

City of Surprise

# Art in Public Places @ Surprise City Hall

December 16, 2016

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# Introduction

The Purpose of this document is to identify and refine how art is integrated into the City of Surprise's City Hall Facility. It is based on multiple site visits and meetings with city staff and members of the Surprise Arts & Cultural Advisory Commission. The variety of assets, programs and spaces have been evaluated and recommendations have been provided to guide the city for each suggested improvement project. Projects are classified as either Art Integration or Building Improvement. It is the intent of this document to provide individual projects that can be executed independently based on city budgeting and desire.

Descriptions of the city's current public art collection and variety of exhibitions are provided. Strategies for expanding the city's art program are also included in this document. An appendix is included to provide detailed information of suggested lighting, potential vendor contacts information and other pertinent info that might be helpful in describing the various projects.



# P u b l i c A r t

The City of Surprise has approximately 18 works of art, in numerous mediums, in its permanent collection. Many of these works honor those who serve and protect residents, such as firefighters and police officers. Currently a citizen group oversees the city's public art program. Developing several policies, listed below, would formalize the program and add consistency. A well-conceived art plan will consider city sites, budget and timeline. Once funding is secured, create a public art master plan, comprised of a 7-9 person task force of arts leaders, elected officials, staff and others. Refer to Resources pgs. 47-52 for information about arts master plans and best practices.

Maintaining and conserving artworks over the years can be costly. When acquiring additional artworks for the collection, a formal accession policy would guide staff. This would ensure that works a) enhance the overall vision and goals of the collection, b) are easy to maintain, c) consist of durable materials, d) are appropriate for indoor and/or outdoor public space, and e) are appropriate for public viewing. Various city departments, such as Risk Management, Legal, and Procurement, could provide assistance. An artwork donation policy would allow the city to accept or reject an artwork that is offered to the city, based on written criteria.

A deaccession policy, would also prove valuable. Occasionally artworks deteriorate, site context changes or other events take place that necessitates taking a work out of the collection. A well-defined deaccession policy protects the city. Destroying or altering an artist's work without written consent may violate the Visual Artists Rights Act (VARA) and leave the city open to lawsuit.

Assemble a panel of arts professionals to review the accession, and deaccession, of new artworks every 6-12 months. As neutral advisors, they could offer the pros and cons of acquiring each work. Considerations would include: overall artistic excellence, artist's vita, content suitability for a public space, and conservation and maintenance requirements. Contract with an arts professional to interview City staff, elected officials and Arts Advisory Council members to research and write the above policies. Many cities require the donor to fund an endowment for ongoing maintenance and conservation.

Create a database that lists information about each work. In addition to artist, title, acquisition date, material, dimensions, and photographs, a maintenance plan and record of conservation can be listed. Maintaining artwork on a regular basis will forestall costly conservation later on.

# Exhibition

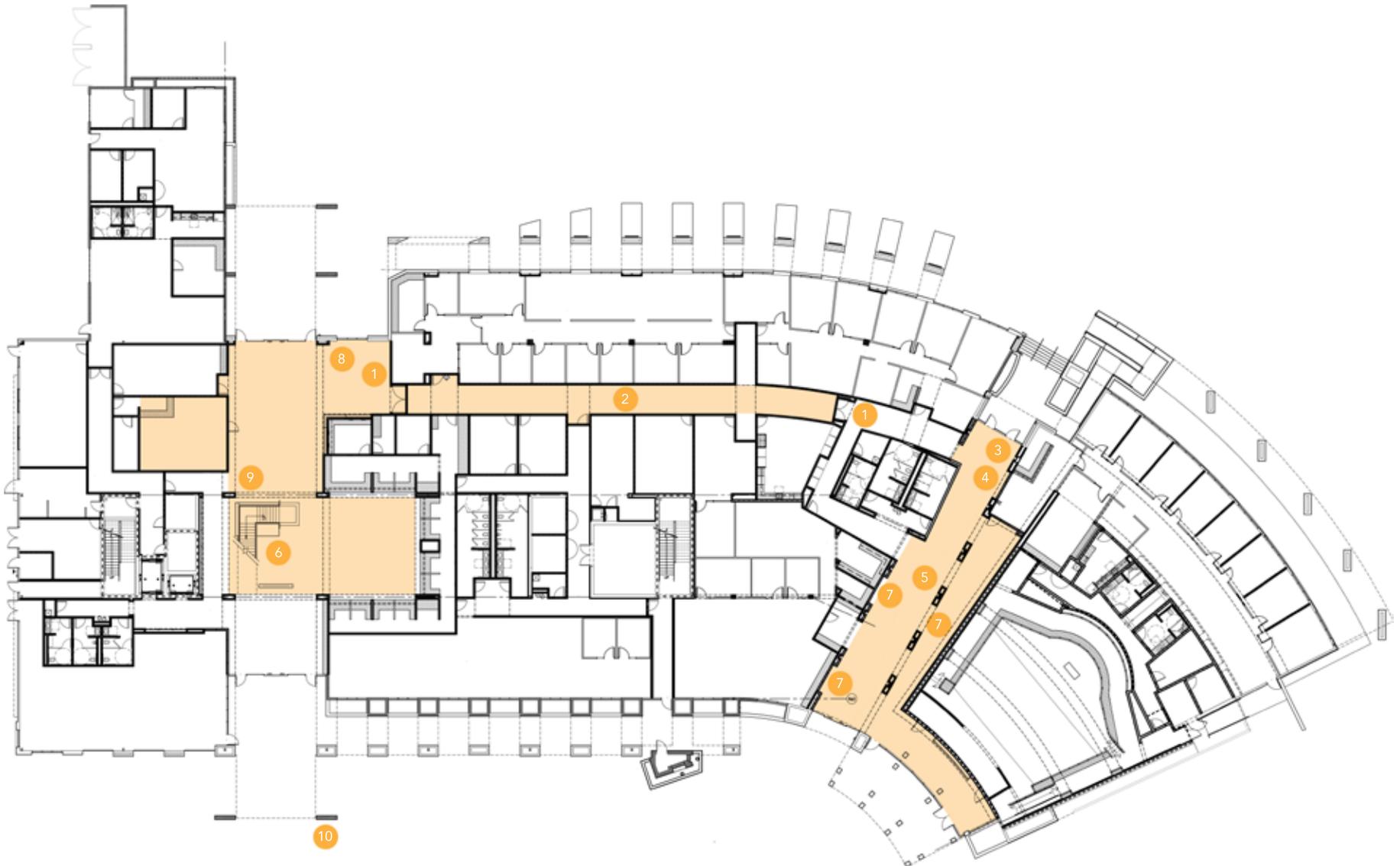
All spaces should be vetted for suitability. Artists are often hesitant to loan works when no security is present and temperature or humidity fluctuates. Photographs and prints are particularly vulnerable to UV light and heat. In addition to mitigating UV, public access and traffic flow should be researched. Install an adjustable lighting system appropriate for artworks in all media.

The City currently uses an Arakawa hanging system and the selection of artwork rests with the West Valley Arts Council. This non-profit organization curates the program, is responsible for loan documents, adjusts lighting, and installs and de-installs the artwork. Determine the focus of this program. Is it for local and regional artists? Are certain media considered? With the Advisory Commission, staff and arts professionals, develop a tenor to the program to give it focus and direction. Then plan a two-year exhibition schedule that considers the history, landscape, and cultures of Surprise. To maximize program visibility, collaborate with the WVAC to create collateral material such as flyers and brochures, and coordinate efforts with the city's Public Information Office, which can promote events on the website and social media.

To clearly delineate temporary exhibition spaces:

- Use a distinctive wall color that differentiates the exhibition space as separate from other public space. Color should be neutral so as not to compete with the artwork, or require repainting for each exhibition. The wall just to the left of the hallway can serve as an introductory wall, guiding the viewer toward the artwork. Information on this wall would include: title and images relevant to the exhibition, text about the artist, and exhibition background.
- Create uniform signage that "brands" the program (font, logo, and plaque material).
- Create small labels, no larger than 5" x 3 ½" for each artwork that indicate title, artist, medium, year, on loan by \_\_ and, at the bottom, a sentence that states this is a program of the City of Surprise Arts & Cultural Advisory Commission or City of Surprise Arts & Culture Program.

# Integration

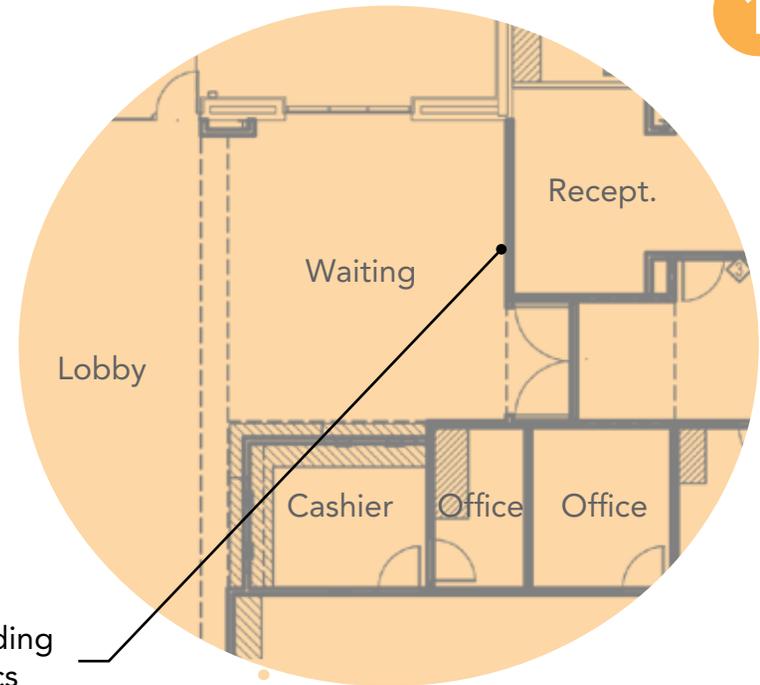


# ArtCorridorEntry

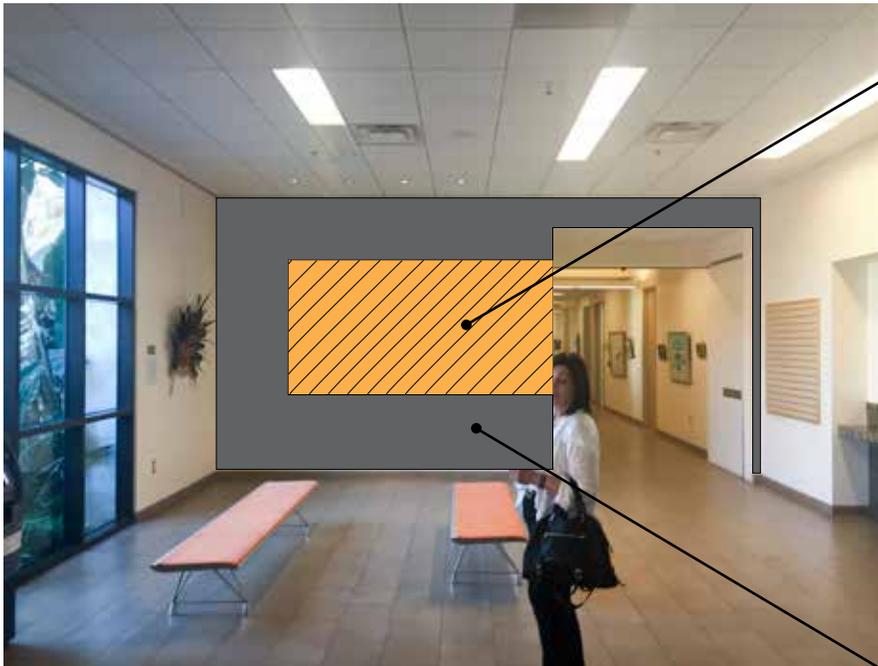
1

Designate the wall just to the left of the hallway at the building main entrance as the introductory wall. This wall would include: title of the exhibition, images relevant to the artwork, and text about the artist or artists. Additional information about the exhibition background can be placed here.

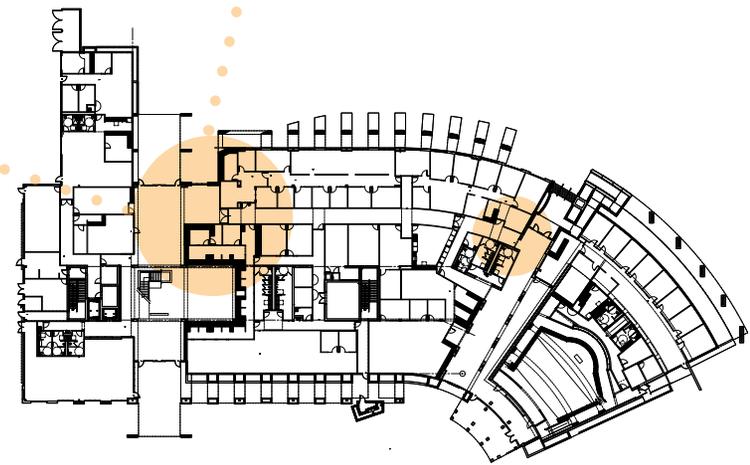
Consider an introductory wall at both entrances to hallway with public art gallery entrance graphic. Refer to Appendix pg. 36 #3 for graphic examples.



Wayfinding Graphics



Paint Accent Color. Refer to Appendix pg. 35



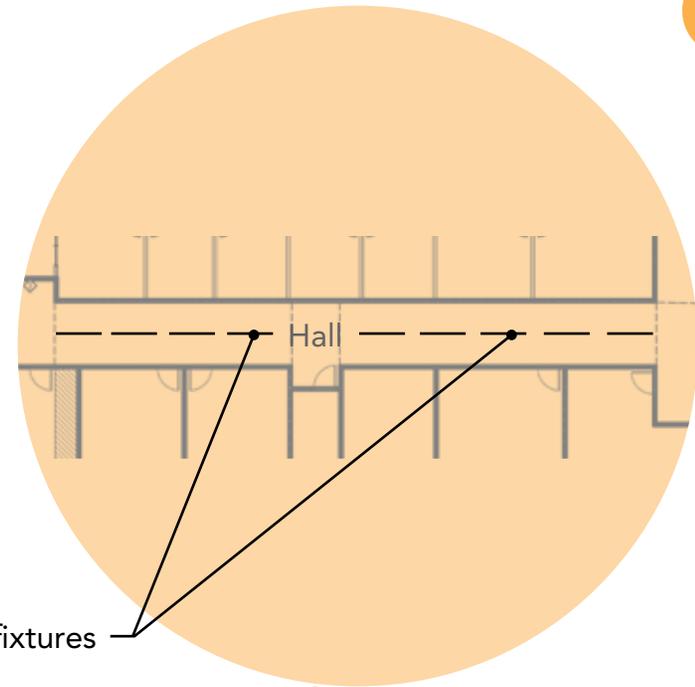
# Art Corridor

2

If artwork is to be on display longer than 5 or 6 months, consider eliminating the Arakawa cables and hanging artwork from nails (or security hardware) on the wall. This would involve patching and painting the wall for each exhibition, but would establish a gallery look and sense of permanence.

