EAST LANCASTER PUBLIC ART PLAN

Introduction

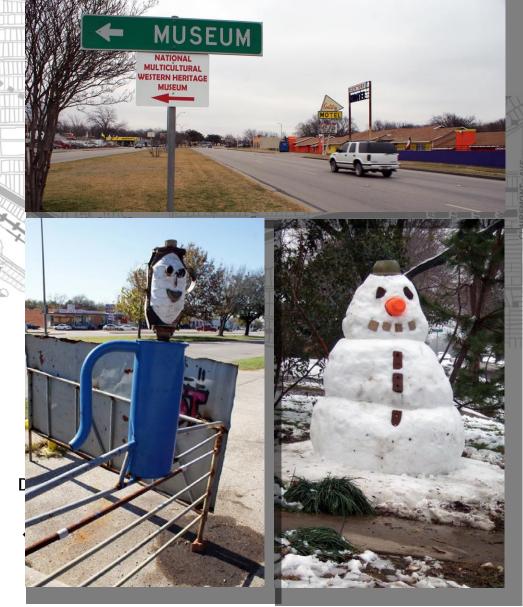
JOHN CARTER'S

During the Spring of 2008, a series of public art projects were being planned for locations along the East Lancaster Corridor from I-35 to Loop 820 and east into Historic Handley for implementation during the following years. Fort Worth Public Art staff envisioned an approach to East Lancaster that considers the whole of the corridor as well as its various parts, and that stitches these sites together so that the projects relate to one another, while still demonstrating the unique qualities of the communities in which they reside.

To provide a corridor-wide vision that would assemble the places and parts of East Lancaster, the Fort Worth Art Commission decided that a Lead Artist/Planner or Consultant Team would be selected to facilitate the creation of a Master Plan for the entire East Lancaster Corridor. The Lead Artist/Planner or Consultant Team would have, individually or as a group, prior corridor development and master planning experience, and experience facilitating community meetings.

The Master Plan would be based upon understandings of the corridor gathered and concepts generated through workshops and discussions with stakeholders, local and Texas-based artists, and community members in both group and individual settings. Led by the Lead Artist, how public art can enhance citizen's experience of East Lancaster would be explored. Such explorations might include the introduction of integral elements that may reflect each community's unique characteristics, discrete artistic works that embody and represent local culture, and the role that East Lancaster, as State Highway 80, plays in linking the communities along its length.

This Master Plan sets forth a conceptual design framework linking the "nodes" of activity along the East Lancaster Corridor from the Near East Side Urban Village through West and East Meadowbrook to Historic Handley, revealing and celebrating the corridor's characteristics. In the Master Plan, the Lead Artist develops specific concepts for Sargent Street and Dallas Avenue for which funding is currently available. Additionally, the Plan identifies other locations and types of public art that other artists will implement over time.





TER B The Public Art Master Plan for East Lancaster Avenue will provide the groundwork for the infusion of artistic experiences throughout the corridor and will involve the community in the creation of beauty, curiosity, wonder, and poetic utilities along the East Lancaster corridor that attracts and supports community life.

Guiding Principles

Oakland Corners

The East Lancaster Public Art Program will engage artists and the communities of Fort Worth to create art experiences that will:

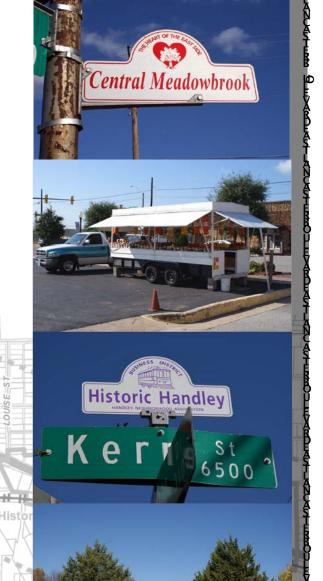
- Be thoughtful expressions of the civic scale and character of the corridor.
- •Support the plans, needs, and context of the surrounding neighborhoods.
- •Express a sense of permanence and care.
- •Represent and be relevant to the communities of East Lancaster and their pluralistic nature.

