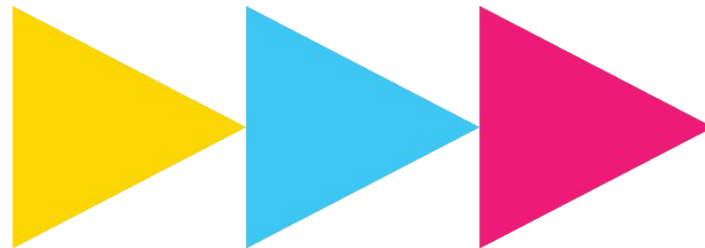


# FORECAST

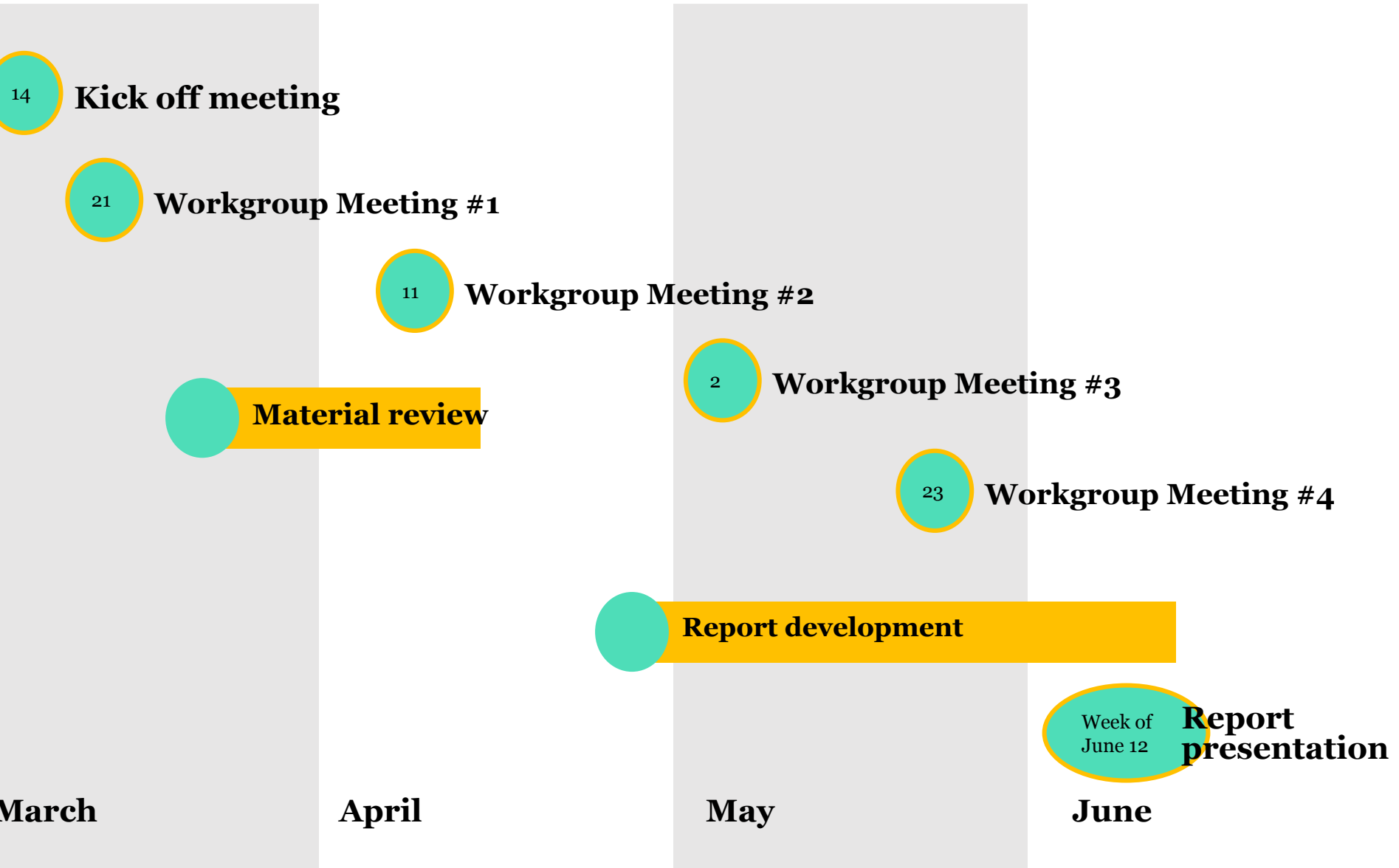
## Public Art @ The Heights

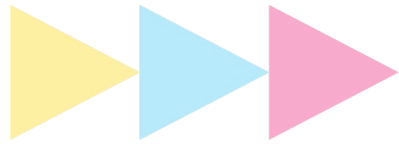
Phase 1: PAWG Report



# Project Timeline

## Phase 1: Identifying Themes





# **Project Overview**

In Spring 2023, the St. Paul Port Authority (SPPA) engaged Forecast Public Art (Forecast) to facilitate a community engagement process in order to identify themes and stories to be uplifted through public art in the development, to develop a master plan for public art that identifies locations and types of artwork to be developed, and to identify artists to work on public art projects.

Most community members consider public art to be a primary component to building neighborhood pride. Concepts encouraged to consider include:

- Leverage the opportunity to tell the neighborhood story
- Work with local artists for installations
- Reuse onsite materials, specifically wood
- Incorporate interactive art concepts

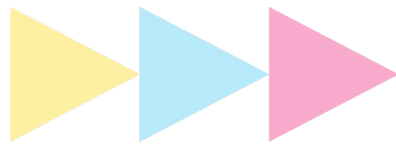
Forecast held four meetings with the Public Art Workgroup to carry forward existing community work around public art in the Heights, utilizing the Guiding Principles included in the Heights Master Plan:

- Art signifies, unifies and connects public spaces and adds to the overall character of Hillcrest.
- Art is present throughout, not just in one location.
- Artful places enable the community to gather and get to know each other; a range of scales of places are provided to accommodate multi-generational gatherings, smaller groups, and individuals.
- Artful places are inviting to diverse users, functional and useful.
- Public and private spaces are defined and demarcated by the landscape (wetlands, green space, trails) and art.

