

Promoting Public Art throughout Edmonton Transit System

Edmonton Transit System Advisory Board

Recommendation:

That Administration prepare the following for consideration during the Public Art Policy review:

1. A draft transit-specific public art policy that will ensure public art is incorporated early into the design process.
2. Specific public engagement guidelines related to public art in and around transit.

Report Summary

The Edmonton Transit System Advisory Board recognizes the need to enhance riders' experience through public art.

Report

Council adopted the Percent for Art to Provide and Encourage Art in Public Areas policy (C458C) on March 24, 2010. This policy's purpose is to improve the livability and attractiveness of Edmonton. The policy dedicates 1 percent of qualifying construction budgets to provide for public art. This policy is to be reviewed every five years (Section 3.0.1), and was last updated in March of 2010. Other policies pertaining to public art include:

- C547 - Public Art Administration, Registration and Outreach (2009)
- C548 - Public Art Accession, Selection Criteria and Gift Policy (2009)
- C549 - Public Art Conservation, De-accession and Re-site (2009)

There is no public art policy that relates specifically to transit infrastructure.

The effective incorporation of public art in transit systems offers significant benefits to transit users, their communities, and the broader city. Investing in public art can positively impact the experience of existing transit users as well as attract new ridership by making public transit a more appealing and welcoming mode of travel. The goal of this report is to examine ways of promoting and advancing public art throughout Edmonton's public transit system. As part of this work, the Committee reviewed the existing policy C458C that specifies how public art is funded and allocated, and looked at different options for promoting and enhancing public art throughout ETS LRT stations and transit centers. A specific focus was to evaluate how public art is provisioned and allocated throughout the transit system, on both new projects and for existing infrastructure and stations. After examining Edmonton's current practices, the Edmonton Transit System Advisory Board identified three key recommendations that will promote public art through the entirety of the transit system as outlined in Attachment 1.

Policy: Edmonton's art specific policies do not have direct mention of transit users' needs. With such demands as high traffic, diverse infrastructure and crime prevention, specific policies and guidelines should be put into place. This will ensure continuity between all transit projects.

Corporate Outcomes

If implemented, the recommendations are expected to contribute to a range of corporate outcomes, including:

- "Edmonton is attractive and compact" - by creating transit locations that are more appealing for passengers.
- "Edmontonians use public transit and active modes of transportation" - by promoting an attractive transit system.
- "Edmontonians are connected to the city in which they live, work and play" - by including Edmontonians' opinions on the selection of public art.
- "Edmontonians use facilities and services that promote healthy living" - by creating desirable spaces to which citizens will want to walk and take transit.
- "Edmonton is a safe city" - by drawing more citizens to use and linger around transit infrastructure.
- "Edmonton is an environmentally sustainable and resilient city" - by creating an inviting system that incentivizes citizens to use transit.

Public Consultation

The Edmonton Transit System Advisory Board is comprised of public volunteer members appointed by Council. The Edmonton Art Committee, the Winter City Group, the University of Design Studies, and the Edmonton Youth Council were also consulted by the Board prior to the formation of its recommendations.

Budget/Financial Implications

These recommendations are expected to diversify the existing funds allocated for the existing (1 percent) budget for public art. Additional funds will need to be allocated to create a Public Art policy specific to Transit and Engagement Guidelines.

Justification of Recommendation

1. Edmonton's transit system is large and complex, with a comprehensive user group. This should be reflected when choosing and implementing Public Art, and to create a process that allows for diversity in styles of art.
2. Public engagement needs to be done when in reference to public spending.

Attachments

1. ETSAB Public Art Report 2016
2. ETSAB Public Art White Paper - 2014

Promoting Public Art throughout Edmonton Transit System

Edmonton Transit System Advisory Board (ETSAB)

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Promoting Public Art throughout Edmonton Transit System

Edmonton Transit System Advisory Board

Summary

This report makes an argument for change to our current Public Art Policy. The City of Edmonton has put focus on ensuring that public infrastructure takes into consideration public needs. ETSAB believes that by incorporating our three recommendations into the way we currently provide public art we can bring out a stronger sense of community throughout the city.

Our three recommendations include:

1. Create a transit specific public art policy

- Transit has specific needs that can be solved or enhanced through public art
- Ensure clarity around processes and procedures

2. Ensure public art is incorporated into the design process early

- To enhance built forms during design phase
- Provide the option for functional and four season friendly art

3. Create public engagement guidelines specific to public art in and around transit

- Public spending should include public input
- Increased engagement will decrease criticism

ETSAB believes that implementing these recommendations will not only create a more attractive and vibrant public transit system that improves the passenger experience, but will also create a greater sense of place that people are drawn to, and in turn community connection and pride. Through public art we can shift Edmonton's transit system to more than just merely moving people; change to a system that cares about the rider's complete experience.

1. Introduction

Effectively incorporating public art in transit systems offers significant benefits to transit users, their communities, and the broader city. Public art can influence many aspects of the ridership experience, ranging from security and safety to making the station or traffic corridor more vibrant. Investing in public art can positively impact the experience of existing transit users as well as attracting new ridership by making public transit a more appealing and welcoming mode of travel.

For this report, the goal of the Edmonton Transit System Advisory Board (ETSAB) was to examine ways of promoting and advancing public art throughout Edmonton's public transit

system. As part of this work, the Board reviewed the existing policy (C458C) that specifies how public art is funded and allocated, and looked at different options for promoting and enhancing public art throughout LRT stations and transit centres. A specific focus was consideration of how public art is provisioned and allocated throughout the transit system, for both new projects and for existing transit infrastructure.

This report is organized to answer the following questions:

- 1) What are the benefits of investing in art at public transit locations?
- 2) What are some of the limitations in the existing public art policies specifically in relation to public transit?
- 3) What are other jurisdictions and transit authorities doing to promote art at public transit locations, and what are the reported outcomes?
- 4) What are some best practices with regards to public art programs for public transit?
- 5) What types of changes or policy amendments can be made to address the gaps or shortcomings in the existing policies?

The Board believes it is timely to consider this subject given the revision cycle of Edmonton's policy on public art. Section 3.0.1 of the 'Percent for Art' Policy C458C specifies that City Council will review this policy every five years; the current version of the policy was last updated in March 2010.

2. Identified Issues

Public art and public art policy should be leveraged to the benefit of civic transit facilities and infrastructure. Public art serves as part of the environment of a transit centre, LRT station, and the journey through the system. Done well, public art can be integral to facility design and contribute to the enhancement to the user experience.

It is the opinion of ETSAB, as the civic board tasked with representing the public view and interest on matters of public transit, that:

1. Public art should be a fundamental and positively-reinforcing part of the overall public-transit user experience;
2. The distribution of public art (funds) is unequal, to the benefit of new or major renovated stations, and to the detriment of existing transit stations and other legacy infrastructure;
3. There is desire for a greater diversity of media in public art in the transit system;
4. There is potential for greater and more-evenly distributed public art across the transit system;
5. There is dissatisfaction with some of the largest public art commissions and installations in recent years at transit properties;
6. There is unrealized potential for public art to be interactive, and complement or reinforce physical elements of facilities such as architecture, lighting, and landscape;
7. Public art in the transit system should better reflect and reinforce unique civic requirements, such as the Edmonton Winter City Design Guidelines and Winter City initiatives.

8. Greater public consultation needs to take place during the selection process.

The intent of this report is to deal with four core issues pertaining to civic policy:

1. Leveraging new funds committed from Percent for Art to address deficient conditions in transit facilities which are not otherwise planned for redevelopment or renovation.
2. Expand the existing policy direction and authority behind public art, based on the following objectives:
 - a. Maximising value from limited funds, by expanding the degree and spread of public art across the public transit system;
 - b. Expand the range of media commonly employed for public art, and where possible achieve multiple urban design objectives; which may lead to greater satisfaction with public art in the transit system.
3. Create an inclusive process through greater public consultation.
4. Ensure public art is incorporated early into the design process.

3. Background

3.1 Public Art Policy - Edmonton at Present

At present, there is no specific civic policy for the provision of public art in relation to transit infrastructure in Edmonton. The funding, design, selection, and placement of public art in public transit locations are carried out under the following general policies of the City of Edmonton:

C458C - Percent for Art to Provide and Encourage Art in Public Areas (Percent for Art) (2010; superseding previous 2007, 1992, 1990)

C547 - Public Art Administration, Registration and Outreach (2009)

C548 - Public Art Accession, Selection Criteria and Gift Policy (2009)

C549 - Public Art Conservation, De-accession and Re-site (2009)

The name of each Policy is a fair description of what is outlined under each Policy. The four policies work in tandem with one another, and with each sets out the overarching policy, along with the City Procedures to be followed in realizing the Policy's objective. The Edmonton Arts Council is designated by City Council as the authority which researches, evaluates, and recommends Public Art policies to Council, and who are delegated certain management responsibilities for the civic Public Art collection and the administration of Percent for Art Policy. A City staff position, the Public Art Director, acts as the point of contact and central manager for Public Art policies and activities. Project managers undertaking civic capital projects with qualifying budgets work with both the Edmonton Arts Council and the Public Art Director to implement and install public art.

The core policy, C458C - Percent for Art, was first introduced in 1990, and has been revised three times to reflect changing desires and procedures, and reflect the evolution of the capital projects which provide funds for, and receive, Public Art. The essence of this Policy is summed by the policy statement:

“Public Art is considered to be a key component to the attractiveness and identity of a city; it demonstrates the character of communities; investment in the arts strengthens the local economy; and support for the arts is a reflection of a progressive municipality.

The City of Edmonton will dedicate 1% of qualifying construction budgets to cover the costs of implementing City Policy C458C.

Approved public art will be displayed within or in close proximity to publicly accessible municipal property.”

The Edmonton Public Art Map (Public Art Master Plan) is the overriding master plan for the treatment and use of Public Art in Edmonton. It details the need for Public Art, the environment and conditions which Public Art should serve, key stakeholders and their relationships, and how policy should be developed and enacted.

Purpose statement: “Edmonton Public Art will provide the infrastructure, programming, and initiative for an increase in the scope of public art for the City of Edmonton...”

3.2 The Benefits: Why Invest in Public Art?

There is extensive rationale and growing research to support policies that aim to include public art in transit projects. Although art itself is subjective, there are many tangible, measurable benefits that public art can bring about in transit systems, such as increasing ridership (and ultimately decreasing greenhouse gas emissions), improving security, safety, and enhancing the overall travel experience.

Some of the proven benefits and common goals of public art policies include^{1 2}:

- Encouraging ridership by improving the general population’s perception of public transit (perceptions relating to the overall sense of safety and security, cleanliness, reliability and vibrancy);
- Improving liveability by adding vibrancy to streets, stations and transit centres. Art can act as a catalyst for encouraging development and investment in a community;
- Increasing safety and security by instilling a sense that the space is well maintained and frequently visited;
- Deterring vandalism and graffiti by increasing the public’s respect for the place. Public art conveys a message that the space is valued which can incent positive behaviour.
- Demonstrating customer care by focusing on improving the transit users’ experience;
- Highlighting local culture and heritage by incorporating a community or city’s history into an art installation. This can help improve citizen’s connection with their communities by increasing the sense of belonging to the neighbourhood or city;

¹ Transport Canada Case Studies in Sustainable Transit: Public Art and Design in Transit (TP15130 E, November 2011) https://www.fcm.ca/Documents/case-studies/GMF/Transport-Canada/PublicArtDesignTransit_EN.pdf

² Best Practices for Integrating Art into Capital Projects (APTA SUDS-UD-RP-007-13; Published June 28, 2013) <http://www.apta.com/resources/hottopics/sustainability/Documents/APTA%20SUDS-UD-RP-007-13%20Integrating%20Art%20into%20Capital%20Projects.pdf>

- Improving the identity of the transit agency. Strategic investments in art within existing ETS infrastructure can strengthen the brand and reputation by projecting a sense of care and pride;
- Facilitating social interaction and fostering conversations amongst transit users.

Appendix A includes further details on the social benefits of art provision in public transit locations.

The stakeholders of public art are the citizens of Edmonton who view, interact with, benefit from, and contribute funds for public art. Indeed, visitors to public areas of our city comprise the potential audience for public art, and public art is a reflection of our values, preferences, and identities.

When we find ways to achieve multiple benefits, project components and increase the amount of Public Art we can achieve for a given amount of funds, everyone benefits: the users, the general public, and the artistic community behind the art.

4. Examples from other Jurisdictions

4.1 Comparative Canadian Cities

Calgary

Calgary Transit uses a project-specific process for the acquisition and programming of public art, with a recent example being the West LRT line. A public participation process is used to determine the desired types of art, and select commissions.

Criteria for art recognize the importance of the piece, reflecting the particular project and transit system³. Art should:

- Heighten the pedestrian and rider experience along the corridor;
- Engage walkers and riders at various points throughout their journey, or while they wait on platforms;
- Make the experience of being in and moving through the corridor a stimulating and interesting one;
- Site specific art: reflects unique characteristics of area.

Winnipeg

The Winnipeg Arts Council develops projects based on site parameters, natural and historical factors and conceptual considerations. Diversity will be incorporated into the public art program including:

³ Reference websites: <https://www.youtube.com/watch?v=xeKQID-36dM>
<http://www.calgary.ca/CSPS/Recreation/Pages/Public-Art/West-LRT-Public-Art.aspx>

- artist and committee member selection;
- Site selection;
- Media, scale and style of artwork, through experimentation with new art forms as well as traditional forms; and
- Through the work of emerging as well as established artists.