Coordinate paint color w/ entrance color

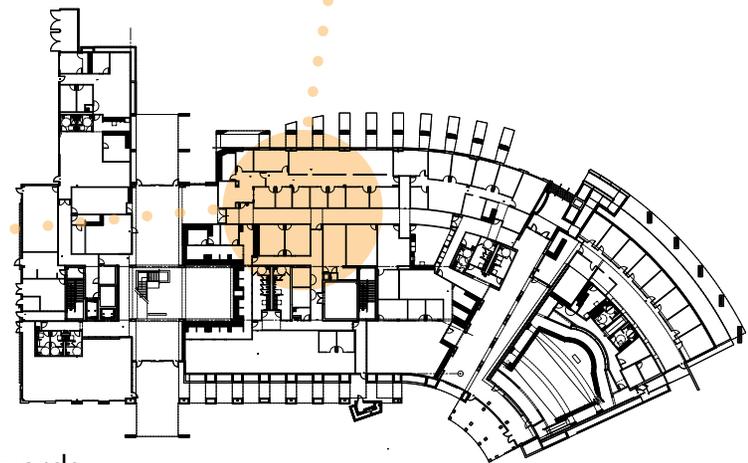
Lighting to meet museum standards for color temperature. Refer to Appendix pg. 37 #4 and pgs. 42-46 for additional information on fixture selection.



LED light fixtures

Accent walls

Corner guards



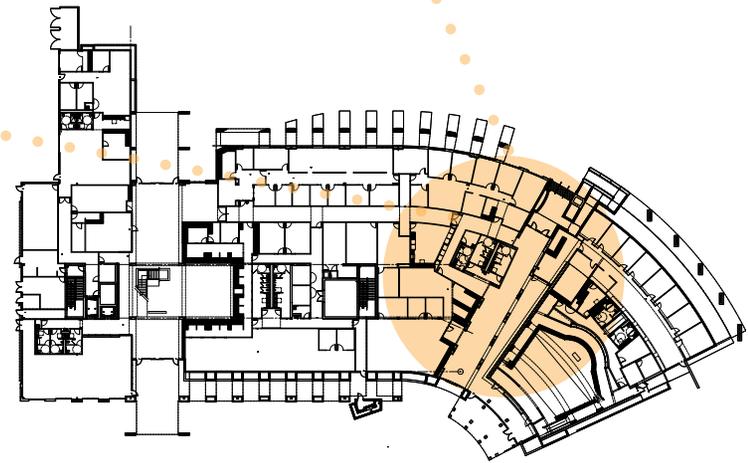
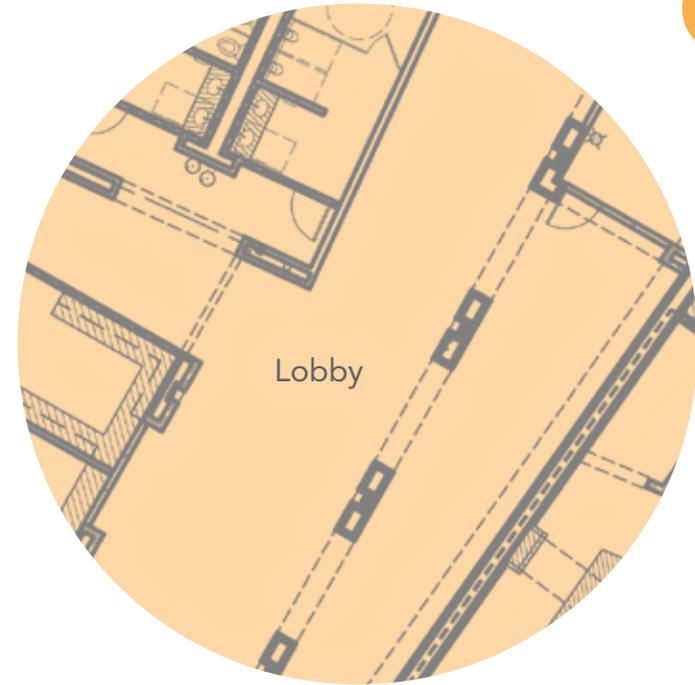
# P u b l i c A r t

3

The interior of Surprise City Hall features a number of permanently sited public artworks. The most prominent are: *Wind in the Wilderness* by B.J. Katz and Chris Klein, *Totem* by Laurel Delaney and *Oracle* by Frank Williams.

Additional works in the lobby will need to be vetted for suitability to the existing light levels.

Consistent signage will further brand the Art Program and identify works in the collection. Suggested formats follow on page 12.



# Identification

4

While the permanent label for *Wind in the Wilderness* was created by the artists, a defined template will identify works in the collection and add consistency. The illustration on this page follows museum standards with basic information about the artwork. A brushed aluminum label, with recessed black lettering, is appropriate for both indoors and outdoors. Consistent labeling further defines works in the collection versus those on loan.

**Jason A. Silva**

**Anamorphosis** 2015  
Galvanized & Powdercoated Steel  
Limited edition, 1 of 10

Commissioned by the City of Sacramento  
Council Member Jay Schenirer  
Sacramento Metropolitan Arts Commission  
Art in Public Places



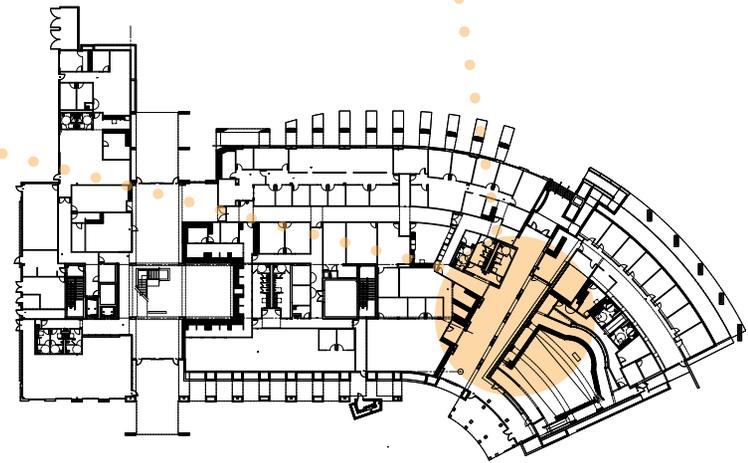
# F r a m i n g

5

Measure light levels in all exhibition spaces. For works on loan, include verbiage in the artist loan agreement informing the loaner of light levels and potential risks. Rotate artworks on a regular basis to protect from fading and damage.



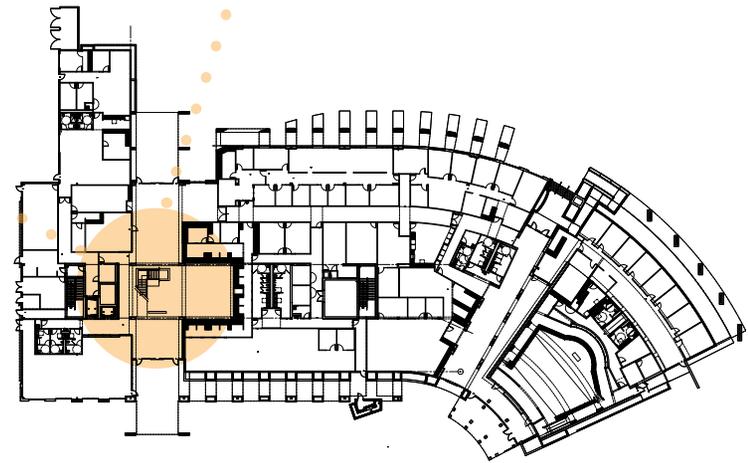
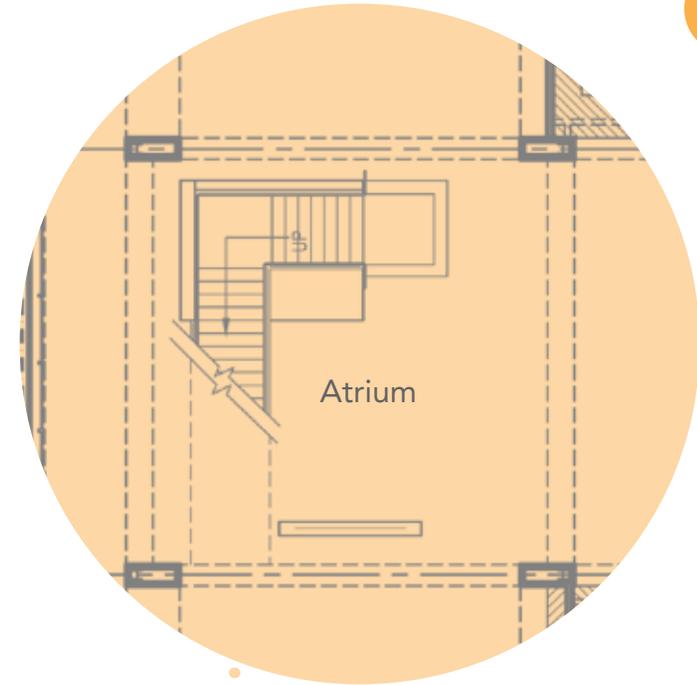
UV glass and frame



# Suspended Art

6

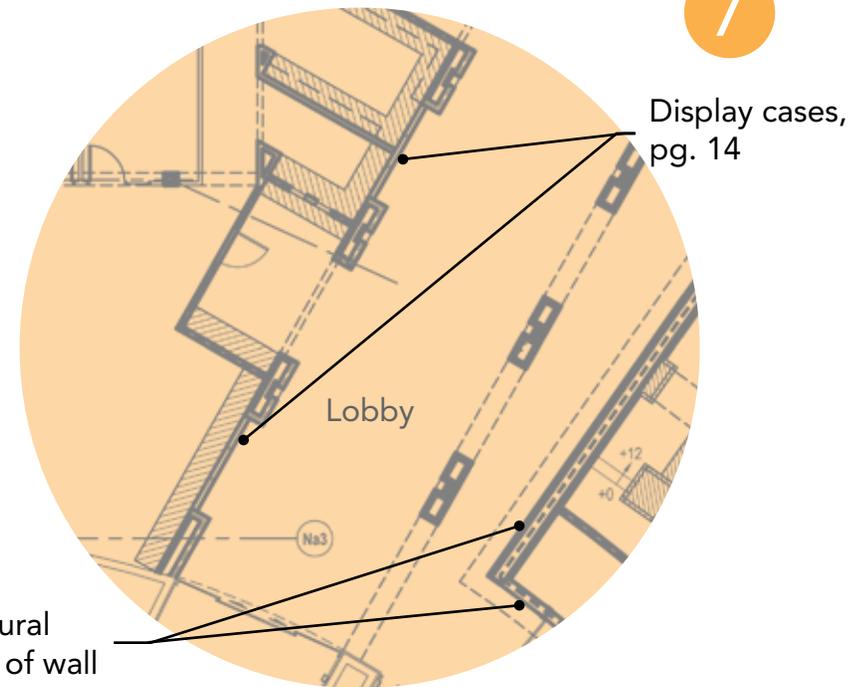
A suspended work of art in the atrium would serve as a signature sculpture for residents, city staff and visitors. Maintain existing paint until after art is selected, refer to pg. 25. Budget for a large-scale vertical artwork would be approximately \$150,000-\$200,000, plus lighting. In addition to material and fabrication costs, artists who work in the public sphere have to consider engineering, insurance, permits, travel and more. Artwork should be site-specific, with input from a variety of stakeholders, rather than a direct purchase. The City of Surprise may have a governing procedure regarding the commissioning of artworks. Refer to Appendix pgs. 38-40 #8 for additional information and suspended art examples.



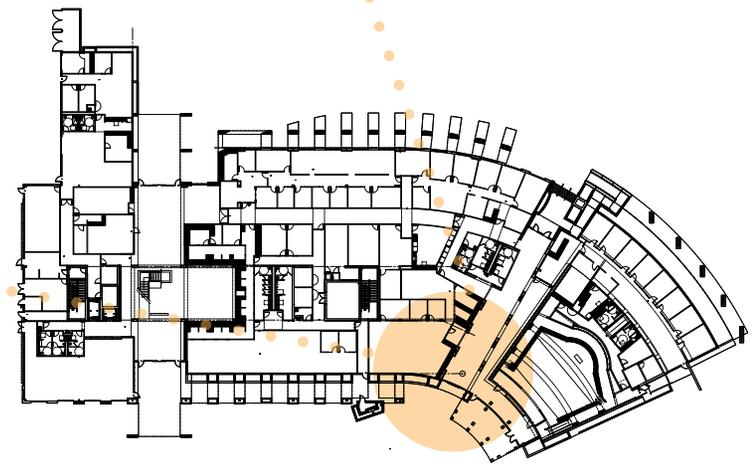
# CityHistoryExhibits

Currently, large-scale photographs depicting aspects of city history line the lobby wall. With input from citizen groups and city staff, decide on programming for this space. Is it to be used for historical and/or art exhibitions? Will they be permanent or temporary? Engage the services of a museum installationist who can coordinate displays with city staff and volunteers. In addition to exhibition design, the installationist can suggest ways to mitigate damage to ephemeral materials, such as paper, and create text panels for educational purposes. Refer to pg. 16 for integrated casework/display case sketch.