- Art at the entrance to trails and along trails, on retaining walls, and in the streetscape, provides orientation and safely guides movement.
- Landform art and plantings connect people to nature; peacefulness and quiet are maintained through buffer zones and unique topography.
- Community is engaged and involved in aesthetic decision-making leading to investment in the outcome, pride-in-place, and ongoing support, maintenance and care of art and public places.
- Employment for artists, musicians, artisans and performers is part of the jobs program, recognizing local skills and talent.

The Master Plan also suggests a variety of art types for the development. These typologies were explored in further detail by the PAWG:

- Landmark: **Unique signature works**
- Place: **Useful functional gathering places**
- Gateway: **Welcome to the district**
- Edge: **Boundaries: Retaining walls, stormwater features**
- Orientation / Interpretation: **Landscape and history**



# **Project Process**

Forecast facilitated four meetings with the Public Art Workgroup, each with a different theme, activities, and homework.



# PAWG: Meeting #1

*Introductions,  
grounding*

**Location & Site  
Details:** Cups &  
Cheers, St. Paul MN

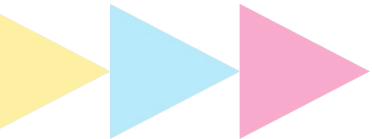
*March 21, 2023  
5:30-7:30pm*

## **Goals:**

- Develop connections between working group members
- Ground the group in the project
- Open discussion - answer questions, understand priorities/biases

## **Draft agenda:**

- Introductions, connections
- Project overview/review of existing public art planning
- Surface & discuss shared goals
- Homework: photos of public art
- Next steps



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# PAWG: Meeting #2

## *Trends in Public Art*

**Location & Site  
Details:** Cups &  
Cheers, St. Paul MN

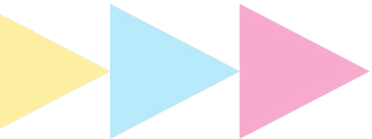
*April 11, 2023  
5:30-7:30pm*

### **Goals:**

- Expand workgroup definition of public art
- Pt 1 - Workgroup begins to articulate what they want public art @ The Heights *to do*

### **Draft agenda:**

- Contemporary trends in public art
- Public art shareback
- Activity: what should public art @ The Heights *do?* (part 1)
- Homework - community values + stories & next steps



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# PAWG: Meeting #3

*What should  
public art do  
pt.2: Values,  
Stories & Themes*

**Location & Site  
Details:** Cups &  
Cheers, St. Paul MN

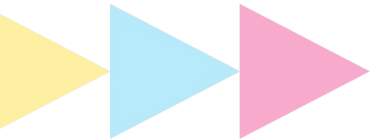
*May 2, 2023  
5:30-7:30pm*

## **Goals:**

- Continue Layering
- Share stories & themes from group members.
- Pt 2 - Consider opportunity for decolonizing through Stories & Themes @ The Heights

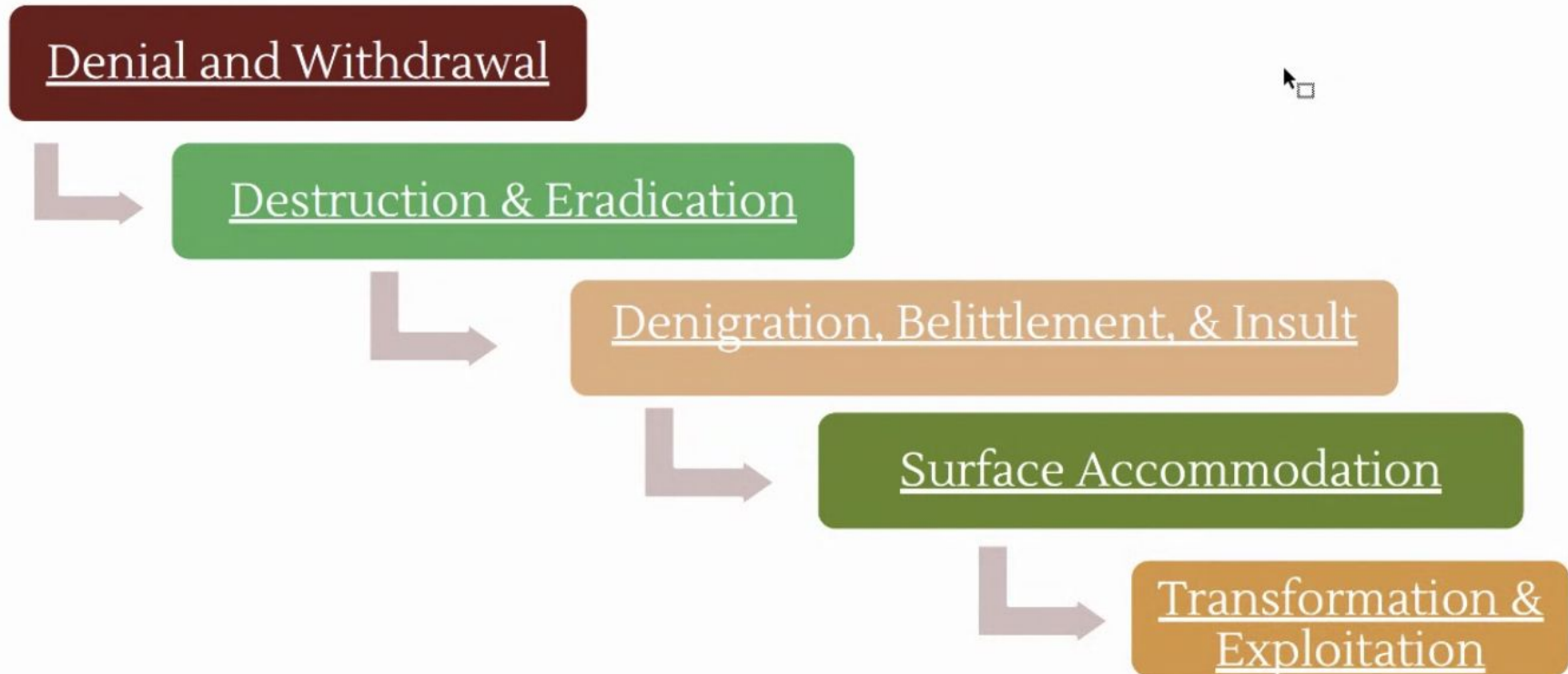
## **Draft agenda:**

- Welcome [10]
- Engaging representative community members [10]
- SPPA Share - Community Groups & relationship status [20]
- Stories & Themes shareback [30]
- Activity: Refining Values & Project Locations [30]
- Homework #3 - Who you know & Next Chapters [10]