One example of art as design and functional art are bus shelters which have been designed and installed by artists (Figure 1).



Figure 1. Winnipeg bus stop incorporating public art⁴

Vancouver

Under its Civic Public Art Program, Vancouver has a consolidated annual budget for public art projects that is allocated to reflect civic priorities. Potential projects are selected from City planning initiatives, such as:

- Infrastructure and parks development projects.
- City buildings and other City undertakings.
- Needs and interests of particular communities.
- Current public art plans.

Vancouver has a Private Sector Development Program, where private sector re-zonings greater than 100,000 square feet are required to contribute \$1.81 per buildable foot to a public art process approved by the City.

⁴ <http://www.winnipegfreepress.com/breakingnews/Bus-stop-as-art-unveiled-today-95417649.html>

TransLink⁵ supports the inclusion and display of Public Art in its facilities and on vehicles. Notably, one program displays student work from Emily Carr University on the side advertising panels of buses.

Montreal

Metro stations each have unique designs, resulting from the decision to use a different architect for each station with the construction of the Metro beginning in the 1960s. Architecture is considered to be integral art.

Metro stations include murals and stained glass in the designs and building of stations. The Société de transport de Montréal (STM) acquires other art pieces for display throughout the Metro.



Figure 2. Champ-de-Mars Metro Station, Montreal⁶

Toronto

The 1% for Public Art city policy applies to the value of the publicly-accessible area of a facility, for new construction and retrofits/refurbishment. Art pieces were commissioned beginning with the Spadina Line in 1978; as well, many stations have used tiled patterns and murals as public art. New stations on the Spadina line extension (currently under construction) each have unique architecture.

⁵⁵ <http://www.translink.ca/en/Rider-Guide/Art-on-Transit.aspx>

⁶ Source: https://c2.staticflickr.com/8/7094/7376987354_fae57bf653_b.jpg

4.2 International example

United States

In the United States (US), federal policy set out in 1995 by the Federal Transit Administration (FTA) encourages including art and quality design in mass transit projects in order to “improve the appearance and safety of a facility, give vibrancy to public spaces, and make patrons feel welcome.” The FTA’s policy and related publications encouraging art in transit have been a major catalyst in the development of public art programs within transit agencies across the US, and the leveraging of funds for art.⁷

4.3 Best Practices⁸

The following best practices have been identified:

- Include artists early. It is important that art and design are integrated into transit projects from the outset in order to allow for increased artistic possibilities and overall cost effectiveness. Concerns regarding safety, operations, maintenance, vandalism, and pedestrian flow often preclude the inclusion of art and design in construction projects)
- Public art should reflect local community.
- Collaborate with the community.

5. Recommendations

The board has identified three key issues, discussed in detail below with identified solutions. These issues and solutions were developed after review of the current policies on public art, consultation with the Edmonton Arts Council and the Winter City Team, consideration of examples from elsewhere, and review of the needs of existing LRT stations.

5.1 Create a Transit-Specific Public Art Policy

While looking into ways to promote and expand public art into Edmonton’s transit system, ETSAB identified that our current policies needed to be viewed from an alternative perspective. There are opportunities to enhance our system within our current policies. Creating a Policy specifically directed towards projects around the transit system will help identify needs and create clarity on direction, cost, design, engagement, and communication between City Administration, the Edmonton Arts Council, and the public.

⁷ Federal Transit Administration, Design and Art in Transit Projects, http://www.fta.dot.gov/laws/circulars/leg_reg_4129.html

⁸ Best Practices for Integrating Art into Capital Projects (APTA SUDS-UD-RP-007-13; Published June 28, 2013) <http://www.apta.com/resources/hottopics/sustainability/Documents/APTA%20SUDS-UD-RP-007-13%20Integrating%20Art%20into%20Capital%20Projects.pdf>

Identified Limitations in Current Policy

- The scope of the current policy C458C, Percent for Art to Provide and Encourage Art in Public Areas, only looks at allocating a percentage of capital project budgets to public art when new infrastructure is built. Since Edmonton's LRT was first built in 1974, many of the existing stations are now characterized by an outdated and desolate appearance. Without amending the policy, the stations and transit centres that need the most investment to revitalize the appearance and bring them up to standard will continue to be neglected, since all funding must go to newly built stations.
- The policy currently limits the proximity (distance) of where public art must be installed relative to where the infrastructure or capital project is built. This is not necessarily appropriate on transit projects given the scale our transit system in spread across our city.
- Policy C458C is not specific with regards to what components/aspects of capital project budgets are factored into the '1% for art' calculation. This gives administrative staff the discretion to interpret and determine what's included and excluded. Past applications of the current policy have excluded key capital expenditures such as the construction of LRT Tunnels and Bridges, as well as large purchases such as LRT and bus fleet additions.
- The current policy has no means of identifying funds to improve the visual look or install public art in existing LRT stations and transit centres, many of which are over 40 years old. The dated and unwelcoming aesthetics that characterize some of Edmonton's aging stations/centres reinforce perceptions that the system is not safe. This may discourage non-regular users of public transit from considering this for part of their entire commuter journey. To make matters worse, some of the most outdated LRT stations (middle of the Capital Line) are the ones that service the greatest number of transit users commuting to and from downtown. Along with the current investment to revitalize Edmonton's downtown core, it is important that the LRT stations that service this area are upgraded to meet the needs of the public.
- The way in which public art is procured through highly structured RFP processes creates barriers for local artists to participate or contribute, often lacks sufficient public engagement, and does not lend itself to community projects or crowd-sourced art.
- The current policy does not provide a way for groups and Edmonton citizens to propose or create art projects that showcase the talents of local artists.
- The current policy does not encourage collaboration between the project managers and the Edmonton Arts Council early in the project planning to ensure the inclusion of functional art, and art that is integrated into the project concept and design.

C458C - Percent for Art

Qualifying Budget

1.07 “One percent of qualifying construction budgets”: One percent (1%) of the qualifying construction budgets of a publicly accessible municipal project as determined in the Capital Budget Process.

- in consulting the Edmonton Arts Council, it has been found that this is not clearly defined and the judgement as to what parts of a capital project are included and excluded in this calculation are opaque, and at the discretion of the project manager. For example, the cost of rails was not considered eligible for the Valley Line LRT (SE line to Mill Woods). While it may be the case that some project managers contribute more to a given project, the potential for foregone funds by arbitrary exclusion of qualifying costs is notable, and could reach hundreds of thousands- even millions- in a given year.

2.03 The Edmonton Arts Council will: b) promote awareness of the Civic Art Collection

- From discussion with the Edmonton Arts Council, ETSAB understands that there is little, if any, public art not on public display. We propose that increasing the visibility of the civic art collection should include consideration for art held in storage or otherwise not displayed; providing an inventory of pieces which may be available could assist the City and ETS in identifying opportunities to introduce these items to prominent public areas in the transit system. Some portion of Percent for Art funds can be used to install/display any such items. Given that most is displayed, it could be useful to expand practice to provide opportunities to display art from other public body collections, such as the Art Gallery of Alberta (AGA), Provincial Museums, or Edmonton City Archives, should suitable pieces exist.

2.04 c) The role of the PAC is to:

- ii. Support the implementation of the City’s Public Art Master Plan (MAP) including education and awareness of the Civic Art Collection
- v. Advise on placement of un-sited Artworks in the Civic Art Collection
 - Again, any art in the civic collection which is not currently on public display could provide a relatively low-cost method of providing for Public Art in areas of the transit system which are deficient, without waiting for capital developments or renovations of these sites to provide new commissions funding.

2.05 The City will establish an Art Bank that will have the following purposes:

- a) To hold funds for public art conservation and outreach programming
- b) To fund the protection of Civic Art Collection Artworks not currently on public display including storage of the Artworks.
 - The Art Bank may provide art pieces to serve as previously discussed.
 - the Art Bank may provide funds that could be used for displaying pieces from partners, such as post-secondary programs, community groups, other public entity art collections such as the AGA.

2.06 The City will create an account to accept cash donations intended for public art use and will notify the Edmonton Arts Council of the balance as changes occur.

- ETS could solicit donations from private and corporate sponsors specifically for improving public transit facilities, corridors, and the public spaces around them.

C547 - Public Art Administration, Registration and Outreach

2.3.3 ACCESSION/ACQUISITION

2.3.3.1 The EAC will direct and implement the Accession of new Public Artworks and the Acquisition of existing Public Artworks, including Gifts of Public Artworks to the City of Edmonton, in accordance with Policy C548.

- Accession should consider specific criteria when a transit project is providing Percent for Art funds; such as: interactivity, functionality (adding light, seating, and entertainment), generating activity and ridership.

C548 - Public Art Accession, Selection Criteria and Gift Policy

2.2. ART SELECTION

2.2.4. Art Selection Committees will, in general, have representatives from the arts, the Project Manager, City of Edmonton or other site ownership or user groups, persons qualified to ensure an Artwork's technical feasibility, persons recognized as able to ensure the Artwork's suitability in the general community.

- For art which is part of a Transit project, site user groups should specifically include multiple members of the local neighbourhood community who use transit on a regular basis. "Suitability in the general community" should also reflect transit users, and those whose community in which the facility or site is located.
- As well, transit users should be surveyed regularly as to their preferences for future art, criteria and performance standards for art, and opinions on

existing art. This can be done through online engagement or in partnership with Edmonton Insight Community.

2.2.5. Artwork selection criteria for the Civic Art Collection will include assessment of the following components: artistic quality and originality, suitability for the overall design and/or architecture of the Artwork site, qualifications of Artist or Art Consultant, Conservation and Maintenance requirements, technical feasibility, public safety, community or civic suitability.

- “Suitability for the overall design and/or architecture of the Artwork site, community or civic suitability” should reflect the specific user group, location, and performance criteria as specified above for 2.2.4.

C549 Public Art Conservation, De-accession and Re-site

2.2.2. If an Artwork in the Civic Art Collection is re-sited, the new site will be selected by the City based on recommendations from PAC on suitable locations for the Artwork and the suitability of the Artwork for the location, including community acceptance of the Artwork in that location.

- should a piece of art be moved, or deteriorate such that the current location (say, outdoors) is no longer suitable or desirable, transit facilities and stations should be considered. For example, the downtown LRT stations may provide weather-protected venues for some art pieces.

Winter City Guidelines

Edmonton Winter City Guidelines identifies important principles and considerations for public art in Edmonton, which includes:

- Integrating design and public art strategies to address winter conditions including wind factor and maximizing exposure to sunshine.
- Incorporating colour and themes that appreciates/celebrates the winter-scape.
- Using light art as the main medium of expression

We recommend that these principles and considerations need to be reiterated for choosing pieces for Edmonton’s transit system.

Intrinsic Solutions: Existing Policy Potential

These solutions look primarily at what can be done with the existing civic Policy and apparatus for Public Art, thinking specifically about the Edmonton Transit System. Edmonton’s Policy/Procedure can be expanded upon, and leveraged in achieving our stated objectives and addressing the shortcomings of Public Art in public transit.

Edmonton Public Art Map (Public Art Master Plan)

Recommendation: Approve new Edmonton Public Art Programs and increase funds to a current program

xiv Graffiti Zones

xv Increase Community Public Art program annual funding

- Transit sites and stations could provide space and infrastructure as the canvas for Graffiti Zones, open walls; and art produced by community groups, schools, and post-secondary programs.

Public Art Criteria - PROPOSED PRINCIPLES

These principles have not been adopted in full. This offers the opportunity to revisit these principles from the foundational Public Art Map and fully adopt specific principles which should be used to better align public art in transit with the environment and expectations of transit sites, and transit users:

- **“NATURE:** Artworks should be appropriate in scale, material, form, and content for the immediate, general, social, and physical environments with which they are to relate.” This needs to be better considered for transit. There should be greater thematic integrity with transportation/transit.
- **“ELEMENTS OF DESIGN:** Consideration should take into account that public art, in addition to meeting aesthetic requirements, also may serve to establish focal points; modify, enhance, or define specific spaces; or establish identity for the City of Edmonton.” Consideration for this would benefit objectives of establishing art which is better suited and functional to the specific needs and opportunities of Transit sites, and Transit users.

Public Art Contribution Options for Developers - Off-site (pooled) contribution

- In practice, major developments with site-specific zoning and increases to density routinely provide a private public art contribution, normally on-site or close to the development. Some portion(s) could be pooled and directed to Transit sites.

Public Art Park System - PROPOSED

- Though not yet realized, should this concept be pursued, consider co-locating limited public park or plaza space which exhibits art with Transit sites. This project also proposed private/corporate donor naming rights could be provided in exchange for donations.

Community Public Art Grants

- Provided via the City and EAC, some could be directed to projects which will be created and exhibited at Transit sites.

Mural Arts - PROPOSED

- Mural programs would be highly complementary to improving linear transit corridors, such as the Clareview LRT right-of-way, LRT tunnel portals; and to available wall spaces at or adjacent to Transit centres and stations. There may be opportunities to leverage such programs which exist through Community Leagues, and Business Revitalization Zones.

Experimental Public Art Projects - PROPOSED

- “Sites for short-term public art installations can be designated by the City of Edmonton or nominated by local community groups or businesses. Projects can then be initiated with the context of the site in mind.” Transit could provide underutilized public space for transitory art, such as bus terminal pads and LRT stations/Pedways.

Public Art Stage - PROPOSED

- “Create a tour booklet that is designed to accommodate new projects annually, for walking public art tours.” Such a guide (in print and online/mobile friendly) could be put together specifically for art on and proximate to ETS sites and corridors.

