

AUS ARTS. IT'S A WHOLE VIBE!

An Airport Arts Plan

Austin Bergstrom International Airport (AUS)

Great public spaces are where celebrations are held, social and economic exchanges take place, friends run into each other, and cultures mix. They are the “front porches” of our public institutions – libraries, field houses, neighborhood schools – where we interact with each other and government. When the spaces work well, they serve as a stage for our public lives.¹

A JOURNEY THROUGH AUSTIN BERGSTROM INTERNATIONAL AIRPORT AIRPORT ARTS PLAN

AUS Arts (Art + Music) intends to complement AUS's current and ongoing planning for the future. This document considers best practices and a practical approach to holistically planning and implementing an Airport Arts Plan. 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 infuses welcoming and calming feelings. The sights and sounds of art and music may also signal intuitive guidance to restrooms, gates, concessions and other passenger amenities. The purpose of this Airport Arts Plan is to set forth a vision and governance structure that allow for site-specific, collaborative, and advantageous arts opportunities for programming and experiences specific to Austin Bergstrom International Airport (AUS).

AUS Arts brings together Changing Exhibitions, Live Music and Performing Art, public art with Art in Public Places (AIPP), and other types of cultural presentations to strengthen established programming, contribute to the expansiveness of guest services, and to ultimately create more remarkable journeys for all users of AUS. Notably, art and music, presented at airports, become added vehicles for promoting cultural tourism while enhancing the overall customer experience. Airport owners and their operating agencies globally have discovered that intentional arts planning and programming not only tells the story of their own airports and organizations, but also provides a platform to communicate the stories of their cities and their regions to traveling audiences. The leadership at AUS has demonstrated a concerted willingness to exceed industry standards with a sharp focus on customer satisfaction and creating a positive impact on the communities we serve. A well governed and organized Art program supports that effort, and continues to tell the many stories of the local and shared communities who Journey With AUS.

Prepared by Constance Y. White
AUS Arts Manager, Guest Services
Austin Bergstrom International Airport (AUS) 2024

¹ <http://www.pps.org/reference/grplacefeat/> (accessed September 20, 2014)

Sites and Opportunities: PUBLIC ART/AIPP

(INSERT MAPS AND SITE PLANS)

This section of the AUS Arts Plan endeavors a site-based approach to identifying Public Art opportunities for programming purposes. It is advantageous to establish a vision for integrating and identifying public art/AIPP sites and opportunities for AUS.

A Site and Opportunity plan is not intended to be all inclusive, and should not limit future ideas for Public Art projects. As the Airport Expansion Development Plan (AEDP) defines the next phase of infrastructure growth for AUS addressing major improvements required to handle long-term passenger demands, a Site and Opportunity Plan for Public Art should complement visioning, planning and building program development to identify specific areas, project opportunities, and budget estimates for each fiscal year of the AEDP implementation.

Objective – To integrate concepts into AEDP program planning for AUS while creating collaborative opportunities for artists to work with and alongside the Airport's design teams.

Artwork projects could vary from large and dramatic statements to intimate and subtle elements. Artistic impact may include interior or exterior spacial areas, seating, and lounges, play zones, digital and time-based installations as well as more traditional art forms. Some concepts may create more immersive experiences while others could function as landmarks with deliberate placement to direct passengers.

This Sites and Opportunities Plan is meant for use as a flexible **guide** for potential public art opportunities and will be implemented through a phased process aligned with AEDP. Sites and opportunities may change throughout various phases of AEDP implementation.

DESIGN STANDARDS

Early artistic consideration, with a focus on impact and functionality that maximizes aesthetic and experiential aspects. This approach creates an expectation for integrating thoughts, ideas and ideologies into Design Standards along the physical design of building programs, distinct facilities and other construction projects.

