



# Denver International Airport: Art and Culture Master Plan

Executive Summary  
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Prepared for Denver International Airport

Todd W. Bressi, Urban Design · Place Planning · Public Art  
Meridith C. McKinley, Via Partnership

Gorbet Design / Dynamic Arts / Deanna Miller

DIA was one of the last major airports completed in the U.S. before the events of 9/11 and the changes they that triggered to airport design and operations.



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Most of the original public art commissions were integrated into the spaces and structures of the main terminal, concourses and infrastructure, setting an international standard for public art in airports.

# Introduction

Denver International Airport holds a special place in the history of the Front Range Region – as an architectural icon and a cherished public space – and of the design of airports around the world. Jeppesen Terminal’s soaring, tent-like roof signalled the ongoing revival in monumental airport architecture, and the expansive, open Great Hall was imagined to be a new civic square for Denver.

Not yet 20 years old, DIA has already become the fifth busiest airport in the world in terms of aircraft movements and the eleventh in terms of passenger volume. It is already reaching its designed capacity and is looking towards a new generation of expansion. Current projects include a new hotel and transit center with a long-awaited rail link to downtown. Extensions of two existing concourses have been designed. And the long-term master plan calls for two more concourses, more parking garages and several new runways, enabling the airport to reach its ultimate capacity of 120 million passengers a year. Just as public art was an important component of the airport’s first phase of construction, the airport’s Art and Culture Program will be central to its future.

Programmatic Directions	Facilities	Tools
New commissions	Sculpture Garden	Maintenance
Exhibitions	Galleries	Communications
Performances	Stage	Visual Management
Design		Staff
		Funding
		Airport Arts Committee
		Partnerships

This master plan sets a bold new vision: as the airport evolves, its art and culture offerings will evolve into a full-fledged cultural zone inspired by Denver’s flourishing arts districts, with new art projects, exhibitions, performances and art spaces that will both serve airport users and attract the general public. The plan also includes recommendations for broad programmatic initiatives and near-term projects and facilities that will fulfill this vision, as well as policies and procedures that implements these initiatives and projects.

In a sense, this plan returns to Denver’s original vision of the airport as a great public space. It draws from the spirit of collaborative entrepreneurialism that is characteristic of Denver’s creative economy. And it imagines how the program can build to a new level of artistic excellence and serve as a portal to creative resources throughout the Front Range Region.



Luis Jimenz' Mustang, one of the iconic pieces commissioned for the original collection, has become the airport's best-known artwork.

## The Planning Process

- National benchmarking of exhibitions, video, performance
- Survey of economic impact research
- Analysis of DIA plans, studies, designs
- Assessment of existing collection
- Roundtables (200 participants), onsite surveys (160 intercept interviews), online survey (1,600 responses)
- Ongoing briefings with staff

## Why an Art and Culture Program?

- Build/enhance the customer experience
- Support the airport's competitive position, including retail revenue generation.
- Generate new audiences for art and creative enterprises.
- Serve as a gateway to the region's creative economy; by helping the region promote itself.
- Send a message to visiting passengers: this is a place you want to work in, live in or visit.
- Send a message to local passengers: there is lots to explore, right where you live.



One thing is certain about the future of Denver International Airport: there will be constant change in how it operates, how people experience air travel and how it connects to the broader region. The same will be true of the world of art and culture, particularly in terms of how art is produced and presented in the public realm.

At the same time, the airport will always try to create and deliver on basic expectations for travelers, the businesses that operate there, and the public at large. Those expectations will clearly center on the efficiency, safety and security of air travel, and on the sense that the airport is a portal to the broader world. But they will also involve people's experience of using the airport – how it looks, how it feels and how it creates a state of mind. Whatever name these expectations go by (image, identity, branding) they are intangibles that smart and successful organizations seek to create and build on, and to which the Art and Culture program can make a major contribution.

### Key Goals for the Art and Culture Program

- Create a brand – an artistic identity and a set of expectations about art and culture offerings – that unites the art and culture resources throughout the airport.
- Develop an Airport Cultural Zone that is anchored in Jeppesen Terminal, where airside and landside meet, and provides a portal to art and culture offerings throughout the airport.
- Make it easier for customers to access airport art and culture resources from the places where they spend their time.
- Develop robust curatorial and programming partnerships with Denver's creative community.
- Develop the tools (staffing, funding, policies, partnerships) that will allow the Art and Culture Program to respond creatively to opportunities as they arise.

Therefore, this plan focuses on how the airport's Art and Culture Program can develop the organizational and creative capacity that will enable it to create a broader sense of expectation about the airport as a dynamic, welcoming, comfortable place.

The plan takes to heart the vision of the airport as the anchor of a mixed-use urban hub and future development for the region. The plan follows this vision by proposing the concept of an Airport Cultural Zone that will attract new, untapped audience of people from nearby cities and the region as a whole for whom the airport will be an arts and culture destination, and for travelers from around the world for whom DIA is an important part of their itinerary.





A new generation of airport projects is exploring a wider range of approaches and partnerships. In 2012, In 2012, the Terminal Kings (Sam Flores, David Choe and Highraff) painted a 100-foot long graffiti wall that will be installed in the airport for five years. The project was developed with the University of Denver and included extensive public programming.



# Vision: The Airport Cultural Zone

## Vision

The DIA Art and Culture Program will transform the public spaces of Denver International Airport into one of most unique cultural zones anywhere. The program will:

- Offer acclaimed public art and cultural programming, always fresh and exciting, always of the highest caliber,
- Make the creative energy and cultural legacy of the Rocky Mountain Front Range region palpable to anyone who visits the airport, and
- Create a cultural experience that engages airport users, attracts audiences from the surrounding area, and wins recognition in the world beyond.

## Mission

The DIA Art and Culture Program exists to:

