



**DRAFT MASTER PLAN**

26 Mar 2009

# Port Everglades Public Art Master Plan

mikyung kim, site artist and arts planner



# Port Everglades Public Art Master Plan

**DRAFT MASTER PLAN**

MILESTONE #4

## TABLE OF CONTENTS

Introduction	4
Existing Site Conditions_Site Photos	6
Existing Art Collection	9
Port + Transportation Art Precedents	11
Public Art Opportunities_Exterior + Interior Projects	17
Arts Master Plan Themes + Concepts	24
Light + Shadow	
Modular Systems	
Sail Away + Street Art	
Sequencing of Projects	37
Project Budgets	38
Guidelines for Artwork Procurement Process	39
Supplementary List of Artists	40
Definitions of Terminology	40





Aerial View of Master Plan Area

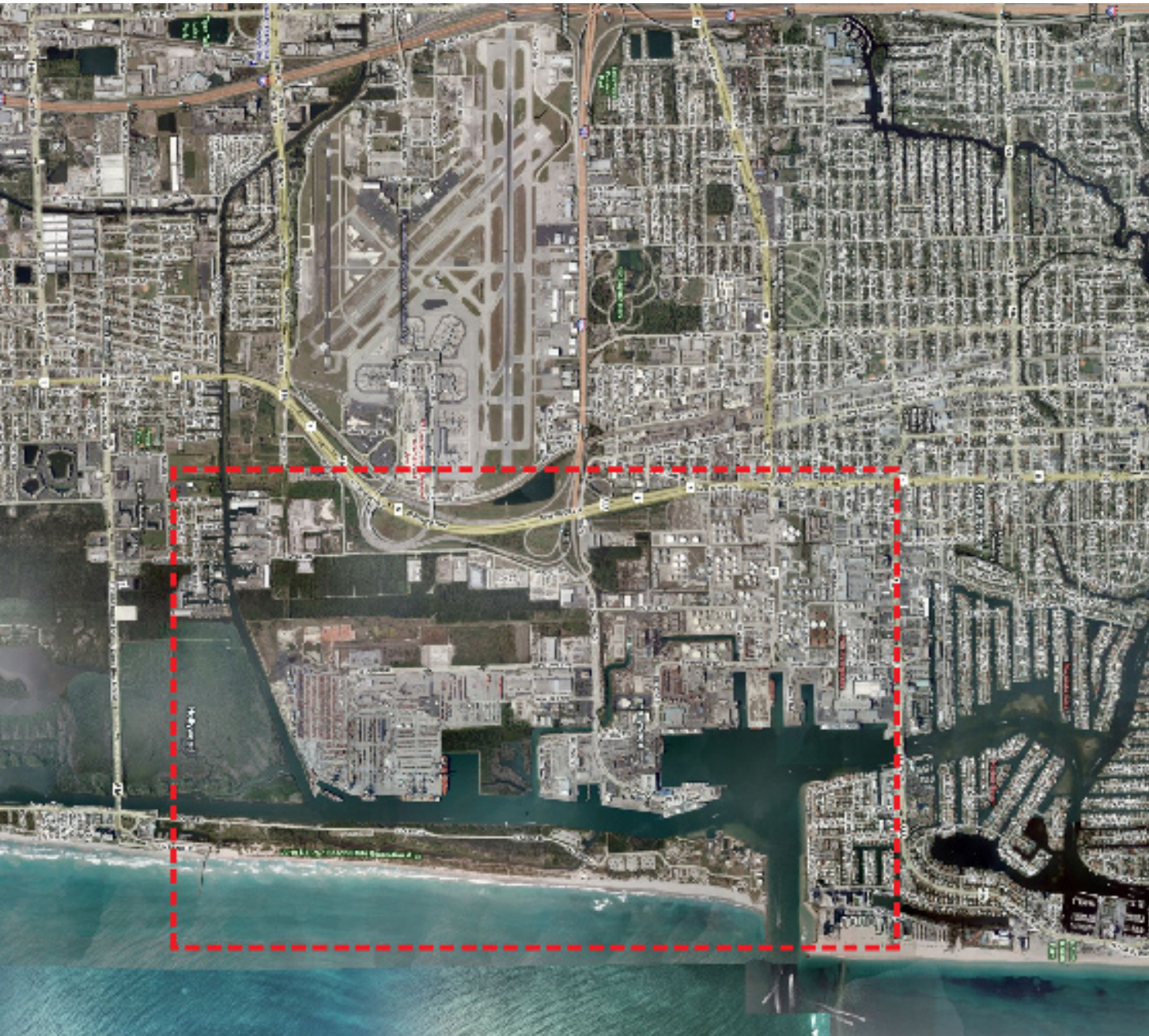
## Introduction

The Public Art Master Plan proposes the creation of artwork that responds to the life cycles of natural phenomena that highlight the sense of place in Broward County; i.e. light quality, weather patterns, or coastal conditions. This will help to create a stronger identity for the cruise terminals and the general Port area.

Public art in this area must address the scale of the industrial architecture and bring individual identities to each of the cruise terminals. The unique nature of this mixed use port of industrial plants and storage, cargo ships with Cruise passengers create an interesting opportunity for artists to highlight the natural and human patterns of Port Everglades.

The Arts Master Plan includes existing site photos, an overview of the existing art collection, port art precedents, and a series of examples of precedent work that is aligned with the themes and concepts proposed in this document. Locations of art opportunities, found on page 17, are sited by phase of construction of the Master Vision Plan.





Contextual View of Arts Master Plan Area

## ARTS PLAN PROPOSAL:

The concept for this Public Art Master Plan is 'Movement and Transformation; Art in Flux'. These are places of transit, as people and vehicles pass through interior and exterior spaces without much time to stop and contemplate works of art. The architecture and the circulation are reconfigured on a regular basis, demanding flexibility and transforming content and sitings for art.

Art experiences may utilize natural daylight and/or artificial light to create transforming shadow and light play on interior surfaces during the daytime.

Interactive proposals that engage the public and create art works that are site specific and engage the architectural and landscape environment will be emphasized. These site art projects can be considered in various interior spaces; along wall surfaces, hung from the ceiling, and embedded in the floor.

## COLOR PALETTE

In the case of existing buildings, artists should establish a strategy with the architecture and its materials and then lay out guidelines with their art piece for future renovations that may include color palette restrictions. In the case of new buildings, artists should be brought on early enough to work collaboratively with the design team in order to develop an integrated approach to the materials of the architecture and the art.



## Existing Site Conditions



## Site Photos: Existing Conditions



View of Intracoastal Waterway



View of Intracoastal Waterway with Cruise Ship



View of Passenger Walkway from Cruise Ship to Terminals



View of Intracoastal Waterway at Port Edge



## Site Photos: Existing Conditions



Contextual View of Arts Master Plan Area



View of Typical Exterior Waiting Area



View of Eisenhower Boulevard to Security Gates



Interior View with Aluminum Barrier Walls

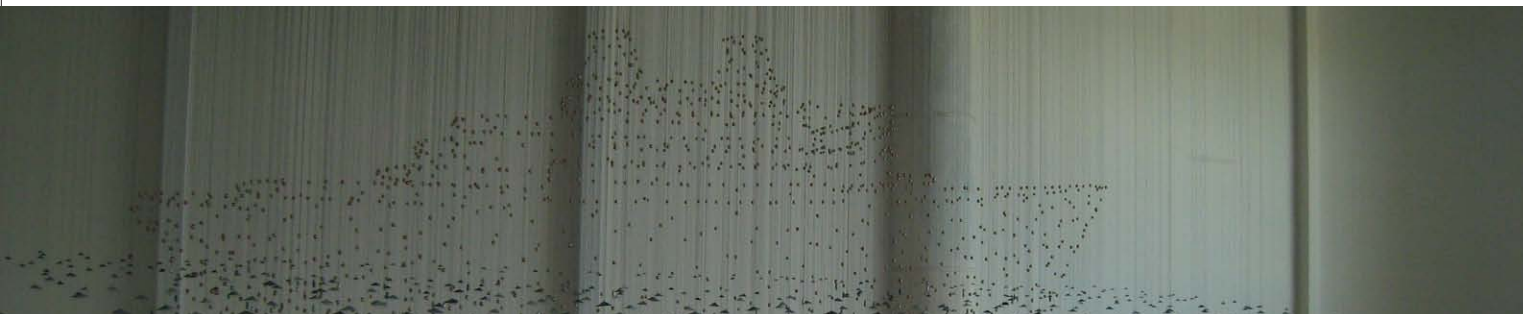




Terminal 2



Terminal 19



Terminal 21



Terminal 25

## Existing Art Collection

The art work displayed in the images to the right are examples of current art installed at the port that does not achieve the desired goals the Arts Masterplan for the art to be mobile and easily transformed to accommodate the needs of the port within a given area. The port can benefit from mobile and interactive art works within the interior that will engage the public. Because of changing programmatic uses, , sculpture and installations should be easily moved, reinstalled, and transformed to accommodate the needs of the port terminals.

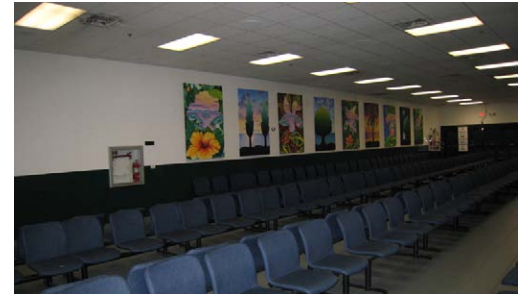
Art that is currently mounted on the walls does not respond to the space in relationship to light or the activity of the space. Placement and context of the art works should be considered in relationship to the public spaces and their potential interaction. Response to foot traffic, space, and light can enhance a particular installation and encourage engagement.

The sculpture of Helmick and Schechter is one of the more effective works of the collection in the Port. However, due to a change in how cruise personnel and passengers move through this space, the piece has become less effective in capturing viewer's attention.

The work of Mimi Botscheller can be repositioned in another location but its scale is site specific to this more intimate space and would be dwarfed by relocating the series to any of the larger gathering spaces on the first floor. It can be used with a different program installed into the building.

Archer's piece is fixed to the ceiling, walls and column surfaces. Perception of the piece can be versatile in different conditions of light, but cannot be moved effectively. In the future, lighting and wall paint colors need to be coordinated with the artist.

Kyle Barnette's collage has a strong impact on the space. Its specificity of branding in the collage has created controversy in the transforming nature of the Cruise lines that inhabit this space. Constituents at the port have felt that the series of wall pieces "do not fit with the current image of the Port" Terminals.



Corresponding Vibrations - Mimi Botscheller



Shipyard - Kyle Barnette



Calypto & Waves - Tobey Archer



Fata Morgana - Ralph Helmick and Stu Schechter



The following section highlights research of port and transportation art that creates a sense of threshold, entry and strong sense of place. Many of the art commissions draw from local inspiration such as natural phenomenon, history, ecology, and community. Ties to the place and the community enrich the art work and enhance the experience of the viewer.

Exterior works are larger in scale, engage with the public and are responsive to outdoor stimuli--wind, rain, sunlight, etc. These works become markers of distance or signifiers of space.

Interior works are site specific and often integrated into architectural or infrastructural elements. These pieces are visible even during the most intensive uses of the architecture, attracting visual interest through color, movement, and light. The placement of elements activates a space that visitors travel through and/or temporarily inhabit.

