Public Art
(2017)

Purpose

It is the purpose of this plan to outline the means by which the City of Overland Park will provide residents and visitors with a city that is not only beautiful but also surprising. Since its inception in 2000, the Public Art Master Plan (PAMP) addresses art as a necessary part of the city's growth. The emphasis of this plan is to provide artistic experiences within the City by means of permanent installations, temporary placements and seasonal programming.

The master plan includes potential placements throughout the City, however the following projects are priorities:

- The Downtown Overland Park Historic District
- The International Sculpture Garden
- Vision Metcalf

Appendices note site lists, completed project locations, maps, areas of specific development and the guiding principles to be applied therein. Appendices are as follows:

Appendix 1 - 2017 Approved Site List with Recommendations
Appendix 2 - Completed Public Art Master Plan Sites
Appendix 3 - City PAMP Map
Appendix 4 - Overland Park Arboretum and Botanical Gardens
Appendix 5 - Overland Park International Sculpture Garden
Appendix 6 - Vision Metcalf
Appendix 7 - Downtown Overland Park Historic District

Policy

The guiding policy for selecting public art is that each piece considered be constructed for high longevity under normal conditions with regular low maintenance costs and that the art provides dramatic impact with maximum public enjoyment.

All media will be considered provided it meets the aforementioned criteria, is reviewed by all relevant stakeholders and is vetted through the process for acquisition. If possible, local artists will be given increased consideration.

Considerations for public art:

- Ability to create iconic elements for the City

- Ability to create or enhance public destinations
- Increase of interest and enjoyment for city amenities such as bike/hike trails, parks, facilities, attractions and streets
- Ward equity

History

Just prior to 2002, the Overland Park Arts Commission (now the Friends of the OP Arts), at the request of the Community Development Committee of the Overland Park Governing Body, initiated a comprehensive public art master plan for our city. With the assistance of Sabatini & Associates Architects, they set forth to create a plan that would provide citizens and visitors with a diverse art experience across our city. The plan was designed with the intention of greeting and charming both visitors and citizens as they enter our city, drive our traffic corridors, and enjoy our public facilities.

William B. Strang by Kwan Wu. Installed at 80th and Foster, installed May 2006. Photo by TBL Photography

On May 13, 2002, the Governing Body of Overland Park voted to accept the original plan for public art. The plan covered the entire city and included a wide variety of art media from monumental sculpture to landform alteration. Revisions to this Public Art Master Plan have occurred in 2010 and again in 2017 to note completed projects, address areas of city growth and include ideas for regionally significant installations.

Sizes of Art

For the benefit of informed discussion, sizes are regarded as follows:

- Small - Less than 3 feet in greatest dimension
- Medium - 3 - 5 feet in greatest dimension
- Life sized - based on the average size of an adult. In cases of children in art, the size of the art should accurately reflect the size of a child of the age represented.

- Sub Monumental - 20 feet or less in any dimension but greater than 9 feet.
- Monumental - Greater than 20 feet in smallest dimension.

Scale to Space

Art selected should fit the space and planned changes to those spaces should be considered prior to placement, (i.e.roadway lane additions, possible changes in watershed.) Consults with departments managing the surrounding space is a prudent step.

Thinking Beyond the Pedestal

Art does not always require a pedestal and many installations both temporary and permanent are intended to be placed in non-traditional manners and locations. Examples of this include; amid a pond, along walls, suspended in the air, rising from the earth or dovetailed into a larger setting. This style of placement creates installations that can not be considered apart from their site. Art woven into its surroundings is art that promotes its location.

I See What You Mean by Lawrence Argent, The Colorado Convention Center and Denver Performing Arts Complex located at 14th and California Streets, Denver, CO. © 2017, Visit Denver

Maintenance

Public art acquisitions must be planned in such a way that the final art piece is indefinitely stable under normal conditions. Art should be vetted with long term maintenance in mind and no exterior installation should be considered that can not manage four seasons of Kansas weather over several decades. Routine maintenance is required to ensure longevity for the

city's art investment and funding for this needs to be planned with any new acquisition. Staff can speak to these questions and issues.

Regular maintenance does not include vandalism, natural disasters, or other accidents that may impede the art's planned existence and in these instances the City's insurance applies. Additionally, warranties are standard on newly acquired works and typically cover the first year.

Existing Park and Facility Inventory
Included in this Public Art Master Plan element is a complete inventory of the city's permanent public art collection and an inventory of sites pre-approved for artistic enhancement with recommendations for each location. See Appendices 1, 2 and 3.

Process for Public Art Acquisition

General Comment:
Public art acquisition must follow this sequential process to ensure that all have the option to participate fully in the discussion and recommendation process. The Governing Body has final approval on any and all public art acquisitions

Process:

1. City staff, donor (if any), a representative of the Arts and Recreation Foundation of Overland Park (ARFOP or the Foundation), the Friends of the OP Arts (FOA) and representatives of city departments involved in site development will cooperate to determine project parameters including referencing this Public Art Master Plan which enumerates sites, sizes and makes recommendations all of which have been approved by the City Council.

2. The FOA Executive Committee will develop the project committee including all stakeholders as voting members in the selection process. Stakeholders are defined as any involved party contributing to/or affected by the project, for example:

    a. The donor (if any) funding the project

    b. Property owners and/or homes associations/neighborhood organizations within 200 feet of the art site who may be impacted by the installation
    c. Select members of the FOA Executive Committee plus the FOA Chair who is ex-officio on the committee.

3. City staff will recruit potential artists by either a general call for artists or by approaching specific artists agreed upon by the FOA Executive Committee and/or donor (if any) .

4. Committee will review proposals and create a recommendation if possible. If insufficient proposals are submitted, step 3 will be repeated until acceptable candidates are found.

5. Viable candidate(s) will be vetted by staff.

6. IF the recommendation is approved by a strong majority vote of the FOA and by the Foundation Board, then the process continues, if not the process is remanded back to Step 3. A strong majority is defined as a minimum of ¾ of each group's voting body.

7. The recommendation is submitted to the Citizen Advisory Committee on Parks and Recreation for the City of Overland Park for review.

