

Webinar

Art in Place: Connecting Art + Real Estate

Date: June 23, 2023

00:00:16 --> 00:00:22: Welcome, everybody. I'm Rachel Mcclarey with you Alive. Delighted to

00:00:22 --> 00:00:28: welcome everybody to this Friday afternoon and on the East

00:00:28 --> 00:00:34: Coast webinar. Katie. Hey, Samantha. Hi, Tasa. Nice to see

00:00:34 --> 00:00:40: you. Hi, Britta. Wow. We've got folks from Cleveland and

00:00:40 --> 00:00:44: California, Minnesota, Arizona. That's great.

00:00:46 --> 00:00:49: Nice to see everybody. All right, I think I'm going

00:00:49 --> 00:00:52: to go ahead and get started because we have a

00:00:52 --> 00:00:56: totally packed agenda today. So hello, everyone. Welcome to this

00:00:56 --> 00:00:59: webinar, Art in Place, Connecting Arts in Real Estate. We're

00:01:00 --> 00:01:03: thrilled to see such a great turnout. Please introduce yourself

00:01:03 --> 00:01:06: in the chat and let us know where you're joining

00:01:06 --> 00:01:07: from.

00:01:07 --> 00:01:12: Next slide. I'm Rachel Mcclarey, Coexecutive Director of the ULI

00:01:12 --> 00:01:16: Randall Lewis Center for Sustainability and Real Estate. With

00:01:16 --> 00:01:19: Herbig and Juanita Hardy, I'm leading up the Art in

00:01:19 --> 00:01:23: Place program. We love this program because art has the

00:01:23 --> 00:01:28: power to transform and enrich our surroundings, bring communities together

00:01:28 --> 00:01:31: and inspire creativity. We have an exciting session ahead.

00:01:33 --> 00:01:38: First, we'll preview new research from Toronto Metropolitan University demonstrating

00:01:38 --> 00:01:42: the positive return of on investment of creative placemaking. Next,

00:01:42 --> 00:01:46: we'll hear from leaders behind three remarkable projects that exemplify

00:01:47 --> 00:01:50: the transformative power of art and real estate to better

00:01:50 --> 00:01:54: communities. Following that, we'll have a moderated

00:01:54 --> 00:01:56: discussion led by

00:01:57 --> 00:02:01: Olivia Dalquist from 9 dot Arts.

00:02:01 --> 00:02:04: And lastly, Juanita Hardy, our Senior Advisor for Creative

00:02:04 --> 00:02:07: Placemaking,

00:02:07 --> 00:02:10: will leave us with thought provoking ideas and her closing

00:02:10 --> 00:02:13: remarks to make the most of your time. We're skipping

00:02:13 --> 00:02:17: BIOS today, but we'll post a bio sheet in the

00:02:17 --> 00:02:20: chat with background on all the speakers and how you

00:02:20 --> 00:02:24: can connect with them. Before hearing from today's

00:02:24 --> 00:02:26: placemakers, I'd

00:02:26 --> 00:02:29: like to offer special thanks to Juanita Hardy and Will

00:02:29 --> 00:02:32: Herbig for organizing today's session and to You Alive

00:02:32 --> 00:02:36: member

00:02:36 --> 00:02:41: Michael Speeds for his generous support.

00:02:41 --> 00:02:46: Art and Place is a global cohort of seven. You

00:02:46 --> 00:02:49: will lie next slide. Yeah, Art and Place is a

00:02:49 --> 00:02:53: global cohort of seven. You will lie district and national

00:02:53 --> 00:02:54: councils working independently and together to connect

00:02:54 --> 00:02:55: artists, developers, community

00:02:55 --> 00:02:59: voices to drive more inclusive and participatory real estate

00:02:59 --> 00:03:02: outcomes.

00:03:02 --> 00:03:06: And I would like to acknowledge members of the global

00:03:06 --> 00:03:10: Art and Place cohort in Austin, Cleveland, France, Germany,

00:03:10 --> 00:03:14: Hong

00:03:14 --> 00:03:19: Kong, Louisiana.

00:03:19 --> 00:03:19: In Northwest Arkansas, who are in attendance today, Next

00:03:19 --> 00:03:25: Slide

00:03:25 --> 00:03:29: Art in Place is utilized next step in its ongoing

00:03:29 --> 00:03:33: commitment to creative placemaking. You can learn more

00:03:33 --> 00:03:36: about our

00:03:36 --> 00:03:41: programs and our research and download our milestone

00:03:41 --> 00:03:44: reports which

00:03:44 --> 00:03:45: features some of the projects that you'll hear about today

00:03:45 --> 00:03:49: at uli.org/creative Placemaking and directly from Utilize

00:03:49 --> 00:03:53: Knowledge Finder.

00:03:53 --> 00:03:57: Platform.

00:03:57 --> 00:04:01: Throughout this webinar, we encourage you to actively

00:04:01 --> 00:04:05: engage in

00:04:05 --> 00:04:09: the conversation. Please feel free to provide your comments

00:04:09 --> 00:04:13: and

00:04:13 --> 00:04:17: feedbacks in the chat and do use the Q&A function

00:04:17 --> 00:04:21: at the bottom of the webinar bar to to ask

00:04:21 --> 00:04:25: questions of the the panelists. Also, this webinar is being

00:04:25 --> 00:04:29: recorded and we will share a link to the webinar

00:04:29 --> 00:04:33: and to the PowerPoint with with registrants after the webinar.

00:03:50 --> 00:03:53: So let's make the most of this opportunity to learn
00:03:53 --> 00:03:56: from one another. Without further ado, I'm going to hand
00:03:56 --> 00:04:00: things over to Andrew Nakasawa, Director of Strategic
Planning at
00:04:00 --> 00:04:04: Massive Art. He will share groundbreaking research on
positive returns
00:04:04 --> 00:04:06: of creative placemaking. Andrew, over to you.
00:04:07 --> 00:04:11: Perfect. Thank you, Rachel. Appreciate that. Hi, everybody.
Yeah, my
00:04:11 --> 00:04:14: name is Andrew Nakasawa, director of strategic planning
with massive
00:04:14 --> 00:04:17: Art here in Toronto. We're a public art and placemaking
00:04:17 --> 00:04:18: and creative consultancy.
00:04:19 --> 00:04:22: Started in Montreal with offices now in Toronto as well
00:04:22 --> 00:04:26: as Mexico City. So I lead our strategic projects at
00:04:26 --> 00:04:30: Massive Art and work mainly with municipalities, real estate
developers,
00:04:30 --> 00:04:36: place management organizations to develop creative
strategies for placemaking, public
00:04:36 --> 00:04:41: art integration, place branding and generally public space
enhancement projects.
00:04:43 --> 00:04:45: You can go to the next slide. Yeah. So I'll
00:04:45 --> 00:04:49: be speaking about some really interesting research study
that we
00:04:49 --> 00:04:53: collaborated on last year with Toronto Metropolitan University
that looked
00:04:53 --> 00:04:56: into the impact of a creative place making on people's
00:04:56 --> 00:05:00: perceptions of different spaces and urban environments and
how it
00:05:00 --> 00:05:03: can really lead to value creation for retail, real estate
00:05:03 --> 00:05:06: and public spaces in general. And go to the next
00:05:06 --> 00:05:07: slide.
00:05:09 --> 00:05:11: So massive art again as I said is a public
00:05:11 --> 00:05:16: art placemaking consultancy and we help our clients find
your
00:05:16 --> 00:05:21: creative ways to animate, enhance, reposition their spaces
with creative
00:05:21 --> 00:05:26: placemaking interventions and or public art integration. So
whether that's
00:05:26 --> 00:05:31: a temporary pilot activation is it a permanent destination
installation,
00:05:31 --> 00:05:34: a landmark piece is it a building facade and art
00:05:34 --> 00:05:36: integration or space design and.
00:05:37 --> 00:05:41: Really, the term placemaking, you know, it's really

ubiquitous. It's
00:05:41 --> 00:05:45: it's hurt everywhere, but everyone talks about it, but it's
00:05:45 --> 00:05:49: understood differently by different groups. And most people
are often
00:05:49 --> 00:05:52: unsure of, you know, how to understand its value, how
00:05:52 --> 00:05:56: to understand its impact. But really, you know, placemaking
goes
00:05:56 --> 00:06:00: well beyond just aesthetic improvements. You can go to the
00:06:00 --> 00:06:03: next slide. So even though all of our clients and
00:06:03 --> 00:06:05: our projects are very different.
00:06:05 --> 00:06:09: We come across the same question and I'm sure many
00:06:09 --> 00:06:11: of you on the on on the call do as
00:06:11 --> 00:06:14: well and that is creative place making, what is the
00:06:14 --> 00:06:17: value, how does it impact people and go to the
00:06:17 --> 00:06:20: next slide. So again with the growth and the momentum
00:06:20 --> 00:06:23: with place making and this question of you know what
00:06:23 --> 00:06:26: is the impact of place making and how is it
00:06:26 --> 00:06:30: affecting people's perception of spaces. We really wanted to
initiate
00:06:30 --> 00:06:33: and help with some research into this topic.
00:06:34 --> 00:06:36: Which was where it comes into play here. And so
00:06:36 --> 00:06:40: the official title is Augmenting places, the impact of place
00:06:40 --> 00:06:44: making on behavioral intentions. You can find it on Google.
00:06:44 --> 00:06:48: So the study's now published through the journal City,
Culture
00:06:48 --> 00:06:51: and Society. It was conducted again, as I said, Toronto
00:06:51 --> 00:06:56: Metropolitan University by Doctor Louis Etienne Dubois, in
partnership with
00:06:56 --> 00:06:59: our team at Massive Art as well as some other
00:06:59 --> 00:07:00: project partners.
00:07:00 --> 00:07:04: The Daniel Daniels Corporation, a prominent real estate
developer and
00:07:04 --> 00:07:08: builder here in the Greater Toronto Area, Lemay, a local
00:07:08 --> 00:07:11: architecture and design firm, and Entro, a Place branding
and
00:07:11 --> 00:07:15: environmental design company. So the study, just to quickly
overview
00:07:15 --> 00:07:19: it, involved almost 600 participants and presented them with
five
00:07:19 --> 00:07:23: different virtual environments, which I'll show in a couple
slides
00:07:23 --> 00:07:27: to measure the difference in responsiveness to locations with
and
00:07:27 --> 00:07:29: without placemaking interventions.
00:07:30 --> 00:07:32: So if we go to the next slide, it'll play

00:07:32 --> 00:07:33: a short little video and then I'll talk what?

00:07:33 --> 00:07:37: Happened. If people spend 50% more time in your city

00:07:37 --> 00:07:40: square, your office tower, a transit hub, or in your

00:07:40 --> 00:07:44: boutique, a restaurant with place making and thoughtful design, this

00:07:44 --> 00:07:49: is possible. A study from Toronto Metropolitan University, Lemay, the

00:07:49 --> 00:07:53: Daniels Corporation Intro, and Massive art shows that not only

00:07:53 --> 00:07:56: does place making make for more time spent in a

00:07:56 --> 00:07:59: space, but with thoughtful design you'll get noticed.

00:08:00 --> 00:08:05: Placemaking initiatives increase the positive perception of the environment by

00:08:05 --> 00:08:08: 53%. Not only that, the study saw a 63% increase

00:08:08 --> 00:08:12: in positive feelings towards the locations. Your visitors will notice

00:08:12 --> 00:08:16: how inviting, comfortable, and save your destination is. Get in

00:08:16 --> 00:08:20: on the conversation. 74% of participants wanted to share pivotal

00:08:20 --> 00:08:24: information about spaces with Placemaking, and there's a 77% increase

00:08:24 --> 00:08:28: for them to recommend the site to friends, family and

00:08:28 --> 00:08:29: acquaintances.

00:08:29 --> 00:08:34: Organic conversations can boost your exposure and drive traffic to

00:08:34 --> 00:08:38: your site. Create a dedicated community. Placemaking results in a

00:08:38 --> 00:08:42: 53% increase in connection between the person and the place,

00:08:42 --> 00:08:48: leading to meaningful connections. Placemaking helps individuals relate, participate, and

00:08:48 --> 00:08:50: establish A profound connection.

00:08:51 --> 00:08:54: Wouldn't it be nice to see increased traffic and sales

00:08:54 --> 00:08:57: at your location, a stronger connection with your clients and

00:08:57 --> 00:09:01: customers, and improve community engagement and awareness with place making

00:09:01 --> 00:09:03: it's proven possible?

00:09:10 --> 00:09:11: Perfect. Thank you. So, yeah.

