



Eastridge to BART
Regional Connector Project
Station Art Enhancement

January 9, 2023 (Recorded Webinar)

Proyecto del conector regional de Eastridge a BART

Mejora artística la estación

11 de enero de 2023

Dự Án Kết Nối Khu Vực Eastridge đến BART

Tăng Cường Nghệ Thuật Trạm

Ngày 9 tháng 1 năm 2023



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Hello! My name is Kathleen Podrasky. I am with VTA's Community Outreach and Public Engagement Team

When we held our public meeting on January 9, we overlooked turning on the recording feature. This means the meeting was not recorded. This recorded webinar provides viewers the same presentation that attendees received at the live meeting, and you have the same opportunity to hear from the artists selected for the Eastridge to BART Regional Connector Project. The live meeting was interactive, and this recording provides a summary of the activity that took place.

The meeting was repeated on January 11, and that was facilitated in Spanish. That one was recorded live and is posted on the project web page. The web page and other contact information will be provided at the end of this recording.

Since this is a recorded webinar, we will skip the attendee polling, housekeeping and technical navigation, and get right to the presentations and art discussion!

NEXT

Agenda / Agenda / Chương trình

1. Welcome and Introductions

2. Meeting Purpose

- Artist Selection
- Sites
- Introduce Artists

3. Artists

- Amir Fallah
- Laura Haddad & Tom Drugan

4. Community Activity

- Questions
- Introduction to Mural
- Activity
- Discussion
- Next Steps

1. Bienvenida y presentaciones

2. Propósito de la reunión

- Selección de los artistas
- Sitios
- Presentación de los artistas

3. Artistas

- Emir Fallah
- Laura Haddad y Tom Drugan

4. Actividad para la comunidad

- Preguntas
- Presentación del mural
- Actividad
- Conversación
- Próximos pasos

1. Chào mừng và giới thiệu

2. Mục đích cuộc họp

- Tuyển chọn nghệ sĩ
- Địa điểm
- Giới thiệu nghệ sĩ

3. Nghệ sĩ

- Amir Fallah
- Laura Haddad và Tom Drugan

4. Hoạt động cộng đồng

- Câu hỏi
- Giới thiệu về Mural
- Hoạt động
- Thảo luận
- Các bước tiếp theo

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1. At the meeting on January 9, we were joined by residents, businesses owners/managers/employees, transit riders, community leaders, Artists, VTA staff, City of San Jose staff, and Santa Clara County staff.
2. **We are repeating the agenda and sharing a summary of the activity – minus how to navigate the application we used.**
3. In a moment, I will share a short project overview.
4. After that I will hand the microphone over to Mary Rubin, with the City of San Jose Public Art Program.
5. Mary will present the Station Art program.
6. She will introduce the artists, who will each share their presentation, and you will know who they are and see examples of public art they have completed for other projects.
7. We will share results from the live activity the attendees participated in, which was designed in a way that the artists can get know you, the community.
8. Finally, we will share highlights of the discussion that occurred, and then finish with what is planned for the station art program after this meeting.

NEXT

Project Overview / Resumen del proyecto / Tổng Quan Dự Án



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1. This project extends light rail from the existing Alum Rock light rail station to the Eastridge Transit Center, with an elevated guideway primarily in the Center of Capitol Expressway.
2. It is about 2.4 miles long.
3. It is also called the Orange Line.
4. It includes a station at Story Road. The station is elevated and accessed by a pedestrian bridge.
5. Another station will be built, at street level, at the Eastridge Transit Center.
6. When this project is complete, VTA riders can board light rail at Eastridge, and connect directly with BART at the Milpitas station that opened in 2020. The ride

will take about 19 minutes.

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Project Overview / Descripción del proyecto / Tổng quan dự án



Sidewalk and landscape along Capitol Expressway

Acera y paisaje a lo largo de Capitol Expressway

Vía hè và cảnh quan dọc theo đường cao tốc Capitol



Expanded and reconfigured Eastridge Transit Center

Eastridge Transit Center ampliado y reconfigurado

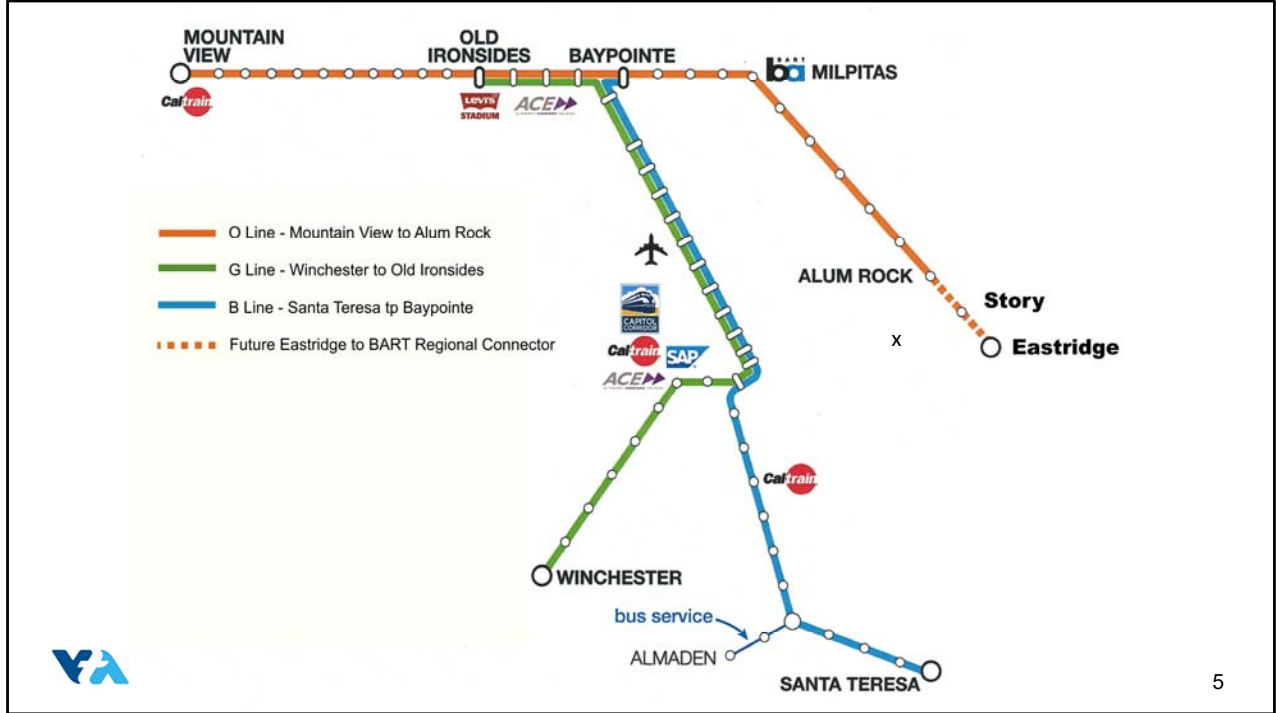
Trung tâm vận chuyển Eastridge được mở rộng và cấu hình lại