8. The recommendation is submitted to the Community Development Committee of the City of Overland Park for review. The recommendation should include the following project information elements:

    a. An image and specifications for the art and the site

    b. Development timeline

    c. Budget

    d. Funding sources

    e. Artist background information including references

    f. Notice reflecting a favorable strong majority vote for the project by the FOA Executive Committee

    g. Notice reflecting a favorable strong majority vote for the project by the Foundation Board

    h. Letter of endorsement by the donor (if any)

9. Notifications will be sent to adjacent or affected property owners and homes association/neighborhood organization within 200 feet of the site as to the pending item on the CD Agenda. Notice will be made at least 20 days prior to the Community Development Committee meeting via certified mail detailing the time and location of the meeting and the pertinent agenda item.

10. IF approved by the Community Development Committee THEN the project is referred to the Governing Body for review.

11. IF the Governing Body approves the art recommendation then city staff will negotiate a contract for the fabrication and installation and submit contract to the City.

12. The Governing Body and the Arts and Recreation Foundation of Overland Park (the Foundation reviews only if donor or FOA funding is included) will review the contract for approval.

13. If the contact is approved then the Foundation will make arrangements for the donor's payment (if any) to be handled through the Foundation financial systems. The donor payment will be applied to the project cost center through the City's Finance Department to activate matching funds (if any).

14. The city staff manages the construction and installation process to ensure contract compliance.

15. After installation, the city staff will initiate public announcements and/or an unveiling ceremony with appropriate donor recognition.

Hybrid Circle by Devin Laurence Field, installed at Switzer Roundabout between College Boulevard and 119th Streets in May of 2016.

*Note: All images of art not owned by the City of Overland Park are used strictly for the purposes of illustrating elements of the plan and are not suggestions for acquisition.

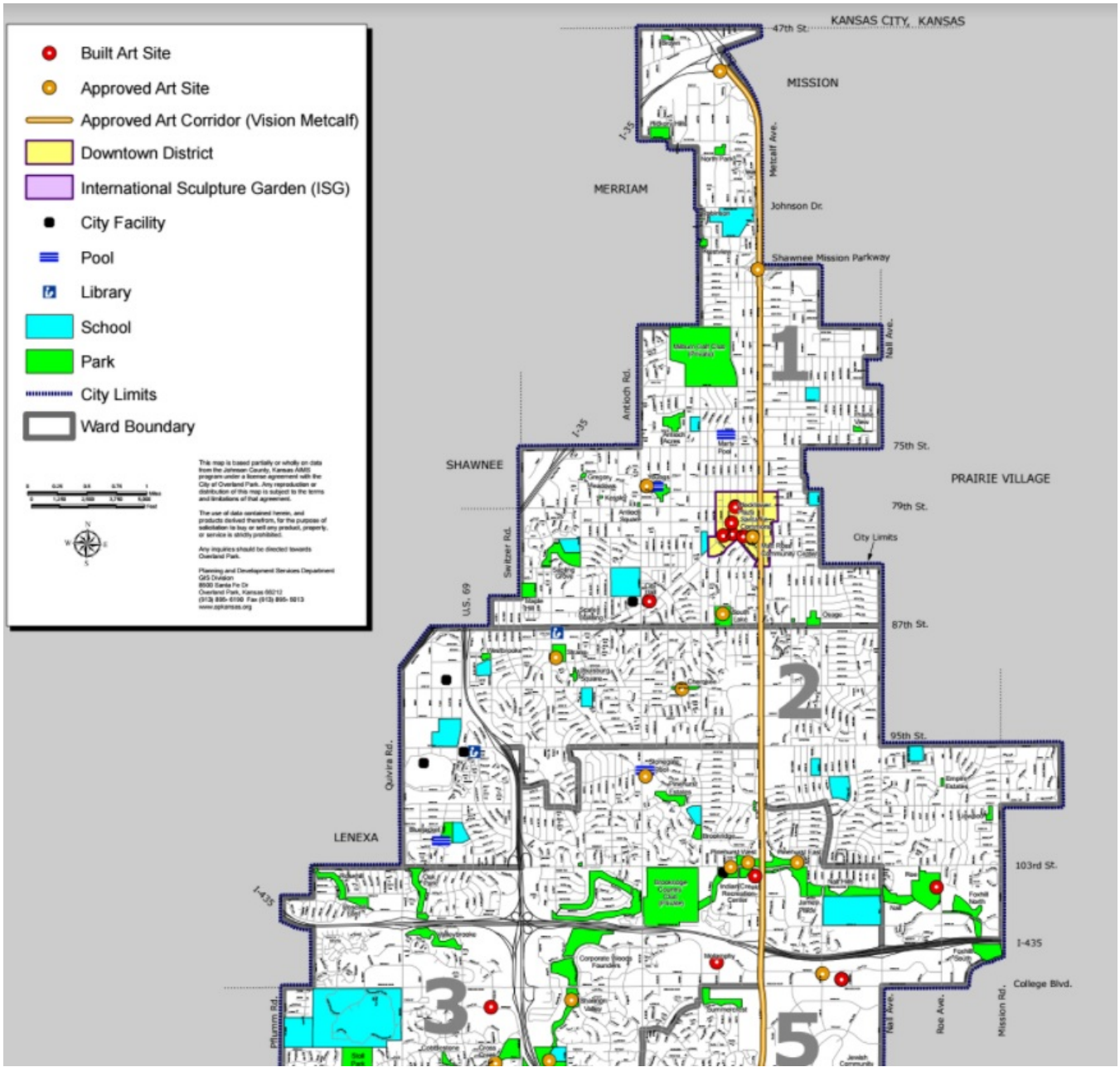
Appendix 1 - Site List with Recommendations

