

Fort Lauderdale-Hollywood International Airport Public Art

BROWARD COUNTY, FLORIDA

2010 update Public Art Master Plan





NOEL HARDING STUDIO

ELEMENTS

a division of BNIM Architects

SPURLOCK POIRIER
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WE MUST SHIFT OUR THINKING AWAY FROM BRINGING GREAT ART TO PEOPLE
TO WORKING WITH PEOPLE TO CREATE ART THAT IS MEANINGFUL
Lynn Sowder

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Prologue

PURPOSE OF THE MASTER PLAN



An effective and focused master plan is one that provides strong direction for change that needs to occur over time, yet is pliable enough to accept modifications and adaptations. Looking into the future ten to twenty years is challenging, as so much change can occur to make even the best-laid plans obsolete. A master plan then, should be viewed as a living document and a guidepost for making decisions. It should evolve and change as the reality at the airport changes, which is what our team strove to accomplish.

A good plan is robust, so that changes that are made do not effect the core components of the plan, but merely change how the components are expressed. A vigorous well thought out plan educates all stakeholders about the interrelatedness of issues for a given project so that those projects do not occur haphazardly or preclude other important ideas from emerging. The idea is to identify opportunities for specific art expression, as well as to identify the atmosphere in which future unscripted opportunities can occur, that ultimately serve to strengthen the overall airport experience.

The ideas and structure of the Public Art Master Plan are intended to carry out the objectives identified in the *1999 Sawgrass to Seagrass Broward County Identity/Vision Committee Report* for the airport's public art program. Our plan is consistent with previous plans and yet offers a new way of looking at the type of work and how it is integrated into the experience and design of the airport.

The Public Art Master Plan 2005 was divided into two-documents; the master plan document, and an appendix-reference document. The updated Public Art Master Plan 2010 document identifies a revised list of 30 projects that were re-evaluated into the high, medium and low priority categories. The original 2005 appendix document contains supporting information and may be relevant to the County, Curators, Artists and Art Consultants. Distribution of the 2005 appendix-reference document is left at the discretion of the Broward County Public Art and Design Program. The intent of the 2005 and the updated 2010 Public Art Master Plan is not to serve as a dogmatic rule based document that specifically describes all aspects of a project. Rigidity in a plan inevitably leads to unsuccessful implementation phases, as they cannot account for future changes in context that ultimately occur.

We have chosen an approach that conceptually interprets the types of spatial and activity opportunities that exist at the airport, now and in the future, and identifies a suggested range of projects that should be vetted against each of these opportunities. Because of this approach, the County and its Administrators are free to choose from the list of projects and apply them to the areas of the airport that are most appropriate at that given time with a general sense of priority based on the degree to which the art will generate a transformative identifiable presence. The eventual goal is that with each new project, the total airport experience is enriched.

An essential plan must start with a compelling vision - in our case the expression of this place, Broward County, and the idea of creating a virtual ecotone that celebrates the interchange between people from all over the world visiting the South Florida landscape. This idea must expand outward to ask compelling questions about what is possible and achievable. It must be tempered with the straightforward pragmatic issues that govern the airport's primary business, which is to serve as an interchange for travel. A insightful plan always looks wider than merely the confines of it's own site - in this case, it seeks to understand the airport's connections to the larger community, ecosystems and economy. Our discussion and analysis resolved and drew inspiration from what we learned in this wider context.



Executive Summary

Introduction

The opportunity at this time for the Public Art Program at the Fort Lauderdale-Hollywood International Airport (FLL) is immense. The continued expansion and renovation plans for the airport offer the potential to transform the character and experience of using the airport and to create a new and dynamic gateway to Broward County and South Florida. The scope and budget of projects at the airport, as well as the opportunity to link them with initiatives in the County and surrounding communities, can integrate the airport with the culture and environment of the region. Public Art can play the role of catalyzing possibilities and transforming the experience of travelers.

The updated Public Art Master Plan 2010 encompasses a renewed sense of project priorities which further encourages opportunities for environmental and sustainable public art projects. The airport has initiated a broad range of 'green' sustainable efficiencies since 2005 and significantly has adopted the LEED building standard for new projects. The Public Art Master Plan for the Fort Lauderdale-Hollywood International Airport frames a core environmental concept of an 'ecotone'.

THE COMPELLING VISION - THE EXPRESSION OF THIS PLACE, FROM SAWGRASS TO SEAGRASS AND THE IDEA OF CREATING A VIRTUAL 'ECOTONE'- REPRESENTS OUR INTERPRETATION OF THE FOCUS OF THE PLAN.

The idea of an ecotone as a metaphor for the airport is that an ecotone is a place where two ecologies intersect and interact. As embodied in the Sawgrass to Seagrass idea, the airport site is a natural ecological ecotone between the Atlantic Ocean and the Everglades. The airport (as well as the County) is also a cultural ecotone that brings people together.

The Public Art at the airport can celebrate the interchange between people visiting the South Florida landscape and the ecology of the landscape itself. This vision incorporates the natural environment, people and culture, as well as new technology and communication. It is consistent with previous plans and yet offers a new way of looking at the type of work and how it is integrated with the experience and design of the airport. As the interest in ecological and cultural tourism grows, not just in South Florida, but worldwide, Broward County and the airport are in a very strong position to create a resonant image of a very unique place for both residents and visitors.

Our drawings and ideas are intended as a starting point in a continuing dialogue, and to not always represent a specific recommendation. The descriptions of projects are more detailed than in past master plans in order to provide examples of ways of responding to place, environment and sustainability.

Summary

The ideas and structure of the Public Art Master Plan are intended to underpin the importance of the environment and sustainable practice.



- 1) The Broward County Cultural Division feels that the reasons for the decisions and direction should be described, as well as describing the projects themselves.
- 2) The planning team feels strongly that additional description will assist administrators, curators, and committee members in selecting the best artists for each situation.
- 3) The airport wants an environment that is warm, inviting and reflective of South Florida while being practical, sustainable and functional.

Of course, the exact descriptions are not as important as the overall expression of the vision and should not limit artists' creativity.

The approach is to identify opportunities for specific art expression, as well as to identify the atmosphere in which future unscripted opportunities can occur, that ultimately serve to strengthen the overall airport experience. Over 30 project opportunities have been identified and described in detail. The existing collection has also been catalogued and evaluated.

Public Art projects are related to development of the airport planned through the year 2020 in that funding is derived from 2% of the construction budget for those airport improvements. The Public Art and Design Program allocates 70% of this 2% to the purchase of artworks, with the remaining 30% being equally split into 15% for conservation and maintenance and 15% for support. The development of the art projects in this plan may extend past that date, since in some cases the artworks may not be directly related to the funding projects or may have a different schedule. However, most projects will be integrated into the design and development of the airport.

GOALS AND OBJECTIVES

The Airport has taken part in the Public Art Program for nearly 30 years, since Broward County's adoption of the Public Art Ordinance in 1976, administered by the Broward County Cultural Division. The County currently owns 212 artworks, of which 35 are within the Airport; which roughly represent 10% of the collection. The Airport features the highest concentration of artworks within a single site, and is the only County agency that has historically maintained a roster of active projects. This trend is anticipated to continue well into the next 10-15 years, in pace with the Airport's plan for expansion. The Airport, however, operates as an enterprise fund which means its operation and capital projects are mainly funded by service and passenger fees, not by County's taxpayer dollars. Public Art dollars generated by the Airport must be allocated within Airport property in accordance with the Airport's operating priorities, vision and objectives.

The Airport collection to date includes artworks by 31 different artists, works that are highly varied in character, quality and expression. These include site integrated, 13 site specific, one temporary, and 21 portable pieces. To date the program has achieved limited visibility and success as a whole. Some recent works and efforts have been very well received and offer prime examples for this plan which include: The Sawgrass to Seagrass vision study that led to this plan, the integrated, interactive and experiential works such as Jody Pinto's *Light Cylinders* (outlined in the 1996 Master Plan), the *Luminous Portals* by James Carpenter, and the *Mangrove Islands* by Thomas H. Sayre. This plan will build on those efforts to help achieve the overall goal of improving the airport experience.

PRIMARY GOAL:

CREATE AN EXPRESSION OF THIS PLACE AS A VIRTUAL ECOTONE THAT CELEBRATES THE INTERCHANGE BETWEEN PEOPLE FROM ALL OVER THE WORLD VISITING THE SOUTH FLORIDA LANDSCAPE.

Objectives were developed through the research phase that is described in the Appendix of this report and is summarized below. Many of the objectives have been consistent with past efforts, but have not been fully achieved and/or realized. Key objectives that have been expressed in various ways in every study and plan include these ideas:

- Airport Experience: Improving and enriching the airport experience for visitors and locals.
- Sense of Place: Creating a sense of place specific to Broward County.
- Environmental Awareness and Sustainability: Insuring and emphasizing sustainable green design and practise.
- Strong Body of Work: Building a strong body of artworks that include local, regional, national, and international artists.

Recent efforts that affect these objectives include the *Open Office Art Master Plan*, the *1996 Public Art Master Plan*, and the *Sawgrass to Seagrass report*, the *Rental Car Center Public Art Process*, the *Airport Aesthetic Design Criteria Manual* and the *Airport Landscape Master Plan*. Additional objectives beyond the three above were expressed in some, but not all of these studies and plans. These objectives are not necessarily different or in conflict with the three goals above, but rather more specific ideas about achieving the more general objectives.

The Master Plan team also presented a list of opportunities for the Master Plan at the beginning of this process that expanded on the County's objectives. These are ideas that open up possibilities, and may contradict the notion of greater focus for the art program, but it is possible to do both. The opportunities should be applied to all projects by the artists. The objectives have been a key to defining and identifying projects.

Opportunities for the Master Plan

- Connect people with the place to broaden the idea of a Place for People
- Expand concept of art into culture
- Blur boundaries between Art, Architecture and Science: Build on post-modern experience
- Connect to the environment
- Enrich the experience for visitors and residents
- Encourage visitors to explore beyond the airport
- Draw people into the experience with technology
- Integrate media and art opportunities
- Provide educational outreach to the community
- Merge objectives for function and experience
- Build emotion out of collective activity and collaboration
- Provoke possibilities rather than limit creativity
- Identify new types of funding and costing synergy
- Get recognition for the program/collection
- Create a new type of Master Plan which is dynamic, sets criteria and possibilities, but is not highly procedural
- Let the Master Plan be a promotional vehicle for the airport and the art program
- Include a theatre, performance, music space, media center, pottery and craft center
- Encourage environmental and sustainable benefit and example as assets to the airport and it's identity

Summary of objectives:

- Greater Focus: Providing greater focus related to the natural environment of South Florida (as well as Culture and Communication in the 1996 plan)
- Integrated Experience: Integrating artwork with the design process in the airport expansion to create an 'integrated experience' (emphasized especially in the 1996 plan and the Aesthetic Design Criteria Manual)
- Visibility: Increasing visibility of the program nationally, as well as improving the image of Broward County while at the same time increasing the quality of work
- Ownership: Increasing ownership of the program and artwork in the community by connecting the program with the culture, history, and communities of Broward County
- Effectiveness: Collaborating with regional institutions and programs to broaden impact while increasing the program's efficiency and effectiveness
- Example opportunities for environmental art and sustainable practise as delightful and informative for the public

Our analysis has confirmed continuing commitment to these objectives, however, we prioritize them to establish a framework for the plan. The highest priority should be given to the quality of the work, the experience and the artists—which we feel will in turn achieve the other objectives. Overemphasis of a theme, such as the illustration of the natural environment, may limit participation and therefore the quality of work and the experience. We believe that, rather than monumental works, integrated artwork offers the greatest opportunity to deepen the resonance and sense of place. For that reason, we define spatial and functional typologies of the projects to suggest where interactive works are appropriate for instance, or more passive media and objective works.

The vision:

- Quality of Work: Attract and invite the best artist for each situation
- Sense of Place: Create an expression of this place that is a virtual ecotone, a rich layering of interaction in a place of movement, melding the natural environment, culture, and technology

SUMMARY AND CONCLUSIONS OF RESEARCH

Research involved review of the existing collection, the airport and how it currently functions and future planned development; as well as the administrative, historical and physical context.

Process

The research occurred over six months and included meetings, site visits and review of all associated pertinent plans and studies.

Community Outreach

Public surveys, meetings with other institutions and agencies, the public advisory board, Allied Artists, and the art community of South Florida were conducted.

Environmental Context

Obtaining background information concerning the environment included review of documents, other studies and reports, as well as firsthand experience of the unique South Florida landscape.

Cultural and Historical Context

Obtaining background information concerning cultural and historical context included review of historical photos and documents and information concerning native cultures.

Airport Setting and Collection

Analysis of the setting for artworks and the existing collection included extensive meetings with airport staff, site visits, photographs, and review of reports, plans and other documents. The team looked at the existing spaces and conditions, as well as drawings and reports, and developed descriptions of spatial and functional typologies. The typologies help to define criteria for artists to respond to, concerning the character and experience of both site and architectural spaces.

Airport Development Program and Associated Plans/Studies

Analysis of the development program and associated plans and studies included meetings with staff, project management and design teams, review of plans, budgets, and future development phasing and schedules.

Airport Operations Issues

Review of airport operations issues included several meetings with operations and facilities administration and staff to address issues such as security, maintenance, and circulation.

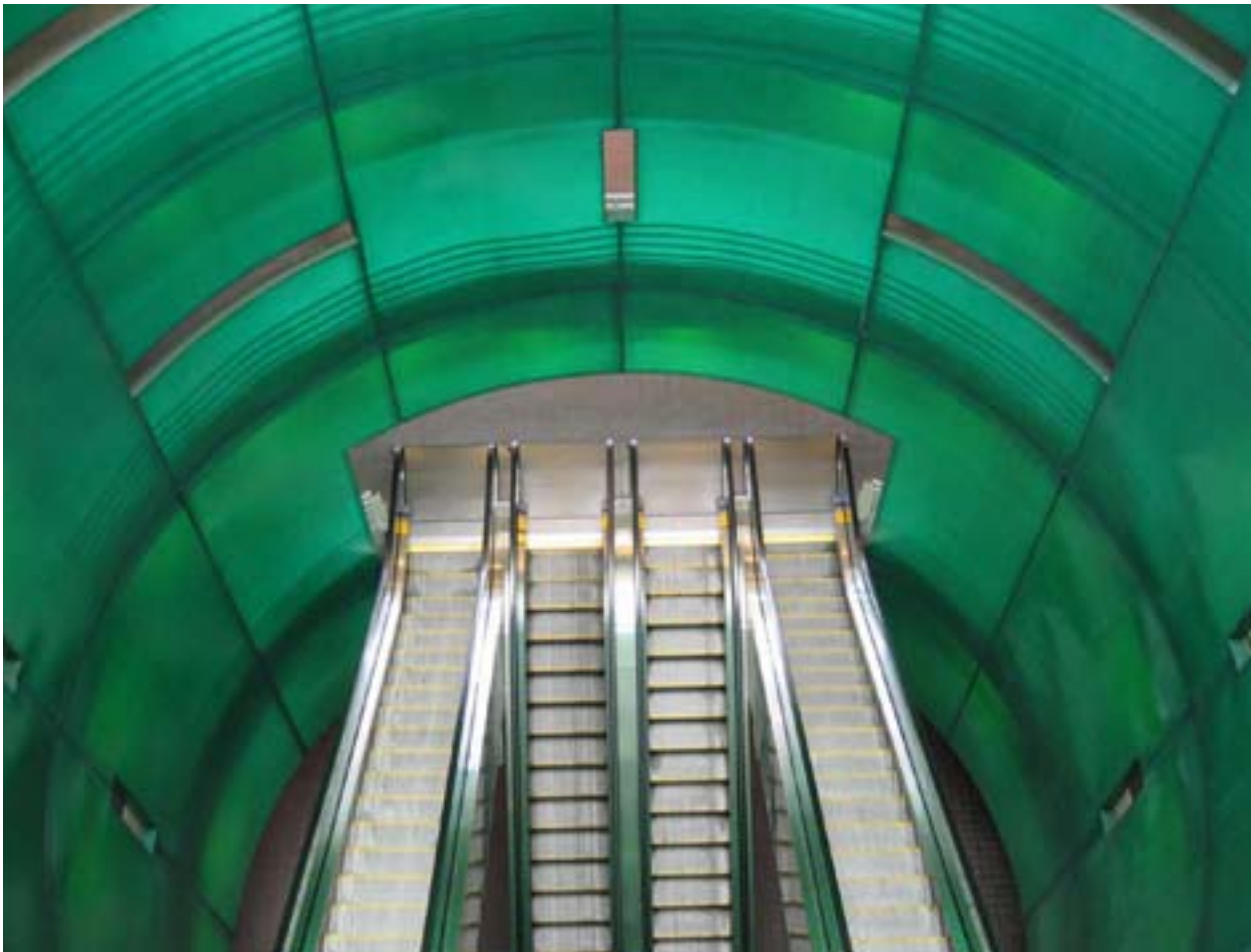


IDEAS INHERENT TO THE VISION

The way to create the intended quality of experience is to select the best artists and give them conceptual stimulation without limiting direction. Avoid didactic themes and rely on the artists to interpret the concept of the Broward County Ecotone. Provide a new curatorial role that would have responsibility for the coherence of the ideas in the selection of artists, as well as periodic review and commentary on the success of the plan in achieving its objectives.

Continue to allow and encourage work to relate to and have an environmental focus, while also relating to the three “ideas” in the 1996 Public Art Master Plan, which are essentially the same ideas as those identified in the Sawgrass to Seagrass Vision Plan: Environment, Culture and Communication. As well, the plan would also allow these ideas to be expressed in abstract form in many cases, such as Jody Pinto’s own work in the Hibiscus Garage which is an example of an abstract response to the light and color of South Florida.

Provide criteria for selection of artists and the work of artists for each project that will help define the spatial and functional typologies that create the setting for each work.



Jody Pinto
Light Cylinders
Hibiscus Garage

Site Spaces and Circulation

LANDSCAPE/SITE OPPORTUNITIES- "AIRPORT EXPERIENCE"

The experience of arriving at the airport from the ground is completely unmemorable while the experience of coming in from the air is remarkable. Both of these experiences offer opportunities for public art. The following discussion looks at the site and how it is experienced as "typologies" of different spaces and activities that will be useful in identifying types of art that could improve and enrich the airport experience. The types of spaces and activities in them dramatically affect the potential for engagement with artworks.



Descriptions of the airport experience are divided into three major categories:

1. Regional context, Figure 1
2. Airport site and local context, Figure 2
3. Terminal loop area, Figure 3

Regional context refers to the experience of seeing and connecting with the geography of South Florida from the air or with travel to and from the airport. These areas are identified in Figure 1.

The airport site and immediate context refers primarily to experience of the airport from its edges and entries, but also the experience of the airfield from the terminals (Figure 2). The terminal loop area refers to the entry and departure to the airport and the experience of circulation and spaces at the terminals, parking, and transit arrivals related to the buildings and airlines (Figure 3).

The diagrams identify and locate different spatial experiences or typologies. The text describes the activities in those areas, as well as the potential art opportunities. The diagrams identify spatial typologies that are based on the physical conditions and characteristics of an area. For example, "enclosed with strong edges," "open and flat," or "linear and directional". Activity typologies are described in the text and are based on the function, activity or use of an area, for example: "Arrival/driving," "arrival/parking," "arrival/transit," "waiting/security" or "waiting/concourse." The diagrams identify areas of the airport and site by their spatial typology and the text describes the activity within those spaces.

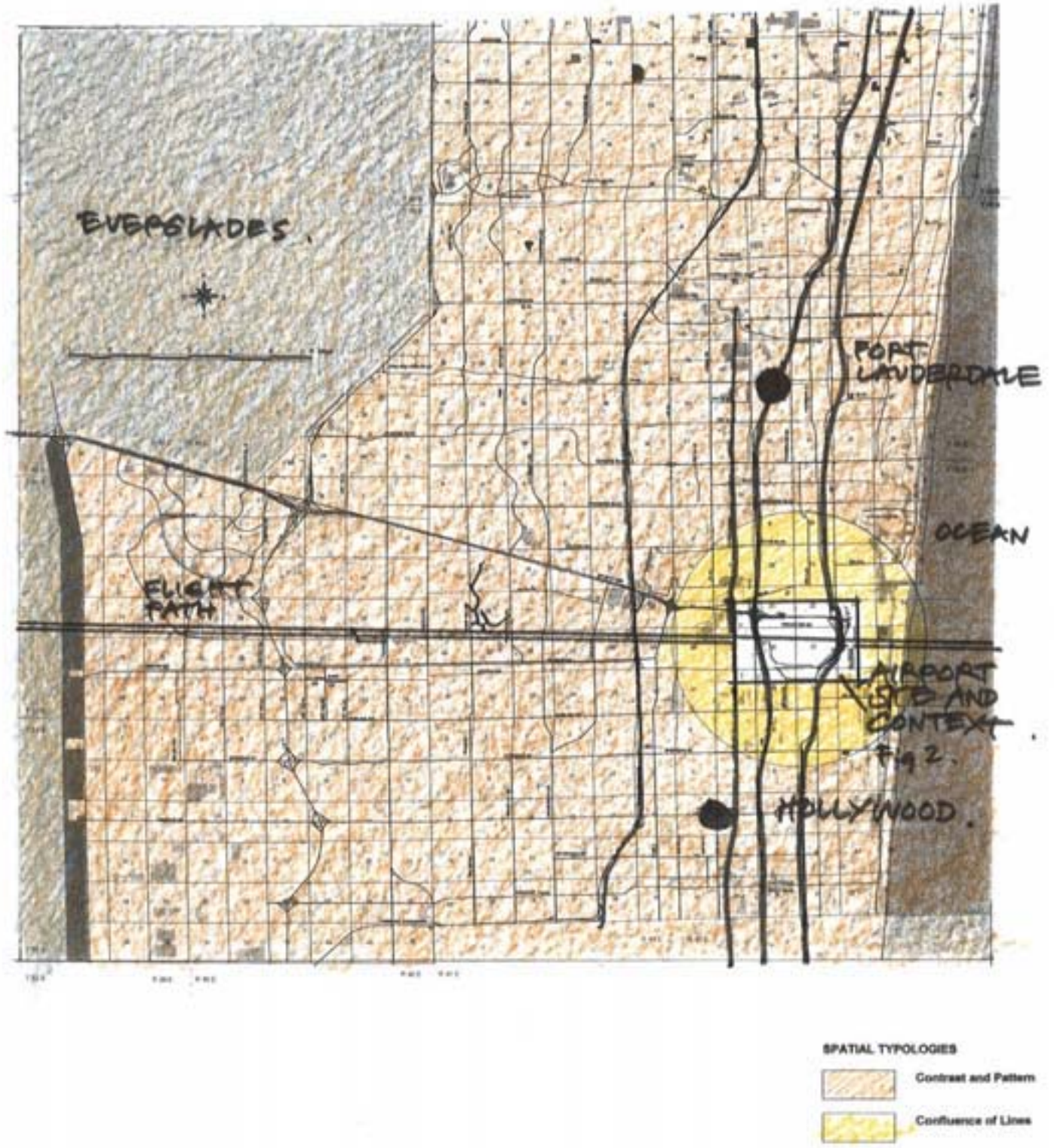
1. REGIONAL CONTEXT

The regional context of the airport includes the experience of South Florida from the air during takeoff and landing, as well as connections between the airport and the surrounding communities, port and landscape. The airport site straddles the coastal ridge along the Atlantic Ocean, but appears virtually flat from above or on-site. The prominent characteristics of the landscape are the strong geometric patterns that differentiate the City and its grids of drainage and developed communities from the Everglades. The edges at the mangroves and ocean and the patterns of canals are very evocative of the subtropical setting. The powerful atmosphere and drama of the sky against the low lying landscape are dominant images.

Simple, graphic, large-scale artwork that can become part of a visible pattern from the air. Patterns are also evident on the airport site itself because of the raised highways at the edges; a large-scale artwork could reinforce the pattern of the airfield.

- Flight-path - flight paths create an interesting east to west overview of the ocean, canals, waterways and Everglades. Could an artwork be visible from the air?
- Patterns of city, development and green - treatment of circulation edges with artwork or planting could highlight views or pattern.
- Destinations - downtown Fort Lauderdale's tall buildings are visible from the airport, but Hollywood, the beaches and the Everglades are not; reinforce the links and sense of grid orientation.
- Circulation hub - emphasize connections between the flight patterns, greenways, trails, canals, rail, People Mover, highways and local roads - all on top of a major subsurface drainage flow.

FIGURE 1: REGIONAL CONTEXT





SPATIAL TYPOLOGIES: CONTRAST AND PATTERN

One of the most visible qualities of South Florida, both from the air and from the highways, are the pattern of land uses and the strong contrast between water, wetlands/mangroves and urban uses. These patterns are different from other regions in that they are very visible representations of water. The Everglades are rich and impressionistic against the very defined lines of the channels, highways and communities. These patterns are visible to a degree on the ground in an automobile, but more so from the proposed Automated People Mover (APM) moving between the airport and the port over the highway and wetlands/mangroves to water.

Activity: The activity is arriving and departing, but also passing by and creating an image of Broward County and the airport, providing an invitation to return and stay. This is in contrast with the resort imagery of Orlando or the glitz of Miami. Looking down from the airplane can be a focused activity with little distraction, although thinking may shift to planning for arrival.

CONFLUENCE OF LINES: AIRPORT HUB

The airport site is a place where many linear elements and connections cross within the region, yet it doesn't seem like the airport is a center. It would be great if it were perceived as a confluence of travel and nature because it is at the port, historic river, between canals, linked by greenways and highways and between the two major rail lines.

Activity: The most important experience may be for the new arriving passenger getting off of the airplane and then returning to the airport; their anticipation of Florida on arriving and perception of Fort Lauderdale when leaving. The subjective experience of place, however, always remains secondary to logistical realities. Drivers focus on the clarity of circulation and are preoccupied by decision making. Riding in transit, vans, or as a passenger in autos, one might have an opportunity to appreciate the setting. Artwork could be a strong, evocative part of the setting, the setting itself, or it could become part of the decision making process. Art should probably not be conflicting or distracting. The crossings of transportation features could be highlighted by artworks.

Other works could be chosen for appropriateness to specific transit types:

- Greenways crossing the highways. Highlighting the greenway connections could make a point about the importance of the natural environment and imply connections for eco-tourists.
- The north and south connections to the downtowns follow the ridge along with connections to the history of highways and rail lines from the north.
- Bus and tram routes converge from the grid of neighborhoods and resort areas and provide connection to facilities, services and communities, which can reinforce the diversity of destinations within the county.



Open-Flat, Vast

Opportunities could reinforce the topography and flatness with treatment of pattern and drainage or the landmarks at the edges.

- Airfield- views of the airfield are wide open and show the pattern of runways and open space planted with lawn. The wide-open spaces provide for safety of air operations. Areas between runways provide drainage infiltration and could be graded or planted in a more interesting way.
- Runway- built to Federal Standards.
- Landmarks- the juxtaposition of the vast field, flat landscape and tall industrial structures like the smokestacks and cranes at the port create an interesting contrast. Artwork could highlight those forms with lighting or other emphasis.

Artworks would be orienting and clarify sense of direction and sense of the natural Florida landscape.



Raised-Expansive

2. AIRPORT SITE AND LOCAL CONTEXT

The site and immediate context of the airport feels relatively open and undefined spatially – and not intense in terms of activity or development. To an extent, this contradicts the proximity of the very active port, downtown, beaches and communities. The very flat topography emphasizes the small-scale elevation changes of highways and the views of the port, ocean and downtown Fort Lauderdale skyline. Perhaps there is an opportunity in reinforcing this sense of separation from the City while connecting it with transit.

SPATIAL TYPOLOGIES: OPEN-FLAT, VAST

The airfield is visible from the I-95 highway at the west, the I-595 highway to the north, the loop road on the southeast and west, as well as from the terminals. The pattern of the field and taxiways, movement of planes and lights at night dominate the views across this space to distant landmarks.

Activity: Experience of the airfield is passive, from transportation, the terminal, or an airplane.

