

ART IN THE LOOP VISION STUDY





## Special Thanks To

### Organizational Partners

Art in the Loop  
City of Kansas City, Missouri  
Downtown Council of Kansas City

### Project Partners

Kansas City Art Institute (KCAI)  
Downtown Neighborhood Association (DNA)  
Charlotte Street Foundation  
William T. Kemper Foundation

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## Project Description

The Kansas City Design Center was awarded the Challenge America grant from the National Endowment for the Arts (NEA) to help fund the Art in the Loop Vision Plan. Working with the Art in the Loop Foundation and the Downtown Council, KCDC developed a strategic system that expanded the number of art sites to improve the connectivity and identity in Downtown Kansas City. The project also developed criteria for the site selection process and site documentation of all selected sites to provide a toolkit and reference for artists' concept development. Three local artist were selected to act as consultants for the KCDC Urban Design Studio to not only enrich the dialogue between disciplines, but lend their unique expertise in the development of art sites.

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VISION + MISSION

## Vision + Mission

A vision and mission statement were written for this project to guide the focus of research and direct the possible outcomes. Art can be many things, however, this project is meant to enhance the Art in the Loop program through organized expansion of art sites, improvement of public space, and making art accessible to new and underserved audiences.

# VISION

Our Vision is to enhance the identity of Kansas City's Downtown Core by improving walkability, authenticity, safety, and connectivity by expanding the network of Art in the Loop art sites.

# MISSION

By developing a strategic framework of public sites for art, we will emphasize the Greater Downtown Area Plan goals of walkability, authenticity, safety, and connectivity. These sites will generate opportunities for a variety of artists in order to create art for downtown's undeserved population. This leads to a stronger community identity that binds together visitors and citizens alike with a sense of belonging.

# GOALS

- Create a multi-year plan for the selection of art sites
- Create a working basis of analysis for all future and existing art sites
- Analyze a diverse set of potential art sites for the future through technical design documentation of existing site conditions





EXISTING ART SITES



## Existing Art Sites

The existing Art in the Loop sites were documented to identify key factors in the successful engagement of art to urban space and the people within that space. This was done through an inventory of art placement in space, shade studies, understanding of ownership and hours of occupancy, and surveys of people passing through the sites.





Existing Art in the Loop Art Installations

## Celestial Flyways

Laura DeAngelis & DA + UD

### Media

2D, 3D, and 4D. Metal and maonsry/concrete operable central sculpture, colored and textured concrete and pavers, and flat metal sculptures cast into concrete paving.

### Access

The art is accessible to the public, but has low impact on pedestrians at street level who are on surrounding walkways due to the primarily ground-plane nature of the work.

### Visibility

The art is visible only in parts within the plaza, is not noticeable from across the street, and is more comprehensively experienced from the lower floors of the surrounding buildings, who get a top-down view of the plaza when leaf cover is limited.

### Audience

The primary audience for the art is the public who pass through and spend time in the plaza, as well as the office workers in the adjacent buildings.

### Environmental

The site has very little wind protection, and is fully exposed to both summer and winter winds. The plaza is rarely in full sunlight, due to the large buildings surrounding it, but often has sun exposure during a mid-summer's day. The plaza is lit at night with low-level lighting, but the art is much less apparent in this light.

### Constraints

The constraints for this art included the limited sunlight and variable audience, as the space is alternately used by office workers, homeless, residents and dog walkers throughout the day and night as both a stopping and pass-through area.

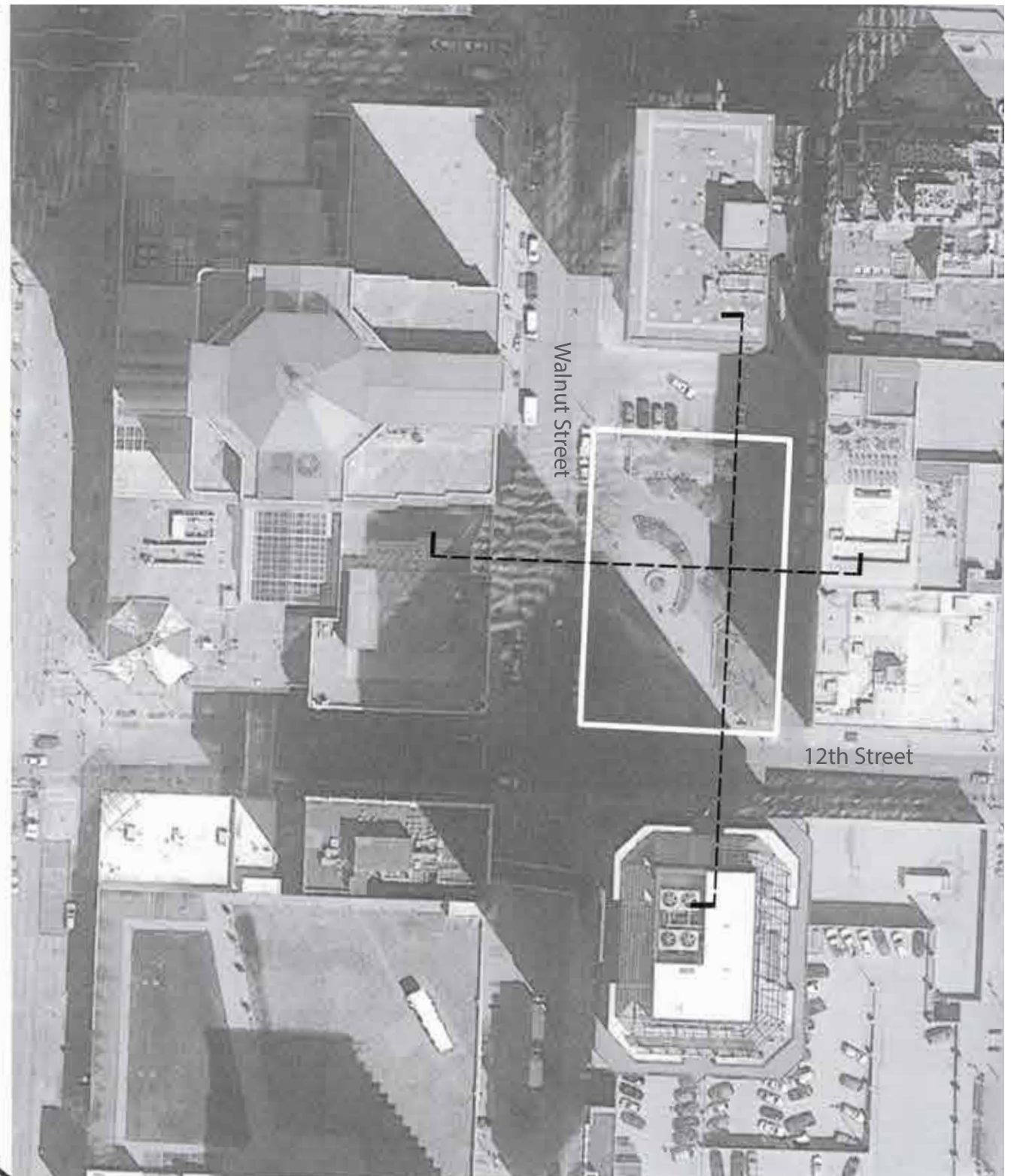
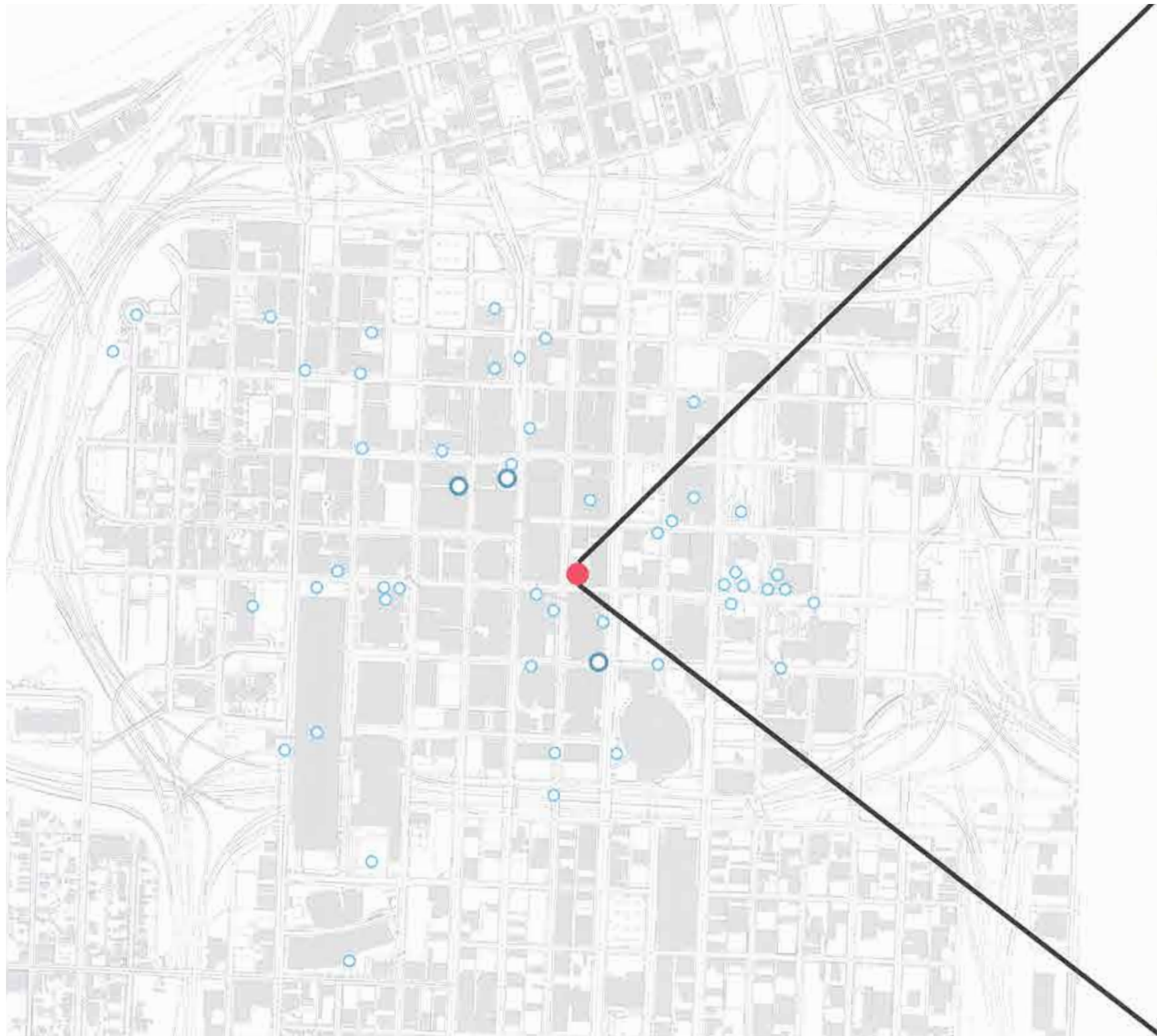


"I wanted to bring the absolute beauty of the natural world to a city park. This installation reminds visitors to slow down enough to observe and find comfort in the eternal order of the universe and the role it plays in our own lives and all the life around us."

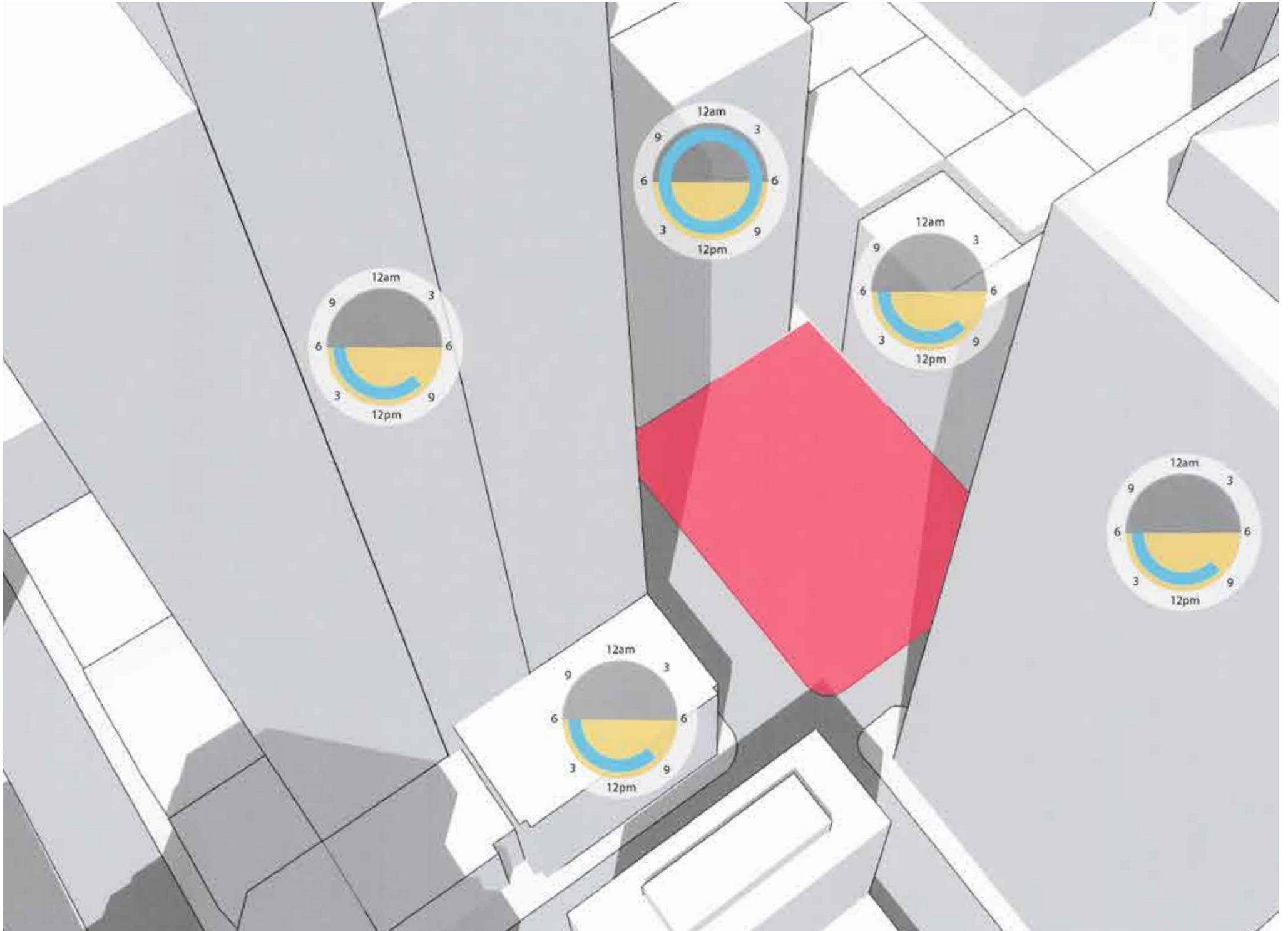
- Laura DeAngelis





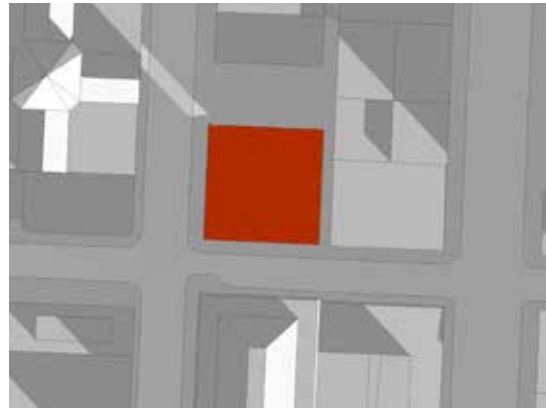


Art Site Location

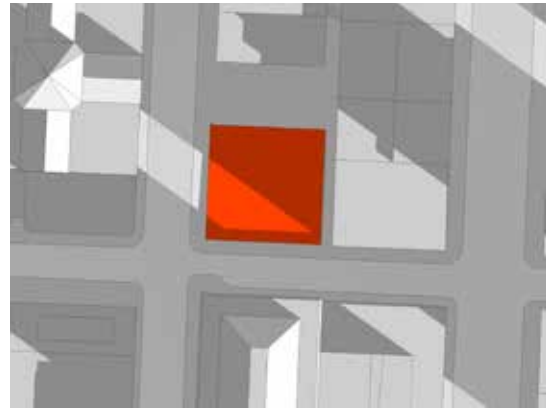


Site Occupancy Throughout the Day





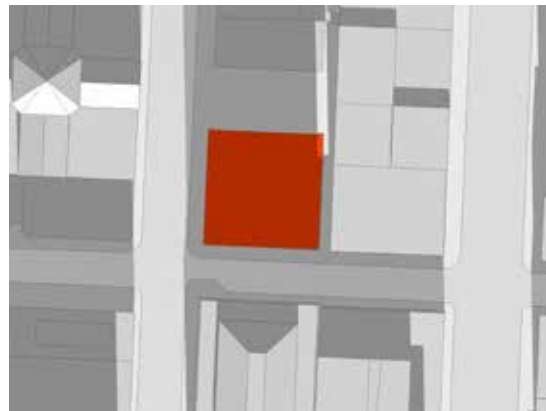
9 PM WINTER



SPRING / FALL



SUMMER



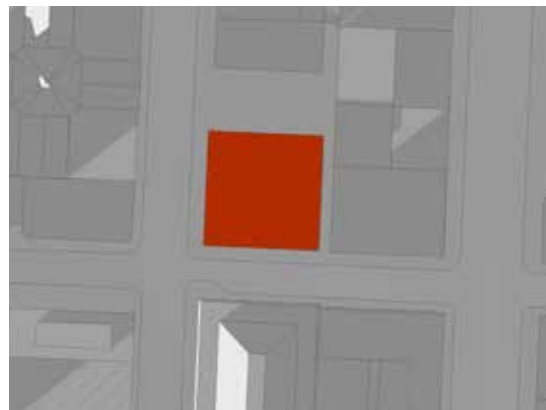
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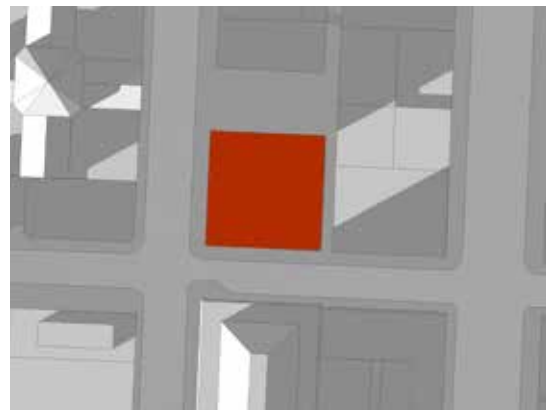
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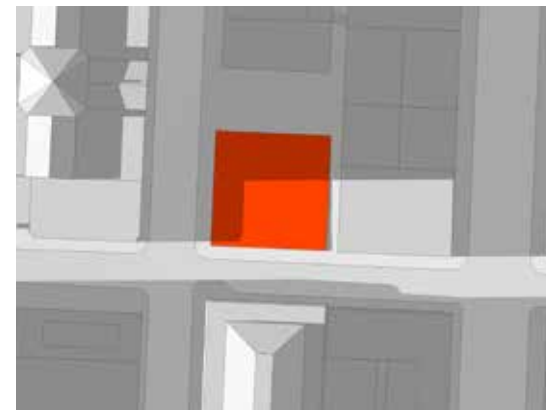
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SPRING / FALL



SUMMER

## Site Shadows



## Survey Conclusions

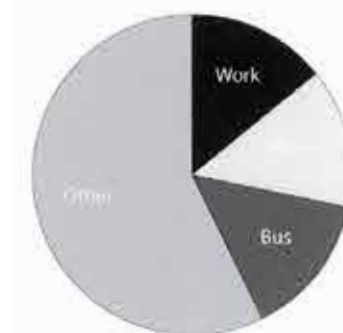
Many people notice the temporary art pieces and concerts on site, but overlook the Celestial Flyways piece. Even when people noticed the piece they did not realize that the place was a turntable. It is not known that the Celestial Flyways is an actual piece of art and that the most important piece of it, the face is not visible at all until you are right up next to it. The signage and information about the art piece is small and not particularly close to the piece. The art piece makes the site overall more welcoming, since people would rather walk by a piece of art rather than another bench or trash can. Developing and maintaining around the site, such as the grass, will attract more people to use the site as a destination rather than just a fly by site. Oppenstein Park has great potential, which can be met by a few simple changes.



Visit Frequency



How Long



Reason for Passing



Enhances the space



Know Art in the Loop



Uneventful/Meaningful



Engaged in Art



Uninviting/Welcoming

untapped potential  
 attracting mural  
 visibility  
 underutilized  
 eye catching

## Survey Results



Site Section Looking North



Site Section Looking West



## Angry Zebra

Phil Shafer

Media

2D Mural on an existing building

Access

The art extends from the street to the top of the building, and the base is accessible to touch.

Visibility

This is a very visible public art piece to pedestrians and north-bound motorists on Grand for several blocks south and east. The mural is not directly lit at night.

Audience

The visibility and scale of this piece ensure a wide audience of pedestrians and passing motorists.

Environmental

The art is exposed to the sun in the morning until noon, and then is in increasing shadow through the afternoon

The art is not visible at night, as there is low local street lighting and no direct light on this wall, though occasionally the round window above the art is lit. The art is fairly well protected from the wind.

Constraints

The primary constraints of this site are in the sidewalk and alleyway load bearing capacity. The artist needed to consider what type of lift or equipment would be allowable to reach the full height of the mural without compromising or damaging the property.