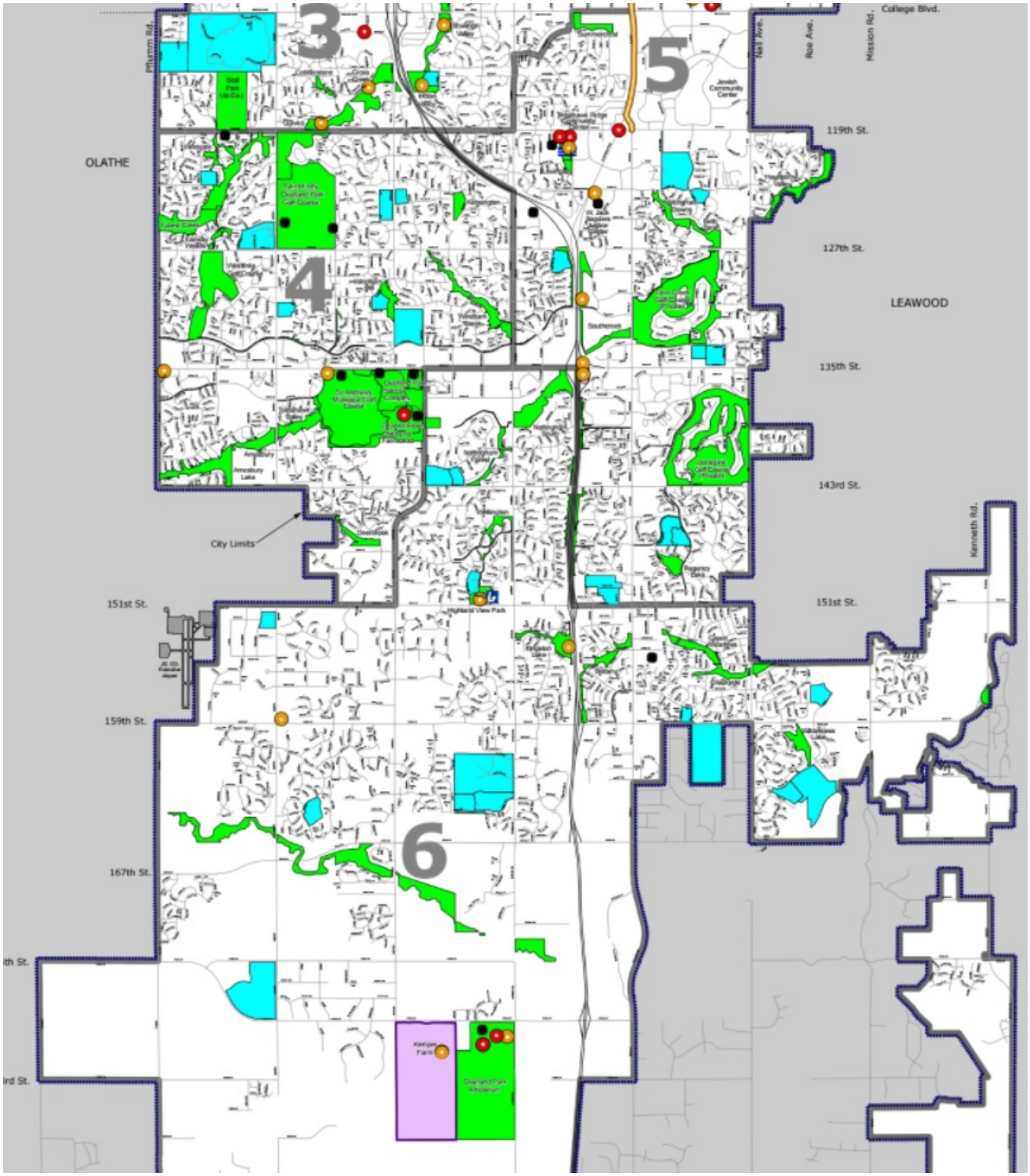
Public Art Master Plan Project Sites						Last update: May 2017
6/8/2009	Governing Body Accepts PAMP Revision Recommendations					
5/13/2002	Governing Body Adopts the Public Art Master Plan		Note:For Budget Purposes Installation is typically estimated to be 20% of any budget			
Time Frame - if applicable	**LOCATION**	**PROJECT**	**WARD**	**RECOMMENDED SIZES**	**BUDGET**	SITE NOTES
2017	85th and Antioch	City Hall	1	Sub Monument = 15'-20'	$100K	Interior-3D wall sculpture/2D artwork
2018-2019	OPA Botantical Gardens	Kinetics Sculpture Exhibit	6	Multi-Piece Exhibit	$300K	Acquisition Potential from Inventory
TBD	Temporarily @ NNE side of OP Arboretum	International Sculpture Garden	6	Multi-Piece Collection	Donated	2011
TBD	Downtown Overland Park	Downtown Overland Park Historic District	1	Multi-Piece Collection	$100K	Interior - $50K CIP / $50K Donate
TBD	Metcalf Avenue	Vision Metcalf	1,2, 3 & 5	Collection & Exhibition	TBD	
Below items are listed in ward order.	**Location**	**Recommendation**	**Ward**	**Recommended Sizes**		**Site Notes**
	Young's Pool 8421 W. 77th St.	Youth Focus - Whimsical or Functional Art i.e. Bike Rack	1	Small - Medium = < 7'		
	South Lake Park 87th and Robinson	Small Sculpture	1	Small - Medium = < 7'		
	Cherokee Park 8000 W. 91st Terrace	Functional Art i.e. Bike Rack or Bench	2	Small - Medium = < 7'		
In CIP for 2020 construction (still subject to GB approval)	Strang Park 89th and Farley	All-inclusive playground	2	TBD		Identified as a signature or specialty park in Park Master Plan
	Cross Creek Park 10801 Indian Creek Pkwy.	Functional Art i.e. Bike Rack or Bench	3	TBD		
	Pinehurst East Park 10210 Glenwood	Part of the Vision Metcalf Installations	3	TBD		
	Pinehurst West Park 7301 W. 102nd St.	Bike Hike Trail Installation	3	TBD		
	Stone Gate Pool 9701 Antioch	Youth Focus - Whimsical or Functional Art i.e. Bike Rack	3	Small - Medium = < 7'		
	Shannon Valley Park: College Blvd. near Antioch	Walking trails	3	Sub Monument = 15'-20'		
	Indian Valley Park: 11606 Knox	Art @ Indian Creek Recreation Center	3	TBD		
	St. Andrews Golf Course 11099 W. 135th Street	Golf Themed Life Sized Figurative Sculpture	4	Life Sized		
	Quivira Park - 11901 Quivira	Installation that is visible from Intersection	4	Sub Monument = 15'-20'		
	Tomahawk Ridge Aquatic Center 119th and Lowell Ave	Youth Focus - Whimsical or Functional Art i.e. Bike Rack	5	Small - Medium = < 7'		
	135th & Metcalf - Bike Hike Trails	Walking trails	5	TBD		
	132nd and Alt 69-East side walking trail	Bike/Hike Trail Multi-Piece Installations	5	TBD		
	Roundabout at 110th & Lamar	Roundabout at 110th & Lamar	5	Monument = > 20'		
	Sanders Building Landscape: 123rd & 69 Hwy	Multi-Piece Sculpture	5	TBD		
	135th&69 Hwy (N & SE corners = W5, SW corner =W6)	Large Intersection Installation of 2 companion pieces	5 & 6	Monument = > 20'		
	Kingston Lake Park - 15254 Lowell	Ornate Footbridge over spillway visible from 69 Hwy	6	TBD		
In CIP for 2019 construction (still subject to GB approval)	Park - 159th and Quivira (Name TBD)	Tile Mosaic or Functional art	6	TBD		Plan calls for small parking lot, playground, and plaza/gathering space
In CIP for 2021 construction (still subject to GB approval	Highland View Park 151st & England, 9200 W. 151st St.	Idea of library theme literary park w/ library	6	Medium = Between 4' and 7'		Possible small amphitheater for programming, and splash pad.

