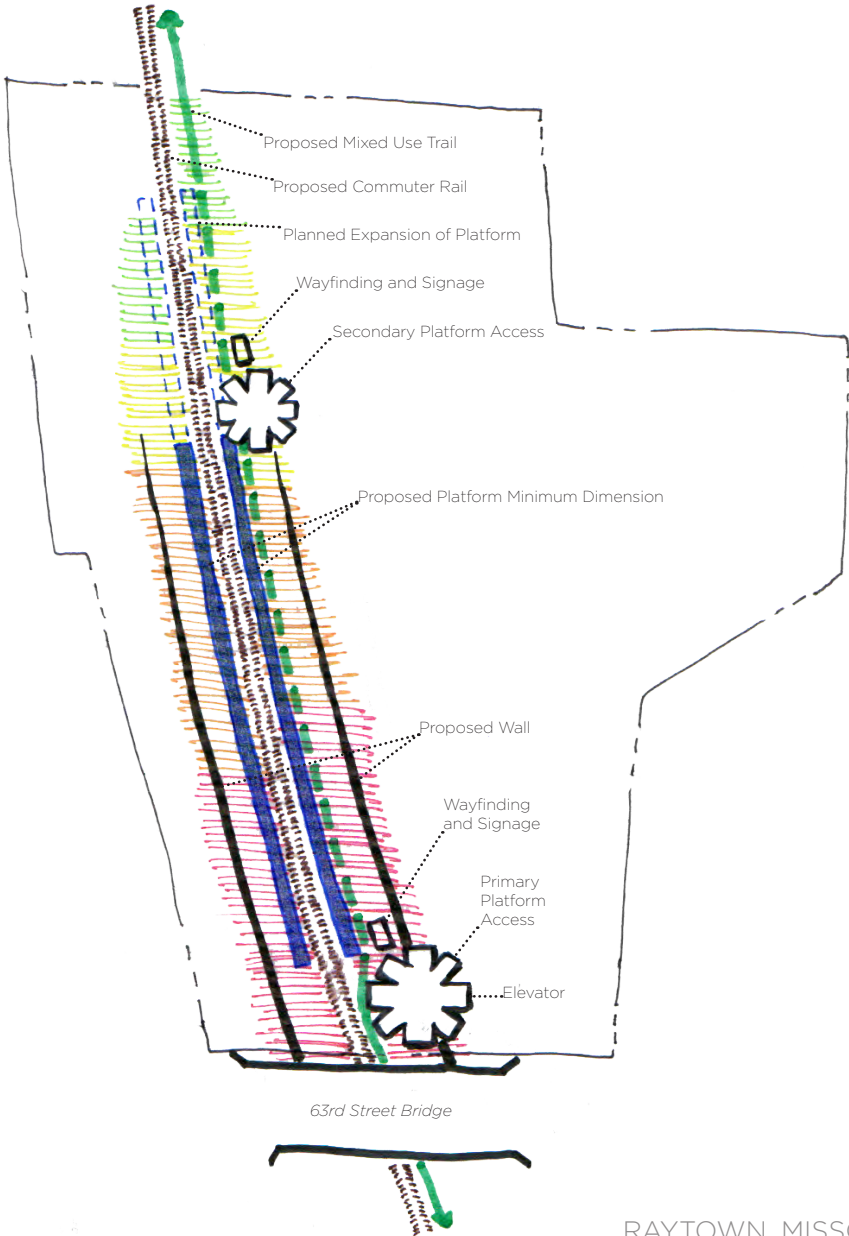
63rd Street Bridge on the south end of the site, I propose the potential platform expansion would happen toward the north due to the confined spatial conditions on the corridor. Allowing maximum space for the elevator circulation will benefit the platform and pedestrian trail circulation as well.

With the platform requiring a minimum of two access points, the elevator on the south end of the site is where the largest amount of elevation change occurs from the RIC to the CBD. With the platform starting just north of the elevator and extending north up the RIC, the secondary access point has less extreme existing topography which a stair or ramp system would be feasible for pedestrian access.

Wayfinding should be placed where the highest concentrations of pedestrian activity will occur. For the commuter rail that means on the north and south ends with a minimum of one additional wayfinding sign in the middle. The pedestrian trial signage should be placed within a noticeable distance from the north and south access points of the platform while also being adjacent to the elevator and secondary access points on the corridor level. Additional wayfinding for the commuter rail and pedestrian trail may occur at the CBD level directly adjacent to the elevator and 63rd Street.