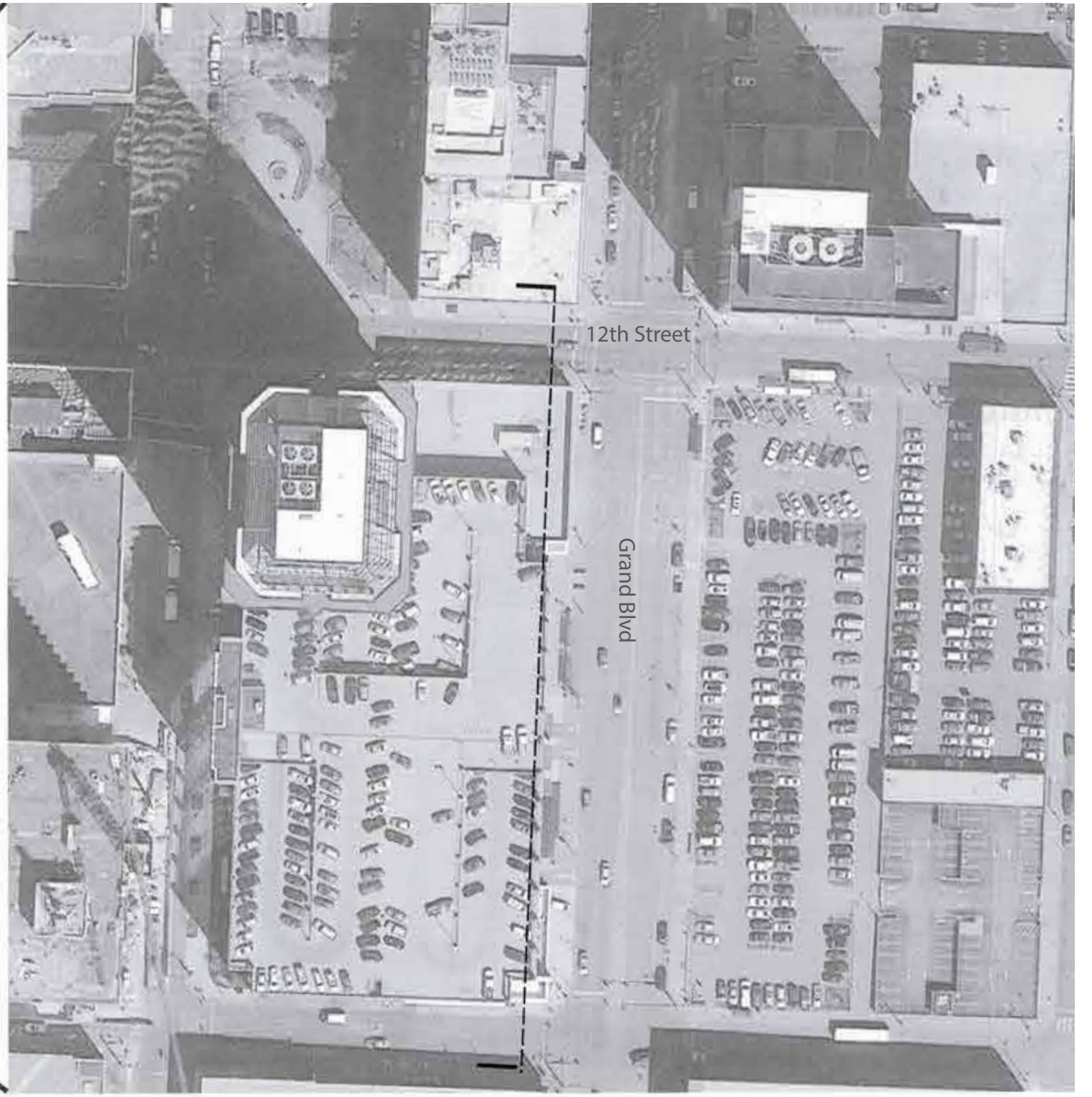


“The two aspects of the final work that we found to be most exciting were experimenting with discoverable narrative, and inventing ways to reclaim a public space designed initially for passing through into an invitation to linger and gather”

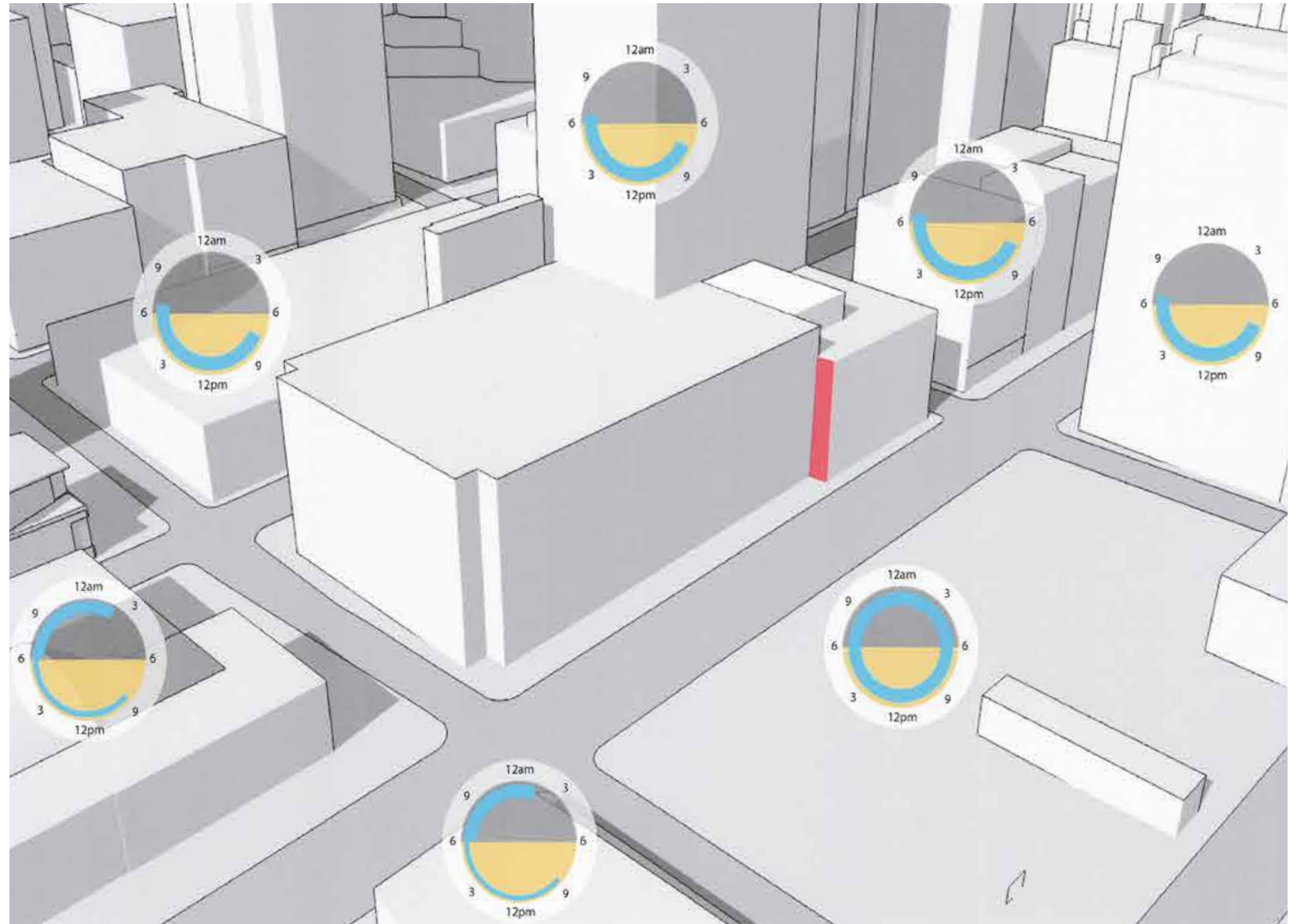
- Phil Shafer







Art Site Location



Site Occupancy Throughout the Day

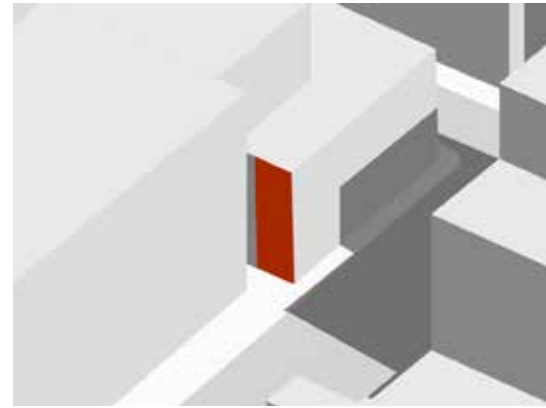




9 PM WINTER



SPRING / FALL



SUMMER



2 PM WINTER



SPRING / FALL



SUMMER



4 PM WINTER



SPRING / FALL



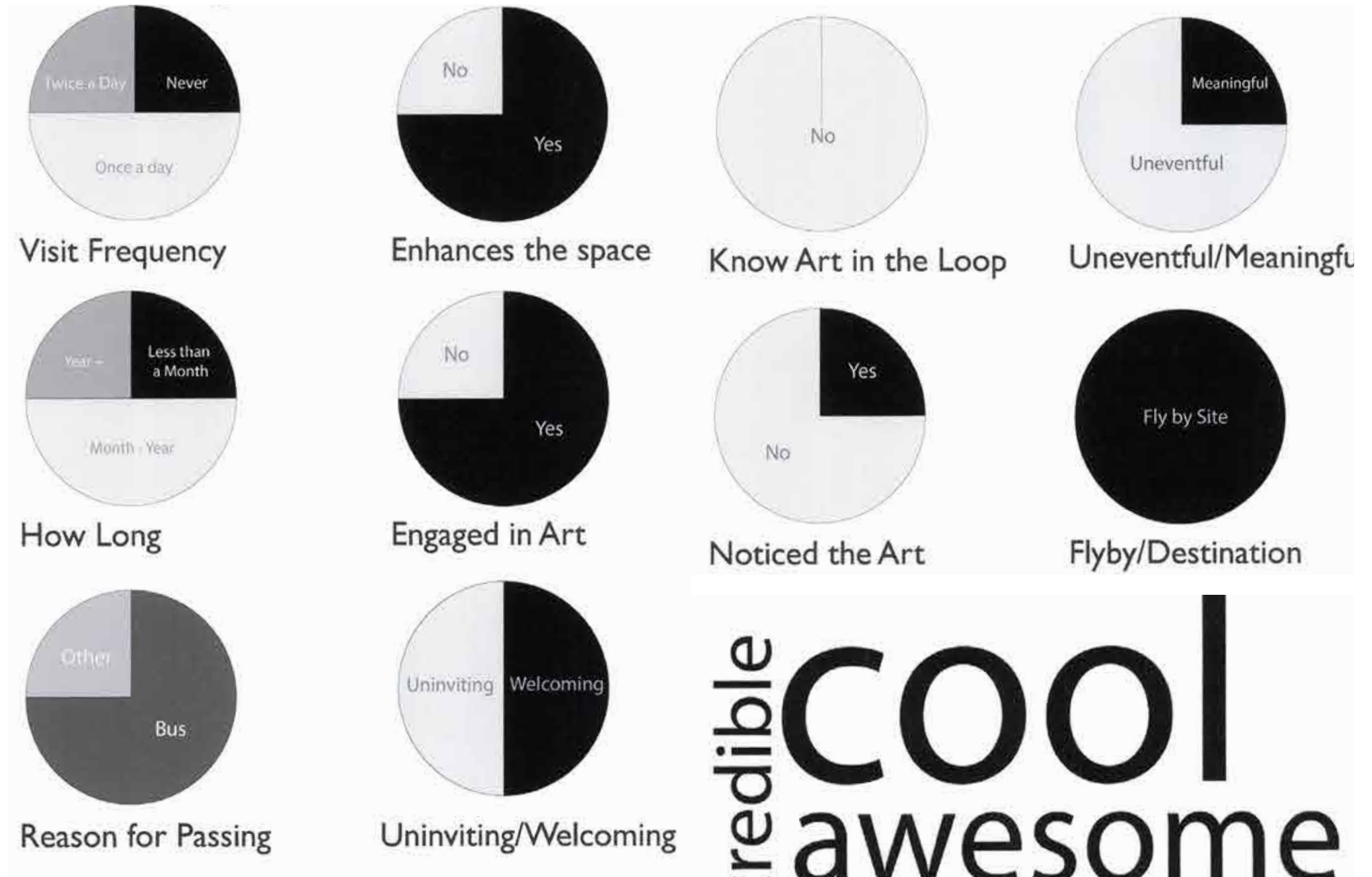
SUMMER

## Site Shadows



## Survey Conclusion

The Angry Zebra site is mostly frequented by local workers and is visible to nearby visitors and tourists. Only a quarter of people who visit the site daily were aware of the mural that stood 20 feet high behind them, which was surprising. Many of those interviewed were waiting for the bus at the station nearby the art site. Once it was pointed out and observed, the majority of the pedestrians had generally positive opinions about the art and its relationship to the space.



Survey Results



Site Section Looking West



## “Fresh Bread” (2014-2016) on ARTwall

Sean Starowitz

### Media

Although the artwork itself rotates on the art infrastructure each year, currently it is a 2D Print on nylon canvas, mounted in metal frame and front-lit by mercury vapor lamps at night.

### Access

The art is raised multiple stories above the street, but is visible from adjacent public space.

### Visibility

The art is highly visible from the north entry plaza to the Sprint Center, partially visible from the Power & Light central area and stage, and visible along 13th street between Main and Oak Streets at an oblique angle.

### Audience

The art infrastructure was installed before the Power & Light Development was built directly to the south, so the intended audience would have been all viewers from the Crossroads, the highway, and adjacent blocks. Now it is partially visible from Power & Light, highly visible from the north entry plaza to the Sprint Center, and is visible at an oblique angle along 13th street between Main and McGee streets. This has become a part of the skyline view.

### Environmental

Wind moves through the garage, which is not enclosed on any side. The summer wind is primarily from the southwest and the winter wind is primarily from the north west.

The art is fully exposed to the sun throughout the year, partially shaded by adjacent buildings by 4pm in winter and by 6pm in summer.

The art is most visible at night, as it is uplift from below like a billboard.

### Constraints

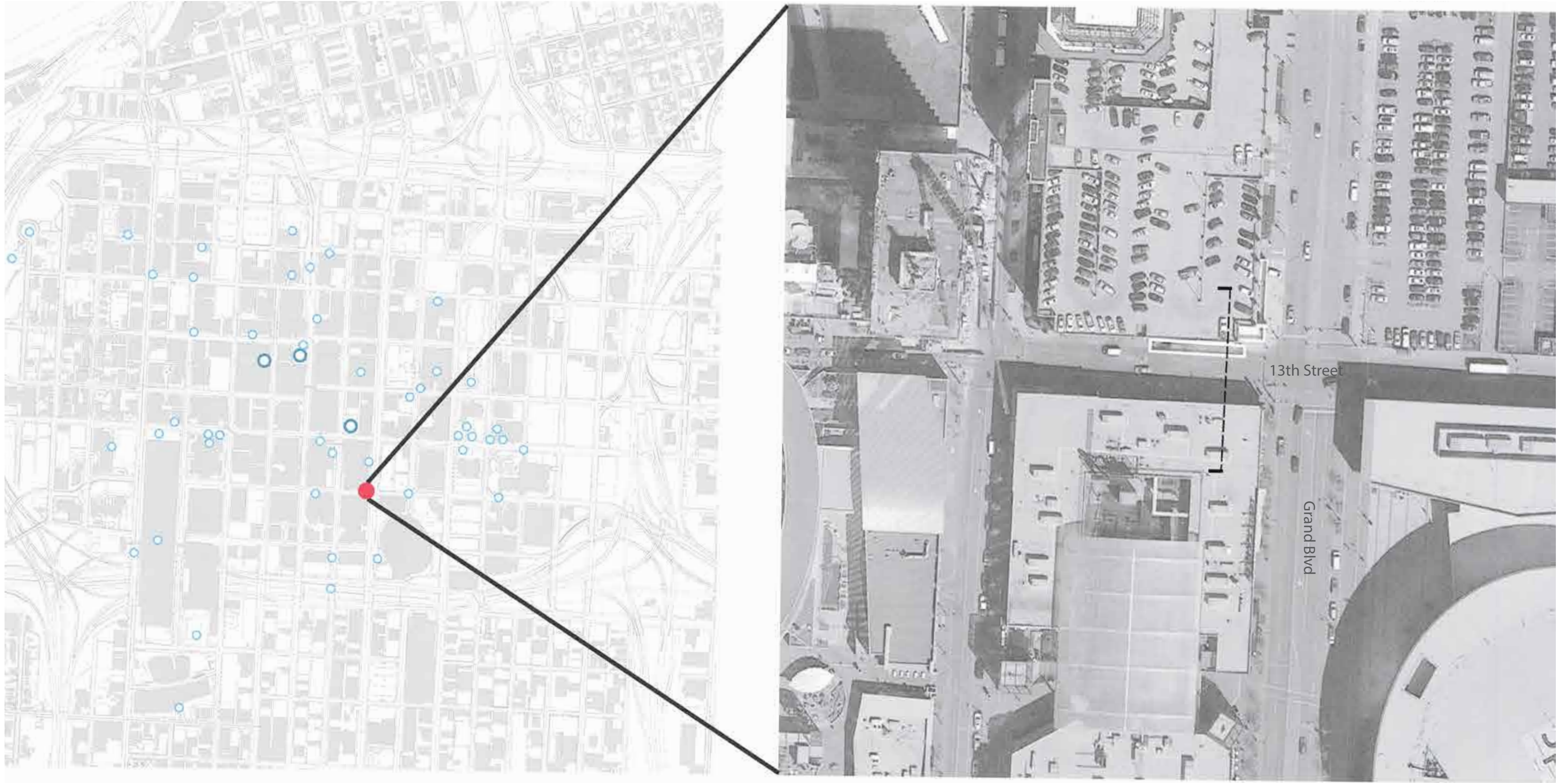
The art is attached to a privately owned naturally ventilated parking

“FRESH BREAD activates the streets, un-used spaces, and diverse communities by popping up and creating an accessible, inviting environment that audiences can participate in. FRESH BREAD is a project that is a “pop-up” bakery that utilizes abandoned, unused urban spaces and/or vacant lots around the Kansas City metro area.”

- Sean Starowitz





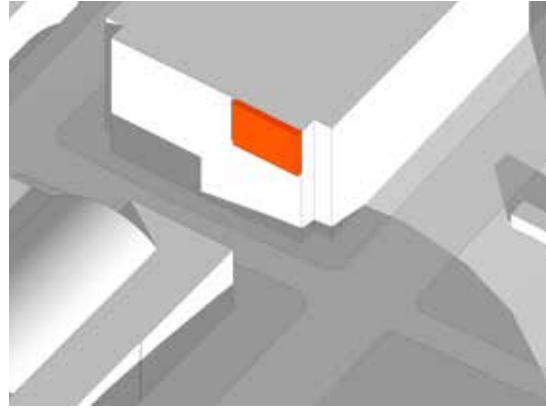


Art Site Location

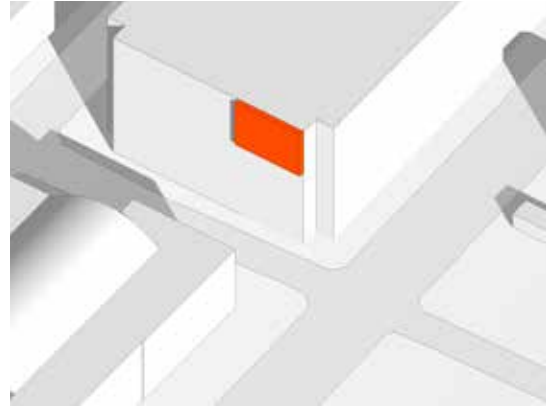


Site Occupancy Throughout the Day

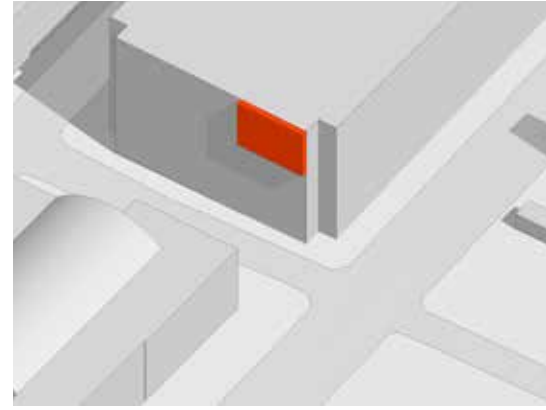




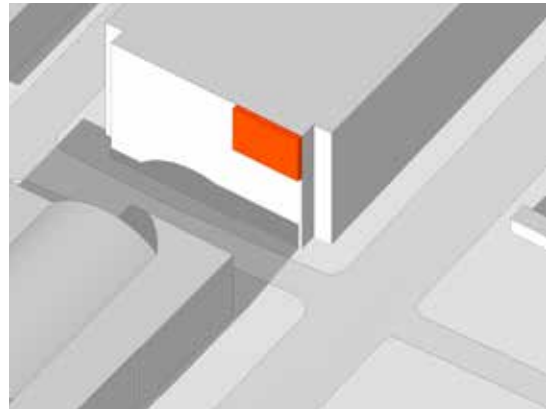
9 PM WINTER



SPRING / FALL



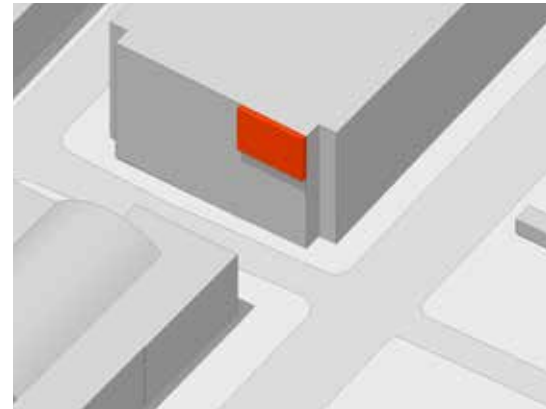
SUMMER



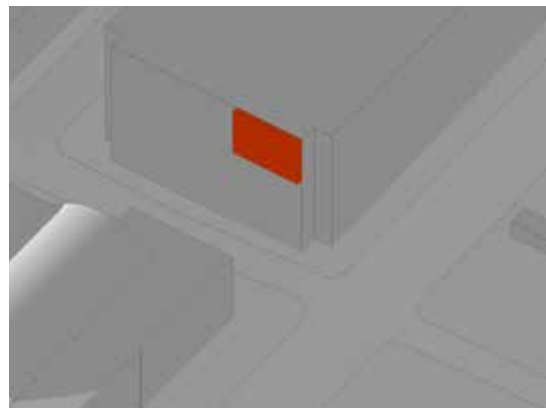
2 PM WINTER



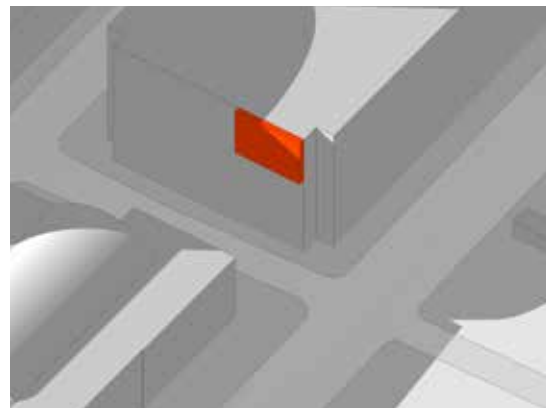
SPRING / FALL



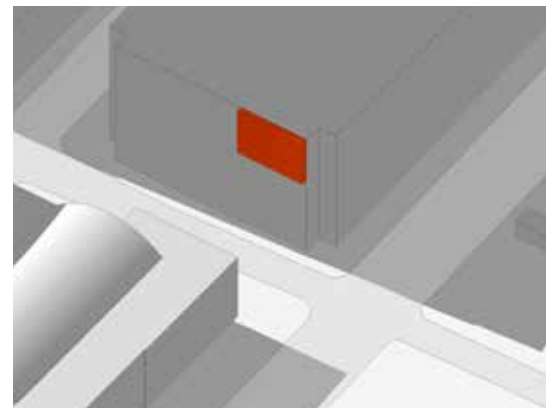
SUMMER



4 PM WINTER



SPRING / FALL



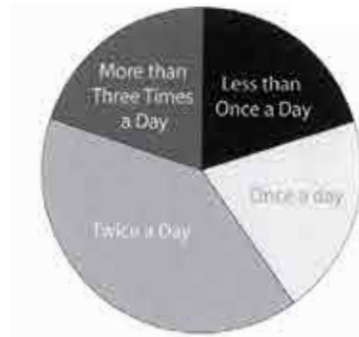
SUMMER

### Site Shadows



## Survey Conclusions

The Fresh Bread Art in the loop site is bound to a very tall, difficult to see from the street, billboard (ARTwall). The line of site for the art is limited by the building adjacent to the parking garage from which it is hung. This creates views from the surrounding streets, but the immediate area is too tall to view from below, which is evident from the survey results. Nearly all of the responses had never seen the artwork. The lack of visibility for the art is ironic because the art is quite visible from Grand Ave and was designed as a billboard. But once the art was actually viewed and the respondents were asked what they thought of the art, they were positive. The art was generally perceived as being welcoming and a destination.