00:09:12 --> 00:09:16: Looking at the five different virtual environments that I mentioned

00:09:16 --> 00:09:18: that the study participants were exposed to, So one of

00:09:19 --> 00:09:21: the five is an outdoor public Plaza. And so you'll

00:09:21 --> 00:09:24: see on the next few slides here that there's a

00:09:24 --> 00:09:26: baseline version on the left that was the just as

00:09:26 --> 00:09:29: is. And then the enhanced version with some type of
00:09:29 --> 00:09:33: placemaking or enhanced features and design that they were
exposed
00:09:33 --> 00:09:36: to. And the participants weren't shown them in the same
00:09:36 --> 00:09:39: order, so they weren't seeing them next to each other
00:09:39 --> 00:09:39: that way.
00:09:40 --> 00:09:43: So you can go to the next slide showing a
00:09:43 --> 00:09:48: retail space again baseline on the left, enhanced design and
00:09:48 --> 00:09:52: place making interventions on the right. You can go to
00:09:52 --> 00:09:57: the next slide again another private space, so a condo
00:09:57 --> 00:10:01: lobby baseline on the left, enhanced on the right, Next
00:10:01 --> 00:10:04: slide office space baseline.
00:10:04 --> 00:10:07: On the left enhanced, on the right with place making
00:10:07 --> 00:10:11: and or space design and spatial rearrangements and then
the
00:10:11 --> 00:10:14: last slide I looked at a transit station. So again
00:10:14 --> 00:10:17: baseline versus enhanced and so we can stay on the
00:10:17 --> 00:10:20: slide for a bit. So again the baseline version was
00:10:20 --> 00:10:22: a direct model of a site as it appears and
00:10:22 --> 00:10:26: the enhanced version had improved, was improved through
place making
00:10:27 --> 00:10:31: interventions designed by the industry partners that were
mentioned in
00:10:31 --> 00:10:32: the the little video.
00:10:33 --> 00:10:37: Including enhanced signage and wayfinding, public art
installations or spatial
00:10:37 --> 00:10:41: rearrangements. So all of the participants viewed each of
these
00:10:41 --> 00:10:44: virtual environments and we're asked to rate them based on
00:10:44 --> 00:10:47: four different scales, how they how the space makes them
00:10:47 --> 00:10:50: feel and what they think about the space, the degree
00:10:50 --> 00:10:53: to which people identify with the space and align with
00:10:53 --> 00:10:56: it and resonate with it, and how likely they are
00:10:56 --> 00:10:58: to spend time in it and engage with the space.
00:10:59 --> 00:11:02: And then each of these, all of those results and
00:11:02 --> 00:11:06: categories were then compared between the baseline and
the enhanced
00:11:06 --> 00:11:10: environments. We can go to the next slide recaps the
00:11:10 --> 00:11:13: findings that were mentioned in the video. So this really
00:11:14 --> 00:11:18: highlights the effect and the profound impact that
Placemaking has
00:11:18 --> 00:11:21: on how people are interactive spaces and engage with with
00:11:22 --> 00:11:25: Placemaking involved. So just started from the top of going
00:11:25 --> 00:11:26: down.

00:11:27 --> 00:11:30: 50% more likely to spend time there, that's the dwell

00:11:30 --> 00:11:34: time outcome. So with placemaking participants expressed an increase of

00:11:34 --> 00:11:37: wanting to stay in a space longer. So that sort

00:11:37 --> 00:11:40: of term we talk about sticky spaces, people wanting to

00:11:40 --> 00:11:43: spend more time there, which can result again sort of

00:11:44 --> 00:11:48: down the line higher sales, higher productivity, higher productive use

00:11:48 --> 00:11:51: of the site or space and potential social and community

00:11:51 --> 00:11:52: benefits.

00:11:53 --> 00:11:56: And then the one right below at 53% increase in

00:11:56 --> 00:12:00: self congruity. And what that really means is it pertains

00:12:00 --> 00:12:03: to the degree of similarity or alignment between a brand

00:12:03 --> 00:12:08: image for identity and one's own self-image. So people resonate

00:12:08 --> 00:12:11: more with spaces that had place making. You know, I

00:12:11 --> 00:12:15: can help strengthen brand awareness and attachment. So this really

00:12:16 --> 00:12:20: this study helped really demonstrate that creative place making.

00:12:20 --> 00:12:25: Stimulates the target targeted communities or the target audience of

00:12:25 --> 00:12:28: a space replace and that they can have that they

00:12:28 --> 00:12:33: can relate and participate and establish A deeper connection with

00:12:33 --> 00:12:36: the space the next two. So 53% increase in positive

00:12:36 --> 00:12:40: perceptions and a 63% increase in positive feelings. So this

00:12:40 --> 00:12:43: is all to do with in terms of place making,

00:12:43 --> 00:12:47: having a result on people in environments that they saw

00:12:47 --> 00:12:49: more culturally vibrant, safer.

00:12:50 --> 00:12:53: Friendlier and seen the supporting the more improved quality of

00:12:53 --> 00:12:57: life when placemaking and creative elements were involved. Same thing

00:12:57 --> 00:13:00: with the positive feelings. People felt more and it was

00:13:00 --> 00:13:05: more inviting. Spaces were beautiful or more beautiful, more stimulating,

00:13:05 --> 00:13:08: more comfortable, those kind of things. So those were the

00:13:08 --> 00:13:11: results from those and the last to a 74% increase

00:13:11 --> 00:13:15: in the likelihood for visitors to share more information about a site.

00:13:15 --> 00:13:15: a site.

00:13:16 --> 00:13:19: 77% more likelihood for individuals to recommend the site. So

00:13:19 --> 00:13:22: this really gets to an increase or can translate to

00:13:22 --> 00:13:25: an increase in traffic to a place or a space

00:13:25 --> 00:13:28: or more exposure through word of mouth people wanted to

00:13:28 --> 00:13:32: share. You know people feel comfortable, they like space that

00:13:32 --> 00:13:35: they're in it it's it's a memory to them. They

00:13:35 --> 00:13:38: remember it. They want to share it with their friends

00:13:38 --> 00:13:41: or their colleagues saying hey you should check this out

00:13:41 --> 00:13:44: or I enjoyed this and so it it that trickle

00:13:44 --> 00:13:45: down effect and passing on.

00:13:46 --> 00:13:49: To share more about the space that they liked. So

00:13:49 --> 00:13:52: with that quick recap, I'll leave it there, but hopefully

00:13:52 --> 00:13:56: you know, I've helped summarize this research study, which again

00:13:56 --> 00:13:59: you can find online. I encourage you to go read

00:13:59 --> 00:14:02: it and emphasize the power of creative placemaking and its

00:14:02 --> 00:14:06: impact on how people perceive and interact with spaces with

00:14:06 --> 00:14:09: benefits for on the community side as well as businesses.

00:14:09 --> 00:14:12: So I'll now pass it over to Olivia who is

00:14:12 --> 00:14:15: the moderator for the webinar and will be facilitating.

00:14:15 --> 00:14:17: For the rest of this session.

00:14:18 --> 00:14:22: Great. Thank you, Andrew. Thank you so much for sharing

00:14:22 --> 00:14:24: your research. I'm excited to dig into that in our

00:14:24 --> 00:14:28: discussion later. And thanks to everyone for being here. I'm

00:14:28 --> 00:14:31: Olivia Dahlquist with 9 dot Arts. We are a national

00:14:31 --> 00:14:35: art consulting and creative placemaking firm that leverages the power

00:14:35 --> 00:14:38: of art and culture to produce positive social and economic

00:14:38 --> 00:14:42: outcomes for our public and private sector clients, as well

00:14:42 --> 00:14:45: As for the artists and communities that we work with

00:14:45 --> 00:14:45: nationwide.

00:14:46 --> 00:14:49: And we do this by curating custom art collections from

00:14:49 --> 00:14:54: local emerging and underrepresented artists for a variety of spaces,

00:14:54 --> 00:14:57: as well as by developing art master plans for large

00:14:57 --> 00:15:02: scale developments, municipalities and cities. And since our inception in

00:15:02 --> 00:15:05: 2009, we've been really proud to have generated more than

00:15:05 --> 00:15:09: \$50 million in revenue for the creative economy. And we

00:15:09 --> 00:15:13: do this by collaborating with artists on nearly 1000 real

00:15:13 --> 00:15:15: estate projects across the US and beyond.

00:15:16 --> 00:15:18: So if you go to the next slide, I want

00:15:18 --> 00:15:21: to share with you one of our flagship projects called

00:15:21 --> 00:15:25: the Dairy Block here in Denver, Co which actually received

00:15:25 --> 00:15:28: an America's Award for Excellence from ULI particularly for its

00:15:29 --> 00:15:32: place making and design efforts. And of course we're proud

00:15:32 --> 00:15:35: to say that art certainly played a role. So this

00:15:35 --> 00:15:38: project was a collaboration between our team at 9 dot

00:15:38 --> 00:15:42: Arts, the developers McQuiney, Grand American and Sage Hospitality Group

00:15:42 --> 00:15:45: designers from the project several community.

00:15:45 --> 00:15:50: Partners, including a mural festival and a poetry program and

00:15:50 --> 00:15:54: then of course, many, many local and regional artists. And

00:15:54 --> 00:15:58: So what resulted from this collaboration is this incredible art

00:15:58 --> 00:16:03: program that influences nearly every moment of the visitor experience.

00:16:03 --> 00:16:07: When you're at the dairy block, the collection spans the

00:16:07 --> 00:16:11: hotel, the restaurant, offices, retail space and Denver's first ever

00:16:11 --> 00:16:15: activated pedestrian alleyway. So throughout these spaces.

00:16:15 --> 00:16:19: There's over 700 original art pieces, including this 500 pound

00:16:19 --> 00:16:23: hand sculpture that actually hangs from the ceiling of the

00:16:23 --> 00:16:26: hotel. And that hand, as you can imagine, has just

00:16:26 --> 00:16:29: become a staple of the Denver art scene. But also

00:16:29 --> 00:16:33: this major attraction point and a place where people want

00:16:33 --> 00:16:36: to meet, right? So kind of reinforcing some of what

00:16:36 --> 00:16:40: Andrew just shared about that word of mouth, mouth marketing,

00:16:40 --> 00:16:42: and hey, this is a place that is really me

00:16:42 --> 00:16:44: and I want to return to.

00:16:45 --> 00:16:48: In the alley at the dairy block, you've got 10

00:16:48 --> 00:16:51: public art commissions in the length of 1 city block.

00:16:51 --> 00:16:54: And what's so neat about these is that despite the

00:16:54 --> 00:16:57: alleyway being kind of a smaller, concentrated space.

00:16:57 --> 00:17:01: The artwork is placed so strategically to sort of entice

00:17:01 --> 00:17:04: people in and then slow them down. And when people

00:17:04 --> 00:17:08: are moving more slowly, you can actually have more density,

00:17:08 --> 00:17:12: which allows the developer to charge higher rates to the

00:17:12 --> 00:17:15: retail tenants even though it's a smaller space so.

00:17:16 --> 00:17:18: Not only does it have this kind of ROI outcome,

00:17:18 --> 00:17:21: but it honors the site's history as the former Windsor

00:17:21 --> 00:17:24: Dairy Farm. It kind of beckons people to the area

00:17:24 --> 00:17:27: and creates that community gathering and connection. And then of

00:17:28 --> 00:17:32: course, it increases the economic activity for the surrounding businesses,

00:17:32 --> 00:17:35: especially those retail shops facing the alleyway so.

00:17:35 --> 00:17:38: Again, I think a powerful example of the ROI of

00:17:38 --> 00:17:41: creative placemaking and I will drop some more information about

00:17:41 --> 00:17:44: the Dairy Block in the chat, as well as a

00:17:44 --> 00:17:46: link to our ebook from 9 dot Arts, The Art

00:17:46 --> 00:17:49: of Placemaking, which features more on the Dairy block and

00:17:49 --> 00:17:53: several other projects demonstrating how art and culture can support

00:17:53 --> 00:17:57: stronger social and economic outcomes for real estate development projects.

00:17:57 --> 00:18:00: So if you're a developer listening in today, no matter

00:18:00 --> 00:18:03: where you're from, I see lots of different locations in

00:18:03 --> 00:18:05: the chat, which is great.

00:18:05 --> 00:18:08: Be sure to check out that resource. And with that,

00:18:08 --> 00:18:11: I want to transition into the case studies we'll be

00:18:11 --> 00:18:16: hearing about today, which similarly involve connecting artists, communities and

00:18:16 --> 00:18:21: real estate professionals to, yes, produce a profitable, profitable project,

00:18:21 --> 00:18:25: but also a project that has more inclusive and equitable

00:18:25 --> 00:18:28: outcomes for the communities in which they're located, so.

