



# LEGACY TRAIL PUBLIC ART MASTER PLAN

LEGACY TRAIL PUBLIC ART CONSORTIUM

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## PART ONE: INTRODUCTION

Who knows what you might be able to learn about your city someday,  
simply by lacing up your shoes or climbing on a bicycle?

— Tom Eblen, Lexington *Herald-Leader* columnist, Oct. 24, 2008

## The Trail and Its Setting

The Legacy Trail crosses an extraordinary landscape and represents an important cultural moment in Lexington's history. This plan for public art along the trail culminates several years of discussion about how the trail will be built and how it will transform the community. This plan provides a blueprint for celebrating the opening of the trail with artworks by artists from throughout the region, and for allowing art to find a unique place in the life of the trail as time goes on.<sup>1</sup>

The Legacy Trail will be a nine-mile walking and biking trail leading from the Issac Murphy Memorial Art Garden in the East End, and other areas downtown, to the Kentucky Horse Park. The trail is a significant component of Lexington's Greenway Master Plan. Over time it will extend to Georgetown to the north and to the Kentucky River to the south. Downtown, it will connect to the Town Branch Trail, which will lead into the countryside northwest of the urban core.

Along the way the trail will thread through a cross-section of Lexington — historic neighborhoods, suburban office parks, riparian areas, open spaces, and agricultural and equestrian lands — creating an essential connection between urban and rural landscapes. The trail will pass by Lexington landmarks, from the Lyric Theatre and Gratz Park, to the future Bluegrass Community and Technical College, Northside YMCA and Lexmark Campus, to Coldstream Park and the University of Kentucky research station at Maine Chance Farm.

As the trail flows along city streets, abandoned rail lines, managed suburban campuses and the gently rolling farmland north of the city, it will provide a fresh look at what is a familiar landscape to people in Lexington. It will bring people in touch with the natural and cultural landscape in ways that can't be experienced, or imagined, when one is passing through in a car. And by conjoining these different places through a new civic connection, the trail opens the possibility of bringing people in touch with each other.

### Planning for the Trail

The trail is also an important project related to the Alltech FEI World Equestrian Games, which will be staged at the Kentucky Horse Park in September, 2010. Three years ago, the community came together to identify and launch projects that would be Lexington's legacy to itself as it planned for the games. Two were selected: the Legacy Trail (complete with associated mini-parks, rain gardens, public art and educational and cultural features), and the revitalization of the East End neighborhood, particularly through the creation of the Isaac Murphy Art Garden. The garden will become a community gathering space and icon, commemorating the life and legacy of Isaac Murphy, a genius thoroughbred jockey and East End resident.

The Legacy Center, the civic engagement arm of the Blue Grass Community Foundation, was organized to move these projects along.<sup>2</sup> For more than two years, the Center has been convening meetings with the public and specific stakeholders to flesh out aspects of the Legacy Trail and the Art Garden. It has organized study trips for community leaders to places like Chattanooga, Indianapolis and Columbus, to look firsthand at how trails and public art have helped revitalize communities.

Planning and design of the first two phases of the trail, from the Northside YMCA to the Horse Park, began in earnest in 2008.<sup>3</sup> That year, the Legacy Center, working closely with the trail consultants and the city, planned, organized and facilitated eight hours of direct stakeholder meetings, an information luncheon with community leaders and a "Party on the Trail." More than 350 stakeholders were invited to participate in the planning process. The "Party on the Trail" attracted more than 125 people, who came to learn and provide input as to what the Trail should be.

*1. The background sections of this introduction draw from information on the Legacy Center website.*

*2. This initiative of Blue Grass Community Foundation was initially funded by a \$2.55 million grant from the John S. and James L. Knight Foundation and operates with generous support from Blue Grass Community Foundation.*

*3. The trail design was prepared CBA (now Landstory), Strand Associates, and 2nd Globe (artists).*

In 2009, as the route of the trail was settled, easements were being secured and design plans were being finalized, public art advocates Marnie Holoubek and Christine Huskisson organized the Legacy Trail Public Art Consortium to plan and implement public art along the trail. Consortium members currently include the University of Kentucky Department of Art, the Blue Grass Community Foundation's Legacy Center, the Lexington Art League, LexArts, the Lexington Fayette Urban County Government and Holoubek.

The Consortium secured funding from the Legacy Center and LexArts necessary to undertake a master planning process and, after a national search, the Consortium retained urban designer Todd W. Bressi and artist Stacy Levy to develop a public art plan. Their work involved visits to Lexington in January, February and April; two public forums; a roundtable work session with a committee that is developing information about cultural, environmental and historic narratives along the trail; and various meetings and interviews with key stakeholders.

### **Why Art Along the Trail?**

From the beginning, Lexington has understood that a trail like this can offer the community a wide range of benefits. It can make nature part of everyday life for every Lexington resident, and give everyone access to the unparalleled beauty of this countryside. It can help people improve their health by walking and biking more. It can be an important asset for drawing young professionals, retirees and the kinds of businesses that follow. By strengthening connections between residents and the countryside, it could strengthen support for efforts to preserve open space.

All along, though, one idea has stood out: the trail will be a place for the community to learn about its culture, environment and heritage. As people pass through this landscape, its features, history and processes should be elucidated by the artworks sited along the trail.

As planning for the public art began, another powerful reason emerged. Lexington is looking for opportunities to integrate the work of artists, particularly those from the Bluegrass region, into its public realm. The trail planners had to look no further than Louisville, Chattanooga or Indianapolis to find examples of projects and approaches that inspired them. The trail, as an important civic space, could also be Lexington's next frontier in exploring art in the public realm, and for exploring the potential of a broader public art initiative.

### **Why a Plan for Public Art?**

Lexington's expectations for public art along the Legacy Trail are high. The art that is ultimately created for the trail should rise to these expectations, rather than being a decorative afterthought.

This plan is a tool for thinking ahead to what this trail will be, how it will be used and where there are opportunities for infusing the trail with the vision of a wide variety of artists. It is also a tool for marshalling resources, for attracting funding and outlining what types of community leadership and professional assistance will be necessary for the art initiative to be successful.

### **A Vision for Public Art Along the Legacy Trail**

Art along the Legacy Trail will reveal the trail's presence in the landscape; explore the community's culture, history and environmental character; and provide opportunities for artists in the Bluegrass and beyond to explore how their work can interact with this unique landscape. Art along the Legacy Trail will be evolving, consisting largely of original works that result from creative exploration and dialogue about art, community and landscape.

This plan for art along the Legacy Trail is being developed at a propitious moment, when the sense of possibility for art in the landscape is broader and more encompassing than ever.

The plan comes at a time when the Lexington community is awakening to the possibilities of incorporating art into all aspects of its public realm; of listening to new ideas and taking risks; and of forming new decision making entities, as is evidenced by the rapid formation of and cooperation within the Consortium itself. In that sense, the art along the trail is a demonstration project, a chance to explore how the community's civic and cultural leadership can organize itself to advance new ideas. Already, the trail project, its goal of stimulating artworks that connect people to culture, history and environment; and its inclusion of students have resulted in the issuance of a Commonwealth Collaborative Grant from the University of Kentucky.<sup>4</sup>

Finally, the plan embodies a fundamental interest the community has for art along the trail – to give Bluegrass artists an opportunity to develop artworks for the public realm, and to ask artists to bring their insights to the challenge of revealing the community's culture, history and environmental character.

### **Goals for Art Along the Legacy Trail**

*Tell the story:* There has been much research done, by volunteers and professionals, to determine the stories that can be told along the trail alignment. These stories deal with topics such as the trail's adjacent lands and their owners, the topography, and the region's history and culture. These stories are captured in a document called "The Stories along the Legacy Trail," which will be the guide for future artistic interpretation.

*Make the trail recognizable:* Artworks should be a visual announcement of the trail, an invitation to use the trail, for people who live in Lexington or visiting the area. Because the artworks will make a visual announcement, the trail will become quite distinctive from others in central Kentucky.

*Frame experiences and create memories along the trail:* Artworks can frame and determine significant experiences along the trail. This public art plan promotes the creation of signature spaces that evoke emotion and encourage dialogue that results in memory making. This is more important than simply creating art pieces.

*Create Trail continuity:* Artworks should enhance the experience of the trail as a continuous ribbon. Recurring art elements will help unify the path even as it passes through changing terrain or different city districts, and as it crosses streets.

*Create destinations along the trail:* Strategically placing artworks will encourage people to use the trail more. Whether the artwork is a creative mile marker or a cluster of flags created by a friend, it should call for exploration. Artwork can result in a series of visual experiences and places that encourage people to use and explore the entire length of the trail.

<sup>4</sup> This award will establish a part-time paid summer internship and provide research into other efforts by the Lexington community to advance art into the public realm.

## The Narratives

The nature and culture of the Bluegrass region are deeply intertwined. Wherever there is a story about nature it will also involve a story about culture. From urban to rural, city streets to grassy fields, every mile of the Legacy Trail will have multiple stories to tell.

Part of the Legacy Trail's mission is to unearth the stories of this place — the limestone geology, the underground hydrology of the watershed, the cultural history of racing, the history of African-American jockeys and trainers, the manufacturing history of the site — and make them alive and legible to the Trail users.

As the trail was being planned, the Consortium engaged a group of community members who were experts in the different aspects of the areas crossed by the trail. This committee met, researched and compiled a series of essential narratives that detail the many facets of the site and support the concept of “many parts, one legacy.”<sup>5</sup> These stories deal with the trail's adjacent lands, their owners, the topography, history and culture, and are captured in a document called “The Stories along the Legacy Trail,” which will be a resource to artists who work along the trail.

As part of the Legacy Trail's mission, artists working along the trail should be asked to investigate these narratives and consider how they can inform the projects they do. The work may not be literal or didactic, but every visit to the trail should be engaging and educational. Along the length of the trail, the art and landscape should be carefully considered to express a sense of the places one is passing through.

The narratives should also be explored and communicated through other means. In the near term, a trail website could provide in-depth information on the narratives and useful links. Simple trail signage, and a trail brochure, could cross-reference the location of artworks with additional web resources. In the long-term, the Consortium could explore an interpretive signage system that complements the trail program.

*5. The narratives focus on the area's Natural History (geology, watershed, paleo-ecology), the Natural and Cultural Landscape (the settlement of region, changes in agriculture, the development of horse farms, present day edible landscapes and community gardens) and the Social and Cultural History of the area (the history of Thoroughbred breeding and racing, the African American experience in the racing industry, the history of slavery and the impact of the civil war, the role of Transylvania University, the history of manufacturing, the connection of Lexington's sister cities).*



## PART TWO: PROJECTS

It has got to be more than a ribbon of asphalt. It's got to be a story about who we were, and what this place was and is. It's a story about where we're going to go and who we're going to become in the 21st century.

— Steve Austin, director of the Blue Grass Community Foundation's Legacy Center  
Quoted in the *Herald Leader*, Oct. 24, 2008



Layer One, potential locations for blazes, tapis and crossings. Locations will be finalized by artists and project managers.

