



FINAL MASTER PLAN

26 June 2009

Port Everglades Public Art Master Plan

Movement and Transformation, Art in Flux

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Public Art Master Plan Overview

Past public art has been developed throughout the Port on a terminal by terminal basis, which has resulted in an incohesive art collection within the terminals. The purpose of the Public Art Master Plan is to establish an overall vision for future art projects. Stated goals and objectives, as well as precedent images of proposed themes and concepts within this document, are intended to provide guidelines for artists to create art pieces that reflect the Port's desire to create a consistent collection of works that create a strong sense of identity and place for Port Everglades.

The Public Art Master Plan develops the following typologies and locations for art over the three main phases of the master plan: 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 gateways, important intersections, and street public art projects are phased to coordinate with the construction schedule outlined in the 2007 Port Everglades Master/Vision Plan. The Public Art Master Plan also addresses specific locations in each phase for interior and exterior placement of site specific artwork that coordinate with renovations, additions and new construction of terminals within the Port area. These commissions will focus on creating flexible and moveable arts projects that can transform with the constantly changing nature of the architectural program and circulation design. Important public art opportunities emerge in the 10-year and 20-year Master/Vision Plans with the construction of the Midport Cruise Passenger Intermodal Facility and the Midport Cruise Passenger Skyway. Both projects create interconnected public space for art that reaches a larger and more varied audience.

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 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.

TERMINAL/ ARCHITECTURAL ART/ INTERMODAL AREAS

The focus of public art within the Five-Year Public Art Master Plan is located along roadways and at gateways into the Port. The Bypass 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 proposed Midport Parking Garage.

In the 10-Year Public Art Master Plan, the Midport Cruise Passenger Intermodal Center is an important series of interior art opportunities. There are also art opportunities outlined for Cruise Terminal 27 and the proposed parking garage for Cruise Terminal 4. These projects may address the garage facade in creating an art piece that can be viewed from the exterior and the interior. In the 20-Year Public Art Master Plan, the Midport Cruise Passenger Skyway is an important interior art opportunity for multiple commissions. Also, the integration of Cruise Terminal 24 and Terminal 25 offers a second art opportunity for an interior or exterior art project.

Cruise Terminal 18 is under construction and not included as a project location for artwork within this document. Art installed in this terminal (pages 15-16) is a part of the collection and contributes to the overall identity of the Port.

Public Art Master Plan Overview

ROADWAY PUBLIC ART

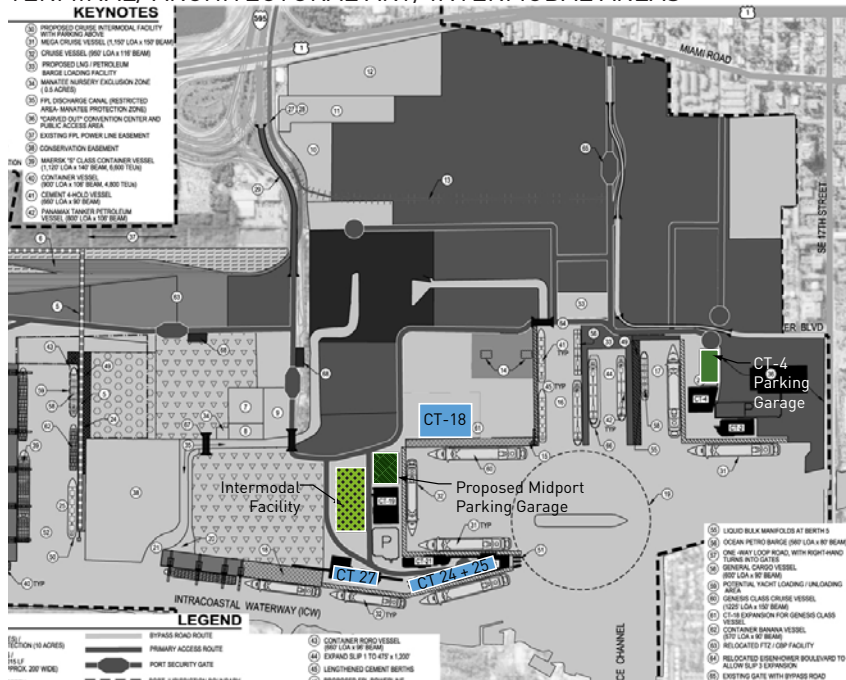
Roadway public art has been located in the first two phases of the Public Art Master Plan and along the major vehicular entry points. Eller Drive is considered to be the main vehicular entry to the Port area from SR 595.

In the Five-Year Public Art Master Plan, the Bypass Road is the focus of the roadway identity development. Surface painted treatment of specific oil tanks funded privately may be coordinated with artworks placed along Spangler Boulevard.

In the 10-Year Public Art Master Plan, the public art focus is designated to Eller Drive. The public artists who develop concepts in these two phases (the Five-Year and 10-Year Public Art Master Plan) 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.

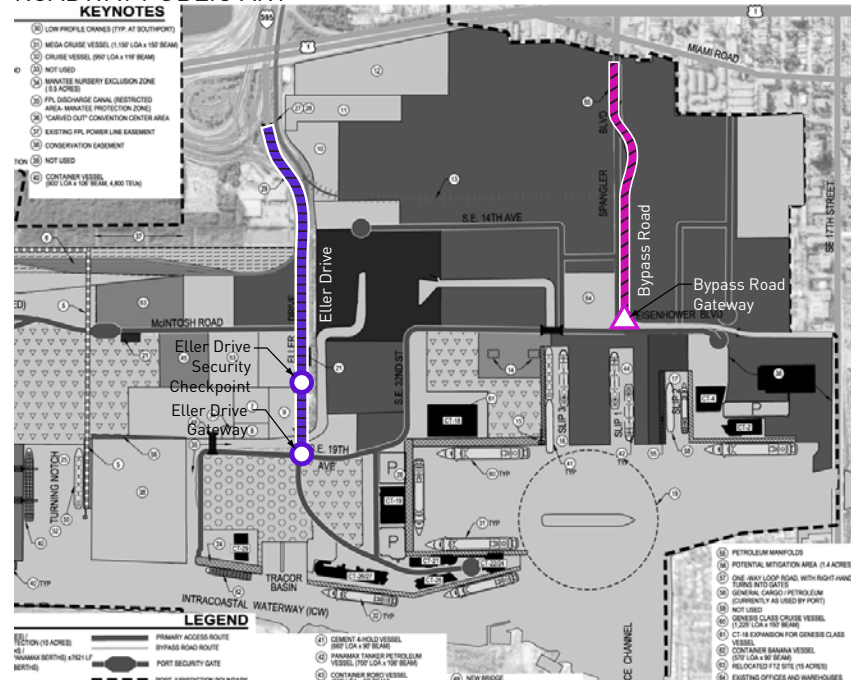
Along roadways the landscape can be an integral part of each art project. Landform and planting can be designed and integrated with the art to create a cohesive sense of entry and arrival to the Port. If funds become available sooner than the tentative timeframe provided in the document, the Port has the ability to advance components of integrated artwork and landscape on Eller Drive.

TERMINAL/ ARCHITECTURAL ART/ INTERMODAL AREAS



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

ROADWAY PUBLIC ART



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

Port Everglades Public Art Master Plan Goals and Objectives

PORT EVERGLADES MISSION STATEMENT

“The mission of Port Everglades is to manage the County’s port related assets to maximize the economic benefits to the citizens and businesses of Broward County and the State of Florida. The Port will manage the County’s assets in a financially responsible, environmentally sound manner, consistent with the local, state and federal rules and regulations that govern international and domestic trade, transportation and the Port industry.”

PUBLIC ART MASTER PLAN GOALS AND OBJECTIVES

1. Create a sense of identity and a sense of place for this major gateway. Port Everglades serves as a prominent port location for the arrival and departure of cruise ships requiring a greater sense of entry to enhance the experience of arrival to South Florida. Artwork will serve to provide lasting and memorable impressions of the region.
 - Prioritize the location and phasing of art projects for public entries and gateways to the Port.
 - Enhance port experiences for visitors through the use of a cohesive art collection strategically located throughout the Port.
2. Establish a framework and guidelines for the Cultural Division to commission artists to create and install works of art within the Port limits and perimeter.
 - Select terminal art areas in interior and exterior gathering spaces and circulation corridors for cruise passengers.
 - Determine art opportunities for exterior gateways for terminals and larger site-scaled installations.
 - Determine terminal art opportunities for interior flexible and integrated installations.
3. Coordinate and schedule art installation with future construction projects. The 2007 Port Everglades Master/Vision Plan was adopted in 2007 based on 2004-2005 fiscal year data. New data from 2009 will create new market projections requiring revisions to the phasing of art projects within the Public Art Master Plan.
 - Coordinate future and existing art with the expansion plans for the Port.
 - Consider future transportation projects that connect the port experience with the airport and rail access, including the reconstruction of Eller Drive and the construction of the Bypass Road parallel to Eisenhower and Spangler Blvd.
4. Improve passenger embarkation and debarkation experiences that create a favorable impression and identity for each terminal.
 - Art areas will be categorized by anticipated construction schedule, based on the 5, 10, and 20-year 2007 Port Everglades Master/Vision Plan.



Public Art Plan Overview for Port Everglades

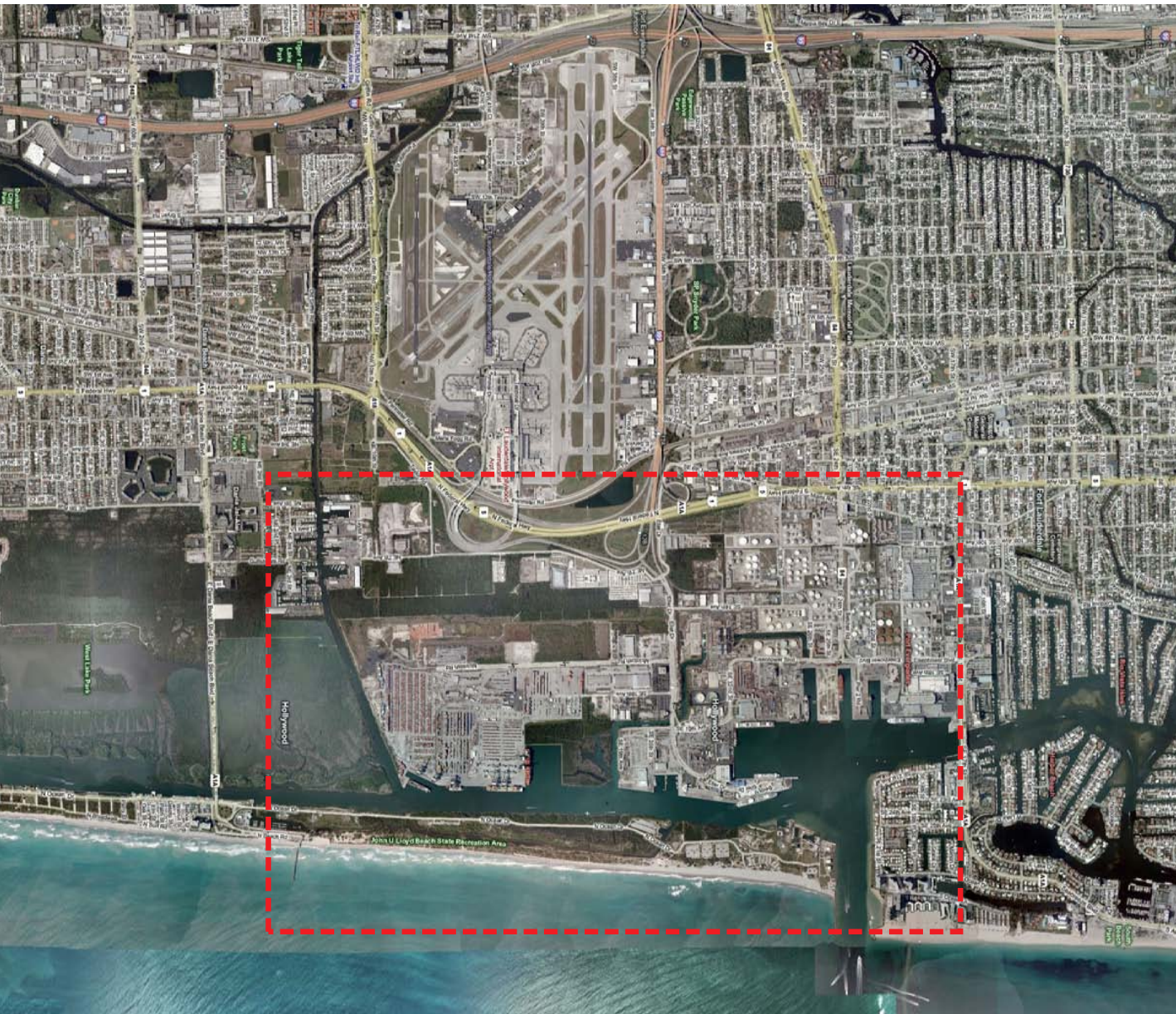
The concept for this Public Art Master Plan is 'Movement and Transformation, Art in Flux'. These are places of transit, as people and vehicles pass through interior and exterior spaces without much time to stop and contemplate works of art. The architecture and the circulation are reconfigured on a regular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

Flexibility for the Public Art Master Plan is achieved through works of art that are easily maneuverable, do not require pre-planned infrastructure, and have simple installations. The size and arrangement of a piece is revised with the artist based on recommended relocation by the Port.

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

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

Aerial View of Port Everglades Public Art Master Plan Area



Contextual Aerial of Port Everglades

ART PLAN PROPOSAL

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 petroleum tanks, cargo facilities, cruise ships and other cruising facilities, create an interesting opportunity for artists to highlight the natural and human patterns of Port Everglades.

The Public Art Master Plan includes existing site photos, an overview of the existing art collection, port art precedents, and a series of examples of art that are aligned with the themes and concepts proposed in this document. Locations of art opportunities are sited by phase of construction in the 2007 Port Everglades Master/Vision Plan.

