

PUBLIC ART MASTER PLAN 2015





PUBLIC ART MASTER PLAN Table of Contents



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Introduction, Background and Goals

Art in Airports

THE PURPOSE OF THIS ART MASTER PLAN FOR THE PIEDMONT TRIAD INTERNATIONAL AIRPORT IS TO CREATE A SET OF GUIDELINES FOR THE AIRPORT TO INCLUDE ART, BOTH PERMANENT AND TEMPORARY, IN THE FACILITY FOR THE ENJOYMENT OF BOTH PASSENGERS AND PATRONS.

Art in airports around the United States and throughout the world has been prevalent for several decades. This implementation of art programs and site-specific art was meant to cure the “anonymous airport syndrome,” as public art expert Wendy Feuer stated, referring to the rather utilitarian building designs of the 1950s - 1970s. Regional airports around the globe are inviting artists to create designs and garner inspiration from the surrounding culture and landscape so that passengers and patrons can both identify their location and relate to their surroundings upon landing or arriving at their destination.

Public art installations in an airport terminal help passengers and visitors feel more comfortable and relaxed during their visit. Public art also provides way-finding opportunities and focal points that allow patrons to know where they are in an airport. Art installations also entertain patrons waiting for passengers to arrive or depart and welcomes passengers returning to their hometown.

PTI wants to welcome home our residents and leave a friendly and lasting visual impression for those visiting our area. As Kristy Trainer from the Edmonton International Airport said, “Artwork is one of the first indicators of what our city believes in.” In PTI’s world, that includes three major cities - Greensboro, High Point, and Winston-Salem - plus 12 counties; the reflection of an area more encompassing than any single city or town is essential. Public art will help us come together as a unique region of the southeastern United States.

Arrival at Piedmont Triad International Airport should be a bright welcoming experience for new visitors and old friends, through the display and installation of artwork that both captures the essence of the Piedmont Triad region and makes our area special.

The Piedmont Triad

What is the Piedmont Triad? The Triad is a specific area comprised of three major cities: Greensboro, High Point and Winston-Salem; a number of smaller cities and towns; and 12 counties: Alamance, Caswell, Davidson, Davie, Forsyth, Guilford, Montgomery, Randolph, Rockingham, Stokes, Surry and Yadkin.

This Piedmont Triad area is known for its rich history in agriculture, furniture, textiles and tobacco, its amazing Civil Rights history - from the Underground Railroad to the Woolworth sit-ins, its International Furniture Market and its pre-Revolutionary War settlements such as Old Salem. The Piedmont Triad also has a vibrant medical community, more than 20 colleges and universities and more than 200,000 students of higher education in the area.

The Piedmont Triad also excels in the visual and performing arts. Piedmont Triad International Airport wants to capture the special qualities that both define our region and make the Triad a wonderful place to live and visit, by sharing these iconic traditions with the passengers and visitors to our airport.

Airport History

From its humble beginnings in the 1920s, Piedmont Triad International Airport has grown to become an East Coast transportation hub situated at the heart of the Triad economy - a major economic driver, a partner with local businesses and the source for convenient travel to regional, national and international destinations.



The airport began as a pasture that noted racing pilot Captain Roscoe Turner called “the best landing field in the South.” The Tri-City Airport’s Lindley Field formally opened May 28, 1927. And in July of that year, the first passenger flew from the airport in a chartered plane to New York City.

In 1941, the North Carolina General Assembly established the Greensboro-High Point Airport Authority to own, operate and manage the airport in Guilford County.

During the 1940s, the U.S. Army Air Corps assumed control of the airport for the duration of World War II. The airport was a hub for the Overseas Replacement Depot, a refueling station and a training site for fighter and bomber pilots. The Army also built a second steel hangar and a control tower.



After the war, a decade of growth and planning set the precedent for strategic development of the regional airport. Significantly, the Authority purchased more than 900 acres of land around the airport to save it from other development. The Authority again lengthened

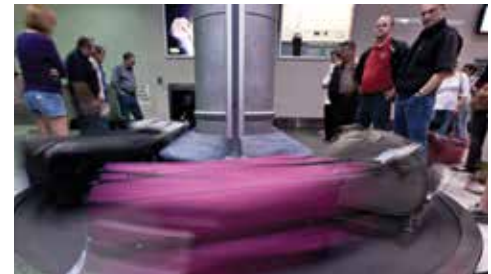
runways to accommodate newer aircraft, constructed a new air traffic control tower and installed an instrument landing system. In 1958, a new 34,000 square-foot terminal opened, featuring aircraft gates, a restaurant, bank, operations office and counters for tickets and rental cars.

