



## DEPARTMENT OF COMMUNITY DEVELOPMENT SERVICES

*Economic Development Division*

### **m e m o r a n d u m**

**TO:** Urbana Public Arts Commission

**FROM:** Christina McClelland, Public Arts Coordinator

**DATE:** August 4, 2011

**SUBJECT: Boneyard Creek Beautification Project Artist Selection**

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### **Background**

The City and Boneyard Creek Public Arts Commission subcommittee have worked with Foth Consultants and Wenk Associates on plans to incorporate public art into the Boneyard Creek Beautification Plan, which will create a pedestrian-friendly urban park in the downtown section of Boneyard Creek. Following a public meeting on March 15, 2011 to solicit feedback about public art elements to be included in the project, the subcommittee identified several overall themes: the natural environment, local materials and representing the community in Urbana. They also narrowed down potential infrastructure elements that might incorporate public art: railings, lighting, interactive sculpture in the lawn mounds, and wall art/treatments for retaining walls. After reviewing several Calls for Artists from other cities, the subcommittee recommended that a Request for Qualifications (RFQ) process be used to identify an artist to work on the project, which was approved by the Public Arts Commission during the April 12 meeting.

### **Discussion**

In order to comply with the Foth and Wenk construction timeline, the subcommittee and City staff worked to draft the RFQ (Exhibit A) and released it on May 10, 2011. Applicants were directed to submit a cover sheet form, letter of interest, resume, up to ten digital images of previous work, and an image identification sheet. The RFQ outlined the following Program goals for the project:

- Promote visible, outdoor activity in downtown.
- Integrate public art into the urban environment, creating a sense of place and purpose, and promoting tourism and commerce.
- Beautify and improve the city streetscape.
- Preserve and commemorate local and multicultural traditions and histories.
- Provide opportunities for local and national, established and emerging artists in Urbana and Champaign County.
- Enrich the lives of Urbana residents and visitors.

The RFQ also identified the following criteria for artist selection:

- Demonstration of artistic quality in past work, particularly relating to public art. This includes issues of durability, fabrication, and environmental factors. In this project in particular public art must withstand occasional inundation by flood waters.
- Experience, success, and/or interest in creating public artworks in consultation and collaboration with teams of City staff, design and infrastructure consultants, and engineers.
- Consideration and ability to accomplish Program Goals.

The call was publicized through a press release to local media, the national Public Art Network Listserv, several regional listservs, a listing through the Chicago Artist Resource website, contacting the Chicago Public Artist group, the Art Opportunities Monthly newsletter, and the Urbana Public Arts Program Facebook, Twitter, and e-mail newsletter. Thirty-nine applications from all over the country were received by the due date of June 21. Exhibit B contains statistics on the applications received. Due to the high volume of qualified applicants, City staff created a top 16 list to expedite the review process for those on the selection committee, though all 39 applications were available for the panel to review. The panel included City staff and engineers, representatives from Foth and Wenk, the subcommittee, and local sculptor Christiane Martens. The selection panel met on July 8, 2011 and considered each of the applicants according to ability to meet the criteria and program goals laid out in the RFQ. Following four hours of deliberation, the panel chose three finalists to invite to Urbana for an interview.

All three finalists accepted the invitation, but two interviews were conducted via Skype as these candidates were unable to come in person. Both members of the Boneyard Beautification subcommittee were unavailable to attend the interviews, but approved of the three finalists chosen by selection panel and gave feedback on this next stage of the selection process. Each hour long interview was conducted in the following format: the finalist presented a 20 minute PowerPoint presentation on their work and experience, and the remaining 40 minutes was used for the panel to ask questions from a pre-determined script. The interview panel consisted of City Staff, Foth, and Wenk consultants. Interviews were held on July 27 and 28, 2011, with final deliberations by the panel after all interviews were completed.

While all of the three finalists were highly qualified, the panel was unanimous in its recommendation of Jack Mackie as the artist to work on the Boneyard Beautification Project. Overall, the panel thought that Mr. Mackie met and exceeded the established criteria for the project. Mr. Mackie's many public art projects show a high level of artistic quality, as well as particular consideration of environmental factors and sustainability issues. Two of his projects, King Street Center Plaza in Seattle, WA and Ross' Landing in Chattanooga, TN, respectively emphasize creating a natural environment within urban space and expressing local histories, both identified by the public as priorities for public art in the Boneyard project. Mr. Mackie's experience includes working in the field of public art in myriad ways for over 20 years, as an artist, designer, arts planner, fabricator, and advocate. He has also served on several boards and selection committees, including as chair of the Seattle Arts Commission Public Art Program. In his interview he showed a high level of consideration for and ability to accomplish the project's

Program Goals, and agreed with the panel that the project would be a high profile showcase project for Urbana. Mr. Mackie's application materials, such as his letter of interest (Exhibit C), resume (Exhibit D), and work sample presentation from his finalist interview (Exhibit E), have been included in the packet for the Public Arts Commission's review.