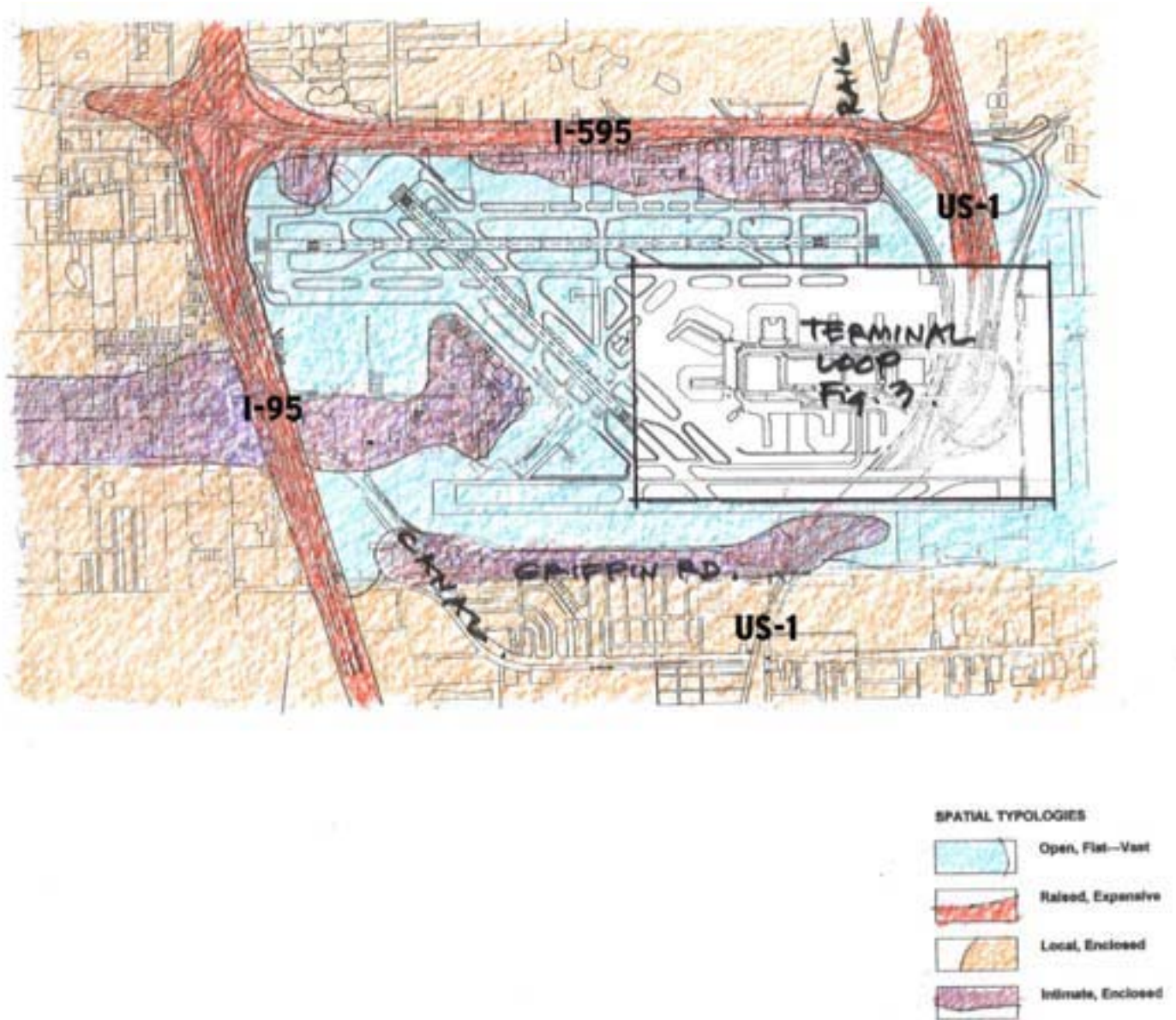
RAISED-EXPANSIVE

Raised highway along west and north and the overpasses at the Highway US-1 interchange provides expansive views of an open landscape. Tall off-site objects and the sky dominate this experience. These areas include:

- West arrival - I-95 connection to I-595 provides an overview of the airfield with the port, terminal, airplanes and wetlands in the background
- North arrival - I-595 connection to south Highway US-1/ terminal loop cloverleaf provide a dynamic spiraling entry or gateway to the airport that dives into a constricted channel; views and landscape are currently disorienting
- South arrival- south Highway US-1 connection to terminal loop cloverleaf is a similar experience

Activity: The interchange, the raised portions of the highway and the proposed APM offer distant views of the airport while moving. These experiences could help with orientation to the gateways and entries to the airport and provide a sense of welcome. For drivers, the experience is disorienting, due to the nature of the spiraling interchange.

FIGURE 2: AIRPORT SITE AND LOCAL CONTEXT



Interpretive or environmental artwork could relate to the airport and the Broward County Parks Bond Public Art Master Plan project.



Local-Enclosed

LOCAL-ENCLOSED

Spaces and views at the edges of the airport are confined by small scale buildings, fencing, planting buffers, graded earth berms, and by the highway on the north side of the airport site. There are views into the airfield in some areas through chain link fencing and there are connections to the residential and industrial neighborhood streets to the north and south.

These areas include:

- Airport loop road: North gateway/North terminal facilities
- Airport loop road: South gateway/Griffin road
- Airport loop road: Main terminal loop
- Airport loop road: Lee Wagener Blvd/West gateway; long-term and employee parking
- Airport loop road: Connections to adjacent neighborhoods
- Importance of water in shaping the south Florida region
- West gateway/edge: Connection to long-term and employee parking
- Local: Pedestrian pathways; numerous trails and walkways at edges. Little direct connection with airport, but views into airfield, and a sense of the airport as a neighbor
- County Greenways: Major greenways follow the canal south of the airport and the FERC rail line to the east

Activity: These are local circulation edges: Two to four lane streets, park and jogging trails, canal and greenway on the south, and parking in some areas. The function of the airport edge in many areas is to create a buffer from the noise of the airport.

INTIMATE-ENCLOSED

The west edge and the northeast edge of the airport are defined by relatively small parking areas, service yards and box, low-scale utilitarian buildings, these areas include:

- Campus-like spaces within General Aviation: This area has small-scale buildings, small parking lots and areas identified for drainage retention and landscape. A hotel and a parking lot in public view could create an opportunity for an artwork about the environment or airfield
- Remote parking west of I-95: Larger space serves the general public and provides an indirect gateway to the airport
- Campus-like spaces within administration areas to the north

Activity: These areas are on the airport. The Activities and uses include the general aviation campus, overflow and long-term parking, service areas and administration areas. General Aviation to the west has some public use mainly public parking areas and staff parking for local businesses. Currently there is an area designated for watching flight operations and is well used by locals.



Intimate-Enclosed

Sound walls, berming, open space and trails as well as the local entries to parking, service areas, and so forth offer art opportunities.

Long-term parking areas to the west of the I-95 highway have considerable public use. The service and administration campus to the north is primarily staff use. Typically visitors to Broward County arriving at the airport would not experience these areas. The most public areas offer the greatest opportunity for public art.

3. TERMINAL LOOP CONTEXT

The terminal loop, in contrast to the airport's edges, feels very confined and intense. It compresses circulation - and one's sense of orientation - into a very compact arrival and departure loop between the terminals and a central parking and rental car core. There is a dramatic contrast between the approach and the destination, but it is currently not memorable or interesting in a positive way. The primary means of arrival is via private automobile on an upper roadway for departures. Arrivals pick up and drop-off are from the lower level roadway. Arriving and departing cruise ship connections intensify activity at curb side. Shuttles and buses circulate from the rental car facility in the loop to remote parking, and hotel buses, tour buses and limousines pick-up and drop-off at the terminals. In the future rail and people-mover connections are being considered in the long term for the east gateway in a proposed Inter-modal facility.

SPATIAL TYPOLOGIES - RAISED RIBBON

A future elevated track or guide way for an Automated People Mover would provide panoramic views over the garages, highways and the flat landscape of the port and airport. Currently the raised ribbon provides views along the upper 'departures' roadway as contours and roof lines with interfacing architectural façades. The visual footprint of the terminal loop as viewed from the air allows rooftops and their parking areas to be 'visually' activated.

Activity: The ribbon and views from cars could also offer an important art opportunity, as well as the landscape, and terminals as viewed from above. Departing passengers are most often addressing concerns to their travel while the view from above in landing could be significant toward defining a unique 'sense of place' for the airport. Roof top parking areas would be ideal to engage environmental public artworks that enhance sustainable practise. Terminal rooftops might be considered as visual canvases that would enhance the thermal performance of the buildings.

RAISED PLATFORM

The raised platforms occur on the upper "departure level" of the roadway between terminal buildings and parking structures:

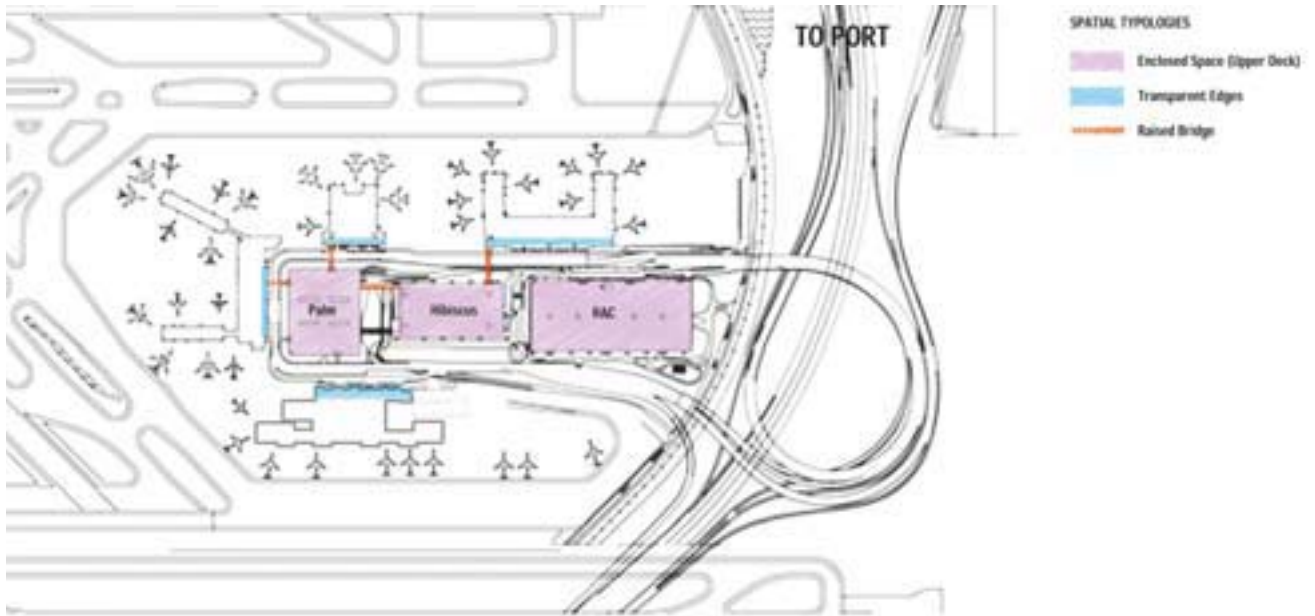
- Bridges to terminals - views up and down the terminal loop, gateway to the terminals; connection to vertical circulation at both ends



Raised Platform

Activity: The primary activity is walking across and through the bridges to and from the terminals to parking areas. In the future the bridges would connect to a proposed Automated People Mover (APM). The bridges offer inactive experience opportunities in their use while the driving toward and under offers significant public art potential. Art opportunities could consider the environmental context and the comfort and enjoyment of the public in the enclosed yet 'outdoor' passageways.

FIGURE 3: TERMINAL LOOP AREA



Pedestrian circulation from parking to bridges and terminals feels efficient and well oriented in most situations in the Hibiscus Garage, while more difficult in the Palm Garage. Bridges inherently create a gateway to the terminals for departures, but are more problematic for arrivals, which require climbing up from baggage areas at the lower level to cross at the third level. Simple, directional circulation offers a good opportunity for artwork, perhaps related to physical containment, crossing and views.

The bridges provide an excellent opportunity for art because they offer interesting views and clear directional circulation. They are connected to very important vertical circulation- escalators and elevators both in the terminals and garages because the Master Plan is encouraging travelers to move up and down from parking and the proposed APM to the bridge level to cross to the terminals in lieu of the at grade crossing at the arrivals level.

CONTAINED CHANNEL

The channels occur on the upper "departure level" of the roadway between terminal buildings and parking structures. The upper level departure loop is open to the sky, but is extremely compact and enclosed compared to many airports. This space is compared in the Aesthetic Design Manual to the canals found throughout South Florida. The channel is open on one side in some areas, with views to runways and off-site. These areas include:

- Terminal loop road - upper arrival level of road, drop-off zones at terminals for private vehicles/airport shuttles.
- Airport entry - the major entry is a channel, currently between the RAC and Terminal 1, but it will be extended by the future proposed inter-modal center.



Contained Channel

Activity: The channels are typically very intense with activity including unloading, movement of vehicles, jostling of luggage, and important good-bye experience for drop-off travelers. It is a challenging place for art because of the many distractions; however, it is an important place for clear orientation. It is a dramatic transition from the open highway and its curving ramps to the very linear terminal loop. This occurs on the upper level of the loop and has very good orientation to the terminals, but is unattractive and dominated by concrete and glare, as well as decision making related to drop-off and parking access.



Vertical Slot

VERTICAL SLOT

Canyon-like space between parking or terminals and loop roadway structures, and overhead light, including areas:

- Spaces between garages - parking toll plaza, circulation ramps to and from garages. Primarily circulation space, attention to traffic, direction.
- Spaces between garages and loop road - need for light along edges and into lower spaces. Important landscape area in WRT Master Plan.
- Spaces between terminals and loop road - very narrow slots of light, important pedestrian circulation space at upper and lower road, limited opportunity for planting, important opportunity for humanizing artwork.
- Space between a potential future proposed inter-modal center would provide opportunities to create an interesting experience for train and auto loops as passing through slots of light and landscape.

Activity: The airport is trying to discourage at-grade crossings from parking and rental cars to the terminals at the arrivals level, but currently they are some of the easier and more pleasant pathways to and from their cars. Being at grade offers the opportunity for arriving in Florida in a “real” landscape. The gardens between and along the edges of the garages could be one of the most memorable spaces in the terminal complex. Artwork could reinforce the horizontal layers of the Florida landscape.



Horizontal Layer

HORIZONTAL LAYER

These are sandwich-like spaces with concrete slabs overhead and horizontal views to destinations. They are generally dark and disorienting, but open to light on the edges. Most of them are in the central parking area of the terminal loop and the lower level of the loop roadway including:

- Parking garages - several levels of parking
- Lower level of loop road - arrival circulation at terminals
- Highway US-1 at new runway - the future runway across Highway US-1 will create a tunnel like space that could be a challenging opportunity for an artwork.

Activity: The activity in these areas is circulation, primarily automobile and shuttles/buses. In addition there is vehicular parking, walking to and from vehicular parking and vertical circulation up to the bridges. There is also a waiting function for buses/shuttles and auto pick-up at the lower level of the loop road. These spaces offer an opportunity for artwork that is orienting, such as Jodi

Pinto's *Light Cylinders* in the Hibiscus garage. These are problematic spaces for artwork, however they could provide the opportunity to entertain people waiting for shuttles, provide light, and perhaps differentiate areas.

OPEN AREA

Open areas at ground level within the terminal loop are limited. They occur primarily at the outer edges of the loop road and open to the airfield or the highway interchange at the airport entry and exit including:

- Terminal loop road - glimpses across airfield from roadways, openings from walkways between terminals. Some of these spaces could have outdoor seating or gardens with a view. Drop-off zones between terminals for tour buses
- Airport gateway area - open space north and south of the interchange and along exit roadway, open space near proposed inter-modal center

Activity: Experience of these spaces is one of movement or circulation. Artwork could be distracting for drivers but also could create a sense of place and orientation. Other types of artworks could be interesting for transit riders or pedestrians to highlight the open spaces and connect with the airfield and landscape.



Open Area



James Carpenter
Luminous Portals
Rental Car Center

Interior Spaces

A first-time visitor to Fort Lauderdale-Hollywood International Airport does not immediately get a sense of the uniqueness of the region, with the exception of the palm trees located sporadically between structures. There is little to no connection made between the architecture and the ecosystem, which is very noticeable from the air as planes fly over a sea of grass or water. The architecture also provides a challenge to the integration of public art, which will be discussed in a few general categories shown below.

ARCHITECTURE AS INSPIRATION/PLACEMAKING

The architecture of the existing terminals is for the most part 'utilitarian' in nature and provides the basic necessities for travel without immersing visitors in a unique experience. There is much room for art to play a more fundamental role due to the lack of architectural expression, although challenges exist since the architecture does not on its own inspire. Many of the most critical 'nodes' (defined as places of activity and interchange) are given to utilitarian functions such as security, and natural places for significant art installations seem to be lacking.

The original terminals were built in the early 1960s in the international style. These were subsequently demolished, added to and remodeled in the 1980s, but the style remains relatively consistent with the tone of the original international style buildings. The international style of architecture is partially defined by an expression that is purposefully devoid of references to a specific place - capable of being built in the same way anywhere in the world. This architectural philosophy is antithetical to the desire to teach people about the special qualities found in Broward County and Southern Florida. Low ceilings and uninspiring concourses create a drab entry for visitors throughout the four existing terminals. With the notable exception of the Jody Pinto *Light Cylinders*, the parking garages and lower roadways also create a drab experience.

Other exceptions can of course be found in Terminal 1, where both the ticketing area and the baggage claim have a more rich spatial experience. Modern materials such as steel and glass can be found in these locations as well as ample daylight. Not surprisingly, the existing art collection seems more at home in this setting than elsewhere in the terminal. In large public spaces high ceilings are often needed to create appropriate sight lines in which to experience art at a distance.

Looking ahead, to the future expansion of the airport including the renovation of Terminal 4 - Concourse H, shows promise that the architecture will be elevated to provide a more exciting backdrop for visitors. As yet there are no defining architectural landmarks for the Fort Lauderdale-Hollywood International Airport, as exist at Los Angeles International Airport for example. Our team hopes that the designs continue to evolve to promote the successful inclusion of public art and also to become models of sustainable design and construction.

TERMINAL-TO-TERMINAL EXPERIENCE

The sporadic growth of the airport over time has resulted in a lack of aesthetic unity, though perhaps the intention may have been to engage in dialogue by showcasing differences. Consequently, the four terminals and the parking garages have a few similarities (for instance, the sameness in many of the baggage claim areas and ticketing counters), and yet not enough to seem purposeful, especially as minor remodels have



Light Well in Terminal 3



Terminal 4 Atrium



Fabric Canopies

changed different aspects of each terminal. Note the large aesthetic differences found in the 'interior street' of Terminal 3 with the rest of the terminals.

There is also a disjunction in the way the exterior building elevations relate to one another. Thankfully, future construction has also been identified that would serve to upgrade the architectural experience of the existing terminals through a series of façade improvements. Other measures seek to provide an aesthetic tie between the terminals for the visitors that travel between each. The airport is proposing to use a series of metal and tensile fabric canopies and possibly the 'wrapping' of columns to play this role. Public art can play a significant part in enhancing this experience as well.

DECORATION

In general, the biggest challenge facing the integration of public art into the architecture of the terminals is the current use of 'decoration' throughout each terminal. Decorative elements include wall and ceiling murals, patterned carpet and furniture, all of which visually compete with the display of art. In many cases, as in parts of Terminal 3, the decoration rises to the level of a cacophony, drowning out architecture and art to create an almost Las Vegas strip mall aesthetic. Art that is displayed within this framework is often drowned out. It is also difficult to integrate art into the architecture if both are drowned out by decorative elements. Part of our work focused on how to reconcile or redirect decorative elements to play a meaningful role in the description of place if they are necessary elements in the terminals. Architectural guidelines will be drafted for the future unbuilt terminals so that decorative elements enhance rather than detract from both architecture and art.



Wall Murals

AIRPORT TYPOLOGIES

It is our desire to create a master plan that is useful to guide decisions over a great length of time. Realizing that as time moves forward, it gets increasingly difficult to predict the exact nature and types of projects that will ensue, we feel it is critical to identify certain typologies that can be particularly instructive relative to the type of art installation that is appropriate for a given opportunity that emerges. The typologies listed below are found throughout the existing terminals (additional typologies exist external to the buildings), and will likely appear in the new facilities in Terminal 4 and the potential expansion of Terminal 1. In the following pages, we show where these typologies exist in the current facilities and attach photographs in order to illustrate the principles.

SPATIAL TYPOLOGIES

The architecture of the terminals ultimately provides the backdrop and interface for any artwork that will be included at the airport. As part of the master planning process, we have identified the types of artwork that are appropriate and inappropriate based on the spatial characteristics of the architecture that exists. This strategy is relevant for permanent collections, but also visiting or traveling exhibits, so that the art can be properly experienced.

By spatial typologies, what we are describing is the physical environment in which the art resides. There are external and internal spatial environments that result from the physical materials that 'bound' a space, be it wall, window, ceiling or floor. For the purpose of this phase of the work, we identify interior typologies and will expand the full range of typologies as our work progresses.



Atrium in Terminal 3

We also make a clear distinction between architecture and decoration, which in many ways has a much more ephemeral quality than the main structural space. Decorative elements such as carpet, banners and paint colors should be dealt with and discussed separately since they can easily be adapted to work with commissioned art projects or to influence final art expression. It is our intent to document the ideal decorative environment so as not to detract from or diminish the potential of the art projects we identify.

Utilitarian Typology - The pervasive spatial environment found throughout the existing airport complex is one that could be described as utilitarian. These environments are typified by relatively low ceiling heights (9-14 feet) with dropped ceilings and recessed lighting providing relatively uniform lighting conditions. Decorative elements are usually minimal and there may or may not be daylight available, depending on their locations in the airport. Finish materials tend to be gypsum board, metal panels or concrete. The widest range of 'activity typologies' (explained below) can be found within this spatial typology, which is counter intuitive. Subsets of this typology exist as some spaces are more intimate and human scaled, while other spaces such as those that exist in most of the concourses are quite large. In general, this family of typologies creates challenges for the integration of art since it provides a small amount of variation and few surfaces.

Palatial Typology - In a few locations in the airport the architecture takes on a completely different scale and spatial quality than that found in the utilitarian typology. For the purposes of this report we have lumped a wide variation of space types together to describe spaces where the architecture exceeds the minimum requirements to serve their function in terms of spaciousness or architectural quality. A few examples are shown below, but are typified by high ceiling heights, rooms with a great amount of ceiling height variety, expanded palette of materials, and daylight as ambient light source in combination with a wider variety of electric lighting options. In general this spatial typology is used in strategic locations throughout the airport where larger groups of people will congregate, or near 'nodes' or circulation. A larger portion of the current collection of art naturally resides within this spatial typology, which, because of the diversity of space provides more opportunities for art integration.

ACTIVITY TYPOLOGIES

A great number of activity typologies exist within the context of the airport, which provide different opportunities for the appreciation of art and possibly suggest guidelines for the selection of medium relative to space. A few of the major activity typologies are identified below and then highlighted on the existing terminals for clarity. In many ways, the identification of an activity



Utilitarian Typology in Terminal 1



Palatial Typology in Terminal 1



Circulation Space in Terminal 1



Waiting Space in Terminal 1



Waiting Space in Terminal 3



Node around Security Checkpoints in Terminal 1



Critical Function Space: Ticketing in Terminal 4

typology is also a statement about the mental state or potential receptiveness of the public to different art experiences based on what they are likely doing in each typology area. We are deliberately not categorizing non-public spaces, or independently leased spaces such as restaurants and shops.

Circulation Spaces - A large amount of a terminal's square footage is dedicated to circulation. Volumes of people traveling to and from key destinations: Plane to plane, plane to baggage claim, ticket counter to plane and plane to car for example. In general, individuals in circulation areas are not able to spend much time with esoteric experiences, as they are moving with a specific agenda in mind. Integration of art in this activity typology must be carefully considered.

Waiting Spaces - Airports also devote a great deal of square footage to waiting spaces of various kinds. Individuals in these areas are potentially open to experiences or even actively seeking experiences to pass time as they wait for a plane or a visitor. A wide variety of art mediums are likely appropriate in these spaces.

Nodes - Key locations within airport terminals can be described as 'nodes', which are essentially mini-interchanges and important nexus points within a facility. They typically provide great opportunities for significant art pieces that celebrate movement. In essence they are mini 'ecotones' within the larger airport context - the perfect place for people watching. They can also be defined as 'decision points' within a plan such as entrances to concourses, escalators, building entrances and where major circulation routes intersect. Waiting spaces and other critical function spaces often flank nodes.

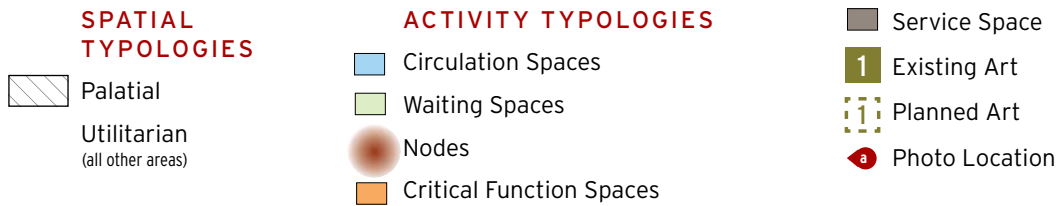
Critical Function Spaces - Throughout each terminal are a series of 'critical function' spaces, which describe activities essential to the process of travel. These include baggage claim areas, ticketing and security checkpoints. At each of these locations, waiting is usually a key part of the activity, although it is waiting with a very focused destination in mind and done while standing. Typically an elevated level of stress for the visitor exists in these locations and there is an opportunity to both address this concern while perhaps serving a pragmatic purpose such as the idea to integrate security cameras into art. In no way can the art compete inappropriately or physically hinder the critical function of these areas. The issue of wayfinding is a significant challenge at any airport context. Enhancing wayfinding with and through public art should be evaluated.

BASEMAPS

In the following pages, we show where these typologies exist in the current facilities and include photographs in order to illustrate the principles.