Nine years later, in 1967, the Airport Authority adopted a \$63 million Master Plan – a package of dramatic changes that required the relocation of the entire airport terminal facility to the northwest area of the airport’s property, as well as runway improvements, a new terminal design and expanded general aviation and cargo areas.

The 1980s brought exponential growth. A new passenger terminal opened in 1982 and became the heart of today’s airport. In addition, the main runway was extended to 10,000 feet, making it the longest airport runway in the state.

In the 1990s and 2000s, PTI saw dramatic changes in both air service and investment at the airport, including the successful recruitment of the Federal Express mid-Atlantic sorting facility and the construction of a third airport runway.





HAECO Americas (Formerly TIMCO) was the first of PTI's current trio of maintenance facilities. One of the largest independent commercial jet maintenance and repair service providers in the United States, TIMCO began operating in 1990 at PTI, and now runs a 600,000 square-foot facility that services Boeing, McDonnell Douglas, Lockheed and Airbus aircraft.

PTI continues to play a central role in regional growth. Guilford Technical Community College Aviation Center at PTI expanded its training program for airline mechanics.

Honda Aircraft Co. selected PTI as its world headquarters and manufacturing location in 2006. Honda continues to move forward with the certification of its light business jet and is growing its facilities at PTI, including a research and development facility, a production facility and a maintenance repair overhaul facility.

With nearly 2 million passengers traveling through PTI each year, the facility continues to grow and evolve, and now looks forward to including art - both permanent and temporary - in its future plans.



Piedmont Triad International Airport Mission Statement

1. To provide the best possible passenger experience
2. To foster economic development
3. To be a model of fiscal management

Public Art Master Plan Goal

The goal of the PTI Public Art Master Plan is to capture and convey the diversity, creativity and history of the region through public art as a means to welcome and honor the patrons of Piedmont Triad International Airport.

Organizing Concept

Art that captures the spirit of the Piedmont Triad

Organizing Principles

1. The PTI Public Art Program will work to give travelers a true sense of the Piedmont Triad and enhance the airport patrons' time at PTI by telling the story of the region's identity in a creative way.
2. The PTI Public Art program will include a range of projects: permanent sculpture, site-specific works of art, architecturally integrated projects, temporary exhibitions and performing art.
3. The PTI Public Art Program will encourage strategic partnerships with resources from corporations, foundations, cultural and educational institutions and individuals.
4. The PTI Public Art Program will strive to include art in future facility design and construction plans for the Piedmont Triad International Airport and grounds.



Funding Sources

1. **Airport Authority Initiated Project** - The Authority allocates funds to devote to art installations through construction projects from the Master Plan (e.g., future terrazzo flooring designed by an artist for concourses).
2. **Public/Private Collaboration** - The Authority works to bring art to the airport through area organizations such as local family foundations, community institutions, and individual donors, as well as collaborating with various area colleges and universities on gifts or loans of site-specific sculpture. These projects will be funded from artist selection, fabrication, installation and a maintenance fund donation requirement by the collaborating group. The artwork and/or gift approval process will go through the Airport Public Art Advisory Committee (APAAC) and the Airport Authority Executive Director.
3. **Other funding** - The APAAC searches for funding through grant applications or direct donations to the Airport Authority for specific projects or programs.

Implementation and Logistics

Airport Public Art Advisory Committee (APAAC):

APAAC will advise the Airport Authority on matters related to the inclusion of art in the airport including public art collection policies and procedures; artist and/or art selection; ad hoc artist selection panels and processes; commission and placement of artwork; approval of gifts of art to the airport; conservation, maintenance, and deaccession of art; and management of the Artwork Site Priority Plan. The committee will be charged to review and advise the Airport Authority on artwork projects.

The APAAC members will be selected by the Airport Authority Executive Director and will meet on an as-needed basis including, but not limited to, two official meetings per year. The Committee will be comprised of at least seven members: one from each of the major cities in the Piedmont region, specifically from arts-oriented groups or those with significant art interest; a member of the Airport Authority Board; two regional arts professionals; and an Airport Authority staff member. More members can be added as necessary, taking the entire Piedmont region into consideration for their selection. Attention will be given to ensuring diplomacy, cultural diversity and geographical parity.



Administration:

The administration of the Public Art Program and APAAC will fall under the Marketing Department of the Airport Authority. Airport Authority staff may hire a public art consultant to manage specific projects for the airport or, if the project is initiated by an outside organization, their liaison/consultant will work with Authority staff and APAAC on all artwork issues and installations. Temporary art exhibitions or displays will also be subject to APAAC review. The Airport Authority Executive Director will maintain final approval for any proposed art displays, exhibitions or permanent installations.