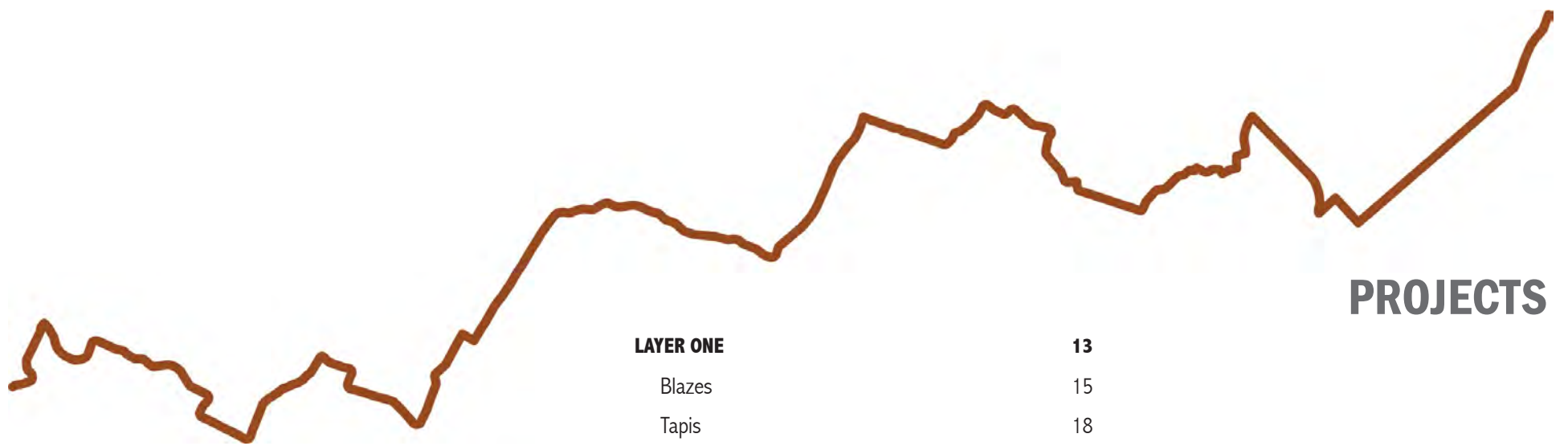


Layer Two, potential locations for landscape and sculptural exhibitions. Locations will be finalized by curators and artists.



Layer Three, proposed locations for infrastructure, trailhead and Sister Cities projects.





## PROJECTS

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## Projects for the Legacy Trail

This section outlines a range of public art projects that the Legacy Trail Public Art Consortium can implement along the trail.

The plan divides the projects into three “layers” that are characterized by time — projects to start immediately, projects to begin organizing for next year, and projects to do later when opportunities arise. The projects are diverse, ranging from banners and trail markers that can be installed immediately, to landscape and sculpture exhibitions that can be organized starting next year, to enhancement of existing infrastructure and significant pieces that can be commissioned as funding is available.

Altogether, the projects represent an incremental yet diverse approach to incorporating artwork into the trail, in a manner that will make public art a living part of how the trail is experienced and used.

### **Why Layers? Why Phasing?**

The Legacy Trail is a dynamic environment. Even the name Legacy speaks of a place that is evolving and not static. The path’s future possibilities will not be evident until after it opens in September of 2010 and people start to use it, bringing their own purposes and inventing their own future of the place.

One of this plan’s fundamental recommendations, therefore, is that layers of public art should evolve patiently in conjunction with the path. Time is part of the recipe for meaningful placement and selection of public art along the trail; the public art strategy should not entail a prescribed set of works imposed on a space whose uses and opportunities are not yet fully fathomed. The artists who are being asked to work in this space should have time to learn it, understand it and consider how they can best enrich the place with their vision.

### **Art, Interpretation and Wayfinding**

Public art is one of many elements that will contribute to the visual environment of the Legacy Trail. A second fundamental recommendation of this plan is that artworks should be appreciated for what they can accomplish and respected for what they cannot accomplish.

Artworks, for example, can embrace and reflect the stories of Lexington’s surrounding landscape and underlying history, but they cannot tell the entire story. They cannot substitute for interpretive elements, such as signage and web-based support information, but they can work in concert with those elements to raise people’s awareness.

Similarly, artworks can make the trail’s presence in the landscape vivid, and can anchor important destinations along the trail, but they cannot do the work of wayfinding. They cannot substitute for wayfinding elements, such as trailhead and mile markers, directional signage and maps that should be erected along the trail.

### **The Role of Bluegrass Artists**

It has been said that the Legacy Trail should be a showcase for the work of Bluegrass artists. This is important both to provide economic and creative opportunities for regional artists, and to help the community learn more about the work of the artists in their midst. Most of the projects described here, therefore, are organized so they can be commissioned from artists from the region or nearby areas.

Nevertheless, some opportunities could be advertised more widely to artists in nearby states, or throughout the U.S. Just as the Legacy Trail planners looked at art programs in other cities in the southeast and Midwest, and drew on national art planning expertise, so too could the community benefit from engaging with artists from elsewhere. This could be especially true for exhibitions and certain permanent commissions.

In considering opportunities for regional artists, it will be important to consider artists in all media, at all stages of their career. Many of the opportunities described in this section are structured so that artists who have not created public commissions, or do not work in media traditionally associated with public art, can participate in making artworks for the trail. The roster, for example, should be open to artists of different skill sets (such as painters, graphic designers and quilt makers) who have not worked in realm of outdoor public art.

Finally, whether projects are created by regional or national artists, public artists or folk artists, experienced artists or emerging artists, the plan emphasizes creating original commissions for the trail. The expectation of artists is that they will engage the trail, bring their insights and vision to it, and offer something new and something specific to this time and place.

## Layer One Considerations and Goals

The projects recommended for Layer One address the following considerations and goals. These should be considered when evaluating artists and projects commissioned in Layer One, along with goals specific to each project.

*Visibility:* Though the Legacy Trail has been in the works for many years, its presence in the landscape will be new, exciting and somewhat surprising. In its nine-mile journey, the trail passes through many different landscapes and follows a serpentine route that threads along property lines, tree lines and riparian corridors. Making the trail's presence visible to the broader community, and making its route understandable to users, can be two of the most important early tasks for public art.

*Continuity:* Path users should feel they are in a recognizable and distinct place, no matter where they are on the trail. The first layer of artworks will help make a continuous ribbon of experience along the length of the trail. All three types of artworks recommended in this layer should be installed in all phases of the trail, including phase three, which will connect to the Isaac Murphy Art Garden but has yet to be designed.

*Narrative:* Artists should explore the narratives of local culture, environment and history and consider how their work can reflect these narratives.

*Local artist participation:* The first layer of artworks is designed to include local artists in an evolving and renewable format by creating templates for projects that can be added to when funding is available, incorporated into future phases of the trail, or replaced as time goes on. This format is also structured to expand the participation of artists from other disciplines so that many different types of artists can participate in the creation of public art along the trail.

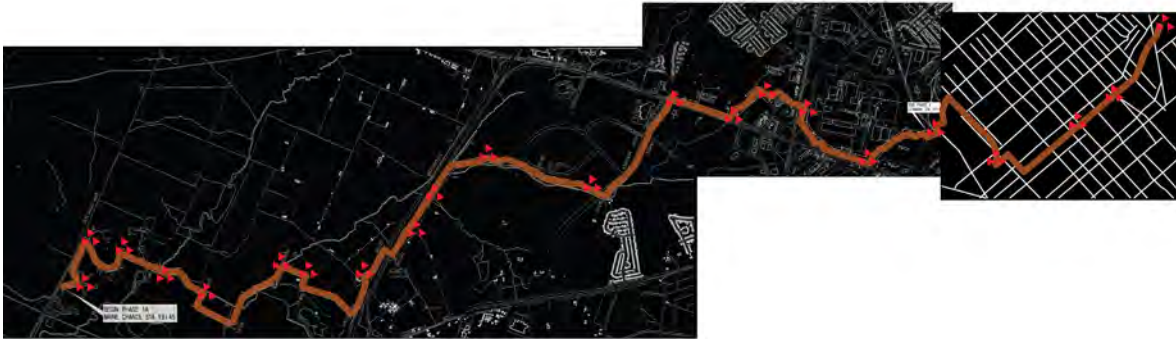
*Deadline:* The goal of completing and opening of the first two phases of the trail by the World Equestrian Games in September, 2010, leaves a narrow span of time to choose artists, design, fabricate and install a series of artworks. Therefore, the plan creates structural formats that can be utilized by many artists of different levels of experience, some of which are permanent and some of which can be renewed and changed over time without removing the permanent infrastructure.

All of these formats can be extended into Phase Three, which reaches into the East End, as well as a future connection in Coldstream Park and proposed extensions through downtown and to the north. As the Consortium and artists gain experience with these projects, they can experiment with different formats and materials.





Layer One, potential locations for blazes, tapis and crossings. Locations will be finalized by artists and project managers.



## Layer One, Project One

### BLAZES

#### Description of Opportunity

The first task of building any trail is to mark its route — whether by stone cairns stacked along the way, symbols painted on trees or construction flags that indicate survey lines. Though users of the Legacy Trail will be able to follow its asphalt path easily, the act of marking the trail can provide a powerful metaphor for the first layer of artworks. Thus, the very first initiative will be to blaze the trail, to mark its progression across the landscape and make the route visible to people passing by in cars.

Blazes will showcase flags that feature images created by artists and are hung from poles erected in clusters of three, four or five. These poles, 25- to 35-feet tall, will be strategically located at important visual locations along Phase One and Phase Two of the trail, and can be incorporated into the design of future phases that connect to the East End, create a new path through Coldstream Park, and lead further into the countryside. They will function both within the trail and without: giving a sense of the overall course of the trail and making the trail visible from a distance.

The blazes also offer a format that allows the creative investigation of the cultural, environmental and historical narratives that have been developed. Artists can look to these narratives for inspiration for their imagery.

Finally, the blazes offer an opportunity for many types of visual artists to participate in the creation of public art. Painters, printmakers, graphic designers, quilt makers and photographers can translate their designs into an outdoor public art format. Like all flags, these blazes will not be permanent, and they will be renewed every few years, providing new opportunities for still more artists to contribute to the art along the trail.

#### Goals

Make the Legacy Trail visible on the landscape, and create a visual connection among all segments and construction phases of the trail.

Create the infrastructure for a renewable form of public art, a changeable gallery in the air.

Encourage artists to consider cultural, environmental and historical narratives to inspire their design, and to give trail users a deeper sense of the surrounding environment and history of the site.

Keep the art along the trail fresh and responsive to the site by allowing many different artists to partake in the public artwork for the trail over time.

Create an opportunity to include artists with different skill sets (painters, graphic designers, quilt makers, photographers) who have not worked in the realm of outdoor public art before.



*Concept sketches of blazes*

### Type of Artwork

The blazes will consist of a permanent armature, installed by LTPAC, that provides a place for temporary artwork. Blazes will be placed in clusters of three to five poles at points along the path that can be easily seen from outside of the path. Special attention will be given to areas that are visible from heavily trafficked roads, such as I-75/64, Citation Boulevard and Newtown Pike. The blaze positions will also be chosen to help with the navigation for people who are walking or biking on the trail so they can see how the path connects and crosses the landscape

### Artist Identification and Selection

The artists should be selected from the Legacy Trail roster. Each selected artist will design for one cluster of blazes.

In addition, one artist, or a short list of artists, should be chosen as a master artist. This artist would be selected on the basis of design merit and leadership qualities and interviewed to determine if he or she is willing and able to work with other artists and project managers to organize a comprehensive approach to the project, and if they are able to commit to the specific timeframe of the project.

All two- and three- dimensional artists on the roster who are willing to prepare a two-dimensional design could be considered for this project.