USING THE BASEMAPS

In the following pages, we show where the aforementioned typologies exist in the current facilities and include photographs in order to illustrate the principles. The diagrams that follow represent all levels of each of the four terminals. The same graphic symbols were used throughout. Note in the keys below that palatial space is denoted by hatching, and that circulation, waiting, critical function, and service spaces are each represented by a different color. Nodes, the prime interchange points of the facility, are shown as diffuse red points. The locations of existing and planned art installations are represented by numbered green squares, and these are keyed to the descriptions of the art located on the facing page. Red teardrop-shaped tags show the locations from which the photos on the facing page were taken, which are lettered to correspond to the tags.





a. Looking Down from Level 2 to Level 1

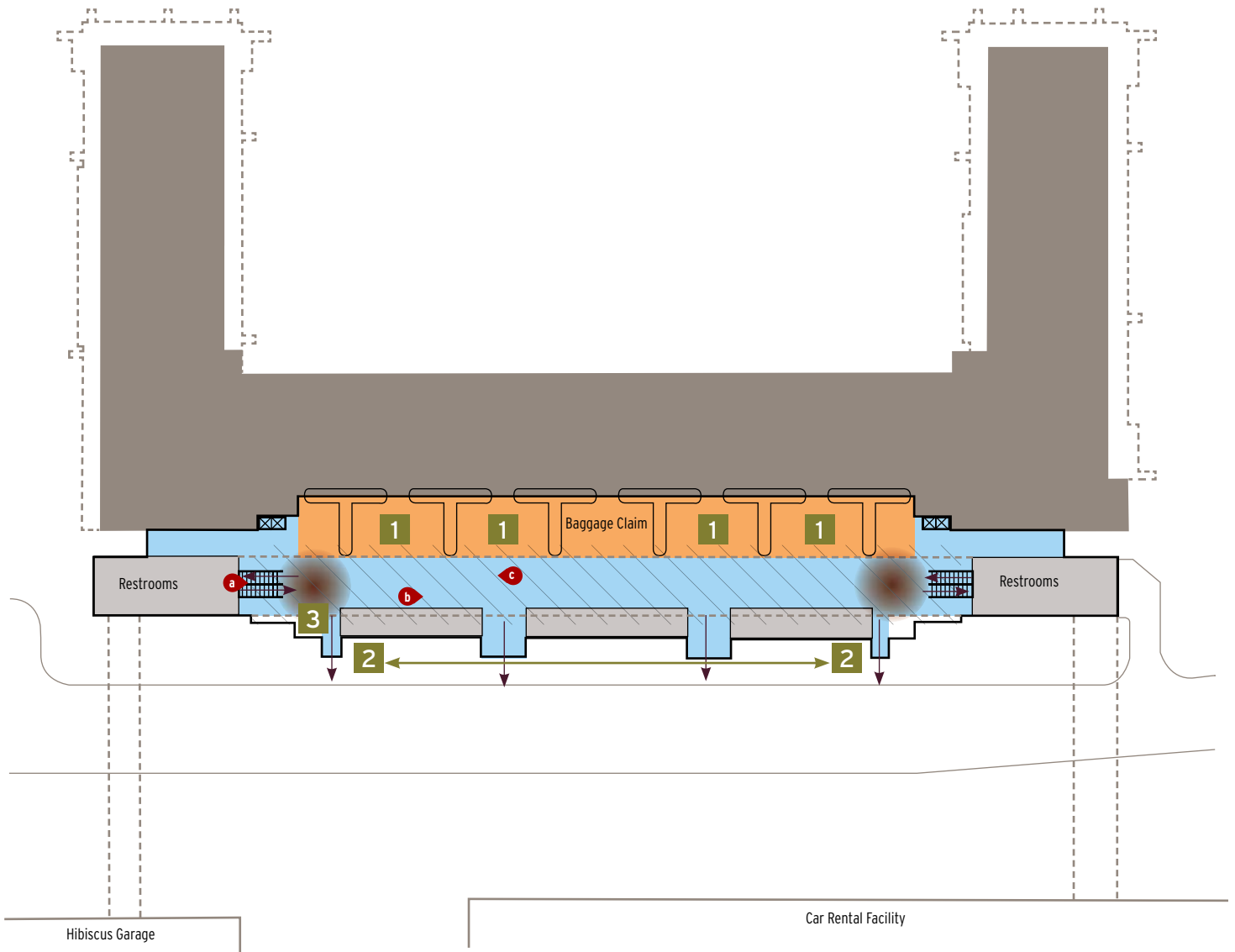


b. Palatial Spatial Type, Circulation



c. Existing Art on Level 1





- 1 Jim Green
Musical Warning Beacons
Sound Art–Baggage Claim
- 2 Liam Gillick
Idea Horizon–3 floors
Clear Graphic Film on Glass Wall
- 3 Alice Adams
Stone and Glass Garden
Coral, Glass, Native Plants







SPATIAL TYPOLOGIES

-  Palatial
-  Utilitarian (all other areas)

ACTIVITY TYPOLOGIES

-  Circulation Spaces
-  Waiting Spaces
-  Nodes
-  Critical Function Spaces

 Service Space

-  Existing Art
-  Planned Art
-  Photo Location



d. Circulation & Shops



e. Areas around Restrooms form Activity Nodes

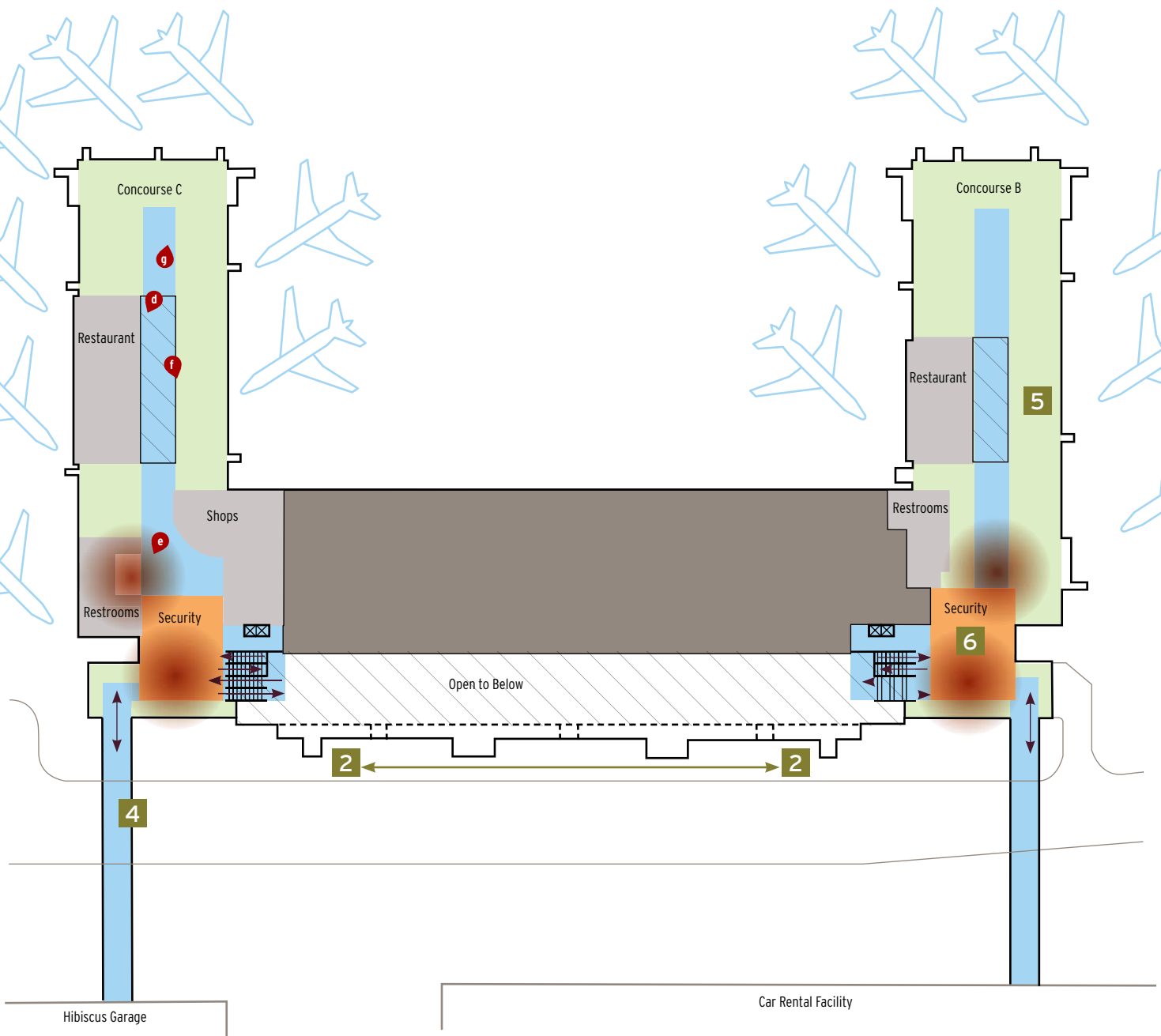


f. Circulation & Waiting as Same Spatial Type



g. Circulation & Waiting as Different Spatial Types

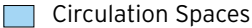


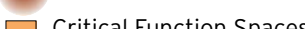
- 2 Liam Gillick
Idea Horizon-3 floors
Clear Graphic Film on Glass Wall
- 4 Paul DiMarinis
Wavescape
Interactive Sound
- 5 Miles Coolidge
Instead of a Bridge
Photographic Images on
Aluminum Panels
- 6 Carolyn Braaksma
River of Grass
Terrazzo Floor







SPATIAL TYPOLOGIES

-  Palatial
-  Utilitarian
(all other areas)

ACTIVITY TYPOLOGIES

-  Circulation Spaces
-  Waiting Spaces
-  Nodes
-  Critical Function Spaces

-  Service Space
-  Existing Art
-  Planned Art
-  Photo Location



h. Looking down to Level 2 from Level 3



i. Ticketing & Circulation as Palatial Spatial Type

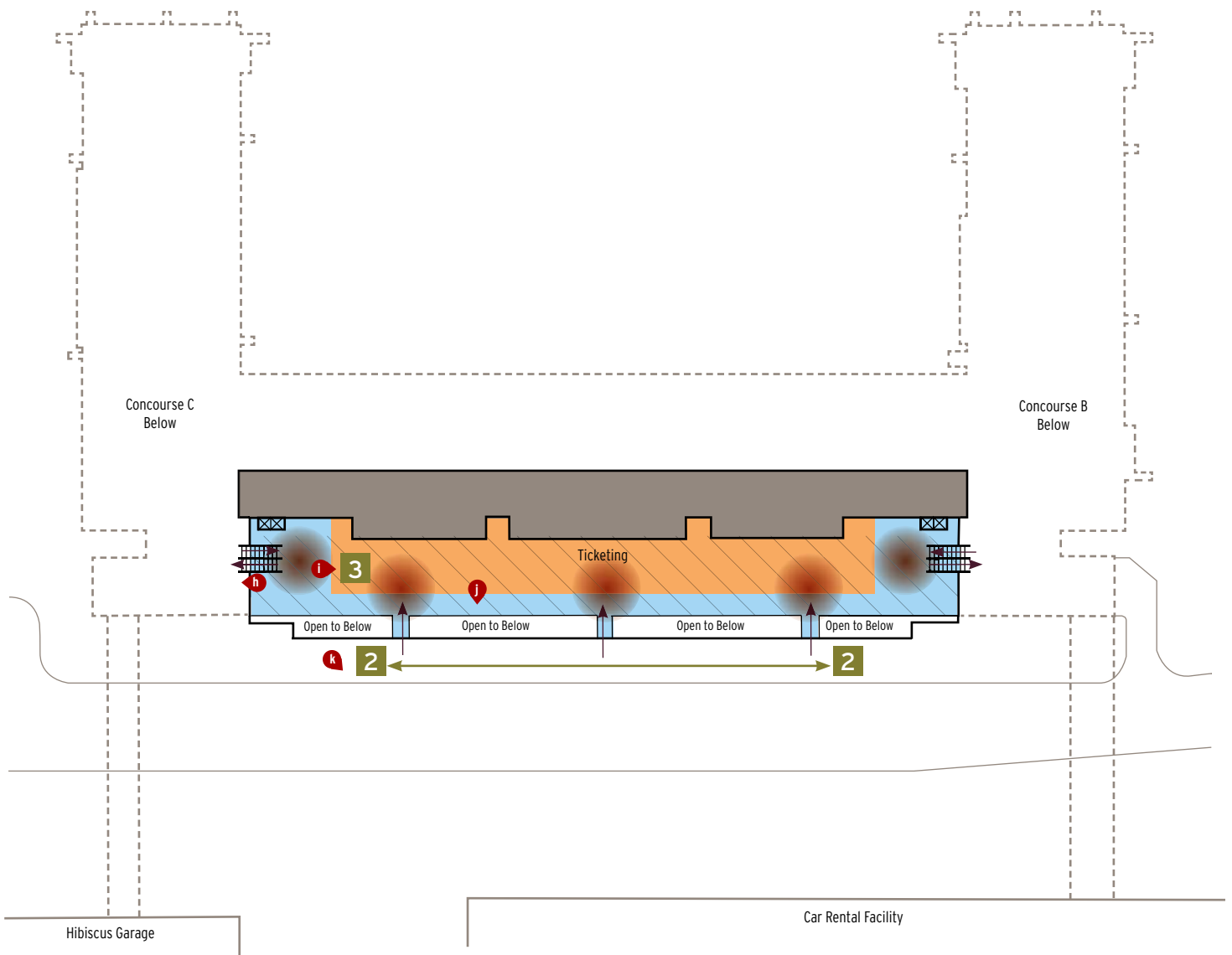


j. Gillick Art Installation in Circulation



k. Rental Car Facility from Terminal 1

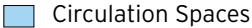



- 2** Liam Gillick
Idea Horizon-3 floors
Clear Graphic Film on Glass Wall
- 3** Alice Adams
Stone and Glass Garden
Coral, Glass, Native Plants


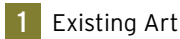




SPATIAL TYPOLOGIES

-  Palatial
-  Utilitarian (all other areas)

ACTIVITY TYPOLOGIES

-  Circulation Spaces
-  Waiting Spaces
-  Nodes
-  Critical Function Spaces

-  Service Space
-  Existing Art
-  Planned Art
-  Photo Location



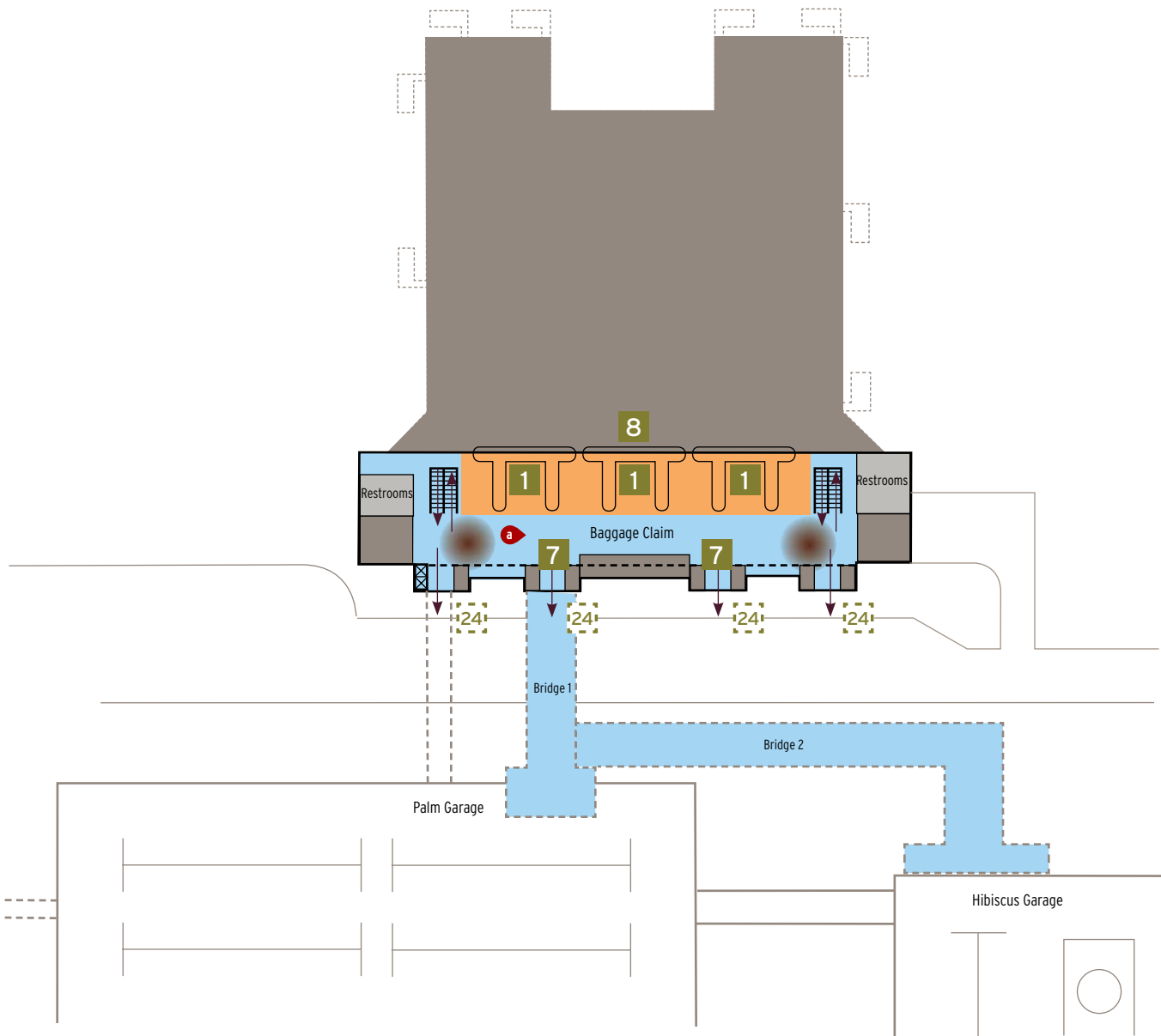
a. Utilitarian Spatial Type, Circulation

- 1 Jim Green
Musical Warning Beacons
Sound Art-Baggage Claim

- 7 Jim Green
Talking Vestibules
Sound Art

- 8 Jane Haskell
Let the Waters Teem with
Living Creatures and Let Birds
Fly Above the Earth
Fiber Optic with Medex Panels





- 24 Pam Beyette
The Lay of the Land
Ceramic Tile and Mosaic







SPATIAL TYPOLOGIES

-  Palatial
- Utilitarian
(all other areas)

ACTIVITY TYPOLOGIES

-  Circulation Spaces
-  Waiting Spaces
-  Nodes
-  Critical Function Spaces

-  Service Space
-  Existing Art
-  Planned Art
-  Photo Location



c. Node of Activity Before Security Points

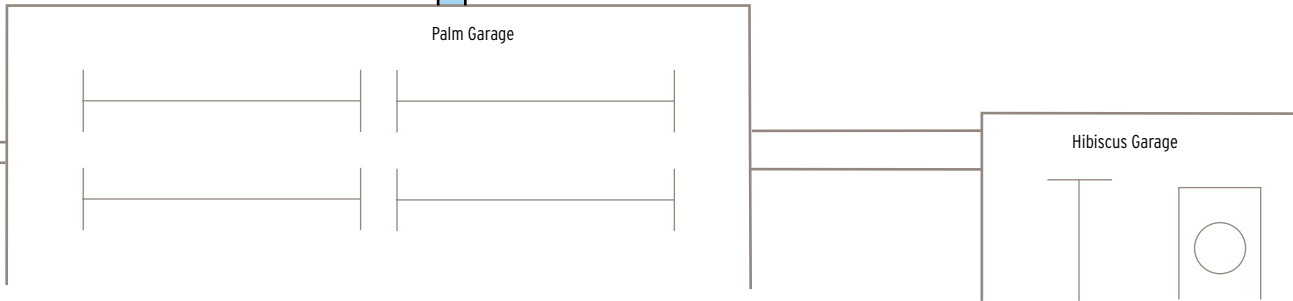
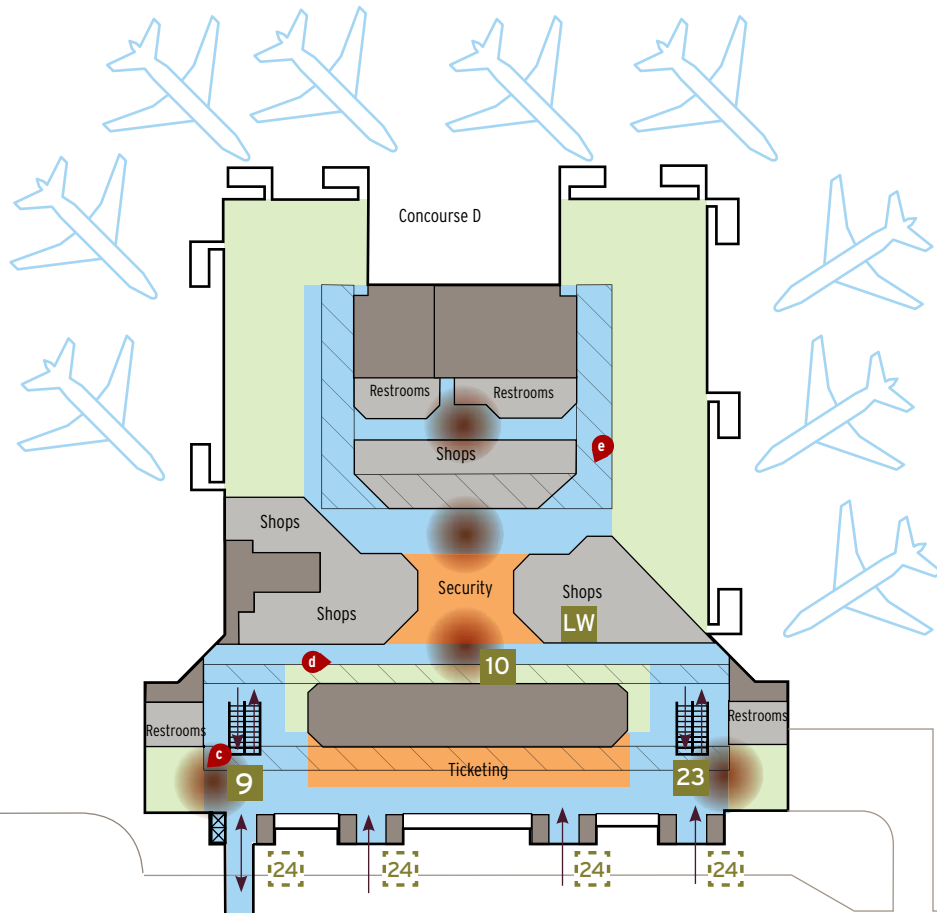


d. Palatial Spatial Type, Circulation



e. Utilitarian Spatial Type, Boarding Areas





- 9 Elizabeth Busch
Gateway to the South
Acrylic and Fabric on
Canvas Painting
- 10 Robert Huff
Gateways
Acrylic, Oil and Pencil
on Canvas Painting
- 23 Clyde Butcher
Black and White Photos
Photography
- LW Lee Wagener Art Gallery
- 24 Pam Beyette
The Lay of the Land
Ceramic Tile and Mosaic






**SPATIAL
TYPOLOGIES**

-  Palatial
- Utilitarian
(all other areas)

ACTIVITY TYPOLOGIES

-  Circulation Spaces
-  Waiting Spaces
-  Nodes
-  Critical Function Spaces

 Service Space

-  Existing Art
-  Planned Art
-  Photo Location



a. Utilitarian Spatial Type, Baggage Claim

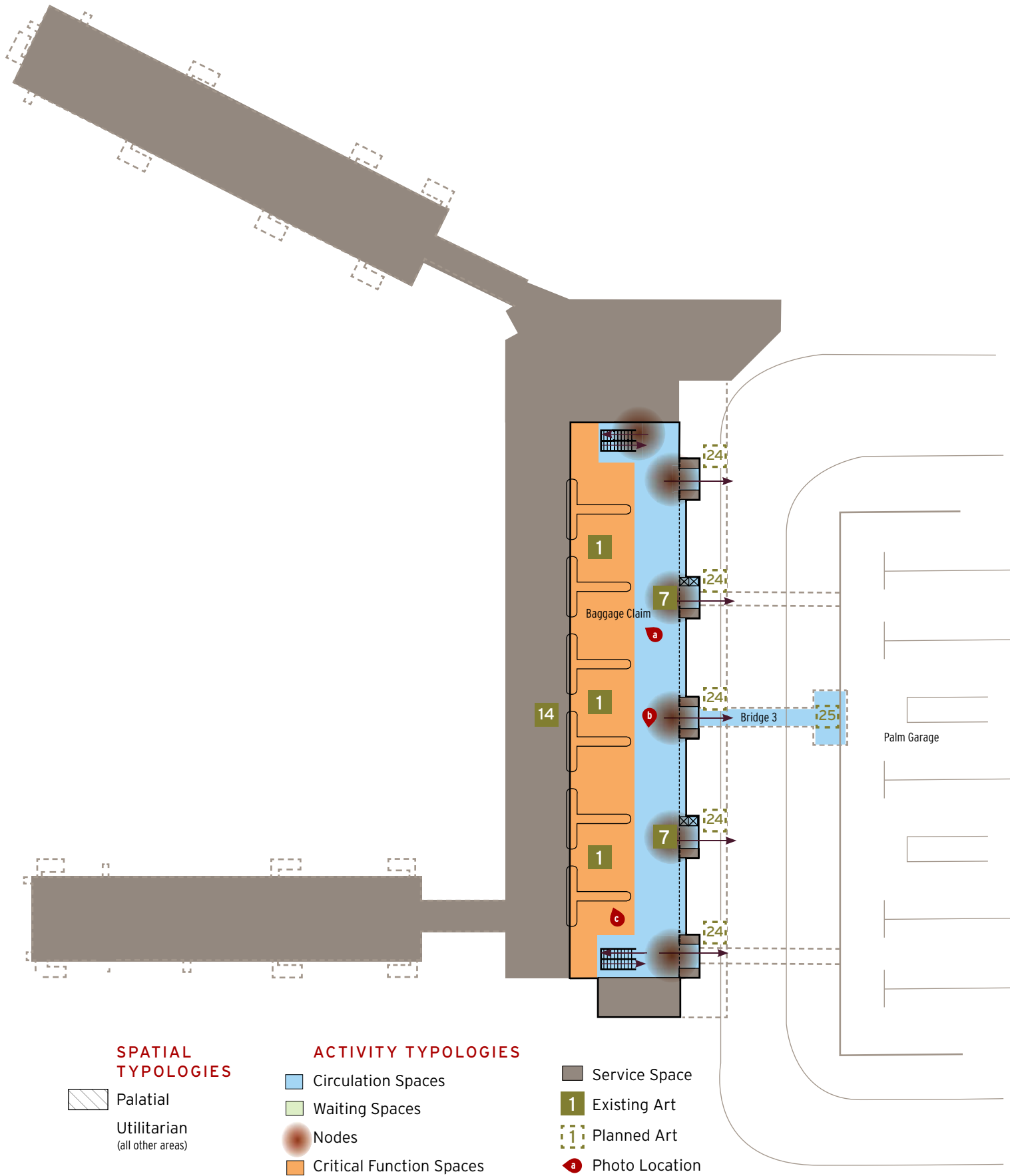


b. Utilitarian Spatial Type , Circulation & Baggage Claim



c. Utilitarian Spatial Type, Baggage Claim

- 1 Jim Green
Musical Warning Beacons
Sound Art-Baggage Claim
- 7 Jim Green
Talking Vestibules
Sound Art
- 14 Jane Haskell
Let the Waters Teem with Living Creatures and Let Birds Fly Above the Earth
Fiber Optic Installation
- 24 Pam Beyette
The Lay of the Land
Ceramic Tile and Mosaic





d. Critical Function Space at Ticketing



e. Planting in Atrium Space



f. Circulation through Waiting Areas



g. Utilitarian Spatial Typology , Waiting Area



h. Palatial Spatial Type, Circulation "Street"



