

# Journey With AUS

Art in Public Places & Other Public Art  
AUS Sites and Opportunities  
Phases I, II & III



## What Sites currently have active AIPP projects?



### ATRIUM INFILL

**Suspended Artwork.** Artwork Title: TBD

**Artist.** Josef Kristofolletti (Local) & Matthew Mazzotta (National)

**Current Status.** Artist contract pending

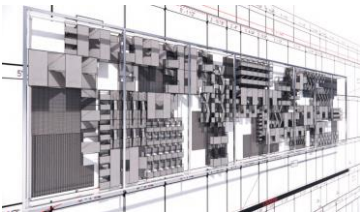


### GATE 15

**Suspended Artwork.** Artwork Title: Convergence

**Artist.** Beili Liu - Local

**Current Status.** Re-design for new site

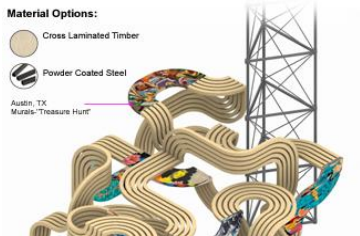


### WEST GATES EXPANSION

**1. Wall Installation.** Artwork Title: **Spatial Weaving**

**Artist.** Kat Quay – Local/National

**Current Status.** Fabrication



**2. PlayScapes** (up to three)

**Interactive Floor Structure.** Artwork Title: TBD

**Artist.** Reinaldo Correa Studio LLC

**Current Status.** Passenger Engagement



### QUIET SPACE: RESPITE

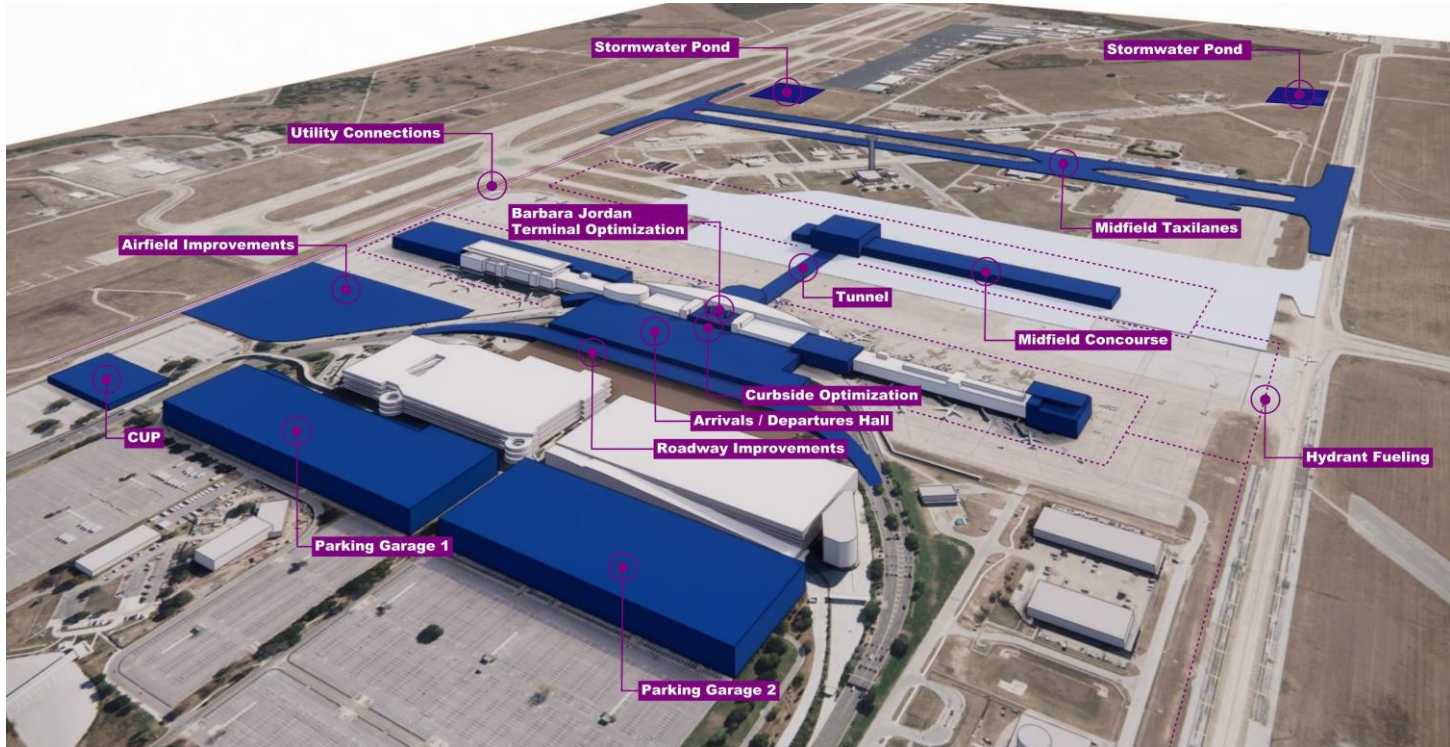
**Site integrated elements (floor, walls, ceiling).** Artwork Title: TBD

**Artist.** TBD

**Current Status.** Site selection/Concourse B.



## What else is happening?



### A Journey With AUS

Over the next few years, **the Airport Expansion Development Program** will provide near-term improvements through a series of Construction Manager At Risk construction projects taking place on the south side of AUS's airfield.

These projects will help the airport meet current and future air service demands by enhancing passenger and aircraft flow, terminal amenities, roadways and airfield.



## What else is happening?

### The Journey With AUS Vision

The Journey With AUS Vision: Meet the current and future needs of our growing region while staying true to our roots and elevating the passenger journey with an authentic Austin and Central Texas experience.

The program's overall scope and budget are currently in development. The improvements will be funded through traditional airport development funding sources, such as airport cash reserves, current and future airport revenues, future revenue bond proceeds, and Federal Aviation Administration grants.

**AUS is an Enterprise Department = No local Austin taxpayer dollars will be used to fund the program.**

### AUS Arts Planning

#### MISSION

The mission of AUS Arts is to **contribute to the Journey with AUS Vision** by elevating passenger experiences through presentation of experiential art and culture that reflect the character of communities local to Austin and, more broadly, to the Central Texas Region; that cultivate a unique airport environment and broaden the perspective of world class travel featuring AUS as a Gateway to the world for all.