AUS Design Standards, where intersecting and considering opportunities for integrating or placing Artworks should reference sites and opportunities presented in this planning document: **AUS Arts Plan**. Cross referencing plans should become an essential practice that impacts the relationships of all visual and experiential elements threaded throughout the terminal and concourses. Code enforcement, designers and builders and should be mindful of the placement of required apparatus in near proximity of Artworks. Recognizing that fire strobes, defibrillators, access panels, interior finishes, fixtures, furnishings, and other elements such as trash bins and planters are necessary components for operating the Airport; however placement and the aesthetics of these items should be consistent and confined or limited within defined zones when required near Artwork. Creating parameters for design and functional interfaces makes a subtle contribution to the customer experience and impacts the overall look and feel of AUS facilities.

The following five AIPP projects funded through previous Capital Improvement Projects are in various stages of implementation from planning through design.

ACTIVE CAPITAL IMPROVEMENT (CIP) AIPP PROJECTS - BARBARA JORDAN TERMINAL (BJT)

1. GATE 15 (insert photos of concept)

Site. Barbara Jordan Terminal

Suspended Artwork. Artwork Title: Convergence

Artist. Beili Liu – Austin-based

Current Status. Final Re-design pending site approval

Project Summary/Site Description.

Convergence / Austin is a site responsive permanent installation that reflects and responds to the purpose, growth and excellence of AUS — a convergent space that welcomes all travelers from different backgrounds, origins and destinations. It is where personal journeys merge into a shared collective experience. The artwork highlights the essence of this shared experience: connection, progression, and transformation.

2. ATRIUM INFILL (insert photos of site)

Site. Barbara Jordan Terminal

Suspended Artwork. Artwork Title: TBD

Artist. Josef Kristofletti and Matthew Mazzotta - Local and National

Current Status. Contract Routing

Project Summary. This project is envisioned as an engaging artwork that will be synced with the renovations to the current east ticketing lobby ceiling. Fitting within the open volume space the artwork will take advantage of the natural light from the curbside and existing triangular skylights recessed in the hard-lid ceiling. This project offers a wide range of possibilities, including, but not limited to: suspended elements that are modular, dynamic, kinetic and/or web-based interactive work. Artists must be sensitive to any advertising and nearby directional and safety signage to ensure the artwork does not conflict with passenger wayfinding. Other opportunities: possible floor design elements (2D only).

3. BJT - WEST GATES EXPANSION

a. Wall Installation. Artwork Title: Spacial Weaving (insert photos of design)

Site. Barbara Jordan Terminal

Artist. Kat Quay – Austin origin/Currently Detroit-based

Current Status. Final Design

Project Summary/. The wall installation is an exploration of the shared binary origin that underscores and intertwines both physical and virtual ontologies. Specified materials within the work act as visual metaphors, from gridded metal as background to woven perforated metal's moiré effect as image artifact. The comparison of weaving, an ancient craft tradition, to interference patterning, further underscores the influence of analog's binary base on the digital realm; connecting Austin's technology-oriented community, to the artist's studio practice,

b. Playscapes. Interactive Floor Structure. (insert photos of concept)**Site.** Barbara Jordan Terminal**Artist.** Reinaldo Correa Studio LLC – Florida-based**Current Status.** Concept Design**Project Summary.** The first of three playscapes was scoped to advance the power of connection by engaging and entertaining young travelers and those who are young at heart. Aspects of the installation could provoke interplay with end-users as they become integral contributors to functional components of the artworks. The artwork may incorporate technology. Interactive elements should have the ability to add new components for easily upgrading and adding new programming as needed.

Iterative PlayScapes may relate thematically or physically to the first and will be specifically designed as spaces for children.

4. QUIET SPACE: RESPITE /respət/**Site.** Concourse B.**Solicitation Process.** LOCAL. One or more artists are eligible – SOLICITATION IS CLOSED**Current Status.** Artist Selection pending final site determination**Project Summary.** The space is imagined as a tribute to silence in an otherwise chaotic environment. Sensitive consideration must be given to a ceremonially neutral experience. Art and artistic elements could be functional while also contributing to the practical use of the space. Physical and visually tactile qualities could create a calming and serene ambience as well as customized seating, soundscapes and lighting design. Interior or Exterior space. Could be a combined experience with Mobility Assistance Zone and Lounge

AEDP SITES & OPPORTUNITIES

The following AUS public art/AIPP opportunities are recommendations based on current AEDP plans which are subject to change as the operational needs of the airport continue to evolve. With the understanding that the highest priority of the airport is to create an exceedingly efficient operation; the development of artwork concepts should begin by supporting that priority. All public art/AIPP budgets listed in this document are estimates and subject to change as the building program changes based on functional and operational needs as well as funding availability.

