

NATIONAL WESTERN CENTER  
PUBLIC ART MASTER PLAN



## **PROJECT TEAM**

Denver Arts & Venues, Denver Public Art, Public Art Services, Jacobs, MIG Inc

On-going Community Engagement Process Conducted by Denver Arts & Venues

Art Master Plan Designed by Public Art Services

Cover Designed by Public Art Services

Cover Photograph & Artwork by Bill Annau and Andy Scott

# MASTER PLAN

PURPOSE AND AUDIENCE.....	5
DENVER’S PUBLIC ART PROGRAM.....	6
PUBLIC ART PROGRAM ADMINISTRATION.....	7
PUBLIC ART SELECTION AND APPROVAL.....	9
<b>01 INTRODUCTION</b>	
A PLACE FOR ART .....	13
EARLY TRADITIONS .....	14
<b>02 VISION</b>	
THE REDEVELOPMENT OF THE NATIONAL WESTERN CENTER .....	16
A DESTINATION FOR THE ARTS.....	18
<b>03 PUBLIC ART OPPORTUNITIES</b>	
SITE SELECTION .....	22
PERMANENT ART: EXTERIOR.....	23
PERMANENT ART: INTERIOR.....	24
<b>04 OPPORTUNITY</b>	
<b>SITES</b>	

**ITES**

LOCATIONS .....26

A - GATEWAYS.....26

B - CATWALKS .....27

C - STOCKYARDS / EVENT CENTER AND MULTI-USE SPACE.....27

D - PEDESTRIAN BRIDGE .....28

E - LIVESTOCK CENTER.....29

F - PLAZAS .....29

G - BETTIE CRAM DRIVE .....30

H - RIVER BRIDGES .....31

I - BUILDING EXTERIORS - .....32

EQUESTRIAN CENTER / LIVESTOCK CENTER.....32

J - BUILDING INTERIOR - EQUESTRIAN CENTER.....33

K - RETAINING WALLS .....33

L - RIVERFRONT OPEN SPACES .....34

M - CSU FACILITIES .....34

N- RTD TRANSIT STATION .....35

OTHER SITE POSSIBILITIES .....35

**05 APPENDICES**

FIGURES.....37

**ACKNOWLEDGEMENTS**

# PURPOSE AND AUDIENCE

The National Western Center (NWC) Public Art Master Plan was developed to give artists, architects, planners, administrators, art selection panel members, and the community a roadmap to the ideas and process used to solicit and commission public art at this site and to link the NWC artworks to the larger Denver Public Art collection.

The Master Plan functions to reinforce Denver's commitment to public art and comply with the ordinances that stipulate and administer those expenditures. It also serves to highlight specific and unique public art opportunities inherent to the NWC development in the context of its history and surrounding neighborhoods.



Figure 0.01

# DENVER'S PUBLIC ART PROGRAM

Denver's Public Art Program was established in 1988 through Executive Order No. 92 by Mayor Federico Peña. The purpose of the order was to "...establish policies and procedures for the funding and implementation of a public art program for the City and County of Denver. The intent of the program was to "...expand the opportunities for Denver residents to experience art in public places, thereby creating more visually pleasing and human environments." The order directed that 1% of the construction budget of any capital improvement project over \$1 million undertaken by the city be set aside for the inclusion of art in the design and construction of new projects and encouraged the participation of private dollars to enhance this public commitment. Revised language for the Public Art Program was brought before City Council and became law in 1991, [DRMC] 20-85 et seq. [\(INSERT HYPERLINK\)](#)

Denver's Public Art Program looks to artists to be our laureates, express our existence, describe our identity, punctuate our story, enliven our built environment, and leave behind the artifacts of our cultural fingerprint. The NWC is a stage set for a new group of artists to accept the invitation to contribute to this re-envisioned area of Denver. To this end, the Denver Public Art Program is managed with the following core values:

- **Build a world class public art collection representative of Denver's diverse communities.**
- **Ensure a fair and transparent art selection process.**
- **Foster diversity, equity, and inclusiveness in all program processes.**

