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**Public Arts Master Plan
The Rio Salado Overlay District
Tempe, Arizona**

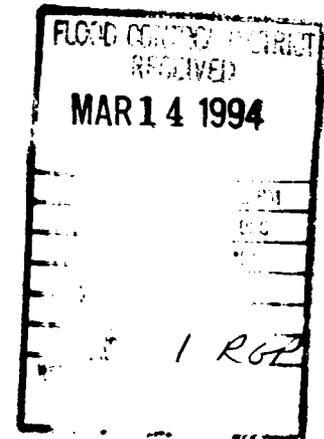
1994

A124.926

Community Services Department
Recreation and Cultural Division

MEMORANDUM

To: Rio Salado Sub Committee
From: Florence Macdaniel
Re: Rio Salado Public Arts Master Plan
Date: March 9, 1994



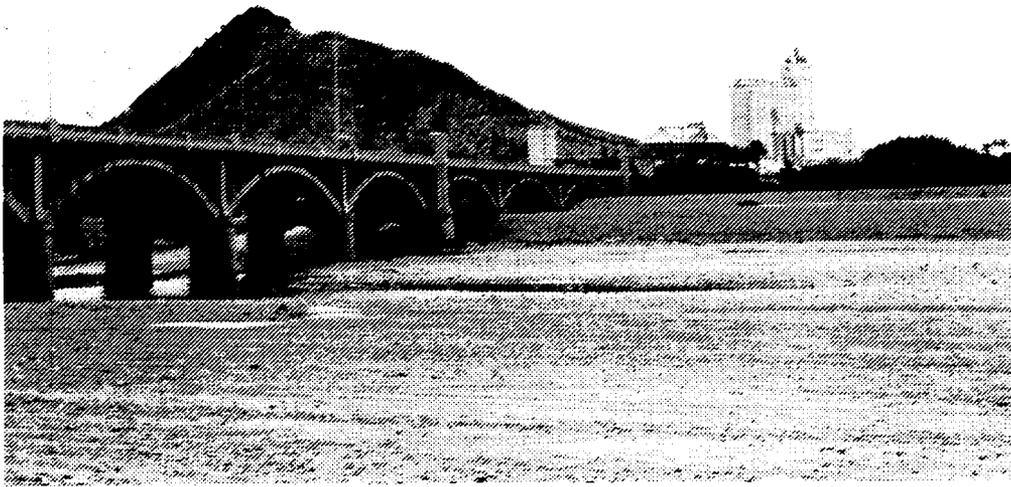
Well...here it is!

Attached please find a copy of the Rio Salado Public Arts Master Plan. Although this plan has taken over 19 months to complete, it is one of the most extensive public arts plans in the state. Thank you for all of your help and input during the development process. The plan encompasses literally thousands of hours in planning time from the team of Helene Fried & Associates, the community, city staff and you, and is a major step to enhancing the public arts in our community.

We are anticipating a presentation to Council for adoption of this plan the latter part of this month. We are also looking at an informal reception for committee members prior to Council presentation. Be on the look out for an invitation shortly. If you have any questions please do not hesitate to call me at 350-5227.

Once again, thank you for all your effort. It has truly paid off!

A RIVER ONCE MORE



City Council

Harry E. Mitchell
Mayor

Don Cassano

Frank B. Plencner

Dennis Cahill

Joseph Lewis

Leonard Copple

Carol Smith

Neil Giuliano, Vice Mayor

Tempe Municipal Arts Commission

Wanda Turk
Chair

Mary Baroni

Dan Igor Glenn

Barbara Carter

Mario Mendia

Dino Castelli

Linda Pulaski

Dianne Cripe

David Saar

Cecelia Esquer

Virginia Tinsley

Richard Foreman

Robin Goldstein Trick

Bob Fronske

Mary Wolf-Francis



**A project of the
Tempe Municipal Arts Commission**



SUPPORTED BY
ARIZONA COMMISSION
ON THE ARTS

Planning Team

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San Francisco**

**Reid & Associates Architects & Planners, Inc.
Tempe**

**Tad Savinar
Portland**

Acknowledgements

Mayor Harry E. Mitchell provided valuable leadership, insight and enthusiastically supported the planning effort and hosted the Community Forum. City Council provided the necessary support for the planning effort. Vice Mayor Neil Guiliano was particularly helpful by hosting and actively participating in the Artist Forum.

We are grateful to Mario Mendia, Chair of the Tempe Municipal Arts Commission, as well as Mary Wolf-Francis and Jeanne Davis who led the Rio Salado Sub-Committee through the planning process. Mary Wolf-Francis served as an integral member of the planning partnership representing the citizenry of Tempe.

Offering their special perspective and technical expertise was city staff, particularly those members of the Community Services Department, Community Development Department and Rio Salado Task Force. They were generous with their time, candid and supportive.

Michael Costello, Community Cultural Programs Coordinator and Florence Macdaniel, Cultural Projects Coordinator provided necessary leadership, were thoughtful and thorough during this process.

We appreciate the work of Ron Gasowski, professor in the School of Art, Arizona State University, and the Intermedia Class, Fall 1992, who conducted informal interviews with students and faculty regarding Rio Salado, inventoried and photographed the public art on campus and in Tempe.

Rod Cox, former Tempe Municipal Arts Commissioner, was helpful in arranging travel for the Planning Team. Travel was made possible with the cooperation of America West Airlines.

Support for this project was made possible in part by the Arizona Commission on the Arts and the Tempe Municipal Arts Commission.

We wish to thank the many individuals, citizens, artists, musicians, designers, art administrators, and business owners with whom we spoke with and were generous with their time and ideas.

Committing to the planning effort was an ambitious step for this group of active community members and professional staff, still in its formative years of providing artistic leadership for Tempe.

Table of Contents

Prologue	1
A Beginning...	2
Mandate Process	3
Description of Site	4
Window of Opportunity	6
Theme	7
The Program	8
Public Art	9
A Site Analysis	10
Artist Selection	19
Places for Culture	21
Celebratory Events	28
Education	31
Management and Finance	33
Implementation and Timeline	37
Conclusion	41
Attachments	

Prologue

The Rio Salado Public Arts Master Plan, when ADOPTED by the City Council, will become a policy document AND AN ADDENDUM TO TEMPE GENERAL PLAN 2000 AND MORE SPECIFICALLY THE RIO SALADO PROJECT PLAN. As a policy document the Rio Salado Public Arts Master Plan will serve as a set of guidelines for the public arts generated by both public and private dollars.

The Rio Salado Public Arts Master Plan provides an opportunity for Tempe to prepare for future decision making by ensuring a comprehensive and integrated approach to the arts. Early artist involvement in the planning and full participation in the implementation of the plan is necessary and desirable to assure the success of the plan. Further the plan includes strategies which can serve as a model for riverbeds throughout the valley. These include strategies for temporary and permanent public art; cultural institutions providing citizens with opportunities to learn; and festivals and special events for Tempe residents and families as well as visitors from throughout the valley and country to enjoy. It is a challenge worthy of the tremendous investment in time and dollars the City, its citizens, and the developers and property owners of the Rio Salado will make.

A Beginning...

Rio Salado, begun as a dream, is now being realized. A bold idea initially conceived by professors and students of the College of Architecture at Arizona State University. This early concept proposed converting a dry river bed into a 200-acre lake. A place for recreation, a wildlife refuge and a lively urban environment with restaurants, shops, offices and housing comprised the original vision.

The Rio Salado Advisory Commission, appointed by Mayor Harry E. Mitchell in 1979, provided citizen input in the creation and development of the Rio Salado Master Plan, the Overlay District and the Rio Salado District Ordinance. In 1987, Maricopa County voters defeated a valley-wide plan appropriated by the State legislature; however, Tempe already had committed to the plan and proceeded to initiate a host of projects.

The primary goals forwarded by the Rio Salado Advisory Commission in the early years of planning are close to being accomplished: encouraging optimum development; promoting outdoor recreation, and combining effective flood control with thoughtful environmental planning to realize economic and social benefits.

An updated 1992 Rio Salado Plan approved by City Council provided a description of the development in and around the Salt River, stated specific goals and policies, and recommended a strategy for implementation. In order to fully prepare for future cultural development and to parallel the City's general planning efforts, the Tempe Municipal Arts Commission embarked on the formulation of a Public Arts Master Plan for the Rio Salado Overlay District with the support of the Arizona Commission on the Arts in 1989. The Arts Commission¹ acknowledged that arts and cultural programs would enhance the Rio Salado experience and potentially play a significant role in linking the diverse uses. The Commission supported the goals and objectives of "Tempe 2000 A General Plan" *to strive to make Tempe a beautiful and unique city by enhancing the tangible elements of a quality of life by expanding social, recreational, educational and cultural programs.*² In July 1992, the Arts Commission began the process of creating a Public Arts Master Plan for the district with the formation of a specially convened Rio Salado Sub-Committee of Tempe and valley-wide citizens³ working with an interdisciplinary professional planning team. The Sub-Committee included Rio Salado Advisory Commission representation and provided the necessary leadership and support to proceed with the planning effort. These community members have met regularly with members of the Tempe Municipal Arts Commission staff and the Planning Team and guided the process creating a plan and laying the foundation for its eventual implementation.

¹ Tempe Municipal Arts Commission, Attachment A

² Tempe 2000 General Plan Community Department, p.35

³ Rio Salado Sub-Committee, Attachment C

Mandate Process

Tempe Rio Salado is an opportunity to create a new public environment, the future essence of an urban waterfront - one set in a natural desert landscape respectful of its heritage. The juxtaposition of cultural, recreational and urban activities in an environment of river, natural landscape and potentially a lake, is the foundation upon which this plan is formed. This extraordinary mix will create a unique environment attracting and pleasing visitors and residents for years to come.

It is rare that a city the size of Tempe would undertake such an ambitious challenge, more expected of a large, metropolitan area. Known throughout the region as a *can do city*, Tempe has several advantages enabling it to embark on this difficult, yet promising challenge - stable civic leadership, a commitment to quality of life issues, visionary urban planning and the establishment of land-use goals subscribed to by an innovative and dedicated municipal staff. The result is that Tempe, a land-locked city, has made a commitment to invest in a bold vision for its future growth. The planning for Rio Salado may indeed serve as a model of innovation and, as with other Tempe projects, be one deeply rooted in responsible civic decision-making and fiscal management.

Believing that a vibrant and diverse program of the *public arts* - artwork, cultural facilities and festivals - will contribute to creating a valued and safe public environment, the Tempe Municipal Arts Commission charged the Planning Team with developing a comprehensive Public Arts Master Plan for the Rio Salado Overlay District to include recommendations regarding three primary areas of interest:

- public art
- cultural facility development
- cultural animation including festivals, exhibitions and special events

A mandate from the Tempe Municipal Arts Commission to include wide public participation evolved, resulting in the Planning Team engaging the public in an unprecedented dialogue uncovering the potential for art and culture in the Rio Salado. Previously underserved parts of the community were encouraged to participate in the cultural planning process which included broad aspects of the artistic community. A broad range of suggestions were made from requests for traditional rose gardens to the demand to prevent any development of this vast open land.

A cooperative and collaborative partnership comprised of residents, representatives of arts organizations, artists, performers, property owners in the Rio Salado Overlay District and city officials was formed which provided on-going input to the Planning Team through informational interviews,¹ well-attended forums for the artists and community members, special

¹ See Attachment C, list of informational interviews

interest workshops,¹ and technical staff meetings. Informal surveys were conducted at the Fall and Spring Festivals of the Arts sponsored by the Mill Avenue Merchants Association (MAMA) in December 1992 and March 1993,² and on the ASU campus.³

This intensive interface with the community provided the framework for the recommendations and the consensus building necessary to eventually attain the plan's goals.

Critical factors in the development of the overall plan were the following assumptions, identified by those participating in the informational interviews:

- high expectations of the citizenry for quality-oriented public programs
- desire of the Tempe community to enhance the public environment
- the importance of arts as a component of civic pride and therefore the Rio Salado Overlay District
- recognition of art and cultural expression as a tool to self awareness and personal growth
- acknowledgement of the arts as a potentially major factor in economic development
- the necessity for meaningful public participation to achieve ambitious civic goals in a contemporary society
- acknowledgement of the interconnectedness of the diverse land uses: Downtown Tempe, the Salt River-Pima Maricopa Tribal Community, Arizona State University, and the valley cities of Phoenix and Scottsdale

Description of Site

The Rio Salado Overlay District as described in the 1992 plan, calls for the conversion of 5.5 miles of dry riverbed into a lake surrounded by a meandering linear park, natural habitats, and mixed use developments of *office/retail, hotels, recreational sports and cultural facilities*. Located at the heart of the Valley, the Overlay District links Tempe with Phoenix and Scottsdale; the Salt River Pima-Maricopa Tribal Community and Arizona State University.

¹ See Attachment D, list of forum and workshop participants

² See Attachment E and F, sample survey and sample results

³ See Attachment H, sample of ASU Public Art Survey

The Rio Salado Overlay District includes approximately 3600 acres (5.6 square miles) along the Salt River and is generally bound by the Hohokam Freeway on the west, Price Road on the east and University Drive (exclusive of downtown Tempe) on the south. The northern edge of the District follows the municipal boundary except for 1.5 miles between the Crosscut Canal and Miller Drive as shown on the enclosed plan.¹ Tempe's total land area is approximately 40 square miles, so the Rio Salado Overlay District encompasses approximately 14% of the city's land area and is of great significance to the future growth and well-being of the City.

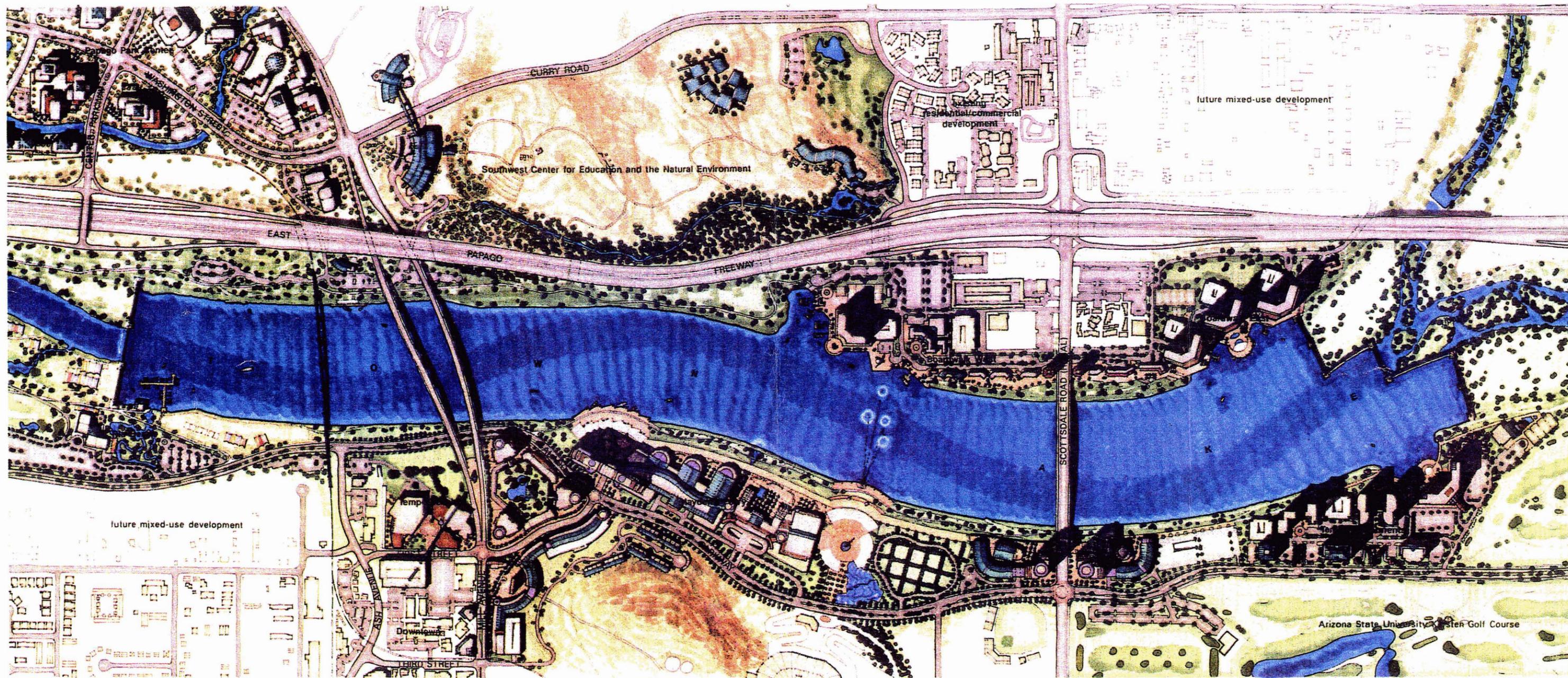
While the site offers the opportunity for many cultural amenities, there are several serious constraints. First is the noise generated by aircraft utilizing Sky Harbor International Airport. Although some musicians and performers familiar with performing in Tempe accept the inherent difficulties in performing outdoors, it is clear the sound of the arriving aircraft may actually prohibit many types of performances from occurring at all. Conversely the flight pattern over the Rio Salado can be seen as a special, although limited, opportunity to view environmental artworks from the air. The possibility of a third runway will severely limit the types of cultural programming possible.

Climate is another significant issue impacting the recommendations. A recent study for an outdoor amphitheater in Phoenix states: "*The Valley area has two excellent seasons for performances in an outdoor amphitheater, with almost twice as many ideal days as most areas with more traditional four-season climates.*"² The pleasant climate during the fall through spring, while ideal for festivals and outdoor activities, gives way to the hot summers where these activities are prohibitive without protective shading or temperature reducing techniques.

