



# Chinatown Connections

NYC / EDC



Gateway Subgroup Meeting – 02/28/2025

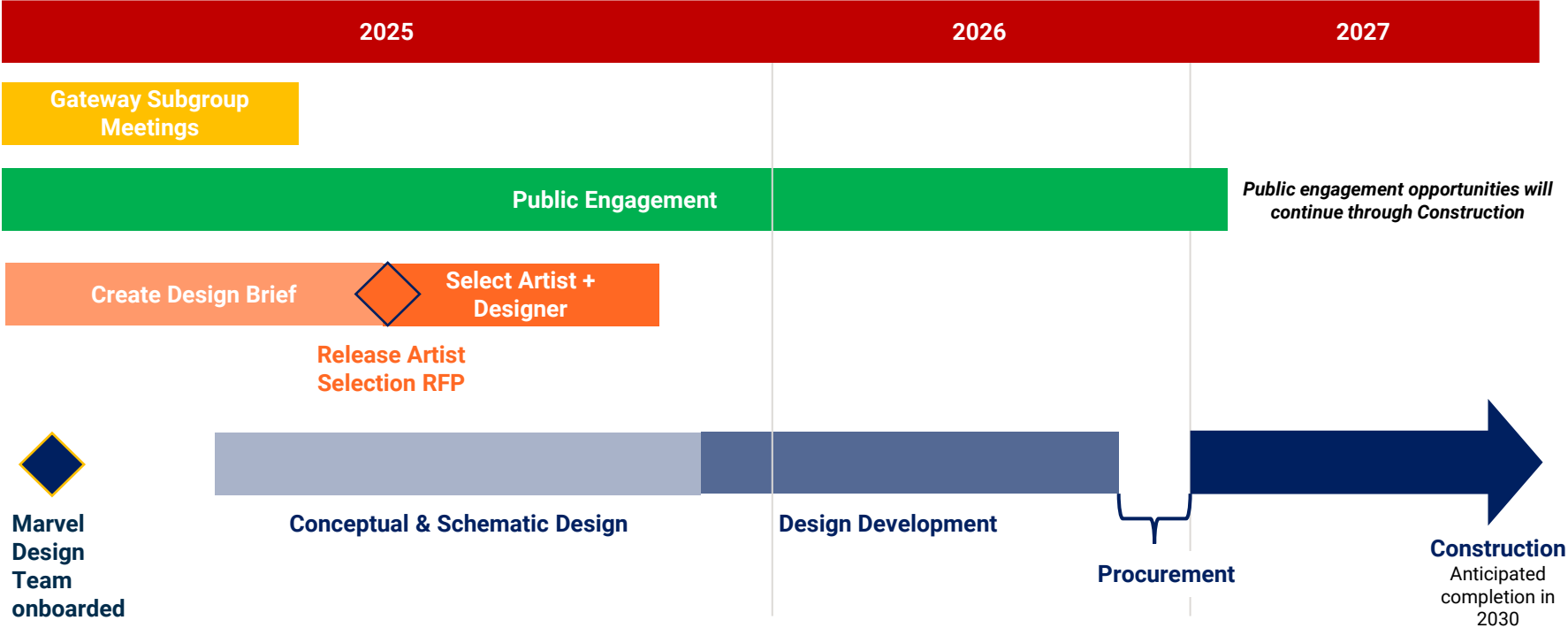
# Agenda

## Gateway Subgroup Meeting #4: February 28, 2025

- Welcome and Overview – 10 min
- Feedback on Design Brief – 20 min
- DCLA and Artist Selection Process – 15 min
- Considerations for Artist Selection – 35 min
- Next Steps – 10 min

