

Prepared for the
City of Austin Neighborhood
Planning and Zoning Department
by Barbara Grygutis

20 August 2006



- NE corner of Second Street at Congress Street



a public art plan for second street

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• Second Street facing East towards the Convention Center



• Second Street facing West towards City Hall

Overview

The renovation of Second Street is the first in a series, part of the city's Great Streets Capital Improvement Program, which is designed to create a more pedestrian friendly, Austin centered environment in the downtown. Since the inception of the plan some years ago, public art has been envisioned as a vital component. Because public art has the ability to turn the ordinary into the extraordinary, it is one of the ingredients that will give the Second Street renovation a uniquely Austin flavor. Through detail, the selection of materials, and the vision of individual artists, a visual narrative will emerge, which will convey a distinctive sense of place, remaking Second Street into a vibrant new destination within the City of Austin.

a vision for second street

Second Street is unique in that it is relatively short, terminating in focal points at the east and west ends. The east end is anchored by the convention center. The west end is anchored by the water plant, which is anticipated to be redeveloped within the next five to ten years. The street is a perfect stage for pedestrian art amenities, in essence, a linear outdoor gallery. The proposed art projects should be designed for pedestrian viewing, not as drive by works of art. They should encourage close contact and be built on a human scale. The works of art should be a combination of the literal and the abstract. Individually and as a body of work they should provoke dialogue and discussion, adding a vital layer of engagement to the streetscape.

a vision for public art on second street

The Second Street Public Art Plan has been envisioned in four parts:

1. Permanent works of art installed as part of the initial renovation
2. Permanent works of art added in the future as additional private development occurs
3. Temporary works of art installed at intervals to maintain the momentum of the renovation and bring attention to Second Street on a continuing basis long into the future
4. Artist Designed Banners installed on an ongoing basis to highlight special events
5. Incorporation of the streetscape theme in the design of buildings by private development