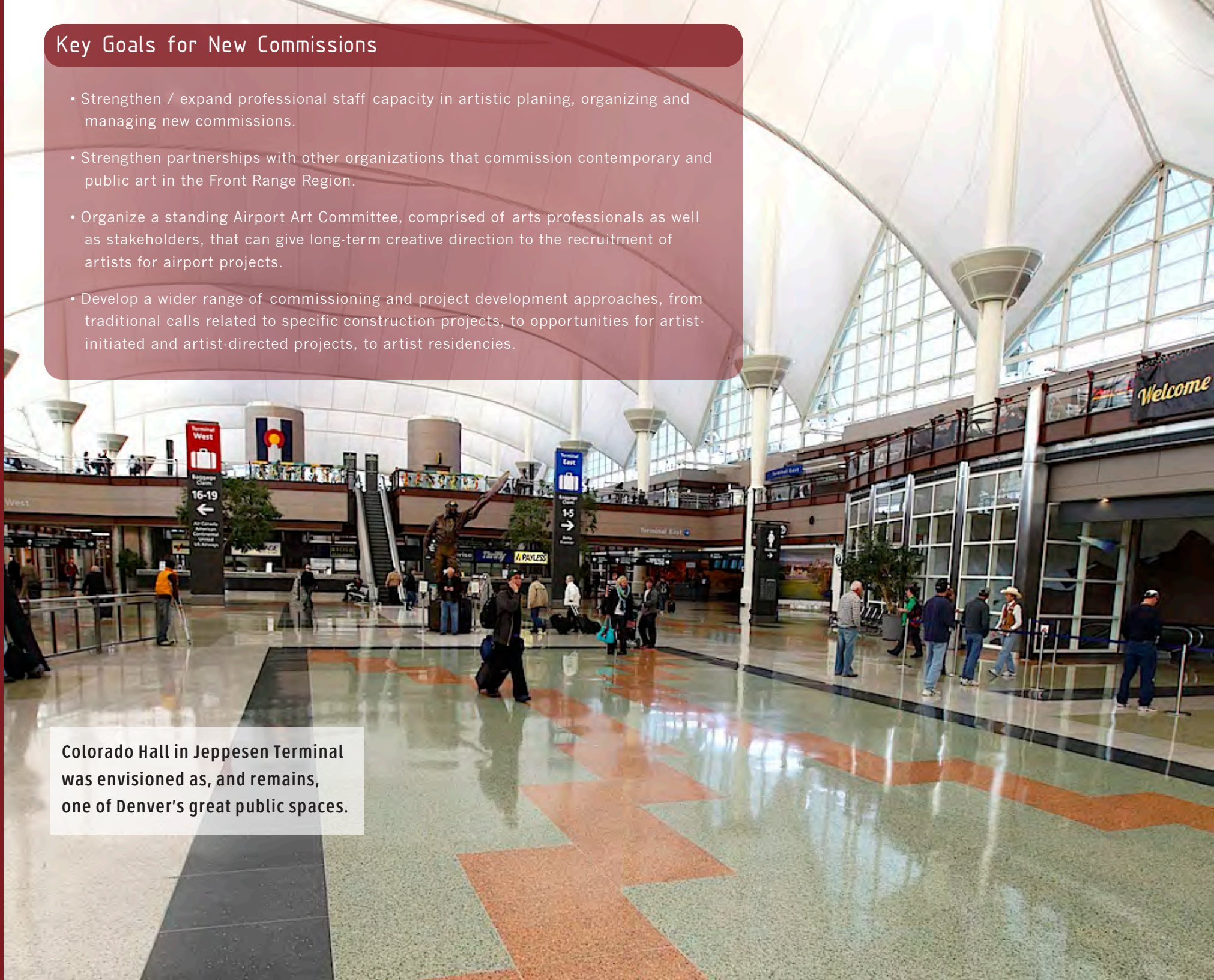
- Commission and present and robust, internationally-acclaimed contemporary artworks, performances, exhibitions and design that provide airport users with interesting, engaging experiences, and that can attract visitors to the airport,
- Support the airport's overall vision of creating and managing public spaces that enhance the experience of its users and attract the general public, and
- Support efforts to build the creative economy in the city, the metropolitan area and the state of Colorado.

**The DIA Art and Culture Program is a collaboration between Denver International Airport, the City of Denver, and arts organizations and creative professionals throughout the region the airport serves. The program produces and promotes new artworks, exhibitions, cultural events and design projects that are unique to the airport setting - enriching the experience of people using the airport and supporting the region's creative economy.**

## Key Goals for New Commissions

- Strengthen / expand professional staff capacity in artistic planning, organizing and managing new commissions.
- Strengthen partnerships with other organizations that commission contemporary and public art in the Front Range Region.
- Organize a standing Airport Art Committee, comprised of arts professionals as well as stakeholders, that can give long-term creative direction to the recruitment of artists for airport projects.
- Develop a wider range of commissioning and project development approaches, from traditional calls related to specific construction projects, to opportunities for artist-initiated and artist-directed projects, to artist residencies.

**Colorado Hall in Jeppesen Terminal was envisioned as, and remains, one of Denver's great public spaces.**





# What You Will Experience at the Airport

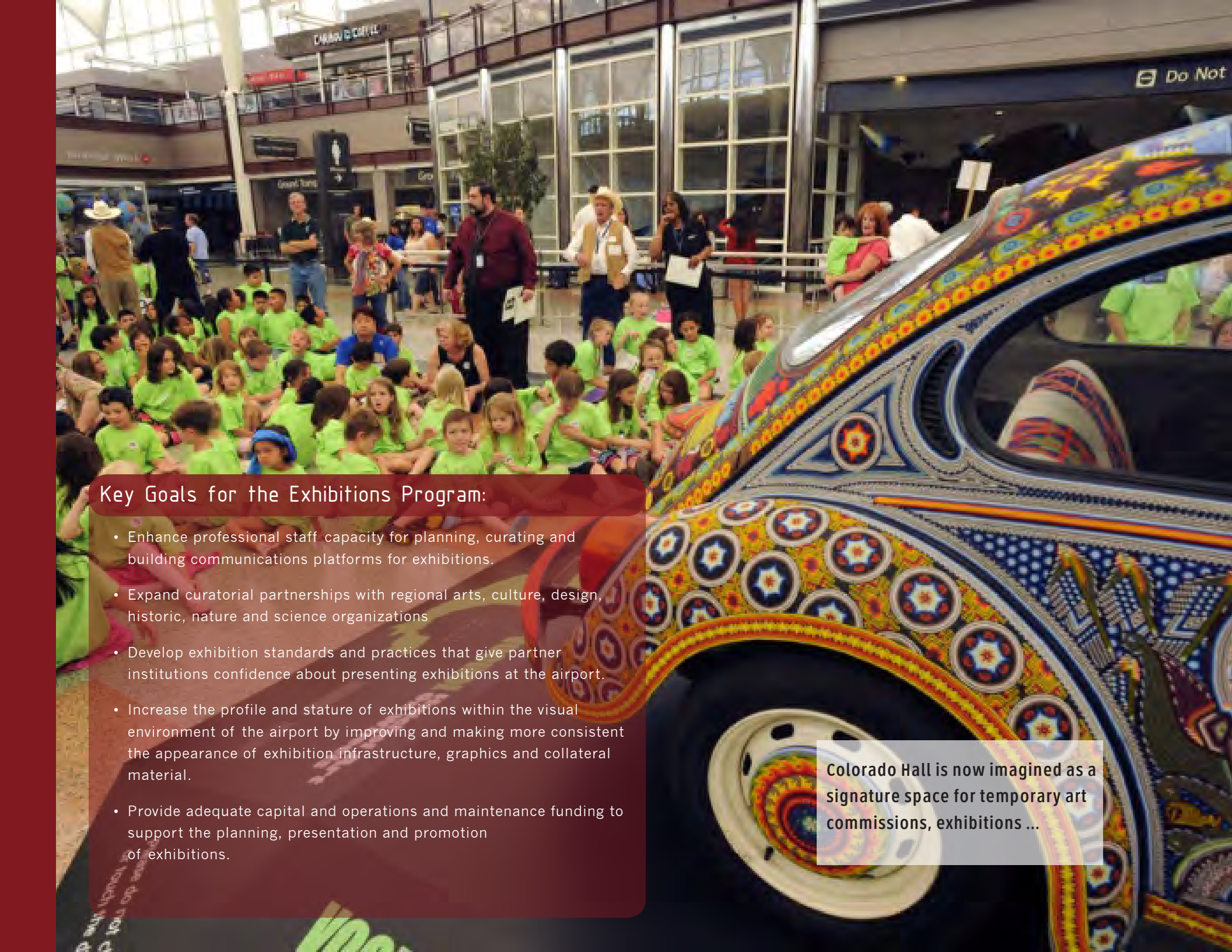
## Art Commissions

**The Art and Culture Program will produce a vigorous cycle of new art commissions, seeking projects that are produced in a variety of media, located throughout the airport and its approaches, and ranging from short-term and ephemeral to long-term and iconic.**

Denver International Airport will remain one of the region's premier venues for seeing public art and one of the most significant airport art programs in the world. New commissions will reinforce DIA's role as a civic icon and a public space of regional importance, and will serve as the most visible components of the DIA Cultural Zone.