# Process Overview

# Gateway Project Schedule



# Subgroup Meetings

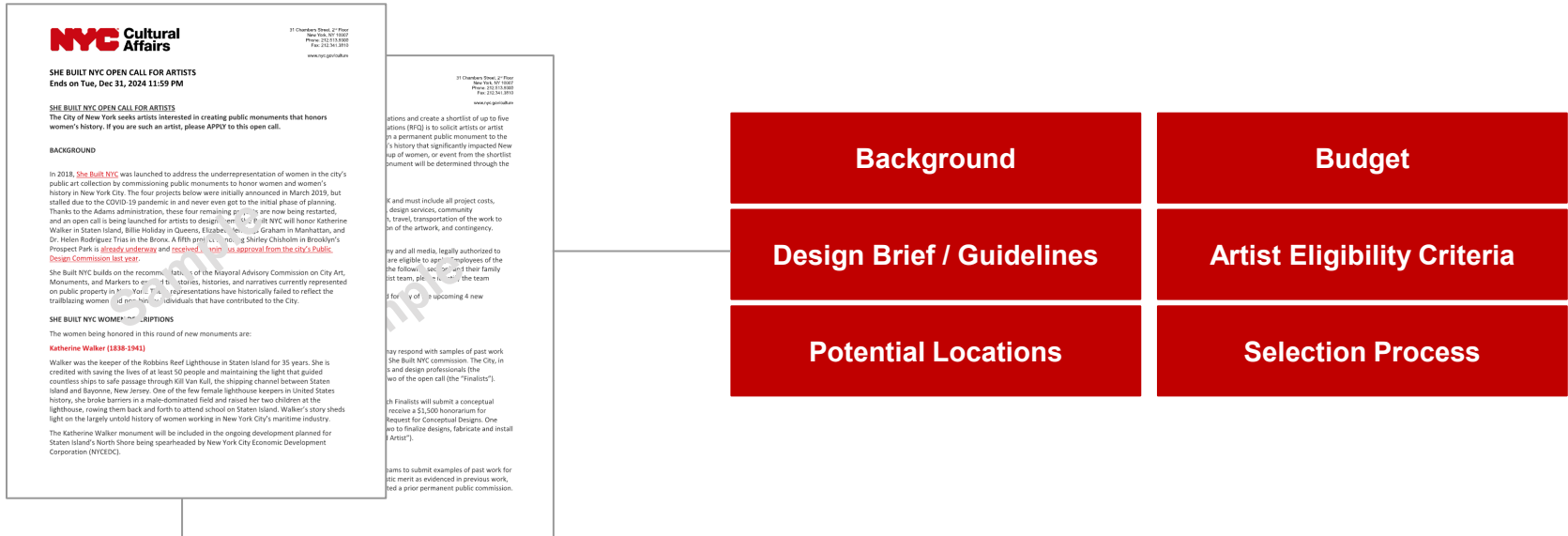
## Subgroup engagement and next steps



**We are here!**

# Design Brief Structure

## The Department of Cultural Affairs (DCLA) Process



# Design Brief Structure

## The Department of Cultural Affairs (DCLA) Process

**NYC Cultural Affairs**

31 Chambers Street, 21st Floor  
New York, NY 10007  
Phone: 212.312.2900  
www.nyc.gov/cultural

**SHE BUILT NYC OPEN CALL FOR ARTISTS**  
Ends on Tue, Dec 31, 2024 11:59 PM

**SHE BUILT NYC OPEN CALL FOR ARTISTS**  
The City of New York seeks artists interested in creating public monuments that honor women's history. If you are such an artist, please APPLY to this open call.

**BACKGROUND**

In 2018, *She Built NYC* was launched to address the underrepresentation of women in the city's public art collection by commissioning public monuments to honor women and women's history in New York City. The four projects below were initially announced in March 2023, but stalled due to the COVID-19 pandemic and in never even got to the initial phase of planning. Thanks to the Adams administration, these four remaining projects are now being restarted, and an open call is being launched for artists to design them. The City of NYC will honor Katherine Walker in Staten Island, Billie Holiday in Queens, Elizabeth Cady Stanton in Manhattan, and Dr. Helen Rodriguez Truog in the Bronx. A fifth project, honoring Shirley Chisholm in Brooklyn's Prospect Park is already underway and approved. [View all projects from the city's Public Design Commission last year.](#)

*She Built NYC* builds on the recommendations of the Advisory Commission on City Art, Monuments, and Markers to explore, document, and narrate the stories of women currently represented on public property in New York City. These representations have historically failed to reflect the trailblazing women and non-binary individuals that have contributed to the City.