Visual constraints include permanent power poles and transmission lines installed in a linear fashion along the north bank. Existing power lines on the south bank are scheduled to be removed, improving the public's enjoyment of the natural landscape. Mitigating these natural and man-made constraints will require careful and imaginative planning. The development of a major public arts program can link the Rio Salado by urban design and integrated land uses with Downtown Tempe, creating a vibrant and aesthetically pleasing environment. While the dream of a desert city on a river's edge has motivated much of the planning and public support, it is the very reclamation of the land which is the valuable resource for the landlocked City of Tempe.

¹ Rio Salado Overlay District Plan

² Arts Development Associates for the Arizona Commission of the Arts, "Exploring A South Mountain Amphitheater: The Report On A study of the Need for an Outdoor Amphitheater in Phoenix and the Feasibility of Locating it in South Mountain Park," May 1986.



April 1998
Conceptual Development Plan
 TOWN LAKE VICINITY



Community Development Department

Window of Opportunity

As broad as the meanings of the word culture, the Rio Salado meets and encompasses all its myriad definitions. As a park, its open space is an urban amenity, providing visual and psychological relief to the intensity of downtown and new commercial and residential development; its extensive recreation areas reinforce the active Tempe lifestyle and provide another venue for social interaction; its magnitude becomes a source of civic pride, reflective of the citizen's undaunted belief in their ability to accomplish any civic goal; its economic attributes will generate monies that can be utilized to provide services citywide; its implementation validates the vision and relevancy of Tempe's major cultural institution - Arizona State University; and the scale of the cultural programs allows all Tempeans an opportunity to enrich their lives.

The Public Arts Master Plan is only one element of a very large and complex proposal. When one steps back and assesses the impact of this project, one will realize that the Rio Salado, specifically the water, the channel and the reclaimed land, will be in and of itself a civic amenity.

The Public Arts Master Plan will serve as a framework for future opportunities and decisions evolving as future civic and developmental decisions are made. It is important to note that the plan is specifically for the Rio Salado Overlay District and although the findings comment on certain city-wide cultural issues should not be seen as a plan for the city as a whole. The plan is structured to accommodate the ever-changing needs of the community and is conscious of the often dramatic economic, social and political changes in our modern society.

The Public Arts Master Plan is committed to addressing the following six goals:

- Support the Rio Salado Advisory Commission's commitment to maintain the water's edge as the public domain.
- Create programs which are of value foremost to Tempe residents and businesses.
- Acknowledge and celebrate the rich heritage of the Rio Salado and encourage participation of diverse communities in the planning and execution of the plan.
- Create programs and facilities site-specific to the district and sensitive to the microclimate and other environmental constraints.

- Assure the maximum perception of public accessibility by encouraging an integrated fabric of signage, materials, circulation patterns and other civic elements of urban design amenities.
- Integrate the creative work and thinking of the artistic community into the planning of Rio Salado including all aspects of infrastructure, architecture, landscape, communications and events.

Theme

The theme was conceived to be broad in scope with an ability to change and evolve, recognizing that the Rio Salado Overlay District, twenty years in the making, will most likely span a number of generations until it reaches completion.

The significant historic nature of the site, the community's willingness to engage in a dialogue regarding decisions confronting a contemporary society, and the opportunity to envision the future, suggest a *touchstone* for the art and cultural programs of Rio Salado.

Discover the past...

Among the citizenry there is a strong desire to acknowledge and better understand the rich cultural beginnings of the Native Americans, settlers and others. The Rio Salado provides a unique opportunity for this region to acknowledge, embrace, and celebrate its heritage. Writings, performances, celebrations, and artworks reinterpreting the past in a contemporary mode will keep the value of heritage alive. Cultural institutions which invite the viewer to better appreciate and interpret the human or environmental heritage will enrich the community.

Engage the present...

Accessibility to a diverse society is critical to the success of a public art program. The program will need to engage artist, patron, student, and audience in a dialogue of important personal and societal issues. The arts can enrich our understanding of one another as contemporary sculptures, dramas and musical compositions can reveal much about the contemporary world.

Serve the future...

Public arts at Rio Salado must sustain a timeless quality. Just as the water, the freeways and the architecture must meet the needs of future generations, so must the arts. The future does not need to be modern, shiny, or impersonal. To serve the future the cultural fabric needs to be civic and needs to be made out of proven materials which are easily maintained, which will sustain long-term use and which will survive the harsh elements. Both permanent and temporal aspects of cultural programming - public art, cultural institutions and special events - must be able to sustain that long-term relevancy, serving existing communities and future generations.

The theme - "*Discover the past, engage the present, serve the future*" is a guide for design teams, artists, dancers, actors, musicians, art professionals, and writers. It will bind the program together, not in the strict adherence to it as a theme, but rather by its many interpretations, serving as a springboard encouraging many interpretations. Most importantly, the theme represents a commitment to the citizens of Tempe from the Tempe Municipal Arts Commission, City Council, and City officials as part of the official plan for the Rio Salado Overlay District: a commitment that the arts and cultural programming will address the civic issues important to the community.

The Program

Highly complex in nature, the Public Arts Master Plan should be seen as a planning document for:

city officials: as part of the official document guiding the planning and development of the Rio Salado Overlay District.

developers: to guide them in their understanding of the arts and cultural opportunities in the Rio Salado.

artists: to identify and introduce them to the many opportunities as well as advise them of certain constraints.

public: to introduce them to the many opportunities and encourage and acknowledge their active participation in decision making.

It offers numerous permanent and temporary opportunities for public art, cultural facilities, festivals and events. It is intended as a guide which will, and should, evolve and change. It is critical to the success of the Plan that

city officials and community members are committed to an outreach program of on-going civic involvement through annual forums to discuss significant issues. In addition, the Salt River Pima-Maricopa Tribal Community must be involved in the planning and eventual programming.

Public Art

The Rio Salado area is well-suited to a wide variety of both temporary and permanent artworks. A diversity of natural forms - "A" Mountain, Papago Park, the river bottom, the broad expanse of sky, and the changing coloration of natural landscaping - all serve as reference points for the making of public artworks.

A distinguishing aspect of the district is the availability of a vast amount of open space and undeveloped land. The existing architectural fabric is modest, consisting primarily of industrial areas and pocket neighborhoods, presently comprising less than 20% of the overall district. Infrastructure, such as power lines, bridges, freeways, and underpasses already in place have become either visual or operational constraints defining the boundaries of the district.



Wave Organ, a collaboration between George Gonzales and Peter Richards uses recycled tombstones and other stones to create a water-front pipe organ of resonating chambers created by tubes activated by wave and tidal action.

Conceptual approach

Beyond the underlying theme of "*Discover the past, engage the present, serve the future*", several approaches have been identified as broad parameters, not as strict themes. They are as follows:

- Diverse cultures have made the Salt River Valley their home, modern immigration continues to add to the rich diversity. Many cultures have brought legends and proverbs, offering a dynamic view of how to order one's life.
- Artworks that serve to inform the viewer about the history of the Rio Salado, and traditions of the Native Americans, settlers and others.
- Interactive pieces that explore natural phenomena - wind, rain, sun, and seasonal changes.
- Artworks that explore the relationships between the individual, the community, and the land.
- Environmental works of art that enhance the viewer's understanding of the ecology and further the appreciation for the beauty and mystery of the landscape.

Invite a select but diverse group of individuals together such as artists, members of the local tribal communities, ASU professors with expertise in history, ethnic studies and mythology. Identify a select number of written pieces to serve as conceptual foundation for the artists, thereby inviting them to respond not only to the site, but to history as well. For instance, a Salt River Pima-Maricopa piece might be: "the maze is a symbol of life...happiness, sadness...and you reach that when you get to the middle of the maze" or "El que espera/ desespera"-- the person who waits despairs. Some artists may interpret these legends literally, while others will use these as a springboard to more abstract expressions. Whether traditional or experimental, all of the pieces will share a common thread having been influenced by these historic legends and phrases.

A successful public art program is best seen as a comprehensive and integrated experience for the viewer who often may view more than one artwork at a time. A diversity of forms, expressions and materials is encouraged thereby providing a wide range of experience for the community.

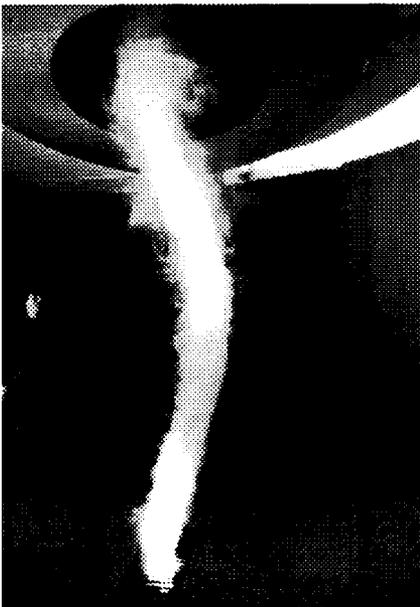
Introduce an artist(s) into the planning process immediately thereby encouraging maximum interaction. Develop a pool of 5 - 7 professionals drawn from a variety of disciplines to advise the Tempe Municipal Arts Commission on the implementation of the Public Arts Master Plan. These artists can then be retained to advise a single department or agency such as the Community Development Department or ADOT (Arizona Department of Transportation), serving as artist/design consultants on a variety of projects over a period of 1 - 3 years. Responsibilities could include the identification of specific art opportunities or sites, the creation of artistic treatments or the identification of artists and others for specific projects. This is the time in the development of the Rio Salado when many good opportunities for artist intervention are occurring, and it will be necessary for the Tempe Municipal Arts Commission to move quickly to take advantage of them.

A Site Analysis

The following is an analysis of the site as it pertains to public art opportunities and constraints. City officials and developers can use this section to identify types of public art possibilities for both the public and private sectors. Some of the recommendations are new while others have been discussed by the Public Art Committee and larger Commission, but these recommendations are now organized as part of a comprehensive plan for the Rio Salado.

Rio Salado Overlay District

Establish the Rio Salado as a unique place by developing an identification system consisting of elements appearing throughout the Overlay District. Such elements might include, but not be limited to: signage and graphics program, street furniture such as bollards, trash receptacles, drinking fountains, benches, lighting design/fixtures, manhole covers and tree grates, circulation design, paving materials, landscaping, printed and electronic informational materials, color selection systems for utility elements and fixtures, and built amenities including public restrooms, information booths, kiosks and shade structures.¹



Invisible Whirlwinds, Ned Kahn 1987 New Langton Arts is an investigation into art, science and natural phenomena.

Commission an interdisciplinary Design Team to develop an interpretive signage program for the Rio Salado. Special attention should be given to the authentic use of language and interpretations of phrases originating in native communities. Consideration should also be given to the inclusion of braille to assure maximum accessibility.

Transportation Corridors

Provide an opportunity for public art in the transportation corridors, the network of various trails, paths, byways, and roadways that traverse the site. The traveler, moving through the Rio Salado will be enhanced by *pause points* - offering opportunities to captivate, to intrigue, and to encourage the discovery of this place through multiple experiences.

Encourage the creation of artworks which reinforce or define the ways people move along the channel and the water's edge. The flood control system has created a channel with promenades at two levels. The lower 10-year flood water level will be inaccessible at times while the upper level will be permanently publicly accessible. Crossing the bridges twice creates a potential 4.5-5 mile walk for almost the entire circumference of the lake. Repetitive or sequential art expressions will create a more cohesive experience for the user.

Commission artists to create audio-cassette pieces inviting the listener to know more about the Rio Salado by providing information relating to history, ecology, poetry and music, and storytelling for children and other's enjoyment. Create audio-cassette guides, interfacing with the signage program to describe the varied botanical species along the proposed Arboretum Walk beginning on the ASU campus and concluding at the water's edge; tell stories that relate to the Hohokam ruins on the northern edge of Rio Salado and the Heritage Trail in Papago

¹ See "Rio Salado Conceptual Development Plan"

Park; discover the archaeological and geological properties of “A” mountain and its petroglyphs; and finally, learn more about the public arts program itself. A diversity of writers, musicians, historians, folklorists, actors, scientists and citizens could be commissioned to create and record these tapes. The tape and player could be rented along with sunbonnets and solar reflectors providing shade for the user and power for the players.

Design the bicycle path to accommodate skateboarders, rollerbladers, and skaters, as well as cyclists. Invite artists to design the pattern and color of paths indicating boundaries as well as creating animated or cinematic designs that are visually activated when viewed from the moving vantage point of a cyclist or skater.

Enhance functional items associated with equestrian paths such as: watering troughs, ramadas, hitching posts and trail markers combining with historical/educational elements thereby offering opportunities for teams of writers, artists, and historians to collaborate.

Vehicular Roadways

Vehicular roadways provide excellent opportunities for public art although these projects depend on early artist involvement as well as the receptive and cooperating attitude of transportation planners. The Red Mountain Freeway, running east to west, bisects the district for almost its entire length, creating a linear backdrop when viewed to the north as well as generating a high decibel level. It is however an excellent example of how a negative constraint can be mitigated into a positive public arts opportunity.

Architect Bonnie Richardson and artist Dan Collins, a collaborative team, have been commissioned by the Tempe Municipal Arts Commission to work with ADOT to identify ways to enhance a portion of the Red Mountain Freeway in accordance with the guidelines set forward in this Public Arts Master Plan for the entire Overlay District. Their work is an excellent early example of this plan.

Enhance the Red Mountain Freeway and other ADOT plan sites by incorporating artworks in areas such as east and west pedestrian tunnels connecting visitors from the water’s edge to north Tempe; vehicular underpasses at Mill Avenue and Rural Road; 800 foot long screening wall adjacent to the west pedestrian tunnel. These are immediate opportunities for artistic involvement.

The freeway construction is essentially complete and offers only opportunities for enhancement including landscaping, fencing, lighting systems and screen walls. Decorative opportunities, such as color and ornamentation are also possible and encouraged.

Use large scale artworks as landmarks to demarcate the site, establishing a sense of place to those travelling in vehicles.

A final section of the Rio Salado Parkway affords an immediate opportunity for: right of way enhancement, pedestrian crossings, and screening walls along the pedestrian walkways. The Rio Salado Parkway is a limited access way with somewhat slower speeds than the freeway. Special attention should be given to enable the incorporation of the identification program as an integral component of this roadway.

In keeping with the ASU Preliminary Master Plan, commission a large-scale public artwork at the intersection of Rural Road and the Rio Salado Parkway, symbolizing a primary entrance to Tempe.

Enhancement possibilities are limited for the Hohokam Expressway and the Price/Pima Freeway as they have completed construction. Considering the short distance they cross the district, they become secondary in value, and simply integrating a common identification program to denote them is sufficient.

The new circulator route, mass transit vehicles can be enhanced and used as identifying elements moving throughout the district. Interface with the proposed and existing bus system by utilizing a design team approach to transit shelters and other built amenities, thereby providing a more pleasant experience for those waiting.

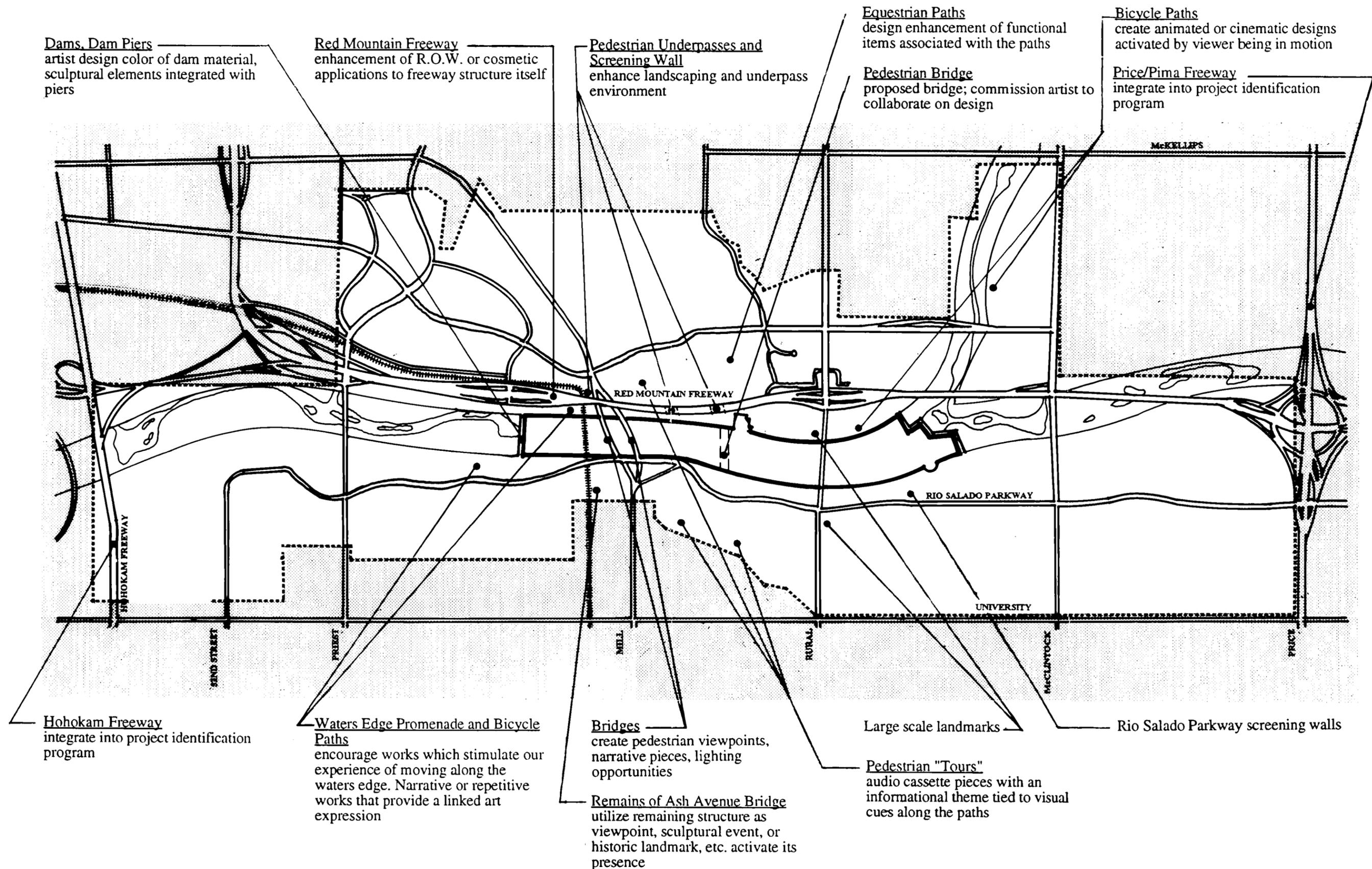
Investigate numerous opportunities for night lighting coordinating recommendations with the F.A.A. Commission environmental artists and designers working with large land forms to create patterns and images that can only be deciphered from airplanes.