## What does AUS Arts do?

**AUS Arts** is the Art and Music division of the City of Austin Department of Aviation Guest Services created for the purpose of overseeing and implementing the following:

1. Curating **Changing and Rotating Exhibits**
2. Programming **Live Music and Performing Arts**
3. Developing **educational arts programming**;
4. Acquisition of **permanent artwork** (Public Art/AIPP) for AUS;
5. **Liaising with appropriate City departments** or citizen groups to coordinate implementation of any of the above as required and determined necessary. \* See definitions in AUS Arts Plan for descriptions.

### PROGRAM GOALS

- Engage the local community and enhance Guest Services
- Contribute to the aesthetics of the Airport environment through the intentional placement and programming of art and culture
- Provide educational insight to the traveling public about the cultural richness of the region
- Showcase local and regional visual and performing artists and cultural organizations



## What's the purpose of an Airport Arts Plan?

The purpose of this Airport Arts Plan is to set forth a vision and governance structure that allow for site-specific, collaborative, and advantageous arts opportunities for programming and experiences specific to Austin Bergstrom International Airport (AUS).

### **AUS Arts Plan Includes**

- Curatorial Strategies for Exhibitions
- Strategies for Special Performances
- **Collections Management Policy**
- **Site and Opportunities Plan for AIPP & Other Public Art**





# Why do we need a Site-based Opportunity Plan?

## Art in Public Places Public Art Master Plan Austin-Bergstrom International Airport

March 2018

Gail M. Goldman Associates  
Patty A. Ortiz

City of Austin Art in Public Places Program  
Cultural Arts Division  
Economic Development Department



1. Presents **an integrated approach** to AIPP planning that aligns with AUS planning
2. Advances key **Recommendations and Next Steps** detailed in the **2018 ABIA** - Art in Public Places Art Master Plan

### From the 2018 Plan:

1. **Create airport-specific AIPP guidelines** and seek adoption of them by the City of Austin Art in Public Places and City of Austin Arts Commission.
2. **Create a plan of the airport's interior and exterior publicly accessible spaces** that identifies future opportunities for public art.



# What is a Sites and Opportunity Plan?

1. **Guide** to maximize collaborative processes
2. **Vision** for public art opportunities specific to this airport
3. **Flexible plan** for adapting opportunities as the building program develops and changes
4. **Curatorial approach** to acquiring a unique collection of integral and functional artworks tailored to the building's design and customer experiences

## SOME PRELIMINARY SPECIFICATIONS

Functional, interactive, participatory, kinesthetic, experiential, engaging





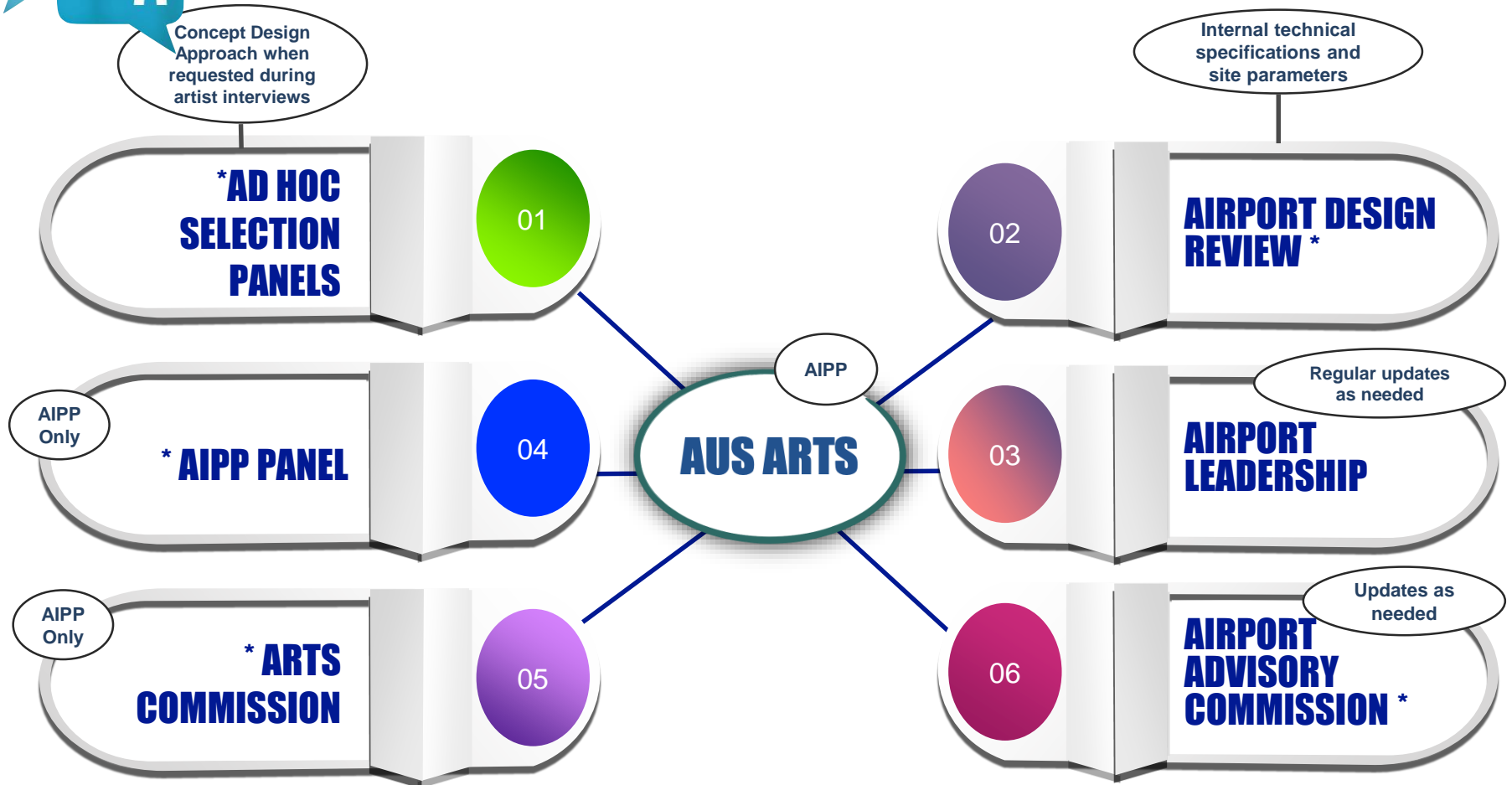
## How does a Site-based Opportunity Plan work?