### Budget

Each artist would be paid a fee of \$1,200 for creating a design or series of designs for one cluster of three to five poles and making a digital file of the design(s), which can be used to transfer the design to the flag material. For twenty artists, the total for fees would be \$24,000. Artist selection costs would be approximately \$2,000 and project management costs would be approximately \$5,000.

Depending on the pole height, a cluster of four would cost approximately \$2,400 to \$4,800 to deliver and install, not including foundation. Twenty clusters would cost at least \$48,000, or more if taller poles are used in any locations.

Each flag will cost \$85 to print in a dye sublimation print made from digital files submitted by artists. The total for twenty clusters of flags would be \$6,800.

The total budget for an installation of 20 clusters would be approximately \$90,000, including a five percent maintenance reserve.

### Work Plan

*Determine locations:* Preliminary recommendations about location and number of poles within the clusters are diagramed in this plan. However, these recommendations should be reviewed and verified in the field as the path progresses in construction and vegetation grows in, so sightlines can be assessed accurately.

*Create a roster:* Select artists from the roster. Invite artists to come to Lexington for an introductory workshop to familiarize them with the trail, the landscape, the art program and the specific infrastructure of blazes. This workshop could be combined with a workshop for the tapis artists and the crossings artist.

*Walk the trail corridor with artists and project leadership:* Assign sites by lottery. Visit sites with artists to discuss narratives that are pertinent to each site.

*Identify a fabricator for the flags, establish specifications for submitting graphics.*

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*Entrance to the Eden Project, Angus Watt*

*Flags at Kendall Castle, Cumbria, Great Britain*

*Neuf couleurs aux vent, Daniel Buren*





*Complete designs:* Each artist will design for a cluster of poles of 3- 5 flags per group. They will be required to create digital files according to specifications provided by the Consortium.

*Organize a community event or dedication around the installation of the flags.*

#### **Timeframe**

April: Post roster

May: Select artists, notify and contract with selected artists  
Confirm procurement method for poles and flags

June: Schedule a site visit/workshop for artists and project leadership  
Confirm vendor and specifications for flag designs  
Verify locations, number of poles; order poles\*

June: Schedule and conduct site visit/workshop with artists and project leadership  
Verify narratives that will be explored at each location

July, Aug: Prepare foundations and sleeves

July 1: Order flag blanks from flag printer

July 15: Design approval by Consortium, UCARB; begin printing

Aug: Install poles as construction is completed\*

Aug 31: Printing complete, Consortium takes delivery

Sept: Install flags; dedication or community event

\* Timing should be coordinated with construction schedule.

#### **Specifications**

**Poles:** The poles will be supported by a concrete footer set into the ground. This footer should be engineered by the trail engineer and built to specifications by the trail construction contractor. While the concrete footers are being installed, a PVC sleeve for the flag pole will be centered in the footing and precisely leveled to be at 90 degrees, so that the flag pole will be straight. This PVC sleeve is included in the flagpole price and can be delivered to the site before the flagpoles are, so that these sleeves can be placed in the footers. After the footer is in place with the sleeve, the pole company will deliver and install the poles and set up the pole hardware.

**Flags:** Each pole will have a flag that is two-feet wide by twelve-feet long with heading (the side which attaches the flag to the pole) on the long side (different flag dimensions, and different materials, could be experimented with in future years). The heading will have four grommets. The flag will be made of 200 denier nylon and will be printed with a sublimated dye as a single side reverse (with about 90 percent bleed through on to the opposite side). It will be the responsibility of the consortium to hang the flags.

**Design:** Each artist will create a design and make a digital file of the design, which can be used to transfer the design to the flag material. The file will need to be formatted as an Illustrator vector file.



## Layer One, Project Two

### PAVEMENT TAPIS

#### Description of Opportunity

The Legacy Trail will create tangible new connections between Lexington residents and the regional landscape; it will offer one of the most significant opportunities for people to get out of their cars and experience the region's rural areas with all their senses. The Consortium wishes to capitalize on this by creating opportunities for people to learn more about the region's culture, environment and history as they use the trail.

The second public art project, Pavement Tapis, will provide artists with an opportunity to do this while creating a second system of trail markers — in this case, insignias or tapis that are painted directly on the surface of the trail. A dozen or more artists would be asked to choose a theme that interests them, identify a location along the trail, and develop designs that could be painted there; the themes and locations would be discussed collaboratively by the artists and project managers. These bold, bright artworks would appear all along the first two phases of the trail — colorful, pleasant surprises, like the first leaves of fall — and additional tapis be incorporated into the design of future trail phases.

The Pavement Tapis will create repeated art elements at the “sneaker” level. This series of painted designs on the ground

plane will help unify the path, and create a visual connection as the path moves from urban to rural. They will set down markers for locations that one day may be locations for permanent artworks, such as gardens or gathering places.

#### Goals

Encourage artists to consider cultural, environmental and historical narratives to inspire their design, and to give trail users a deeper sense of the surrounding environment and history of the site.

Keep the art along the trail fresh and responsive to the site by allowing many different artists to create artworks for the trail over time.

Mark areas that one day may be appropriate locations for garden or gathering place art projects.

Create an opportunity to include artists of different skill sets (painters, graphic designers, quilt makers) who have not worked in realm of outdoor public art.

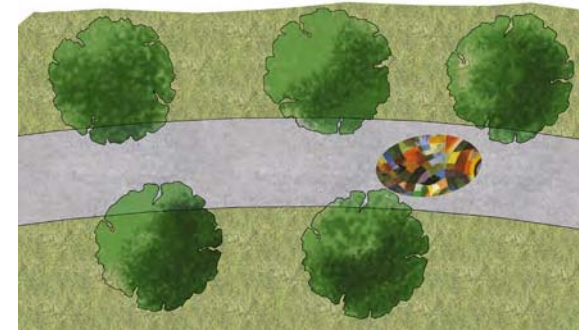
*Concept sketch of tapis*

*Epoxy-acrylic markings in an intersection*  
Source: *Integrated Paving Concepts*

#### TAPIS SITE PERSPECTIVE



#### TAPIS SITE PLAN



### Type of Artwork

The Pavement Tapis will be semi-permanent artworks painted onto the asphalt of the trail.

Each artist will be responsible for one tapis. The locations of the tapis and the pairing of site with narrative will be determined collaboratively by artists and the design team during a site visit.

Artists will paint their design on site within a predetermined format, most likely elliptical frames 18 feet long by 8 feet wide. They would use highly durable epoxy-acrylic paint. The painting could be accompanied by community participation or celebration.

### Artist Identification and Selection

The artist(s) should be selected from the Legacy Trail roster.

One artist, or a short list of artists, should be chosen for design merit and interviewed to determine if they are willing and able to work with other artists and project managers to organize a comprehensive approach to the project, and if they are able to commit to the specific timeframe of the project.

All three and two-dimensional artists who are willing to prepare a two-dimensional design would be appropriate.

### Budget

Estimate \$2,900 per tapis: Artist fee of \$2,500 for design mock-maquette and for painting the design onto pavement, and \$400 for materials, which would be purchased by LTPAC in bulk. Priming, which is optional, would cost \$3,000. Artist selection costs would be approximately \$2,000 and project management costs would be approximately \$5,000. For 20 tapis, budget a total of \$71,500, including a five percent maintenance reserve.

### Maintenance

The tapis can be cleaned by a power washer with gentle pressure. It is important not to use anti skid treatment on the path because it can scratch the paintings. Salt and de-icing compounds do not damage the painted surface.

### Work Plan

*Finalize research into paint and color palette:* Establish measurement and template for the shape of the tapis.

*Select artists from roster and enter into contracts.*

*Organize site visit/workshop:* Mark out locations for tapis, ask artists to choose which tapis they would like to work on, and a narrative that pertains to their interests. Assignment will be by consensus or, if that is not possible, by lottery. This workshop can be coordinated with the workshop for blaze artists and the crossings artist.

*Order paint and supplies.*

*Paint and Celebrate:* Plan paint days and any associated community involvement, celebration.

### Timeframe

- April: Post roster.
- May: Select artists.
- June: Schedule and conduct site visit/workshop with artists and project leadership  
Verify locations of tapis and narratives that will be explored.  
Verify color palette.  
Confirm design and painting schedule.
- August: Approve designs; order paint, colorant and other supplies.
- Sept.: Artists must arrange to come during a specified installation week to paint the tapis.

*Artists installing epoxy-acrylic markings*  
*Source: Integrated Paving Concepts*

### Specifications and Installation Process

The paint is an acrylic epoxy called StreetBond 150, which can be supplied directly to the consortium or through an approved StreetPrint applicator and supplier.

The paint comes in five-gallon pails, each of which costs \$200 and covers 175 square feet of surface. The paint must be mixed before use and will only last one day in a mixed state; it can be mixed in small quantities using the correct ratio of the two compounds plus the colorant.

The artist can also mix in dry colorant, at a prescribed ratio to the epoxy base, in order to create color blends. These colorants can be selected from a color palette and ordered from the same company. The artists should be introduced to the color palette early in the design process so that the artists know what range of colors they can expect from this product. The colorants range from \$25 to \$60 per pack (some colors are more expensive than others), and each pack can color five gallons of paint.

The manufacturer suggests that a base coat of a neutral color (or primer) be applied before painting the design to give consistent tone and fill in voids in the asphalt. This primer layer is not essential but may make the painting easier.

The templates can be taped off with duct tape adhered directly to the asphalt. The paint can be applied with brushes and rollers and cleaned up with water.







## Layer One, Project Three

### CROSSINGS

#### Description of Opportunity

The Legacy Trail will cross several roads in its journey from Isaac Murphy Park to the Kentucky Horse Park – from urban Lexington streets to busy arterials like Loudon Avenue and Newtown Pike to country roads. The Crossings will be artistic features installed at all major crossroads and feature a signature design that will be formed in the pavement by permanent thermoplastic markings. They will create another layer of navigation along the entire Legacy Trail; the repeated pattern will let people know they are on a continuous and connected walking and biking experience.

#### Goals for the Project

Make the path of the trail, as it crosses major roads, visible to the broader community.

Create an artful sense of place in a difficult situation where foot and bike traffic comes in contact with vehicular traffic.

Create an opportunity to include artists of different skill sets (painters, graphic designers, quilt makers) who have not worked in realm of outdoor public art.

#### Type of Artwork

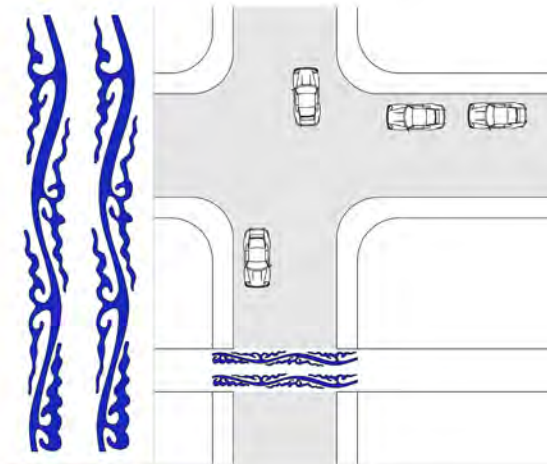
The artist's designs will be translated into patterns that can be used to make thermoplastic markings in the asphalt. One artist will execute all of the crossing designs, which will involve preparing conceptual designs and working with fabrication and installation crews to refine the design so they can be implemented. The design should be adaptable in order to work when adjusted for different street widths. The number of crossings that will be designed in phases one and two will depend on the cost of the work; the design will also be carried through in future phases of the trail.

