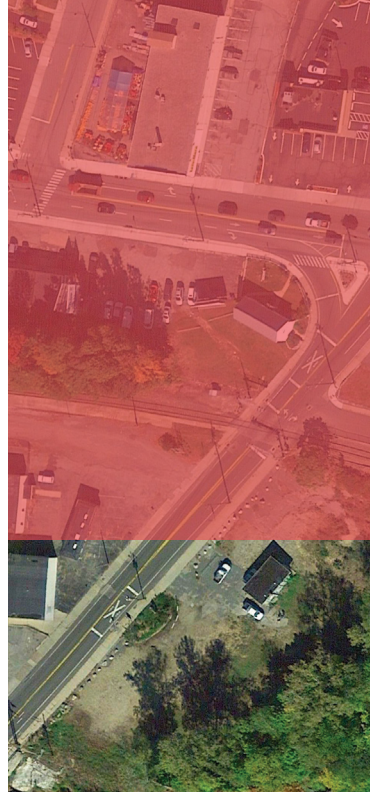


DESIGN GUIDELINES



LAGI willimantic CONNECTICUT

IN PARTNERSHIP WITH

Willimantic Whitewater Partnership
Institute for Sustainable Energy (ISE) at
Eastern Connecticut State University
Connecticut DECD Office of the Arts
Land Art Generator Initiative

[www.landartgenerator.org/
lagi-willimantic.html](http://www.landartgenerator.org/lagi-willimantic.html)

invited competition for
energy generating public artwork



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1. WILLIMANTIC CONTEXT

Founded 325 years ago—powered by the river’s renewable hydro-power to become a thriving center of textile production—the City of Willimantic, in the Town of Windham, has since endured good times and bad to become a quirky college-town haven for the arts. With its unique Frog Bridge and restored 19th century mills, the city embodies the idea of creative placemaking.

Willimantic Whitewater Partnership’s (WWP) main objectives with the LAGI Willimantic project are to enhance the city’s identity as a uniquely “creative place” and to make a thoughtful and visually attractive statement about the enduring power and value of renewable energy.

WWP has recently remediated a prominent site in the heart of Willimantic and prepared it for development. Soon it will be home to a new whitewater watersport park with public amenities that WWP envisions will be powered 100% with on-site renewable energy.

The regeneration of the site marks an important turning point for the region and is one of the latest examples of the successful journey through post-industrial reckoning to emergence as a center of higher education, innovation, economic growth, and outdoor recreation destination.

With a rich cultural history and the sustainable resources available—including hydro, solar, and wind—the WWP site offers the perfect opportunity to capitalize on renewable energy through a creative approach.

Interestingly, there is a history of energy around the property. Hydro-power provided much of the energy used to run the Smithville cotton mills that once occupied the site. Two generations of dam expansions provided increases in power output. There still remains the option to bring small-scale run-of-the-river hydro power generation back to the site.

In such a prominent location in downtown Willimantic the site is ideally situated to be a catalyst for expanded economic and community development.

Proposals must be conceived and delivered with this context in mind. The project seeks entries that are brave, bold, beautiful, honest, inspiring, and functionally elegant and that have the potential to shape the image of the City.

2. PROJECT INTRODUCTION AND ASPIRATIONS

LAGI Willimantic is being launched in partnership with the Institute for Sustainable Energy (ISE) at Eastern Connecticut State University and the Connecticut Department of Economic and Community Development (DECD) Office of the Arts.

On March 3, 2017, the ISE and the DECD hosted LAGI and WWP for a workshop in Willimantic. Participants at this afternoon “think tank” put their heads together around the design challenges of the WWP site.

During the workshop, community members investigated how renewable energy technologies can be incorporated into public art and creative placemaking opportunities so that the intervention on this exciting site will bring the greatest benefit to the city and its people.

The workshop led to a Request for Qualifications process, launched on September 26th along with an information session on October 11. The RFQ process has resulted in the selection of the three invited teams who are now making use of this design brief document to inform their proposals.