Note: Any permanent projects or gifts of art to the Airport Authority will include a donation to a fund for the conservation and maintenance costs of that particular artwork, projected as 5–15% of the total project cost.

Artist Selection Panels:

An ad hoc Artist Selection Panel may be created for any major Airport Authority project as well as projects initiated from outside entities by APAAC. Each public art project may use a separate panel to review and/or recommend artists for art projects to the APAAC and the Airport Authority Executive Director. An Artist Selection Panel should consist of four to six people: two APAAC committee members and at least one or two local arts professionals, a member of the Airport Authority staff or Board, and, if applicable, up to two members of the donating group and/or the architect of the project. Again, attention will be given to ensuring diplomacy, cultural diversity and geographical parity on every project.



Art Selection Process

Art Selection Process

Artwork for each project will be chosen by the APAAC or an ad hoc Artist Selection Panel selected at the discretion of the APAAC. The liaison/consultant hired for the selection process and, if necessary, the management of the fabrication and installation of artwork will attend and oversee the meetings, but will not vote. The method of artist selection will be recommended by APAAC and the consultant, based upon time constraints and specific site and project requirements. Final approval of all artwork will be given by the Airport Authority Executive Director.

Funding for the Artist Selection Process will be incorporated into the overall artwork fabrication and installation budget. If the project is introduced by an outside institution, that institution will provide for the public art consultant, the artists' proposal funds and administration of the selection process. If the Authority chooses to incorporate art into a facility upgrade project (e.g., terrazzo flooring project), the Authority will fund the selection process.

Four types of selection process methods are described below, including when each method is used and how it works. In addition, a process for developing temporary art projects is reviewed below.

1. Interview (Request for Qualifications - RFQ) - An artist(s) is selected to join the design team at the early planning stages of a project. The artist(s) will work with architects to design the airport's public spaces and suggest design ideas as well as possibilities for art applications. This selection process should be used for any long-term expansions. The artist(s) can be involved in the design from the beginning, and may propose artwork within the architectural plans (e.g., railings, benches, lighting, flooring) as well as identify sites for commissions.

The staff/consultant researches appropriate artists and/or can issue a "Call to Artists" on national and local levels as the project directs. To follow correct procurement procedures, an "open call" to artists must be made if the funding originates from the Airport Authority's budget. The project would be publicized regionally and/or nationally describing the project, budget and schedule.

Artists are invited to submit images of their work and a resumé to be included in the pool of artists for initial review by the APAAC or an ad hoc Artist Selection Panel. The panel selects several artists to visit and interview at the PTI site. Potential artists are given a small honorarium for their time and are compensated for travel expenses. The interview should be attended by a representative from the architectural firm selected by the Authority for a given project, if applicable. The architect's input is important to ensure that all parties are willing and enthusiastic about working together. The selected artist(s) will work with the architects to develop art plans for the facility. Artists should be paid an agreed-upon flat fee for participation in the design effort. The design artists may continue to create site-specific artwork for the terminal. Some art design elements will be integrated with the overall plans; in other cases, art sites will be identified directly on the plans.

2. Limited Competition (Request For Proposals - RFP) - Site-specific art for a particular airport space is selected through proposal reviews - a widely used method of selecting artists for public art projects. This is an appropriate selection method for placing artwork in existing sites or art-work site opportunities designated in new architectural designs by artist-architect teams.

The public art staff/consultant will present images and information about artists to the APAAC or an ad hoc Artist Selection Panel. To follow correct procurement procedures, an "open call" to artists must be made if the funding originates from the Airport Authority's budget. The project will also be publicized regionally and/or nationally describing the project, budget and schedule. Artists are invited to submit images and a resumé to be included in the pool of artists for initial review by the staff/consultant and then the panel.

Two to five artists are selected to create proposals for the designated site. The artists will visit the airport and will be paid (approximately \$500 to \$3,000) for creating a two or three-dimensional proposal (depending on the project) to be presented, usually around two months after the initial visit. The panel reconvenes to view the presentations (which should include a brief, written explanation of the proposal and budget, as per an Artwork Proposal Agreement) and select an artist. After the Airport Authority Executive Director's approval, the artist will be contracted for the fabrication and installation of the selected artwork.

3. Direct Commission or Purchase - The artist or existing artwork is chosen directly by the APAAC, especially concerning projects with an urgent time frame or with specific project requirements. Selection is based on a review of artists' work through images, other visual materials and a resumé.

Existing artworks may also be purchased through this Direct Commission or Purchase method. Site-specific artworks are always encouraged; however, if the Airport Authority purchases paintings, sculptures or pottery for a permanent exhibition space or office space, this method should be used. Gifts of art should not be accepted by the Airport Authority unless they are reviewed by APAAC and fit within the airport's Art Master Plan principles, airport design and maintenance plan.

