Public Art
(2021)

Vision
To create a City nationally recognized for its vibrancy and beauty through the thoughtful use of art which will be a source of pride for current and future generations.

Purpose
It is the purpose of this plan to outline the means by which the City of Overland Park will provide residents and visitors with a city that is not only beautiful but also surprising and unique. Since its inception in 2000, the Public Art Master Plan (PAMP) addresses art as a necessary part of the city’s growth. The emphasis of this plan is to provide artistic experiences within the City by means of permanent installations, temporary placements and seasonal offerings.

The master plan includes potential placements throughout the City, however the following are priorities:

- Downtown Overland Park
- Vision Metcalf
- City Parks

Appendices note site lists, completed project locations, maps, areas of specific development and the guiding principles to be applied therein. Appendices include:

- Appendix 1 - Approved Site List with Recommendations
- Appendix 2 - Completed Public Art Master Plan Sites
- Appendix 3 - City Public Art Master Plan Site Map
- Appendix 4 - Overland Park Arboretum and Botanical Gardens
- Appendix 5 - Overland Park Arboretum Sculpture Garden
Policy

The guiding policy for selecting public art is that each piece be constructed for high longevity under normal conditions with regular low cost maintenance and that the art provides both dramatic impact, public enjoyment and community identity.

All media will be considered provided it meets the aforementioned criteria, is reviewed by all relevant stakeholders and is vetted through the process for acquisition. If possible, local artists will be given increased consideration.

Considerations for public art include:

- Ability to create iconic elements for the city
- Ability to create or enhance public destinations
- Increase of interest and enjoyment for city amenities such as bike/hike trails, parks, facilities, attractions and streets
- Ward equity
- Maintenance requirements

History

Prior to 2002, the Overland Park Arts Commission (now the Friends of the OP Arts), at the request of the Community Development Committee of the Overland Park Governing Body, initiated a comprehensive public art master plan for our city. With the assistance of Sabatini & Associates Architects, they set forth to create a plan that would provide citizens and visitors with a diverse art experience across our city. The plan was designed with the intention of greeting and charming both visitors and citizens as they enter our city, drive our traffic corridors, and enjoy our public facilities.
On May 13, 2002, the Governing Body voted to accept the original plan for public art. The plan covered the entire City and included a wide variety of art media from monumental sculpture to landform alteration. Revisions to this Public Art Master Plan first occurred in 2010 and several times since that time to note completed projects, address areas of city growth, and include ideas for regionally significant installations.

**Sizes of Art**

For the benefit of informed discussion, sizes are regarded as follows:

- Small - Less than three feet in greatest dimension
- Medium - three to five feet in greatest dimension
- Life sized - based on the average size of an adult. In cases of children in art, the size of the art should accurately reflect the size of a child of the age represented.
- Sub Monumental - 20 feet or less in any dimension but greater than nine feet.
- Monumental - Greater than 20 feet in smallest dimension.

**Scale to Space**

Art selected should fit the space and planned changes to those spaces should be considered prior to placement, (e.g., roadway lane additions, possible changes in watershed.) Consults with departments managing the surrounding space is a prudent step.

**Thinking Beyond the Pedestal**

Art does not always require a pedestal and many installations both temporary and permanent are intended to be placed in non-traditional ways and locations. Examples of this include; amid a pond, along walls, suspended in the air, and dovetailed into a larger setting. This style of placement creates installations that can not be considered apart from their site. Art woven into its surroundings is art that promotes its location. A good example of this is the Blue Bear at the Colorado Convention Center in Denver.
Maintenance

Public art acquisitions must be planned in such a way that the final art piece is indefinitely stable under normal conditions. Art should be vetted with long term maintenance in mind and no exterior installation should be considered that can not manage four seasons of Kansas weather over several decades. Routine maintenance ensures longevity for the city's art investment and funding for maintenance needs to be planned with any new acquisition.

Regular maintenance does not include vandalism, natural disasters, or other accidents that may impede the art's planned existence. In these instances, the city's insurance applies. Additionally, warranties are standard on newly acquired works and typically cover the first year or two.

Existing Park and Facility Inventory

This document includes a complete inventory of the city's permanent public art collection and an inventory of sites pre-approved for artistic enhancement with recommendations for each location. See Appendices 1, 2 and 3.
Process for Public Art Acquisition

General Comment

Public art acquisition must follow this sequential process to ensure that all have the option to participate fully in the discussion and recommendation process. The Governing Body has final approval on any and all public art acquisitions

Process

1. City staff, donor (if any), a representative of the Arts and Recreation Foundation of Overland Park (ARFOP or the Foundation), the Friends of the OP Arts (FOA) and representatives of city departments involved in site development will cooperate to determine project parameters including referencing this Public Art Master Plan which enumerates sites, sizes and makes recommendations all of which have TO be approved by the City Council.

2. The FOA Executive Committee develops the project committee including all stakeholders as voting members in the selection process. Stakeholders include any involved party contributing to/or affected by the project, for example:
   a. The donor (if any) funding the project.
   b. Property owners and/or homes associations/neighborhood organizations within 200 feet of the art site who may be impacted by the installation.
   c. Select members of the FOA Executive Committee plus the FOA Chair who is ex-officio on the committee.

3. City staff recruits potential artists by either a general call for artists or by approaching specific artists agreed upon by the FOA Executive Committee and/or donor (if any).

