

**CITY OF SAINT PAUL
HERITAGE PRESERVATION COMMISSION STAFF REPORT**

FILE NAME: 214 Fourth Street East
DATE OF APPLICATION: March 7, 2013
APPLICANT: Ramsey County Regional Rail Authority
OWNER: Ramsey County Regional Rail Authority
DATE OF REVIEW: March 28, 2013
HPC SITE/DISTRICT: Union Depot/Lowertown Historic District
CATEGORY: Pivotal
CLASSIFICATION: Building Permit
STAFF INVESTIGATION AND REPORT: Bill Dermody REV. by Amy Spong
DATE: March 22, 2013 Revised March 27, 2013

A. SITE DESCRIPTION:

The Neo-classical Union Depot building was constructed between 1917 and 1923. The building façade is composed primarily of a large, unadorned Doric colonnade and the entire exterior portion of the complex is faced in Bedford stone. The colonnade separates identical left and right wings which reinforce the symmetrical façade. The Depot was designed by Chicago architect, Charles Frost. The concourse is a great vaulted area that spanned 17 sets of railroad tracks and Kellogg Boulevard.

According to the *draft St. Paul Union Depot Historic Landscape Assessment for the Approach Area* by Dennis Gimmestad dated March 4, 2009, the Beaux Arts ideal was further realized by including a half-block of open space with a symmetrical curving approach drive. The entrance landscape served the circulation needs of the facility, and provided room for views of the building within the urban context.

The Union Depot head house and concourse are designated as part of the Lowertown Historic District. The site is individually listed on the National Register of Historic Places. The associated train deck was determined eligible for listing on the National Register. The HPC has review authority over the site and exterior envelope of the head house and concourse, those areas within the local Lowertown Historic District.

B. CHANGES PROPOSED:

The applicant proposes to install a 146.5-foot by 6.65-foot horizontally oriented, ceramic tile mural in the carriageway below the main front entrance. The mural is constructed of 704 ceramic tiles imprinted with artistically manipulated photographs and laminated with 1,408 glass prisms. Photographs include historic and existing Union Depot imagery, Lowertown buildings, and structures located elsewhere in the city (Downtown, University Avenue, West Side), as well as non-site-specific imagery. The mural begins with a sign reading "To Trains" and ends with a sign reading "Watch Your Step" upon train steps. The artistic manipulation includes added color and blurring that conveys motion.

C. BACKGROUND:

The Union Depot site received HPC approval in 2010 for a demolition plan that included removal of walls, curbs, and pavement in the carriageway area to allow for future improvements. The site received HPC approval in 2011 for major rehabilitation, reconstruction, and reconfiguration throughout the site, including modification of the underground carriageway to its current design. Given federal funding, the rehabilitation work required complying with the Secretary of the Interior's Standards for Rehabilitation. A Memorandum of Agreement was

executed and the HPC served as a consulting party in that review process. The State Historic Preservation Office has been reviewing the rehabilitation work as well as the art installations.

In 2010, staff presented to a group of artists who assisted in drafting a Call for Nominations for the public art program for the Union Depot. An accompanying memo staff wrote is included as an attachment. Staff addressed the HPC design review process and considerations when reviewing exterior art proposals.

As stated in the application, a Union Depot Art Selection and Design Review Panel was established by Ramsey County to hire artists and select the particular commissions. Commissioner Laffin assisted with that process on the committee.

D. GUIDELINE CITATIONS:

Lowertown Historic District Guidelines (Sec. 74-112)

I. New Construction.

The basic principle for new construction in the Lowertown area is to maintain the scale and character of present buildings. New construction refers to totally new structures, moved in structures, and new additions to existing structures undergoing restoration and rehabilitation.

Architectural diversity is characteristic of Lowertown. When first confronted with this variety, it is easy to overlook the overall thread of continuity of the area. Generally, any structure should provide height, massing, setback, materials and rhythm compatible to surrounding structures. The reproduction of historic design and details is expensive, artificial, and is recommended only for some cases of infill or other small scale construction. Guidelines for new construction focus on general rather than specific design elements in order to encourage architectural innovation.

C. Rhythm and directional emphasis. *The rhythm and directional emphasis in Lowertown can be found both in the relation of several buildings to each other and in the relation of the elements on a single building facade.*

Rhythm between buildings is usually distinguished by slight variations in height, windows and doors, and details, including vertical and horizontal elements. Rhythm may, as in the case of Park Square Court, be accentuated by slight projections and recessions of the facade, causing the scale of the building to match that of its neighbors. The rhythm and directional emphasis of the new construction should be compatible with that of existing adjacent structures.

E. Materials and detail. *The materials of new construction should relate to the materials and details of existing adjacent buildings. New buildings in the district should provide more detailing than typical modern commercial buildings, to respond to the surrounding buildings and to reinforce the human scale of the district. Walls of buildings in the district are generally of brick, or occasionally of stone. All non-masonry surfaces, if painted, should be of colors compatible with the masonry character of the district.*

III. Signs and accessories.

Signs should be compatible with the character of the District, and blend with the character of the structures on or near which they are placed. Signs should not conceal architectural detail, clutter or detract from the intended facade; but rather complement the overall design of the building and the period in which it was built.

A. Materials. Sign materials should complement the materials of the related building and/or the adjacent buildings. Surface design elements should not detract from or conflict with the related structure's age and design in terms of identification symbol (logo), lettering, and related patterns or pictures. Materials used should be the same as those used for signs during the period of the building's construction, such as wood, wrought iron, steel, and metal grill work. Newer materials such as extruded aluminum and plastics may not be appropriate.

B. Types. The sign type should enhance the building's design and materials. New billboards are not permitted in the Lowertown District.

C. Location and method of attachment. There should be no sign above the cornice line or uppermost portion of a facade wall. Signs should not disfigure or conceal architectural details. Painted signs of pedestrian scale may be permissible on glass windows and doors. The facade should not be damaged in sign application except for mere attachment. The method of attachment should respect the structure's architectural integrity and should become an extension of the architecture. Projecting signs should have a space separating them from the building. (Protection of architecture in method of attachment shall be regarded as a basis for granting variance of the normal zoning code prohibition against guy wire supports for projecting signs).

D. Lighting. Location of exterior lights should be appropriate to the structure. Signs should generally be lit from on the site. There should be no flashing, blinking, moving, or varying intensity lighting. Subdued lighting is preferred. Backlit fluorescent or exposed neon are generally inappropriate.

E. Grills, exhaust fans, Etc. Grills, exhaust outlets for air conditioners, bath and kitchen exhaust fans should be incorporated into filler panels and kept out of principal facades, if possible. They may be painted the same color as the filler panel.

The Secretary of the Interior's Standards for Rehabilitation relating to new construction:

9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize a property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

E. FINDINGS:

1. The Union Depot with attached concourse and waiting room, is classified as pivotal to the Lowertown Historic District and is individually listed on the National Register of Historic Places. Additionally, the entire train deck footprint has been determined eligible for the National Register.
2. The guidelines do not specifically address the installation of public art on historic or new buildings, but should be considered under *Materials and Details* in New Construction and under *Signs and Accessories* in the Lowertown Design Review Guidelines, depending on the proposal.
3. Prior to the 2011 HPC review of artwork at the Market Lofts (260 E 5th Street), staff conducted preliminary research on guidelines in other cities for public art proposals within

historic districts. As stated in the BACKGROUND section, staff outlined some general considerations at the start of the Call for Nominations and during the artist selection processes. They are as follows:

- Develop an understanding of the historical context in which the project is being planned. The final proposal should be sensitive to the historic context in which the project is being planned. The final proposal should be sensitive to the historic context of the site and district.
- Identify principles that balance preserving/reinforcing the prominent features of the site or district while introducing a dynamic and vital art component.
- Principles may include considerations of appropriate location and attachment methods, preserving important views of historic resources and features, and how art could embody local themes that depict the shared past of the site, historic district, City or region.
- To the extent possible, art ideas that foster educational opportunities about the cultural resources are encouraged.

The mural contains historic and existing images from the site, the surrounding area of Lowertown, and elsewhere (Downtown, University Avenue, West Side). Also, several images relate to trains, including a historic locomotive, train wheels and windows, and signage. The Lowertown and Downtown images portray current buildings that might have been viewed historically by passengers debarking at Union Depot. The University Avenue images include buildings that might be seen by passengers on the new Green Line light rail transit service that begins operation in 2014.

The images relating to trains, the Union Depot site, and Lowertown are appropriate because they foster an understanding of the site's historic context as a pivotal building within the Lowertown Historic District. However, images from elsewhere (Downtown, University Avenue, West Side) are not necessarily consistent with the historic context at this location.

The mural does not impact any important views or viewsheds.

4. *Materials.* The glass-laminated tile is not an existing building material. The proposed material is appropriate at this location given much of this area is new construction and the historic character of the original carriageway is not present on the south side of the carriageway.
5. *Method of Attachment.* Attachment methods were not included in the application and should be submitted for review. There is no historic fabric that would be damaged through installation and the mural will not *disfigure or conceal architectural details*.
6. *Lighting.* Additional lighting is proposed but a specific proposal was not submitted. Guidelines state, "*Location of exterior lights should be appropriate to the structure. There should be no flashing, blinking, moving, or varying intensity lighting. Subdued lighting is preferred. Backlit fluorescent or exposed neon are generally inappropriate.*" The application also states the mural itself will have some reflectivity as vehicle headlights move through the space.
7. This proposal will not have a negative impact on the property or the Program for Preservation in the Lowertown Historic District so long as the conditions are met.

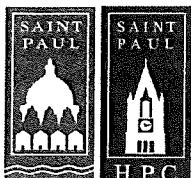
F. STAFF RECOMMENDATIONS:

Based on the findings staff recommends approval of the permit application provided the following conditions are met:

1. Final drawings shall be submitted to staff for final review and approval. These final details shall include, but not be limited to, method of attachment, section drawings showing panel specifics, lighting fixtures and placement, and material mockups. Staff shall review and approve final details.