Some of the important crossings have asphalt that is in poor condition and cannot receive the thermoplastic coating. As an alternative, the artist's design would be applied with asphalt paint, with the intent to use the thermoplastic material when the road is resurfaced.

#### Artist Identification and Selection

The artist should be selected from the Legacy Trail roster.

One artist, or a short list of artists, should be chosen for design merit and interviewed to determine if they are willing and able to work with construction, design and project management professionals to maximize the design possibilities and cost effectiveness, as well as to meet crosswalk safety specifications. The artist must also be able to commit to the specific timeframe of the project.



*Sketch of Crossings concept*

All three and two-dimensional artists who are willing to prepare a two-dimensional design would be appropriate.

### Budget

The artist should be paid a design fee that ranges from a minimum of \$3,500 to a maximum five percent of the installation cost for creating a design and refining it with thermoplastic fabricator. The artist should be paid additional amounts when the design is used for further phases of the trail.

The cost of embossing stencils, thermoplastic color and installation is estimated at a maximum of \$22 s.f., or less, depending on the process that is ultimately used and on how the design is configured. The total project cost will depend on the number, extent and condition of the crossings.

Allocate a lump sum of \$45,000 for crossings in Phases One and Two, and \$33,000 for crossings in Phase Three, including a ten percent reserve for maintenance.

### Work Plan

Select one artist from the roster as soon as possible.

Discuss locations and dimensions, required safety protocols, and the construction and installation processes with LFUCG engineers, contractor and potential vendor.

Once an approach is determined, artist should work with thermoplastic contractor to refine the design details, cost and schedule.

### Time Frame

*The Crossing project is on the fastest track of the Layer One projects. It must be coordinated with the construction schedule and with the fabrication of the stencil material.*

- April: Select and contract with artist  
Determine fabrication and installation details with LFUCG engineers and contractor  
Determine location for Phase One and Phase Two crossings
- May: Artist and contractor / subcontractor begin design exploration and set schedule for design, fabrication, installation.  
Verify safety protocols to follow in design of crossing with the Kentucky Transportation Cabinet.  
Assess the condition of the asphalt with the contractor.  
Meet with artist on site to see crossing locations.



*Applications of thermoplastic crosswalk markings  
Source: Integrated Paving Concepts*

## Layer Two

### INSTALLATIONS, EXHIBITIONS AND EVENTS

#### Considerations and Goals

The second layer should consist of temporary artworks — landscape installations, sculptural exhibitions and events that enrich the sense of the trail in impermanent but memorable ways. These projects should be launched in 2011, and continue as frequently as desirable. They should be considered as interim steps towards commissioning permanent artworks.

Temporary projects offer several advantages. They provide the Consortium and artists with an opportunity to experiment with approaches to working in the landscape before major, long-term commitments are made. They can be investigations into ideas and future siting for permanent commissions. They can generate excitement about art and the trail for relatively small expenditures, and in relatively short periods of time.

This layer will be filled with explorations of site and materials, suggesting new relationships between art and the landscape. These artworks will give both everyday trail users and occasional visitors ever-changing ways to view the landscape and think about the place; they will draw new audiences to the trail to see the freshly installed exhibitions. They can become a hallmark of the Legacy Trail public art initiative, resulting in ever-changing landscape installations, exhibitions and events that allow every visit to the trail to reveal something new.

The overall goals for installations, exhibitions and events should be to:

- Create a sense of change and surprise, a sense that something new is always happening.

- Attract people to the trail over and over again.

- Create places that focus on the landscape and reveal its dynamic processes.

- Stimulate artistic expression while respecting the long-term beauty of the trail; remain “light on the land” by utilizing impermanent forms and materials.

- Support efforts to build cultural and educational opportunities for Lexington residents and schoolchildren.

- Promote the idea of trail stewardship and the role of volunteer groups in maintaining portions of the trail.

- Encourage engaged research into the impact and value of public art.



*CO2LED, Robert Gay and Butch Anthony*

*Earth Shelter, Steve Tobin*

## **Projects**

This second layer of artworks should consist of several types of artworks.

*Places / Installations in the Landscape:* For these projects, artists will work directly with specific sites to create new experiences of the trail and its landscape. These artworks will run the gamut of forms and scales; they may be environmental artworks, sculptural works or both.

They may be scattered along the trail landscape, concentrated in exhibition-like settings, or nearly transparent.

*Pieces / Sculptural Exhibitions:* These exhibitions will offer viewers a new layer of detail and imagery. The art adds depth to the interest and beauty of the trail. Pieces can be large or small, made for the trail or simply appropriate to the trail.

*Celebrations and Events:* Regular events can help to create cycles and rhythms of life along the trail; special events such as celebrations can add punctuation. Altogether, events can create alternative ways for the community to participate in art along the trail.





*Layer Two, potential locations for landscape and sculptural exhibitions. Locations will be finalized by curators and artists.*





## Layer Two, Project One

### ART INSTALLATIONS IN THE LANDSCAPE

#### Description of Opportunity

The Legacy Trail offers many creative possibilities for placing art within the landscape. Some of the earliest opportunities will be temporary installations, artworks that are created especially for a specific site, but which are on view for only a short period of time.

“Installations” are art projects that explore a site by drawing on any number of media – landscape elements, sculpture, even light, wind or sound. Some installations create spaces that people can enter, others alter the viewer’s perspective of a site or call out an otherwise unseen quality of a place. These artworks are often the most innovative, because their temporary and relatively inexpensive nature allows for experimentation with materials and space. They can also provide an opportunity for artists to further explore the cultural, environmental and historic narratives that surround the trail.

There are many creative approaches and curatorial strategies that could be followed. The approach could vary from year to year as different exhibitions are organized, but the common thread is that every project would be designed specifically for a site, and every project would explore the relationship between art and its setting.

An important consideration for art installations is finding a location that balances good access with unique conditions and interest. Some of the key areas to investigate are the segment between the Marriott hotel and Newtown Pike, the northern segment in Coldstream Park, the segment between Cane Run Creek and the interstate highway underpass, the treeline corners and creek crossings on Maine Chance Farm, and the areas around the Spindletop Spur.

#### Goals

Create thought-provoking contrasts and relationships between art and the landscape through which the trail passes.

Explore issues of landscape management, the visual character of the cultural and cultivated landscape, and seasonal change in the landscape.

Visually express the ecological and geological processes occurring along the trail as well as other narratives.

Test site locations that might be appropriate for permanent commissions such as Garden Rooms or Gathering Places in the future.

Foster collaboration between artists, landscape designers, geoscientists, horticulturalists and others on projects along the trail.



*Modulations*, Phillipe Coignet and David Serero

*Reclamation Garden*, Winifred Lutz

## Artwork

Temporary installations could include landscape projects, sculpture, projects that draw on ephemeral qualities of light, sound and wind — or a combination of any of these.

Give strong consideration to commissioning exhibitions of multiple artworks. All of the artworks should be generally located within prescribed zones along the trail although, in some cases, artists or curators could be given the flexibility to choose their own sites along the trail. Clustering projects would make it easier for visitors to see the exhibition all at once, and would have a better chance of creating dialogue among the artists and their projects. On the other hand, allowing artists or curators to select their sites could result in more unpredictable and interesting results.

## Artist Identification and Selection

There are many different ways to identify and select artists for landscape installations. Artists could be selected from an open call, an invitational process, or as a curated series or collection. The eligibility of artists could range from regional to national.

These projects could be organized to encourage the formation of multi-disciplinary design teams of artists, designers, ecologists and others who study and design for the land, such as horticulturalists and community gardeners.

## Budget

It is important to create a critical mass of projects, perhaps three to ten, that are on exhibit at the same time. The overall budget would reflect this need for multiple projects — for example, there could be three projects budgeted at \$15,000 each or seven smaller projects budgeted at \$8,000 each. With the addition of \$5,000 to \$10,000 for project management costs, the overall cost of an exhibition would be \$50,000 or more. In-kind services, volunteers from the community and local universities, and a collaborative link with the Parks Department could help make alluring projects with less of a cost.

## Action

The Consortium's public art task force (supplemented with additional expertise) should be the lead working group for planning landscape exhibitions,

As Phase One and Phase Two of the trail are completed, study the areas recommended for landscape exhibitions and refine recommendations. Consider environmental/visual interest, access for tours and visitors, and user patterns. Exhibitions could be organized for these spaces, or artist/design teams and curators could be asked to propose their own sites.

Develop a curatorial plan and call to artists for the first project, with a proposed exhibition in 2011.

Use the curatorial plan to solicit funding for a multiple-project exhibition.

Develop partnerships with University of Kentucky Arboretum, the Garden Club of Kentucky and others for outreach to designers and audiences.

Develop relationships with nurseries and garden centers as potential suppliers of materials.

Develop an outreach and interpretive plan for attracting audiences, discussing the artworks, and encouraging long-term volunteer involvement in maintaining the trail and supporting its art program.

## Time Frame

Convene the Consortium's public art task force to implement the action plan, starting work no later than September, 2010.

Focus first on the site evaluation, curatorial plan, call to artists and fundraising.

When there is a financial commitment to the project, organize and circulate the call, and begin work on the outreach and interpretive plan.

Stage an exhibition within two years of trail opening.



*Pink Wedge, Stacy Levy*

*Riverine, Stacy Levy*

*Echigo-Tsumari Art Triennial*





## Layer Two, Project Two

### SCULPTURAL EXHIBITIONS

#### Description of Opportunity

The Legacy Trail can be one of Lexington's premier locations for temporary sculpture exhibitions. These exhibitions could take many permutations — curated or juried; new works, loaned works, works for sale; organized in a designated area, or allowing artists or curators to pick their sites. Over time, the Consortium could experiment with different approaches.

One type of exhibition could be juried sculpture shows — in which a part of the trail is designated as an outdoor gallery and artworks are displayed for a certain period of time. Artworks could be commissioned especially for the exhibition, as in the San Diego Urban Trees exhibition, or they could be chosen from existing artworks that are submitted for consideration. An exhibition would most likely be organized in collaboration with an existing visual arts organization.

Other options would include a curated exhibition, in which a curator is responsible for collecting or commissioning sculptures for the exhibition, and letting artists or curators look for sites along the trail where they would like to create or exhibit sculptural work.

An important consideration for a sculptural exhibition is locating it in a place where there is good access, and where conflict with

pedestrians and bicyclists can be minimized. This suggests urban areas, which are easily accessible, and suburban areas (between the YMCA and Lexmark) where there is high visibility and room to display and look at sculpture without blocking the trail.

Areas surrounding and near the trailheads, particularly the YMCA, Lexmark and Coldstream Park entrances, should be assessed for their viability for clusters of small artworks from a visual and functional point of view. Larger, site-specific works could be curated along the rural and park areas of the trail, potentially as unique incidents rather than exhibition clusters.

#### Goals

Organize destination-style exhibitions that draw people to the Legacy Trail from throughout the region.

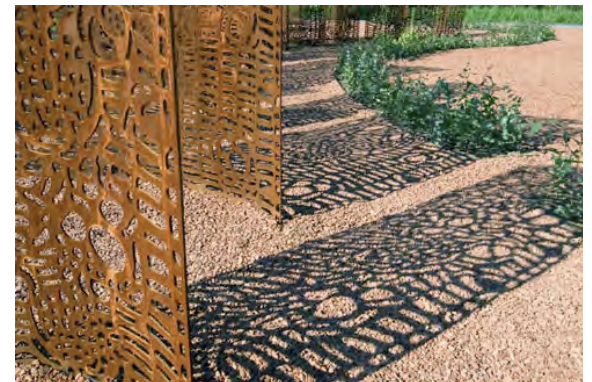
Create carefully considered visual, spatial, tactile and aural experiences along the trail.