Although new artworks will be specific to the airport and their location within the airport, the Art and Culture program will commission a wide variety of projects – in terms of scale, media and duration – that evolves beyond the vision of integrated artworks that were commissioned when the airport was first built.

- Artworks will range from short-term, ephemeral installations to long-term, iconic pieces. Some will create a sense of change and excitement at the airport, others will contribute a sense of durability and permanence.
- There will be an emphasis on artist-initiated projects, allowing artists to explore the airport as a unique territory and respond with their own proposals.
- The first major projects will be commissioned in conjunction with the South Terminal Redevelopment Program, where artists will be invited to create installations in newly designed areas of the airport.
- The center of Jeppesen Terminal's Great Hall will become the heart of the Cultural Zone and a designated location for temporary art commissions.
- The Art and Culture Program will initiate major new commissions of artworks using data, social media and video platforms. The projects will explore how those media can address the variety of experiences that visitors and passengers have at the airport, and will re-examine notions of site-specific and scale in airport art commissions.



## Key Goals for the Exhibitions Program:

- Enhance professional staff capacity for planning, curating and building communications platforms for exhibitions.
- Expand curatorial partnerships with regional arts, culture, design, historic, nature and science organizations
- Develop exhibition standards and practices that give partner institutions confidence about presenting exhibitions at the airport.
- Increase the profile and stature of exhibitions within the visual environment of the airport by improving and making more consistent the appearance of exhibition infrastructure, graphics and collateral material.
- Provide adequate capital and operations and maintenance funding to support the planning, presentation and promotion of exhibitions.

Colorado Hall is now imagined as a signature space for temporary art commissions, exhibitions ...



## Exhibitions

Changing exhibitions offer airport users a fresh experience every time they visit the airport, and an interesting and informative way for them to pass their time. Exhibitions also provide users with connection to and understanding of the region – whether they are residents, visitors or just passing through – and can help the region’s creative organizations find new audiences among local residents and visitors.

The scope of the airport’s exhibition program will therefore be diverse, incorporating topics of artistic, cultural, design, historical and scientific interest. Although the program will be managed by airport staff and include exhibitions curated by them, it will rely heavily on exhibitions that are organized in collaboration regional creative partners.

Airport users will find exhibitions in a variety of locations, especially in places where they spend a lot of time. They will see exhibitions with cases, displays and graphics that are cleanly designed and have a consistent presence throughout the airport – whether they are located in vitrines, built-in wall units, or pop-up galleries. Exhibition viewers will find robust links to information they can access on mobile communication platforms that connect them easily to additional resources whether they are in the airport or want to follow up later.

**The Art and Culture Program will present exhibitions that provide an amenity for airport customers and connect them with the creative resources of the region.**

... and performances, including this flash-mob swing dance that was staged on the day before Thanksgiving, 2011. (Image: CM Dance)





## Performances

**The Art and Culture Program will facilitate an ongoing series of live performances that enrich people's everyday experience of the airport, attract visitors from throughout the region, and showcase local musicians and other performers.**

Performances can be lively, engaging events that enrich the experience of airport users, add spontaneity and variety to the life of the airport, attract customers to concessions areas, and entice arts patrons to the Airport Cultural Zone for one-of-a-kind events. Airport-based performances can also provide a venue for regional artists and arts organizations to present to audiences they might not otherwise reach, and expand their audience development.

Airport users will be able to enjoy performances in a variety of locations, both airside and landside. Larger, public events will occur in the landside sections of the airport, particularly the STRP Plaza. Smaller, plug-and-play or pop-up performances will occur in the airside sections of the airport, particularly in areas where people have waiting time.

### Key Goals for the Performance Program

- Identify partnerships or contractors who can handle the responsibilities of organizing and promoting events, who can work effectively with sponsors, and who have special knowledge of the Denver music industry.
- Serve as a liaison with airport operations, concessions and security organizations to develop protocols for airside and landside performances.
- Support performance costs (artist fees, infrastructure and marketing).
- Establish linkages between the performance program and the Arts and Culture Program's Internet-based resources.

Performances will focus largely on highlighting the vibrant Denver music scene, but could also include acts traveling through the region for festivals and performances in Colorado, as well as performances in other genres, such as dance, theatre and spoken word. Altogether, the performance program will convey to both visiting and local audiences the breadth of performing arts available in the region.

The Art and Culture Program will rely on partnerships or contractors to manage the performance program, especially the music series. Staff will be ready to take advantage of opportunities for unusual spectacles, such as improvisational projects.

## Design Commissions

**The Art and Culture Program will organize design commissions that extend DIA's tradition of innovative airport design into a range of airport features and spaces, and provide internal guidance to airport leadership on all aspects of managing the visual appearance of the airport's public environment.**

Denver International Airport's continued attention to quality design and innovation will strengthen design as one of the key components of the airport's brand, raise the region's profile as a leading creative center, and provide a better setting for the other arts and culture projects the program undertakes. It will create visual continuity, as well as visual excitement, that gives the airport its own identity as a unique civic space.

The scope of design commissions will range from infrastructure elements that appear throughout the public areas of the concourses and terminal (such as seating, lighting, kiosks, exhibition infrastructure, web interfaces), to unique site-specific facilities or features (such as lounges, galleries, meeting points and food courts). Design commissions could be undertaken by artists, or by interdisciplinary teams that include architects, graphic designers, industrial designers, interface designers, or landscape designers, as appropriate.