G. ATTACHMENTS

1. HPC Application
2. Art Proposal
3. Memo to Marcus Young



*Saint Paul Heritage Preservation Commission
Department of Planning and Economic Development
25 Fourth Street West, Suite 1400
Saint Paul, MN 55102
Phone: (651) 266-9078*

HERITAGE PRESERVATION COMMISSION DESIGN REVIEW APPLICATION

This application must be completed in addition to the appropriate city permit application if the affected property is an individually designated landmark or located within an historic district. For applications that must be reviewed by the Heritage Preservation Commission refer to the HPC Meeting schedule for meeting dates and deadlines.

1. CATEGORY

Please check the category that best describes the proposed work

- | | | |
|--|---|--|
| <input type="checkbox"/> Repair/Rehabilitation | <input type="checkbox"/> Sign/Awning | <input checked="" type="checkbox"/> New Construction/Addition/ |
| <input type="checkbox"/> Moving | <input type="checkbox"/> Fence/Retaining Wall | Alteration |
| <input type="checkbox"/> Demolition | <input type="checkbox"/> Other _____ | <input type="checkbox"/> Pre-Application Review Only |

2. PROJECT ADDRESS

Street and number: Union Depot, 214 E. 4th Street _____ Zip Code: 55101 _____

3. APPLICANT INFORMATION

Name of contact person: Josh Collins, Public Communications Manager _____

Company: Ramsey County Regional Railroad Authority _____

Street and number: Union Depot, 214 E. 4th Street, Suite 200 _____

City: Saint Paul _____ State: MN _____ Zip Code: 55101 _____

Phone number: (651) 266-2778 _____ e-mail: josh.collins@co.ramsey.mn.us _____

4. PROPERTY OWNER(S) INFORMATION (If different from applicant)

Name: Tim Mayasich, Director, Ramsey County Regional Railroad Authority _____

Street and number: Same _____

City: _____ State: _____ Zip Code: _____

Phone number: (651) 266-2762 _____ e-mail: timothy.mayasich@co.ramsey.mn.us _____

5. PROJECT ARCHITECT (If applicable)

Contact person: Amy Baur and Brian Boldon _____

Company: In Plain Sight Art _____

Street and number: 681 17th Ave NE, Suite 121 _____

City: Minneapolis _____ State: MN _____ Zip Code: 55413 _____

Phone number: (612) 788-9301 _____ e-mail: amy@ipsart.com _____

6. PROJECT DESCRIPTION

Completely describe ALL exterior changes being proposed for the property. Include changes to architectural details such as windows, doors, siding, railings, steps, trim, roof, foundation or porches. Attach specifications for doors, windows, lighting and other features, if applicable, including color and material samples.

The carriageway passing underneath Union Depot's plaza adjacent to 4th Street has been widened and transformed to allow for passenger pick up/drop off, and also for a second passing lane. The newly poured concrete wall on the north side of the carriageway is painted white, just like the ceilings, pillars and walls. There is a lack of color and vibrancy in the space. Ramsey County Regional Railroad Authority has dedicated both local and Federal Transit Administration funds to commission artists to create public artworks throughout the property. This north wall is a wonderful opportunity for a mural, and local artists Amy Baur and Brian Boldon have designed a striking visual artwork that will be installed on exterior grade ceramic tile. Details about the materials, the artists' process, and the inspiration for the current and historic imagery incorporated into the work are contained in the attached design proposal.

The Union Depot Art Selection and Design Review Panel, which includes Mr. Rich Laffin as a member, has gone to great effort to select artists whose work will complement and enhance the experience of those who pass through Union Depot. It is our hope that you agree that this work will be a wonderful addition to Union Depot.

7. ATTACHMENTS

Refer to the *Design Review Process sheet* for required information or attachments.

****INCOMPLETE APPLICATIONS WILL BE RETURNED****

ARE THE NECESSARY ATTACHMENTS AND INFORMATION INCLUDED?

X YES

Will any federal money be used in this project?

YES X NO

Are you applying for the Investment Tax Credits?

YES NO X

I, the undersigned, understand that the Design Review Application is limited to the aforementioned work to the affected property. I further understand that any additional exterior work to be done under my ownership must be submitted by application to the St. Paul Heritage Preservation Commission. Any unauthorized work will be required to be removed.

Signature of applicant: [Signature]

Date: 3/6/13

Signature of owner: [Signature]

Date: 3/7/13

FOR HPC OFFICE USE ONLY

Date received: 3-7-13

FILE NO. 13-018

District: LT /Individual Site: UNION DEPOT

Contributing/Non-contributing/Pivotal/Supportive/:

Type of work: Minor/Moderate/Major

 Requires staff review

Supporting data: YES NO
Complete application: YES NO

The following condition(s) must be met in order for application to conform to preservation program:

It has been determined that the work to be performed pursuant to the application does not adversely affect the program for preservation and architectural control of the heritage preservation district or site (Ch.73.06).

HPC staff approval _____

Date _____

✓ Requires Commission review

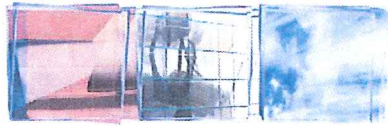
Submitted:

- ☐ 3 Sets of Plans
- ☒ 15 Sets of Plans reduced to 8 ½" by 11" or 11" by 17"
- ☒ Photographs
- ☐ City Permit Application
- ☒ Complete HPC Design Review application

Hearing Date set for: 3.28.13

City Permit # _____ - _____

inplainsight art / ipsart.com



artists. amy baur & brian boldon
casket arts building 681 17th ave ne
studio 121.minneapolis, mn55413
p.612.788.9301 info@ipsart.com

custom imagery permanently fused to glass panel & ceramic tile

St. Paul Union Depot.
Carriageway.
date. 02.26.2013

Schematic Design Presentation.

index.

page 2. Statement about proposed Artwork.

page 3. Facts about the proposed Artwork.
Fabrication & Installation Estimated Timeline.

page 4. Budget.
Maintenance Requirements.



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St. Paul Union Depot.
Carriageway.
date. 02.26.2013

Design Presentation
page 2.

artwork intent.

The Carriageway has the great opportunity to establish a first impression for visitors to the St. Paul Union Depot. The intent of the artwork is to initiate a sense of anticipation and excitement for the patrons who are embarking on a journey or returning home. The tone set is a visual precursor to the impressive Concourse and Headhouse. On the grand scale, the work is centered around the notion of travel, it suggests a sense of movement and motion. Using imagery, form and light the design establishes the importance of the Lowertown St. Paul neighborhood, past and present. Images taken from locations throughout Minnesota are embedded in and around local source material extending the relevance of the work to outside the Urban footprint. The design utilizes a mixture of motion and stillness, folding current images of contemporary views along the rail system with historical images of past locomotion and city views. There will be a relief element to the artwork inside the Carriageway. 1408 small glass prisms will be laminated to the surface of the ceramic tiles. The kiln-formed slightly raised Glass prisms will catch low angle light from each end of the tunnel and light up as car headlights move through the Carriageway. These glass forms are gemlike, referencing the architectural ornamentation and grandeur of the decor within the interior of the Depot.

artwork details.

A secondary more conceptual layer to this work is revealed upon repeat viewings. A wonderful aspect of travel lies within the journey itself. Travel becomes a journey when observation, anticipation and memory are activated. On a certain level, we ask for the viewer to slow down and simply observe. Similar to what occurs on a train or a cross country bus this quietude can result in dreamlike recollection, suddenly an old memory bubbles up and melds into the scene before your eyes. Ultimately a great journey results in some sort of transformation. Our work begins with the old Duluth Historical sign - TO TRAINS and what happens in between we hope offers some of this recollection, memory and transformation. The very last section WATCH YOUR STEP....presumes you are about to embark. The sections in between suggest views from either inside the train or as one stands watching a train speed by. The play of inside to outside is intentionally obscured. We want this sense of dreamlike recollection to be juxtaposed against super, highly photorealistic moments.

specific source imagery as we work from left to right:

1920's Headhouse Ticket booth, original window blind from historic train, grasses moving, proposed Union Depot improvements 1914, historical train engine, star filled night heading North toward Duluth, two water towers along University Ave Light Rail route, flowers from Farmers Market in St. Paul, Lower Landing St. Paul 1998, historic depot, street scene in West St. Paul neighborhood above Harriet Island, snow laden pine en route to Chicago, detail of old rail car, composite view of two downtown St. Paul commercial buildings, detail of Light Rail car, composite of various brownstones in vicinity of Union Depot.

The work we are proposing extends and transforms the site for patrons anticipating travel, imagining past and present journeys. As a point of arrival or departure, our work for the Carriageway is woven together with the architectural experience of the Union Depot and the excitement and memories of travel by rail.

artwork facts.

Footprint of Artwork: 6.65 ft high x 146.5 feet long.

This measurement includes the 4 foot wide vent positioned exactly in the middle of the wall.

Number of 10 inch x 20 inch x 5/16 inch white glazed exterior grade stoneware tile = 704

- Leftside there will be 352 tiles , 8 tiles high and 44 tiles wide.

- Rightside there will be 352 tiles , 8 tiles high and 44 tiles wide.

Number of 1.5 inch x 1.5 inch x .75 inch kiln- formed glass relief elements = 1,408 (2 per tile)

Weight of our artwork (Thin Set Mortar,Ceramic Tile,Grout,Glass,Metal Trim) = approx 5200 lbs.

fabrication and Installation Timeline. 2013.

1. Glass Relief Fabrication	1408 1.5 in. x 1.5 in. x .75 in. Kiln Fused Glass Prisms Firing	March 15-July 15
2. Ceramic Tile Fabrication	704 10in. x 20in. Stoneware Tiles Printing and Print Transfer Firing Glass Lamination to Tile	April 15- August 2
3. Packing/ Boxing Artwork		August 5-9
4. Installation Begins Completed		August 12-16 August 19-23

budget.

Artist Fee	28,150.00
Ceramic Tile Fabrication	81,600.00
Glass Fabrication	25,200.00
Installation	8,500.00
Insurance	1,200.00
Creating/ Delivery	800.00
Documentation	250.00
Contingency 3%	4,300.00
	<hr/>
	150,000.00

It is understood the wall will be prepared (plumb and resonably true) for InPlainSight Art. The wall and perforated grate will be painted a deep midnight blue for In PlainSight Art prior to installation. It is understood there will be additional lighting installed to better light the artwork.

maintenance.

