



# CITY OF AMARILLO Public Arts and Beautification Plan

AUGUST 2021





City of Amarillo

# Public Arts and Beautification Plan

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Prepared by:



In association with:

**PUBLIC ART SERVICES**

j grant projects



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# Public Arts and Beautification Plan

## 1. Introduction

The Public Arts & Beautification Plan (Plan) is a tool to strategically plan for and maximize the potential of public art and beautification projects across Amarillo. It provides direction to create a sustainable arts and beautification program. The Plan summarizes short-term implementation strategies and identifies key opportunities to enhance arts and beautification services citywide. The Plan is a road map that will lead to a successful, dynamic, and well-managed arts and beautification program.

### PLAN ORIGIN AND PURPOSE

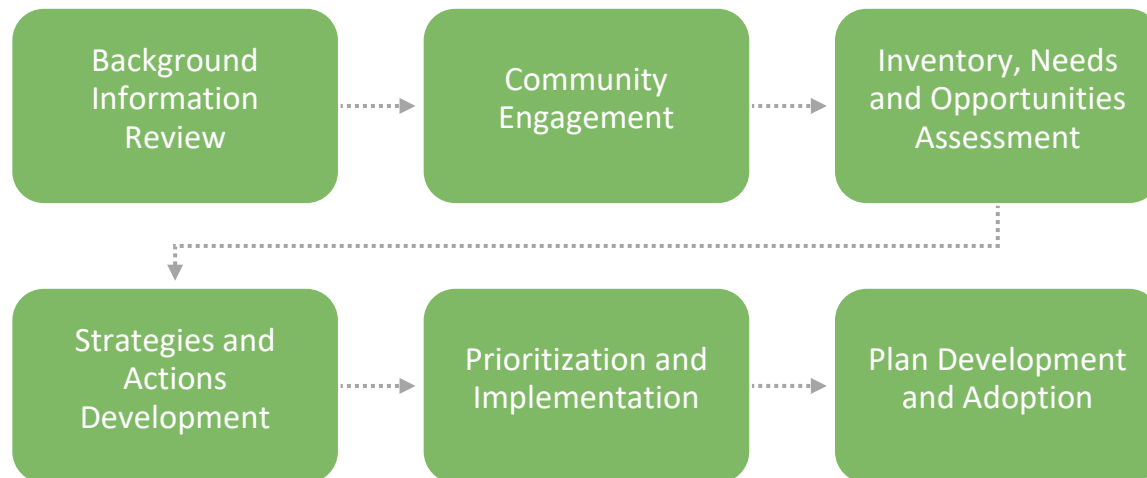
The growing interest in public art and urban beautification inspired the City of Amarillo to take more formal action encouraging their development. In 2018, the City of Amarillo passed an ordinance creating a nine-member Beautification and Public Arts Advisory Board (Board) that would provide recommendations to the City Council on ways to promote and encourage public art, employment in the arts, arts programming, and integration of art into public spaces and buildings. The Board received these broad-based directions and few initial resources to carry this mission forward. In the group’s first years, the Board identified many opportunities to advance arts and beautification projects. They quickly realized that a cohesive strategy and plan was needed to leverage existing resources to achieve their goals. This Plan will strengthen and coordinate Board and City initiatives to identify, prioritize, and implement public arts and beautification projects.



## PLANNING PROCESS

A multi-phased process to develop the Public Arts and Beautification Plan began with a review of the background information on existing projects and initiatives, public outreach regarding art and beautification priorities, and an evaluation of the community's needs, which explored specific opportunities for arts and beautification in Amarillo (Figure 1). Using this information, a list of strategies and actions were developed in collaboration with the Board. Action items were prioritized using public, staff, and Board member feedback to create a phased implementation plan.

Figure 1: Arts and Beautification Plan Process



Plan development took place concurrently with the development of the Amarillo Parks and Recreation Master Plan. This allowed art and beautification priorities to be evaluated in conjunction with other goals for parks, greenspace, recreation facilities, programs, and community aesthetics. This concurrent planning helps define a realistic and achievable arts and beautification strategy in conjunction with available City resources.

## TERMS AND DEFINITIONS

Art, in its broadest sense, is a form of creative communication that includes fine, graphic, visual, cultural, performing, and literary arts. Within this, **'public art'** is a specific art genre in which art is created for the general public through a public process and staged in public space or the public realm. Primarily is one of the visual arts, public art can express community values, enhance the urban environment, and transform a landscape. It may take many forms and may be combined with audio, technology, and experiential elements. While art events and performances are generally considered **'arts programming,'** rather than public art, this Plan considers various strategies to cultivate art interests in Amarillo and inspire a greater appreciation and support for a public art program.

**'Beautification'** includes elements and projects that contribute to community aesthetics, particularly in public spaces. It includes landscaping, urban greening, community and neighborhood cleanups, the stewardship of public rights of way and spaces, as well as overall city aesthetics expressed through elements such as signage, gateways, lighting, banners, etc. Beautification can enhance the overall appeal, identity, and vibrancy of a place, creating a sense of pride in the community.



## PLAN ORGANIZATION

Inspiration and guidance for a public art and beautification program is summarized in five sections and two appendices.

- **Introduction** defines the purpose of the Plan and provides an overview of the planning process.
- **Community Priorities** summarizes public outreach findings related to arts and beautification.
- **Arts and Beautification Trends** highlights key trends that currently influence public art and beautification programs.
- **Strategies and Actions** provide guidance for citywide arts and beautification initiatives over the next five years.
- **Implementation** provides more detailed guidance for implementing arts and beautification strategies. It includes a short-term action plan to achieve priority projects.
- **Appendix A: Arts Inventory** provides an overview of existing art assets and venues in Amarillo.
- **Appendix B: Public Art Models** presents a series of images of public art projects from around the nation and world to serve as examples of art opportunities.



*This plan includes strategies to initiate a long-term program to create beautiful, green, vibrant parks and public spaces that reflect Amarillo's culture, identity and heritage.*

## 2. Community Priorities

### OUTREACH FINDINGS

As part of the development of the Amarillo Parks and Recreation Master Plan and the Public Arts and Beautification Plan, a questionnaire was conducted online to collect input from community members on park, recreation and art needs, concerns, priorities, and preferences. The 32-question survey was available in English and Spanish from April 24 to May 31, 2020. A total of 2,368 people responded.

Among the questions asked, 12 assisted in understanding community priorities and their feelings and thoughts towards public art and beautification.

*“I really love your ideas and suggestions to improve! I think my favorite is having more programs for kids like art in the park or music and dance class.”*

– Community Comment

### Compelling Reasons to Visit Parks

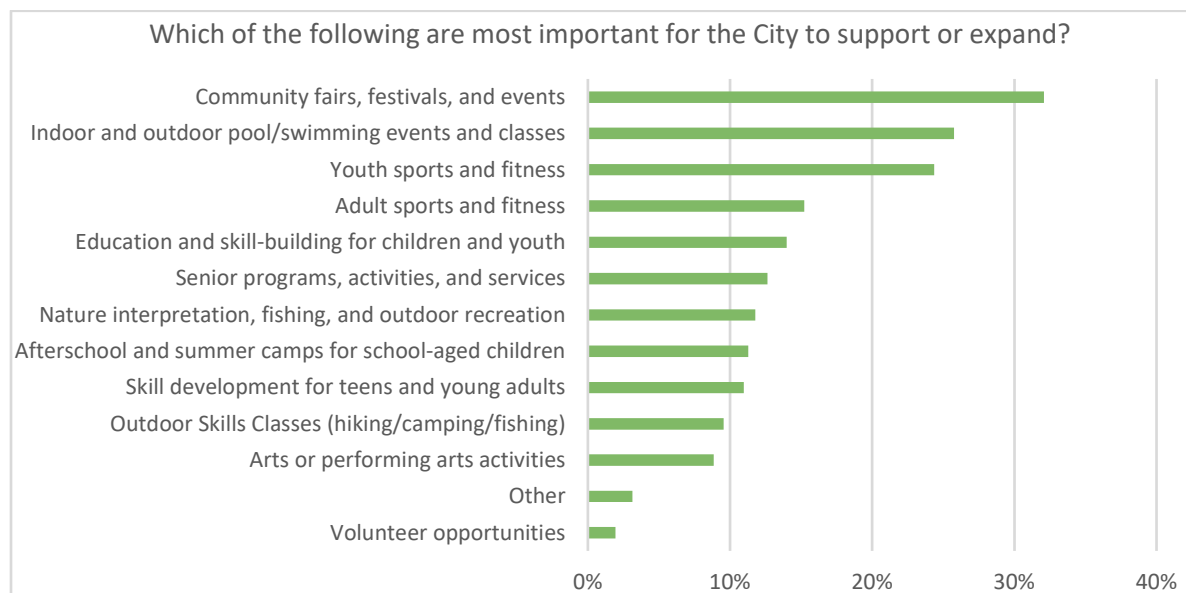
Having greenspace and a variety of park experiences is important to Amarillo residents. More than one out of every ten respondents said that *enjoying art, music, culture, and community events* was one of their most compelling reasons to visit a park. However, three out of ten noted that *being surrounded by trees, plants and wildlife* was most important.

From a list of potential recreation programs, residents would like to see more *community fairs, festivals and events* – beating aquatics and sports as the community’s top priority.

*“I think community events like city-wide concerts in different parks, (with art shows, music and local stores) and maybe investing in some sports like Frisbee golf (Lubbock has six courses!) and other activities could really help interest younger residents.”*

– Community Comment

Figure 2: Questionnaire Results for Park and Recreation Expansion





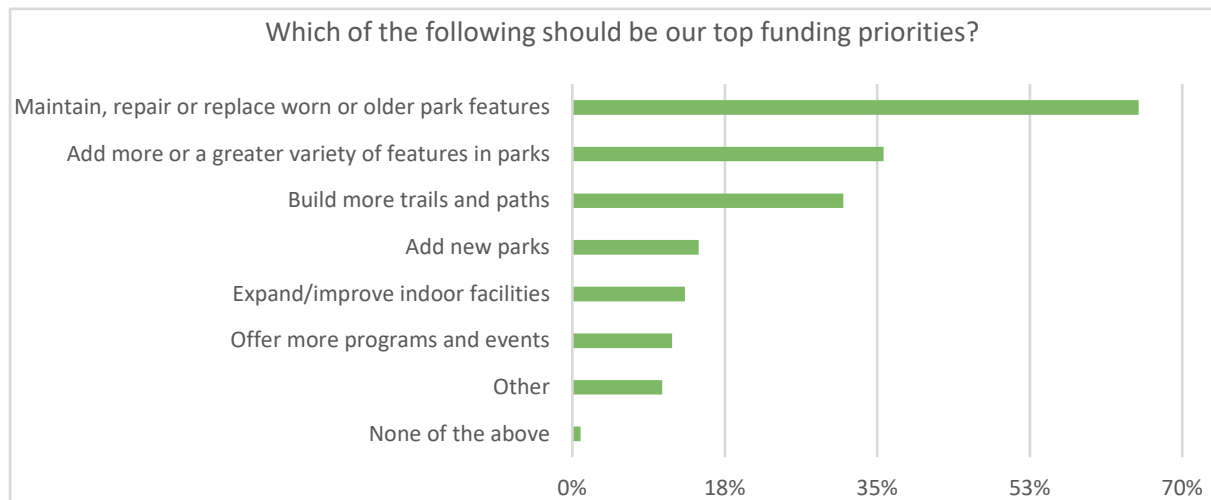
### Funding Priorities

Many community members believe the City’s top priority for parks is to maintain, repair, or replace worn or older park features. However, park renovation creates an opportunity to integrate public art into the community. Concrete stamped pedestrian paths, playable art sculptures, colorful shade sails, or mosaic retaining walls are a few ways that art can be integrated into the public open spaces when facilities are replaced.

