RAISING RECYCLING AWARENESS THROUGH PUBLIC ART: USING PUBLIC ART AS A CATALYST TO RETHINK DOWNTOWN KANSAS CITY'S RECYCLING SYSTEM

by

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A REPORT

submitted in partial fulfillment of the requirements for the degree

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College of Architecture, Planning and Design

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RAISING RECYCLING AWARENESS THROUGH PUBLIC ART

Using Public Art as a Catalyst to Rethink Downtown Kansas City's Recycling System

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Masters Report submitted in partial fulfillment of the requirements for the degree of:
Masters of Landscape Architecture (MLA)

Major Professor: Jason Brody, Ph.D.
Supervisory Committee: Vladimir Krstic and Jon Hunt

Kansas State University
College of Architecture, Planning, and Design
Department of Landscape Architecture & Regional and Community Planning

APDESIGN
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ABSTRACT

Recycling programs and public art have the capacity to improve the urban environment and quality of life to enhance downtown neighborhoods for residents, employees, and visitors (Miles 1989; Kansas City Design Center 2015). Kansas City, Missouri, currently does not have a strategic recycling program in place for multi-family housing or commercial businesses. Additionally, Downtown lacks appropriate recycling infrastructure in the public realm. This lack of private and public recycling infrastructure has created a general lack of awareness within the Downtown community. Using public art as a catalyst, Downtown Kansas City has the opportunity to increase recycling participation and awareness in the public realm through an engaging recycling and public art system.

This project will utilize the work from Kansas City Design Center (KCDC) spanning the Art in the Loop Vision Plan and the Recycling Vision Study. Through research and design development strategies, a cohesive system can build a network of connected sites that have strong relationships to both recycling and art narratives. These overlapping stories of recycling and art will activate the public realm driving increased awareness of the recycling issues.

Collaboration with the KCDC studio and local artists has lead to the design implementation of the Showcase Node at the Main Street and Truman Road site which was established in the RE[CONSIDERED] vision proposal. This site will be activated through local artists each year and they will be challenged to utilize locally sourced recycled material to create artful and interactive instillations. A temporary light frame structure will allow artist to house these rotating art instillations to show the city what their recycled materials can transform into.

Together, the coordination of public art and recycled materials can inspire and create a meaningful impact in Downtown Kansas City.

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ACKNOWLEDGMENTS

Firstly, I would like to thank the Kansas City Design Center for this once in a life time experience. I never thought I would have the opportunity to work in the heart of Downtown Kansas City for my final academic year and with a collaborative studio.

I am very thankful for my Major Professor Dr. Jason Brody and committee member Vladimir Krstic for your endless support through this process. Without your time, guidance, and feedback, my individual report and the studio projects would not have been possible.

I would also like to thank my third committee member Jon Hunt for your feedback throughout the process. Your flexibility working with me from Manhattan to Kansas City was much appreciated.

Thanks to all my studio mates at the Kansas City Design Center for making this such a successful year working on two projects and experiencing Downtown Kansas City. I enjoyed the collaborative and interdisciplinary studio and I appreciate your hard work and dedication through this process.

To my fellow landscape architecture students that were with me in Kansas City and back in Manhattan, thank you for always being there through the good and the bad. Your support and friendship throughout the years has truly made this experience so wonderful.

Lastly, I want to thank my family and friends for your unconditional encouragement, support, and love these past five years. Thank you for helping me achieve this goal!

PREFACE

For my final academic year, I had the opportunity to pursue my individual master's project and report in a collaborative and interdisciplinary studio conducted by the Kansas City Design Center. The studio completed two projects in which my individual research investigation was driven from. The first project was the Recycling Vision Study which focused on creating a vision plan and design solutions for Downtown Kansas City's recycling program. The second project was the Art in the Loop Vision Plan that focused on creating a strategic system for new and expanded art sites in Downtown Kansas City. The studio projects were completed by fourteen students from landscape architecture, urban planning, and architecture disciplines.

This report focuses on how public art can raise recycling awareness which was derived from both of the studio projects. Much of the initial research and design work for both projects was done collaboratively. The background of both studio projects in this report was a collaborative effort between the studio, and then I further investigated literature about public art and recycling behaviors to set a background knowledge for my report. My individual investigation also consisted of exploring precedent studies to begin to draw the connections between public art and recycling. A major part to this report was the design proposal of the Showcase Node which was a part of the system strategies for the recycling project as well as a selected Art in the Loop site. The design was a collaborative effort between the group working on the Nodes strategy for the recycling project. My group members consisted of Andrew Rostek and Lindsay Stucki in the Landscape Architecture / Regional and Community Planning Department, and Halima Shehu, Joel Savage, and Levi Caraway in the Architecture Department.

The engagement in both collaborative studio projects not only enriched my personal research about public art and how it can raise recycling awareness, but it also taught me about urban design and how complex systems can activate the public realm in downtown neighborhoods. `

INTRODUCTION | 01

PROJECT INTRODUCTION

Downtown Kansas City has the opportunity to increase recycling participation and awareness through a strategic recycling plan and using public art as a catalytic element. Recycling programs and public art aren't often thought about together, but this project will investigate the connections and relationships they share. Both have the capacity to improve the urban environment and quality of life to enhance downtown neighborhoods for residents, employees, and visitors (KCDC et al. 2015; Miles 1989).

Currently Downtown Kansas City lacks appropriate recycling infrastructure in the public realm and this absence of recycling presence has created a general lack of awareness about the recycling program and why it is important to recycle. By infusing art into the public realm, the Downtown area has the opportunity to increase recycling participation and awareness through an engaging recycling and public art system.

This report will utilize the work from Kansas City Design Center spanning the Art in the Loop Vision Plan and the Recycling Vision Study. Through this collaboration and my individual investigation, the project will explore strategies and solutions on how Kansas City can raise recycling awareness through public art. Research and design strategies will help develop a cohesive system of connected sites and a site design that has a strong relationships to both recycling and art narratives. These overlapping stories of recycling and art will activate the public realm driving increased awareness of the recycling issues.

"Public art can transform spaces into places, the public into people" (Miles 1989). Public art can become a catalyst for Kansas City to enhance communal identity and promote a wider solution for the recycling system. Together, the coordination of public art and recycled materials can inspire and create a meaningful impact in Downtown Kansas City.

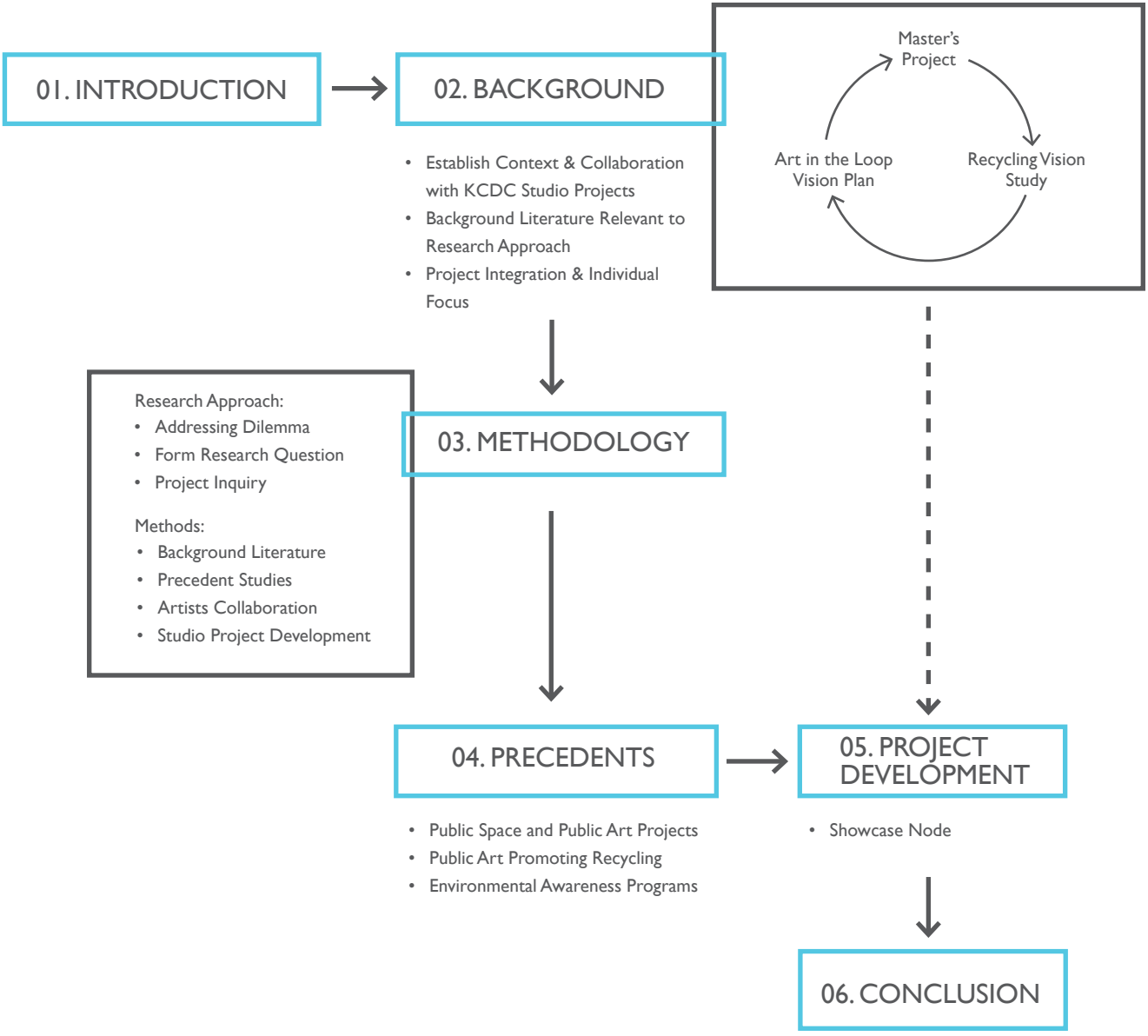


Figure 1.0 Project Process (Tudor 2016)

BACKGROUND | 02

COLLABORATION WITH THE KANSAS CITY DESIGN CENTER

Design Collaborations and Public Partnerships at KCDC

Located in downtown Kansas City, the Kansas City Design Center (KCDC) is a nonprofit program for students of architecture, landscape architecture, and planning at the University of Kansas and Kansas State University. Its mission is to "promote excellence in the design of Kansas City's built environment." This is done through educational programs in which "faculty and students form partnerships with local client groups and stakeholders to develop design concepts and implementation proposals addressing major architectural, urban design, and urban planning issues throughout metropolitan Kansas City (Kansas City Design Center 2015)." According the KCDC's website, collaborations with "community organizations, stakeholders and residents, local governments, and design professionals [have promoted] excellence in urban design and the built environment (Kansas City Design Center 2015)."

During the 2015-2016 academic year, the KCDC Urban Design Studio completed two projects. The Recycling Vision Study and the Art in the Loop Vision Plan for Downtown Kansas City. With the studio located in the heart of downtown along with the two studio projects, the setting provided a great opportunity for the studio to explore and visit the sites whenever necessary. The two projects also offered many chances to collaborate and work with various stakeholders and community groups of Downtown Kansas City to help build a wealth of knowledge.

Figure 2.0 Context of Studio Projects (KCDC et al. 2015)

THE RECYCLING VISION STUDY

Project Grant Purpose

The Mid-America Regional Council Solid Waste Management District offered grant funding during the fall of 2015 to the KCDC in exchange for work that could improve the recycling program in the Greater Downtown Area of Kansas City. Work was done in collaboration with an advisory council and includes research and analysis, a programming and vision plan, site studies, and system component designs. This stakeholder group represented the voices of many people with invested interests in the project's outcomes.

The grant completed by the KCDC set out to address the need for a "comprehensive, appealing and convenient recycling system" which could be used as "an instrument of betterment of the quality of urban environment." Although the original grant proposal set forth requirements to guide the project scope, the wording was sometimes open to allow for flexible interpretations.

Kansas City Solid Waste and Climate Plans

In 2008, Kansas City and the region produced several key documents outlining solid waste management, regional landfill waste compositions and the city's future actions on climate change. This research lead to the creation of the Long-Term Solid Waste Management Strategic Plan, The 2008 Missouri Waste Composition Study, and the Climate Action Plan of Kansas City Missouri. These plans constitute a large amount of data on current levels of waste generated, public perceptions, and goals that the city has set in order to improve its environmental impact. These reports helped to formulate and guide many of the decisions made while creating the KCDC RE[CONSIDERED] proposal.

Studio Project Purpose

The specific vision, mission, and goals that were created by the students during the studio project drew from the original grant proposal, but were written to reflect the truer needs of an improved recycling system in downtown Kansas City (see Figure 2.1). After the main dilemmas were identified in the research and verified by the advisory committee, the studio moved forward to address the dilemmas and the project proposals.

Beyond the original grant proposal, the studio explored solutions within the public realm to integrate recycling and composting opportunities in more ways to improve quality of life and enhance the urban environment physically and aesthetically. The studio's investigation to improve downtown Kansas City's waste system took place over the course of two semesters. The first semester consisted of research and inventory of existing waste operations, policies, and infrastructure, leading to a comprehensive vision plan. Strategies were established and further developed into site design proposals in the second semester. These proposals were developed to create awareness, improve education about recycling, establish multi-family and commercial recycling infrastructure, and improve the aesthetics and convenience of recycling in the public realm.

Figure 2.1 Recycling Project Vision & Goals (KCDC et al. 2015)

VISION

Our vision is to create a more livable downtown Kansas City through a thriving material waste system known for efficient, data driven, innovative design.

MISSION

We will achieve this vision by enhancing the efficiency of Multi-Family, Commercial, and Event recycling, attacking unrealized opportunities within the current system. Connecting these systems, a series of new recycling orientated spaces will improve the public realm. These opportunities will build a positive public partnership, increasing the participation rate of recycling.

GOALS

- Generate awareness and city pride for recycling
- Create multi-family & commercial recycling infrastructure
- Improve recycling convenience through accessibility
- Measure and publicize city goal progress regularly
- Increase participation through public education
- Create design standards for the overall system

Participants With Many Perspectives

Key Collaborators with Different Roles

Many people were involved in this downtown recycling project. Although primarily conducted by the students at the KCDC, it would not have been possible without the guidance from several people and organizations. With grant writing and funding support from the Mid-America Regional Council (MARC), the KCDC progressed with help from an advisory committee, professional preview group, and the everyday residents, workers, and users of public space in Downtown Kansas City. Many people have a stake in this downtown project, and an attempt was made to consider the needs and opinions of all.

Each person or entity involved in the guidance of the project development played a slightly different but important role in the outcomes. Where some offered technical knowledge about the factors of waste management downtown, others provided broader thoughts about what the project could offer the entire metropolitan area or region. While some were more concerned with the feasibility and logistics, others were more interested in how the project could be shared with local leaders and the larger community to inspire change.

Advisory Committee

The advisory committee included eleven members and was invited to review the project and provide critical feedback and guidance on the studio's research and design. These reviews occurred at two meetings and an open house event during the fall and again during the spring semester. The committee offered expert advice on sustainable design and planning and practical waste management techniques. They collectively represented various stakeholder opinions within the community.

Although some members on this list were not always available to meet and a few were invited midway though the project, this group is collectively represented by the following people and organizations:

- John Blessing, Deffenbaugh Industries
- Jim Callier, EPA Representative
- Dominique Davison, Principle Architect, DRAW Architecture + Urban Design LLC
- Cassandra Ford, Business Recycling Program Manager, Bridging the Gap
- Lydia Gibson, Independent Planner and Recycling Consultant
- Scott Harris, Downtown Neighborhood Association
- Tom Jacobs, Environmental Program Director, MARC
- Nadja Karpilow, Solid Waste District Environmental Planner, MARC
- Marleen Leonce, City of Kansas City, MO - Solid Waste Division
- Lisa McDaniel, Solid Waste Program Manager, MARC
- Kristin Riott, Executive Director, Bridging The Gap

Downtown Recycling Project Dilemmas

Education

Individual unwillingness to take part in publicly provided recycling services may stem from a lack of education. According to a recent study, 22% of Kansas City residents, or 102,080 people, do not recycle weekly although they do receive city-provided services to do so (see Figure 2.3). Many do not recycle because of common misconceptions or because they do not have convenient access (Kansas City Planning and Development 2015). For example, many do not understand the need to recycle or how and what to recycle (SCS Engineers 2008) (see Figure 2.2).

Expanded educational efforts may also increase people's willingness to compost. Education about proper composting processes could address common misconceptions that keep people from participating. Many people are often concerned about potential odors or pests associated with composting. If done correctly, the collection of organic food waste can be fairly safe and clean, contrary to what many may think (SCS Engineers 2008).

The strategies proposed by the studio offer possible ways to make recycling and composting more comprehensible. Education is an important element of the proposed open space and linkage strategies. Education about recycling and composting can take the form of not only outreach programs but also artwork, visual prompts, or various amenities in public space.

Efficiency

Inefficiencies found in the regional study relate to waste collection and transportation. For example, multiple haulers drive many of the same routes to collect along similar waste streams from neighboring properties. If more recyclable waste streams are further separated to collect individual recyclable or compostable materials, then additional trucks may be on the roads and driving similar routes. Instead, waste could be collected at centralized locations and shared by multiple land uses clustered in a dense area. Many business or residential complexes downtown currently own individual bins for trash and recyclables. If organic, glass, plastic, or paper are collected in single streams, countless more bins many fill alleys and service areas. Waste haulers may be required to make many more routes and stops if multiple buildings do not share central waste collection points. Service and function is an important element of the proposed privately shared collection points, which are explained in chapter three.

Data collection may help efficiently predict the needs and trends of Kansas City's waste production, and integrated technology can make data collection easier. The city has already invested in GPS trackers, which have been documenting the routes of all city-funded haulers. Further technology investments in sensor equipment could notify haulers when bins are full to minimize collection routes. Possible technology and data collection scenarios are later addressed alongside proposed waste system improvements.

Residents need better education to increase recycling participation

KEY FINDINGS OF SURVEY

" WHAT DO YOU RECYCLE? "

"NO FINANCIAL INCENTIVES "

"NO ACCESS TO DISPOSE OF ORGANIC WASTE "

" RECYCLING IS VOLUNTARY "

" IT IS NOT CONVENIENT "

" NOT HAPPY WITH THE SERVICE "

"HOW DO YOU COMPOST? "

" ORGANIC WASTE WILL CAUSE ODORS "

" WHY IS IT IMPORTANT? "

"WHY NOT JUST PUT ORGANIC WASTE INTO THE GARBAGE? "

Figure 2.2 Recycling Survey Findings (KCDC et al. 2015)

The above list of barriers to recycling and composting was generated from a Kansas City focus group analysis in 2008 and Alameda County survey in 2004. This list only begins to explain some reasons why individuals do not recycle or compost (SCS Engineers 2008). Education about such sustainable practices could be expanded to resolve some common misconceptions.

People in Kansas City are willing to recycle when services are available

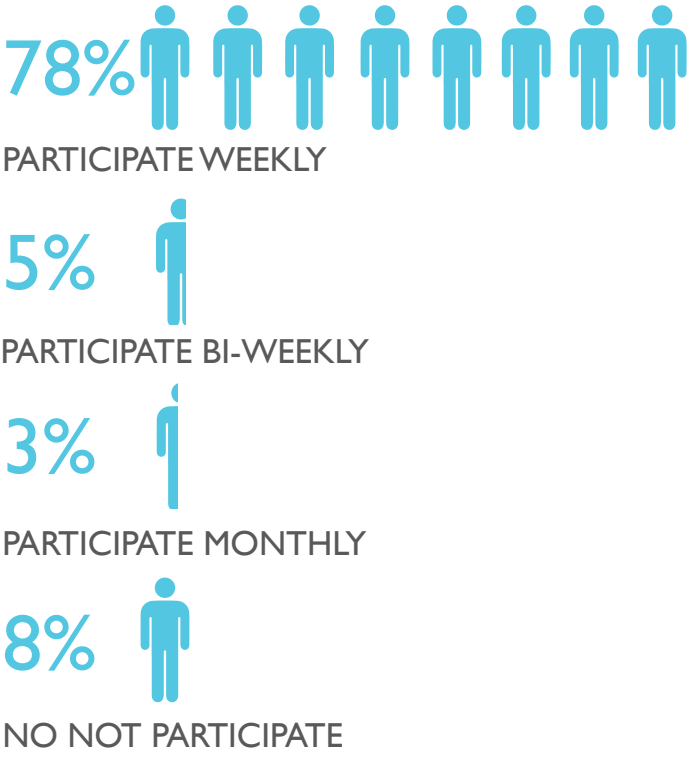


Figure 2.3 Residential Participation Rates (KCDC et al. 2015)

Accessibility

Although the city strives to provide trash and recycling opportunities to many residents, current collection services only reach 75% of Kansas City's population, who live in single-family housing. The remaining 25% of residents who live in multi-family units do not receive such services (Kansas City Planning and Development 2015) (see Figure 2.4). This makes recycling inconvenient for many. Later proposals in this document explore outcomes if the current collection system expands to accommodate more people.

The city has considered an organics collection program, which has not yet been implemented. According to a previous study, the program would only serve residents living in single-family units (SCS Engineers 2008). Outcomes of a citywide organic waste program are later explored, with the intention that all residents are provided this service.

Large events intermittently contribute to a large portion of the City's waste, however many events do not offer attendees accessible places to recycle or compost. Bridging the Gap has outlined several ways to plan a sustainable event, but few policies require recycling to be provided (Bridging the Gap). More waste produced at these events could be collected and diverted from landfills if the city asked all public events to promote more sustainable waste practices.

Well-designed public spaces can integrate recycling and composting, create healthier urban environments, and improve the quality of life for local residents (Hou 2010). However, the inventory of the Greater Downtown Area shows how access to recycling and composting is limited in public spaces. Recycling is rarely an option where trash bins are provided in the public right-of-way and parks (see Figure 2.5), and organic food waste collection is never offered. The application of recycled materials also rarely exists. If a strategic plan for public space prioritizes sustainable waste practices and the application of sustainable materials, then recycling and composting behaviors may be encouraged.

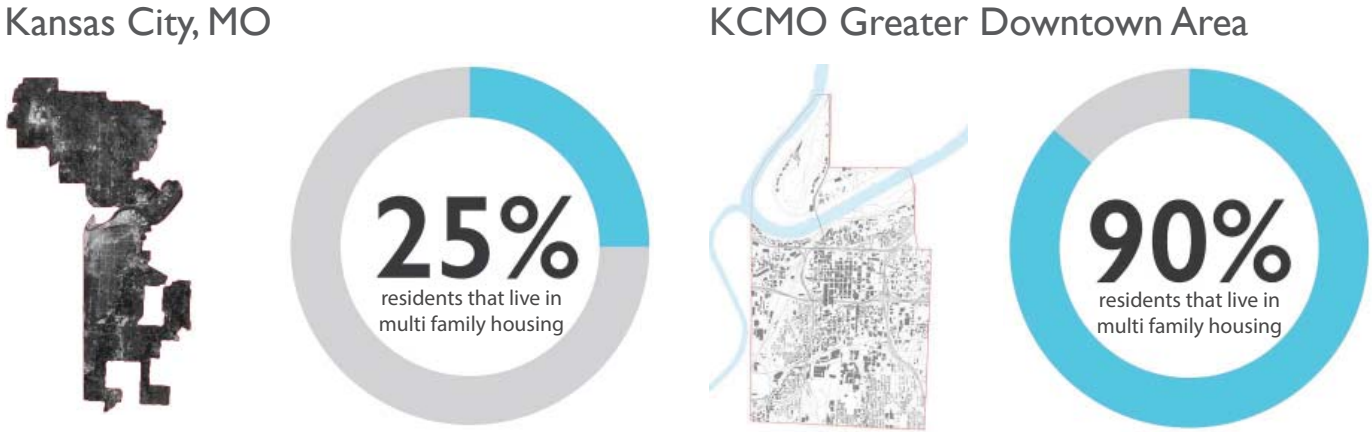


Figure 2.4 Undeserved Residents (KCDC et al. 2015)
City provided recycling is not accessible to residents living in multi-family housing.

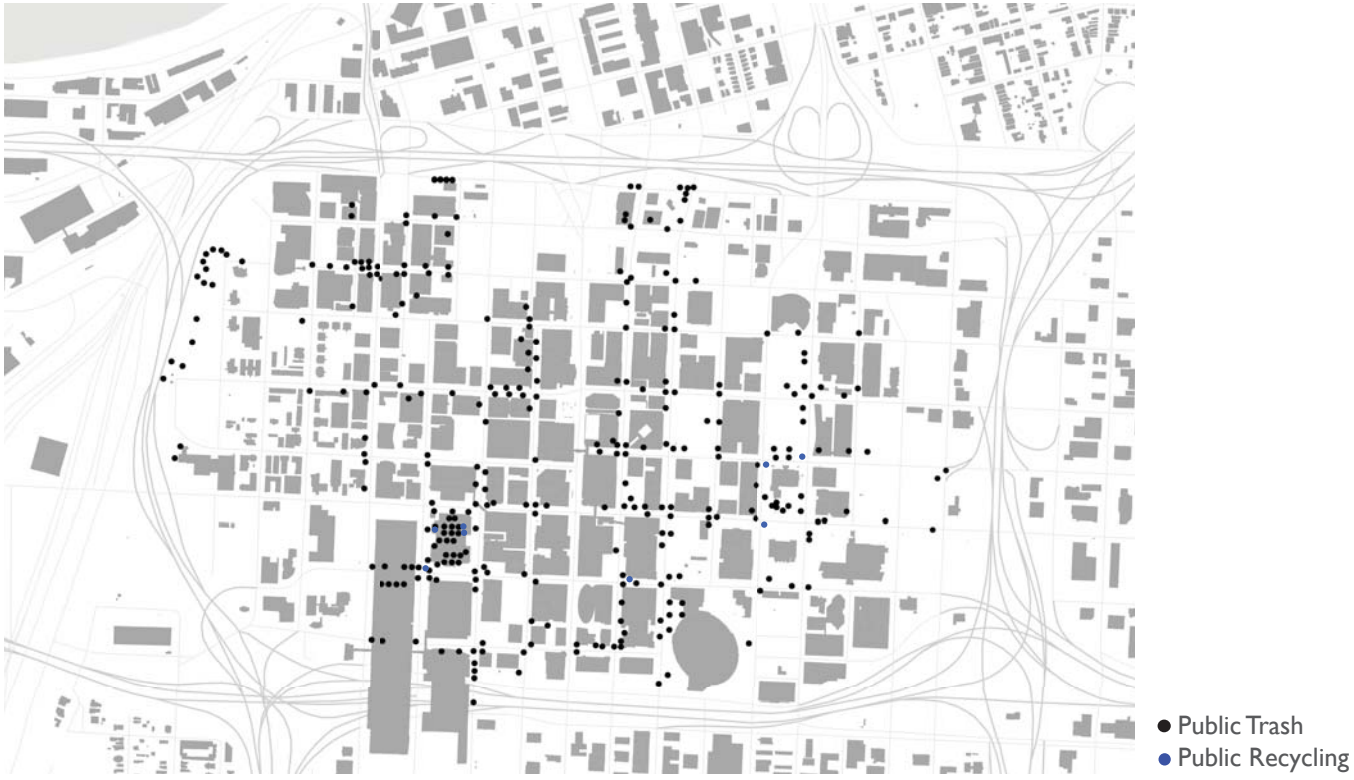
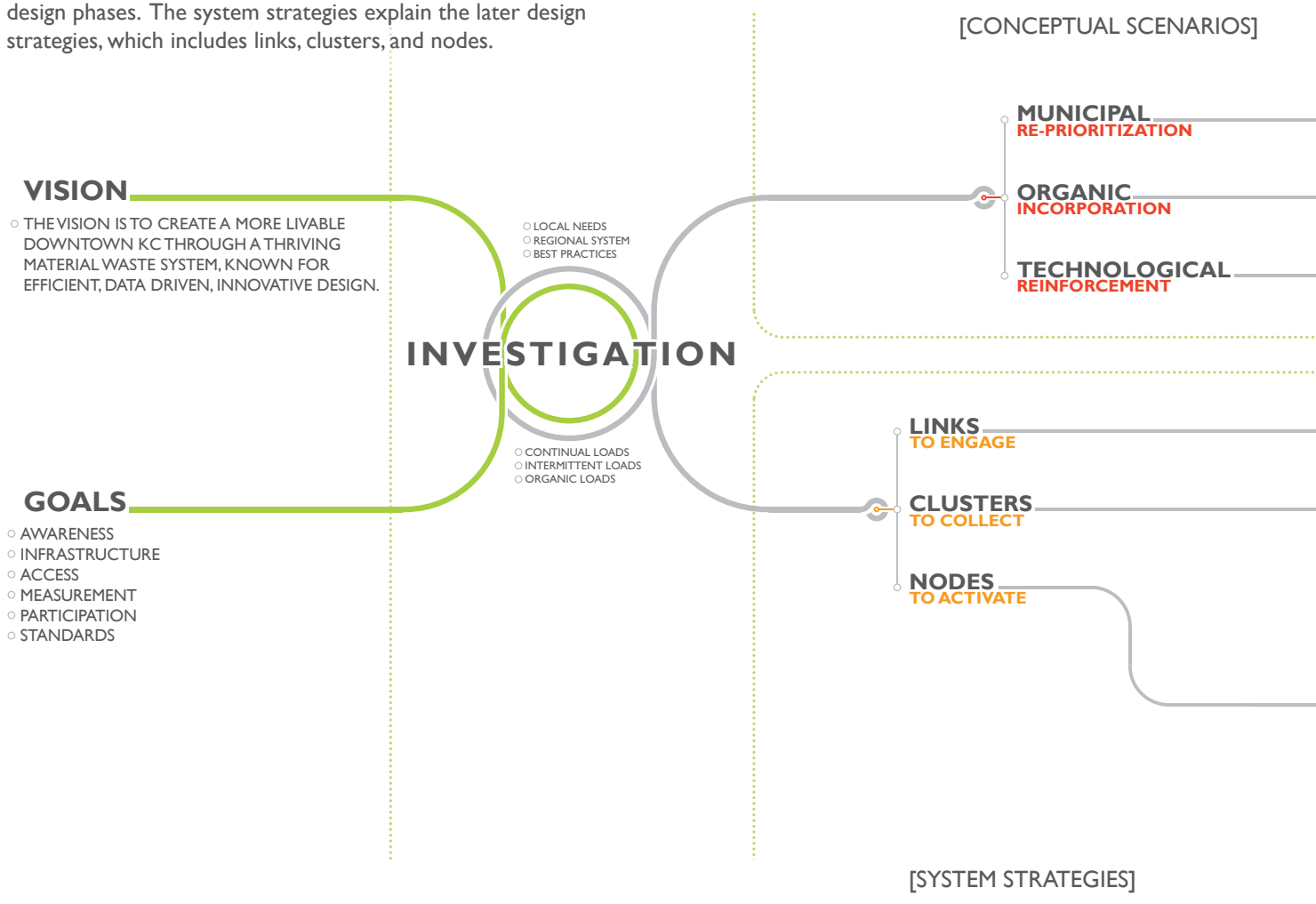


Figure 2.5 Public Trash Bins vs. Public Recycling Bins in the Central Business District (KCDC et al. 2015)

Downtown Recycling Project Methods

Project Vision Framework

The project vision framework was developed after substantial research and reflection had been done on recycling and composting in Kansas City. The framework was meant to guide the remainder of the research and design phases. The system strategies explain the later design strategies, which includes links, clusters, and nodes.



