

BOISE AIRPORT

ARTS
MASTER PLAN



LAND SIDE | AIR SIDE

A PERCENT-FOR-ART PLANNING DOCUMENT

BOISE AIRPORT ARTS MASTER PLAN LAND SIDE | AIR SIDE

By Amy Westover, artist, and Matilda Bubb, cultural planner

2023

A PERCENT-FOR-ART PLANNING DOCUMENT

The Department of Arts & History and Boise Airport



The award-winning, 378,000-sf Boise Airport Terminal, constructed 2001-2006, was designed by CSHQA and inspired by the Boise River valley and surrounding landscape.

Cover Image:
Boise Airport (2020), photo courtesy of Tory Taglio Photography



Boise Airport (2020), photo courtesy of Tory Taglio Photography

Welcome to the Gateway of the Treasure Valley. The Boise Airport is built on the principle of delivering complete and comprehensive service to those arriving in the City of Trees, as well as those saying a temporary goodbye. Offering safe, efficient and enjoyable nonstop service to some of the busiest airports in the nation, convenient parking facilities and award-winning restaurants and shops, Boise Airport is here to ensure a seamless experience during your next adventure.

The Department of Arts & History's mission is to provide leadership, advocacy, education, services and support for arts and history to enhance the community's quality of life. We envision a city where everyone has access to art and history, and the opportunity to pursue and experience Boise through a variety of cultural offerings. Programs include administering an Arts & History Grant program; facilitating the acquisition and preservation of, and access to, public art, fine art, artifacts, permanent municipal records and community archival materials and cultural sites; managing and maintaining public art; conducting cultural planning; managing cultural facility operations; overseeing care and conservation of cultural assets; fostering an informed public through the collection, investigation and dissemination of local history through research, oral history, presentations and publications; and providing effective communications, outreach and education for all department-wide programs and their assets, events and opportunities.



A LETTER FROM DEPARTMENT DIRECTORS

Boise Airport's curving architecture and place-specific public art program showcase the unique characteristics of our community, giving residents and visitors a welcoming sense of Southwest Idaho.

We are on the homeland of the Shoshone-Bannock, Shoshone-Paiute, and Paiute people. The migration of people into this area has shaped the community. The historic and contemporary presence of First Peoples in this area shapes our understanding of this place. Located in the high desert at the base of the Rocky Mountains, Boise is one of the most geographically isolated cities in the continental United States. Our sense of place is informed by this remoteness.

Art integrated throughout the airport tells stories about our history, people and the surrounding environment. For example, the airfield was used as a training ground for World War II pilots, including Jimmy Stewart. To honor this history the airport commissioned Benjamin Victor to create the World War II aviator that welcomes visitors to the airport. The current airport is home to the National Interagency Fire Center's headquarters, which sends wildland firefighters to jump out of airplanes to fight flames; the sculpture of the wildland firefighter across from the World War II aviator recognizes their importance to the region.

As the community grows, so does the partnership between the Boise Airport and the Department of Arts & History. Integrated public art has been part of Boise's airport since the new terminal was completed in 2005 and that will continue to be so. New construction gives us opportunities to expand our horizons and bring more stories into the city's most visited public facility, making the guest experience more beautiful and informative.

We want travelers to have memorable moments within these walls. The art experienced here exists to add comfort, knowledge and beauty to everyone's passage through this regional gateway.

This arts master plan for Boise Airport evaluates where we have been, builds on our existing art collection and presents a cohesive path forward for exhibitions of local culture and history, and for new works of public art. Art and history will be integrated into the built environment to add color, texture, and surprising experiences for people of all ages.

We hope that the art, cultural exhibitions, and experiences at Boise Airport provide insight into how special Boise and the surrounding area are, thus bringing joy while people travel.

Jennifer Stevens
Director of Boise City Department
of Arts & History

Rebecca Hupp
Director of Boise Airport



Jennifer Stevens



Rebecca Hupp

CONTENTS



Terra Firma (2003), by Elizabeth Wolf, photo courtesy of Tory Taglio Photography

INTRODUCTION

Public Art for Boise Airport 1

LOOKING BACK

Context: Boise and South Idaho Regional Environment 5

Diversity, Equity and Inclusion 7

The Airport Environment 9

Arts Master Planning Process:
Planning During a Pandemic 17

Boise Airport Art Collection Inventory 20

Boise Airport Art Collection
Assessment and Recommendations 25

LOOKING FORWARD

Boise Public Art Program
Vision, Mission, Goals and Outcomes 33

Curatorial Strategies 37

Implementation Process 43

Public Art Opportunities: Introduction 49

Land Side Public Art Opportunities: Existing Spaces 55

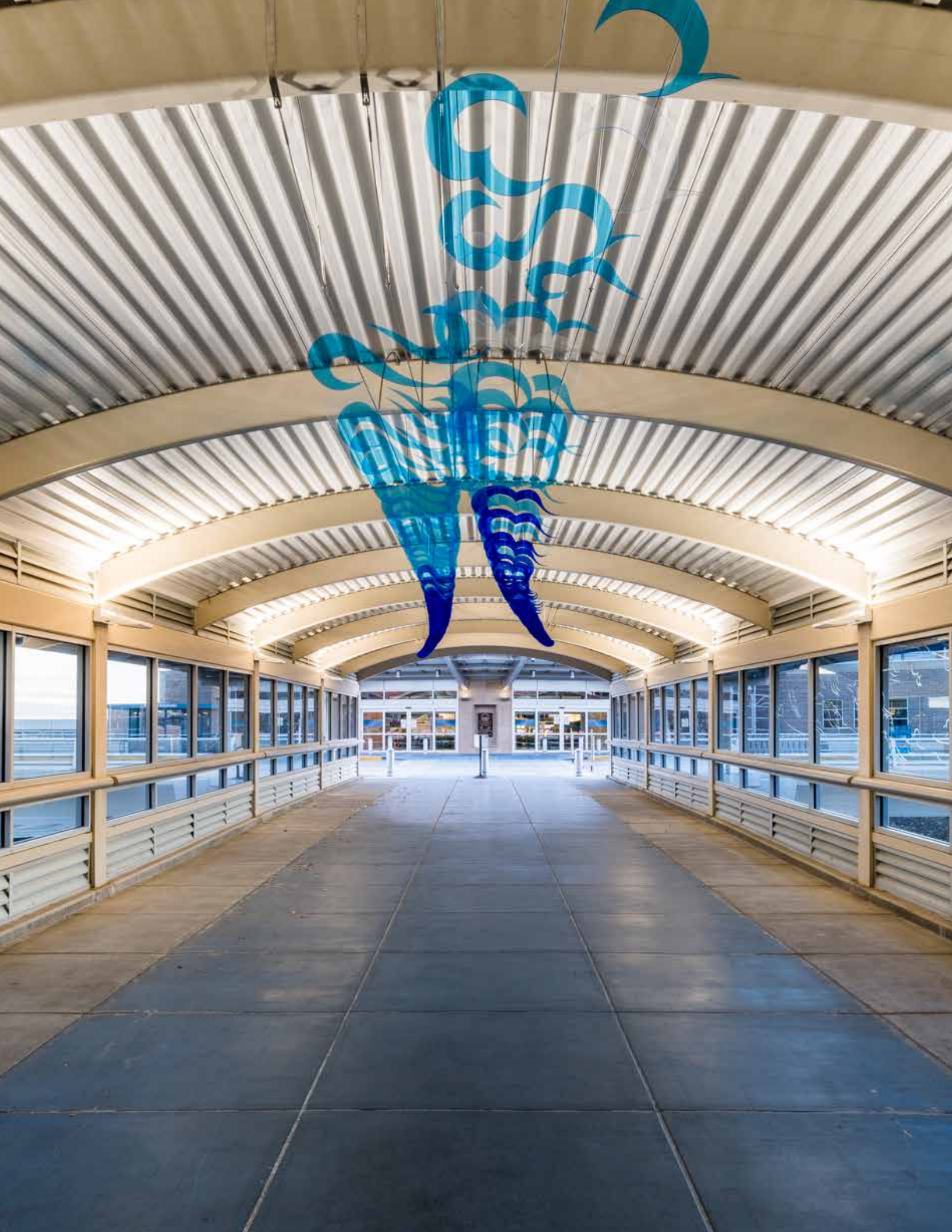
Air Side Public Art Opportunities: Existing Spaces 103

Land or Air Side Public Art Opportunities:
Existing Spaces 123

Public Art Opportunities and Process:
New Construction 135

New Program Concepts 145

Other Resource Documents 161



INTRODUCTION

PUBLIC ART FOR BOISE AIRPORT

Airports exist at the boundaries between here and there. They are places of purpose and imagination. They are part of our permanent transportation infrastructure yet are in constant flux in response to changing needs. The sculptures, mosaics and murals in airports tell stories and help travelers pass the time while waiting for a flight. Boise Airport (BOI) is an important domestic hub for Idaho and the Northwest United States for passenger and cargo traffic. Like many airports, BOI sees art as an important offering among the many services it provides.

Boise Airport Arts Master Plan: Land Side / Air Side is the first comprehensive review and visioning document for Boise Airport's public art collection and program. Previously, the addition of works to the collection and related program practices have been responsive to specific opportunities. This plan builds on these individual successes with a strategic vision for the airport's art program and collection, raising the bar for public experiences at Boise Airport.

The resulting Arts Master Plan is a proactive, strategic framework for how the Airport Arts Program will develop and be managed in the coming years. It is a flexible, working document that will evolve with the programs it describes. Art at the airport supports Boise Airport's mission to provide a comfortable journey for travelers, informing residents and visitors about Idaho's regional character, community and environment through their experience of the airport terminal.

Another impetus for the plan is the imminent expansion of the airport, including anticipated construction for Concourse A, the building of a new rental car facility and addition of another public parking garage. In addition to identifying opportunities and protocols for art in new construction, the plan identifies art opportunities in existing and available sites throughout the campus. Renovations to Concourse B and C and improvements to existing airport areas will also include opportunities for public art. The Arts Master Plan provides a comprehensive, campus-wide approach to the integration of public art and cultural encounters into every stage of the Boise Airport experience for employees, vendors, travelers and those picking up returning travelers.

The planning process leading up to this document included an in-depth evaluation of existing collections and practices; engagement of internal and external stakeholders through interviews, focus groups and surveys; a review of national airport art plans; a focus on diversity, equity, and inclusion; research into peer city airport public art programs and practices; and consideration of future capital construction.

ART COLLECTION EVALUATION & NEW RECOMMENDATIONS

The Boise Airport Arts Program has played a successful role in shaping the visual identity of the airport, benefiting the guest experience. The majority of existing permanent airport public artworks are in good condition and are meaningful to and valued by the public.

Some key recommendations for the existing public art collection are to make small adjustments such as additional signage, new locations for portable works and enhanced lighting. Conservation and maintenance of the public art collection continues to be a program priority.



In the River (1995), by Judith Lombardi, from Boise Visual Chronicle Collection, photo courtesy of Arts & History

In taking a fresh look at the existing airport campus with the frameworks of Land Side | Air Side and environmentally themed corridors, the plan identifies several exciting opportunities for public art projects that root people in place and facilitate wayfinding. These opportunities are presented with precedent examples from other airports and public art programs.

For developing public art projects in new construction whose blueprints are yet unknown, the plan outlines process recommendations, things to consider and broad direction. Addendum plans for new capital projects may supplement the overall plan.

When looking at national airport public art programs, the authors observed an expansion of cultural experiences beyond visual public art including live music, film, dance and other performing arts. Also noted are sense-of-place programs that focus on the history of airport locations and provide information about local cultural opportunities for visitors. With a national context in mind, the plan provides related recommendations to better serve Boise Airport visitors as the facility expands. Examples of new cultural program recommendations include partnership-driven art and history exhibitions, artist-in-residence opportunities, performing arts at the airport, and information kiosks that provide enhanced information about airport art collection.

Additional staff may be required to care for existing collections; facilitate new acquisitions and new commissions; and manage performing arts, temporary exhibitions and partnerships with local cultural organizations. Staffing capacity is also a factor in selecting and managing public art projects.

INTENDED READERS

Boise Airport Arts Master Plan: Land Side | Air Side is created for the following readers:

- **City staff and elected leaders** involved in budgeting, approving, planning, designing and constructing Boise Airport capital projects
- Those who **manage Boise Airport services or communication personnel** who may engage with artists to communicate their messages to the public
- The **Arts & History Department's Public Art Division staff** so that they may plan for and implement meaningful opportunities that contribute to making Boise a City for Everyone
- **Artists** who are interested in these opportunities and who want to make a difference through their art with civic projects at Boise Airport
- **Community members/citizens** who are interested in Boise's commitment to public art, culture, civic spaces and resource management
- **National public art colleagues and other city administrators** who may want to use these processes as models for their programs

Lastly, the plan is for the future, **yet-to-be hired leaders** who will benefit from a big-picture look at the Boise Airport Arts Program.

CONCLUSION

It is exciting to see the breadth of Boise Airport's potential for public art and cultural development made visible in this plan. Boise Airport leadership and Boise Arts & History Public Art Division staff are united in the desire to create a world-class guest experience at Boise Airport. With collaboration, targeted resource investment and creative artist and community cultural partnerships, *Boise Airport Arts Master Plan: Land Side | Air Side* will take the Boise Airport into the next several years of fruitful cultural development and meaningful public service.



Slipstream (2005), by Kelly McClain, photo courtesy of Tory Taglio Photography



LOOKING BACK

CONTEXT: BOISE AND SOUTH IDAHO REGIONAL ENVIRONMENT

CITY OF BOISE PROFILE AND PRIORITIES

Boise, Idaho is the gateway to the Boise Valley region and to all of Southwest Idaho. The City of Boise is located on the homeland of Indigenous People. Descendants of the original Boise Valley People are now identified as the Shoshone-Bannock Tribes, Fort Hall, Idaho; Shoshone-Paiute Tribes, Owyhee, Nevada; Burns Paiute Tribe, Burns, Oregon; Fort McDermitt Paiute-Shoshone Tribe, McDermitt, Nevada; and Confederated Tribes of Warm Springs, Warm Springs, Oregon.

Geographically, Boise is one of the most isolated cities in the nation. With an elevation of 2,840 feet above sea level, it rests in a valley on the cusp between desert and mountains. Salt Lake City is the nearest metropolitan area at 340 miles to the east, and Portland is 344 miles to the west. Boise is a vibrant and growing urban center with an active arts community and lively pedestrian-oriented downtown filled with shops, restaurants, public art and access to the outdoors. Its economy is not dominated or defined by a specific industry but is a mixture of manufacturing, high tech, agribusiness, tourism, government, start-up and international brands. Boise has an excellent mix of amenities and resources, including a strong workforce, higher education institutions and sustainable infrastructure. Boise State University, known for its research and innovation accomplishments, hosted 26,000 students from all 50 states and 60 countries in 2019. The population of Boise has steadily increased since 2010, sparking greater demand—and cost—for downtown apartments, suburban homes and new homes.

Combating climate change by moving towards carbon neutrality by 2050 is a priority for the City of Boise and Boise Airport. Boise's 2022 Climate Action Statement asserts:

“Climate action isn’t just an environmental issue, it’s a public health and economic development necessity. Climate action is about creating green jobs and a new economy for the future while protecting the health of all Boiseans. The City of Boise is committed to taking immediate government and community action by collaborating with local partners, businesses, and individuals to move the needle on climate change. Climate change is continuing to shift the Treasure Valley’s seasons, rainfall, snowpack, air quality and water availability. These changes impact the health, quality of life and livelihoods of us all. The City of Boise is committed to taking action to address climate change, because our city’s prosperity is directly linked to clean energy, clean air and water, and open space. By harnessing innovation, and the passion of the next generation, Boise will be a national climate leader.”

The vision for Boise, according to the comprehensive plan, Blueprint Boise, is for the city

“to continue to grow in stature as a world class city with valued neighborhoods; outstanding natural, scenic, recreational, educational, historical, and cultural amenities; and economic vitality. Boise’s growth will happen in a sustainable, efficient, and responsible manner that maintains and enhances its treasured quality of life, while meeting the challenges of the future. Boise is committed to becoming a more sustainable community by taking steps to enhance the local, regional, and global environment. A sustainable community is one where the integrated economic, social, and environmental systems are structured to support healthy, productive, and meaningful lives for its residents, while laying the foundation for a high quality of life without compromising the ability of future generations to meet their own needs.”

Mayor McLean has established strategic priorities, several of which this plan addresses. These priorities include:

- A Safe and Healthy City for Everyone
- A Home for Everyone
- Movement for Everyone
- A Clean City for Everyone
- Opportunities for Everyone
- Engaging Everyone

More details on these initiatives can be found at: <https://www.cityofboise.org/departments/mayor/strategic-priorities/>

These values and aspirations are central to the development of public facilities and related public art commissions.

CITY OF BOISE DEMOGRAPHICS

According to the U.S. Census, in 2020, the population estimates for the City of Boise were 235,684. This is a nearly 10% increase from 2010 statistics, demonstrating the rapid pace of growth in the Treasure Valley. The estimated metropolitan statistical area’s population is 730,426. Some projections indicate this could reach 1 million by 2040.

In Boise, men and women are approximately evenly split at 50/50, with 82.6% identifying as white, 9% as Hispanic or Latino, 1.6% as African American, 3.1% as Asian, 3.3% as two or more races, and under .2% as American Indian, Native Hawaiian, or other Pacific Islander. English is the dominant language, with 10% reporting that a language other than English is spoken at home. Spanish is the second most used language. Boise was designated a Refugee Resettlement Community by the U.S. Department of State in the 1970s, when it began welcoming immigrants escaping from political, ethnic and religious oppression in their native countries. Boise was deemed an ideal city for refugee resettlement,

providing a strong economy and employment market, affordable housing, easy transportation, abundant arts, cultural and recreational opportunities, and a safe and welcoming community.

As of 2021, 95% of the population were high school graduates and 42.7% had a bachelor’s degree or higher. The median household income was \$63,778 with 12% under the poverty level of income. Home prices and rents are quickly rising, with the 2022 median home value at \$534,806 and median gross rent at \$1,880. Vacancy rate is at 1.64% with 67% of households owning their own home.

DIVERSITY, EQUITY, AND INCLUSION

In 2021, Boise City Council affirmed the city’s commitment to fostering and valuing diversity, equity and inclusion in regards to its employees, community development, business environment and workforce. In alignment with this commitment, the Boise Airport Arts Master Plan encourages future public art opportunities and artists to reflect the diversity of Southwest Idaho.

The City of Boise was designated as a Welcoming Community by Welcoming America, reflecting the city’s long-standing work to help immigrants and refugees become members of our community. Boise was built by immigrants and has been an active refugee resettlement community since 1975. Today, through the U.S. Refugee Admissions Program, Boise is home to more than 700 refugees, often escaping persecution and war to arrive in Idaho, many wishing to find economic opportunity and build a better life. The top five countries of origin for refugees resettled in Idaho in FY 2019 are: Democratic Republic of Congo, Afghanistan, Ukraine, Burma, and Sudan. Many artists of diverse backgrounds are part of Boise’s arts community, both independently and through organizations like Global Lounge, a nonprofit focused on highlighting diversity in the arts.

Other prominent groups culturally engaged in Boise include the Hispanic, Latinx and the Basque communities, which have active dance, music and visual art celebrations in the city.

The City of Boise is actively working to collaborate with and feature Boise’s Indigenous descendants, groups long ignored by previous political entities. Integrating a visible presence of the historical and contemporary Indigenous perspective is a priority for the future of Boise Airport’s public art.

The Department of Arts & History strives to purchase and commission artworks which reflect the rich and diverse past, present and future of the Boise community. To this end, all calls for opportunities include the following equity statement:

“To support a full creative life for all, we commit to championing policies and practices of cultural equity that empower a just, inclusive, and equitable nation. Cultural equity embodies the values, policies, and practices that ensure that all people—including, but not limited to, those who have been historically underrepresented based on race or ethnicity, age, disability, sexual orientation, gender, gender identity, socioeconomic status, geography, citizenship status, or religion — are represented.”

As a prominent public facility representing the City of Boise, it is critical that the diversity of our community be represented in the cultural offerings of the airport.



THE AIRPORT ENVIRONMENT

BOISE AIRPORT HISTORY

In 1926, Boise's first municipal airfield was built on a gravel bed alongside the Boise River where the Boise State University campus now stands. In the early years of flight, a fence was the only boundary that separated passengers or visitors from aircraft on an open field (Marquez, 2019). The first commercial airmail flight in the United States passed through this airfield on April 26, 1926, carried by Varney Airlines. Four years later, Varney, which would become United Airlines, began hauling passengers from Boise four at a time. With 95 years of operation as of 2021, United is now recognized as Boise's longest-running air carrier. This airfield also played host to Charles Lindbergh's Spirit of St. Louis on September 4, 1927.

The origins of the current airport trace back to 1936 when Boise began buying and leasing land for the airport. By 1938, Boise had the longest runway in the United States, at 8,800 feet (2,680 meters) long. The steel hangar for Varney Airlines was moved to the present field on the outskirts of town in 1939. As the size of aircraft grew, the hangar was no longer able to hold aircraft and was converted into a passenger terminal. It was part of the modern terminal facility until it was torn down to make way for a new terminal in 2003. As airfields morphed into airports, the defined boundaries between passenger drop-offs to airplane take-offs began to form for safety purposes and transportation system functionality.

During World War II, the Army Air Corps leased the airfield to build a training base for B-17 Flying Fortresses and B-24 Liberator bomber crews. The original project called for the construction of 120 buildings to house, feed and administer a troop garrison of 2,500 men. Shortly after completion in 1941 the army officially renamed the base Gowen Field in honor of Lt. Paul Gowen, a native of Caldwell, Idaho. Gowen died in his B-10 while on duty in Panama in 1938. The end of the war did not mean the end of the relationship between Gowen Field and the City of Boise. Although the army closed its land lease with the city in 1946, the Idaho Air National Guard took up residence at the base and remains the steward of the Gowen Field base at Boise Airport. Commemorating this history, a bronze sculpture of a World War II bomber pilot by artist Benjamin Victor stands at the entrance of the airport, as if he just walked off the airfield from a training flight, parachute and flight gloves in hand.

United Airlines was the first to bring jet service to Boise in 1964, flying Boeing 727s. The City of Boise built the first concourse in 1969 at a cost of \$1.5 million thanks to a voter-approved bond measure. A decade later, in 1979, the city built the second concourse with the help of a \$7 million voter-approved bond. The separation between ticketed passengers and non-ticketed passengers remained fluid, as meeters and greeters could go right up to the gate to meet family and friends getting off a plane. The dividing line between land and air remained thin.

Boise Airport became home to the Boise Interagency Fire Center in 1968, which was created by a convergence of the Bureau of Land Management, U.S. Forest Services and National Weather Service fire fighting operations to manage firefighting resources in the western states. In 1993, other national agencies joined, and the organization changed its name to the National Interagency Fire Center (NIFC). The center is now an "all risk" coordination center providing nationwide support for wildland firefighting and other emergencies such as floods, hurricanes, and earthquakes. To honor firefighters nationwide who have died in the line of duty, NIFC

and the Wildland Firefighter Foundation created the Wildland Firefighters National Monument. Dedicated on May 25, 2000, the one-acre site features several bronze statues of firefighters in action by artist Lawrence Nowlan (1965-2013), with a water feature and commemorative stones lining pathways through the memorial. NIFC recast one of Nowlan's iconic firefighter sculptures and donated it to Boise Airport, where it is installed at the main entrance.

Between 2001 and 2005, the City of Boise completed the current terminal expansion at a cost of \$108 million. It consisted of an elevated roadway for departures, security checkpoints, a remodel of Concourse B and a new concourse (Concourse C), along with an expanded baggage claim area and food and beverage concessions. The terminal has a total area of approximately 418,000 square feet and 22 aircraft gates in all. Congruently, the City of Boise adopted the 1% for Art Ordinance in 2001, which resulted in six major public art commissions at the airport during the expansion.

In 2008, the Federal Aviation Administration built a new air traffic control tower on the south side of the airfield, the tallest building in Idaho until it was surpassed by the Zion Bank Building in 2013. The tower serves Boise and Bozeman airports. Air traffic through Boise Airport had been steadily increasing since 2013 until the COVID-19-related nationwide travel slowdowns that began in March 2020. With population continuing to rise in the Treasure Valley, 2022 traveler numbers surpassed 2019 numbers and are expected to continue to increase.

Total passenger count and number of plane landings had been on the rise between 2016 and 2019. Boise Airport enplaned 2,059,935 passengers in 2019, an increase of 6% from 2018. As a regional airport, BOI serves a three-hour radius from City of Boise with passengers coming from eastern Oregon, northern Nevada and much of south-central Idaho. Boise Airport is considered an "origination and destination" airport, as opposed to a hub or connecting airport. Shorter dwell times and the pass-through nature of passenger itineraries are factors that Boise Airport considers when shaping the guest experience.

In 2016, Boise Airport began updating the Master Plan and holding open houses to deliver associated ideas to the public. As a result, the Master Plan update was completed in 2019 with three different stages of the airport's growth and renewal. The largest projects included a new runway, new parking garages, a new rental car facility and a new concourse, Concourse A. The project is scheduled to be completed prior to 2035. The Airport Arts Master Plan is an integral addition to the overall BOI upgrade program. As the airport grows, so does the dedication to providing positive, enriching experiences for travelers at Boise Airport.

BOI Statistics

	Jan-21	Jan-20	% change	Jan-19	% change	Jan-18	% change
Total Passengers	157,085	316,211	-50%	299,894	5%	277,426	8%
Enplaned Passengers	78,872	161,281	-51%	152,091	6%	140,482	8%
Deplaned Passengers	78,213	154,930	-50%	147,803	6%	136,944	8%
Landings	2,015	2,340	-14%	2,240	5%	2,151	4%
Military Operations	486	649	4%	676	-4%	957	-29%



Boise Airport (date unknown), photo courtesy of Boise Airport and Arts & History

AIRPORT ENVIRONMENTS

"... the airport is a modern gateway; one whose social, historical and cultural significance rivals that of the great nineteenth century railway stations and ports of call."

Mary M. Tinti, *The Contemporary Art of Travel: Siting Public Sculpture Within the Culture of Flight*

As Tinti points out in the quote above, the airport, at its root, is born from a romanticism about past modes of mass transit. On the train platform or at a port dock, the excitement of travel, the heartache of a goodbye or the jubilation of the long-awaited reunion were conducted without boundaries between travelers, the public or the vehicle itself. People, luggage, cargo and the mode of transport were all one organism. Early airfields followed suit. Grassy runways were shared openly with cars, people and planes. This boundaryless intersection was short lived, and in the early 1930's, fenced areas on the airfield separated aircraft activities from the passenger-public.



Air Traffic Control Tower Interior (date unknown), photo courtesy of Boise Airport and Arts & History

Development of early air facilities was primarily fast-tracked by the military and the U.S. Postal Service, with little attention paid to built environments for passengers. The airport as we know it today was born in the Jet Age of the 1950s and 60s, when widespread commercial air travel took off. The terms “land side” and “air side” were first used during the construction of La Guardia airport in New York, and so began the conceptualization of a distinct line—a boundary from which all future airport design and function would delineate.

Land side and air side originally defined activities that took place on the airport apron (outside) and the terminal functions (inside). Although the distinction was there, the boundary was still thin, and passengers could be met and seen off at the gate until the 1990s, when some airports began to restrict nonflying public from gate areas. As air travel continued to increase, so did the need for counteracting security threats. The divide between secure and non-secure sides of the airport became ever more distinct following the catastrophe of 9/11, also resulting in the creation of the Transportation Security Administration (TSA).

The boundary between land side and air side is no longer a thin line but a swath of space and time in which a transition occurs for the traveler.

Land Side | Air Side is the foundational structure of this arts master plan for conceptualizing the airport environment, its functions, and the movements and activities of people. It will also guide the thematic and conceptual recommendations for art and programming on each side.



Boise Airport Air Side (date unknown), photo courtesy of Boise Airport and Arts & History



HOW AIRPORTS ARE PERCEIVED

Airports are symbols of their region and gateways into cities. Airports offer the promise of flight, an incredible and marvelous convenience of the modern age. They are spaces filled with the aspirations and excitement of their travelers. Airports are also riddled with inconveniences and discomforts. They can be stressful environments that increase anxiety in travelers as they navigate security protocols or feel a loss of personal and private space. The normalization of air travel across the globe has seen airports increase in size and complexity. Wayfinding can be challenging, with visual competition from advertising, airport information, airline branding, and signage for restaurants and other vendors. Incredible attention and thought have been put into clear communication and orientation for wayfinding in airports. When art is installed in airports, its relationship with competing visual elements must be considered ensuring that it complements and enriches the experience of the facility instead of confusing travelers trying to find their way. Airports remain the most public of facilities, showcasing the marvels of architecture, technology and art.

