

Artist Selection Memo to File

Date: July 31, 2023

From: **Artist Selection Panel (Jurors and Advisors):** Jamal Hussain, Arts Professional Juror; Rachel Hamilton, Arts Professional Juror; Kurosh Yahyai, Arts Professional Juror; Brent Hasty, Arts Professional Juror; Cindy Stewart, Arts Professional Juror; Brittany Heinchon, AUS Culture and Arts Education Specialist; Robert L. Mercado, AUS Project Manager / Architect; Tammie Rubin, AIPP Panel Chair; Celina Zisman, Arts Commission Chair

Copy: **Art in Public Places Panel:** Panel Chair Tammie Rubin, Vice Chair Jacob Villanueva, Arts Commission Liaison Acia Gray, and Panel Members, Stephanie Lemmo, Sarah Carr, and J Muzacz

Subject: **Austin-Bergstrom International Airport (AUS) Playscapes Art in Public Places (AIPP) Project**

Background: AIPP Panel approved a Request for Qualifications for the AUS Playscapes AIPP Project on March 6, 2023. Notice of the public art opportunity was posted through usual methods as well as through Social Media channels, the Economic Development Department newsletter, and through www.publicartist.org. The submission deadline was April 27, 2023. The artist Selection Panel short-listed 3 artists to submit proposals and interview. The project budget: \$632,850.

The Selection Panel was supported by staff Constance Y. White, AIPP Program Manager; Alex Irrera, Sr. Project Manager; Ryan Runcie, AIPP Project Manager, and Frederico Geib, AIPP Project Manager.

1. Recommended Artist: Reinaldo Correa

The artist shared his enthusiasm for and expertise in authentically involving community in the project... his excitement for drawing on inspiration from different cultures and people groups made me feel like he would excel at [the community engagement] component of the project. The complexity of the Mazescapes proposal was beautifully executed; the level of thought that went into the design was evident and it was unlike anything I've ever seen is a piece of public art/playscape. The use of vertical space in the Weirscapes proposal was also so exciting as he was the only artist who played with that vertical plane. I very much appreciated the appeal of the playscapes without the need for any digital technology; while they were a part of the proposal, I could see them being exceptionally successful without any screens.

Reinaldo gave multiple options for designs that consider the culture of Austin and demonstrate an understanding of the project parameters and the space the artwork would reside in. His designs both compliment and stand out from the airport and businesses and architecture within. He had proper consideration for stakeholders, how any person in the airport space could interact with the work, and the shifting nature of design for airport spaces. His approach to thinking about community inclusion and the extent the traveling public could interact with his work made him stand out.

Reinaldo Correa Studio provides a strong aesthetic with a very compelling engagement components. I appreciated his attention to universal design and community involvement in generating images.

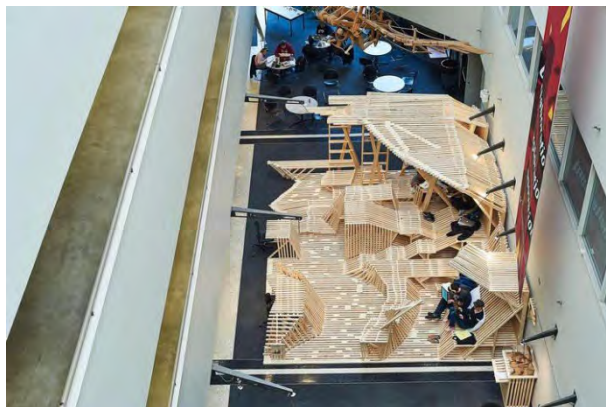
2. Recommended Alternate: Rickey Crum

This project, as the artist mentioned in his proposal, spoke to the storyteller part of my heart; both the presentation and the proposal package had so much thought and in every element, I could see how the story connected, so compelling! The jewels concept with the intermittent lighting that would reveal the images underneath, such an incredibly fun and clever way to create interactivity without necessitating the causality (pushing a button, pulling a lever) to be part of the audience experience, just being able to track and follow as the treasures are revealed. The sculptures themselves, while beautiful and complementary to the surroundings, were somewhat less inventive and inviting, which is why I chose this artist as alternate.

Ricky's designs were compositionally interesting and innovative with shapes that would stand out in the airport space. He was aware of how each location could be both distinct yet fit one design element. He had proper consideration for safety in his design work, something of a high priority at the airport, and showed a large awareness of the space as a whole. His inclusion of Austin elements was intriguing, although vague, leading me to guess the extent of what could be done with those elements and how impactful they would be.

Rickey Crum's proposal provided interesting scale and form. The proposal provided a nice concern for long term durability and constraints of a public work.

AUS Playscapes Recommended Artist: Reinaldo Correa







Content

RFP: Airport Playscapes Public Art Opportunity, Austin, TX

01 Artist Background

- Artist Creative Process
- Selected Portfolio Work
- Playscapes

02 Artistic Discovery

- Artwork Inspiration & Research

03 Artwork Proposal

- Artwork Theme Opportunities
- Concept #1
- Concept #2

04 Timeline + Budget (20 min)

- Project Milestones

05 Q & A (10min)

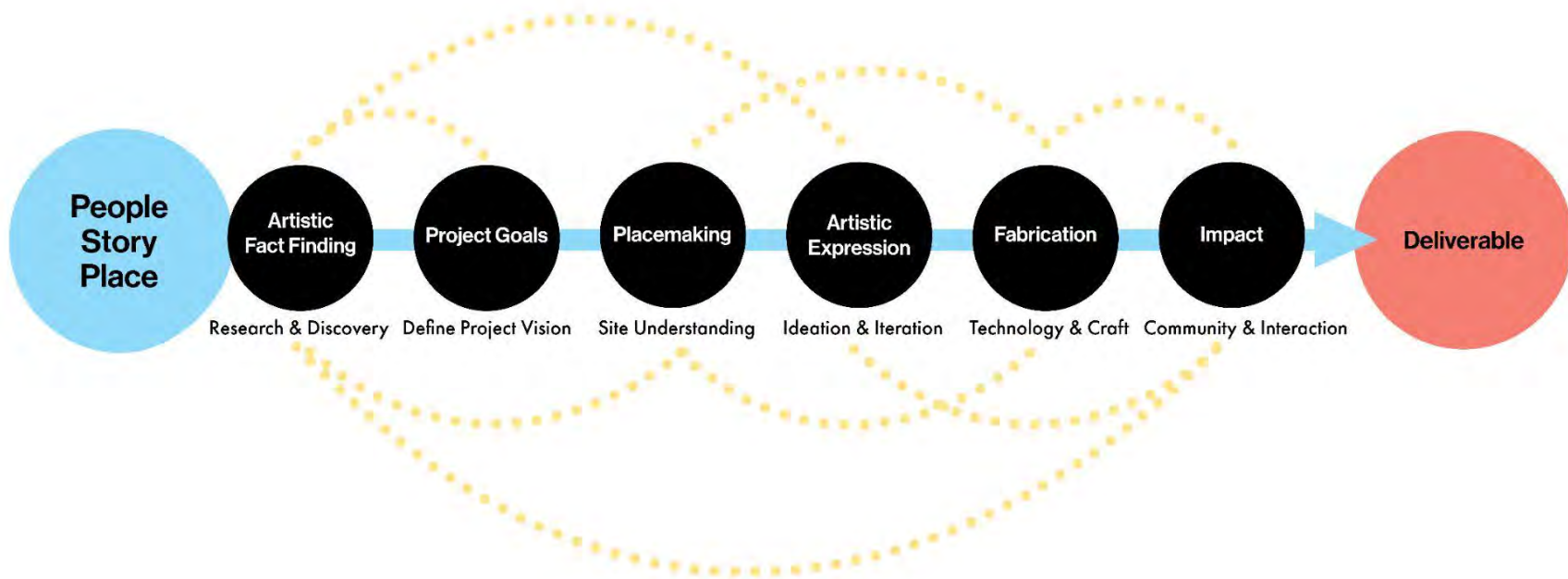
- Collect Feedback

01. Artist Background

Recap Artist Selected Portfolio:
Artist Experience

Artistic Discovery

A Visualization of the
Reinaldo Correa Studio Creative Process



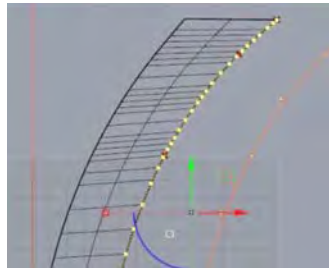
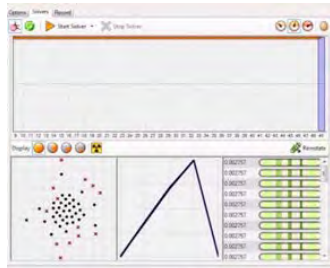
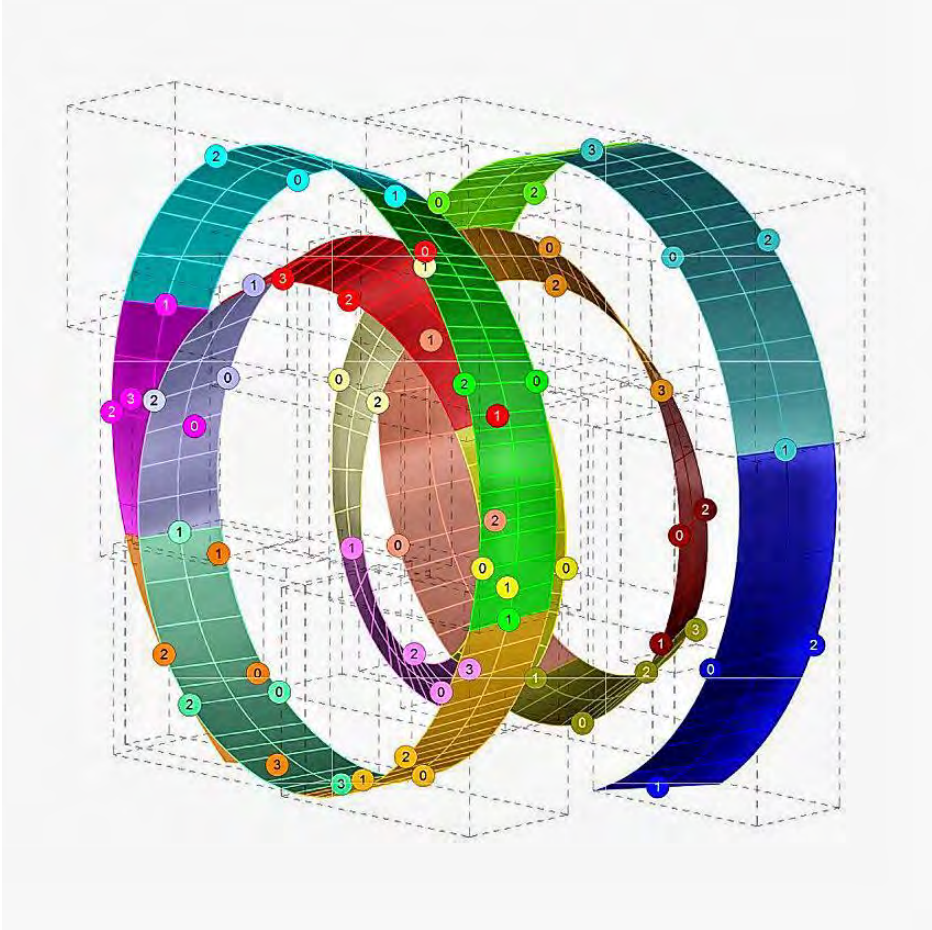
Gateway Sculpture: Site Specific Artwork & Spatial Experience



Credits: RDG Dahlquist Art Studio & City of Marion Iowa



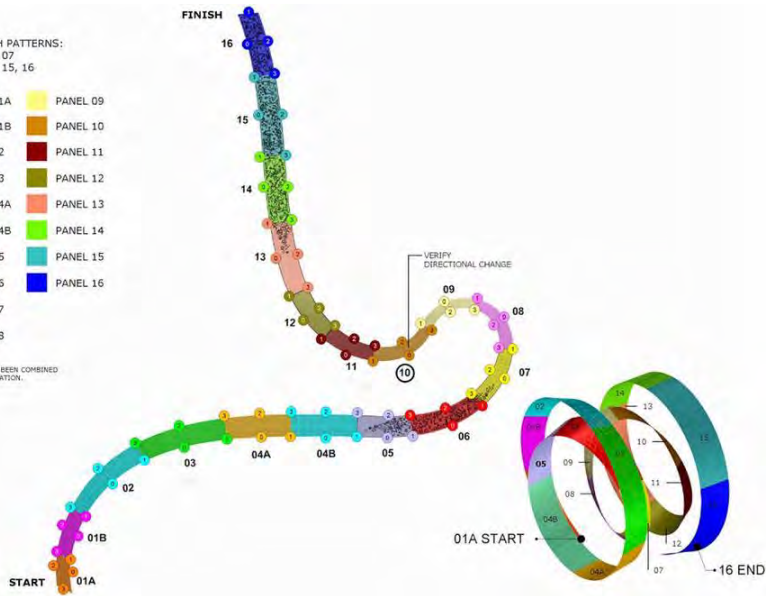


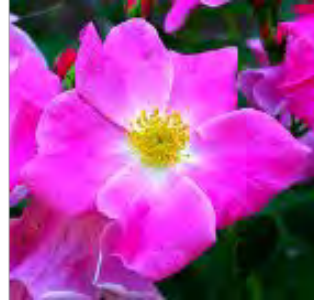
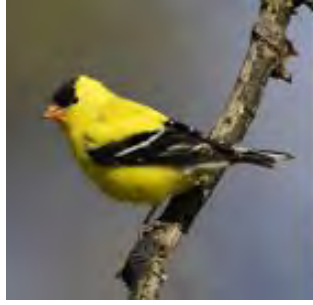


NOTES:
-PANELS WITH PATTERNS:
SET1: 05, 06, 07
SET2: 13, 14, 15, 16

- | | |
|-----------|----------|
| PANEL 01A | PANEL 09 |
| PANEL 01B | PANEL 10 |
| PANEL 02 | PANEL 11 |
| PANEL 03 | PANEL 12 |
| PANEL 04A | PANEL 13 |
| PANEL 04B | PANEL 14 |
| PANEL 05 | PANEL 15 |
| PANEL 06 | PANEL 16 |
| PANEL 07 | |
| PANEL 08 | |

NOTE:
PANEL 1A & 1B HAVE BEEN COMBINED
FOR EASE OF FABRICATION.



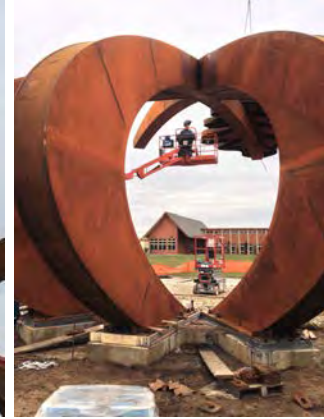






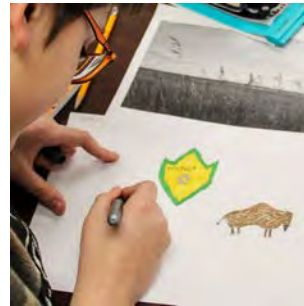


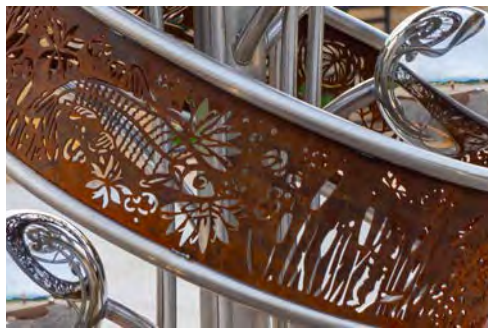
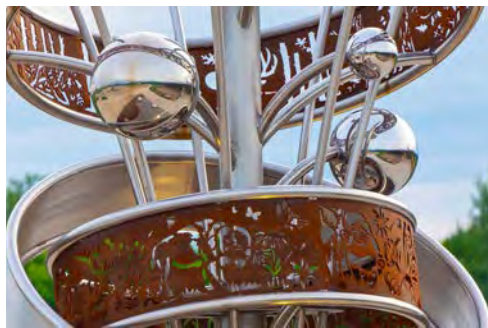




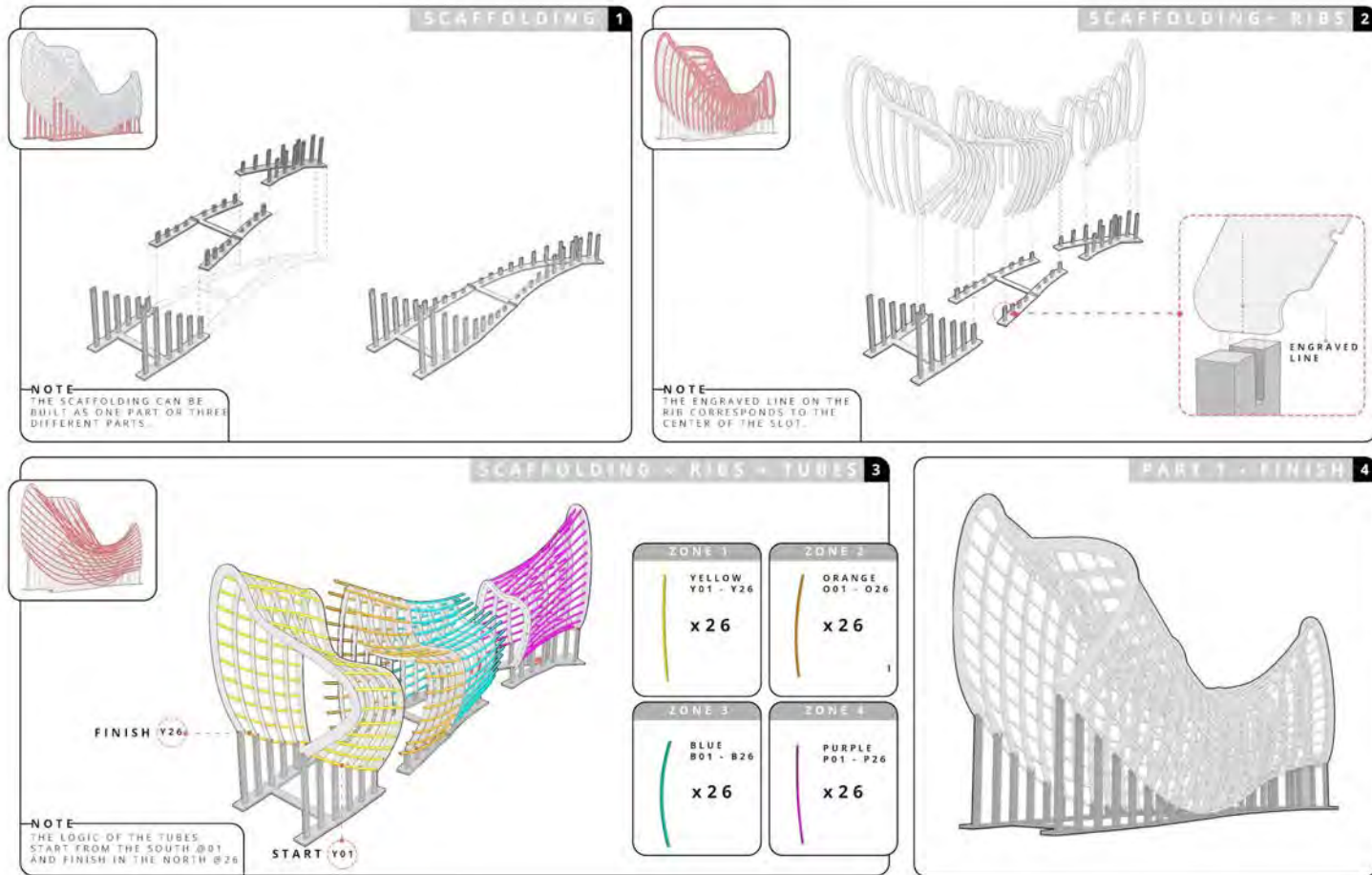


Collaborative Spirit: Community Engagement + Stakeholders





Artwork Attention to Detail: Climate Zone + Durability + Maintenance

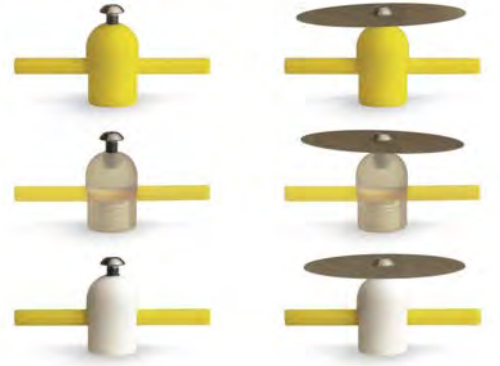
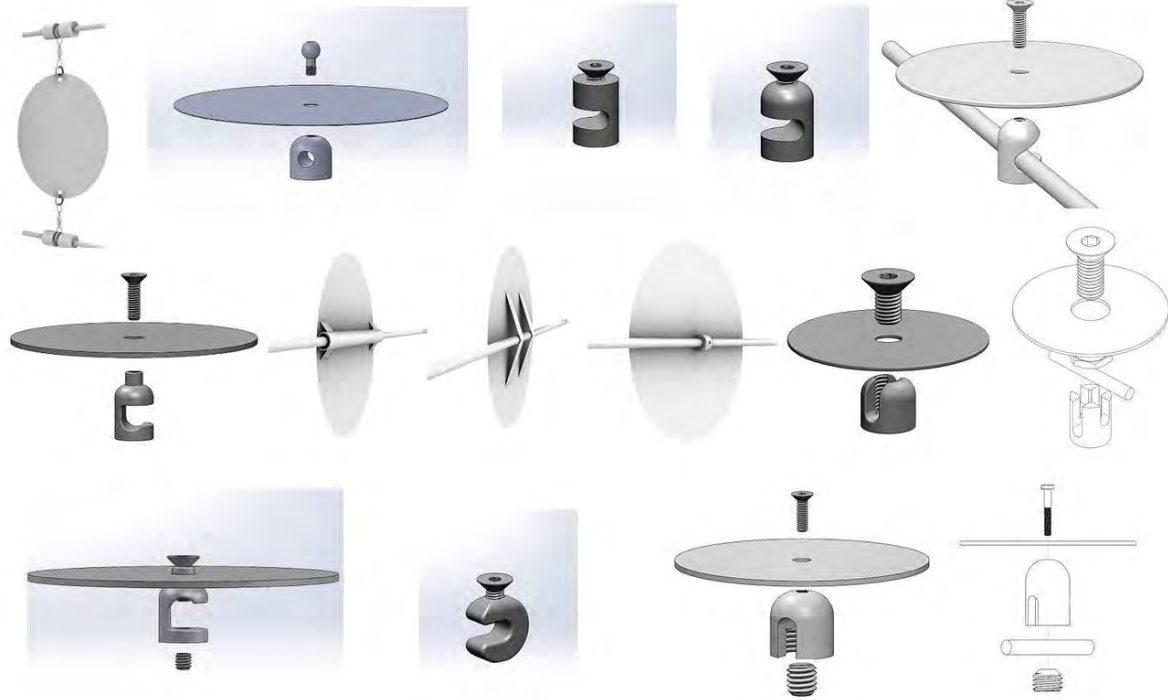


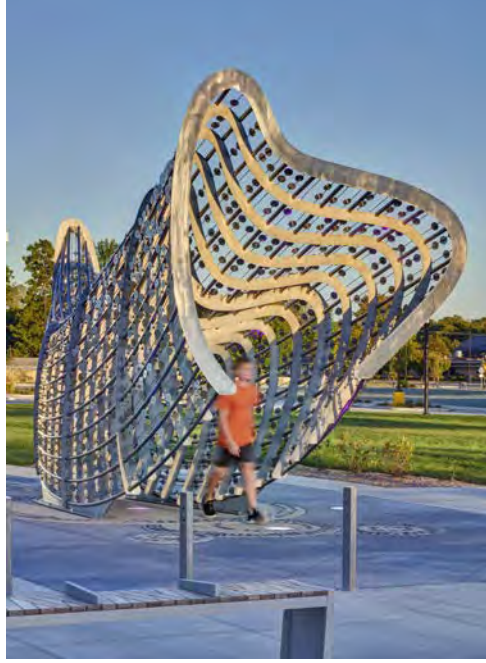
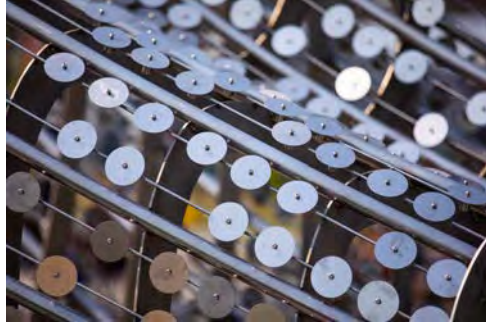
FABRICATION GOALS:

1. Durability:
2. Materials:
-Appropriate for Env.
3. Maintenance:
-Dvp. and discuss the plan.
4. Placement:
- PlaceMAKING strategies
5. Spatial Experience::
-How it interacts with the Env. and people.
6. Structure:
-Integrity of the artwork
7. Cost:
-Maintain Budget Goals



Artwork Attention to Detail: Artist Design and manufactured custom kinetic detail.