Suggested Solutions to include in Transit Specific Policy

Proximity

- Dissolve proximity requirements to allow for public art throughout new and older infrastructure.

Qualify Budget

- Create clarity around “One percent (1%) of the qualifying construction budgets of a publicly accessible municipal project as determined in the Capital Budget Process” so that it is consistent and reduce the need for discretionary policy interpretation and ensure consistent application.

Winter City Guidelines

- Ensure that the Winter City Guidelines are a key factor when decided on public art.

Bus Shelters

- Allow for bus shelters/stops to be a form of public art.

5.2 Incorporating Art Early in the Design Process

Several Canadian cities have used public art at transit hubs to enhance user experience with the aim of increasing ridership^[9]. However, some cities have gone further and used art to not only make transit centres more inviting to the user through sightliness, but t^o enhance the rider's experience through physical interaction.

Montreal is at the forefront of Canadian cities in using art at transit hubs to serve multiple functions. Sculptural grilles at Langelier Station, for example, are a decorative art installation that serves to conceal ventilation shafts. 21 BALANÇOIRES, at Place Des Arts Metro station has a series of swings that people of all ages use to create musical notes. Art installations such as these in Montreal do not only attract attention, but they stretch the art budget to include multiple, functional purposes, and generate activity nodes at transit hubs (which in turn serve to attract ridership).

Several Canadian cities have gained the opportunity to increase ridership generation potential through public art. Edmonton, by making minor changes to its selection guidelines and including stakeholders earlier in the process, can utilize the same benefits of public art realized in other Canadian cities. Currently, the RFP and selection process for public art at transit centres is governed by the City of Edmonton's Public Art Policy Suite.

Additionally, both public and private sectors are increasingly using a holistic approach to designing transit infrastructure. 'Leadership in Energy and Environmental Design' (LEED) is one popular standard that is used by a growing number of industries to ensure there is an integrated and collaborative approach to design that incorporates expertise from all professional stakeholders (including engineers, architects, artists, public officials, property managers, and more). This is done through a design "charrette", where artists, architects, and engineers would be able to communicate concepts, ideas, and goals, prior to the designing of a building envelope. This would allow art to be incorporated at the early stages of the design process and as part of the functional environment of a building - rather than being included after major design decisions have already been made.

⁹ https://www.fcm.ca/Documents/case-studies/GMF/Transport-Canada/PublicArtDesignTransit_EN.pdf

Current Issues

1. Policy C458C puts a strong emphasis on art instalments that are “highly visible”. This increases the importance of art submissions that are sightly and draw attention. However, when riders visit a transit station/shelter, a large portion of their time is spent waiting, affording an opportunity to use art as a welcome means to occupy and entertain (through interaction) the waiting person and increase customer satisfaction. At present the City has only a few art installations that focus on physical interaction between the user and the space. Two notable ones include a functional art piece, ‘The Community Table’, (at 9538 103A Avenue) and a multimedia art piece, ‘Sound Columns’ (at 9100 Walterdale Hill). Currently, there are no installations that promote physical interaction with the user at any transit location.
2. In addition to potential changes that can be made to the RFP process, there is a need to include artists earlier in the design process. A request for proposal for public art at the Northeast Transit Garage was issued only after the design phase had been completed. Although great emphasis was placed on engaging the public in judging the proposed installations by artists (which is a major step in the right direction), artists were only given the ability to add art installations after the building had been designed – not through the design phase itself. In order for artists to be able to incorporate art into essential design features of a building, they need to be incorporated earlier in the design process. This ensures transit centres/infrastructure is designed with potential installation locations and concepts in mind, rather than these being suggested to the artist in the RFP.

Suggested Solutions

- Standardize RFP guidelines
 - Higher consideration is given to artists that prioritize user experience through (a) use of multiple mediums that engage all users and their interests (8-80 rule) and (b) design that is sensitive to Edmonton’s winter climate and works to counter potential ridership losses due to cold weather
 - Art can be incorporated into design earlier in the process. An RFP can ask proven artists with local experience to participate in the design-charrette, which is the earliest, collaborative phase of the design process. Artists should be selected by the final iteration of the design-charrette process (and their proposal should help guide further design decisions). Choosing an artist this early allows the individual to be involved in the concept phase of building design, and therefore provides the artist with opportunities to be creative with incorporating art into essential design elements)
 - A mandate to include various mediums of art (functional, sound, interactive, etc.), rather than art, in general, will allow transit stations to incorporate a more-holistic experience for the user

- Involve artists in the earliest phase of the project
 - Community leaders from various organizations, school board, artists (who should be selected at this point) engineers, architects, ETS, City of Edmonton, M.A.D.E (Media Art Design Exposed in Edmonton), Edmonton Arts Council, etc.
 - This would mean an RFP for artists and their ideas is created early in the process.

Including artists and other community stakeholders in the design process reduces time spent afterwards on public consultation. The expected results of implementing these scenarios are an enhanced transit user experience and increased ridership generation at impacted transit centres - and therefore to the transit network overall. The purpose of art does not have to be limited to making a space look better; it can be used to enhance the interactions between people and their environment. If we are to encourage the use of public transit in Edmonton, the City must do more to enhance the transit user experience. When artists are given the opportunity to be part of the creative process early on and art is incorporated into the design of the most functional elements within a building (e.g. benches, tables, lighting, and pathways), installations have a greater potential of enhancing the user experience at transit stops/centres.

5.3 Create Specific Public Engagement Guidelines Related to Public Art for Transit

The structure and policies in place to govern the relationship between the City of Edmonton and the Edmonton Arts Council address the subject of public art in general and provide a framework to manage the “percent of art”. As it stands now most public art projects have zero to two community members on the selection committee, this is not a fair representation of Edmontonians.

The integration of art in transit projects should allow for transit users to have input. Public engagement should be conducted early in the process to identify concepts that are important to a community; such as theme, demographics makeup, neighbourhood history, and community needs. This information should be compiled by project managers and the Edmonton Arts Council from the conceptual stages to ensure RFP criteria is reflective of the requirements of the public. Functional art for example may provide light in areas where security/public safety may be a problem or public art may be integrated in a shelter protecting transit users against the harsh winter conditions.

As per policy C547, the Edmonton Arts Council has a service agreement to provide arts and cultural services for the City of Edmonton. This agreement should be reviewed specific to transit projects to ensure transit users and Transit Administration/Project managers are involved in the decisions and selection of Transit Public Art. The majority of Edmonton Arts Council members are members of the public; however Transit Art requires transit subject-matter-expertise as well during the selection and commissioning process. The rationale for this is that public art at transit nodes and facilities should help address issues that are specific to the needs of the transit

network and its users. For example, art that is chosen for transit facilities should work to counter variables that have a negative impact on ridership (such as weather, wait times, safety concerns, etc.). Art for transit facilities should work to increase ridership and enhance the user experience. For this to happen the service agreement should be reviewed, it may also require a review of the Public Art Master Plan (last reviewed and approved in 2008).

All public art projects have a non-voting coordinator appointed by the City as part of the Public Art Committee (see policy C458B). In review of this policy a transit representative and transit user's consultation should be included in the Public Arts committee selecting public art for transit specific project.

The Edmonton Arts Council has an open call to Edmonton-based artists, on behalf of the City of Edmonton, for public art projects under \$20,000.00. Artists can submit their portfolios to help the EAC make their selections for these numerous small projects. However, this approach may be improved to help public art become an integrated part of a small project rather than just an add-on, for example the design of bus shelters can include art as part of the functional design. The synergy created with EAC/artist involvement will create benefits that will reflect more than the 1% of capital cost allocated to Public Art.

Suggested Solution

Policy C547 '2.3.8. Interpretation and Outreach', should include a basic methodology for engaging the public (this should be done prior to the actual selection of art). The information should be compiled by the EAC, City Administration, and Transit Administration and used to create selection criteria for the RFP process.

6. Conclusion

There are many ways in which we can enhance our transit system through public art, however the starting point is to ensure we have appropriate policies and practices in place at the outset that outline ways in which to achieve a more vibrant system.

In this report we have outlined the benefits of public art for public transit, as well as solutions to the identified issues. As part of the next review of the 'Percent for Art' Policy C458C, we recommend that Edmonton has a public art policy specific to transit, incorporate art early into design processes as well as clear comprehensive public engagement guidelines for City Administration and the Edmonton Arts Council. Art is subjective and not everyone will appreciate a particular piece, however giving the public the opportunity to be a part of the decision making process will create stronger civic pride.

In summary, the short and long term opportunities identified in this report include:

1. Create a transit specific policy for provision of public art which include the above mention solutions.

2. Create guidelines around greater public engagement for public art around transit.
3. Create specific outline of what is included and excluded in 1% calculation
4. Dissolve proximity limitations
5. Include the Edmonton Arts Council early in the design process
6. Incorporate Art early into the design phase
7. Include multiple ways for artists and community to submit projects/ideas
8. Reevaluate the RFP guidelines around transit

Edmonton has a strong arts community and so much local talent. By implementing the above solutions, ETSAB believes we can create a more vibrant and enjoyable transit experience.

Appendix A: Social Benefits of Public Art in Public Transit Locations

High quality art and design have proven beneficial to transit agencies by improving the customer experience and giving a sense of identity and vibrancy to public transit systems, while positively contributing to the community at large. The periodic defining and recommendation of public art practices ensures the continued relevance of processes and protocols used in the field.

The visual quality of public transit systems has a significant impact on transit riders, the community at large, and the image of a city, with implications for a city's liveability and economy. Well-designed public transit systems are positive symbols for cities; attract local riders, tourists, and the attention of decision makers and attendees of national and international events. High quality public art and design improves the appearance and safety of a facility, adds vibrancy to public spaces, and makes patrons feel welcome, often resulting in higher usage of the facility.

There are a variety of public transit policy angles that support the inclusion of public art in transit projects. Most of these policies are ultimately aimed and are closely related to some of the reasons and benefits discussed below:

Increases Public Transit Ridership and Experience

Public artwork can add value to a public transit agency's primary goal of building ridership. Art can entice the rider, a major target audience for increasing ridership, as well as attract new riders. As art is a powerful tool, it makes the riders' daily experience in public transit more enjoyable and less stressful. Aesthetic enhancements attract riders, bolster civic pride, create a connection with the locality, and provide a sense of community identity and vibrancy. [1]

The presence of high quality art engenders a positive perception of public transit. The public appreciates the aesthetic value that art brings to their surroundings and react positively to features that were expressly created to improve the transit experience. An example of increase in experience and civic pride can be seen by the reaction to our City's rainbow sidewalks.

Improves Public Safety and Security

Enhancing an otherwise utilitarian transit station with high-quality artwork elevates the space, and sends a message that the physical space and the people served by the station are highly valued. The effect is both welcoming and comforting to riders, who in turn respond with greater respect for the transit environment and their fellow passengers, and improved feelings toward the service provider. When the public's respect for the transit place is heightened, positive behaviour is a result. [2]

The presence of art in transit station and centres is shown to reduce crime and vandalism, and increase safety of the environment People can perceive a station as dangerous because of poor

general appearance, low lighting levels, or lack of maintenance. Well-lit, well-designed transit stations and centres, that include high quality art, create an environment that provides riders with a sense of safety and security.[3] Art can be an effective way to eradicate security concerns and attract new riders. An increase in ridership means there is more surveillance from other passengers and a reduction in both fear and risk of crime.

Art adds a humanistic dimension to the transit environment and in doing so may deter graffiti and other forms of vandalism. The presence of art in transit centres and corridors can diminish vandalism, crime, aggression, social isolation and transportation related stress. [4]

The inclusion of art demonstrates that transit agency pays attention to the personal experience of its riders and values the wellbeing of its customers. In much the same way that the immediate removal of graffiti helps maintain a secure feeling environment, the presence of art enhances that experience.

Increases Economic Vitality and Organizational Identity

Art in public transit offers an excellent return on investment by supplementing community growth and strengthening the economic vitality of the surrounding neighbourhoods as well as that of the transit agency. [5]

Art that is well cared for and actively promoted through informational programs and materials can enhance the image of a transit agency within its region of operation. A successful art program is one more way for transit agencies to project an overall image of competency and desirability. [6]

Art strengthen the impression of permanence and can be the catalyst that helps others commit to investing resources into development infrastructure.

Strengthens Community Cohesion

The integration of art into transit systems does not just beautify the station and the system as a whole, but identifies and celebrates the cultural and social qualities of the transit network's local and collective community by introducing the locations with meaning and significance. [7]

Art in public transit provides an opportunity to engage community members in collectively defining place and strengthening a sense of shared community identity. Engaging local artists and community members in public art process can increase social and civic engagement, community harmony and economic revitalization. [8]

Art in our public transit stations and centres can educate travellers about city's cultural resources and destinations, inspire community pride, strengthen neighbourhood identity and vitality, and create a positive sense of place, purpose, and belonging.

These interactions, which can be made more positive through high quality art and design, help build respect among diverse populations, and create a sense of inclusion, belonging, and greater community harmony. Furthermore, engaging community members in arts processes to enhance public spaces fosters an ethic of care towards others and a sense of belonging in that environment. [9] Community engagement through the art process can help create social cohesion while also providing a voice for residents in shaping their community's future.

Art can become a galvanizing or unifying element for a neighbourhood and help set the tone for adjacent development and improvements.