00:18:29 --> 00:18:32: We are going to hear from Kia Johnson, the equitable

00:18:32 --> 00:18:36: Development manager of Washington, DC's 11th St. Bridge Park, Todd

00:18:36 --> 00:18:40: Richardson, cofounder of Crosstown Arts and President and CEO of

00:18:40 --> 00:18:45: Crosstown Concourse in Memphis, TN. And lastly, Andrew Cudlis, principal

00:18:45 --> 00:18:48: of the design studio Maxis and one of the artists

00:18:48 --> 00:18:52: and designers behind Confluence Park in San Antonio, TX.

00:18:52 --> 00:18:56: And as we hear from these leaders, again, please feel

00:18:56 --> 00:18:59: free to drop some questions in the Q&A because we'll

00:18:59 --> 00:19:02: have lots of time for discussion afterwards. So with that,

00:19:02 --> 00:19:05: I will turn it over to Kia Johnson to tell

00:19:05 --> 00:19:08: us more about 11th St. Bridge Park and how she's

00:19:08 --> 00:19:13: implementing the equitable development plan to cultivate continuous positive outcomes

00:19:13 --> 00:19:15: for residents in the area.

00:19:16 --> 00:19:20: All right. Thank you for the warm introduction. Again, my

00:19:20 --> 00:19:23: name is Kia Johnson. I have the pleasure of being

00:19:23 --> 00:19:27: the equitable development manager here for 11th St. Bridge Park.

00:19:28 --> 00:19:31: And just an overview of our project as a whole.

00:19:31 --> 00:19:34: 11th St. Bridge Park is doing such a beautiful.

00:19:34 --> 00:19:38: Saying as bridging 2 communities physically will metaphorically and also

00:19:38 --> 00:19:42: physically just some history about Washington DC each other river

00:19:43 --> 00:19:48: has been systematically, economically and structurally separated from other parts

00:19:48 --> 00:19:51: of Washington DC very underserved community. And here at 11

00:19:51 --> 00:19:56: St. Bridge Park, we're working through collaboration and through building

00:19:56 --> 00:19:57: this bridge to.

00:19:57 --> 00:20:02: Allow these communities to come together through a beautification project

00:20:02 --> 00:20:05: of the park where we'll celebrate arts and culture, the

00:20:05 --> 00:20:09: history of Anacostia, and also just allowing for community members

00:20:10 --> 00:20:13: to have somewhere to gather and to celebrate their history

00:20:13 --> 00:20:17: to celebrate who we are within Washington DC and specifically

00:20:17 --> 00:20:20: Ward 8. When we're doing equity work, the goal is

00:20:20 --> 00:20:23: to pour back into those communities and our focus is

00:20:23 --> 00:20:27: development without displacement. Next slide, please.

00:20:30 --> 00:20:33: We have created an equitable development plan which has strategies

00:20:33 --> 00:20:36: specifically focusing on east of the river and pouring back

00:20:36 --> 00:20:38: into those communities.

00:20:38 --> 00:20:42: Through small business, workforce training, arts and culture and social

00:20:42 --> 00:20:45: equity. So with that, that means that what does the

00:20:45 --> 00:20:48: community need in order for us to in order to

00:20:48 --> 00:20:50: thrive, in order for them to remain As we all

00:20:50 --> 00:20:54: know that gentrification usually when development happens that means the

00:20:54 --> 00:20:58: community is weaved out and they don't have an opportunity

00:20:58 --> 00:21:01: to remain where the where their history is, their sailing

00:21:01 --> 00:21:02: identities are located.

00:21:03 --> 00:21:06: And we knew that was developing the park. We had

00:21:06 --> 00:21:09: to be extremely strategic with making sure that we were

00:21:09 --> 00:21:12: doing the work. And we also, excuse me, have housing

00:21:12 --> 00:21:14: strategies as well. And I'm going to show a video

00:21:14 --> 00:21:17: that will help narrate and tell the story even better.

00:21:17 --> 00:21:18: Next slide, please.

00:21:21 --> 00:21:24: And this just gives you an overview of what the

00:21:24 --> 00:21:26: park will offer. As you can see, on the left

00:21:26 --> 00:21:29: side, that's going to be the ward 5:00 and 6:00,
00:21:29 --> 00:21:32: which is by Navy Yard, and then the opposite side
00:21:32 --> 00:21:34: is an entrance from Ward 8 or east of the
00:21:34 --> 00:21:38: river we have Rain Gardens and Hammett Grove Community
Roman
00:21:38 --> 00:21:41: Cafe, a community porch kayaking. So we wanted the park
00:21:41 --> 00:21:45: again, which was developed by the community. The
community was
00:21:45 --> 00:21:48: a major part of development, which should be how we
00:21:48 --> 00:21:51: develop within the communities, what does the community.
00:21:51 --> 00:21:54: What would they like to see? How do they want
00:21:54 --> 00:21:57: to be engaged? So throughout the entire process we have
00:21:57 --> 00:21:59: had the community every step of the way. We have
00:21:59 --> 00:22:03: orchestrated over 1000 community meetings. So before we
even break
00:22:03 --> 00:22:06: ground this coming year, we wanted to make sure that
00:22:06 --> 00:22:09: the community was happy with what we were delivering and
00:22:09 --> 00:22:11: that this was going to be a useful tool for
00:22:11 --> 00:22:14: them. One of the coolest things that I will also
00:22:14 --> 00:22:17: say with bringing arts and culture into the space is
00:22:17 --> 00:22:20: that we're celebrating people who have been here for years.
00:22:20 --> 00:22:23: One of my colleagues, JJ, he's the Ark Farm director
00:22:23 --> 00:22:26: and he's actually going to have a statue on the
00:22:26 --> 00:22:28: park, which was they gave a bit of people they
00:22:28 --> 00:22:31: wanted to celebrate. So to have somebody who is the
00:22:31 --> 00:22:34: east of the river resident be celebrated and make history
00:22:34 --> 00:22:35: on a park.
00:22:35 --> 00:22:39: And be brought to light about the great work he's
00:22:39 --> 00:22:43: done through farming within the community and providing
food resources
00:22:43 --> 00:22:47: is amazing. So we're creating arts and culture to not
00:22:47 --> 00:22:51: only celebrate Anacostia, but to celebrate the people and
activists
00:22:51 --> 00:22:55: who've been present as well. Next slide and now this
00:22:55 --> 00:22:58: video will really give you an overview of our part,
00:22:58 --> 00:23:01: our goal, strategy and what equity is to us.
00:23:05 --> 00:23:09: The city, you know has been socially and economically
divided
00:23:09 --> 00:23:13: for generations, and the 11th St. Bridge Park is very
00:23:13 --> 00:23:18: symbolic to building a connection with people who normally
would
00:23:18 --> 00:23:22: not engage. The 11th St. Bridge Park will transform some
00:23:22 --> 00:23:28: decommissioned bridge Piers into Washington, DC's first
elevated public park.

00:23:28 --> 00:23:31: It's just really an important opportunity here to.

00:23:32 --> 00:23:36: Take infrastructure and build something extraordinary and unprecedented.

00:23:37 --> 00:23:41: Spanning the Anacostia River, the Bridge Park will connect Ward

00:23:41 --> 00:23:45: 8 and Ward 6 neighborhoods with an exciting new gathering

00:23:45 --> 00:23:47: space suspended 30 feet above the river.

00:23:48 --> 00:23:51: It's going to bring opportunities for more amenities for residents

00:23:51 --> 00:23:54: who live on the east side of the river. It's

00:23:54 --> 00:23:57: going to be a great opportunity for education programming.

00:23:57 --> 00:24:00: Especially education about the river itself.

00:24:00 --> 00:24:04: With more than 1000 public meetings, the Bridge Park team

00:24:04 --> 00:24:08: has nurtured a community led process to imagine both the

00:24:08 --> 00:24:12: park itself and to spur inclusive development. So often a

00:24:12 --> 00:24:16: lot of times development comes in and they're telling the

00:24:16 --> 00:24:17: community what they want.

00:24:18 --> 00:24:22: But this was different because it was actually getting their

00:24:22 --> 00:24:26: input at the forefront and actually using that input to

00:24:26 --> 00:24:29: help to shape and model what was going to come

00:24:29 --> 00:24:32: from the project. Much more than a bridge, the park

00:24:32 --> 00:24:37: will create a new venue for healthy recreation, environmental education

00:24:37 --> 00:24:38: and the arts.

00:24:39 --> 00:24:42: So there's so many different aspects of the project that

00:24:42 --> 00:24:46: touched on sustainability, whether it's Access, whether it's economics and

00:24:46 --> 00:24:47: workforce.

00:24:48 --> 00:24:50: It's it's all just there in the Bridge Park.

00:24:51 --> 00:24:56: The resulting Equitable development plan has led to the creation

00:24:56 --> 00:25:00: of first time Home Buyers Clubs, a community Land Trust

00:25:00 --> 00:25:05: to preserve affordable housing, and commitments for millions of dollars

00:25:05 --> 00:25:09: in community investment around the park. I believe this can

00:25:09 --> 00:25:13: be a model for how the development can take place

00:25:13 --> 00:25:14: in communities.

00:25:17 --> 00:25:20: In my mind, the Anacostia River is going to be

00:25:20 --> 00:25:24: a destination. This is an incredible opportunity to really create

00:25:24 --> 00:25:27: an Arctic triumph for the Anacostia restoration.

00:25:35 --> 00:25:38: Okay. So that just gives you just a basic overview

00:25:38 --> 00:25:41: of how we feel about the work, what we think

00:25:41 --> 00:25:45: equity looks like and how development should happen within any

00:25:45 --> 00:25:49: community throughout the project. Our project goes our environmental reengage

00:25:50 --> 00:25:51: the community with the river.

00:25:52 --> 00:25:56: Help improve public health disparities social reconnect the neighborhoods on

00:25:56 --> 00:25:59: both sides of the river and economic serve as an

00:25:59 --> 00:26:02: anchor for inclusive economic opportunity. So you're probably trying to

00:26:02 --> 00:26:05: understand like next slide, what does this look like and

00:26:05 --> 00:26:07: how are we doing this?

00:26:07 --> 00:26:11: And through our strategies, again, we just currently had EDEDP

00:26:11 --> 00:26:15: 3.0, which is the equitable development strategy. We're looking to

00:26:15 --> 00:26:18: roll out some more strategies based on what the community

00:26:18 --> 00:26:21: has discussed with us. We recently just had our open

00:26:21 --> 00:26:24: house for the community were able to dive into the

00:26:24 --> 00:26:28: strategies we have, be able to engage in that conversation

00:26:28 --> 00:26:31: and be able to really give us feedback about what's

00:26:31 --> 00:26:34: working and what's not. So again, that sense of community

00:26:34 --> 00:26:37: engagement and this helps us measure our impact.

00:26:38 --> 00:26:42: So as you can see workforce development, affordable housing, small

00:26:42 --> 00:26:45: enterprises, so we have all of these programs that are

00:26:46 --> 00:26:49: created to help that with our small business pilot preservation

00:26:50 --> 00:26:53: with Booze Island Corner back into those war a businesses.

00:26:54 --> 00:26:57: Because when people come visit this park, our goal is

00:26:57 --> 00:27:00: for them to experience the richness of Anacostia. So this

00:27:00 --> 00:27:03: is how we measure our impact based on our strategies.

00:27:03 --> 00:27:06: And I'm happy to provide more insight and answer more

00:27:06 --> 00:27:09: questions once we conclude the presentation. So thank you so

00:27:10 --> 00:27:10: much.

00:27:12 --> 00:27:14: Thank you, Kia, and you'll definitely have to check out

00:27:14 --> 00:27:17: the chat because you're getting applauded and especially, you know,

00:27:17 --> 00:27:20: complimented about all the community engagement and clearly so much

00:27:20 --> 00:27:22: work that's gone into that. So thank you.

00:27:24 --> 00:27:28: So now we're going to transition to Todd Richardson and

00:27:28 --> 00:27:32: hear about Crosstown Concourse which transformed the 1.5 million square

00:27:32 --> 00:27:36: foot Sears building into a vertical village for arts, education

00:27:36 --> 00:27:40: and healthcare. And with 3000 daily visitors, it has won

00:27:40 --> 00:27:45: prestigious accolades including Rudy Bruner Gold Medal, three House National

00:27:45 --> 00:27:48: Preservation Award and it was a finalist for the ULI

00:27:48 --> 00:27:52: Global Award for Excellence. So Todd, please tell us more.