Visit Frequency



Enhances the space



Know Art in the Loop



Uneventful/Meaningful



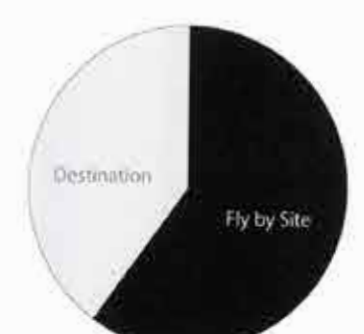
How Long



Engaged in Art



Noticed the Art



Flyby/Destination



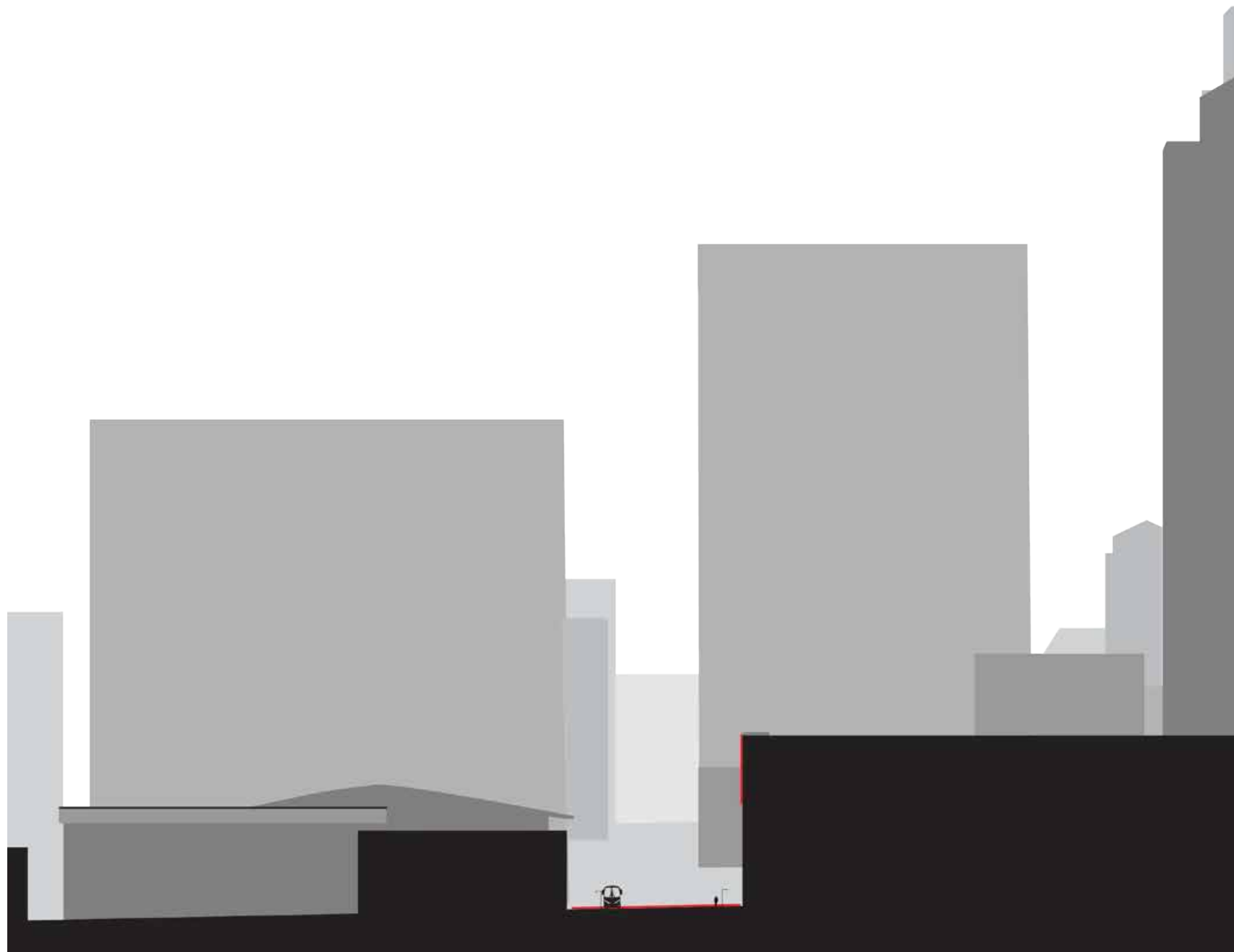
Reason for Passing



Uninviting/Welcoming

Unnoticeable  
 Parking Garage  
**Busy**  
 great

Survey Results



Site Section Looking West



## The Commons

Julia Cole and Leigh Rosser

### Media

Pigmented textured pavement, plastiform seating sculptures, metal and LED lighting.

### Access

The art is completely accessible to pedestrians

### Visibility

This art has low visibility in general, but the color and sculptures near the sidewalk announce its presence to pedestrians walking up Baltimore.

### Audience

The arts audience is inclusive of downtown pedestrians of all types, from district improvement workers, who meet here, to the homeless who walk through the alley, to residents and other locals who use the alley as a mid-block crossing, and the garbage and recycling workers who run the trucks through the north-to-south alleyway on this block.

### Environmental

This site receives minimal sun except on summer mornings and late afternoons.

The alleyway is typically sheltered from extreme wind at the pedestrian level, though lower speed wind is typical.

The art includes a low-level lighting source, providing minimal light at night, it is not otherwise lit directly.

### Constraints

Ownership of each surface and overall visibility were the primary constraints on this site. Safety of pedestrians in the alleyway was of high importance, meaning that the sculptural objects could not be easy to hide behind. The art also had to inhibit skateboarding and sleeping in the space. This made it difficult to be inclusive while excluding specific people.

### Maintenance

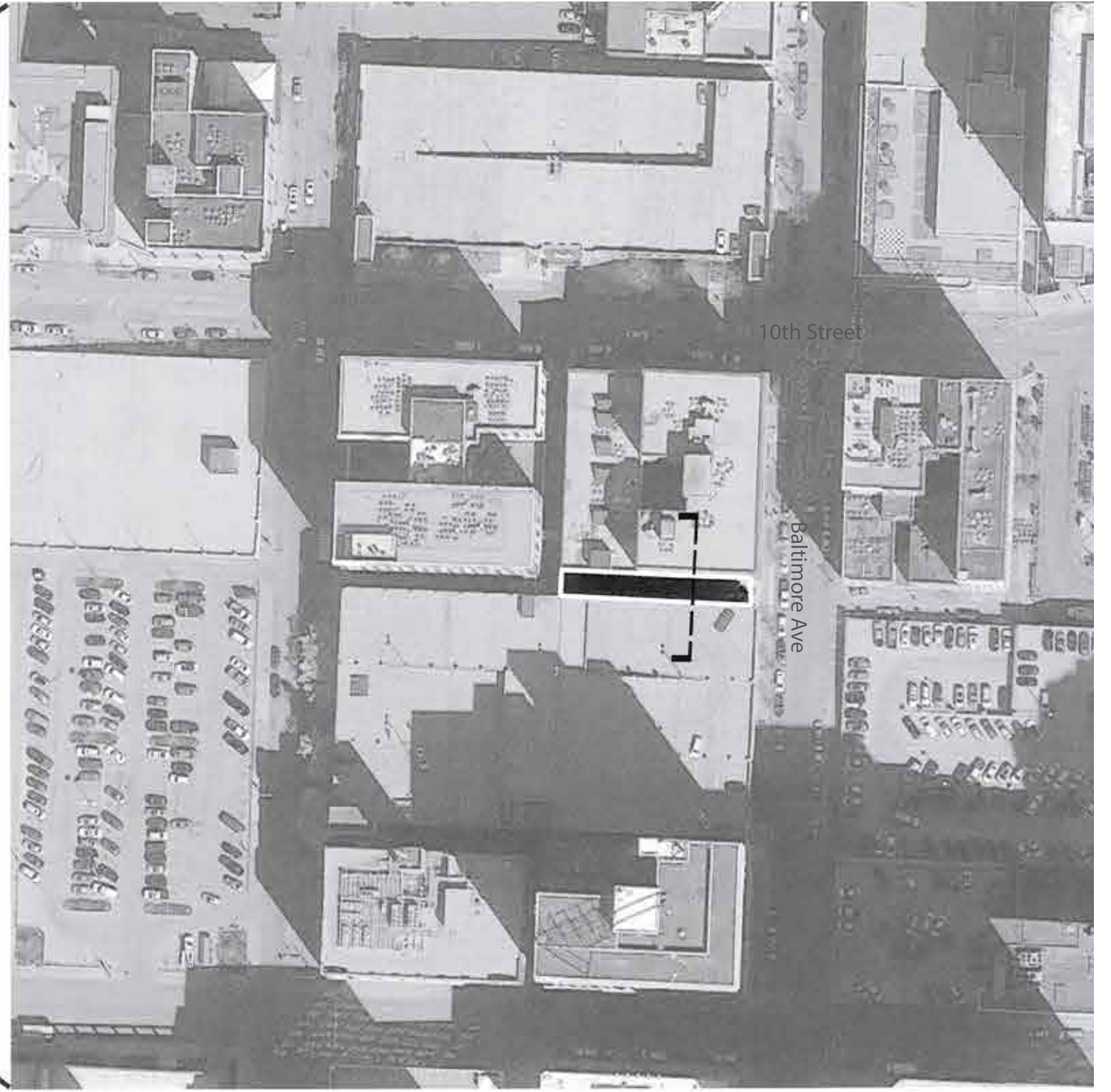
Art in the Loop is charged with maintenance, but identifying funding for the maintenance is the challenge.

“The two aspects of the final work that we found to be most exciting were experimenting with discoverable narrative, and inventing ways to reclaim a public space designed initially for passing through into an invitation to linger and gather.”

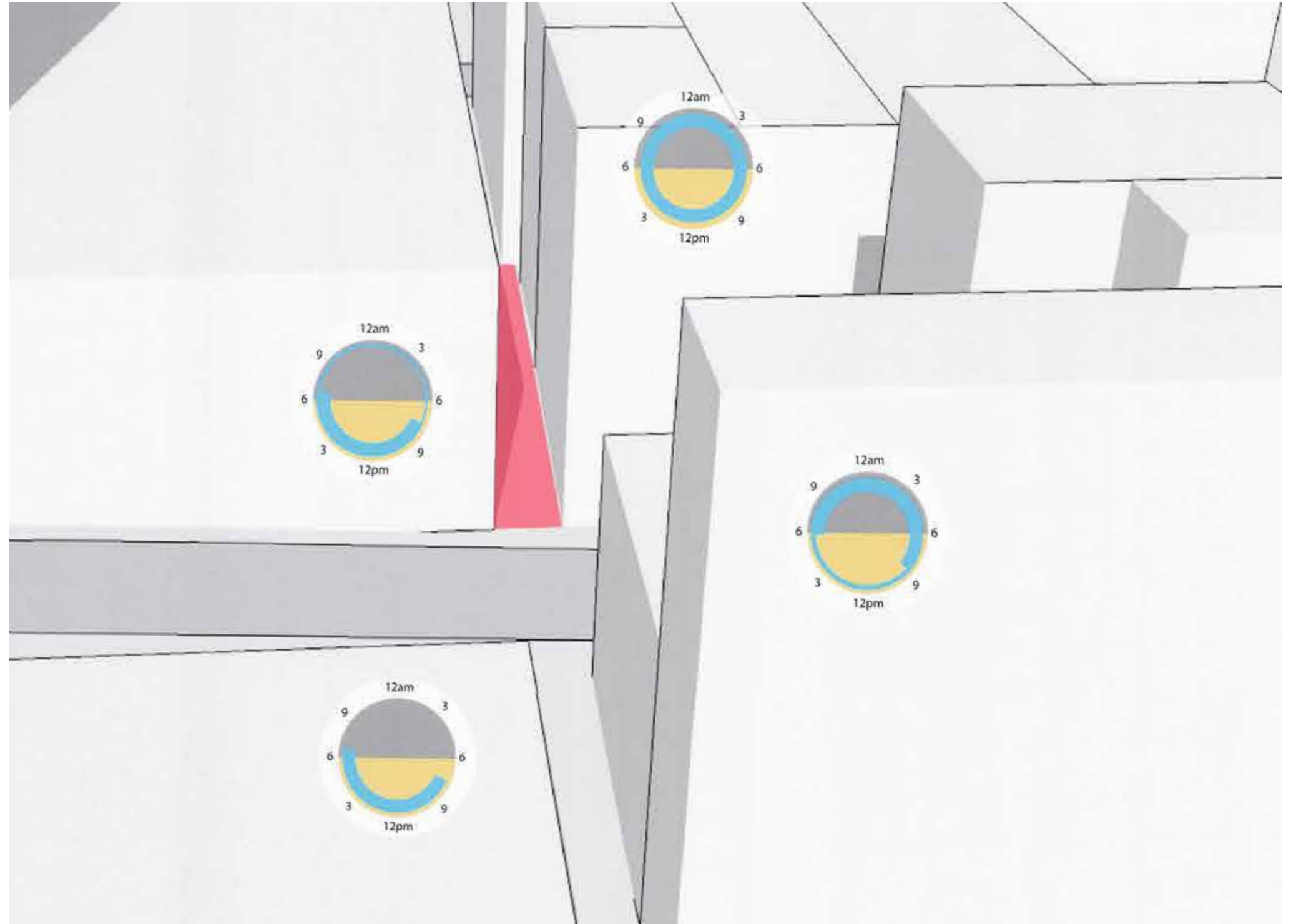
-Julia Cole







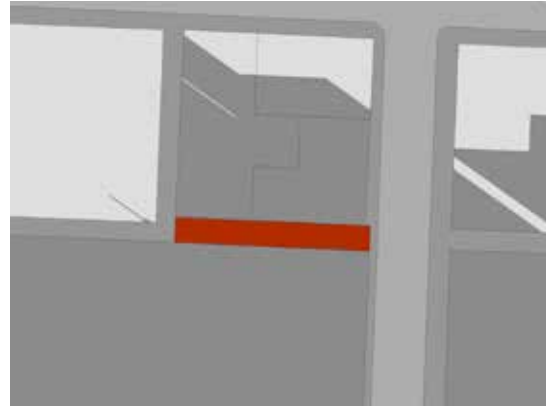
Art Site Location



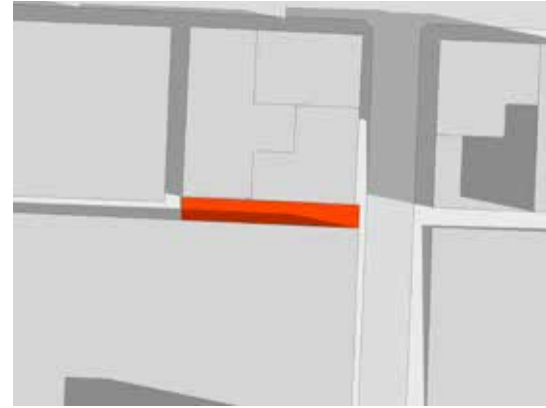
Site Occupancy Throughout the Day



9 PM WINTER



SPRING / FALL



SUMMER



2 PM WINTER



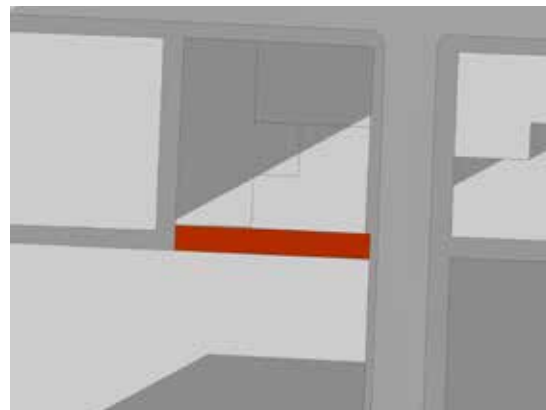
SPRING / FALL



SUMMER



4 PM WINTER



SPRING / FALL



SUMMER

### Site Shadows

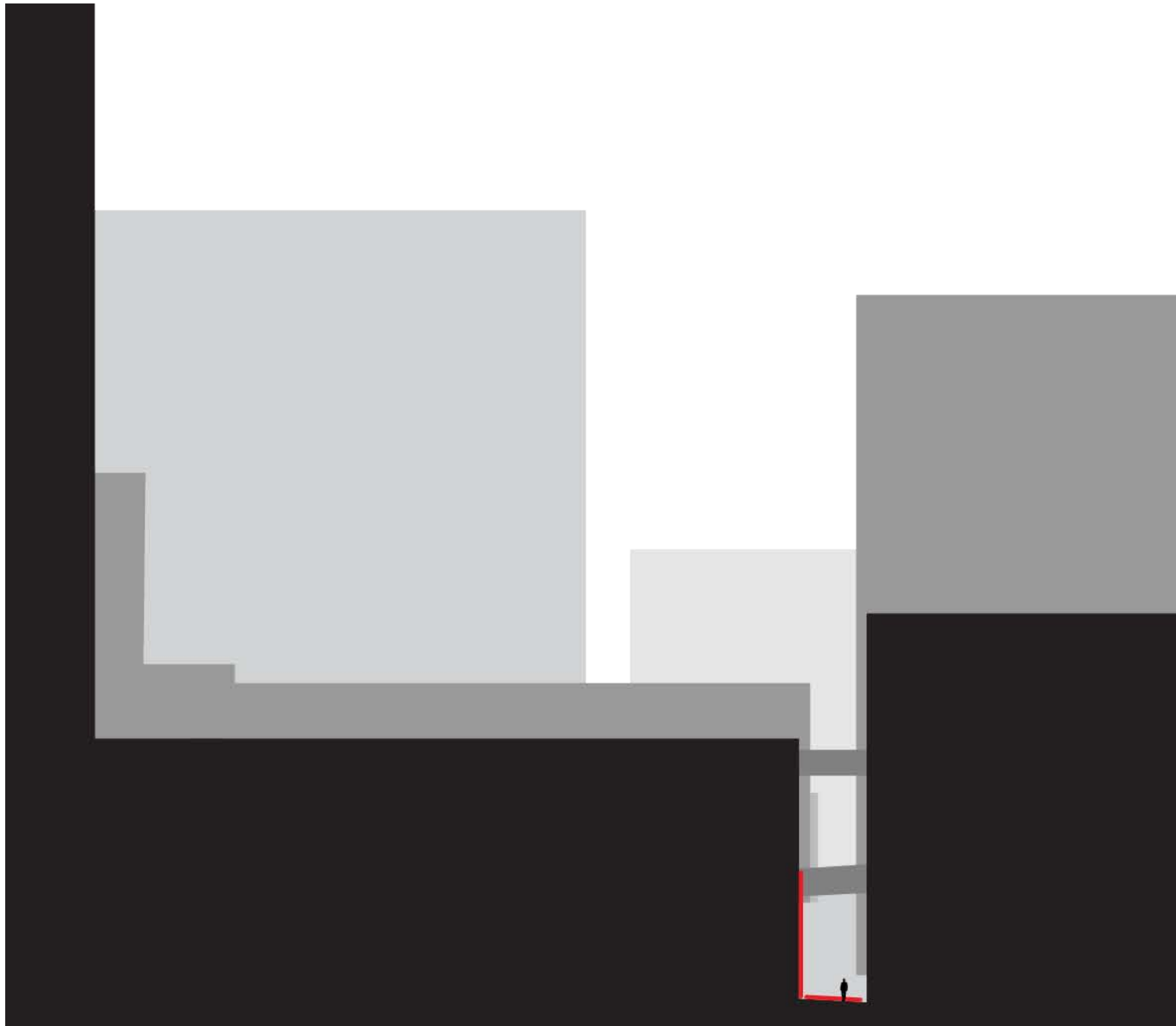


## Survey Conclusions

The Commons is primarily frequented by local workers and residents, who pass the art on the east sidewalk and/or use the art site as a mid-block shortcut as they move from point to point in the city. Rush hour pedestrians were less likely to stop for an interview, were generally less talkative, and focused on how the art affected the perceived safety of the space. Weekend pedestrians were mostly local residents and some visitors, were more engaged in the arts, and focused on the components of the art aesthetically rather than functionally. The majority of pedestrians expressed a wish that the alleyways on either side of the art would also be improved in order to create a more continuous and welcoming link through the alley.



Survey Results



Site Section Looking West



## Uplifted Arms

Davin Watne and Dylan Mortimer

### Media

3D. Metal figures attached to colored plexiglass, mounted in stainless frames.

### Access

This art is completely accessible to the public, especially those who occupy the bus terminal.

### Visibility

The art is highly visible to pedestrians, motorists, and commuters.

### Audience

The audience is primarily the people using the public transportation terminal, but is inclusive of other pedestrians and passers-by.

### Environmental

There is a large exposure to winter wind in this plaza, and some protection from summer wind. The art itself can be used as a wind-break by pedestrians waiting on the bus.

The plaza is dappled in sun throughout the day in summer and winter, though is shaded by adjacent buildings by late afternoon in both seasons.

The art is visible at night due to area lighting, but is most visible in direct sunlight when the shadows cast through the colorful plexiglass.

### Constraints

The primary constraints on this site were around security, as visibility and transparency is of clear importance in a place where many people gather throughout the day and into the night.



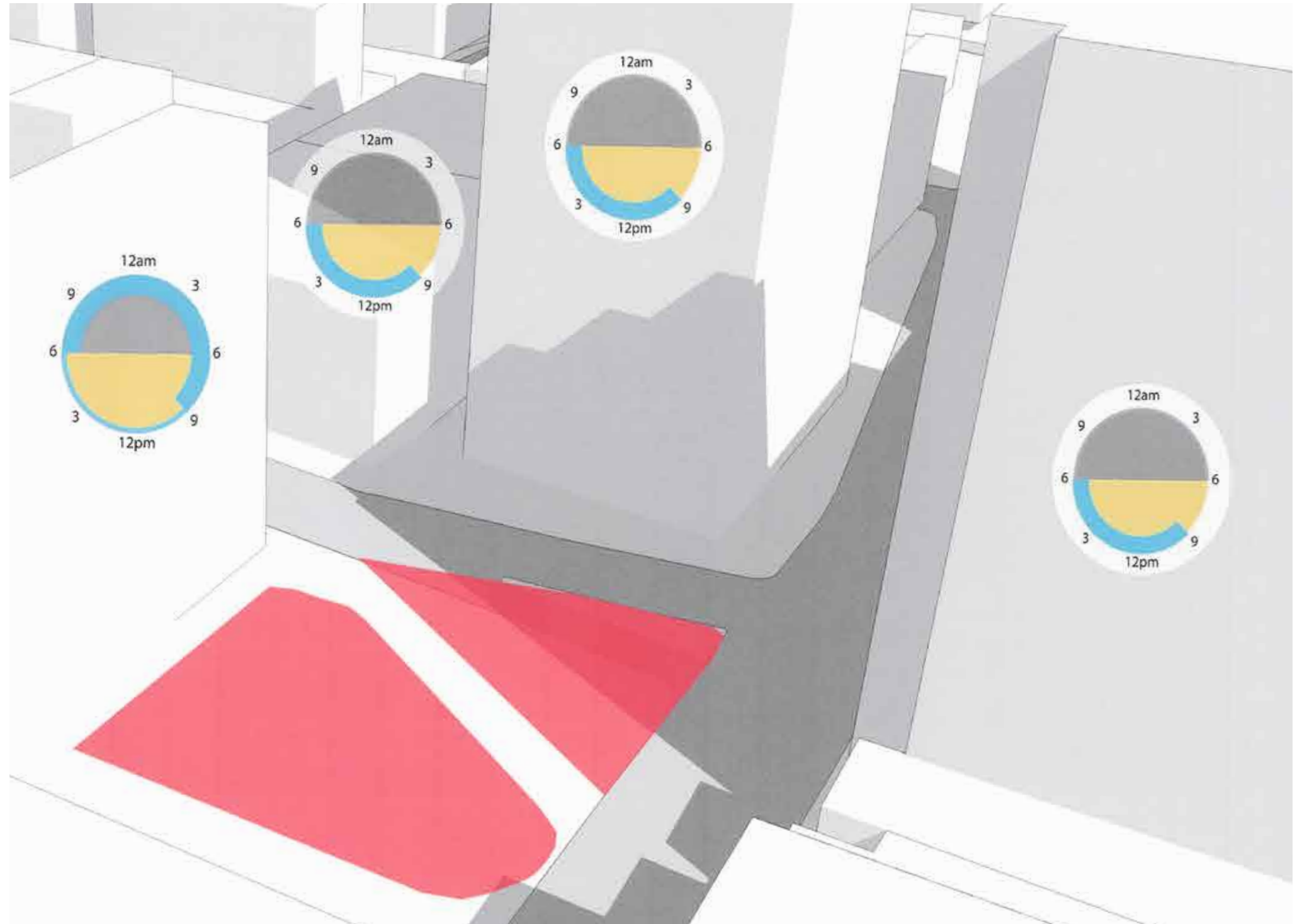
“We aimed to find a way to celebrate the diversity that exists at the site, to provide a certain escape from the grind, and to find ways to honor and glorify the hardworking individuals that pass through everyday.”  
-Davin Watne





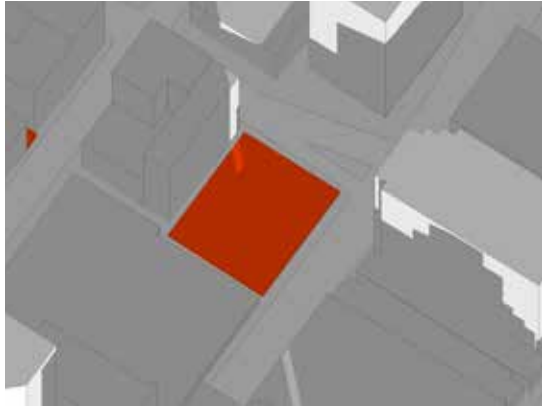


Art Site Location

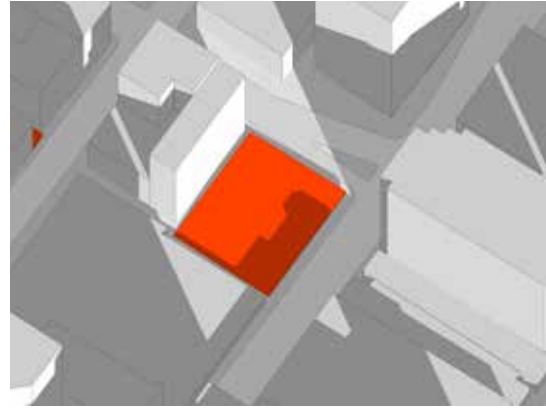


Site Occupancy Throughout the Day





9 PM WINTER



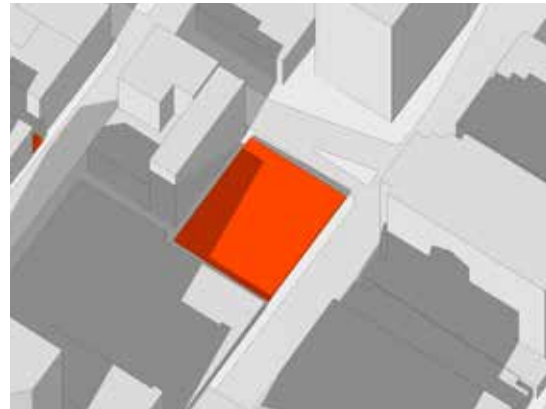
SPRING / FALL



SUMMER



2 PM WINTER



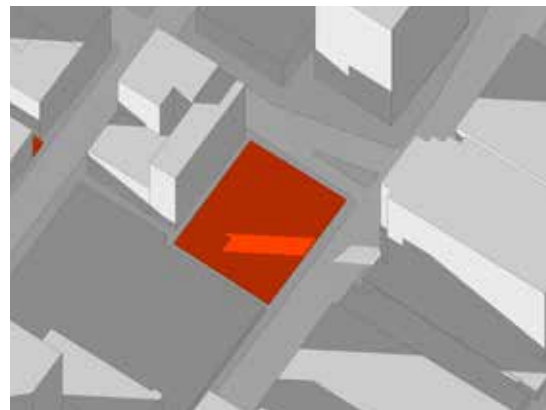
SPRING / FALL



SUMMER



4 PM WINTER



SPRING / FALL



SUMMER

## Site Shadows



## Survey Conclusions

Uplifted Arms is visible by anyone in need of the bus stop and those just looking for an open space. Watching people in the space, the art does well to occupy the busy bus stop area in a visually demanding way while not cluttering or cramping it. One visitor commented on how the art helped create a more inviting, friendly, and "less concrete" feeling to the space. Despite this, most passersby give little thought to the art and simply move past it.