GUEST EXPERIENCE AT AIRPORTS

The primary purpose of going to an airport is for travel. As people spend progressively more time in airports due to security and boarding requirements, these spaces have developed secondary experiences related to leisure and shopping. Mini shopping malls, chair massages, themed eateries, and bars offer travelers a temporary escape from the feeling of being constrained at an airport. Airports offer travelers an incredible variety of amenities, including bookstores, place-specific gift shops, private lounges, shoeshine services, duty free shopping, arcades and smoking rooms. Additional services are added all the time, especially at hub airports. Travelers may now find spas, massage and nail salons, libraries, children's play areas, private nursing stations, yoga rooms, animal relief areas, tech vending booths, charging stations, public tablets or computers, TV screens, film rooms, news feeds, and WiFi access, as well as increasing opportunities to view art, music and performances. Some of these services are free to browse or partake of, while others require a paying customer.

The demand for a customized travel experience has grown. Each airline now offers unique ticketing, check-in and boarding experiences. A diversity of options is available at the security checkpoint, including lanes for pre-screened travelers and separate entry for airline staff. Airports focus on offering all local transportation options such as trains, buses, taxis, ride shares, shuttles and parking options.

Alongside these many amenities, airports have also continued to designate space and allocate funds for visitors to experience works of visual and performing arts.

PUBLIC ART IN AIRPORT ENVIRONMENTS

Early large airports, such as Los Angeles International and LaGuardia, were some of the first to commission large-scale art for their spaces. Alexander Calder's iconic mobile titled *.125*—named after the gauge of the aluminum used to create the work—was an early public art commission in an airport environment, installed in 1957 at John F. Kennedy International Airport in New York. The rise of percent-for-art ordinances nationwide has not only created the funding stream for such projects, but the public expectation that art belongs in airports as well. Large capital expense budgets for building airports often result in substantial public art opportunities that can be both celebrated and scrutinized.

Boise Aerial (date unknown), photo courtesy of Boise Airport and Arts & History

Placing public art in airports is not without its challenges. Often, commissioned works are scaled to match the architectural design, resulting in artwork that is large or placed in hard-to-reach areas. Alternatively, artwork can be lost in the visually competitive environment. The public nature of the facility means artwork must hold up to the rigors of constant interaction. Maintenance of installations in hard-to-reach places or on the secure side of the airport can be challenging. Large scale work may be scrutinized by the public for high costs or dated appearances in relation to interior design updates. Deaccessioning a public artwork is also a challenge, due to the Visual Artists Rights Act, other intellectual property rights issues and community expectations.

Making art a priority as an integral addition to airports benefits the airport environment. The public nature of airports allows access for all people to have meaningful interaction with art and to get the flavor of an area through a direct, regionally specific art experience. Art helps humanize vast airport spaces, transforms utilitarian aspects of airport facilities into beautiful passageways or resting places and can even provide additional wayfinding anchor points.

In order to thrive, airport art programs require clarity of vision, mission and processes to achieve unified goals for the airport, the art program and the public.



Boise Airport Staff During Pandemic (2021), photo courtesy of Boise Airport

ARTS MASTER PLANNING PROCESS: PLANNING DURING A PANDEMIC

The Covid-19 pandemic, which triggered nationwide quarantines during the time this planning process was underway, has had a significant impact on the airline industry. While the worldwide slowdown of travel affected all airports, the authors proceeded with the writing of this plan with the understanding that airports remain essential services and important public spaces. The use of airports has rebounded since the recession of the pandemic, proving this to be true.

RESEARCH AND PLANNING METHODOLOGIES

As Boise Airport's leadership embarked upon the next phase of improvements in the region's premier air terminal, they asked for a comprehensive evaluation of existing art and a strategic approach to integrating art into the facility. The authors began with asking key questions, such as:

- What are the strengths and weaknesses of Boise Airport's existing public art program and collection?
- How might the arts program relate to the larger airport master plan?
- How might arts integration or new programs mirror overall goals and objectives for the facility?
- What are best practices in exemplary national airport public art programs?
- What do local stakeholders think of current art at Boise Airport?
- How might we build upon the city's collection to reflect regional identity and local values?

Plan authors answered these questions by studying the existing Boise Airport collection and conditions and interviewing Boise's public art staff; conducting local focus groups and stakeholder interviews; examining exemplary and peer city airport public art plans and websites; and interviewing national airport public art managers.

NATIONAL AIRPORT PUBLIC ART PROGRAMS OF NOTE

Airports nationwide integrate public art into their facilities to improve travelers' experiences and differentiate their locations from others. In our research we identified and reviewed seven airport-specific public art master plans, most of them serving a larger metropolitan area than Boise.

- Art in the Airport, Allegheny County Airport Authority, Pittsburgh International Airport (Pennsylvania), 2019
- San Diego International Airport Arts Master Plan (California), 2019
- Art in Public Places public Art Master Plan Austin-Bergstrom International Airport (Texas), 2018
- Piedmont Triad International Airport Public Art Master Plan (Greensboro, North Carolina), 2015

- Denver International Airport Art and Culture Master Plan (Colorado), 2012
- MSP Arts and Culture Program, Minneapolis-Saint Paul International Airport Master Plan (Minnesota), 2008
- Norman Y. Mineta San Jose International Airport Public Art Master Plan (California), 2000

Reviewing these plans was critical to understanding the national context of visual and performing arts in airports. It is from these plans that we drew current practices such as benchmark studies of peer airports, identification of performing arts and temporary exhibitions program examples, infrastructure requirements for performing arts stages, and community arts and culture partnership approaches.

Although these plans serve airports and cities with populations larger than Boise, they provide a range of creative precedents in the field of public art in airport environments that can be scaled appropriately to fit Boise Airport. We draw on these plans and precedents as a way to customize recommendations based on what suits Boise Airport's unique guest experience.

BENCHMARK STUDY OF PEER CITIES' AIRPORT ART PROGRAMS

To best understand how Boise Airport's public art program compares to other airport art programs of similar size and passenger load, the plan authors looked at the websites of comparable airports and those somewhat smaller and larger. Searching for any mention of art or history on these websites we found that many smaller airports have no mention of any art or history exhibitions. There were a few that have changing exhibitions organized by outside arts advocacy groups. Few mentions of permanent public art were found. This is an important indicator that demonstrates how Boise's program distinguishes itself from similarly sized airports and emphasizes the value of including information on our website about the wealth of permanent public art and changing exhibitions we offer.

Bill and Hillary Clinton National Airport, Little Rock, Arkansas (1million PAX)

The Clinton National airport created the Art in Airport Program in 2020. Two signature commissions, a terrazzo floor and wall mounted installation, will kick off the program in 2021.

Learn more: <https://www.clintonairport.com/airport-services/art/>

Blue Grass Airport, Lexington, Kentucky (700,000 PAX)

There is no public art program indicated at Blue Grass Airport.

Chattanooga Metropolitan, Chattanooga, Tennessee (500,000 PAX)

There is no public art identified at Chattanooga airport.

Dane County Regional Airport, Madison, Wisconsin (1.1 million PAX)

The Art Court at Dane County Regional Airport features changing exhibitions by Wisconsin visual artists. Exhibitions are organized by a nonprofit organization called Wisconsin Visual Artists. There is no mention of public art at the airport.

Learn more: https://www.msnairport.com/about/facilities_maps/art

Des Moines International Airport, Des Moines, Iowa (1.5 million PAX)

There is no public art program indicated at the Des Moines International Airport.

Huntsville International Airport, Huntsville, Alabama (500,000 PAX)

In 2020, in partnership with the Carnegie Arts Center in Decatur, Huntsville International Airport launched The Airport Artway and Community Wall to feature temporary exhibitions of local artists. Shows are rotated quarterly. No permanent public artworks are mentioned.

Learn more: <https://www.flyhuntsville.com/artway-series-four>

Lincoln Airport, Lincoln, Nebraska (166,000 PAX)

Lincoln Airport does not have a designated public art program but has commissioned work that is handled through Public Art Lincoln, an advisory board that provides support and guidance to the City of Lincoln on its public art collection.

Learn more: <http://www.lincolnpblicart.org/>

Piedmont Triad International Airport, Greensboro North Carolina (938,000 PAX)

The Piedmont Triad Airport has a robust public art program with permanent works, temporary works and art exhibition spaces. A public art master plan was created in 2015.

Learn more: <https://flyfrompti.com/2020-pti-art-program/>

Spokane International Airport, Spokane, Washington (500,000 PAX)

There is no public art program indicated at the Spokane airport.

Ted Stevens Anchorage International Airport, Anchorage, Alaska (5 million PAX)

Alaska Native artwork is exhibited throughout the airport. Two gallery spaces are curated by the Alaska State council on the Arts, with two art kiosks providing information about their art collection.

Learn more: <https://anairport.com/traveler-info/>

Wichita Dwight D. Eisenhower, Wichita, Kansas (800,000 PAX)

There is no public art program indicated at Wichita airport.



BOISE AIRPORT ART COLLECTION INVENTORY



1 2 3 4



5 6 7

PERMANENT PUBLIC ARTWORKS

- | | |
|---|---|
| <p>1
<i>Boise Wings</i>, 1997
neon
\$50,000
Adam Leventhall</p> <p>2
<i>Sky Bridge</i>, 2014
colored acrylic & steel, etched glass
\$55,000
Seth Palmiter</p> <p>3
<i>Wildland Firefighter</i>, 2005
Bronze
\$80,000
Lawrence Nowlan</p> <p>4
<i>World War II Aviator</i>, 2008
bronze
\$95,000
Benjamin Victor</p> | <p>5
<i>Terra Firma</i>, 2003
terrazzo
\$80,000
Elizabeth Wolf</p> <p>6
<i>Flying into the Season</i>, 2005
textiles
\$35,000
Louise Kodis</p> <p>7
<i>Reticulated Horizon</i>, 2004
fused glass
\$85,000
Lawrence Ko</p> |
|---|---|

Images 1 – 7 photos courtesy of Tory Taglio Photography



1 2 3

TEMPORARY OR PORTABLE PUBLIC ARTWORKS

- | | |
|---|--|
| <p>1
<i>Along the River's Edge</i>, 2013
vinyl
\$30,000
Anne Peterson</p> <p>2
<i>Along the River's Edge</i>, 2013
oil on canvas
included in purchase price of mural
commission
Anne Peterson</p> | <p>3
<i>Arbol De La Vita</i>, 2014
painted ceramic
\$20,000
Alfonso Soteno</p> <p><i>Boise Visual Chronicle and Portable Works</i>
various mediums, dates, & artists
(new works from the collection are installed bi-annually)</p> |
|---|--|

Image 1, photo courtesy of Tory Taglio Photography
Images 2 and 3, photos courtesy of Arts & History



PERMANENT PUBLIC ARTWORKS

1
Slipstream, 2005
 blown glass & aluminum
 \$25,000
 Kelly McClain

2
Transport, 2008
 mixed-media
 \$250,000
 Lawrence Ko & Amy Westover



1



2

Image 1 and 2, photos courtesy of Tory Taglio Photography



1



2



3

TEMPORARY AND PORTABLE PUBLIC ARTWORKS

1
Are We There Yet?, 2013
 mixed-media
 \$1,000
 Belinda Isley
 Part of the Boise Visual Chronicle
 created specifically for Boise Airport

3
River's Edge, 2003
 oil on board
 included in purchase price of mural
 commission
 Geoffrey Krueger

2
River's Edge, 2003
 vinyl
 \$30,000
 Geoffrey Krueger
 deaccessioned in 2013

*Boise Visual Chronicle
 and Portable Works*
 various mediums, dates, & artists
 (new works from the collection are
 installed bi-annually)

Images 1 and 3, photos courtesy of Tory Taglio Photography
 Image 2, photo courtesy of Arts & History



BOISE AIRPORT ART COLLECTION ASSESSMENT & RECOMMENDATIONS

BOISE AIRPORT ART PROGRAM HISTORY

In the 1990s, the City of Boise placed enclosed plexiglass cases in the lobby areas of the original Boise Airport terminal. Managed by the Boise City Arts Commission, and later by a small all-volunteer group, these cases housed changing art exhibitions. There was no permanent public art in the old terminal. In 2001, the Boise City Council approved the Percent-for-Art Ordinance, authorizing 1.4% of all eligible capital projects to be set aside for public art. This included Boise Airport, which was then in the planning stages for a brand-new facility.

The architects of the new facility, Boise based CSHQA and HNTB, identified significant locations for integrated public art in the ticketing area, rotunda, security passageway and food court. By then, Boise City Arts Commission had become part of the City Of Boise and employed a Public Art Program Manager who facilitated the competitive public selection processes for each opportunity. Artists were selected and artworks were integrated into the construction process. The initial works were completed between 2003-2005. These include the terrazzo floor medallion by Elizabeth Wolf, two glass and steel works by Lawrence Ko, a vinyl mural by Geoffrey Krueger (replaced by Anne Peterson's mural ten years later), textile work by Louise Kodis, both in the ticketing area, and blown glass fish by Kelly McClain.

After the initial development, Boise Airport was responsive to opportunities to add additional artworks that connected to the history or site of the airport. For example, the bronze wildland firefighter by Lawrence Nolan is a replica of one of the statues at the National Interagency Fire Center (NIFC) located adjacent to Boise Airport. This work celebrates the wildland firefighters who fly out of Boise to defend forests from fire. Another example is the World War II airman by Benjamin Victor, across from the firefighter, that honors those who trained at the airfield during World War II before going overseas.

Boise Airport has continued to show dedication to public art as a key component of the airport environment. As evidenced by this arts master plan, Boise Airport envisions arts and culture as integral to the guest experience now and well into the future.

KEY FINDINGS: ART COLLECTION ASSESSMENT & RECOMMENDATIONS

ART COLLECTION ASSESSMENT

The public artworks completed at Boise Airport from 2003 - 2019 were part of a new era for airport facility development, with several integrated artworks commissioned as part of the construction of the new building. This assessment seeks to call out key accomplishments and note adjustments or deaccessions to consider.

Key Accomplishments:

- **Architectural integration:** The most significant public art accomplishment in the new airport terminal was the successful integration of significant works into the architecture of the structure, such as the floor, walls and design of spaces. This had not been achieved at this scale in the City of Boise prior to these commissions.
- **Sense of Place:** The public artworks at Boise Airport reinforce a distinct sense of place that complements the architecture, draws from the color palette represented in the finishes and informs visitors about the character of the community.
- **Boise Visual Chronicle:** The terminal provides several sites for the temporary installation of artworks from the Boise Visual Chronicle, a collection of works about Boise by Idaho artists. This is the most publicly accessible location for this city-owned collection of over 300 works.

Deaccession Recommendation

The authors recommend that all existing permanent work remain in place except for *Transport*, a work in the center of the food court on the air side. We recommend that this work go through the city's formal deaccessioning process and that its removal be considered. The work was significantly altered, with the artist's support, in 2009. Public interaction with the artwork is causing damage, and, as a result, is in need of extensive maintenance. Additionally, it is anticipated that there will be a need for more space in the food court with the expansion of Concourse A. *Transport* no longer serves the original aesthetic goal or functionality of the site. Alternate public art pieces are recommended in the vicinity and *Transport* would be a visually competing artwork.

Boise Visual Chronicle and Portable Works from Boise City Collections

The Boise Visual Chronicle (BVC) and Portable Works collection are city-owned collections of paintings, drawings, prints, photographs and other works depicting life in Boise. They provide a rich visual document of Boise's changing landscape, people and perspectives. The BVC also forms a unique portrait of the artistic vitality and evolving perceptions of artists in the region. Works from the collection are exhibited at the Boise Centre on the Grove, Boise City Hall, Capital City Development Corporation's offices and the Boise Airport.

Boise Airport is a premier location to show off the Boise Visual Chronicle which visually augments the airport space and we recommend that exhibition of the



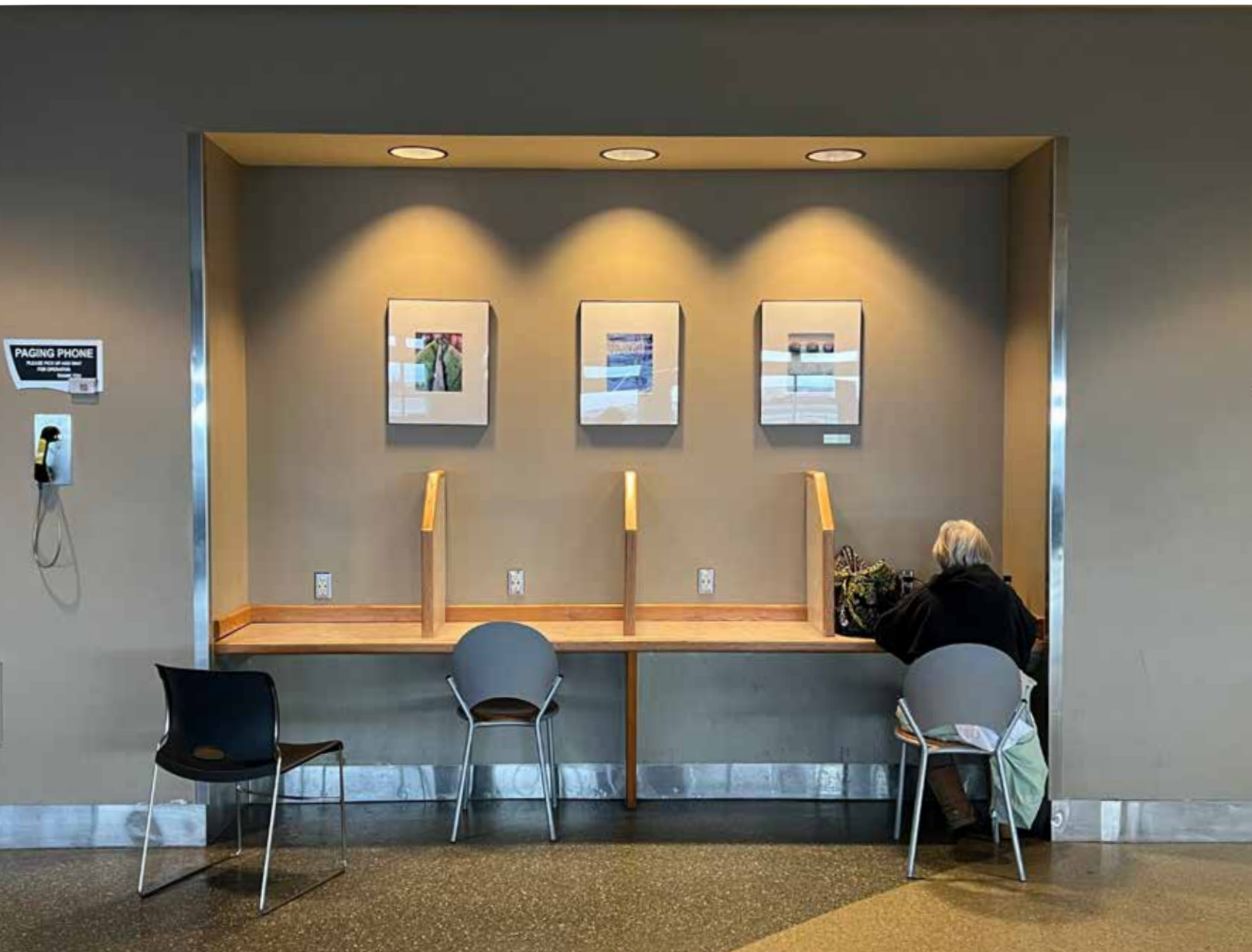
Transport (2008), by Lawrence Ko and Amy Westover, photo courtesy of Tory Taglio Photography

collection at the airport continues under the management of the public art staff. In addition to designated wall spaces for the collection, we advise establishing "gallery" spaces in the business centers, with the understanding there is a possibility that these areas may transition into vendor spaces when concession contracts are renegotiated.

The entire Boise Visual Chronicle collection is rotated periodically. The authors recommend rotation as frequently as possible to keep a fresh sense of space at Boise Airport. Suggestions for more frequent art rotations include contracting staff to repair walls, curate and install artwork; and commissioning of large artworks for specific locations to remain on view for a period, while ownership is retained by the artist. Support for staffing and coordination with Boise Airport maintenance are key to a successful and streamlined exhibition program of the BVC collection. Following is a list of locations well suited for hanging Boise Visual Chronicle works that we recommend be designated for this purpose.

For security purposes and ease of cleaning, we advise that artworks be put behind glass whenever possible. We also recommend, to the extent practicable, that a collection storage and flexible work space be identified at the airport, where public art staff may store tools and small works.

Lighting the artwork is also an important consideration. At Gate B14, the large wall to the east is well illuminated by a light fixture that is well-suited for flooding the wall and artwork with appropriate light. This fixture or one similar to it should be installed at gates B21A, B18, B17, B17 across the walkway, B16, and B10 for high quality art viewing experiences.



Untitled (2004), by Diane Ronayne, photo courtesy of Arts & History

List of requested walls designated for BVC artwork rotation

Concourse B:

- **Gate B21A:** ideal for a large artwork on the south wall
- **Gate B18:** west wall, also small wall next to the B18 gate door
- **Between Gate B17 and B19:** partition wall between these gates, end of the wall
- **Gate B17:** east wall that is a partition build out
- **Across corridor from Gate B17:** wall between exit door and women's bathroom
- **Library space:** First preference is that the space be handled as a whole. Alternative is to rotate BVC works on the main wall.
- **Wall between Library and men's restroom:** Currently an advertising space. We recommend this become a BVC wall to create a more pleasing and purposeful entrance to the library.
- **Gate B15:** We recommend NOT installing art on this wall. It is too occupied by wheelchairs and standing passengers and heavily trafficked from the gate.
- **Gate B16:** west partition wall to game room occupied by massage chairs and changing station
- **Gate B14:** small east wall and wall with the large painting by Geoffrey Kruger (west wall at Gate B14 has a configuration of windows and HVAC vents that is not ideal for art display.)
- **Gate B10:** small area next to exit door
- **Shoeshine:** east wall in the shoe-shine area

Concourse C:

- **North wall:** phone bank area currently displaying bridge artwork
- **Exit at C1:** diagonal wall at the exit, only at the end of the wall (needs lighting)
- **West walls in both office niches:** retain as short term BVC display walls until these and other office niches throughout the airport are renovated into exhibition cases.
- **Between doors 1288-C Electrical and 1266-C:** middle wall next to elevator
- **Business Center:** Use all walls in this area for BVC in the short term.

Maintenance and Conservation

Due to the architectural integration of many artworks, cleaning crews contracted by the airport have been the primary resource for regular cleaning. When the works need specialized care by the Arts & History Department Care and Conservation team or specialty contractors, the partnership between airport and public art staff becomes crucial. Gaining access and coordinating necessary equipment are two needs that require clear partnership. The airport has made substantial investments into these public artworks and ensuring that investment, as well as the artists' original vision and artwork integrity, through proper maintenance and conservation is key to a successful public art program.

Art Collection Current Condition

Boise Airport artworks are generally in good condition. The authors evaluated each piece in the collection to assess the artwork condition, structural soundness, lighting, signage, location, level of engagement at work site, surrounding functional uses and visibility. We also worked to determine if work feels dated or if it is still meeting goals for Boise Airport and made other related evaluative assessments. Interior design schemes and surrounding airport environments have an impact on the aesthetics of the overall space. Potential sites for art and the adjustments needed to become suitable for exhibiting art are noted in the recommendations below.

A complete report of each work's evaluation can be accessed by contacting the Boise Department of Arts & History public art staff. What follows is a summary of the primary recommended actions for existing works and interior airport sites.

Quick Fixes/Corrections to Existing Collection Artworks & Spatial Aesthetics:

Signage and Educational Information

- Create an educational display about *Boise Wings* on the Airport interior that showcases artist info, artwork history and nighttime photos, and make explicit the connection of the work to the World Center for Birds of Prey.
- Create text panels to be installed next to works for *Wildland Firefighter* and *World War II Aviator* giving history and context to these works.
- Make display cases for long-term exhibition of objects and artifacts on loan related to *Wildland Firefighter* and *World War II Aviator* sculptures, as well as the Airport's relationship to the Idaho Army National Guard, Idaho Air National Guard, and Boise Valley Indigenous People.
- Build a new case for *Arbol De La Vita* and provide a text panel that gives context to this work.
- Provide a text panel about *Flying into the Season* with a sample of the material attached.

Lighting Improvements

- When reinstalled, *Reticulated Horizon* needs a side emitting lighting system to adequately show off the glass.
- Consider down spotlights on the fish in *Slipstream* in the security exit.
- Invest in better night lighting for *Flying into the Season*.

Other Recommendations

- Consider deaccession and removal of *Transport*.
- Speed up *Boise Wings* so the motion feels more fluid.
- Retain *Along the River's Edge* until 2023; consider options for material reuse.
- Find a better permanent location for *Are We There Yet?*

Quick Fixes in Airport Environments That Relate to Art and Overall Aesthetic of Airport:

Communication

- Update Boise Airport website with information about each artwork in Boise Airport's collection and include map of art locations.
- Install a public art kiosk just about Boise Airport art collections. Provide maps, art descriptions and QR codes for more information and walking tours.

Furnishings Upgrade and Other Space Improvements

Several of the following items are outside of the Percent-for-Art allocation but affect the audience encounter with the artwork. While some of these are facility expenditures, they would greatly benefit the guest experience.

- Update furnishings in the Business Center near the ticketing area to provide attractive and useful space for the public and a better exhibition space for the Boise Visual Chronicle. Alternatively, remove furnishings in this space and continue to use it as a gallery for BVC until the space is repurposed as a concession space.
- Library space: Install better furnishings, take advertising off of entry walls and install rotating exhibits specifically related to literature on wall facing computer terminals.
- Remove worn furnishings below *River's Edge* painting in Concourse B and install upgraded seating below.
- Update furnishings and lighting in Concourse C's Business Center and transform this space into another Boise Visual Chronicle gallery.

Other Recommendations

- Build custom case(s) for airplane models —currently located on the third floor— on the air side on Concourse B or A; consider placing near a play area, accessible to children's height.
- Replace acrylic on ceiling skylights in rotunda, food court and at the end of Concourse B, especially if these sites are chosen for commissioned artwork.
- Add hardware to light posts on the top level exterior roadway to hang art-related banners.
- Consider reworking the Aviator Hall of Fame.
- Take out or repurpose the small, digital wall "Welcome to Boise" sign at entrance to baggage claim (site for art).
- Move historic Boise Depot benches to the waiting area by security exit.
- Secure an art/tool storage space and art installation staging area for Arts & History staff.



LOOKING FORWARD

BOISE PUBLIC ART PROGRAM VISION, MISSION, GOALS AND OUTCOMES

VISION:

Boise Airport’s dynamic public art and local cultural programming enhances airport visitor experiences and embodies the airport’s role as a regionally reflective transportation center and respected community partner.

MISSION:

Boise Airport public art program’s mission is to facilitate the development and care of public art and management of cultural programming that enhances people’s experience of the airport environment and strengthens Boise Airport’s civic stature through rich community relationships.

INTRODUCTION

As of 2022, we estimate there to be \$700,000 in available funds for public art at Boise Airport. To help prioritize which opportunities to select, we have created the following goals and outcomes. Each opportunity references the goals the art project addresses.

GOALS AND OUTCOMES

The Boise Airport art program will achieve the vision and mission by pursuing the following goals and desired outcomes.

Goal 1: GUEST EXPERIENCE

Boise Airport’s public art provides an enhanced guest experience.

Outcomes:

- Boise Airport’s public art adds regionally specific visual identity to the airport.
- People experience surprising art and cultural offerings that add interest to their airport visits.
- Public art, exhibitions and cultural programming add ease to the navigation and wayfinding of the airport facility.
- The travel experience is made more relaxing, pleasant and calming due to art encounters.

Along the River’s Edge (2013), by Anne Peterson, photo courtesy of Tory Taglio Photography

Goal 2: REGIONALLY REFLECTIVE

The Southwest Idaho Region is reflected in the public art and arts programming, thus informing a place-specific experience of Boise Airport.