4. FOA Executive Committee reviews proposals and creates a recommendation if possible. If insufficient proposals are submitted, step 3 will be repeated until acceptable candidates are found.

5. Staff vets viable candidate(s).

6. IF the recommendation is approved by a strong majority vote of the FOA and by the Foundation Board, then the process continues; if not, the process is remanded back to Step 3. A strong majority is defined as a minimum of ¾ of each group’s voting body.

7. The recommendation is submitted to the Citizen Advisory Committee on Parks and Recreation for the City of Overland Park for review.

8. City staff submits the recommendation to the Community Development
Committee for review. The recommendation should include the following project information elements:

a. An image and specifications for the art and the site
b. Development timeline
c. Budget
d. Funding sources
e. Artist background information including references
f. Notice reflecting a favorable strong majority vote for the project by the FOA Executive Committee
g. Notice reflecting a favorable strong majority vote for the project by the Foundation Board
h. Letter of endorsement by the donor (if any)

9. City staff send notifications to adjacent or affected property owners and homes association/neighborhood organizations within 200 feet of the site as to the pending item on the CD Agenda. Notice will be made at least 20 days prior to the Community Development Committee meeting via certified mail detailing the time and location of the meeting and the pertinent agenda item.

10. IF approved by the Community Development Committee THEN the project is referred to the Governing Body for review.

11. IF the Governing Body approves the art recommendation, city staff negotiates a contract for the fabrication and installation.

12. The Governing Body and the Foundation will review the contract for approval (the Foundation reviews only if donor or FOA funding is included).

13. If the contract is approved, the Foundation makes arrangements for the donor’s payment (if any) to be handled through the Foundation financial systems. The donor payment will be applied to the project cost center through the city’s Finance Department to activate matching funds (if any).

14. The city staff manages the construction and installation process to ensure contract compliance.

15. After installation, the city staff initiates public announcements and/or an unveiling ceremony with appropriate donor recognition.
* Note: All images of art not owned by the City of Overland Park are used strictly for the purposes of illustrating elements of the plan and are not suggestions for acquisition.

Hybrid Circle by Devin Laurence, installed May, 2016, in the roundabout at Switzer Road and 113th Street, south of College Boulevard in City Place.
Appendix 1

Site List with Recommendations

May 13, 2002: Governing Body Adopts the Public Art Master Plan (PAMP)
June 8, 2009: Governing Body Accepts PAMP Revision Recommendations
Updated August 2021
Listed by Ward

Note: For budget purposes, installation and maintenance endowments are typically estimated to each be 20% of any budget

<table>
<thead>
<tr>
<th>LOCATION</th>
<th>PROJECT</th>
<th>WARD</th>
<th>RECOMMENDED SIZES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Downtown Overland Park</td>
<td>Downtown Overland Park Historic District</td>
<td>1</td>
<td>Multi-piece collection</td>
</tr>
<tr>
<td>South Lake Park: 87th St and Robinson St</td>
<td>Small sculpture</td>
<td>1</td>
<td>Small - Medium = &lt; 7’</td>
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<tr>
<td>Young’s Pool: 8421 W 77th St</td>
<td>Youth Focus - whimsical or functional art e.g., bike rack</td>
<td>1</td>
<td>Small - Medium = &lt; 7’</td>
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<tr>
<td>Tunnel to OP Elementary School</td>
<td>Youth Focus within tunnel - colorful mural or light installation</td>
<td>1</td>
<td>Large</td>
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<tr>
<td>Cherokee Park: 8000 W 91st Ter</td>
<td>Functional art e.g., bike rack or bench</td>
<td>2</td>
<td>Small - Medium = &lt; 7’</td>
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<tr>
<td>Strang Park: 89th St and Farley St</td>
<td>Integrated Mural</td>
<td>2</td>
<td>TBD</td>
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<tr>
<td>Westbrooke Park: 10702 W 88th Ter</td>
<td>Small installation</td>
<td>2</td>
<td>Small</td>
</tr>
<tr>
<td>Cross Creek Park: 10801 Indian Creek Pkwy</td>
<td>Functional art e.g., bike rack or bench</td>
<td>3</td>
<td>TBD</td>
</tr>
<tr>
<td>Metcalf Avenue</td>
<td>Vision Metcalf</td>
<td>1, 2 &amp; 5</td>
<td>Collection &amp; Exhibitions</td>
</tr>
<tr>
<td>Indian Creek Recreation Center: 10308 Marty</td>
<td>Vertical Art Form</td>
<td>3</td>
<td>Medium - Large</td>
</tr>
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<td>Indian Valley Park: 11606 Knox St</td>
<td>Medium installation</td>
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<td>TBD</td>
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<td>Pinehurst East Park: 10210 Glenwood St</td>
<td>Part of the Vision Metcalf installations</td>
<td>3</td>
<td>TBD</td>
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<tr>
<td>LOCATION</td>
<td>PROJECT</td>
<td>WARD</td>
<td>RECOMMENDED SIZES</td>
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<td>-------------------------------------------------------------------------</td>
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<td>Pinehurst West Park: 7301 W 102nd St</td>
<td>Bike/hike trail installation</td>
<td>3</td>
<td>TBD</td>
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<tr>
<td>Shannon Valley Park: College Blvd near Antioch Rd</td>
<td>Walking trails</td>
<td>3</td>
<td>Sub Monument = 15’-20’</td>
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<tr>
<td>Quivira Park: 11901 Quivira Rd</td>
<td>Installation that is visible from intersection</td>
<td>4</td>
<td>Sub Monument = 15’-20’</td>
</tr>
<tr>
<td>Sanders Building Landscape: 123rd St and Blue Valley Pkwy</td>
<td>Monumental sculpture</td>
<td>5</td>
<td>TBD</td>
</tr>
<tr>
<td>Tomahawk Ridge Aquatic Center: 119th St and Lowell Ave</td>
<td>Youth Focus - whimsical or functional art e.g., bike rack</td>
<td>5</td>
<td>Small - Medium = &lt; 7’</td>
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<tr>
<td>Highland View Park: 151st St and England; 9200 W 151st St</td>
<td>TBD</td>
<td>6</td>
<td>Medium = between 4’ and 7’</td>
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<tr>
<td>Kingston Lake Park: 15254 Lowell Ave</td>
<td>Ornate footbridge over spillway visible from 69 Hwy</td>
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<td>TBD</td>
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<tr>
<td>Quivira Park: 159th St and Quivira Rd</td>
<td>TBD</td>
<td>6</td>
<td>Small - Medium = &lt; 7’</td>
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<tr>
<td>167th St and Quivira Rd</td>
<td>Roundabout</td>
<td>6</td>
<td>Monumental</td>
</tr>
<tr>
<td>167th St and Metcalf Ave</td>
<td>Roundabout</td>
<td>6</td>
<td>Monumental</td>
</tr>
<tr>
<td>179th St and Quivira Rd</td>
<td>Roundabout</td>
<td>6</td>
<td>Monumental</td>
</tr>
<tr>
<td>Overland Park Arboretum</td>
<td>Arboretum Sculpture Garden and Botanical Gardens</td>
<td>6</td>
<td>Multi-piece collection</td>
</tr>
</tbody>
</table>
# Appendix 2