*“I think the parks are a great way to make people forget they’re in Amarillo and get more active, whether it’s the landscaping, trees and trails, skateparks, or art and murals.”*

– Community Comment

Figure 2: Questionnaire Results for Funding Priorities







Where funding is an issue, almost half of respondents prioritized installing low-maintenance landscaping and facilities in parks. Low maintenance landscaping and facilities are often times seen as an attainable beautification measure that can be designed with native plants to reduce costs.

Figure 3: Preferences on Improvements with Limited Funding

Answer	Count	Percentage
Install low-maintenance landscaping and facilities in parks	853	48%
Lease undeveloped edges of large parks to concessions and businesses	799	45%
Provide more revenue-generating facilities in parks	765	43%
Remove amenities such as restrooms in small neighborhood parks	373	21%
Sell undeveloped portions of parks	289	16%
Increase facility rental and program fees	206	12%
Close specialized facilities that receive large subsidies	157	9%
Do not know	144	8%
Other	94	5%
None of the above	43	2%

*“Add beauty to the parks, take care of the parks, provide more parks not attached to schools, provide unique art to parks and paths make it a place people want to go.”*

– Community Comment

Figure 4: What is missing from Amarillo parks?

Answer	Count	Percentage
Extraordinary play features and opportunities	786	41%
Challenge elements (e.g., climbing wall, bike skills course, zip lines)	774	40%
Soft-surfaced trails for jogging, running, or hiking	756	39%
Off-street trails connecting park and other destinations	737	38%
Community gardens	584	30%
Natural areas (e.g., pollinator patches, native plantings, bioswales)	563	29%
Large group gathering places (e.g., giant pavilions, large picnic areas, event spaces)	503	26%
Sports court variety (e.g., badminton, pickleball, shuffleboard, futsal, basketball)	496	26%
Sports fields quantity	475	25%
Art (sculptures, memorials, integrated art pieces)	443	23%
Dog parks (e.g., dog park, run, agility area)	425	22%
Sports field variety (e.g., soccer, lacrosse, kickball, rugby)	414	21%
Other	203	11%

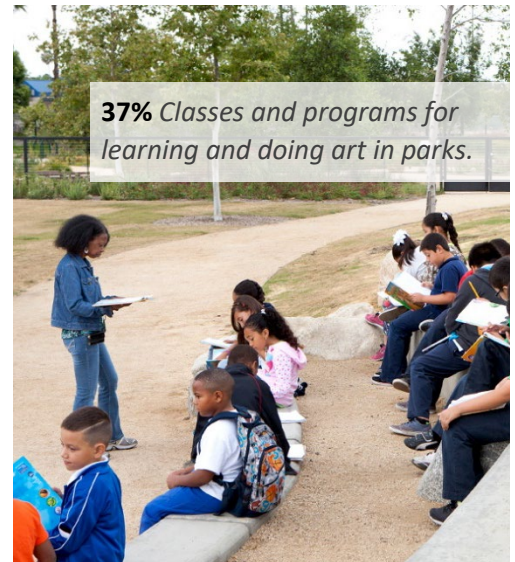
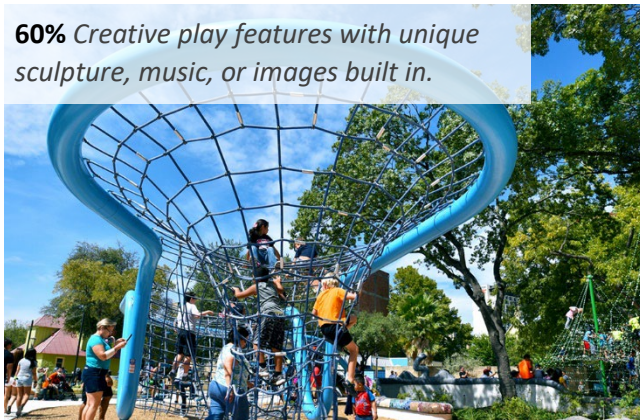
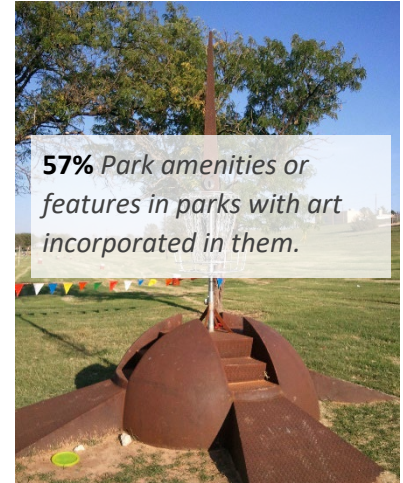
Community members rely on parks for play, respite, active recreation, and connections to nature. More than one-quarter of respondents (29%) want the City to invest more in natural areas and park greening. Another 23% feel the City could integrate more art.





## ***Incorporating Arts and Beautification***

The questionnaire revealed specific community priorities for incorporating arts and beautification in parks, city facilities, and public spaces. As noted below, the greatest priority is investing in city greening.





### 3. Arts and Beautification Trends

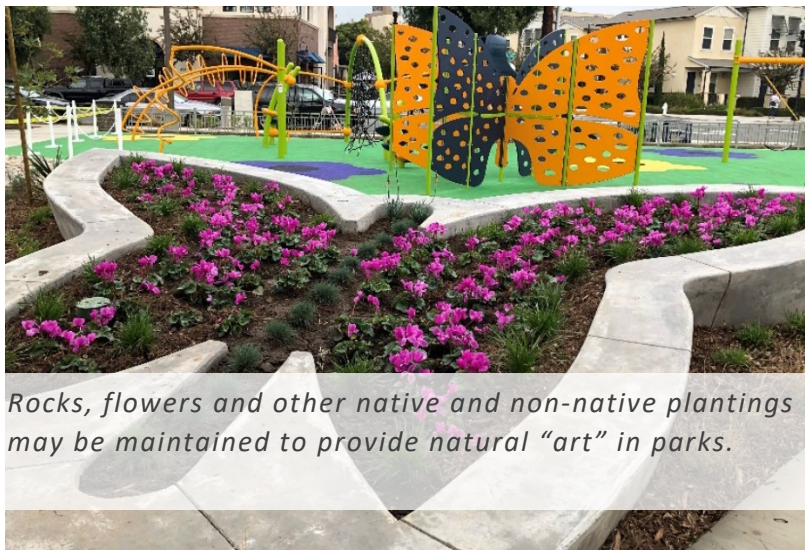
Many urban areas have undertaken creative solutions to integrate art into cities and beautify neighborhoods, streets, and or other public spaces. This section provides an overview of current arts and beautification trends.

#### BEAUTIFICATION TRENDS

Beautification is not only an aesthetic enhancement. It can also increase comfort and safety for residents and visitors, promote cohesion, and create a unique identity for a park or public space. Many methods to support beautification have been implemented across Texas and the nation. Illustrated below, these include urban greening, landscaping, community cleanups, park stewardship, signage/wayfinding, and the creation of gateways into a city or neighborhood.



*Community and neighborhood cleanups and park-build programs are popular ways to involve residents in maintaining, enhancing or changing the character of an area.*



*Rocks, flowers and other native and non-native plantings may be maintained to provide natural “art” in parks.*







*The creation of gateways to a street or neighborhood can showcase a community's identity and provide opportunities for signage, public art, and landscape plantings.*

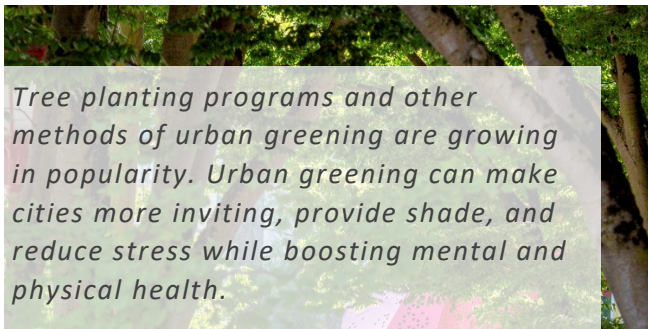


*Temporary displays of flags, banners, and lighting are used to create a vibrant streetscape, park, or public space.*





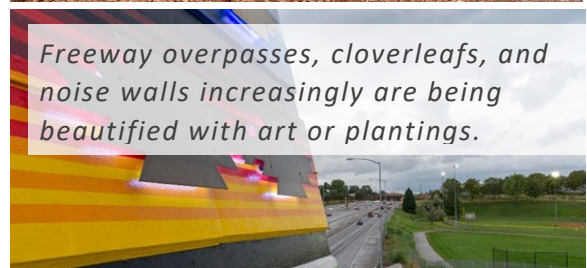
*Use of attractive, low-water native plantings can reduce maintenance costs and provide an alternative to traditional flower beds.*



*Tree planting programs and other methods of urban greening are growing in popularity. Urban greening can make cities more inviting, provide shade, and reduce stress while boosting mental and physical health.*



*Adopt-a-park program or youth corps maintenance programs support volunteerism while assisting City staff.*



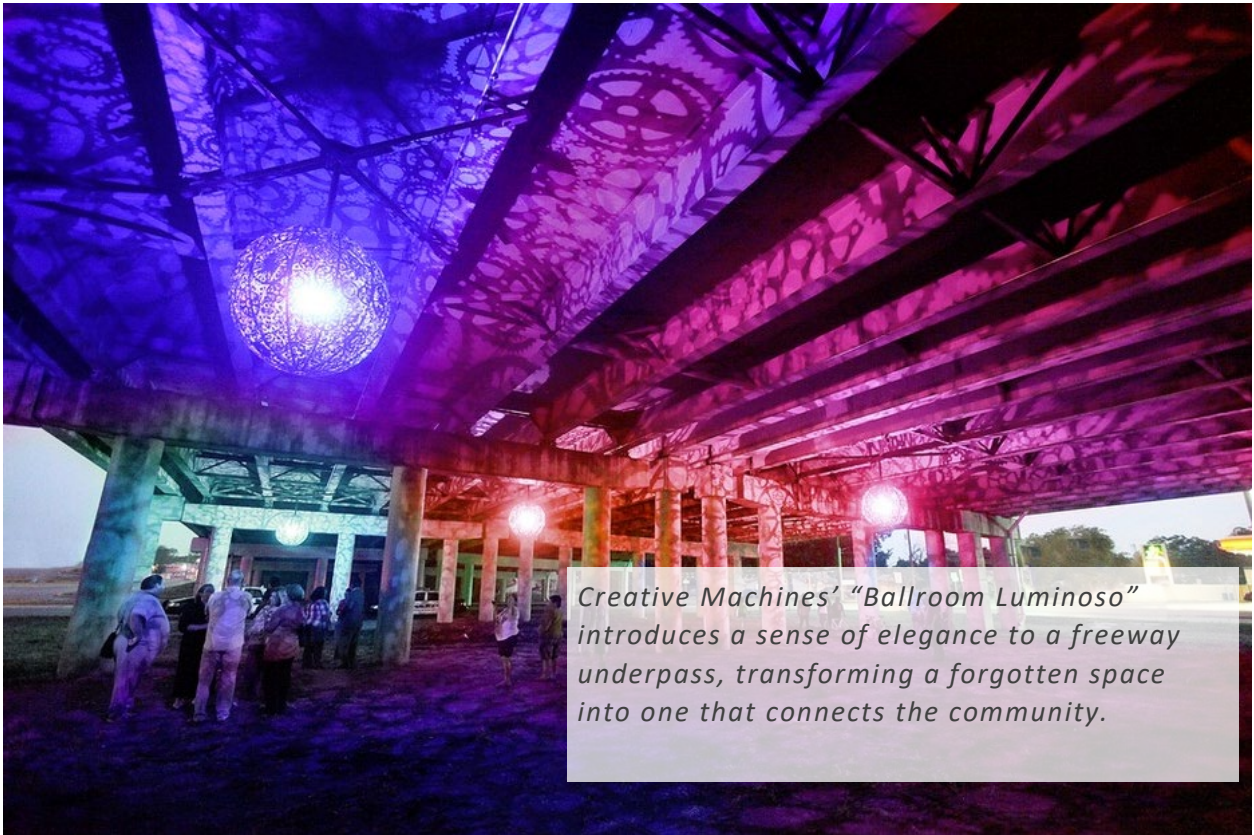
*Freeway overpasses, cloverleaves, and noise walls increasingly are being beautified with art or plantings.*



## PUBLIC ART TRENDS

The field of public art is expanding with the advent of new technologies and new materials, with an eye on sustainability, equity, and long-term maintenance. For most of its history, public art has been restricted to works that were made from a limited suite of materials: bronze, stone, and paint. This was due to ownership and maintenance issues in public spaces.