As usual, all Artwork project budgets, regardless of funding source, shall be inclusive of artist fees, all phases of Artwork design, engineering, testing, prototyping, fabrication, permitting and installation, and inspection, as well as artists' travel, public meetings, presentations, administration, taxes and insurance relating to the project. Selected artists will be expected to navigate construction logistics and are responsible for their own project management from design through installation.

Artist Solicitation Process*

For All Phases, AUS with AIPP will invite artists and artist-led teams to submit qualifications for consideration to collaborate, design, fabricate, and/or install several public art opportunities to be integrated into new facilities of Austin Bergstrom International Airport. Solicitation processes will vary based on the level of building integration, program scheduling and required scope. Selected artists must demonstrate ability to work within the rigorous scheduling for program delivery while also being available for seamless coordination with staff and design teams.

Solicitation details are specified within each Phase.

Interested Artists will be encouraged to approach Opportunities with an open mind and to not attempt to design solutions as the sites are part of the AEDP and do not yet exist. It is important to note the AEDP documents will continue to change until design development is complete.

1. **Open Competition** – Open solicitation, usually through Calls to Artists also known as Requests for Qualifications, appealing to a wide range of Artists who meet the minimum qualifications established as a basis for eligibility. Professional Artists are eligible, with recognition of some residency requirements and must be over 18.
2. **Limited Entry Competition** – Solicitation by invitation to Artists, or Artist-led design teams to submit proposals for specified, site, project or special performances. All invited artists shall be paid an honorarium to prepare and present project proposals.
3. **Direct Selection** – Sole source selection of Artist(s) or Artwork(s), justified by exemplary qualifications, unique skills, or cultural relevance related to subject, Curatorial Strategy or Special Performance.
4. **Direct Purchase** – Completed works of art may be purchased through any of the above solicitation processes.

* Source: Art in Public Places Ordinance Guidelines (revised 03/15/31) Section VI. DEVELOPMENT OF AN ART IN PUBLIC PLACES PROJECT (Para F.2.b.) Page 10.

MINIMUM QUALIFICATIONS

Professional artists based in the United States over the age of 18.

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.

The City of Austin AIPP and AUS Arts programs strive 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.

Applicants not meeting the minimum qualifications will not be considered.

ELIGIBILITY

Eligibility varies among Phases and may be specific to each project based on the level of integration, program scheduling and required scope. Eligibility details are specified within each Phase.

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.

The following are ineligible:

1. Artists who currently have artworks sited at Austin Bergstrom International Airport
2. Artists with more than three artworks in the City's Art in Public Places public art collection
3. Artists who currently are under contract with the City of Austin for a permanent Art in Public Places project
4. Artists who have completed an AIPP project within the past year (from the date of application) are ineligible to apply.
5. City of Austin full-time employees
6. Architects, other designers and other contractors currently working with AUS are ineligible.

BASIC SUBMISSION REQUIREMENTS

Individual artists applying as a team, must identify the team lead and submit a condensed CV or Resume limited to two pages.

1. **Credentials:** CV/Resume (limit 2 pages)
2. **Short responses** each Phase will require responses up to five questions and scenarios specific to each Opportunity.
3. **Ten images or three videos limit 90 seconds each video (or combination of still images and video. One video is the equivalent of three still images.)** previous work (only one image per page). Each image and video shall have the following information: title, date of completion, location, materials, art budget; or provide an annotated image list. For team applications, please indicate the lead artist for each project.