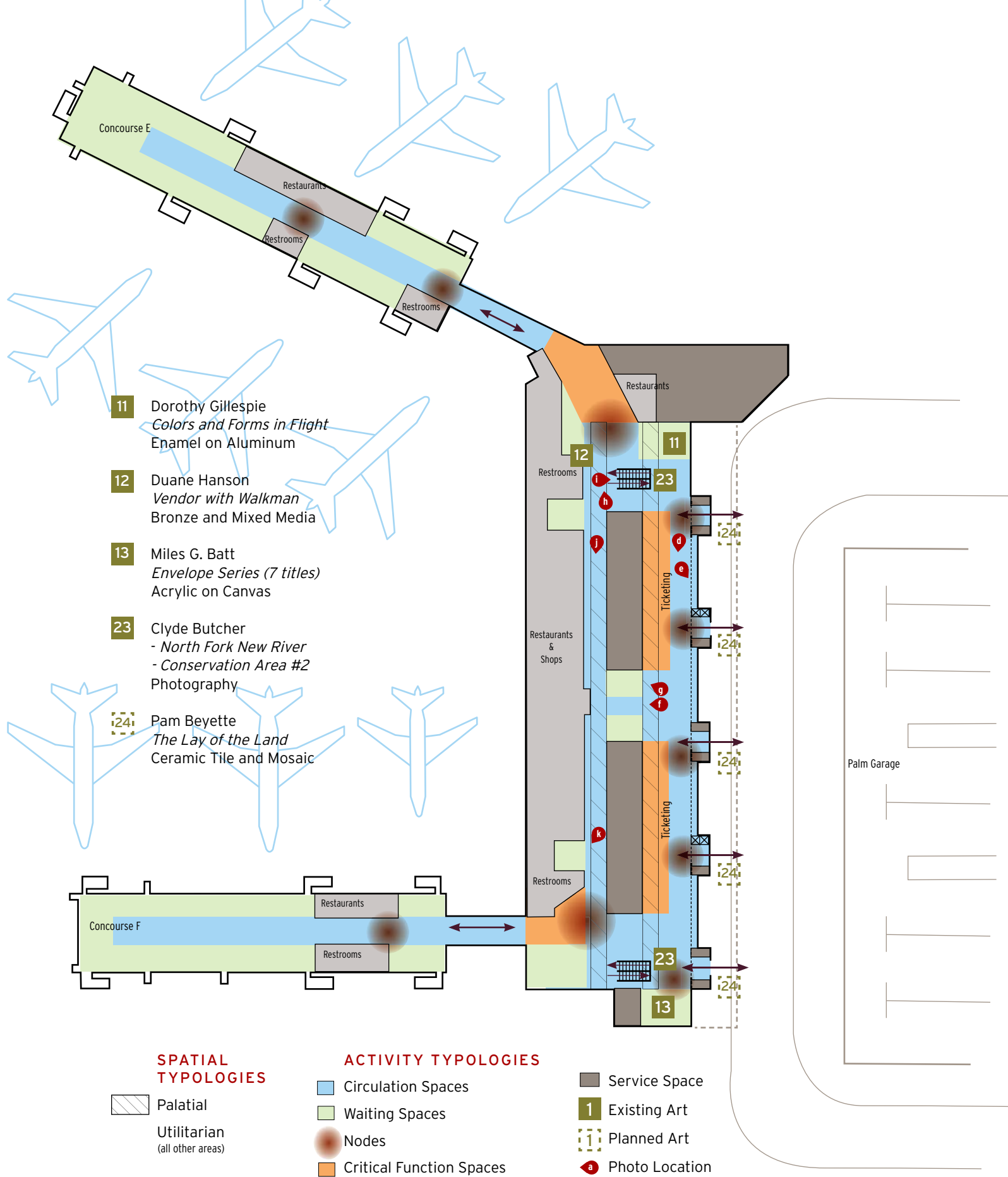
i. Waiting Areas near Escalators



j. Circulation Street



k. Waiting Areas Along Street





a. Existing Art



b. Utilitarian Spatial Type, Baggage Claim



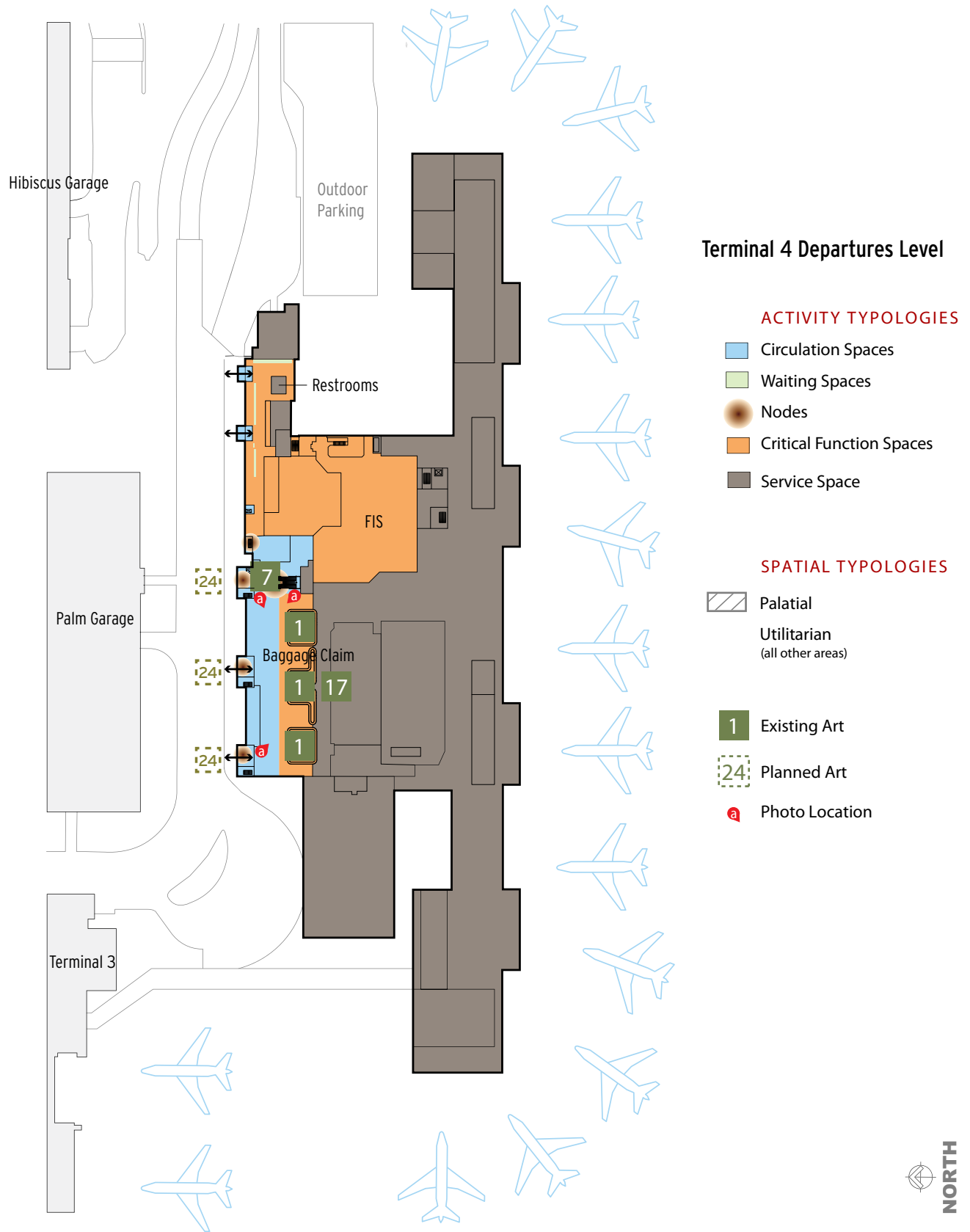
c. Utilitarian Spatial Type, Baggage Claim

1 Jim Green
Musical Warning Beacons
Sound Art-Baggage Claim

7 Jim Green
Talking Vestibules
Sound Art

17 Keith Sonnier
Florida Current
Neon, Argon, Sheet Metal

24 Pam Beyette
The Lay of the Land
Ceramic Tile and Mosaic





a. Existing Art Above Escalators



b. Palatial & Utilitarian Spatial Types, Circulation & Waiting Areas

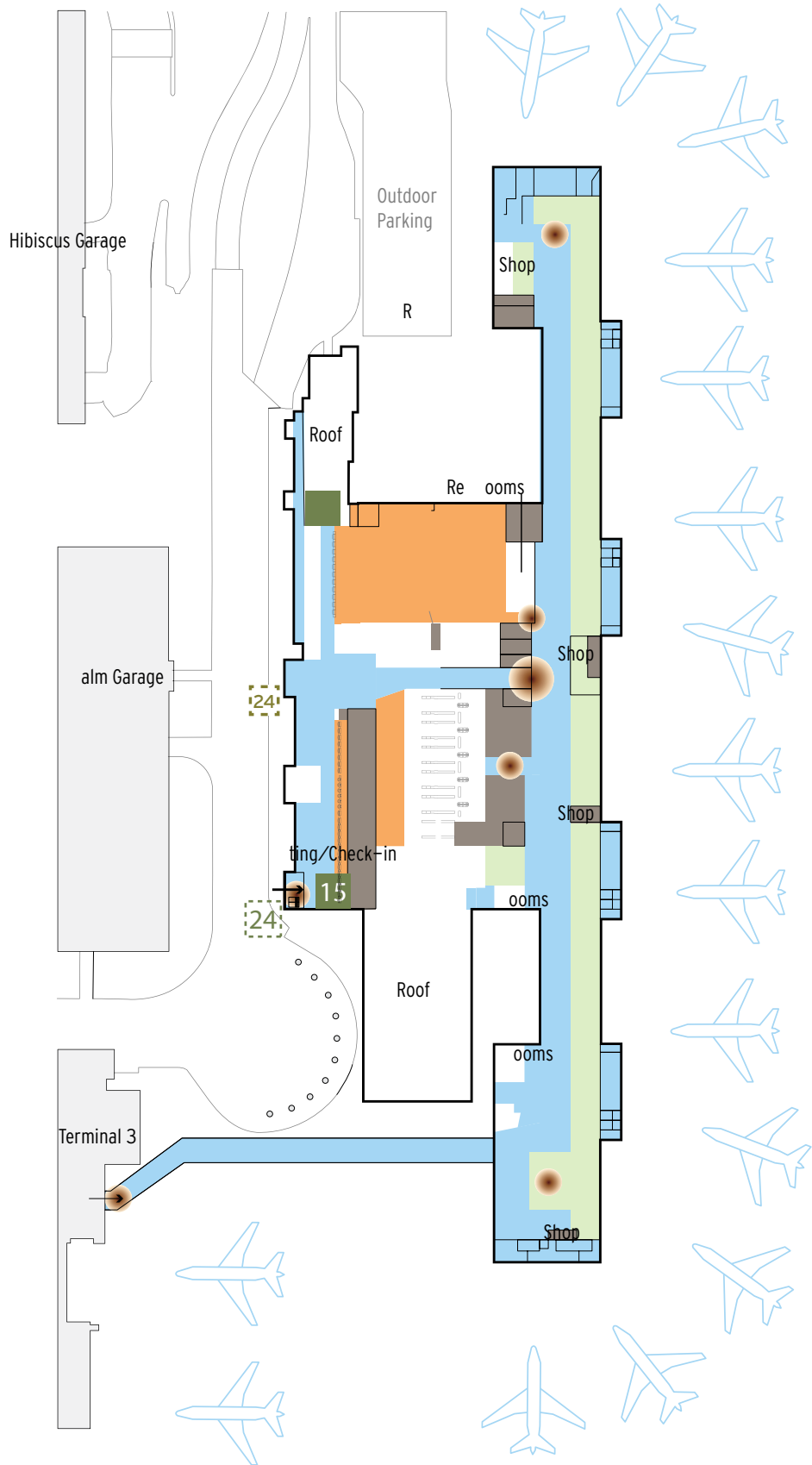


c. Utilitarian Spatial Type, Circulation & Waiting



d. Utilitarian Spatial Type, Waiting Area

- 15 William Crutchfield
The Importance of Being a Bubble
Acrylic on Canvas
- 16 Susan E. Harlan
Chasing Armadillos
Quilted Tapestry
- 19 Clyde Butcher
12 Black and White Photographs
Administration Area
Photos
- 24 Pam Beyette
The Lay of the Land
Ceramic Tile and Mosaic



Terminal 4 Departures Level

ACTIVITY TYPOLOGIES

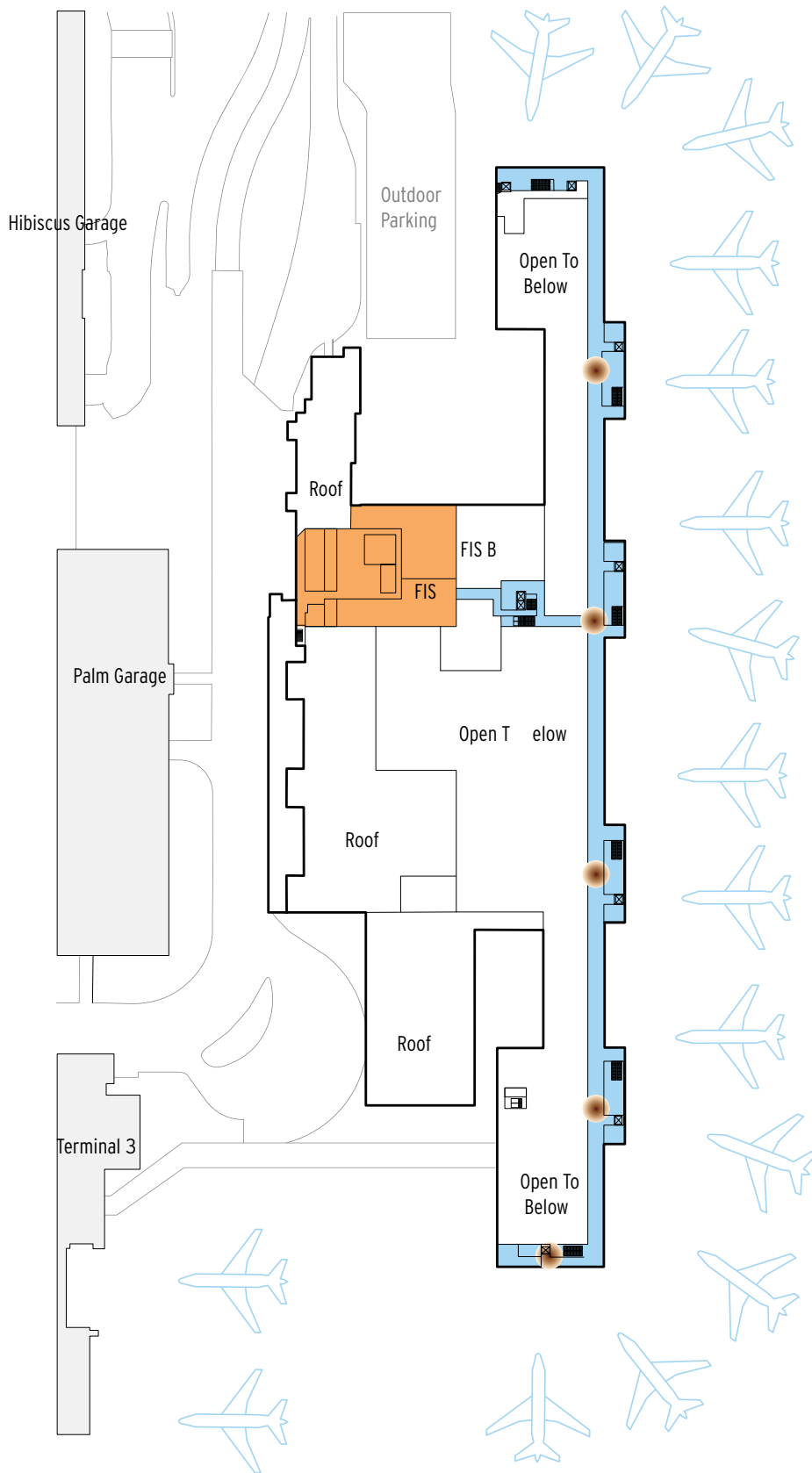
- Circulation Spaces
- Waiting Spaces
- Nodes
- Critical Function Spaces
- Service Space

SPATIAL TYPOLOGIES

- Palatial
- Utilitarian (all other areas)

- 1 Existing Art
- 24 Planned Art
- a Photo Location





Terminal 4 Mezzanine Level

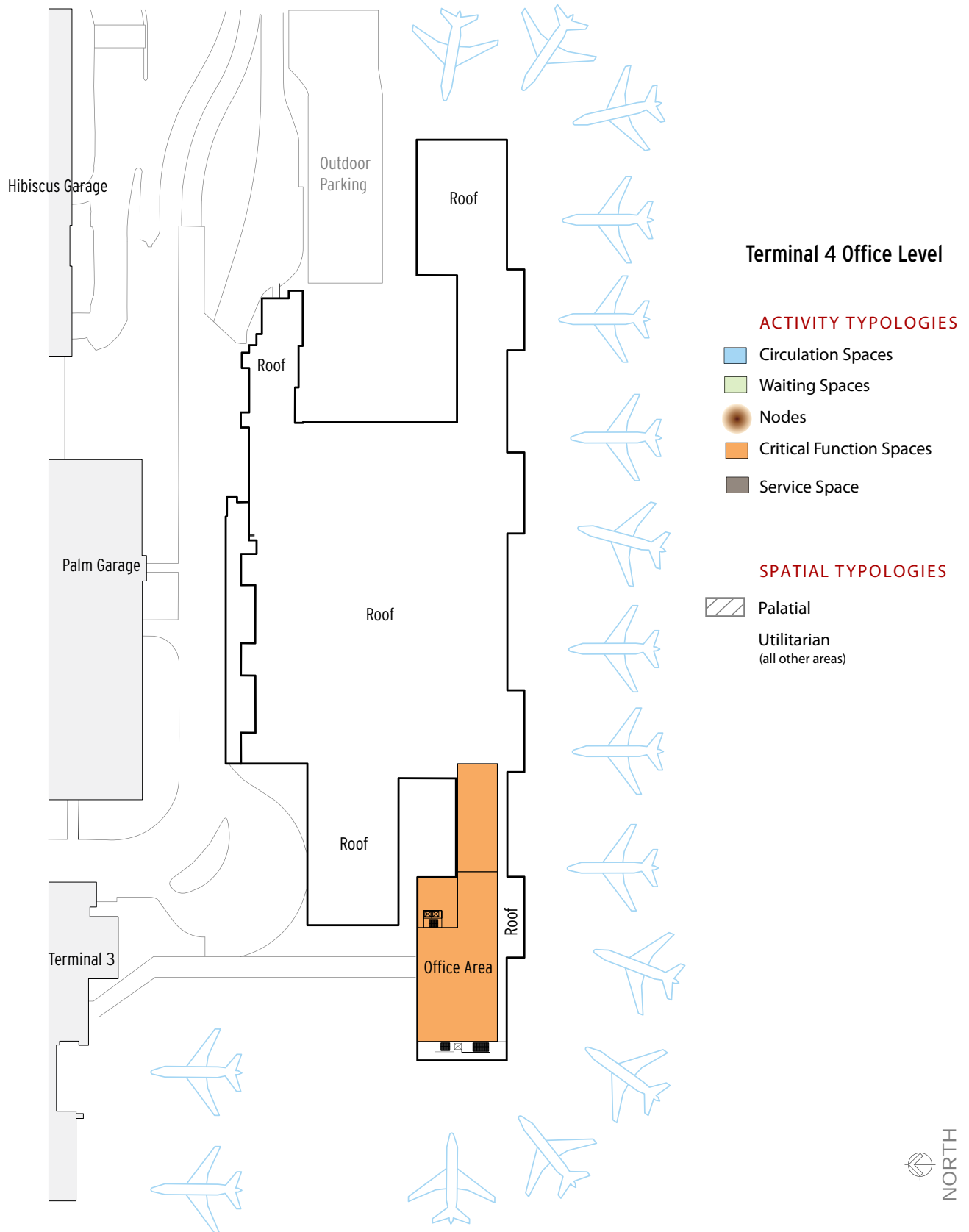
ACTIVITY TYPOLOGIES

- Circulation Spaces
- Waiting Spaces
- Nodes
- Critical Function Spaces
- Service Space

SPATIAL TYPOLOGIES

- Palatial
- Utilitarian
(all other areas)





Detailed Project Descriptions



THE INTEGRATION OF ARTWORK INTO NEW DEVELOPMENT WILL CREATE A SYNERGY WITH ENGINEERING, ARCHITECTURE, LANDSCAPE ARCHITECTURE, GRAPHIC DESIGN AND LIGHTING DESIGN AS WELL AS OTHER DISCIPLINES SUCH AS SECURITY, OPERATIONS AND RETAIL CONCESSIONS.

Detailed Project Descriptions - Introduction

Thirty projects have been identified and many include the possibilities of sub-components or multiple projects. The projects were identified and prioritized to achieve the goals of the Master Plan in a way that is transformative. The collection of artworks has been growing in strength along with the history and development of the Public Art Program as a whole. As more art is integrated into the design of the facilities it becomes richly layered into the experience of the airport. As a result, great emphasis is given to works that are large in scale, and integrated with the site as well as the architecture and infrastructure of proposed expansion projects. These projects will transform the airport experience by tackling the arrival to the airport and cold concrete surfaces of the terminal loop. All projects are carefully referenced to related expansion projects and the objectives defined by the existing master plans.

Factors that affected project priority include (not in any particular order):

- High visibility for airport users
- Significant scale of impact
- Early schedule or phasing of related expansion projects
- Ability to integrate work into the design process
- Potential synergy with other plans (Vision 2020 Airport Expansion Plan, Landscape Master Plan, Aesthetic Design Criteria Manual)
- Potential to extend artwork into the airport site, landscape and entry
- Low cost or ease of implementation

These factors were subjectively weighted and considered with each project. High priority projects for the most part describe early works that are large in scale, and integrated with the site, and/or architecture of the proposed expansion projects. Medium or Low priority categories include some very important or potentially dramatic projects, that are not connected to early expansion projects. Therefore, these allow for more flexibility at a later date. The format of the project descriptions is intended to make them a resource to all members of the art process including artists, Broward County Aviation Department Program staff, airport administration and design teams for related or integrated projects.

Criteria and Guidelines for Projects:

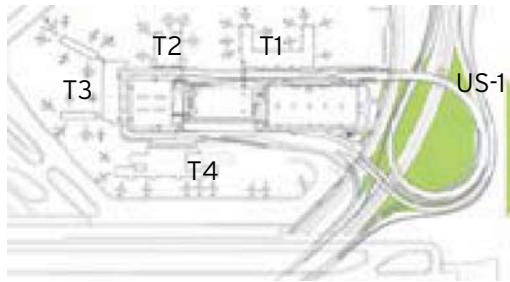
- Integrated work
- Collaborative teams
- Community involvement
- Agency involvement
- Ecotone
- Transportation interchange
- Spatial and Functional Typologies
- Maintenance
- Cleaning
- Repair/Replacement/Restoration
- Durability
- Resource Use
- Safety and Security

Detailed Project Descriptions - Project List

PROJECT	PROJECT TYPE	TIMING
HIGH PRIORITY PROJECTS		
1	Highway Gateway - US1 north and south	Site Runway Expansion Bridge Long Term
2	Underside of Viaduct - Arrivals Level - Terminal Loop	Site/ Architectural Early Action potentially phased
3	Terminal Vertical Slot/Loop Edge	Site/ Architectural Early Action potentially phased
4	Terminal 4 - Concourse H Renovation	Architectural Early Action multiple sites
5	Pedestrian Bridges	Architectural Early Action multiple sites phased multiple sites
6	High Volume Spaces - Rotating Galleries	Architectural Early Action multiple sites
7	Relocation of Existing Art	Art Early Action
8	Runway & Taxiway Expansion (9R-27L)	Site Short Term multiple sites
9	Aquifer Recharge	Site Long term multiple sites
10	Restrooms/Service Spaces	Architectural Early Action phased multiple sites
MEDIUM PRIORITY PROJECTS		
11	Artist in Residence with New Architecture	Art Early Action T4 Concourse H Long Term
12	Waiting Area Media	Architectural T1 Concourse B
13	Terminal Loop Exit	Site Early Action potentially phased
14	Terminal Façades	Architectural Long Term phased multiple sites
15	Meeting Points	Architectural Long Term T1, T2, T3, T4
16	Terminal Sanctuary Plaza - Drop Off	Site Long Term
17	Baggage Claim - Light and Sound	Architectural Long Term
18	Theater/Sound/Projection	Art Early Action phased multiple sites
19	Aerial View	Site Immediate Action, Long Term
LOW PRIORITY PROJECTS		
20	Found Object Art/Media Security	Architectural Long Term phased
21	New Technology/Interactive/Mobile/ Cellular Spaces	Technology Early Action multiple sites
22	Green Roofs	Architectural Long Term phased
23	Bus Interiors	Transportation Long Term
24	I-595 Edge /North Campus/ Neighborhood Edge - Gateway	Site Early Action multiple sites
25	West Campus -Long Term Remote Parking/Landscape Mitigation Banks	Site Long Term multiple sites
26	Off site connections - Link Port to Airport	Site Long Term
27	I-95 Edge - Flight Path Viewing Area - West Campus	Site Long Term
IN PROGRESS		
28	Pedestrian Canopies	Architectural Early Action multiple sites
29	Interior Clarification Project	Architectural Commissioned
30	Community Gallery	Art Completed

HIGH PRIORITY PROJECTS

1. HIGHWAY GATEWAY



Interchange Gateway at US1



LOCATION

The highway gateway is located off site at the cloverleaf for the terminal loop at the north - and southbound US1 interchange on the east side of the airport.

SITE DESCRIPTION

The site includes the adjacent landscape and stormwater infiltration areas on the west side of southbound US1, and the off ramp for the airport terminal loop, the existing terminal loop cloverleaf abutment walls, adjacent landscape and stormwater infiltration areas, as well as the proposed bridge deck for the runway expansion over US1.



SITE TYPOLOGY

Spatial: Open, with off site views in most areas, and with enclosed views/channels adjacent to highway walls/abutments. This is a movement decision point; drivers are focused on the spatial experience of passage and entry, and not on the appreciation of objects.



ART OPPORTUNITY

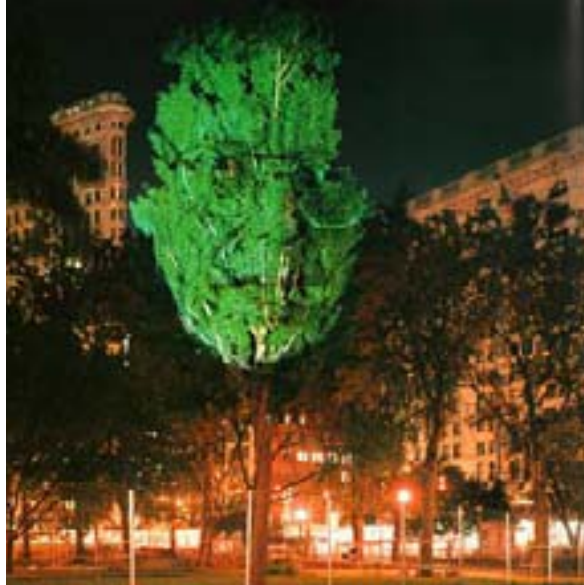
This location is a major opportunity for a large-scale work, and has the potential for separate smaller works to relate to each other. These would become the gateway to the airport for visitors arriving and departing via ground transportation, both in private vehicles and on mass transit. This site will be the link between the airport and the surrounding landscape of South Florida, as well as the future Intermodal center that would become the transportation hub linking the airport to the port. Opportunities include the following:

- Stormwater infiltration/aquifer recharge, incorporating sustainable landscape and environmental features.
- Visual interest from planes taking off as well as from surrounding roadways and from Terminal 1.





Dani Karavan
Israel



Tony Oursler
The Influence Machine, 2000
Madison Square Park, New York, NY USA
Treetop projection

- “Green architecture/sustainable design” on the large roadway abutment walls which could incorporate solar panels, green walls, and water purification systems linked with stormwater infiltration areas.
- Airport identity features and signage.
- Sense of being in South Florida.
- Proposed Bridge deck for runway expansion could create an entry portal to the airport for visitors arriving on US1 from the south (separate project: Refer to project 5 A-B Runway 9R-27L expansion).
- Provide a visual link to other projects at entry and exit roadways, potentially through water.
- Reinforce spatial experience.

PROJECT CONSIDERATIONS

The possibility of an artist’s residence working with a design team. The selection of the artist by invitation. The Artists would have to work closely with the Fort Lauderdale-Hollywood International Airport, the Airport Program Manager, the project civil engineers, and landscape architects, as well as the State of Florida, and US DOT, and consider the following:

- The planting areas/storm water infiltration areas should conform to the Fort Lauderdale-Hollywood International Airport Criteria, as well as any US DOT guidelines for roadway design.
- The project should relate to the task 2 roadway improvements and documents.



Partricia Leighton
Sawtooth Ramps, 1993
Scotland
Earthwork, 1000ft length



Noel Harding
The Elevated Wetlands, 1997, 1998
Taylor Creek Park, Toronto
Six sculptures made of expanded polystyrene foam, acrylic stucco coating, solar powered irrigation system, recycled plastic soil structure, native plants and water from the Don River



Jeff Koons
Puppy, 2000
Rockefeller Centre, Manhattan NY USA
Stainless steel, soil, flowering plants

PROS:

- Significance to sense of place; sense of being in South Florida
- Clarity of opportunity
- Implements or reinforces other plans
- Schedule could be easily phased

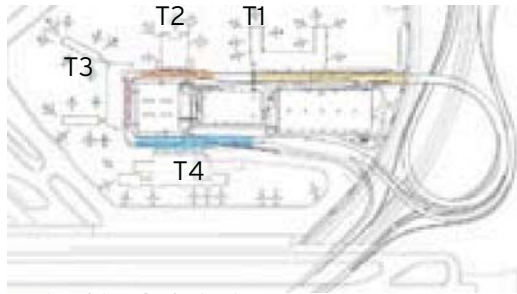
CONS:

- Complexity of coordination with various jurisdictions and departments (local, state, federal)
- Conflicts - construction access
- Schedule - construction phasing and access
- Budget/complexity

SELECTION PROCESS

- Artist in Residence
- By Invitation
- Open Call: Limited scale projects

2. UNDERSIDE OF VIADUCT - ARRIVALS LEVEL - TERMINAL LOOP



Underside of Viaduct

LOCATION

The underside of the Viaduct begins at the northeast side of the terminal loop after the cloverleaf connecting to US1 adjacent to the Rental Car Center (RAC) and continues around the terminal loop until the arrivals level roadway emerges on the southeast side of the terminal loop adjacent to the east side of the Hibiscus Garage.