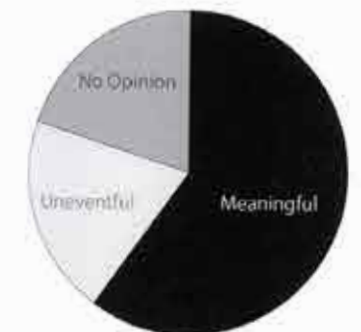
Visit Frequency



Enhances the space



Know Art in the Loop



Uneventful/Meaningful



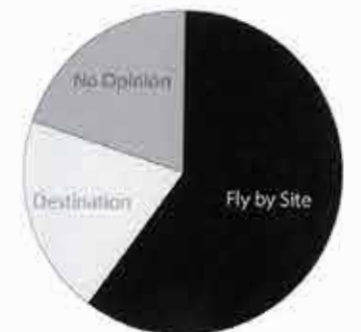
How Long



Engaged in Art



Noticed the Art



Flyby/Destination



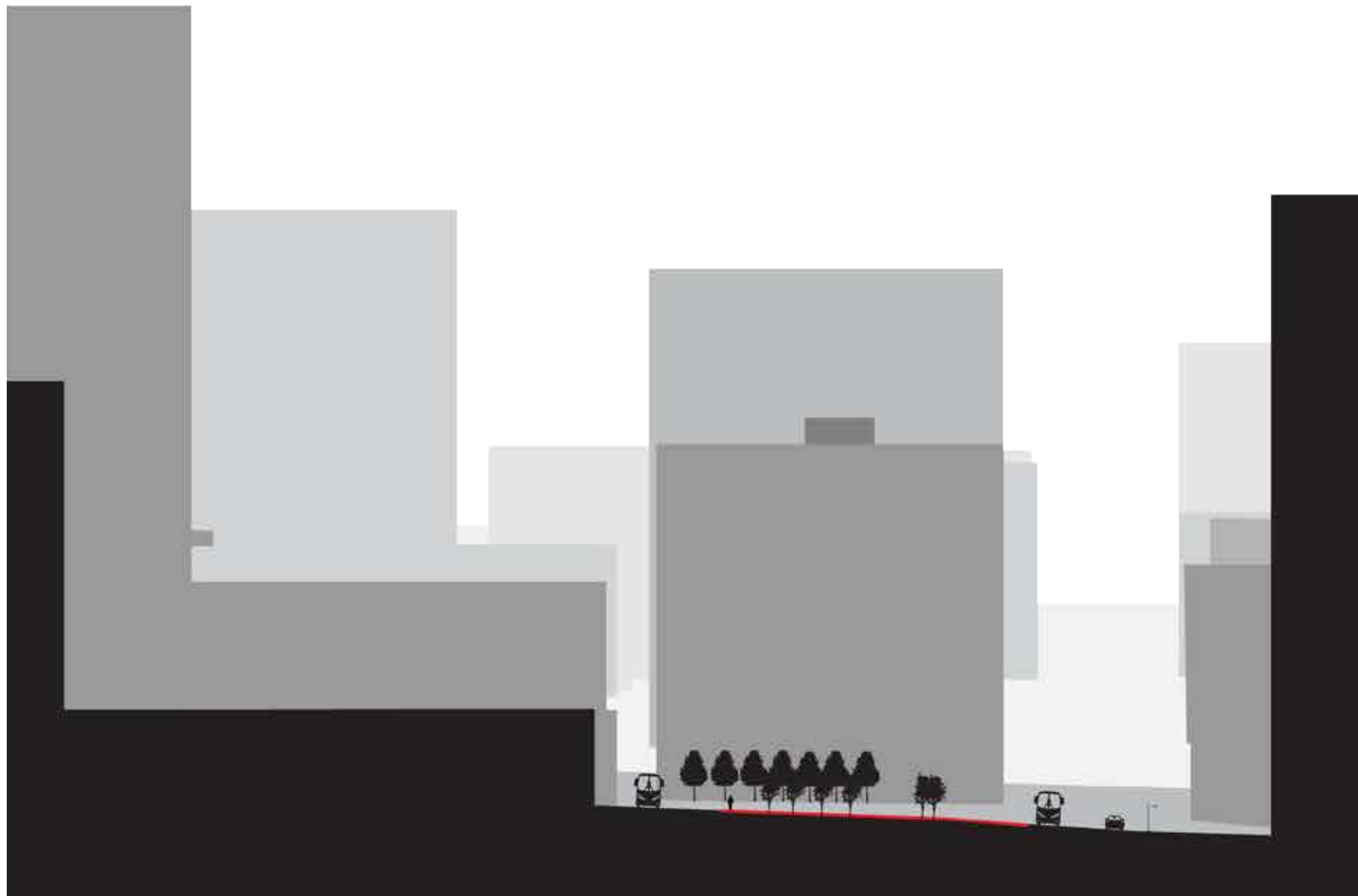
Reason for Passing



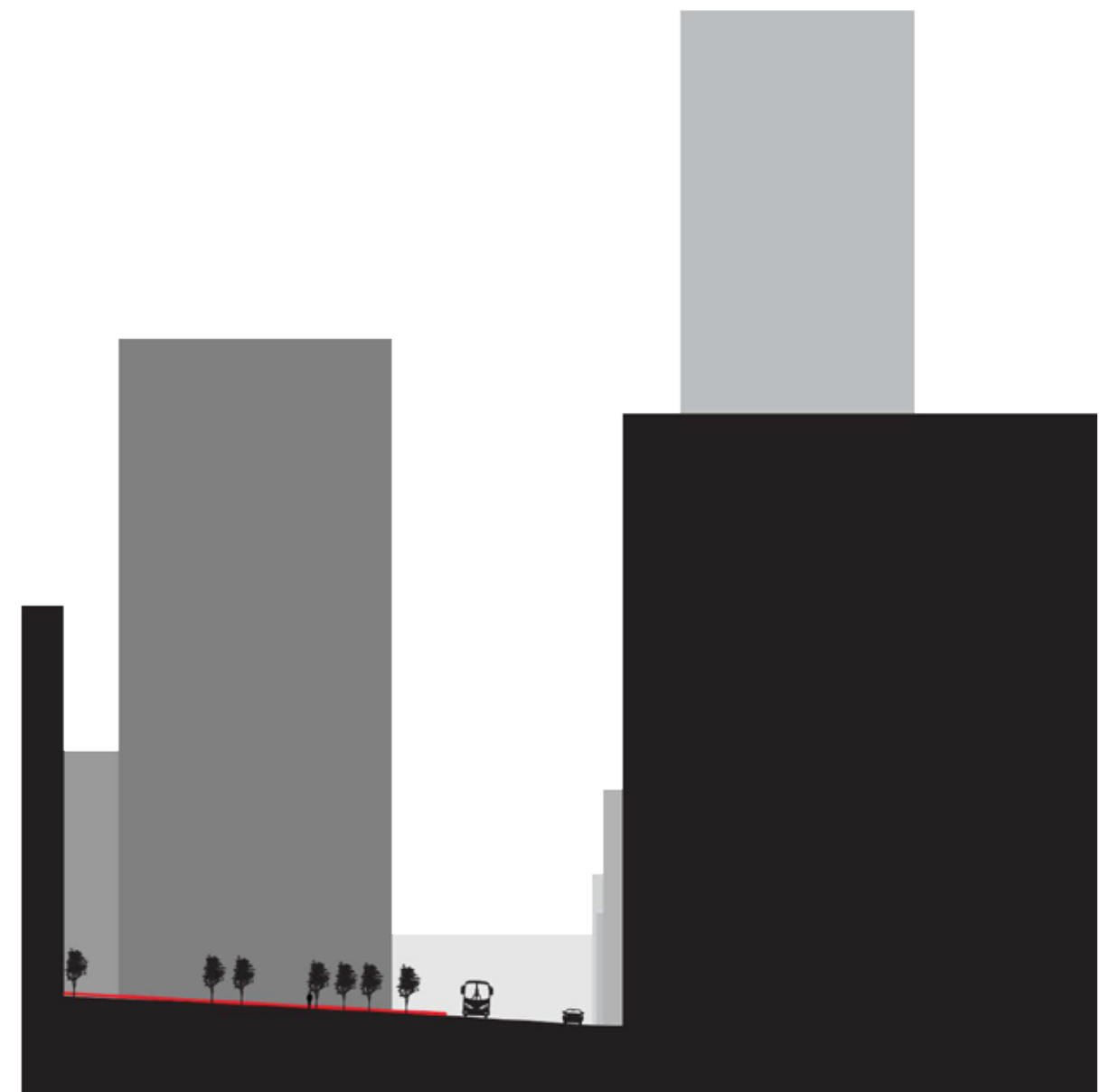
Uninviting/Welcoming

Awesome  
interactive  
neat  
eventful

Survey Results



Site Section Looking West



Site Section Looking North

## Conclusions of the Existing Art Sites Study

The conclusions that came out of this analysis were considered when moving forward with the recommendations. The study identified factors that determine successful engagement between art and urban space. It was also concluded that some art currently goes largely unnoticed by the public, while other art is known and embraced. Third, urban space is used by several types of pedestrians who have unique priorities and awareness of the art around them. Finally, it was found that primary factor for successful public engagement and awareness is visibility, and that the existing art viewsheds had varying degrees of overlap.



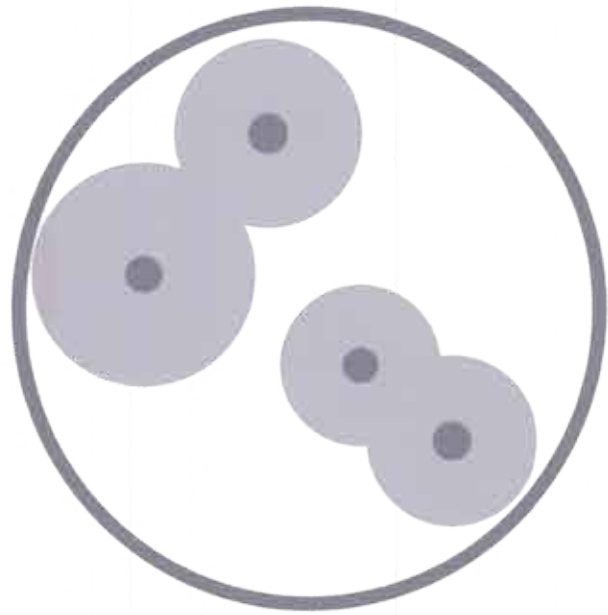


OVERALL STRATEGIES

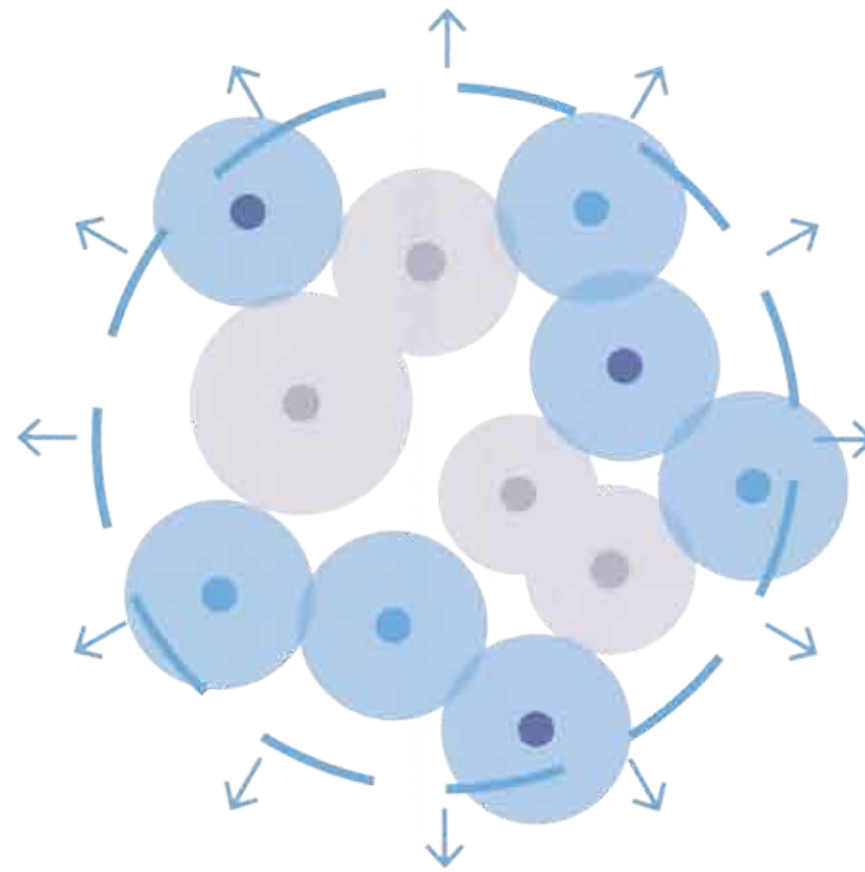
## Strategies

The overall possible strategies for Art in the Loop were explored through a series of analytical maps. Existing viewsheds to current Art in the Loop sites were used to show the current art impact areas. The resulting Art in the Loop viewsheds were then combined with the viewsheds from all downtown art. The resulting map was used to think about what areas were not yet impacted by public art.