4

1. This project has been divided and delivered into phases.
2. The first phase, VTA addressed pedestrian access, and improved safety along the expressway between Quimby Road and Capitol Avenue.
3. This was completed in 2012.
4. It included new sidewalks, street and pedestrian lighting, and landscaping.
5. Next was the reconstruction of the Eastridge Transit Center.
6. This transit center is one of VTA's busiest transit centers!
7. The improvements included new shelters and amenities and supports Bus Rapid Transit.
8. This was complete in 2015.

NEXT



1. This map shows you the light rail system map.
2. Again, we are extending the orange line.
3. Now, I'd like to introduce you to Mary Rubin, City of San Jose Art Program.
4. Thank you.

NEXT

Eastridge to BART Regional Connector

Public Art Process

Proceso de arte público

Quy Trình Nghệ Thuật Công Cộng



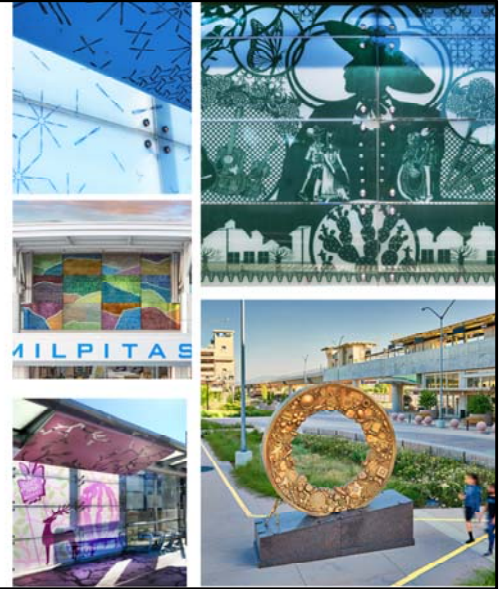
Thanks Kathleen. Yes, I'm Mary Rubin, Senior Public Art Project Manager for the City of San Jose, working with VTA to oversee the public art process for the new Story and King Stations.

NEXT

Public Art Process

Proceso de arte público

Quy Trình Nghệ Thuật Công Cộng



As Kathleen mentioned...

This meeting is essentially the “kick-off” for the artists’ design process, in advance of them doing any

- The purpose of **this** meeting
 - ...is for you to become acquainted with the artists, **get a sense of their visual vocab** approach to public art.
 - ...it is also meant to be foundational inspiration for **the artists’ work here in San Jose** opportunity for the artists to learn about you, **who you are, what you value**

Before meeting the artists, I want to zoom out and provide a little context for how the artists were sel

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Sites / Sitios / Địa điểm

- Story Road Station
- Eastridge Station



Story and Eastridge stations are important projects

... and based on experience we know that the most important step in a successful public art project is to select the right artists for the project.

NEXT


| Selection Process Proceso de selección Quy Trình Tuyển Chọn | | |
|--|--|---------------|
| • Advertised | | 4-26-2021 |
| | Anuncio Quảng cáo | |
| • Artist Outreach | | 5/2021-6/2021 |
| | Esfuerzos de alcance para los artistas Tiếp cận nghệ sĩ | |
| • Submittal Deadline | | 7-2-2021 |
| | Fecha límite de presentación Thời hạn nộp hồ sơ | |
| • Artist Short List | | 7-15-2021 |
| | Lista de artistas finalistas Danh sách ngắn các nghệ sĩ | |
| • Artist Interviews | | 8-11-2021 |
| | Entrevistas con artistas Phỏng vấn nghệ sĩ | |

The selection process started with a Request for Qualifications released in April 2021

Because these are large and complicated projects, the RFQ required experience with permear projects, with similar budgets.

We conducted an extensive outreach to local and national artists. Ultimately 193 artists submitted including 79 California artists and 45 Bay Area artists

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Selection Panel
 Panel de selección
 Ban Tuyển Chọn

- **Mayen Alcantara**
Senior Manager at LA Metro
- **Claudia Guadagne**
Principal Architect,
FMG Architects
- **Walter Hood**
Artist and landscape designer
- **Rachel Lui**
Visual Artist (D8)
- **Edgar Ochoa**
Community Engagement
Program Manager
Mexican Heritage Plaza (D5)
- **Amy Trachtenberg**
Visual Artist

- An artist selection panel was invited including: professional artists, the project architect, community members from D8 (artist, Rachel Lui), and in D5 and Edgar Ochoa (**Director of** Community Engagement Program Mexican Heritage Plaza). Also 2 **prominent** professional artists, and the arts manager for the LA Metro **who has worked on many similar projects in Los Angeles**.
- On August 11, 2021, 5 artists were interviewed.
- Based on past work and interviews, the panel selected Amir Fallah and the team of Laura Haddad and Amir Fallah for the commissions.
- These artists are all experienced public artists. Their work extends beyond their studios and responds to their community.
- And, they have a track record for sizeable, **successfully maintainable** permanent public artworks.

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Community Engagement
 Participación de la comunidad
 Sự Tham Gia của Cộng Đồng

VA Solutions that move you

- Introduce Artist and Community / Presentación de los artistas a la comunidad / Giới thiệu nghệ sĩ và cộng đồng
- Presentation of artist's working practice / Presentación de la práctica laboral de los artistas / Trình bày về thực tiễn làm việc của nghệ sĩ
- Discuss community values / Conversación sobre los valores de la comunidad / Thảo luận về các giá trị cộng đồng
- Feedback on Artist's Conceptual Design / Comentarios sobre el diseño conceptual de los artistas / Phản hồi về thiết kế ý tưởng của nghệ sĩ

Community Engagement is foundational to Public Art.