Promotes a Healthy Environment

Integrating art into the transit experience can have a significant environmental impact, largely by drawing people out of cars and into the transit system. Art makes public transit a more attractive alternative to driving, resulting in improved air quality, a reduction in fuel consumption, and lowering of the emissions that cause ozone depletion and climate change. Art can also be used to focus attention on important environmental and public health concerns. [10]

Improves Community Livability

Integrating art with the transit experience can have a significant positive impact on an area's overall liveability. Public will choose public transit over a car which means: [11]

- Improved air quality and reduced carbon footprint.
- Increased personal mobility and freedom for people from every walk of life.
- The area will become more walkable as centres and stations become focal points for the communities.
- create jobs and economic opportunities
- neighbourhood and businesses respond by increasing services nearby transit centres

Integrating art into transit stations and centres can help to activate the entire transit network and bring economic and cultural vibrancy to the communities connected by public transit.

[1] American Public Transportation Association. Recommended Practice: Best Practices for Integrating Art into Capital Projects. APTA Standards Development Program, June 28, 2013.

[2] American Public Transportation Association. Recommended Practice: Best Practices for Integrating Art into Capital Projects. APTA Standards Development Program, June 28, 2013.

[3] Litman, T. Evaluating Public Transportation Health Benefits. Victoria Transport Policy Institute, for the American Public Transportation Association. June 2010.

[4] International Association of Public Transport) Design and Culture Group. Fact Sheet: Art on Transport. March 2003

[5] Americans for the Arts. Why Public Art Matters. Public Art Network Council, Green Paper.

[6] Loukaitou-Sideris, Anastasia and James Rojas. Project for Public Spaces. Tools for Transit Dependent Communities.

[7] Mackie, Jack. Public Art and Placemaking. Public Art Review. September 24, 2013.
<http://forecastpublicart.org/public-art-review/2013/09/public-artplacemaking/>

[8] Rapson, Rip. Creative placemaking: Rethinking the role of arts and culture in strengthening communities. Kresge Foundation.

[9] Village Well. Train Stations as Places for Community Wellbeing. Published by Village Well- Victoria, Australia. July 2006.

[10] American Public Transportation Association (APTA). Media Center: Public Transportation Benefits.
www.apta.com/mediacenter/ptbenefits/Pages/default.aspx

[11] American Public Transportation Association (APTA). Media Center: Public Transportation Benefits.
www.apta.com/mediacenter/ptbenefits/Pages/default.aspx

Appendix B. Edmonton's Current Stations



Bay Station



Grandin Station



Bay Station



University Station



University Station

Appendix C: Examples of Public Art to Enhance the Aesthetics of Transit Systems

The following images are of Stockholm's crowd-sourced public art at underground metro stations.¹⁰



Solna Centrum Station, Stockholm Metro



T-Centralen station, Stockholm Metro

¹⁰ <http://www.sustainablecitiescollective.com/kaidbenfield/144521/transit-system-also-worlds-longest-art-exhibit>



Stockholm Metro



Stockholm Metro



Stadion Station, Stockholm Metro

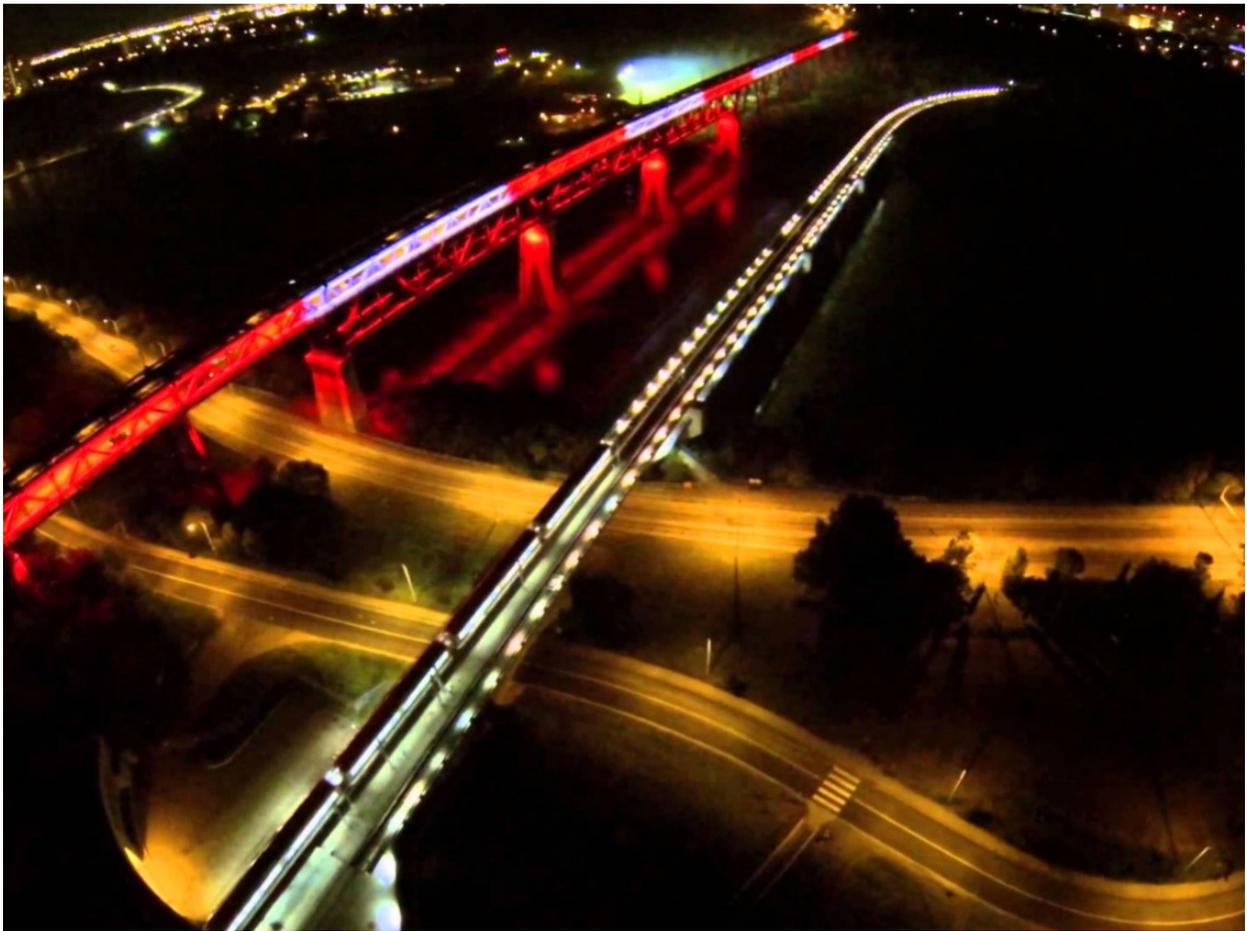


Public art in New York's Subway¹¹

¹¹ <http://www.zipcar.com/ziptopia/city-living/eight-genius-public-transportation-innovations-for-happier-commutes>

ETSAB Public Art White Paper - 2014

Public Art Opportunities in Select Existing LRT Stations





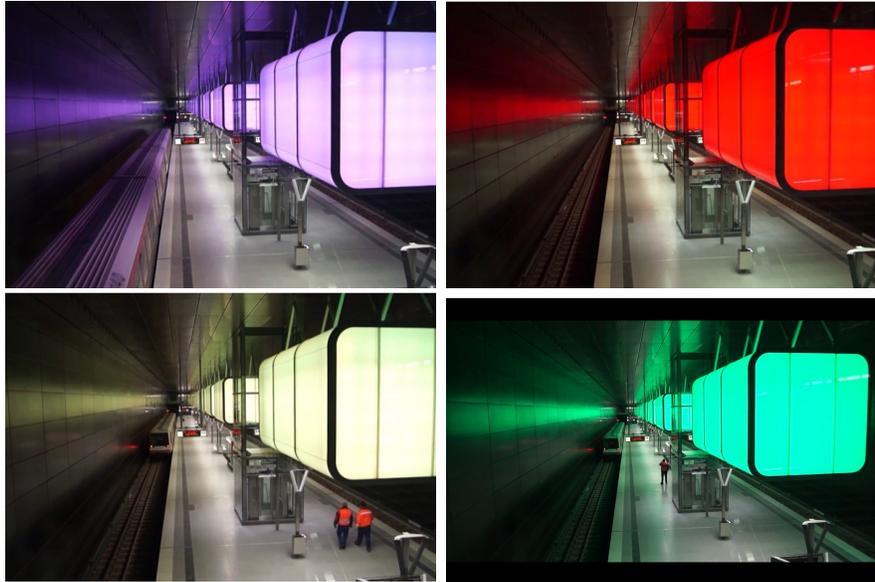
Summary

The purpose of this Appendix is to raise awareness of the opportunity for needed environmental improvements to certain existing underground and above ground LRT stations.

Seven (7) existing LRT stations were considered in this assessment as stations needing environmental improvements:

- Coliseum - ticketing concourse, underpass, platform areas
- Stadium - ticketing concourse, platform areas
- Churchill - platform
- Central - platform (ticketing concourse recently renovated and includes retail kiosk)
- Bay/Enterprise Square - platform, ticketing concourse areas
- Carona - platform, ticketing concourse areas
- Grandin / Government Centre - ticketing concourse, escalators (has existing public art wall mounted at platform level)

The scope was to provide an assessment of the potential to improve the riding public's environmental experience of these aging underground spaces and as a consequence improve safety, and determine potential mechanisms for both funding and administering a public art program as extended to these stations.

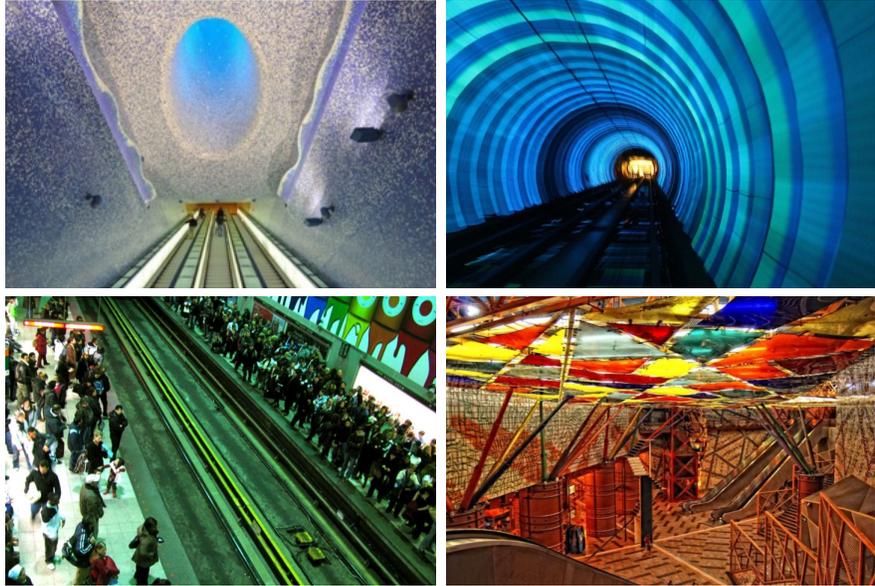


Currently, new stations recently built or planned as part of the LRT extensions such as the NAIT line and the Valley Line / South East Line, do have a public art program being developed for each station. This has been possible by sequestering a percentage for public art as applied through the overall station construction budget. The Edmonton Arts Council has been involved with ETS / CoE Transportation Planning and the City of Edmonton to promote this program as the new extensions come into being.

There are some distinguishing differences as related to public art in new facilities and the intent in this project as related to old facilities. This project is focussed on environmental improvement of the physical public spaces, predominantly the platform areas, whereas the future station public art program is more focussed upon public art of some kind at each new station. New public art is frequently in the form of sculptural or mural pieces. This project focussed upon lighting strategies and / or applied art, super graphics, kinetic illuminated art pieces that would transform the spaces. Examples are provided in this paper.

The most obvious issue for extending the public art program to ETS's stations noted in this report is one of budget and how to finance public art for existing stations. This is the most significant hurdle to overcome. Funding for public art projects in the existing LRT stations will require a different strategy.

The Edmonton Arts Council does not work with yearly funds to be applied to capital projects. Public Art budgets come from percent for art sequestered from each new facility construction cost. A good current example are the new community libraries and recreation centres initiated over the past six years by the City of Edmonton. Each facility has new public art developed through a process administered by the Edmonton Arts Council, with art budgets established by the CoE. The Arts council provides a service in the selection process for artists and the construction delivery as well as then maintaining public art in the CoE's expanding collection.



Particular Existing LRT Stations As Cases For Application

The LRT stations for this initiative were selected because they are aging infrastructure that has had few improvements and is not benefitting from the public art program, are particularly under improved at the platform level (poor to moderate lighting levels, aging finishes and nonexistent sense of engaged public space). A number of these locations are underground, lighting in many is poor or only recently improved but only functional, and / or at the ticketing concourses which in a number of cases are lack lustre environments.

Edmonton's LRT system facilities should be on par across the board and a positive memorable experience especially considering the number of visitors to our city. The noted stations are not in step with the newer facilities. An enhanced sense of public space is a well known contributor to increased sense of safety.

Existing Conditions

The stations selected are generally clean, maintained (except for the ongoing issues of escalator operation), functional, but have not had any significant environmental improvements since their original design. Both design approach functionally and aesthetically are extremely dated.



