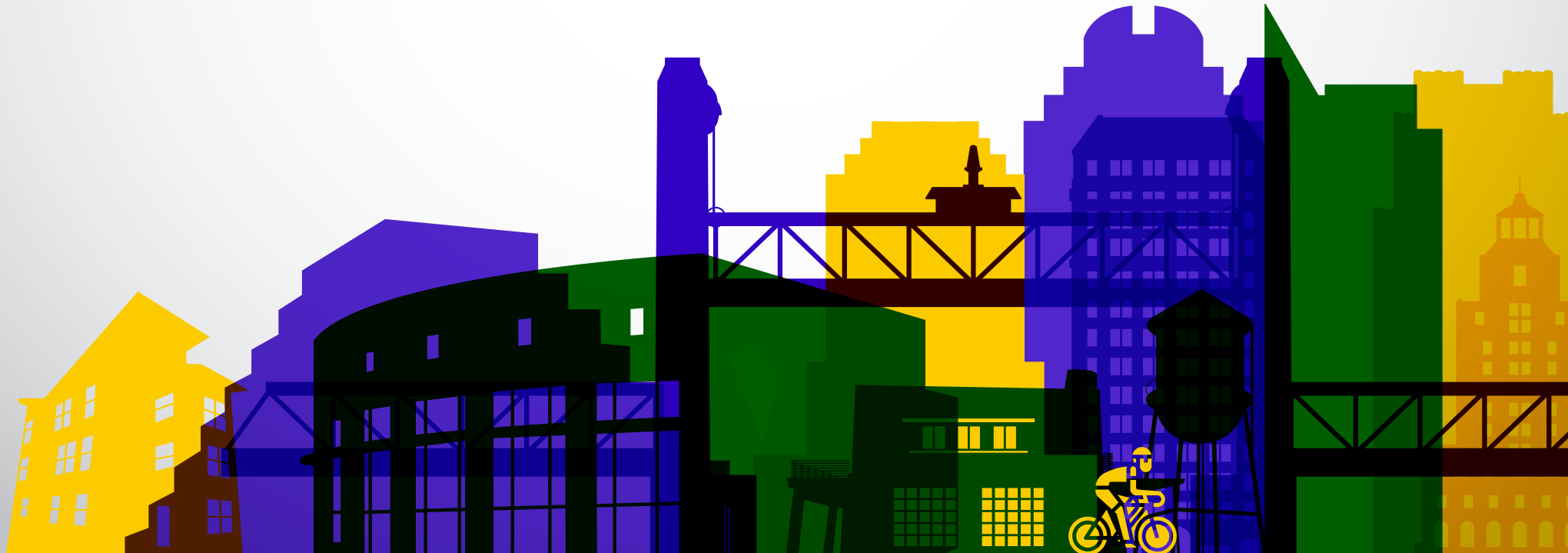
CITY OF WEST SACRAMENTO
WASHINGTON DISTRICT PUBLIC ART IMPLEMENTATION PLAN



CONTENTS

EXECUTIVE SUMMARY 1

ACKNOWLEDGEMENTS. 5

SECTION 1. BACKGROUND. 9

SECTION 2. PROPOSED ART CONCEPTS . . . 25

SECTION 3. IMPLEMENTATION 69

APPENDICES 79

APPENDIX A: PRELIMINARY ENGAGEMENT AND SURVEY SUMMARY

APPENDIX B: COLLECTION MANAGEMENT PROCEDURES

APPENDIX C: COMMUNITY ENGAGEMENT

EXECUTIVE SUMMARY

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Anselm Keifer Sculpture, London

PURPOSE

Public art helps to support a vibrant urban riverfront. It encourages pedestrian, scooter, and bicycle travel by adding visual interest and wayfinding to the public streetscape and enriching the pedestrian and bicycling experience. Public art is a driver of local economic development and has the potential to catalyze and foster community identity. The Washington District Public Art Implementation Plan (WDPAIP) defines a distinct art investment strategy to foster transit-oriented, pedestrian- and bike-friendly development patterns. This Plan provides guidance the City will use to develop public artworks that highlight the Riverfront, gateway corridors, and transportation pathways and nodes. The Washington District Public Art Implementation Plan also provides material that will be included in the updated Washington Specific Plan, within chapters addressing circulation and parks.

GOAL

The goal of the WDPAIP is to help create a more beautiful, sustainable, and vibrant Washington District. By establishing the priority locations and specific intentions for art investments, the WDPAIP will expand opportunities to integrate art into the planning, funding, and design of capital improvement projects and new private investment. The WDPAIP builds upon the interaction between the development and redevelopment of new housing and commercial projects with walkability, transportation pathways and nodes, iconic architecture, the River Walk, and historical landmarks.

POLICY CONTEXT

A primary impetus for the plan is Washington Realized, A Sustainable Community Strategy, which was adopted in 2015 as a framework for updating the 1996 Washington District Specific Plan. The Washington Specific Plan governs land use in the 194-acre urban mixed-use Washington District, located along the Sacramento River north of Tower Bridge Gateway. Washington Realized sets forth a Complete Community strategy that includes a combined public art and recreational needs and opportunities analysis.

The WDPAIP was also initiated as a result of a 2015 National Endowment for the Arts Our Town grant, "River Crossing," which is a collaboration among the Sacramento Metropolitan Arts Commission, the City of West Sacramento, and the Crocker Art Museum, to create a comprehensive plan for public art and arts experiences connecting both cities with pedestrian-friendly pathways.

PHYSICAL CONTEXT

The Washington District is described by the community as the "region's best kept secret." The District is undergoing significant change, consistent with the Washington Realized Transit-Oriented Development Strategy. This historic neighborhood is next to the Sacramento River, but separated from it by a levee with park and recreational improvements. This Is the River Walk. The River Walk is an area with pedestrian and bike path, stairs, small plazas, and a rolling lawn down to the River with an existing collection of artworks and

historic markers. A new Dock is being constructed in the southern portion of the Park, which will include the "River Crossing" art installation. Many of the artworks proposed in the WDPAIP address the river connection, mark gateways or entryways, enliven places, adorn future park sites, and provide opportunities to celebrate the community's history.

COLLABORATION

One of the components of this Plan is collaboration with Sacramento and the Crocker Art Museum, "River Crossing" (funded by the National Endowment for the Arts). The River Crossing Plan identifies key connection strategies to be undertaken by Sacramento and West Sacramento that create an arts district with pathways linking Sacramento sports and entertainment venues, new residential development in the Washington District, and a future Crocker Sculpture Park. This Plan will be combined with the Sacramento Central City Specific Plan Art Element for submission as the National Endowment for the Arts River Crossing Plan.

OBJECTIVES

The Art Plan has the capacity to:

- Create a sense of place that is specific to the Washington District and its Grand Gateway area
- Create synergy among public agencies, private institutions, and businesses
- Promote civic pride and identity
- Encourage residents and visitors to choose pedestrian, bicycle, and transit travel
- Celebrate and reflect West Sacramento's diversity, history, and character
- Provide a sense of physical orientation
- Increase tourism and economic vitality
- Establish an arts district around the Riverfront and key sports and entertainment destinations
- Present a cohesive art program that can be delivered in 10 years

CONTENTS

The Washington District Public Art Implementation Plan (WDPAIP) provides the requirements, guidelines, strategies, goals, and policies that address the important role of art in supporting transit-oriented development of the Washington District. Artistic elements and "moments" are integrated into the circulation, infrastructure, and civic and park amenities of the District as essential features for walkability, identity (placemaking), and security. Not only will this promote the arts within the neighborhood, it will also encourage new investment in transit-served, mixed-use development, inform the design of other public and private development, and be a catalyst for broader, sustained discussions about civic design.

This Plan is organized into three primary parts:

- Background (policy basis, summary of community outreach, and the existing inventory)
- Proposed Art Concepts
- Implementation

ACKNOWLEDGEMENTS

ACKNOWLEDGEMENTS

CITY OF WEST SACRAMENTO CITY COUNCIL

- Mayor Christopher Cabaldon
- Mayor Pro Tem Quirina Orozco
- Council Member Martha Guerrero
- Council Member Chris Ledesma
- Council Member Beverly "Babs" Sandeen

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SECTION 1. BACKGROUND

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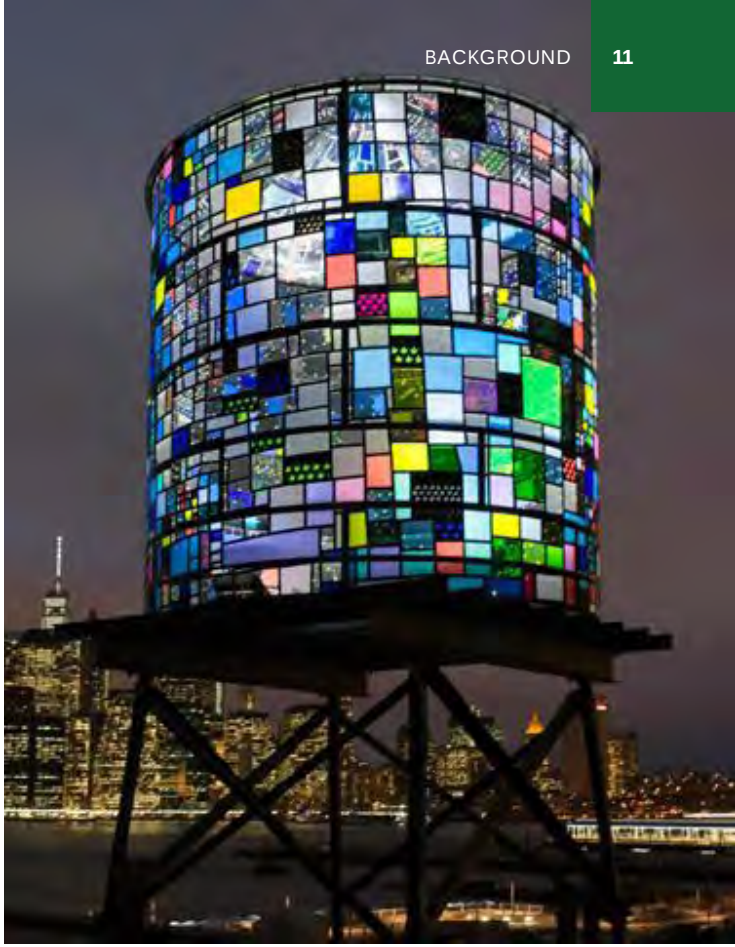

POLICY BASIS

The WDPAIP is intended to reinforce and provide implementation detail for prior land use policies and plans enacted by the City Council including the following policy documents:

- General Plan 2035 (adopted in 2016)
- Washington Realized (approved in 2015)
- Parks and Open Space Master Plan (adopted in 2019)
- Public Art Strategy Resolution 07-31 (adopted in 2007)
- National Endowment for the Arts "River Crossing" Project (commenced in 2015)
- City of Sacramento's Central City Specific Plan (adopted in 2018)
- Washington District Specific Plan Update (under development)
- Grand Gateway Master Plan (approved in 2013)
- City of West Sacramento's current public art collection and placemaking efforts in the Washington District

These documents provide important contextual information and guidance for public art in the Washington District. Relying on relevant policies in other documents will strengthen the role art plays in furthering the policy objectives of the City and enhance the benefits of art to the entire community.

CITY OF WEST SACRAMENTO'S GENERAL PLAN 2035

The WDAIP promotes the goals and implements the policies included throughout the City's General Plan. This includes polices in the Mobility Element, Urban Structure & Design Element, and Parks & Recreation Element that reflect the City's to commitment to thoughtfully planned public spaces. In the Washington District, these are sidewalks, trails, parks, and open spaces, where public art reinforces circulation for wayfinding. Consistent with the General Plan, the WDAIP creates riverfront destination points for pedestrian, transit, and bicycle travelers and integrates recreation and public art improvements as essential features for walkability, placemaking, security, and shaping identity for the District.

Public art in the Washington District provides visual incentives to walking and bicycling on streets, pathways, and bridges; improves mobility connections and accessibility; and demarcates hubs and gateways. These features make streets, pathways, entries, and intersections attractive and inviting, and encourage safe, multi-modal activities consistent with the General Plan's mobility policies.

The General Plan identifies design strategies that should be incorporated into improvement projects to improve the perception of safety in public spaces. This includes design principles often summarized under the heading, "Crime Prevention Through Environmental Design" (CPTED), relevant to lighting, accesses points, visibility, and maintenance, which are consistent with goals and design principles from Washington Realized activate certain areas, promote security and reshape the identity for the District and connect its interior to the riverfront.

WASHINGTON REALIZED

This U.S. Department of Housing and Urban Development-funded Sustainable Community Strategy, approved by the City Council in 2015, provides recommendations for updating the 1996 Washington District Specific Plan. Washington Realized provides policies, recommendations, and guidelines for multi-modal circulation, parks, infrastructure, transit, land use, parking, brownfields, housing, economic mobility, and design guidelines intended to encourage new investment in transit-oriented development.

The Complete Community Strategy described in Washington Realized identifies recreational amenities to meet the needs of existing residents and the demand of future development. The public art and recreational needs and opportunities analysis in Washington Realized provides the most immediate basis for the WDPAIP. For public art, Washington Realized makes recommendations regarding its purpose:

1. reinforce circulation goals;
2. concentrate uses to activate areas and promote security; and
3. shape identity for the District.

The role and "[i]mportance of art and engaging design in shaping the physical and social character of the District was considered throughout that planning process" (page 146). The Washington Realized Parks Strategy "addresses the important role of art in regeneration of the District... art improvements are incorporated as essential features for walkability, identity (placemaking) and security and are integral to the circulation improvements within the Transit Oriented Development Strategy" (page 156).

The approach called for two overall types of artworks – beacons and icons – to serve a wayfinding function along the major east-west streets – "Garden Streets" – in the District. The Garden Street concept encapsulates the confluence of enhanced street furnishings and frontage improvements, neighborhood parks, and public art. Public art beacons are viewed as larger scale and icons as smaller scale artworks (please see the Washington District Parks Master Plan diagram). The functions of artworks in reinforcing the strategy are described in detail:

> *"In addition to wayfinding, strategically placed art icons create destination points that encourage residents and visitors to walk through the neighborhoods and down the River Walk, improving health outcomes and increasing the likelihood that residents and visitors will choose pedestrian, transit and bicycle travel. Public art will also foster a sense of community pride which, in turn, will deter undesirable activity within the District. Art communicates that the neighborhood is experiencing a renaissance, beckons towards a brighter future and provides an opportunity to tell a story about a place and its people."*

Washington Realized identifies other amenities related to circulation that present opportunities for art:

- **Connected River Walk Path:** a public access corridor is recommended on the south side of the Ziggurat building, a multi-modal connection between 3rd Street and the river and an enhanced green link to access the River Walk.
- **Existing River Walk:** this important feature of the District is called out generally for investments that attract day and night users, build on existing improvements, activate the waterfront, and promote a sense of security.
- **I Street Bridge Replacement and Deck Conversion Projects:** this historic bridge will be replaced by a new bridge crossing the Sacramento River north of the current bridge. The existing I Street Bridge will continue to be used by the railroad and its upper tier presents an opportunity for reuse as a pedestrian and bicycle amenity that will provide important pedestrian and bicycle connectivity across the river.
- **Washington Dock Replacement Project:** this retrofit dock project is located on the River Walk north of the Tower Bridge and across from the River One development site and Ziggurat Building. The dock has historic significance as a past boarding area for steam-powered paddlewheel boats. The dock is the site of the upcoming social engagement "River Crossing" art installation, which is intended to communicate the shared vision of the two Cities of a vibrant downtown district connected across the river by art.