SITE DESCRIPTION

The site includes the entire underside of the viaduct at the arrivals level of the terminal loop. This is a project that is identified in the Aesthetic Design Criteria Manual (ACDM), and can be linked to other art installations both visually and physically.

SITE TYPOLOGY

Spatial: This is an enclosed space with views to the runways/taxiways between terminals and a contained channel that is open to the sky between the terminals and garages.

ART OPPORTUNITY

This location is one of the best transformational opportunities for a large scale light work at the arrivals level. Opportunities include the following:

- Bring light and a sense of openness to the arrivals level.
- Visual interest for arriving visitors and when viewed from surrounding roadways, drop-offs, terminals and parking structures.
- “Green architecture/sustainable design” which could link the light source to solar panels.
- Help to mitigate noise from the congested vehicular loop road which is confined on three sides typically.
- Consider sound attenuation in surface treatment.
- Reinforce sense to arriving visitors of being in South Florida.
- Potential to be visually/ physically linked or part of other art projects at the terminal loop and entry and exits.



Arrivals, Terminal 1



Arrivals, Terminal 2



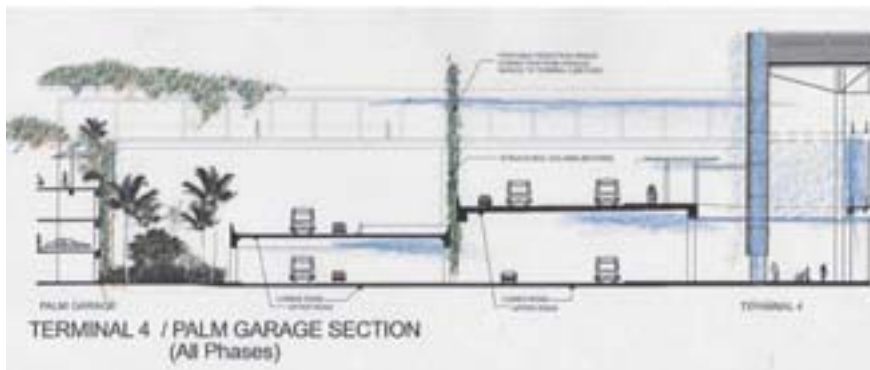
Arrivals, Terminal 3



Arrivals, Terminal 4



Underside of Viaduct
 Light: Artificial and natural
 Could be combined with
 Terminal Façades Project
 Terminal Vertical Slot/Channel



The terminal Loop is always defined by light on the right and green on the left. Artwork should reinforce or integrate with this concept. The planting should follow the Landscape Master Plan and the Aesthetic Criteria Design Manual.

PROJECT CONSIDERATIONS

The project should help to create a safe environment for vehicular traffic arriving and departing from the arrival level roadway as well as pedestrians waiting for ground transportation and traveling to and from the parking garages. Artists would work closely with the Fort Lauderdale-Hollywood International Airport, the Airport Program Manager, and the project engineers (Civil and Structural) and consider the following:

- Original road/viaduct construction drawings, and any roadway improvement drawing packages, as well as the Aesthetic Design Criteria Manual (ACDM).
- Address site conditions, seismic/deck vibration, as well as accessibility for maintenance and repairs.
- Evaluate construction sequencing including closing portions of the arrivals loop road for construction and maintenance.
- Consider ideas in ACDM including light and color for terminal façades and green on parking structures.
- Maintenance is primary because of exhaust from vehicular traffic.
- High priority for funding and scheduling.



Peter Struycken
Arcade met Lichtsculptuur, 1993
 Netherlands Architecture Institute
 Rotterdam, Netherlands



Steve Scott Brochure

PROS:

- Significance to sense of place: Overall first impression of the airport
- Clarity of opportunity
- Functional and safety benefits of light
- Implements or reinforces other plans (ADCM)

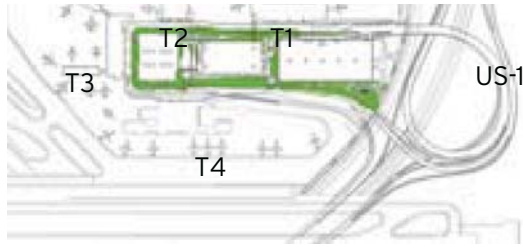
CONS:

- Potential structural upgrades required
- Complexity of coordination
- Maintenance issues
- Schedule/construction - close portions of arrivals loop roadway - maintenance of traffic (MOT)

SELECTION PROCESS

- By Invitation

3. TERMINAL VERTICAL SLOT/LOOP EDGE



Terminal Vertical Slot/Channel

LOCATION

This area is located between the loop roadway and the parking garages in the terminal loop. It extends from the RAC entry opposite Terminal 1 to Terminal 4 and includes the faces of the Palm and Hibiscus Garages. The project is related to the vehicular and pedestrian circulation improvements at the garages and can include relocation of the toll booths to the area between the Palm and Hibiscus garages. This area is discussed in the ACDM and WRT plans.

SITE DESCRIPTION

The site includes the faces of the garages and the Rental Car Center (RAC), the planting area between the garages and the curb of the loop roadway, the airspace between the garages, the roadway and their surfaces and the columns and underside of the APM guide way.

SITE TYPOLOGY

Spatial: Vertical Slot or Contained Channel, combined with horizontal layers of the parking structures, bridge elements, and roadways/viaduct. Even though the projects are outside they would be an architectural feature combined with landscape.

Functional: This area has the most intense vehicular circulation, combined with pedestrian circulation, drop-off/pickup and a high level of anxiety concerning orientation.

ART OPPORTUNITY

This location is a major opportunity to incorporate a landscape or "green" artwork and establish an environmental focus in the airport terminal area. This should be a collaborative project including at the minimum an artist and landscape architect. The project should create an interesting visual experience that improves the environment of this important circulation corridor, and at the same time coordinates with the viaduct project. Opportunities include the following:

- Soften and enrich the façades of the garages.
- Humanize the infrastructure of the loop roadways.
- Unify the character of the inside edge of the loop and reinforce way-finding to the garages and terminals.



PROJECT CONSIDERATIONS

The project should create/reinforce a safe environment for vehicular traffic arriving and departing from the arrival level roadway as well as pedestrians waiting for ground transportation and traveling to and from the parking garages. Artists would have to work closely with the Fort Lauderdale-Hollywood International Airport, the Airport Program Manager, and the project engineers (Civil and Structural) and consider the guidelines in the following documents:

- Original road/viaduct construction drawings and any roadway improvement drawing packages.
- Aesthetic Design Criteria Manual (ACDM) and Master Landscape Plan.
- Address site conditions, seismic/deck vibration, as well as accessibility for maintenance and repairs.
- Evaluate construction sequencing including closing portions of the arrivals loop road for construction and maintenance.



Patrick Blanc
Mur Végétal
Musée du Quai-Branly, Paris, France



Peter Struycken
Arcade met Lichtsculptuur, 1993
Netherlands Architecture Institute
Rotterdam, Netherlands



Olafur Eliasson
Waterfall, 2000
 Neue Galerie am Landesmuseum Joanneum
 Graz, Austria



Catherine Widgery
Light Lines, 2004
 Tree Museum, Ontario, Canada
 A series of 12 ft. long lines of stainless discs hung in black netting. Suspended from branches that lean out at the edge of the lake, these lines respond to the breezes and the shifting light and color at the water's edge.



The planting in the Vertical Slot can include palms, native Florida planting, vines on the bridges, planting at the proposed Automated People Mover level and vines on the façades of the garage. Light in this area should be white (natural and artificial), highlighting the foliage. Artwork can address any of these elements as well as incorporating water in drainage and infiltration, or water flow through the slot or off horizontal surfaces.

Herzog + De Meuron, Architecture
 Tita Giese and Haering, Bad Bimbach
Funf Hofe Hangade Garten
 City Center, Munich, Germany



Dan Flavin
Installation
New York, NY USA

PROS:

- Significance to sense of place - sense of arriving in South Florida
- Clarity of opportunity
- A prominent location that helps implement or reinforces other plans including the ACDM and the WRT
- Schedule - could be phased

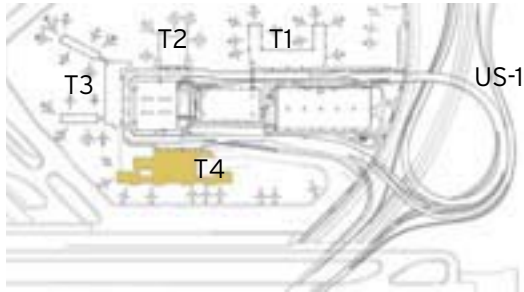
CONS:

- Complexity of coordination - civil/structural/landscape
- Temporary conflicts with airport operations-vehicular circulation
- Budget/complexity
- Landscape Maintenance

SELECTION PROCESS

- By Invitation
- Open Call: Limited scale projects

4. TERMINAL 4 - CONCOURSE H RENOVATION



Terminal 4

LOCATION

The Terminal 4 Concourse H renovation is located at the southwest corner of the airport loop road adjacent to Terminal 3 and directly across from the Palm Parking Structure.

SITE DESCRIPTION

The renovation of Terminal 4 includes a new post security pedestrian passageway connecting Terminal 3 with Terminal 4 which will serve as both Domestic and International arrival and departure connections. The proposed expansion reconfigures the arrival and departure gates to accommodate the south runway expansion and will include a major long term waiting area, customs and security facilities. Gates, passenger circulation, airline support, operations, concessions and mechanical areas will also be provided.

SITE TYPOLOGY

Spatial: Combination of High volume spaces and enclosed spaces (lower ceiling height) with viewing areas in the waiting areas past security. There is also a mezzanine level walkway for International arrivals that provides views down into the waiting areas below.

Functional: The concourse is a combination of functional spaces including major pedestrian circulation spaces, as well as areas for meeting and greeting, and once beyond security, passenger waiting areas. There are also spaces for operations, security, customs, etc.

ART OPPORTUNITY

The renovation of Concourse H provides an opportunity for integrated artworks in both the terminal arrivals and departures gate areas and the post security pedestrian bridge connecting Terminal 3 and Terminal 4. Terminal 4 will be an important gateway for international travelers to Fort Lauderdale and South Florida, and even travelers on a layover traveling to another destination. Opportunities include the following:

- Sustainable environmental art potentially integrated with Pedestrian Bridge or adjacent terminal roof tops.

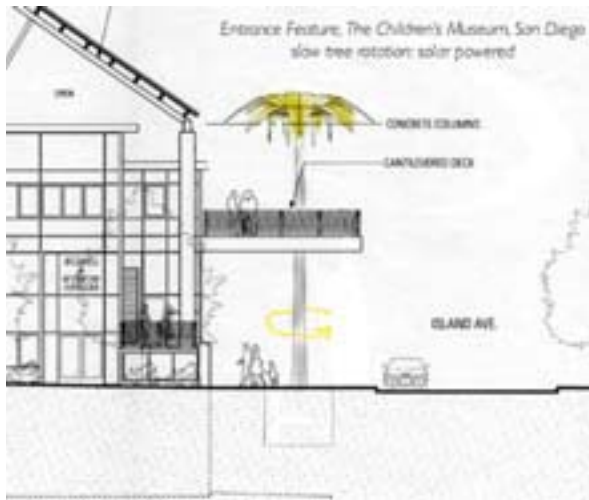


- Integrated floor design.
- Opportunity for alternate energy powered artworks.
- Integrated artwork in the pedestrian passage connecting Terminal 3 and Terminal 4.
- Integrated artwork that can be experienced from the mezzanine level and the departure level below.
- Collaboration with architect/interior designer.
- Artwork focusing on movement through light and sound.
- Moving sidewalk offers a significant location for an interactive media project.

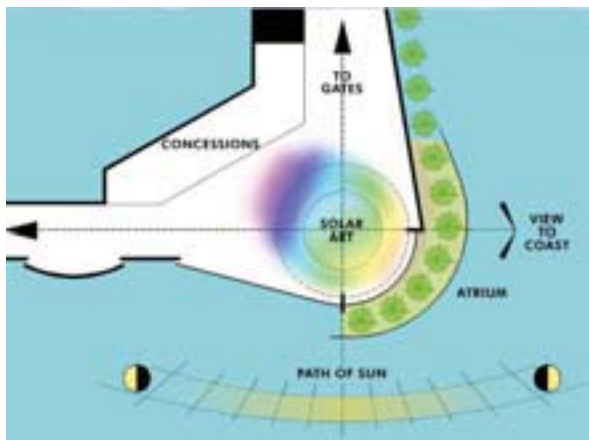
PROJECT CONSIDERATIONS

Artists would have to work closely with the Fort Lauderdale-Hollywood International Airport, Construction Management, and the projects' consultant teams, as well as consider the guidelines in the ACDM document:

- The project should relate to and be phased with the Terminal 4 Concourse H renovations as well as coordinated with the various consultant teams.
- Review of the ACDM guidelines.
- Project should relate to other adjacent art projects to create a sequence of experiences as visitors move through the airport and related facilities.



Noel Harding
 Concept for Solar Powered Rotating Palms
 The Children's Museum
 San Diego, California, USA

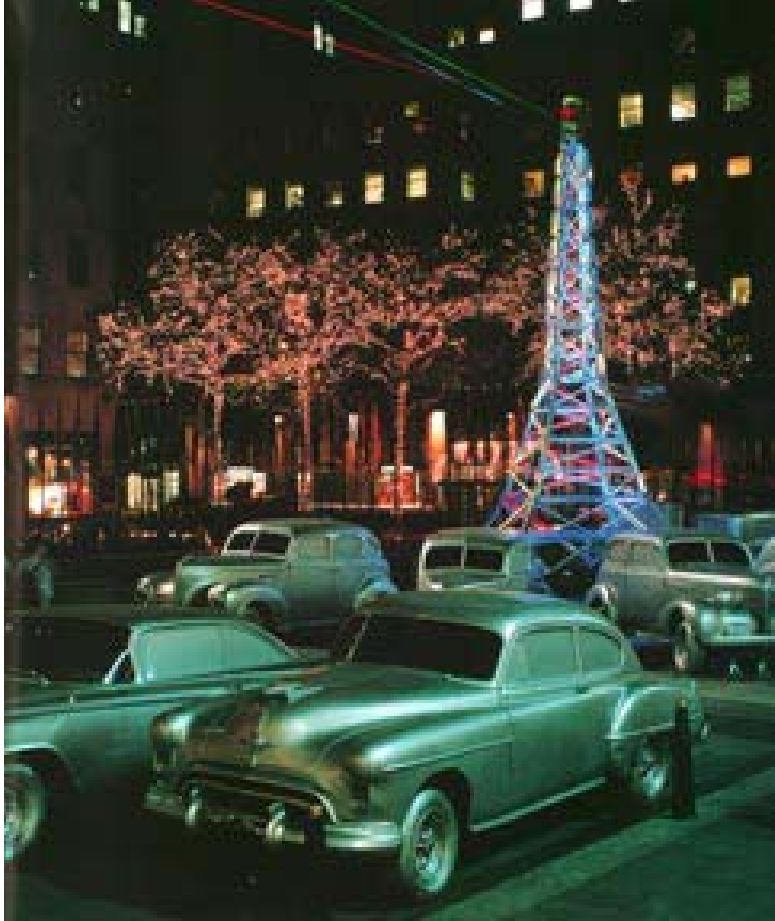


Concept Drawing



David Rokeby
n-Cha(n)t, 2001
 Banff Centre for the Arts
 Banff, Alberta, Canada
 Computer monitors, microphones, voice recognition software

n-cha(n)t is a community of “Givers of Names” linked by a network. They intercommunicate and when left uninterrupted to communicate among themselves, they eventually fall into chanting, a shared stream of verbal association. Each entity is equipped with a highly focused microphone and voice recognition software. When a gallery visitor speaks into one of the microphones, these words from the outside “distract” that system, stimulating a shift in that entity’s ‘state of mind’. The ears visible on the computer monitors show the state of receptivity of each system. As a system processes speech, the incoming words are displayed in the ear on the monitor.



Nam June Paik
Rockefeller Center, New York, NY, USA
Installation view of two works:
- 32 cars for the 20th century: Play Mozart's requiem quietly, 1997
Vintage cars, silver paint, media equipment
- Transmission, 2002
(Made in collaboration with Norman Ballard)
Mixed media laser installation

PROS:

- An approved project with high visibility and a prominent location
- Schedule - integrated with design and construction of Terminal 4 Concourse H improvements
- Prototype project for Artist in the residence program

CONS:

- Terminal schedule is in conceptual design, immediate action is required to provide for integrated artworks

SELECTION PROCESS (due to time constraints)

- Artist in Residence
- Open Call
- New Media Acquisition

5. PEDESTRIAN BRIDGES

LOCATION

Pedestrian Bridges cross over the terminal loop roadway, connecting the Hibiscus Garage, Palm Garage and Rental Car Center to each terminal.

SITE DESCRIPTION

The bridges spanning the upper “departure level” of the roadway between terminal buildings and parking structures include:

- Existing bridges between Terminal 1, Terminal 2, Terminal 3, Terminal 4 and each parking Garage (Hibiscus, Palm)
- Existing Bridge between Terminal 1 and Car Rental Center (RAC)

SITE TYPOLOGY

Spatial: Bridges provide views up and down the terminal loop, and are gateways to the terminals, the bridges between parking areas and Terminal 2, 3 and 4 are open on the sides while others feel like enclosed corridors.

Functional: The primary activity is walking across the bridges to and from the terminals to parking. Pedestrian circulation from parking to bridges and terminals feels efficient and well oriented in most situations in the Hibiscus Garage, while more difficult in the Palm Garage. Bridges inherently create a gateway to the terminals for departures, but are more problematic for arrivals, which require climbing up from baggage areas at the lower level to cross at the third level.

ART OPPORTUNITY:

The bridges provide an excellent opportunity for art as they offer interesting views and clear directional circulation. These bridges could be a location for temporary work, (theatre performances or projections). The bridges in all of their manifestation can be part of an intensified “art zone”. Projects should consider the option of ‘light’ and ‘interactive’ works to the underside of bridges that would link and interface projects related to the Terminal Vertical Slot/Loop Edge.

Opportunities include the following:

- Provide gateways for people leaving and entering the airport.
- Provide a repetitive, organic element that is visible from the roadway.
- Should be linked visually with other art opportunities
- Reinforce sense of being in South Florida.



- Provide interest for people waiting for transportation, moving in vehicles, and crossing bridges.
- Expand on existing artworks in bridges including sound, light, and movement.

PROJECT CONSIDERATIONS

The projects should establish a repetitive experience as people travel by car within the terminal loop. Green roofs, planted with native flora could be integrated into the roof of the bridges if feasible, suggesting a bridging of landscape from the parking areas to the terminals. Light/interactive works should create exterior interest at night combined with the planting schemes.

Artwork should support the activity within the space and not conflict with or distract from driving, way-finding and the location of transportation systems - and should therefore serve as a backdrop to create a sense of place. Artists would have to work closely with the Fort Lauderdale-Hollywood International Airport, the Airport Program Manager, and the various project consultant teams, and consider the following:

- The Aesthetic Design Criteria Manual (ACDM).
- Review of existing construction documents or as-builts including structural drawings.
- Coordination with design teams on proposed new bridges.
- The Master Landscape Plan.



Future systems
Comme des Garçons Entrance, 1998
New York, NY, USA



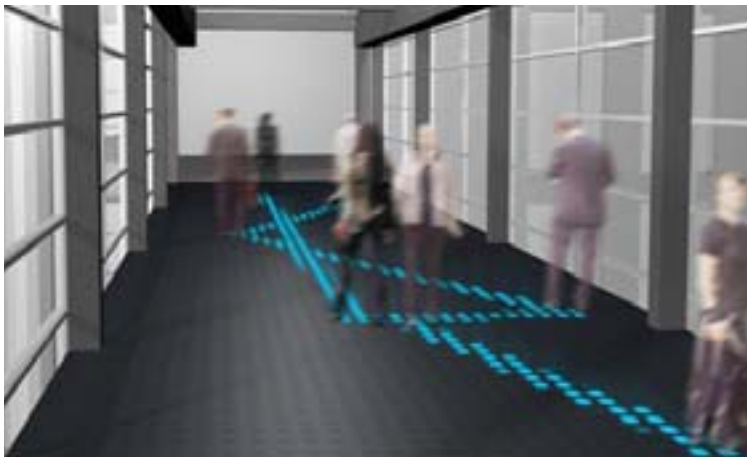
Antenna (Masamichi Udagawa & Sigi Moeslinger)
Power Flower

Motion sensors designed to respond to people walking by triggered the flowers' illumination and ambient sound. The effect was random enough to make the action seem autonomous.

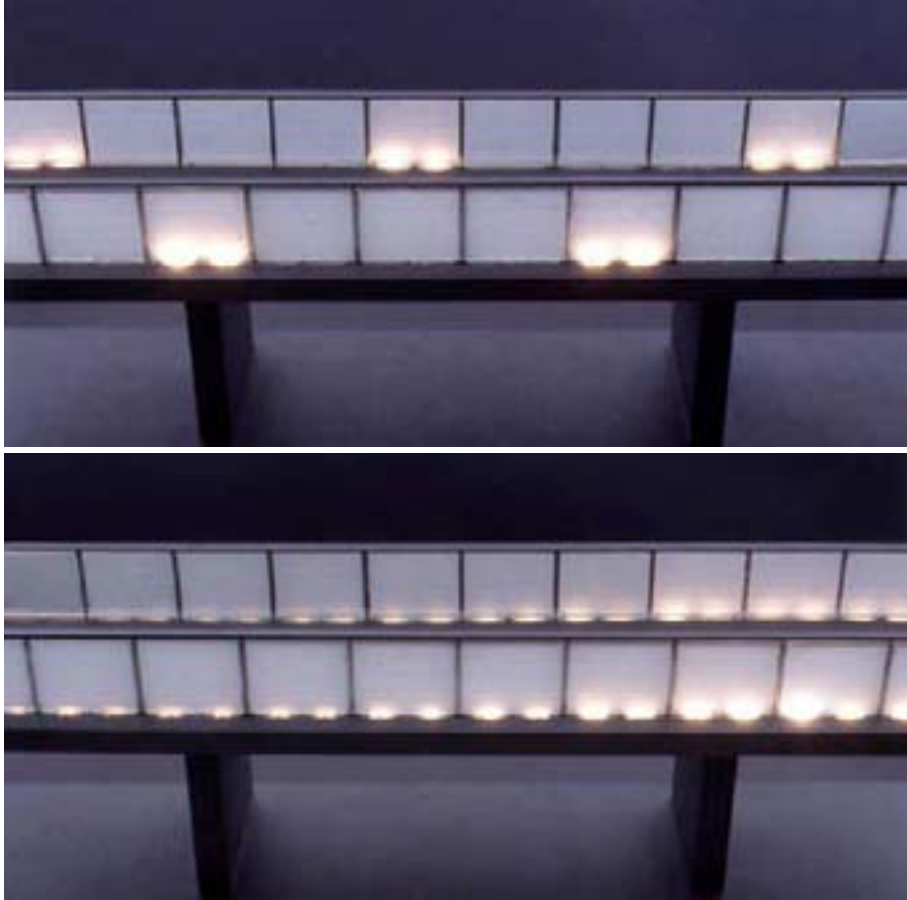


Diller + Scofidio
Travelogues
JFK Airport, New York, NY, USA
Luggage X-rays mounted on 33 backlit lenticular screens; installed in 1800 ft. long corridor, give the impression of animation to pedestrians

Michael Hayden
The Sky's the Limit
Chicago O'Hare Airport
Chicago, Illinois, USA
Neon, sound, length 744 ft



Electroland
Interactive Walkways, 2005



Achim Wollscheid
Nordpol-bridge, 1999

Interactive light-system, City West,
Bochum, Germany

If two or more people cross the bridge it generates additional light-patterns that change in frequency with the respective speed of the crossers.

PROS:

- Can integrate to 'Vertical Slot'/Loop Edge Project
- Clarity of opportunity
- Schedule - could be integrated with renovation of pedestrian bridges
- Could retrofit existing bridges
- Budget/simplicity

CONS:

- Complexity of coordination
- Conflicts - construction sequencing
- Structural consideration on existing bridges

SELECTION PROCESS

- Open Call

6. HIGH VOLUME SPACES - ROTATING GALLERIES

LOCATION

Inside each terminal building there are spaces that have been defined as 'palatial' in character. These spaces are typically double height spaces that provide a visual connection from one level to the next. They exist in each terminal but especially Terminal 1 and 4.

SITE DESCRIPTION

Each high volume space is characterized by heights that exceed 30 feet and offer views from one level to the next. In each terminal they tend to be locations for circulation and are combined with elevators, escalators and the like. In Terminal 1, a large high volume space can be found in the ticketing areas, connecting down to the baggage claim. In Terminals 2 and 3, high volume spaces are much more modest and can be found at vertical circulation points only. In Terminal 4, there are multiple significant high volume spaces.

SITE TYPOLOGY

Spatial: These areas are typically high volume spaces with ceiling heights in excess of thirty feet and are often combined with vertical circulation, typically offering expansive views to various levels.

Functional: these areas are typically busy pedestrian areas, as well as areas designed for queuing such as reservation and ticketing, or areas adjacent to security.

ART OPPORTUNITY

The typical response in airports to spaces like this is to hang permanent art collections overhead and take advantage of the high ceilings to display work out of reach of the public. We believe that these spaces, which typically serve as interchanges or areas with high volumes of traffic should feature rotating non-permanent artwork that can be swapped from location to location and terminal to terminal in order to provide variety and interest to travelers who frequent the airport. These are high anxiety environments and the artworks can help alleviate this anxiety. Artists should be engaged to create easily moved pieces that could include photo banners, projection, hangings and kinetic pieces, works that can change the dynamic qualities of these spaces in a positive way. The collection should be rotated to provide variable experiences. Opportunities include the following:

- An element of surprise for repeat travelers.
- Allow for curatorial creativity in moving the collection.
- Integrate projection art as an inexpensive and easily moved medium.
- Increase interest in non-traditional art forms.



Terminal 1



Terminal 1 - Check in



Terminal 3 Atrium



Antenna (Masamichi Udagawa & Sigi Moeslinger)
Cherry Blossom
 Design Triennial, Cooper-Hewitt, National Design Museum 2003.
 New York, NY, USA
 When someone walks on the stairs, each step triggers the projection of a ring of swirling cherry blossoms, relative to that step, accompanied by a sound effect.