- Works as a holistic approved plan from user department
- Offers a detailed **Prospectus** of multiple projects spanning several years\*
  - Lists overall project approach
  - Determines **Methods of Artist Selection** for each project
  - Strives for solutions that allow for artwork
  - Defines overall budgets (as estimates) based on proposed scopes
- Considers **integrated design approach**
- Allows **artist to contribute to site selection** within described opportunities

– \*specified by AIPP Ordinance Guidelines Section VI - Development of an Art in Public Places Project p.9



# What is the process of review and approvals?



## **IMPORTANT TO NOTE.**

**We are not buying art.**

**We are commissioning highly specialized and skilled artists and teams to integrate functional and experiential artwork into our campus and facilities.**

**Opportunities will vary from large and dramatic statements to subtle and nuanced moments.**

**This Sites & Opportunities Plan proposes a Multi-phased implementation approach to run parallel with complimentary phases of the AEDP. Doing so, maximizes collaborative efforts, saves time and money, and yields a seamless design with the building and integrated artwork.**



## What are the solicitation processes?

1. **Open Competition** – Open solicitation, usually through Calls to Artists also known as Requests for Qualifications, appealing to a wide range of Artists who meet the minimum qualifications established as a basis for eligibility. Professional Artists are eligible, with recognition of some residency requirements and must be over 18.
2. **Limited Entry Competition** – Solicitation by invitation to Artists, or Artist-led design teams to submit proposals for specified, site, project or special performances. All invited artists shall be paid an honorarium to prepare and present project proposals.
3. **Direct Selection** – Sole source selection of Artist(s) or Artwork(s), justified by exemplary qualifications, unique skills, or cultural relevance related to subject, Curatorial Strategy or Special Performance.
4. **Direct Purchase** – Completed works of art may be purchased through any of the above solicitation processes.

\* Source: Art in Public Places Ordinance Guidelines (revised 03/15/31) Section VI.  
DEVELOPMENT OF AN ART IN PUBLIC PLACES PROJECT (Para F.2.b.) page 10.

# Phase I - LOCAL/INTERNATIONAL : LIMITED ENTRY COMPETITION

RECOMMENDED PROJECT	ESTIMATED BUDGET
<b>Tunnel</b>	\$5,800,000
<b>Concourse B Interfaces</b>	\$2,400,000
<b>BJT Interface</b>	\$2,400,000
<b>Soft Costs (10%)</b> = artist selection process, conservator review during design & fabrication, documentation, plaques, contingency	\$1,600,000
<b>PHASE I TOTAL</b>	<b>\$11,660,000</b>

Phases I and II are anticipated to be the most highly integrated and complicated artworks, requiring close coordination with the Architectural and Engineering team(s).



# THE TUNNEL: Phase I

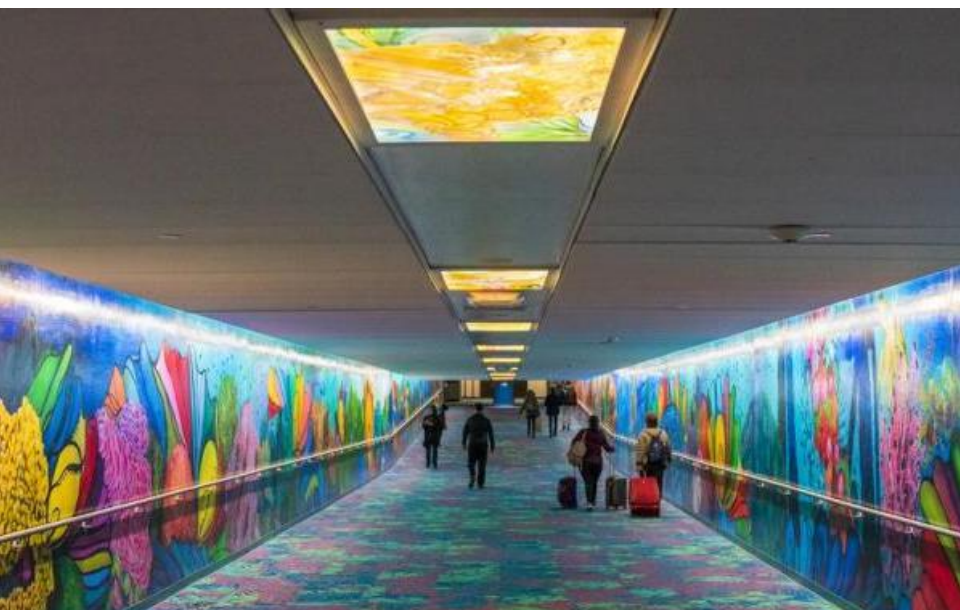
LOCAL/INTERNATIONAL : LIMITED ENTRY COMPETITION \$5.8M



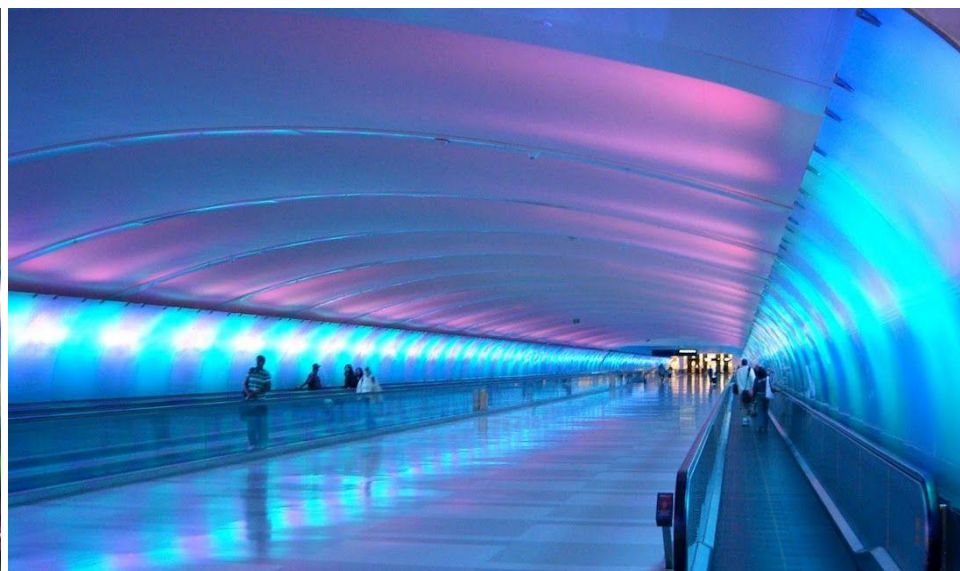
Michael Hayden *The Sky's The Limit* (1987) \$1.2M. neon sculpture, and *otherworldly* original composition of Rhapsody In Blue by composer William Kraft, with synchronized computer color changes. Chicago O'Hare.