water

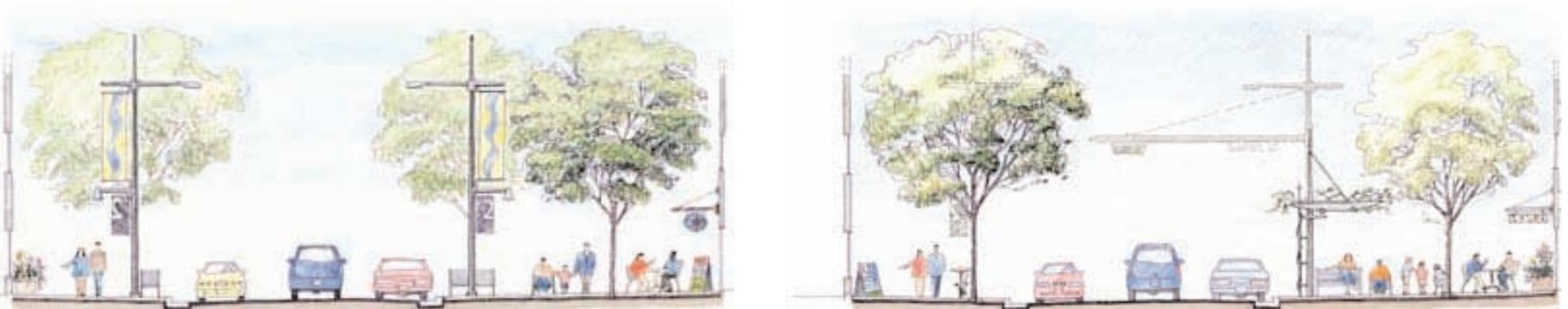
our most precious resource



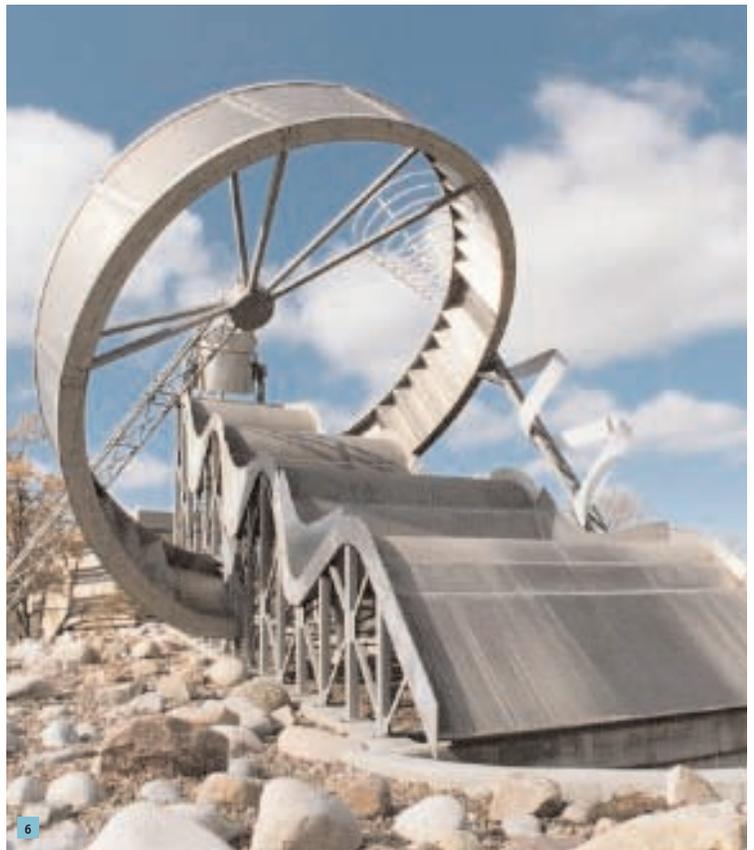
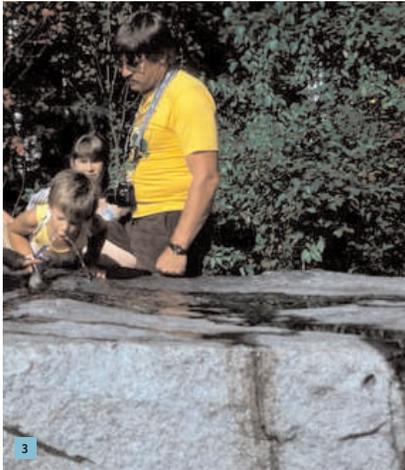
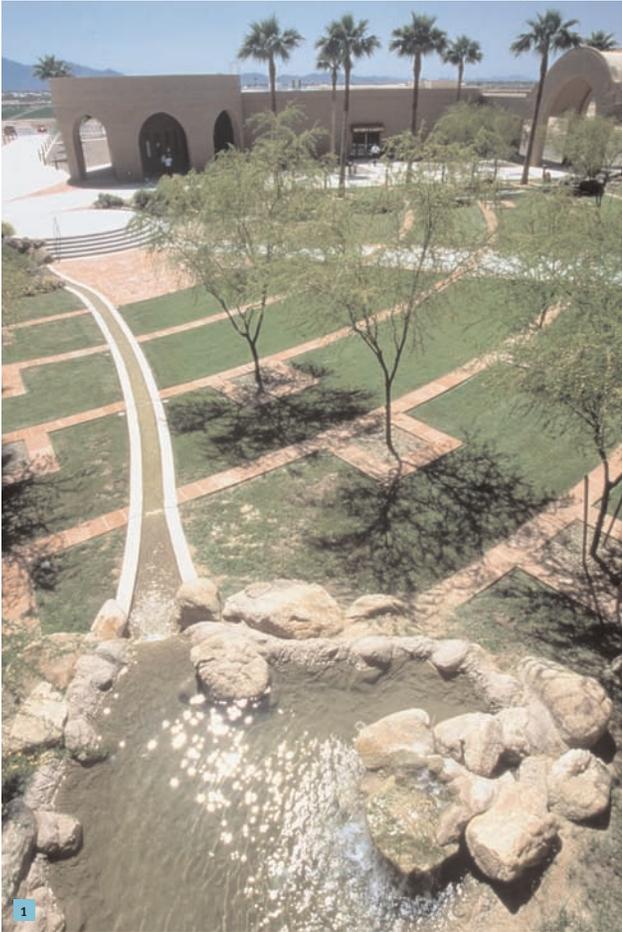
THE OVERLAY CONCEPT:

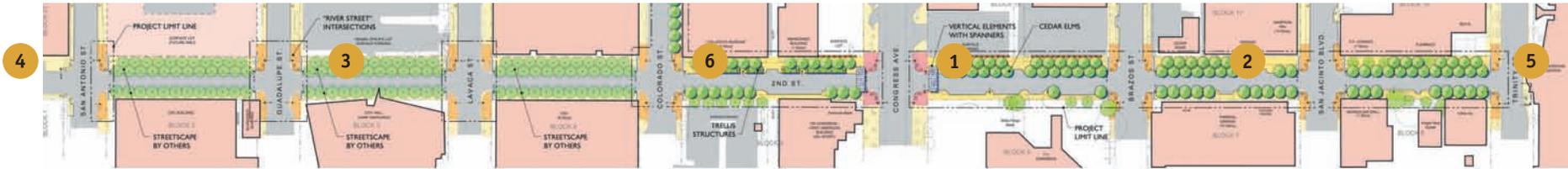
Rivers, Streams and Springs

The design team has identified a unifying theme and developed a schematic design for the streetscape that reflects Austin's unique relationship to its most precious natural resource - water. One of the missions of the Public Art Plan is to link the works of art, permanent and temporary, to interpretations of the social history and ecology of rivers and watersheds, and of the importance of the responsible usage and conservation of water. Rivers have also been an important route for transportation and commerce, both in prehistoric times and since European settlement of the region, which is reflected in the naming of the north/south streets for Texas rivers in the 1839 Waller Plan for the City. The precedent setting water-walled sunken garden at 100 Congress Street, the proximity to Town Lake, and the fountains in City Hall plaza all contribute to the stream of water events, which inspired the theme for the Second Street corridor.



• Second Street: Sections with Trees and Trellises, Copley Wolff Design Group, Boston, MA





LOCATION:

Site 1

The project anchor is located at the intersection of the Congress Avenue Historic District and the Second Street District, serving as a landmark within the city's street grid.

