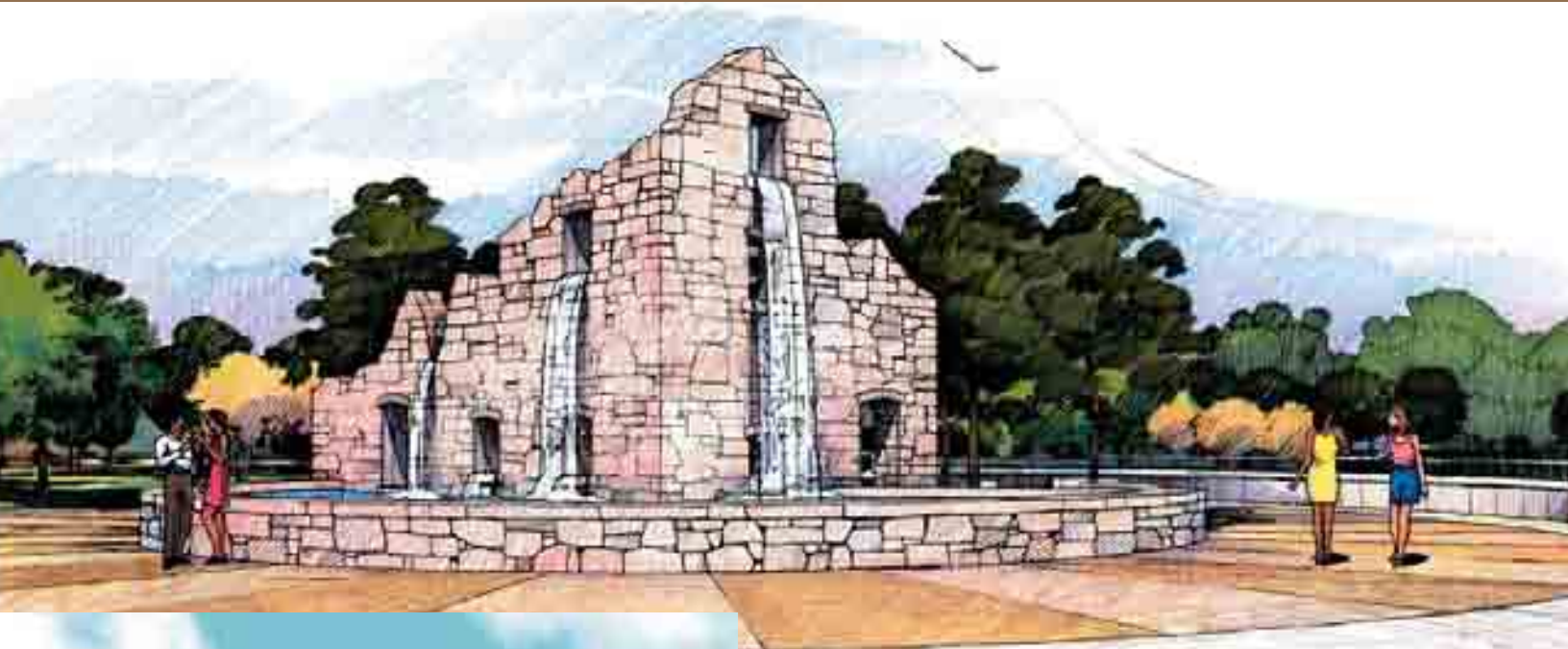


APPROACHES TO PUBLIC ART FOR
TOWN LAKE PARK

AUSTIN, TEXAS - MAY 2003



ART

IS MUCH LESS IMPORTANT THAN

LIFE

BUT WHAT A POOR LIFE WITHOUT IT.

—PAUL KLEE

APPROACHES TO PUBLIC ART FOR TOWN LAKE PARK

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APPROACHES TO PUBLIC ART FOR

TOWN LAKE PARK

AUSTIN, TEXAS

Austin boasts a dazzling natural beauty that few cities can match. *Meandering lakes* flow through its urban heart, flanked on either side by spectacular *native trees* and trails, lush playing fields and swimming pools, *sculpture gardens* and an amphitheater.

As part of this landscape, TOWN LAKE PARK has long been a focal point for recreation. Now it's blossoming into a true *cultural destination*. With the advent of a bold arts program, the park will soon become the jewel of Austin's public spaces. Innovative works throughout will offer visitors INSIGHT and amusement, as well as INSPIRE a sense of civic pride and community identity. Carefully planned and constructed in phases, these installations will *embellish what nature created*, adding cohesion and importance to some of Mother Nature's best work.

It's a project as massive in scale and scope as Austin's boundless imagination and uniquely worthy of your attention.

WATCH AS AUSTIN'S ART GOES PUBLIC.

INTRODUCTION

The popularity of Town Lake Park and its importance as a cultural anchor provided a powerful foundation on which to build *Approaches to Public Art*. Striving for innovation, this initiative presents opportunities to stimulate new thinking about the role of artists in shaping our environment.

The structure of *Approaches to Public Art* parallels the four phases and five distinct areas of park development that were established by the Town Lake Park Master Plan completed by EDAW in July 1999. The intent of *Approaches to Public Art* is to create opportunities that generate interest from a broad range of artists and enable them to respond to the unique qualities that define each area:

- Cultural Landscape (Town Lake Park Phase I)
- The Meadow and Bouldin Creek Grove (Town Lake Park Phase II)
- Auditorium Shores and Bottom Land Woods (Town Lake Park Phases III & IV)

Unifying and effectively enhancing how people experience the park is critical to its success. Because construction of the improvements to Town Lake Park is planned over a long period of time, *Approaches to Public Art* is key to providing cohesiveness within the park. In addition to significant landscape improvements, construction of new facilities includes the Lester E. Palmer Events Center (PEC), and a 1200-vehicle parking garage, as well as the privately-funded renovation of the old Palmer Auditorium into the Joe R. and Teresa Lozano Long Center for the Performing Arts (Long Center). The seven acres that comprise the Long Center are under the jurisdiction of Arts Center Stage. As a result, public art for the Long Center is not included as part of this report but is addressed as an addendum.

Guiding the development of *Approaches to Public Art* were the Art in Public Places Program and other City staff from the Parks & Recreation Department, Cultural Affairs Division, Convention Center Department and Public Works Department. Contributors included project designers from TBC Partners (Town Lake Park), Team Haas (Long Center), Barnes Taniguchi Centerbrook (Events Center), and staff from Arts Center Stage. Also consulted were the Art in Public Places Panel, Austin Arts Commission, members of the Parks Board, Junior League executives, staff from the Downtown Austin Alliance and other Town Lake Park stakeholders.

VISION AND GOALS

The Town Lake Park Master Plan defines the vision as follows:

“To create a cultural park that is the jewel of the Austin park and open space system, the center of Town Lake, a city-wide focus for cultural events, and a major urban open space that is close to and connected with the surrounding neighborhoods and downtown.”



The following goals relate specifically to public art:

- Develop the park to include public art opportunities such as sculpture, earthworks, fountains, memorials, and interactive play areas.
- Develop a public art program to encourage involvement by local and regional artists/artisans in the design of public art, site furnishings and exhibits in the park.
- Include educational and interpretive components in the park to serve school children and residents.
- Create a distinct character and recognizable image that is unique to Austin and that reinforces this park as a special place.

This report is predicated on exploring ways in which artists can assist in the realization of Town Lake Park’s mission. It identifies opportunities for artists to draw upon the unique character and role of Town Lake Park, its programs and facilities.

The audience for Town Lake Park is as diverse as Austin itself. It is important that everyone who uses the park, on a regular or infrequent basis, feels welcome. The intended outcome of this report is to allow commissioned artists to explore the relationship between the users and the natural and built environments and subsequently enriching the experience of both.