Having invested in the ecological remediation and site preparation of the Bridge Street property that is the focus of this design competition, the Willimantic Whitewater Partnership Board is now excited about implementing an innovative, sustainable, and creative approach to the transformation of the site into the Willimantic Whitewater Park. WWP has always envisioned the Park as an urban green space connecting city residents with the beautiful natural resources of our river and trails and providing a whitewater venue for recreational use and economic development.

The overarching objective is to create a singular place that will serve as an identifying emblem of Willimantic and a symbol of its commitment to social and ecological harmony.

To that end, the project aspires to engage with the community to the greatest extent possible throughout all stages of the design process. The resulting public space will ideally be a reflection of the place and the people, and will provide an ecological and recreational benefit to the greatest cross-section of society.



3. DESIGN SITE

The site is a newly remediated Brownfield—a 3.4-acre roughly triangular parcel that has been recently cleared of most trees. At the heart of the property is a graded amphitheater-like slope facing the dramatic rapids and rocky gorge of the Willimantic River to the south. The WWP property includes the stretch of river along the site, which has a 20' drop, a breached dam, and a retaining wall. A berm runs along the northern border between the slope and the railroad tracks. A small building (former gas station) remains on the site (with electricity, but no sewer or water). WWP is not wedded to retaining that building but has not decided to demolish it either.

More about the site, the surrounding context, and the vision for its development can be found in the following reference documents and links:

- WWP website: www.willimanticwhitewater.org
- Trails
 - » Airline Trail: www.ct.gov/deep/cwp/view.asp?A=2716&Q=479336
 - » Hop River Trail: www.ct.gov/deep/cwp/view.asp?A=2716&Q=493304
 - » East Coast Greenway Trail: www.greenway.org/states/connecticut
- Businesses and cultural resources
 - » www.willimanticdowntown.org
 - » www.willimanticstreetfest.com



Photo courtesy of Robison Imagery



4. SITE BOUNDARY



The site boundary is defined in two ways:

- The **Principal Site Boundary** shows the limits of intervention. It mostly coincides with the parcel boundary (with the exception of setbacks, easements, and parts of the river) and provides the greatest flexibility for invited teams to design within.
- The **Priority Site Boundaries** are areas that may be considered of particular interest for public art intervention. There are two Priority Site Boundary areas:
 1. The earthen berm along the north end of the parcel running parallel with the railroad tracks. This area has excellent insolation with little shading, is slightly elevated, forms a screening boundary between the site and the railroad, and frames the view to the center of town.
 2. The southwest corner of the site adjacent to the stone arch bridge. This area might be considered a gateway to the site from the bridge, street, and water. It is partially shaded by a crop of trees, but a significant clearing towards the bridge and the adjacency to the road offers reliable afternoon sunlight.

DWG and PDF versions of the design site boundary along with digital survey are located in the design guidelines invitation packet ZIP file.

5 DESIGN REQUIREMENTS

A successful proposal must:

1. Consist of a three dimensional sculptural form that has the ability to stimulate and challenge the minds of visitors to the site. The form may be singular/contiguous or may consist of multiple forms that are interrelated while dispersed throughout the allowable design area and linked visually and conceptually.

The work should aim to solicit contemplation from viewers on broad ideas such as the historical context of Willimantic and its region, ecological systems, human development and habitation, energy resource consumption and production, and/or other concepts at the discretion of the design team. Keep in mind that the general public will be the audience for the work and that the work is meant to be a permanent installation in a public space that will be frequented by locals and an attractor for visitors. As such it should aspire to be timeless, inspirational, beautiful, hopeful, suitable for all ages, and provide the potential for layered interpretations upon multiple visits.

2. Convert natural energy into electricity at the site. The artwork(s) must have the ability to store, and/or transform and transmit the electrical power generated to a grid or panel box connection point to be provided by the Owner. Consideration should be made for artfully housing the required power electronics equipment (balance of system) within the project boundary and restricting access to those areas for the safety of visitors to the site. The existing building may be adapted for this or any other purpose that the team sees fit.