# PUBLIC ART PROGRAM ADMINISTRATION

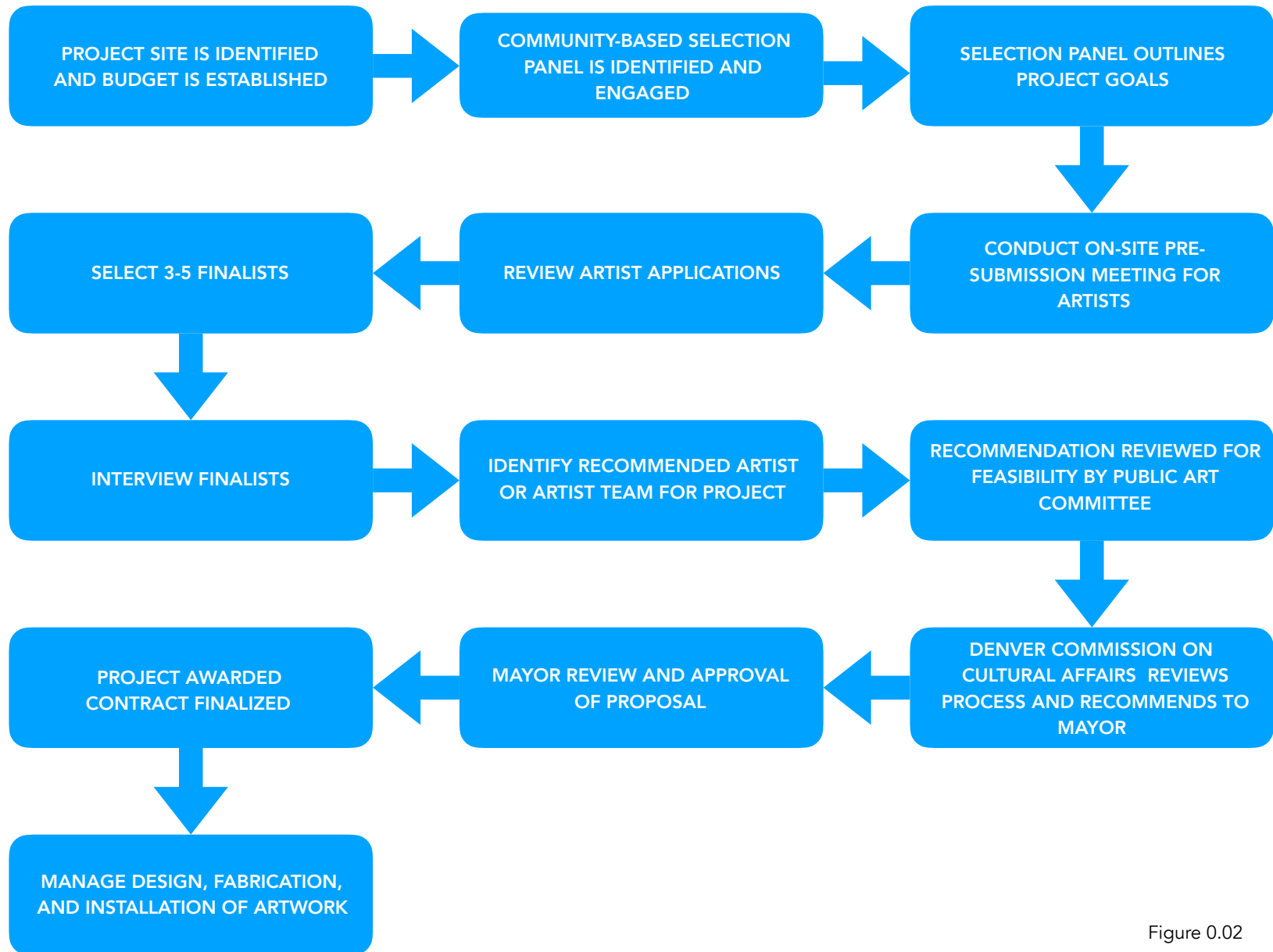


Figure 0.02

Denver Arts & Venues (A&V) is solely responsible for the administration and implementation of Denver's Public Art Program as defined by ordinance, [DRMC] 20-85 et seq. In addition to the public art ordinance, A&V follows a set of guidelines outlined in the Public Art Policy document, with oversight from the Denver Commission on Cultural Affairs, to implement the program. [\(INSERT LINK\)](#).

The NWC is a project of the City and County of Denver and is subject to public art ordinance requirements. While the NWC Cultural Plan offers many opportunities for interpretation, creative activities, and cultural engagement, A&V will manage the selection process for all public art and permanent works of art, and will own and maintain any artworks commissioned or accepted by the City. [\(ADD LINK HERE FOR PUBLIC ART MAINTENANCE AND CONSERVATION\)](#)

Denver's Public Art Program also manages any permanent art projects that are proposed or initiated in public space including both privately and publicly funded installations [\(ADD LINK HERE FOR PUBLIC ART DONATION POLICY\)](#).

One of the great opportunities for community engagement lies within the public art selection process. Public engagement is a critical component in the overall process for the NWC redevelopment. Since the development of the Master Plan, the NWC team has participated in a direct public engagement process through the NWC Citizens Advisory Committee. This 26 member advisory committee meets monthly and reviews the progress of the design and provides input and comments on the work that the design teams and program are working on.

Through the Campus Placemaking contract, there have been a series of public meetings and outreach that have reviewed campus programming, design of public spaces, campus cultural plan, historic resources, and public art. The program team has also been working with the public through a variety of public forums and outreach efforts to communicate the progress of the NWC project, and to get valuable input on their ideas and concerns regarding the campus.