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# Process of Colonization



Madison Fulton & Eric Hardy, Inter Tribal Council of Arizona

Dr. J.V. Reza for LLN 2019

Quoted by Kealoha Ferriera in her "Decolonizing Public Art" talk for Forecast Public Art

# Process of Decolonization

Rediscovery & Recovery



Mourning



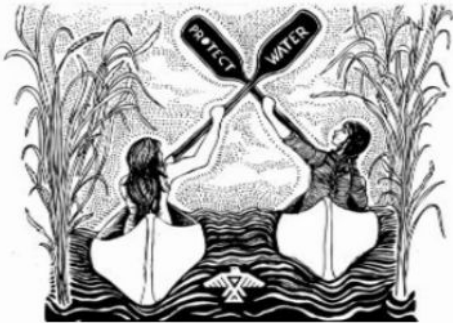
Dreaming



Commitment



Action



Madison Fulton & Eric Hardy, Inter Tribal Council of Arizona from Poka Laenui, 2000 article

Dr. J.V. Reza for LLN 2019

Quoted by Kealoha Ferriera in her "Decolonizing Public Art" talk for Forecast Public Art

# “Tradish-ish”

a talk by Jessica Mehta, PHD + Forecast Change Lab  
Research Fellow

- 1. Ensure the selection committee, if not also the organizing committee, is representative of the artists sought.** The committee should be comprised of Natives, preferably Native artists, critics, and/or curators.
- 2. Ensure the artist fee is in keeping with “non-Native” public calls for art.** Natives are systemically and historically paid less than their non-Native counterparts. Public art calls can be a means of addressing this disparity.
- 3. Ensure open calls are truly accessible.** Most public art calls are advertised primarily, if not exclusively, digitally. This approach is inherently colonial and blocks access for elders and those on the “rez.” For example, Native reservations notoriously have poor—and sometimes no—Wi-Fi. Additionally, many elders are not tech savvy. *One way to address this issue is for organizations to foster relationships with tribal Nations now so that at least one contact person on tribal lands is established prior to any open calls.*

# PAWG: Meeting #4

## *Public Art Strategy*

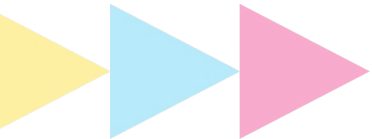
*May 23, 2023  
5:30-7:30pm*

### **Goals:**

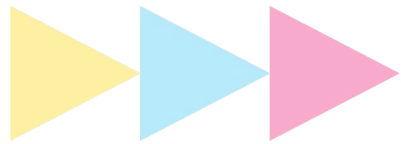
- Finalizing overall public art strategy: themes, artist eligibility, possible typologies
- Shape call language re: skills/eligibility/community collaboration.

### **Draft agenda:**

- **Revisit Values** as Closing Activity
- **Review Matrix** of Typologies & story
- **Review** the Anatomy of A Call & introduce Phase 2: Curatorial PAWG .
- **Define:** Skills & Eligibility, Community collaborative process.
- **Review** network map.
- **Approvals** *for layers to be handed off to Curatorial Group*
- *Closing circle*



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# **Key Outcomes**

The PAWG developed shared values and goals, and identified specific types of public art that should be incorporated into The Heights.





# Shared Values

## Version 1 - Wordle from Meeting 1



## Version 2 - Prioritized Values: Meeting 4

Public art at The Heights should be welcoming and relevant to a multigenerational imagination that holds the following priority values:

**Eco-Focused, Authenticity, Curiosity, Diversity, Community, Kindness.**



# Shared Goals

Feel:

- Welcoming tight community, that is unique and connected
- “I feel confident that people want to engage here.”
- Social media stories that tell me what to expect & how to engage
- Living art that can be added to over time
- Intention to explore and discover
- Extensions of the neighborhood
- Not intimidating
- Elements that bring our eyes up to look around & at each other

## Engaging Space/Play:

- Area to gather for art/hobby: knitting, dance, games, etc.
- Opportunities for photos - selfies, groups, multigeneration
- Loops for walking
- Geocaching type of circuit
- Continuity, visual, smell, materials, stories
- Interactive sundials on the high point.
- Adopt a garden space
  - Adult play area, natural wood play area
  - adult gliders by water
  - sensory play area
- Graffiti wall / open wall
- Area that allows and fosters child directed play

## Storytelling:

- Continuing story, like passport concept, self guided,
- Set of physical signs which correspond with cultural stories that are dynamic with QR codes
- Stories in the cloud -people can use their phones to access culture, history, interviews tied to art pieces or park features
- Ongoing fellowships related to sculpture and stories and art in the space

## Nature:

- Topiary
- Interactive sundials on the high point
- Solar water fountain
- Rainbow bridge/rock garden
- Birds/owls
- Native perennials (Monarda, etc)
  - How can you use plants to influence smell?
- Native plants
- Community garden
- Cultures/view & art for people but also resources for animals -
  - ex. bee houses made of natural wood, that are also pretty)
- Plantings combined with public art
- Water featured project – sculpture from physical interaction
- Cultural perspective of nature



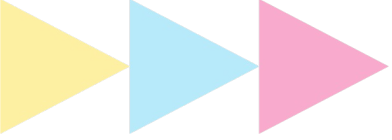
# Public Art Types to Consider

- Recycled bottle Cap Mural
- Using bottle caps
- Colorful benches made from recycled materials
- Cool benches
- Naturally inspired / seating and tables
- Ideas for relatable seating with a common organic theme and colors
- Bee homes
- Utilize equipment to provide bee habitat
- Reusing old materials
- Art integrating nature either by reference or by creating native plant gardens around appropriate sculptures
- Bike racks, community use, can be used as art/sculptures
- Railroad Cars: Why I like it? Can put art on it. Use it as a gathering space, landmark, railroad nearby

- Train cars decorated and painted by community under direction of artist
- Train cars or other pieces that could be used to frame views. Toward natural areas. Curiosity: Interactive installation
- Compassion: gateway space - a helping hand or a shoulder to lean on. Sculpture around trees.
- hand-tree thing. Use of natural landscape, statue.
- Forgiveness in a reflection/sitting area
- Rock memorials, community engaged, art, personal history
- Rock Garden
- Franconia sculpture garden: Street sign: Did I do the right thing? Did I do the wrong thing? Can I do better?
- Music installation- musics of MN
- Music
- Music gathering space using rail cars
- Music area- sensory, interactive, community engagement
- Round dance circle
- Round space mural or mosaic
- We <3 stickers