Responsive art that engages a multi-generational audience as they arrive and depart from the port will create excitement and encourage direct engagement with the art pieces. Interior and Exterior Arts projects bring an identity for these Port environments, encouraging unique artistic visions to help define a sense of place.

## Port and Transportation Art Precedents

## Exterior: Gateway + Entryway to the Port



Port of Los Angeles - Choreographed Fountain



Port of Barcelona



Sol Searching - Alber de Matteis



The Little Mermaid - Port Nyhavn, Norway

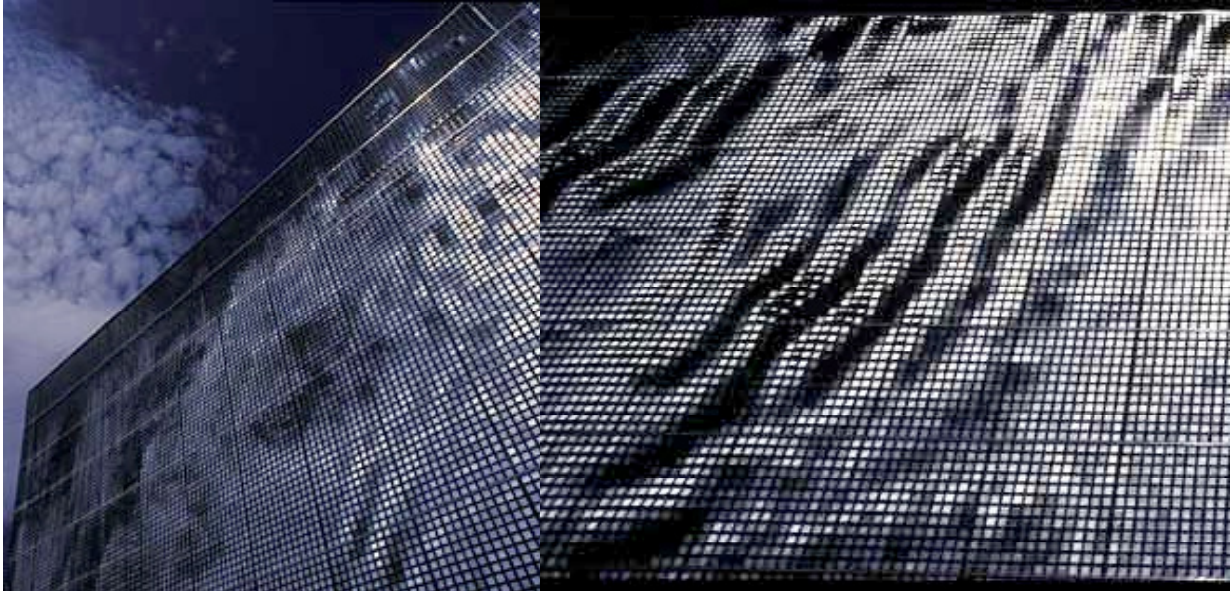
Gateways and entryways are significant points of ports, inviting the visitor into the site, creating a memorable visit, and acting as visual cues for direction and entry. The fountain in Los Angeles marks the entry point to the port with water jets throughout the day choreographed to specific music. Visitors are enthralled by the dynamic installation at the entrance while the lighting of the San Diego Bridge provides a visual link to neighboring waterfront cities. Such large works as the stainless steel arcs of Barcelona seen from afar also become visual location signifiers for visitors approaching the port.

Icons of the place or concepts related to waterfront activity are often inspirations for exterior art works. The Little Mermaid sculpture in Norway acts in a similar way, but at the smaller scale. Sol Searching, a piece constructed for the San Diego Port Urban Trees project is part of a larger collaborative work between many artists. Every year, various artists are commissioned to create abstract tree sculptures based on natural phenomenon and sustainable interests of the region. These individual interpretations are installed together, a singular theme with individual identities.

# Exterior: Facades



Toronto Airport Car Park



Technorama Facade- Ned Kahn

The facades of the buildings can be interactive and responsive environments for visitors. Ned Kahn’s “Technorama Facade” is composed of thousands of aluminum panels that move with the air currents, revealing the complex patterns of wind turbulence within the area. The Toronto Airport uses light and color to create an interesting interior space experience and exterior view of the Parking Garage. Such treatments to the facade can be considered for the parking garage and the exterior walls of the port as appropriate.



## Interior: Local Inspiration



'Traveling Light' Security Wall - Linda Beaumont, SeaTAC Terminal. Seattle, Washington



Ocean Waves I and II - Shan Shan Sheng, Port of Miami



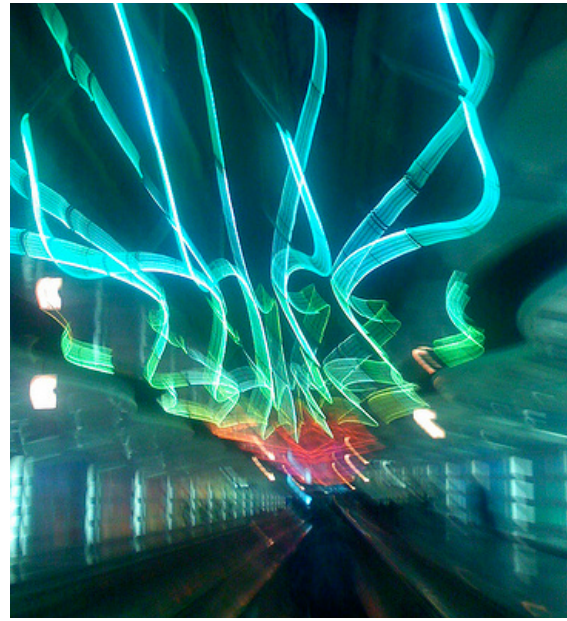
Wind Portal - Ned Kahn, San Francisco International Airport BART Station

History and local language inspire successful integration of art with necessary infrastructure to the building. Linda Beaumont's "Traveling Light," is an amber glass wall installation comprised of 82 painted and silk-screened glass panels, featuring contemporary and historic photos of old growth forests in Washington State. It also serves as a functional security wall on the pathway between the security checkpoint and the underground train. Ned Kahn's "Wind Portal" uses circulating wind currents to stimulate his responsive art work composed of aluminum panels. Whether the visitor is waiting in line with the Ocean Waves, heading through security and learning about the old growth forests, or in transit at the BART station each artist draws from the context of the region to create an enthralling space.

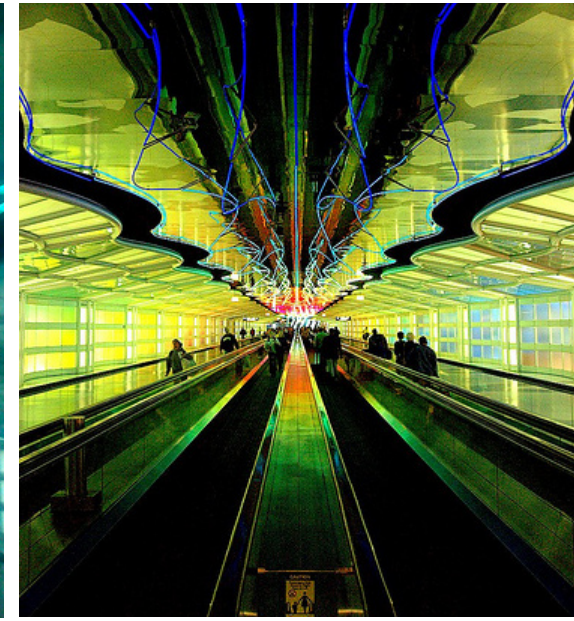
## Interior: Lighting the Way



Light Tunnel - Laurel Fyfe, Detroit Airport



The Sky's the Limit - Michael Hayden

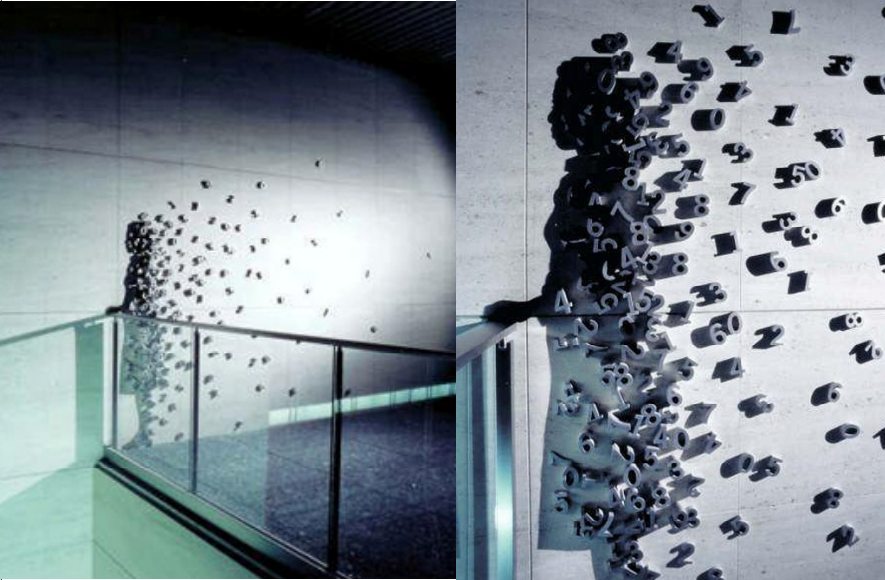


The Sky's the Limit - Michael Hayden

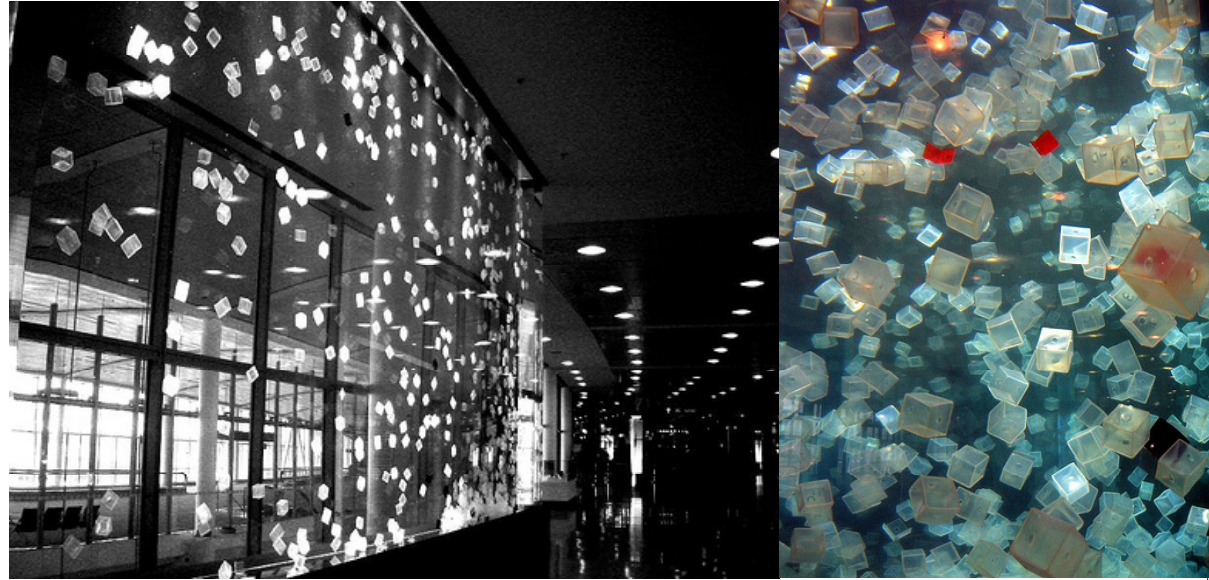
Light can be used to direct foot traffic through the airport terminal between gates. In the Detroit Airport, a light tunnel and sound installation engages passengers as they pass between terminals. Michael Hayden's light sculpture in the Chicago Airport energizes the space above and around the moving sidewalks. The largest light sculpture in the world, it is composed of 466 colored neon tubes that run the length of the ceiling. The mundane act of waiting in line or traveling between gates becomes a unique and memorable interactive experience. Such examples of light work could be used along the moving pathways within the port.