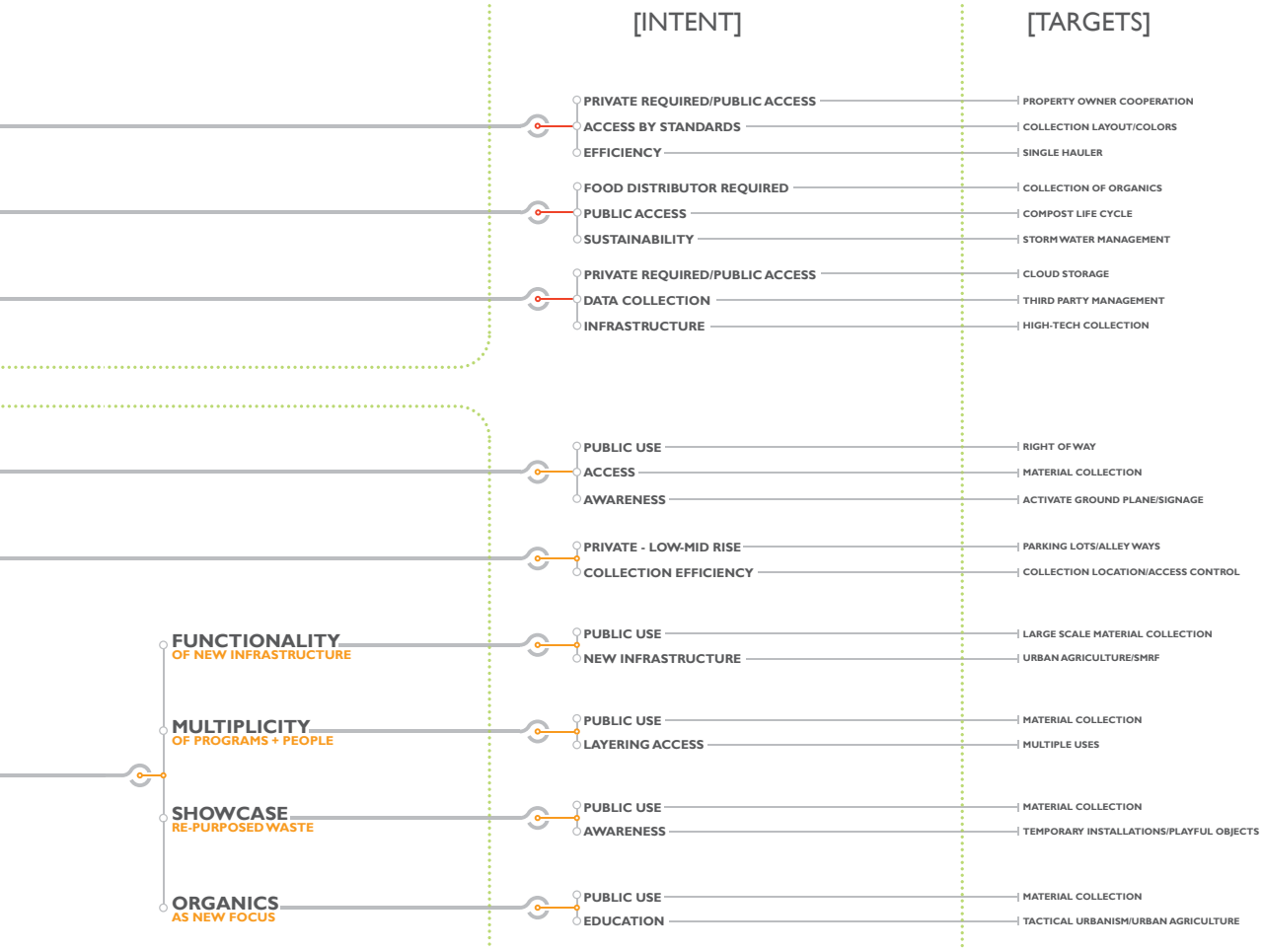


Figure 2.6 Vision Framework for Downtown Kansas City Recycling Program (KCDC et al. 2015)

Downtown Recycling Project Strategies Overview

Links to Engage

Links are about engaging the people, bicyclists, and vehicles that are moving through public spaces in highly visible and creative ways. The design elements here make use of ground-plane, signage, and street furniture to make the City's identity and instill pride. They make noticeable statements about recycling in Kansas City and what it can do for the environment and local industries.

Clusters to Collect

Clusters are about efficiently collecting trash, recyclables, and organic waste in the private realm. Businesses and apartments grouped within close proximity to one another can take advantage of the cluster's design elements to free more space in tight areas, leverage bargaining power with waste companies, and make a proud statement about their willingness to participate in sustainable practices.

Nodes to Activate

Nodes are about activating an open space to bring new activity and awareness to a specific issue. They create key destinations along the links through a variety of purposes such as the collection, removal, and repurposing of waste through recycling. Based on current conditions, various objectives have been identified for the system framework. Two primary objectives for the recycling system is better functionality and public engagement.

Figure 2.7 Comprehensive Recycling Vision Plan (KCDC et al. 2015)

Links Strategy

Links are not only about connecting the areas of activity around town, but they are about engaging people in the public right of ways to increase awareness and access to recycling. The following five interventions were derived from a series of urban spatial conditions, and are meant to concentrate different types of public amenities with a focus on waste collection and engaging a public in motion.

Slowing

Slowing interventions occur where the pedestrian right of way expands on one side of the road in an area of fairly wide overall right of way. These often occur along surface parking lots between destinations. These elements are aligned with a path of travel, offering comfortable space to slow pace and read signs, sit, park a bike, wait for public transportation, and enjoy being outdoors. These elements collect benches, bins, bike racks, planters, street lights, as well as bus stops and street car stops into a cohesive "ribbon" of recycled materials framing these otherwise separate objects. The ground plain uses paint and/or texture to define a zone to one or both sides of the pedestrian walking path, with occasional spillover into the pedestrian zone.

Interrupting

Interrupting interventions are typically are placed in areas of sudden setback along blocks with a narrow right of way. The intervention designs intentionally disrupt the path of pedestrians with kinetic objects meant to engage the public through interactive features. These objects can include large scale play equipment that also transforms waste through crushing, grinding, compacting, or sorting actions derived from the energy provided by the participating pedestrians. The ground plain uses paint and/or texture running across the pedestrian direction of travel to visually interrupt movement.

Connecting

Connecting interventions are defined by areas of wide right of way and no buildings on either side of the road. This design type creates a connection between pedestrian areas separated by roadways, bike paths, rail lines, and other obstacles, visually and physically connecting (where possible) these pathways through message and demonstration focused objects, signs, and pathway changes. These interventions should each focus on priority materials for each local area, such as compost in areas with high event and residential traffic or office paper in areas with high commercial traffic.

Maintaining

Maintaining interventions define a bridge between building facades with similar setbacks. Design characteristics: walls, signs, planters, and edge defining elements which maintain a defined sidewalk edge and can screen open or recessed space beyond. These elements should orient pedestrian motion to the sidewalk and away from movement into the recessed space, aligning with adjacent building fronts and other defining urban features in order to create a clearer view of the interface between public space and private zones.

Guiding

Guiding interventions claim additional space for public occupancy in the right of way where the built edge of the right of way recedes. Similar to Maintaining, these elements consist of walls, benches, planters, and edge-defining elements. The primary difference is that Guiding elements shift away from typical sidewalk setback to claim additional land for public use. These defined edges can be aligned with adjacent building setbacks to create a staggered urban edge.

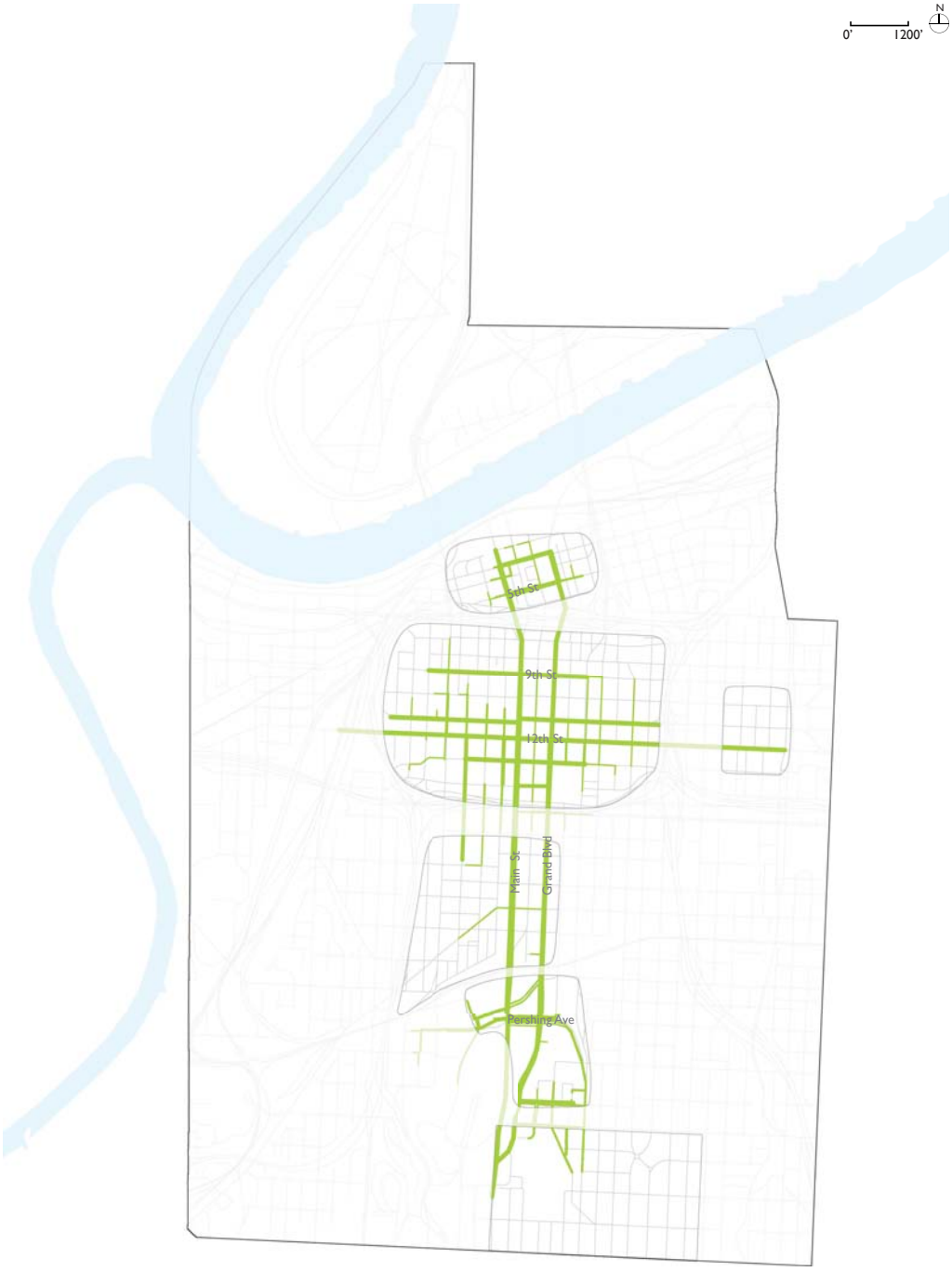


Figure 2.8 Composite of Proposed Links (KCDC et al. 2015)

Clusters Strategy

Clusters are about efficiently collecting trash, recyclables, and organic waste in the private realm. One cluster was selected to explore the businesses and apartments waste strategies more in depth. A design proposal demonstrates the advantages of the cluster's design elements to free more space in tight areas, leverage bargaining power with waste companies, and make a proud statement about their willingness to participate in sustainable practices.

Broadway Cluster

The Broadway Cluster is located at 7th and Broadway Boulevard in the northwestern portion of the downtown core.

The Cluster contains a various amount of land uses and a medium to high building density coupled with a low operational space. The low activity area is strategically organized through the scale of the recycling and waste operations of the site.

The concept was driven by the lack of space for on site, large scale waste collection. The intent was to conceal most of the waste by burying it within the ground. Different colors are used to mark which material belongs in each bin to make it easier for users.

Weight sensors are located at the bottom of each collection bin to report and monitor the measurements of waste loads. This allow the haulers to have a more convenient and efficient waste collection.

By clustering the bins in a central location for all buildings and using weight sensors, allows for a more efficient collection method.

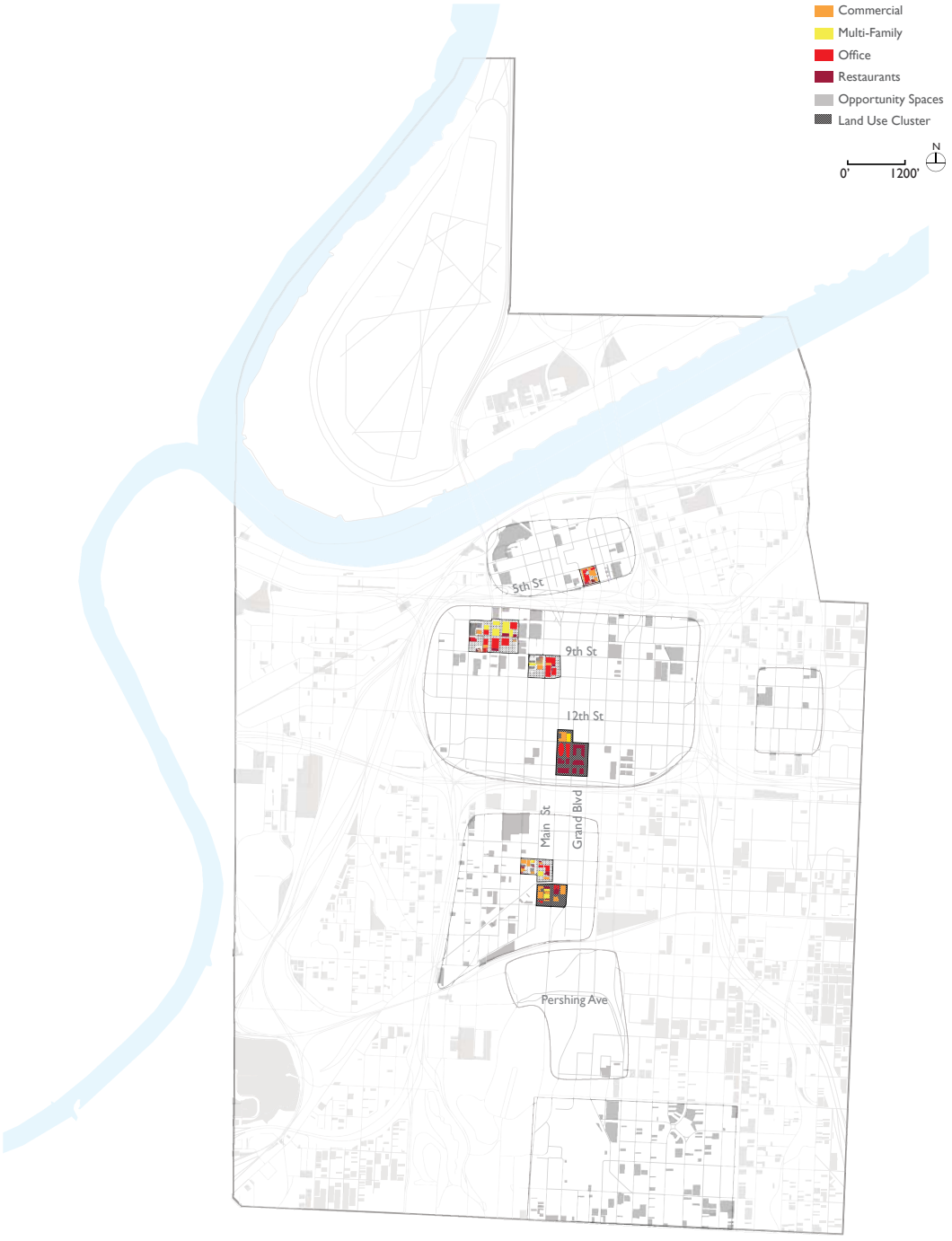


Figure 2.9 Composite of Proposed Clusters (KCDC et al. 2015)

Nodes Strategy

To activate the public realm, build public engagement, and create a better functional recycling system, four types of node strategies were developed; the Organic Nodes which focuses on the collection of organic waste and use of compost, Showcase Nodes which displays re-purposed recyclable materials, Functional Nodes establishes new recycling infrastructure, and Multiplicity Nodes reactivates sites through the layering programs.

The Organic Node

The organic nodes challenge the issues of composting in an urban area. Since organic waste is a large contributor to the overall waste stream, the organic node has been designated to demonstrate the composting process in an urban environment to change current views and behavior on the matter. The demonstration aspect includes collection of organic waste, processing, and potential use of it. This will promote greater awareness for composting organic waste in the city.

The Showcase Node

The showcase nodes are activated through the collaboration of local artist to create artful and interactive displays in high areas of activity. On these sites, artist will be challenged to utilize locally sourced recycled material to create art which will bring awareness and promote greater discussion of the recycling system to inform the public why recycling and reusing materials is important.

The Functional Node

The functional nodes focus on establishing new recycling and composting infrastructure within the public realm. The purpose is to provide an efficient collection system that educates and makes the recycling process visible to the public in a positive way. By establishing new recycling and composting infrastructure will help raise the city's diversion rate while bringing process into the public realm.

The Multiplicity Node

The multiplicity nodes are focused on reactivating underutilized sites that create more programmatic features for the public to use and activate the space. These sites will integrate the collection of recyclable waste into the everyday routine of the public realm to add to the diversion rates. The multiplicity node will fulfill the potential of underutilized sites by layering multiple and integrating functions to re-activate, and better promote a more livable downtown Kansas City through recycling.

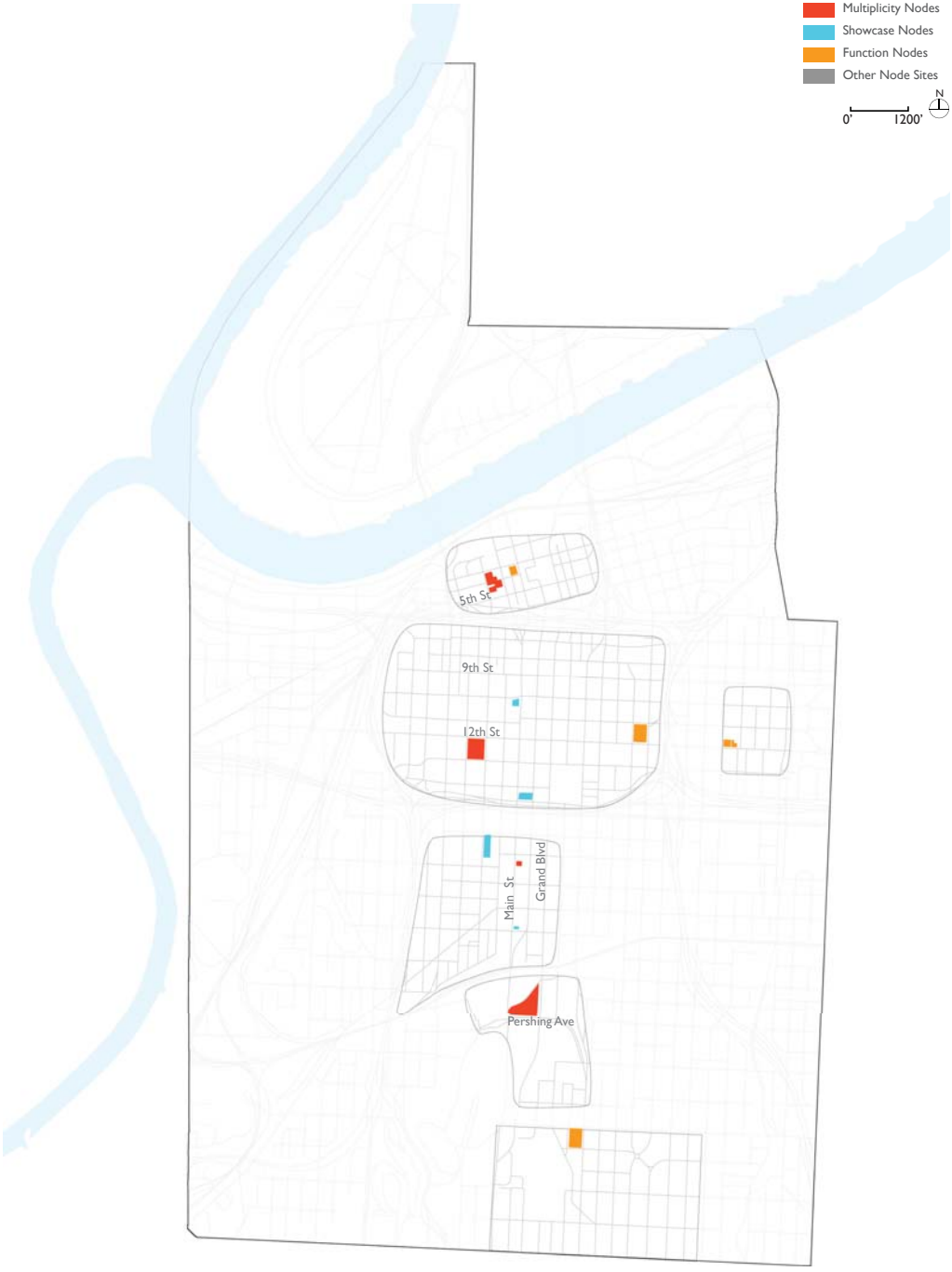


Figure 2.10 Composite of Proposed Nodes (KCDC et al. 2015)

THE ART IN THE LOOP VISION PLAN

Collaboration

The Art in the Loop Foundation is a partnership with the Downtown Council of Kansas City, The City of Kansas City and the Kansas City Art Institute. The program works with artists on projects that relate to the on-going revitalization of Downtown Kansas City to activate existing and found public spaces. The artists have created temporary and permanent art in public spaces that engages people and brings a refreshing surprise for their audience of downtown employees, residents, and visitors (Art in the Loop Foundation 2015).

Studio Project Purpose

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 Barry Anderson, Julia Cole, and Phil Shafer 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.

Vision + Mission

A vision and mission statement was written for this project to guide the focus of research and direct the possible outcomes. Art can have many perspectives, however, this project was meant to enhance the Art in the Loop program through an organized expansion of art sites that would lend itself to the improvement of public space and making art accessible to new and underserved audiences.

Advisory Committee

Similar to the recycling project, the Art in the Loop project also had an advisory committee that included 22 members. The community was invited to review the project and provide critical feedback and guidance on the studio's research and analysis. These reviews occurred at three meetings and an open house event during the spring semester. The committee offered advice on public art planning strategies and art site recommendations . They collectively represented various stakeholder opinions within the community. The following is a list of the committee members:

- Amy Kligman
- Ann Holliday
- Bill Dietrich
- Buzz Willard
- Carrie Coogan
- Cathy Smith
- Cynthia Baker
- Dick Jarrold
- Doug Curran
- Eric Bosch
- Evie Craig
- Jeff Williams
- Jim Miller
- Liz Bowman
- Lynn Carlton
- Mara Gibson
- Megan Crigger
- Paul Rudy
- Randy Williams
- Robin Trafton
- Samuel Bennett
- Sara Harris

Figure 2.11 Art in the Loop Vision & Goals (KCDC et al. 2016)

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 art sites, 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 diverse audiences. This will, in turn increase access to art for downtown's undeserved population. This will lead to a stronger communal identity that binds together visitors and citizens alike with a sense of belonging.

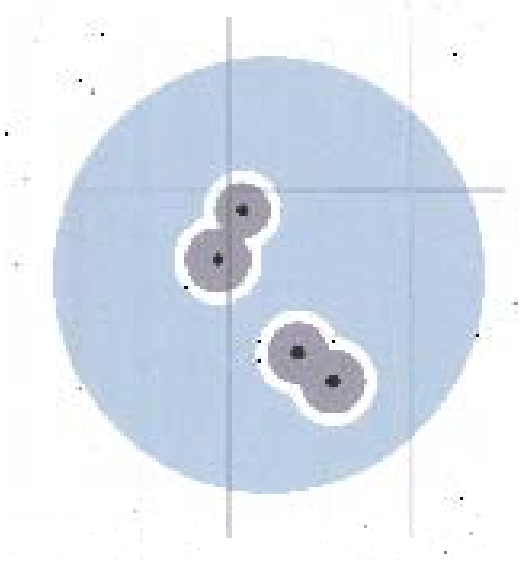
GOALS

- 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

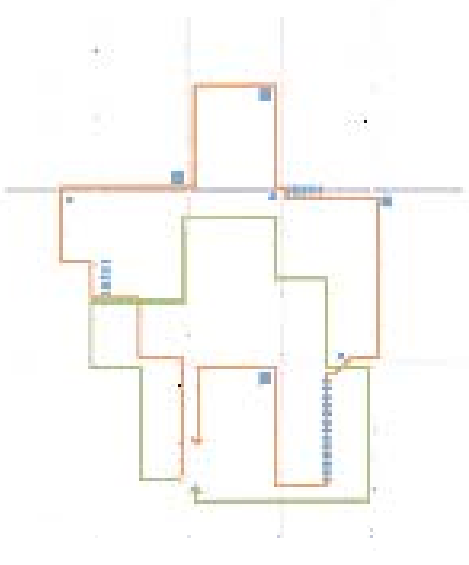
Project Process

The project was organized into three phases: inventory and analysis of potential sites (January – February 2016), development of a comprehensive system plan for art sites (March 2016), and the analysis of individual sites and design documentation (April – May 2016). Through these phases the studio completed a site analysis of the existing Art in the Loop installations, created a typology of art sites through experiential mapping, determined impact zones for the future expansion of art sites, and site documentation of each selected site. Throughout the phases, the overall objective was to create a system of meaningful public art sites that strengthen the communal identity by integrating a variety of different art sites within the public realm (KCDC and Art in the Loop Foundation 2015).

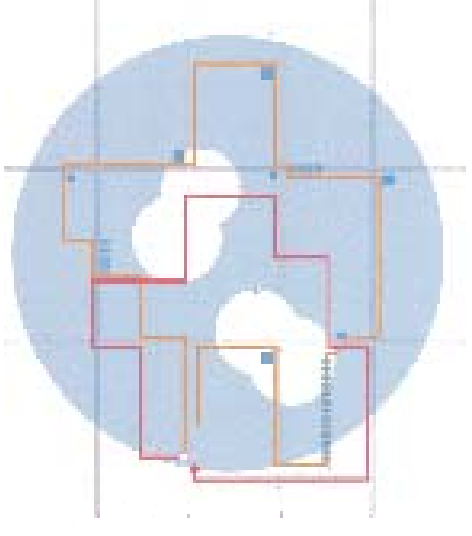
Site Evaluation
Realize Potential Growth



Experiential Mapping
Finding Opportunity



Expanding Art Reach
Selecting for High Impact



Selected Sites
Analyze Potential Typologies

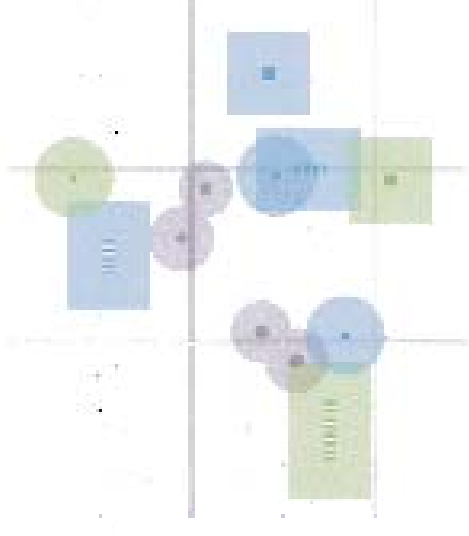


Figure 2.12 Art in the Loop Project Process (KCDC et al. 2016)

Overall System Strategies

The overall strategy was to expand the current art system, starting from the core and current art reach, to expanding art sites to areas of Downtown that aren't currently developed. Building off of the current system will set a foundation for the program to expand the art sites annually. These overall expansion strategies were explored through a series of analytical maps. The studio began by looking at the viewsheds of all existing public art in Downtown to analysis the current art impact. This helped to determine what areas were not yet impacted by public art and where our expansion strategies should look.

Through the creation of art impact zones, lead to the potential phases Art in the Loop could take when choosing art sites every year. The art impact zones looked at pedestrian volumes for the first phase to see where art could reach the most people. The second phased looked at residential areas, to expand the art reach to different communities throughout the Downtown. The third phase consisted of looking at sites around the peripheral to serve as "beacons" or gateway sites to draw more people into the Downtown Core. These impact zones allowed the studio to focus in on specific areas and specific audiences.

By creating an overall system strategy, the Art in the Loop program can begin to bring the community together to experience the art as well as develop sites throughout the downtown which will allow people to experience the city from a new perspective.

Current Art Reach

Expanding Art Impact

Continued Art Impact Expansion Annually

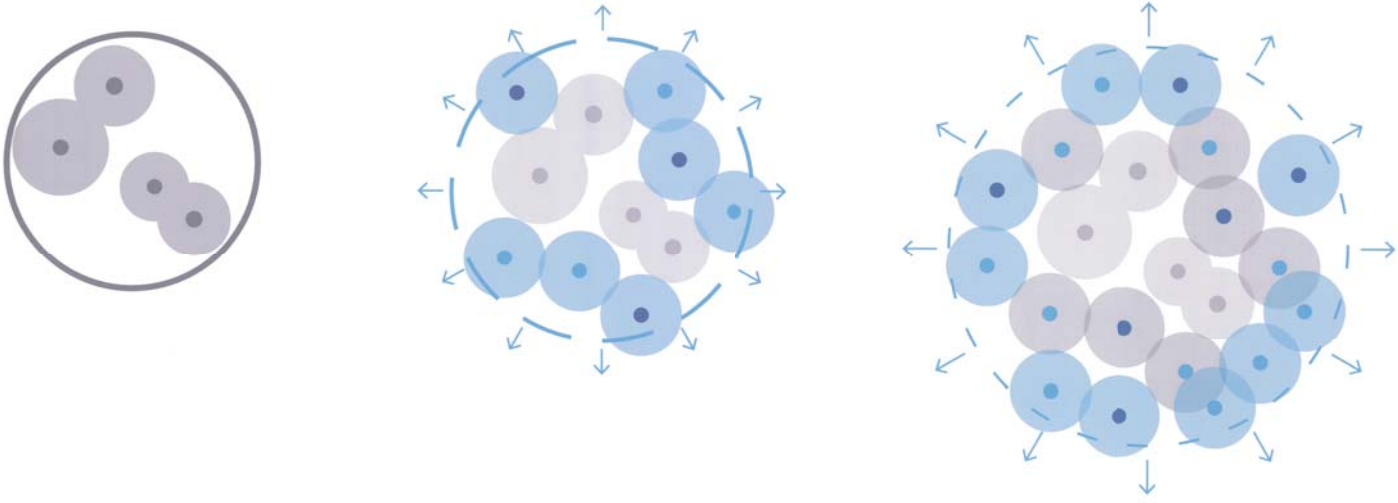


Figure 2.13 Art in the Loop System Strategies (KCDC et al. 2016)

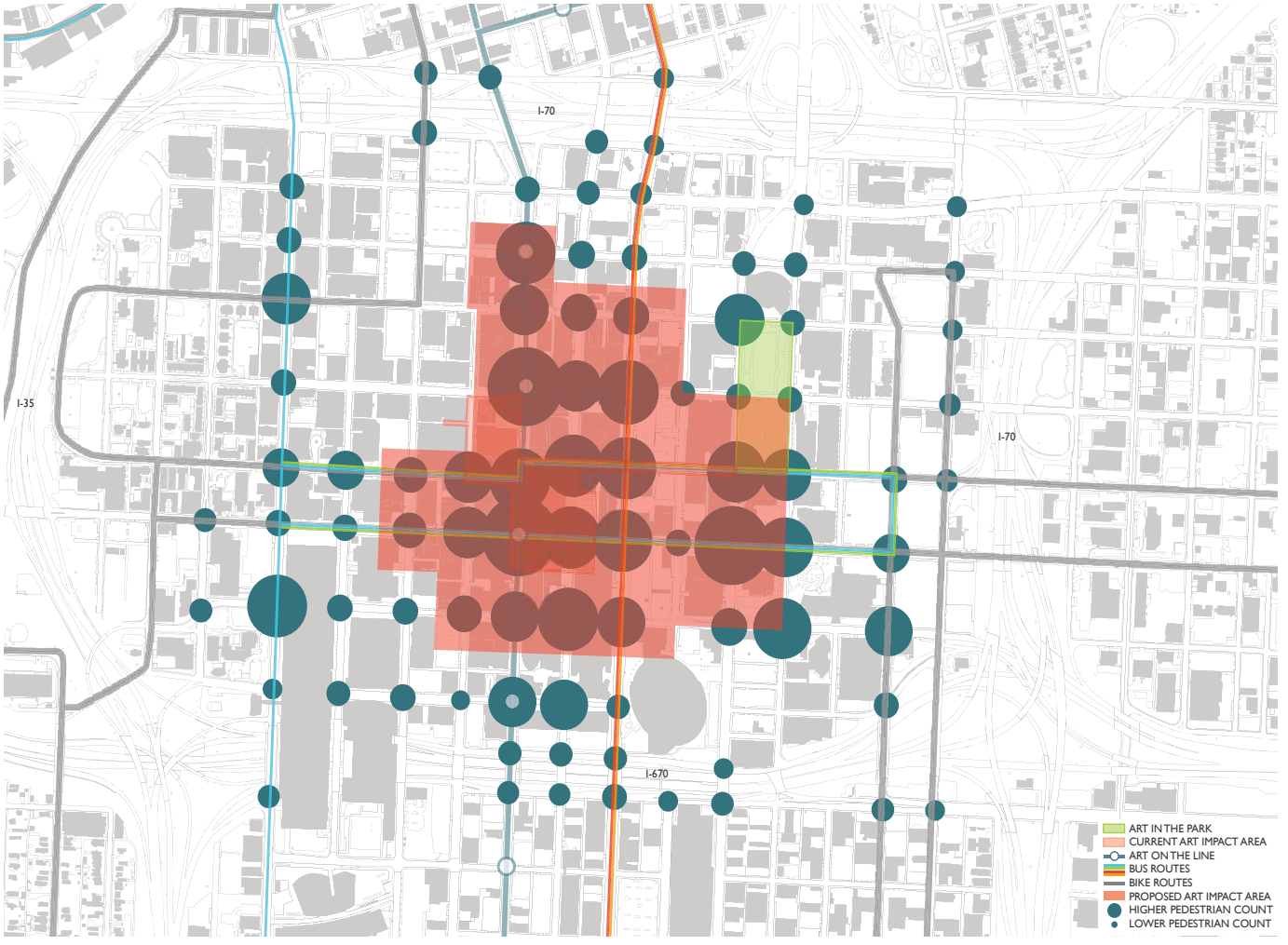


Figure 2.14 Expansion Strategy Phase 1-Pedestrain Activity Zone (KCDC et al. 2016)