**Recommendation**

Staff and the Boneyard Beautification subcommittee recommend that the Commission approve Jack Mackie as the artist to assist with the design and development of public art as part of the Boneyard Creek Beautification Project.

Attachments:

Exhibit A: Boneyard Request for Qualifications

Exhibit B: Boneyard RFQ Applicant Statistics

Exhibit C: Jack Mackie Letter of Interest

Exhibit D: Jack Mackie Resume

Exhibit E: Jack Mackie Work Sample Presentation



## DEPARTMENT OF COMMUNITY DEVELOPMENT SERVICES

*Economic Development Division*

Urbana Public Arts Program: Boneyard Beautification Project

# Request for Qualifications: Boneyard Creek Beautification Project

## Overview

The City of Urbana and the Urbana Public Arts Commission seek to commission an artist or artist team to assist with the design and development of public art as part of the Boneyard Creek Beautification Project, a City project that will create a pedestrian-friendly urban park in Downtown Urbana. The chosen artist/artist team will work with a team of City staff, engineers, and landscape architects to develop public art elements that incorporate the following overall themes: the natural environment, local materials and representations of the diverse community in Urbana. Projects may include, but are not limited to the following categories: artistic railings, lighting, interactive sculpture in the park areas, and wall art/wall treatments for retaining walls. The Boneyard Creek is a floodway zone, so public art elements installed must be durable and able to withstand occasional inundation by flood waters.

## Program Goals

- Promote visible, outdoor activity in downtown
- Integrate public art into the urban environment, creating a sense of place and purpose, and promoting tourism and commerce
- Beautify and improve the city streetscape
- Preserve and commemorate local and multicultural traditions and histories
- Provide opportunities for local and national, established and emerging artists in Urbana and Champaign County
- Enrich the lives of Urbana residents and visitors

## Site Description/Context

The Boneyard Creek is the primary waterway (5,311 acre watershed) that runs through the cities of Urbana and Champaign, and the University of Illinois campus. The creek eventually feeds into the Saline Branch drainage ditch north of Downtown Urbana. Within the urbanized area, the Boneyard Creek has historically been covered or confined to a narrower sheet piled section to accommodate development. The City of Urbana sees potential to turn the Boneyard Creek into an amenity for the downtown environment and began a Master Plan process in 2006. The Master Plan focuses on the portion of the Boneyard Creek that runs through downtown Urbana, specifically between Main Street and University Avenue (see 30% drawings). The Boneyard Creek cross-section is open along this corridor, however, it presently does not take advantage of the creek as an amenity or to relate to adjacent uses and pedestrian connections.

The Boneyard Creek Improvement Project will implement the recommendations of the Master Plan for Creek Segment 3 from Griggs Street to Broadway Avenue.

**Key project features include:** the reconstruction of the Race Street bridge, removal of the sheet pile channel walls between Griggs and Race Streets, creation of public gathering spaces, a pedestrian/bicycle pathway, accent lighting, Race Street and Broadway Avenue streetscape, access to creek, and restoration of the historic trestle bridge. More information on the project can be found at: <http://urbanaininois.us/projects/boneyard-creek-improvements-project>.

## Budget

Total budget for the project is anticipated to be approximately \$25,000 to \$30,000, based on the estimated capital construction budget for the project. This may fund one or multiple projects by one artist or one or multiple projects by multiple artists. Funds must cover all costs, including design fees, travel, materials and fabrication, engineering, shipping, insurance, and all costs relating to completion and installation of the project(s).