Appendix 2 - Completed PAMP Sites

WARD	SITE	LOCATION	SIZE	BUDGET	Installation	Additional Funding
1	Mural at Traditions Furniture	Old Strang Car Barn in DOPP	Large, Multi Panel Mural	Donated	Pre1998	Donated
1	Song of Tomorrow by Kwan Wu	Santa Fe Commons Park	Life Sized, Bronze	$30K	2004	$30,000
1	William Strang by Kwan Wu	80th Street & Santa Fe Drive-Downtown OP	Life Sized, Bronze on 5' Pedestal	$55K	2006	$55,000
1	A Great Place to Land by G. Kahle	Conser & Santa Fe Drive-Downtown OP	Monument, 18' Stainless Steel	$100K	2006	$105,000
1	Matt Ross Community Center (Interior)	8101 Marty	68 Piece Collection	$100K	2007	$99,905
1	Blackbird by Larry Young	85th and Antioch	Sub-Monument, 10' Tall Bronze	$180K	2011	$100,000 = FOA $50K, City $50K
1	City Hall Collection (Interior)	8500 Santa Fe Drive	19 Piece Collection	$109,750	Pre 1998-2016	
2	Soaring by Dennis Smith	Roe Park	Life Sized, Bronze	Donated	2011	FOA donated
3	Pierced Sky by Matt Kirby	103rd and Metcalf-SW corner	Monument, Stainless Steel, Glass	$107,500	2008	$67,500=donated $40K=City
3	Hybrid Circle by Devin Laurence Field	Switzer Roundabout at 113th Street	Monument, 18.5' Tall + 6' pedestal	$200,000	2016	
4	Boy with Frog by Tom Corbin	DRCF	Life Sized, Bronze	$4.5K	2000	$45,000
4	Bison at the Indian Encampment	DRCF	2 Bronzes	Donated	2006	Donated
4	Young Girl by Mary Lynn Swafford	DRCF	Life Sized, Bronze	Donated	2014	Donated
4	Kids on a Log	DRCF	Life Sized, Bronze	Donated	2014	Donated
5	Spirit of Dick Molamphy by A. Regier	Molamphy Park	Large, Stainless Steel	Donated	Pre1998	Donated
5	OP Convention Center Collection (Interior)	OP Convention Center Circle Drive	72 Piece Collection	$344,000	2000	$344,000
5	Art at the Center Gallery (Interior)	Tomahawk Ridge Community Center	Rotating Gallery	Program Budget	Initiated in 2001	Ongoing, FOA sponsored
5	Converge by Steven Richardson	OP Convention Center Circle Drive	Monument, 17' Tall, Steel-Stainless+Corten	$63,200	2004	$63,200
5	Shim Sham Shimmey by David Stromeyer	119th Street & BV Parkway Merge Triangle	Monument, Painted Steel	$100K	2007	$103,018.72
5	Korean War Veterans Memorial by Charles Goslin	Tomahawk Ridge Community Center	Large, Figurative Bronze	$500K ($50K City)	2006-2007	Cost: $550K
5	Tomahawk Ridge Community Center (Interior)	11902 Lowell	29 Piece Collection	$6,000.00	2007	
6	OP Arboretum and Botanical Gardens/ISG	179th and Antioch	47 Piece Collection	Donated	Ongoing	

Appendix 3 - Site Map

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5
4
6
OLATHE
LEAWOOD
College Blvd.
119th St.
127th St.
135th St.
143rd St.
151st St.
159th St.
167th St.
City Limits
Pflumm Rd.
Nall Ave.
Roe Ave.
Mission Rd.
Kenneth Rd.

Appendix 4 - Overland Park Arboretum and Botanical Gardens

Purpose

The purpose of this Public Art Master Plan - Overland Park Arboretum and Botanical Gardens Appendix is to provide direction and guidelines for permanent art installations in the botanical gardens so that the art supports the intent on which the Arboretum was founded which is to provide a nature preserve for the community with cultural attributes.

Principal Guidelines

1. The first goal for the Arboretum & Botanical Gardens is to showcase horticulture and ecology.

2. Areas designated for environmental preservation will not receive permanent art installations.

3. Limited exhibitions that do not exceed 18 months may be allowed if the area can be returned to its original pristine condition at the end of the exhibition for a period not less than one year.

4. Areas designated for environmental preservation will not receive permanent art installations so as to maintain the focus on ecosystem management.

5. Areas designated as thematic gardens may have an art installation provided the art supports the theme of the area. Thematic areas may only have one installation unless multiple elements are small enough to not only complement the garden but also not divert focus from the entire garden. If a thematic area is considered artistic in and of itself, staff may decide no further ornamentation is warranted.

6. Quantity of installations will be limited to one per garden or one installation per vista within a garden. An installation may have multiple elements but only in so much as it complements the garden and does not divert focus.

7. Monumental art installations will have a secondary purpose of wayfinding.

8. All art installations must be from a Public Art Master Plan process approved artist(s) and have a unique aspect.

9. Pieces with ubiquitous provenance are strictly prohibited.

10. Art features should enhance the garden, evoke nature and wildlife, reflect beauty and relate to nature's importance in the human experience.

11. Art installations should include functional pieces such as bridges, benches, retaining

walls and wildlife elements (i.e. birdhouses, feeder stations).

12. Shelter structures and buildings are not considered art for the purpose of this plan. It is preferred that all shelter and/or building constructions complement the gardens and other structures, not compete for attention as a free standing art element. The sole exception to this rule will be the Conservatories.

13. The principals of this appendix do not apply to the International Sculpture Garden which will focus on art installations. That garden will be tailored to show each installation to its greatest benefit.

