

Public Art Action Plan for the Holly Shores Master Plan area

09.11.13



Untitled. Holly Shores Power Plant murals. Artist Arleen Polite. 1992.





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Introduction

East Austin has been the focus of tremendous change over the past few decades. Home to Austin's original Latino population, the area was historically one of deeply interconnected communities and neighborhoods. These ties still remain but the pressures of gentrification and demographic change are creating new identities and new ties within the area. Central to the life of the neighborhood and site of many annual festivals and daily rituals of life, is Edward Rendon Sr. Park at Festival Beach. In September 2009, City Council allocated funds for the development of the park, Fiesta Gardens, and the Holly Power Plant Site Park (Holly Shores). The Master Plan will serve as a guide for how the park should develop as the city and neighborhoods navigate future changes. With the Master Plan process led by the Parks and Recreation Department underway, the City of Austin Art in Public Places (AIPP) program wanted to ensure that public art was considered in the planning of the future park will continue to serve a vital role within the community. In Spring 2013, GO collaborative was commissioned by AIPP to develop a Public Art Action Plan.

Why a Plan for Public Art?

Public art holds the unique capacity to creatively honor the heritage, culture, and landscape of the area in a way that is accessible to all citizens. The goal for the Action Plan is to draw an overall picture for how public art can be implemented within the park as it develops over the upcoming years. Recognizing that the park has many different types of areas within it – from bucolic tree groves to active softball fields – a larger strategy for public art is needed that can both honor the existing features of the site, and provide opportunities for creating community-centered contemporary art.

Vision for Public Art within Holly Shores

Within the Action Plan planning process, GO collaborative set out to answer two essential questions about public art and its relationship to the surrounding community:

1. How is the community currently supported by the visual arts?
2. As the master plan is implemented, what should be the role of public art within the park?

What we heard from the community, and from those artists that worked within the area, was that the communities that surround the park have a long tradition of the arts being integrated into their everyday life. From front yard shrines, to expressive murals, to original music, the surrounding neighborhoods hold their collective identity in large part through creative expression.



Pay Phone Revival project.
Artist Stefanie Distefano. 2012.



Goals for Public Art within the Park

In listening to the community, and talking with professional consultants involved with the project¹, a number of goals for the public art within the park were identified:

Tell the Story of the Neighborhood: The history of the area is one that needs to be honored. Born of systematic segregation and deep issues of environmental justice associated with the Holly Shores Power Plant, the struggles of the neighborhood are part of a history that should not be forgotten. They are the stories not only of the area, but of Austin as a city as well. And as the area changes, the narratives should be honored within the art that is created.

Create Opportunities for Neighborhood Involvement: Public art within the park should be founded on the notion that the community is central to its creation. Through conversations, workshops, and/or hands-on involvement, the community has voiced a strong desire to stay closely involved in the process of creating new art for the area.

Continue the Legacy of a Vibrant Neighborhood Arts Culture: While the history of the neighborhood has been one of struggle, it is also one of Saturday picnics, dances, and festivals. Art has the potential to not only capture the larger historical trials, but the everyday joys of neighborhood living that are felt today within the music, murals, and food of the area.



La Quinceanera. Holly Power Plant murals. Artist Fidencio Duran. 1992.

Honor Youth Culture and the Elders of the Community. From young graffiti artists speaking about their grandparents, to community elders concerned for younger generations, we heard a clear desire for future public art to serve all generations within the area – youngest to oldest.

Create Spaces of Delight for All. Whether future art looks to honor the historical narrative of the area or celebrate spirit of the surrounding community or the land, the public art within the park will be for all who come to visit. With the Ann and Roy Butler Trail along the southern bank of the park, citizens and visitors from all over the city – and the world – are drawn to the area. Each new piece of art should honor the complex mix of users and visitors that will visit the park on a daily basis.

¹ See Appendix B for a list of all stakeholders consulted during the planning of the report.



Neighborhood and Park Master Plan Context

Holly Shores Master Plan

The Public Art Action Plan has been developed to serve as a complement to the Holly Shores Master Plan document, developed by the Austin Parks and Recreation Department, prime consultant Michael Van Valkenburgh & Associates Inc. (MVVA), and their team.² As funding becomes available for implementing the ideas laid out in the larger park master plan, funding will also become available for the public art since Austin is fortunate to have a level of public funding set at 2% for all eligible municipal capital improvement projects over \$100,000.

The Master Plan will serve as a guide for development of new and existing parkland and facilities. The goals of the master plan include: address the heritage and culture of the area; landscape; recreation; access and safety; and overall use of the park. The planning for the parks master plan took place from August 2012 to May 2013. Planning efforts for the Public Art Action Plan were coordinated with the final large community Master Plan meeting on May 20, 2013.

East Cesar Chavez and Holly Neighborhoods

The Public Art Action Plan target area aligns with the Master Plan area, which consists of the Edward Rendon Sr. Park at Festival Beach, Fiesta Gardens, and the Holly Power Plant Site Park (Holly Shores). The total parkland stretches between two East Austin neighborhoods, East Cesar Chavez Neighborhood (ECC) and Holly Neighborhood. The goals and expressed desires of these two neighborhoods were taken into consideration during each part of the public art planning process. Research for the project began with an examination of each neighborhood's previously adopted Neighborhood Plan to identify the goals and objectives addressing public art and parkland within broader discussions about neighborhood character, history, culture, and park infrastructure.

East Cesar Chavez Neighborhood: The boundaries of the East Cesar Chavez neighborhood are as follows: the alley between 6th and 7th Street to the north, Chicon Street to the east, Lady Bird Lake to the south, and Interstate 35 to the west. The neighborhood plan, adopted in 1999, outlines sixteen primary goals, including three with direct relationships to the present project.

- Goal 3. Create and preserve physical features and activities to reinforce our neighborhood's cultural identity and history.
- Goal 9. Preserve and enhance neighborhood trees, green spaces, trails, gardens, existing parks, and recreational facilities.
- Goal 16. Provide opportunities for cultural arts, recreation, and leisure activities.
- In Section 4 "Environment and Parks," the Plan outlines objectives and actions to increase shade, improve park infrastructure (benches, for example), and increase accessibility, especially in relationship to the RBJ housing complex.

Holly Neighborhood: The boundaries of the Holly Neighborhood are as follows: 7th Street to the north, Pleasant Valley to the east, Lady Bird Lake to the south, and Chicon Street to the west. Adopted in 2001, the Holly Neighborhood Plan includes two primary goals related to the present project:

- Goal 7: Preserve the neighborhood's historical and cultural character.
- Goal 8: Maintain and enhance existing parks and parkscapes.

² The Action Plan will become an addendum to the larger document, pending approval by Boards & Commissions and City Council, will serve as an overlay to guide the future commissioning of public art within the area.



In addition, other plan elements support the creation of public art and public art amenities within the area:

- Objective 7.1: Preserve the neighborhood’s culture.
- Action Item 7.1.1: Encourage local artists to create public art at parks, schools and East Austin libraries to visually promote the history and character of the neighborhood.
- Action Item 8.3.3: Install a pavilion/shelter and picnic tables and trees at Fiesta Gardens in the pocket area located south of bridge, west of baseball field. - Park & Recreation, Austin Energy



Aerial image of the East Cesar Chavez and Holly Neighborhoods with the master plan area, highlighted in green. Existing City-owned public art is noted, with the AIPP collection highlighted in red and the Cultural Heritage Collection highlighted in orange.

Existing Public Art

Within the Holly Shores Master Plan area and surrounding neighborhoods, the visual arts play an active role in cultural expression and heritage, neighborhood character, and history. The diversity of public art is represented by: City-commissioned works in the Art in Public Places program collection or funded through the City’s Cultural Funding program³, privately commissioned works, and informal / self-initiated works. For the purposes of this report, existing public art within the boundaries of East Cesar Chavez to the north, Lady Bird Lake to the south, Pleasant Valley to the east, and Interstate 35 to the west will be the focus.

Within the Holly Shores Master Plan area, there are currently nine pieces in the Austin AIPP collection. Additionally, there are four pieces within the City of Austin’s Cultural Heritage Collection.⁴ The thirteen pieces include painted murals and sculpture. (See Appendix A for a complete listing.)

At the Holly Shores Power Plant, seven murals were commissioned for the wall enclosing the Holly Shores Power Plant using Austin Energy Holly Good Neighbor funds. Five murals are held within the AIPP collection and two were funded through the Cultural Funding program. Fidencio Duran’s *La Quinceanera*, located on the northern boundary wall of the Power Plant, was most recently restored and remains in the best condition. It sits along side another intact mural, *The Untitled* by Arleen Polite. The western wall has been subject to under-maintenance and neglect and all murals along it have suffered weather and graffiti.