7



Collage/mural  
both sides of wall

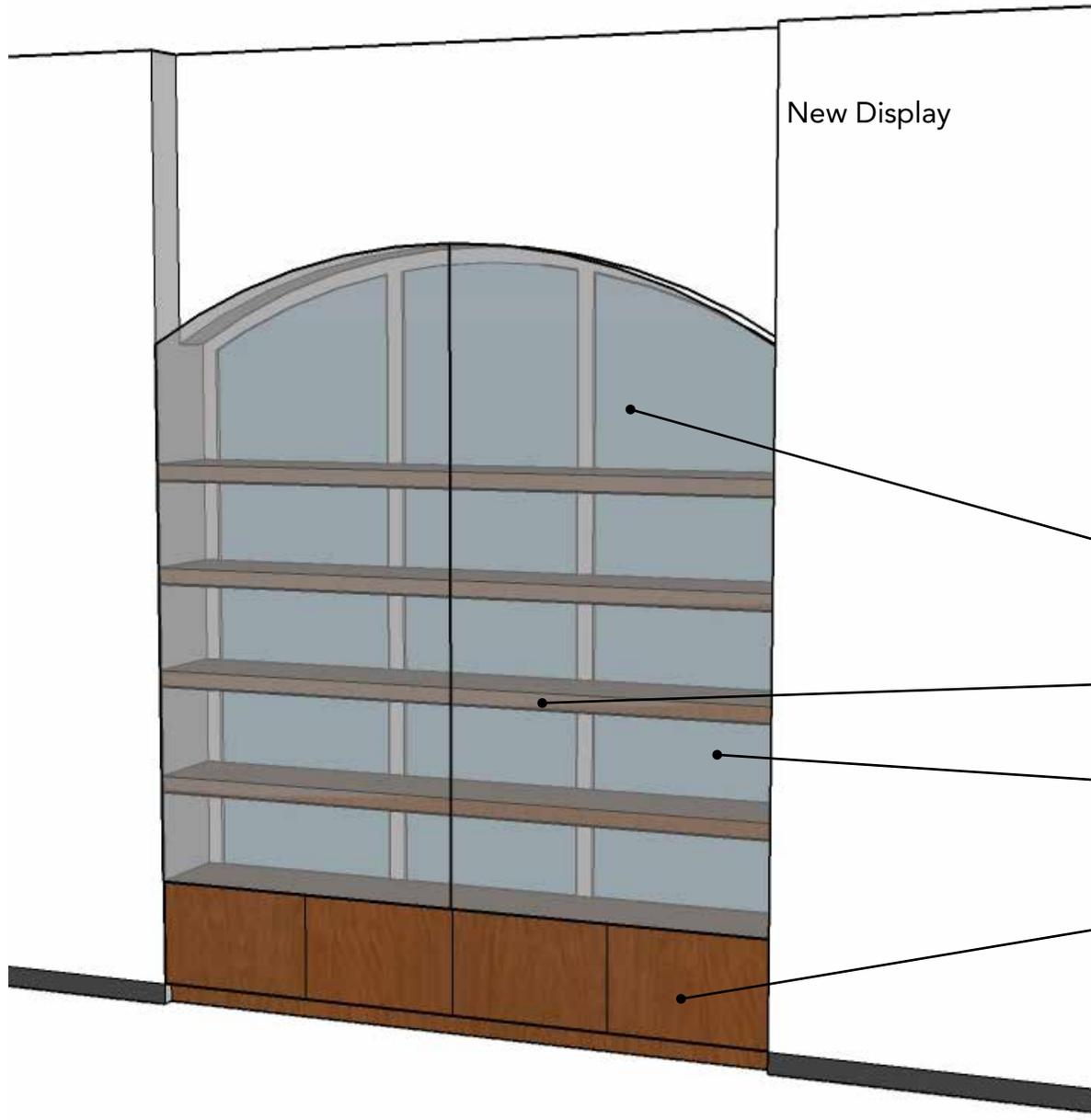


Incorporate into  
casework design

Existing Conditions



New Display



Existing translucent window

Adjustable shelving

Lockable glass doors

Lockable storage

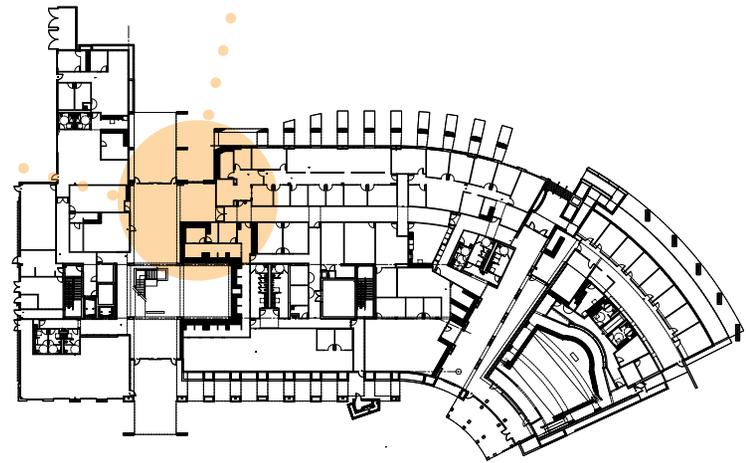
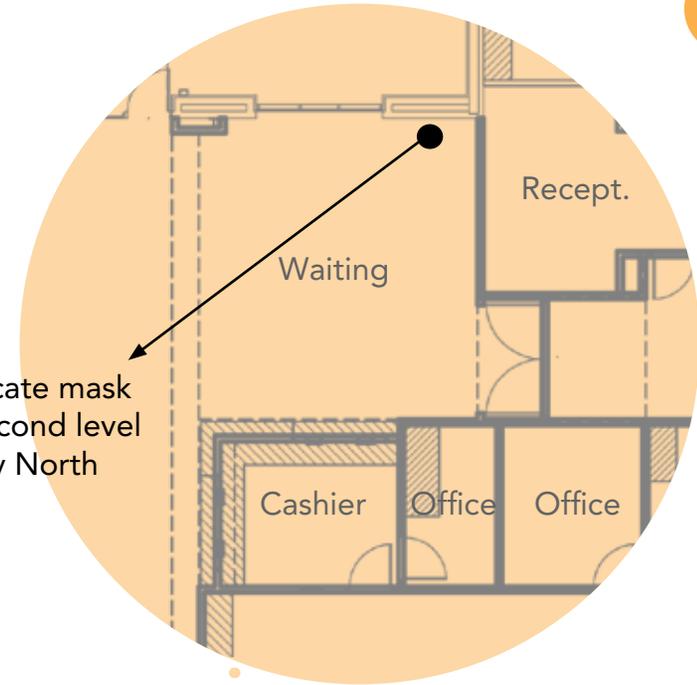
# M a s k

Display *Oracle*, by Frank Williams, behind a Plexiglas vitrine to avoid damage from touching and insects. To further mitigate damage, consider re-locating it to a conference room or similar controlled space. ASU West's mask by Zarco Guerrero, also fabricated from organic material, is displayed in the library behind a vitrine. This protects it from patrons, insect damage, and has added to the life of the artwork. Display away from direct sunlight or determine a method to block UV rays.

Relocate artwork to level 2, refer to pg. 26 for additional placement information. Complete the installation with permanent artwork signage template.



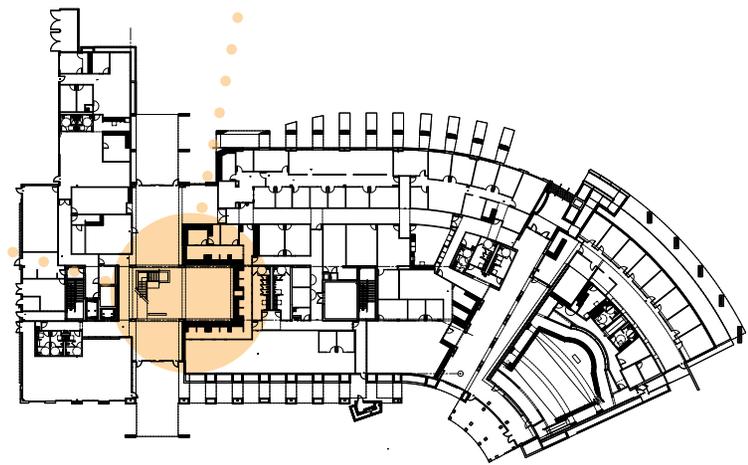
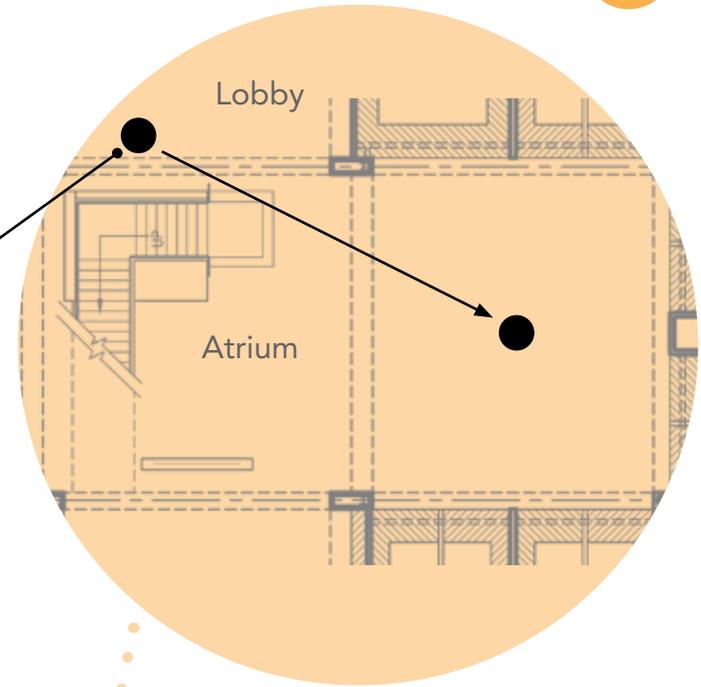
Relocate mask to second level lobby North wall



# T o t e m

Given the traffic in this space, and the fact that it has already been damaged, move *Totem* to center of planter at Building Safety waiting area. Include rock base and coordinate with banner locations. Refer to pg. 23 for additional placement information.

Relocated  
totem



# Platform

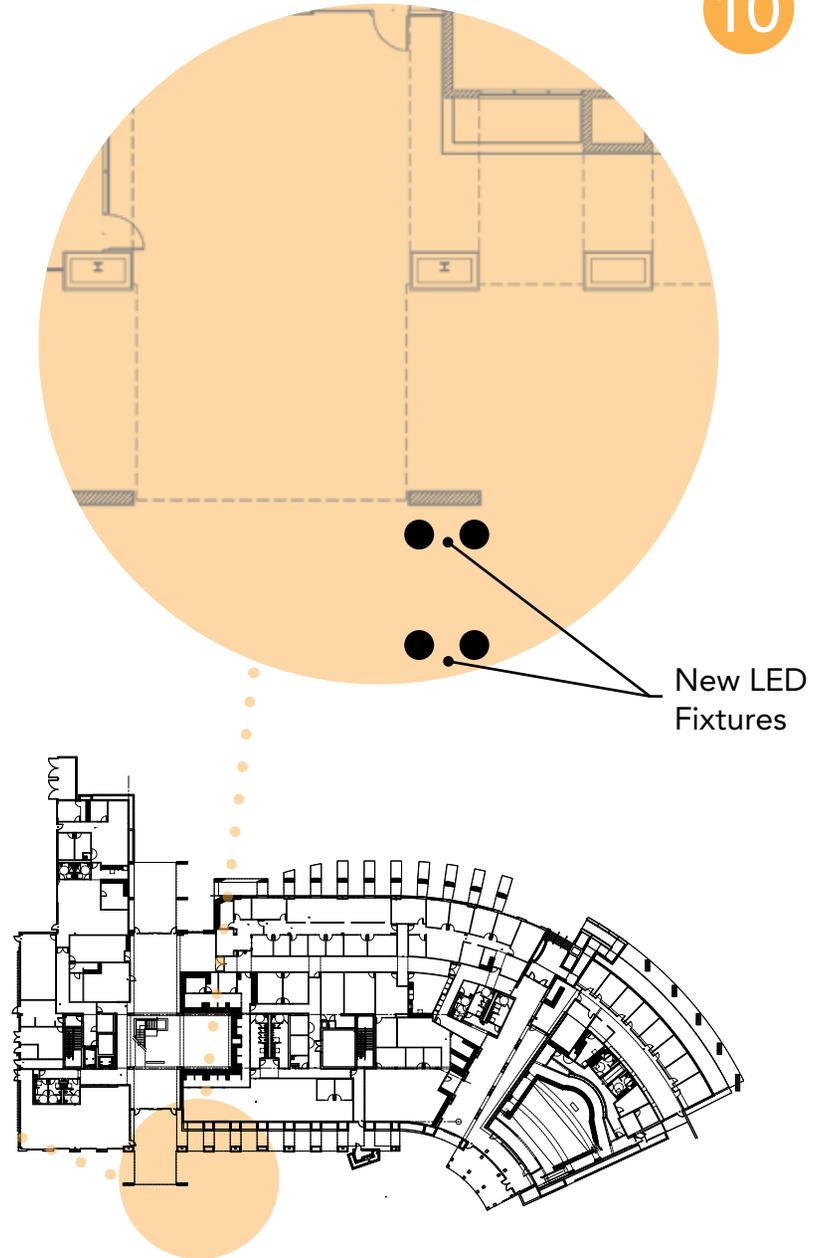
10

The Platform temporary exhibition program enhances public spaces by providing, at low cost, sculpture on loan from local artists. The artist benefits from the visibility and there is no cost for ongoing maintenance. Additionally, if the work is unpopular, it will eventually be de-installed. Signage is vital and information about the Platform program and the artist should be available to the public. Artwork plaques can follow a template that differentiates works on loan from the permanent collection. The Platform program has proved popular, and other sites on the City Hall campus could be explored. Incorporate lighting into the existing Platform site and activate the gardens at night. Refer to Appendix pgs 42-46 for additional information on fixture selection. Purchasing a loaned work from this program should follow a formal accession policy.

Identify additional possible locations on site and within building.



New LED Fixtures





Top Knot as representation of future artwork sites around the campus.