# PUBLIC ART SELECTION AND APPROVAL

Each new public art project begins with the formation of a unique art selection panel. This panel consists of a carefully selected group of individuals charged with selecting the best and most appropriate artist(s) for each site. Each member of the selection panel brings a pertinent and critical perspective to the process.

The public art selection panel must consist of at least eight people representing the following groups or individuals:

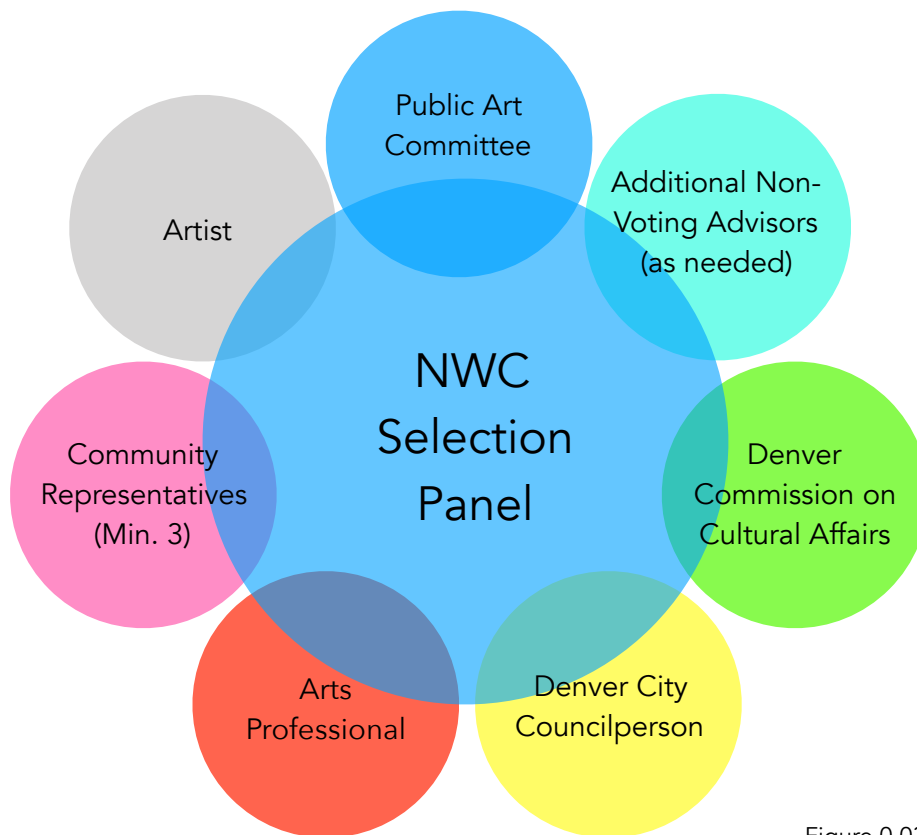


Figure 0.03

**Three community representatives:** These panelists are most often characterized as individuals who live and/or work near the project site and have a unique, first-hand perspective to offer the rest of the panel.

**One artist:** Someone who practices a particular artistic discipline and has peer recognition as an artist in that discipline. It is not required that an artist earns his or her primary income as an artist to be considered for an art selection panel.

**One arts professional:** Someone who has expertise in an arts-related field who can offer additional insight into the process and outcome of public art installations. Some areas of expertise may include curatorial, arts administration, public art fabrication, and arts education.

**Public Art Committee (PAC):** An individual representing the PAC who can speak to a proposed project’s feasibility as it pertains to budget, durability, materials, ADA accessibility, and any possible maintenance and conservation concerns.

**Denver Commission on Cultural Affairs (DCCA):** A member of the DCCA who is charged with ensuring a fair, transparent, and competitive selection process.

**Denver City Council Representative:** The City Councilperson representing the district in which the project takes place.

**Other Advisors as needed:** Each project site is unique. For this reason, each public art selection panel may have several non-voting members to inform the panel on logistics such as permitting, public right of way, zoning, engineering, construction, and architectural considerations.

Development of the NWC will take several years and phases of construction to complete. It is anticipated that NWCO will manage these projects in future phases otherwise known as “The Triangle”, as referenced in Figure 4.01 on page 26 of this document. In addition, several key stakeholders who make up the NWC will be represented on each individual art selection panel. These entities are as follows:

- **NWC Authority**
- **Mayor’s Office of the National Western Center (NWCO) - during design and construction phases one and two**
- **Western Stock Show Association (WSSA)**
- **Colorado State University (CSU)**

# 01 INTRODUCTION



Figure 1.01



Figure 1.02

The City of Denver's Public Art Program celebrated its 30th anniversary in 2018 and is considered one of the most respected programs and collections in the United States. With a collection of more than 400 public artworks and \$40 million invested, the program encompasses all of Denver's neighborhoods including the newly developed Stapleton, Lowry and Northfield communities. New works of public art at the NWC will be an important addition to North Denver and will offer opportunities to community members from these neighborhoods to be involved in an important new era of creative development.