### Key Goals for Design Commissions

- Develop strong working relationships with the airport's planning, design, budgeting and operations staffs, in order to anticipate, plan for and coordinate opportunities.
- Develop an array of tools, such as competitions, that place the highest priority on obtaining the strongest creative results for design commissions.
- Extend its collaborative networks to include the regional design community, particularly architecture, landscape design, interior design

## Gallery, Garden, Stage

**The Art and Culture Program will develop and operate facilities that support its commissions, exhibitions and performance series; anchor the Airport Cultural Zone; enable the program to expand its audiences, creative partnerships and revenue streams; and support the airport's overall vision of being one of Denver's main civic spaces.**

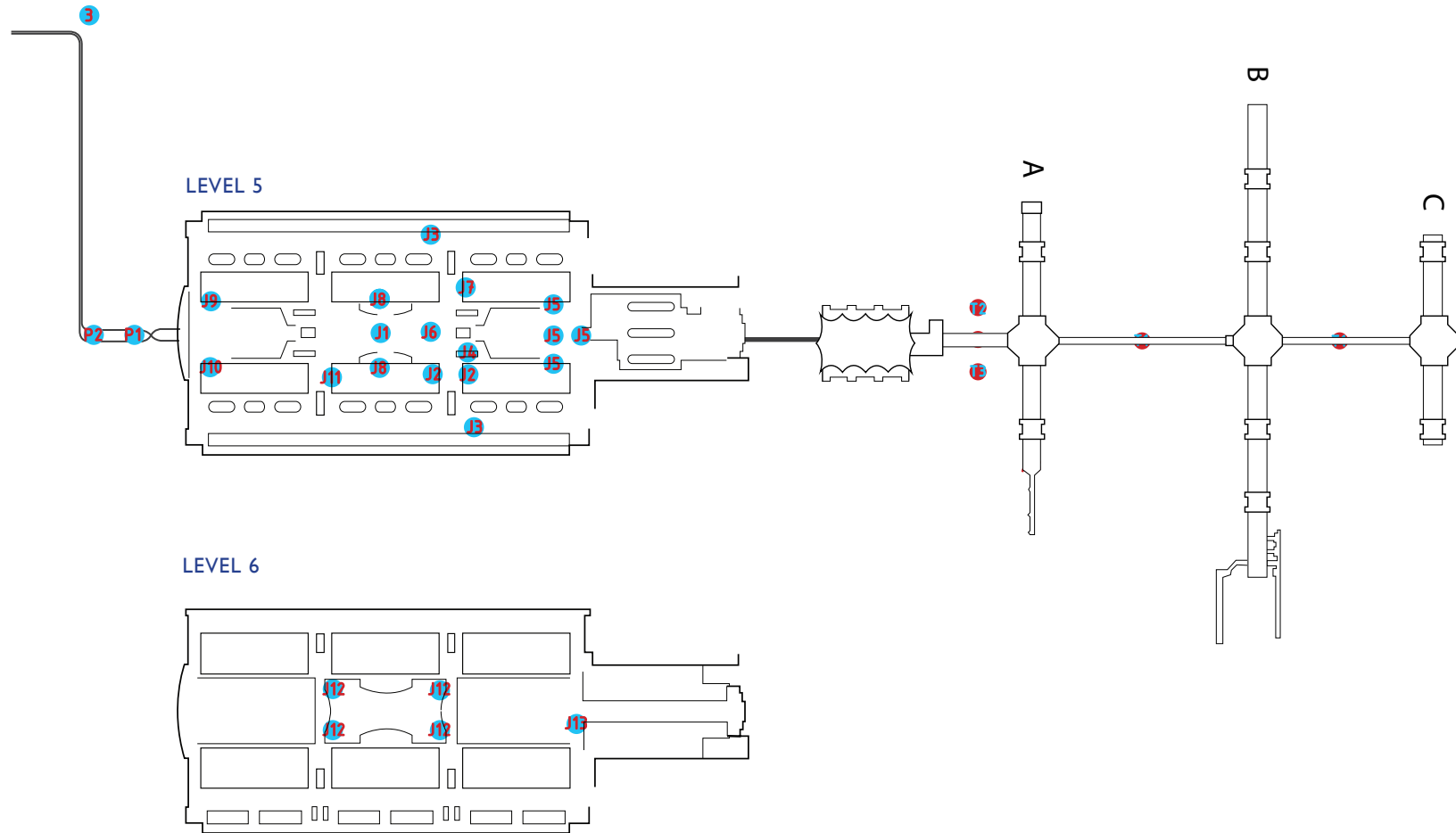
There are three cultural facilities that could be important parts of the cultural zone proposed for current and future facilities: a gallery space, a sculpture garden and a stage.

These facilities can serve as focal points or hubs for the Airport Cultural Zone, expand the range of arts programming that airport users can experience, attract new visitors, and expand opportunities for partnerships with other arts organizations. They can also be programmable spaces that serve as venues for special events related to the hotel–conference center and potentially offer synergistic opportunities with the commercial activities of the airport.

### Key Goals for New Facilities

- Oversee the planning and design of new art and culture facilities through collaboration with the airport's Planning and Development Department and consultants.
- Develop an artistic strategy for outdoor sculpture, considering not only the artistic goals for sculpture at the airport, but also the regional context for outdoor sculpture spaces, as well as environmental conditions and likely uses of the surrounding area.
- Develop specific artistic programming strategies for each facility, assign staff responsibility for monitoring each facility, and develop a broader and deeper range of partnerships for organizing collaborative programming.





**PEÑA APPROACH**

- P1 *Fence Line Artifact*  
Buster Simpson,  
Sherry Wiggins
- P2 *Mustang*, Luis Jiménez

**JEPPESEN LEVEL 5**

- J1 Terminal Atrium Floor  
Jaune Quick-to-See Smith,  
Ken Iwamasa
- J2 *America Why I Love Her*  
Gary Sweeney
- J3 *Notre Denver*, Terry Allen
- J4 *A Different Sense of Time*  
Dick Alweiss
- J5 *Spirit of the People*
- J6 *Elrey Jeppesen*  
Glenn Lederman

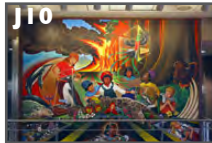
**JEPPESEN LEVEL 6**

- J7 *Children of the World Dream Of Peace*  
Leo Tanguma
- J8 *Experimental Aviation* Patty Ortiz
- J9 *Mile High and Rising* Marcus Akinlana
- J10 *La Memoria De Nuestra Tierra*  
Judith Baca
- J11 *In Peace and Harmony with Nature*  
Leo Tanguma
- J12 *Balustrade* Betty Woodman
- J13 *Tribute to Bill Smith*  
Ed Dwight

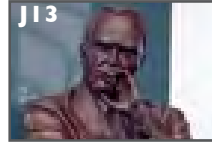
PENA  
APPROACH



JEPPESEN  
LEVEL 5



JEPPESEN  
LEVEL 6



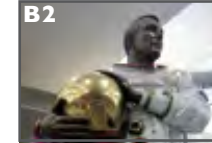
TRAIN TUNNEL



A GATES



B GATES



C GATES



TRAIN TUNNEL

- T1 *Train Call*, Jim Green
- T2 *Kinetic Air Light Curtain*  
Antoinette Rosato,  
William Maxwell
- T3 *Deep Time / Deep Space*  
Leni Schwendinger

A GATES

- A1 *Dual Meridian*, David Griggs
- A2 *Patterns and Figures/  
Figures and Patterns*  
Barb McKee, Darrell Anderson
- A3 *Untitled*, Electroland

B GATES

- B1 *Beaded Circle Crossing*  
Alice Adams
- B2 *Jack Swigert*  
George Lundeen, Mike Lundeen
- B3 *20th Century Artifacts*  
Carolyn Braaksma