³ Austin’s Cultural Funding program distributes hotel occupancy tax funds to support locally initiated arts projects.

⁴ The Cultural Heritage Collection holds works that were donated to the city or that existed before the Art in Public Places program was established.



Murals recognizable upon review in 2013 at the Holly Shores Power Plant.

Ambray Gonzales' mural the *Progress of Civilization* is most recognizable and should be documented within the deaccession process. Due to graffiti, fading, and damage, the four additional murals are beyond recognition. With minor damage, the seven artists' signatures are located on a singular panel at the entry to the Power Plant on Haskell Street.



Example of mural damage and graffiti, as of October 2011. See Appendix G for additional information and images.

Current and future work will change the Holly Shores Power Plant from a power generation and sub-station location to a sub-station only location. The existing footprint of the power plant will be reduced by 9 acres, creating new parkland. The northern boundary wall, with the two murals most viable for preservation, will be demolished and a new wall will be constructed to south side of Holly Street, an extension to form the northern boundary of the site.



Tenderly. Trail of Tejano Legends.
Artist Connie Arismendi. 2008.

In addition to the power plant murals, the *Trail of Tejano Legends* is an additional series of publicly commissioned artworks in East Austin. The Trail and the associated public art pieces celebrate local Tejano musicians of the 1940's and 1950's, many of who grew up in the Holly and East Cesar Chavez Neighborhood areas. Two of the four sculptures by Artist Connie Arismendi are located in the master plan area. *!Estamos en Tejas!* and *Tenderly*, completed in 2008, are important landmarks within the park.

Art in the Neighborhood

It should be noted as well that the many personal, and privately commissioned works exist throughout the neighborhood creating a dynamic context for new public art to take shape.





Public Art Planning Process

Planning Process

The planning process for the Public Art Action Plan occurred between April and July of 2013 and included the following steps:

- Examination of existing neighborhood plans;
- Identification and gathering of input from key stakeholders, including: neighborhood residents, local artists, and local leaders in the arts community;
- Collaboration and coordination with City Staff and Master Plan consultants;
- Review of current and future conditions, including the Master Plan documents being developed by the Master Plan consultants;
- Review of existing City-commissioned public art in the area and current AIPP ordinances and guidelines;
- And, development of recommendations and guidelines for future art commissions when construction funds for the whole or any phased portion of the Master Plan become available.

Stakeholder Engagement

In developing the Action Plan, we understood that community input was a central component to the planning process. Being subject to many structural injustices (such as the segregation that followed the 1928 City Plan), the citizens of the area are keenly aware of how important public engagement is within any city planning endeavor. As such, the Public Art Action Plan team took part in all available large community meeting being organized through the park master plan effort. (See Appendix B for a list of all meetings.)

In addition, GO collaborative met with residents and artists in a series of one-on-one interviews, placticas (small group meetings), and the Artist Walk and Workshop. On each occasion the consultants talked with local residents and artists about two essential questions:

1. How is the community currently supported by the visual arts?
2. As the master plan is implemented, what role should public art play within the park?

Residents responded to these questions with their ideas about what the future public art should be about. They shared stories of their lives, and the aspirations they felt for the future of the park. Some of the most frequent themes that emerged in these conversations were about the history of the neighborhood, the strength of the local culture, the stories of struggle that residents faced, and the daily rhythms of life that characterized the area for decades. Many comments highlighted the parkland itself, including conversations about the beauty of the trees, the soft roll of the land, and the strong connection to Lady Bird Lake. People also talked about their desire to see art that supports all ages, including local youth and the elder residents of the RBJ Center.

The ideas from residents and other stakeholders were then used to develop an outline of the public art recommendations found in this report. These recommendations were circulated for feedback to all those that were contacted during the initial research and assessment phase, in addition to being posted on the parks master plan website. Feedback was collected and then integrated into the overall document in order to finalize the public art recommendations.

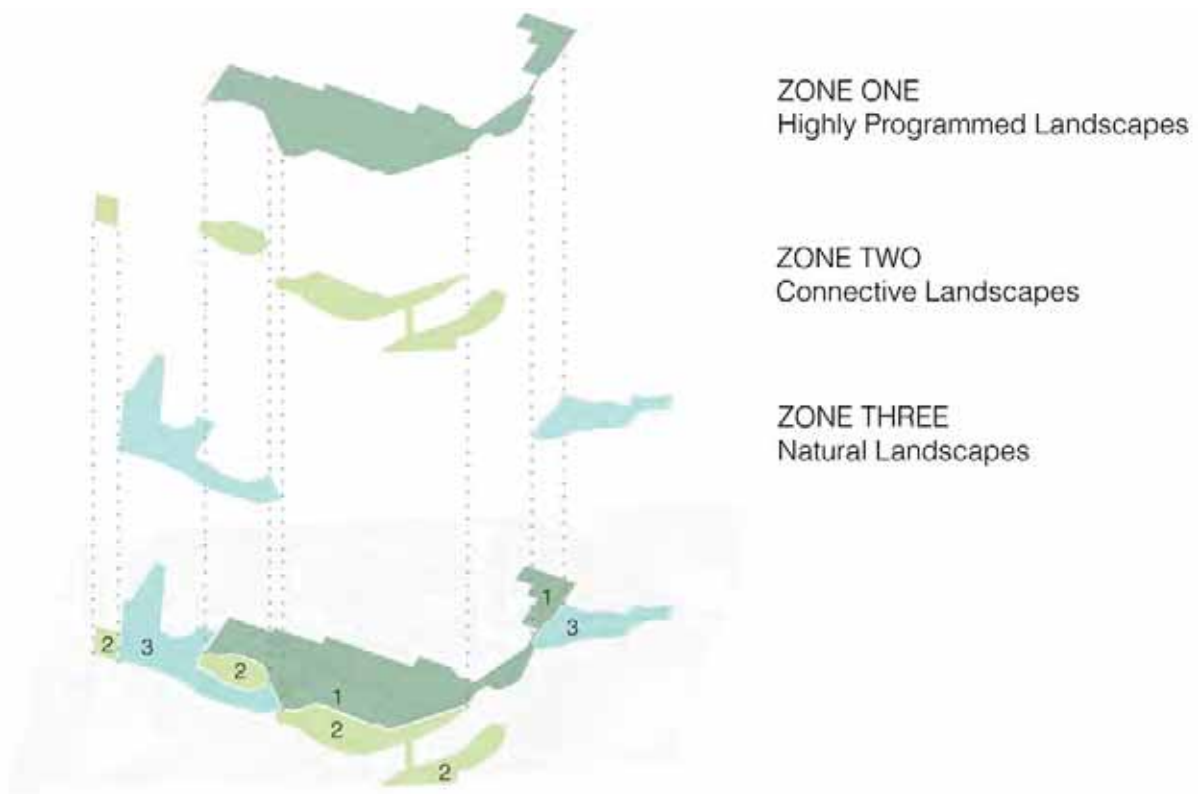


Recommendations

To ensure that public art continues to play a significant role in the area and in the future development of the parkland, the recommendations outlined in this report bring together the desires and interests of the community with present and future spatial opportunities in the parkland. During the community engagement process, residents and artists suggested a diversity of ideas and subject matter for future art commissions. To implement these ideas, the creation of three distinct zones have been identified to organize and to frame future commissions by linking landscape setting, community feedback, and type of public art.

Evident in a review of the existing and future conditions under the proposed master plan, the Holly Shores Master Plan area contains a beautiful diversity of landscape settings, including shoreline, shady tree groves, open spaces, and maintained fields and paths. These diverse settings have been organized into three zones, grouping areas with similar characteristics and programmatic uses. While similar, areas within each zone are not necessarily adjacent to each other. Characteristics which contribute to their identity of each zone include: trees and vegetation; circulation patterns; slope and topography; activity patterns; views to and from; functional needs; and existing structures.

Within the zones, the variety of subject matter will be expressed through many different types of public art, ranging from the iconic, to the temporary, to the functional. The type of public art recommended is dependent on the characteristics of the physical environment, movement through the area, programmatic use, scale of the work, and appropriateness of the medium. Implementing a diverse set of work within the park is in keeping with the goals of the AIPP in curating a collection of many types of art for Austin residents to enjoy.





