

TampaPublicArt



Artist: Carl Cowden III
Project Title: Tampa Postcard
Year Completed: 2012
Materials: Acrylic Paint
Commissioning Agency: City of Tampa, Public Art Program
Location: 1102 North Florida Avenue



Project Description

In 2012 Carl Cowden III restored his original Tampa Postcard mural. Originally commissioned by the City of Tampa, Public Art Program in 2003, the mural evokes a vintage postcard depicting images of Tampa's past and present. Due to maintenance to the surface of the wall, the mural was taken down and the façade was refurbished, courtesy the property owner, Tampa Historic Properties, Inc.

Artist Statement

"...I searched state and local archives for images that would work contextually and compositionally, and supplemented them with original compositions for the project. My experience from advertising and sign painting, coupled with an early influence from Art Nouveau poster, and a love of the natural environment, allows me to work well with the formal challenges of successfully resolving issue of subject and scale." – Carl Cowden III.



TampaPublicArt



Artist: Allen Leper Hampton
Title of Project: *Cuscaden, Past, Present, and Future*
Location: Cuscaden Park, 2900 North 15th Street
Year Completed: 2011
Materials: Aerosol Spray Paint
Commissioning Agency: City of Tampa, Public Art Program

Project Description

Artist Allen Leper Hampton was commissioned to create a mural at Cuscaden Park to coincide with the building of a playground by the organization, Kaboom!, a national non-profit dedicated to saving play for America's children. The artist received input from representatives of the community and incorporated historic images of Cuscaden Park and its pool, brightly colored flowers, as well as portraiture of individuals from the neighborhood.

Artist Statement

"The mural I have painted in Cuscaden Park, titled *Cuscaden, Past, Present, and Future* focuses on the historical importance of the park, one of the neighborhood's current cultural leaders, and two individuals that represent the future of Cuscaden Park and the surrounding neighborhood. The background is an image of the iconic Cuscaden Pool, taken decades ago, in its heyday. There is a portrait of Lincoln Tamayo, of Academy Prep School, just down the road from the park. Mr. Tamayo spends his days supporting the community by helping local youth gain the education they need to see them through high school and college, and into a promising future. The other two portraits are of two promising students currently at Academy Prep, and they represent not only themselves and their school, but the entire youth of the neighborhood, and their great potential for future success."

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**Historic
Central Avenue**

SPONSORED BY
CITY OF TAMPA, PUBLIC ART PROGRAM

TampaPublicArt



Project Title:	Historic Central Avenue
Artists:	Anthony Moore
Year Completed:	2003
Commissioning Agency:	City of Tampa, Public Art Program
Architect/Design Professional:	City of Tampa, Department of Parks & Recreation, and Department of Public Works
Location:	Kid Mason Community Center, 1001 North Jefferson Avenue



This mural serves as a historical tribute to the former business people who made Central Avenue and the surrounding neighborhood a viable place to live, work, and provide essential goods & services. It also serves as a visual reminder of Mayor Iorio's commitment to neighborhoods & improving their quality of life while integrating art and history into our neighborhoods.

Depicted on the wall are (l to r): Moses White, Mr. Henry & Mrs. Jean Joyner, C.

Blythe Andrews Sr. with Perry Harvey Sr., and Mr. Watts Sanderson, Sr. All were leaders in the African American community and played a significant role in bringing civil rights to Tampa. They are a few of the many contributors who made Central Avenue a thriving neighborhood.

Central Avenue was critically impacted with the emergence of urban renewal. The good intentions and idealism of urban renewal met reality with disappointing results that adversely

affected 60 percent of Tampa's Black population. This mural addresses more broadly the issue of moving forward with the neighborhood and community to revitalize the area and serve as the initial step towards establishing a Central Avenue Historic District.