- The first phase of the artists' contracts focus on meeting with the community. **Again**, this is before paper, we organize these meetings for you to meet the artists and for them to get to know more about the community.
- After this meeting the artists will begin developing concepts.
- Before their design **concept** is approved, we will circle back with you for input before we go for the Committee approvals.
- With that as an explanation, I'm going to turn this over to **Los Angeles based** artist Amir Fallah, who works in various media from painting, sculpture, and public art.

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Artist / **Artista** / **Nghệ sĩ**



Amir Fallah

**Story Road
Station**

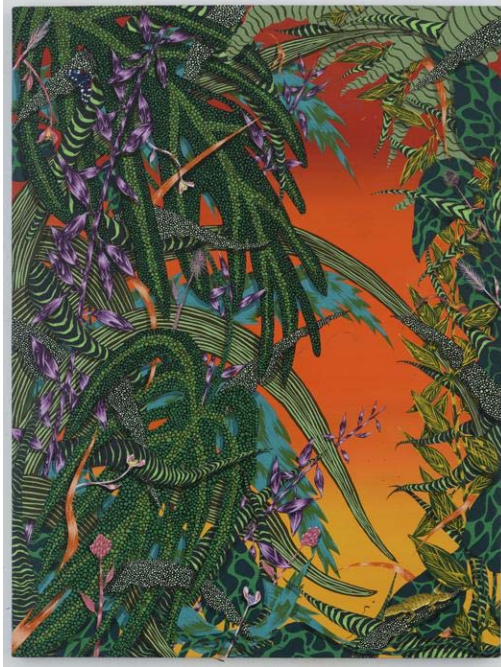
1. Hi everyone, my name's Amir H. Fallah – I am an Iranian-American artist and I have lived and worked over 20 years.



1. My work deals with themes of identity, immigration, displacement, and cultural hybridity - this is all based on my own experience growing up between cultures. I express this sense of connection through these intertwined symbols throughout my work.
2. I'll go a little further into this with some more examples.
3. I'll begin by going through my studio practice and move into examples my large scale and public work, showing you the full range of my approach and process.



1. I enjoy creating work that draws the viewer in through scale, complexity, and color - public art is great for doing this as well.
2. Growing up in the Washington DC area, public art was my first exposure to art; from then on, I have seen it as a powerful force of connection and change, an essential way of providing more democratic and universal access to art, bringing unique beauty to a place, and connecting community members to the space and to each other.



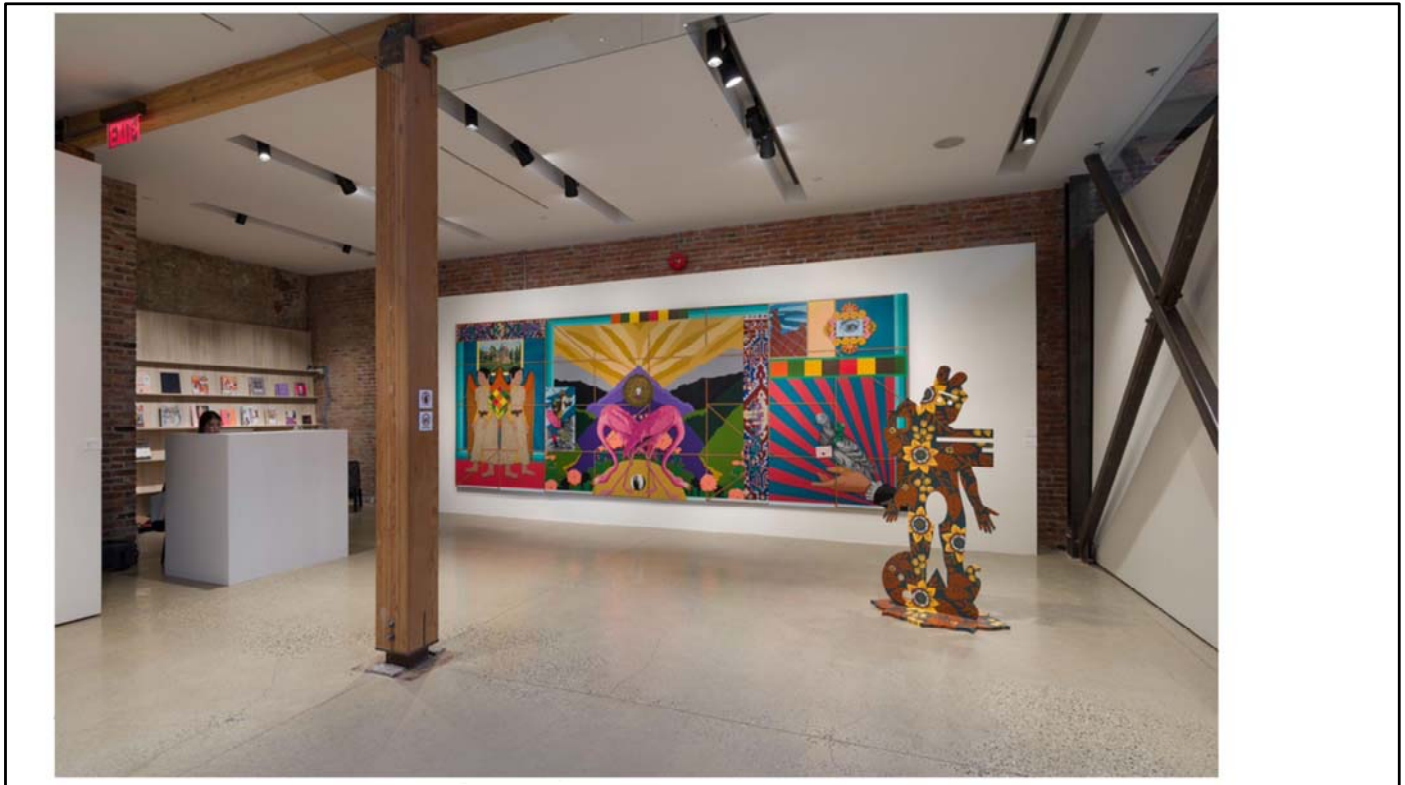
1. I often use botanical imagery as a metaphor for the blurring of borders and connections across cultures.
2. These works speak to the global movement of plant life due to human agriculture and the natural migration of plants across the earth, reflecting an increasingly porous world.
3. This is *Invisible Boundary*, a painting from 2017 that includes plants from all over the world entangled with each other.



