



LIVING WORK OF ART

OPERATOR'S MANUAL





A detailed exploded view diagram of a Bosch power tool, likely a brushless drill or driver. The diagram shows numerous components, including the motor housing, gears, bearings, and the main handle. Each part is labeled with a number and a letter (A through H) to identify it. The background is a light green color with a white border. The text 'A HANDS-ON GUIDE TO THE ARTS ON THE 606' is centered in white. A watermark 'stepbystepmanuals.com' is visible in the middle of the diagram. At the bottom, there is a legend: '▲ = 825 ■ = 867 ● = 843 ★ = 866'.

A HANDS-ON GUIDE TO THE ARTS ON THE 606

▲ = 825 ■ = 867 ● = 843 ★ = 866

FROM THE COMMISSIONER

The 606 builds on the City of Chicago's rich cultural tradition in public art and represents an ideal context to investigate new forms of artistic practice within the public realm.

The 606 Arts Plan * and Operator's Manual exemplify the aims of the new Chicago Cultural Plan and the new public art plan. It reinforces Chicago's status as a national and international leader in contemporary public art practices, manifesting this commitment throughout the City.

Supporting a broad approach, including emerging and traditional artistic forms, The 606 ensues widespread participation and diversity, strengthening cultural vitality in the city, and modeling new roles for artists in society.

The ideas contained herein, serve as an invitation and a challenge to Chicago and its citizens to expand the audiences and engagement in the great cultural legacy and artistic traditions of Chicago.

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Commissioner
Department of Cultural Affairs and Special Events
City of Chicago
July 2014

ABOUT

The Operator's Manual outlines strategies and opportunities for the arts on The 606. The Manual is a beginning not an end –an invitation to imagine –a guide to creating a dynamic program that explores the future of public art. Emphasis is on principles and guidelines that will keep the arts program experimental and participatory.

The 606 Arts Program supports artists and participants to create dynamic new forms of art in public.

Working with *The Trust for Public Land*, the *City of Chicago*, and the *Chicago Park District*, Lead Artist Frances Whitehead has led the conversation to develop these strategies. As a member of the Phase 2 Design Team, Whitehead produced an Arts Integration Plan to guide the design of the facilities along the 606, including provisions for artworks and artists at every scale. The concept and physical description of these facilities and opportunities are provided in detail below.

These recommendations connect the principles and aims to the facilities design, and also serve as an introduction to the diversity and complexity of The 606. Each neighborhood along the trail is unique, which has given shape to each section of The 606 through the public engagement process, led by The Trust for Public Land.

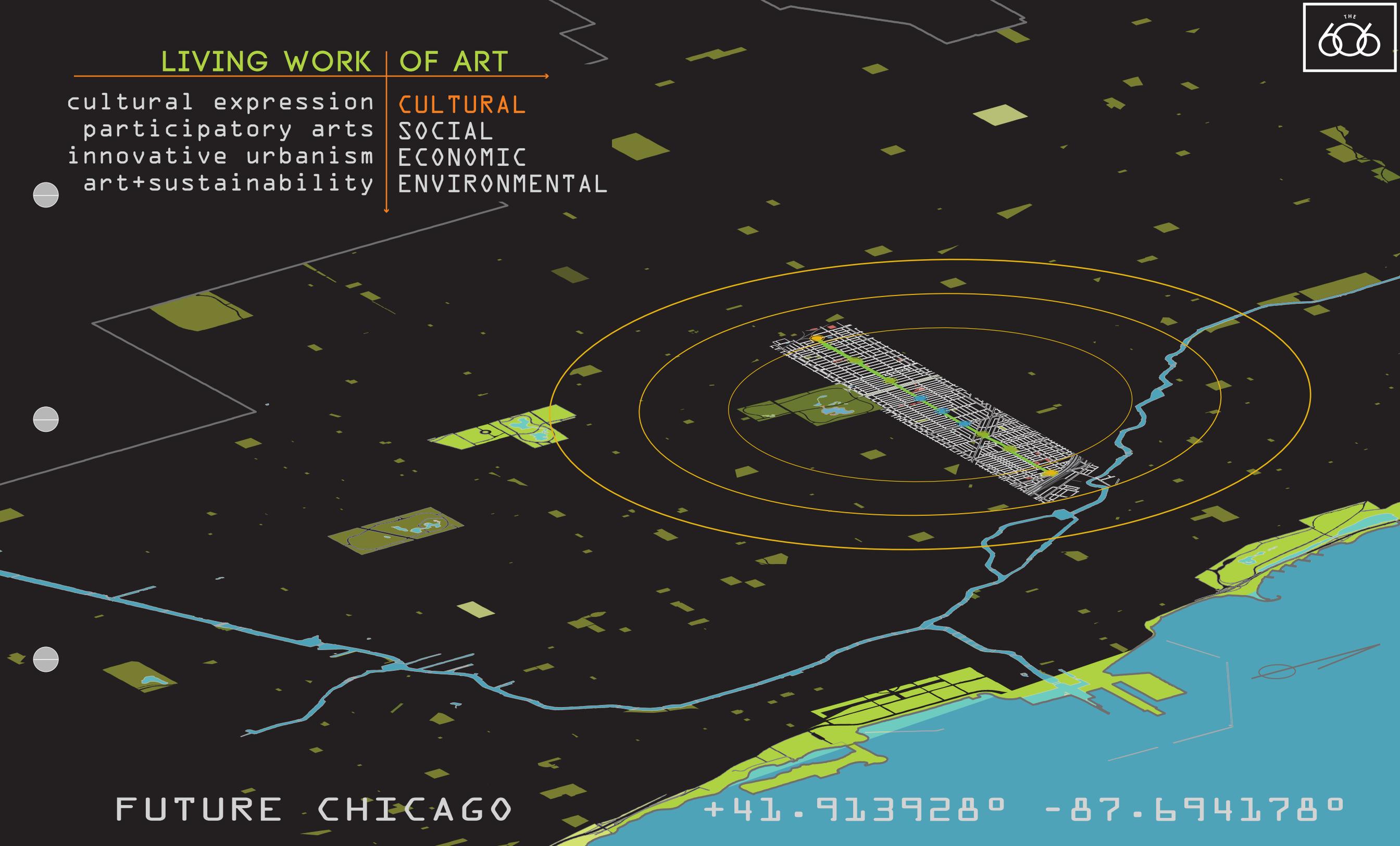
The Operator's Manual serves as record of the process, and guide to the outcomes and implementation strategies to date.



LIVING WORK OF ART

cultural expression
participatory arts
innovative urbanism
art+sustainability

CULTURAL
SOCIAL
ECONOMIC
ENVIRONMENTAL



FUTURE CHICAGO

+41.913928° -87.694178°

METHOD

<i>WHY?</i>	Foundational Principles
<i>WHAT?</i>	A New Model for Art
<i>WHERE?</i>	Spatial Logics
<i>WHO?</i>	Participants + Governance
<i>HOW?</i>	Creative Strategies
<i>WHEN?</i>	Temporal Dimensions

Foundational Principles Global Perspectives

WHY?

The concept that culture and sustainability are deeply linked underpins the arts strategies and creates the ethos of the Arts Plan.

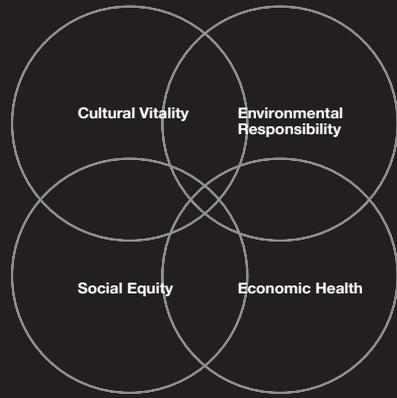
When culture is understood to denote the social production and transmission of values, meanings and purpose and when it is recognized that the expression of social goals and aspirations is at the heart of the public planning process, the connection between culture and planning becomes clear. – Jon Hawkes 2001

The imperative voiced locally in the Community Vision corresponds to the urgency felt by artists and communities across the globe, to respond to climate, social conditions and culture change. The 606, as a laboratory for new practice and forum for conversation, addresses this urgency at a global scale, demonstrating the vital role that artists and the arts shall play in creating the city of the future.

Future City

This link between culture and sustainability is the basis for The 606 Arts foundational principles: *Cultural Expression, Participation, Innovation, and Sustainability.*

These principles correspond to the four “pillars” or criteria that constitute the emerging global sustainability model, adding “culture” to the original “triple bottom line” of “social, economic, environmental” pillars respectfully. First proposed by Australian Jon Hawkes in 2001, the now well accepted “4 Pillar Model” has been adopted by organizations worldwide, recognizing the important role that cultural perspectives and diversity plays in shaping actions and decisions. Hawkes proposes a “whole of government” cultural framework rather than specialized “cultural planning” and expands the role of artists in civic projects.