C GATES

- C1 *Untitled*  
Michael Singer
- C2 *Art Chronicles*  
Alex Sweetman

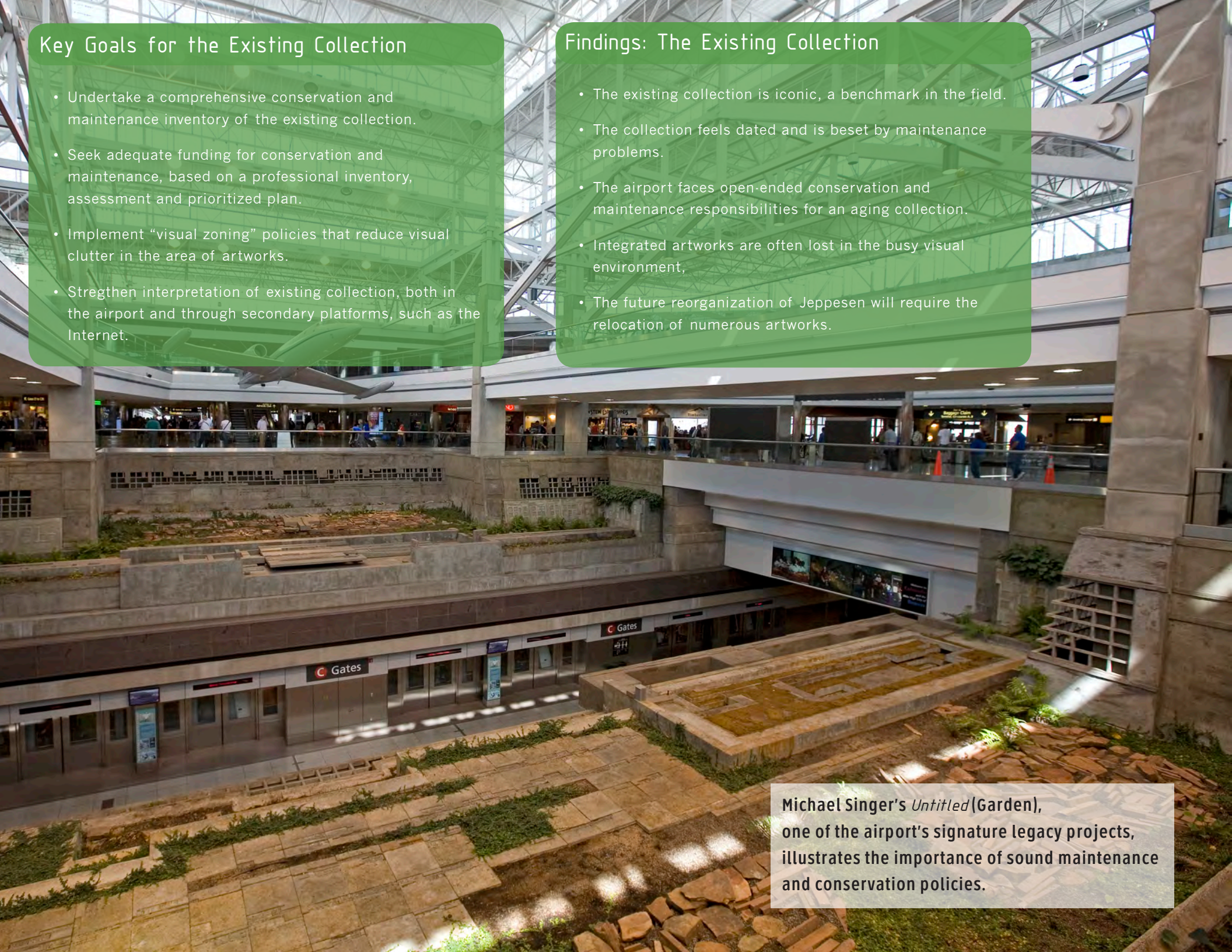


## Key Goals for the Existing Collection

- Undertake a comprehensive conservation and maintenance inventory of the existing collection.
- Seek adequate funding for conservation and maintenance, based on a professional inventory, assessment and prioritized plan.
- Implement “visual zoning” policies that reduce visual clutter in the area of artworks.
- Strengthen interpretation of existing collection, both in the airport and through secondary platforms, such as the Internet.

## Findings: The Existing Collection

- The existing collection is iconic, a benchmark in the field.
- The collection feels dated and is beset by maintenance problems.
- The airport faces open-ended conservation and maintenance responsibilities for an aging collection.
- Integrated artworks are often lost in the busy visual environment,
- The future reorganization of Jeppesen will require the relocation of numerous artworks.



Michael Singer's *Untitled (Garden)*, one of the airport's signature legacy projects, illustrates the importance of sound maintenance and conservation policies.



# Legacy: The Existing Collection

The public artworks at Denver International Airport have lodged themselves in firmly the public's consciousness and in Denver's civic identity, almost as much as the spectacular tent roof that makes the Jeppesen Terminal an international icon of airport architecture.

Surveys conducted for the Art and Culture Master Plan indicated that most airport users are aware of specific artworks at the airport, and most say the artworks add to the positive impression they have of DIA.

Several of the artworks, particularly Luis Jiménez' *Mustang* and Leo Tanguma's *Children of the War Dream of Peace*, have generated folklore or urban legends that have spawned web pages and social media sites devoted to their discussion. The airport has responded to this playfully, even referencing this folklore on pre-recorded messages played to people who are placed on hold for telephone calls. This type of public response demonstrates that people have made a genuine connection with the artworks.

The artworks are also significant because DIA's public art approach was innovative for its time. The process began with an artist team that consulted with the airport's designers, with the expectation that the artists could help establish the particular character of major public spaces or airport infrastructure systems. Many of the resulting projects followed this approach, creating a seamless integration of art, architecture, and environment.

However, the impact of the collection, which cost an estimated \$7 million when commissioned, has been dampened for several reasons:

- Not all pieces are in top condition, creating the impression that the artworks are dated and worn. There is a backlog of maintenance and conservation work, but no comprehensive maintenance and conservation inventory or plan.
- Changes in use of airport public space, particularly the terminal, have changed people's ability to experience the artwork.
- The increasing visual complexity of the airport, primarily the addition of mobile concessions and advertising, has significantly impacted the look and feel of the public spaces, overwhelming the artworks in many cases.
- Most of the artworks are placed in locations that people are passing by or through, rather than places where they have waiting or dwell time, making it harder for people to thoughtfully engage with the art.

**The Art and Culture Program will steward the existing public art collection by conducting a thorough conservation and maintenance evaluation, prioritizing future conservation and maintenance efforts, and providing adequate funding to implement that plan.**



## Key Goals for Communications:

- Include platforms that strengthen access to the Art and Culture Program for its audiences and the public at large, and allow multiple voices to participate in the discourse about the art at the airport.
- Develop a consistent visual approach for art and culture offerings throughout the airport, and a consistent approach to the information available to people when they encounter art and culture resources in the airport.
- Provide multiple opportunities for airport users to connect with art and culture resources, in ways that open doors for audiences to explore at their own pace the entire range of art and culture resources at the airport.
- Ensure that real-time information about art and culture activities is available across platforms and woven into the airport experience.