## Completed Public Art Master Plan Sites

*Updated August 2019*

<table>
<thead>
<tr>
<th>WARD</th>
<th>SITE</th>
<th>LOCATION</th>
<th>SIZE</th>
<th>BUDGET</th>
<th>INSTALLATION</th>
<th>DONATED FUNDING</th>
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<tbody>
<tr>
<td>1</td>
<td>Mural at Traditions Furniture</td>
<td>Old Strang Car Barn in downtown</td>
<td>Large, multi-panel mural</td>
<td>Donated</td>
<td>Pre 1998</td>
<td>Donated</td>
</tr>
<tr>
<td>1</td>
<td>Song of Tomorrow by Kwan Wu</td>
<td>Thompson Park</td>
<td>Life-sized, bronze</td>
<td>$30,000</td>
<td>2004</td>
<td>$30,000</td>
</tr>
<tr>
<td>1</td>
<td>William Strang by Kwan Wu</td>
<td>80th St and Santa Fe Dr in downtown</td>
<td>Life-sized, bronze on 5’ Pedestal</td>
<td>$55,000</td>
<td>2006</td>
<td>$55,000</td>
</tr>
<tr>
<td>1</td>
<td>A Great Place to Land by G. Kahle</td>
<td>Conser St and Santa Fe Drive in downtown</td>
<td>Monument, 18’ stainless steel</td>
<td>$100,000</td>
<td>2006</td>
<td>$105,000</td>
</tr>
<tr>
<td>1</td>
<td>Matt Ross Community Center (Interior)</td>
<td>8101 Marty St</td>
<td>68-piece collection</td>
<td>$100,000</td>
<td>2007</td>
<td>$99,905</td>
</tr>
<tr>
<td>1</td>
<td>Blackbird by Larry Young</td>
<td>85th St and Antioch Rd</td>
<td>Sub-monument, 10’ tall bronze</td>
<td>$80,000</td>
<td>2011</td>
<td>$100,000 = FOA $50K, City $50K</td>
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<tr>
<td>1</td>
<td>City Hall Collection (Interior)</td>
<td>8500 Santa Fe Dr</td>
<td>31-piece collection</td>
<td>$109,750</td>
<td>Pre 1998-2016</td>
<td></td>
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<tr>
<td>2</td>
<td>Soaring by Dennis Smith</td>
<td>Roe Park</td>
<td>Life-sized, bronze</td>
<td>Donated</td>
<td>2011</td>
<td>FOA donated</td>
</tr>
<tr>
<td>3</td>
<td>Pierced Sky by Matt Kirby</td>
<td>103rd St and Metcalf Ave - SW corner</td>
<td>Monument, stainless steel, glass</td>
<td>$107,500</td>
<td>2008</td>
<td>$67,500 donated $40K City</td>
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<tr>
<td>3</td>
<td>Hybrid Circle by Devin Laurence Field</td>
<td>Switzer Rd roundabout at 113th St</td>
<td>Monument, 18.5’ tall + 6’ pedestal</td>
<td>$200,000</td>
<td>2016</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Small Collection</td>
<td>Deanna Rose Children's Farmstead</td>
<td>Life-sized, bronze</td>
<td>Donated</td>
<td>Pre 2014</td>
<td>Donated</td>
</tr>
<tr>
<td>WARD</td>
<td>SITE</td>
<td>LOCATION</td>
<td>SIZE</td>
<td>BUDGET</td>
<td>INSTALLATION</td>
<td>DONATED FUNDING</td>
</tr>
<tr>
<td>------</td>
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</tr>
<tr>
<td>5</td>
<td>Spirit of Dick Molamphy by A. Regier</td>
<td>Molamphy Park</td>
<td>Large, stainless steel</td>
<td>Donated</td>
<td>Pre 1998</td>
<td>Donated</td>
</tr>
<tr>
<td>5</td>
<td>OP Convention Center Collection (Interior)</td>
<td>OP Convention Center</td>
<td>72-piece collection</td>
<td>$344,000</td>
<td>2000</td>
<td>$344,000</td>
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<td>5</td>
<td>Converge by Steven Richardson</td>
<td>OP Convention Center circle drive</td>
<td>Monument, 17’ tall, stainless steel + corten</td>
<td>$63,200</td>
<td>2004</td>
<td>$63,200</td>
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<tr>
<td>5</td>
<td>Shim Sham Shimmy by David Stromeyer</td>
<td>119th St &amp; Blue Valley Pkwy merge triangle</td>
<td>Monument, painted steel</td>
<td>$100K</td>
<td>2007</td>
<td>$103,019</td>
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<tr>
<td>5</td>
<td>Korean War Veterans Memorial by Charles Goslin</td>
<td>Tomahawk Ridge Community Center</td>
<td>Large, figurative bronze</td>
<td>$500K</td>
<td>2006-2007</td>
<td>Cost: $550K ($50K City)</td>
</tr>
<tr>
<td>5</td>
<td>Tomahawk Ridge Community Center (Interior)</td>
<td>11902 Lowell Ave</td>
<td>29-piece collection</td>
<td>$6,000</td>
<td>2007</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>OP Arboretum and Botanical Gardens Collection</td>
<td>179th St and Antioch Rd</td>
<td>47-piece collection</td>
<td>Donated</td>
<td>Expanding</td>
<td></td>
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</tbody>
</table>
Appendix 3
City Public Art Master Plan Site Map
Appendix 4
Overland Park Arboretum and Botanical Gardens