FIGURE 4.19: *Core Elements Required in the Design for Gateway Function*

LEGEND

- Proposed Commuter Rail Platform
- Proposed Mixed Use Trail
- Less than 20' elevation change
- 20' - 30' elevation change
- 30' - 40' elevation change
- 40' - 50' elevation change

Proposed Commuter Rail

Planned Platform Expansion

Wayfinding and Signage

Secondary Platform Access

Proposed Platform Minimum Dimension

Proposed Wall

Opportunity for Public Art on Site

Wayfinding and Signage

63rd Street Bridge

Primary Platform Access Elevator
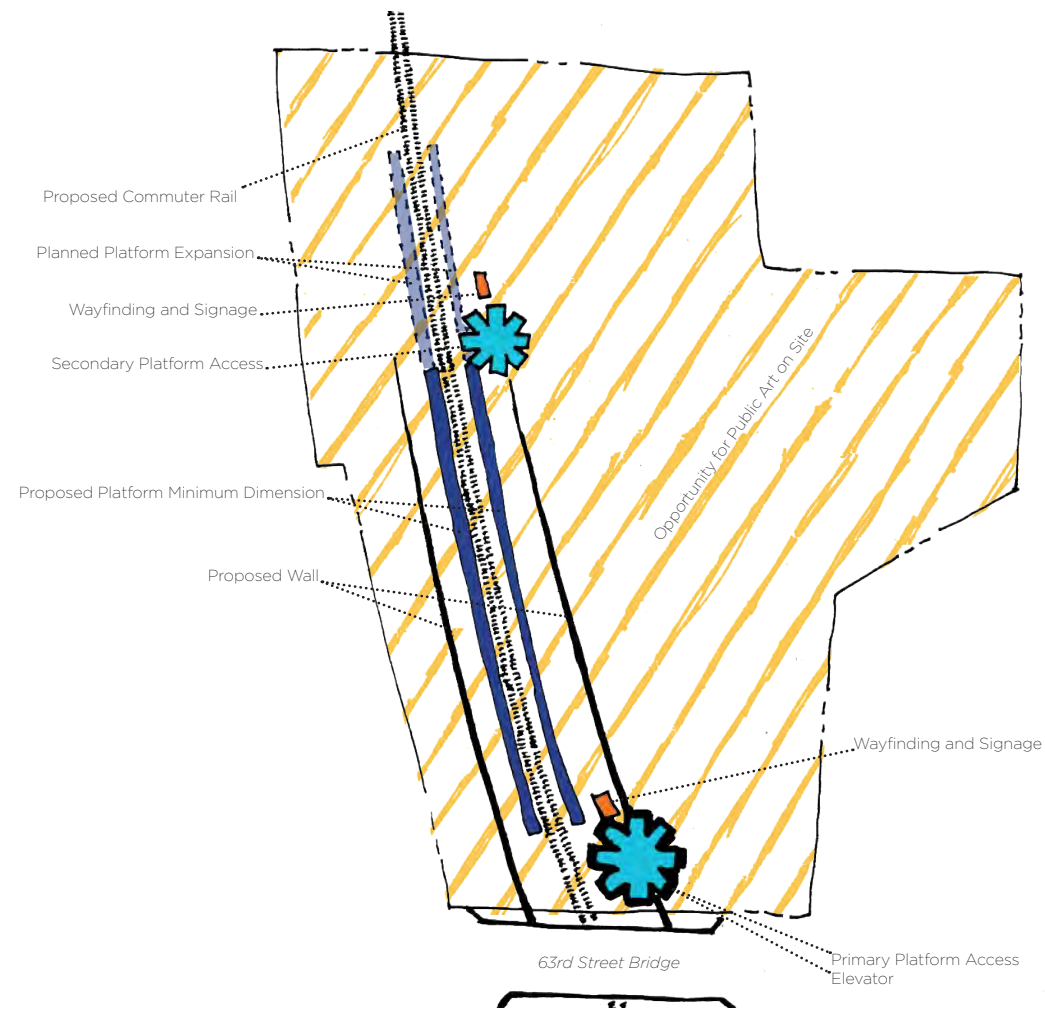
FIGURE 4.20: *Opportunity for Public Art*