**Alice Adams' Beaded Circle Crossing was intended to create a visual focal point in the busy core of Concourse B.**



# Tools

## Communications

The Art and Culture Program can support the airport's vision and mission by contributing to the appeal of flying through the airport and by conveying a dynamic impression of the region's arts and culture resources.

Increasingly, arts organizations are finding value in building communities through conversations that involve many voices, engaging in meaningful interactions with the program, the artworks and one another. Building a strong community around art and culture at Denver International Airport will support the relevance of the program and ultimately benefit the airport and the region economically.

The communications voice (or brand) for the Art and Culture Program should be related to its artistic strategy: projects that are smart, flexible, innovative, always alive; something you will only see at the airport; something that is worth setting time aside for in any visit to the airport.

The Art and Culture Program brand should:

- Connect, in the public's mind, activities across all programmatic directions, and throughout all areas of the airport.
- Emphasize the program's role as an innovative cultural institution in its own right, as well as a portal to the region's art, cultural and creative resources.
- Be distinct from but supportive of the airport's overall brand.

**The Art and Culture Program will develop a vigorous public outreach component that combines branding, marketing, interpretation and public discourse about the Art and Culture Program, and takes advantage of contemporary (and future) social-networking technology to build user-driven conversations and information about the art and culture resources at the airport.**

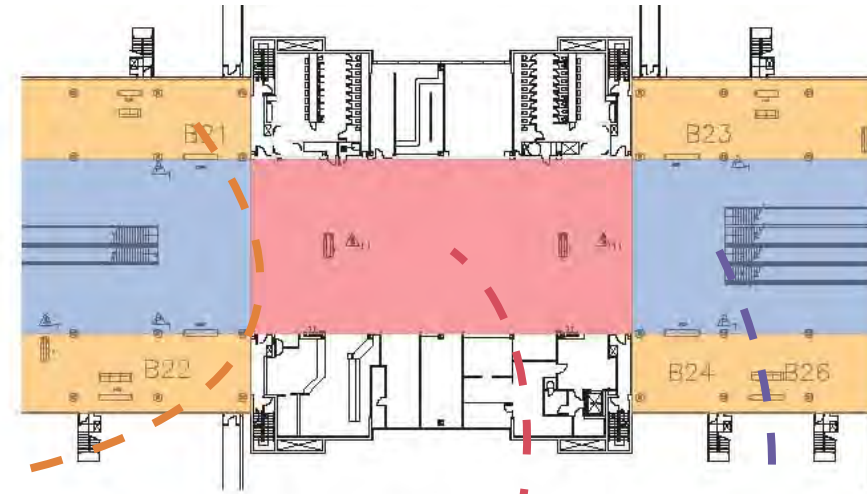


## Key Goals for Visual Management:

- Establish *Civic Zones* in which the enjoyment of architecture and art, urban- and human-scale interactions, and airport messaging are primary. Keep the areas around them and the primary sightlines to them free of visual clutter.
- Establish *Commercial Zones* in which advertising, branding and remote concessions units should be concentrated.
- Establish *Airline Zones* in which airline branding, advertising and information should be concentrated.
- Prevent advertising from being attached to features designed for other purposes.
- Strengthen policies that differentiate between promotional installations and art and culture exhibitions. Set clear guidelines for the location, appearance and duration of promotional installations.



The Art and Culture Program will lead a strategy for “visual zoning” that calibrates the types of signage allowed to the character of different areas of the airport - civic, commercial and airline.



Airline Zone



Civic Zone



Commercial Zone



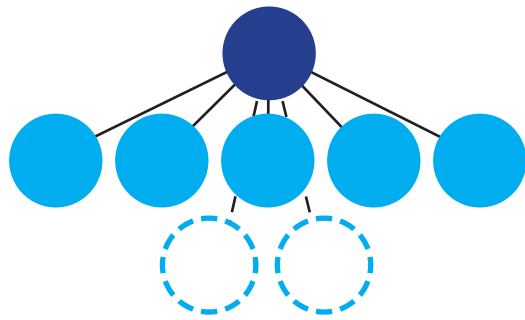
## Visual Management of the Airport

Denver International Airport’s open, light-filled spaces are one of its architectural signatures, one of the features users appreciate most, and arguably the heart of its civic identity. The airy, bright concourse cores and circulation spines combine with the iconic tent canopy roof to give people the idea that design really counts at DIA.

Since DIA opened in 1995, the visual openness of the settings that were envisioned for public art have incrementally been impacted by encroachments in the visual environment. In particular, advertising and temporary concessions kiosks have been layered into an environment that is, in places, already busy with tenant signage and civic information, such as wayfinding and security instructions.

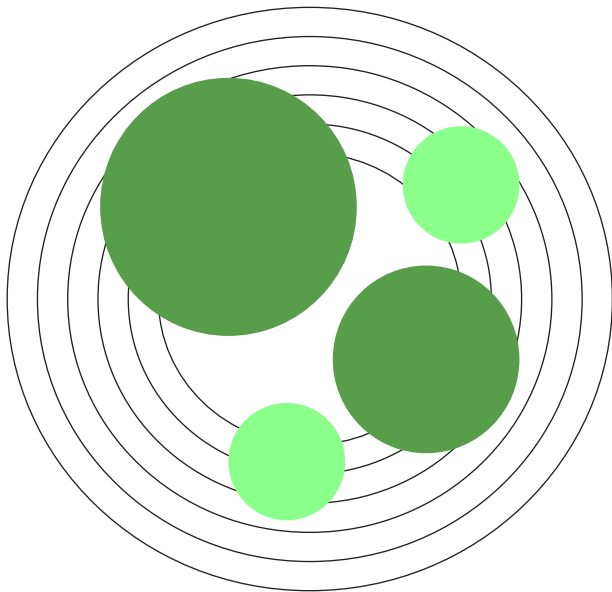
This busy visual environment impacts not only people’s experience of the airport’s public spaces, but also the way that art projects and exhibitions are perceived. It makes artworks harder to see (because sometimes it is hard to differentiate between art and advertising) and changes the context in which artworks are seen. Overall, this erodes the impact of the art in the airport.





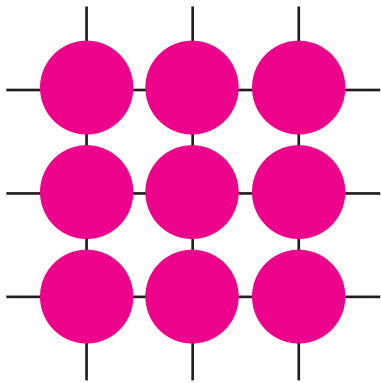
## Staffing

To operate at the level envisioned in this plan, the Art and Culture Program will require approximately six to eight staff members, each of them accomplished professionals. The program should be headed by a Director and Chief Curator, an arts professional who is both rooted in the contemporary art community and adept at managing personnel, budgets, relationships within a governmental agency, consultant contracts, and public processes. The program should be supported by a public art manager, an exhibitions manager, a conservation manager/registrar, a communications manager and a business manager. The program should also be supported by a performance manager and a gallery manger, positions that could be contracted or partnerships with other organizations.



