



Bruce Munro, *Field of Light*



Patrick Dougherty, *Boogie Woogie*



Christopher Schardt, *Firmament*



Patrick Renner, *Trumpet Flower*



TILT, *Enchanted Promenade*



Jamal Cyrus, *Lightrn' Field*

Public Art Concept Plan: Proposed Navigation Boulevard Roundabout

December 2019



WEINGARTEN
GROUP

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Introduction

Executive Summary

Historically, cities have funded infrastructure programs as critical precursors to growth – vital to promoting economic prosperity, social connection and urban mobility.

Roundabouts, more prevalent outside of the United States in the past, are increasingly being incorporated into urban planning as safer, more efficient, less costly and more aesthetically appealing than conventional intersection designs.

Multiple recent state and federal case studies have cited roundabouts as reducing crashes by up to 75 percent, traffic delays by up to 20 percent, and pedestrian fatalities by up to a whopping 100 percent. While the focus of these features has been primarily on function, many urban planners have begun to explore how art in roundabouts can help calm traffic and contribute to local place-making efforts.

It is in this context that the East End District approached WAG to research, author and present a Public Art Concept Plan for the proposed Navigation Boulevard Roundabout.

As curators, strategic public art leaders and project managers, WAG's charge is to understand what visual art environments our audiences want to experience, to know the most innovative and best of what is available locally/regionally/nationally/internationally and to balance these aspirations with funding practicalities, site requirements, demographic data and cultural sensitivities - all with the aim of shaping the most satisfying urban experiences and of exceeding our clients' goals.



Esrawe + Cadena, *Los Trompos*



Art Blocks, in partnership with Aruroa Picture Show

Executive Summary Continued

This Concept Plan provides a roadmap for approaching the Navigation Boulevard Roundabout in a new, vital and relevant way:

- Creating a gateway to the East End, a visual marker that resonates with the shared urban lives of its multiple and multimodal audiences.
- Evaluating the best site options for consideration from an impact and a safety perspective.
- Setting objectives for artist selection that will maximize the success and budget discipline of the project.

WAG conducted research at East End Street Fest 2019 and among numerous EED stakeholders with regard to macro and micro perceptions, desires and ideas for this project. These inputs were critical to the “Inspirations for Consideration” set forth in detail in the pages that follow. Critical to the realization of this project, in whatever form it takes, will be an inclusive and prominent community engagement component. WAG considers this aspect of the project, whether it be in earlier phases (design) and/or later (programming/activation) to be as critical to the installation as the object itself.

Finally, the Plan addresses the more practical points for successful realization of a Roundabout artwork, namely timeline, artist selection and funding/administration so that the project not only exceeds objectives, but also has the support to live and grow with the community.

One theme has been pervasive throughout the entire process of the formulation of this Plan: Pride of Place in the East End. This is not a quality that can be created by any art project – it is a vital gift and foundation to celebrate and from which to grow. The unique pride that East End residents and professionals feel should serve as the inspiration for this and the multiple cultural projects that are



Photo courtesy of Dan Joyce

A Brief History of Navigation/Jensen/Runnels Roundabout Concept

The first decade of the 2000s brought broad recognition that a diverse range of infrastructure and mobility improvements were going to be essential to allow the East End to grow and develop to its full potential.

On the heels of a 2011 Second Ward Livable Centers Study, the District commissioned the East End Mobility Study (2012). These studies led to both realized and as-yet-unrealized improvements. Among the realized improvements is the highly successful Navigation Esplanade, site of the much-celebrated linear park which is home to the East End Farmers' Market and to the annual East End Street Fest. It is these placemaking successes which have sparked community desire for a gateway feature and additional cultural amenities for the East End.



While the Roundabout concept was included in the 2012 Study, it remains unrealized to date. After seven years of advocating for the concept, the District recently achieved both legislative approvals and a funding agreement to move forward to public engagement and design phases. Among other key elements, the urban roundabout, pedestrian and bike features, streetscape and bus stop improvements are included in these agreements. Funding remains to be secured for the public artwork for the site.

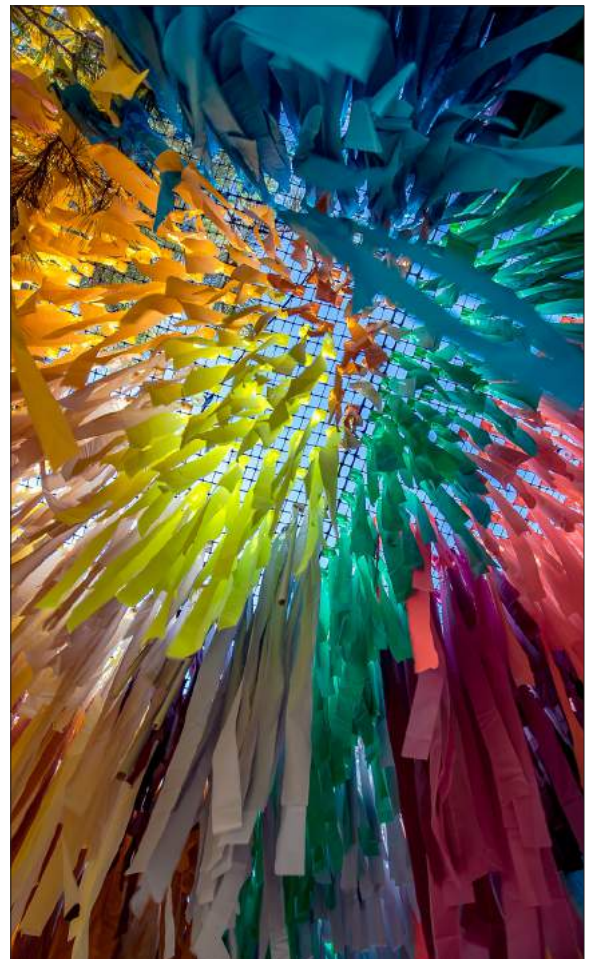
Vision

East End Gateway as Cultural Marker

This Roundabout Public Art Concept Plan seeks to lay out relevant findings, research-backed methodology and dynamic recommendations for the community to embrace in the process of creating a gateway visual statement, one which will accomplish the following:

- Reflect the District's uniquely strong sense of community and identity
- Promote the District as a cultural destination locally, regionally, nationally and internationally
- Spur inspiration for further cultural activity throughout the District, to ultimately expand into a more robust arts program
- Reflect the pride of the East End, serving its diverse audiences
- Maximize the hardscape improvements
- Inspire gateway-related programming to attract press, social media content and photo opportunities which will further increase the profile of the East End.

... All with an eye toward reflecting and celebrating the pride in the East End of its audiences and stakeholders.



Vision and Audiences

Vision

We propose the following “Roundabout Public Art Installation Vision Statement” for consideration by the East End District Board and a (to be formed) East End Arts Committee:

“To commission and realize a unique art installation with a compelling presence that reflects the proud cultural spirit of the East End and serves as a visual gateway which enhances the experience of those working, visiting and living in the District.”