4. Open Competition - The open competition process encourages any interested artist to submit a proposal for a site-specific project. (Note that the open competition process differs from an "open call," where artists submit images and a resumé, but not

a proposal.) This open competition method should be used for permanent art commissions when time is not limited. It is also a good selection method for temporary projects. Open competition allows artists who might not otherwise be considered for a project an opportunity to participate, and provides a good public relations opportunity for the Authority.

Calls for entries will be sufficiently detailed to permit artists the ability to determine whether or not their artwork is appropriate to the project under consideration. No proposal fees are paid, and the artists do not personally present their proposals. The APAAC may select several finalists who will be paid to refine and present more developed proposals. The panel selects one or more artists or arts groups, and after the Airport Authority Executive Director's approval, the artist is contracted to fabricate and install the artwork.

5. Changing Exhibitions and Site-Specific Projects - A component of the airport art program will be changing exhibitions, temporary artwork and performance work commissioned at various airport sites for limited periods of time. These temporary programs can involve schools, cultural organizations, professional artists and curators.

Regional artists and institutions should be the focus for temporary art projects. Specific guidelines concerning budget and site locations will be set forth by the Airport Authority's staff/consultant. Over the course of a year, an open call can be publicly issued. Subsequently, a staff person will contact different organizations and individual artists and curators to develop proposals for the exhibit centers, temporary sites or performance areas. These changing exhibitions could be tied in to holidays or special events that occur in the area, or be in response to specific airport developments, such as barriers during a construction project.



A. EXTERIOR:

Distance Approach: Highlight the broad expanse of land that incorporates the PTI footprint by works visible from Ted Johnson Parkway, works at significant intersections, and works on taxiway and bridge walls.

Entering/Exiting the Grounds: Incorporate art design and sculpture that creates an easy, way-finding system to the terminal area.

B. IMMEDIATE EXTERIOR:

Parking: Enhance patrons' walking time from parking garage to terminal via tunnels from parking to curbside, including the fountain area.

Curbside: Provide artworks that support the intimate moments of departure or arrival that occur at curbside - possibly a mosaic or three-dimensional murals on the blue brick walls that envelope the entry areas to PTI.

C. INTERIOR LANDSIDE:

Main Terminal/Ticketing: Integrate permanent or semi-permanent artworks that support decision making, waiting and comfort. Provide artworks that engage the traveler at the beginning-of-flight process.

Security: Combine artworks that entertain and help relax travelers in the security area. Develop artworks that escort travelers away from the security checkpoints and into the concourse environment (e.g., artwork on the glass windows or view to outside walls).

Meet & Greet: Include artworks that relieve anxiety and boredom experienced while waiting for an arriving traveler, including child friendly artworks (e.g., touchable sculptures, enhanced partitions between security area and seating).

Baggage Claim: Incorporate artwork that forms connections to communities. Provide artwork that relieves tensions and expectations of waiting for luggage arrival.



Restrooms and other individual areas such as elevators, seating areas, escalators: Furnish artworks that are entertaining and connect travelers with the region, including tile mosaics, floor design and relief sculpture.

D. INTERIOR AIRSIDE:

Concourses: Incorporate artworks that respond to or interrupt the necessary architectural regimentation of concourse spaces, or that present surprises along the extended length of the concourse by creating different zones and gates within the concourse, including formal exhibition sites in unused areas. Develop artworks that make use of interior building surfaces: floor, walls and ceilings.

Gate Lounges: Include artworks that create unique identities for the gate lounges, and create distinct places for different users: places of business, play, entertainment and contemplation. Create arrival experiences that link the traveler with their departure city and PTI - both permanent and temporary.

E. POTENTIAL EXHIBITION AREAS:

Fit existing walls and areas with special hanging systems for changing exhibition sites. Schedule special equipment and specific projects for high-traffic periods.



A. EXTERIOR:

Entering/Exiting the Grounds



A1

A1 - Sides of Taxiway Bridge/Tunnel



A2

A2 - 3-Way Intersection at Airport Exit



A3

A3 - Landscape Curve

Distance Approach



A4

A4 - Large-Scale Sculpture at Tower
(seen from Ted Johnson Pkwy.)