**SHE BUILT NYC WOMEN MONUMENT DESCRIPTIONS**

The women being honored in this round of new monuments are:

**Katherine Walker (1838-1941)**  
Walker was the keeper of the Robbins Reef Lighthouse in Staten Island for 35 years. She is credited with saving the lives of at least 50 people and maintaining the light that guided countless ships to safe passage through Kill Van Kull, the shipping channel between Staten Island and Bayonne, New Jersey. One of the few female lighthouse keepers in United States history, she broke barriers in a male-dominated field and raised her two children at the lighthouse, rowing them back and forth to attend school on Staten Island. Walker's story sheds light on the largely untold history of women working in New York City's maritime industry.

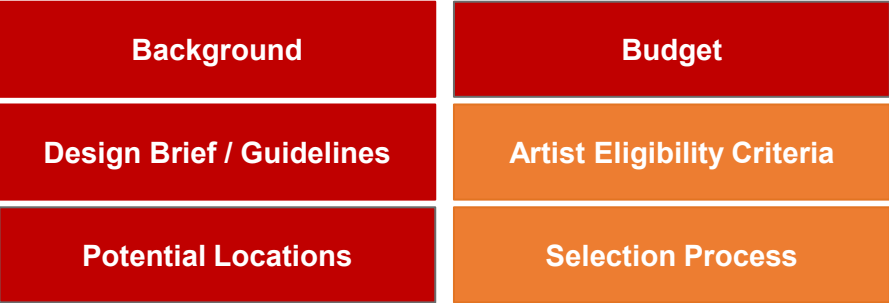
The Katherine Walker monument will be included in the ongoing development planned for Staten Island's North Shore being spearheaded by New York City Economic Development Corporation (NYCEDC).

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and must include all project costs, design services, community outreach, travel, transportation of the work to the site of the artwork, and contingency.

and all media, legally authorized to represent the City of New York. Employees of the City of New York are eligible to apply. Artists must be a resident of New York City and have a current tax ID number.

and must submit examples of past work for public art or monuments as evidenced in previous work, and a prior permanent public commission.



# Ground Rules

Today, we aim to identify themes and values associated with the Welcome Gateway. Which means we will brainstorm more than make decisions.

Here are some ground rules to set us up for success:

- 🗨️ **Communicate openly**; share the air-time and make room for everyone to participate
- 🗨️ **Respect diverse viewpoints and experiences in the group**; together, we know a lot; alone, we don't know much at all
- 🗨️ **Be present** as much as possible
- 🗨️ **Build each other up**; create a culture of encouragement so folks are confident to express themselves
- 🗨️ **Avoid the use of acronyms** as much as possible



# Design Brief



# Design Brief

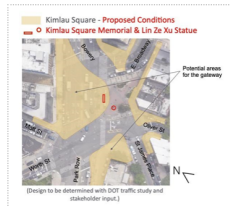
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## Welcome Gateway Design Brief

Chinatown Connections Overview and Project Goal  
Chinatown Connections is a three-part public realm improvement project designed to celebrate the cultural heritage of Manhattan's Chinatown, improve multimodal circulation in the area, and support local businesses. Alongside beautifying Park Row and reimagining Kintlau Square, the City plans to build a Chinatown Welcome Gateway in the vicinity of the redesigned square to help showcase one of the most historic districts in New York City. Chinatown Connections merges the \$11.5 million Downtown Revitalization Initiative (DRI) award from the New York State Department of State with \$48.3 million in New York City Capital to deliver these public realm improvements.

The New York City Economic Development Corporation (NYCEDC) is leading Chinatown Connections, in partnership with the New York City Department of Transportation (NYC DOT). NYCEDC has procured Manvel as the Design Team Project Lead to oversee the reconfiguration of Kintlau Square and the creation of a Chinatown Welcome Gateway. The development of the Welcome Gateway will be led by an Artist to form part of the Design Team, collaborating on an overall vision aligned with the scheme of the proposed design.

Image 1: Proposed Kintlau Square Design



The Welcome Gateway will serve as a key gateway to Chinatown and be located in the redesigned Chatham/Kintlau Square, either on the west or south corner of the square. The size and location of all public areas shown are subject to change based on NYC DOT traffic studies, the Design Team's insights, and stakeholder input.