Edward Burtynsky
Shipbreaking No. 8, Bangladesh, 2000
 Photograph



Jeff Wall
A Sudden Gust of Wind (after Hokusai), 1993
 Silver dye bleach transparency in light box
 87-1/4 x 148-1/2 inches



Isabelle Hayeur
Les routes de sel (from Destinations series), 2003
 Photograph, Diptych



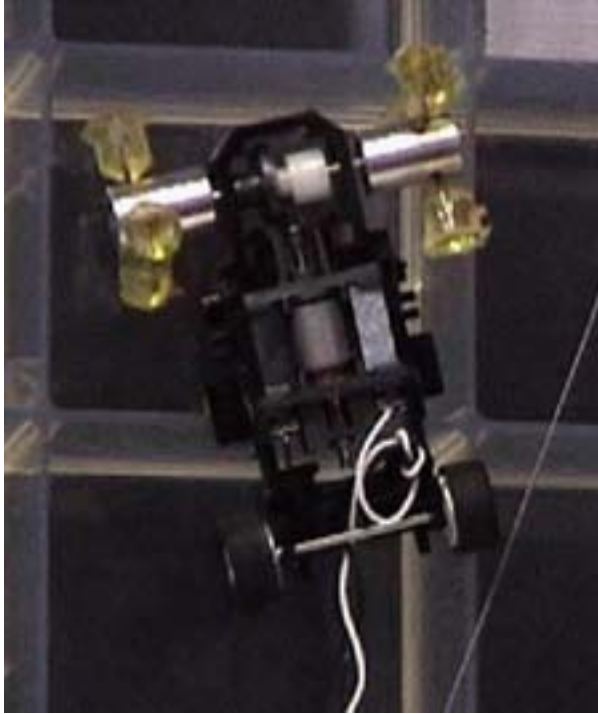
Yann Arthus-Bertrand
Earth from Above
 Herd of cows crossing Lake Kissimmee, Florida, USA
 Photograph



Yann Arthus-Bertrand
Earth from Above
 Mangroves in Everglades National Park, Florida, USA
 Photograph



Roni Horn
Still Water (The River Thames for Example), 1999
 Photograph



Mecho-Gecko
Bioinspired climbing vehicle, 2005
 Polypedal Lab, UC Berkeley and IS Robotics Inc.
 Berkeley, California, USA



Clarifying Climber III
 Remote-controlled climbing robot
 Robot-mounted roaming cameras can feed video data into LCD screens or projections against floor and wall surfaces throughout the airport terminals.

PROJECT CONSIDERATIONS

Artwork should be easily moved and not subject to damage.

PROS:

- Easily phased or implemented in existing terminals
- Budget/simplicity
- High profile - immediate impact - located in major circulation and meeting/greeting spaces
- Provides curatorial engagement
- Stimulates a positive sense of renewal
- Important to Fort Lauderdale-Hollywood International Airport staff moral

CONS:

- Conflicts - installation sequencing - impacts on internal pedestrian circulation
- Structural consideration in existing terminals depending on type of work proposed

SELECTION PROCESS

- Open Call
- Art Acquisition
- New Media Acquisition

7. RELOCATION OF EXISTING ART

LOCATION

This project deals with all existing Art throughout Fort Lauderdale-Hollywood International Airport.

SITE DESCRIPTION

The location of existing works can be noted on basemaps. The artworks are listed and noted by terminal. See Public Art Master Plan 2005 Appendix chapter 'The Art Collection'. The architectural/site context for the artworks are visually described on the Appendix CD as a Powerpoint Presentation (<http://www.broward.org/arts/padtour/venue/187.htm>).

ART OPPORTUNITY

Establishing a review process to consider the visual character surrounding and influencing the collection. To refresh and highlight the collection by harnessing expert review toward expediting recommendations.

PROJECT CONSIDERATIONS

It is the team's opinion that it is not the works in the collection that need to be evaluated, but rather their context; conditions of the works can be improved throughout.

"The County shall use its powers to contribute to and to enhance the civic lives of its citizenry by the provision of design excellence in its facilities and programs and in relation to providing parks and recreation, libraries, arts and culture, and the preservation of historic sites." (Charter of Broward County, Florida - revised 11/5/02)

Representatives to the design/art review panel would include Broward County Public Art and Design and Broward County Aviation Departments in addition to: Visual Arts Curator, Artist, Architect, Interior Designer. The Art considerations are linked to Detailed Project 'Interior Clarification'. The panel would take broad account of all conditions surrounding decoration, artifact and art.

PROS:

- Improving the overall quality of experience.
- Identifying the artwork at the airport as Art.
- Respect for cultural investment in the airport.
- Partnership and collaboration within County Departments

CONS:

- Complex partnership and collaborations required

SELECTION PROCESS

- Open call



Chasing Armadillos
Susan E. Harlan
Escalator Wall, Terminal 4



Envelope Series (various titles)
Miles G. Batt
Terminal 4 Departure Level-Concourse F

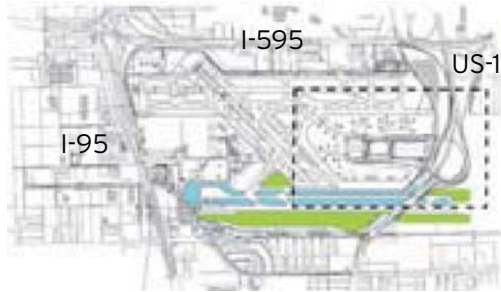


Florida Current
Keith Sonnier
Terminal 4 Arrival Level-Baggage Claims



Vendor with Walkman, Duane Hanson
Terminal 3

8. RUNWAY AND TAXIWAY EXPANSION (9R-27L)



Runway and Taxiway Expansion

LOCATION

The south runway expansion is located on the southern edge of the airport site and extends over the US 1 Highway to the east creating a bridge deck condition which could be a separate public art opportunity (refer to Project 1 A-C Interchange Gateway).

SITE DESCRIPTION

The site includes the adjacent landscape/storm water infiltration areas surrounding the new runway and associated taxiways connecting the runway to the existing terminals. The project also includes a large retaining wall structure that would be visible from Terminal 4 and the exit roadways out of the airport terminal loop, as well as the proposed bridge deck over US1.

SITE TYPOLOGY

Spatial: Open and vast including views from exit roadways and Terminal 4, as well as flights arriving, departing and taxiing.

Functional: Airplane circulation and storm water management areas that are viewed from a distance either from an airplane or from Terminal 4.

ART OPPORTUNITY

This location is a major opportunity for a large scale storm water/aquifer recharge system that could be a set piece where the visual character results from handling of storm water with a bold pattern of infiltration landscape, and should be integrated into the engineering of the runway and associated taxiways. Opportunities include the following:

- Stormwater infiltration/aquifer recharge incorporating sustainable landscape and environmental features.
- Visual interest from planes landing and taking off as well as from surrounding roadways and Terminal 4.
- “Green architecture/sustainable design” on the large retaining wall, which could incorporate solar panels, green walls, water purification linked with storm water infiltration areas.





liveARTs Collective: David Acheson
Airplane Pond, 2001
 Parc Downsview Park Proposal,
 Toronto, Ontario, Canada

- To help mitigate noise for the adjacent neighborhood to the south from planes landing and taking off.
- Incorporate massive scale plantings that flower at different times of the year and not create wildlife habitat.
- Bridge deck (refer to Project 1 A-C Interchange Gateway) could create an entry portal to the airport for visitors arriving on US1 from the south.
- Drainage, stormwater ponds provide for artworks engaging water features.

PROJECT CONSIDERATIONS

The project should create a safe environment for planes arriving and departing and would have to be designed to not attract any wildlife, as well as adhere to any guidelines created by the FAA. Artists would have to work closely with Fort Lauderdale-Hollywood International Airport, the Airport Program Manager, and the projects' civil engineers and consultant team and consider the following:

- The planting areas/storm water infiltration areas should conform to the Fort Lauderdale-Hollywood International Airport Criteria, as well as any FAA guidelines for runway/taxiway design
- The project should relate to, and be phased with, the new runway if possible

PROS:

- Significance to sense of place - arrival and departure for Fort Lauderdale
- Clarity of opportunity

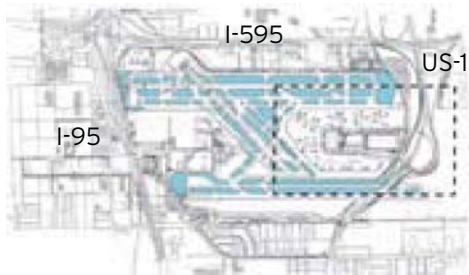
CONS:

- Issues with other plans - coordination with different jurisdictions including FAA and Fort Lauderdale-Hollywood International Airport
- Complexity of coordination - numerous consultant team, proposed and existing conditions
- Conflicts - airport operations - flights
- Schedule - construction sequencing

SELECTION PROCESS

- Open Call

9. AQUIFER RECHARGE



Aquifer Recharge

LOCATION

The Aquifer Recharge sites can potentially be in any area on the airport site currently being used for storm water collection/infiltration, and could be viewed or experienced up close. If done at a large enough scale the site could be seen from the air during landing, take-off and taxiing. Aquifer recharge (or replenishing the groundwater) is one of the largest environmental, political and budgetary issues in South Florida.

SITE DESCRIPTION

The sites should be incorporated into proposed improvements to the airfield, runway construction, taxiways, and aprons or even adjacent to the roadways and parking structures.

SITE TYPOLOGY

Spatial: Open and vast with on and off site views experienced from vehicles on loop road and adjacent highways, from the airport terminals and from flights arriving and departing.

Functional: Areas are adjacent to airplane runways and taxiways, as well as any landscape areas on the airport site.

ART OPPORTUNITY

This location is an opportunity for a large scale environmental work that could incorporate the following:

- Environmental focus on storm water infiltration and aquifer recharge.
- Visual and physical links to existing bodies of water, including the natural mangroves, and man-made drainage channels and canals.
- Opportunities for educating and outreach about South Florida's aquifers and groundwater.
- Visual interest for both vehicles on adjacent roadways and highways as well as taxiing, arriving and departing planes.
- Water as the creative medium.
- Potential link to Project 29 'Aerial Views.'





Betsy Damon
The Living Water Garden
Chengdu, Sichuan Province, China, 1999



Buster Simpson
Gutter Gardens
 Seattle, WA USA



Lois Andison and Simone Jones
Tidal Pool: Ode to Tom Thomson, 2001
 The Tree Museum, Ontario Canada

PROJECT CONSIDERATIONS

The project must respect and account for the safe environment for planes arriving, departing and taxiing, and would also have to be designed to not attract any wildlife, as well as adhering to any guidelines created by the FAA. Artists would work closely with the Fort Lauderdale-Hollywood International Airport, the Airport Program Manager, and the project's civil engineers and consultant team and consider the guidelines in the following documents:

- The planting areas/stormwater infiltration areas should conform to the Fort Lauderdale-Hollywood International Airport Criteria, as well as to any FAA guidelines for runway/taxiway design.
- The project should relate to and be phased with runway or apron improvements.

PROS:

- Creates sense of place: Identity of South Florida's connection to "water"
- Implements or reinforces other plans in particular WRT Master Landscape Plan
- Schedule: Should be phased/implemented with specific projects

CONS:

- Issues with other plans
- Complexity of coordination - multiple jurisdictions including FAA
- Schedule - may be difficult to implement a large scale project
- Budget/Complexity due to the large-scale nature of this project

SELECTION PROCESS

- Open Call
- By Invitation
- Artist in Residence

10. RESTROOMS / SERVICE SPACES

LOCATION

Bathrooms & Service Spaces.

SITE DESCRIPTION

Bathrooms & Service Spaces are classified as utilitarian areas. These environments are typified by low ceiling heights. Decorative elements are usually minimal and there is typically very little sunlight. Finish materials tend to be gypsum board, ceramic and concrete.

ART OPPORTUNITY

Art in these areas should be whimsical and fun. These are transitional spaces that not every visitor will experience. Sensory works make an immediate and memorable impact.

Opportunities include the following:

- Decorative works
- Provide interest for people waiting for restrooms
- Incorporate sustainable features

PROJECT CONSIDERATIONS

Artists would have to work closely with Fort Lauderdale-Hollywood International Airport, the Airport Program Manager, and consult with architectural and interior design consultants, while considering the guidelines in the following documents:

- Review of as-built or drawings for existing bathrooms/service areas to be retrofitted.
- Review of the ACDM guidelines.
- Review and coordination with project teams on proposed projects including architects and interior designs.
- Projects would have to provide a safe and private environment for users.

PROS:

- Easily phased or implemented in existing terminals
- Schedule - integrated with design and renovation of Terminal 4 - Concourse H
- Budget/simplicity

CONS:

- Conflicts: Installation sequencing; impacts on airport operations in existing facilities
- May not be appreciated by visitors: Not as high-profile as most art opportunities

SELECTION PROCESS

- Open Call
- Art Acquisition
- New Media Acquisition





Diller + Scofidio
Lenticular Wall Surfaces
 ICA Boston
 Boston, MA, USA



Rob van Oostenbrugge
RGB WC, 1999
 User interactively controls bathroom light color by mixing RGB (Red, Green, and Blue) lights



UriLift
 Reading, UK
 Pop-up urinal, which rises out of the street in the evening, and goes back down around 6 in the morning. Underground, it is connected to water pipes and electricity, and includes an automatic flushing and cleaning system.



Monica Bonvicini
Don't Miss a Sec, 2003
 London, UK
 Public toilet enclosed within reflective glass walls that allow the user to see out, but prevent those outside from seeing in

MEDIUM PRIORITY PROJECTS

11. ARTIST IN RESIDENCE WITH NEW ARCHITECTURE

LOCATION

This project deals specifically with the Terminal 4 Concourse H renovation though further and future expansion or renovation would provide an 'artist in residence' opportunity, specifically addressing the integration of artwork into the architecture and landscape.

SITE DESCRIPTION

Multiple sites exist within the terminal concourse. The project provides for the artist to explore, discover and identify appropriate sites.

ART OPPORTUNITY

The Artist can become intimately familiar with the design teams and those processes to seek ways to integrate large scale pieces into the fabric of the concourse design - similar to what occurred with the Jody Pinto application in the garages, and both Thomas H. Sayre's and James Carpenter's artworks in the Rental Car Center.

PROJECT CONSIDERATIONS

Assess the ability of the artist to work effectively, skillfully and successfully within a creative team of professionals dedicated to architecture. Significant past experience is required. Artists should be considered as neither designers nor decorators. Projects should not read as strategies to improve quality of materials. Projects will be dedicated to the individual 'vision' of the artist. Artists would be selected based upon their 'vision' for new facilities. A commitment to an 'Artist in Residence with New Architecture' is a commitment to empowering a creative vision, and one which is international in scope.

PROS:

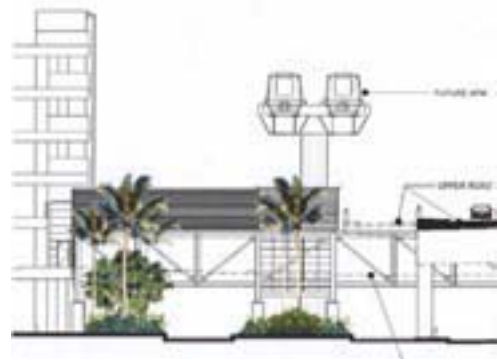
- "We must shift our thinking away from bringing great art to people to working with people to create great art that is meaningful." Lynn Sowder

CONS:

- None

SELECTION PROCESS

- By Invitation



Future Automated People Mover

NEW MATERIALS + TECHNOLOGIES

TRANSMATERIAL Research by Blaine Brownell, TransStudio <http://transstudio.com>



Suspended Particle Device (SPD) technology is a “switchable” light-control technology that allow you to instantly and precisely control how clear or dark glass or plastic is, and to easily adjust the light transmission of the product manually or automatically.



Ecopaint is designed to reduce levels of the NOx gases, which cause respiratory problems and trigger smog production. Titanium dioxide particles absorb ultraviolet radiation in sunlight and use this energy to convert NOx to nitric acid. The acid is then either washed away in rain, or neutralised by the alkaline calcium carbonate particles, producing harmless quantities of carbon dioxide, water and calcium nitrate, which will also wash away.



Architect Nicholas Goldsmith recently incorporated a new breed of PV solar module, produced exclusively by Iowa Thin Film Technologies, into a tent-like pavilion with a thin film PV membrane which diffuses sunlight into fine, speckled patterns, and allows air to vent. Goldsmith believes this is the first time solar cells have been used in a tensile structure.



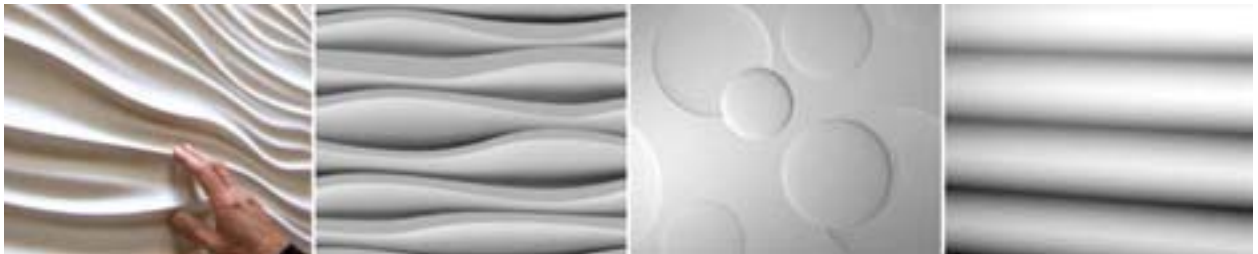
A Hungarian architect has combined the world’s most popular building material with optical fiber from Schott to create a new type of concrete that transmits light. A wall made of “LitraCon” allegedly has the strength of traditional concrete but thanks to an embedded array of glass fibers can display a view of the outside world, such as the silhouette of a tree, for example.



HoloPro is a transparent surface for rear projection, which is almost completely unaffected by the surrounding light and can be used indoors and outdoors.



Munich-based Leuchtboden has unveiled an extra-thin, heavy-duty illuminated floor with long-life 12V lamps. One meter of illuminated flooring can carry 4 tons. The floor material is available in 60 x 60 x 2 cm modules, and the bulbs last 50,000 hours.



Modular arts can provide the beauty and subtlety of relief sculpture in modular panels which match up to create seamless, continuous surfaces of any size. Modulararts sculptural panels are comprised entirely of nontoxic mineral and are not subject to hazardous polymerization (they do not off-gas like plastics or wood composites).



Walking past a window with Lumisty applied, a perfectly clear, transparent glass surface becomes, in a step or two, partially fogged. Two or three steps later, the same window is completely fogged. Walk backward or forward, and it's clear again. As the viewer's angle shifts, so does the transparency or translucency of the film.



Olafur Eliasson
Sun Reflector, 2003
 Center of Physics, Stockholm University, Statens Konstråd, Sweden
 Uses roof-mounted mirrors to reflect light, creating dynamic light patterns on interior walls



Diller + Scofidio, Earstudio
 Brasserie Restaurant, NYC, 2000
 Entrance from the street is transformed into the ritual of “making an entrance”. Initially, a sensor in the revolving entry door triggers a video snapshot that is added to a continuously changing display on over the bar, announcing every new patron.

Along the “video beam” composed of 15 side by side LCD monitors, the most recent portrait takes the first position and racks the previous 15 to the right, dropping away the oldest.

12. WAITING AREA MEDIA

LOCATION

Waiting Areas are the seating areas located in each concourse adjacent to boarding gates.

SITE DESCRIPTION

Waiting areas are spatial environments that are best described as utilitarian. These environments are typified by relatively low ceiling heights with dropped ceilings and uniform lighting conditions. This special context creates challenges for the integration of art since it provides a small amount of variation and few wall surfaces. Yet, individuals in these areas are potentially open to experiences or even actively seeking experiences to pass time as they wait for a plane.

SITE TYPOLOGY

Functional: Restrictive, confined and dedicated to waiting.

ART OPPORTUNITY

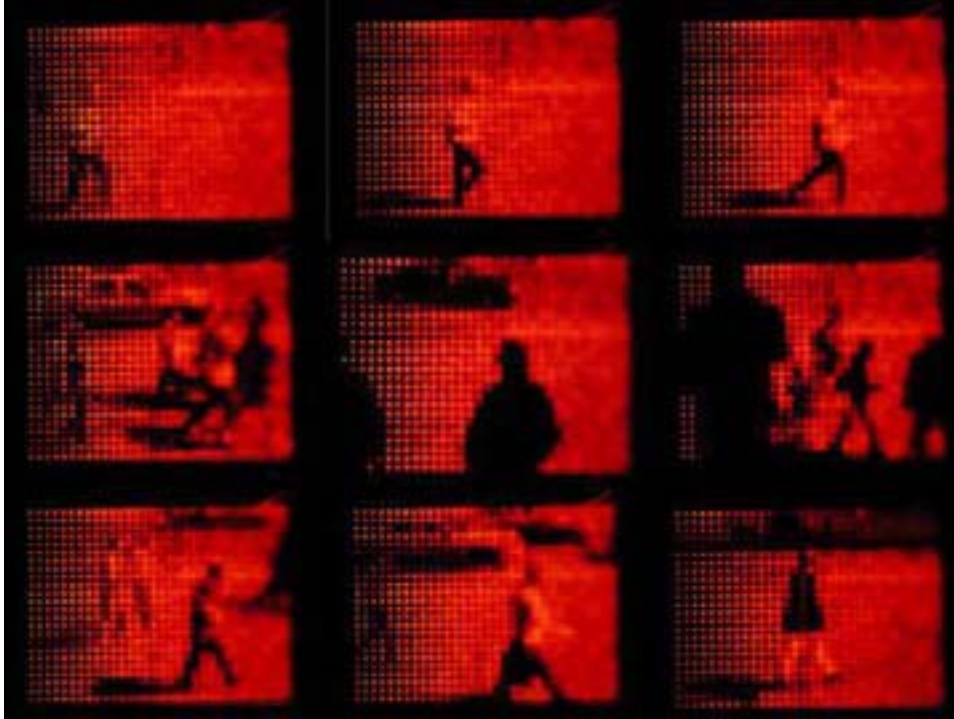
Because of restrictive space for art, this location is a major opportunity to focus on building a collection or library of video art. The video artworks collected should be in general short, and frame in the broadest sense a theme of water and place. Existing LCD screens should be utilized coupled to providing additional screens. Video works defining a sense of place and of being 'here now' can be commissioned. The impact of the video art presented (avoiding repetition) will be significant and immensely valuable to the perception of 'Art at Fort Lauderdale-Hollywood International Airport'.

PROJECT CONSIDERATIONS

A major curatorial role is required to sustain varied, and valued programming. A library of works should be developed in four parallel stages:

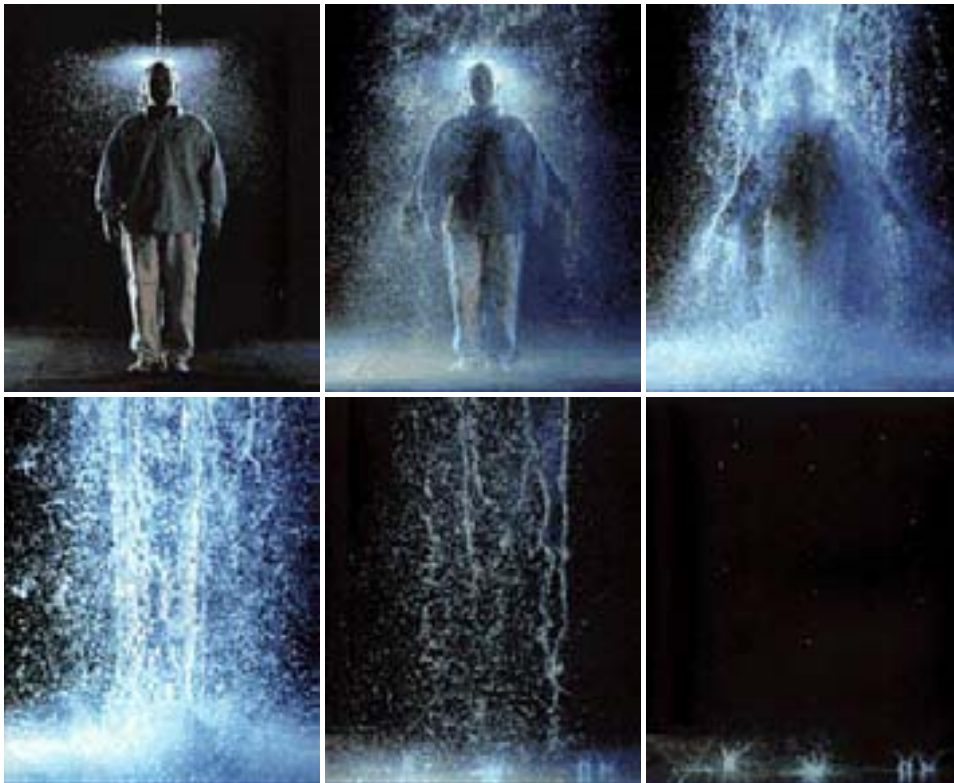
- Stage 1: Purchase works from throughout the world, selected by a South Florida video curatorial team.
- Stage 2: Build the library based upon proactive seeking/purchasing of works. Resource the libraries of Media Art Foundations that exist throughout the world (Montevideo, Amsterdam, Museums throughout the US, Europe, Asia, etc).
- Stage 3: Initiate commissions to South Florida video artists through competition.
- Stage 4: Initiate a 'purchase award' competition open to all yet limiting marketing of the competition to Broward County and extending into South Florida. Continually renew and target the terms of the competitions. Extend such competitions into the community. 'Purchase award' competition would provide potential of partnerships with University and College Art Programs, Museums and Galleries, High Schools etc.





Jim Campbell
Church On Fifth Avenue,
2001

Custom electronics
A matrix of 32 x 24
(768) pixels made out
of red LEDs displaying
a pedestrian and auto
traffic scene in NY from
an off street perspec-
tive. There is a sheet
of diffusing Plexiglas
angled in front of the
grid. As the pedestri-
ans move from left to
right the figures
gradually go from a
discrete representation
to a continuous one (or
metaphorically from a
digital representation to
an analog one).



Bill Viola
The Crossing, 1996
Stills from Video/Sound
installation



Alexandre Castonguay
Waterfall (Chutes), 1995-2003
8-channel video installation
with 30 television monitors
230 x 350 x 240 cm

PROS:

- Reinforce sense of being in South Florida
- Provide interest for people waiting for flights
- Welcome those deplaning in South Florida
- Direct investment in Broward County art community
- Provide a unique experience
- Outreach and community partnership

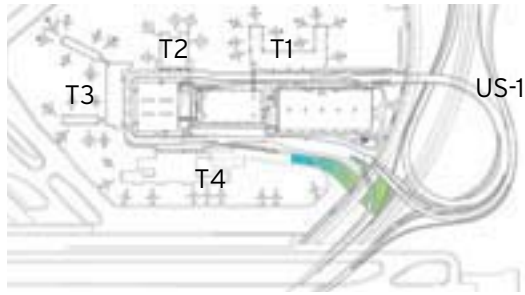
CONS:

- Jurisdictional logistics

SELECTION PROCESS

- New Media Acquisition
- Open Call

13. TERMINAL LOOP EXIT



Terminal Loop Exit

LOCATION

The terminal loop exit is located at the end of the arrival and departure loop on the south east side, and is situated between the RAC facility and Terminal 4.

SITE DESCRIPTION

The site includes the adjacent landscape/stormwater infiltration areas surrounding the exit roadways as well as the landscape/site areas on the south end of Terminal 4.

SITE TYPOLOGY

Spatial: The area opens up as one exits from the arrivals and departure loops which are enclosed spaces so it is an important area for visitor's departing from the airport to various destinations in South Florida, and is also the first real opportunity to experience the open landscape and sky.

Functional: This area is a very confusing and congested vehicular circulation area with many decision points, merging traffic etc; therefore a strong sense of orientation or clear signage is very important.

ART OPPORTUNITY

This area is the gateway to Fort Lauderdale and South Florida for visitors arriving via the airport. This location is a major opportunity for aquifer recharge that could be integrated into the engineering of the exit roadways. It is a prime location for an art object that announces you have arrived. Opportunities include the following:

- Visual interest from surrounding private vehicles, shuttles and buses departing the airport as well as visitors being dropped off at Terminal 4.
- Introduce South Florida with an art object in the landscape.





Olafur Eliasson
Umschreibung, 2004
KPMG – Munich, Germany

- “Green architecture/sustainable design” which could incorporate a water feature, solar panels, green walls, water purification linked with storm water infiltration areas. There could be a visual link to proposed art features, storm water infiltration associated with new runway project, as well as the proposed projects at the terminal loop entry.
- Integrate or reinforce way-finding/signage opportunities for visitors departing the airport.
- Potential to link or strengthen adjacent projects including lighting project on underside of viaduct and vertical channel/slot projects to create an overall experience of the terminal loop.