00:27:53 --> 00:27:57: Thanks, Olivia. Hi, everyone. And Kia, you're a hard project

00:27:57 --> 00:28:02: to follow. Good gracious, that was awesome. Look forward to

00:28:02 --> 00:28:05: learning more. So Sears Crosstown is what it used to

00:28:05 --> 00:28:10: be called today. It's called Crosstown Concourse. It had been

00:28:10 --> 00:28:13: abandoned for about 20 years before we got started on

00:28:13 --> 00:28:17: the project in 2010. When we started, it was the

00:28:17 --> 00:28:19: middle of the recession.

00:28:19 --> 00:28:23: And Full disclosure upfront, I'm an art history professor, so

00:28:23 --> 00:28:26: it's a \$200 million project in the middle of the

00:28:26 --> 00:28:30: recession, partly led by an art history professor. So clearly

00:28:30 --> 00:28:33: it's not going to happen, but we decided early on

00:28:33 --> 00:28:36: that there was a chance and so we wanted to

00:28:36 --> 00:28:40: document everything from the beginning. And So what I

00:28:40 --> 00:28:42: would

00:28:40 --> 00:28:42: love to do is show you just a 6 minute

00:28:42 --> 00:28:44: video, because it can.

00:28:45 --> 00:28:49: Kind of show the sensibility and the community engagement

00:28:49 --> 00:28:52: and

00:28:49 --> 00:28:52: the collective of partners that it took coming together to

00:28:52 --> 00:28:55: to make this project happen, and then I can follow

00:28:55 --> 00:28:58: up that with a few more comments afterwards.

00:29:22 --> 00:29:26: The Crosstown development project started with a

00:29:26 --> 00:29:29: conversation that probably

00:29:26 --> 00:29:29: hundreds, even thousands, of Memphians have had over the

00:29:30 --> 00:29:30: last

00:29:30 --> 00:29:30: 20 years.

00:29:32 --> 00:29:35: And that is how amazing would it be if something

00:29:35 --> 00:29:39: cool could happen with the historic Sears Building? And it's

00:29:39 --> 00:29:43: hugely important that even the very first idea for this

00:29:43 --> 00:29:47: project was a shared experience, a collective thought, not

00:29:47 --> 00:29:51: just

00:29:47 --> 00:29:51: one person 1 developer or one preconceived vision.

00:29:52 --> 00:29:55: And here we are, together as a city nearly five

00:29:55 --> 00:29:58: years later, starting construction on the renovation.

00:30:00 --> 00:30:02: Looking back at the process and how it unfolded, it's

00:30:02 --> 00:30:05: the same collective spirit, the coming together of a lot

00:30:05 --> 00:30:08: of people who believed in the idea, as farfetched as

00:30:08 --> 00:30:09: it may have seemed.

00:30:11 --> 00:30:14: The development team knew this early on that it had

00:30:14 --> 00:30:17: to be a group effort, not just about renovating a
00:30:17 --> 00:30:21: building, but also about building community. The project and vision

00:30:22 --> 00:30:25: came to be defined by this sense of community effort,
00:30:25 --> 00:30:27: the multitude of people involved.

00:30:28 --> 00:30:30: Rather than simply the gigantic space to be filled, we
00:30:30 --> 00:30:33: knew from the beginning that we wanted the creative community

00:30:33 --> 00:30:36: to play a significant role in the development and also
00:30:36 --> 00:30:38: have a presence in the building.

00:30:39 --> 00:30:42: While the arts was a catalyst and means of community
00:30:42 --> 00:30:45: building, the specifics of the project took shape over time
00:30:45 --> 00:30:49: based on conversations with leaders of local organizations. It was

00:30:49 --> 00:30:52: out of this kind of collaborative process that the vertical
00:30:52 --> 00:30:54: urban village concept was born.

00:30:55 --> 00:30:59: I think what excited everyone about the vertical urban village
00:30:59 --> 00:31:02: vision was the potential for organizations not just to colocate
00:31:02 --> 00:31:04: or coexist like a typical mix use project.

00:31:05 --> 00:31:09: What inspired our founding tents was a possibility of
interweaving,

00:31:09 --> 00:31:12: programming and resources, even sharing space.

00:31:14 --> 00:31:17: Because let's be honest, even among the believers, there were

00:31:18 --> 00:31:20: still a few who thought the idea was a little
00:31:20 --> 00:31:21: crazy.

00:31:23 --> 00:31:29: Skeptical. Skeptical. There's been so much talk over the years

00:31:29 --> 00:31:33: that that I've been in the Memphis area. Plans for
00:31:33 --> 00:31:34: this or that.

00:31:35 --> 00:31:39: You better believe on a project like this, they're not
00:31:39 --> 00:31:43: many green lights. You don't have laws that just push
00:31:43 --> 00:31:46: and encourage this. There's a law that says you can't
00:31:46 --> 00:31:49: do this, you can't do that. Age of the building.

00:31:49 --> 00:31:52: Red light, red light, red light, red light.

00:31:53 --> 00:31:56: Other than just the pure size.

00:31:57 --> 00:32:02: Of Crosstown. I thought about the complexity, the complexity of

00:32:02 --> 00:32:07: the financial mechanisms, how many things you had to get
00:32:07 --> 00:32:10: in place to make the whole.

00:32:11 --> 00:32:15: From a financial perspective, it's an understatement to say that

00:32:15 --> 00:32:19: the project is challenging. No matter how great the concept
00:32:19 --> 00:32:22: is, for the project to happen, it has to work

00:32:22 --> 00:32:26: financially 30 different sources of funding private.

00:32:26 --> 00:32:30: Philanthropic city, county, state, and federal. At the end of

00:32:30 --> 00:32:33: the day, one of the reasons this project is happening

00:32:33 --> 00:32:37: is because all those financial partners share the same Memphis

00:32:37 --> 00:32:40: attitude, which is let's find a way to make this

00:32:40 --> 00:32:42: happen. Don't take no for an answer.

00:32:45 --> 00:32:51: The economic impact of the project is staggering. 1000 construction

00:32:51 --> 00:32:53: jobs and \$36 million in wages.

00:32:54 --> 00:32:58: 800 net new permanent jobs When the renovation is complete

00:32:58 --> 00:33:02: with \$50 million in wages, \$200 million project for a

00:33:02 --> 00:33:06: building that's been empty for 20 years, it'll have 3000

00:33:06 --> 00:33:09: people coming in and out of it every day.

00:33:11 --> 00:33:13: But the project is worthy of finding all kind of

00:33:13 --> 00:33:16: dollars to make it work. Because think about the impact

00:33:16 --> 00:33:19: of that. You know, that's that's the big thing you

00:33:19 --> 00:33:19: tell people.

00:33:20 --> 00:33:22: No matter how big things are can be done, because

00:33:22 --> 00:33:25: if you can tackle this massive project then anything's possible.

00:33:26 --> 00:33:30: And to have done it is really a a hugely.

00:33:30 --> 00:33:31: Remarkable.

00:33:32 --> 00:33:38: Achievement it. I mean, it's being closer than most to

00:33:38 --> 00:33:42: it is a privilege to me because I know how

00:33:42 --> 00:33:44: damned hard it is.

00:33:47 --> 00:33:50: I'd like to think that this will be really a

00:33:50 --> 00:33:53: model for us here in Memphis and Shelby County of

00:33:53 --> 00:33:56: what we can do internally, but what good strong will

00:33:56 --> 00:33:59: and perseverance and collaboration can do.

00:34:00 --> 00:34:04: We should not build a city for our eyes. It

00:34:05 --> 00:34:10: should be built for the eyes of generations to come.

00:34:11 --> 00:34:16: You know that the buildings may be the human.

00:34:17 --> 00:34:22: But there's something even greater than the emblem that said,

00:34:22 --> 00:34:26: and it is the meaningless. It is the love. It

00:34:26 --> 00:34:31: is a respect that men can hold for the character.

00:34:31 --> 00:34:36: How about See Crosstown tells that story about any other.

00:34:37 --> 00:34:41: It's the moment no one thought was possible. That said,

00:34:41 --> 00:34:46: it's also just the beginning. Success is not groundbreaking.

00:34:46 --> 00:34:50: It's not even opening day. Success is 10 years from

00:34:50 --> 00:34:54: now, and the crosstown neighborhood is revitalized and the

building

00:34:55 --> 00:34:58: is still active and vibrant. We're not going to stop

00:34:58 --> 00:35:02: until that's our new reality. There's a lot of work

00:35:02 --> 00:35:04: to do as we move forward. We just want to

00:35:04 --> 00:35:07: say that we're inspired to be a part of that

00:35:08 --> 00:35:11: thing that makes us all omymphians, the belief that we

00:35:11 --> 00:35:15: can do great things when we work together, that we're

00:35:15 --> 00:35:15: better.

00:35:16 --> 00:35:17: Because we're together.

00:35:28 --> 00:35:31: Thank you. So just a couple of minutes to describe

00:35:31 --> 00:35:35: what's going on today. That video was shot about eight

00:35:35 --> 00:35:38: years ago. If you find any of that interesting, you

00:35:38 --> 00:35:42: can just Google crosstown documentary that's got a trailer for

00:35:42 --> 00:35:46: an hour long feature length documentary on the project that

00:35:46 --> 00:35:48: goes into much more depth.

00:35:48 --> 00:35:51: Maybe we can post the link to that in the

00:35:51 --> 00:35:54: chat. Today. We're 98% leased and it is a vertical

00:35:54 --> 00:35:57: city. There's about 50,000 square feet of retail on the

00:35:57 --> 00:36:00: bottom floor with restaurants and coffee and ice cream, a

00:36:00 --> 00:36:03: bank branch, a pharmacy, Kind of all the things that

00:36:03 --> 00:36:06: you would want around at Old Town Square Force 2

00:36:06 --> 00:36:09: through 6 is our commercial office space, a little bit

00:36:09 --> 00:36:12: of a misnomer part of that space. There's, there's a

00:36:12 --> 00:36:15: crosstown high school, 9th through 12th grade. It's a public

00:36:16 --> 00:36:17: charter school with 500 students.

00:36:18 --> 00:36:22: Church Health is a healthcare facility that cares for patients

00:36:22 --> 00:36:26: who are working uninsured that they they treat about 65,000

00:36:26 --> 00:36:29: patients there a year. Crosstown Arts is there, which I

00:36:29 --> 00:36:33: can talk more about in the Q&A. It's a contemporary

00:36:33 --> 00:36:37: Art Center. Saint Jude Children's Research Hospital is there

00:36:37 --> 00:36:40: and

00:36:37 --> 00:36:40: then four, seven through 10 or 265 apartments.

00:36:41 --> 00:36:44: And so I can, I can attest that today the

00:36:44 --> 00:36:49: prediction has come right, there's about 3000 people coming

00:36:49 --> 00:36:53: and

00:36:49 --> 00:36:53: going every day. And then lastly I'll just mention that

00:36:53 --> 00:36:58: it is the, it's the largest lead platinum certified historic

00:36:58 --> 00:37:01: adaptive reuse in the world. Thank you.

00:37:06 --> 00:37:09: Wow, Todd, thank you so much for sharing that. And

00:37:09 --> 00:37:11: you too need to look at the chat because people

00:37:11 --> 00:37:13: are saying they're hiring more art history.

00:37:14 --> 00:37:14: Professors.

00:37:14 --> 00:37:17: From now on to their project, I love it and

00:37:17 --> 00:37:20: thanks to all the questions that are coming in. I'm
00:37:20 --> 00:37:24: excited to get into those shortly. But lastly, we need
00:37:24 --> 00:37:27: to hear from designer and professor at the University of
00:37:27 --> 00:37:32: Houston, High Ends College of Architecture and Design,
Andrew Cudlis.

00:37:32 --> 00:37:35: Who is here to tell us about Confluence Park and
00:37:35 --> 00:37:39: how this incredible pavilion at the San Antonio Riverfront
works

00:37:39 --> 00:37:43: to not only collect and reuse rainwater, but provide people
00:37:43 --> 00:37:46: this gathering space for shade and really serve as an
00:37:46 --> 00:37:50: important educational tool about the role that water plays in
00:37:50 --> 00:37:53: our ecosystem. So Andrew, please take it away.
00:37:54 --> 00:37:57: Great. Thank you so much, Olivia and everyone for the
00:37:57 --> 00:38:00: invitation to be here. So next slide please.