Approaches to Public Art creates opportunities for international, national and local artists to creatively interact with the park by commissioning permanent and temporary works of art. It addresses opportunities for soliciting financial contributions from individuals and corporations as well as gifts of art and commemorative art to Town Lake Park.

METHODOLOGY

Over a five-month period between October 2001 and February 2002, input was solicited through individual interviews, group meetings, site visits, and document review. Regular planning meetings were held with each facility and park design team to integrate *Approaches to Public Art* into each team's concept and approach. The purpose of this research was to:

- Clearly articulate the goals of *Approaches to Public Art*.
- Define the relationship of *Approaches to Public Art* to the mission of Town Lake Park.
- A comprehensive understanding of Town Lake Park, its facilities and the people it serves.
- Develop an extensive awareness of the history and breadth of Austin's Art in Public Places Program.
- Structure a process to attract the most qualified artists for each situation and create an opportunity for each artist to do the best work possible.
- Understand the context in which *Approaches to Public Art* will be implemented.

Tours of Town Lake Park and the surrounding neighborhoods and parks were conducted on October 29 and 30, 2001, December 4, 2001 and February 25, 2002. Regular site visits to the Palmer Events Center and Parking Garage were made to observe the progress of the construction and understand the context of the project.

Input on the improvements to Town Lake Park and suggestions for *Approaches to Public Art* were solicited from many sources including the following:

- Individual interviews took place with a representative from the Austin Convention Center, Junior League, Arts Center Stage, and project management staff from the City Public Works Department.
- A group meeting was held with Parks & Recreation Department staff to discuss the suggestions they had made in August 2001 for an interactive Children's Garden with an emphasis on arts education.
- Presentations were made to the Art in Public Places (AIPP) Panel, the Austin Arts Commission, and the Parks Director on the development of *Approaches to Public Art* and the implementation of the artist selection processes for Phase II.
- Town Lake Park stakeholders were invited to participate in a series of focus group discussions about improvements to the park on February 26, 2002 that included Friends of the Park, Downtown Austin Alliance, Austin Community Foundation, and Parks Board Land and Facilities Subcommittee members.

- Regular planning meetings were held with TBG Partners, project landscape architects for Town Lake Park to coordinate the integration of public artwork into the landscape plan.
- Meetings with Barnes & Taniguchi Architects (Parking Garage) and TeamHaas Architecture (Long Center) took place to discuss opportunities for the inclusion of public art in each respective facility.

The fundamental principles guiding the development of *Approaches to Public Art* formulated from the interviews and other research are:

- Increase the breadth and diversity of artwork already available to the community.
- Draw attention to the significance of 1999 EDAW Town Lake Park and its unique place in the cultural landscape of Austin.
- Reinforce the qualities of Town Lake Park that invite social experience and civic interaction.
- Maintain the integrity and focus of the Town Lake Park Master Plan.
- Provide opportunities for a diverse range of artists and art experiences.

Town Lake Park *Approaches to Public Art* was influenced by the suggestions received during the research phase. Extensive knowledge of artists and successful public art initiatives throughout the country further shaped the recommendations.



OVERVIEW OF RECOMMENDATIONS

PHASE I: EMBELLISHMENT OF EXISTING FACILITIES

Location/Feature	Artist Selection Process/ Eligibility	Funding Source(s)
PARKING GARAGE Façade, Elevator Towers, Signage	Open-Qualifications / AIPP Slide Registry	Private Funding
SOUTH FIRST STREET & BARTON SPRINGS ROAD Triangular landscape area on SE corner	Open-Qualifications / AIPP Slide Registry	Private Funding

PHASE II

Location/Feature	Artist Selection Process/ Eligibility	Funding Source(s)
CHILDREN'S GARDEN	Nomination-Qualifications /Austin Area	AIPP 1%* Construction Budget Private Funding
FOUNTAIN AND PLAZA	Nomination-Proposals / National	AIPP 1%* Construction Budget
INFRASTRUCTURE	Open-Qualifications /AIPP Slide Registry	Not Implemented
THE MEADOWS Temporary Art Installations	Various	Private Funding
PALMER EVENTS CENTER North Plaza Arts Terrace Temporary Art Installations	Various	Private Funding

*The 1985 City ordinance mandated an Art in Public Places (AIPP) allocation of 1% of City construction budgets. (Chapter 9-2, Austin City Code)

FUTURE DEVELOPMENT INCLUDING: PHASES III & IV PROJECTED

Location/Feature	Funding Source(s)
FORMER CITY COLISEUM SITE	Private Funding
PERMANENT OUTDOOR STAGE FOR AUDITORIUM SHORES	AIPP 2%* Private Funding
TOWN LAKE OVERLOOKS	AIPP 2%* Private Funding
PARK POLICE SUBSTATION	AIPP 2%* Private Funding
PUBLIC LOCKERS	AIPP 2%* Private Funding
RESTROOM FACILITIES	AIPP 2%* Private Funding
PEDESTRIAN CROSSWALK OR BRIDGE (based on status of Riverside Drive)	AIPP 2%* Private Funding
BUS TURN-AROUND ON RIVERSIDE DRIVE (north entrance of Palmer Events Center)	AIPP 2%* of Cap Metro Refund
DOUGHERTY ARTS CENTER	TBD AIPP 2%* Future Bonds

*On October 31, 2002, the City Council increased the Art in Public Places (AIPP) allocation to 2% for future projects.

PROGRAM ELEMENTS

PHASE II

In the fall of 2001, TBC Partners, an Austin-based landscape architecture firm, designed Phase II of the 54-acre Town Lake Park, which encompasses the area west of the Palmer Events Center and south of the current alignment of Riverside Drive. The Dougherty Arts Center sits in the far southwest corner of the Phase II area. The Master Plan for Town Lake Park, completed in July 1999 by EDAW, designated the area behind the Dougherty Arts Center as a "Children's Garden," adjacent to a large lagoon. Fountains, a maze, an amphitheater, an observation hill and egg-shaped meadow encircled by a promenade are also identified on the Master Plan.

Due to the advanced stage of the design and overall schedule for completion of construction documents for Phase II, sites for artwork were immediately identified and a process for artist selection was determined. To assure the inclusion of integrated artwork in Phase II construction, Gail M. Goldman Associates developed a proposal and aggressive schedule for implementation of Phase II artist selection processes.

On December 3, 2001, the Art in Public Places (AIPP) Panel approved the AIPP staff recommendation to implement the proposed Phase II artist selection processes. Later that same day, the Austin Arts Commission approved the recommendation of the AIPP Panel.



CHILDREN'S GARDEN

The Children's Garden offered an exciting and unique opportunity to develop an interactive, multi-disciplinary space that stimulates creativity in children of all ages. To accomplish this in a responsible and innovative way, a team of multi-disciplinary artists from Austin and Central Texas led by Beverly Penn, were assembled to develop a conceptual master plan for the Children's Garden. For information on each artist, the selection process, and the project refer to page 18 under outcome, and page 35 under artist and team profiles.

To address the need for an interactive environment that encourages learning and self-discovery, two child development professionals were identified by Gail M. Goldman Associates to guide the artists' approach to the site. The artist team is comprised of working closely with design architects TBC Partners and with Jill Young and Gioconda "Jo" Bellonci, professional educators trained in Montessori teaching methods.

FOUNTAIN AND PLAZA

The site for the fountain is ideal as a central gathering place and visual icon for Town Lake Park that recalls the ambiance and interactive quality of central plazas around the globe. The scope of this commission includes a water feature, gateways, pond overlook and lighting. Artist Donald Lipski will work closely with design architects TBC Partners in the development of the fountain and plaza. For information on each artist, the selection process, and the project refer to page 21 under outcome, and page 37 under artist and team profiles.

INFRASTRUCTURE

To bring cohesiveness to the overall development of Phase II, the creation of amenities and intimate areas of interest through the integration of unique artwork elements was recommended. However, limitations on budget and timeline prohibited the City from implementing these suggestions.