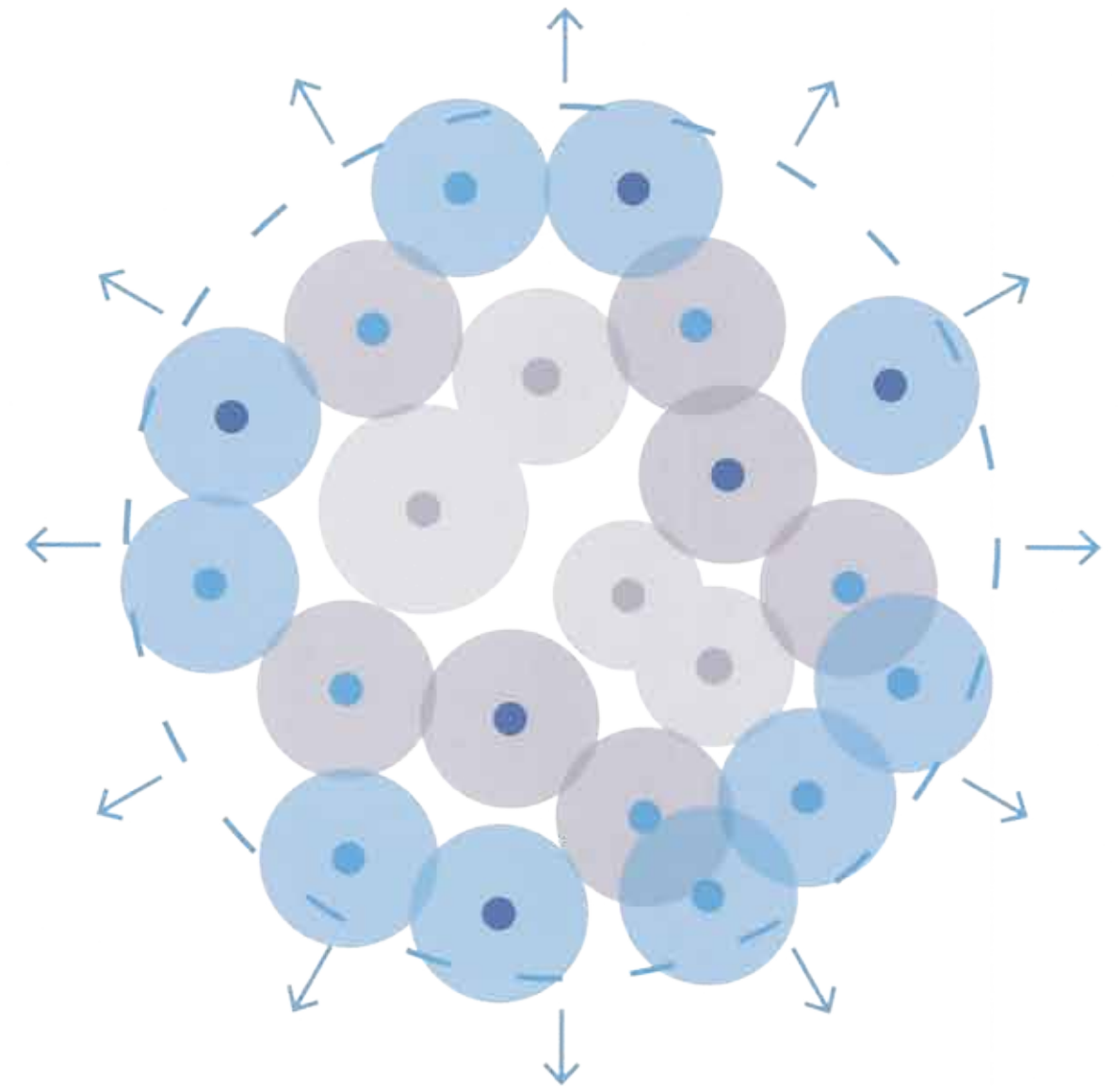
Current Art Reach



Expanding Art Impact



Continued Art Impact Expansion Annually



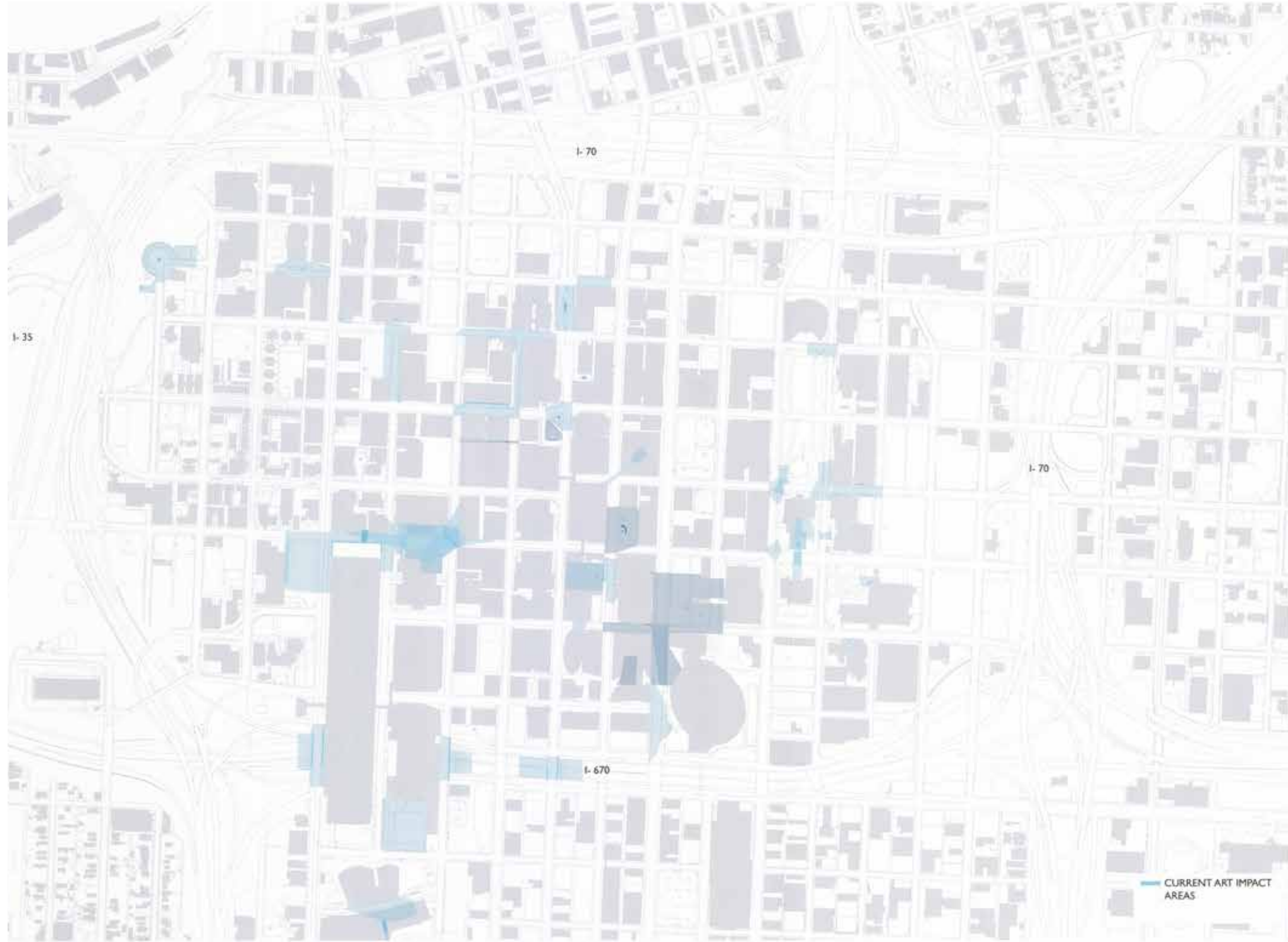


All Public Art Sites





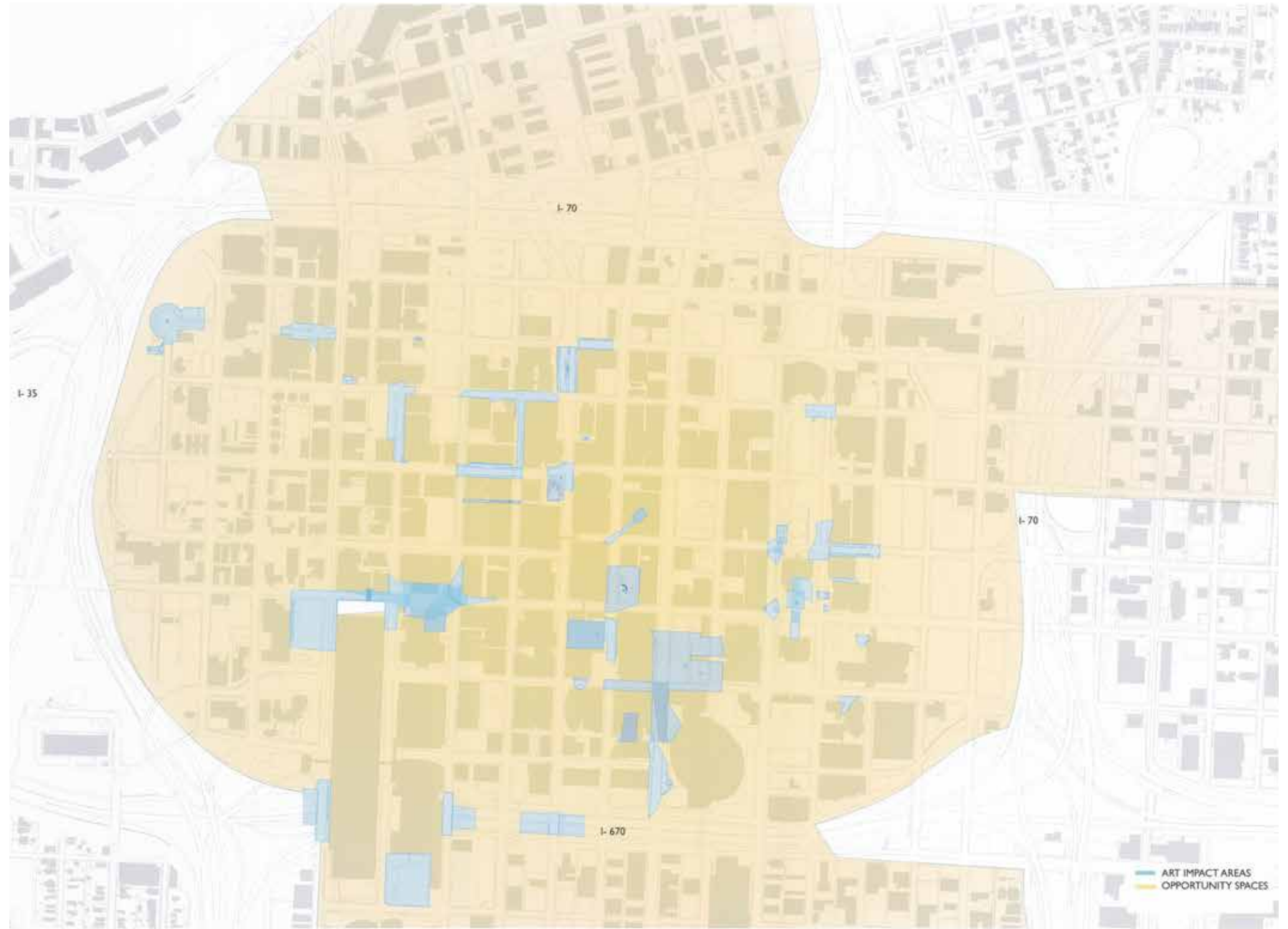
Art in the Loop Sites



Current Art Impact Areas

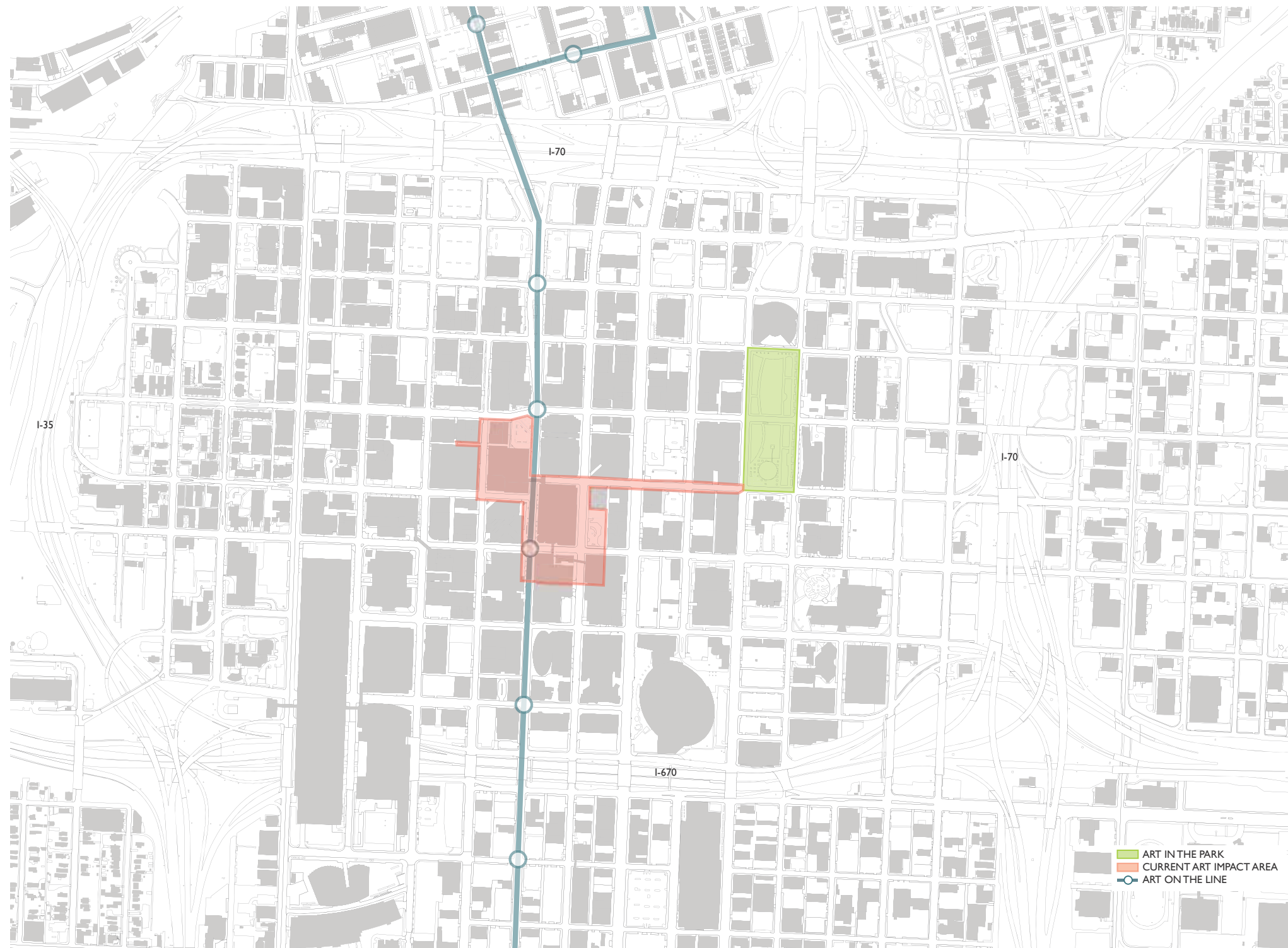
## Art Impact Areas

The following maps show the layered possibilities of how art impact areas could be expanded. These impact areas are based on a number of factors, such as residential density zones, visual extensions outside the Business District, visual connections into the district, and visual or physical barriers to the district. These impact areas could expand the existing Art in the Loop art impact areas that also include Art in the Park and Art on the Line.



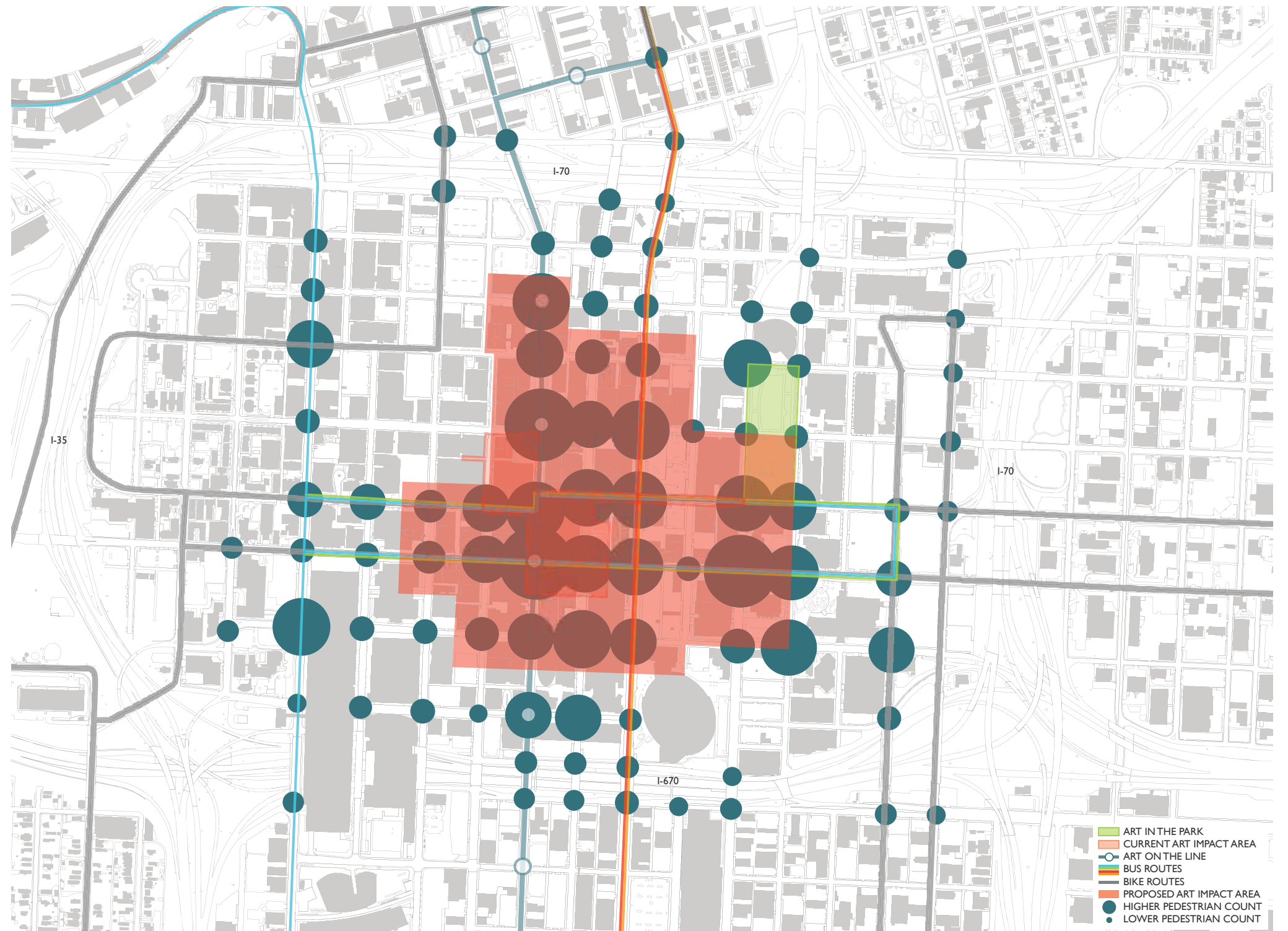
Areas Not Impacted by Public Art



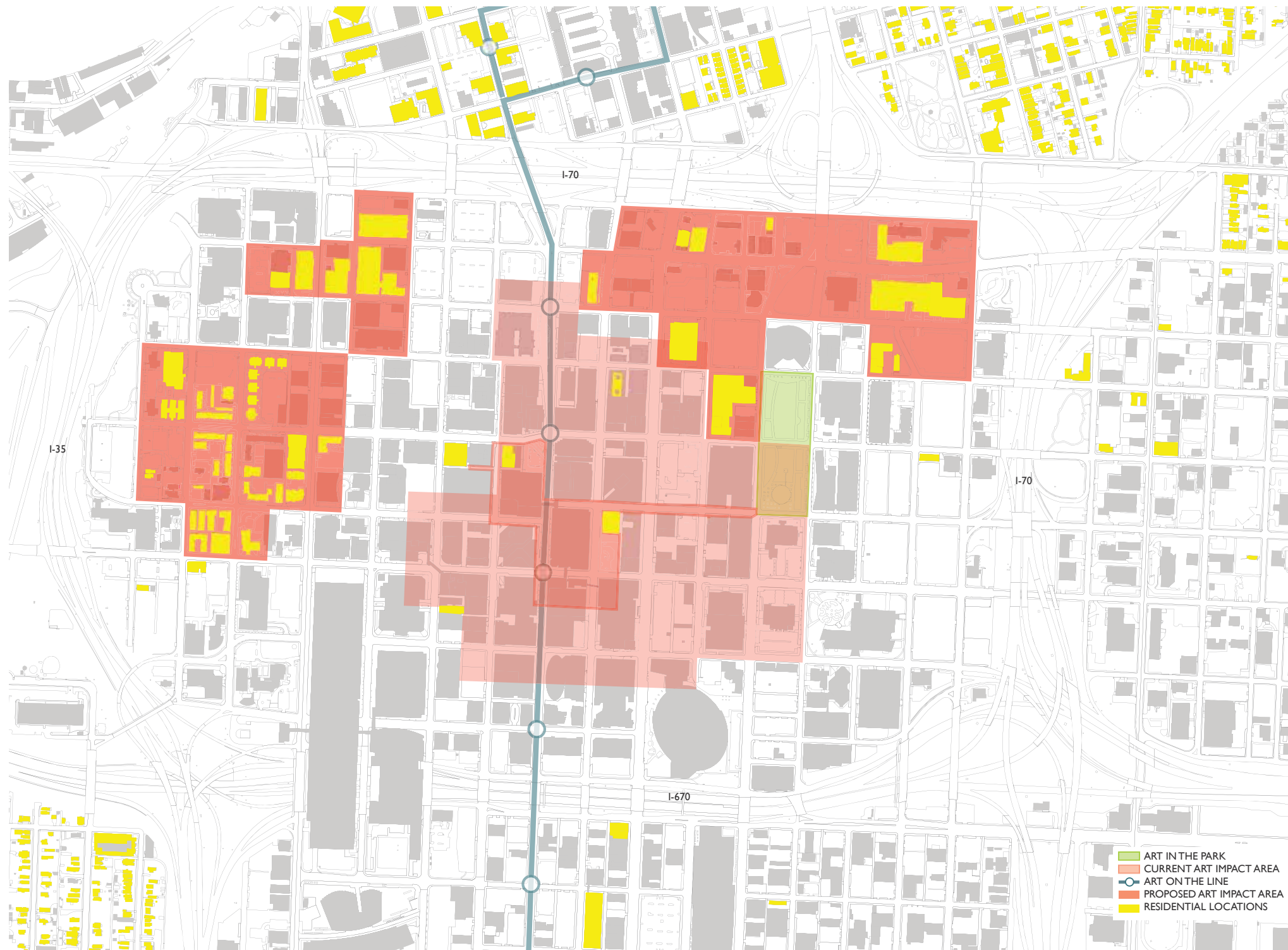


Currently Proposed Art in the Loop Temporary Impact Areas



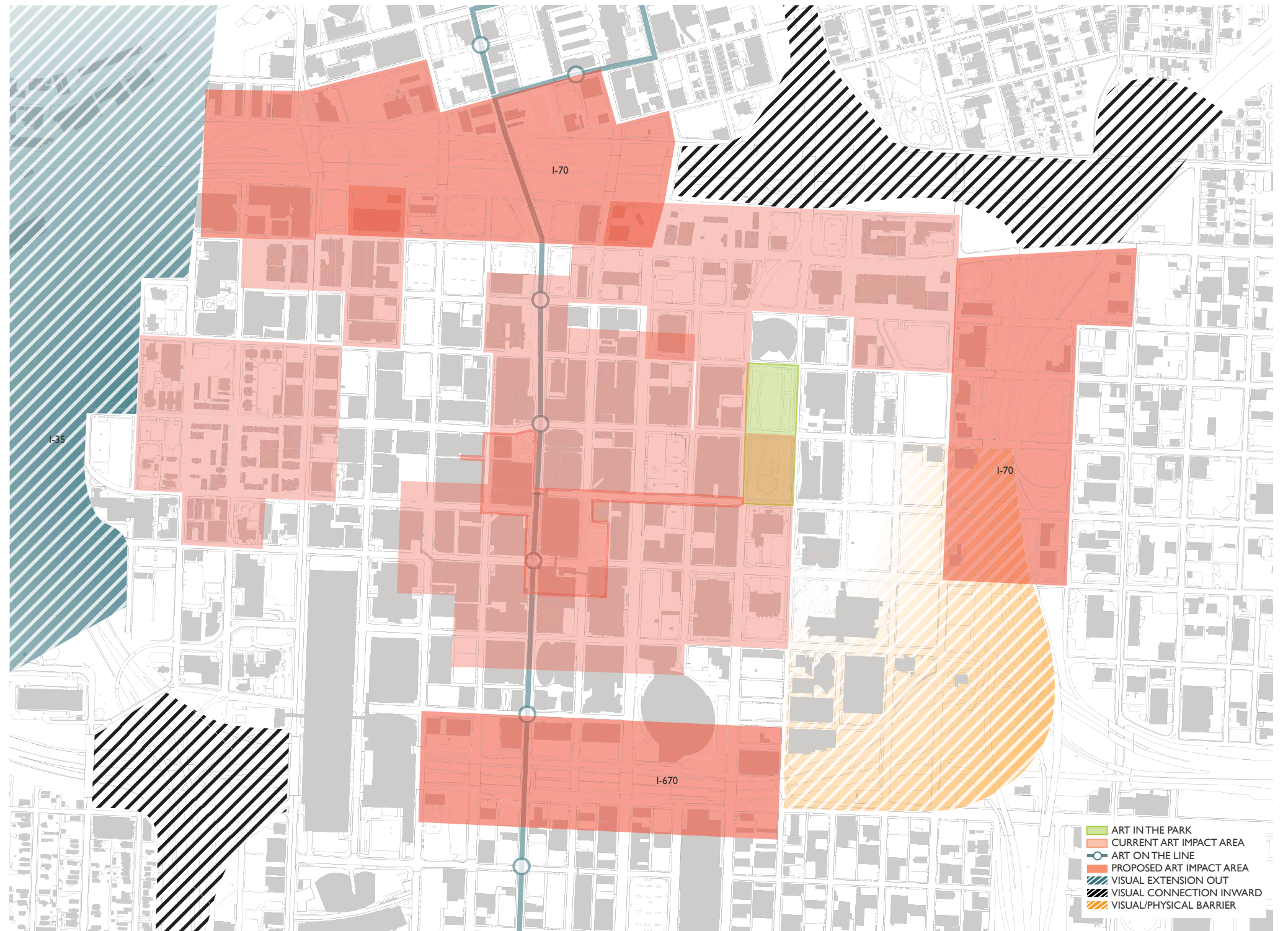


Expansion Strategy - Pedestrian Activity Zone

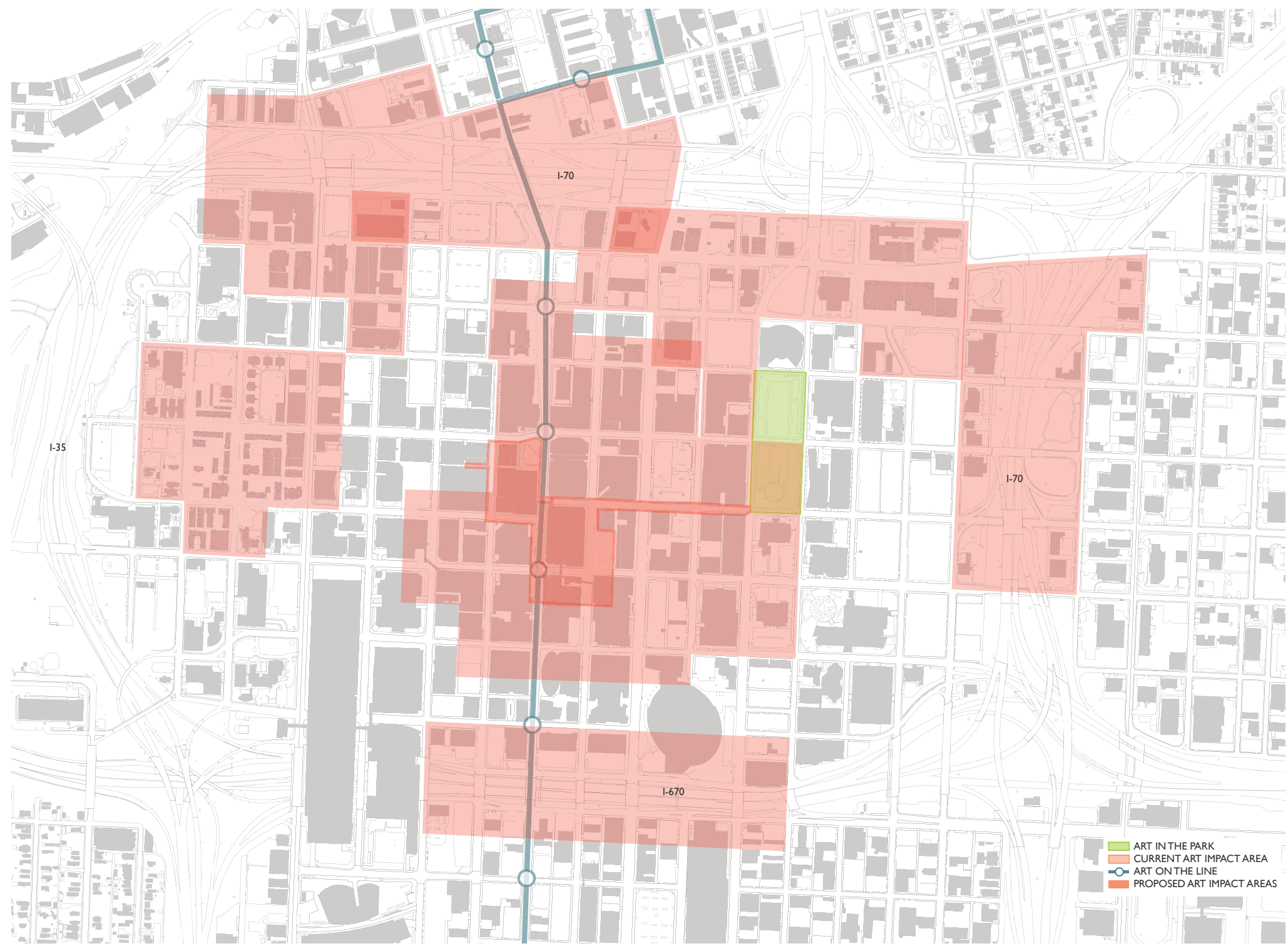


Expansion Strategy - Concentrations of Residential Populations





Expansion Strategy - Beacons into the Loop



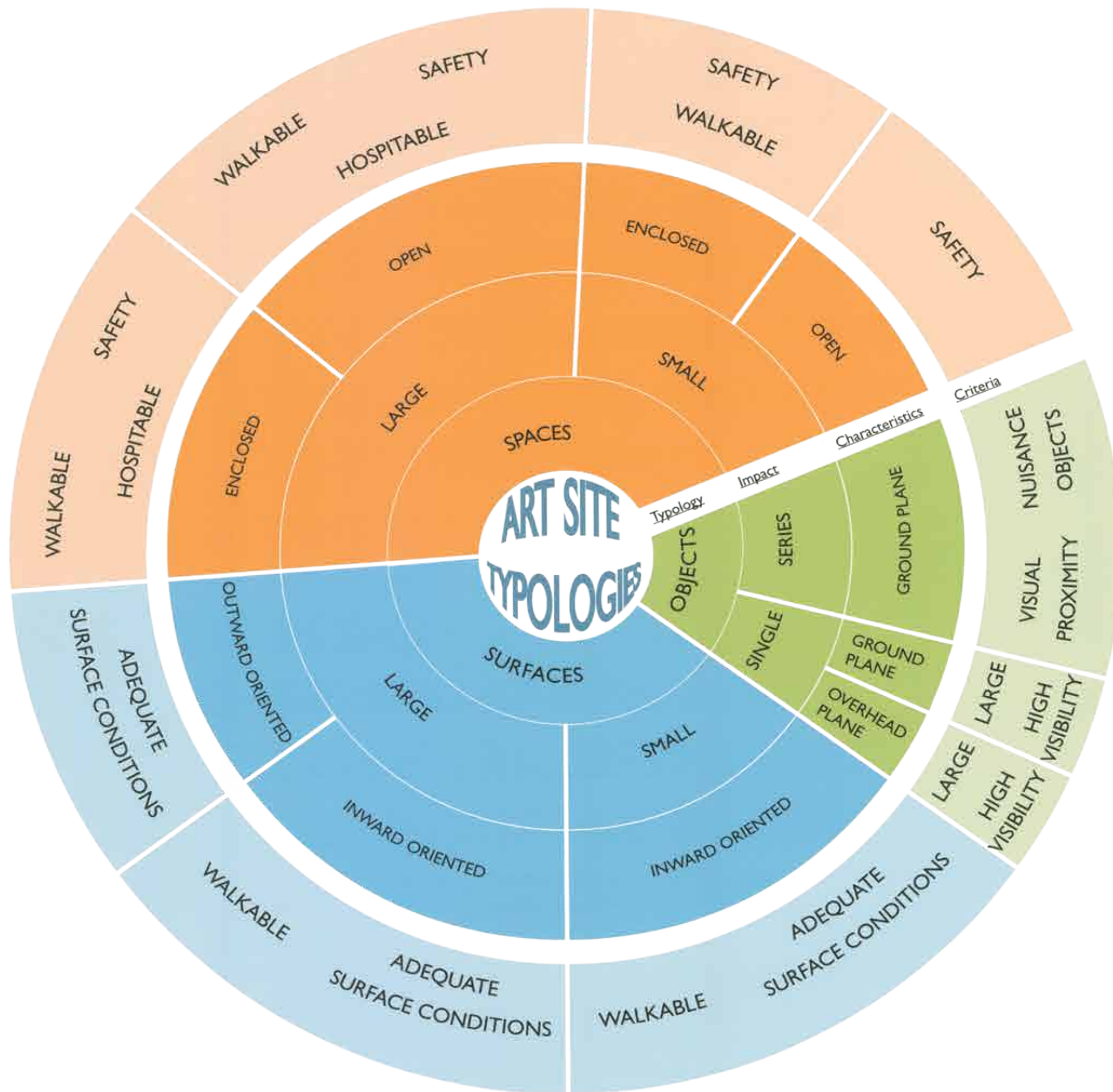
Increased Impact Areas Through Expansion Strategies