Zone One: Highly Programmed Landscapes



Zone One is a contiguous area containing the majority of highly programmed areas within the park. Athletics are a primary land use, including: multi-purpose field and ball field adjacent to Martin Middle School; the ball fields along Robert Martinez Street; and the Roy and Ann Butler Hike and Bike Trail. Additional recreation facilities include: Metz Park and Recreation Center, including a splash pad and Metz Pool; Fiesta Gardens; Johnny Degellado Pavilion; and Martin Neighborhood Pool. New features proposed in the master plan include: improved lagoon with beach and deck; sloped event lawn; children's playground and swim area; a pier; and Lakeside Performing Arts Center.

Considering the breadth of programs and facilities, this zone provides opportunities for all Austinites to engage. The landscape itself is largely dominated by built elements, including parking, roadways, and the facilities listed above. There are small, more "natural" spaces for rest and gathering.

Considering the spatial characteristics of Zone One, public art that can best support the activities in Zone One are 1) more civic scaled, stand-alone, iconic works of art; 2) functional art; and 3) art integrated into built features. These types of art will best express subject matter pertaining to the history of the neighborhood and the celebration of neighborhood youth culture.

Unique to Zone One, stand-alone, iconic artworks would greatly contribute to future improvements. The density of built elements and high level of activity call for artworks with a considerable presence and scale. When placed effectively, these artworks can become landmarks and attractors. They can contribute to or create new axial patterns, symmetry, and other spatial organizations. For example, an iconic piece located between Fiesta Gardens and the proposed steps and deck along the lagoon would reinforce an axial pattern directing views and movement between the lagoon and Jesse E. Segovia Street.



She Changes. Artist Janet Echelman. Porto, Portugal. 2005.



In Zone One, functional art, or art which serves a usable function, could be readily incorporated in future improvements. Examples of functional art include: shade structures, bike racks, seating, fencing, signage, and gates. The Parks and Recreation Department and their designers should look for opportunities to integrate functional art as they move from the master plan stage to design implementation. Incorporating amenity-based art also provides a budgetary advantage, as monies allocated to public art can be combined with construction funding.



Public benches.
Mexico City, Mexico. 2007.

Integrated Art, art which is integrated into built features, is also an effective option within Zone One. Artworks could be integrated into a variety of elements proposed in the master plan, such as: seating in the ball field bleachers; walking surfaces or railings in the deck and stairs by the lagoon; sidewalks and retaining walls throughout the park.

Zone Two: Connective Landscapes



Zone Two is a grouping of three areas, each shaped by circulation. Adjacent and underneath Interstate Highway 35 is an area ripe for improvement and increased use by park visitors. The interstate deck shields the area below from weather, yet the increased noise, dark conditions, and parking create an unfriendly environment. Also, the existing pedestrian ramp up to the Interstate deck does not meet current accessibility standards. Landlocked within the park, the area bounded by Nash Hernandez Sr. Road to the north and an intra-park roadway connecting Comal and Chicon Streets is also included within Zone 2. The Nash Building, a former firehouse, will become a park ranger station and a post for Austin Police Department. A new urban forestry and/or community garden area is proposed just south of the Nash Building. New footpaths through the area will increase connectivity between the highly programmed areas and the shoreline. Remodeling of the lagoon and river shorelines will create increase water movement and circulation to other pieces of parkland. A new pedestrian and bike bridge is proposed, connecting Rendon Sr Park with Peace Point on the other side of the Lady Bird Lake.



Ballroom Luminoso.
Artists Joe O'Connell
and Blessing
Hancock.
San Antonio, Texas.
2013.

Zone Two, with its identity centered on circulation and movement, provides the opportunity for public art to express community identity and resident narratives, along with the history of land itself. This subject matter is best expressed through Integrated Art and Social Practice(3) art. Such types of artwork have a strong precedent with the Austin Art in Public Places Program as can be seen in the Reginald Adams' *Reflections* at the African American Cultural & Heritage Facility on East 11th Street, and in Margarita Cabrera's *Uprooted Dreams*, now permanently displayed at the Emma S. Barrientos Mexican American Cultural Center.



Uprooted Dreams.
Artist Margarita
Cabrera. 2012.

Similarly to Zone One, Integrated Art, or art integrated into built features, provides unique opportunities within Zone two. New infrastructure, such the proposed pedestrian / bike bridges and walking paths, will provide numerous occasions to integrate art in functional and necessary elements, such as handrails, walking surfaces, and retaining walls.



Stem Rack.
Artist Ann Armstrong.
Austin, Texas. 2012.

Social Practice art⁵, art that has a strong community engagement component, could be well integrated in Zone Two, especially in the areas adjacent to the Nash Hernandez Building. Centrally located, the building and the adjacent area are proposed for the development of a community garden/forest area that will be highly trafficked and visual on foot and by car. Community participation, as part of a commission, could bring elderly residents from the RBJ Center, Martin Middle School students, neighborhood residents, and park users to engage in issues of food, nutrition, and the urban landscape.

Zone Three: Natural Landscapes



Zone Three is composed of two areas with the most “natural” aesthetic and bucolic conditions. Zone Three is comprised of undeveloped shoreline, shady tree groves, rolling topography, and dense wetland vegetation. This grove is the least programmed of the park, containing only the humble presence of benches and picnic tables. The Roy and Ann Butler Hike and Bike Trail is a primary component, allowing visitors to view and experience the water’s edge with a slow or medium speed. Adjacent to the RBJ Center, the park area provides an amenity to elderly residents. Currently, there is not an accessible route from the Center into the park and to the water’s edge. Improvements are needed to facilitate access and welcome residents into the park.

The landscape setting of Zone Three and its adjacency to the RBJ Center make it the most appropriate area to celebrate current natural assets, celebrate a connection to the Lake and Trail, and to honor neighborhood elders. Temporary installations, art installed with a predetermined installation period, and Environmental Art, art which celebrates the environmental features, would provide modes to celebrate the natural conditions found in the zone and celebrate the land’s own vast history.

⁵Social Practice art has a rich history and has recently taken on significance within the larger art world. Within this area of practice is a wide range of work that ranges from social critiques to celebrations of local cultures. Within the context of this report we put forward the term to indicate the type of public art that has emerged strongly within the past decade that views the community as a central component to the creation of the piece.



Walburg Project.
Artist Lucien den Arend.
Zwijndrecht, Netherlands.

Functional art in the area, especially new accessible park features would improve access and enjoyment of the park for residents and visitors alike. These functional pieces might include seating, picnic benches, signage, walking surfaces, and shade structures.

Deaccession

Deaccession entails the removal of public artworks that are no longer appropriate for display. And while such actions can be considered a necessary and integral part of responsible collections management, it is also a process that must follow a careful and deliberate procedure.

In the context of current and future work to lessen the footprint of the Holly Power Plant, and because of the planned demolition of the northern wall, it is our recommendation that the seven murals surrounding the Holly Power Plant be deaccessioned. The existing murals were painted along the north, west, and south facades of the boundary wall surrounding the power plant facility.

On the northern wall displays the two murals that are the most intact:

- *Untitled*, Artist Arleen Polite, 1992.
- *La Quinceanera (15th Birthday)*, Artist Fidencio Duran, 1992.

On the north, west, and south walls are an additional 5 murals that are in degraded condition:

- *The Children of the Future*, Artist Alfredo Martinez, 1991.
- *Sign of the Times*, Artist Armando Martinez, 1991.
- *For la Raza*, Artist Robert Herrera, 1992.
- *Me Barrio*, Artist Armando Martinez, 1993.
- *Progress of Civilization*, Artist Ambray Gonzales, 1991.

Because of the proposed extension of Holly Street within the parks master plan, the northern wall of the power plant is due for demolition. This demolition will include the two murals that have enough visual integrity to remain in place. Therefore, we recommend the deaccession of all seven murals. The two northern murals due to the demolition schedule, and the 5 other murals because the works have deteriorated to such an extent that their repair becomes unreasonable.

Within AIPP's current deaccession policy, relocation or removal are standard procedures for eliminating a work of art once it has been deaccessioned. Given the nature of the murals, which are painted onto the cement blocks of the power plant boundary walls, it will be impractical to relocate the murals from their current location. The demolition of the northern wall will effectively remove the two murals on its



façade. The remaining boundary walls, where the more deteriorated murals sit, will need to be painted over in order to complete the deaccession process.

During this process it will also need to be clarified as to whether or not the murals are recognized as part of the Art in Public Places collection or the Cultural Heritage collection. In either case, a formal deaccession process should be pursued.