Secondary Platform Access Point

Planned Platform Expansion

CONNECTION BETWEEN RIC AND RAYTOWN CBD DESIGNED AS AN EXPERIENCE

Proposed Platform Minimum Dimension

63rd Street Bridge

Primary Platform Access Point as an Elevator
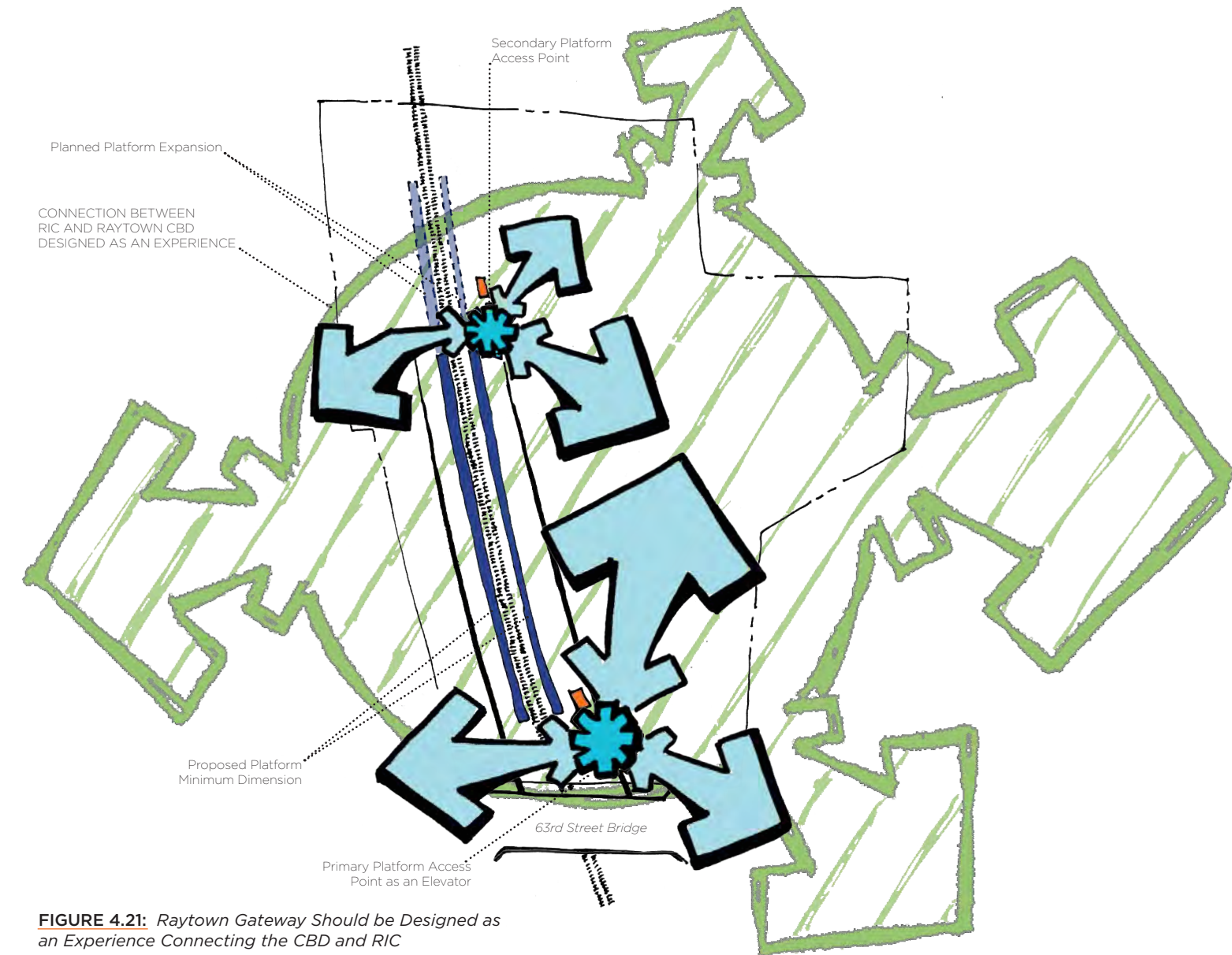
FIGURE 4.21: *Raytown Gateway Should be Designed as an Experience Connecting the CBD and RIC*

MOVING TOWARD IMPLEMENTATION

The goals and objectives developed in the initial design process meeting shall be kept in check throughout the design and implementation process. The community has the potential to attend public meetings to share their thoughts on how well the project is achieving their goals. It is the job of the DAC to ensure the project is moving forward in a direction according to the established goals and objectives. Various organizations and associations, from the national through local levels, are provided as a starting point for professionals and community members in Table 4.1. Aid is offered in various stages of the design and implementation phases, through potential funding. The organizations and associations are organized scale of their served region. Organizations and associations closer to the local level tend to offer more resources and assistance to the artists, professionals, and community. As the scale increases to the national level, the organizations and associations still provide the same information for the collaborative team members but also have the capabilities to assist in the planning and design of the project and provide funding or grants.