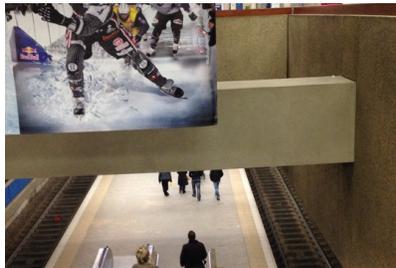
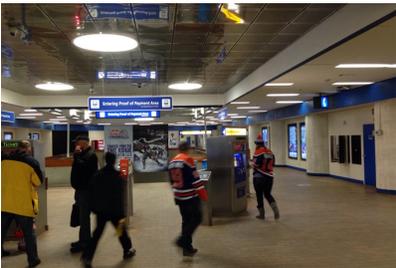
Stadium Station Ticketing Concourse



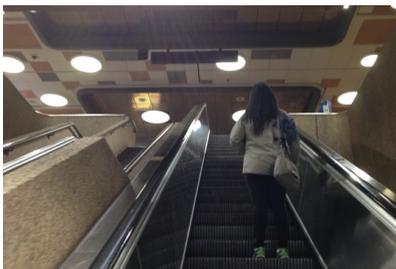
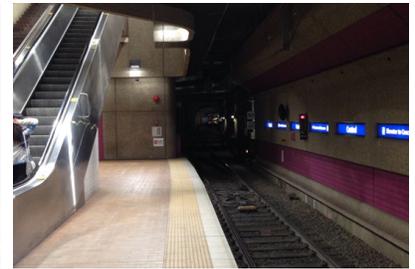
Stadium Station Platform Level



Churchill Station Platform Level



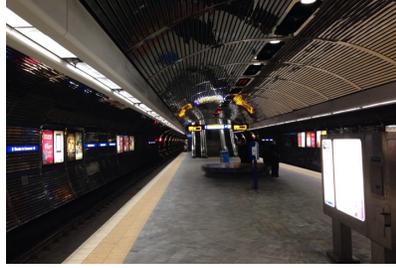
Churchill Station Platform Level



Central Station Platform Level and Ticketing Concourse (Recently Renovated)



Central Station Platform New Retail Kiosk



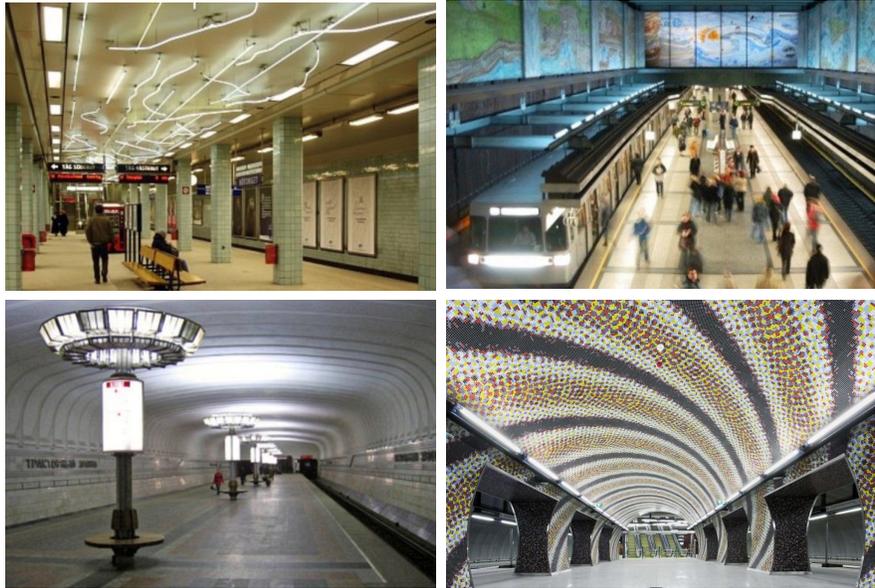
Bay / Enterprise Square Station Platform Level



Carona Station Platform and Ticketing Concourse



Grandin / Government Centre Station Platform (public art on walls)



Opportunities

It is without question that the stations noted in this Appendix have the ability to be significant public transit spaces that are engaging, speak to the renewal and vibrancy of the City of Edmonton, be of their time, and play a role in the revival of the urban core of our city that is underway. It is also a well known documented fact that enhanced public realms contribute to increased sense of safety and sense of security. This is an important factor in maintaining and increasing public perception of our public transit system.

In all cases cited there are enormous opportunities to economically enhance these stations environments particularly through using long life lighting strategies integrated with other elements as many of these spaces are underground. There is the opportunity to integrate contemporary cultural elements that communicate facets of our changing city to the riding public. It is also an opportunity to convey civic branding which conveys changing messaging to the public on yearly cultural events. Edmonton now has one of the most extraordinary public art pieces in its collection - the High Level Bridge - as a potent example of vibrancy conveyed through imaginatively engaging existing built infrastructure.

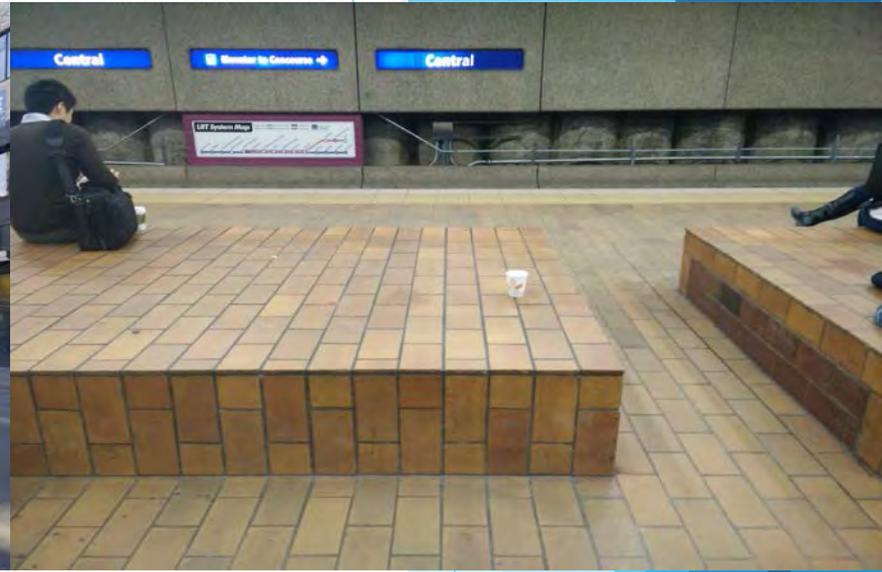


Acknowledgement

This Appendix is an edited version of a paper written by former board member, Vaughan Hoy, originally presented to the board on February 23, 2015.

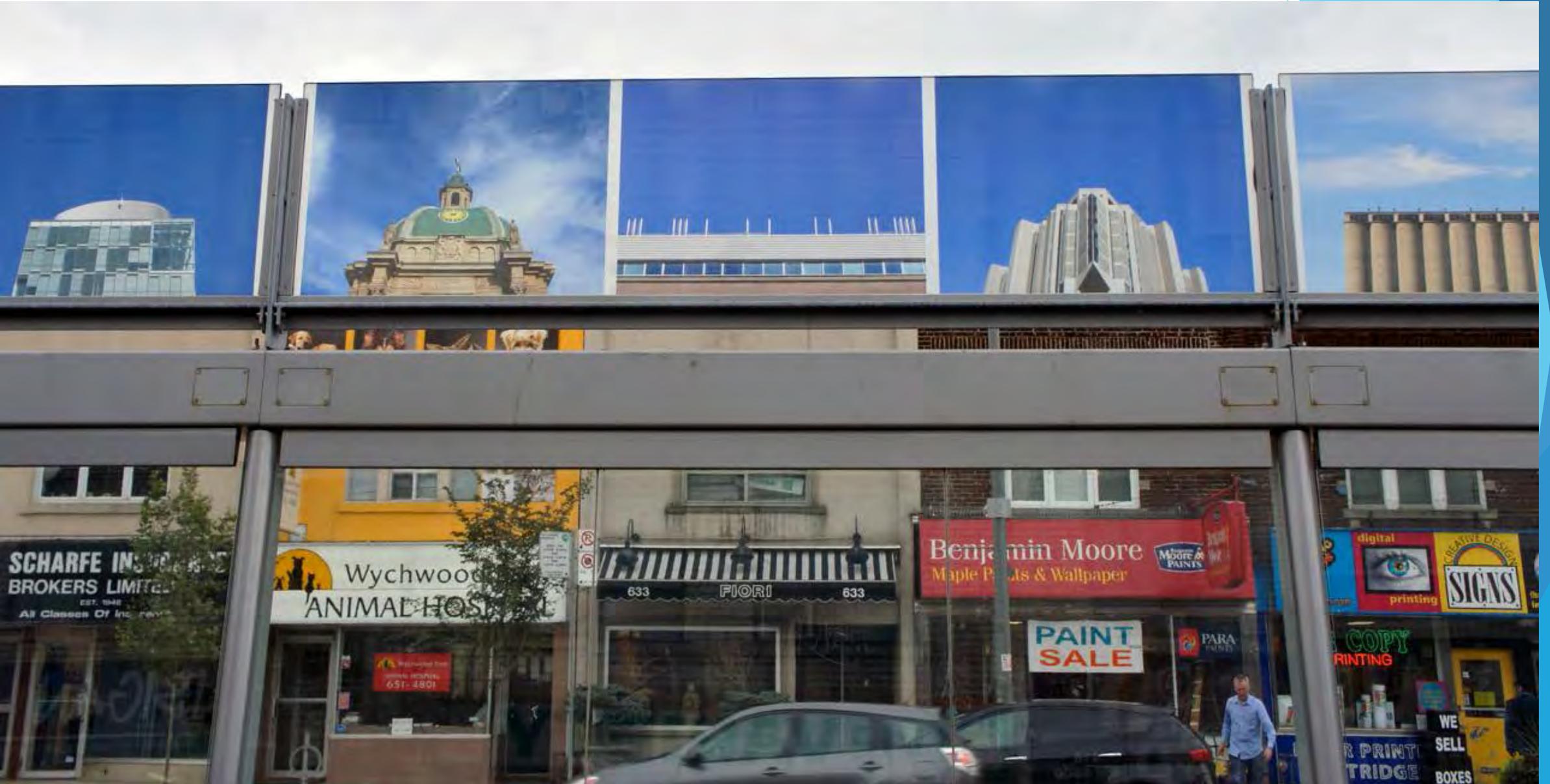
The background features abstract, overlapping geometric shapes in various shades of blue, ranging from light sky blue to deep navy blue. These shapes are primarily located on the left and right sides of the frame, creating a modern, dynamic feel. The central area is a clean, white space where the text is placed.

Public Transit Art





Canadian Examples



Toronto: TTC - St. Clair Streetcar Line

Canadian Examples



Montreal: Champs-de-Mars Metro station

Canadian Examples



Toronto: TTC - Yorkdale subway station roof

Canadian Examples



Toronto: TTC - Yorkdale subway station roof

Canadian Examples



Toronto: TTC - Union subway station revamp

Canadian Examples



Toronto: TTC North York subway station: "*Traffic at Yonge and Sheppard—1860s*"

Canadian Examples



Toronto: GO Transit rail corridor sound wall panels

Canadian Examples



©Source: www.stm.info

Montreal: Lasalle Metro station

Canadian Examples



Montreal: Champs-de-Mars Metro station

Canadian Examples



Montreal: Place-des-Arts Metro station

Canadian Examples



Calgary: City Hall LRT station

Canadian Examples



Calgary: LRT on 7th Avenue

The background features abstract, overlapping geometric shapes in various shades of blue, ranging from light sky blue to deep navy blue. These shapes are primarily located on the right side of the frame, creating a dynamic, layered effect. The text is positioned on the left side of the image, set against a plain white background.

International Examples of Transit Public Art

International Examples



Seattle: Sound Transit light rail: functional art chosen top in country by Americans for the Arts

International Examples



Chicago: MTA station

International Examples



New York City subway

International Examples



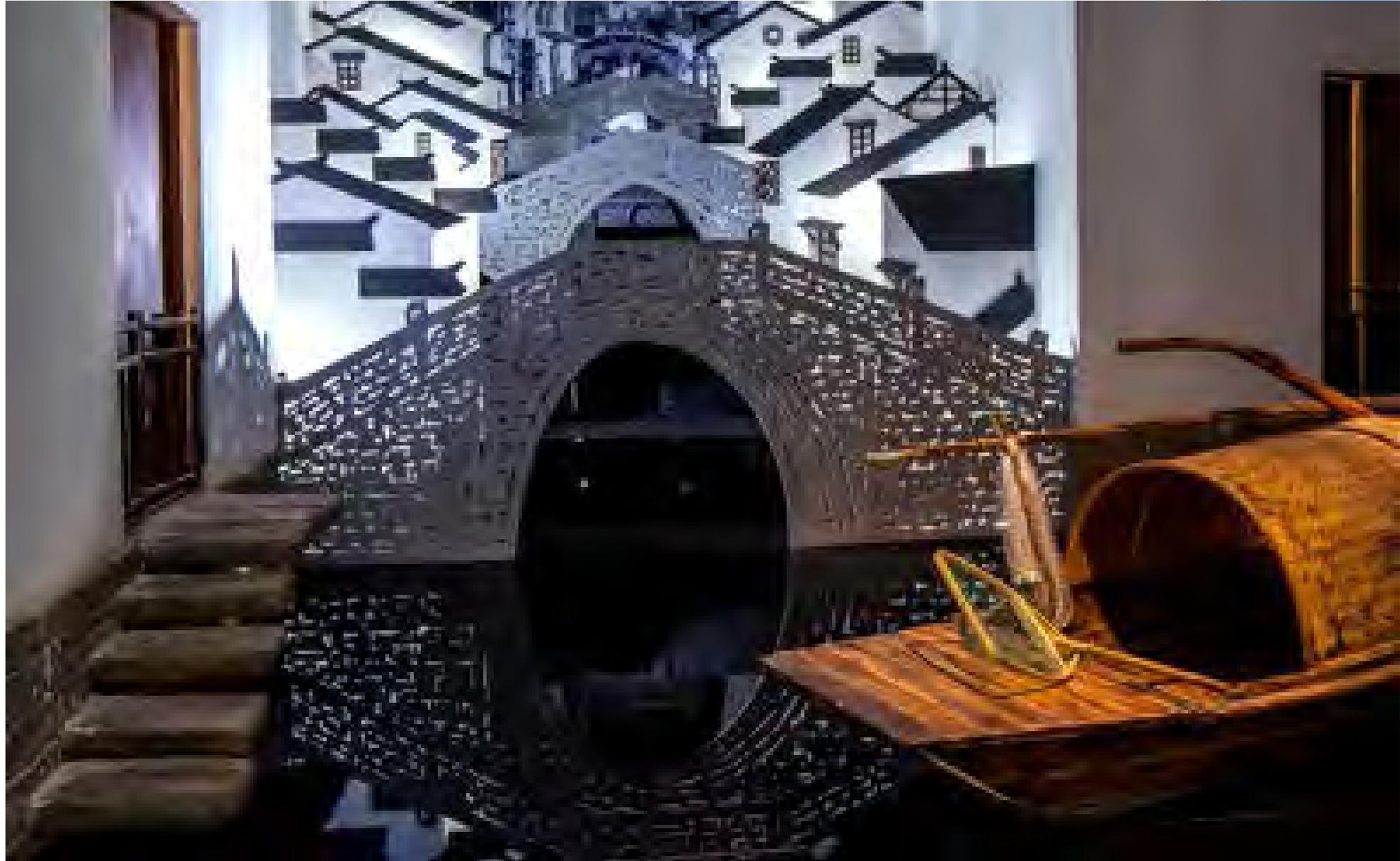
Stockholm, Sweden: subway station

International Examples



Taiwan: Formosa Boulevard Station, "Light Dome"