## Interior: Light + Shadow



Kumi Yamashita



Toronto Airport

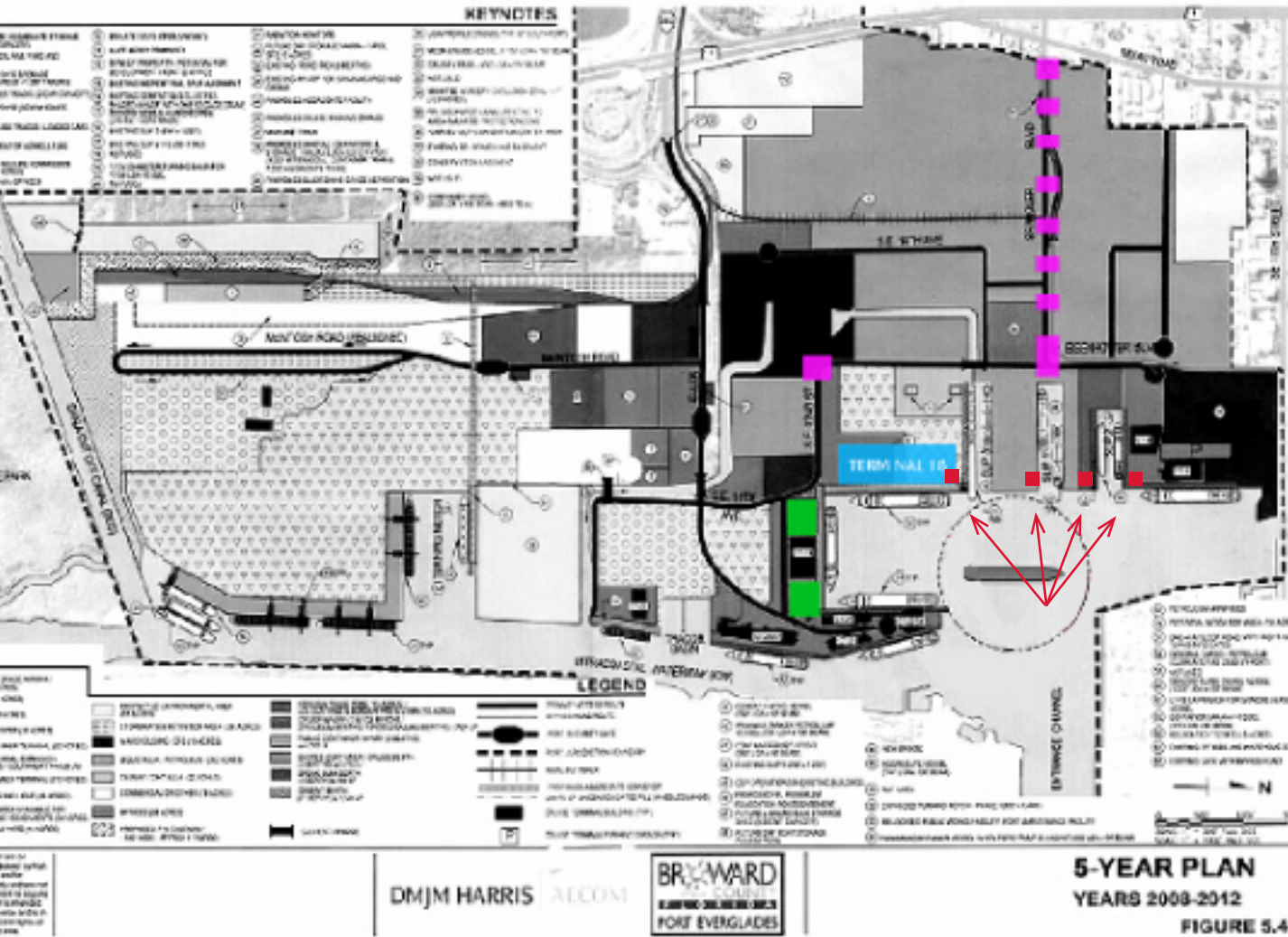
Light can also be used in conjunction with the shadow that an object can cast or the luminescence of the material. Yamashita's sculpture uses an accumulation of letters and the placement of natural light to cast the silhouette of a woman on the wall. At the Toronto Airport, translucent white acrylic cubes capture the light cast into a tank. Carefully placed simple elements can create a volumetric experience of a flat surface.



# Public Art Opportunities

Exterior + Interior Projects

# 5 Year Public Art Master Plan

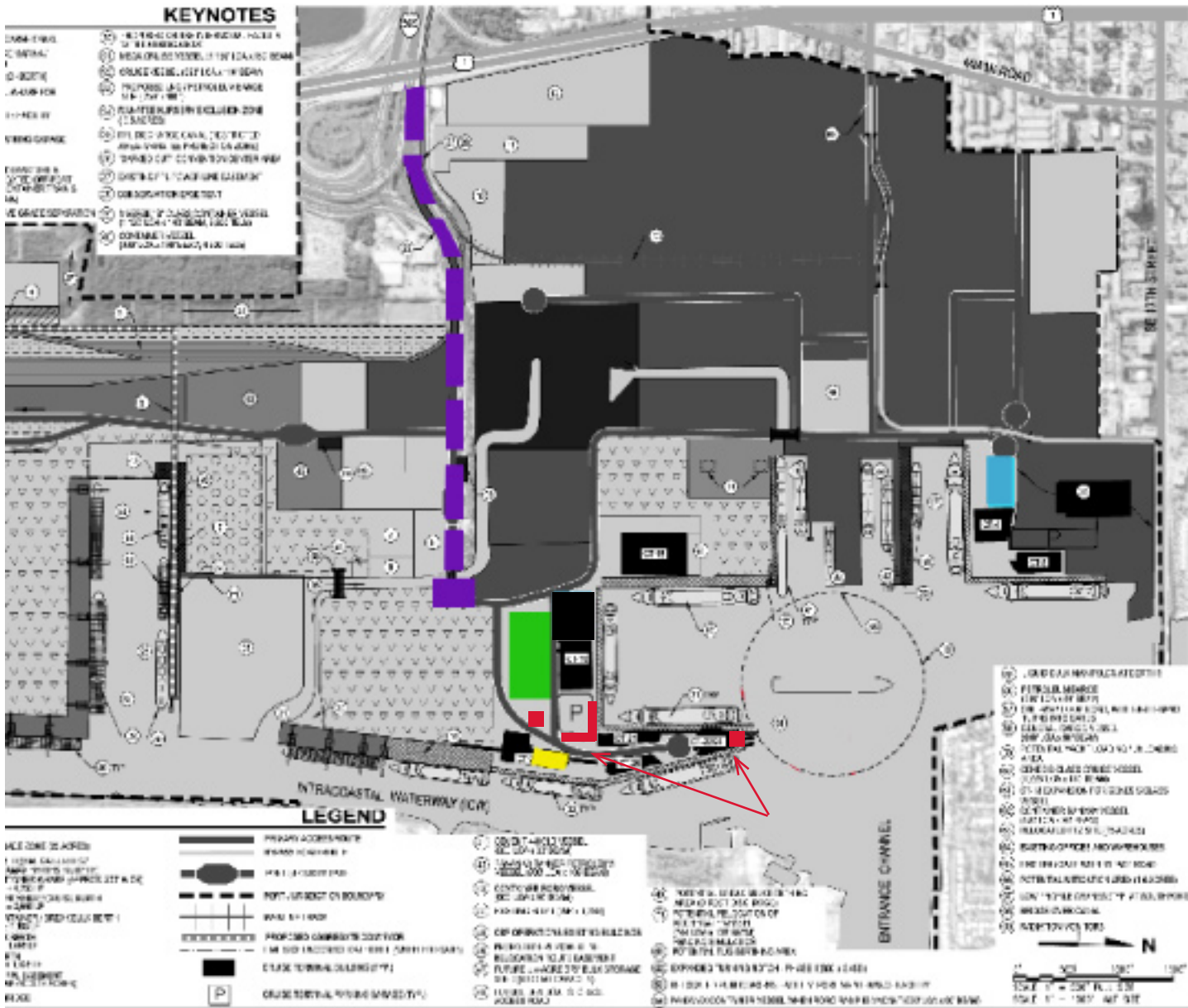


- Project I: ■ Exterior Project
- Project II: ■ Exterior/ Interior Project
- Project III: ■ Exterior Project

Public Art Opportunities Within 5-Year Master Plan



# 10 Year Public Art Master Plan



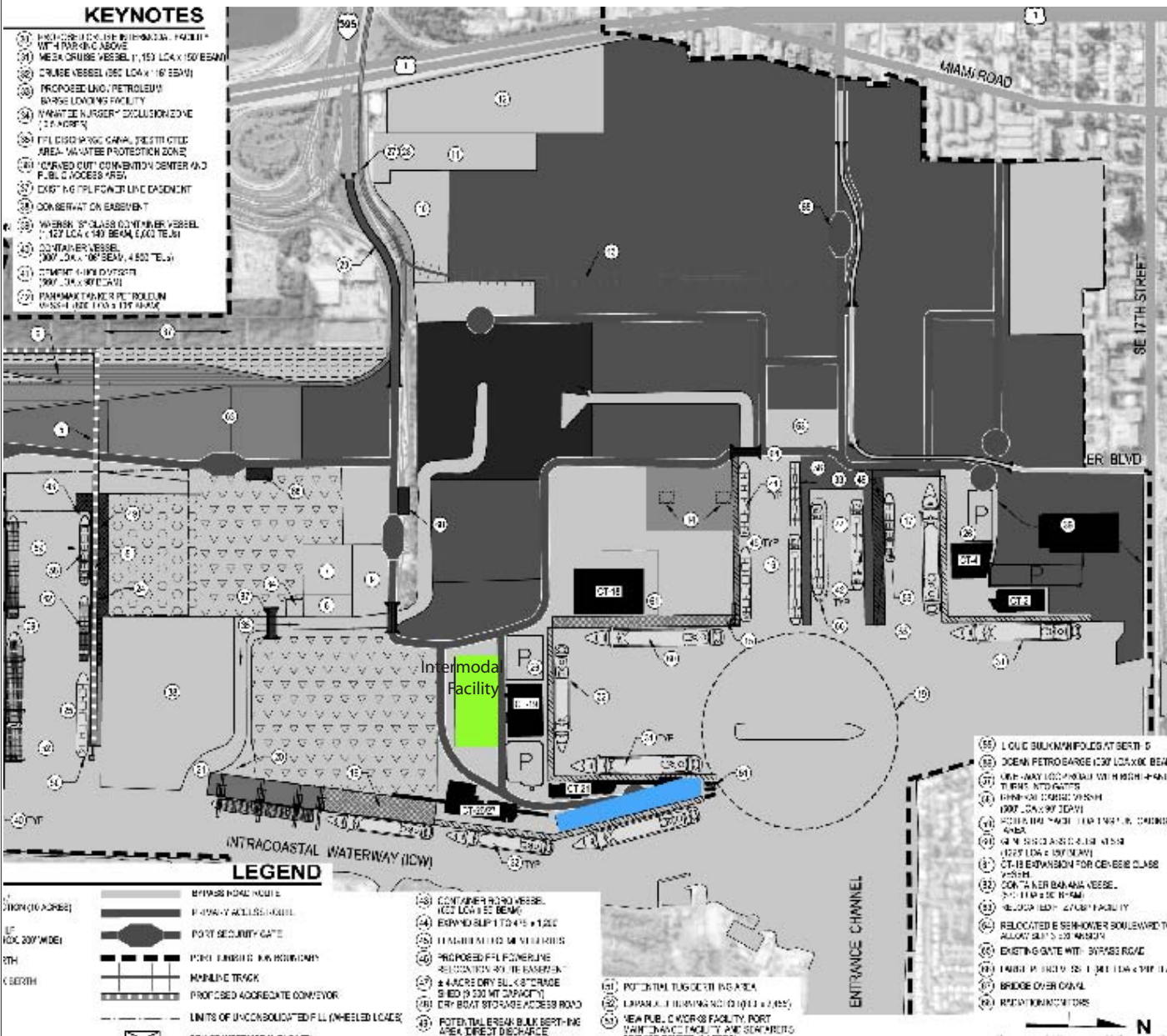
- Project I: ■ Exterior Project
- Project II + III: ■ Interior Project and Exterior Projects
- Project IV: ■ Interior Project
- Project V: ■ Interior Project
- Project VI: ■ Exterior Project