This artwork is made from 100% inorganic materials. There is no fading or color change of the artwork over time as the imagery is a fused layer of glaze. Standard cleaners (Windex) or degreasers (409), bleach, soap and water work well for routine cleaning with soft cloth rags. Solvents such as mineral sprits, acetone, lacquer thinner and denatured alcohol work well if necessary to remove stubborn stains. Fine steel wool and steel razor blades may be used to remove marks, they will not scratch or remove the imagery. Acids and abrasive cleansers are to be avoided as the may etch or scratch the glaze imagery. Power spraying is not recommended as it may remove grout. Standard tile grout cleaning and sealing is recommended for long-term care. If tiles are damaged they are removed using standard tile removal techniques that do not damage adjacent tile. We require the broken tile returned to us for reprinting and replacement. All tiles are numbered and stored digitally for each project if replacement is required.

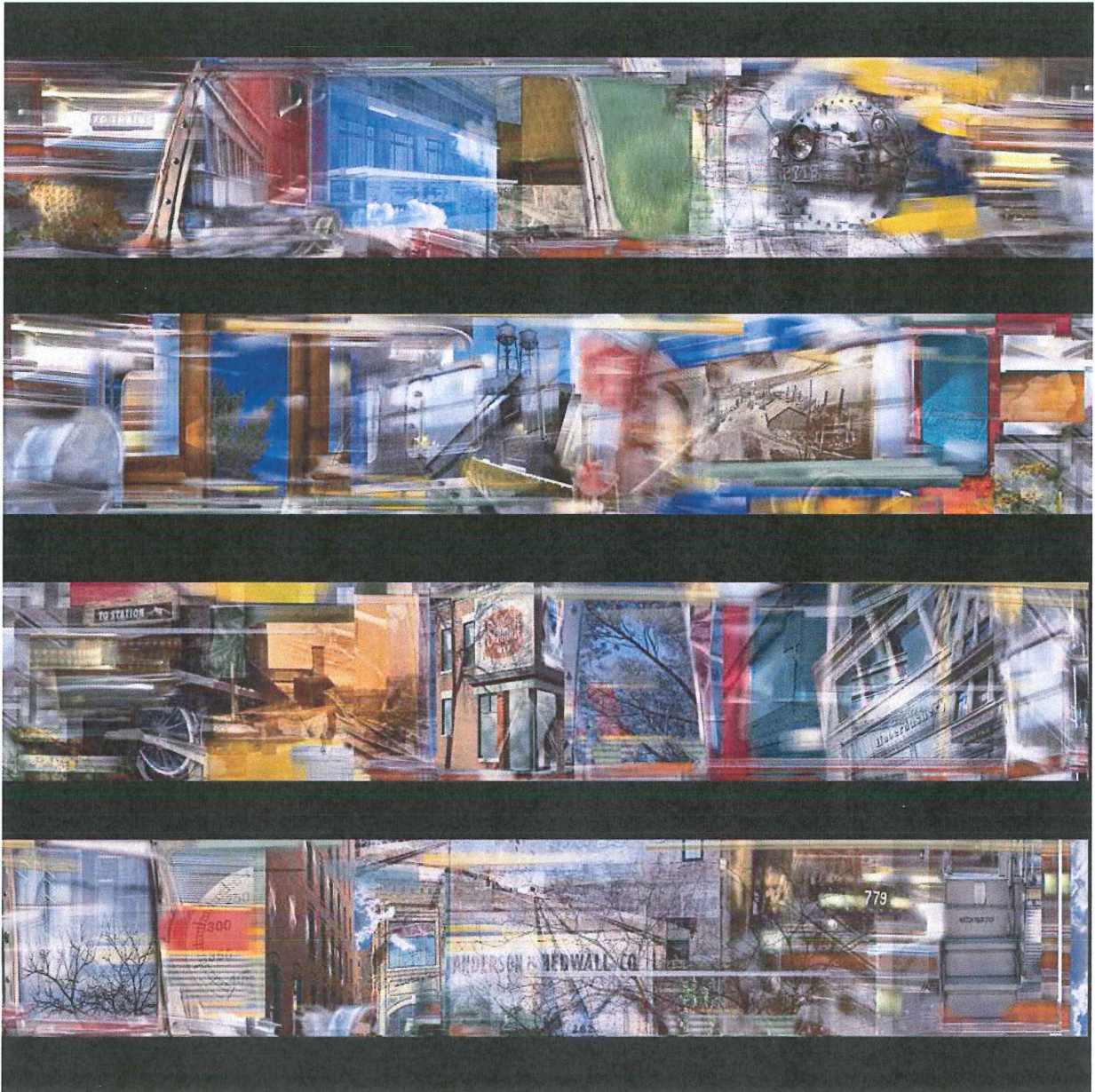
The kiln-formed glass prisms are laminated to the ceramic tile using a neutral cure exterior clear silicone adhesive. Avoid using sharp tools such as scrapers, razor blades or putty knives while cleaning around the glass prisms as this may damage the seal and the glass. Maintaining the glass prisms is identical to the ceramic tile.

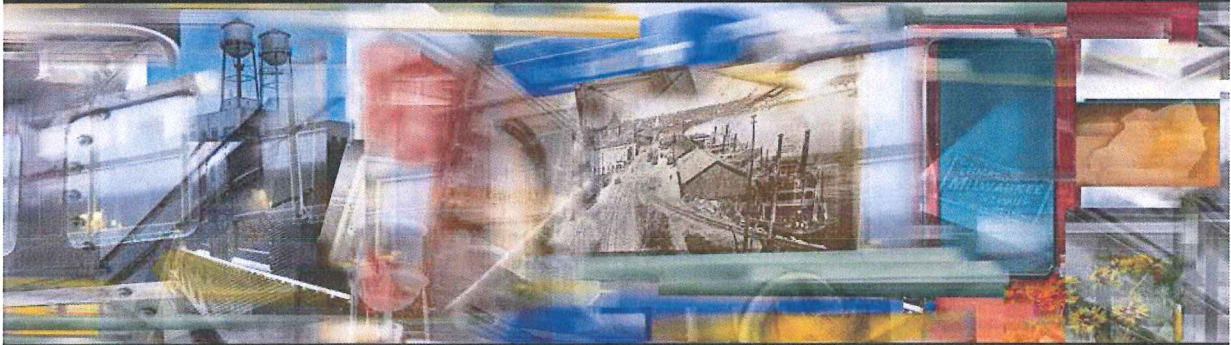
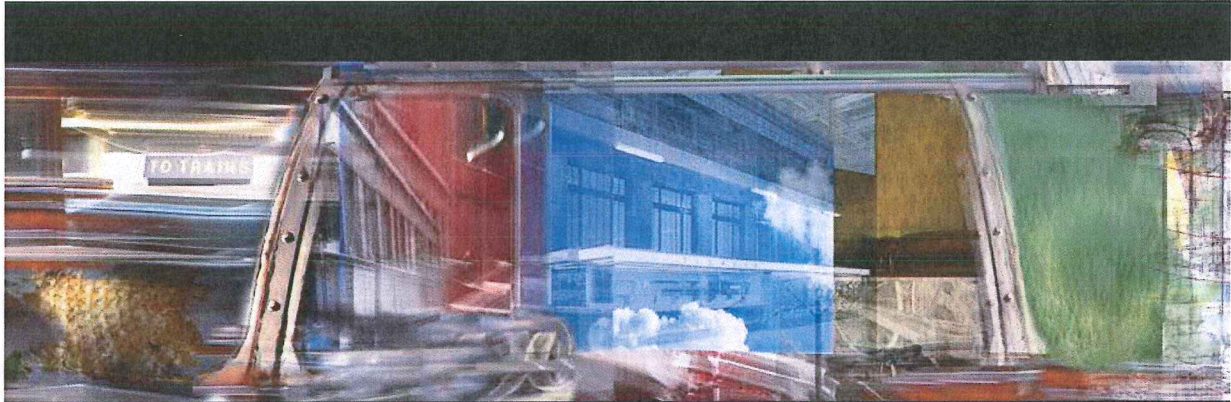
The installation of glass prisms on ceramic tile is designed to be reversible if they are damaged or need to be removed. This can be done safely without damaging the tile. The silicone adhesive will remain flexible and can be cut by passing a thin copper wire or dental floss between the glass and ceramic tile. The remaining cured silicone can be cleaned from the tile using mineral spirits, denatured alcohol and razor blades. Glass prisms can be remade and reinstalled.

We recommend light routine cleaning with standard cleaners, as needed 2- times annually. Grout cleaning and sealing as needed 3-5 years.