This model has informed the *Agenda 21 for Culture* (2004) and was adopted by the *United Cities and Local Governments* the world's largest association of local governments. Cities such as Barcelona and Toronto formed the "Creative City" policy, which has also informed groundbreaking public art plans such as the *Utilities and Environmental Protection Public Art Plan of Calgary* (2007), linking art and water infrastructure.

Since that time a wide variety of cultural initiatives, principally in Europe, UK, Australia, and Japan, has promoted the role of culture within the global sustainability conversation. In 2010, the Danish Cultural Institute formed an international network linking the United Nations COP15 conference to the C40 cities, which continues today as Culture:Futures. In 2012 *Carbon Arts* of Australia has launched climate oriented arts programming including a new online arts database of exemplary projects *Curating Cities*. Extending the ecological into other themes for public art including creative placemaking, they link ecological issues to economic ones, focused on carbon emissions and its link to global competitiveness.

Foundational Principles Global Perspectives

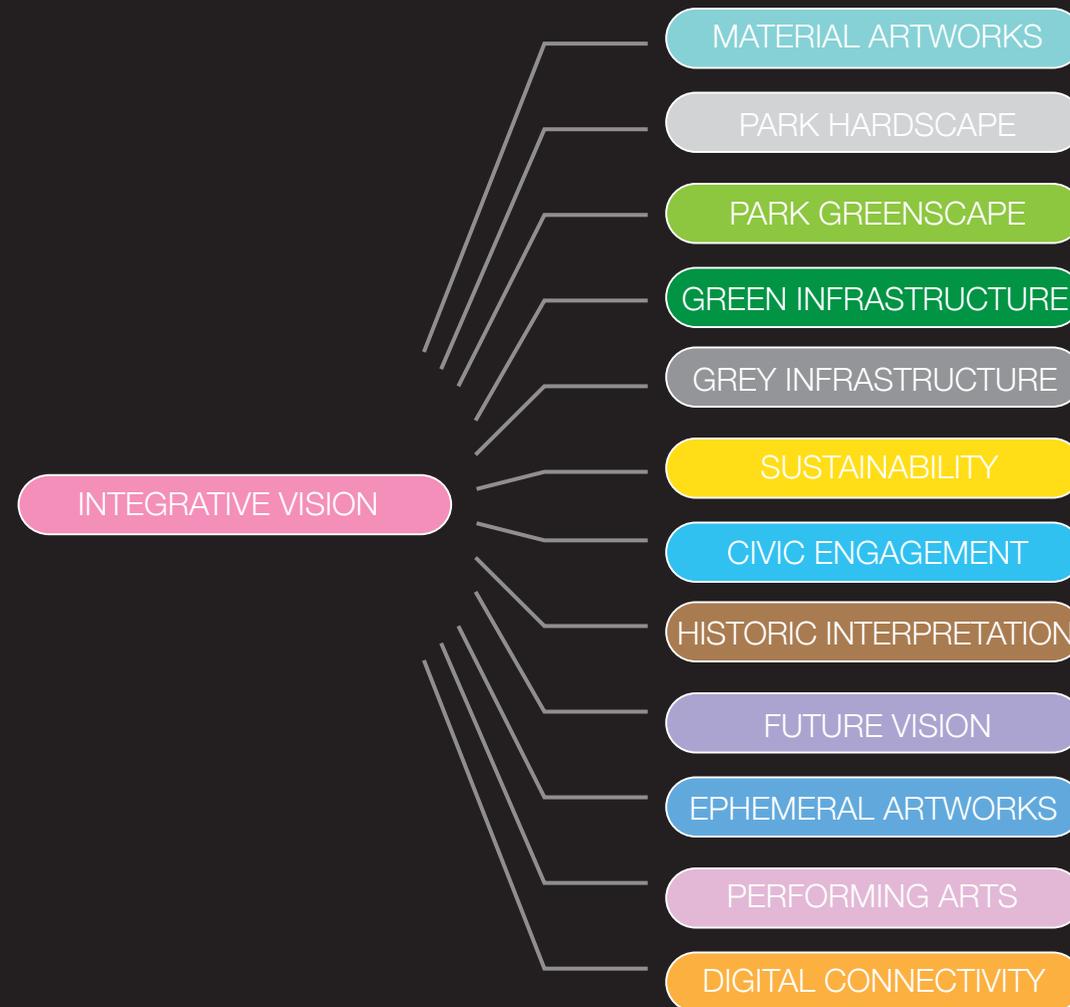
During this same time frame, the explosion of works emerging under the rubric of Social Practice is extending the social justice and identity-focused community work of the 1990's into a new brand of participatory engagement, ranging from prison rights activism to poetic and playful pop-up events on street corners and parking lots.

Together, the international conversation on climate change and the invigorated conversation around the "social" moves artists and art practice increasingly toward integration, toward a fully systemic, holistic understanding of art and culture in the urban ecology.

This emerging integrative approach forms the basis of the proposal that the arts functions as the integrative framework for The 606.

Foundational Principles Cultural Framework for The 606

INTEGRATIVE VISION



Why Integrate?

Informed by the Four Pillar model of sustainability and Hawkes' proposal for a systemic cultural framework, The 606 Arts Plan proposes that the arts and culture serve as the “integrative framework” for The 606, linking, art, design, engineering, and community engagement.

Seeing The 606 conversion as a microcosm of the whole of the urban condition in the post-industrial city, the *Integrative Vision* focuses on the “art of place-making” - not merely on public “art making”. The 606 Arts Plan manifests “place” at multiple scales: local, bioregional, global and virtual, reinstating *the commons* in public space.

Collaborating with communities and multiple types of practitioners, links unlikely partners for innovative outcomes.

WHAT?

The 606 Arts Program is a multi-dimensional cultural initiative for emerging creative practices, linking art and life, nature and culture, sited in a new kind of urban greenspace.

The integration of art, artists, and “arts thinking” into the re-envisioning of the Bloomingdale Line, is a core strategy for the transformation process. Inclusion of cultural perspectives at every stage of the design and programming establishes a new model for art in public, urban design, community participation, and infrastructure reuse.

While the creation of artwork is an integral part of this strategy, the program also fosters real debate concerning the function of public art, the evolving traditions of patronage, and the potential for dialogue with partners from other disciplines.

Laboratory for New Practice

In order to test the role and nature of art in the public realm we must embrace some degree of risk, and learn through sensitive and creative assessment of results. It is hoped that these explorations may offer a rare level of creative scope, inspiring practitioners to offer new models for the evolving definition of public art.

Embracing this interrogative and research-based approach, The 606 functions as a cutting edge *Laboratory for New Practice* in the arts.

VISION + MISSION + VALUES

Vision

See and experience The 606 as a *Living Work of Art*

Mission

The 606 Arts Program supports artists and participants to create dynamic new forms of public art.

Built on the integrated foundational principles of *expression, participation, innovation* and *sustainability*, the Arts Program advances The 606 as a site where artists and the arts contribute to the vitality and sustainability of the nearby communities, to manifest the *Living Work of Art*.

Core Values:

- Artists and the arts change and enrich how we understand the world
- Culture and sustainability are deeply linked through inclusion, vitality, diversity, and stewardship
- Experimentation and creativity are central to a vibrant future
- Public spaces offer exciting contexts and diverse publics for this experimentation

CURATORIAL GUIDELINES

1. Champion a **broad approach** to public art, embracing ongoing traditions and emerging practices.
2. Link **nature and culture** in a systemic approach, including all living communities.
3. Embrace “culture” beyond the formal arts, linking **high art and informal cultural traditions**.
4. Position **The 606 as convener**, change agent, and leader, encouraging exchange across communities of practice.
5. Establish an **interrogative** approach with an emphasis on the **experimental**, engaging new ideas and publics.
6. Connect the **aesthetics** of the arts program to the sustainable **ethos** of The 606.
7. Emphasize **temporality**, including ephemeral and phenomenological works. Privilege the temporary and improvisational.
8. Practice the Art of Placemaking. Focus on **situated practices** that reconnect to the reality of place.
9. Encourage debate and **idea exchange** through the arts.
10. Employ a **reflexive curatorial process**, capturing and communicating insights to other publics and organizations.