PROJECT CONSIDERATIONS

The project should create a safe environment for vehicular traffic departing the airport. Artists would have to work closely with Fort Lauderdale-Hollywood International Airport, the Airport Program Manager, and the projects’ consultant teams, and would have to consider as well the guidelines in the following documents:

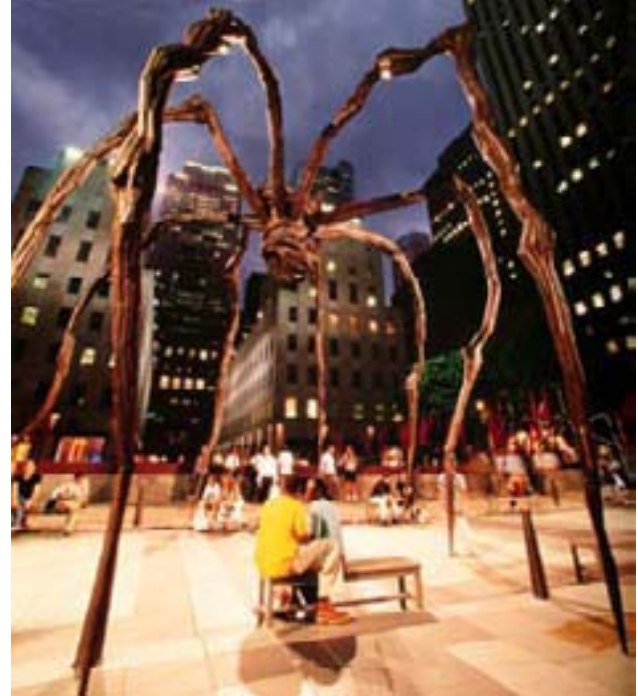
- The planting areas/storm water infiltration areas should conform to and expand upon the Fort Lauderdale-Hollywood International Airport design criteria as indicated in the Wallace Roberts & Todd (WRT) Master Landscape Plan, including the use of native planting, but congruent with the EDSA Task 1 Roadway projects.



Peter Struycken
Spuiplein, Den Haag, Netherlands
Constantly-changing, regular grid of 14 x
14 water nozzles, 196 water pumps,
controlled by 8-bit microprocessors



Betsy Damon
The Living Water Garden
Chengdu, Sichuan Province, China, 1999
Polluted river water moves through a natural, and artistic treatment system of ponds, filters and flowforms, making the process of cleaning water visible. Sculpted black marble and cement flow form pools throughout the park aid in water purification through the rhythmic oscillation of water currents as they pass from one pool to another.



Louise Bourgeois
Maman and Spider, 1999
Rockefeller Centre, Manhattan
June 21 - September 4, 2001
Bronze

PROS:

- Significance to sense of place - arrival gateway to South Florida
- Largest green area that allows a vertical scale in the landscape
- Implements or reinforces other plans: WRT Master Landscape Plan
- Schedule: Could be phased, integrated with Terminal 4 improvements

CONS:

- Issues with other plans - coordination with various consultant teams
- Proposed and built infrastructure
- Complexity of coordination
- Conflicts - construction sequencing - closing portions of exit roadways

SELECTION PROCESS

- Open Call
- Art acquisition

14. TERMINAL FAÇADES

LOCATION

The façades project encompasses the public edge of each terminal, both existing and future expansion.

SITE DESCRIPTION

The site includes the faces of each terminal from Terminal 1 to Terminal 4 and potentially any roof top areas visible from the terminal loop roadway. The façade project includes structural columns, building fenestration and walls.

ART OPPORTUNITY

These locations mark the most significant opportunity to influence the exterior aesthetic of the buildings within the airport and to provide an opportunity to create coherence and excitement among visitors. This can be achieved by emphasizing the physical expression of the façade with light works or technically innovative surfaces that respond to the environment. This project is collaborative by definition and could include Architect led projects or Design Teams. The ADCM plan should also be referenced. The potential exists for the façade project to establish clear way-finding and avoid visual clutter on the exterior of the airport. Opportunities include the following:

- Enrich the exterior character of older terminal buildings.
- Provide environmental improvements to existing buildings through façade upgrades.
- Support/establish signature way-finding.
- Unify the character of facilities built in multiple periods and styles.
- Relate to Aerial View project opportunities and Green Roof.
- Integrate Architectural improvements through Artwork.
- Incorporate sustainable landscape and environmental features such as solar and wind elements and living 'green-screen'.

PROJECT CONSIDERATIONS

The project is significant both in terms of physical scale, but also potentially time scale. As façades are upgraded and repaired, the façade project should be engaged with new artists over time. The project should also tie into any canopy project and could be completed by the same artist. Artists would have to work closely with the Fort Lauderdale-Hollywood International Airport, the Airport Program Manager and any related project engineers (Structural) and or Architectural firms and consider the guidelines in the following documents:

- Original terminal architectural and structural construction drawings.
- Aesthetic Design Criteria Manual (ACDM) and the Master Landscape Plan.





Ned Kahn

Technorama Façade, 2002

The Swiss Science Center, Winterthur, Switzerland

Building façade composed of thousands of aluminum panels that move in the air currents and reveal the complex patterns of turbulence in the wind.



Ned Kahn

Wind Portal, 2003

San Francisco International Airport BART Station, SF, CA USA

200,000 mirrored disks which respond to the air currents generated by passing trains and the natural wind passing through the station. The stainless steel disks encircle a 55' diameter by 12' deep hole in the main level of the station, through which escalators and stairs run.



John Kormeling
Pioneer House
Rotterdam, Netherlands
Customs building at the harbour



Stefan Gec
Natural History
Pilgrim Street Fire Station
Large scanachromes (photographic reproductions on vinyl) of six individual 4.5 X 3 metre portraits; total length of 18 metres. The portraits were of the first six firefighters to have died containing the disaster at Chernobyl Nuclear power station.



John Kormeling
HI HA, somewhere else, 1993



Michel de Bloin
 L'éclaireur éclairé, 2000
 Steel structure, aluminium, plastic and metallic
 paint, 12m x 3m x 5m

PROS:

- Integrated with other art opportunities, including Project 'Underside of Viaduct' and Project 'Vertical Slot'
- Clarity of opportunity: Identified in ACDM
- Easily phased on other existing terminals

CONS:

- Complexity of coordination: Existing structures
- Conflicts: Construction sequencing, impact to airport operations
- Structural consideration on existing terminals

SELECTION PROCESS

- By Invitation
- Open Call

15. MEETING POINTS

LOCATION

Meeting points are singular areas found within each terminal. Meeting point locations should be established on the arrivals level of all terminals.

SITE DESCRIPTION

Meeting points are found within each terminal building near horizontal and vertical circulation areas in highly trafficked and public parts of each terminal. The purpose of each meeting point is to act literally as a rendezvous location so that individuals can easily find other members of their party. Each meeting point should be distinctive and easily described by visitors.

SITE TYPOLOGY

Spatial: These areas are typically adjacent to high volume spaces combined with vertical circulation, offering views to various levels and surrounding areas.

Functional: These areas are busy pedestrian circulation areas and are often very confusing and congested, being located at major decision nodes. Meeting points are located prior to entering security and are primarily used for meeting and greeting.

ART OPPORTUNITY

An opportunity exists for an artist to create distinctive and expressive pieces of three-dimensional sculpture that are easily recognizable from a distance within each terminal building. These pieces must be simple enough for the layman to understand and interpret and therefore describe to other travelers.

PROJECT CONSIDERATIONS

Meeting point sculptures should be colorful, and visually simple - iconic even. Sculptures should be durable and allow for interaction and physical contact. The meeting point artwork should be large - towering above a person and therefore visible regardless of quantities of people. The sculptures should be three-dimensional and readable from every vantage point so that people can recognize it easily. People should be able to navigate around it without disruption. Each meeting point (one per terminal) should be distinct from others - a total of 4 in the airport complex.





Greyworld
The Source, 2004
London Stock Exchange
The Source is a kinetic sculpture formed from a grid of cables arranged in a square, 162 cables in all, reaching eight stories to the glass roof. Nine spheres are mounted on each cable and are free to move independently up and down its length. In essence, the spheres act like animated pixels, able to model any shape in three dimensions - a fluid, dynamic, three dimensional television.



Ingo Maurer
Earthbound... Unbound, 2003
Terminal One YYY, Toronto, Ont, Canada
Water, Plastic, Acrylic
Acrylic cubes continually circulating in a water-filled aquarium



Do-Ho Suh
Staircase, 2003
 Translucent nylon
 dimensions variable



Do-Ho Suh
Home/L.A. Home/New York Home /Baltimore Home/London Home, 1999
 Silk



Nam June Paik
Electronic Superhighway: Continental U.S., 1995
 47-channel and closed-circuit video installation
 with 313 monitors, neon, and steel structure



Elmgreen & Dragset
Short Cut. 2003
 Galleria Vittorio Emanuele, Milano, Italy
 Car, caravan, floor fragments

PROS:

- Easily phased or implemented in existing terminals
- High profile - immediate impact - located in major circulation areas - high visibility
- Budget/simplicity

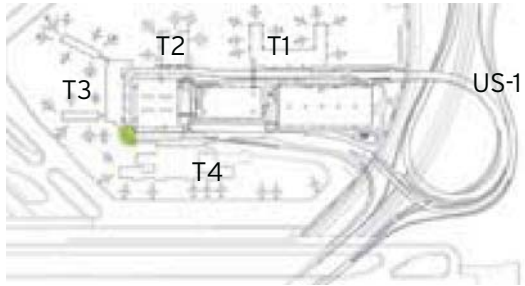
CONS:

- Conflicts: Installation sequencing, impacts on internal pedestrian circulation and airport operations

SELECTION PROCESS

- By Invitation
- Art Acquisition

16. TERMINAL SANCTUARY PLAZA - DROP OFF



Terminal Sanctuary Drop off

LOCATION

The Terminal Sanctuary Plaza -drop off is located between Terminal 3 and Terminal 4 at the southwest corner of the arrivals level at the terminal loop. It is currently a waiting area for taxis and shuttles picking up visitors from Terminals 3 and 4.

SITE DESCRIPTION

The site includes the existing drop-off and landscape areas adjacent to the drop-off. This is an area/project indicated in the WRT Master Landscape Plan. This new plaza/garden could assist in replacing the garden space that had existed between the Palm and Hibiscus garages.

SITE TYPOLOGY

Spatial: The space is an enclosed space and is part of the vertical slot/ channel; however it is an area between terminals so there are open views to the sky and the airport runways/taxiways.

ART OPPORTUNITY

This location is a major unique opportunity for a pedestrian garden/plaza, while still functioning as a vehicular drop-off and pick up point. Opportunities could include the following:

- Place for visitors and airport staff to enjoy the South Florida climate.
- Visual interest from surrounding roadways
- To create outdoor 'Space' (which could incorporate solar panels, green walls, canopies) as a sanctuary. A place to pause.
- Integrate plaza space with terminal loop lighting and vertical slot green walls.
- Consideration of the vertical dimension potential.
- Possible link to Project 'Pedestrian Canopies'.



PROJECT CONSIDERATIONS

The project should create a safe environment for pedestrians and vehicular traffic and would still function as a drop-off and pickup location.

- The planting design should relate to the WRT Master Landscape Plan
- Plaza space will still need to function as a vehicular drop-off and pick-up/waiting area



Ned Kahn

Breathing Sky, 1995

Center for the Arts, Yerba Buena Gardens, San Francisco, CA USA

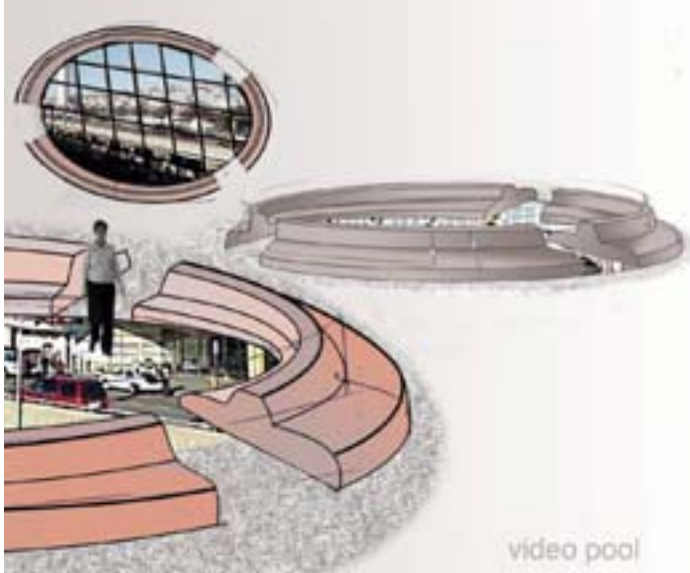
Dense mist billowing from a 20-foot diameter ring of stones reveals the complex patterns of the wind in the sculpture court. The appearance of the fog changed from minute to minute responding to the air currents and ambient light conditions.



Jackie Brookner

Prima Lingua, 1996-2002

Concrete, volcanic rock, mosses, ferns, wetland plants, fish, steel, rubber liner, tubing, pumps



Rod Strickland
Video Pool, 2005

Circular seating with video pool. Using the existing video surveillance system as a source, waiting travelers watch a number of cycling locations from inside and outside of the airport, allowing them to watch departing planes, car traffic, gardens, and people walking in concourses.

PROS:

- Exterior location creates a visceral sense of being in South Florida
- Implements or reinforces other plans
- Schedule - could be phased
- Budget/Simplicity

CONS:

- Issues with other plans - coordination with existing and proposed
- Complexity of coordination with proposed and existing infrastructure
- Conflicts: Closing drop-off temporarily

SELECTION PROCESS

- Open Call

17. BAGGAGE CLAIM - LIGHT AND SOUND

LOCATION

Baggage Claim areas are located on the lowest level of all terminals.

SITE DESCRIPTION

Baggage Claim areas could be described as utilitarian. These environments are typified by relatively low ceiling heights (9-14 feet) with recessed lighting providing a uniform light condition. Decorative elements are usually minimal and there is typically very little sunlight. Finish materials tend to be gypsum board, metal panels or concrete.

SITE TYPOLOGY

Baggage Claim areas are considered 'critical function' spaces, which describe activities essential to the process of travel. Waiting is usually a key part of the activity, although it is waiting while very focused on finding baggage and done while standing. Typically an elevated level of stress for the visitor exists in these locations. There is an opportunity to both addresses this concern while perhaps serving a pragmatic purpose such as the idea to integrate security cameras into art. In no way can the art compete inappropriately or physically hinder the critical function of these areas.

ART OPPORTUNITY

The baggage claim areas present an opportunity to create a subtle yet intense "art zone". Reinforces the sense of being in South Florida by providing the 'here now' experience. Light and Sound works in the Art Collection should be further emphasized by improving the general lighting conditions and insuring audio levels. The goal to establish waiting areas that are fun and performative in their intensity and that can distract and lower the stress level for passengers. All baggage claim areas can be evaluated to insure a relative density of experience.

PROJECT CONSIDERATIONS

An opportunity to create a unified look within all baggage claim areas, by insuring a sufficient density and diversity of media art.

- Presents an opportunity to improve and highlight the existing Light and Sound works.
- Presents an opportunity to alleviate passenger stress.
- Possible partnership with security.
- Provides opportunity to expand video Library (see Project 21 Waiting Area Media).





Ben Rubin (Earstudio)
Story Pipeline, 2002
 Anchorage, Alaska USA

Stories told by Alaskans appear on a plasma video screen and simultaneously emerge as real-time text transcriptions on a 150 long LED display. The text zig-zags indoors down a glass corridor, then veers out through the plate glass, dancing between the trees until it disappears out of sight.



Ben Rubin (Earstudio) and Mark Hansen
Listening Post, 2002

Culls text fragments in real time from thousands of unrestricted Internet chat rooms, bulletin boards and other public forums. The texts are read (or sung) by a voice synthesizer, and simultaneously displayed across a suspended grid of more than two hundred small electronic screens



Mariko Mori
Wave UFO, 2003
Manhattan, NY USA
Mixed media installation with
Digital projection

PROS:

- Intensifies and unifies artworks to all baggage claim areas
- Link to Video Library
- Creates 'Art Identity' for Fort Lauderdale-Hollywood International Airport
- Takes advantage of waiting time
- Translates waiting into entertainment, enjoyment

CONS:

- Danger of overdoing art zone concept
- Balance across artworks difficult to achieve

SELECTION PROCESS

- New Media Acquisition
- Open Call

18. THEATRE / SOUND / PROJECTION

LOCATION

All public areas.

SITE DESCRIPTION

A - With performers acting as an emergency 'anti stress team', site locations are defined by conditions at Fort Lauderdale-Hollywood International Airport. For example: Areas with long delays such as check in, security, baggage claim, concourse areas, etc.

B - Varied locations according to predictable Fort Lauderdale-Hollywood International Airport traffic volumes.

ART OPPORTUNITY

Plays a vital role in reducing travel stress. Provides a diversity of creative expression, engaging a broad spectrum of the Arts in Broward County. Defining projects, artists, performers and performances to appropriate and predictable airport traffic volumes and conditions add a vibrant 'life' to the public experience. Provides for improvisations and original creations, compositions and production. Provides for outreach to Broward County Arts Institutions and Organizations. Projects could be linked to related theatre music and arts programs throughout South Florida. Particular projects should be considered within an 'artist in residence' framework, which provides an opportunity to compose, create and generate with the needs of the Broward County Aviation Department in mind. Association to security considerations could include education of performers to assist airport vigilance. NYC public transit and other cities now hold auditions for buskers and then issues permits for performers; maintaining quality control, but still allowing the liveliness of impromptu performance. Fort Lauderdale-Hollywood International Airport currently has a schedule of music concerts within the terminals.

PROJECT CONSIDERATIONS

Programming relationship to Community Gallery and curatorial requirements. Projects require the particular and varied talents inherent to generating unique experience. Avoiding the banal is critical yet providing entertainment and enjoyment is essential. Initiate the projects based on auditions, while provoking the creation of works commissioned for Fort Lauderdale-Hollywood International Airport. A good original comic is better than a talent for diverse repertoire; this similarly applies to all related disciplines. Any feeling within the public that funds are being solicited contradicts the intention of the project. Initially each project, individual, ensemble or group will set the context for future ongoing initiatives.





Atlas Moves Watching Dance Projects
Toronto, Ontario, Canada



Chris Doyle
What I See When I Look At You, 2000
University of Michigan Museum of Art,
Ann Arbor MI USA
Video projection

PROS:

- An ability to direct and alter the emotional context of the traveler
- Provides unexpected surprise and entertainment
- Exponentially strengthens identity of Broward County as a home of the arts
- Creates partnership with County Organizations and Institutions
- Opportunity for regional outreach and partnership
- Highlights opportunity for 'live' partnership with airport operations
- Provides security vigilance awareness
- Broadens the spectrum of engagement at Fort Lauderdale-Hollywood International Airport for Broward County Public Art and Design Program

CONS:

- Complex start-up process.

SELECTION PROCESS

- N/A

19. AERIAL VIEW

LOCATION

The Aerial View would potentially incorporate the entire airport site as well as locations off site, and would be at a large enough scale that it could be experienced from the air. Rooftop opportunities are significant to coupling the airport's green environment initiative.

SITE DESCRIPTION

If possible, the site should be incorporated into proposed improvements to the airfield, runway construction, taxiways, and aprons or even adjacent to the roadways and parking structures.

SITE TYPOLOGY

Spatial: Open, vast.

Functional: Airport field, runways and rooftops.

ART OPPORTUNITY

This location is an opportunity for a large-scale work and could include the following:

- Artworks as rooftop areas covered with materials to improve the energy performance of the building.
- The aerial views relating to roof top parking could be enhanced significantly with simple means much like a painter's canvas that would improve wayfinding and signage.
- Environmental focus on stormwater infiltration and aquifer recharge, and potentially reducing the heat island effect.
- Visual and physical links to existing water features, including the natural mangroves, and man-made drainage channels and canals.
- Visual interest from the air, potentially incorporating light.

PROJECT CONSIDERATIONS

The project must create a safe environment for planes arriving and departing and would have to be designed to not attract any wildlife, and adhere to any guidelines created by the FAA. Artists would have to work closely with the Fort Lauderdale-Hollywood International Airport, the Airport Program Manager, and the project civil engineers and consultant team and consider the following:

- The planting areas/stormwater infiltration areas should conform to the Fort Lauderdale-Hollywood International Airport Criteria, as well as any FAA guidelines for runway/taxiway design.
- The project should be integrated with proposed airfield improvements.





Paul Tzanetopoulos
LAX Gateway Pylon Project
Installation (untitled), 2000
Los Angeles International Airport, Los Angeles, California, USA



Olafur Eliasson
Double sunset, 1999
Panorama, Utrecht, installation 2000
Utrecht, Netherlands
Light projection sculpture, aerial view, which creates the illusion of a sunset

PROS:

- Transformational in bringing strength, character and beauty to ugliness of terminal roof areas
- Significance to sense of place - connection to Broward County culture and land use patterns
- Provides powerful opportunity for a unique Fort Lauderdale-Hollywood International Airport identity
- Can relate to Project 'Terminal Façades'
- Implements or reinforces other plans
- Schedule - could be phased
- Provide a unique first and last experience from the air for arriving and departing flights

CONS:

- Complexity of coordination might involve multiple jurisdictions
- extreme structural limitations to terminal roof areas
- Budget/complexity

SELECTION PROCESS

- Open call

LOW PRIORITY PROJECTS

20. FOUND OBJECT ART / MEDIA SECURITY

LOCATION

Anywhere inside the terminals could be explored, possibly near and around the security checkpoint areas at each concourse.

SITE DESCRIPTION

Security areas are considered 'critical function' spaces, which describe activities essential to the process of travel. Waiting in line is usually a key part of the activity, although it is waiting with a very focused destination in mind and done while standing. Typically an elevated level of stress for the visitor exists in these locations and there is an opportunity to both address this concern while perhaps serving a pragmatic purpose, such as integrating security cameras into art. In no way can the art compete inappropriately or physically hinder the critical function of these areas.

SITE TYPOLOGY

Areas adjacent to critical function spaces. Any typology within the airport and its surrounding landscapes that interfaces with and benefits security.

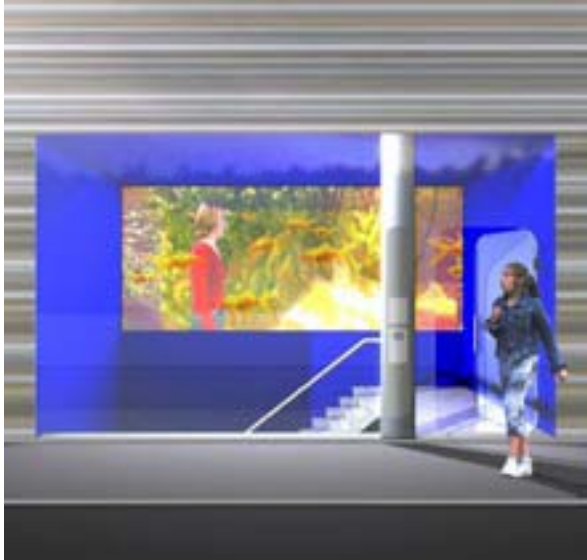
ART OPPORTUNITY

This would be one or several works of art using 'found' objects from the 'lost and found' of Fort Lauderdale-Hollywood International Airport, or objects confiscated in security checkpoint areas. This could be one commission or an ongoing, growing piece. Media works should be developed in association with security staff to assist a vigilant environment. Commissioned media projects (video, photography, sound, interactive) could address and provide a nuanced and interesting manner to prepare for security requirements. One can readily imagine a comic lesson in what not to do (within reason). Art stimulating human emotional reaction (such as humor, smiling and laughter) provides a laboratory of human behavior that could prove beneficial to security vigilance.

PROJECT CONSIDERATIONS

Artists would work within the 'artist in residence' context, specifically partnering with security staff and their concerns. Artists must be prepared to accept requirements for security clearances as deemed necessary. Security staff has the opportunity to think creatively, exposing concerns and exchanging feedback on potential concepts. This project incorporates the veto power of security staff but ensures an open mind and critical dialogue toward developing unique opportunities.





Zwarts + Jansma

Interactive Car Park, 2002-4

Oosterdokseiland, Amsterdam, Netherlands

Stairwells are under permanent video surveillance. The video images are not used simply to keep a check, but also to increase the sense of safety. The footage is transmitted directly to the screens at the staircase entrances and exits. The background colour makes it easy to use video montage techniques to isolate the people being filmed from their blue background. Images of these visitors can then be mounted amidst the projections of fish.



Diller + Scofidio

Tourisms: SuitCase Studies, 1991

Mixed-media installation with 50 suitcases and fabricated ceiling
10 x 60 x 30 feet.



Cai Guo-Qiang
Bon Voyage: 10,000 Collectables from the Airport, 2004
Sao Paulo, Brazil

Scissors, knives, corkscrews and other various sharp objects; weaved vines, lights, fans, and fabric
Thousands of everyday sharp objects confiscated by airport security pierce the plane that is weaved from vines. Four fans blow out four "jet streams" to escort the plane in landing.



David Rokeby
Sorting Daemon, 2003
Goethe Institut Toronto
Toronto, Ontario, Canada

Sorting Daemon surveys its environment and uses the resulting images as the primary content of the work. The system looks out onto the street, panning, tilting and zooming, looking for moving things that might be people. When it finds what it thinks might be a person, it removes the person's image from the background. The extracted person is then divided up according to areas of similar color. The resulting swatches of color are then placed within an arbitrary context of a projected composite image.



Christian Boltanski
Lost Property, 1995
Mixed media installation
Grand Central Terminal, Manhattan, NY, USA

PROS:

- Enhancing security operations
- Assisting the education and preparedness of the traveler
- Providing relief to the tensions inherent in 'line ups'
- Emotional screening
- Diverting attention when or where needed
- Controlling/assisting people movement

CONS:

- None

SELECTION PROCESS

- Artist in Residence
- By Invitation

21. NEW TECHNOLOGY / INTERACTIVE / MOBILE / CELLULAR SPACES

LOCATION / SITE DESCRIPTION

Not applicable

ART OPPORTUNITY

This project is intended to look into the future predicting the emergence of new media as art forms. As new technologies become more accessible, it is possible to integrate artworks further into the visitor's experience, making them more aware of themselves, their surroundings, and their locations. This project is a placeholder for the entrepreneurial potentials of technology sponsorship. New concepts for the use of technology can suggest a unique convergence of art and science with significant promotional consequences. Artists, designers, and engineers are using communications as a medium. Artworks showcased using new communication tools exemplifies technological research and signifies the tech industry in Florida and the US to the world.

PROJECT CONSIDERATIONS

As an interface between art and new technologies, this project demands a fit between the art or the art concept and its promotional value. Within an entrepreneurial context, this would be a prototype engagement, requiring the Broward County Art and Design Program to take the initiative. The 'artist in residence' context should not be applied in this instance; Rather, the creator, concept and corporation must be identified and developed. This project should be viewed as an exploration that is boundless in scope.

PROS:

- Extend budget potential beyond 2% through sponsorship or donation
- Marketing Fort Lauderdale-Hollywood International Airport and the County as a technology hub on behalf of Florida and the nation
- Adds a new dynamic process to the creation of public art in the region
- Requires outreach to corporate community
- Requires selling a vision

CONS:

- Unpredictable
- Possibility of initial failures
- Requires selling a vision

SELECTION PROCESS

- By Invitation
- Artist in Residence
- New Media Acquisition



Museum of Art, Fort Lauderdale

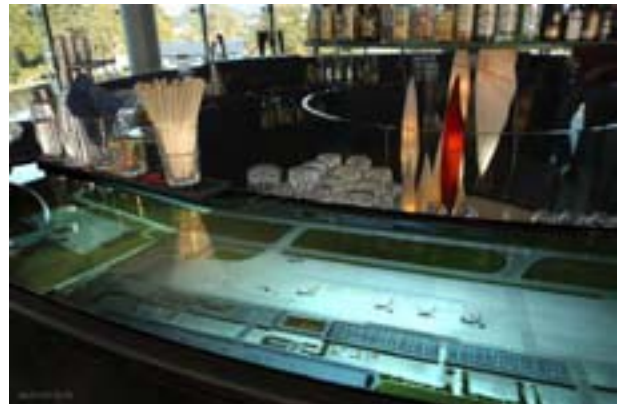


Yasuhiro Suzuki

Globe Jungle Project, 2002

Globe-jungle, projectors, digital video, amplifier

Images are projected from opposite directions using two projectors, using the afterimage of the structure that occurs from the rotation of the globe-jungle as the screen.