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TampaPublicArt



Artist: James Vann
Title of Project: Reflections of East Tampa
Year Completed: 2011
Materials: Latex paint, brushes, rollers
Commissioning Agencies: City of Tampa, East Tampa CRA
Location: East Tampa 22nd Street and E. 31st Avenue



Project Description

Artist James Vann was selected by the East Tampa Community Advisory Committee and the Aesthetics & Beautification Committee to paint a series of murals at the site of the Tampa Police Department District III, located at 22nd Street and E. 31st Avenue. The space adjacent to the Police Department was originally designed and built as a space for community-based art, so Vann, a local artist, was commissioned to bring the space to life through imagery of East Tampa. Six murals all in a row depict positive images of the neighborhood and feature family, church, music, baseball, community



and public safety. It was a specific request by the committee for Mr. Vann to feature the Tampa Police Department black foot patrol officers of the 1940s and 50s. Vann's public safety mural features both current-day officers and those who served on the force from

years past. Vann's research on the neighborhood was vast – and the community was a great help to unveil much history about the area. He hopes the murals will inspire others to learn more about the history of their communities.

Artist Statement

James Vann describes his artwork as Neo Cubism and has studied art since his youth in NYC. "When I study a subject; be it figuratively, still life or landscape, I immediately begin to dissect it into cubes of flat bright colors and geometric shapes. I then contrast the lights & darks, as one cannot do without the other. The thought in process, is spontaneous and calculated with a soulful balanced blend of my life's experience! Something wonderful happens, as the power of the brush and the art connect. Acrylic paints are my choice of medium, as it is patient, forgiving and gels perfectly!"

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TampaPublicArt



Project Title:	Kaleidoscope: A Heritage of Color
Artist:	Edgar Sanchez Cumbas & Guillermo Portieles
Year Completed:	2007
Materials & Dimensions:	acrylic on concrete; 16' x 40'
Participating Agencies:	City of Tampa, Public Art Program, Department of Parks & Recreation, Community of West Tampa, Arte 2007
Location:	Macfarlane Park, 1700 North MacDill Ave in West Tampa



Project Description:

In their initial concept, artists Edgar Sanchez Cumbas and Guillermo Portieles wanted to represent the hard working individuals in West Tampa "who embraced a thriving a social and cultural community through its broad mix of nationalities and religions." From this concept and through much input from community leaders and historians, the mural "Kaleidoscope: a Heritage of Color" was created. The mural, commissioned by the City of Tampa, Public Art Program, features five influential figures in Tampa's history. Individuals depicted in the mural are: Robert "Bob" Saunders, civil rights activist, NAACP Florida director (late 1950s - mid 1960s), Luisa Capetillo, women's rights activist (early 1900s), Jose Marti, leader of Cuban independence from Spain, poet and writer (late 1800s), Hugh Macfarlane, Scottish immigrant & attorney - founded West Tampa (1892), Fernando Figueredo, first Mayor of West Tampa, (1895).

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TampaPublicArt



Project Title:	East Court
Artist:	Charles E. Humes, Jr. (American, born 1952)
Year Completed:	2007
Materials:	mosaic tesserae in stone, Italian smalti tiles, ceramics and marble glass
Project Site:	Tampa Police Department, District III
Architect:	Alfonso Architects
Location:	East Tampa - North 22nd Street & East 31st Avenue
Partners:	City of Tampa East Tampa Development, the community of East Tampa, Alfonso Architects, Tampa Police Department
Location:	City Limits

Site & Project Description:

The 20,000 sq foot Tampa Police District III facility, located in East Tampa, was designed by Alfonso Architects, the recipients of numerous architectural awards for the designs of Tampa Police Districts I & II facilities. When designing this facility, an outdoor gathering space for the neighborhood was factored in, and the Public Art component was integrated into this space.



Artist Concept:

East Court, a gathering place located at the corner of N. 22nd St and E. 31st Ave, consists of a major mural and bench area with tile inlay. The mural consists of seven panels that depict community, family, education, fitness and sports, faith and law. The work will also feature geometric and symmetric designs influenced by ancient African Adinkra symbols and Ashanti motifs creating aesthetic borders of strong visual contrast from figure to design.

Adinkra Symbols used include:



The Artist's installation is based on community landmarks, geographic areas, interviews, historical and visual archives and law enforcement icons relevant to East Tampa. "My work portrays the subtle drama of genre in the African term 'Harambee' in which everyone and every movement is celebrated and significant in life. I feel compelled to

depict these images and serenely reflective statements in thoughtful vignettes of the plight and circumstances of people that are vital to the growth and well-being of a strong and vibrant community."