Bridges, Dams, and Underpasses

Whether moving across the water, holding it back, or going underground, bridges, dams, and underpasses will provide a variety of rich opportunities for artists to call attention to the power of nature.



Petroglyphs on "A" Mountain are some of the significant archeological finds within the Rio Salado.



ARTS OPPORTUNITY MAP: TRANSPORTATION, BRIDGES, DAMS & UNDERPASSES

RIO SALADO PUBLIC ARTS MASTER PLAN

FREID / REID / SAVINAR 1993



Bridges at Mill Avenue, Rural Road, McClintock Drive, and the Southern Pacific Railroad are major structures connecting north Tempe and providing links within the district. These landmarks, some with historical context, create pause points for the user. Use repeated or sequential decorative images to provide narrative forms of art.

Light the bridges at night to add drama. Encourage pedestrians crossing at the river by creating a “string of pearls” or other lighting effects that reflect on the water. Comply with City of Tempe Ordinance 92.02, known as the “dark sky” ordinance, which also allows temporary exemptions by special permit.

A large piece of the Ash Avenue Bridge Abutment on the south side of the Rio Salado remains as a symbol of Tempe’s past. Preserve it for use as performance or speakers’ platforms, sculptural treatments, historic monument, or multiple pause points.

Encourage pedestrian use as an important connection to the North Tempe Community by creating a pedestrian bridge offering access across the breadth of the water and viewpoints down the length of it. The pedestrian bridge can offer a more introspective viewpoint with the viewer isolated from the noise and air pollution that occurs on vehicular bridges. Consider linking the pedestrian bridge with the proposed ASU Arboretum Walk on the south, and the Papago Park Heritage Trail on the north, or as has been discussed, develop two pedestrian bridges over the dams thereby protecting them from the harsh sun.

Integrate artistic elements into the inflatable dams’ designs as discussed with an engineer from the office of the Flood Control District of Maricopa County. Elements can be integrated or applied to the concrete piers anchoring the dams. Coloring and patterning of the dams themselves provide other opportunities for visual enhancement.

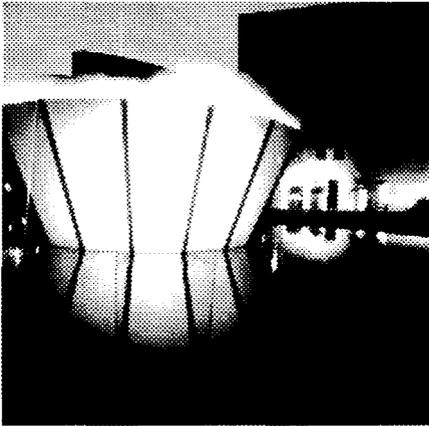
Use the foundations of the piers to create forms of vertical lighting juxtaposed with the proposed horizontal bridge lighting and connecting the viewer’s gaze from pier to sky with lasers, neon, or fiber optics. Comply with F.A.A. guidelines and the “dark sky” ordinance.

Open Space

Whether serving as the foreground to the architectural context of a new complex, as a relief to the surrounding urban environment or as a recreational playground, open spaces are one of the most exhilarating features of the cultural amenity that is the Rio Salado.

There should be limited intervention with the wildlife habitat to encourage full enjoyment of the beauty of the natural surroundings. Invite artists to create seating, signage, lighting and other elements which enhance and organize the open space sites and do not detract from the experience of the natural environment.

Develop an accelerated implementation strategy for Papago Park, a major open space and special project area, embracing the tenets set forth in the Public Arts Master Plan. As an integral part of the Rio Salado, Papago Park can encompass public art opportunities such as: the identification program; freeway enhancement; pedestrian, bicycle and equestrian pathways; cultural facilities (museums and ethno-botanical garden); active recreation (Rolling Hills Golf Course); transit facility enhancement; heritage (Hohokam ruins, Heritage Trail); educational opportunities (The Southwest Center for Education and the Natural Environment, S.C.E.N.E.); the airplane viewpoint, and others. As the development of Papago Park is well underway, consideration for integrating the Public Arts Master Plan recommendations is critical. Meetings with interested parties to brief them on the plan should begin immediately.



Larry Bell and Eric Orr collaborated on Solar Fountain in Denver an aesthetically compelling work. Solar Fountain, Denver

S.C.E.N.E. is a major new component of Papago Park. This ambitious and important effort affords artists an opportunity to develop works which fuse art, education and the environment in the same manner as the San Francisco Exploratorium explores art and science. For example, link the heritage of the site to the environment through an ethno-botanical garden developed in concert with the local tribal communities. Use temporary and permanent kinetic sculptures and environments as an educational component to demonstrate natural phenomena, such as the NOWA (National Oceanic and Atmospheric Administration) project at Sandpoint, Seattle, Washington.

Tempe Beach Park plays a significant role in the psyche of many Tempe residents. It has an immense historical context and was designated by City Council as an "Artspark" in 1992. Currently, the park and present user of the site buildings, the Tempe Arts Center and sculpture garden, suffer visibility and access problems, yet provide important cultural programming. The park also functions as a ballfield and accommodates informal recreational activities, such as family and group picnics for local residents, particularly on the weekends. From an urban planning perspective, the park will play a significant role as a transitional land use bridging the existing downtown north

beyond the lake and, in an east/west direction, linking the intense urban development on the southbank. Select artworks for this park appropriate in scale to draw visitors through the park. Incorporate the park's place as a visual foreground to downtown when viewed from the north. Magnify the history enhancing ideas of timelessness.

Support a wide variety of recreational uses. Plans for the Rio Salado Overlay District include opportunities for urban fishing. Tempe businessman Dave Cohen and others from the Arizona Flycasters Association volunteer their time with the Boy Scouts and with at-risk teenage groups. They proposed developing a series of casting ponds and a small facility to rent equipment, provide lessons, conduct contests and educate young people about conservation and endangered species. Invite a design team to work collaboratively with this group.

Assure access to the artworks by a wide audience of users. Rigorously comply with ADA guidelines and seek ways to encourage use of the District by uniquely challenged individuals. Site artworks along paths or par courses, at parking lots or transit stops, engaging visitors while walking to recreational activities as well as other activities. Art imbued with a sense of play is desirable; kinetic and interactive artworks are highly appropriate for these sites.

Golf Courses

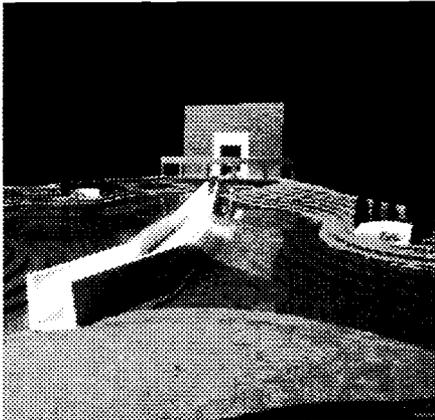
Golf course designs are a valuable example of how one can use landforms to mitigate constraints of a site. The design of Karsten Golf Course uses a series of large berms to control the users' vistas. For example, by preventing the viewer from seeing the horizon line, the view of the adjacent overhead power lines is also eliminated.

Integrate the Rio Salado and Tempe Rolling Hills Golf Courses sites into the broader scope of the Rio Salado by a series of intimate, narrative pieces at tees or other pause points. These could deal with the history of the site, the history of the game, point out unusual distant views, or serve as a walking catalogue of adjacent plant life. Physically, the networks of paths and roads that connect the golf courses, clubhouses and parking lots are also rich opportunities for artists' involvement.

Commission an artist to work directly with the designer of the proposed Rio Beach Golf Course project weaving the arts into many aspects of the entire facility. Some opportunities include: signage, shade structures, parking environments, walkways,

clubhouse, flags at holes, outdoor furniture, golf cart colors and lighting or, for that matter, the landscaping and the course itself. Functioning golf course land forms could be patterned as designs to be viewed by the air passengers flying into Sky Harbor International Airport.

Commission various artists to design a miniature golf course which could be located either at the Play Ball America or Rio Beach sites. Wonderful examples of multi-artist designed miniature golf courses exist at permanently installed ART-GOLF, Clyborne Place in Chicago, and temporary exhibition golf courses in Los Angeles and New York. These generally play off of the whimsical nature of the game and utilize recognizable themes to which the local citizenry can relate.



A model for Common Ground, Betteravia Government Centre, in Santa Barbara County. Kim Yasuda in collaboration with Torgen Johnson. The lake in front of the building is bisected by an uncovered walkway creating a dramatic and perceptually intriguing entrance.

The Built Environment

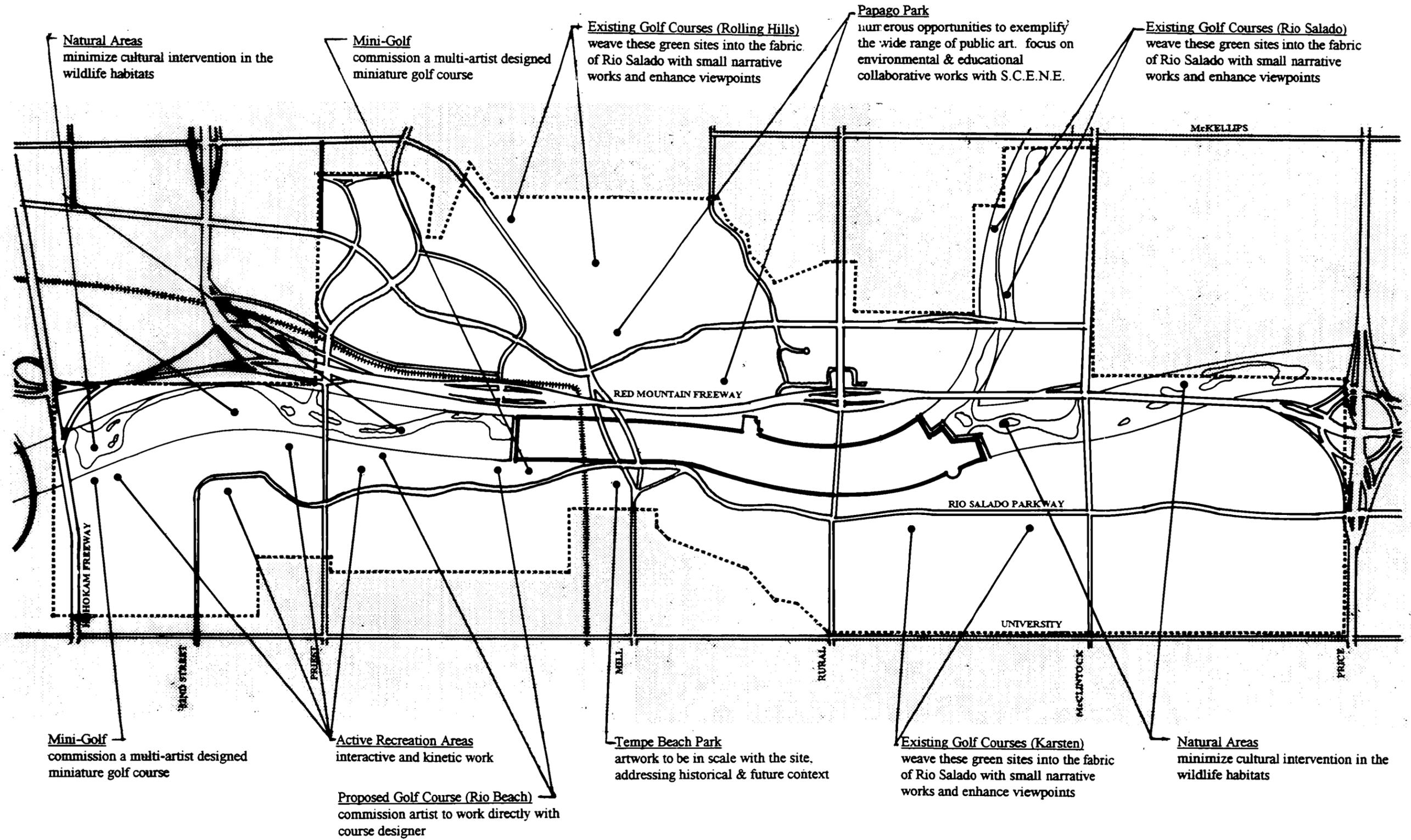
The architectural context of the built environment provides the greatest challenge in developing a Public Arts Master Plan. Simply put, the vast majority of the building construction in the Rio Salado project is yet to come. Consequently, this largely unbuilt structural environment affords the best opportunity for implementing tenets of the plan.

Provide opportunities for site-specific artworks serving as “landmarks” within the predominantly industrial areas of the existing architectural fabric. Narrative pieces sited at gathering places and crossroads such as transit stops, ramadas and public service structures and improvements, will reference the history and present uses of the neighborhood for the user.

Appearing as a dramatic sculptural influence on the landscape, the Arizona Public Service Ocotillo Power Plant is a strong presence both day and night providing an opportunity for future artistic expression on the facade of the facility. Interactive, kinetic and educational artworks associated with solar energy experimentation could be part of a temporary exhibition sponsored by APS.

The new developments will be predominantly mixed-use commercial and residential reflecting the urban scale and massing of midrise and highrise structures.¹ They will impact both the microclimate and the psychological perception of the Rio Salado visitor. Link open spaces and buildings with integrated artworks, street furniture, signage and other amenities. Integrate artworks into the building facades or other design elements of the architecture, such as columns, ornamental metal work, grills, light fixtures, glazing, doors and gates, reinforcing the notion that art is a continuous thread that weaves its way through the

¹ Tempe 2000 General Plan Community Department, p.35



ARTS OPPORTUNITY MAP: OPEN SPACE

RIO SALADO PUBLIC ARTS MASTER PLAN

FREID / REID / SAVINAR 1993

NORTH

district. The design of site specific landscaping of berms, platforms, and small stages or amphitheaters provide opportunities for artists to create spaces that encourage intimate performances of poetry, dance and music.

Enhance surface and structure parking lots with artwork viewed by a pedestrian, from higher stories of a building, or even from a moving vehicle. Possibilities exist for earthworks and lighting pieces to be sighted by air passengers as they fly over the Rio Salado on their approach to Sky Harbor International Airport.

Temporary Works

Temporary or changing art works capturing the imagination of the public and revealing the excitement of this new civic amenity is an early opportunity. Attention must be paid to the value of the dollar being spent against the scale and the anticipated effect of any given temporary work.¹

Address a site that celebrates a significant moment in the building of the Rio Salado; make the public aware of the exciting growth and changes within the Rio Salado, or commission or exhibit art works that illustrate the transition from an old use to a new use thus allowing the community to “let go” and embrace the new use.

Continue and provide more substantial support for temporary exhibits sponsored by the Tempe Arts Center in the sculpture garden. Link downtown and Rio Salado by providing opportunities for evolving temporary works and special events at this cultural junction.

Encourage major celebratory events to celebrate the new bridge at Mill Avenue or the filling of Tempe Town Lake.

Just as Tempe Beach Park can be a focus for celebrations and short-term events, the pedestrian promenade and adjacent pathways at the water's edge can be its mirror on the opposite bank of the project. Create works using both sides of the river and of a scale to give the impression that the river has been bridged and the site is a whole, not simply one-sided. Numerous events and art works could engage in a dialogue back and forth across the proposed Tempe Town Lake.

Prior to the completion of Tempe Town Lake, stage temporary performance pieces and artworks in the dry river bed pending approval from regulatory agencies. Possibilities include celebrating the coming of the Super Bowl.

¹ See Arts Opportunity map

Artist Selection

Pivotal to the success of the program is the matching of artist and project. Establishing the manner in which artists and design teams are recruited, selected, contracted and supported dramatically influences the eventual outcome of the actual art work. The appropriate choice of artist; the meaningful involvement of appropriate city staff; and critical citizen participation combine to create a successful experience for an artist or design team. Further, by employing the mechanism of including the Tempe Municipal Arts Commission it assures a strong foundation of public support necessary during the inevitable times of controversy.

Attract a pool of highly qualified experienced artists committed to the public environment from Tempe and elsewhere. Develop a file of artists and those from other related disciplines. This research bank should include slides, resumes, references and other material.

Develop a strategy to recruit culturally diverse artists who traditionally may not have had access to public art opportunities. Work cooperatively with arts organizations primarily serving specific ethnic groups to inform artists of opportunities and assist in preparing those without experience for submitting their proposals. Send notices of public art opportunities to these organizations' mailing lists, schedule professional workshops in community locations, invite culturally diverse artists as panelists, lecture series speakers and to serve on committees. Seek active cooperation and participation of the staff leaders of these organizations by briefing them in advance on projects of special interest. Encourage organizations serving multicultural artists to locate in Tempe.

The implementation of the plan must involve artists throughout the planning of policy, program and selection issues. Involve community members such as appointed Commissioners, civic leaders, property owners and members of local organizations such as Neighborhood Associations, in the planning and decision-making process.