Steven Waldeck, *Flight Paths* (2016) \$4.1M, features a simulated tree canopy, bird sounds, and lighting 450-foot long underground tunnel between Concourses A and B. Hartsfield-Jackson Atlanta International Airport.



Janavi Mahimtura Folmsbee, *The Aquarius*, (2023) 240-foot-long floor-to-ceiling murals, \$331K, George Bush Intercontinental Airport.

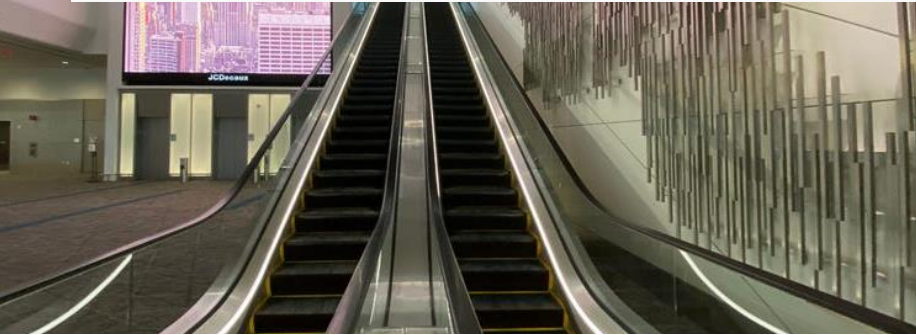


Art Glass by Fox Fire. (2001) Lighting and Original Music by Mill/James Productions. 700-foot long underground tunnel between Concourses B and C. Detroit McNamara Terminal.



# CONCOURSE B INTERFACES: Phase I

LOCAL/INTERNATIONAL : **LIMITED ENTRY COMPETITION** \$2.4M



LaGuardia airport terminal B



Ben Rubin, **Four Stories** (2006) displays the titles of recently checked-out books in large, illuminated text as the elevators move between floors.. Minneapolis Central Library.



Cable Griffith, **Cascadia**, (2019) Airbrushed enamel on glass, approx. 700 square feet. Concourse C leading to the underground train level, Seattle Tacoma International Airport.



Einar and Jamex de la Torre: **Corpus Callosum** (2013) San Diego Library. As visitors take the glass elevator to the second floor, they'll rise past the dioramas, each with different scenes inside

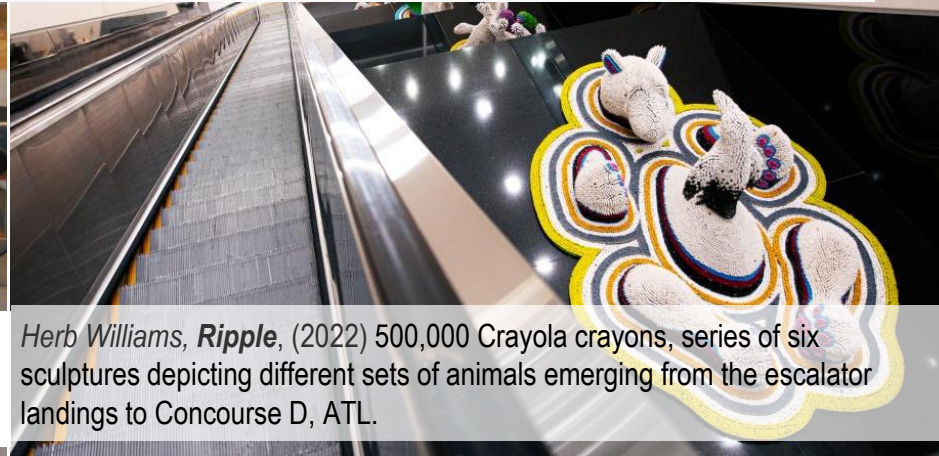


# BJT INTERFACES: Phase I

LOCAL/INTERNATIONAL : LIMITED ENTRY COMPETITION \$2.4M



Caribe, **Cascadia**, originally created in (1960). Airbrushed enamel on glass, approx. 52x15' mural. Removed from site before demolition, restored and installed in current location (2008), Miami Dade International Airport.



Herb Williams, **Ripple**, (2022) 500,000 Crayola crayons, series of six sculptures depicting different sets of animals emerging from the escalator landings to Concourse D, ATL.



R & R Studios, **PEACE & LOVE**, (2008) Silk flowers & EPS, 6'6" x 3' x 4' (each letter), 6'6" x 60' (approx. overall) Concourse D, 3rd Level, Customs corridor, Post-security. Miami International Airport.



Daniel Buren, **Diamonds and Circles**, (2018) ceramic tile 1/8 Tottenham Court Rd Station, London.