The artist Charles E. Humes, Jr. was born in Miami Beach in 1952. His career as a visual artist spans over 30 years in

the south Florida community. His work in Public Art reflects interest in Ancient African History.

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TampaPublicArt



Artist:	Bruce Marsh (American, born 1937)
Title of Project:	<i>Riverwall</i>
Location:	Channelside Drive and S. Beneficial Drive, downtown Tampa
Project:	A Gateway to the Tampa Riverwalk
Year Completed:	2009
Materials:	Photographic images fired on steel plates in porcelain enamel
Commissioning Agency:	City of Tampa



Photo by George Cott

made of the river, as a record of my fascination with close and intense observation of its visual complexity and beauty.

The idea of a quilt of images arose from my interest in the contrast of close and distant views, and about engaging a viewer with an abstract, yet curious image, seen from a distance, which is loaded with information on a closer view. It is about enticing the viewer to a close and perhaps surprising multitude of views." – Bruce Marsh

Project Description

Located at the Southern Plaza, *Riverwall* provides an iconic entrance to the Riverwalk. The vision of the Tampa Riverwalk is to create a vibrant and interactive waterfront experience for residents and visitors that reflects the spirit and uniqueness of Tampa. *Riverwall* is one of the many

unique cultural components integrated into the Riverwalk.

Artist Concept

"The driving idea of this piece was to create a quilt of images to celebrate and document the Hillsborough River. I have painted it, and fished it, for many years, and I see it as one of Tampa's major treasures.

I set out to build a diverse collection of images, which would show the visual and cultural diversity of the river, from many viewpoints and times. The images range from the urban to the wild, from Platt Street to the Green Swamp, from close studies of weeds to the map like aerial views, and from around the clock. I also included several images of paintings I've

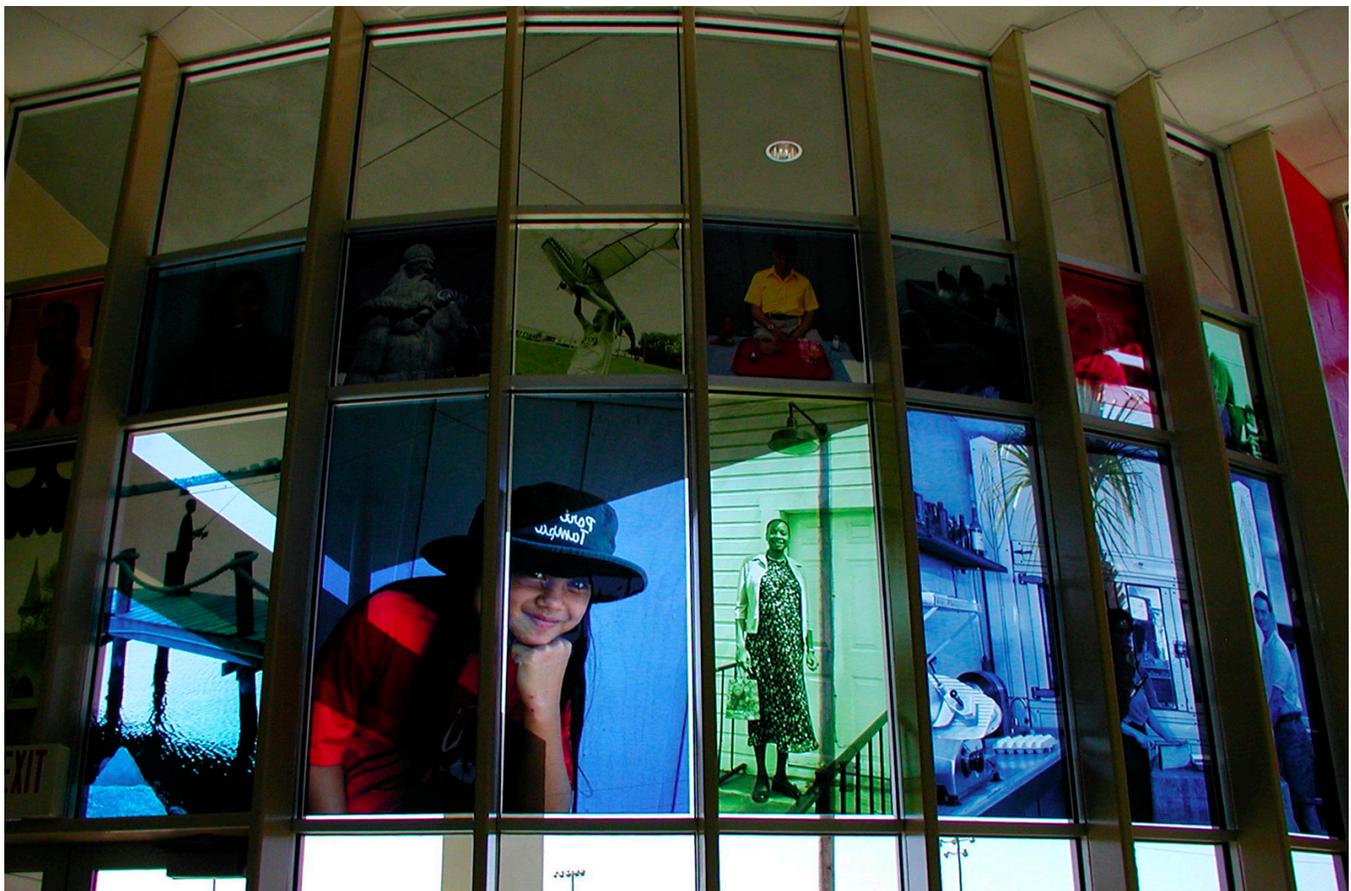
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Project Title:	Windows on Port Tampa
Artist:	Bud Lee (American, 1941)
Year Completed:	2002
Materials:	photograph, printed on Ilford RA4 clear transparency acetate
Commissioning Agency:	City of Tampa
Architect/Design Professional:	Wannemacher Russell Architects, Inc.
Location:	4700 West Lancaster Street