Potential Programming

Given the necessary deaccession of the murals, we searched for ways to honor not only the murals themselves but the spirit of such work as well. One such opportunity can be found with the Totally Cool/Totally Art program run by the City of Austin Parks and Recreation Department. This program offers free community-based arts education for teenagers who may not otherwise have such opportunities and sponsors programs in the recreation centers located near the Holly Power Plant.

We recommend that City Council designate funding to support the coordination of a three-year temporary youth mural project. The project would explicitly engage the original mural artists at the Holly Shores Power Plant who live and/or work in or near Austin. Funding for the project would total \$3,750 per year for a total 3-year cost of \$11,250. The budget elements would include:

- Artist labor fee per year: \$2000 (two artists)
- Material costs per year: \$750
- Administrative costs per year: \$1000
- Total time commitment: 1 month project, 2 days per week for a total of 8 sessions.

The temporary youth mural project could take place on the existing western wall of the Holly substation, if approved by Austin Energy, or on other nearby walls as identified by the Parks and Recreation Department staff. This program would engage youth from the surrounding area to create a temporary work of mural art that could remain in place for one year, until a new mural project is created.



Implementation and Funding

Phasing

The coordination of the public art commissions will be tied to the implementation plan for the larger park. This plan takes place in eight (A – H) larger phases. The timing of these phases will be a product of larger municipal budget and bond cycles and therefore cannot be predicted precisely. With public art funding being directly tied to the implementation of capital improvement projects as outlined in the master plan, the timing of future commissions can be scheduled at this point.



LEGEND

A1. Austin Energy Connections & Fields	C. Overall Park Improvements	F. Martin Park
A2. Park-Wide Improvements	D. Cooling Pond	G. RBJ Center
B. Festival Beach	E. Metz Park	H. Bridge Connections

Phasing diagram for implementation of the master plan

In the diagram above, provided by Michael Van Valkenburg and Associates, the first, second, and third (A, B, and C) areas of the implementation plan correspond closely with zones one, two, and three, that frame the public art recommendations.

Coordination of the deaccession process: With the first phase of park development likely focused on the redevelopment of the Holly Power Plant and the extension of Holly Street, it will be necessary to closely coordinate the deaccession process and the first call for public art.

As required by ordinance, procedural deaccession of the murals must be completed before demolition or other modifications to boundary walls takes place. Coordination with Austin Energy is needed to re-paint the remaining perimeter walls in an appropriate color following the deaccession process. For the northern wall, we recommend leaving the murals intact until demolition takes place, instead of painting them over prior to demolition.

Additionally, we recommend the first art commission, focused along the new Holly Street extension, be framed as a piece of public art that both honors the history of the past murals and seeks to create a new sense of place along the streetscape. For the written prospectus we suggest the following language:

Public Art Goals:

- Honor the previous 7 murals that were displayed around the Holly Power Plant through materials, visual, or textual references.
- Educate current and future residents about the history of the murals (see appendix G)
- Create a strong visual dynamic along or on the newly constructed wall.



- Create a sense of pedestrian scale.
- Celebrate neighborhood identity.

Public Art Approach: Commission an artist to create a two-part public art work along the newly created Holly Street extension that 1) commemorates the previous seven murals that stood along its walls for over two decades, and educates current and future residents about their existence; and 2) celebrates the history and identity of the neighborhood in a manner that enhances the pedestrian experience along the new sidewalk area. The artist should be encouraged to commemorate the previous murals through photographic and textual references.

Plan for public art early in the design process; select an experienced artist to become a member of the interdisciplinary design team that will design the streetscape. During the concept and planning phase, identify and explore ideas for integrating artwork into the streetscape, and collaborate on the various design elements of the plan.

Budget Range: Pay the design artist \$10,000 to \$15,000 to participate on the design team, depending on the scope of the project and the scope of the work (approximately \$75-100/hour). Allocate additional funds for design, fabrication and installation of work not created as part of the baseline streetscape project. Public art funds should pay for the difference in cost between the basic streetscape improvements and the enhanced public art improvements.

Funding

Consistent with the City of Austin's Art in Public Places Ordinance, two percent of capital improvement costs, a portion of future bond monies, will be allocated to the creation and installation of public art within the Holly Shores Master Plan area.

Given the wide range of potential capital improvement projects (CIP) coming from the implementation of the park master plan, it is recommended that all CIP scopes of work related to Holly Shores Master Plan development be reviewed to determine AIPP eligibility in accordance with the Art in Public Places Ordinance. This determination should be made as early in the planning process as possible to ensure that AIPP participation and artist involvement is integrated into project development.

See appendix F for budget ranges.

Artist Selection Process

Because of the high level of desire amongst community members to be involved in the early planning phases of projects which take place in their neighborhoods, it is recommended that a slightly different commissioning process be structured for public artwork done in the Holly Shores area.

Structuring the Written Prospectus: Typically in the creation of a written prospectus (project outline) AIPP staff will research the site, and meet with the sponsor department, project manager, stakeholders, and project design consultants to get input on the project direction. The AIPP staff will then create a prospectus which will include the selection process, project background, project parameters and goals; and recommended voting selection panelist and project advisors. This prospectus (including the selection panelists) is approved by the AIPP Panel and the Austin Arts Commission.

It is recommended that two neighborhood arts representatives (see below) be identified and invited to participate in this initial meeting held with AIPP staff, the sponsoring department, and other project



advisors in order to establish clear lines of representation from the community throughout the artist selection process.

Nominating Voting Panelists: Once a call has been crafted and artists have responded, the typical public art process is to convene a panel of approved arts and design professionals to judge which artist is most appropriate for the given commission. For public art done within the Holly Shores Master Plan area we recommend a 5-member artist selection panel that would include 3 arts professionals (identified by staff and the AIPP panel), and 2 arts professionals from the neighborhood planning areas (these could be the same two people that helped to structure the original call.)

Selecting Neighborhood Representatives: As mentioned in the two items above, for each artwork commissioned within the Holly Shores Master Plan area, we recommend having 2 arts professionals from the community as part of the overall artist selection process. This process would include one arts professional to represent each of the adjoining neighborhoods (East Cesar Chavez Neighborhood and Holly Neighborhood).

If no arts professionals from one or both of the neighborhoods are available to serve as an advisor throughout the project, a non-arts professional neighborhood representative could be nominated to serve on the larger project advisory panel. However, in this capacity they would not have voting rights on the final artist selection panel. And in the case that a neighborhood arts professional representative is available from only one neighborhood and not the other, the artist selection panel should remain at a total of 5 people and an additional outside panelist should be chosen at the discretion of the AIPP panel.

To select these individual artists, it is recommended that the AIPP staff contact the local neighborhood organization for each neighborhood and solicit their help with identifying a local arts professional who would like to assist with the commissioning process. If however at the time of this process a park stewardship organization is in place – such as a conservancy – then this organization should be contacted first to help identify representatives.



Image Credits

Cover Image

Untitled. Holly Shores Power Plant murals. Artist Arleen Polite. 1992.

Source: Michael Van Valkenburgh & Associates Inc.

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Pay Phone Revival project. Artist Stefanie Distefano. 2012.

Source: <http://www.payphonerevival.com/index.php?/projects/jp-marquardt/2/>

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La Quinceanera. Holly Shores Power Plant. Artist Fidencio Duran. 1992.

Source: Sarah Gamble, GO collaborative.

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Diagram of Existing of Public Art

Aerial photograph: © 2013 Google. Diagram: GO collaborative.

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Diagram of Recognizable Murals

Aerial photograph: © 2013 Google. Diagram: GO collaborative.

Example of mural damage and graffiti. Source: Jean Graham, AIPP.

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Tenderly. Trail of Tejano Legends. Artist Connie Arismendi. 2008.

Source: Sarah Gamble, GO collaborative.

Examples of personal / privately commissioned art

Source: Lynn Osgood, GO collaborative.

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Zone Diagram: GO collaborative.

Source: GO collaborative

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Zone Overlay Diagram: GO collaborative.

Base Master Plan drawing: Michael Van Valkenburgh & Associates Inc.

She Changes. Artist Janet Echelman. Porto, Portugal. 2005.

Source: <http://www.echelman.com/portfolio/portugal.html>

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Public benches. Mexico City, Mexico. 2007.

Source: Anne Pringle. http://www.pressherald.com/opinion/art-benches-would-show-portlands-commitment-to-public-art_2011-02-01.html

Zone Overlay Diagram

Base Master Plan drawing: Michael Van Valkenburgh & Associates Inc.

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Ballroom Luminoso. Artists Joe O'Connell and Blessing Hancock. San Antonio, Texas. 2013.