Provide special support to local artists who have had little public art experience but wish to participate. Sponsor workshops to improve technical skills in concept development, proposal preparation, budget development, contract negotiation, fabrication production, and communication. Invite artists to lectures and other presentations by more experienced artists. Develop resource materials on public art in cooperation with the library or Tempe Arts Center.



John McEwan, World Trade Centre
Competition Lake Ontario, Toronto uses traditional forms to "mark" this lakeside site as a landmark for the public's enjoyment and reference.

Prepare a standardized set of basic informational data with special sections for each project's specific material thereby streamlining the process for staff and providing consistent and accurate data for distribution as Requests for Qualifications, Requests for Proposals, promotional materials, contracts and public information notices.

Choosing a process of selection - open, limited or selected competition is an important aspect of the planning. Open competitions are labor intensive requiring substantial administrative support. As of the writing of this report, the professional staff of the Tempe Municipal Arts Commission is presently not large enough to conduct an open competition. While direct selection should be avoided, limited selection competitions are best.

On an annual basis the Tempe Arts Commission should appoint a jury to select all project artist or design teams for that year. Jury membership should include Commissioners, artists, with special attention to artists of color, property owners and community members. Consider inviting professionals on the list of Public Art Professionals¹ for large scale projects. An annual jury reflecting the aforementioned interests, will simplify the process, encourage diversity, provide for consistency of effort and maintain equity in selection. While jury members have in the past volunteered their time, consideration should be given to, on occasion, paying an honorarium if the projects are complicated and jury work requires a substantial commitment of time. Professionals should be paid an honorarium and reimbursed for expenses incurred in their duties as jury members.

Conduct thorough project briefings for artists involving appropriate members of City staff as well as adjacent property owners. Invite city officials to advise the jury on technical issues relating to the feasibility of the proposed concept, budget, and other matters.

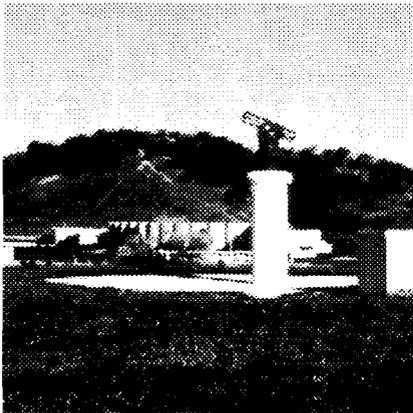
A Public Art program will enhance Tempeans' understanding of their environment, their heritage, and culture, as well as provoke the senses and delight the eyes.

¹ See Art Professionals, Attachment I

Places for Culture

Cultural facilities are special destinations that will attract residents and visitors to the Rio Salado Overlay District, an area which is well-suited to accommodate a variety of cultural facilities. Many will take a period of years for the planning and construction, keeping in mind that the goal of this plan is not to *create places for art but rather places that are art.*¹

A performing / visual arts facility - well-designed and equipped, prominently sited and financially accessible for small and medium size arts groups is the most critical need expressed by the local arts community. The Tempe Arts Coalition, composed of fourteen professional and amateur visual and performing arts groups has worked with the City to develop a preliminary analysis of the proposed facility and began a dialogue with the community to seek input and gain support for this effort which is envisioned by the Coalition as a ten or more years goal.



Tom Marioni, *Observatory Bird*, Marin Civic Center celebrates the inquisitiveness of the center's architect Frank Lloyd Wright by providing a telescope to view the sky and surrounding area.

The Tempe Arts Coalition was formed as a volunteer organization serving the member groups by providing opportunities for exhibiting / performing, identification of funding sources, shared procurement of supplies and services and networking. It is an organization dedicated to providing the public at large with opportunities to enjoy the work of Tempe artists. The Coalition seeks to *encourage involvement of the entire community in the production and appreciation of innovative and high quality theater, dance, mime, music, and visual arts.*² It has been successful in providing an opportunity for arts groups to discuss common concerns, and for bringing important issues to the attention of the larger public by the sponsorship of civic forums.

Throughout the planning process performers and prospective audiences have expressed the desire for informal programmed or spontaneous events. Musicians and performers spoke of the many musical groups seeking outdoor performance opportunities not part of a bar or club environment. Community members wanted Rio Salado to include programs of outdoor musical events, casual, and non-ticketed performances. The workshop on C.P.T.E.D., (Crime Prevention Through Environmental Design), further supported the accepted notion that animated public spaces are safer and therefore highly desirable.

Support the activities of the Tempe Arts Coalition. Identify ways the organization could program various venues within the Rio Salado Overlay District. Continue on-going discussions regarding the development of a visual/performing arts facility.

The development and well-being of the local artistic community is of central importance to the Tempe Municipal Arts Commission. The Rio Salado

¹ Dave Fackler, Community Development Department, Rio Salado Task Force meeting, 1993

² Letter from Ann Patterson, Executive Director, Tempe Arts Coalition, 1993

affords many opportunities for individual artists and local organizations, and their participation is critical to the success of the *Public Arts Master Plan*.

Community members and artists at both public forums spoke of the need for education in the arts. These individuals desired access to information about both innovative and traditional art, a variety of art forms from painting to design, and an opportunity to interact directly with the artist or design practitioner.

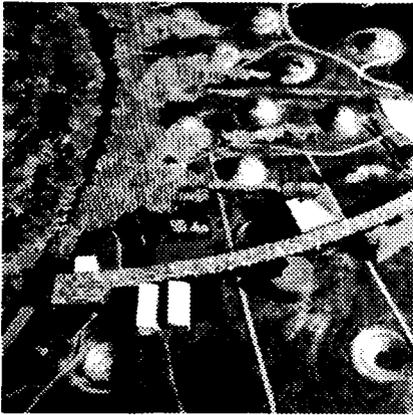
Develop a combination education and studio facility to serve as a forum for the communication of art ideas through lectures, symposia and classes. In a more limited manner, the Lab could house demonstrations, workshops and exhibits for the community. Potential also exists for several studios which could be leased on a three year rotating basis to a broad diversity of artists and designers.

Possibly the next evolution of the Tempe Arts Center, the Lab could provide a homebase for members of the Tempe Arts Coalition, and a potential link with the ASU Art Museum and the College of Fine Arts. With multi-disciplinary departments in visual arts, theater, dance and music, the College of Fine Arts presents a rare opportunity for many collaborative and cooperative events. The substantial undergraduate and graduate enrollment in the College of Fine Arts and the College of Architecture provides potential new audiences as well as new artistic leadership. The faculty of these colleges and the Institute for Studies in the Arts is an important professional resource to the Tempe Municipal Arts Commission in the implementation of the Public Arts Master Plan.

Tempe residents and City officials spoke of the need for family activities and programs for children and teens. Meetings with Tempe Union High School and Tempe Elementary School District No. 3 officials and teachers confirmed the limited resources in the arts, particularly at the elementary school level, due largely to financial constraints. Many city officials and residents discussed the need for activities specifically for teens in a community with only malls and recreation in the parks as potential activities for this underserved group.

In regards to children, the valley community has several nationally-recognized programs including: Childsplay Inc., Tempe, and The Arizona Museum For Youth, Mesa.

The highest priority of these facility recommendations is to create a dual facility housing theater and visual arts experiences for chil-



Collaboration of Doug Hollis, Mark Mack and George Hargreaves for Children's Art Center L.A. Arts Park combined their creative skills in landscape, architecture and art for this proposed multi facility center using indoor and outdoor sites for children's visual and performing arts activities.

dren and families. A Children's Center for the Arts, operated by a new non-profit organization, would serve as a major cultural attraction for Tempe residents, valley wide children and visitors. It would include performance and exhibition areas, shared classrooms, workshops, gift and book store and possibly a cafe/restaurant and outdoor educational play space. The Children's Center for the Arts should be sited within the Hayden's Ferry project as a compliment to the robust urban mix of retail, office, residential, and commercial uses.¹ The developer of the proposed Hayden's Ferry project has been approached and is willing to consider a cultural amenity, particularly a children's cultural use. A meeting with representatives of arts organizations serving children should be immediately convened as the Development Disposition Agreement has been issued to the developer.

The valley community has long been recognized for an interest in both traditional and contemporary crafts; the Mill Avenue Fair is an important expression of that interest. Staff from the Tempe Arts Center and MAMA (Mill Avenue Merchant's Association) addressed the needs of the growing number of artisans and designers who are settling in the Valley. Participants in the Community Forum recommended including a studio/residence/ demonstration/retail component at Rio Salado where artists, artisans and designers could meet the public, create work and animate the urban environment in which they work and live.

Develop a Design Incubator of 4-12 combination studio/live work spaces on the ground floor for easy pedestrian access where artisans and designers could fabricate their work while providing interesting and desired public interaction. These spaces should be rented on a 1-3 year lease with a small advisory group, possibly affiliated with the Tempe Arts Center and MAMA, assisting the city in the selection and management of the program. The Design Incubator is best sited on First Street as it wraps around "A" mountain linking Mill Avenue and Rio Salado Parkway. It allows for the continuation of the massing/scale of Mill Avenue; is a compatible and interesting adjacent use for the eventual restoration of Hayden Flour Mill; and will, with the combination of housing and retail, animate the area 24 hours daily.

The desire to see and be seen is an important aspect of any lively urban area. The social dynamics of urban design is culturally significant and the need for a variety of informal gathering places should be recognized by establishing viewing platforms, incorporated throughout the Rio Salado area which provide important non-commercially driven activity in an intensely programmed mixed-use environment.

¹ Hayden's Ferry is a proposed development of Bay State/Benton-Robb and Arizona State University. The plan includes office, retail, commercial, residential, parking and open space development along the south bank of the Rio Salado. Includes provisions to restore the Hayden Flour Mill.

Commission a collaborative design team to create Big Steps, a viewing/sitting area, an activity gateway. This area should be comfortable for a single person to sit and have lunch and for groups of people to visit or watch one another. Site compatible uses nearby, such as bike and stroller rental, cafe, information kiosk and other services.

Commission a collaborative design team to create six seating terraces, Little Steps, integrated into the banks of the levees. Hard surface seating areas lend themselves for artist designed projects and are best sited at those areas around the perimeter of the levee which are larger in depth and offer compelling views. These seating terraces could even include promontories extending over the water. Created for informal gatherings, these artist-designed intimate and casual outdoor performance places will seat 20-50. Partially shaded by landscape or built material, these mini-stages could house both programmed and spontaneous events such as street theater, music, dance, juggling, or storytelling.

Officials and residents of the Salt River Pima-Maricopa Tribal Community, requested greater acknowledgement of the native heritage and specifically expressed the need to grow and cultivate native plant material such as willow, devils claw and cattail, all necessary for traditional basket weaving. Tribal community members hoped to reintroduce traditional recreational activities such as ancient ball court games similar to the Aztec Tlachi for tribal members and others.

Create an ethno-botanical garden of reintroduced native herbs and other plant material grown along adjacent waterways and cultivated in both a garden and farm setting. This Heritage Garden could also recreate lawn bowling and other ball court games. Further exploration of this proposal should be developed with Ed Mendoza, landscape contractor and resident of the Salt River Pima-Maricopa Tribal Community, who has an experimental ethno-botanical garden of native plant material and medicinal herbs, and Doreen Duncan, Executive Director of the Hohokam Museum, as well as other tribal officials.

Successful retail spaces and malls throughout North America also serve as public gathering areas for a wide range of activities from jogging and mall walking, to providing performance areas, to facilities for special fundraising events.

Create a large indoor public space for a variety of special event activities assuring maximum civic use compatible with the commercial components.

Enhance the two story retail spine of the Hayden Ferry project by creating *The Big Room*, an interior space visually and physically opening to the southern edge of the Promenade. *The Big Room* could be used for a host of public as well as commercially sponsored events including kids events and workshops, retail and product promotions, gala evening events and weekend jazz brunches.

While large scale festivals have traditionally been produced with great success on Mill Avenue in downtown Tempe, the extension of these festivals into the Rio Salado area provides an important program link between the downtown and the Rio Salado and takes advantage of the additional space and mix of recreational and other uses provided by the new development.

Create a Festival Pavillion, a permanent place suitable for festivals with the necessary technical support for temporary tenting, electrical power, lighting, sound system, permanent and temporary public restrooms, food service, staging, refuse and storage. The site for the Festival Pavilion must be accessible to public transportation and adjacent to parking.

Surveys and interviews with Tempe community members has indicated a significant public interest in issues reflecting an appreciation of the natural environment.

Support the continued development of S.C.E.N.E., the Southwest Center for Education and the Natural Environment, a collaboration between Valley Forward, a non-profit group of valley citizens and business leaders concerned about the environment; ASU and the cities of Tempe, Scottsdale and Phoenix. This partnership, a model for other Rio Salado projects, is dedicated to the creation of an environmental research, educational center and museum about the natural history of the desert and riverbed.

In spite of the constraints of summer climate and airplane noise, there is a strong desire on the part of both the general public and the professional community as expressed in community forums and surveys for substantially more outdoor cultural events.

Include an amphitheater for special events, festivals, ASU sports-related programs and other such uses. Seating for 5,000 people in this turf amphitheater with an additional 5,000 people accommodated on the surrounding stairs and ramps is presently proposed in the Hayden's Ferry proposal of which the

amphitheater is a major feature of the approximately 15 acres of open space within the ASU property. There is the potential for severe programming and operational constraints due to the flight pattern of Sky Harbor International Airport. Noise cancellation technologies and the continued introduction of Stage 3 aircraft can mitigate the problem, although a third runway will severely compound the situation.¹

The identification of the Tempe Municipal Arts Commission with the actual Rio Salado site is necessary and desirable. The offices for the Municipal Arts Commission staff are located in the Tempe Public Library building as part of the Community Services Department. While this may be desirable for a host of reasons, the location is removed from the Rio Salado District and doesn't include adequate space for the eventual planning and implementation of the Public Arts Master Plan. In addition, a location providing more direct interface with the general public will further benefit the project.

Eventually larger offices of the Tempe Municipal Arts Commission will be required to provide adequate space for the staff, meetings and research materials necessary for the implementation of this plan. Ample community interaction is desirable and an office closer to the Rio Salado Overlay District will benefit the project by encouraging members of the general public to stop by, attend meetings, view planning exhibits and generally become more familiar with this extraordinary project. More than half of the respondents to the survey taken at the Mill Avenue Fairs indicated an interest in participating in the planning for Rio Salado. Comments made at both the Community Forum and Artist Forum suggested a high level of knowledge and interest. Prior to the establishment of a site office, temporary exhibits of Rio Salado material including artist proposals could be presented at City Hall, or in a ground floor space along Mill Avenue.

The historic Tempe Beach Park is presently used for a variety of art and recreational uses, – a place for baseball, softball, and informal group picnics and a home for the Tempe Arts Center and Sculpture Garden. While the site is sufficient to allow for several uses, more thorough consideration must be given to the alternatives being discussed. While it is conceivable that several major uses, such as the Tempe Arts Center and/or a new cultural center could be programmed in the park, along with a restored baseball field and adjacent facility, careful consideration should be given to the synergy between these uses. Presently several departments within the City are simultaneously reviewing alternatives often without the necessary departmental coordination such as the recently awarded Master Plan for

¹ Sky Harbor International Airport, F.A.R. Part 150, Noise Compatibility Study (Summary Report), Phoenix Aviation Department.

Tempe Beach Park, a project of the Community Services Department prepared by James Abell Associates. In order to arrive at the best alternative interdepartmental jurisdiction must be resolved.

Restore the bleachers and diamond as a *living museum* and consider establishing an adjacent Baseball Museum with uniforms, hats, equipment, memorabilia and archival material. The museum might include space for special events, corporate and community programs, and a gift shop. The combination of playing field and museum will preserve this beloved site and assure its popular future use. Spring training in the valley area is a significant tourist attraction which will take advantage of this new facility. The rich history of this sport in Tempe, particularly at ASU, is yet another factor favoring its future use.



Mark Rossi, 1993, Centerpoint, Tempe.
Public art can animate the space by bringing an unexpected subject matter or scale to a site.

Community members requested additional amusement, recreation and entertainment uses throughout the Overlay District by a variety of commercial and non-commercial venues including restaurants and clubs.

Develop a cabaret theater for 100-250 or more people which could be used for comedy, magic shows, theater or music. A theater of this size is well-suited for mixed-use developments and could be sited adjacent to restaurants in the "Boardwalk" project on the north bank. It could be operated by a single non-profit partnership, available for both non-profits and commercial show producers during both peak and off-season months.

Include the Arizona Historical Museum as a potential major cultural amenity. Unfortunately this institution is an example of public funds used for capital costs of construction without the establishment of a reasonable revenue stream to operate the facility. With its incorporation into the Rio Salado and its recognition as a major cultural amenity, necessary support and potential funding will be more achievable.

Meet with tribal communities and local and state agencies promoting tourism to consider the feasibility of an Inter-Tribal Center, a performance/exhibit and educational facility. The state of New Mexico operates a center that could serve as a model.

Develop a Conference Center with strong ties to ASU, providing an important outreach to the corporate and professional community. Include state of the art audio-visual and communications capabilities to best compete on a regional and national basis. Conference Center attendees will become "temporary

residents” animating the vitality of the area. Preliminary discussions suggest siting the Conference Center on the south bank ASU property.

Celebratory Events

Well-designed open spaces, pleasing to the eye, are a powerful public amenity only if they are used by the populace. Numerous examples exist of beautifully designed, urban plazas, esplanades and lushly landscaped parks sitting empty without the rhythm of both programmed and informal use. Many of these in our urban centers have become the focus of drug trafficking and transient use.

Festivals and special events are communal gatherings and serve to bring a community together informing them through their collective experiences of the richness and diversity of their culture and their heritage.

Tempe has demonstrated with the Mill Avenue Fairs, Oktoberfest and a host of ASU sponsored events that the City and its respective festival producers can produce popular large-scale events. Tempe Rio Salado offers a unique opportunity for festival planning by building on that solid reputation. Use festivals as a major tool in activating portions of the Rio Salado Overlay District and as an appropriate and necessary link with Downtown Tempe and ASU.