TYPES OF ARTWORKS + ACTIVITIES

A wide variety of visual, performing, text-based, new-media, and social practice arts have been planned for The 606:

- PERMANENT SITE WORKS - at several large sites and trail-wide
- ROTATING EXHIBITIONS - 2D and 3D Material Works - Walls, ramps, plazas, stages, billboard
- INTERVENTIONS - in all media and genres - Sited trailwide –may be material, performative, participatory or event based
- DIGITAL TECHNOLOGY - Sensing devices and interactive works, Interpretive “apps” and mobile media
- NEW MEDIA - Integrated digital image screens and LEDs, are not installed but may be accommodated
Projection of photography and moving images
- PERFORMING ARTS + EVENTS - Events in formal venues and plazas, trail-wide processional or linear events, streetscape pop-ups and new forms of events
- SOCIAL PRACTICE WORKS - Collaborate with communities, organizations and institutions on interdisciplinary research projects. Link identity, social justice, nature, consciousness
- EDUCATION + STEWARDSHIP CONNECTIONS- Collaborate with K-12 and higher education faculty + students, interpretative projects for the general public, and stewardship programs involving observation and husbandry
- CREATIVE RESIDENCIES with partnerships and programming

SELECTION PROCESSES

During the Phase 2 Design process, the Arts Team has used a simplified “rubric” to describe to the public how the artworks will be selected and brought forward. Described initially as “4 KINDS OF ART” these types referred generally to, timing, scale, and access to opportunities in very practical terms. The Arts Integration Overview graphic references this four-part rubric, and identifies “indicative” locations for current and future works.

The curation of art for this dynamic project is open to ongoing evaluation and will change over time.

An important aspect shown on the graphic is the **democratic spatial distribution** of all of these kinds of artworks: embedded artworks and event spaces, large commissions, RFP opportunities, partnerships and programming –bringing these cultural assets and special investments to communities along the whole length of trail.

As the Arts Team has come to understand the meaning and significance of the Vision, the team has focused increasingly on implementation strategies for temporary and rotating works that will keep the arts experimental and dynamic, especially during the first three to five years of the project. As the governance and staffing for The 606 Arts has evolved, it is clear that the full array of traditional and emerging curation and production strategies might be employed and should not be de-limited.

Therefore, while the distribution of art across the project is important, and the types of art opportunities listed will certainly be utilized, it has been recognized that the curation of art for this dynamic project is open to ongoing evaluation and will change over time.

REFLECTION + ASSESSMENT

As a Laboratory for New Practice The 606 shall convene and develop new forms of participatory assessment for the cutting edge cultural experiments and programs underway. Only with the inclusion of cultural perspectives in the assessment of civic projects, may we fully understand the meaning of new cultural work undertaken.

As the dialogue around art, social practice, sustainability and civic engagement deepens worldwide, so has the discussion concerning the need for viable methods to evaluate collaborate work, for practitioners, funders and supporters.

The 606 has an opportunity to both lead and partner with local and international efforts who are investigating and formulating assessments for new forms of public art.

These include such groups as *A Blade of Grass* foundation, who is creating an assessment matrix for socially engaged art, *Curating Cities*, who is focused on carbon footprint and ecological perspectives, and *Public Art Southwest* of the UK, who maintains a large database of public art projects and approaches.

Overtime, a cultural framework related to the *Four Pillar* model of sustainability might be evolved as part of the *LEED Certification* for projects in the USA.

WHERE?

The arts are integrated into the design through a spatial strategy, a Zone Concept. The zones are articulated and sited to reflect the detailed aspirations of each community and also in relation to existing facilities, parks, and amenities, which could be repurposed or enhanced.

Using the linearity of The 606, a node of thematic activity is located at each of the street level parks and key elevations along the length of the park. Complementary amenities for programming incentivize circulation across the four neighborhoods, diversifying user groups, driven by cultural, educational and recreational activities, synthesized with contemporary art ideas.

These thematic zones have given rise to a variety of types of spaces for arts activities described below.

Zone Concept

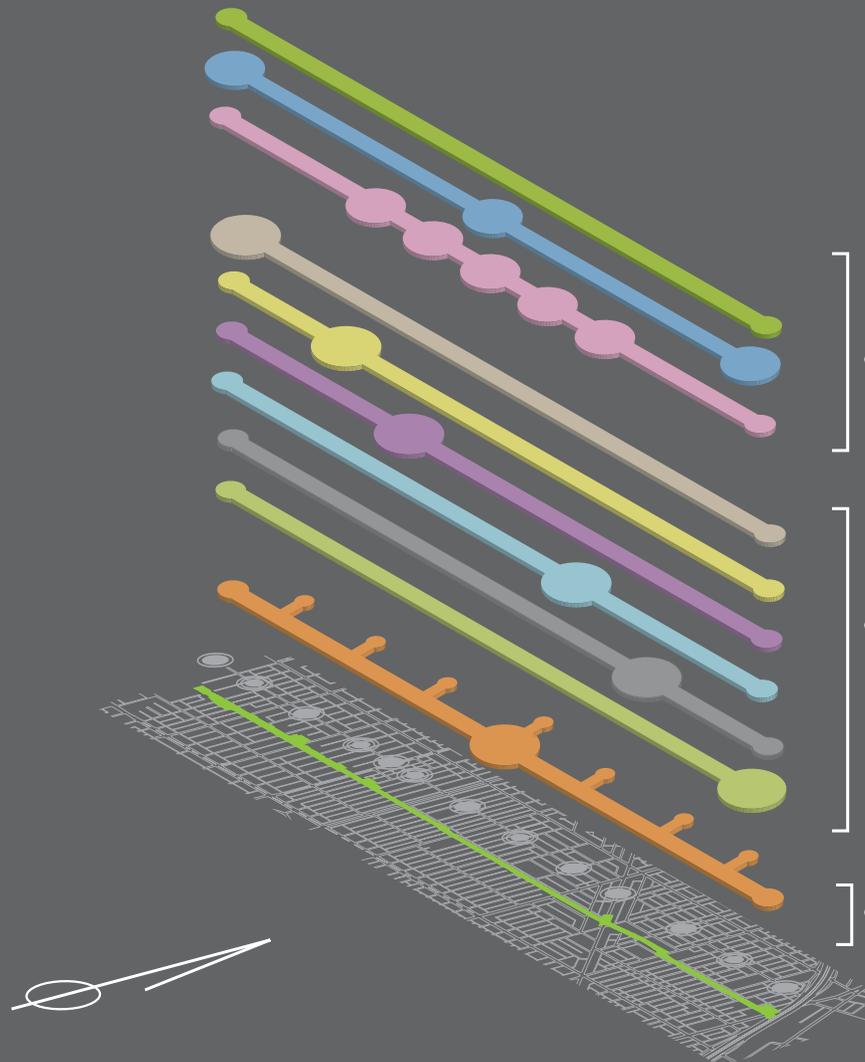
These facilities and spaces include plazas, green-spaces, access ramps, and walls, along with unique settings and art specific facilities such as the art billboard. See the SITES section below for detailed descriptions of the Zones and final designs.

Some of these spaces require specialized policies. Each type of space is governed according to its user group and physical requirements, creating a spatial approach to governance, described in the section to follow.

The Zone concept has informed the overall design of The 606 and the arts integration strategy. Its further use for curation, interpretation, and education is open to re-evaluation.

THEMATIC ZONES

*Connectors +
Destinations*



TRAILWIDE ZONES:

Upper Vistas
Image Traditions
Bridges + Underpasses

PARK ZONES:

Natural + Cultural Heritage
Participatory Learning
Literature + Spoken Word
Geography + Place
Rotating Exhibitions
Performing Events

HYBRID ZONE:

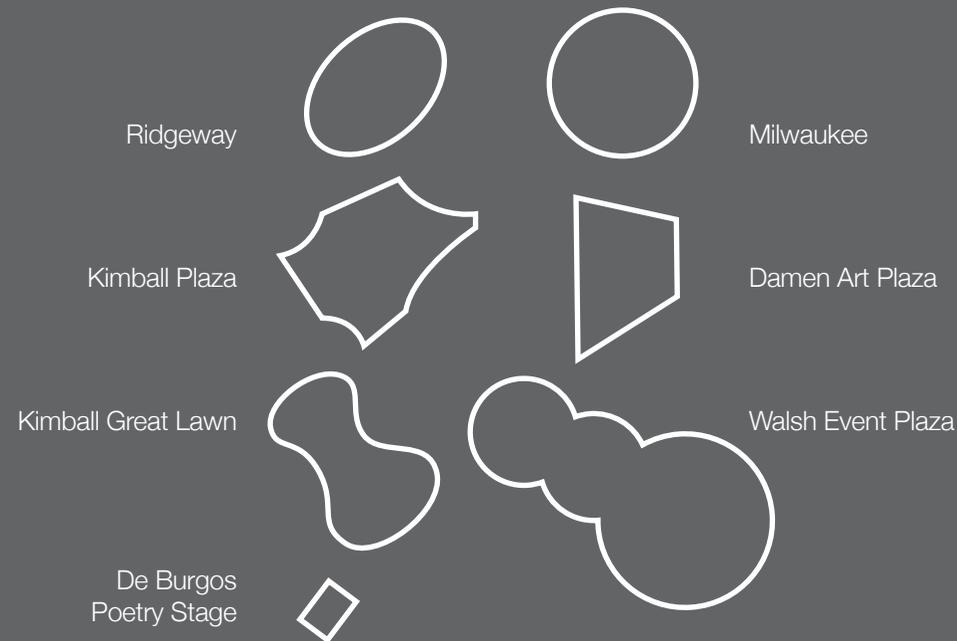
Art + Technology
Digital Access
Social Media