IMAGES OF INCOMPLETE PROJECTS, PRELIMINARY SKETCHES, or PROPOSAL IDEAS WILL NOT BE ACCEPTED OR REVIEWED AND COULD RENDER AN APPLICATION INELIGIBLE

4. **Three Professional references:** names, phone numbers and email addresses only – no letters
5. **Demographic survey**

EVALUATION CRITERIA

Each application will be evaluated based on the following basic criteria:

- Quality and aesthetics of past work
- Relevant and applicable experience
- Creativity and authenticity demonstrated in portfolio of past work

Additional criteria may be added as necessary to evaluate eligibility based on the level of building integration, program scheduling and required scope for each Opportunity.

PHASE I

1. Tunnel.

Site: Concourse connection

Solicitation Process. NATIONAL: LIMITED ENTRY COMPETITION

Current Status. Phase I Planning

Estimated Budget. \$5.8M

Project Summary. A new subgrade tunnel will connect the Barbara Jordan Terminal to the new Concourse B. Channeling ideas of keeping Austin Weird as its moniker and creative brand of the city, the tunnel span could be conceived as a multisensory liminal zone that leads travelers on an otherworldly dimensional Journey with AUS. This Opportunity could offer generative, varied and new experiences for frequent and infrequent travelers within a sequenced multimedia installation that combines sound and images. Artists must exemplify technical skill and inventiveness. If selected artists are from outside of the Austin region, they will be contractually obligated to collaborate with one or more local artists of mutual choosing.

2. Concourse B Interfaces.

Site: Concourse B Connection

Solicitation Process. NATIONAL: LIMITED ENTRY COMPETITION

Current Status. Phase I Planning

Estimated Budget. \$2.4M

Project Summary. The multi-level interface node that provide north and south entry and exit access points to the Tunnel. Collectively referred to as conveyances (elevators, surrounding walls, stairs and escalators), these connections provide opportunities for artists working in sculpture, relief, assemblage, soft sculpture, cast glass/metal, lighting, new media, modular, dynamic, interactive, kinetic and/or web-based interactive work. Supporting ideas of showcasing Austin's distinct culture to our audiences of local and global travelers, artwork concepts for these opportunities will touch the Tunnel experience. Each connection is a distinct commission with one artist or artist-led team selected for each end.

3. BJT Interfaces

Site: Tunnel Connection

Solicitation Process. NATIONAL: LIMITED ENTRY COMPETITION

Current Status. Phase I Planning

Estimated Budget. \$2.4M

Project Summary. Located at the south face of the tunnel cell, this connection provides central vertical passenger circulation to and from the concourses. This interface will include many passenger amenities, concessions, and other spaces for operations. This connection could have suspended artwork and is an opportunities for artists working in sculpture, relief, assemblage, soft sculpture, cast glass/metal, lighting, new media, modular, dynamic, interactive, kinetic and/or

web-based interactive work. Supporting ideas of showcasing Austin's distinct culture to our audiences of local and global travelers, artwork concepts will be in near proximity of the Tunnel experience.

ELIGIBILITY. PHASE I – LIMITED COMPETITION - BY INVITATION ONLY

Phase I Opportunities are open to Artists and artist-led teams at least 18 years of age working nationally, based throughout the United States with demonstrated experience creating technically sophisticated, structurally integrated, large-scale artwork are eligible for these opportunities. Members of an artist-led team could include (but not limited to) 2-D artists, sculptors, digital programmers and lighting designers. Artists must exemplify technical skill and inventiveness. Other considerations are sculptural and relief objects, soft sculpture, cast glass, lighting, and new media.

SOLICITATION and SELECTION PROCESS

Artists will be chosen through a Limited Entry Competition. A seven-member selection panel comprised of visual arts and design professionals with advisory members from AUS will be selected to nominate up to ten artists each. Nominated artists will be invited to submit qualifications. Selection Panel members will convene to review all eligible submissions.

Up to 10 artists or artist-led teams may be shortlisted and invited to interview. Conceptual proposal may or may not be requested as a part of the interview process. In the event shortlisted artists are invited to interview and requested to prepare a conceptual proposal, each artist will be compensated an honorarium of \$2,000.