International Examples



Suzhou, China: subway station

The background features abstract, overlapping geometric shapes in various shades of blue, ranging from light sky blue to deep navy blue. These shapes are primarily located on the left and right sides of the frame, creating a modern, dynamic aesthetic. The central area is a clean, white space where the text is placed.

Functional Art in Transit

Transit Art: Seating



Town Car, Edmonton

Trefoil Seat, Southampton



Transit Art: Seating



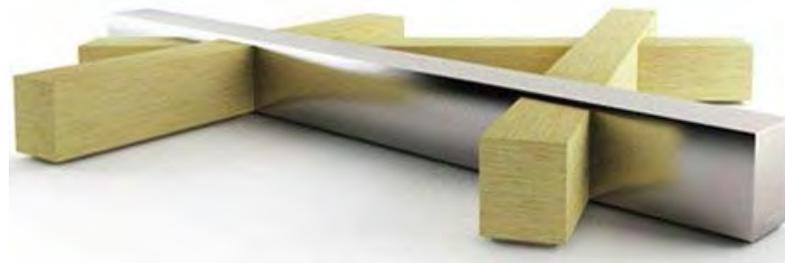
Transit Art: Seating



Rainbow's End Park, California

Installed In Switzerland, Tasmania, Dubai, Portland

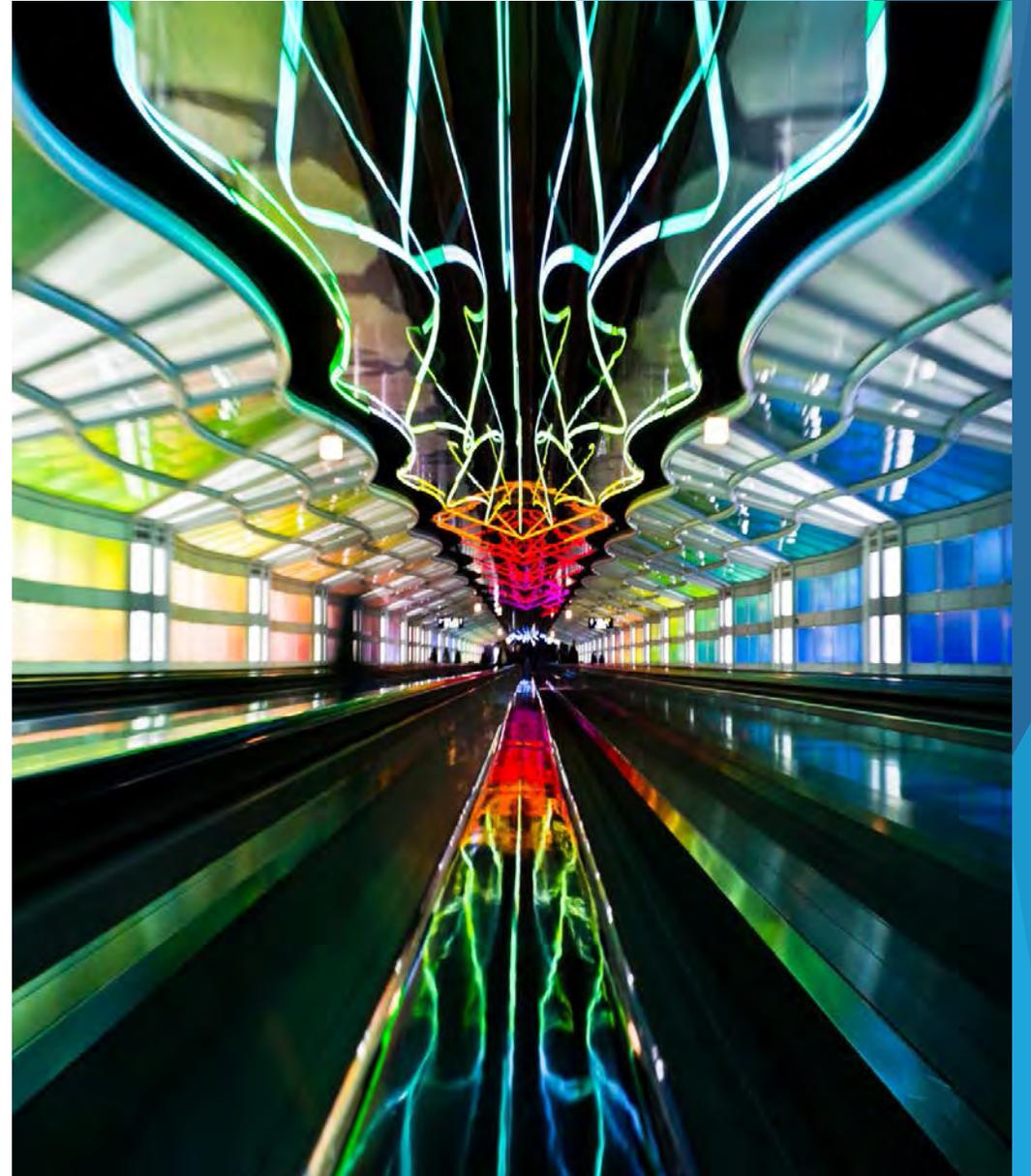
Transit Art: Seating



Transit Art: Lighting

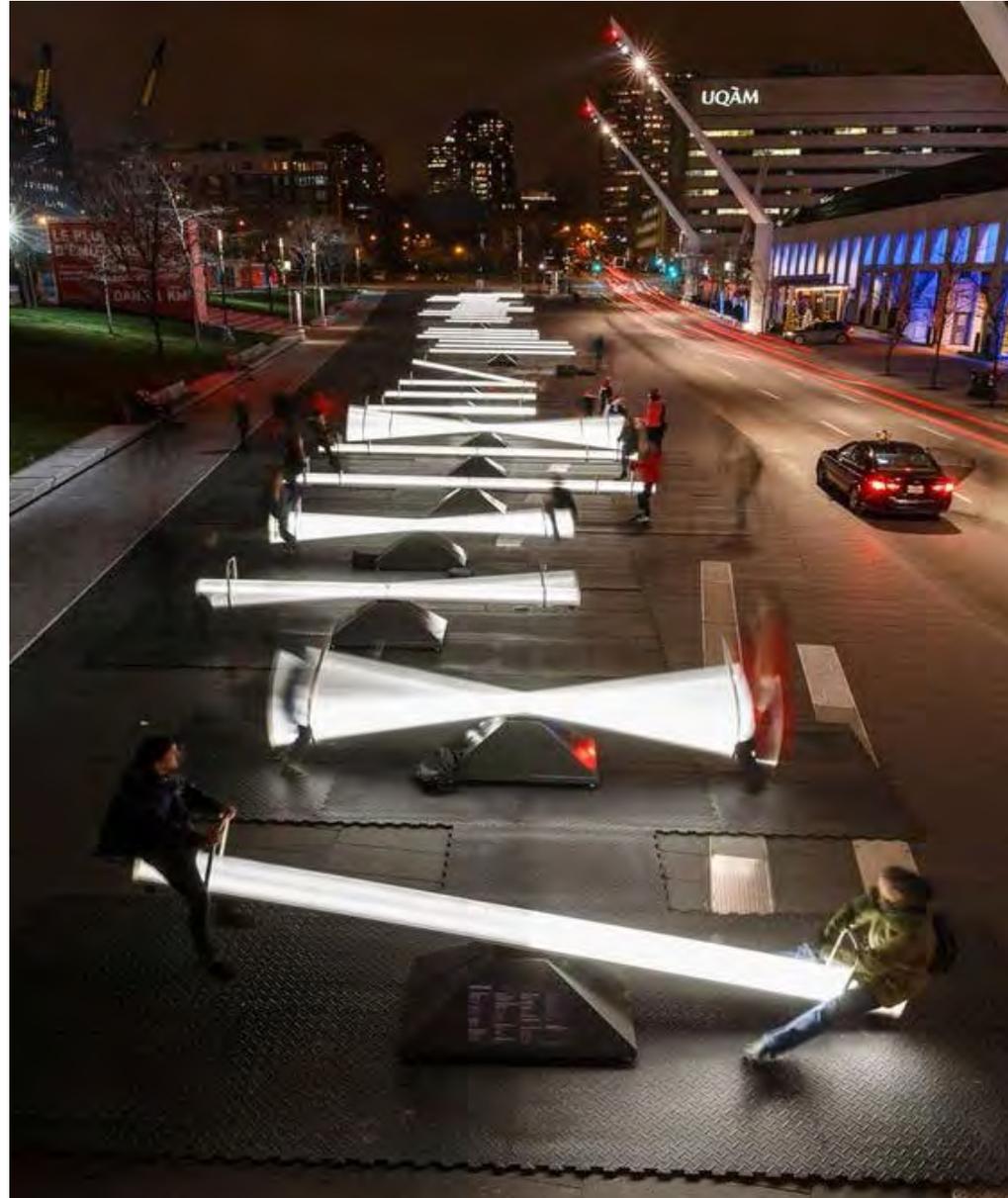


Station in Leipzig



Airport, Chicago

Transit Art: Lighting



Montreal: Seesaws

Transit Art: Shelters



San Francisco

Transit Art: Shelters



Transit Art: Entrances



Paris, France

Transit Art: Entrances



Sau Paulo, Brazil



Bilbao, Spain

Transit Art: Bicycle Racks



Rock Hill, South Carolina

London, UK



Transit Art: Bicycle Racks



Washington, DC



Baltimore, MD

Transit Art: Interactive Installations



New York City

Transit Art: Interactive Installations



Lucerne, Switzerland

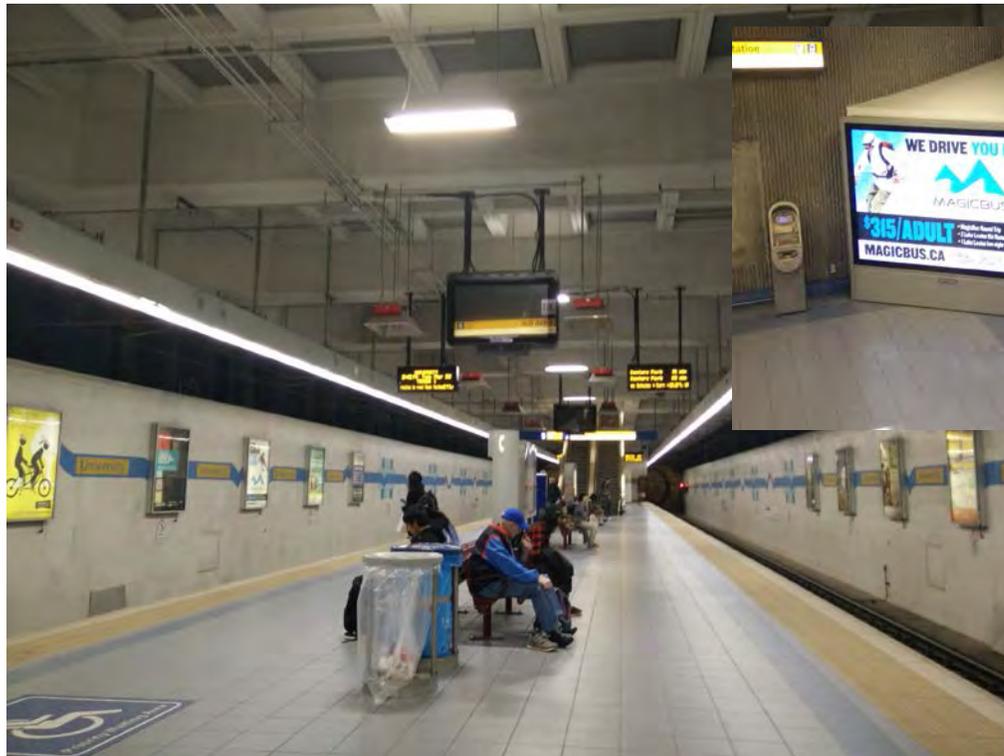
The background features abstract, overlapping geometric shapes in various shades of blue, ranging from light sky blue to deep navy blue. These shapes are primarily located on the left and right sides of the frame, leaving a large white central area for the text.