TYPES OF SPACES:

Throughout The 606, there are several general types of spaces and amenities that can be programmed:

- PLAZAS + POCKET PARKS
- MULTIUSE TRAIL: Shared by bikers, runners and the general public
- PLANTED AREAS:
 - General planting areas
 - Themed plantings: poetry garden, spire garden, sumac tunnel, urban savanna, ginkgo box, pine grove
 - Participatory plantings: learning garden, poplar thicket, phenological planting, participatory orchard
- LAWNS: gathering spaces, event spaces, observatories
- UNIQUE SPACES: billboards, seating alcove at Ridgeway Avenue
- ACCESS RAMPS + Milwaukee Avenue stair
- BRIDGES + UNDERPASSES
- WALLS:
 - School proprietary zones
 - Art walls with attachment facilities
 - Walls with use restrictions

PARK PLAZAS



The Zone Concept and the Spatial Governance Plan call for community involvement and shared governance of the plazas and large lawns long The 606. Individual Park Advisory Councils and major organizational partners, coordinate with the Conservancy staff and the Artistic Director to jointly program events in the Park Plazas and Event Spaces.

Care must be taken to not over-program these spaces, allowing “quiet time, individual use, and spontaneous events.

These spaces have special features and varied scales. For a detailed description of park plazas and lawns see SITES below.

STREETSCAPE WALLS

The Chicago Department of Transportation maintains The 606 walls and bridges and sets policy for their usage. Public safety requires periodic inspection of the walls and bridges, which art interventions must not impede. Within this requirement, various areas of the streetscape have been designated for different kinds of uses. These types of special policy areas also reflect the Spatial Governance Concept.

Therefore, walls along the streetscape and underpasses have different usage policies:

- ART WALLS WITH ATTACHMENT FACILITIES + special surfaces for temporary works
- WALLS WITH USE RESTRICTIONS intended to remain un-used
- WALLS ADJACENT TO UNDERPASSES AND BRIDGES which require frequent inspection
- SCHOOL PROPRIETARY AREAS with or without attachments or special surfaces, as desired by the adjacent school. These walls may also receive greater autonomy in governance.

PARTICIPATORY PLANTINGS:

The Chicago Park District and The 606 conservancy maintain the greenspaces of The 606. As a dimension of stewardship, civic engagement and cultural experimentation, several participatory plantings are included in the landscape to provide programmatic opportunities for the public and partner organizations.

Activities related to these spaces shall be coordinated with the Park District and conservancy staff to ensure horticultural best practices for the landscape.

- PHENOLOGICAL PLANTING - A trailwide climate monitoring planting of Serviceberry trees, *Amelanchier x grandiflora* and other calibration species, provides opportunities for cultural interpretation and citizen science, along with climate education for youth and adults through direct observation.
- POPLAR THICKET – A dense thicket (of Quaking Aspen, *Populus tremuloides*) is maintained through the ancient practice coppicing on a periodic rotation. This practice produces straight canes of wood suitable for craft projects and provides educational opportunities concerning sustainable woodland practices.
- PARTICIPATORY ORCHARD – A hillside orchard of edible apples provides programming space for food oriented art projects and seasonal events. This is the single edible productive planting on The 606. Special horticultural needs inform outreach events.
- LEARNING GARDEN – Kimball Park hosts small plantings of unusual perennials with pronounced and diverse shape and color to provide an eye-catching educational location for programs and events. These plantings require wet conditions which provide interpretive opportunities related to bogs areas.

Participants + Governance

WHO?

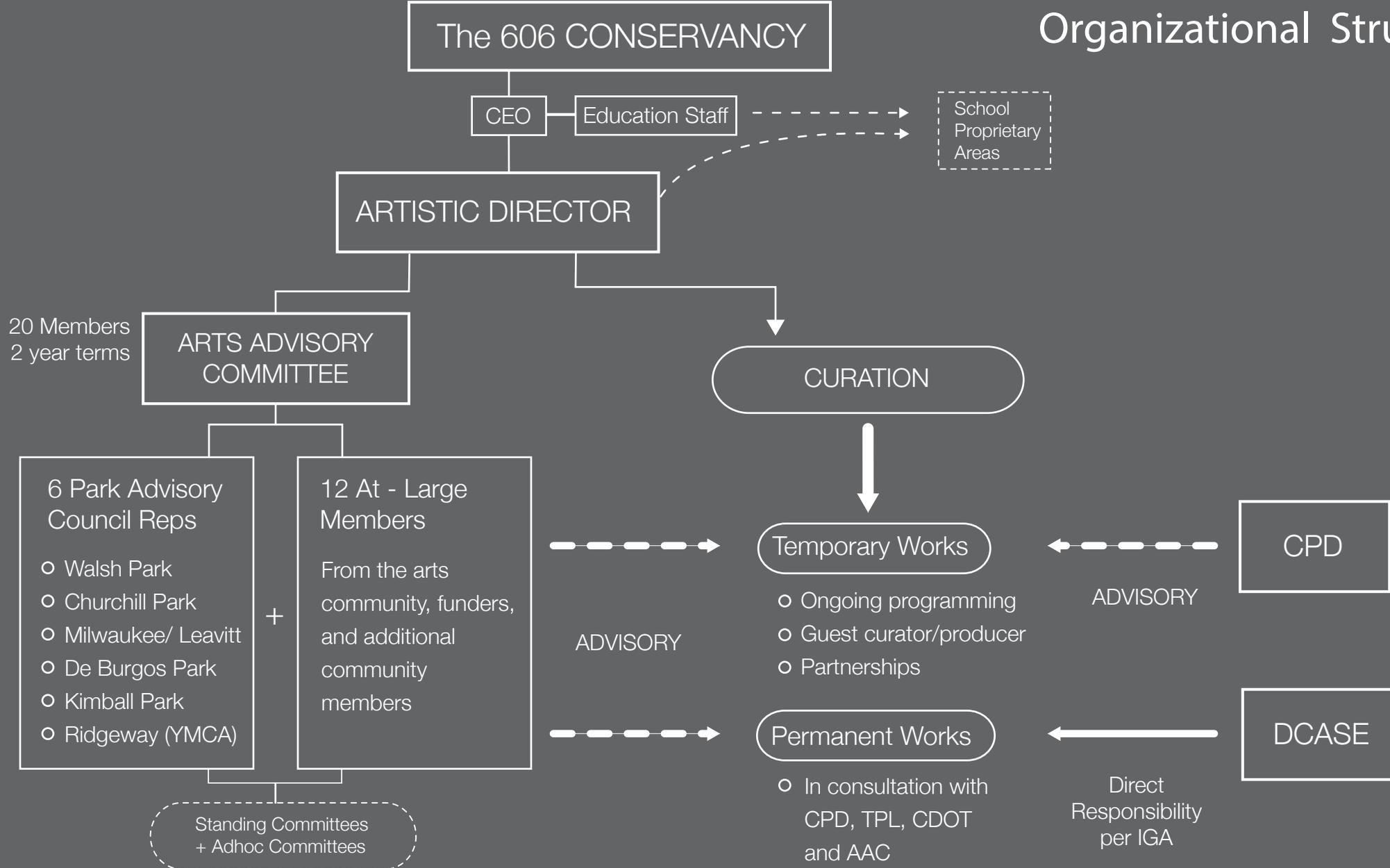
The 606 Arts Program will be led by an Artistic Director who works directly with an Arts Advisory Committee (AAC) which consists of representatives of the neighboring communities and professional arts constituencies from across the city. The Artistic Director works with The 606 Conservancy, which is constituted to fundraise and fund-hold for the Arts Program, having grant receiving capabilities and general managerial responsibilities for The 606 operations, overall.

