

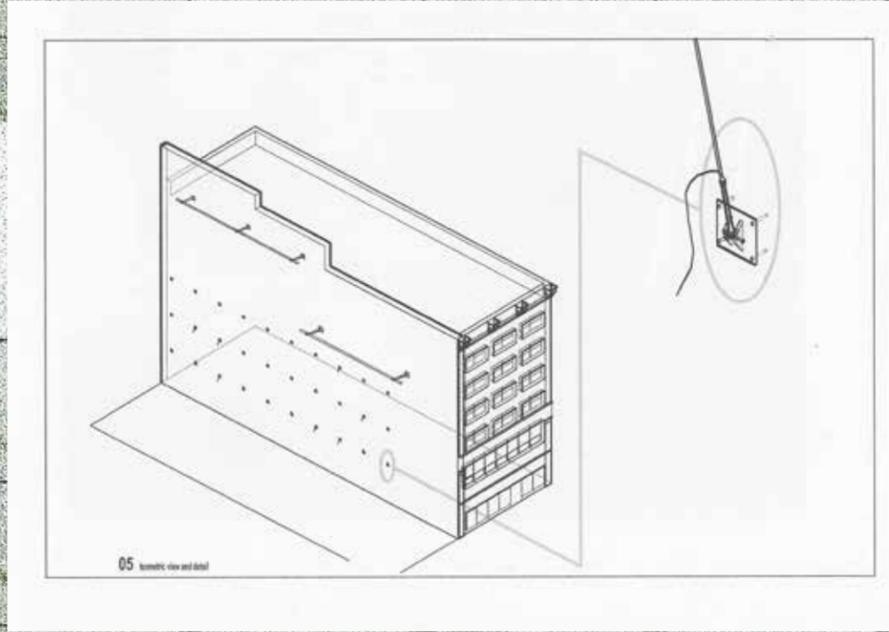
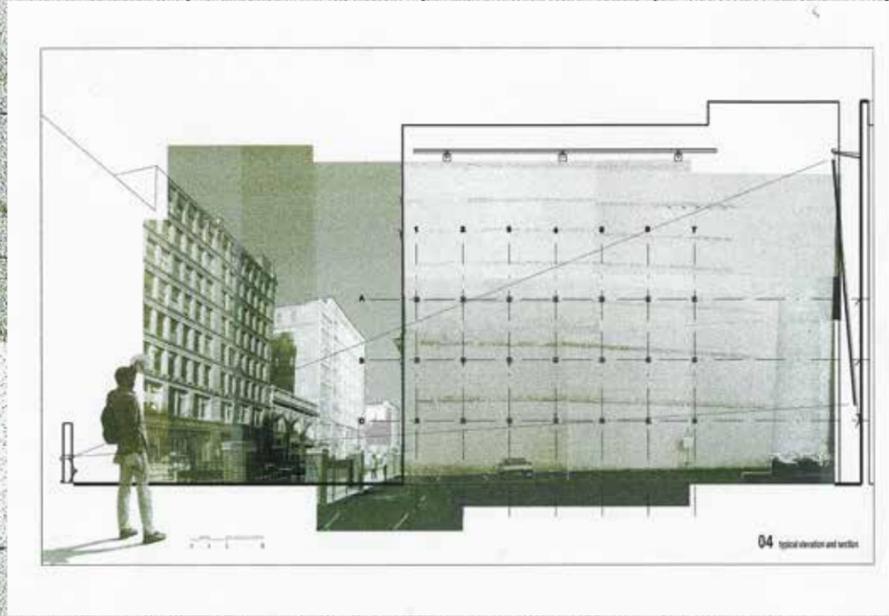
15

Hitting a wall

Goings and gatherings in smartly designed loft spaces won't meet Arendt's Greek mark. Won't bring back vanished tables, let alone all that's great and radiant. In a skirmish with the flat need some air, need to step outside. Memory Wall was outside. It was perched on the street. It seized the garment district's history. And it made a little pop history along the way.

The art of politics teaches men how to bring forth what is great and radiant—*ta megala kai lampra*, in the words of Democritus; as long as the polis is there to inspire men to dare the extraordinary, all things are safe; if it perishes, everything is lost. (206) **Hannah Arendt - The Human Condition**





> October 9, 1996
> Jean S. Tucker
> Center for Metropolitan Studies
> University of Missouri
> 8001 Natural Bridge Road
> Saint Louis, Missouri 63121
>

> **Re: Public History Project - Washington Avenue Garment District**
> **1) Art** - The prototype poster images I've prepared suggest the visually seductive character of this project, and begin to hint at the truly arresting quality of the full-scale projections.