Sizes of Art

For the benefit of informed discussion, sizes are regarded as follows:

- Small - Less than 3 feet in greatest dimension
- Medium - 3 - 5 feet in greatest dimension
- Life sized - based on the average size of an adult. In cases of children in art, the size of the art should accurately reflect the size of a child of the age represented.
- Sub Monumental - 20 feet or less in any dimension but greater than 9 feet.
- Monumental - Greater than 20 feet in smallest dimension.

Little Scoundrel by Stephen LeBlanc, an example of a small sculpture. Gift of the Legacy of Greenery for the Legacy Garden in the OP Arboretum, October 2006. Photo by TBL Photography

Scale to Space

Art selected should be appropriate for the space it will occupy and not just today but for many years to come. Elements to consider in placement discussions must include consideration of the growing plant life surrounding a location. Saplings that provide a wide space will close that space over time, squeezing a sculpture and creating a future dilemma. Additionally, changes in watershed, site usage and preservation management need to be considered for an extended time frame not just the present available space. The Arboretum is growing and placements need to be viewed through the lens of decades and not present states.

Maintenance

Art should be vetted with long term maintenance in mind. Ideally, no installation should be considered that can not manage four seasons of Kansas weather over several decades. While

routine maintenance is planned and managed by the City, such work still needs to be funded. Staff can speak to these questions and issues.

Areas Designated for Environmental Preservation

The following areas fall under the purview of principal guideline number one and will not be considered for permanent art installations. Limited exhibitions of substantive scope that do not exceed 18 months of exhibition time may be allowed if the area can be returned to its original pristine condition at the end of the exhibition for a period not less than one year. As environmental preservation progresses, staff may expand this list for the benefit of the Overland Park Arboretum & Botanical Gardens. These designated areas are:

- The Bluffs
- The Marder Woodland Garden
- The Prairie
- The Trails

Thematic Gardens and Attractions

Thematic Gardens are designed to showcase a plant, element, history or activity at a high level. thematic gardens may have an art installation provided the art supports the theme of the area the exception being if multiple elements are small enough to not only complement the garden but also not divert focus from the entire garden. The current status for these areas are explained below by garden.

Current Installations by Garden

Byrd's Grove installed in 2006, is a small node of shade trees and botanical urns on the west side of Margaret's Pond adjacent to the boardwalk. *Standing Couple* by Larry Young has graced this space since 2008 and completes the art component of this area. Status: This garden is unavailable for further art installations.

Standing Couple by Larry Young placed in Byrd's Grove in the OP Arboretum, January 2008. Photo by TBL Photography

The Children's Discovery Garden, installed in 2000, is designed to inspire and engage children in the beauty of nature. It includes the Sky Watch with a spiraling walkway, the frog pond, the shrinking tunnel, the fossil dig, the Story Tree and Puppet Theater. The art element, *Copper Hopper Chopper* by David Seitzinger, provides wayfinding to the area and the *Red Tail Hawk*, currently in production, by Lori Norwood will finish this space's art. Status: This garden is unavailable for further art installations.

The Cohen Iris Garden, installed in 2009, showcases the more than 300 variety of Iris and its art installation, *Jazz 1 & 2* by Tom Corbin, create the illusion that the pixie sized dancers are leaping from one bloom to another each spring. During the other seasons, these small bronze sculptures on obsidian bases provide a delicate aspect to this space. The Corbin dancers complete this garden's art component.Status: This garden is unavailable for further art installations.

Jazz 1 by Tom Corbin, Gift of the Friends of the Arboretum place in the Cohen Iris Garden in the OP Arboretum, May 2009. Photo by TBL Photography

The Erickson Water Garden, installed in 1996, is the first of the botanical gardens, and is home to bird and butterfly plants, wildflowers and ornamental grasses. Spring brings out more than 40 varieties of daffodils along with other spring bulbs. Relax on benches and enjoy the sound of water tumbling over falls and along the streamways. The *Garden Bell* made by the late Duane Fleming sits on the top of the garden where breezes regularly push it creating a soothing toll that rolls across the fields. The lower garden near the pond is temporarily hosting *Summer at the Pond* by Robin Richerson which is planned for permanent placement on the future Rill. This space in the Erickson Water Garden is available for a medium or smaller installation. Status: Available for one possibly two art installations in the lower pond and possibly north slope with a size restriction of small to medium (see sizes of art for scale.)

The Legacy Garden, installed in 2000, showcase plants that may have been seen on Kansas homesteads. The Grape Arbor offers a quiet spot to enjoy the garden while listening to flowing water. Four time capsules that are opened every 25 years reside in this garden. This garden's art is *Little Scoundrel* by Stephen LeBlanc, located near the Grape Arbor and the set of three *Etruscan Urns* by John Siblik. These installations complete the area east of the bridge. There is placement space for a life-sized installation or smaller sized piece in Ailie's Glade on the west side of the bridge, as this is a separate vista. Unavailable for further art installations on the east. The area west of the bridge near Ailie's Glade may have a small to life sized installation.

The Monet Garden created in 2003, attempts to capture the subtle blending of soft colors and shapes typical in the original Monet gardens. Willow trees, perennials and annuals surround ponds, creating a colorful palate that will make you feel as though you are in one of Claude Monet's paintings. Relax on benches and enjoy the bridge that spans the upper and lower water gardens.
In 2013, *Monet* by Gary Lee Price was installed on the west keyhole patio of the Monet Garden. This piece, which includes paint box on stand, easel and canvas with painting of Monet's view, completes this garden. This garden is unavailable for further art installations.

Monet by Gary Lee Price, placed in the Monet Garden in the OP Arboretum, October 2013. Photo by TBL Photography

The Train Garden completed in 2014, includes a life-size caboose, a wayfinding element and a full-size railroad crossing gate. G-Scale (1/22nd of the actual size) model trains wind through bluffs, over lake and streams and through model villages. The first railroad, The Leaky Roof Line, was completed in 2012. The Leatherwood Depot – a sheltered area with picnic tables was constructed in 2013. The Arboretum's version of Old Downtown Overland Park and the Strang Line Trolley was opened in 2014. Plantings are native prairie types of improved varieties such as Little Bluestem, Big Bluestem and Black-eyed Susans. This area is nearly a work of art on its own terms, therefore, no other embellishment would be considered unless the piece offered the perfect complement to this vibrant space. A Seward Johnson life sized sculpture of a train conductor in period dress is one such example.