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. 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.



The following images are an overview of areas within the Port that are referenced in this document as locations for art opportunities. The variety of spaces and entryways, existing and proposed, are unique sites for artwork.

From the entrance channel to the Midport and Northport areas there are multiple locations for art projects and sculptures along the waterfront. Sail Away Art will be located within these areas for the enjoyment of passengers arriving to and departing from the Port.

Interior and exterior waiting areas are prime opportunities to engage passengers waiting in line. Artwork consisting of modular systems can be designed as innovative ways for guiding passengers through the Port.

Entry roads to the Port are significant locations for gateway art pieces and art along the roadways. These types of work create an identity for the Port and memorable experience for visitors upon entering the roadways leading to the terminals.

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 Public Art Master Plan Area



View of Typical Exterior Waiting Area



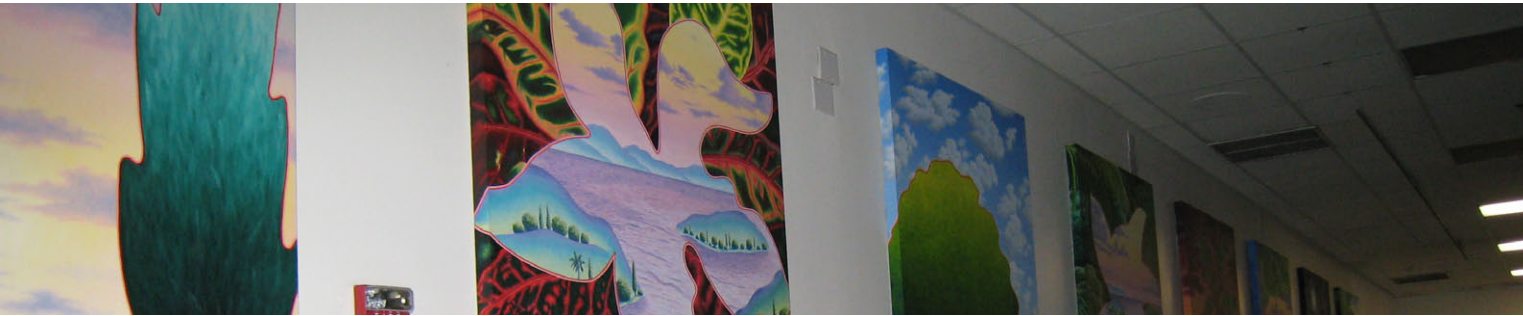
View of Eisenhower Boulevard to Security Gates



Interior View with Aluminum Barrier Walls



Terminal 2



Terminal 19



Terminal 21



Terminal 25

Existing Art Collection

Analysis of Existing Art Collection

The various pieces in the current collection of art within the Port have had difficulty adapting to the changing nature of the architecture and the program usage of the spaces. For all of the pieces, the architecture and context have changed dramatically since the installation of the public artwork. The fixed nature of the various pieces has made it difficult for the sculptures and murals to transform with the flexible use of the buildings.

ART REVIEW TERMINAL 2: Calypso and Waves

Versatility

The 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.

Effectiveness of Placement

Placement on horizontal surfaces was effective with the original open space plan of the terminal. The temporary and moveable walls installed by the Port have broken up the overall effect of the piece. High-intensity lighting installed around the works has minimized the impact of this light-based artwork.

Impact within the Current and future Context of the Port

The interior impact is strong, but because of the changing nature of the interior spatial configurations, the overall impact has been minimized.



Calypso & Waves - Tobey Archer

ART REVIEW TERMINAL 19: Corresponding Vibrations

Versatility

The piece 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.

Effectiveness of Placement

The placement has a good impact on the space with its seriality and consistency in size.

Impact within the current and future Context of the Port

The paintings have an impact on the space. They are more traditional pieces and do not have the dynamic quality of some of the three dimensional works in the other terminals.



Corresponding Vibrations - Mimi Botscheller

Analysis of Existing Art Collection

ART REVIEW TERMINAL 21: Fata Morgana

Versatility

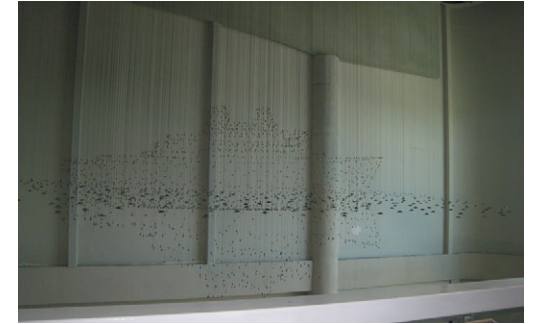
The piece is fixed to the ceiling making it difficult and costly to relocate. Though the Port has no current plans to relocate it, the piece might be relocated if funds become available.

Effectiveness of Placement

The sculpture 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.

Impact within the current and future Context of the Port

The piece is an effective abstraction of an iconic and historic cruise ship. The Port has expressed interest in relocation of the art in Terminal 21.



Fata Morgana - Ralph Helmick and Stu Schechter

ART REVIEW TERMINAL 25: Dockside, Port of Call, and Shipyard

Versatility

The piece is fixed to the walls and may have difficulty in being moved. Though the Port has no current plans to relocate it, the piece might be relocated if funds become available.

Effectiveness of Placement

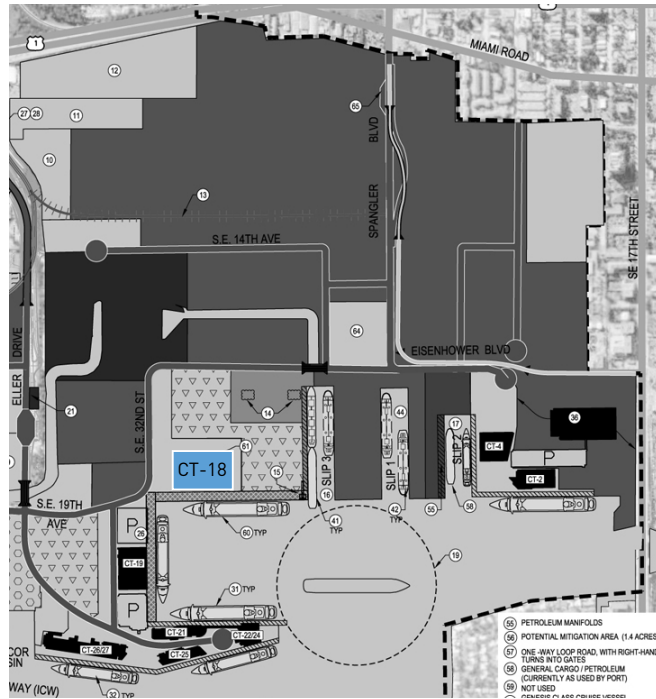
The piece is effectively placed in three locations of the Terminal. This overall distribution is effective in creating a strong visual impact for viewers.

Impact within the current and future Context of the Port

The piece 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.



Shipyard - Kyle Barnette



Location of Cruise Terminal 18

Cruise Terminal 18 is currently being constructed for completion during Fall 2009. Cruise Terminal 18 will serve Royal Caribbean’s new megaships as well as other cruise lines.

Michele Oka Doner’s terrazzo floor project ‘Forces of Nature: Trade Winds and Ocean Currents’ will be installed in September 2009. Drawing from imagery of the South Florida shores, this floor piece uses local inspiration to create an art project for passengers to enjoy during their visit to the Port.

Port Art Under Construction

Terminal 18

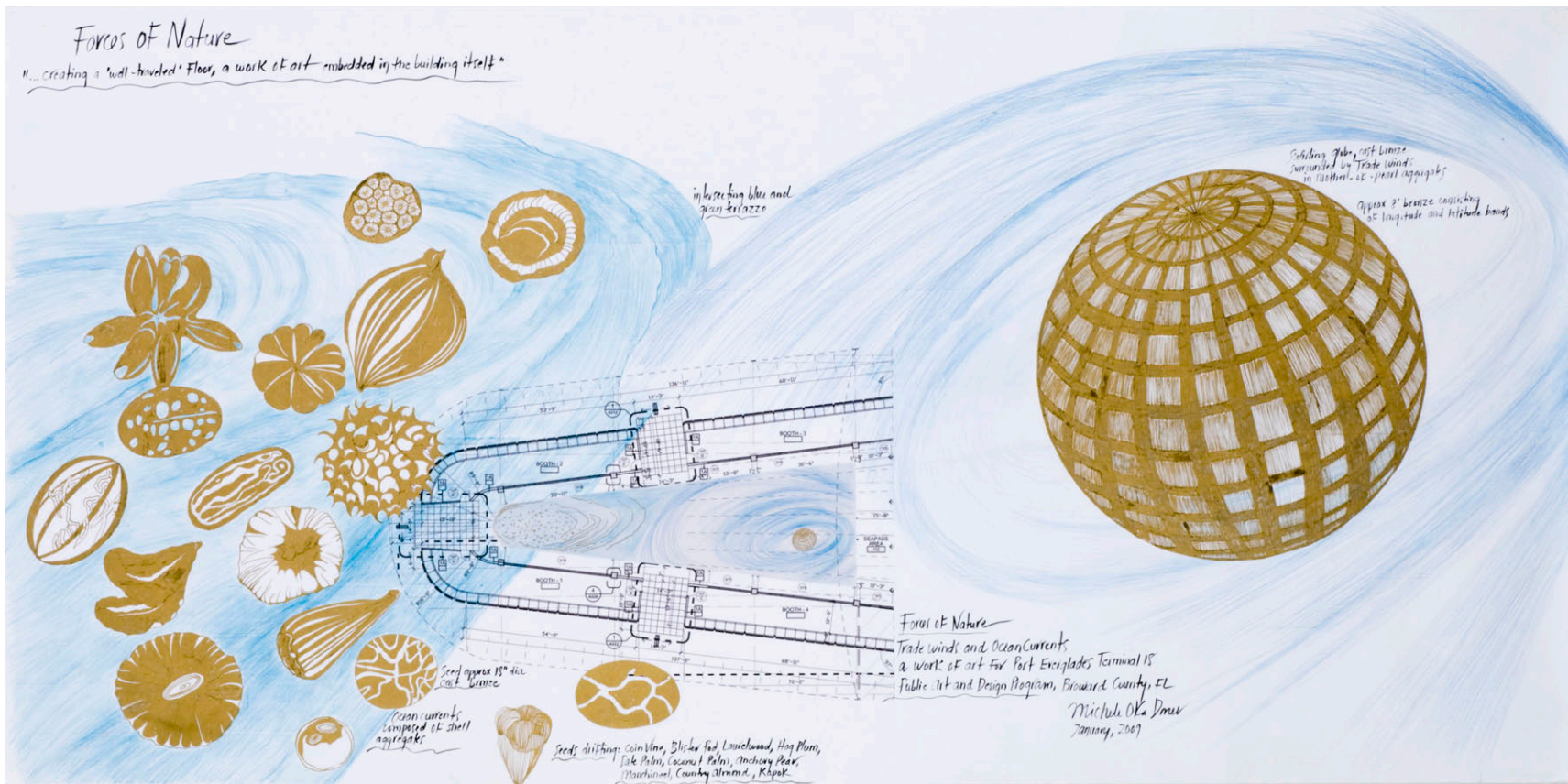
Port Art Under Construction/Proposals

CRUISE SHIP TERMINAL 18 TERRAZZO PROJECT

Michele Oka Doner

2009

The artist will create a terrazzo floor for the two story atrium of the new embarkation area for this cruise ship terminal serving Royal Caribbean's new megaships and other cruise lines. Passengers undergoing the embarkation process on the main floor will experience the artwork at close range, while early arriving passengers seated in the mezzanine waiting area can enjoy looking down on it. The design proposal 'Forces of Nature: Trade Winds & Ocean Currents' speaks of travel by wind and currents. Bronze inlays celebrate the diversity of seeds and pods that drift far and wide on ocean currents to wash up on South Florida shores. A large bronze globe sculpture anchors the other end of the design and swirling aggregates such as mother-of-pearl stand out in sparkling contrast to the dark green and blue terrazzo matrix.



Concept drawing for Michele Oka Doner's Terrazzo Project

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 artwork and enhance the experience of the viewer.

Exterior works are larger in scale, engage with the public and are responsive to outdoor stimuli--wind, 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 art 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 and Entryway to the Port



Choreographed Fountain -Port of Los Angeles, San Pedro, California



Waves - Andreu Alfaro, Port of Barcelona entrance, Barcelona, Spain



Sol Searching - Alber de Matteis, San Diego, California



The Little Mermaid - Edvard Eriksen, Port Nyhavn, Copenhagen, Denmark

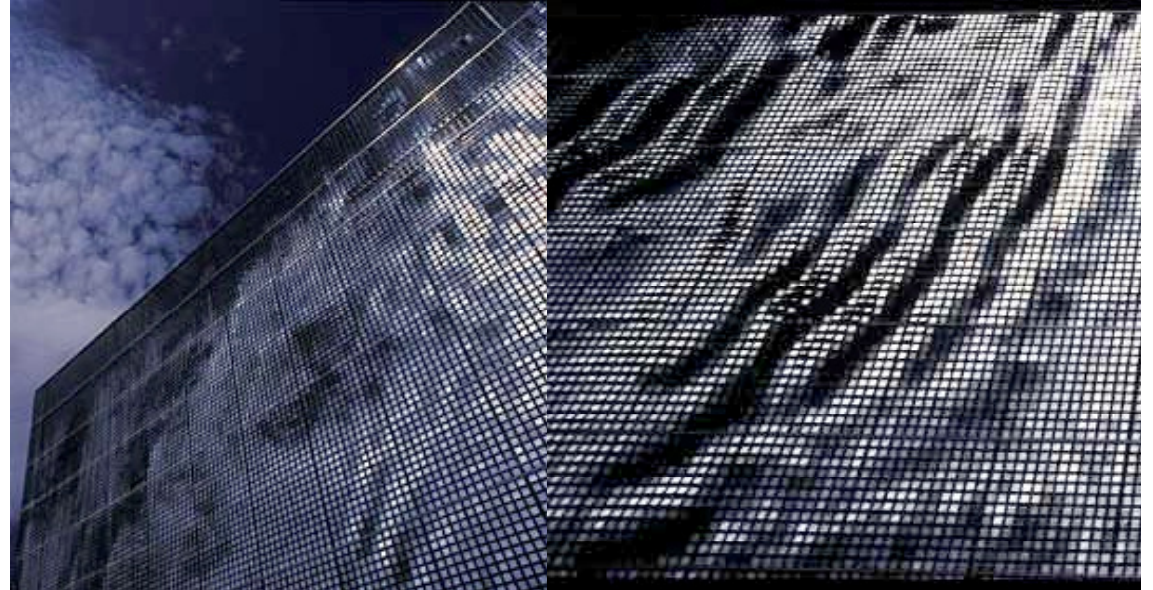
Gateways and entryways are significant points of ports, inviting the visitor into the site, creating a memorable visit, and acting as visual cues for direction and entry. The fountain in Los Angeles marks the entry point to the port with water jets throughout the day choreographed to specific music. 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 artwork. The Little Mermaid sculpture in Denmark 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 sculptural interpretations are installed together, a singular theme with individual identities.