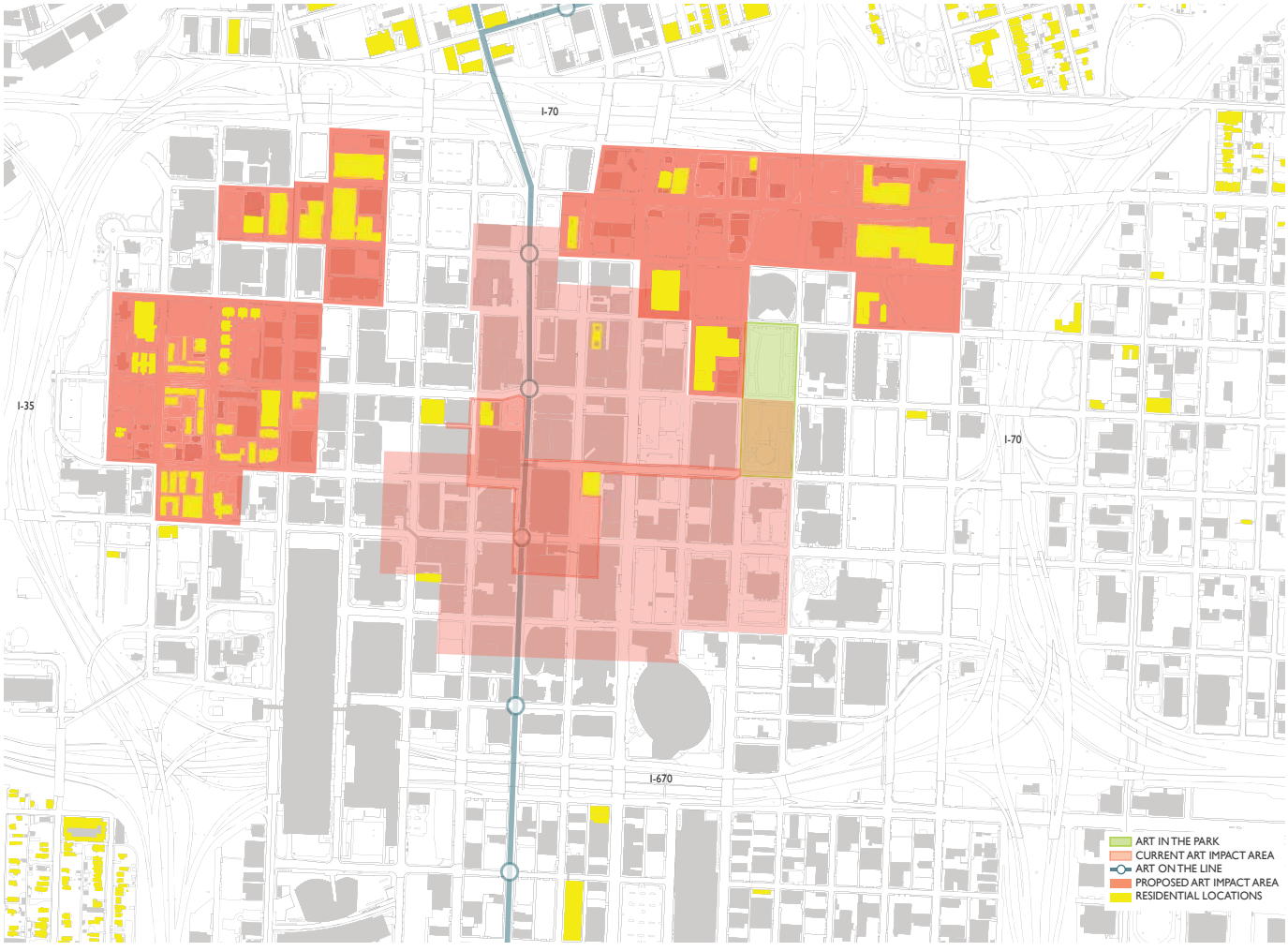


Figure 2.15 Expansion Strategy Phase 2-Residential Zones (KCDC et al. 2016)

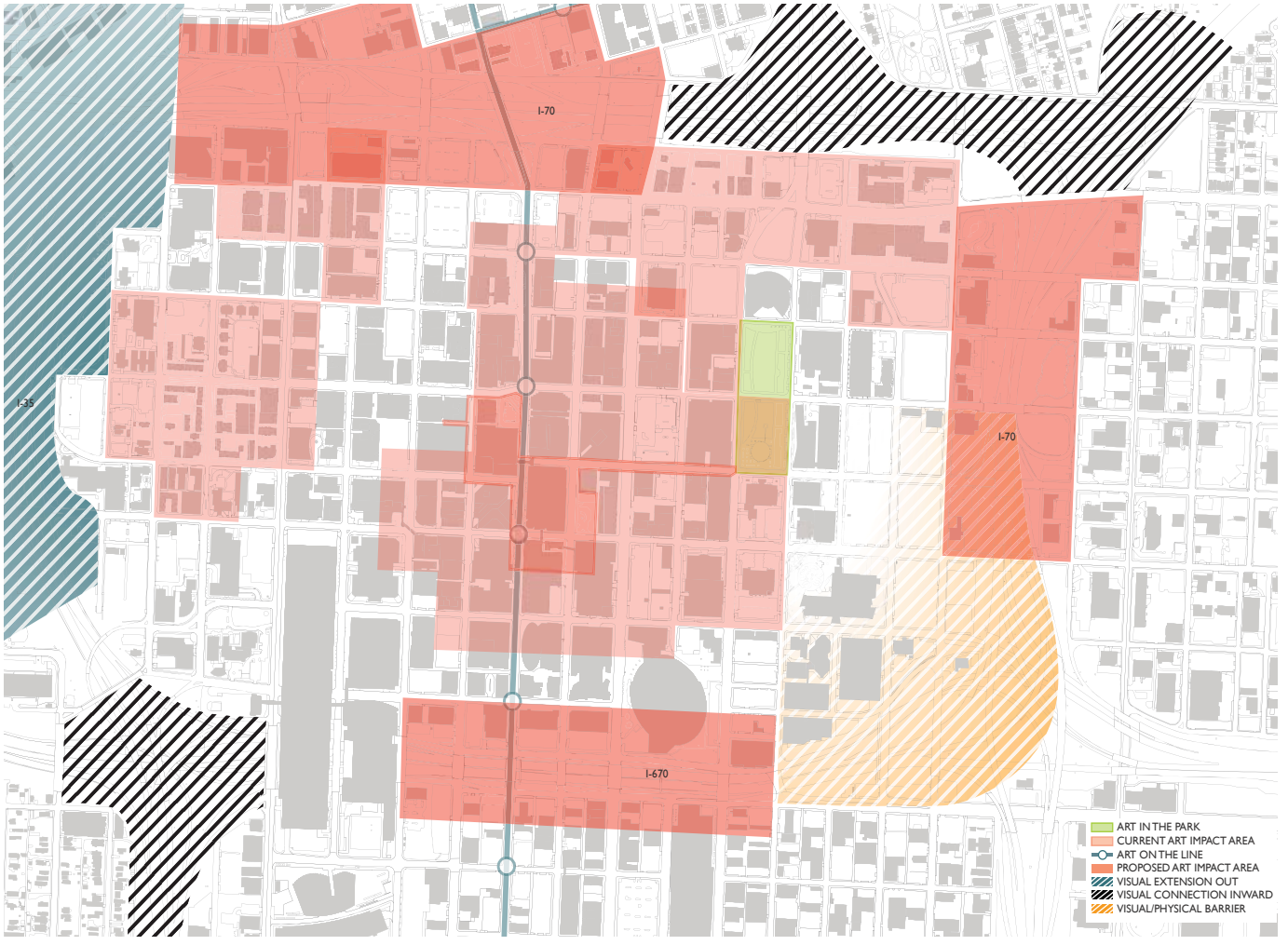


Figure 2.16 Expansion Strategy Phase 3-Entry connection Zones (KCDC et al. 2016)

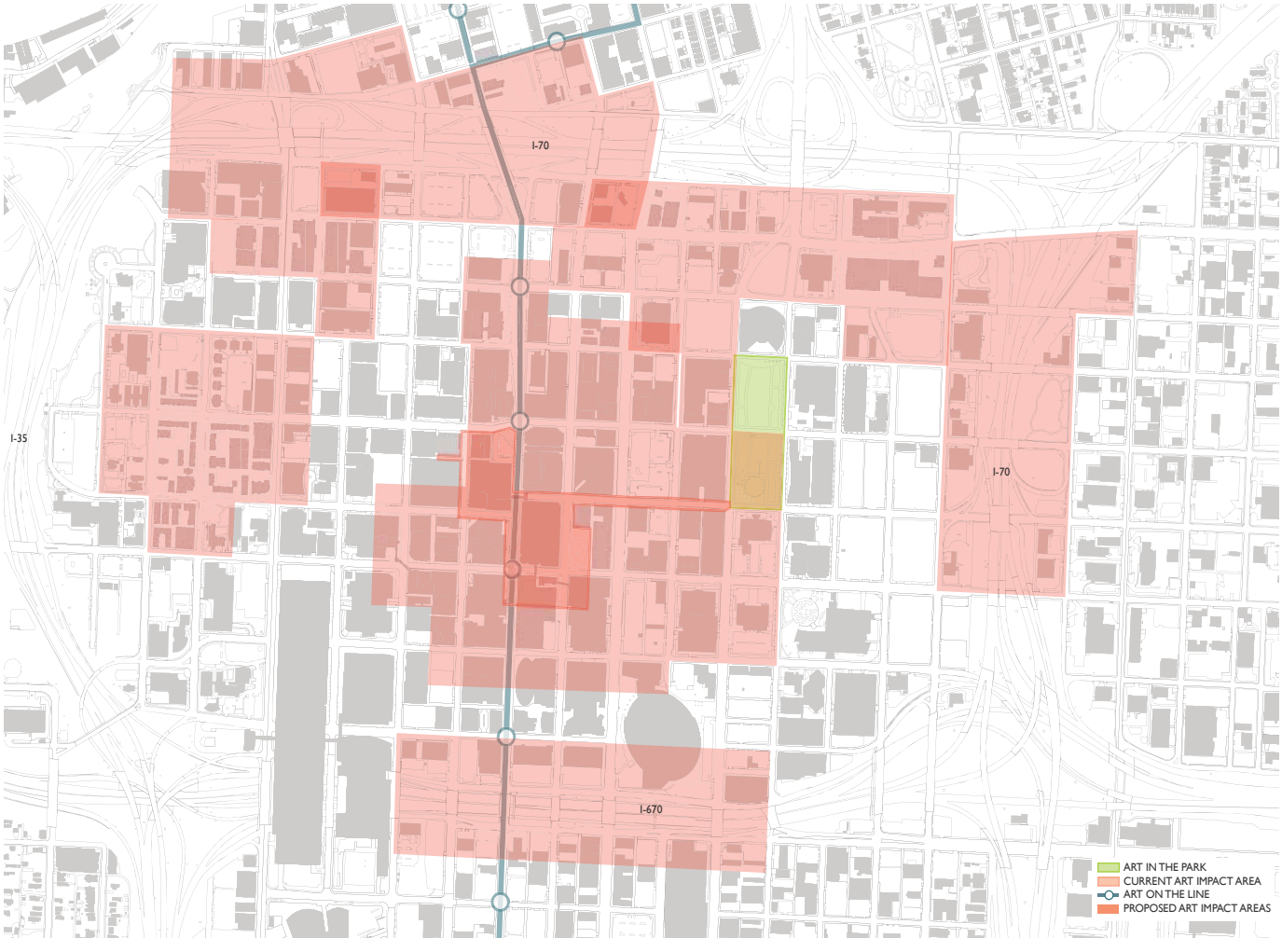


Figure 2.17 Expansion Strategy Combined Impact Areas (KCDC et al. 2016)

Art Site 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 a park, 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 core 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 - nearby 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

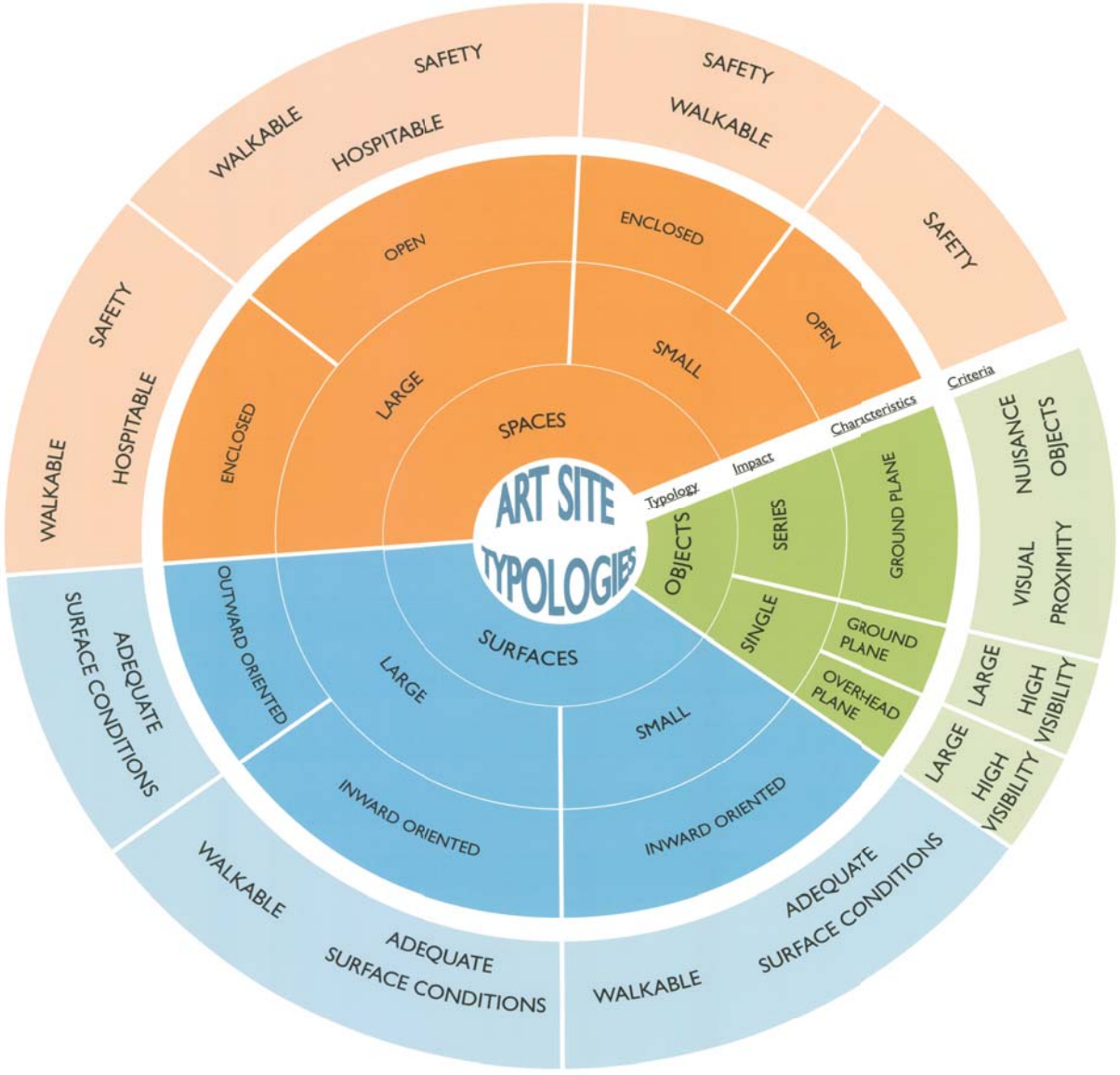


Figure 2.18 Art Site Typology Framework (KCDC et al. 2016)

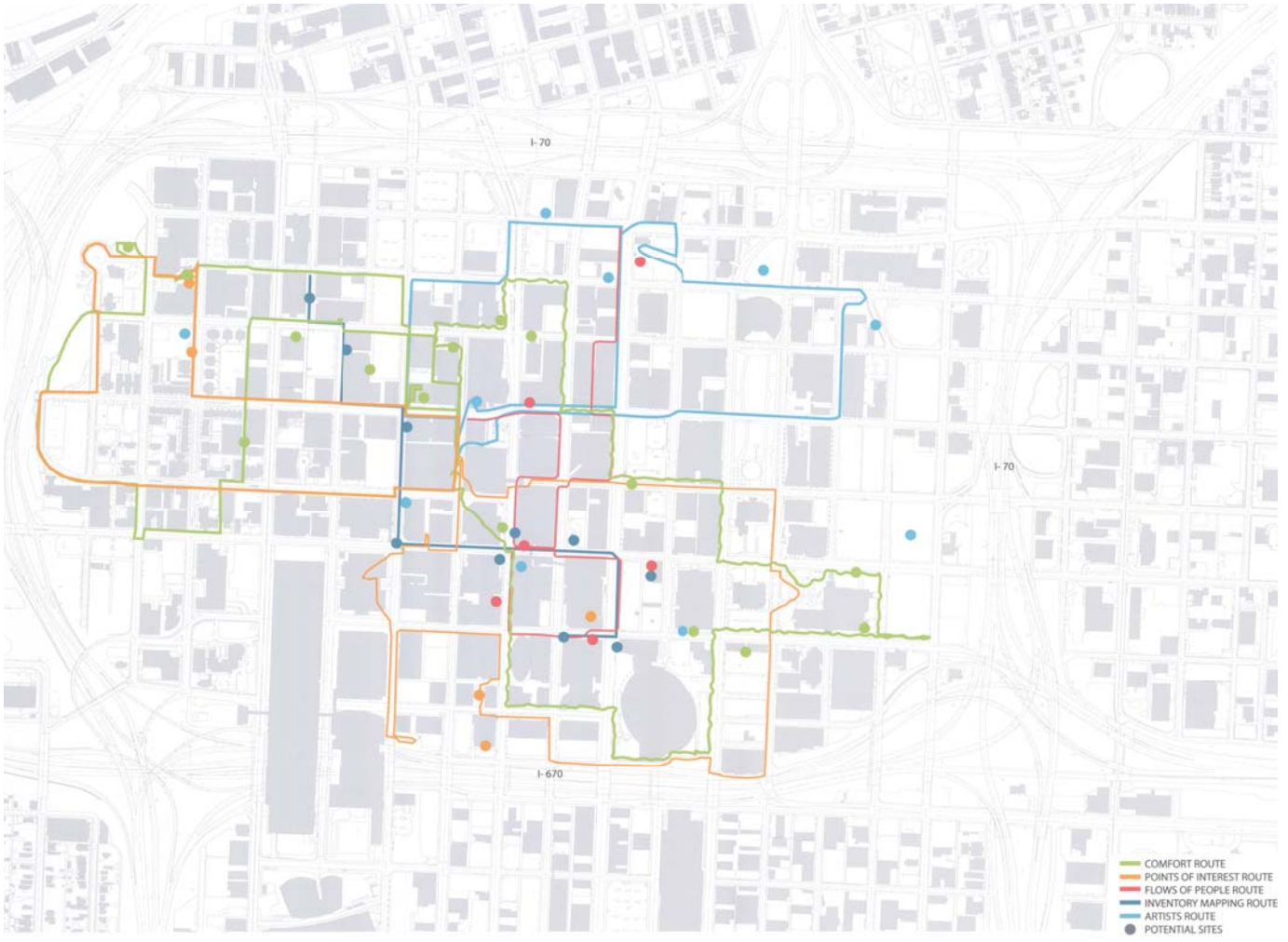


Figure 2.19 Experiential Routes (KCDC et al. 2016)

Experiential Mapping

The city was explored first hand along routes that were determined by how one experiences the city with consideration for how one choses a route. Along the routes the typology of art sites was used to chose a variety of potential sites. Students took routes based on comfort, points of interest, and flows of people. The studio also had the opportunity to explore a new route and new potential sites with the artists. This experience added a lot of dimension to our site selection because as artists, they see sites in a very different way then we as architecture and planning students might. These experiences of walking around the city to see sites in person, helped to see spaces, surfaces, and objects of the city in new ways and realize the potential of those sites that might have not been noticed otherwise.

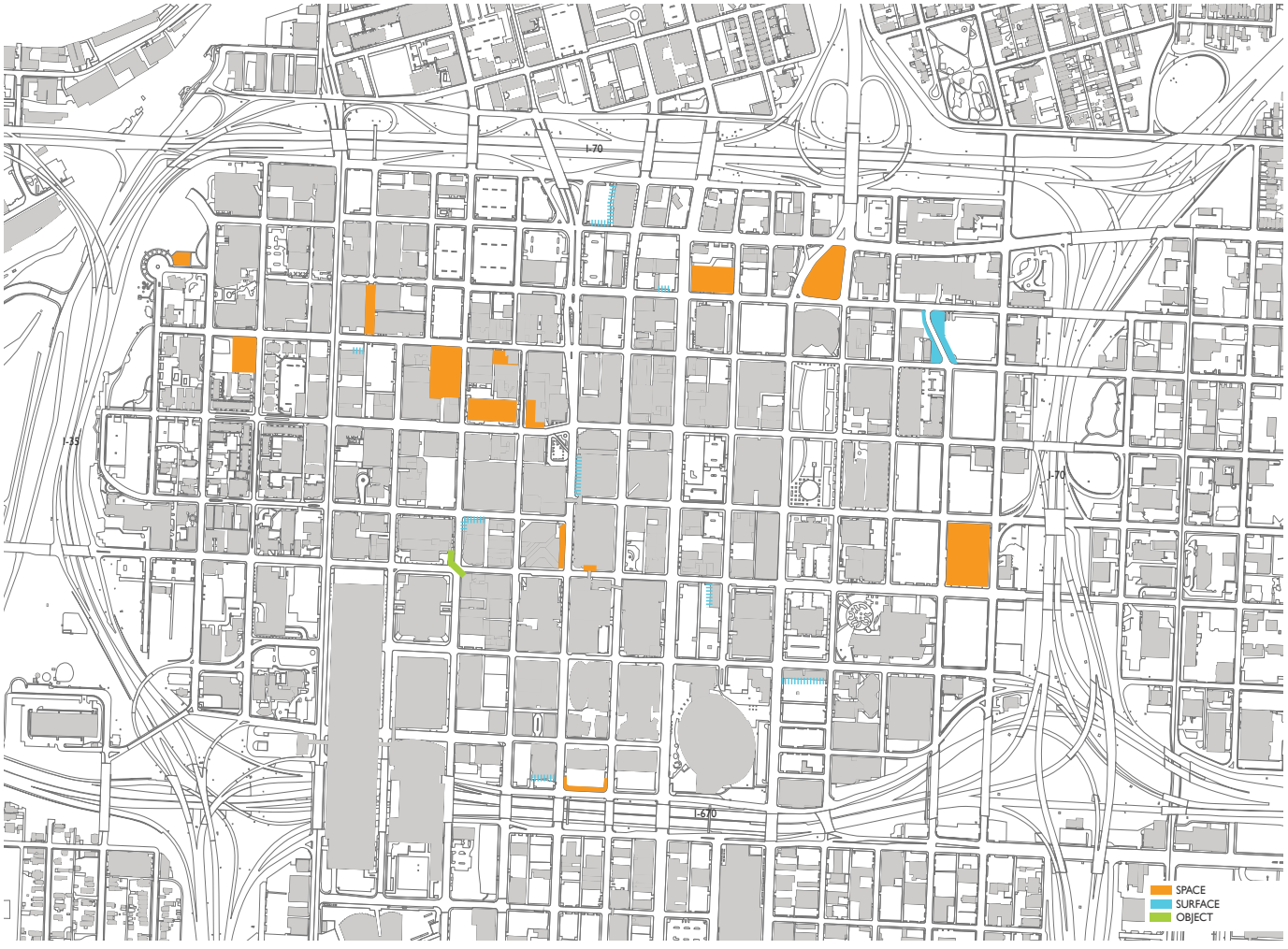


Figure 2.20 Art Sites by Type (KCDC et al. 2016)

Proposed Art Sites Typologies

These sites were identified through the analytical mapping and experiential exploration. They begin to represent an initial plan for the future of Art in the Loop that offers a variety of different art sites that allow artist to build their concepts and contribute to the overall art network.

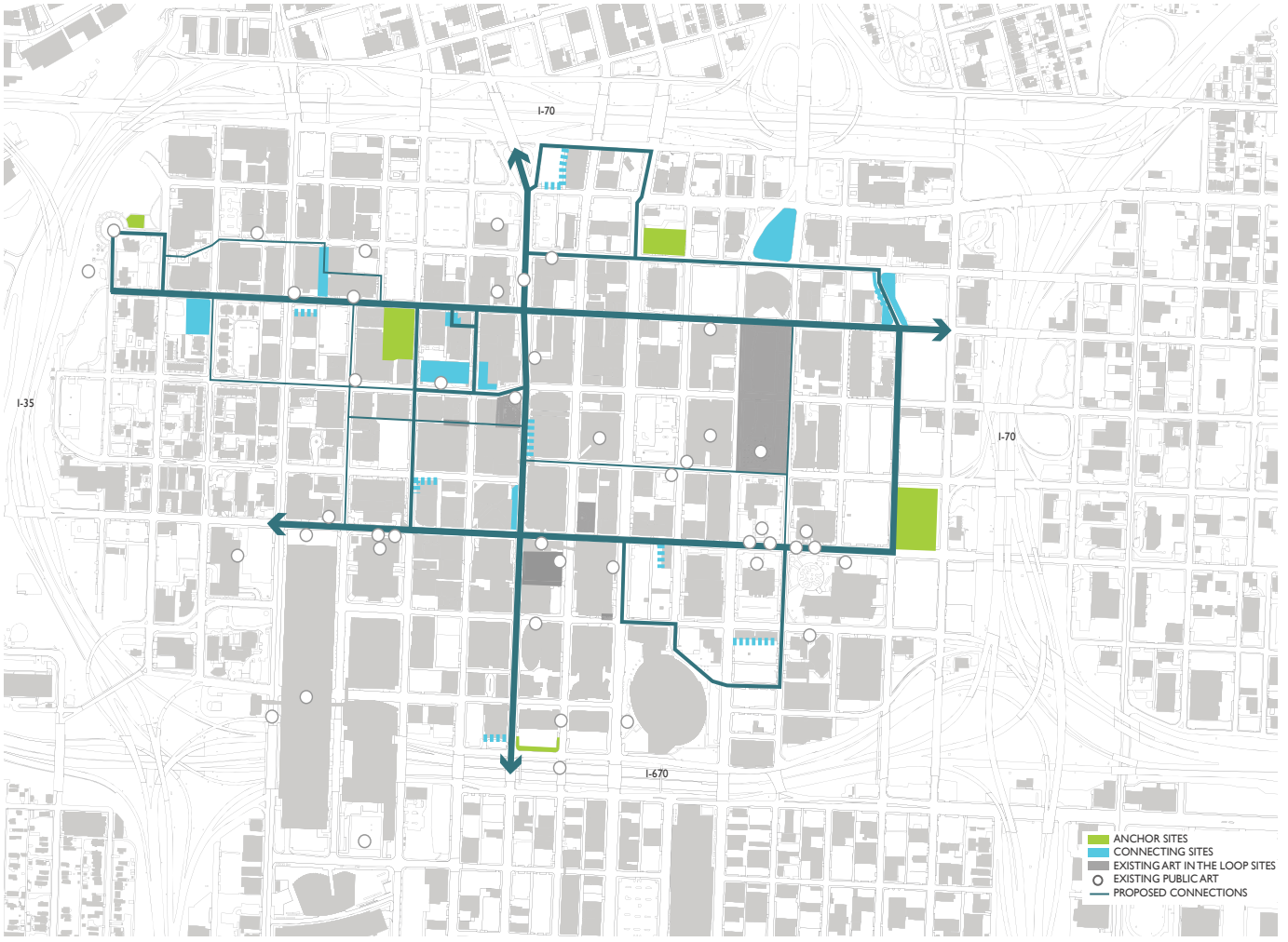


Figure 2.21 Art Site Expansion and Connections (KCDC et al. 2016)

Proposed Sites and Connections

The final site selection consisted of anchor sites which act as destination art sites and have the potential to transform into prime public spaces within the downtown through the collaboration between artists, designers, and community supporters. The next set of sites are connecting sites and these sites are positioned in between the anchor sites and existing Art in the Loop sites. These sites add to the overall art network system and build the connectivity between all art sites. The network of streets suggested in this map demonstrate 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. By organizing strategic art sites will allow visitors, workers, and residents of Downtown down new pathways to see the creative art and cultural of Kansas City.

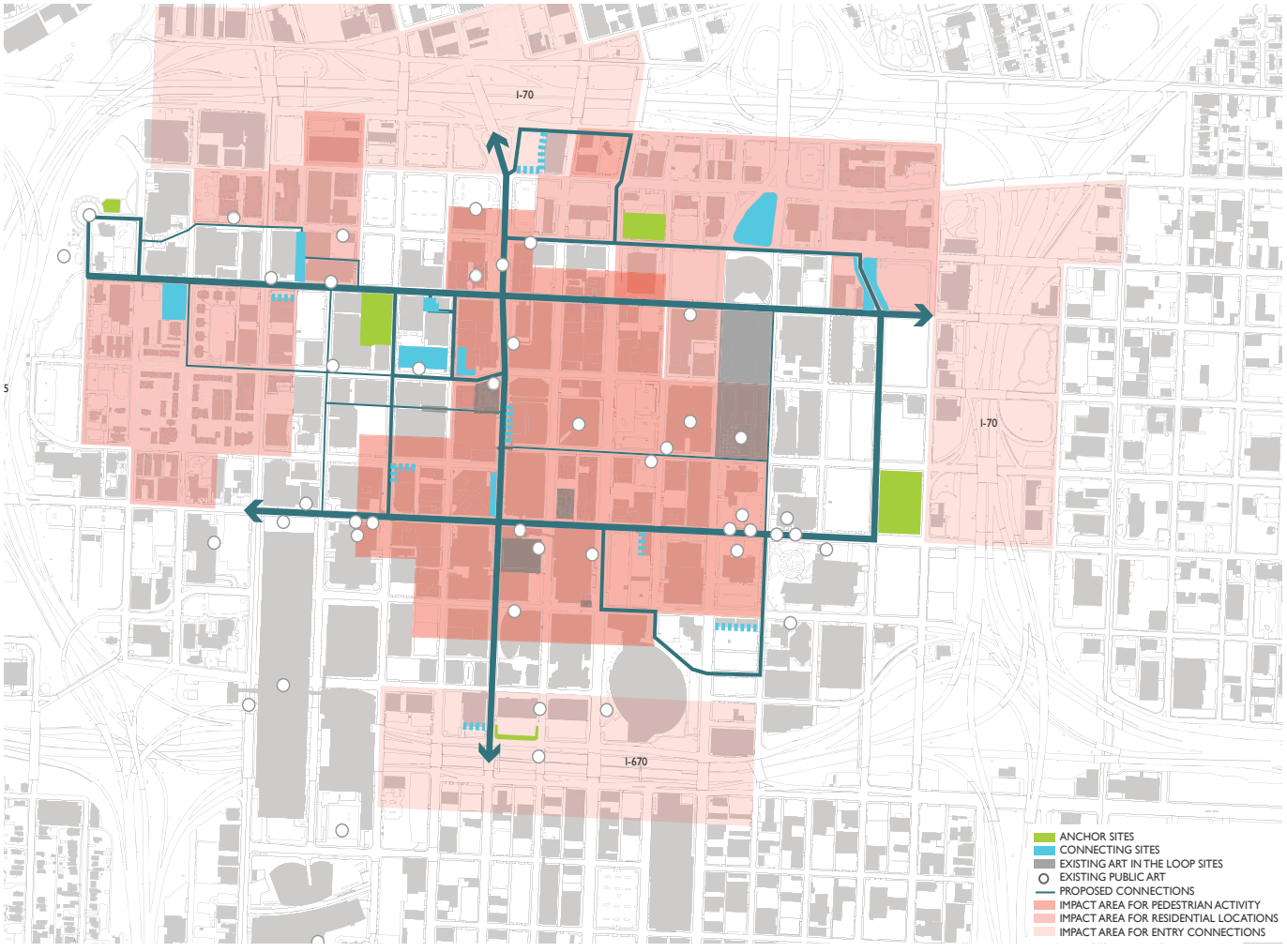


Figure 2.22 Art in the Loop Vision Plan (KCDC et al. 2016)

BACKGROUND LITERATURE

Recycling and public art at first seemed like two different concepts, but as both KCDC studio projects progressed, I found them to have more in common than I initially thought. They both have the opportunity to impact the public realm and build communal identity. To understand how recycling strategies and public art can come together and generate public awareness for recycling, I found it important to provide a background and definitions over these two topics. This can begin to create a foundation and highlight the connections between the two studio projects to help develop design solutions.