Outcomes:

- Boise Airport's public art generates pride of place.
- The place-specificity of the airport is defined through unique public art and changing exhibitions.
- The natural environment and landscape of the region's high desert and forests are celebrated in Boise's public art.
- The public learns about the Boise Valley region's history and culture through educational displays and art.

Goal 3: CULTURAL PARTNERSHIPS

Boise Airport's public art programs engage with regional cultural partners to showcase unique community character.

Outcomes:

- Residents and visitors recognize the airport as a civic space with the help of shared art and history.
- Education about the region's cultural organizations and local history is shared through public art and related programs.
- Relationships and mutually beneficial partnerships with local cultural stakeholders are developed and strengthened through cultural partnerships.
- The diversity of the area's racial, ethnic and cultural community is highlighted in public art and cultural programming.
- Audiences are developed for the region's arts, cultural and historic offerings and community storytelling.

Goal 4: HIGH QUALITY

The public art and cultural programming at Boise Airport is high quality and well-produced.

Outcomes:

- National peers and the public recognize Boise Airport's arts program for its artistic excellence.
- Artist and arts programming calls are competitive, equitable and on par with the national standard, thus attracting high-quality participants.
- The public is impressed with the quality of the arts programs at Boise Airport and associates this quality with the overall services received and experienced at Boise Airport.

Goal 5: CARE AND CONSERVATION

Maintenance and conservation of the Airport's public art collection is managed to national standards using best practices in the field of public art.

Outcomes:

- The dollars invested in art are extended as the artworks have long lives due to regular professional care.
- The relationship between Boise Airport staff and Arts & History staff is strengthened due to collaborative working partnerships developed in the mutual care for arts assets.
- The public associates the well-cared-for art as part of a high-quality public facility.

Goal 6: PUBLIC COMMUNICATION

Communication about public art and cultural programming is easily accessible, informative and visually representative of Boise Airport and Arts & History's brand identities.

Outcomes:

- Guests easily discover information about the airport's public art and cultural programming online and at the Boise Airport through interpretive signage.
- Brand identity of Boise Airport is strengthened and refined by the arts program.
- Compelling and informative marketing, education and outreach are effectively delivered to the public, conveying Boise Airport's art and culture offerings through multiple means.



Reticulated Horizon (2008), by Lawrence Ko, photo courtesy of Tory Taglio Photography

CURATORIAL STRATEGIES

GUIDING STRATEGIES

When developing specific public art opportunities and making artist and artwork selections, three overarching curatorial strategies provide a cohesive framework for art acquisition.

The first is the organizing navigational concept of **Land Side | Air Side** and the thematic concept of **corridors** that provide a metaphorical framework to reach the goals and outcomes of the vision for the public art program (see below for more detail).

The second is a **collections management strategy** that operates with the understanding that each new project builds upon the existing Boise Airport art collection, which is nested in and part of the overall City of Boise public art collection. No single work should be commissioned or purchased as an isolated case but should instead be seen as part of a larger collection. Each work fits into and expands the overall collection.

The third guiding strategy is that the program should provide **a range of opportunities** from small to large scale, local to national artists, and temporary to permanent artworks. This range of opportunities serves the audience by providing small surprises and impressive landmarks. It also engages a broad range of artists and arts practices.

OVERARCHING NAVIGATIONAL THEMES

The encounter with the Boise Airport campus begins as one drives in or touches down on the runway. The experience builds and evolves as the guest moves through the different zones and functional spaces of the airport. The authors use these physical spaces as metaphorical cues to inform curatorial strategies. Merging the airport-specific concept of Land Side | Air Side with the regionally relevant environmental concept of corridors, the authors have outlined a thematic framing structure that informs art selection and thematic direction.

Land Side | Air Side is the foundational structure for conceptualizing airport zones in this arts master plan. The identifying characteristics of each side are used as a metaphorical overlay for artistic inspiration. Land Side projects are rooted in a sense of place, tied directly to the land and are located anywhere on the airport campus pre-security checkpoint. Air Side projects, located post-security, are untethered from the land and evoke concepts of the ethereal, the ephemeral or the imagined.

Corridors are physical spaces through which travel from one place to the next occurs, experiential transition spaces. In architecture, this might be a long hallway. In nature a corridor could link habitat areas or ecosystems. When looking at Boise Airport's campus, corridors shape how we move through its functional spaces. The authors use these functional corridors as a framework to help focus artist opportunities around themes that inform and expand the visitor's experience of place. These corridor concepts have soft edges and overlap one another, just as they do in nature. They build on the architectural features and the existing public art collection.

LAND SIDE CORRIDORS

Traffic Corridor

The Traffic Corridor begins at the campus edge parallel to the interstate, where the airport is visible as a destination. This zone is manmade, controlled and viewable by vehicle, even by those who may never enter the airport building.

Possible Themes:

- Literal themes include built-environment references in material use and concepts, larger views of desert/mountain terrain, maps, and art oriented to vehicles.
- Metaphorical themes include urban and nature interface, greetings (hello/goodbye), boundaries, edges and transitions.

Nature Corridor

As one approaches the airport, the zone in front of the buildings with planting beds and entrance doors represents the Nature Corridor. This is a pedestrian-friendly, natural zone where one might encounter a wild animal or native plants.

Possible Themes:

- Literal themes include geology, geography, native plants, land animals or birds.
- Metaphorical themes can expand to include concepts about sustainability, ecology, conservation, and natural rhythms and cycles.

River Corridor

Just inside the building one crosses from the river rock of the building exterior to the meandering terrazzo floor design indicating that the River Corridor has begun. This could be the upper deck where one flows up to check in or the lower level where one picks up luggage to depart. The River Corridor intersects with the Air Side at the boundary of security.

Possible Themes:

- Literal themes may be fish, water, water quality, rivers, streambeds, rocks or plants along rivers.
- Metaphorical themes can expand to include references to flow, travel, movement, migration or artifacts of the different people who populate or move through this landscape.

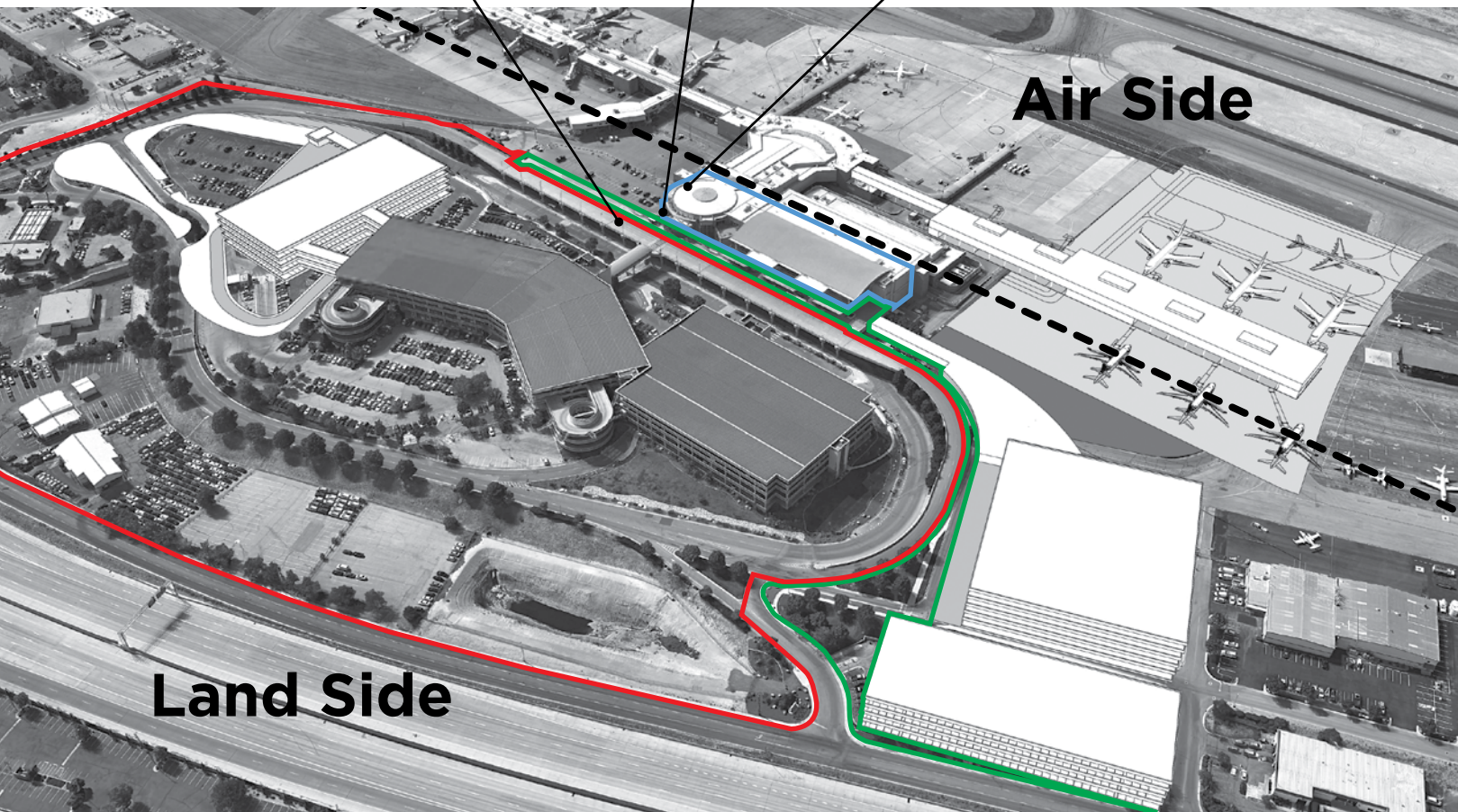
Traffic Corridor



Nature Corridor



River Corridor

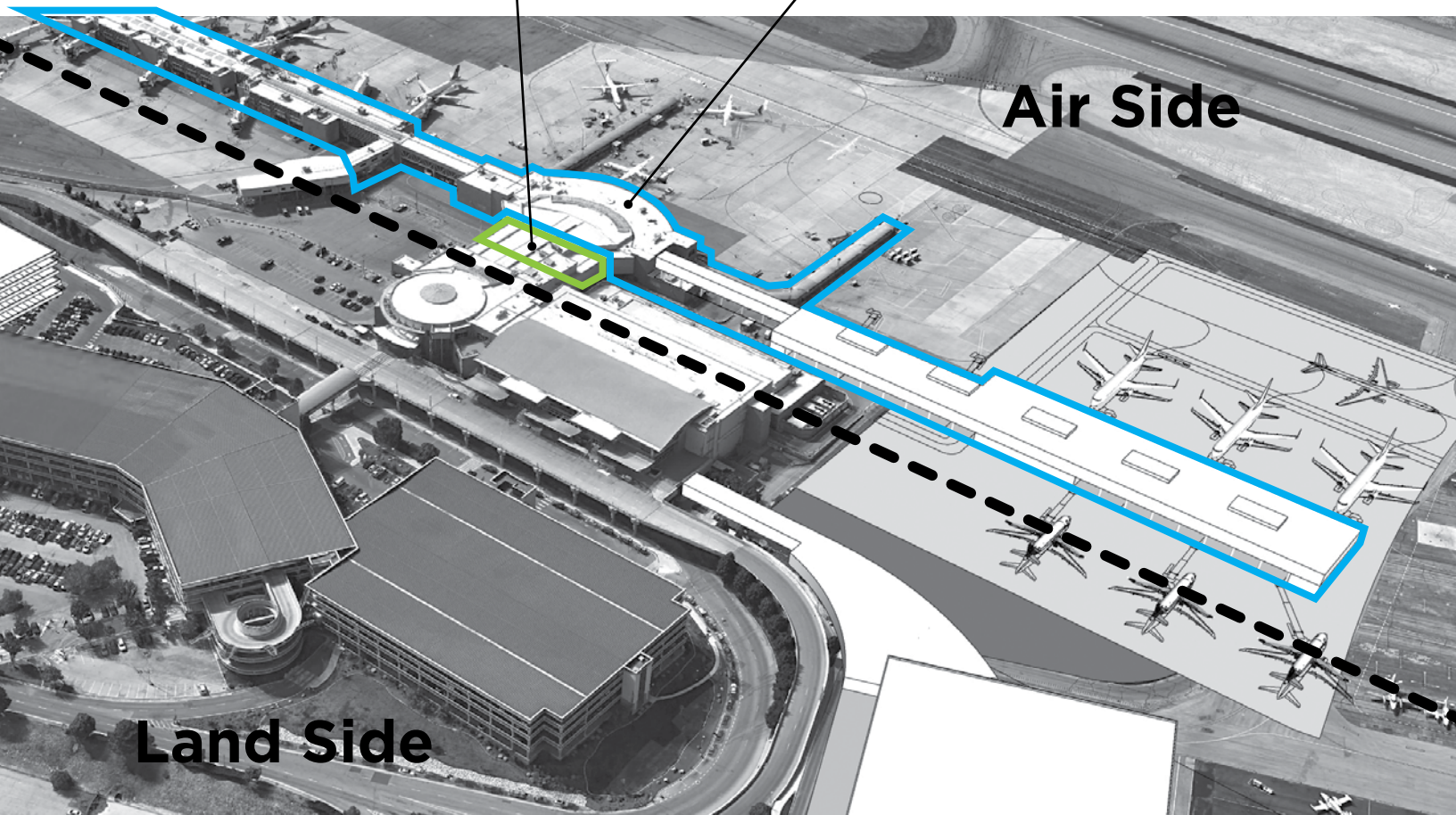


Boise Airport Aerial View of existing and planned structures (2022), courtesy of Boise Airport

Security Corridor



Jetstream Corridor



Boise Airport Aerial View of existing and planned structures (2022), courtesy of Boise Airport

AIR SIDE CORRIDORS

Security Corridor

The zone one enters when handing over identification to receive admittance for flight is the Security Corridor. It is an important boundary point through which both air and land side merge and are visible.

Possible Themes:

- Literal themes include boundary, edge, repetition, lines, and mechanical activities performed in this area.
- Metaphorical themes can expand to include transition, passage, surrender, suspended time, or suspended space.

Jetstream Corridor

A narrow, variable band of very strong, predominantly westerly air currents encircling the globe several miles above the earth. There are typically two or three jet streams in each of the Northern and Southern Hemispheres. Beyond the security checkpoint, the authors envision the public gathering spaces of the food court, shopping areas, and gate pathway extensions all inhabiting this Jetstream Corridor.

Possible Themes:

- Literal themes include mapping, air traffic routes, air traffic control, clouds, weather, sunlight, and bird's-eye-view or aerial imaging.
- Metaphorical themes include movement, wind, natural currents, digital/invisible connections, communications, imagination, ethereal ideas, atmosphere, space and the bigger picture.



Along the River's Edge (2013), by Anne Peterson, photo courtesy of Tory Taglio Photography

IMPLEMENTATION PROCESS

THE PERCENT-FOR-ART PROGRAM

Annually, 1% of eligible new capital projects funding is set aside to commission or purchase and install public art, with .4% set aside to provide for administration, maintenance, and education about artworks. These funds are collected and managed by Airport staff and the projects are identified jointly with Arts & History Public Art Division staff, who implement the project management for public art projects. Boise Airport staff provides annual updates to Arts & History staff regarding budget allocations and projected budgets for upcoming capital projects.

PROJECT OPPORTUNITY SELECTION PROCESS

The Public Art Opportunity section in this master plan provides recommended project possibilities. The prioritization of project opportunities and refinement of project scopes will be determined in collaboration between Boise Airport leadership and the public art program leadership. All projects are finalized at the discretion of the Airport Director. Operational needs and funding will be taken into consideration when determining selected projects.

The Public Art Program Manager is responsible for finalizing an appropriate artist selection process and budget, facilitating the selection of the artist, drafting the contract, engaging appropriate stakeholders and managing the artist's project to completion. Examples of artist selection processes include competitive request for qualifications or request for proposals processes, competitively selecting an artist pool to execute projects under \$50,000, or invitations to selected artists to create proposals or to conduct interviews with the selection team.

Airport staff may need to provide artists with access to data, plans and key staff, and to engage them as early as possible in design processes. In the future, we recommend considering the need for using the .4% account to bring on additional staff resources as determined necessary by airport and A&H Leadership.

Public art program staff, airport staff, stakeholders and artist selection committee members are responsible for the thoughtful and appropriate incorporation of criteria, such as diversity of race, gender, socio-economic class and cultural perspective toward the selection of artists.

PUBLIC ART OWNERSHIP & COPYRIGHT

Public artworks developed through the city's percent-for-art program are owned by the City of Boise. Public artworks paid for with percent-for-art dollars cannot be "sold" to provide the naming rights of the works to outside sponsors. However, additional funding for the commission of public art or support of cultural programming may be sought through sponsorships; sponsors can then receive credit for the funding of a work or program. Permanent public artworks are owned by the City of Boise.

Copyrights are owned by the originating artists unless specifically transferred to the City of Boise through a contractual process. In the past, Boise Airport has negotiated the purchase of copyrights for permanently commissioned artworks for the purpose of controlling the use of the image of the work. Because airports are sites which may need to be changed due to security or expansion issues, artworks

may need to move or change. Historically, even when the city takes ownership of copyrights, artists have been consulted when their works have been moved or changed, as is expected with professional protocols.

If the airport knows a work will be sited in a sensitive location and that negotiation of the copyright is desired, it is best to note this in the Request for Qualifications (RFQ), as some artists may be willing to concede this right and it may influence their decision to apply for the project. There is no set price for purchasing a copyright; it is negotiated on a case-by-case basis with each artist. Purchase of the copyright is not always necessary nor has it been done for all airport projects. Images of the artwork can be used on promotional or educational material for no additional fee, as is dictated in the contract. If the City of Boise or airport wishes to create merchandise for sale with the image of a public artwork, a license agreement can be negotiated with the artist for this express purpose instead of purchase of the copyright.

THE AIRPORT AND ARTS & HISTORY PARTNERSHIP

The contents of the Airport Arts Master Plan pose opportunities and options such as where the work may be installed, who the project partners will be, how to respond to challenges, and how to maintain the growing collection. Artworks are cared for under the purview of the Department of Arts & History Cultural Asset Manager in collaboration with the Boise Airport maintenance staff. Fortunately, Boise Airport and Arts & History have a successful foundation of partnership to build upon. The success of the plan overall, as well as that of any given project, will depend upon the clarity of shared goals, good communication, shared resources, and the depth of mutual respect between Boise Airport and Arts & History. The importance of collaboration within this partnership cannot be underestimated.

RELATIONSHIP TO OTHER CITY OF BOISE PLANS

The Boise Airport Arts Master Plan is an airport campus-specific public art plan that nests in and relates to the City of Boise's Public Art Master Plan, Cultural Master Plan, Airport Master Plan and Comprehensive Plan, Blueprint Boise. When completed, this plan will be reviewed and considered for approval by the Boise Arts & History Commission, Boise Airport Commission, and Boise City Council. Once approved by these managing bodies it becomes an addendum to and extension of the previously mentioned plans.

DEPARTMENT STAFF ROLES IN THE PUBLIC ART PROCESS

A&H has a detailed and process-oriented roles and responsibilities overview document, not included here for the purposes of the document remaining flexible and easily updated between airport and public art program staff. This section includes broad roles for general awareness of responsibilities. All project and airport art program decisions are made jointly between the airport and public art program staff.

The role of the Boise Airport staff may include:

- Managing budget and financial planning including allocating percent-for-art funds
- Creating a system and schedule in which percent-for-art fund data is shared with A&H staff
- Participating in a public art advisory role for Boise Airport
- Planning and prioritization of projects/opportunities

- Managing, overseeing and integrating projects
- Identifying of resources and possible partnerships
- Reviewing and editing public art call
- Participating in artist selection panel
- Content expert orienting public artists and aligning projects with airport goals
- Mediating, engaging and communicating with the community
- Educating the public about public art
- Evaluating arts program
- Planning events and dedications
- Coordinating maintenance and conservation

The Public Art Program Manager is responsible for maintaining the appropriate processes for all project opportunities, artist selection, and project management. The specific roles of the Arts & History Public Art Program Manager and staff include:

- Prioritizing and approving all project requests based on existing staff resources
- Identifying necessary project budgets
- Identifying appropriate artist selection processes
- Drafting call-to-artists
- Facilitating artist selection
- Communicating with artists
- Drafting contracts and contract negotiations
- Managing contracts and projects
- Planning dedications and events
- Coordinating maintenance of artwork
- Evaluating arts program
- Writing RFQs and managing selection processes

Care for the art collection requires collaborative effort of cultural assets staff whose roles include:

- Integration into the selection process to evaluate future maintenance needs
- Review of all designs and material choices
- Inspection of artwork before final payment
- Ongoing preventative and corrective maintenance
- Coordination with Boise Airport maintenance staff for repairs and care of the collection
- Arts program evaluation

To manage this plan and implement the first phase of prioritized projects, as well as manage multiple projects in tandem, additional staffing resources are needed.

PROGRAM EVALUATION

Periodically Boise Airport and Arts & History staff evaluate all aspects of the Boise Airport Arts Program to assess functionality, budget and staff requirements, maintenance and conservation needs, and public engagement. Do any works need to be considered for deaccession? Is the timing of changing exhibitions right? Check benchmark information to see if peer cities' and aspirational cities' airport arts programs have changed. Assess communication methods and outreach tools, public opinion about the public art program, staffing resources alignment with project load and Boise Airport cultural needs.

CITY OF BOISE PUBLIC ART MANAGEMENT PROCESSES AND PROCEDURES

The Department of Arts & History's Public Art Program has approved detailed processes for the management of public art projects which may be updated periodically. For further information on specific procedures for implementing public art projects, please contact staff.

STAFFING RECOMMENDATION

We recommend Boise Airport hires a dedicated project coordinator to manage Boise Airport public art projects, full or part-time based on project load, reporting to the Department of Arts & History Public Art Program Manager.

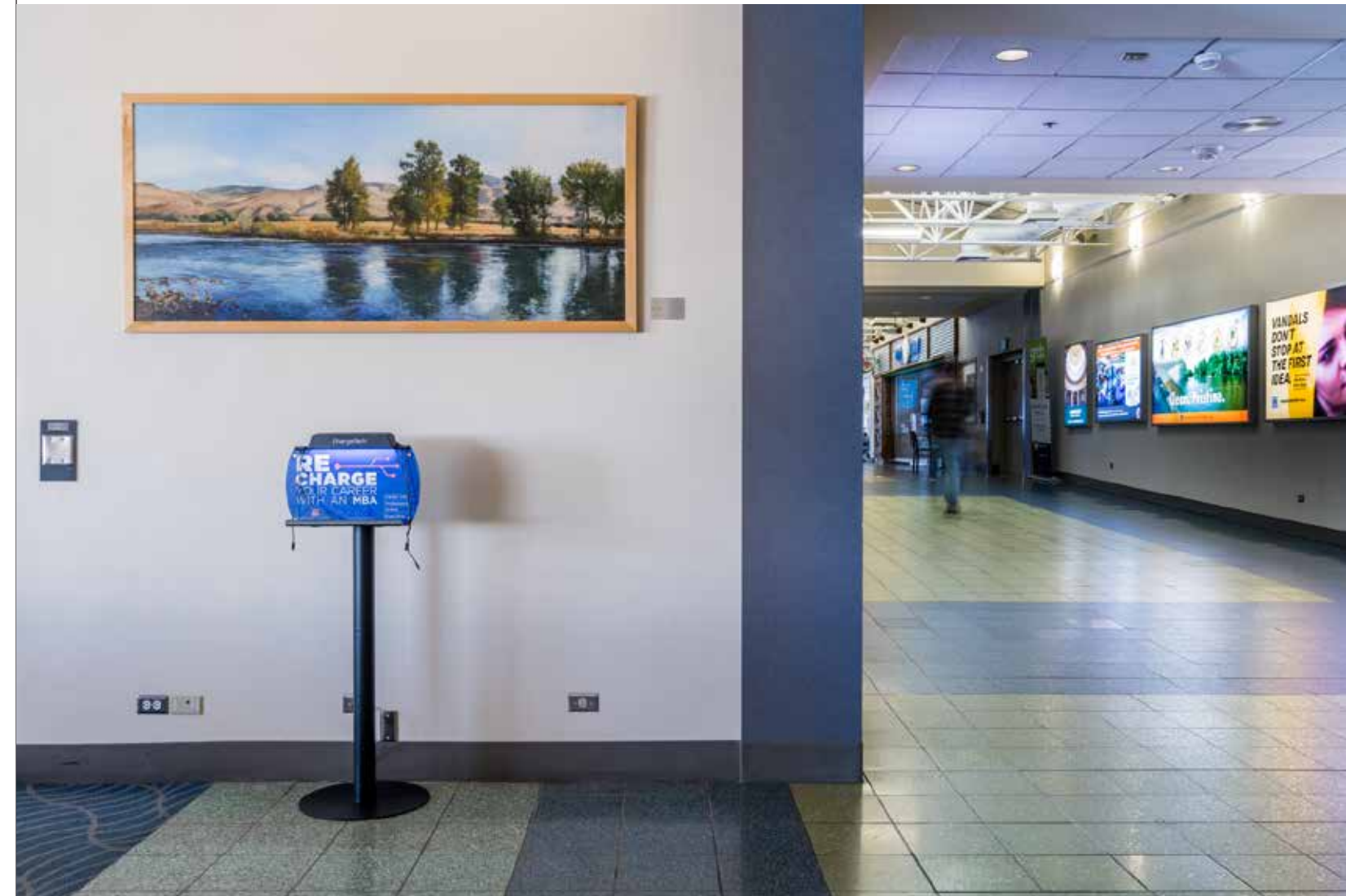
Examples of possible responsibilities include:

- Liaison between Boise Airport leadership and facilities management and A&H public art staff
- Working with conservation staff and contractors to maintain existing BOI public artworks
- Working with Arts & History on rotating Boise Visual Chronicle works
- Preparing RFQ and promoting BOI projects
- Facilitating selection panels and artist visits
- Managing public art projects, changing exhibitions, communications coordination, and related administrative duties
- Interfacing with the public and developing community partnerships
- Working with A&H staff to classify and catalog all artworks and maintain a computerized collections database
- Monitoring budgets and program development including invoice and payment tracking
- Planning, staffing, and promoting airport community projects and events

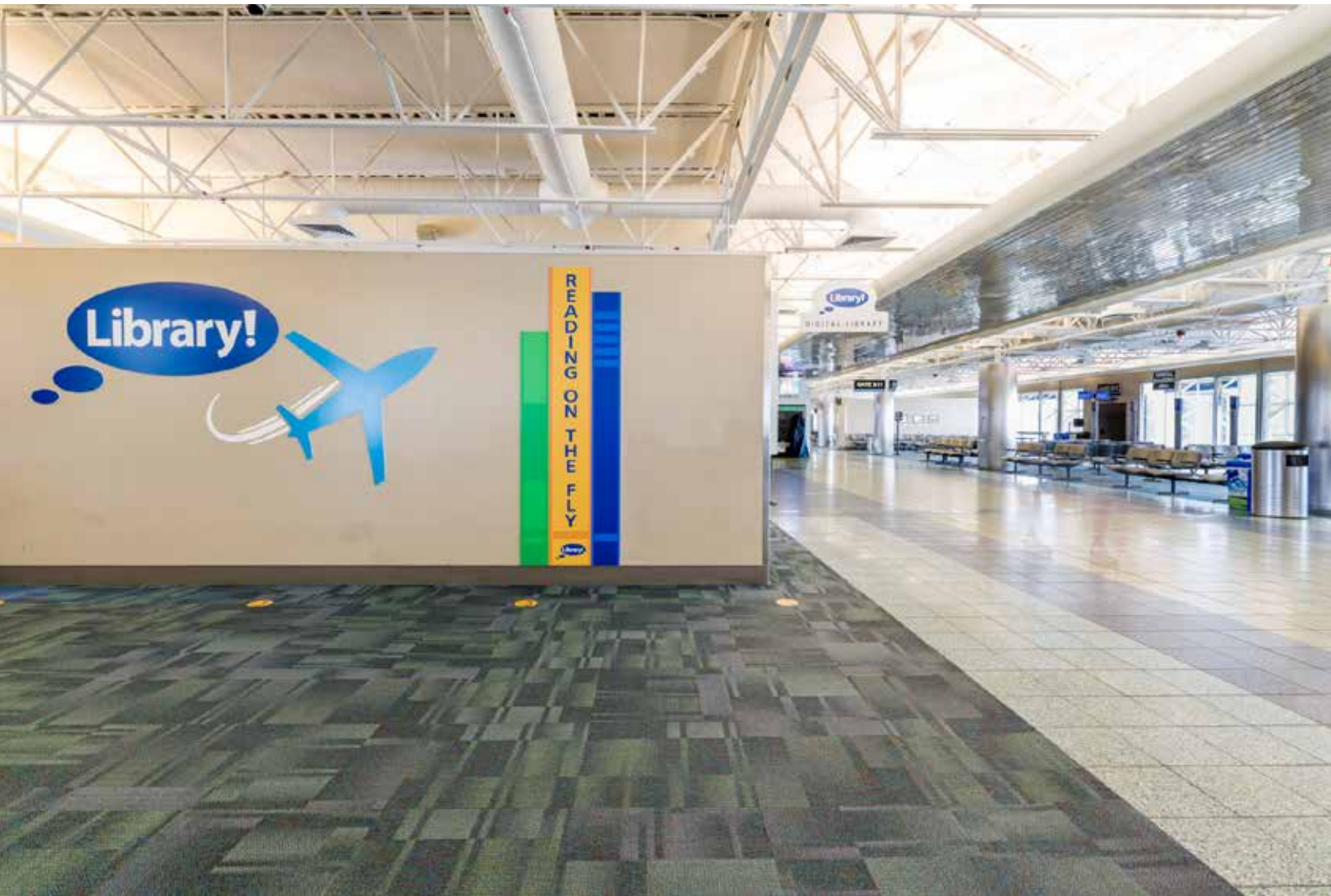
Additional job roles may be added as programming is expanded to include temporary changing exhibitions, community partnerships or performing arts programs.