ORGANIZATION	WEBSITE	SERVICES
RAYTOWN		
Raytown Arts Council/Raytown Artists Association	http://www.raytownartscouncil.com/	"Coordinates efforts of community leaders, business interests, artists, civic organizations, and area schools, promoting the interest and participation in the creative arts for Raytown."
JACKSON COUNTY		
Cultural Arts Coalition of Eastern Jackson County	http://www.artsejc.org/index.html	"An umbrella arts advocacy organization representing more than 30 arts, cultural and historic organizations."
KANSAS CITY METRO REGION		
Arts Council of Metropolitan Kansas City	http://www.artskc.org/	"Increase funding and awareness of the arts and culture in the community establishing the arts as an important piece in economic development and other city and business initiatives."
Kansas City Artists Coalition	http://www.kansascityartistscoalition.org/	Ran by local artists and provides aid for local artists in creation, display, promotions, advertisement, connecting and collaborating, along with financial assistance.
Greater Kansas City Art Association	http://www.gkcaa.org/	Offers a collaborative experience "bringing artists together for an exchange of ideas and techniques and provide an opportunity for the artist to approach the public."
Kansas City Volunteer Lawyers & Accountants for the Arts	http://www.kcvlaa.org/	"Provides legal and accounting assistance to qualifying artists and arts organizations from all creative disciplines."
MISSOURI		
Missouri Arts Council	https://www.missouriartscouncil.org/default.aspx	"Awards grants to nonprofit organizations to stimulate the growth, development, and appreciation of the arts in Missouri."
REGIONAL		
U.S. DOT FTA - Region 7	http://www.fta.dot.gov/about/region7.html	"Provides aid to Missouri, Iowa, Nebraska, and Kansas in planning, applying, executing, and completing transit projects under various FTA programs."
Mid-America Arts Alliance	http://www.maaa.org/	"Stimulates cultural activity in towns and cities of all sizes while supporting artists and communities throughout Arkansas, Kansas, Missouri, Nebraska, Oklahoma, and Texas."
NATIONWIDE		
Americans for the Arts	http://www.artsusa.org/	"The nation's leading nonprofit organization for advancing the arts and arts education by providing the communities with the tools necessary to make a difference based research to understand social, educational, and economic development." Artists are also provided resources for their work.
The Partnership Movement (Americans for the Arts)	http://www.partnershipmovement.org/	"Initiative created to reach business leaders with the message that partnering with the arts can build the competitive advantage."
The Arts Action Fund (Americans for the Arts)	http://www.artsactionfund.org/	"Engages citizens in education and advocacy in support for the arts and arts education to help ensure that public and private resources are maximized and that arts-friendly pubic policies are adopted at the federal, state, and local levels."
Art in the Public Interest	http://www.apionline.org/	"Supports the belief that the arts are an integral part of a healthy culture, and that community-based arts provide significant value for both the communities and artists."
National Endowment for the Arts	http://www.nea.gov/	"Supports artistic excellence, creativity, and innovation for the benefit of individuals and communities by providing funding and through partnerships with the state arts agencies, local leaders, other federal agencies, and the philanthropic sector."