The festivals, concerts and special events sponsored by the three primary local entities - ASU, MAMA (Mill Avenue Merchants Association) and the Tempe Sister City Corporation are well-organized and well-attended. Acknowledging the limits of financial and human resources of a city this size, any additional festivals must be thoughtfully selected. While Tempe Rio Salado offers the opportunity to create a permanent place for festivals and special events, there are severe limitations due to its location under the Sky Harbor International Airport flight path and the associated airplane noise. However, a well-organized series of festivals and special events would continue to serve as an on-going major destination for visitors and have a positive impact on those businesses and industries affected by increased tourism.

While these festival programs have previously been offered to the community at nominal cost, they should evolve into self-supporting cultural/entertainment events while maintaining a commitment to attract a diverse audience of visitors and residents.

More outdoor cultural venues and festivals are desired by community members, as stated in the survey results. Of particular interest is additional offerings of multicultural programs and community festivals which are specifically geared to the interests of Tempe residents and are more modest in scale than the Fiesta Bowl or the Mill Avenue Fairs. Some residents expressed concern about the negative impact of these events on adjacent neighborhoods. Particular attention should be made to include these citizens in the planning process.

Other issues regarding festival planning include the following: ASU students participating in the survey who are under the legal drinking age wanted opportunities to socialize, dance and hear music other than the bar scene. City officials cited festivals that were unable to be accommodated within the restraints of the downtown area due to a currently active festival schedule. Oktoberfest volunteers from Tempe Sister City Corporation were eager to participate in additional festival planning. A location for authentic pow-wows, one created not for the tourist industry, but for the native community is an important need cited by the Director of the Native American Tourism Center. Many of these festivals, pow-wows and special events would be programmed in the newly created Festival Pavillion.

Convene a half-day workshop with a group of professionals and interested citizens to develop a specific plan for festivals and special events in the Rio Salado area. Some of the ideas below reflect suggestions from community meetings, others are examples from other cities which are worthy of consideration.

As construction is completed on various parts of the project it is important to expect and encourage its immediate use. Bike riding, jogging, rollerblading and skating will occur even prior to the final completion of paths and walkways. Eventually, special "athletic" events such as 5 and 10K runs, bike races, decorated bike parades and Special Olympics could be programmed throughout the district area. Even four wheel drive and mountain bike racing are appropriate potential uses for the river bed prior to damming and pending the approval of regulatory agencies. Special attention should be given to passive, but equally popular pursuits, such as bird watching.

Outdoor markets are often the first and most successful events for new public spaces. They provide interest for a wide variety of people, offer an economic opportunity for small businesses and artisans and can be produced wherever there is space, parking and access to public transportation. Scheduled on a regular basis, weekly or monthly they serve as an on-going destination for an increasing number of people. A Farmer's Market, antique and/or flea market are recommended uses.

Celebratory events marking traditional dates for various ethnic communities are desirable as are those community events addressing important contemporary issues. Cinco de Mayo, Chinese New Year, pow-wows, and Fourth of July celebrations should be considered as well as Earth Day, and the historic recreation of the pioneers settling Hayden's Ferry. Unexpected events such as a New Year's Eve in July provide a level of fun while the use of Native American calendar sticks serves as a means of linking the heritage of the original communities.

Other events at Rio Salado should just be for fun, capturing the spirit of a vibrant and active community. These events could include sandcastle contests, buckaroo breakfast at dawn, solar powered vehicle races, a group slumber party, close encounter's night on "A" mountain, alien watch, or tug-of-war across the lake.

Plan on-going and annual cultural events at Rio Salado. Some such as outdoor films projected on an exterior building or, bike-ins not drive-ins, could occur weekly at the Festival Pavilion. For children, events could range from The International Youth Arts Festival produced by ASU in cooperation with the Tempe Municipal Arts Commission to informal presentations, such as puppet theater in the Little Steps mini stages, to a month long celebration at the proposed Children's Center for the Arts. A Heritage Music Festival including blues, gospel and other types of music could be organized with careful consideration given to the sound properties and constraints of the site.

Special events and festivals will attract Tempe residents and visitors, alike, setting the tone for the project in its early years of development. For many people it will be the major reason they initially visit, only to discover the many other activities and uses.

Overall supervision of these events should become part of the planning responsibilities of the Tempe Municipal Arts Commission's oversight of the Public Arts Master Plan. However, sub-contracting the individual production of specific events to an organization such as MAMA or other commercial or non-profit show producers is suggested.

It is only by activating Rio Salado with events and offerings for Tempe citizens that it will become an integral part of community life and not an isolated, commercially driven addition.

Education

Creating engaging, affordable and fun programs for Tempe citizens is a goal of this plan. Educational programs are not only necessary, but should be considered as a fully integrated primary component of the plan. Focus for the educational program is threefold: the public, the professional artistic community; and elected city officials and the staff who will execute the plan.

Encourage a dialogue with the community on significant cultural issues by creating an active Rio Salado Public Information Program in partnership with the Rio Salado Advisory Commission to include televised programs on the Dimension Cable Government and Access Channel 11; a monthly column in the newspaper; as well as radio programs and interviews. Potential topics include interviews with artists, historians, Native American leaders, and developers on a range of subjects from restoration of native plant materials, concepts for solar powered kinetic sculpture, a new production of Childsplay, Inc., to plans for new commercial developments.

Create a volunteer program for teens and seniors called *Explainers*¹ to research and develop a workbook on the Rio Salado for artists/design teams to use. Include: history, geology, climatic conditions, pertinent jurisdictional information, and demographics. Later these *Explainers* can be paid or volunteer as on-site guides serving as ambassadors for the Rio Salado. An exemplary community program for hiring youth is the Mill Avenue Fair Grade Incentive Program. Annually, more than 150 college and high school students are hired and paid an hourly wage based on their grades to work at the Mill Avenue Fairs. Another model program is the JTPArts program of the Tucson/Pima Arts Council which used federally funded Job Training Partnership Act monies to have 76 youths from low income families work with 12 artists in a seven week program.

Conduct a *City Building* workshop for kids through a partnership with the Tempe Union High School District and local chapters of the American Institute of Architects (AIA) and American Institute of Graphic Designers (AIGA). Invite architects, planners and artists to work with children and teachers on recommendations for the Rio Salado Overlay District. A site visit and presentation by city staff should precede the workshop which could conclude with a public display of the children's ideas.

Develop a teacher's kit, in cooperation with public school staff, one for elementary schools and a second kit for middle and high schools. Use the Rio Salado as a model for learning about native



Doug Hollis Singing Beachchairs, Santa Monica 1987 enchanted the public as a viewing platform and a sound piece.

¹ *Explainers* is a program for high school students at the Exploratorium in San Francisco. Students assist museum goers and are paid a modest stipend for their participation.

cultures, history of the settlers, transportation, and environmental issues, engineering, political decision making and art making.

Cooperate with the school district by making available participating poets, writers, dancers, and curators to visit a classroom and discuss the Public Arts Master Plan and their work in the Rio Salado.

Sponsor technical workshops for artists on public art issues to improve their expertise, such as concept development, proposal preparation, selection of fabricators and support staff, budget development, ADA requirements, urban design factors, and communication skills.

Inaugurate a series of "Art Talks" by local and visiting artists, designers and art professionals to inform the general public, artistic community, and decision makers of significant work and new ideas. Specifically seek artists of color to participate as speakers and to attend presentations.

Initiate a mentor program for artists and college students who have not had an opportunity to work on public pieces to assist others more experienced. Seek active participation and cooperation by ASU in the development and implementation of the program. To further enhance Tempe artists' knowledge of public art issues, introduce them to visiting artists and art professionals. Informal gatherings are often the best way for artists and art professionals to learn about one another's work.

Explore every opportunity to introduce artists directly to City officials. Invite City officials and staff to a series of informal breakfasts or after work meetings with artists. Brief the Mayor, City Council and staff on the Public Arts Master Plan. Conduct a workshop for Tempe Municipal Arts Commission staff and the Rio Salado Task Force¹ on the plan. Seek ways to work more directly on a regular basis with the Rio Salado Advisory Commission.

Use 15% of monies generated for public and private art projects for direct administrative expenses. Develop a budget for travel and research monies for Tempe Municipal Arts Commission staff to visit other cities, learn about other public art programs, and new facilities. This will serve to dramatically improve the expertise of the small staff as well as provide much needed networking opportunities within the professional community.

¹ The Rio Salado Task Force is a group of City staff members representing a broad range of departments who meet regularly to discuss issues relating to the Rio Salado.

Management and Finance

The recommendations of this report are ambitious and will require substantial human and financial resources. Presently the office of the Tempe Municipal Arts Commission is seriously understaffed with one full-time position of Community Cultural Programs Coordinator and one part-time temporary position of Cultural Projects Coordinator, both being used for a highly diverse series of tasks from program development, grant coordination and facility management. Additional part-time help provides assistance in administering the public art program and in initiating the development of a much needed education program. Currently the work of the office of the Tempe Municipal Arts Commission is within the Community Services Department although many of the staff responsibilities require close interaction with the Department of Community Development.

Implementing this plan will require skills in a variety of areas and close interaction with many different City departments, state and federal agencies. In order to accomplish these goals and meet the cultural needs of a changing society, the City should consider the establishment of a Cultural Services Division. This department would provide comprehensive services for the citizens of Tempe and potentially include the consolidation of the Tempe Municipal Arts Commission, Tempe Performing Arts Center, Tempe Historical Museum, Edna Vihel Activity Building, and the proposed reincorporation of the Tempe Arts Center.

Appoint a part-time staff person to begin work on the implementation of the plan. Eventually a full-time Project Manager and support staff will be necessary to complete the implementation of the plan and take full advantage of the opportunities presented by the private sector development.

Make the Rio Salado Sub-Committee a standing committee of the Tempe Municipal Arts Commission with necessary and appropriate representation of the Rio Salado Advisory Commission.

Assure on-going interaction with the Rio Salado Advisory Commission for review and information sharing.

Allocate staff to participate as a full, active member of the Rio Salado Task Force.

The financing for the eventual implementation of these recommendations

is intended to come from the monies derived from the two existing municipal arts ordinances.¹ No new tax dollars are required.

Further, Tempe residents participating in the development of this plan also indicated a desire for free events or reduced fees for Tempe residents. Some communities such as Aspen, Colorado provide reduced fees for residents use of city-operated golf courses and other amenities.

Increase the Tempe Municipal Art Fund requirement of one half of 1% of CIP monies to 1% and the Guidelines for Art in Private Development requiring developers to contribute from 25 cents per square foot to 50 cents per square foot for commercial projects with more than 50,000 square feet in gross floor area. These increases will provide the necessary support for the planning effort and to begin to develop a fund for the recommendations. Tempe is the only Arizona city with a percent for art program not at 1%, the national average. City staff estimates that these funds will provide approximately four to six million dollars for the recommendations of this plan. Without these additional funds the rigorous planning and eventual implementation of the plan cannot be realized. Consider financing this city-wide amenity by establishing a special Rio Salado Art Fund.

Although further analysis is recommended, the following funding sources should be considered. Included are the two existing municipal arts ordinances and other potential funding mechanisms.

Development Incentives include a wide variety of capital improvements and infrastructure negotiated through the Disposition Development Agreements. Potentially Development Incentives may be used for construction, maintenance, operation or programming of cultural facilities; acquisition and maintenance of temporary or permanent public art; establishment of a special district. Development Incentives may be contained in special permit issuance or other conditions of approval.

Municipal Art Fund provides one half of 1% of the total capital improvement budget for public projects and is included in the General Fund known as the Capital Improvement Program (CIP), Ordinance # 88.62.

Recommend increasing to 1% for potential use for planning, selection, acquisition, maintenance; collection and management of public art, cultural facilities and special event programming. In addition this would also allow funds for research and community outreach programs.

¹ Guideline for Art in Private Development, Ordinance No. 808. Developers of commercial of office projects with more than 50,000 square feet in gross floor area shall contribute towards public art. The contribution shall equal or exceed twenty-five (25) cents per square foot of gross floor area and be in the form of either: artwork or in-lieu cash contribution to the Tempe Municipal Art Fund, 1991, City of Tempe. Municipal Art Fund, Ordinance 88.62 provides one half of 1% of the total capital improvement budget for public projects. Included in the General Fund as Capital Improvement Program (CIP).

Public Art Requirements for Art in Private Development: Ordinance No. 808.9106, requires developers of commercial or office projects with more than 50,000 square feet in gross floor area to contribute toward public art 25 cents per square foot of gross floor area either in artwork viewed from public spaces or in-lieu contribution to the Tempe Municipal Arts Fund. Recommend increasing to 50 cents per square foot for potential use for planning, selection, acquisition, maintenance, collection and management of public art; planning, construction, programming and operations of cultural facilities; planning and execution of special events and cultural animation.

City Asset Management Program is the use of undeveloped, City owned property located within the district and used as revenue generators, such as parking lots. Potentially provides funds for construction, maintenance, operation or programming of cultural facilities on city-owned sites within the district targeted for public/private incentives.

International Surface Transportation Efficiency Act (ISTEA) provides Federal funds set aside for transportation enhancement activities/projects which add community or environmental value to a completed or under construction transportation project. Arizona's transportation enhancement funding level is expected to average six million dollars a year between 1992 and 1997. Potential use includes enhancement activities for pedestrians and bicyclists. Recent A.D.O.T. projects have gone towards scenic or historic beautification with an interest in the arts. Note, funding requires a 20% matching share. The Tempe Municipal Arts Commission in cooperation with the City is seeking ISTEA funds for the Red Mountain Freeway portion of the Public Arts Master Plan.

Local Transportation Assistance Fund of the State of Arizona lottery allows each incorporated town and city to apply for annual monies for a variety of transportation related projects of which each city may use 10% of its allocation to support socio-cultural programs if matched with private monies. Examples include the city of Flagstaff using monies for the Festival of the Arts and the Coconino Center for the Arts¹ and the city of Phoenix using monies for their Grants program.

Development Fees can provide a wide variety of public improvements and infrastructure directly benefitting new development when demonstrated that the development project generates a qualified need for such facilities. Potentially can be used as a revenue generator for facilities required by increased needs of new development.

Federal and State Grants provide funds for a variety of costs particularly special programs, innovative or model projects, community outreach and audience development. These grants can be used as a source of a broad

¹ Annual Report 1992, State of Arizona Lottery

range of funding particularly related to programs reaching underserved populations. However it should be noted that these federal and state cultural funding sources are under great duress and should not be seen as an entirely predictable funding source, particularly at the past funding levels. Foundations provide funding to non-profit organizations for a variety of uses including capital costs, program development, operations and even endowment. These local and national foundations can be seen as a source of funding for several of the recommended public arts programs, cultural facilities and festival events. Traditionally foundations provide either one time funding for capital costs or multiple year program funding. National foundations are currently interested in innovative programs that can serve as national models encouraging the advancement of the profession as well as those programs serving multicultural and previously underserved communities. Although many foundations do not directly fund municipalities, they will fund non-profit organizations whose work is also supported by city funds.

Increasingly enhanced services districts are created by cities to provide for such services as fire, police, maintenance, transportation, parking and landscaping. Often these assessment fees are collected as a part of city or county assessed property taxes. Funds are potentially used for a variety of needs including development of open space, cultural animation programs, and special services relating to cultural facilities. This financing mechanism was adopted by City Council in 1993 for the operation of Downtown Tempe Community, Inc.

Sponsorships by corporations and other businesses contribute to a wide variety of events put on by non-profit organizations for philanthropic causes. In addition, major corporations often use the sponsorship of large public events to target a potential audience for marketing purposes.

Traditionally private donations provide the majority of funding in the arts. Private donations could potentially be used to fund capital costs of cultural facilities with *naming* opportunities for theaters, galleries, etc. These funds are occasionally also used for major underwriting of festivals and other special and on-going cultural and recreational events.

In addition, the following are financing mechanisms used by other cities for additional revenue and although not recommended at this time, they may be considered as part of any future analysis.

General Obligation Bonds provide monies for the acquisition, construction or improvement of real property for the public good and are generally used for financing the construction of public facilities and improvements.

Admissions Tax is traditionally used for General Fund improvements and services and may be returned to arts groups for funding of a variety of uses.

Transient Occupancy Tax (TOT) is a tax on hotel rooms and is traditionally used for General Fund improvements and services including the financing of convention centers, arts and other cultural facilities. This could provide an annual revenue source for the recommendations outlined in the Public Arts Master Plan.

Revenue Bonds are user fees charged to service users for the construction of public capital facilities and are used for construction costs of cultural facilities. However stable revenue is required to pay the debt service on these bonds. Also, funds must be allowed for maintenance and operational costs of the facilities.



Raymond Kasky's sculpture, Portlandia, as it moved down the Willamette River in Portland surrounded by crowds prior to installation.

Implementation and Timeline

The plan as outlined in this document will serve as a guide for various public agencies and private sector efforts. It is intended to evolve and change.

The greatest challenge facing the staff and citizens who will implement this Plan is to assure coordination and linkages among the many diverse uses. They will also need to construct quality cultural facilities that are able to be operated on a long-term basis, increase participation of the private sector, develop popular short-term programs, and invite support for the planning effort.

Interaction with Developers

The majority of projects within the Rio Salado Overlay District will be developed by the private real estate community. These developers will become important stakeholders in the implementation of the Public Arts Master Plan.

During the preparation of this document, some projects such as Playball America, are under construction while others, such as Hayden's Ferry are in a 18-24 month period of negotiations resulting in a Development Disposition Agreement (DDA) which will guide the City and developers through the construction of the project. It is critical to the success of the Public Arts Master Plan that discussions between staff of the Tempe Municipal Arts Commission and the developers begin immediately. The

spirit of these discussions is to ensure the developers understanding of the plan, clearly outline the obligation of the developer to comply with the *Guidelines for Art in Private Development Ordinance*¹ and determine the form of compliance.