Amplify the experience of the trail by adding a layer of detail and craft to the surrounding nature of the site.

Test site locations that might be appropriate for permanent commissions as Garden Rooms or Gathering Places in the future.

#### Artwork

Sculptural exhibitions should focus on free-standing and pedestal-based artworks that can withstand the weather and a certain amount of handling. They can be previously made art works, or new artworks created specifically for their sites.



*Oursin, NIPpaysage*

*Eucalyptus Light and Shadow, Taylor Cullity Lethlean Landscape Architects*

### Artist Selection / Eligibility

Artists or artworks could be selected through an open call that is reviewed by a selection committee. Or, they could be selected through a curatorial approach, in which case a curator should be selected based on the proposals they submit.

The eligibility of artists could range from regional to national, depending on the goals of the particular exhibition.

Since exhibitions could be organized every year, the Consortium could experiment with different approaches over time.

### Budget

The budget will depend on whether the exhibition consists of original artworks or borrowed works, and how many artworks are exhibited. A juried exhibition of pre-made artworks might cost as little as \$500 per artwork, or \$10,000 for a festival with ten artworks. An exhibition of original sculptures could cost as little as \$3,000 for modestly-scaled artworks, or \$30,000 for a series of ten. To keep the fees at the low end, artists could be offered the opportunity to sell their artworks once the exhibition is over.

Each type of exhibition would have commensurate rates of administrative costs. Transportation of the artwork, creation of bases and pedestals, and insurance costs would need to be added to the overall budget.

### Action

The Consortium's public art task force (supplemented with additional expertise) should be the lead working group for planning sculptural exhibitions,

As Phase One and Phase Two of the trail are completed, study recommended areas for sculptural exhibitions and refine recommendations. Consider environmental/visual interest, access for tours and visitors, and user patterns. Exhibitions could be organized for these spaces, or artists and curators could be asked to propose their own sites.

Explore various options and develop a curatorial plan and call to artists for the first project, with a proposed exhibition within two years of the trail's opening.

Use the curatorial plan to solicit funding for a multiple-project exhibition.

Develop an outreach and interpretive plan for attracting audiences, discussing the artworks, and encouraging long-term volunteer involvement in maintaining the trail and supporting its art program.

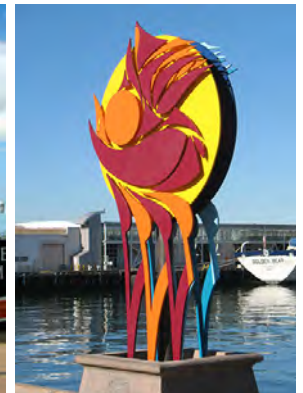
### Time Frame

Convene the Consortium's public art task force to implement the action plan, starting work no later than September, 2010.

Focus first on the site evaluation, study of exhibition alternatives, curatorial plan, call to artists and fundraising.

When there is a financial commitment to the project, organize and circulate the call, and begin work on the outreach and interpretive plan.

Stage an exhibition within two years of trail opening.



*The Third Iteration, Bland Hoke*

*Gyre, Thomas Sayre*

*Urban Trees, Port of San Diego*





## Layer Two, Project Three

### CELEBRATIONS AND EVENTS

#### Description of Opportunity

While some temporary artworks may be on view for a season or a year, others may be more ephemeral. Celebrations and Events are special happenings that could occur over the course of a weekend, or even in the space of an hour. The Legacy Trail, as a new civic space, can be the setting for all types of special community celebrations and events, which could bring new audiences and participants to the trail, and establish new traditions that are part of the trail's legacy.

Celebrations and Events can occur anywhere along the trail where they make sense, but the focus should be on areas where there is good access, where there is space, and where events won't unduly disturb the trail's neighbors. Whenever a celebration or event is planned, consideration should be given to the role artists can play in helping to design the event — its music, its poetry, its ceremony, its setting — and to incorporating hands-on community art.

Most important, any important action related to the art program, such as the dedication or installation of a new work, should be accompanied by a community celebration.

#### Goals

Create one-of-a-kind and repeatable events that attract people to the trail and increase their involvement with it.

Create opportunities for people, especially children, to explore new relationships to art and art making.

Create new traditions that become part of the community fabric and the trail's legacy.

Create excitement and activity around the installation of new artworks.

Foster collaboration between members of the community.

#### Artwork

Events and celebrations could have many possible themes and formats.

Some could have a direct relationship to the art program. For example, the ongoing renewal of the trail blazes can be turned into a community wide event by creating a special day and ceremony (such as a nine-mile parade) to install all the new flags. Or, the painting of the tapis could be accompanied by a community paint day or chalk art day, which could be the beginning of an annual paint day or open-air studio event.

Other events could be created to celebrate the new ways the trail creates connections in the community. For example, a "CreekFest" celebration at Coldstream Park would have creek-based activities (race biodegradable boats, creek cleanup and



*Chaplette, Moorehead and Moorehead*

*Red Day, The Art Parage, Deitsch Projects*

creation of sculpture from found objects). A “Pinewood Derby Parade” could reinforce the connection between Isaac Murphy Art Garden and the Kentucky Horse Park: Kids and families could create wheeled, human-powered vehicles and costumes to get the jockeys and horses from one end of the trail to the other.

### Artist Selection and Eligibility

Some projects would be artist led while others events would be community led. The Consortium could follow several approaches, depending on the opportunity.

*Trail art celebrations and events.* The artist or artists who are working on the trail art should be given an opportunity to design a celebration or event related to the installation or dedication of that artwork, for a nominal additional fee.

*Community celebrations.* Community organizations proposing events along the trail should be asked to consider adding an artist to their team. For these projects, artists should be chosen informally, with guidance from Consortium members. If funding is available, the Consortium should consider providing small grants to support the artist involvement.

*Artist-initiated celebrations and events.* From time to time, artists should be invited to create a trail-related event or celebration (such as the Creekfest or Pinewood Derby) as a special project. The Consortium should issue a Request for Proposals from artist-led teams to stage a special event or ceremony. While the call would seek out local and regional artists who have an interest in performance-based art and community art, teams could include multiple artists from all disciplines, other designers, art educators or others with special knowledge of the topics being celebrated. The selected team would be given a small grant and assistance with permitting, planning and logistics, to the extent the Consortium can provide it.

### Budget

Grants for trail art celebrations and community celebrations would range from \$500 to \$1,000.

Grants for artist-initiated celebrations and events should be in the range of \$5,000, to cover artist fees, publicity and materials.

### Action

Begin planning community-related events and celebrations for the Layer One projects as soon as artist selection is completed. Charge the Consortium’s public art task force with undertaking the following tasks:

- Develop relationships with schools and environmental groups.
- Look at other parades, celebrations and events occurring in Lexington and see what aspects could be adopted for the Trail.
- Put the word out to performance and community based artists through art organizations.
- Develop an RFP and criteria for evaluating proposals for artist-initiated events and celebrations.
- Use RFP as a tool for raising funds for the initiative.
- When there is a financial commitment, issue the RFP.

### Time Frame

Begin planning for Layer One events and celebrations as soon as artists are selected.

Convene the Consortium’s public art task force in September, 2010.

Organize the first artist-initiated event within one year of the trail opening, and set a goal of having at least one event a year.



Street painting

*The Art Parade*, Deitsch Projects



## Layer Three

### PERMANENT COMMISSIONS

#### Considerations and Goals

The third layer of artworks should be permanent commissions — sculptures, landscapes, integrated works — that become absorbed into the enduring legacy of the trail.

These artworks should be approached thoughtfully, as they represent major investments and major elements that will not be easily reversed. They should be undertaken only after a series of smaller temporary exhibitions and projects are organized, and after use of the trail is established, so that they are the best possible fit for the trail. And the focus should be on commissions, not acquisitions, so that projects are conceived from the outset with this unique location in mind.

The overall goals for permanent commissions should be to:

Showcase the creativity of regional artists and, when appropriate, involve artists of national or international stature.

Create artworks that can be part of the life of the trail, by enriching its use, enhancing its visible character, engaging people in the landscape through which they pass.

Consider the strands of cultural, environmental and historical narrative that have been developed to explore the significance of the trail corridor.

Create interim destinations along the trail, or places that encourage people to take short walks from trailheads and back again.

#### Projects

Three types of projects should be considered for the third layer of artworks: Gardens and Rooms, Infrastructure and Trailheads.

Gardens and Rooms projects should be concerned with making places along the trail. These could include viewing platforms, outdoor classrooms and interpretive gardens.

Infrastructure projects should address both the new infrastructure being created for the trail, as well as the inherited infrastructure that the trail weaves through. These opportunities include bridges over Cane Run Creek and the retaining walls that support the bridge ramps, underpasses, and the pump station in Coldstream Park.

Trailheads should be places for art that mark the transition to the trail environments, perhaps some of the most important sculptures or landscape art associated with the trail. There are three trailheads being built with the first and second phases of construction, and others to come.



*Tiger Flower*

*Damski, Ursula von Rydinsvard*

## Priorities

The Legacy Trail Public Art Consortium should consider a number of factors in deciding which projects to move forward:

*Availability of site and funds:* No project should move forward without funding and without permission to use the site.

*Potential use:* Projects that have the potential of extending the use of the trail, for example, by creating a space or feature that people can use, should have a higher priority than those that do not.

*Understanding of and integration with the site:* Projects should not be undertaken unless there is a strong possibility of integrating with the landscape or the site as appropriately as possible.

*Artistic merit:* The projects should have the strongest possibility for compelling artistic merit.



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*Squeeze, Butch, Ithiel, John Clement*







## Layer Three, Project One

### GARDENS

#### Description of Opportunity

Gardens are pausing places and visual punctuations along the trail that explore the interaction between designed and natural landscapes. They can play many roles. Some gardens are simply sensory enhancements, encouraging trail users to slow down and savor their visual character, their color and scent, the wildlife that might inhabit them. Some can be places of respite, or of wonder. They can also be places where narratives are explored, through the design of a rain garden, edible garden, rock fossil garden, or a place where historical native plantings are revived. Whether you can see them from a distance or occupy them, gardens share the quality of being permanent places that exist in the landscape.

Gardens by artists or artist-led teams should be located all along the trail, sometimes in places that are easily accessible to passersby, sometimes in places that are surprising, always in places where they can be designed in concert with the landscape and be maintained as necessary. A multiplicity of gardens along the trail will create an unfolding experience, a chorus of special landscapes that make the trail a unique experience.

Potential segments for closer study include the segment between the YMCA and Lexmark trailheads, the segment along Cane Run

Creek east of Newtown Pike, Maine Chance Farm, south of the underpass, and Maine Chance Farm, south of Spindletop Spur. Other specific locations, such as at sharp turns in the trail, may be suitable as well.

#### Goals

Create artistic installations that interact with landscape, but which are of a scale that does not dominate the overall landscape.

Create artistic installations that people interact with through a variety of senses (something that contrasts to sculpture).

Create artistic installations that evolve over time.

Explore narratives related to the land and the cultivation of the land.

Create a large enough number of installations so that they comprise an evolving, unfolding experience as one moves along the trail.

Explore collaborations between artists and landscape designers.

#### Artwork

Landscape elements (plant and ground material) and landscape infrastructure, such as seating and hardscaping. No lighting.