Denver's Public Art Program invites artists and civic leaders into the city-building process and offers Denver residents an opportunity to contribute to the conversation about what is important to their community, to discuss their history, and to be involved in a project that leaves behind a legacy which speaks to their unique place in Denver.

## A PLACE FOR ART



Figure 1.03

From Denver's earliest high desert inhabitants, we have found signs of "mark-making" used to tell our story and to identify elements about our lives that we deemed important or want to record and preserve. The history of Denver's communities has often been discovered and unearthed in the common and everyday objects, documents, and crafts found stored or disposed of, and in the artworks passed from generation to generation. The artifacts of past inhabitants, from their work, family, and leisure, are a road map to our identity. Denver's geology and its geographic location in the West has also been a strong contributing author to the story of this place.

Denver was established where the plains meet the foothills in the high desert prairie. Renowned American author and landscape photographer, Robert Adams wrote, *"On the prairie there is sometimes a quiet so absolute that it allows one to begin again, to love the future."* and *"By paying attention to landscape we can begin to think about our place in nature."* This place we chose to call home has informed generations of artists influenced by its light and landscape, the preciousness of its water, and the harshness of human existence on this land. The South Platte River, life blood to plants, animals, and first human inhabitants, has been a constant in our creative narrative and has been a destination out of necessity, commerce and leisure throughout our history. The NWC project seeks to return the river to nature and to the people, and wrestle it from the bonds of commerce and civic servitude that for so long have defined it.

Further efforts to embrace the South Platte River can be seen in the effort by CSU and Denver Water who will create a Water Resources Center adjacent to the South Platte River at the NWC, where expanded conversations, education, and research about water in the West will be the core of a variety of activities that are integrated with the NWC site, the river, and the community.

## EARLY TRADITIONS

Prior to the establishment of Denver's Public Art Program, the burgeoning City of Denver opened its public spaces to the inclusion of works of art. In 1901, the City Beautiful Movement under Mayor Speer, created opportunities for monumental artworks, murals and text based projects. Denver's designation as the permanent State Capitol in 1881 meant that new artist-created monuments would be placed in downtown close to the Capital Building. In early Denver development, parks and gateways designed by architects and planners like Saco DeBoer, would include monuments and works of art often donated to the City or the result of civic philanthropy. These artworks were rarely the result of community involvement or discussion although the selection of some were overseen by civic groups or "booster" clubs. All these efforts by Denver founders set the stage for a culture that valued the contributions of artists and creative thinkers who were so important to telling the story of this place.



Figure 1.04

## 02 VISION



Figure 2.01

# THE REDEVELOPMENT OF THE NATIONAL WESTERN CENTER

The NWC project is defined by a vision that organizes a place and a program of buildings, facilities, and open spaces. The NWC Authority has been established to take these assets and move them into the future with programming and events that enliven this newly envisioned place with culture and commerce and truly create the future of the NWC. Public art will help define this future.

## **NATIONAL WESTERN CENTER VISION STATEMENT:**

*“Be the global destination for agricultural heritage and innovation.”*

## **MISSION STATEMENT:**

*“Convene the world at the National Western Center to lead, inspire, create, educate, and entertain in pursuit of global food solutions.”*



Figure 2.02

The NWC project team has dedicated countless hours studying and documenting the site’s history, artifacts, historic buildings, and its place as a community with local, state, and national and global importance. This study resulted in the “National Western Center Cultural Plan” [\(ADD LINK HERE\)](#) which is a rich and informative document detailing the site’s history and the stories that define it. A project like the NWC affords an opportunity for artists and creative individuals to be part of telling a unique and dynamic story about an equally unique and dynamic site. It is extremely rare in public art when artists can be given access to the vast amount of research that has been





Figure 2.03

done on a location. Oral histories, video documentation, historic object inventories, photo archives, records of commerce and property ownership, and program histories are just the beginning of what has been compiled by the design team to afford artists with an in-depth opportunity to create works of art that tell the communities' story and create a unique sense of place.

The NWC is surrounded by neighborhoods with rich histories, populated by multi-generational households. Artists will be encouraged to invite these groups into their creative process. When art opportunities are identified, established and advertised, it

will be up to the artists to decide what portion of this research is important, seek out alternative sources and voices, distill that information, and create work that is specific to not only this location and Denver, but to the idea of the NWC and its place in the West. During the public art planning phases, special attention will be paid to investigating "experience pathways" that create connections between the NWC site and surrounding neighborhoods in order to continue the work of connecting the NWC to the larger Denver community.

## A DESTINATION FOR THE ARTS

Throughout the public art planning and placemaking discussions for the NWC, it was clear that it was important to establish a distinct body of public art that represents the present mission and historical past of the NWC. Among the many elements of this unique location that stand out are its proximity along the South Platte River and the importance of water, the deep histories of adjacent neighborhoods, the agricultural connections to the past, present and future, and its geographical location in the West.