# How will Phase I artists be selected?

## LIMITED ENTRY COMPETITION – BY INVITATION ONLY

- Step 1: **Choose Selection Panel Members** – recommended by AUS/AIPP staff and reviewed by AIPP Panel. Members include advisors from Department of Aviation Planning and Development
- Step 2 **Qualified Artists Nominated** by Artists Selection Panel, AUS/AIPP staff and AIPP Panel
- Step 3: **Invitation with Prospectus sent to Nominated Artists**
- Step 4: **Submissions from Nominated Artists'** will be reviewed and short-listed by Artist Selection Panel
- Step 4: **Short-Listed Artists Interviewed** by Artist Selection Panel
- Step 5: **Recommended Artists Approved** by AIPP Panel and Arts Commission
- Step 6: **Contracts** - City Council Authorization requested by AUS/AIPP staff for contracts over \$74,000

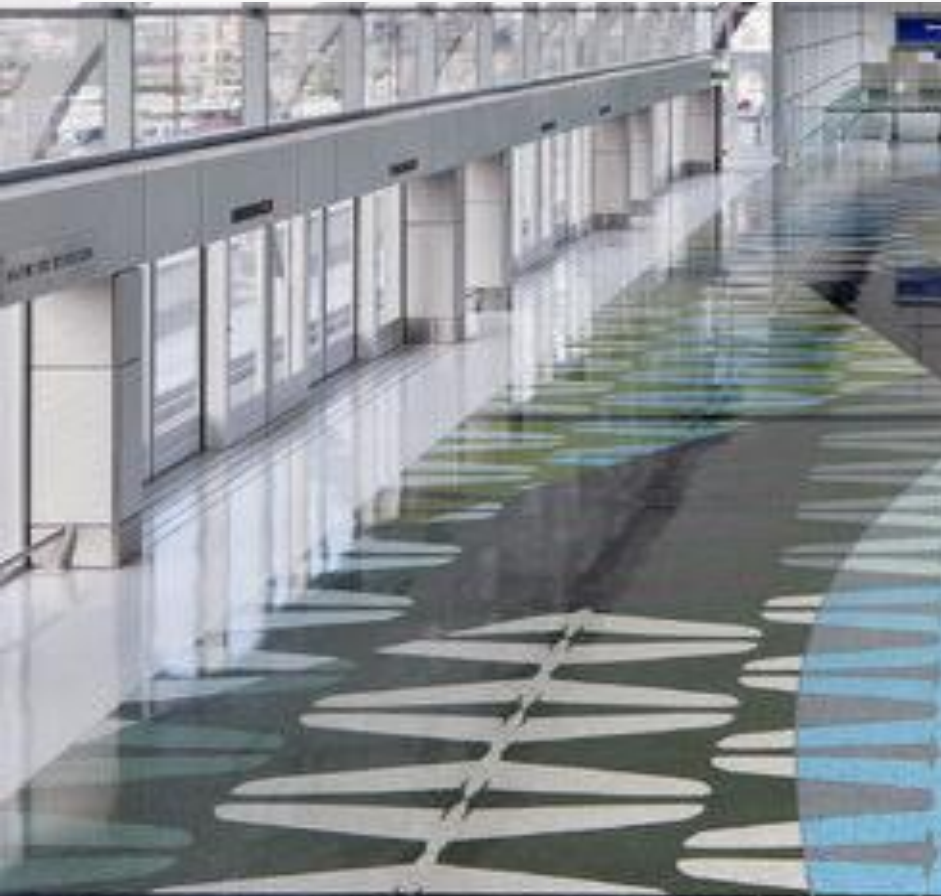
# Phase II - TEXAS RESIDENTS ONLY : OPEN COMPETITION

RECOMMENDED PROJECT	ESTIMATED BUDGET
Concourse B Terrazzo Floor Design	\$400,000
Departures Ticketing	\$1,000,000
Arrivals Baggage Claim	\$1,000,000
Arrivals Curbside	\$512,000
Elevated Pedestrian Bridge	\$540,000
Lower Level Pedestrian Crossings (\$416K x3)	\$1,248,000
Soft Costs (10%) = artist selection process, conservator review during design & fabrication, documentation and plaques	\$500,000
<b>PHASE II TOTALS</b>	<b>\$5,500,000</b>

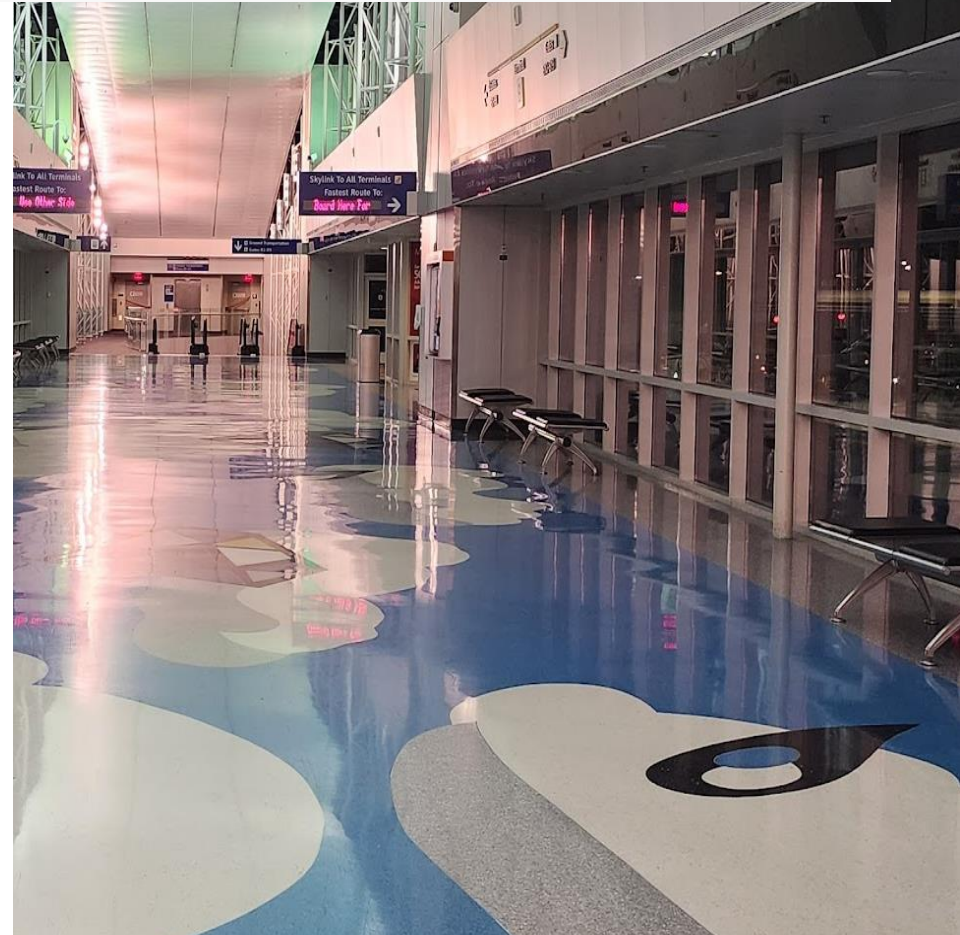


# CONCOURSE TERRAZZO FLOOR DESIGNS :

## Phase II - TEXAS RESIDENTS ONLY : **OPEN COMPETITION** \$400K



Fausto Fernandez, terrazzo floor with metal fabrication (2013) inspired by the outline of an airplane's horizontal stabilizer, known as a tailplane. Sky Train station, Phoenix Sky Harbor International Airport.