PARKS AND OPEN SPACE MASTER PLAN

The Parks and Open Space Master Plan provides a roadmap for future development of recreational facilities and opportunities for the City. The Plan describes the link between park development and economic development. Urban parks and open spaces help to attract businesses and residential development, provide quality of life attributes desired by the community, and serve as a catalyst for investment along the waterfront.

The Parks and Open Space Master Plan incorporates parks proposed in Washington Realized (five of the six are shown on the Washington District Parks Master Plan Diagram) and includes a general citywide recommendation to update the city's public art policy and consider art in parks to encourage interest and appreciation. Parks in the Washington District include:

- **Crossings Yard (0.75 acres):** located at the intersection of C and 5th Streets, this park will reflect its significance as a key intersection of rail, pedestrian, automotive, and potential future streetcar networks.
- **Heritage Green (0.75 acres):** located near E and 7th Streets and draws from the agricultural history of the District, this park seeks to establish a connection to the rich agricultural heritage of the area.
- **Washington Plaza (0.38 acres):** Located along 5th and E Streets, this small urban plaza in the heart of

Figure 1: Washington District Parks Master Plan Diagram

the District seeks to capitalize on the relationship between open space, future development, and a potential future streetcar line.

- **Riverfront Park (0.71 acres):** located directly north of, and adjacent to the existing River Walk at the terminus of E Street, this park is intended to function as an open space "bridge" connecting the Washington District community to the River Walk.
- **Access Corridor (0.75 acres):** located directly south of the Ziggurat building, this linear access corridor improves an existing emergency vehicle access pathway that connects 3rd Street to the River Walk.
- **7th Street Park (1 acre):** a tree-lined oval urban garden park to be located in the median of the future extension of 7th Street post-rail relocation. The location of this park is not shown on the Washington District Parks Master Plan.
- **Dog Park Recreational Amenities (1.5 acres):** an off-leash dog park is proposed in the vicinity of the Broderick Boat Ramp parking lot.

In addition to the Garden Streets neighborhood parks, the Parks, Recreation and Open Space Master Plan included an upgrade to the open space south of the Broderick Boat Ramp (also shown on the Washington District Parks Master Plan diagram.

CURRENT CITY OF WEST SACRAMENTO PUBLIC ART POLICY

In 2007, the City Council adopted Resolution 07-31, which formalizes a citywide public art policy through a strategy document outlining goals and objectives, guidance for art selection and approvals, funding, design criteria, and other program elements. It created a public art program overseen by the Arts, Culture & Historic Preservation Commission, including a Public Art Fund drawing on one percent (1%) of capital improvement projects (municipal buildings and parks, as specified in the resolution) and other revenue sources (optional general fund contributions, private donations and contributions, and grants).

The WDPAIP contains policies and guidelines specific to the Washington District and are to be considered in some cases as recommended refinements to the existing program for the purpose of implementing a public art program in the District. In particular, there are recommendations associated with the artist selection process and funding.

The City should consider amending the 2007 resolution to incorporate the recommendations in the WDPAIP for the District and possibly consider application of the recommendations for the City-wide art program and funding strategies.

Other Policies

The WDPAIP was also developed with reference to the following policy documents and influences:

- **Washington District Specific Plan Update:** The City Council adopted the Washington Specific Plan in 1996 and the ongoing update will incorporate guidance from Washington Realized. The WDPAIP will provide policies that will be included in the updated Washington Specific Plan, within chapters addressing circulation and parks.
- **National Endowment for the Arts Our Town Project:** In 2015, the National Endowment for the Arts awarded a grant to the city of Sacramento's Metropolitan Arts Commission, in collaboration with the City of West Sacramento and the Crocker Art Museum, to create a comprehensive plan for public art and arts experiences connecting both cities with pedestrian-friendly pathways. The WDPAIP is one deliverable to the NEA, a public art master plan to promote pedestrian, bicycle, and transit connectivity across and within the downtown corridor. A second deliverable is a commissioned work of art on both sides of the Sacramento River. This work, "River Crossing," by public artist Joshua Sofaer, is in the process of development and will be installed on public docks facing one another across the river between Tower Bridge and I Street Bridge.
- **Key Strategic Partnerships:** art collaborations with the Crocker Art Museum and City of Sacramento along transit corridors and pedestrian pathways and key connection paths across the river are called for by the WDPAIP and other policy documents, including the joint Sacramento River Waterfront Plan. These collaborations were initiated by the "River Crossing" project and will continue. Potential opportunities include the I Street Bridge replacement and deck conversion projects.
- **City of Sacramento's Central City Specific Plan:** Sacramento's 2018 downtown specific plan includes a public art plan that defines multiple goals, public art opportunities, and partnerships. The collaboration with the city of West Sacramento and Crocker Art Museum for the "River Crossing" project is identified as a component of the plan to create a link between the two cities through arts and culture. The collaboration also calls for the two cities to review one another's public art plans.
- **City of West Sacramento's Current Public Art Collection:** The City has a public art collection that numbers 15 works of outdoor sculptures; "River Crossing" will add to that collection in 2019. Many of the sculptures are located along the River Walk and in parks, demonstrating their functions in support of mobility, placemaking, and connections to and across the river. The collection includes high-quality pieces by well- recognized artists and establishes a high artistic standard that will be continued and evolved through the works proposed in the WDPAIP. The collection also illustrates how art can be of high artistic quality, while also filling other policy functions for the city and the community.
- **Grand Gateway Master Plan:** this 2013 plan provides design direction for a 10-acre area of City-owned property at the east end of West Capitol

Avenue, located adjacent to, and connecting the Central Business District, Bridge District, and Washington neighborhood. The intent is to provide guidance for establishing site development standards and design guidelines that will lead to attractive, compact mixed-use development laid out in a highly functional, pedestrian-oriented setting. Design examples are provided for civic spaces, residential, live/work, commercial, and main street uses.

COMMUNITY ENGAGEMENT SUMMARY

Significant community outreach and engagement has been conducted for the Washington District, which has informed the development of the WDPAIP.

To support Washington Realized, the City engaged community members – primarily residents of the Washington District – through multiple mediums to develop the document's Complete Community Strategy. This engagement yielded the Parks Master Plan vision for the District, developed by community members, that embraced the role of public art in establishing the district as an epicenter of art, architecture, culture, and history.

Funded by the National Endowment of the Arts (NEA) "River Crossing" Grant, in 2018, staff and its consultant team conducted community engagement through stakeholder interviews, visual and online surveys, and a pop-up art event.

For the WDAIP, the City received input on how public art can enhance economic viability and a distinct neighborhood identity, as well as how the Plan can reflect the District's history, but also embrace the future. The City gained perspective from different stakeholders, generating a consensus understanding of public and private objectives for the Washington District. Visual surveys with different examples allowed participants without a background in public art to provide meaningful input. The City conducted follow-up interviews to reconcile and confirm input from early phases of community engagement. This input has directly informed the Proposed Art Concepts presented in Section 2 of this Plan.

For more detail on the engagement conducted to support this Plan, please see Appendix C.

EXISTING ART AND PLACEMAKING INVENTORY

An inventory was developed to document the existing public art and wayfinding features in the District. The existing public art pieces and wayfinding features (beacons and icons) are located along the River Walk trail and other locations in the neighborhood. The existing public art inventory in Washington is generally consistent with the goals described in Washington Realized.

Figure 2: River Walk Entrance West of the Tower Bridge

Figure 3: 'A Life's Ride' Terrence Martin, West Sacramento

Figure 4: Example of one of the many teal pyramid trellises that mark entrances to the River Walk

Figure 5: Sample educational signs along the River Walk about the Sacramento River's history

Figure 6: Sample educational signs along the River Walk about the Sacramento River's ecosystem

Figure 7: Memorial plaque noting the location of the first Pacific Coast Salmon Cannery on the River Walk

Figure 8: Stone marker memorializing the location of the Pony Express Bridge located on the River Walk

Figure 9: An example of one of the veteran memorial plaques located at Veteran's Plaza on the River Walk

Figure 10: An example of one of the union workers memorial plaque located at Union Square on the River Walk

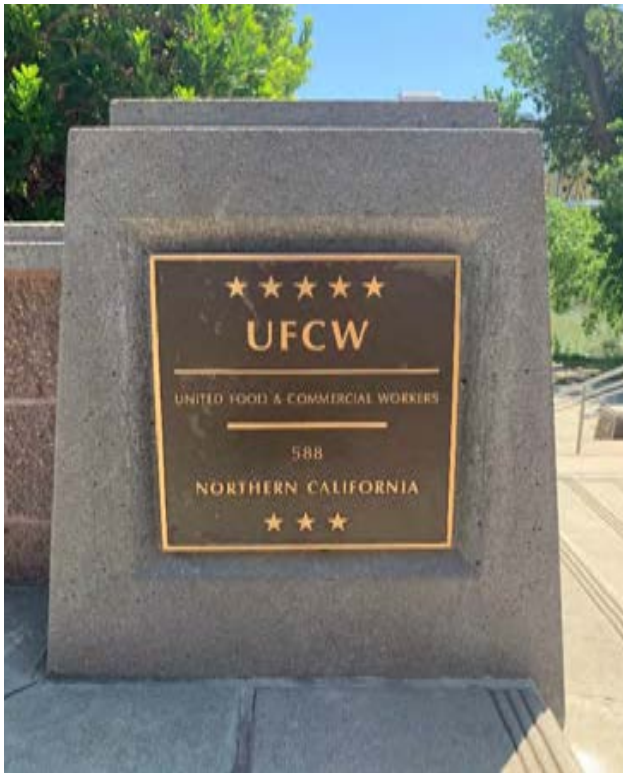

Figure 11: River Walk water tower located at 2nd and C Streets

Figure 12: River Walk communications tower located at 3rd and B Streets

Figure 13: The Washington District Monument located at 3rd and C Streets

Figure 14: 'The River' sidewalk poem by Jeff Knorr, E Street, West Sacramento

SECTION 2. PROPOSED ART CONCEPTS

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Relying on the policy foundation and incorporating the community outreach inputs, the WDPAIP proposes the following criteria to identify art projects for inclusion in the plan:

- Create art projects of high quality and enduring value
- Reinforce the evolving character of the Washington District
- Reestablish connections to the river
- Increase connectivity of the Washington District with adjacent neighborhoods
- Honor the heritage and history of West Sacramento and the Washington District
- Provide appropriate opportunities for local and regional artists
- Integrate the proposed Washington District's art with the existing public art collection

Additionally, the WDPAIP proposes the following outcomes for the District's art program:

- By 2030, the District will be home to a multi-piece, curated collection of high-quality, permanent public art pieces
- Business community and residents of the District will experience increased tourism and economic vitality due to the recognition that the collection will bring to the District

To achieve those goals, the WDPAIP includes 16 distinct proposed projects. Due to their similar functionality, the three Garden Streets (C and E Streets and Tower Bridge Gateway) are grouped into a unified description (projects 5b – 5c). Of the 16 proposed projects, 4 were identified as priority projects due to their prominence and timing considerations. Those four are:

1. a major sculpture at the River Walk entrance on E Street (#1 E Street Sculpture);
2. the relocation and re-visioning of the historic water tank (#2 Water Tank Retrofit);
3. a major sculpture at the Grand Gateway Plaza (#3 Grand Gateway Plaza); and
4. a major sculpture at the River Walk entrance from the Washington Realized proposed linear park (#4 River Walk Sculpture).

For all the proposed projects, the WDPAIP's narrative provides a project description, budget, recommended artist selection process, and timeline. The WDPAIP also includes a location map for all the proposed projects and corresponding summary table. For the priority projects, there is additional detail on technical and design considerations.

ART PROJECT DESCRIPTIONS

The proposed art projects all align with the vision for public art articulated in Washington Realized. That is, the concepts support the dual goals of supporting placemaking and wayfinding oriented to the river.

PLACEMAKING

Placemaking in this context has two aspects. One is placemaking that will "reinforce the District's cultural identity." This suggests that the public art is to be central to the evolving character of the District – in reality, the creation of an Arts District. This Plan seeks

Figure 15: Art Projects

Table 1: Short-Term/Priority Art Projects

Map #	Project Name	Description	Scale	Location	Parcel Ownership	APN / Source	Project Trigger / Timing / Feasibility
1	E Street Sculpture	Beacon at the end of the E Street corridor. Located on the River Walk.	Beacon (Large)	E Street East	City of West Sacramento	010-4 73-032 / Washington Realized	None / By 2021 / High
2	Water Tank Retrofit	Historic water tank relocation and repurpose. Relocation contingent upon structural assessment. Relocation assumed just north of existing location along new trail onto City-owned property.	Beacon (Large)	231 2nd Street	City of West Sacramento	010-102-010 / Washington Realized	C Street Bridge / By 2021 / High
3	Grand Gateway Plaza	Washington Realized proposed this as an icon. Upgrade to the Beacon. City- owned property. An RFP for the site Will be issued in 12 months. The beacon's location is within a planned civic plaza.	Beacon (Large)	West Capitol Avenue & Grand Street	City of West Sacramento	008-156-066 / Grand Gateway Master Plan	RFP for the site / By 2020 / High
4	River Walk Sculpture	Major sculpture at the River Walk terminus of the linear park	Beacon (Large)	NE corner of 745 3rd Street	Privately owned	010-422-019, - 002, - 030, and -037 / Washington Realized	River One Project / By 2021 / Medium

Table 2: Long-Term Art Projects

Map #	Project Name	Description	Scale	Location	Parcel Ownership	APN / Source	Project Trigger / Timing / Feasibility
5a	E Street Wayfinding	Art projects (including temporary installations) as wayfinding on E Street incorporated into public realm and in proposed neighborhood park sites.	Icon (Small)	E Street	City of West Sacramento	Multiple / Washington Realized	None / By 2030 / Medium
5b	C Street Wayfinding	Art projects (including temporary installations) as wayfinding on C Street incorporated into the public realm and City-owned park site.	Icon (Small)	C Street	City of West Sacramento	N/A in ROW / Washington Realized/ Grand Gateway Master Plan	C Street Bridge / By 2025 / High
5c	TBG Wayfinding	Art projects (including temporary installations) as wayfinding on Tower Bridge Gateway incorporated into the public realm. Possible sites include the plinth on West Gateway Place or at the intersection of 5th street.	Icon (Small)	Tower Bridge Gateway	City of West Sacramento	Multiple / Washington Realized	None / By 2030 / Medium
5d	Poetry Closeout	Completion of existing poetry artwork.	Icon (Small)	E Street	City of West Sacramento	Multiple / Washington Realized	None / By 2020 / Medium
6	Paseo Underpass	City-owned underpass. Underpass will likely be removed following rail relocation. Rail Relocation time table is by 2030.	Icon (Medium)	Underpass on West Capitol Avenue	City of West Sacramento	N/A in ROW / Washington Realized	None / By 2023 / High
7	B Street Tower	Existing communication tower on site with clip art to be reimagined.	Beacon (Large)	304 B Street	City of West Sacramento	010-493-006 / Washington Realized	Riverwalk North Trail/ By 2020 / High
8	Monument Relocation	Relocation of the Washington Monument. Relocation contingent upon structural assessment. Relocation recommended to 5th and C Streets.	Icon (Small)	3rd & C Street	City of West Sacramento	010-371-005 / Washington Realized	C Street Bridge / By 2020 / High
9	Plinth Artwork	Artistic treatment of concrete walls in front of Grand Gateway and across TBG and Grand Street	Icon (Medium)	Four corners of Grand Street & Tower Bridge Gateway	City has rights to first floor and wall on SW corner	Multiple / New	None / N/A / High
10	7th Street Park	Site is currently a vacant parcel with heritage tree canopy, planned as a park and extension of 7th Street to West Capitol Avenue. One objective of the park site is to retain 2-4 heritage size trees. Programming for the park site is unknown. Will be a destination node along the paseo.	Beacon (Large)	7th Street Park (proposed)	Privately owned	010-441-003 / New	Rail relocation and/ or site development / N/A/ Low
11	Linear Park Entry	Site is on access road to River Walk, adjacent to a vacant parcel. Access road will become the linear park. Contingent on phase 2 design and linear park improvements.	Icon (Medium)	North edge of 745 3rd Street	Privately owned	010-422-037 / Washington Realized	River One Project (Phase 2) / N/A / Medium
12	Restroom Wrap	Restroom to be replaced. May be wrapped or may be enveloped by site 1 improvement.	Icon (Medium)	East end of E Street	City of West Sacramento	010-473-032 / New	Updated Restroom / By 2020 / High
13	TBG Entry Artwork	City-owned vacant parcel located on north side of Tower Bridge Gateway. Contingent upon River One site.	Beacon (Large)	Tower Bridge Gateway	City of West Sacramento	N/A in ROW / Washington Realized	River One Project (Phase 1 or 2) / By 2027 / High

to bolster the idea of an Arts District by creating a curated collection of public art that has the potential to make the Washington District a destination, not only for West Sacramento residents, but for visitors from outside the city.