To see examples of related job descriptions by contacting Arts & History staff.

As the Boise Airport art collection grows, additional resources will be needed. Budget will need to be allocated for staff to manage the care of the collection in coordination with Arts & History's public art team.



River's Edge (2013), by Geoffrey Krueger, photo courtesy of Tory Taglio Photography



Boise Public Library's Digital Airport Branch, photo courtesy of Tory Taglio Photography

PUBLIC ART OPPORTUNITIES: INTRODUCTION

INTRODUCTION

In reimagining Boise Airport's role as a civic cultural center and community partner, the opportunities for art and cultural engagement broaden and become more collaborative with the Southwest-Idaho community. Opportunities for new public art abound in the existing campus. Each identified opportunity is called out individually and presented with precedent examples. The Public Art Program Manager can shape these opportunities into RFQs as they are prioritized, funding is made available, and staff resources are put in place to facilitate the commissioning process.

Budget ranges are specifically not included, as this is a long-term plan and budget recommendations could vary widely between now and into the future. Additionally, projects can be scaled at varying levels with alternate materials or project scope. Budget recommendations are to be made by the Public Art Program Manager in consultation with airport staff near the time of RFQ scoping and implementation.

New construction projects provide some fresh opportunities for public art. Some will mirror recommendations for existing campus sites to bring symmetry and a holistic approach to art in the concourse areas. Because so much remains unknown about these construction projects, the authors outline the process for considering public art in new construction, identify upcoming known construction project and make notes for possible projects in these new buildings. We recommend the development and addition of mini plans specific to each new construction project.

While opportunities for site-specific visual public art in the existing campus and protocols for public art in new construction are the heart of this plan, the authors also offer new program concepts inspired by similar programs in other airport environments. Integrating new program concepts would be contingent on adding staff resources to properly manage them.

Some of these additional programming aspects and required staff are outside of the current scope of funding generated by the Percent-for-Art Ordinance. They could be funded from other airport funds, or Arts & History and Boise Airport could explore a memorandum of understanding—to be approved by Boise City Council—that allows for percent-for-art allocation to fund desired additional cultural programs and staff for Boise Airport. These program recommendations are included in the plan to extend ways people may encounter art, history, and culture in Boise Airport and to maintain national standards of cultural programs in airports.

The new program concepts are:

- A performing arts program
- Idaho filmmakers showcase
- Artist-in-residence program
- Partner program changing exhibitions
- Temporary exhibits of individual artists
- Rotating history installations & exhibitions
- History of Boise and history of Boise Airport permanent exhibits
- Arts marketing/education engagement

A description for each of these new programs and **precedent examples from other airports follows the public art opportunity descriptions.** These programs could be initiated all at once, provided necessary staff and fiscal resources are available. They could also be implemented one at a time and at varying scales as resources are provided and visitor use of Boise Airport increases.

WORKING WITH THE ART OPPORTUNITIES

The selection of a project opportunity, refinement of its scope, determination of location, creation of project schedule and alignment with available staff resources is determined by the Public Art Program Manager or their designee, in discussion with Boise Airport stakeholder staff and department leadership. It is the role of the Public Art Program Manager, along with Boise Airport leadership, as articulated in the Percent-for-Art Ordinance, to select and prioritize project opportunities. They are also responsible for selecting opportunities that pair with desired airport objectives or outcomes such as wayfinding, existing campus improvements, new facility construction or guest experience.

When looking at an opportunity, it is important to recognize the opportunity profile as a brief description that could be applied in multiple ways or scales. The precedents presented illustrate different examples of how the public art opportunity might be interpreted or extrapolated but are not to be literally duplicated. As the Boise Airport footprint is in constant flux to meet the demands of air travel, this project opportunity list may be expanded by the public arts manager as new situations or physical spaces arise.

It is the role of the Public Art Program Manager, in collaboration with Boise Airport leadership to identify project opportunity priorities that respond to the following considerations:

- Identification of campus-wide site opportunities
- Upcoming Boise Airport capital projects that offer opportunities for integrated works
- Boise Airport priority guest services or facility needs
- Bold new directions for the program to expand and inspire visitors
- Time sensitive opportunities
- Partnership opportunities with community allies
- Attention to diversity, equity, and inclusion
- Projects manageable for existing staff or provisions for allocations of additional staff

The presented public art opportunities are flexible, open to change and are meant to inspire the hearts and minds of administrators and artists, increasing the vibrancy of the Boise Airport and service to visitors and residents.

NAVIGATING THE OPPORTUNITIES SECTION

Each indexed opportunity includes the following information.

Corridor Designation

At the top of the of each Land Side or Air Side opportunity find the corridor in which the opportunity resides, note the campus location in the list below. (For complete reference please visit pages 38-41)

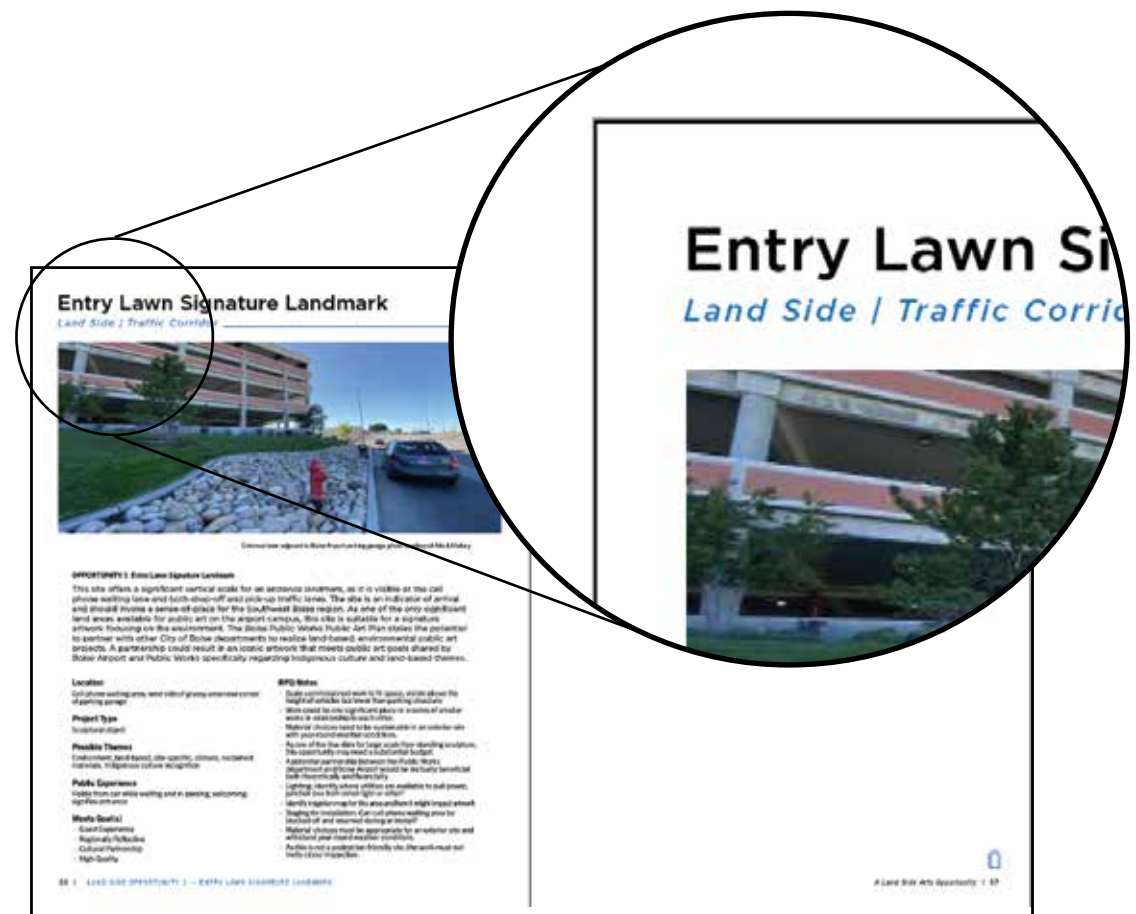
Land Side | Traffic Corridor – Building exterior

Land Side | Nature Corridor – Building exterior

Land Side | River Corridor – Building interior

Air Side | Security Corridor – Building interior

Air Side | Jetstream Corridor – Building interior



Opportunity Title

A working title, opportunity number and description are provided.

Location

The general location is provided along with a photograph of the site. The specifics of how the opportunity will intersect with the site will evolve through the design process.

Project Type

Each opportunity has a recommended project type using the following keywords and descriptions:

- **Sculptural object:** A three-dimensional sculptural work either free-standing or suspended
- **2D/graphic:** A mural, two-dimensional objects, low-relief wall mounted, digital, or printed artwork.
- **Integrated:** Artwork that is integrated into an architectural or landscape features, integrated may refer to renovation of an airport space.
- **Data:** Artist uses data to inform or shape an artwork whose delivery may be physical or digital.
- **Light:** Light is used as an artistic medium to shape viewer experience and can be associated with any of the above project types.

Possible Themes

Ideas regarding themes that connect to framework locations are provided to help spark ideas and generate cohesion with the corridor concepts. (For complete reference please visit pages 38-41)

Public Experience

A note regarding how projects serve the public experience is offered.

Meets Goal(s)

The goals that are aligned with the opportunity are called out. (For complete reference please visit pages 33-35)

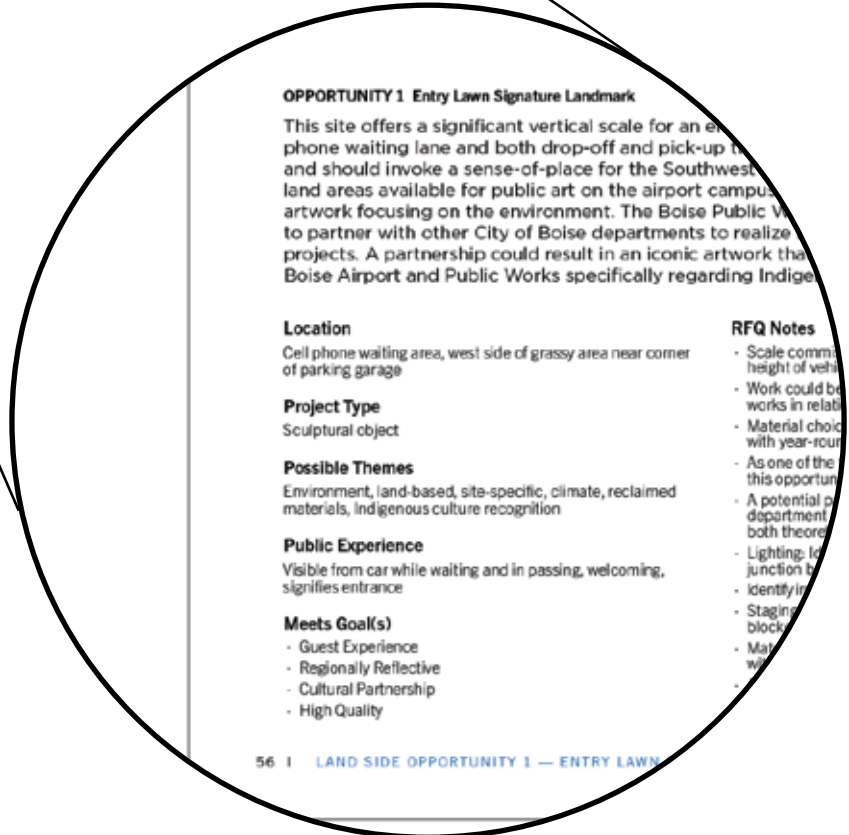
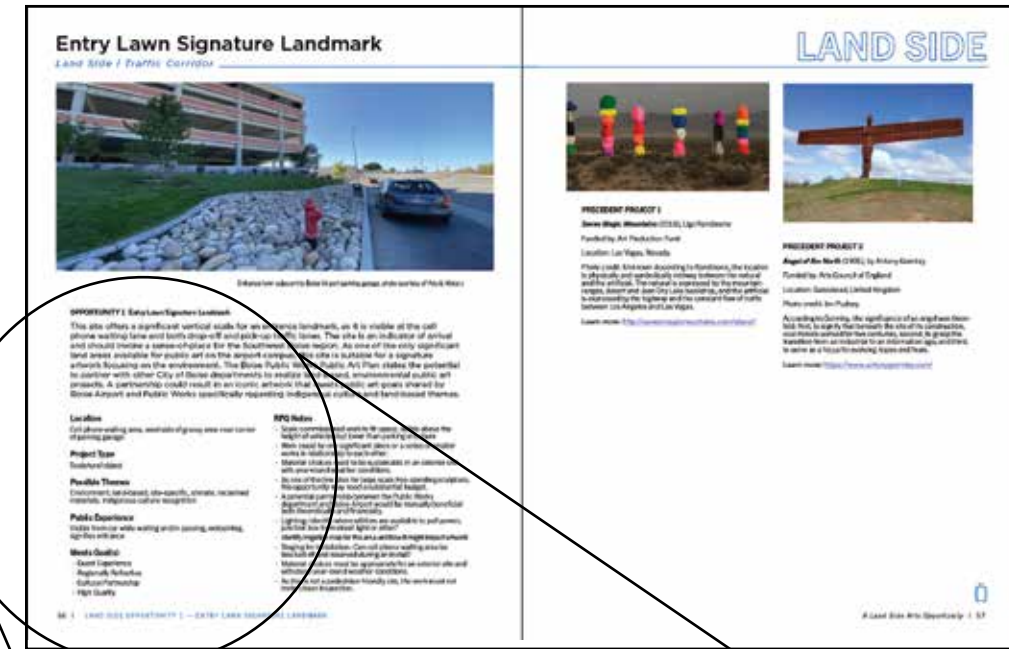
- Goal 1: GUEST EXPERIENCE**
- Goal 2: REGIONALLY REFLECTIVE**
- Goal 3: CULTURAL PARTNERSHIP**
- Goal 4: HIGH QUALITY**
- Goal 5: CARE AND CONSERVATION**
- Goal 6: PUBLIC COMMUNICATION**

RFQ notes

Additional notes to be considered when drafting the RFQ are provided.

Precedent Project

The page following the opportunity identifies precedent examples from other airports.



Icons

Find the Land Side and Air Side Icons located on each opportunity page for a quick visual reference.





LAND SIDE PUBLIC ART OPPORTUNITIES: EXISTING SPACES

INDEX OF OPPORTUNITIES

TRAFFIC CORRIDOR (EXTERIOR)

OPPORTUNITY 1	Entry Lawn Signature Landmark	56
OPPORTUNITY 2	Parking Garage Lobby Space	58
OPPORTUNITY 3	Garage Entrance Markers	60
OPPORTUNITY 4	Support Column Treatment	62
OPPORTUNITY 5	Upper Deck Hanging Banners	64
OPPORTUNITY 6	Overpass Ceiling Enhancement	66
OPPORTUNITY 7	Exit Walls	68
OPPORTUNITY 8	Exit Median Bus Shelter	70

NATURE CORRIDOR (EXTERIOR)

OPPORTUNITY 9	Bus Shelter	72
OPPORTUNITY 10	Smoking Shelter	74
OPPORTUNITY 11	Outdoor Entrance Plaza	76
OPPORTUNITY 12	Artist Designed Benches	78
OPPORTUNITY 13	Lower and Upper Level Animal Sculptures	80
OPPORTUNITY 14	West Side Entrance Plaza	82

RIVER CORRIDOR (INTERIOR)

FIRST FLOOR

OPPORTUNITY 15	Baggage Claim Light Box Artworks	84
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SECOND FLOOR

OPPORTUNITY 16	Mountain Backdrop	86
OPPORTUNITY 17	Vinyl Mural	88
OPPORTUNITY 18	Rotunda Skylight and/or Suspended Artwork	90
OPPORTUNITY 19	Welcome to Boise Sign	92
OPPORTUNITY 20	Stairs & Escalators - Security Exit to Baggage Claim	94
OPPORTUNITY 21	Stairs & Escalators - Ticketing to Baggage Claim	96

THIRD FLOOR

OPPORTUNITY 22	Photo Series for Conference Center	98
OPPORTUNITY 23	Case Displays	100



Sky Bridge, detail (2014), by Seth Palmiter, photo courtesy of Tory Taglio Photography

Entry Lawn Signature Landmark

Land Side | Traffic Corridor

LAND SIDE



Entrance lawn adjacent to Boise Airport parking garage, photo courtesy of Arts & History

OPPORTUNITY 1 Entry Lawn Signature Landmark

This site offers a significant vertical scale for an entrance landmark, as it is visible at the cell phone waiting lane and both drop-off and pick-up traffic lanes. The site is an indicator of arrival and should invoke a sense-of-place for the Southwest Boise region. As one of the only significant land areas available for public art on the airport campus, this site is suitable for a signature artwork focusing on the environment. The Boise Public Works Public Art Plan states the potential to partner with other City of Boise departments to realize land-based, environmental public art projects. A partnership could result in an iconic artwork that meets public art goals shared by Boise Airport and Public Works specifically regarding Indigenous culture and land-based themes.

Location

Cell phone waiting area, west side of grassy area near corner of parking garage

Project Type

Sculptural object

Possible Themes

Environment, land-based, site-specific, climate, reclaimed materials, Indigenous culture recognition

Public Experience

Visible from car while waiting and in passing, welcoming, signifies entrance

Meets Goal(s)

- Guest Experience
- Regionally Reflective
- Cultural Partnership
- High Quality

RFQ Notes

- Scale commissioned work to fit space, visible above the height of vehicles but lower than parking structure
- Work could be one significant piece or a series of smaller works in relationship to each other.
- Material choices need to be sustainable in an exterior site with year-round weather conditions.
- As one of the few sites for large scale free-standing sculpture, this opportunity may need a substantial budget.
- A potential partnership between the Public Works department and Boise Airport would be mutually beneficial both theoretically and financially.
- Lighting: Identify where utilities are available to pull power; junction box from street light or other?
- Identify irrigation map for this area and how it might impact artwork
- Staging for installation: Can cell phone waiting area be blocked off and reserved during an install?
- Material choices must be appropriate for an exterior site and withstand year-round weather conditions.
- As this is not a pedestrian-friendly site, the work must not invite closer inspection.



PRECEDENT PROJECT 1

Seven Magic Mountains (2016), Ugo Rondinone

Funded by: Art Production Fund

Location: Las Vegas, Nevada.

Photo credit: Unknown According to Rondinone, the location is physically and symbolically midway between the natural and the artificial. The natural is expressed by the mountain ranges, desert and Jean Dry Lake backdrop, and the artificial is expressed by the highway and the constant flow of traffic between Los Angeles and Las Vegas.

Learn more: <http://sevenmagicmountains.com/about/>



PRECEDENT PROJECT 2

Angel of the North (1995), by Antony Gormley

Funded by: Arts Council of England

Location: Gateshead, United Kingdom

Photo credit: Ian Pudsey

According to Gormley, the significance of an angel was three-fold: first, to signify that beneath the site of its construction, coal miners worked for two centuries; second, to grasp the transition from an industrial to an information age; and third, to serve as a focus for evolving hopes and fears.

Learn more: <https://www.antonygormley.com/>



Parking Garage Lobby Space

Land Side | Traffic Corridor



Interior lobby of Boise Airport parking garage, photo courtesy of Arts & History

OPPORTUNITY 2 Parking Garage Lobby Space

There are multiple parking garage lobby spaces that most guests pass through before encountering the airport terminal. These light-filled spaces have ample windows and could be ideal for glazing treatments. Benches, high ceilings and large wall spaces framing the elevators are also artwork opportunities. These spaces currently have wayfinding colors corresponding to parking garage levels. Artwork could assist with way-finding strategies while providing an interesting transition from parking to terminal.

Location

The East Lobby and West Lobby of the parking structure each have ground floor and second floor lobbies. Glass curtain walls, elevator walls, and the airspace are possible locations for public art. However, emphasis is put on curtain walls facing the terminal. Ground floor lobbies should only treat the transom part of the curtain wall, while second floor lobbies should consider the entire curtain wall as an art opportunity. From the second floor terminal drop off area, the first and second-floor lobby curtain walls can be seen together as one cohesive artwork. Artwork design should take this into consideration.

Project Type

Sculptural object, 2D graphic, light

Possible Themes

Traffic corridor themes, land side themes, changing lighting conditions, wayfinding, routes

Public Experience

Enhance experience of use of parking garage and elevator; increase wayfinding by having distinctive artworks in each lobby. A transition space from traffic corridor to wildlife corridor.

Meets Goal(s)

- Guest Experience
- Regionally Reflective
- High Quality

RFQ Notes

- One artist should be chosen for the East Lobby and a different artist for the West Lobby. Those artists would then handle the first and second floor spaces.
- Consider artist-designed seating in the lobby spaces to replace existing.
- Additional lobbies may be available spaces for art in the new employee and public parking garages scheduled to be built in 2021.
- A third stairway on the far east side of the parking structure can be handled if/when the structure expands.
- Identify if the lighting needs to be re-configured or taken out.
- Consider lighting for suspended artwork.
- Structural supports in the ceiling seem substantial. Are there any concerns with suspending artwork from the steel beams? Check with engineering drawings.



PRECEDENT PROJECT 1

Variagation Index (2019), Jason Bruges

Funded by: British Land

Location: London, United Kingdom

Photo credit: James Medcraft

The artwork consists of 293 digital cells that cascade across the wall and expand the idea of plants giving feedback to their environment through photosynthesis. An array of plants, placed below the artwork, are discreetly being 'observed.'

Learn more: <https://www.jasonbruges.com/art/#/variagation-index/>



PRECEDENT PROJECT 2

Flock of Geese (2019), by Jeremy Novy

Funded by: North Wells

Location: HUB640, Milwaukee, Wisconsin

Photo credit: Sean Ryan

The mural of flying geese is intended to draw people into the lobby space.

Learn more: <https://www.bizjournals.com/milwaukee/news/2019/09/24/hub640-at-former-boston-store-site-joins-growing.html>



Garage Entrance Markers

Land Side | Traffic Corridor



Exterior entrances to Boise Airport parking garages, photo courtesy of Arts & History

OPPORTUNITY 3 Garage Entrance Markers

As seen from the curbside, each parking garage lobby entry features architectural details that are suitable for public artwork applications. There are two vertical, shallow niches flanking the entry doors as well as the portico fascia. The artwork can assist in wayfinding and create a stronger connection to the wildlife corridor. The traveler is transitioning from airport terminal to parking and will soon exit the airport campus altogether.

Location

Parking Garage Entrance: walls flanking entry doors and entry portico fascia

Project Type

2D- graphic

Possible Themes

Flora/Fauna, traffic corridor, riparian habitat, wildlife corridor

Public Experience

- Soften concrete-laden environment
- Mark entrances
- Assist with wayfinding
- Create cohesive visual experience of lower level

Meets Goal(s)

- Guest Experience
- Regionally Reflective
- High Quality

RFQ Notes

- There are four architecturally defined side panels and two spaces flanking each parking garage entrance. There is also an entry portico fascia above each of the two doors. The same artist could be commissioned for these entry doors markers as well as the overpass columns nearest the parking garages.
- These are viewed from the curbside wildlife corridor area but are adjacent to the traffic corridor and fit into both.
- Identify the material of the vertical architectural details on each side of the entrances and curved entry portico fascia to determine how art may physically install into or on these surfaces.
- Structurally, what is behind the front surfaces to tie into? Determine this before RFQ is released so we know what type of artworks can be considered.



PRECEDENT PROJECT 2

Journey (2001) by Wayne Chabre

Funded by: privately funded

Location: private location

Photo credit: Wayne Chabre

Low relief sculpture like this piece would work well on architectural surfaces.

Learn more: <https://www.waynechabre.com/garden-architectural>



PRECEDENT PROJECT 1

Art Deco Architectural Design (circa 1925-40s)
artists unknown

Funded by: private building owners

Location: various

Photo credit: unknown

Art Deco design patterns from the Art Nouveau Movement, traditional Asian design, and American Indian geometrics.

Learn more: <http://www.phmc.state.pa.us/portal/communities/architecture/styles/art-deco.html>



Support Column Treatment

Land Side | Traffic Corridor

LAND SIDE



Exterior entrances to Boise Airport parking garages and columns adjacent to roadway, photo courtesy of Arts & History

OPPORTUNITY 4 Support Column Treatment

Multiple overpass support columns on the north side of traffic lanes are a welcome opportunity for public art. Columns on the curbside of the traffic lanes are already architecturally treated with a river-like aesthetic. These opposite columns provide an opportunity to soften the concrete environment with concepts relating to the natural world. Just past the columns before entering the parking garages are landscaped areas; the columns can complement that environment as well as the adjacent artwork that may flank the garage entrances.

Location

Support columns for overpass nearest to parking garages as well as two columns at the crosswalk at the far east side near the exit

Project Type

2D- graphic

Possible Themes

Naturalistic, plant or grass forms, riparian habitat, softening concrete environment

Public Experience

Adding a visual graphic element to the far columns will help to extend and unite the visual space under the overpass.

Meets Goal(s)

- Guest Experience
- Regionally Reflective
- High Quality

RFQ Notes

- The columns on the curb side of the overpass are treated with an integrated architectural detail of curvilinear lines and shades of blue that mirror the treatment on the building facade. We recommend leaving these columns as they are.
- The series of 19 columns nearest the parking garages are currently untreated. As a priority, it is recommended to treat the columns on each side of the four pedestrian crosswalks, for a total of eight columns to draw attention to pedestrian crossings. The crosswalk to the east parking garage, passing by the aviator and wildland firefighter statues, has an additional four columns that could be treated as well.
- It is strongly recommended to tie the treatment of these columns to the parking garage entry door markers by using the same artist.



PRECEDENT PROJECT 1

San Diego-Coronado Bay Bridge (2020) by Peter Fink

Funded by: Donations, Port of San Diego and California Department of Transportation

Location: San Diego, California

Photo credit: Unknown

The lighting concept is designed to celebrate the spectacular bay location of San Diego and emphasize the bridge as an important gateway with programmable, changing colored light, which expresses the movement of energy across and under the bridge.

Learn more: <https://www.studiofink.eu/san-diego-bridge>



PRECEDENT PROJECT 2

Journey Through Time (date unknown) by Lynn Basa

Funded by: TriMet

Location: Portland, Oregon

Photo credit: Unknown

The imagery is connected to site-specific locations throughout the train system.

Learn more: <https://trimet.org/publicart/orangeline.htm>



Upper Deck Hanging Banners

Land Side | Traffic Corridor



Boise Airport upper roadway, photo courtesy of Arts & History

OPPORTUNITY 5 Upper Deck Hanging Banners

Along the upper deck of the overpass or “drop-off” lanes are a series of 17 poles that have the capability to display banners. Artists should be encouraged to think about the sequential nature of the display or the journey that can unfold as one passes by each banner. This opportunity is suitable for temporary art commissions by artists working in a variety of media or artwork that can translate well to a two-dimensional material. The 17 poles can be handled by a single artist, or multiple artists could be featured as part of a well-curated, thematic concept.