Purpose
The purpose of this Public Art Master Plan - Overland Park Arboretum and Botanical Gardens Appendix is to provide direction and guidelines for permanent art installations in the botanical gardens so that the art supports the intent on which the Arboretum was founded which is to provide a nature preserve for the community with cultural attributes.

Principal Guidelines

1. Showcase horticulture and ecology.
2. Areas designated for environmental preservation will not receive permanent art installations so as to maintain the focus on ecosystem management.
3. Limited exhibitions that do not exceed 18 months may be allowed if the area can be returned to its original pristine condition at the end of the exhibition for a period not less than one year.
4. Areas designated as thematic gardens may have an art installation provided the art supports the theme of the area. Thematic areas may only have one installation unless multiple elements are small enough to not only complement the garden but also not divert focus from the entire garden. If a thematic area is considered artistic in and of itself, staff may decide no further ornamentation is warranted.
5. Quantity of installations will be limited to one per garden or one installation per
vista within a garden. An installation may have multiple elements but only in so much as it complements the garden and does not divert focus.

6. Monumental art installations will have a secondary purpose of wayfinding.

7. All art installations must be from a Public Art Master Plan process approved artist(s) and have a unique aspect.

8. Pieces with ubiquitous provenance are strictly prohibited.

9. Art features should enhance the garden, evoke nature and wildlife, reflect beauty and relate to nature’s importance in the human experience and could include functional pieces such as bridges, benches, retaining walls and wildlife elements (e.g., birdhouses, feeder stations.)

10. Shelter structures and buildings are not considered art for the purpose of this plan. It is preferred that all shelter and/or building constructions complement the gardens and other structures, not compete for attention as a free standing art element. The sole exception to this rule will be the Conservatories.

11. The principles of this appendix do not apply to the Arboretum Sculpture Garden which will focus on art installations. That garden will be tailored to show each installation to its greatest benefit.

**Sizes of Art**

For the benefit of informed discussion, sizes are regarded as follows:

- **Small** - Less than 3 feet in greatest dimension
- **Medium** - 3 - 5 feet in greatest dimension
- **Life sized** - based on the average size of an adult. In cases of children in art, the size of the art should accurately reflect the size of a child of the age represented.
- **Sub Monumental** - 20 feet or less in any dimension but greater than nine feet.
- **Monumental** - Greater than 20 feet in smallest dimension.

Scale to Space

Art selected should be appropriate for the space it will occupy and not just today but for many years to come. Elements to consider in placement discussions must include consideration of the growing plant life surrounding a location. Saplings that provide a wide space will close that space over time, squeezing a sculpture and creating a future dilemma. Additionally, changes in watershed, site usage and preservation management need to be considered for an extended time frame not just the present available space. The Arboretum is growing and placements need to be viewed through the lens of decades and not the present state.

Maintenance

Art should be vetted with long term maintenance in mind. Ideally, no installation should be considered that can not manage four seasons of weather over several decades. While routine maintenance is planned and managed by the city, such work still needs to be funded.