Exterior: Facades



Toronto Airport Car Park, Toronto, Canada



Technorama Facade - Ned Kahn, Technorama Museum, Winterthur, Switzerland

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 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, Miami, Florida



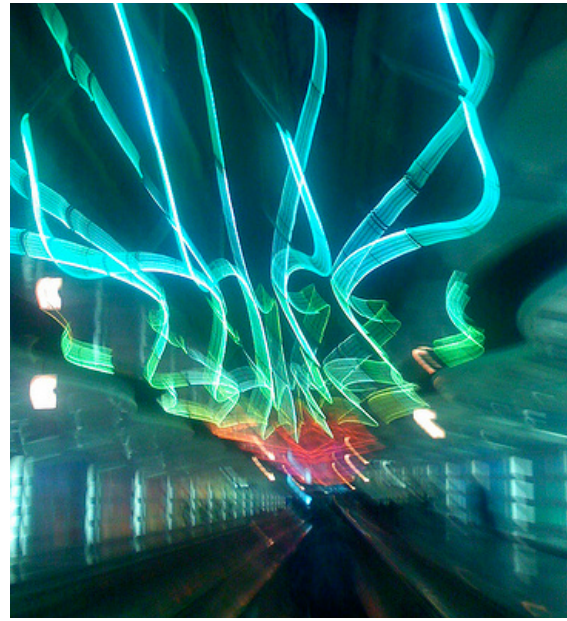
Wind Portal - Ned Kahn, San Francisco International, Airport BART Station, San Francisco, California

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 artwork 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.

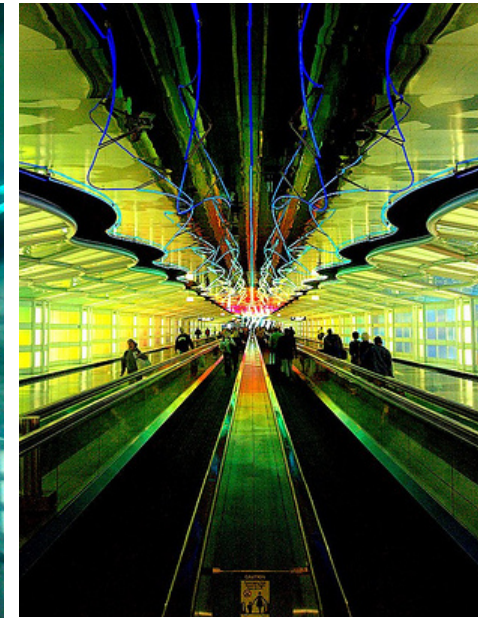
Interior: Lighting the Way



Light Tunnel - Laurel Fyfe, Detroit Airport, Detroit, Michigan



The Sky's the Limit - Michael Hayden, O'Hare Airport, Chicago, Illinois



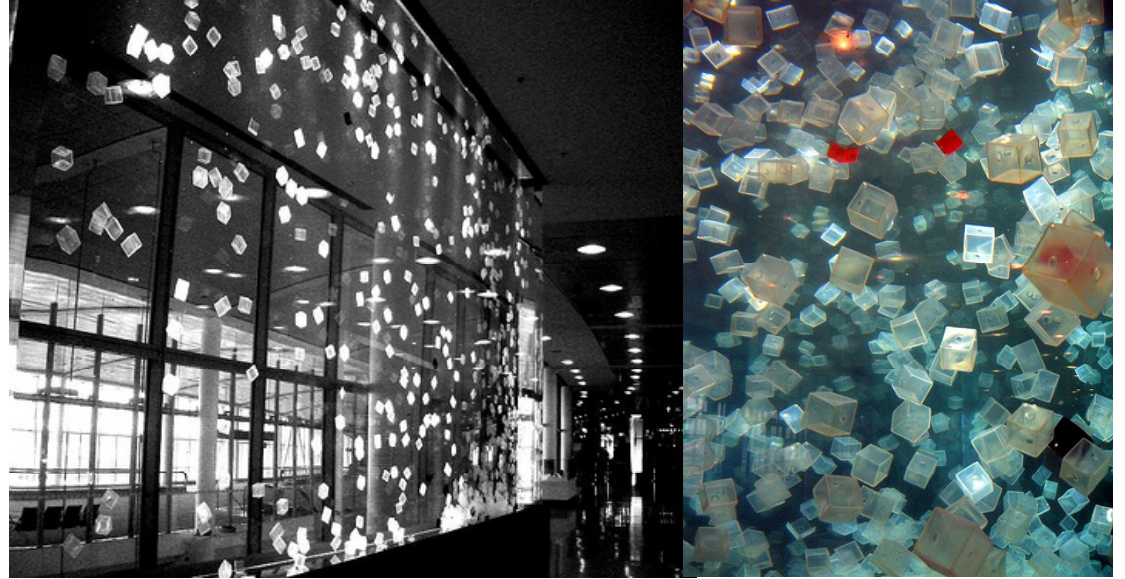
The Sky's the Limit - Michael Hayden, O'Hare Airport, Chicago, Illinois

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 proposed future moving pathways within the Port.

Interior: Light and Shadow



City View - Kumi Yamashita, Nanba Parks Tower, Osaka, Japan



Unbound - Ingo Maurer, Toronto Airport, Toronto, Canada

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 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 and Interior Projects

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 in consideration of future expansion of the Port. 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 Public Art 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 are dropped off and enter the terminals. Gateways and integrated exterior facade sculptures are appropriate ways of defining entry areas for pedestrians and vehicles, while creating a Sense of Place. Art 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.

FIVE YEAR PLAN

- Exterior Art
1. Bypass Road and Gateways at important vehicular entrances and intersections
 2. Proposed Midport Parking Garage
 3. Existing Midport Parking Garage Facade
 4. Sail Away Art: Visible from the Intracoastal Waterway

TEN YEAR PLAN

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

- 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

Identification of Public Art Opportunities

Images contained within pages 31-44 provide examples and recommendations for interior and exterior art projects constructed from various media. The precedent images are divided into three themes and concepts, Light and Shadow, Modular Systems, and Sail Away and Street Art. The categorization of the art under these headings is not exclusive to any one type of media or project. There are many instances where themes and concepts crossover and can be applied to multiple projects within a section. For example, L'Institut du Monde Arab by Jean Nouvel in Paris, France, is sited in both 'Light and Shadow' on page 34 and 'Modular Systems' on page 38. Due to the material selection, construction, and intended viewing of the building, the concepts of light, shadow, and modular construction are all incorporated into the piece.

FIVE-YEAR ARTS MASTER PLAN

Bypass Road and Gateway

The areas defined in the Five-Year Art Master Plan locate opportunities for art at important intersections along this roadway and recommend a repetitive art element that defines the proposed Bypass Road. Possible private art opportunities with superficial treatment of some of the industrial oil tanks may be a consideration to the artist selected for this arts commission. Since the Bypass Road will be open to the public twenty-four hours per day, artists for this project should consider the use of illumination elements as well as the possible integration of the landscape along this roadway. Refer to pages 43-44 for examples of Street Art that incorporates the use of modular and repetitive systems as well as light, landscape, and surrounding architectural elements.

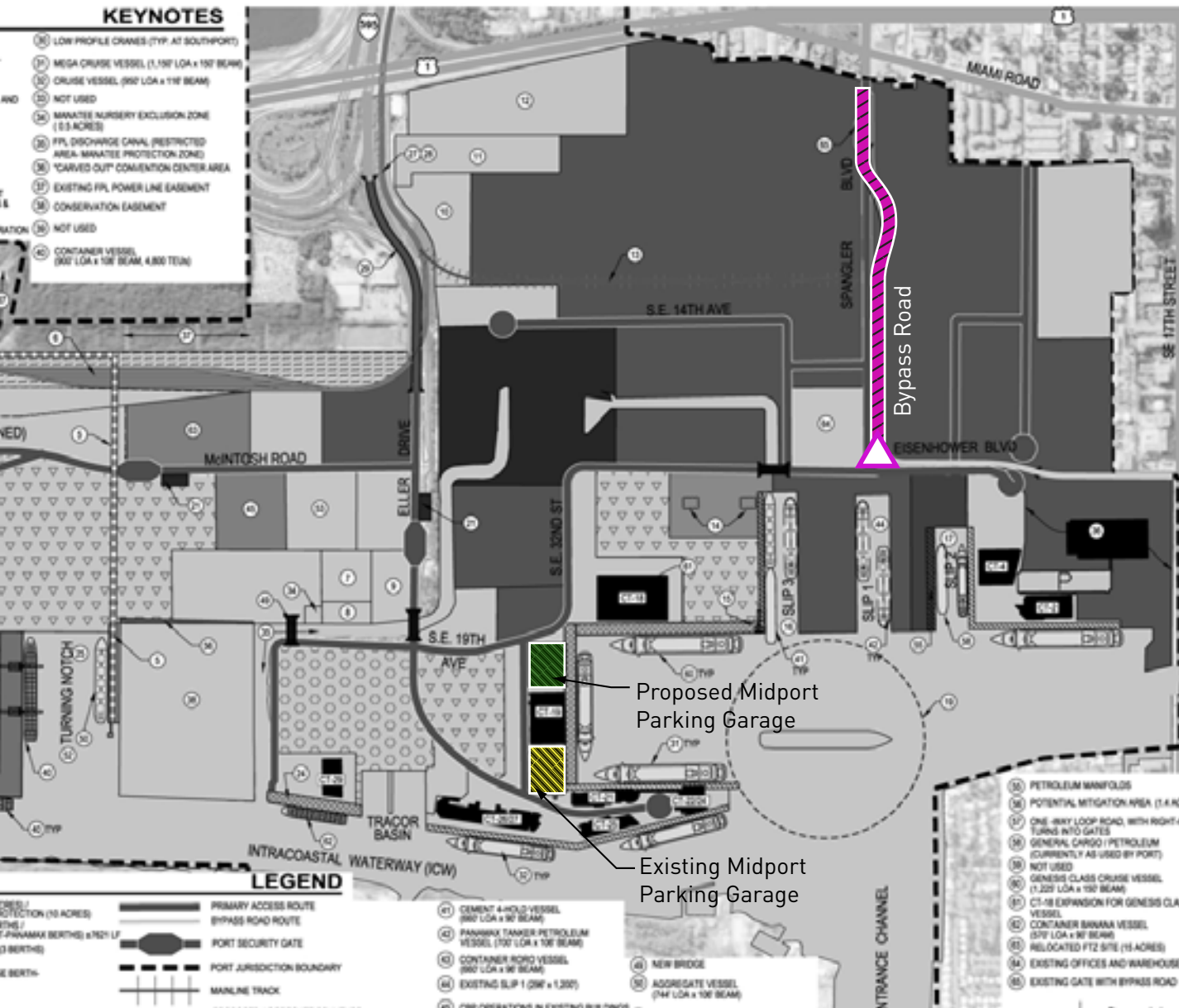
Existing and Proposed Midport Parking Garages





There are two opportunities for the parking garages in the Midport area, the proposed Midport Parking Garage west of T-19 and the existing Midport Parking Garage facade east of T-19. The new parking garage is an opportunity to create an important art piece along the facade that can be viewed by passengers arriving and departing on cruise ships. The facade to the garage can also be considered as a Sail Away Art project, although the budgets are separate. Refer to the Toronto Car Park image on page 19. This is an example of a simple and creative transformation of the interior of a parking garage. Also see examples on page 38, the use of bronze turtles on the facade of a building create a unique exterior art piece, and on page 43, Moeller's Bit Fence creates a larger image from multiple pieces to create an interesting visual element to the security fence. A variation of this concept could be applied to the facade of a parking garage.

Port Art Viewed from the Water: Sail Away Art

The experience of viewing a sculptural element from the cruise vessels is an important identity element for the Port. The commissioned artist should consider strategies for arts pieces that are viewed from the water that create a sense of entry and arrival to this South Florida Port. Art elements should be inspired by the natural systems of the Intracoastal Waterway. Artists can consider creating repetitive art elements along the waterfront to invoke a sense of arrival to the Port and South Florida. Selected artists will work closely with Port constituents to ensure that all proposals and installations abide by necessary safety and code requirements. The artist and the Port will decide the specific location(s) of the artwork upon assessment of the best siting within the current and future phases of construction. See page 42 for examples of Sail Away Art.