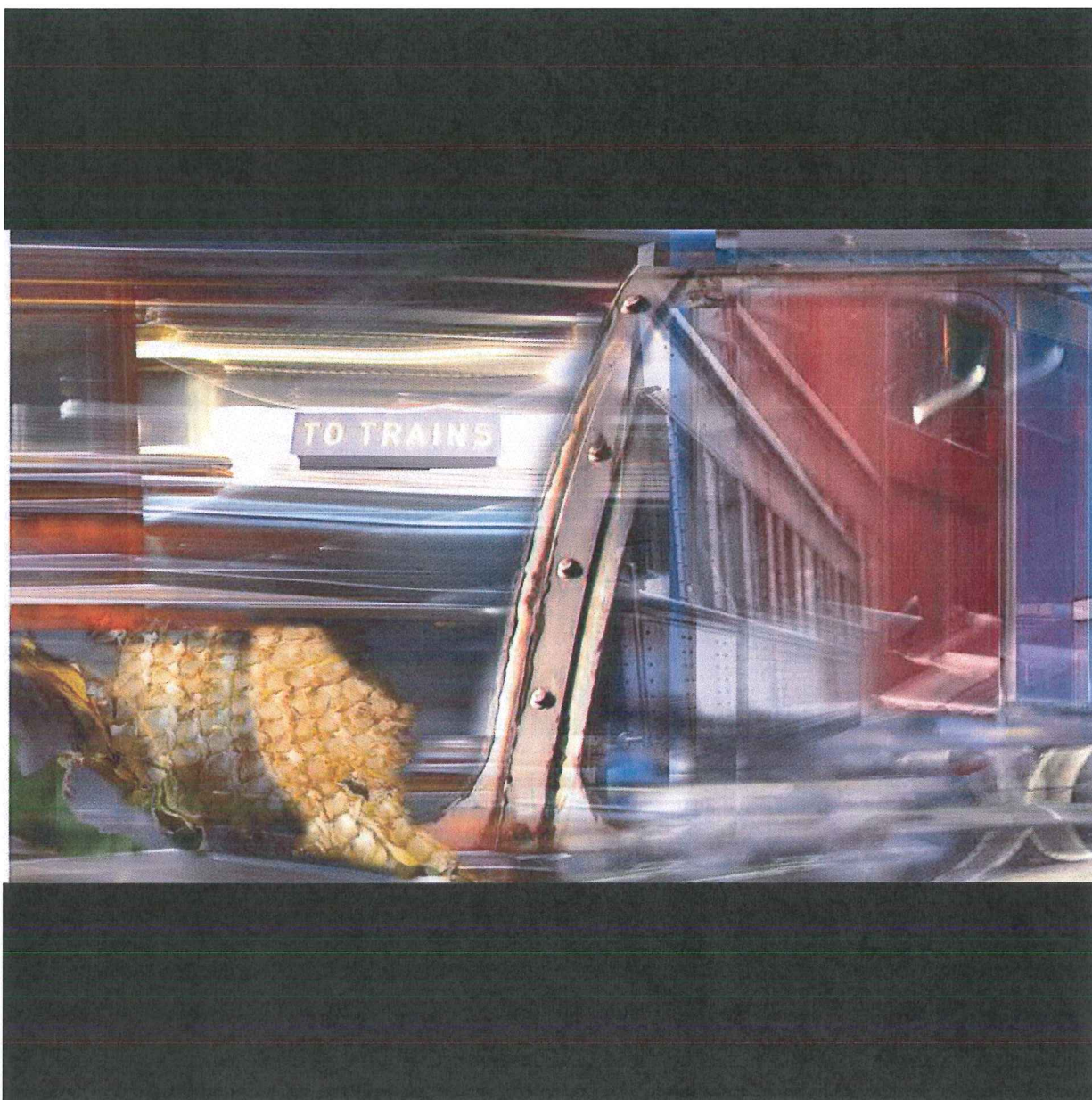


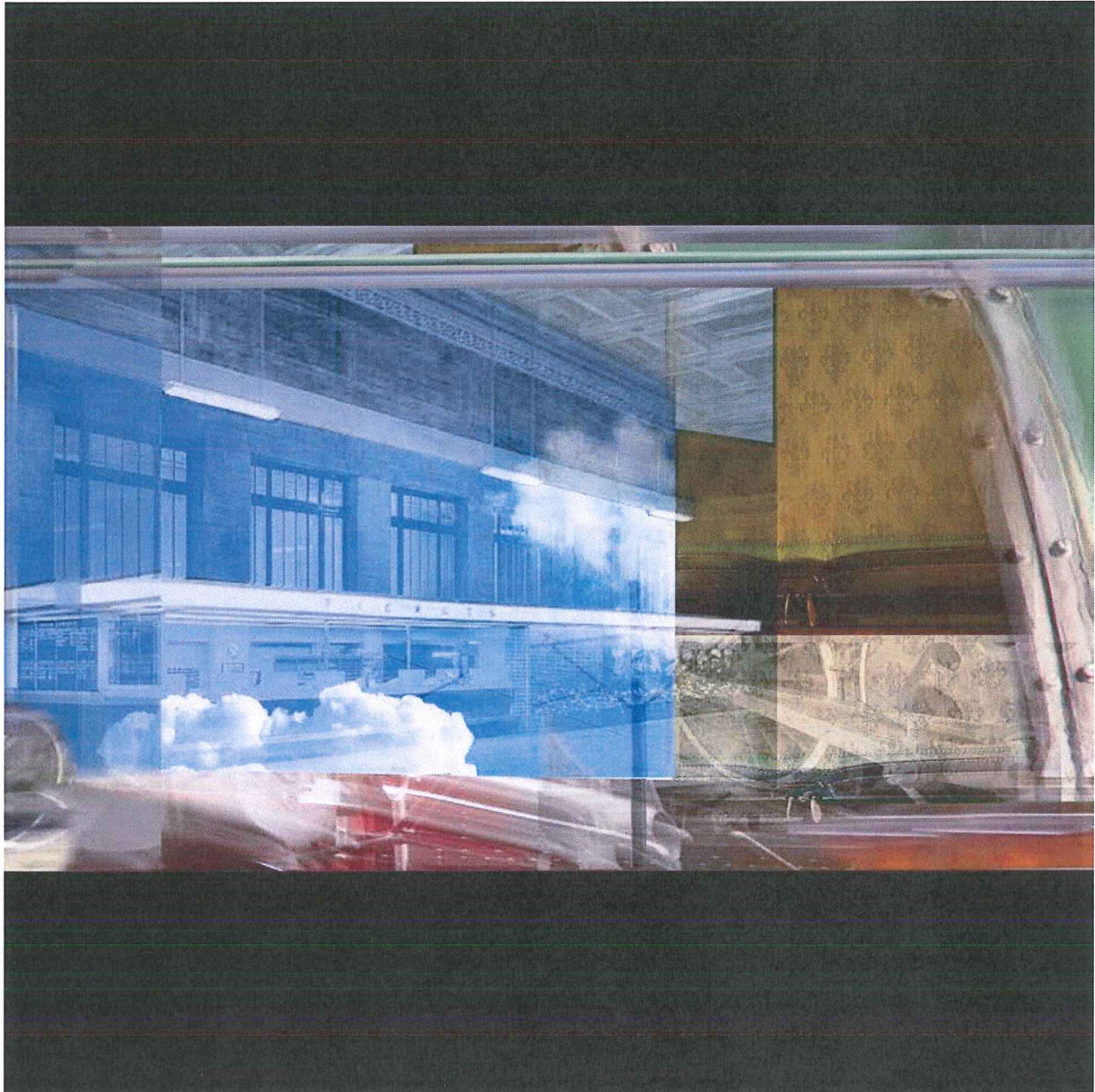


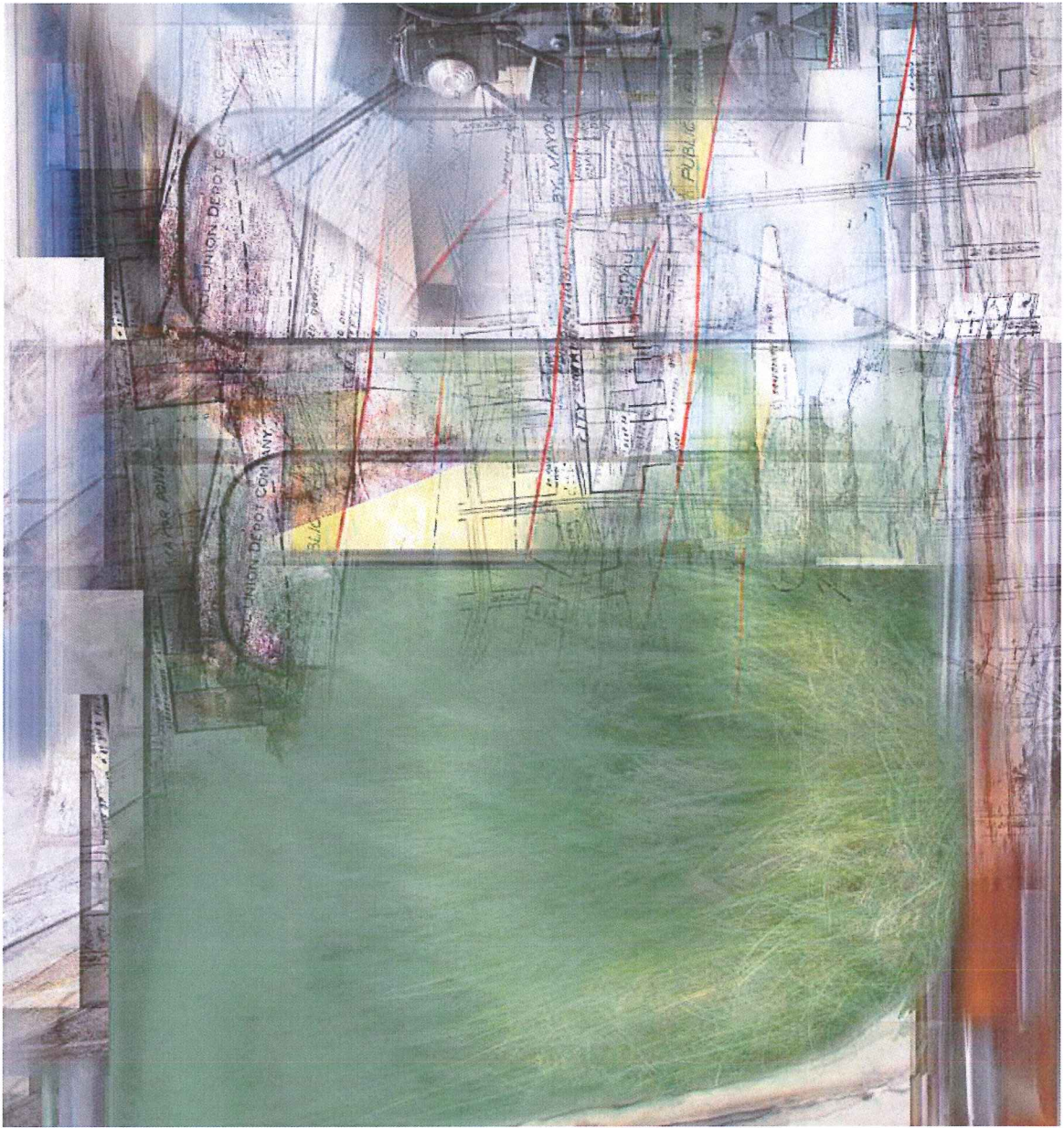


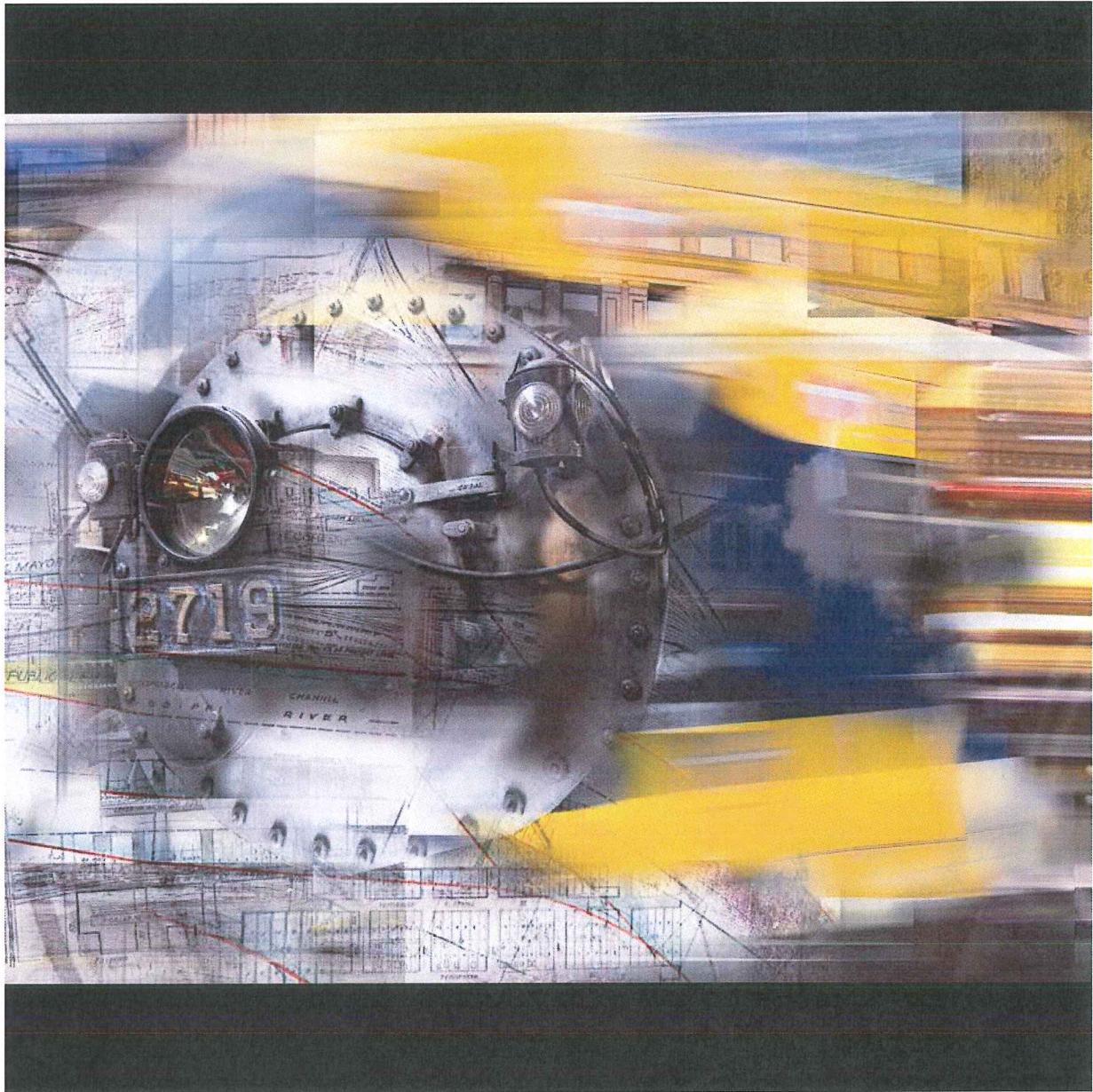


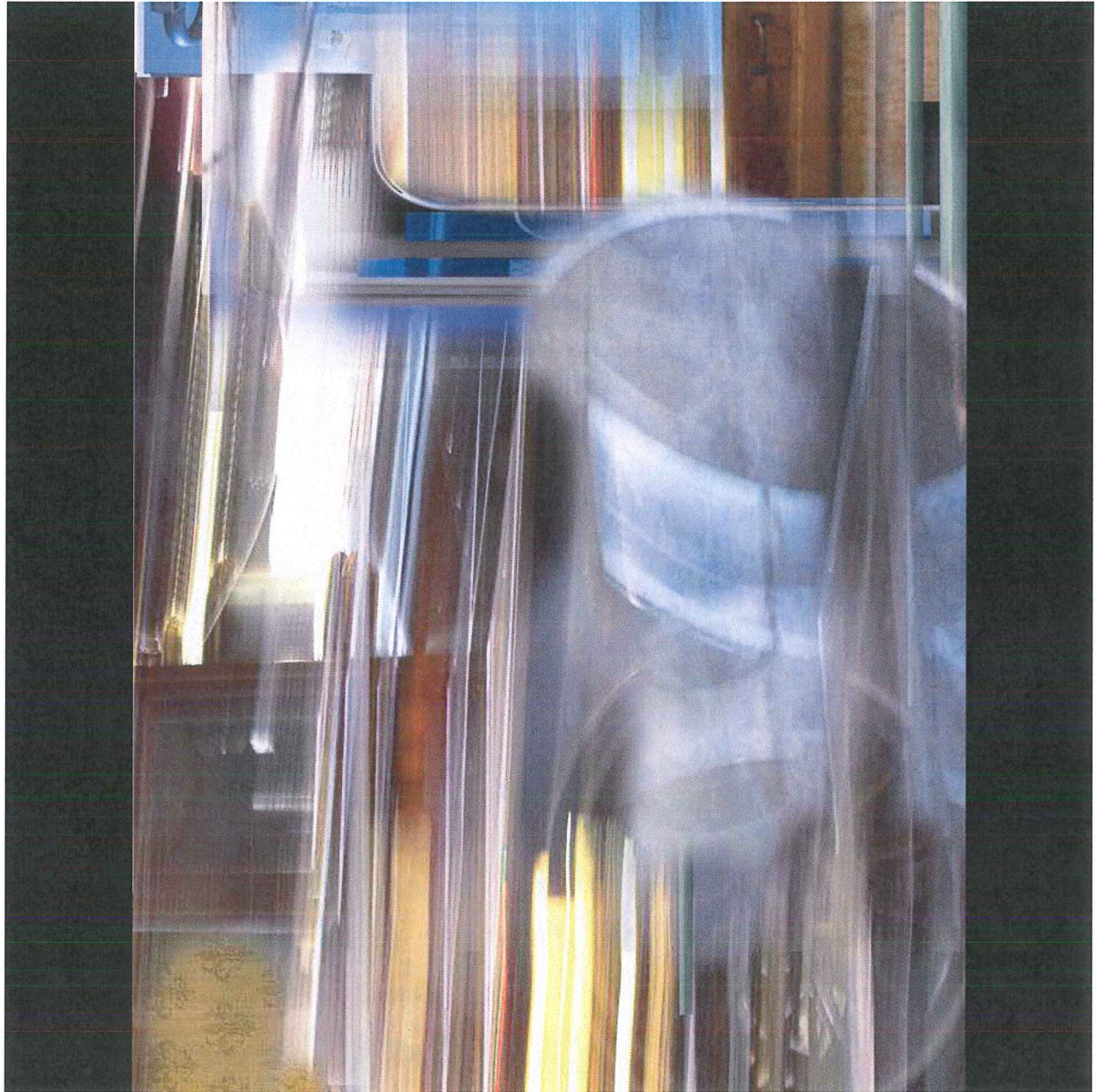
Leftside...ending at VENT

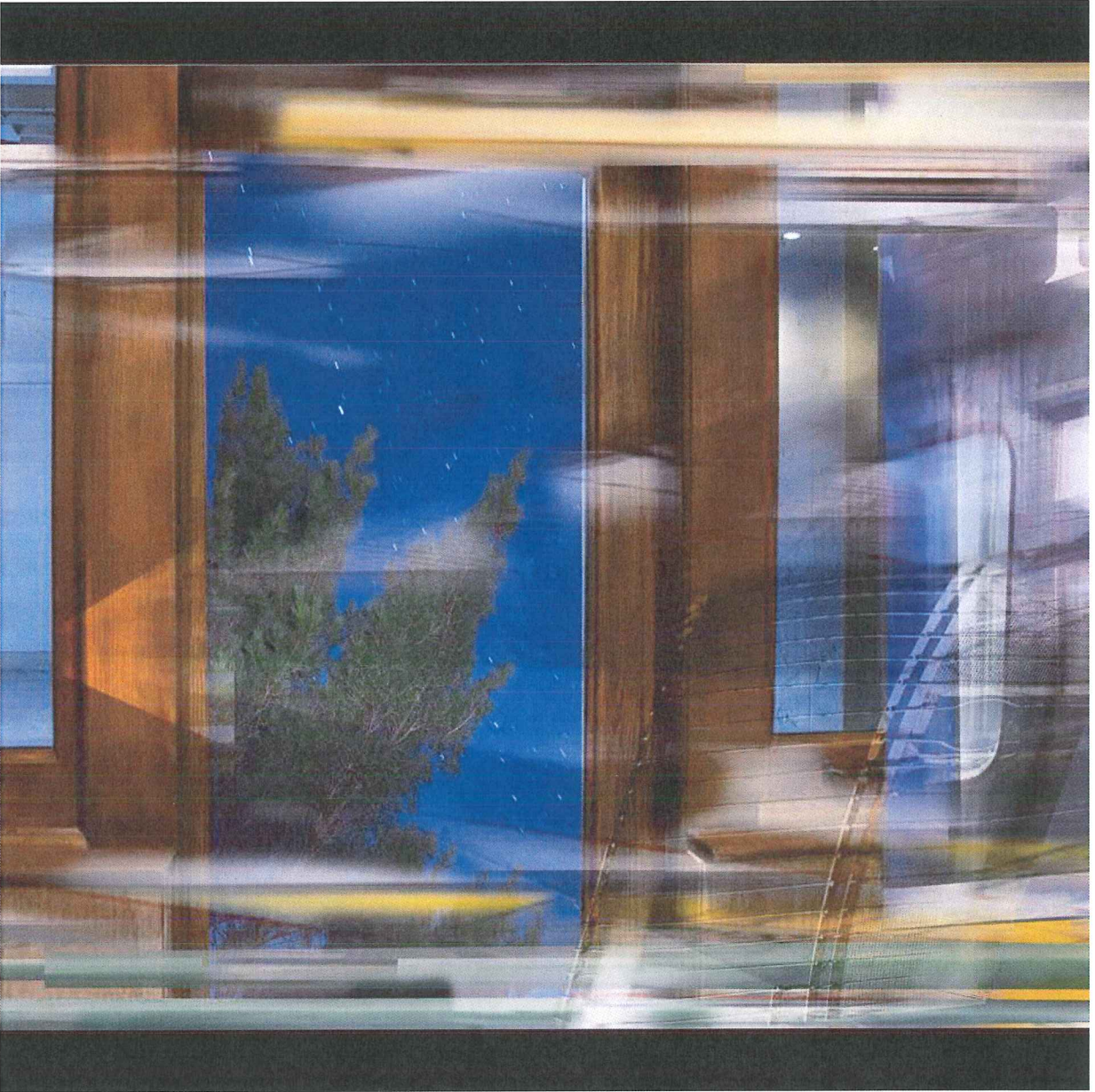


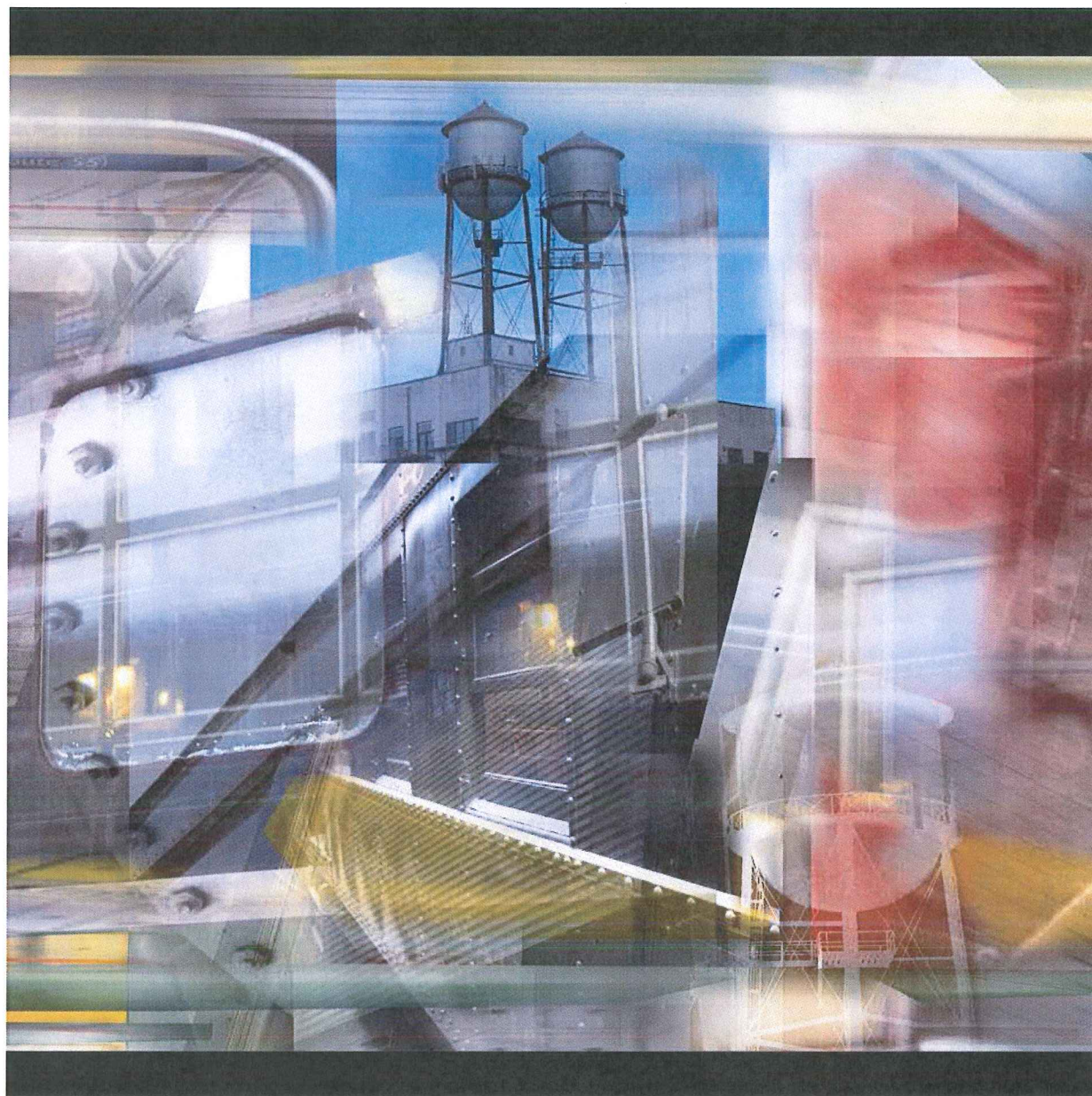