Location

Upper deck exterior, light posts

Project Type

2D- graphic

Possible Themes

Flora and fauna, wildlife corridor birds, color, regional themes, visual story-telling, poetry

Public Experience

Feeling of entrance, welcome and visibly celebratory

Meets Goal(s)

- Guest Experience
- Regionally Reflective
- High Quality

RFQ Notes

- A broad opportunity for visual artists, literary artists or fiber artists in which their work can be translated through a vinyl or fabric application. Metal and acrylic materials should also be considered.
- Consider separate contracts for designer and fabricator, similar to the traffic box art program.
- Opportunity for local, entry level public artists to gain experience in the field of public art.
- A rotating/temporary public art approach is best suited for this opportunity.
- Consider what is possible with the banners after they are featured and de-installed.
- We have been told that there is existing hardware for the poles. Airport to provide location of hardware to determine what can be hung there or if new hardware is needed.



PRECEDENT PROJECT 1

Title Unknown (2019) by Jeff Fulmer

Funded by: City of Las Vegas

Location: Las Vegas, Nevada

Photo credit: Unknown

Artist paintings are transferred to vinyl to create hanging banner art for downtown Las Vegas.

Learn more: <http://blog.csn.edu/newsroom/csn-faculty-member-art-on-display-in-downtown-las-vegas/>



PRECEDENT PROJECT 2

Portrait of M (2018) by Dan Bergeron

Funded by: Mississauga Culture

Location: Mississauga, Canada

Photo credit: Dan Bergeron

Over 110 portraits were shot by photographer Dan Bergeron, a selection of which were printed and displayed on banners as part of the Mississauga Temporary Public Art Downtown Banner Program.

Learn more: <http://fauxreel.ca/projects/portrait-of-m-2018/>



Overpass Ceiling Enhancement

Land Side | Traffic Corridor

LAND SIDE



Boise Airport lower roadway ceiling, photo courtesy of Arts & History

OPPORTUNITY 6 Overpass Ceiling Enhancement

Without distracting from the pedestrian crossing signs, color in the form of light, projections or paint could coat the underside of the overpass ceiling, creating a vibrant environment as one enters the lower deck area by car or as a pedestrian through the departure doors.

Location

Lower deck, overpass ceiling

Project Type

2D graphic, light

Possible Themes

Sky, water, forest or nature canopy, reflections, motion, weather, radar

Public Experience

Welcome, surprise, celebratory arrival

Meets Goal(s)

- Guest Experience
- Regionally Reflective
- High Quality

RFQ Notes

- Consider safety measures like pedestrian crosswalks, camera function, and visibility of safety elements, such as signs that are affixed to the ceiling.
- Research acceptable light levels for this location.
- The entire understory could be treated, or consider treating by sections such as pedestrian crosswalks or other incremental sections.
- Identify where to access power for a light-based artwork and if there are multiple power sources down the length of the overpass.



PRECEDENT PROJECT 1

Wolli (2020) by Warren Langley

Funded by: WestConnex

Location: Sydney, Australia

Photo credit: Richard Glover

The progressive revelation of the artwork, which is inspired by the light reflections off of ripples in nearby Wolli Creek, provides a gentle, sensory, optimistic experience in the underpass.

Learn more: <https://www.warrenlangley.com.au/project/wolli/>



PRECEDENT PROJECT 2

Bright Underbelly (2016) Studio Tutto

Funded By: A community funded initiative with City of Sacramento and Caltrans

Location: Sacramento, California

Photo credit: Chad Davies

The goal of this project was to transform a utilitarian structure into a cultural landmark that mirrors the life and energy of the community, celebrating the Sunday Farmers' Market which has been held each week under this stretch of freeway.

Learn more: <https://www.studio-tutto.com/work/brightunderbelly>



Exit Walls

Land Side | Traffic Corridor



Boise Airport pedestrian buffer walls, photo courtesy of Arts & History

OPPORTUNITY 7 Exit Walls

Departing from the lower deck, one passes two large blank walls where murals could be painted or special lights could be installed. The north wall is primarily seen from a car when exiting the airport campus. The south wall is seen from vehicles as well as by pedestrians using the pathway. These sites are best suited for mid-to-long-term temporary opportunities to keep the area refreshed.

Location

Vehicular and pedestrian exits from the lower level

Project Type

2D graphic, lighting

Possible Themes

Wildlife, landscape, nature, entrance into city, interface between traffic corridor and wildlife corridor

Public Experience

This is one of the last images someone will see as they exit the airport.

Meets Goal(s)

- Guest Experience
- Regionally Reflective
- Cultural Partnership
- High Quality

RFQ Notes

- Consider exposure to weather, sun and snow.
- North wall is suitable for murals, lighting installations or low relief sculptural installations. Consider recommissioning the artwork every five years.
- South wall has a curved entrance and tapers as it continues up pedestrian ramp. It is strongly recommended to treat the entire length with a painted mural. The wall would need to be power washed and primed before painting. Consider recommissioning every 10 to 15 years.
- Identify where there are utilities available to pull power for a potential lighting installation on the north wall.



PRECEDENT PROJECT 1

Undercurrents (2010), Haggard-Drugan

Funded by: 4-culture

Located in Seattle, Washington

Photo credit: Unknown

Undercurrents is an artwork at the outfall site of King County's Denny Way/Lake Union CSO Control Project, which reduces untreated combined sewer overflows into Elliott Bay and Lake Union through a series of pipes running under the city.

Learn more: <http://haddad-drugan.com/#/undercurrents/>



PRECEDENT PROJECT 2

Courage and Thunder (2008) by Veronica and Edwin Dam de Nogales

Funded by: Calgary Stampede

Location: Stampede Casino, Calgary, Canada

Photo credit: Unknown

This minimalist sculpture uses negative space and lines to suggest the movement of the chuckwagon team.

Learn more: <http://art.calgarystampede.com/art/courage-and-thunder.html>



Exit Median

Land Side | Traffic Corridor



Boise Airport lower roadway pedestrian-adjacent open space, photo courtesy of Arts & History

OPPORTUNITY 8 Exit Median

Departing the passenger pick-up area, there is a median under the overpass that would be a fitting site for a sculptural work of art. This is an ideal location for a free-standing sculptural artwork, either as a single object or a series of interrelated objects.

Location

Exit from lower deck

Project Type

Sculptural object

Possible Themes

Land side themes, place-specific, exiting airport campus, farewell/welcome, destinations, home

Public Experience

- A final positive experience leaving the Boise Airport
- Transition from wildlife corridor back into traffic corridor

Meets Goal(s)

- Guest Experience
- Regionally Reflective
- Cultural Partnership
- High Quality

RFQ Notes

- Lighting the artwork is important due to the darker atmosphere of the overpass. Having an artwork that incorporates light as a medium could also be considered.
- As it will be primarily viewed from moving vehicles, the artwork should be designed at an appropriate scale and could take into consideration the movement as one passes by.
- Identify if power is available from the irrigation boxes in this area.



PRECEDENT PROJECT 1

Winter (2018) by Deborah Butterfield

Funded by: Big Sky

Location: Big Sky, Montana

Photo credit: Unknown

This bronze sculpture of a horse, originally made of driftwood, fits beautifully into the natural landscape.

Learn more: https://www.bozemandailychronicle.com/ruckus/art/butterfield-sculpture-finds-a-home-in-big-sky/article_b2b61202-6f91-5183-bd62-057d1abfb259.html



PRECEDENT PROJECT 2

Aspire (2010) by Warren Langley

Funded by: Sydney City Council

Location: Sydney, Australia

Photo credit: Richard Glover

The illuminated forms, which glow brightly by night, address the previously intimidating pedestrian thoroughfare beneath the imposing overhead bulk of the freeway.

Learn more: <https://www.warrenlangley.com.au/project/aspire-2/>



Bus Shelter

Land Side | Traffic Corridor

LAND SIDE



Boise Airport lower roadway bus stop, photo courtesy of Arts & History

OPPORTUNITY 9 Bus Shelter

This could be a project to spiff up the existing bus stop shelter or an opportunity to design a new one.

Location

Lower deck, on median towards the exit

Project Type

Sculptural object, 2D graphic

Possible Themes

Traffic corridor themes, transit, waiting, time, transition, movement, nature corridor themes

Public Experience

For those who are using transit, the shelter should be an attractive, welcoming place to be

Meets Goal(s)

- Guest Experience
- Regionally Reflective
- Cultural Partnership
- High Quality

RFQ Notes

- Partner with Valley Regional Transit on this project.



PRECEDENT PROJECT 1

Bird Bus Shelter (2013) by Mark Dickson

Funded by: City of Tallahassee

Location: Tallahassee, Florida

Photo credit: Unknown

Great blue birds made of steel enhance this local bus stop.

Learn more: <http://www.markdicksonstudios.com/Art/Installations.html>



PRECEDENT PROJECT 2

Lavaca Bus Shelter (2005) by Carlos Cortes

Funded by: City of San Antonio

Location: San Antonio, Texas

Photo credit: Unknown

Using concrete the artist created a bus shelter to look like trees.

Learn more: <https://www.studiocortes.com/projects/>

Images from: <https://www.getcreativesanantonio.com/Public-Art/Public-Artworks-Map/Public-Artworks-List/Public-Artwork/Article/294/Lavaca-Bus-Shelter>



Smoking Shelter

Land Side | Nature Corridor



Boise Airport lower roadway smoking shelter, photo courtesy of Arts & History

OPPORTUNITY 10 Smoking Shelter

The smoking shelter is a prominent element in the exterior waiting area. It could be improved with art (vinyl on the windows, painting, added sculptural elements) or a new one could be designed. If a new smoking shelter is desired, it would provide an opportunity to incorporate a green or living design to the structure.

Location

Lower deck on exterior plaza adjoining walkway

Project Type

Sculptural object, 2D graphic

Possible Themes

Nature, habitat, environment conservation and protection, sunlight, light and shadow

Public Experience

- For those who smoke, this enclosure should be a welcoming place
- Soften the concrete environment

Meets Goal(s)

- Guest Experience
- Regionally Reflective
- Cultural Partnership
- High Quality

RFQ Notes

- A unique art opportunity to design a space one enters into, yet still may need to see out of.
- Consider a greenspace or plantings to enliven this corner of the passenger pick-up area.
- Shelter redesign or facelift could be seen as an opportunity to collaborate with local architectural design students. The challenge could be put forward as a one time opportunity to permanently rethink the shelter or it could be offered as a yearly opportunity for senior architecture students to temporarily improve the shelter.
- Locate the nearest water source for watering a “green roof” or other plants that could be planted in this area.



PRECEDENT PROJECT 1

Russell Field Bus Shelter (2003) by Taylor Davis

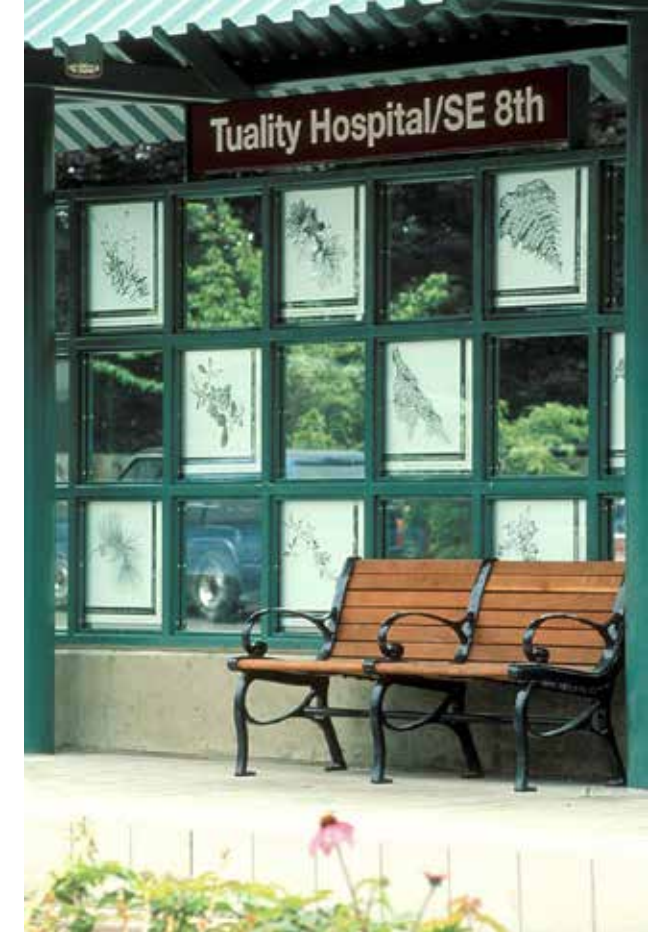
Funded by: Cambridge Arts Council

Located in Cambridge, Massachusetts

Photo credit: Unknown

The rose-tinted glass alludes to the clay pit and brick facility that used to be on the site.

Learn more: https://www2.cambridgema.gov/cac/5_4_2009/public_progress_17.html



PRECEDENT PROJECT 2

Quilt of Traditional Remedies (1998) by Linda Haworth

Funded by: TriMet

Location: Portland, Oregon

Photo credit: Unknown

Sweet home and the garden of life are the themes of this TriMet station.

Learn more: <https://trimet.org/publicart/bluelinewest.htm>



Outdoor Entrance Plaza

Land Side | Nature Corridor



Boise Airport lower roadway pedestrian plaza, photo courtesy of Arts & History

OPPORTUNITY 11 Outdoor Entrance Plaza

The plaza between the airport entrance and the smoking shelter is a large, open space with a high adjacent wall. The wall could function as a backdrop for a vertical free-standing sculptural artwork. It is recommended that the vertical nature of the work rise above the upper deck for passing vehicles and pedestrians to see the top of the artwork. The unexpected presence of art at this location makes it especially intriguing.

Location

Lower deck on exterior plaza adjoining walkway

Project Type

Sculptural object

Possible Themes

Wildlife, nature, totem, topography, landscape features, geology

Public Experience

- Visible by pedestrians and cars on both the upper deck and lower level
- Can become a wayfinding or passenger pick-up locator

Meets Goal(s)

- Guest Experience
- Regionally Reflective
- Cultural Partnership
- High Quality

RFQ Notes

- This site requires a sizable budget to achieve the scale needed to vertically span the space.
- A single object or a series of sculptures could be installed.
- Identify what substrate is behind the cultured stone wall in case an artist wants to tie into the wall.
- Identify thickness of concrete in this plaza to determine if it provides sufficient foundation for a freestanding artwork to be mounted here or if additional foundation would need to be poured.



PRECEDENT PROJECT 1

Mountain Monarch (2001) by Rich Haines

Funded by: Private funders

Location: Lincoln, Nebraska

Photo credit: Unknown

This elk was placed in a local park to honor a community citizen.

Learn more: <https://publicart.artscene.org/public-art-inventory/mountain-monarch/>



PRECEDENT PROJECT 2

La Veleta/The Weathervane (2019) by Jaime Molina

Funded by: City of Denver

Location: Barnum Park, Denver, Colorado

Photo credit: Unknown

This sculptural totem pole features Colorado native animal faces made of various mosaic tiles attached to Geo foam.

Learn more: <https://denverpublicart.org/public-arts/la-veleta-the-weathervane/>



Artist Designed Benches

Land Side | Nature Corridor



Boise Airport lower roadway benches, photo courtesy of Arts & History

OPPORTUNITY 12 Artist Designed Benches

While there are custom-painted benches made of cement and wood in the departure pick-up area, these could be replaced with artist-designed benches that add additional character and flair to the area. Wayfinding could also be helped with distinct benches that provide clear pick-up locations.

Location

Lower deck, curbside waiting areas

Project Type

Sculptural object

Possible Themes

Wildlife corridor themes, native plant life, habitat, regional environment, mapping

Public Experience

Welcoming, distinctive entrance/exit feature, wayfinding assistance

Meets Goal(s)

- Guest Experience
- Regionally Reflective
- High Quality

RFQ Notes

- Consider durability and ease of maintenance of commissioned benches
- Consider one artist for the design of a bench that can be duplicated or have slight variations between benches.
- Cast concrete benches could be a possibility for engaging artists or the architectural community.
- Benches need to be surface-mounted or heavy enough so they cannot be moved.



PRECEDENT PROJECT 1

The Grove Bench (2006) by Wayne Chabre

Funded by: Western Oregon University

Location: Western Oregon University, Monmouth, Oregon

Photo credit: Wayne Chabre

Nature inspired this organic public bench, welcoming people to rest.

Learn more: <https://www.waynechabre.com/public-art>



PRECEDENT PROJECT 2

I Can't Give You Anything But Love (2003) by Shigeru Uchida

Funded by: The Roppongi Hills Public Art and Design Project

Location: Minato City, Tokyo, Japan

Photo credit: Phlizz (aka Fred Cherrygarden)

As a leading Japanese designer, Uchida has engaged in diverse design projects worldwide, from architectural interior, furniture and industrial design to urban planning. The bench design is based on the idea of removing a certain kind of weight from things.

Learn more: https://www.roppongihills.com/en/facilities/publicart_design/



Lower and Upper Level Animal Sculptures

Land Side | Nature Corridor



Boise Airport lower roadway planters, photo courtesy of Arts & History

OPPORTUNITY 13 Lower and Upper Level Animal Sculptures

Along the facade of the airport terminal there are several landscaped zones that would make prime locations for a sculpture series. Considering that these locations are part of the wildlife corridor, the artwork could feature animals that may be seen in the regional environment: deer, fox, rabbits, owls or hawks, for example. The sculptures could be in plain sight or in unexpected places that a viewer may be surprised to find. Plentiful views from inside the terminal should be taken into consideration for placement of the sculptures. The elevator, for example, offers wonderful views to the wildlife corridor at curbside.

Location

- In and around planters on the lower level to facade (ground animals)
- Upper level on top of entry portco fascia (air animals)

Project Type

Sculptural object

Possible Themes

Wildlife of the area, conservation and protection, migration, wildlife habitat

Public Experience

A unique, regionally specific experience, opportunity to surprise and delight viewers, a cohesive experience between public art and architectural facade

Meets Goal(s)

- Guest Experience
- Regionally Reflective
- High Quality

RFQ Notes

- Enough sculptures should be commissioned to make an impact, creating a feeling of a wildlife corridor.
- The series could start with a certain number of works and grow over time.
- Identify if foundations/footings for animal sculptures can be installed in garden beds and if there are specs on planter beds.
- Identify if it is possible to attach to walls of building. What is substrate behind cultured stone?



PRECEDENT PROJECT 2

Scioto Deer Lounge (2013-2014) by Terry Allen

Funded by: City of Columbus

Location: Columbus, Ohio

Photo credit: Unknown

After visiting Columbus and learning that the Scioto River takes its name from the Shawnee word for “hairy water,” Allen created the concept for these humanized deer. According to local legend, when the Shawnee first migrated to Scioto River valley from the Carolinas, they found deer hair floating in the river.

Learn more: https://lalouver.com/artist.cfm?tArtist_id=120

PRECEDENT PROJECT 1

Oregon Wildlife (1986) by Georgia Gerber

Funded by: Downtown Merchants Local Improvement District

Location: Portland, Oregon

Photo credit: Unknown

25 life-size bronze sculptures of Pacific Northwest animals were installed as part of renovations associated with MAX Light Rail construction. The animal sculptures have become treasured by the public as seen by the many shiny spots from touching and petting.

Learn more: <https://georgiagerber.com/public-art/oregon-wildlife>



West Side Entrance Plaza

Land Side | Nature Corridor



Boise Airport upper roadway entrance plaza, photo courtesy of Arts & History

OPPORTUNITY 14 West Side Entrance Plaza

The less frequently used plaza on the west side of the upper deck offers another entrance to ticketing. Drawing attention to the area with public art or an artist-designed garden would encourage people to drop off here and lessen the congestion at the front entrances. The large wall also provides a prime opportunity for a large-scale mural, wall mounted installation or light work.

Location

- Upper level plaza surface or vertical wall
- Consider an overhead structure or sculpture to provide partial shade

Project Type

Sculptural object

Possible Themes

Nature, native plants, wildlife habitat, conservation and protection, light and shade

Public Experience

Soften the concrete environment with a natural setting, garden, or artwork that welcomes the public to the airport and creates a soothing encounter with the natural world before or after travel.

Meets Goal(s)

- Guest Experience
- Regionally Reflective
- High Quality

RFQ Notes

- Consider sight lines from the roadway, but design space to minimize noise from vehicles.
- Seating would be an important component in a garden-type setting.
- Creating a visual pathway to the doors could help with usability of the space.
- Identify how thick the surface concrete is and what is underneath that may pose limitations on what can be done in this plaza.
- Identify power access for lighting if an installation were put on the tall wall.



PRECEDENT PROJECT 1

Mineral Roof Garden (1983) by Roberto Burle Marx

Funded by: Banco Safra Headquarters

Location: San Paulo, Brazil

Photo credit: Unknown

“By organizing native plants in accordance with the aesthetic principles of the artistic vanguard, especially Cubism and abstractionism, Marx created a new and modern grammar for international landscape design.” Lauro Cavalcanti.

Learn more: <https://www.world-architects.com/en/architecture-news/insight/roberto-burle-marx-brazilian-modernist>



PRECEDENT PROJECT 2

Vertical Garden (2013) by Patrick Blanc

Funded by: Perez Art Museum

Location: Perez Art Museum, Miami, Florida

Photo credit: Unknown

Patrick Blanc is a botanist, inventor of the vertical garden and prized contemporary artist known for his living sculptures. The hanging garden columns at Perez Art Museum not only add an aesthetic punch of greenery to the façade, but also block heat and act as a natural air purifier.

Learn more: <https://www.verticalgardenpatrickblanc.com/realisations/miami/perez-art-museum-miami>



Baggage Claim Light Box Artworks

Land Side | River Corridor

LAND SIDE



Boise Airport baggage claim area light boxes, photo courtesy of Arts & History

OPPORTUNITY 15 Baggage Claim Light Box Artworks

Not all light boxes are sold as advertising. Those awaiting paying customers could have artist-designed images featured, with text at the bottom about contacting the airport for information on how to advertise. This would provide visible, vibrant sites for a rotating roster of local artists' work to be featured, attracting more people to spend time looking at the images in the light boxes, which could also be a selling point for potential advertisers. Ad lightboxes along concourse B should also be considered for artwork when vacant.

Location

- Indoor first floor
- Backside of baggage claim, in advertising light boxes

Project Type

2D graphic, light, data

Possible Themes

Regional places or people, data about Boise Airport or Boise area, clothing, objects that may be carried in luggage, photography, film stills, still life imagery

Public Experience

Welcoming, bright and interesting distractions while waiting.

Meets Goal(s)

- Guest Experience
- Regionally Reflective
- High Quality

RFQ Notes

- Consider creating a roster of artists to commission works for this purpose.
- Provide size of boxes.
- Identify the fabricator that creates existing advertisement panels and consider using them to create art panels.
- Identify who would install and swap out panels on an ongoing basis.



PRECEDENT PROJECT 2

Grow Radiant and Untitled (2017) by Tonika Johnson

Funded by: Chicago Transit Authority and Chicago Department of Cultural Affairs

Location: Chicago Green Line L Stop, Chicago, Illinois

Photo credit: Tonika Johnson

Johnson's photographs document the life of people in Chicago's neighborhoods.

Learn more: <https://www.tonijphotography.com/projects/6742558>



PRECEDENT PROJECT 1

Night Light (2010) by Elizabeth Wild

Funded by: Los Angeles Community Redevelopment Agency

Location: Los Angeles, California

Photo credit: Elizabeth Wild

This project was created in response to a call for window treatments for vacant buildings in the downtown area. In addition to showcasing some of the frequently overlooked architectural treasures of Los Angeles, this work functions as a nighttime safety feature by illuminating an adjacent bus stop.

Learn more: <https://elizwild.myportfolio.com/light-boxes-public-art-projects>



Mountain Backdrop

Land Side | River Corridor

LAND SIDE



Boise Airport ticketing area backdrop, photo courtesy of Arts & History

OPPORTUNITY 16 Mountain Backdrop

Designed by the original airport architects, the mountain backdrops in the ticketing area need a refreshed look and an electrician to examine the lighting system that once illuminated the mountain peaks. An artist's intervention could be as subtle as new lights and colors for the mountains and sky or a major reimagining of the whole backdrop.

Location

Second floor, in ticketing, up high

Project Type

2D graphic, light

Possible Themes

Mountain view, Boise foothills, valleys, time of day, sunrise, sunset, Idaho landscape

Public Experience

Departure

Meets Goal(s)

- Guest Experience
- Regionally Reflective
- High Quality

RFQ Notes

- The wall has fiber optic backlighting. An inspection is needed to determine what is there and available for reuse.
- Boise Airport should clarify if they want a freshening up or a full-scale reworking and budget accordingly.
- Identify the lighting that was originally installed behind the mountains and whether it broke and was never fixed or got shut off for other reasons.



PRECEDENT PROJECT 1

Column Plates and Benches (2020) by Gordon Huether

Funded by: Salt Lake City International Airport

Location: New main terminal Salt Lake City Airport, Salt Lake City, Utah

Photo credit: Unknown

The sculpturally integrated column plates and terminal benches, located in a gathering area for both arriving and departing passengers in the new terminal, create a visual distinction for the various activities taking place in the open space.

Learn more: <https://gordonhuether.com/column-plates-and-benches/>



PRECEDENT PROJECT 2

An Interplay of Curves (1987) by George Mallet

Funded by: Metropolitan Atlanta Rapid Transit Authority (MARTA) Artbound Collection

Location: East Lake MARTA station, Atlanta, Georgia

Photo credit: Unknown

The artist was inspired to juxtapose these curvilinear forms and bright colors with the monochrome of the station design. The artwork is meant to be visible to those on the train and those waiting in the station.

Learn more: <https://www.itsmarta.com/East-Lake-art.aspx>



Vinyl Mural

Land Side | River Corridor

LAND SIDE



Along the River's Edge (2013), by Anne Peterson, photo courtesy of Tory Taglio Photography
Boise Airport ticketing area vinyl mural location

OPPORTUNITY 17 Vinyl Mural

This location is meant to be a temporary opportunity, with works changed every ten years or so. Location is due for a new work in 2028. Consider recycling the removed vinyl artwork into products such as tote bags that can be sold or given away as a token of the public art program, as has been done in the past.

Location

Ticketing area, east wall

Project Type

2D graphic

Possible Themes

Environment, river, landscape, regional views, vistas

Public Experience

This is the first room one enters on the travel journey. Iconic, relaxing imagery is best for this site.

Meets Goal(s)

- Guest Experience
- Regionally Reflective
- Cultural Partnership
- High Quality

RFQ Notes

- Note that this is a temporary project, up for 10-15 years before being replaced.
- Original artwork, i.e. painting or drawing is also accessioned into the collection.
- Keep an archive of the process and fabricators or methods used for these artworks.



PRECEDENT PROJECT 1

Summer in Utah (2020) by Traci O'Very Covey

Funded by: Salt Lake City International Airport

Location: Tunnel connecting concourse A and concourse B at Salt Lake City International Airport, Salt Lake City, Utah

Photo credit: Traci O'Very Covey

"The art symbolically conveys the diverse beauty of Utah's natural mountain and desert landscapes featuring the elements of flora and fauna from the dominant regions of the beautiful state where I live. I have created an uplifting portrayal of Utah's natural landscapes during the seasons which offer engaging discovery and a memorable sense of place." Traci O'Very Covey.

Learn more: <https://www.tracioverycovey.com/salt-lake-city-int-airport-murals>



PRECEDENT PROJECT 2

Entrepreneurs Awakening: The Making of a Legacy (2021) by Tasha Beckwith

Funded by: Indianapolis International Airport

Location: Indianapolis, Indiana

Photo credit: Unknown

The mural is 11 feet high and more than 75 feet long. It depicts how Sarah Breedlove became the wealthy, influential, and community-minded Madam Walker whose Indianapolis-based Madam C.J. Walker Manufacturing Company produced and marketed the line of Black hair care products she invented in the early 1900s.

Learn more: <https://runwaygirlnetwork.com/2021/02/26/mural-celebrates-legacy-of-madam-c-j-walker-at-indianapolis-airport/>



Rotunda Skylight and/or Suspended Artwork

Land Side | River Corridor



Boise Airport second floor rotunda entrance, photo courtesy of Arts & History

OPPORTUNITY 18 Rotunda Skylight and/or Suspended Artwork

Suspended over the terrazzo floor medallion below, the light-filled skylight is an ideal site for a hanging sculptural mobile. It is a dramatic location for a signature artwork that complements the modern architecture and adds delightful specificity to the airy lobby space. As the work is in the river corridor, a water, river wildlife, or native plant theme would be a good fit.