Public Art Opportunities Within 10-Year Master Plan

# 20 Year Public Art Master Plan

Project I, II, III, and IV: ■ Interior and/or Exterior Projects

Project V: ■ Interior and/or Exterior Project



Public Art Opportunities Within 20-Year Master Plan



## Interior and Exterior Experiences: Art Locations in 5 Year, 10 Year and 20 Year Vision Plan Phases

Sculptures that are built on a modular or cellular construction will be an important component to interior spatial definition, integrating art with the architecture. This approach creates a flexible system of augmenting sculptural elements as needed by the transforming programmatic conditions of the spaces. Multiple standardized units or modules would be created as a kit of parts allowing for the individual units to interact in various ways. This creates a systemic approach to the art that allows for the Artist and the Port to continue to expand and or reconfigure these spatial constructs in future phases.

The art must have a flexibility to maintain relevancy over the 20-year Master Vision Plan and yet be grounded in the current and near future uses of the various terminals for the constituents. The Arts Master Plan encourages the development of unique art directions for each of the terminals, creating a distinctive character for each Terminal. In the exterior site experience of the streetscape and the pedestrian zones, a more cohesive language is recommended, creating a singular Port Experience for the passengers and the Port Constituents as they move through the intermodal areas.

The Public Art Master Plan will focus on transition and threshold conditions to locate art in the various terminals to create clear identifiers of entry ways and gateways within the interior and exterior experience. In the exterior, Public Art commissions should focus on developing a stronger identity for the Port landscape where cruise passengers drop off and enter the terminals. Gateways and integrated exterior façade sculptures are appropriate ways of defining entry areas for pedestrians and vehicles, while creating a Sense of Place. Arts projects that define and enrich horizontal and vertical conditions within the buildings will create a sense of human scale and transform spaces within the architecture. In each of the terminals, there are corridors where the moveable passenger loading bridge connects and allows for lines of passengers embarking/debarking from the ship. This linear interior space is an important gateway into the terminal where opportunities for art will be encouraged.

### FIVE YEAR PLAN

#### Exterior Art

1. By-Pass Road and/or Gateways at vehicular important entrances and intersections
2. 'Sail Away' Art A: Multiple Opportunities Visible from the Intracoastal Waterway
3. Existing Midport Parking Garage Facade

### TEN YEAR PLAN

#### Exterior Art

1. Eller Drive and/or Gateways at important vehicular entrances and intersections
2. Parking Garage at Cruise T4: Façade piece along garage wall
3. 'Sail Away' Art B: Multiple Opportunities Visible from the Intracoastal Waterway
4. Midport Cruise Passenger Intermodal Facility (both interior and exterior opportunities)

#### Interior Art

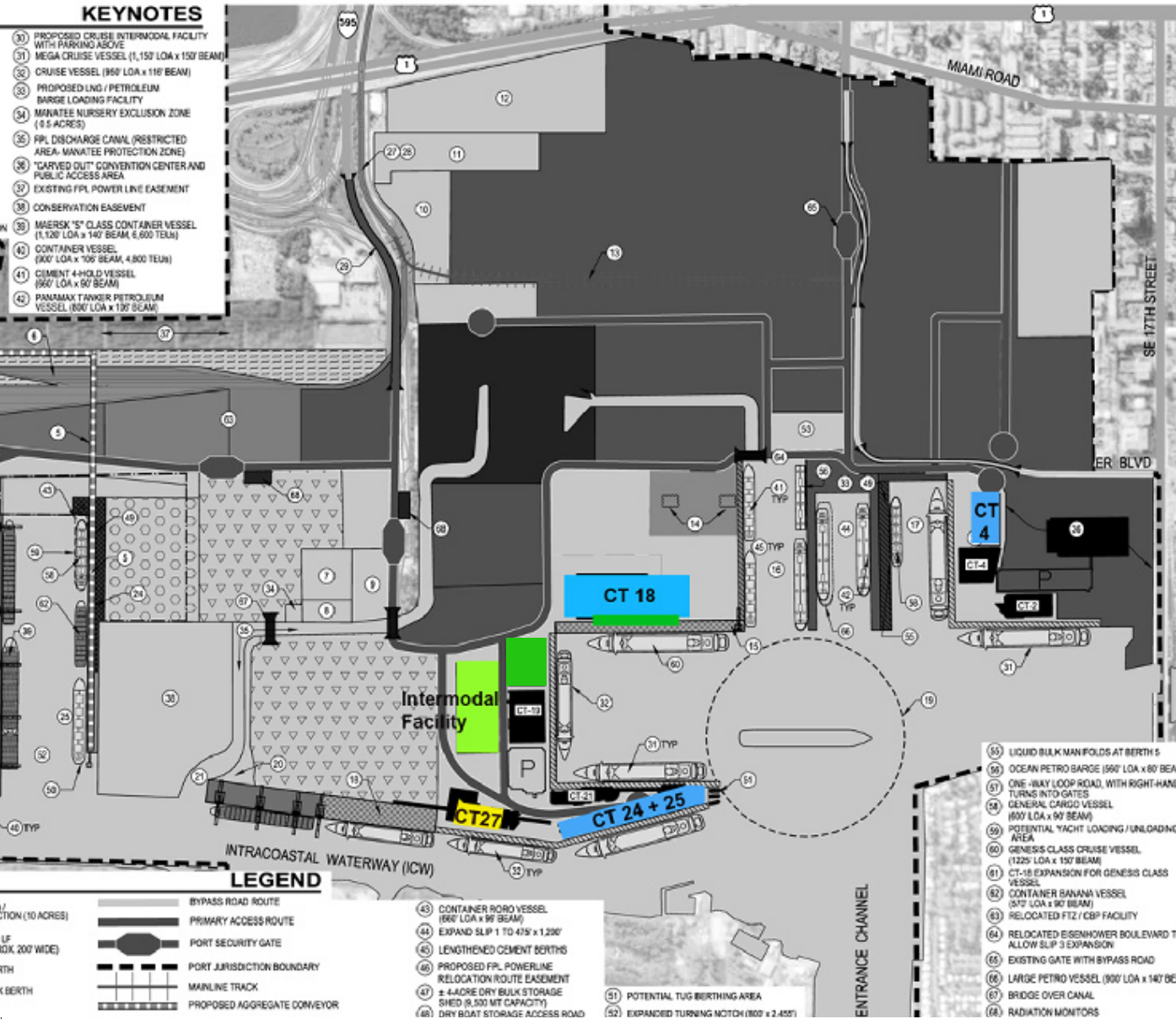
1. Cruise T27
2. Midport Cruise Passenger Intermodal Facility (both interior and exterior opportunities)

### TWENTY YEAR PLAN

1. Midport Cruise Passenger Skyway: interior and/or exterior
2. Cruise T24 and T25 Integration: interior and/or exterior

## KEYNOTES

- 30 PROPOSED CRUISE INTERMODAL FACILITY WITH PARKING ABOVE
- 31 MEGA CRUISE VESSEL (1,157' LOA x 150' BEAM)
- 32 CRUISE VESSEL (960' LOA x 110' BEAM)
- 33 PROPOSED LNG / PETROLEUM BARGE LOADING FACILITY
- 34 MANATEE NURSERY EXCLUSION ZONE (8.5 ACRES)
- 35 FPL DISCHARGE CANAL (RESTRICTED AREA- MANATEE PROTECTION ZONE)
- 36 "CARVED OUT" CONVENTION CENTER AND PUBLIC ACCESS AREA
- 37 EXISTING FPL POWER LINE EASEMENT
- 38 CONSERVATION EASEMENT
- 39 MAERSK "S" CLASS CONTAINER VESSEL (1,120' LOA x 147' BEAM, 8,600 TEU)
- 40 CONTAINER VESSEL (900' LOA x 106' BEAM, 4,800 TEU)
- 41 CEMENT 4-HOLD VESSEL (900' LOA x 90' BEAM)
- 42 PANAMAX TANKER PETROLEUM VESSEL (800' LOA x 100' BEAM)



## Master Plan Overview

### TERMINAL/ ARCHITECTURAL ART/ INTERMODAL AREAS

The focus of Public Art within the Five Year Arts Master Plan is located along roadways and at gateways into the port. The By-Pass Road entry is an opportunity to create a significant entry to the port by land, while the Sail Away Art locations provide an entry by water. Another opportunity for Public Art would be an exterior facade piece along the Midport Parking Garage.

In the Ten Year Arts Master Plan, the Midport Cruise Passenger Intermodal Center is an important series of interior Art Opportunities. There are also arts opportunities outlined for Cruise Terminal 4, and Terminal 27. These projects may address the building facade creating a piece that can be viewed from the exterior and the interior.

In the Twenty Year Arts Master Plan, the Midport Cruise Passenger Skyway is an important interior Arts opportunity for multiple commissions. Also, the integration of Cruise Terminal 24 and Terminal 25 offers a second Art opportunity for an interior or exterior Arts Project.