The following document summarizes the project's context and guideposts for the Welcome Gateway design. It resulted from a 7-month community engagement period, including group discussions, tabling events, and two public meetings. The Welcome Gateway Subgroup was an important cornerstone of the community engagement process. Composed of 6 local stakeholders, the group provided valuable feedback and guidance to determine the principles, purpose, role and impact the Welcome Gateway should ultimately embody and accomplish.

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Image 3: Scale Comparison of Current Monuments (Approximate)



## Historical and Contemporary Significance of Gateways

Gateway precedents identified during initial research helped to shape community engagement and design guidelines. Below is a brief selection of findings from precedent research, including details about the historical and contemporary significance of gateways throughout the world.

- A Welcome Gateway can have different meanings in various contexts. It may:
- Prepare you, a resident or visitor, for what lies ahead as a marker to move throughout a neighborhood
  - Serve as a community gathering place
  - Invite you to an experience, a rite of passage, a moment to notice
  - Guide you toward a public space
  - Serve as a welcoming symbol
  - Be the physical manifestation of heritage and cultural tradition.



These examples showcase different designs and materials traditionally used in gateways in China, highlighting variations in ornamentation, structure, and materiality.

- In China, gateways have historically held significant importance as heritage landmarks in public spaces:
- Wooden gateways have been used to demarcate boundaries or mark significant locations.
  - Gateways are often elaborate and decorative structures with intricate carvings, inscriptions, and colorful ornamentations that have been placed to commemorate important events or signify entrances to prosperous commercial districts.

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- ✎ In preparation for this meeting you received the draft design brief
- ✎ The document summarizes the discussion we have had in this group and through community engagement
- ✎ It is structured as follows:
  - Project Background
  - Design Guidelines
  - Budget
  - Artist Eligibility Criteria
  - Selection Process

# Design Brief

🔗 Do you have any questions or comments about the design brief draft?

🔗 Are we missing anything?

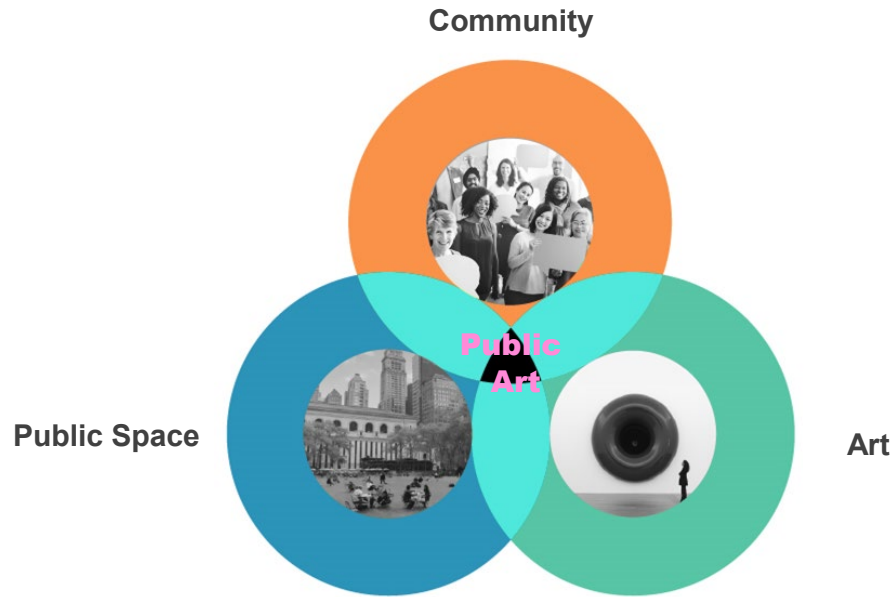
# DCLA & Artist Selection Process





Project Initiation: Chinatown Connections  
Chinatown Connections Gateway Subgroup  
February 2025

# What is Public Art ?



# NYC Percent for Art Program History

In 1982, Local Law 65, the Percent for Art Law was passed, which states that 1% of the capital funds appropriated for newly constructed or reconstructed City-owned buildings or sites must be allocated for works of art.