The other aspect of public art in this Plan is placemaking associated with the specific works of art. Each artwork exists in spaces that have particular characteristics and requirements. For instance, the Grand Gateway Plaza project (#3) will be located in an area zoned as "Central Business District" where the City anticipates relatively dense, mixed-use development. Thus, the art should reinforce a zone with active street-level activity. At the same time, it will create an inviting entry to the Washington District.

For each individual public art project, artists, as part of their research, will need to consider both the physical and social context of their site. Who will be using the site and how will it be used? What are the adjacent buildings, structures and other amenities? Is the site primarily pedestrian-oriented, vehicle-oriented, or both? How are the site and its immediate surroundings likely to develop and change in the future?

WAYFINDING

Equally important is the wayfinding role of the public art projects in the District. The greatest asset of the Washington District is the river itself. The levee stands along the eastern edge of the District and forms a barrier to the river. The presence of the river is not readily apparent except when viewed from the levee or on the bank of the river. The public art, through a series of temporary and permanent installations, can lead to the river and the River Walk, creating inviting paths that beckon toward the river. The major "beacon" public art projects will create view corridors that serve that function.

FOUR SHORT-TERM/PRIORITY PROJECTS

1. E STREET SCULPTURE

This project will provide a focal point at the juncture of E Street and the River Walk. It should be visible from several blocks. It should be large in scale, may be colorful, and may be kinetic in nature. Since the site is at the levee, the art might need to be suspended.

Budget

$300,000+, not including installation and supporting structures.

Artist Selection

Limited request for proposals. Three or four artists invited to submit a proposal, for which they will be paid an honorarium of $3,000-$5,000, plus travel expenses to come to the site. Alternatively, the Artist Selection Committee could consider direct selection of the artist.

Timeline

This should be one of the first projects to be commissioned to ensure visibility of the public art program in the Washington District. By 2020.

Site

Located at the eastern terminus of E Street at the River Walk. A public restroom is located at this juncture on the eastern edge of the River Walk on the top of the levee. The artwork could be suspended over the turnaround in front of the levee. This will ensure that no penetration of the levee will be needed. The site is adjacent to the planned Riverfront Park immediately to the north and along the west side of the River Walk. The site is also approximately one block south of the future, new landing ramp for the (old) I Street Bridge, which will be converted to a pedestrian and bike pathway on its upper level.

Technical Considerations

- If the artwork is suspended, permission may be required from the owner of the CalSTRS Headquarters building immediately to the south of the turnaround.
- Alternatively, the sculpture can be hung from pilons to be installed on each side of the turnaround area.
- The City owns the street and the land to the immediate north and south of the site and the access walkway to the River Walk at the terminus of E Street.
- To avoid levee restrictions, the work and its support structures should be positioned outside (to the west of) the setback boundary, which is located approximately at the east edge of the CalSTRS building.
- Electricity will be needed for lighting of the artwork.

Other Considerations

This public artwork is intended to be part of a wayfinding system that will draw people to the river. It should be large and colorful enough to be visible along the entire length of E Street in the Washington District to the River Walk. Also visible on the site will be a restroom, scheduled to be renovated, that sits atop the levee, although it is not envisioned that the two projects will need to relate to one another aesthetically. If the suspended artwork is high enough and colorful, it should be visible from the eastern (Sacramento) side of the river. By its presence, the artwork will reinforce the intent that the planned Riverfront Park be an open space bridge connecting the Washington District to the River Walk. It is not envisioned that the artwork will have a specific artistic relationship to the Poetry Project on E Street or the specific uses of the Riverfront Park.

Figure 16: Janet Eichelman, Denver, CO

Figure 17: 'Big Edge' Nancy Rubins, Las Vegas, NV

Figure 18: E Street Sculpture

01 E Street Sculpture

1. Development Site
2. Renovated Bathroom
3. Adventure Playground
4. Fitness Zone
5. Table Games
6. Picnic Area
7. Potential Cul-de-Sac of 2nd Street
8. Proposed Bike Ramp
9. Trail Under I Street Bridge
10. E Street Wayfinding Art
11. Upper Deck Slide
12. Wayfinding Plaza

ART OPPORTUNITIES

Large-scale iconic gateway sculpture that will serve as a beacon for the riverwalk greeting visitors and residents upon their arrival.

POTENTIAL PARK INTEGRATIONS

- A Opportunity to integrate as play structure for planned park
- B Potential to double as shade structure for area
- C Linked structurally to renovated restroom

CONSIDERATIONS

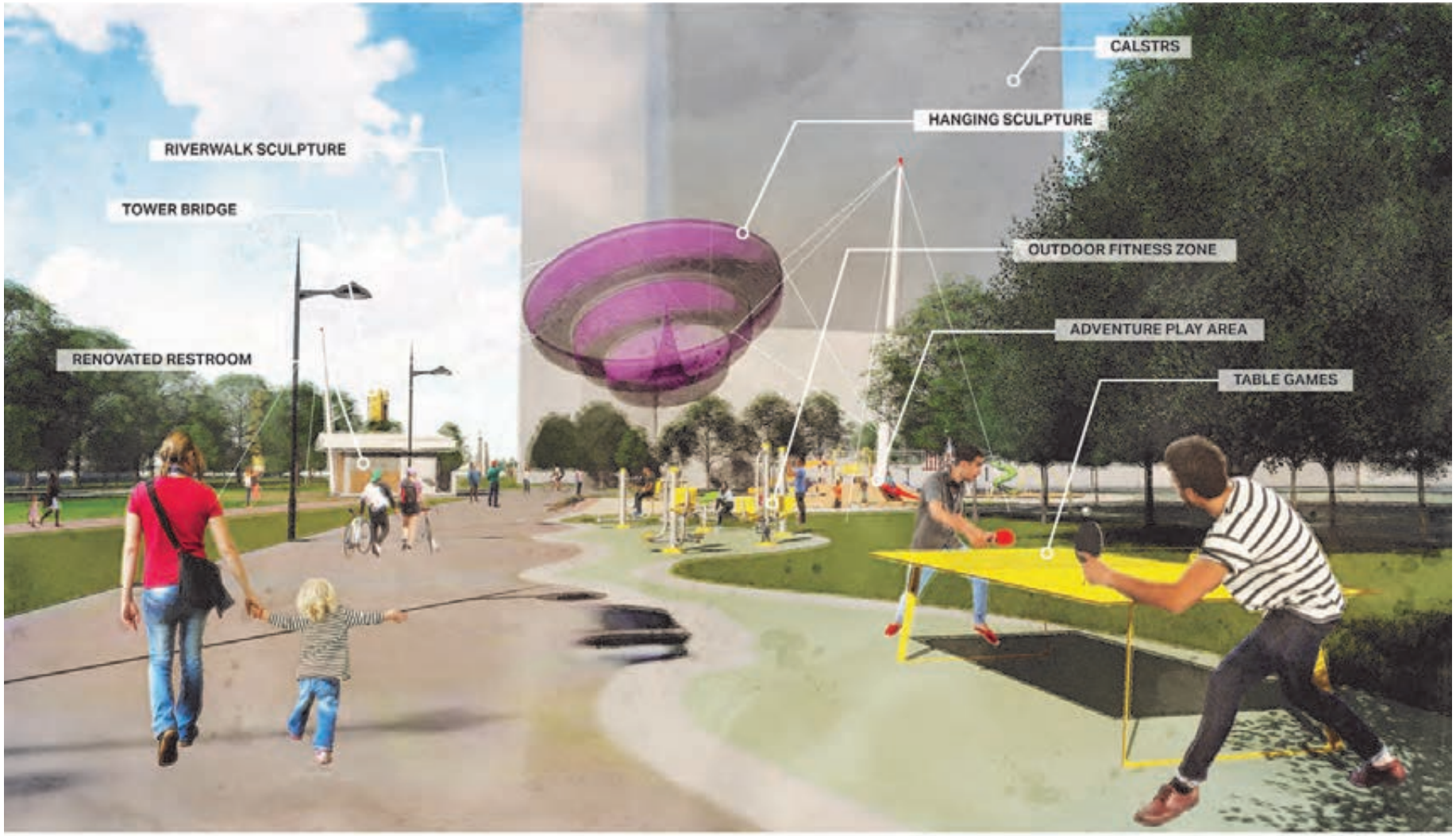
- How effectively does the artwork establish a connection to the river?
- Does the artwork function as a way finder to the park and the River Walk?
- How does the artwork relate to the renovated restroom?
- How do the park improvements integrate with the District's existing and planned parks?
- How does the artwork and park improvements relate to the upper deck conversion project specifically the ramp, stairs and slide?
- How does the artwork relate to the existing wayfinding piece on E Street (i.e. The River by Jeff Knorr) and the proposed pieces?
- How are the artwork and park improvements influenced, if at all, by the CalSTRS building (existing or future phases)?
- How does the artwork read from the other side of the river?

TECHNICAL CONSIDERATIONS

- Research and establish all potential attachment points prior to engaging any artist and disclose all feasible options during the solicitation process.
- Recommend installation of artwork westerly of the levee setback line to avoid extensive permitting requirements.
- Provide electrical connections to the artwork to provide security lighting.

Figure 19: E Street Sculpture Example Photos

Figure 20: E Street Sculpture Concepts



2. WATER TOWER RETROFIT

Artistic treatment of this historic water tower. Artwork should be highly visible, colorful, and may incorporate light to give it high visibility. Given the historic nature of this iconic structure, consideration should be given to incorporating historic references.

Site

The Water Tank is currently located at 231 2nd Street and must be relocated due to the construction of the new I Street Bridge and construction of its new landing ramp at C Street. An excellent place for relocation would be 50-75 yards south of the new I Street Bridge landing.

Budget

$100,000+, not including engineering or tower relocation.

Artist Selection

Open request for qualifications. RFQ should be widely publicized. Any artist is eligible to submit their credentials and images of their prior work. A limited number of artists will be selected for an interview and may be asked to submit a specific proposal, for which they should be given a modest honorarium. The proposed funding is appropriated as local match for the North River Walk grant funded by the Sacramento Area Council of Governments (SACOG).

Timeline

This is a high-priority project, the timing of which is coordinated with the relocation of the structure and North River Walk construction by 2021.

Site

It is recommended that this water tower be relocated to a site approximately 50 yards south of the landing of the new I Street Bridge, between 2nd Street and the levee. This will keep the project in the vicinity of its historic location and will become a beacon for people crossing the new I Street Bridge, those approaching on C and D Streets toward the River Walk, users of the planned northern extension of the River Walk, and future users of the old I Street Bridge (which will be renamed). Note that the repurposed/old I Street Bridge will include a new landing ramp close to the existing railroad tracks, on either the north or south side of the tracks. Therefore, placing the water tower between the landing ramps of the new C Street Bridge and the old I Street Bridges will maintain the desired visibility and prominence.

Technical/Design Considerations

- Engineering and actual relocation of the water tower will be done in coordination with the new I Street Bridge construction. Artist should be selected early to allow the artist to participate in decisions relating to the re-siting of the structure.
- Electricity will be needed for lighting of the artwork.

Other Considerations

The relocated water tower would likely be visible from the Sacramento side of the river and should be illuminated on both sides. It should be visible for both the westbound traffic on the new I Street Bridge and eastbound traffic on C Street from 5th Street to the river, and it will be visible from the River Walk. From the intersection of 3rd and C Streets, both the water tower and the communications tower artworks should be visible. Given the historical nature of the water tower, artists should be asked to consider historical themes for the art.

Figure 21: Existing Water Tower

Figure 22: Example Water Tower Retrofit

Figure 23: Alex Brewer, Northam, Western Australia

Figure 24: Water Tower Retrofit

02 Water Tower Retrofit

1. Broderick Boatramp
2. Bike Ramp
3. Picnic Area
4. Development Site
5. Open Space
6. Flex Space

ART OPPORTUNITIES

A Serve as a historic beacon for people crossing on the upper deck of the I Street Bridge and those approaching River Walk

POTENTIAL PARK INTEGRATIONS

A Integrate to ramp structure
B Serve as complimentary lighting for surrounding activities

CONSIDERATIONS

- It is recommended that the water tank be relocated from its existing location to the location shown so that it may be in closer proximity to the historic bridge.
- It is recommended that due to the water tank's relocation that the artwork retrofit be visually disconnected from the B Street Tower.
- Does the artwork function as a way finder to the River Walk and the I Street Bridge upper deck?
- How does the artwork read from the other side of the river?

TECHNICAL CONSIDERATIONS

- Coordinate with the artist during the design process for the River Walk trail and the ramps and stairs to the upper deck of the I Street Bridge.
- Provide electrical connections to the artwork to provide security lighting.
- Coordinate early with the Central Valley Flood Protection Board Agency.

Figure 25: Water Tower Retrofit Example Photos

Figure 26: Water Tower Retrofit Concepts

3. GRAND GATEWAY PLAZA

A tall, highly visible sculpture that can be experienced by automobile traffic on Grand Street. It should demarcate the gateway to the Washington District at West Capitol Avenue. The artwork should be large enough to command attention of drivers, as well as welcoming to pedestrians. Consideration should be given to a nationally or internationally recognized artist.

Site

The site is the Grand Gateway Plaza, a plaza to be developed where West Capitol Avenue intersects with Grand Street. It is situated at the intersection of the Washington, Bridge, and Central Business districts.

Budget

$300,000 - $400,000

Artist Selection

Since this may be a project from a high-profile artist, consideration should be given to direct selection of the artist. If the Artists Selection Committee wishes to see more than one proposal, then a short list of artists should be asked to develop a proposal. Each of the short-listed artists should be paid an honorarium. If possible, it would be desirable to coordinate the artist's design work with the designers of the plaza.