The NWC programming will endeavor to create a destination for activities that educate, entertain, and enrich the Denver community, and large groups visiting from around Colorado and the world. The Public Art Program will be a vibrant partner in these efforts by identifying opportunities and artists that can create works of art that punctuate the experiences and efforts and stand alone as a fully formed body of work within Denver Public Art collection. CSU will conduct a separate selection process to identify artists to create works of art for the CSU facilities. This process and will be managed by CSU and the State of Colorado Creative Industries Public Art Program. [\(INSERT LINK\)](#)

Within these opportunities for art is a story to tell about this place and the people who built it, expanded it, and have persevered over its many years of existence to maintain a connection to the West and to an agricultural importance that is now focused on our future.

The NWC campus guiding principles are:

**Community and Neighborhood Integration:** Before the first permanent development on the NWC site in the year 1909 it has had a strong economic and cultural connection to the Globeville and Elyria-Swansea neighborhoods. This historic connection should be carried forward into the future of the site and celebrated through interpretive opportunities, physical connections, participation in design and programming, and a positive community benefit for the neighborhoods.

**Engage the River and Nature:** The South Platte River is an integral piece of the NWC and should be recognized for its past and future value to the site as well as its continuing ecological importance to the City. Interpretive designs should express the river's benefit to the site's history and its new function as an urban environment and gateway to the campus.

**Celebrate Western Heritage:** The NWC site has rich tradition and history that unifies the campus. Interpretation on the site should reflect and celebrate this history of the land, people, and the Western way of life while also defining a vision for the future of the West. The heritage of the site should also be leveraged in a way that highlights the connection between the Western landscape and the shaping of generations and cultures, telling the story of all the communities tied to the land.

**Inspire Health and Wellness:** The NWC aims to inspire and support healthy lifestyles and health education. Future design and programming should consider active design principles and recreational opportunities as well as use NWC assets to educate about healthy living, for humans and animals.

**Build Cultural Crossroads:** The growth and development of the NWC site has been strongly influenced by many cultures and the exchange of ideas. This important function of the site as a "crossroads" should be celebrated through a dedication to continued diversity, artistic and creative talent, and a wide range of cultural expressions. Future design should integrate art and education through a variety of forms and with many voices.



Figure 2.04

**Be Pioneering: Break Trail and Foster Innovation:** Continuing the independent spirit of the west, the NWC will strive to be a hub for research and development, entrepreneurialism, sustainability, and job creation. Interpretive and artistic design and programming should embody ingenuity wherever possible, and consider economic benefits to the site and its neighbors.

**Create Fun and Entertaining Experiences:** Honoring the tradition of the National Western Stock Show, the NWC aims to provide year-round entertainment and education for visitors and residents. Future design, art, and programming should contribute to the vision of a campus that is interactive and engaging.

**Grow Local, Regional, and Global Intelligence:** The NWC aims to stimulate and cultivate a life-long learning experience that constantly engages and educates people of all ages and backgrounds. Design, and interpretation in particular, should inform and excite users.

**Embrace an Ethic of Regeneration:** In an effort to support the long-term regeneration of the site and to create a positive environmental impact, design and programming should celebrate interdependent systems and, either physically or through education, address the restoration of the campus.

The Denver Public Art Program encourages artists to consider these NWC goals and guiding principles and to take advantage of the resources available through the NWC and the City of Denver as they work with the project team during the design and implementation of the development plan.

## 03 PUBLIC ART OPPORTUNITIES



Figure 3.01

## SITE SELECTION

The NWC was envisioned through extensive research and community engagement. The result of this work can be studied in depth through Neighborhood Plans - Globeville & Elyria-Swansea and the following NWC documents:

(PROVIDE ALL LINKS)

NWC Campus Master Plan (2015)

Cultural Plan

Character Areas

Architectural Character

Signage and Wayfinding Vision Plan

Design Standards and Guidelines

Conceptual Public Realm Design

Riverfront Design Concepts

Design Handbook

These studies look at the history of the area, the proposed future use, how visitors will interact with and travel through the areas as well as architectural guidelines to inform future design development.

Determining the most public spaces of the project site is key when selecting the location for public art. Within these areas, the project team has identified public spaces that include building sites, destination locations, event spaces, pedestrian and vehicular thoroughfares, long views of the site, retaining walls, and gateways. These locations have been identified as potential opportunities for the inclusion of public art because they are available to most public activities at the NWC and are outside the boundaries of spaces that are frequently closed or used primarily for private functions allowing the greatest access to public enjoyment.

While these locations have been identified in the planning stages of the NWC development phase, they do not preclude other locations from being identified in the future. The identified spaces are very general in their description in order to give artists the greatest flexibility possible. Each published public art call for qualifications will further describe the opportunity in detail after the specific selection panel has developed the criteria for each location.