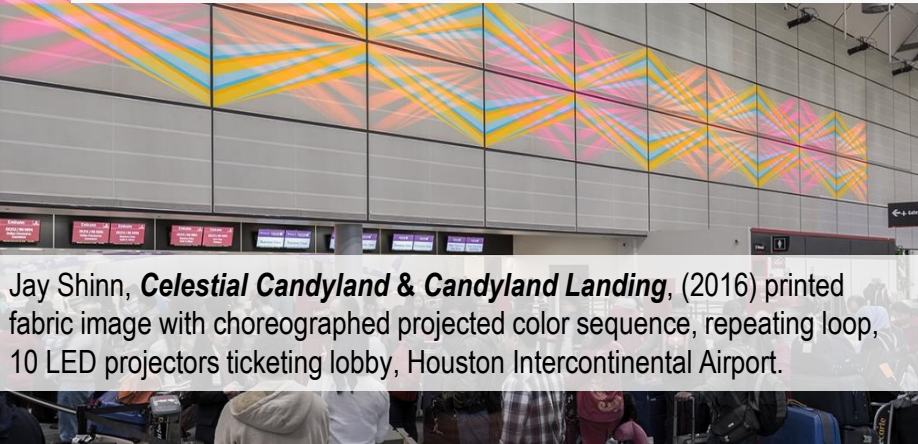


Dan Blagg, ***Spirit Walk*** (2005) terrazzo floor, 30' x 180' Link platform, Dallas Fort Worth International Airport.



# DEPARTURES TICKETING: Phase II

## TEXAS RESIDENTS ONLY : OPEN COMPETITION \$1M



Jay Shinn, ***Celestial Candyland & Candyland Landing***, (2016) printed fabric image with choreographed projected color sequence, repeating loop, 10 LED projectors ticketing lobby, Houston Intercontinental Airport.



Dixie Friend Gay, ***North Texas Sunrise*** (2014) ceramic tile mural, ticketing lobby, Dallas Love Field International Airport.



Sabine hornig, ***la guardia vistas*** (2020) LaGuardia Airport Terminal B.



Joan Irving, ***Sunlight Juxtaposed***, original installation (1998) custom stained glass, re-installed in new west ticketing lobby 2013, San Diego International Airport.

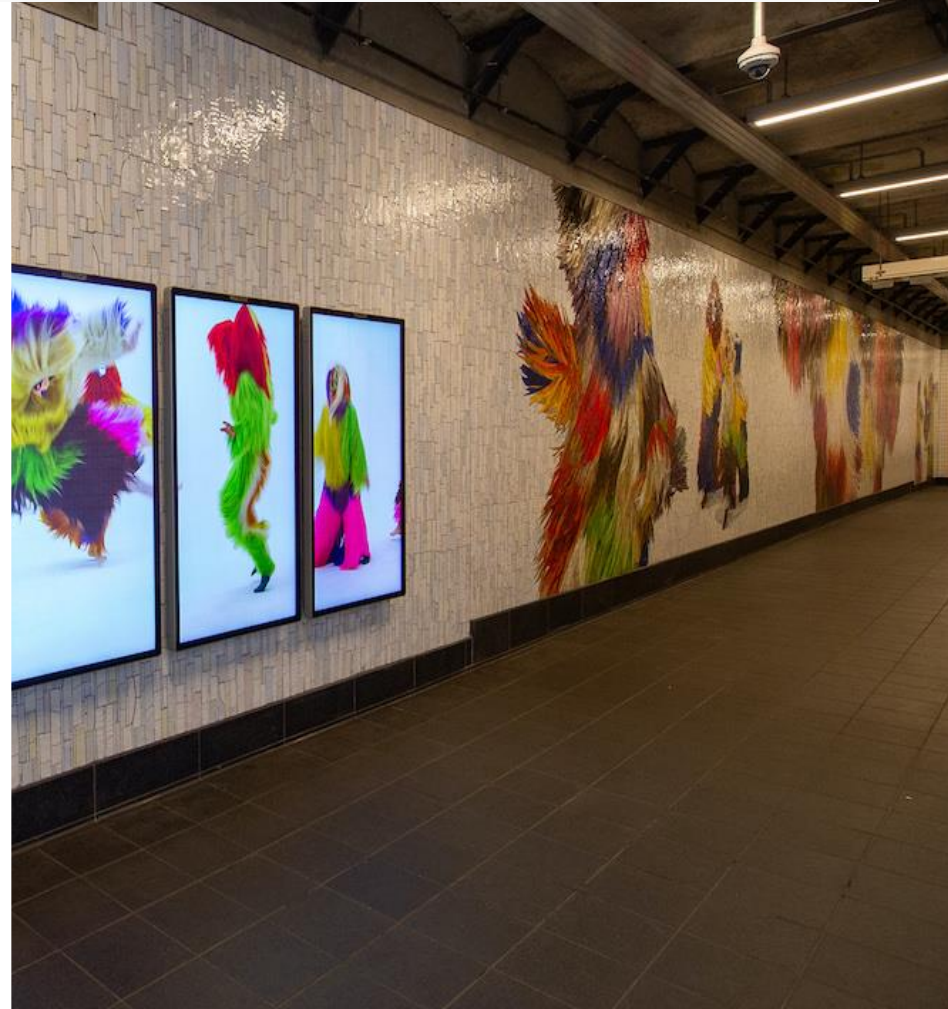


# ARRIVALS BAGGAGE CLAIM : Phase II

TEXAS RESIDENTS ONLY : **OPEN COMPETITION** \$1M



Joseph Peragine, ***Brute Neighbors*** (2001) 200 sculptural ants march across the walls, ceiling and ductwork above the North and South Baggage Claim areas, Atlanta Hartsfield Jackson International Airport.