Audiences

- Pedestrians
- Residents
- Cyclists
- Recreational and International Tourists
- Arts Enthusiasts
- Real Estate Development Community
- Commercial Work Force
- Social and Traditional Media
- East End Maker and Artists Community



Navigation Boulevard Esplanade, Photo courtesy of Dan Joyce

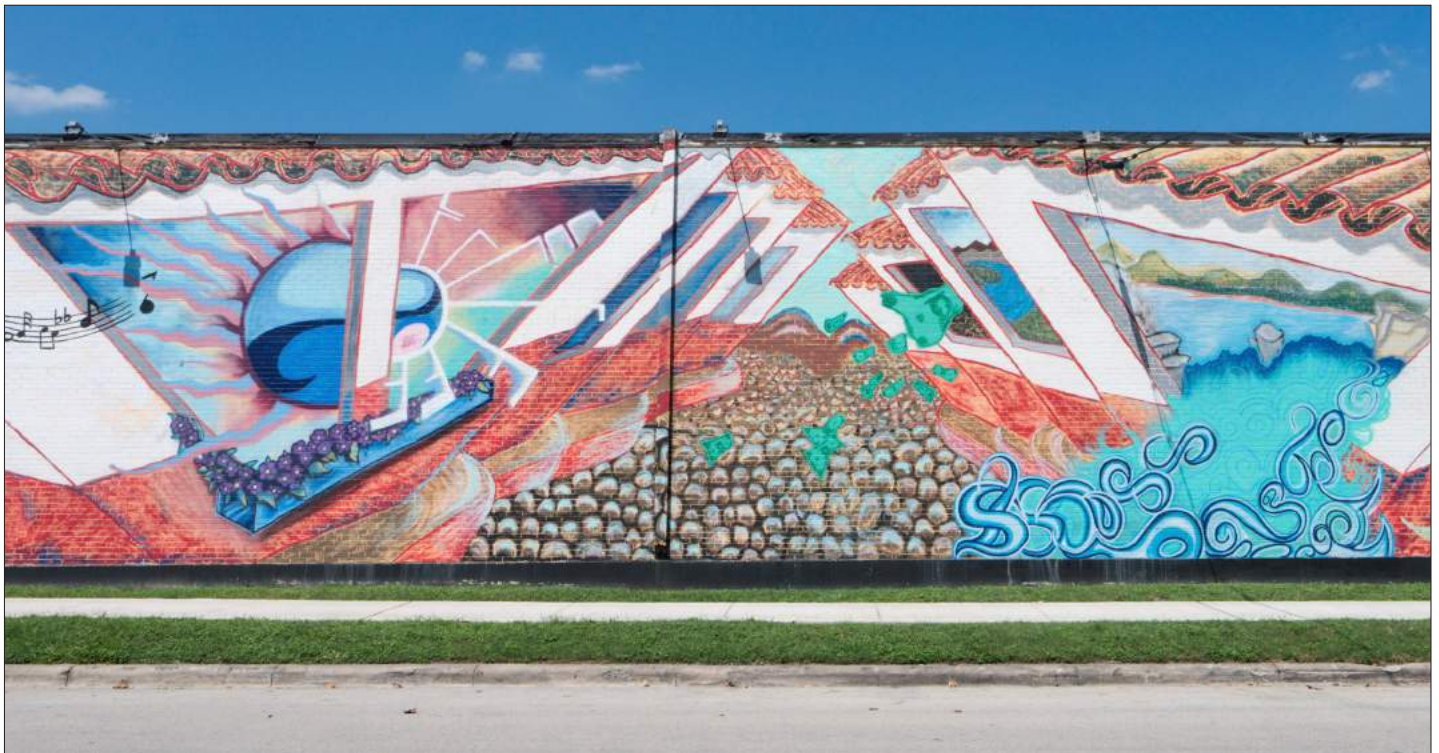


Photo courtesy of Dan Joyce

Project Goals and Objectives

Guided by Roundabout design and TxDOT requirements, a primary goal will be to maximize the usable space for art installation impact. Therefore, we consider both the Roundabout central island and the perimeter as site opportunities while creating safe gathering points to observe and interact with the installation.

It is our hope to include adjacent property owners' input to generate partnerships and funding support, while also honoring the historical, aspirational and multi-generational demographics of our audiences. In so doing, our goals are to:

- I. Take advantage of this unique opportunity to create a highly visible, attractive and iconic gateway to Houston's East End.
- II. Activate public/community engagement as critical components in and after the process.
- III. Ensure that the artist/artist team fully understands the rich culture of the East End.
- IV. Assure that the artist narrative is embraceable from a community marketing perspective.
- V. Select artist/artist team that has a track record of delivering projects of complexity and scope.
- VI. Realize project within budget and timing objectives.



Painting Party for Trumpet Flower

Process

Research and Key Findings

Over the course of approximately four months, WAG conducted multiple avenues of research for the Roundabout Plan: Site visits and site evaluation, community engagement, analysis of comparable national/international sites and regular meetings/ongoing communication with the East End District administration and Board.

This research and subsequent analysis, in combination with WAG's public art planning expertise, has yielded the following key findings:

- There is strong universal enthusiasm for a Roundabout art installation that reinforces the pride of the East End.
- Stakeholders recognize that art projects which reflect the community, attract diverse audiences to gather and create press/social media opportunities will support and expedite growth and development in the East End.
- Tangibly successful development and programming of the Navigation Esplanade has set the stage to activate the District in new, innovative and highly visual ways than have been considered in the past.
- Presented with these findings, the Board is prepared to consider a range of budgets and options to advance the process for public art at the Roundabout.



Site Overview and Considerations

Selecting and installing artwork in a TxDOT space is accompanied by its own very specific set of challenges and opportunities. Among a multitude of other safety variables, we are focused particularly on the following:

- Creating a visually attractive installation while discouraging pedestrians from crossing to the central island
- Site lines vis-à-vis vehicular, bike and pedestrian safety

The site itself is already a key nexus for the City and will become even more so over time as neighboring developments and East End improvements advance over time.

Providing a compelling experience for pedestrians, cyclists and drivers alike is a key consideration, while also commissioning a work that has a lasting impact and may be programmed dynamically. Of equal value is the control of ongoing maintenance expenses. For this reason, WAG counsels against the integration of a water feature on the site. Instead, we advise working with proven, dynamic materials (e.g. dichroic glass), color and light so that maintenance may be accurately budgeted. Additionally, this is why we advise regular creative programming to keep the investment alive and fresh.



Community Engagement

At East End Street Fest 2019, WAG gathered enthusiastic opinions about public art from a multitude of residents and visitors. The prompts presented were designed to encourage input on public art in general as well as in the East End in particular.

Here are the key takeaways:

- People most associate murals with public art.
- Art which represents the community is the most valued.
- Interactive features are highly valued.
- Selection should reinforce pride in the East End.



East End Street Fest, Photo courtesy of Dan Joyce



East End Street Fest, Photo courtesy of Dan Joyce



East End Street Fest, Photo courtesy of Dan Joyce



East End Street Fest, Photo courtesy of Dan Joyce

Community Engagement Continued

Two additional fall 2019 forums, a by-invitation meeting of community leaders and an East End District Board meeting, prompted the following conclusions with regard to Roundabout art:

- In addition to national artists, local and regional artists who have demonstrated the ability to realize large-scale installation should be considered.
- The artwork should be dynamic and visually engaging through creative use of materials and color applications.
- The selected artist should be educated on the East End's history and projected future to fully understand the roundabout's art position in defining the East End.
- The work will be a key gateway for the exciting growth phase in which the East End currently finds itself.
- The roundabout artwork should give the community a sense of pride and ownership.

To the final point, it is vital for us to incorporate the community in events leading up to the making of the installation, as well as participation after its realization. Programs should include, but not be limited to:

- Public engagement opportunities focused on the installation.
- Collaboration with East End Maker Space, and other similar stakeholders.
- Artist talks and video content for website/social media.
- Hands-on youth and senior activities.
- Joint opportunities with developers (e.g. Midway, Marquette).



East End Street Fest, Photo courtesy of Dan Joyce



East End Street Fest, Photo courtesy of Dan Joyce

Art Installations and Programming

Roundabout Art Location Options

We counsel consideration of three types of location points:

- I. Central island only
- II. Perimeter only
- III. Interactive Component(s) incorporating both Central Island and Perimeter

While the Central Island is the most obvious concept for the siting of a large-scale sculptural work and has been the design employed most commonly in similarly high-profile projects, we feel that it is important to consider the entire site. For this reason, we have presented ideas that activate just the perimeter and ones that activate both.



High Line Rotating Program

Inspirations for Consideration

Central Island

The following inspirational selections ones either directly reflect the culture of the East End, and/or are visually compelling enough to serve as aesthetically powerful gateways. In the case of the latter, the artist' design process would be directed to incorporate an obvious and close narrative to the East End. Each concept would ideally inspire ongoing programming opportunities to reinforce the same.

WAG Concept: Artwork incorporating historic signs/graphic markers of the East End

The overall vision here would be to ask an artist to be inspired by an installation that in some form uses historic neon (and other) signs of East End companies and other meetings points that have existed since the area's inception – ones that have been considered points of pride to the community. A broad conceptual vision for this idea is Vhils' *"Debris"* (pictured below).