>
> **2) History** - This is about collective memory. It offers a forum to explore collective memory outside the traditional and fixed perimeters of a history museum. The open museum is a subject of much debate within the field of history. The district offers an alternative venue.

>
> **3) Urban architecture**- This proposal references the singular architectural and monumental scale of Washington Avenue, but also acknowledges the "Washington Avenues" in every American city. This proposal is marked by both its particularity and its broad urban applicability.

>
> **4) Labor**- If this project can be reduced to any single theme it is about celebrating the laborers who were once employed in the District, the work they did, and the organizational and associational life that grew out of their work.

>
> **5) Technology** - It is important to be cautious when discussing technology, given the often charged and hyperbolic rhetoric. Digital projection technology and CD-ROM storage and access systems can be put to use in this project. This has significance beyond the utilitarian. There is an irony in fashioning a memorial to a former technology by using the technology that replaced it.

From: Caine, Ian <ian_C@mackeymitchell.com>
To: Buck Doubet <zio11@stlnet.com>
Subject: Living Wall Project & Plaza
Date: 5/14/1999 7:15:58 PM
May 14, 1999
Dear Paul:

I was glad that we had the opportunity to talk this week. As I told you then, Jeff Carney and I have been pleased to contribute to your on-going efforts to build a multi-media wall and plaza at the corner of Washington & Tucker. We both feel that the project holds great potential as an architectural project and an important piece of public infrastructure for Washington Ave.

I would also like to confirm our desire to involve landscape architect Tim Franke as a co-designer on any future work. Tim is a principal in the local firm of Third Land, Inc. and is a faculty member at the Washington University School of Architecture. We believe that Tim's experience with public landscape projects will enhance our design efforts-particularly those involving the plaza. Furthermore, his position with Third Land will facilitate any future construction documentation efforts, as they become necessary.

I look forward to our meeting next Wednesday at 6:00 p.m. in Jeff Edwards' office. I would like to introduce you both to Tim and hear about your latest plans for the newly acquired lot at Washington & Tucker. Tim, Jeff and I are also interested in gauging your interest in continuing the design process that Jeff and I began last summer. To this end we will bring copies of the work that we have done to date as well as several other projects intended to fuel discussion about design alternatives for the vacant land. Please don't hesitate to contact me in the meantime if you have any thoughts about the project or next week's meeting.
Thank you.

Ian

Paul
First, allow me to apologize for not getting back to you sooner. My schedule got sidetracked a bit when my father was put into the hospital last week. All is now well and I'm back at it, but I am sorry for the delay.

I have given the challenge facing you a good deal of thought and have discussed your needs with several other consultants. The following are a few general conclusions/recommendations:

The concept of "The Wall" at Tucker and Washington is appealing and would add a lot to the downtown revitalization underway and in the planning stages.

The concept would be especially appealing if it had a daytime component attached to it, so that downtown workers and daytime visitors could appreciate it as well. Whether this requires a Jumbotron or the equivalent is something I assume still needs to be investigated. However, we should probably build it into the long range plan if not the immediate concept for the wall. One key to gaining underwriters for this project is to establish it as part of the overall plan for downtown. This means we need to sit down with Downtown Inc. and the Downtown Now planners and sell them on the concept (perhaps you have already done some of this?).

Everyone agrees that we need to create a basic "sales" kit that can quickly and easily communicate what we are trying to do. Such a kit should be heavy on visuals and emphasize the practical aspects (news, community information, showcasing local resources) of the project as much as the artistic aspects.

There was also some thought given to how this project could be linked to the convention center, either as a bulletin board of local activities or as an attraction for conventioners to visit. An early discussion with the Convention and Visitors Commission would be helpful in flushing this out. There may be a way to sell sponsorships as well as seek underwriting support. This might be along the lines of Internet banner ads which could be projected along with other content. Sponsors could also be featured in special reports on the wall from time to time (along the lines of PBS ads).