A5

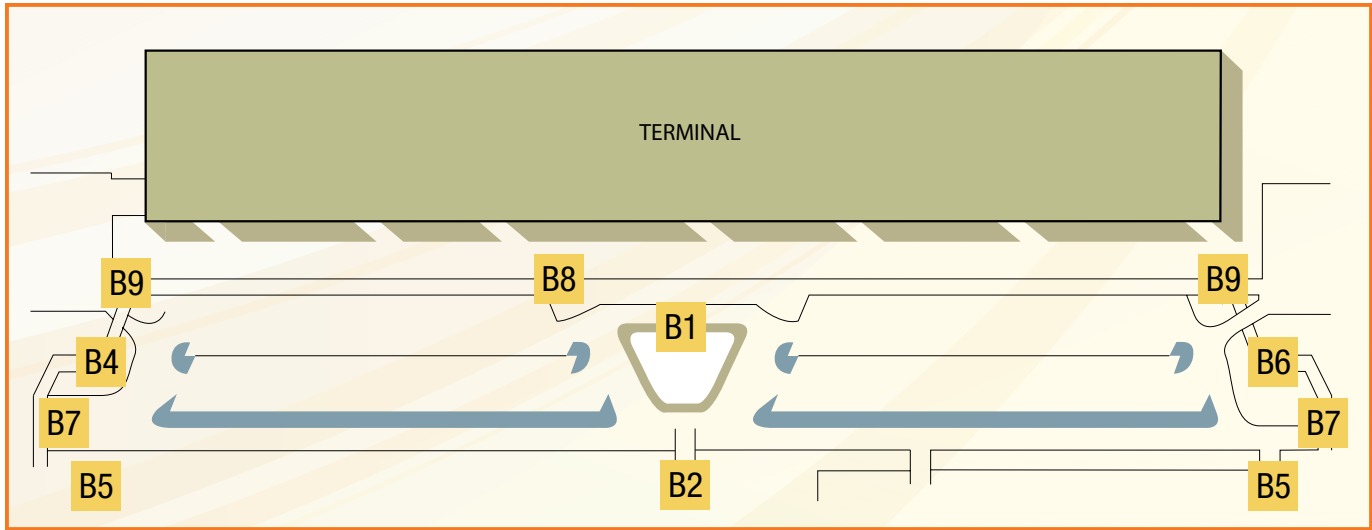
A5 - Landscape Curve




A6

A6 - Taxiway Wall

B. IMMEDIATE EXTERIOR:




Parking




B1

B1 - Central Fountain




B2

B2 - Central Tunnel from Parking




B3

B3 - Exterior Parking Garage
(see chart on pg. 12)



B4

B4 - Exterior Walkway to Rental Cars



B5

B5 - Extended Covered Walkway
and Tunnel



Parking (continued)



B6

B6 - Exterior Walkway -
Lower Level, South Side



B7

B7 - Extended Covered Walkway and Tunnel

Curbside



B8

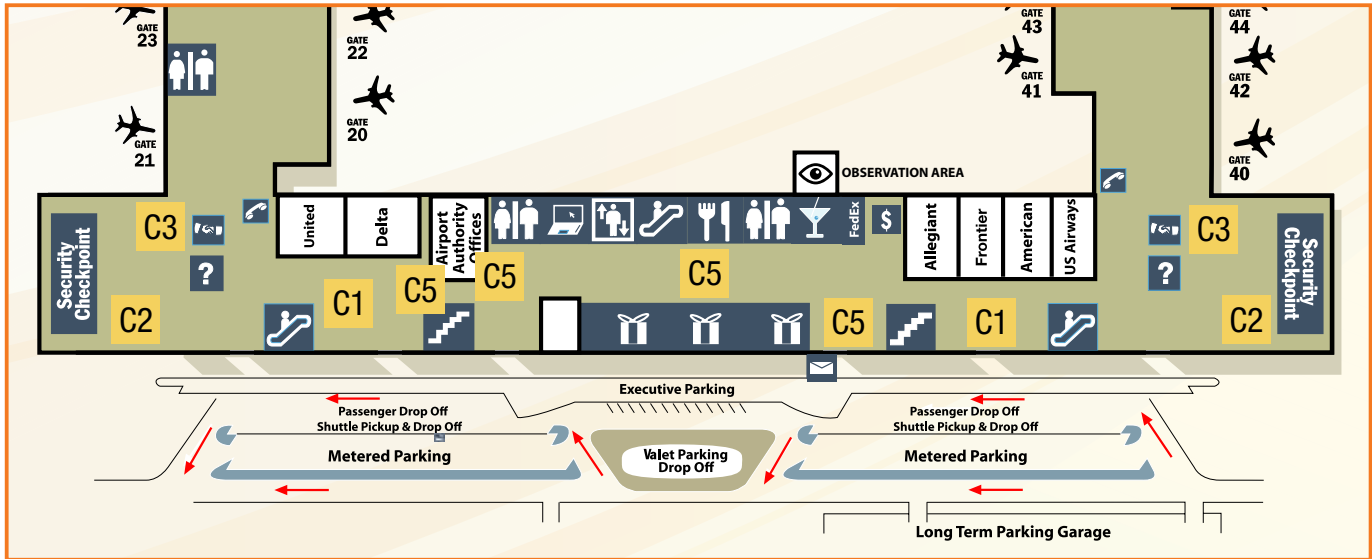
B8 - Blue Brick Walls and Wall Space
in Central Area - Upper and Lower Levels