5 Year Public Art Master Plan



- Project I:  Exterior Project Bypass Road and Gateway
- Project II:  Exterior/Interior Project Midport Parking Garage construct new garage to the west of existing garage and CT
- Project III:  Exterior Project Sail Away Art location TBD along the Midport waterfront
- Project IV:  Exterior Project Existing Midport Parking Garage Facade existing garage to the east of CT-19

Public Art Opportunities Within 5-Year Master Plan

Identification of Public Art Opportunities

10-YEAR ARTS MASTER PLAN

Upon completion of the commissioned artwork in the Five-Year Master/Vision Plan, an assessment of the effectiveness, viability and presence of these pieces will be completed prior to selection of artists for the 10-Year Art Master Plan. Several areas have been outlined as art opportunities.

Eller Drive and Gateways

Eller Drive is an important entry roadway, requiring art projects that create a sense of arrival by land to the Midport area. Along the roadway are two gateway opportunities at the security checkpoint and the intersection of Eller Drive and SE 19th Avenue. This entry experience is important to create an identity and sense of place for the Port. Public art will define important intersections along the main roadway. See images on page 43 as precedents for roadway artwork. The use of repetitive elements along a linear expanse can be used to create a sense of movement and speed for motorists. Strategic placement and design of banners, panels, or sculptures can create a sense of entry to the Port.

Midport Cruise Passenger Intermodal Facility

The Midport Cruise Passenger Intermodal Facility is an important public art opportunity as it represents a gathering space for cruise line passengers from multiple terminals. This building will be a primary public space for the Port region and the cruise lines and could connect to the various terminals within the 20-Year Master Plan. The art projects within the area will focus on interior spaces. There is an opportunity to create a large scale work in this interior warehouse-like space. As the Intermodal Facility transforms over time a large scale art work composed of a modular system can easily be moved and transplanted. This art work can also be designed to respond to light and shadow, creating a module that can be reconfigured for any location within the facility. Refer to pages 33-40 for precedent images of projects that use light and shadow as well as modular systems to create interior art projects.

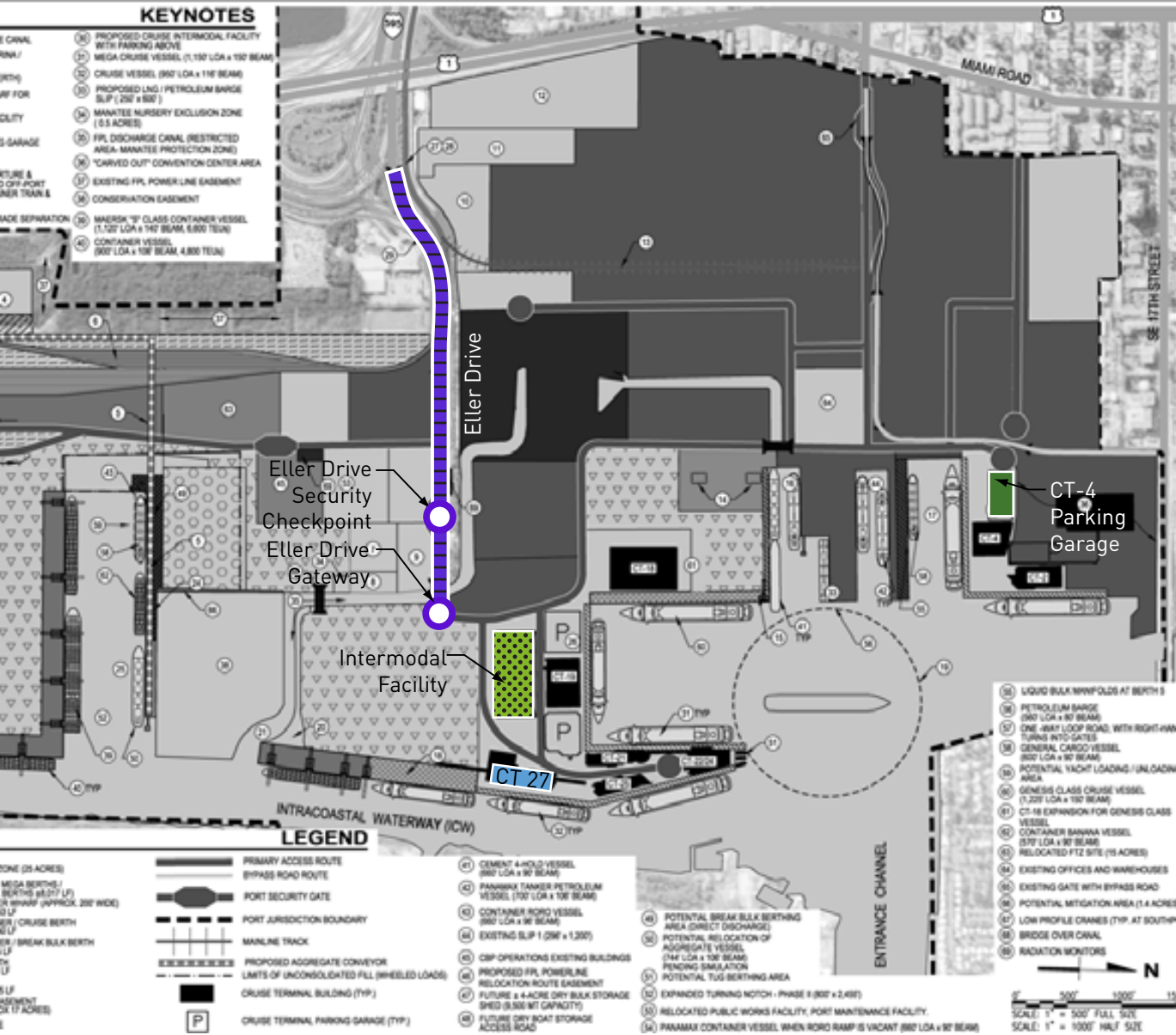
Within the Intermodal Facility is another public art opportunity to design modular and moveable sculptural elements that are used by the facility to define the various spaces. Currently, the Port uses a variety of six foot high rolling panels to define queuing areas from waiting areas and security zones from public areas. This typology of art will be developed in the design phase as a finitely additive system that will be fabricated throughout the phasing of the project. See pages 36-40 for examples of projects using modular systems that can be adapted for relocation and reconfiguration.

An additional public art opportunity of the Intermodal Facility will be an exterior identity element. This piece will create a sense of arrival for guests and passengers as they exit and enter the facility. The public art will take into consideration the way people move through the facility within the 10-Year and 20-Year Master/Vision Plans, during which the Midport Cruise Passenger Intermodal Facility will be constructed. This exterior piece should be integrated with the planning and design of the architecture and have a sustainable component and environmental approach, addressing the unique qualities of the microenvironment of the Port.

Cruise Terminal 27

For Cruise Terminal 27, the focus will be on interior pieces within the new terminal. The issues of flexibility over time and the development of unique modular spatial sculptures will become a part of the language of all of the cruise terminal buildings. The individual artists selected will create a systemic sculptural language that creates distinct identities in each of the areas within the terminal. Refer to pages 33-40 for precedent images of projects that use light and shadow as well as modular systems to create interior art projects. Interior projects located near windows or areas affected by daylight are unique opportunities to use materials and configurations of sculptural elements to create shadows and alter the perception of light. Modular systems provide flexibility for movement and repositioning and scaling of pieces within the terminal.

10 Year Public Art Master Plan



Project I: Exterior Project
 Eller Drive security checkpoint and gateway

Project II, III, IV: Interior Project and Exterior Projects
 Midport Cruise Intermodal Facility multilevel structured parking facility to service all of midport, connected to the 20-year plan

Project V: Interior Project
 CT-27 new terminal

Project VI: Interior and/or Exterior Project
 CT-4 Parking Garage additional parking, multilevel parking facility

Project VII: Exterior Project
 Sail Away Art location TBD along the Midport waterfront

Public Art Opportunities Within 10-Year Master Plan

Identification of Public Art Opportunities

10-YEAR MASTER PLAN (Continued from page 27)

Cruise Terminal 4 Parking Garage ■

The proposed parking garage adjacent to Cruise Terminal 4 is the location for a facade art piece with materials that interface with the elevator circulation system of the building. The artist for this project should be commissioned prior to the start of the design of the garage, allowing for the piece to be a fully integrated project with the garage facade and any interior conditions. See page 38 for example of facade art projects. The 'Turtle Clocks', on page 38, are creatively used as timepieces of local inspiration for the facade of a gallery space. A variation of this application can be used for the facade of the CT-4 parking garage. Bloomer's 'Foliated Trellis' is another example, although installed as an interior piece, a similar idea can be applied to a parking garage to convey the verticality of the structure.

Port Art Viewed from the Water: Sail Away Art

The artist and the Port will decide the specific location of the artwork upon assessment of the best siting within the current and future phases of construction. See page 42 for examples of Sail Away Art.

20-YEAR MASTER PLAN

An important public art opportunity within the 20-Year Master/Vision Plan is the Midport Cruise Passenger Skyway, which will serve as a connection to the Midport Cruise Passenger Intermodal Facility (MCPIF), including an elevated pedestrian moving walkway that connects a 4,000-space parking structure with all of the cruise terminals at the Midport. Prior to the start of artist selection for the 20-year Master Plan, an assessment will be conducted of the art completed in the 5-Year and 10-Year Public Art Master Plan to address maintenance issues and the viability and success of the art collection in the Port. This assessment will guide the public art committee in addressing selection of artists and particular works.

Midport Cruise Passenger Skyway ■

Public art projects commissioned for the Passenger Skyway will work with the concept of movement and transformation. Natural phenomena and weather patterns of the region will offer inspiration for the content of the work as people move through these linear spaces. The gathering spaces within the Intermodal Facility become important culmination points from these linear experiences of the art. Concepts of systemic linkages between the various connector spaces and gathering spaces will allow for an integrated public art project to enhance the experience of this important architectural link between the terminals. Refer to pages 33-34 for examples of projects that use natural light conveyed through windows. Olafur Eliasson's use of reflective tape on the window in his work, Seeing Yourself Sensing, page 39, is a simple yet powerful installation that creates a unique spatial experience with the visitor and the architecture. See also page 21 for precedent images of light installations along moving walkways.

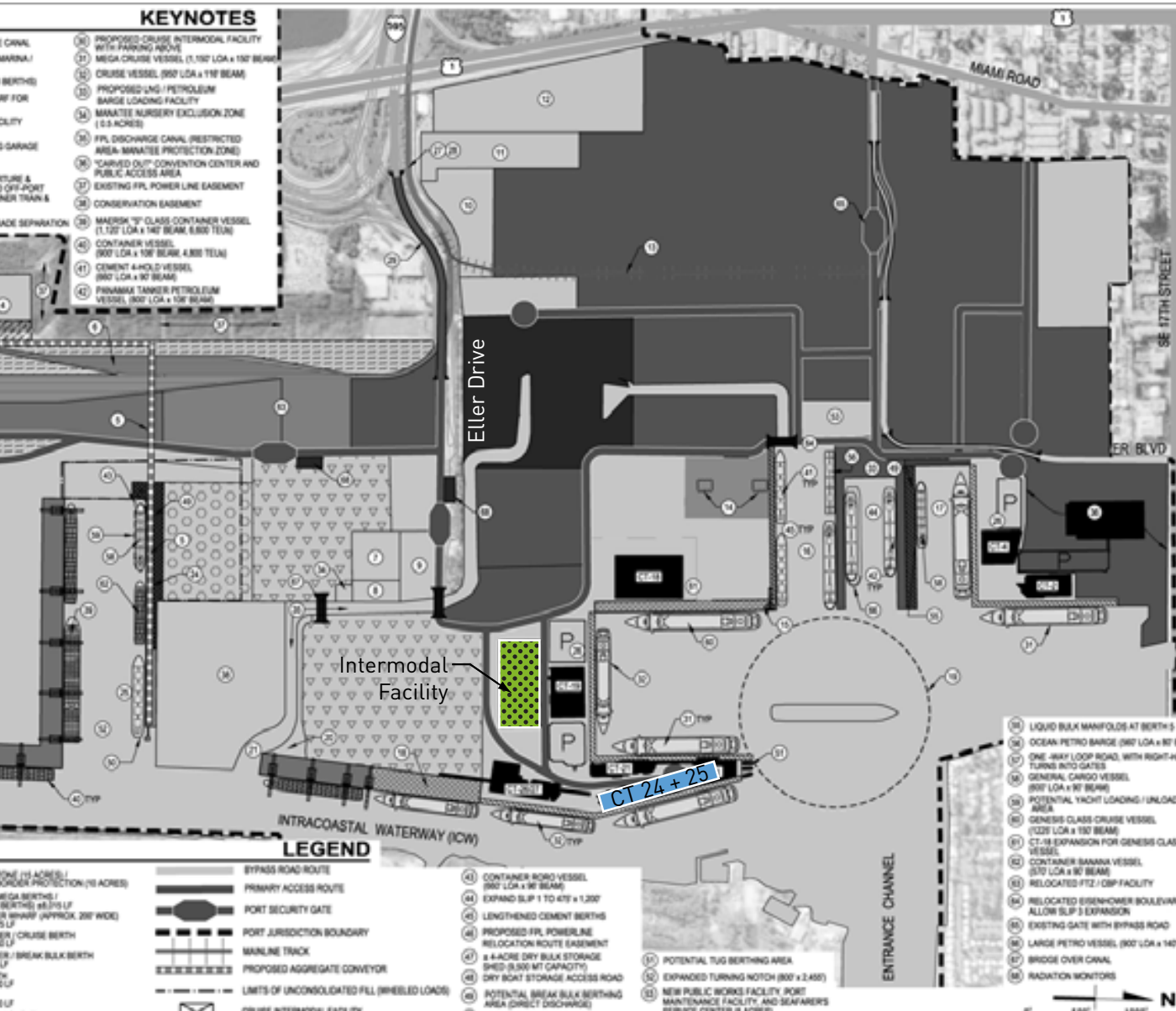
Cruise Terminals 24 and 25 ■

Cruise Terminals 24 and 25 will be integrated into a single terminal to service larger capacity cruise ships. A public art commission will focus on a moveable modular sculpture that acts to define spatial rooms within this combined space. This commission should integrate elements that relate to the natural environment within the Port Everglades region. Interior and/or exterior artwork may be considered for this area. See pages 36-40 for example images of interior and exterior projects that use modular systems. For interior projects that are located in areas with adequate daylight, precedent images on pages 33-34 may be applicable.