PROGRAM ELEMENTS

FUTURE DEVELOPMENT, INCLUDING PHASES III & IV

STUDY SESSION

To facilitate the gathering of meaningful input at the start of the public art planning process, it was recommended that the Art in Public Places (AIPP) Program conduct a two-day intensive workshop. The opportunity for artists and designers to work in a highly collaborative atmosphere to identify needs, define problems, and develop a vision for public art for future development of Town Lake Park, including Phases III and IV was established.

The study session allowed for the active participation of everyone involved and the expression of many points of view. The result was a creative environment that stimulated the development of well-rounded and realistic ideas. The study session serves as a strategic tool for securing public interest and consequently, the necessary financial and civic commitment to make the vision reality.

The study session was professionally facilitated by Gail M. Goldman Associates with assistance from AIPP staff. The AIPP Panel identified the participants, in consultation with the facilitator, to represent the following:

- Three professional artists with national reputations two from Texas and one from another state: Rick Lowe (Houston), Celia Munoz (Arlington), Mel Chin (Brownsville, NC)
- One project landscape architect from Austin: Brian Ott
- One representative from the AIPP Panel who is also a professional artist: Mel Ziegler
- One urban planner from Austin: Anne Beamish

HISTORICAL CONTEXT FOR TOWN LAKE PARK

Developing a cultural context and historical interpretation of Town Lake Park contributes to the ultimate success of the planning process. To provide these insights for study session participants, Gail M. Goldman Associates retained archivist Karen Warren to gather information, develop a timeline including historical data on Palmer Auditorium, City Coliseum and Dougherty Arts Center and provide photographic images and other illustrations of Town Lake Park. She also researched collections of the Austin History Center, the City of Austin Parks and Recreation Department and the Austin Convention Center Department.

ADDITIONAL CONSIDERATIONS

Additional improvements to Town Lake Park were identified and slated for future design development and funding in the 1999 EDAA's Town Lake Park Master Plan. It is critical that artists participate in the early planning stages to enable the most appropriate and inventive solutions. Opportunities for site-integrated artwork and enhancements to newly-completed facilities include, but are not limited to, the following:

- Phase I
 - Triangular landscaped area at Barton Springs Road and South First Street
 - Parking garage facade, signage, and glass in the elevation towers
- Phase II
 - Former site of City Coliseum
- Phases III & IV projected
 - Permanent outdoor stage in Auditorium Shores
 - Town Lake overlooks
 - Park Police Substation
 - Public lockers
 - Restroom facilities
 - Pedestrian crosswalks or bridge (based on status of Riverside Drive)
 - Bus turnaround on Riverside Drive
- Future Reconstruction
 - Dougherty Arts Center





ARTISTIC EXPLORATIONS THROUGH TEMPORARY ART

The transitory nature and festive spirit of Town Lake Park lends itself to fostering artistic explorations far beyond the traditional boundaries of public art. Programming temporary art allows for the realization of a diversity of experimental projects by both established and emerging artists. By bringing art outside the traditional context of museums and galleries, temporary art provides a unique platform for the public to encounter contemporary visual art.

Through the programming of temporary art, artists may be commissioned to present artwork of every imaginable kind – digital, mechanical, inflatable, disposable, musical, literary, performance art, earthworks and participatory community events. Temporary art may be artists roving the site in whimsical costumes, racing sculptures, serving tea, and reading poetry. The lawn could become an ever-changing canvas of mowed patterns. The sky could be transformed with twisting searchlights to create a dazzling display of changing motifs.

Temporary art programmed for Town Lake Park must be site-specific, have a short lifespan, and use low-cost materials. Encouraging experimentation and artistic exploration excludes, by default the placement of traveling exhibitions, previously exhibited artwork, and pre-existing artwork. The Art in Public Places (AIPP) Program will be responsible to implement the Temporary Art Program, interfacing with the Parks & Recreation Department and the Austin Convention Center Department, as appropriate.



MAINTAINING THE VISION:

GIFTS OF ART AND COMMEMORATIVE ART FOR TOWN LAKE PARK

BACKGROUND

Approaches to Public Art recommends an innovative and comprehensive approach to integrating and placing public art within the 54 acres that comprise Phases I-IV of Town Lake Park. Full implementation of the ideas generated in this report requires that additional funds be raised than are currently available.

This report, including the Phases I & II artwork and the ideas generated through the Study Session, will serve as an important tool in seeking donations from individuals and corporations that may be interested in contributing financially to a specific public art initiative.

PURPOSE

In keeping with the goal of *Approaches to Public Art* to commission artists to respond to and interact with the unique natural and built environments that define Town Lake Park, it is recommended that **all artwork for the park be commissioned to assure site-specificity**. Fundamental to this report is the intent to encourage artists to explore and invent unique solutions to the special conditions of a particular place. The quality of the relationship between the artwork and the site is as important to the success of *Approaches to Public Art* as the quality of the artwork itself.

The acceptance of gifts of art and the purchase of existing artwork for the 54 acres that comprise Phases I-IV of Town Lake Park will be strongly discouraged. Town Lake Park is being developed by the City of Austin as a cultural park. Constantly evolving, Town Lake Park is being revitalized as a place that promotes new ideas and contemporary attitudes.

From time to time, an individual or organization may express interest in erecting a plaque or other monument to honor a facet of the park's history. To assure artistic cohesiveness throughout Town Lake Park and to prevent a scattered disarray of static memorials, requests for commemorative art will follow the procedure outlined on page 33. Excluded from this policy are standard park amenities such as benches, picnic tables and lighting.

OUTCOME

CHILDREN'S GARDEN

SELECTION PROCESS

The City of Austin Art in Public Places (AIPP) Program sought nominations of visual artists experienced in collaborating with other artists and design professionals from diverse local arts organizations, AIPP panelists, and other public art professionals. Twenty-four artists were nominated for consideration as lead artist and invited to submit qualifications for the project.

Interested artists were required to have completed a public or private commission and have experience working on a design team. The nominated artists were invited by the AIPP program to submit qualifications, including 10-20 slides of past work, resume and statement of availability to work in an accelerated capacity to meet the deadline for Phase II construction documents.

In January 2002, the Selection Panel reviewed the submittal by each of the 11 artists and selected three finalists: T. Paul Herndandez, James Talbot, and Beverly Penn. Finalists were asked to submit her/his qualifications as Lead Artist and the qualifications of the members of a team of her/his choosing composed of another visual artist, author/poet, a composer/musician, choreographer/dancer, and theater professional. In February 2002, the Selection Panel interviewed each of the three finalists and reviewed qualifications of their proposed team members.

The selection panel for the Children's Garden consisted of:

- Christopher Adejumo, Artist, Art Education Professor, University of Texas and AIPP Panel Member
- Leslie Oberholtzer, Landscape Architect, TBC Partners (Project Consultant)
- Roen Salinas, Artistic Director, Aztlan Dance Company, Austin
- Boyd Vance, Actor, Austin
- Mel Ziegler, Artist, Art Professor, University of Texas and Austin Arts Commission

Project advisors were:

- Earl Broussard, TBC Partners (Project Designer)
- Maria Ciccirelli, PARD (User Department Representative)
- Carlos Pineda, PARD (User Department Representative)
- Stuart Strong, PARD (User Department Representative)
- Debbie Kelson, Safety Officer, Parks and Recreation Department (User Department Representative)
- Robert Holland, A&E Services, Public Works Department (Project Manager)
- Evan Taniguchi, Barnes Taniguchi Centerbrook (Project Designer for Palmer Center)

RECOMMENDATION

In February 2002 the Selection Panel recommended the following artist team:

- Beverly Penn, Lead Visual Artist
- Steve Wiman, Visual Artist
- Kate Catterall, Designer
- Grady Hillman, Poet, Performer, Art Educator
- James Polk, Composer/Musician
- Leticia Rodriguez, Dancer

APPROVALS

- In February 2002, the AIPP Panel and Austin Arts Commission unanimously approved the Selection Panel's recommendation to place Beverly Penn and her team under a design team contract.
- In June 2002, the AIPP Panel and Austin Arts Commission unanimously approved the Conceptual Design for the Town Lake Park (Phase II) Children's Garden by Beverly Penn and Artist Team.