Artists have historically found it difficult to transition from the studio/gallery approach of art-making to the public realm, where material choices must withstand harsh environments. Nowadays, fabrication partners and engineers work alongside artists, a shift that has helped improve the quality of the finished product. It has also expanded the creative possibilities of public art. The result is that many current works incorporate new technologies, such as lighting, improved color-fast paints, and UV inhibitors.



*Creative Machines' "Ballroom Luminoso" introduces a sense of elegance to a freeway underpass, transforming a forgotten space into one that connects the community.*

Many public art programs address key social issues, a trend that has influenced materials choices and subject matter. Nowadays, inclusivity, diversity, and equity are more readily represented in art collections.

Public Art programs are working to reconcile the addition of experiential works of art as well as performance-based works and temporary works of art. In most cases Public Art programs and ordinances require that works of art, commissioned using public dollars, become a permanent asset. This is a problematic approach if the program wants to fund performance works of art as there remains no document of the expenditure. To deal with this dilemma and to preserve the integrity of the asset-building intent of a public art collection, communities are funding these initiatives through dedicated programming dollars outside of the Public Art Ordinance. The wisdom behind this is that Public Art Ordinances create one-time funding opportunities that do not come around again, so it is important to capture those dollars and create a work of art that has some sense of permanence. The work below is a project that bridges the gap between performance and experiential art.



*Matthew Mazzotta's "Store Front Theatre" breathes new life into an old storefront, transforming it into a space for community events centered around arts and culture.*



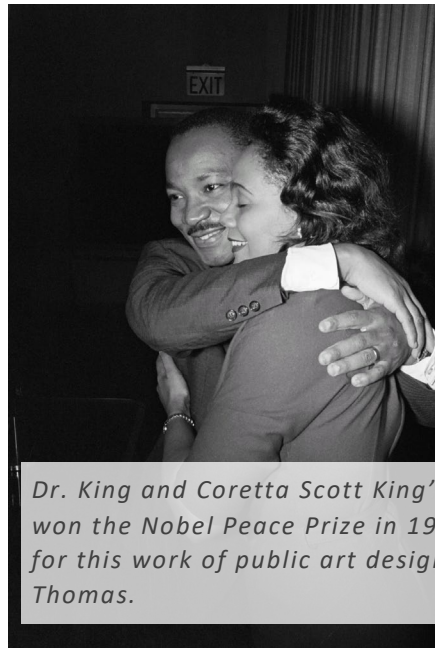
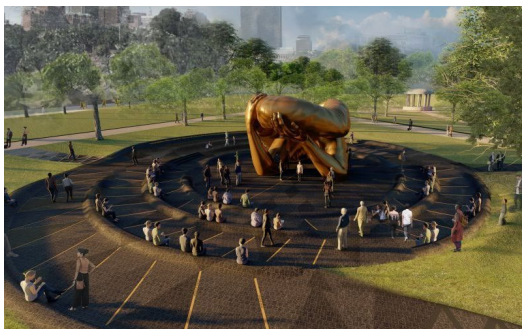


Public Art collections are now emphasizing sustainability over permanence. In the past, art was typically assumed to have some degree of permanence. Arts agencies are now considering reasonable lifespans for works of art, amending ordinances to include processes for changing an artwork's status in the collection, including deaccessioning procedures. Cities are integrating more temporary exhibits, refreshing art to reflect current cultural priorities, and emphasizing sustainable practices for long-term art works. The example below incorporates low-maintenance stainless steel and LED lighting to be more sustainable.



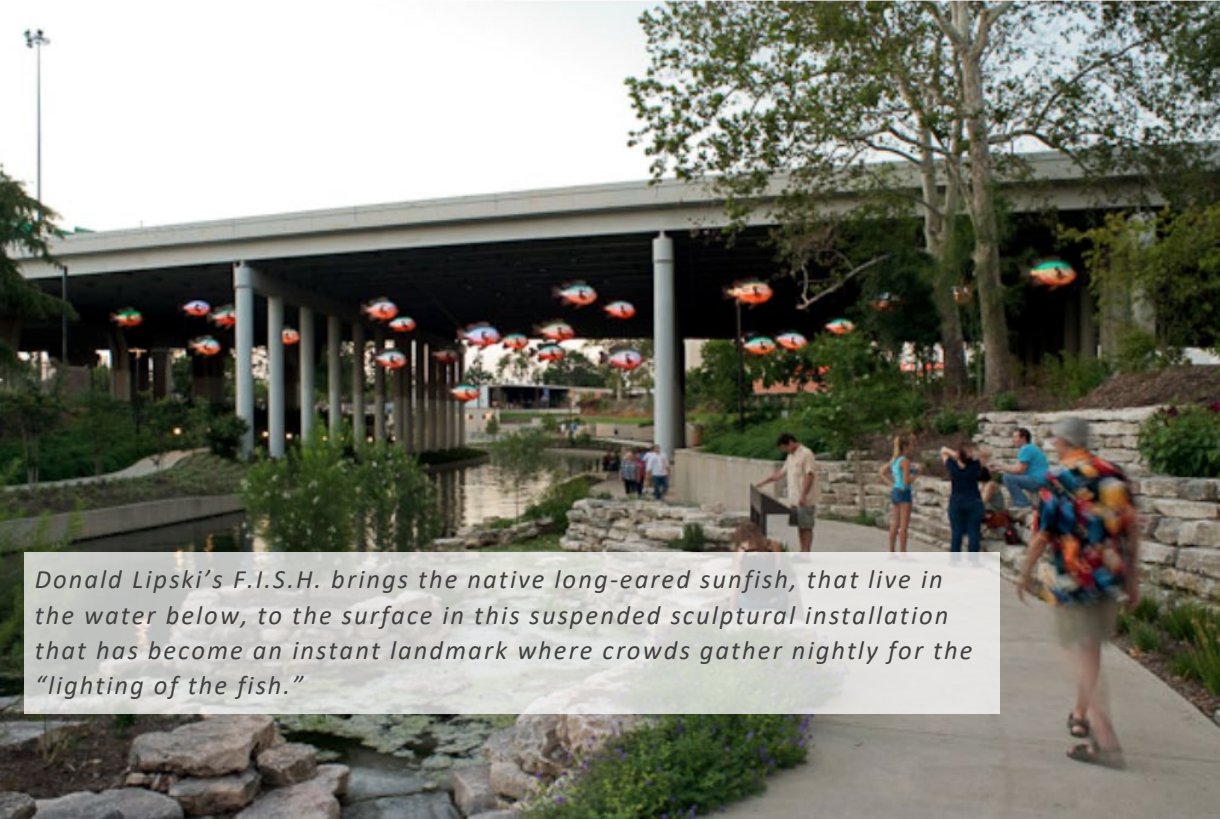
### **Examples of Trends in Public Art**

**Monuments** create space for communities to come together to commemorate the life of a person or group, or a significant event.





**Sculptural Artworks** can range in size from pedestrian scale to monumental works of art that promote a greater sense of community identity.



**Murals** are not limited to painted surfaces. They can include materials such as mosaics, printed ceramic tile, and other 2D mediums that can be successfully installed on vertical surfaces to last longer than painted murals.



*William Matthews' Los Caballos transforms the artist's original watercolor painting into mosaic and bronze bas-relief sculptures that welcome guests to the Dickie's Arena in Fort Worth, TX.*



**Experiential Artworks** can provide an inclusive experience to a wide range of communities through the introduction of auditory, kinetic, and interactive components.

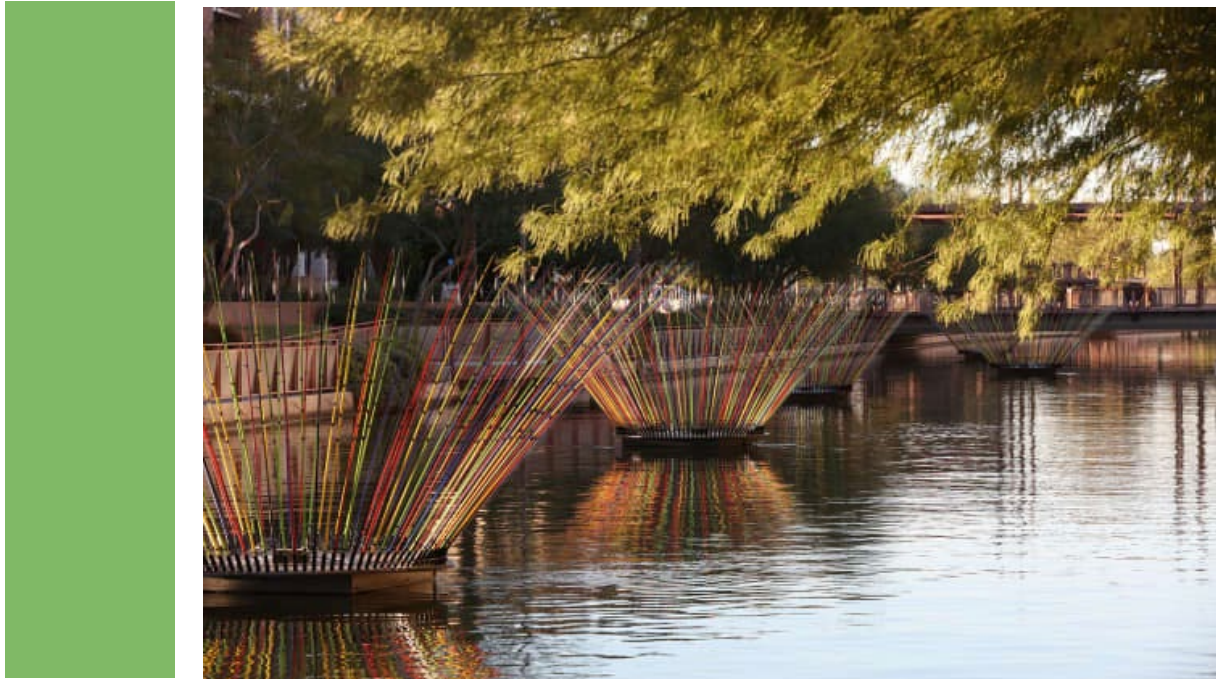


*Jen Lewin's Sidewalk Harp is an interactive sculptural installation that passersby can play by passing their bodies through the 36 sensors capped with LED lights.*





**Temporary Installations** are well-suited for experimentation, creating opportunities for artists to work with a community to create unique experiences that can highlight important issues and bolster civic pride.