Nick Cave, ***Each One, Every One, Equal All*** (2022) mosaic and still photography of the artist's choreography, NYC Transit Times Sq-42 St Station. Commissioned by MTA Arts & Design.



# ARRIVALS CURBSIDES : Phase II

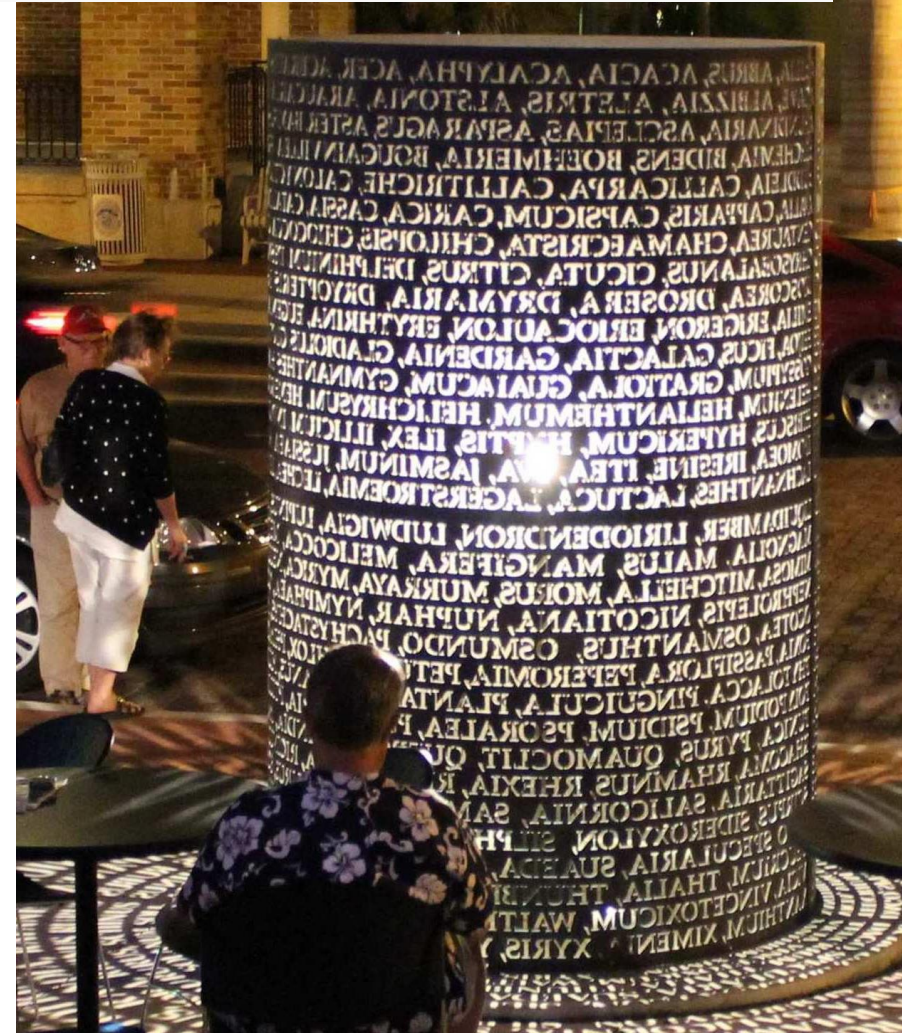
## TEXAS RESIDENTS ONLY : OPEN COMPETITION \$512K



merge conceptual, **sublimare**, (2013) connects travelers to natural phenomena that occur in the San Diego bay: glass, painted aluminum, light projectors. San Diego International Airport.



Stefan Sagmeister, **Now is Better**, (2021) mosaic, graphic identify of 95 critters carrying gemstones designed for The Ledger office building, Bentonville, AR.



Jim Sanborn, **Caloosahatchee Manuscripts** (2001). two bronze cylinders with incised letters emit light and bathe the curbside and surrounding walls in words. Sidney & Berne Davis Art Center.