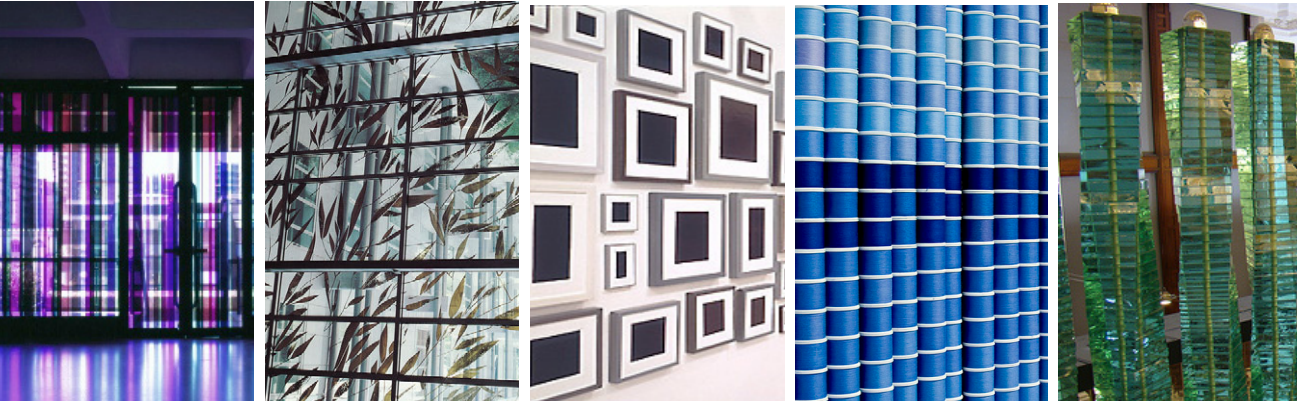
20 Year Public Art Master Plan

Project I, II, III, IV: ■ Interior and/or Exterior Projects
 Midport Cruise Passenger Skyway connection to Intermodal Facility and other cruise terminals

Project V: ■ Interior and/or Exterior Project
 CT -24 and CT-25 Consolidation



Public Art Opportunities Within 20-Year Master Plan



Within this section interior and exterior art precedents have been selected and organized into three sections. Images have been classified based on material, location and interpretation of design intention and concept. The division of art pieces is artificial; there can be a crossover between themes and concepts. An art project can be a modular system that is also a street art or a light and shadow piece.

LIGHT and 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 and STREET ART

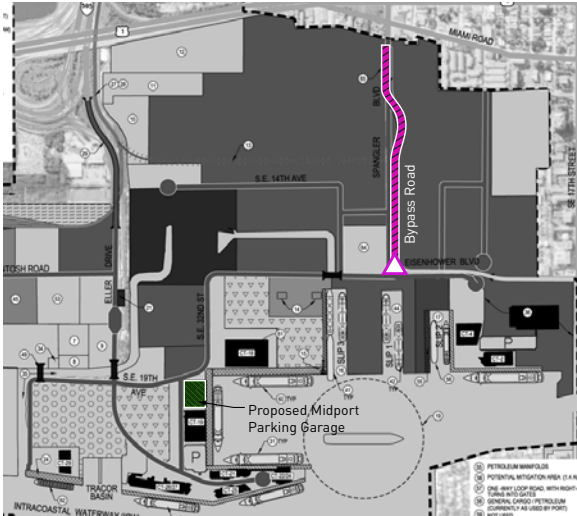
Gateways and entryways are defined by large scale works along roadways and waterways.

Page 24 outlines the typology and location for artworks. The sequencing of the projects for these interior and exterior spaces can be found on page 45.



Public Art Master Plan

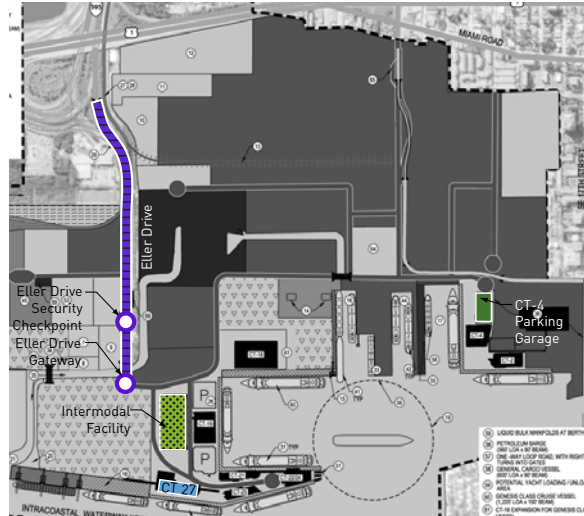
Themes and Concepts: Exterior and Interior Applications

Recommended Locations for Light and Shadow Projects







5-Year Master Plan

-  Bypass Road and Gateway Art Locations
-  Proposed Midport Parking Garage



10-Year Master Plan

-  Eller Drive Roadway Art and Gateway Locations
-  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, fiber optics, 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 disorient passengers or negatively impact the everyday functions of the Port.

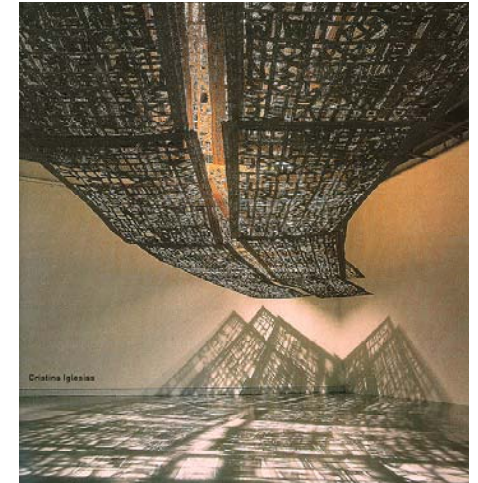
Light and Shadow Movement and Transformation

Interior: Projected and Natural Light

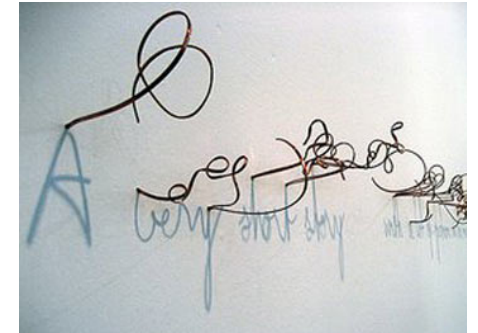
Sculptures associated with surface and shadow are used to create space. Fixed sculptures become transformative works of art with the use of light and shadow. Projected images or cast shadows can interact with passenger movement. Both artificial and natural light can be used in such instances. Lighting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

Iglesias and Eerdeken 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.

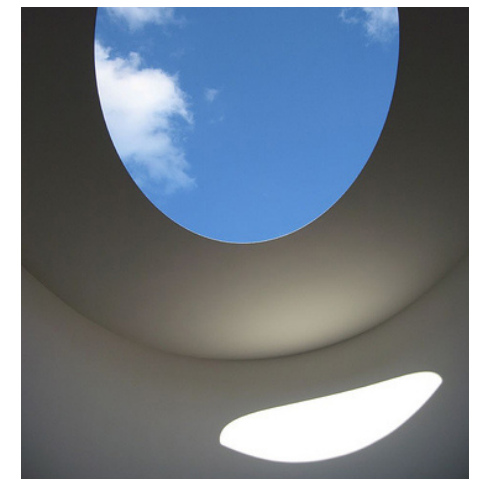
Light and shadow can be used to track movement and engage passengers who pass by the art piece. Such pieces of art become indicators of both time and space as the surrounding environment changes. Turrell's Skyspace creates a sculptural space to track the movement of the sun through the use of light and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



Passage -Cristina Iglesias, Serralves Museum, Porto, Portugal



A Very Short Story - Fred Eerdeken, New York gallery



Skyspace - James Turrell, Seattle Art Museum, Seattle, Washington

Interior: Projected, Artificial and 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 artwork. Careful consideration should be given to existing light conditions and proximity of windows for daylight.

Finch's art piece, 'Moonlight', 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 and NATURAL LIGHT

- Artwork 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 artwork.
- Intricately mounted works should be designed with the possibility of relocation of the piece.



Moonlight - Spencer Finch, Lisson Gallery, London, England

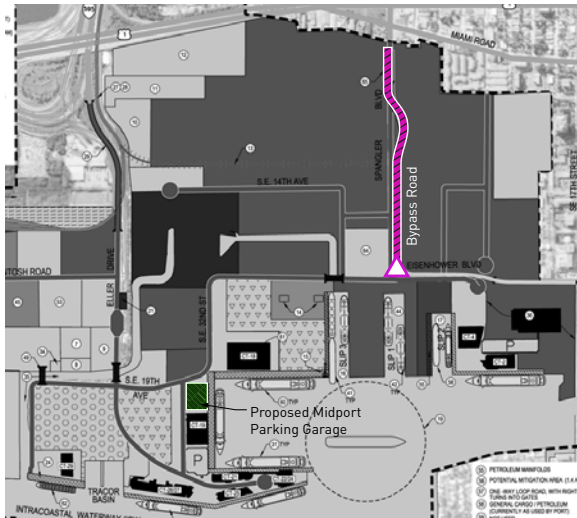


Night Sky, Over the Painted Desert - Spencer Finch, Lisson Gallery, London, England






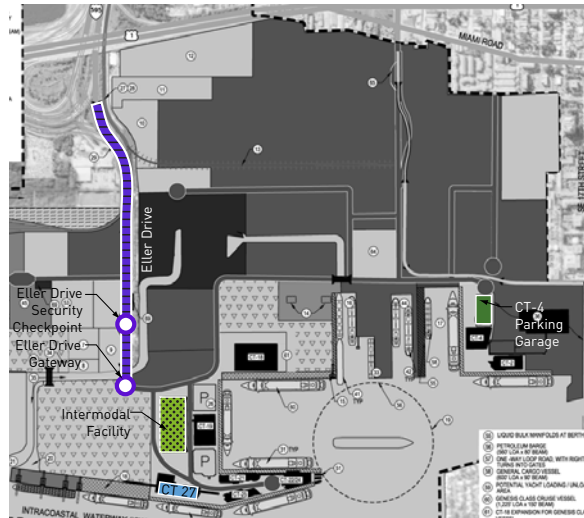
L'Institut du Monde Arab - Jean Nouvel, Paris, France

Recommended Locations for Modular Systems Projects







5-Year Master Plan

-  Bypass Road and Gateway Art Locations
-  Gateway
-  Proposed Midport Parking Garage



10-Year Master Plan

-  Eller Drive Roadway Art and Gateway Locations
-  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. Manipulation of these factors creates a milieu of possibilities for transformation and configuration within the Port.

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.

Artists may consider the use of a module to create a project that is narrative or historical relating to nautical, cruise, or maritime themes.

Modular Systems Reconfiguration and Flexibility

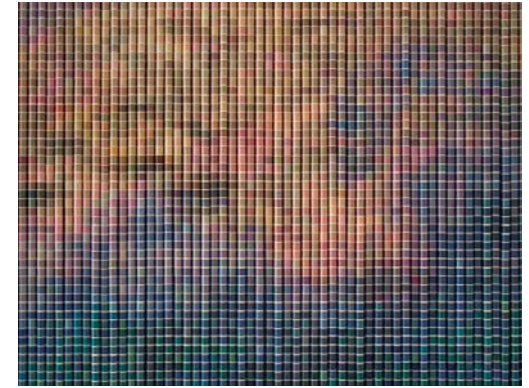
Modular Systems: Interior Repetition

A module is a piece used to create a larger whole. Multiple modules merge together to create seamless artwork. 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'.

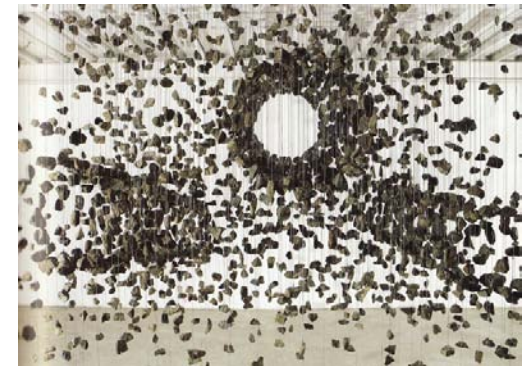
Modules can be made of natural materials to reflect the character of the surrounding environment. Jaehyo Lee creates '0121-110 = 106102' from an arrangement of stones suspended from the ceiling of a gallery space. The mounting infrastructure for such a work should be designed for ease of potential relocation or reconfiguration as needed by the Port.

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.

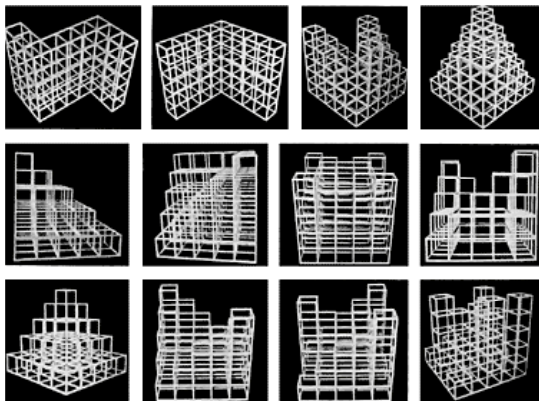
For artworks not included in capital construction projects, modular elements could be considered for these undetermined art locations. Although such projects are not outlined within the master plan document, reallocated funding and desires from cruise lines for art within specific terminals may initiate additional projects.