Areas Designated for Environmental Preservation

The following areas fall under the purview of principal guideline number one and will not be considered for permanent art installations. Limited exhibitions of substantive scope that do not exceed 18 months of exhibition time may be allowed if the area can be returned to its original pristine condition at the end of the exhibition for a period not less than one year. As environmental preservation progresses, staff may expand this list for the benefit of the Overland Park Arboretum & Botanical Gardens. These designated areas are:

- The Bluffs
- The Marder Woodland Garden
- The Prairie
- The Trail

Thematic Gardens and Attractions

Thematic Gardens are designed to showcase a plant, element, history or activity at a high level. Thematic gardens may have an art installation provided the art supports the theme of the area with the exception being if multiple elements are small enough to not only complement the garden but also not divert focus from the entire garden. The current status for these areas are explained below by garden.
Current Installations by Garden

Byrd’s Grove - 2006

This garden is a small node of shade trees and botanical urns on the west side of Margaret’s Pond adjacent to the boardwalk. *Standing Couple* by Larry Young has graced this space since 2008 and completes the art component of this area. **Status:** Garden is unavailable for further art installations.

Children’s Discovery Garden - 2000

This garden is designed to inspire and engage children in the beauty of nature. It includes the Sky Watch with a spiraling walkway, the frog pond, the shrinking tunnel, the fossil dig, the Story Tree and Puppet Theater. **Status:** *Copper Hopper Chopper* by David Seitzinger and the *Red Tail Hawk* by Lori Norwood provides wayfinding to the area and finishes this space's large art installations. There could be room for a small piece or a functional piece placed at a child's level.

Cohen Iris Garden -2009

The Cohen Iris Garden showcases more than 300 varieties of Iris and its art installation, *Jazz 1 & 2* by Tom Corbin, creates the illusion that the pixie sized dancers are leaping from one bloom to another each spring. During the other seasons, these small bronze sculptures on obsidian bases provide a delicate aspect to this space. The Corbin dancers complete this garden's art component. **Status:** Garden is unavailable for further art installations.
Erickson Water Garden - 1996

The Erickson Water Garden is the first of the botanical gardens, and is home to bird and butterfly plants, wildflowers and ornamental grasses. Spring brings out more than 40 varieties of daffodils along with other spring bulbs. Relax on benches and enjoy the sound of water tumbling over falls and along the streamways. The Garden Bell made by the late Duane Fleming sits on the top of the garden where breezes regularly push it creating a soothing toll that rolls across the fields. The lower garden near the pond is temporarily hosting Summer at the Pond by Robin Richerson which is planned for permanent placement on the future Rill. This space in the Erickson Water Garden is available for a medium or smaller installation. Status: This garden is unavailable for further art at the lower pond level. There is room for one small piece on the top of the garden near the start of the streamway.

Legacy Garden - 2000

The Legacy Garden showcases plants that may have been seen on Kansas homesteads. The Grape Arbor offers a quiet spot to enjoy the garden while listening to flowing water. Four time capsules that are opened every 25 years reside in this garden. This garden’s art is Little Scoundrel by Stephen LeBlanc, located near the Grape Arbor and the set of three Etruscan Urns by John Siblik. These installations complete the area east of the bridge. Status: There is placement space for a life-sized installation or smaller sized piece in Ailie’s Glade on the west side of the bridge, as this is a separate vista. However the spaces between the Monet Garden and east of the bridge are unavailable for further art installations.

Monet Garden - 2003

The Monet Garden attempts to capture the subtle blending of soft colors and shapes typical in the original Monet gardens. Willow trees, perennials and annuals surround the ponds, creating a colorful palate that will make you feel as though you are in one of Claude Monet’s paintings. Relax on benches and enjoy the bridge that spans the upper and lower water gardens.

In 2013, Monet by Gary Lee Price was installed on the west keyhole patio of the Monet Garden. This piece, which includes a paint box on stand, easel and canvas with painting of Monet's view, completes this garden. Status: This garden is unavailable for further art installations.

Train Garden - 2014
The Train Garden includes a life-size caboose, a wayfinding element and a full-size railroad crossing gate. G-Scale (1/22nd of the actual size) model trains wind through bluffs, over the lake and streams and through model villages. The first railroad, The Leaky Roof Line, was completed in 2012. The Leatherwood Depot – a sheltered area with picnic tables was constructed in 2013. The Arboretum's version of Old Downtown Overland Park and the Strang Line Trolley was opened in 2014. Plantings are native prairie types of improved varieties such as Little Bluestem, Big Bluestem and Black-eyed Susans. Status: This area is nearly a work of art on its own terms, therefore, no other embellishment would be considered unless the piece offered an undeniably perfect complement to this vibrant space, otherwise, this garden is unavailable for further art installations.

Xeriscape Garden - 2002
The Xeriscape Garden is based on key principles demonstrating that water-efficient gardens are not only practical and functional, but also visually pleasing. Plants are selected and grouped by their water needs. This garden is located next to our Visitors Center. Two Frogs by Elliott Carlson are the art feature completing this area. Status: This garden is unavailable for further art installations.
Future Art Development in the Arboretum

The Arboretum has a variety of gardens planned as a part of its long term development strategy. Those include: Gardens of the Home, Gardens of the World, Erickson Rose Garden, the four Conservatories and the Rill. The guiding principles will continue to apply and thematic spaces will be regarded as per their motif. The following are options to consider in regard to art installations that not only enhance the Arboretum but in some cases address a function.