Sites 2 & 3

Smaller sculptural zones will be located on the north side of every other block. Three or four of these zones will be located between Block 23 and the Convention Center.

Site 4

Located at the future intersection of the extension of Nueces and Second Street, will anchor the west end of the District.

Site 5

Located at the east end of the street will enhance the entrance plaza to the Austin Convention Center.

Site 6

Located at the intersection of Colorado and Second streets, the theme of this Spring will be the Lower Colorado River Authority and its role in managing the water resources of the Colorado river to provide drinking water for the City of Austin.

Permanent Works of Art

The Springs

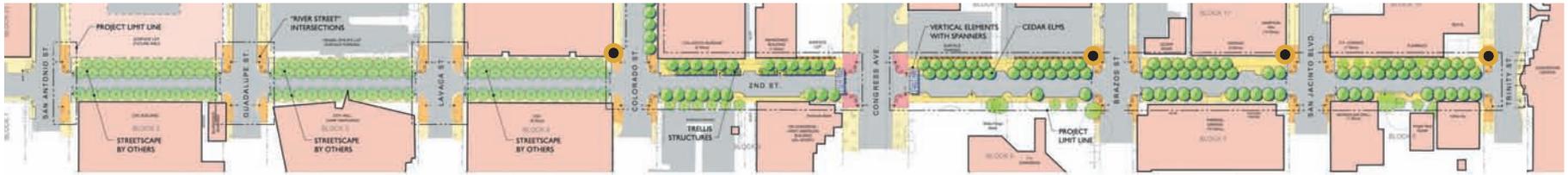
The Springs is the largest permanent public art on Second Street project. It consists of multiple components, which will interpret the geological aspects of the overlay theme. Springs will be linked by a sidewalk paving pattern in which a curvilinear band of concrete paving blocks suggests the limestone bed of a Hill Country stream. Water will be a prominent feature including public drinking fountains. Where appropriate, shade structures may be integrated into the design. Dallas artists Susan Lamb and Philip Magilow will design a Spring sculptural zone including a functioning drinking fountain, to be located between San Jacinto and Brazos streets. A larger-scale Spring, being implemented in partnership with Austin Water Utility will be located at Congress Avenue, marking the intersection of the Second Street and Congress Avenue Districts. Other public/private partners are being sought for development of additional water-related art opportunities along the street.

The city is sponsoring one Spring project (Site 1) at the intersection of Congress Ave. and Second Street through the Art in Public Places Program (AIPP) and another Spring project (Site 2) at San Jacinta and Second Street.

Sponsorship: Recommended minimum budget is \$120,000.







LOCATION:

Multiple Sites

The enhancements will be installed in multiple sites in the sidewalk on the north side of Second Street.

Permanent Works of Art continued

Sidewalk Pavement Enhancements

A series of sidewalk pavement enhancements, located on the northwest corner of each intersection, will create a rhythmic pattern of artwork along the street, which relate to the natural or cultural history of each river-named street intersection. Austin artists Ryah Christensen, Mark Schatz, Sun McColgin and Jill Bedgood were selected to design enhancements for installation in the pavement of the north/south streets that interpret the social history and ecology of each river's watershed.



The city is sponsoring \$12,000 per artist for four sidewalk enhancements to be located at Trinity, San Jacinto, Brazos and Colorado streets.

Sponsorship: Additional funding is sought for enhancements at Lavaca, Guadalupe, San Antonio and Nueces Street intersections when Block 21 and 22 are redeveloped and Second and Nueces Streets extend into what is now the Green Water Treatment Plant. Developers are encouraged to contribute to the continuation of the sidewalk enhancements. Recommended minimum budget is \$20,000. per intersection.





4



5

LOCATION:

Site 4

At the future intersection of the extension of Nueces and Second Street. Will anchor the west end of the District.

Site 5

The east side of convention center across from the terminus of Second Street.



Permanent Works of Art continued

The Riverheads

Second Street is distinct in that it is a part of Austin’s street grid which has been foreshortened from its historic layout by two strong termini - the Convention Center on the east and the Green Water plant at the west end of the street. When the water plant is decommissioned and the street extended to its historic western terminus at Nueces, these two ends of the street should become the sites of major environmental works of art forming significant landmarks - The Riverheads – including seating, water and light elements as are consistent with the overlay concept. Public/private partnerships are sought to implement these art elements at the scale and with the richness of materials which these pre-eminent sites deserve.

Sponsorship: It is strongly recommend that the City of Austin partner through a private or public process to create these works of art.





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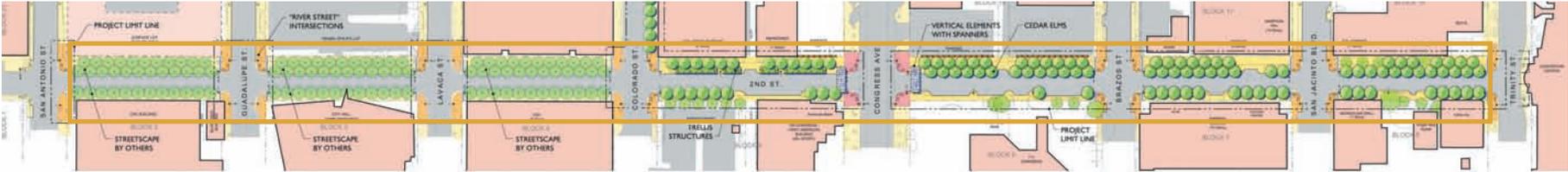
33



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35



LOCATION:



Various

The City of Austin is currently identifying vacant retail space as part of a Downtown Retail Study.