Location

Above rotunda

Project Type

Sculptural object, light

Possible Themes

River themes, water, regional wildlife, abstract color and form

Public Experience

Memorable “wow” moment, arrival to place

Meets Goal(s)

- Guest Experience
- Regionally Reflective
- High Quality

RFQ Notes

- Fiberglass products in the skylight are failing (fiber bloom) and must be replaced with colored glass, fiberglass or other energy efficient products, prior to commissioning artwork for this site.
- Structural drawings of rotunda by KPFF are on file with airport staff. Drawings state that four points for attachment are available and can each hold 500 pounds with total weight of artwork not to exceed 2,000 pounds.
- Consider the cost of access to install and clean a suspended work at this location.



PRECEDENT PROJECT 1

Journey Home (1992) by Larry Kirkland

Funded by: City of Seattle

Location: Seattle-Tacoma International Airport, Seattle, Washington

Photo credit: Romi Cortier

The artist Larry Kirkland commented “I am using the boat as a metaphor for the individual in life’s journey. In many cultures, from the ancient Greeks to the Indonesians, the boat suggests more than a conveyance. It is the spirit of each person as they travel through life.”

Learn more: <https://discover.stqry.com/v/concourse-d/s/f16018e6912851ce30c53afef2b71470>



PRECEDENT PROJECT 2

Kaleidoscope (2019) by Christopher Lutter-Gardella

Funded by: Mall of America

Location: Bloomington, Minnesota

Photo credit: Mall of America

Kaleidoscope was created predominately from waste-stream materials such as plastic bags, straws, plastic spoons, coat hangers and more, and is designed to be reused.

Learn more: <https://www.mallofamerica.com/directory/24676?sf218063821=1>



Welcome to Boise Sign

Land Side | River Corridor

LAND SIDE



Boise Airport second floor Welcome to Boise entrance, photo courtesy of Arts & History

OPPORTUNITY 19 Welcome to Boise Sign

The Welcome to Boise sign needs a refreshment. The Boise State University references, which were a paid advertising opportunity, do not need to be retained. The site is prime for greeting new arrivals into Boise: the artwork could offer a didactic message or not contain text and still focus on delivering a welcoming expression.

Location

Second floor, north side of waiting lobby

Project Type

2D graphic, sculptural object, light

Possible Themes

Flora and fauna, Boise River, Boise downtown urban core

Public Experience

A “wow” moment of beauty upon arrival, feeling of excitement and anticipation of arriving in Boise

Meets Goal(s)

- Guest Experience
- Regionally Reflective
- High Quality

RFQ Notes

- Lighting is important to consider with this commission.
- The artwork could be suspended or wall-mounted.
- There are two small platforms to the left and right of the sign that could hold sculptural objects an extension of the design concept.



PRECEDENT PROJECT 1

Modern Wing by Entro and Pentagram

Photo credit: Entro

“Our design approach called for integrated and dimensional detailing for the signage and donor recognition programs. The signage design seamlessly blends the historic with the new and other sections of the museum.”

Learn more: <https://entro.com/project/art-institute-of-chicago/>



PRECEDENT PROJECT 2

Welcome Sign for Southbank National Theatre by S21 Art, Design and Technology

Location: London, United Kingdom

Photo credit: S21

The welcome wall for Southbank National Theatre was a temporary signage solution but leaves a bold impression of creative sign making that is reflective of the institution.

Learn more: <https://s21art.weebly.com/blog/signage-ideas-southbank>



Stairs & Escalators – Security Exit to Baggage Claim

Land Side | River Corridor



Boise Airport escalator from second to first floor, photo courtesy of Arts & History

OPPORTUNITY 20 Stairs & Escalators – Security Exit to Baggage Claim

The space to the east of the escalators has a nook that would be ideal for a sculptural element, adding interest and surprise for guests as they ride the escalator to or from baggage claim. A vertically oriented artwork could be suspended in the space or wall-mounted. It is not ideal for a floor-mounted work due to the sloped base.

Location

East wall by escalators coming from/going to security exit between first and second floor

Project Type

Sculptural object

Possible Themes

Nature, transition, flow, homecoming

Public Experience

Surprise, interest on escalator ride

Meets Goal(s)

- Guest Experience
- Regionally Reflective
- High Quality

RFQ Notes

- The site will need down lighting.
- A temporary solution for the sloped base/floor will be needed for the install of a suspended or wall-mounted artwork.
- The sloped base/floor of this site seems to house equipment or components for the escalators. Find detailed information about what may be under the slope.
- Identify wall substrate behind the wood paneling and the sheetrock.



PRECEDENT PROJECT 1

Pensacola Pendants (2020) Larry Kirkland

Funded by: GSA Art in Architecture Program

Location: Federal Courthouse, Pensacola, Florida

Photo credit: Riegler Photography

Pensacola Pendants can be enjoyed from the exterior as seen through the front entryway and from the interior lobby space as visitors enter the building. When viewed from below the nestled star formation is revealed.

Learn more: <https://publicartservices.com/larry-kirkland-federal-courthouse-pensacola>



PRECEDENT PROJECT 2

Looped Wire Sculpture (circa 1950) by Ruth Asawa

Funded by: Privately funded

Location: Private collection

Photo credit: Unknown

“... A continuous piece of wire, forms envelope inner forms, yet all forms are visible (transparent). The shadow will reveal an exact image of the object.” Ruth Asawa

Learn more: <https://ruthasawa.com/art/sculpture/>



Stairs & Escalators – Ticketing to Baggage Claim

Land Side | River Corridor



Boise Airport escalator and stairs from second to first floor baggage area, photo courtesy of Arts & History

OPPORTUNITY 21 Stairs & Escalators – Ticketing to Baggage Claim

The walls on the west and south sides of the escalators and stairs are perfect canvases for public art. Art that is flat, such as a mural, or something sculptural that comes out into the airspace above the transiting pedestrians could be created for each wall.

Location

Walls surrounding the flight of stairs and escalators

Project Type

2D graphic, sculptural

Possible Themes

River corridor, environment, nature, landscapes, moving through terrain, topography

Public Experience

As one transitions between the two floors art would add a focal point of meaning and beauty.

Meets Goal(s)

- Guest Experience
- Regionally Reflective
- High Quality

RFQ Notes

- Artwork installation may require an escalator shut down or scaffolding installed on the stairs.
- Consider preparing an artwork on a substrate for ease of installation.
- The location poses some difficulty in cleaning the artwork and this should be taken into consideration during the selection process.



PRECEDENT PROJECT 1

Colorful Stairwell (2017) Paul Housberg

Funded by: Lamar Institute of Technology

Location: Lamar Institute of Technology, Beaumont, Texas

Photo credit: David Block

This colorful stairwell divider at LIT's Petrochemical and Advanced Technology Center consists of 59 tempered and laminated tiles of glass suspended on tensioned stainless steel cables. The suspended art glass panels bring vibrancy to a tight space.

Learn more: <https://www.paulhousberg.com/portfolio-item/suspended-art-glass-panels-lit/>



PRECEDENT PROJECT 2

Rejoicing and Festival of the Americas (1960, moved in 2009) Carybé

Funded by: Miami-Dade Aviation Department

Location: Miami-Dade International Airport, Miami, Florida

Photo credit: Di Roberto

This project consists of the permanent installation of two murals by Brazilian artist Carybé at MIA's South Terminal. Originally installed in 1960 at the American Airlines terminal at JFK Airport in New York, the two 16.5 feet by 53 feet murals were removed, restored, transported, and installed at MIA in 2009.

Learn more: <http://www.rodriquezquioga.com/?projects=miami-international-airport-south-terminal-improvements-carybe>



Photo Series for Conference Center

Land Side | River Corridor

LAND SIDE



Boise Airport third floor conference room example, photo courtesy of Arts & History

OPPORTUNITY 22 Photo Series for Conference Center

On the third floor of Boise Airport is the Snake River Conference Center. Each conference room is named after an Idaho River, the Bruneau, Malad, Payette, Salmon and Boise River Rooms with regional reference to Sun Valley present as well. There is ample space to feature large photographs of the referenced river sites by professional photographers. Additionally, it is recommended that the river theme continue in the hallway between the rooms. A curved wall near the Salmon River room could be treated with a vinyl wrap.

Location

Third floor, Administration, interior of conference rooms

Project Type

2D graphic

Possible Themes

Idaho rivers, regional natural environments

Public Experience

Strong association of conference rooms with specific places, wayfinding and appreciation for landscapes guests may never actually encounter, all while sitting in an airport conference room.

Meets Goal(s)

- Guest Experience
- Regionally Reflective
- High Quality

RFQ Notes

- Photo sizes must be adapted to fit available spaces in each conference room.
- One or several photographers could be selected for this opportunity.
- Identify and measure walls that can be dedicated for photographs.



PRECEDENT PROJECT 1

Bruneau River Canyon Overlook (date unknown)
by Alan Majchrowicz

Photo credit: by Alan Majchrowicz

Idaho is home to many nature photographers that artfully capture our local environment.

“I am a photographer specializing in landscape and nature imagery. My intense passion for our natural world has led me on a lifelong journey to explore and photograph all aspects of our natural environment.” — Alan Majchrowicz

Learn more: <https://alanmajchrowicz.photoshelter.com/image/I0000VZR7QOZDggM>



PRECEDENT PROJECT 2

Sunrise on the Salmon (2016) by Kaylyn Franks

Photo credit: by Kaylyn Franks

Award winning images and featured photographers make a great addition to the conference center art collection.

“Sunrise on the Salmon was featured on the front page of the Idaho Statesman in 2015 and was the 2016 Grand Prize winner in the Idaho Rivers United competition.” — Kaylyn Franks

Learn more: <https://pixels.com/featured/sunrise-on-the-salmon-idaho-journey-landscape-photography-by-kaylyn-franks-kaylyn-franks.html>



Case Displays

Land Side | River Corridor



Boise Airport third floor lobby cases, photo courtesy of Arts & History

OPPORTUNITY 23 Case Displays

There are two display cases on the third floor flanking the entrance hallway to the administration offices. One case is currently housing a collection of model airplanes while the other case is concealed behind a wood paneled wall covering. The cases could feature changing exhibitions from local high school students, Boise State University's ceramics program or jewelry program, or could become an opportunity for Boise Visual Chronicle to begin a sculptural collection. The refreshed space will be a welcome addition for staff and conference goers, while opening up entry-level experience to up and coming artists interested in pursuing public art opportunities. The model airplanes should be featured in a similarly designed case for a child-friendly area in the new concourse A.

Location

Third floor administration and conference room entrance

Project Type

Temporary or rotating exhibitions for sculptural objects; see Programing section for more detail on rotating exhibitions.

Possible Themes

Opportunity for showing fragile, small-scale or intimate artwork

Public Experience

Exposure to local and emerging artists and art groups producing high-quality work

Meets Goal(s)

- Guest Experience
- Regionally Reflective
- Cultural Partnership
- High Quality

RFQ Notes

- Locate information on how the hidden case can be accessed without damaging the rest of the wood paneling.
- Try a pilot program with the existing display case. If successful, expand by opening the second case.
- Quarterly or semi-annual rotation of artwork
- Allow artists or organization to pitch a curated themed show
- Opportunity for local community members to gain curatorial experience



PRECEDENT PROJECT 1

Converging (2019) Randi Stewart and Jamie Miller

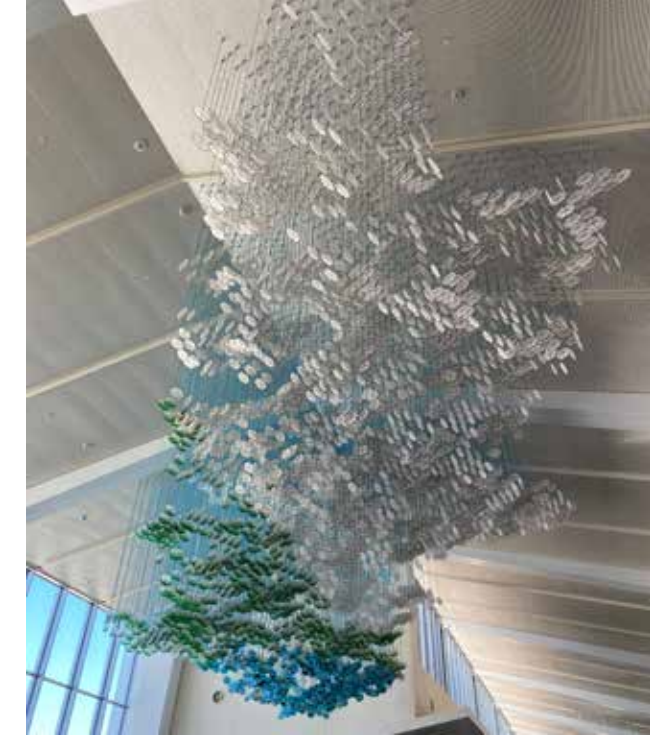
Funded by: Pittsburgh International Airport's Art in the Airport program

Location: Pittsburgh International Airport, Concourse C, Pittsburgh, Pennsylvania

Photo credit: Unknown

Beautifully constructed display cases for exhibiting a rotation of artwork are built throughout the Pittsburgh airport. *Converging* is a vibrant tapestry woven and painted with natural fibers, materials, dyes and pigments from the earth. It stems from the artists' love of the region and the power of the rivers that run through it.

Learn more: <https://ezine.moodiedavittreport.com/ezine-257/airports-as-artports/>



PRECEDENT PROJECT 2

The Sky and The City (2020) by Jacob Hashimoto

Funded by: PDXNext

Location: Portland International Airport, Portland Oregon

Photo credit: Unknown

When PDXNext commissioned artist Jacob Hashimoto to create several large-scale suspended airport installations, they also featured his work in one of several exhibition display cases. This gave visitors an education on the artist and the exciting new feature commissions. Hashimoto invites travelers to draw their minds away from the city and into the broad, vast expanse of the west.

Learn more: <https://pdxart.portofportland.online/2020/09/02/jacob-hashimotos-striking-permanent-suspended-sculptures-elevate-pdx-culture/>





AIR SIDE PUBLIC ART OPPORTUNITIES: EXISTING SPACES

INDEX OF OPPORTUNITIES

SECURITY CORRIDOR		
OPPORTUNITY 24	Suspended Art Over Security	104
OPPORTUNITY 25	Post-Security Seating	106
JET STREAM CORRIDOR		
OPPORTUNITY 26	Suspended Signature Sculpture Over Escalators	108
OPPORTUNITY 27	Commissioned Works for Temporary Installation	110
OPPORTUNITY 28	Display Cases for Center of Concourse Corridors	112
OPPORTUNITY 29	Library Space	114
OPPORTUNITY 30	Glass Windows - Food Court and Concourse C	116
OPPORTUNITY 31	Glass Walkway Windows - Concourse B	118
OPPORTUNITY 32	Suspended Art Under Skylight - Concourse B	120



Boise Airport second floor food court with view to the apron, taxiway and runway, photo courtesy of Arts & History

Suspended Art Over Security

Air Side | Security Corridor



Boise Airport second floor security entrance, photo courtesy of Arts & History

OPPORTUNITY 24 Suspended Art Over Security

A suspended artwork above security could soften the environment and relax passengers. The unexpected location for art and the fact that every passenger has some idle time in line makes the checkpoint a highly visible location for art. The soft curve of wood, the architectural bays, and skylights to the left provide a striking environment to work with. The transom wall to the right could also be used for a mural or wall-mounted artwork that coincides with the suspended work.

Location

Over the security screening area

Project Type

Sculptural object and 2D mural

Possible Themes

Abstract color, passage, transition, bright, airy, soothing

Public Experience

Passing through the security checkpoint can be stressful or a cause for frustration. Adding public art to the environment could have a positive impact on the experience of going through security, changing it from a cause of anxiety to a sense of wonder and intrigue.

Meets Goal(s)

- Guest Experience
- Regionally Reflective
- High Quality

RFQ Notes

- Encourage artists to design artwork with the existing ceiling infrastructure and patterning of beams and skylights in mind.
- Suspended artwork should not hang below ceiling trusses.
- Operational limitations of this area must be researched. Identify structural aspects of beams and ceilings and determine maximum load for the artwork.
- Locate power source and provide specifications at this location.



PRECEDENT PROJECT 1

Tendrils (2020) by Daniel Canogar

Funded by: Tampa International Airport

Located at: Tampa International Airport, Tampa Florida

Photo credit: Unknown

Tendrils is a hanging sculpture made of ribbon like metal strips and LED screens that coil around the trusses of Airside F's central space. The flexible LED screens display time-lapse video animations that show the growth of Tampa Bay's native flora, evoking the image of vines curling around a trellis.

Learn more: <http://www.danielcanogar.com/work/tendrils>



PRECEDENT PROJECT 2

Migration of the Paper Airplanes (2004) by David Engdahl

Funded by: Jacksonville International Airport

Located at: Jacksonville International Airport, Jacksonville, Florida

Photo credit: Unknown

Colorful steel planes capture a childlike excitement about flight.

Learn more: http://www.jaxairportarts.com/photo/Migration-of-the-Paper-Airplanes_13



Post-Security Seating

Air Side | Security Corridor



Boise Airport second floor post-security seating, photo courtesy of Arts & History

OPPORTUNITY 25 Post-Security Seating

While there is durable, low-profile seating just outside the security exit, where guests can put on shoes, these benches could be an artist's opportunity to design something unique and memorable. This is the first experience one has on the air side of the airport. How can we make it as distinctive, fun, and easy as possible?

Location

Just after exiting security screening

Project Type

Sculptural object

Possible Themes

Inviting, organized, take off, landing, flight related concepts such as aerodynamics

Public Experience

After the stress of getting through security, this moment sets the tone for the rest of the airport experience.

Meets Goal(s)

- Guest Experience
- Regionally Reflective
- High Quality

RFQ Notes

- Seating should be close enough to the security exit to be used for re-shoeing and re-bagging.
- Seating should be easily navigated and create a flow through experience.
- Seating should be inviting and distinctive to draw passenger attention to this area and help decongest security traffic.
- Benches must be easy to clean and sanitize, durable and secure. They should also move easily to allow for flexibility in arrangement.
- Consider incorporating elevated surfaces into the design. Think of passengers that need only to set down a cell phone or purse in order to re-shoe.
- The seating design should coexist well with the suspended artwork over the escalators and/or the artwork suspended in security.



PRECEDENT PROJECT 1

Airport Seating (Somewhere Between Here and There) (2018) by Chris Sauter

Funded by: William P. Hobby Airport

Location: William P. Hobby Airport international arrival lobby, Houston, Texas

Photo credit: Alexander's Fine Portrait Design

Airport Seating makes physical the language that describes both the nature of the space the piece inhabits and airports themselves. The artwork acts as a place to sit between flight connections.

Learn more: <https://chrissauter.com/portfolio/airport-seating-somewhere-between-here-and-there/>



PRECEDENT PROJECT 2

UNITY (2017) by Richard Shemtov

Funded by: Museum of Modern Art

Location: Museum of Modern Art, New York City, New York

Photo credit: Dune

Richard Shemtov was commissioned for the difficult task of designing custom, site-specific seating to accommodate the museum's 10,000+ daily visitors. His groundbreaking design, titled *UNITY*, is a sculptural form that is modular, non-directional and, when multiplied, creates endless configurations.

Learn more: https://www.dune-ny.com/featured_projects/dune_moma#



Suspended Signature Sculpture Over Escalators

Air Side | Jetstream Corridor



Boise Airport second floor post-security escalators and stairs to Concourse C, adjacent to the food court, photo courtesy of Arts & History

OPPORTUNITY 26 Suspended Signature Sculpture over Escalators

Once a passenger gets through security, the airspace over the escalators is the primary focal point. To emphasize being on the air side, a suspended work would act as a signature feature in this location. Once Transport is removed from the food court area, windows with the sight of airplanes taking off become the background of the mobile work.

Location

Just after exiting security screening, suspended over escalators and open space leading to Concourse C

Project Type

Sculptural object, light

Possible Themes

Air and jetstream corridor themes, suspension, light, sky, ephemeral themes

Public Experience

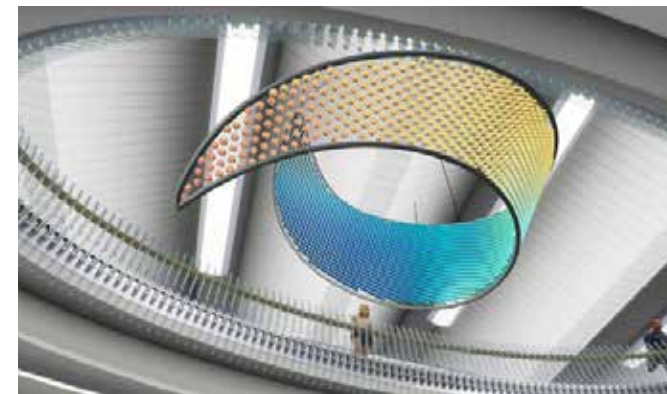
Wow! Distinct transition from Land Side to Air Side.

Meets Goal(s)

- Guest Experience
- Regionally Reflective
- High Quality

RFQ Notes

- The design should be airy and see-through preserving some visibility through the artwork and through the space.
- Artwork could be a single object or multiple items. The space should be used vertically and extend below the handrail. Consider the experience from Concourse C as well.
- Consider maintenance of the design in this difficult-to-reach location.
- When the project goes in, it is highly recommended that advertising be removed from the surrounding walls of the space.
- Due to the necessary size to make an impact, this will be a larger budget project.
- Locate power source and provide specifications.
- Identify structural aspects of the beams and determine maximum load for the artwork.
- Replacement of deteriorating fiberglass in the skylight is highly recommended before installing artwork.



PRECEDENT PROJECT 1

The Aurora (2021) by Jen Lewin

Funded by: Metropolitan Airports Commission (MAC)

Location: Minneapolis-Saint Paul International Airport, St. Paul, Minnesota

Photo credit: Jen Lewin

An elegant curve of glass and metal suspended in the atrium includes 8,000 interactive LED bulbs changing colors in reaction to the seasons and the movement of people walking on the second component. Clusters of glass set into the floor, shaped like some of the many lakes in the area change color as people walk over them.

Learn more: <https://www.jenlewinstudio.com/portfolio/the-aurora/>

PRECEDENT PROJECT 2

Shorter than the Day (2020) by Sarah Sze

Funded by: Public Art Fund of New York

Location: LaGuardia Airport, Queens, New York

Photo credit: Unknown

“Art is a timekeeper; it endows breath into materials. It is a traveling message between humans across centuries.” Sarah Sze

Learn more: <https://www.sarahsze.com/index.html>



Commissioned Works for Temporary Installation

Air Side | Jetstream Corridor

AIR SIDE



In the River (1995), by Judith Lombardi, from Boise Visual Chronicle Collection, photo courtesy of Arts & History Boise Airport second floor wall terminus by food court.

OPPORTUNITY 27 Commissioned Works for Temporary Installation

Visible from nearby restaurants and food court, this site is an opportunity for local artists to create large-scale works for temporary exhibition. They can be returned to the artist after showing, which allows for the City to commission some larger scale works that it will not have to own and maintain long-term, or find alternate sites to install. This will also allow the commission price to be lower than a permanent acquisition. As the construction of Concourse A is pushed out to an unknown time, it provides a good changing use of this space to keep things fresh and interesting. Track lights will need to be installed above for proper lighting of works. Installing a projector for this wall is highly recommended.

Location

Wall leading to where Concourse A will be built

Project Type

2D graphic, sculptural (low relief)

Possible Themes

Open to air/jetstream themes, temporal, transitory, transforming

Public Experience

- Visual engagement in an otherwise “dead” corner
- Changing artwork experience provides interest for frequent flyers.

Meets Goal(s)

- Guest Experience
- Regionally Reflective
- High Quality

RFQ Notes

- Recommend focusing on local artists for this opportunity.
- Commission could be for one large work or a series of pieces that form an installation.
- A stipend of \$2,500 (or more) for new commissioned work in visual art of digital media should be awarded to each artist.
- Suggested length of exhibited artwork is six months to one year.
- Arts & History Department should consider purchasing and installing the projector.



PRECEDENT PROJECT 1

122 Conversations: Person to Person, Art Beyond Borders (2020) by Anne Labovitz

Funded by: Minneapolis-Saint Paul International Airport

Location: Minneapolis-Saint Paul International Airport, St. Paul Minnesota

Photo credit: Unknown

The artist transformed 122 conversations had across the world over a six-year period into scrolls of paintings and prints, articulating cross-cultural exchange as a means for positive change.

Learn more: http://airportfoundation.org/programs-services/arts-culture/rotating-exhibits/?aa_piece=122-conversations-person-to-person-art-beyond-borders



PRECEDENT PROJECT 2

Blind Eye 1 (2018) by Jennifer Steinkamp

Purchased by: Thoma Foundation

Location: Thoma Foundation, Santa Fe, New Mexico

Photo credit: Jennifer Steinkamp

Blind Eye 1 is a digitally projected artwork that was conceived to interact with site-specific architecture, bringing the seasonal phases of a birch grove to an interior space.

Learn more: https://www.jsteinkamp.com/quicktime/html/blind_eye.html



Display Cases for Center of Concourse Corridors

Air Side | Jetstream Corridor



Boise Airport second floor Concourse B, photo courtesy of Arts & History

OPPORTUNITY 28 Display Cases for Center of Concourse Corridors

Glass exhibition cases would be a welcome addition to concourses A and B. Installed in the center of the concourse, the cases would be glass on all sides and would rest on a raised pedestal, allowing views from all directions. The cases should be large enough to house pedestals for smaller objects, as well as accommodate tall objects that are freestanding.

Location

Installed down the center of concourses A and B

Project Type

Sculptural object, temporary/rotating

Possible Themes

Open thematically

Public Experience

- Visual engagement in unique, curated exhibitions
- Organizes passenger masses and offers point of interest during boarding times
- Changing artwork experience provides engagement for frequent flyers

Meets Goal(s)

- Guest Experience
- Regionally Reflective
- Cultural Partnerships
- High Quality

RFQ Notes

- The floor tile has a geometric pattern of white rectangular sections framed by green tiles. The footprint of the exhibition case should use the center space of the white tiles, similar to the CNBC vendor kiosk in Concourse B. It is recommended that cases be installed between gates B10 and B11, with one or two cases installed per white-tiled rectangular section on the floor, as well as from B15 to the CNBC vendor kiosk. Cases shouldn't be wider than 4 feet to allow for traffic on each side.
- Recommend partnering with local art and cultural organizations.
- Opens up curatorial opportunities for the community and individuals.
- The cases create an opportunity to showcase a broad range of objects that may not be considered art but can tell stories.
- Opportunity to show fragile work or artworks made from alternative materials.



PRECEDENT PROJECT 1

Via Bicycle (2018) by Curtis Anthony

Funded by: Philadelphia International Airport

Location: Terminal A-West, Philadelphia International Airport, Philadelphia, Pennsylvania

Photo credit: Unknown

Anthony repairs and sells bicycles for Philadelphia city commuters. His collection of utilitarian parts, accessories, and vintage bicycles, provides a fascinating glimpse into the history of this form of commuting in the city.

Learn more: <https://www.phl.org/at-phl/art-exhibitions/art-exhibitions-archives>



PRECEDENT PROJECT 2

Shaping Sound: The Art of Guitar Making (2019) by Roberto-Venn School of Luthiery

Funded by: Phoenix Sky Harbor International Airport

Location: Terminal 4, Phoenix Sky Harbor International Airport, Phoenix, Arizona

Photo credit: Unknown

The Phoenix Airport Museum's exhibition, Shaping Sound: The Art of Guitar Making, illuminates how students at the school turn raw materials into unique instruments. For the last 40 years, the school has taught students from around the world the skills they need to become professional guitar-makers, or luthiers.

Learn more: <https://www.aviationpros.com/airports/press-release/21107849/phoenix-sky-harbor-airport-museum-strikes-a-chord-with-local-guitar-makers>



Library Space

Air Side | Jetstream Corridor



Boise Public Library's Digital Airport Branch, photo courtesy of Tory Taglio Photography

OPPORTUNITY 29 Library Space

The library space at the airport offers a unique opportunity for airport passengers to engage the larger network of libraries in Boise. Install book or library related exhibitions of owned or on-loan work on the wall inside library space. Examples may include the following:

- Comic art wall: Purchase work annually from the Boise Comic Con event hosted at the library displaying a full series of comic pages from each year's event and rotating it out the following year.
- Exhibitions of book arts on loan from partners agencies, such as Idaho Center for the Book.
- Illustrations related to books.
- Exhibit archived writing generated by writers working with Janet Zweig's Vox Poplar interactive public art at Bown Crossing library branch.