Vhils, *Debris*

Central Island

The additional inspirations that follow are meant to spur conceptual dialogue, and evoke the level of impact that WAG envisions will be necessary to accomplish the project goals.



Flying Carpet Creative, *Rhys*



Lead Pencil Studio, *Non-Sign II*



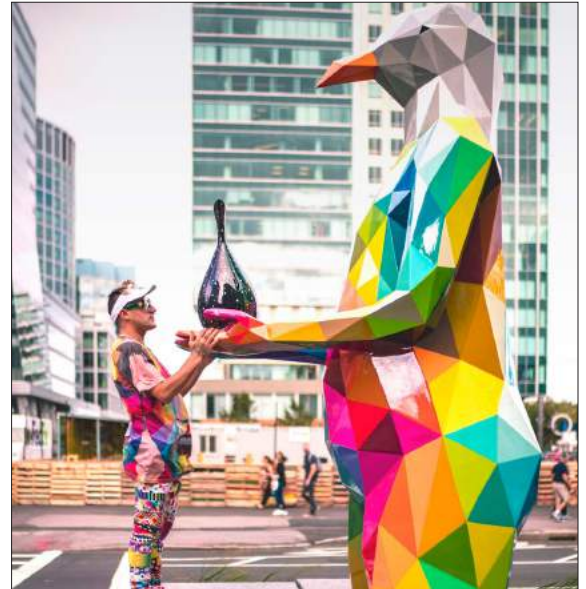
Christian Moeller, *Stix*



Donald Lipski, *The Cloud*



Okuda San Miguel, *Air, Sea and Land*



Okuda San Miguel, *Air, Sea and Land*

Central Island Cont.



Kenneth Von Roenn, *Declaration*



Re:Site, *Sunburst*



Koryn Rolstad, *Mandala Sunrise*



Ned Kahn, *Wind Roundabout*



Marc Fornes, *Form of Wonder*

Roundabout Perimeter

The utilization of the Roundabout perimeter as the exclusive artwork site is inspired by both its unique approach, as well as by the strong desire to discourage pedestrians from accessing the Central Island, which would be landscaped attractively, but not invite “selfie” activity.

A key consideration would be constraints placed upon us for placement based upon the TxDOT safety site line requirements. For this reason, the vast majority of these inspirational images are envisioned to be totemic in form. Importantly, totemic elements may also be easily adapted for use as canvases in a rotating local/regional arts commission initiative.



Acrylicize, *The Manchester Lamps*



Acrylicize, *The Manchester Lamps*



Acrylicize, *Aspect*



Acrylicize, *Aspect*

Roundabout Perimeter Cont.



TILT, Red Hernum



TILT, Red Hernum



Toy Studio, Kota & Sami



Toy Studio, Kota & Sami



TILT, Bry sur Marne



TILT, Bry sur Marne

Roundabout Perimeter Cont.



Softlab, *Mirror Mirror*



Toy Studio, *Look Up, Look Out*



Toy Studio, *Look Up, Look Out*

Interactive Components: Central Island and Perimeter Incorporated

There is a unique opportunity to incorporate a two-component design to this project – a higher tech installation on the Central Island, paired with lower tech components on the perimeter. This concept uniquely engages the multi-modal audiences, while also preserving the ability to incorporate a regularly-changing showcase for local/regional artists.



Bill Fitzgibbons, *Centro Chroma Tower*



Bill Fitzgibbons, *Centro Chroma Tower*



Ivan Ioth Depena, *Color Field*



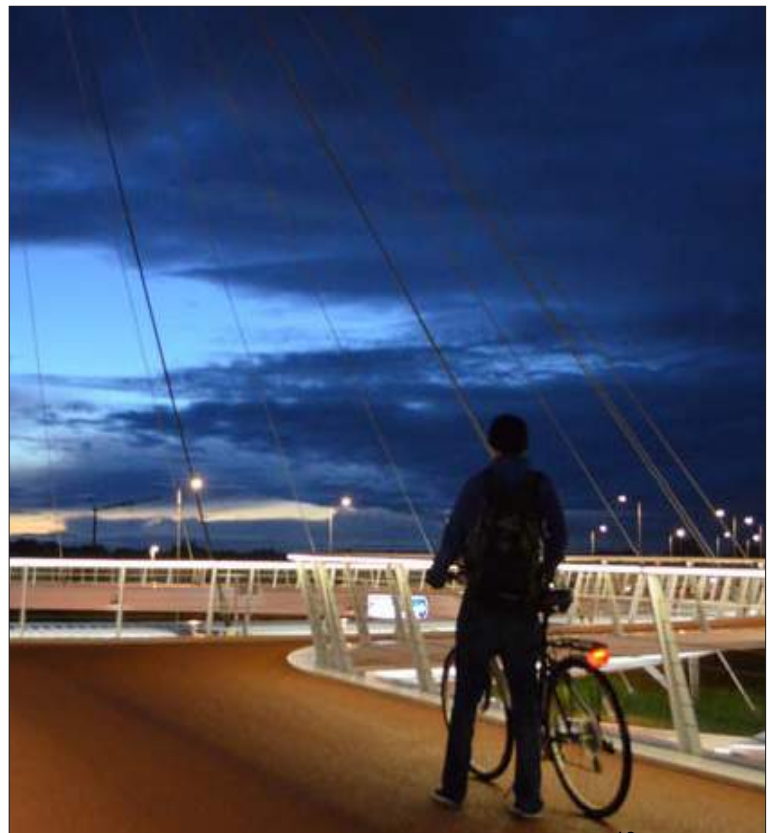
Flying Carpet Creative, *Analemma's Dilemma*



Warren Langley, *Stitch*

Miscellaneous

Separately, and not a part of the original WAG scope, we would like to draw your attention briefly to a uniquely engaging design of an elevated roundabout (located in Eindhoven, The Netherlands). The Netherlands has one of the most active cycling publics in the world. We found this design to be both original as well as an intriguing option as a potential art “canvas”. We would be delighted to discuss this concept further, if it appeals.



Project Timeline

An art installation of this scope and scale typically takes at least 24 months to realize, inclusive of the artist selection process, and are subject to the availability of the artist and of the artwork selected. For this reason, we would be working on curation, artist selection, project management, installation, and a possible programming schedule. WAG acts in this capacity for the vast majority of its public art clients.



Artist Selection Process

Four processes are available to be utilized for the selection of artists, artworks and collaboration opportunities. They are:

- Open Call
- Invitational
- Direct Selection
- Unsolicited Proposals

These processes will be tailored to each project's goals, scale, duration and budget, as decided by the East End in conjunction with the EEAC applicable stakeholder partner(s). The artist selection protocol will be agreed upon in advance and will conform with best practices in the industry.

Selection panels are recommended to be used for sites on public property and/or when we employ Open Call and Invitational processes. For this reason, you will see that we have worked into the timeline above the formation of an East End Art Committee. Artist selection panels typically represent a balance of art/curatorial expertise, persons with technical knowledge/familiarity with the project's physical site characteristics, commissioning agency representative(s), and a property owners/manager. WAG manages all planning aspects of the committee for the commissioning agency. Frequently, outside art organization curators are asked to weigh in when public sites are involved.



Jasmine Zelaya, *Twins*

Open Call

An Open Call is a very common method for permanent and temporary project commissions. The project opportunity is published through known channels via a Request for Qualifications (RFQ), which invites all artists who care to apply to send their portfolio qualifications to be reviewed. Specific proposals are not submitted as RFQs are used to select artists based upon their past and current art/achievements. Selection of artists for further discussion/detailed commission proposals are made according to our pre-established protocol – via selection panels or other process. The format of each RFQ is standardized for ease of analysis. This selection process would take one to two months.

Invitational

The Invitational approach is typically used in the following instances: there is an accelerated time frame, a unique/specific site approach is desired, or there is a special curatorial opportunity. We would invite a short list of qualified artists to apply based upon consultations with East End and prospective partners. The list of qualified artists is then discussed with the selection panel and narrowed down to no more than three or four for site visits and conceptual proposals unique to the site. The artists are paid a small honorarium (up to \$5,000) and reimbursed for travel expenses. The format of each proposal is standardized for ease of analysis. The panel reconvenes to consider the finalists' proposals and a choice is made for final approval. This selection process takes two to three months.