Artwork ADA Consideration: Innovative design consideration to meet ADA standards



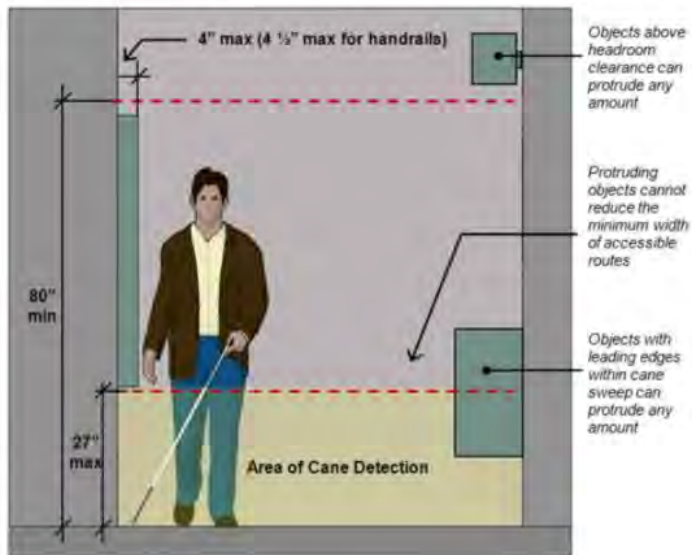
UNITED STATES ACCESS BOARD

Advancing Full Access and Inclusion for All

Protrusion Limits [§307.2]

People with vision impairments often travel closely along walls which can provide wayfinding cues sometime called a "shoreline." Objects mounted on walls, partitions, columns, and other elements along circulation paths can pose hazards unless their projection is limited. Those with leading edges that are within cane sweep (27" high maximum) or that provide minimum headroom clearance (80" minimum) do not pose hazards and can protrude any amount.

Limits of Protruding Objects



Example in sculpture: video 5:36



In the case of a sculpture cane detectability can be provided with a platform around 12" in height.

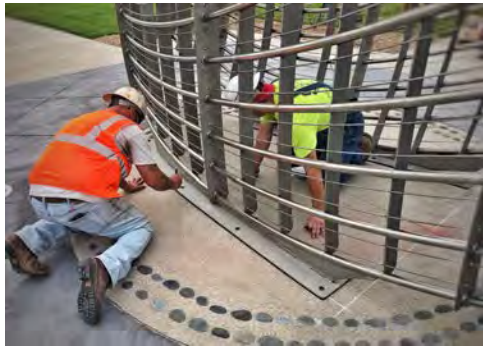


Cane detectability can also be provided with railings at 27" in height.



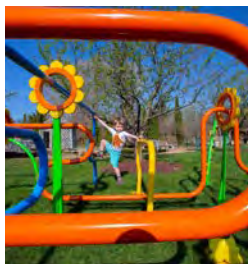
Railings or bases should extended beyond the hazardous zone.





Artist Play Exhibition Experience:

The exhibition experience showcases a collection of lawn games inspired by ecological principles in North America, which function as educational instruments.



Treehouse Exhibition Experience:

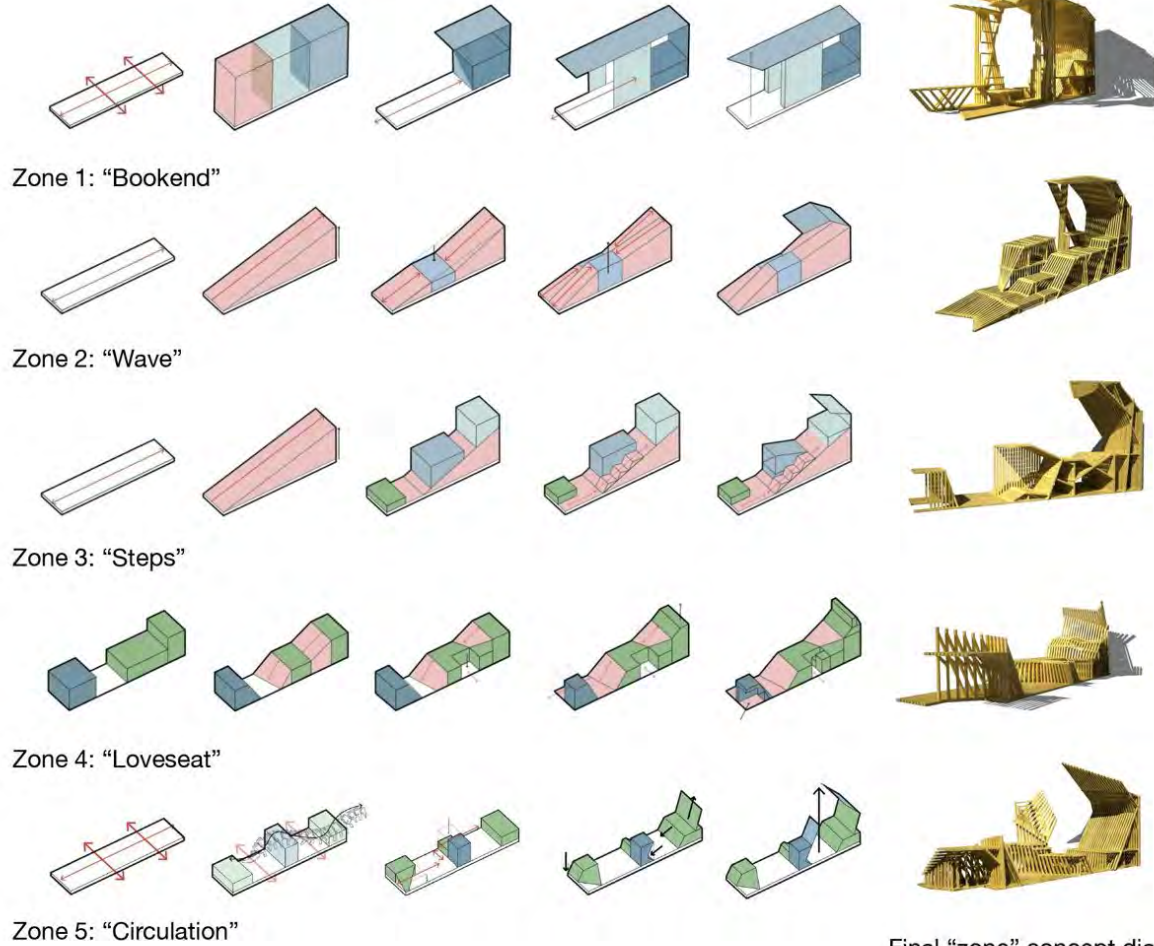
The Treehouse design is deeply rooted in the beauty and morphology of the blue morpho butterfly, aiming to serve as a multifaceted tool that fosters education, wonderment, and enchantment.



Artist Playscape Experience: Two x Two, interior playscape installation for Iowa State University College of Design. Size 450 sq.ft.



25FT					20FT
ZONE 1	ZONE 2	ZONE 3	ZONE 4	ZONE 5	



Final "zone" concept diagrams





Artist Playscape Experience: Prisma, for Reiman Gardens, Ames Iowa









02. Artistic Discovery-Inspiration

Artistic-Fact-Finding

- A. Artwork Inspiration
- B. Site Opportunities

Reevaluation of Goals:

Considerations of new insights into the project.
Examination of existing site conditions.

**GOAL 04**

Can the artwork create interactions between people and provide a useful space?

**GOAL 05**

Can the artwork tell a meaningful story through color, light, and artistic impact? Can this artwork provide a useful and creative space?

**GOAL 03**

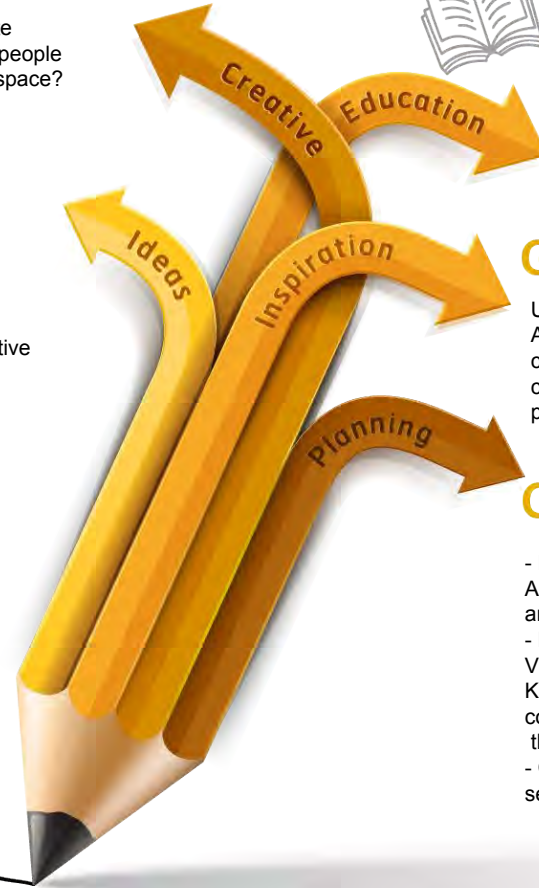
Can the artwork serve as an opportunity to unite the community and bring more of a spotlight to the city of Austin?

**GOAL 02**

Understanding the heritage of Austin and how we can truly capture the importance of the city through the discover process.

**GOAL 01**

- Educate the community about Austin's history and show the city's ambiance through our work.
- Provide a Strong Visual Presence. Keeping in mind the safety when it comes to the structure and the people.
- Create a lasting impression in 3-5 seconds.



Variety of Equipment



Public parks, schools, residential



Made for interactions



Materials: Plastic



Artistic Discovery

PLAYGROUND

VS

Allows for More Creativity



In Natural Settings



Open Minded Exploration



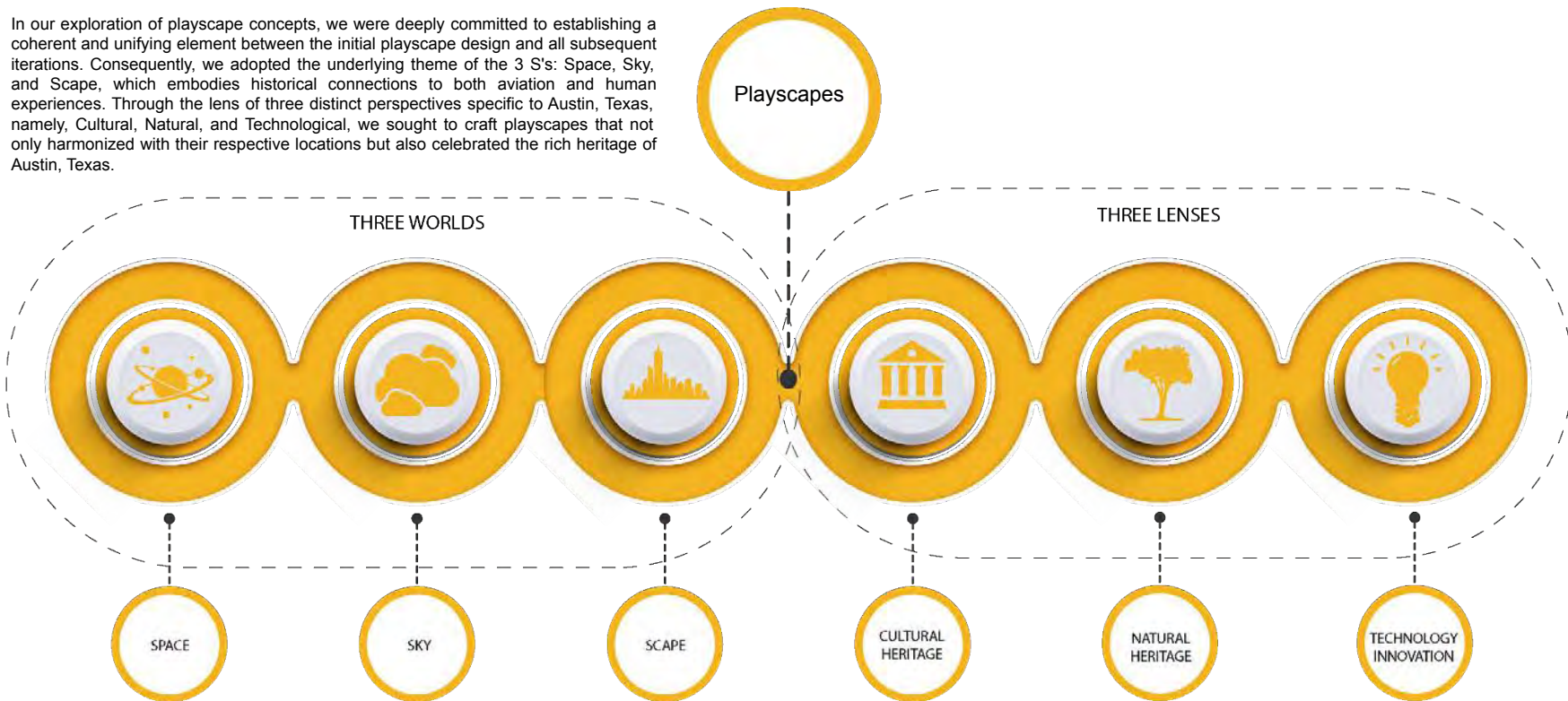
Made of Natural Materials

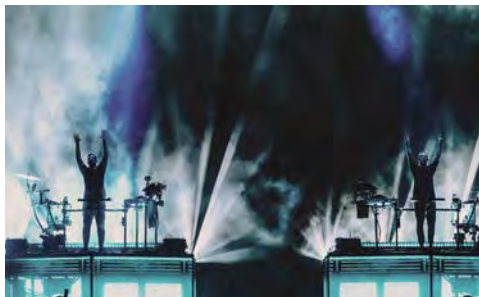
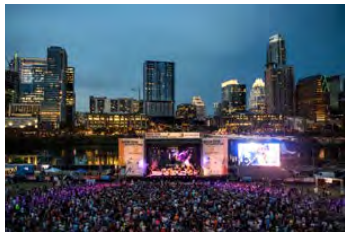


PLAYSCAPE

Artwork Exploration:

In our exploration of playscape concepts, we were deeply committed to establishing a coherent and unifying element between the initial playscape design and all subsequent iterations. Consequently, we adopted the underlying theme of the 3 S's: Space, Sky, and Scape, which embodies historical connections to both aviation and human experiences. Through the lens of three distinct perspectives specific to Austin, Texas, namely, Cultural, Natural, and Technological, we sought to craft playscapes that not only harmonized with their respective locations but also celebrated the rich heritage of Austin, Texas.





Live Music Capital of the World: Austin is renowned for its vibrant live music scene, featuring numerous venues and festivals, including South by Southwest (SXSW) and Austin City Limits (ACL) Festival.



Progressive and Lively Culture:

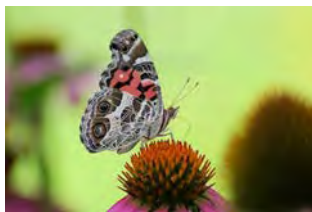
The city is known for its progressive, creative, and open-minded culture, attracting artists, musicians, tech professionals, and entrepreneurs.



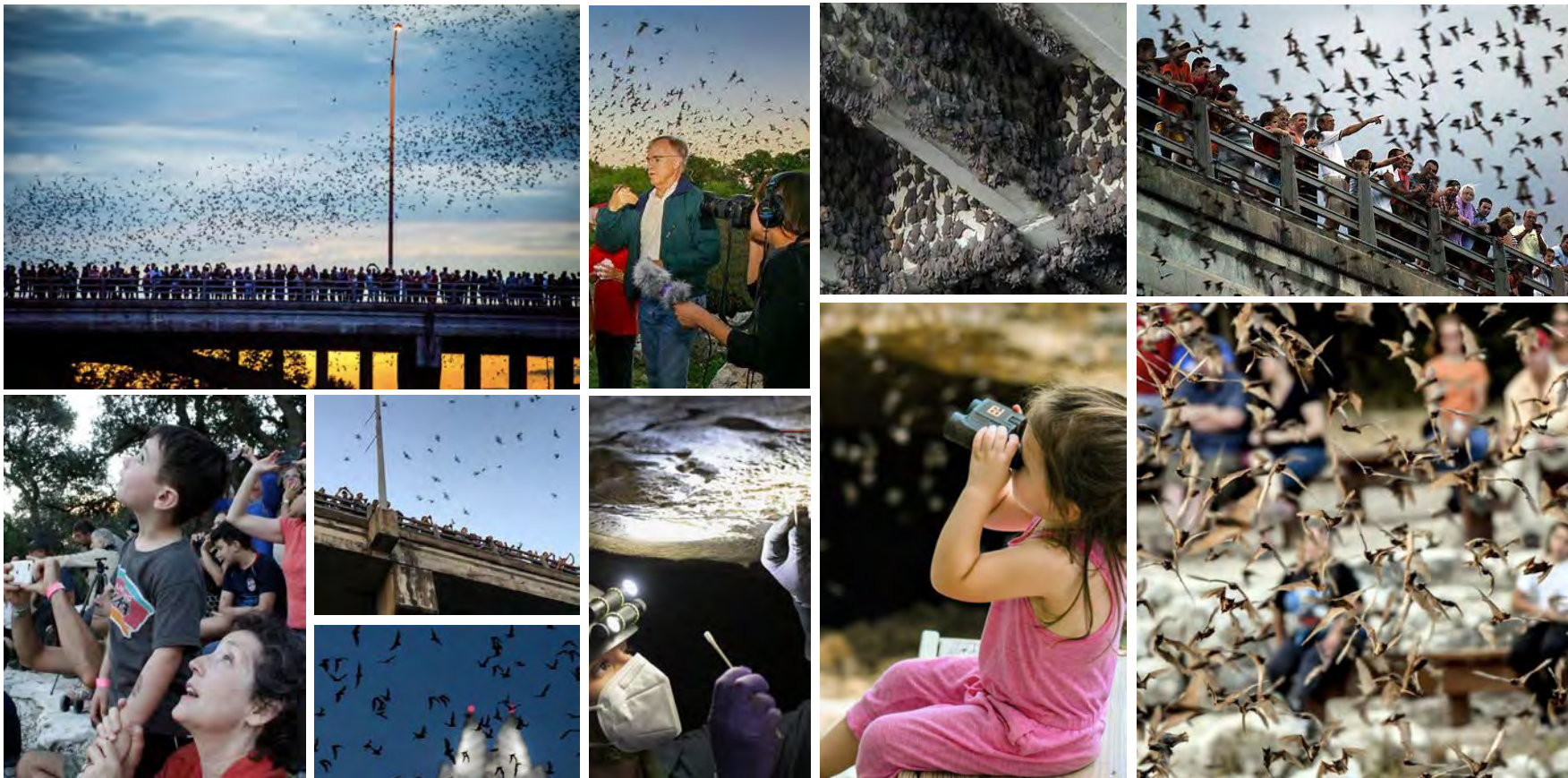
Food and Cuisine: The city is a food lover's paradise, with a diverse culinary scene ranging from food trucks to fine dining establishments, especially renowned for its barbecue and Tex-Mex cuisine.



University of Texas (UT): Austin is home to the flagship campus of the University of Texas, which contributes to the city's vibrant energy and youthful spirit.



Outdoor Activities: Austin offers plenty of opportunities for outdoor enthusiasts with its many parks, hiking trails, and water activities on Lady Bird Lake and the Colorado River.



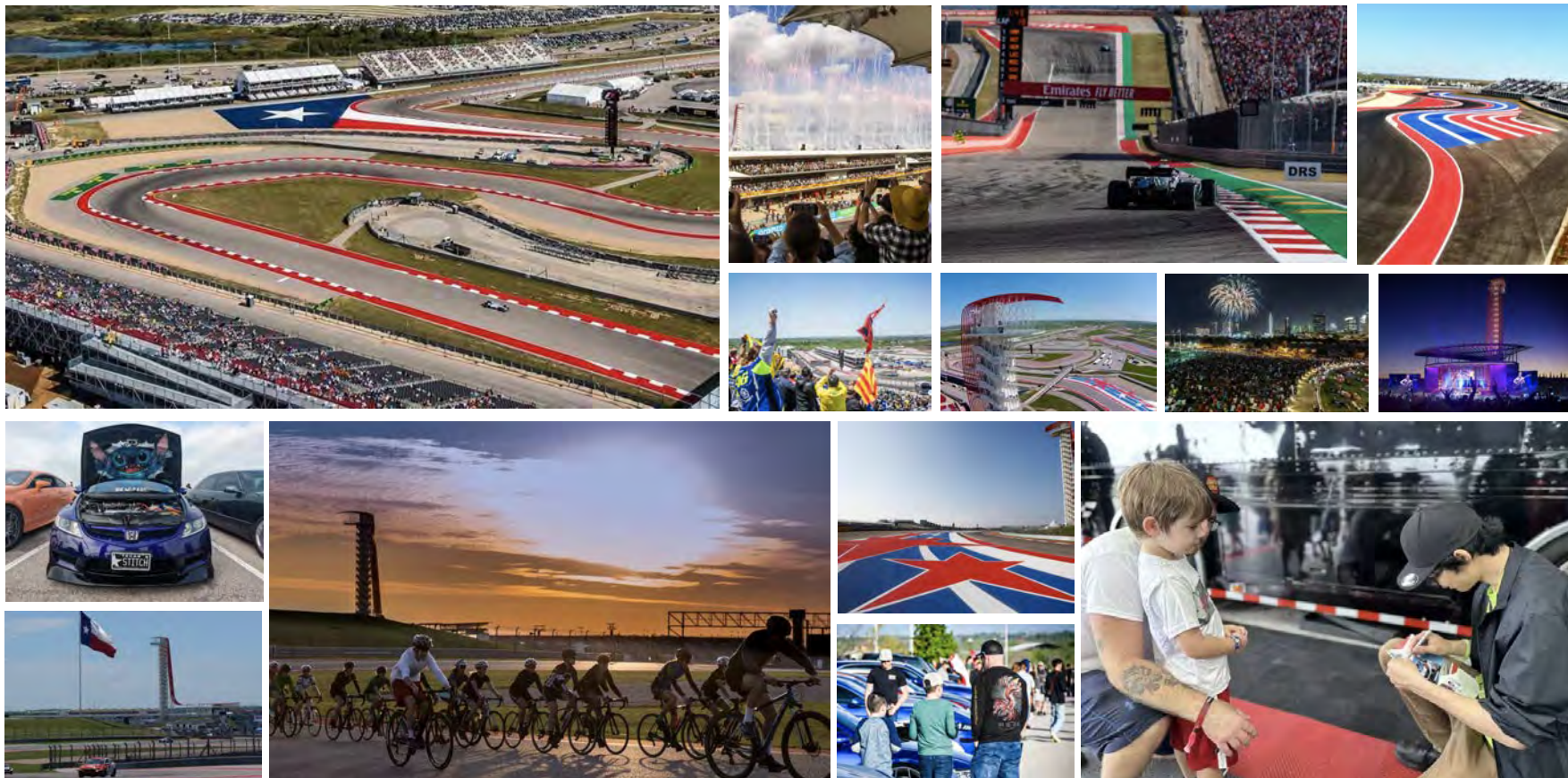
Bats at Congress Avenue Bridge: Every evening during the warmer months, the Congress Avenue Bridge hosts the largest urban bat colony in North America, creating a fascinating sight as thousands of bats take flight.