- Rainbow Bridge
- Watering can mural with little girl or boy against a wall.
- Acorns and turkey's foot placed in spaces where they can be found (scale)
- Interactive round of people of varying ethnicity depicting different emotions, or wild life /7 flora depicting various emotions.
- The hand holding tree
- Skinscape/petroglyphs
- Mosaic common area//courtyard with reference to community and history of area
- Obelisk (not literal)-- High point demarcation that is reflective of neighborhood
- Some sort of art suspended above, umbrellas hanging between buildings (in Wausau, WI) or the metal tree canopy in NY park
- Space between buildings with green space
- Metal pieces (above, reflective) put in natural area.
- Fata morgana, (overhead metalscape) art something cool to look at





# Art Types and Story by Location

1. **Gateway:** Welcome to the District
2. **Orientation:** location, historical
3. **Edge:** boundaries: retaining walls, stormwater features
4. **Landmark:** unique signature works
5. **Place:** useful, functional gathering places

The **Public Art Workgroup** designed the following list of art typologies and story items as possibilities in **Gateway, Orientation, Edge, Landmark** and **Place** locations throughout The Heights development.



# Gateway

## Type

- Photo Opps
- Mural
- Statues/Sculptures
- Light Beam, bat signal
- Actual arch or “arched tunnel” over which plants are grown
- Intentional accessibility to the high point - think Gold Medal Park ramp
- Bus stop, cute bench
- Natural landscapes

## Story

- Jobs
  - Farming
  - Unions
- Labor Movement History
- Working Class Community, diversity & Change
- Water flowing - how cultures have come together here, like streaming to Mississippi River
- Multicultural languages apply words to spaces
- Eagle deer, beavers
- Immigrations beginning with Native peoples to today



# Orientation

## Type

- Accessibility Ramps
- Honor Garden
- Benches made from trees from the site
- Geocaching, treasure hunt, scavenger hunt
- QR code
- Mosaic or other visual narrative forms along walkways to tell history.
- Walking loop with stations
- Walkway with values in multiple languages.

## Story

- Honor Wildlife & Indigenous Plants, etc.
- Community Garden (does not need to just have Veggies)
- Interactive:
  - Interacting in nature
  - Interacting online
- Sensory:
  - Sensory garden
  - Smell feel of plant. Natural beauty.
- Historic Figures either an archetype or actual
- Honor garden ,providing a home to celebrate those who fought for our honor but were not welcomed back from the war
- Connections to other neighborhoods
- Golf ball art out to represent the golf club history
- Working class labor movement businesses
- Farmland
- diversity/migration
- Cultural forms of rest (meditation, solitude, family, walking, prayer)



# Edge

## Type

- Sculpture that invites wildlife to use it  
: bee houses, birdhouses, etc.
- Plants & gardens
- Corn as boundaries
- Retaining walls or borders that tell a story/history, etc.
- Cool benches, bright and colorful,
- Benches of series on site.

## Story

- Native plants & Wildlife
- Wildlife what's here,? Eagles, birds, deer, bees
- Wildlife
- Community garden
- Connections - beyond site, how does site connect to other contexts: water, wildlife, vegetation
- Sensory Gardens



# Landmark

## Type

- Murals
- mural of history
- A safe space for us, **sculpture** with communities who shaped, especially golfer, roofers, etc.
- Whirlpool Merry Go Round
- Interactive Wind Dials
- Railroad Cars
- Rock Garden & rainbow bridge for pets
- Kinetic **sculpture**: nature process, development as flower as metaphor
- **Sculpture** using materials from historic companies as medium (golf-bottles, post-its, bottlecaps)
- Veteran memorial
- **Statues** showing progression of the area
- Seating that is consistent in appearance throughout the site

## Story

- Groups are more than just their history
- Inclusivity of all sorts of folks even within defined groups - example there have been LGBT+ folks in all societies/groups forever.
- Ancestry
- Honor Gardens
- High point of st. Paul
- Honor Garden: create a home for all those who fought for this home but were rejected back on AM. Soil
- Welcome - connections between cultures
- Working class labor - migration & diversity are related
- History of the labor movement



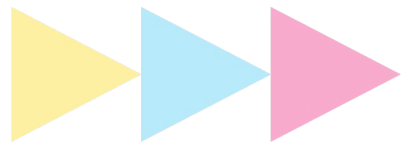
# Place

## Type

- Railcar chilling space w/art
- Prayer meeting circle
- cow path, walking path
- Community veggie garden
- Community garden as gathering space (Circle, courtyard)
- Circle “Courtyard surrounded by history along benches or retaining walls
- Functional seating/benches
- Bee house/animal houses - useful to animals and wildlife
- Bike racks
- Interactive Features
  - QR codes to videos
  - VR
  - In person signs

## Story

- Mosaic of cultures & has always been
- Circle
- Farming history in past, modern gardening and feeding own families and communities
- Intergenerational
- Life of a flower
- Community garden space
- Cultural connections between people and plants
- Benches adjacent to pads/pods for art installs
- Reflection art “You are welcome here, you are loved here,” etc.



# **Public Art Examples and Budgets**

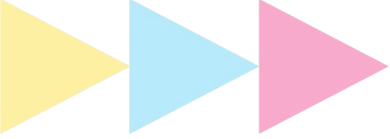
The following are examples of public art projects brought forward by the PAWG and Forecast to showcase the values, stories, and themes developed through the PAWG working sessions. These examples will be further explored in the next phase of work, a public art master plan for The Heights.



Overall, the public art at The Heights should be:

- Accessible – everyone should be able to enjoy the public artworks.
- Multigenerational – artwork should be created by artists across generations, and the artwork itself should resonate with different age groups.
- Fun, playful, interactive – the artwork should provide opportunities for community members and visitors to The Heights to shape it over time in an organic, fun way. For example, tunnels that are covered with growing vegetables and are available for the community to garden, or an installation that asks community members to place a stone every time they pass by.
- Surreal and out of scale – the artwork should take us out of our usual experiences by being at scales and proportions we aren't used to.
- A challenge to permanence – considering the ability for the community to shape the artwork across generations, the artwork will not be the same for a long period of time. For example, what could it look like to have an installation that looks like a huge notepad, and each year the page is flipped and a new mural is installed?