Direct Selection

Direct Selection may be used for temporary projects and smaller budget activations. It allows us to recommend a qualified artist for a specific need. We would issue an RFP to work with one or a chosen small pool of artists based to develop a detailed proposal for the site or project. An RFP does not guarantee the artist(s) will be selected to implement their ideas. An RFP incorporates a small honorarium in addition to the reimbursement of travel expenses.

Sample timeline for Invitational and Direct Selection processes follows:

- Determine artist(s) to invite to submit a proposal: WAG would present various artists who would work within desired budget range and fit the scope of work.
- WAG would create a Site Information Package for the artists with goals, detailed images, audience insights, and technical and logistics details.
- After artist responses are submitted, WAG and East End Art Committee would review proposals and narrow down to one concept/artist which EEAC and stakeholders wish to engage.
- Artist would work with WAG and site experts to refine as needed for full budget and practical feasibility. At this point, EEAC has the option to end the engagement with the artist.
- If project is approved to proceed, work with artist to provide as much information as possible to ensure a successful, practical, integrated, on budget design.
- WAG and artist fine-tune a working timeline.

Unsolicited Proposals

Unsolicited proposals would be evaluated on an "as received" basis. The proposals would be considered in the context of the Roundabout Plan goals, their feasibility and their budgets. No selection panel would be required for the review of unsolicited proposals.



Select Weingarten Art Group Clients/Projects

The University of Houston System (2016 - Present)

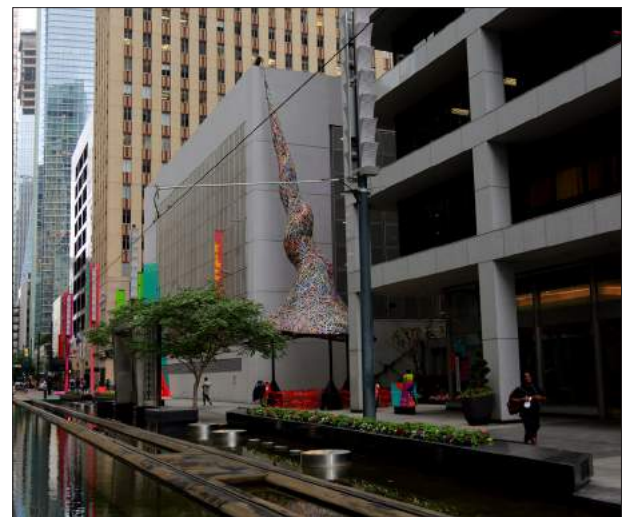
Weingarten Art Group has led a comprehensive revitalization of the University of Houston System's Public Art Program to raise its profile long term and for the Collection's 50th anniversary in 2019-2020. This project includes five major initiatives, among them: launching a precedent-setting temporary public art program, creating a comprehensive catalogue and publication about the Collection, maximizing the condition and siting of the Collection, initiating a marketing and engagement plan, and planning 50th anniversary programs and a gala celebration.



Jacob Hashimoto, *Cloud Deck*

Houston Downtown Management District's "Art Blocks" (2014 - Present)

Weingarten Art Group has worked with the Houston Downtown Management District to help enliven underutilized areas of Downtown Houston via hardscape improvements and public art. The Art Blocks initiative is an ongoing program managed by WAG that has featured more than a dozen artists and includes a series of rotating and permanent installations. One of many installations, a 2016 sculpture *Trumpet Flower* was awarded a National Art Excellence Award. In addition, a 2018 project, *Open House* received Public Art Network Year in Review award.



Flying Carpet Creative, *Trumpet Flower*

Hermann Park (2012 - 2019)

In celebration of Hermann Park's centennial year, the Park engaged WAG to develop a public art program aimed at bringing high-profile contemporary art installations to the 445-acre Park. "Art in the Park" included a series of installations comprised of loans and site-specific permanent commissions from artists including Trenton Doyle Hancock, Patrick Dougherty, Louise Bourgeois, and Orly Genger. The various art installations spread throughout the park served to inspire, delight, and create gathering spaces for the more than six million visitors in the park each year.



Louise Bourgeois, *Spider*

Funding and Administering an Art Program

Public art can be financed in a host of ways and securing funding is the cornerstone of a successful, sustainable public art program. Government-based and private-based funding models are the most frequently used. While this project is not subject to the City of Houston's Percent for Art Program, private owners may choose to participate, and additional forms of funding are common, including:

Gifts and Donations

Private individuals, corporations and local businesses donate funds directly to a 501c3 entity. Donated funds may be used tax free and result in tax-deductible status to donors.

Foundation Grants

Multiple national, regional and local foundations support artistic endeavors including the National Endowment for the Arts, the Andy Warhol Foundation, ArtPace, Texas Commission on the Arts, the Brown Foundation, and the Kinder Foundation, to name a few. The grant application process ranges from lengthy and complex to efficient and straightforward, depending upon the organization.

Program/Exhibition Sponsorship

Businesses and individuals frequently sponsor specific exhibitions or programs. Sponsorship offers significant visibility and recognition opportunities for a company. Packages can be customized to meet an organization's strategic business goals and can include logo credit on exhibition materials, opportunities to create marketing promotions, private tours, VIP events, etc. This category has historically been a good revenue stream for our clients and one which we would like to explore for East End.