## Timeline:

- RFQ Released: May 10, 2011
- Applications Deadline: 5:00 PM, Tuesday, June 21, 2011
- Selection Panel Review: July 5 - 6, 2011
- Approval by Urbana Public Arts Commission: July 12, 2011
- Artist(s) Notification: July 2011
- Contract Preparation and Finalization: July 2011
- Artist(s) work with City staff and consultants to develop project: August 2011- Fall 2012
- Completion and installation of project: Spring 2013 - Spring 2014

## To Apply

Applications must be received by **5:00 PM CST on June 21, 2011.**

**Mail or hand deliver applications to:** Boneyard Creek Beautification RFQ  
**Attn:** Christina McClelland, Public Arts Coordinator  
City of Urbana, Community Development  
400 South Vine Street  
Urbana, IL 61801

## Submission Requirements

**PLEASE DO NOT SEND ORIGINAL ARTWORK. To be considered, submit the following:**

- Application Cover Sheet
- Letter of Interest: state your interest and qualification for the project. Include a brief statement of your work interests and process, and how you would consider proceeding with this project if selected.
- Current professional resume(s) or curriculum vitae.
- Include up to 10 digital images of work. Submit images on a CD as individual JPEGs, no PowerPoint. Each image should be no larger than 1 MB, 1920 x 1920 maximum dimensions at 72 dpi. Files should be labeled as follows: "lastname\_firstname\_01.jpg," i.e. "smith\_jane\_01.jpg."
- Image identification sheet with file numbers corresponding to image title, year completed, dimensions, medium, and site, description, and budget (if applicable).

## Artist Selection Criteria and Process:

Criteria:

- Demonstration of artistic quality in past work, particularly relating to public art. This includes issues of durability, fabrication, and environmental factors.
- Experience, success, and/or interest in creating public artworks in consultation and collaboration with teams of City staff, design and infrastructure consultants, and engineers.
- Ability to accomplish project goals.

A temporary selection panel will be created to review submissions and recommend an artist/artist team for approval by the Urbana Public Arts Commission. The panel will be composed of City staff, members of the Public Arts Commission, project consultants, and professionals with experience and knowledge of the City of Urbana and the field of public art. The Urbana Public Arts Commission will approve the final recommendation from the Selection Panel.

**Notification:**

Finalists will be notified of their selection by mail and e-mail.

**NOTE: THE CITY OF URBANA PUBLIC ARTS PROGRAM AND SELECTION PANEL RESERVE THE RIGHT TO REJECT ANY PROPOSALS, TO WAIVE PROPOSAL INFORMALITIES, OR TO TERMINATE THE SELECTION PROCESS AT ANY TIME FOR ANY PROJECT.**

All materials must be received by June 21, 2011. Contact Christina McClelland with any questions.

Christina McClelland, Public Arts Coordinator  
Community Development Services, City of Urbana  
400 S. Vine St.  
Urbana, IL 61801  
Phone: (217) 384-2311  
Fax: (217) 384-0200  
Email: [cmmcclelland@urbanaininois.us](mailto:cmmcclelland@urbanaininois.us)

**Attachments**

**Exhibit A: Application Cover Sheet**

**Exhibit B: Boneyard Creek Improvement Plan 30% Drawings**

Boneyard Beatification RFQ

<b>Total Applicants</b>	<b>39 Percentage</b>	
<b>1 Urbana</b>	<b>3</b>	<b>8%</b>
1 Champaign	2	5%
1 Danville	1	3%
<b>1 TOTAL C-U Area</b>	<b>6</b>	<b>15%</b>

**By State**

1 IL	8	21%
1 CA	5	13%
1 FL	3	8%
1 IN	2	5%
1 NJ	2	5%
1 CO	2	5%
1 NC	2	5%
1 WA	2	5%
1 MI	1	3%
1 OH	1	3%
1 MA	1	3%
1 WI	1	3%
1 AL	1	3%
1 AZ	1	3%
1 NY	1	3%
1 PA	1	3%
1 CT	1	3%
1 VA	1	3%
1 MN	1	3%
1 TX	1	3%
<b>1 TOTAL Midwest (IL, IN, MI, OH, WI, MN)</b>	<b>14</b>	<b>36%</b>
1 Other states	24	62%

To the Selection Committee, Boneyard Creek Beautification Public Art Project:

Please accept the enclosed materials as my application for the Boneyard Creek Beautification Public Art Project. It is my firm belief that my work as a public artist will assist the City in achieving its goals of realizing this stretch of Boneyard Creek as an imaginative, unique, and vibrant park for Urbana. My interest in your project stems from my ongoing commitment to building better cities; to reinforcing pedestrianism as a primary policy tool for achieving lively, safe, sustainable, and healthy cities; and to meeting the expectations of infrastructure floodplain management by exceeding functional requirements to building an informative civic resource. As the project public artist, my efforts will work in harmony with the City's ambitions of promoting outdoor activities, improving the city streetscape, investing in the region's multicultural resources, and enriching the larger cultural life of Urbana.