Water Lilies - Devorah Sperber, Arlington, Virginia



0121-1110 = 106102 - Jaehyo Lee, Cynthia Reeves Gallery, New York



Systems - Sol Lewitt, John Weber Gallery, New York



Lie like a rug - Devorah Sperber, HEREArt, New York



Oculus - Kristin Jones, New York City Transit, New York

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. 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.

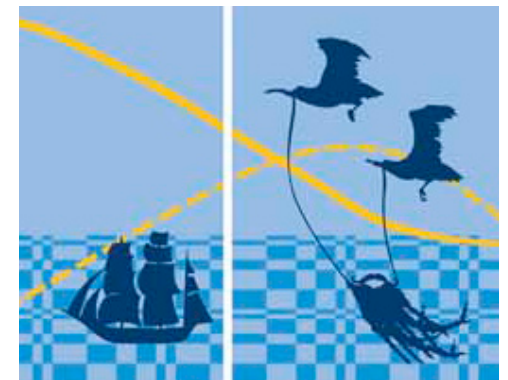
Eight-hundred feet of continuous glass panels make up Ellen Driscoll's artwork. Each glass panel is a module that makes up a mural of imagery relating to nautical travel, experimentation and settlement. The mural is a large gesture intended to be experienced by passengers traveling to their next destination.

A narrative can be created from a series of repeated modules. Renata Stih and Frieder Schnock create an exhibition piece from an installation project composed of eighty metal plaques, one side containing picture motifs while the other side displays a short text indicating restrictions imposed on Jewish citizens. The plaques were created in memory of the Jewish population that once lived in the Bavarian Quarter of Berlin.

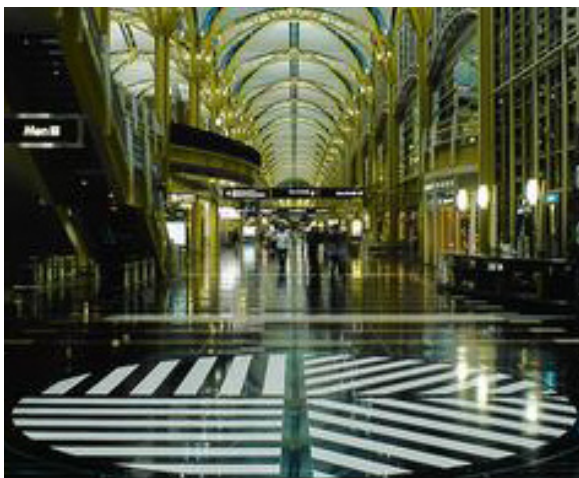
Jones' terrazzo floor is inspired by the phenomena of flight and the mapping of air, sky and land. In this instance, the module becomes the images embedded in the floor. The shape, position, scale, color, and relative spacing of the module create a sense of movement and direction on the ground plane.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



Balustrade - Danny Lane, Victoria and Albert Museum, London, England



Wingspun - Ellen Driscoll, Raleigh-Durham International Airport, Morrisville, North Carolina



Black and White Bands Within a Circle - Sol Lewitt, Reagan National Airport, Washington, DC



Polarities - Kristin Jones, Kansas City International Airport, Kansas City, Missouri



Berlin Messages - Renata Stih & Frieder Schnock, Museum of Art Fort Lauderdale, Florida

Modular Systems: Interior/Exterior Repetition

The repetition of a module can be used to create a structure or for the facade of a building e.g. Nouvel's Arab Institute wall and Kent Bloomer's 'Foliated Trellis'. The south-facing garden courtyard wall, designed by architect Jean Nouvel, 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. Bloomer's artwork uses the existing architecture as the structural support for his installation of the trellis. Artists should consider this type of integration with the architecture for the interiors of the 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 shape, size, and imagery embedded or adhered to a module can create a sense of movement and directionality.

Modules can be created from natural materials. Jaehyo Lee uses sections of tree trunks to create his work pictured below. The use of natural materials such as wood or stone in the built space, may impact the experiential aspects of an artwork.

Borofsky's 'Turtle Clock' is a timepiece made up of 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.

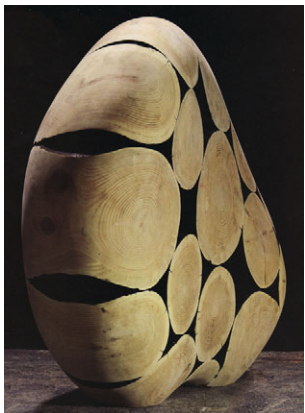
Modular art can be multi-dimensional. Ann Gardner's 'Ring of Water' uses both the ceiling and floor for the placement of her work. The variation in levels of viewing creates a sense of space and movement.



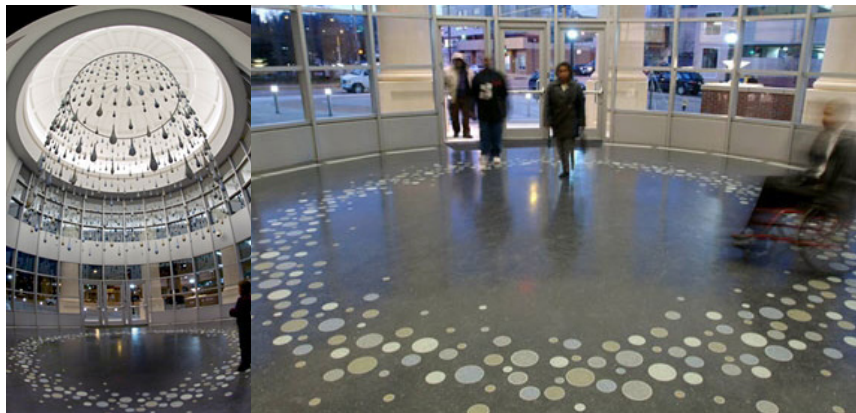
Foliated Trellis - Kent Bloomer, Reagan National Airport, Washington DC



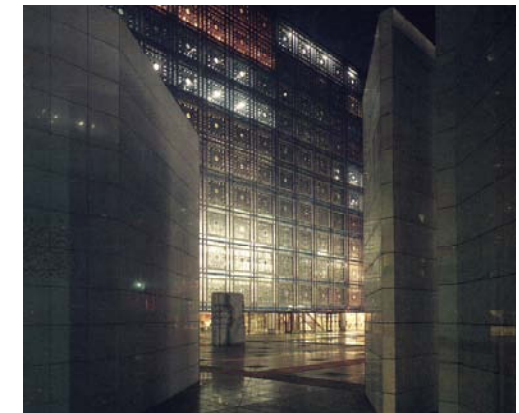
Turtle Clocks - Jonathan Borofsky, Remba Gallery, Los Angeles, California



0121-1110 = 107063 - Jaehyo Lee, Cynthia Reeves Gallery, New York



Ring of Water - Ann Gardner, City Court of Atlanta, Atlanta, Georgia



L'Institut du Monde Arab - Jean Nouvel, Paris, France

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 from a glass wall.

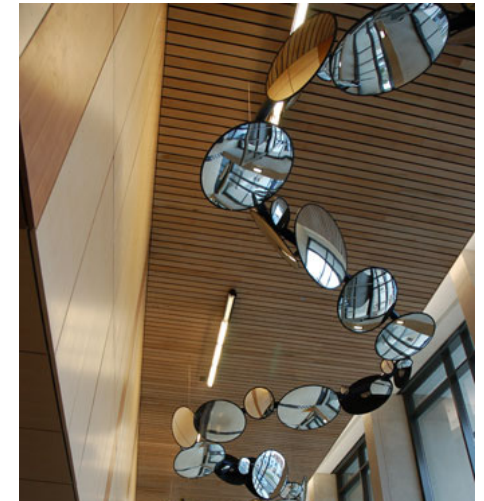
Jones and Seawright work with angles of the reflected adjacent space to inform their works. Seawright creates a pixelated mirrored facade that is altered by the reflected imagery while Jones places her sculpture overhead to provide rare views from above. This installation is unique to the context in that Jones uses convex mirrors typically used for 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/EXTERIOR MODULAR SYSTEMS

- An open floor or wall space is desirable for stacking of the 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.
- Exterior works must address the hurricane force winds in the construction and mounting of the piece.



Seeing Yourself Sensing - Olafur Eliasson, Museum of Modern Art, New York



Panopia - Kristin Jones, Police Station, Chicago, Illinois



Passing Reflections - James Seawright, Logan Airport, Boston, Massachusetts

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, pieced together in a strategic manner, creating 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

- Artwork 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 the 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.



Flex Fence - Mikyoung Kim, Lincoln, Massachusetts



Athens Line - Richard Long, James Cohan Gallery, New York



The Art of Losing - Sarah Sze, Museum of Contemporary Art, Kanazawa, Japan

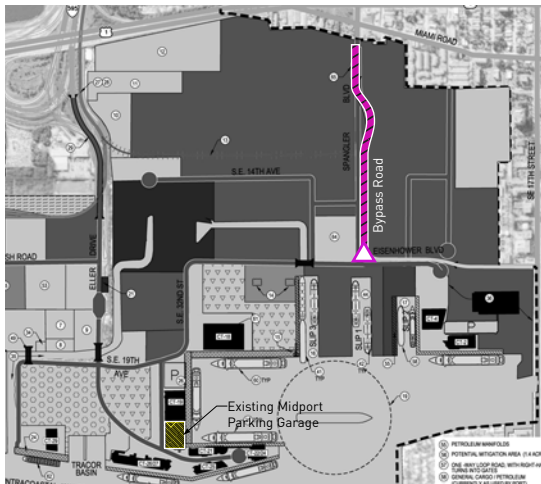


Bitwall - Christian Moeller, Williamson Gallery, Pasadena, California





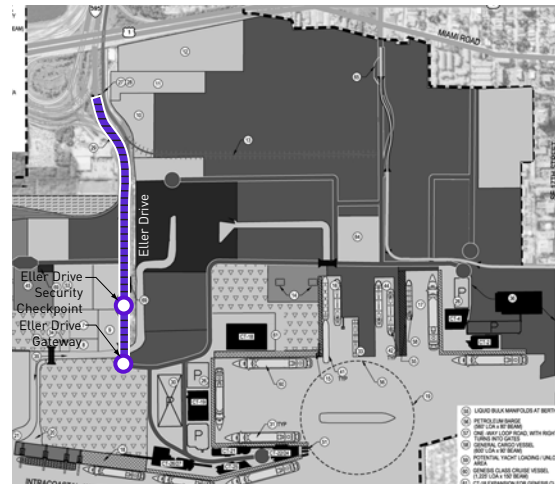
Got Any Jacks? - Donald Lipski, Miami International Airport, Miami, Florida

Recommended Locations for Sail Away and Street Art Projects





5-Year Master Plan

-  Bypass Road and Gateway Art Locations
-  Existing Midport Parking Garage Facade
- Sail Away Art Location TBD



10-Year Master Plan

-  Ellers Drive Roadway Art and Gateway Locations
-  Sail Away Art Location TBD

In the Five Year Public Art Master Plan, there are important opportunities for art to be sited so that it may be viewed from the Intracoastal Waterway as 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.

Art projects along roadways are encouraged to integrate the landscape into the concept and design of the work. Manipulation of landforms and a specific plant palette can provide the basis for artwork and be integrated with the art.

The Bypass Road is open to the public twenty-four hours per day allowing for art along this roadway to have an integrated lighting component. See page 44 for examples of illuminated sculpture.

Sail Away Art may be implemented in at least two locations at the Port in the 5-year and 10-year plan. The Port and the Artist shall decide the specific locations.

The existing Midport Parking Garage facade, although not labeled as Sail Away Art, may be viewed by passengers arriving to and departing from the Port. Precedent images in this section can be considered for this art location.

Sail Away and Street Art

Sail Away Art

Sail Away Art is experienced while departing from or arriving to the Port. 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 arriving or departing vessels.
- If applicable, access to electricity may be necessary for powering artwork.
- Existing conditions and security standards along the water should be considered when designing and implementing art to prevent visual and physical obstructions that may interfere with the embarkation and debarkation of cruise line passengers.



Sitooterie II - Thomas Heatherwick, Barnards Farm, Essex, United Kingdom



Peix d'Or - Frank Gehry, Port Olímpic, Barcelona, Spain



DNA - Tom Otterness, Battery Park City, New York



North - Mark Stoner, Melbourne, Australia



Big Pleasure Point - Nancy Rubins, Lincoln Center, New York

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. Artists should consider the use of landform and plant materials in the design of the art to achieve a sense of linearity, movement, speed, etc.

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 artwork can also be used as functional elements for screening at the Port or to emphasize a direction of movement or a sense of space.

RECOMMENDED CONDITIONS FOR STREET ART

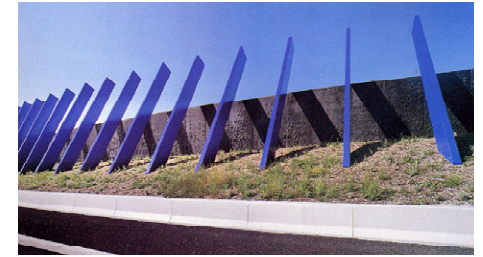
- Lighting conditions along the roadway should be integrated into artwork to meet existing lighting standards of the Port.
- Artwork should be positioned for maximum visibility by pedestrians and vehicles.
- Artwork should span the given space to create a significant gateway into the Port.
- The art must address the hurricane force winds in the construction and mounting of the piece.



