

Art...

Travel by train or bus should be as appealing as it is practical and safe.



U.S. Department of Transportation
Federal Transit Administration

 SEATTLE, WA

*Alice Adams
with Parsons
Brinckerhoff Quade
& Douglas and
TRA, Architects*

A neon entrance to
the Metro takes its
cue from the movie
marquee across
the street.



in transit

IN RECENT DECADES, many cities have realized that no form of transportation moves large numbers of people with the speed, efficiency, and environmental benefits of mass transit. Trains and buses enable cities to reduce the harm done to their environment and economy by the proliferation of automobiles. Because urban leaders understand that transit makes their regions more livable and more competitive, with the assistance of the federal government they have worked to revitalize old systems and build new ones. They also recognize the power of transit to create a sense of place and to manifest the image of their cities. Small or large, train and bus systems are part of communities. When well designed, they become a source of community pride, drawing the attention and admiration of the wider world as well.

Increasingly, artists are being invited by agencies to help achieve the very important goal of making mass transit friendly to commuters and communities. Artists have joined the team that includes planners, engineers, community relations staff, and architects, who have traditionally worked together, to create and realize a vision of better transit.

The FTA wholeheartedly endorses the goal of making public transportation in every aspect a first-rate experience. Circular 9400.1A, which is part of this brochure, outlines the FTA's commitment to including art in mass transit projects that the agency funds.

Gordon J. Linton
Administrator, Federal Transit Administration

Cover:
A track crossover shows the beauty inherent in the most basic elements of transit systems.

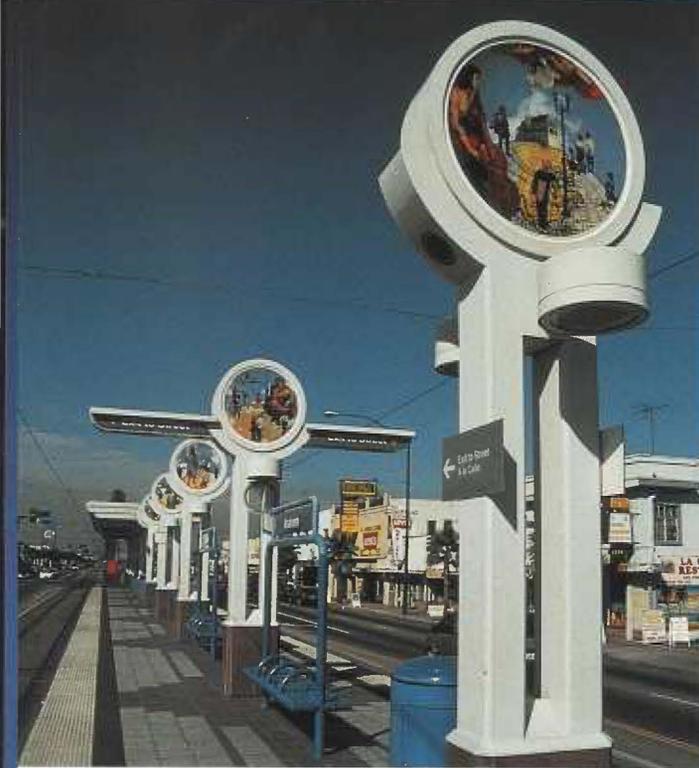
Below:

★ **TEMPE, AZ**

Joe Tyler and Scott Cisson with Robert E. Reid, Architect
A bus shelter designed as an arbor with leaves of copper and seating around the base.



Bob Freund



★ LOS ANGELES, CA

Terry Braunstein
Fourteen platform stanchions hold images of “local heroes” who have contributed to the community in ways that do not usually receive wide recognition.

“ . . . the artists were quite willing to deal with the limits that were imposed by construction, by the nature of the materials they had to work with, by the engineering constraints, and by the need to respect the architectural statements that were being made by another discipline . . . ”

David Kalberer,
Superintendent, Seattle Metro

FTA Circular 9400.1A

Subject: Design and Art in Transit Projects

1. Purpose This circular revises FTA Circular 9400.1, reaffirms that costs for design and art are eligible costs for FTA-funded transit projects, provides guidance for the incorporation of quality design and art into transit projects funded by FTA, and, within recommended parameters, leaves the allocation of funds for art to the discretion of the local transit entity.

2. Cancellation This circular cancels FTA Circular 9400.1, “Design and Art in Public Transportation Projects,” dated 1-19-1981.