SPIRAL GARDEN PROJECT OVERVIEW

Spiral Garden is an experiential outdoor environment developed around the principle of the Golden Section, a proportional system first identified by the Greek mathematician Pythagoras and utilized for many centuries by artists, architects, dancers and musicians. The Golden Section is also known as the Golden Mean, or divine proportion, and recognized in math and music in Fibonacci's numeric sequence. It is a principal derived from the observation of natural phenomenon such as salt crystal formations and the regular growth patterns of pine cones, sunflowers, and the Nautilus shell. Since this elemental principal inherently connects art and nature, it provides the ideal premise and unifying structure for the design of a garden that aims to demonstrate and reveal links between the arts and the natural environment.

The plan of the *Spiral Garden* references the Golden Section using an overlaid system of spirals and squares. The squares on the plan are areas of activity in the garden such as interactive sculpture and landscape environments which can all be visited and enjoyed. The square activity areas incrementally increase in size and are bisected by spiral and orthogonal pathways that lead one through the garden in different ways.

When traveling along the spiral pathway, visitors will encounter textured floral xeriscape gardens, an amphitheater, groves of lush shade trees, and interactive Sound Fence to incorporate soundscapes with rhythm, texture, and visual movement. A variety of sculptural water features such as the *Bubble Fountain* and *Floating Granite Orb*, *Splash Fountain*, and *Lilly Pools* that spout water and dance to the Fibonacci sequence also enliven the park. *Spiral Garden* seeks to create a stimulating, interactive environment that encourages exploration, prompts curiosity and inspire a sense of adventure.

As a result of the generous donation of funds from the Junior League of Austin, the Children's Garden has been named the *Junior League of Austin Spiral Garden*.

OUTCOME

FOUNTAIN AND PLAZA

SELECTION PROCESS

The City of Austin Art in Public Places (AIPP) Program sought nominations of visual artists who have experience working cooperatively with designers on large-scale projects from diverse local arts organizations, AIPP panelists, and other public art professionals. With a submittal deadline of January 2002, requests for qualifications were sent to 69 nominated artists from across the country.

Artists were required to have completed a public or private commission and have experience working on a design team. The nominated artists were invited by the AIPP program to submit qualifications, including 10-20 slides of past work, resume, and statement of availability to work in an accelerated capacity to meet the deadline for Phase II construction documents.

Twenty-four artists responded to the RFQ. The Selection Panel and Project Advisors reviewed the submittal and selected three finalists and one alternate: Vito Acconci, Donald Lipski and Dennis Oppenheim with Terry Allen as the alternate. The finalists met with project consultants, visited the site, and developed conceptual proposals, that were presented to the Selection Panel in February 2002.

The selection panel consisted of:

- Christopher Adejumo, Artist, Art Education Professor, UT and AIPP Panel Member
- Benito Huerta, Artist, Gallery Director, UT-Arlington
- Peter Mears, Assistant Curator, Head, Art Collection, HRHRC, UT
- Leslie Oberholzer, Landscape Architect, TBC Partners (Project Consultant)
- Mel Ziegler, Artist, Art Professor, UT and Austin Arts Commission

Project Advisors who attended the meeting:

- Earl Broussard, TBC Partners (Project Consultant)
- Robert Holland, A&E Services, Public Works Department (Project Manager)



RECOMMENDATION

In February 2002, the Selection Panel and Project Advisors reconvened for the finalists' presentations by Vito Acconci, Dennis Oppenheim and Donald Lipski. The Selection Panel recommended Donald Lipski's *Anderson Mill* concept, with Dennis Oppenheim's *Water Dog* concept as an alternate.

APPROVALS

- In March 2002, the AIPP Panel and Austin Arts Council unanimously approved the Selection Panel's recommendation of Donald Lipski for the project.
- In June 2002, the AIPP and Austin Arts Commission unanimously approved the Conceptual Design for the Town Lake Park (Phase II) Fountain and Plaza by Donald Lipski.

ANDERSON MILL FOUNTAIN PROJECT OVERVIEW

During his year as a Rome Prize winner at the American Academy of Rome in 2000-2001, artist Donald Lipski was inspired by the city's beautiful fountains and how well they worked as the focus of piazzas -- forming a backdrop, creating a sense of scale, providing a point of interest, making the scene warm and inviting. Lipski came away with a great desire to create fountains.

When asked for a fountain idea for Town Lake Park, Lipski recognized that the fountain must be large enough to be prominent from across the park, yet with enough intimate detail to be compelling from up close. He hoped for an image that would suggest a myriad of things to different people and would be specific to Austin.

While researching the history of Austin and the Highland Lakes, Lipski came across a picture of the ruin of the Anderson Mill in the book *Austin - An Illustrated History* (2001). The mill was inundated with water when the Marshall Ford/Mansfield Dam was built in 1937. The building of this dam, along with the reconstruction of the Austin Dam in 1940, became a crucial turning point in Austin's development.

Lipski seized upon the historic image of the ruin of the Anderson Mill, a humble mid-19th century limestone building with water pouring out of the windows, plunging into a surrounding pool. Using this image as inspiration, Lipski developed the Anderson Mill Fountain for Town Lake Park as a gathering place and interactive water feature. On one side of the fountain, the water streams from the windows into a pool surrounded by a seat wall. On the other side, a gentler array of pours, cascades and sprays becomes a play area and opportunity for cooling off during the hot summers in Austin.

OUTCOME

JOE R. AND TERESA LOZANO LONG CENTER

Through the generosity of private donors, a state-of-the-art performing arts center will be created on the site where Palmer Auditorium currently stands. The Joe R. and Teresa Lozano Long Center will serve the broad spectrum of Austin's performing arts organizations and Texas musicians. The City of Austin has leased the seven acres where Palmer Auditorium currently sits to Arts Center Stage, a non-profit organization undertaking the fundraising, design, construction and management of the Long Center.

The Long Center will integrate high technology with theatre performances and programming. To complement the efforts of the City of Austin Art in Public Places Program for Phases I-IV of Town Lake Park, it is the interest of Arts Center Stage to create a changing environment through the use of artist-designed audio, video and lighting installations. This includes the designation of a space appropriate for changing exhibitions of visual artwork. Arts Center Stage will lead the development of a potential public art program for the Long Center, in consultation with the City of Austin Art in Public Places Program. Additional funding will need to be raised to realize public art at the Long Center.



OUTCOME

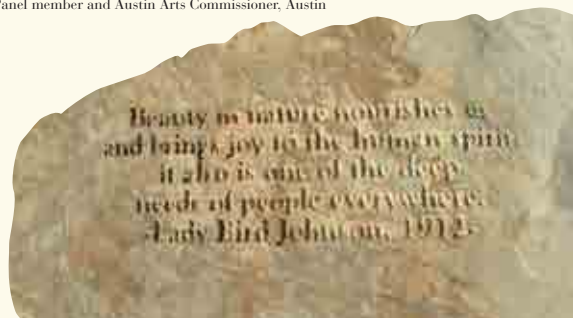
STUDY SESSION: FUTURE DEVELOPMENT

The Town Lake Park Public Art Study Session was convened to develop, through the evolution of collaborative ideas, a range of conceptual approaches for Phases III and IV. This initiative and the recommended participants were approved by Art in Public Places (AIPP) Panel and the Austin Arts Commission in November 2002.

PARTICIPANT SELECTION PROCESS

Each artist and designer was identified on the basis of her/his visionary thinking, ability to formulate creative and far-reaching solutions, experience working in a team context, and exceptional professional expertise. Four artists and one urban designer were selected from a list of 26 compiled by the AIPP Panel with input from Gail M. Goldman Associates. A representative from TBG Partners also was invited to participate.