# Murals



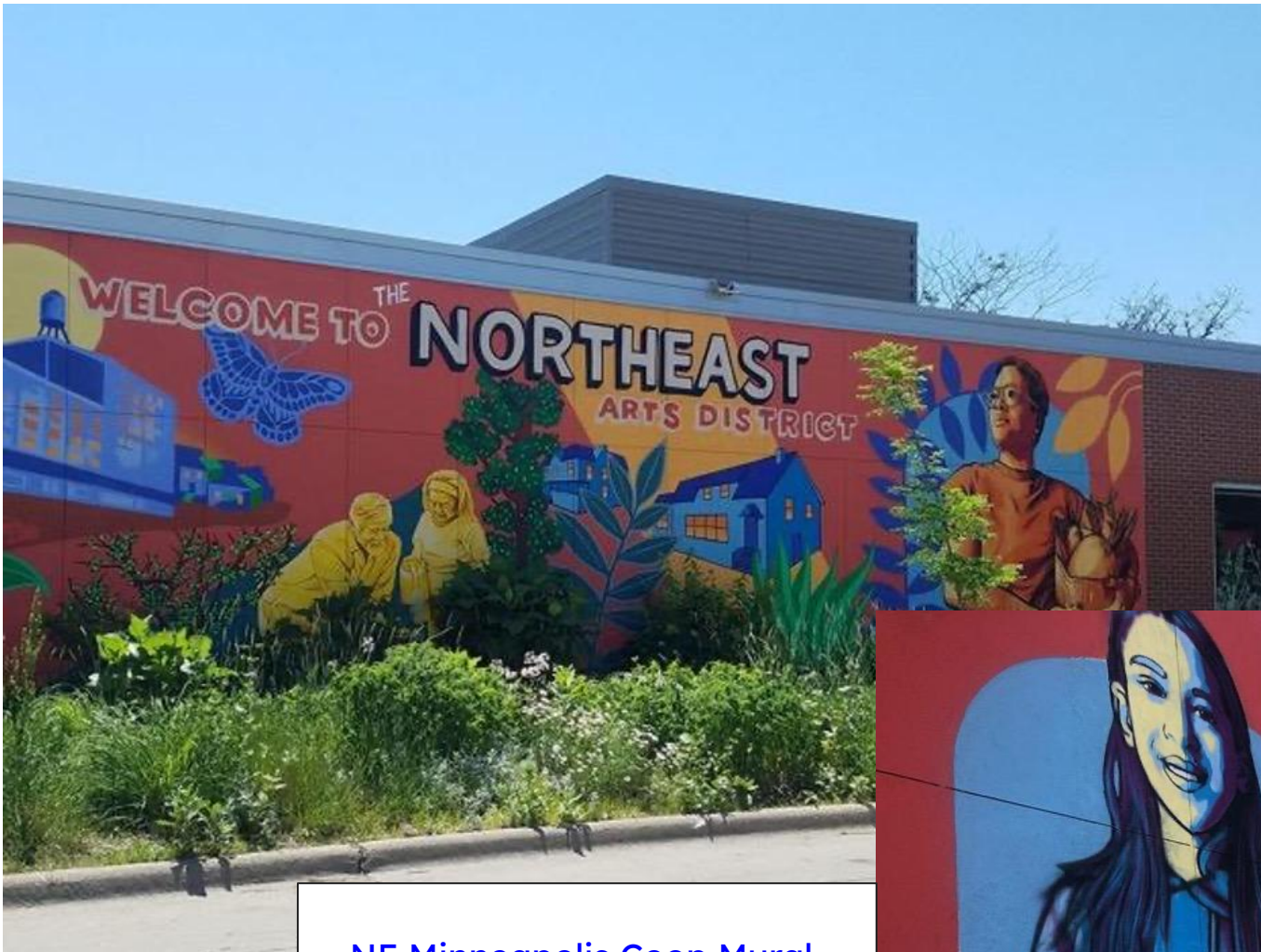


[WE Mural](#)

Bloomington, MN

Lead artists: Ua Si Creative  
[with other artists]

Project budget: \$300,000



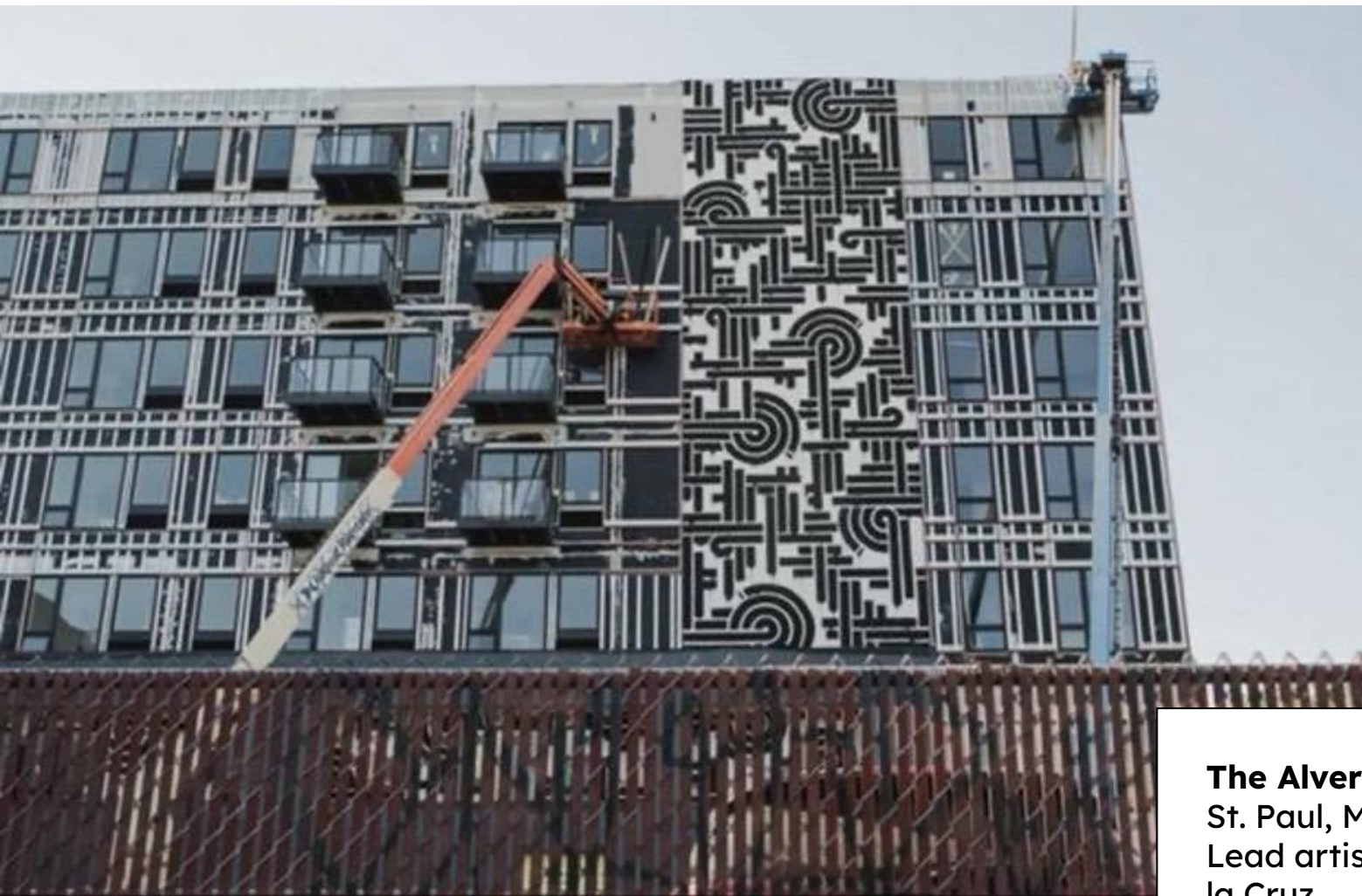
[NE Minneapolis Coop Mural](#)