B9

B9 - Rounded Blue Brick Stairwells
and Wall Space - Each End of Main Level

C. INTERIOR LANDSIDE:



Main Terminal / Ticketing

Security

Meet & Greet



C1



C2



C3

C1 - Main Terminal Ticketing Area

C2 - Security Checkpoint

C3 - Meet & Greet

Baggage Claim

Restrooms and Other Individual Areas such as Elevators, Seating Areas, Escalators, etc.



C4



C5



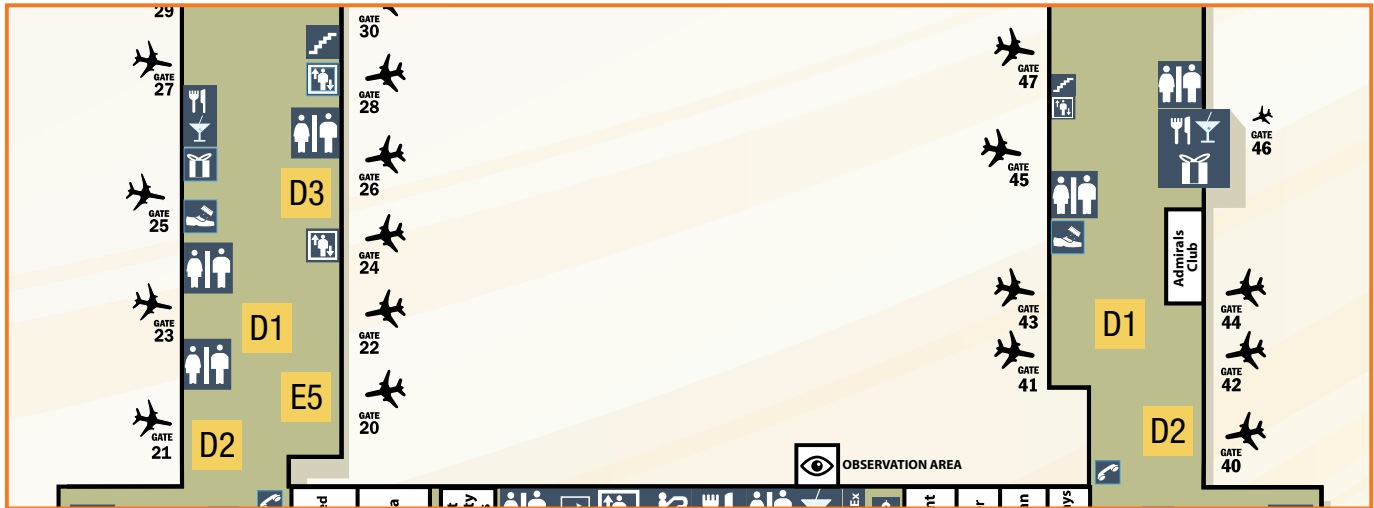
C6

C4 - Baggage Claim
(see chart on page 17)

C5 - Individual Areas

C6 - Central Interior Fountain -
Lower Level (see chart on page 17)