Anne Beamish	Urban Planner and Professor at University of Texas School of Architecture, AIPP Panel member, Austin
Mel Chin	Artist, Burnsville, North Carolina (<i>originally from Houston</i>)
Rick Lowe	Artist and Activist, Founder of Project Row Houses, Houston
Celia Munoz	Artist, Arlington, Texas
Brian Ott	Project Landscape Architect, TBG Partners, Austin <i>Note: Presented overview of Town Lake Park but unavailable as study session participant.</i>
Mel Ziegler	Artist and Professor at University of Texas School of Art and Art History, AIPP Panel member and Austin Arts Commissioner, Austin



PREPARATION

The Study Session was held in January 2003, and facilitated by Gail M. Goldman Associates with assistance from Art in Public Places (AIPP) Program. A narrative project description and design plans from the 1999 EDAW Town Lake Park Master Plan, along with excerpts specific to public art, were forwarded to the participants in preparation for the Study Session.

To insure that stakeholder needs were identified prior to the Study Session, participants were directed to these web sites and their related links:

- City of Austin Art in Public Places Program.
- City of Austin Downtown Redevelopment.
- City of Austin Convention Center Department.
- City of Austin Parks & Recreation Department.
- Arts Center Stage, Inc.
- 1999 EDAW Town Lake Park Master Plan.

The session began with a comprehensive walking tour of Town Lake Park and its facilities. Archivist Karen Warren accompanied the participants on the walking tour, discussing the evolution of Town Lake Park and its facilities throughout history. A selection of relevant photographic images and printed material also was prepared and distributed.

Project landscape architect Brian Ott and AIPP Program administrator Martha Peters presented a comprehensive overview of current construction and future development of Town Lake Park. This was followed by a driving tour of Zilker Park, Barton Springs and the surrounding neighborhoods. Once the participants had been thoroughly introduced to Town Lake Park, they were ready to embark on the task at hand.

THE CHALLENGE

Participants clearly understood that financing and design development of Phases III and IV are not imminent. Therefore, the artists were charged with devising conceptual approaches to public art for Town Lake Park, based on the 1999 EDAW Master Plan and physical evidence of its implementation to date. The participants were told to think big, to create a vision, and to stimulate new ideas about how Town Lake Park can become a model for public art in the future.

OBSERVATIONS

Participants came to the table without preconceptions about Town Lake Park. They were asked to evaluate the existing conditions in the context of encouraging more usage, both physical and conceptual.

Qualities of Town Lake Park emerged from the material the participants read and from what they experienced onsite. Differentiating between the tangible and intangible, the participants made the following observations:

Intangible Qualities

- Rich, long history.
- Boundaries of the park.
- Separation of the park by the lake into a north and south side.
- Buildings are shouting “over here” while the lake is silently saying the same thing, “over here.”
- Social conditions.
- Quality of the water in Town Lake.
- Relationship of Town Lake Park to downtown Austin.

Tangible Qualities

- Vast open space.
- Recent construction puts the focus on facilities, not on the lake.
- Nighttime use is limited.
- Parking is inadequate, yet pedestrians have not been accommodated.
- Barton Springs is a symbol of what a ‘place’ represents.

conclusion:

Town Lake Park needs a focal point.

solution:

Redirect the psychological focus to the center of the lake.

VISION FOR THE FUTURE

Participants made recommendations to stimulate new thinking about Town Lake Park, re-examine its uses and create a climate that influences more than the site itself. To that end, they defined their vision of the role Town Lake Park will play in the future.

Town Lake Park will:

- Evoke the power of place.
- Influence ideas.
- Animate the area.

CONSIDERATIONS

The participants recognized that some of the ideas proposed in this report were considered during the development of the 1999 EDAW Town Lake Park Master Plan. Because construction of Phases III and IV is projected many years into the future and because Phases I and II are now completed or in progress, the participants were able to evaluate the park under a new set of conditions.

The focus of the session was to generate ideas without constraint. These concepts require further discussion to determine feasibility and practical application.

CONCEPTUAL GOALS FOR TOWN LAKE PARK

The participants are promoting change, and change is often uncomfortable. The following recommendations force us to perceive the ordinary with new eyes, to look into the heart of something we think we know and see it as if for the first time.

- **Psychologically deconstruct boundaries by unifying what currently is perceived as separate.**
- Give equal attention and care to both sides of the lake.
- Turn people to face the water, back into an ecological perspective.
- Develop Town Lake Park as a catalyst for creativity, ideas and experimentation.
- Regard the park as a whole, creative experience.
- Encourage others to take chances with new ideas.
- Promote meaningful collaborations between artists and natural scientists, historians, urban planners and business professionals.
- Foster linkages and a network of leisure pedestrian experiences.
- Make connections more explicit and plausible.
- Encourage new landmarks of imagination.
- Emphasize intimacy within open space, creating a desire for multiple visits.
- Provide maximum flexibility for a wide variety of creative ventures.
- Use art as a vehicle to trigger memory.

EXPAND ACTIVITIES AND EXPOSURE OF THE WATERFRONT

- Engage the population with the lake, making it a destination.
- Develop waterfront entrances to the park and downtown that create a sense of arrival and that tap into existing parking.
- Provide seating that allows people to face the water, not away from it as is the current standard.
- Create pathways to the lake from the hike and bike path, a recreational trail that currently circumnavigates the lake and limits direct access to the waterfront.
- Provide ferry boat access and create a new festival reminiscent of the original Aquafest to stitch together the north and south sides of the lake.
- Locate concessions and vendors in the area for interest and safety.
- Create temporary public art installations throughout the park to add vibrancy and a fresh perspective about the waterfront.
- Enliven the area at night.
- Lower access to the water on Pfluger Pedestrian Bridge.
- Improve the health of the lake.
- Rehabilitate the Fannie Davis Town Lake Gazebo.

BREAK DOWN PSYCHOLOGICAL BARRIER OF RIVERSIDE DRIVE

- Roads and people are not mutually exclusive.
- Loop existing hike and bike path with a new Riverside Drive to create a daytime and nighttime running track.
- Create more opportunities for pedestrians to safely cross Riverside Drive.
- Place public artwork along Riverside Drive as a means to slow traffic.
- Reuse the physical structure of the road and make it pedestrian-friendly.
- Highlight the bus turnaround by making it a distinctive structure.



MOVE THE DOUGHERTY ARTS CENTER (DAC) TO THE WATERFRONT

- The DAC acts as an identity node, giving civic authority and instant credibility to the area.
- The DAC will activate the space and lends sense of security to the area.
- The DAC will establish the area as a destination, a place where people want to be.
- Develop the DAC as an incubator, providing opportunities for interaction and international perspective.
- Encourage programming at the DAC to include artist residencies that interact with educational programming.
- Capitalize on the DAC's educational focus by establishing a program that studies the dialogue created between the architecture on both sides of the lake.

CREATE NEW ENTRANCE ON BARTON SPRINGS ROAD

- Create a more dramatic, dynamic entrance on southwest corner where the DAC is now located.
- Counter the isolation created by the cluster of buildings on the southwest corner.
- Extend streetscape treatment from Barton Springs Road out into the neighborhood.
- Link Town Lake Park and Zilker Park.

OUTCOME

PROGRAMMING TEMPORARY ART

The Art in Public Places (AIPP) Program will select guest curators to develop a Five-Year Plan for Temporary Art. A range of themes will be explored by the guest curators and the AIPP Panel during the planning process. It is the goal of the temporary art program to provide an opportunity for innovative, thought-provoking artwork that positively changes the way people experience their environment.

The Five-Year Plan will include the number and schedule of installations, scope and focus of the temporary art program, artist selection process, and estimated budget for each installation. The Five-Year Plan will emphasize temporary art that is low cost and requires a minimum of maintenance.