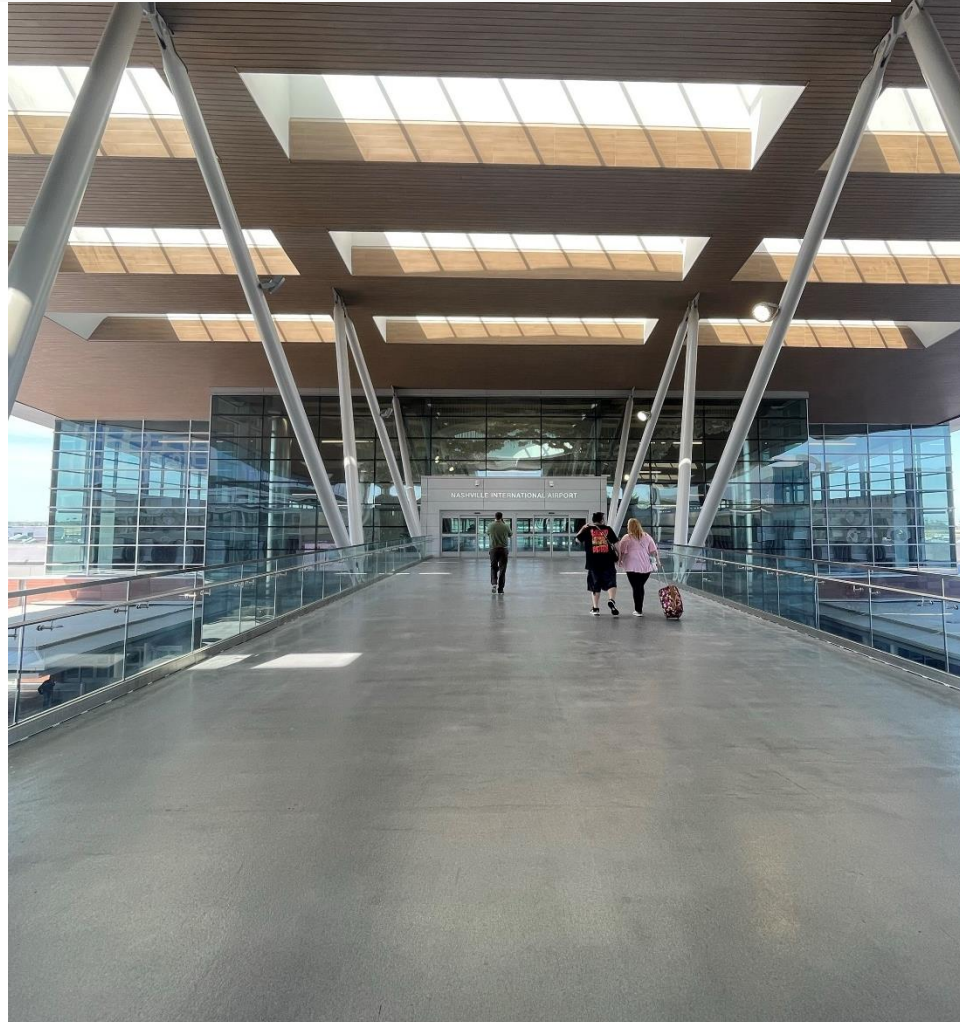


# ELEVATED PEDESTRIAN BRIDGE: Phase II

TEXAS RESIDENTS ONLY : **OPEN COMPETITION** \$540K



Christopher Janney, **Harmonic Convergence** (2011) artist, architect, composer. 72-foot-long window wall, With a palette of over 150 transparent colors that gradually change. Miami International Airport.



Standard Pedestrian Bridge Nashville International Airport, 2024.



# LOWER LEVEL PEDESTRIAN CROSSINGS: Phase II

TEXAS RESIDENTS ONLY : **OPEN COMPETITION** \$1,248,000M



Barbara Takenaga, **Forté (Quarropas); Blue Rails (White Plains)** (2020) MNR White Plains Station.



Daniel Buren, **Excentrique(s) in Situ at the Grand Palais** (2012) Paris. Monumenta



# How will Phase II artists be selected?

## OPEN COMPETITION – TEXAS-BASED ARTISTS ONLY

- Step 1: **Choose Selection Panel Members** – recommended by AUS/AIPP staff and reviewed by AIPP Panel. Members include advisors from Department of Aviation Planning and Development
- Step 2: **Publish Request for Qualifications** – posted by AUS/AIPP staff
- Step 3: **Submissions from Eligible Artists'** will be reviewed and short-listed by Artist Selection Panel
- Step 4: **Short-Listed Artists** **may or may not** be Interviewed by Artist Selection Panel
- Step 5: **Recommended Artists Approved** by AIPP Panel and Arts Commission
- Step 6: **Contracts** - City Council Authorization requested by AUS/AIPP staff for contracts over \$74,000



# Phase III - AUSTIN ARTISTS – ONLY OPEN COMPETITION

RECOMMENDED PROJECT	ESTIMATED BUDGET
<b>Restroom Entries</b> A/D Hall. (\$40k each x12)	\$480,000
<b>Restroom Entries</b> Concourse B. (\$40k each x6)	\$240,000
<b>Amenity Lounges</b> (546K x2) <b>Mobility Assistance and Sensory</b>	\$1,092,000
<b>Spaces for Children</b> (546K x2)	\$1,092,000
<b>Soft Costs</b> = artist selection process, conservator review during design & fabrication, documentation and plaques	\$290,400
Phase III Total	<b>\$3,194,400</b>

# RESTROOM ENTRIES (A/D HALL & CONCOURSE B - 18)

## Phase III - AUSTIN RESIDENTS ONLY : **OPEN COMPETITION** \$40K each



Mila Sketch, *Urban Nature Series*, AUS 2020.



Amy Baur and Brian Boldon, (2016) photomontage ceramic tile, fabricated by Franz Mayer Munich, MSP.



# AMMENITY LOUNGES/ZONES Phase III –

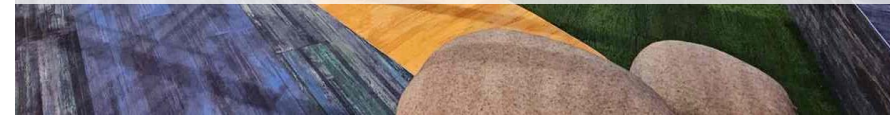
AUSTIN RESIDENTS ONLY : **OPEN COMPETITION** \$546K (Xs 2)



Mobility Assistance Lounge, Access for All Program, Birmingham, UK, New Street Station.



PGAL design firm with Anderson Center for Autism, **Sensory Room**. (2022) 1000 square foot space designed to provide a calming serene riverbank experience. Terminal A pre-security. Newark Liberty International Airport.



Almost Real Things Gallery, **Touch The Art Experience**, (2024) Austin TX.



# SPACES FOR CHILDREN

Phase III - AUSTIN RESIDENTS ONLY : **OPEN COMPETITION** \$546K (Xs 2)



Kueh Sweet Treats & Confectionery Play Spot (2023) Playground At T3. Changi Airport.



# How will Phase III artists be selected?

## OPEN COMPETITION – AUSTIN-BASED ARTISTS ONLY

- Step 1: **Choose Selection Panel Members** – recommended by AUS/AIPP staff and reviewed by AIPP Panel. Members include advisors from Department of Aviation Planning and Development
- Step 2: **Publish Request for Qualifications** – posted by AUS/AIPP staff
- Step 3: **Submissions from Eligible Artists'** will be reviewed and short-listed by Artist Selection Panel
- Step 4: **Short-Listed Artists** **may or may not** be interviewed by Artist Selection Panel
- Step 5: **Recommended Artists Approved** by AIPP Panel and Arts Commission
- Step 6: **Contracts** - City Council Authorization requested by AUS/AIPP staff for contracts over \$74,000

# ALL PHASES WITH ESTIMATED TOTALS

PHASE I TOTAL	\$11,660,000
PHASE II TOTALS	\$5,170,000
Phase III Total	\$3,194,400
Program Contingency	2,700,000
Estimated Total for all Phases	<b>22,724,400</b>

Tentative Timeline for Solicitations	
PHASE I	September 2024
PHASE II	October/Nov 2024
Phase III	March/April 2025





**What are we asking for today?**

**Approval of AUS AIPP/Public Art  
Site and Opportunity Plan.**

**Questions?**