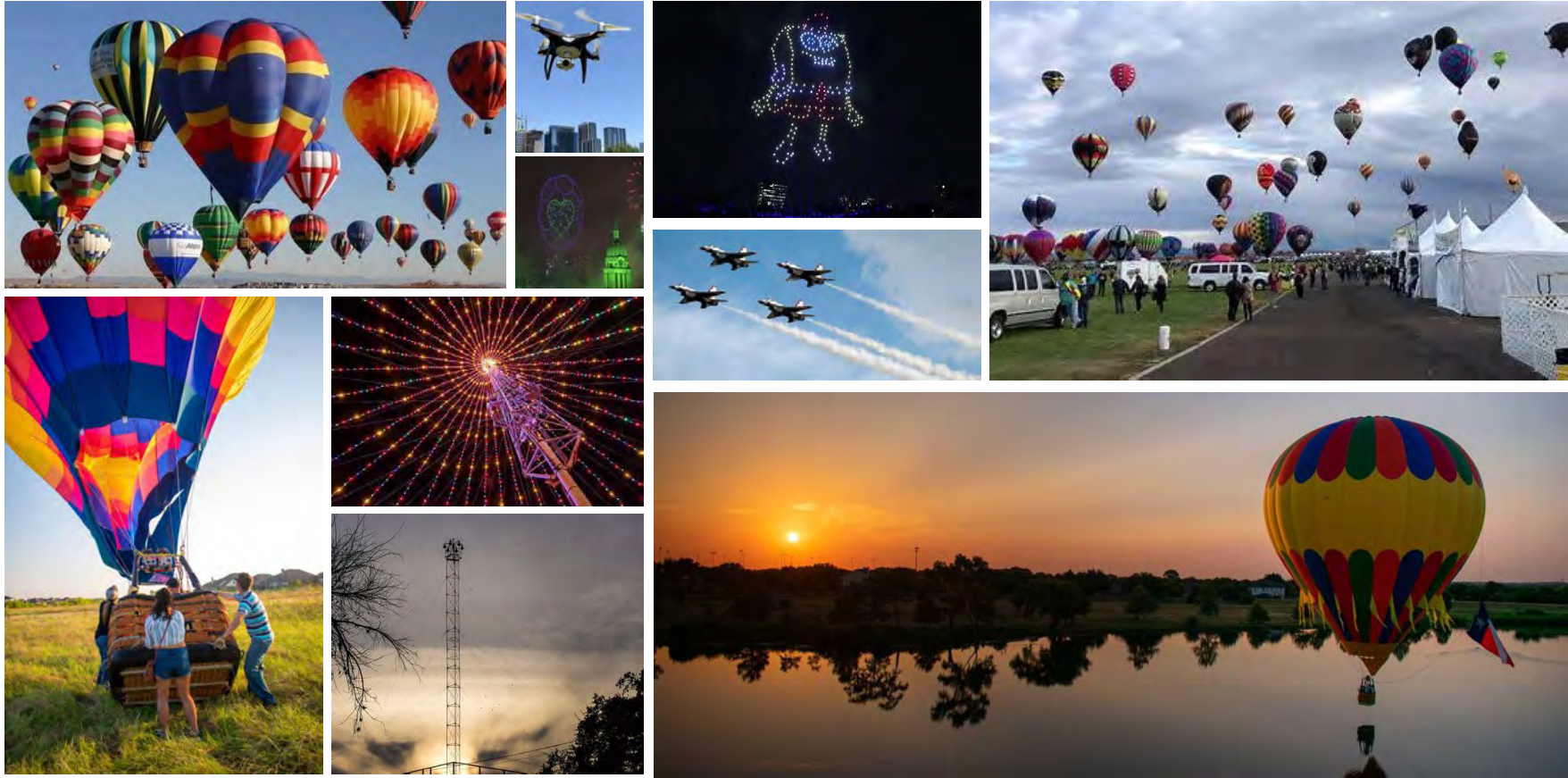
Tech Hub: Austin has become a major tech hub, attracting many tech companies and startups, earning the nickname "Silicon Hills."



Keep Austin Weird: "Keep Austin Weird" is a popular slogan that embodies the city's unique and quirky character.



Circuit of the Americas: Located just outside Austin, this racetrack hosts Formula 1 and other motorsport events.



In the Sky: Not only are there many events that happen on the ground in Austin, but there are many that happen in the sky. Austin is known for their Hot Air Balloon Festival and the Moon Light Towers.



If you want to see murals, go to the City of Austin. Austin is known for their ambiance, drawing in many visitors and tourists.

02. Artistic Discovery-Site Opportunity

Artistic-Fact-Finding

- A. Artwork Inspiration
- B. Site Opportunities

Existing Artwork in Austin Airport (Understanding artwork, memorials & installations)

ARTWORK INSIDE THE TERMINAL



Rotating Art Program



Eight Big Guitars, 2006,
Gibson Guitars



Art Terrazzo: Austin in 1839 & Texas Rivers, 1999,
Lawrence W. Speck Studio



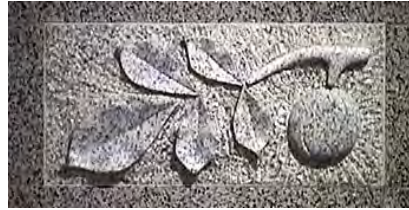
Reality - Texas - Mythology, 1999,
Jill Bedgood



Voyages, 1999, Judy Jensen



True Patriot: Barbara Jordan Memorial Statue, 2002, Bruce Wolfe



Carved granite glyphs, 1999,
Philippe Klinefelter



Forged steel handrails, 1999, Lars Stanley



The Visit, 1999, Fidencio Duran



Green Austin Series, 1991,
Jimmy Jalapeño



Hill of the Medicine Man, 1999,
Thomas Evans



History of Bergstrom Air Force Base, Bergstrom-Austin
Community Council Collection &
Austin Scale Modelers Society



To Parts Unknown, 1999, Sandra Fiedorek

Existing Artwork in Austin Airport (Understanding artwork, memorials & installations)

ARTWORK ON THE CONCOURSE



Austin Downtown Cruiser (Day), 2009, Young-Min Kang



Austin Downtown Cruiser (Night), 2009, Young-Min Kang



Austin Icon Ceramic Tiles, 1999,
Claudia Reese & Phil Martin, Cera-Mix Studio



Austin's Sister Cities,
Five cases containing various gifts of state



Birds of Texas, 2019, Mila Sketch



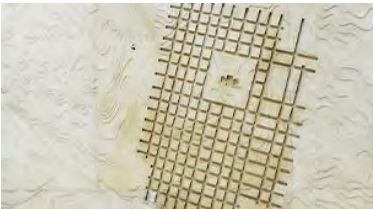
Jet Engine Turbine Blade, 2003,
CFAN & Custom Creation



La Musica Sigue, 1999, Raul Valdez



Lindbergh Lands in Paris, 1975, Rosemary Mahoney



Limestone Faced Towers, 2015,
PSP Architects & Escobedo Construction



Reality - Texas - Mythology, 1999, Jill Bedgood



Texas Horizon Benches, 2015, Hawkeye Glenn



URBAN Nature Series, Mila Sketch

Existing Artwork in Austin Airport (Understanding artwork, memorials & installations)

INSTALLATIONS ON AUS CAMPUS



Leaf, Pod & Samara, 1999, John Christensen



Shock Egg, 2015, Eric Eley



Checker Burst, 2015, Eric Eley



Transition, 2006, James E. Talbot



Uplifted Ground, 2015, Michael Singer Studio



Meanderwing, 2020, Marc Fornes, THEVERYMANY



Plume, 2022, Clay Odom & Kory Bieg

INTERNATIONAL ARRIVALS INSTALLATIONS

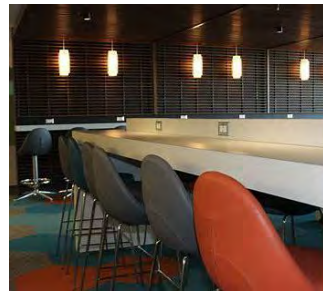


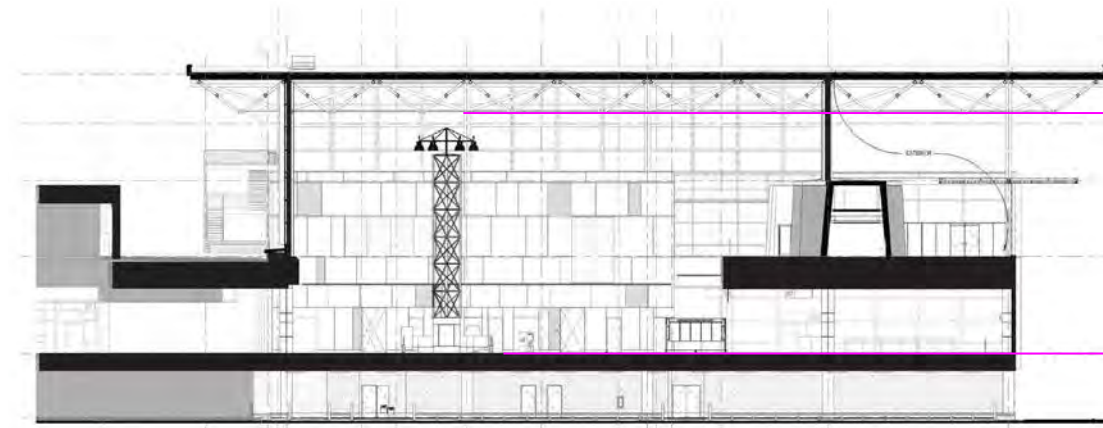
A Place To Call Home, 2018, Rakhee Jain Desai



Time Lines, 2014, Mikyoung Kim

Austin AIRPORT: Spatial Analysis





about 3-4 stories

In the design of this 400 square foot (21' x 19'), our team plans to design a captivating playscape within the constraints of this unique location that responds to the existing site, drawing inspiration from its surroundings, notably the iconic moontower's strong gesture and the colorful panels along the grey facade of the terminal.

Embracing the remarkable sense of volumetric verticality, the playscapes layout will harmonize with the site's three-dimensional character. Thoughtfully curated to make the most of the available space, it offers many unique opportunities that inspire engaging interactions for children. The strategic spatial organization captures expansive vistas, creating an awe-inspiring experiential playscape that beckons children and adults to explore, discover, and imagine beyond the ordinary.

Our approach, blending artistic flair and architectural ingenuity with a thoughtful understanding of the site's context, exemplifies the power of art & design in creating a one-of-a-kind playscape that seamlessly integrates into its environment. With the site's distinct features as guiding inspirations, the play area becomes a testament to the endless possibilities and the immense potential that thoughtful design can unlock within even the most constrained spaces.

Detail 1

Detail 2



03. Artwork Concepts

Artwork Proposals

- A. Concepts Narrative
- B. Playscape Concept Idea 1: MAZEscapes (1. Space, 2. Sky & 3. Scape)
- C. Playscape Concept Idea 2: 1. Food For Thought, 2. Cloud Lounge & 3. Austin Planet Weird

Concept Narrative: Austin-Bergstrom International Airport Playscapes: Celebrating through play and discovery the Cultural, Natural, and Technology Heritage of Austin, Texas.

Introduction:

This artistic playscapes project for Austin-Bergstrom International Airport in Austin, Texas, aims to encapsulate the city's distinct identity by drawing inspiration from its Cultural Heritage, Natural Heritage, and Technology Innovation. The focal point of this endeavor is the conceptualization of three distinct playscapes, each representing a unique "Scape" - Space, Sky, and Scape. Delving into these themes, we seek to create an engaging and memorable experience for all visitors, leaving a lasting impression that fosters a desire to return and explore further. Discover further the PlaySCAPE themes we have been exploring. .

Cultural Heritage:

Austin's progressive and lively culture has magnetized artists, musicians, tech professionals, and entrepreneurs alike. The city's musical roots are deeply ingrained, with renowned festivals such as South by Southwest (SXSW) and Austin City Limits (ACL) Festival being emblematic of its rich music scene. To capture these elements, we envisage integrating murals and treasure hunts into the playscape, inspired by the city's unique slogans that resonate with the public. Additionally, we envision transforming a food truck into an interactive playscape, encouraging discovery play centered around Austin's diverse and flavorful cuisine.

Natural Heritage:

The abundant outdoor activities in Austin, including parks, hiking trails, and water-based pursuits on Lady Bird Lake and the Colorado River, underscore the city's strong connection to its natural heritage. Our exploration of the Hill Country Ecosystem, characterized by rolling hills, limestone cliffs, and diverse vegetation, has provided insights for shaping elements of the playscape. Moreover, we are fascinated by the riparian ecosystems along the river stream, fostering habitats for various wildlife. The playscape design will pay homage to these natural wonders, offering visitors an immersive experience that celebrates Austin's unique biodiversity.

Technology Innovation:

Austin's transformation into a burgeoning tech hub, fondly called "Silicon Hill," has been a defining aspect of its development. This thriving industry has not only led to economic growth but has also shaped the city's culture and identity. By embracing innovation and celebrating gaming culture through events like SXSW Gaming Expo and Austin Game Developers Conference, Austin has solidified its reputation as a gaming mecca. Drawing inspiration from this dynamic fusion of technology and gaming passion, we propose an interactive gaming and exploration and technology within one of the playscapes. This technology-driven element will offer travelers an engaging and immersive experience while they await their departures.

Impressions and Lasting Memories:

Throughout the creative process, our aim has been to craft playscapes that transcend age barriers and leave a profound impression on all visitors. These playscapes are envisioned as more than just children's playgrounds; they are designed to evoke a sense of wonder, acting as souvenirs or cherished last memories before departure. By offering an enriching and playful discovery experience, we hope to ignite the desire among travelers to return to Austin, a city that holds a plethora of undiscovered treasures waiting to be explored.

Conclusion:

The "Artistic Discovery" process behind the creation of these playscapes at Austin-Bergstrom International Airport embodies a celebration of the city's past, present, and future. Drawing inspiration from its rich Cultural Heritage, thriving Natural Heritage, and dynamic Technology Innovation, we aspire to craft spaces that resonate with visitors on a deep and lasting level. It would be an esteemed privilege to delve further into the details and materialize these concepts, ultimately contributing to the vibrant cultural tapestry that defines Austin, Texas.

Inspiration- Labyrinth vs Maze Precedents



🔊 maze

/ˈmæz/

ˈNOʊT

a network of paths and hedges designed as a puzzle through which one has to find a way.
"the house has a maze and a walled Italian garden"

ˈyɜːp ARCHAIC - DIALECT

be dazed and confused

"she was still mazed with the drug she had taken"

vs



🔊 lab-y-rinth

/ˈlæb(ə)rɪnθ/

ˈNOʊT

1. a complicated irregular network of passages or paths in which it is difficult to find one's way; a maze.
"a labyrinth of passages and secret chambers"

Similar: maze, screen, network, complex, web, coil, entanglement

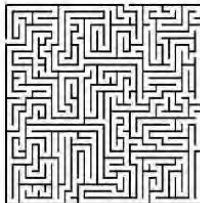
2. ANATOMY

a complex structure in the inner ear which contains the organs of hearing and balance. It consists of bony cavities (the bony labyrinth) filled with fluid and lined with sensitive membranes (the membranous labyrinth).



Labyrinth

+



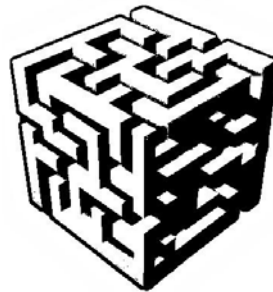
Maze

+



Volumetric
Expansion

=



Mazescape

Inspiration- Labyrinth vs Maze

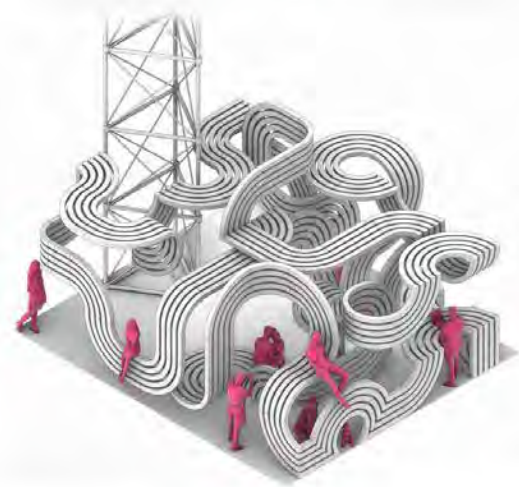
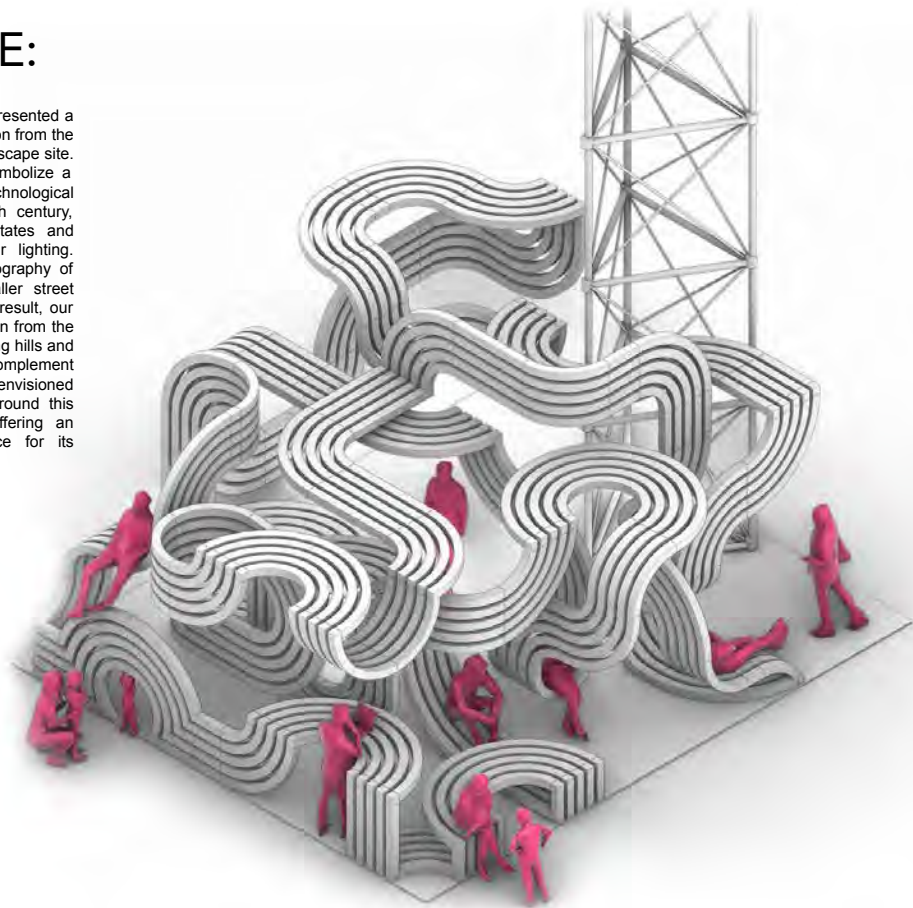
"Maze Scape" is a concept that combines the intrigue of a maze, the excitement of a playscape, and the mystique of a labyrinth, but with a vertical twist. Unlike conventional mazes that are confined to a single plane, the Maze scape expands vertically, creating a multi-levelled and immersive experience without a clearly defined start or finish. Emphasizing the spatial journey rather than reaching a goal, visitors explore interconnected levels filled with dynamic challenges interactive elements. As visitors ascend or descend through the labyrinthine architecture, they are met with ever-changing scenery, surprise encounters, and engaging environmental interactions that further blur the lines between reality and imagination.

The Maze Scape offers an open-ended adventure, encouraging curiosity, wonder, and a sense of interconnectedness with the surroundings, making it an unforgettable and transformative exploration of the unknown.

SpaceSCAPE:

Concept1: playSCAPE 1

Our inaugural MAZEscape design presented a playscape that draws direct inspiration from the Moonlight tower situated on the playscape site. The Moonlight Towers in Austin symbolize a significant milestone in technological advancement. During the late 19th century, numerous cities in the United States and Europe initiated efforts in outdoor lighting. However, the challenging hilly topography of Austin rendered conventional smaller street lamps economically unviable. As a result, our playscape concept derived inspiration from the undulating patterns of the surrounding hills and spatial references to ingeniously complement the Moonlight sculpture. The envisioned playscape thoughtfully navigates around this historic beacon at the airport, offering an engaging and dynamic experience for its users.

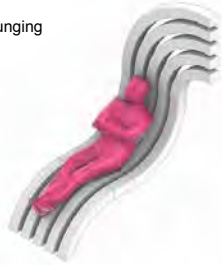


SpaceSCAPE:

Concept1: playSCAPE 1

Austin has become a major tech hub, attracting many tech companies and startups, earning the nickname "Silicon Hills."

Individual Lounging



Crawling



Group Seating



Individual Seating



Play



Standing Desk



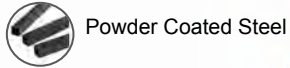
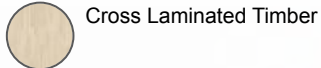
Relaxing



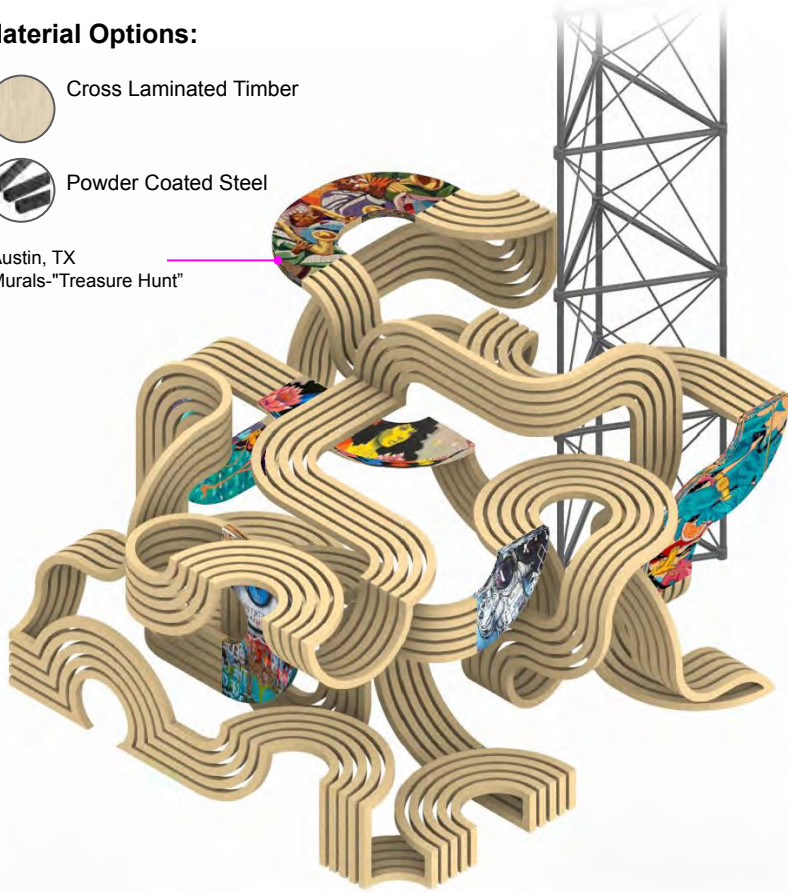
Hanging/Climbing



SpaceSCAPE: Spatial Studies, inspired by Space, Hills & Technology, to introduce ideas of play, and help provide programmatic usages to the airport.
Concept1: playSCAPE 1

Material Options:

Austin, TX
Murals-"Treasure Hunt"



Space Theme



Ombre TECH



Space Phenomenon



Nebula

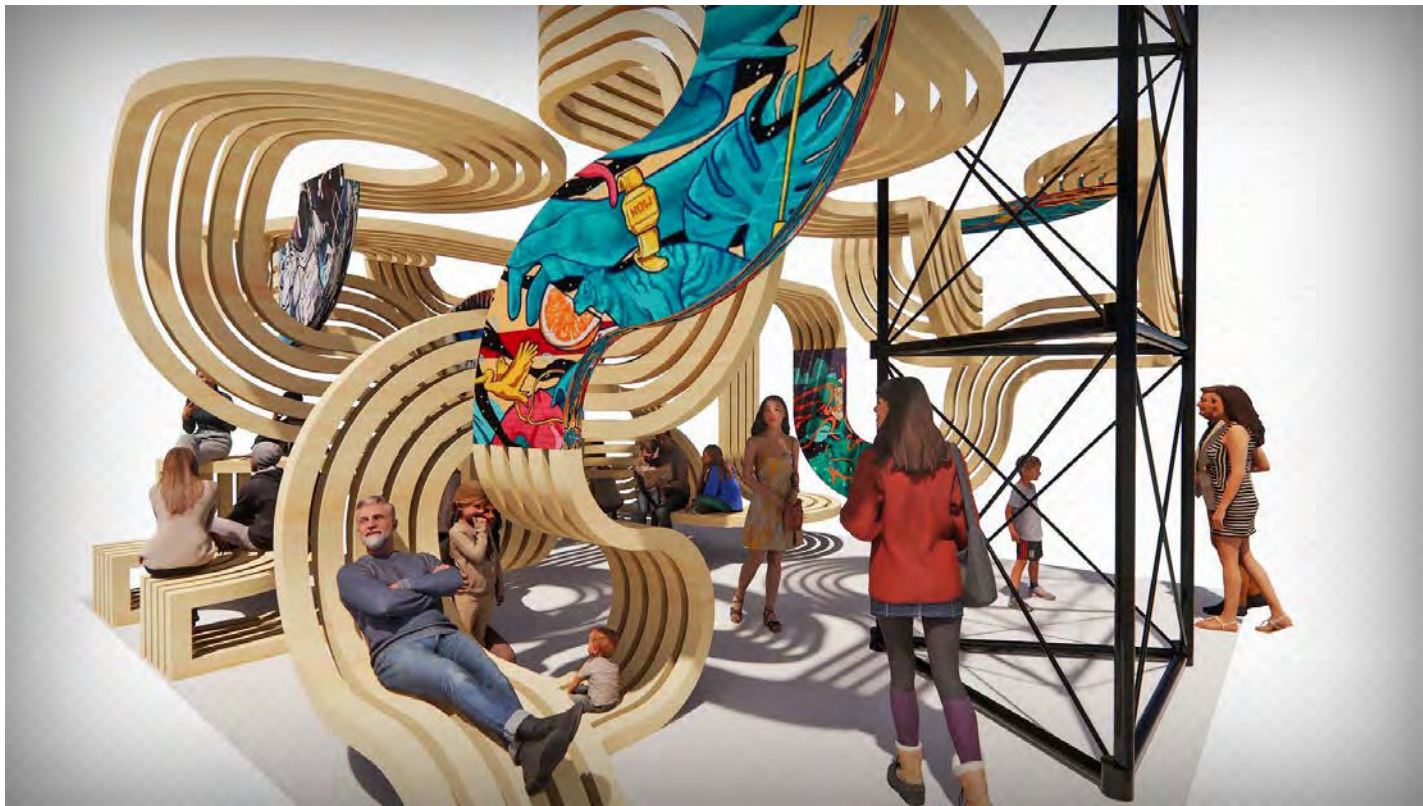
SpaceSCAPE: Exploring color themes and materials like wood and metals. Murals become wonderful photo Op before leaving Austin.
Concept1: playSCAPE 1



Community Outreach Workshop Example
North Polk Middle School, Granger Iowa

In the realm of public art projects within airport settings, community outreach initiatives are relatively scarce. In our pursuit of an Artistic Discovery approach, we dedicated considerable effort to engaging with the local residents of Austin through extensive interviews. This endeavor was undertaken with the firm belief that conducting a workshop would serve as a valuable platform for enriching the development of our Augmented Reality Murals. Such an interactive workshop would allow us to glean insights from the community, fostering an informed and inclusive artistic process that reflects the collective aspirations and preferences of the residents.