## Funding

The Art and Culture Program will require enhanced funding to increase its staff from four to six, to underwrite a conservation and maintenance plan, and to support expanded exhibitions, performance and communications programs. Potential sources of funding include the airport's operations and maintenance fund, the airport's marketing fund and, in the long run, subventions from the Science and Cultural Facilities District to support projects that are partnerships with regional creative organizations. Earned revenue would largely involve sponsorships linked to exhibitions and performances, or collaborative fundraising with partnering organizations.

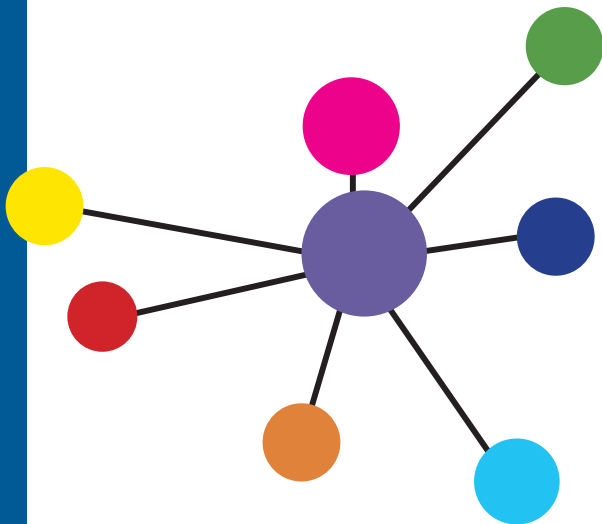


## Airport Arts Committee

The Art and Culture Program will manage its commissions through a standing Airport Arts Committee, rather than the project-specific committees that have been common at the airport and in the management of the Denver public art program. This committee can work more proactively to set a cohesive, long-term artistic strategy and take a longer-term and more consistent view to the range of projects that are being commissioned. The committee would be composed of art, design and community/stakeholder representatives.

## Partnerships

The Art and Culture Program will cultivate more substantive partnerships with the region's creative community – organizations that focus on arts, culture, design, natural history and science – as well as producers of musical events. These partnerships will be aimed at developing the content of the exhibitions and performances (and, occasionally, new commissions) that are staged at the airport. The airport's Art and Culture Program will benefit from curatorial expertise, professional skills and, potentially, funding support. Partner organizations will benefit from the audience exposure they can receive at the airport.



# A Five-Year Plan

	2012	2013	2014	2015	2016
<b>COMMISSIONS</b>					
<b>STRP</b>	Establish art committee Recruit and select artists	Develop artist concepts	Fabricate and install artist concepts	Dedicate	→
<b>JEPPESEN</b>	Designate Jeppesen center space as location for rotating commissions and exhibitions Monitor status of planning for renovation of Jeppesen	Continue rotating commissions / exhibitions in Jeppesen Monitor status of planning for renovation of Jeppesen			→
<b>CONCOURSES</b>	Commission first round of artist-directed projects	Install artist-directed projects. Recruit and select artists for Concourse A and C expansions	Commission second round of artist-directed projects	Install second round of artist-directed projects	Commission third round of artist-directed projects
<b>APPROACH</b>	Issue new call for Young Artists program	Install new Young artists program project	Issue new call for Young Artists program	Install new Young artists program project	Issue new call for Young Artists program
<b>OTHER</b>	Research artist and approaches for data-based artwork that draws from airport data streams  <i>See also Communications section for social networking art project.</i>	Research possibilities for curating and presenting video projects Develop plan for artist residency, issue call for artist residency (potentially STRP artists)	Issue calls for data-based art and video art Build video infrastructure Organize, evaluate first artist residency (potentially STRP artists)	Install and dedicate data-based art Present and dedicate video projects  <i>See also Communications section for social networking art project.</i>	→



2012

2013

2014

2015

2016

EXHIBITIONS

JEPPESEN

Continue exhibitions in storefront gallery space



CONCOURSES



Plan for tests for exhibitions in A, B, C hold areas.

Develop evaluation strategy for exhibition tests.

Implement tests for hold room exhibitions on Concourse B.

Based on test, acquire new exhibition case and roll out new exhibitions program for Concourse B.

Test exhibitions in A hold areas.

Based on test, acquire new exhibition case and roll out new exhibitions program for Concourse A.

Test exhibitions in C hold areas.

Based on test, acquire new exhibition case and roll out new exhibitions program for Concourse C.

CURATING AND PLANNING

Begin conversations with regional arts and culture organizations about long-term exhibition collaborations.

Expand external partnerships

Develop long-term exhibition planning tools.

Maintain long-term exhibition tools.