Project Description/Artist Concept:

Bay area photographer Bud Lee (Plant City) has created a large-scale photographic installation located in the façade of the new Port Tampa Community Center. Lee spent several months touring the Port Tampa neighborhood photographing sites, families, community groups, and individuals. The resulting installation presents a

collage of a community that is uniquely diverse and full of character. Passers-by, or visitors to the center can see themselves, their friends, neighbors, or physical reminders that define their community in the windows. You might say, that the community looks back at the community looking in.

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TampaPublicArt



Project Title:	Florida/Kennedy Municipal Parking Garage
Artist:	Mike Mandel (American, born 1950)
Year Completed:	2000
Materials:	ceramic tile mosaic mural
Commissioning Agency:	City of Tampa, Public Art Program
Architect/Design Professional:	Sylla, Inc., Tampa, Florida and Rigall Landscape Design
Location:	Located on Kennedy Blvd. between Florida Avenue, and Franklin Street



Project Description

The facility is a four level municipal parking garage constructed from precast concrete. A covered walkway or loggia runs along Kennedy Blvd., where high pedestrian and vehicular traffic is relatively constant, especially during business hours. This site also holds historic significance, having once been the site of the Hillsborough County Courthouse.

Artist Concept

"In my work I am interested in engaging history, culture, myth, geography, politics, and neighborhoods, and translating these intertwined stories into a voice accessible to the community, in attempting to realize this goal I tap into the power of documentary. Photographs, artifacts, and people's own words can be translated into a public space to dramatically engage an audience with instances of history and human experience. I feel permanent public works, like architecture, become an integral part of our living environment and prefer to think of mosaic walls as part of buildings, rather than an add-on, for tile is an architectural medium.

Parking at the Courthouse connects together a variety of historical images central to the theme (or function) and site (or location) of the Florida/Kennedy Parking Garage. The garage replaced a surface parking lot. Many years prior to that, the site was the location of the former Hillsborough County Courthouse, a magnificent structure built in 1892 by J.A. Wood, the architect of the Tampa Bay Hotel, now better known as the University of Tampa. For this reason I chose to frame the imagery of the mural with multiple arches that I photographed at the University while doing project research.