Source: http://www.jbpublicart.com/portfolio/ballroom_luminoso



Uprooted Dreams. Artist Margarita Cabrera. 2012.

Source: Thao Nguyen, *Austin American-Statesman*. <http://galleries.austin360.com/gallery/uprooted-dreams-installation-072212/#586905>.

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Stem Rack. Artist Ann Armstrong. Austin, Texas. 2012.

Source: <http://www.flickr.com/photos/austinaipp/8717868463/>

Zone Overlay Diagram

Base Master Plan drawing: Michael Van Valkenburgh & Associates Inc.

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Walburg Project. Artist Lucien den Arend. Zwijndrecht, Netherlands.

Source: <http://www.denarend.com/works/environmental/walburg/index.htm>.

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Phasing diagram for implementation of the Master Plan

Source: Michael Van Valkenburgh & Associates Inc.

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Photographs from Walk and Workshop

Source: Sarah Gamble, GO collaborative

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Display Boards for May 20th Public Meeting

Source: GO collaborative



Appendix A: City Owned Public Art

Pieces within the Holly Shores Master Plan area

Collection Type	Facility	Title of Piece	Artist Last Name	Artist First Name	Creation Date	Artwork Type	Materials	Acquisition Method	Cost of Art	Funding Source (other than CIP)
AIPP	Holly Street Power Plant	<i>The Children are the Future</i>	Martinez	Alfredo	1991	mural	acrylic paint	Commission	\$2,000	
AIPP	Holly Street Power Plant	<i>Sign of the Times</i>	Martinez	Armando	1991	mural	acrylic on wood	Commission	\$2,000	
AIPP	Holly Street Power Plant	<i>La Quinceañera - 15th Birthday</i>	Duran	Fidencio	1992	mural	acrylic paint	Commission	\$2,000	
AIPP	Holly Street Power Plant	<i>For la Raza</i>	Herrera	Robert	1992	mural	acrylic paint	Commission	\$2,000	
AIPP	Holly Street Power Plant	<i>Me Barrio</i>	Martinez	Armando	1993	mural	acrylic paint	Commission	\$2,000	
Cultural Heritage	Holly Street Power Plant	<i>Progress of Civilization</i>	Gonzales	Ambray	1991	mural	acrylic paint	Commission	\$2,000	
Cultural Heritage	Holly Street Power Plant	<i>Untitled</i>	Polite	Arleen	1992	mural	Acrylic mural	Donation	\$0	
AIPP	Holly Street Power Plant	<i>Big Arch</i>	Santos	David	1992	sculpture	Carved limestone and forged iron sculpture	Commission	\$2,000	
AIPP	Lorraine "Grandma" Camacho Activity Center	<i>¡ Mira !</i>	Larson	Will	2000	sculpture	Copper, aluminum and neon	Commission	\$20,000	
AIPP	Trail of Tejano Legends	<i>Trail of Tejano Legends: ¡Estamos en Tejas!</i>	Arismendi	Connie	2008	sculpture	Aluminum and steel	Commission	\$75,000	Holly Good Neighbor Fund
AIPP	Trail of Tejano Legends	<i>Trail of Tejano Legends: Tenderly</i>	Arismendi	Connie	2008	sculpture	Aluminum	Commission	\$25,000	Holly Good Neighbor Fund
Cultural Heritage	Metz Recreation Center	<i>Nosotros</i>	Castilleja	S.	1974	mural	paint	Donation	\$15,505	Austin Energy Holly Good Neighbor Program
Cultural Heritage	Metz Pool	<i>Metz Pool House Mural</i>	Martinez	Armando (Tanner)	2004	mural	Spray paint and airbrush paint	Donation	\$10,000	

Additional pieces within the East Cesar Chavez and Holly Neighborhoods located south of East Cesar Chavez Street

Collection Type	Facility	Title of Piece	Artist Last Name	Artist First Name	Creation Date	Artwork Type	Materials	Acquisition Method	Cost of Art	Funding Source (other than CIP)
AIPP	Trail of Tejano Legends	<i>Trail of Tejano Legends: Una Cancion de Fe y Familia</i>	Arismendi	Connie	2008	sculpture	Aluminum	Commission	\$25,000	Holly Good Neighbor Fund
AIPP	Terrazas Branch Library	<i>El futuro es una página en blanco. ¿Qué escribirás en ella? (The future is blank page. What will you write on it?)</i>	Arismendi	Connie	2005	bas-relief (sculpture)	Aqua Jet cut aluminum	Commission	\$13,695	
AIPP	Terrazas Branch Library	<i>Reyo De Esperanza / A Beacon of Hope: Cesar E. Chavez Memorial Sculpture, Community Kiosk, Benches</i>	Garanzuay	Laura	2009	sculpture	Aqua jet cut aluminum, steel and three celebratory lighting programs	Commission	\$75,000	Holly Good Neighbor Fund



Appendix B: Stakeholder Input Meetings

The following outline provides information on the meetings attended by GO collaborative to gather community information and input.

One-on-one meetings

Meetings to discuss local context, community, and other Master Plans in the area:

Sylvia Orozco, Executive Director of Mexic Arte Museum. May 9, 2013.

Lori Renteria, Leader in developing Trail of Tejano Legends. June 28, 2013.

Herlinda Zamora, Mexican American Cultural Center. May 9, 2013.

Gloria Pennington, City of Austin PARD staff member. May 6, 2013.

Danny Camacho, Resident of Holly Shores Neighborhood and local historian. May 6, 2013.

Nathan Nordstrom, June 21, 2013

Courtney Enriquez, June 25, 2013

Placticas

Small group meetings lead by community engagement consultants from the Master Plan team.

Central Austin Youth League (CAYL). April 30, 2013. Metz Community Center. 6:00 pm.

Holly Shores Residents. May 2, 2013. Metz Community Center. 6:30 pm.

Meetings with Master Plan Consultant Team

Elena Rodriquez, Elena Media

Paul Saldana, Brisa Communications

Chris Matthews, MVVA

Jana McCann, McCann Adams Studio

Jared G, McCann Adams Studio

Technical Advisory Group (TAG) for Holly Shores Master Plan.

Large Meetings

May 20th Master Plan Community Meeting

Artist Walk and Workshop

June 1, 2013. 9:00 – 11:30 am.



Left: Artists and local residents explore the master plan area with GO collaborative consultants.

Right: Danny Comacho and Fidencio Duran share stories of the area and experience with public art.



Appendix C: Display boards from May 20th Master Plan Public Meeting

BIG QUESTIONS

How is the community currently supported by the visual arts?

As the master plan is implemented, what should be the role of public art within the park?

land community humor history memory function culture

Visual Artist Walk and Workshop for the Holly Shores Master Plan
 Saturday, June 1st. 9:00 to 11:30am.

WHO: Visual Artists, who are from or have worked in and around the Holly neighborhood.
WHERE: Meet at the Camacho Activity Center (34 Robert Martinez Junior Street, Austin, 78702).
WHY: To explore the park and provide your input on the role of public art within the master plan area.
HOW: Email sarah.gamble@gocooaustin.com or call 512-203-6110 to sign up.



Appendix D: Announcement for Artist Walk and Workshop

Visual Artist Walk and Workshop for the Holly Shores Master Plan

Saturday, June 1st: 9:00am to 11:30am starting at the Camacho Recreation Center

Who should attend?

Visual artists are invited to join GO collaborative, a local two-person design and planning team, for a Walk and Workshop in the Holly Shores Master Plan area. GO collaborative has been commissioned by the City of Austin Art in Public Places (AIPP) program to develop a Public Art Action Plan that will become a part of the future Master Plan being developed for the Holly Shores parkland.

We will gather with artists who are from, or have worked in and around, the Holly neighborhood, to talk about how the visual arts currently serve Austin's East Side neighborhoods. Join this team of Designers to explore the site together and give your input.



Holly Shores Master Plan area: existing parkland highlighted in red, newly dedicated parkland outlined in yellow.

Why hold the meeting?

In September 2009, City Council allocated funds for the development of a Master Plan for Edward Rendon Sr Park at Festival Beach, Fiesta Gardens and the Holly Power Plant Site Park. The master plan will serve as a guide for how the park should develop in the future. Within the planning process, AIPP wants to ensure that public art be considered in the planning of the future park and continue to serve a vital role within the community.

What will we do?

Beginning at the Camacho Activity Center (34 Robert Martinez Junior Street, Austin, 78702), we will take a circular route around the park and examine it through the eyes of artists (you!). At specific points, we'll stop to talk together about how the visual arts currently support the Holly neighborhood and can best serve the community as the park develops in the future.