*Virage, NIPpaysage*

*Dymaxion Sleep, Jane Hutton, Adrien Blackwell*

### **Artist Identification and Selection**

Numerous garden artworks should be commissioned over the course of many years, so the process of identifying artists and sites could work in different ways from year to year.

The best approach would be to develop concepts for gardens, and a range of available sites, and let artists work freely to match concepts to sites (or to suggest their own concepts and sites). Alternatively, in some years, artists may be asked to respond to specific concepts or sites, for reasons related to funding or other issues.

Artists could be selected through an open call, an invitational process, or even a design competition. Collaboration with landscape designers, ecologists and others should be encouraged, as long as an artist is on the team.

Generally, a small group of artists or teams should be placed on a short list and asked to prepare proposals, and a finalist should be selected from that group.

### **Budget**

The budgets for Garden projects should range from \$10,000 to \$40,000 or more, depending on what type of places they will be. Gardens that are enjoyed primarily by viewing them, such as a riparian cane stand, a raingarden, a landscape exhibition, an edible garden or wildflower patch, could be created at the smallest end of this budget scale, with project administration costs of another \$3,000 to \$7,000. Gardens that are spaces that can be occupied could have a budget at the higher end of the scale, with project administration costs of \$5,000 to \$10,000.

### **Action**

Once the trail is complete, survey locations more directly. Inventory and photograph areas that provide settings that can be easily seen and focused on, and for which the easement can be obtained.

Evaluate first temporary landscape exhibition in terms of artist site selection, artist approach and effectiveness of the projects.

Develop a draft RFQ.

Attempt to generate a funding stream that will allow for the completion of one Garden per year.



*Wavefield, Maya Lin*





## Layer Three, Project Two

### GATHERING PLACES

#### Description of Opportunity

The Legacy Trail will be punctuated by pausing places where pedestrians and cyclists can stop and rest, and enjoy their surroundings or the view. These places should have dual functions, by providing sitting areas for teaching or storytelling, platforms for viewing, shelters to cast shade. They will work best when they have a sponsor.

Gathering Places must be located carefully in the landscape. They should take advantage of locations with wide trail easements and prominent views, and be designed to ensure that the artworks compliment but do not dominate or intrude on the landscape. They should also correspond, as much as possible, to locations where there are natural pauses along the trail, and where there are strong possibilities for linking to the narrative strands that have been developed.

Gathering Places should be located all along the trail, sometimes in places that are easily accessible to passersby, sometimes in places that are surprising, always in places where they can be designed in concert with the landscape and be maintained as

necessary. They should be memorable pauses, destinations for people entering at any point along the trail, an independent system of sensing the length of the trail.

Potential sites and opportunities include the intersection with the Spindletop Spur, the proposed Limestone Evolution feature, the crests of hills or pausing areas at sharp turns, creek crossings.

#### Goals

Create places of respite for pedestrians and bicyclists

Create interim destinations along the trail

Create places that serve a functional purpose — such as a teaching circle or mini-amphitheatre, viewing point or platform, shade structure — and that build on and support the function of the trail.

#### Artist Identification and Selection

Numerous Gathering Places should be commissioned over the course of many years, so the process of identifying artists and sites could work in different ways from year to year.

The best approach would be to develop concepts for gathering places, and a range of available sites, and let artists work freely to match concepts to sites (or to suggest their own concepts and sites). Alternatively, in some years, artists may be asked to respond to specific concepts or sites, for reasons related to funding or other issues.



*Ridge and Valley, Stacy Levy*

*Tete a Tete a Tete*

Artists could be selected through an open call, an invitational process, or even a design competition. Collaboration with architects, ecologists, earth scientists, agricultural scientists, cultural historians and others should be encouraged, as long as an artist is on the team.

Generally, a small group of artists or teams should be placed on a short list and asked to prepare proposals, and a finalist should be selected from that group.

### **Budget**

The design and construction budget for each Gathering Place should range from \$25,000 to \$90,000, depending on the type of space being created, and depending on the construction that must take place (foundations, structures, earthworks, paving). Expenses for artist selection, administration, engineering, permitting and construction management will range from \$7,000 to \$20,000.

### **Action**

When the trail is complete, update the inventory of potential sites for gathering places. Inventory and photograph areas that provide settings that can be easily seen and easily accessed, focused on, and for which the easement can be obtained.

Develop a draft RFQ. Attempt to generate a funding stream that will allow for the completion of one Gathering Place per year.



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*Trail of Dreams, Trail of Ghosts, Catherine Widery*





## Layer Three, Project Three

### SISTER CITIES GARDEN

#### Description of Opportunity

Lexington's Sister Cities are an important narrative strand that could be addressed through specific placemaking projects along the trail. Over time, LTPAC and Lexington's Sister Cities organizations should collaborate on a series of discrete Gardens or Gathering Places.

These spaces present an opportunity to create not only artworks, but also artist-designed environments where people can contemplate and learn about the Sister Cities. In addition, these spaces could celebrate the unique aspects of the cultures of the cities with which Lexington is paired, through the use of visual, literary and performing arts.

The projects should be clustered in one area, so they could be enjoyed at one time and become something of a destination along the trail. They should be located close to a trailhead, creating the opportunity for people to take a short walk to an interesting destination, and increasing the potential for their use as informal (lunch picnics), and formal gathering places (events). Potential locations include the segment of trail between the YMCA and Lexmark, and the segment in Coldstream Park.

#### Goals

Create spaces that embody the identity of Lexington's Sister Cities.

Create spaces that can function as formal and informal gathering places.

Incorporate the voices of artists or communities from Lexington's Sister Cities.

Cluster the spaces so they are in close proximity to each other and can be enjoyed as a group.

#### Artist Identification and Selection

Though it is unlikely that enough funding will be available to build all of the Sister Cities gathering places at once, consider a collaborative artist and design approach. Possibilities include asking a master artist and landscape designer to collaborate on the entire site, and asking the team to collaborate with artists in residence from each of the Sister Cities being celebrated with a gathering place. Because of the nature of this project, artists and landscape designers should be based relatively close to Lexington, or invited from the Sister Cities.

Artists and landscape designers should be invited to form teams. Their proposals should address how they intend to collaborate with each other, how they intend to collaborate with artists from Sister Cities, and how they intend to engage the public.



*St. Paul International Peace Garden, Cliff Garten*

### **Budget**

The design and construction budget for each Sister City gathering place should be set at \$50,000. Expenses for artist selection, administration, engineering, permitting and construction management will range from \$7,000 to \$15,000. Expenses for collaborating with artists from Sister Cities would be additional; those would include an artist fee (which would depend on what artists are asked to do), travel and residency costs. Expenses for community outreach would be additional.

### **Action**

In a year or two, LTPAC should organize a joint steering committee with the Sister City organization to plan for the Sister Cities gathering spaces.

This steering committee should evaluate potential sites, finalize the scope of work and call for artists/designers, and start raising funds.



## Layer Three, Project Four

### INFRASTRUCTURE / CANE RUN BRIDGE

#### Description of Opportunity

There are numerous bridges that carry the trail over Cane Run Creek and its tributaries. The bridges will be constructed from basic off-the-shelf decks and structures, and MSE walls to ramp the trail up to the bridge grade when necessary.

One of these bridges, at the north end of Coldstream Park, a few hundred yards north of the Coldstream Park trailhead, will present a highly visible retaining wall to a sensitive open space, terminating a long, downstream view along Cane Run Creek. The bridge is at the edge of a public park, on a flat section of trail and near a trailhead, so this trail section will be likely to receive relatively high use.

The south-facing side of the bridge is a good opportunity for an artwork integrated into the retaining wall. The bridge will have been built long before this opportunity can be pursued. At the appropriate time, the Legacy Trail Public Art Consortium should explore refacing the south-facing walls with concrete, and ornamenting the concrete with a form liner. The design might also be enhanced by color.

In addition, the form-liner pattern should be designed in such a way that it could be used to apply images to other retaining

walls should there be visual opportunities, and should the funding be available. Potential locations to consider are the retaining wall where the trail loops under and around to Citation Boulevard, and retaining wall for the bridge just south of the Spindletop Spur. These locations should be studied for their visual possibilities before the artist scope of work is developed.

#### Goals

Visually enhance ordinary infrastructure so that it blends in with the landscape.

Create distinct infrastructure that makes the Legacy Trail unique.

Create artworks that appear to viewers as subtle surprises in the landscape.

#### Artist Identification and Selection

Because of the scale of this project, artist eligibility should be limited to local or regional artists. Emphasis should be placed on artists who have the technical capability to work with form-liner designs, or to pair the artist with a designer or project manager who can facilitate that aspect of the process.

If the Legacy Trail Public Art Consortium is maintaining a roster at the time this project proceeds, LTPAC could choose an artist from its roster, just as the artist for the Layer One Crossings project would be chosen. Depending on that artist's background and skills, technical assistance mentoring might be required.



*The Path Most Travelled, Carolyn Braaksma*



The artist could also be selected by an open call, based on qualifications reviewed by a selection committee.

A second stage concept proposal would be useful but not essential for this project, since the concept will evolve through technical explorations with the fabricator and bridge engineers.

### **Budget**

The cost of the project will depend on how the design is executed, primarily in the size of the form-liner pattern and the ability of the liner to be reused. (The face of the bridge is 600 s.f. form-liner costs range up to \$10 a foot, depending on how many times the form is used.) If, for example, the artist designed four panels of four-feet by four-feet, each would be used about ten times, and cost for form-liner would be \$640. If the artist designed four panels, four feet by eight feet, each would be used about five times, and cost for form-liner would be \$1,280. Concrete costs, and addition of color to the concrete, or painting the concrete, could add costs.

If the form-liner is used for additional bridges, the cost would increase based on the price of installing concrete facings, and based on a fee, negotiated with the artist, for additional use of the design.

The budget should be a minimum of \$18,000 to \$20,000. This would include \$10,000 or more for design, fabrication and installation, \$3,000 to \$5,000 for an artist fee (based on the number of applications of the form), up to \$2,000 for artist expenses (if travel to a fabricator is required) and \$5,000 for artist selection and project management.

### **Action**

When the trail is open, undertake photo-documentation of the site and develop preliminary sketch concepts, for fundraising purposes.

When the trail is open, conduct a visual reconnaissance to determine if any bridges other than Cane Run would merit artist

treatment of their retaining walls, based on their visibility; focus on the Citation Boulevard underpass and bridge just south of Spindletop.

Research materials and processes that can be used to pour a concrete face that receives decorative treatment via a form-liner process.

Determine if the artist will have to be knowledgeable about form-liner process, or whether artist can do design and receive implementation support from a project manager or designer.

Use research findings to develop RFQ and to seek funding.



## Layer Three, Project Five

### INFRASTRUCTURE / PUMP STATION

#### Description of Opportunity

At the northern edge of Coldstream Park, just before the trail crosses over into the Maine Chance Farm area, it passes a pump station operated by the LFUCG Division of Water Quality's wastewater system. The pump station, one of the few buildings the trail passes north of the Lexmark campus, can easily be seen in the managed park landscape. This small structure could be an unusual and highly visible venue for temporary or permanent art. Since it is located near the midpoint of the trail, and very close to a trailhead, it could be a destination or focal point, drawing people to this area specifically.

#### Goals

Visually enhance ordinary infrastructure so that it complements the landscape and enriches the experience of using the trail.

Create an artwork that appears to viewers as a surprise in the landscape.

Create a changing experience that makes it interesting to visit the trail at other times.