SpaceSCAPE:







Heritage Murals:

The MAZEscapes features an array of undiscovered murals that serve as compelling visual narratives, reflecting the city's multifaceted cultural, natural, and technological heritage. These artistic expressions exude vibrancy and dynamism, providing visitors with an immersive experience that resonates with the essence of Austin. Serving as ideal backdrops for photo opportunities and mementos, these murals present a unique chance for travelers to capture and preserve memories of their time at the airport, commemorating the rich tapestry of Austin's identity before embarking on their onward journeys.



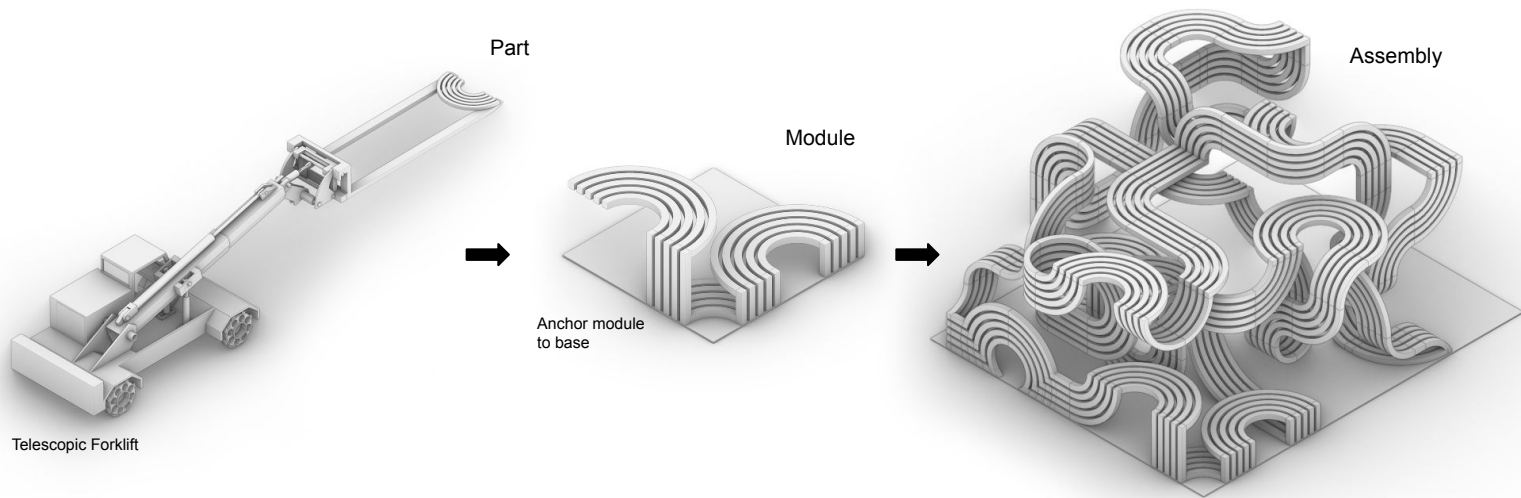
AR Experience:

The murals can possibly offer a promising avenue for a technologically immersive encounter. Augmented reality technology breathes life into the artworks, unveiling an alternative tapestry and providing insightful information about each piece.

SpaceSCAPE: Exploring color themes and materials like wood and metals. Murals become wonderful photo Op before leaving Austin.

Concept1: playSCAPE 1

Installation Strategy:



Playscape Elements

Playscape Modules

Full Playscape Assembly

A Case for Augmented

Augmented Reality is not the future, it surrounds us today, slipping into our everyday lives as little conveniences and entertainment. Whether we are following a map on our smartphone, identifying a song on the radio, or changing our visage on a social media post, AR is here to stay. The global AR and VR (fully immersive virtual reality) market is expected to reach \$212 billion by 2023 with over 1.7 billion users by 2024 (almost a quarter of the world's population). The adoption and integration of AR by commerce and industry is rapidly changing our work and leisure experience. To quote Tim Cook, CEO of Apple: "(AR) I think one day we will wonder how we ever lived without it"

Augmented Reality (AR) is already a part of our daily lives, enhancing convenience and entertainment. The MAZEscape proposal was crafted using virtual 3D technology and inspired by real-world elements. It offers an interactive and unique artistic experience, seamlessly blending virtual and physical environments. With AR integration, the MAZEscape unlocks a new realm of possibilities, captivating viewers through entertaining and educational sculptural encounters.



Educational & Entertainment



Fabrication & Manufacturing



Leisure & Commerce

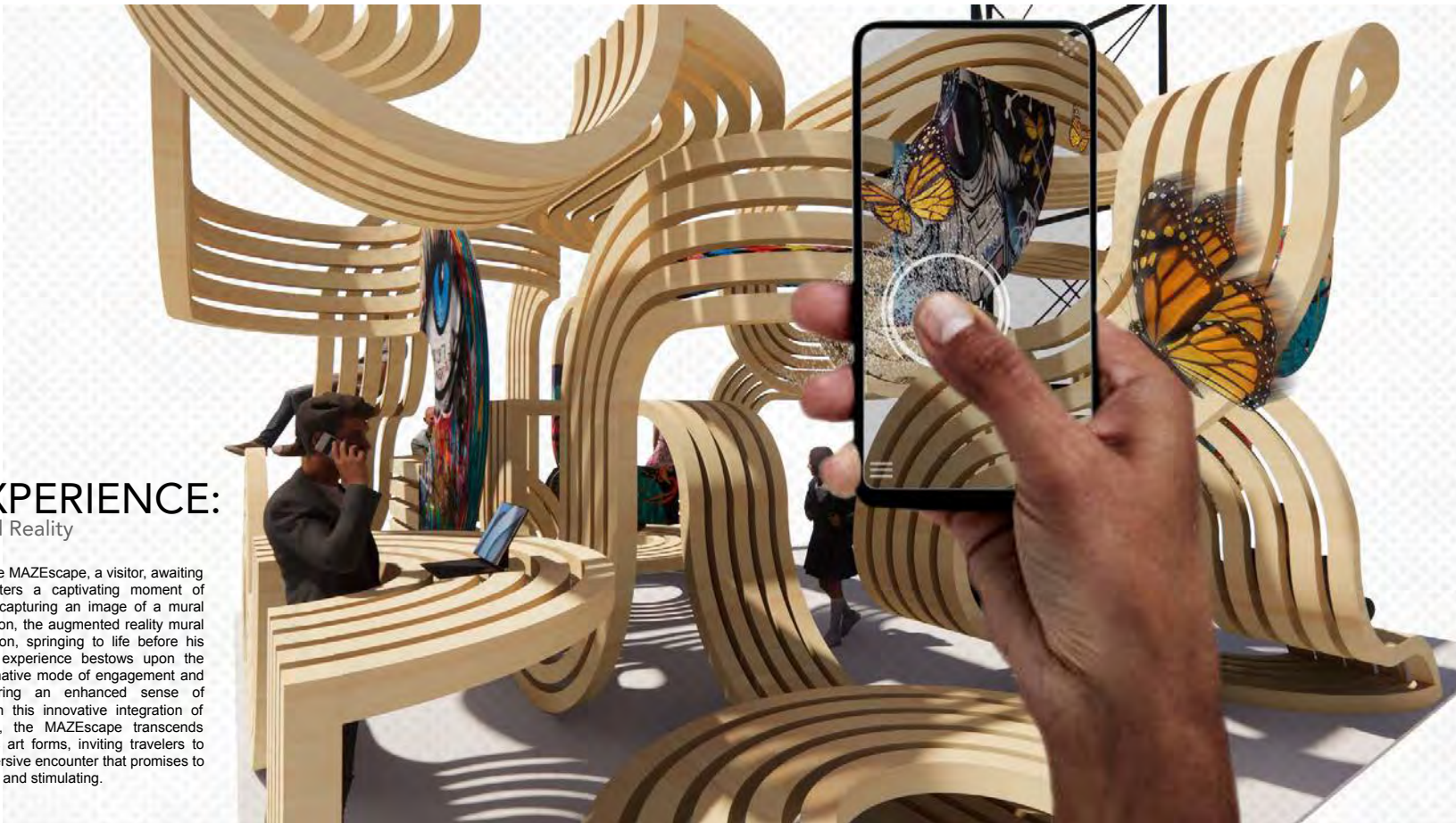


Design & Visualization

AR EXPERIENCE:

Augmented Reality

In the context of the MAZEscape, a visitor, awaiting his flight, encounters a captivating moment of interaction. While capturing an image of a mural within the installation, the augmented reality mural undergoes activation, springing to life before his eyes. This novel experience bestows upon the individual an alternative mode of engagement and exploration, fostering an enhanced sense of discovery. Through this innovative integration of augmented reality, the MAZEscape transcends conventional static art forms, inviting travelers to partake in an immersive encounter that promises to be both captivating and stimulating.



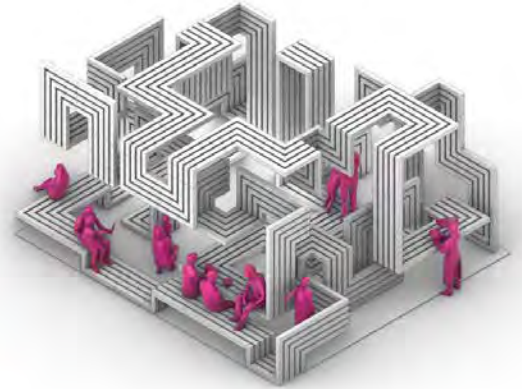
CitySCAPE:

Concept1: playSCAPE 2

In the exploration of the second theme for the playscape, our central focus revolved around the dynamic interplay between the urban elements of the city and the spatial configuration of the three-dimensional maze within the design. This theme encompassed a diverse range of facets, such as the integration of architectural influences, highlighted by the presence of vibrant painted murals. Additionally, it sought to capture the pulsating essence of the city's live music scene, its unique culinary offerings, iconic landmarks like the Circuit of the Americas, as well as popular slogans such as "Keep Austin Weird" and affiliations like the University of Texas. Moreover, the theme celebrated the profound connection shared between the community and the river, further enriching the playscape's narrative.

Much like our initial scheme, the artwork incorporated within this theme also conveys the spirit of discovery, albeit with a distinct emphasis on the urban milieu. A notable addition to the concept entails the incorporation of an immersive interactive wall, inviting active participation from the general public, who can creatively make funny or weird facial expressions and observe the wall respond in an engaging manner.

The urban perspective intricately amplifies the essence of exploration within the playscape, infusing it with the city's vibrant cultural identity and spirit. The seamless amalgamation of these diverse elements promises to offer an all-encompassing and captivating playscape experience that will undoubtedly resonate with both the local community and visitors alike.



CitySCAPE:

Concept1: playSCAPE 2

Austin has blossomed into a culturally diverse city, renowned for its vibrant art scene, delectable food offerings, and thriving music culture.

Group Seating



Individual Seating



Play



Standing Desk



Photo opportunities



Tables



Exploring





THE GREAT NORTHERN,
ST-PAUL (USA)



_QUARTIER DES SPECTACLES,
MONTREAL (CAN)



Note:

- Credits: Precedent Study from our friends at Iregular.
- We are interested in the idea of at least one of the playscapes using technology. We imagine people making "Weird/Funny Faces" and the screen responding back to them. We foresee the program being able to have more than one person at a time.

Immersive Wall
HERE

Playscape Immersive Wall

Immersive Wall

Immersive Wall



People from all walks of life, in the playscape making weird/funny faces and immersing themselves with the playscape.

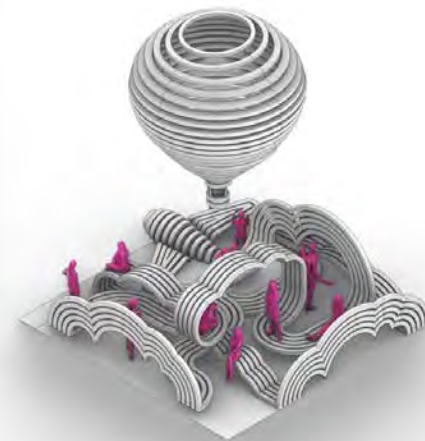
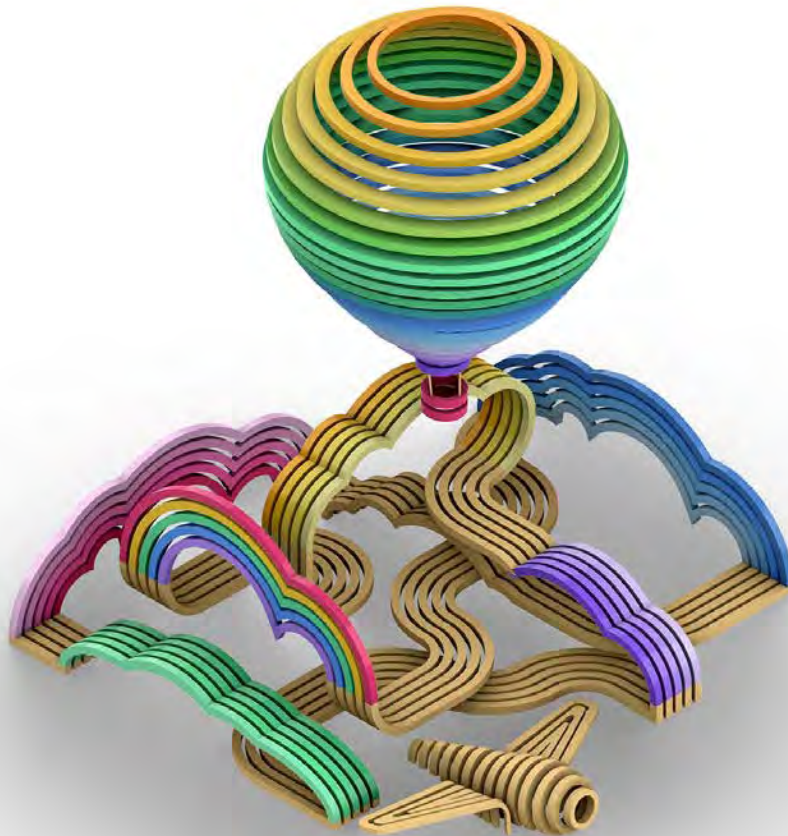


SkySCAPE:

In the context of the third Mazescape, our inquiry delved into the theme of "Sky." This exploration encompassed an array of elements that celebrated the city's cultural heritage, drawing inspiration from the Hot Air Balloon festivals. Additionally, we sought to incorporate references to inflated balloons prominent in the city's live music festivals and the cherished tradition of celebrating the Bats at Congress Avenue Bridge. These manifestations were indicative of the diverse ways in which the residents of Austin embrace and interact with the skies, symbolizing a profound connection to the aerial realm.

Furthermore, our creative vision aimed to encapsulate the notion of aviation and the ethereal experience of being amidst the clouds. This endeavor bore relevance to the airport setting, signifying an intriguing connection to the realm of aviation advancements in Texas.

By weaving together these multifaceted elements, the third Mazescape design aspired to evoke a rich sense of wonder and appreciation for the skies, while simultaneously encapsulating the spirit of Austin's cultural identity and its pivotal place in the domain of aviation..



CitySCAPE:

Concept1: playSCAPE 3

Austin has blossomed into a culturally diverse city, renowned for its vibrant art scene, delectable food offerings, and thriving music culture.



Photo Opportunity



Educational Discovery



Exploring



Individual Seating



Playing



Relaxing



Group Seating



Individual Seating



03. Artwork Concepts

Artwork Proposals

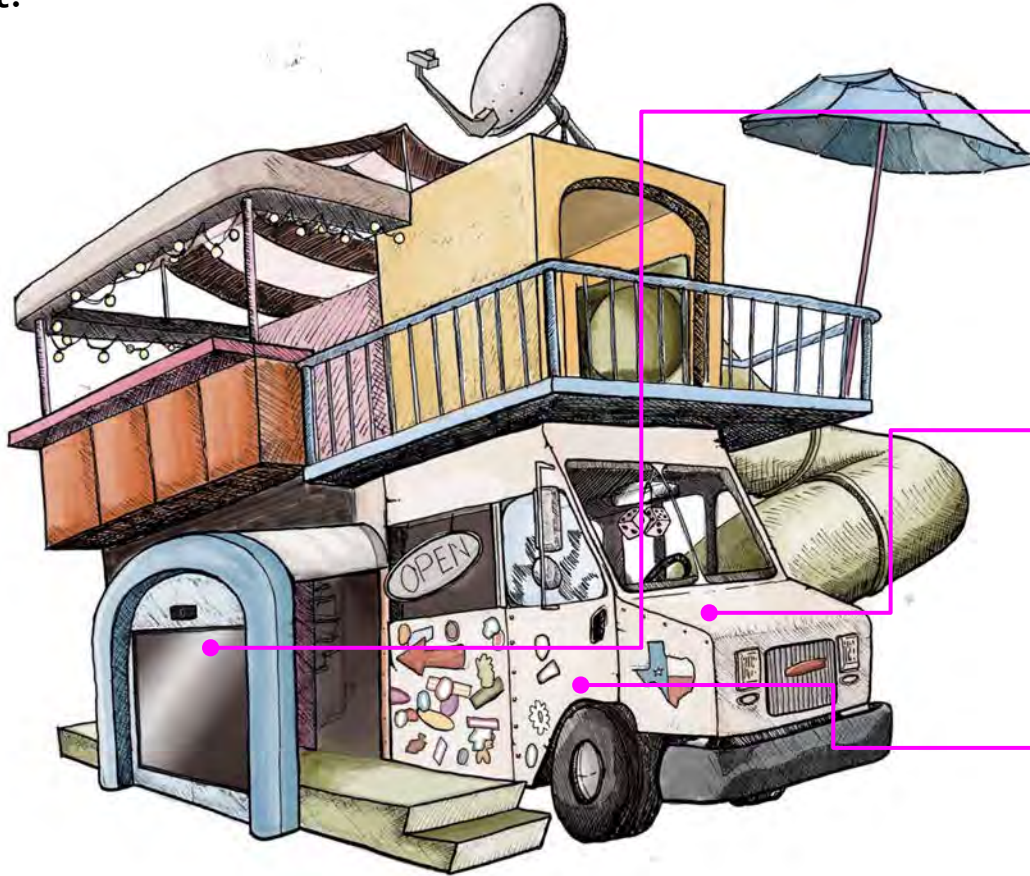
- A. Concepts Narrative
- B. Playscape Concept Idea 1: MAZEscapes (1. Space, 2. Sky & 3. Scape)
- C. Playscape Concept Idea 2: 1. Food For Thought, 2. Cloud Lounge & 3. Austin Planet Weird

Food for Thought:

In our exploration of the second group of concept themes, we adhered to our established framework of Space, Sky, and Scape, while seeking to imbue our three lenses of Cultural, Natural, and Technological Heritage with enhanced expressiveness and thematic depth. Our journey commenced with evoking our fond experiences in Austin, particularly the delight derived from the food truck scenes. These culinary havens served not only as reminders of the city's laid-back culture but also as captivating melting pots where people congregate, awaiting their delectable meals, exchanging ideas, engaging in social interactions, enjoying dates, and relishing beverages, fostering a vibrant and communal atmosphere.

The notion of transforming a food truck into a playscape emerged as a fascinating prospect, one that could narrate the captivating stories of Austin's cultural richness. This proposition propelled us into an adventure of reimagining the essence of a playscape, urging us to challenge conventional perceptions and traditional paradigms. In doing so, these novel ideas crystallized into a new manifesto within our studio, prompting a comprehensive reassessment of what a playscape can truly embody.

The infusion of Austin's cultural heritage into the playscape design became a catalyst for our transformative vision, setting forth an inspiring quest to create a playscape that transcends traditional boundaries and celebrates the city's cultural diversity and communal spirit. As we delve deeper into the artistic process, these concepts take on a profound significance, underscoring our commitment to redefining the playscape paradigm and its potential to become a remarkable canvas for storytelling and cultural expression.



Interactive Display



Repurposed Food Truck



Local Artists

Food for Thought

Concept2: playSCAPE 1

MAZescape: Austin Discovery Murals + Color+ Material Themes



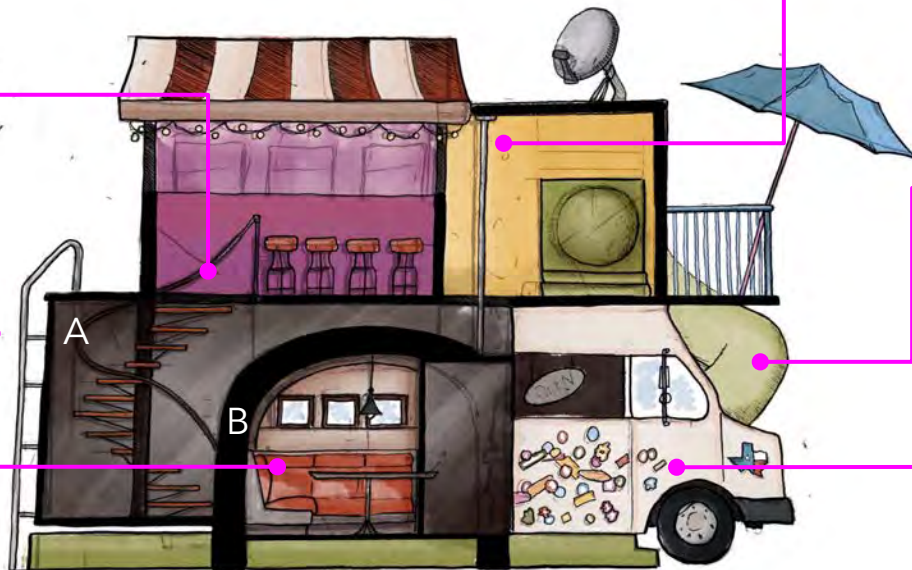
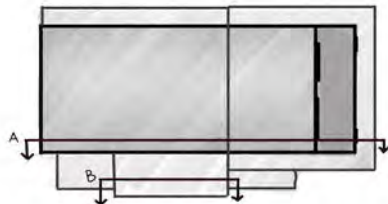
Spiral Stairs



Ladder



Booth Nook



Fireman Pole



Tube Slide



AUS Sticker Vender

Food for Thought

Concept2: playSCAPE 1

In our second series of concepts, we embarked on a unique endeavor by envisioning the conversion of a food truck into an extraordinary playscape. Inspired by the magnetic charm of Austin's ubiquitous food trucks, this playscape emerges as a compelling space where people naturally gather, interact, and find delight. Its artistic allure is exemplified through expressive murals and captivating environmental graphics, further enhancing the immersive experience.

Functionality intertwines seamlessly with creativity, as the playscape thoughtfully incorporates a playful slide and inviting seating areas that encourage relaxation and socialization. Moreover, housed within the food truck are an array of books that relate to Austin, adding an enriching dimension to the playscape. Visitors have the opportunity to peruse literary works that delve into the city's history, culture, and artistic expressions, offering a deeper connection to the soul of Austin.

Additionally, the space offers the perfect opportunity for travelers to capture cherished memories through wonderful photo ops before departing the airport. Surrounding this captivating setting, larger-than-life depictions of wildflowers pay homage to Austin's beautiful natural heritage, creating a harmonious blend of urban dynamism and natural splendor. And, in true Austin fashion, a touch of the city's renowned weirdness finds its way into the playscape, embracing the spirit of individuality and creativity that defines the city's cultural identity.

In this amalgamation of elements, the playscape embodies an unforgettable, whimsical, and truly Austin-like experience, leaving visitors with a last souvenir of joy and fondness as they bid farewell to the vibrant city of Austin, Texas.