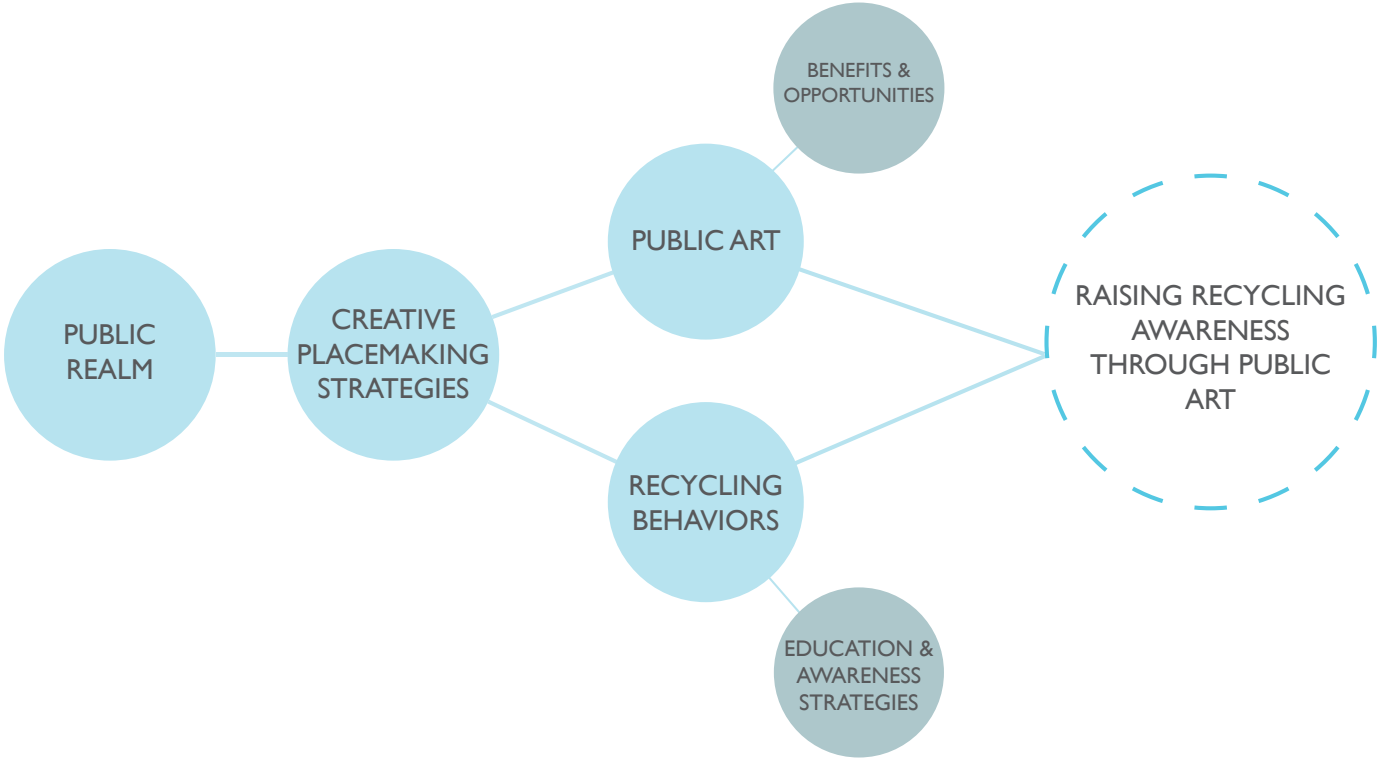


Figure 2.23 Literature Topics (Tudor 2016)

Raising Recycling Awareness

Why is Recycling Important?

Environmental concerns is the primary reason why recycling is important. Educating the public about why recycling is important and how to manage their waste properly is critical. By helping them become aware of the reduce, reuse, recycle method can begin to show them the benefits to one's community and the environment. Recycling material can conserve natural resources and reduce the energy needed to produce new materials. Diverting waste that is sent to landfills and incinerators can reduce harmful toxins from being emitted into the air and contaminating groundwater, as well as preserving valuable land. By reducing pollutions and the need for raw materials, recycling can help preserve and sustain the environment for future generations (EPA 2015).

Overcoming Barriers

Individual unwillingness to take part in publicly provided recycling services may stem from a lack of education. Many research efforts have been done on people's awareness surrounding recycling and the effectiveness of strategic waste planning. Planners should first target the largest physical and psychological barriers that limit people's participation in sustainable behaviors (McKenzie-Mohr 2011). In some cases, there may be educational or accessibility barriers if people do not understand how or why it is even important to recycle.

When people realize the significance of the "handprint," or the positive impact, they leave on the world, rather than carbon "footprint," they may better understand how they could individually improve the world through their decisions to recycle or helping others to recycle (Norris 2014). People often feel no responsibility, so further techniques may be necessary to make the community accountable for the waste they choose to either throw away or recycle (Weinberg 2000).

Only when recycling is a social norm will an investment in recycling infrastructure pay off. "There is a difference between successfully implementing a program and people actually being aware of the program and using it (McKenzie-Mohr 2011)." Visual prompts placed near recycling access points can remind people to act, but non-explicit prompts have little to no impact. For example, a sign reminding one to recycle may be more effective with an image of the desired behavior. In best cases, observing another people recycling or participating in a recycling events is more likely to influence one's behavior (McKenzie-Mohr 2011).

Seeing the Results

Individuals are more likely to recycle if they can see what products are being made from their old waste. The more people are inspired by recycling and see the projects and benefits it creates, the more they want to be involved (TerraCycle 2015). If the recycling system and products can be immersed into city's urban environment and everyday lives, the public will begin to see the impacts of the waste stream and benefits of recycling (see Figure 2.24). Public spaces can also be enhanced to incorporate recycling interventions and recycling activities for the public to engage with. These interactions with recycling and products that arise from the reuse of material, can prompt children and adults to think about their own consumption practices (Recology San Francisco 2016).

Figure 2.24 Insta-bility in Oppenstein Park (Kludy and Downtown Council of Kansas City 2015)

Figure 2.25 Insta-bility Sculptural Instillation (Kludy and Downtown Council of Kansas City 2015)

Infusing Public Art into the Public Realm

Public Art

Public spaces and public art can be an integral part in enhancing and making a downtown area exciting for residents, employees, and visitors. Working on projects within the public realm allows artists, designers, and planners to engage their work with the community and the urban environment to create places that inspires, educates, and innovates ideas about related issues (Stephens 2006).

Malcolm Miles has outlined four major arguments for public art:

1. It gives a sense of place
2. It engages the people who use the place
3. It gives a model of imaginative work
4. It assists in urban regeneration

Building the identity of a place also requires and understanding of the nature of the place through its physical location, the audience, and the sites local history (Miles 1989).

Miles believes the role of public art is to "…transform spaces into places, the public into people." Public art should be more than a cosmetic intervention, but instead, it should be a catalyst for cities to promote its well-being. When art is integrated into the fabric of the place and it is a part of a wider solution, it provides a much larger meaning and moves beyond the past concepts of monuments (Miles1989). According to Penny Balkin Bach public art is "…a manifestation of how we see the world-the artist's reflection of our social, cultural, and physical environment (Bach 1992, introduction)." Whether it's a permanent or temporary instillation, public art should always be located in spaces that are easily accessible to the general public (Bach 1992).

Creative Placemaking

Public art has the opportunity to express and encourage a culture of creativity and address urban issues within a city. Art can also be an integral part to creative placemaking and an essential part to building strong communities. There's a great opportunity for art and cultural activity to be used as a core concept when approaching urban planning and community building that can stimulate local economies and increase civic engagement (Project for Public Spaces 2015). Definitions of creative placemaking can vary, but Ann Markusen and Anne Gadwa define it as, "in creative placemaking, partners from public, private, nonprofit and community sectors strategically shape the physical and social character of a neighborhood, town, tribe, city or region around art and cultural activities. Creative placemaking animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire and be inspired." (Gadwa and Markusen 2010, p.3)

Many places have the potential to become successful and are waiting to be transformed but it takes everyone in the community and sometimes resources beyond to collaborate and help transform spaces into places. When art plays a major role it takes strategic planning from many people such as artist, architects, urban planners, and most importantly the community to ensure the development is locally informed and focused on serving the people (ArtPlace America 2015).

ArtPlace America believes creative placemaking projects can be successful if they do the following four things:

1. Define a community based in geography, such as a city or neighborhood.
2. Articulate a change the group of people living and working in the community would like to see.
3. Propose an arts-based intervention to help achieve that change.

4. Develop a way to know whether the change occurred.

There are many well designed spaces but they will not develop into meaningful places until they generate activity and bring people to the place to generate life within the space.

Creating Successful Public Spaces

Using creative placemaking can not only produce vibrant local economies and more livable places but it can also lead to great public spaces. Many studies have been done on the importance of public spaces and their function within cities. Some might argue it is the "intensity and variety of pedestrian activities" that makes a city attractive. The challenge for designers is to facilitate function and meaning through the arrangement of public space (Gehl 1996).

Public spaces provide a platform for "information and interaction (Gehl 1996)." They can be thought of not only as the residual spaces in a city reclaimed for public use, but they are also places for cultural discussion, expression, and democracy. Public space can have both official and unofficial meaning. For example, a cultural movement may gain popularity through a reoccurring event grounded in space. Public space then can empower people and promote activism (Hou 2010).

There are many public spaces throughout our cities, but some might ask, what makes places more successful than other? Project for Public Spaces have evaluated public all around the world and generated a toolkit to help people judge if a place is successful or not. The four qualities they found that places to share is: sociable place for people to interact with others, the place provides activities for people to engage with, its accessible, and it provides comfort and a good image (Project for Public Spaces 2015).

With these strategies of successful public spaces and creative placemaking, public art can have a large impact on the public realm to bring inspiration and develop a strong and vibrant community.

BACKGROUND CONCLUSION

Project Integration

The concepts, methods, and strategies of the Art in the Loop Vision Plan and the Recycling Vision Study came together for this report and they utilized public art and recycling behavioral strategies. Throughout both studio projects, similar planning strategies were used to create a comprehensive vision plan of connected public art and recycling sites around Downtown Kansas City. Together, art and recycling narratives have the opportunity to benefit one another to engage people and bring awareness about recycling in the public realm.

The background literature begins to draw connections between the two projects and how recycling infrastructure and public art can be planned and strategically placed to impact people's behavior towards the waste system. Public art can influence someone's perception of an idea or place, and with strategic planning, art can have a large impact on its surrounding context and the people who interact with the art (Goldman-Srebnick 2015). Public space not only has the potential to be a place for cultural expression, but it can serve as a platform for information and social interaction (Gehl 1996). By incorporating recycling ideas and materials into public art concepts, it can show people the direct results of the recycling and repurposing of their waste materials. They can begin to realize the significant "handprint" and impact they have on the environment if they recycle. Showing people how their recycled materials can be repurosed to create art, can also build pride and encourage more people to recycle and reuse materials.

The Recycling Vision Study explored different system strategies to better establish the recycling program for Kansas City, but the focus of this report works with the selected Showcase Node (refer to recycling project framework, figure 2.6) to establish a site design that integrates public art as a strategy to raise awareness about recycling. This site was also selected as an anchor site for the Art in the Loop project because of its site characteristics and location. Utilizing strategies found in literature and the initial research and analysis done for both studio projects, my classmates and I focus on applying those strategies to the site design of the Showcase Node. This design will investigate activating a public space in Downtown Kansas City through the integration of art and recycling design elements to engage the community and raise recycling awareness.

Figure 2.26 illustrates how the two projects are integrated and support my project proposal. The design development of the Showcase Node is further discussed in the Project Development Chapter of this report.

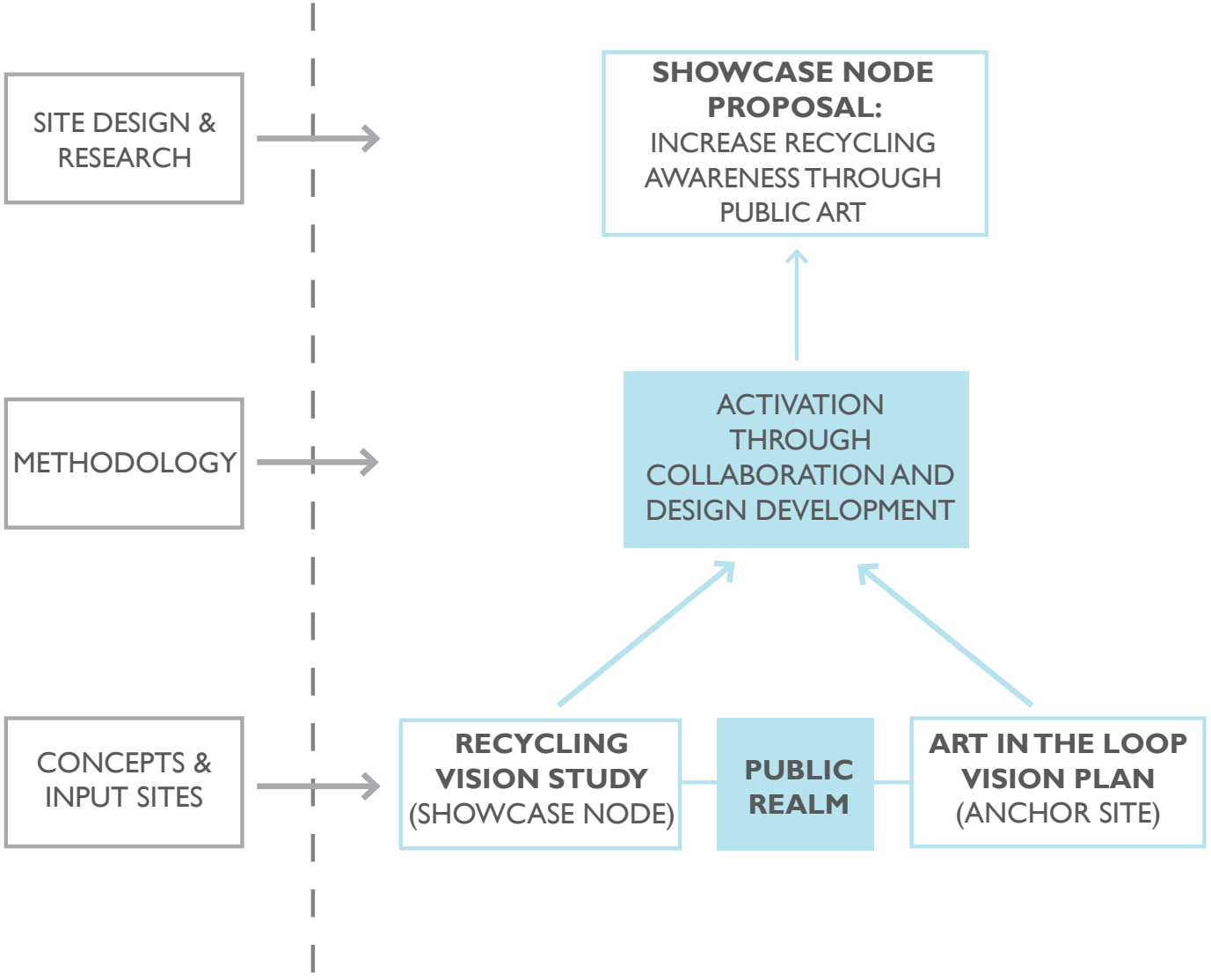


Figure 2.26 Integrating Collaborative and Individual Investigation (Tudor 2016)

METHODOLOGY | 03

RESEARCH APPROACH

Primary Dilemma

From our reserach and investigation for the Recycling Vision Study there were three main dilemmas that arose, but the dilemma that was most relevant to my individual investigation was the lack of education and awareness about the recycling system. Currently many Kansas City residents do not recycle because of common misconceptions or because they do not have convenient access (Kansas City Planning and Development 2015). For example, many people are unaware of why it's important to recycle and others do not understand the need to recycle or what to recycle (SCS Engineers 2008). Individual unwillingness to take part in publicly provided recycling services may stem from a lack of educational outreach programs to teach the public why recycling is important.

Currently the public realm lacks recycling infrastructure, informational signage, and spaces that allow the public to engage in recycling activities, making the system invisible. In order to build knowledge and awareness, expanded educational efforts are necessary to encourage the public to participate in the recycling program. Public spaces need to incorporate engaging recycling elements for the system to become visible to the public in hopes recycling becomes a part of the cultural behavior.

Research Question

How can public art be infused into the public realm of downtown Kansas City to raise public awareness about Kansas City's recycling program?

Project Inquiry

Through the collaboration between the KCDC studio and local artist, a site design proposal for the Showcase Node can create an artful and interactive design that educates and builds public awareness about the importance to recycle. In this project, public space and public art tactics will help facilitate the design development of the project to raise recycling awareness and enhance the public realm of Downtown Kansas City. Using public art as a catalyst to rethink the waste stream can help educate the public and give them a new perspective on how they view recycling. Creating a space within the public realm where they can experience the art will help show the public there are alternative ways to handle waste instead of sending it to the landfills.

METHODS

To investigate my research question I worked through four strategies that helped frame my project and reach my proposal. The methods of this report explored relevant literature topics and precedent studies, gathered insight and feedback from artist consultants, and development of a site design. As a studio member at KCDC, my primary project framework and results was driven from the two KCDC studio projects, the Recycling Vision Study and the Art in the Loop Vision Plan. Because I was a member of the studio, I participated in the two collaborative projects as well as developed my own research investigation. Figure 3.1 shows how my individual strategies tied into the collaborative studio projects over the course to the year. The following explains the steps I took to investigate my research question.

Relevant literature was explore to develop a background knowledge for the two topics of recycling and public art to understand how they can be integrated in the public realm to raise awareness about recycling. It was important to learn the barriers of recycling and understand the benefits and opportunities of public art and how it can influence the public realm. By researching these topics I was able to set a foundation of background knowledge for this report and apply the strategies learned to the design development of the Showcase Node.

In my precedent study section, I selected design precedents that were based on concepts and questions that arose from the project development phases of both the Recycling Vision Study and the Art in the Loop Vision Plan. I organized the projects into categories that reflected my individual focus to begin to demonstrate the connections between public art and recycling. I explored successful public space driven by public art, temporary public space projects, public art examples, public art that promotes recycling issues, and environmental awareness art programs. This investigation provided thorough examples to analyze the benefits of public art and its relationships to recycling, which helped inform the concepts and design decisions for the Showcase Node.

The next method used was collaborating with local artists and an advisory committee that was apart of the Art in the Loop project. Each week the studio met with the artists to get feedback on the project, deepen our knowledge about public art, and understand an artists' perspective on the public realm. At each meeting I recorded minutes which can be seen in more depth in the Appendix C. Keeping records of the dialogue between the students and artists was a strategy used to influence the design decisions created in the Showcase Node and to understand how art can influence the public realm.

The main method used to investigate my research question was driven from both studio projects. The strategies and concepts developed during the Art in the Loop project helped the studio and myself understand the different types of potential art sites and where art should be located in Downtown Kansas City to impact the area and people who engage with the site. The Showcase Node from the Recycling Vision Study, which was also a selected art site, served as the selected site for the design development section of this project. My group members and I worked through the analysis and design process to develop a design proposal for the site. Over the course of the spring semester the design was evaluated and refined to ensure the design was integrating public art in ways that would raise recycling awareness. By applying strategies from the literature and precedent studies, and feedback from the local artists to the Showcase Node proposal, helped to reach the goals set forth for the design development section of the project. This design and analytical process also helped reach the level of depth needed to investigate my research question.

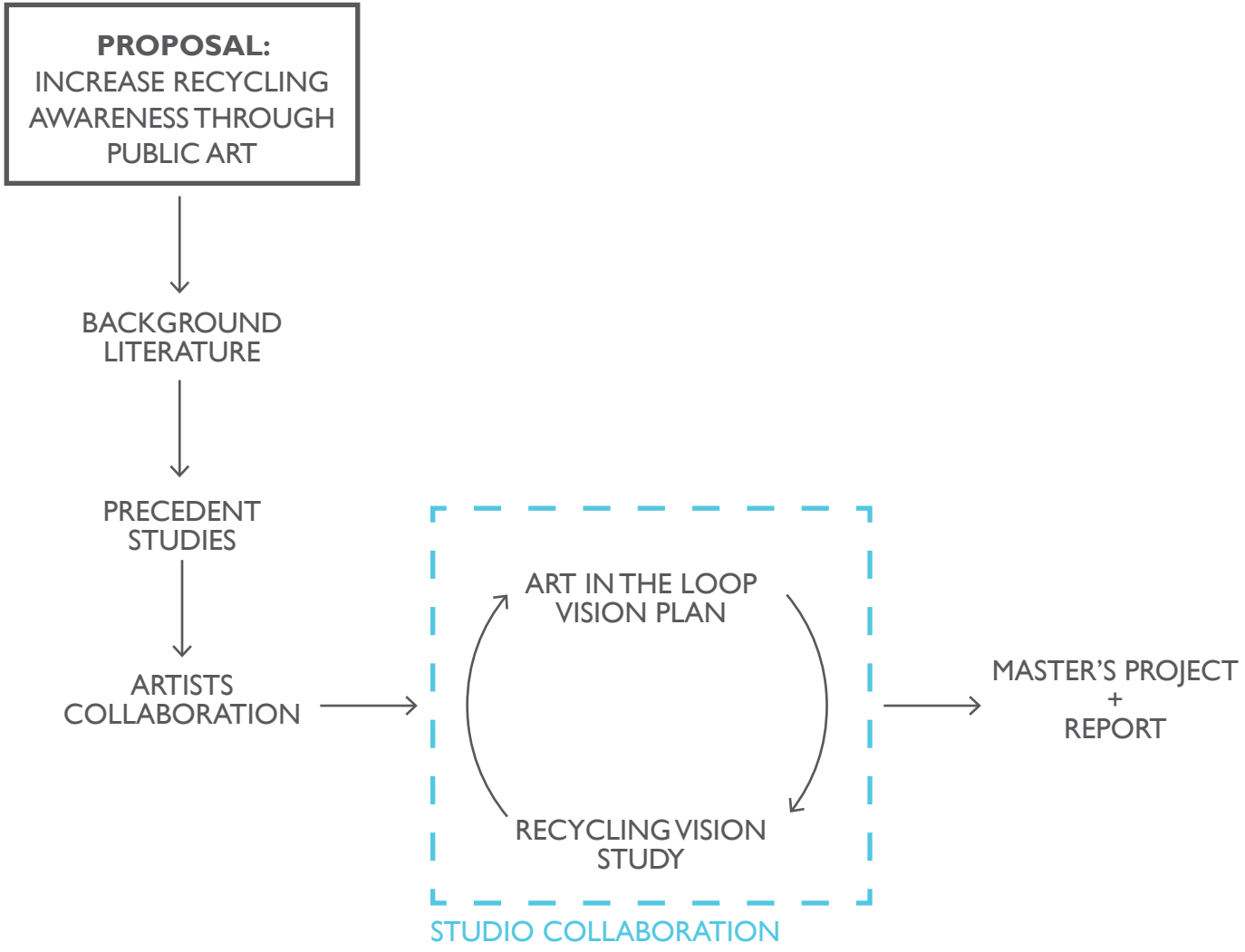


Figure 3.1 Methodology Map (Tudor 2016)

PRECEDENTS | 04

PRECEDENT STUDIES

The selected precedent studies were chosen based on the concepts and questions that arose from the development of both the Art in the Loop Vision Plan and the Recycling Vision Study. With my individual focus looking at how public art can raise recycling awareness in the public realm, I organized the projects into categories that would begin to show the connections between public art and recycling. These categories consisted of successful public space driven by public art, temporary public space projects, public art examples, public art that promotes recycling issues, and lastly it was important to look at an environmental awareness art program. Each of the categories offers one or more projects to explore and includes a project summary, images, and its relationship to my focus. The need to investigate projects that exemplified these topics was a helpful tool to understand existing projects that relate to my focus and design proposal to realize the power and impact art and recycling can have on the public realm and a community.

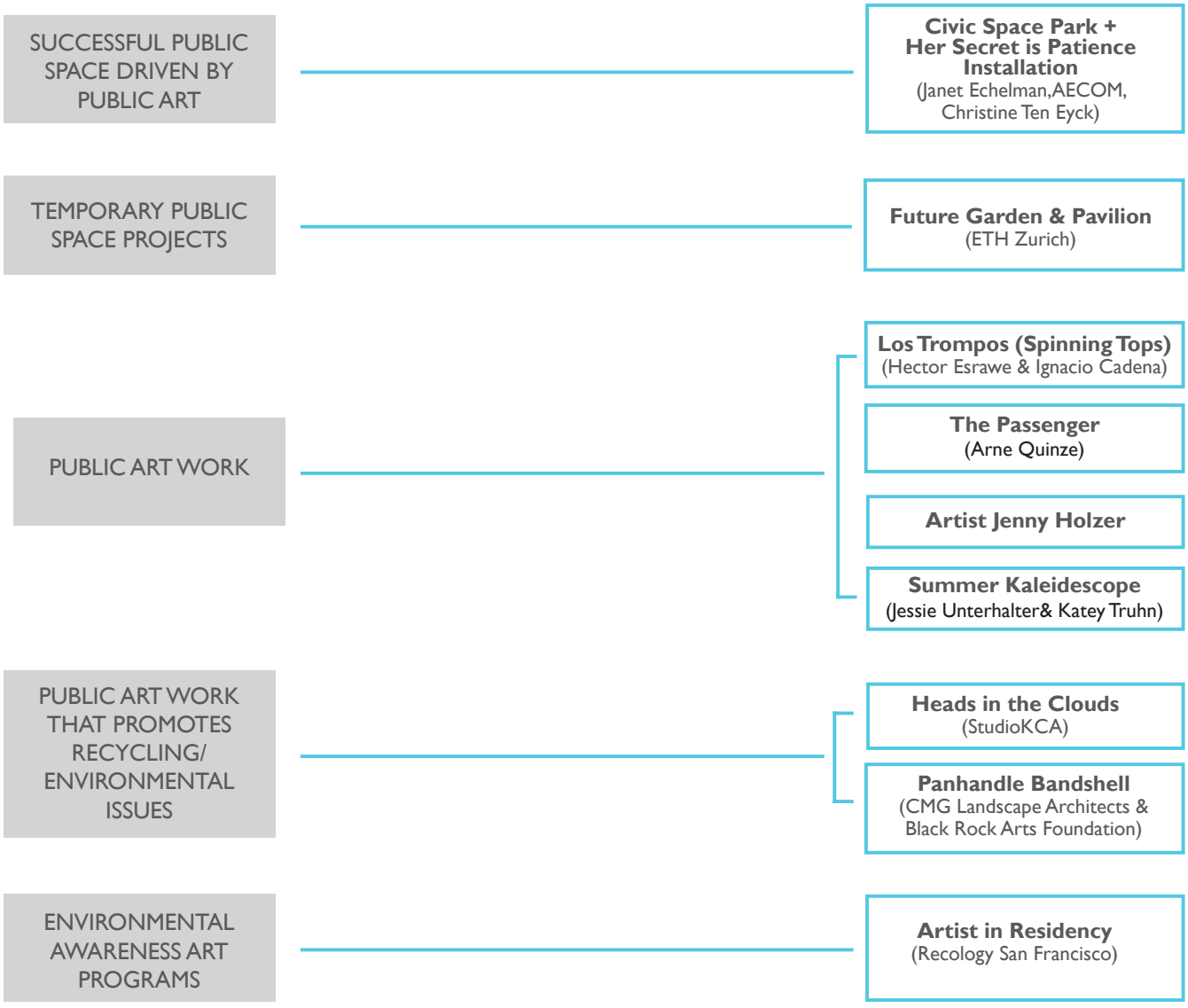


Figure 4.1 Precedent Organization (Tudor 2016)

Public Space Driven by Public Art

Civic Space Park + Her Secret is Patience

Location: Phoenix, AZ
Creator: Janet Echelman, AECOM, Christine Ten Eyck

Through the collaboration between artist and landscape architects, Civic Space Park was created to become an energetic public space for residents, workers, ASU students and downtown visitors. As an arts and entrainment hub, this project worked with artist Janet Echelman to establish an aerial sculpture that is suspended above the park. Not only is this public art space the highlight of the downtown walking experience, it becomes a night destination as the sculpture comes alive through lighting features.

The main concept for the park was of an "urban weave" which would tie the park back into the fabric of downtown. The park is located close to downtown, adjacent to the Arizona State University, transit stations, and residential, so it was critical to create a connected oasis and public space that would foster the revitalization of the area. Echelman's art instillation has not only become the highlight of this park, but together, the art and park feed off one another to create a successful public place. The light footprint art sculpture frees the ground space to hold other activities, but its large presences draws people to the space and has created a destination point in downtown during the day and night. Working together, the art instillation and the park, inspires the community in hopes to foster social interaction and revitalize this area into a fun and vibrant environment.

Figure 4.2 Civic Space Park (Shannahan 2014)

Figure 4.3 Her Secret is Patience (O'Haver 2009)

Temporary Public Space Project

Future Garden & Pavilion

Location: New York, NY | IDEAS City Festival
Creator: ETH Zürich

Through the use of U.S. waste products, ETH Zurich constructed a temporary Future Garden and Pavilion in the New York's First Street Green Park during the IDEAS City Festival to start the conversation of reusing material to construct more sustainable cities. The pavilion serves as a model and creates a place to show people that waste shouldn't be invisible and thought of as a by-product in our cities.

The ETH Zurich Pavilion uses 100% reused, shredded beverage cartons as its main building resource. This material was used for the interior walls and served as the pavilion's only structural building material. Being located between two buildings allowed for the vaulted shape of the pavilion and more stability for the materials as they are resting on industrial pallets for support. This area provided a dynamic spatial experience for users who moved through the space. The support structures also allowed for exhibition space, and seating within the pavilion (ETH Zurich 2015).

With an adaptable space within the pavilion, it provided an exhibition space for the 'Building from Waste' exhibit that displayed 25 different construction materials that was derived from waste to show people that waste can be re-purposed into other products (ETH Zurich 2015). The flexible covered space also allowed for different events and social interaction to take place during the festival.

This pavilion focuses on creating an adaptable public space along with demonstrating how recycled products can be re-purposed and transformed into a structure to encourage people to be more cautious of their waste consumptions.

Figure 4.4 The ETH Zurich Future Pavilion (Les Architectures 2015)

Figure 4.5 The ETH Zurich Future Pavilion (Vecerka 2015)

Public Art Examples

Los Trompos (Spinning Tops)

Location: Atlanta, Georgia
Creator: Hector Esrawe and Ignacio Cadena

Spinning Tops is an interactive design instillation that encourages community engagement and open programming around three dimensional open frame structures. The project offers a variety of colors and shapes that resemble the popular spinning top toy. The pieces were installed in the plaza of the High Museum of Art and they provided places to sit, play, and explore. For the spinning tops to come to life, it takes collaboration from the visitors to interact with each other and the structure to make them spin. This project looked beyond the museum's wall to explore instillations that could enliven public space and art-making activities with community members.

Figure 4.6 Los Trompos (Klainbaum et al. 2015)

The Sequence

Location: Brussels, Belgium
Creator: Arne Quinze

The Sequence is a 52 foot high and 280 foot long structure is a public wooden instillation outside the Flemish Parliament in the city center of Brussels. Made from reclaimed wood, The Sequence symbolizes the movement of people and their culture since the 13th century. Arne Quinze focuses on the historic moments of the city to raise awareness of what has taken place and influenced society throughout the years. As a cultural passage this structure not only promotes social interaction, but it raises a dialogue throughout the community to reflect on the past, as well as what is to come for the city's future.

Figure 4.7 The Sequence (Leeuw 2009)

Projections of Expressive Words

Creator: Jenny Holzer

The collection of work created by Jenny Holzer takes the use of language to provoke a meaningful response for her audience. Her work is projected in public spaces and are usually displayed on buildings or architectural structures. Much of her work questions issues and concerns of today's society to get people to take a moment and think about what is happening in the world. Through careful selection of surfaces, this powerful use of text can create a large impact on those who see it. The use of words might be simple, but if done right, it can provoke response and begin to develop a dialogue between community members about the issue.