1

Southwest of City Hall building



2

South of City Hall building entrance



3

South of Public Safety building

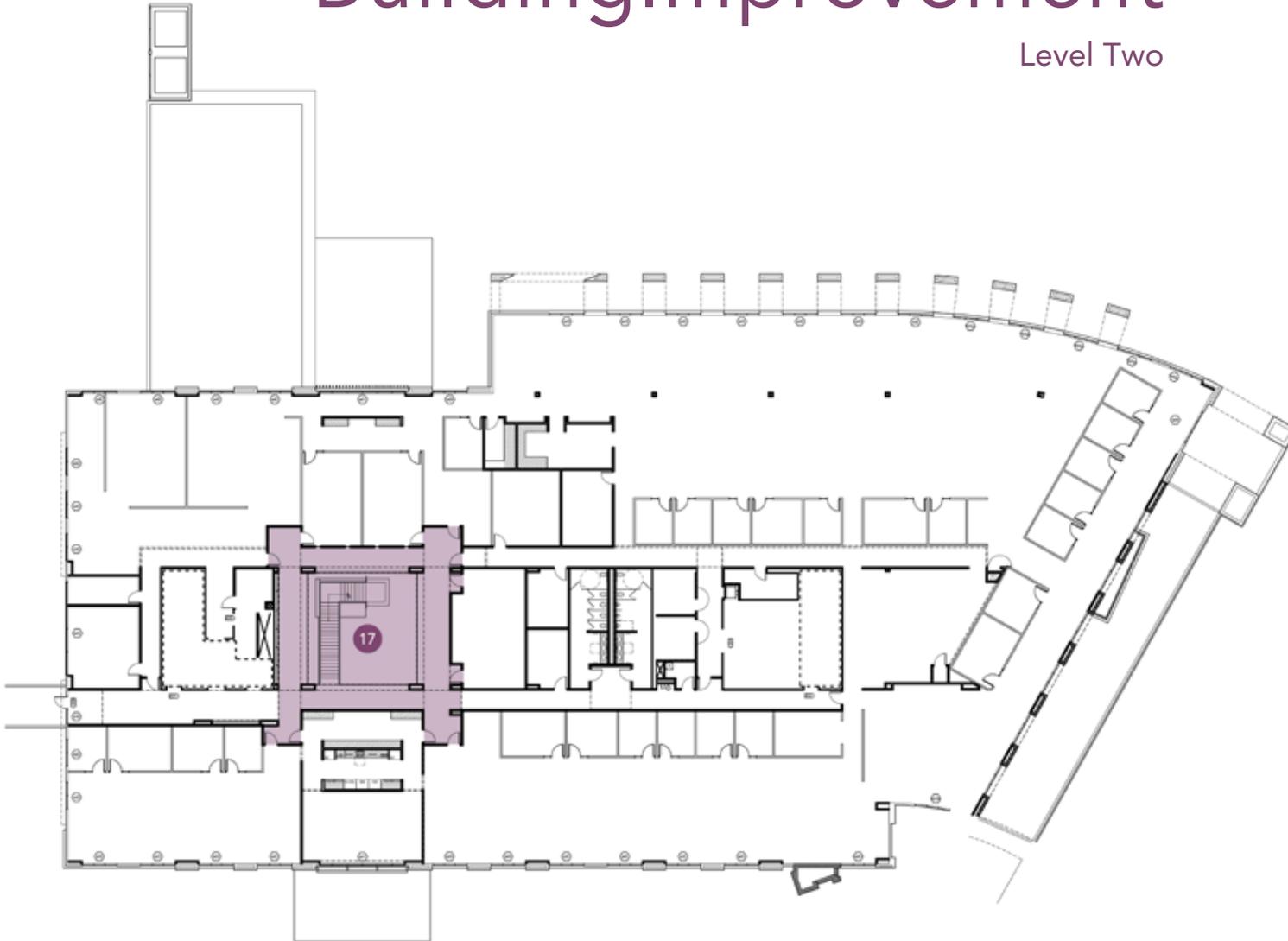
# BuildingImprovement

Level One



# Building Improvement

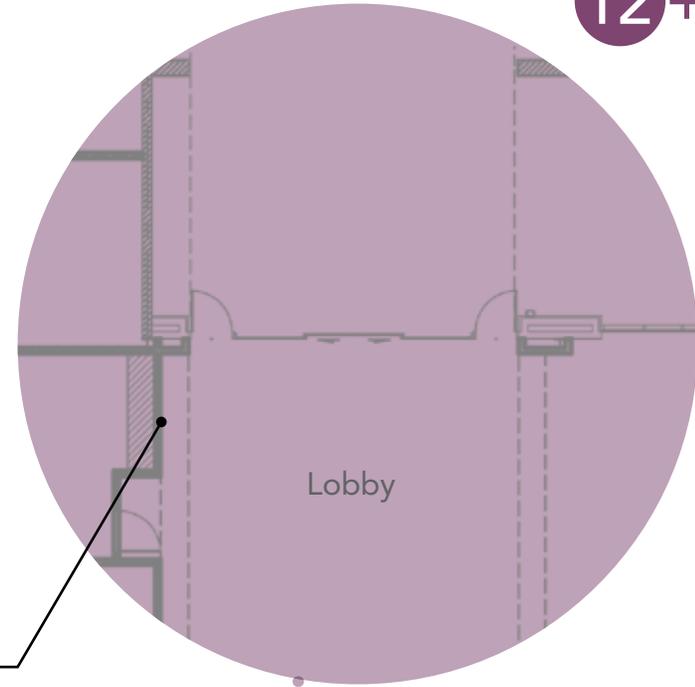
Level Two



# E n t r y

12+13

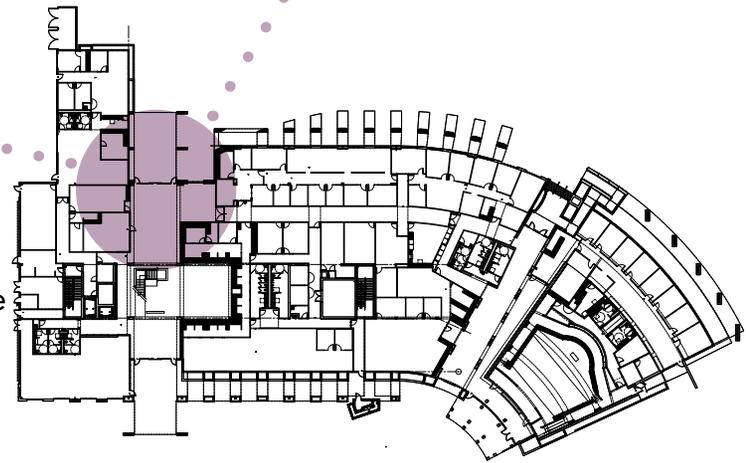
Carry exterior paint color inside and organize defibrillators.



New paint



Remove/relocate defibrillator



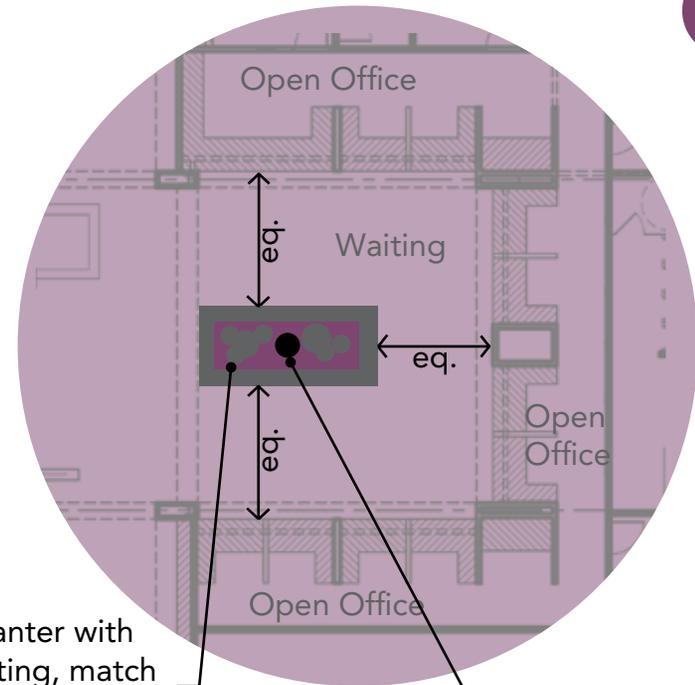
# One Stop Shop

14

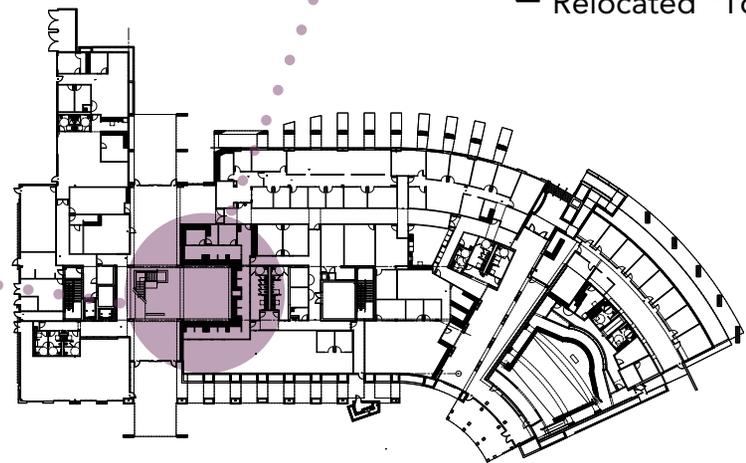
Create a new planter with stone veneer to match existing columns to introduce green landscape and a sense of "place-making" into a sterile space. Bench with cushion seating around the perimeter will provide public waiting room. Create a center platform for relocated *Totem* to ensure a safer display location.



Interior planter with bench seating, match existing interior stone veneer.



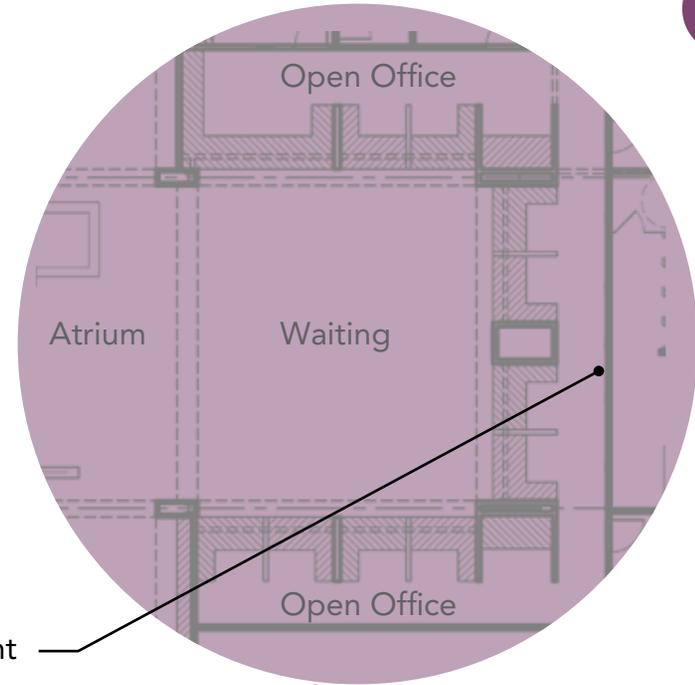
Relocated "Totem"



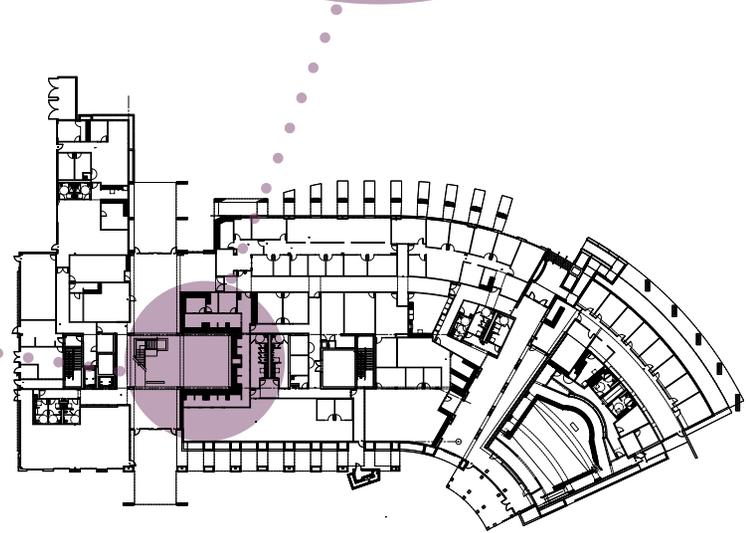
Relocated "Totem"

# B a c k d r o p

Opportunity to enhance one stop shop with color.



New Paint

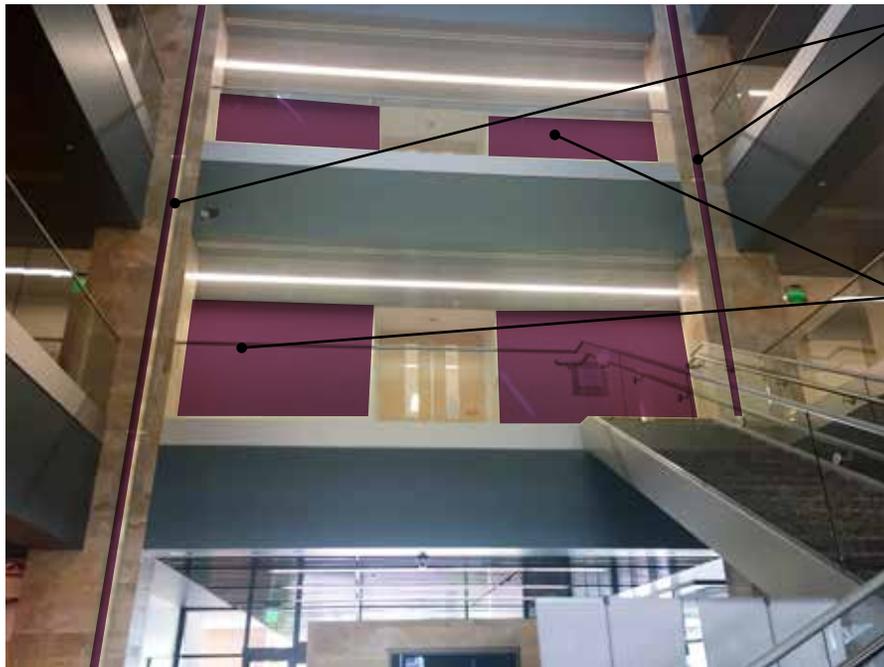
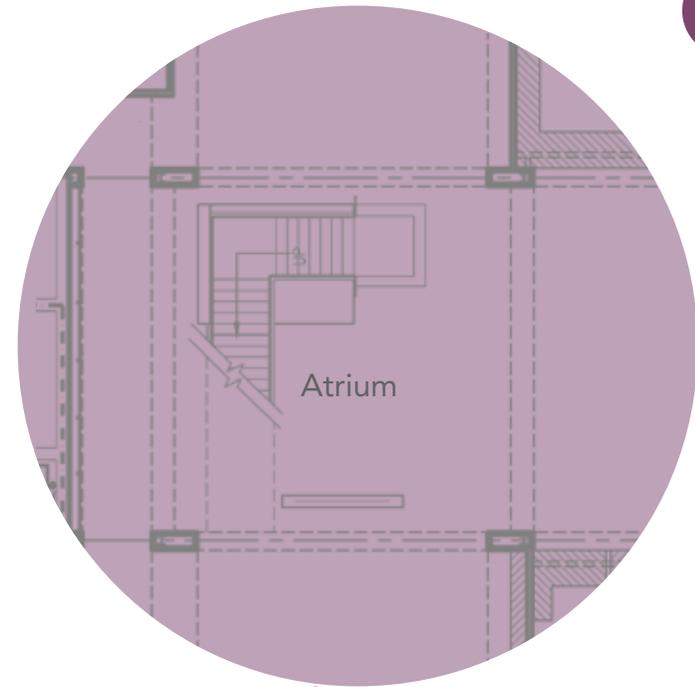


# L o b b y

Additional artwork in this area would detract from a suspended atrium artwork. Budget could best be spent elsewhere.