Food for Thought

Concept2: playSCAPE 1





Food Truck as Play



Natural Heritage

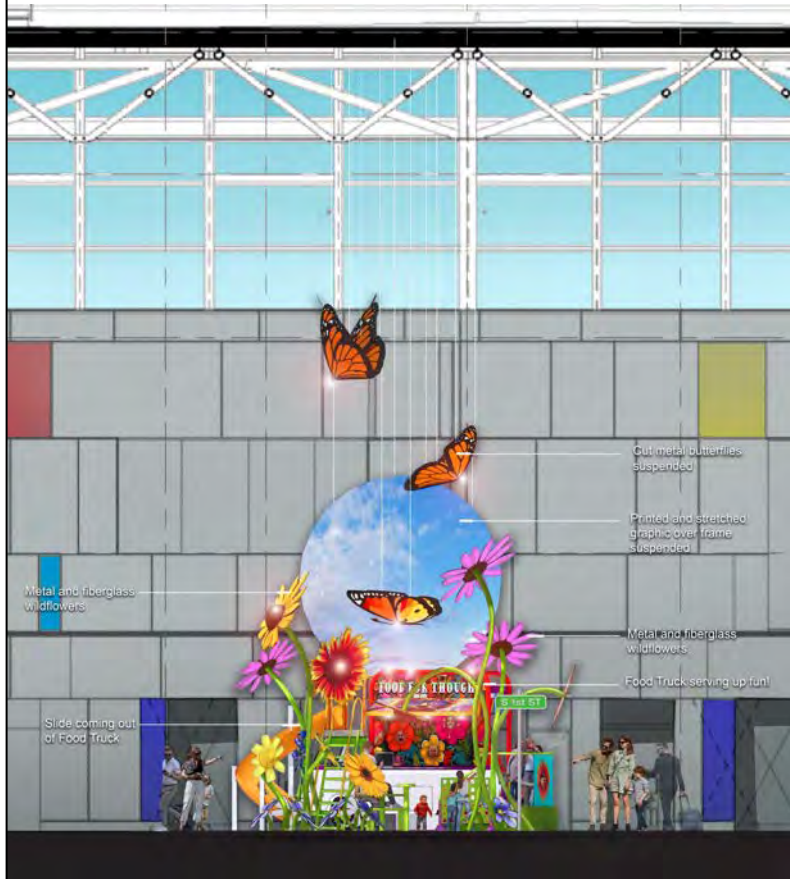


Colorful Artistic Expression

Food for Thought

Concept2: playSCAPE 1





Food for Thought
Concept2: playSCAPE 1



Food for Thought
Concept2: playSCAPE 1



View of the Playscape from the Mezzanine



View of the inside of the food truck playscape

Cloud Lounge, the second concept in the second series, embarks on an imaginative journey into a pixelated gaming world, drawing visitors into a fantastical realm within the sky. This captivating playscape invites individuals to unwind and contemplate the seamless integration of technology and gaming amidst the clouds. At the heart of this imaginative composition stand three magnificent trees, soaring beyond the clouds, and providing not only unique vantage points to observe the airport from different perspectives that foster creativity and inspire imaginative play. These artfully designed tree houses serve as tranquil havens, accommodating hammocks and ground configurations, offering opportunities for reading, relaxation, and innovative play experiences.

The space beneath, invites visitors to engage in diverse seating configurations and partake in interactive activities. An innovative interactive wall caters to the individual personalities of the public, creating an immersive and engaging space. Moreover, a range of gaming opportunities, spanning from classic to modern, ensures enjoyment for visitors of all ages, infusing the playscape with an aura of delightful interactivity.

The Cloud Lounge art installation thoughtfully embraces the theme of hot air balloons, capitalizing on the sectional volume of the architecture to craft a sculptural rendition of a hot air balloon that becomes a beacon within the concourse. This art installation symbolizes and pays homage to the city's rich heritage of hot air balloon festivals, adding a sense of charm and wonder to the playscape environment. As visitors meander through the playscape, they are drawn to this mesmerizing sculpture, which stands as a focal point and visual landmark, further enhancing the overall experience within the concourse area.

The Cloud Lounge playscape, with its immersive gaming world, creative tree houses, interactive cloud formations, and captivating hot air balloon art, offers an enchanting journey into the skies, symbolically embracing both the tangible and technological realms of clouds. This innovative design, replete with playful and imaginative elements, seeks to captivate the imagination and inspire wonder, encouraging visitors to forge lasting memories amidst the celestial landscape while celebrating Austin's cultural heritage and spirit of innovation.

Cloud Lounge:

Concept2: playSCAPE 2





Austin leads Texas video game industry, research shows

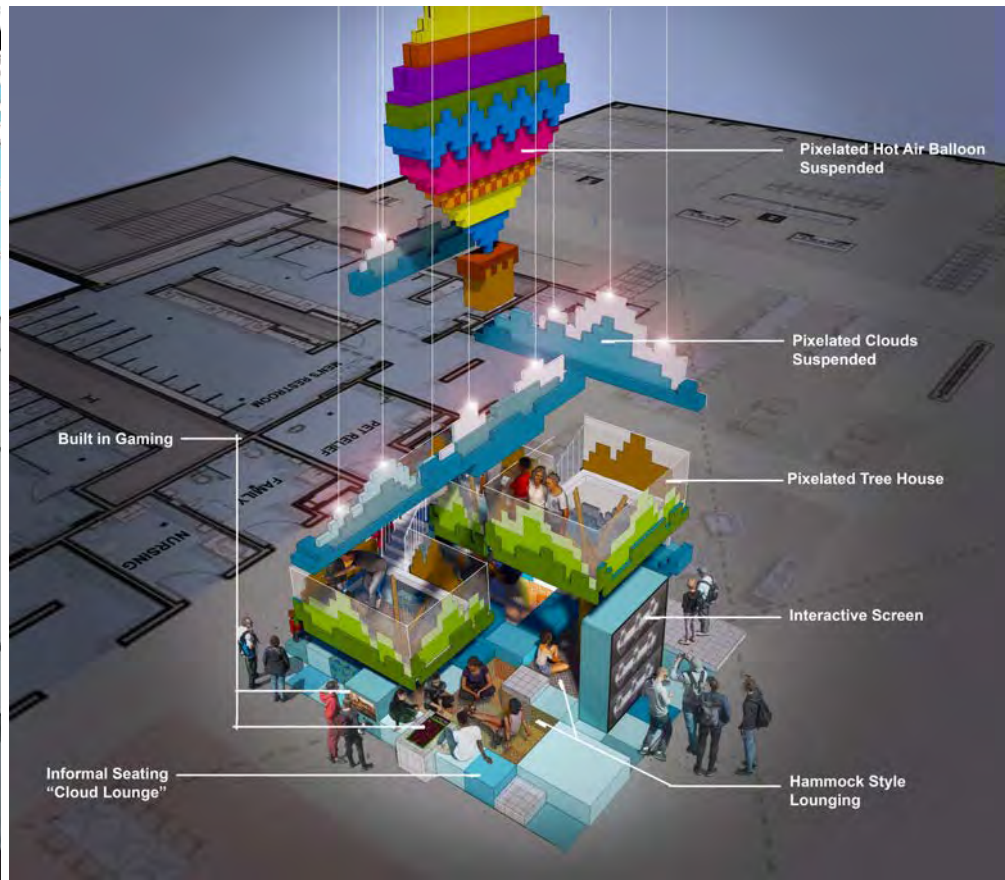
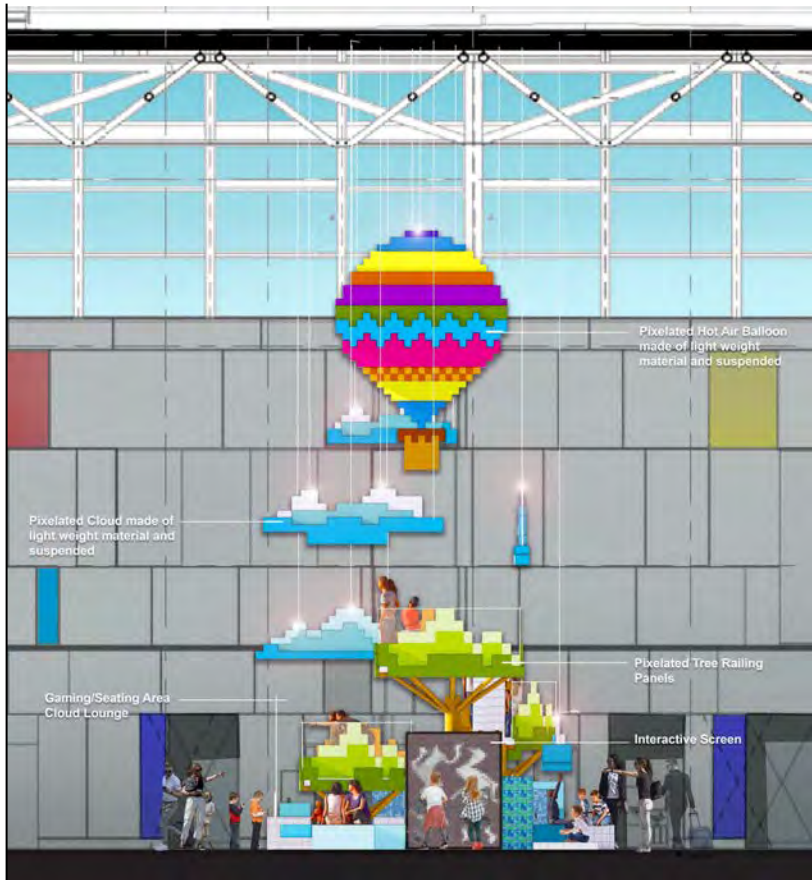
Amber L. Dimes
November 1, 2018



**BEST TREEHOUSES
IN AUSTIN TEXAS**

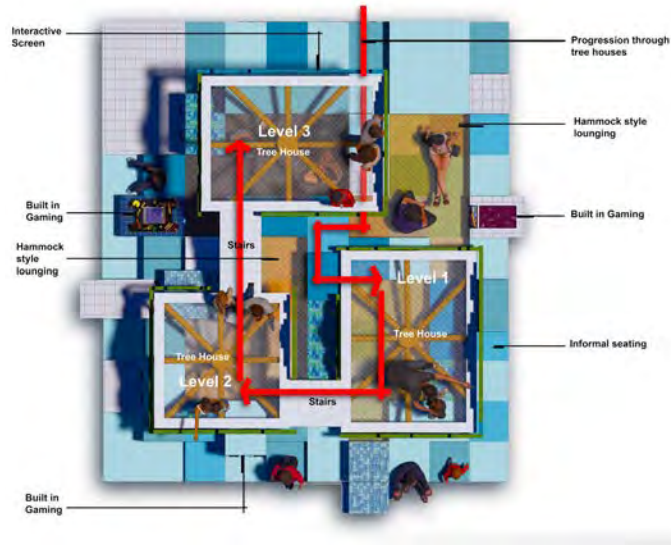
TOPTREEHOUSES.COM





Cloud Lounge:

Concept2: playSCAPE 2



Cloud Lounge:

Concept2: playSCAPE 2



In our final concept, Austin Planet Weird, we embark on a remarkably ambitious endeavor. Picture a playscape where the centerpiece is a captivating stage that beckons visitors to become the main character in their own immersive experience. An expansive, larger-than-life screen embodies the themes of live music and body movement, elevating the interactive element to new heights. The playscape is a sculpture within itself, skillfully arranged to create a dynamic experience that feels as though you are being transported into another world within the already unique environment an airport provides. Surrounding this central focal point are rocks and planets thoughtfully arranged to provide creative seating configurations and lounging opportunities, enhancing the sense of being transported to a different dimension.

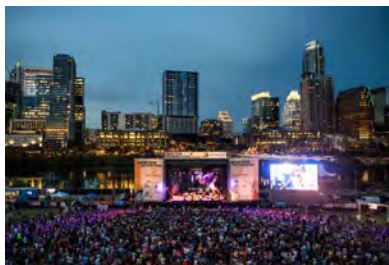
The playscape, akin to a whirlpool of captivating objects, skillfully encapsulates the diverse facets of Austin's cultural identity and technological prowess, viewed through the lens of space. This cosmic narrative weaves together elements that reflect the vibrant culture of the city, its technological advancements, and the allure of the great unknown.

Austin Planet Weird emerges as a multifaceted playscape that pushes the boundaries of creativity and engagement, encouraging visitors to immerse themselves fully into the realm of imaginative exploration. It stands as a testament to the city's spirit of individuality and celebration of its rich heritage, offering an unforgettable experience that transcends the conventional boundaries of play.

Austin Planet Weird:

Concept2: playSCAPE 3

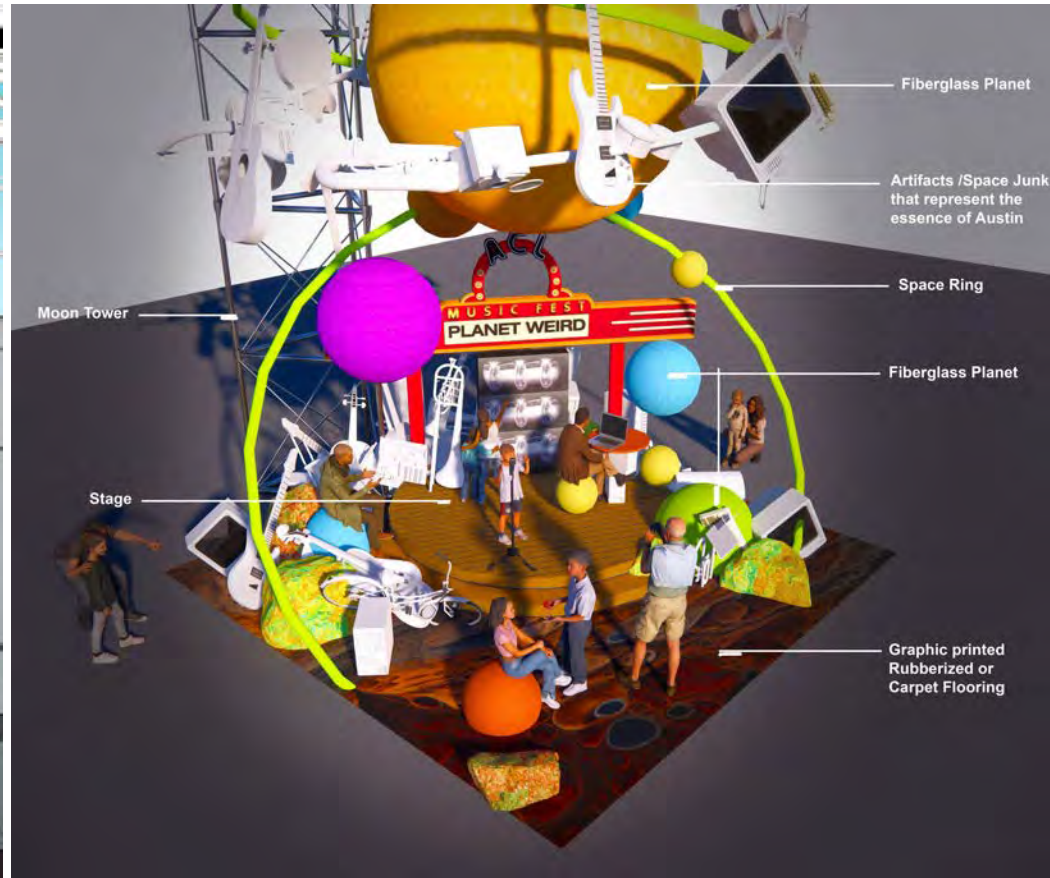




Austin Planet Weird:

Concept2: playSCAPE 3



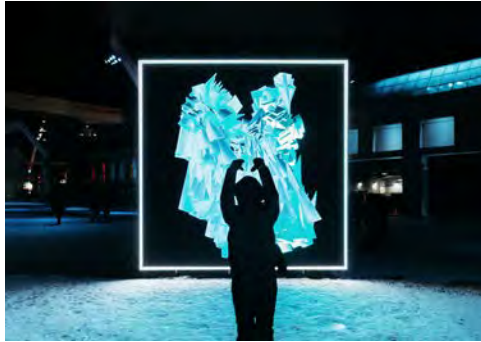


Austin Planet Weird:

Concept2: playSCAPE 3



THE GREAT NORTHERN,
ST-PAUL (USA)

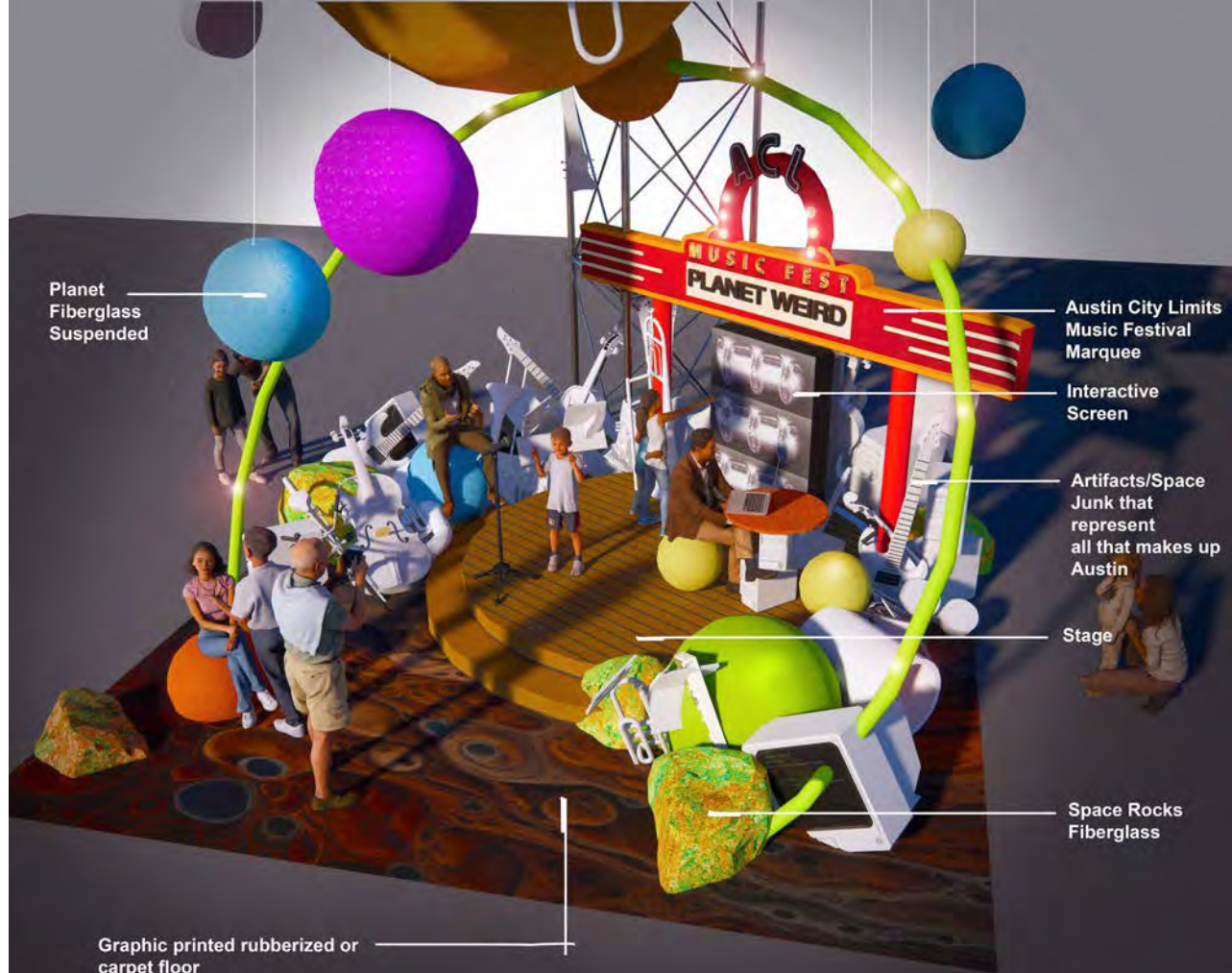


QUARTIER DES SPECTACLES,
MONTREAL (CAN)

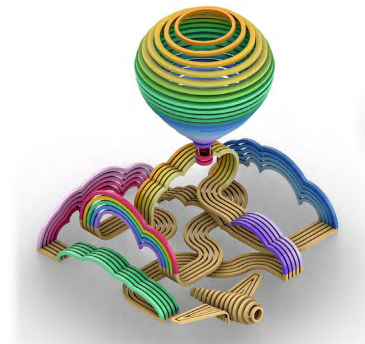
Interactive Screen-Inspired by Live Music

Austin Planet Weird:

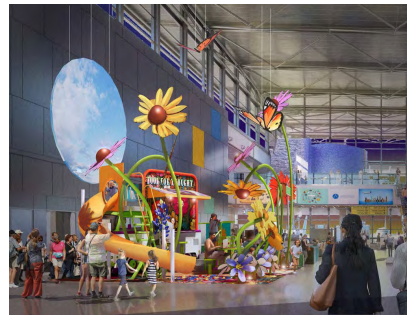
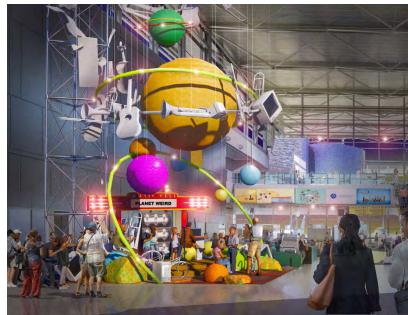
Concept2: playSCAPE 3



MAZEscapes: Concept 1



WEIRDscapes: Concept 2



1
SPACE

2
SCAPE

3
SKY

04. Budget + Schedule

Project Breakdown:
Cost + Timeline

1. Project Budget- Playscape #1	425,820
Artist Fee 20%	85164
Legal Fee	3000
Engineering	8000
Insurance + Permitting	5000
Fabrication/Finishing	151910
Material	85164
Installation	42582
Crating/Shipping	15000
Lighting	30000
TOTAL	425820
2. Project Budget- Playscape #2 - 3	200,000
Note: Dedicated to Design Development & Final Design of up to two additional playscapes	
TOTAL PROJECT BUDGET	625,820

Project Schedule:	
Date	Description
7/24/2023	Digital Submission to Stakeholders
7/28/2023	Online Presentation to Committees
8/1/23 - 8/31/23	Selection Committee- Review & Contract Signed (2-4 weeks)
9/1/23 - 10/31/23	Schematic Design/Concept Refinement (8 weeks)
11/1/23 - 1/31/24	Playscape Design Development + Structural (8-12 weeks)
2/1/24 - 2/31/24	Final Design Approval-Revisions (4 weeks)
3/1/24 - 6/15/24	Construction Documentation (8-16 weeks)
6/15/24 - 7/15/24	Material Purchasing (4 weeks)
8-16 Months	Playscape Fabrication
Nov-Dec 2025	Installation 2-4 weeks

Note:

- Schedule is tentative and subject to change, upon meeting w/ Stakeholders.
- Project schedule is contingent upon concept selection and approval process.

05. Q & A

Collect Feedback:

- Please share any thoughts you might have on our themes, our process or even community engagement opportunities to help us continue shaping the vision
- Our work is driven by process and your input is meaningful to us.



Thank you!

Image List for Reinaldo Correa

Metaphotonic tree*POD, 2015*

CNC Baltic Birch, Advantech, Steel

9 ft x 10 ft x 12 ft

Reiman Gardens, Ames, IA

Budget: \$15,000



Correa01.JPG



Correa02.JPG

The artwork aims to foster enlightenment, captivation, and a profound admiration for botanical wonders, ethereal butterflies, and the mesmerizing allure of our environment. Through a meticulously crafted artistic exploration, this piece endeavors to cultivate an experiential sanctuary that imparts knowledge and celebrates the intricate lifecycle, anatomical intricacies, and metamorphic journeys of select butterfly species.

Nature of the Games, 2019

Materials Vary, from Stainless Steel, Corten Steel, HDPE, 3D Printed Bees, and Thermally Form Plastic.

Dimensions Vary

Rotating Exhibit, Orlando, Florida

Budget: \$288,000



Correa03.JPG



Correa04.JPG

Immerse yourself in a world where ecology and play converge with our captivating collection of larger-than-life outdoor games. This innovative series reinvents beloved classics, infusing them with an artistic and ecological twist. Engage in oversized tile puzzles, marvel at stunning hidden picture sculptures, and challenge opponents in a game of giant food web chess, among other exciting experiences. Rotatio

Each game within the collection serves as a delightful embodiment of the delicate balance, inherent beauty, and intricate interconnectedness found within the natural world. As you participate in these interactive adventures, you'll not only have a blast but also gain a deeper understanding and appreciation for the wonders of nature.

Visiting Locations: Reiman Gardens Ames, IA, Leu Garden (Orlando, FL)

Prairie Revival, 2017

Steel with High Performance Paint

20 ft x 12 ft x 15 ft

Lowe Park Arts & Environment Center, Marion, Iowa

Budget: \$95,000



Correa05.JPG

Artwork Gateway Experience: Visitors are welcomed to the Lowe Arts & Environment Center by the presence of Prairie Revival. The artwork at certain times of the year frames the sunset.



Correa06.JPG

The expression and form of the artwork invites visitors to explore ergonomic experiences and appreciation for the narrative of the art piece.