Dedication of *Growth*, the first Percent for Art commission, 1985



*Growth* by Jorge Luis Rodrigues at East Harlem Art Park, 2021

# Percent for Art Process

## Site Eligibility Criteria



Amanda Williams and Olalekan Jeyifous  
Shirley Chisholm Monument, "Our Democracy, Our Legacy"  
Preliminary Design Rendering, 2024  
Parkside and Ocean Avenues, Prospect Park, Brooklyn, NY

Commissions are installed in new or reconstructed City-owned property, such as:

- COURTHOUSES
- PARKS
- CULTURAL INSTITUTIONS
- POLICE PRECINCTS
- FIRE STATIONS
- STREETSCAPES
- PLAZAS
- LIBRARIES
- SCHOOLS
- HEALTH CENTERS
- DETENTION CENTERS



# Percent for Art Process

## Artwork Criteria

- Commission artwork of the highest caliber possible
- Set a national example for public art commissioning, while reflecting contemporary art practices.
  1. Appropriateness to the site's architecture, function and users
  2. Skilled craftsmanship
  3. Clarity of artistic vision
  4. Consideration of cost and durability
  5. The public commission is true to the artist's sensibility



Jane Benson  
*Mirror Globe (Mapping the New World)*, 2012  
IS HS 585, Queens

# Percent for Art Process

## Artist Criteria

- At least 18 years of age and authorized to work within the U.S.
- Statement of Approach
- Examples of previous work
- Ability to collaborate with a design team
- Ability to build deep and meaningful relationships with communities



Nobuho Nagasawa  
*Luminescence*, 2018  
Hunter's Point South Park, Long Island City 11101

# WHAT IS THE PROCESS FOR COMMISSIONING A NEW WORK OF ART?



Melissa Calderón

*Para Roberto*, 2019

Roberto Clemente Plaza: 149<sup>th</sup> Street and 3<sup>rd</sup> Ave, The Bronx

# Percent for Art Process

## Artist / Architect Collaboration

- Artist works collaboratively with the Design Team to design artwork(s) that is fully integrated within the site of the capital project.
- Artists do not enter the process with a pre-conceived proposal.
- Artist is selected through a charrette – a brainstorming activity - which emphasizes compatibility with the design team and the potential to realize their artistic vision through successful collaboration.
- The Artist / Architect Collaboration model allows for continuous input throughout the design development process
- Provides opportunity for deeper community participation as the artist develops their design - and ultimately shared ownership.



George Trakas  
*Waterfront Nature Walk*, 2007, 2021  
Newton Creek Wastewater Treatment Plant,  
329 Greenpoint Ave, Brooklyn, NY 11222

# Artist Selection Panel Composition

## Voting Panelists

- DCLA Commissioner or Designee (Panel Chair)
- Representative of Percent for Art Program (DCLA)
- Representative of Design Agency (EDC)
- Representative of Sponsor Agency (DOT)
- Representative of Design Team (Marvel)
- Three representatives of the public who are arts professionals - knowledgeable about public art, the project, and the community in which the project will be located

## Advisory Panelists

- Working Group members
- Local organizations and community groups
- General public
- Local Borough President, Council Member and Community Board Representatives
- Public Design Commission (PDC)
- Program Staff (DCLA, EDC, DOT)

# Artist Selection Process

## Artist / Architect Collaboration

### Panel Meeting

- Introduction to Percent for Art
- Design Team presents the project, **highlighting potential artwork locations**
- **Community context and insights are shared by stakeholders**
- **Review past work of artists** under consideration presented by DCLA
- **Voting and Advisory panel members narrow the list to identify finalists** and alternates to invite to participate in Design Charrettes

### Design Charrettes

- Each finalist participates in a **collaborative conversation with the Project Team** to discuss their creative practice, working process, artistic approach and brainstorm potential possibilities in relation to the project.
- **Advisory and Voting Panelists attend virtually and may submit questions** moderated by DCLA and integrated into the discussion. Panelists debrief with the project team.