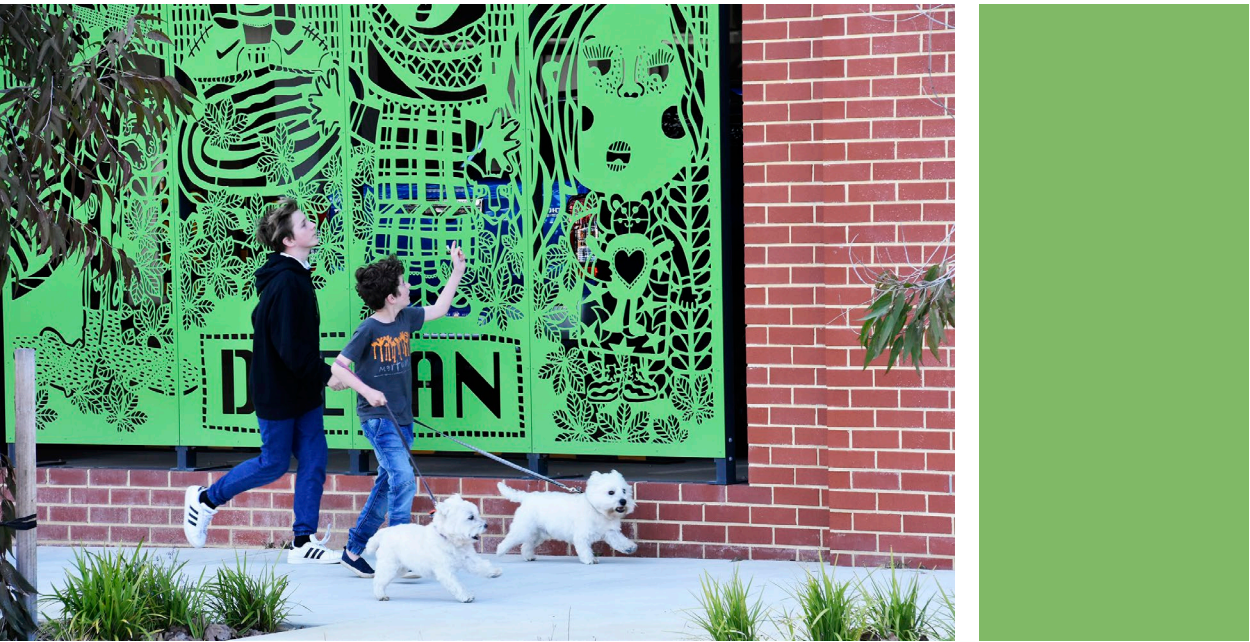


*Bruce Monro's Blooms is comprised of seven circular arrays of multi-colored fishing rods threaded with optical fiber that float on the Scottsdale Canal. The use of fishing rods is a reverse reference to the protection of the White Amur fish that are imported by Salt River Project to inhabit and clean the canals. In this way, the installation is intended to serve as a reminder of the eco-system within the canal.*





**Architectural integrations** create opportunities for artists to work as part of a team of creative individuals working together to add additional design value to architectural endeavors.





**Integrated Seating** allows for creative solutions for gathering spaces where communities can experience the artwork in a participatory fashion.



## 4. Strategies and Actions

The following strategies and actions are intended to guide citywide arts and beautification initiatives over the next five years. Based on community priorities, trends, and key directions, preliminary strategies were presented to members of Amarillo's Beautification and Public Arts Advisory Board on January 12, 2021. Comments obtained during and following the meeting were used to refine these strategies and actions to support the implementation plan presented in the next section.

### STRATEGY 1

#### Create and initiate a sustainable arts and beautification program.

- a. Establish a dedicated Arts, Culture, Film and Performing Arts staff position (Arts Coordinator) within an existing City Department or eventually as part of a new Office of Arts and Culture. This position would facilitate and coordinate the arts and culture goals listed in this plan.
- b. Identify existing City staff to coordinate Citywide beautification efforts (Beautification Coordinator). This person should be positioned within the department and division [specify if this is Parks & Recreation, Maintenance Division] most likely to coordinate on the development, maintenance and management of public space landscaping, urban greening, community cleanups, volunteer corps management, etc.
- c. Establish a 501(c)(3) Parks, Arts, and Beautification Nonprofit to support projects.
- d. Identify communication protocols, roles and responsibilities, and coordination points between the Arts Coordinator (Office of Arts and Culture), the Beautification Coordinator, the Parks & Recreation Department, other City staff, the Beautification and Public Arts Advisory Board (Board), the new Nonprofit, and City Council.
- e. Establish a One Percent for Art ordinance. As part of this ordinance: 1) Define a City process and selection criteria for City-funded art projects; 2) diversify funding sources and establish funding structures that allow for City and community contributions and revenues obtained through grant writing, grant management, solicitation of sponsorships and donations, and the exploration of new revenue sources; 3) identify revenues to support new projects, programs, and ongoing maintenance; 4) establish loan and donation criteria and approval processes; and 5) establish deaccession/archival processes and criteria.
- f. Prior to installing new art, ensure that processes and resources are in place for the ongoing maintenance, stewardship, and display of art pieces.
- g. Revisit and redefine the Board's role to better advise on new programs and reinforce the Board's connections to private and community art programs. Identify representative liaisons within the Board for key tasks (e.g., communications/social media, neighborhood/community group coordination, public/private arts and cultural organizations and businesses, etc.)





## STRATEGY 2

**Initiate projects to inspire and grow community and partner involvement and support for the arts, fostering high-profile Board involvement.**

- a. Revise and implement the mural program to reflect new directions identified in this Plan.
- b. Initiate an annual Amarillo art event that would showcase regional arts.
- c. Craft a media and social media strategy to create and post art happenings, art models, artist profiles, and other relevant information, initially using existing City communication channels. Identify a responsible party (or Board subcommittee) to take on the responsibility for identifying materials and coordinating posts.
- d. Coordinate with the Parks & Recreation Department to integrate art, varied colored palettes, interpretive elements, and context-sensitive design elements in the renovation or development of new and existing parks, public spaces, and recreation facilities. Consider functional, integrated art where it is cost effective for maintenance.
- e. Encourage art projects and artist involvement that support Amarillo’s cultural diversity, vibrancy, and heritage, as well as other City values and goals. These values and goals for art should be defined as part of the “one-percent” ordinance and a more fully detailed Art Master Plan.
- f. Encourage and create opportunities and activities for arts participation by the public. Consider activities such as (but not limited to) art-making workshops, sidewalk chalk events, open stage opportunities, art contests, parades, and community mural projects.
- g. Coordinate with the Amarillo Cultural District, CVB Arts Committee, private art groups and nonprofits to facilitate art events, shows, movies, performances, concerts, outdoor theater productions, and classes in City parks, facilities, and public spaces.
- h. Coordinate with private art groups and nonprofits to provide low-maintenance rotational installations, pop-up art, or performance art in City parks and public spaces.



## STRATEGY 3

### Foster community beautification through projects and partnerships.

- a. Identify a tiered beautification/maintenance system to identify priority areas for projects and ensure each site (once developed) receives the appropriate level of maintenance and care. For example, Tier 1 may be City gateways and high visitation (revenue-generating) public spaces.
- b. For each beautification project, identify in advance the entity in charge of ongoing maintenance responsibilities. If the City, establish ongoing resources (funding, staffing, and volunteers) to support site stewardship. Where possible, locate private entities and stakeholder groups to “adopt” site-specific beautification areas and/or art displays.
- c. Establish and coordinate a City tree planting/urban canopy enhancement program.
- d. Coordinate annual community and park clean-up programs in conjunction with neighborhood associations.
- e. Continue seasonal light displays at selected City sites.
- f. Collaborate with the Parks & Recreation Department to expand volunteer park beautification programs. Expand Adopt-A-Park Programs, Park Friends Groups, and Youth Park Corp, with the Beautification Coordinator overseeing the recruitment, management, training, and recognition of volunteer participants.





## STRATEGY 4

Identify longer-term strategies to refine and sustain the City's arts program and beautification program.

- a. Coordinate an Artist Census, identifying individuals and organizations to create a contact database and support efforts for outreach and artist connections.
- b. Create an online portal or webpage to serve as a one-stop shop for patrons and practitioners of the arts to connect the artist community, share information, promote events and opportunities, collaborate on projects, highlight and promote local artists, and grow Amarillo's arts and cultural landscape.
- c. Expand the social media and media campaign to non-City forums to build opportunities for artists and art organizations to communicate, collaborate and promote art activities.
- d. Expand this plan to create a separate Art Master Plan and a Beautification Master Plan defining a separate vision, values, goals, strategies, project list and funding plan to direct each of these efforts. The goals, approach, groups to involve, and funding strategies are very different for these efforts.
- e. Use the Public Arts and Beautification Plan to create annual workplans and a 3- to 5- year project list for new projects and programs. Use the project selection criteria to weigh and prioritize projects, adding new opportunities to the list as these arise.
- f. Continue to reevaluate Board diversity and structure to reflect broader art interests and strengthen connections to the private sector, businesses community, 501c3 arts organizations, partners, and philanthropists.
- g. Identify new staffing needs as arts programming and beautification activities expand.
- h. Maintain Tree City USA designation.
- i. Consider a Legacy Program that provides an opportunity to honor a loved one or commemorate a milestone by funding capital and operations costs associated with tree plantings, memorial bench, mile of trail (development) or other designated items in Amarillo parks.





Local students attend public art dedication ceremony.



Public art ribbon cutting ceremony.

## 5. Implementation

The strategies and actions in the previous section provide broad directions for leveraging resources, working collaboratively, and advancing arts and beautification initiatives over the next five years. This section provides details related to the key steps that Amarillo should take to **build a city that is rich in cultural identity**. Steps include:

- Following a model that works
- Forming a nonprofit
- Funding a dedicated art staff position
- Investing in a public art program
- Initiating a public art ordinance
- Developing a more detailed master plan for public arts
- Initiating a three-year action plan

### FOLLOWING A MODEL THAT WORKS

All great cultural programs and initiatives have been championed by strong leadership and political will. In the late 1980's, when Denver, Colorado, was in the depths of a boom and bust economic cycle and businesses were leaving in droves, Mayor Federico Pena spearheaded a broad and expansive new set of initiatives that established the 1% Public Art Ordinance; the Office of Art, Culture, and Film; as well as the Commission on Arts, Culture, and Film. His political backing along with strong support from a few dedicated City Council members and private sector supporters, helped to grow Denver's art community to one of the most vibrant in the nation.

Many of the individuals involved in these efforts, both from the political side and the private sector, would go on to establish the Scientific and Cultural Facilities District, a special taxing district which collects 1/10th of 1% sales and use tax to fund cultural organizations in the seven-county metropolitan



area. These well-cited efforts have become some of the most beloved programs in the Denver area and would not have happened had it not been for strong leadership and cooperation from both the elected and private sectors.



Public art discussion with community members.



Experiential public art.

## FORMING A NONPROFIT

The formation of an arts, culture and beautification foundation or nonprofit is an important tool in developing, funding, and actualizing Cultural Board initiatives. A foundation nonprofit opens up additional opportunities for the private and business sectors to have an active role in cultural activities and a prominent role in funding programs that build community. The existence of a 501(c)(3) registered nonprofit also opens up opportunities for government and private arts foundation granting programs, as well as tax benefited giving. It provides a way for Board members to have additional opportunities for high level engagement after Board terms have expired.

## FUNDING A DEDICATED ART STAFF POSITION

The addition of dedicated arts staff position within the City will start the process of moving arts initiatives forward and free up volunteers and Board members to act as boosters and arts advocates within the community.