The artistic vision for the landmark sculpture located at the entrance of Lowe Park starts with the understanding of the origin of the Iowa land cover. The prairie is Iowa's most diverse and complex ecosystem that once covered approximately 70%-85% of the land. Unfortunately, were once the prairie was bountiful it now covers less than 1% of the land. Many factors have been the cause of such demise. These include agricultural conversion of the land, urban sprawl and fire suppression. Basically, the genetic and biological diversity of the prairie are disappearing from the earth. My inspiration for the landmark sculpture not only derives from the beauty of the prairie but also from its character and process.

Prisma, 2018

Steel, Nominal Lumber, Iridescent Plexiglass, Marine Grade Play Rope. Size: 1,300 SF.

Dimensions Vary

Reiman Garden, Ames, IA

Budget: \$25,000



Correa07.JPG



Correa08.JPG

PRISMA is a meticulously crafted outdoor structure spanning 1,300 square feet, developed through a design-build effort between Iowa State University and Reiman Gardens. This interactive marvel serves as a synergistic companion piece to the esteemed "Forces of Nature" kinetic art exhibition, which graced the gardens from April to October 2018. Drawing inspiration from the captivating flora, fauna, and natural phenomena inhabiting the site, PRISMA's cascading forms artfully embody the exhibition's overarching theme. The inclusion of climbing nets and woven hammocks fosters communal engagement, inviting the public to connect with one another while introspectively contemplating their surroundings. The structure derives its name from the suspended iridescent panels, referred to as PRISMA, which elegantly spin and refract sunlight, generating a dazzling

prismatic spectrum of hues. This transformative display effectively elevates the project to the status of an architectural-scale kinetic sculpture, perpetually in motion, harmoniously merging art and environment.

Ripples aka BIG fish, 2021

All Stainless Steel: Kinetic Stainless Steel Scales & Custom Manufactures Clamps. Ground Artwork (Concrete & Stone)

13.5 ft x 10 ft x 20 ft

Johnston Town Center, Johnston, Iowa

Budget: \$250,000



Correa09.JPG

Visitor experiencing being inside of the "belly" of the fish.

Water, as we know, is vital for all forms of life. It connects people and places, and it holds different meanings to different cultures. Ripples, is inspired by the proximity and significance of Saylorville Lake and the city's Terra Lake, both popular outdoor recreational destinations, which emphasize the role of water in connecting to the community. The largemouth bass is a common lake species that causes distinctive ripples as it swims and slaps its tail fin while leaping to capture insects or bait. The fish has become a symbol to represent the value of the area's aquatic recreational opportunities and their role in creating fond family memories. This interactive sculpture features kinetic disk scales, color-changing LED, and a spatial experience into the belly of a leaping largemouth bass fish, the new beacon and symbol of the site.

Two X Two, 2016

2x2 lumber

15 ft x 20 ft x 40 ft

Iowa State University-College of Design, Ames, Iowa

Budget: \$25,000



Correa10.JPG

TwoXTwo was an academic design-built project installation that used custom fabrication workflows, digital design tools, and face-to-face collaboration to create a continuous surface of 2x2 lumber at Iowa State University, College of Design Atrium. The team of 77 students explored new concepts of program, formal proportions, and privacy, integrating inclines, overhangs, ledges, and pockets. The design encouraged a playful relationship with public space and was recognized as one of the Best Student Design-Build Projects Worldwide in 2016 by Arch Daily.

<div> <div></div> <div> <div>Reinaldo Correa Diaz</div> <div> 787-559-9841 • art@reinaldocorreastudio.com • Ames, IA 50010 </div> </div> </div>		
Summary	<p>As an artist, my practice lives at the intersection of academic research, interdisciplinary collaborations in design-build, and site-specific artwork in the form of sculpture and installations, which embody the importance of community outreach and co-creation. My artistic methodology, which I call "Artistic Discovery," applied in these distinct domains, revolve around what I consider the essential aspect of public art: "people and place."</p>	
Skills	<ul style="list-style-type: none"> Ability to create site specific artwork that embodies historical fabric of a site. Principles in research, workshops, outreach and education strategies incorporated in the public art process. Great leadership skills that translate in the project management and fabrications processes. Able to work hand on hand with multiple disciplines to ensure high quality of structural stability and proper detail connections in artwork. 	
Experience	<p>08/2015 - Current Assistant Teaching Professor, Iowa State University, Ames, IA</p> <ul style="list-style-type: none"> Instructed courses and workshops in Architecture, Industrial Design, Design and Art at the undergraduate and graduate level. Formulated well-structured syllabus of course content to detail learning goals and expected outcomes. Structured assignments with clear goals and criteria for assessment. Used rubrics as tools to define expectations and improve students' overall learning. Designed collaborative learning exercises to capitalize on students' resources and skills. Integrated technology into regular classroom use for student engagement and learning. Spearheaded research and outlined findings in peer-reviewed journal publications. Utilized diverse teaching methods, including lectures, presentations, demonstrations, workshops and class activities to deliver curriculum. <p>04/2015 - Current Artist, Reinaldo Correa Studio LLC, Ankeny, IA</p> <ul style="list-style-type: none"> Coordinate with stakeholders, city representatives and clients to gain agreement on artistic project goals, parameters and financial considerations. Addressed client concerns and worked together to achieve mutually beneficial outcomes. Created series of rough sketches for review, revision and approval. Managed inventory and maintained supply of equipment and materials. Collaborated with creative design team to complete projects on tight deadlines. Interpreted drawings, sketches and work orders in preparation for artistic project inception, design development, fabrication and installation. Mentored artists on quality standards and improvements. Managed strategic business planning and day-to-day operations to optimize organization's financial position. Enhanced public art creative vision through, workshops, community engagement and outreach. <p>05/2008 - 12/2021 Associate Architect, Adrian Smith + Gordon Gill Architect, Chicago, IL</p> <ul style="list-style-type: none"> Discussed design specifications and procedures with project manager, engineering team and construction manager. Completed formal design intent and construction documentation. Created oral and written presentations for project designs and proposals. Drafted detailed design objectives and developed architectural and system design documents. <p>04/2010 - 05/2015 Associate Architect, RDG Planning & Design, Des Moines, IA</p> <ul style="list-style-type: none"> Discussed design specifications and procedures with project manager, engineering team and construction manager. Completed formal design intent and construction documentation. Reviewed completed reports, plans, estimates and calculations for accuracy. Monitored design processes from pre-design, conceptual phase, design development, construction documents through construction administration. Crafted new organizational procedures for incorporating details into BIM modeling projects. <p>04/2010 - 05/2015 Artist, RDG Dahlquist Art Studio, Des Moines, IA</p> <ul style="list-style-type: none"> Worked with creative director David Dahlquist on conceptualization of artwork through concept development, detailing, fabrication and installation of the art studio projects and competitions. Met with commission clients to gain agreement on artistic project goals, parameters and financial considerations. Collaborated with creative design teams through site specific goals, placemaking principles, structural components, fabrication details, and Installation strategies to complete projects and meet deadlines. 	
Education and Training	<p>05/2008 Bachelor of Science, Architecture Iowa State University, Ames, IA</p> <p>05/2020 Master of Arts, Industrial Design Iowa State University</p>	
Languages	<p>English:</p> <div> <div></div> <div></div> <div></div> <div></div> <div></div> </div> <p>Native/ Bilingual</p>	<p>Spanish:</p> <div> <div></div> <div></div> <div></div> <div></div> <div></div> </div> <p>Native/ Bilingual</p>
Selected Public Art Projects:	<p>2020 Ripples aka “BIG fish”</p> <ul style="list-style-type: none"> Location: Johnston, Iowa Client: City of Johnston Iowa Completed: August 2021 Size: 20' x 10' x 13.5' Medium: CNC Tube Bending Stainless Steel, S.S. Kinetic Scales and LED Lighting Budget: \$250,000.00 Credits: Site collaboration with OPN Architects, Confluence. Hansen Company. <p>2017 Prairie Revival</p> <ul style="list-style-type: none"> Location: Marion, Iowa Client: City of Marion Completed: Oct, 2017 Size: 15ft x 12ft x 20ft Medium: Steel, High Performance Paint & LED Lighting Budget: \$95,000.00 <p>2013 Klopfenstein Amphitheater for the Performing Arts</p> <p>Location: Marion, Iowa</p> <p>Client: City of Marion</p> <p>Completed: June, 2013</p> <p>Size: 3 Acres</p> <p>Medium: Corten Steel, Steel, Mosaic Glass, Art Glass, Limestone, Concrete & LED's</p> <p>Budget: \$733,500.00</p> <p>Credits: RDG Dahlquist Art Studio</p>	

Reinaldo Correa

1417 Marston Ave.
Ames, Iowa 50010
7875599841

reydavid3@gmail.com
reinaldocorreastudio.com

References

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Reiman Gardens Iowa State University
1407 University Blvd
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eslyon@iastate.edu
(515) 294-6212

Paula Dierenfeld
Mayor of Johnston Iowa
City of Johnston Iowa
8151 Wellington Boulevard
Johnston, Iowa 50131
psd@nyemaster.com
(515) 252-8888

Statement from Reinaldo Correa

Short Answer Q1 - AUS Playscapes

With my extensive experience in designing and creating multi-media projects as part of artist-led teams, I am well-suited to excel in this opportunity. Throughout my career, I have collaborated with diverse teams, bringing innovative and engaging artworks to life. As a shortlisted artist for the Denver International Airport, I have learned about installing art in an airport environment, ensuring seamless integration, functionality, and adherence to safety regulations. This experience equips me with valuable insights and skills for this opportunity.

My collaborative approach is founded on open communication and a shared vision. I actively seek input from team members, stakeholders, and the community, recognizing the value of diverse perspectives. By fostering a collaborative atmosphere, we can leverage each team member's strengths and expertise, resulting in impactful projects.

Furthermore, my practice is rooted in interdisciplinary collaborations, encompassing academic research, making, and community outreach. This approach allows me to bring a holistic perspective to projects, merging theoretical knowledge with hands-on artistic creation. By merging these realms, I can effectively engage with complex concepts and translate them into visually compelling and thought-provoking artworks that foster play and interaction.

Additionally, my focus on site-specificity enhances my suitability for this opportunity. Understanding the unique characteristics and context of a site is paramount in creating meaningful installations. By conducting thorough research, engaging with the community, and considering the site's surroundings, my artworks seamlessly integrate into their environment and resonate with viewers.

In summary, my experience as part of artist-led teams, my collaborative approach, and my commitment to site-specificity make me a strong candidate. I bring knowledge, creativity, and interdisciplinary expertise that will contribute to the successful realization of engaging multimedia projects.

Statement from Reinaldo Correa

Short Answer Q2 - AUS Playscapes

Site-specificity is integral to my artistic practice, shaping the creation of impactful artworks. Deeply immersing myself in the unique qualities of a site, I seek to understand its history, culture, and the needs of its community or, in this case, a revolving end user. This understanding allows me to design resonant artworks.

As an artist and teacher, I have a keen interest in children's behavior and their interaction with their surroundings. Being a father of three has heightened my awareness of creating art that engages and sparks curiosity in young minds. This informs my approach to site-specific art, incorporating captivating elements that inspire wonderment and discovery.

Placemaking principles are fundamental to my practice. Art has the power to transform spaces into inclusive, vibrant environments. By embracing these principles, I aim to enhance the physical aspects of a site while fostering a sense of community and belonging.

My work follows a methodology called "Artistic Discovery," focusing on "people, story & place." Through extensive research and community engagement, I delve into the site's history and uncover narratives integral to its identity. This deep exploration establishes a profound connection and informs the creative direction of my artwork.

In summary, site-specificity is central to my artistic practice, ensuring immersive and engaging artworks that resonate with the site, community, and especially children. Examples such as Nature of the Games, treePOD, Prisma, and Ripples (aka BIG fish) highlight this application. Embracing placemaking principles and fostering collaboration, I strive to create art that sparks wonderment, curiosity, and a profound sense of belonging in the spaces it inhabits.

Statement from Reinaldo Correa

Short Answer Q3 - AUS Playscapes

My portfolio encompasses a diverse range of projects that consistently provoke curiosity and ignite a sense of wonderment. From captivating exploratory sculptures to interactive net structures and dynamic sculptures of play, each installation showcases my dedication to creating immersive artistic experiences.

One notable example is "Ripples," an exploratory sculpture in the Johnston Town Center Plaza in Iowa. This captivating installation has evolved into a symbol representing the area's aquatic recreational opportunities and cherished family memories. With kinetic disk scales producing a melodic chime and color-changing LEDs embracing the day-to-night transition, "Ripples" encourages audiences to engage and explore. It has become a treasured symbol of the site.

Another project that sparks wonderment is "Prisma," an interactive net structure designed as a playground for children. This sculptural installation provides an engaging experience where kids can climb, swing, and hammock on intricately woven nets. By combining artistry and playfulness, "Prisma" invites children to unleash their imagination and create joyful memories.

Additionally, I worked on the exhibition "Nature of the Games," which celebrates ecology through play with larger-than-life outdoor games. This innovative series puts an ecological and artistic spin on familiar favorites, featuring oversized tile puzzles, hidden picture sculptures, giant food web chess, and more. Visitors engage in these games, experiencing the balance, beauty, and interconnectedness of nature. The exhibition sparks curiosity and invites exploration of intricate relationships found in the natural world.

These examples exemplify my commitment to creating immersive artistic experiences that provoke curiosity and spark wonderment. From the celebration of aquatic recreation in "Ripples" to the interactive playfulness of "Prisma" and the ecological exploration in "Nature of the Games," each project invites viewers to engage, explore, and embrace the transformative power of art.

AUS Playscapes Recommended Alternate: Rickey Crum



Thresholds

by
Rickey Crum

Immersive Sculpture Series
AUS Airport | Austin TX

7.24.2023



Experience Concepts

There are a lot of physical and emotional responses associated with any journey...anxiety, stress, fear, exhaustion. Or conversely excitement, anticipation, comfort, renewed energy. You see the world as it is, you close your eyes, take a step, you open your eyes and the world is new. Those who take that step are explorers. Are you going to take that step?

The world is huge. Even within one city, there are so many places to experience. Imagine if we could put the world in one place...a place of thresholds.

Welcome to that place...

Thresholds: Narrative

Thinking through early experiences of mine, traveling by air, I vividly remember that **feeling of “stepping through the rabbit hole” to other worlds**. My first experience was from Dallas to El Paso. You’re ushered through a windowless tunnel into a metal tube systematically packed with people, and in a couple hours you pop into a new landscape. Rocky, arid, mountainous...not Dallas. To Colorado, the stark transition was the temperature. To Europe, the culture, history and architecture. It was amazing!

That same trip to El Paso by car was 9 hours. The landscape changes subtly over 9 hours. The feelings and emotions associated with your trip have faded by the time you arrive. This is the power of the airport. Most literally a hub of portals...thresholds to new worlds.

For the city of Austin, filled with such a rich history and culture, how do we share these cultural, historical and geographical icons that have defined the city with our uninitiated guests? Our answer is the Thresholds Immersive Sculpture Series.



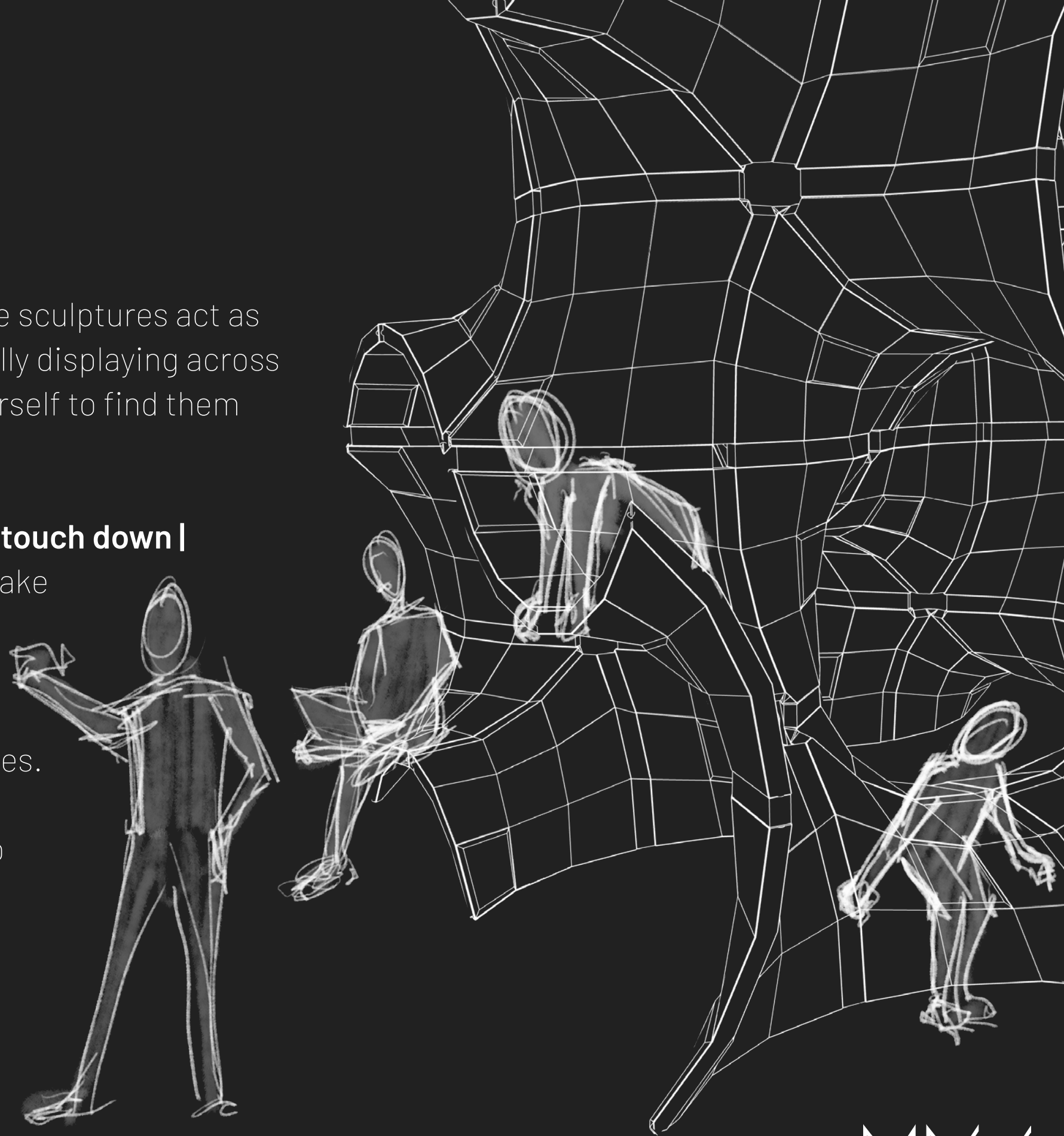
Thresholds: Guests

The open-minded tourist, ready for exploration | The sculptures act as an info desk with uniquely Austin ephemera dynamically displaying across the surface of the sculptures. You must immerse yourself to find them all... but don't forget to take a selfie!

The traveling business person looking for a place to touch down |

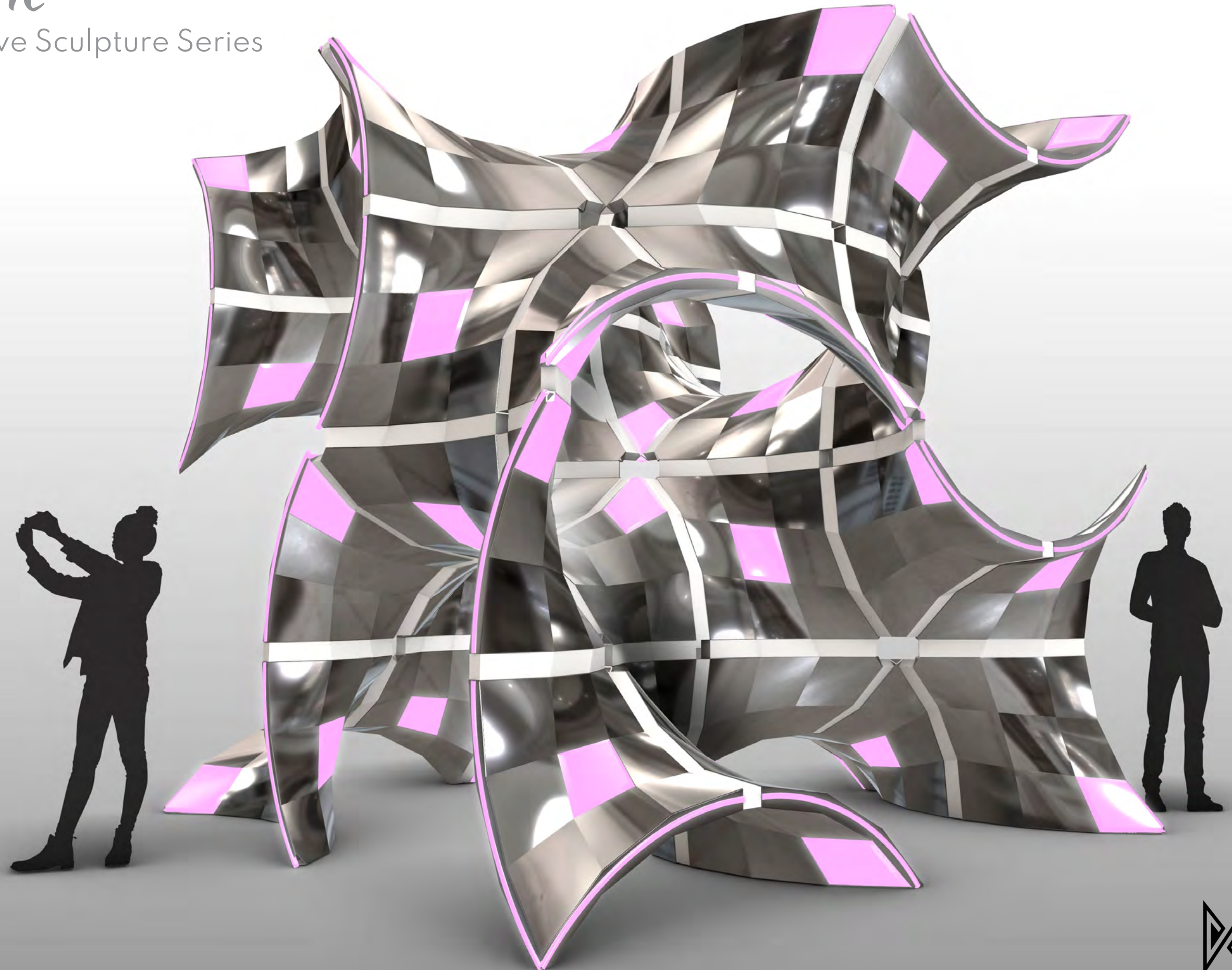
"I just need to get this last email out..." , or "I need to make a quick call...". Avoid the confines of the armrests currently occupied by your patiently waiting neighbor. Instead, find a nook and take a seat among the many unique spaces of one of our sculptures.

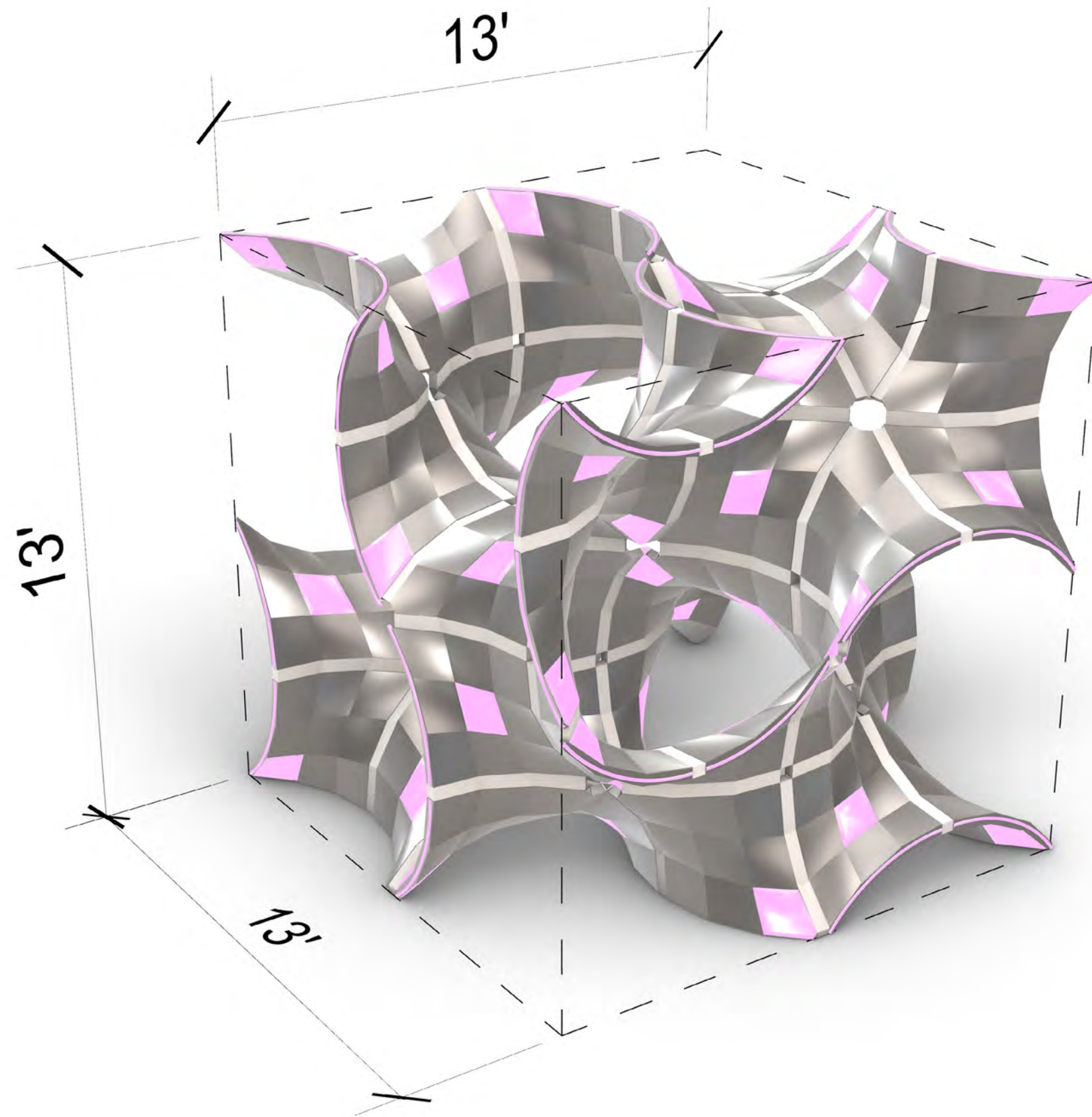
The weary parent needing a moment of respite | Two layovers and a 4 hour delay with children in tow, who somehow absorbed MORE energy during the flight. Let the kids explore, while you enjoy a moment of tranquility surrounded by a calming gradient of changing light.