Location

Concourse B

Project Type

Sculptural object, temporary/rotating

Possible Themes

Poetry, literature depicted, comics, graphic novels, interactive networking, book arts, lettering

Public Experience

Site-specific related exhibitions connecting to the network of libraries

Meets Goal(s)

- Guest Experience
- Regionally Reflective
- Cultural Partnerships
- High Quality

RFQ Notes

- This may not be an RFQ but a specific exhibition developed through partnerships.
- Or consider a brief artist residency in which a selected artist could intersect with existing library programs and bring forth a temporary exhibit of artwork.
- Coordinate with Boise Public Library for selection process and partnership communication.



PRECEDENT PROJECT 1

Beyond Words: Three Contemporary Artists and the Manuscript Tradition (2018) works by Salma Arastu, Archie Granot, and Bernard Maisner along with historical illuminated manuscripts.

Funded by: Lambert Gallery at St. Louis Lambert International Airport

Location: Lambert Gallery at St. Louis Lambert International Airport, St. Louis, Missouri

Photo credit: Unknown

Illuminated manuscripts and handwritten books richly decorated and illustrated with paints, inks, and gold and silver leaf, provide inspiration for all three artists who weave together significant texts with intricate designs in ways that create personal connections with each viewer.

Learn more: <https://www.flystl.com/newsroom/stl-news/2018/new-exhibition-at-stl-airport-blends-text-and-imagery>



PRECEDENT PROJECT 2

POW! Local Comic Book Art (2018) by Brad Hudson (Coldstream Studios), Matt and Josh Shockley, James Dufendach (PLB Studios), Doug Draper, Ryan Thompson (Cailean Works), Mike Carmean (MC Comics) and Jason McKee

Funded by: University of Maryland Eastern Shore and Maryland State Arts Council through the Somerset County Arts Council and the Community Foundation of the Eastern Shore

Location: Moseley Gallery, University of Maryland Eastern Shore, Princess Anne, Maryland

Photo credit: Unknown

Local comic artists are featured in a gallery in Maryland.

Learn more: <http://www.moseleygallery.com/local-comic-book-art.html>



Glass Windows – Food Court and Concourse C

Air Side | Jetstream Corridor



Boise Airport second floor food court, photo courtesy of Arts & History

OPPORTUNITY 30 Glass Windows - Food Court and Concourse C

The upper clearstory windows provide a site for stained glass window overlays or the addition of vinyl to add visual interest to the glass without impeding views of the airport apron or distant hills.

Location

Transom windows can be found in the food court and Concourse C. Glass partition walls at both exits in Concourse C should also be considered.

Project Type

2D graphic, light

Possible Themes

Jet stream themes, flying, floating, ethereal, temporal

Public Experience

- Adds interest to food court area
- Visually impact for the central hub of air side airport

Meets Goal(s)

- Guest Experience
- Regionally Reflective
- High Quality

RFQ Notes

- Imagery should not be overly dark, especially for transom windows in Concourse C.
- 2D artists without public art experience can be considered for this opportunity if a vinyl application is desired. Permanent materials may require a more experienced public artist.
- Glass artwork could be created in frames that are then added to the windows.



PRECEDENT PROJECT 1

I was Dreaming of Spirit Animals
(2003) by Cappy Thompson

Funded by: Port of Seattle

Location: Sea Tac International Airport, Seattle, Washington

Photo credit: Unknown

Inspired by a series of dreams, the artist blended symbols of Native American, European, and astronomical sources to create a radiant, jewel-toned glass piece to delight airport visitors.

Learn more: <https://cappythompson.com/projects/sea-tac-airport>



PRECEDENT PROJECT 2

Im(Migration) (2018) by Nancy Blum

Funded by: Metro Transit

Location: West Bank Station, Minneapolis, Minnesota

Photo credit: Unknown

The West Bank is a place that has welcomed all. The artist wanted a piece to mark the space as a destination that has upheld and cared for various groups that have passed through, thus the idea of a bird sanctuary.

Learn more: <https://www.metrotransit.org/west-bank-station-public-art>



Glass Walkway Windows – Concourse B

Air Side | Jetstream Corridor



Boise Airport walkway to Concourse B, photo courtesy of Arts & History

OPPORTUNITY 31 Glass Walkway Windows – Concourse B

The glass walkway connecting the terminal hub with Concourse B is a unique feature of the airport’s architecture and could be celebrated and enhanced by the addition of a permanent public artwork. West-facing windows to the airport apron have been freed of advertising, allowing views of planes and tarmac operations that enlivens the travelers experience. The east-facing windows have traditionally featured multiple large-scale advertisements. Since views from this side are not as appealing, the artwork could help filter the views while still creating a balanced atmosphere between both sides.

Location

East side glass curtain wall

Project Type

2D graphic, light

Possible Themes

Nature, relationship to landscape vista, connections, a bridge between

Public Experience

Sense of outside experience while in the airport, a precursor to flight

Meets Goal(s)

- Guest Experience
- Regionally Reflective
- High Quality

RFQ Notes

- Artwork could be created in independent frames and added to the window wall. Etching directly onto glass could also be considered.
- The design should enhance the experience of the glass walkway and not completely cover the east windows. A balance of sunlight from both sides should be taken into consideration.
- Artwork could spill over to the west side sparsely.
- 2D artists could be paired with a fabrication studio to realize a permanent artwork.
- Due to the size necessary to make an impact, this will be a larger budget project.



PRECEDENT PROJECT 1

Our View from Here (2017) by Linn Meyers

Funded by: Hirshhorn Museum

Location: Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC

Photo credit: Unknown

Meyers creates drawings and installations comprising thousands of closely spaced, rippling lines, each nested beside the one that came before it.

Learn more: <http://www.linnmeyers.com/works-sitespecific.php?ID=242>

Note: Although this precedent is not on glass, one could envision a 2D artist’s work translated to glass art through painting or the process of etching.



PRECEDENT PROJECT 2

Following Nature (2013) by Spencer Finch

Funded by: Indianapolis Museum of Art

Location: Indianapolis Museum of Art, Indianapolis, Indiana

Photo credit: Unknown

Finch affixed a patchwork of filters in 37 hues of green, yellow, red, purple and blue to the exterior glass wall, based on colors he had observed at Giverny and in Monet’s paintings.

Learn more: <http://www.spencerfinch.com/view/installations/139>



Suspended Art Under Skylight – Concourse B

Air Side | Jetstream Corridor



Boise Airport terminus of Concourse B at Gate B22, photo courtesy of Arts & History

OPPORTUNITY 32 Suspended Art Under Skylight – Concourse B

At the end of Concourse B is a skylight that echoes the design of the entry skylight on the Land Side over the rotunda and the skylight over the escalators. It is anticipated that a similar skylight will be at the terminus of Concourse A when built. This site provides the space for a smaller suspended work, visible as one walks down the corridor, revealing more as one stands below it. It could relate to or be different from the other suspended artworks at similar sites.

Location

Terminus point at end of Concourse B, suspended from ceiling

Project Type

Sculptural object, light

Possible Themes

Jetstream themes, open, airy, flight, sky

Public Experience

- Surprise and delight with a suspended work at the end of a long walk
- Ties in with suspended work over escalators

Meets Goal(s)

- Guest Experience
- Regionally Reflective
- High Quality

RFQ Notes

- Allow the suspended artwork to hang just below the center aisle ceiling threshold to catch the eye.
- Consider structural load capacity and where to tie into.
- Additional lighting is needed to brighten up this location.
- Locate power source and provide power specifications.



PRECEDENT PROJECT 1

After Polly Collins (2019) by Susan Brandt

Funded by: Albany International Airport

Located at: Albany International Airport, Colonie, New York

Photo credit: Unknown

After Polly Collins is an interpretation of a gift drawing made by Shaker sister Polly Collins (1808-1884). Some Shakers expressed their spiritual revelations as drawings, and deemed them gifts from God.

[Learn more: https://albanyairportartandcultureprogram.com/artintheterminal/current-post-security/](https://albanyairportartandcultureprogram.com/artintheterminal/current-post-security/)



PRECEDENT PROJECT 2

North/East/South/West (2011) by Ray King

Funded by: Dulles International Airport

Location: Dulles International Airport, Dulles, Virginia

Photo credit: Unknown

The artwork consists of four lens sculptures, each using a 14' diameter filter suspended under a skylight. The lenses project splashes of spectacular color onto the white terrazzo floor in the center of the baggage claim area. The four projection sites are color-coded to represent the four cardinal directions: north is blue; south is magenta; east is yellow; west is cyan. The colors change dynamically depending on the angle of the light source and the viewpoint of the spectator.

[Learn more: https://www.flydulles.com/iad/arts-program](https://www.flydulles.com/iad/arts-program)





LAND SIDE OR AIR SIDE PUBLIC ART OPPORTUNITIES: EXISTING SPACES

INDEX OF OPPORTUNITIES

FLEXIBLE LOCATIONS

OPPORTUNITY 33	Arcade Game Design	124
OPPORTUNITY 34	Arcade Space Design	126
OPPORTUNITY 35	Payphone Workstations Become Art Galleries	128
OPPORTUNITY 36	Artist-Designed Seating	130
OPPORTUNITY 37	Drinking Fountain Niches	132



Security Exit, photo courtesy of Arts & History

Arcade Game Design

Land Side or Air Side | Flexible Locations



Boise Airport arcade area in welcoming lounge, photo courtesy of Arts & History

OPPORTUNITY 33 Arcade Game Design

With demand for new technology games at an all-time high, Boise State University has developed a games, interactive media, and mobile technology program (<https://www.boisestate.edu/gimm/>). This organization would be a great group to involve in creating new arcade game designs for Boise Airport. There may be the opportunity to have BSU's gaming program lease this space as a testing ground for new games or a call could cast a wider net regionally or nationally to bring unique interactive games to the public.

Location

The public art arcade game could be placed in or adjacent to the existing arcades or located in a central place such as the food court or waiting area.

Project Type

Sculptural object, data, light

Possible Themes

Open

Public Experience

This would be a unique way to engage the public in an interactive gaming opportunity.

Meets Goal(s)

- Guest Experience
- Regionally Reflective
- High Quality

RFQ Notes

- Project maintenance and technology upgrades need to be defined by the selected artists.
- If the arcades remain a vendor-leased space, the artist and airport would have to negotiate the inclusion of a public artwork game.

LAND SIDE | AIR SIDE



PRECEDENT PROJECT 1

Delux Fluxx Arcade (2014) by FAILE (Patrick McNeil and Patrick Miller)

Funded by: Unknown

Location: Edinburgh Art Festival, Edinburgh, Scotland

Photo credit: Unknown

Artists took existing games, gutted them, and installed new games of their own design.

Learn more: <https://www.vice.com/en/article/9anyxz/street-artists-ressurect-classic-arcade-gaming-with-a-psychedelic-twist>



PRECEDENT PROJECT 2

Babycastles exhibitions, multi-year

Funded by: Private funders

Location: Babycastles, New York City, New York

Photo credit: Unknown

Babycastles is a member-based collective dedicated to fostering and amplifying voices in video game culture. Babycastles provides support to artists who want to realize new gaming ideas.

Learn more: [Learn more: https://www.babycastles.com/about](https://www.babycastles.com/about)



Arcade Space Design

Land Side or Air Side | Flexible Locations

LAND SIDE | AIR SIDE



Boise Airport arcade area in Concourse B, photo courtesy of Arts & History

OPPORTUNITY 34 Arcade Space Design

The three spaces where the arcades are currently located do not feel designed for arcade games. These spaces would attract more interest if redesigned as arcade game spaces. Different flooring from the rest of the airport, murals on the walls and neon lights would all add to a unified look and feel of the space. This would be an excellent public art opportunity for an artist interested in installation design, interior space design, and gaming. Spatial considerations of the arcades are crucial. ATMs and games should not break the barrier of the space, as that creates a haphazard, undesigned look.

Location

There are currently three gaming spaces, one in baggage on the first floor, one in the waiting area on the second floor, and one in Concourse B.

Project Type

Integrated (renovation), data, light

Possible Themes

Arcade gaming

Public Experience

If Boise Airport wants to continue to lease these spaces as revenue generators in the airport, the public would be more attracted to them if they were experiential places of fun. Stepping into a whole different world designed for games would provide a perfect diversion for waiting travelers.

Meets Goal(s)

- Guest Experience
- Regionally Reflective
- High Quality

RFQ Notes

- Games are leased by an outside company, making some collaboration necessary. Games are changed in and out and the space is maintained by company representatives.
- Consider an entrance that makes one feel as if they have entered a unique space. Consider building a plexiglass wall that could feature vinyl artwork.



PRECEDENT PROJECT 1

Arcade Game Room Design, artist unknown

Funded by: Private citizen

Location: Private home

Photo credit: Unknown

This private game room design provides a visual example of spaces that are centered on the arcade gaming theme.

Learn more: <https://www.wired.com/2014/05/arcadia/#slide-id-957811>



PRECEDENT PROJECT 2

Arcade Designed For Grammy's Afterparty (2016)
unknown artist

Funded by: Grammy Awards

Location: Los Angeles, California

Photo credit: Sean Twomey/2me Studios

This temporary arcade was part of a fancy Grammys afterparty; it provides an image of what an overall space designed specifically for an arcade might look like.

Learn more: <https://www.bizbash.com/production-strategy/event-production-fabrication/media-gallery/13481490/2016-grammys-see-the-recording-academys-candy-land-inspired-afterparty>



Payphone Workstations Become Art Galleries

Land Side or Air Side | Flexible Locations



Under the Bridge (2000), by Shannon Fausey, from the Boise Visual Chronicle Collection, photo courtesy of Arts & History Concourse C example of potential gallery niche.

OPPORTUNITY 35 Payphone Workstations Become Art Galleries

The payphone booths are outdated and ready for a face lift. The built-in nature of the niches is prime for a series of small gallery exhibition spaces. Removing the desks and phones allows for a full-length space that could exhibit wall-mounted artwork, freestanding work or house art pedestals. In the short term, the spaces can be open air and still exhibit artwork. The long-term goal would be to encase the spaces with glass fronts for security.

Location

There are four payphone spaces. Two are in Concourse C, one is in the corridor towards Concourse A, and another space is located at the entrance to the baggage claim area.

Project Type

Integrated (renovation)

Possible Themes

Art exhibitions of Boise Visual Chronicle, curated art shows, objects on loans from other cultural organizations, exhibiting opportunities for a wide range of artists and arts and non-arts organizations.

Public Experience

Added interest to site, changing experience, surprise, a way to pass time in key airport locations that have higher dwell times.

Meets Goal(s)

- Guest Experience
- Regionally Reflective
- High Quality
- Cultural Partnership

RFQ Notes

These spaces would be managed by the public art team and staff and most curation would happen through their programming. However, there could also be calls to artists, curators and community organizations to develop their own exhibition proposals

LAND SIDE | AIR SIDE



PRECEDENT PROJECT 1

Central Terminal Gallery, Miami International Airport, multi-year

Funded by: Miami International Airport

Location: Miami International Airport, Miami, Florida

Photo credit: Unknown

The Division of Fine Arts & Cultural Affairs seeks to enhance the passenger experience by creating a visually engaging environment that is contemporary, thought-provoking and reflective of the South Florida community.

Learn more: <https://www.miami-airport.com/art-and-exhibitions.asp>



PRECEDENT PROJECT 2

Arts at the Airport, Quad City Arts, multi-year

Funded by: Quad City International Airport

Location: Quad City International Airport, Moline, Illinois

Photo credit: Unknown

Quad City Arts is a nonprofit arts organization serving a six-county area in eastern Iowa and northwestern Illinois. They have partnered with the airport to manage, curate and generate sales from the gallery space.

Learn more: <https://www.quadcityarts.com/art-at-the-airport.html>



Artist-Designed Seating

Land Side or Air Side | Flexible Locations



Example of existing airport seating, photo courtesy of Arts & History

OPPORTUNITY 36 Artist-Designed Seating

Blurring the lines between art and furniture, artist-designed seating can bring character and whimsy to a location where people dwell. This could take the form of a grouping of seating elements or a stand-alone element.

Location

Possible sites to consider include business centers, waiting area, food court or gate areas, curbside, parking garage lobbies and especially the area under the escalators in Concourse C.

Project Type

Sculptural object

Possible Themes

Structuring of how people relate to each other, connection to corridor themes

Public Experience

Interesting sculptural objects that one can sit on and interact with add interest to a space, making it fun and memorable. Seating and tables at the Concourse C location would allow for views to the suspended sculpture above.

Meets Goal(s)

- Guest Experience
- Regionally Reflective
- High Quality

RFQ Notes

- Needs to be easy to clean and repair.
- Seating should be heavy enough so as to not move when being used, but should remain unbolted from the floor to be arranged as needed.

LAND SIDE | AIR SIDE



PRECEDENT PROJECT 1

After School Matters Benches, date and artist unknown

Funded by: After School Matters

Location: Chicago O'Hare Airport, Chicago Illinois

Photo credit: Unknown

Located throughout the Terminal 1/2 Bridge and Terminal 5, *After School Matters Benches* depict various designs. All benches are hand-painted by teen apprentice artists in the After School Matters art program. After School Matters is a nonprofit organization that offers Chicago teens high quality, hands-on, project-based apprenticeship programs in a variety of content areas, including the arts.

[Learn more: https://www.flychicago.com/ohare/ServicesAmenities/amenities/Pages/art.aspx](https://www.flychicago.com/ohare/ServicesAmenities/amenities/Pages/art.aspx)



PRECEDENT PROJECT 2

Kopperscape (2012) by Karim Rashid

Funded by: Edmonton International Airport

Location: Edmonton International Airport, Alberta, Canada

Photo credit: Unknown

Kopperscape is a 2000-square-foot sculpture featuring functional chairs, chaise longues, benches and side tables made of fiberglass and coated with LuminOre copper, symbolizing the Canadian copper penny.

[Learn more: https://flyeia.com/shop-dine-relax/art/kopperscape/](https://flyeia.com/shop-dine-relax/art/kopperscape/)



Drinking Fountain Niches

Land Side or Air Side | Flexible Locations



Drinking fountain niche examples, photo courtesy of Arts & History

OPPORTUNITY 37 Drinking Fountain Niches

There are drinking fountains found on the air and land side in Boise Airport. Each of these have distinct spaces surrounding them. Art could easily be added to these spaces to create visual interest and make them more site-specific. Works could be in tile mosaic or other permanent materials, such as etched stainless steel or glass.

Location

Five locations on the air and land sides include. Two are located land side on the ground and second floors, one niche is located just after the security check-point on the air side, one is located in Concourse C and another is located in Concourse B.

Project Type

2D graphic, sculptural object, integrated

Possible Themes

Based on location in corridors

Public Experience

The public will experience delight with artwork around the water fountain. The art will reinforce sense of place, wayfinding, and connection to Boise Airport.

Meets Goal(s)

- Guest Experience
- Regionally Reflective
- High Quality

RFQ Notes

- Artwork needs to be waterproof, easy to clean.
- Artwork could be applied directly to the walls or fabricated on panels for easy removal or change.
- Artists that are not mosaic artists could be commissioned and teamed with a glass or mosaic fabrication studio.
- It is recommended that five different artists are commissioned for differing locations.

LAND SIDE | AIR SIDE



PRECEDENT PROJECT 1

Minnesota Lepidoptera (2019) by Josie Lewis

Funded by: Minneapolis-Saint Paul Art Foundation Organization

Location: Terminal 1, Minneapolis-Saint Paul International Airport, St. Paul, Minnesota

Photo credit: Unknown

Moths and butterflies are known for their delicate beauty, flight, transformation, travel, pollination and migration over vast distances. The moths and butterflies depicted in the mosaic can be found in Minnesota.

Learn more: <https://www.artworkarchive.com/profile/arts-at-msp/artwork/minnesota-lepidoptera-sam-fuentes?collection=mosaics>



PRECEDENT PROJECT 2

Men's Restroom (1999) by Ann Agee

Funded by: John Michael Kohler Arts Center

Location: John Michael Kohler Arts Center, Sheboygan, Wisconsin

Photo credit: Unknown

Agee chose to work with rich cobalt blue and white, deliberately reminiscent of Staffordshire Delft ceramics. She painted historic motifs with images about water, representing actual places in Sheboygan County.

Learn more: <https://www.jmkac.org/washrooms/>



PUBLIC ART OPPORTUNITIES & PROCESS: NEW CONSTRUCTION

PROCESS TO INTEGRATE PUBLIC ART INTO NEW CONSTRUCTION

As new construction projects are identified, it is never too early to begin incorporating artists into the design process or considering opportunities for public art. Additionally, airport contracts with project architects and engineers should specify working with and supporting commissioned artists as part of their scope of work. The aim is to create cost and time efficiencies using airport contractors to provide services and installation support, ensuring success of the integration of public art projects into new construction.

The Public Art Program Manager, or their designee, and Boise Airport arts liaison meet annually, or as often as necessary, to discuss anticipated construction projects, and details for the integration of art. Takeaways from these meetings include a list of prioritized projects and associated budgets, timelines and clarification of approval processes.

In reviewing new construction projects, key opportunities and resources to consider include:

- **Artist on the design team** to identify opportunities, contribute to design decisions, and/or create project-specific addendum plans (see below for more information).
- **Architecturally integrated** public art opportunities.
- **Key locations** for signature public art (gateways, high visibility)
- **Repurposing space** for creative uses such as artist-in-residence area, artist-designed meditation room or pet relief station.
- **Open spaces** to reserve for cultural programmatic use such as music or placeholders for later public art projects.
- **Reserved wall space** for Boise Visual Chronicle or changing exhibitions.
- **Construction infrastructure boundaries** as sites for temporary murals or installations.
- **Specific stakeholders** to involve in relation to capital projects.
- **Staff and resources** for implementing new opportunities and maintaining new collection.

The authors recommend that project-specific arts plans that specify and prioritize art opportunities associated with the new construction be written for each new construction project. The format of each project-specific plan would mirror the project opportunity structure represented in this plan. Plans would include a map of recommended sites and run three to five pages in length.

Each project-specific arts plan will become an addendum to this plan to retain a big-picture strategy and track possible opportunities, as all opportunities may not be executed at once. The goal of the addendum plans is to identify and refine project concepts specific to larger capital development projects, such as the rental car facility, public parking garage, and Concourse A. To support this effort, we recommend conducting passenger intercept surveys to assess the public's



Terra Firma (2003) by Elizabeth Wolf, photo courtesy of Arts & History
Elizabeth Wolf placing metal letters in the terrazzo floor.

perspective and engagement with the public art program. A project-specific plan could be written by a Design Team Artist if one is selected for a large capital development project.

The Public Art Program Manager, the Public Art Program Assistant, the city's Cultural Planner, a hired contractor or a design team artist are possible candidates for authoring the addendum plans.

DESIGN TEAM ARTIST

Design team artists are selected at the start of a project and participate with architects, engineers, landscape architects, and others in design meetings and discussions to help shape the artistic outcome of a project. For Boise Airport a design team artist may be tasked with identifying integrated public art opportunities that would otherwise not be possible. They may also be hired for the purpose of establishing an overarching curatorial vision of a project or to create addendum plans to this arts master plan.



Existing Boise Airport aerial with planned buildings in white, photo courtesy of Boise Airport

ANTICIPATED CONSTRUCTION PROJECTS AS OF 2022

Following is a list of renovation or new construction projects that may be good candidates for integrated public art projects or sites identified for specific works. When drafting project-specific plans on renovation or new construction projects, see suggested opportunities that may be addressed in future included in addendum plans.

Employee Parking Garage - 2022

- Façade placeholder on stairwell for exterior art application.

Public Parking Garage - 2022

- Artwork integrated into the facade of the structure.
- Skybridge.

Rental Car Facility: Construction Phase 1 2022 and Construction Phase 2 2023

- Covered walkway from Boise Airport to rental car facility.
- Rental car facility building.

Concourse A - 2024

- Suspended work at end rotunda to mirror Concourse B rotunda.
- Bathroom entrances.
- Drinking fountain niches.
- Flooring.
- Wall alongside moving walkway for changing exhibitions (Boise Visual Chronicle, individual artists, community cultural partnerships, or history exhibitions).
- Cases for changing exhibitions.
- Designated walls for Boise Visual Chronicle (no wallpaper, use paint for easy wall maintenance).
- Integrated and well-designed arcade space, may also include family friendly space, children's play area, nursing station.

Terminal Expansion for New Checkpoint 2024

Concourse B Upgrades 2025 and 2026

- Consider mirroring integrated opportunities that are implemented in Concourse A, such as flooring, bathroom entrances, or water fountain niches.
- Quiet meditation space/play area/possibly connected to the library.
- Designated walls for Boise Visual Chronicle (no wallpaper, use paint for easy wall maintenance).

First Floor Rental Car Area Remodel

Most likely this area will be redesigned for aviation-related activities. However, in the interim or as part of the remodel there are some things to consider:

- Consider utilizing space for a nondenominational meditation room. The small chapel at the back corner of the rental car area is a leased space, beloved by many, and frequented by airport staff, travelers and their families, as evidenced in the guest books. However, space could be more neutral and welcoming for all as a specifically designed quiet room.
- Consider a designated space for Arts & History staff to utilize for maintenance and conservation equipment and supplies, as well as artwork storage for changing exhibitions and Boise Visual Chronicle.
- This area is well-suited for an artist-in-residence space.

NEW CONSTRUCTION PROJECTS AND PRECEDENT EXAMPLES

It is recommended that addendum plans are created for each new construction project in order to maximize opportunities for integrated public art. The addendum plans would also ensure proper infrastructure needs are addressed for future public art projects, such as structural support systems and electrical access. The precedent examples are meant to stimulate creative thinking and inspire a forward-thinking approach to new construction projects.

Employee Parking Garage - Façade

Although this building has already been designed there is a placeholder for a public art addition to the facade. An artist should be commissioned before the construction of the building begins to best merge the public art plans with construction plans.



PRECEDENT PROJECT 1

Bluebird Mural (2016) Michael Conlin

Funded by: Albany Parking Authority

Location: Albany, New York

Photo credit: Unknown

The mural was painted by Michael Conlin of Conlin Studios, an artist local to the area. The mural portrays a series of colorful Eastern Bluebirds, the official New York State bird, in various stages of flight, descending towards Broadway.

Learn more: <https://conlinstudios.com/work>



PRECEDENT PROJECT 2

Formation (2018) Mark Reigelman II

Funded by: San Diego County Regional Airport Authority

Location: San Diego International Airport, San Diego, California

Photo credit: Pablo Mason

Mark Reigelman's *Formation* punctuates the façade of San Diego International Airport's parking structure with vibrant colors and energetic patterns.

Learn more: <https://www.markreigelman.com/formation>



Public Parking Garage - Façade

The public parking garage provides an ample visible canvas for artist intervention. Façade walls are visible as one enters and from the roadway. Artwork on the structure can assist with wayfinding and provide a sense-of-place to Boise Airport's campus environment.



PRECEDENT PROJECT 1

Hands (2009) by Christian Moeller

Funded by: San Jose Public Art Program

Location: San Jose International Airport parking garage, San Jose, California

Photo credit: Unknown

On the east side of the airport's Consolidated Rental Car Garage, the hands of 53 Silicon Valley residents greet the world from a mural created with plastic pixels affixed to architectural metal mesh, spanning 1,200 feet and standing seven stories high.

Learn more: <https://christianmoeller.com/Hands-1>

PRECEDENT PROJECT 2

Concrete Mural (unknown date) by Keith McCarter

Funded by: Ordnance Survey Headquarters

Location: Southampton, United Kingdom

Photo credit: Alexander P Kapp

Learn more: <https://www.geograph.org.uk/photo/2248358>

Rental Car Facility – Covered Walkway

Consider selecting an artist to be on the design team to make the structure itself the art, as opposed to adding public art later. The following examples depict covered walkways. However, the enclosed, climate-controlled walkway proposed for the new rental car building can take inspiration from the images below. The architecture, infrastructure or shell of the enclosed walkway could be public art resulting in a high-impact project that maximizes the construction and art budgets. The public visibility of this location, as seen from the vehicular entrance to baggage claim and curbside pick-up, makes this a prime site for a signature work of public art.