1. A lot of my work involves creating compositions based on imagery from across pop culture, the internet, digital museum archives, and more.
2. This approach to collecting and connecting imagery is at the heart of my practice.
3. I believe in making relationships where they might not otherwise be obvious, and this informs my approach to public art as well.
4. I always like to explore the many different symbols that make up the identity of a place.



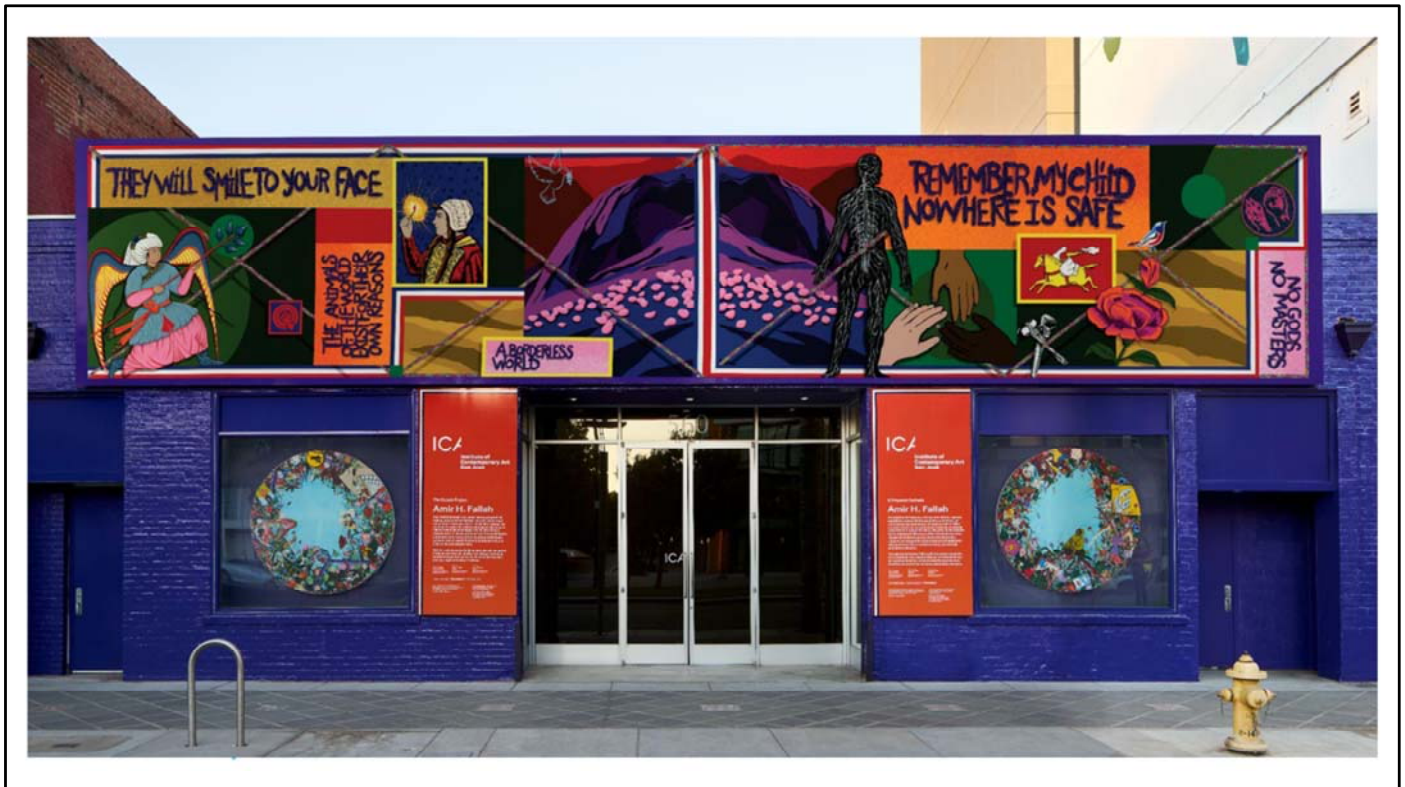
1. With my background showing work in galleries and museums worldwide and having made large-scale public artworks for more than 20 years, I hope to bring all of my experience to this project.



1. I often make paintings on a very large scale, allowing for even more complex compositions.
2. This blends into my approach to public art as well, as I'm able to expand on visual concepts.
3. I'm interested in the impact of work at this scale – it's exciting to create something that pulls the viewer in and opens a lot of possibilities on a visual and conceptual level.
4. Image: Break Down The Walls, 2022



1. With my public artworks, I'm interested in digging deeper into what is important to the community, and other meaningful approaches to the idea of connectivity.
2. I have tackled ambitious projects that have taken on many different sizes and media.
3. These include large murals, stained glass, and multimedia projects.
4. *Split Screen (on the left) is a permanent mural painted on the facade of the Museum of Contemporary Art in Tucson, Arizona.*
5. *Songs For My Father, Bouquets For My Mother (on the right) is a site-specific mural commissioned by the 18th Street Arts Center as part of their public art initiative.*
6. *Painted on the facade of Baik Art Gallery in Culver City, California.*



1. *The Facade Project in San Jose was a one-year site-specific installation created for the exterior of the Institute of Contemporary Art in San Jose.*
2. *The installation was conceived and installed during the covid-19 shutdown to bring art out into the public sphere while the gallery was closed.*
3. *Imagery from the installation was used for a citywide get out the vote campaign and the site was an official polling center for the 2020 presidential elections.*
4. *The community outreach aspect involved having conversations with members, as well as a series of artist talks and book readings with the San Jose Public Library.*
5. *We also created posters of the piece, and all of this allowed the installation to have a life beyond just the institution, for it to really become embedded in the community.*
6. *Given the state of the pandemic at the time, providing this access to art while also bringing people together had a positive impact.*