- Individual artist commissions will start at a minimum of \$10,000.
- Each temporary project will be selected by a guest curator or by a jury of arts professionals through an open competition process or invitational sponsored by the AIPP Program.
- Funds required for individual artist insurance and for the fine art insurance policy deductible will be factored into the overall Five Year Plan budget estimates.
- All original drawings and finished artwork will be the sole property of the artist with the potential for limited licensing of images to the City of Austin.
- The right to reproduce images of the artwork for non-commercial purposes will be granted by the artist to the City of Austin.

If an open competition is used to solicit artists, the following information will be required from artists responding to the Request for Proposals:

- Current resume.
- Up to ten slides of past work.
- Sketches of the proposed artwork.
- Site map indicating the location of the proposed artwork.
- Narrative description of the proposed artwork.
- List of materials to be used in the fabrication of the artwork.
- Maintenance and security requirements.
- Budget including all costs for design, fabrication, transportation, installation, maintenance, removal of the artwork, and site restoration.
- Method of installation and de-installation to restore the site.
- Timeline detailing the fabrication, installation and de-installation of the artwork, and the return of the site to its original condition.

Review of the proposals will be based on the following criteria:

- Superior artistic merit.
- Responsiveness to the physical and cultural context of the site.
- Ability to engage the community in which it is located.
- Attention to environmentally safe materials and structural soundness.
- Relevance to the stated theme or purpose of the installation, as appropriate.



A POLICY FOR GIFTS OF ART AND COMMEMORATIVE ART
FOR TOWN LAKE PARK

If an individual or group has identified Town Lake Park as the appropriate site for honoring an individual or commemorating an event, a written Request for Consideration must be submitted to the Art in Public Places (AIPP) Program in compliance with the City of Austin Artwork Donation Policy in order to initiate the review process. This is a consideration of the individual or event only; proposals for actual artwork will not be considered. Excluded from this policy are standard park amenities such as benches, picnic tables and lighting.

The written request must detail the following:

- Background on the individual or event.
- Justification for singling out the individual or event for special recognition.
- Connection of the individual or event to Town Lake Park.
- Relationship to the goals of *Approaches to Public Art*.
- Commitment of funds, if any.

CRITERIA

The following criteria will be used in the review of the Requests for Consideration:

- Relevance of the individual or event to the residents of Austin and visitors to Town Lake Park.
- Relationship between the site and the individual or event to be commemorated and whether it is in the best interest of both.
- Relative compatibility or incompatibility with the goals of *Approaches to Public Art* honoring the individual or event .

DETERMINATION

If the individual or event under consideration is judged by the AIPP Panel and the Austin Arts Commission to be compatible with the goals of *Approaches to Public Art*:

- The request will be placed in priority order in the list of future public art considerations for Town Lake Park.
- The specific form that the commemoration takes will be determined by the AIPP Panel when funding is available.
- If the person or organization making the initial request has an artist in mind to create the artwork, that artist may be considered by the AIPP Panel for a direct commission as an alternative to an open competition.

However, if the AIPP Panel determines that the Request for Consideration does not meet the criteria, the process ends.



ADDENDA

ARTIST AND TEAM PROFILES

SPIRAL GARDEN

Beverly Penn, Lead Artist

Visual Artist

Beverly Penn, an Austin based artist, is a Professor in the Department of Art and Design at Southwest Texas State University in San Marcos. She received her MFA in 1989 from State University of New York, College at New Paltz, her MA from New Mexico State University in Las Cruces and her BFA from the University of Texas at El Paso. Working in a variety of media combined with metalwork, she is represented in galleries throughout Texas, Louisiana, and New York, and has participated in numerous juried and invitational exhibitions in Texas, Louisiana, England and Ireland. Penn is represented in the collections of the Cooper-Hewitt Museum in New York, Wustum Museum of Fine Arts in Racine, Wisconsin, Samuel Dorsky Museum of Art in New Paltz, New York, and the El Paso Museum of Art. In 2000, Penn was awarded a collaborative residency with Austin artist Jill Bedgood in Bellagio, Italy by the Rockefeller Foundation to study Italian art, architecture, and gardens. Her public art work is in Las Cruces, New Mexico, El Paso and most recently, at the St. John's Municipal Center and J. J. Pickle Elementary School, a combined city and school district facility for northeast Austin.

Steve Wiman

Visual Artist

Originally from Snyder, Texas, Steve Wiman graduated with a Masters of Fine Arts from the University of Texas in 1986 and continues to live and work in Austin. He is the owner of Uncommon Objects, a unique vintage shop of found and natural objects. In 2002, he completed a two-part public art installation with Beverly Penn entitled The Community Core Sample Project and The Threshold Project, an indoor/outdoor memorial project paying tribute to the former street grid, homes and families of the neighborhood that gave way to the new combined Austin Independent School District and City of Austin facility, the J.J. Pickle Elementary School and St. John's Multipurpose Center. Wiman's recent public art accomplishments include a collaborative tile mural for the South Austin Senior Activity Center. Previous exhibitions include Lost and Found at Edith Baker Gallery and The TV Show at Dallas Museum of Art.

Kate Morrison Catterall

Designer

Kate Morrison Catterall is a Design Professor in the Art and Art History Department at the University of Texas at Austin. She received an MA in Design, Multidisciplinary, Practice and Theory at Glasgow School of Art in Scotland in 1992. Catterall's work assesses our relationship with the American landscape, both real and ideal, resulting in such ongoing projects as The Landscape Narratives and Traveling Home. She designed and created playful, interactive children's furniture that was exhibited at the Whitney Museum Store, Barney's, New York and the International Furniture Fair in Istanbul, Turkey. She is co-founder of DIDO, a design firm that focuses on cross-disciplinary furniture design for residential and commercial space in Austin and of Shark, a firm that focuses on designing and producing industrial products for the entertainment industry in Glasgow, Scotland.

Grady Hillman

Poet, Performer, Art Educator

Grady Hillman is a poet, folklorist, and essayist who has authored two books of poetry and a book of Quechua Inca translations. He is an internationally recognized arts and education consultant for local, state, federal, and foreign agencies in the development of arts programs within schools, arts organizations, housing authorities, government agencies, and community settings. Recently he received a two-year collaborative grant from the National Endowment for the Arts and the Office of Juveniles Justice and Delinquency Prevention to provide technical assistance to Arts Programs for Young Offenders in Detention and Corrections, a new federal initiative. He conducted Inca folklore research for a year in Peru with a Fulbright Research Grant and an Academic Specialist Grant from the United States Information Agency. Hillman has earned a Master of Arts in Anthropology with specialization in Folklore from the University of Texas in Austin (1991).

Dr. James Polk

Composer, Musician

Dr. James Polk is the grand master of the Austin jazz scene. He is a composer and pianist whose many accomplishments include arranging, performing and touring for ten years with Ray Charles. Polk has been nominated for two Grammy awards. In 2001, he wrote, arranged and produced nine instrumental jazz pieces on the album, When Evening Comes. He currently serves as Associate Director of Jazz Studies and Assistant Professor at Southwest Texas State University (SWTSU). He earned a Master of Music at SWTSU and received an honorary doctorate from Huston-Tillotson. Polk was inducted into the Austin Music Hall of Fame and received the Key to the City Award in 1994.

Leticia Rodriguez

Dancer, Choreographer

Leticia Rodriguez served as director and choreographer of several productions such as Firefly and Treasure in the Creek with Believe in Me, a dance arts organization partnered with Austin area schools to provide a uniquely structured dance curriculum for children, most of whom face socio-economic, physical, or emotional challenges. Most recently, she created a dance concert entitled Chicken and Beans with dancer/actor Heloise Gold, presenting original dance works examining the relationship between Jewish and Mexican-American cultures. She has danced professionally with Sharir Dance Company, Austin Repertory Dance Theater and Discover Dance Group, and performed with such artists as Deborah Hay, David Gordon, and Margaret Jenkins. She continues directing, producing, and performing with a special interest in bringing dance to underserved populations.