Timeline

By 2020.

Technical Considerations

- A substantial footing or base may be required, depending upon the form and weight of the artwork.
- Existing ingress and egress points should be maintained.

Other Considerations

This site will be highly visible from both directions of West Capitol Avenue, as well as Grand Street. Once the railroad tracks are relocated and the underpass eliminated, it will also be visible from within Washington District when looking west. In addition, it will be a beacon signaling entry to the Civic Center area, with a view shed west towards City Hall. Pedestrian and bicycle use of the site is likely to increase over time. The mixed-use development expected in the Grand Gateway Master Plan area will bring new residents and increased the use of the existing bike trails on West Capitol Avenue and Grand Streets.

Figure 27: 'Split Ritual II' Beverly Pepper, New Jersey

Figure 28: 'Sun God' Nikki de Saint Phalle, San Diego

Figure 29: Alexander Calder Stabile, Chicago

Figure 30: Jaume Plemsa, M.I.T.

Figure 31: Grand Gateway Plaza Artwork

03 Grand Gateway Plaza Artwork

1. Food Trucks
2. Development Site
3. Flexible Seating Area
4. Splash Park
5. Bike Trail
6. Bike Repair Station
7. Gateway Entry Art
8. Defensive Berms

ART OPPORTUNITIES

A. **Large sculpture at the intersection of Grand Street and West Capitol Avenue at the Grand Gateway Plaza**

POTENTIAL PARK INTEGRATIONS

A. Potential to have art double as shade structure
B. Integrate art with splash pad

CONSIDERATIONS

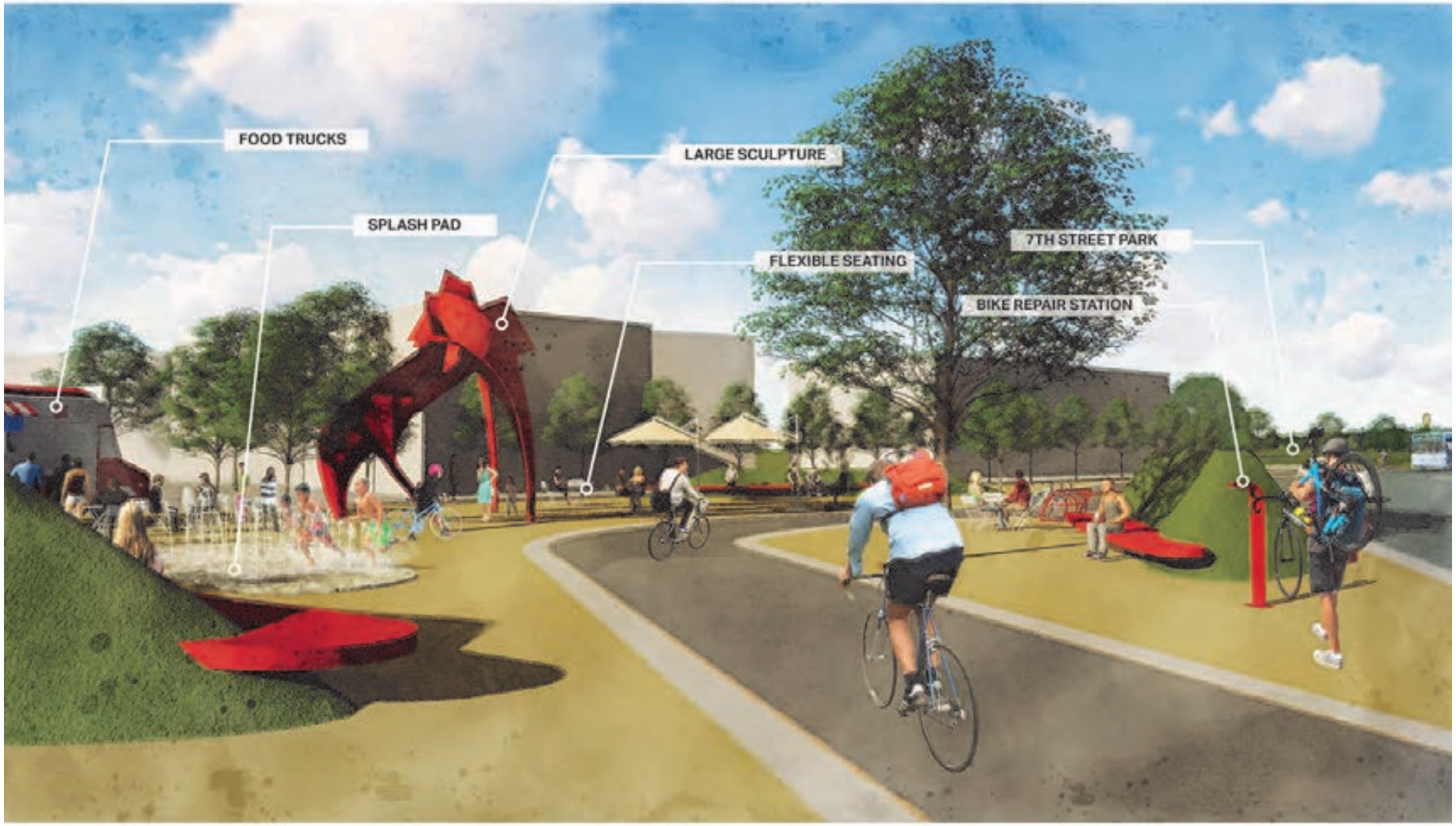
- How does this artwork relate the cycle track that connects this plaza to the 7th Street park and its artwork?
- Does the artwork communicate that the plaza is the transition from the City's Civic Center to the Washington District?
- What are the contextual issues of the artwork and the plaza that need to be considered in relation to the future development?
- Do the proposed design elements adequately shield the plaza space without interfering with the artwork visibility?
- Does the artwork and plaza improvements add value to the bowling alley or any of the retail/commercial tenants in the surrounding area?

TECHNICAL CONSIDERATIONS

- Ensure that the land uses and frontage types permitted for the development site surrounding the plaza are supportive of this public space.
- Retain the existing curb cuts and the trees along West Capitol Avenue in order to provide adequate shade and size of the plaza.
- Provide electrical connections to the artwork to provide security lighting.

Figure 32: Grand Gateway Plaza Artwork Example Photos

Figure 33: Grand Gateway Plaza Artwork Concepts



4. RIVER WALK SCULPTURE

A major sculpture installation is recommended for this location. It should be one of the "beacon" artworks. It should be visible from a distance, upright in nature and should introduce an element of color. Consideration could be given to commissioning one artist to do this project and the project at the Tower Bridge Gateway site.

Budget

$250,000 - $400,000

Artist Selection:

Consider direct selection by the Artist Selection Committee. Panel might commission one artist to create this and the proposed Tower Bridge Landing sculpture (#3), to create a" dialogue" between the public art projects and draw pedestrians along the River Walk to the north.

Timeline

By 2021.

Site: This proposed site is on the levee at the eastern end of the proposed linear park. It is adjacent to the proposed commercial development to the southeast.

Technical/Design Considerations

- Positioning of the artwork within the boundary of the levee will require coordination with the Central Valley Flood Protection Board (and potentially, the U.S. Army Corps of Engineers). Any penetration of the levee introduces a higher standard of review and compliance, so the artwork should be designed to be placed on a simple platform or other non-penetrating design.
- Coordination with the proposed private development adjacent to the site is recommended.
- There is a levee prism or setback of 65 feet to the west of the River Walk into the privately held parcel. While this is not City-owned land, it also has development restrictions that offer opportunities for negotiating with the owner for placement of the artwork within the setback. One potential specific location is the northwest corner of the privately-owned parcel, immediately to the south and east of the juncture of the linear park and the River Walk.
- It is possible that one or more trees will need to be removed to create space for this artwork, and that lighting and seating may need to be relocated.

Other Considerations

This project should support wayfinding to, and along the River Walk. It should be visible from 3rd Street to the River Walk and from the north and south along the River Walk. Depending upon the nature of the final artwork, it might be visible from the Sacramento side of the river. It is not envisioned that there be a specific artistic relationship with the temporary "Naming Project" at Raley's Landing. However, there may be a relationship with future project #11, the Linear Park Artwork.

Figure 34: 'Church' Dennis Oppenheim, Calgary, Canada

Figure 35: River Walk Sculpture

04 River Walk Sculpture

1. Water Feature
2. Future Development
3. Lounge Seating
4. Nature Play Area
5. Community Gardens
6. Distinct Paving Pattern
7. Publicly Accessible Path

ART OPPORTUNITIES

1. **Major sculpture at levee terminus with potential to serve as an artistic anchor of linear park.**

POTENTIAL PARK INTEGRATIONS

A. Relate art to paving pattern
B. Continue language to other elements such as water feature

CONSIDERATIONS

- How effectively does the artwork establish a connection to the river?
- Does the artwork function as a way finder to the park and the River Walk?
- What are the contextual issues of the artwork that need to be considered in relation to the future development?
- How does the artwork relate to the access corridor, the dock, and the expanded River Walk park improvements?
- How does the artwork relate to the existing wayfinding piece on the River Walk (bicycle sculpture) and the proposed pieces?
- How does the artwork read from the other side of the river?

TECHNICAL CONSIDERATIONS

- Ensure that the frontage types permitted for the development site are supportive of this public space.
- Provide electrical connections to the artwork to provide security lighting.
- Coordinate early with the Central Valley Flood Protection Board Agency.

Figure 36: River Walk Sculpture Example Photos

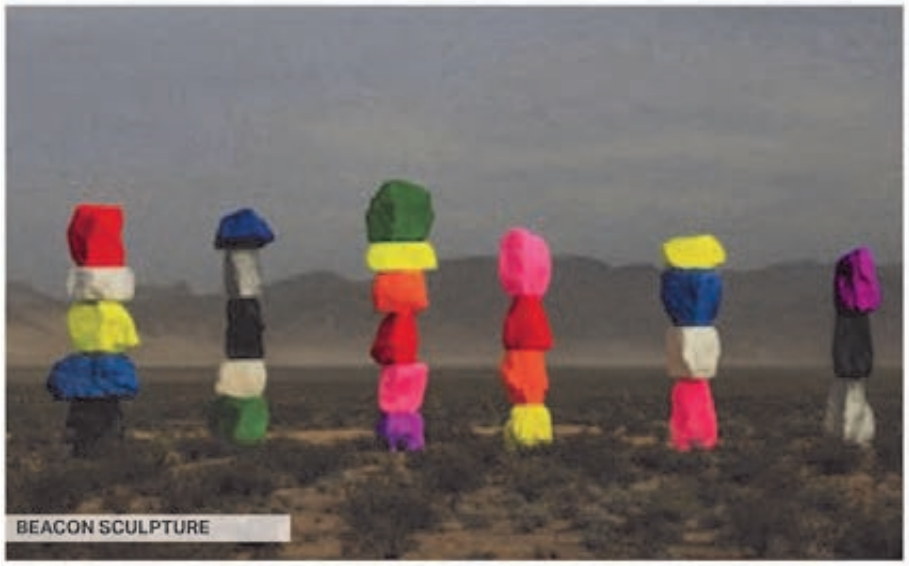


Figure 37: River Walk Sculpture Concepts

LONG-TERM PROJECTS

5a.-5c. WAYFINDING PROJECTS ALONG C AND E STREETS AND ALONG TOWER BRIDGE GATEWAY

Project: These are a series of small-scale artworks and temporary installations along the east-west streets leading up to the river. Works may be installed on the public right-of-way and in medians if medians are constructed. They will provide wayfinding to the River Walk for both pedestrian and automobile traffic.

Wayfinding Projects: Temporary Art

- Figures 41a and 41b: Temporary art made from pipe cleaners.
- Figure 42: 'Blue Trees' Konstatin Demopoulis, Albuquerque, New Mexico

Wayfinding Projects: Temporary Art

- Figures 43a and 43b: 'Fiddleneck' and 'Blazing Star', Whitesavage and Lyle, Washington

Wayfinding Projects: Utility Boxes

- Figure 44: 'Western' Dino Band' Emma Bresola, Calgary, Canada
- Figure 45: 'Agrito Grande' Christine Giotta, Walnut Creek
- Figure 46: Jeremy Novy, Louisiana
- Figure 47: 'Tango' Ron McDowell, Colorado

Sites

Three streets leading up to the River Walk: C Street between 5th Street and 3nd street, E Street between 7th Street and 2nd Street, and Tower Bridge Gateway between Garden Street and the Tower Bridge. Note that there are two proposed neighborhood parks on E Street, the Heritage Green and Washington Plaza, offering potential sites for artworks. Note that because C Street and Tower Bridge Gateway are pass-throughs and entry points to the Washington District, the artworks will have a greater emphasis on serving two audiences: (1) pedestrians and bicyclists, and (2) motorists.

Budget

$1,000 - $25,000, depending on the nature of each individual project.

Artist Selection

The Artist Selection Committee should issue a request for qualifications, including images of past work of similar scale. For temporary projects, the Artist Selection Committee should issue a request for proposals. Artists doing temporary works will be able to remove and keep the artworks following the exhibition of the work.

Timeline

By 2025 for C Street and 2030 for E Street and Tower Bridge Gateway.

Figure 38: Di-Octo, by Anthony Howe, in Montreal

Courtesy of Anthony Howe - Concordia University 2017

Figure 39: Yayoi Kusama, London

Figure 40a: 'Dance Steps on Broadway'
Jack Mackie, Seattle

Figure 40b: 'Dance Steps on Broadway'
Jack Mackie, Seattle

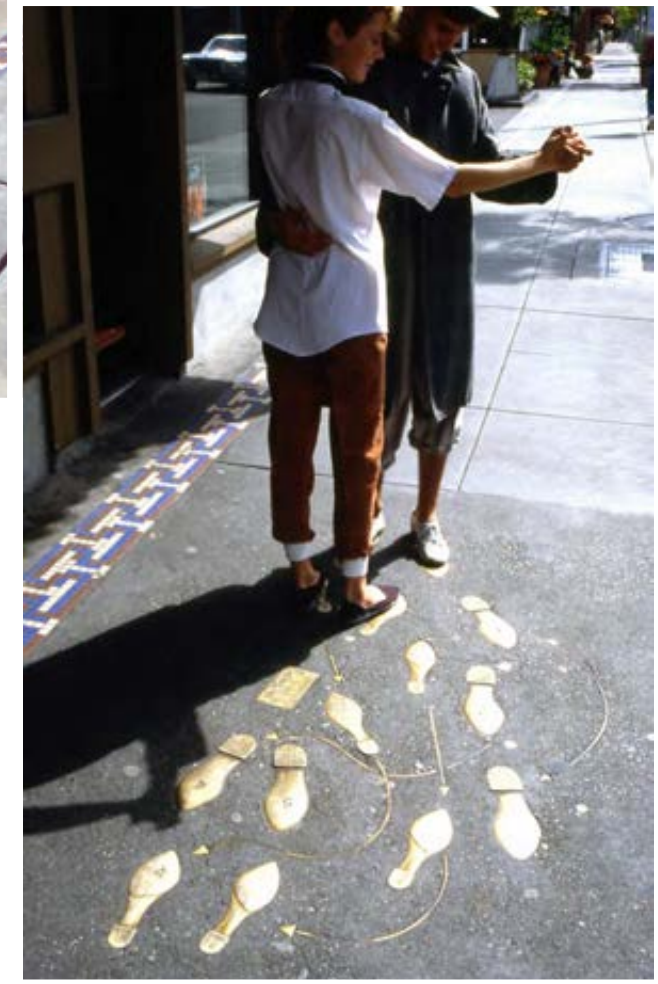


Figure 41a: Temporary art made from pipe cleaners

Figure 41b: Temporary art made from pipe cleaners

Figure 42: 'Blue Trees' Konstatin Demopoulis, Albuquerque, New Mexico

Figure 43a: 'Fiddleneck' and 'Blazing Star', Whitesavage and Lyle, Washington

Figure 43b: 'Fiddleneck' and 'Blazing Star', Whitesavage and Lyle, Washington

Figure 44: 'Western' Dino Band' Emma Bresola, Calgary, Canada

Figure 46: Jeremy Novy, Louisiana

Figure 45: 'Agrito Grande' Christine Giotta, Walnut Creek

Figure 47: 'Tango' Ron McDowell, Colorado

5d. POETRY CLOSEOUT

This is an existing public art project, comprised of a work of poetry inset into the sidewalk along E Street. Viewers must traverse several blocks to read the entire poem. Bronze plaques or other inscribed elements with the full text of the poem should be placed at one or both ends of the existing project.