Havel Ruck Projects, *Open House*



Yes Yes No, *Mas Que la Cara*

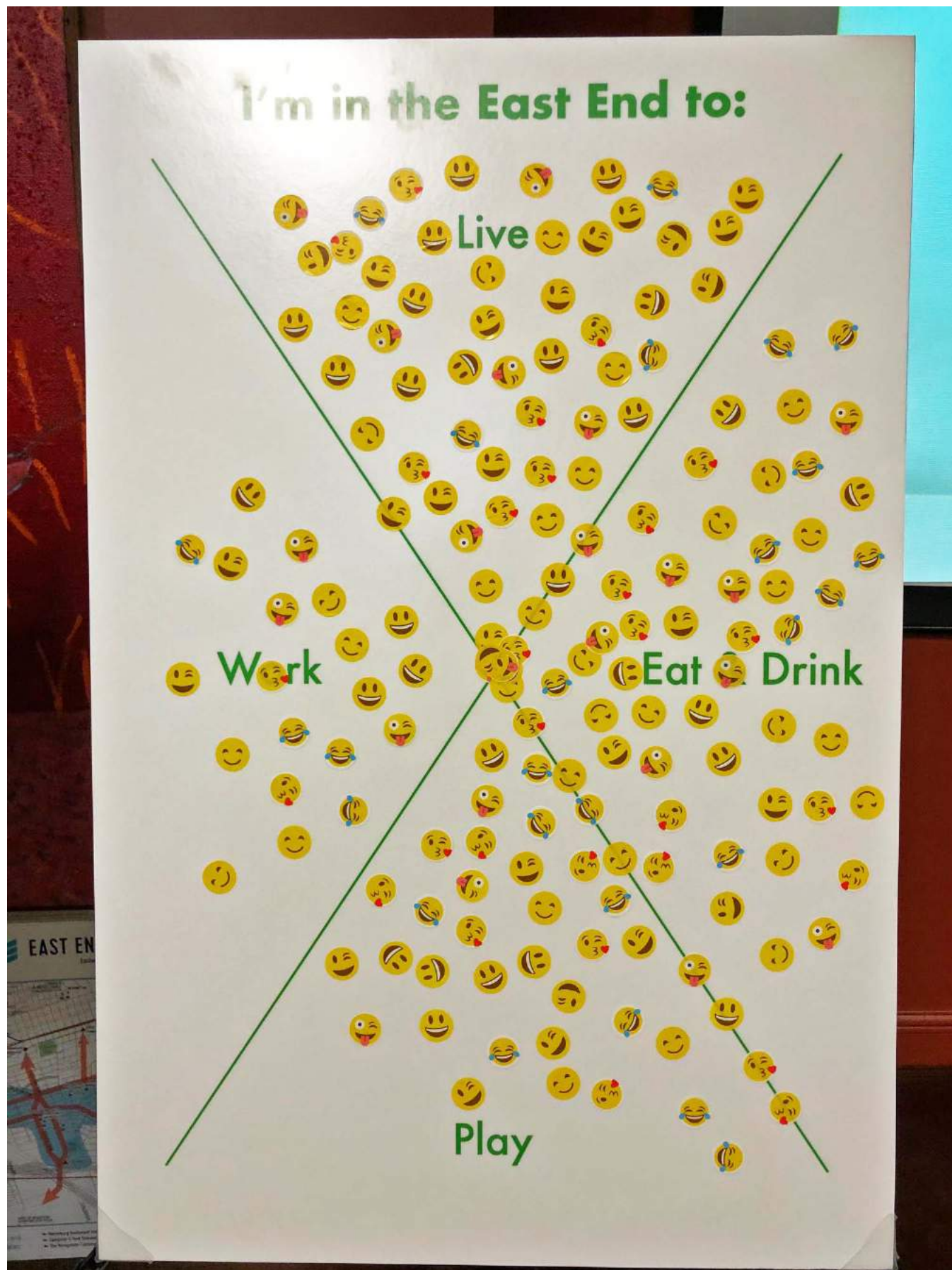
Site Map



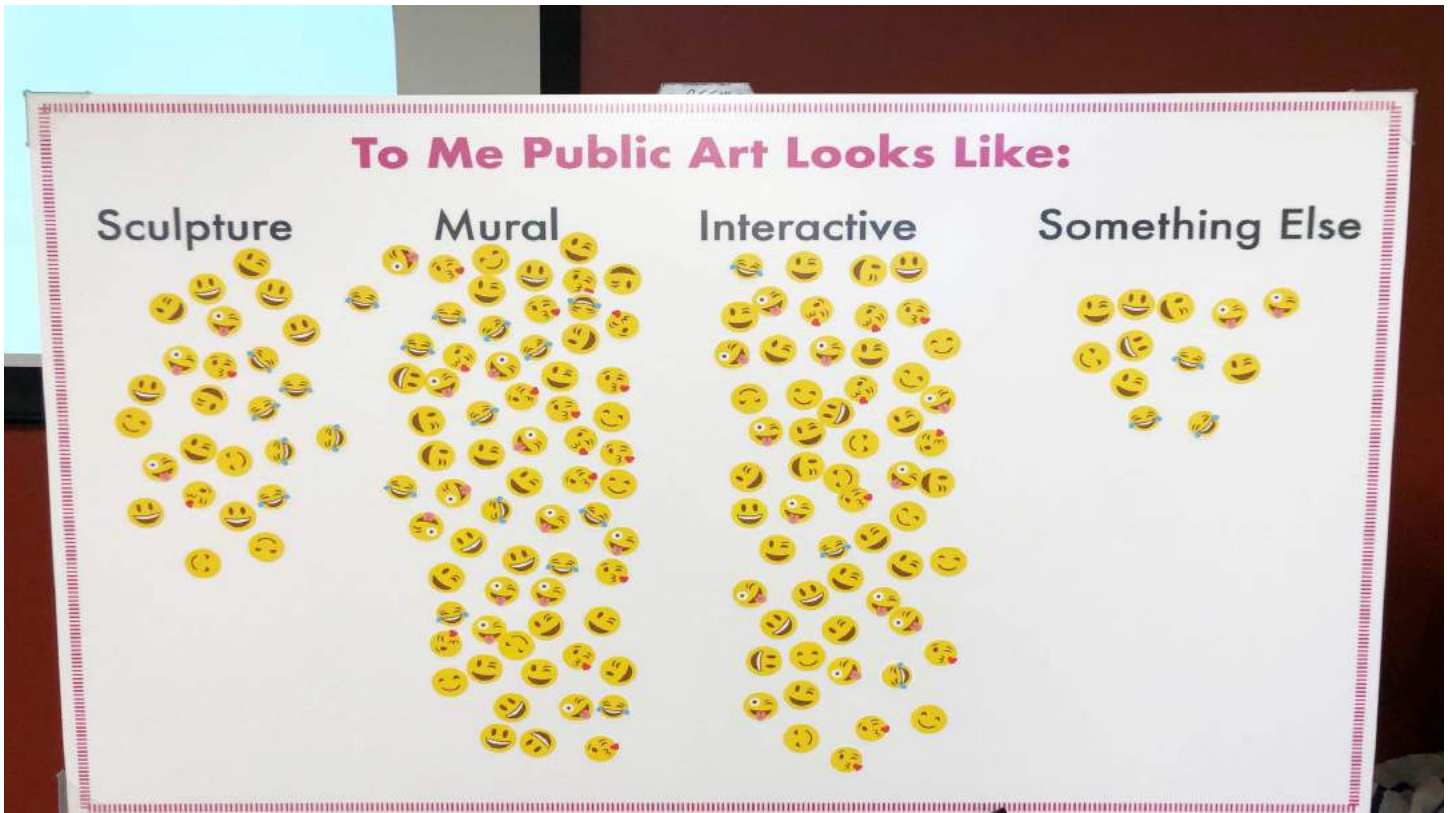
Street Fest Community Boards



Street Fest Community Boards



Street Fest Community Boards



[illegible]

By the Numbers

Discovery Green	Year	Duration	Attendance	Social Media Impressions	Organic Media Placements
<i>MoonGarden</i>	Fall 2018	10 Days	97,759	62,987,860	139
<i>Hello, Trees!</i>	Winter 2017-2018	4 Months	N/A	148,764,618	109
<i>Firmament</i>	Nov/Dec 2016	2 Months	58,000	878,768	43
<i>Enchanted Promenade</i>	Winter 2016-2017	4 Months	1.6 million*	" "	" "
<i>Field of Light</i>	Winter 2014-2015	3 Months	N/A	19,333,448	58
Buffalo Bayou Park Cistern					
<i>Rain</i>	Winter 2016-2017	6 Months	34,000**	N/A***	N/A***
<i>Spatial Chromointerference</i>	Summer/Winter 2018-2019	8 Months- Current	35,000**	N/A	N/A

* Enchanted Promenade was on display during the Super Bowl

** BBP Cistern only allows 39 people per tour

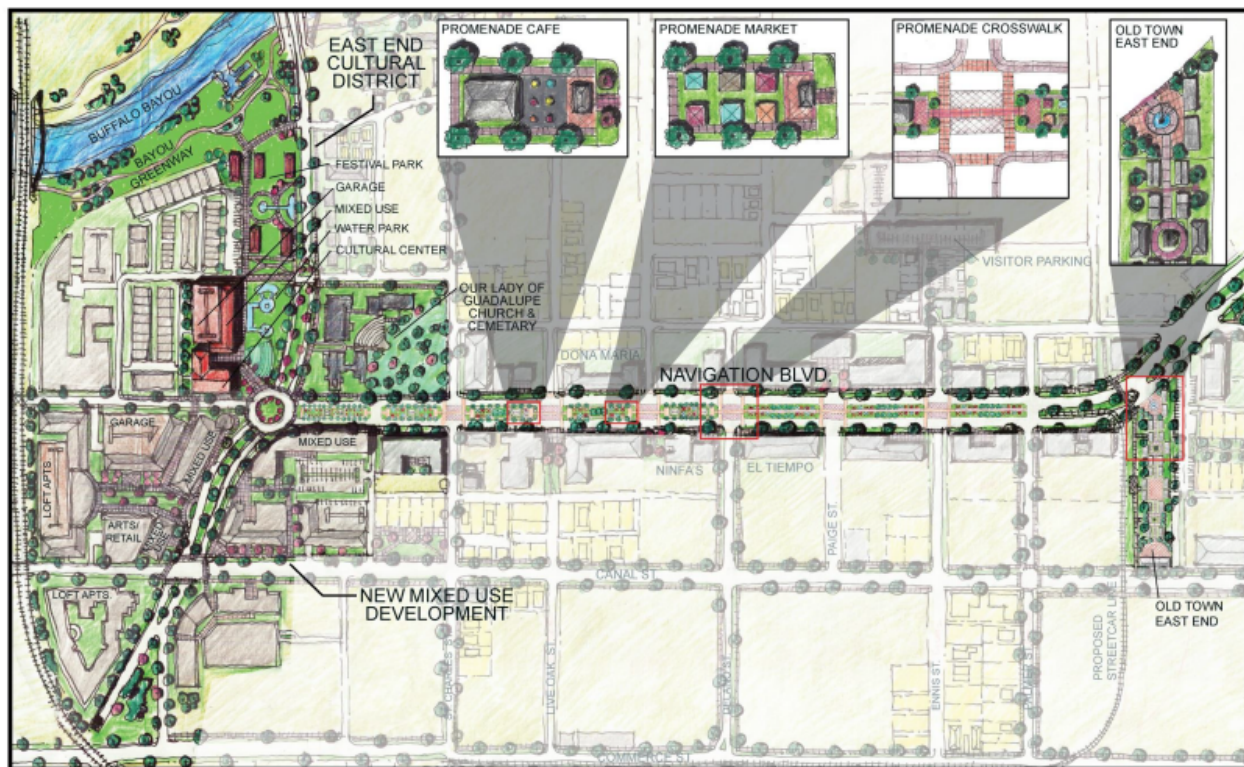
*** Social Media data for Buffalo Bayou Cistern gathered using a non-comparable method.