These same arabesque style arches appear throughout the Courthouse in the windows and entrances. As the arches are framing devices for the rest of the mural, the square columns of the building that frame the walkway of the loggia area serve as framing devices as well, when one looks at the artwork from across the street. The central imagery of the mural is the Courthouse, one image emphasizes the former great dome, and another image represents the inside of the court room during the Key Club trial of 1927, documenting social history of the time (possibly a case about liquor or gambling violations during Prohibition). On either side of the Courthouse images reference the automobile in different eras, a connection to the function of the building as a parking garage. On the left, two police officers stand at attention next to their late 50's patrol car, again, an homage to the fact that the primary clients of this structure will be the police. And on the right, there is an arrangement of cars from the 1920s parked at the Eli Witt Cigar Company, acknowledging one of the major themes in Tampa's history. "Hav-A-Tampa" not only beckons to advertise the sale of cigars in a bygone era, but suggests that by connecting with the imagery within the mural, one can accept and invitation to re-experience the city. These images are experienced architecturally, they are not framed on the wall, they have become the wall."-Mike Mandel

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Project Title: *The cenotaph, and Ceremonial Space (dedicated in 2009)*
Artist: Bob Haozous
Commissioning Agencies: City of Tampa, Seminole Tribe of Florida
Location: On the Riverwalk in Cotanchobee / Fort Brooke Park

American Indians throughout the Western Hemisphere have a unique and rightful connection to place. The cenotaph¹ and Ceremonial Space in Cotanchobee² / Fort Brooke, marks such a place. Once a thriving center for ancient indigenous chiefdoms until invasions in the 1500s by Spanish explorers, and as an early 1800s refuge for Creek (now Seminole) peoples in fleeing south from Alabama and Georgia from invasion by a federal government, this space has been a nexus of alternating peace and struggle. Heavy with the memories of federal wars on the Seminole to force their 1824 removal out of Florida to territories west, this place becomes a meaningful place ground. The cenotaph and Ceremonial Space mark a time of peace and reconciliation with the land as an indigenous place. In breaking the ground, Florida Seminole Tribal member Bobby Henry spoke for ancestors buried there and for his people today saying, "... [although painful] our history should not be erased, rather we should remember, and learn from it, and move forward."

¹Literally, cenotaph means "remains buried elsewhere" and is appropriate for this site as it recognizes the collective and diverse experiences of the past as well as new beginnings.
²Cotanchobee means where the big water meets the land.



Site Description

Sixteen text panels that recount aspects of complex history at the area around the former Fort Brooke form a serpentine path to Ceremonial Space. The panels include historic texts, eye-witness accounts to the history, the Seminole Song of Removal, maps, a muster roll, and statements by contemporary historians.

The Foundation

A circle formed of bricks is separated into four quadrants, each corresponding to one of the four cardinal directions and possessing a culturally-appropriate color; yellow for the East, red for the North, black for the West, and white for the South. These colors are also found prominently in the flags of the Seminole Tribe of Florida. It is a Miccosukee belief that life spins in a circle starting in the east and moving to the north, west, and south. Native peoples almost universally understand the directional colors.

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Artist Concept and Statement for Ceremonial Space

Bob Haozous (Warm Springs Chiricahua Apache Tribe of Oklahoma)



“ With my people, as with other Native Nations, the traditional method of honoring is with an object or image respectfully acknowledging the involved participants and their history. Sited near the original trading and funeral grounds of Fort Brooke, Ceremonial Space is not simply a place for reflection of the peoples of the past who lived, fought and died here, but intended to provide a place for present and future generations to contemplate our responsibilities to and for all things that make up our own life experience.

Canopied in stainless steel representations of branches of separate cypress trees stationed at the four cardinal directions, the space reminds us of the use of cypress trunk foundations for Seminole chickee home, and the close ties that the Seminole people and those animals and birds of the wetlands have historically had to the cypress tree. Just as the wetlands cypress, the branches allow the sun to shine through to those underneath while at the same time the protective layer of the cypress roots provide a protection from its full powers. The structure reminds us of the wonders of our technology while at the same time allows us to look outward to the immensity of the natural beauty that surrounds the structure.