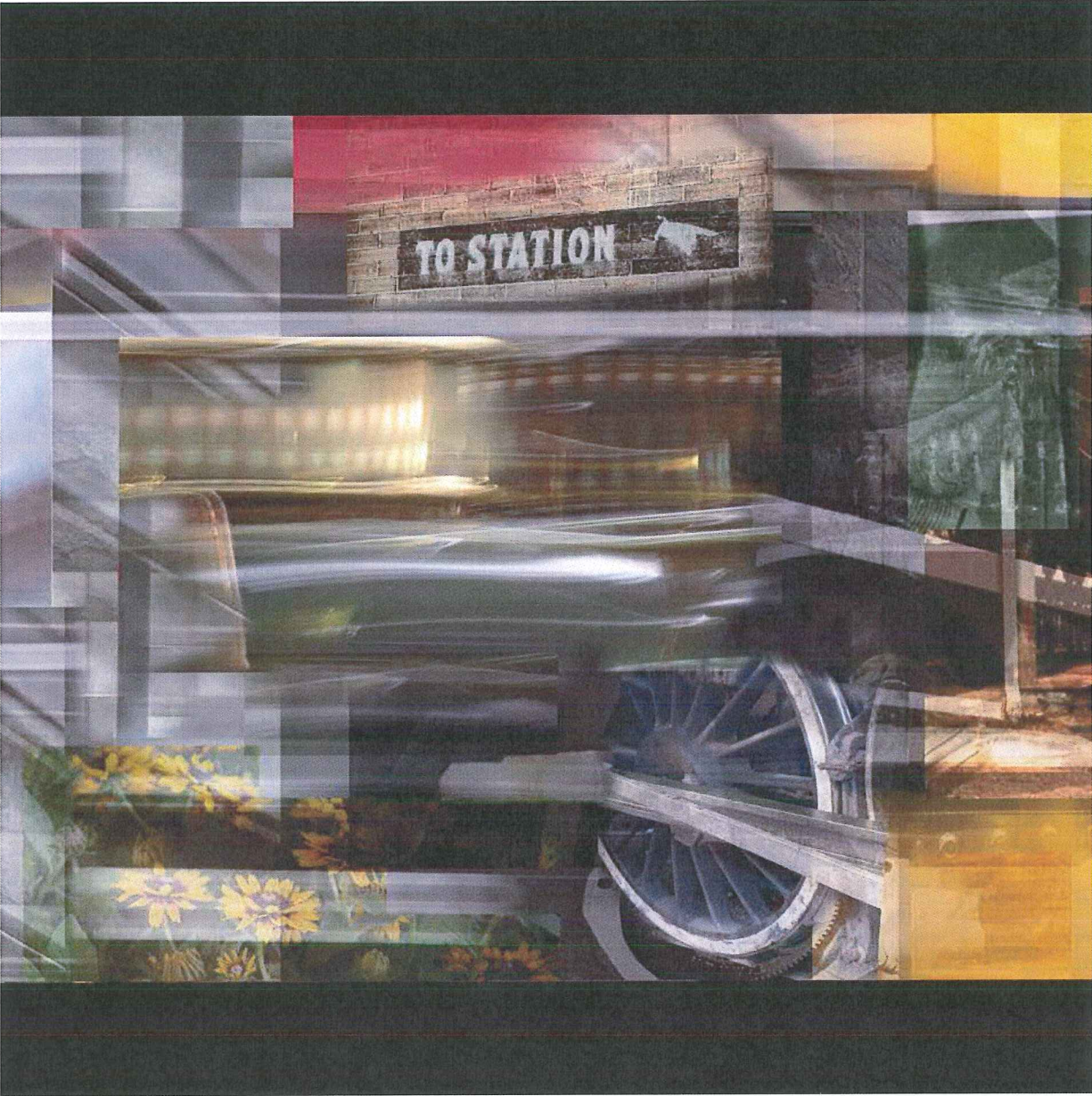


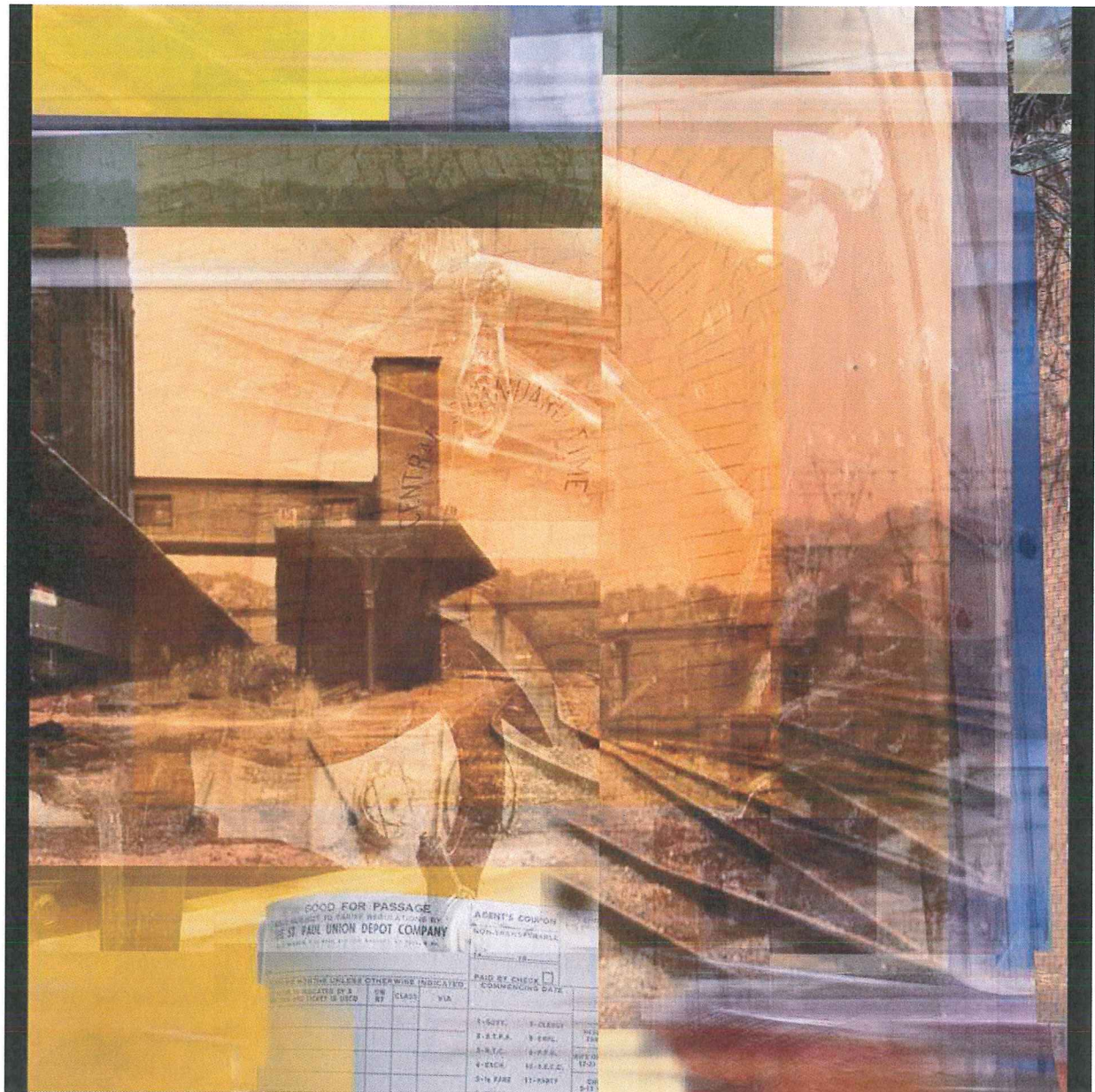






Rightside...begining at VENT





GOOD FOR PASSAGE
NOT SUBJECT TO CARRY REGULATIONS BY
THE ST. PAUL UNION DEPOT COMPANY
TO BE USED FOR THE PURPOSE OF THE PASSENGER'S TICKET

AGENT'S COUPON