HISTORY

Allowing the East End's Second Ward to grow and develop to its full potential requires a range of infrastructure and mobility improvements. The mobility improvements should allow for the redesign of key intersections to improve traffic flow and enhance pedestrian safety, while allowing for other modes of transport such as bicycles or even trolleys.

Following recommendations from the 2011 Second Ward Livable Centers Study, the East End District conducted a thorough [East End Mobility Study](#) in 2012. Many of the improvements from those studies have aided in creating a denser, transit-oriented, pedestrian-friendly community. Several intersections in the study area were identified as locations that create exception issues for mobility, safety, difficulty for pedestrians, and vehicular capacity.

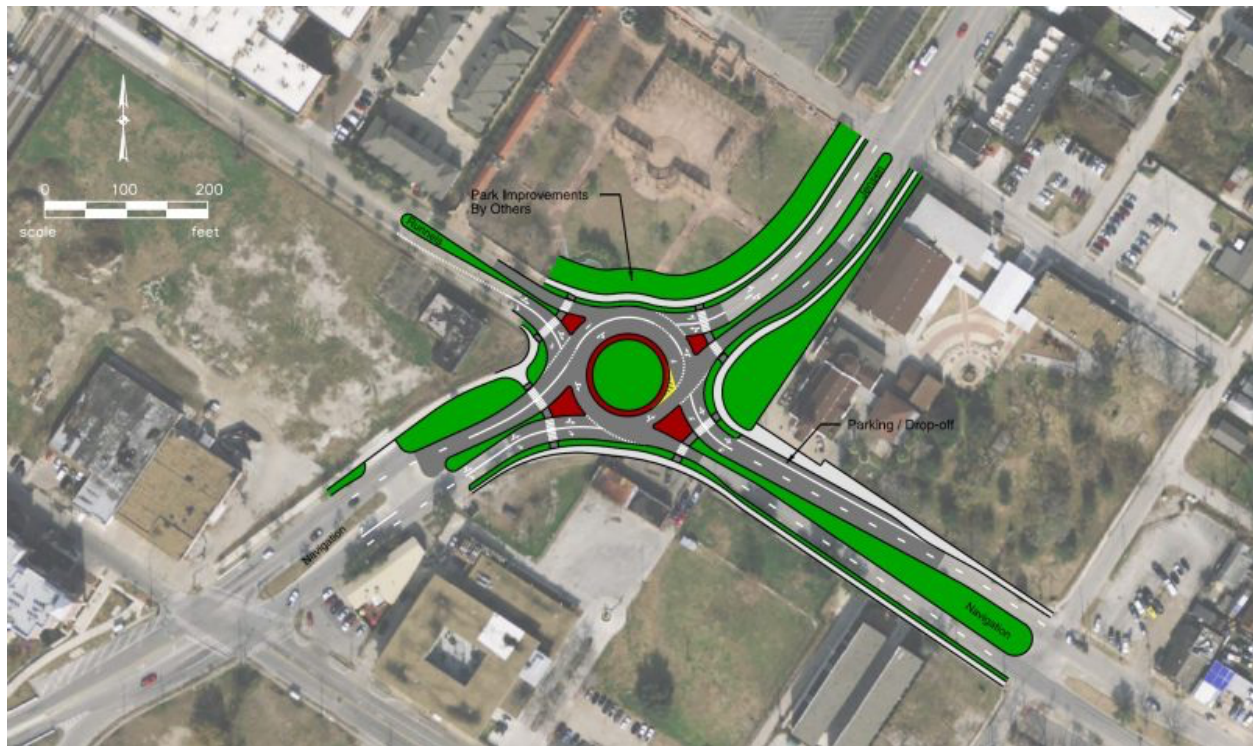
In what has now become one of the gems of the Second Ward, the Navigation Esplanade was a direct result of recommendations made from these studies. The award-winning three-block-long linear park has served as a community gathering space and home of the year-round East End Farmers Market and annual East End Street Fest since being completed in 2013.



The Navigation-Jensen-Runnels Roundabout concept was also included as part of that same 2012 East End Mobility Study, specifically to produce improvements that address roadway capacity bottlenecks, intersection and roadway geometry, and network connectivity, including safe pedestrian passage and connection to Guadalupe Plaza Park and the adjacent Buffalo Bayou Trails.

The existing geometry and signal timing do not appear to maximize vehicular capacity. The sweeping right turns on the northbound and westbound approaches create crossing difficulties for pedestrians. The northbound sweeping right turn is signalized, which can be confusing to drivers and does not appear to be efficiently coordinated with the main signal. The signal pole in the center of the intersection creates a hazard for drivers. The extent of the intersection is intimidating for pedestrians and bicyclists and creates a physical and psychological barrier between activities east of the intersection (e.g. restaurants and Our Lady of Guadalupe Church) and the Guadalupe Plaza park west of the intersection.

The final report stated that constructing a roundabout at the intersection of Navigation Boulevard / Jensen Drive / Runnels Street would increase safety by simplifying the turning movements, slowing down vehicular traffic, and decreasing crossing distance for pedestrians while maintaining equal or better traffic operations. The conceptual roundabout design, shown below, was found to accommodate WB-50 and larger vehicles, including full-size buses.



In addition to the added safety, traffic flow, and mobility benefits, roundabouts may also be used as a form of neighborhood branding, being incorporated into street designs as the gateway to a community with distinct features associated to an area.

PUBLIC ENGAGEMENT

To better understand the needs of the community, the study team developed and executed a stakeholder engagement approach that targeted input on plan goals, projects – including the Navigation-Jensen-Runnels Roundabout, implementation strategy and phasing. This was done in parallel with the other activities of the plan development and provided critical feedback on

various phases of the plan. Our stakeholder engagement strategy was guided in consultation with our steering committee, which consisted of 15 members. Along with our steering committee, more than 50 local stakeholders were identified from among the business community, local elected officials, community non-profits and city departments.

October 31, 2011: Steering Committee Meeting

- Project Launch
- Steering Committee and Team Introductions
- Discussion of Project Goals

January 23, 2012: Steering Committee Meeting

- Review of Existing Conditions and Analysis Report
- Refinement of Goals
- Small Group Breakout Exercise to Brainstorm Potential Projects

March 26, 2012: Steering Committee Meeting and Stakeholder Open House

- Review of Conceptual Plan and Proposed Projects

June 25, 2012: Steering Committee Meeting and Stakeholder Open House

- Review of Implementation Plan, Project Costs and Priorities and Plan Refinement

PRESENT DAY

For the past seven years, the East End District has been advocating and aggressively applying for funding from the Houston-Galveston Area Council (HGAC) and the Texas Department of Transportation (TxDOT) to make the Navigation / Jensen / Runnels Roundabout a reality for the East End. The District has seen significant change during this period, including new commercial concepts and property owners. In order to keep the community informed, the Roundabout concept was re-introduced at a September 2018 and March 2019 open house at the District offices.