What will be produced?

During this event, we will brainstorm ideas and develop the groundwork for the Public Arts Action Plan. This plan will inform future commissions for public art in the Holly Shores Master Plan area, as funds become available in the future.

How does an artist sign up?

If you would like to join us for the Visual Artist Walk and Workshop on June 1st, please contact Sarah Gamble by email (sarah.gamble@gocoAustin.com) or phone (512.203.6110). Sarah will confirm your attendance and send more details as the date approaches.





Appendix E: Workbook from Artist Walk and Workshop

Visual Artist Walk and Workshop

Holly Shores Master Plan

Camacho Activity Center
Saturday, June 1st
9:00am to 11:30am

Send your notes and photos to:
Text: 512-203-6110
Email: sarah.gamble@gocoaustin.com

Your contact information:



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- 1. Main Entrance
- 2. Restroom
- 3. Picnic Area
- 4. Playground
- 5. Sports Field
- 6. Parking Lot
- 7. Water Fountain
- 8. Benches
- 9. Signage
- 10. Security
- 11. Maintenance
- 12. Office
- 13. Storage
- 14. Utility
- 15. Landscaping
- 16. Irrigation
- 17. Lighting
- 18. Fencing
- 19. Gates
- 20. Stairs
- 21. Ramps
- 22. Handrails
- 23. Seating
- 24. Tables
- 25. Umbrellas
- 26. Shade Structures
- 27. Art Installations
- 28. Sculptures
- 29. Water Features
- 30. Fountains
- 31. Ponds
- 32. Streams
- 33. Wetlands
- 34. Wetland Plantings
- 35. Wetland Maintenance
- 36. Wetland Monitoring
- 37. Wetland Research
- 38. Wetland Education
- 39. Wetland Interpretation
- 40. Wetland Signage
- 41. Wetland Maps
- 42. Wetland Trail
- 43. Wetland Viewing Platform
- 44. Wetland Viewing Binoculars
- 45. Wetland Viewing Glasses
- 46. Wetland Viewing Telescopes
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- 100. Wetland Viewing Glasses



Appendix F: Projected Budget Estimates

The project opportunities identified here are based on their inclusion in the master plan vision for the park, their aesthetic impact, and their compatibility with the goals for the public art zones as outlined in the main document.

The public art approaches and budget ranges recommended in this plan are based on the consultants' experience and research into comparable projects in other communities. The project budgets represent an estimate of the resources needed to commission a work of art that meets the project goals, and an estimate of the AIPP budget that will be available with the given capital improvement project.

For all projects we recommend the artist call being targeted to whatever geographic area best corresponds with the existing budget. Small budgets should be targeted locally and regionally; medium sized budgets can bring in artists from a regional scale; and large budget projects can be offered at a national scale.

SMALL – budgets ranging from \$15,000 - \$50,000

Public Art Approach: Small budget public art projects are often targeted at local, new, and emerging talent. Their highly functional, highly programmed nature makes them ideal subjects for close collaborations with project designers, or to engage artists versed in other design fields.

Zone One:

- Family Play Areas: *playground*
 - Create a playful, engaging work which functions as part of the playground design.
 - Provide a piece that works to stimulate both the senses and the imagination.
 - Incorporate elements of the local environment and/or culture.
- Family Play Areas: *small beach*
 - Create a playful work that addresses the smaller children more likely to use the area, but that is family-friendly and appropriate for all generations.
 - Provide needed shade.
 - Respond to the sensory qualities of the beach in a playful manner.
- Family Play Areas: *picnic garden next to sports fields*
 - Provide bench and table accommodations for picnic-ers.
 - Provide functional pieces that can enhance the picnic experiences (such as shade structures).
 - Reference the history of the youth sports culture of the neighborhood.
- Sports: *concession stand*
 - Be visible by day and by night.
 - Reflect the energy, activity, and fun taking place within the sports area.
 - Integrate into the design of the concession stand structure.
 - Engage future users, especially children, in the design and/or installation process.



- On or Near Water: *boat launch*
 - Provide distinct transition between the auto experience and the pedestrian experience.
 - Engage the local neighborhood tradition of fishing.
 - Engage the aesthetic experience of the water's edge.

- On or Near Water: *beach*
 - Reflect the fun and dynamic nature of the beach recreation area.
 - Address the diverse audiences that visit the beach.
 - Respond to the sensory qualities of the beach environment.
 - Help to define gathering places and meeting places.

- On or Near Water: *viewpoint (near softball fields)*
 - Enhance the multi-sensory experience of engaging with the lake and the distant surroundings.
 - Create an interactive experience to educate or direct visitors' attention to notable features, such as skyline, distant landscape, or lake.

Zone Two:

- Smaller trail improvement projects: *(not specifically listed within the master plan but will be part of future capital improvement projects.)*
 - (see comments in SMALL budget: Zone Three)

Zone Three:

- Though temporary commissions tend to be small, we do recommend the upper range of \$50,000 for a temporary piece within Zone Three. The THIRST project that has recently been authorized to happen along the Ann and Roy Butler Trail is a good precedent for a high quality temporary work of art. If possible, it is recommended to apportion smaller amounts from large budget commissions in order to support temporary work within Zone Three.
 - Highlight the qualities of the natural environment without dominating or overpowering
 - Engage the trail and its users within the aesthetic experience created by the artwork



MEDIUM – budgets ranging from \$50,000 - \$125,000

Public Art Approach: Medium budget projects are often best suited to draw in local and regional talent. Their scale is appropriate for community engagement based projects where the local/regional artist can work directly with community members over multiple sessions. Their larger budgets also lend them the capacity to create works that operate at a larger institutional or civic scale (as opposed to smaller works that are more functionally based such as benches or bike racks).

Zone One:

- Sports: *ball fields*
 - Create an iconic piece of stand alone art (might be functional, such as a shade structure.)
 - Provide a sense of destination for year-round sports events.
 - Reflect the importance of the ball fields as one of the neighborhood's key family gathering spaces.
 - Create opportunities for public involvement.
- Event spaces: *relocated Johnny Degollado Pavillion (and sloped event lawn)*
 - Integrate an artist with design planning team at an early stage to strategize on siting of artwork.
 - Create opportunities for public involvement.
 - Reflect the history of community events occurring within the Pavillion and the larger history of neighborhood-wide festivals.

Zone Two:

- Trail: *pedestrian and cycle trail*
 - Work closely with The Trail Foundation, and sponsoring department to develop a list of possible functional pieces (or a series of smaller pieces).
 - Enhance the unique experience of moving along the trail that occurs both within the park, and along the lake.
- Building: *reuse of Nash Hernandez building*
 - Create opportunities for the public to experience the stories of the neighborhood.
 - Create a strong visual dynamic with the existing structure.
 - Create opportunities for public involvement.
 - Reflect and celebrate the local neighborhood.
- On or Near Water: *parking area below IH-35 (bring artist onto design team)*
 - Make a visual connection between the park and the downtown area located to the west.
 - Create clear linkages to adjoining areas.
 - Reinforce key pedestrian pathways.
 - Consider safety and security concerns, especially lighting needs.

Zone Three:

- Park wide improvements: *temporary pieces*
 - See note under SMALL budgets: Zone Three



LARGE – budgets ranging from \$125,000 – and above

Large budget public art projects in the Holly Shores planning area are suitable for drawing national (or international) level talent in order to create iconic works that speak to the surrounding neighborhoods and to the citizens of the city-at-large. Such budgets will most likely be tied in with larger infrastructure projects such as the proposed pedestrian/bicycle bridge connections along IH-35 and Pleasant Valley Road, or the Holly Street extension project along the north side of the existing power plant.

Two approaches are appropriate at this scale: 1) to create public art works that are carefully integrated with the design process and share part of the capital improvement budget; or 2) to create stand alone pieces of art that work at a grander, more civic scale. Such work would speak to both the residents of the neighborhood and to the citizens of the city-at-large .