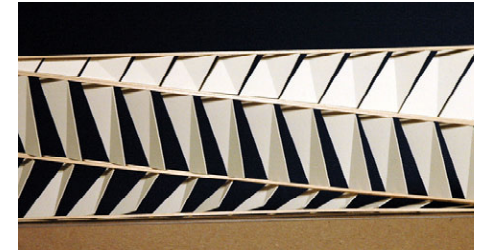
B of the Bang - Thomas Heatherwick, Manchester Stadium, Manchester, United Kingdom



Vent- Thomas Heatherwick, Bishops Court, London, England



Craigieburn Bypass - Robert Owen, Melbourne, Australia



Xpanded Present - Mikyoung Kim, SEAtac Airport, Seattle, Washington



Christian Moeller - Bit Fence, Seattle, Washington



Liverpool Street Banners, Liverpool, England

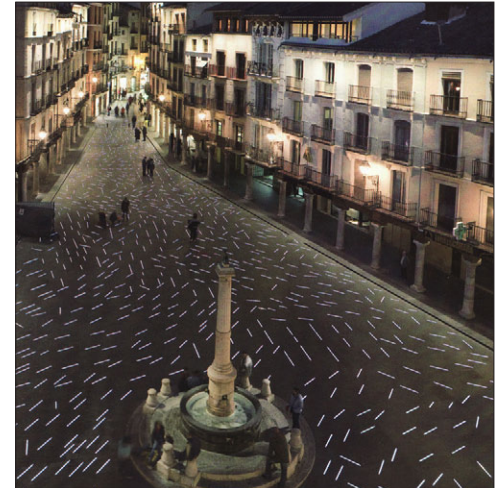
Street Art: Illuminated Sculpture

Illuminated sculptures can take on several forms and layouts. Buren's installation of a grid of cubes over head, spreads out to fill the expanse of the space. b270 Arquitectos illuminated ground is comprised of embedded paving elements illuminated by LEDs. Although illuminated only at night, the glass pavers within the ground surface catches sunlight during the day, creating a sparkle across the surface. Exterior light sculptures interact with the context, the buildings in the background, the degree of human activity, and the material of the space, and transform and alter the viewer's perception and engagement.

The Aperture wall responds to and tracks movement across a space. Such pieces initiate engagement and visually indicate movement and direction. White Noise White Light is a 50' x 50' fiber optic light field that responds to movement. As pedestrians enter the field, their movement is traced by each stalk of light, transmitting white light and white noise from speakers below.

RECOMMENDED CONDITIONS FOR ILLUMINATED ART

- Exterior applications should be of visual interest during the day as well as at night.
- Existing lighting conditions and standards along roadways should be considered when designing and implementing lighting for art.
- Exterior works must address the hurricane force winds in the construction and mounting of the piece.
- Artists must be mindful of the types of lighting used and the potential impact on nearby sea turtles that may be attracted to specific types of light and/or colors.



Plaza del Torico - b270 Arquitectos, Teruel, Spain



Aperture - Frederic Eyl and Gunnar Green, Sengewald, Berlin, Germany



White Noise White Light - Meejin Yoon, MY Studio, Athens, Greece



Flying Carpet - Daniel Buren, Turin, Italy

Sequencing of Projects

Timelines are based on current data that is subject to change; therefore the need for flexibility and periodic re-evaluation and revision of timelines is anticipated. If funds become available sooner than the tentative timeframe provided in the document, the Port has the ability to advance all or varying components of artwork installation if or when the opportunity presents itself.

2008-2012

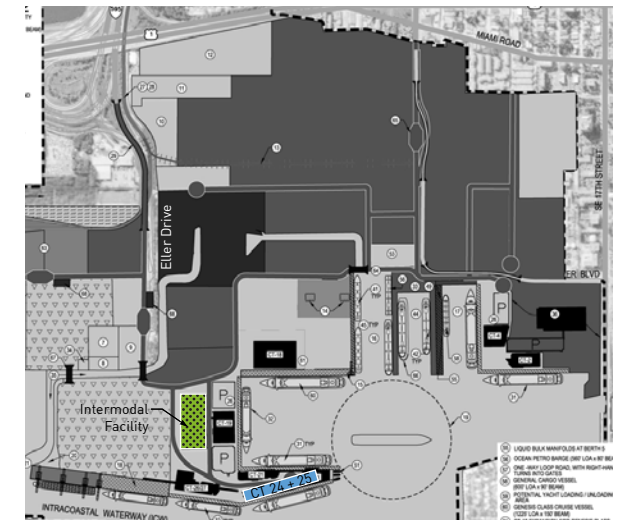
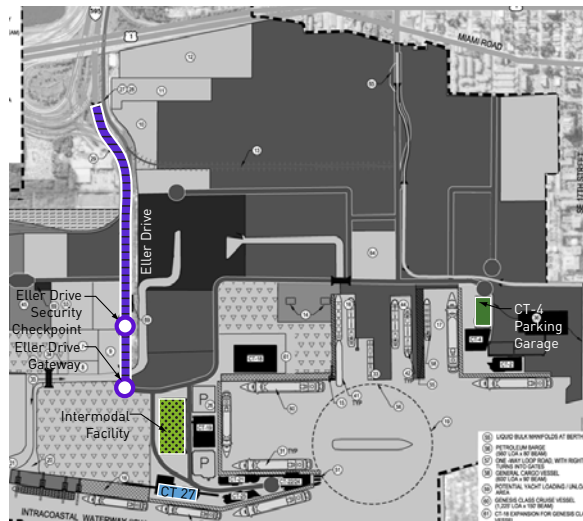
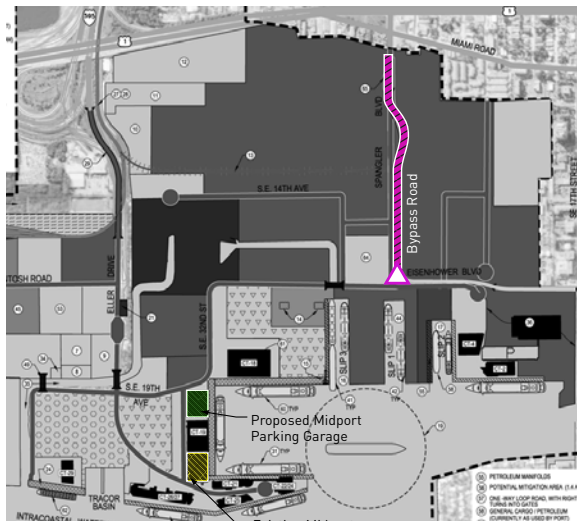
- 2008/2009: Terminal 18
- 2010-2011: Bypass Road
- 2011-2012: Existing Midport Parking Garage Renovations
- 2010-2012: Proposed Midport Parking Garage
- 2010-2012: Sail Away Art

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

2017-2026






- Midport Cruise Passenger Skyway
- CT-24 and CT-25 Consolidation





5-Year Master Plan

-  Bypass Road and Gateway Art Locations
-  Proposed Midport Parking Garage
-  Existing Midport Parking Garage Facade
-  Sail Away Art Location TBD

10-Year Master Plan

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

20-Year Master Plan

-  Midport Cruise Passenger Skyway
-  CT-24 and CT-25 Consolidation

Project Budgets - Percentage Allocations

The project budget for the Five-Year Master Plan is based on Capital Budget projection documents for years 2008-2012 provided by Port Everglades as of May 2009. The Ten and Twenty-Year projections are based on the Port's 2007 Master/Vision Plan for 10-Year and 20-Year periods (Footnote #1). Recommendations are provided below for dividing the total available Public Art & Design budget within each phase among several projects. It should be emphasized that the project budgets and relative timelines are based on current estimates, and actual funding available for art projects will be based on actual cost at the time of construction contract award. Therefore, the need for flexibility and periodic re-evaluation and revision of public art project budgets and timelines is anticipated.

In some instances the project budget is sub-divided to provide for multiple projects for a site, such as the Midport Cruise Intermodal Facility and the Midport Cruise Passenger Skyway. The relative percentage assigned to a project within any given phase was based on the projected costs for construction and installation of artworks in order to ensure their ability to make a significant impact on the Port. Public Art allocations derived from any Port construction project where public art is not suitable, have been designated to fund other projects such as Sail Away Art. A similar funding approach can be used to fund art projects within existing cruise terminals not slated for capital improvements, in the event that the addition of public art is determined to be desirable.

5-Year Master Plan: 2008-2012

Bypass Road and Gateway	40%	\$505,000
Existing Midport Parking Garage Façade	15%	\$189,300
Proposed Midport Parking Garage	15%	\$189,300
Sail Away Art	30%	\$378,769
Total 5-Year Budget Projection	100%	\$1,262,369

10-Year Master Plan: 2013-2016

Eller Drive and Gateway	30%	\$1,016,400
Midport Cruise Intermodal Facility	40%	\$1,355,200 (Footnote #2)
CT-4 Parking Garage	10%	\$338,800
CT-27	10%	\$338,800
Sail Away Art	10%	\$338,800
Total 10-Year Budget Projection	100%	\$3,388,000

Project Budgets - Percentage Allocations

20-Year Master Plan: 2017-2026

Midport Cruise Passenger Skyway	85%	\$1,618,400 (Footnote #3)
CT-24 and CT-25 Consolidation	15%	\$285,600
Total 20-Year Budget Projection	100%	\$1,904,000

PROJECTED TOTAL 2008 – 2026

\$6,554,369

Footnote #1: Public Art & Design Ordinance 95-20 provides for two percent (2%) of eligible construction costs to be allocated for artist design services and artworks. Fifteen percent (15%) of this two percent (2%) Public Art & Design budget allocation is set aside to provide for support/administration, and fifteen percent (15%) is set aside to provide for conservation of the public artworks, resulting in seventy percent (70%) designated for the design, fabrication and installation of artworks, minus ten percent (10%) which is further set aside for the purpose of Contingency Reserve for each public art project. The project budgets indicated in this Public Art Master Plan reflect the actual project budgets for artworks after all set asides have been subtracted from the original two percent (2%) public art allocation.

Footnote #2: Midport Cruise Intermodal Facility current total of \$1,355,200 to be divided between 3 different projects as follows: 1 @ 20% (\$677,600), and 2 @ 10% each (\$338,800 each)

Footnote #3: Midport Cruise Passenger Skyway current total of \$1,618,400 to be divided between 4 different projects as follows: 1 @ 10% (\$190,400), 1 @ 25% (\$476,000), 1 @ 30% (\$571,200), and 1 @ 20% (\$380,800)

Guidelines for Artwork Procurement Process

PROCUREMENT PROCESS

Artwork is selected through an appointed Artist Selection Panel composed of a diverse group of individuals, including Port representatives, practicing public artists, curators, and a community representative. The Artist's Selection Panel's recommendation is then reviewed and approved by the Public Art and Design Committee and the Broward Cultural Council.

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

- National Open Call to Artists (6-9 months)
- Florida Open Call to Artists (6-9 months)
- South Florida Open Call to Artists (6-9 months)
- Broward County Open Call to Artists (6-9 months)
- Invitational Call to Artists (4-7 months)
- Direct Selection (2-3 months)

Supplementary List of Artists

LOCAL FLORIDA ARTISTS

Light and Shadow

Hilario Candela
John Rogers
Wendy Wischer

Modular Systems

Jose Bedia
Ena Marrero

Sail Away and Street Art

Roberto Behar and Rosario Marquardt
Barbara Neijna
Michael Singer
Freda Tschumy

NATIONAL ARTISTS

Light and Shadow

Linda Beaumont
Paul Booker
Edward Carpenter
Jamie Carpenter
Fred Eerdekens
Spencer Finch
Stephen Knapp
Jim Sanborn

NATIONAL ARTISTS

Modular Systems

Jamie Carpenter
Spencer Finch
Donald Lipski
James Seawright
Shan Shan Sheng

Sail Away and Street Art

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

Definitions of Terminology

Artificial Light - light provided through electric light fixtures

Cellular Construction - the assembly of a form containing multiple cells or compartments bound together to make a whole

Interactive Art - a form of installation-based art that involves and/or 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

Public Involvement

The information for this master plan was collected through a site visit and tours (February 13-14, 2008 and July 15, 2008) 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 calls and email comments were received from the individuals listed below.

CRUISE STAKEHOLDERS

Hans Hesselberg
Costa Cruise Lines N.V.

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

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

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

OTHER PORT STAKEHOLDERS

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

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

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

Carlos Puentes, Deputy Director
BC Convention Center and Visitors Bureau

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

Glenn Wiltshire, Deputy Port Director
Port Everglades Department

John Wright
Marathon Petroleum

MASTER PLAN REVIEWERS

Arlene Davis – Seaport Associate Planner
Glenn Wiltshire – Deputy Director
Natacha Yacinthe, AICP – Seaport Principal Planner

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

Public Involvement

FEBRUARY 13, 2008 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 Rech - Cruise Marketing
Claire Garrett - County Cultural Division
Carlos Buqueras - Director of Corporate and Community Relations

JUNE 6, 2008 CONFERENCE CALL ATTENDEES

Arlene Davis – Seaport Associate Planner
Glenn Wiltshire – Deputy Director
Mary Becht – Director, Cultural Division
Natacha Yacinthe, AICP – Seaport Principal Planner
Robert Flint – Director of Operation

David Anderton, AICP – Seaport Planning Manager
Peg Buchan – Assistant to the Port Director
Claire Garrett – Project Manager, Cultural Division
Ellen Kennedy - Manager of Corporate and Community Relations
Carlos Buqueras - Director of Corporate and Community Relations
Manuel Almira - Assistant Director of Business Development

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

Appendix

The following pages highlight the preliminary Public Art Master Plan reports in the initial phases of the document. The background information is intended for the use of future artists selected for a project to understand the goals and objectives as well as the development of the Public Art Master Plan.

There was a five step process involving research and analysis of the 2007 Port Everglades Master/Vision Plans in order to propose locations for art projects for the Public Art Master Plan. Within each step, drafts of the document were submitted for review and recommendations for revisions by the Master Plan Reviewers listed on page 50. Multiple revisions have been made throughout the process regarding information about the Port and locations of the art.

Preliminary goals and objectives of the 2007 Port Everglades Master/Vision Plan of Port Everglades and County Commission

“Our goal is that the updated Port Everglades Master/Vision Plan will plot a course for how we can expand and enhance existing facilities in the most economical and efficient manner.”