3. References

- a. 42 U.S.C. 321 and 331, National Environmental Policy Act of 1969.
- b. 49 U.S.C. 303(a) and 303(b), “Policy on lands, wildlife and waterfowl refuges, and historic sites” (formerly §(f) of the Department of Transportation Act of 1966).
- c. 49 U.S.C. 5301(e), “Preserving the Environment” (formerly Section 14(a) of the Federal Transit Act, as amended).
- d. 23 CFR Part 771, “Environmental Impact and Related Procedures.”
- e. FTA Third Party Contracting Guidelines 4220.1B.

4. Applicability This circular applies to Federal assistance under 49 U.S.C. 5309, 5303, 5307, and 5311 (formerly Sections 3, 8, 9, and 18 of the Federal Transit Act, as amended) and note that under the flexible funding provisions of Title 23 U.S.C. funds may be transferred to selected FTA programs.

5. Policy The visual quality of the nation’s mass transit systems has a profound impact on transit patrons and the community at large. Mass transit systems should be positive symbols for cities, attracting local riders, tourists, and the attention of decision makers for national and international events. Good design and art can improve the appearance and safety of a facility, give vibrancy to its public spaces, and

make patrons feel welcome. Good design and art will also contribute to the goal that transit facilities help to create liveable communities.

In updating this Circular, FTA articulates its commitment to fund quality design and art in mass transit projects and allows local agencies discretion in developing allocation of funds for these efforts within recommended parameters. FTA will fund the costs of design, fabrication, and installation of art that is part of a transit facility.

To create facilities that are integral components of communities, information about the character, makeup, and history of the neighborhood should be developed and local residents and businesses could be involved in generating ideas for the project. Artists should be encouraged to interact with the community and may even choose to work directly with residents and businesses on a project.

6. Areas of Application While many transit projects can benefit from quality design and the inclusion of art, some areas offer greater potential for such aesthetic treatment. Examples of projects that offer special promise are:

- a. *Major Construction Projects* New fixed guideway (“New Starts”) projects, bus terminals, intermodal facilities, park-and-ride lots, and other associated facilities that provide bicycle and pedestrian access to the transit facilities have a significant impact on their environs and provide an opportunity to include artists on teams that plan, design, and engineer all aspects of the project. Artists should be part of the initial stages of project development.
- b. *Modernization Projects* Fixed guideways, bus terminals, and intermodal facilities periodically undergo modernization and renovation. Such projects offer opportunities to restore valuable historic elements and to include contemporary art that responds to the historic context. Rehabilitation of these facilities and integration of art that respects the original architecture may serve to reinforce the history of mass transit in the modern urban setting. These facilities can also serve as showcases for regional and other exhibits, thereby increasing their identity as important public facilities.

- c. *Vehicle and Related Facility Improvements* Rail cars, buses, and paratransit vehicles can be made more attractive through distinctive interior and exterior design and graphics employed in a cost-effective manner by design professionals and artists.

Many communities have a need for bus shelters to protect riders from inclement weather. These shelters and surrounding areas can be designed by architects, landscape architects, or artists, or a team approach can be taken. In addition, the shelters could provide display cases for posters or announcements of local events.

- d. *Construction Mitigation* Temporary art may be commissioned during construction to mitigate the negative economic impacts on businesses and to be used as part of a public outreach program for the community.

7. Eligibility of Costs for Art in FTA-funded Projects

Although facility design and construction activities are eligible FTA project expenses covered under ongoing planning and capital grant programs, art has not always been an eligible capital cost as a component of these activities. The incorporation of art into all areas of transit projects that are visible to the public is considered to be an eligible capital cost as a part of planning, design, and construction activities. The definition of art can be interpreted broadly for these purposes, from free-standing sculpture to wall pieces to functional elements such as seating, lighting, or railings to artists being part of an interdisciplinary team in which the artists contribute to the overall design and specific art pieces may or may not be created.

- a. *Eligibility* In order to promote local determination of appropriate transit-related art undertakings, FTA has established broad, flexible guidelines for including these items in agency-funded projects. In general, such artistic undertakings should conform to the following criteria:

(1) Studies and other local activities to develop programs for including art in the planning and design of transportation facilities and to obtain public participation must be included in the appropriate annual planning work programs (the Unified Planning Work Program for

“I believe we could make the process even more effective in the future by involving artists in preliminary engineering . . .”