D. INTERIOR AIRSIDE:



Concourse



D1

D1 - Concourse



D3

D3 - Ceilings

Gate Lounges



D2

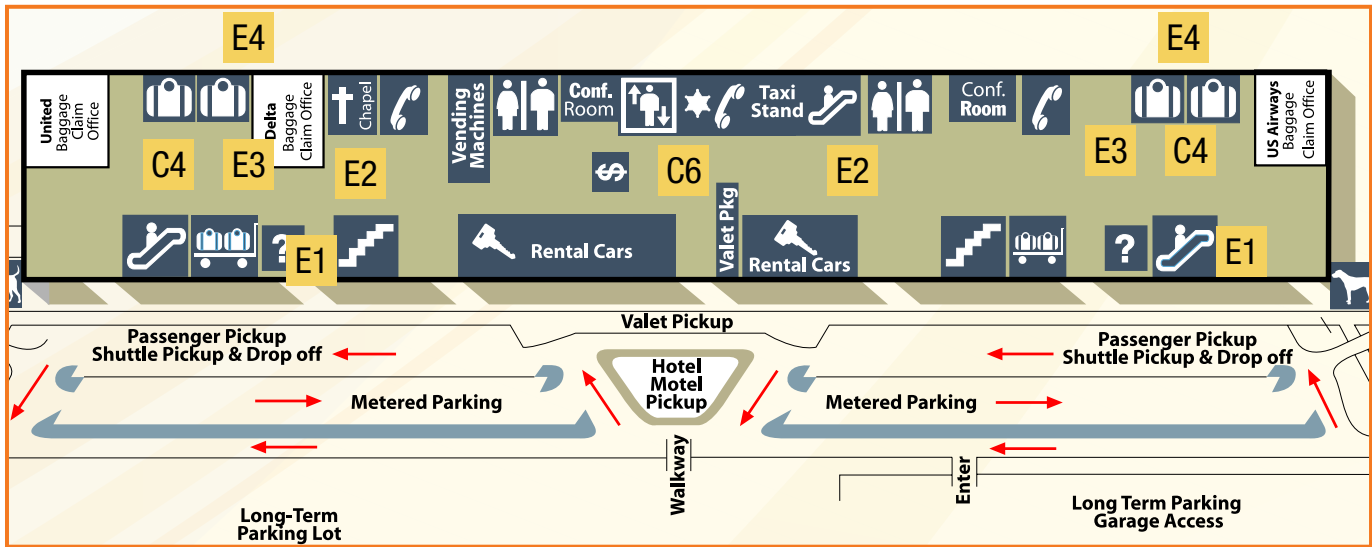
D2 - Gate Lounges



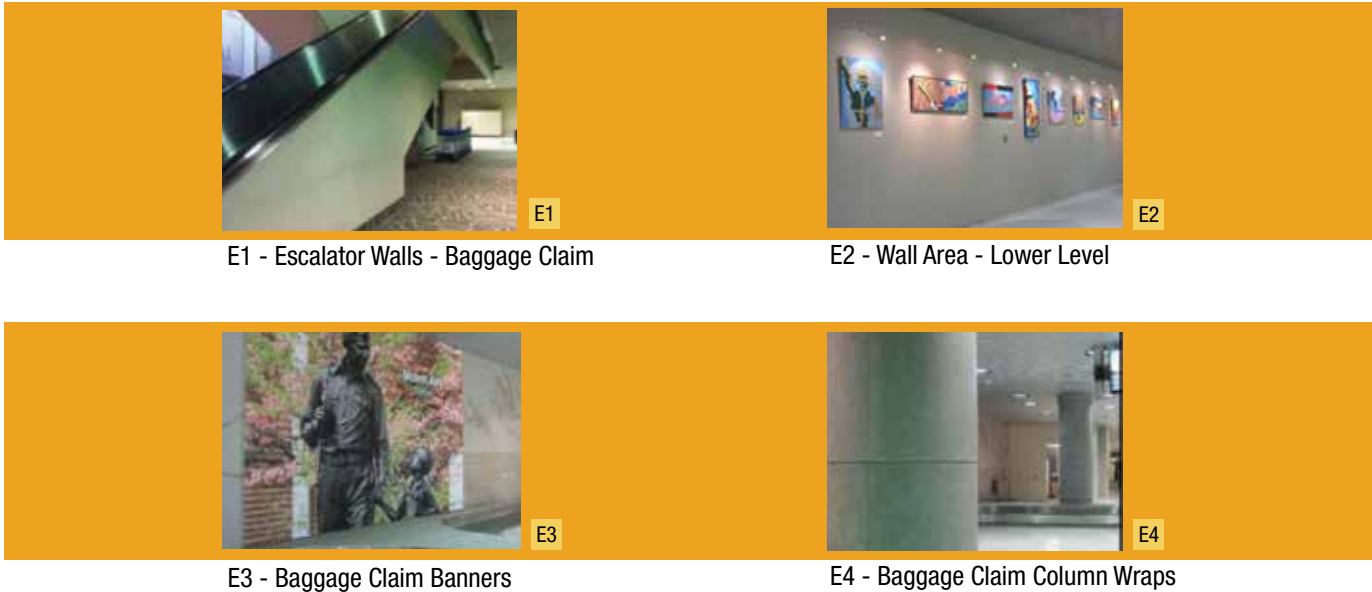
E5

E5 - Potential Gallery Areas

E. POTENTIAL EXHIBITION SPACES:



Interior Landside - Lower Level





A. EXISTING HIGH PRIORITY SITES - SITES AVAILABLE NOW FOR ART INSTALLATIONS

- A2 3-Way Intersection at Airport Exit
- A4 Large-Scale Sculpture at Tower
- B4 Exterior Walkway to Rental Cars
- B9 Blue Brick Walls and Wall Space at Ends of Main Level
- C3 Meet & Greet - Glass Partition, Small Sculptures
- E3 Baggage Claim - Banners