PRECEDENT PROJECT 1

The Bridge of Peace (2010) by Michele De Lucchi

Funded by: City Hall of Tbilisi

Location: Tbilisi, Georgia

Photo Credit: Unknown

The bridge, the design of which reminds one of a marine animal, has a curvy steel and glass canopy top, which shimmers with an interactive light display at night, generated by thousands of white LEDs.

Learn more: https://en.wikipedia.org/wiki/Bridge_of_Peace

PRECEDENT PROJECT 2

Spectral Grove (2019) Softlab

Funded by: Wexford Science + Technology, the University City Science Center

Location: Philadelphia, Pennsylvania

Photo credit: Alan Tansey

Spectral Grove aims to recreate the connection between 37th Street, a pedestrian thoroughfare, and busy Market Street by emphasizing the new park situated at their meeting point.

Learn more: <https://softlabnyc.com>



Rental Car Facility - Building

The rental car facility building offers another opportunity to integrate art into new construction at the airport. The building façade and surrounding landscape has high visibility from the vehicle ramp to drop off and curbside pick-up.



PRECEDENT PROJECT 1

Tail Light Swarm and Side Mirror Hive (2016)
by Amy Landesberg

Funded by: San Diego International Airport Arts Program

Location: Rental Car Center, San Diego International Airport, San Diego, California

Photo credit: Unknown

The rental car facility houses more than 5,000 cars, providing a transportation hub for passengers picking up or returning a rental car. Art throughout the facility makes it a destination for travelers to visit.

Learn more: <https://www.usatoday.com/story/travel/flights/todayinthesky/2016/01/21/san-diego-rental-car-center-art/79109502/>

Concourse B - Meditative Quiet Room

Consider creating a non-denominational quiet space in the area occupied by the arcade. The space offers incredible views towards the Boise foothills and is the right amount of square footage needed for this type of contemplative space. This opportunity could be an artist designed space or could have commissioned artwork on the walls, floor or suspended from the ceiling. The windows already capture the beauty and peacefulness of nature and should remain the focal point of the room.



PRECEDENT PROJECT 1

Interfaith Prayer Room by designer Richard Vosko

Funded by: Albany International Airport

Location: Concourse C, Albany International Airport, Albany New York

Photo credit: Unknown

Richard Vosko is a liturgical design consultant. The Interfaith Prayer Room is an oasis environment intended to be spiritually refreshing and open to all. Etched art glass panels and water sculptures at either end carry the mind from earth-bound reality to skyward peace.

Learn more: <https://www.albanyairport.com/airport-amenities/interfaith-prayer-room>

PRECEDENT PROJECT 2

The Spirit of Silence (2014) Norie Sato

Funded by: San Diego International Airport Arts Program

Location: Terminal 2, San Diego International Airport, San Diego, California

Photo credit: Unknown

The Spirit of Silence is a contemplative and non-denominational space for meditation and reflection. With shifting glass panels, visitors may sit and create their own quiet place shielded from the bustling airport environment.

Learn more: <http://www.noriesato.com/the-spirit-of-silence.html>





Mayor McLean's strategic priority is to create a city for everyone. Reflecting this sentiment in new program offerings provides greater access to arts and history for all who pass through Boise Airport. photo courtesy of Arts & History

NEW PROGRAM CONCEPTS

Boise Airport places priority on permanent capital projects, however the new program concepts presented here mirror trends in other airport environments. They offer exciting new ways to provide exceptional service to residents and visitors at Boise Airport, expanding access to arts, history and culture, and improving experiences of this public facility. They also extend partnerships with local artists and cultural organizations, cementing the role of Boise Airport as a civic and cultural center.

Boise Airport is considered an origination and destination airport, meaning that this facility is not a hub or connecting airport. Although passengers may not have as much time to pass while at Boise Airport compared to other airports, the New Programs Concepts focus on a long-range vision of arts and culture programming. As Boise Airport expands and passenger traffic increases, these directives should be considered in a consistent timeline with that growth. Over the next ten years (2021 - 2031) the Boise Airport environment may be ready to expand the arts and cultural offerings to include some of these progressive concepts.

Integrating new program concepts at Boise Airport is contingent upon adding resources for staff to manage them and related infrastructure. Most of these programming aspects and supporting resource requirements are outside of the current funding scope of the Percent-for-Art Ordinance. They could be funded from other Airport funds or Arts & History and Boise Airport could craft a memorandum of understanding, to be approved by Boise City Council, that allows for percent-for-art allocation to fund desired programs and staff.

The new program concepts are:

- **A Performing Arts Program:** Scheduled music, dance, and theater performances to enrich the traveler's experience
- **Idaho Filmmakers Showcase:** Rotating short films by Idaho filmmakers greet guests on their way to baggage claim
- **Artist-in-Residence Program:** Six-month artist appointments to observe, interact with guests and employees and produce visual, literary or performing art about their experiences at the airport
- **Partner Program Changing Exhibitions:** Themed exhibitions curated with loaned objects from partner organizations to provide points of added interest and increase place-awareness of residents and visitors
- **Temporary Exhibits of Individual Artists:** Local artist exhibitions to add interest to Boise Airport experience
- **History Installations & Exhibitions:** Educational displays to deepen visitors' understanding of place
- **Arts Marketing/Education Engagement:** Robust online and on-site engagement strategies to communicate with the public about cultural experiences available at Boise Airport

These programs could be initiated all at once or one at a time and at varying scales as resources are available and visitor use of Boise Airport increases. The expansion of the airport with the building of Concourse A may offer opportunities to design spaces for one or more of these new program concepts. Existing spaces in the airport are also called out in the following descriptions of the new programs.

Performing Arts Program



Optional sites for performing arts activity exist on the land and air side, photo courtesy of Arts & History

PROGRAM DESCRIPTION

The Performing Arts Program features Idaho artists performing live in Boise Airport for the enjoyment of travelers or those waiting for incoming loved ones. The program includes regularly scheduled music performances and periodic presentations of theater, dance, and literary readings. A diverse array of locally-reflective talent creates an entertaining and unexpected added value to travel.

Recommended Sites

Land Side: In the rotunda area, near the east side of the building by the windows, there is an informal site where performances can take place that would enhance the airport experience of departing and arriving at the security exit. Another near location is by the railing. A third location is where there is currently a non-working fountain. This could be easily turned into a stage for a single performer.

Air Side: In the food court, the center of the windows facing the tarmac is the recommended site for a small stage to be built that includes speakers, power, seating for a performer and perhaps a piano.

Meets Goal(s)

Goal 1: Guest Experience

- Performances create a relaxed atmosphere and pleasant diversion from the stress of travel.
- Travelers anticipate a new performing arts show and look forward to it as a part of their Boise airport experience.

Goal 2: Regionally Reflective

- Boise Airport becomes a more vibrant, entertaining and civic space reflective of the talent that exists in the Treasure Valley.

- Guests learn about the region based on the diversity of performers they experience at the Airport.

Goal 3: Cultural Partnerships

- To program the space, partnerships are developed with local performing arts groups, such as Treefort Music Fest, The Cabin, Idaho Shakespeare Festival, Ballet Idaho, or Radio Boise.
- The public is exposed to a broad range of local performing artists and organizations.

Goal 4: High Quality

- A performing arts professional would help design the stage, sound system, and other infrastructure needed, such as microphones, speakers, instruments or equipment.
- Professional organizations and staff could be contracted by Boise Airport and Arts & History to select the performers, ensuring their quality and high production values.

Goal 6: Public Communication

- Performer schedules would be listed online and in printed brochures available at Boise Airport.



PRECEDENT PROJECT 1

Austin-Bergstrom International Airport, Austin, Texas

Photo credit: Unknown

The self-proclaimed live music capital of the world, Austin has an active performing art program at the airport. This is a city filled with venues and musicians. The minute you step into the terminal you can catch local musicians at one of several airport venues Monday through Friday, and overhead music is provided by radio partners at KUTX 98.9.

Learn more: <https://www.austintexas.gov/department/live-music-air-airport>



PRECEDENT PROJECT 2

Dallas Love Field, Airport, Dallas, Texas

Photo credit: Dallas Love Field

The Dallas Love Field program focuses on presenting a wide range of diversity in performance art and culture for the traveling public and employees at the airport. Cultural institutions, organizations, educational institutions, and local artists are afforded opportunities to showcase their music, theater, and dance performances.

Learn more: <https://www.dallas-lovefield.com/passenger-services/art-program/performing-art>

Airport performing arts programs are managed by cultural staff with performing arts background or by a contracted organization with performing arts expertise. Artist stipends for a two-hour slot are generally \$150 for individual artists or \$500 for larger groups.



Idaho Filmmakers Showcase



Screens to share film can be in active passage areas where people may have time to gather on the land or air side such as gate areas or baggage claim. photo courtesy of Arts & History

PROGRAM DESCRIPTION

Film and video have become art genres recognized on a national public art program level. As one reaches the bottom of the escalator and turns left to go to baggage claim, a large digital screen with film shorts featuring Idaho filmmakers would greet visitors. Films highlighting Idaho's impressive natural environment, the vibrant activity of downtown Boise's urban core, a Basque dance piece, or local rodeo with localized sound near the screen provide a glimpse into life in Southwest Idaho. Commissioned films or screening opportunities for short films produced for local film festivals could be coordinated with a local film group, Boise State University's film program, or Treefort's Filmfort.

Recommended Site

The alcove between the bottom of the escalator and the baggage claim area, currently used for advertising, would be the ideal site for a large screening wall.

Meets Goal(s)

Goal 1: Guest Experience

- Film shorts add interest to the baggage claim area, giving visitors something to watch while waiting for bags.
- Residents and visitors learn more about cultural offerings available in Treasure Valley.
- Film is a unique artistic medium not often experienced at smaller airports.

Goal 2: Regionally Reflective

- Idaho's filmmakers are featured, showing off a range of local talent.
- Guests learn about Southwest Idaho from the place-specific films shown.

Goal 3: Cultural Partnerships

- To program the space, partnerships are developed with local film groups such as Treefort's Filmfort, Idaho Film Foundation or Boise State University's film program .
- The public is exposed to a broad range of local filmmakers and film organizations.

Goal 4: High Quality

- A film professional would help design the screen, sound system, and other infrastructure needs.
- Professional organizations and staff could be contracted by Boise Airport and Arts & History to select the films, ensuring their quality and high production values.

Goal 6: Public Communication

- Films being screened would be listed online and in printed brochures available at Boise Airport.



PRECEDENT PROJECT 1

Minneapolis St. Paul International Airport,
St. Paul, Minnesota

Photo credit: Unknown

Located in Concourse C near gate 18, The See 18 Film Screening Room is the first state-of-the-art cinema in any major U.S. airport. Curated with help from Minneapolis-Saint Paul International Film Festival, it features around-the-clock short films and award-winning documentaries by filmmakers from the Upper Midwest, including TPT Minnesota Originals. Travelers can sit down and relax with a good film and experience the region's culture, history and people. Film screenings are free. The room also features art exhibitions and intimate stage performances.

Learn more: <http://airportfoundation.org/programs-services/arts-culture/film-screening-room/>



PRECEDENT PROJECT 2

Portland International Airport, Portland, Oregon

Photo credit: Unknown

Located in Concourse C, the Hollywood Theatre entertains travelers with short films telling stories specific to the Pacific Northwest. It also hosts special events and provides artist residency opportunities, inviting collaboration between national and international media artists and local filmmakers. Hollywood Theatre at PDX is free to travelers, who can drop to watch films while waiting for their flights. All films are family-friendly; short films play consecutively on approximately a one-hour loop.

Learn more: <https://www.flypdx.com/ArtAndMusic>



Artist-In-Residence



Artist-in-Residence locations could be existing unused sites like this first floor information desk or in soon to be empty rental car areas. photo courtesy of Arts & History

PROGRAM DESCRIPTION

A local Artist-in-Residence program for Boise Airport can be developed to align with other similar programs that Arts & History manages. Visual, literary, or performing artists could serve short or long term residencies in which artwork would be created at Boise Airport and then be exhibited or performed there at residency's culmination. Artists would be inspired by time at the airport, observations of the space and interaction with airport guests. The resulting painting, poem, or song would reflect an appreciation for the airport as a diverse and multi-faceted place. The site for their work at the Airport could be an unused information desk, an empty conference room, or other available space.

Recommended Site

The information desk and adjacent conference room would be an ideal location for an artist-in-residence. Another is in the area now occupied by the rental cars (to be vacated when the new building is built).

Meets Goal(s)

Goal 1: Guest Experience

- Unique and innovative way of engaging guests at Boise Airport
- Memorable experience for guests that is unexpected and rare.

Goal 2: Regionally Reflective

- Idaho's artists are showcased, demonstrating a range of local talent in multiple mediums.
- Artists-in-residence reflect the tastes, interests and creative qualities of this region.

Goal 3: Cultural Partnerships

- To program the space, partnerships are developed with local organizations representing the mediums of the resident artists.

Goal 4: High Quality

- Artists are chosen through a competitive selection process.
- Presentations of artists' work produced during the residency will be supported by Arts & History staff to meet high production values and standards.

Goal 6: Public Communication

- Artists-in-residence would be listed online and information shared about them in printed brochures available at Boise Airport.



PRECEDENT PROJECT 1

ArtPort Residency at LaGuardia Airport, Queens, New York

Photo Credit: Unknown

The ArtPort Residency is housed in the rotunda of the Marine Air Terminal (A). During their 3-month residency period, the artists set up a public "studio" in a 110 square foot dedicated space within the terminal and create new work. Visitors are encouraged to engage in conversation about the project with the artist and view works in progress. Artists must commit to work in the studio a minimum of 12 hours a week and are paid \$6,500 for the three-month residency. Artists are required to present their work in progress for one public event.

Learn more: <https://www.queenscouncilarts.org/artport-residency>



PRECEDENT PROJECT 2

City of Reno Artist-in-Residence Program, Reno, Nevada

Ruby Rarrientos, artist in residence from 2021-2022

Photo Credit: City of Reno

The City of Reno Arts & Culture Commission created the City Artist position in 2019 to recognize outstanding visual artists in the community. The mission of this program is to promote visual artists living in Reno, to highlight visual artists in the community, and to engage with the public through visual art. The City Artist is a one-year appointment that includes a solo exhibition in the City Hall Metro Gallery, public talks and the curation of an exhibition.

Learn more: <https://www.reno.gov/community/arts-culture/reno-city-artist>



Partner Program Changing Exhibitions



Changing exhibitions could be placed in existing locations, like this business center in Concourse C, or new walls and cases could be constructed to securely house changing exhibitions. photo courtesy of Arts & History

PROGRAM DESCRIPTION

Themed exhibitions curated with loaned objects from partner organizations provide points of added interest and increase awareness of the specific history and offerings of Southwest Idaho to residents and visitors. There could be multiple sites for different types of exhibitions. Topics of specific interest include the history of the Boise Airport site and relationship to the Idaho National Guard (Air and Army), Indigenous Boise Valley Tribes history and contemporary life, and local cultural organizations.

Recommended Site

Cases in the waiting room outside security would be an ideal site for exhibitions telling the history of Boise Airport's site and relationship to the Idaho National Guard and Boise's Indigenous Tribes.

Costumes from local cultural organizations would be a delightful addition to the baggage claim area, giving passengers and their loved ones something to enjoy while waiting for bags. This would be an ideal partnership with local cultural groups, such as the Idaho Shakespeare Festival, Ballet Idaho, Opera Idaho or the Oinkari Basque Dancers. Situated on the platform above the rotating baggage carousels is platform space suitable for mannequins that could be enclosed in a large plexi-glass case for security.

On the third floor are built-in cases which could house changing exhibitions from local cultural groups, Boise State University students, or individual artists.

There are four payphone work stations that already have a built-in niche perfect for creating enclosed art gallery and exhibition spaces.

Meets Goal(s)

- Goal 1: Guest Experience
 - Visitors would have points of added interest, beauty, and information about the local site.
- Goal 2: Regionally Reflective
 - The character and quality of the local cultural environment would be represented with these exhibitions.
- Goal 3: Cultural Partnerships
 - The civic nature of Boise Airport would be demonstrated with these unique cultural partnerships, benefiting both the airport and local cultural groups.
- Goal 4: High Quality
 - Exhibitions would be professionally produced, secure, and of high quality.
- Goal 6: Public Communication
 - Information about exhibitions would be listed online and noted in resource kiosks and printed material on site.



PRECEDENT PROJECT 1

Allegheny County Airport Authority, Pittsburgh Airport, Pittsburgh, Pennsylvania

Photo Credit: Allegheny County Airport Authority

To create a better sense of place for travelers and highlight the world-class art, artists, museums, and innovative organizations advancing the region, Pittsburgh International Airport has 11 art and cultural exhibits throughout the terminal. The exhibits are part of the airport's Creating a Sense of Place program, which is sponsored by The Richard King Mellon Foundation, and serves as a component of the Art in the Airport program.

Learn more: <https://flypittsburgh.com/acaacorporate/newsroom/news-releases/new-art-and-cultural-exhibits-installed/>



PRECEDENT PROJECT 2

Art & Culture Program, Albany International Airport, Albany, New York

Photo Credit: Unknown

The Albany Airport's Art & Culture Program is committed to highlighting the Capital Region's rich cultural history as well as its current artistic innovations. Local museums and cultural institutions can showcase their collections, programs and services through satellite case installations located in concourses A and B of the terminal.

Learn more: <https://thepointsguy.com/news/shaker-art-albany-airport-historic/>

Changing Exhibitions Partnership Organization Examples

Partners who would contribute to creating a stronger sense of place at Boise Airport through changing exhibitions of art, artifacts, clothing, and educational information include the following examples.

INTERNAL PARTNERS

- City of Boise Departments and Programs

EXTERNAL PARTNERS

- City of Boise Grant Recipients
- City of Boise Cultural Ambassador
- Local & Regional Cultural Nonprofits
- Local & Regional Educational Institutions
- History and Heritage Museums and Associations
- Flight-related Museums and Associations
- Festivals & Cultural Special Events
- Ethnic Groups with Cultural Focus



Temporary Exhibits Of Individual Artist



In the River (1995), by Judith Lombardi, photo courtesy of Arts & History
This terminus wall, which will one day open up to Concourse A, is an excellent site for individual artist temporary exhibits.

PROGRAM DESCRIPTION

Changing exhibitions of work by local artists would add interest to the Boise Airport experience. These could be specific commissions for temporary installations or shows of existing art.

Recommended Site

The wall where Concourse A will be built in the future is an ideal site for temporary installations, preferably large scale so as to be visible from afar, drawing people in to look at the work. Additional lights would need to be added for the best viewing environment. Other walls can be identified for this purpose once the current wall is no longer available. In other airports programs that have temporary installations of this scale, the selected artist is paid a fee of \$1,500 to pay for installation preparation and the artist's time. Artists would retain ownership of the work. Recommended length of installation is six months or annually.

Secure cases could be built and installed on the land or air side for art objects or changing exhibitions of 2-D artworks.

Meets Goal(s)

Goal 1: Guest Experience

- Temporary installations provide changing points of interest for the viewer.
- Curated shows of local artists provide art experiences for guests they may not have otherwise have.

Goal 2: Regionally Reflective

- Local artists would be showcased, providing greater awareness of regional artwork.

Goal 3: Cultural Partnerships

- Artist organizations such as Boise Open Studios Collective (BOSCO), Treasure Valley Artists Alliance or Treefort Music Fest could be partners to help identify qualified artists.

Goal 4: High Quality

- Artists would be selected through a competitive process or through a curation process by a qualified curator.
- Installations would be produced with industry standards.

Goal 6: Public Communication

- Temporary exhibitions would be listed online and noted in resource kiosks and printed material on site.



PRECEDENT PROJECT 1

PDX Rotating Art Program, Portland International Airport, Portland, Oregon

In the Wake (2018), by Samantha Wall

Photo Credit: Portland International Airport

Within the PDX terminal, there are currently five exhibition areas featuring artwork by professional regional artists living and working in Oregon and Washington State. These exhibits rotate annually and are located post-security. Through ongoing relationships with professional regional artists, arts organizations, art museums and galleries, PDX Art provides a showcase for artwork that reflects the values of the Port of Portland and the region they serve.

Learn more: <https://pdxart.portofportland.online/pdx-rotating-art/>



PRECEDENT PROJECT 2

Miami International Airport, Miami-Dade County, Florida

Pools (2020), by Maritza Caneca

Photo Credit: Unknown

Miami International Airport features artist pop-up shows throughout the facility.

Learn more: http://www.miami-airport.com/mcaneca_pools.asp#gallery-1



History Installations & Exhibitions



This timeline wall was written by Arts & History and designed by Byron W. Folwell Exhibits. The display interprets Boise's history from the region's early geologic origins to the present day and is on view on the third floor of Boise City Hall. photo courtesy of Arts & History.

PROGRAM DESCRIPTION

In interviews and focus groups, several constituents have asked for more history at Boise Airport. History educational displays deepen visitors' understanding of place and many airports feature place-specific history. Timelines, changing exhibitions of photos and objects, and other displays featuring Southwest Idaho's history would be a welcome addition to reinforce a strong sense of place at Boise Airport.

Recommended Site

Sites where the public dwells, such as the passenger waiting area or baggage claim on the land side, or the food court or gate waiting areas on the air side, are ideal for exhibitions that have rich text, several objects, and require time to enjoy.

Other history changing exhibitions are recommended for cases on the land or air side. Other storylines to be developed through changing exhibitions in cases could focus on:

- Business innovation focus is on innovation in local colleges and businesses from a historical point of view and should not be an advertising campaign.
- Geothermal: a globally unique geological phenomenon (partner with Public Works)
- Sustainability and environmental policies, clean river, foothills initiatives, Frank Church Wilderness Area (partner with conservation groups, Foothills Learning Center)
- World Center for Birds of Prey and its relationship to Boise Wings
- Boise as a refugee resettlement community (partner with refugee organizations)
- Wildland Firefighting (partner with National Interagency Fire Center)
- Basque Culture (partner with the Basque Museum, Jaialdi event, BSU Basque Studies program)
- Latinx Culture (partner with Hispanic Cultural Center)

Meets Goal(s)

Goal 1: Guest Experience

- While waiting for travelers, family and friends have something interesting to look at.

Goal 2: Regionally Reflective

- Guests learn more about the history of Southwest Idaho through interesting exhibitions.

Goal 3: Cultural Partnerships

- Partners like the Idaho National Guard, Indigenous tribes and reservations, and Boise City Department of Arts & History's History Division are involved in making Boise Airport a more informative civic space.
- Other partnerships with organizations like the Idaho State Historical Museum, Warhawk Air Museum and the Basque Museum could develop compelling exhibitions that would engage travelers.

Goal 4: High Quality

- Exhibitions would be developed to museum standards with cultural partners.

Goal 6: Public Communication

- History exhibitions will be listed on the website and on printed cultural maps.



PRECEDENT PROJECT 1

Phoenix Sky Harbor International Airport, Phoenix, Arizona

Aviation history exhibitions are featured online and in person at the Phoenix Deer Valley Airport.

Photo Credit: Unknown

Learn more: <https://www.skyharbor.com/at-the-airport/amenities/aviation-history-collection/>



PRECEDENT PROJECT 2

Wichita Airport, Wichita, Kansas

The Wichita Airport features a visually compelling display about the history of the airport and air transport in Kansas.

Photo Credit: Unknown

Learn more: <https://www.flywichita.com/history/>

Specific Recommendations

The authors recommend that a timeline of Boise's history—from when the land was home to nomadic indigenous people, through colonization, to the City's sesquicentennial event in 2013—be replicated and installed at Boise Airport. Developed by Boise's Arts & History and designed by Byron W. Folwell Exhibits, the display interprets Boise's history from the region's early geologic origins to the present day and is on view on the third floor of Boise City Hall. This wall could be easily reproduced for Boise Airport, where it would reach an entirely different and more broad audience. The timeline is forty feet long and costs approximately \$60,000 to fabricate and install. The authors recommend a wall in the future exiting/waiting area remodel, or another suitable location on the land or air side, be specifically designed to house a replication of this history wall.

The authors also recommend cases be built to house changing exhibitions. Two content priorities are Indigenous People from the Boise Valley and the relationship and history of the Idaho National Guard (Air and Army) with Boise Airport. The Idaho National Guard has indicated a willingness to help fund, curate, and loan works for this exhibition to deepen the public's understanding of the Idaho National Guard and Gowen Field. Leadership from the Boise Indigenous Tribes have expressed a desire to work with the City of Boise to accurately represent their communities at Boise Airport.

Consider starting a Boise aviation history collection of historical photos, clothing, or model airplanes that could be exhibited in cases throughout the airport; or alternatively negotiate an agreement with a local institution which has such collections for them to develop exhibitions for public view at Boise Airport.



Arts Marketing/Educational Engagement



Are We There Yet? (2013) by Belinda Isley, photo courtesy of Tory Taglio Photography

To create this informational artwork, Isley researched the history of transportation in Boise and collaged with historical maps, documents, and photos.

PROGRAM DESCRIPTION

A coordinated effort between Boise Airport and Arts & History is needed to provide public information about the art and arts programming available at Boise Airport. This could take the form of more robust information on the airport's website, informational displays at Boise Airport such as a kiosk with walking tour pamphlets, and educational items like coloring books about art at the airport or informational postcards — and other efforts to deepen visitors' understanding of Boise Airport as a cultural hub and the art to be experienced. More signage for public art can tell more of the story behind the works. Changing exhibition cases could feature artifacts and stories that broaden understanding about the art such as the World War II statue or the wildland firefighter statue.

Recommended Sites

A public art kiosk on the second floor between the ticketing area and security or in the waiting area would be a good place to catch travelers and those there to pick up incoming guests. On the air side, a kiosk could be placed in the food court with information about works that can be seen while waiting for a flight. It could also hold free coloring books for kids featuring the art.

Meets Goal(s)

Goal 1: Guest Experience

- Information about the public art collection is in easy-to-reach locations online and at Boise Airport.
- Travelers' experience is enriched with a map of where to find art, more information about each work and educational materials to engage everyone.

Goal 2: Regionally Reflective

- The place-specific story of the artworks is explained in fuller detail, sharing the artists' intent and easy-to-read symbols in the work.

- Visitors and residents learn something about the art that they can share with others deepening appreciation of Southwest Idaho.

Goal 3: Cultural Partnerships

- Arts & History, Boise Airport, and Community Engagement work together in coordinated communication efforts to better market and showcase our most public facility.
- Community partners could loan artifacts to build educational displays that deepen understanding about the art.

Goal 4: High Quality

- Printed and online materials are produced with high design standards meeting Boise Airport and Arts & History's brand guidelines.

Goal 6: Public Communication

- Robust online and on-site engagement strategies communicate with the public about cultural experiences available at Boise Airport.



PRECEDENT PROJECT 1

Airport-Themed Coloring Book for Kids, Texas commercial Airports Association

Photo Credit: TCAA Fly Safe Texas Coloring & Activity Book

The Texas Commercial Airports Association created a coloring and activity book for primary students featuring all the airports of Texas. The book is accessible on social media and websites and is free to download.

Learn more: <https://www.texas-airports.com/p/getinvolved/tcaa-releases>

PRECEDENT PROJECT 2

Interactive Map of Art Exhibitions in the San Francisco International Airport, San Francisco, California

Photo Credit: Unknown

SFO Museum, a division of San Francisco International Airport, is a cultural organization accredited by the American Alliance of Museums. The Museum is a multifaceted program with rotating exhibitions on a wide variety of subjects and interactive play areas featured throughout the terminals. The SFO Museum installs over 15 exhibitions of temporary works in sites across the airport. This interactive map provides a list of those exhibitions and shows travelers where to find them.

Learn more: <https://www.sfomuseum.org/about/blog/interactive-historic-maps-sfo-1930-2021>





Untitled (1948) by John Givens, from Boise's Portable Works Collection, photo courtesy of Arts & History

OTHER RESOURCE DOCUMENTS

For more information or access to the following documents, please contact the Boise City Public Art Manager, whose information can be found at boiseartsandhistory.org.

- 2017 Boise City Cultural Plan
- Executive Summary of Boise Airport Arts Master Plan
- 2022 Assessment of Existing Boise Airport Public Artworks
- Example Job Descriptions for Boise Airport Public Art Coordinator
- Planning Process Actions & Dates
- Bibliography
- Addendum Plans for New Construction

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