Phillip C. Allen

Port Everglades Director, Port Everglades Master/Vision Plan Executive Summary

2007 PORT EVERGLADES MASTER/VISION PLAN GOALS

1. Accommodate growth/expansion of the Port.
2. Identification of Cargo and Cruise needs to meet Market Forecast.
 - a. Containerized Cargo
 - b. Non-containerized Cargo
 - c. Petroleum
 - d. Cruise
3. Interface with On-going/ Proposed Programs of Sister County Agencies and Other Stakeholders within Broward County
 - a. Airport
 - b. Midport Cruise Passenger Intermodal Center
 - c. Railway Initiatives
 - d. Dredging and Widening Program
 - e. Broward County Convention Center Master Plan
4. Upgrade of Port Infrastructure
 - a. Expand cruise operations and construct new facilities.
 - Redevelopment and Expansion of terminals
 - Renovation for Terminal 2.
 - Midport Parking Garage Expansion.
 - b. Increase of Parking Capacity for Cruise Passengers and Port Staff and Constituents.
 - c. Ground Transportation Areas for Cruise Passengers.
 - d. Wayfinding and Communication.
 - e. Re-construction and up-grade of Eller Drive as Main entry to Port.
 - f. Vehicles traffic solutions must be designed and implemented.
 - g. Environmental Stewardship and Principles must be maintained.
 - h. Improve intermodal connections (rail and road,).
5. Expanded Ship and Shared Berth with forecasted growth



Fort Lauderdale Hollywood International Airport



South Florida Tri-Rail



Precedent: Gateway, University College Dublin

Analysis of Port Everglades comprehensive five-year Master/Vision Plan Update and 10-year and 20-year Master/Vision Plans as they relate to Public Art opportunities / site analysis studies.

The Broward County Board of County Commissioners retained the services of the DMJM Harris consultant team to develop the 2007 Port Everglades Master/Vision Plan which has a planning horizon to the year 2026. The Master/Vision Plan assesses the existing Port facilities and develops a comprehensive five-year Master/Vision Plan and 10-year and 20-year Master/Vision Plans. The Master/Vision Plan document was developed through an extensive public outreach program with stakeholders and Port constituents.

The 2007 Port Everglades Master/Vision Plan includes assessment of containerized cargo, non-containerized cargo, petroleum, and the cruise business sector of the port. The Public Art Master Plan’s primary focus is within the cruise terminal interior, exterior and entry thresholds, as well as areas where passengers disembark and embark in the various terminal spaces and the future midport cruise passenger Intermodal Center.

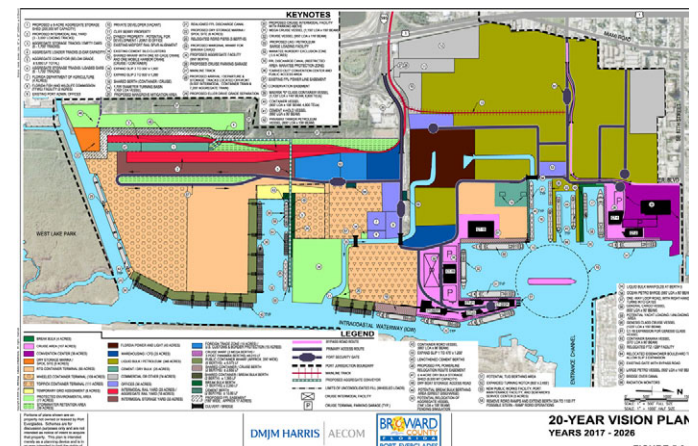
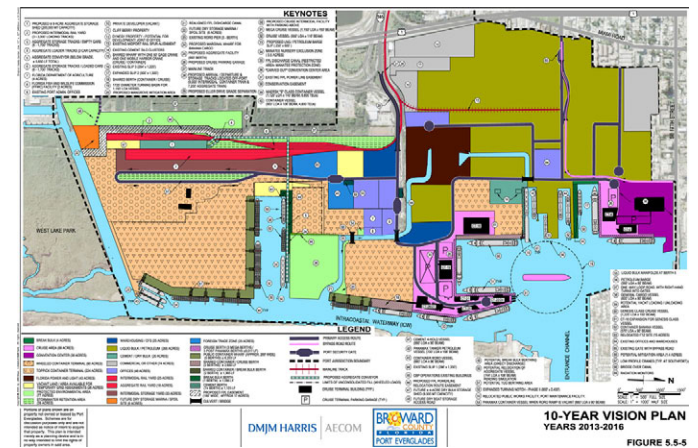
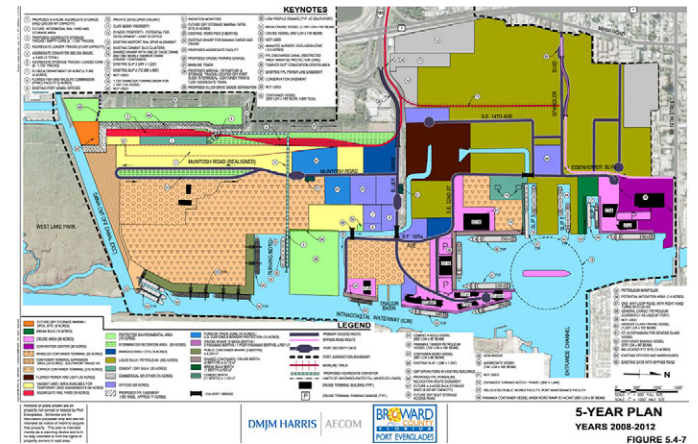
Existing Conditions and Use Assessment

The Existing Conditions and Use Assessment addresses land use planning of berthing and capacity analysis, Port circulation and parking, intermodal transportation and environmental conditions. The Port area is located in the cities of Fort Lauderdale, Hollywood, and Dania Beach, encompassing an area of approximately 2, 190 acres adjacent to the Intracoastal Waterway. The Port cruise business adds to the tourism of Broward County, with convenient airport locations and access to major roadway networks I-595, I-95, Florida’s Turnpike, I-75, and petroleum sub network roadway systems such as US 1. Port Everglades also is an important U.S. container port and handled 26.6 million tons of cargo in 2005-06. The Cruise Terminal Area will expand to 89 acres in the five-year Master/Vision Plan and to 197 acres in the 20-year Master/Vision Plan.

Within each of the cruise terminals, passengers move through embarkation in the afternoon and disembarkation in the morning. During embarkation, guests of the cruise lines are in the terminal for 30 minutes and are generally in queue waiting to perform a required step or sitting in the holding areas during the boarding process or transiting through the terminal to gain access to the ship. As passengers arrive, they drop luggage at the curb, enter the building where their documents are checked, proceed to security screening, queue to check into the cruise, then proceed to the boarding ramp where a photo is taken prior to boarding the ship. The majority of the cruise lines will go through this process of embarkation at the peak time of boarding from 12:00 to 2:30 PM. Guests disembark from the ships during the morning period and pass through security, queue through customs, and proceed out of the terminal to enter the intermodal areas to leave the Port. Generally this process takes 30 minutes to an hour.

Overview of Public Art Master Plan

The Public Art Master Plan creates a general strategy for each phase: the five-year, 10-year, and 20-year projections. Each strategy addresses an overall goal of creating a strong streetscape identity with the art that develops clear threshold gateways at each of the main entry points along the Bypass Road and Eller Drive. These gateway and street public art projects are phased to coordinate with the construction schedule. The Public Art Master Plan also addresses specific site locations in each phase for interior and exterior placement of site specific artwork that coordinate with renovations, additions and new construction of Terminals within the Port area. These commissions will focus on creating flexible and moveable arts projects that can transform with the constantly changing nature of the architectural program and circulation design. Important public art opportunities emerge in the 10-year and 20-year Master/Vision Plans with the Midport Cruise Passenger Intermodal Facility and the Midport Cruise Passenger Skyway. Both projects create interconnected public space for art that reaches a larger and more varied audience.



FIVE-YEAR MASTER/VISION PLAN OVERVIEW

The following Port Everglades terminal renovations and expansions itemized below focus on cruise terminal development. Cruise Terminal 18 will be expanded in two phases and will be the largest development in the Midport region of the Port. Within this Five-Year Master Plan, an important Bypass Road is being developed to be constructed parallel to Eisenhower Boulevard and Spangler Boulevard. This new roadway will allow for general public access to the Convention Center and 17th Street and will become an important public art opportunity for defining a major gateway.

Northport Terminal Improvements

Cruise Terminal 2 will undergo renovation due to changes in Port security around the Convention Center. The entrance to Cruise Terminal 4 will be relocated from the east side to the west to be serviced by a new passenger intermodal zone, including ground transportation pickup and drop off areas on the west side. This project includes expansion of the terminal to accommodate larger vessels.

The 5-year Plan proposes the construction of a roadway parallel to Eisenhower Boulevard and Spangler Boulevard. This Bypass roadway will allow for public vehicular travel between the intersections at Eisenhower Boulevard and 17th Street to Spangler Boulevard and U.S. 1 without passing through a Port security gate. This new access will also allow for the public to enter the Convention Center and its future expansion without passing through security.

Midport Improvements

Cruise Terminal 18 will be expanding to become the largest single-ship cruise terminal in the world to accommodate Royal Caribbean's new Oasis class ships. Cruise Terminal 19 will expand its existing baggage-handling area to accommodate an increase in passengers with the larger cruise ships.

Cruise Terminal 21 will combine with Terminal 22 and will enable the new facility to accommodate larger cruise ships. Currently the berths that serve these two terminals are adequately sized for the ships, but the landside facilities need to be expanded to serve the increased passenger volumes and baggage handling requirements.

The Midport Roadway project will expand East of SE 19th Avenue to accommodate Taxi Staging and mitigation of existing traffic congestion at the Midport cruise terminals.

10-YEAR MASTER/VISION PLAN AND PUBLIC ART MASTER PLAN IMPACT

The 10-year Master/Vision Plan focuses on infrastructure improvements for the Port's diverse cargo and cruise facilities. The renovations and expansions are itemized below with a focus on the cruise terminals.

Northport Terminal Improvements

The Cruise Terminal 4 Parking Garage will consist of 1,680 space structured parking facility west of Cruise Terminal 4 and will serve both Cruise Terminals 4 and 2.



Existing Terminal 18: Departing Passengers



Existing Terminal 18: Passenger Pick-up



Existing Terminal 18: Departing Passengers

Midport Terminal Improvements

The Midport Cruise Passenger Intermodal Center [Phase I] will integrate an intermodal zone or ground transportation area at grade with a structured parking facility above to serve the cruise terminals at Midport. The intermodal center will provide a central location for the loading and unloading of buses, shuttles and taxis for cruise passengers. A new cruise terminal will be constructed at Midport, Cruise Terminal 27 with an elevated passenger concourse to serve cruise ships at Berth 28.

20-YEAR MASTER/VISION PLAN

The 20-year Vision Plan is a vision plan that was designed to achieve the market demands projected at the time the 2007 Port Everglades Master/Vision Plan was prepared. The constantly evolving nature of the global marketplace requires re-examination and re-evaluation of the development of the 20-year Master/Vision Plan through a strategic planning process.

The Midport Cruise Passenger Skyway will serve to connect to the proposed midport Cruise Passenger center with an elevated pedestrian moving walkway that links with all of the cruise terminals at Midport. Cruise Terminals 24 and 25 will be integrated into a single terminal to service larger capacity cruise ships.

Evaluation of critical Port operation guidelines and parameters, including, but not limited to, security issues that directly impact the successful implementation of the Public Art program at the Port.

The Port has basic guidelines for security that focus on controlling embarkation and debarkation for cruise line passengers. Similar to airport security, passengers pass through security areas, leaving behind family and friends at the main entrance and entering a secure zone where they wait for embarkation on the cruise vessel. There are linear spaces upon debarkation where passengers queue in line and pass through Customs and continue to the baggage area.

For up to four hours in the morning, passengers debarking from the cruise vessels enter the intermodal areas as they depart from the terminal towards the general Port areas. In the afternoon, new passengers then embark by passing through security and check-in areas. During the day, passengers embark or debark within the terminal area efficiently within a 20 minute average time frame. Similar to airport organization, there are areas for passengers to check in with their luggage and waiting rooms comprised of partitioned areas with seating for passengers waiting to embark on their respective cruises.

Public art installed within the Port terminals and in exterior spaces cannot compromise the security areas of the passenger zones. The sites selected for art projects will not block security camera view zones or wayfinding tools in the interior or exterior spaces of each terminal. The projects need to accommodate large volumes of passengers and Port constituents moving through the terminal areas. Floor pieces will have difficulty surviving the volume of people moving through these spaces with their luggage; low sculptural elements could create tripping hazards in queuing areas. The terminals in general, except for Terminal 21, have been designed for flexible future use with an open space plan. Gathering and waiting zones are defined by temporary moveable aluminum paneled partitions in these large warehouse-like spaces. These walls need to be maintained to prevent any interaction between passengers within the secure zones and visitors outside of those areas. Currently, rolling aluminum partitions are lined up to define the different program spaces.

In general, effective placement of art is reliant on interfacing with the flexible transformations of the terminals. After 9/11, most of the terminals were transformed to accommodate new security measures that sometimes marginalized fixed artwork once egress and access points were changed. The spaces handle an intense movement and volume of people during the height of the cruise season. Existing concrete flooring is scuffed and scratched in most locations. Public art installed in these interior spaces will need to address both the projected programmatic flexibility of the spaces and the intensity of use within them.

Overview of impact of Greater Fort Lauderdale/Broward County Convention Center master planning efforts on Port Public Art Master Plan.

The main impact of the Fort Lauderdale/ Broward County Convention Center master plan to the Public Arts Master Plan for the Port is the realignment of the main access road, the Bypass Road development, and the Convention Center. The redesign of the main road is a major opportunity for public art to define this area of the Port at important thresholds, such as the entry points to the Convention Center and the Port.

Privately owned industrial and storage facilities create a strong visual impact on the Port Terminal experience. Future commissioned artist should embrace the scale and presence of these cargo storage facilities, petroleum tanks, and cement silos in the creation of strong artistic interventions in the Port Everglades area.