At present, the guidelines obligate the developer to contribute towards public art 25 cents per square foot of gross floor area of either publicly accessible artwork or an equivalent cash contribution to the Tempe Municipal Arts Fund. The recommendation of this plan is to increase the obligation to 50 cents per square feet in gross floor area.

Further, developers in consultation with the staff of the Tempe Municipal Arts Commission are invited to consider the following alternatives to satisfy the required contribution:

1. artwork (an art object or art objects) that is viewable from public spaces
2. in-lieu cash contribution to the Tempe Municipal Arts Fund
3. cash or equivalent value of land contribution to the development of a public cultural facility, either capital or operating costs as recommended in the Rio Salado Public Arts Master Plan
4. cash or other contribution to the production of festivals or special events benefitting the public as recommended in the Rio Salado Public Arts Master Plan

Timeline

Immediate

Appoint part-time staff to assist in the implementation of the plan. This professional staff person should have practical experience in either public art, cultural facility development or festival production. While this appointment should begin part-time, it is essential the position assume full-time status as Project Manager as soon as possible, given the magnitude and the complexity of the plan.

Encourage active participation of the Tempe Municipal Arts Commission and staff in all Rio Salado planning efforts including the Rio Salado Task Force. Provide staff input and on-going assistance to the Community Development Department in their issuance of Requests For Proposals and further discussions with developers regarding their plans to comply with the Guidelines for Art in Private Development.² Planning these

¹ Guideline for Art in Private Development, City of Tempe Ordinance No. 808

² Guideline for Art in Private Development, City of Tempe Ordinance No. 808

discussions early in the negotiations of a given development assures a well-integrated effort.

Identify through a limited direct selection process, an artist from the region who would advise the Community Development Department on all issues relating to the implementation of the Public Arts Master Plan. This individual would serve as an artist/design consultant to the department and further develop the public art recommendations and those facility recommendations integrated within the physical components of the Rio Salado, i.e. Big Steps, Little Steps.

Participate in all official planning efforts for the Super Bowl. The Rio Salado offers an excellent opportunity as a site for an exciting and compelling temporary or permanent artwork, performance piece or celebratory event thereby marking the site as places of art. Furthermore, a unique object of scale will promote the image of Tempe. These have been used by other cities effectively, such as Portlandia, a traditional figurative sculpture arriving at the Portland State Office Building on a river barge with 350,000 citizens lined up on the banks of the Willamette River witnessing the event.

Short Term (One to Two Years)

Recognize the link between Downtown Tempe and Rio Salado, and extend the Public Arts Master Plan to include the downtown area. Consider establishing an Entertainment and Cultural District to include the Rio Salado and downtown. Include ASU cultural venues in the discussion, paying particular attention to the synergy between adjacent cultural facilities, such as the ASU Activity Center, Sun Devil Stadium, and the ASU Art Museum, as well as the city operated and privately owned entertainment venues. Be mindful of the fact that visitors and potential users aren't necessarily conscious of property lines delineating various jurisdictions. Investigate joint marketing, and programming between Downtown Tempe and the Rio Salado Overlay District.

Increase the Municipal Art Fund, the percent for art requirement for public C.I.P. projects and the percent for art requirement in the Guidelines for Art in Private Development.

Initiate a Public Information Program with radio interviews, monthly newspaper columns; and announcements on City of Tempe Cable T.V. channel regarding the planning for Rio Salado. Develop a graphics program which will unify the vari-

ous programs of the Public Arts Master Plan. Involve the public by scheduling annual meetings such as the Community Forums.

Engage Tempe Municipal Arts Commission members, Rio Salado Sub-Committee, Rio Salado Task Force, principal City staff and interested others in a workshop to familiarize them with the implementation of the plan, revising the Public Arts Master Plan as necessary. The Planning Team was successful in engaging a dialogue between the staff of the Tempe Municipal Arts Commission and other city departments in the development of this document. These communications must continue in formal meetings and informal discussions to identify opportunities and implement the goals of the plan.

Conduct workshops to first identify conceptual themes for the public art and include those who can address the heritage of Native American communities, settlers, and others. A second workshop should involve professionals and interested citizens to further develop the plan for festivals and special events in the Rio Salado area. Finally, convene experts in children's art programming to discuss the feasibility of a Children's Center for the Arts.

Mid Term (Two to Five Years)

Mandate the Rio Salado Sub-Committee to evaluate the implementation of the plan and revise as necessary. Involve the community at large in the process by developing a questionnaire and conducting community forums.

Organize the *Explainers*, a teen and senior volunteer group.

Long Term (Five Years or more)

Continue discussions regarding the Performing/Visual Arts facility. While many Tempe groups need additional opportunities to exhibit and perform in accessible and financially affordable venues, further negotiation is necessary to better understand and resolve satisfactorily the issues relating to governance, operations, management, and long-term fiscal feasibility.

Conclusion

The Public Arts Master Plan culminates 16 months of research, analysis and intense public dialogue. It represents a commitment by the Tempe Municipal Arts Commission to a leadership role in planning for the future of the City. The Plan is one of the most comprehensive attempts at involving the general public and artistic community in a discussion regarding the present needs and future decisions which a public agency should undertake. It is also an example of cooperation among individuals and organizations for which the City is known.

Tempe Rio Salado offers a unique opportunity to provide the citizens of Tempe with an outstanding cultural amenity in a setting rich with recreational, entertainment and commercial uses. A well-planned and thoughtfully executed Public Arts Master Plan will result in a pleasing and interesting physical environment with culturally diverse experiences for a broad range of users and serve as a sought after destination for visitors.

To begin the challenging tasks set forth requires leadership from the Mayor and City Council, appointed Commissioners, civic leaders and City officials. It will require individual artists and art organizations to enter into a new level of cooperation for the greater good of the creative community and larger public. Most important it will be highly successful if perceived as an amenity for citizens throughout Tempe, one which because of the scale of its opportunities, will offer interesting activities for most.

The Public Arts Master Plan is a planning document representing present thinking on behalf of the community. It is designed to evolve and change as citizens and City officials work together to create Temp Rio Salado.

**Attachment A
Tempe Municipal Arts Commission**

Through December 31, 1992

Robert Barber

Alice Bjorkland

Jane Canby, Chair

Dino Castelli

Rod Cox

Jeanne Davis

Cecelia Esquer

Eugene Kadish

Mario Mendia, Chair

Toni-Marie Montgomery

David Saar

Sherry Sharp

Virginia Tinsley

Wanda Turk, Chair

Mary Wolf-Francis

January 1993 to Present

Mary Baroni

Barbara Carter

Dino Castelli

Dianne Cripe

Cecelia Esquer

Richard Foreman

Bob Fronske

Dan Igor Glenn

Mario Mendia, Chair
(through 1993)

Linda Pulaski

David Saar

Sherry Sharp

Virginia Tinsley

Robin Goldstein Trick

Wanda Turk, Chair
(1994 -)

Mary Wolf-Francis

**Attachment B
Rio Salado Sub-Committee
Tempe Municipal Arts Commission**

Through December 31, 1992

Alice Bjorkland	Mary Ann Lawson
Mike Burke	Dick Perreault
Rod Cox	Sherry Sharp
Jeanne Davis, Co-Chair	Robin Goldstein Trick
Ron Gasowski	Max Underwood
Sally Heinrich	Mary Wolf-Francis, Co-Chair
Eugene Kadish	Mike Zimmerman/Lisa Denham

January 1993 to Present

Mike Burke	Eugene Kadish
Barbara Carter	Mary Ann Lawson
Lisa Denham	Dick Perreault
Richard Foreman	Robin Goldstein Trick
Bob Fronske	Wanda Turk
Ron Gasowski	Max Underwood
Sally Heinrich	Mary Wolf-Francis, Chair

Arizona Commission on the Arts

Shelley Cohn, Executive Director
Gail Crider, Deputy Director
Rudy Guglielmo, Expansion Art Director
Rex Gulbranson, Design/Organization Development Director

Arizona Department of Transportation (ADOT)

Steve Jimenez, Project Manager Supervisor
Joe Salazar
Leroy Brady
Thomas M. Monchak, DMJM Consultant

Arizona Museum for Youth

Barbara Meyerson, Youth Museum Administrator

Arizona Public Service

Randy Clawson, Customer Service Office

Arizona State University

Julie Codell, Ph.d., Director, School of Art
Colleen Jennings-Roggensack, Executive Director, ASU Public Events
John Meunier, Dean, College of Architecture & Environmental Design
Jack Rausch, Acting Director, School of Music
Sy Rosen, College of Fine Arts
Max Underwood, School of Architecture
Lin Wright, Chair, Theater Department
Marilyn Zetlin, Director, ASU Art Museum

Arizona State University, School of Art, Intermedia Class, Fall, 1992

ATLATL

Carla A. Roberts, Executive Director

Benton Properties

John Benton

Business Volunteers for the Arts

Melanie McClintock

Chandler Center for the Arts

James Baudoin, President and General Manager

CHILDSPLAY, Inc.

Jon Gentry, Associate Artistic Director
David Saar, Artistic Director
Gary Bacal, Managing Director

Dave Cohen, Arizona Outdoors

Corona del Sol High School
Karen Saunders

D.M.B. Associates, Inc.
Mike DeBell

Tim Donnelly, Chair, North Tempe Homeowner's Association

Downtown Tempe, Inc.
Gene Kadish, Organizational Coordinator

Downtown Tempe Steering Advisory Committee

Susan Furini, artist

Ron Gasowski, artist

Gila River Arts and Crafts Center
Joe Enos, Special Projects Manager

Patty Haberman, artist

KAET-TV
Chuck Allen, General Manager

Lyle London, artist

The Flood Control District of Maricopa County
Dick Perreault

Mario Mendia, Chair, Tempe Municipal Arts Commission

Ed Mendoza, AZTEKA landscape, resident of Salt River Pima-Maricopa Tribal Community

Mill Avenue Merchants Association (MAMA)
Robin Goldstein-Trick, Board member
Frank Maguire, Executive Director

Mill Avenue Performs
Candice St. Jacques Miles

Native American Tourism Center
Tandy C. Young, Director

Phoenix Arts Commission

Deborah Whitehurst, former Executive Director
Gretchen Freeman, Public Art Program Manager
Ed Lebow, Public Art Program Consultant
Alison Kukla, Art Project Consultant
Sharon Sutherland, Public Art Program Consultant

Pueblo Grande Museum, City of Phoenix

Barbara L. Moulard, Museum Curator

Red Mountain Freeway Public Art Enhancement Project

Dan Collins
Bonnie Richardson

Rio Salado Advisory Commission

Mike Burke
Dave Hanna, Chair
Sally Heinrich

Greg Sage, musician, composer

Salt River Pima-Maricopa Indian Community

Doreen Dunkin, Hohokam Museum

Salt River Project

Dennis O. Siewert, P.E., Senior Engineer
Mike Zimmerman
Gena Trimble, Papago Center

Joe Segura, artist

Lisa Sette Gallery

Lisa Sette

Gary Slater, artist

Barbara Sherman, former City Council member

Tempe Arts Center

Dawne Walczak, Executive Director

Tempe Arts Coalition

Ann Patterson, Executive Director
Aurora Mime Theater
A Ludwig Dance Theater
Arizona Community School of the Arts
Childsplay, Inc.

Courtyard Players
Desert Dance Theater
Mill Avenue Performs
Mill Avenue Theatre
The Movement Source
New World Theater
Tempe Arts Center
Tempe Little Theatre

City of Tempe

Harry E. Mitchell, Mayor
City Council

Dennis Cahill
Neil Giuliano, Vice Mayor

Community Development Department

Dave Fackler, Deputy Community Development Director
Laura Kajfez, Management Assistant
Gary Meyer, Senior Planner / Architect
Steve Nielsen, Rio Salado Project Director
Jan Schaefer, Economic Development Director
Mark Vinson, Senior Planner / Architect, Long Range Planning
Section

Community Services Department

Michael Costello, Cultural Programs Coordinator
Duane Dawson, Parks and Recreation Administrator, Recreation
Division
Florence Macdaniel, Assistant Cultural Programs Coordinator
Will Manley, Assistant Community Services Director, Library
Division
Ron Pies, Director, Community Services

Maryanne Corder, Assistant to the City Council

Pat Flynn, Management Services Director

Randy Gross, Assistant to the Mayor

Denzil Jones, Superintendent of Water and Wastewater Division

Laura Kajfez, Management Assistant, Community Relations

Rob Mitchell, Office of the City Manager, Management Intern, ADA

Mary O'Connor, Transportation Planner

Sgt. Al Taylor, Police Department

Terry L. Zerkle, City Manager

Rio Salado Task Force

Tom Ankeny, Engineering
Duane Dawson, Community Services
Randy Gross, City Hall
Laura Kajfez, Special Events
Gary Meyer, Community Development
Steve Nielson, Community Development
Mary O'Conner, Transportation
Al Taylor, Police
Bill Vandrovec, ASU

Tempe Convention & Visitor's Bureau
Staci Blunt, Tourism Sales Manager
Debra Woodrow, Convention Sales Manager

Tempe Elementary School District 3
Mary Ann Lawson, Ph.d., Director of Curriculum
Mary Jordan, Visual Arts Specialists
Linda Sleight, Visual Arts Specialists
Peggy Bryant
Bobbie Cassano, Chairman of Community/Business/Education Advisory Board

Tempe Municipal Arts Commission
Rio Salado Sub-Committee

Tempe Sister City Corporation
Jane Neuheisel

Vision Tempe
Arts and Cultural Committee
Wanda Turk
Barbara Sherman
Ann L. Patterson
Jalma Hunsinger
Jack Mauney
Mary Wolf-Francis
Robert Barber

Xicanindio Artes, Inc.
Dina Lopez-Woodard, Executive Director

Jeff Zischke, artist

Entertainment Forum, March 29, 1993

Paul Benscoter, General Manager, Red River Oprey
Linda Cushma, performer
Krista Griffen, Valley Theater programmer
Kevin Kozial, MAMA
Mary McCann, KZON
Hans Olsen, Founder of Sun Club and blues musician
Steve Potter, ASU Events Programming Coordinator

Staff: Florence Macdaniel

Community Forum, March 30, 1993 hosted by Mayor Harry Mitchell; co-chair Mary Wolf-Francis; presentation by Steve Nielson

Joan Kloss	Gopinath Arunachalam	Ron Bimrose
Warren Biddle	Evelyn Biddle	Wanda Turk
Jane Canby	Ed Parrish	Carolyn Parrish
Diana Tapermaux	Rex Gulbranson	Glenda Miusa
Robin Trick	Vivienne Campbell	Michael Gratiot
Mary Ann Lawson	Ruthmary Wright	Mr. and Mrs. Edwin Hechler
Dawne Walczak	Jacqueline Ankney	Florence Shoak
Jeanne Davis	Jim White	Robert Barber
Jim Eder	Jay and Ann Alderson	Dianne Cripe
Janet Anderson	Doris Crawford	Dr. Hubert Crawford
Janet Quigley	Richard Nearing	Lisa Martin
Dick Perreault	Barbara Moulard	Gerry and Anna Kroger
Greg Swick	Bonnie Richardson	Vic Linoff
David Saar	Dennis Cahill	Mary O'Connor
Timothy Walters	(City Council Member)	Ann Devoll
Steve Jimenez	Mario Mendia	Neil Giuliano, Vice Mayor (City Council Member)

Staff: Michael Costello and Florence Macdaniel

Artist Forum, March 31, 1993 hosted by Vice Mayor Neil Giuliano; presentation by Gary Meyer

Sylvia Mousseux	Kirby Spitler	Thom Simpson
Chuck Allen	Robert Barber	Rudy Turk
Cecilia Esquer	Candice Miles	Wanda Turk
Rod Cox	Patty Haberman	Barbara Moulard
Tom Ferguson	Dan Collins	Sandy Luehrs
Jeff Zischke	Laurie Lundquist	Gene Kadish
Albert Berger	David Scher	Matt Thomas
Jim White	Nina Dunbar	William Coprak
Harlan Thompson	Rachel Bachhuber	Sue Furini
Lisa Denham	Krista Erlick	Josephine Frankel
Whitney Cox	Mark Lymer	Ernie Nickels

Artist Forum, continued

Jim Wojtar
Joel Oldham
Caprice Prewer
Evelyn Wells-Biddle
Caprice Prewer
Gary Bacal
Mary Wolf-Francis
Audry Heriot
Greg Swick
Rebecca Jones

Dana Connelly
Brad Kerr
Tyler Drandil
Annora Aasen
Tyler Drandil
Diana Tapernaux
Dora Hernandez
Keith Stove
Bill Sohun

Ryan Whisk
Kim Christoff
Mindy Rae Bivin
Dino Castelli
Israel Torres
Earlyn Tomassini
Gary Price
Shawn O'Leary
David Frickel

Staff: Michael Costello, Florence Macdaniel, and Ann Patterson

Attachment E
Rio Salado Arts Plan
Survey Sample

Robby Reid and Tad Savinar participated in the Mill Avenue Fair by inviting people to view plans for the Rio Salado, discuss the Public Arts Master Plan, complete an informal survey and, on video tape, be interviewed as to their ideas for the project area. The Rio Salado Advisory Commission, the Rio Salado Sub-Committee of the Tempe Municipal Arts Commission and staff members worked with Reid and Savinar in this important community outreach.

Name _____

Address _____

What are your special interests?

Are you aware of the City's Plan for the Rio Salado?

What form of art do you enjoy the most?

Is there something missing (art) in Tempe?

What type of cultural programs would you like in Rio Salado?

Would you be interested in being involved in the planning process of the Arts Plan?

Yes _____

No _____

The following are excerpts from the written surveys completed at the Mill Avenue Fairs.

What are your special interests?

"...sports, golf, hiking, biking, music..."