The Arts Advisory Committee includes representation from local Park Area Councils who have a special interest in the programming of the parks in their neighborhood. In a similar way, schools adjacent to The 606 have a special relationship to the streetscape adjacent to their campus, and may request greater input and control over a segment of the walls nearby.

The Special Policy areas noted above require additional coordination with appropriate maintenance and horticultural staff as well. These special spatial considerations must be integrated into the planning, curation, and governance of The 606 as a cohesive totality, while still attending to the stewardship and conservation needs of the landscape and historic structure.

The purpose of this “spatial governance” approach, is to provide a structure for democratic participation by local residents and neighborhood organizations and also allow for creative, improvisational decision making by the Artistic Director, staff and partners, for vibrant dynamic programming outcomes.

The 606 Arts Organizational Structure



ARTISTIC DIRECTOR

PROFILE: Independent, robust, creative management

REPORTING

- Answers directly to the CEO of The 606 Conservancy
- Engaged at the Vice President or Executive Director level

RESPONSIBILITIES

- Oversees the curation and production of all 606 Arts activities and events including the work of guest curators
- Builds and maintains relationships between key stakeholder groups including:
 - Conservancy Staff including Educational and outreach staff and appropriate programs
 - AAC and Adhoc committees and workgroups
 - Partners at all levels: neighborhood, local, national, international
- Manages internal and external communications regarding the Arts Program
- Provides content for grant writing, press releases etc. - Not directly responsible for fundraising
- Advises on Arts related facilities management
- Oversees additional staff as required over time

QUALIFICATIONS

- A deep working understanding of contemporary visual and performing arts ideas and practices
- A broad multi-disciplinary perspective and understanding of why this is important
- Ability to identify and create synergies among creative groups
- Ability to convene and maintain conversations with diverse groups, negotiating complex topics and contexts
- Excellent communication skills for multiple publics

ARTS ADVISORY COMMITTEE

MAKE UP OF THE COMMITTEE – 20 MEMBERS

- 6 Park Advisory Council (PAC) representatives (one each including the YMCA at Ridgeway)
- 12 at-large representatives identified through nomination by AAC members and The 606 Staff
- At-large members may be arts professionals, funders and/or additional community members
- 1 DCASE representative
- 1 CPD representative

ROTATION

- 2 year rotating terms
- Stagger initial terms to set up a rotation that ensures continuity

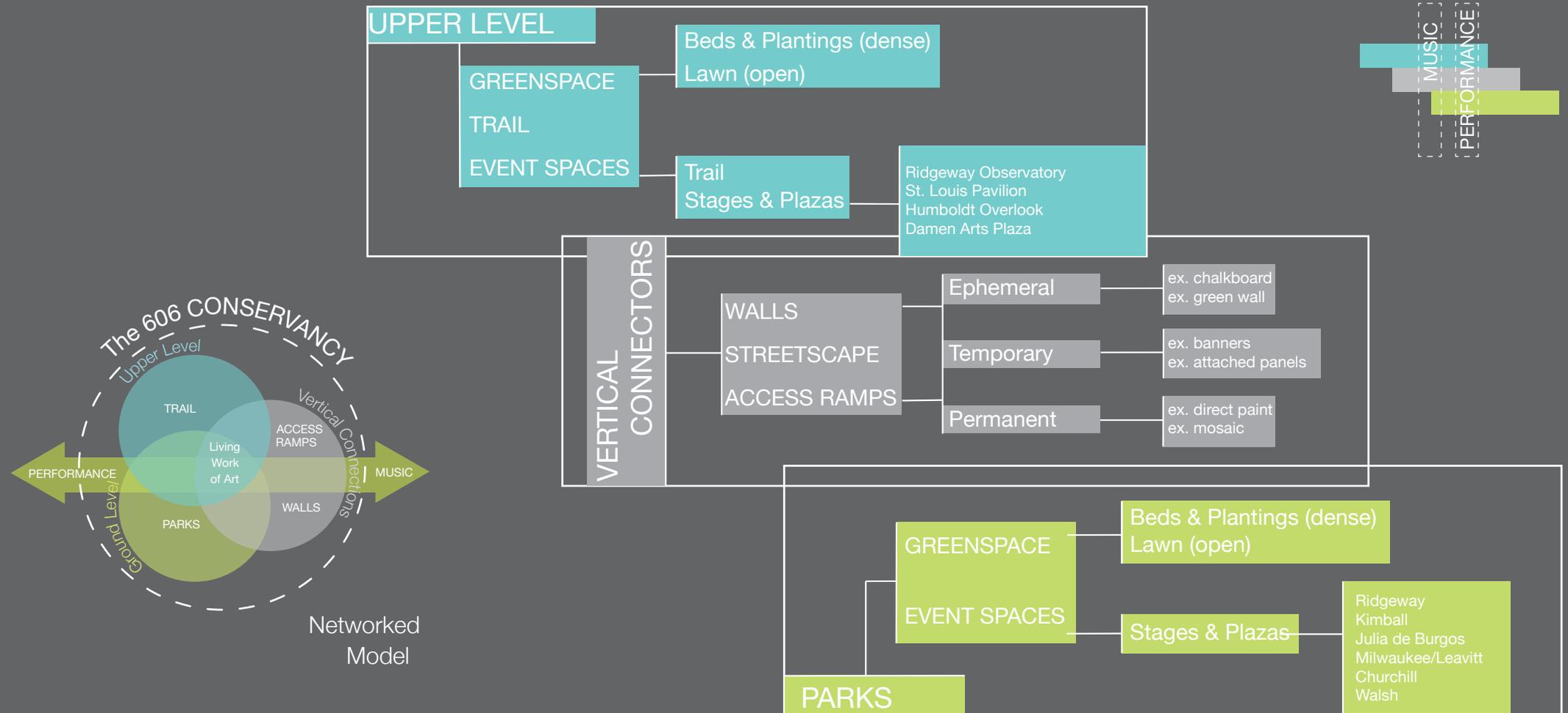
FUNCTION

- AAC is advisory, operating through consensus, but may register a numerical vote as needed
- Voting procedures – A quorum of 8 is required for a vote
- AAC meets quarterly

COMMITTEES AND WORKGROUPS

- Standing committees/workgroups shall be established on topics such as:
 - Fundraising
 - Education
 - Genres such as music
- Adhoc Committees shall be established by the Artistic Director on a project basis
 - Such committees shall be made up of the local PAC rep and other appropriate members of the AAC
 - Additional outside individuals and partner representation shall be added specific to the project

TYPOLOGY OF SPACES



HOW?

As described above in the Foundational Principles and Curatorial Guidelines, The 606 as *Living Work of Art* is focused on experimental, experiential, participatory, and dynamic forms of arts and culture. After a two-year extensive consultancy with artists, arts professionals and community members, a wide variety of creative implementation strategies has been identified. A selection of these strategies for The 606 Arts Program follows, including cautionary advice, “do’s” and “don’ts”.

Also included is a series of facilities recommendations to address the streetscape and utilize the considerable wall space and underpasses of The 606. In recent years there has been a lively tradition of painting directly on the walls of the rail embankment.

This tradition has included every kind of intervention from the most spontaneous “tagging” to elaborate collaborative neighborhood murals. An attachment system for panels, green-walls and chalkboards allows sections of the embankment walls to be conceived as rotating outdoor art galleries, and also to expand the mural tradition to include other media and time frames. These attachment devices not only facilitate rotation of works and expand cultural thinking, but also help preserve the newly refurbished heritage structure.

Lastly, guidelines for the establishment of research based “interrogative” creative residencies and research partnerships are detailed. These residencies are a key strategy to encourage long term, funded engagement between creative professionals and The 606 publics.