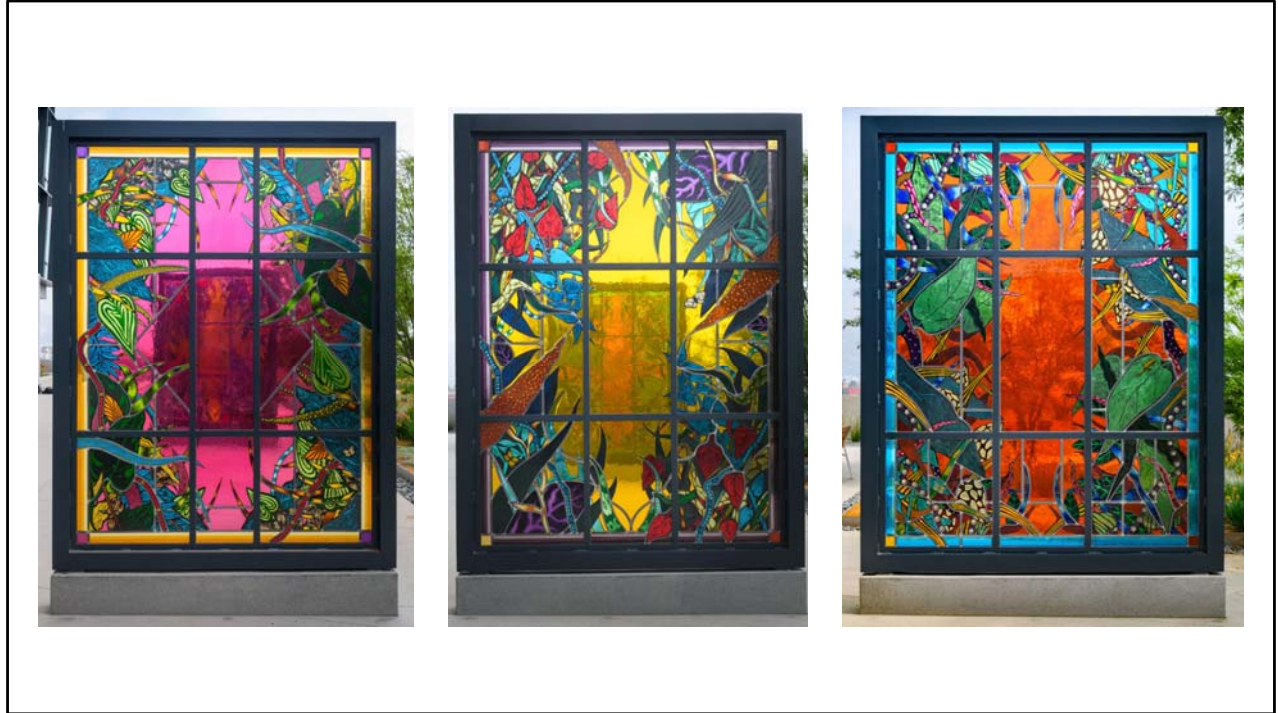
1. *Universe* is a series of three 15' x 15' murals painted on the campus of Cerritos College in Norwalk, CA.
2. The works are part of the college's permanent art collection.



1. Here's a closer image of the three murals for Cerritos College.
2. In developing these works, I wanted to address and honor the diverse student population.
3. Due to COVID-19, I conducted a virtual workshop with students over Zoom.
4. Many of the students at Cerritos are immigrants like myself, so we discussed their family's immigration experiences and origin stories in the workshop.
5. I asked them to share images of plants from their homeland and integrated those plants into the mural.



- 1. Portals is a three-part sculpture commissioned by the LA Arts Commission for the Los Angeles County Department of Mental Health headquarters.*
- 2. In this work I was responding to some insights from the clients, who were interested in creating a “contemplative garden” - this brought me to the idea of creating these portals, which interact with the environment and create a space for reflection.**
- 3. I worked with the landscapers to include plant imagery from the site’s landscaping, fully embedding the works within their surroundings.**



- 1. Portals is a great example of the possibilities of public art, the many shapes these projects take, and the extent to which we can be inventive and ambitious.*
- 2. However different they may be, in all of these projects I embrace their connection to the community and the surrounding environment, all conceived with the public at the top of mind.*



1. Overall, I truly believe in the power of public art.
2. I hope to bring this past experience, and to create more opportunities to inspire dialogue and connection in the public sphere.
3. I don't know exactly what I'll create yet, but I'm very excited to make an artwork that honors San Jose and is a great contribution to the community.

Artists / **Artistas** / **Nghệ sĩ**



Laura Haddad and Tom Drugan

**Eastridge
Station**

Thank you Amir.

Mary introduces Laura and Tom

Now to introduce Seattle based artists Laura Haddad and Tom Drugan who are experienced p
working with history of site, environment, light, and much more.