## PERMANENT ART: EXTERIOR



Figure 3.02

Denver’s Public Art Program strives to commission works of art that are durable and can stand the test of time in our harsh environment. Artists are expected to consider the issues of long-term maintenance and conservation, along with timeline and budget. Projects which exist in exterior spaces will be especially susceptible to weather and physical stresses, as well as vulnerable to vandalism.

The NWC site offers a wide variety of exterior locations for public art integration into the most public spaces of the project site. Exterior public space offers opportunities to engage artists during the architectural design phase and allow works of art to be more fully integrated in the site. Two-dimensional, three-dimensional, sound, light, projection, text based, and technology based works are some of the options.



Figure 3.03

## PERMANENT ART: INTERIOR

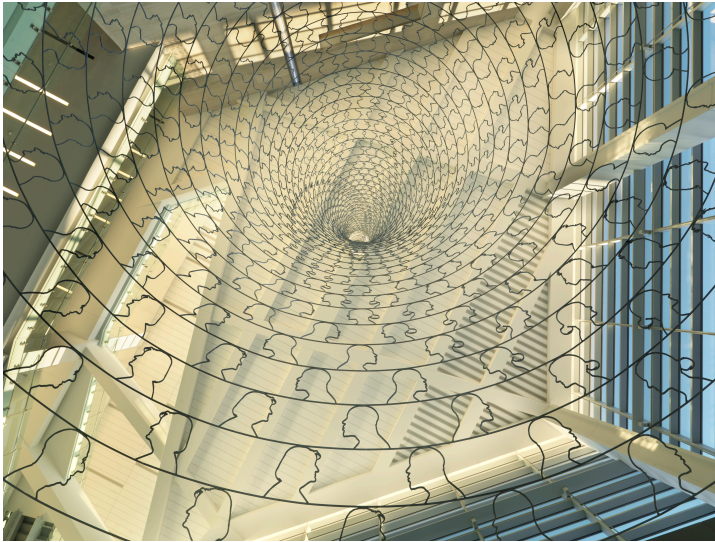


Figure 3.04

Each building's design team will work with the Public Art team to determine if the building and its setting within the site is best suited for public art integration. If the building site is included in public art programming, the unique Public Art selection panel will work with the design team to further define and develop the opportunity.

As in exterior opportunities an important discussion topic in public art planning is centered around trying to identify what are the most public spaces of a project site. For this reason, careful consideration will be taken when reviewing interior integrations of public art at the NWC. The required flexibility of these spaces is similar to a convention center and the full extent of this programming will be determined as time goes on. Future programming of the NWC buildings and arenas will determine how the public will interface with these spaces. In some cases the architecture and planning will allow for public art to be placed within the structures depending on the transparency of the façade and general public access planning.



Figure 3.05



# 04 OPPORTUNITY SITES

## PUBLIC ART OPPORTUNITIES

- A GATEWAY
- B CATWALKS
- C PLAZA OR INTERIOR BUILDING
- D PEDESTRIAN BRIDGES
- E INTERIOR OR EXTERIOR BUILDING
- F PLAZA
- G MAIN STREET
- H BRIDGE LOCATION
- I BUILDING EXTERIOR
- J BUILDING INTERIOR
- K RETAINING WALL
- L RIVERFRONT OPEN SPACE
- M CSU FACILITIES
- N RTD TRANSIT STATION

## SITE PLAN - PHASES 1 & 2

- 1 RTD TRANSIT STATION
- 2 BRIGHTON BOULEVARD - 47<sup>TH</sup> TO RACE COURT
- 3 SOUTH PLATTE RIVERFRONT
- 4 NEW NATIONAL WESTERN DRIVE
- 5 STOCKYARD / EVENT CENTER MULTI-USE SPACE
- 6 BUS BARN PARKING LOT
- 7 RIVER BRIDGES NEAR 48<sup>TH</sup> & 51<sup>ST</sup> AVENUES
- 8 LIVESTOCK CENTER
- 9 EQUESTRIAN CENTER
- 10 CSU ANIMAL HEALTH COMPLEX
- 11 CSU WATER RESOURCES CENTER
- 12 MAINTENANCE & OPERATIONS FACILITY
- 13 DRIR RAIL CORRIDOR
- 14 WSSA LEGACY BUILDING
- 15 PEDESTRIAN BRIDGE
- 16 UNDERGROUND PARKING
- 17 CSU CENTER



Figure 4.01

# LOCATIONS

## A - GATEWAYS

Gateways offer prominent opportunities for monumental works that can be amenities to the NWC and surrounding neighborhoods. These locations at transportation intersections and bridges create spaces for artists to “announce” the site and can become destination locations of their own. There are “gateway” locations within the site that also function to define the interior site programming spaces and have historically been used to help visitors and exhibitors move throughout the grounds. Two-dimensional, three-dimensional, sound, light, projection, text based, and technology based works are all options.