Checkpointmedia AG

MayDay Bar

Hangar 7, Salzburg Airport

Salzburg, Austria

Bar with an interactive counter surface at the airport in Salzburg /Austria. The counter in the MayDay bar at Salzburg's airport has an interactive surface. Comic-like airplanes constantly fly along the surface and when a guest places a glass on the counter the planes make acrobatic turns around the glass.



Digitfeed

Digital Aquarium

One hundred and fifty Motorola phones taken from Motorola's current range are suspended inside the Design Museum Tank. The audio-visual installation is brought to life whenever a passer-by dials one of the mobile phone numbers posted up on the wall of the Tank.



Stefan Gec

Buoypositioned at sea; relays back contextual data to the web via GPS and satellite, such as sea conditions, wind speed. Information can be accessed on land.

22. GREEN ROOFS

LOCATION

Flat or slightly sloping roof surfaces of all terminals, Parking Garages and future construction.

SITE DESCRIPTION

Existing roofs

ART OPPORTUNITY

Existing flat or slightly sloping roofs offer an ideal opportunity for creating new green areas, integrating the building with surrounding landscape. This location is a major opportunity in the terminal loop area to establish an environmental focus for the airport. This should be a collaborative project including, at the minimum, an artist and landscape architect, but likely an architect and structural engineer as well. The project should create an interesting visual experience from the air (see Project Aerial Views) that improves the environment. Opportunities include the following:

- Enhance and enrich the architecture of the terminals
- Provide a repetitive, organic element that is visible from the air
- Reinforce sense of being in South Florida
- Incorporate sustainable landscape and environmental features
- Sustainable benefits include stormwater management, recycling of nutrients, processing of airborne toxins, reoxygenating the air, increasing energy efficiency of building, absorbing external noise pollution, increasing aesthetic appeal.

PROJECT CONSIDERATIONS

Green Roof project to be planted with native flora. Structural limitations will severely limit potential for existing terminals. Artists would have to work closely with the Fort Lauderdale-Hollywood International Airport, the Airport Program Manager, and consultation with a structural engineering and waterproofing/green roof consultant, and consider the following:

- Review of as-built or existing drawings for existing roofs to be retrofitted.
- Review of the ACDM guidelines.
- Review and coordination with project teams on proposed projects.
- Project should relate to other adjacent art projects to create a sequence of experiences as visitors move through the airport and related facilities.





Green Roof, Chicago City Hall



Green Roof, Schiphol Airport
Amsterdam, Netherlands



Noel Harding
Green Roof Sculpture, 2001
Multnomah County Building, Portland Oregon



PROS:

- Could be integrated with all new proposed facilities
- Provide interpretive opportunities: Stormwater/heat island effect
- Support and enhance airport green initiatives

CONS:

- Complexity of coordination
- Existing structures could require significant analysis
- Could be expensive to retrofit existing structures

SELECTION PROCESS

- By Invitation
- Artist in Residence

23. BUS INTERIORS

LOCATION/SITE DESCRIPTION

Not applicable

SITE TYPOLOGY

Spatial: Not applicable

Functional: Not applicable



ART OPPORTUNITY

Similar to the existing Bus Wrap project, this is a major opportunity for artists to be involved in the treatment of the bus interiors.

- Visual stimulation for passengers on the buses.
- Provide visual interest from surrounding roadways and terminals.
- Option for local and regional artists to create unique interiors.
- Opportunities to integrate light and sound.
- Possible link to Project 25 'Mobile Spaces.'
- Photographic links to the South Florida landscape.
- Opportunity for multi discipline collaboration in the design process including but not limited to performance, dance, musicians, painters, poets, and graphic designers.
- Potentially become a mobile rotating gallery of exhibits.



PROJECT CONSIDERATIONS

The project should create a unique environment for passengers.

- Potentially relate to the "Bus Wrap" concept.
- The project should adhere to any public transportation guidelines and policies.
- Provide a contextual or cultural link to Broward County and South Florida.



PROS:

- Significance to sense of place - relates to the culture of Broward County
- Clarity of opportunity
- Schedule: Easily phased/implemented
- Budget/simplicity
- Potential of Community engagement

CONS:

- none



SELECTION PROCESS

- Open Call
- New Media Acquisition



liveARTs Collective: Dyan Marie, Walter Willems, Camilla Singh and Noel Harding
 Toronto Transit Commission - Art & Sustainability Forum, 2001
 Interactive screens and images, showing art and information

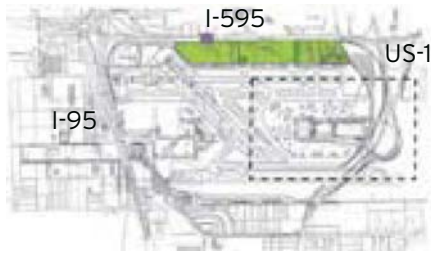


liveARTs Collective: Dyan Marie, Walter Willems, Camilla Singh and Noel Harding
 Toronto Transit Commission
 Art & Sustainability Forum, 2001
 Interactive screens, showing art and information



Grennan and Sperandio
The Invisible City, 1999
 Installation view of subway placards

24. I-595 EDGE / NORTH CAMPUS / NEIGHBORHOOD EDGE - GATEWAY



I-595 Edge/North Campus Gateway

LOCATION

The I-595 Edge is on the north side of the airport site along the loop road separating the north campus of the airport property and the neighborhoods to the north, with the overhead I-595 offering views down onto the airport site.

SITE DESCRIPTION

The site includes the existing businesses in the north campus, as well as the entry portals to the north campus and the neighborhoods under the I-595. A north gateway for the airport is identified in the WRT Master Landscape Plan in this area. For the most part this site would relate to the local communities and people working in the north campus, or potentially viewed from eastbound I-595 traffic.

SITE TYPOLOGY

Spatial: Varies from open with on and off site views for vehicles on I-595 and enclosed for local residents and employees.

Functional: The areas are functional vehicular circulation and parking areas, along with the actual working north campus operations.

ART OPPORTUNITY

This location is an opportunity for a large scale environmental work that could incorporate the following:

- Sustainable “green” building including storm water infiltration, green walls, and green roofs on some of the large industrial roofs.
- Lighting or ‘way-finding’ on the loop road.
- Opportunities for “green architecture/sustainable design” on security fence.
- A gateway feature that links the surrounding community to the working airport campus.
- Visual interest for eastbound vehicles on I-595.



I-595 Edge

PROJECT CONSIDERATIONS

The project needs to address functional operations of the airport and north campus businesses, while also accommodating security at the perimeter fence. The artist would need to adhere to the Fort Lauderdale-Hollywood International Airport Guidelines, work with the Airport Program Manager, US DOT, and review the following documents:

- WRT Master Landscape Plan
- Any existing and proposed improvements, construction drawings and specifications



The Art Guys
Head First, 2003
Neuberger Museum of Art, NY, USA



Do-Ho Suh
Public Figure, 1998
Metro Tech Centre Brooklyn, NY, USA
Resin



Andy Goldsworthy
Storm King Wall, 1997
Storm King Art Center
Mountainsville, NY

PROS:

- Significance to sense of place for local residents
- Implements or reinforces other plans specifically the WRT Master Landscape Plan
- Schedule: Could be phased
- Opportunity to engage 'highway audience'

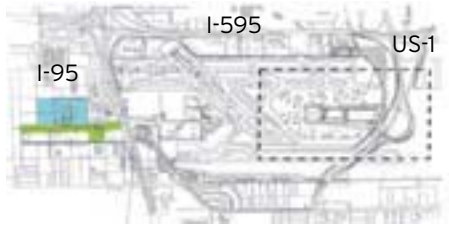
CONS:

- Complexity of coordination: May involve multiple jurisdictions
- Art would not be experienced by "visitors", but mainly by local residents
- Budget/Complexity

SELECTION PROCESS

- Open call

25. WEST CAMPUS - LONG-TERM REMOTE PARKING / LANDSCAPE MITIGATION BANKS



West Campus Long-Term Parking

LOCATION

The West Campus remote parking and landscape mitigation land bank is on the west side of the I-595 and is connected to the airport site via Lee Wagener Blvd. and the airport loop road system.

SITE DESCRIPTION

The site includes the existing long-term satellite surface parking lots used mainly by local residents, as well as native landscape mitigation banks as identified in the WRT Master Landscape Plan. The project can be linked to or associated with Lee Wagener streetscape improvements as well as potential connections to Broward County trail systems linking off site areas.

SITE TYPOLOGY

Spatial: Open area with views on and off site and views from I-95

Functional: Area is comprised of functional long term parking, roadways and open space mainly used by local residents

ART OPPORTUNITY

This location is an opportunity for a large scale environmental work that could incorporate the following:

- Sustainable “green” building including storm water infiltration, green roof structures or canopies to help reduce the heat from the parking lots.
- Visual and physical links to existing native vegetation including stands of mature trees offering potential interpretive and interactive artworks.
- Opportunities for “green architecture/sustainable design” on security fence.
- A gateway feature that links the surrounding community to the working airport campus.
- Visual interest for both north and south bound vehicles on I-95.
- Links to off site regional trail network connecting the “lenses and loops”





Dennis Oppenheim
Drinking Structure with Exposed Kidney Pool, 1998
Europos Parkas, Vilniaus, Lithuania



Tim Whiten
Danse, 1998
Tree Museum, Ontario, Canada
Figures sandblasted into rock



Michel de Broin
Entrelacement, 2001
Montréal, Québec, Canada
12 tons of asphalt, yellow paint, road sign, 40 meters long

PROJECT CONSIDERATIONS

The project needs to consider the functional operations of the airport and the west campus facilities. Upgrades and improvements to streets and parking lots will need to adhere to the Fort Lauderdale-Hollywood International Airport Guidelines, work with the Airport Program Manager, and may include review of the following documents:

- WRT Master Landscape Plan
- Any existing and proposed improvements, construction drawings and specifications

PROS:

- Significance to sense of place - connects west campus to main airport
- Enhance native Florida landscape while aiding in storm water management and heat island effect
- Implements or reinforces other plans, in particular the WRT Master Landscape Plan
- Schedule: Could be easily phased
- Budget/simplicity

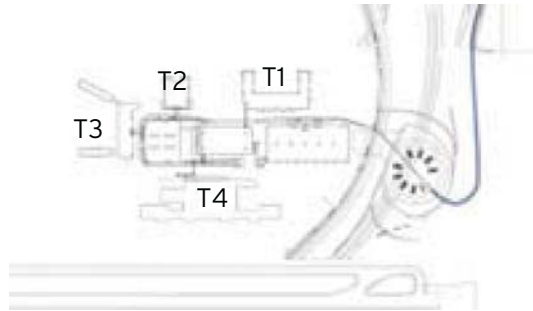
CONS:

- Improvements or artworks are not directly related to "visitors", but are mainly for local residents

SELECTION PROCESS

- Open Call

26. OFF SITE CONNECTIONS - LINK PORT TO AIRPORT



Port to Airport Link

LOCATION

This off site connection would visually link the airport to Port Everglades from both the air and on the ground for visitors to South Florida as well as for local residents.

SITE DESCRIPTION

The Port is off site but is visible from the airport itself, as well as the air. The project would incorporate some of the large scale architectural features at the port including the smoke stacks and cranes. This link could also be expressed along the proposed Automated People Mover corridor and would help reinforce the connection to the South Florida Landscape, most importantly the water.

SITE TYPOLOGY

Spatial: Not Applicable

Functional: Not Applicable

ART OPPORTUNITY

This location is an opportunity for a large-scale work that could be combined with Project Aerial View and could incorporate the following:

- Provide a visual connection to Port Everglades.
- Visual and physical links to existing water features, including the natural mangroves, and 'man made' drainage channels and canals.
- Provide visual interest from the air, potentially incorporating lighting to link together the surrounding canals, transportation links, and the Port infrastructure.
- Transform the negative visual aesthetic of the industrial landscape





Roberto Behar & Rosario Marquardt (R&R Studios)
Port Everglades
Public Art and Design, Broward Cultural Affairs Council
Landmark Eller Dr. & NE 7th Ave.



Roberto Behar & Rosario Marquardt (R&R Studios)
Port Everglades
Public Art and Design, Broward Cultural Affairs Council
Landmark SE 32 St. & Eisenhower



Clara Williams
The Price (Giving In Gets You Nowhere), 2003
 P.S.1 Contemporary Art Center
 Long Island City, Queens NY USA
 Wood, foam, plaster

PROJECT CONSIDERATIONS

The project should create or reinforce the airport connection to the Port and the surrounding water. Artists would have to work closely with the Port Authority as well as the Fort Lauderdale - Hollywood International Airport, the Airport Program Manager, and the project civil engineers and consultant team and consider the following:

- Off site improvements would have to be reviewed by applicable agencies (local, state, and federal)

PROS:

- Significance to sense of place: Helps to reinforce the connection of Port Everglades to the Airport
- Implements or reinforces other plans
- Schedule: Could be phased with numerous projects, including the off site proposed Automated People Mover
- Artwork to be in evidence from an extreme distance

CONS:

- Issues with other plans
- Complexity of coordination - multiple jurisdictions and reviewing agencies
- Conflicts with off site properties
- Schedule
- Budget/complexity

SELECTION PROCESS

- Open Call

27. 1-95 EDGE - FLIGHT PATH VIEWING AREA - WEST CAMPUS

LOCATION

The flight viewing lot is located at the west edge of the airport site adjacent to the loop road on the south side of the main runway. There is currently a large gravel parking lot which is used to view incoming and taxiing planes waiting to depart. The site would also comprise the perimeter security fence between the western edge of the loop road and the airfield directly under the flight path.

SITE DESCRIPTION

The site includes the gravel parking lot as well as the area between the parking lot and the security fence directly in line with the runway, under the main arrivals flight path, as well as the security fence between the parking lot and the airfield.

SITE TYPOLOGY

Spatial: Open area adjacent to the airfield, with broad views on and off site.

Functional: Area includes a functional parking lot which is also a viewing area for mainly local residents, as well as the loop road and perimeter security fence.

ART OPPORTUNITY

This location is an opportunity for a signage installation that is linked with the control tower, to expand upon the existing loudspeaker that provides a real time link to the control tower. Opportunities include the following:

- Provide visual interest for taxiing planes awaiting takeoff.
- Provide display with light and sound for arriving and departing flights and for visitors in the viewing parking lot.
- Provide display with light for north bound 1-95 drivers, as well as vehicles on the loop road.
- Possible link to airport information Radio Broadcast

PROJECT CONSIDERATIONS

The project needs to consider functional operations of the airport, while also accommodating security at the perimeter fence. Upgrades and improvements to the viewing area and parking lot will need to adhere to the Fort Lauderdale-Hollywood International Airport Guidelines, work with the Airport Program Manager, and may include review of the following:

- WRT Master Landscape Plan.
- Any existing and proposed improvements, construction drawings and specifications.
- Any applicable FAA or Airport security guidelines.





Pipilotti Rist
Open My Glade, 2000
Times Square, Manhattan, NY, USA
Video presentation
One-minute segments shown on NBC Astrovision
by Panasonic.

PROS:

- Significance to sense of place: Relates directly to main airport operations
- Clarity of opportunity
- Implements or reinforces other plans in particular the WRT Master Landscape Plan
- Schedule: Easily phased or implemented
- Budget/simplicity

CONS:

- Potential safety concerns: May need FAA approval

SELECTION PROCESS

- Artist in Residence
- Open Call

IN PROGRESS

28. PEDESTRIAN CANOPIES

LOCATION

The canopies illustrated were destroyed by Hurricane Wilma in 2005 and were located between the loop roadway and the parking garages in the terminal loop between each terminal.

SITE DESCRIPTION

Canopies are to be replaced along exterior pedestrian walkways between Terminals 2, 3, and 4 as a way of 'tying' the buildings together. Individuals walking beneath canopies can see views between the terminal buildings toward runways and planes.

SITE TYPOLOGY

Spatial: The areas adjacent to the new canopies offer both enclosed and open spaces depending on the location. They provide views to the runways between terminals, the terminal loop and the parking structures beyond.

Functional: These areas are the main pedestrian circulation zones combined with the adjacent vehicular access and pick up/drop off areas at the departure level. It is often a visitor's first and /or last experience of Fort Lauderdale and South Florida, therefore it is very important to the overall airport experience.

ART OPPORTUNITY

The connecting spaces between the terminals (the canopy areas) present an opportunity to ground a visitor in an experience of South Florida with direct connection to airport functions through multiple views. Within these spaces great opportunities exist for an enrichment of the experience, so that the location becomes more than a shaded walkway. The destroyed canopies were dramatic visual structures that offered the possibility of an outdoor gallery for sculpture and for temporary works that range from performance to projections. This is a space where artists could explore and expose the potential of the site. Opportunities include the following:

- Whimsical and interactive experience.
- Humanize the infrastructure within the terminal loop and provide visual character.
- Possible interpretive elements to pedestrians traveling by foot and passing by car.
- Integration of all canopy sites using visual elements.
- Provide an outdoor experience, conducive to sitting, waiting and passing time.

The connecting spaces between the canopies and the architecture, present an expanded field for creating artworks.





Vito Acconci / Acconci Studio
Mur Island, 2003
 Reiver Mur, Graz, Austria



Benjamin Ball & Gaston Nogues
Maximilian's Schell, 2005
 Los Angeles, CA, USA
 UV-resistant mylar, nylon, kevlar, sound
 Vortex-shaped immersive outdoor installation, with integrated sound work by composer James Lamb



John Körmeling
Hot Spring, 2002
 Matsunoyama, Japan



Richard Wilson
Slice of Reality, 2000
 Thames River, London, UK



GH Bruce
Tensile Sculpture
 Arizona, USA

PROJECT CONSIDERATIONS

The project should be viewed as an important component to upgrades and maintenance of the exterior of the airport. Artists would have to work closely with the Fort Lauderdale-Hollywood International Airport, the Airport Program Manager and the project engineers (civil and Structural).

Additional considerations include:

- Original canopy construction drawings, and any roadway improvement packages.
- Aesthetic Design Criteria Manual (ACDM) and the Master Landscape Plan.
- Address site conditions, seismic/deck vibration, as well as accessibility for maintenance and repairs.
- Artists/teams should be hired to influence the design of a full canopy/walkway section, defined as the connection between any two terminals.

PROS:

- Integration with other art opportunities including Project 2 'Underside of Viaduct'
- Clarity of opportunity - identified in ACDM
- Schedule - phased with canopy replacement
- Budget/simplicity
- Opportunity for temporary art placement

CONS:

- Conflicts, such as replacement sequencing, impacts to airport operations
- Structural consideration
- maintenance due to vehicular traffic emissions

SELECTION PROCESS

- Open Call: Limited scale projects
- Art Acquisition
- New Media Acquisition

29. INTERIOR CLARIFICATION PROJECT

LOCATION

The Broward County Cultural Division Public Art & Design Program commissioned an artist team to create design specifications and guidelines to update and clarify the interior environments of Terminals 2, 3, and 4.

SITE DESCRIPTION

The interiors of the three terminals are cluttered and visually 'busy' as a result of decoration, banners, furniture and art. The sites in question contain primarily moveable and disposable or recyclable items that are easily removed.

ART OPPORTUNITY

Visual clutter makes it difficult if not impossible to appreciate artwork due to visual competition. In the capacity of an "art and design consultant" to the architect of record, the artist team will identify how each terminal interior can be updated and clarified to become suitable backdrops for a world-class art collection. An illustrated and narrative plan includes wall and floor finish and color specifications and lighting to upgrade interior environments and create coherent spaces with a vision of how the current placement of artworks can be enhanced and how future artworks can be integrated as per the Master Plan. The selections for the design plan must work with existing parameters (e.g., newly installed carpet), be low maintenance, budget conscious, and support the airport's green design initiative.

PROJECT CONSIDERATIONS

All interior elements are classified as either functionally necessary or functionally unnecessary. Functionally necessary items are inventoried, functionally unnecessary items are recommended for removal, and a set of guidelines for replacements is created to fit in with interior upgrades.

PROS:

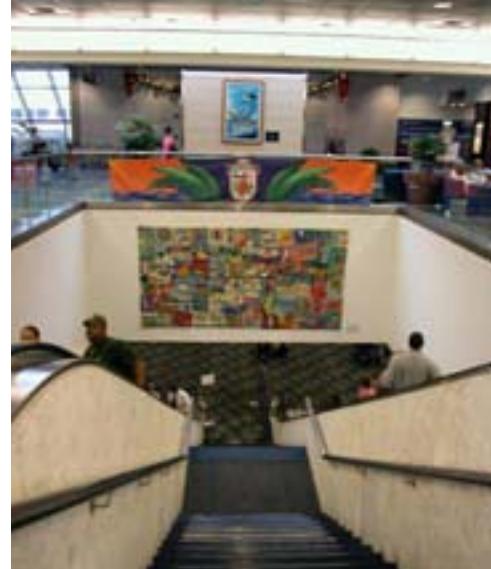
- Supports 'Excellence in Design'
- Provides focus for cooperation between PAD and Fort Lauderdale-Hollywood International Airport
- Provides unique creative opportunity

CONS:

- Complications of jurisdictions

SELECTION PROCESS

- Artist commissioned. Completion January 2010



30. COMMUNITY GALLERY

LOCATION

Terminal 2 Lee Wagener Art Gallery.

An exhibition program on a project to project basis for limited durations in diverse locations.

SITE DESCRIPTION

The Lee Wagener Art Gallery is located in a prominent, pre-security, high-traffic area in Terminal 2 of the airport departure level that is accessible to the public. It is an open gallery space providing exhibition display. The exhibition program provides for unique and temporary locations throughout Fort Lauderdale-Hollywood International Airport.

SITE TYPOLOGY

Service Space.

Any typology, as defined by project or exhibition.

ART OPPORTUNITY

An exhibition program across the entire airport would allow for movable works temporary by nature that could take many forms. The exhibition program could be offered as an adjunct location to Broward County arts institutions, with a focus on Broward County and offer opportunities to South Florida artists. Creates opportunities across a spectrum of the entire airport site for an ever changing and refreshing renewal through temporary placements.

PROJECT CONSIDERATIONS

A curatorial focus provides for the exhibition of the 'exceptional'. The Lee Wagener Art Gallery exemplifies the arts community and the creativity of individuals, groups and organizations. Ranging from a small portable kiosk, an unoccupied counter area, a clear wall, or a wash-room to the Lee Wagener Art Gallery space, the 'exhibition' should be designed around the creative potential of the South Florida community.



Lee Wagener Art Gallery
Suzanne Scherer and Pavel Ouporov's video installation *Tree Rain*, paintings by Nancy Spielman *Charlie and Friends*
Michele Guarinos *Kinetic Energy*



Olav Westphalen
E.S.U.S. (Extremely Site Unspecific Sculpture), 2000
Stainless steel, fiberglass
Whitney Museum, New York, NY, USA



Anissa Mack
Pies for a Passerby, 2002
Grand Army Plaza, Brooklyn, NY, USA
Performance and installation

PROS

- Provides commercial opportunity
- Budget/simplicity
- Provides entrepreneurial opportunity to community
- Creates identity for the art and design community of Broward County and the region
- Provides outreach to arts institutions
- Provides a stage for emerging talent in the County and region
- Celebrates creative accomplishment
- Allows the creative producer to participate in defining exhibition context and location
- Flexibility to community needs

CONS

- Demand for commercial viability
- Complicated contractual arrangements and responsibilities
- Intense demand for space within Fort Lauderdale-Hollywood International Airport facilities
- Significant curatorial responsibilities
- Requirement for staff

SELECTION PROCESS

- N/A

POSTSCRIPT

THE MASTER PLAN

Choose the artist and fit the project. Change the project and fit the artist.

“We must shift our thinking away from bringing great art to people to working with people to create great art that is meaningful.”

Lynn Sowder

FLL

Artists fundamentally want to come face to face with their public.

“With every new approach to contemporary public art practice, whether it was “site-specificity,” “community-responsiveness,” or “integration of art and architecture,” each twist and turn on the evolving paradigm pulled public art further away from the artist, and ever more into a set of programmed requirements that effectively eviscerate the vitality of the art itself.”

Tom Eccles

THE PUBLIC

FLL is a gateway to Florida; to water, waterways, everglades, lagoons, lakes, rivers, fresh water, salt water, the ocean. Artists poorly selected might satisfy their theme.

“Art can contaminate public space and experience with the most pretentious and patronizing aesthetic environmental pollution. Such beautification is uglification; such humanization provokes alienation; and the noble idea of public access is likely to be received as private excess.”

Krzysztof Wodiszko

FLL AND BROWARD COUNTY

It is urgent and important that Art has a greater influence on the identity of FLL.

“But art as art, rather than as commemorative of individual persons or civic themes, is relatively new in the public realm. The first outdoor sculptures in the United States of this nature tended to be semi-abstract, biomorphic works by such well know artists as Pablo Picasso and Alexander Calder. Although the works were initially controversial, being derided by local newspapers, they often became symbols of a city’s civic pride, sophistication, and economic well being.”

Katy Siegel

BROWARD COUNTY PUBLIC ART AND DESIGN

Emphasis on the artists having the earliest possible engagement with architectural planning is evident.

“Finally art is—or should be—generous. But when working with place, artists can only give if they are receiving as well. The greatest challenges for artists lured by the local are to balance between making the information accessible and making it visually provocative as well; to fulfill themselves as well as their collaborators; to innovate not just for innovation’s sake, not just for style’s sake, nor to enhance their reputation or ego but to bring a new degree of coherence and beauty to the lure of the local.”

Lucy R Lippard

THE ART

“Public art is often accused of pandering to the lowest common denominator in fact, the best public artists aims for the highest common denominator” rather than no common denominator at all.”

Lucy R Lippard

Credits

Noel Harding
Dawn Danby
Anne O'Callaghan
Walter Willems
Noel Harding Studio - Artist

Andrew Spurlock
Brian Garrett
SPURLOCKPOIRIER
Landscape Architects

Jason McLennan
Amy Slattery
Emilie Hagen
Elements/BNIM Architects

Neil Hadley
Elias Rufe
LandLAB

Stephanie Cunningham - Allied Artist
Associate Professor of Graphic Design
FAU Dept of Visual Art and Art History

Other:

Media: **Jeff Winch**
Steve Belleme Airport Staff

Research: **Camilla Singh**
Denise Frimer
Régine Debatty

Technical Support: **Roger Henriques**

Survey: **Jan Johnson**
Lee Anna Yater
Adjunct Professors of Art
Broward Community College

Anthony Abbate, Chair
Michael Mattox, Vice Chair
Robert M. Dugan
Janet Gold
Anthony Lauro
Kasama Polakit
Aron Temkin
Public Art and Design Committee

Anthony Abbate Chair
Henning Haupt
Virginia Fifield
Douglas Webster
Vivian Paulson
Artist Selection Panel for Aviation

Edith Gooden-Thompson Chair
Estelle Loewenstein 1st Vice Chair
Arthur Crispino 2nd Vice Chair
Rose Marie A. Cossick Member-at-Large
Amy Ostrau
Janet Erlick Executive Artistic Director Fort Lauderdale
Children's Theatre
Anthony Abbate
Margaret Mitchell Armand
Bonnie Barnett
Michael Bassichis
Dr. Claire Crawford
Patrick J. Flynn Museum of Discovery & Science
Suzanne Gunzburger Vice Mayor Broward County
Linda Houston Jones
Deborah Kerr
Roslyn "Robbie" S. Kurland
Georgia D.N. Robinson, Esq.
Alice Zendel Simon
Diane Weinbrum
Benjamin J. Williams School Board of Broward County
Broward Cultural Council - 2009 Membership Roster

Fort Lauderdale-Hollywood International Airport is a service of the Broward County Board of County Commissioners. Fort Lauderdale-Hollywood International Airport (FLL) is ranked 22nd in the US and serves more than 22 million passengers annually. FLL offers 268 daily flights to the US, Canada, Caribbean, and Latin America.

Fort Lauderdale-Hollywood International Airport Public Art

BROWARD COUNTY, FLORIDA



NOEL HARDING SPURLOCK POIRIER ELEMENTS/BNIM LANDLAB