Planned Thematic Gardens, such as Gardens of the Home, Gardens of the World, Erickson Rose Garden will be considered for art in the same manner as the current thematic gardens with art specifically chosen to engage the mind and reflect the theme just as the plantings in these spaces will engage the senses.

The Conservatories offer an opportunity to showcase art in a stable environment and rotating exhibitions are an ideal option to keep these spaces new, fresh and inviting.

The Rill, often described as the spine of the Arboretum, is a water feature that will feed the dozens of gardens it flows past. Its long reach invites monumental installations to draw audiences toward the gardens that await. Oversized neoclassical stone pillars or urns, are a perfect marker for the nodes on the Rill and would create the effect of giant candlesticks on an enormous table. Each pulling the viewer’s eye along the vast expanse of water. The Rill is a large enough water feature to have multiple sites for art. Figurative work is easily envisioned in these spaces as are pieces that work with the water. Additionally the city’s collection already includes two pieces intended for placement along the Rill. Both are by local artist Robin Richerson - *Summer on the Pond*, a small bronze of a boy placing a toy boat in water and *Heading Home* a small boat with full sail.
Functional Pieces

Bridges
The Arboretum has five bridges as of 2017. These necessary crossing points have the potential to provide beauty, artistic inspiration and lasting memories. A good example of this simple, universal park feature put to artistic use can be found in Central Park, New York City, New York, which has 23 arches and 11 bridges designed to tantalize its visitors.

Benches
Another necessary feature to the Arboretum that can be enhanced artistically to create a fun and interactive experience in the park. Other examples of functional installations that with the right investment could be artistic include: retaining walls, patio mosaics, bike racks, birdhouses, feeders and planters.

Art as a Solution
Other uses for art include addressing problems, such as the disappearance of fish from the Koi Pond as result of natural wildlife activity, one such example is found at the San Antonio Riverwalk which gives visitors a beautiful year round celebration of waterlife in the form of fish sculptures suspended below a bridge that light up at night.
Wayfinding

Creating landmarks for location markers in a large facility is a proven means of helping patrons navigate. Planning these installations with art in mind turns these necessary features into attractive and engaging points of reference that enhance the overall space.

F.I.S.H. by Donald Lipski, I-35 overpass near Camden Street in San Antonio, TX. An example of art as a solution for education about the area wildlife. 25 seven-foot-long hand-painted fiberglass resin long-eared native sunfish. © San Antonio River Foundation.
Appendix 5
Overland Park Arboretum Sculpture Garden

Purpose
The Public Art Master Plan - Arboretum Sculpture Gardens Appendix provides direction and guidelines for permanent art installations in the Arboretum Sculpture Garden. The garden is an exterior art gallery, therefore the spaces and gardens are to be designed to highlight the art to the art’s greatest impact.

Principal Guidelines
1. The first goal for the Arboretum Sculpture Garden is to showcase art in an outdoor environment and will be tailored to show each installation to its greatest benefit.
2. The Arboretum Sculpture Garden will not only focus on art that educates about other cultures but also expressions of artists from around the world.
3. Art installations will have both long range vista and close up framing, especially monumental pieces.
4. All art installations must be from a Public Art Master Plan process approved artist(s) and have a unique aspect.
5. Pieces with ubiquitous provenance are strictly prohibited.
6. Areas designated as thematic art spaces will focus on the designated subject, theme or artist to the exclusion of other options.
7. Art installations will also include functional pieces such as bridges, benches, retaining walls and other interesting options.
8. Shelter structures and buildings are considered art for the purpose of this plan. It is preferred that all shelters and/or building constructions have an aspect that can be regarded as a free standing art element.
9. Limited exhibitions that do not exceed 18 months will be encouraged provided if the art does not intrude on spaces designated for permanent pieces.
Sizes of Art

For the benefit of informed discussion, sizes are regarded as follows:

- Small - Less than 3 feet in greatest dimension
- Medium - 3 - 5 feet in greatest dimension
- Life sized - based on the average size of an adult. In cases of children in art, the size of the art should accurately reflect the size of a child of the age represented.
- Sub Monumental - 20 feet or less in any dimension but greater than nine feet.
- Monumental - Greater than 20 feet in smallest dimension.

Scale to Space

Art selected should be appropriate for the space it will occupy and not just today but for many years to come. Elements to consider in placement discussions must include consideration of the growing plant life surrounding a location. Saplings that provide a wide space between trees will close that space over time, squeezing a sculpture and creating a future dilemma.

Additionally, changes in watershed, site usage and preservation management need to be considered for an extended time frame not just the present available space. The Arboretum Sculpture Garden is a natural environment and placements need to be viewed through the lens of decades and not present states.

Maintenance

Art should be vetted with long term maintenance in mind and no installation should be considered that can not manage four seasons of weather over several decades. While routine maintenance is planned and managed by the city, such work still needs to be funded and should be planned for any acquisition. Staff can speak to these questions and issues.
The Art of China

The initial phase of the Arboretum Sculpture Garden will involve placements of the pieces gifted to the city for creation of the Arboretum Sculpture Garden from artists in China. These pieces will be placed first and patron communication will describe their creation of the Arboretum Sculpture Garden.