The Xeriscape Garden, installed in 2002, (pronounced zer-i-scape) is based on key principles demonstrating that water-efficient gardens are not only practical and functional, but also visually pleasing. Plants are selected for and grouped by their water needs. This garden is located next to our Visitors Center. *Two Frogs* by Elliott Carlson are the art feature completing this area. This garden is unavailable for further art installations.

Two Frogs by Elliott Carlson placed in the Xeriscape Garden in the OP Arboretum, May 2009. Photo by TBL Photography

Future Art Development in the Arboretum

The Arboretum has a variety of gardens planned as a part of its long term development strategy. Those include: Gardens of the Home, Gardens of the World, The Celebration Garden, Erickson Rose Garden, the four Conservatories and the Rill. The guiding principles will continue to apply and thematic spaces will be regarded as per their motif. The following are options to consider in regard to art installations that not only enhance the Arboretum but in some cases address a function.

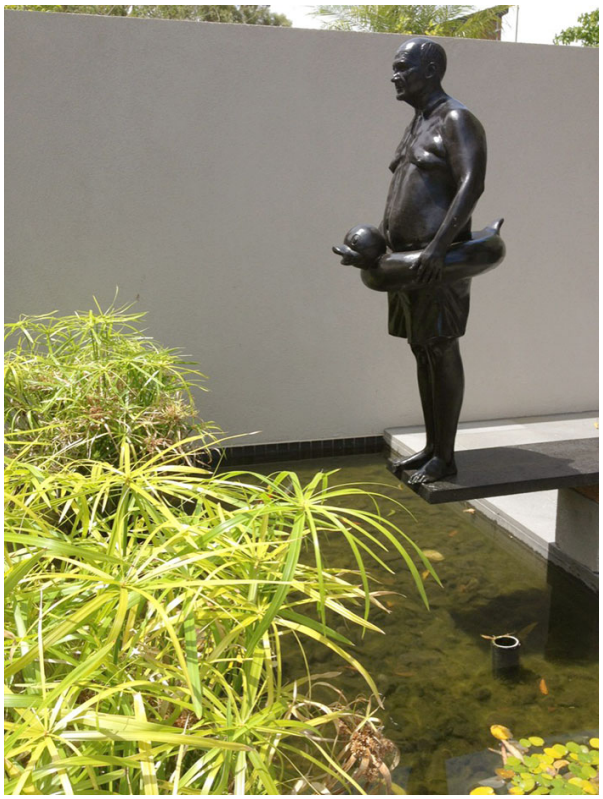
Planned Thematic Gardens, such as Gardens of the Home, Gardens of the World, The Celebration Garden, Erickson Rose Garden will be considered for art in the same manner as

the current thematic gardens with art specifically chosen to engage the mind and reflect the theme just as the plantings in these spaces will engage the senses.

The Conservatories offer an opportunity to showcase art in a stable environment and rotating exhibitions are an ideal option to keep these spaces new, fresh and inviting.

The Rill, often described as the spine of the Arboretum, is a water feature that will feed the dozens of gardens it flows past. Its long reach invites monumental installations to draw audiences toward the gardens that await. Oversized neo-classical stone pillars or urns, are a perfect marker for the nodes on the Rill and would create the effect of giant candlesticks on an enormous table. Each pulling the viewer's eye along the vast expanse of water.

The Rill is a large enough water feature to have multiple sites for art. Figurative work is easily envisioned in these spaces as are pieces that work with the water.



Man on diving board by Tom Corbin, an example of a figurative piece that works well as a water-side installation.
Photo courtesy of corbinbronze.com © Corbin Bronze

Additionally the City's collection already includes two pieces intended for placement along the Rill. Both are by local artist Robin Richerson - *Summer on the Pond*, a small bronze of a boy placing a toy boat in water and *Heading Home* a small boat with full sail.

Functional Pieces

Bridges: The Arboretum has five bridges as of 2017. These necessary crossing points have the potential to provide beauty, artistic inspiration and lasting memories. A good example of this simple, universal park feature put to artistic use can be found in Central Park of New York, which has 23 arches and 11 bridges designed to tantalize its visitors.

Benches: Another necessary feature to the Arboretum that can be enhanced artistically to create fun and interactive experience in the park. Other examples of functional installations that with the right investment could be artistic include: retaining walls, patio mosaics, bike racks, birdhouses, feeders and planters.

Art as a Solution

Other uses for art include addressing problems, such as the disappearance of fish from the Koi Pond as result of natural wildlife activity, one such example is found at the San Antonio Riverwalk which gives visitors a beautiful year round celebration of waterlife in the form of fish sculptures suspended below a bridge that light up at night.

F.I.S.H. by Donald Lipski, I-35 Overpass near Camden Street in San Antonio, TX. An example of art as a solution for education about the area wildlife in San Antonio. 25 seven-foot-long hand-painted fiberglass resin long-eared native sunfish. © San Antonio River Foundation

Wayfinding

Creating landmarks for location markers in a large facility is a proven means of helping patrons navigate. Planning these installations with art in mind turns these necessary features into attractive and engaging points of reference that enhance the overall space.

Appendix 5 - Overland Park International Sculpture Garden

Purpose

The purpose of this Public Art Master Plan - International Sculpture Gardens Appendix is to provide direction and guidelines for permanent art installations in the International Sculpture Garden (ISG). The ISG is an exterior art gallery, therefore the spaces and gardens are to be designed to highlight the art to the art's greatest impact.

Principal Guidelines

1. The first goal for the International Sculpture Garden is to showcase art in an outdoor environment and will be tailored to show each installation to its greatest benefit.

2. The International Sculpture Garden will not only focus on art that educates about other cultures but also expressions of artists from around the world.

3. Art installations will have both long range vista and close up framing, especially monumental pieces.

4. All art installations must be from a Public Art Master Plan process approved artist(s) and have a unique aspect.

5. Pieces with ubiquitous provenance are strictly prohibited.

6. Areas designated as thematic art spaces will focus on the designated subject, theme or artist to the exclusion of other options.

7. Art installations will also include functional pieces such as bridges, benches, retaining walls and other interesting options.

8. Shelter structures and buildings are considered art for the purpose of this plan. It is preferred that all shelters and/or building constructions have an aspect that can be regarded as a free standing art element.

9. Limited exhibitions that do not exceed 18 months will be encouraged provided if the art does not intrude on spaces designated for permanent pieces.