In addition to selling the concept, we must make sure we also provide proof that the concept will be maintained over time so it does not become a one-shot deal. Do we have the resources to sustain this and how do we demonstrate this?

Chad Cooper (he of Metropolis St. Louis and Community Development Agency fame) has expressed some interest in working on this project after the first of the year. He is taking an extended leave of absence from CDA to prepare grad school applications, but is interested in doing some freelance work on the side. I envision him helping out on development of materials and funding calls after January 1.

Project Approach :
November-December -Paul to convince someone at Washington University to do an artist's rendering of what this space will look like.

Jim to create draft "sales kit" for use in initial feasibility sessions. This will include: One-page synopsis of project Artist's rendering of The Wall News clippings from previous Wall events Photos of area to day

December-January -Jim/Paul/Jeff to set up initial "concept" meetings with key constituencies to Once you have had a chance to review/discuss this, I suggest we meet to plan next steps, gather existing materials, and talk strategy. I am available to do so November 17, 18, or 19 before noon each day. I look forward to hearing from you.

530-0659-Jim O'Donnell

From: Caine, Ian <ian_C@mackeymitchell.com>
To: Buck Doubet <zio11@stlnet.com>
Subject: RE: architectural images
Date: 2/19/1999 1:24:10 PM

paul:
what about Sunday afternoon? do you digital files or slides for the website?
-----Original Message-----From: paul guzzardo [SMTP:zio11@stlnet.com]Sent: Thursday, February 18, 1999 9:41 AMTo: Ian Caine Cc: Joyce RudinskySubject: architectural images

Ian What are your plans for the weekend installation. I'd like to get this onto web - can you bring teh images on a zip drive? I'm sending this on to Joyce Rudinsky. So we can make arrangements with webmaager to up load to the Media Arts site.



GASPAR -Budget Memorandum

Analog Projections
One wall - Duration 30 days
Personnel-expenses
Creative Initiation fee \$5000.00
Artistic/Technical
\$100 per hour - Estimated hours: 40
Artistic/Technical responsibilities:
1) Select - in conjunction with the historical consultants- archival images,
2) Compose collage projections,
3) Select walls for projection sites. This includes evaluating ambient light, brightness of projection images, and size of projections;
Historical
\$100 per hour - Estimated hours: 40
Review archival sources, selection images, and text.
Administrative
\$150 per hour Estimated hours: 40
Coordination of the artistic, technical , historical and maintenance personnel.
Maintenance
\$15 per hour Estimated hours: 252
Operate and monitor projectors.
Material/Hardware
Three slide projectors are required.
Material/Hardware cost
1)Transference of images and text to slides \$1000
2) Copying existing slides - \$500
3) Monthly Projector Rental-3 projectors
4) Central -control-computer to operate the and integrate these three projectors-
Jaime what is the hardware available for this and what is the cost
5) Replacement bulbs ----???

Wall

It is presumed, given of the non invasive character of this presentation, the wall will be donated by the property owners, and no remuneration will be required. Also because the project does not envision cinematic precise imaging, no expenses to paint or repair the party wall are anticipated. It acknowledges that an "imperfect images" can very powerful in reviving historical memory.

Utilities Jaime here I think we can actually get an estimate from Union Electric-local utility company- regarding the cost to operate three slide projectors for an 8 hour period of time. Certainly all we need is some of the technical inf. from the rental companies about the projectors - note this also applies to the LCD projectors. I believe that this information is critical and needs to be included in a budget. ----

Projections in Excess of 30 days:
Budgetary considerations for projections with a duration in excess of 30 days-
Historical as well as certain artistic responsibility personnel costs will remain argely fixed regardless of duration. An extended duration will entail additional administrative and maintenance personnel expenses. It would be appropriate to consider purchasing one or more slide projectors, rather than continue renting. A projector can be purchased for somewhere between x and y.

Budgetary considerations for projections on multiple walls:

-
Again the personnel expenses for historical/artistic consultants will not significantly vary c
be effected by either the number of walls nor the duration of the projections. The cost for
administrative, maintenance, and the material/hardware will increase. A determination of
the whether to rent or purchase is determined by that duration of the projection and not
the number of walls.

walls.
Budget
Digital Projections

Duration
Digital projections because of the cost of imaging equipment, as well as the additional personnel expense associated with digital technology, suggests that any projections should exceed 30 days.