Figure 4.02

## B - CATWALKS

Catwalks have been a staple of the NWC stockyards environment for decades. The catwalks were originally used to give buyers and sellers a good view of the livestock pens from above and to give visitors to the stock show a real feel for the action. This idea and device will be re-established in the new stockyards and is considered as an excellent opportunity for artists to be involved in the design or experience.



Figure 4.03

## C - STOCKYARDS / EVENT CENTER AND MULTI-USE SPACE

The Stockyards Event Center is envisioned to be a destination location for live stock auctions as well as “black box” programming for music and theater productions. The plaza space around the building will also host Stock Show activities as well as outdoor events and market activities throughout the year. Signature works of exterior or interior art are considered at this location.

## D - PEDESTRIAN BRIDGE

A pedestrian bridge over the rail lines which cross the site has been included to facilitate moving visitors from one side of the site to another and to provide access to the RTD Rail station. The bridge will land on the west side of the rail lines into a small pedestrian plaza directly east of the Stockyards Event Center. The façade of the bridge stair and elevator tower provides an opportunity for artist involvement on many levels.



STOCKYARDS AND RTD PEDESTRIAN BRIDGE  
LOOKING SOUTHWEST DURING STOCK SHOW

M I G In Association with the  
Campus Placemaking Team

IMAGINE. DISCOVER. CULTIVATE.



## E - LIVESTOCK CENTER

The Livestock Center is intended to be the most flexible facility on the campus. Its location represents one of many building opportunities that can function as an exterior or interior opportunity. Working with the building design team, the Public Art selection committee will determine which location for Public Art best suits the architecture and programming for the building.



Figure 4.05

## F - PLAZAS

Plaza locations provide opportunities for a variety of works including three-dimensional, ground and pavement-based works, sound, light, projection, text-based, and technology-based works. Surrounding building and infrastructure façades will also offer art opportunities to influence these spaces. The NWC site is generally considered a “flexible space” where programming will change fluidly throughout the year. Large scale sculptural installations will need to keep this requirement in mind.

## G - BETTIE CRAM DRIVE

Bettie Cram Drive is designed to be the ceremonial “front door” to phase 1 & 2 NWC developments. Acting as the “Main Street” for the campus, this pedestrian and vehicular thoroughfare connects the CSU and WSSA properties, major plaza spaces, and major historic buildings together before moving east to future phases of the NWC. This location and its connecting plazas are envisioned as an “innovation district” and a place where history and the future meet. Further enhancing this district will be an art gallery hosted at the WSSA Legacy Building. These spaces provide opportunities for sound as well as narrative based works and hardscape elements to guide the viewer through the space. It is envisioned that a collection of artworks along this corridor will emerge as a destination location within the larger site.



BETTIE CRAM DRIVE AT  
CSU WATER BUILDING LOOKING EAST

M I G In Association with the  
Campus Placemaking Team

IMAGINE. DISCOVER. CULTIVATE.

DENVER NATIONAL WESTERN UNIVERSITY COLORADO STATE UNIVERSITY HISTORY COLORADO STATE UNIVERSITY



Figure 4.06

## H - RIVER BRIDGES

Bridges will cross the South Platte River into the western boundary of the NWC at Bettie Cram Drive and 51<sup>st</sup> Avenue and enhance the gateway approaches to the site from the west. These bridges offer unique opportunities to create immersive experiences. Two-dimensional, three-dimensional, lighting designs, and architecturally integrated works are some of the options for art integration. These bridges will also serve to connect western neighborhoods to the park spaces along the South Platte River. An additional gateway opportunity exists on the north end of the site where Franklin Street meets Race Court and transitions into National Western Drive. This gateway will service visitors and truck traffic entering the stockyards and parking sites. The bridge over Bettie Cram Drive will give visitors direct access to the site and connect to what is envisioned to be the NWC “Main Street” following through the site and connecting across to the eastern neighborhoods. 51<sup>st</sup> Avenue is the NWC gateway that most visitors will use to access the site. The bridge at 51<sup>st</sup> Avenue will intersect with National Western Drive and connect directly into a major underground public and event parking for the site and its programming activities.



Figure 4.07

# I - BUILDING EXTERIORS - EQUESTRIAN CENTER / LIVESTOCK CENTER

These buildings will be the major framing elements for the plaza space which creates the “front door” to the NWC phase 1 & 2 developments. This main exterior façades offer one of the most prominent opportunities for architecturally integrated artworks. Two-dimensional, three-dimensional and technology based art are just some of the opportunities for these locations.



LIVESTOCK ARENA AND BARN LOOKING NORTHEAST  
TO RTD PEDESTRIAN BRIDGE DURING STOCK SHOW

M G In Association with the  
Campus Placemaking Team

IMAGINE. DISCOVER. CULTIVATE.