The sacred circle unifies each of us to each other in a continuum of responsibility. In the center is the traditional sacred fire mound known to those indigenous peoples who both remain here and at relocations elsewhere, as a place into which the past can be cast and a renewal can be ignited (in this case, plants indigenous to Seminole livelihood have been placed). It represents a place of balance and harmony. The whole community becomes keepers of the flame of continued renewal from the past and commitment to a better future. The fire is guarded by “grandfather rocks” positioned as persons at the four directions.



My intent is to present a unifying space that offers a place to contemplate this wisdom and responsibility of a more meaningful relationship to nature and place and each other. Native Americans hold that their responsibility is to a long-range or seventh -generational understanding of responsibility. Not ignoring the past, but learning from it. This continual relationship demands intentional maintenance and continual preparation of that place for the future.”

Photos by George Cott



TampaPublicArt



Project Title:	ceramic relief (insets in seating)
Artist:	Peter King
Year Completed:	2003
Materials:	Ceramic
Commissioning Agency:	City of Tampa, Public Art Program
Landscape Architect/Design Professional:	Hardeman * Kempton & Associates
Location:	Cotanchobee Park, Ice Palace Drive at the River



Site & Project Description

The City of Tampa developed Cotanchobee Park, a 4-acre waterfront park located in the heart of downtown Tampa, as part of its ribbon of green—a chain of parks that wraps around downtown along the Hillsborough River. Historically and culturally significant, this site was the core of the US military installation, named Fort Brooke, and was one of the two anchors of the US Army's offensive line across the peninsula of Florida during the Seminole Wars of Removal (fought by the United States against the Seminole Indians of FL, 1817-18; 1835-42; and 1856-58). The shoreline has been restored environmentally. One central component to the park is a Memorial to the Seminole Wars of Removal.

Artist Concept

The project centered on the historic relevance of the site, Tampa's industry, and the downtown. Pulling from a wealth of resource material including archival maps, postcards, photographs, and textile patterns, artists Peter King and Xinia Marin created ceramic relief insets into the seat wall.

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Project Title:	Ode to the Tampa Laborer
Artists:	Jim Hirschfield (American, born 1951) Sonya Ishii (American, born 1952)
Subject/Object or theme:	Seating Elements at selected stations in Ybor City and Channelside
Year Completed:	2002
Materials:	bronze, stainless steel, and terrazzo
Commissioning Agency:	City of Tampa
Architect/Design Professional:	The Jan Abell Kenneth Garcia Partnership
Location:	3 streetcar stations in Ybor City and 3 in Channelside

Project Description

The Historic Electric Streetcar Project is a collaborative project involving multiple interest groups that include the Streetcar Committee, HARTline, Inc., and the City of Tampa. The objective of the Public Art component was to create, preferably through a functional element, a unique and individual identity for each site and station, yet also serve as a visual linkage for the entire project.

Artist Concept

This functional art will celebrate the lives of the workers that helped create the vibrant City of Tampa. The origins of our inspiration for Tampa's Electric Streetcar Stations can be found in Tampa's unique history and the cigar and agriculture industry that played a vital role in the city's development. Like so many American cities, Tampa's uniqueness and character arises out of its immigrant populations. Its development echoes many other American Cities' early histories where entrepreneurs invested capital, and immigrants provided the work force; together they fueled the American dream.

Contemplating a strategy for art development and its placement, we studied the history of the area. We were captured with the "unrest" of the



workers and the poignancy of the Lector. The Lector, paid directly by the cigar factory workers, read from the daily newspapers, dime store novels and the classics. Not only did this help

to pass the long monotonous hours involved in making cigars; inadvertently the cigar worker became well informed and educated. We decided to replicate the cigar factory worker chair, something very personal to the worker, in bronze, to serve as functional seating at selected stations. To recall the lector, selections of poetry, written in Spanish, Italian, and English, by Bay area poets, Silvia Curbelo and Peter Meinke are engraved on each of the chairs.