Staff responsibilities would include, but not be limited to:

- Serving as the City liaison to the Board
- Managing existing arts and mural programs
- Managing new City- and Board-sanctioned programs and events, including those that engage community members
- Centralizing arts communications between the community and the City
- Establishing an arts community calendar of events and communication tool for collaboration
- Working to establish a Public Art Ordinance
- Assisting in the formation of the Parks, Arts and Beautification Nonprofit
- Promoting film opportunities
- Informing City Council and Mayor on cultural activities and opportunities
- Managing future Public Art opportunities

## INVESTING IN A PUBLIC ART PROGRAM

In any initial discussion concerning the establishment of a public art program, it's important to understand the difference between “art in a public space” and “public art.”

***Art in a public space is a thing or an event. Public art is a process.***

If a business owner wanted to install a sculpture in a private office complex, she could install whatever type of art she wanted without concern for public sentiment, a public process, or approvals. If that same individual wanted to install that same sculpture into the park across the street, she would have to seek city approvals and proceed through required city processes. These processes may involve some type of public involvement or public approval to determine what types of art to install. This second scenario helps explain the basis for a “public art” process.

A true public art program involves community engagement. Before public dollars are used in the acquisition and installation of art, most public art programs require a robust public discussion, discourse and approval processes. The city may need to identify the specific values that it will use to guide decision-making with regards to art commissions, grant awards, beautification projects, and even annual workplans and initiative to support the arts. These values may include:

- **History and heritage:** Interpreting or “telling the story” about the city’s past, people, and identity.
- **Economic vibrancy:** Attracting visitors to the city or promoting Amarillo’s central business district.
- **Urban greening:** Planting trees, adding bioswales, regenerating areas through native plantings and similar efforts to beautify, naturalize, and enhance the ecological function of city open spaces.
- **Diversity and equity:** Elevating projects, programs, and artists that reflect the Amarillo’s racial and ethnic diversity, including traditionally underrepresented peoples.

## INITIATING A PUBLIC ART ORDINANCE

A 1% public ordinance sets aside a percentage of budgeted construction costs on new capital improvement projects with budgets equal to or more than a defined amount for the inclusion of new public art. A capital improvement project is new construction, any improvement to construction or acquisition of buildings, streets, bridges, bike lanes, plazas, parks and playgrounds, or other real property of a permanent nature.

### ***What is and is not public art?***

A work of public art is defined as art in any media whose form, function and meaning are created for the general public through a public process. The following is a list of mediums that qualify as public art so long as the final work is made from durable materials that are compatible with the opportunity site:

- Sculpture
- Painting
- Printmaking
- Drawing



- Mosaics
- Photography
- Mixed Media
- Earthworks
- Light Art
- Sound Art

The following elements do not qualify as “public art.” However, artistic elements and creative expressions of identity can be incorporated into these amenities to support similar values and goals.

- Directional elements such as signage and wayfinding.
- Mass produced objects, such as playground equipment, fountains, benches or bike racks.
- Reproductions of original works of art (e.g., enlarged reproductions of paintings, unless that painting was created specifically for the site).
- Landscaping, except where such elements are designed by an artist or artist/landscape architect team and are an integral part of a work of environmental art.

### *How is the 1% public ordinance applied?*

A city agency, typically the city’s Arts and Culture Office, is responsible for the administration of specific activities outlined in the Plan with oversight from an appointed advisory board. This advisory group is comprised of city leaders and community members with enthusiasm or expertise for cultural programming, arts business, and education.

The city agency overseeing this process would also collaboratively with other city agencies that use, occupy, and manage the capital improvements which trigger the 1% for public art requirement.

## **DEVELOPING A DETAILED PUBLIC ART MASTER PLAN**

While this strategic plan provides guidance for initiating a public art and beautification program, in time, the City of Amarillo will need a more detailed Public Art Master Plan to provide a framework for integrating public artwork into a maintained City art collection. A fully developed Master Plan would add the following information:

- **Vision:** A vision for the city’s public art collection
- **Curatorial Framework:** What inspires the curatorial vision for the public art collection?
- **Program Goals and Objectives:** What are the goals and objectives guiding the public art integration plan?
- **Art Program Administration:** Who is responsible for the administration and implementation of the public art program, as defined by the public art ordinance and the public art policy, and who oversees the process.
- **Ordinance Implementation:** What process will be used to implement the new Art Ordinance?

- **Public Art Selection and Approval:** What process is followed for art commissions and acquisition? This process should define:
  - The public art selection panel, outlining how many voting and non-voting members are on the panel and what areas of expertise they represent.
  - The process/es by which the artists/artworks will be selected. The two most common processes used based on the project’s intent, scale, duration and budget are:
    - Open Call: A Request for Qualifications (RFQ) would be used to solicit artist applications that are reviewed based on an artists’ qualifications rather than a proposal.
    - Invitational: This method allows the Public Art Program staff to invite a short list of artists to apply for the public art opportunity by submitting images of previously completed projects.
- **Arts Programming:** Additional program activities to educate and inform artists and audiences about the program, its opportunities, and guidelines. Arts Programming can also include artist in residence programs, partnerships, and projects with other arts organizations.
- **Site Selection:** Site selection is often determined by the location of the Capital Improvement Project. However, a set of site examples should be developed focusing on prominence, intended use by the community, etc. This section will also outline the type of artwork best suited for each type of location along with considerations for each unique site (e.g., permanent installation, temporary installation, sculpture, mural, etc.).

## INITIATING A THREE-YEAR ACTION PLAN

The strategies and directions noted in the Public Arts and Beautification Plan will take several years to implement. The City currently receives an annual allowance of \$60,000, with half dedicated to the mural program and half for beautification projects. The first year, this budget will support a new project for the Mural Program, as well as series of beautification efforts such as a tree giveaway this Spring. During this year, the Board and City together should set things in motion to use the annual allocation to hire a full or ¾ FTE Arts Coordinator in the second year to initiate the arts program, strengthen relationships with potential partners, submit grants, and begin increasing resources to dedicate to arts and beautification.



The table below highlights this three-year approach, identifying task leads and estimated costs.

Project	Action	Task Lead	Estimated Cost
<b>Year One</b>			
Mural Project	Continue with the mural program, modifying as necessary to reflect new directions identified in the Plan.	Board and Board Staff liaison	\$ 30,000
Beautification Project	Coordinate with existing neighborhood cleanups and tree planting programs.	Board and Parks and Recreation Department	\$ 30,000
Social Media	Expand social media using City's existing tools and accounts.	Board	(labor)
<b>Year Two</b>			
Hire Arts Coordinator	Establish a dedicated Arts, Culture, and Performing Arts staff position within an existing City Department or eventually as a separate office.	City of Amarillo and Board	\$60,000
Empower Beautification Coordinator	Within the Parks and Recreation Department, identify a person to serve as the Beautification Coordinator	Parks and Recreation Department	(Existing staff funding)
Market and Promote Arts and Beautification	As part of ongoing efforts, collaborate to promote art activities and beautification projects to increase participation and awareness.	Arts Coordinator, Board, and Parks and Recreation Department Coordinator of Public Relations	(labor)
Mural and Beautification Projects	Continue with existing projects, using increased funding, grants, or donations.	Arts Coordinator, Board	\$30,000 - \$60,000
Update Contact List	Update existing inventory of art and culture organizations.	Arts Coordinator, Board	(labor)
Partnership Events	Establish connections with existing groups to establish or facilitate two new arts and beautification events through partnerships.	Arts Coordinator, Beautification Coordinator	\$10,000, plus partner funds

Year Three			
Establish 1% Ordinance	Establish a 1% ordinance that includes a defined process, diverse funding sources, identified revenues, established loan* and donation criteria, and a deaccession process.		(labor)
Establish Nonprofit	Establish a 501(c)(3) Parks, Arts, and Beautification Foundation Nonprofit.	Board	(labor)
Fundraising Event	Coordinate a fundraising event to promote and raise funds for the city's arts and beautification programs.	Nonprofit, Arts Coordinator, Beautification Coordinator	\$10,000, plus partner funds
Artist Census	Coordinate an Artist Census, identifying individuals and organizations to create a contact database and support efforts for outreach and artist connections.	Arts Coordinator	(labor)
Create Online Portal or Webpage	Create an online portal or webpage to serve as a one-stop shop to connect the artist community, share information, highlight local artists, and grow Amarillo's arts and cultural landscape.	Arts Coordinator	(labor)
Arts Event, Program, and Installation	Leverage connections with existing arts organizations to establish or facilitate two new arts events, programs or installations through partnerships. For example, activate a park amphitheater with a regular summer series of concerts, performances, movies, and other shows.	Arts Coordinator	\$20,000, plus partner funds
Beautification Projects and Programs	Leverage connections with existing groups to establish or facilitate two new beautification projects or programs through partnerships.	Beautification Coordinator	\$20,000, plus partner funds

*\* Note: Artists may loan art pieces to the City for display in designated locations, such as at the renovated Thompson Pool.*





## Appendix A: Arts Inventory

This appendix presents a preliminary inventory of art pieces, venues, and initiatives in Amarillo to help explore future collaborative opportunities for public art programs. The information is presented in four sections:

- Hoof Prints of the American Quarter Horse
- Additional art installations
- Arts venues
- City art initiatives

The following inventory data note public art, public and private visual arts, and performing arts venues in the city. These locations are categorized by geography to understand where art is supported.



*Hoof Prints. Photo credit: <https://centercity.org/h hoof-prints/>*

## Hoof Prints of the American Quarter Horse

Hoof Prints is a public art display celebrating the American Quarter Horse. This project is supported by the Center City of Amarillo and the American Quarter Horse Association, along with the Amarillo Cultural District, Texas Commission on the Arts, and State Cultural District. Local businesses showcase and sponsor many life-size horses around town. The following inventory is maintained by Center City of Amarillo, Inc., a nonprofit was created in 1991 to preserve and revitalize Amarillo's historic downtown area (<https://centercity.org/hoof-prints/>).

### DOWNTOWN AMARILLO

1. Giallo – 550 S. Buchanan – NewCrest Image
2. On the Prairie Dog Fork – 320 S. Polk – Maxor
3. The Future of Texas Is In Good Hands – 701 S. Taylor – Merrill Lynch
4. Old Blue – 500 S. Taylor – Amarillo National Bank
5. Freedom – 700 S. Pierce – Basden Bail Bonds
6. Patriot Pony – 1300 Harrison – Park Place Towers
7. The Great American Horse – 1300 Jackson – The Continental
8. Blaze – 310 Van Buren St. – Amarillo Fire Department
9. Sarge – 200 SE Third Ave. – Amarillo Police Department
10. Scout – 404 S. Hayden – Howard C. Allen/Tri-State Mechanical
11. Pride's Journey – 317 S. Van Buren – AmeriPride
12. Amarillo Super Spirit – 1000 S. Polk – Cenveo
13. Sunset in Texas – 801 S. Fillmore – Upshaw Insurance
14. Blue Blaze – 1314 S. Polk – Amarillo College
15. Music Box – 613 SW 10th Ave. – Music Box
16. Blueprint – 3401 S. Fillmore – Diversified Interiors – REMOVED FOR REPAINT
17. Patches – 1217 S. Tyler – REMOVED
18. Lone Star – 2736 SW 10th Ave. – A-Team Rentals
19. Unity – 3600 W. 15th Ave.- People's Federal Credit Union
20. Trigger – 1619 S. Kentucky – Dyer's BBQ
21. Bronco – 1601 S. Georgia – St. Andrews Episcopal School
22. Rebel Booster – 3921 Westlawn – Tascosa High School Rebel Booster Club
23. Hick's Horse – 1301 W. Third Ave. – Wiley Hicks, Jr., Inc.