Gioconda (Jo) Bellonci

Child Development Consultant

Gioconda (Jo) Bellonci spent close to 20 years working in Montessori primary classrooms with children from ages 3-6 and in elementary classes with students from ages 6-9. Her teaching inspired her to take AMI Montessori training at the Assistants to Infancy level. She trained in Rome, Italy with Dr. Silvana Montanaro from 1998-99. Bellonci currently works with pregnant women doing massage therapy and attends births as a doula. In addition, she works with families on developing the "prepared home environment," an environment in which children flourish through the safe exploration of a space that encourages movement, collaboration and independence.

Jill Young

Child Development Consultant

Jill Young is the owner and director of Cedars Montessori School in Austin, which she founded in 1973. Open to children ages 3-5 with a summer session for children ages 4-9, Cedars Montessori School provides a comprehensive program for the development of intellectual, social and physical skills. Currently in the classroom with 3-5 year olds, Young focuses on preparing an environment relevant to the interests and needs of her students, presenting activities with simplicity, precision and grace, and providing boundaries that promote independence and responsibility. Young earned her BA in Art from Trinity University in San Antonio and has taught art to children for many years.

FOUNTAIN AND PLAZA

Donald Lipski

Sculptor

Donald Lipski creates whimsical and provocative sculpture through his use of a range of non-traditional materials. Recent public art commissions include *The Yearling*, a sculpture of a 20 foot tall red child's school chair topped with a life-like pinto horse, which resides outside the children's wing of the Denver Public Library, and *Sirshasana*, a chandelier in the shape of an inverted olive tree festooned with thousands of Austrian chandelier crystals, marking the entrance to the Grand Central Market at New York's Grand Central Terminal. Lipski earned an MFA at Cranbrook Academy of Art in Bloomfield Hills, Michigan in 1973 and a BA in History from the University of Wisconsin in 1970. An artist of national and international renown, he currently lives and works on Long Island.

Donald Lipski has exhibited extensively in galleries and museums around the world. In the past decade, he has shown in cities that include New York, Los Angeles, Miami, Milwaukee, Chicago, Cincinnati, Saint Louis, San Francisco, Vienna, Paris, Rome and Lund, Sweden. He is represented in countless permanent collections, including the Whitney Museum of American Art and Metropolitan Museum of Art in New York, Corcoran Gallery of Art in Washington, DC, Denver Art Museum, Walker Art Center in Minneapolis, the Museum of Contemporary Art, San Diego and the Menil Collection in Houston. He has received numerous awards, including a Guggenheim Fellowship in 1988, National Endowment for the Arts Fellowships in 1978, 1984 and 1990, and the *Academy Award* of the American Institute of Arts and Letters in 1993.

STUDY SESSION PARTICIPANTS

Anne Beamish

Urban Designer

Anne Beamish is Assistant Professor in the Community and Regional Planning Program in the School of Architecture, University of Texas at Austin. Originally from Canada, and currently living in Austin, she studied at the Architectural Association in London England, the Edinburgh College of Art, and received her BArch degree from Carleton University in Ottawa, and MArch, MCP, and PhD degrees from the Massachusetts Institute of Technology. Her teaching and research interests center on the spatial and social aspects of information technology; information technology and low-income communities; the design of online environments to support physical and virtual communities; interdisciplinary collaboration, learning, and communication; urban design; public art; and public space. She was managing director and is currently research director of ArchNet, an online international professional community of over 12,000 architects, planners, designers, and scholars with a special focus on the Islamic world. Before moving to the U.S., she worked in Africa (Mozambique, Lesotho and Angola) for many years, working on projects that included building materials production, vocational and technical training, and upgrading of squatter settlements.

Mel Chin

Mel Chin is known for the broad range of approaches in his art, including works that require multi-disciplinary, collaborative teamwork and works that conjoin cross-cultural aesthetics with complex ideas. A critically acclaimed artist and philosopher, Chin is recognized for his emphasis on using art to bridge natural and social ecologies. He continues to develop long-term works such as *Revival Field* (1989-ongoing), a project that has been a pioneer in the field of "green remediation." The project features dramatic advancements in the use of plants to remove toxic, heavy metals from the soil. From 1995-1998, he organized ninety people to produce *In the Name of the Place* a conceptual public art project conducted on prime-time television. This work debuted at the Museum of Contemporary Art in Los Angeles, CA, and concluded with an auction at Sotheby's with all proceeds donated to create educational scholarships. In 1998, Chin began working as a core advisor with the Nashville Cultural Arts Project in Tennessee with a focus on urban redevelopment. Chin is the recipient of many awards and grants including a Cal Arts/Alpert Award, a Rockefeller Foundation grant, a Pollock/Krasner Foundation Fellowship, a Tiffany Foundation Award, and several NEA Fellowships.



Rick Lowe

Rick Lowe is a Houston-based artist and activist. Trained as a painter, he integrates art into everyday social experience, connecting his work to the African American community. In 1992, he founded Project Row Houses, an arts and cultural community located in a historically and culturally significant site in Houston. Integrating artist's studio spaces with transitional housing for single parents and children, Project Row Houses transformed a section of one of the city's poorest neighborhoods into a cultural community. In 1996, Lowe was invited by the Prefecture of Kumamoto, Japan to participate in an exhibition and symposium at the Kumamoto State Museum. He has participated in exhibitions that include the Phoenix Art Museum, Diverse Works Art Space in Houston, Museum of Contemporary Art, Los Angeles, Neumberger Museum in Purchase, New York, and the Kwangji Bienale, Kwangji, Korea. In addition to exhibiting internationally, Lowe has served as board president of the National Association of Artists' Organizations from 1995-1997, a commissioner of the Municipal Arts Commission of Houston from 1994-2001, and a board member of the Rice Design Alliance at Rice University. Lowe received the prestigious Heinz Award in the Arts and Humanities in 2002.

Celia Alvarez Muñoz

Celia Alvarez Muñoz is a conceptual multi-media Texas artist who is known for her diverse works that include writing, artist books, photography, painting, installations and public art. Born in El Paso and currently living in Arlington, Texas, she received her MFA from the University of North Texas in 1982. Focusing on the relationships of individuals, families and communities, Muñoz' work has moved from hand-made books filled with stories about her personal history to large-scale installations and public art works that present stories about a collective history. Exhibiting extensively throughout the United States, Europe, and Mexico, Muñoz is represented in the permanent collections of the Carnegie Museum of Art, Chicago Art Institute, Chicago Museum of Contemporary Art, San Diego Museum of Contemporary Art, Museum of Fine Arts in Houston, Museum of Fine Art in Santa Fe, and the Eileen and Peter Norton Collection, among others. Her public art projects include the Phoenix Sky Harbor International Airport, P.S. 8 in New York, Henry B. Gonzalez Convention Center Expansion in San Antonio and DART Garland Central Train Station in Dallas. She is currently working with legendary Mexican architect Ricardo Legoretta on the Latino Cultural Center/Centro Cultural de Dallas. Muñoz is the recipient of numerous awards, including a National Endowment for the Arts Fellowship in Photography in 1983 and in New Genes in 1991 and the Honors Award for Outstanding Achievement in the Arts by Women's Caucus for Art in 1995.