"...ecology - urban design - public arts - multi-cultural - (am also an evaluator of public arts programs). Am interested in use of art as a powerful system for communicating ideas! Such as ecology, socio-cultural issues, etc..."

"...horticulture/landscaping - outdoor entertainment..."

"...performing arts - dance theater, concerts (jazz & symphony); visual-museum, environmental sculptures..."

Are you aware of the City's Plan for the Rio Salado?

"...yes, I feel this would be a wonderful project that is necessary for a healthy environment. And this project will end-up paying for itself..."

"...yes. Hope it will be built..."

"...somewhat . . . could use more info..."

What form of art do you enjoy the most?

"...photography, performance - music, drama..."

"...interactive art - (i.e. fountains, bike paths, benches)..."

"...events, especially open air sculpture, integrated in landscape..."

"...any type architectural - zoological..."

"...music, dance, plays..."

"...theatre - particularly performance for young audiences or family.

Childsplay Inc. is a wonderful company which needs more community support!"

Is there something missing (art) in Tempe?

"...outdoor concerts in the parks, more outdoor sidewalk cafes - people places..."

"...art clubs for non-professionals..."

"...museums (historical) - musical theatres..."

"...yes - more international exhibits - sculpture - better art center..."

"...kids art..."

"...not enough free outdoor concerts, symphony pop on riverbank, free plays in downtown Tempe, ethnic festivals, pedestrian, bike bridge across water..."

What type of cultural programs would you like in Rio Salado?

"...performing arts, industrial arts, dance..."

"...Native American, southwestern, Hispanic heritage, multi-cultural, avant-garde..."

"...outdoor, hands on, i.e.: gardens for blind, deaf etc..."

"...natural amphitheater for public..."

"...free pop symphonies, plays, art exhibits..."

"...classical music programs and art programs to involve children..."

A Plan for the Management of the Archaeological Sites in the Tempe Papago Park Area, prepared for City of Tempe, Public Works Department, Division of Engineering by Office of Cultural Resource Management, Department of Anthropology, Arizona State University, 1988

Arizona Building Security Standards, developed by The Arizona Crime Prevention Association, Draft #11, December 1992

Arizona State Museum, Rules Implementing the Arizona Antiquities Act, A. R. S. 15-1631 and 41. 841

Arizona State University, Main Campus, Master Plan, 1992

CHILDSPLAY, Inc., Three-year Organization Plan, 1991-1994

City of Mesa, Mesa Cultural Program, "City of Mesa Cultural Facilities Plan," Draft 1988

City of Mesa, Mesa Cultural Program, Parks and Recreation, Arts Facility Questionnaire Survey Results

Crime Prevention Through Environmental Design

Corporate Headquarters Art Guidelines, Salt River Project, Sauders Shultz and Williams Severson in cooperation with P&D Technologies

Master Event Calendar, 1992, City of Tempe, Chamber of Commerce

Downtown Tempe Transit Center Location Study (Final Report Draft), Project 91-6, prepared for Regional Public Transportation Authority, June 23, 1992 by Parsons Brinckerhoff Quade & Douglas, Inc.

Downtown Tempe Community, Inc., general information, 1993

East Papago Freeway Landscape Concept Report, Pre-Final, Howard Needles Tammen and Bergendoff, 1992

Exploring A South Mountain Amphitheater, The Report on a Study of the Need for an Outdoor Amphitheater in Phoenix and the Feasibility of Locating in South Mountain Park, Arts Development Associates, Inc., Citywest, Inc., John Von Szeliski, AIA with Paoletti/Lewis/Associates, May 1986

Guidelines for Art in Private Development, Tempe Municipal Arts Commission, 1989

Guidelines and 1991 Schedule of Outdoor Events, City of Tempe

Hayden's Ferry, A Proposal by Bay State Milling Company and Benton/Robb Development Assoc., 1992

Intergovernmental Agreement between the State of Arizona, The Flood Control District of Maricopa County and the City of Tempe, 1989

Long Range Plan Update, Board Report, Tempe Community Services Department, 1989

Master Plan Design Guidelines at Papago Park Center, Salt River Project, Lendrum Design Group

Megacorp, City of Mesa Economic Development: "Downtown Mesa Tomorrow Shared Values, Shared Vision"

Memorandum of Agreement Among the State of Arizona, the City of Tempe and the Papago Park Center, Inc. and the United States Federal Aviation Administration, 1990

Ordinance No. 88.62 establishing the Tempe Municipal Arts Commission

Papago Park Master Plan, prepared for the City of Tempe, Cella Barr Associates, 1986

Phoenix, A Five Year Arts Plan for Phoenix, 1990. The summary report of the Ad Hoc Committee on the Arts, 1988-89

Phoenix Arts Commission, Percent for Art, Project Art Plan, 1988-89

Phoenix Arts Commission, "Public Art Works: The Arizona Models," 1992

Proposed 1990-91 Annual Art Plan

Recommendations for Comprehensive Cultural Planning for Tempe, Arizona; The Arts Extension Service Report, December 10, 1987

Report to the Tempe Municipal Arts Commission, Danielle Withrow, Community Ventures, 1988

Resolution 87.16A and 88.43 creating the Tempe Arts Commission and a Municipal Arts Fund

Rio Salado Task Force: Transportation Sub-Committee Transportation Policy Statement, 1993

The Salt River Pima-Maricopa Indians, Editors John Myers and Robert Gryder: Life's Reflections, Inc., 1988
Second Mill Avenue Bridge Alternatives Evaluation Report, June 1990, prepared by Parsons Brinckerhoff

Skyharbor International Airport, F.A.R. Part 150, Noise Compatability Study (Summary Report), Phoenix Aviation Department

Study for a Community Visual and Performing Arts Center, Community Development Department, Mark Vinson of the City of Tempe, 1992

Tempe 2000, General Plan, Community Development Department

Tempe Art Center, Goals and Objectives

Tempe Butte and Tempe Beach Park Site Analysis Report

Tempe Bicycle Advisory Committee, Facilities Guideline, June 1991

Tempe Municipal Arts Commission, Tempe Municipal Art Plan, Summary

Tempe Municipal Arts Commission, 1990-95 CIP Budget

Tempe Municipal Arts Commission, 1991-96 CIP Budget

Tempe Public Assembly Facility Feasibility Study, Report #2, Demand Projections and Facility Recommendations, Sunregion Associates, Inc./ Forsberg & Associates, 1988

Tempe Survey 1992, Bruce D. Merrill, Ph.D

Tempe Rio Salado Project Plan, City of Tempe, Community Development Department, 1992

Tempe Rio Salado Parkway Landscape Design Guidelines, Parts I & II, December 21, 1990, prepared by HNTB

Tempe Rio Salado Project, Community Development Department, City of Tempe

Various press articles on related subject matter, other printed materials Survey taken on ASU campus, conducted Fall, 1992

RIO SALADO PUBLIC ARTS MASTERPLAN

1. (In terms of students' free time, and associated activities or things to do):
 - A. What is Campus lacking?
 - B. What is Tempe lacking?
2. What would / does attract you to downtown Tempe?
3. What does Tempe have too much of? i.e. I don't want another_____.
4. What is your favorite cultural item you'd like to see more of? i.e. Film, Music, Theatre, etc...
5. How much would you be willing to pay for a cultural type event, if it was of high quality?
6. What piece of Art do you like on Campus?
Why?
7. How far would you walk to an event?
How far would you bike to an event?
8. Would you take a tram to an event or an area along the Rio Salado?
9. Are you aware of the Rio Salado project?
If so, do you think it's mostly recreational or mostly a commercial development project?
10. Do you live in Campus Housing?
11. Do you live Off Campus?
If so, how far away? (in 1/2 mile increments)
12. Do you commute to A.S.U.?
If so, would there be any event/activity that would keep you on Campus or in the Downtown Tempe area?

The following are recommendations of art professionals throughout the area and country who may be invited to serve on panels, juries or as speakers on significant issues.

Richard Andrews
Director
Henry Gallery
Seattle, Washington

Annette Carlozzi
Art Program
Summer Olympics
Atlanta, Georgia

Jean Paul Baptiste
Executive Director
Texas Council on the Arts
Austin, Texas

Anita Contini
Vice President, Artistic Director
Olympia and York Development
World Financial Center
New York, New York

Mary Beebe
Stuart Collection
UC of California, San Diego
La Jolla, California

William Cook
Independent consultant
Worthington, Ohio

William Boyle
Director of Public Programming
Harbourfront
Toronto, Ontario

Jessica Cusick
Director, Art in Transit
Metropolitan Transit Authority
Los Angeles, California

Ken Brecher
Executive Director
William and Penn Foundation
Philadelphia, Pennsylvania

Jennifer Dowley
Executive Director
Headlands Center for the Arts
Sausalito, California

Cee Brown
Executive Director
Creative Time
New York, New York

Frederick Fisher
Architect
Los Angeles, California

Elsa Cameron
Director, Bureau of Exhibitions and Cultural Education
San Francisco International Airport
San Francisco, California

Gretchen Freeman
Consultant
Phoenix, Arizona

Al Harris
Center for Research and Contemporary Art
Arlington, Texas
Mary Jane Jacobs
Independent Curator
Chicago, Illinois

Colleen Jennings-Roggensack
Executive Director
ASU Public Events
Tempe, Arizona

John Kellack
Artistic Director, Performing Arts
The Walker Arts Center
Minneapolis, Minnesota

Susan Lobowsky
Director Southeastern Center for the Arts
Winston-Salem, North Carolina

Joe Milello
Producing Director
Brooklyn Academy of Music
New York, New York

Claire Peeps
Program Director
L.A. Festival
Los Angeles, California

Ned Rifkin
Director
High Museum
Atlanta, Georgia

Baraka Sele
Artistic Director for the Performing Arts
Center for the Arts

San Francisco, California
Shelton Stanfeld
Executive Director
L.A. Music Center
Los Angeles, California

William Terry
Independent Consultant, Performing Arts
Brooklyn, New York

Ella King Torrey
Pew Charitable Trust
Program Office
Philadelphia, Pennsylvania

Pebbles Wadsworth
University of Texas
Performing Arts Center
Austin, Texas

Dina Lopez Woodward
Xicanindio Artes, Inc.
Mesa, Arizona

Marilyn Zeitland
Director
ASU Art Museum
Tempe, Arizona

ORDINANCE NO. 88.62

AN ORDINANCE BY THE MAYOR AND CITY COUNCIL OF THE CITY OF TEMPE REPEALING SECTIONS 1 AND 2 OF RESOLUTION NO. 87.16A AND AMENDING THE TEMPE CITY CODE BY ADDING DIVISION 3 TO ARTICLE V CHAPTER 2 ESTABLISHING THE TEMPE MUNICIPAL ARTS COMMISSION AND SETTING FORTH THEREIN ITS AUTHORITY AND DUTIES.

WHEREAS, it is in the best public interest to expand the opportunities of the citizens of Tempe to experience art in public places, and

WHEREAS, it is in the best public interest to identify and develop a long range municipal arts plan, and

WHEREAS, it is in the best public interest to create an official advisory body to the Tempe City Council on the expenditure of the Municipal Arts Fund.

NOW, THEREFORE, BE IT ORDAINED BY THE CITY COUNCIL OF THE CITY OF TEMPE, ARIZONA AS FOLLOWS:

SECTION I. ESTABLISHMENT

There is hereby established a Tempe Municipal Arts Commission for the City, hereinafter referred to as the Commission, to be composed of fifteen (15) members.

SECTION II. MEMBERS

(a) The fifteen (15) members of the Commission shall be selected from residents of the city and appointed by the Mayor with the approval of the City Council for a term of three (3) years. The Mayor, with approval of the City Council may, for cause, remove any member of the Commission. Those members previously appointed to the Tempe Arts Commission shall serve out their existing terms from the dates set forth in Resolution 87.16A.

(b) The terms of office of all commission members shall commence on the first day of January of each year and end on the thirty-first day of December, three (3) years thereafter.

(c) Members of the Commission shall receive no compensation for their services as Commission members.

(d) Members of the Commission may not serve more than two (2) complete successive terms.

(e) Any vacancy shall be filled for the unexpired term of the member whose office is vacant in the same manner as such member received original appointment.

SECTION III. ADVISORY DESIGNATED

The Community Services Director or his designee shall serve the Commission in an advisory capacity.

SECTION IV. OFFICERS

The officers of the Commission shall be selected by the Commission members at the first meeting of the Commission following the thirty-first day of December each year, and shall serve until the thirty-first day of

December of the next succeeding year. No officer shall serve in the same capacity for more than two (2) consecutive one-year terms.

SECTION V. POWERS AND DUTIES

The Commission shall have the following powers and duties:

(1) To establish such rules and regulations as it deems necessary for its government and for the faithful performance of its duties; to set a time for regular meetings which shall be held at least once each month if there is business to transact; to establish the manner in which special meetings may be held and the notice to be given thereof; and to provide that eight (8) members will constitute a quorum. The affirmative vote of eight (8) members shall be required for passage of any matter before the Commission.

(2) To organize by electing one (1) of its members chairman of the Commission and one (1) as vice-chairman. The Community Services Director or his duly authorized representative shall act as secretary of the Commission but shall not be entitled to take part in any voting.

(3) To require attendance of the members at regular meetings and provide that absence from three (3) consecutive regular meetings without consent of the Commission shall be deemed to constitute the resignation of such member and such position shall thereupon be deemed vacant.

(4) To advise and consult, through the chairman of the Commission, with the Community Services Department as to the items to be included on the agenda of meetings of the Commission prior to preparation and distribution of the agenda by the Community Services Department.

(5) To review and approve the official minutes of all Commission meetings as prepared by the Community Services Department, prior to the transmittal of such minutes to the City Council.

(6) To assist and advise the City Council, through the Community Services Department, in the development of a long-range plan for the City's public arts programs.

(7) To assist and advise the City Council, through the Community Services Department, in the establishment of essential policies, rules and regulations relating to the acquisition, disposition, maintenance, use, care and promotion of works of public visual art within the city.

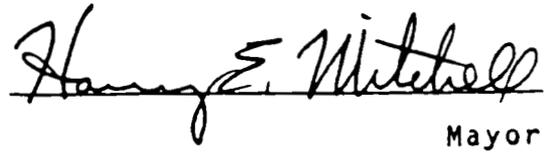
(8) To recommend to the City Council, through the Community Services Department, a yearly Visual Arts Plan based upon projected revenues from the Municipal Arts Fund. Revenue projections will be supplied to the Commission by the City of Tempe's Community Services Director. The Plan will include recommended sites for placement of public art and estimated cost of purchases for each site. The Plan will be updated annually in conjunction with the City of Tempe's annual budget process.

(9) To recommend to the City Council, through the Community Services Department, a method or methods of selecting and commissioning artists for design, execution and placement of works of art.

(10) To recommend to the City Council, through the Community Services Department, the selection and commissioning of artists for the placement of works of art on public sites approved by the City Council. Recommendations will include estimates of all costs, including any operational and/or maintenance costs.

PASSED AND ADOPTED BY THE CITY COUNCIL OF THE CITY OF TEMPE, ARIZONA

THIS 8th DAY OF September, 1988.


Mayor

ATTEST:


City Clerk

AS APPROVED AS TO FORM:


City Attorney

RESOLUTION NO. 88.43

A RESOLUTION OF THE CITY OF TEMPE, ARIZONA,
REPEALING SECTION III. OF RESOLUTION NO.
87.16A AND CREATING A TEMPE MUNICIPAL ARTS
FUND.

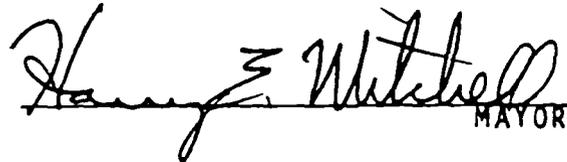
BE IT RESOLVED BY THE CITY COUNCIL OF THE CITY OF TEMPE
ARIZONA, AS FOLLOWS:

SECTION I. MUNICIPAL ART FUND.

(A) There is established in the City Treasury a non-department account designated "Municipal Arts Fund". An amount equal to one-half of one percent (1/2%) of the total capital improvements budget for each fiscal year shall be appropriated into this account on an annual basis.

(B) Money appropriated in the Municipal Arts Fund may be expended by the City Council for the purpose of advancing public visual art.

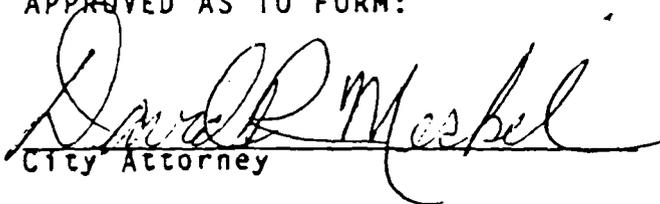
PASSED AND ADOPTED BY THE CITY COUNCIL OF THE CITY OF TEMPE,
ARIZONA, THIS 25th day of August, 1988


MAYOR

ATTEST:


CITY CLERK

APPROVED AS TO FORM:


CITY ATTORNEY

RESOLUTION NO. 87.16 A

A RESOLUTION OF THE CITY OF TEMPE, ARIZONA
CREATING A TEMPE ARTS COMMISSION AND A
MUNICIPAL ARTS FUND

BE IT RESOLVED BY THE CITY COUNCIL OF THE CITY OF TEMPE,
ARIZONA, as follows:

SECTION I. ESTABLISHMENT.

A Tempe Arts Commission is established to advise the City Council on the expenditure of Municipal Art Fund monies for public cultural endeavors. The Commission shall be composed of fifteen (15) members who shall be residents of the City of Tempe and who shall serve without pay. The members of the commission shall be appointed by the Mayor, subject to the approval of the Council of the City of Tempe. The foregoing appointment shall be for a period of three (3) years each, with the terms of members so staggered that the terms of no more than seven (7) members shall expire in any one (1) year. The initial appointments hereunder shall be for four (4) members with terms expiring on December 31, 1987; for four (4) members with terms expiring on December 31, 1988; and for seven (7) members with terms expiring on December 31, 1989. Thereafter, all members shall be appointed for full three (3) year terms except that in the event of the death or resignation of a member that the vacancy may be filled for the unexpired term. The commission shall elect a chairman from among its own members.