The Selection Panel reserves the right to recommend one artist or one artist-led team and one alternate at the time of initial review (without interview) for any or all opportunities; meaning one artist per opportunity may be recommended to receive the commission without having an interview. Except where otherwise noted in this prospectus, only one artist or artist-led team per opportunity will be awarded a commission.

PHASE II

4. Concourse Terrazzo Floor Design

Site: Concourse B

Solicitation Process. TEXAS - OPEN COMPETITION

Current Status. Phase II Planning

Estimated Budget. \$400K

Project Summary. Concourse B, the midfield concourse, is an important element of the next phase of AUS. The programmed linear design anticipates future travel needs, efficient operations and a fluid passenger experience. While the utility of the floor system is required to be durable and functional, this opportunity allows an artist or artist-led team to collaborate with the floor contractor to create an aesthetically pleasing impact. AUS is designed to make you feel as though you are right in the heart of the region. Branded as the Live Music Capital of the world, the main stage projects music throughout the airport and current concourse floor design replicates a symbolic key board. Artists working on this project should explore building on this concept through an expressive design that stretches throughout the concourse.

5. Departures Ticketing

Site: A/D Hall

Solicitation Process. TEXAS - One or more artists – OPEN COMPETITION

Current Status. Phase III Planning

Estimated Budget. \$1M – Up to two Artists

Project Summary. Getting to the airport and finding your way to the appropriate line or cue can often be the most hectic aspect of air travel. Opportunities in this area could contribute to intuitive wayfinding while offering a collective aesthetic salutation to AUS. Artwork could be integrated into structural or free standing walls as cladding, tile or mosaic facades, curtain walls, and terrazzo flooring and should be scaled for impact within proximate site-lines to offer a diverting and calming appeal to otherwise preoccupied travelers. The ultimate goal is take a holistic approach to creating an elegant and visually stunning ambience that imparts a welcoming and soothing experience.

6. Arrivals Baggage Claim

Site: A/D Hall

Solicitation Process. TEXAS – Up to two artists – OPEN COMPETITION

Current Status. Phase II Planning

Estimated Budget. \$1M – Up to two Artists

Project Summary. Engaging artworks with interactive light, sound and/or digital multi-media components could include the surrounding walls, floors elevators or escalators that lead to and from the Terminal. Projects in this area stand to offer a punctuating moment while intervening in the structural glazing system positioned to dither or filter light. Likewise, strategic placement of floor inlays, terrazzo design, and iconic mosaic designs can provide intuitive guidance for directions or provoke instances of delight, surprise and curiosity. Opportunities in this area contribute to enhanced building design and allows gracious space for visual impact through story-telling. Artistic statements could be abstract, representational and could also incorporate words

7. Arrivals Curbside

Site: A/D Hall

Solicitation Process. TEXAS - OPEN COMPETITION

Current Status. Phase II Planning – RFQ March 2025

Estimated Budget. \$512K

Project Summary. Artwork could include hardscape design, other finishes and amenities with a statement or series of elements that relate interior to exterior spaces. Selected artist or artist-led team will work collaboratively with the design team to impact the overall design. Opportunities could include: Interior/Exterior walls, lighting, curbside seating environments, entry/exit plazas, underneath roadway and sidewalks.

8. Elevated Pedestrian Bridge

Site: A/D Hall

Solicitation Process. TEXAS - OPEN COMPETITION

Current Status. Phase II Planning

Estimated Budget. \$540K

Project Summary. The elevated pedestrian bridge is positioned to be one of the most iconic elements of the departures experience. This complicated structure will rise above several lanes of airport in-bound and exiting traffic; while serving as an active connection to and from the main

terminal. The primary function for the artwork or artwork series will be to reinforce and enhance the public functions of connecting and leading passengers to ticketing areas, security checkpoints and parking garages.