TABLE 4.1: *Public Art Organizations from the Local Raytown Level Through National Level*

CONCLUSIONS

5

RESEARCH FINDINGS

It is accepted that successful public art implementation can positively influence the economic and social development of a community, but it should never be installed purely for that reason. Public art must be installed because the community has a desire for art or else the chances of success drop significantly. It is the role that public art often plays in a community's efforts to extend, improve, or redefine their individual community character that may lead to some of public art's misconceptions and misunderstandings. Location and accessibility of the art are misleading parameters of publicity. A piece of art is not public simply because of its presence outdoors, it is public because of how it enlivens the space by interacting with the user to make a new experience. The audience must be understood and not addressed too broad and simple because to achieve a positive public response, there must first be positive private responses. In order to specifically address the individuals of the community, the designers must first know what the community desires and then develop the ideas into a space. The art must be a site specific proposal so it complements the site rather than conflicting with it or feeling out of place. The public art categories and typologies provide the basic information which could be used to begin understanding what kinds of art there are and what it means to create them, what they can offer for the community,

The collaborative process can be broken down to its most basic features of the mix of interdisciplinary professionals, the community/ design advisory council, and the process in which they communicate amongst one another. The collaborative process has actually been divided into three separate categories of the Correlative Process, Cooperative Process, and Collaborative Process. A genuine collaboration only happens when the interdisciplinary professionals work together to approach the problem solving to come up with a unique solution that not one discipline would have developed individually. A cooperative process has some true collaboration but for the most part is more like the correlative process where the art is developed individually and separately from its site. Incorporating an artist in the collaborative design process from the beginning does benefit the design and proposal. The stage at when they are incorporated may have an effect on it the success, the earlier the artists are incorporated in the process the better. Artists might not have collaborative experience but they have been educated to visualize and work with different spatial attributes and media than the other collaborative design process team members. The artist has the capabilities to develop focal points or design detailing elements as well as design a new perceptual experience in the landscape.

PROPOSAL RESULTS

The proposal of the JCCCAA commuter train station platform location was in the middle of the Raytown Central Business District. Adjacent to one of the few bridges crossing the RIC where the RIC is about 45' below the CBD. This is significant because Raytown does not have many RIC crossings forcing the traffic to drive further in their daily commutes while also funneling the people into higher densities when crossing the RIC. This provides a unique requirement for the siting of the elevator and commuter rail platform. The platform must have enough space for the proper amenities down in the corridor along with accommodating the pedestrian trail.

FUTURE WORK

Additional research is needed to see if involving public art into the collaborative design process will actually activate the community's involvement, sense of ownership, and personal involvement in the project which will encourage them to become more involved in future community projects. Will this added involvement help them realize their opinions are valuable in shaping the collective good of the community? Will this process help the community accept more art rather than immediately rejecting it because of its budget?

Additional research could be done to document the perspectives of the community about the art before collaboration process, through installation of the art and site construction. Did the community not agree with the installation or amount of funding during the initial stages and did this opinion change after the process what completed? Did the community not care about art before the successful implementation and after its completion they are excited about it, future installations, or even change the perspective of existing art in the community?

Future work could begin in analyzing POE by comparing them to similar projects that did not use a collaborative interdisciplinary mix of professionals or the community. The analysis could identify the success in the professional's eyes, the community's eyes, and the pure data of occupancy and frequency of use of the space and or piece of art. This information is valuable to the community because it gets members more involved in the community and the process while also providing them with information on how they statistically use the space. Knowing that a space or concept is something the community likes or dislikes, should help them on future collaborative projects to better understand what it is they are attracted to.

More research on the collaborative process between the disciplines of professionals could benefit the efficiency of the process. As the technology and professions develop over time, this process should be

expected to evolve alongside them using it to the advantage of the interdisciplinary collaborator.

CRITIQUE OF MY WORK

I assumed the professionals who were willing to collaborate had experience doing so, and they would be capable of collaborating in this proposed process. After my research I learned there are three different forms of collaboration which means if a firm has 'collaborated' before, they may have never been a part of a genuine collaboration or even cooperative process. This is not critical, but adds complexity to the collaborative process with fewer interdisciplinary members with any collaborative experience.

I assumed all of the communities along the RIC would want public art incorporated with their gateway design process as an element to enrich the experience in the communities and along the corridor. I broke down the gateway programmatic suggestions into three categories of core elements, influential elements, and enrichment elements to help communities produce a final design from the most basic and functional through a placemaking destination.

Some resources seem to suggest the wayfinding and signage need to be consistent in terms of design, shape, color, materials, and information present for it to be successful and easily understood by the user. My thoughts were if the information is present in the same spatial location, and represented the same way, the rest of the signage could take different shapes or have slightly varying features in the separate communities along the same corridor. I was not able to find any information stating if the signage was different and the information was the same, it would still be successful or unsuccessful.

With more time, the guidelines could be developed to encompass more details on provisions and limitations of the programmatic recommendations for the corridor communities. The guidelines could also cover the roles of the collaborative members in greater detail. Are there specific phases which always have certain professions from the consultant team working together? Are there any issues which commonly arise during most interdisciplinary collaborations?