"The Sacramento" by Jeff Knorr

The river is pressing itself into banks drifting against light and stones.

The wind is flittering just a little brushing grasses and shifting against the oaks and cottonwood trees.

A few swallows dive sharply for insects and a heron hides in the reeds while the red tailed hawk circles above on a distant cyclone of air.

They search the tall grass for the secrets that hold us together. Cyclists hum along the hot asphalt of the bike trail then out past parks where families picnic, where children learn the mysteries of minnows and of mud.

The salmon and stripers nose up the current, find the slow eddies to hold them tonight.

Geese head in from the rice fields honking; the moon begins to climb the pathways of night only the air knows. It lights the surface of this ribbon of river.

Let us come, let us be guided by the wandering of the water.

Budget

$5,000 +/-, depending on installation costs and an additional fee to the artist for coordination.

Artist Involvement

None.

Technical/Design Considerations

- Work with City Public Works Department to determine siting and installation of the plaque.
- Building permit required.

Timeline

By 2020.

Example of Proposed Project

- Figure 48: Emma Lazarus, "The New Colossus," Statue of Liberty

Figure 48: Emma Lazarus, "The New Colossus," Statue of Liberty

6. PASEO UNDERPASS

This project would be artistic treatment of the underpass at West Capitol Avenue and 7th Street. The public art could be a mural or lighting. It should be a relatively simple design, able to be "read" from a passing automobile. For this project, there is the potential for a historical theme.

Site

This underpass is an entry point into the Washington District from West Capitol Avenue, connecting to the Tower Bridge Gateway. It is a narrow, unadorned concrete structure that also has pedestrian walkways on each side and a bike path on the north side.

Budget

$40,000 – $75,000, depending upon whether lighting is incorporated as a central aspect of the artwork.

Artist Selection

Request for proposals issued to artists in the greater Sacramento region, requiring only conceptual proposals with limited design time.

Timeline

By 2023.

Figure 49: 'Silly Walks Tunnel' John Cheese, Eindhoven Netherlands

Figure 50: 'Lightrails' Bill Fitzgibons, Birmingham, Alabama

7. B STREET TOWER

This structure is the former police communications tower. It represents an opportunity to create a highly visible icon for the Washington District and for the city of West Sacramento. Using it as an armature for a major light installation would create both a night and day presence.

Site

The tower is located northwest of the intersection of 3rd Street and B Street, adjacent to the planned northern extension of the River Walk, which is currently an access road on the top of the levee that will be lighted, improved, and connected to the existing River Walk. It is bounded on the south by residential development and on the north by City-owned park land. It currently has some decoration of water-related images and a River Walk sign.

Budget

$350,000 – $400,000

Artist Selection

Open request for qualifications to artists who have successfully completed major light sculpture installations. A group of three to four finalists should be invited to develop a proposal for which they would receive an honorarium of $2,500.

Timeline

This is a medium-priority project that should be initiated when funding is identified.

Figure 51a: Yvette Mattern, London

Figure 51b: Yvette Mattern, London

8. MONUMENT RELOCATION

There is an existing monument located at the intersection of 3rd and C Streets. This structure must be relocated due to the construction of the I Street Bridge. If the monument can be moved without damage, it should be moved to another site, serving as an entry point into the District.

Budget

To be determined, depending upon engineering analysis.

Artist Selection

Not applicable.

Timeline

High priority. Needs to be accomplished prior to the beginning of construction of the I Street Bridge.

Site

This monument should be relocated to the intersection of C and 5th Streets. This keeps the monument near its current location and would serve as a gateway to the Washington District for traffic driving east on C Street. One potential site is the City-owned parcel northeast of the intersection of 5th and C Streets.

Figure 52: Washington District Monument

9. PLINTH ARTWORK

The concept is mosaic or ceramic treatment of two low retaining walls. Work should be colorful and visible from the roadways and the pedestrian sidewalks.

Site

The site is a low concrete retaining wall southwest of the intersection of Tower Bridge Gateway and Grand Street, near the location of another smaller wall. It forms a portion of the gateway into the Washington District. It is visible to both vehicular and pedestrian traffic.

Budget

$50,000

Artist Selection

The Artist Selection Committee should issue a request for qualifications for local and regional artists to submit examples of their past work developing ceramic or mosaic art, and a written statement of their conceptual response to the opportunity presented by the site. A short-list of artists should be invited to interview with the Committee, which will recommend an artist.

Timeline

By 2021.

Figure 53: Rodolfo Sorondo, Madrid, Spain

Figure 54: Collette Crutcher, San Francisco

10. 7TH STREET PARK

This is a relatively small proposed park that is dedicated to the preservation of several heritage trees. It is an opportunity to create a family-oriented environment with the creation of a children's play sculpture.

Site

This is currently a vacant parcel with a heritage tree canopy. The park will be designed in connection with a planned extension of 7th Street, which will connect with West Capitol Avenue. One goal of the park site is to retain between two to four heritage trees. Programming for the park site is not yet determined. The site will be a destination node along the paseo. The site is currently privately owned.

Budget

$75,000 - $150,000

Artist Selection

The Artist Selection Committee should issue a request for qualifications from artists who have worked in mediums appropriate for the project. A short list of artists will be invited to develop a design proposal, for which they will be paid an honorarium. Consideration should be given to limiting this competition to local and regional artists.

Timeline

By 2030.

Figure 55: Isamu Noguchi, Atlanta

Figure 56: Tom Otterness, New York

Figure 57: 'The Cat' Alexandra Kolackova, Czechia

Figure 58: 'Magic Flower' Ruslan Sergeev, Poland

11. LINEAR PARK ENTRY

A sculpture located east of 3rd Street in the proposed linear park. It should be a linear sculpture that extends along the southern edge of the Ziggurat building.

Site

This site is the northern edge of an existing right of way/ access road connecting 3rd Street to the River Walk. The access road is to be developed into a linear park. The western portion of this park will be designed so as to preserve fire access, and the eastern portion will provide pedestrian and bicycle access to the River Walk. The access road is adjacent to a vacant parcel to the south, between the access road and Tower Bridge Gateway, which is privately held and is slated for a two-phase, mixed-use development project. Development of this artwork would be contingent on second phase design and linear park improvements.

Budget

$50,000 - $100,000

Artist Selection

The Artist Selection Committee should issue a request for qualifications to local and regional artists to submit for this project. A short list of artists will be interviewed and given an opportunity to present their past work and to offer their concepts for creation of artwork for the site. The finalist artist will be offered a fee to develop their concept. Upon acceptance by the Committee, the artist will be commissioned to create the public art for this site.

Timeline

By 2027.

Figure 59: Andrew Leicester, San Jose

Figure 60: Beverly Pepper, Dallas

Figure 61a: Biddy Mason Memorial, Sheila deBretteville and Bayte Saar, Los Angeles

Figure 61b: Biddy Mason Memorial, Sheila deBretteville and Bayte Saar, Los Angeles

Figure 62: 'Day/Night' Hachivi Edgar Heap of Birds, Seattle

12. RESTROOM WRAP

This is an existing restroom structure that is located on the River Walk at the eastern end of E Street. This project would be the application of a mural or photographic wrapping of the building. The work should be colorful or otherwise visually inviting, supporting wayfinding eastward along E Street and along the River Walk.

Site

The existing restroom will be renovated or replaced, but it will not be relocated, since relocation would mean construction work that would penetrate the levee. The site is on the River Walk at the eastern end of E Street. It should lead people from E Street to the River Walk.

Budget

$25,000

Artist Selection

The Artist Selection Committee should issue a request for proposals for local and regional artists to submit examples of their past work and a written statement of their conceptual response to the opportunity presented by the site. A short-list of artists should be invited to interview with the Committee, which will recommend an artist to do the project.

Timeline

In coordination with the renovation of the restroom structure.

Figure 63a: Pete Fowler, London

Figure 63b: Pete Fowler, London

Figure 63c: Pete Fowler, London

13. TOWER BRIDGE GATEWAY ENTRY

A sculpture to mark the landing of Tower Bridge at the River Walk on the north side of its intersection with the Tower Bridge Gateway. This artwork does not have to be monumental in scale, but should be iconic and visible from Tower Bridge Gateway. The work could have a historical theme. Consideration could be given to commissioning a single artist to do this work, as well as the artwork proposed at the levee terminus of the linear park.

Site

The site is currently occupied by an recycled metal that should be relocated to a more suitable site. This site is highly visible from Tower Bridge Gateway and would serve to draw people into the Washington District from the southern portions of the River Walk.

Budget

$100,000

Artist Selection

Artist selection for #4, the major sculpture at the levee terminus of the linear park, recommends consideration of one artist for that project, as well as this one. If the Artist Selection Committee decides not to take that approach, it should issue a request for qualifications for artists of northern California to submit examples of their past work and a written statement of their conceptual response to the opportunity presented by the site. A short-list of artists should be invited to develop specific proposals, for which they should be given an honorarium.

Timeline

By 2021.

Figure 64a: Tom Otterness, Nebraska

Figure 64b: Tom Otterness, Nebraska

Figure 65: 'Gossamer Wings of Steel' Lorna Jordan, Seattle

SECTION 3. IMPLEMENTATION

SECTION 3. IMPLEMENTATION

Administration of a public art program involves a complex interplay among numerous individuals and agencies that may be involved in a public art project:

- the artist;
- the City Council;
- the Arts, Culture & Historic Preservation Commission;
- various City agencies such as Planning, Parks, and Public Works;
- project architects, engineers and landscape architects;
- funding agencies; and
- regulatory agencies, such as the Central Valley Flood Protection Board and U.S. Army Corps of Engineers.

PUBLIC ART PROGRAM MANAGER

A public art program manager serves at the nexus of these collaborating, and at times competing, interests. In addition to this coordination function, staff is responsible for contracting and project accounting, monitoring the design and fabrication process, project installation, community engagement and public relations, and many other tasks. In order to fulfill the WDPAIP, a professional public art program manager should be engaged. This could be a permanent City employee, having responsibility for managing all West Sacramento public art projects, or could be engaged under contract to manage just the Washington District plan. It is recommended that this be a half-time position at the beginning of implementation of this plan. An early task would be to develop a WDPAIP website.

POLICIES AND GUIDELINES

Following is a description of the policies and guidelines that will be used to install and maintain the Public Art Collection. Policies and guidelines are presented in seven categories:

1. Community Character and Sense of Place
2. Local Preference Policy
3. Gifts or Loans of Works of Art
4. Collaboration
5. Conservation and Maintenance of the Public Art Collection
6. Responsibilities
7. Collection Management

1. COMMUNITY CHARACTER AND SENSE OF PLACE

Intent: Use artistic, cultural, and creative strategies to reveal the unique history, character, and identity of the Washington District.

Investment in parks, bicycle paths, roads, and civic spaces in the Washington District will include temporary and permanent art installations. The City will integrate the WDPAIP into relevant City plans and projects, as well as programming, such as performances, exhibits, festivals and markets, as part of the overall WDPAIP.

As with the development of this Plan, the City will incorporate community interests in the installation and ongoing maintenance of the proposed Public Art Collection.

2. LOCAL PREFERENCE POLICY

Intent: Expand opportunities for local and regional artists currently producing outdoor public art installations.

For this program, one objective is to build a public art collection of the highest quality. While it is assumed that any artist is eligible for consideration for every project, in most cases, the City will consider national and international artists, as well as local and regional artists.

One of the challenges for artists interested in competing for public art projects, particularly large-scale outdoor installations, is the level of technical expertise, resources, and relationships required for mounting, permitting, and insuring these projects. This typically requires relationships with fabricators and professionals that have experience preparing engineered and stamped structural calculations, electrical drawings, and other safety and code compliance information. Artists with the expertise and experience to mount large-scale outdoor works develop ongoing relationships with fabricators and engineers that they depend on to secure the necessary local permits and approvals.

A policy to support and advance local artists seeking to take on public art projects needs to consider how to facilitate opportunities for local artists to gain skills and experience. Identifying projects where local artists can join a team or work with highly experienced professionals is beneficial. Requiring that certain selected artists team with local artists and fabricators, to the extent possible, is one way to support local artists. Providing or supporting the use of low-cost industrial spaces for artists and artist co-ops can be another strategy for expanding local artist participation.

Active efforts to maintain information about the work of local artists, and to view their work, is a strategy that could help identify those City projects that could be targeted for direct acquisition of local artwork for pre-identified art installations in the WDPAIP for projects that are locally funded. When state or federal funds are being used for the acquisition, there is a prohibition against establishing a geographic boundary for an RFP, thereby creating challenges for restricting an RFP.

3. GIFTS OR LOANS OF WORKS OF ART

Intent: Ensure that donations and long-term loans of public art contribute positively to the integrity, cohesiveness, and high artistic standards of the City's public art collection.

The City may on occasion be offered donations or long-term loan of public art to be placed in the Washington District. In order to ensure the integrity and cohesiveness of the collection, works of art proposed for donation or long-term (six months or longer) loan shall be carefully reviewed by the City in order to meet the following objectives:

- To provide uniform procedures for the review and acceptance of gifts or loans of artworks to the Washington District Art Collection;
- To maintain high artistic standards for artworks displayed in the Art Collection;
- To provide appropriate recognition for donors of artworks to the Art Collection; and
- To ensure that any proposed donation or loan of public art for the Washington District is consistent with the vision for the Public Art Collection.

Review Criteria for Gifts or Loans of Works of Art

The City shall take the following elements into consideration when reviewing a proposed gift or loan of public art for the Washington District:

- **Aesthetic considerations:** To ensure artworks of the highest quality, proposed gifts or long-term loans of works of arts should be accompanied by a detailed written proposal and concept drawings of the proposal, and/or photographs of an existing artwork, documentation of the artist's professional qualifications and, if needed, a current certified appraisal of the worth of the artwork.
- **Financial considerations:** Based on the cost of installation, the proposal should identify sources of funding for the project, and the estimated cost of maintenance and repair over the expected life of the artwork. A legal instrument of conveyance of the work of art should be executed between the City and donor.
- **Liability:** The proposal should discuss susceptibility of the artwork to damage and vandalism, any potential danger to the public and how this potential danger will be avoided, and any special insurance requirements.
- **Environmental considerations:** The proposal should address appropriateness of the artwork to the site and the scale of the artwork in relation to its immediate context and the context of the Washington District.
- **Maintenance:** Where appropriate, the donor should be asked to provide an endowment for the long-term maintenance and conservation of the donated art.