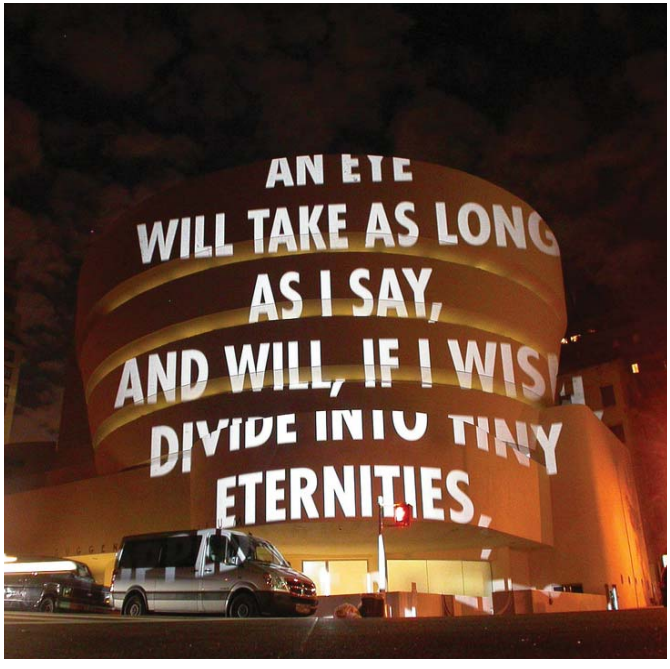


Figure 4.8 Jenny Holzer Art Installation (Fluido 2008)

Summer Kaleidoscope

Location: Philadelphia, Pennsylvania

Creator: Jessie Unterhalter& Katey Truhn

Through the mural arts program in Philadelphia, artist Jessie and Katey were selected to transform The Oval, which is a large public space apart of the Benjamin Franklin Parkway, into a vibrant space for the summer's festivities. The artist wanted to create a full-scale kaleidoscope using geometric patterns and bold colors for all to experience and enjoy. This mural not only covered a large surface area with its bold colors, but it created an inviting space for the community to hold activities all summer long. Through the collaboration, this public space came to life through art and community engagement.

Figure 4.9 Summer Kaleidoscope (Yee, 2015)

Public Art Projects that Promotes Recycling

Panhandle Bandshell

Location: San Francisco, CA
Creator: CGM Landscape Architects & Black Rock Arts Foundation

The Panhandle Bandshell was a large scale performance stage that was completely made out of reclaimed material. This project exemplifies a successful model for collaboration between artist, landscape architects, environmental advocates, and community members. Although this project was temporary, it engaged a diverse community to demonstrate how projects can reuse materials and create beautiful structures with materials that would have been thrown away otherwise. The bandshell was developed to increase park stewardship by providing space for community-building, accessible venue space for local performers, a neighborhood space for play and cultural activities (Figure 4.11), and a place for the education of how the neighborhood could support the environment through recycling and reusing materials (American Society of Landscape Architects 2009).

The structure was built out of 65 recycled car hoods, 75 recycled wooden doors, 3,000 recycled water bottles, and 200 pounds of recycled computer circuit boards (Figure 4.10). This bandshell not only showed the community how materials can be repurposed, but its orientation enhanced the program, use, and social interaction within the park. Its collaboration design and construction process allowed people to participate in the making of the space which allowed the community to pride in the project (American Society of Landscape Architects 2009). Not only did this project created an environmental educational program, but the community had the opportunity to be apart of the entire process from the design stages, to construction, and all the events and programs held at the bandshell.

Through collaboration, this community came together to create a project that reactivated public space, provided space for cultural activities, and most importantly, they utilized reclaimed materials to promote recycling, the reuse of materials, and environmental awareness.

Figure 4.10 Back of Panhandle Bandshell (Black Rocks Arts Foundation 2007)

Figure 4.11 Concert at Pandhandle Bandshell (James Addison 2012)

‘Head in the Clouds’ Pavilion

Location: Governor’s Island, NY
Creator: StudioKCA

This temporary pavilion was selected for FIGMENTS summer-long exhibition to serve as the main gathering space. The entries were tasked with creating a structure that was made from recycled materials and based on ‘The City of Dreams.’ StudioKCA wanted to create a place for dreamers to dream. Their cloud-shaped pavilion created a space for dreamers to inhabit and a place to put their heads in the clouds and dream.

With the help from organizations, businesses, schools, and individuals through New York City, StudioKCA was able to collect 53,780 recycled bottles to construct the pavilion. This amount of bottles is what is thrown away in New York City within one hour. The bottles were repurposed to construct the pavilion, and with the help from 200 volunteers from the arts, architectural, and community helped assemble the structure. A series of ‘pillows’ was made out of large one gallon jugs to form the exterior of the pavilion and smaller 16 and 24 ounce water bottles filled the interior. These smaller water bottles were filled with blue coloring to allow sunlight to filter in and create the sky atmosphere (STUDIOKCA 2013).

Head in the Clouds is a place for dreamers to enter and reflect on the light and color filtering through the recycled bottles. This pavilion was built to create a space for people to be inspired as well as raise awareness about recycling. It stands as a physical and visual example of all the recycled bottles thrown away daily in the U.S. and through collaboration and strategies this pavilion represents more sustainable living.

Figure 4.12 Head in the Clouds Pavilion (Sheridan 2013)

Figure 4.13 Interior Experience (Sheridan 2013)

Figure 4.14 Construction of the Pavilion (Sheridan 2013)

Figure 4.15 Main Material: Recycled Bottles (Sheridan 2013)

Environmental Awareness Art Programs

Recology Artist in Residence Program

Location: San Francisco, CA

The Artist in Residence Program is an art and environmental education program that provides San Francisco artists with full access to discarded materials and a large studio space at Recology San Francisco Transfer Station and Recycling Center (Figure 4.16). Artist and activist, Jo Hanson, founded the program as a way to educate the public about the abundance of materials that enter the waste stream. Providing artist access to materials and the facility, allows them to create works of art out of recycled materials to show people what their waste can transform into (Figure 4.18). During the residency, artists speak to elementary schools, tour groups, and the public about their experience of working recycled materials. As the program evolved, they began to transform the notion of the types of art that can be made from recycled materials. Instead of just focusing on a sculptures or collages, the program has encouraged a variety of art mediums such as sound, video, installations and performance artists, photographers, and composers (Recology San Francisco 2015).

Along with annual public exhibitions, artists have held participatory events where youth groups can come in and work on these collaborative art projects and tour the facility. (Figure 4.17) Through outreach and education, the program hopes to encourage the public to reuse materials, prompt children and adults to think about the waste they throw away, as well as teach them how and why recycling and composting is important for the environment (Recology San Francisco 2016).

This program exemplifies how artist have the opportunity to interact with the public and show them that their waste can be re-purposed. Many artists have not only seen their careers blossom from their experience in the program, but they leave feeling confident that they have contributed the awareness efforts of recycling. Residency artist, Francisco Perez y Cardona states, "...my hope is that I am contributing to a new awareness that challenges the old habits of uncontrollable consumptions, so that we can be released from this man-made entrapment and allow for positive, new growth cycles." (Recology San Francisco 2015, p.20)

This collaboration with local artists has contributed to San Francisco's successful recycling program and offers many great lessons for other cities and their recycling programs. It demonstrates how art and artists can help raise awareness and inspire people to recycle and reuse materials.

Figure 4.16 Make Art, Not Landfill (Recology San Francisco 2015)

Figure 4.17 Student Engagement Project (Recology San Francisco 2015)

Figure 4.18 In the Moment (Recology San Francisco 2016)

Figure 4.19 Earth Tear (Recology San Francisco 2016)

Precedent Study Findings

Throughout my investigation of precedent studies, I discovered that public art projects take a significant amount of collaboration between artists, planners, curators, and even community members to develop a successful project. For example, Civic Space Park and Her Secret is Patient, the artists and landscape architects needed to work together through the whole design and project process to ensure the design of the park and the art installation were designed as one project. The aerial sculptural allows the park space below to be free and hold other activities, but the art's large presences draws people to the park. This relationship between art and landscape architecture created an energetic and engaging public space for all users to experience the park and art installation.

The public art examples has expanded my understanding of how art can encourage community engagement, shift people's perception about a place or an idea, and raise discussion about cultural topics. Los Trompos (Spinning Tops) and Summer Kaleidescope revealed how art can activate public space and encourage social interaction whether its working together to make the Spinning Tops rotate or having community festivals on the Summer Kaleidescope ground-plane mural. I also discovered how powerful simple text can be through Jenny Holzer's work. Simple, but powerful words associated with Kansas City's recycling system that is displayed on a large surface in downtown could provide an impactful message about recycling to a large audience.

During my investigation into public art that promotes recycling and Recology's artist in residence program, I realized how artists and designers can come together to create art that demonstrates to people how their recycled materials can be transformed into artistic pavilions, sculptures, and more. By using recycled materials and explaining how many and what materials were used, can show people the direct results of how their waste can be repurposed. The Panhandle Bandshell and Head in the Clouds pavilion served as a useful precedent for the Showcase Node proposal because they represent a platform for artistic installations that showcase recycled materials. The structures provide users with the an engaging experience as they move in and around the pavilion and bandshell to explore the different recycled materials. Additionally, these structures have flexible space that can accommodate events to draw people to the site.

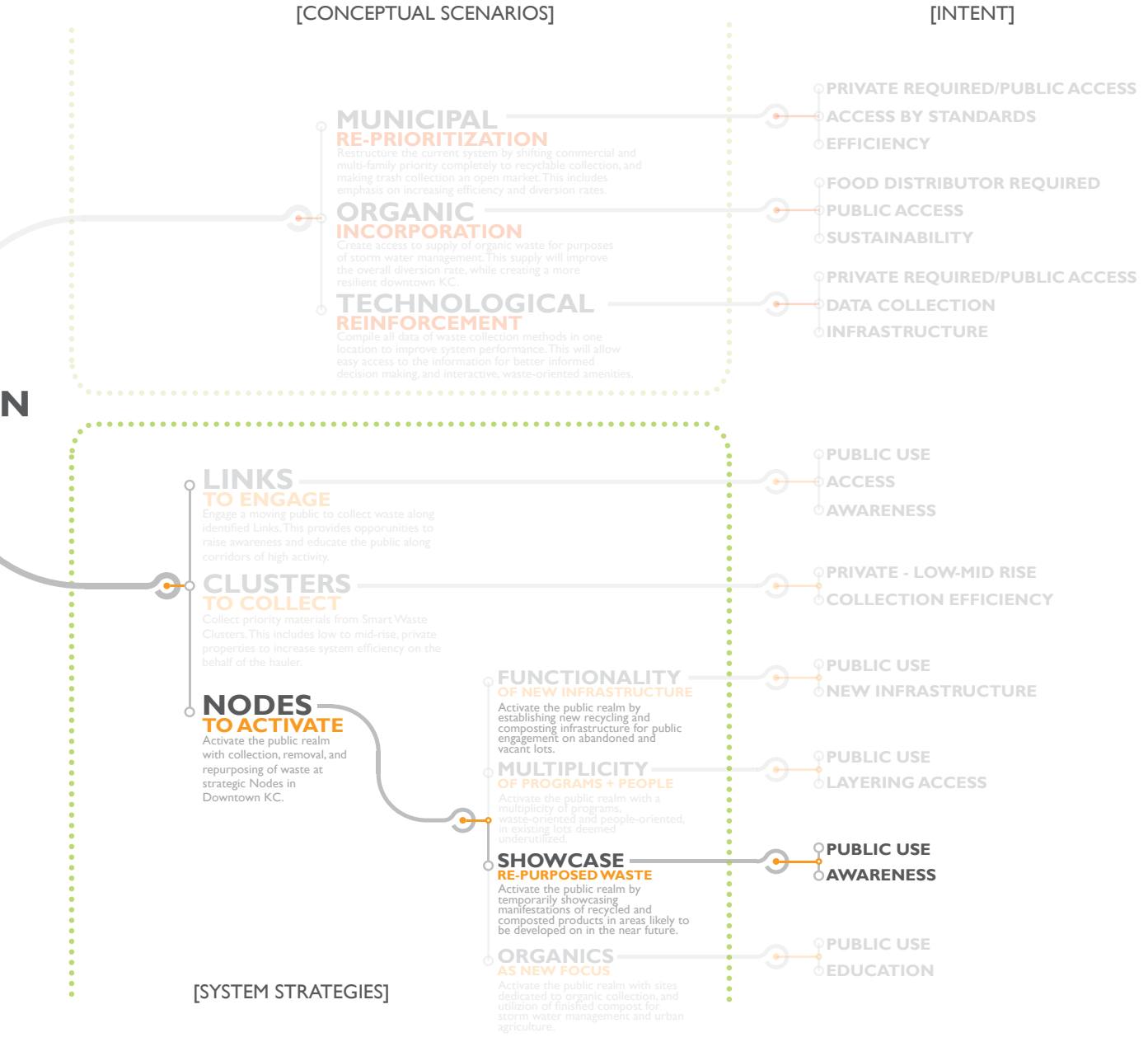
Understanding how public art can influence someone's perception and create a place for community engagement will be important to consider through the design development of the Showcase Node. Additionally, I have realized the importance of collaborating with artists through the design process to create an adaptable site design for diverse artists.

PROJECT DEVELOPMENT | 05

THE SHOWCASE NODE

The Showcase Node is apart of the larger system strategies that was created through the recycling project's vision framework plan that was established during the research and analysis phase of the Recycling Vision Study. Figure 5.0 shows the highlighted areas of the framework plan that my individual report has investigated. The main goals for this project is to raise public awareness about the recycling program and increase participation and community engagement. In order to reach these goals my classmates and I created a design proposal for one of the selected Showcase Nodes that is apart of the larger recycling system. The investigation and design proposal is further discussed in this project development chapter.

Figure 5.0 Focus Area of the Recycling Vision Framework (KCDC et al. 2016)


[CONCEPTUAL SCENARIOS]
[INTENT]
MUNICIPAL
RE-PRIORITIZATION
Restructure the current system by shifting commercial and multi-family priority completely to recyclable collection, and making trash collection an open market. This includes emphasis on increasing efficiency and diversion rates.
ORGANIC
INCORPORATION
Create access to supply of organic waste for purposes of storm water management. This supply will improve the overall diversion rate, while creating a more resilient downtown KC.
TECHNOLOGICAL
REINFORCEMENT
Compile all data of waste collection methods in one location to improve system performance. This will allow easy access to the information for better informed decision making, and interactive, waste-oriented amenities.
PRIVATE REQUIRED/PUBLIC ACCESS
ACCESS BY STANDARDS
EFFICIENCY
FOOD DISTRIBUTOR REQUIRED
PUBLIC ACCESS
SUSTAINABILITY
PRIVATE REQUIRED/PUBLIC ACCESS
DATA COLLECTION
INFRASTRUCTURE
N
LINKS
TO ENGAGE
Engage a moving public to collect waste along identified Links. This provides opporunities to raise awareness and educate the public along corridors of high activity.
CLUSTERS
TO COLLECT
Collect priority materials from Smart Waste Clusters. This includes low to mid-rise, private properties to increase system efficiency on the behalf of the hauler.
NODES
TO ACTIVATE
Activate the public realm with collection, removal, and repurposing of waste at strategic Nodes in Downtown KC.
FUNCTIONALITY
OF NEW INFRASTRUCTURE
Activate the public realm by establishing new recycling and composting infrastructure for public engagement on abandoned and vacant lots.
MULTIPLICITY
OF PROGRAMS + PEOPLE
Activate the public realm with a multiplicity of programs, waste-oriented and people-oriented, in existing lots deemed underutilized.
SHOWCASE
RE-PURPOSED WASTE
Activate the public realm by temporarily showcasing manifestations of recycled and composted products in areas likely to be developed on in the near future.
ORGANICS
AS NEW FOCUS
Activate the public realm with sites dedicated to organic collection, and utilizion of finished compost for storm water management and urban agriculture.
PUBLIC USE
ACCESS
AWARENESS
PRIVATE - LOW-MID RISE
COLLECTION EFFICIENCY
PUBLIC USE
NEW INFRASTRUCTURE
PUBLIC USE
LAYERING ACCESS
PUBLIC USE
AWARENESS
PUBLIC USE
EDUCATION
[SYSTEM STRATEGIES]

The Concept

What is a Showcase Node?

The showcase node activates the public realm by showcasing what recycled materials can transform into. The intent of the showcase node is to shift people's perception of the waste system and promote community pride towards recycling through artful and interactive displays. The showcase node operates at two scales to activate the public realm. The city scale allows for an art platform to be seen holistically from a distance. The pedestrian scale allows for a more intimate experience of art similar to that of an art gallery. The art displayed will continuously rotate, creating a dynamic and changing environment that draws continuous public interest.

Showcase nodes are also activated through collaboration with local artists. Artists will be challenged to create displays utilizing locally sourced recycled materials. The art can bring awareness and promote greater discussion of the recycling system and inform the public to why recycling is important.

The Showcase Nodes are apart of the larger recycling system of Downtown Kansas City. While other system strategies are focused on efficient collection systems and increasing diversion rates, this node is about generating public awareness and encouraging public engagement in the program to create city pride about recycling. These sites can begin to showcase the successful recycling collections efforts of the other system Nodes and Clusters.

Goals for the Showcase Node

- Generate public awareness about recycling by showcasing how recycled materials can be repurposed.
- Create a destination that provides artful and interactive displays to change the way people perceive recycled materials
- Collaborate with local artists to create public art that promotes recycling
- Create an adaptable design for artists and their recycling concepts

Figure 5.1 Programmatic Concepts (KCDC et al. 2016)

Figure 5.2 Recycling System Connections (KCDC et al. 2016)

The Site

This selected Showcase Node is located on Truman Road between Main and Walnut Street. The site's current use is surface parking that is used for the Power & Light District and Sprint Center Events. There is also a large landscape bed of vegetation on the south side of the site that blocks any movement from the parking lot to the sidewalk. The site has an adjacent mural located on the north side of the site along with the new streetcar line and stop that runs by the site on Main Street. This new transportation in Kansas City will begin to generate a lot of activity near the site.

The adjacent parking lot to the east of the Showcase Node is under development for a new residential tower. The site we are designing also has plans to hold the next residential tower after the adjacent site is developed. Understanding that the site has development plans for the future, will be a critical element to address in the design proposal.

The site is also located along the I-670 highway and in between the Power & Light District and Crossroads. The highway creates a break in the building fabric, allowing the site to have a large spatial extent to the south.

Figure 5.3 Selected Showcase Node (KCDC et al. 2016)

Figure 5.4 Current Site Conditions (KCDC et al. 2016)

Figure 5.5 Spatial Context of Site (KCDC et al. 2016)

Site Analysis

Influence on Surrounding Context

The site is located in between two main districts in Downtown Kansas City, the Power & Light District and the Crossroads. This area also has many large event venues such as the Sprint Center, Kauffman Performing Arts Center, and Bartle Hall Convention Center. The location of the site is situated in the center of this activity hub and has the potential to be seen from many of the venues and it can also serve as a destination point between the districts. An analysis of the movement and flows of people around a five minute radius helped to understand where people might be traveling to and from and which roads and sidewalks would be highly used. Knowing the site is located a half of block south of the main activity of Power & Light along with the new streetcar stop being located adjacent to the site on Main Street, new circulation paths should be considered in the design proposal.

Figure 5.6 Analyzing the Pedestrian Movement Around the Site (KCDC et al. 2016)

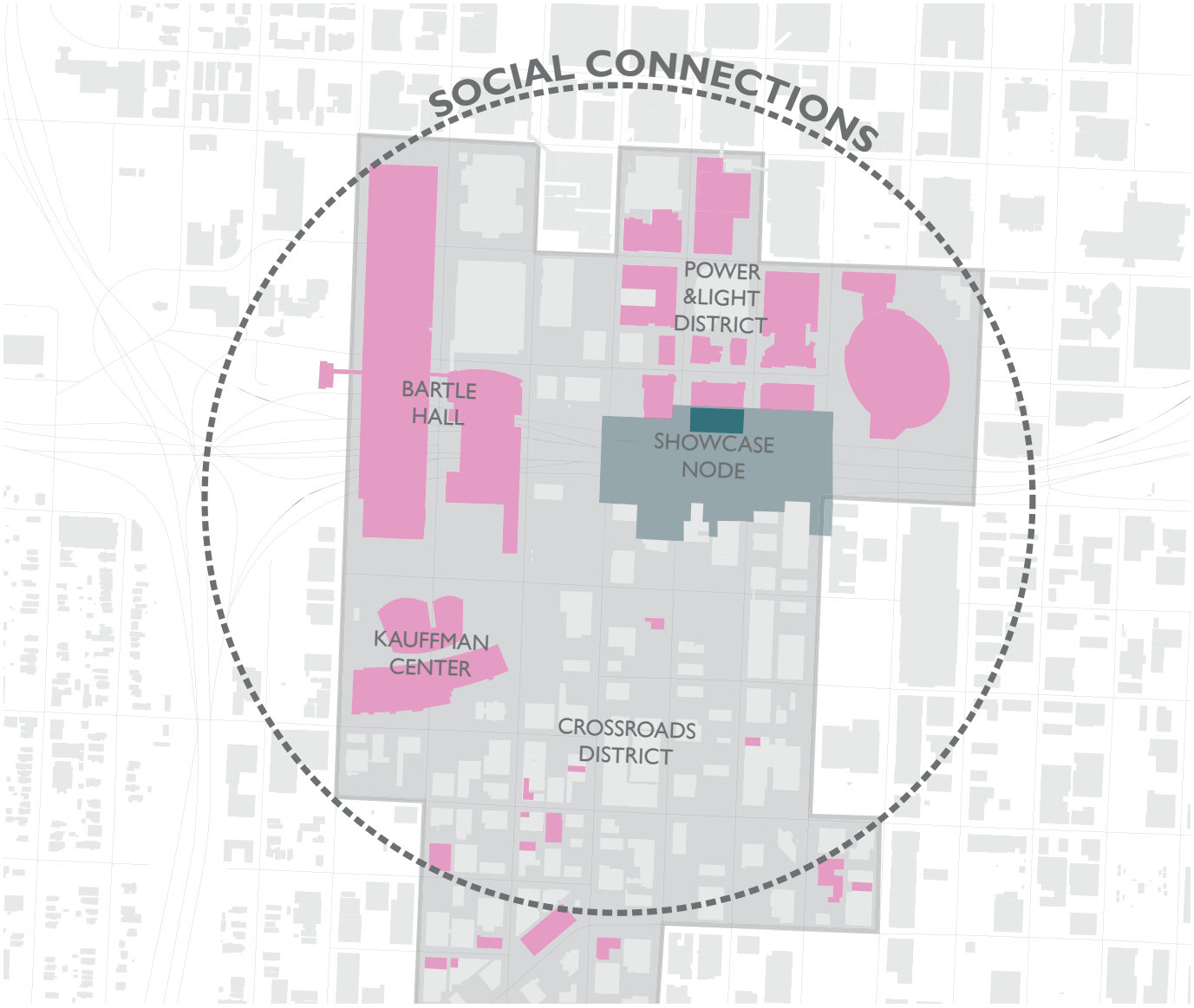
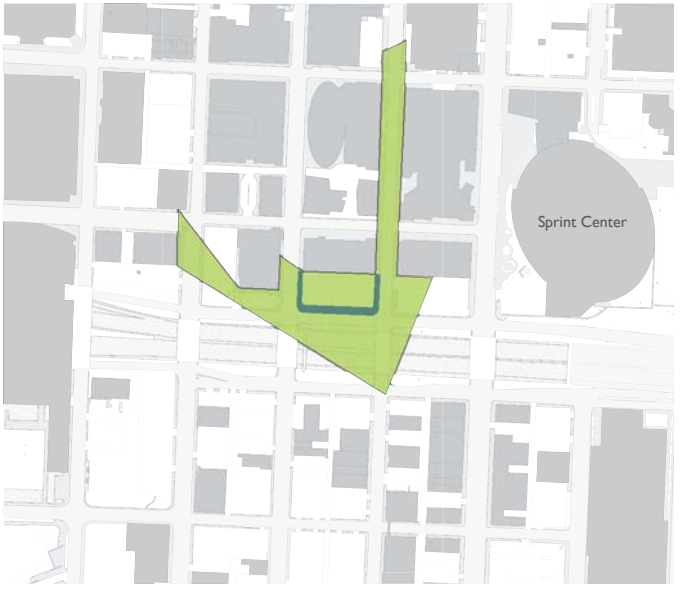


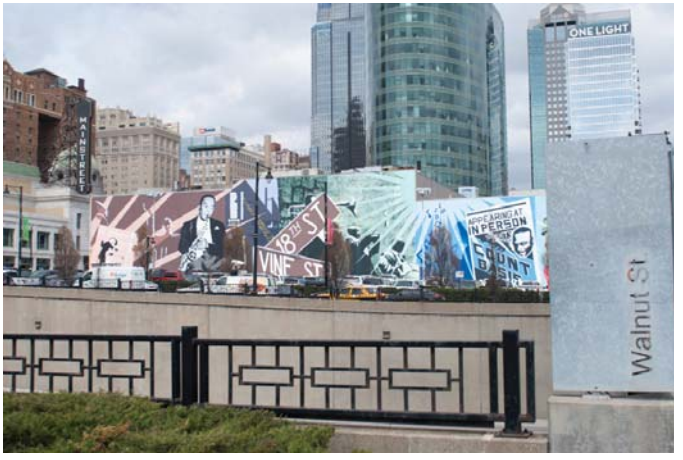
Figure 5.7 Surround Social Connections (KCDC et al. 2016)

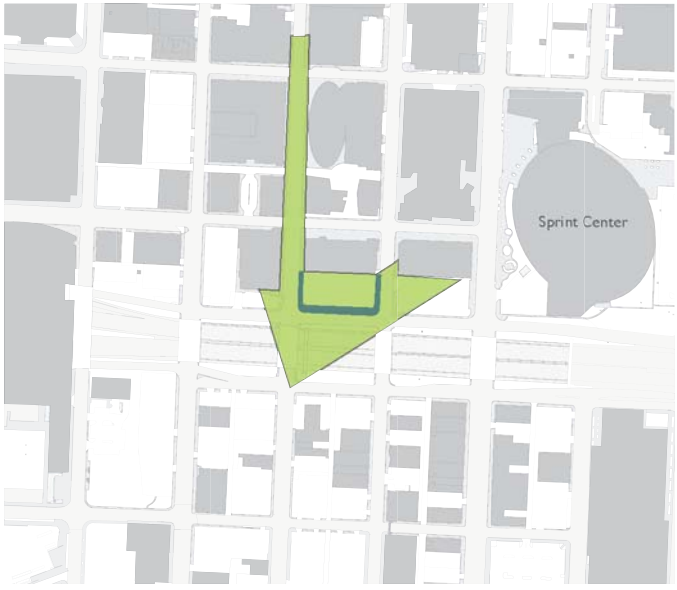
Understanding Visibility of the Site

Views to Site from Truman Road



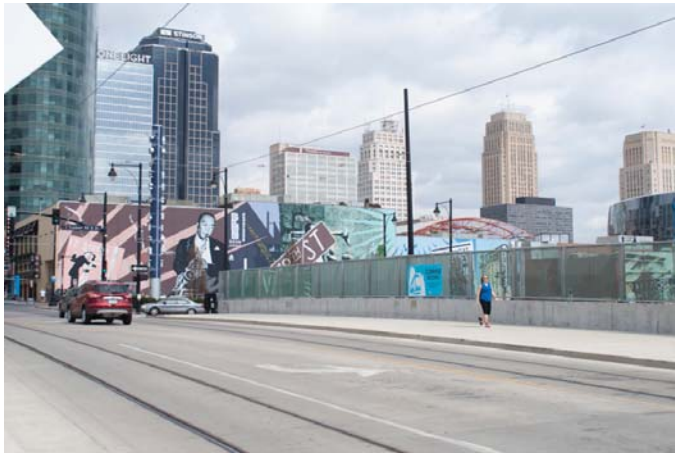
Views to Site from Walnut St.





Views to Site from Main Street

Views to the Site from Grand Blvd.



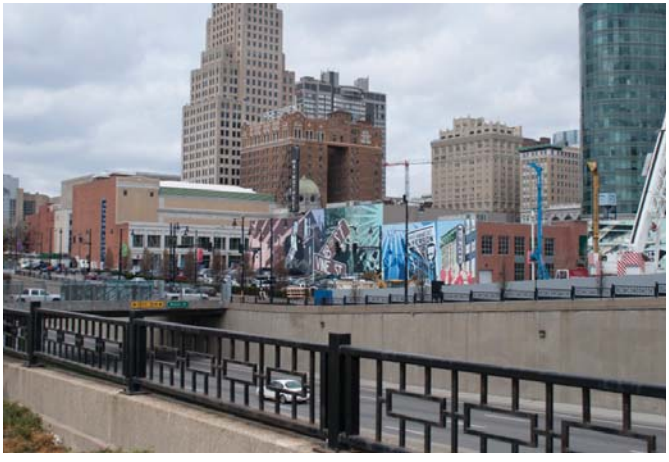
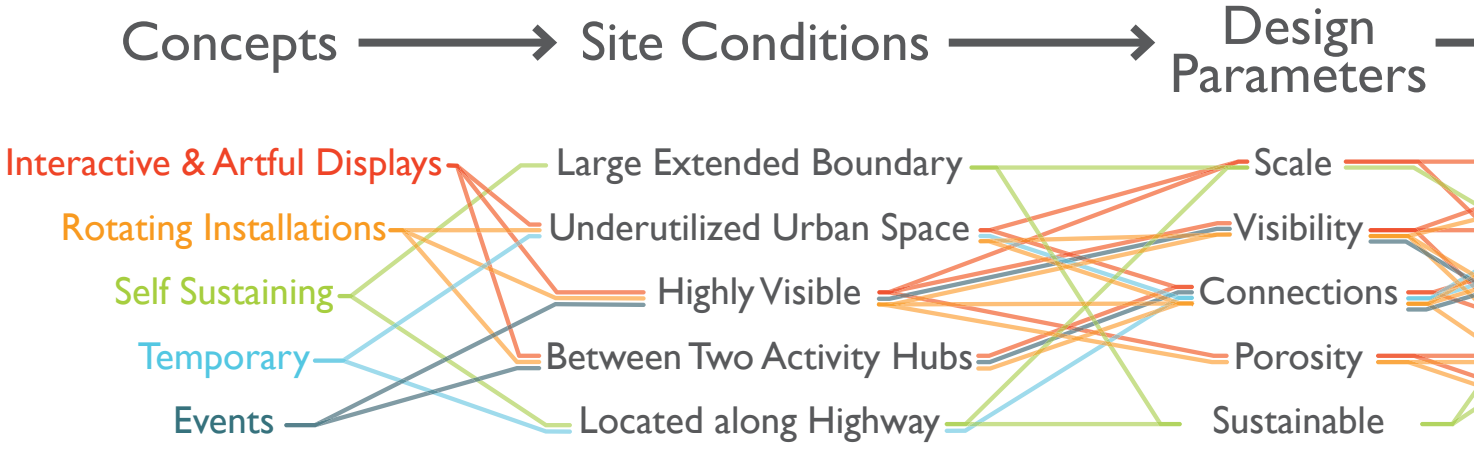


Figure 5.8 Viewshed Study of the Site (KCDC et al. 2016)

Design Strategies

The studio established programmatic concepts for all Showcase Nodes in the [re]consider proposal in the fall semester and those concepts were refined during the spring semester's design development phase of the project. To generate recycling awareness, the design is meant house rotating art and information to show the public the many ways their recycled material can be re-purposed to prompt them to think about their waste consumptions differently. To engage the public with recycling activities, the design also needs to be interactive and flexible to allow for different events and activities to be held on the site. Due to the site's future planned development the design will be temporary and easy to disassemble and moved to a different location if chosen.

After understanding the site's conditions and having the programmatic elements in mind, the studio began working through design scenarios. Figure 5.8 below illustrates the framework in which we followed for the Showcase Node. The following pages explain and illustrate the steps taken to reach the final design proposal.