Personnel-expenses
Creative Initiation fee \$5000.00
Artistic/Technical
\$100 per hour - Estimated hours: ___
Artistic/Technical responsibilities:
1) Select - in conjunction with the historical consultants- archival images,
2) Scan images and write the necessary program for single and the collage projections.
3) Compose collage projections,
4) Select walls for projection sites. This includes evaluating ambient light, brightness of projection images, and size of projections;
Historical
\$100 per hour - Estimated hours: 40
Review archival sources, selection images, and text.
Administrative
\$150 per hour Estimated hours: 40
Coordination of the artistic, technical , historical and maintenance personnel.

Maintenance
\$15 per hour Estimated hours: 252
Operate and monitor computer and projectors.
Material/Hardware
1) LCD projectors
2) Pentium Processors
3) CD ROM writer



LICENSE & ACCESS AGREEMENT

THIS AGREEMENT is made and entered into, on the _____ of December, 1999, by and between the LAND CLEARANCE FOR REDEVELOPMENT AUTHORITY OF THE CITY OF ST. LOUIS, a public body corporate and politic, organized and existing under authority of state law, (hereinafter "LCRA") doing business at 1015 Locust St., Suite 1200, St. Louis, Mo. 63101 and MediaARTS Alliance and City Image, two non for profit corporations organized under the laws of the State of Missouri with their principal place of business located at 1136 Washington St. Louis, Mo. 63101.

WHEREAS, LCRA owns certain real estate in the City of St. Louis, the legal description of which is as follows:

Lot 3 and the western 16 feet 1 inch of lot 2 of the subdivisions in partition of Peter Lindell's Estate and in Block 0835 of the City of St. Louis, having an aggregate front of 41 feet 5-1/2 inches on the South line of Washington Avenue by a depth Southwardly of 150 feet to the North line of St. Charles Street on which said Lot has a frontage of 41 feet 4-1/2 inches.

WHEREAS MediaARTS Alliance and City Image believe that downtown St. Louis can become an important venue for technology and the arts.

WHEREAS MediaARTS Alliance and City Image believe that downtown St. Louis can be promoted by using film and electronic media in an innovative fashion.

WHEREAS MediaARTS Alliance and City Image desire long term access to the above described Property in order to achieve these goals.

NOW, THEREFORE, in consideration of the sum of one dollar (\$1.00) paid by MediaARTS Alliance and City Image to LCRA and the mutual covenants, promises, warranties and representations made herein and for other good and valuable consideration, the receipt and sufficiency of which is acknowledged, the parties hereto agree as follows:

- 1. LCRA hereby grants, gives and conveys to MediaARTS Alliance and City Image a non-exclusive five-year (5) license to the property, said license to begin on this date.
2. The following terms and conditions apply to the termination of this license.
a) LCRA may terminate the license upon sixty days written notice to MediaARTS Alliance and City Image.
b) In the event that LCRA terminates the license, LCRA shall be responsible to pay MediaARTS Alliance and City Image for the reasonable cost to remove and relocate any and all structures that the licensees have constructed on the property.
c) Neither MediaArts Alliance nor City Image shall erect any structure on the property without having obtained the prior written consent of LCRA.