Urban Fabric

Thresholds Immersive Sculpture Series





Urban Fabric : Concept

Urban Fabric is a gyroid-like structure. This mathematical structure forms many unique spaces within the twists and curves of the whimsically sinuous, yet faceted surface. The surface of the sculpture reflects the environment around it, while embedded “jewels” act as focal points on the reflective landscape, drawing one’s eye. As the light inside certain jewels changes intensity and color, popular Austin icons are revealed to the viewer through these thresholds.

In the same way that AUS Airport is a place of thresholds leading to distant destinations, the sculpture becomes a place of thresholds, leading to defining Austin icons.

Urban Fabric, the first installation in the Thresholds series, is approximately a 13’ cube in volume with 48 internally-lit Jewels.

Modules: Stainless steel skin
over steel structure

Connectors: Brushed metal
or powdercoated filler panel

Jewels: Translucent panels,
rear etched and internally lit

LED strip lighting

Urban Fabric : Details

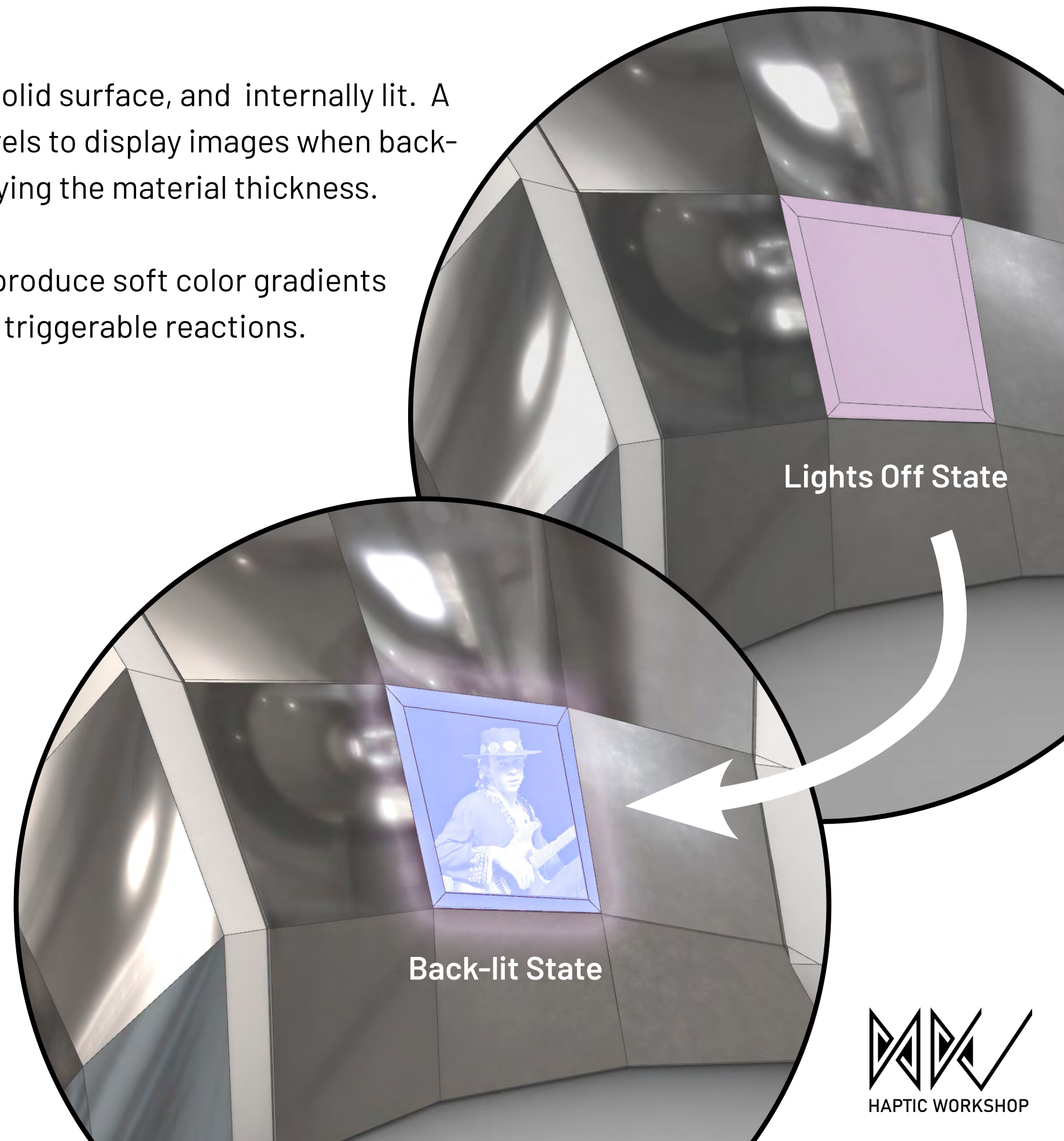
With expected high traffic, the sculpture is designed with robust materials to have minimal wear points. Maintenance would be limited to occasional cleaning, and lighting repairs. Less frequent repairs may include scratch repairs in the metal skin, and repair/replacement of translucent fixtures or filler panels. Annual check-ups would likely be sufficient to check for needed repairs.

Urban Fabric : Jewels

The Jewels are light boxes constructed of translucent solid surface, and internally lit. A lithophane technique will be used to allow selected Jewels to display images when back-lit. A lithophane creates the contrast in an image by varying the material thickness.

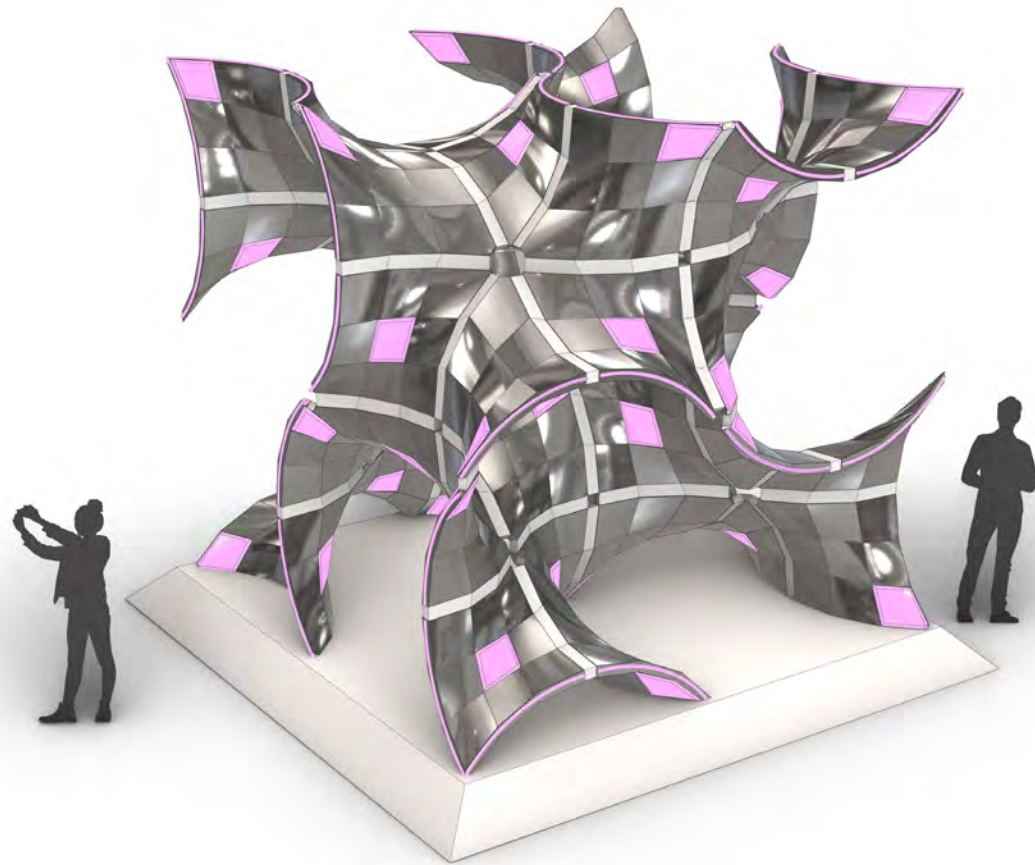
All lighting will be automated using a DMX controller to produce soft color gradients throughout the sculpture, with the additional option for triggerable reactions.

Lithophane Examples

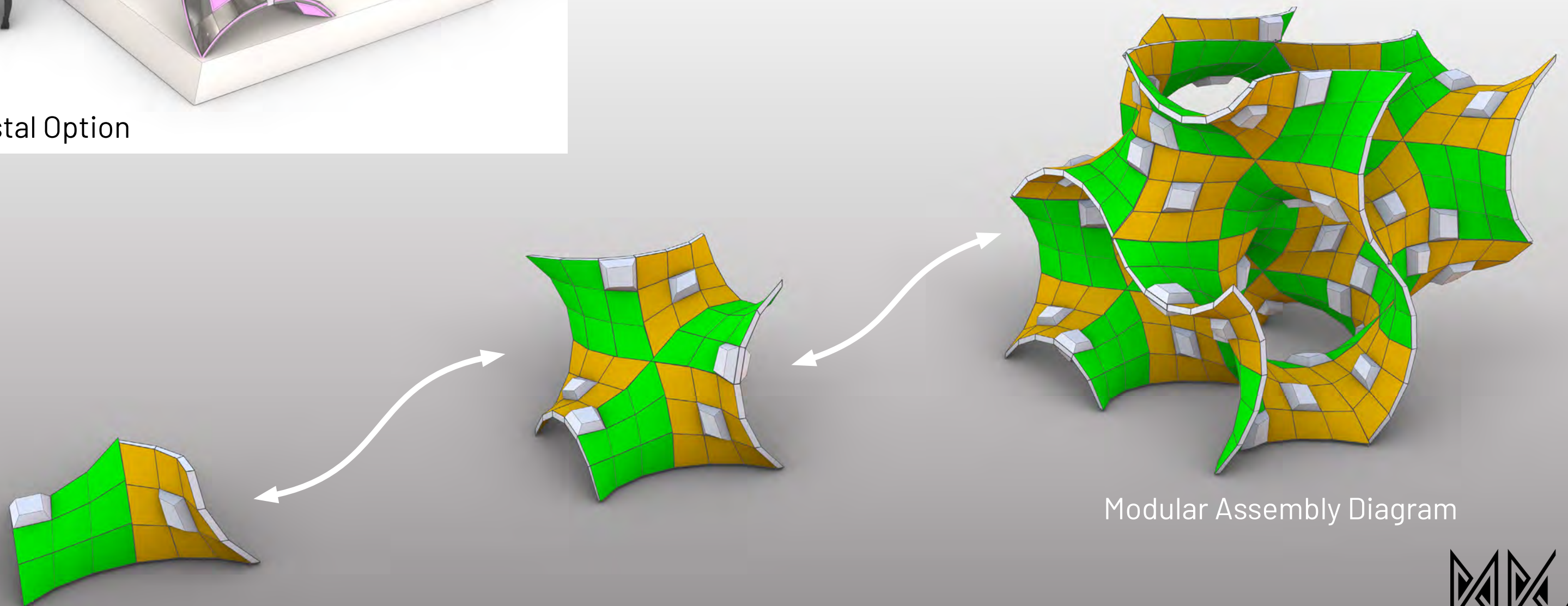


Urban Fabric : Installation

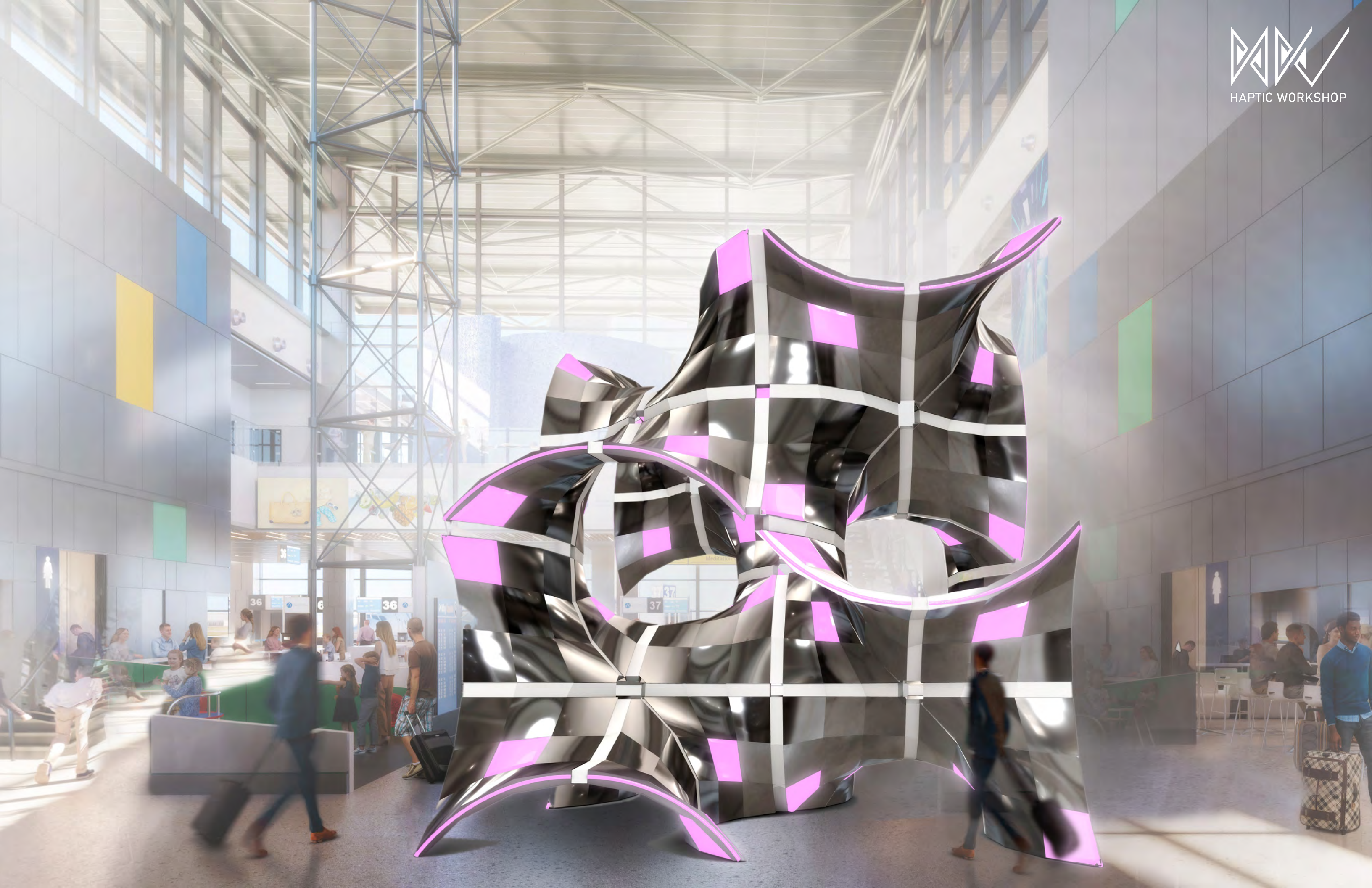
Urban Fabric is designed in a way that allows for modular fabrication and assembly. Composed of 48 modules, each roughly 3'x3', assembly and installation is streamlined and will require minimal use of heavy equipment to install. Concrete base and electrical requirements will be coordinated with the airport architect. A concrete pedestal may be required per ADA.



Pedestal Option



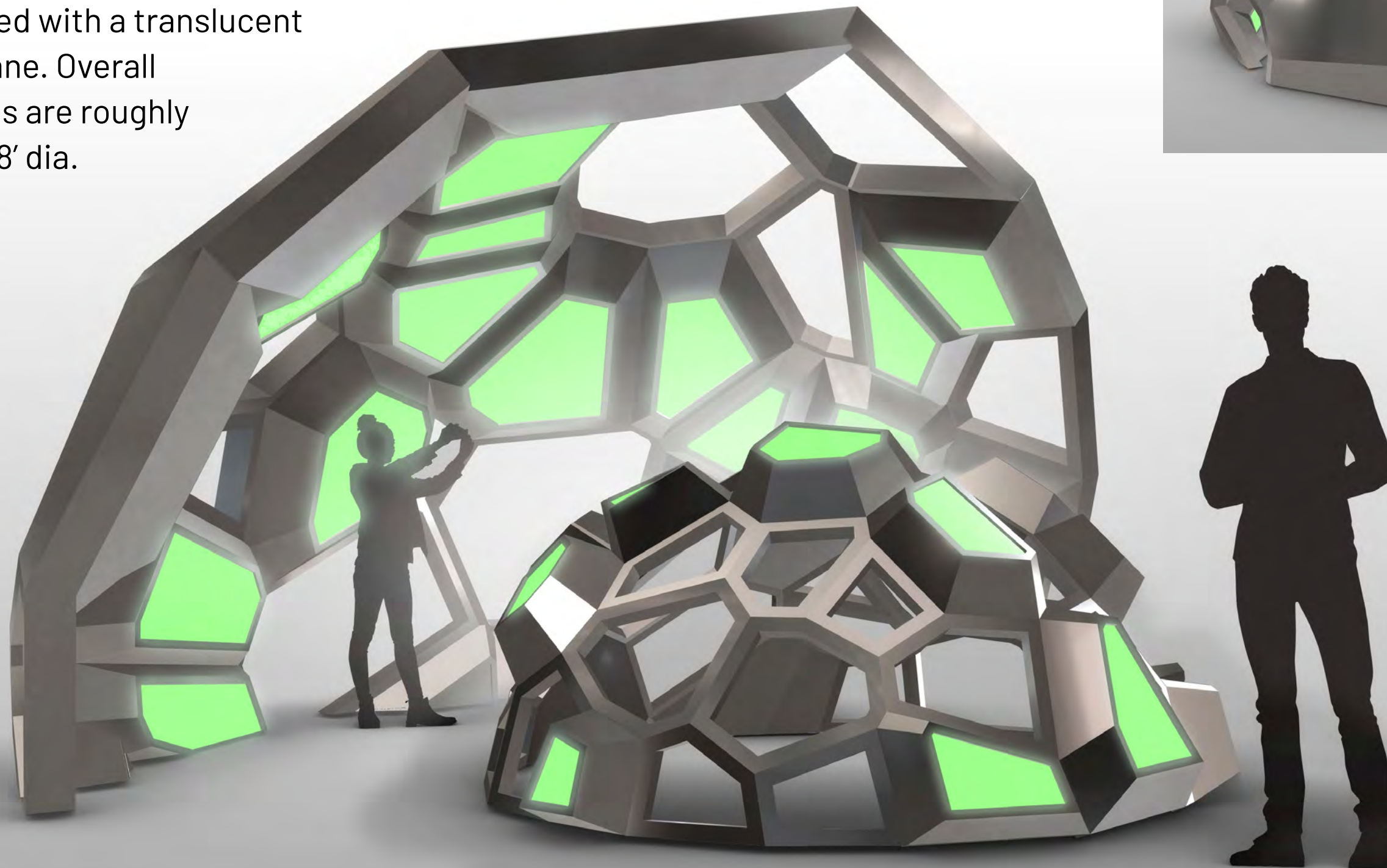
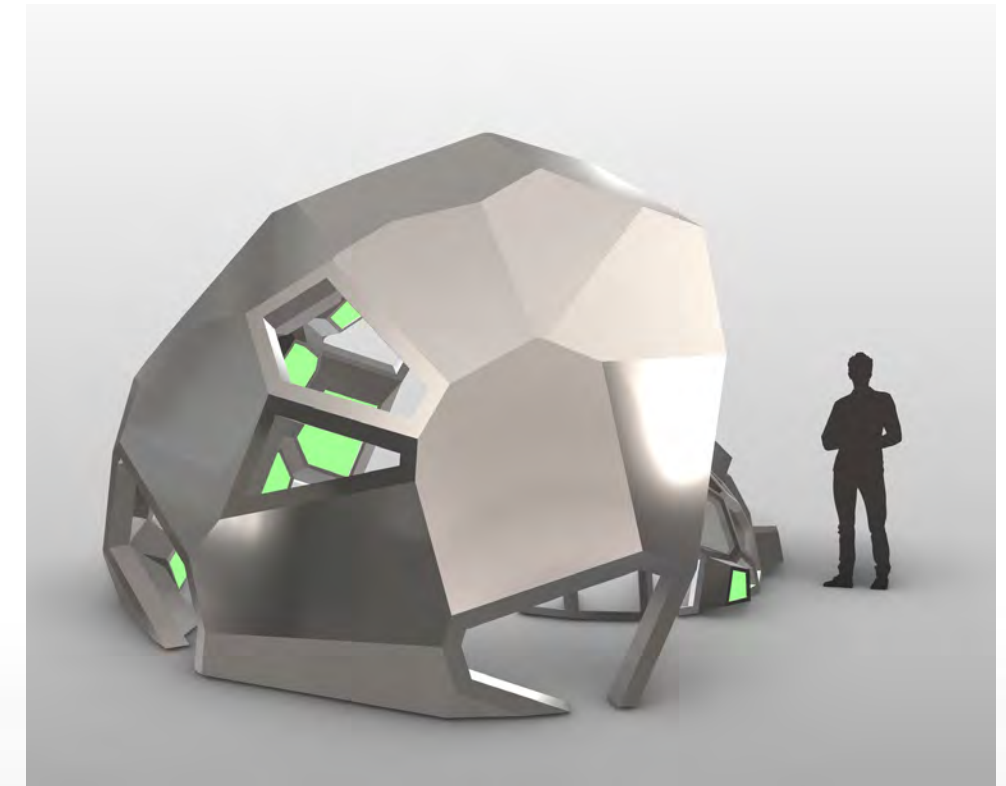
Modular Assembly Diagram