### Artist Selection Meeting

- Design Team in conversation with City Agencies, share impressions to **decide which artist is best suited to collaborate on this project.**
- Voting and Advisory **panel members provide input into the discussion and share preferences.**
- **Final selection** is made by the Design Team, in consultation with the City Agencies. (DCLA, EDC)

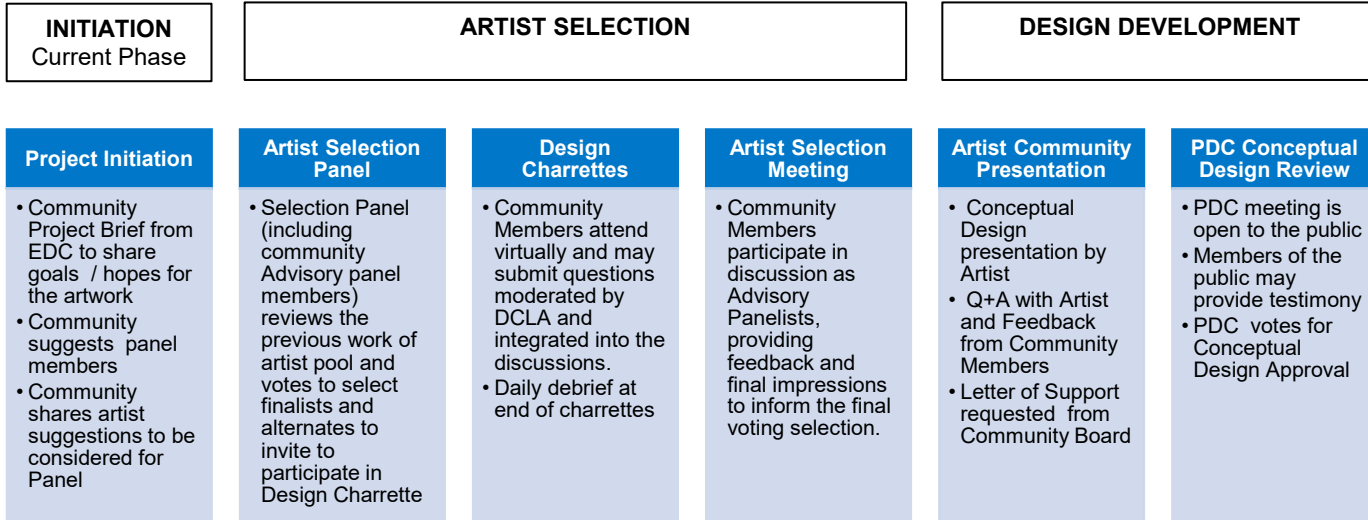
# HOW CAN I PARTICIPATE IN THE PERCENT FOR ART PROCESS?



Stephen Antonakos

*Neon for the 59th Street Marine Transfer Station, 1990*  
59th Street Marine Transfer Station, 59th Street and 12th Avenue, Manhattan

# Opportunities for Community Participation





# Opportunities for Community Participation

## Panelist Considerations

### Voting Panelists should be:

- 18 Years of age
- Arts professional, knowledgeable about:
  - contemporary art
  - the community where the project is taking place
- **Provide a short letter of interest with email address and phone number. Final panel composition is selected by DCLA.**

### Advisory Panelists should be:

- Knowledgeable about:
  - community issues and interests where the project is taking place
- **Provide name/email/address/affiliation**

**Email: [PercentInfo@culture.nyc.gov](mailto:PercentInfo@culture.nyc.gov) with Chinatown Connections in the subject line**



Cai Guo-Qiang  
*One Stone*, 2007  
Bronx County Hall of Justice  
265 E 161<sup>st</sup> St, The Bronx

# Opportunities for Community Participation

## Artist Considerations

### OPEN CALL FOR ARTISTS

- Artists may express interest by responding to the open call.
- Call will be informed by the Design Brief (Community Research)
- The artist call is posted on the DCLA website with instructions. Artists submit materials through an online application portal.
- The artist call is shared throughout DCLA's networks. Additionally, all project stakeholders are encouraged to promote the call and suggest artists for consideration.
- The artist call is one of the methods DCLA uses to develop the artist pool for the artist selection panel meeting.

### WHO MAY APPLY

- Professional visual artists or artist teams, working in any and all media, legally authorized to work in the U.S., and who are at least 18 years of age, are eligible to apply.