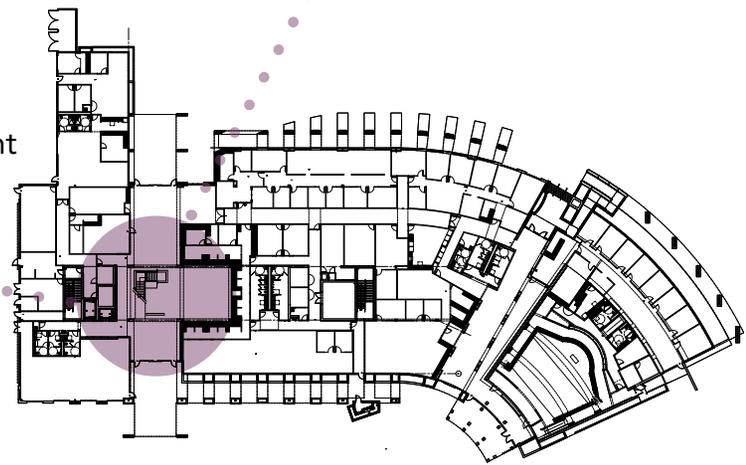
Select/coordinate new paint color with suspended art installation.

Refer to Appendix pg. 41 #16 and pgs. 42-46 for additional information on light fixture selection.



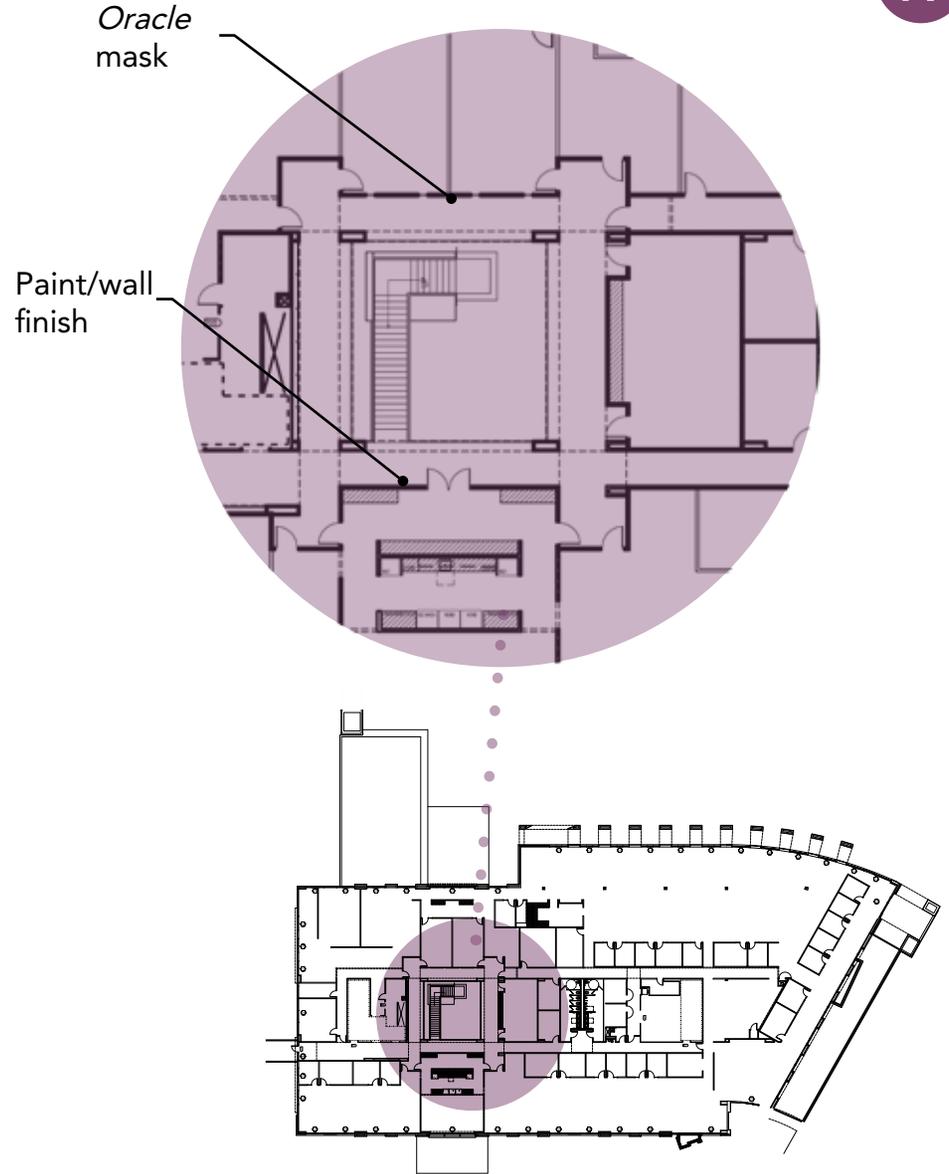
Potential future lighting locations

New paint



# L o b b y

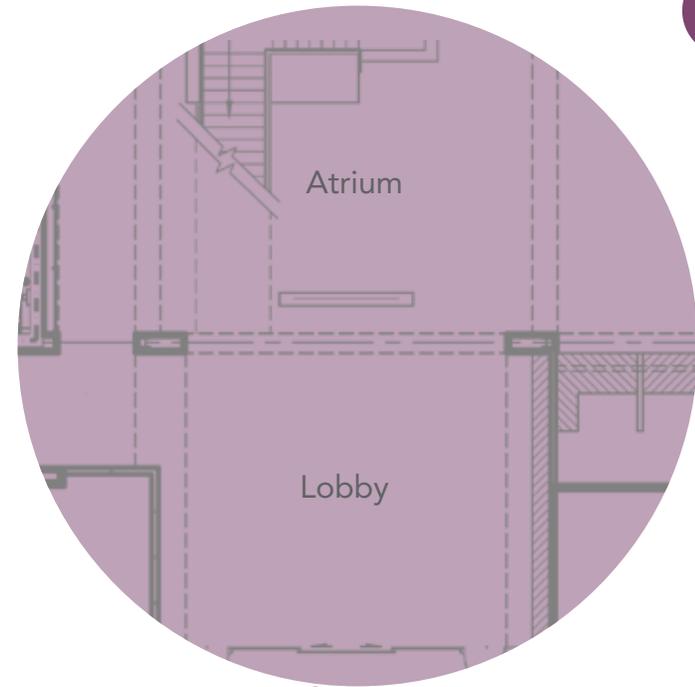
While awaiting funding for a large suspended art piece, temporary solutions can be made to improve the quality of the multi-level volume. Wall finishes and/or paint can be applied to the south wall on levels 2 - 4 for a spatial refresh. Use Arakawa cables as a hanging system in the Economic Development and City Council Conference Rooms and relocate *Oracle* to east wall on level 2. Arakawa cables can also be used around the perimeter of the lobby volume on levels 2-4 for temporary art displays and integration of students and local community.



# M o n i t o r

18

Treat as civic space and repurpose monitor with interactive campus map/city info. Remove flanking static signage and integrate into monitor information.



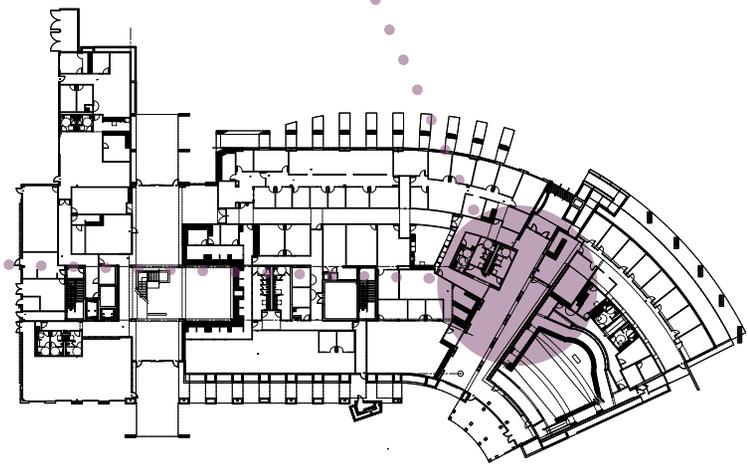
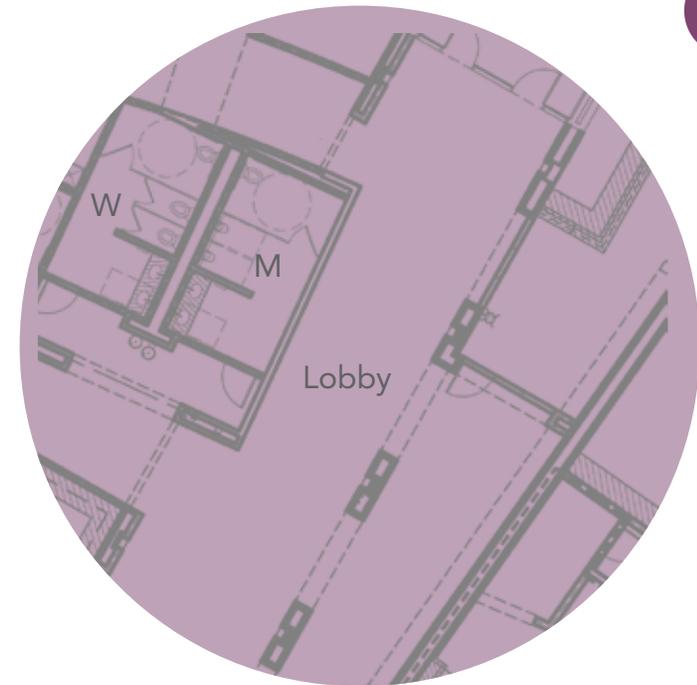
# A t r i u m

19

Reduce amount of natural daylight and heat gain through application of 3M Silver 20 window film.

- Blocks 82% of heat
- Blocks 99% UV light
- med/dark film (but not too dark for this application)
- \$7.50/sf

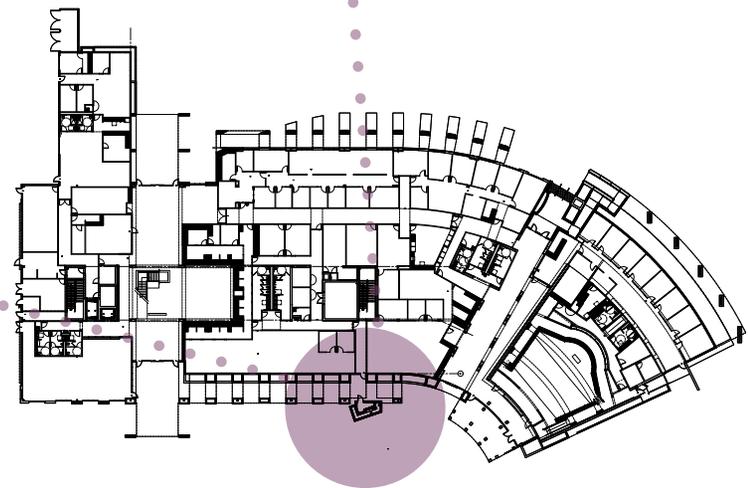
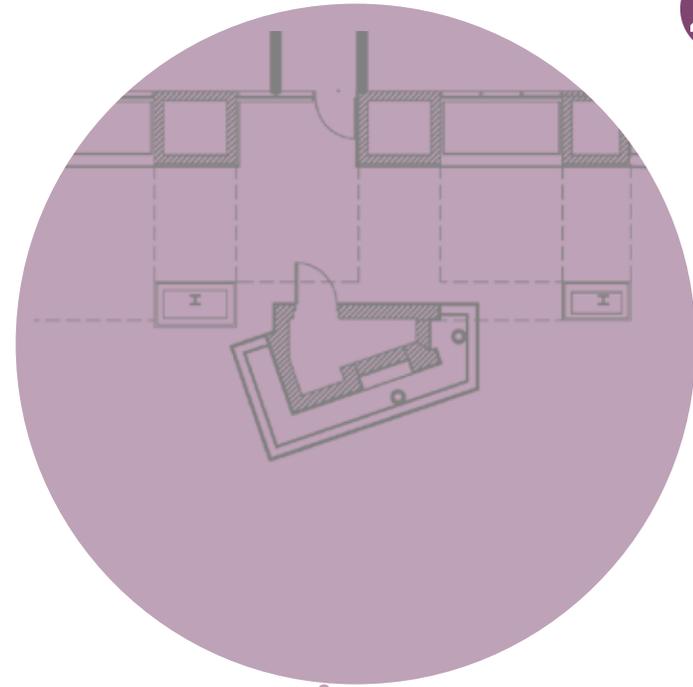
Refer to Appendix pg. 41 #18 for additional information.



# F o u n t a i n

20

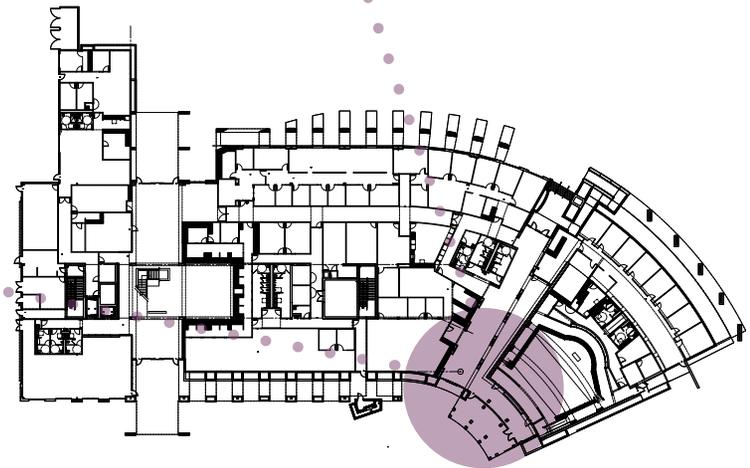
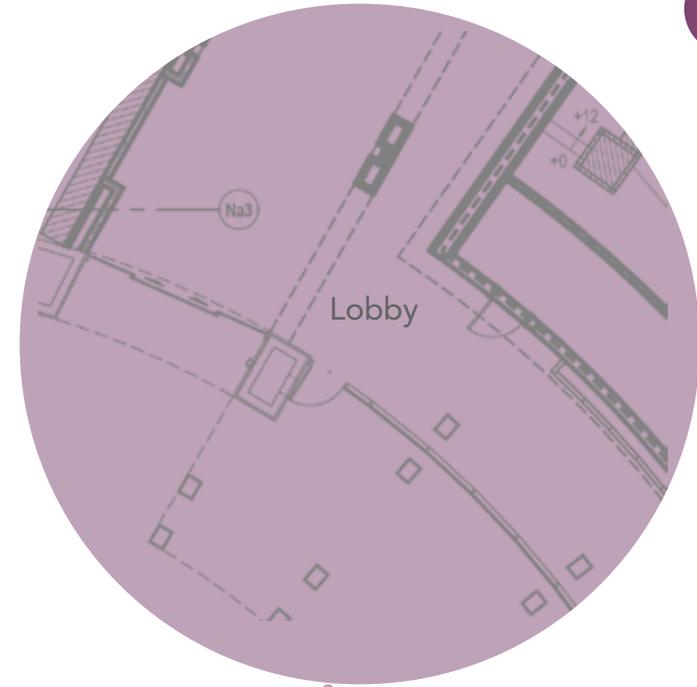
Removal of minerals from the water will aid in preventing calcium buildup on rock faces. A regular flush/scrub/flush of all water in the system is recommended to keep buildups at a minimum. Add an "mPulse 3000" along with a filter and install a water softening or reverse osmosis system. A 5'-0" x 5'-0" space is required and could be a vault or remote room with piping to the fountain. Rough costs would be \$18,000-\$20,000, refer to Appendix pg. 41 #19 for additional information.