In September of 2018, the East End District entered into an advanced funding agreement with TxDOT that consists of the engineering and reconstruction of the intersection at Navigation Boulevard, Jensen Drive, and Runnels Street to include an urban roundabout, pedestrian elements, streetscape and bus stop improvements. Additionally, the District hopes to include a public art installation on the roundabout and funding has been secured for public engagement related to this installation. Public engagement and design are forthcoming. No funding source for public art on the roundabout has been identified at this time.



WHY PUBLIC ART MATTERS 2018

Art in public spaces plays a distinguishing role in our country's history and culture. It reflects and reveals our society, enhances meaning in our civic spaces, and adds uniqueness to our communities. Public art humanizes the built environment. It provides an intersection between past, present, and future between disciplines and ideas. Public art matters because our communities gain cultural, social, and economic value through public art.

In this document we will explore how public art impacts five community values: Economic Growth and Sustainability, Attachment and Cultural Identity, Artists as Contributors, Social Cohesion and Cultural Understanding, and Public Health and Belonging. Each section includes a summary, reasoning statement, supporting data, and examples. This document is designed as a tool for those making the case for public art in their community. We encourage the distribution of this document and the information provided to anyone interested in this topic or in need of an educational tool.

"Why Public Art Matters (2018)" reflects on the previous green paper of the same title released in the late 2000's. The current document was developed in collaboration with the 2018 Public Art Network Advisory Council who Americans for the Arts thanks for their dedication to strengthening the public art field.



"Magic Carpet" by Candy Coated. Association for Public Art, Philadelphia, PA. Photo credit: Constance Mensh

FRONT & BACK COVER: "Firmament" by Christopher Schardt. Discovery Green Conservancy, Houston, TX. Photo credit: Kayla Horner

ECONOMIC GROWTH AND SUSTAINABILITY

By engaging in public art as a tool for growth and sustainability, communities can thrive economically.



Karl Unnasch's sculpture "Ruminant (The Grand Masticator)." Installed in Reedsburg, WI as part of the Farm/Art DTour public art roadside tour, 2015. Photo credit: Aaron Dysart.

REASONING:

Enhancing the identity and character of communities through public art directly supports cultural tourism and economic development strategies, which can both retain and attract residents. In addition, incorporating public art into private development can be a way for buildings to stand out as developers and managers look for renters—whether businesses or residents. The attention public art can bring to a development project can be calculated. A healthy public art ecosystem also drives the growth of new businesses.

EXAMPLES:

- Reston Town Center in Reston, Virginia has a less than one-half of one percent (0.5 percent) office vacancy rate in a region where the average office vacancy is 16-18 percent. Real estate broker Joe Ritchey attributes the low vacancy rate in part to the permanent and temporary public arts located in the Center. (Public Art Spurs Economic Development).
- Indianapolis, Indiana has seen the growth of two new manufacturing businesses that have either branched out or sprung up anew to handle the demand for the fabrication of public art and employing people in the process.
- The [Farm/Art DTour](#) in Sauk County, Wisconsin generated tourism in the area with an estimated 4,200 visitors—over 65% of whom traveled over 50 miles to see the installations which helped to increase the revenue of many local businesses; some of whom saw revenue increases as much as 300%.
- In Nashville, projects over \$150,000 are estimated to distribute two-thirds to three-quarters of the budget back into the local economy via fabricators, installers, art handlers, electricians, landscape architects, concrete companies, and other locally-based businesses.
- Public art projects have boosted cultural tourism, including an influx estimate of \$1 billion from Christo's and Jeanne-Claude's the "Gates" in New York's Central Park and the Bay Area Lights on the San Francisco-Oakland Bay Bridge—with an informal economic impact assessment conservatively estimated at \$97 million dollars added to the local economy.

DATA:

70 percent of Americans believe that the "arts improve the image and identity" of their community.*

Half of people with college degrees (**49 percent**) and a majority of Millennials (**52 percent**) and Generation Xs (**54 percent**) say they would strongly consider whether a community is rich in the arts when deciding where to locate for a job.**

[Arts, culture, and creativity can improve a community's competitive edge, attract new and visiting populations, and integrate the visions of both community and business leaders.](#)

**Americans Speak Out About the Arts, 2018*
***Americans Speak Out About the Arts, 2016*

ATTACHMENT AND CULTURAL IDENTITY

Public art directly influences how people see and connect with a place, providing access to aesthetics that support its identity and making residents feel appreciated and valued. Public art encourages attachment to a location for residents through cultural and historical understanding, and by highlighting what is unique about the places where people live, work, and play.

"Ballroom Luminoso" by Joe O'Connell and Blessing Hancock in San Antonio, TX. Commissioned by Public Art San Antonio, 2013. Photo credit: Fred Gonzales.

REASONING:

When people see themselves reflected in their civic spaces they have a sense of attachment that allows them to feel ownership and respect. Attachment to a location, whether it be a neighborhood, town, or city is key to retention of residents and commuters alike. Public art makes places unique through the reflection of local history and culture which gives communities a sense of place and identity.

EXAMPLES:

- In San Antonio, Texas "[Ballroom Luminoso](#)" transformed a highway underpass into a community-friendly space that helped unify and strengthen the identity of the nearby neighborhoods.
- In "[Charting Pogues Run](#)," by Sean Derry, a temporary project in Indianapolis mapped the invisible path of a local water system and indicated how the development of the city continues to change over time.
- In York, Alabama "[Open House](#)" by Matthew Mazzotta addressed the lack of public gathering spaces by providing a physical location as common ground for community dialogue and activities.

DATA:

Aesthetics is one of the **top three characteristics** of [why residents attach themselves to a community](#).

70 percent of Americans say they experience the arts in a "non-arts" venue such as a park, hospital, shopping mall, or airport.*

70 percent of Americans believe that the "arts improve the image and identity" of their community.*

**Americans Speak Out About the Arts, 2018*



Matthew Mazzotta's "Open House" was created in collaboration with the people of York, AL and the Coleman Center for the Arts, 2011. Photo credits: Matthew Mazzotta, Shana Berger, and Nathan Purath.