Geo Geode

Thresholds Immersive Sculpture Series

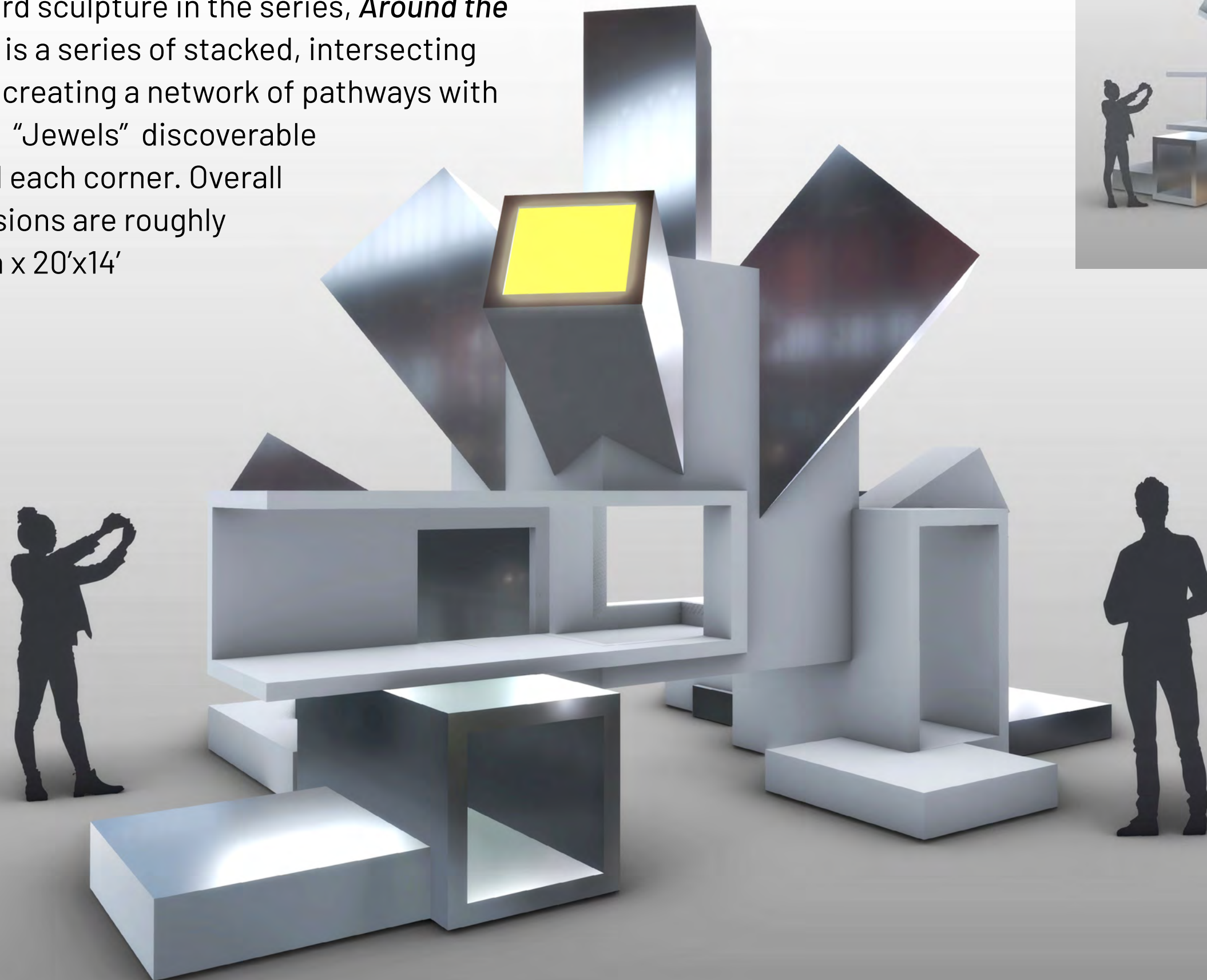
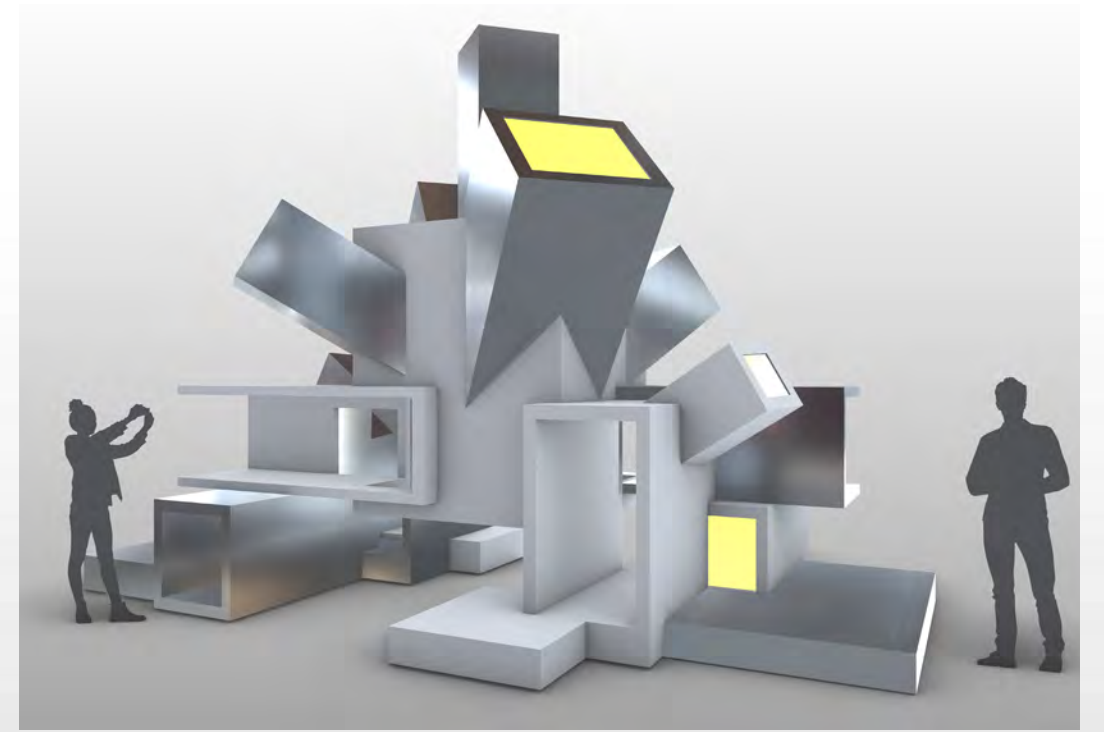
The second sculpture in the series, **Geo Geode** is made of up two nested shell structures. The "Jewel" theme continues on the sculpture in the form of projecting facets, each topped with a translucent back-lit pane. Overall dimensions are roughly 12' high x 18' dia.



Around the Corner

Thresholds Immersive Sculpture Series

The third sculpture in the series, *Around the Corner* is a series of stacked, intersecting boxes, creating a network of pathways with hidden "Jewels" discoverable around each corner. Overall dimensions are roughly 15' high x 20'x14'



Thresholds : Development Costs

Urban Fabric : Sculpture #1

Fabrication and Installation:	\$275,000
Technology and Technical engineering:	\$50,000
Design drawings and mock-ups:	\$75,000
Structural engineering, Permitting, Insurance:	\$25,000

Sculpture #2

Design development, Design drawings, Structural engineering and mock-ups:	\$100,000
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Sculpture #3

Design development, Design drawings, Structural engineering and mock-ups:	\$100,000
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Total Development Cost: \$625,000

Thresholds : Projected Schedule

Urban Fabric : Sculpture #1

Design phase and Prototyping:	6 months	July 2024
Fabrication:	12 months	July 2025
Shipping and Install:	3 months	October 2025 Completion

Sculpture #2

Design phase and Prototyping:	6 months	July 2024
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Sculpture #3

Design phase and Prototyping:	6 months	July 2024
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Who Am I?



RICKEY CRUM | Rickey is an award winning artist, designer, fabricator, experience maker, and higher-ed instructor, combining nearly 20 years of creative experience, spanning multiple disciplines from art to architecture. Rickey's educational background is in Aerospace Engineering and Architecture, receiving his Bachelor of Science in Architectural Studies in 2007 and his Masters in Architecture in 2009 from The University of Texas.

His most recent endeavor, in conjunction with his partners, is the development of their new location-based immersive entertainment concept, Department of Wonder. As Head of Fabrication, his role is multifaceted and primarily focused on leading the design and fabrication efforts of the built environment, including overall technical planning and coordination, as well as design and development of one-off interactive exhibits (animatronics, microcontroller-based triggered experiences, etc.). In the short few months since its opening in October of 2022, Department of Wonder has already been recognized on a world stage through a diversity of publications, and most significantly by receiving first place in the Blooloop Innovation Awards for the category of Storytelling.

Additionally, Rickey founded the studio, Haptic Workshop, focusing on developing solutions to non-typical design problems with an emphasis on immersive and/or interactive art and entertainment based projects. The mission of Haptic is to leverage cutting edge digital fabrication tools and design software to explore the intersections of art, design and fabrication, which are skill sets he developed and honed both as a senior architectural designer with CallisonRTKL, and through his work as a teaching lab manager and adjunct faculty at SMU in the Master of Arts in Design and Innovation program. Rickey first began his foray into the entertainment world through his work at Billings Productions as the operations coordinator and Director of special builds, tasked with the design and fabrication of life-sized animatronic dinosaurs exhibited at zoos and museums all over the world! Rickey values both old and new technologies, and pushes to integrate both in his work. He has a passion for computational design and digital fabrication, but you may also find him flint knapping stone tools in his spare time.

Image List for Rickey Crum

Department of Wonder, 2022

Mixed media, hard-coated foam, metal, paint, animatronics, projection mapping, Faux foliage, found objects

16 x 100 x 100

Sugar Land Town Square, Sugar Land, TX

Budget: \$3,000,000



Crum01.

<https://www.youtube.com/watch?v=MHXk8OUKOaw>

Walk through of Department of Wonder



Crum02.JPG



Crum03.JPG

A location-based immersive experience located in Sugar Land, a suburb of Houston, Dept. of Wonder combines digital content, stage craft, puppetry and live performance, bringing to life the story of a distant magical forest in need of help. With the audience as the main character, you are sent off on the hero's journey, encountering many unique characters in the digitally and physically rich environment of Airioch.

Kaleidoscope Festival Installation, 2022

Wood, mirror acrylic, mirror ACM, LEDs

Dimensions Vary

Sugar Land Town Square, Sugar Land, TX

Budget: \$20,000



Crum04.JPG



Crum05.JPG



Crum06.JPG



Crum07.MOV

Video from inside to outside of the larger than life Kaleidoscope

In April 2022, the city of Sugar Land hosted the Kaleidoscope Festival, a community celebration and street festival commemorating the new change to the downtown Square. As part of the many activities brought to the event, I was responsible for designing and fabricating two interactive art exhibits in the form of a larger-than-life functioning kaleidoscope and an immersive mirror box.

Santa Sugar Land - Christmas Pop-up, 2020

Mixed

Dimensions Vary

Sugar Land Town Square, Sugar Land, TX

Budget: \$65,000



Crum08.JPG



Crum09.mp4



Crum10.JPG

In a pandemic stricken world, could we create a safe place for children to be able to sit on Santa's proverbial lap and share their Christmas wants and wishes? The solution was Santa Sugar Land, an immersive and interactive pop-up leveraging cutting edge technology to deliver Santa via a larger-than-life, magic snow globe. Using facial tracking software and holographic projection techniques, a live actor could converse with our audience at a safe distance across the street. The software would map the actors movements and expressions to a real-time animated Santa inside a 3' diameter snowglobe. The effect was quite magical!

Working closely with our client, Flight School Studio, Haptic Workshop designed and constructed all of the physical elements incorporated into the activation.

RICKEY CRUM

crumrw@gmail.com
972.834.6522
www.rickeycrum.com



EDUCATION

2007 - 2009 | **MASTERS OF ARCHITECTURE**

University of Texas at Austin, School of Architecture

2004 - 2007 | **BACHELOR OF SCIENCE: ARCHITECTURAL STUDIES**

University of Texas at Austin, School of Architecture

2002 - 2004 | Extensive additional coursework in Aerospace Engineering

University of Texas at Austin, Cockrell School of Engineering

WORK EXPERIENCE

October 2021 - CURRENT | **FOUNDER, HEAD OF FABRICATION**

Experience Trust, Dallas TX

Experience Trust is the founding company of our flagship location-based immersive entertainment concept, **Department of Wonder**. As Head of Fabrication, my role is multifaceted and primarily focused on leading the design and fabrication efforts of the built environment, including overall technical planning and coordination, as well as design and development of one-off interactive exhibits (animatronics, micro-controller based triggered experiences, etc.). In the short few months since its opening in October of 2022, Department of Wonder has already been recognized on a world stage through a diversity of publications, and most significantly by receiving first place in the Blooloo Innovation Awards for the category of Storytelling.

Websites:

www.experiencetrust.com

www.deptofwonder.com

August 2018 - May 2023 | **ADJUNCT PROFESSOR**

Master of Arts in Design and Innovation, Southern Methodist Univ., Dallas TX

DSIN 5302/7302 Form and Composition

ENGR 7190 Sketching for Visual Communication

June 2018 - CURRENT | **FOUNDER, ARTIST/DESIGNER/FABRICATOR**

Haptic Workshop LLC, Dallas TX

My work focuses on developing solutions to non-typical design problems. Ranging in scope and scale, from artwork to architecture, our mission is to leverage cutting edge digital fabrication tools and design software to explore the intersections of design and fabrication in new and innovative ways. Notable clients include Brad Oldham Sculpture, Flight School Studio, bcWorkshop, Better Block and PDM Constructors.

May 2016 – June 2018 | **TEACHING LAB MANAGER**, Deason Innovation Gym

Southern Methodist University, Lyle School of Engineering, Dallas TX

The Deason Innovation Gym (DIG) is a multi-disciplinary makerspace / prototyping lab open to all students at the university and houses many tools with a focus on digital fabrication.

I was responsible for co-creating the vision for the lab with a focus on culture, pedagogy, financial strategy, and strategy for student engagement. I designed and lead Immersive Design Challenges (IDC's), a sprint-based design/build program that engages students with real clients on engineering projects, as well as planned and facilitated course work in the M.A. in Design and Innovation program and multiple Engineering programs. Additionally, I oversaw all operational procedures for the lab.

WORK EXPERIENCE (CONT.)

2011 - 2016 | **SENIOR DESIGNER**

CallisonRTKL, Commercial Practice Group, Retail and Entertainment, Dallas TX

CallisonRTKL is an award-winning architecture, planning and design practice that is shaping the built environment on a global scale. With significant projects in major cities world-wide, CallisonRTKL is a leader across all sectors in the architectural spectrum. I personally worked on many projects internationally, as well as domestically, including in China, Kuwait, Mexico, Panama, El Salvador, Canada, and many projects across the US.

As a computational design leader, I was tasked with incorporating computational design tools and processes into our project work flow through parametric modeling and visualization in all phases of the architectural process.

2009 - 2011 | **OPERATIONS COORDINATOR & DIRECTOR OF SPECIAL BUILDS**

Billings Productions, Dallas TX

Billings Productions is one of only a few companies in the world that produce life-size animatronic dinosaurs and giant animatronic bugs for traveling and permanent exhibits. Specializing in creating animatronic creatures for both indoor and outdoor exhibits, they also provide customized design and build services for a wide range of static and animatronic wildlife replicas. My work has been exhibited at over 20 zoos, museums, and conferences around the world, including in: France, Singapore, Australia, Japan, England, the UAE, and many locations across the US.

Responsibilities included developing concept artwork and mockettes from research and coordination with archeologists, as well as a range of fabrication processes: robot construction, sculpting/casting, airbrush artwork, and metal and fiberglass construction. Additionally, I coordinated operations for the creative departments, including scheduling assembly and general project management.

2006 - 2009 | **DESIGNER**

Estudioazul Architects, Austin TX

Estudioazul is a small design firm in Austin, TX with a practice focusing on single family residential and small commercial development. With our projects primarily focused in and around the Austin area, deep consideration to regional vernacular was inherent in our work.

PROFESSIONAL DEVELOPMENT & AFFILIATIONS

Board member, FD18 Event and pavilion design/build competition (2018)

Board member, FD17 Event and pavilion design/build competition (2017)

Facilitator, St Philip's School WeCreation Center Design Workshop (2017)

Judge, Furniture 4 Kids Design Competition (2015 and 2016)

Graduate, American Institute of Architects Emerging Leaders Program (2014)

Committee member, UTSOA Graduate Advisory Committee (2009)

AWARDS

Overall Winner, Blooloop Innovation Awards, Storytelling (2022)

Finalist, SPIN Spot Parklet Design Competition (2019)

Winner, JSI Chair Design Challenge (2013)

Runner-up, TEX-FAB; Applied Research Through Fabrication Competition (2012)

Winner, IIDA Lavish Vignette Design Competition (2010 and 2012)

Winner, Furniture 4 Kids Design Competition, Best Craftsmanship (2011)

Design Excellence Award, University of Texas School of Architecture (2008)

Eagle Scout Award, Boy Scouts of America, Troop 219 (2002)

RICKEY CRUM | REFERENCES

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Brad Oldham

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Email: brad@bradoldham.com

Brandon Oldenburg -

Founder and Head of Creative - Dept. of Wonder
Academy award-winning director
Ph: 817-891-3593
Email: brandon@deptofwonder.com

Jessica Burnham

Director and Clinical Professor of the M.A. of Design and Innovation - SMU
Ph: 303-513-5747
Email: jburnham@mail.smu.edu

Gray Garmon

Director, Center for Integrated Design - The University of Texas at Austin
Assistant Professor of Practice, Design - The University of Texas at Austin
Ph: 214-490-3928
Email: graygarmon@gmail.com

Jason Roberts

Founder of Better Block
Co-founder of Art Conspiracy
Ph: 469-487-6263
Email: jason@betterblock.org

Statement from Rickey Crum

Short Answer Q1 - AUS Playscapes

I have led both small and large teams in creating a variety of immersive multi-media installations that range in scale from 100sf to 10,000sf. Our most recent permanent installation, Department of Wonder, is a 10,000sf immersive art and entertainment venue in which every square inch is filled with interactive technology and ephemera of the world that we created. Using techniques, such as motion capture, projection mapping, and simple IOT sensors, we created a living, breathing and ever changing space that allows for complete immersion into the story.

My expertise spans many disciplines, including art, architecture, engineering and computer programming. Coupled with years of practice as an artist/designer/fabricator, my team and I are able to imagine spectacularly creative ideas, with confidence that we can make them real.

Statement from Rickey Crum

Short Answer Q2 - AUS Playscapes

Site specificity is critical to our work. Typically, our pieces are not in the obvious places you'd go to experience artwork, and because of such, are not often viewed as artwork. This means that our work has to be functional. What I mean by this is that it must consider the site, the audience, set a tone, provide just the right amount of spectacle to create enough curiosity to make the preferred audience detour from their path to investigate.

Department of Wonder, for example, is located at the end of a main street in Sugar Land, TX. The facade is dazzling with an array of animated LEDS. It is the icon of the town square despite being slightly removed from it. As you enter the development, you see it framed at the end of the street like a beacon. The image is reminiscent of the clock tower in Back to the Future. It feels important.

Secondly, once we've captured an audience, we must captivate them. On the surface, this is spectacle, but for those that are more curious, we want to immerse you in story. This is why most of our installations are spaces, not just objects. It's important to me that people get in my work, interact with it, and most importantly experience it.

Statement from Rickey Crum

Short Answer Q3 - AUS Playscapes

Again, at the core of all our work is story. Our audience become characters in our story once they immerse themselves in our works. Story brings a richness and depth to the experience. It creates purpose for the characters. In works that have many visually and physically stimulating moments, the story brings continuity and cohesion. As people begin to put the puzzle pieces of the story together, they become inquisitive and engage with the art more deeply. Coupled with little “Easter eggs” of interactivity and play, their curiosity is rewarded with delight!

The structure of story provides a way for our audience to articulate the experience to others, which often can be difficult when describing how one feels about art. The story gets retold with new words...the words of our audience, making them integral to the life of the artwork.

CALL TO ARTISTS

AUS – Airport Playscapes Public Art Opportunity



City of Austin (Texas): Art in Public Places (AIPP)

Austin-Bergstrom International Airport (AUS)

Deadline for Submissions – 5:00PM CST: April 27, 2023

REQUEST FOR QUALIFICATIONS

AUS invites artists and artist-led teams to submit qualifications to be considered for collaboration, design, fabrication, and installation of a series of up to three playscapes located throughout the airport's **concourse** areas. Interested artists should approach the opportunities with an open mind and should not attempt to conceptually propose solutions as the sites are directly related to the Airport Expansion Development Plan AEDP and do not yet exist.

BACKGROUND

AUS is owned by the City of Austin and operated by the Department of Aviation. Located on the former Airforce base, Bergstrom field, it is the busiest non-hub airport in state of Texas. On any given day, over 40,000 passengers pass through the airport. The Airport Expansion Development Program (AEDP) intends to add twelve boarding bridges with three new gates, expand food court/retail marketplace, increase security screening areas and improve outbound baggage handling systems, add a **"Mobility Assistance Zone and Lounge"** as well as build a significant atrium infill project. Related airside expansion will include improvements to aircraft apron facilities, taxiway areas and remain over-night accommodations.

AUS is designed to make you feel as though you are right in the heart of the region. Located about five miles southeast of Downtown Austin, **the airport is not just Austin's** airport, it is the gateway to the Central Texas Region that provides international air travel access to the Greater Austin Metro (includes five counties with nearly 2.5 million people) as well as to parts of Waco and Houston, Texas. AEDP Programmatic documents will continue to change until iterations of design development are complete. The AEDP will provide near-term improvements through a series of design-build construction projects taking place over the next few years on the south side of AUS's **airfield**.

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

PROJECT OVERVIEW

AIPP compliments AUS's current and ongoing planning for the future. Although the primary function of an airport is to get people to and from their destinations safely and efficiently, a frenzied travel experiences can be eased by designing

an airport ambiance that imparts welcoming and calming feelings as well providing customer experiences that may provide intuitive guidance and directions to restrooms, gates, concessions and other passenger amenities.

The Playscapes opportunity is imagined as a series of installations intended to advance the power of connection by engaging and entertaining young travelers and those who are young at heart. Aspects of the installations could provoke interplay with end-users as they become integral contributors to functional components of the artworks. A key element of this opportunity will be for the artist-led team to create hands-on infrastructure that could include technology while helping users navigate the confluence of art, technology, and place. Interactive elements should demonstrate design flexibility and the ability to add new components for easily upgrading and adding new programming as needed. Additionally, design features along with entrances and exits of playscape areas must meet requisite codes of the American with Disabilities Acts and should be designed with consideration given to users of all abilities.

There will be up to three installation sites located within the security areas. One artist or artist-led team will be expected to design the setting, components and thematic context for each interactive environment. Design and installation of the playscapes sites may progress in distinct phases in alignment with facilities design and construction schedules.

ELIGIBILITY – NATIONAL COMPETITION

Austin-area artists and artist-led teams as well as those working nationally with demonstrated experience creating multi-media artwork and artwork suitable for high-impact public spaces are considered eligible for this opportunity. Members of an artist-led team could include (but not limited to) visual artists, sculptors, makers, digital programmers, computer generated animators, and lighting designers.

BUDGET: **\$632,850**

The total artwork project budget is **\$632,850** inclusive of **artists'** design fees, engineering, permitting, machining and fabrication, transportation, installation, travel, shipping expenses, insurance, and other artwork project-related costs.

MINIMUM QUALIFICATIONS

The City of Austin AIPP program strives to commission a broad range of artworks which contribute to the current dialogue in the field of visual art by broadly awarding commissions among local, state and national artists. AIPP defines artist as an individual recognized by critics and peers as a professional practitioner of serious intent and substantial ability in the visual, performing, or literary art.

Austin area artists as well as artists working regionally and nationally (over the age of 18) with demonstrated experience creating interactive work are eligible to apply.

Applicants not meeting minimum qualifications will be withdrawn from consideration.

INELIGIBILITY

Design professionals, including architects who do not have a consistent visual art practice are ineligible to apply as team leads, but can be a part of an artist-led team.

Artists who have more than three permanent artworks represented in the City of Austin's **Art in Public Places** public art collection; artists who currently are under contract with the City of Austin for a permanent Art in Public Places project; and artists who have completed an AIPP project within the past year are ineligible to apply.

Additionally, City of Austin full-time employees and architects or other designers currently contracted with AUS are ineligible.

SELECTION PROCESS

A five-member selection panel comprised of visual arts professionals and members of the AUS design team will review all eligible submissions. Up to five artists or artists-led teams may be shortlisted, invited to interview and requested to prepare a conceptual proposal as a part of the interview process for a fee of \$1,500. The selection panel reserves the right to recommend one artist or artist-led team and one alternate at the time of initial review. Only one artist or artist-led team will be awarded this commission.

SUBMISSION REQUIREMENTS

- Credentials: CV/Resume (limit 2 pages)
- Short responses to the following questions and scenario (100-300 words per question):
 - o Describe your previous experience designing and creating multi-media projects as an artist-led team that would make you a good candidate for this opportunity.
 - o How does site-specificity inform your artistic practice and what inspires how you approach your work?
 - o How does your work provoke curiosity and spark wonderment?
- Ten images of previous work (only one image per page). Either label each image with the following information: title, date of completion, location, materials, art budget. For team application, please indicate the lead artist for each project; or provide an annotated image list as a separate document.
- OR

- Five Videos of previous work limit two minutes each. Either label each video with the following information: title, date of completion, location, materials, art budget. For team application, please indicate the lead artist for each project; or provide an annotated image list as a separate document.

IMAGES OF INCOMPLETE PROJECTS, PRELIMINARY SKETCHES, or PROPOSAL IDEAS FOR THIS PROJECT WILL NOT BE REVIEWED and COULD BE SUBJECT TO DISQUALIFICATION.

- Three Professional references: (names, phone numbers and email addresses)
- Demographic survey

EVALUATION CRITERIA

The panel will evaluate applications based on the following criteria:

- Technical quality and aesthetic appeal of past work
- Relevant and applicable experience
- Authenticity, creativity and innovation of work as presented
- Communication of ideas and intentions

TIMELINE (subject to change)

Information Meeting	April 12, 2023
Submission deadline	April 27, 2023
Short-listed artists notified	May 15, 2023
Interviews	June 26, 2023
Selected Artist under contract	October 2023

Submit all information via publicartist.org.

Questions regarding this Call to Artist may be directed to:

Constance Y. White constance.white@austintexas.gov