Many of my previous civic projects have prepared me for your project. Two of these are Seattle's King Street Center Plaza, and Taylor Street in Phoenix. One is a passive urban park, the other a heavily pedestrian-active university campus. While seemingly programmatic opposites, both share common goals and employ the same tools to achieve these - that are shared again with Boneyard Creek. Each project provides respite from the urban pace; each provides plentiful seating - including numerous *seating choices*; each offers dwell places; shade is abundantly provided as is exposure to sunlight; lighting is a vital component - not lamp wattage, rather the *quality of light* - reflected, refracted, filtered or dappled; curiosities - those human-dimensioned elements informed by indigenous cultures, flora and fauna - provide place-knowledge and create place-user conversation points; and vital infrastructure needs that serve as devices for creative opportunity. In the King Street Plaza, the obvious infrastructure, the security fence, is transformed into a place-defining asset while meeting all the Code defined requirements. In Taylor Street, rainwater harvesting occurs through street/sidewalk bio-swales with roof rainwater and HVAC-drip collected into and dispersed through a series of bench-cisterns. Not so obvious in King Street is the roof rainwater collection system that feeds the plaza plantings, all indigenous and draught tolerant.

It is these tools of urban design that I will use as instruments for public art in the Boneyard Creek Beautification Project. To determine exactly how these tools are employed in the park matrix I will dedicate substantial time to being on the ground in Urbana for essential research and work with the project design team. I will study the Creek Master Plan and meet with city personnel to gain a thorough understanding of shared visions and to become conversant with project status, processes, and schedule. I am not a collaborator by e-mail or conference call, although I do make use of these for efficient utilization of resources. By investing in the art of making places public, my intention is to become an integral team member and to support a collaborative design process with focus on bringing the best possible ideas to Urbana.

Thank you for your considerations,  
Jack Mackie



## **JACK MACKIE**

700 NW 42<sup>nd</sup> Street #217  
Seattle, Washington 98107-4507  
206.728.7950 w / 206.550.1493 c  
j-m@qwestoffice.net

### **Recognitions & Awards**

*Master Plan of the Year*, Arizona State American Planning Association, 2009.  
*First Place Transportation Engineering Excellence*, ACEC New Mexico Chapter, 2006.  
*Project of the Year*, New Mexico Society of Professional Engineers Albuquerque Chapter, 2006.  
*Special Projects Honor Award*, National Terrazzo & Mosaic Association, 2004.  
Washington State Governor's Arts Award, 1999.  
*Excellence in Construction Award*, Associated General Contractors, 1999.

### **SELECTED DESIGN TEAM / COMMISSION PROJECTS**

Broadway Avenue Bridge Everett, Washington November 2011  
Design team artist with MAKERS Architecture, focus directed to railing and security fence requirements.

Puget Sound Energy - Ardmore Electrical Transmission Sub-station, Bellevue, Washington September 2011  
Design team artist with emphasis directed to security fencing, gates, and landscape elements.

The Tide Light Rail, Hampton Roads Transit & Norfolk Arts Commission, Norfolk, Virginia April 2011  
Commissioned artist for station platform pavings.

East Lancaster Boulevard: Fort Worth, Texas 2010  
Design team artist for the 7.3-mile East Lancaster Rapid Bus Project stations and transfer center.

Taylor Streetscape: Phoenix, Arizona 2008.  
Design team artist with TenEyck Landscape Architects for the City of Phoenix for the new Downtown Arizona State University campus.

Downtown Transit Center: Nashville, Tennessee 2006.  
Design team artist for Metropolitan Nashville Transit Agency for the \$3.5M central transit station with TranSystems Engineering and Patti Banks Landscape Architects.

Demonbreun Street Bridge: Nashville, Tennessee 2006.  
Design team artist for Nashville Public Works on one of three connector bridges between East Nashville & Downtown Nashville.

Reno RETRAC: Reno, Nevada 2006.  
Commissioned artist on the lowering of a 2.1-mile railroad main-line through downtown Reno & new construction of eleven vehicle / pedestrian bridges.

Unser Boulevard: Albuquerque, New Mexico 2006.  
Design team artist for the City of Albuquerque & National Parks Service on the 1.2-mile Unser Boulevard crossing of the Petroglyphs National Monument.

University of Wisconsin Health Sciences Learning Center: Madison, Wisconsin 2004.  
Commissioned artist by the State of Wisconsin Art Board to create 15 terrazzo tables for the School of Medicine.