Stephen E. Willis, P.E.,
General Manager,
St. Louis MetroLink,
Engineering and
Construction



★ **TEMPE, AZ**

Earlyn Tomassini
A bike rack!

planning-only projects and the Metropolitan Transportation Improvement Programs for capital projects) that are assisted with FTA funds.

(2) Funds spent on the art component of projects should be appropriate to the overall costs of the transit project and adequate to have an impact. These costs should be all-inclusive and generally should be at minimum one-half of 1% of construction costs, but should not exceed 5% of construction costs, depending on the scale of the project. Artists may be

paid a fixed fee or an hourly wage with a cap, similar to other design professional services (see FTA Third Party Contracting Guidelines, 4220.1B).

(3) Costs should be included in the relevant budget line items; that is, in planning, design, and construction line items.

(4) Artistic undertakings that promote specific private or corporate business interests are ineligible for FTA funding.

(5) The local transit agency should provide adequate administrative and technical support to professionally develop and implement the art program as well as make a long-term commitment to the maintenance of the art, as is customary with other physical assets.

b. *Procuring Artists* FTA Third Party Contracting Guidelines stipulate procedures for selecting architects for transit projects but do not specifically address the selection of artists. The appropriate artist selection process should vary among projects, depending upon the nature and scope of the project, characteristics of the site, resources of the community, and state and local statutes. Whatever process is used to select artists, FTA recommends that it be structured to assure the following:

(1) A justifiable process, demonstrating appropriate use of public funds, that gives serious consideration to a variety of artists available and capable of working on the project.

(2) Artists, regardless of race, color, creed, national origin, sex, or age, are eligible for consideration.

(3) Selection of artists and/or artwork recommended to the grantee is determined by a panel of art and design professionals, which may include but is not limited to art administrators, artists, curators, and architects.

(4) The community surrounding the future facility participates in the selection process. This could include all levels of participation, including supplying information, attending panel meetings, and being voting members of the panel. The extent and type of participation should be determined by the commissioning agency and be appropriate to both the project and the community.

c. *Criteria for Transit Projects in Which Artists Are Involved* It is suggested that the following criteria be used when artists are involved in planning and design of transit projects and/or when individual works of art are commissioned:

(1) quality of art or design,

(2) impact on mass-transit customers,

(3) connection to site and/or adjacent community; art that relates, in form or substance to the cultures, people, natural or built surroundings, or history of the area in which the project is located,

(4) appropriateness for site, including safety and scale,

(5) durability of materials,

(6) resistance to vandalism, and

(7) minimum maintenance.

The participation of artists is a common thread in recent mass transit construction projects. Applying their vision to the utilitarian forum of transit, artists work with transit professionals to humanize stations, depots, rolling stock, viaducts – entire systems. And in turn the transit environment challenges artists to use their skills in new ways to meet practical and esthetic goals.

The following images show the added value that art has brought to transit systems in metropolitan areas throughout the United States.



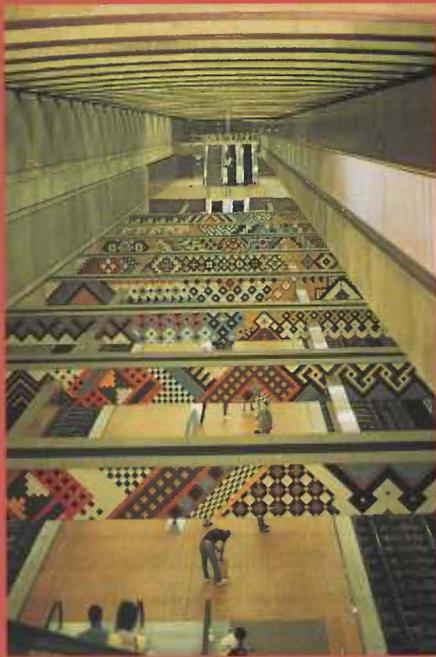
Photos: Cymie Payne

 CAMBRIDGE, MA
Mags Harries
“Lost” gloves lead customers in and out of the station.

Below:

BALTIMORE, MD

Pat Alexander
Ceramic tiles create a patterned cover for 46' long concrete struts above the platform.