## MEDICAL CENTER

24. Hope Malone – 1901 Medi Park Dr., Building C – Advanced Pain Care
25. Earth, Wind, Fire & Water – #11 Medical Drive – SW Neuroscience & Spine Center
26. Pride of the Masked Rider – 1400 Coulter – Texas Tech Health Science Center
27. Centennial – 6500 Amarillo Blvd. West – Panhandle 4-H
28. Seahorse – 1500 S. Coulter – Family Medical Centers
29. Reflections of Love – 1301 S. Coulter – Women’s Healthcare/Dr. David Chastain
30. Survivor – 1310 Wallace Blvd. – Amarillo Comprehensive Breast Care Center
31. Children’s World – 17 Care Circle – Amarillo Children’s Clinic
32. Leopard and Roses – 500 Quail Creek Drive – Dr. Ronald D. Whittington
33. Freedom – 6010 Amarillo Blvd. West – Thomas E. Creek, Department of Veterans Affairs Medical Center
34. Heart – 1901 Port Lane – Amarillo Heart Group PA
35. Doc – 5500 SW Ninth Ave. – Craig Methodist Retirement Community
36. Scout – 401 Tascosa Road – Golden Spread Council, Boy Scouts of America
37. Spirit of Service – 1700 Gentry Dr. – Atmos Energy
38. Peacemaker – 10101 Amarillo Blvd. West – Fort Amarillo RV Resort

## SOUTH/SOUTHWEST

39. Cinergy’s Best Flicks – 9201 Cinergy Square – Cinergy Entertainment
40. ER Doc – 3530 S. Soncy – The ER on Soncy
41. Stagecoach – 4140 S. Coulter – Wells Fargo
42. The Mustang – 5600 W. 49th Ave. – Bonham Middle School (Inside the school)
43. Liberty – 7200 Hillside – People’s Federal Credit Union
44. Ole Blue – 3435 Reeder – Sleepy Hollow Elementary
45. Oh What A Feeling – 4500 S. Soncy – Street Toyota
46. Cherry Lime – 7417 SW 34th Ave. – Sonic Drive In
47. Happy – 3423 Soncy – Happy State Bank
48. Texas – 3600 Soncy – Texas Furniture
49. Cavalier Ellis B Cheval – 3218 Hobbs Rd. – The Lone Star Ballet
50. America’s Horse 2 – 8101 SW 34th – Bank of America
51. Hilly – 6650 Soncy Rd. – Hillside Heights Rehabilitation Suites
52. Shelby – 3400 Soncy – Gene Messer Ford

## Appendix A: Arts Inventory

### I-40 WEST AREA

53. Larry's Legacy – 6900 I-40 West – Perdue Brandon Law Firm
54. Green #6 – 10801 West I-40 – Route 66 RV Park
55. Longhorn Horse – 8200 West I-40 – Longhorn Steakhouse
56. Fudd Stud – 8518 West I-40 – Fuddrucker's
57. America's Horse, America's Future – 7200 West I-40 – Amarillo ISD
58. Branded USA – 7920 West I-40 – Cavender's
59. Red #2 – 10801 West I-40 – Route 66 RV Park
60. Red Horse – 13201 Indian Hills Road – Krause Landscape Contractors
61. Hooter's Philly – 8101 West I-40 – Hooters
62. Salty – 8300 West I-40 – Landry's Management
63. Quickstart – 8540 West I-40 – Drury Inn

### SOUTHEAST

64. Future – 1701 Hollywood Rd. – Owens Corning
65. Dancer – 11150 FM 1541 – Amarillo Salvage Pool
66. Revelation 19:11 – 8827 S. FM 1541 – Cowboy Church & Arena of Life
67. Bring on Tomorrow – 2271 SE 27th Ave. – AIG
68. Tyrone Knocks – E 1151, 8901 FM 1541 – Plaska Contractors
69. Hod Rod Skippy – 5309 S. Washington – Bill's Backyard Classics
70. Hughes Hoofprint – 5401 S. Washington – Hughes Equipment
71. Life, Liberty and Happiness – 6511 S. Washington – Miller Paper Co.
72. Plains – 6699 S. Washington – Plains Transportation
73. Lone Star – Wolflin Square I-40 & Georgia – Boston & Mays
74. Wal-Mart – 4215 Canyon Dr. – Wal-Mart
75. REMOVED
76. Country – 4030 Canyon Dr. – Country Chevrolet
77. Howdy Howdy – 4040 Canyon Dr. – Scottie's Transmission

### I-40 EAST AREA

78. Roomie – 2301 East I-40 – Ashmore Inn & Suites II, Inc.
79. Total Package – 2601 East I-40 – American Quarter Horse Hall of Fame & Museum
80. We've Been Friends a Long Time – 2100 East I-40 – Plains Chevrolet



## NORTH/NORTHEAST

81. Jetsetter – Rick Husband International Airport – 10801 Airport Blvd.
82. Straight Up – Bell Helicopter- 10201 Airport Blvd.
83. Cowboy – Cowboy Roundup USA – 3301 E. 10th Avenue
84. Weyco – Weyerhaeuser – 4715 NE 24th Avenue
85. Tuffy – Sanborn School/Amarillo Education Foundation – 700 S. Roberts St.
86. Don – Palo Duro High School (inside of school) – 1400 N. Grant St.
87. Cowboy Justice – Potter County Sheriff’s Office – 13103 NE 29th Avenue
88. The Real Thing – 8700 Center Port Blvd. – Coca Cola Distribution Center
89. Pantex Hoofprint – US Hwy 60 & FM 2373 – Pantex Plant

## OUTSIDE AMARILLO

90. Shaq – 3850 Mack Rd. – Pioneer General Contractors
91. Swordfish – 19300 FM 1541 – Timber Creek Veterinary Hospital
92. E Pluribus Unum – 19100 FM 1258 – Phyllis Nickum
93. Justice – 2309 Russell Long Blvd, Canyon, TX – Randall County Justice Center
94. Old Sandy – Dumas, TX – McDonald’s



Hoof Prints. Photo credit: <https://centercity.org/hoof-prints/>

## Additional Art Installations

Amarillo is well-known for its larger-than-life art installations and murals that can be found throughout the city. From Cadillac Ranch to Ozymandias, the Amarillo Convention and Visitor Bureau maps several “quirky” art installations (<https://www.visitamarillo.com/things-to-do/arts/art-installations/>). Many are listed in the table below.

**Table A-1. Other Art by Type and Location**

VENUES	LOCATION	MEDIUM
<i>Name</i>		
"Abe Lincoln"	Central Business District	bronze sculpture
"Casey at the Bat"	Central Business District	bronze sculpture
"Cattle Drive"	Central Business District	steel
"Christmas Tree"	Central Business District	steel sculpture
"Community"	Central Business District	steel sculpture
"Fired Enamel on Copper"	Central Business District	enamel on copper
"Flight of Hope"	Central Business District	bronze and stainless steel
"Floating Stone Fountain in Centennial Plaza"	Central Business District	stone rotating in fountain
"High Plains Landscape"	Central Business District	paint and mosaic tile
"Readers"	Central Business District	bronze sculpture
"Rick Husband Memorial"	Central Business District	bronze sculpture
"The Prophet"	Central Business District	steel sculpture
"Talon Sweep"	SW	steel, welded
"Archway"	SW	steel, welded and painted
Circle of Children	Central Business District	bronze sculpture
Golfer	Central Business District	bronze sculpture
Grandfather & Grandchild	Central Business District	bronze sculpture
Heart of Amarillo	Central Business District	fiberglass
Sculpture collection & gallery of historic Amarillo photos	Central Business District	bronze sculptures
"Musselshell Rider"	Central Business District	bronze, cast
"It's So Hard to Stay on Top"	SW	steel, welded
"Schism II"	SW	steel, welded and powder coated
"Continuous Line"	SW	limestone
"Night Hawk"	SW	steel, welded and painted



## Art Venues

Table A-2. Visual Venue Distribution

VENUES	LOCATION
<i>Visual Arts</i>	
AC Southern Light Gallery	SW
Amarillo Museum of Art	SW
Amarillo Art Institute	NW
Amarillo Community Market	Central Business District
Amarillo Historical Museum	NE
Blue Sage Gallery	NW
Brush With Art	SW
Cerulean Gallery	Central Business District
Chalice Abbey	SW
Downtown Amarillo Public Library Gallery	Central Business District
Globe News Center for the Performing Arts	Central Business District
Harrington House	Central Business District
Hoofprints of the American Quarter Horse	Central Business District
IC Gallery	NW
Lile Art Gallery	NW
OHMS	Central Business District
Panhandle Art Center	NW
Panhandle PBS	SW
Portraits by Tracy	NW
Process Art House	Central Business District
Route 66 Glass	NW
Sunset Art Gallery of Amarillo	NW
The 806 Art Collective	NW
The Colony Frame & Gallery	SW
The Raburn Studio	NW
Sculpture Garden at Sunset Center	NW

**Table A-4. Performing Arts Venue Distribution**

VENUES	LOCATION
<i>Performing Arts Venue</i>	
6th Street Saloon	NW
ALT Academy & Adventure Space	SW
Amarillo Civic Center	Central Business District
Amarillo College Amphitheater	SW
Amarillo College Black Box Theater	SW
Amarillo College Ordway Hall	SW
Amarillo College Theater Complex	SW
Amarillo Little Theatre	SW
Amarillo Opera	SW
Amarillo Performing Arts Center	Central Business District
Amarillo Symphony	Central Business District
Amarillo Youth Choirs	Central Business District
Austin's Pub	NW
Broadway Spotlight Series	Central Business District
Chamber Music Amarillo	NW
Friends of Aeolian Skinner	NW
Globe News Center for the Performing Arts	Central Business District
Golden Light Cantina	NW
High Noon on the Square	Central Business District
High Plains Public Radio	Central Business District
House Bar	NW
Jaztober	Central Business District
Leal's	NW
Leftwoods	NW
Lone Star Ballet	SW
Napoli's	Central Business District
Panhandle PBS	SW
Starlight Theater	NW
The 806 Coffee House	NW
Polk Street Eats	Central Business District

## ARTS INITIATIVES AND EVENTS

Several public art programs and events are managed by the city or local community groups. A few are highlighted below.

### *Mural Grant Project*

The Mural Grant Project was launched as a city initiative to meet goals of enhancing the city's appearance, increase employment opportunities in the arts, raise awareness and appreciation of the value of art, create civic pride, reduce blight and encourage tourism. The program provides matching grant for reimbursement for up to half of what was spent on materials. There was a total of \$30,000 distributed to the four quadrants of the city, in addition to the Central Business District.

### *Bones Hooks Park Christmas Lights*

Named after a cowboy and civic leader and the first black person to serve on the Potter County grand jury, in 2018, the Beautification and Public Arts Advisory Board led an effort to install Christmas lights in the park at the cement stage. To date, the lights have been installed for one season.

### *Beautification Projects*

Leading the effort to beautify the city, the Beautification and Public Arts Advisory Board discusses and recommends projects centering on public arts projects, clean up or maintenance of public spaces throughout the city.

### *Neighborhood Art Initiatives*

Three neighborhoods in Amarillo have led public art programs to showcase their history, culture, and heritage through art. Each project included a show with proceeds benefiting the revitalization of these neighborhoods.

- **If Walls Could Talk – The North Heights Art Project:** The history of North Heights was celebrated in a juried art show showcasing thirty-three works of art that featured significant individuals and landmarks from the community. In an attempt to support both oral and visual history, project organizers created this project to capture the stories through art that celebrate North Amarillo. Works in the show included photography, paintings, sculpture, 3D pieces and poetry.
- **Let's Art Amarillo – The Barrio Project:** Focusing on the Barrio Community, 20 people and 20 locations were selected by the Barrio Arts Committee to create and display art that is visually reflective of the story and culture of the community. Culminating in a show and sale in January, half of individual sales go to the artist, while the other half is collected to benefit the Barrio Neighborhood Project.
- **San Jacinto Arts Project on Route 66:** The San Jacinto Arts Project captures the history of the San Jacinto Neighborhood through art and story. This area includes the earliest beginnings of Amarillo, as well as the rich history of Route 66. The project includes a webpage that features several iconic buildings, such as the Beef Burger Barrell and The Bussey Buildings, some dating from the early and mid-1920's. As the third neighborhood to create and art project and show, the San Jacinto Project offered prizes for art ranging from paintings to photography and sculpting to poetry.