Overview Diagram: Five Year, Ten Year and Twenty Year Phases: Cruise Terminals, and other Architectural Structures



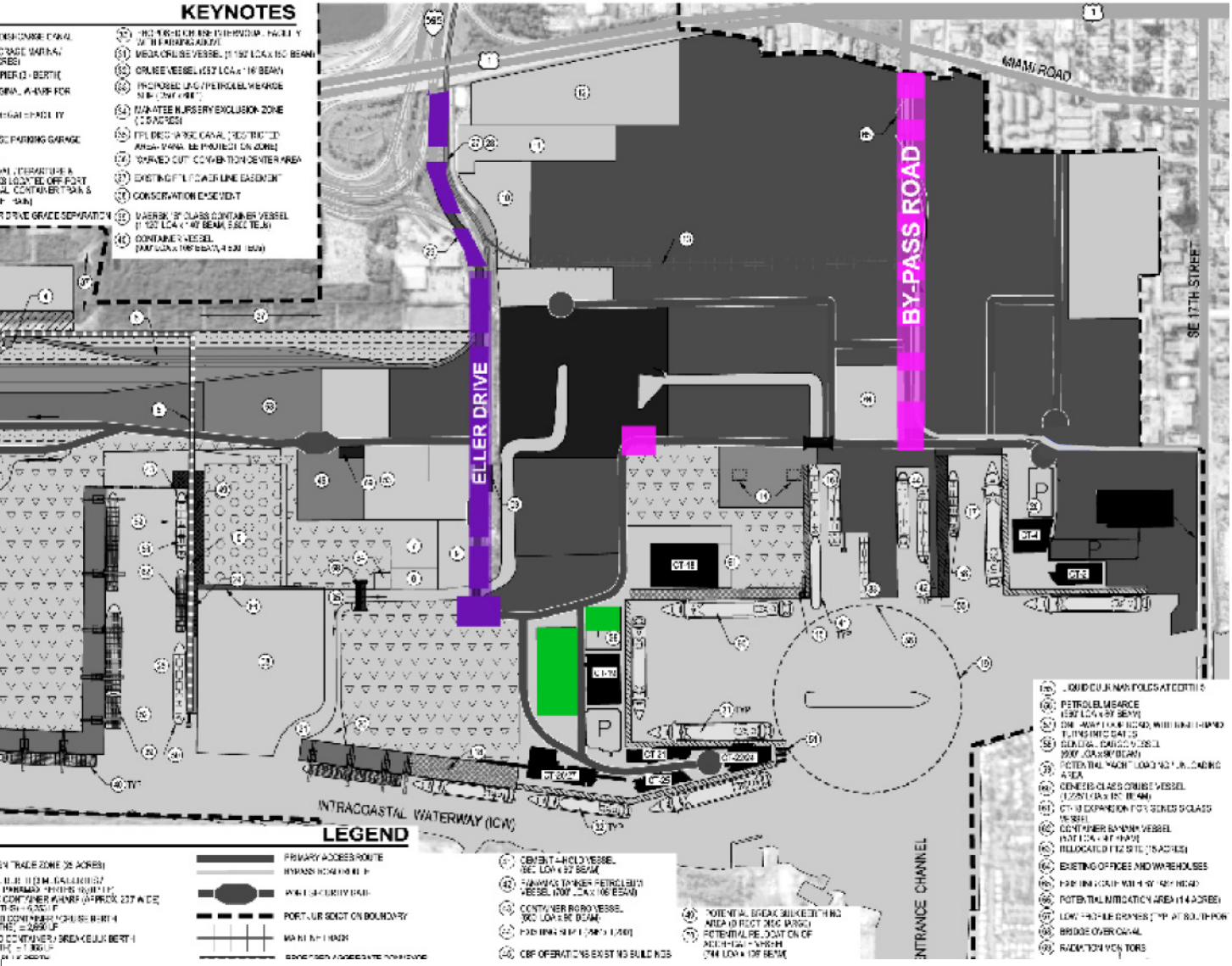
# Master Plan Overview

## ROADWAY PUBLIC ART

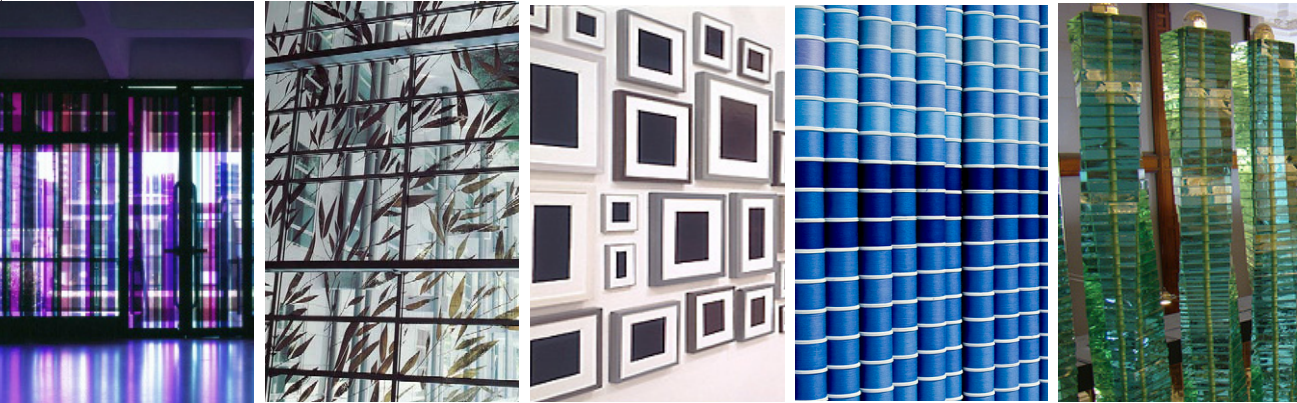
The Roadway Public Art has been located in the first two phases of the Arts Masterplan and are along the major vehicular entry points from Route 1. Eller Drive is considered to be the main vehicular entry to the port area from Route 1.

In the Five Year Arts Masterplan, the By-Pass Road is the focus of the Roadway identity development. Surface painted treatment of specific oil tanks funded privately should be coordinated with artworks placed along Spangler Boulevard.

In the Ten Year Arts Masterplan, the Public Art focus is designated to Eller Drive. The Public Artists who develop concepts in these two phases (the Five Year and Ten Year Arts Masterplan) should consider the experience of the motorists both in the speed of their interaction with the landscape and the difference of entering versus exiting the Port Area. The contextual industrial landscape and its vast scale must be an important condition to explore in the process of installing Public Art that engages the unique experience of the Port Motorist.



Overview Diagram: Five Year, Ten Year and Twenty Year Phases, Public Art Entry Drives, Art Locations that impact Street identity.



Within this section interior and exterior art precedents have been selected and organized into three sections.

#### LIGHT+ SHADOW

Time, movement, and space become defined through the use of light and shadow.

#### MODULAR SYSTEMS

Repeated Elements invite visual interest with the variation of module type, scale, and material selection.

#### SAIL AWAY + STREET ART

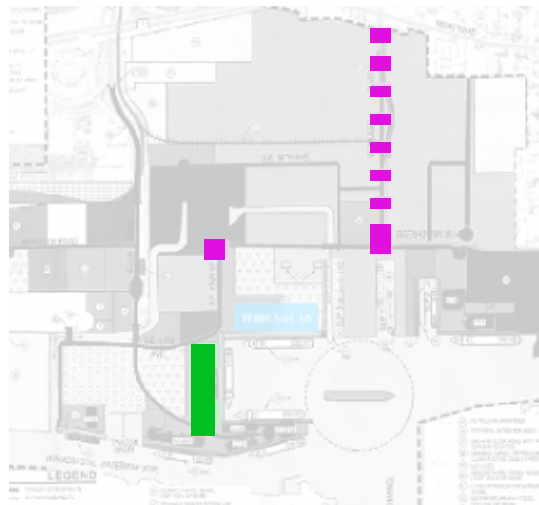
Gateways and entryways are defined by large scale works along roadways and waterways.

Page 21 outlines the topology and location for art works. The sequencing of interior versus exterior spaces can be found on page 40.

## Public Art Master Plan

### Themes + Concepts: Exterior + Interior Applications





5-Year Master Plan

- Roadway and Gateway Art Locations
- Midport Parking Garage Facade



10-Year Master Plan

- Gateway and Roadway Art Locations: Eller Drive
- Midport Cruise Intermodal Facility: Phase I
- CT27 Interior Art Location
- CT4 Parking Garage Construction

Light can be used as an indicator of time, space, and movement. Existing and new technology is used to create artificial light. Light bulbs, fiberoptics, LEDs, light sensors and various other technologies have been used to light sculptures.

Projected light interacts more with space and shadows that are cast from the direction of the light.

Natural light transforms based on the movement of the sun. The cast shadows change over time creating a space that is indicative of the time of day and the weather.

In all instances at the port, considerations shall be made for lighting conditions throughout the day at the location of the artwork. Light must not inhibit or negatively impact the everyday functions of the port.

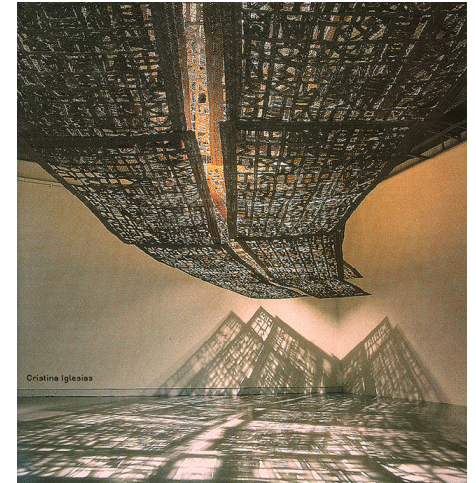
## Light + Shadow Movement + Transformation

## Interior: Projected and Natural Light

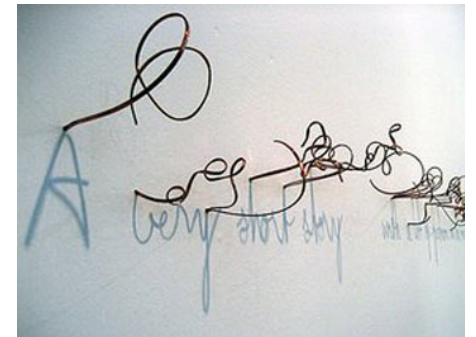
Sculptures associated with surface and shadow are used to create space. Fixed sculptures become transformative works of art with the use of light and shadow. Projected images or cast shadows can interact with passenger movement. Both artificial and natural light can be used in such instances. Lighting for such sculptures within the port must be designed and integrated with existing lighting standards implemented for port security purposes.

Iglesias and Eerdekens use overhead lighting to cast light through their sculptures to create shadow patterns on the floor or wall. In both cases the material, shadow, and lighting are equally relevant in the experience of the sculptures within a given space.

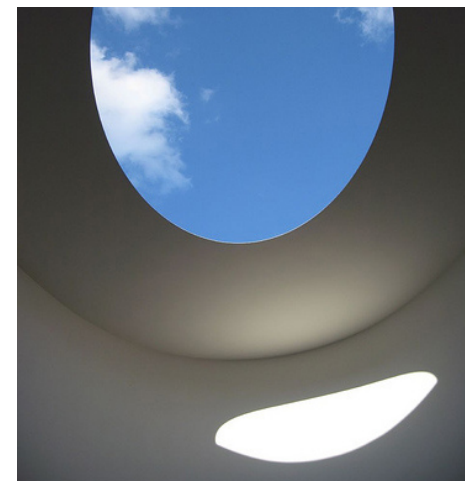
Light and shadow can be used to track movement and engage passengers who pass by the art piece. Such pieces of art become indicators of both time and space as the surrounding environment changes. Turrell's Skyspace creates a sculptural space to track the movement of the sun through the use of light and shadow.



Passage -Cristina Iglesias



A Very Short Story - Fred Eerdekens



Skyspace - James Turrell



## Interior: Projected, Artificial + Natural Light

Strategically placed elements of a sculpture can be used to achieve a specific quality of light within a room. Varying the material and physical orientation of a piece can dramatically shift the experience of an art work. Careful consideration should be given to existing light conditions and proximity of windows for sunlight.