- d) Neither MediaARTS Alliance nor City Image shall conduct or sponsor any event on the property without having obtained the prior written consent of the LCRA.
3. LCRA assumes no liability for any damage to any person or to the property of any person exercising the license granted herein, including any damage caused by the actions or inaction of third parties.
4. MediaARTS Alliance and City Image hereby releases the LCRA, the St. Louis Development Corporation, the City of St. Louis, including any and all officers, officials, agents, employees, directors, commissioners, contractors and subcontractors of same (hereinafter "Releasees") from any and all claims, demands, debts, liabilities, suits, judgments, attorneys fees, damages or injuries (hereinafter "Claims"), which MediaARTS Alliance and City Image now has or may have, now or in the future, arising out of, directly or indirectly, MediaARTS Alliance and City Image's presence upon the Property. MediaARTS Alliance and City Image further agree to indemnify and hold harmless the Releasees from Claims asserted by MediaARTS Alliance and City Image or any Invitee, arising, directly or indirectly, from, during or as a result of said person's presence upon the Property, regardless of how caused, even if caused by the condition of the Property, whether open, obvious, hidden or undisclosed.
5. MediaARTS Alliance and City Image shall not violate, cause to be violated or allow any Invitee to violate any law, statute, rule or regulation while on the Property including but not limited to any environmental, employment discrimination, occupational health and safety and access for handicapped law. MediaARTS Alliance and City Image shall hold the Releases harmless from any and all such Claims related to the Property.
6. MediaARTS Alliance and City Image shall procure general liability insurance in an amount not less than One Million Dollars (\$1,000,000.00) per occurrence and name the LCRA, the St. Louis Development Corporation, and the City of St. Louis as additional insured. MediaARTS Alliance and City Image shall further obtain from each invitee performing services hereunder a full mechanic's lien release in advance of the commencement of such services.
7. The full cost and expense of any and all work, labor, supplies or equipment provided or supplied by MediaARTS Alliance and City Image or any Invitee to, for, or upon the Property during the Term hereof shall be borne by MediaARTS Alliance and City Image and hereby releases and holds the Releases harmless from any and all Claims (including mechanic's liens and claims for unjust enrichment) relating to such work, labor, supplies and/or equipment.
10. Default by MediaARTS Alliance and City Image of any of its obligations hereunder shall constitute a breach of this Agreement which shall give to LCRA the right to terminate prior to the natural expiration of the Term. The exercise by LCRA of its rights hereunder shall not deprive LCRA of any and all legal and/or equitable rights, which it would otherwise have, including suit for damages and injunctive relief.

IN WITNESS WHEREOF, the parties hereto have executed this Agreement on the date set forth below.

THE LAND CLEARANCE FOR REDEVELOPMENT AUTHORITY OF THE CITY OF ST. LOUIS
MediaARTS Alliance
By: [Signature]
City Image
By: [Signature]
Philip R. Hoge, Executive Director
Date: 12/17/99

6518E LCRA- No.99- Resolution



Resolution No. 99-LCRA-6518E Presented To The Board January 6, 1999

TO: Board of Commissioners of the Land Clearance for Redevelopment Authority of the City of St. Louis and Michael W. Jones, Deputy Mayor for Development
FROM: Lynn Bohlmann
RE: Resolution Granting License Agreement to City Image And Media Arts to Utilize The Silk Exchange Lot for Entertainment Purposes (Washington Avenue Loft Area)

EXECUTIVE SUMMARY:
City Image and Media Arts, two not-for-profit organizations involved in promoting visual arts in downtown St. Louis, have asked the LCRA to enter into a five-year license agreement which would allow the organizations to enter upon the vacant lot located at 1200 Washington (the corner of Tucker and Washington) in conjunction with art and entertainment events to be held downtown from time to time.

BACKGROUND:
Around January, 1996, the Silk Exchange Building located at 1200 Washington (the corner of Washington and Tucker) burned to the ground. The LRA Board of Commissioners approved donation of the property from the owner, Silk Exchange, Inc., on February 28, 1996. The LCRA Board of Commissioners agreed to accept the transfer of title at its October 23, 1996 meeting. Since the time that LRA transferred title to the Silk Exchange Lot to the LCRA, LCRA has held the property with the goal to enhance development in the Washington Avenue Loft District. The principals of Media Arts and City Images are property owners in the Loft District.

Media Arts and City Image are the groups who organized and sponsored the televising of the Seinfeld finale from the A.D. Brown building (across Tucker) to the wall of the building which abuts the Silk Exchange Lot. This broadcast occurred in the airspace of the Silk Exchange Lot. Since that time, these organizations have approached the LCRA with the possibility of entering the Silk Exchange Lot for purposes of promoting additional media arts events. Media Arts and City Image are trying to negotiate with the owner of the abutting building for an easement to use the eastern wall to mount a permanent screen for media projections. Should those efforts not be successful, the organizations would like to erect a permanent screen at the western portion of the Silk Exchange Lot. The contemplated license agreement would be for a term of five years and could be terminated at any time by the LCRA. The License Agreement would also allow for LCRA to make any other use of the property at the time of the media arts event, e.g. food kiosks, provided that it did not directly interfere with projection onto the screen.

Staff believes that this use of the property is consistent with the goals of the development of the Washington Avenue Loft District and may be beneficial to downtown St. Louis. The Alderwoman for this Area has indicated her full support of the proposed license agreement.

REQUESTED ACTION:
Approval of this Resolution.