THE OVER-ARCHING QUESTION

I believe for a community to be sustainable, they first need members who are active within the community and who provide feedback on community issues and decisions. I believe that public art can be used as a catalyst to activate the community members in a way so they will be more interested in being involved in other community events and decision making processes. Everybody has an opinion about art, why not use that power to help show some of the less involved members that their input is also valued and can also benefit the entire community. If public art can begin to get a larger percentage of the community to actually care about what is going on in their community, then that means a larger percentage of members have, or are developing, a greater sense of ownership with their community. As more members have this greater sense of ownership, they will begin to have a stronger personal investment in the community. Ultimately, I believe if the members have a greater sense of ownership and personal investment in the community, they will have a greater chance of beginning to voice their opinion on other issues and projects within the entire community. This will create a community whose members are involved with the planning, design, and implementation of projects across the community.

For an example of how this public art catalytic process can begin, I chose the RIC and Raytown, Missouri. I believe the RIC will become an alternative transit amenity for the KC Metro and that means the communities will need to address the connection from the corridor to their existing fabric. For Raytown, Missouri, this connection was planned to happen in the middle of the Raytown CBD. Raytown currently has plans to redevelop the CBD, potentially into a TOD which aligns with the RIC proposal. These factors provide Raytown with a great opportunity to collaboratively develop the connection, with an interdisciplinary mix of professionals, as a new gateway into their community. Successfully implementing public art can assist in making this connection a gateway to Raytown and a destination along the corridor. Involving the community to voice their opinions with the professionals throughout the entire design and implementation process will increase the chance of the project succeeding. Then the ultimate goal of activating the community members to willingly be involved with other community issues and decisions could begin. I believe this document is the first step in the public art catalytic process for sustainable community development. The next steps are reliant upon the community members to get more involved and further develop their community sense of ownership, level of personal investment, and willingness to voice their opinions within the community. The recommendations in this document can be used for any project in any community, providing the tools to re-create this collaborative process.

APPENDICES

6

PRECEDENT STUDIES

MINNEAPOLIS, MN THE HIAWATHA LINE

I analyzed the organization of the light rail stations and their amenities when the Hiawatha Trail was adjacent to the light rail station to identify how it was accommodated. Identifying what amenities were present and where they were located agreed with my research. The wayfinding and signage were placed directly adjacent to the highest areas of pedestrian travel for ease of connectivity.

The Hiawatha Line implemented collaborative station designs to allow each community to have their own unique station along the corridor. The only elements which were similar were the most basic, core elements of site scale and specific amenities present in the same spatial locations. No matter what the stations looked like, they all had the amenities in the same spatial locations to cater to the pedestrian legibility. Along with the unique station design, public art was also incorporated along the corridor with input from the corridor communities.

This precedent study illustrated the general proximity where the amenities were placed that I used to inform the Gateway Guidelines and Raytown, Missouri Demonstration.

NEW ORLEANS, LA 'IWISHTHISWAS' PROJECT

This project provided a unique example of community participation. This method, or similar ones, could be used to engage the communities on the existing conditions as Candy Chang first implemented in New Orleans after Hurricane Katrina. A grid of stickers were placed on vacant windows where passers-by could write what they wish that space was.

A similar form to this could be used for a Post Occupancy Evaluation by the community and/or professionals to get direct feedback from the general public, including people in addition to local residents.

SALINA, KS LEE DISTRICT SCULPTURE TOUR

The City of Salina, voted the 2009 Kansas Arts Community of the Year, was interested in installing a new piece of public art to add in the community's efforts in making the city a great place to live, work, and play. The SculptureTour is a temporary outdoor exhibit of 19 unique pieces of art in the historic downtown Lee District from May 2011 through April 2012. Artists are eligible for awards selected by a jury along with the People's Choice Award voted on by the community. The People's Choice winner will be purchased with $15,000 by the city and relocated to its permanent home in the recently opened Sculpture Garden at Oakdale Park. "The tour adds artistic pizzazz to historic downtown Salina and helps to grow the economy by making Salina a more attractive tourist destination." (Sculpture Tour Salina, 2010)

The tour was provided as a self-guided experience. Similar methods could be used for the corridor communities to gain feedback from the general public about the gateway proposal, experience, and perception, among others.