For Channelside, where the labor force was predominately centered on the docks and the shipping industry, stevedores once used to load the ships, have been reconfigured into stainless and wood seating. Terrazzo orange crates will also recall the importance of the citrus industry, and function as seating elements. Poetry and quotes are also present on the stevedores, with some in German to reference the immigrant groups that spoke multiple languages including German, Romanian, Lithuanian, and Yiddish.

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TampaPublicArt

**Project Title:****Artist:****Year Completed:****Materials:****Commissioning Agency:****Landscape Architect/Design Professional:****Location:**

Great Ball of Pliers

John Rogers (American, born 1951)

2003

powder coated galvanized steel, aluminum, safety-red pliers, diachronic glass, cables

City of Tampa, Public Art Program

Architects Design Group, Inc.

Department of Public Works and Department of Storm Water Operations Facility, 3806 East 26th Avenue and 40th Street

**Site & Project Description:**

Located between a neighborhood and a busy industrial thoroughfare, the Department of Public Works and Department of Storm Water Operations Facility are integral components for city operations.

Artist Concept:

Great Ball of Pliers is a three frequency geodesic sphere constructed from 270 steel struts connected by 96 red safety pliers. At 24' high & 14' in diameter, the sculpture serves as a symbolic marker placed at the corner of East 26th Ave. and 40th Street, for the Department of Public Works (DPW) yard. My objective was for the sculpture to be humorous, fun, and mysterious while implying deeper meanings.

Starting in late 2001, and ending in 2003, this project was two years in the making and included three different design phases &

reviews. The initial concept was to explore ideas using equipment that the DPW uses, such as traffic cones or street barriers, and assembling them in a sculptural way. When for various reasons these were abandoned the search began for an image that relates to the process of the DPW and visually acknowledges their role in the interconnection between mechanical infrastructures that create the fabric of our society.

While exploring these ideas it occurred to me that the geodesic form (which I had considered as a framework for an earlier idea using traffic cones) is a perfect symbol to represent these interconnections (by connecting three different size triangles the sphere is born). I felt that using pliers as the triangle hubs was a good way to represent the hand of man. Pliers are, after all, a universal symbol of assembly and construction.

There are other visual and metaphorical layers to the Great Ball of Pliers. First, I wanted the sphere to appear to float off the base thereby suggesting a planet motif. I accomplished this by supporting the sphere with a system of aluminum cradles and cables. This placement also suggests movement or a kinetic effect whereby it appears to rotate in the cradle for the drive-by viewer, but this is an optical illusion as the sculpture is stationary. The sphere is held up by a central stanchion or post. On this stanchion there is a circular flange positioned at the height of the sphere equator to which cables are connected that hold the sphere. Attached to these cables are triangular pieces of cyan diachromatic glass that project and reflect moving colors created by the passing sun striking the surfaces. Since the glass is arranged in a circular pattern, no two pieces will be the same color. I liked the idea of the sphere surrounding, protecting and supporting a material that represents illumination.

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TampaPublicArt



Artist:	Leslie Fry
Title of Project:	<i>Nest Builder</i>
Location:	Seminole Garden Center, 5850 N. Central Avenue, Seminole Heights
Project:	Public Art Component to the Renovated Historic Garden Center
Year Completed:	2010
Materials & Dimensions:	Cast concrete
Commissioning Agency:	City of Tampa, Public Art Program, Department of Parks & Recreation, Contract Administration, Community of Seminole Heights



Project Description:



The Seminole Garden Center was originally built in 1939 and was renovated in 2010 by the City of Tampa. The building and the grounds are used for everything from community meetings to weddings. Artist Leslie Fry was selected due to her use of traditional methods and materials to create nontraditional visions.

Leslie Fry created a cast-stone sculpture, approximately six feet high, placed in the Garden Center's front green area. The sculpture was first modeled in clay and plaster, and then a large multi-part polyurethane rubber mold was fabricated, fitted with fiberglass support shell molds for the concrete.