3. Be well informed by a thorough understanding of the site, its broader context, and the feedback of the local community. Co-design activities such as community workshops and public presentations are encouraged as a part of the design process.
4. Not create greenhouse gas emissions and not pollute. The work must not impact the natural surroundings negatively. Your submission is required to provide a brief environmental assessment as a part of the written description. The statement should include a list of any forecast effects of the project on the natural ecosystem and should propose a mitigation strategy to address them.
5. Be pragmatic and constructible. It is recommended that proposals employ market-ready renewable energy technologies such as those that utilize solar. Run of the river hydro power is also a potential at this site, but must be considered within the context of the use of the river for recreational purposes and the environmental impact of hydro power. Other renewable energy, demand management, and energy storage may also be considered and pursued if viable within the overall development strategy and financial model.

Whatever technologies are incorporated, it is critical that they be visible and/or interpreted in some way for the public who can be inspired by them and learn from them.

5. DESIGN REQUIREMENTS (CONT'D)

If solar technologies are incorporated, please choose a technology that has a guaranteed operational life of 20 years or more. It is recommended that the design team make an effort to engage the owners of proprietary technology in preliminary dialogue as a part of their own research and development of the design entry.

6. Be safe to people who will view it and for wildlife. For example, if wind technologies are incorporated, turbine blades must not pose an unreasonable threat to the safety of airborne wildlife. Consideration must be made for viewing/interpretation areas and boundaries between public and restricted areas.
7. Illustrate how the artwork fits within the overall programmatic intentions for the site as a public park and whitewater recreation area.

Design teams are welcome to propose a comprehensive solution to the build-out of the entire site, but this is not required. The selection committee will not consider the refurbishment of the existing building, designs for new building(s), parking lots, landscape architecture, site furnishings, and other programmatic features as influential on the decision to award a commission. However, it is recognized that a comprehensive approach to placemaking may result in the interweaving of the public art component with the aforementioned elements.

The older preliminary plan and sketch rendering are for reference as a guide to identify program requirements such as the number of parking spaces and the kinds of amenities that are desired. They should not however constrict your design in any way. WWP is interested in any alternatives for site layout, civil engineering, landscaping, and architecture that may arise out of the LAGI Willimantic design competition.

8. Show how the artwork integrates with the public realm by demonstrating urban design relationships of the site and downtown Willimantic.
9. Provide a conceptual business model for income generation, operations, and maintenance, including a Concept Design level estimate of fabrication and installation costs. Estimate should also include a summary of annual energy output in MWh. The conceptual business and operations outline will show that the proposal has thought through these practical considerations, but is expected to be only a rough order of magnitude estimate at this stage.

6 SELECTION COMMITTEE AND CRITERIA

The Selection Committee is composed of the following individuals

- **Jim Turner**, WWP President; Communications Director, Horizons, Inc.
- **Tammy Wunsch**, WWP Vice President; Educator, Windham Public Schools
- **Zac Stygar**, WWP Board Member; University Assistant, Institute for Sustainable Energy, Eastern Connecticut State University
- **Herb Bush**, WWP Board Member; Civil Engineer
- **Barbara McGrath**, WWP Board Member; Attorney & Director, CT Urban Legal Initiative, Inc.
- **Dan Mullins**, WWP Board Member; Executive Director, Eastern CT Conservation District
- **Leigh Duffy**, WWP Board Member, Director; Windham Region No Freeze Center
- **Jean deSmet**, WWP Board Member; Community Organizer, Former First Selectman
- **Joel Meyers**, WWP Board Member; CEO, Meyburd Associates Real Estate
- **Richard Gold**, WWP Board Member; Sales Manager, WILL Radio
- **Lynn Stoddard**, Director, Institute for Sustainable Energy, Eastern Connecticut State University
- **Jessica LeClair**, Energy Technical Specialist, Institute for Sustainable Energy, Eastern Connecticut State University
- **Craig Connolly**, Managing Director, Marketing, CT Green Bank
- **Drew Hyatt**, Professor/Assistant Department Chair, Geomorphology and Physical Geography, Eastern Connecticut State University
- **Tamara Dimitri**, Program Specialist, Art in Public Spaces & Grants Accessibility Coordinator, Connecticut Dept. of Economic & Community Development
- **Bonnie Koba**, Arts in Education Program Manager, Director, Higher Order Thinking (HOT) Schools, Connecticut Office of the Arts Dept. of Economic & Community Development
- **Andy Brydges**, Account Executive, Government Sector, Eversource