DENVER NATIONAL WESTERN COLORADO STATE UNIVERSITY DENVER COLLEGE OF ARTS & ARCHITECTURE



Figure 4.08



## J - BUILDING INTERIOR - EQUESTRIAN CENTER

The Equestrian Center is a series of multi-purpose buildings centered around equestrian activities. These flexible spaces and will be in high demand throughout the year and offer opportunities for art integration. Design teams will work with A&V to determine if these spaces are appropriate for public art integration with the heavy programming demands in mind.

## K - RETAINING WALLS

Retaining walls are utilized through the site to reconcile grade changes and to provide a safe environment for visitors and exhibitors to co-exist. Trains have historically played a role in the site and will continue into the future. These walls offer opportunities through texture and patterns, pediment elements as well as other forms on engagement for artists to integrate designs into the structures. These opportunities can also play a role in developing works of art that can become emblematic and “signature” in nature for the NWC.



BETTIE CRAM DRIVE AND ENTRY PLAZA LOOKING NORTH TO WATER TOWER DURING SUMMER

M I C In Association with the Campus Placemaking Team

IMAGINE. DISCOVER. CULTIVATE.  
DENVER NATIONAL WESTERN UNIVERSITY COLLEGE OF ARTS & ARCHITECTURE



Figure 4.09

## L - RIVERFRONT OPEN SPACES

Riverfront open spaces create opportunities for art that are narrative in form and nature. The NWC, CSU and its partners will have a special focus on water in the West and will use the proximity of the South Platte River and its bordering park spaces as a springboard for research and programming. These park and river spaces will be utilized by NWC visitors but also by neighborhood and community members. Two-dimensional, three-dimensional, sound, light, projection, text-based, and technology-based works are some of the options.



Figure 4.10

## M - CSU FACILITIES

CSU facilities will participate in the Colorado Creative Industries (CCI) Statewide Public Art Program. Communication between A&V and Colorado Creative Industries will be important especially during the planning stages and while selecting art along Bettie Cram Drive. These works of art have the ability to tie the “main street” concept together and unify the NWC “front door” concept. Public Art at the CSU Facilities provides another opportunity for art on the campus. The CSU Public Art Program is a separate process from the City of Denver Public Art process and will be managed by CSU and CCI [\(INSERT LINK\)](#).

# N- RTD TRANSIT STATION

RTD will consider the NWC transit center for possible art integration at the station. There may be an opportunity for a Gateway into the site at this location.

## OTHER SITE POSSIBILITIES

The location and opportunities above have been identified during the planning stages of the NWC. As the project continues and develops over time, the NWC Authority, A&V and the communities that come to work and play in these new spaces will further define and refine the Public Art Collection that makes up this unique site.



Figure 4.11

# 05 APPENDICES



Figure 5.01 Donald Lipski, "F.I.S.H."

# FIGURES

Figure 0.01 - Stephen Batura, "Rehearsal"

Figure 0.02 - Public Art Process Info Graphic

Figure 0.03 - Selection Panel Info Graphic

## 01 INTRODUCTION

Figure 1.01 - Luis Jiménez, "Mustang"

Figure 1.02 - Kyu Seok, "Oh Wandering Sheep"

Figure 1.03 - South Platte River at 47th, ca. 1930 ([digital.denverpubliclibrary.org](http://digital.denverpubliclibrary.org))

Figure 1.04 - Mabel Landrum Torrey, "Wynken, Blynken & Nod"

## 02 VISION

Figure 2.01 - Larry Kirkland, "Lehigh University STEPS Building"

Figure 2.02 - National Western Show Coliseum, ca. 1952 ([historicdenver.org](http://historicdenver.org))

Figure 2.03 - Westernaires Alumni Association, 1961 National Western Stock Show program

Figure 2.04 - Donald Lipski, "The Yearling"

## 03 PUBLIC ART OPPORTUNITIES

Figure 3.01 - Bill Annau & Andy Scott, "The Kelpies"

Figure 3.02 - Matthew Mazzotta, "Cloud House"

Figure 3.03 - Mirek Struzik, "Dandelions"

Figure 3.04 - Ralph Helmick, "Convergence"

Figure 3.05 - Stephen Galloway, "The Redbud Redux Suite"

## 04 PRIORITIZED SITES

Figure 4.01 - NWC Public Art Opportunities Map

Figure 4.02 - MIG, NWC Site Rendering

Figure 4.03 - MIG, NWC Site Rendering

Figure 4.04 - MIG, NWC Site Rendering

Figure 4.05 - MIG, NWC Site Rendering

Figure 4.06 - MIG, NWC Site Rendering

Figure 4.07 - MIG, NWC Site Rendering

Figure 4.08 - MIG, NWC Site Rendering

Figure 4.09 - MIG, NWC Site Rendering

Figure 4.10 - MIG, NWC Site Rendering

Figure 4.11 - MIG, NWC Site Rendering

## **05 APPENDICES**

Figure 5.01 - Donald Lipski, "F.I.S.H."

# ACKNOWLEDGEMENTS