ARTISTS AS CONTRIBUTORS

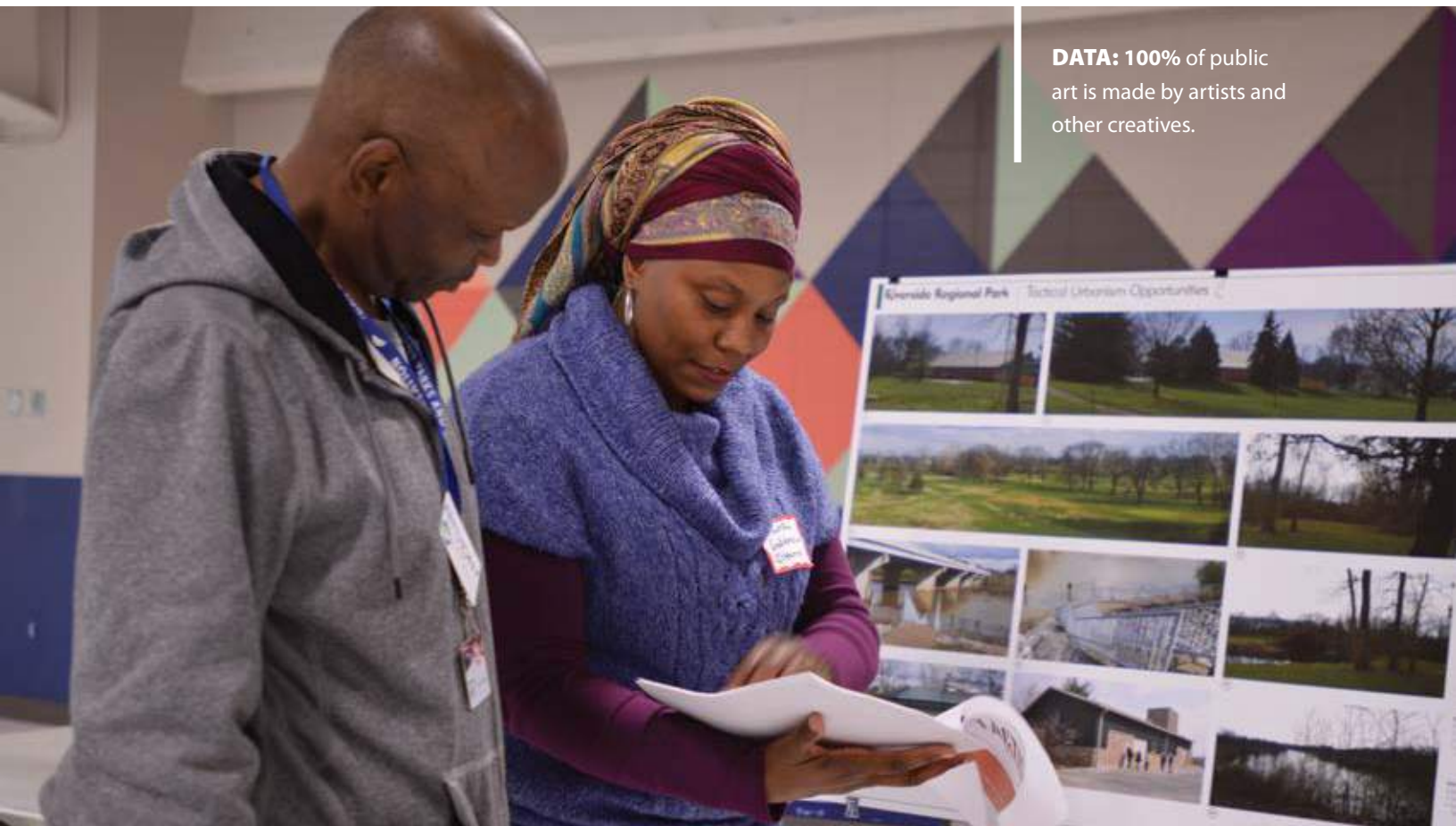
Providing a public art ecosystem supports artists and other creatives by validating them as important contributors to the community.

REASONING:

A public art ecosystem resonates with artists and other creatives as a visual reminder that they are embraced by a community. Artists bring innovation and problem-solving wherever they go, which strengthens America's competitiveness in the global marketplace, and plays an important role in building and sustaining a vibrant economy. Artists provide valuable contributions when they are included in the planning of public spaces and amenities with planners, engineers, designers, elected officials, and community stakeholders. Artists bring their creative skills and interpretations to each idea, site, social construct, and aesthetic potential. These conversations generate creativity in others inspiring an inventive result. Artists become civic leaders advocating through art for alternative perspectives that can challenge assumptions, beliefs, and community values.

EXAMPLES:

- When Indianapolis developed their 2017 Riverside Park Master Plan, an artist's contributions to the planning team worked out so well that the parks and recreations department hired another artist to be on the planning team for the Broad Ripple Park Master Plan in 2018.
- In Madison, Wisconsin [The Blubber @ Madison Public Library](#) provides the community with access to artists and art in the forms of programming, exhibitions, and more—this provides a space for learning and reflection. For example, their teen programs develop art and aim to provide “relationship building, basic skill development, and connection to the community.”
- “[Everyday Poems for City Sidewalk](#)” re-imagines Saint Paul's annual sidewalk maintenance program as an ongoing publishing entity for a city-sized book of poetry. Created by one artist, it allows for the self-expression of many local artists as it addresses beautification of infrastructure.
- In [Boston's Artist-in-Residence \(AIR\)](#) program, artists, community members, and city employees work on projects that help reframe social conversations. These artists explore the ways they can use art and media to improve and bolster city initiatives. They also search for ways to make artistic social practice a part of government and community work.



Artist LaShawnda Crowe Storm as part of the planning team for the Riverside Park Master Plan in Indianapolis, IN. Photo credit: Ratio Architects.



LEFT: “47 Stories” by Shira Walinsky and Laura Deutch in Philadelphia, PA. Commissioned by Mural Arts Philadelphia in collaboration with Southeastern Pennsylvania Transportation Authority, 2017. Photo credit: Steve Weinik. **RIGHT:** “Union” by Martha Jackson Jarvis in Seattle, WA. Administered by the Seattle Office of Arts & Culture and Commissioned with Seattle Department of Transportation 1% for Art Funds, 2016. Photo credit: Spike Mafford.

SOCIAL COHESION AND CULTURAL UNDERSTANDING

Public art provides a visual mechanism for understanding other cultures and perspectives, reinforcing social connectivity with others.

REASONING:

Public art supports communities by providing social cohesion and encouraging civic engagement. Public art activates the imagination through visual art and storytelling to emphasize the shared humanity of civic spaces—allowing the individual to better understand strangers and neighbors alike. Public art aids communities in visualizing different perspectives through civic icons and infrastructure projects such as train stations, traffic circles, hospitals, water treatment facilities, and airports. By reinforcing the culture of a community, public art acts as a catalyst for unity and social engagement.

DATA:

72 percent of Americans believe “the arts unify our communities regardless of age, race, and ethnicity.”*

69 percent of the population believe the arts “lift me up beyond everyday experiences.”*

73 percent of Americans agree that the arts “helps me understand other cultures better.”*

EXAMPLES:

- In Philadelphia, artists Shira Walinsky and Laura Deutch utilized the 47 bus as a mobile gallery to showcase places that are important to members of diverse communities who live and work along the route. Quotations revealed what interviewees love and value about the city.
- In New York City, the project “Key to the City” provided everyday citizens a key to unlock 20 public art sites across the city’s five boroughs. Participants could access cemeteries, community gardens, and police stations while initiating conversations about belonging.
- Located in a rapidly gentrifying neighborhood in Seattle’s Central Area Union, serves as a gateway marker to a historically African-American community whom are becoming increasingly displaced. The artwork was designed at the request of community members who expressed an interest in both landmark and gathering areas.

*Americans Speak Out About the Arts, 2018

PUBLIC HEALTH AND BELONGING

Public art addresses public health and personal illness by reducing stress, providing a sense of belonging, and addressing stigmas towards those with mental health issues.

REASONING:

Strong social cohesion creates a positive environment, which in turn supports both physical health and mental well-being of the community. By both engaging in public artwork development and facing artwork in the environment, individuals become aware of others and their role in their community. Public artworks can address negative stigma issues towards another culture or group by providing another perspective when considering peoples of different backgrounds. Additionally, located in healing spaces such as hospitals, public art improves healthcare and the healing process by providing an aesthetically interesting place for providers to work in and for patients to heal.

EXAMPLES:

- Mural Arts Philadelphia researched the impact of public art on mental health with their [Porch Light](#) project where they found “a promising and sustained relative decrease in stigma toward individuals with mental illness, and a relative decrease in stress.”
- Mikyoung Kim’s [Ripple Garden](#) at Miami Jackson Hospital in Miami, Florida was designed as an opportunity for fresh air, light exercise, therapeutic gardening, and offering covered seating to accommodate patients whose medications are adversely affected by sunlight.
- [San Francisco Hospitals](#) have a plethora of exterior and interior works of public art which provide several benefits from creating healthy environments to connecting with the community in which the hospital is situated.

DATA:

Public art [can function as a powerful catalyst for improved mental and physical health.](#)

Public art has been shown to have [clear public health impacts including decreased stress, eliciting awe, developing shared identity, reinforcing self-efficacy, and promoting positive health behaviors.](#)

Art located in hospitals offer major opportunities in the delivery of better health and improved experiences for patients, service users, and staff alike.

Public art is also noted as [slowing pedestrians down to enjoy their space and providing a positive impact on mood.](#)



LEFT: “Ethereal Bodies 8” by Cliff Gatten at the Zuckerberg General Hospital and Trauma Center in San Francisco, CA. 2016. Commissioned by San Francisco Arts Commission, 2016. Photo credit: Jeremy Green. **RIGHT TOP AND BOTTOM:** “Ripple Garden” by Mikyoung Kim at the South Community Hospital in Miami, FL. Commissioned by Miami Dade County Art in Public Places, 2011. Photo credit: Robin Hill.



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