9. Lower Level Pedestrian Crossings

Site: A/D Hall – Concourse Level

Solicitation Process. TEXAS – Up to three artists - OPEN COMPETITION

Current Status. Phase II Planning

Estimated Budget. \$416K (x3 = \$12,48,000)

Project Summary. With coming and going experiences scaled for pedestrians, this opportunity is for an artist or artist team to design and fabricate up to two dynamic installations that signify transitions to and from the terminal and parking. Working within the framework of the architecture, the artwork installation could play with light or lighting systems, present subtle sound, or offer an arrangement of objects that lead, guide and possibly respond to movement. Artists conceptualizing work in this area should take into consideration the peripheral proximity to the Arrivals and Departures experience.

ELIGIBILITY. PHASE II – Open Competition – TEXAS RESIDENTS ONLY

Phase II Opportunities are open to Artists and artist-led teams based in the state of Texas. Artists must demonstrate experience creating structurally integrated, large-scale artwork with strong design aesthetic and spacial sensibilities. Members of an artist-led team could include (but not limited to) visual artists, sculptors, digital programmers and lighting designers. Artists must exemplify technical skill and inventiveness.

SOLICITATION and SELECTION PROCESS – PHASE II

Artists will be chosen through an Open Competition process. Two distinct five-member selection panels (Jury) comprised of visual arts and design professionals with advisory members from AUS will review all eligible submissions.

Up to 21 artists or artist-led teams may be shortlisted and invited to interview for Phase II. Conceptual proposal may or may not be requested for the interview process. In the event shortlisted artists are invited to interview and requested to prepare a conceptual proposal, each artist will be compensated an honorarium of \$1,500.

Each selection panel reserves the right to recommend one artist or one artist-led team and one alternate at the time of initial review (without interview) for any or all Opportunities; meaning one artist per opportunity may be recommended to receive the commission without having an interview. Except where otherwise noted in this prospectus, only one artist or artist-led team per opportunity will be awarded a commission.

PHASE III

10. Restroom Entries (6 sets).

Site: A/D Hall

Solicitation Process. AUSTIN – Up to six artists – OPEN COMPETITION

Current Status. Phase II Planning

Estimated Budget. \$40K (x12)

Project Summary. This is an opportunity to replicate the restroom entry aesthetic implemented in the Nine-Gate expansion. At least one artist for set of restrooms.

11. Restroom Entries (3 sets).

Site: Concourse B

Solicitation Process. TEXAS - One or more artists – OPEN COMPETITION

Current Status. Phase II Planning

Estimated Budget. \$40K (x6)

Project Summary. This is an opportunity to replicate the restroom entry aesthetic implemented in the Nine-Gate expansion. At least one artist for set of restrooms.

12. Amenity Lounges and Spaces

a. Mobility Assistance Lounge

Site: Departures Ticketing

b. Sensory Lounge/Zone

Site: Concourse B

Solicitation Process. TEXAS – up to two artists – OPEN COMPETITION

Current Status. Phase III Planning

Estimated Budget. \$546K (x2)

Project Summary. These hospitality areas are intended to increase the impact of AUS's Guest Services by assisting passengers needing accessibility support. Exemplifying the AUS Way, the artwork should be integrated components of each space and designed for an immersive and experiential impression. Aspects of the artistic interventions could contribute to providing more convenient access to AUS facilities; while creating a welcoming, inclusive and comforting atmosphere for individuals with special needs and their families. These lounges will be signature features for AUS and may be viewed as opportunities to contribute to the travelers' experience for those who are differently abled. Opportunities could include collaborating with local subject matter experts.

13. Spaces for Children

Site: Concourse B

Solicitation Process. TEXAS – up to two artists – OPEN COMPETITION

Current Status. Phase III Planning

Estimated Budget. \$546K (x2)

Project Summary. There is high demand at AUS for spaces specifically for children. The first of three PlayScapes has been scoped to advance the power of connection by engaging and entertaining young travelers and those who are young at heart. Aspects of the installation could provoke interplay with end-users as they become integral contributors to functional components of the artworks. This Opportunity considers a contemporary artistic, whimsical and playful design of a physical environment specifically for use by our youngest passengers. Optimally, the designed environment should promote safety and security while also encouraging exploration,

pro-social relationships and play. The artwork may be completely analog and could also incorporate technology.