# TYOLOGY AND SITE SELECTION PROCESS



## Typologies and Site Selection Process

A “typology” describes the categorization of discrete components into related types. In this study, typology was first used to categorize potential sites. Each typology distinguishes different sites that house different kinds of art in distinct ways. It is a tool to think about how people will view and experience art in the city.

The typology started with the basic distinction between surfaces, such as a blank wall, spaces, such as an alley or terrace, and objects, such as a transit stop or utility box. This was then broken down further into categories of impact, such as large and small impacts, according to the size or number of the sites. The third tier of the typology breaks down the sites according to visibility characteristics, such as sites facing the center of the downtown loop or those facing outward from the center. The last layer of the typology considered includes environmental and access criteria such as the walkability, safety, and amenities of the surrounding area. This system was used to identify, describe, and ultimately prioritize the new sites analyzed in the study.

## Criteria Definitions

Safe areas - that have clear vantage points, adequate lighting, and/or sense of security

Hospitable areas - with seating, restaurants, and parks

Adequate surface conditions - with no salt damage, minimal degradation, non-crumbly material, proper drainage, and/or minimal surface residue

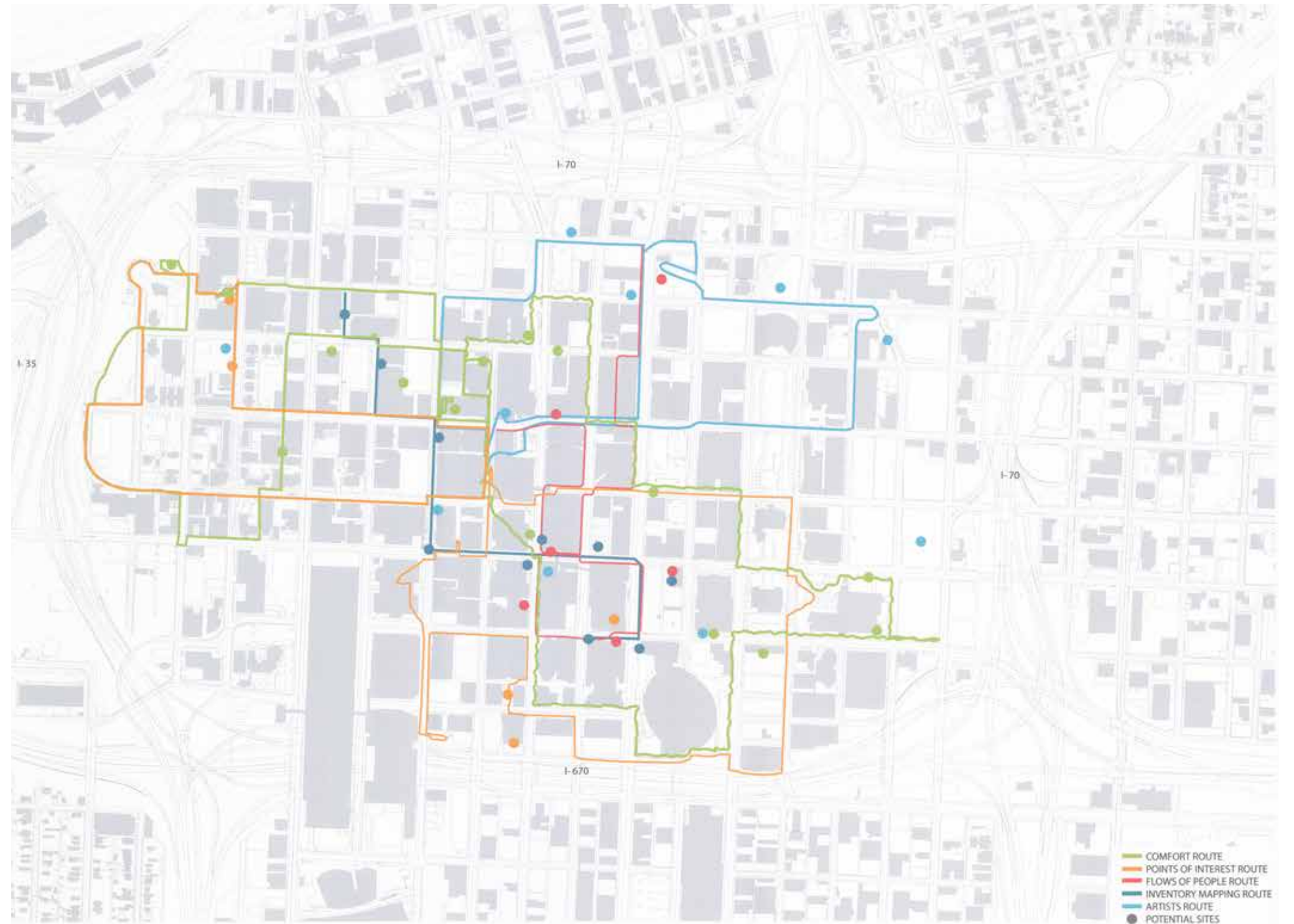
Visual proximity - visual connections to other sites

Nuisance Objects - current obtrusions to public right of way

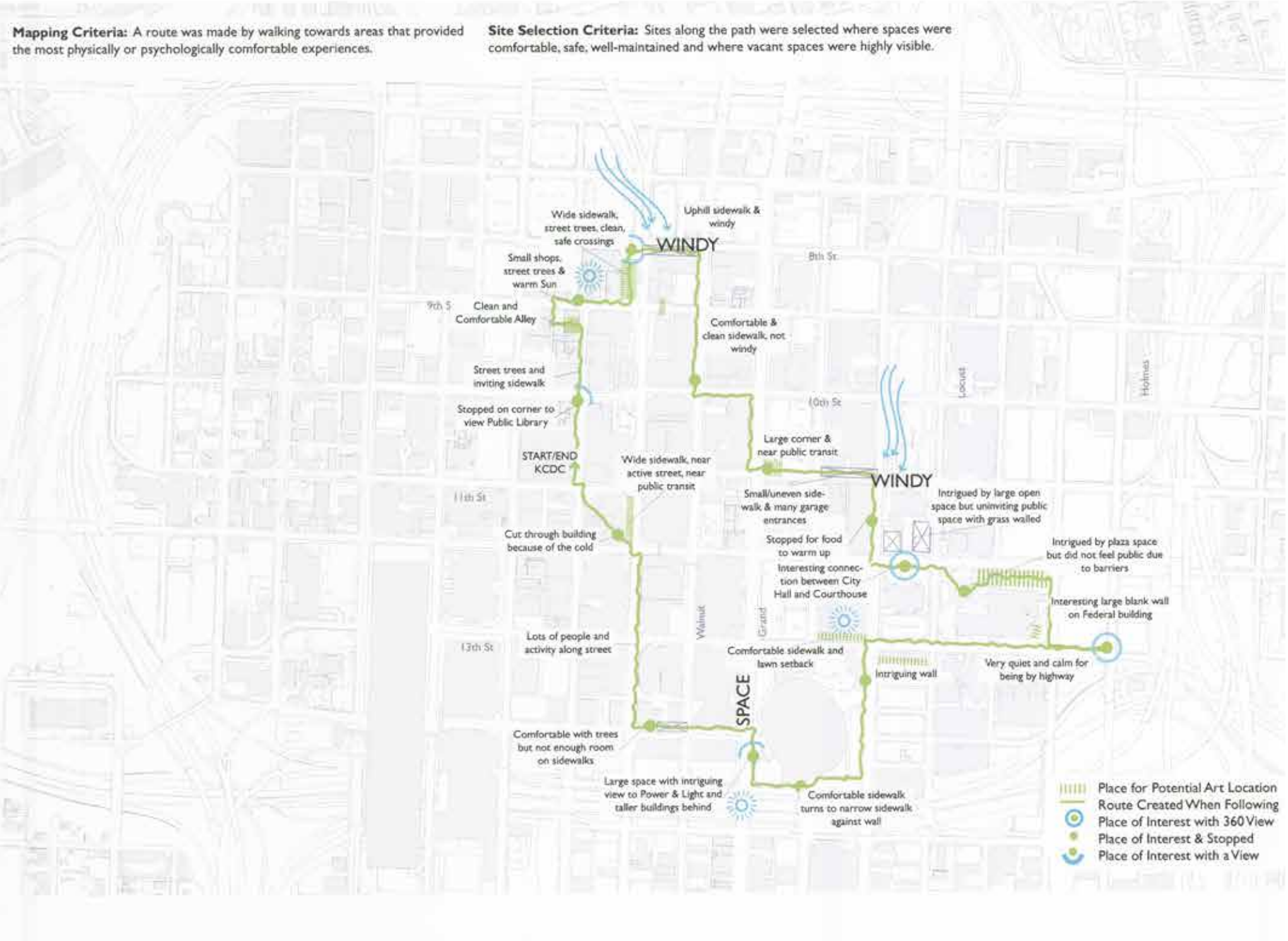


## Experiential Mapping

The city was explored first hand along routes that were determined by how one experiences the city with consideration for how one chooses a route. Along these routes, the typology was used to choose a variety of potential art sites.



Combined Experiential Mapping Routes

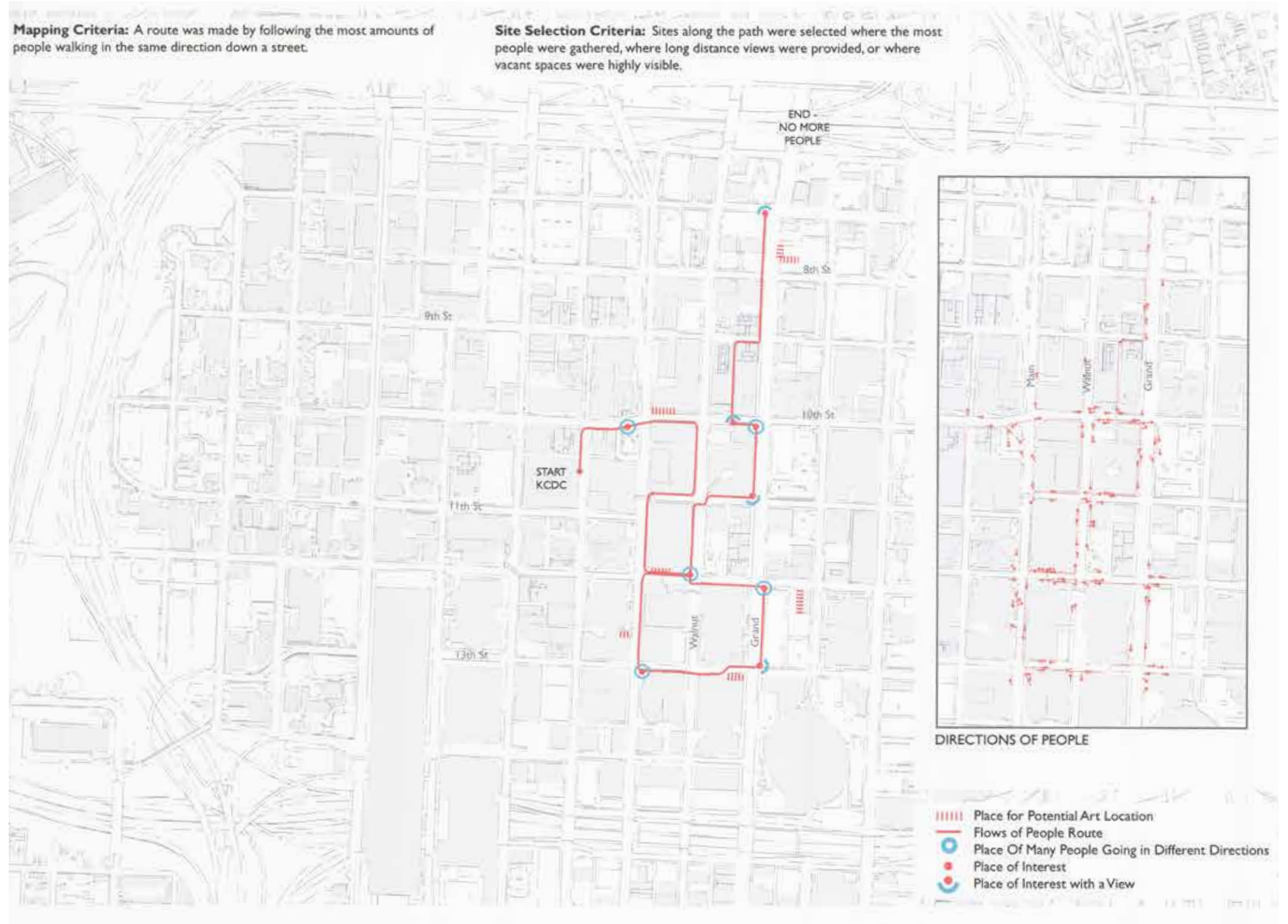


Experiential Mapping - Places of Comfort



**Mapping Criteria:** A route was made by following the most amounts of people walking in the same direction down a street.

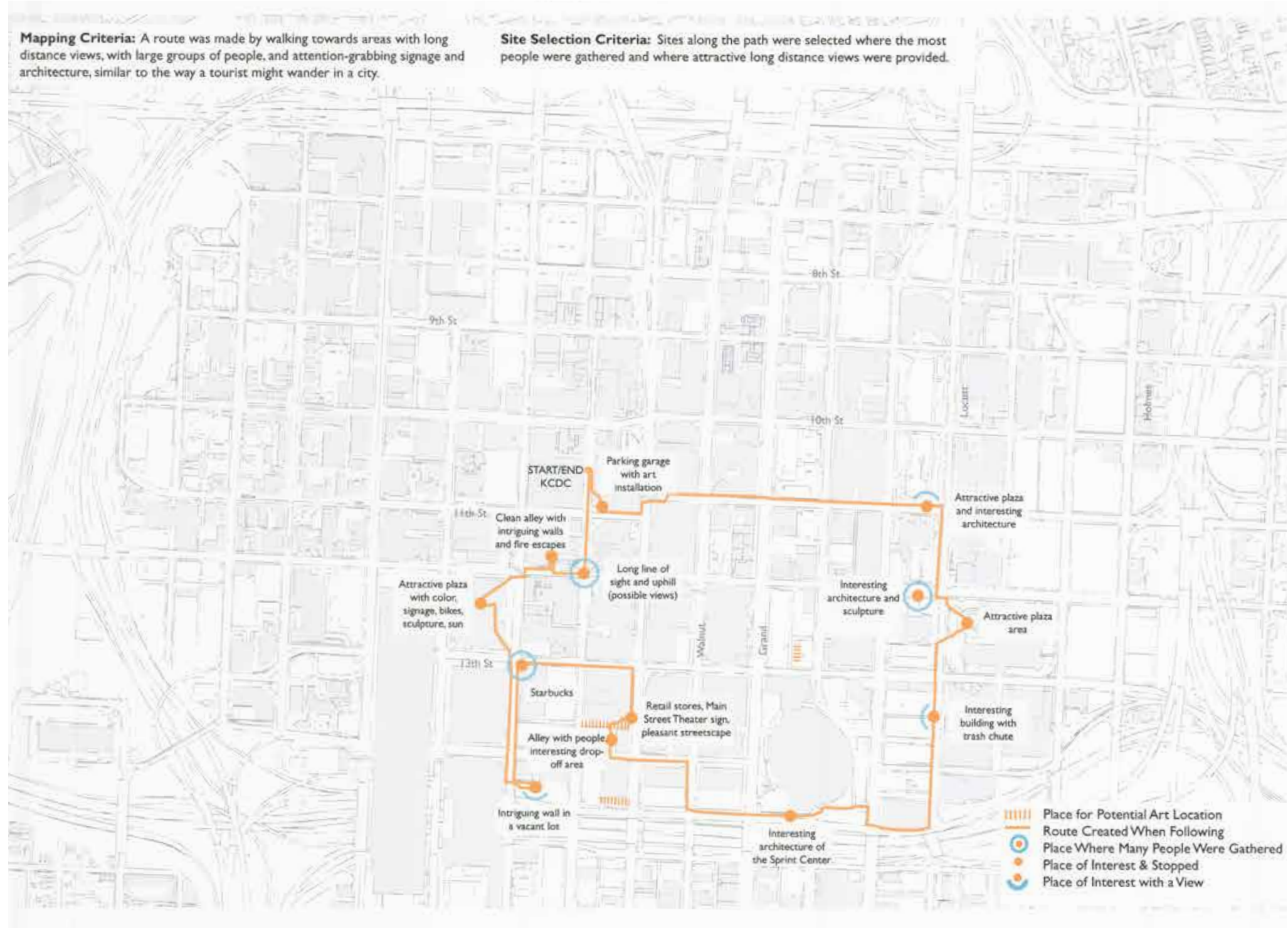
**Site Selection Criteria:** Sites along the path were selected where the most people were gathered, where long distance views were provided, or where vacant spaces were highly visible.



Experiential Mapping - Movement of People

**Mapping Criteria:** A route was made by walking towards areas with long distance views, with large groups of people, and attention-grabbing signage and architecture, similar to the way a tourist might wander in a city.

**Site Selection Criteria:** Sites along the path were selected where the most people were gathered and where attractive long distance views were provided.