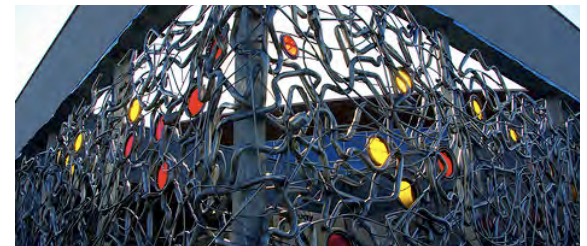
#### Artwork

There are many approaches that could be taken to creating artwork on the pump station. The artwork could be permanent, or it could be cyclical, changing every year or few years. Paint, light, vegetation, wraps, sculptural structures and more could all be considered.

Since the building continues to be operational, the art must be carefully planned to consider the building's maintenance, upkeep and function into framework of the design.

#### Artist Identification and Selection

Because of the wide range of possibilities for this project, it would be best to start with an ideas competition. Artists or collaborative teams of artists and designers (architect, landscape architects, graphic designers, etc.) should be invited to submit proposals for projects to enhance the design of the pump station. Several categories should be established – projects that last for a year or less, projects that last from one to three years, and projects that last for three years or more (permanent). A winner should be picked in each category. A commission could be awarded to any winner (or no winner), subject to the recommendation of the selection committee, LFUCG and the owner of the building.



*Muffler Wall, Lucy Slivinski*

*Mirror Room*

### **Budget**

Budget \$12,000 to manage the competition; approximately half for prizes, half for publicity and jurying. Anticipate budgets of up to \$5,000 for one-year installation, \$15,000 for three-year installation, \$40,000 for permanent installation, plus project management.

### **Action**

Contact the Division of Water Quality pump station users to verify how the building is used and maintained and if the exterior of the building can be altered.

Ascertain any structural limitations that should be considered.

Develop a prospectus for competition, a plan for outreach and publicity, and a jury list.

Use prospectus to raise funds for the project.



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*Living Wall, Edina Tokodi*



## Layer Three, Project Six:

### INFRASTRUCTURE / Tunnel

#### Description of Opportunity

About a mile north of the Coldstream Park trailhead, the Legacy Trail passes under I-64 and I-75 through a one-lane tunnel that is shared with vehicular traffic. At each entrance, the tunnel will be approached from a 90 -degree turn. Consequently, though the tunnel is well-maintained, and short enough that trail users will be able to see from one side to the other, it creates a significant break in the visual continuity and experience of the trail.

An art installation here, either on the outside faces of the tunnel or on the interior surface, could make this tunnel a point of interest, potentially even a destination for people taking a short walk or ride from Coldstream Park. Color and light are obvious approaches for the interior tunnel; the outside face could continue that motif or introduce a new element, such as a sculpted concrete surfacing (formliner). Since treating all aspects of the tunnel is likely to be expensive, let artists explore the site and set the visual priorities through a competitive concept design process.

#### Goals

- Visually enhance infrastructure so it blends with the landscape.
- Create an interim destination along the trail.
- Create an iconic artwork that is associated with the trail's identity.

Enhance the sense of “junction” and passage that occur at this point in the trail.

#### Artwork / Artist Selection / Eligibility

Recruit artists through an open call or invitational process. Convene a Selection Panel to compile a short list of artists who are invited to submit concept proposals for the project, and to recommend an artist based on their qualifications and concept submission. Consider regional or national artists.

#### Budget

The cost for this project will be driven by the materials used (paint, reflectors, mosaic, lighting all have different price implications) and the amount of the surface that is treated. Based on the relative significance and scale of this opportunity, allocate a lump sum of \$60,000 for fabrication and installation, and \$10,000 for artist fee. Artist selection and project management should cost approximately \$15,000.

#### Action

- When trail is open, photograph the site and develop preliminary sketch concepts for fundraising purposes.
- Maintain photo library of comparable projects, for fundraising purposes.
- Prepare an RFQ and RFP for fundraising purposes, and for use when funding is available.

*Thunder over the Rockies*, Richard Elliot  
Pentagram







## Layer Three, Project Seven

### TRAILHEADS

#### Description of Opportunity

Phases I and II of the Legacy Trail will include three trailheads, places where people can park their vehicles and access the trail, and places that include formal design features as trailheads. They are located at the Kentucky Horse Park/Iron Works Pike, the Lexmark campus and the YMCA. A fourth trailhead is planned for Coldstream Park but is not included in the first two phases of construction.

These trailheads will be important functional and symbolic places along the trail, because they provide public access, because they are places where trail users will be likely to meet and dwell, and because they will become synonymous with the trail's visual identity.

Each of the trailheads is designed as a unique urban landscape element, with a common vocabulary that is related to other trail elements as well. Each trailhead includes a potential location for a small sculptural public art element, within a formally designed bosque.

The trailheads will also be important locations for permanent and temporary art elements — perhaps the most significant locations along the trail. Especially because of their importance, the opportunity will be best assessed once the trailheads are built

and the trail is in operation. Sightlines to and from the trailhead should be assessed, as well as the scale, materials and color of the trailhead elements. Use patterns should be observed as well. Temporary art exhibitions could test how art best interacts with the space and trail users.

After that, it will be possible to assess what the best visual opportunities are, and how artists can take advantage of these significant locations.

#### Goals

Create significant, memorable artworks that are associated with the identity of the Legacy Trail.

Gracefully relate to the landscape, the trailhead design, and the urban, suburban or rural surroundings.

Create artworks that “gather in” the space, and make comfortable places for resting, transitioning and waiting.

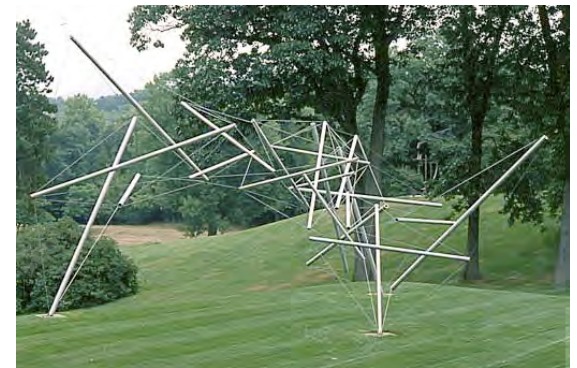
As a group of artworks, create a variation in materials, scale and approach.

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*Hand in Hand*, Michael Stutz

*Free Ride Home*, Kenneth Snelson

*Conjoined*, Roxy Paine





### **Artwork / Artist Selection / Eligibility**

Recruit artists through an open call or invitational process.  
Convene a Selection Panel to compile a short list of artists who are invited to submit concept proposals for the project, and to recommend an artist based on their qualifications and concept submission. Consider regional and national artists.

### **Budget**

Allocate a minimum of \$180,000 per project for major sculptural artworks — with an approximate breakdown of \$150,000 for artwork, \$17,500 for artist fee, \$12,500 for project management.

### **Action**

When the trail opens, undertake photo-documentation of the site and develop preliminary sketch concepts, for fundraising purposes.

Maintain photo library of comparable projects, for fundraising purposes.

Maintain informal library of artist portfolios, to support the artist selection process, especially if it is an invitational process.

Prepare an RFQ and RFP for use when funding is available.  
Encourage artists whose work is of interest to the Consortium to respond to the RFQ. Use this plan, and RFQ, as fundraising tools.



## PART THREE: IMPLEMENTATION

Do not go where the path may lead. Go instead where there is no path and leave a trail.

— Ralph Waldo Emerson

## **Introduction**

The Legacy Trail Public Art Master Plan envisions a bold, long-term commitment to public art along the trail — focused through a pragmatic strategy of incrementally adding artworks as an understanding of the landscape and trail use mature, and as resources become available. The hope is that this effort, coupled with efforts underway elsewhere in Lexington, can ultimately inspire a broader public art initiative in Lexington–Fayette County.

To fulfill this vision, the Legacy Trail Public Art Consortium will have to focus its attention and think strategically for many years to come. The Consortium will have to build its own capabilities as an organization, while bringing in the resources of other organizations in the spirit of public-private partnership, and drawing on the capabilities of outside advisors.

The Consortium's operational strategy, therefore, should be pragmatic and incremental as well: making sure that it is taking care of the tasks at hand, and making sure that it is building for the future, while not burdening itself with more of an administrative structure than it needs.

The recommendations in this section, therefore, follow a time sequence that we expect will reflect the evolution of the Legacy Trail public art initiative. In the long run, the Consortium will have to join with the sponsors of other public art initiatives in the area and explore options for establishing a permanent public art program or organization for Lexington.

## **General Roles and Responsibilities**

Going forward, these are the key roles and responsibilities that the Consortium must have in place to ensure that the Legacy Trail public art initiative will be a success:

*Governance:* The Consortium must clearly establish its authority for planning and implementing art projects and exhibitions along the trail, and it must establish internal processes for setting policy, making commitments and maintaining oversight. It must address questions such as:

How does the Consortium's sponsorship and oversight of art along the trail relate to LFUCG's management of the trail and UCARB's oversight of public art in general?

What should the Consortium's composition be?

How will the Consortium make decisions?

How does the Consortium assign responsibility, and monitor what gets done?

How does the Consortium maintain relationships with Lexington–Fayette Urban County Government, the arts community and civic leadership?

Who makes decisions about what artworks are placed along the trail?

*Fiscal:* The Consortium must establish an agent for receiving funds, entering into contracts and disbursing funds, since it is not an incorporated entity.

*Implementation:* The Consortium must draw on professional resources and expertise to carry out its work on a day-to-day basis. It must address questions such as:

- Who will manage art projects?
- Who will lead the planning for the next round of projects, and raise money for them?
- Who will maintain professional, civic and community connections?
- Who will oversee events, such as community paint days and dedications?
- Who will develop the community education tools that further the Consortium's mission?

*Ownership:* The Consortium must determine who will take responsibility for the work it commissions, since it is not an incorporated entity. It must address questions such as:

- Who will be the owner of record for the permanent art, temporary art and art infrastructure?
- Where will the project documentation be kept?
- Who will be responsible for maintenance and conservation?

### **Gearing Up: Operating through 2010**

Currently, the Consortium plays a coordinating role for the Legacy Trail public art initiative. For the foreseeable future, the Consortium should continue to play this role, but it should formalize certain aspects of its operations and evolve its capacity in the following ways.

*Governance:* The Consortium should continue to function as a decision-making body — setting policy, authorizing projects, providing broad direction and maintaining oversight. To strengthen its capabilities, it should:

- a. Create by-laws that guide how it operates and makes decisions.
- b. Establish task forces to work on operational issues such as artist selection/design, planning for future projects, fundraising and community outreach. Task forces should be expanded beyond core Consortium members to include others who have specific expertise in the matters that task forces are considering.

The artist selection/design task force would have the immediate responsibility of overseeing the selection of artists and the review of conceptual designs for Layer One projects; in the long run it would also consider outside proposals for art along the trail. The task force would support the project manager as necessary in establishing selection panels, recruiting and working with artists, organizing selection committees and overseeing projects that are underway.

The planning task force would begin work on organizing future year projects, particularly the temporary exhibitions recommended in Layer One. It would consider curatorial approaches, as well as issues of location, implementation, and funding/sponsorship. This planning should begin as soon as Layer One projects are complete.

### *Key actions:*

Establish by-laws and set up task forces.

Hire a project manager and retain “on-call” professional advisory.

Continue operating under umbrella of Legacy Center / Blue Grass Community Foundation.

Clarify ownership of art and infrastructure.