Minneapolis, MN

Team of 9 artists from two mural collaboratives

Project budget: \$30,000





**The Alvera**  
St. Paul, MN  
Lead artist: Aaron de  
la Cruz  
Budget: \$15,000

**NOKO mural**  
Minneapolis,  
MN  
Lead artist:  
Dani Bianchini  
Budget:  
\$18,000



# Examples of Culturally Relevant/ Global Murals



Mural on Storefront, Somalia.  
Function, visual, (types not brands or signage)

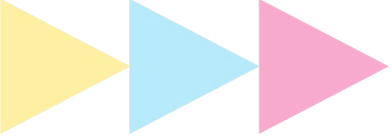


“La Paz Es Nuestra” / “Peace is Ours” Mural. Bogota, Colombia.  
messages of peace, history of place



Smaller Murals in Vietnam  
series, representation, whimsy





# Light Art



*Illustration of Nokomis (Grandmother) appearing over a fire. Image courtesy of Nedahness Greene.*



**Illuminate the Lock:  
MADWEYAASHKAA: WAVES  
CAN BE HEARD**

Mississippi River Lock and  
Dam

Lead artist: Moira Villiard  
\$35,000

## **Illuminate the Lock: Returning the River**

Mississippi River Lock and Dam  
Lead artist: Mike Hoyt, Dameun Strange, & Diver Van Avery with Ritika Ganguly  
\$35,000

*The cost of this project does not include the equipment required to project the images/video. High quality projectors can cost anywhere from \$5000 - \$75,000 each.*



- Annual Temporary Commission
- Destination activating public art
- Ties to Nature
- Web Presence
- Storytelling / Artist Interview





## **Particle Falls**

Location: Detroit, MI, United States

Completion date: 2014

Artists: Andrea Polli, Eric Geusz

Artwork budget: \$50,000

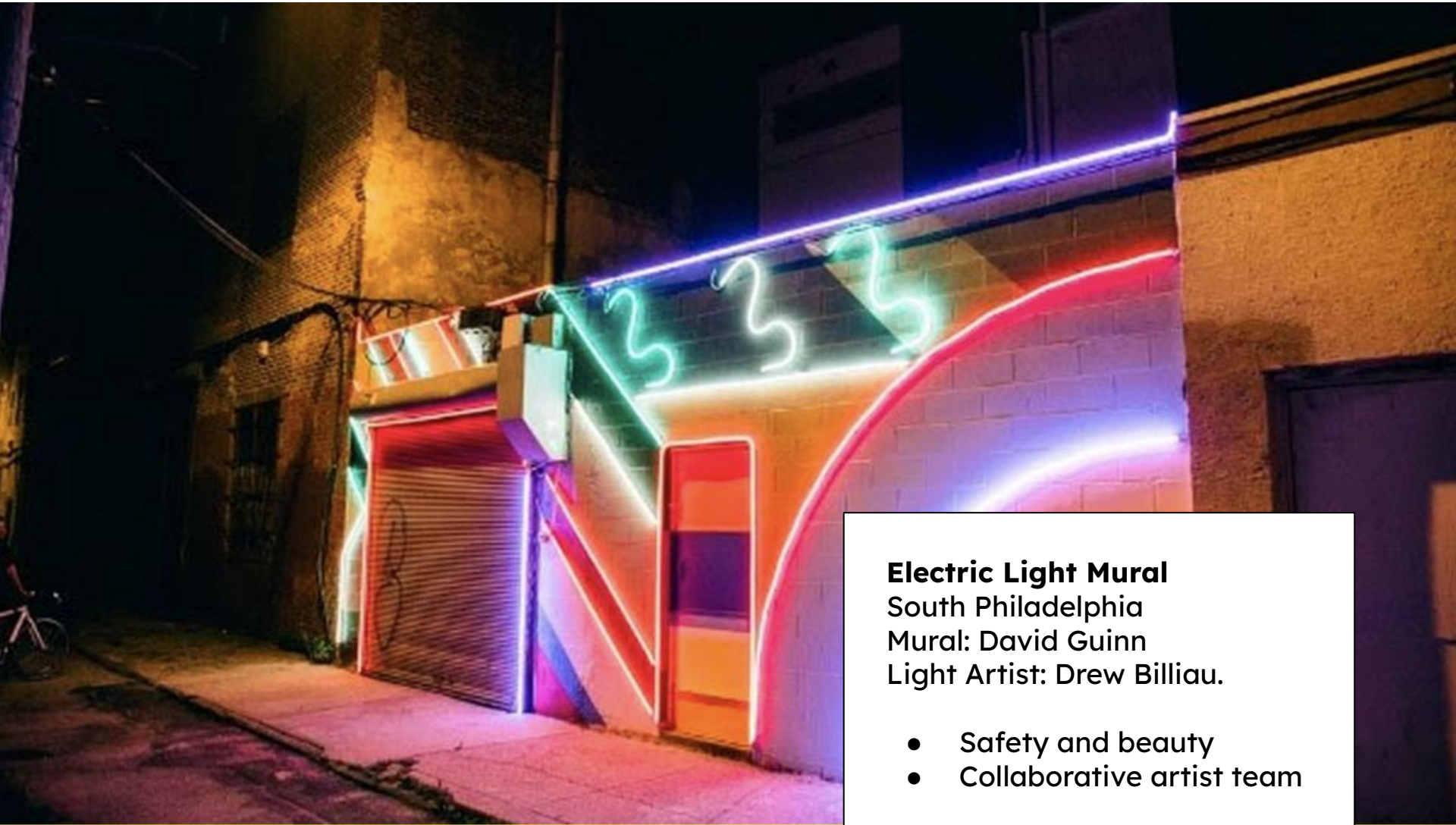
- More permanent - but this particular installation tours.
- Updates every 15 seconds to measurements of air quality