Sizes of Art

For the benefit of informed discussion, sizes are regarded as follows:

- Small - Less than 3 feet in greatest dimension
- Medium - 3 - 5 feet in greatest dimension
- Life sized - based on the average size of an adult. In cases of children in art, the size of the art should accurately reflect the size of a child of the age represented.

- Sub Monumental - 20 feet or less in any dimension but greater than 9 feet.
- Monumental - Greater than 20 feet in smallest dimension.

Scale to Space

Art selected should be appropriate for the space it will occupy and not just today but for many years to come. Elements to consider in placement discussions must include consideration of the growing plant life surrounding a location. Saplings that provide a wide space between trees will close that space over time, squeezing a sculpture and creating a future dilemma. Additionally, changes in watershed, site usage and preservation management need to be considered for an extended time frame not just the present available space. The ISG is a natural environment and placements need to be viewed through the lens of decades and not present states.

Maintenance

Art should be vetted with long term maintenance in mind and no installation should be considered that can not manage four seasons of Kansas weather over several decades. While routine maintenance is planned and managed by the City, such work still needs to be funded and should be planned for any acquisition. Staff can speak to these questions and issues.

The Art of China

The initial phase of the ISG will involve placements of the pieces gifted the City for creation of the ISG from artists in China. These pieces will be placed first and patron communication will describe their creation of the ISG.

East West the Same Man by Kwan Wu, one of the founding pieces of the International Sculpture Garden.

Functional Pieces

As with the Arboretum, functional art will provide beauty, artistic inspiration and aesthetically appealing pieces that assist in the operation of this venue. Functional installations including but not limited to retaining walls, patio mosaics, bike racks, shade structures and planters should be a part of the ISG to add interest and surprise for patrons.

Bench by Ginny Ruffner in the Olympic Sculpture Park, an example of functional art
Photo by Carrie Dedon courtesy of the Seattle Art Museum and urbanglass.org © Seattle Art Museum

Bridge No. 28 in New York City's Central Park designed in 1864 by Calvert Vaux and spans the bridle path between northern Reservoir and the tennis courts. Photo courtesy of www.centralparknyc.org, ©2017 Central Park Conservancy.

Art as a Solution

Also as with the Arboretum, other uses for art include addressing issues in the ISG such as the creation of small event spaces or follies that invite interaction and celebrations or a interesting artistic fence or boundary that limits wildlife activity while not diminishing the beauty of the space.

Bethesda Terrace Arcade Installed in 1869 by Jacob Wrey Mould in New York's Central Park features extensive mosaic tile art. Photo courtesy of www.centralparknyc.org, ©2017 Central Park Conservancy.

Wayfinding

The ISG will exceed 300 acres, landmarks for navigation are essential. Also the ISG will have many spaces which offer lengthy vistas from which to enjoy monumental pieces. The ISG map notes several spaces that are optimum for these types of installations such as the south prairie and the north pasture. The north pasture installation creates the additional option of a billboard style landmark that highlights the ISG location along the roadway.

Mark Di Suvero's Mother Peace, 1969-1970 painted steel at the Storm King Art Center ©2017 Storm King Art Center, an example of monumental art that can also provide wayfinding.

W 179TH ST
FRONT CLEARING
MIDDLE POND
WALNUT GROVE
WEST MEADOW
CACTUS GLADE
UPPER PRAIRIE

Appendix 6 - Vision Metcalf

Purpose

The City of Overland Park's Vision Metcalf Plan introduction states: "The City of Overland Park has a vision for the Metcalf Corridor. Long identified as one of the 'Main Streets' of Overland Park, Metcalf Avenue runs nearly the entire length of the city and extends northward to Interstate 635 and southward as a major arterial into the unincorporated portions of Johnson County." https://www.opkansas.org/doing-business/long-range-planning/special-area-studies/vision-metcalf/

The purpose of this Public Art Master Plan - Vision Metcalf Appendix is to provide direction and guidelines for temporary and permanent art installations along the main street of Overland Park...Metcalf Avenue. Art installations along Metcalf are intended to enhance the city's main boulevard to grand effect creating an exterior art experience that pedestrians, bikers and passing vehicles may enjoy while traveling the central corridor of our city.

Phase 1 - 95th Street intersection to 103rd street

The section of Metcalf Avenue between 95th Street and 103rd streets are the initial phase of development and will include temporary installations as well as permanent pieces (i.e. Pierced Sky by Matthew Kirby at 103rd and Metcalf.) The east side bike / hike trail provides an ideal location for viewing and placements as do the centrally landscaped median.

Phase 2 - 95th Street to 87th Street

This section connects new development at 95th street with the Johnson County Arts and Heritage Center at 87th Street. Both temporary and permanent installations will be utilized with anchor pieces that create connectivity. The east side bike / hike trail provides an ideal location for viewing and placements as do the centrally landscaped median. This section also starts higher at the 87th street intersection and offers a overlooking view from this vantage for southbound travelers.

Phase 3 - 103rd Street to I-435

This section is the transition from the smaller urban streets to the connectedness with the adjacent cities of the greater metroplex via large highways and fast moving traffic of Interstate 435. Pieces along this stretch will progress from the scale of Pierced Sky by Matthew Kirby at 103rd and Metcalf to the almost Goliath scale (i.e. Seward Johnson's Greatest Generation in San Diego, CA) at the junction of Metcalf Avenue and I-435. In between installations can range in size but the large pieces should gradually improve in scale.

Pierced Sky by Matthew Kirby installed at 103rd and Metcalf Ave. December 2008. Photo by TBL Photography

Phase 4 - 435 to 135th Street

This section of Vision Metcalf will connect to the Blue Valley Parkway that hosts Shim Sham Shimmy by David Stromeyer at one end and the I-435 interchange at the other. While there is very little median space along this stretch, there is sidewalk areas and intersection nodes that can be useful for art.

Beyond Phase 4 - Metcalf start to finish

Ultimately, it is the goal to create Metcalf Avenue as an art gallery from its start at I-35 to its end at the county line. This will be a generational goal that includes encouragement of business partners and invitations to neighborhood groups. Metcalf Avenue will be a work in progress for art.

Principal Guidelines

1. The Vision Metcalf space should create an arresting art experience that appeals to walkers, runners, drivers and tourists.

2. Installations should look to vertical as well as horizontal space.

3. Artists should be encouraged to find unique options that include unexpected installation sites, media and viewer interaction.