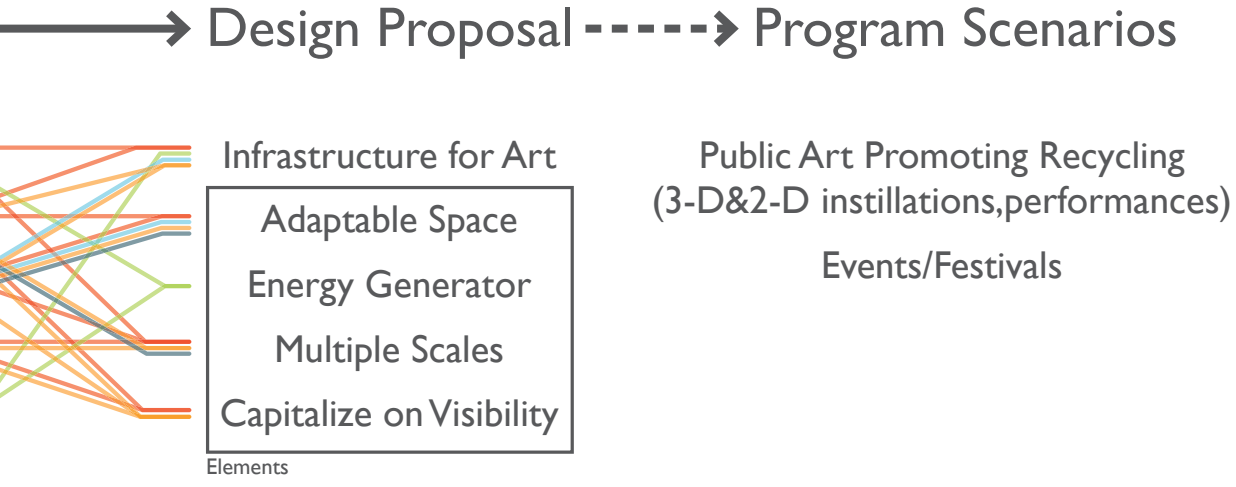
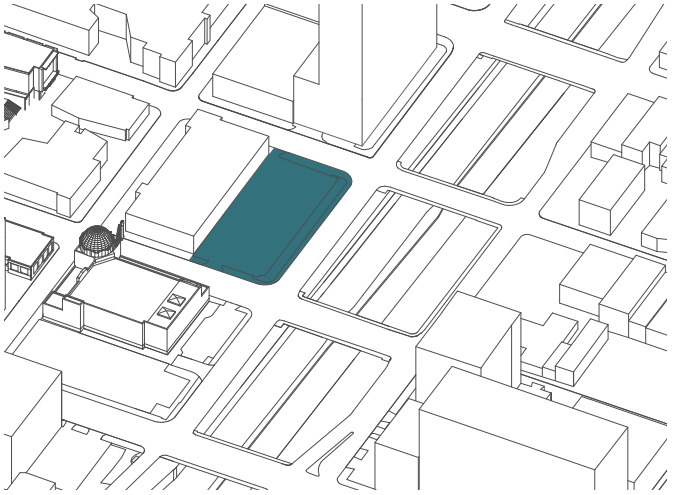
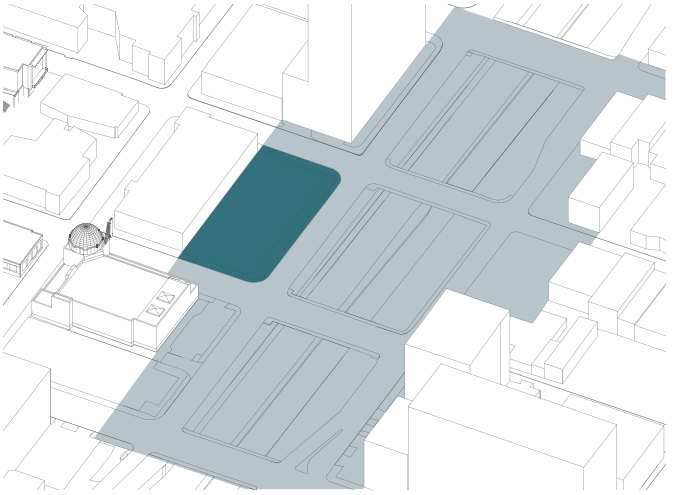


Figure 5.8 Design Strategy (KCDC et al. 2016)

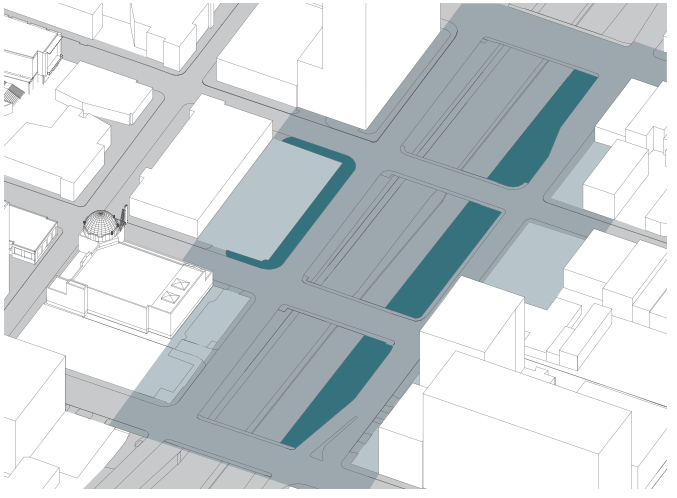
The Design Process



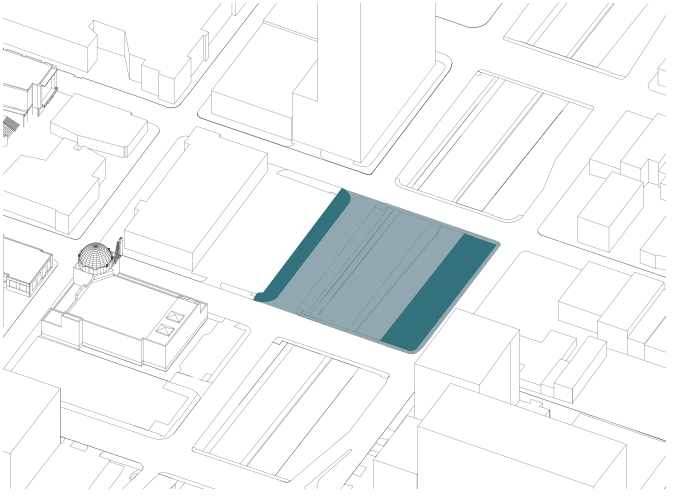
1. Current Site Selection



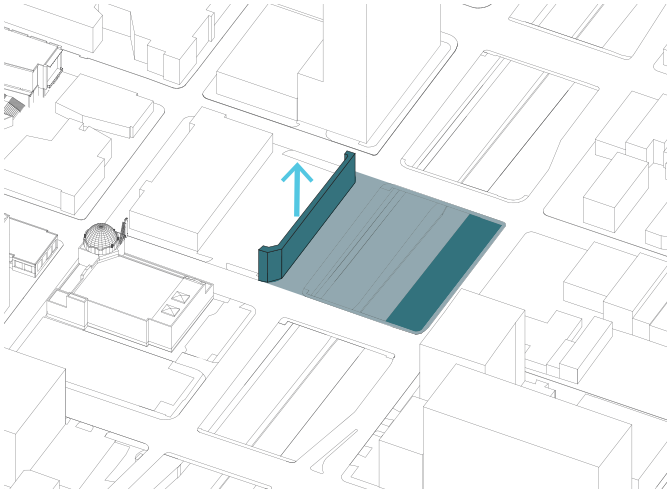
2. Determining the Site's Extending Boundaries



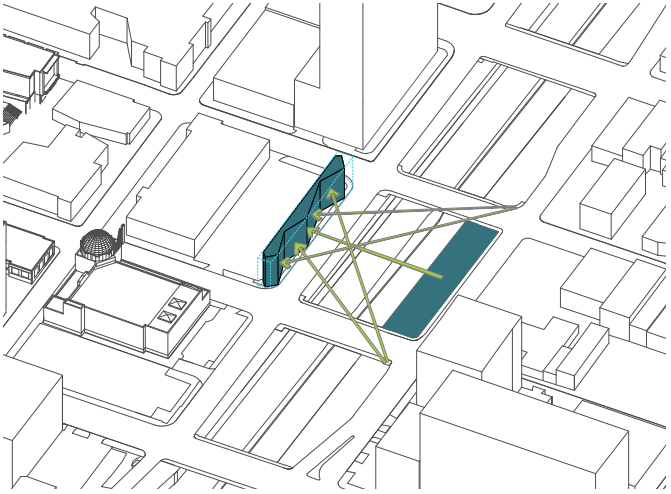
3. Considering Underutilized Urban Space



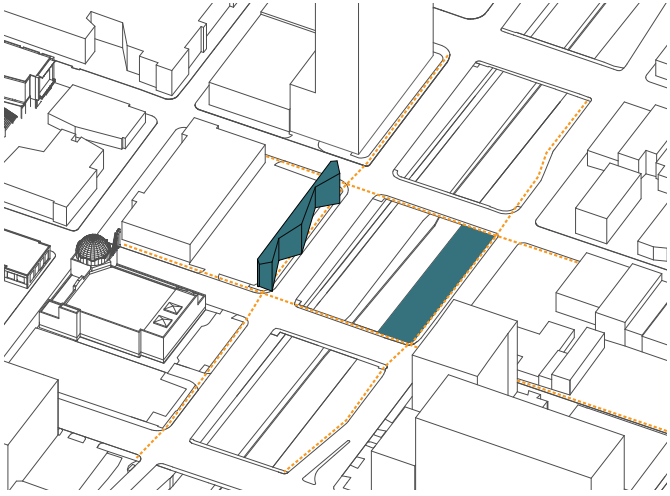
4. Determining the Workable Site Area



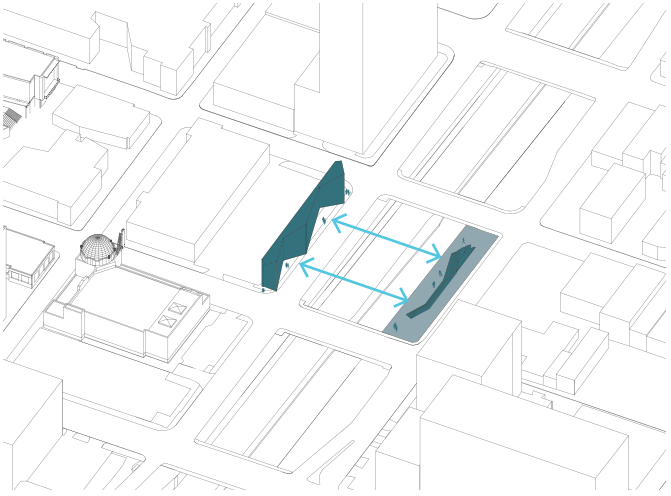
5. Raising Up the Site for Spatial Impact



6. Capturing Strategic View Points



7. Raising the Base of the Structure for Circulation



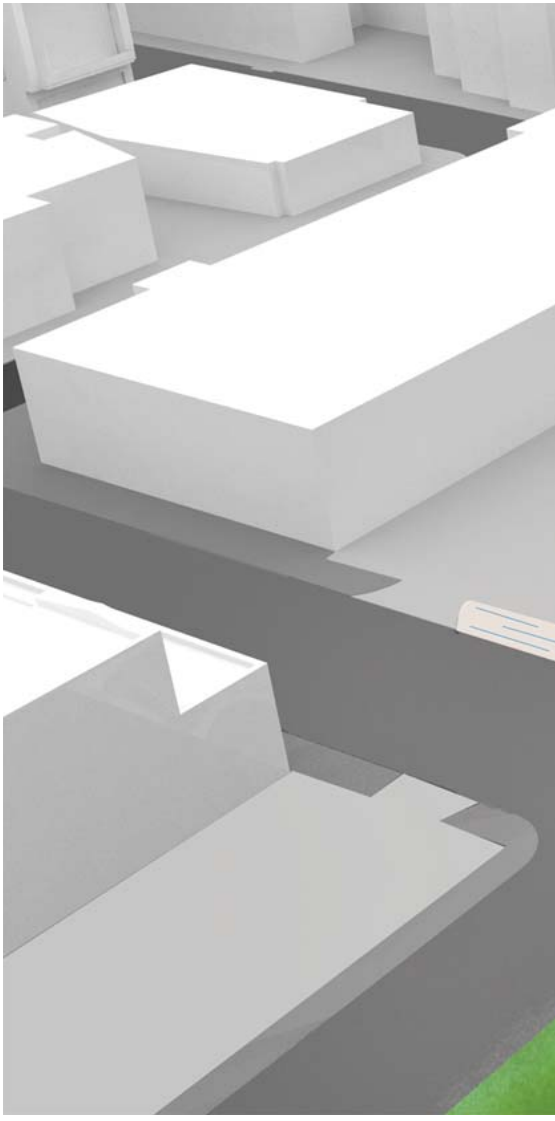
8. Creating Connections Across Highway

Figure 5.9 Design Process (KCDC et al. 2016)

The Design Proposal

The site's highly activated surrounding context, conditions, spatial extent, and visibility, influenced many of the design decisions of the Showcase Node. The proposal consist of two main areas that are connected across the I-670 highway. The main part of the design is a light frame scaffolding structure that is an adaptable site element. To raise recycling awareness, this proposal creates a found site and platform for artist to create public art on the site that is based on the idea of recycling. The open frame structure allows artists to work within, around, and on the structure with any type of art they chose. The scaffolding also allows people to move freely at the base of the structure to experience the art up close as they move through the site. The parking lot will maintain its existing use, but it will adapt into a flexible space that can hold events or performances. The structure frames the parking lot space and its flat surface can also be used as a backdrop for the events. On the south side of the highway, an observational area provides terraced seating that gives people the best views to the art work that is installed or displayed on the structure. Although these sites are separated by the highway, it reactivates movement along the streets around the highway and allows people to experience the art holistically from a distant view or up close.

Through a site design and the collaboration with artist, this Showcase Node can show the public that their recycled products can be transform into public art by reusing and reclaiming materials. Centered around the theme of raising recycling awareness, the design elements and programing allows flexibility around the site and encourages the community to engage in the recycling activities.



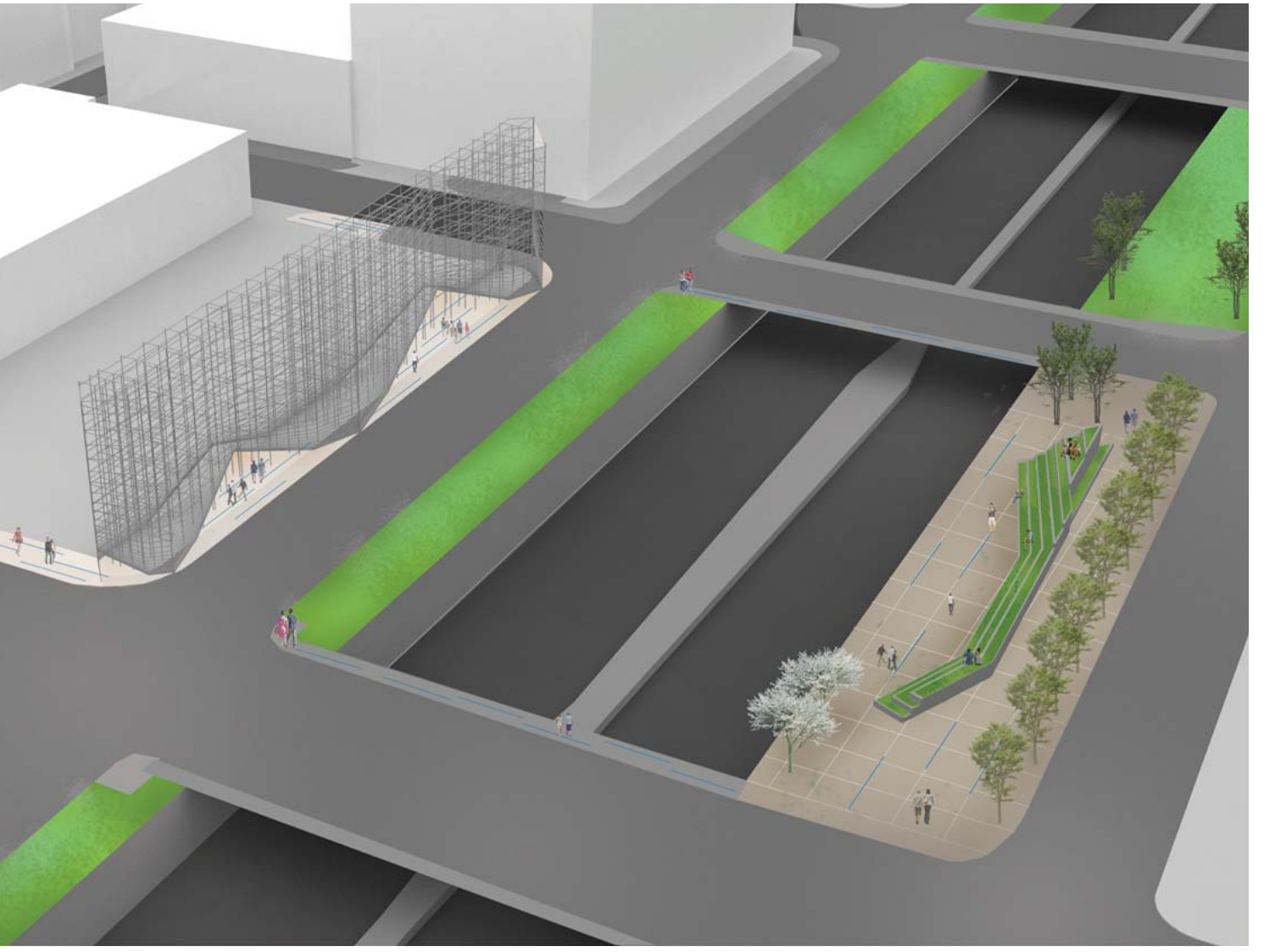
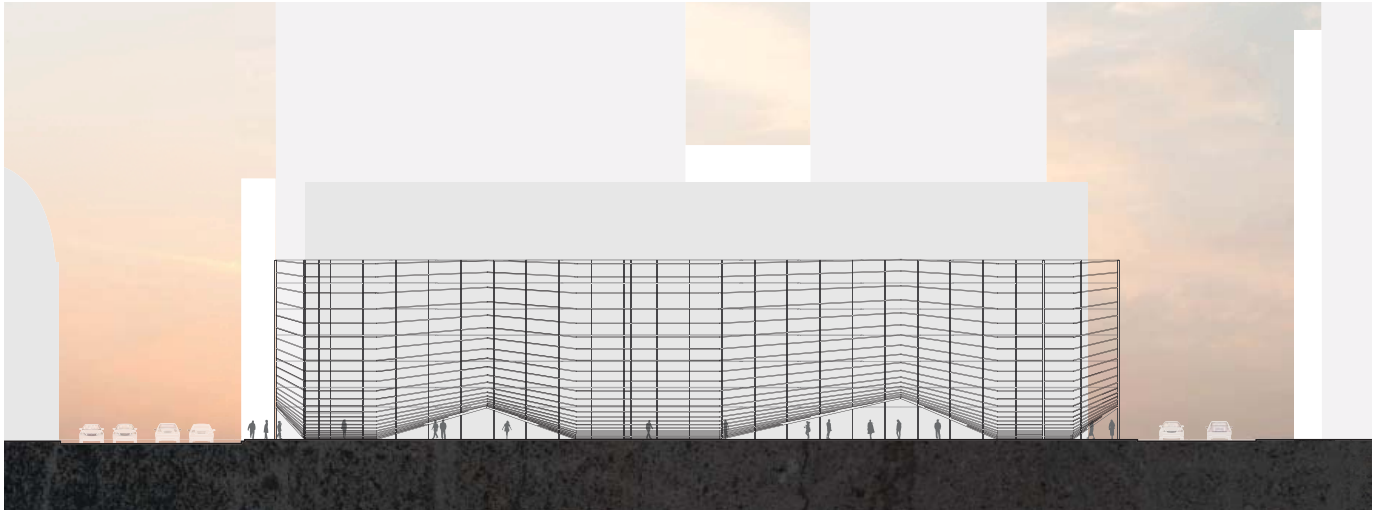


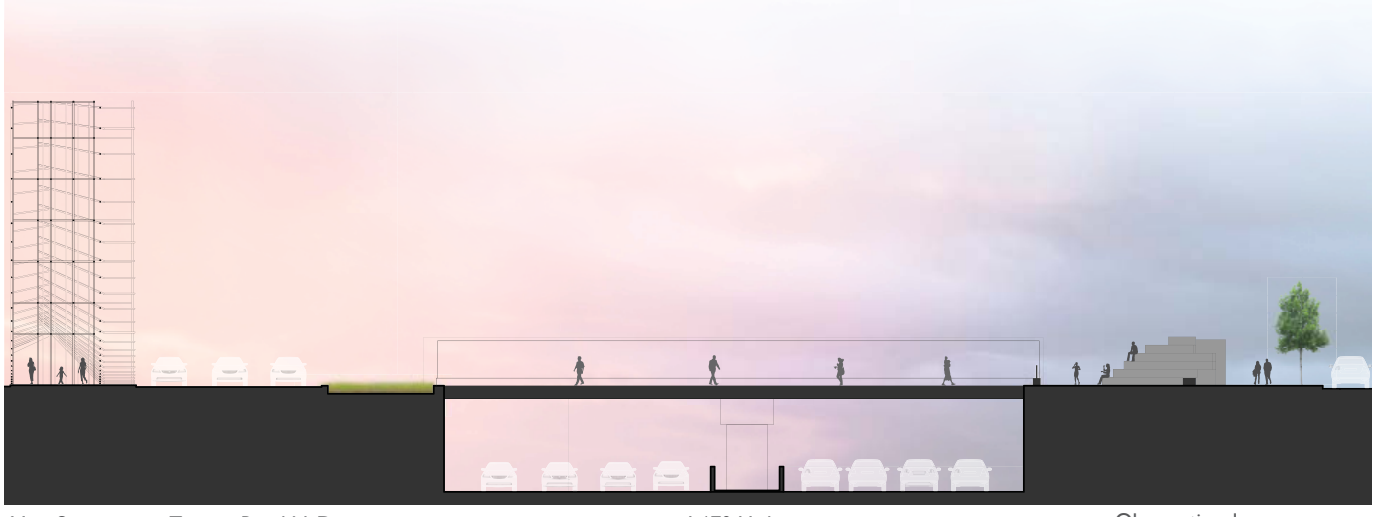
Figure 5.10 Creating Connections (KCDC et al. 2016)

Looking North to Main Structure



Main St. Main Scaffolding Structure Walnut St.

Looking East to See the Spatial Extent of the Site



Main Structure Truman Road N. Drive I-670 Highway Observational Area

Figure 5.11 Section Views (KCDC et al. 2016)

Figure 5.12 Site Plan (KCDC et al. 2016)

Structural Strategies

The main structure uses reclaimed aluminum scaffolding pieces and is designed in a modular pattern. The design not only utilizes the established scaffolding systems, but the pieces are also positioned to allow for flexibility of diverse art types to inhabit the structure. The form of the structural frame and interior was determined from the critical view points from across I-670 found in the site analysis. The frame is dense at the base of the structure to create a sense of enclosure as one experiences the art displayed above them and as they move through the structure. As the frame grows taller, the scaffolding becomes porous to allow the art displayed within to be seen from distant views.

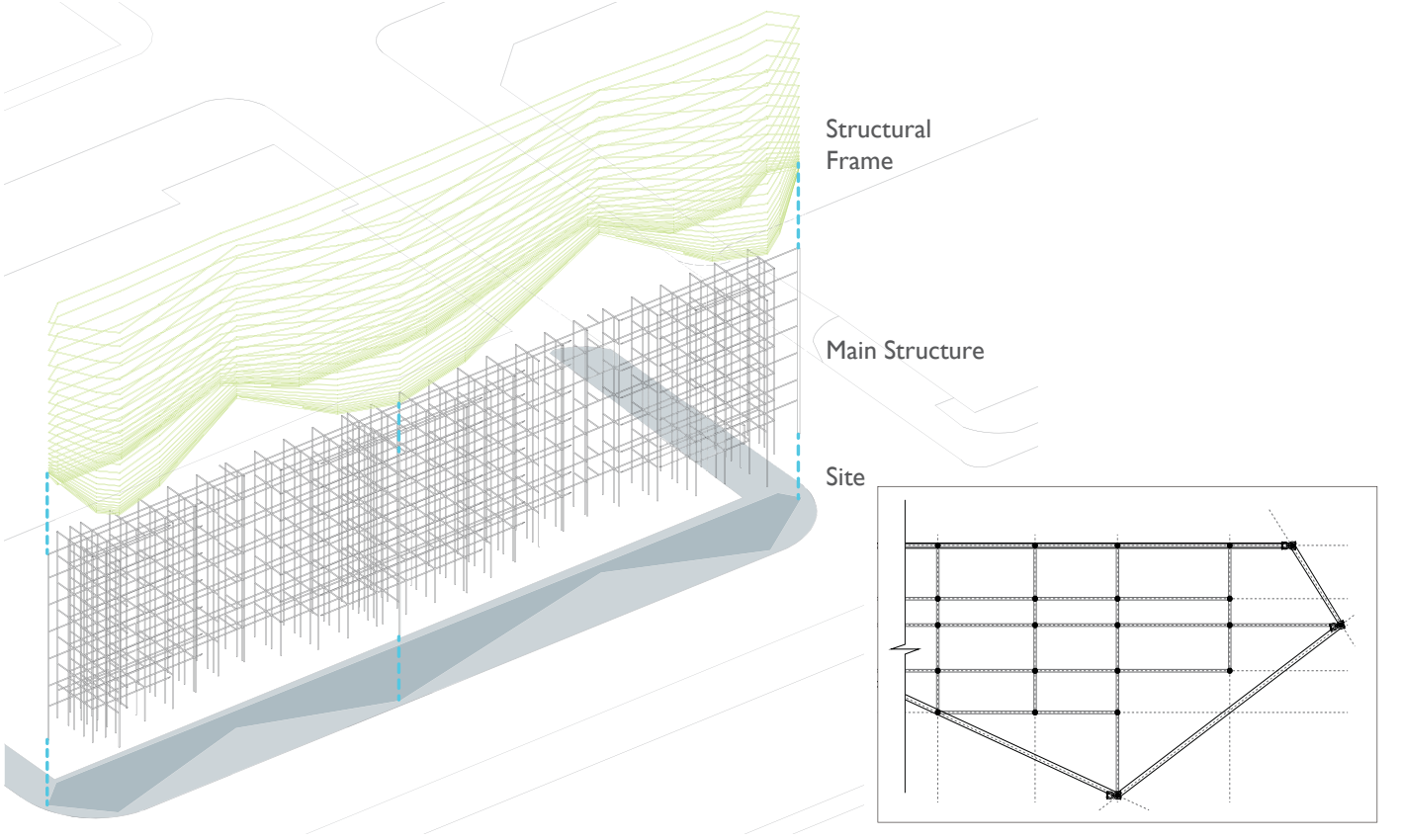


Figure 5.13 Structural Strategies (KCDC et al. 2016)

Wind Generation

To generate energy to power the structure's lights, micro wind turbines are placed on the upper scaffolding members to capture wind. The site's location is situated along the highway and open to the south which allows the micro wind turbines with an optimal location to capture a large amount of wind to harvest the energy for lighting use. A goal for the site proposal was to create self sustaining elements that could create lighting for artist to highlight their work as well as to illuminate the structure at night to invite people to interactive around the site at night.

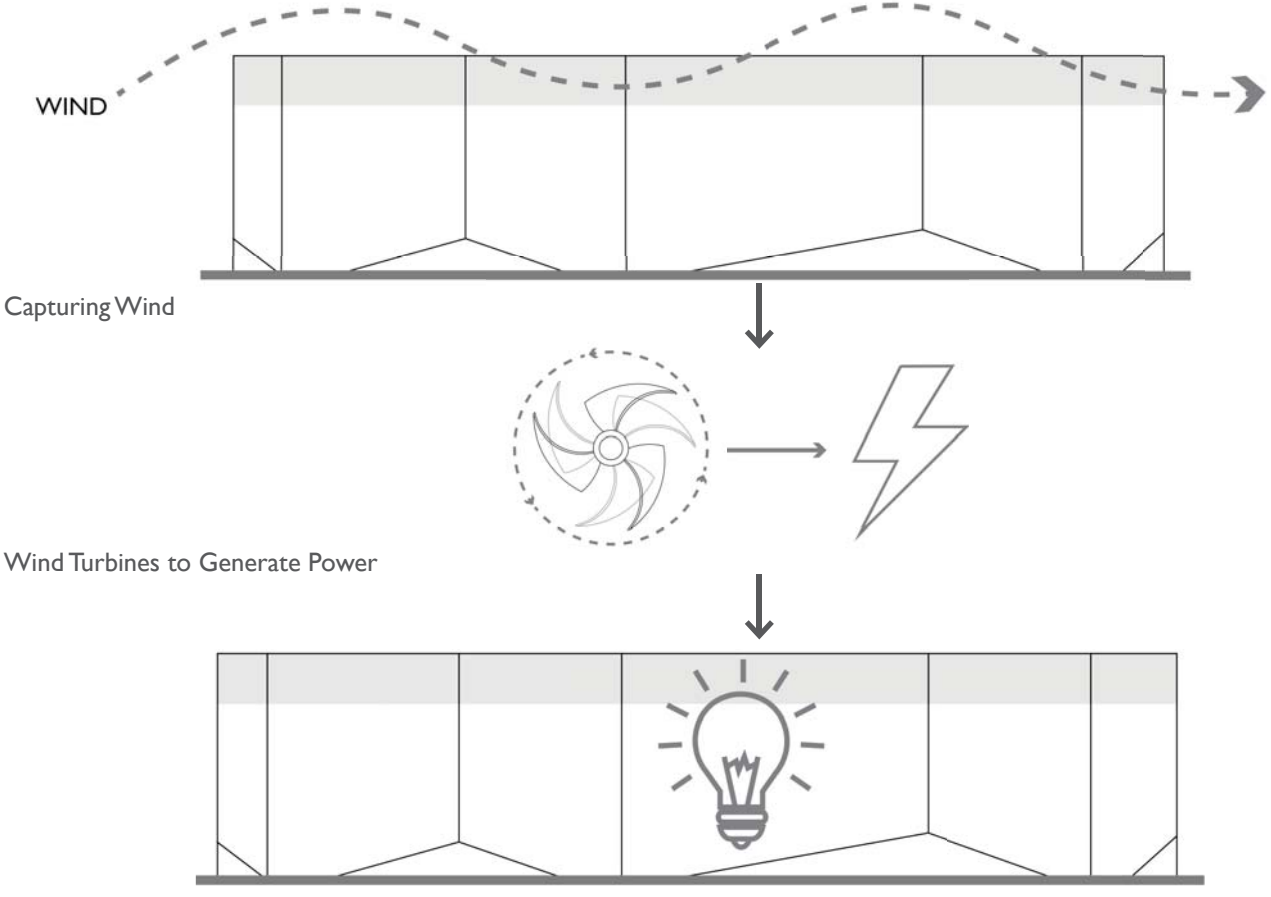


Figure 5.14 Wind Generation (KCDC et al. 2016)

Creating New Circulation and Connections

With the site being located between the Power & Light District and Crossroads as well as on both sides of I-670, it was critical to establish a design that would enhance the circulation around the area. This would draw people around both sites and create a destination point for people traveling back and forth between the entertainment districts. The main structure allows people to move throughout the base of the structure and the observational area draws people to the south side of I-670 to provide a place for people to relax and view the recycling themed art. This new art hub takes advantage of underutilized urban space and enhances the pedestrian experience around the highway.