Zone One:

- Streetscape: *Holly Street Extension*
 - See pg. 19 for specific recommendations for the first piece
- Event spaces: *Fiesta Gardens*
 - Include artist early in the process, including planning and renovation of existing spaces
 - Reflect the history of the place and local culture
 - Spatially connect Fiesta Gardens with the Lagoon, physically and/or visually

Zone Two:

- *IH-35 pedestrian/bicycle bridge* (and Pleasant Valley Road improvements)
 - Include artist in the infrastructural design process
 - Create an artwork that visually integrates with the bridge
 - Reflect the beauty and significance of the lake through the artwork

Zone Three:

- *No large scale projects are outlined for Zone Three.*

A special note on mural work: During the research phase of this Action Plan, the professional muralist Fidencio Duran was consulted on the pricing of contemporary mural work. We include here his recommendations as a guideline to pricing out future mural work:

If additional mural work is sought as part of the initial commissions happening around the reconstruction of the Holly Substation, estimated costs for mural work ranges from \$200 - \$250 per square foot which would take into consideration the initial cleaning, sealing and priming of the wall; labor; equipment (such as scaffolding or security fencing); and insurance. This cost does not include a design fee. For new commissions, a standard design fee of 15% -20% should be included. If a renovation project is being done, the design fee should cover and needed materials research and/or any needed redesign. Thus a mural measuring 30' x 10' would cost between \$69,000 and \$90,000.



Appendix G: History of Murals

Home » Newspapers

Arte en el barrio

Seven Austin Latino artists transform the Holly Power Plant walls into the state's largest mural art exhibit

By Joshua Hallford

October 1991; pages 18-19

Tejas

Paz en el Barrio. A young girl comes of age. A portrait of a famous painter. A series of trucks. Not unrelated, these are a few of the various scenes spread over the walls of the Holly Power Plant in East Austin.

By the time the project is completed, the Holly art will be the largest mural art exhibit in the state.

Felipe Garza, the artist coordinator for HGNP, worked with La Peña, a nonprofit art organization to draw up a funding proposal. With a \$10,000 budget approved by the Power Plant, Garza chose artists interested in working in East Austin and in representing the Latino community.

"Murals are one of the most widely seen art forms in any community," explains Garza. "Murals are instantly accessible to citizens without requiring visits to galleries or museums. Through pictures or graffiti, they provide a forum in which artists convey a community's culture."

In the first phase, seven artists were chosen to paint one mural apiece. Two sculptors were also selected to construct four archways along the Town lake hike-and-bike trail.



Three were designed by Morales, and are made of stone. The fourth, to be made of 40 tons of limestone, will depict the faces of a young Chicano student, an Earth goddess, a Spaniard and an Indian. Designed by David Santos, a local sculptor, the arch will stand 16 feet tall, capped by an iron cactus sculpture created by Joe Perez, who is also an Austin sculptor.

"In Hispanic and Mexican countries, art is very central," says Santos. "More Anglo talent may be spent on science and law, while talent in the Latino community is directed towards art."



One mural painted by Robert "Sek" Herrera, a local artist, is titled "For La Raza." Done in spray-paint enamel, it portrays a figure reading a Chicano history book. The images found in the book are illustrated in both black-and-white and color to reinforce Herrera's theme of "knowledge."

Herrera says that the vast history of the Chicano is finally under full study. His book in the mural is bound by chains, which are shattered as the student opens it.

The child of an Anglo mother and a Hispanic father, Herrera feels that "many Hispanics may wonder where and how they fit into U.S., and particularly, Texas society as most of our history is ignored in schools." Herrera is assisted by Oscar Cortez.



"Murals are instantly accessible to citizens without requiring visits to galleries or museums. Through pictures or graffiti, they provide a forum in which artists convey a community's culture."

Garza's own mural, titled "Coming to America," depicts a progressive timeline of trucks in the Latino community. Using industrial latex, he paints the truck used by his grandfather to sell fruit when Garza was a child. He also shows an archetypal 1940s truck used by Latino immigrants, lowrider trucks, the 1970s leisure truck, off-road work and leisure trucks, and construction trucks.

Today, Garza says that trucks are a central and symbolic aspect of the Latino culture, like a wagon or a workhorse. Garza says that "each truck is distinct and reflects a lifestyle. Trucks are status symbols, because no longer are people walking and taking the bus. They've got a truck."

A third artist, Fidencio Duran, uses the theme of the *quinceñera*. Depicting the coming of age of a Hispanic girl on her fifteenth birthday, the scene shows the events of one day. The morning's food preparation, the dressing of the young woman, the traditional dance and the final festive barbecue are included.

Duran paints every age group, from children to elders.

He also displays in Austin's Wunderlich Gallery and works with the Texas Commission for the Arts as an artist in residence designing school murals. He also encourages student collaboration, striving for all of his work to be "reflective of a fairly regional Mexican theme."





Duran stresses that art expresses itself in many different forms. He says that a mural, at this point in time, is the form most relative to the Mexican-American experience.

It is especially significant because "muralistic expression dates back to pre-Columbian times, but is revamped to suit the Latino culture of the nineties." He adds that "Mexican-Americans who are aware of this heritage are more capable of taking pride in their history."



Armando "Lace" Martinez is one of three graffiti artists involved in the project. Two years ago, he was featured in an exhibition by Felipe Garza, and has since worked on graffiti art projects in Houston and Shreveport. In Austin, he has done commissions for the C&C Bakery and Chuy's Restaurants.

The theme of his mural at Holly is "Paz en el Barrio," which shows people displaying the peace sign. Entitled "Signs of the Times," the wall features the Virgin de Guadalupe and the following slogans: "Winners do it drug free," and "Crack Kills."

Steven "Kano" Rendon assists Martinez. "Even old people think it's cool because it's better than vandalism, and it reinforces pride in the neighborhood," says Martinez.

The other graffiti artist is Alfredo "Skam" Martinez. Martinez' mural is titled "The Children of the Future." His message is aimed at young parents because "we need to get across...that they hold the future of not only their children but that of society as a whole." His assistant is Joe Arellano.

Carlos Renteria is painting the dedication wall at Holly with Garza and Alfredo Martinez. This wall will acknowledge all who worked on the project, featuring portraits of famed artists Frida Kahlo and Diego Rivera.

The final wall is supervised by Amelia Malogamba, who teaches the Children's Mural Class at the Metz Recreation Center. Malogamba educates students on art and mural history, helping students decide on wall themes which will be dedicated to the children of the Holly community.

Although Sabino Pio Renteria lost his 1989 city council race, one of his issues - the unattractive, noise-polluting Holly Power Plant in East Austin - lived far beyond the ballot tally.

Responding to angry area residents, the city made \$680,000 in improvements, including a ten-foot brick wall. On November 9, the City will unveil the wall, complete with murals by local artists.

After years of contention, this is the first sign of progress between the community and the Holly Good Neighbor Program (HGNP).

"The Holly Power Plant was built on an old neighborhood, but now it is interested in growing with the neighborhood," said Mike Davey, Project Manager of HGNP, who explains that the major aims were to "improve the harsh industrial look of the plant and abate the low and high frequency noises emitted by the plant."

Situated in a largely Hispanic neighborhood on the shores of Town Lake, the plant caused frequent disturbances with noise from generators, a public address system and cooling fans. Built more than 30 years ago, managers of the plant seldom pleased the community until very recently.

One neighborhood resident, Florentino Cruz, said that "the noise from this has been hell. Thirty-one years of hell. I can't sleep, I can't open my windows." On the recent improvements, Cruz replied: "It's still ugly and loud. The noise is probably 50% better, but it's still enough to drive a man crazy."

Renteria contended that the power plant yielded more noise than the airport. To make matters worse, it was ugly.

When Holly was constructed in 1958, no public hearings were held. Some believe that because the residential base is low-income minority, the City lent only a deaf ear to citizen complaints.

In May 1990, when traces of the carcinogen polychlorinated biphenyls (PCBs) were found in Town Lake, resulting from plant discharges, citizen protests increased. Although the PCB problem was corrected and is now within EPA-approved levels, the noise persisted.

To solve the neighborhood's problems, a community organization, the United East Austin Coalition (UEAC), worked with residents of the neighborhood.

This led to meetings with the Austin Power Company, and eventually to the HGNP. Their goal was to discuss ways of making life more comfortable for the community. Cost considerations vetoed that the plant be demolished and a new one built farther from the city, which the residents had recommended.

Coexisting with Austin's Craziest Power Plant:

"By organizing and meeting, you can make a change. I feel that the wall is a symbol of victory. We won one. Things will change."

Accordingly, the Holly Good Neighbor Program (HGNP) launched a City effort to please residents. Their plan replaced the chain link and barbed wire fence around the plant with a thicker wall, which blocked noise and increased the plant's aesthetic appeal.

Local architect Ponciano Morales divided the 10-foot masonry wall into 17 sections. Morales blended the landscape of the plant into nearby Fiesta Park and Metz Recreation Center.