GLOSSARY

Art:

a) Art is taken to be the product of an individual and autonomous act of expression, and its appreciation is, likewise, a private act of contemplation. By contrast, as a public phenomenon, art must entail the artist's self-negation and deference to a collective community. (Hein 1996, 1)

Audience:

a) According to Senie, a preferred term to 'public' when discussing the public in public art. It implicates only those for whom something was created 'an assembly of hearers or spectators, persons reached by a book, radio broadcast, etc.' Audience, unlike public, does not imply a larger political or philosophical concept or entity. Whether one believes that there is a public or community for public art, there can be no argument that this art has an immediate audience – those who read about it or see it on television, should it become famous or infamous". (Senie 2006, 39)

Commons:

a) The physical configuration and mental landscape of the American public life. (Phillips 1989, 332)

b) Historically, it was the stage where the predictable and unexpected theater of the public could be presented and interpreted. It was the physical and psychic location where change was made manifest. The kind of agitation, drama, and unraveling of time that defines "public" occurred most vividly and volatilely in the commons. (Phillips 1989, 333)

c) This stage existed to support the collage of private interests that constitutes all communities, to articulate and not diminish the dialect between common purpose and individual free wills. (Phillips 1989, 333)

d) The philosophical idea of the commons is based on dissent, transition, and difficult but committed resolution; this legacy remains current even as the space and memory of the commons are diminished. (Phillips 1989, 333)

Public:
a) Public is redefined not just by the conspicuous adjustments of political transition and civic thought but by the conceptions of private that serve as its foil, its complement, and, ultimately, its texture. (Phillips 1989, 331)

b) The concept of public has become so problematized that putative works of public art demand justification in terms of qualitatively unrelated analysis of public space, public ownership, public representation, public interest, and the public sphere. Rarely does a work satisfy in all of these dimensions. (Hein 1996, 2)

c) The public is not a spatial concept but a performative one. ... The public is not to be found on the street, in town squares, in shopping malls or on traffic islands; it is the performative activity that fills these places with public life. ... There is no such thing as public space, only communicative exchanges of opinion that transform individuals into a public. (Beech 2009, 3)

  (i) This has far-reaching implications for public art: 1st, public art is not public by virtue of being situated in so called public space. 2nd, the performative activity that makes something public is not reducible to the processes of consultation, market research, participation, public relations, representativeness and so on. (Beech 2009, 3-4)

d) There is nothing physically distinctive about public space – it is not outdoors, open or free. (Beech 2009 referencing Lefebvre, 3)

Public Art:
a) Public art is not public just because it is out of doors, or in some identifiable civic space, or because it is something that almost everyone can apprehend; it is public because it is a manifestation of art activities and strategies that take the idea of public as the genesis and subject for analysis. It is public because of the kinds of questions it chooses to ask or address, and not because of its accessibility or volume of viewers. (Phillips 1989, 332)

b) Art does not simply become "public" in virtue of its exposure and accessibility to the world. Conventionally the term "public art" refers to a family of conditions including the object's origin, history, location, and social purpose. All of these conditions have change their meanings in a world of evolving technology, secularization, cultural migration, and economic restructuring. (Hein 1996, 1)

c) Public art today seems to engage more abstract concerns and

more ephemeral interpretations of site, memory, and meaning. Space and time continue to play a definitive part, but like most philosophical categories, their meaning has grown attenuated. They no longer refer simply to "where" and "when," but have become symbolic and relational indicators. (Hein 1996, 2)

d) Public artworks may be impermanent and discontinuous; subsist only momentarily or in multiple instantiations, immaterially suspended; be unheroically unspectacular; and realized exclusively in discrete mental spaces. (Hein 1996, 2)

e) The sheer presence of art out-of-doors or in a bus terminal or a hotel reception area does not automatically make that art public. ... The artwork does not derive its identity form the character of the place in which it is found. ... The mere integration of art into the ordinary life of people fails to bestow social meaning upon it and does not render it public. (Hein 1996, 4)

    (i) The misunderstanding and misrepresentation of this leads to "corporate baubles" which are public in the sense that they are inscribed in spaces but usually set aside for private art experiences; and they are art in the sense that their function is chiefly aesthetic, hut the neither satisfy the traditional memorializing criteria of public art nor engage citizens in any but the more superficial social and aesthetic interactions of the public sphere. (Hein 1996, 4)

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