Proposed artwork donations shall be reviewed by the Arts, Culture & Historic Preservation Commission and recommended to the City Council for acceptance. Donation proposals shall be accompanied by the following information:

- Slides, photos, digital images, or a model of the proposed work;
- Biography of the artist;
- Proposed site and installation plans;
- Cost of the artwork and budget for installation;
- Information for giving acknowledgement of the donor; and
- Maintenance requirements for the artwork.

Artworks proposed for long-term loan (one year or more) to the City shall be subject to the same considerations outlined above.

4. COLLABORATION

Intent: Collaboration among public, private, and non-profit organizations that results in public art projects, installations, and activities.

West Sacramento / Sacramento Collaboration

Collaborative partnerships between West Sacramento and Sacramento will be important to support projects and events with funding, coordination efforts, community volunteers, and activation. The City of West Sacramento should work with the Sacramento Metropolitan Arts Commission and the City of Sacramento on projects that include, but are not limited to the iconic Sacramento Tower Bridge, future pedestrian bridges, and Riverfront Parks.

Public-Private Collaboration

The Cities should also encourage collaboration with private property owners and non-profit organizations to program the public spaces with arts and cultural events and festivals. Several of the sites identified for public art could be test beds for voluntary collaborations between the City of West Sacramento and/or a private business, university, non-profit organization, or private development project. This collaboration could be:

- Designing gardens and plantings
- Creating destinations in public plazas or parks, at streetcar stations, and/or along the Arts Paths and River Walk to celebrate recreation, play, and gathering
- Installing art exhibits in vacant public spaces and private facilities along the Art Paths to enhance the experience of the path
- Strengthen coordination between the City of West Sacramento and the Crocker Art Museum and explore the possibility of temporary installations from Crocker's collection art for temporary (or permanent) placement
- Encourage a private developer or property owner interested in art to engage with City staff about private-public collaboration or funding opportunities

Washington Specific Plan Coordination

The updated Washington Specific Plan will implement Washington Realized and incorporate direction from the WDPAIP, integrating art in the circulation and parks chapters. For infrastructure and parks projects in the Specific Plan Area, mandatory coordination between the Public Works, Parks and Recreation, and Art Program should be required when a grant proposal is being drafted or an infrastructure or parks project is initiating design in order to fully explore how resources can be accessed, mixed, and leveraged to realize the Public Art Collection recommended in the WDPAIP.

5. CONSERVATION AND MAINTENANCE OF THE PUBLIC ART COLLECTION

Intent: Regular maintenance of the public art collection that employs the highest standards of professional conservation.

The WDPAIP, when fully implemented, will represent a significant investment. It is important to protect that investment. Deferred maintenance is the Achilles Heel of many public art programs. Regular maintenance and conservation can avoid much more costly conservation in the future. The City shall regularly survey the Washington District Public Art Collection in order to meet the following objectives:

- Provide for the regular inspection of public works of art.
- Establish a regular procedure for effecting necessary repairs to the public art.
- Ensure regular maintenance of the public art.
- Complete maintenance of public works of art with the highest standards of professional conservation.

6. RESPONSIBILITIES

The artist that created the public art shall:

- Guarantee and maintain the work of art against all defects of material or workmanship for a period of no less than one year following installation, within the terms of the contract;
- Provide the City with specific details of the materials used for the artwork and with details of the fabrication methods;
- Provide the City with drawings of the installation and with detailed instructions regarding routine maintenance of the artwork; and
- Be given the opportunity to comment on, and/or participate in, all repairs and restorations that are made during the artist's lifetime.

City staff shall:

- Be responsible for routine maintenance of artwork, upon the advice of the public art staff, and perform all maintenance work in a manner that is consistent with conservation requirements supplied by the artist;
- Not intentionally destroy, modify, relocate, or remove from display any work of art without prior consultation with the Arts, Culture & Historic Preservation Commission; and
- Not conduct any non-routine maintenance or repairs to artworks without prior consultation with the Arts, Culture & Historic Preservation Commission.

The Arts, Culture & Historic Preservation Commission shall:

- Be responsible for conducting a comprehensive maintenance and condition survey of the public art collection at least once every five years. This survey shall include report on the location and condition of each work, prioritized recommendations for the restoration or repair or maintenance of works of art, and estimated costs.
- On the basis of the condition report, the Arts, Culture & Historic Preservation Commission may,

for those works in need of attention, recommend, for each work of art needing restoration:

(1) that no action be taken;
(2) that staff work with the City departments to ensure the work is properly restored;
(3) that the City make the necessary repairs, in whole or in part, or suggest means of accomplishing restoration;
(4) that a professional conservator be engaged to evaluate the condition of the work further or effect repairs to the work; or
(5) that the artist be asked to repair the work for a fair market value fee.

7. COLLECTION MANAGEMENT

The City will oversee the systematic management of the public art collection. The City will ensure that each work of art is properly accessioned into the collection and that the appropriate documentation on the artwork is recorded and readily accessible. Specific procedures are included in Appendix B.

PUBLIC ART COLLECTION DEVELOPMENT

ARTIST SELECTION COMMITTEE

The WDPAIP represents a unique opportunity to go beyond a series of individual public art projects to an integrated, curated collection of public art that will address the goals of placemaking, wayfinding, sustainability, and community identity. There are two optimal alternatives to achieve these interrelated goals:

(1) Create an overall District Artist Selection Committee that makes recommendations to the Arts, Culture & Historic Preservation Commission (Commission). The Artist Selection Committee will serve as an advisory body to the Commission, it will have no independent authority to choose artists for the Washington District. This would be in lieu of appointing artist selection panels for each of the individual public art projects as currently provided in City art policies

This artist selection process, or a standing selection committee, is most often used when creating a "collection," rather than individual public art projects. It is used for the Laumeier Sculpture Park in St. Louis and for the Stewart Collection at the University of California San Diego. It was also used to develop the public art collection for the Denver International Airport.

(2) Create an Artist Selection Panel for each acquisition, consistent with current policy, with support from a contract or employee arts manager to provide the necessary expertise to both the Commission and each selection panel convened. The arts manager would be responsible for artist outreach, convening the panel and providing expertise in support of the Commission to guide the necessary coordination and cohesiveness of the collection.

In each alternative, the Artist Selection Committee or Panel is making recommendations for finalists for review by the Commission. The Commission, in turn will make recommendations to the City Council, which will make the final decision to contract with the artist(s).

All Artist Selection Committee or panel members should possess professional qualifications in the public art or design field – public artists, architects, or landscape architects with public art experience, museum curators, public art program managers, and others with knowledge and experience in the public art field. Collectively, they should have deep knowledge of the public art field locally, regionally, nationally and internationally. They could be identified through consultation with local and regional public art programs, museum curators, or the Public Art Network (PAN) Council of Americans for the Arts.

If the Arts, Culture & Historic Preservation Commission selects the standing Artist Selection Committee alternative, the Artist Selection Committee should be composed of five to seven members, appointed by the Mayor and include one Commission Member.

To ensure continuity and strengthen the group's collective capacity, the Artist Selection Committee members should be appointed for terms of up to two years and may be reappointed. They should be expected to attend three or four Committee meetings of two or three days annually. Committee members should be paid a daily honorarium or $300 to $500 for their service, as well as reimbursement for any expenses incurred as a part of the Committee's business.

ARTIST SELECTION METHODS

A variety of processes should be used to choose artists for the specific public art projects: direct selection, open and limited calls for qualifications, and under very specific circumstances, and limited circumstances, calls for proposals. Calls for proposals will be limited since proposals require a significant time investment for the artist, and experienced, well-qualified artists typically avoid these projects, expecting to be compensated for their design time. They may also judge that there is little expectation of success. Scores of artists may respond, devoting collectively hundreds of hours of unpaid design time, with only one artist receiving the commission.

LIMITED REQUEST FOR QUALIFICATIONS

Limited Request for Qualifications is the artist selection process that will most often be employed, particularly for larger scale projects. This process is used when the city has a very clear idea of the type of art it envisions for the site, or the type of artist It wishes to add to the collection. With this method, the Artist Selection Committee or art manager will invite a short list of artists to express their interest in the project and submit their qualifications, and if desired, request that they offer their initial concepts responding to the site and the challenges and opportunities presented by the project. Typically, one or more finalists would be invited to

interview with the Committee or panel. They may be requested at this point to develop proposals, from which the project artist will be chosen. The artists should be compensated for expenses and design services related to the proposals.

OPEN REQUEST FOR QUALIFICATIONS

Open Request for Qualifications is the artist selection process used when the Artist Selection Committee has not determined a specific vision or approach to the public art and "wants to see what's out there." This call for artists could be open to any artist or could be limited to artists of a specific geographic area or specific artistic media. It should typically be used for smaller scale and smaller budget projects, such as the wayfinding icons identified in the WDAIP. Upon receiving artist submissions, the Committee may develop a short list of artists it desires to interview or from whom it wishes to see a proposal. The artists should be compensated for expenses and design services.

REQUEST FOR PROPOSALS

Request for Proposals is a process that should be used under only limited circumstances. This can be limited to conceptual proposals in narrative form that require limited direct design time. This approach might be used, for example, for public art installations along the wayfinding corridors identified in the WDAIP. It would be used on smaller budget projects and projects where the city has limited the RFP to a specific geographic distribution such as to local and regional artists. It might also be used when there is the expectation that several artists might be selected for a series of projects.

DIRECT SELECTION

Direct Selection would be used less often, but could be appropriate when the requirements of a project are very tightly defined and the City has a very clear vision for the project. In this case, the selected artist may be asked to interview with the selection committee or panel and present conceptual approaches to the project based on the site and the challenges and opportunities presented by the project. The city may subsequently require the artist to develop a specific design for the project that the selection committee or panel may accept and present to the Commission, or request modification based on discussions with the artists. The artist should be compensated for expenses and design services related to the project.

ARTIST SELECTION AND PROPOSAL REVIEW CRITERIA

The following standards should be carefully considered by the City when identifying artists for the public art collection:

- **Aesthetics:** Throughout their career, has the artist developed a body of public artworks that are of the highest quality and of enduring value? Has the artist completed public art commissions that are comparable in scale and concept for the public art project being considered? Is the artist's proposal representative of the artist's best work?
- **Public Art Collection:** How does the proposed public art fit into the vision for the overall public art collection? How might the artwork project relate to the other public art that has or will be commissioned? Does the proposed public art project add to the diversity of the public art collection in terms of content, style, media and scale?
- **Washington District Character:** Does the artist's past work or specific proposal indicate that his/her public approach would be compatible with the character of the Washington District neighborhood? Will the artist's approach reinforce the placemaking and wayfinding goals of the program? How will the artist's work interact and respond to its immediate surroundings? How might the public art impact nearby residences or businesses? Can the project reflect historical features, character, or activities of the Washington District?
- **Local and Regional Artists:** Does this project create an opportunity for local and regional artists? Does the project budget suggest that the request for qualifications be limited to a specific geographic area?
- **Potential for Partnerships or Outside Funding:** Does the project present the opportunity to seek private support in the form of grants or sponsorship or dedication by private developers in the vicinity?
- **Maintenance and Conservation:** Will the proposed public art project require special maintenance (i.e., fountains, major electrical, or lighting elements)?
- **Public Safety and Liability:** Will the proposed public art project have any elements that might affect public safety or City liability (i.e., are children likely to climb on the art) and how does is the project designed or operated to avoid safety issues?

PROJECT FUNDING

Washington Realized estimated that approximately $1.2 million would be needed to build out the public art elements of the WDAIP. Full implementation of this Plan is currently estimated to cost between $2.4 and $3.0 million, although an exact total dollar amount cannot be set at this time. The WDPAIP is not intended to serve as a funding plan, as the funding or combination of funding for each installation will be individually approved within a fiscal year capital improvement appropriation.

There are several potential sources for these funds and the City will pursue a range of funding sources to finance the entire collection in coordination with other public agencies and private and non-profit partners. In cities across the country, local funding for public art has come from:

- City set-asides
- Foundation grants
- Neighborhood appeals
- Parking meter revenue
- Impact fee revenue

- Hotel/motel taxes (transient occupancy tax)
- Sales tax revenue
- Proceeds from the sale of City-owned property
- Funds pooled with other public agencies
- Historical societies and commissions
- Local companies (including locally based branches of national corporations)
- Utilities
- Taxes on large-scale events and festivals to fund projects occurring before, after or during an event

City Set-Aside for Art Acquisition

The City currently provides a 1 % set-aside on public facility and park projects for art acquisition. However, additional grant funds and other general or capital funds should also be considered, especially for the first phase/priority projects. The CIP budget is intended to include all applicable appropriations for public art related to this 1 % requirement, including costs for administration as well as for selection, installation and maintenance of the art. The set-aside fee requirement should be expanded to include all transportation infrastructure projects in the WDPAIP area.

Grant Funding

The first project in the Washington District, the Sidewalk Poem, was funded by a state Affordable Housing and Sustainable Development grant, part of the State's climate investment fund program. The next art installation, involving re-envisioning and relocating the City's historic water tower was part of the city's match for securing a SACOG community design grant award for the North River Walk Extension. It created a more competitive grant proposal. The City has also been successful in obtaining two State housing-related parks grants for the Bridge District.

Given the objectives of the WDPAIP to advance sustainable community goals in the Washington District, it is ripe with opportunity for taking advantage of grant funds. There are also other government sources of potential grants such as the California Arts Council and the National Endowment for the Arts (the City has already succeeded in securing grant funding from the NEA for its River Crossing/Naming Project collaboration with the City of Sacramento and Crocker Art Museum). Some regional foundations such as the Hewlett, Packard, Irvine and Rainin Foundations support art projects. There may also be funding available from national organizations, such as the Bloomberg Foundation. Once the art collection begins to develop and gain recognition, funding may be available from regional philanthropists, particularly if there are opportunities for public recognition.

Developer Participation and Impact Fee Credits

In some projects, art can be considered a mitigation tool, especially artwork that advances sustainable development patterns. The Parks and Recreation Master Plan impact fee update identified artwork that serves to mitigate impacts and finds that it is eligible, pursuant to impact fee mechanisms. The Traffic Impact Fee update is currently in process and should also provide fee impact credits for installations integrated into the District's circulation facilities. The Bridge District Specific Plan, CFD 27, and the IFD have mechanisms for encouraging private investment in public art that serve as an example for how developers acquire and dedicate public art or placemaking improvements and take fee credits based on the value, if the improvement is on City-controlled, publicly accessible property. Developer dedications will fall under the direct selection process, which includes a recommendation from the Arts Culture & Historic Preservation Commission to the City Council for consideration of a developer reimbursement agreement.

PUBLIC ART IMPLEMENTATION BUDGET

The following provides preliminary estimates of the cost of artworks — artists fees, materials, fabrication, etc. — plus the related costs of engineering, utilities, staffing and the Artist Selection Committee. These estimates will evolve as artist's proposals are evaluated and outside funding is developed, but they provide a useful order-of-magnitude budget for planning purposes at the start of what will be a long-term program.