ELIGIBILITY. PHASE III – Open Competition – AUSTIN AREA ONLY

Phase III Opportunities are open to Artists and artist-led teams working locally and based in the Austin metropolitan area with demonstrated experience creating structurally integrated art for public spaces. Members of an artist-led team could include (but not limited to) visual artists, sculptors, digital programmers and lighting designers. Artists must exemplify technical skill and inventiveness.

SOLICITATION and SELECTION PROCESS – PHASE III

Artists will be chosen through an Open Competition process. Two distinct five-member selection panel (Jury) comprised of visual arts and design professionals with advisory members from AUS will review all eligible Nominated submissions.

Up to three artists or artists-led teams may be shortlisted and invited to interview for each opportunity. Conceptual proposal may or may not be requested for the interview process. In the event shortlisted artists are invited to interview and requested to prepare a conceptual proposal, each artist will be compensated an honorarium of \$1,500

Each selection panel reserves the right to recommend one artist or one artist-led team and one alternate at the time of initial review (without interview) for any or all Opportunities; meaning one artist and one alternate artist per opportunity may be recommended to receive the commission without having an interview. Except where otherwise noted in this document, only one artist or artist-led team per opportunity will be awarded a commission.

OTHER OPPORTUNITIES

It is possible that additional sites and opportunities are identified during AEDP design phases. Artistic elements such as lighting, pavement, building cladding, external support structures, railings, awning, wayfinding, and more are consistently part of building packages that could benefit from collaborating with artists. Likewise, landscaping and large iconic artworks can be the transformative punctuating opportunities with integrated artistic and functional features. The opportunities could result in singular stand-alone pieces or series of artworks that off moments of curiosity, wonderment and humor. These opportunities stand as options for consideration in the event any of the above opportunities are no longer viable and if additional funding is identified. AUS Arts with AIPP staff will seek further approvals for the opportunities below if or when they become viable.

1. Exterior Artworks

Artists or artist-led teams could create monumental statements or series of artworks as a site intervention to be seen and experienced by vehicular or pedestrian passersby. Some artworks could respond to the environment and consider nature as a media for interaction including solar and wind. Opportunities will be scaled appropriately for local, national, or international artists.

2. Technology Systems

Sustainable and efficient experiences with well-being in mind highly visible to airport passengers and staff exiting the airport and consolidated rental car facility. The Artist

Opportunity for this project will result in an exterior artwork that functions as a nod to nature and technology—taking inspiration from natural elements.

3. **Aircraft Observation Area**

Contextualizing the observation experience with pleasing and functional artwork installations and design for the aviation enthusiast would create an attractive destination for Austin residents.

BROAD THEMES FOR INSPIRATION

1. **Keeping it Austin**
2. **History/Heritage**
3. **Culture/Community**
4. **Ecology/Environment/Geology/Nature/Flora & Fauna**
5. **Industry/Manufacturing/Technology**
6. **Play/Humor, Curiosity, and Wonderment**

IMPORTANT CONSIDERATIONS

1. Placement of Artwork should take into consideration all **Airport operations**, and should not compete or conflict with advertising, concessions, retail spaces, signage or other wayfinding, but rather should offer a harmonious balance and enhancement to the Airport environment and travelers' experience.
2. **Early planning** creates a practice of maintaining an intentional effort to integrate projects that are site-specific and site-responsive and enhances the overall development of design.
3. Prioritize artwork opportunities by immediacy of design and construction schedules of facilities and other sites being renovated, modernized and built.
4. **Integration and Collaboration** – Whenever possible, Artists shall be involved at the earliest phases of design in order to maximize the successful integration of the Artwork with the site.
5. Eligible Projects should make every effort to **include Artists as a part of design teams** to work in a collaborative process to contribute to facility designs and aesthetic development.