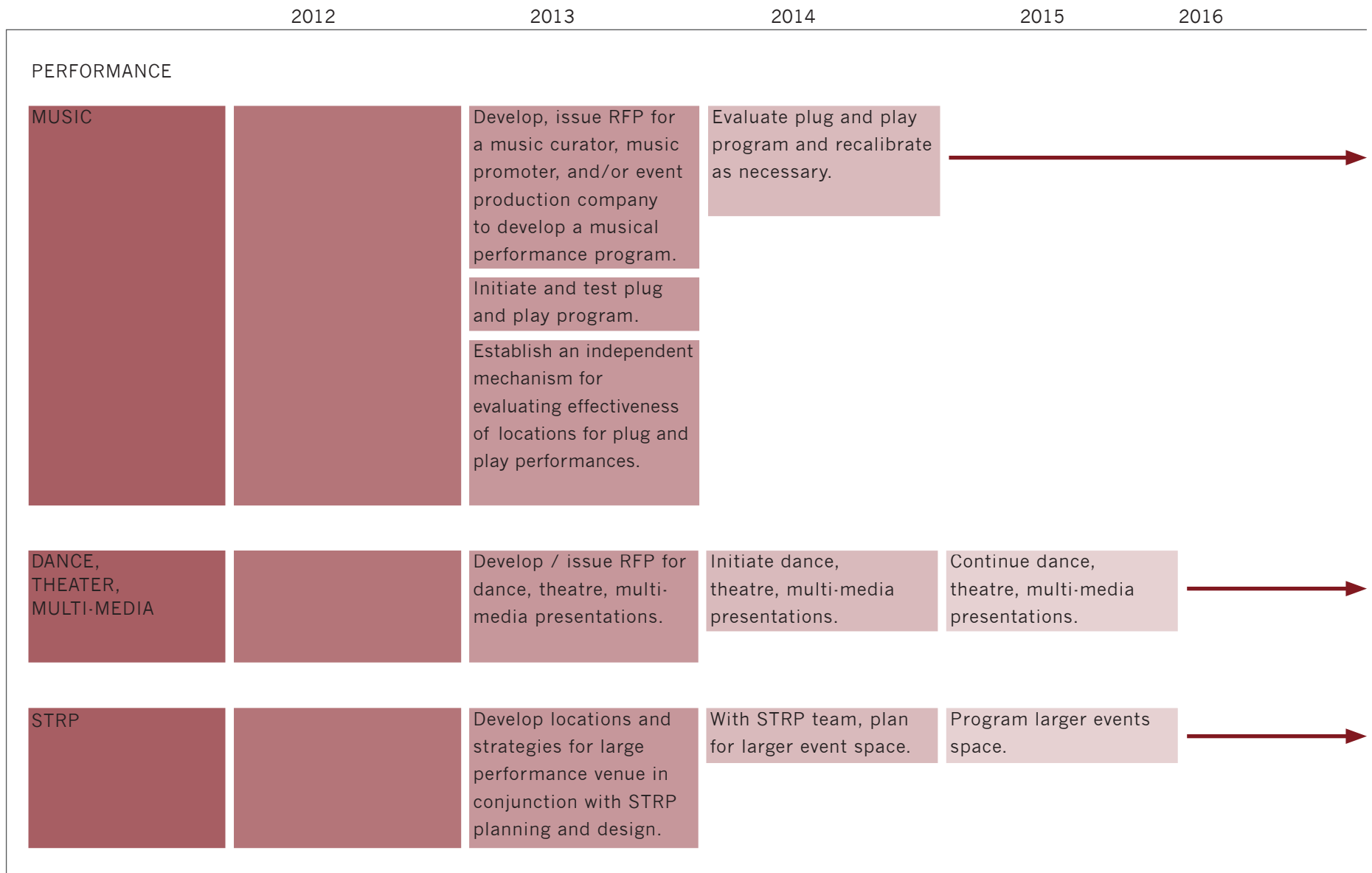
GALLERY

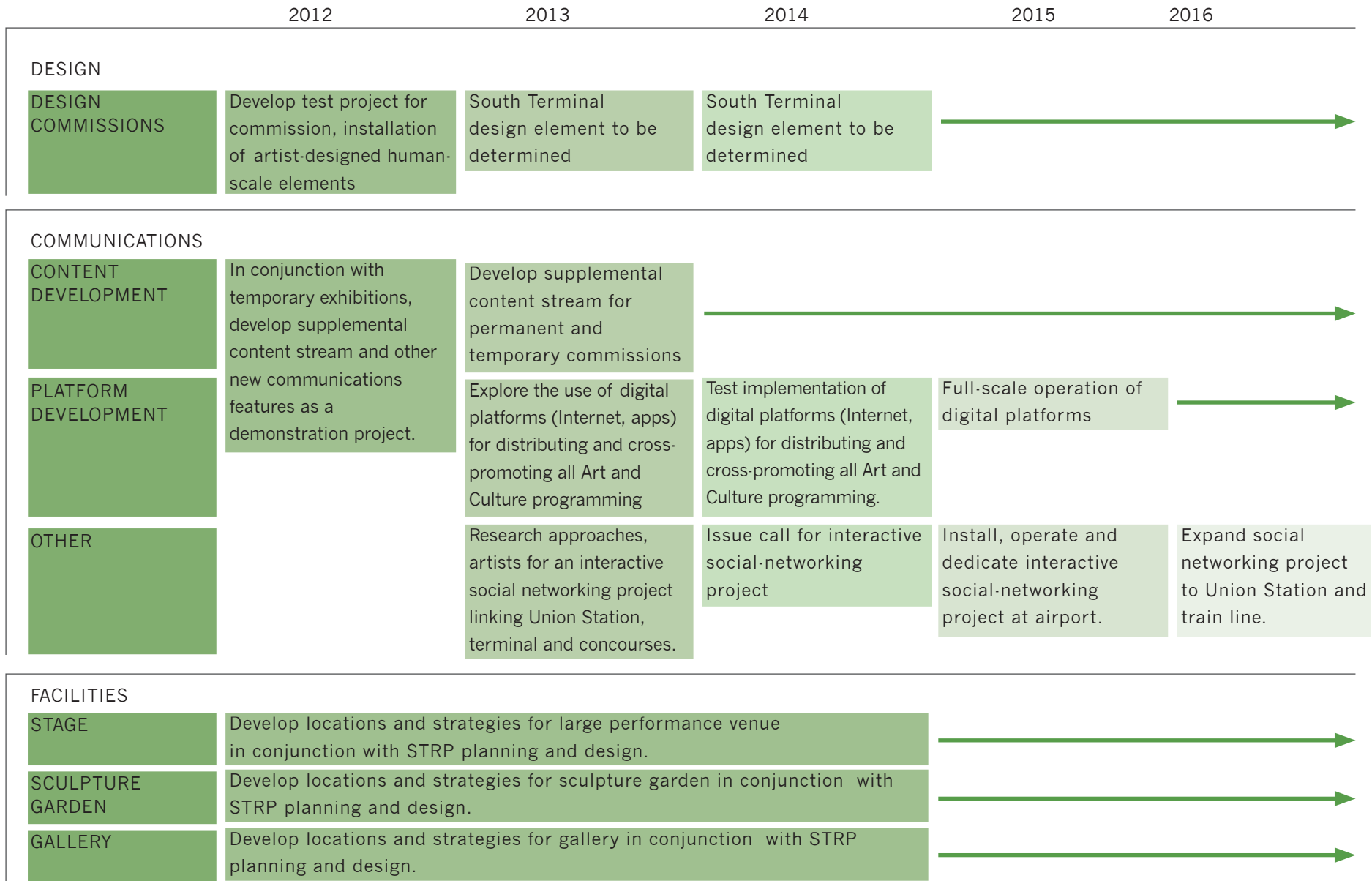
Continue exhibitions in storefront gallery space.

Identify new long-term space.



# A Five-Year Plan







## Further Information

For more information on the Denver International Airport Art and Culture Program:

<http://www.flydenver.com/artatdia>

## About the Denver International Airport Art and Culture Master Plan

The Denver International Airport Master Plan was adopted by the airport in 2012 and by the Denver Commission on Cultural Affairs in 2013. In addition to this executive summary, the master plan project included:

Research reports on the existing collection, the impact of art on the regional economy, and benchmarking with various other airport art and culture programs

Recommendations on new programmatic directions for the Art and Culture Program

Creative, technical and administrative recommendations for the overall Art and Culture Program as well as art in the South Terminal Redevelopment Program

Five-year goals and plan.

Visual zoning plan.

Copies of the interim reports are available from the Denver International Airport Art and Culture Program.

## Acknowledgements

Kim Day, Manager of Aviation

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## Credits

### Planning Team

Todd W. Bressi, Urban Design • Place Planning • Public Art

Meridith McKinley, Aliza Schiff; Via Partnership, St. Louis

Matt Gorbet, Susan Gorbet; Gorbet Design, Toronto

Meredith Johnson; Creative Time, New York

Dwyer Brown; Dynamic Arts, St. Louis

Deana Miller, Denver

Annabel Raab, Debra Sanders, Research

Adam Tezka, Katie Winkler, Graphics

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### Report Credits

Writing: Todd W. Bressi, Urban Design • Place Planning • Public Art, Design: Katie Winkler, Todd W. Bressi; Design