**Helix and Andante**  
Doral, FL  
Lead artist: Jen  
Lewin Studio  
Budget: \$95,000 for  
two sculptures





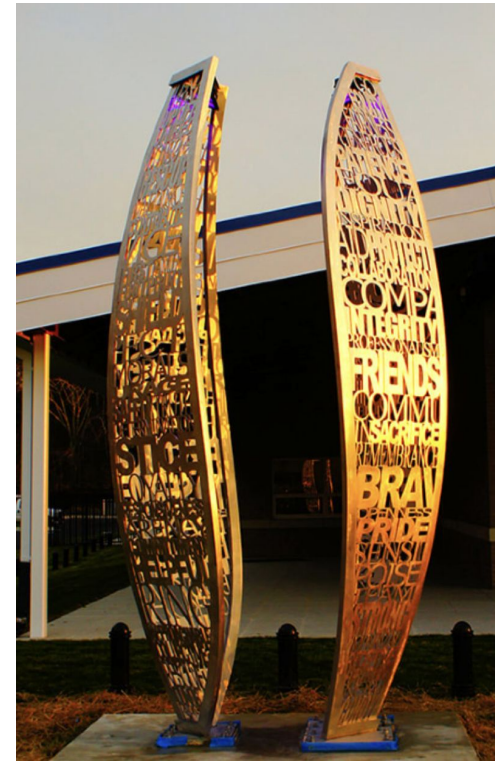
### **Electric Light Mural**

South Philadelphia

Mural: David Guinn

Light Artist: Drew Billiau.

- Safety and beauty
- Collaborative artist team



## Accolades

Lead artist:

Blessing Hancock

Location: Fort

Washington, MD

Budget: \$100,000

### Seaport in Boston

- Rotating, temporary installations that changing over time & season
- Vendor example
- Destination example



# Creative Seating





**Apex Friendship Middle School**

Apex, NC

Lead artist: Jim Gallucci

Budget: \$25,000



**Will the Circle Be Unbroken**

Appalachian State

University, Boone, NC

Lead artist: Beau Lyday

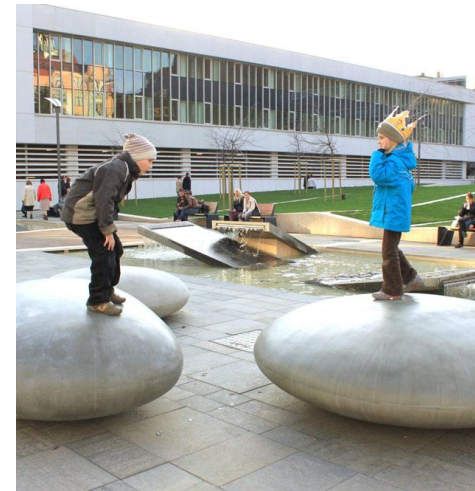
Budget: \$8000

**Patrick Eagan Park  
Bench**  
Eagan, MN  
Lead artist: Dani  
Bianchini  
Budget: \$8000





# Statues/Sculptures







# Out of Scale Statues/Sculptures





**Lightweave**

Doral, FL

Lead artist:

Softlab

Budget: \$80,000



**Carroll Creek**  
**Wayfinding**  
**Sculptures**

Frederick, MD

Lead artist:

Thomas Sterner

Budget: \$27,000



## Endlessness

Beijing Foreign Studies University, Beijing, China

Lead artist: Hu Quanchun

Budget: \$62,000



# Plants and Gardens







**Stickworks**  
Various locations and sizes  
Lead artist: Patrick Dougherty  
Budget: \$50 - 100,000

# Honor Garden

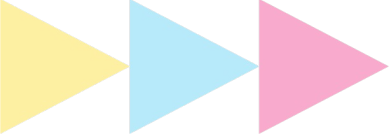
## Remembrance Garden

Bdote @ Fort Snelling

Lead artist: 10x10

Budget: \$





## Okciyapi

Walker Art Center  
Lead artist: Angela  
Two Stars  
Budget: \$165,000



# Street Furniture



Tony Hawkins, Memphis/Whitehaven

\$2000- \$3000 design fee to each artist

\$15,000 fabrication and installation of each bus stop - considering artwork infused into the glass.



Dirty Danger, Philadelphia

\$500- \$1000 design fee to each artist

\$2000 estimated fabrication and installation for each can deepening on size of the trash can.



Beltline, Better Bike Racks, Calgary

\$3,000- 5000 design fee to each artist

\$25,000 fabrication and installation for large 6-8 bike rack. Costs depend upon the materials and complexity of the design. Racks with two bikes, for example, will have similar design fee but substantially lower fabrication costs.