The Selection Committee will make its decisions based on the following criteria (in no particular order)

- Adherence to the Design Brief;
- The aesthetic integration of the work into the surrounding environment and landscape;
- The success of the artwork in supporting the overall vision and program of the Willimantic Whitewater Park;
- The sensitivity of the work to local and regional ecosystems;
- The estimated amount of clean energy that can be produced by the work;
- The way in which the built work addresses the public;
- The methods by which the design process has engaged the public;
- The embodied energy required to construct the work;
- Design stays within budget;
- And the originality and social relevance of the concept.



7. SUPPLEMENTAL DESIGN INFORMATION

Site Boundary

Site Photographs

Site Context

1. Owner's Checklist
2. WWP Older Preliminary Plans
3. WWP EPA Grant Application Document
4. Feasibility Studies for Whitewater Park
5. URL References List:
includes climate data, municipal planning documents, CT EPA studies, strategic plans, and other useful information
6. Connecticut Greenway: map and trail sign
7. LAGI-WWP Roadmap from March 2017 workshop

8 BUDGET AND DELIVERABLES

Phase 1

the phase pertaining to this design brief document

The three invited teams shall each receive a stipend/honorarium of \$10,000, which is to be shared between the team members. The output of this phase is a concept design demonstrating the idea and financial model per the requirements of Section 5.

Phase 2

The winning team will be commissioned to undertake a Detailed Design stage with an estimated budget of \$65,000 to develop the project to production including:

- » detailed drawings for fabrication and installation;
- » quantity survey and cost estimate;
- » production and installation schedules;
- » appropriate prototyping, testing, and commissioning plan;
- » identification of required subconsultants;
- » business plan for operations including income and maintenance

The artwork is expected to make a net contribution to the ongoing management of the wider sustainability and cultural placemaking features at the Willimantic Whitewater Park.

Phase 3

Fabrication/construction and installation. The production of the artwork is expected to cost between \$250,000 and \$500,000. Fundraising will be required to deliver this stage of the project and the balance of the development of the site.

9. SUBMISSION REQUIREMENTS FOR PHASE 1

1.

Four (4) A1 size presentation boards in landscape orientation and submitted as four separate PDF documents

2.

A written description of no more than 5,000 words submitted as one DOC or DOCX file. The written description must cover the following aspects of the proposal but is not limited to these:

- Public Art Concept
- Placemaking Strategy
- Design Process
- Technology and Infrastructural Components
- Business Model
- Environmental Assessment

All files shall be compressed in one ZIP file and sent to lagi@landartgenerator.org using any large file transfer method.



10. PROJECT SCHEDULE

SEPTEMBER 26, 2017

RFQ release and invitation to October 11 event

OCTOBER 11, 2017

Information event in Willimantic (optional for participation)

OCTOBER 14, 2017

Video of information event is available online

NOVEMBER 17, 2017

RFQ responses are due

DECEMBER 1, 2017

Based on review of RFQ responses,
Selection Panel chooses invited teams

DECEMBER 4, 2017

Design Brief is sent to invited teams,
which commences open design period

JANUARY 17, 2018

Design teams will be asked to share their early process and design concepts with Willimantic community members and respond to feedback and questions. Teams will be asked to arrive for a specific 30-minute time slot. Team members or representatives acting on their behalf must not attend sessions during the other two time slots. Doing so could result in disqualification.