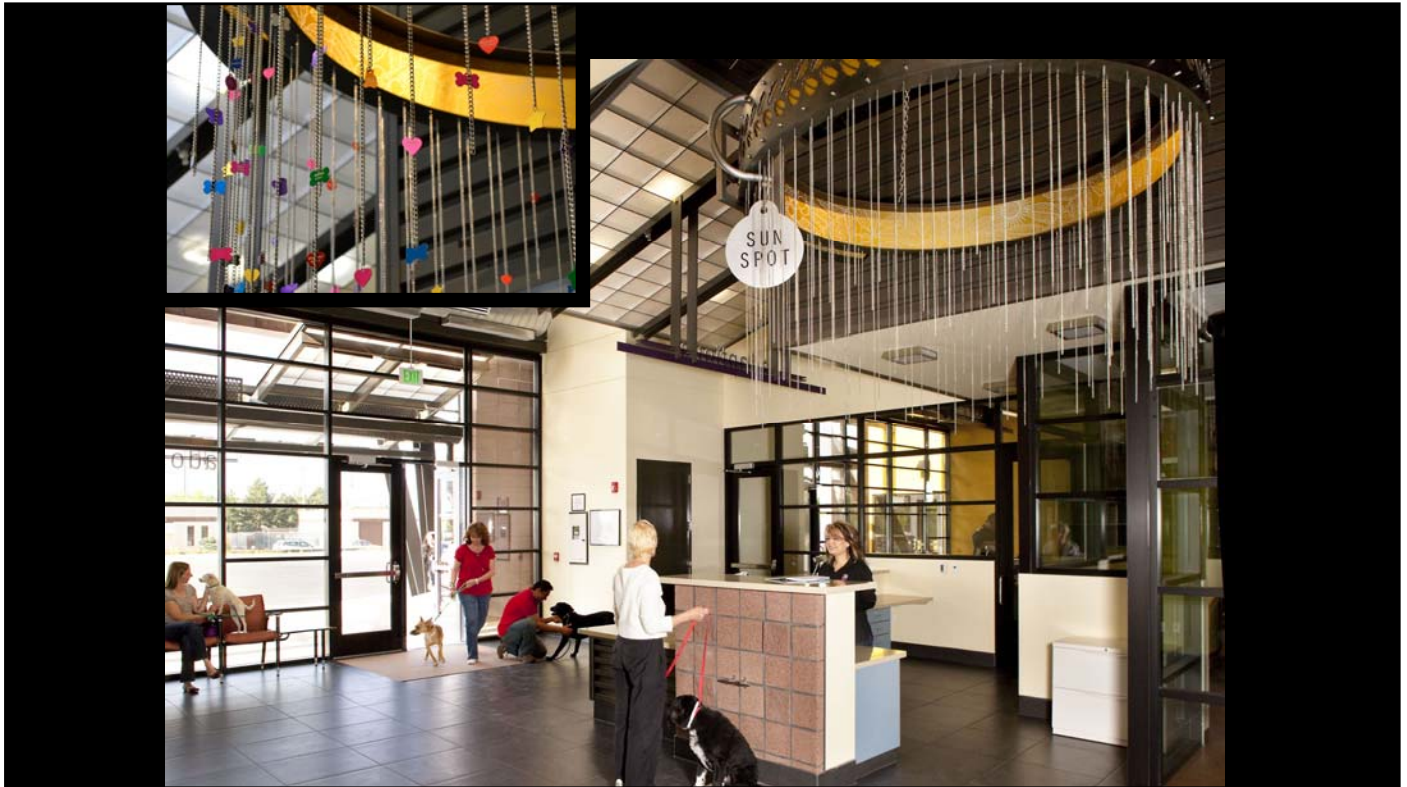
Sun Spot
Denver, CO, 2010



1. Sun Spot, at the Denver Animal Shelter, is a 20'-tall dog sculpture covered in over 90,000 pet tags.
2. This piece is playful and iconic and greets people who are arriving at the shelter.
3. It is also visible from the highway that passes by the site.



1. The pet tags symbolize adoption and animal stewardship.
2. They are also inspired by the the sparkling sunlight on the Platte River in front of Sun Spot.
3. The tags glisten in the sun and gently move in the wind.
4. At night, LED lighting on the sculpture moves through a spectrum of sunset colors.

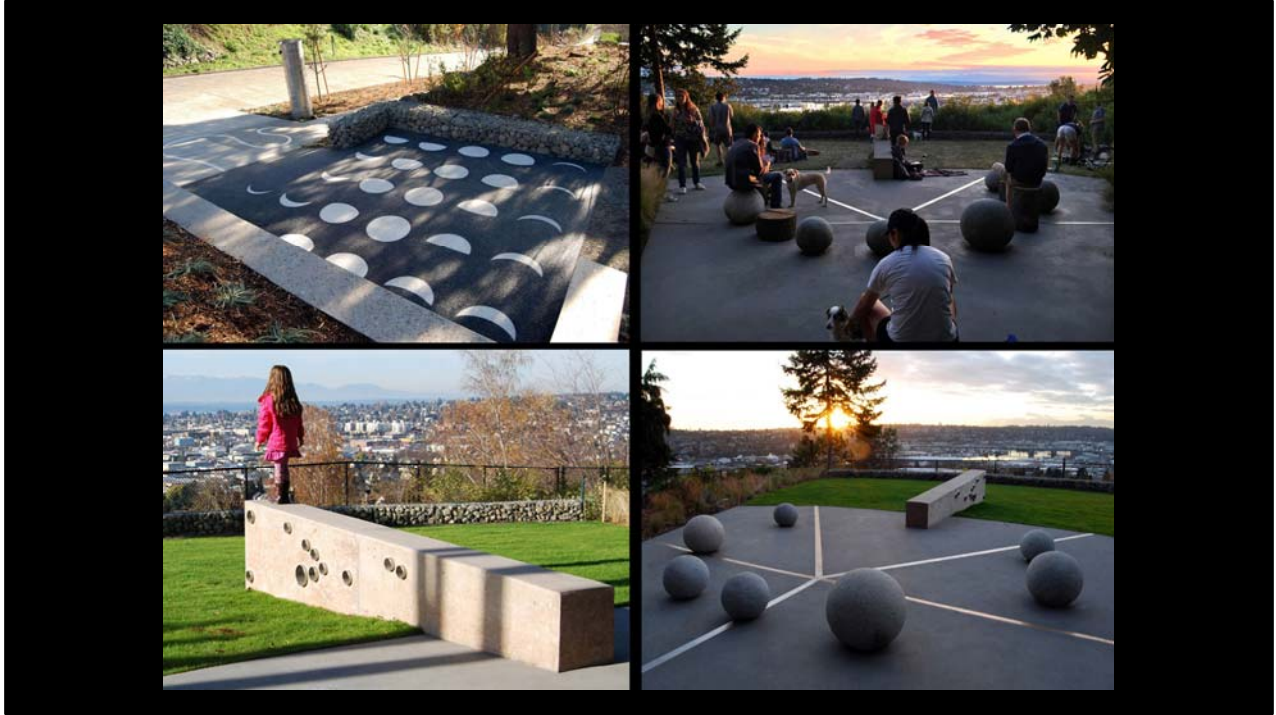


1. The second piece of the artwork is suspended from the ceiling of the Animal Shelter lobby.
2. It is a Collar sized to fit the exterior Dog sculpture.
3. The public is invited to customize engraved pet tags to commemorate both old and newly adopted pets.
4. These are attached to chains hanging from the collar, which are slowly accumulating with pet tags to become a communal gesture of animal stewardship.

Fremont Peak Park
Seattle, WA, 2007



1. The next couple projects are community gathering spaces.
2. “Fremont Peak Park” is a neighborhood park in Seattle.
3. Integrated art creates a linked series of experiences that weave through the park and lead to a view terrace.
4. The overall art concept references the myth of the Minotaur and cosmological events that tie into that myth.
5. Concrete walls form a conceptual labyrinth.
6. A spool of “Silver Thread” greets people at the entry and then dives into the sidewalk and leads people through the park.



1. Here are some details of the integrated art:
2. The first garden room is a "Phases of the Moon Terrace" made from glass and stone aggregates.

Axis Lounge, Seattle, WA, 2021



1. “Axis Lounge,” another gathering place, is a recent art installation at a newly-renovated landmark arena at Seattle Center, which was originally built for the 1962 World’s Fair.
2. The artwork acts as a microcosm of the arena environment, with interactive seating and a small stage.
3. The individual parts of the artwork express the colors and emotions described in Seattle-born musician Jimi Hendrix’s song, “Bold as Love.”
4. The piece is a collage of vibrant colors, forms, and textures that also overlay images of sports and music.
5. A concrete bench is shaped like a hockey stick and a wood bench is shaped like the edge of a Stratocaster guitar.