Temporary Public Art Projects

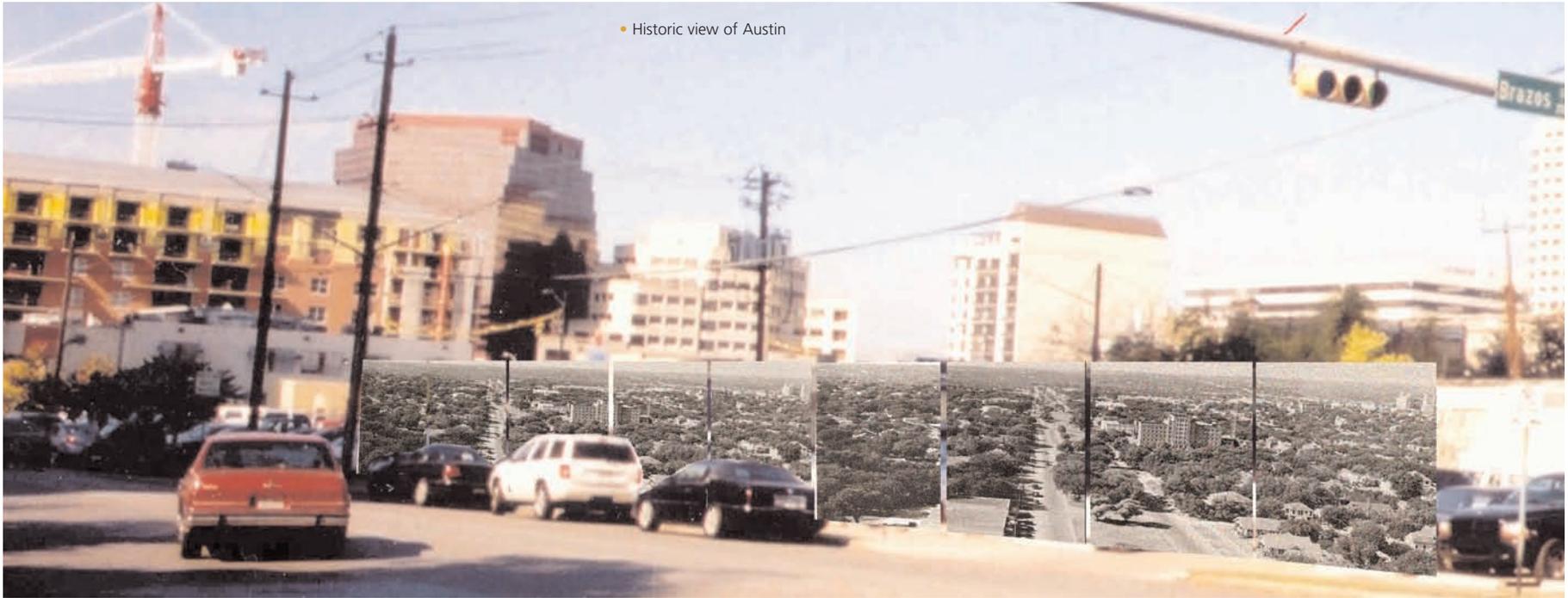
Phantom Galleries

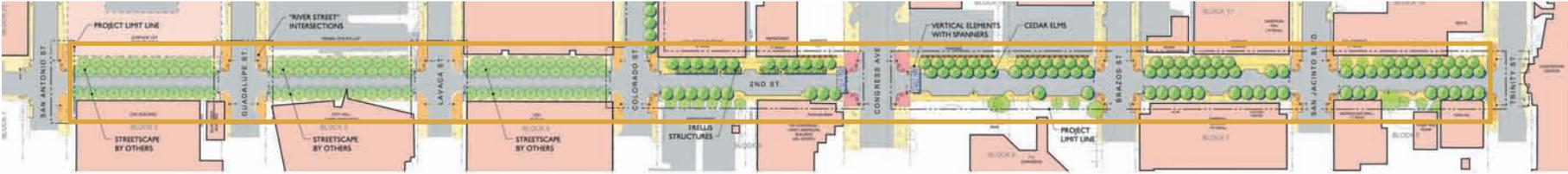
Phantom Galleries transform unused storefronts into works of art designed to engage passersby. These temporary installations create the massing necessary to create a sense of place. The Second Street program will showcase the work of Austin artists to display, promote and sell their work for three month period on a rotating basis. Artists will submit proposals. The chosen will mount existing artworks or create installations designed specifically for the window space. Other cities that have successfully utilized temporary window galleries are Silicon Valley, Santa Clara, and San Francisco, CA and New York, NY.