SECTION II. POWERS AND DUTIES.

The Commission shall:

(A) Develop a yearly Municipal Arts Plan based upon projected revenues from the Municipal Arts fund. Revenue projections will be supplied by the City of Tempe's Management Services Director. The Plan will include sites for placement of public art, estimated cost of purchases for each site and proposed expenditures for public cultural endeavors. The Plan will be updated annually in conjunction with the City of Tempe's annual budget process.

(B) Determine a method or methods of selecting and commissioning artists for design, execution and placement of works of art and recommend to the City Council the selection and commissioning of artists for such purposes. Recommendations will include estimates of all costs, including any operation and maintenance costs.

(C) Meetings of the Commission shall be open to the public, the minutes of its proceedings showing the vote of each member shall be kept and forwarded to the City Council of the City of

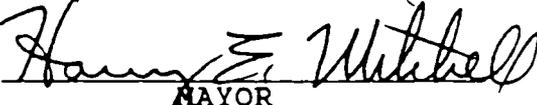
Tempe for review. The Commission may adopt the rules of procedure for the conduct of its business.

SECTION III. MUNICIPAL ART FUND.

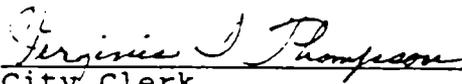
(A) There is established in the City Treasury a non-department account designated "Municipal Arts Fund". An amount equal to one-half of one percent (1/2%) of the total capital improvements budget for each fiscal year shall be appropriated into this account on an annual basis.

(B) Money appropriated in the Municipal Arts Fund shall be expended by the City Council after review of recommendations from the Arts Commission for projects as prescribed by the Municipal Arts Plan. Municipal Arts Fund money may also be expended by the City Council after review of recommendations from the Arts Commission for administrative and other cost associated with the operation of the Arts Commission.

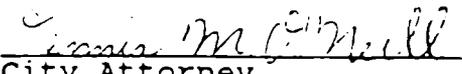
PASSED AND ADOPTED BY THE CITY COUNCIL OF THE CITY OF TEMPE, ARIZONA, this 30 day of April, 1987.


MAYOR

ATTEST:


City Clerk

APPROVED AS TO FORM:


City Attorney

RESOLUTION NO. 87.16

A RESOLUTION OF THE CITY OF TEMPE, ARIZONA
CREATING A TEMPE ARTS COMMISSION AND A
MUNICIPAL ARTS FUND

BE IT RESOLVED BY THE CITY COUNCIL OF THE CITY OF TEMPE,
ARIZONA, as follows:

SECTION I. ESTABLISHMENT.

A Tempe Arts Commission is established to advise the City Council on the expenditure of Municipal Art Fund monies for public cultural endeavors. The Commission shall be composed of seven (7) members who shall be residents of the City of Tempe and who shall serve without pay. The members of the commission shall be appointed by the Mayor, subject to the approval of the Council of the City of Tempe. The foregoing appointment shall be for a period of three (3) years each, with the terms of members so staggered that the terms of no more than three (3) members shall expire in any one (1) year. The initial appointments hereunder shall be for two (2) members with terms expiring on December 31, 1987; for two (2) members with terms expiring on December 31, 1988; and for three (3) members with terms expiring on December 31, 1989. Thereafter, all members shall be appointed for full three (3) year terms except that in the event of the death or resignation of a member that the vacancy may be filled for the unexpired term. The commission shall elect a chairman from among its own members.

SECTION II. POWERS AND DUTIES.

The Commission shall:

(A) Develop a yearly Municipal Arts Plan based upon projected revenues from the Municipal Arts fund. Revenue projections will be supplied by the City of Tempe's Management Services Director. The Plan will include sites for placement of public art, estimated cost of purchases for each site and proposed expenditures for public cultural endeavors. The Plan will be updated annually in conjunction with the City of Tempe's annual budget process.

(B) Determine a method or methods of selecting and commissioning artists for design, execution and placement of works of art and recommend to the City Council the selection and commissioning of artists for such purposes. Recommendations will include estimates of all costs, including any operation and maintenance costs.

(C) Meetings of the Commission shall be open to the public, the minutes of its proceedings showing the vote of each member shall be kept and forwarded to the City Council of the City of

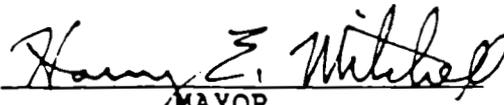
Tempe for review. The Commission may adopt the rules of procedure for the conduct of its business.

SECTION III. MUNICIPAL ART FUND.

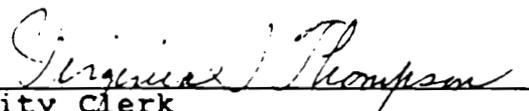
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(B) Money appropriated in the Municipal Arts Fund shall be expended by the City Council after review of recommendations from the Arts Commission for projects as prescribed by the Municipal Arts Plan. Municipal Arts Fund money may also be expended by the City Council after review of recommendations from the Arts Commission for administrative and other cost associated with the operation of the Arts Commission.

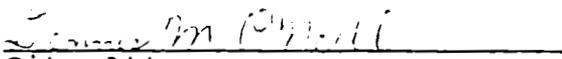
PASSED AND ADOPTED BY THE CITY COUNCIL OF THE CITY OF TEMPE, ARIZONA, this 26 day of March, 1987.


MAYOR

ATTEST:

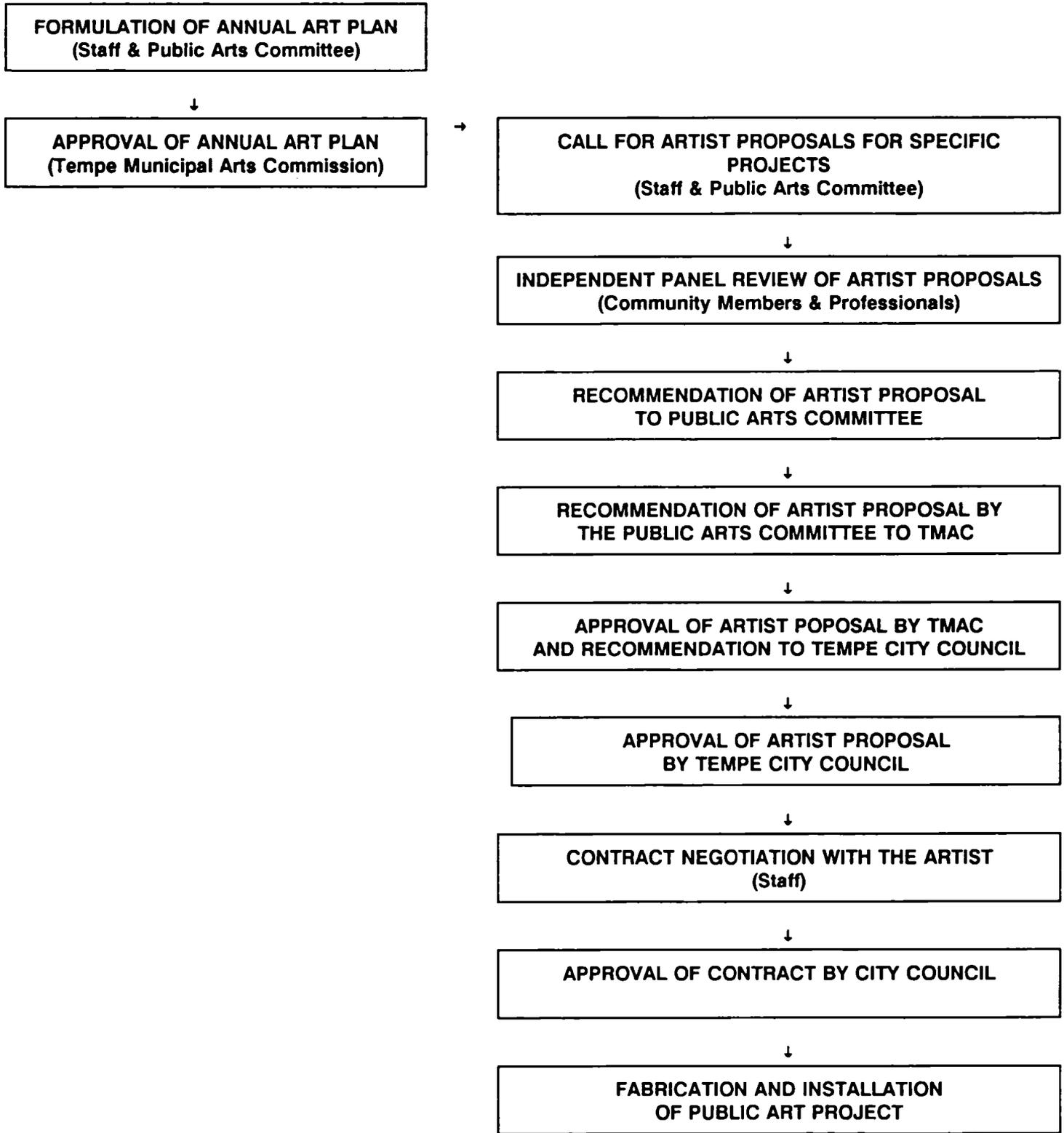

City Clerk

APPROVED AS TO FORM:


City Attorney

TEMPE MUNICIPAL ARTS COMMISSION
PUBLIC PERCENT FOR ART ORDINANCE

PROJECT APPROVAL CHART



ORDINANCE NO. 808.8913

AN ORDINANCE OF THE CITY COUNCIL OF THE CITY OF TEMPE AMENDING SECTION 5 OF ORDINANCE NO. 808 RELATING TO DELETING THE REQUIREMENT FOR MULTI-FAMILY PROJECTS OF 15 DU/ACRES OR GREATER TO CONTRIBUTE TOWARDS PUBLIC ART.

BE IT ORDAINED BY THE CITY COUNCIL OF THE CITY OF TEMPE, ARIZONA, as follows:

SECTION 1. That Section 5, Part I.C.7. of Ordinance 808 be modified to read:

7. Developers of any project over five (5) acres in net site area or fifty thousand (50,000) square feet in building area (gross floor area as defined in Section 6, Part V.4.) shall contribute towards public art. The contribution shall equal or exceed twenty-five (25) cents per square foot of gross floor area (as defined above) and be in the form of (an) art object(s) viewable from public spaces and shall be installed concurrently with the initial phase of construction prior to the issuance of a Certificate of Occupancy. The design and location shall be reviewed by the Tempe Municipal Arts Commission prior to installation. This requirement shall apply to the following land uses: commercial and office.

PASSED AND ADOPTED by the City Council of the City of Tempe, Arizona, this _____ day of _____, 1990.

Mayor

ATTEST:

City Clerk

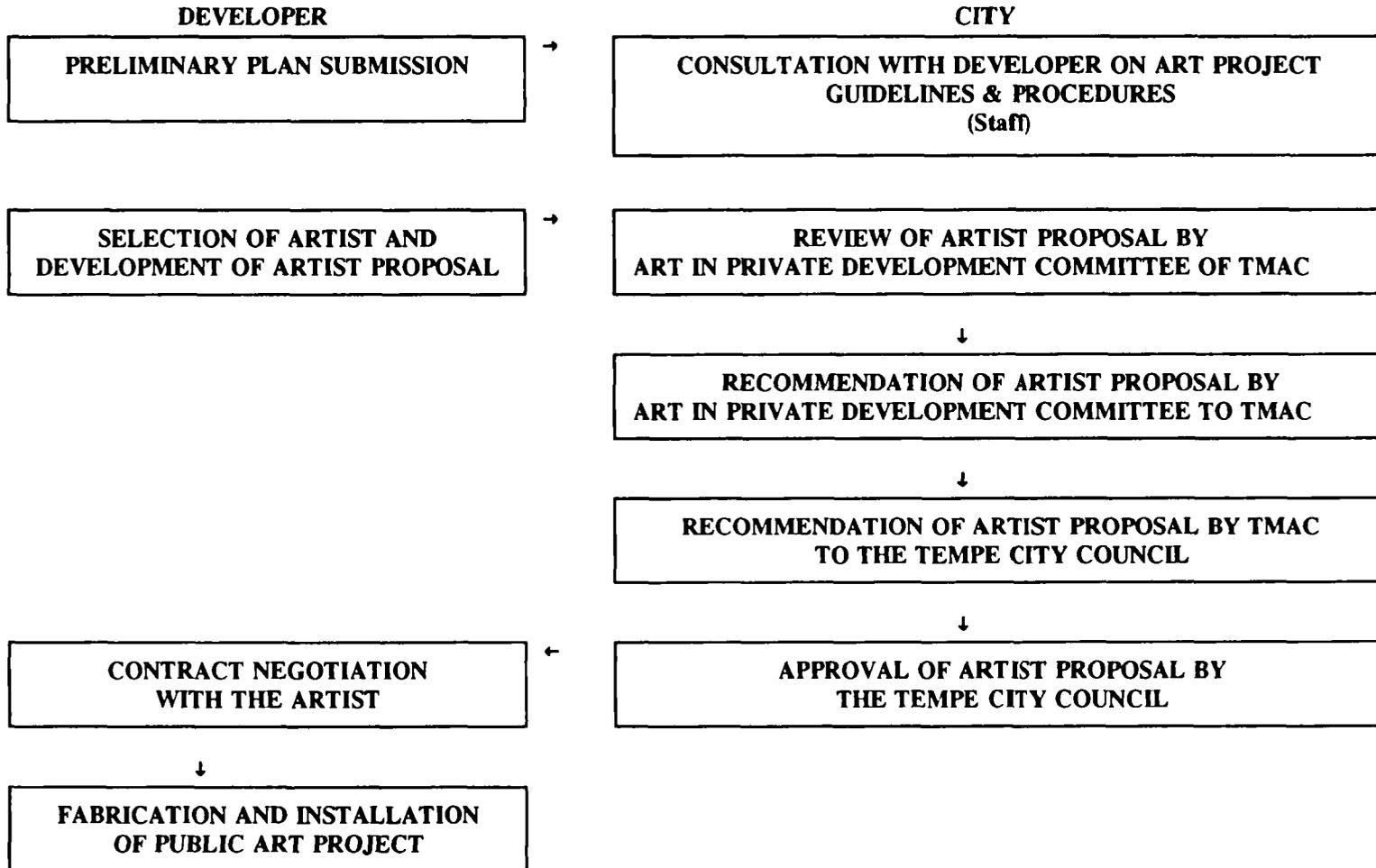
APPROVED AS TO FORM:

City Attorney

Community Development Director

**TEMPE MUNICIPAL ARTS COMMISSION
ART IN PRIVATE DEVELOPMENT ORDINANCE**

PROJECT APPROVAL CHART



The Planning Team is an interdisciplinary team including a cultural planner, architect and artist who have worked in a collaborative manner to prepare this document. They include:

Helene Fried is a cultural planning consultant in San Francisco who has developed plans for public art and cultural amenities. She has extensive experience working with artists, cultural organizations and real estate developers on new mixed use urban projects including the recently opened Center for the Arts at Yerba Buena Gardens in San Francisco. Ms. Fried currently advises the City of San Jose on the concept and artist selection for seven major projects. She is also on an interdisciplinary team to develop the Sacramento Waterfront Plan and to study the feasibility of several new cultural facilities within Sacramento's Downtown Entertainment and Cultural District.

Ms. Fried is a member of the Design Review Team for the Waterfront Transportation Project along the San Francisco Embarcadero. She recently completed the guidelines for public art and cultural animation for the Embarcadero Pedestrian Project along the San Francisco waterfront.

Ms. Fried is a member of the Board of the Center for the Arts, Public Art Works and serves on the Advisory Committee of the Aspen Design Conference.

Robby Reid is a Tempe architect and urban planner highly skilled in the design of a wide range of architectural projects. Reid is Vice Chair of the Design Review Board, City of Tempe and has an in-depth understanding of the planning process and an appreciation of local development issues. He has been active in the development of downtown Tempe and is a participant in the innovative Centerpoint project.

His firm has developed prototypes for restroom facilities in City of Tempe parks and for bus shelters. Reid is presently working with the Tempe Municipal Arts Commission to collaborate with selected artists on the design of four specially commissioned bus shelters.

The residential work of the firm is well recognized and has been published in *Metropolitan*, *House Beautiful* and *Better Homes and Gardens*.

Robby Reid is an active member of the community and presently serves on the Tempe Art Center Advisory Board.

Tad Savinar is an artist and playwright in Portland, Oregon who is dedicated to the livability of the urban environment. As an artist active in his community, he served on the Steering Committee of "Arts Plan 2000: Animating Our Community, an action plan for the Portland Oregon Metropolitan Region." He has executed several major public art projects and is currently a member of a six person Design Team for the MAX West Side Light Rail, a two county, system of twelve stations in Portland. Savinar is also developing a series of artworks for the corridors of the Harbor View Hospital in Seattle, Washington.

As a playwright, he co-created the stage play, *Talk Radio*, later developed into a movie. His recent play, *Cover Shot*, on ethics and civic issues of the built environment was commissioned by the Oregon Shakespeare Festival and will be produced by the Portland Repertory Theater in the spring of 1994.

Helene Fried
Helene Fried Associates
463 1/2 Bryant Street
San Francisco, California 94107
415 546-0167
415 546-1864 FAX

Robby Reid
Reid & Associates Architects & Planners,
Inc.
2020 S. Mill Avenue
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Tempe, Arizona 85281
602 968-5250
602 894-2664 FAX

Tad Savinar
P.O. Box 10798
Portland, Oregon 97210
503 227-6969
503 227-3011 FAX