Courtesy Baltimore Metro

Courtesy Detroit Transportation Corporation



Left:

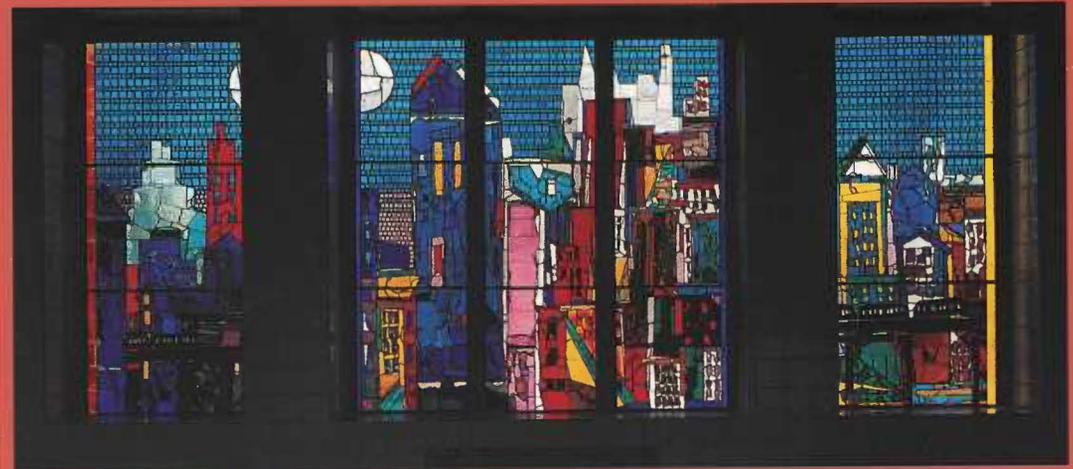
DETROIT, MI

Diane Kulisek
Tiles for this wall came from Detroit's historic Pewabic Pottery, started in the early 1900s by Mary Chase Stratton.

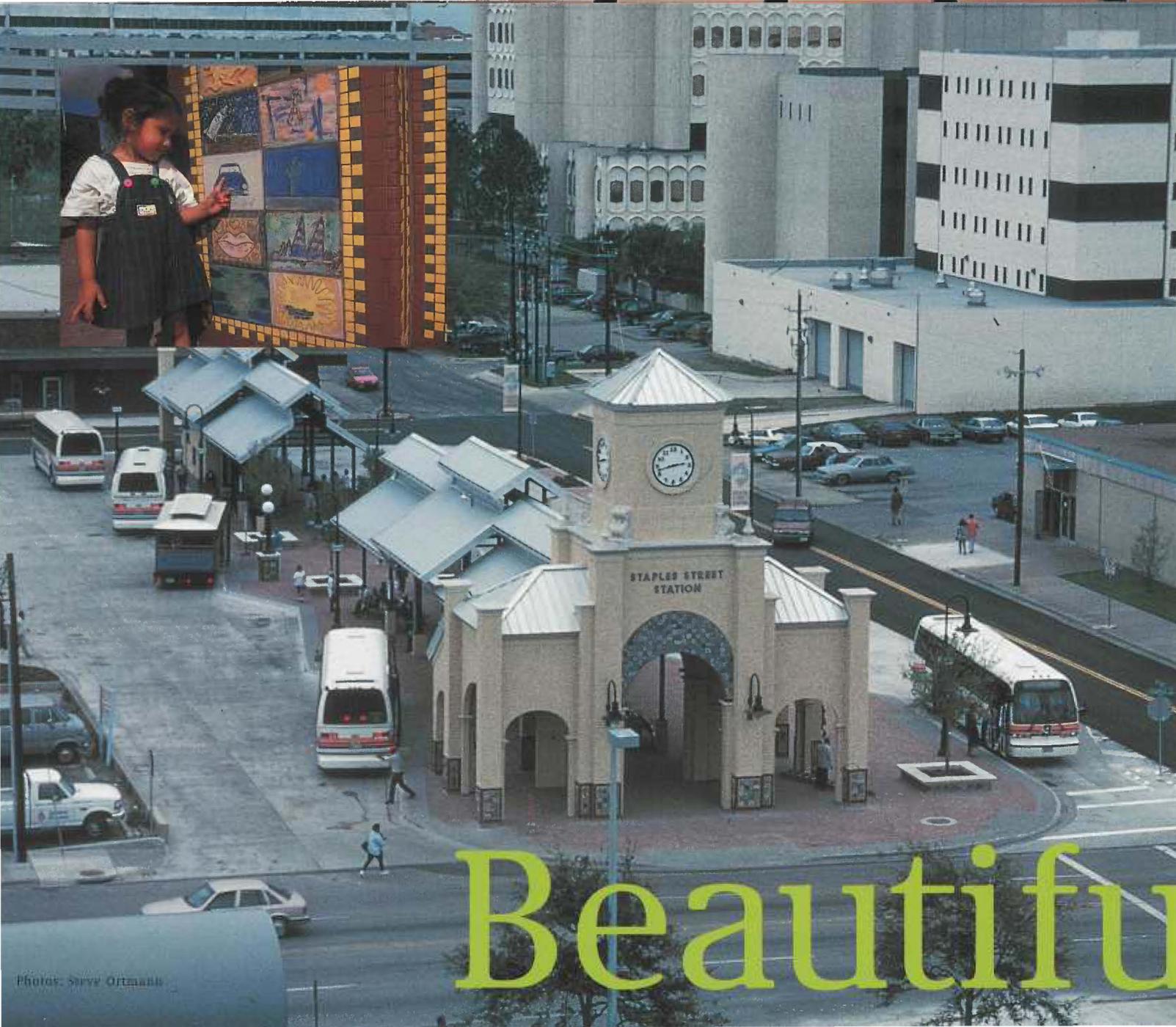
Below:

BRONX, NY

Romare Bearden
Bearden's cityscape was translated into faceted glass by Benoit Gilsoul and Helmut Schardt after the artist's death.



David Lubarsky



★ CORPUS CHRISTI, TX

Ed Gates organized 1500 community members – including children, seniors, prisoners, and the mayor – to work on ceramic tiles for this award-winning bus transit center.

“With strong civic involvement, and excellence in art and design, transit projects become truly public places whose value to the community increases over time.”

Janette Sadik-Khan,
Associate Administrator,
Budget and Policy,
Federal Transit
Administration

Beautiful

Practical

★ ST. LOUIS, MO

Right: Alice Adams Mundane elements such as this signal cover don't escape the artist's eye.
Below: Leila Dawl, Anna Valentina Murch with Booker Assoc., Inc. Artists, engineers, and architects worked together to soften the structural elements of a rail system.



Photos: Robert Pettus



Background:

★ **NEW YORK, NY**

Laura Bradley
Detail of railing installed throughout the subway system.

Top left:

★ **LOS ANGELES, CA**

Richard Turner with PB/DMJM Engineering and Escurdero Fribourg, Architects
This outdoor seating arrangement recalls a 1950s living room.

Bottom left:

★ **SEATTLE, WA**

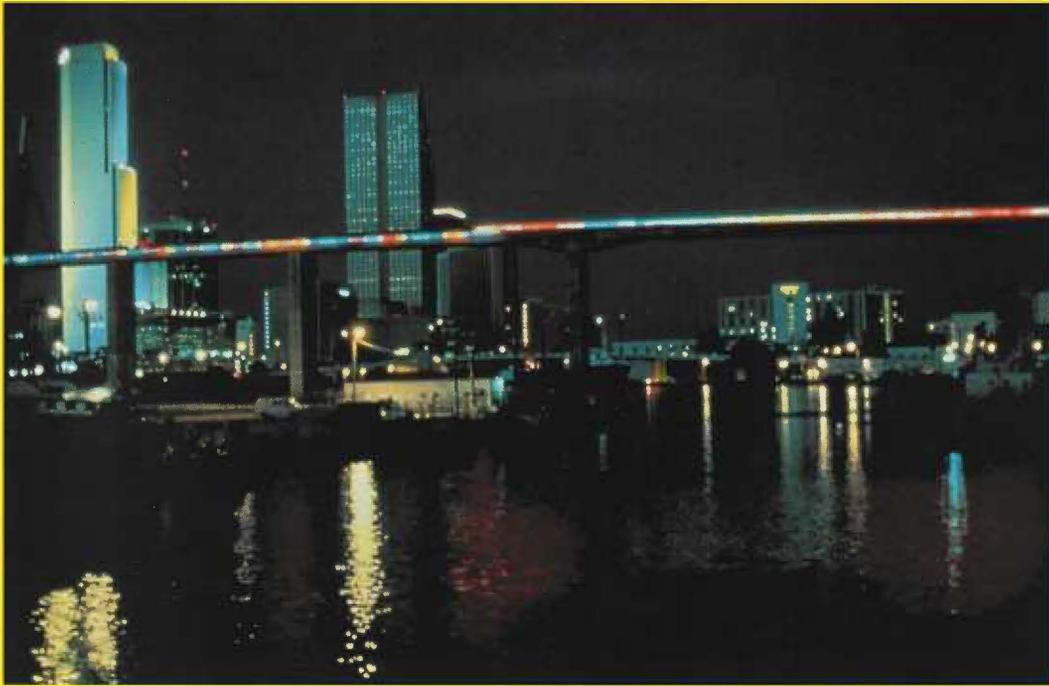
Jack Mackie with Parsons Brinckerhoff Quade & Douglas and TRA, Architects
An anatomically sympathetic rail makes waiting more comfortable.