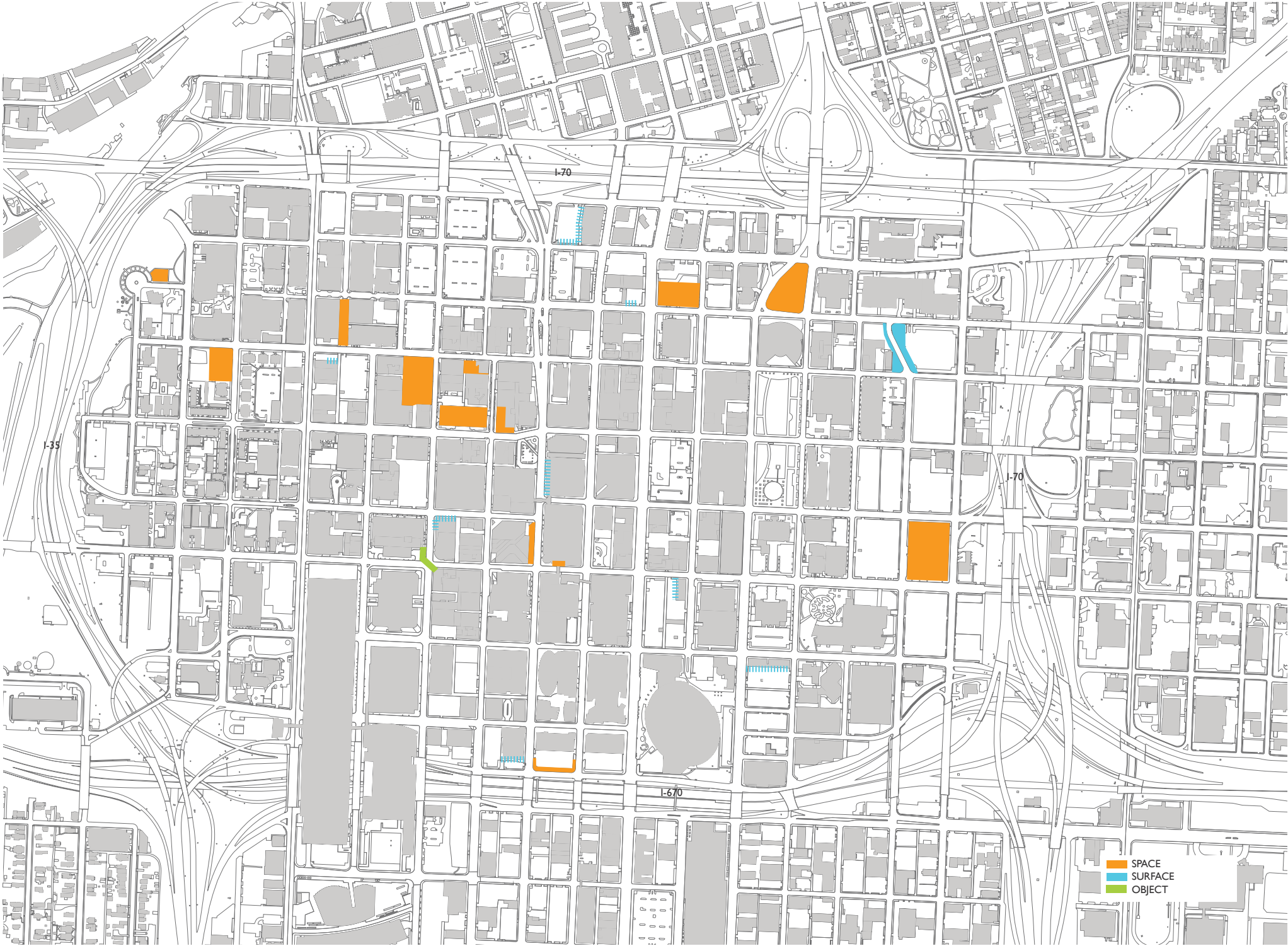


Experiential Mapping - Intriguing Places of Interest

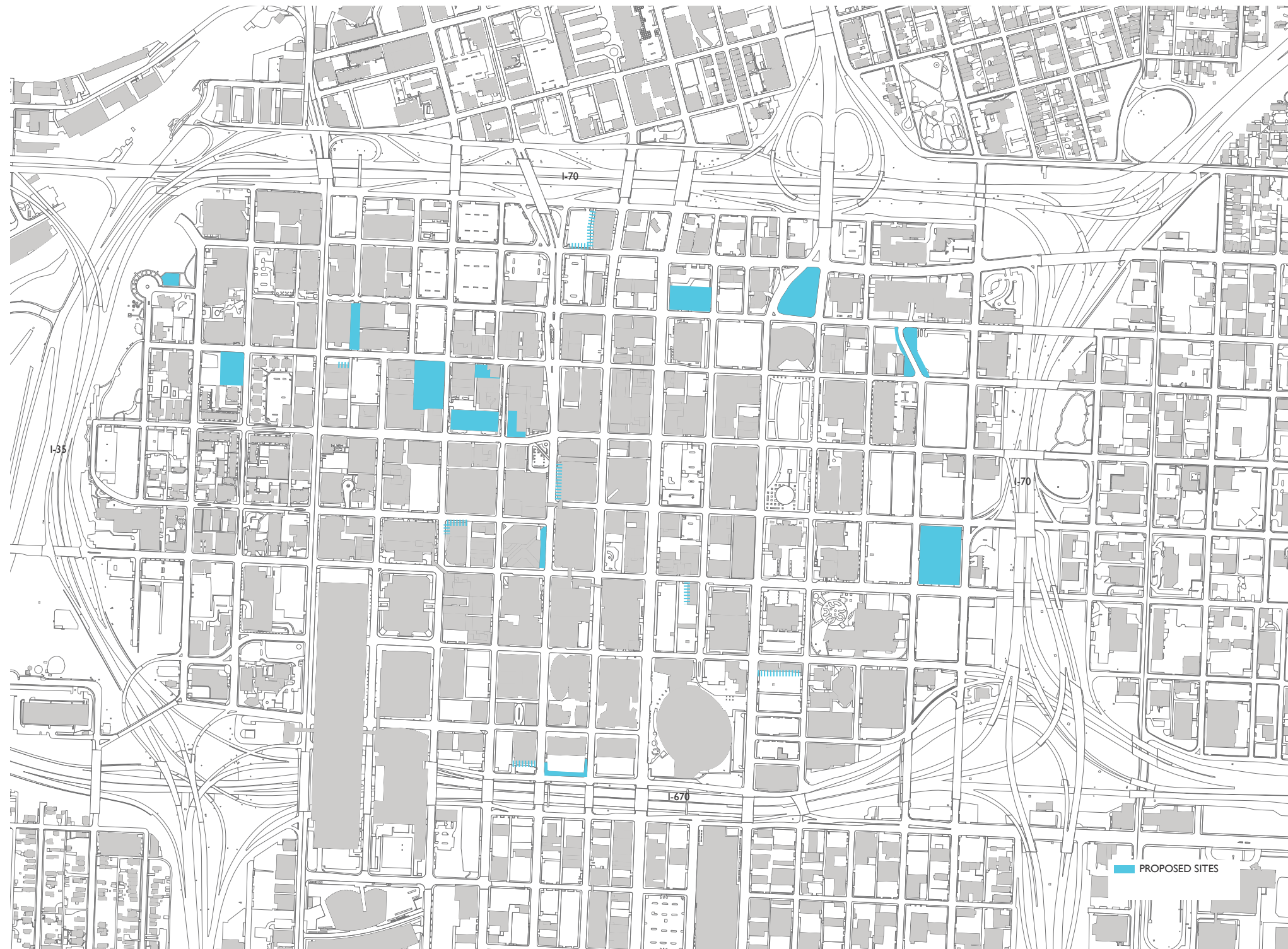


# Proposed Art Sites

This map shows potential art site locations identified through analytical mapping and experiential exploration. These sites represent an initial (unprioritized) plan for the future of Art in the Loop.



Proposed Sites by Type



Proposed Art Sites



## Case Study Examples of Spaces

These examples show the possibilities of what could happen within spaces around downtown Kansas City such as parks, terraces, plazas, sidewalks, alleys, pedestrian streets, parking lots, and vacant lots. Some of these public art examples include interactive art, suspended sculptures, 3-D installations, lighting and sound, and performance installations.



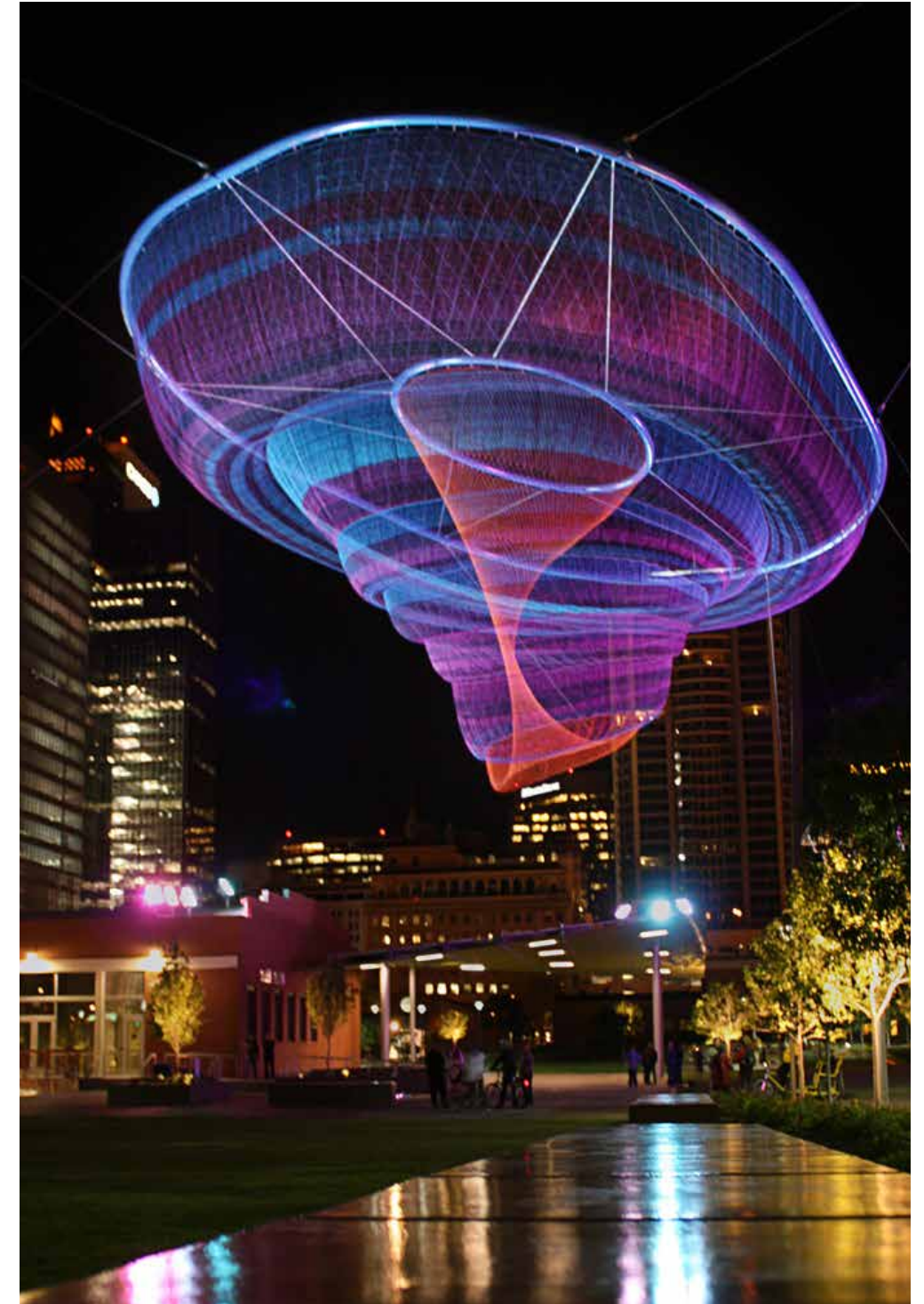
### Los Trompos (Spinning Tops)

Interactive setting on the Sify Piazza  
Artist/Designers: Hector Esrawe and Ignacio Cadena  
Atlanta, GA

Site Recommendations:

- Park Space
- Plaza/Terrace
- Wide Sidewalk

<https://www.high.org/Art/Exhibitions/Los-Trompos-Spinning-Tops.aspx>



### Her Secret is Patience

Aerial Structure suspended over Civic Space Park  
Artist/Designers: Janet Echelman  
Phoenix, AZ

Site Recommendations:

- Suspended over parking lot, park, street, or plaza

<http://www.echelman.com/project/her-secret-is-patience/>





## The Passenger

Public Wooden Installation  
 Artist/Designers: Arne Quinze  
 Mons, Belgium

Site Recommendations:

- Pedestrian friendly street
- Wide sidewalk
- Alley

<http://www.arnequinze.com/en/projects/detail/the-passenger>



## Prismatica

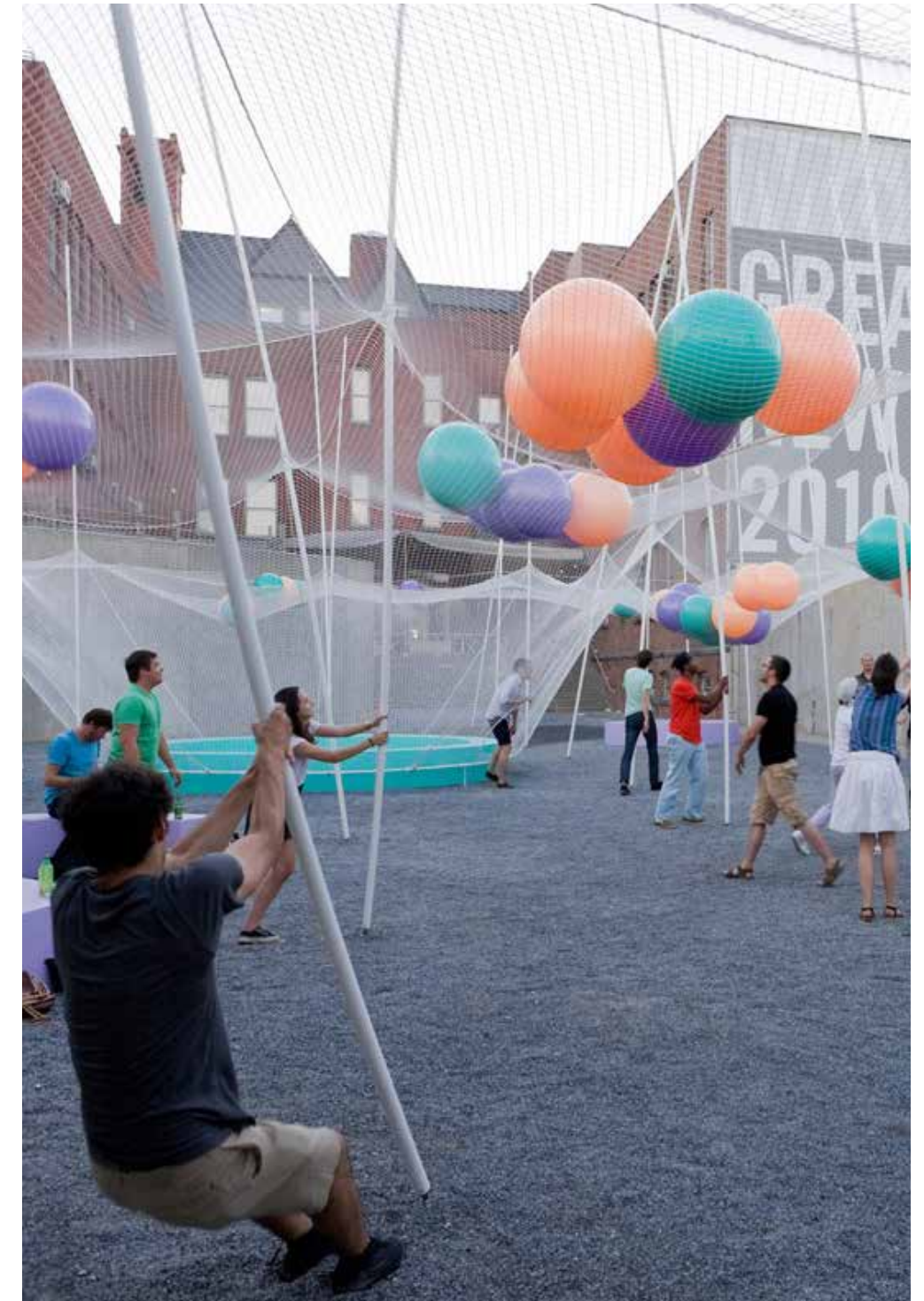
Interactive Kaleidoscope  
 Artist/Designers: RAW (installation design), ATOMIC3 + Jean-Francois Piche (lighting design), Dix au carre(sound design)

Montreal, Quebec

Site Recommendations:

- Sidewalk
- Plaza

[http://www.world-architects.com/architektur-news/submitted-works/Prismatica\\_2388](http://www.world-architects.com/architektur-news/submitted-works/Prismatica_2388)



## PSI MoMA Pole Dance

Interactive environment that provides structure for music, performance, and play

Artist/Designers: Solid Objectives

New York City, NY

Site Recommendations:

- Large open space such as a vacant lot or park

<http://www.momaps1.org/yap/view/13>



## Case Study Examples of Surfaces

These examples show the possibilities of what could happen on surfaces around downtown Kansas City such as building and architectural surfaces as well as ground plane surfaces. Some of these public art examples include video and light projections, murals, and 3-D installations.



### Expressive Words

Text projected onto buildings and other architectural structures

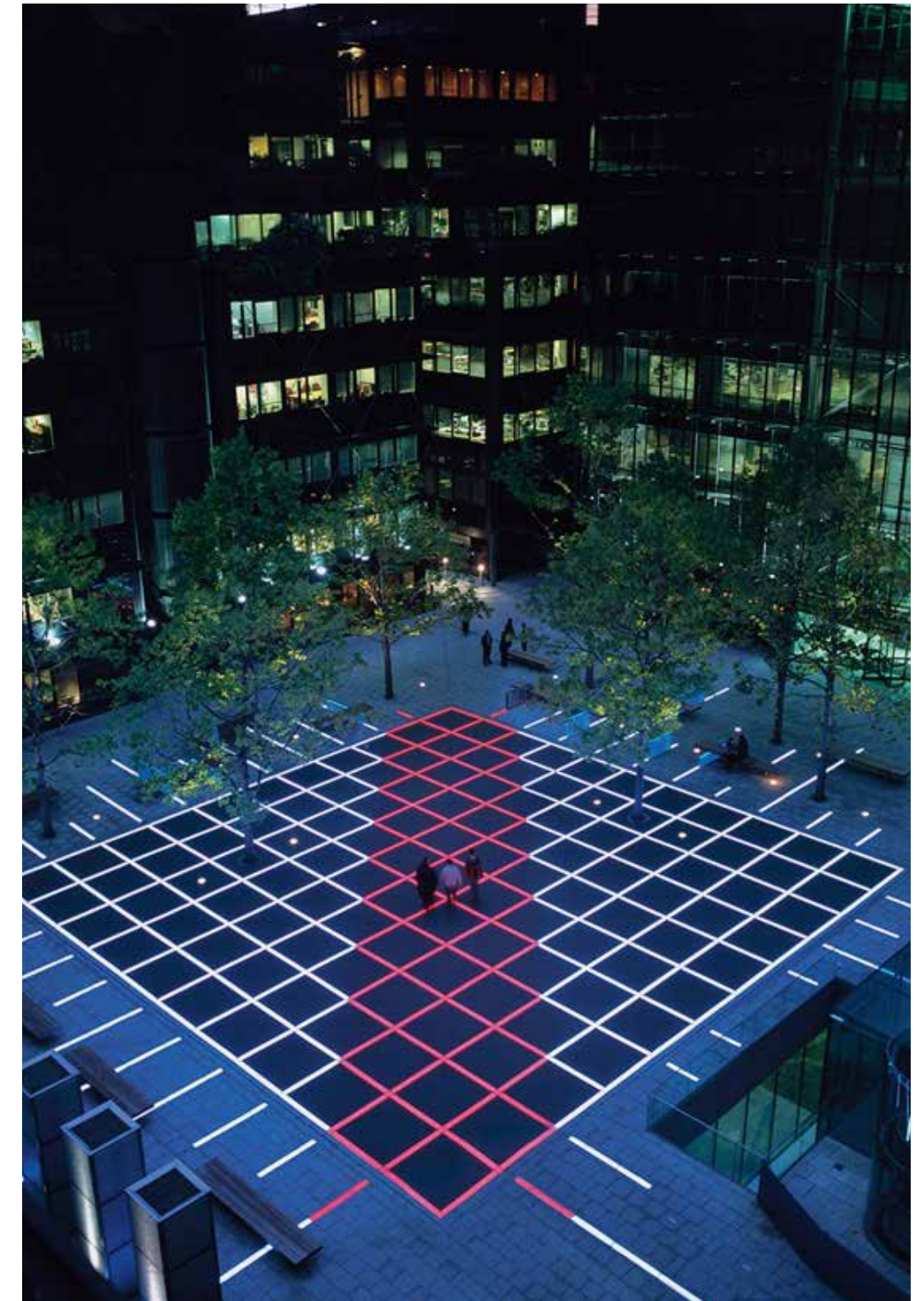
Artist/Designers: Jenny Holzer

London, England

Site Recommendations:

- Surface of buildings
- Ground plane surface
- Top of Parking Garage

<http://www.pbs.org/art21/artists/jenny-holzer>



### Finsbury Avenue Square, London

Illuminated Square

Artist/Designers: Maurice Brill Lighting Design

London, England

Site Recommendations:

- Terrace
- Sidewalk
- Plaza/Square

[http://artisticlicenceintegration.com/?page\\_id=163](http://artisticlicenceintegration.com/?page_id=163)





## The Sydney Opera House Light Show

Video and light performance on architectural surface

Artist/Designers: Vivid Sydney Lights Festival

Sydney, Australia

Site Recommendations:

- Architectural Surfaces
- Ground Plane Surface

<http://www.sydney.com/destinations/sydney/sydney-city/vivid-sydney>



## Wynwood Art Parking Garage

Art installation on parking garage

Artist/Designers: Goldman Properties work with local Miami artists

Miami, FL

Site Recommendations:

- Parking Garage
- Building Surface

<http://therealdeal.com/miami/2015/05/20/wynwood-parking-garage-passes-review-board/>



## Summer Kaleidoscope

With the Mural Arts Program in Philadelphia the artist painted a full scale kaleidoscope on the ground surface of Philadelphia's Park on the Parkway

Artist/Designers: Jessie Unterhalter & Katey Truhn

Philadelphia, PA

Site Recommendations:

- Building or Garage Surface
- Ground Plane on Sidewalk or Paved Surface

<http://www.muralarts.org/collections/projects/summer-kaleidoscope>



## Case Study Examples of Objects

These examples show the possibilities of what could happen on objects around downtown Kansas City such as transpiration stops, sky-walks, city utilities, and public amenities. Some of these public art examples include 3-D and sculptural installations.



### Chromatic Crystallization

Recycled plastic and colorful vinyl instillation that grows over arch at Westlake Park in Downtown Seattle  
Artist/Designers: Elizabeth Gahan  
Seattle, WA

Site Recommendations:

- City Utilities (ex. light poles)
- Transportation Stops

<http://www.elizabethgahan.com/#installations/cyuu>



### Blossom's of Hope Bus Shelter

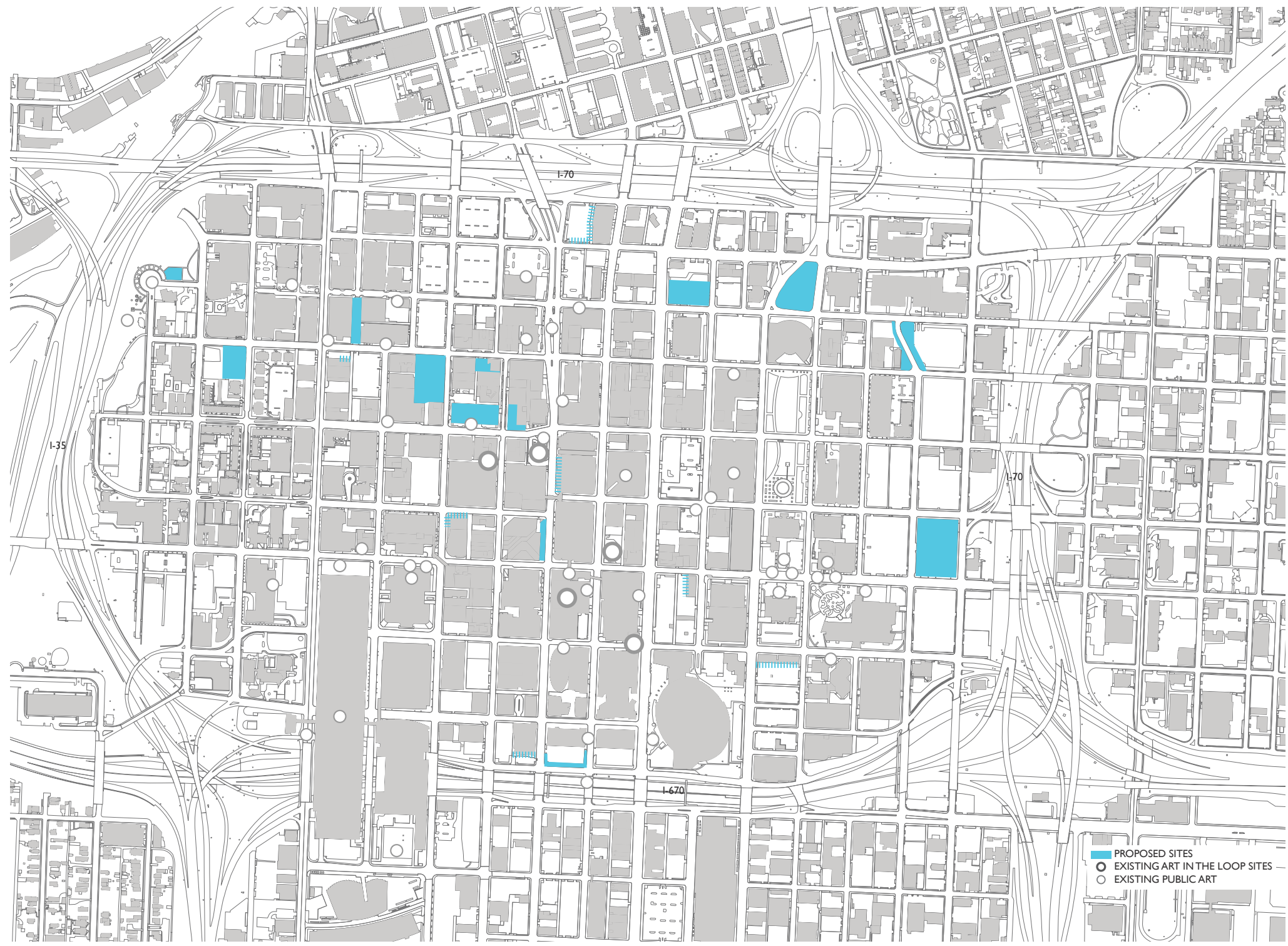
Sculpture incorporated with public amenity  
Artist/Designers: Marjorie Pitz  
Minneapolis, MN

Site Recommendations:

- Transpiration Stops
- Public Amenities

<http://inhabitat.com/duo-gards-blossoms-of-hope-bus-shelter-sprouts-in-minneapolis/>