**Mel Ziegler**

Mel Ziegler is an artist and Assistant Professor of Sculpture at the University of Texas, Austin. He received his BFA in sculpture at Kansas City Art Institute and his MFA from California Institute of the Arts. Ziegler is interested in bringing together things public and private and exploring the tensions between the two. In 1999, Ziegler created Personal Read, a portable lighting system that he used to illuminate historic monuments on a personal scale to contrast the overly dramatic lighting most typically applied. Questioning the status quo has long been a part of Ziegler's art making practice. For years he collaborated with his late partner, Kate Ericson, on a series of projects that could be termed conceptual fact-finding missions involving a variety of communities, institutions and individuals. In 1992, the artists conducted Eminent Domain, a collaboration with the residents of a Chicago housing project to develop a color chart, with the paint names reflecting both the realities of living in the projects and the actual paint used on many of the homes there. Ziegler has received numerous awards including National Endowment for the Arts Individual Artist Fellowships in 1989 and 1993, the Louis Comfort Tiffany Award, the Pollock-Krasner Award, and an Augustus Saint-Gaudens Fellowship. First appointed in 2001, Ziegler currently serves as Chair of the City of Austin Arts Commission.

Karen Warren

Consultant Archivist

Since graduation from the University of New Mexico where she earned her BA in English in 1966, Karen Warren has worked in various libraries including the Zimmerman Library at the University of New Mexico, Sandia Corporation Library in Albuquerque and the Amarillo Public Library in Amarillo, Texas. Arriving in Austin in 1969, Warren worked at the Austin Public Library for almost 30 years, earning her Master of Library Science from the University of Texas at Austin in 1972. In January 1975, she moved into the Austin History Center (AHC), the local history division of the Austin Public Library. Warren retired as Supervisor of Reader Services at AHC in March 2000 and recently returned to assume a part-time position through September 2003.

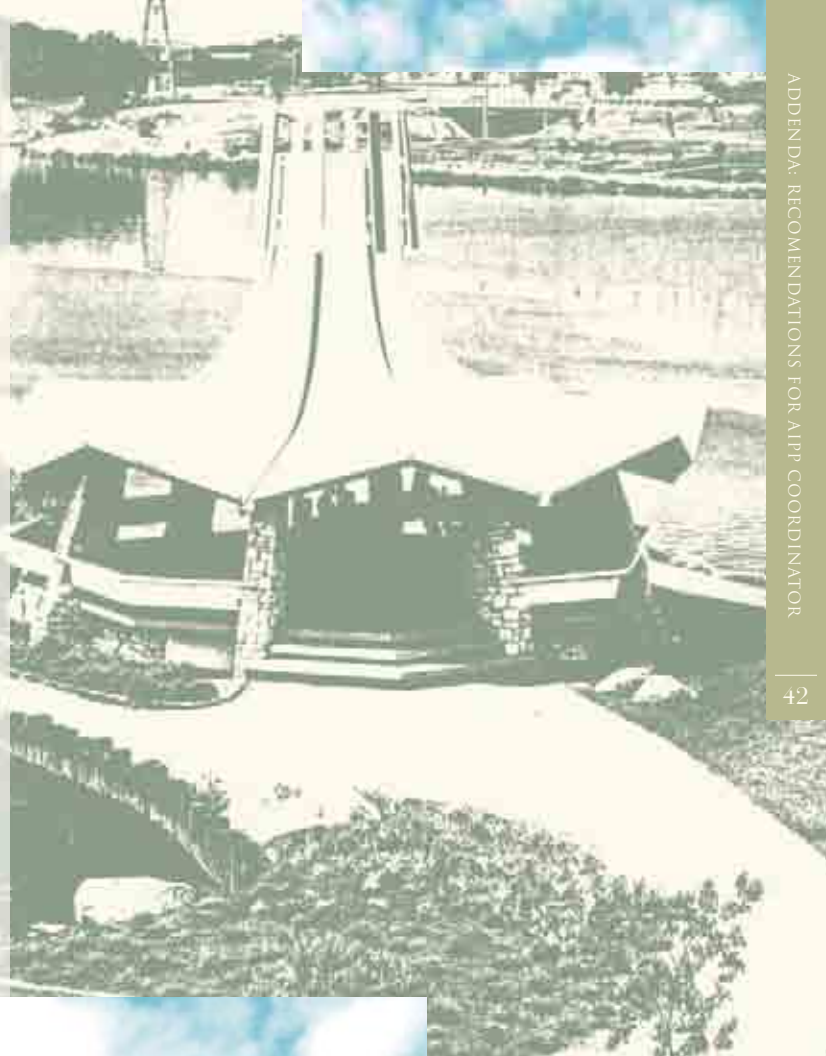


ADDENDA

RECOMMENDATIONS FOR ART IN PUBLIC PLACES COORDINATOR FOR TOWN LAKE PARK

To fulfill the demands created by implementation of Town Lake Park *Approaches to Public Art* and the resulting expansion of the current Art in Public Places (AIPP) Program, it is recommended that a General Fund Budget Enhancement of one full-time employee (titled “AIPP Coordinator”) be established. The AIPP Coordinator for Town Lake Park will be responsible for:

- Managing public art projects and commissions in Phases III and IV.
- Fundraising private contributions.
- Managing installations for The Meadows and the Palmer Events Center North Plaza.
- Facilitating requests for gifts of art and other commemorative artwork.
- Interfacing with the City of Austin Parks and Recreation Department and Austin Convention Center Department.
- Overseeing maintenance and conservation of public art in the entire Town Lake corridor.



ADDENDA

CURRENT LIST OF PUBLIC ART IN TOWN LAKE PARK AND ENVIRONS

PROJECT HISTORY

n.d.	Architectural Detail <i>Wrought iron</i>	Weigl Ironworks	Zilker Park Clubhouse
1969	Fannie Davis Town Lake Gazebo <i>Wood, limestone, and concrete</i>	Austin Chapter, National Association of Women in Construction	Auditorium Shores
1976	Bicentennial Fountain <i>Cor-Ten steel and granite</i>	Ken Fowler	Auditorium Shores
1980	Untitled <i>Limestone, steel and wood</i>	David Ellis	Dougherty Cultural Arts Center
1986	Father Michael J. McGivney <i>Bronze</i>	Dana John Steinheimer	Texas State Council
1990	Gargoyles <i>Fiberglass and clay</i>	Stephen Ray	Zachary Scott Theatre Center
1991	Phantom Ship <i>Cast concrete</i>	Jill Bedgood	Zilker Park Playscape
1992	Chris Kerns Memorial <i>Limestone, granite and found objects</i>	Paul Siebenaler	Hike and Bike Trail
1992	Big Arch <i>Limestone and iron</i>	David Santos, Joe Perez	Holly Street Power Plant
1992	Murals	Various Artists	Holly Street Power Plant
1993	Opossum Temple & Voodoo Pew <i>Painted steel and cast concrete</i>	Robert Phillips, Lars A. Stanley, AIA, T. Paul Hernandez	Hike and Bike Trail
1993	Lou Neff Point Gazebo <i>Round steel tubing and iron</i>	David Santos, Joe Perez	Hike and Bike Trail
1993	Stevie Ray Vaughan Memorial <i>Bronze</i>	Ralph Helmick	Hike and Bike Trail
1994	Philosophers' Rock <i>Bronze</i>	Glenma Goodacre	Zilker Park

1995	Lone Star Gazebo <i>Galvanized steel</i>	Rodolfo Ybarra	Hike and Bike Trail
1995	Main Entrance Gates <i>Mild steel</i>	Lars Stanley, Louis Herrera Jr.	Zilker Botanical Gardens
2002	Untitled <i>Limestone carvings incorporated into south entrance façade</i>	Archaic	Lester Palmer Events Center
2002	Autumn Pools <i>Stone tile mosaics integrated into entrance lobby floors</i>	Twyla Arthur	Lester Palmer Events Center
2002	Spiral Garden <i>Work in Progress</i>	Beverly Penn-Lead, Steve Wiman, Kate Catterall, Grady Hillman, James Polk, Leticia Rodriguez, with TBC Partners	Children's Garden, Phase II
2002	Anderson Mill Relic <i>Work in progress</i>	Donald Lipski with TBC Partners	Fountain / Plaza Phase II





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ART IN PUBLIC PLACES PROGRAM

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