OLYMPIA, WA

*Benson Shaw and Clark
Wiegman with Parsons
Brinckerhoff Quade
& Douglas*

The components of this bus transit center's artwork evoke the natural environment and its relationship to mass transit.



Rockne Krebs

Left:

★ MIAMI, FL

Rockne Krebs
Neon makes this railroad
bridge dance.

Bottom left:

★ NEW YORK, NY

Vignelli Associates
Curves and color add style to this
“new technology” subway car.

Below:

★ ST. LOUIS, MO

Alice Adams, Gary Burnley,
Leila Daw, Michael Jantzen,
Anna Valentina Murch, Jody Pinto,
with Kennedy Assoc./Architects
and Tod Williams, Architect
A collaboration produced sleek
platform canopies.



Courtesy MTA New York City Transit



Robert Pettus

DYNAMIC

*This page,
clockwise from
near right:*

★ **CAMBRIDGE, MA**

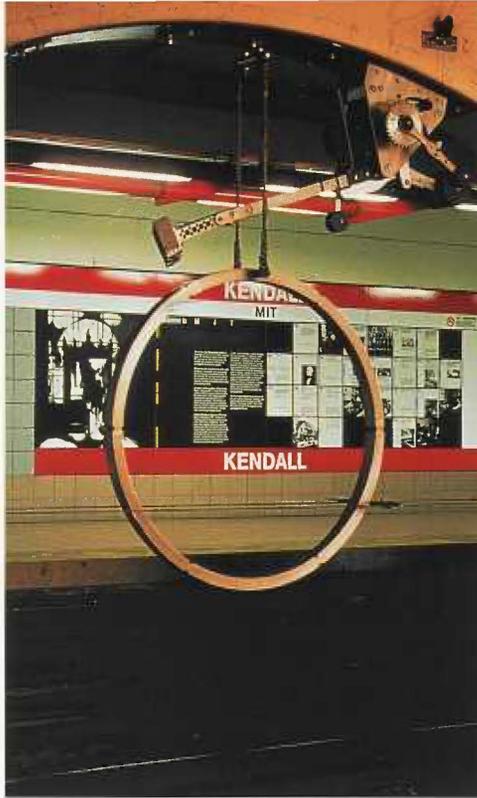
Pierre Matisse
'T' riders enjoy
playing this unique
instrument.

★ **LOS ANGELES, CA**

Jonathan Borofsky
Bird sounds surround
six dreamlike fiber-
glass figures flying
above the platform.