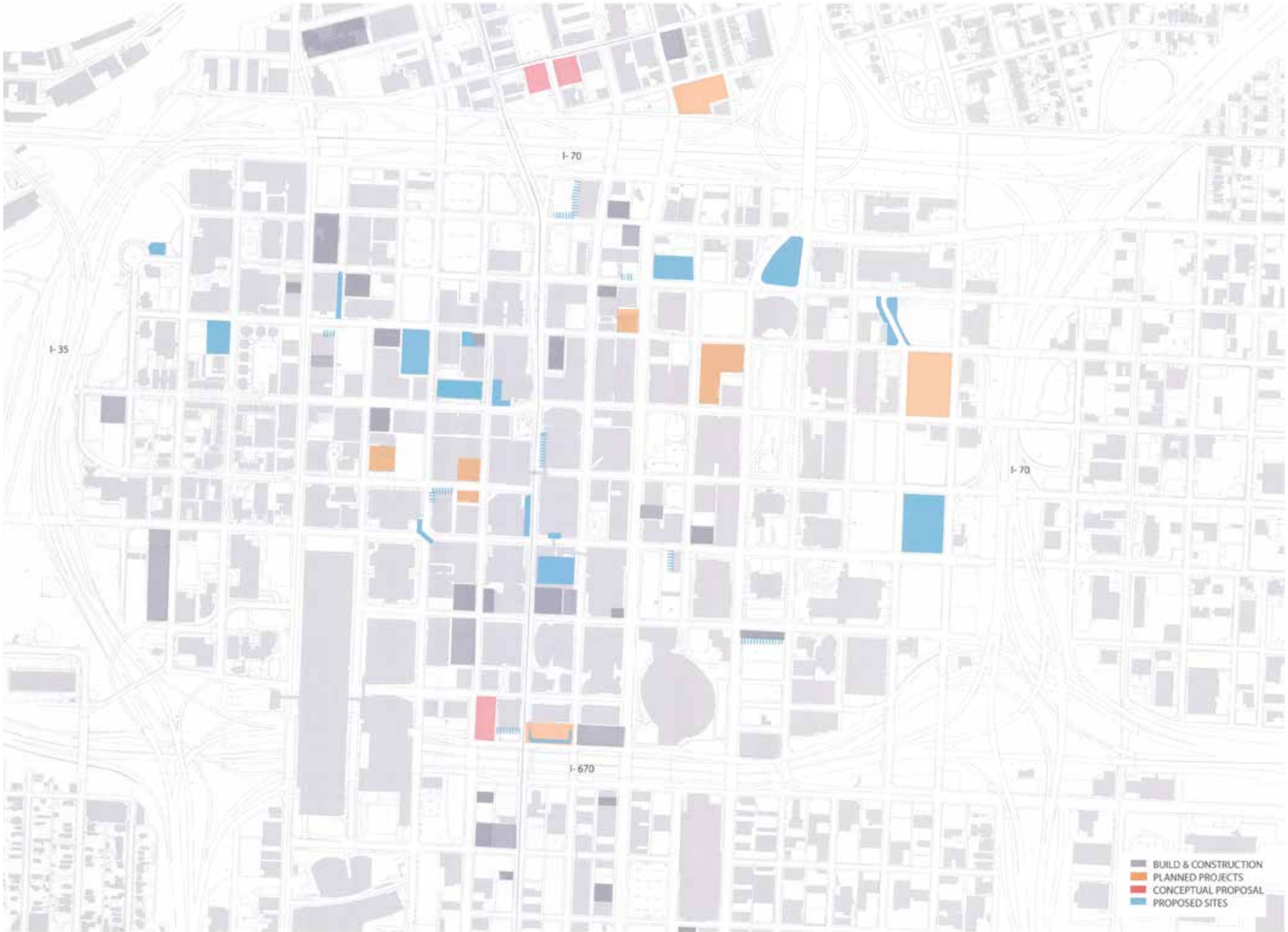




Proposed Sites and Existing Public Art

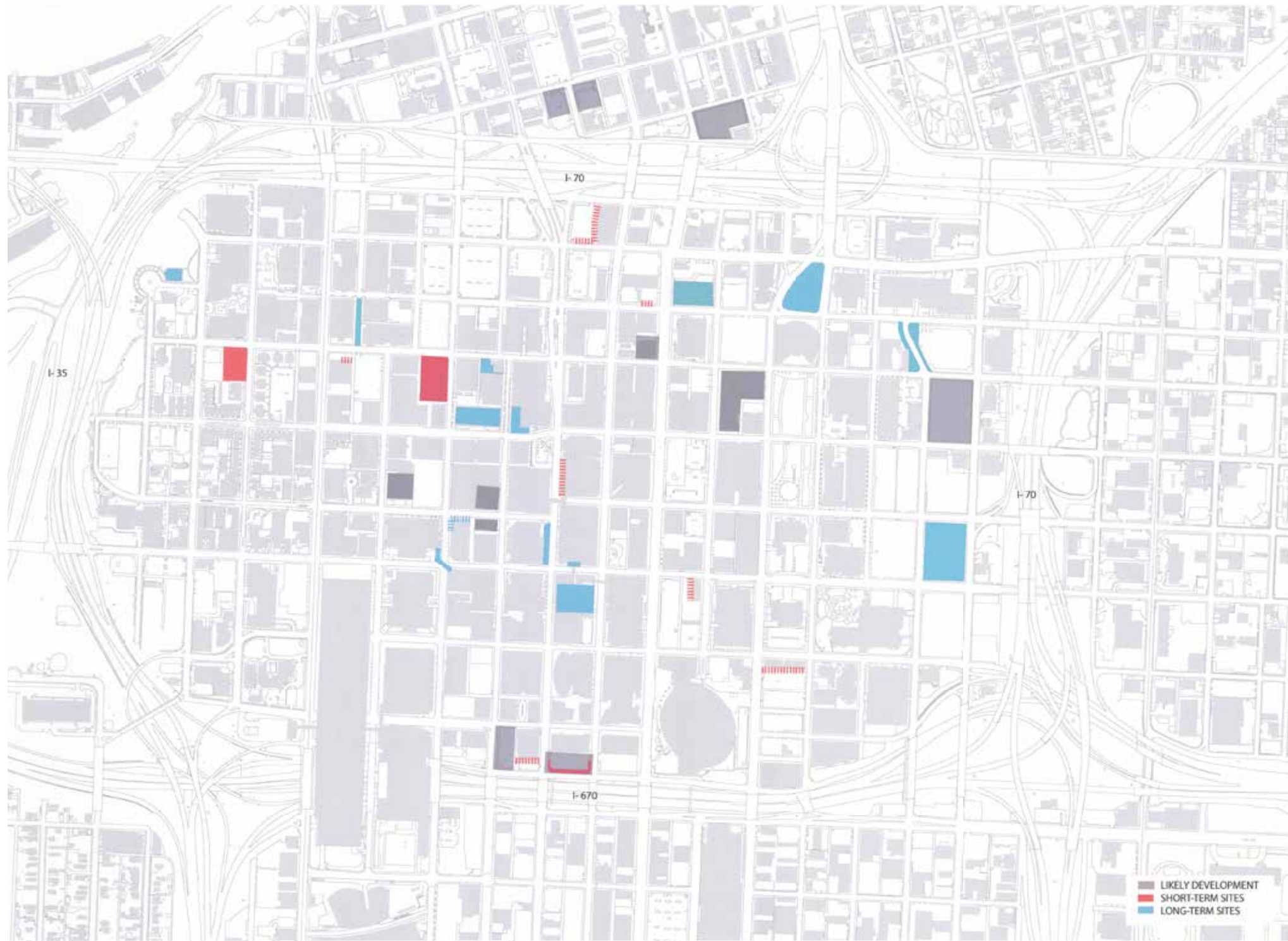
## Short and Long Term Sites

Planned property developments are shown to provide temporal data on the anticipated changes to each site. This information was used to rationalize how each of the sites could be a long term or short term site for art, depending on the impact from surrounding development.



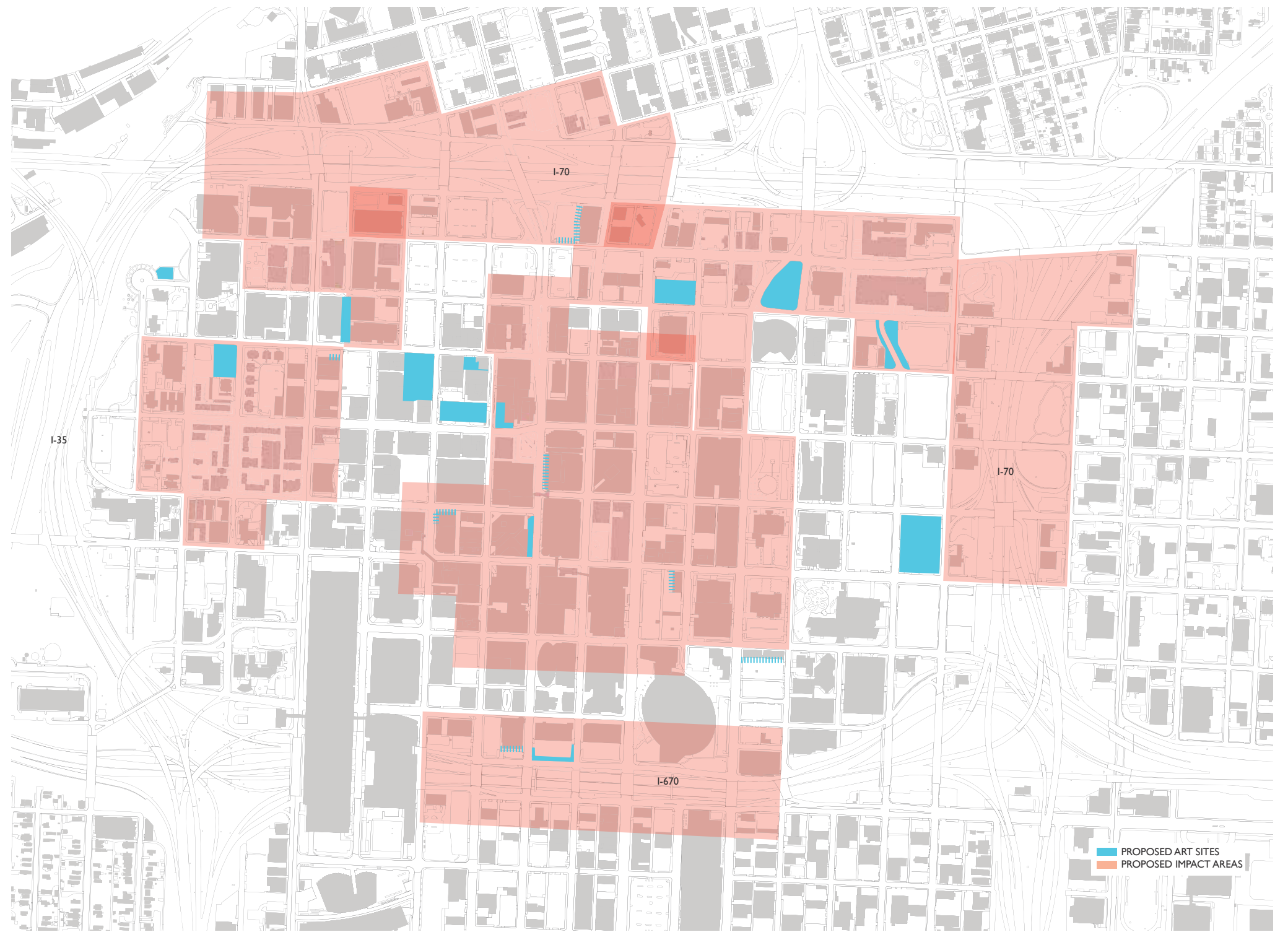
Proposed Sites and New Development



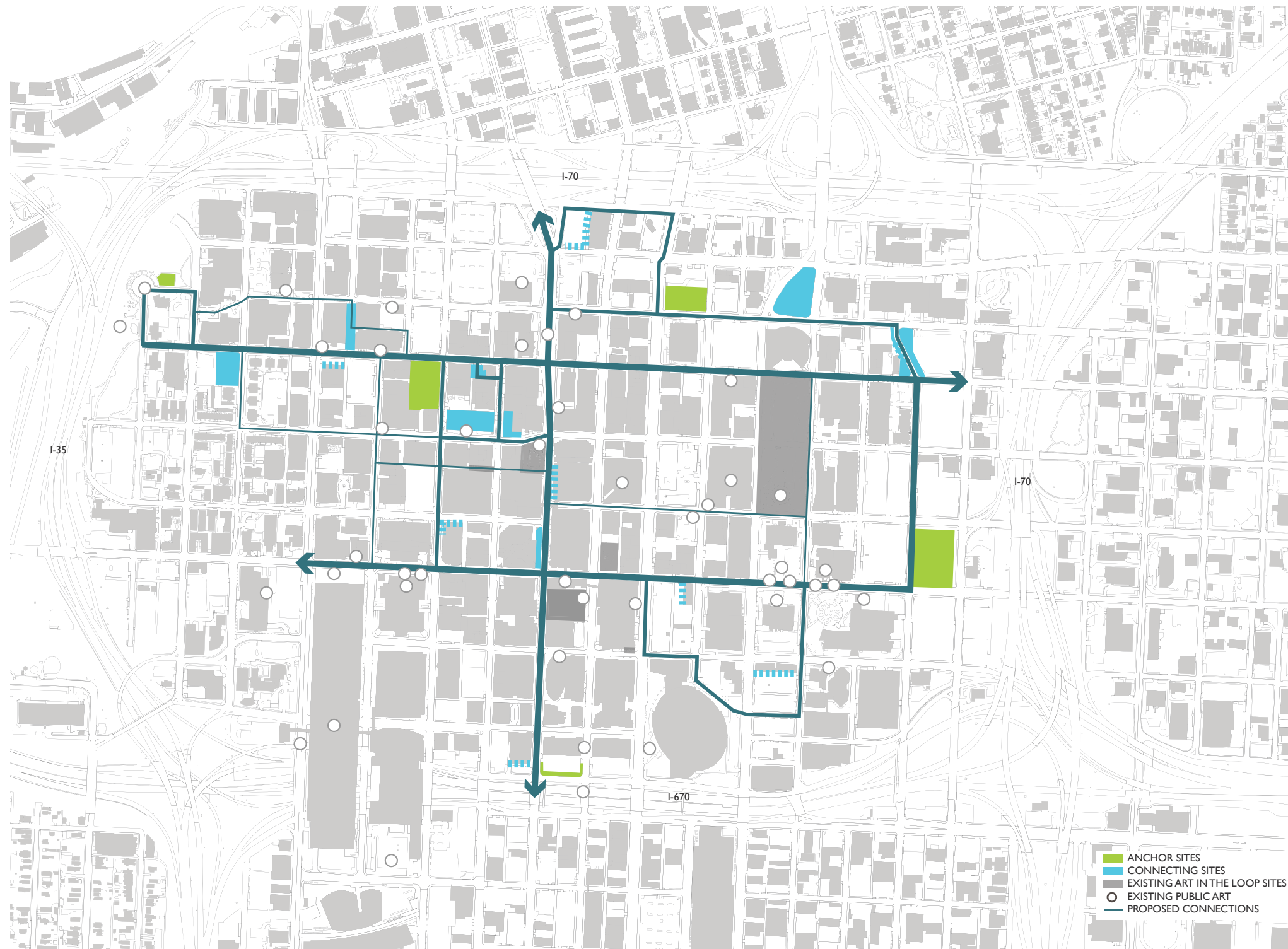


Short and Long Term Sites



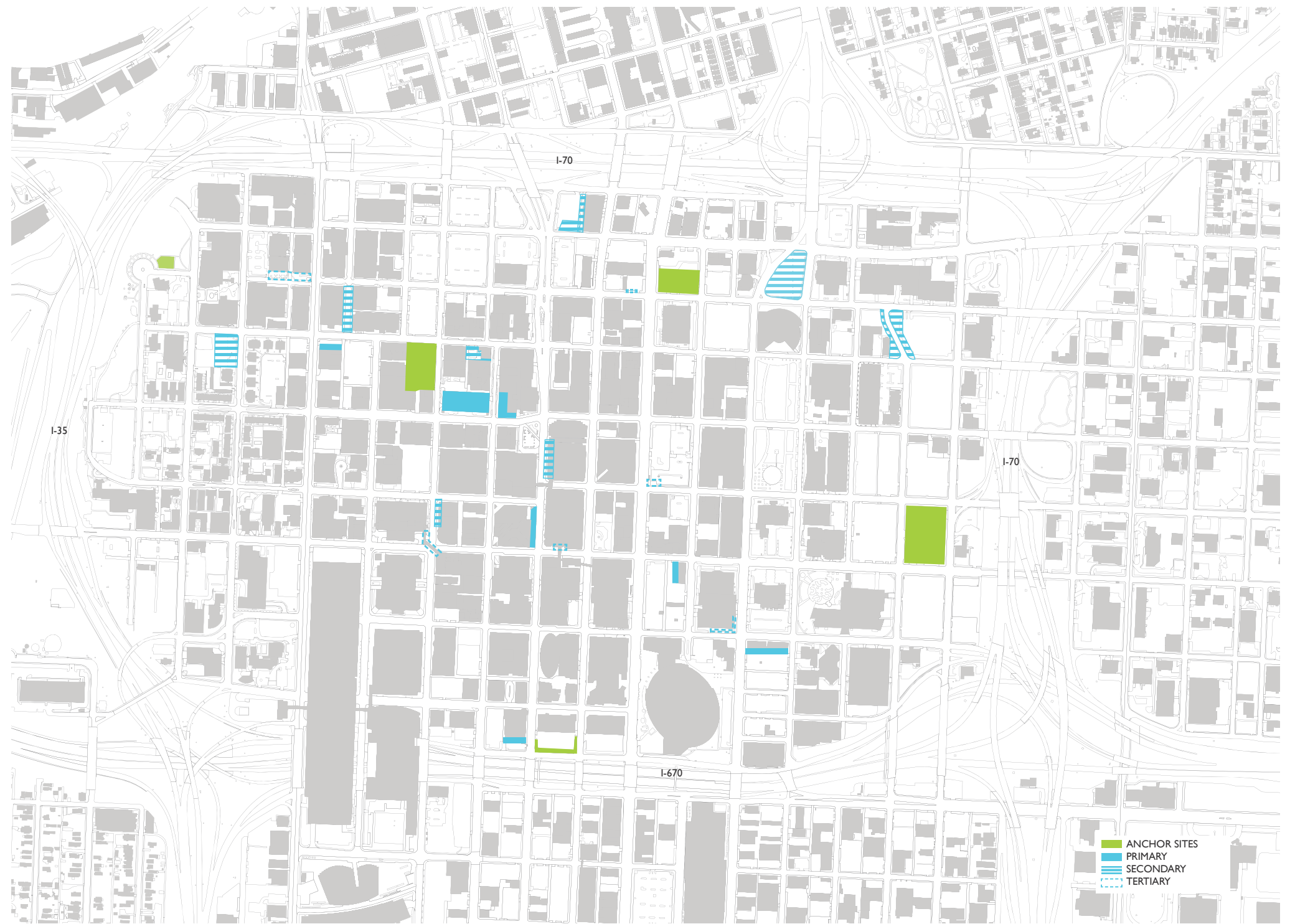


Proposed Sites Within Impact Areas



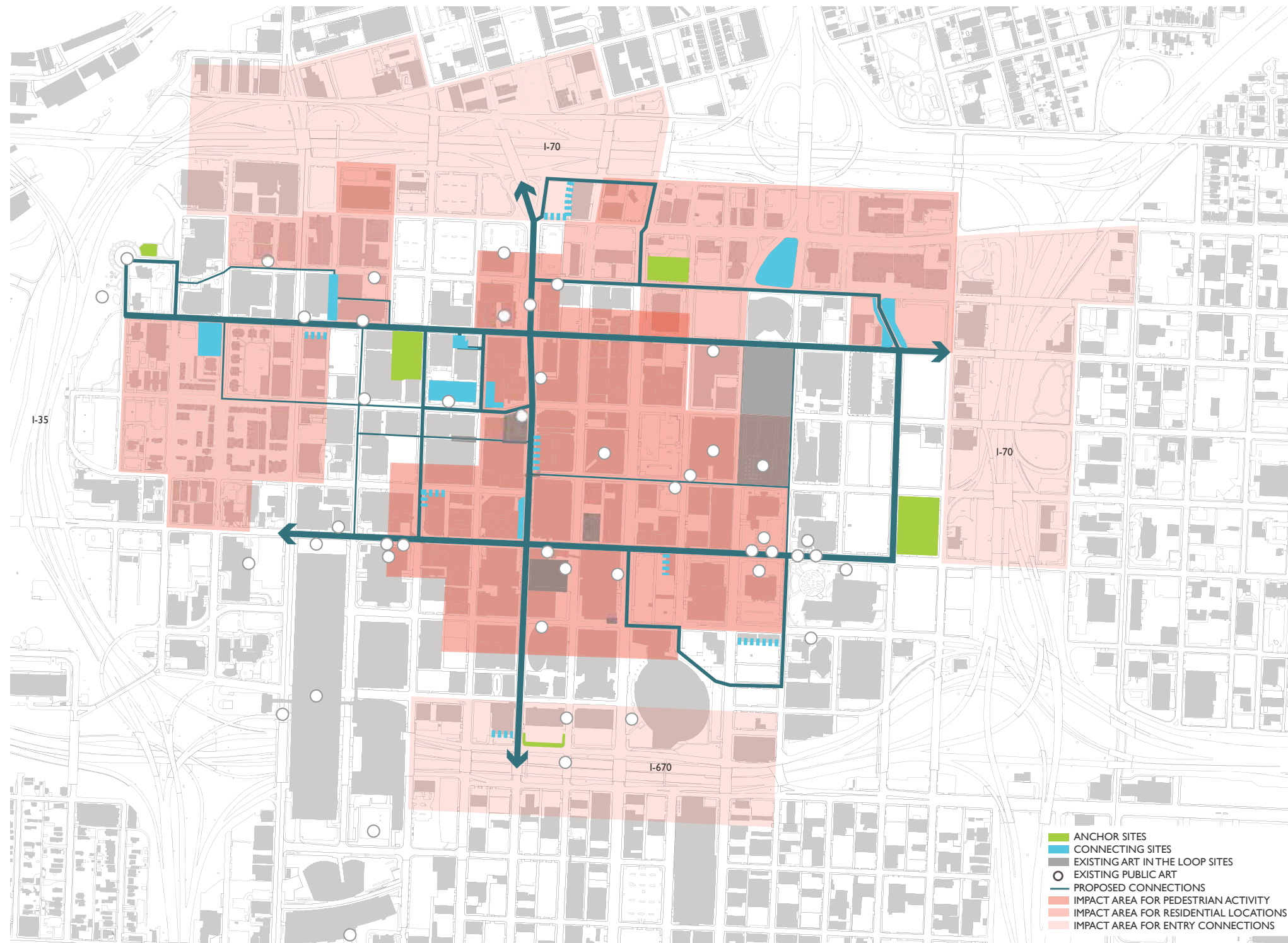
## Proposed Sites and Connections

The network of streets suggested in this map demonstrates new ways to explore and experience the city. This rethreading of urban activity draws upon the primary pedestrian corridors of Main Street, 9th Street, and 12th Street, using art to draw people down new pathways.



Hierarchy of the Art Impact





## Final Recommendations for Art in the Loop

- Considering the potential expansions to the Art in the Loop program, the following recommendations will help art make a larger impact by reaching more people, including new and under served audiences.
- The current two month program of temporary installations and performances should expand to year round art displays.
- The current media in which art is made for the program should expand to include more digital, video, and light displays.
- More art sites that are endowed and privately funded will allow for larger sites and art installations. More local companies should be invited in new ways to take part in the program by donating funds or resources.
- A more comprehensive perspective of the Art in the Loop will be made possible by adding representatives from different organizations such as the Kansas City Public Library and Mid America Regional Council to the Art in the Loop Board of Directors.