B. FUTURE HIGH PRIORITY SITES - FUTURE BUILDING AND RENOVATION PROJECTS

- C1 Ceilings in Main Ticketing Area
- D1 Concourse - Terrazzo Flooring

C. ONGOING TEMPORARY OPPORTUNITIES BANNERS, CHILDREN'S GALLERIES, CRAFT EXHIBITIONS

- E1 Escalator Walls at Baggage Claim
- E2 Lower Level Wall Area
- E5 Potential Gallery Areas



Art program planning documents from other airports:

- Norman Y. Mineta San Jose International Airport Public Art Master Plan prepared by The Rome Group
- SEA TAC Airport Art Master Plan: Pooled Funds 2003 prepared by Norie Sato, Jolene Culler, and Michelle Harris
- Edmonton International Airport: Art & Architecture Program
- Raleigh Durham International Airport. Art Master Plan prepared by Wendy Feuer and Cheryl Stewart
- San Diego International Airport, Airport Art Program, Master Plan Implementation prepared by San Diego County Regional Airport Authority
- Los Angeles World Airports, Public Art and Exhibitions Program
- Americans for the Arts - Public Art Network, Best Practices

One-on-one fact gathering with arts administration staff from various airports:

- Arts and Sciences Council, Charlotte NC
- Port of Portland/PDX
- Albany International Airport
- Houston Airport System/City of Houston
- Metropolitan Washington Airports Authority
- Philadelphia International Airport
- Greater Toronto Airport Authority
- City of Phoenix Aviation Department
- Hartsfield -Jackson Atlanta International Airport
- Will Rogers World Airport, Oklahoma City Airport Trust
- Meetings with aviation department staff and the Airport Public Art Committee, as well as attendance at the AAAE Annual Art in the Airports Workshop, Raleigh, NC, July 2013

"I have been privileged to work with a wonderful committee. Thank you for your help and expertise."

– Cheryl Cullom Stewart, Public Art Consultant

Airport Public Art Master Plan Advisory Committee:

David Finn, Professor of Art, Wake Forest University

Stephanie Freeman, Marketing and Customer Relations Manager, PTI

Jeff Horney, Executive Director, Theatre Art Galleries in High Point

Debbie Lumpkins, Executive Director, High Point Arts Council

Rebeccah Byer, The Olio, Winston-Salem

Dabney Sanders, Project Manager, Downtown Greenway, Action Greensboro

Kaitlin Smith, Marketing and Communications Coordinator, ArtsGreensboro

Melanie Soles, community volunteer – formerly with the NC Department of Cultural Resources

Mary Ellen Soles, community volunteer – past curator for the NC Museum of Art

Belinda Tate, Former Director, Diggs Gallery, Winston-Salem State University (WSSU) and NC Commissioner of African-American Heritage

Artwork Acknowledgements in Master Plan Booklet:

Jade Ramey, *Backstroke in Green and Gold (acrylic on canvas)*, cover / back

Charles Searles, *Freedom's Gate (2000, acrylic on wood)*, WSSU, Diggs Gallery Collection, image 1 / inside cover

Mel Edwards, *Southern Sunrise – Maquette (1983, stainless steel)*, WSSU, Diggs Gallery Collection, image 2 / inside cover

Hongsock Lee, *Complementary Geometry I (2008, milled steel)*, image 3 / inside cover

Selma Burke, *Despair (1970, cast bronze)*, WSSU, Diggs Gallery Collection, page 1

Jade Ramey, *Ice Dancing (acrylic on canvas)*, page 2

Jade Ramey, *Lady Free Style (acrylic on canvas)*, page 4

Jim Gallucci, *Sunflower Gate II (2012, stainless steel)*, page 5

R. J. Reynolds High School Art Classes, Winston-Salem, NC, Amy Cruz, teacher, *Temporary Yarn Installation (2014, wire, yarn)*, page 6

Jade Ramey, *Bull Rider (acrylic on canvas)*, page 7

Chris Freeman, *Clay Mural (ceramic, neon and argon tiles)*, page 10

Alan Loving, *Venture #5 (Nothing Grotesque Thank You) (1991, acrylic on interwoven paper)*, WSSU, Diggs Gallery Collection, page 11

Chandra Cox, *Happy Hill Pride and Dignity (2007, acrylic on laser cut wood)*, WSSU, Diggs Gallery Collection, page 18

Wayne Vaughn, *Gone to the Unseen (2014, steel)*, page 19

**Artwork featured from first temporary exhibition at PTI, spring 2014.*



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