# S e c u r i t y

Create an integrated security portal with custom millwork and state of the art magnetometer enhancing the city council chamber entry experience.

21

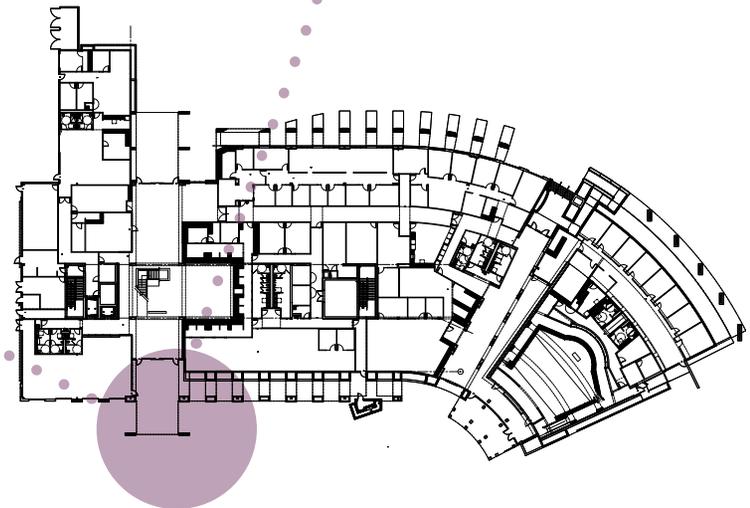
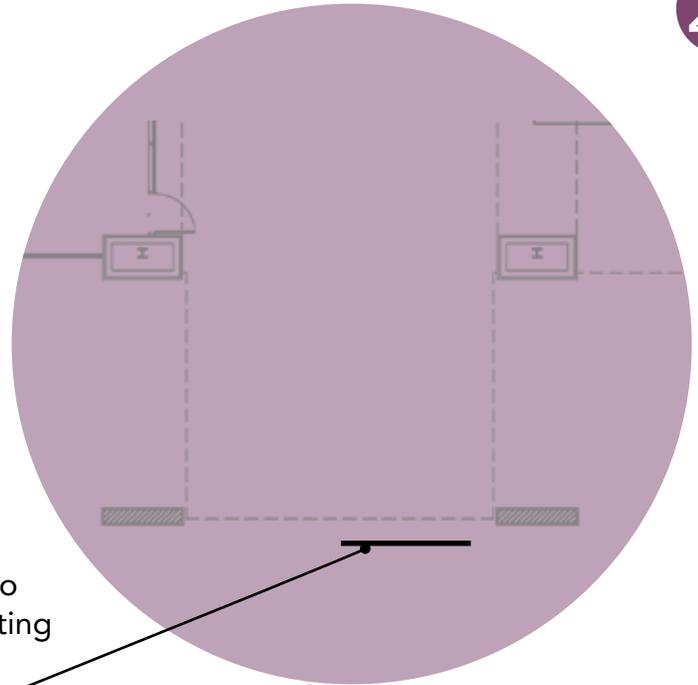


# S i g n a g e

Incorporate LED lighting, refer to Appendix pgs. 42-46 for additional information on fixture selection, paint to match existing red signage color.



Paint Red to Match Existing  
Add LED lighting

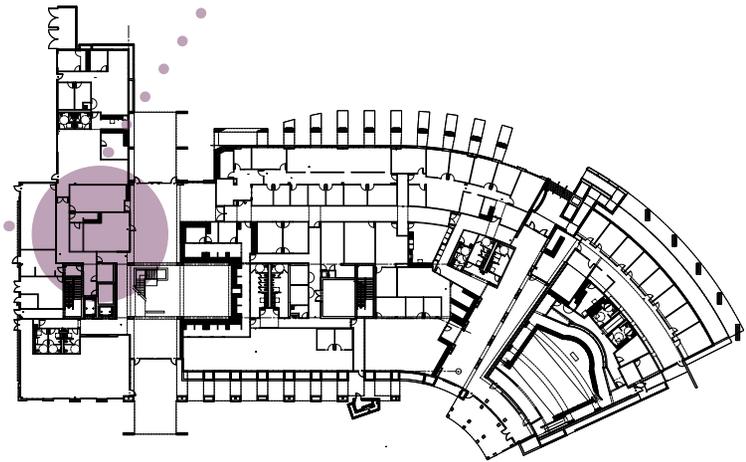
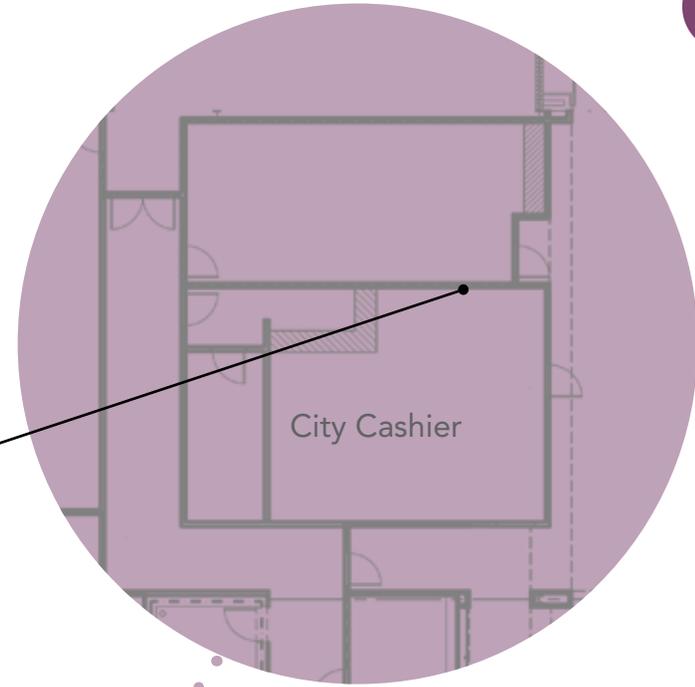


# City Cashier

23

Incorporate large scale floor to ceiling custom graphic/mural on North wall. Possible imagery of the White Tanks or unique texture.

graphic/mural



# S t r a t e g i c

The City of Surprise Arts & Culture Advisory Commission Strategic Plan acknowledges the importance of the arts to the city's economic development and quality of life for residents, businesses and visitors. Art in public places and arts events have the power to energize city spaces, create community landmarks and elevate the economy. They also celebrate the city's history, cultural diversity and landscape.

The mission of the Advisory Commission is to encourage cultural growth in Surprise, ensuring that art, culture and entertainment are central. The Strategic Plan identifies numerous goals and objectives to further this mission, including assessing all public spaces for their potential to display art or host events, and providing a funding source for the arts.

The City is at a crossroads in developing a formal arts program and a recent citizen survey reiterated the need for growing the arts community, adding arts education programming, increasing accessibility to the arts for all residents, and establishing funding.

## RECOMMENDATIONS

1. The Strategic Plan is a declaration of the arts' importance to the residents of the City of Surprise. It's a starting point, but needs further elucidation. A half-day planning session with an experienced facilitator can better define the Advisory Commission's goals and offer strategies for achieving them. The facilitator would work with the Commission, the city staff liaison and other key participants. Stephanie Small, director of Synergy Partners, has a great deal of experience in this field. As the former director of Free Arts of Arizona, Stephanie has worked with numerous boards and commissions. In 2007, the newly appointed members of the City of Goodyear Arts Commission met with Stephanie, who was instrumental guiding them towards common goals and aspirations. Information can be found at: [http://www.synergypartnersconsulting.com/Synergy\\_Partners\\_Consulting/About.html](http://www.synergypartnersconsulting.com/Synergy_Partners_Consulting/About.html)

2. Review how the City funds arts and culture programming and expand its role throughout Surprise. Art programs resonate with the community when they work in tandem within the existing cultural, historic and economic landscape. Welcome the city's cultural diversity and celebrate its history by building community arts events with

local cultural groups. Cultural festivals offer residents the opportunity to learn about and honor their heritage, and foster cultural tourism. Seek out local organizations to connect the arts to regional historic preservation groups, the economic development department and local wildlife organizations.

3. Create a permanent funding source for public art. Typically, cities dictate that 1% of the Capital Improvement Budget be set aside for permanent sited public art. Draft an ordinance that specifies which budgets are to be considered. Currently Phoenix, Glendale, Goodyear, Tempe and Scottsdale have Percent for Art ordinances. Pooling funds from smaller projects offers greater flexibility in siting projects. Other methods of funding include: a share of the Transit Occupancy Tax, sales tax revenue, lottery funds, parking fees or developer obligation. The benefits to establishing a funding mechanism are many. The arts can revitalize the city's historic core, drive cultural tourism and bring new businesses. With public art, residents have a renewed pride and connection to their city.

4. Once a dedicated funding stream has been established, and the Arts and Culture Advisory Commission has established goals, consider issuing a Request for Proposals for an Arts and Culture Plan. An experience consulting firm will conduct research and craft a plan that will serve as a road map for future performing arts programs and artwork acquisitions.

The first phase of an art plan can take up to six months as the consultant reviews existing city plans, citizen surveys, policies, budgets and ordinances, as well as economic development strategies. Interviews with key city staff, elected officials, artists, arts organizations, citizen groups, and others determine what has been accomplished to date, and what the city hopes to accomplish for a defined time period. The consultant will map both local and regional cultural assets. When considered as a unified whole, festivals, performing arts events, exhibitions, public artworks and cultural organizations emerge as an economic driver attracting residents and new businesses. Goals and strategies will be based on their findings and the final plan will indicate how best to focus financial resources and invest in Surprise neighborhoods.

5. As the arts program expands, dedicate a full- or part-time staff member to coordinate both the visual and performing arts. Based on arts funding and a master plan, the coordinator would supervise public art projects, schedule and install exhibitions, and plan festivals and performances in theater, music and dance. Staff can also expand the program's reach by seeking local and national grants and partnering with businesses. The City of Surprise has already invested in the arts by acquiring several public artworks and providing exhibition spaces. The Platform program can be expanded into other areas of the city, a cost-effective way to introduce sculpture into neighborhoods. As the city grows, and neighborhoods are further developed, how residents identify with their community can be determined by artist-created landmarks. Public art allows communities to personalize neighborhoods and create an emotional attachment their city. The Valley has earned high marks for excellent public art programs. Consider how to connect Surprise to the greater Phoenix area through creative placemaking. Performing arts events and festivals provide shared experiences that culturally enrich the city, while adding another placemaking element for parks and open spaces.

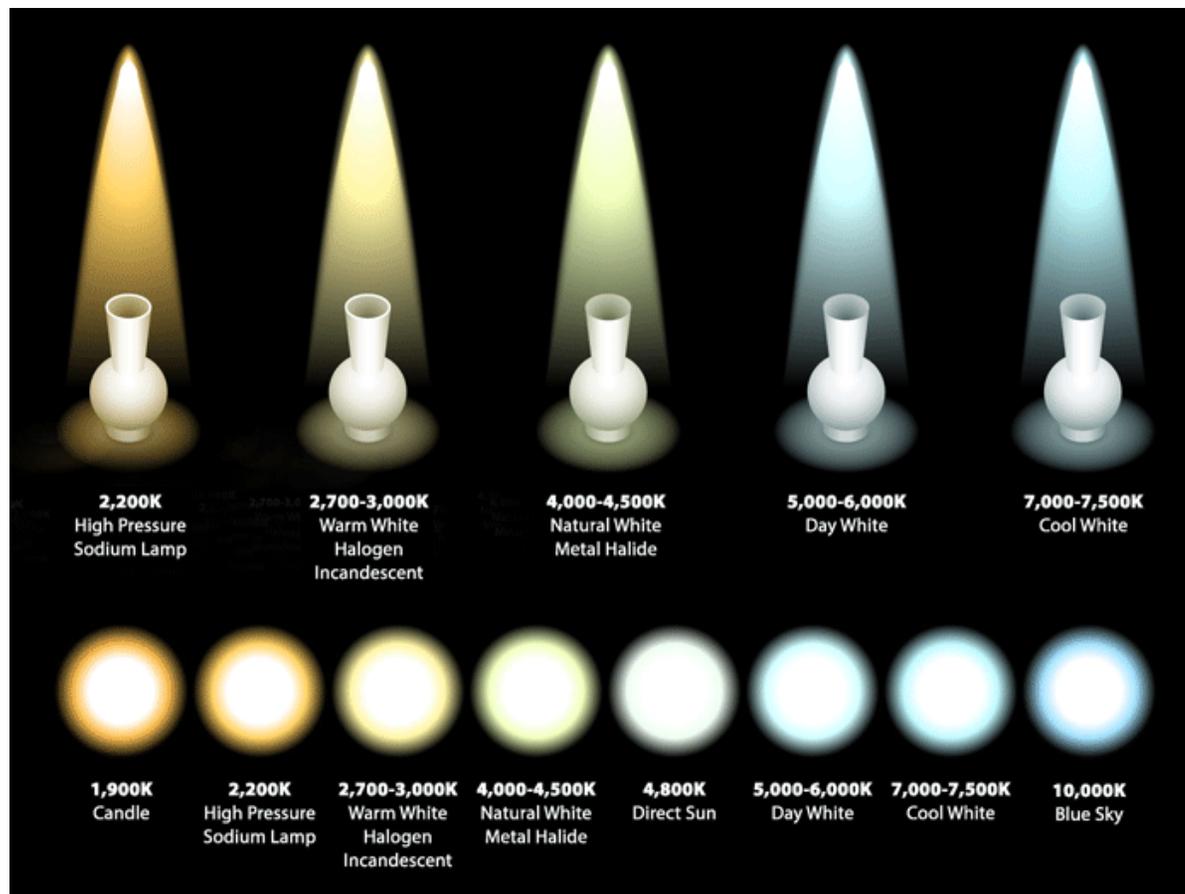
3 Art Corridor Entry

A p p e n d i x



## 4 Art Corridor

- Color at niches complimentary with corridor entrance color
- Color temperature to conform to museum standards. Color temperature relates to the color of light produced by a light source, and uses the Kelvin temperature measurement scale (SI unit of absolute temperature). It describes the relative color appearance of a white light source, indicating whether it appears more yellow/gold ("warm") or more blue ("cool"), in terms of the range of available shades of white.