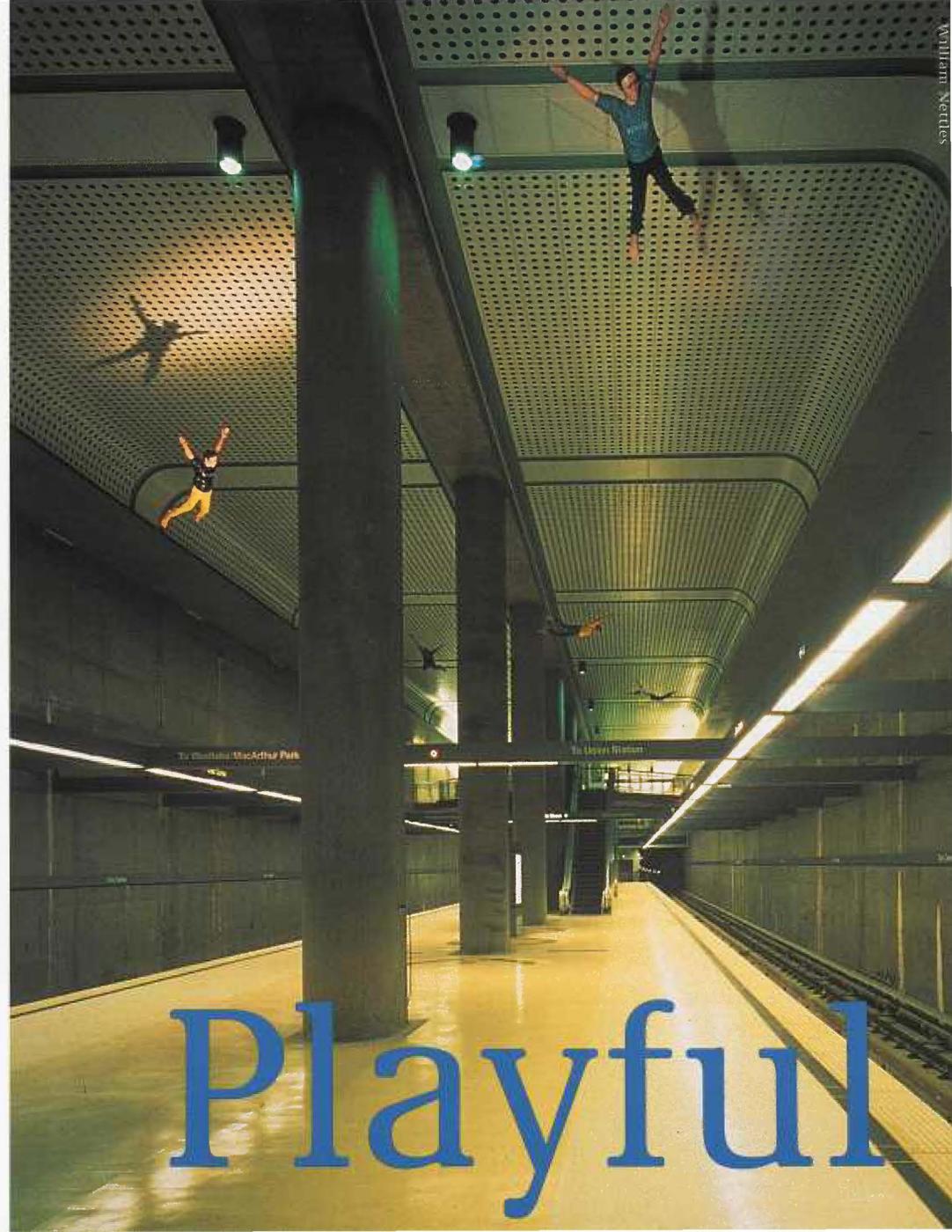
★ **TEMPE, AZ**

*Joe Zischke with
Robert E. Reid,
Architect*
Geometric designs
are cut into the roof
of this colorful
bus shelter.



Mark Wise

Bob Freund



William Nettles

Playful



"... We invite artists to help design transit facilities because of the power of art to engender strong, personal feelings of connection and relationship to our system."

Tom Walsh,
General Manager, Tri-Met Portland

Resources

Cambridge Arts Council and Massachusetts Bay Transportation Authority. Arts on the Line: A Public Art Handbook. Cambridge, Mass.: 1987.

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Acknowledgements

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Janette Sadik-Khan, Associate Administrator, Budget and Policy, Federal Transit Administration

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The projects illustrated in this pamphlet are the result of years of work and experimentation by general managers, art administrators, community activists, artists, architects, engineers, and planners. They are all to be commended for their creativity and perseverance. We also respectfully acknowledge the many other cities with art projects in development or already in place. We thank those people who have contributed their ideas, comments and images, including: Alice Adams, Sara Astellero, Rebecca Banyas, Michael Costello, Jessica Cusik, Jennifer Dowley, Maya Emsden, Tom Fitch, Leslie Gamel, Chris Jeffrey, Mary Kilroy, Pallas Lombardi, Eloise MacMurray, Jack Mackie, Sondra Myers, Project for Public Spaces, Samina Quareshi, Vivien Rodriguez, Ann Ruwitch, Sarah Smith, Mark Spitzer, Mierle Ukeles, Carol Valenta.

This page:

 **BALTIMORE, MD**

Linda DePalma
This permanent installation animates the site between a parking lot and a train station.

Back cover:

 **SEATTLE, WA**

*Parsons Brinckerhoff
Quade & Douglas and
TRA, Architects*
Neon adds drama to a tunnel entrance.