Functional Pieces

As with the Arboretum, functional art will provide beauty, artistic inspiration and aesthetically appealing pieces that assist in the operation of this venue. Functional installations including but not limited to retaining walls, patio mosaics, bike racks, shade structures and planters should be a part of the Arboretum Sculpture Garden to add interest and surprise for patrons.

Art as a Solution

Also as with the Arboretum, other uses for art include addressing issues in the Arboretum Sculpture Garden such as the creation of small event spaces or follies that invite interaction and celebrations while also providing a means of storage, electricity, water and or restrooms in the more distant areas of the Arboretum. An interesting artistic fence or boundary that limits wildlife activity can be useful while not diminishing the beauty of the space. The following includes two examples of art as a solution.
Wayfinding

The Arboretum Sculpture Garden will exceed 300 acres, therefore landmarks for navigation are essential. Many spaces offer lengthy vistas from which to enjoy monumental pieces. The Arboretum Sculpture Garden map on the following page notes several spaces optimum for these types of installations such as the south prairie and the north pasture. The north pasture installation creates the additional option of a billboard style landmark that highlights the Arboretum Sculpture Garden location along the roadway.
Appendix 6

Vision Metcalf

Purpose

The City of Overland Park's Vision Metcalf Plan introduction states: “The City of Overland Park has a vision for the Metcalf Corridor. Long identified as one of the ‘Main Streets’ of Overland Park, Metcalf Avenue runs nearly the entire length of the City and extends north to I-635 and south as a major arterial into the unincorporated portions of Johnson County.”

This Public Art Master Plan - Vision Metcalf Appendix provides direction and guidelines for temporary and permanent art installations along the main street of Overland Park - Metcalf Avenue. Art installations along Metcalf are intended to enhance the city's main boulevard to a grand effect creating an exterior art experience that pedestrians, bikers and passing vehicles may enjoy while traveling the central corridor of our city. For public art purposes, there are four focus areas, described in more detail below.

79th Street to 95th Street

This section connects new development with Downtown Overland Park, single-family homes and smaller businesses begin to transition into multi-family units and large development zones, both temporary and permanent installations will be utilized with anchor pieces that create connectivity. The east side bike/hike trail provides an ideal location for viewing and placements as do the centrally landscaped median. The 87th Street intersection offers an overlooking view for southbound travelers.

95th Street to I-435

Metcalf Avenue between 95th Street and I-435 will host a wider variety of sizes in art including temporary installations as well as permanent pieces (e.g., Pierced Sky by Matthew Kirby at 103rd and Metcalf.) The east side bike/hike trail continues to provide an ideal location for viewing and placements as does the centrally landscaped median and also the Pinehurst Parks.
This section is connected with the adjacent cities of the greater metropolitan area via I-435. Pieces along this stretch will progress from the scale of small sidewalk installations to larger pieces like Pierced Sky by Matthew Kirby at 103rd on up to monumental scale. Scaling up installations gradually as we move south and the city opens up, streets widen and the approach to the surrounding spaces increases in size.

Pierced Sky by Matthew Kirby installed at 103rd Street and Metcalf Avenue, December, 2008. Photo by TBL Photography.

I-435 to 135th Street

This section of Vision Metcalf will connect to the Blue Valley Parkway that hosts Shim Sham Shimmy by David Stromeyer at one end and the I-435 interchange at the other. While there is very little median space along this stretch, there are sidewalk areas and intersection nodes that can be useful for art.

Metcalf start to finish

Ultimately, it is the goal to create Metcalf Avenue as an art gallery from its start at I-35 to its end at the county line. This will be a generational goal that includes encouragement of business partners and invitations to neighborhood groups. Metcalf Avenue will be a work in progress for art.
**Principal Guidelines**

1. The Vision Metcalf space should create an arresting art experience that appeals to walkers, runners, bikers, drivers and tourists.

2. Installations should look to vertical as well as horizontal space.

3. Artists should find unique options that include unexpected installation sites, media and viewer interaction.

4. Installations should be collectively placed to give the progressive view of Metcalf a cohesive look.

5. At least three installation sites on Metcalf Avenue should be of such scale as to create national interest and be a destination in their own right. Recommended locations could include:
   a. Wayfinding to the Downtown Overland Park
   b. 95th Street and Metcalf Avenue - This busy intersection represents a hub of city activity.
   c. I-435 and Metcalf - This site with the crossing highway provides a monumental opportunity for a location to let passing motorists know 'This is Overland Park!'

1.26 by Janet Echelman, suspended in front of Santiago’s Museo Nacional de Bellas Artes in the busy city center on Santiago, Chile, is an example of a destination art installation. Photography by Mark Davis © www.echelman.com
Sizes of Art

For the benefit of informed discussion, sizes are regarded as follows:

- Small - Less than three feet in greatest dimension
- Medium - 3 - 5 feet in greatest dimension
- Life sized - based on the average size of an adult. In cases of children in art, the size of the art should accurately reflect the size of a child of the age represented.
- Sub Monumental - 20 feet or less in any dimension but greater than nine feet.
- Monumental - Greater than 20 feet in smallest dimension.

Scale to Space

Elements to consider in placement discussions must include consideration of traffic and pedestrian usage surrounding a location. Use of vertical space is welcome as are kinetic pieces. Patron interaction is another important consideration for example, can the piece be safely touched or does it have sharp edges and pinch points?