00:38:03 --> 00:38:06: So this project is much smaller than the last two
00:38:06 --> 00:38:10: projects that you saw. But even with a small project,
00:38:10 --> 00:38:13: I say that you need a great team and that
00:38:13 --> 00:38:16: starts with a great client. And the San Antonio River
00:38:17 --> 00:38:20: Foundation worked on this project for I think a total
00:38:20 --> 00:38:21: of eight years.

00:38:22 --> 00:38:26: And we were brought on. I was the artist on
00:38:26 --> 00:38:31: the project and San Antonio River Foundation asked that an
00:38:32 --> 00:38:36: artist and architect partner on the project to see the
00:38:36 --> 00:38:42: project through and and we also partnered with great
structural

00:38:42 --> 00:38:48: engineer and Rialto Studio for the landscape. Next slide
please.

00:38:48 --> 00:38:49: So the the.

00:38:49 --> 00:38:53: Confluence Park is located on the South side of San
00:38:53 --> 00:38:57: Antonio along what's now called the Mission Reach. It is
00:38:57 --> 00:39:01: adjacent to World Heritage Site. Some of the the historic
00:39:01 --> 00:39:05: Spanish missions are very close by and previously to
becoming

00:39:05 --> 00:39:10: Confluence Park, it was actually a utility parking yard for
00:39:10 --> 00:39:13: like power company trucks we parked there at night.

00:39:15 --> 00:39:18: So the first kind of goal or the objective that
00:39:18 --> 00:39:21: the client had for us was to create a unique,
00:39:21 --> 00:39:26: inspiring pavilion in a historically disinvested community on
the South

00:39:26 --> 00:39:29: side of Houston that this, this site, this part of
00:39:29 --> 00:39:33: Houston or sorry, Houston, San Antonio hadn't had a lot
00:39:33 --> 00:39:37: of investment, most of the investment that happened
downtown or

00:39:37 --> 00:39:41: north of downtown in San Antonio. Next slide please.

00:39:42 --> 00:39:47: The second objective was to create a educational space focused

00:39:47 --> 00:39:51: on the critical role of water in the ecosystem in

00:39:51 --> 00:39:55: San Antonio. So this was part of the revitalization of

00:39:55 --> 00:40:00: the San Antonio River and it's called Confluence Parks. It's

00:40:00 --> 00:40:04: at the confluence of the river and San Pedro Creek.

00:40:04 --> 00:40:08: The third objective that we had was to use innovative

00:40:08 --> 00:40:10: fabrications technologies to.

00:40:11 --> 00:40:15: To keep the project within budget while still meeting the

00:40:15 --> 00:40:21: clients. Very ambitious educational and aesthetic vision. Next please. So

00:40:21 --> 00:40:24: in one of the very first meetings that we had

00:40:24 --> 00:40:28: with the client, the client said something that was really

00:40:29 --> 00:40:32: surprising to me and it started it. It was basically

00:40:33 --> 00:40:36: the seed for the entire concept for the project.

00:40:37 --> 00:40:39: Where? He said, I know this is going to sound

00:40:39 --> 00:40:42: crazy, but when it's raining outside and I look out

00:40:42 --> 00:40:44: the window, I see it's raining. I want to say,

00:40:44 --> 00:40:47: honey, get the kids, it's raining, let's go to the

00:40:47 --> 00:40:50: park. He's like, I know that's crazy, why would you

00:40:50 --> 00:40:52: ever go to a park when it's raining? But that's

00:40:52 --> 00:40:55: how important water is to this community. So that that

00:40:55 --> 00:40:58: started the, the project of how do you celebrate water?

00:40:58 --> 00:41:01: How do you make this a place that you'd want

00:41:01 --> 00:41:03: to go to, not just on the sunny days, but

00:41:03 --> 00:41:06: even or maybe even especially on the rainy days. Next,

00:41:06 --> 00:41:06: please.

00:41:08 --> 00:41:12: So the initial concept kind of starting from that idea,

00:41:12 --> 00:41:16: I look towards a lot of native species, plant species

00:41:16 --> 00:41:19: and how they kind of branch out or or cantilever

00:41:19 --> 00:41:22: out to collect rainwater and do so they have this

00:41:22 --> 00:41:26: kind of double curvature that allows them to cantilever out

00:41:26 --> 00:41:28: quite far in. Next slide please.

00:41:31 --> 00:41:36: So most projects, most architectural projects, pavilions, our own houses,

00:41:36 --> 00:41:39: we try to get the water away from our house

00:41:39 --> 00:41:42: or away from the the structure as quickly as possible.

00:41:42 --> 00:41:46: So essentially a lot of architecture and pavilions act as

00:41:46 --> 00:41:49: like giant umbrellas to push the water away. So for

00:41:49 --> 00:41:52: our concept it was about pulling the water in and

00:41:52 --> 00:41:55: revealing the the flow of water and celebrating it. So

00:41:55 --> 00:41:58: instead of this kind of Dome like structure the idea

00:41:59 --> 00:42:01: was to invert that and make it into a funnel.

00:42:01 --> 00:42:05: That would elect the water and bring it into a

00:42:05 --> 00:42:10: cistern below the pavilion. Next slide please. So this was

00:42:10 --> 00:42:14: one of the initial renderings that I did where you

00:42:14 --> 00:42:17: can see I very explicitly.

00:42:18 --> 00:42:21: Wanted to present the project in the rain, just something

00:42:22 --> 00:42:25: you don't normally, you know, see in renderings. But I

00:42:25 --> 00:42:29: wanted to show how you could celebrate the rain here.

00:42:29 --> 00:42:31: And the idea is you can see at the very

00:42:31 --> 00:42:35: center there is that there were a series of these

00:42:35 --> 00:42:38: funnels that would bring the water down and you could

00:42:38 --> 00:42:42: go into that funnel and experience that, but also they.

00:42:43 --> 00:42:47: That they they serve as these kind of concealed spaces

00:42:47 --> 00:42:50: that kids can play, hide and seek in and they

00:42:50 --> 00:42:54: offer kind of this strange experience of it feels like

00:42:54 --> 00:42:57: you're going into a room but then you look up

00:42:57 --> 00:43:00: and you're actually in this kind of sky space. Next

00:43:00 --> 00:43:03: slide please. So I'm going to just talk very quickly

00:43:04 --> 00:43:07: about some of the fabrication that one of the problems

00:43:07 --> 00:43:10: all projects have is this dealing with.

00:43:11 --> 00:43:14: With the cost and how to control cost and usually

00:43:14 --> 00:43:18: that's you do that in relation to modularization, like how

00:43:18 --> 00:43:20: do we make a lot of things that are the

00:43:20 --> 00:43:24: same. And that's always hard for an artist, often artists

00:43:24 --> 00:43:26: we we we want to create a lot of unique

00:43:26 --> 00:43:29: things and that are all different. So one of the

00:43:29 --> 00:43:32: the steps that we took was to create a series

00:43:32 --> 00:43:34: of very limited modules. There's a 28.

00:43:35 --> 00:43:38: What we call petals, these half arches and there are

00:43:38 --> 00:43:41: only three unique molds for those, the A/B and C

00:43:42 --> 00:43:45: And then there are series of smaller kind of satellite

00:43:45 --> 00:43:49: pavilions around the site, Three of them that we can

00:43:49 --> 00:43:52: just use the same formwork for Pedal C, but just

00:43:52 --> 00:43:55: put a block in to create a 10 foot shorter

00:43:55 --> 00:43:57: pavilion. Next slide please.

00:44:00 --> 00:44:02: So you can see from the plan, the park has

00:44:02 --> 00:44:06: several structures in addition to those three kind of mini

00:44:06 --> 00:44:10: pavilions that I mentioned earlier. There's the main pavilion

00:44:10 --> 00:44:12: that

00:44:10 --> 00:44:12: you're seeing in blue and and red here, as well

00:44:13 --> 00:44:16: as the support building that has a multipurpose space that

00:44:16 --> 00:44:19: acts as a classroom, kind of conference room for the

00:44:19 --> 00:44:22: community as well as the restrooms and a storage space
00:44:22 --> 00:44:25: for chairs for events and things like that.
00:44:25 --> 00:44:29: You can also see here towards the middle there where
00:44:29 --> 00:44:33: you see kind of five of these pieces coming together,
00:44:33 --> 00:44:37: five of these petals coming together. That's the only place
00:44:37 --> 00:44:41: where there's a complete funnel where and then the rest
00:44:41 --> 00:44:45: of them are made-up of, you know, three or four
00:44:45 --> 00:44:48: or two kind of petals coming down. So I wanted
00:44:48 --> 00:44:51: to make sure that there was one pedal or one
00:44:51 --> 00:44:55: funnel that was enclosed completely and that the gap.
00:44:55 --> 00:44:59: Between those pedals is 16 inches which is less than
00:44:59 --> 00:45:03: the the shoulder width of an adult and that was
00:45:03 --> 00:45:06: very purposeful so that like little kids could kind of
00:45:07 --> 00:45:10: run in and you know play hide and seek within
00:45:10 --> 00:45:13: that space. But that we also offer a very similar
00:45:13 --> 00:45:18: experience within the more open falls. Next slide please. So
00:45:18 --> 00:45:22: just very quickly on the fabrication, I mentioned the
00:45:22 --> 00:45:24: innovative
00:45:25 --> 00:45:30: fabrication technologies.
00:45:30 --> 00:45:34: We used robotic milling to create the formwork in California.
00:45:34 --> 00:45:39: Those molds were then covered in fiberglass and to and
00:45:39 --> 00:45:43: then the fiberglass next slide please actually and see the
00:45:43 --> 00:45:48: molds in the next slide. So yeah, they were fabricated
00:45:48 --> 00:45:51: in California, shipped on a truck to Texas, reassembled and
00:45:55 --> 00:45:59: then the pieces were cast. Next slide.
00:45:59 --> 00:46:03: You can see here that the process next slide, so
00:46:03 --> 00:46:08: you can see a video here casting one of the
00:46:08 --> 00:46:12: pieces so they were all cast on site but not
00:46:12 --> 00:46:16: in place so each of the 28 pedals was after
00:46:16 --> 00:46:19: cast. If you go to the next slide you can
00:46:21 --> 00:46:26: see it was picked up and next slide.
00:46:26 --> 00:46:31: The two cranes each crane would pick up one pedal.
00:46:32 --> 00:46:35: The two pedals were then attached at their base foundation
00:46:35 --> 00:46:37: as well as at the top with a hinge joint
00:46:38 --> 00:46:41: and next slide so.
00:46:41 --> 00:46:45: You can see a couple of views of the finished
00:46:45 --> 00:46:49: project here of the pavilion and of the multipurpose room.
00:46:49 --> 00:46:53: So it's used throughout the year for camps, hundreds of
00:46:53 --> 00:46:57: school groups, field trips. Come and learn about the role
00:46:57 --> 00:47:01: of water and the ecosystem of the San Antonio region.
00:47:01 --> 00:47:05: Next slide please. You can see the the finished pavilion
00:47:05 --> 00:47:05: here with the complements of the Creek and the river

00:47:05 --> 00:47:07: in the background. Next slide.

00:47:10 --> 00:47:13: And finally for me, I think the most exciting thing

00:47:13 --> 00:47:16: is just being able to experience, you know, seeing, you

00:47:16 --> 00:47:18: know, we had an idea about how it would be

00:47:18 --> 00:47:21: used that we are. Our mission was to create an

00:47:21 --> 00:47:24: educational space for the community. But then you just, you

00:47:24 --> 00:47:26: visit it or you see it on Instagram, you just

00:47:26 --> 00:47:29: see so many different ways people are using it for

00:47:29 --> 00:47:33: weddings, yoga, Michael Jackson in person, years at, you know,

00:47:33 --> 00:47:36: art classes. It's it's been really amazing as an artist

00:47:36 --> 00:47:37: to see how the work.

00:47:37 --> 00:47:39: Has been used by the public, so thank you.

00:47:42 --> 00:47:45: Thank you so, so much, Andrew. That was awesome and

00:47:45 --> 00:47:47: really cool to see the the process behind all of

00:47:47 --> 00:47:49: it, right? Like you, you walk in and you see

00:47:49 --> 00:47:52: these things and you know they don't just suddenly come

00:47:52 --> 00:47:55: to life. There's years and years of execution behind it

00:47:55 --> 00:47:58: and planning. So thank you so much. Yes, someone commented

00:47:58 --> 00:47:59: living art, we love that.