Finch's art piece [of filters and tape] filters the natural afternoon light of London and precisely shifts it to the color of moonlight in New Mexico. This is an example of how simple use of materials can effectively alter the mood of a space and engage viewers. Varying the color and quality of light emitted by an art piece is another method of viewer engagement and distinguishes a piece from its surroundings. In *Night Sky*, Finch uses light fixtures to represent the molecules of a pigment mix that matches the color of the night sky over the Painted Desert.

Nouvel's courtyard wall is made up of numerous and variously dimensioned metallic diaphragms set in pierced metal borders. These diaphragms operate like a camera lens to control the sun's penetration into the interior of the building. The changes to the irises are dramatically revealed internally while externally a subtle density pattern can be observed. The light transforms the building throughout the day creating a space that is continually in flux.

### RECOMMENDED CONDITIONS FOR PROJECTED + NATURAL LIGHT

- Art work using natural light should be near a window that conveys daylight during hours of passenger travel.
- Projected light source should have nearby walls or surfaces for mounting.
- If applicable, access to electricity is necessary for powering art work.
- Intricately mounted works should be designed with the possibility of relocation of the piece.



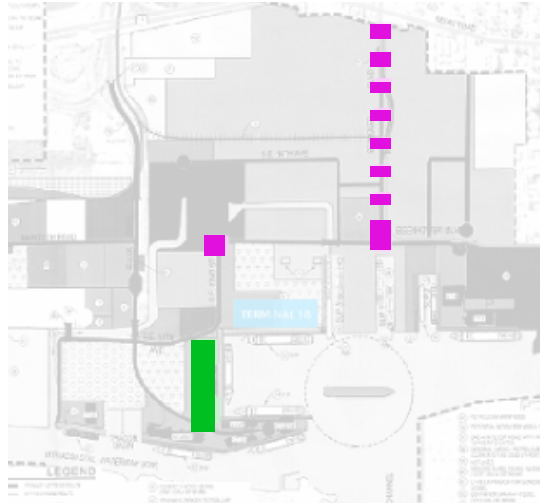
Moonlight - Spencer Finch



Night Sky, Over the Painted Desert - Spencer Finch



L'Institut du Monde Arab - Jean Nouvel



5-Year Master Plan

- Roadway and Gateway Art Locations
- Midport Parking Garage Facade



10-Year Master Plan

- Gateway and Roadway Art Locations: Eller Drive
- Midport Cruise Intermodal Facility: Phase I
- CT27 Interior Art Location
- CT4 Parking Garage Construction

Transformative aspects of modular systems create dynamic transitions and mobile, flexible elements such as walls or barriers for dividing space or directing passengers. Unique designs can be interactively informative as well as visually interesting.

Modules can vary in scale, color, shape, and material. Varying any one of these factors creates a milieu of possibilities for transformation and configuration.

The modules can create walls or barriers that respond to movement, weather, and light. The use of reflection can also be used to indicate exterior conditions.

## Modular Systems

### Reconfiguration + Flexibility



## Modular Systems: Interior-Repetition

A module is piece used to create a larger whole. Multiple modules merge together to create seamless art works. Sperber repeats a module while varying the color, resulting in a wide range of results from similar techniques. Hundreds of spools of thread and marker caps are pieced together to create a larger image from precise placement of color. The placement and massing of modules can be used to create a larger image similar to the mosaic tile work of Kristin Jones' "Oculus".

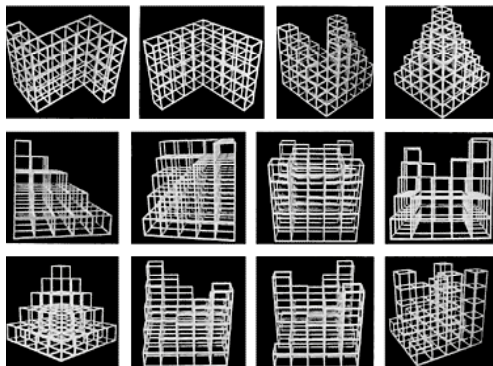
The module can vary in shape, size, color, and material. Varying these aspects of the module create numerous compositions and results within one work. Artists should be encouraged to create modular systems that allow the port to transform and move the art as needed for port operations.



Spools - Devorah Sperber



Spools - Devorah Sperber



Systems - Sol Lewitt



Lie like a rug - Devorah Sperber



Oculus - Kristin Jones

## Modular Systems: Interior-Repetition

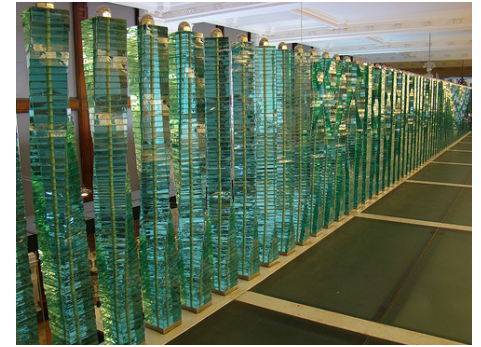
Similar to Sperber's works on the previous page, Lewitt and Lane use a module to create a larger whole in the art examples above. The module is a fixed shape and color and repeated in varying directions to occupy and arrange a space. Such modules should be durably constructed and remain mobile for transformation of spaces as needed by the port terminals.

A module can be a fixed shape and tiled to cover a larger expanse. The flexibility of such a system can accommodate a variety of spaces depending on the operations within the terminals. The module shape, size, and imagery embedded or adhered to a module can create a sense of movement and directionality.

Tom Otterness uses to a repeated figure of modified poses to create an entryway into a building. A similar approach can be used for gateways, entryways, or passageways within the interior spaces of the port.

Jones' terrazzo floor is inspired by the phenomena of flight and the mapping of air sky and land. In this instance, the module becomes the images embedded in the floor. The shape, position, scale, color, and relative spacing of the module creates a sense of movement and direction on the ground plane.

Art incorporated into the floor needs to be closely coordinated with the port and other relevant entities in order to protect the work from daily operations.



Glass Wall - Danny Lane



Wingspun - Ellen Driscoll



Polarities - Kristin Jones



Polarities - Kristin Jones



New World - Tom Otterness



## Modular Systems: Interior/Exterior-Repetition

The accumulation of Forty Plaster Surrogates creates a display of objects along a wall while the stacked fans are reminiscent of the burst of wind at Walden Pond. Each work is a similar use of stacking or accumulating a module, but each for different purposes and effects.

The repetition of a module can be used to create a structure, such as, the Nouvel's Arab Institute wall. This south-facing garden courtyard wall is made up of numerous and variously dimensioned metallic diaphragms set in pierced metal borders. The diaphragms operate like a camera lens to control the sun's penetration into the interior of the building.

Borofsky's "Turtle Clock" is a working timepiece made up a interlocking copper modules in the form of turtles. The rows of turtles mark the hours by moving their heads in and out of their shells. Such a piece has simple motorized components that do not require an intensive electrical supply.

Eight-hundred feet of continuous glass panels make up Ellen Driscoll's art work. Each glass panel is a module that makes up a mural of imagery relating to travel, experimentation and settlement. The mural is an overall large gesture intended to be experienced by passengers travelling to their next destination.



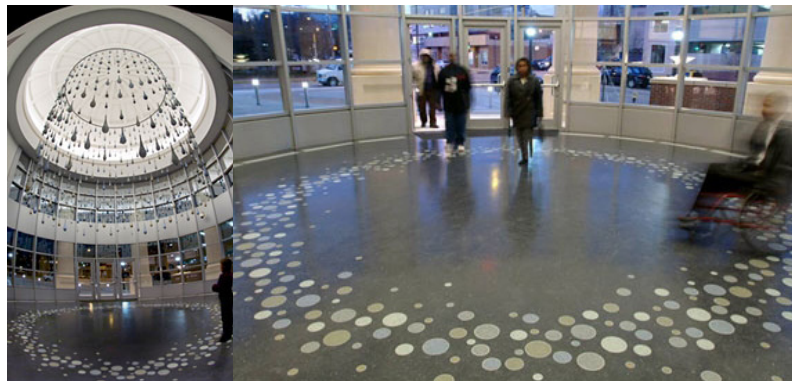
Collection of Forty Plaster Surrogates - Allan McCollum



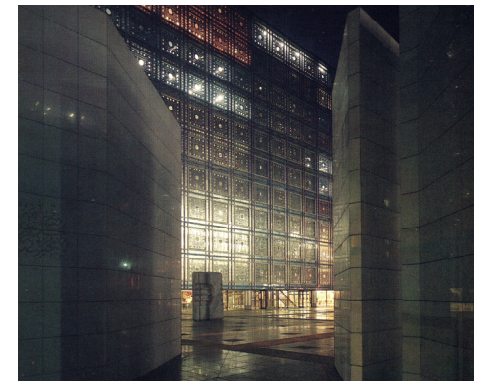
Wind at Walden Pond - Spencer Finch



Turtle Clock - Jonathan Borofsky



Ring of Water - Ann Gardner



L'Institut du Monde Arab - Jean Nouvel

## Modular Systems: Interior/Exterior- Reflection

Reflection can give the illusion of space. Multiple modules pieced together at various distances, positions, and angles create unique reflections and perceptions of space. Olafur Eliasson's wall optically combines two spaces as a woman looks out of a glass wall.

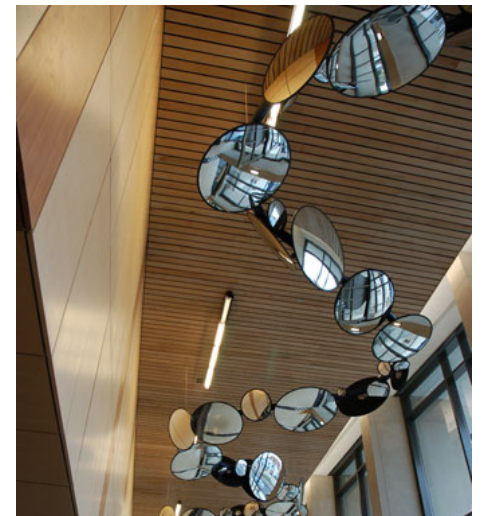
Jones and Seawright work with angles of the reflected adjacent space to inform their works. Seawright creates a pixelated mirrored facade that is altered by the reflected imagery while Jones places her sculpture overhead to provide rare views from above. This installation is unique to the context in that Jones uses convex mirrors typically used from seeing around corners as the medium for a sculptural ceiling piece within a police station. Using objects that are associated with the context of the space is an effective approach to inspire material choice and subject matter for an innovative modular system.

### RECOMMENDED CONDITIONS FOR INTERIOR MODULAR SYSTEMS

- An open floor or wall space is desirable for stacking of modules to create a varied pattern.
- Positioning and design of mounting hardware should be considered for easy transformation of both floor and wall applications.
- Modular systems should be strategically designed for ease of module replacement or repair.



Reflective Tape and Neon Wall - Olafur Eliasson



Panopia - Kristin Jones



Logan Airport - James Seawright



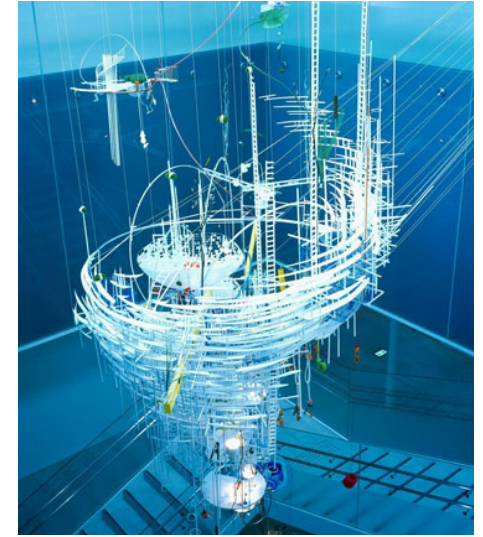
## Modular Systems: Interior/Exterior - Organic Variation

Sarah Sze colonizes a space with sculptural assemblages of recognizable fabricated artifacts. A repeated module or pattern varied in scale and position can create an art installation that relates to and redefines a space, providing visual interest for the visitors to the port. Donald Lipski uses aquatic species as the inspiration for his sculptures composed of repeated elements mounted on walls. Christian Moeller uses software to translate portraits into binary graphics to determine the exact placement of pixels to create these wall reliefs.