STRATEGIES FOR DYNAMISM

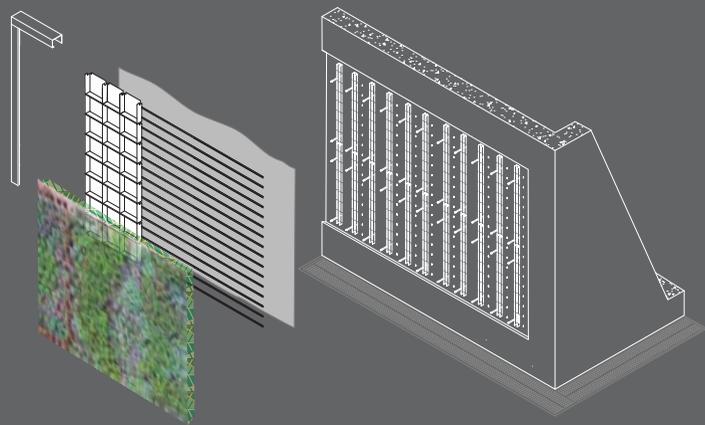
1. Do nothing permanent for 3-5 years
2. Maximize first projects and festivals which set the tone
3. Utilize guest curators/producers, residencies and initiators
4. Use social media to test ideas and engage youth but don't overuse
5. Mix cultural programming with education, science and recreation
6. Use art projects to explore and interpret the landscape, heritage, engineering
7. Convene events that run the whole length of the trail and use the unique trail features.
8. Use unique design features such as all 38 bridges as programming concepts.
9. Use but do not overuse Zone themes for programming connections
10. Create briefs and RFPs that require teams and collaboration as a component
11. Use partnership to grow participants and keep new ideas coming in
12. Encourage artists to engage with the public and communities
13. Interpret the landscape as it evolves over time
14. Limit the number of permanent material works
15. Use event based art forms for all mobile and ambient spaces
16. Explore the use of banners and scrim for temporary images on any surface

Creative Strategies

17. Champion participatory forms of stewardship practices
18. Use place-based GPS and mapping projects
19. Explore walking, biking or spatial investigations of The 606
20. Commission documentary film/photo projects that contribute to history
21. Try not be an arbiter of taste
22. Be prepared for controversial works with forethought
23. Embrace complexity as a positive; embrace diversity
24. Involve artists in all decision makings
25. Try variations on the “jam” as a time tested improvisational model for events
26. Plan mobile performances to create accidental audiences
27. Use time as a programming concept
28. Use “prompts” to engage the public in improvisation
29. Employ periodic “open calls” for unsolicited ideas.
30. Utilize large metaphors such as The 606 as a timeline, journey
31. Allow impromptu actions
32. Recognize that everything is not going to be successful all of the time
33. Don't underestimate the time it takes to manage volunteers
34. Recognize that residents are inhabitants not audiences
35. Create 606 specific cultural rituals

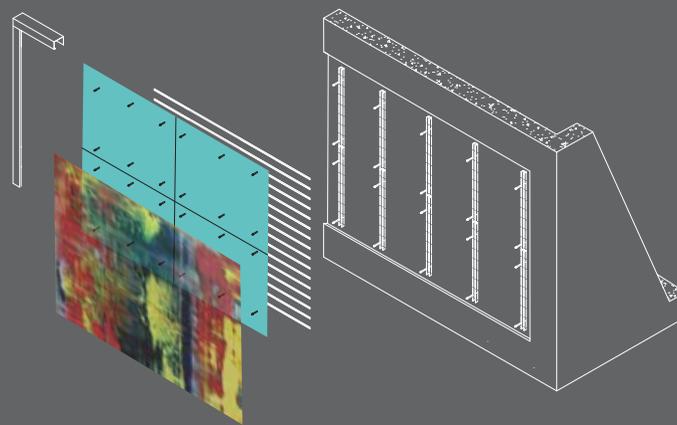
ATTACHMENT FACILITIES + SPECIAL SURFACES

Dynamic



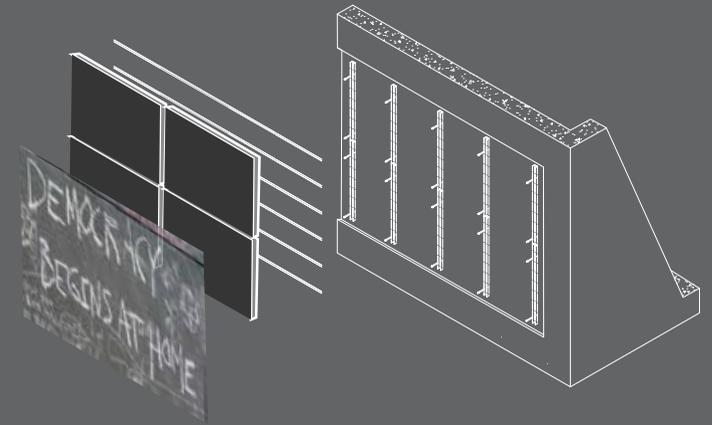
GreenWall

LIVING = BIOLOGIC
Seasonal



Removable Panel

LIVING = ROTATING
Short/ Medium/ Longterm



Slate Chalkboard

LIVING = MUTABLE
Ephemeral

CREATIVE ARTS RESIDENCIES

The 606 Creative Arts Residency (CAR) is a year-long residency administered by The 606 Arts Program to promote investigation as a core value.

The CAR Fellow facilitates, and introduces emerging cultural and social art practices, enhancing community connections and conversations, serving as a creative link between The 606 and its publics.

The CAR Fellowship will function as a nexus and opportunity for the testing of diverse artistic practices which aspire to reconsider the role of art in the public realm.

Interrogative

Open-ended, collaborative engagements, educational projects, and locally focused symposia and publications will be hosted and facilitated.

Partnerships will be developed with local, regional and national bodies where areas of common concern are evidenced. This work will encourage scrutiny of the questions raised by the artworks, residencies, communities, and engagements, to build bridges, to promote shared concerns.

Creative Strategies

The interrogative Creative Arts Residencies are to allow The 606 Arts Program to promote genuinely challenging, process based practice within the public realm.

They encourage flexibility and responsiveness as time unfolds, and shall provide opportunities for partnership, interdisciplinary collaboration, critical dialogue and community involvement over the next decade. The residencies function as a mechanism to offer diverse opportunities and contexts to artists and to encourage a broadening awareness of the range of contemporary arts practices among audiences and participants around The 606.

An earmarked fund specially aimed at this key strategy might have an estimated annual budget of \$50,000 per year. It is hoped and anticipated that the value of these commissions will be enhanced in many cases through partnership with other institutions, companies and organizations from throughout the City and the nation. On an annual basis a selection of possible funded research contexts can be developed by the Arts Advisory Committee and publicized.

An advertised open-submission model will be used to try to encourage diverse artists to apply to work within the contexts identified. Artists will be selected by AAC in collaboration with host organizations on the basis of submission of evidence of previous work, a research proposal and interview. Residencies might function as International and/or Interdisciplinary Fellowships if appropriate partnerships are involved.

Selection Criteria shall emphasize:

- Development of artist's practice
- Critical engagement with context
- Benefit to local communities/organizations
- Addition to the vocabulary of creative practice in the public sphere
- Impact on future 606 programming

The residencies are intended to encourage open-ended research. The form and content of the creative results will be defined through the research period in collaboration with the host organization and the Artistic Director.

OTHER RECOMMENDATIONS:

Use a combination of curation and open call RFP/RFQ processes:

- Allows greater immediate integration and also opportunities for direct application by interested artists.
- Staged commissioning allows for a rolling start and fundraising opportunities.

Embrace that Chicago is a global city and we have (G)local Artists - Local Globals:

- Consider showcasing our established and upcoming international artists.

Respect the Intellectual Property of Artists:

- If we are basing a commission on a signature idea, then the authoring artist should be commissioned.
- Do not ask creative professionals to compete to execute their own idea.

Commission at least one major new work for each major segment of The 606

- The construction of these works creates a performative cultural event during the construction process.

Include new roles for artists engaged with new practices: focused on site, place, ecology, and community:

- In addition to the Creative Artist Residences, set up more speculative Artist-Researcher positions to explore new ideas and share them with the public.
- Establish a rotating gallery/curation program to select temporary works for programmable spaces.

WHEN?

A 200 YEAR TIMELINE

The history of the Bloomingdale line, and the future life of its transformation into The 606, a linear green space in the city of Chicago, link the past, present and future of the surrounding neighborhoods to form a 200 year timeline.

A literal transect through the city, the metaphor of time permeates the project and the potential for future conceptualization. This temporality supports the orientation towards temporary and improvisational approaches, reinforcing the role of performative and event based works.

Equally relevant is the compelling case for the transient, seasonal, and ephemeral in relationship to the enduring permanence of the Bloomingdale embankment walls.

As the landscape matures and the character of the place reveals itself, new opportunities for exploration of temporal elements will become available.



LINKING PAST, PRESENT + FUTURE

LINKING PAST TO PRESENT:

Historical Interpretation

Expression of a distinctive local culture, industrial heritage and classic Chicago neighborhoods.

LINKING PRESENT AND FUTURE:

Grey into Green Infrastructure

A new ecological urbanism, linking recreation and livability to climate awareness and new cultural futures.
As the landscape matures, animal populations return.

LINKING PAST TO FUTURE:

Mobility and Connectivity

Converting rail transportation into data transportation, and a multi-modal bike path for the 21st Century.
Linking neighborhoods and communities along an East West corridor.