Charlotte Area Transit System: Charlotte, North Carolina 2003.  
30% Preliminary Engineering design team artist with Sasaki Associates for the CATS South Corridor Light Rail Transit project.

King Street Center Plaza: Seattle, Washington 1999.  
Design team artist with NBBJ Architects for King County Administrative Services, King County Arts Commission & Wright/Runstad Development Corporation.

West Main Street Arts District Redevelopment: Louisville, Kentucky 1996.  
Project artist for the Louisville Development Authority.

City/County Justice Center: Scottsdale, Arizona 1995.  
Design team & commissioned artist for the City of Scottsdale.

Ross's Landing Public Plaza: Chattanooga, Tennessee 1992.  
Design team artist in collaboration with EDAA, Landscape Architects, & SITE Architects for the City of Chattanooga.

## **PUBLIC ART MASTER PLANNING, STUDIES, & CONSULTANCIES:**

Scottsdale Public Art Program: Scottsdale, Arizona 2011.

In association with Jerry Allen, charged with *Re-visioning* the 25 year-old Scottsdale Public Art Program.

Valley Transportation Agency Light Rail & BART Expansion: Santa Clara County, California 1997 - 2011.

Project lead artist for the Valley Transportation Agency light rail expansion & BART heavy rail projects including 27 new LRT stations, 6 new BART stations & 31 miles of new Trackway.

East Lancaster Boulevard: Fort Worth, Texas 2010

Planning artist for the 7.3-mile East Lancaster Boulevard charged with creating a public art plan to be implemented in conjunction with development of three Boulevard Urban Villages.

City Center Plan: Avondale, Arizona 2008.

Project Artist with Dyett & Bathia Planners, TenEyck Landscape Architects & Field Paoli Architects charged with development of a Public Art Program for the Avondale City Center area.

Downtown Phoenix Urban Form: Phoenix, Arizona 2007.

Project Artist with Dyett & Bathia Planners, Sasaki Associates, Studio MA & A Dye Landscape Architects. Created & implemented integrated public art strategies in association with new zoning, building typologies, open space, & streetscape requirements.

San Diego International Airport: San Diego, California 2005.

Provided a Public Art Conceptual Framework & Preliminary Recommendations as predecessor to SDIA's development of a new terminal construction program.

Demonbreun Street Public Art Opportunities Assessment: Nashville, Tennessee 2005.

Public art prospects appraisal in the 15-block corridor connecting East & Downtown Nashville.

San Jose International Airport: San Jose, California 2004.

Public Art Master Plan for the \$650M Airport Expansion.

Charlotte Area Transit System, Charlotte, North Carolina 2002.

Developed integrated Public Art Program Master Plan for light rail & heavy rail projects.

Miami International Airport: Miami, Florida 2001.

Programming artist for American Airlines, the Miami Department of Aviation & Metro-Dade Art in Public Places.

Mesa Performing Arts Center: Mesa, Arizona 2000.

Public Art Master Plan for the City of Mesa Arts & Entertainment Center.

North Shore Riverfront Park: Pittsburgh, Pennsylvania 2000.

Programming artist for the City of Pittsburgh with EDAW, Inc. Landscape Architects.

Scottsdale Civic Center: Scottsdale, Arizona 1998.

Created Public Art Master Plan directed to commissioning of new artworks for the Center.

Memphis Shelby County New Civic Library: Memphis, Tennessee 1997.

Public Art Master Plan & implementation consultant for Memphis' new downtown library.

Bute Avenue Corridor; Cardiff Bay Corporation: Cardiff, Wales, United Kingdom 1994..

Corridor Master Programme Artist in association artists Jane Kelly & David Patten.

Coal Harbour Neighborhood; ASPAC Development Corporation: Vancouver, B.C. Canada 1994 - 1998.

Public Art Program Consultant in association with Leesa Strimbicki, UrbanArts.

CENTRO Midland Metro: Birmingham, United Kingdom 1992.

Public Art Programme Design & Implementation Consultant.

Denver International Airport: City & County of Denver 1991 - 1995

Technical Coordinator for the airport's \$7.5M Art Program charged with integrating and coordinating artists' projects into the design and construction of the \$3.2 billion airport.

## **Commission, Board & Committee Member**

Chair, Port of Seattle Art Oversight Committee, 2000 - 2011

Past Chair, Seattle Arts Commission Public Art Program 1994 - 1998

Past Vice-Chair, Seattle Design Commission 2000 - 2004

Past Chair, Seattle Light Rail Review Committee 2002 - 2007

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