Table 3: WDPAIP Program Budget

Estimated Artwork Budget	Low Estimate ($)	High Estimate ($)
1. E Street Sculpture	300,000	300,000
2. Water Tower Retrofit	100,000	100,000
3. Grand Gateway Plaza	300,000	400,000
4. River Walk Sculpture	250,000	400,000
5a-c. E Street, C Street & TBG Wayfinding	150,000	150,000
5d. Poetry Closeout	5,000	5,000
6. Paseo Underpass	50,000	100,000
7. B Street Tower	350,000	400,000
8. Washington Monument Relocation	TBD	TBD
9. Plinth Artwork	50,000	75,000
10. 7th Street Park	75,000	150,000
11. Linear Park Entry	50,000	100,000
12. Restroom Wrap	25,000	25,000
13. TBG Entry Artwork	100,000	200,000
Total Artwork Budget Range:	1,805,000	2,405,000
Allowance for Engineering, Utilities, etc.	400,000	
Allowance for Staffing 3 years @ 50%: ($60,000/year – contractual)	180,000	
Artist Selection Committee Expenses: (3 years, honorarium, travel, etc.)	36,000	
Total Program Budget Range:	**2,421,000**	**3,021,000**

APPENDICES

APPENDICES

APPENDIX A: PRELIMINARY ENGAGEMENT AND SURVEY SUMMARY

Prepared By: Michael Kang, LeBasse Projects (mike@lebasseprojects.com) Date: August 31, 2018

OVERVIEW

During the months of July and August 2018, LeBasse Projects managed the public engagement process to obtain feedback on the Washington District Public Art and Placemaking Implementation Plan. The objective was to understand 1) what type of public art does the community want to see, 2) why do they want public art, and 3) where do they want public art placed?

The public engagement process consisted of the following methods: 1) individual interviews with key stakeholders, and 2) surveys distributed online and during a one-time pop-up market entitled "River Crossing Pop-Up Public Art Event".

STAKEHOLDER INTERVIEWS

LeBasse Projects conducted individual interviews with the following stakeholders:

- Aaron Laurel (City Manager, City of West Sacramento)
- Cindy Tuttle (Director of Parks and Recreation, City of West Sacramento)
- Don Schatzel (Former President, West Sacramento Historical Society)
- Katherine and Rachel Bardis (Founders, Bardis Homes)
- Josh Leachman (Vice President, LOK Ventures)

The following are key takeaways from the interviews that were conducted:

1. **Reinforce the commercial viability of the 3rd Street Corridor.** Most of the new commercial developments in the Washington District that offer retail or dining amenities are happening along the 3rd Street Corridor. Interview subjects have expressed the need to activate this particular stretch of the neighborhood to support local economic growth and utilize public art to create a visually connected thoroughfare (especially where the railroad tracks cross 3cd and D Streets. Public art can play a role in reinforcing neighborhoods through the development of small scale, pedestrian-oriented artworks that focus on history, people, whimsy or other themes identified through a community process.

   Pedestrian scaled artwork can stimulate new and enhance existing walking routes through this region. Public art can boost the economy in a hyper-local way. The economic impacts benefit the community, driving spending to local businesses and creating jobs and opportunities for artists and residents alike. Strategically placed public art and interactive placemaking designations can develop enticing ways to draw people to the commercial vibrancy of the street.

2. **Create a distinct neighborhood identity for the Washington District.** The Washington District features a variety of amenities: direct access to the

River Walk Park, newly developed housing units, local retail and dining, and more. The Washington District has a strong sense of their civic identity as embodied in the City's history, civic and residential architecture, cultural diversity, and geography. All of these elements can be celebrated and reinforced through public art that is sensitively tailored to its locations and specific situations. While themes are best developed collaboratively among artists, their clients and community stakeholders, some themes lend themselves to specific circumstances. Forward-thinking public art and placemaking opportunities can greatly enhance the neighborhood and develop a distinct identity for the Washington District -one that can continue to attract new business, housing, and tourism.

3. **Embrace Washington District's history and have it be a part of its future.** The City of West Sacramento has set forth an ambitious plan for developing the Washington District in the Washington Realized Plan, which encourages mixed use development, increased greenspace, and even a new streetcar system (currently in planning). However, there is a much deeper history that goes past the recently created Washington Realized Plan, claiming title to being the oldest neighborhood in the city. Future public art and placemaking opportunities must reflect the neighborhood's diverse social, economic, and cultural past.

ENGAGEMENT SURVEYS

LeBasse Projects created a questionnaire consisting of ten questions (Appendix A). The survey was geared toward understanding what type of public art the community wants to see, where they want public art placed, and what function they wanted to see public art play in the Washington District.

General public feedback was garnered through these surveys that were first distributed online through a newly created website, www.westsacarts.com. Outreach for this process was done mainly online through a newly created Instagram account (@westsacarts) and the help of the City of West Sacramento's social media channels.

In addition, LeBasse Projects produced a one-time community event, entitled the "River Crossing Pop-Up Public Art Event" on August 4, 2018 (Appendix B) in an effort to engage and interact directly with local community members regarding the Implementation Plan . The event promoted the Implementation Plan and fostered attention by featuring ten local makers, designers, and vendors, live music by a Bay-Area based jazz/hip-hop band, and two local food vendors serving lunch and refreshments.

With help from the City of West Sacramento staff, printed surveys were prepared for the attendees to this free event. In addition, the City of West Sacramento also distributed comment cards and operated a n interactive "post-it" board where the public was encouraged to leave post-it notes of their comments on a series of prepared poster boards displaying a variety of public art concepts and ideas.

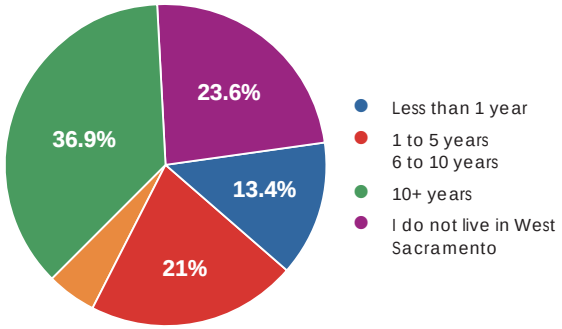
All in all, during the public engagement process, we received 157 surveys, 32 comment cards, and 257 post-it notes comments.

The public engagement process was able to garner participation from a wide spectrum of residents in the area.

Over 75% of the survey participants were residents of a riverfront neighborhood in the City of West Sacramento. The largest percentage of participants have lived in the area for over ten years (36.9%). That is comparable to survey participants that have noted they have lived i n the same area for under five years (34.4%).

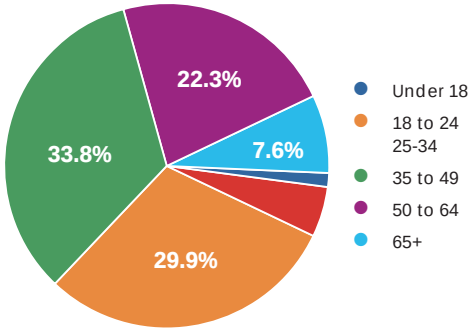
We see this as a fairly accurate representation of the current narrative of the Washington District -one that tells a story of a neighborhood of residents that have lived in the area for a long time versus an influx of new residents in recent years.

Do you live in the riverfront neighborhood of the City of West Sacramento? If so, for how long have you lived here? 157 responses



The largest age group of survey participants was between 35 and 49 years old (33.8%), followed by 25 to 34 years old (29.9%), and 50 to 64years old (22.3%).

What is your age? 157 responses



92 of the 157 survey participants (59%) noted that they would like the role of public art to beautify streets and improved neighborhood vibrancy. This was followed closely by 50 participants (32%) that noted that they would like the public art to have engaging and interactive functions for the community. The third highest feedback was that 43 participants (27.6%) noted that they'd like public art to reference the cultural and ethnical diversity *oi* the neighborhood.

As for where to place the public art in the Washington District, 97 participants (62.2%) noted the River Walk Park and 92 (59%) noted the I-Street Bridge Gateway.

It's followed closely by city sidewalks (55.8%), city parks (53.8%), and Tower Bridge Gateway (44.2%). Participants had the option to choose as many location options as possible in this survey question.

Lastly, in the survey, participants were asked to give feedback on the River Walk Park. LeBasse Projects has identified the River Walk Park as a location for a significant amount of public art potential due to its proximity to the 3rd Street Corridor, CalSTRS Building, and Ziggurat Building. In addition, it's location directly along the water and ample open space makes it an attraction for both temporary and permanent public art and placemaking opportunities.

Out of the 151 participants that responded to questions regarding the River Walk Park,22. 5% noted that they never visit the River Walk Park, and 34.4% stated that they visit only a few times a year. 21.2% of the 151 participants are regular visitors (lx+ per week) and 21.9% visit a few times per month.

The biggest draw to the River Walk Park for visitors is 1) exercise and general recreation (77.5% of noted answers) and 2) the views (52.1% of noted answers). On the other hand, survey participants that have never visited the River Walk Park note the main reasoning to be 1) safety concerns or lighting deficiencies at night (53.7%) and 2) general access issues or that they simply didn't know the park existed (20.4%).

Upon analyzing the survey results, general comment cards, and post-it feedback notes, the following are the key takeaways from upon analysis of the public engagement process:

1. **Prominent gateway entering West Sacramento from the Tower Bridge.** A gateway is a portal, a point of entry, and it signifies access. The Tower Bridge presents itself as the primary focal point for entry from the City of Sacramento over to the City of West Sacramento. A city's entrance gateway is the first impression that residents and visitors alike have of the city. Using art at the gateways has many benefits. First, the art installations need to be functional. These additions are meant to focus drivers and improve their experience, so scale and complexity are important considerations. These are opportunities to welcome and thank people for visiting the city and should be regarded as the front door: with clear elements that provide visual direction.

   Beyond that, art helps to convey the unique identity of the community. Placing it at the City's gateways can showcase the Washington District's history, culture, or ideals. These are critical because they play an important role in creating community attachment, which in turn creates more community advocates. So, between attracting more people and generating attachment to those who already live here, public art, especially at the City's entrance gateways, is one of the most important investments a city can make.

2. **Placemaking opportunities that promote community interaction and events.** We see this as "art-based placemaking", which the Project for Public Spaces defines as "an integrative approach to urban planning and community building that stimulates local economies and leads to increased innovation, cultural diversity, and civic engagement".

   Effective arts-based placemaking projects go well beyond the idea of art for art's sake. The goal of this work is to build strong, healthy, and resilient cities by integrating the arts into broader community revitalization and placemaking efforts. It is about leveraging the power of arts and culture to strengthen communities and drive economic development.

3. **Implement public art to address safety concerns.** Dilapidated buildings, vagrant activity, and visual blights can be diminished through effective placemaking that seeks to revitalize and repurpose open space. It's a great tool for civic engagement, building social capital and encouraging civil discourse. Whether driven by the community or municipal agencies, public art moves beyond improving aesthetic quality within neighborhoods, by reinforcing social connections, and fostering improved safety outcomes. Public art can benefit the community by improving the safety and livability of neighborhoods without evidence of gentrification led displacement.

4. **Ensure public art that reflects the district's cultural diversity.** Public art connects citizens to their neighbors and their shared history through documentation and celebration, and makes cultural heritage a tangible community asset. In a neighborhood like the Washington District which boasts a rich cultural history, but also undergoing much change, it is paramount to implement public art that reflects the diversity of residents and businesses that are represented here. This can take place by retaining local artists that represent the various sub-communities of the Washington District and creating public a rt that reflects the cultural, economical, social, and ethnic diversity & history of the neighborhood.

SUMMARY

To ensure the success of these projects , there also needs to be a tacit understanding amongst everyone involved that the community is the expert. Indeed, unlike other projects labeled "Creative Placemaking," where artists themselves take the reins, or where the ultimate outcome is a completed work of public art, arts-based Placemaking from our perspective is fundamentally collaborative, engaging the community and stakeholders from the very beginning. The community itself is both the driving force of the project and the key measure of its success.

We believe that for any place to be truly successful, people must not only feel like they belong, but also that they can play an active part in the creation, management, and continued success of that place. And while the place, the physical product itself, is certainly important in this process, it is the focus on making- on community engagement and empowerment- that is perhaps even more vital for sustainable and lasting change.

ATTACHMENT A - PUBLIC SURVEY

RIVER CROSSING PLAN SURVEY

Let us know what you'd like to see in the Washington District!

Do you live in the riverfront neighborhood of the City of West Sacramento? If so, for how long have you lived here?

- O Less than 1 year
- O 1 to 5 years O 6to 10 years
- O 10+ years
- O I do not live in West Sacramento

Do you work in the City of West Sacramento?

- O Yes
- O No

What is your age? (Optional)

- O Under 18
- O 18 to 24
- O 25 to 34
- O 35 to 49
- O 50 to 64
- O 65+

Where in West Sacramento do you spend your time for leisure, dining, and/or entertainment?

Your answer

What is the role you would like public art to serve inside the City of West Sacramento's Washington District? (Choose 2)

- O Beautify streets and improve neighborhood vibrancy
- O Encourage more visitors and promote tourism to the area
- O Reference to the cultural and ethnic diversity of the neighborhood. O Memorial of the neighborhood's rich history
- O Have engaging and interactive function for the community
- O Develop and foster a distinct neighborhood identity
- O Other:

Where in West Sacramento would you want to see public art used to activate public space? (Check all that apply)

- O Along city sidewalks
- O River Walk Park
- O Near Raley Field
- O I-Street Bridge gateway
- O Tower Bridge gateway
- O In city parks
- O Other:

What types of public art would you favor? (Click all that apply)

- O Murals
- O Free standing sculpture O Statues or monuments O Performance art
- O Community events (i.e.: festivals, music, performances, etc)
- O Street activation (i.e.: parklets, pedestrian plazas, etc)
- O Other:

Do you visit the River Walk Park?

- O 1x+ per week
- O 1 - 2x+ per month
- O A few times a year
- O I don't visit the River Walk Park

If yes, what draws you to the River Walk Park?

- O Exercise
- O Views
- O Picnic/food at the park
- O General recreation
- O Other:

If no, what prevents you from visiting the River Walk Park?

- O Safety concerns
- O Public lighting deficiency
- O Access issues
- O Didn't know where or what River Walk Park was
- O Other:

APPENDIX B: COLLECTION MANAGEMENT PROCEDURES

This procedure should be followed for each work of art as it is received into the Public Art Collection.

1. Fill out **INVENTORY CARDS**

    a. Make out one card for each artwork.
    b. Assign a WSAC (West Sacramento Art Collection) number: WSAC plus year plus sequential number of that artwork in that year. Thus, the first artwork acquired in 2020 would have the following accession number WSAC 2020 -1, the second would be EPAC 2020-2, and so forth.
    c. If there are several pieces of art in a series, assign one number for the entire series and give each separate piece an a, b, c, etc. Thus, if the fourteenth work acquired in 2020 were a series of three prints, they would be assigned the following accession numbers: WSAC 2020 -10a, WSAC 2020-10b, and WSAC 2020-10c.

    One inventory card should be filed alphabetically by the artist's last name. A second inventory card should be filed numerically by WSAC number. This will allow easy access to information about works in the collection.

INVENTORY CARD

Artist Last Name:	**WSAC number:**
Artist First Name:	**Phone:**
Address:	**Email:**
Gallery/Agent:	**Phone:**
Title of Artwork:	**Medium (materials):**
Title of Artwork:	**Dimensions:**
Installation Site:	
Current Location of the Art:	
Date Created:	**Date Acquired:**
Condition Reports or Maintenance Performed (attach)	**Date:**

2. **PLAQUE**

   a. Plaque should be cast in bronze or other durable materials with raised letters.
   b. Plaque should be placed in a prominent location at the base of, or near the artwork, but never on the artwork itself.