## 8 Suspended Art

- Smoke evacuation fans create strong suction, installation will need to be weighted. Check airflow.
- Select art first, paint color second.
- Add a separate lighting budget to the project.

### Project Questions/Concerns:

1. What is the weight load for a suspended artwork?
2. Consider materials that are durable and easy to maintain.
3. What is the light level and does it need be mitigated?

### Procedure for Commissioning:

1. What are the goals of this artwork? Outline a plan for the project that includes a narrative. Project should reflect city's goals and aspirations and become a "point of pride" for the community.
2. Determine if the city and Arts Commission want to open this opportunity nationally or regionally.
3. Develop an open Call to Artists (RFQ) based on best practices to attract artists with public art experience. A Request for Proposal (RFP) is not considered best practice as public artist create work that is site specific, and based on input from the community. The RFQ would list project goals, site, budget, timeline (with application deadline), selection criteria and application procedure. Interested artists will respond to the Call with a) resume b) 10 images of past work c) annotated image list and d) statement of interest.
4. Convene an artist selection panel of a) arts professionals b) city staff and c) community stakeholders to select 3 or 4 finalists. Based on timeline, the artist could prepare a proposal, or be interviewed by the panel. Artists typically receive an honorarium for their time and travel.
5. Re-convene the panel to interview the finalists for the final selection.
6. After selecting an artist, develop a contract following public art best practices.
7. Appoint a project manager to oversee the design, fabrication and installation of the artwork.

### ADDITIONAL RECOMMENDATIONS:

With a project budget of \$150,000 - \$200,000, open the Call to Artists nationally and broadcast on websites such as Americans for the Arts - Artist Opportunity Page. The websites of most states' arts agencies also post Artist Calls at no cost.



Jennifer Steinkamp, *Murmuration* is a digital animation activated within a transparent LED display situated in the middle of a five-story lobby.



Larry Kirkland, *The Decisions*, Matsui Federal Courthouse, Sacramento



Kendall Buster, location: Arlington, VA



Ralph Helmick w/ Stuart Schechter, *Rara Avis*, Midway Airport, Chicago



Donald Lipski, *Leaves of Grass*, Levine Children's Hospital, Charlotte, NC



Shan Shan Sheng, *Ocean Waves 1 and 2*, Miami-Dade Terminal



Sarah Sze, *An Equal and Opposite Reaction*, McCaw Hall, Seattle



Ralph Helmick, *Pattern Recognition*, Phoenix Crime Lab

## 16 Lobby

The city may consider an additional artwork on the atrium's upper levels. However, a clean backdrop for a suspended, large-scale artwork may provide enough color and visual activity, especially if the work is kinetic. Painting the walls a different color may suffice.

## 18 Atrium

- Consider window tinting for glass to protect artwork and save on energy costs

There are a number of large-scale photographs on one wall of the lobby in the Mayor's Atrium. The photographs currently have no context and need to "tell a story." It's also an extremely long wall that could be broken up into sections that include a timeline of the city's history, cultures and landscape. A professional museum installationist could develop the exhibition, breaking up the space with moveable walls, cases for historic objects and three-dimensional techniques. Another alternative for this wall would be a large-scale mural with the content to be determined by a committee of residents and City staff.

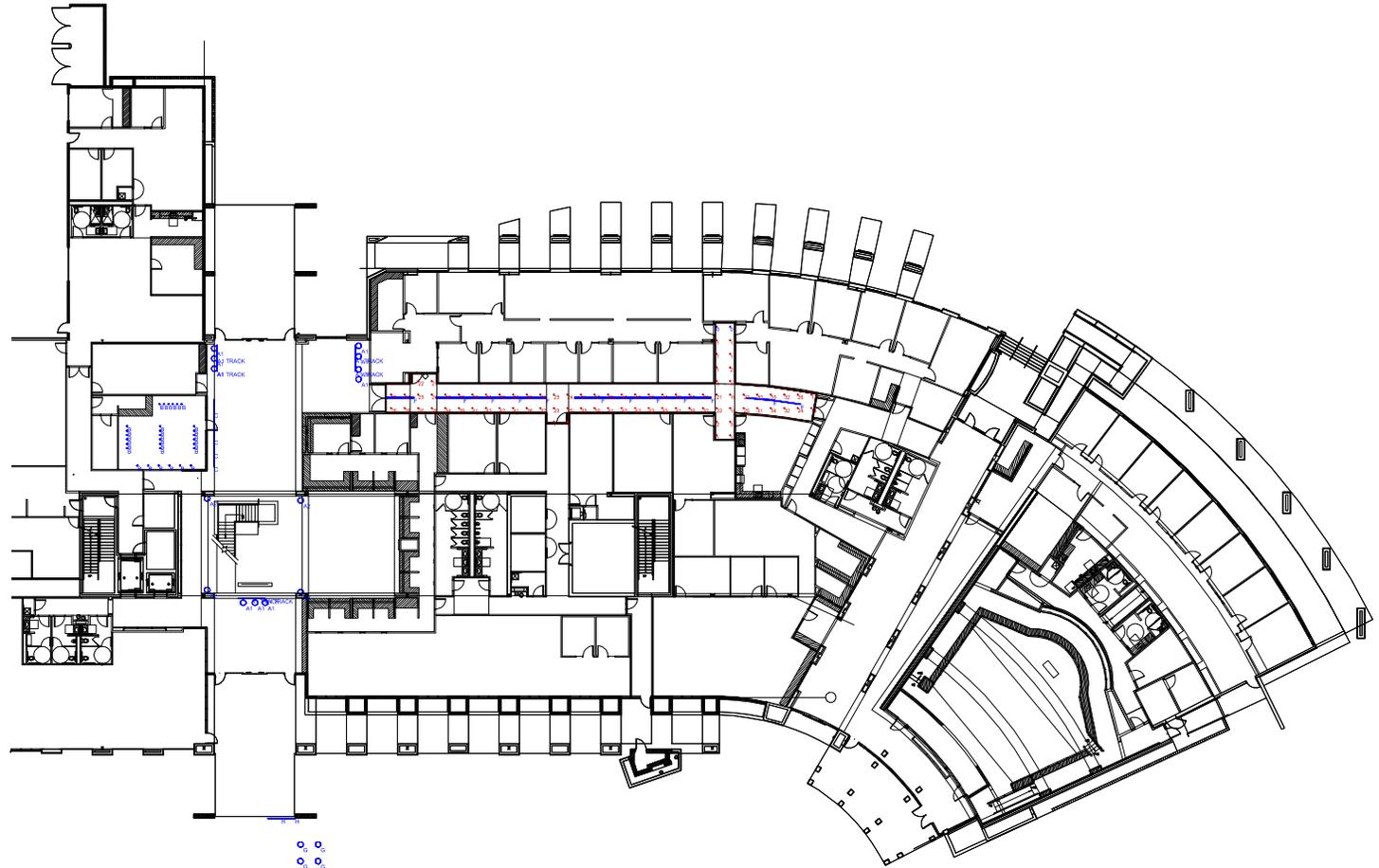
3M Silver 20 Window Film - Assuming 2,600 sf @ \$7.50 + scaffolding charges, after hours, etc = \$25,000. This is based on estimated square footage and would need to be field verified for exact pricing. Light sconces would need to be removed so they do not get damaged during the installation.

## 19 Fountain

From Aqua Design:

"Flushing the system can be done after taking hardness readings from the fountain over a period of time. When the total dissolved solids reach a certain set point, they would drain the fountain, clean with a brush and flush then refill and start over. This simple regular maintenance will do a lot in keeping build-up in check."

Generally speaking 0-100 PPM is optimal in a fountain, 200PPM or more will leave deposit build up. That being said, I have seen fountains that run at 300PPM with no real build up and some that leave scale at 80PPM. The desert diamond casino ran their fountains (from lack of proper cleaning ) at almost 800 PPM before buildup would occur. So it will require a TDS monitor (cheap) and daily reading for anywhere from 1 week to 60 days to understand the frequency of cleaning with the flush/scrub/flush technique. That can be a routine the staff could get into."



| Symbol | Level    | Count | Manufacturer | Product Name   | Notes          |
|--------|----------|-------|--------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|
| ○      | A1       | 1     | OSRAM        | OSRAM SYLVANIA |
|        | A1 TRACK | 4     | OSRAM        | OSRAM SYLVANIA |
| ○      | A2       | 4     | OSRAM        | OSRAM SYLVANIA |
| ○      | B        | 38    | OSRAM        | OSRAM SYLVANIA |
| -      | C        | 1     | OSRAM        | OSRAM SYLVANIA |
|        | E        | 1     | OSRAM        | OSRAM SYLVANIA |
|        | F        | 12    | OSRAM        | OSRAM SYLVANIA |
| ○      | G        | 4     | OSRAM        | OSRAM SYLVANIA |
|        | H        | 2     | OSRAM        | OSRAM SYLVANIA |

Plan View  
Scale: 1/8" = 1'-0"

Symbol	Level	Count	Manufacturer	Product Name	Notes
○	A1	1	OSRAM	OSRAM SYLVANIA	OSRAM SYLVANIA
	A1 TRACK	4	OSRAM	OSRAM SYLVANIA	OSRAM SYLVANIA
○	A2	4	OSRAM	OSRAM SYLVANIA	OSRAM SYLVANIA
○	B	38	OSRAM	OSRAM SYLVANIA	OSRAM SYLVANIA
-	C	1	OSRAM	OSRAM SYLVANIA	OSRAM SYLVANIA
	E	1	OSRAM	OSRAM SYLVANIA	OSRAM SYLVANIA
	F	12	OSRAM	OSRAM SYLVANIA	OSRAM SYLVANIA
○	G	4	OSRAM	OSRAM SYLVANIA	OSRAM SYLVANIA
	H	2	OSRAM	OSRAM SYLVANIA	OSRAM SYLVANIA

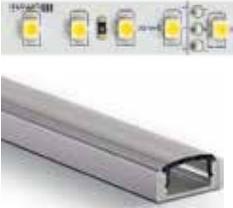


# Lighting Schedule

Schedule											
Symbol	Label	Quantity	Manufacturer	Catalog Number	Description	Lamp	Number Lamps	Filename	Lumens Per Lamp	Light Loss Factor	Wattage
	A1	10	WAC Lighting	Paloma WTK LED523 930 BK track head mounted to WT x BK track with WEDL 2A BK current limiter	3.25" diameter x 6" long, track mounted, die-cast aluminum LED light fixture with field-adjustable beam angle (twist from 15°-60°), spring lock to secure horizontal aiming and integral, dimmable (10% on ELV) driver that is hidden inside track		1	L_WTK-LED523-930-15D .IES	737.45	0.91	24
	A1 TRACK	6	WAC Lighting	Paloma WTK LED523 930 BK track head mounted to WT x BK track with WEDL 2A BK current limiter	TRACK LIGHT		1	L_WTK-LED523-930-15D .IES	737.45	0.91	24
	A2	4	WAC Lighting	Paloma WTK LED523 930 BK track head mounted to WT x BK track with WEDL 2A BK current limiter	TRACK LIGHT WITH APROX 40' OF VERTICALLY MOUNTED TRACK IN EXISTING EXTRUSION WITH MULTIPLE HEADS TO LIGHT ARTWORK.		1	L_WTK-LED523-930-60D.IES	1348	0.91	24.7
	B	30	Soraa, Inc.	Vivld Series SP30L 18 36D 930 03	Replace existing lamps in track with new 3.8" diameter x 4.5" long, museum-grade, retrofit, PAR30 LED lamp with 36° beam.	Soraa PAR30L, E26/120V, 3000K, 95CRI, 18.5W, 36degree	1	Soraa SP30L-18-36D-930-03.Ies	1070.505	0.91	18.5
	C	5	Selux Corporation	M36 Series L36 1A20 30 A2 F2 xx BK UNV DIM C9	1.25" wide x 2.75" deep x length as shown on drawings, surface-mounted, LED fixture asymmetric 20° wall washer lens. 5 watts PLF	N/A	1	L36-1A35-30-A2-04-120.IES	3035	0.6	20.8
	E	0	Luminii	LL36 35K F M tapeligh mounted in SlimLine SL7 (length) F SA extrusions	0.70" wide x 0.4" deep, surface-mounted, linear LED light fixture with fixed mounting, and remote PSD 96 24 (voltage) dimmable, magnetic transformer. 3.2 watts PLF	LL36-H-29K-WE5a	144	LL36-H-29K-WE5a-IESNA2002.IES	6	0.91	12.1
	F	12	elliptipar(r) with fraqtr(tm) LED, by The Lighting Quotient(r)	S530 R08L S 02 M 00 0 30 ZX	2.1" wide x 3" deep x length as shown on drawings, surface-mounted, LED light fixture with integral 0-10v, dimmable (100-5%) driver. 7 watts PLF	288 WHITE LIGHT EMITTING DIODES (LEDS)	288	S530-R08L-30_80_A_11660 51.i es	18	0.91	58.4
	G	4	WAC Lighting	5031 30 BBR fixture with 5030 PIP PVC Concrete Pour Kit	4.6" diameter x 6.25" deep, recessed, adjustable (20° tilt), LED die-cast brass uplight with adjustable beam angle (15°, 30°, 45° and 60°), onboard dimmer and 9150 TRN SS 12v remote transformer. 2-12 watts depending on dimmer setting		1	5031-30BZ 60degree max.i es	546.54	0.91	14
	H	2	Luminii	Kendo 45M Wet K45M xx 30K VHO F F SA F1 fixture	0.86" wide x 0.86" deep x length as shown on drawing, linear, silicon-filled, wet location LED light fixture with frosted lens and remote driver.	LL72-30K-YF8	4	Kendo 45M - Clear Lens - VHO - - LL72-30K-YF8 - 4ft _IESNA2002.I ES	380	0.91	26

Statistics						
Description	Symbol	Avg	Max	Min	Max/Min	Avg/Min
ART CORRIDOR "17"	+	26 fc	43 fc	0 fc	N/A	N/A