LINKING FUTURE TO PRESENT:

Pre-figuring Culture Change

Climate change landscapes and maturing trees help us see the future that arrives everyday.
Slow Art reveals a view of what's coming.

NATURAL + CULTURAL RHYTHMS

The Everyday

The rhythms of usage and activity along The 606 reveal daily, weekly, seasonal, annual and multiyear time frames, which form the basis for programming. Events, festivals, and rituals identify specific publics and constituents in the space:

- Speedy bike commuters establish the daily rhythm of fast and slow for animals and midday human park-goers
- Runners, walkers, strollers, skaters travel segments of the trail at different speeds, entering the trailtop at any point
- Week-day rhythms give way to leisurely weekends of group activities where pedestrians dominate
- Seasonal character is revealed in the landscape, punctuated by animal migrations and celestial events
- Biennial plant renegades break horticultural and cultural conventions by blooming every two years. Other plants respond to insect events and weather patterns, revealing hidden cycles along the trail
- Annual festivals mark natural and cultural events and establish the identity of The 606 and its city. An arts calendar focused on temporary works for the first 3-5 years, might give way to longer programs and festivals on multi-year cycles

PUBLICATIONS + DOCUMENTATION

Documenting the art works, public processes and assessed outcomes will produce an invaluable record of new models as they evolve. Publications will be created and made available for download online, for widespread distribution and open source sharing.

Production of these publications provides additional opportunities for local universities and professional programs to participate in the ongoing work of The 606 by involving students and interns in the creation of graphic and written elements.

Additionally, other creative engagements involving community members, literacy programs and high school art classes might also contribute to these publications.

Capturing Insights for The Future

The interrogative Creative Residency program shall include a documentation requirement that leads to publication in order to guide the program over time.

Online publications shall be created with a specific 606 Arts graphic template and issued in series to maintain a recognizable and iconic appearance for maximum exposure at least direct cost.

SITES

Lead Artist, Frances Whitehead has served as cultural interpreter of the Vision that The 606 be a *Living Work of Art*. This Vision was operationalized and extended into an “integrative” framework for the overall design. Based on the concept that culture and sustainability are deeply linked, Whitehead established the foundational principles of *expression, participation, innovation and sustainability* to guide the art and design process.

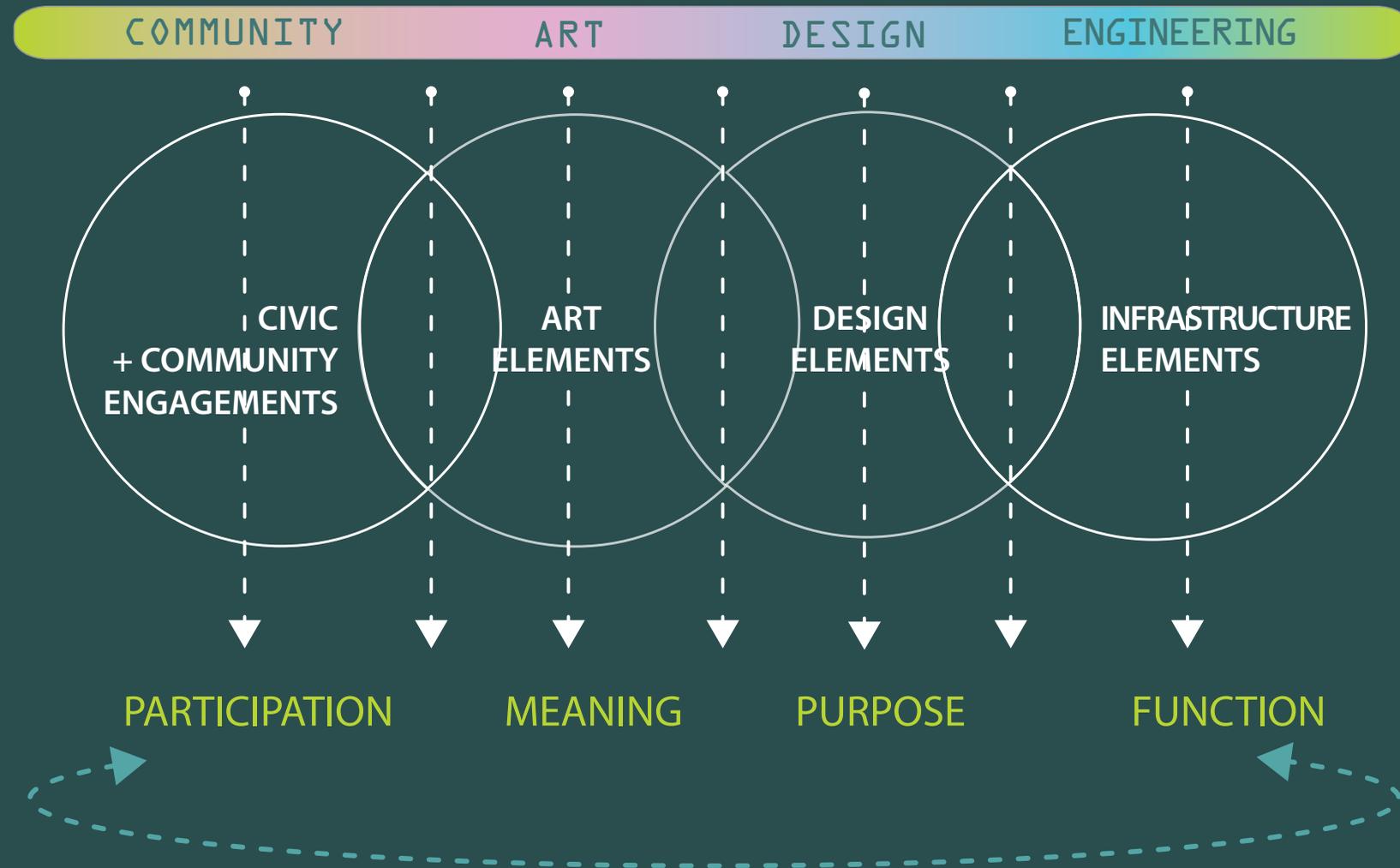
Embracing culture beyond the “formal arts” and towards “arts thinking”, community aspirations were married with contemporary art ideas, and with existing facilities, which could be repurposed or enhanced, to create a spatial plan, based on *Zones*. Each *Zone* and site is spatially and programmatically unique, reflecting local priorities.

Complementary amenities and destinations incentivize circulation across the four neighborhoods, diversifying user groups, driven by cultural, educational and recreational activities.

Fully “embedded” into the engineering and landscape design team, Whitehead worked collaboratively to synthesize these ideas with local site conditions to form a place-based, experiential approach which has generated designs for hybrid sites and landscape features across the length of The 606. These “embedded artworks” double as park amenities, performance venues, and sites for public learning.

The following Art + Design graphics document how the *Zone Concept* evolved into a culturally based park and trail design for The 606.

ART + DESIGN INTEGRATION



ART + DESIGN PRINCIPLES

- *Ecological urbanism – turns grey infrastructure into green*
- *Adaptive reuse, asset based planning, material reuse*
- *Culture lives beyond the formal arts*
- *Incentivize circulation with unique, complementary amenities*
- *Creative place-making not just public art making*
- *Diversity of plant palettes and emerging urban horticultural forms*
- *Seasonality, localism, and bioregional place-based perspectives*
- *Permeability and legibility of ideas and forms*
- *Micro and macro climatic approaches to site*
- *Multi-functionality to increase diversity of users and add value*

Art + Design Integration

PARK ZONES + TRAILWIDE ZONES

PARK ZONES + TRAILWIDE ZONES

Park Zones West to East



Trailwide

- 9 Phenological Program
- 10 Phenologic Design
- 11 Planting Schemes
- 12 Street-scape Enbankments
- 13 Access Ramps + Amenities