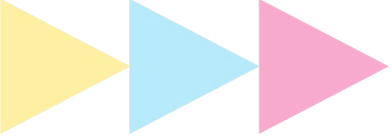
## **Creative Bike Racks**

**Tie and Timber**  
Minneapolis, MN  
Lead artist: Kyle  
Fokken  
Budget: \$12,000

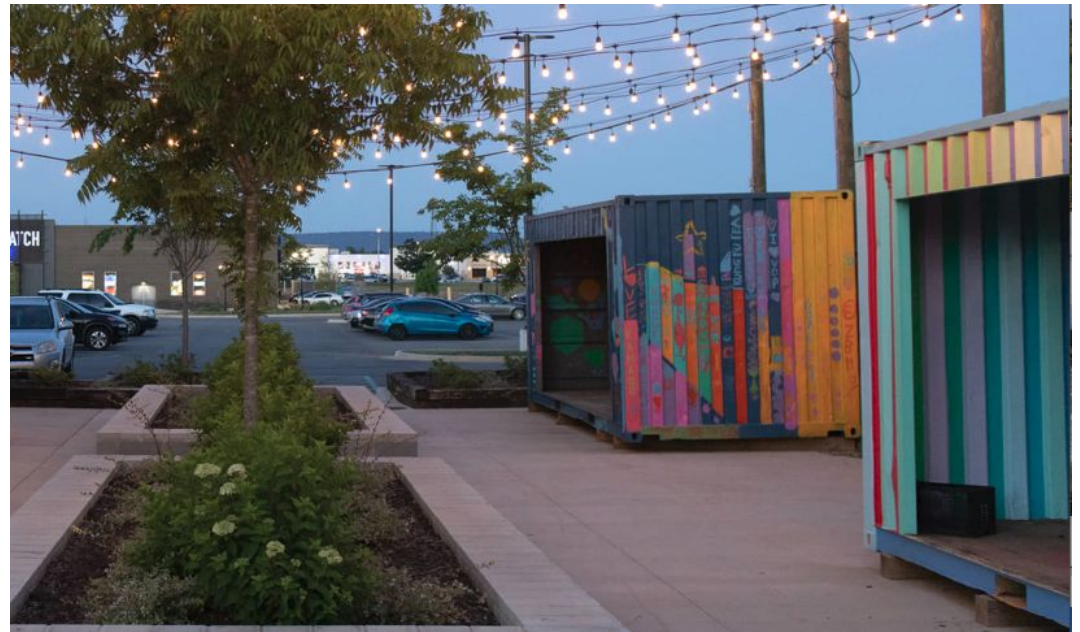
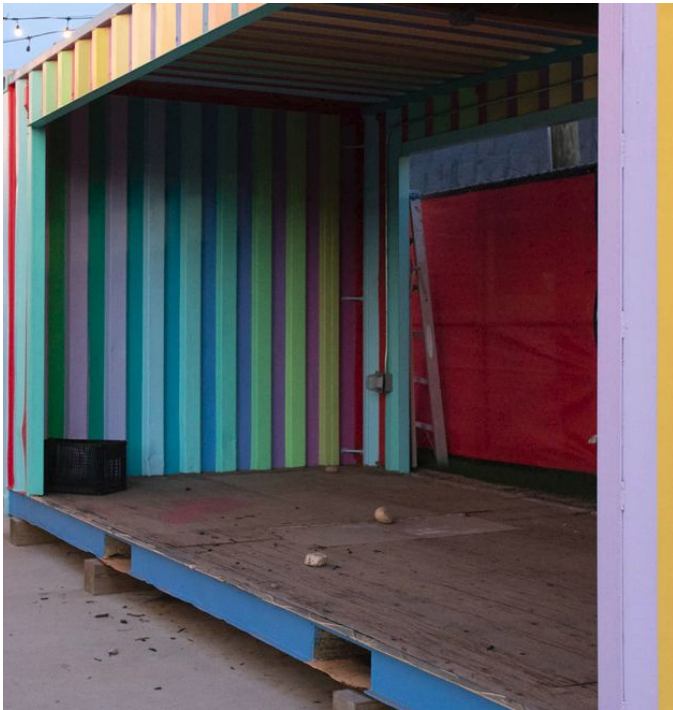


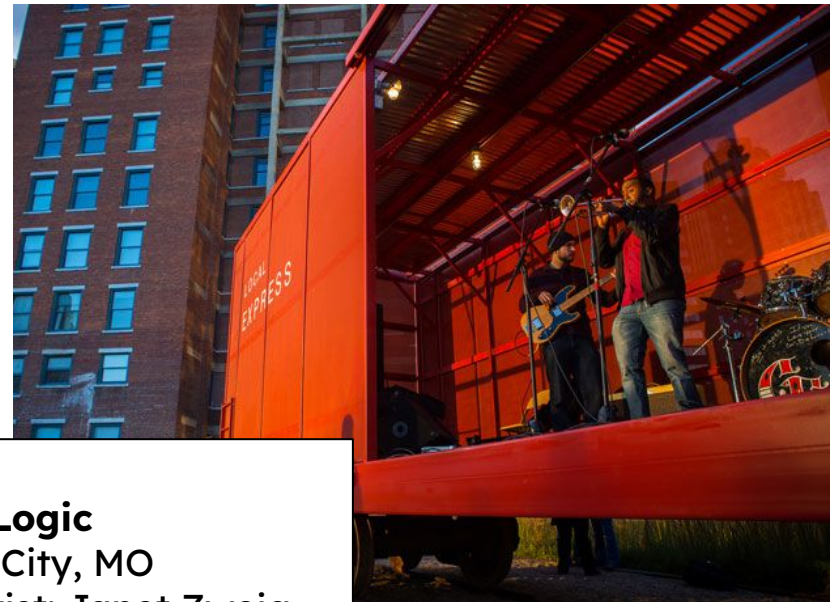
**Morning Glory and  
Moonflower**

St. Louis Park, MN  
Lead artist: Lisa Elias  
Budget: \$29,000



# Rail Cars





**Prairie Logic**  
Kansas, City, MO  
Lead artist: Janet Zweig  
Budget: \$255,000



# Animals/Habitat





## To Middle Species with Love

Exhibit Columbus, IN

Lead artist: Joyce

Hwang

Estimated Budget:

\$45,000



## TUŃMAĢATIPI

Rose Kennedy

Greenway, Boston, MA

Lead artist: Erin Genia

Estimated Budget:

\$20,000

# Rock Garden/Rainbow Bridge



# Walking Loops



## Heyata Otunwe

Bde Maka Ska

Lead artists: Mona

Smith, Angela Two

Stars, Sandy Spieler

Estimated Budget:

\$225,000



## **Interpretive Trail**

**Bdote @ Fort Snelling**  
**Lead artists: Erin Genia**  
**and 10x10**

**Estimated Budget: \$**

# Interactive



## Rockspinners

Alameda, CA

Lead artists: Zach Coffin

Estimated Budget:

\$50,000