Sponsorship: The City of Austin seeks to partner with any of the following entities: property owners, local retail and cultural organizations, Downtown Austin Alliance, to implement the project. Once COA has identified a partnering organization(s) and a budget, an RFQ for proposals and organizational details should be developed. Contact Art in Public Places Administrator at 512.974.9312 for more information.



POSSIBLE USE OF HISTORIC PHOTOGRAPHS TO MASK PARKING AND CONSTRUCTION





LOCATION:

Various

Repositionable panels may be installed on fencing to mask construction and parking.

- Streetscapes on opposite page - Before



Temporary Public Art Projects continued

Repositionable Scrim Panels

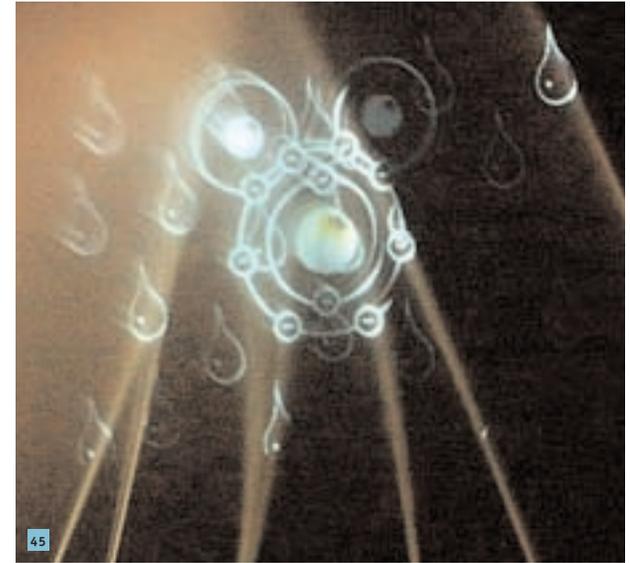
In order to give mass to the street and provide a more aesthetically inviting environment as construction proceeds, semi-transparent scrim panels could be installed along the sidewalks on vacant blocks to screen building sites. Pedestrians will see the image, and at the same time, through the image without creating a visual barrier. Scrim of this type is used extensively throughout Europe. The panels would provide an urban edge along the street before and while buildings are being built. The panels would be grommeted and attached to construction fencing as the construction moves from site to site on Second Street. This allows photographers and graphic artists an opportunity to interpret the Second St. theme through public art.

Sponsorship: Arts organizations and developers are encouraged to incorporate scrim panels during construction and/or as ongoing programming for a site. \$5,000 – 10,000 for design/proposal fees to artist for use of image. Materials cost estimate for fabrication is \$12.00 per square foot. This includes printing and ready to install scrim, with grommeted finished edges.





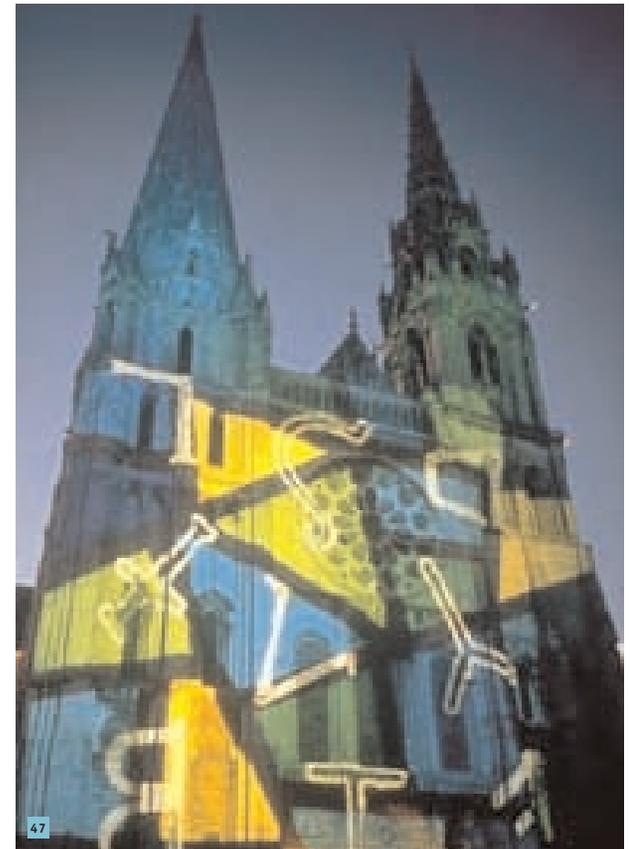
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LOCATION:

Various

At the west, east and central axis of Second Street and at the gateway to the Green Water Treatment Plant.



Temporary Public Art Projects continued

Light Projections

Blank walls or unarticulated building surfaces such as parking garage deck systems are targeted for this treatment to be implemented by business or property owners. The lighting projection concept was developed for the City of Austin by the design team lighting consultant, Monty Riggs/Boss Lighting Design.

Sponsorship: Developers are encouraged to consider light projections. A minimum of \$5,000 - \$10,000 is recommended for design/proposal fees to artists for use of their images or lighting projection proposal.







LOCATION:



Various

Banners may be hung from outriggers attached to light poles on both sides of the street.