NON-NEGOTIABLE
TO BE USED FOR THE PURPOSE OF THE PASSENGER'S TICKET

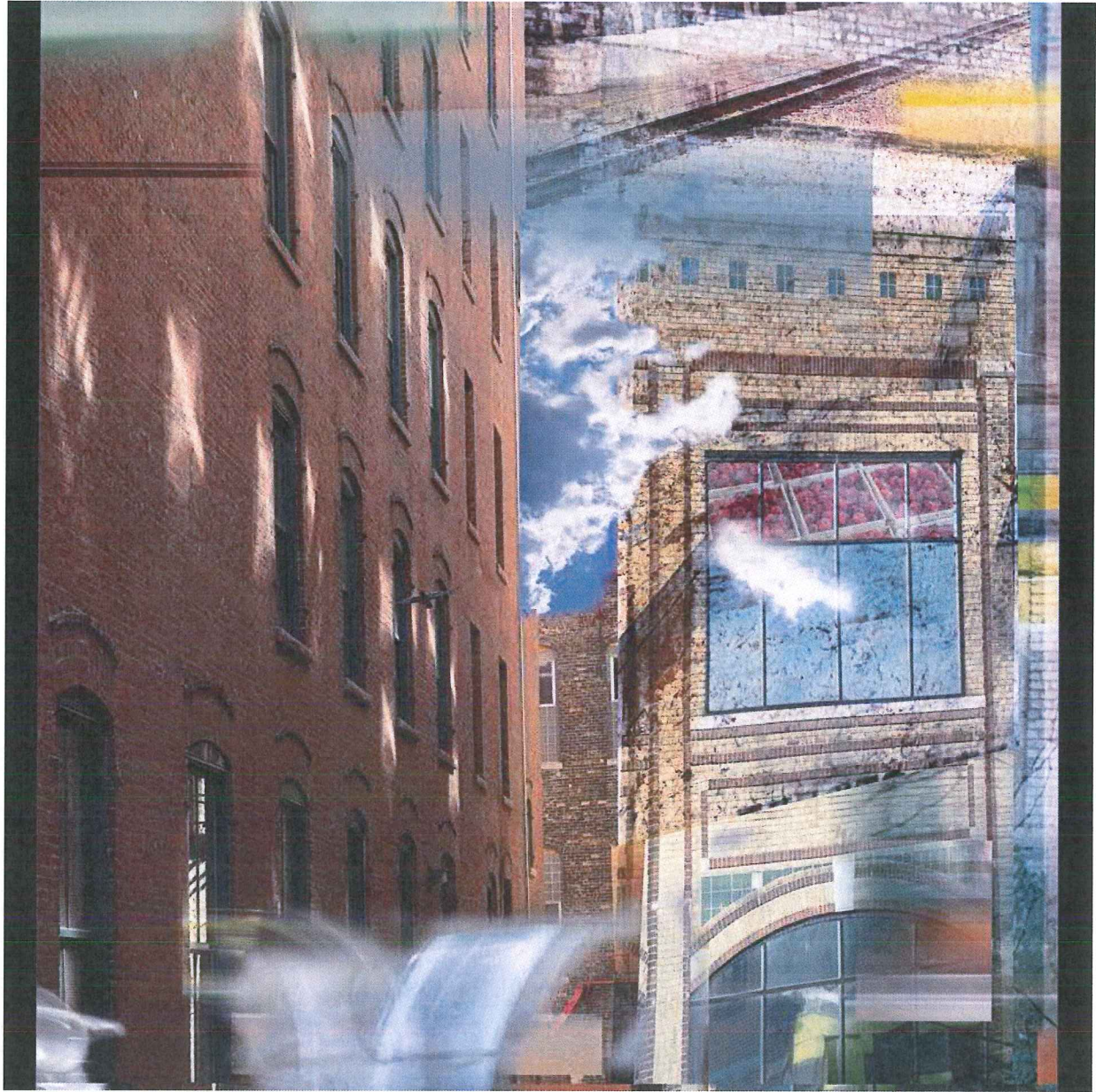
PAID BY CHECK ☐
COMMENCING DATE

FARE TO THE LOCATIONS OTHER WISE INDICATED			
TO	BY	CLASS	VIA
1-OUT	1-CLERK		
2-STA.	2-ENG.		
3-STA.	3-ENG.		
4-ENG.	4-ENG.		
5-ENG.	5-ENG.		
6-ENG.	6-ENG.		
7-ENG.	7-ENG.		
8-ENG.	8-ENG.		
9-ENG.	9-ENG.		
10-ENG.	10-ENG.		
11-ENG.	11-ENG.		
12-ENG.	12-ENG.		
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14-ENG.	14-ENG.		
15-ENG.	15-ENG.		
16-ENG.	16-ENG.		
17-ENG.	17-ENG.		
18-ENG.	18-ENG.		
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20-ENG.	20-ENG.		