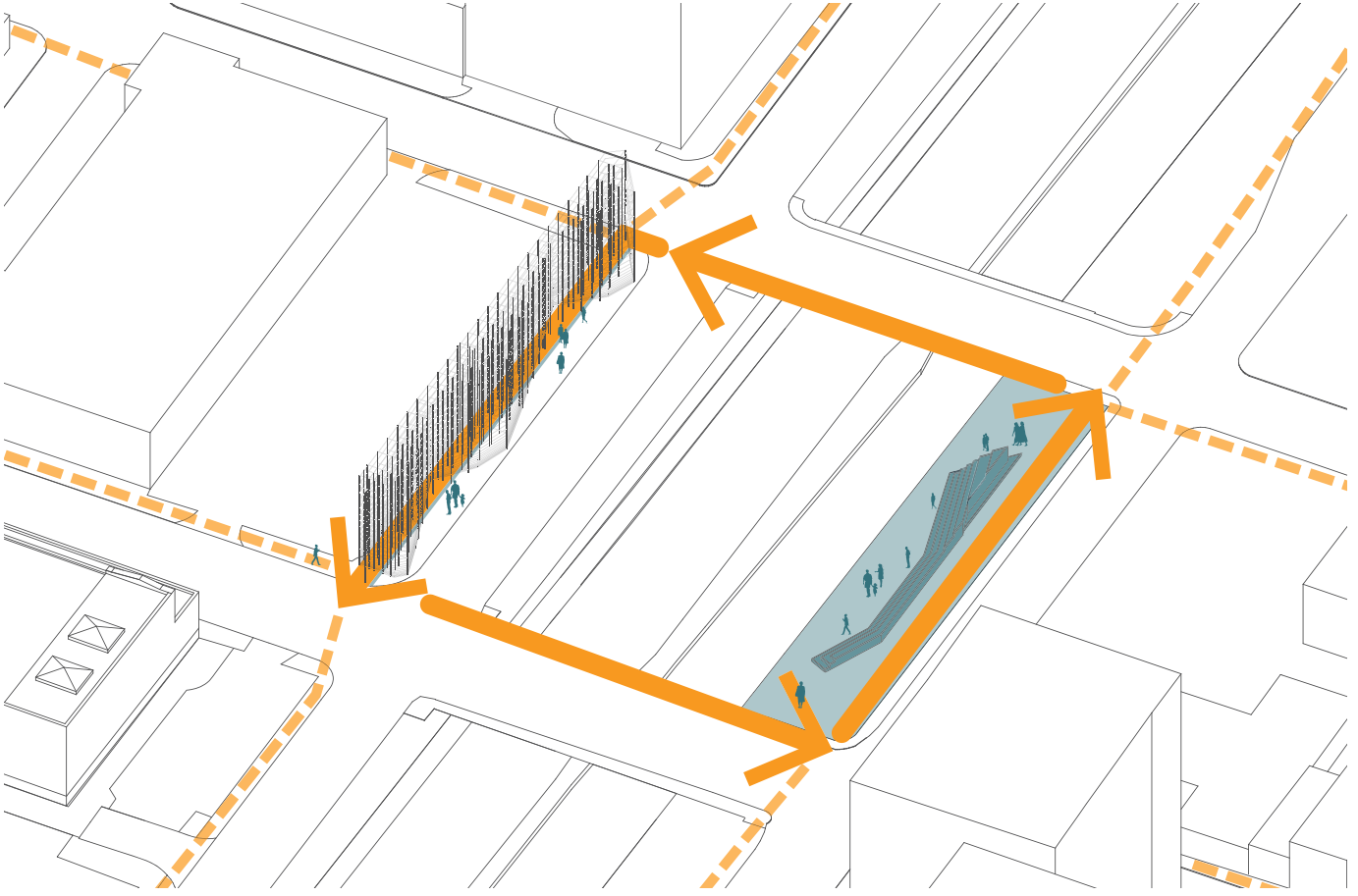


Figure 5.15 Circulation Diagram (KCDC et al. 2016)

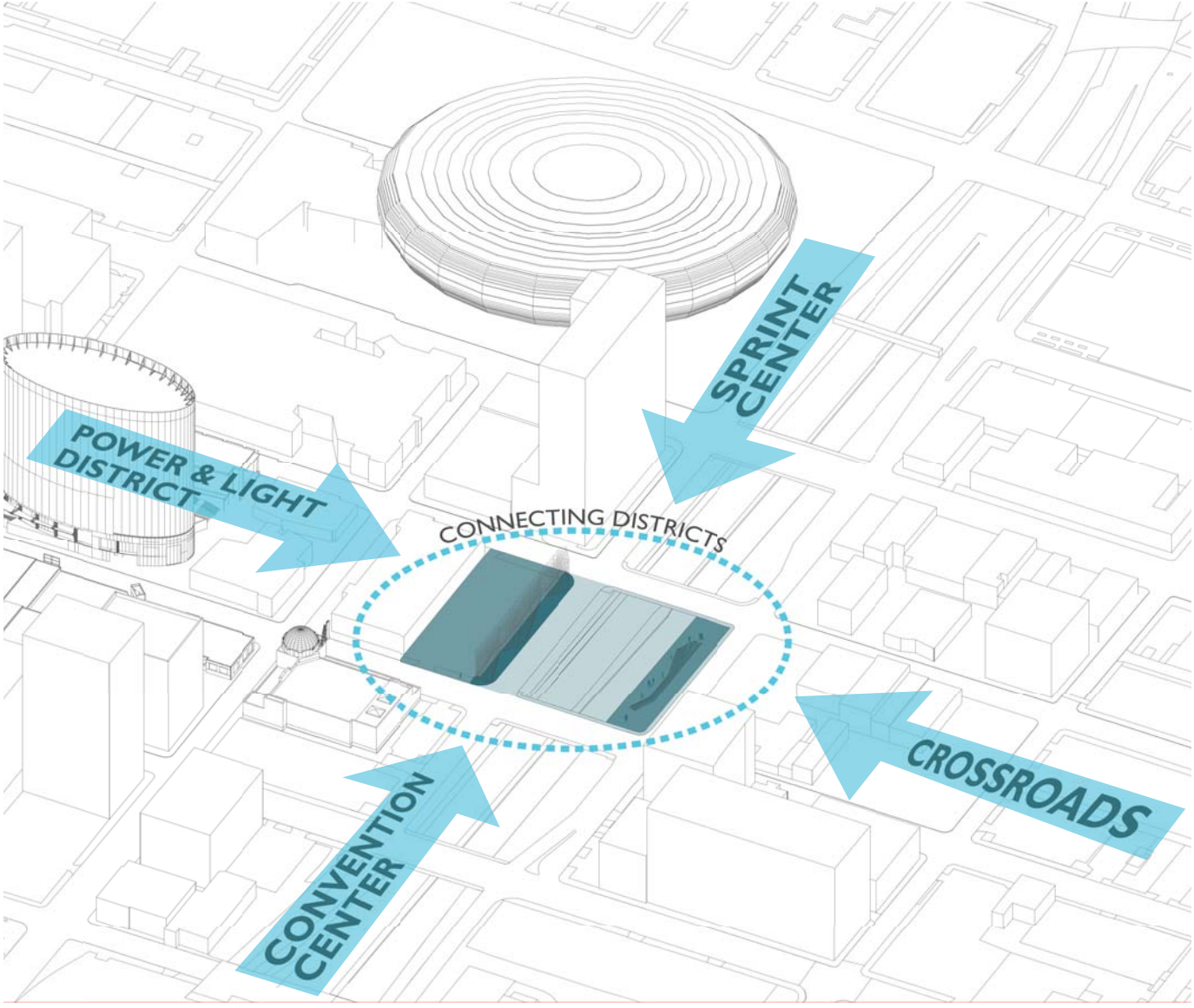


Figure 5.15 Connecting Districts (KCDC et al. 2016)

Program Scenarios

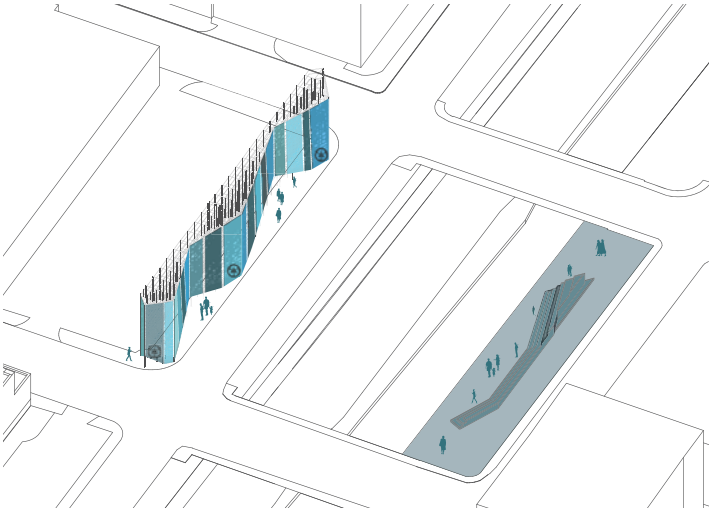
Adaptable Site and Structure for Public Art

This design proposal created a light frame and adaptable structure that would allow artists to work within, on, or around the site in any way they chose to focus on the theme of recycling. This site is located in a highly activated area so by raising the structure up, allowed the structure to become very visible from a distance. This height and location would create a great site for artists to inhabit and develop public art that would impact its surrounding context and people who interacted with the site.

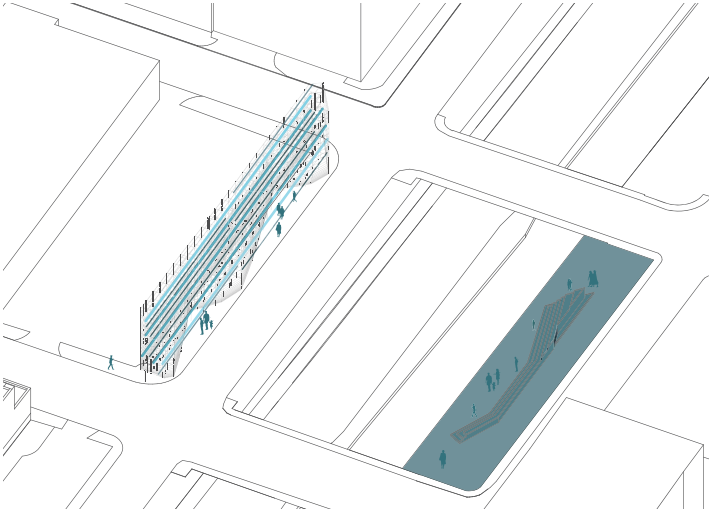
Through the Art in the Loop project my classmates and I discovered the many types of public art work and various types of art sites. We did not want to limit or restrict the artists who would be selected to establish their concepts on this site, however, understanding the different art types allowed us to develop a design that could be adaptable for various types of art.

Some of the art types that we explored was two dimensional art that could be suspended or hung from the structure, three dimensional art that could be installed throughout the scaffolding members, recycled materials that could be woven throughout the structure, and lastly, art or videos that could be projected onto recycled materials installed on the structure.

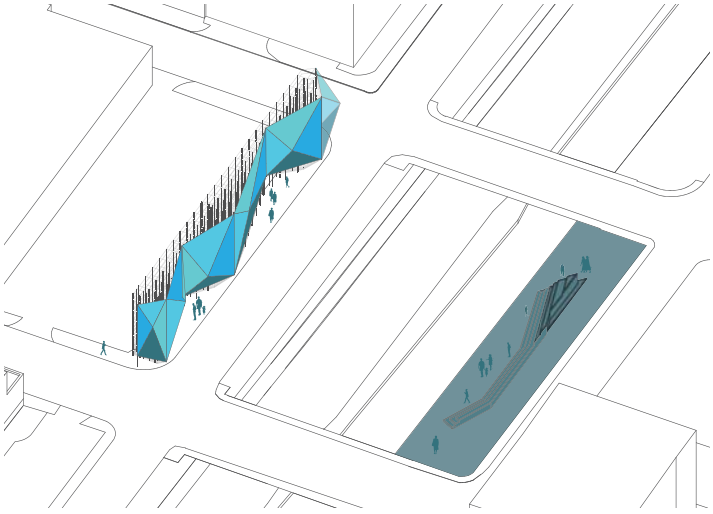
The types of art that could be established on the site is endless and should be left for the artist to develop their work focused on recycling. However, It was a important part of the design process to establish scenarios of the possible programs for the site.



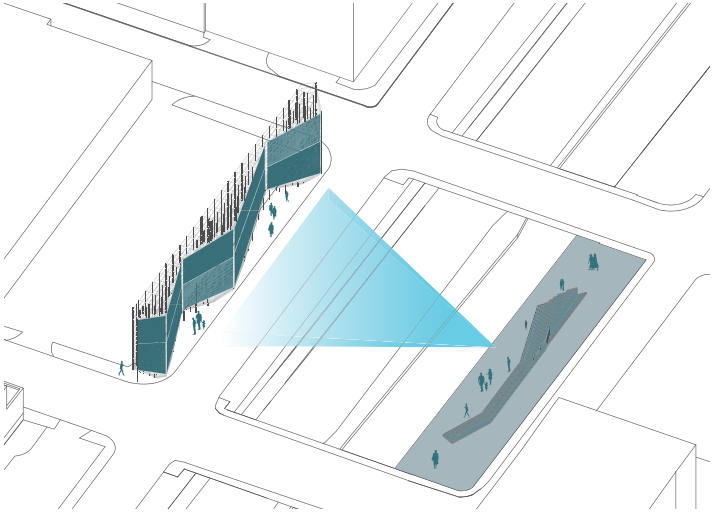
2-D Art



Woven Art



3-D Art



Projections

Figure 5.16 Art Type Examples (KCDC et al. 2016)

Observational Area

Similar to an art gallery, a grassed seating terrace and plaza on the site's south area allows people a place to relax and enjoy the art that has inhabited the main structure across the highway. This area not only allows people with the best views to the art but it activates an underutilized park space along the highway. This image is not meant to determine the types of art that should be designed for the structure but serves as example to show the possibilities of the site and the relationship between the two areas.

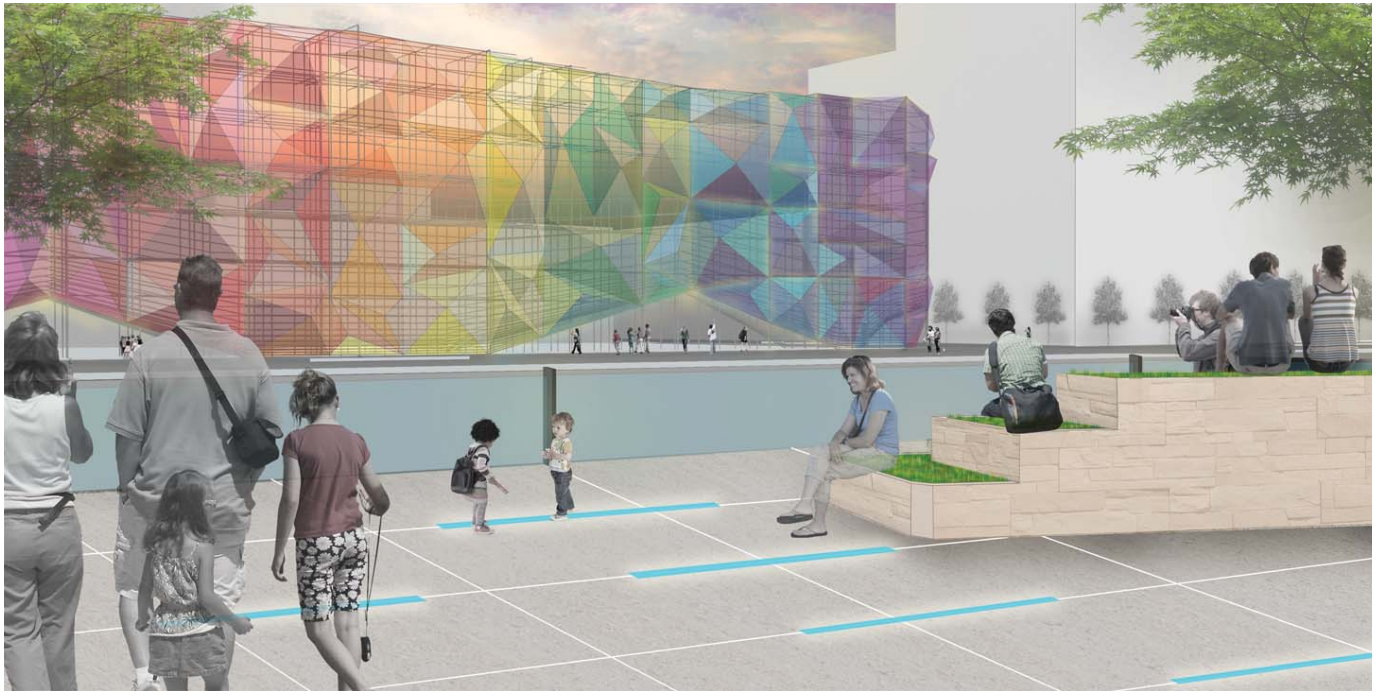


Figure 5.17 Observational Area (KCDC et al. 2016)

Experiencing Art at a Closer View

Walking through the base of the structure allows people with an up close experience of the different types of art that is based around recycling and the reuse of materials. A main path is created to maintain the movement of people between Main Street and Walnut Street, but the scaffolding is designed to allow people to move throughout the members and take a moment and view the art. There are three main areas at the base of the structure off the main path that offer hanging seats for users to rest and interact within the structure. This images also shows an example of how an artists might use recycled bottles to create their instillation. It is meant to represent one of the many possibilities of art that could take place on the site to help raise recycling awareness.

Figure 5.18 Interior Image of Structure (KCDC et al. 2016)

CONCLUSION | 06

FINDINGS

Project Outcomes

Through the design development of the Showcase Node, I was able to investigate how public art can raise awareness about recycling. Not only was the Showcase Node apart of the system strategies from the Recycling Vision Study, but it was also a selected art site in the proposed Art in the Loop system. Through both studio projects I learned that landscape architects and planners can play an important role in the staging and selecting of public art sites. Understanding a site's surrounding context, spatial conditions, characteristics, and how people might interact with the site, can provide artists with the tools needed to develop art that impacts the urban environment and the people experiencing the art.

Literature provided an understanding of the benefits and strategies of public art and how to shift recycling behavior. By exploring and analyzing the precedent studies, I was able to start drawing the connections between art and recycling. I learned the most from the projects that used recycled materials to create their designs, because just as the users, I was able to see the direct results of how recycled materials can be repurposed and created into art. Understanding the design precedents and strategies from literature, allowed my group and I to apply the concepts to the design process of the Showcase Node. Working through the design development was challenging at times because the connections between art and recycling weren't always straight forward. It was important for my classmates and I to be clear about our intentions of bridging public art and recycling, as well as how our project was influencing the urban environment.

Throughout the design process, I also discovered that creating a space that can serve as a platform for different types of public art takes careful consideration. Collaborating with local artist during the Art in the Loop project helped my group and I realize that our design proposal must be flexible to accommodate a diverse group of artists and different types of art.

Reflecting on the design proposal of the Showcase Node, I realized the important overlap and connection that is needed between public art and recycling systems to influence people's behaviors in the public realm. The primary conclusions I discovered through this project was:

- Public art can encourage people to think more positively about Kansas City's recycling system.
- Creating community engagement opportunities focused around recycling can build city pride and encourage participation.
- An adaptable site design can provide local artists with a place to create art that generates public awareness about recycling.
- The design proposal of the Showcase Node can create a destination between entertainment districts by taking advantage of underutilized urban space.
- A cohesive public art and recycling system can create a network of connected places that enhances the pedestrian experience in Downtown Kansas City.

Next Steps for the Design Proposal

As Kansas City continues to strive to increase their diversion rates and encourage people to participate in the recycling program, this project provides a design solution that can begin to create awareness about recycling in the public realm through art. It creates the opportunity for the Art in the Loop Foundation to work with the city of Kansas City and the Mid-America Regional Council (MARC) Solid Waste Management District to collaborate with talented artists who have a passion for creating art centered around this environmental issue.

My classmates and I have created an adaptable site design and structure that can serve as armature for artists to install their art. It also creates a destination for the public to come and engage with the art and see what recycled materials can transform into. The next steps for this project would be to provide the design solutions and ideas of the Showcase Node to the Art in the Loop Foundation. This can begin to establish a dialogue in the city about the connections between public art and recycling to help raise funding for the design implementation.

Every year Art in the Loop sends out a "call for artist" and the chosen artists develop their concepts on one of the selected sites in Downtown Kansas City. However, with the Showcase Node, they can send out a "call for artists" with the theme of raising recycling awareness. Once artists are selected with their concepts, the curators of Art in the Loop can work with MARC and the city of Kansas City to begin to collect the needed recycled material for the installations. Recycling events can also be held at the Showcase Node to invite people to bring their recycled materials for the artists to use. Including the community in the process of developing the art installations can begin to create a pride towards recycling because they will be able to see the direct results from their recycling donations.

Currently, most Art in the Loop installations occur over a few summer months at different locations. To keep public interest, the art installations at the Showcase Node should rotate throughout the year with frequent events to draw people to the site.

CHALLENGES

I discovered one the main challenges of this study was that public art can be subjective and can affect many different people because it is accessible to everyone. Background literature and collaborating with local artists that were apart of the Art in the Loop project, provided my report with a foundation for how pubic art can benefit the urban environment and its community. However, I found throughout the course of the project, people still might question what art can be or how it influences the public realm. During the design process of the Showcase Node, my classmates and I were challenged on whether our design was to restricting for artists to work with and if our design would compete with the art work. I learned it was important for my classmates and I to be clear of our design intentions and that we were not designing public art, but instead, we were designing a site that could facilitate and stage art. Throughout the course of the design development phase it was not only important to create an adaptable design, but it was critical to create a framework for our design proposal to understand its function and how it would generate recycling awareness in Downtown Kansas City.

TAKEAWAYS

While creating a vision plan for Downtown Kansas City's recycling program, I learned that a recycling system is made up of many components and it takes collaboration, strategic planning, and community engagement to establish a successful recycling program. By working on the Art in the Loop Vision Plan, I also discovered that a public art systems share many similar planning strategies to recycling. Their narratives can work together to activate downtown neighborhoods and enliven public spaces. Because I was a studio member in both the Recycling project and Art in the Loop project, I was able to bridge these two projects to develop my individual report.

Initially I did not think recycling and public art had much in common, but as I began to investigate the topics, I found they shared many planning strategies that can enhance the public realm of Downtown Kansas City and together, the strategies could raise recycling awareness. Creating system strategies for both projects used similar processes and helped the projects establish a system of sites that connected a network of places around the Downtown for people to experience. Exploring precedent studies and working through the design proposal of this project, I learned the importance of collaborating with artists during the design process. Landscape architects and planners can play a critical role in staging and selecting art sites, but collaborating with artists is important step because they can provide a different perspective of the urban environment and how art can influence the public.

Through this investigation I realized it takes strategic planning and a lot of community effort to begin to shift people's perception about recycling and to raise diversion rates. However, I found that the public realm and art can assist in the first steps to raising awareness and encouraging participation. Designing public spaces that integrates recycling infrastructure and engaging art can begin to make the recycling system visible in hopes it will become a part of the cultural behavior.

By integrating both studio projects into my report, I was able to understand how these two topics can benefit one another to create a meaningful impact in the public realm. Together, the art and recycling narratives can create a more livable Downtown Kansas City.

APPENDICES | 07

APPENDIX A: WORKS CITED

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KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Lauren Heerman, Jazmin Perez-Flores, Jeremy Knoll, et al. 2016. "[Re]Consider: Vision Plan for Downtown Kansas City's Waste Management."

KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Jeremy Knoll, Jazmin Perez-Flores, Joel Savage, et al. 2015. "[Re]Consider: Vision Plan for Downtown Kansas City's Waste Management." Edited by Jason Brody, Vladimir Krstic, and Sarah Kraly.

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APPENDIX B: IMAGE CITATIONS

All figures are by author, except for the following listed in this section.

Figure 2.0 Context of Studio Projects
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Jeremy Knoll, Jazmin Perez-Flores, Joel Savage, et al. 2015. "[Re] Consider: Vision Plan for Downtown Kansas City's Waste Management." Edited by Jason Brody, Vladimir Krstic, and Sarah Kraly.

Figure 2.1 Recycling Project Vision & Goals
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Jeremy Knoll, Jazmin Perez-Flores, Joel Savage, et al. 2015. "[Re] Consider: Vision Plan for Downtown Kansas City's Waste Management." Edited by Jason Brody, Vladimir Krstic, and Sarah Kraly.

Figure 2.2 Recycling Survey Findings
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Jeremy Knoll, Jazmin Perez-Flores, Joel Savage, et al. 2015. "[Re] Consider: Vision Plan for Downtown Kansas City's Waste Management." Edited by Jason Brody, Vladimir Krstic, and Sarah Kraly.

Figure 2.3 Residential Participation Rates
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Jeremy Knoll, Jazmin Perez-Flores, Joel Savage, et al. 2015. "[Re] Consider: Vision Plan for Downtown Kansas City's Waste Management." Edited by Jason Brody, Vladimir Krstic, and Sarah Kraly.

Figure 2.4 Undeserved Residents
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Jeremy Knoll, Jazmin Perez-Flores, Joel Savage, et al. 2015. "[Re] Consider: Vision Plan for Downtown Kansas City's Waste Management." Edited by Jason Brody, Vladimir Krstic, and Sarah Kraly.

Figure 2.5 Public Trash Bins vs. Public Recycling Bins in the Central Business District
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Jeremy Knoll, Jazmin Perez-Flores, Joel Savage, et al. 2015. "[Re] Consider: Vision Plan for Downtown Kansas City's Waste Management." Edited by Jason Brody, Vladimir Krstic, and Sarah Kraly.

Figure 2.6 Vision Framework for Downtown Kansas City Recycling Program
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Jeremy Knoll, Jazmin Perez-Flores, Joel Savage, et al. 2015. "[Re] Consider: Vision Plan for Downtown Kansas City's Waste Management." Edited by Jason Brody, Vladimir Krstic, and Sarah Kraly.

Figure 2.7 Comprehensive Recycling Vision Plan
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Jeremy Knoll, Jazmin Perez-Flores, Joel Savage, et al. 2015. "[Re] Consider: Vision Plan for Downtown Kansas City's Waste Management." Edited by Jason Brody, Vladimir Krstic, and Sarah Kraly.

Figure 2.8 Composite of Proposed Links
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Jeremy Knoll, Jazmin Perez-Flores, Joel Savage, et al. 2015. "[Re] Consider: Vision Plan for Downtown Kansas City's Waste Management." Edited by Jason Brody, Vladimir Krstic, and Sarah Kraly.

Figure 2.9 Composite of Proposed Clusters
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Jeremy Knoll, Jazmin Perez-Flores, Joel Savage, et al. 2015. "[Re] Consider: Vision Plan for Downtown Kansas City's Waste Management." Edited by Jason Brody, Vladimir Krstic, and Sarah Kraly.

Figure 2.10 Composite of Proposed Nodes
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Jeremy Knoll, Jazmin Perez-Flores, Joel Savage, et al. 2015. "[Re] Consider: Vision Plan for Downtown Kansas City's Waste Management." Edited by Jason Brody, Vladimir Krstic, and Sarah Kraly.

Figure 2.11 Art in the Loop Vision & Goals
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Lauren Heerman, Jazmin Perez-Flores, Jeremy Knoll, et al. 2016. "Art in the Loop Vision Plan." Edited by Jason Brody, Vladimir Krstic, and Sarah Kraly.

Figure 2.12 Art in the Loop Project Process
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Lauren Heerman, Jazmin Perez-Flores, Jeremy Knoll, et al. 2016. "Art in the Loop Vision Plan." Edited by Jason Brody, Vladimir Krstic, and Sarah Kraly.

Figure 2.13 Art in the Loop System Strategies
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Lauren Heerman, Jazmin Perez-Flores, Jeremy Knoll, et al. 2016. "Art in the Loop Vision Plan." Edited by Jason Brody, Vladimir Krstic, and Sarah Kraly.

Figure 2.14 Expansion Strategy Phase 1-Pedestrain Activity Zone
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Lauren Heerman, Jazmin Perez-Flores, Jeremy Knoll, et al. 2016. "Art in the Loop Vision Plan." Edited by Jason Brody, Vladimir Krstic, and Sarah Kraly.

Figure 2.15 Expansion Strategy Phase 2-Residential Zones
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Lauren Heerman, Jazmin Perez-Flores, Jeremy Knoll, et al. 2016. "Art in the Loop Vision Plan." Edited by Jason Brody, Vladimir Krstic, and Sarah Kraly.

Figure 2.16 Expansion Strategy Phase 3-Entry connection Zones
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Lauren Heerman, Jazmin Perez-Flores, Jeremy Knoll, et al. 2016. "Art in the Loop Vision Plan." Edited by Jason Brody, Vladimir Krstic, and Sarah Kraly.

Figure 2.17 Expansion Strategy Combined Impact Areas
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Lauren Heerman, Jazmin Perez-Flores, Jeremy Knoll, et al. 2016. "Art in the Loop Vision Plan." Edited by Jason Brody, Vladimir Krstic, and Sarah Kraly.

Figure 2.18 Art Site Typology Framework
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Lauren Heerman, Jazmin Perez-Flores, Jeremy Knoll, et al. 2016. "Art in the Loop Vision Plan." Edited by Jason Brody, Vladimir Krstic, and Sarah Kraly.

Figure 2.19 Experiential Routes
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Lauren Heerman, Jazmin Perez-Flores, Jeremy Knoll, et al. 2016. "Art in the Loop Vision Plan." Edited by Jason Brody, Vladimir Krstic, and Sarah Kraly.

Figure 2.20 Art Sites by Type
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Lauren Heerman, Jazmin Perez-Flores, Jeremy Knoll, et al. 2016. "Art in the Loop Vision Plan." Edited by Jason Brody, Vladimir Krstic, and Sarah Kraly.

Figure 2.21 Art Site Expansion and Connections
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Lauren Heerman, Jazmin Perez-Flores, Jeremy Knoll, et al. 2016. "Art in the Loop Vision Plan." Edited by Jason Brody, Vladimir Krstic, and Sarah Kraly.

Figure 2.22 Art in the Loop Vision Plan
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Lauren Heerman, Jazmin Perez-Flores, Jeremy Knoll, et al. 2016. "Art in the Loop Vision Plan." Edited by Jason Brody, Vladimir Krstic, and Sarah Kraly.

Figure 2.24 Insta-bility in Oppenstein Park
Kludy, Madison, and Downtown Council of Kansas City. 2015. Minh DuPha's Sculptural Insallation, Insta-bility_01. Photograph. http://www.downtownkc.org/portfolio-item/minh-dupha/.

Figure 2.25 Insta-bility Sculptural Instillation
Kludy, Madison, and Downtown Council of Kansas City. 2015. Minh DuPha's Sculptural Insallation, Insta-bility_04. Photograph. http://www.downtownkc.org/portfolio-item/minh-dupha/.

Figure 4.2 Civic Space Park
Shannahan, Pat. 2014. Civic Space Park + Her Secret Is Patience. Photograph. http://www.azcentral.com/story/news/local/phoenix/2014/09/19/phoenix-creating-shade-downtown/15885677/.

Figure 4.3 Her Secret is Patience
O'Haver, Christina. 2009. Her Secret Is Patience: Downtown Phoenix Civic Space Park. Photograph. https://www.flickr.com/photos/christinaohaver/3457706206/in/photolist-6gxDAf-6iMTrP-6gTSTb-B3QrjF-AKewtu-hPomyq-6gPFxZ-6CrPnR-bKEJdg-ebWwZV-q3TyYG-dtQRmL-7Lo1Cb-7Lj3on-bUHAmJ-7Lo1Bq-8VWiUG-92Zykv-8AMXhz-8SUDCx-7Lo24f-ba1rFz-7maZ24-cHQqPu-6iS3MG-qzVaCm-7KDYfM-8DEekd-ebWxVn-7Lo2gA-hXdHAX-3i1Tx-auPmwM-6TESPA-7Lj2Ce-6gb21B-8mytTr-ajJVw6-5KbwXj-FD6LAz-7EFbof-rvnRra-rafxFd-dnzPFf-aTS8uc-eb1Zwu-7gg9Wc-8uS29D-7vYWKH-bBRaFj/.

Figure 4.4 The ETH Zurich Future Pavilion
Les Architectures. 2015. The ETH Zurich Pavilion. Photograph. http://lesarchitectures.com/.

Figure 4.5 The ETH Zurich Future Pavilion
Vecerka, Albert. 2015. ETH Zurich Future Pavilion. Photograph.

Figure 4.6 Los Trompos
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Figure 4.7 The Sequence
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Figure 4.8 Jenny Holzer Art Installation
Fluido, and Franz. 2008. Jenny Holzer Installation at Guggenheim Museum. Photograph. https://www.flickr.com/photos/fluidotv/29503454 51/in/photolist-5uHhV2-5xSqJd-nKkUEp-61JeB1-5uRbrQ-bFfhRf-5wCP3r-5wCPfM-5P5JYf-uha9wS-5uLQBP-7NoBM7-4Bqpfy-5wHay1-5uRbcf-6t86g-4cwFC7-916ja-5yDbQF-pjFAc-5uMDTs-77NCT9-5uHiCP-5uR9tE-7fNiDS-bUJoxK-5uHi9M-ca7d6-pjFCz-5uR9HQ-9yCGpS-5wHafu-6ePqKX-5uHhb6-5uHh7a-5uMEP3-5uLPTX-cemWN-5GknKi-5uR8Jf-5ewN7-5uLBv2-5uR8wC-5uRa1N-5uLNqx-9yUQ49-uh9J9S-5uRcEh-5uLM7x-5uLAqg.

Figure 4.9 Summer Kaleidoscope
Yee, Albert. 2015. Summer Kaleidoscope. Photograph. http://www.theovalphl.org/.

Figure 4.10 Back of Panhandle Bandshell
Black Rocks Arts Foundation. 2007. The Back of Panhandle Bandshell. Photograph. http://blackrockarts.org/projects/civic-arts/scrapeden-2007.

Figure 4.11 Concert at Pandhandle Bandshell
James Addison. 2012. The Panhandle Bandshell at Panhandle Park. Photograph. http://bmbraf.wpengine.com/projects/civic-arts/scrapeden-2007/panhandle-shell1425.

Figure 4.12 Head in the Clouds Pavilion
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Figure 4.14 Construction of the Pavilion
Sheridan, Jessica. 2013. IMG_0970. Photograph. https://www.flickr.com/photos/16353290@N00/9170156983/in/photolist-eYwSRC-eYwQJj-eYksbT-eYvS83-5XzqXo-eYjNYB-5XvchD-5XvbcD-eYk8C4-eddJN9-eYvF9f-5Xzq9u-5Xzrbh-5Xvczi-5XvcVr-e9RrbF-5XzpXW-5XzqB5-5Xvdak-5Xzry3-5Xzqy3-e9Rqwx-eYwj2J-5XzrYA-eiKZab-5Xzrdf-5Xzr8o-5XzqFN-eYk2fx-5XvbgX-5XzqmN-5XvcP2-eYjE6M-eYwm3u-5XzqvL-eYvQA9-eYvTmf-e9X6eu-5Xzrkw-5Xvc9V-5Xvdf8-5Xzq2W-ed2gnG-eYjWmZ-5XzriC-eYvQTu-eYvCFq-eYw6em-5XvbN4-eYvR9N/.

Figure 4.13 Interior Experience
Sheridan, Jessica. 2013. IMG_1061. Photograph. https://www.flickr.com/photos/16353290@N00/9170204939/in/photolist-eYkGrH-ed2oGw-5XzpZj-ecVJiM-8mv4hN-ecVKsg-ed2iWo-eYktme-5XvbJZ-eiEeJt-eYjh22-5XvcjH-eYjhkn-eiKXV7-5XzqiW-eiEfoD-eYwRLL-eYwd1L-eYwpPU-5Xzrou-eiL1fJ-eiEhcc-eiKWgU-ed2may-eYjUdR-5Xzrr1-5Xzqjs-eYjUGe-ecVG3x-eYksZM-eYjrXX-ed2msL-5Xzqhh-ed2nTj-ed2h87-5XvcKg-eYjYor-ecVFTz-5XvdcF-eiKU9G-eYwjVd-eYjes8-5XvbAe-5XzrRS-eYwqwA-ecVFv6-5WtwiN-5XvbD2-eYwkHL-5XvcGR/.