Temporary Public Art Projects continued

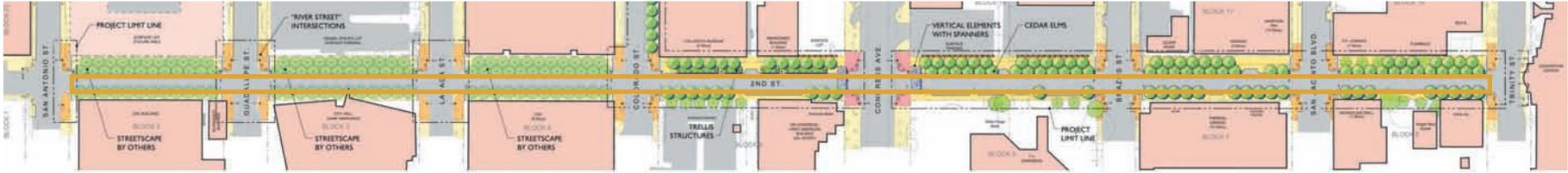
Special Event Banners

Banners are works of art that will bring color to the street and can draw attention to special events, festivals, the seasons etc. There are four banner locations per block face. Banners shall be two-sided, and digitally printed on vinyl or scrim.

Sponsorship: As future funding is identified, banners shall be designed to coincide with special events along Second Street. New banners may be installed approximately every six months. The banners can be printed and fabricated using a digital printing process to reproduce original works of art on scrim material. At a later time, the banner works can be used for publicity or for fundraising, at auction. Developers are encouraged to work with the City to commission visual artists to design banners to create a contemporary outdoor gallery. The sponsoring organizations of events are encouraged to commission visual artists to design banners, highlighting events that occur on or around Second Street.







LOCATION:

Various

Other Permanent and Temporary Public Art Projects - Water Themed Ideas

Special Note to Sponsors for Other Water-Themed Consideration:

- Artist designed rainwater catch basins and barrels along the street to hydrate plantings.
- Artist designed downspouts and rainchains.
- A collaboration between artists and landscapers to use drought resistant species in artistic configurations along the streetscape in order to draw attention to those species.
- Biennial collaborations between artists and students at UTA to design kinetic sculptural devices which use a minimal amount of water to create an artistic effect i.e. each device might be allowed to use only a pint of water.



About the Art in Public Places Program

The City of Austin was the first municipality in Texas to make a commitment to include works of art in construction projects when it established the Art in Public Places program in 1985. For over two decades, the City of Austin Art in Public Places program has made it possible for talented artists of local and national renown to enhance public spaces throughout the city with works of art ranging from outdoor sculptures and murals to functional works integrated into architecture. Artists have successfully incorporated traditions, objects, and physical marks of community members to create cultural landmarks that have become cornerstones of community identity. By ordinance, 2% of budgets are allocated to commission or purchase art for public sites such as the airport, convention center, libraries, parks, police stations, streetscapes and recreation centers. The Austin Arts Commission provides oversight and appoints a seven-member Art in Public Places Panel composed of respected local visual arts and design professionals to make program recommendations. The Panel and staff work closely with project architects, city departments and community representatives, to ensure that the Art in Public Places Collection includes high quality works of art that represent the broad range of media, styles, and cultural sensibilities that contribute to Austin's distinctive ambiance. As Austin continues to grow, however, it is becoming essential to collaborate with a broader community of partners to help sustain the City's vision for public art. The urban landscape is rapidly changing, and as a result, the importance of engaging a variety of stakeholders to contribute to the high quality of Austin's artistic environment is becoming paramount. To achieve this shared goal and forge new ground in the realm of public art, the Art in Public Places Program welcomes the unique perspectives and active participation of private developers.

Artist Selection Criteria

The request for qualification for artists will stipulate that their designs reflect the overall theme developed for the street by the design team and be suffused with Austin character. Artists should demonstrate the ability to be cognizant of safety issues, relative to streetscape activity, as a prerequisite to design.

City Funded Art Projects

PROJECT	AMOUNT
Congress Avenue Spring	\$140k + Infrastructure Costs
Spring #2	78k + Infrastructure Costs
4 Sidewalk Pavement Enhancements	15k each + Infrastructure Costs

Sponsorship Opportunities

PROJECT	AMOUNT
Spring # 3	\$120k
East Riverhead	300k
West Riverhead	300k
4 Sidewalk Pavement Enhancements	20k each
Other Projects	
Banners	Costs to be determined once the scope of individual projects has been defined. Contact Art in Public Places Administrator at 512.974.9313 for more information.
Skrim Panels	
Phantom Galleries	
Light Projections	
Other Water Themed Projects	

Credits note: The photos reproduced throughout the plan are exemplary of how other cities have used public art to revitalize their streetscapes. The plan's goal is not to imitate, but rather to allow for the kind artistic expression that will establish Austin's downtown as a place full of its own unique personality.

1. "Ceremonial Plaza; Estrella Mountain Community College." 1992. Barbara Grygutis. Avondale, Arizona. (Detail of one gravity flow canal which flanks the plaza) 300ft. x 300ft. Sandstone, water feature, rock, sod, concrete, planting. Photo courtesy © Barbara Grygutis 1992. Photographer: Timothy Fuller.