The fundraising task force would begin to develop a fundraising strategy for artworks and operations in future years.

The outreach task force would maintain liaison with stakeholders and develop approaches for engaging them in the process. It would also coordinate public information such as press releases, photography, a web site and social media.

*Implementation:* In order to ensure that the first layer of projects is implemented smoothly, the Consortium should:

- a. Hire a project manager. This would be approximately a half-time job through September, 2010. A job description has already been developed. Because the Consortium is not incorporated, the project manager should be hired by the Blue Grass Community Foundation/Legacy Center and based in their offices.
- b. Retain an “on-call” professional planner and/or art consultant to provide coaching and to assist with key aspects of implementing Layer One projects and initiating Layer Two projects.

*Fiscal:* The Blue Grass Community Foundation should remain as the fiscal agent for the Consortium, collecting and disbursing funds and contracting with artists. The foundation should manage separate funds for (a) administering the public art initiative, (b) new projects and exhibitions, and (c) maintenance and conservation.

Ownership of the artworks and infrastructure associated with the artworks should rest with the Blue Grass Community Foundation until such time that they can be transferred to an entity created for the purpose of managing the art collection. The foundation should maintain records of the collection.

### **Moving Forward: Operating in 2011 and Beyond**

After September, the Legacy Trail Public Art Consortium should continue to formalize itself, stabilize its base of operations, and plan for Layer Two and Layer Three projects. The Consortium could organize itself as an initiative of an existing non-profit, or it can formally incorporate as an independent organization. The initiative should not be absorbed into the city-county government, but its relationship to government agencies should be formalized.

*Governance:* LTPAC should continue to function as a decision-making body — setting policy, authorizing projects, providing direction and maintaining oversight — and continue to manage itself through a steering committee (or a board) and task forces or committees.

- a. The Consortium should formalize its role in managing art along the trail, in relation to LFUCG and UCARB. This might be in the form of a Memorandum of Understanding that assigns LTPAC a role in “intake” and first review for all proposals related to trail art, and a role in coordinating with LFUCG and UCARB as appropriate.
- b. The Consortium should continue operating as an independent program under the umbrella of either the Legacy Center / Blue Grass Community Foundation or LexArts, rather than incorporating as a new organization. Each organization has its strengths: the Legacy Center in planning and public outreach, LexArts in arts management and its ongoing public art initiative.

At this stage, the most practical reason for incorporating would be to create a legal entity that can own the artworks and art infrastructure, which a collaborating organization may not want to do. A second reason for incorporating would be to enter into the agreement with LFUCG or UCARB as described above. Even if the Consortium must incorporate for either of these purposes, we recommend that it share space, services and staff with an established organization.

### *Key actions:*

Evolve strategically, remain a program of an existing non-profit until there is an absolute reason to incorporate; maintain task forces.

Continue to retain on-call professional advisor; seek partnerships to implement temporary exhibitions; hire project manager as needed to implement projects and support fundraising.

Establish Memorandum of Understanding with LFUCG and UCARB regarding management of art along the trail.

Secure administrative services from host non-profit on a fee-for-service basis.



*Implementation:* In order to ensure that Layer Two projects are launched properly, the Consortium should:

- a. Consider implementing temporary landscape and sculptural exhibition recommendations through partnerships with existing art and design organizations, curators, galleries and arboretums.
- b. Hire a temporary project manager to coordinate any exhibition, and retain an on-call professional advisor.
- c. Secure support services on a fee-for-service basis from the host non-profit where the Consortium is housed.

*Fiscal:* Secure fiscal management services from host non-profit. Continue maintaining an administrative fund, project fund and maintenance fund.

*Ownership:* Ownership of artworks and art infrastructure should rest with the host non-profit or with the Consortium, if it needs to incorporate for that purpose. The Consortium should “test drive” a maintenance protocol with the entity that is responsible for overall trail maintenance.

### **Long-Term Key Actions**

Consider organizing as a general-purpose public art non-profit if there is broad support from the civic community, cultural community and the community at large.

Ultimately, Lexington should consider the best approach to managing both its public art initiatives and its urban trail initiatives. In both cases, there are several community-based initiatives that could potentially benefit from being coordinated or managed on a countywide-basis, in terms of planning, administration, fundraising, operations, maintenance/conservation, marketing and long-term management of a valuable resource.

An umbrella organization could emerge in several ways:

It could be a program of Lex Arts, as public art programs in cities as diverse as Charlotte, Scottsdale and Portland are managed by citywide or regional arts organizations that have a diverse range of activities.

It could evolve as a quasi-government entity that is related to UCARB. A similar situation occurred with Philadelphia’s Mural Arts Program, which started as a city agency but now is a partnership between city government and an independent non-profit.

It could be a specialized program of a citywide trails organization, if one were to emerge. In this situation, the public art entity would focus on public art projects and exhibitions along the city’s various trails.

However it comes about, a public art entity should be formed only when there is clearly and broadly demonstrated community support for a public art initiative, and agreement from other arts organizations that a new non-profit or a new public art program would be a healthy addition to the community.

### **Project Management Tools**

The Legacy Trail Public Art Consortium should draw on a range of tools to ensure that its projects are completed successfully.

Every public art commission should be assigned to a project manager, a professional who is experienced in facilitating the work of artists, fabricators and installation crews, and who has a general knowledge of community process, planning, design and construction.

When appropriate, the Consortium should retain consulting planners, arts professionals or curators, or enter into partnerships with local arts organizations, to implement projects. For Layer Two projects, the conceptualization and implementation of landscape or sculptural exhibitions could be outsourced to any of these entities, as long as the exhibitions address the priorities and goals of the master plan. For Layer Three projects, consultants, curators or partnerships could be relied upon to manage any aspect of project implementation, such as managing artist identification and selection processes, as well as overseeing the design, approval, fabrication and installation of projects. These services could support a project manager, or might be a better option than a full time project manager, depending on the circumstances.

When appropriate, the Consortium should retain consulting planners or arts professionals on an “on-call” basis to coach its leadership and project manager as they develop policies, procedures and projects, and provide assistance with specialized tasks as the need emerges. The “on-call” professional, as an outsider, can help analyze and frame choices, and bring insight from a broader range of experiences. This will be especially important in the early years of the initiative.

### **Commissioning Approaches**

The Consortium should use a range of processes for identifying and selecting artists, depending on the nature of the artistic opportunity, and, in some cases, the expectations of the funding source.

#### ***Roster***

A roster should be used when the Consortium is anticipating the need to commission numerous artists to create similar projects over a period of time. This approach is being followed for the first-year projects, and could be followed for future rounds of blazes or additions to the Tapis, as funding becomes available.

Submissions should be reviewed by a small committee (two or three people) with public art and/or curatorial expertise to ensure that artists meet the minimum requirements for inclusion in the roster. When it is time to select artists for a project, a selection committee should be organized; a subcommittee should cull artists from the roster and create a pool from which the entire committee will choose.

The roster should be kept open to new submissions on an ongoing basis, and refreshed after a period of two to five years.

#### ***Open Call***

An Open Call should be used for significant individual commissions, such as gathering spaces or infrastructure projects.

In an Open Call process, specific call for artists is drafted for that project, and artists are invited to submit qualifications or proposals, subject to any requirements outlined in the call. It is distributed widely and openly through appropriate regional and/or national

channels. Requests for Qualifications or Requests for Proposals should be sufficiently detailed to permit artists to determine whether their approach is appropriate to the project under consideration. The RFQ or RFP should clearly outline the scope, location, goals and budget for the project. The responses are organized by the project manager and reviewed by a Selection Panel.

The RFQ requires that artists would send in resumes, statements and images of their previous work. An RFP requires that the artist send in a resume, statement and images along with concept statement, plans and drawings that describe the artist's proposal for the site. The Consortium should only issue an RFP when it is prepared to pay artists a proposal fee, since the proposal is a professional service that requires artist time for research and design development.

### ***Invitational***

An invitational process should be used when the Consortium seeks to have a competitive process, but would like to recruit specific artists with appropriate expertise. This has the advantage of helping to focus on a smaller, but stronger, pool of artists, while reducing administrative costs.

In an invitational process, artists are invited to submit credentials or proposals, subject to any requirements established by the Consortium. The opportunity is not published publicly; rather, the list of invitees is developed by the project manager or a consultant/curator, who confers with the Consortium, Selection Panel members and other knowledgeable sources for recommendations.

Requests for Qualifications or Requests for Proposals should be sufficiently detailed to permit artists to determine whether their work is appropriate to the project under consideration. The artist RFQ or RFP should clearly outline the scope, location, goals and budget for the project.

The responses are organized by the project manager and reviewed by a Selection Panel.

### ***Call to Curators***

A Call to Curators should be used when the Consortium wishes to retain a curator to manage art projects, particularly an exhibition that involves numerous artists and a vision for how artworks will be collected/commissioned and displayed. The curator plays the role of a creative director as well as a project manager.

In a Call for Curators process, curators are invited to submit qualifications and proposals, subject to any requirements established by LTPAC. Calls of this nature can be distributed through targeted channels to galleries, art schools and presenting arts organizations in a geographic area that is accessible to the project. Requests for Qualifications/Proposals should be sufficiently detailed to permit curators to determine whether their interests are appropriate to the project under consideration. The RFQ or RFP should clearly outline the scope, location, goals and budget for the project. The responses are organized by the project manager and reviewed by a Selection Panel.

### ***Design Competition***

A Design Competition should be used when the project is speculative, and the process of reviewing competing designs will help inform the nature of the project.

In a Design Competition, a brief is developed to explain the nature of the opportunity and the site, the goals for the design, and the specifications for submissions of concepts. The submissions are juried and a prize is offered to the top entries. In many cases a winning competition entry will lead to a commission to design or install the project.

## **Maintenance, Conservation, Collection Management**

### ***Ownership***

Ownership of artworks should be held by LFUCG until such time that another owner, such as an existing arts non-profit or a new organization created specifically for this purpose, is identified. This will ensure that proper maintenance will occur and that artworks will be protected from removal or relocation. Ownership, contract rights and responsibilities, should be transferable.

### ***Maintenance***

It will be important for the Consortium to plan for future maintenance and conservation of the projects it commissions.

*Records.* The Consortium should ensure that clear records on the construction of artworks it commissions, and protocols for maintenance and conservation, are established at the time projects are completed. For Layer One projects, these should be developed by the project manager. For Layer Three permanent projects, these should be provided by the artist. The Consortium should assist LFUCG (interim owner of the artworks) in keeping records necessary for maintenance, and making arrangements for maintenance, until such time that an independent public art non-profit is established.

*Maintenance Reserve.* The Consortium should set aside up to five percent of every art commission budget into a dedicated, long-term, interest-bearing fund that can be used solely for these purposes. (We are recommending a maintenance reserve of ten percent in the case of Crossings.)

### ***Collection Management***

Art projects, temporary or permanent, should be fully documented in an archive, which should be a database that includes:

Name of artist, title of work, location (kept in a format compatible with the urban government's GIS system), year completed/installed, owner, classification (painting, mural, etc.), dimensions, budget/cost and source of funds, a brief description of the work suitable for publication, maintenance and conservation needs as defined by the artist and conservation assessments, schedule of maintenance or conservation needs, a description of materials and suppliers, a "path" to where digital images of the work can be found, and a unique number assigned to each work of art that can be used for cross-referencing with hard files and other digital files.

This database should be created in a visual, searchable format and placed on an appropriate website.

The roster should be kept open to new submissions on an ongoing basis, and refreshed after a period of two to five years.