1. Axis Lounge comes alive at night with the addition of dynamic LED lighting which varies depending on the type of event happening inside the arena.
2. The image shown here is at an NHL hockey game and the lights are in Kraken team colors.

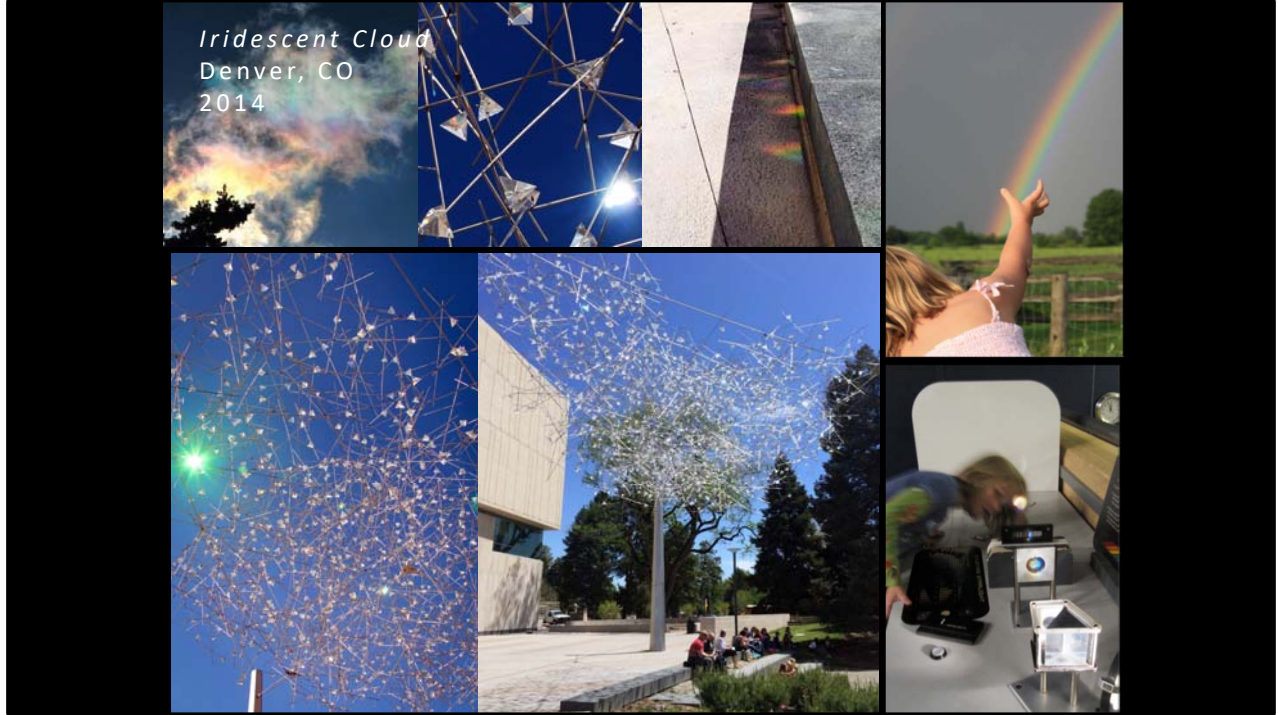
Water Mark, Scottsdale, AZ, 2010



1. The next few sculptures show how we incorporate environmental phenomena into our art.
2. "Water Mark" is an environmental artwork that embraces the function of a flood control site in Scottsdale, Arizona.
3. A concrete drop structure is punctuated with five 14'-high aluminum horse gargoyles that recall the site's historic McCormick Arabian horse ranch.
4. The five horses, with their legs posed in different positions, create a cinematic effect that simulates horses galloping.
5. During flood events, the horses' mouths spout storm-water.
6. often surprises and delights people driving past who have no idea that the horses function in this way. NEXT



1. "Flock" is a sculpture near a wetland at a recreation center in Calgary.
2. Two rows of 20'-high vertical posts hold over bird-like wind vanes, each painted on one side and with a mirror finish on the opposite side.
3. The "V" formed by the posts and wind vanes points south and frames the position of the sun in the sky at noon on the Winter Solstice.
4. Changes in the sun and wind cause this artwork to vary in appearance with weather conditions.



1. "Iridescent Cloud" is a suspended sculpture at Denver's Museum of Nature and Science.
2. This piece is inspired by the museum's displays about light, optics, and minerals and is composed of hundreds of prisms that cast spectrums of color.



1. The prisms are woven into a web of mirrored stainless-steel rods inspired by the molecular structure of hexagonal quartz crystals.
2. Stepped terraces underneath the artwork create a nice gathering place.
3. As sunlight shines on the prisms, they sparkle with iridescent colors that move across the sculpture as a person walks around it, creating a very embodied experience.



1. “Cloud” is a suspended sculpture at an elevated light rail station.
2. It creates a landmark for a place that didn’t have a strong identity before the station was there.
3. This sculpture is composed of acrylic discs that glow in sunlight and flutter in the wind.
4. From a distance the discs visually coalesce into the shape of a cloud.
5. The appearance of the sculpture changes dramatically throughout the day, depending on the wind speed and direction of the sun.
6. Up close, for people getting off or waiting to board a train, the fluttering discs create an overhead environment of light and motion.

Luminous Wind, Denver, CO, 2019



1. “Luminous Wind” is sculpture also at a transit station in Denver that creates a beacon for a new sustainable community.
2. Almost a thousand prismatic acrylic rods, inspired by grasses of the prairieland site around the plaza, radiate out from a stainless-steel sphere set on a sculptural tripod.
3. Each rod is illuminated by an individual color-changing LED.
4. Every night of the week has a different dynamic light show, with many holidays also commemorated.



1. During the day, sunlight makes the rods glow, creating a beautiful halo effect when the sphere is backlit.

Bayview Rise
San Francisco, CA, 2014



1. Our final project to share with you is “Bayview Rise,” which was a temporary installation on an abandoned grain elevator at San Francisco’s Pier 92.
2. The art acts as a gateway marking entry into the Bayview district.
3. Its geometric pattern weaves together symbols of the neighborhood’s evolving economy, ecology, and community.