Alison Saar  
*Swing Low: Harriet Tubman Memorial, 2007*  
St. Nicholas Avenue, Frederick Douglass Boulevard  
and 122nd Street, Harlem



**THANK YOU**

**FOR MORE INFORMATION**

**NYC Department of Cultural Affairs - Percent for Art Program**

**Website: [www.nyc.gov/culture](http://www.nyc.gov/culture)**

**Email: [PercentInfo@culture.nyc.gov](mailto:PercentInfo@culture.nyc.gov), Phone: 212-298-8700**

**Chinatown Gateway Project**

**NYC Economic Development Corporation**

**Sara Herrera, Project Manager: [sherrera@edc.nyc](mailto:sherrera@edc.nyc)**

# Considerations for Artist Selection



**What are the main considerations DCLA needs to have when curating a first slate of artists?**



# Considerations from engagements

## The artist should...

1. Demonstrate a **deep and meaningful relationship with the Chinatown community**. This includes having a personal or professional tie to the neighborhood, ensuring that they are not only familiar with its history but are also invested in its future.
2. Have a **history of working closely with communities**, particularly in projects where the community felt genuinely included in the process. Past projects should illustrate how the artist has successfully engaged with the community to create work that resonates with local values and aspirations.
3. Possess a strong **understanding of the specific cultural, historical, and social context of New York's Chinatown**. The artist should be able to convey this understanding through their previous work or through a demonstrated commitment to learning and integrating this knowledge into their design process.

# Considerations from engagements

## The artist should...

4. Be capable of creating a **design that generates a strong sense of belonging and pride** within the Chinatown community. The work should not be perceived as an external imposition but as a **heartfelt representation** of the community's spirit. This sense of authenticity and connection is key to securing local support and donations for the project.
5. Demonstrate the ability to **balance creativity with cultural sensitivity**, ensuring that the design is both forward-thinking and reflective of the communities values.
6. Demonstrate previous experience in **successfully creating a public art project** of a similar scale.
7. Consider **sustainability elements**, including the impacts of sunlight and weather and the level of maintenance required.

# Artist Considerations

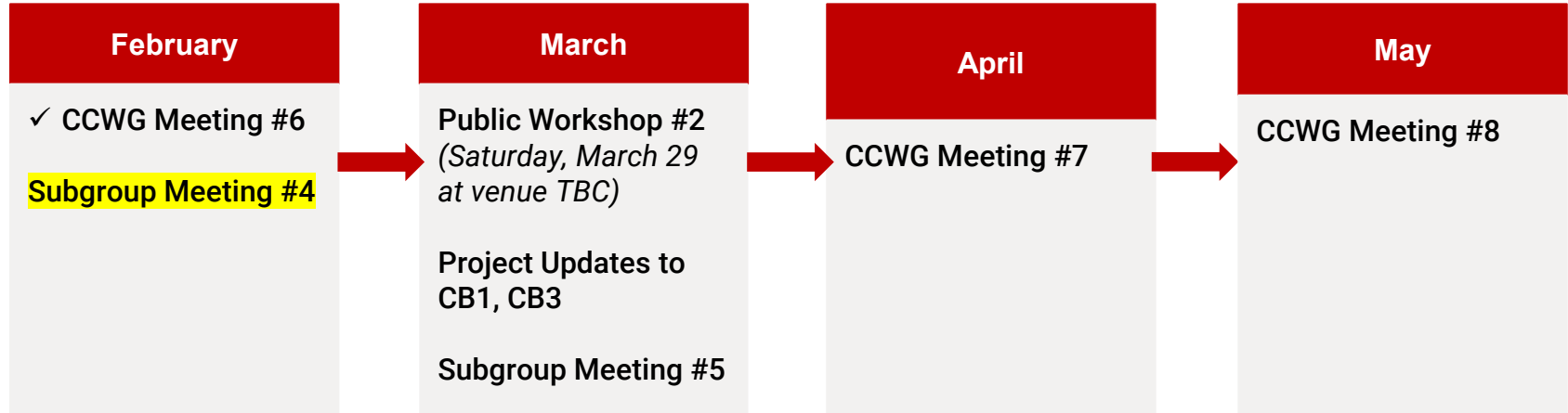
- 🔗 Let's take a look at this list! What considerations should be top of mind for DCLA?
  - Think of the 3 most important considerations.
- 🔗 Are there any additional factors we should take into account that aren't covered in this list?



# Next Steps



# Upcoming Engagement in Spring 2025



We will release an RFP to begin the artist selection process once the design brief is finalized.

**Thank you!**