Varying the shape of the modules can slightly shift or alter the resulting sculpture. Mikyoung Kim's fence is made up of nine different sizes of segments, but pieced together in a strategic manner, creates a variety of interesting unexpected moments. In the instance of Richard Long's line of slate stones, each piece is a different form, but arduously placed in a line to achieve desired results. These slight modifications in the individual unit and iterations are a way to change a module to create a variation in pattern.

### RECOMMENDED CONDITIONS FOR ORGANIC VARIATION

- Art work may require wall[s] and/or ceiling structures for mounting and viewing.
- Hardware and mounting techniques should be carefully considered for both maintenance and mobility of the piece.
- For interior pieces, access to daylight and electricity may be necessary for lighting art work.
- A linear open space is ideal to accommodate variation of a pattern within a system.
- Exterior applications may require overhangs or shielding for certain weather or traffic conditions. These should be taken into consideration for the design of a modular system.



The Art of Losing - Sarah Sze



Christian Moeller - Bitwall



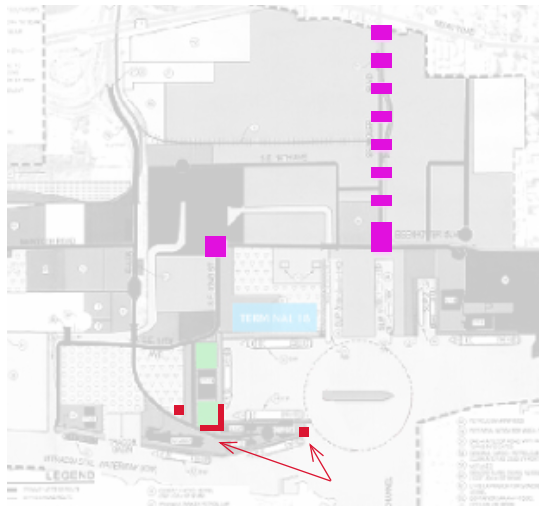
Flex Fence - Mikyoung Kim



Athens Line - Richard Long

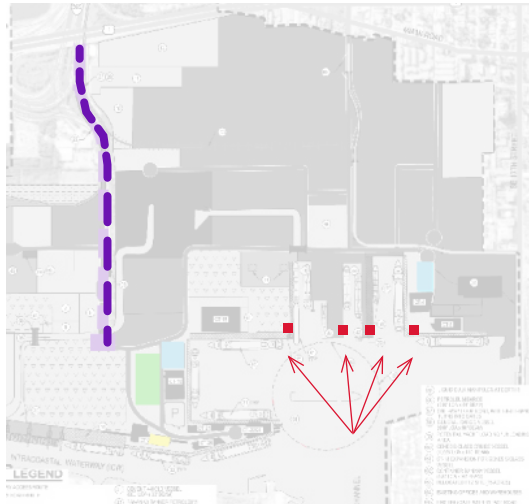


Got Any Jacks? - Donald Lipski



5-Year Master Plan

- Art Locations Seen from the Water: Sail Away Art A
- Gateway and Roadway Art Locations



10-Year Master Plan

- Art Locations Seen from the Water: Sail A Way Art B
- Gateway and Roadway Art Locations: Eller Drive

In the Five Year and the Ten Year Arts Master Plan, there are important opportunities for art to be sited so that it may be viewed from the intracoastal waterway as cruise ships sail away or into the Port area, creating an important identity for the Port. This work should utilize local and indigenous inspiration from the area, introducing passengers to the unique natural systems in South Florida.

The artist selected for this project must consider the Art developed in the Five Year Plan for Sail Away Art A and coordinate their work with Sail Away Art B. The Art shall not obscure or inhibit the arrival or departure of cruise ships.

## Sail Away + Street Art



## Sail Away Art

Sail Away Art is experienced while departing from or arriving to the port terminal. Sculptures on the docks or along piers draw attention to boundaries and extensions into the water. They provide siting points and identifying aspects of the port for departing cruise ships and their passengers.

Nancy Rubins uses recognizable materials to create her sculpture of suspended boats that appear to be colliding towards a single point in the air. Tom Otterness uses the concept of the DNA double helix to create his sculpture along the waterfront. Mark Stoner draws from nautical imagery to create his sculpture installation. The use of scale and the type of referenced imagery can create a unique waterfront atmosphere for passengers arriving and departing on cruise ships. Gehry's fish sculpture at the entrance of the Barcelona port represents the aquatic life of the nearby body of water.

Creative use of engineering and technology allows for innovative visual results. Thomas Heatherwick uses form, material, and scale to create dynamic sculptures that are visible from a distance.

### RECOMMENDED CONDITIONS FOR SAIL AWAY ART

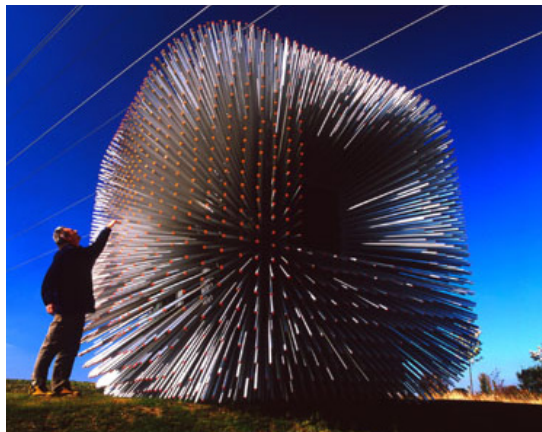
- The scale of the works should be visible from land as well as an arriving or departing cruise ship.
- If applicable, access to electricity may be necessary for powering art work.
- Existing conditions and security standards along the water should be considered when designing and implementing art.



DNA - Tom Otterness



North - Mark Stoner



Sitotterie II - Thomas Heatherwick



Pesque Escultura - Frank Gehry, Port of Barcelona



Big Pleasure Point - Nancy Rubins

## Street Art

Street Art is experienced in motion. Speed, light, and material are important factors while interacting with these works. Scale and siting from the street are also important aspects to consider. Street art can be repeated elements along a linear expanse. Robert Owens' work uses angled vertical panels to create this minimal installation along a highway.

The subject matter can be derived from nature or figural work and range in scale depending on the intended views of the sculpture. Art that incorporates the natural elements of the outdoors should also be considered. Wind and sunlight can be used for powering kinetic aspects of a sculpture creating an ever changing visual experience. Port infrastructure can be integrated into the sculpture as with 'Vent' by Heatherwick.

Street Art installations can also be considered for functional screening elements along roadways, inspiring movement while providing directional cues and security measures. Mikyoung Kim's Xpanded Present is the entry piece to the SeaTac airport and integrates sculptural concepts with important infrastructural needs for security and glare mitigation. Moeller's "Bit Fence" uses a pixelated approach to create images along a security fence at an airport. These are all examples of how art work can also be used as functional elements for the port for screening or to emphasize a direction of movement.

### RECOMMENDED CONDITIONS FOR STREET ART

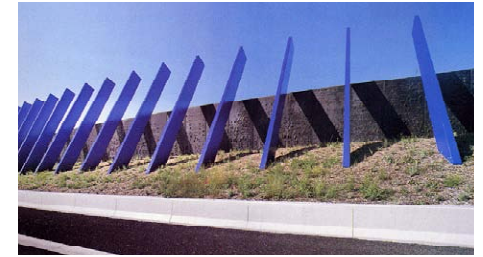
- Lighting conditions along roadway should be integrated into art work to meet existing lighting standards.
- Art work should be positioned for maximum visibility by pedestrians and vehicles.
- Art work should span the given space to create a significant gateway into the port.



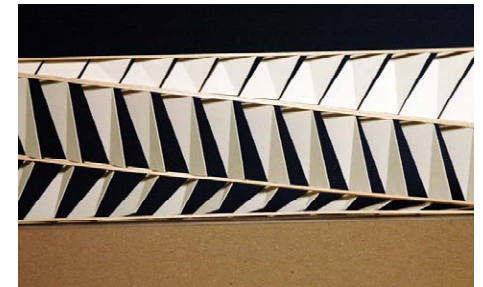
B of the Bang - Thomas Heatherwick



Vent- Thomas Heatherwick



Craigieburn ByPass - Robert Owen



Xpanded Present - Mikyoung Kim



Christian Moeller - Bit Fence



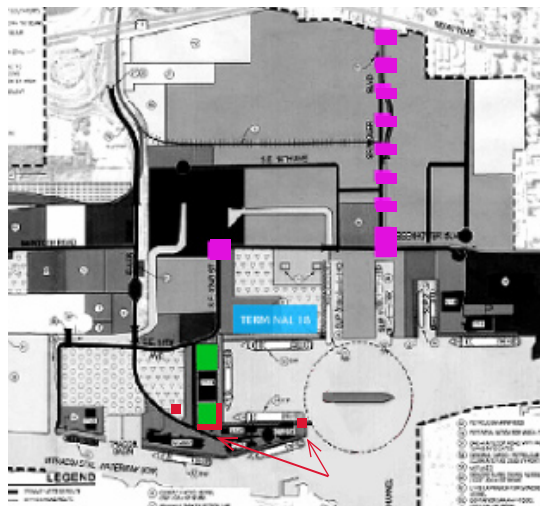
Liverpool Street Banners



# Sequencing of Projects

## 2008-2012

2008/2009: Terminal 18  
 2009: By-Pass Road  
 2010: Midport Parking Garage renovations  
 Sail Away Art A

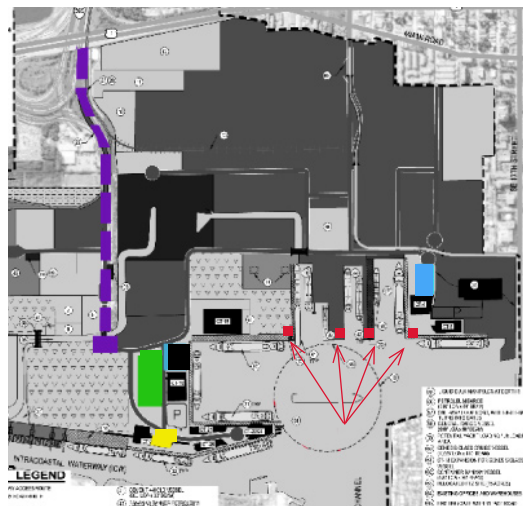


5-Year Master Plan

- Roadway and Gateway Art Locations
- Midport Parking Garage Facade
- Art Locations Seen From the Water:  
Sail Away Art A

## 2013-2016

Gateway and Roadway Art: Eller Drive  
 Midport Cruise Intermodal Facility: Phase I  
 CT-27 Interior Art Location  
 CT-4 Parking Garage Construction  
 Sail Away Art B