2. Image courtesy Public Spaces website, www.pps.org. Chicago, IL, drinking fountain. Photographer, Fred Kent. ©2003 Project for Public Spaces, Inc. All rights reserved.

3. From the Project for Public Spaces website, www.pps.org., Photographer, Fred Kent. ©2003 Project for Public Spaces, Inc. All rights reserved.

4. Image courtesy Project for Public Spaces website, www.pps.org © Project for Public Spaces, Inc.

5. "Recharge Chambers," Gloria Bornstein. 2004. Regional Communications Center, Renton, Washington. Stone, bronze, water, courtyard fountain. Photo by Spike Mafford. Images courtesy 4Culture, King County, Washington's cultural services agency. www.4culture.org.

6. "Waterworks," Alice Aycok. Peter Kiewit Institute at University of Nebraska at Omaha. Nebraska Arts Council Percent for Art Program. Image courtesy Nebraska Arts Council.

7. Concrete design/fountain. Artist: George Tsutakawa. Concrete. Bicentennial Pavilion Courtyard, City of Tacoma, WA. Image courtesy City of Tacoma Municipal Art Program.

8. "Untitled Fountain," Elsa Flores, 1995, Paseo Cesar Chavez, Los Angeles, CA. Photo Credit: Courtesy of Ruth Wallach, USC 1997.

9. "Exchanger Fountain," Buster Simpson, 1993. 4'x6'x21/2" (not including tree). A drinking fountain cooled by grey water. The grey water also waters native willow tree. Anaheim, CA. © 1993 Buster Simpson.

10. "Animals in Pools," Georgia Gerber. 1986. Bronze. Portland Oregon. Image from the Project for Public Spaces website, www.pps.org. Photographer, Fred Kent. ©2003 Project for Public Spaces, Inc. All rights reserved.

11. "Salmon Waves," Paul Sorey, 2001, stainless steel, light emitting diodes, King County Public Art Collection and City of Seattle Public Art Collection. Photo by YaM Studio. Image courtesy 4Culture, King County, Washington's cultural services agency. www.4culture.org.

12. Detail from "Words over Water" 600 granite tiles along 2.5 miles of seat walls at Tempe Town Lake, Tempe, AZ. Artists: Harry Reese, Karla Elling, Albert Rios. 2001. Photo: Craig Smith. Image courtesy Tempe Cultural Services, Tempe, AZ.

13. "World Drums," detail. April Watkins, 2002, 100 sq. ft., Porcelain Italian tile and natural stone mosaic. Addison Street Sidewalk Art, Berkeley, CA. Photo courtesy City of Berkeley Civic Arts Program. www.ci.berkeley.ca.us

14. Detail from untitled project at the Mexican Heritage Plaza, San Jose CA. 1999. Artists: Ann Chamberlain and Victor Maria Zaballa. Image courtesy San Jose Office of Cultural Affairs, Public Art Program. www.sanjoseculture.org.

15. One of eleven marble mosaics for sidewalks on Texas Ave., Houston, TX. Artist Toby Topek. Project: Cotswold 2000, a streetscape improvement program for 90 block area north of downtown, Houston, TX. Image courtesy Cultural Council of Houston. Photographer: Debbie McNulty.

16. From the Project for Public Spaces website, www.pps.org ©2004 Project for Public Spaces, Inc. All rights reserved. Church Street Pedestrian Walkway, Burlington Vt. Photographer Ethan Kent, 2003. Designed by FE Group, Burlington VT.

17. From the Project for Public Spaces website, www.pps.org. ©2003 Project for Public Spaces, Inc. All rights reserved.

18. "Brooklyn Botanic Garden Celebrity Path." Pavers designed by April Kinser. Celebrity names embedded in 18"x24" concrete pavers decorated with stylized leaf outlines cast in bronze. Project donated by Brooklyn Union Gas Co., 1985. Brooklyn, New York. Image from the Project for Public Spaces website, www.pps.org., ©2003 Project for Public Spaces, Inc. All rights reserved.

19. From the Project for Public Spaces website, www.pps.org., ©2003 Project for Public Spaces, Inc. All rights reserved.

20. Carolyn Braaksma. Hopscotch Board, located in "The Green" pocket park, downtown Charlotte, N.C. Image courtesy www.tndpaper.com/Volume5/art_of_walking.htm.

21. From the Project for Public Spaces website, www.pps.org., ©2003 Project for Public Spaces, Inc. All rights reserved.

22. "In Berkeley," Detail. Nancy Selvin, 2002, 250 sq. ft., stone pavers inscribed with text. Addison Street Sidewalk Art, Berkeley, CA. Photo Courtesy City of Berkeley Civic Arts Program, www.ci.berkeley.ca.us

23. Detail from "Words over Water," 600 granite tiles along 2.5 miles of seat walls at Tempe Town Lake, Tempe, AZ. Artists: Harry Reese, Karla Elling, Albert Rios. 2001. Photo: Craig Smith. Image courtesy Tempe Cultural Services, Tempe AZ.

24. Nykiving Denmark paving, no caption, from the Project for Public Spaces website, www.pps.org., ©2003 Project for Public Spaces, Inc. All rights reserved.