Edmonton's Transit Stations and Centers

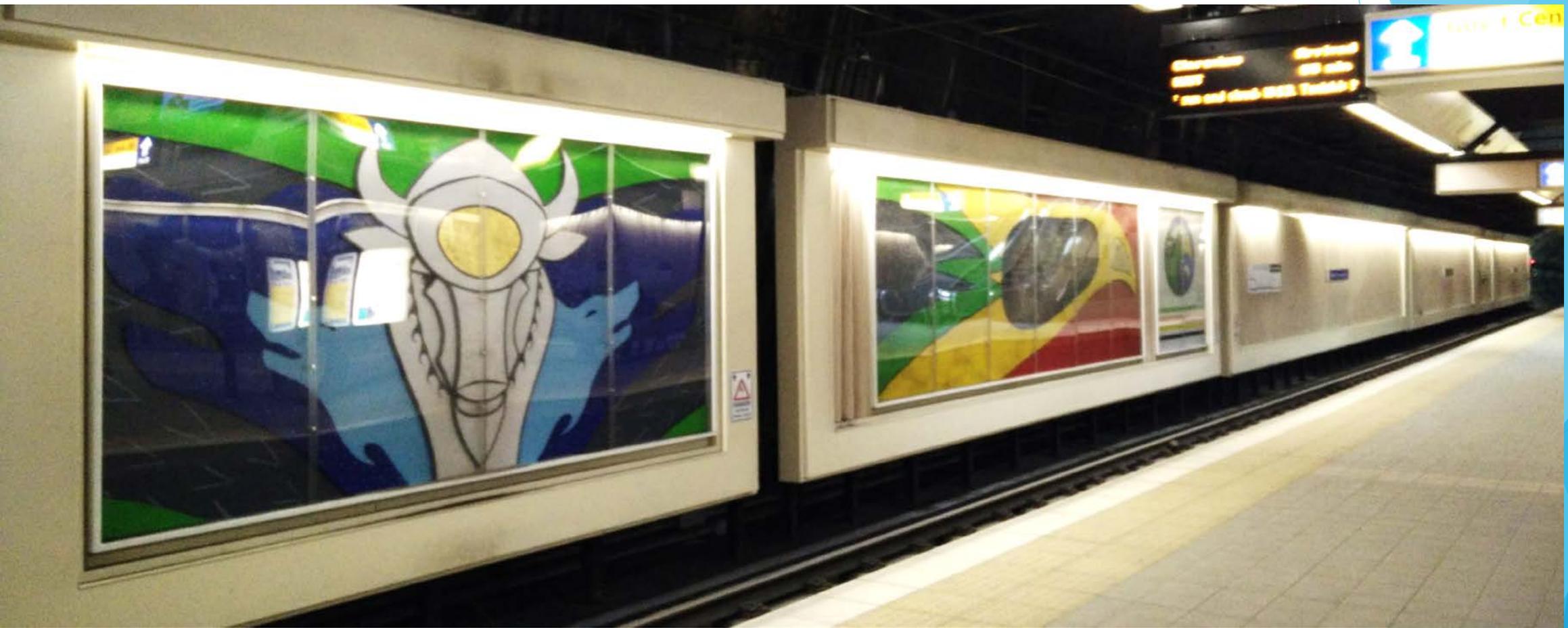
Edmonton



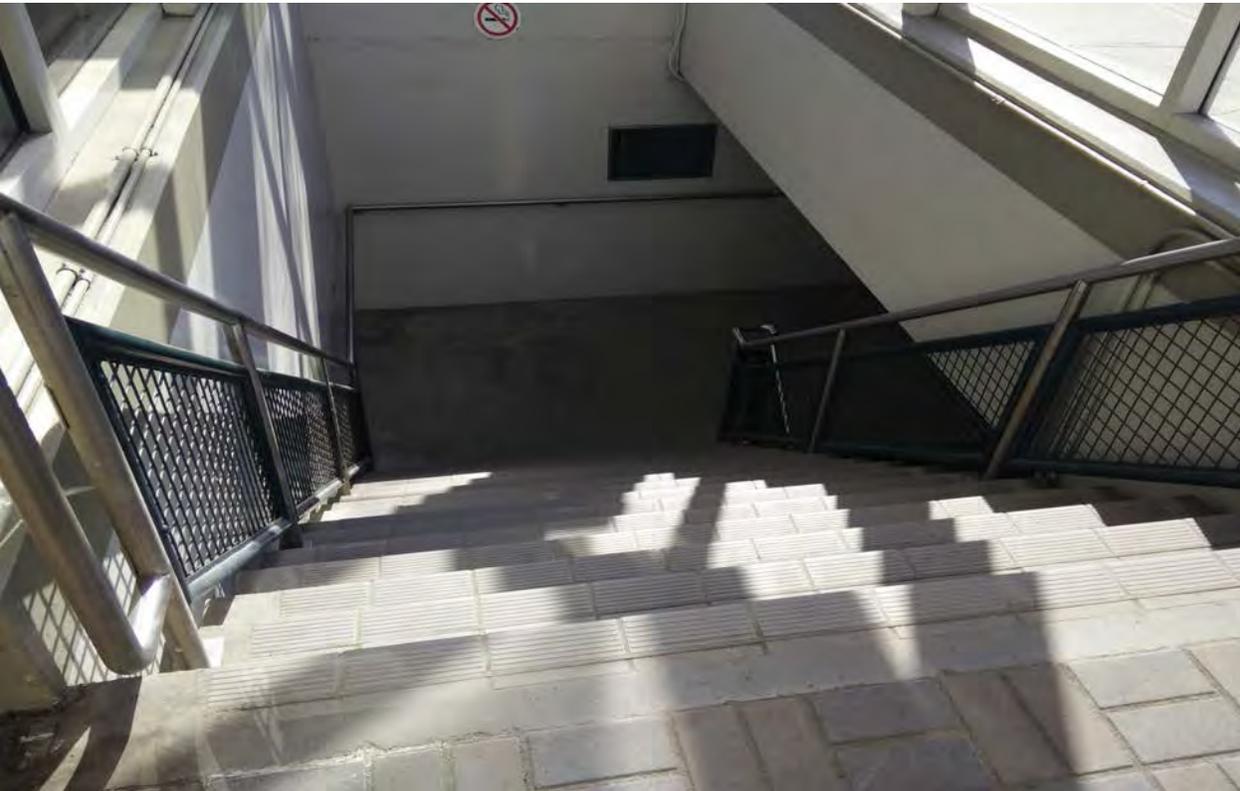
Edmonton: University LRT Station



Edmonton: Grandin LRT Station



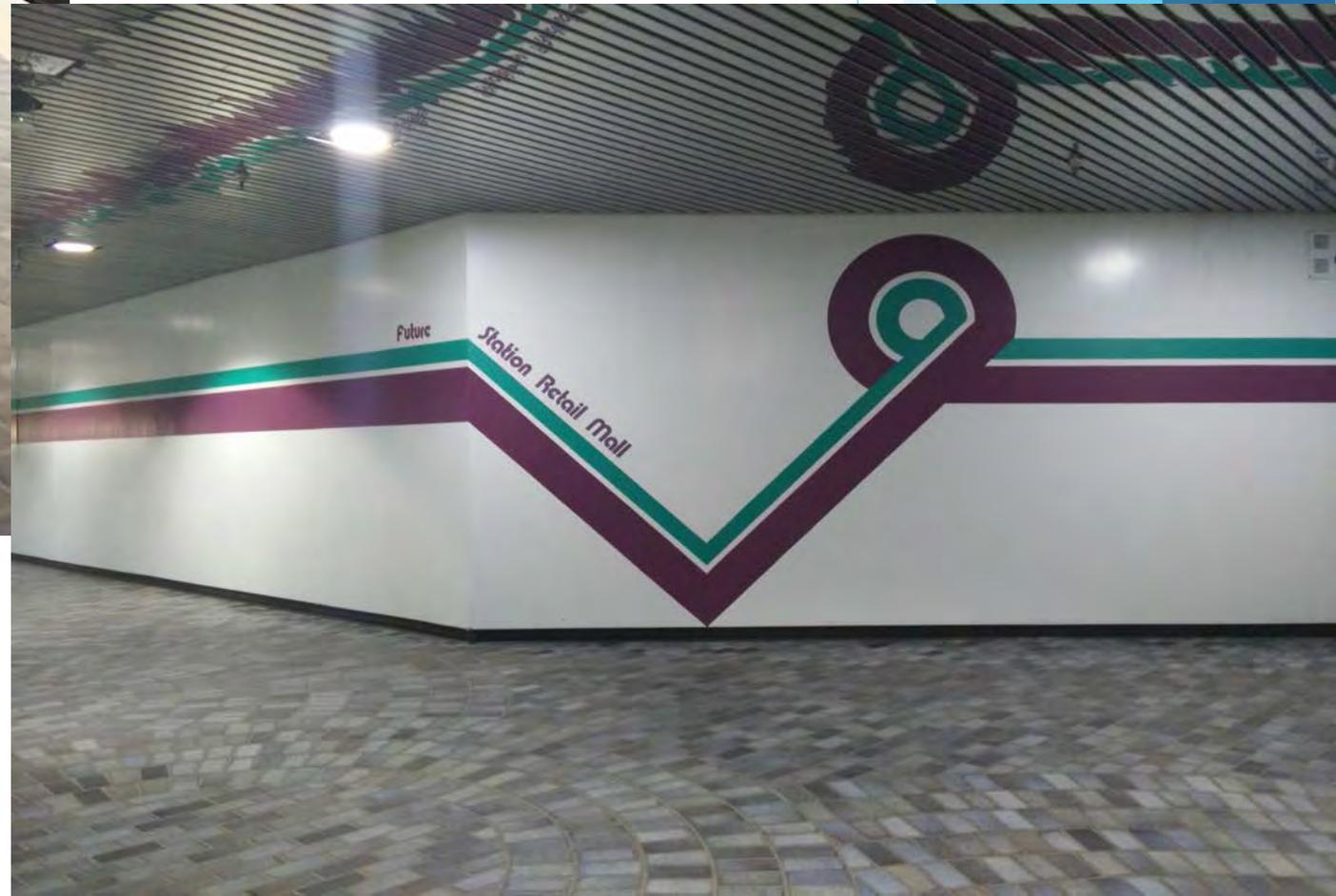
Edmonton: Grandin LRT Station



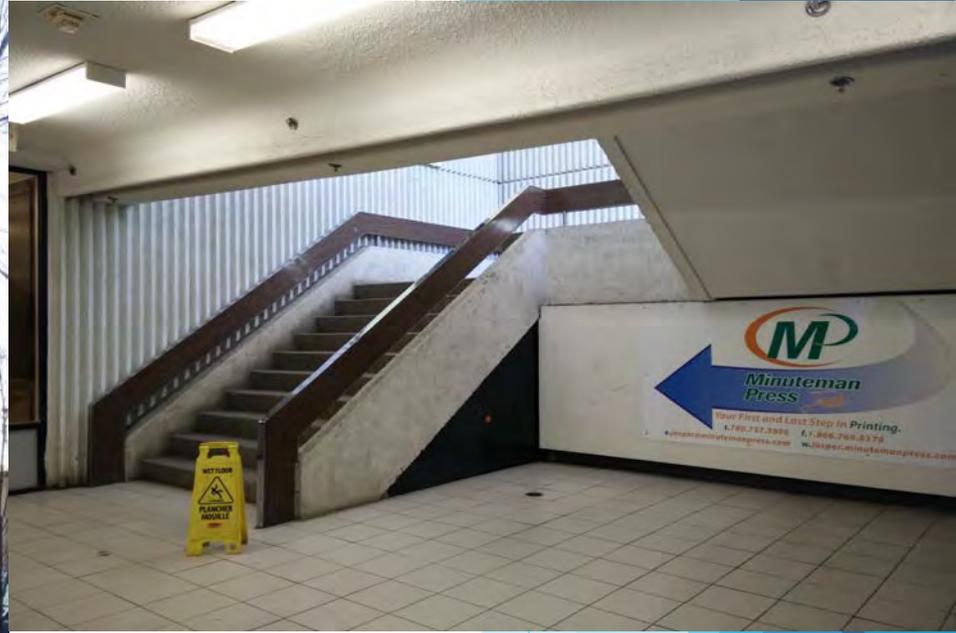
Edmonton: Corona LRT Station



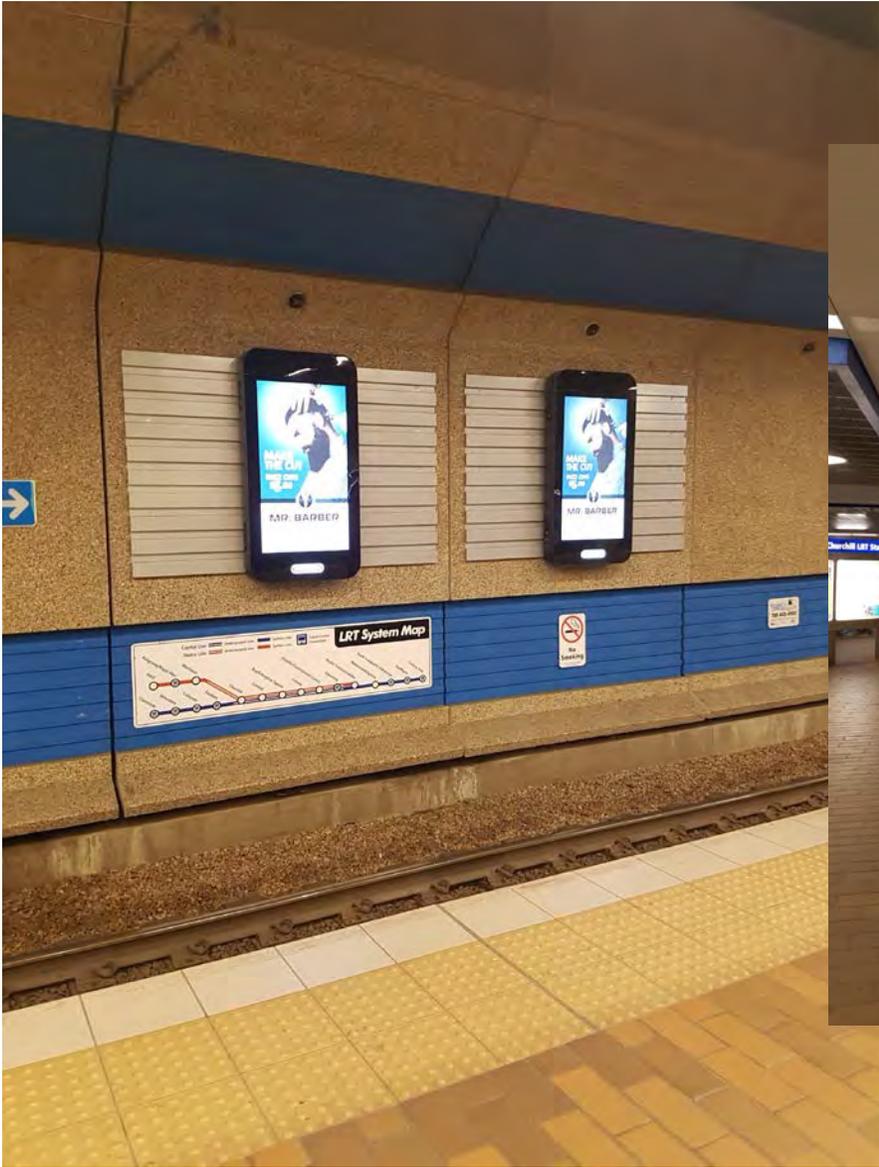
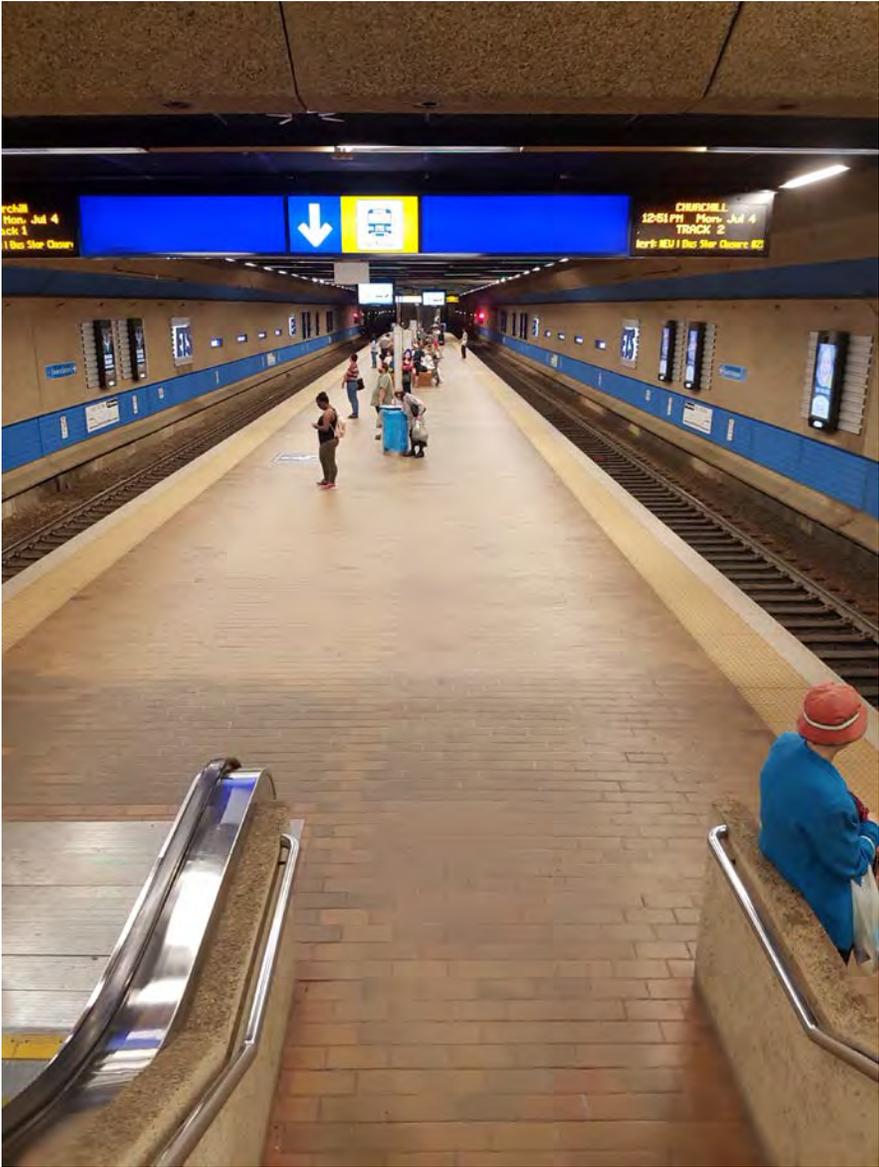