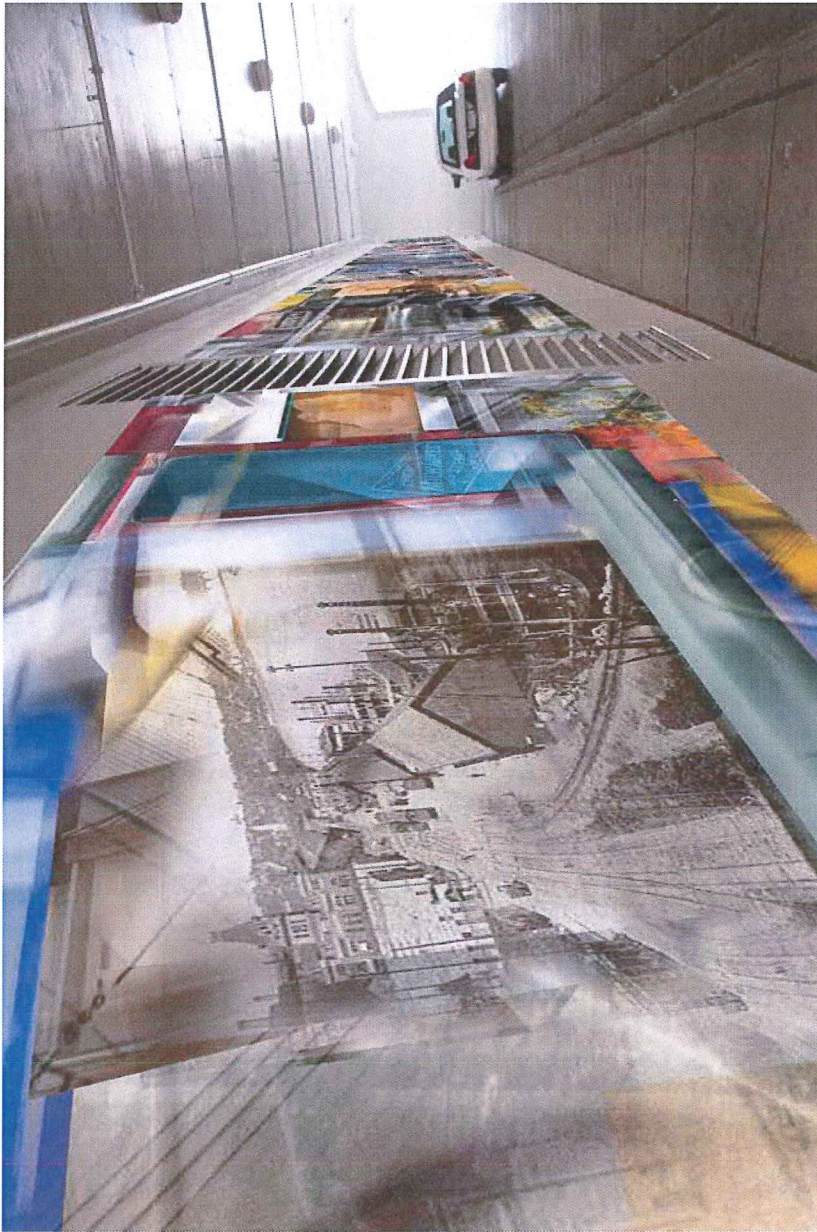




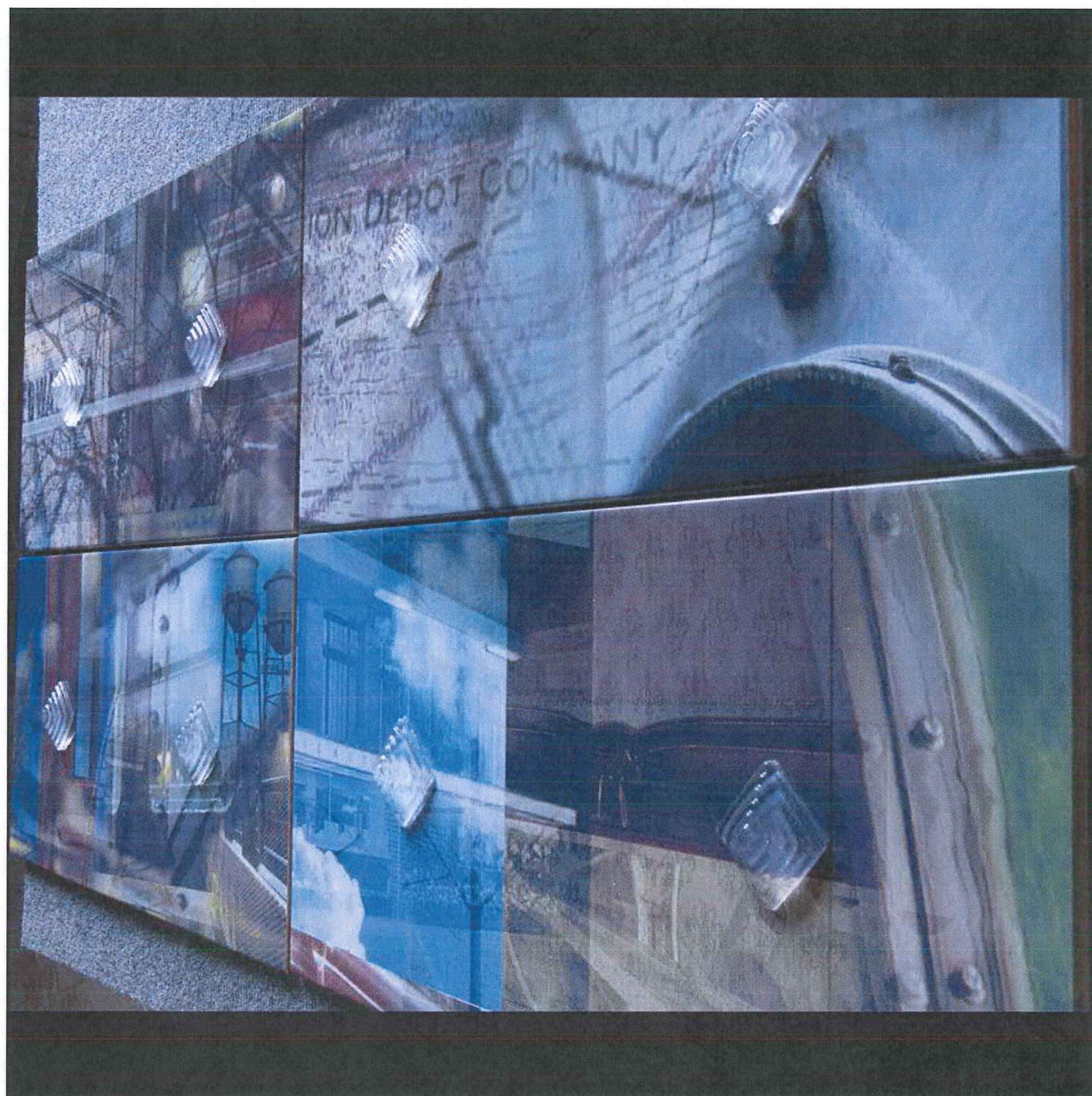






















inplainsight art

Artists: amy baur and brian boldon of inplainsight art

681 17th ave NE #121. minneapolis, MN 55413.

email amy@inplainsightart.com

phone 612.788.9301

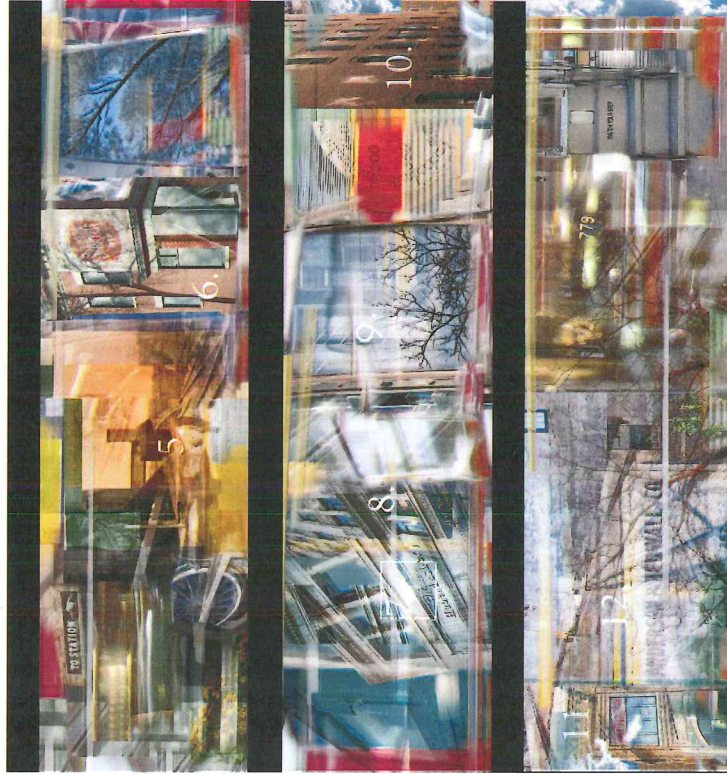
website. ipsart.com

ST. PAUL DEPOT.
BUILDING IDENTIFICATION.

DATE: 03/13/13 681 17th ave NE #121. minneapolis, MN 55413.

Below is a list to provide a general idea of the original photograph that served as the source material. From that photograph it is a part of my process to then blend, merge, overlap, combine and merge and softlight-essentially to work with the images as form and light to create the effect I want. So as the final artwork they may no longer resemble the incamera photograph.

1. 1920's Headhouse Ticket booth
2. Original window blind from historic train at Duluth Museum
3. Existing Doorway just inside Carriageway looking out at what will be artwork.
4. Lower Landing St. Paul 1898.



RIGHTSIDE

5. Historic Depot photograph.
6. Schmidt Building, West St. Paul neighborhood above Harriet Island.
7. Heimie's Haberdashery. Downtown St. Paul.
8. St. Paul Riverfront Corp. Downtown St. Paul.
9. Composite of multiple shots of glass windows in sun lit glare on Light rail, mainly photographed along University Ave in St. Paul.
10. Brownstone in alley between Union Depot and the Park.
11. Fragment of renovated Building on University Ave in St. Paul. (raspberrries in window from St. Paul Farmers Market this summer.
12. Building at E. 4th Street and N. Wacouta St. with railroad yard /tracks blended of Amtrack station in St. Paul.



Interdepartmental Memorandum

CITY OF SAINT PAUL

TO: Marcus Young, PW
FROM: Amy Spong, PED
RE: Saint Paul Union Depot Art Ideas
DATE: September 29, 2010

Thank you for the opportunity to discuss the Public Art Saint Paul project that will provide art ideas for the redevelopment of the Union Depot in the Lowertown Historic District. As discussed, I've revised the language that relates to the historic nature of the Union Depot on the CALL FOR LOWERTOWN ARTISTS. You mentioned some key words that I used when talking to the team about proposing public art with historic and cultural sites and landscapes, however, my suggested text did not specifically mention them. I hope that your group finds the suggested text helpful and look forward to providing additional information to the team as your project progresses.

The text as originally submitted:

~~"Due to the historic designation of the existing buildings and landscaping, the scope of this project cannot include permanent installations or traditional art in architecture approaches."~~

Suggested text:

The Union Depot head house, concourse and associated landscapes are pivotal to the historic character of the Lowertown Historic District. The adjacent train deck has more recently been determined significant in further interpreting the social and architectural character of the site and Historic District. The selected team shall develop an understanding of the historical context in which the Union Depot was envisioned, designed and built, and the final project proposal should be sensitive to the historic context of the site. Further, the group will work with city preservation staff to identify principles that balance preserving/reinforcing the prominent features of the site while introducing a dynamic and vital public art component. Principles should include considerations of appropriate location and attachment methods, preserving important views of historic resources and features, as well as how art could embody local themes that depict the shared past of the site, Historic District, City or region. To the extent possible, art ideas that foster educational opportunities about the cultural resources are also encouraged.