00:48:01 --> 00:48:04: All right. Well, I know we've got several questions coming

00:48:04 --> 00:48:07: in through the Q&A. I'm excited to dig deeper into

00:48:08 --> 00:48:10: these. I will say that Rachel is going to be

00:48:10 --> 00:48:13: dropping a link to a survey in the chat, a

00:48:13 --> 00:48:16: few short questions about what you heard today. And we'd

00:48:16 --> 00:48:19: love to to hear your thoughts and hear about how

00:48:19 --> 00:48:23: some of this information can impact your own work. So

00:48:23 --> 00:48:24: please do check that out.

00:48:25 --> 00:48:27: But since we are kind of running short on time

00:48:27 --> 00:48:30: here and I know there's so many questions, I do

00:48:30 --> 00:48:32: just want to dig in and ask the panelists to

00:48:32 --> 00:48:35: to turn on your cameras and we'll have a brief

00:48:35 --> 00:48:38: discussion about some of your projects. There's so many questions

00:48:38 --> 00:48:41: coming in the chat, it's hard to know where to

00:48:41 --> 00:48:43: start. But I do just want to say, you know,

00:48:43 --> 00:48:46: kind of going back to some of the research that

00:48:46 --> 00:48:49: Andrew shared at the beginning around the ROI of placemaking,

00:48:49 --> 00:48:51: right? I mean, we get at 9 dot R from

00:48:51 --> 00:48:52: our clients.

00:48:52 --> 00:48:56: The question of like, what is the value behind doing

00:48:56 --> 00:48:59: this? How can I quantify the value of including art
00:48:59 --> 00:49:01: and culture in my in my project or the value
00:49:01 --> 00:49:05: of, you know, these kinds of placemaking endeavors? And, you
00:49:05 --> 00:49:08: know, I'm curious what your thoughts are on that, especially
00:49:08 --> 00:49:12: because I know we have several developers tuning in today
00:49:12 --> 00:49:15: and we want them to walk away thinking like, OK,
00:49:15 --> 00:49:17: I've got to prioritize placemaking, right, so.
00:49:18 --> 00:49:21: Tell us more about, you know, how you see the
00:49:21 --> 00:49:25: ROI of of these endeavors with each of your projects.
00:49:26 --> 00:49:29: And I'll just open it for anyone to start. Andrew,
00:49:29 --> 00:49:32: I see you on muted. Can I pick on you?
00:49:34 --> 00:49:37: Oh sure. Yeah. Yeah, absolutely. Yeah, absolutely. The ROI
00:49:37 --> 00:49:39: place
00:49:39 --> 00:49:42: making the impact on people, the impact that spaces have
00:49:42 --> 00:49:44: is so critical to the work that Massive Art does
00:49:44 --> 00:49:46: And sure a lot of people around the table as
00:49:47 --> 00:49:50: well are on the call, should I say.
00:49:50 --> 00:49:53: And so it's really important to think about that early.
00:49:53 --> 00:49:56: The value creation that can come from place making has
00:49:56 --> 00:49:59: to start early on, whether it's a development project or
00:49:59 --> 00:50:04: it's a Plaza intervention or a space enhancement starting
00:50:04 --> 00:50:07: early
00:50:07 --> 00:50:09: on, understanding the community context, understanding the
00:50:09 --> 00:50:13: neighborhood nuances, those
00:50:13 --> 00:50:14: kind of things and what that you know, what what
00:50:15 --> 00:50:18: it starts at and where it ends up And so
00:50:18 --> 00:50:18: understanding that context and really trying to maximize the
00:50:19 --> 00:50:23: value
00:50:23 --> 00:50:24: out of creative place making.
00:50:25 --> 00:50:28: Is so important on any project, again regardless of the
00:50:28 --> 00:50:29: context.
00:50:30 --> 00:50:33: Absolutely. Yep. That early integration is critical. Kia, did you
00:50:33 --> 00:50:36: have anything to add?
00:50:36 --> 00:50:40: Yeah, sure. I was like specifically in Washington, DC or
00:50:40 --> 00:50:42: east of the river.
00:50:42 --> 00:50:45: With all of the issues is such as violence, high
00:50:46 --> 00:50:48: crime rates, things and that nature, it's important to have
00:50:49 --> 00:50:50: a beautification project in your backyard or for you for
00:50:50 --> 00:50:50: you to be able to be exposed to art or
00:50:50 --> 00:50:50: things that celebrate who you are and where you come
00:50:50 --> 00:50:50: from. So I think the aspects of art is extremely
00:50:50 --> 00:50:50: important when we think of.

00:50:51 --> 00:50:54: Just again, your assailant identity and how it connects you
00:50:54 --> 00:50:58: to how you see your environment, environment being
inspiring or

00:50:58 --> 00:51:01: actually loving where you live. So that's really important. I
00:51:02 --> 00:51:04: think art is also an opportunity to escape what we
00:51:04 --> 00:51:08: may consider our traumas or things that we're struggling
with.

00:51:08 --> 00:51:11: So being able to have something close to home, I
00:51:11 --> 00:51:14: think it's extremely important for people within the
community.

00:51:15 --> 00:51:19: Absolutely. And honestly, what you're what you're saying is
to

00:51:19 --> 00:51:22: me, bringing up like belonging, right? It's more than just
00:51:22 --> 00:51:24: having a great place that makes you feel welcome, a
00:51:24 --> 00:51:27: place that makes you feel like you belong and you
00:51:27 --> 00:51:30: want to return to and bring your friends because you're
00:51:30 --> 00:51:32: proud to call it yours, right. And I think each
00:51:32 --> 00:51:35: of these projects has done that. So, so. Well, Todd,
00:51:35 --> 00:51:36: did you have anything to add?

00:51:37 --> 00:51:40: Yeah, I think. I mean, for me just kind of
00:51:40 --> 00:51:45: zeroing in a few specific examples and predevelopment for
example.

00:51:46 --> 00:51:49: You know where Crosstown is located. The neighborhood. It
just

00:51:49 --> 00:51:52: kind of fallen off the mental map of most Memphians
00:51:52 --> 00:51:55: when Sears closed in 1993. And then this building was
00:51:55 --> 00:51:58: empty. I mean, all of the buildings across the street
00:51:58 --> 00:52:01: were empty within 10 years. And if you would have
00:52:01 --> 00:52:04: asked back then, 1000 Memphians, hey, where's, where's
the Crosstown

00:52:04 --> 00:52:05: neighborhood?

00:52:05 --> 00:52:08: I mean most would have been like what are you
00:52:08 --> 00:52:11: talking about? You know the Sears Crosstown building, you
know

00:52:11 --> 00:52:15: now the the Crosstown neighborhood, most people would
actually know

00:52:15 --> 00:52:19: what you're what you're talking about. And so Crosstown
Arts,

00:52:19 --> 00:52:22: which is currently Contemporary Arts Center incubated all of
its

00:52:22 --> 00:52:25: components across the street starting in 2010. And the the
00:52:26 --> 00:52:28: goal was to build community, bring people back to the
00:52:29 --> 00:52:32: neighborhood, remind them that this is a great place only
00:52:32 --> 00:52:35: less little less than two miles from our downtown.
00:52:35 --> 00:52:40: But putting on original high quality programming also over

time

00:52:40 --> 00:52:44: people associated that experience with this place so that when

00:52:44 --> 00:52:48: we opened in 2017, there were 13,000 people at the

00:52:48 --> 00:52:52: opening. Well, that just doesn't happen. That's that is that

00:52:52 --> 00:52:56: is 7 years of programming and hundreds of events every,

00:52:56 --> 00:52:59: every year to lead to the engagement of that.

00:53:00 --> 00:53:04: I think too from a design perspective, just originality being

00:53:04 --> 00:53:08: a core value and priority and a filter through which

00:53:08 --> 00:53:12: we made decisions was a big thing. And and Andrew,

00:53:12 --> 00:53:16: you talked about it too in terms of bringing people

00:53:16 --> 00:53:20: back, also just creating curiosity and discovery. You never know

00:53:21 --> 00:53:24: what you're going to get when you turn the corner

00:53:24 --> 00:53:25: kind of thing.

00:53:27 --> 00:53:30: And then lastly, I'll say an ongoing operations, two things

00:53:30 --> 00:53:32: across On Arts not only runs its own contemporary Art

00:53:32 --> 00:53:35: Center, but it's responsible for the ongoing free public, what

00:53:35 --> 00:53:38: we call Better Together programming. So we have events every

00:53:38 --> 00:53:41: month that brings the community here. You may not live

00:53:41 --> 00:53:43: here or go to school here or.

00:53:43 --> 00:53:46: Be an employee here, but you can come and enjoy

00:53:46 --> 00:53:50: these these neighborhood events. And then lastly I'll say in

00:53:50 --> 00:53:54: the the office apocalypse world that we're living in in

00:53:54 --> 00:53:57: terms of you know people questioning the occupancy rates of

00:53:57 --> 00:54:00: in the future of offices. I can tell you that

00:54:00 --> 00:54:04: our experience just over the last three or four months

00:54:04 --> 00:54:07: is people are choosing to lease here because they want

00:54:07 --> 00:54:10: if they're going to have to be in the office

00:54:10 --> 00:54:13: even hybrid, they want to be in a place where.

00:54:13 --> 00:54:17: Arts, curiosity, discovery, programming, all of that are going on.

00:54:17 --> 00:54:21: So it's an economic sustainability thing overall to weather some

00:54:21 --> 00:54:24: of these unexpected storms that we have in real estate.

00:54:26 --> 00:54:29: Awesome. Well, I know we need to get to some

00:54:29 --> 00:54:32: audience questions, but just to reinforce, I mean even in

00:54:32 --> 00:54:34: that video talking about all of the jobs that were

00:54:34 --> 00:54:37: created from that project, the increased wages, Kia with the

00:54:37 --> 00:54:41: 11th St. Bridge Park, there's the the affordable housing options

00:54:41 --> 00:54:43: in the first time home buyers program. And I just

00:54:43 --> 00:54:46: see all of these ripple effects that happen from these

00:54:46 --> 00:54:49: projects. And so I think that's one of the things
00:54:49 --> 00:54:51: that we try to reinforce to our clients, especially in
00:54:52 --> 00:54:54: the real estate development world of, hey, it's more than
00:54:55 --> 00:54:55: just.
00:54:55 --> 00:54:59: Aesthetics, right. You're going to see so many benefits down
00:54:59 --> 00:55:02: the line from from this kind of place making integration.
00:55:03 --> 00:55:04: Go ahead, Andrew.
00:55:04 --> 00:55:06: I just wanted to mention I think a really important
00:55:06 --> 00:55:09: point following up from that. In addition I think to
00:55:09 --> 00:55:12: the economic benefits, I think one thing that you know
00:55:12 --> 00:55:14: the others have talked about that return on investment. I
00:55:15 --> 00:55:17: think another aspect of return on investment though that I
00:55:17 --> 00:55:19: think Confluence Park.
00:55:19 --> 00:55:22: Is a good example of is the value of sustainability
00:55:22 --> 00:55:25: that you know that thousands of students you know come
00:55:25 --> 00:55:28: for field trips and learn about planting a native species
00:55:28 --> 00:55:32: or sustainable energy or conservation of water and they're
00:55:32 --> 00:55:35: going
00:55:35 --> 00:55:38: home and they're planting plants in their parents yards. You
00:55:38 --> 00:55:41: know, things like that, that the city itself is becoming
00:55:41 --> 00:55:44: I think more sustainable. You know that this wasn't a
00:55:44 --> 00:55:47: private development, this was a public kind of development
00:55:47 --> 00:55:51: for
00:55:51 --> 00:55:54: the city. So the goal wasn't about, you know.
00:55:54 --> 00:55:56: Higher rents or or something like that return. It's more
00:55:56 --> 00:55:59: it was about making the city more livable and I
00:55:59 --> 00:56:02: think it's done a great job of doing that.
00:56:02 --> 00:56:04: Absolutely.
00:56:04 --> 00:56:08: OK, so let me get to some audience questions. I
00:56:08 --> 00:56:11: see a good one here. Ed is asking a lot
00:56:11 --> 00:56:15: of speakers spoke about getting public buy in and that
00:56:15 --> 00:56:18: the community engagement was an integral part of the
00:56:18 --> 00:56:22: design
00:56:22 --> 00:56:24: and vision. I imagine this is not a perfect process,
00:56:24 --> 00:56:29: often a messy process. Would you mind sharing what were
00:56:29 --> 00:56:33: some of the key learnings about methodology and approach
00:56:33 --> 00:56:37: to
00:56:37 --> 00:56:39: gauging that engaging that public feedback?
00:56:39 --> 00:56:44: And what are some of your best practices and some
00:56:44 --> 00:56:49: of the pitfalls open to anyone but Kia? Maybe you
00:56:49 --> 00:56:54: want to start? I know you said over 1000 community
00:56:54 --> 00:56:59: meetings. That's quite a few.
00:56:59 --> 00:57:04: Yeah, I'm sure, absolutely. So I would say creating the

00:56:44 --> 00:56:48: space for feedback or consistent dialogue means that you're inviting

00:56:48 --> 00:56:51: the community into these spaces.