Maintenance

Temporary pieces for exhibition do not need the same longevity requirements as do permanent pieces unless they will be considered for permanent installation. These installations do, however, need to be responsive to Kansas wind loads for their short term display.

Art should be vetted with long term maintenance in mind. Ideally, no installation should be considered that can not manage four seasons of Kansas weather over several decades. While routine maintenance is planned and managed by the city, such work still needs to be funded.
Appendix 7
Downtown Overland Park

Purpose
The Public Art Master Plan - Downtown Overland Park Appendix provides direction and guidelines for permanent and temporary art installations in Downtown Overland Park so that the installations not only enhance living and working in this area of the city but also reward walking. Many of the installations will be exterior placements but there will also be interior collections in city facilities.

In November 2017, the Overland Park City Council designated the Downtown area as an Innovation, Design, Entrepreneurship, and Arts (IDEA) District. The intent of this designation is to recognize and encourage a creative approach to daily activities and experiences. Interactions with art should be frequent and varied. In keeping with downtown’s emphasis on local entrepreneurs, the selection of artists for downtown permanent installations should seek works from local or regional talent provided all other selection factors are equal.

Principal Guidelines
1. Art in Downtown Overland Park will enhance the founding district of our city.
2. All public art installations must be from a Public Art Master Plan process approved artist(s) and have a unique aspect.
3. Pieces with ubiquitous provenance are strictly prohibited.
4. Art installations may also include functional pieces such as bridges, benches, retaining walls, murals, bicycle racks, and other interesting options.
5. Installations along Metcalf Avenue adjacent to the downtown district should have the secondary purpose of wayfinding to the downtown district.

Sizes of Art
For the benefit of informed discussion, sizes are regarded as follows:
- Small - Less than three feet in greatest dimension
● Medium - 3 - 5 feet in greatest dimension
● Life sized - based on the average size of an adult. In cases of children in art, the size of the art should accurately reflect the size of a child of the age represented.
● Sub Monumental - 20 feet or less in any dimension but greater than nine feet.
● Monumental - Greater than 20 feet in smallest dimension.

Scale to Space
Art selected should be appropriate for the space it will occupy and not just today but for many years to come. Elements to consider in placement discussions must include planned construction, easements for traffic expansion and pedestrian access.

Maintenance
As will all public art acquisitions, the art should be vetted with long-term maintenance and be able to manage four seasons of Kansas weather over several decades. While
routine maintenance is planned and managed by the city for public art, such work still needs to be funded and should be planned for any acquisition. Additionally, functional pieces need to handle their intended use and should be able to manage thousands of interactions with the public.

**Functional Aesthetic Pieces**

Functional aesthetic pieces in the downtown area need to cater to the many aspects of urban life such as bike racks, benches, signage, trash cans, planters, and light fixtures.

**Wayfinding**

Wayfinding downtown focuses on finding key locations that are integral to the area such as the Farmers’ Market, InterUrban Art House, Thompson Park and Clock Tower. Some of these elements could include signage, sidewalk augmentation, or perhaps pedestrian crosswalks.

**Stakeholders**

For public art on public property, publicly-funded, or directly in full view of the public, Friends of Overland Park Arts (FOA) and the Downtown Overland Park Partnership (DOPP) will cooperate in the selection of art to provide a recommendation to the Governing Body. Some pieces that are located on public property or those that alter the exterior facade of a building (e.g., murals) may require further approval from the Planning and Development Services Department or the Planning Commission. If art is on private property and privately-funded, this process does not apply.

**Locations**

The map on the following page displays desirable locations for art installations within Downtown Overland Park and includes existing installations. The locations are general in nature and are subject to change.
Appendix 8
The Deanna Rose Children’s Farmstead

Purpose
The Deanna Rose Children’s Farmstead established in 1978 is designed to depict a turn of the century farm. This beautiful and diverse facility provides a safe and educational environment that cultivates an appreciation of farm life, wildlife and Kansas heritage. It is named in honor of Deanna Rose, an Overland Park police officer killed in the line of duty. Art placed within this facility must be consistent with this facility vision of education and time specific methods of agriculture.
**Principal Guidelines**

1. Art in the Deanna Rose Children's Farmstead must enhance the farmstead experience and purpose.

2. All public art installations must be from a Public Art Master Plan process approved artist(s) and have a unique aspect.

3. Pieces with ubiquitous or unknown provenance are strictly prohibited.

4. Art installations may not include functional pieces or pieces that exaggerate livestock as these are inconsistent with an 18th century Kansas farm.

**Sizes of Art**

For the benefit of informed discussion, sizes are regarded as follows:

- Small - Less than three feet in greatest dimension
- Medium - 3 - 5 feet in greatest dimension
- Life sized - based on the average size of an adult. In cases of children in art, the size of the art should accurately reflect the size of a child of the age represented.
- Sub - Monumental and Monumental sized pieces are not appropriate for placement in the farmstead's interior spaces.

**Scale to Space**

Art selected should be appropriate for not only the space it will occupy today but also for future changes as noted in the Farmstead's master plan. Additional elements to consider include; the safety of children physically interacting with the piece, ability to provide maintenance in the space and temperature changes.

**Maintenance**

As will all public art acquisitions, the art should be vetted with long-term maintenance and be able to manage four seasons of Kansas weather over several decades. While routine maintenance is planned and managed by the city, such work still needs to be funded and should be planned for any acquisition.