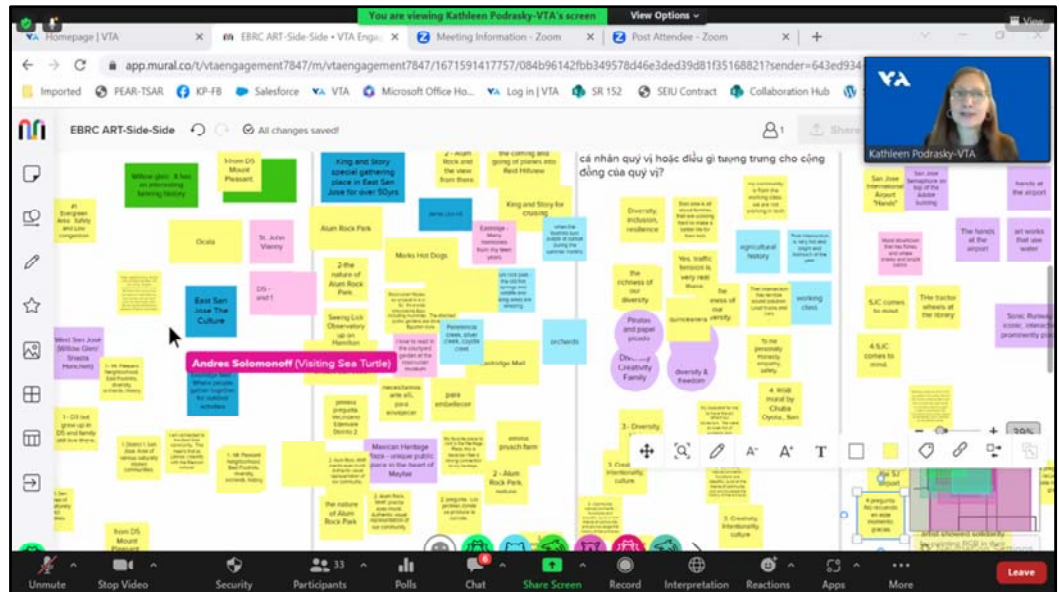
1. At night, changing LED light colors cause parts of the mural to be highlighted while other colors recede, resulting in a very magical effect.
2. As the light colors shift, images appear to float in and out of the scene, expressing symbols of the Bayview district in transition.
3. We did a lot of research and met with neighborhood representatives to review the mural imagery with the community to select images that best resonate with the community.
4. We look forward to your input for the Eastridge station. Thank you.

Questions / Preguntas sobre la actividad / Câu Hỏi về Hoạt Động

- 1. Which neighborhood are you connected to? What is important for us to know about it?**
¿Con qué vecindario tiene una conexión? ¿Qué es importante que sepamos al respecto?
Quý vị thuộc khu phố nào? Điều gì quan trọng mà chúng tôi cần biết về khu phố này?
- 2. Think about a place that is special to you in San Jose. Describe the spot and why you chose it?**
Piense en un lugar que sea especial para usted en San José. Describa el lugar y por qué lo eligió.
Hãy nghĩ về một nơi đặc biệt đối với quý vị ở San Jose. Mô tả vị trí và lý do tại sao quý vị chọn nơi này?
- 3. Please provide 3 words describing what is important to you personally or which symbolize your community?**
Por favor, indique tres palabras que describan lo que es importante para usted personalmente o lo que simboliza su comunidad.
Vui lòng nêu 3 từ mô tả điều gì quan trọng đối với cá nhân quý vị hoặc điều gì tượng trưng cho cộng đồng của quý vị?
- 4. What is one of your favorite public artworks in San Jose (or anywhere)? Why?**
¿Cuál es su obra de arte pública favorita en San José (o en cualquier otro lugar)? ¿Por qué?
Một trong những tác phẩm nghệ thuật công cộng nào mà quý vị yêu thích ở San Jose (hoặc bất cứ nơi nào)? Tại sao?

1. Now it is time to shift the attention to helping the artists learn about you.
2. In pre-pandemic, when we did these meetings in person, we would write artists' questions on big room and ask you to write out your responses.
3. We basically did the same things via an online platform.

~~Which neighborhood are you connected to? What is important for us to know about it?~~
~~Think about a place that is special to you in San Jose. Describe the spot and why you~~
~~Please provide 3 words describing what is important to you personally or which symbolize~~
~~community?~~
~~What is one of your favorite public artworks in San Jose (or anywhere)? Why?~~



1. This slide shows you a snapshot of the activity. We shared an application with attendees that allow respond to the four questions, shown on the last slide. They placed their virtual post-its with their columns that corresponded with the question.

1. Which neighborhood are you connected to? What is important for us to know about
 In the first column, people shared what neighborhoods they were connected to, of what we should know about the neighborhoods. It was no surprise that our attendees represented a variety of East San Jose neighborhoods.

2. Think about a place that is special to you in San Jose. Describe the spot and why you
 In the second column from left, attendees shared locations in San Jose that is special. Some talked about the foothills – the greenery, the views, other places mentioned included Heritage Plaza, Alum Rock Park, Eastridge Mall, Marks Hotdogs, Emma Pruschki

just a fraction of the places people told us about.

3. Please provide 3 words describing what is important to you personally or which symbolize your community?

In the 3rd column, people provided a variety of responses.

Again, there were many responses that articulate the richness and diversity of E. San Jose.

4. What is one of your favorite public artworks in San Jose (or anywhere)? Why?

Attendees shared information about murals, public art at the libraries, at San Jose Airport, on top of buildings located downtown. Some shared examples of public art they have not cared for, and their perceptions. Other people mentioned murals and other works outside San Jose as well.

We appreciate everyone's participation. The responses we gathered all provide insight to the community, which will take us to the next step – Inspiring design concepts for the new stations!

Next Steps / ¿Que sigue? / Cái gì tiếp theo?

- **Artist Design Process**
Proceso de diseño del artista
Quá trình thiết kế nghệ sĩ
- **Community review and comment**
Revisión y comentario de la comunidad
Đánh giá và nhận xét của cộng đồng
- **Public Art Committee Approvals**
Aprobaciones del Comité de Arte Público
Phê duyệt của Ủy ban Nghệ thuật Công cộng



1. We anticipate this will happen in the first half of 2023

VTA Community Outreach



Phone: (408) 321-7575
Email: community.outreach@vta.org
Website: www.vta.org/eastridgetobart



FAQ | I want to...

VIEW ALL ARTICLES

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 1. Once you subscribe, you will have project updates emailed directly to you.
6. Thank you!