Figure 4.15 Main Material: Recycled Bottles
Sheridan, Jessica. 2013. IMG_0647. Photograph. https://www.flickr.com/photos/16353290@N00/9169919023/in/photolist-eYjes8-5XvbAe-5XzrRS-eYwqwA-ecVFv6-5WtwiN-5XvbD2-eYwkHL-5XvcGR-5XzruS-e9RqDZ-5Xvbv6-ed2hUC-e9Rrir-5XvbdM-5Xvbu6-eYw7dY-eYww7G-eYwn1A-e9X5ZQ-eYk9a4-5XvbzB-5XvcXv-ed2mPW-eiKVMC-eYw4cE-ed2gJG-5XzrE3-eYjX5n-eiKXhs-eYk7rz-eYjG7r-eYjTXF-5XzqTW-ecVKM6-eYvT5b-eYwqLA-6ejjaC-5Xzr9N-5Xzrcf-5Xzs8u-5Xzrzd-eddHaS-5Xvbta-5XzrAW-5Xzq7Y-5WpfBX-5Xvcyg-ed2p6E-5Xvc8M.

Figure 4.16 Make Art, Not Landfill
Recology San Francisco. 2015. Art at the Dump: The Artist in Residence Program and Environmental Learning Center at Recology. San Francisco, CA: Recology Inc. Photograph. http://www.recologysf.com/index.php/about-air.

Figure 4.18 In the Moment
Recology San Francisco. 2016. "Artist in Residence Program." Recology - Sunset Scavenger, Golden Gate, San Francisco. Photograph. http://www.sunsetscavenger.com/index.php/about-air.

Figure 4.17 Student Engagement Project
Recology San Francisco. 2015. Art at the Dump: The Artist in Residence Program and Environmental Learning Center at Recology. San Francisco, CA: Recology Inc. Photograph. http://www.recologysf.com/index.php/about-air.

Figure 4.19 Earth Tear
Recology San Francisco. 2016. "Artist in Residence Program." Recology - Sunset Scavenger, Golden Gate, San Francisco. Photograph. http://www.sunsetscavenger.com/index.php/about-air.

Figure 5.0 Focus Area of the Recycling Vision Framework
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Lauren Heerman, Jazmin Perez-Flores, Jeremy Knoll, et al. 2016. "[Re] Consider: Vision Plan for Downtown Kansas City's Waste Management."

Figure 5.1 Programmatic Concepts
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Lauren Heerman, Jazmin Perez-Flores, Jeremy Knoll, et al. 2016. "[Re] Consider: Vision Plan for Downtown Kansas City's Waste Management."

Figure 5.2 Recycling System Connections
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Lauren Heerman, Jazmin Perez-Flores, Jeremy Knoll, et al. 2016. "[Re] Consider: Vision Plan for Downtown Kansas City's Waste Management."

Figure 5.3 Selected Showcase Node
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Lauren Heerman, Jazmin Perez-Flores, Jeremy Knoll, et al. 2016. "[Re] Consider: Vision Plan for Downtown Kansas City's Waste Management."

Figure 5.4 Current Site Conditions
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Lauren Heerman, Jazmin Perez-Flores, Jeremy Knoll, et al. 2016. "[Re] Consider: Vision Plan for Downtown Kansas City's Waste Management."

Figure 5.5 Spatial Context of Site
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Lauren Heerman, Jazmin Perez-Flores, Jeremy Knoll, et al. 2016. "[Re] Consider: Vision Plan for Downtown Kansas City's Waste Management."

Figure 5.6 Analyzing the Pedestrian Movement Around the Site
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Lauren Heerman, Jazmin Perez-Flores, Jeremy Knoll, et al. 2016. "[Re] Consider: Vision Plan for Downtown Kansas City's Waste Management."

Figure 5.7 Surround Social Connections
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Lauren Heerman, Jazmin Perez-Flores, Jeremy Knoll, et al. 2016. "[Re] Consider: Vision Plan for Downtown Kansas City's Waste Management."

Figure 5.8 Viewshed Study of the Site
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Lauren Heerman, Jazmin Perez-Flores, Jeremy Knoll, et al. 2016. "[Re] Consider: Vision Plan for Downtown Kansas City's Waste Management."

Figure 5.8 Design Strategy
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Lauren Heerman, Jazmin Perez-Flores, Jeremy Knoll, et al. 2016. "[Re] Consider: Vision Plan for Downtown Kansas City's Waste Management."

Figure 5.9 Design Process
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Lauren Heerman, Jazmin Perez-Flores, Jeremy Knoll, et al. 2016. "[Re] Consider: Vision Plan for Downtown Kansas City's Waste Management."

Figure 5.10 Creating Connections
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Lauren Heerman, Jazmin Perez-Flores, Jeremy Knoll, et al. 2016. "[Re] Consider: Vision Plan for Downtown Kansas City's Waste Management."

Figure 5.11 Section Views
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Lauren Heerman, Jazmin Perez-Flores, Jeremy Knoll, et al. 2016. "[Re] Consider: Vision Plan for Downtown Kansas City's Waste Management."

Figure 5.12 Site Plan
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Lauren Heerman, Jazmin Perez-Flores, Jeremy Knoll, et al. 2016. "[Re] Consider: Vision Plan for Downtown Kansas City's Waste Management."

Figure 5.13 Structural Strategies
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Lauren Heerman, Jazmin Perez-Flores, Jeremy Knoll, et al. 2016. "[Re] Consider: Vision Plan for Downtown Kansas City's Waste Management."

Figure 5.14 Wind Generation
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Lauren Heerman, Jazmin Perez-Flores, Jeremy Knoll, et al. 2016. "[Re] Consider: Vision Plan for Downtown Kansas City's Waste Management."

Figure 5.15 Circulation Diagram
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Lauren Heerman, Jazmin Perez-Flores, Jeremy Knoll, et al. 2016. "[Re] Consider: Vision Plan for Downtown Kansas City's Waste Management."

Figure 5.15 Connecting Districts
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Lauren Heerman, Jazmin Perez-Flores, Jeremy Knoll, et al. 2016. "[Re] Consider: Vision Plan for Downtown Kansas City's Waste Management."

Figure 5.16 Art Type Examples
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Lauren Heerman, Jazmin Perez-Flores, Jeremy Knoll, et al. 2016. "[Re] Consider: Vision Plan for Downtown Kansas City's Waste Management."

Figure 5.17 Observational Area
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Lauren Heerman, Jazmin Perez-Flores, Jeremy Knoll, et al. 2016. "[Re] Consider: Vision Plan for Downtown Kansas City's Waste Management."

Figure 5.18 Interior Image of Structure
KCDC, Amanda Santoro, Andrew Rostek, Halima Shehu, Lauren Heerman, Jazmin Perez-Flores, Jeremy Knoll, et al. 2016. "[Re] Consider: Vision Plan for Downtown Kansas City's Waste Management."

APPENDIX C: MINUTES FROM ART IN THE LOOP MEETINGS

Art in the Loop Artist Meeting

12 February 2016
Artists: Julia Cole, Phil Shafer
KCDC Staff: Vladimir Krstic, Sarah Kraly
KCDC Students: Jeremy Knoll, Halima Shehu, Libby Tudor, Amanda Santoro, Lauren Heermann, Andrew Rostek, Jazmin Perez-Flores, Joel Savage, David Maynard, Levi Caraway, Lindsay Stucki, Nathan Mattenlee, Noah Volz, Sean Tapia

General structure of meeting set up by students:

- Site analysis of existing art sites
- Cognitive and experiential mapping
- Analytical mapping

Discussion

(Julia) Suggest imagining an app that we could create for the city to show all the art locations as well as the site characteristics for everyone to view and navigate to the different art locations.

- Should consider getting user feedback from the existing Art in the Loop sites to survey people on how they feel or use the space and if the art work has impacted them.

(Vlad) Suggest fro us to be careful on the time we use gathering feedback and to make sure we have a methodology for how we are approaching the user feedback.

(Julia) Think about how the site analysis could show things that aren't obvious at first but could be useful later to the documentation of the final selection of sites.

- Understand the long term maintenance plans of the art to understand who will maintain the site once its complete.

(Phil) Suggest it will be go to think weather conditions and how it will affect the art installation.

(Vlad) Think about the access and the relationship between the art piece and the space.

- We should think about how the sites can serve the full potential of the art piece.
- Think about the variety of different art that could be installed or performed on the site

Many sites around the city that have interesting sites on top of buildings: Public Library, Prairie Logic, and Berkley building
We look for art sites in the public realm as found sites.
We should encourage an interesting city and make everyone apart of the process.

(Julia) Study movements of people at different times of the day. She hopes one day more people will take walks around the city because they want to find interesting things.

- Would like us to expand our experiential mapping around the full Loop. People feel different in all kinds of scales of spaces so it's important to consider that.
- We could create or use an app that allows people to add places that they find interesting throughout the city.

Analytical Mapping

(Julia) Likes the idea of including all of the existing art and how these new art sites can respond to those existing sites. However, she thinks we might still be to focused on the core of the Loop when we should think about how some selected art sites could connect to the surrounding areas.
Should think about how the open spaces connect to the whole downtown core and the rest of the city.
Might consider a theme of when choosing art sites and think about who will see the sites.

(Phil) Not as concerned about the theme because it might just be a way to narrow down choices and it could change. But he would like to see site selection that can suggest a certain type of art so the art and the site are brought to its highest potential.

(Julia) Suggest that the analytical way we've mapped might seem to have constraints on our strategies and we are still stuck in the notion of the Loop. Can we think about the city as a large scale museum?

(Vlad) How can we create a new approach to creating a new system of art sites? Should we consider current art in the

loop sites to be apart of the system?

- Connect the sites to other funding – endowed locations could expand the scale of thinking.

(Phil) People might put more money towards different types of art in certain areas.
(Julia) The system should address depth rather than breath. We should create a broader experience and move past where people are already moving around the city and how we can pull them to new places.

- Believes we are starting to come up with good methods for how we are mapping different sites.
- When we're establishing the site, we need to consider the access of people who aren't always by the site.
- We should aspire to change the mindset of how people think about pubic space and how art might influence public space policy.

Reflecting on experiences walking around the city with the artist
Phil has had ideas about integrating 3D art onto a retaining wall.
Julia likes the story being the site - "Is this my classroom? Are you my teacher?"

Moving forward:
Thinking more about the experiential side to pair with analytical thinking and strategies.
Should begin to think about sites selection criteria and how we will be analyzing selected sites.
Begin to think about how this will come together as a coherent system.
Think about the variety of scales and the variety of sites that can be selected and come up with a process for determining the plan for selection.
Expand to other parts of the Loop with the experiential routes.
Think about how we will photograph the sties.

Art in the Loop Artist Meeting

19 February 2016
Artists: Julia Cole, Phil Shafer, Barry Anderson
KCDC Staff: Vladimir Krstic, Sarah Kraly, Jason Brody
KCDC Students: Jeremy Knoll, Halima Shehu, Libby Tudor, Amanda Santoro, Lauren Heermann, Andrew Rostek, Jazmin Perez-Flores, Joel Savage, David Maynard, Levi Caraway, Lindsay Stucki, Nathan Mattenlee, Noah Volz, Sean Tapia

General structure of meeting set up by students:

- Progress on site analysis of existing art sites
- Viewshed mapping and analysis
- Typology of sites

Noah introduced progress on site analysis study -
(Jason) Asked, what have you learned about the analysis thus far?
(Nathan) Responded that the mapping our the hours of operations from the surrounding locations has helped to distinguish when people might mostly be using the sites.
(Julia) Suggest to note where the pedestrians are on the site

- There might be a huge difference between temporary sites vs permanent sites. Temporary art might have different affects and relationships with the people who use the space around it.

(Joel) Mentions he see the existing art sites have impacted a much larger space and context.
(Barry) Interested in where the viewshed analysis is taken from. Perhaps it should be taken from the space the art is housed in and then views to the art piece.
(Julia) Asked, How can new art reach a larger viewshed when it might be a more intimate site? Could there be light and other features that draw people to the art sites?
(Phil) Asked, How does water interact with the site and art when it rains or snows?
(Jason) People move in the city typically through a grid system currently – could we think of movement in different

ways?

- Consider series of photos in section
- Could test different enclosures along the walk

(Julia) Get pedestrian surveys of their experience of the space by asking short questions about the space and the artwork.
(Barry) Suggested to mark things that could be distracting away from the artwork.
Viewshed mapping and analysis -
(Julia) Need to be careful that we are not re enforcing the idea of the loop by pushing around to the outskirts. Instead of thing about the north, south connections, we might consider thinking about the east, west connections.

- Should think about bringing in different people from different parts of the downtown.
- Think about flipping where current highlighted areas of people and show where there is not a lot of people currently circulating. This might help to think about where new destinations could be for the downtown population.
- How could we activate space and people on their lunch breaks beyond the current decor sculptures.

(Andrew) What is the connecting experience from art?
(Jason) Could be useful to think about the different entrances into the Loop. Explore the contrast between the different entrances.

- There are different vantage points of the access points from either the topographical conditions of infrastructure conditions.
- It might be good to think about the forms of travel to understand who we are creating the art for. The automobile could be a material aspect of the Loop.
- The west side was a place for public art in the past.

(Andrew) Could be helpful to document where the physical visual barriers are into the core.
(Vlad) Suggest to focus more on the art in downtown and don't focus on the entries into the Loop. We shouldn't be bound by the idea of the Loop.
(Julia) Consider it not punching holes in the Loop but instead expanding viewsheds from the art.
(Vlad) Should just focus on how art can impact and be apart of the urban environment.
(Jason) If we aren't careful with how we approach the strategies now then by May we might be supporting the idea of the Loop when we didn't mean to.
Typology of Sites -
(Julia) Asked, How might the sites change over time if they are temporary or permanent?

- Should consider a strategy that is not fixed.
- Should think about the timeline for the sites.

(Vlad) Addresses that the site selection is important but should think about getting the ownership to think about future development of the sites when considering temporary and permanent sites.

- Suggest to be careful with the permanence of space and be flexible.
- Some temporary spaces have stayed because public might want it to stay.

(Julia) Important for the artist to know if the site will be permanent or temporary.
(Jason) Everyone should pay attention to typologies along a path. Must reflect and determine if the sites are appropriate or not.

- The typology of sites will be refine over time as we develop the project.
- With a type, there could be a lot of use of how we are framing the work.
- Find consistent features and that have the same stand point.
- Might be helpful to think about the types in opposites.
- Should look for images that truly represents the selected types.

(Julia) Every artist will see different opportunities at sites. Having a typology will help artist with addressing the sites.

Suggest to think about experiential typology but that might be to subjective.
(Phil) Must remember that sometimes there might be things that are out of our hands and then it might be up to the artist and the Art in the Loop funding.
(Vlad) Scale change is important. Need to create sound approach to selecting all sites.
(Julia) A layering of criteria might be helpful. There could be two layers of typology. Selecting sites and site analysis section.
(Vlad) Need more diagrams for criteria and develop a stronger strategy behind the selection of sites we have thus far.
(Julia) Suggest that Art in the Loop can help artist find sites through this site typology.
(Andrew) Should think about all scales of sites.
(Barry) Pedestrian and traffic counts could be another typology. The site might end up being more of a place than a site for some artist based on the art they are working with.
(Vlad) Suggest to reach out to Ann and the advisory group to see how the artist choose their sites and where the fixed locations are.
(Julia) Suggest we have a goal to have the typology strategy be a available to the artist to look at all the potential sites.
(Jason) Think about incorporating this idea of creating a typology not only for how we select but how it can be a vision and a toolkit for how the artist might look at different sites. Artist can be entrepreneurs and find out how they will manage their work.
(Vlad) Asked Barry, How does he choose sites for his video art?
(Barry) First wants to know if the site has power and where is it located.

- Access is important and where the projector will be placed.
- Would prefer a dead on projection of his art to the wall.
- Surface isn't always the first concern, but the color might matter to how the video responds to the surface conditions.
- Weather can be a concern.
- Raises the question if we can find the best permanent surface where the videos can rotate and it can react to different times of the day.
- The videos can't be distracting to drivers.

Moving Forward

- (Julia) Think more about the experiential qualities and how we can conduct surveys of people who are using the space.
- (Barry) Think about 360 degree views for final selection of sites.
- (Vlad) More specific locations and typologies.
- (Phil) Should look for a more variety of sites and scales.
- (Julia) Gather the ownership of sites and determine a plan for permanent and temporary sites.
- (Julia) Continue to think about how we can expand and explore new areas.
- (Vlad) Destinations could be a reason for selections and considers how we are connecting them.
- (Julia) Would like to see KC with all good routes and interesting places all over.

Art in the Loop Artist Meeting

26 February 2016
Artists: Julia Cole, Phil Shafer, Barry Anderson
KCDC Staff: Vladimir Krstic, Sarah Kraly, Jason Brody
KCDC Students: Jeremy Knoll, Halima Shehu, Libby Tudor, Amanda Santoro, Lauren Heermann, Andrew Rostek, Jazmin Perez-Flores, Joel Savage, David Maynard, Levi Caraway, Lindsay Stucki, Nathan Mattenlee, Noah Volz, Sean Tapia

General structure of meeting set up by students (desk crits with artists):

- Progress on site analysis of existing art sites
- Strategies and system concepts
- Typology of sites and process of site selection

Site Analysis and Surveys:
(Phil) Would be great to get weekday numbers of people on the sites vs. weekend results.
(Julia) Would like to see more of the free association. Ask the users if there is anything else they could see on the site or why the art means something to them or if it doesn't. However, allow the users to give you free answers about what they love about the site or art so you are not providing them with a list of answers.

- Suggest to ask the users if they are engaged with any kinds of art or art programs in the city.
- Also note who the users are: workers, residents, or visitors.
- Even if people say little about the site or seem disinterested that can still tell you something about the space or the people using it.

(Barry) Mentions that if people avoid the questions it might not actually tell you anything about the art and the space.

- Would be curious about the people who pass by from parking lots to their end destination.

(Julia) It may be interesting to know the beginning and end destinations of the people who are using or passing by the space. Are the people looking for a nice place to eat their lunch or hangout after work?
(Phil) Most people downtown are working and have a destination in mind.
(Julia) Mentions that she would like to see more people exploring the downtown instead of rushing from place to place.
(Barry) If appropriate, ask if people live near by the space and how often they pass by or use the space.
(Julia) See what percentage of people are in the area daily or just once in a while. By knowing this information, could be used as a pilot survey for a larger project.
(Julia) Make sure to include feedback from the artist who designed the current Art in the Loop sites because there was a lot of challenges and constraints working with the site she designed.
(Phil) Need to make sure the viewsheds and access to the site has a balance. If a site is on a slope, it can be seen from further, so showing the views through a section might be helpful to show.

Strategy of Overall System:
(Julia) Should lead off by talking about the opportunity – who is being served and who is not being served by art. The whole process is about making art more accessible to more people.
(Barry) Is confused by the strategy concept's abstract mapping. Suggest to make it more clear and further the explanation.
(Julia) Put things/art like its seeding from outside and growing from within the city. The infill of art sites could happen organically.

- The outside viewsheds show how the strategy could begin to invite people into the downtown core.
- There could be a pilot strategy where the artist could create gateway art to create a connection between the downtown core and other districts.

- There is possibilities to ask and work with artist to think about working with larger urban scale strategies.

(Phil & Barry) Mention that artist would get excited about new challenges to take on larger scale project.
(Julia) Suggest that we call the outer sites "Beacons" instead of "Anchors." We could also think about how permanent sites could have temporary art that rotates throughout the seasons.
(Phil) The beacon sites could remind people they are in the urban core of the city.
(Barry) Mentions we should be looking at more sites from the highway and how people might experience and see the art while passing by.
(Julia) Think about art sites that will draw people into the heart of the city and think about the experiential zones and how different art site locations might be directed to different users.
(Phil) Be clear on what the impact zone mean and how they are defined.
(Julia) The challenge will be to help people on the committee understand what the system is and how we created it.

Site Selection Process:
(Julia) Be clear and provide succinct definitions for the terminology we're using such as, typology. For example, typology of art sites could be explained as, different kinds of art that houses art in many different ways. It could also be how people experience the site and art.

- Within the criteria for selected sites, we need to be explicit with what the criteria means. For example, what does safety include, lighting, crime, etc.
- Define what walkable means.

(Phil) Does walkable mean, just a side walk exist?
(Julia) Suggest to think about noise levels of the site. The lighting could be noted if there is a noticeable change. Where is ambient light vs where the sunlight is. Light is always something an artist is thinking about.
(Phil) Could be more about the site documentation stages rather than in the criteria. There is some criteria that is needed and others could be suggestive for a later stage.
(Ann Holliday) Mentions to include ownership maps for each selected sites.
(Phil) Be sure to define what clean means. Perhaps it means there is no liter or it is well maintained.
(Julia) Should be careful on how we explain what clean means, because some neighborhoods very in character and designed very different.

- Should explain that the analysis displays a few suggestions of what the analysis could show.
- This is the methods for developing a few permanent sites.
- Should also develop a method for developing temporary sites as well.
- Recommend a set of long term instillations for permanent beacons.

Moving Forward:

- Think about invitation impact zones and what they mean.
- Finish working out the surveys and the response.
- Work on the clarity of the intent of the project and outcomes.
- Begin by an overview of the existing issues and identify what we want to accomplish.
- Emphasize the power of walkability and drawing people through the city.

Art in the Loop Advisory Meeting

2 March 2016
Artists: Julia Cole, Phil Shafer
KCDC Staff: Vladimir Krstic, Sarah Kraly, Jason Brody
KCDC Students: Jeremy Knoll, Halima Shehu, Libby Tudor, Amanda Santoro, Lauren Heermann, Andrew Rostek, Jazmin Perez-Flores, Joel Savage, David Maynard, Levi Caraway, Lindsay Stucki, Nathan Mattenlee, Noah Volz, Sean Tapia
Art in the Loop Adivosry Committee
Green and Civic Space Committee

General structure of meeting

- Presentation
- Open house discussion with attendees discussing three sections; existing Art in the Loop site analysis, system strategies and concepts, and site selection process.

Discussion After Presentation:

- Consider views from the air and surrounding buildings and the people who might occupy that building.
- Bring clarity to what we mean by typology of sites and the proposed impact zones.
- Should broaden the analysis on the events, schools, and other amenities of downtown.
- Always be thinking about who will want to view the art or pass it everyday.
- Map out the major event locations (have from last semester).
- (Jeremy) The surveys taken by users in the existing art sites showed a lot of different behavior amongst people.
- (Julia) We should be thinking beyond just the people who are coming into the downtown for events. We should capitalize on the people who live and work in this area everyday because it will affect them greatly.
- Need to define what the impact areas are and identify the opportunities within our study area. Should also think about adding in the layering of other criteria such as events and visitors. It was suggested that where the most overlap of the criteria is, could be where the initial art sites are located.
- (Julia) Suggest our current goal for the permanent art sites could be located on the outer fringe of the downtown to serve as a drawing point for people.
- It was suggested that the beginning goal could be just to revitalize the whole downtown and create new areas for people to explore new parts of the city they had never seen before.

Discussion After the Open House setting:

- When displaying and presenting work, the committee suggest we think about smaller pieces to help people understand what we are proposing.
- We need to build up our data base for the final selected sites.
- Think about how we our telling the story of the process of site selection. Taking time to distill and story boarding might help us understand what we are working towards.
- Coming up with a good system for the downtown core could allow the process to be replicated and used in other districts around the city (many would like to see this program connect to other districts such as the Crossroads and 18th & Vine.
- Still need to develop the site selection and potential spatial conditions of the selected sites.
- (Julia) Suggest that the methodology we are creating for the site selection process could be a toolkit for future artist when they are trying to find their perfect art site.
- (Vlad) This will need to be a system of connected places – visually or physically.
- (Julia) Mentions there's a lot of activity going north and south through the city, but she would like to see the movement going east and west .
- When this system is developed in the downtown,

this process can teach this new art language to other parts of the city.

- (Julia) There will need to be board concepts to provoke new ideas around the city.
- We need to establish the goals and vision for the project that can relate to the overall vision and goals from the Art in the Loop program.
- Not only think about the visitors who come to downtown Kansas City, but we also need to think about the people who live in the city and experience everyday.

Art in the Loop Artist Meeting

11March 2016
Artists: Phil Shafer, Barry Anderson
KCDC Staff: Vladimir Krstic, Sarah Kraly, Jason Brody
KCDC Students: Jeremy Knoll, Halima Shehu, Libby Tudor, Amanda Santoro, Lauren Heermann, Andrew Rostek, Jazmin Perez-Flores, Joel Savage, David Maynard, Levi Caraway, Lindsay Stucki, Nathan Mattenlee, Sean Tapia

General Discussion to Prepare for the Public Meeting:

(Phil) Need to get the story and pitch developed so we can easily tell people what we are doing.
Should form what our vision, mission, and goals to help develop meaning and purpose of project.
Need to develop and discuss findings from existing site analysis surveys as well as develop case studies for public meeting to help people understand what we are working to accomplish.
(Phil) When thinking about criteria, uniqueness could be an additional factor.

- Impact areas could allow for different curation on different themes of art each year.
- Adding more layers of factors will help show more criteria and the process for selection.
  - This will help to have a strong methods when showing site selection.

(Phil & Barry) Its okay to have some previous Art in the Loop sites because it will help bridge the connection of the system, but should be clear on how those sites tie into the overall system.
When it comes to determining if a site will be permanent or temporary can be difficult but thinking about the sites future and what its potential could be, is a good way to frame the discussions. We should be thinking and suggesting what they site could become instead of thinking about the problems we might run into.

Making the system connect is important, but maybe it's not connected visually but physically or through how people experience and move throughout the city.
(Halima) Suggest we talk to Ann and Jessica from Art in the Loop to learn more about the curating process so we can better plan our project out, so it is easy to pass on once we're finished.
Should get all the ownership for proposed sites and see if there's connection with the Downtown Council.
(Phil) Mentioned it might be good to suggest and make recommendations for the site. We have the opportunity to provide a stronger vision for the site.
(Joel) We want to pick a perfect canvas to allow the artist to be as creative as possible when developing their concepts for the sites.
(Barry) Suggest one of our strategies could be to look at all the underutilized sites.

- He also suggest that we are careful about implying if a site would become temporary or permanent because it could be problematic.

(Phil) Would be helpful to put a color overlay on the photographs of the site to help highlight the area we are seeing as an art site.
Each site we are selecting will need to be documented fully for the public meeting.
Ask people who attend the open house if they have any sites they would suggest.
Create a strategy for temporary and permanent sites. Don't shy from hierarchy, create anchor sites, and be sure it is not left open-ended.
(Phil) Add notes to each site that talks about the possibilities the site has.
(Jason) Suggest that we might not know what will happen with the site, but we can suggest what the sites can become.
(Vlad) Are we creating destination points around the city and creating new routes for experiencing the city.

- This project could provide a document that can promote funding for the Art in the Loop Foundation.
- We should present the full set of ideas for the selected sites so people know the potential is for the suggested sites
- We should also think about the interaction we plan to have with people during the open house and provide examples

Art in the Loop Artist Meeting

1 April 2016
Artists: Julia Cole, Phil Shafer
KCDC Staff: Vladimir Krstic, Sarah Kraly, Jason Brody
KCDC Students: Jeremy Knoll, Halima Shehu, Libby Tudor, Amanda Santoro, Lauren Heermann, Andrew Rostek, Jazmin Perez-Flores, Joel Savage, David Maynard, Levi Caraway, Lindsay Stucki, Nathan Mattenlee, Noah Volz, Sean Tapia

General Discussion to Prepare for the final advisory meeting:

(Phil) After the development of forming a hierarchy strategy, we should use the tertiary sites that were selected as a means to look for other similar examples throughout the city. Only select a few sites as examples and then explain that there are many other similar tertiary sites around the downtown that could be great spaces for beginning artist or artist who work at a smaller scale. Be sure to list the selected tertiary sites on the final map because they are apart of the overall art system.
(Julia) Suggested adding pedestrian and vehicle counts to the overall analysis of the sites because artists would really like to know how many people might be traveling by or encountering the site. She also suggest that we continue to perform user surveys of the sites if time allows because she feels that integrating the public perspectives and opinions about a site can help inform decisions made to the design. We should also think about making a user guide or manual of all the site analysis that is easy for the artist to print and take to the sites.
(Amanda) Mentions that we are writing a short narrative for each selected site to explain why a site was chosen and that we should list the top five site characteristics so the artists can quickly understand the site.
(Julia) Mentions we should make all the inventory maps of the whole downtown available to the artists because it will help them understand the city as a whole better .
(Vlad) Not only should we make the site documentation available to the artist, but we should provide them access to the process booklet as well, so they can understand the steps we went through to select the sites.

- Suggest to provide public art examples in the process booklet for the curators of Art in the Loop, so they can better understand the potential of the sites we have selected. By providing examples, it is not meant to hinder the creativity of the artist, but instead show the potential of the sites and the impact these sites and art can create for Kansas City.

(Julia) Agrees that the art examples should be for the administrators and not for the artist because artist will draw their own inspiration. However, making a site narrative will help show people why the selected sites are valuable, and prime spots for public art.

- She likes the progress of the sketch-up model and making it available to the artist to use to look at their site as well as the whole downtown area. However, we will need to make sure it is easy to navigate for other users who might not be as familiar with the program.
- She also mentions that we should be careful with the language we use when presenting our work because most people will not know what some architectural terms mean, so we must explain those terms clearly.

Art in the Loop Advisory Meeting

6 April 2016
Artists: Julia Cole, Phil Shafer
KCDC Staff: Vladimir Krstic, Sarah Kraly, Jason Brody
KCDC Students: Jeremy Knoll, Halima Shehu, Libby Tudor, Amanda Santoro, Lauren Heermann, Andrew Rostek, Jazmin Perez-Flores, Joel Savage, David Maynard, Levi Caraway, Lindsay Stucki, Nathan Mattenlee, Noah Volz, Sean Tapia
Art in the Loop Adivosry Committee: 11 Attendees

General structure of meeting

- Presentation of the next steps for Art in the Loop
- Students showed and explained to the committee the whole process, site documentation, and deliverables for the project to make sure we were completing and performing all task that would be given to the Art in the Loop curators and artists.

Discussion:
(Cathy Smith) Discussed the future and the next steps for Art in the Loop after KCDC has competed the first phase of developing a comprehensive art system. The second phase would consist of community support and involving business and property owners to make sure they agree artist could use their property as an art site. The third phase would be implementation of the sites and the collaboration with the artist to develop their concepts on the sites.
(Ann Holliday) Wanted to know how the process of the semester and project was for the artists.
(Julia) Enjoyed bringing a new perspective to a group of architect students. It was a valuable experience for her to see the process and all of the analysis that went into developing a cohesive system of art sites.
(Phil) He also enjoyed the process and the collaboration that artist and architects can have. He also liked going on walks around the city to show us the types of spaces he looks for that we might have not seen otherwise.
(Julia) Believes we have created a great toolkit for artists to use in the future, but adds that we should provide more environmental and accessibility of the sites. This type of data might need to be continued after this phase of the project, when there is more time to put the data together.
(Bill Dietrich: Advisory Committee) Suggest to provide good definitions or statements explaining why we selected certain sites. This should not only be placed in the artist manual, but also on the handout map so everyone can see the overall system.

- Suggest that a next step for the sketch-up model could be to replace all the massing of buildings with the actual building facades to help people be orient themselves within the model.
- Mentions there could be richer data obtained down the road and it could transform into an interactive tour map.

(Amy Kligman: Advisory Committee) Suggest it would be good to have raw files available for artist as well as a variety of photographs for the artist to use if they wanted to place their work within the photos to see how it looks. She mentioned creating a template packet for the artist.
(Vlad) All the files the studio has created could become live documents that could be the starting point for expanding the program and site documentation. These art sites can be an instrument for revitalizing downtown area and building a community.
(Julia) Suggest that each site should have a narrative exampling not only site characteristics but who the audience would be.
(Mara Gibson) Should think about the sonic atmosphere for musicians and this could be added to the site documentation further down the road.
(Cathy Smith) Suggest that they could bring in musicians when they knew the exact sites they'd be working on to do a sound test to know what would be helpful for musicians to know about the sounds of the site.
(Bill Dietrich) Suggest that the students list what steps and

ideas should be continued after the work we completed within the semester.
(Cathy Smith) Mentioned that it would be great to get Visit KC involved to think about cultural tourism, walking tours, and thinking about making this system of art sites more accessible for residents, employees and tourist.
(Sara Harris) Would be great to implement sites in areas that aren't currently developed. This would allow residents and tourist not only experience the great art work but experience different parts of the city.
(Cathy Smith) This project has lots of value, but it needs good collaboration from everyone to make it happen and carry on into the future.