4. Installations should be collectively placed to give the horizon view of Metcalf a cohesively look.

5. At least three installation sites on Metcalf Avenue should be of such scale as to create national, if not international, interest and be destination in their own right. Recommended locations could include:
    a. I-35 and Metcalf Avenue Cloverleaf - A monumental installation that offers wayfinding to Overland Park
    b. Wayfinding to the historic Downtown Overland Park
    c. 87th and Metcalf - This site could be a collaboration with the county to highlight the Arts and Heritage Center
    d. 95th and Metcalf - This site busy intersection represents a hub of city activity.
    e. 435 and Metcalf - This site with the crossing highway provides a monumental opportunity for a location to let passing motorists know ‘This is Overland Park!’

1.26 by Janet Echelman, suspended in front of Santiago’s Museo Nacional de Bellas Artes in the busy city center in Santiago, Chile is an example of destination art installations. Photography by Mark Davis, © www.echelman.com

Sizes of Art

For the benefit of informed discussion, sizes are regarded as follows:

- Small - Less than 3 feet in greatest dimension
- Medium - 3 - 5 feet in greatest dimension
- Life sized - based on the average size of an adult. In cases of children in art, the size of the art should accurately reflect the size of a child of the age represented.
- Sub Monumental - 20 feet or less in any dimension but greater than 9 feet.
- Monumental - Greater than 20 feet in smallest dimension.

Scale to Space

Elements to consider in placement discussions must include consideration of traffic and pedestrian usage surrounding a location. Use of vertical space is welcome as are kinetic pieces. Patron interaction is another important consideration for example, can the piece be safely touched or does it have sharp edges and pinch points?

Christo and Jeanne-Claude The Gates, Central Park, New York City, 1979-2005, is an example of a major, ephemeral art installation intended to create national interest. Photograph by Wolfgang Volz © 2005 Christo and Jeanne-Claude

Maintenance

Temporary pieces for exhibition do not need the same longevity requirements as do permanent pieces unless they will be considered for permanent installation. These installations do, however, need to be responsive to Kansas wind loads for their short term display

Art should be vetted with long term maintenance in mind. Ideally, no installation should be considered that can not manage four seasons of Kansas weather over several decades. While routine maintenance is planned and managed by the City, such work still needs to be funded. Staff can speak to these questions and issues.

Appendix 7 - Downtown Overland Park Historic District

Purpose

The purpose of this Public Art Master Plan - Downtown Overland Park Historic District Appendix is to provide direction and guidelines for permanent and temporary art installations in the historic district so that the installations not only enhance living and working in this area of the city but also reward walking. Many of the installations will be exterior placements but there will also be interior collections in city facilities.

Principal Guidelines

1. Art in the Downtown Overland Park Historic District will enhance the founding district of our great city and include such elements as; historic, contemporary, wayfinding and beauty.

2. All art installations must be from a Public Art Master Plan process approved artist(s) and have a unique aspect.

3. Pieces with ubiquitous provenance are strictly prohibited.

4. Art installations will also include functional pieces such as bridges, benches, retaining walls, murals and other interesting options.

5. Installations along Metcalf Avenue should have the secondary purpose of wayfinding to the downtown district.

Sizes of Art

For the benefit of informed discussion, sizes are regarded as follows:

- Small - Less than 3 feet in greatest dimension
- Medium - 3 - 5 feet in greatest dimension
- Life sized - based on the average size of an adult. In cases of children in art, the size of the art should accurately reflect the size of a child of the age represented.
- Sub Monumental - 20 feet or less in any dimension but greater than 9 feet.
- Monumental - Greater than 20 feet in smallest dimension.

A Great Place to Land by Gary Kahle, January 2006, located at the Conser and Santa Fe Drive Roundabout in Downtown Overland Park. Photo by TBL Photography

Scale to Space

Art selected should be appropriate for the space it will occupy and not just today but for many years to come. Elements to consider in placement discussions must include planned construction, easements for traffic expansion and pedestrian access.

Maintenance

As will all public art acquisitions, the art should be vetted with long term maintenance and should be able to manage four seasons of Kansas weather over several decades. While routine maintenance is planned and managed by the City, such work still needs to be funded and should be planned for any acquisition. Staff can speak to these questions and issues.

Additionally, functional pieces need to handle their intended use. Bike racks and benches should be able to manage thousands of interactions with the public.

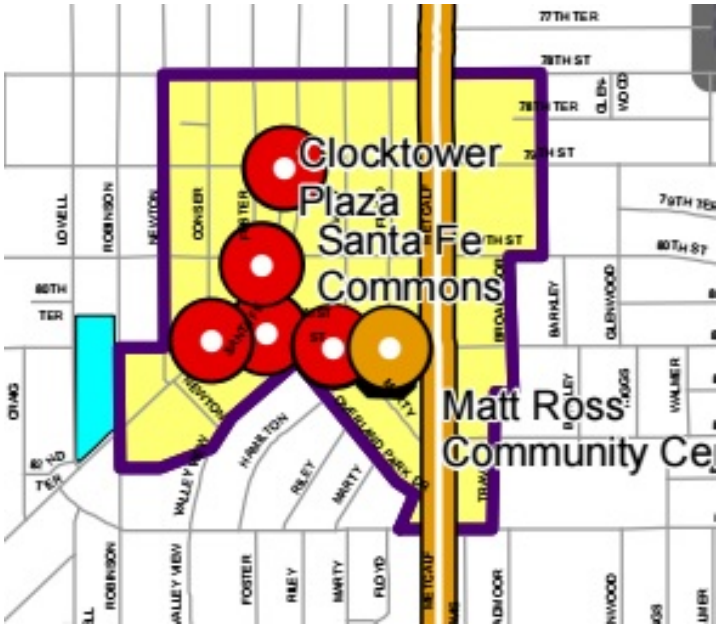
Functional Pieces

Functional art in the downtown district will need to cater to the many aspects of urban life such as bike racks, benches, signage even trash cans, planters and light fixtures.

Paper clips as bike racks located at 21st and L Streets NW, Washington, D.C.
Photo: jay mallin by jaymallinphotos
www.thewashcycle.com

Wayfinding

In the downtown district will focus on finding key locations that are the integral to the area such as the Farmers' Market, Inter Urban Art House, Historic Santa Fe Commons Park and Clock Tower. Many of these elements could include signage.

Stakeholders

The Downtown Historic District will be represented by Downtown Overland Park Partnership staff and a representative board member in all committee review of art installations.