Edmonton: Bay LRT Station



Edmonton: Central LRT Station



Edmonton: Churchill Station



Edmonton: Stadium Station



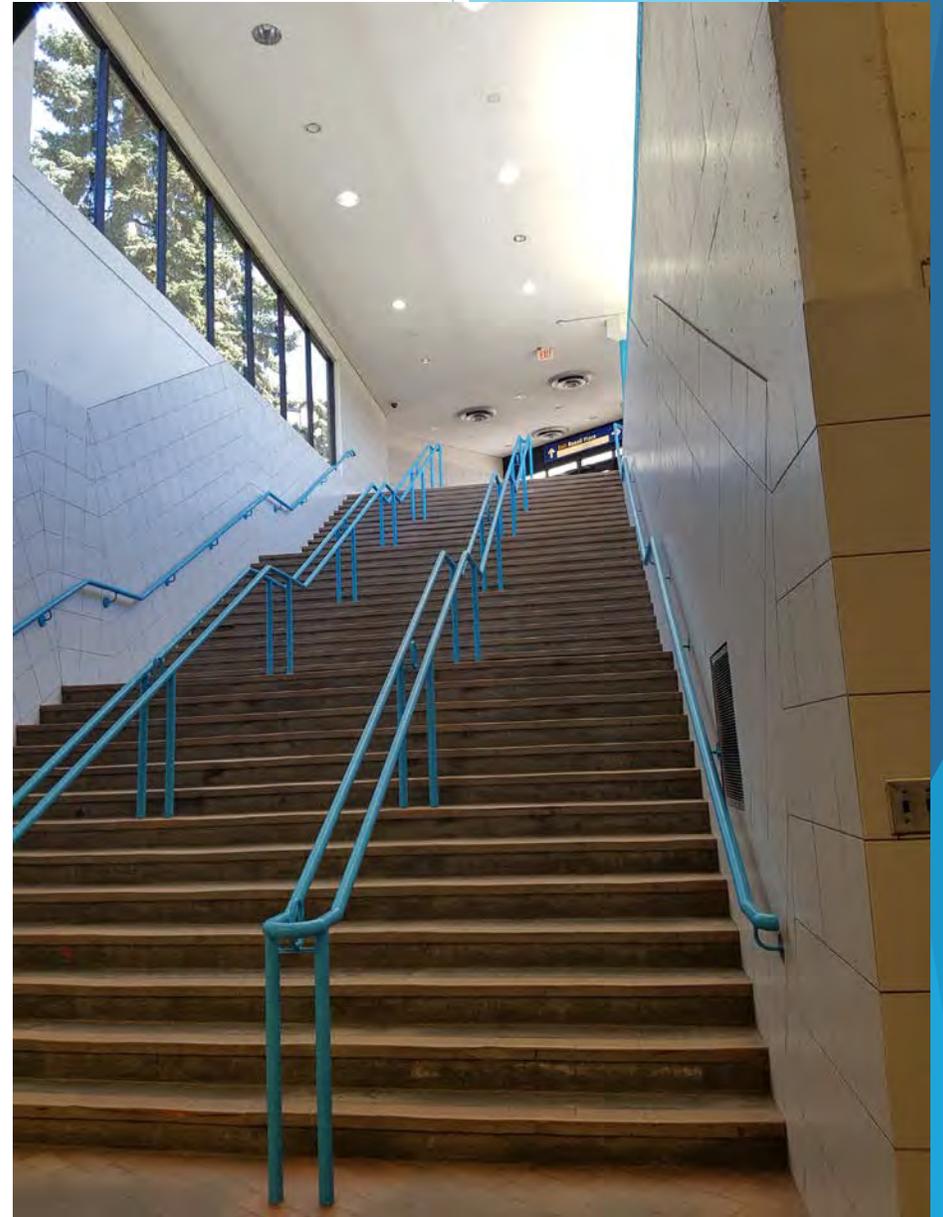
Edmonton: Stadium Station



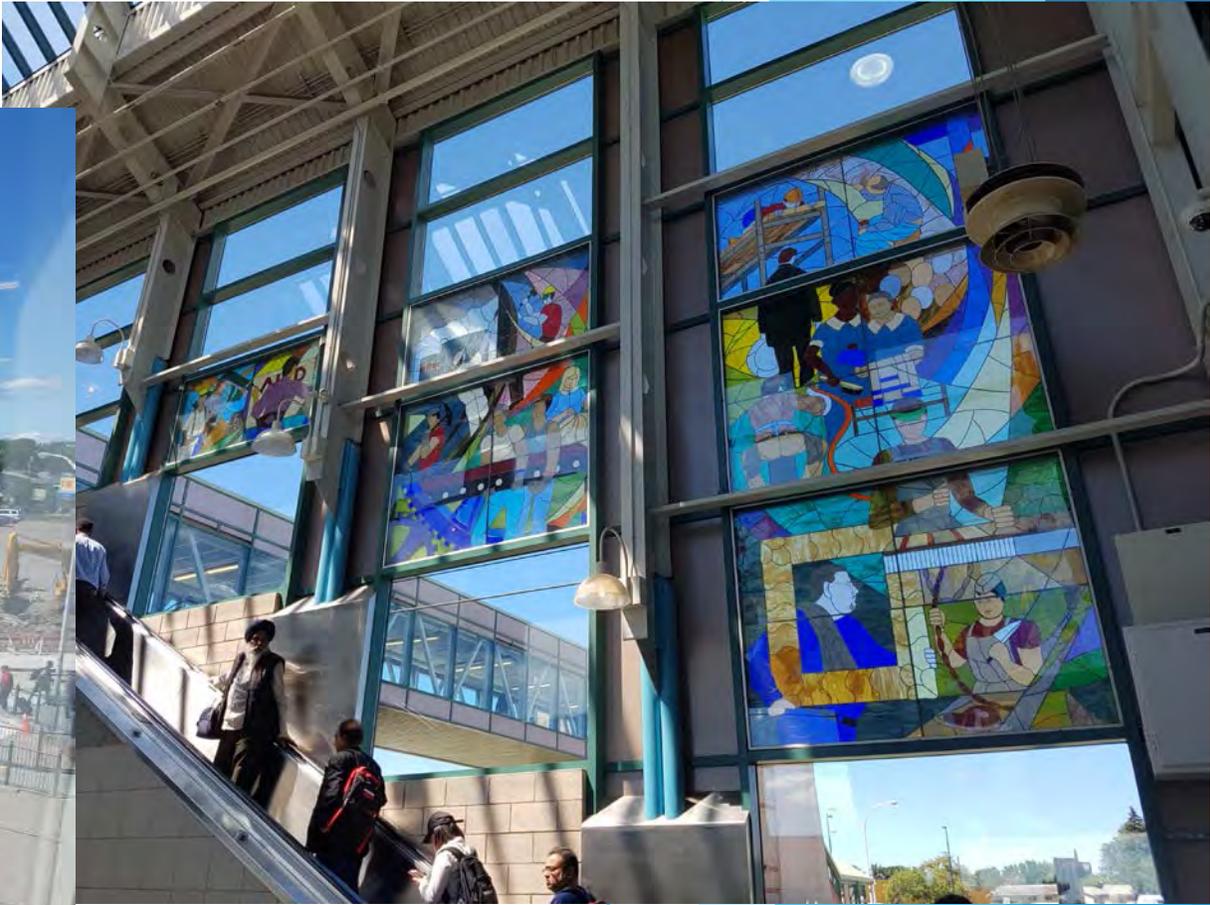
Edmonton: Coliseum Station



Edmonton: Coliseum Station



Edmonton: Belvedere Station



Edmonton: Lakewood Transit Centre



Edmonton: Millgate Transit Centre



Edmonton: Northgate Transit Centre