00:56:51 --> 00:56:55: I'll speak specifically to around EDP Equitable development strand 3.0,

00:56:55 --> 00:56:59: which has been happening over the past several months. What

00:56:59 --> 00:57:01: we did was we reached out to community members from

00:57:01 --> 00:57:05: different organizations, people already doing the work, and that's a

00:57:05 --> 00:57:08: vital part of working when it comes to equity. We're

00:57:08 --> 00:57:12: not saying we're the expert, but we're working with people

00:57:12 --> 00:57:15: who've been doing this for years and allowing their voices

00:57:15 --> 00:57:17: to be amplified in the process.

00:57:17 --> 00:57:20: Because they've been doing the work with the community. So

00:57:20 --> 00:57:24: having those staying connected to the community advocates within the

00:57:24 --> 00:57:28: community as well, like is extremely important because they have

00:57:28 --> 00:57:31: that sense of trust with community members, people who are

00:57:31 --> 00:57:34: doing housing advocacy, the War 8 council members like making

00:57:34 --> 00:57:37: sure that those people are in the room as well

00:57:37 --> 00:57:40: and making sure that if somebody from the neighborhood wants

00:57:40 --> 00:57:43: to come and give their voice that they have that

00:57:43 --> 00:57:45: space to do it as well. So I would say.

00:57:46 --> 00:57:49: Making sure the community is connected in ways where you're

00:57:49 --> 00:57:52: making sure the information is being distributed in the way

00:57:52 --> 00:57:55: that people can receive it, because that's the major part

00:57:55 --> 00:57:58: of it, that everybody has access to a computer. Not

00:57:58 --> 00:58:01: everybody has access to certain resources, which we're working to

00:58:01 --> 00:58:04: shift within the space, But how do we get out

00:58:04 --> 00:58:06: to them? Who do we connect to to make sure

00:58:06 --> 00:58:08: they see what's going on? And how do we keep

00:58:09 --> 00:58:11: them engaged and keep them up to date with all

00:58:11 --> 00:58:13: of our projects so we make sure that we go

00:58:13 --> 00:58:15: into the community and go where this is.

00:58:16 --> 00:58:19: Is already happening, I would say specifically myself. I make

00:58:19 --> 00:58:22: sure I'm visiting the community weekly to make myself visible

00:58:22 --> 00:58:25: for small businesses or the projects, but just showing up

00:58:25 --> 00:58:29: and knowing that, knowing, letting them know that you're there

00:58:29 --> 00:58:30: is really vital for that work.

00:58:32 --> 00:58:35: Absolutely. And I love the emphasis on just that strengths

00:58:35 --> 00:58:38: based approach, right, like what is already working, who are

00:58:38 --> 00:58:40: the people that are doing the work that we can

00:58:40 --> 00:58:42: kind of uplift as we start this engagement.

00:58:44 --> 00:58:48: All right. A question for Andrew Cudliss, I believe. How

00:58:48 --> 00:58:53: much additional costs were added due to the transportation of

00:58:53 --> 00:58:55: the artwork? That's a big one.

00:58:55 --> 00:58:59: Yeah, actually it was less expensive to have it.

00:58:59 --> 00:59:03: Fabricated by an expert in fiberglass. So just to be

00:59:03 --> 00:59:08: clear, the molds were fabricated in California, but the concrete

00:59:08 --> 00:59:12: was then cast in Texas. But it was, yeah, we

00:59:12 --> 00:59:16: had three quotes for the formwork, for the formwork. The

00:59:16 --> 00:59:20: first one was actually more than the entire project cost.

00:59:21 --> 00:59:25: Which is ridiculous that formwork is thrown away after a

00:59:25 --> 00:59:28: project is built. So I thought the project was going

00:59:28 --> 00:59:31: to completely fail when we found out that the formwork

00:59:31 --> 00:59:34: was going to cost more than our entire budget and

00:59:34 --> 00:59:38: but that was because they were using a traditional formwork

00:59:38 --> 00:59:42: technique and we reached out to fiberglass formwork company and

00:59:42 --> 00:59:45: they quoted us something that was 10 times less than

00:59:45 --> 00:59:48: the first bid which almost never happens in construction to

00:59:48 --> 00:59:50: get something 10 times less.

00:59:51 --> 00:59:53: And then we got another quote in Texas for fiber

00:59:53 --> 00:59:55: loss as well and that was twice the one from

00:59:55 --> 00:59:58: California. So we decided to go with the one in

00:59:58 --> 00:59:59: California. It worked out great.

01:00:00 --> 01:00:04: Wow. And along those lines, someone's asking How often does

01:00:04 --> 01:00:09: your terrific artwork need maintenance or cleaning, and at what

01:00:09 --> 01:00:09: cost?

01:00:11 --> 01:00:13: I don't know what the cost would be. I mean,

01:00:13 --> 01:00:15: besides I'm sure there's just.

01:00:15 --> 01:00:18: You know, normal maintenance that happens by the San Antonio

01:00:19 --> 01:00:22: River Authority. But every I think five years there's a

01:00:22 --> 01:00:25: sealant on the concrete that has to be reapplied and

01:00:25 --> 01:00:28: we're coming up on the five year anniversary of the

01:00:28 --> 01:00:31: project being built. So we've just started talking about reapplying

01:00:31 --> 01:00:35: that sealant, but otherwise there hasn't been any. I mean

01:00:35 --> 01:00:38: that was one of the big advantages of using concrete

01:00:38 --> 01:00:40: in this, in this case and then it's very durable

01:00:40 --> 01:00:42: and holds up well to the public.

01:00:44 --> 01:00:46: And I just want to comment, you know, someone wrote

01:00:46 --> 01:00:49: in the chat that your work shows what working with

01:00:49 --> 01:00:51: an artist can do to support the vision of a

01:00:51 --> 01:00:54: developer. And you know, there was some back and forth

01:00:54 --> 01:00:56: about just the the process of bringing in an artist

01:00:56 --> 01:00:58: early on and I think.

01:00:58 --> 01:01:01: You know, it's amazing to see how a vision like

01:01:01 --> 01:01:04: that just grows over time, but it requires that very

01:01:04 --> 01:01:07: careful coordination, so much trust in the artist, right? And

01:01:07 --> 01:01:09: I think what we've seen at 9 dot Arts is

01:01:09 --> 01:01:13: some of these emerging artists who have incredible visions for

01:01:13 --> 01:01:16: large scale projects, but they need the resources, right, to

01:01:17 --> 01:01:20: have the collaboration, to have the the fabrication. And so

01:01:20 --> 01:01:22: if we can get more people in in public and

01:01:22 --> 01:01:26: private sector to kind of support that, it's also giving

01:01:26 --> 01:01:28: artists incredible opportunities, so.

01:01:28 --> 01:01:32: We're behind it all. All right. Let's go to a

01:01:32 --> 01:01:35: few more questions here. So this is a good one

01:01:36 --> 01:01:39: for all panelists. You can kind of open it up

01:01:39 --> 01:01:43: to all what are the specific challenges related to kind

01:01:44 --> 01:01:48: of an arts centric development? How do you maintain the

01:01:48 --> 01:01:51: buy in with the arts and you know is is

01:01:51 --> 01:01:52: the art part of.

01:01:53 --> 01:01:57: Clearly in all these projects, artwork has been kind of

01:01:57 --> 01:02:01: a product. But how has art and culture contributed to

01:02:01 --> 01:02:06: the planning of the projects? Couple questions in one there,

01:02:06 --> 01:02:07: I guess. Tell me about.

01:02:08 --> 01:02:12: I don't know what you're talking about. We didn't have

01:02:12 --> 01:02:15: any challenges. I think the first thing that comes to

01:02:15 --> 01:02:17: mind in hearing that question.

01:02:19 --> 01:02:22: Is one thing we were blessed with is patient capital

01:02:23 --> 01:02:26: somebody who believed in the arts and music already and

01:02:26 --> 01:02:30: knew that that that creative process was going to take

01:02:30 --> 01:02:34: some time as opposed to simply making decisions for

01:02:34 --> 01:02:39: efficiency?

01:02:34 --> 01:02:39: More than anything though, it was setting right expectations

and

01:02:39 --> 01:02:42: being very clear on deliverables so that you know when

01:02:42 --> 01:02:46: you have more voices involved there. There are also.

01:02:46 --> 01:02:51: Guardrails around decision making and scheduling and everything. But for

01:02:51 --> 01:02:53: us the the, the challenge to answer that part of

01:02:54 --> 01:02:56: the question anyway is you know when you when you

01:02:56 --> 01:03:00: prioritize originality so that when people are in this building,

01:03:00 --> 01:03:03: they know they're here versus anywhere else in the world.

01:03:04 --> 01:03:06: You know when you're in this building you can't be

01:03:07 --> 01:03:08: anywhere else but Memphis.

01:03:09 --> 01:03:12: That takes a little time to figure figure those things

01:03:12 --> 01:03:15: out so that the experience is something that's that's authentic

01:03:15 --> 01:03:17: as as opposed to just pasting something on.

01:03:19 --> 01:03:22: Absolutely. And it's like it's hard to to describe because

01:03:22 --> 01:03:25: it's a feeling, right. You know, you know you're in

01:03:25 --> 01:03:28: Memphis when you're there and when you talk about

01:03:28 --> 01:03:31: originality,

01:03:31 --> 01:03:34: it kind of makes me wonder about these the five

01:03:34 --> 01:03:36: environments, Andrew, that you you showed in your

01:03:36 --> 01:03:39: research, the

01:03:39 --> 01:03:42: sort of standard and then the enhanced.

01:03:42 --> 01:03:45: And I just want to know more about, you know,

01:03:45 --> 01:03:47: the process behind that research and what do you think

01:03:47 --> 01:03:49: would have happened if these were not virtual environments,

01:03:49 --> 01:03:52: if

01:03:52 --> 01:03:55: people were exposed to the real places? How did you,

01:03:55 --> 01:03:58: you know, make that decision?

01:03:58 --> 01:04:01: Yeah. So with the study the using virtual environments, it

01:04:01 --> 01:04:04: really helped ensure or to the for the most part

01:04:04 --> 01:04:07: ensure that the results were attributed just to place making

01:04:07 --> 01:04:10: and so trying to limit the other factors that would

01:04:10 --> 01:04:13: affect people's.

01:04:13 --> 01:04:16: Decision making or behaviors. So that's that's why the virtual

01:04:16 --> 01:04:19: environments were used versus real life environments where

01:04:19 --> 01:04:22: economic decisions

01:04:22 --> 01:04:25: or whether or other social factors would come into play.

01:04:25 --> 01:04:28: So that's again when research studies are being done, they

01:04:28 --> 01:04:31: have to look into limiting those other parameters and whatnot

01:04:31 --> 01:04:34: so it's accurate as possible.

01:04:34 --> 01:04:37: Can tell me about sort of the after effects of

01:04:37 --> 01:04:40: some of that research? I mean, how have you been

01:04:40 --> 01:04:43: using it and how have you seen it kind of

01:04:36 --> 01:04:37: being received among others?

01:04:38 --> 01:04:41: Yeah, absolutely. So like I said in my presentation is

01:04:41 --> 01:04:43: we hear this question a lot, you know whether it's

01:04:43 --> 01:04:46: a developer, it's a bid BIA looking to understand the

01:04:46 --> 01:04:49: value and impact and it's we can speak to the

01:04:49 --> 01:04:51: study in terms of you know again it's it's an

01:04:51 --> 01:04:54: effect on people. It's that's who's going to be spending

01:04:54 --> 01:04:57: the money, that's who's going to be returning to a

01:04:57 --> 01:04:59: place that's who's going to bring other people.

01:05:00 --> 01:05:03: To the downtown, to a streetscape and that's where it

01:05:03 --> 01:05:07: has to be embedded in that process and demonstrating that

01:05:07 --> 01:05:10: value is so important. So we echo these findings in

01:05:10 --> 01:05:13: to our clients, to our projects to because I know

01:05:13 --> 01:05:17: it's a, again it's a tricky question of like really

01:05:17 --> 01:05:20: quantifying the value, the impact into dollars and cents for

01:05:20 --> 01:05:24: public art or placemaking. But yeah, so we really find

01:05:24 --> 01:05:25: a lot of value in this.