Type	Image	Manufacturer	Catalog Number	Light Source	Finish	Remarks/Notes
A		WAC Lighting	Paloma WTK LED523 930 BK track head mounted to WT x BK track with WEDL 2A BK current limiter	1,350lm, 3,000k, 90CRI, 6,635cp LED	Black	3.25" diameter x 6" long, track mounted, die-cast aluminum LED light fixture with field-adjustable beam angle (twist from 15°-60°), spring lock to secure horizontal aiming and integral, dimmable (10% on ELV) driver that is hidden inside track. <a href="#">Track Cut Sheet</a> <a href="#">Track Current Limiter Cut Sheet</a> <a href="#">Fixture Cut Sheet</a> Lobby and Atrium
B		Sora Lighting	Vivid Series SP30L 18 36D 930 03	1,000lm, 3,000k, 95CRI, 2,600cp LED	Silver	Replace existing lamps in track with new 3.8" diameter x 4.5" long, museum-grade, retrofit, PAR30 LED lamp with 36° beam. 18 watts <a href="#">Cut Sheet</a> Gallery Space
C opt 1		Selux Lighting	M36 Series L36 1A20 30 A2 F2 xx BK UNV DIM C9	300lm PLF, 3,000k 90CRI, LED's	Black	1.25" wide x 2.75" deep x length as shown on drawings, surface-mounted, LED fixture asymmetric 20° wall washer lens. 5 watts PLF <a href="#">Cut Sheet</a> Signage to Gallery Space
C opt 2		Amerlux Lighting	Linea 1.5 LIN1.5 WW SM 5 LED 3000 BLACK 120/277 xx IND	369lm PLF, 3,000k LED's	Black	1.5" wide x 4.1" deep x length as shown on drawings, surface-mounted, LED fixture asymmetric frosted lens. 5 watts PLF <a href="#">Cut Sheet</a> Signage to Gallery Space

Type	Image	Manufacturer	Catalog Number	Light Source	Finish	Remarks/Notes
E		Luminii Lighting	LL36 35K F M tapelight mounted in SlimLine SL7 (length) F SA extrusions	222lm PLF, 3,500k LED	Satin Aluminum	0.70" wide x 0.4" deep, surface-mounted, linear LED light fixture with fixed mounting, and remote <a href="#">PSD 96 24 (voltage)</a> dimmable, magnetic transformer. 3.2 watts PLF <a href="#">Tapelight Cut Sheet</a> <a href="#">Extrusion Cut Sheet</a>
F opt 1		Elliptipar Lighting	S530 R08L S 02 M 00 0 30 ZX	700lm PLF, 3,000k LEDs	White	2.1" wide x 3" deep x length as shown on drawings, surface-mounted, LED light fixture with integral 0-10v, dimmable (100-5%) driver 7 watts PLF <a href="#">Cut Sheet</a> Continuous run in Public Art Corridor
F opt 2		Baldur Lighting	BL 7W 2 12 SI trunk, BL 9 3000K UNV DA20 5.5 WHITE lighting units and BEC WHITE end caps	1,000lm PLF, 3,000k LEDs	White	2.5" wide x 3.25" deep x length as shown on drawings, surface-mounted, LED pre-wired trunk with 6' long fixtures. 9 watts PLF <a href="#">Cut Sheet</a> Continuous run in Public Art Corridor
G		WAC Lighting	5031 30 BBR fixture with 5030 PIP PVC Concrete Pour Kit	70-505lm (adjustable), 3,000k LED	Bronze	4.6" diameter x 6.25" deep, recessed, adjustable (20° tilt), LED die-cast brass uplight with adjustable beam angle (15°, 30°, 45° and 60°), onboard dimmer and 9150 TRN SS 12v remote transformer. 2-12 watts depending on dimmer setting <a href="#">Cut Sheet</a> Outdoor Platforms

Type	Image	Manufacturer	Catalog Number	Light Source	Finish	Remarks/Notes
H		Luminii	Kendo 45M Wet K45M xx 30K VHO F F SA F1 fixture and	380lm PLF, 3,000k LED	Silver	0.86" wide x 0.86" deep x length as shown or drawing, linear, silicon-filled, wet location LED light fixture with frosted lens and remote driver.  <a href="#">Cut Sheet</a>  Exterior Signage

## NOTES:

1. Any substitutions must still meet all prescriptives for energy company rebates.
2. No value engineering will be allowed on lamping, ballasts, etc.
3. Verify finishes of all lighting products.
4. Pendant/suspended heights listed are from the finished ceiling to bottom of fixtures. Verify pendant/suspension length of all lighting products prior to ordering.
5. Any wall mounted fixture heights are to center of fixture. Verify fixture j-box requirements with Manufacturer prior to rough-in. Verify fixture mounting heights.
6. Prior to rough-in and final connection, verify electrical characteristics and exact location of equipment.
7. Electrical Engineer shall specify all emergency lighting, including emergency battery packs etc. Electrical Engineer shall coordinate emergency lighting with Architect.
8. Electrical Engineer shall provide lighting control equipment specification, including type of dimmer, i.e., low voltage, fluorescent, etc.

# R e s o u r c e s

## City of Surprise

City of Surprise General Plan, with Arts and Culture Section  
<https://www.surpriseaz.gov/29/General-Plan>

<https://www.surpriseaz.gov/1761/Arts-Cultural-Advisory-Commission>

Art and Cultural Advisory Commission Strategic Plan  
<https://www.surpriseaz.gov/DocumentCenter/View/6277>

## Arts and Economic Impact

Americans for the Arts *Arts & Economic Impact Studies* indicate the level of financial impact on the local economy. The link below lists the West Valley arts and cultural industry impact as \$14,712,480. in 2010.  
<http://maps.artsusa.org/aep/>

National Governors Association Center for Best Practices, "Arts and the Economy: Using arts and culture to stimulate state economic development."  
<http://www.nga.org/Files/pdf/0901ARTSANDECONOMY.pdf>

## Master Plans

City of Austin: Create Austin Master Plan <http://austintexas.gov/department/createaustin-cultural-master-plan>

City of Pasadena Public Art Master Plan  
<http://cityofpasadena.net/WorkArea/DownloadAsset.aspx?id=8589939489>

City of San Diego Public Art Master Plan <https://www.sandiego.gov/sites/default/files/legacy/arts-culture/pdf/pubartmasterplan.pdf>

DC Creates/Public Art Master Plan, Washington DC [http://dcarts.dc.gov/sites/default/files/dc/sites/dcarts/publication/attachments/Public%20Art%20Master%20Plan\\_0.pdf](http://dcarts.dc.gov/sites/default/files/dc/sites/dcarts/publication/attachments/Public%20Art%20Master%20Plan_0.pdf)

## Arts and Culture

City of Tempe Arts and Culture Plan  
<http://www.tempe.gov/city-hall/community-services/cultural-services/tempe-arts-plan>

City of Phoenix Office of Arts and Culture Strategic Plan <https://www.phoenix.gov/arts/about-us>

City of Glendale Arts and Culture Guidelines <https://www.glendaleaz.com/arts/glendaleartscommission.cfm>

City of Portland Arts and Culture Plan  
<http://www.portlandonline.com/portlandplan/index.cfm?a=373231>

## Americans for the Arts

Best Practices for Public Art

The following Americans for the Arts links offer information about integrating public art into capital projects, types of artist selection processes and artist copyright issues.

<http://www.americansforthearts.org/sites/default/files/PAN%20Best%20Practices%204%202011.pdf>

Integrating Art into Capital Projects: Transit <http://www.americansforthearts.org/sites/default/files/apta-suds-ud-rp-007-13.pdf>

Americans for the Arts, best practices in the public art field

<http://www.americansforthearts.org/by-program/networks-and-councils/public-art-network/tools-resources/public-art-administrators>

## STATEMENT OF PURPOSE:

### Proposed Best Practices For Public Art Projects

Throughout the United States, agencies and organizations have been using art to expand constituents' experience of the public realm. With so many entities involved in managing public art projects in varying manners, the Public Art Network (PAN) Council and Americans for the Arts (AFTA) established these Best Practices out of a desire to establish a baseline for public art practices. The starting place, or baseline stage, must provide general principles that are equally relevant and agreeable to administrators, artists and other public art professionals. Once established, the baseline will provide a framework for more in-depth conversations to tease out the more complex underlying issues.

This more detailed exchange will clarify instances where different players in the public art field have diverse interests or specific pressures dictating their particular viewpoint. By parsing and articulating these diverse perspectives, the baseline principles will be annotated to provide a multi-dimensional look at public art practices.

These Best Practices are specifically drafted with discourse in mind. It is true that enforcement at this point can only be achieved through peer opinion, but Best Practices Standards will be a great resource for both developing and maturing programs. Administrators, artists and other public art professionals will be able to point to clear Best Practice Standards that have been developed and approved on a national level designed specifically to assist in the development, drafting and execution of public art policy at the local level.

In sum, our goals are:

1. To approve Best Practices recognized as the national standard by AFTA/PAN.
2. Disseminate the approved Best Practices through AFTA's outreach and supportive communication from Robert L. Lynch, President and CEO of AFTA.
3. Programs that adopt and follow these Best Practices will be recognized by AFTA/PAN.
4. A committee comprised of PAN Council members and general members shall meet regularly to discuss and draft annotated language to accompany these Best Practices.
5. Communications to AFTA/PAN membership regarding amendments and developments in the Best Practices will be regularly disseminated to the AFTA membership and public art community.

## DEFINED TERMS

**Administrator:** includes public art administrators, public art program representatives, art consultants, developers and any other person or team working on behalf of a commissioning body or entity.

**Agreement:** includes any written agreement pertaining to the planning, design, development, fabrication, delivery and/or installation of an Artwork, including but not limited to letters of intent (LOIs), memoranda of understanding (MOUs), commission agreements, contracts and construction agreements.

**Artist:** includes individual artists as well as artist teams.

**Artwork:** unless otherwise restricted by the language of the particular statement, and excluding ancillary deliverables such as budgets and maintenance manuals, "Artwork" includes any permanent and/or temporary work as defined in the scope of work of an Agreement.

## PROPOSED BEST PRACTICES FOR PUBLIC ART PROJECTS

1. Administrators should clearly represent the scope and budget of project in Calls for Artists and communications.
2. Artists should truthfully represent their role and the nature of past work when presenting portfolios.
3. Artists should design to available budgets and propose what they can realistically deliver within budget, especially during design competitions.
4. Administrators/Consultants should not ask Artists to appropriate or use designs proposed by other Artists in a competition (e.g. cherry pick from among other competitors). Nor should Artists use other Artists' ideas or concepts proposed during a competition.
5. Any organization or entity commissioning Artwork should pay Artists for design proposals.
6. Administrators should ensure a legal and fair process for developing projects and selecting Artists.
7. All organizations and entities commissioning Artwork should consider their process for developing projects and selecting Artists in light of the principles in Americans for the Arts Statement on Cultural Equity.
8. As reasonably possible and consistent with existing privacy policies and legal requirements, Agencies should protect Artists' private information.
9. Arts professionals should be involved in the Artist selection process.
10. Administrators/Consultants should not receive money from Artists being considered or awarded a project.

11. To avoid actual conflict or the appearance of impropriety, real or perceived conflicts of interest should be disclosed, and impacted decision-makers should abstain from involvement in the process.
12. All projects should have a written Agreement that includes a clear articulation of: scope of work, budget and schedule. \*
13. All parties should have time to read and understand agreements prior to signing, and may seek legal and/or business counsel.
14. Agreements should clearly articulate the process by which project changes are approved and any changes should always be made in writing.
15. If substantial redesign of a contracted artwork or an entirely new proposal is requested, due to no fault of the Artist, the Artist should be compensated.
16. Realistic life span of an Artwork should be mutually agreed by all parties and written into the Agreement.
17. Artists should choose appropriate materials for artwork based on the expected life. Care should be taken when integrating components into the Artwork that are not warranted for the minimum warranty period required in the Agreement. Attention should be paid to integrated components that may void underlying warranties.
18. Artist warranties should not exceed two years.
19. With regard to manufacturer warranties for integrated components, Artists should be required to only pass along those warranties provided by the manufacturer.
20. Where reasonable, obtainable insurance is required by law, municipal policy and/or in an Agreement, Administrators should work with Artists to assess the true cost of this insurance so that Artists can budget. As only licensed professionals can obtain professional liability and/or errors and omission progressive insurance, Artists who are not licensed professionals should have this requirement waived. However, Agreements may require licensed sub-contractors carry professional liability or errors and omissions insurance.
21. Administrators should not ask Artists to take on unreasonable or inappropriate liability.
22. Artists should have Agreements with their subcontractors, and include all relevant requirements of the prime contract in the sub-contract Agreement.\*
23. Project payment schedule should meet the cash flow needs of the Artwork schedule of deliverables.
24. Artists should retain copyright to their Artwork. However, Artists should expect to grant license to the contracting agency or ultimate owner for reasonable use of images of the Artwork for publicity, educational, and reasonable promotional purposes upon which the parties agree.
25. Artists and commissioning bodies and/or owners should provide reciprocal credit for their respective roles in commissioned Artworks.
26. Maintenance and conservation plans should be discussed and mutually agreed upon and Artists should prepare a detailed and feasible maintenance and conservation plan.
27. Commissioning bodies and/or ultimate owners should have collection management policies in place and notify Artists of these policies.
28. If an Artwork is damaged, Administrators should make a good faith effort to consult the Artist about repairs. Administrators are not obligated to work with Artists to make repairs, but should use best conservation practices.

29. If Visual Artist Rights Act (VARA) rights are waived, Agreements should nonetheless provide that, in the event of damage, alteration, or destruction of an Artwork that is not remedied to Artist's satisfaction, or relocation without Artist's approval, if the Artist believes the Artwork no longer represents his/her work, the Artist should have the right to remove his/her name from the Artwork.

\*Look at the PAN resources available on the Americans for the Arts website for sample documents.

Each year, curators and artists select the best public art projects from across the country. Below is a link to their database.

Search categories include budget, materials, location, type and more.

<http://www.americansforthearts.org/by-program/networks-and-councils/public-art-network/public-art-year-in-review-database/yir-search>

Advocacy: Public Art Talking Points

[http://www.americansforthearts.org/sites/default/files/pdf/2013/by\\_program/networks\\_and\\_councils/public\\_art\\_network/PublicArtAdvocacy\\_talkpnts.pdf](http://www.americansforthearts.org/sites/default/files/pdf/2013/by_program/networks_and_councils/public_art_network/PublicArtAdvocacy_talkpnts.pdf)



### Exhibition Guidelines

[https://www.getty.edu/education/museum\\_educators/downloads/aaim\\_completeguide.pdf](https://www.getty.edu/education/museum_educators/downloads/aaim_completeguide.pdf)