## Appendix A: Arts Inventory

### *Hoodoo Mural Project*

Held in September, the HOODOO Mural Festival is not a city-led event but a collaboration by the Center City of Amarillo and the Amarillo Cultural District of the Texas Commission on the Arts to celebrate public art and unveil strategically placed murals in the downtown area. The one-day festival has music, food carts and local artists with works on display.



Cadillac Ranch. Photo credit: <https://www.facebook.com/1974cadillacranch>



Joey Martinez mural. Photo credit: <https://twitter.com/sodpoodles/status/1149735599433293825>





## Appendix B: Public Art Models

### MONUMENTS



Ann Hamilton's 2018 *Chorus* is located at the World Trade Center Cortlandt Station in lower Manhattan and weaves together two historic texts - the horizontally placed text is from the 1948 United Nations Declaration of Human Rights - and is interwoven with vertical text from the preamble of the U.S. Declaration of Independence.



Cliff Garten's 2018 work *I AM A MAN* combines sculpture, text, and landscape to form an important new American Civil Rights Memorial in Memphis, TN, which pays tribute to the members of the pivotal 1968 Sanitation Workers' Strike and the legacy of Dr. Martin Luther King, Jr.



*Appendix B: Public Art Models*

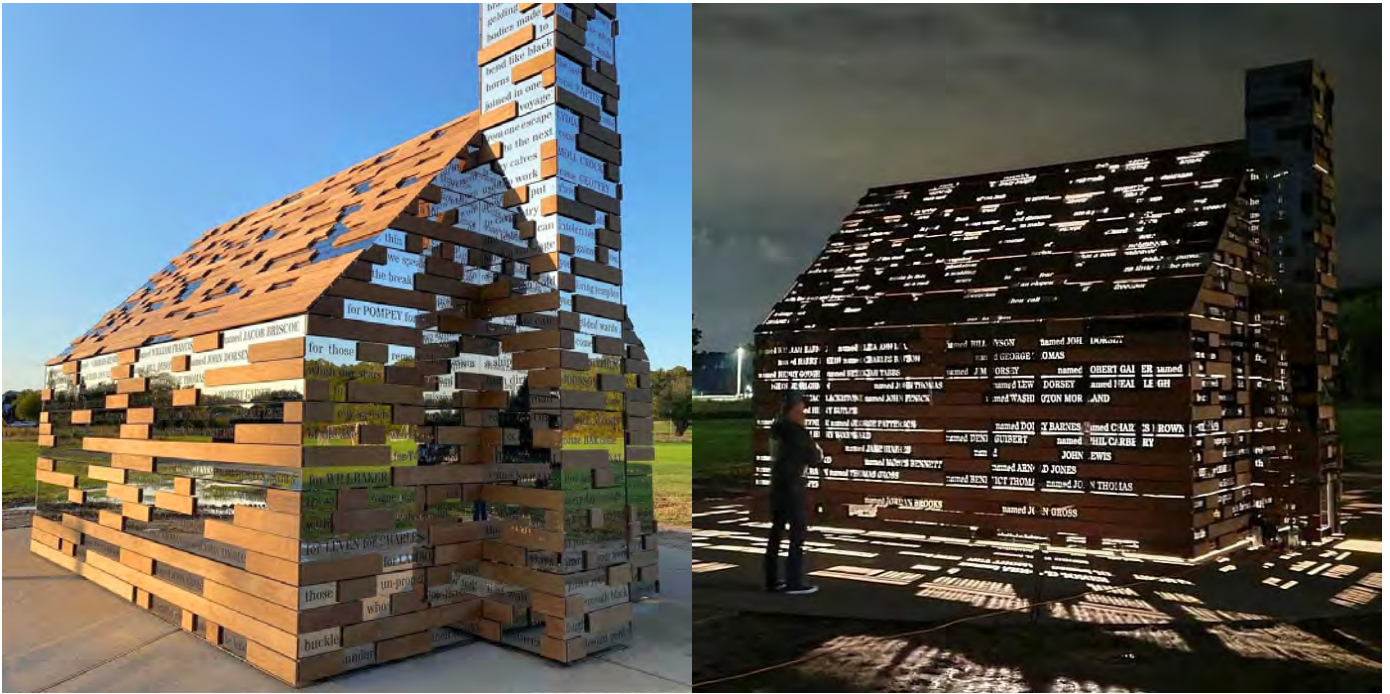


Larry Kirkland's 2014 American Veterans Disabled for Life Memorial utilizes granite and glass to pay tribute to the brave soldiers who put their lives on the line and bodies in harms' way for their country.



Larry Kirkland's 2014 water sculpture entitled Passage consists of two leaning glass and stainless steel structures that create a gateway to the National Center for Civil and Human Rights in Atlanta, GA.





RE:Site’s 2020 work *From Absence to Presence* located on the campus of St. Mary’s College of Maryland depicts the tectonic form of a slave quarter materialized from the ground up evoking how the story was uncovered from archaeological research - making the invisible visible.



UAP Design created the Queensland Police Memorial in Brisbane, Australia in 2018 providing a space for visitors to reflect, honor, acknowledge and commemorate fallen service members.



## SCULPTURAL ARTWORKS

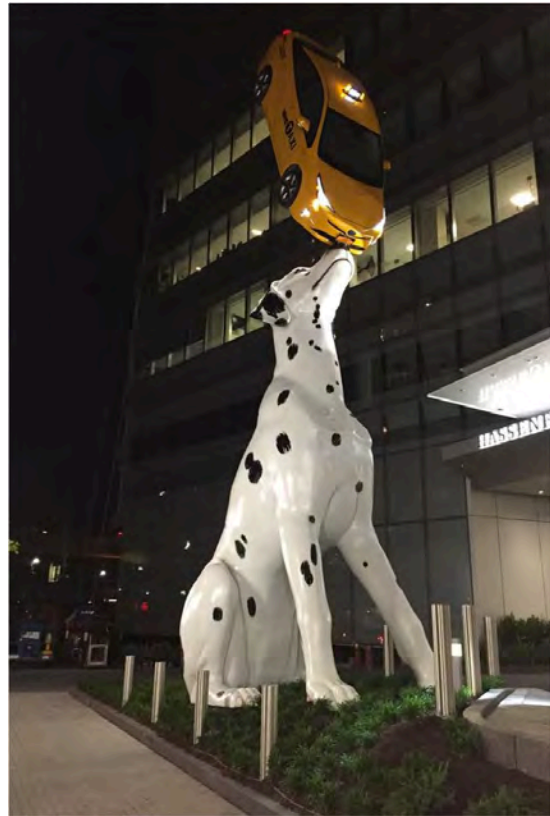
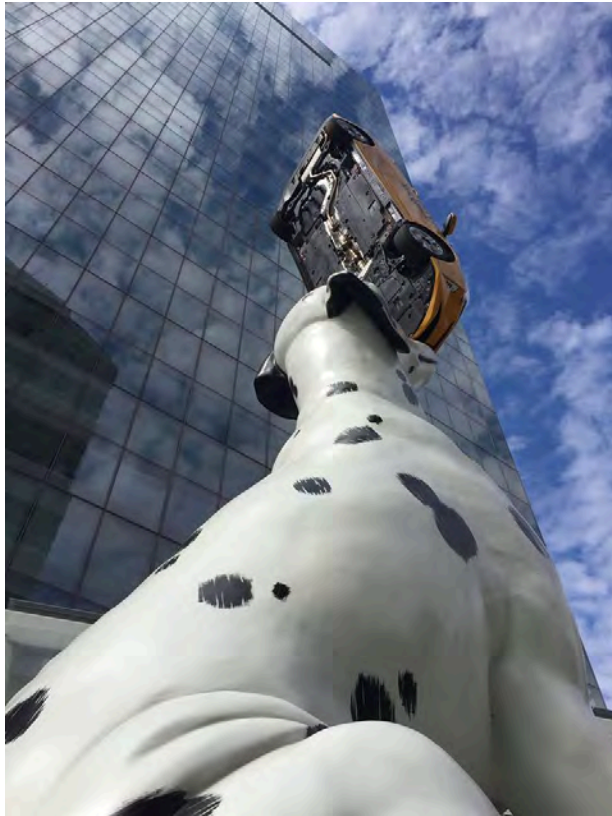


Mirek Struzik's 2019 Dandelions San Mateo is an installation directly inspired by the sophisticated design of dandelions that becomes illuminated in the evening.



Larry Kirkland's El Intercambio is located on the TTU Health Sciences Center El Paso Campus and forges a physical and symbolic connection between the two new buildings completed before the works installation in 2013.





Donald Lipski's 2018 sculpture SPOT, a 2.5 story tall Dalmatian balancing a real Prius taxicab on its nose, welcomes patients, families, and staff to NYU Langone's Hassenfeld Children's Hospital in NYC.



Jaume Plensa's 2012 work WUNDERLAND is a massive stainless steel mesh head that viewers can walk through at The Bow in Calgary.



Appendix B: Public Art Models



Creative Machines' Latent Energy is a science-themed sculpture completed in 2017 for the Fred Pickle Engineering & Technology Center at Sam Houston State University in Huntsville, TX that depicts a portion of a hydrocarbon molecule transitioning from its liquid to its solid form.

Matthew Mazzotta's 2016 work Cloud House, located at Springfield, MO's largest farmers' market, is a unique rain harvesting system that creatively reuses the rainwater it collects to provide a deeper look into the natural systems that give us the food we eat.



## MURALS



Kevin Sloan’s 2019 work entitled *The Mischief Makers* is seen on a parking structure as part of the 9+CO redevelopment project in Denver, CO and explores the relationship between the natural and human-made world.



The French Street artist known as Mantra has worked with entomologists from around the globe to create his trompe l’oeil murals that encase enormous butterflies in display cases as seen in this mural entitled *Mariposas del Yucatán* painted in Cancún, MX in 2019.



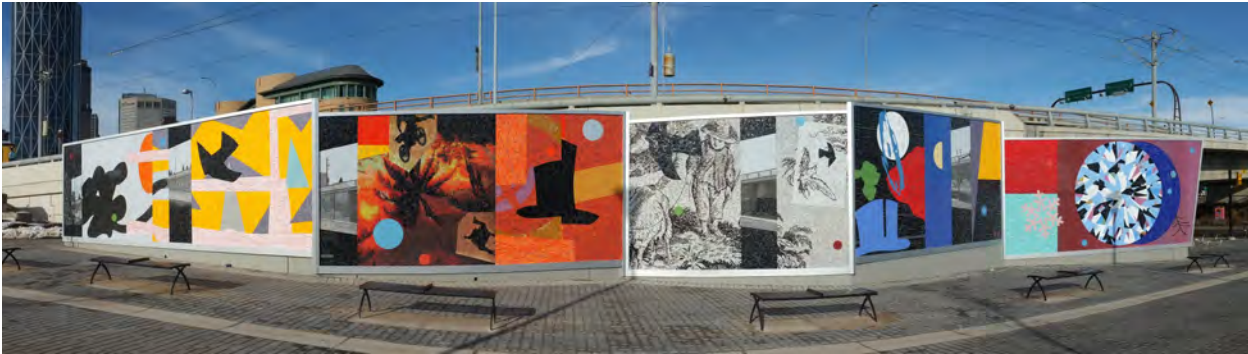
*Appendix B: Public Art Models*



Meg Saligman's *Common Threads* was completed in 1999 in the Center City neighborhood of Philadelphia, PA and depicts real, contemporary young people imitating postures of historical figurines.