Artist:
Title:
Medium:
Date:
West Sacramento Art Collection

3. **SLIDES/PHOTOGRAPHIC OR DIGITAL IMAGE DOCUMENTATION**

   a. At least two slides or digital images should be produced for each artwork.
   b. At least two 8" X 10" black and white glossy photographs should be produced for each artwork. These may be needed for program publicity.

4. **MATERIALS AND MAINTENANCE INSTRUCTIONS**

   a. Every artist should complete a detailed materials and maintenance worksheet before the final payment on the artist's contract is issued.
   b. A permanent record of this worksheet should be retained.

5. **MASTER LEDGER**

   a. Record the acquisition in a permanent master ledger.

6. **ARTIST FILE**

   a. Create an artist file with artist resume/biography, address, current contact information and any other relevant documents (such as publicity concerning the project).

ARTIST MAINTENANCE/MATERIALS WORKSHEET

This worksheet should be completed by the artist for each artwork as it is accessioned into the West Sacramento Art Collection. This document must be submitted prior to the final payment to the artist is made.

Artist: **Date:**
Artist Contact:
Title of Artwork:
Media: Specific materials used (brand names and type of all materials, i.e., type of paper and fiber content, metal alloy, chemical composition of patina, etc.)
Specific techniques used in fabrication of the artwork (i.e., air brush painting, lost wax casting, TIG welding, etc.)
Fabricator name and contact information (if other than the artist)
Installation materials and techniques (Attach as-built drawings as appropriate)
Recommended maintenance procedures (Be as specific as possible about techniques and materials)
Cautions regarding maintenance, handling, etc.
Other relevant information:

APPENDIX C: COMMUNITY ENGAGEMENT

Community members attending a public meeting during the parks and recreation needs assessment for Washington Realized parks and recreation needs assessment

POP-UP ART EVENT

The pop-up engagement event entitled "River Crossing" engaged the public to solicit feedback for arts and placemaking in the Washington District and was marketed using the City's website, various social media outlets, and flyers that were posted at the City's Community Center, Recreation Center, Library, and various local businesses in Washington. The event featured the installation of a temporary mural at a vacant City-owned site by Sacramento-based artist, Irubiel Moreno, a live band, local vendors and makers, and a visual survey displayed inside the event building.

Local makers, designers, and vendors at the pop-up art event

In the lead up to this event, staff and its consultant team conducted preliminary stakeholder interviews which included the City Manager, department directors, developers and nonprofit organizations. These "check-ins" provided an opportunity for the project team to gather perspective from different stakeholders and ensure that art efforts are coordinated with the public and private objectives for the Washington District. During these interviews three key issues emerged:

- How can public art support the economic viability of the District's commercial corridors (i.e. 3rd and C Streets)?
- How can public art deliver a distinct neighborhood identity for the Washington District?
- How can public art celebrate the District's history and embraces its future?

Temporary mural installation on the historic Washington Garage created by Sacramento-based artist Irubiel Moreno

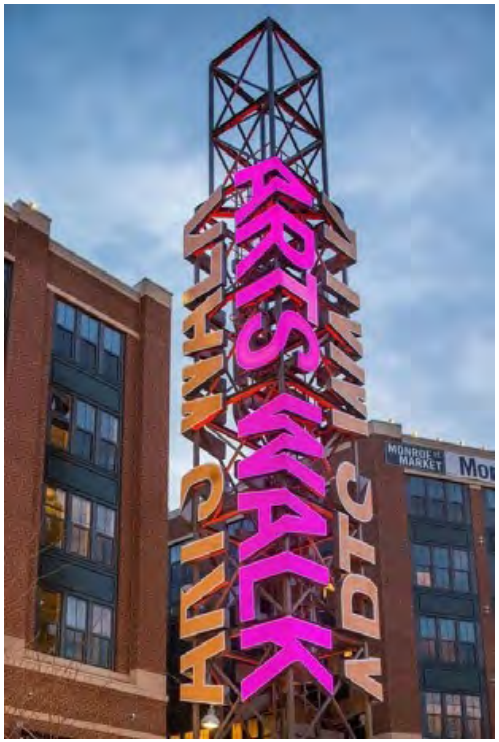
To determine the public answer to those questions, staff and the consultant team developed a visual survey, which was made available to the public during the Pop-up Event. The survey consisted of nine alternative examples of public art installations, mediums, and concepts printed on poster boards; these concepts were selected to provide contrast to the prototypical plaques, memorials, or architectural sculptures. Post-It notes and were made available to write specific comments for each concept. Each concept was selected to elicit responses to answer questions that would further staff efforts toward completion of the WDPAIP.

Nine examples of public art concepts displayed on poster boards

EXAMPLE 1. ENTRANCE GATEWAYS

Entrance gateways come in a variety of forms such as an arch, framing, landscaping, entrance or passage and provide a focal point that joins two separate locations (Communities, neighborhoods, etc.). They should create a sense of arrival and can also have a historical relation to the neighborhood's natural resources, scenic views, and local heritage.

Comments received mentioned that gateways should provide geographic reference to entrance and exit related to West Sacramento that distinguishes the City from neighboring Sacramento. Other comments received stated that gateways should be unique to the neighborhood. There was more interest in horizontal gateway examples than vertical gateway examples.



'Artswalk' Yount Design Studio, Washington , DC

Symphony Park Gateway, Davies Associates, Las Vegas

'Gold Coast' James Angus and Calium Morton, Australia

'Greetings Tour' Victor Ving, Seattle

EXAMPLE 2. PERMANENT LIGHT INSTALLATIONS

Permanent light installations can be a tool for promoting placemaking, wayfinding, beautification, security, and investment. They also activate public spaces at night and increase security.

Public comments suggested that permanent lighting should be used as an attraction to the Washington neighborhood. Other comments communicated concern for light pollution and how adverse effects to the environment should be considered during the planning process.

'Aspire' Warren Langley, Sydney, Australia

'Impulsion' CS Design, Montreal, Canada

'Promenade de la Croisette, France

Janet Echelman, Denver, CO

EXAMPLE 3. ROTATING OR TEMPORARY PUBLIC ART

Rotating public art allows for activation, placemaking, and increased pedestrian traffic. Because rotating public art is displayed for a limited amount of time, this also creates a sense of urgency for the public to experience the art before it is removed.

Public comments suggested that temporary installations should be interactive in nature. There was some concern around staffing a rotating public art program.

Yarn Bomb' Stephen Duneier, Santa Barbara, CA

"Tipping Point' Andrew Shoultz, Santa Monica, CA

'Loop' Oliver Girourard and Jonathan Villeneuve, Montreal Canada

EXAMPLE 4. PARKLETS

Parklets convert on-street parking spaces into public spaces for seating, greenery, and gathering spaces. Parklets improve pedestrian flows by providing an extension of the sidewalk, while serving as a traffic calming and safety feature.

Public comments expressed interest in how parklets provide increased public seating in a creative way. Other comments mentioned that parklet design and materials should be considered when determining use and feasibility.

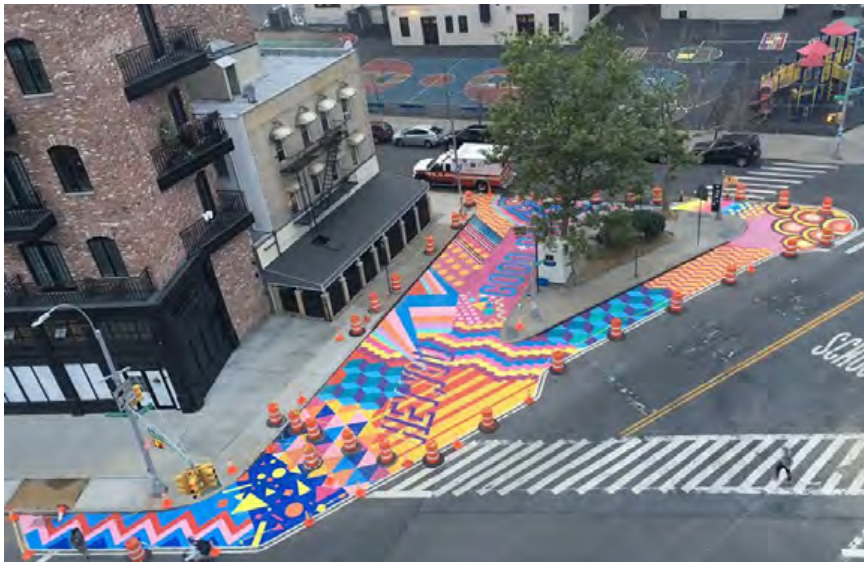
Ogrydziak/Prillinger Architects, San Francisco, CA

'Mountain/Tunner/Xylophone' John Noble and SHP Leading Design, Cincinnati, OH

EXAMPLE 5. ROADWAY DESIGNS

Roadway designs can be a tool for wayfinding, beautification, and increased pedestrian traffic. Roadway designs also allow for pedestrians to have a safe and clear path of travel and act as a traffic-calming feature.

Comments received stated that roadway design should convey increased safety for pedestrian traffic. There were safety concerns over brightness of roadway designs becoming a distraction for drivers.



Andrea Von Bujdoss, New York City

'color jam' Jessica Stockholder, Chicago, IL

'Street Painting #5' Sabina Lang and Daniel Baumann, Switzerland

EXAMPLE 6. EXTERIOR MURALS

Exterior murals create a sense of place and destination, resulting in increased pedestrian traffic, while adding color, vibrancy, and character. In addition to a beautification advantage, murals function as anti-nuisance features, attract investment and encourage community engagement.

Public comments stated that murals actively improve neighborhoods and should be evenly spaced throughout the City for maximum potential.

'Technicolor Drip' Jen Stark, Culver City, CA

'May You Find Comfort Here' KFK, Bonifacio, Philippines

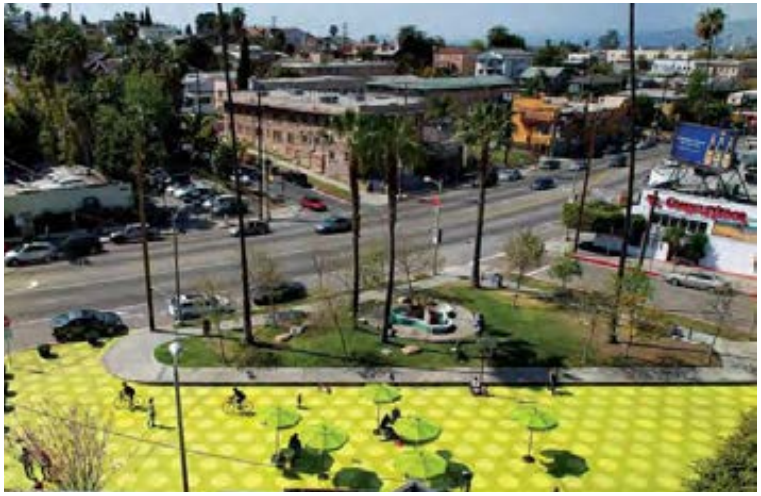
Adnate Studios, Melbourne, Australia

EXAMPLE 7. PEDESTRIAN PLAZAS

Pedestrian plazas function as interactive gathering spaces where pedestrians can activate a space and engage with community members.

Public comments expressed a high desire for pedestrian plazas and stated that plazas create a sense of community and increase public seating in concentrated areas.

'Winter in Plaza de Cesar Chavez' Groundswell Design, San Jose, CA



Rios Clementi Hale Studios, Los Angeles, CA

TOTEM Studios, Manhattan, New York

EXAMPLE 8. WATER TOWERS

Retrofitting water towers into public art installations allows for beautification of historic infrastructure and opportunity for storytelling and shaping community identity. Water towers also function as wayfinding features that guide pedestrians to a gathering space or focal point.

Tom Fruin, Brooklyn, New York

Lorenzo Petroni, New York City

EXAMPLE 9. GROUND LEVEL WATER STORAGE TANKS

Ground level water storage tanks have a large footprint that provides opportunity for large-scale public art installations that beautify infrastructure and can display community identity through historic or cultural imagery.

Public comments received stated that ground level water storage tanks should use vibrant or natural colors for increased beautification. Other comments mentioned that they provide opportunity for storytelling of the neighborhood's past.

John Van Hamersveld, El Segundo, CA

Jerome D. Barry Park Storage Tank, Carollo Engineers, West Sacramento

In addition to the preliminary stakeholder interviews and the Pop-up event's visual survey, the consultant team prepared a written survey for public comment that addressed general questions related to public art type, form, and function around Washington. This survey was available three weeks prior to the event on the River Crossing website (westsacarts.com) and was also made available at the event. Additional details regarding the event and the outreach prior are provided in Appendix A.

FOLLOW-UP INTERVIEWS

In 2019, staff and the consultant team conducted a second round of stakeholder interviews. During those interviews, they reviewed the preliminary findings of the prior community engagement work and sought to reconcile the public feedback with the existing policy direction.

Several key ideas about how to proceed emerged from these follow-up interviews:

- The waterfront remains the critical focus of interrelated city strategies (e.g. parks, economic development, infrastructure, placemaking, community cohesion) with art playing a meaningful supporting role. To that end, the goal of the art program should be to establish stronger connections to the river from the Washington District and overcome the topographical challenges in the District. The river and the confluence are the primary feature of the area, and yet, it is visually obstructed by the levees. In additional to the riverfront lacking visual cues, visitors, residents and employees can't hear the river, either.
- Existing pathways and connections to the River Walk in the District have varying degrees of effectiveness, so planning for art projects should reinforce river connections and should consider what has worked and what has not to aid in establishing effective wayfinding and access.
- Connection to the river is important but also identification of what the waterfront is. An opportunity exists to build on a District identification that the riverfront is a shared asset and brings us together.
- Art is important for business attraction, but also to attract infill development and new residents. Art, like a capital investment program, must be purposeful, more than creating lots of art throughout the city.

Other more general observations were shared that provide community context.

- West Sacramento's history is important, often unknown, and under-recognized. Historic preservation of buildings is essential, but art provides another means for celebrating history and should be a part of the public art program. West Sacramento's Native American heritage is also an important and under-appreciated component of this history. The planned California Indian Heritage Center just north of the Washington District offers one opportunity to highlight this history and culture.
- West Sacramento's character is strong and is described by some as fiercely independent, scrappy, and proudly diverse. This character stands in contrast to Sacramento. While it is important to reinforce inter-city connections and collaborations, it is also important to recognize and appreciate West Sacramento's distinct identity.
- The Washington District also has a strong and distinctive character, which must be reflected in the art program. The District is described as eclectic, historical, evolving, and filled with partially realized potential. The riverfront is one distinguishing feature; others are the active presence of trains (the Amtrak line currently brings more than 30 trains through the District daily), the diverse architectural styles (including Victorian-era homes raised above flood levels), and the presence of mixed- income housing. There is a large daily influx of workers from outside the city, who mix with District residents' community to West Sacramento and elsewhere. Low-rise housing is located near high-rise buildings on the riverfront. New mixed-use development is underway and planned in the District. The River Walk is a defining feature, key asset, and the subject of future improvements, including new art projects.
- West Sacramento is proud of its community of local artists and there is a shared desire to include them in the public art program. There are successful professional artists in the city, and there is an opportunity for technical assistance that would prepare others to be more competitive in public art proposals.

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