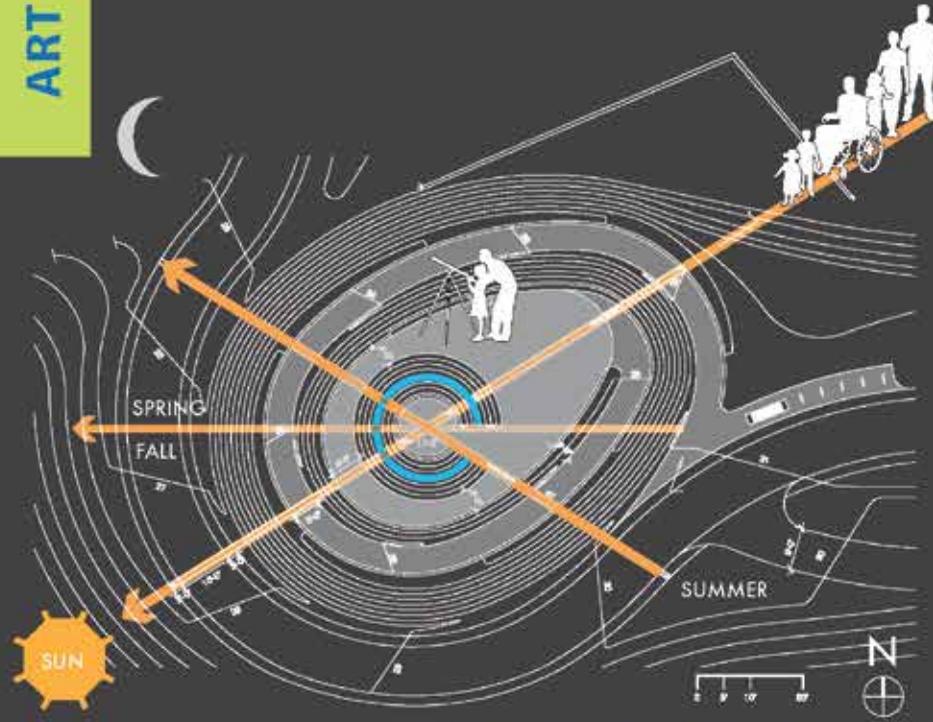
EARTH WORK

RIDGEWAY OBSERVATORY

Seasonal View of Trains + Sky
Natural + Cultural Heritage



USING THE VIEWING DEVICE



RIDGEWAY AT SUNSET



RIDGEWAY AT NIGHT



Solstice Diagrams

Chankillo Peru, Ancient Solar Observatories



The Trust for Public Land is The 606 project manager, in partnership with the Chicago Park District and City of Chicago.

Ridgeway Observatory Embedded Art Work

1

CONCEPT

The Ridgeway Observatory, one of three “embedded artworks” on The 606, links natural and cultural heritage and manifests the trail-wide Zone “observatory” for upper vistas. This Zone focuses on perception and seasonality, and embodies a general *call to consciousness*. Focused on our geographic location as a Great Lakes rail hub, the raised mound of the Ridgeway Observatory connects the region’s transportation heritage to our planetary reality. This rich history is referenced by providing a lookout to wa live Metra trails to the West, along with sunsets and night skies.

The design features a spiral ramped ambulatory leading to a raised oval platform with an enigmatic circular (ocular) viewing device, labeled directly in the stone for a timeless simplicity. All physical forms are driven by the solar alignments, the longitude of Chicago, and the east/west orientation of the trail. The alignments were calculated in collaboration with Adler Planetarium, who advised on technical possibilities for the site and on simple viewing devices that have been used for millennia. Future collaboration with Adler will provide seasonal programming.

This site follows the millennial long tradition associated with viewing celestial events, well known from the megalithic sites such as Stonehenge and Chankillo, Peru. Both contemporary art and landscape design extend these "earthworks" driven by contemporary logics, connecting viewers and participants to place and space, along an ancient time line. Contrary to most contemporary earthworks, but not dissimilar to other megalithic sites, this design evolved from the need to re-use material from the transformation of the rail line. In ancient times, mound building created an adjacent "borrow pit". In this case, the creation of undulating topography has generated the surplus. Many cubic yards of soil and rail "ballast" will be reused to create the form instead of generating construction “spoils”. Additionally, the convex form at the west, mirrors the concave plaza at Walsh Park, creating a three-mile sculptural inversion –one terminus looking up and out, the other terminus flipped upside down.

Site Summary:

1

SPACE + FACILITIES

Observation Facilities

Both active and accessible observation options are provided in the site design.

A small flat plaza with a clear upward view of the sky allows the use of portable instruments like telescopes for special events. A sloped circular "doughnut" shape room supports a stainless steel circular blade with three slots for viewing, which easily leads the public to discover seasonal solar events: Winter and Summer Solstices, and Vernal and Autumnal Equinox events. The blade sits at approximate eye level for viewing by children, adults, and wheel chair users. The angled sides of the sod doughnut provide a semi-reclining position, for viewers to look up to the stars. The circular room is wheel chair accessible. Stone inserts into the hardscape and a vertical stone slab follow the 32 degree winter solstice and equinox axes. The hardscape axes and terraced stone steps allow multiple viewers to align their viewing position.

The circular ramp to the plaza top is down-lit with fixtures recessed in the sidewall to set the mood, protecting the night sky. Park lighting is kept as low as practical for public safety and vegetation is planned for open views up and around the observatory.

Dimensions:

- Oval Plaza approx. 28'-0" x 28'-0" situated northeast of doughnut
- Plaza elevation is 13'-0" higher than beginning of trail at Ridgeway Avenue entrance
- Doughnut size: Interior doughnut diameter = 11'-0"
- Circumambulatory Ramp approx. 370'-0" long x 5'-0" wide; ramps up 6 feet from beginning to end
- Path curb height = 1'-0"; Stepped stone markers vary: 7.5", 8.25", 1'-1", 1'-2"(rise and run always equal)

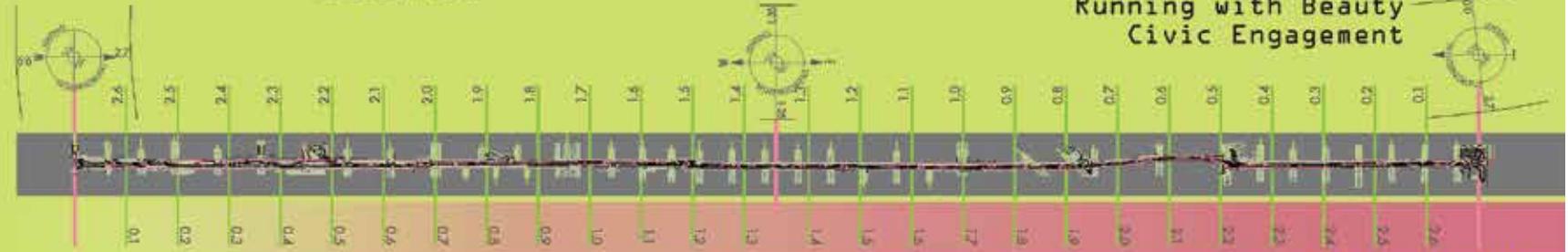
5 DAY BLOOM SPREAD

Running The Flowering Spectacle



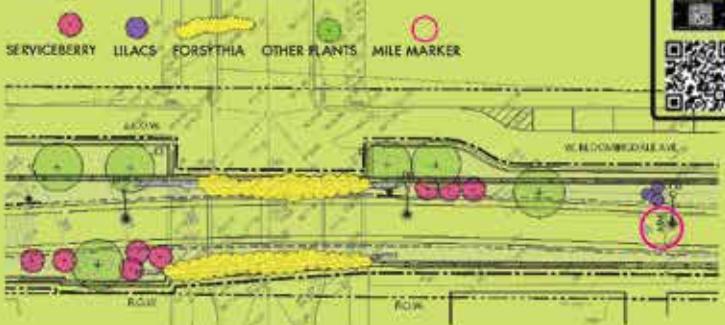
FLOWERING SPECTACLE TRAILWIDE PLANTING

Seeing Climate
Running with Beauty
Civic Engagement



1/10 MILE PATH MARKER SYSTEM

TYPICAL PHENOLOGIC PLANTING



Digital Code for Data Collection

AMELANCHIER X GRANDIFLORA 'AUTUMN BRILLIANCE' - APPLE SERVICEBERRY



Why does the Serviceberry reveal the Lake Effect?



TRAILTOP POPLAR THICKET + SERVICEBERRY PLANTINGS



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PROCUREMENT

To achieve arts integration, initial steps have been taken during the Phase 2 Design process to identify locations for major site works so that they are integrated into the design. Artists for these Invitational Commissions were nominated by a panel of arts professionals for commission concepts evolved by the Lead Artist in relationship to the Zone Concept, major discourses in public art, and community input, described above.

Descriptions of those sites and parameters follow here.

As the process unfolds and the emphasis shifts toward temporary works and public participation, there has been an increasing interest in utilizing “open-call” Request for Proposal (RFP) processes.

These RFPs complement the Creative Residences and partnerships with other organizations for project formation, all of which broaden the base of involvement in The 606 Arts.

Several types of RFP works that can be considered include: Works for the Art Billboard, site amenities and small design elements, interpretive works including special digital “apps”, event-based works, material artworks – 2D and 3D, and programs with partners.

RFPs may require collaborative teams as appropriate to facilitate Program goals.

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