Vik Muniz's 2017 large scale mosaic tile mural entitled *Perfect Strangers* is located at the Second Ave 72nd Street station in NYC and portrays different life sized figures that one might come across while taking the subway.



Ron Moppett's *THE SAME WAY BETTER/READER* is a 110' long mosaic tile mural completed in 2012 for the city of Calgary's East Village.

## EXPERIENTIAL ARTWORK

Joe O'Connell and Blessing Hancock's *Fish Bellies* is a permanent installation on the Texas State University campus that consists of a series of organic, illuminated sculptures each equip with two touch-sensitive buttons that allow visitors to adjust the color and saturation levels of the internal LED lighting.





*Appendix B: Public Art Models*



Marc Fornes' 2013 Pleated Inflation serves as an informal amphitheater in Argeles-Sur-Mer France.



Matthew Geller's Open Channel Flow was created for the Buffalo Bayou Park in Houston, TX in 2009, mimicking the styles and color of the neighboring Sabine Water Pump Station while providing a place for the community to gather and interact with water.



Rafael Lozano-Hemmer's *Speaking Willow* is a biometric sculpture created for the courtyard of Planet World, an immersive museum in Washington DC, in 2020 that responds to the presence of passers-by with recordings of eternal statements relating to each language and its culture, highlighting the distinct rhythms, intonations, emphases, and textures that make each language unique.





Wowhaus' 2014 Spinnrad introduces two landmark interactive sculptures to the city of Cincinnati that play music that evokes the rich cultural history of the city when the hand crank is turned.

## TEMPORARY INSTALLATIONS



Annica Cuppetelli and Cristobal Mendoza's Nervous Structure is a series of site-specific, interactive installations consisting of string and fabric structures illuminated with interactive computer graphics that react to the presence and motion of viewers as seen here during its 2019 temporary installation in Halifax, Canada.



Erwin Redl's Mobile Suspension was a temporary installation completed in 2016 for the Denny Plaza in Spartanburg, SC that consists of five multicolored mobile curtains that come together to create a woven pattern of 4" translucent acrylic squares.



Jeppe Hein's Mirror Labyrinth, exhibited at the Brooklyn Bridge Park in NYC in 2015, is made of freestanding mirrored lamellae forming three curves that merge into one another.



Appendix B: Public Art Models



Mark Reigelman's temporary site specific installation *The Meeting House* is a brightly painted New England Quaker-style structure sinking into the grassy lawn of the Rose Kennedy Greenway in Boston that was installed in 2017.



Raw Design's temporary installation *Prismatica* was created for the 2014 Luminothérapie Competition in Montreal and consists of 50 pivoting prisms that act as kaleidoscopes that glimmer under natural light by day and provide atmospheric lighting by night.

## ARCHITECTURAL INTEGRATIONS



Jim Isermann created Cougar Pride, and exterior installation consisting of a series of eight foot square pre-cast panels that feature intricate patterns of interlocking U's and H's, for the University of Houston's new Cougar Stadium in 2014.

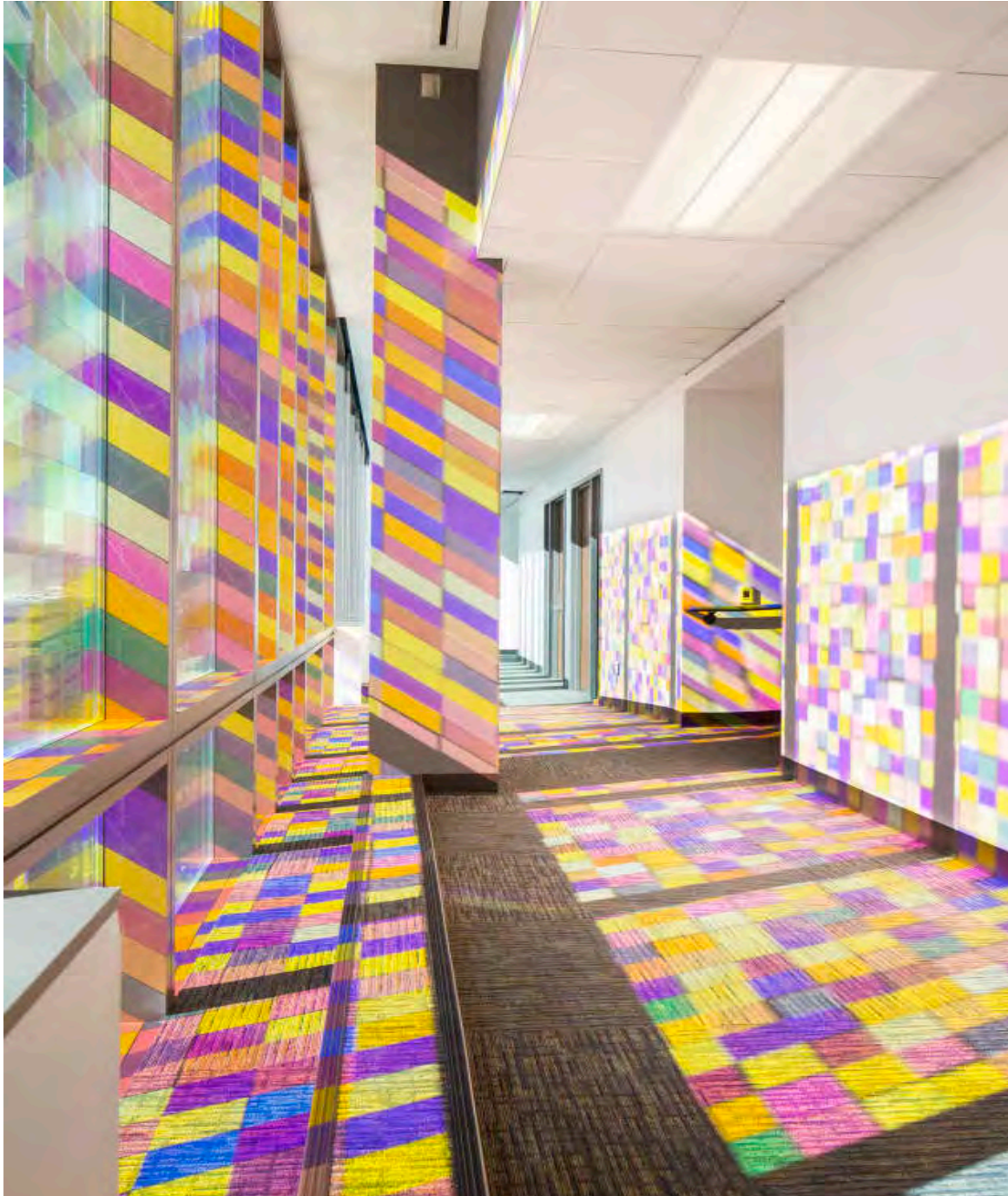


Elmgreen & Dragset created The Hive, an inverted illuminated cityscape, for the Moynihan Train Hall in New York as a permanent installation in 2020.



*Appendix B: Public Art Models*

Gordon Huether's 2013 Desert Mosaic is comprised of thousands of multi colored dichroic glass tiles that are laminated and encapsulated into a dual paned insulated glass unit that reflects colored patterns into the Pima County Municipal Justice Court in Tucson, AZ.





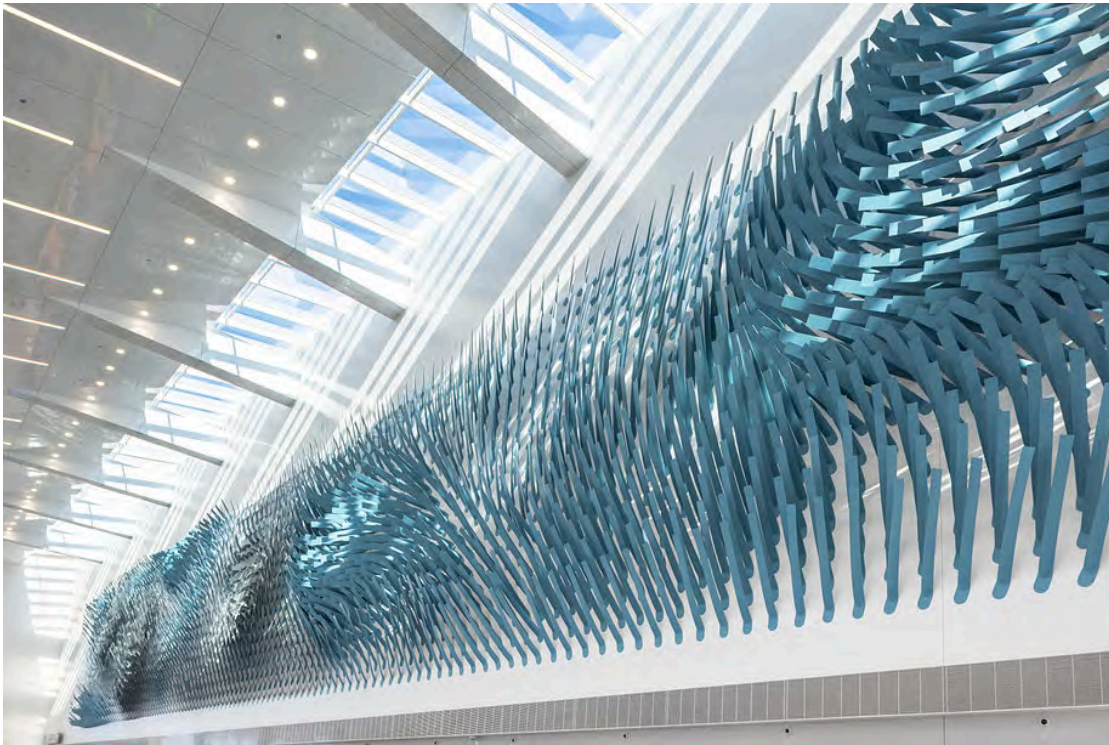
Paula Hart created Six Seasons, a series of six aluminum art screens that are powder coated different bright colors allowing airflow into the parking garage for the Stan & Jean Perron Child Advocacy Centre in Perth, Australia in 2019.





*Appendix B: Public Art Models*

Rob Ley's 2018 installation *Field Lines* at the O'Hare Airport in Chicago, IL is a representation of the dynamic air currents that oscillate between stable and turbulent wind conditions constructed entirely of formed aluminum elements.



Larry Kirkland created four artworks for Lehigh University's new Science, Technology, Environment, Policy and Society Program (STEPS) building in 2010 that highlight elements from our natural environment etched into monumental glass panels.



## INTEGRATED SEATING

Brian Phillips' Louisville Knot, installed in 2019 in Louisville, KY, acts as a large-scale piece of street furniture inserted under the overpass, the Knot provides opportunities for parties, play, and commerce, encouraging residents and visitors to not only cross the divide, but occupy it.



Catherine Widgery's 2018 work entitled Woven Light is an outdoor room that brings awareness to time, light, shadows and projected color as the work responds to the shifting sunlight in Northfield's Upland Park in Denver, CO.





*Appendix B: Public Art Models*



RE:site's 2020 play sculpture entitled *Nested Hive* celebrates not only bees, but all the primary insect pollinators of nature and is located at the Eastway Regional Recreation Center in Mecklenburg County, North, Carolina.



Urban Conga's *Why sit when you can play?* is a musical public park bench sparking community activity and social interaction through play, completed in 2015 for the Straz center for the Performing Arts in Tampa, FL.

Wowhaus created Wellspring for the City of Santa Rosa, CA in 2020 a group of large-scale Raindrops that can be rotated, enabling an endless array of seating compositions to be created within this public park plaza.