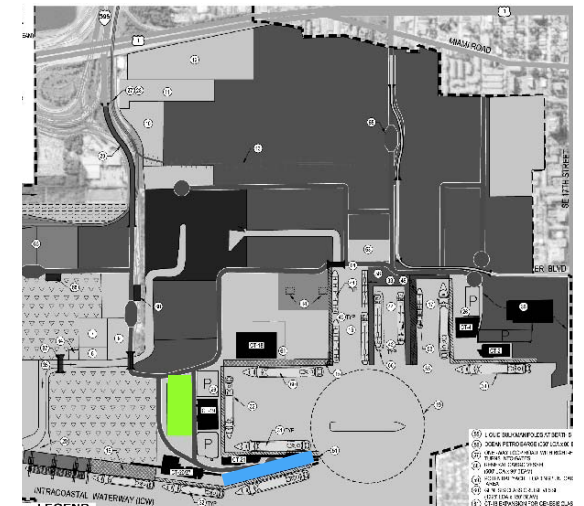


10-Year Master Plan

- Gateway and Roadway Art Locations: Eller Drive
- Midport Cruise Intermodal Facility: Phase I
- CT27 Interior Art Location
- CT4 Parking Garage Construction
- Art Locations Seen From the Water:  
Sail Away Art B

## 2017-2026

Midport Cruise Passenger Skyway  
 CT-24 + CT-25 Consolidation: Interior Art Area



20-Year Master Plan

- Midport Cruise Passenger Skyway
- CT24 + CT25 Consolidation: Interior Art Area

## Project Budgets - Percentage Allocations

		<b>Multiple Projects</b>	<b>Amounts Based on Current Total Budget*</b>
<b>5-Year Master Plan: 2008-2012</b>			
By-Pass Road and Gateway	40%		\$458,808
Midport Parking Garage Facade	20%		\$229,404
Sail Away Art A	40%		\$458,808
<b>10-Year Master Plan: 2013-2016</b>			
Eller Drive and Gateway	30%		\$1,016,400
Midport Cruise Intermodal Facility	40%	[20%,10%,10%]	\$677,600; \$338,800; \$338,800
CT-4 Parking Garage	10%		\$338,800
Sail Away Art B	10%		\$338,800
CT-27	10%		\$338,800
<b>20-Year Master Plan: 2017-2026</b>			
Midport Cruise Passenger Skyway	85%	[10%,25%,30%,20%]	\$190,400; \$476,000; \$571,200; \$380,800
CT-24 + CT-25 Consolidation	15%		\$285,600
<b>20-Year Total</b>			<b>\$6,439,020</b>

Note: If 10-Year Projection budget is reduced by more than 10% during future planning phases, the percentage allocations for art budgets should be reassessed.

\*10% for contingency has been subtracted prior to determining artist contract total



## Guidelines for Artwork Procurement Process

### PROCUREMENT PROCESS

The selection of site specific art work is through an appointed Artists Selection Panel composed of a diverse group of individuals, including Port representatives, practicing public artists, curators, and a community representative.

The following is a list of methods to be used for the procurement of art work based on existing Cultural Division guidelines:

- National Open Call to Artists
- Florida Open Call to Artists
- South Florida Open Call to Artists
- Broward County Open Call to Artists
- Invitational Call to Artists [a list of names may be generated by PAD Committee, Artist Selection Panel, PAD staff, or a Master Plan artist when the scope of work is very specialized, in order to ensure a sufficient number of appropriately qualified candidates]
- Direct Selection [when the timeline does not permit the lengthy process required by the previous methods of selection]

## Supplementary List of Artists

### LOCAL FLORIDA ARTISTS

#### Light + Shadow

Paul Booker  
Jamie Carpenter  
Stephen Knapp  
Karen Rifas  
John Rogers  
Wendy Wischer

#### Modular Systems

Jose Bedia  
Ena Marrero  
Karen Rifas

#### Sail Away + Street Art

Roberto Behar  
Ed Carpenter  
Rosario Marquardt  
Barbara Neijna  
Athena Tacha  
Freda Tschumy

### NATIONAL ARTISTS

#### Light + Shadow

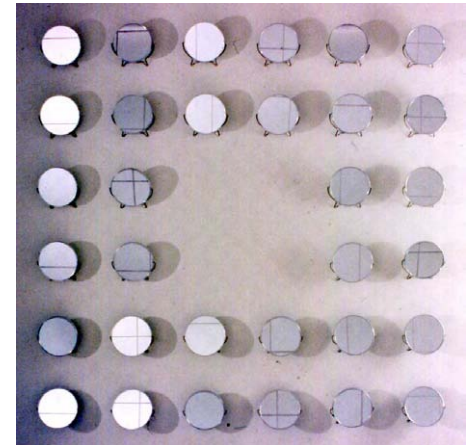
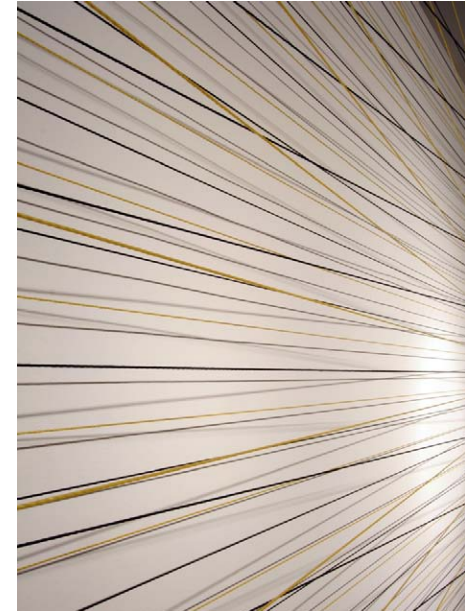
Linda Beaumont  
Edward Carpenter  
Fred Eerdekens  
Spencer Finch  
Jim Sanborn

#### Modular Systems

Jamie Carpenter  
Spencer Finch  
Mikyoung Kim  
Donald Lipski  
James Seawright  
Shan Shan Sheng

#### Sail Away + Street Art

Alice Aycock  
Dan Corson  
Thomas Heatherwick  
Christopher Janney  
Claes Oldenburg  
Jody Pinto  
Brian Robinson  
Mark Stoner



## Definitions of Terminology

**Artificial Light** - light provided through electric light fixtures

**Interactive Art** - a form of installation-based art that involves and/o responds to the viewer

**Modular System** - a system using modules that can be interchanged or disassembled

**Module** - a component of a system

**Natural Light** - daylight or sunlight

**Projected Light** - light cast onto a surface from an external light source

**Sail Away Art** - art experienced while departing from or arriving to a port terminal

**Street Art** - art installed along roadways



## Cruise Passenger Audience Interviews

The information for this master plan was collected through a site visit and tours as well as subsequent phone conversations with the following cruise operations administrators, Cruise line Marketing Individuals, and Port Everglades Staff in the various divisions. A questionnaire was sent out to all of the cruise lines and responses through conference call and email comments were received from the individuals listed below.

Hans Hesselberg  
Costa Cruise Lines N.V.

Jo-Ann Hitchins, Assistant Manager Shore Operations  
Holland America Line

Sally Stirn, CTC, Regional Manager Shore Operations  
Holland America Line

Juan Trescastro, Vice President, Royal Caribbean  
Land Operations: Worldwide Port Operations, Guest Port Services  
Cape Liberty Cruise Port

Vicki Evinger  
Manager, So. Fla. & Puerto Rico Operations  
Guest Port Services  
Royal Caribbean International/Celebrity Cruises/Azamara

John Wright  
Marathon Petroleum

Jean E. Elie, Cruise Services Manager/ Cruise Marketing  
Port Everglades Department  
Business Development Division

J. David Anderton, II AICP, Seaport Planning Manager  
Port Everglades Department  
Port Director's Office

John C. Foglesong, P.E., Director  
Seaport Construction and Engineering Division  
Public Works and Transportation Department

Peter Hoffman, Security Manager  
Port Everglades Department  
Port Director's Office

Carlos Puentes  
BC Convention Center

## Master Plan Reviewers

Arlene Davis – Seaport Planner  
Glenn Wiltshire – Deputy Director  
Natacha Yacinthe – Seaport Planner

David Anderton – Seaport Planning Manager  
Paul Stanton - Assistant to Port Director of Petroleum  
Ellen Kennedy - Manager of Corporate and Community Relations

## June 6, 2008 Conference Call Attendees

Arlene Davis – Seaport Planner  
Glenn Wiltshire – Deputy Director  
Mary Becht – Director, Cultural Division  
Natacha Yacinthe – Seaport Planner

David Anderton – Seaport Planning Manager  
Peg Buchan – Assistant to the Port Director  
Claire Garrett – Project Manager, Cultural Division  
Robert Flint – Operations Manager

## Focus Group Attendees

Captain Bruce Cumings - Port Everglades Pilot Association  
Valerie Garrett – Transmontaigne  
Raymond Jones - Florida East Coast Railway  
Bob Flint - Port Operations  
Russel Morrison - Port Attorney  
David Anderton - Seaport Planning, Port Director’s Office  
Angela Wallace - Port Attorney  
Arlene Davis - Seaport Planning, Port Director’s Office  
Paul Stanton - Port Petroleum, Port Director’s Office  
Karl Eckhardt - Port Operations  
Natacha Yacinthe - Seaport Planning, Port Director’s Office  
Peg Buchan - Port Director’s Office  
Pia Thompson - Port Business Administration  
Bryan Thabit - Port Business Administration  
Karen Recht - Cruise Marketing  
Claire Garrett - County Cultural Division

## July 15, 2008 Meeting Attendees

### **Port Meeting**

Bob Flint  
Russel Morrison  
David Anderton  
Natacha Yacinthe  
Angela Wallace  
Arlene Davis  
Paul Stanton  
Karl Eckhardt  
Peg Buchan  
Pia Thompson  
Bryan Thabit  
Claire Garrett

### **Port Stakeholders Meeting**

Captain Bruce Cumings  
Valerie Garrett  
Raymond Jones  
David Anderton  
Peg Buchan  
Arlene Davis  
Claire Garrett



## Arts Master Plan Overview

The Public Art Master Plan develops the following typologies and locations for art over the three main phases of the masterplan: The Main entry Drives, The interior and exterior of the individual terminals, Art that would be viewed from the Intracoastal Waterway, and The Intermodal areas. These gateway, important intersections, and street Public Art projects are phased to coordinate with the construction schedule outlined in the Master Vision Plan.

The Public Art Master Plan also addresses specific locations in each phase for interior and exterior placement of site specific art works that coordinate with renovations, additions and new construction of Terminals within the Port area.

The goal of the Public Art Master Plan is to bring a strong identity to these exterior and interior sites allowing for cruise passengers to understand the life cycles that highlight the sense of place in Broward County: i.e. light quality, plant materials, unique natural systems, etc. This will help to create an identity for the Port areas that is severely lacking in most of the cruise terminals and the general Port area.

Public art in this area must address the scale of the industrial architecture and bring individual identities to each of the cruise terminals. The unique nature of this mixed use port of industrial plants and storage, cargo ships with Cruise passengers create an interesting opportunity for artists to highlight the natural and human patterns of Port Everglades.

## Next Steps

- Consolidate Comments and Recommendations into the DRAFT Master Plan, collected from the Presentation.
- Further Develop and Refine the Public Art's Master Plan
- Assess the Current Program and its Future Opportunities
- Create Goals and Objectives of the Master Plan Implementation

# Port Everglades Public Art Master Plan

mikyong kim, site artist and arts planner