Planning Objectives

- Address the entirety of the corridor.
- •Join neighborhood to neighborhood while revealing the unique nature of each.
- •Establish comprehensive principles for both current and future public artist's projects.
- Provide implementation strategies that capitalize on both public and private funding resources.
- •Create the framework for well-designed, linked, visual elements that create a sense of pride, identity, connectivity and delight While reflecting the distinct character of the neighborhoods and urban villages that the corridor supports.
- •Provide avenues to the creation of partnerships with projects along the corridor in order to maximize resources and promote civic efforts.

Goals

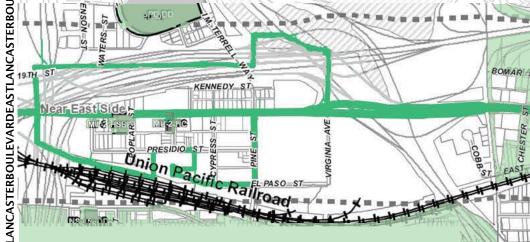
- Articulate a vision of public art as an essential component of the East Lancaster communities.
- •Develop opportunities for a wide range of artistic expressions and forms.
- •Create quality works of art that are site-Specific, responsive to and reflective of the cultural identities of the East Lancaster neighborhoods, and that contribute to a positive experience for Fort Worth's residents, visitors, and quests.
- Maximize civic capital by including art that is integral to infrastructure projects.
- Provide civic amenities that increase pedestrian safety, comfort and interest, that stimulate urban vitality, and nourish civic living.
- Accommodate the integration of unique features to mitigate the sense of uniformity and loss of human scale and orientation.
- •Promote creative partnerings among community members, government, businesses (small, corporate and franchises), developers, artists, engineers, students, educators, and design professionals in determining the aesthetic character of East Lancaster's neighborhoods and the boulevard as a whole.





, TERBOULEVARDEA

EAST LANCASTER as ARMATURE

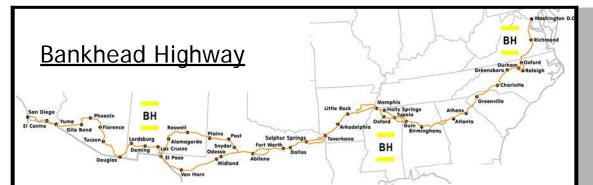


HISTORIC CONTEXT

Serving as Fort Worth's historic eastern transportation spine, East Lancaster Avenue has been and is the armature for dynamic communities providing place for home, place for work, and place for recreation for its residents and visitors. The roadway that serves this urban corridor bears witness to the constant and ever-changing neighborhoods and districts through the names it has carried throughout Fort Worth's history. Variously called Front Street, the Dallas Pike, Texas State Highway #1, the Southern National Highway, the Dixie Overland Highway, and eventually US Highway 80, it was a fairly narrow two-lane road that was not very straight or well connected. Once known as the Bankhead Highway, this roadway is the local link of one of the earliest paved transcontinental roads running from Washington D.C. to San Diego, California. The Northern Texas Traction Interurban ran through this corridor out to Handley Village on what was then private right of way in the space that is now the eastbound lanes of East Lancaster until 1934. At that time, with Public Depression Funds, Front Street was renamed East Lancaster Avenue and was transformed into a boulevard with a wide median using the old Interurban right of way.