HGNP improvements include a public rest room facility, a picnic area, increased park lighting, benches and exercise stations for joggers along the Town Lake hike-and-bike trail. Artists painted the murals above a 4-foot coat of masonry, which will be unveiled Nov. 9 at 10:00 a.m. at a ribbon-cutting plant ceremony.



But noise problems still plague the community. According to Cruz, the site was chosen "because we are poor Mexicans in their eyes." Officials at Austin Power claim that the area was sparsely developed in the late fifties.

However, residents who have lived there since before then say that the area was, in fact, nearly as developed as it is now. Over the years, residents and citizen action groups tried unsuccessfully to effect change. Not until John Moore became Director of the Electrical Utility Department did matters improve, they say.

Lori Renteria, an East Austin resident who has followed this debate for two years, feels that the wall is "the first concrete step taken by the plant to please the residents." Renteria believes enthusiastically that "by organizing and meeting, you can make a change. I feel that the wall is a symbol of victory. We won one. Things will change."

Renteria also hopes that the wall will physically contain the plant and prevent any expansion by the city power company. She insists that improvements must continue, and credits the attention and concern by Moore's staff.

Previously, the noise generated by the plant exceeded 140 decibels, which is louder than take-offs at Mueller Airport. Although an acoustic analysis is not scheduled until later this fiscal year, it is estimated that decibel levels are now below 100.

Laura Doll, Chief Administrative Officer for the Austin Power Company, concedes that the neighborhood existed at the time of construction, but says that the site was chosen for a threefold purpose.

Doll explains that its proximity to a large body of water made cooling and heating convenient, and there was an existing natural gas line in the area. Furthermore, Doll cites the proximity to downtown, which is the largest area of power consumption.

In addition to Holly, there are three power plants in Austin: Seaholm, Fayette, and Decker. Austin also receives power from the South Texas Nuclear Project, sharing ownership with Houston, San Antonio and Corpus Christi.

Although she is pleased with the improvements, including the wall, the development of mufflers and the replacement of a blaring public address system with individual beepers, Doll says that "the Power Company does not expect these improvements to cover up neighborhood resentment about the power plant."



Appendix H: Photos of Power Plant Boundary Walls

Taken in 2011 by Jean Graham,
AIPP Staff

PHOTOS TAKEN OCTOBER 2011 by Jean Graham



1
Graffiti



3
Part of Martinez "Signs of the Times" (AIPP)



57

Not commissioned by AIPP; Done by Ambray Gonzales?



2

Untitled by Arlene Polite (AIPP)

Part of "Signs of the Times" or "Me Barrio" by Martinez (AIPP) DAMAGED



Part of "Signs of the Times" or "Me Barrio" by Martinez (AIPP) DAMAGED



"La Quinceanera" by Fidencio Duran (AIPP)
KEEP



Part of "Signs of the Times" or "Me Barrio" by Martinez (AIPP) DAMAGED

Not commissioned. Artist may have done on their own. Not commissioned.
Perhaps Ambray Gonzales? DAMAGED



Part of "Signs of the Times" or "Me Barrio" by Martinez. (AIPP) DAMAGED.



Not commissioned.



Not commissioned.



Not commissioned.



Not commissioned.

Graffiti - paint over



Graffiti - paint over



Graffiti - paint over



Graffiti - paint over

Not original; revision of "The children are our future"
by martinez & Arellano. DAMAGED



Not original; not commissioned.



Possibly part of "The Children Are Our Future"
(AIPP) DAMAGED



Can paint over obscene graffiti by matching paint.

Not original. Not commissioned.



Graffiti - paint over.



Not original; not commissioned.



Not original; not commissioned.

Not original; painted over "The Children Are Our Future" (AIPP)



Not original; not AIPP.



Part of "The Children Are Our Future" by Martinez (AIPP) DAMAGED



Structural damage.

Signatures of commissioned artists.



Not commissioned by AIPP; don't know who did.



Structural damage; not commissioned.



Signatures of commissioned artists.

Not commissioned by AIPP; Was this done by Ambray Gonzales? DAMAGED.



Not AIPP.

Not commissioned; Was this by Ambray Gonzales?



Not AIPP; not commissioned.



Not commissioned; was this by Ambray Gonzales?



Not commissioned; was this by Ambray Gonzales?

"Big Arch" by David Santos; commissioned by AIPP



AIPP originally commissioned this wall; not recognizable; perhaps "Signs of the Times" by Martinez & Rendon.



Not AIPP; not commissioned.



Not AIPP; not commissioned.

Not AIPP; not commissioned.



"For La Raza" by Cortez/Herrera (AIPP) DAMAGED.



AIPP originally commissioned; unrecognizable.
Perhaps "Signs of the Times" by Martinez/Rendon



Not AIPP; not commissioned.

"For La Raza" by Cortez/Herrera; (AIPP) DAMAGED



"For La Raza" by Cortez/Herrera; (AIPP) DAMAGED.



"For La Raza" by Cortez/Herrera (AIPP) DAMAGED



"For La Raza" by Cortez/Herrera (AIPP) DAMAGED

Not AIPP; not commissioned.





Appendix I: Recommendation Summary

PUBLIC ART STRATEGY

- Create three separate public art zones within the park that will enable a range of art works to be created according to site-specific conditions and potential future projects as outlined in the concurrent parks master plan.
 - Zone One, public art that can best support the activities in Zone One are 1) more civic scaled, stand-alone, iconic works of art; 2) functional art; and 3) art integrated into built features. These types of art will best express subject matter pertaining to the history of the neighborhood and the celebration of neighborhood youth culture.
 - Zone Two, with its identity centered on circulation and movement, provides the opportunity for public art to express community identity and resident narratives, along with the history of land itself. This subject matter is best expressed through Integrated Art and Social Practice art. Such types of artwork have a strong precedent with the Austin Arts in Public Places Program as can be seen in the Reginald Adams' *Reflections* at the African American Cultural & Heritage Facility on East 11th Street, and in Margarita Cabrera's *Uprooted Dreams*, now permanently displayed at the Mexican American Cultural Center.
 - The landscape setting of Zone Three and its adjacency to the RBJ Center make it the most appropriate area to celebrate current natural assets, celebrate a connection to the Lake and Trail, and to honor neighborhood elders. Temporary installations, art installed with a predetermined installation period, and Environmental Art, art which celebrates the environmental features, would provide modes to celebrate the natural conditions found in the zone and celebrate the land's own vast history
- Tie the geographic reach of each AIPP artist call to the geographic range that parallels the scope and scale of the individual project. (See Public Art Approaches in Appendix F).

PROGRAMMING

- Request City Council to designate funding support for the coordination of a three-year temporary youth mural project to be run by the Total Cool/Totally Art program run by the Austin Parks and Recreation Department. The project would explicitly engage the original mural artists at the Holly Shores Power Plant who live and/or work in or near Austin. Funding for the project would total \$3,750 per year for a total 3-year cost of \$11,250.

DEACCESSION

- In response to future plans for the realignment of streets and property boundaries around the Holly Power Plant, deaccession the seven surrounding murals. These seven murals include those that exist along the northern, western, and southern facades of the boundary wall surrounding the power plant facility.
 - On the northern power plant wall which is due for demolition:
 - *Untitled*, Artist Arleen Polite, 1992.
 - *La Quinceanera (15th Birthday)*, Artist Fidencio Duran, 1992.
 - The other 5 murals that are in degraded condition:
 - *The Children of the Future*, Artist Alfredo Martinez, 1991.



- *Sign of the Times*, Artist Armando Martinez, 1991.
 - *For la Raza*, Artist Robert Herrera, 1992.
 - *Me Barrio*, Artist Armando Martinez, 1993.
 - *Progress of Civilization*, Artist Ambray Gonzaleso, 1991.
- First Public Art Work: Commission an artist to create a two-part public art work along the newly created Holly Street extension that 1) commemorates the previous seven murals that stood along its walls for over two decades, and educates current and future residents about their existence; and 2) celebrates the history and identity of the neighborhood in a manner that enhances the pedestrian experience along the new sidewalk area. The artist should be encouraged to commemorate the previous murals through photographic and textual references.

ARTIST SELECTION PROCESS

- For each public art work commission created within the park master plan area, select two neighborhood artist, or arts professional, representatives to participate in the initial meeting held with AIPP staff, the sponsoring department, and other project advisors in order to establish clear lines of representation from the community throughout the artist selection process.
- Invite the same two neighborhood arts professional representatives to serve on a 5-member artist selection panel that would include at least two artists as part of its total composition.



Appendix J: Park Master Plan, by
Michael Van Valkenburg and
Associates