FEBRUARY 12, 2018

Submissions due date

MARCH 2018

Selection of winning entry by Selection Panel
following technical review

APRIL 2018

Exhibition and public events

DATES TBD

Detailed design and tender
Fabrication and installation on site

11. PARTNERS

Willimantic Whitewater Partnership

site owner and client

Willimantic Whitewater Partnership is an all-volunteer, non-profit organization formed in 2002 by environmentalists, whitewater kayaking enthusiasts and other community members with the mission to recapture the waterfront of the Willimantic River by developing an urban waterfront and whitewater park. From the start, their vision for the park included creating a green space and recreation hub for the community; increasing safe access to the river for residents; restoring the river's migratory fish populations and other wildlife; becoming a resource for environmental research; serving as a welcome center for hikers and cyclists; celebrating the river's cultural history; and supporting the growth of a downtown transcultural arts and enterprise zone. In 2006 WWP purchased the 3.4 acre former textile mill property on Bridge Street in downtown Willimantic. Since then, the group's efforts have focused on extensive site clean-up (removing underground fuel tanks and other spot remediation), working with the town and state to complete in 2016 the Willimantic River Trail linking three hiking trail networks, and hosting an annual Riverfest/Community Paddle event. Thanks to a \$200,000 EPA Brownfield grant awarded in 2013, remediation of the property was completed in 2017. The site is now poised to become the newest addition to Willimantic's ongoing revitalization.

Institute for Sustainable Energy (ISE) Eastern Connecticut State University

project management and technical assistance

Established in 2001, the Institute for Sustainable Energy promotes energy efficiency and sustainability in Connecticut through education, research and technical support. ISE works to build and strengthen communities from the inside out by supporting the creation and uptake of innovative sustainability practices. In partnership with the Connecticut Conference of Municipalities, ISE will soon launch (November 2017) Sustainable CT, a new statewide, municipal certification program that seeks to help cities and towns across Connecticut become more vibrant, healthy, resilient, economically diverse and thriving places for all of their residents.

11 PARTNERS (CONTINUED)

Connecticut Department of Economic and Community Development (DECD) Office of the Arts

project sponsor and arts community liaison

The Connecticut Office of the Arts animates a culture of creativity across Connecticut by supporting arts making and arts participation for all people.

In Connecticut, the state agency charged with fostering the health of the creative economy is the Office of the Arts, which is located in the Department of Economic and Community Development (DECD). The Office of the Arts develops and strengthens the arts in Connecticut and makes artistic experiences widely available to residents and visitors. Through grant programs, the Office of the Arts invests in Connecticut artists and arts organizations and encourages the public's participation as creators, learners, supporters, and audience members. Through programs and services, the Office of the Arts connects people to the arts and helps to build vital communities across the state.

Land Art Generator Initiative

competition and design management

The Land Art Generator Initiative (LAGI) provides a platform for artists, architects, landscape architects, and other creatives working with engineers and scientists to bring forward human-centered solutions for sustainable energy infrastructures that enhance the city as works of public art while cleanly powering thousands of homes.

As the world works together to meet climate targets, infrastructures such as wind farms and solar arrays are having an increasingly significant visual impact on cities and landscapes. LAGI presents a new paradigm for sustainable design in public space that responds to the needs of local communities and is a reflection of culture.

Land Art Generator artworks make cities more vibrant and livable while lowering the carbon footprint of development and increasing resiliency.

Land Art Generator design competitions have changed the way that cities and developers manage the integration of public art and creative placemaking into the master planning process for new developments. Competitions for Dubai/Abu Dhabi (2010), New York City (2012), Copenhagen (2014), Glasgow (2015), Santa Monica (2016), and Melbourne (2018) have brought in over 800 designs from 60+ countries.



12. **CONTACT**

For questions concerning the Design Guidelines or invited competition logistics:

Elizabeth Monoian and Robert Ferry

Co-Directors
Land Art Generator Initiative

lagi@landartgenerator.org
(412) 996-4906

For questions concerning State of Connecticut electricity regulations and the Willimantic Whitewater Partnership design site:

Jessica LeClair

Energy Technical Specialist for Sustainable Communities
Institute for Sustainable Energy
Eastern Connecticut State University

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(860) 465-0258