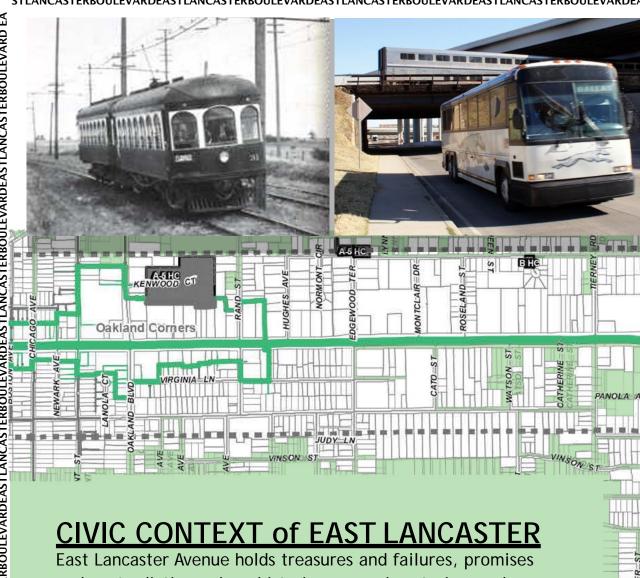




THE PIKE ORIVE THEATER

San Diego, El Cajon, Guatay, El Centro, Stoval, Aztec, Buckeye, Avondale, Bisbee, Tombstone, Rodeo, Tunis, Aden, Bernio, Oro Grande, Alamagordo, Tinnie, Texico, Muleshoe, Wild Horse, Quitaque, Pecos, Big Spring, Sweetwater, Fate, Handley, Grand Prarie, Arlinngton, Fort Worth, Dallas, Palo Pinto, Weatherford, Tokio, Newsome, Queen City, Mt. Vernon, Mt. Pleasant, Naples, Redwater, New Hope, Daisy, Hugo, Broken Bow, Hope, Joan, Cotton Plant, Fair Oaks, Oakville, Olive Branch, Independence, College Hill, Toccopola, Red Banks, Detroit, Carbon Hill, Townly, Cooks Springs, Talladega, Anniston, Heflin, Tallapoosa, Waco, Villa Rica, Lithia Springs, Decauter, Stone Mountain, Carl, Bogart, Pelser, Piedmont, Spartanburg, Cowpen, Kings Mountain, Glass, China Grove, Elon College, Wake Forest, Union Level, South Hill, Alberta, Dinwiddie, Petersburg, Spotsylvania, Fredricksburg, Falmouth, Dunfries, Minnieville, Occoquan, Lorton, Accotink, Alexandria, District of Columbia

BOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTLANCASTERBOULEVARDEASTRANCASTERBOULEVARDEASTRANCASTERBOULEVARDEASTRANCASTERBOULEVARDEASTRANCASTERBOULEVARDEASTRANCASTER