25. Franklin Street Benches. 2002. Steel. Arlene Slavin. Commission by Chapel Hill Public Arts Commission, Chapel Hill, North Carolina. Image courtesy Arlene Slavin.

26. "Magellan, 7 Columns and 9 Eggs," 2003. Carol Fleming. Ceramic, clay stoneware. Riverport Common, Magellan campus. Earth City, MO. 2003. ©2003 Carol A. Fleming. nImage courtesy www.artistsregister.com with permission from the artist. Photographer: Jim Kersting.

27. Tivoli, Copenhagen. Photography by Fred Kent/Kathy Madden. ©2004. All rights reserved. From the Project for Public Spaces website, www.pps.org., ©2003 Project for Public Spaces, Inc. All rights reserved.

28. Fountain, Chattanooga, TN. Photographer: Phil Myrick. From the Project for Public Spaces website, www.pps.org., ©2005 Project for Public Spaces, Inc. All rights reserved.

29. "Recharge Chambers," Gloria Bornstein. 2004. Regional Communications Center, Renton, Washington. Stone, bronze, water, courtyard fountain. Photo by Spike Mafford. Images courtesy 4Culture, King County, Washington's cultural services agency. www.4culture.org.

30. MTA Transit Plaza Fountain, Los Angeles, CA. Photo: Courtesy Ruth Wallach, USC 1997.

31. "Seven Runes," Patricia Leighton. Fossilized oolithic limestone. 15'x7'x7' ea., 1991. Water Management Division, Pompano Beach, Broward County, Florida. Image courtesy Broward County Cultural Division website, www.broward.org.

32.-38. Photos Courtesy Phantom Galleries San Jose. Two Fish Design, Creative Curators, www.phantomgalleries.com

39. Window Dressing: Urban Art Installations. Tacoma, WA. From Tacoma Contemporary. Image courtesy City of Tacoma Municipal Art Program.

40.- 43. Digitally printed vinyl skrim fencing. Providence, R. I. and Brookline, MA. Designed by Joan Wilking, Doerr Assoc., Winchester, MA, www.mdoerr.com

44. "Painting with Light: A New Festival," International Multivision Festival, Italy, 2006. Image courtesy Alex Rowbotham, www.whitebottom.com

45. & 46. "Feuerwerk," Alex Rowbotham, Feuerwehrfest 2004: Fire brigade annual summer festival. Video projections about water, where the projection screen was water. Lake Resia (Reschen) Italy. Image courtesy Alex Rowbotham, www.whitebottom.com

47. "Chartres, Sacred Light," Jorge Orta, Chartres Cathedral, France, 1994. Image courtesy Jorge Orta, www.studio-orta.com.

48. "Light Messenger," Jorge Orta, Grand Canal, Venice (Salute Church), 1995. Luminographic paintings. XLVI Venice Biennale representation for Argentina curated by Jorge Glusberg. Image courtesy Jorge Orta, www.studio-orta.com.

49. "Painting with Light at the Tate Gallery St. Ives," light installation by local school children, from Painting with light workshop. Image courtesy Alex Rowbotham, www.whitebottom.com

50. "Who are You," light projection. Douglas Kornfield. Convergence International Art Festival, 2000, Providence, Rhode Island. Image courtesy Douglas Kornfield. www.awaka-inc.com

51. Light projections, sound installation, thermal baths, Toskana Therme Bad Shandau, Germany. Image courtesy www.toskana-therme.de

52. "Aqua Pura Vista," by Iole Alessandrini. 2000. Plexiglas, video, light and sound. The Water Tower in Volunteer Park, Seattle, WA. www.iole.org.
53. Banner, Ottawa Canada. Image courtesy Project for Public Spaces website, www.pps.org, ©2003.
54. Banners, Toronto, Canada. Image courtesy Project for Public Spaces website, www.pps.org, ©2003.
55. Banners, Portland, Oregon. Image courtesy Project for Public Spaces website, www.pps.org, ©2003.
56. Banners, image courtesy Project for Public Spaces website, pps.org, ©2003.
57. Banners, Kansas City. Image courtesy Project for Public Spaces website, www.pps.org, ©2003.
58. "Influence of Influent: Rain Drain," Norie Sato, Copper. North Creek Pump Station, Bothell, Washington. Photo credit: YaM Studio. King County Public Art Collection. Image courtesy 4Culture, King County, Washington's cultural services agency. www.4culture.org.
59. "Recycle," LOT-EK Architecture studio. Image from www.artepublico.puertorico.pr, with permission of LOT-EK.
60. "Working Waterway Artifacts," Elizabeth Conner. Thea Foss Waterway, Public Esplanade, Tacoma, WA. Image courtesy City of Tacoma Public Art Collection, Tacoma Municipal Art Program.
61. "Power Towers," Empire Fulton Ferry State Park, Brooklyn, NY. 1996. Rubble, loaned/salvaged carts, indigenous trees. Susan Leibovitz Steinman. Image courtesy the artist. www.steinmanstudio.com
62. "Gardens to Go," Detail. West Oakland, CA. Project awarded Potrero Nuevo Fund Prize. Funding 2000. Susan Leibovitz Steinman. Image courtesy the artist. www.steinmanstudio.com

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