01:05:26 --> 01:05:29: In the study that we helped with and working with

01:05:29 --> 01:05:32: our clients to show the impact that public art and

01:05:33 --> 01:05:35: placemaking can have in different projects.

01:05:36 --> 01:05:39: Well, I'm sure I know I'll be using it, and

01:05:39 --> 01:05:42: I hope other panelists and attendees today will be using

01:05:42 --> 01:05:45: it as well. We've got a couple more minutes left,

01:05:45 --> 01:05:48: and I see a good question here. It says the

01:05:48 --> 01:05:50: 11th St. Bridge project.

01:05:50 --> 01:05:53: Appears to be unique in its consideration and inclusion of

01:05:54 --> 01:05:58: longterm residents in addressing gentrification and

01:05:58 --> 01:06:02: displacement. How did the

01:06:02 --> 01:06:06: other two projects deal with displacement of local

01:06:06 --> 01:06:09: populations? And

01:06:09 --> 01:06:11: do you know the racial compositions of the displaced

01:06:12 --> 01:06:15: populations?

01:06:15 --> 01:06:19: And Todd, I don't know if maybe you want to

01:06:20 --> 01:06:22: address that with Crosstown.

01:06:22 --> 01:06:26: Yeah, it was an empty building for 20 years, so

01:06:26 --> 01:06:30: nobody was displaced from the building, the.

01:06:30 --> 01:06:33: The neighbors around it, I I can say we were

01:06:33 --> 01:06:36: concerned about the construction noise and they they called

01:06:36 --> 01:06:39: it

01:06:39 --> 01:06:43: an orchestra to their ears just because they had been

01:06:43 --> 01:06:47: living across this mammoth piece of blight, you know, for

01:06:47 --> 01:06:51: for so many years. And I think too, you know,

01:06:51 --> 01:06:55: the the engagement went a long way. You know, kind

01:06:39 --> 01:06:42: of back to the first question as a specific example,
01:06:42 --> 01:06:45: one event we did every year is called Mid East
01:06:45 --> 01:06:48: and it was a public dinner that invited people into
01:06:48 --> 01:06:49: the building.
01:06:50 --> 01:06:53: Or or our office across the street or on top
01:06:53 --> 01:06:56: of the parking garage. And what happened is we had
01:06:56 --> 01:06:59: a theme each year and artists responded to the theme
01:06:59 --> 01:07:02: with projects that they wanted to make for the neighborhood.
01:07:02 --> 01:07:06: And so during dinner they would present their projects. There
01:07:06 --> 01:07:09: are 8 presenters. They would present their projects and then
01:07:09 --> 01:07:12: at the dinner folks who were there couple 100 people
01:07:12 --> 01:07:15: would vote and whoever got the got the most votes
01:07:15 --> 01:07:18: got \$5000 to make their work and install it in
01:07:18 --> 01:07:19: the neighborhood.
01:07:20 --> 01:07:22: And so it really opened up the funding process, you
01:07:22 --> 01:07:26: know for artists, it beautified the neighborhood and then
about
01:07:26 --> 01:07:29: three months later when it was installed, we got to
01:07:29 --> 01:07:33: have another party to celebrate the celebrate the installation.
So
01:07:33 --> 01:07:35: I think that kind of full circle here I guess.
01:07:35 --> 01:07:38: So the last question go back to the first question
01:07:38 --> 01:07:42: is the the community engagement piece was hugely helpful
and
01:07:42 --> 01:07:43: in that in that process.
01:07:44 --> 01:07:47: Absolutely, Okay. I think we have time for one more
01:07:47 --> 01:07:48: question.
01:07:50 --> 01:07:53: Kia, this one is for you. What challenges did the
01:07:53 --> 01:07:57: team encounter when creating the Equitable Development
Plan, and how
01:07:57 --> 01:08:01: does it keep developers and landowners accountable to
delivering actions?
01:08:04 --> 01:08:06: OK, that's a big question.
01:08:07 --> 01:08:08: A big one to end on, huh?
01:08:08 --> 01:08:11: Yeah, I would say just to start, I think the
01:08:11 --> 01:08:14: challenges and make is making sure that the right people
01:08:14 --> 01:08:15: are in the room.
01:08:16 --> 01:08:19: And we're giving enough time and space for the community
01:08:19 --> 01:08:22: to provide efficient or feedback we don't. We want to
01:08:22 --> 01:08:26: make sure that the strategies are again again exemplifies
what
01:08:26 --> 01:08:29: is needed in the community because the goal is that,
01:08:29 --> 01:08:32: for example, with our small business strategies.

01:08:33 --> 01:08:35: That was strategic to saying that we want to make
01:08:35 --> 01:08:38: sure that these businesses remain in this area versus it
01:08:38 --> 01:08:42: being gentrified and shifted shifts the historic of Anacostia.
But
01:08:42 --> 01:08:44: what is that going to look like? Who can we
01:08:44 --> 01:08:46: partner with us already doing that work?
01:08:47 --> 01:08:50: How can this be efficient for their time? What do
01:08:50 --> 01:08:53: these small businesses need? So I think having so many
01:08:53 --> 01:08:56: different pots to feel and so many people, people to
01:08:56 --> 01:08:59: connect with to make sure that it's doing the work
01:08:59 --> 01:09:02: and beneficial to everyone. I would say that we can't
01:09:02 --> 01:09:05: do everything but trying to create a sense of time
01:09:05 --> 01:09:09: management and that everyone feels that what they're doing
is
01:09:09 --> 01:09:13: creating a sense of impact. That's the first component I
01:09:13 --> 01:09:16: would say when it comes to developers, I think right
01:09:16 --> 01:09:16: now.
01:09:17 --> 01:09:19: From that aspect, it will be for housing. Again we
01:09:19 --> 01:09:22: have the community Land Trust which is which, which is
01:09:22 --> 01:09:25: its own 501C and they are holding people accountable or
01:09:25 --> 01:09:29: challenging people to provide a sense of affordable housing
and
01:09:29 --> 01:09:31: then we have manner. So I think with working with
01:09:31 --> 01:09:34: developers at this time, we're working at that capacity or
01:09:34 --> 01:09:37: more so with the real estate component of housing.
01:09:38 --> 01:09:41: As far as like our general contractor or choosing those
01:09:41 --> 01:09:44: things, that process has been very strategic and I know
01:09:44 --> 01:09:47: Scott works directly with that process and making sure that
01:09:48 --> 01:09:51: we're going to get delivered exactly what we're looking for
01:09:51 --> 01:09:54: and expecting. But we haven't necessarily had any specific
one
01:09:54 --> 01:09:56: on ones with developers I would say.
01:09:59 --> 01:10:02: Okay, I'm getting pinged on time here, so I just
01:10:02 --> 01:10:05: want to say thank you to everyone. Thank you for
01:10:05 --> 01:10:08: all the the insights that you shared. And I know
01:10:08 --> 01:10:11: that most of this information will be shared on ULI's
01:10:11 --> 01:10:15: website in the Knowledge Finder archive. Big round of
applause
01:10:15 --> 01:10:18: for all of our panelists today, not only for the
01:10:18 --> 01:10:22: presentation, but obviously for all of the work that you've
01:10:22 --> 01:10:24: done. And I think now we get to turn it
01:10:24 --> 01:10:28: over to Juanita Hardy, who is the ULI Creative Placemaking
01:10:28 --> 01:10:29: Consultant.

01:10:29 --> 01:10:30: To wrap us up.

01:10:32 --> 01:10:35: Thank you, Olivia, and thank you everyone. All of the

01:10:35 --> 01:10:40: panelists, you were just outstanding, some compelling messages that remind

01:10:40 --> 01:10:44: us of the value of creative placemaking, just a couple

01:10:44 --> 01:10:48: of reinforcing points over things that we heard multiple times

01:10:48 --> 01:10:51: by different speakers. First of all, for those of you

01:10:51 --> 01:10:55: that have repeatedly asked the question that I hear a

01:10:55 --> 01:10:55: lot.

01:10:56 --> 01:11:00: Does What is the ROI of creative place making? Does

01:11:00 --> 01:11:03: creative place making really add value to a project? I

01:11:03 --> 01:11:07: hope that many of you are convinced after hearing from

01:11:07 --> 01:11:10: the panelists today that there is definitely an ROI.

01:11:10 --> 01:11:15: That created placemaking. I think in some words one of

01:11:15 --> 01:11:19: the videos economic impact is outstanding and we heard that

01:11:19 --> 01:11:24: as a consistent theme across the various case studies that

01:11:24 --> 01:11:28: were presented as well as from Olivia and her sharing

01:11:28 --> 01:11:33: about Dairy block and certainly the research coming that

01:11:33 --> 01:11:36: Andrew

01:11:33 --> 01:11:36: shared just again the messages.

01:11:36 --> 01:11:39: Yes, there is value. Yes, value is is delivered. And

01:11:39 --> 01:11:42: I'd like to think of Michael Spees who made the

01:11:42 --> 01:11:46: comment that value creation begins at the start of the

01:11:46 --> 01:11:49: project. That's when you want to bring your designers and

01:11:49 --> 01:11:52: people and to look at and think about how do

01:11:52 --> 01:11:55: you create value. And that's why I believe Michael is

01:11:55 --> 01:11:59: is us is funding this project because of the belief

01:11:59 --> 01:12:02: that artists engaged in those conversations at the start of

01:12:02 --> 01:12:05: the project is what helps to deliver that value.

01:12:06 --> 01:12:10: The the moving from that idea, another idea, consistent

01:12:10 --> 01:12:14: themes

01:12:10 --> 01:12:14: came up about best practices, best practices and there were

01:12:14 --> 01:12:18: two that were consistent across the various case studies that

01:12:18 --> 01:12:22: were presented. One is the value of the artists and

01:12:22 --> 01:12:27: the developer relationship and bringing the artists into those

01:12:27 --> 01:12:30: early

01:12:27 --> 01:12:30: conversations. As I mentioned earlier, we heard that as a

01:12:30 --> 01:12:34: consistent theme across the project said where you optimize.

01:12:35 --> 01:12:39: This value and this return and create placemaking is through

01:12:39 --> 01:12:43: those early conversations. And the second message a

01:12:39 --> 01:12:43: consistently across

01:12:44 --> 01:12:47: all of the case studies was the importance of community

01:12:47 --> 01:12:52: engagement. Having the community involved in the

01:12:52 --> 01:12:57: conversations, helping to build trust, helping to think out-of-the-box, thinking about how place

01:12:57 --> 01:13:01: and ways that applaud the community, that uplift the culture

01:13:01 --> 01:13:04: and the history of place. And then the final thought.

01:13:05 --> 01:13:08: On this is implied in a lot that was said

01:13:08 --> 01:13:13: it was a discussion about development without displacement and I

01:13:13 --> 01:13:18: believe that was Kia who talked about that. That being

01:13:18 --> 01:13:23: the principal reason for the the equitable development plan. But

01:13:23 --> 01:13:28: there is then benefit that all stakeholders can realize from

01:13:28 --> 01:13:32: this effort so the developer realizes a gain in growing

01:13:32 --> 01:13:33: the value.

01:13:34 --> 01:13:39: Economic impact to local businesses and to the government in

01:13:39 --> 01:13:44: terms of increased taxes and to the community and bringing

01:13:44 --> 01:13:48: more amenities to the community and doing it in a

01:13:48 --> 01:13:52: way that everyone benefits and the people that are there

01:13:52 --> 01:13:57: when the investment in the the development begins, stay there,

01:13:57 --> 01:14:00: get to live there and enjoy those benefits.

01:14:01 --> 01:14:05: So when everybody's engaged, when everyone is working toward a

01:14:05 --> 01:14:10: positive end, I think the concluding words in the Crosstown

01:14:10 --> 01:14:16: Concourse conversation was that every paraphrasing, everyone's engagement is is

01:14:16 --> 01:14:20: the ideal outcome and one in which we all benefit.

01:14:20 --> 01:14:24: So again, I want to thank everyone for their involvement.

01:14:24 --> 01:14:28: This was an exciting conversation and just delighted.

01:14:29 --> 01:14:31: To have all of you with us and look forward

01:14:31 --> 01:14:35: to continuing the conversation. Back to you, Olivia.

01:14:39 --> 01:14:41: I think you wrapped us up, Juanita, so I think

01:14:41 --> 01:14:44: with that we get to say goodbye and I hope

01:14:44 --> 01:14:45: everyone enjoys their weekend.

01:14:46 --> 01:14:49: Bye, everyone. Thanks everybody. See you soon.

01:14:49 --> 01:14:50: Bye.

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