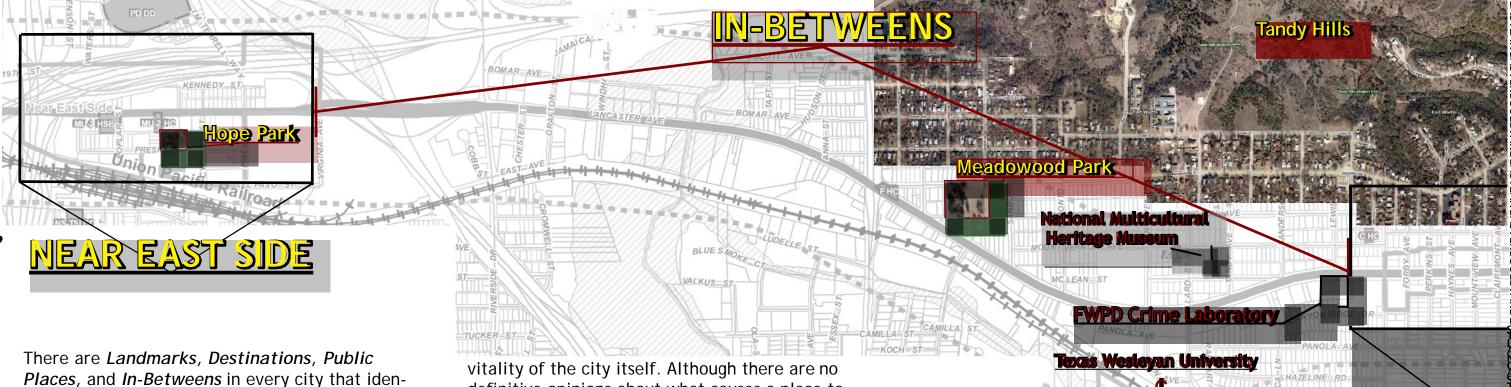


East Lancaster Avenue holds treasures and failures, promises and contradictions, deep histories, emerging stories, and opportunities waiting to be revealed. Currently the Near East Side is embarking on substantial urban repairs while Historic Handley provides the framework of a promising urban village. East Lancaster is unambiguously pedestrian unfriendly along substantial portions of the corridor while others have the potential to wholly embrace pedestrians through application of concrete commitment and adjustment. Sections have been, and are being, brought closer to their potential while other areas await improving chances and means to become fully realized East Lancaster Avenue communities.

As East Lancaster transforms through new growth and uses, public art will be a creative and substantive means of sup-

porting this urban corridor and its neighborhoods' greater potentials. Just as the City relies on urban designers, planners, landscape architects, engineers and architects to plan and build the forms of East Lancaster, a public art program will provide a new and creative tool of urban design. More so than other urban design professionals who must address their specific tasks, public artists often recognize, understand and engage the uniquenesses of an individual's experience in our public environments. Artists then approach, realize, and reveal their work within this context through avenues of scale, detail, and familiarity.

LANDMARKS, DESTINATIONS, PUBLIC PLACES & the IN-BETWEENS



There are *Landmarks*, *Destinations*, *Public Places*, and *In-Betweens* in every city that identify it to both its inhabitants and visitors. Just as the furnishings and details of a residence reflect the history and personality of the people who live there, the distinguishing features of a city reflect the personality and history of its citizens. Through planning efforts and patterns of use, the people of a city build up places of special meaning, which, in turn, give definition to the community's values.

Nearly always, the places filled with civic identity are either the most common or most unusual that a city has to offer - the markets and monuments, view points and special districts - which distinguish one neighborhood center from the high-rise densely developed downtown common to all large cities. When the praises of a city are sung, these are the places recalled in the public's memory: tourists are inevitably taken to them, the Chamber of Commerce enthusiastically promotes them, and their vitality is a constant measure of the

vitality of the city itself. Although there are no definitive opinions about what causes a place to become imbued with public meaning, they seem to inevitably occur and to become part of a common civic consciousness.

Throughout the 7.3 miles of East Lancaster Avenue, from Historic Handley Village to the I-30 mix-master, the corridor abounds with Landmarks, Destinations, and Public Places, all bound together by the well-defined and ill-defined In-Betweens. In successive pages of this Plan these components are addressed as opportunities and tools for discovery through public art.



<u>Landmarks</u> abound along East Lancaster, some obvious, with others waiting to be creatively revealed by artists' focus. The civic <u>destinations</u> of this boulevard represent opportunity for artists to participate in creating public art that supports the people as they move towards and gather in these destinations. The <u>public places</u> of East Lancaster are created when people gather in or occupy a space - a street corner, a bus stop, the areas of meeting and greeting outside a shop, store or restaurant or the definable urban spaces we pass through. Here artists' work may investigate and reveal the events of social gathering, conversation, waiting, greeting, the private moments in our public places and details that characterize our human experience in urban cities.

Connecting these *landmarks*, *destinations*, and *places* are the *In-Betweens*. These are the places we stand in while observing a landmark or that we pass through when going to and from a destination or a public place. Within these *in-betweens*, public art can orchestrate people to and through the East Lancaster environs; can interrupt expectations and punctuate passage during daily journeys; can draw attention to a unique time of day or the quality of a certain light; can animate the hum-drum of infrastructure; or can resonate in a personal way by being appropriately sized to the individuals who populate and activate East Lancaster.