"The sculpture features a bird-like figure in a nest-like form, perched on a twisting pillar, all of which will appear to be made out of bits of architecture and building tools. Imaginatively speaking, the 'bird/woman' will be 'nesting' – making a home with the hammers, nails, columns, windows, etc., that are part of the sculpture. Some elements of brick and window features reflecting the Garden Center building can be found depicted within the sculpture. These construction-oriented images reflect the historic architecture of Old Seminole Heights, and allude to ongoing preservation." – Leslie Fry

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Title of Project:	Centennial Clock Keep
Artist:	William Culbertson (American, born 1956)
Project:	A clock tower for historic Tampa Union Station, 601 North Nebraska Avenue
Year Completed:	2004
Materials:	cast concrete, clocks, brick
Commissioning Agency:	City of Tampa, Public Art Program
Architect:	J.F. Leitner, Wilmington, North Carolina 1998 Renovation, Rowe Architects, Tampa, Florida

Project Description

This project successfully addresses the compatibility of historic architecture and contemporary Public Art. Built in 1912, Tampa Union Station is a landmark structure, and on the National Register of Historic Places. The station is in the Italian Renaissance Revival Style, and served as Tampa's primary cultural and economic gateway for many years. In the 1970s and 80s, the building fell into disrepair. In 1998 Tampa Union Station was restored to its original glory. The 5,236 sq. ft., two-story red brick building is embellished with cast stone columns and a two-story opalescent glass window and terra cotta

cornice. It currently houses the City of Tampa's neighborhood office, in addition to serving as a functioning station.

Artist Concept

The railroad was critical to the emergence and existence of Tampa. Centennial Clock Keep presents a visual, and interpretive history of the



many needs the railroad served—from railroad barons and tourist luxury cars, to the freight cars that carried Florida citrus to the north. These elements wrap the column to the top where the clocks are housed in the "Watchman's Tower." This tower was a small, elevated building that was located very close to the actual site of the clock tower.

A single operator who was responsible for lowering and lifting the crossing gate as trains arrived and departed occupied it.

"My work explores the relationship of man's cultural and historical development to time. The Clock Tower is intended to visually explore the relationship of the site as a public facility to that of the community who will interact with it daily. This sculptural piece visually depicts the historical and cultural development of the site, the community, and the region. The clock tower design is sensitive to the facility's architectural design, materials, coloration, and the surrounding environment."- William Culbertson.

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**City of Tampa Department of Arts and Cultural Affairs • Public Art Program
306 East Jackson Street • Tampa, Florida 33602 • (813) 274-8531 • Fax: (813) 274-8127**



TampaPublicArt



Artist:	Wilder Architecture
Project Title:	9/11 Memorial
Year Completed:	2011
Materials:	Aluminum, concrete, steel
Commissioning Agencies:	City of Tampa, WILDER ARCHITECTURE; Horus Construction Services, Inc.; Miller Structural Engineering, Inc.; W.C. Sherill & Company; VoltAir, Inc.; C.E. Systems, Inc.; SESCO Lighting, Desert Snake Offroad, LLC; Tampa Amalgamated Steel, Coastal Construction Products, Inc.; Mineral Life International.
Location:	Bayshore Boulevard at Bay to Bay



Project Description

On September 11, 2001, nineteen al-Qaeda terrorists hijacked four commercial US jetliners, deliberately crashing two of the planes into the North and South Towers of the World Trade Center and a third plane into the Pentagon. After learning of the other attacks, passengers and crew members on the fourth plane attempted to commandeer control, and the plane was crashed into an empty field in Western Pennsylvania. Nearly 3,000 people were killed on that day, the single largest loss of life from a foreign attack on American soil.

The steel in this memorial is an artifact recovered from the World Trade Center after September 11, 2001 courtesy of the Port Authority of NY & NJ, and is displayed in memory of the nearly 3,000 victims including over 400 first responders.

The Port Authority of New York & New Jersey made available artifacts from the World Trade Center to over 1100 municipalities throughout the United States, which included the City of Tampa. Wilder Architecture's developed a symbolic design in which to incorporate the artifact from the fallen towers. The design resulted in a community effort to realize this concept into a memorial that now rests on Bayshore Blvd. The memorial represents the World Trade Center site on an elevated concrete base, matching the orientation and scale of the site in New York City, but at one-one hundredth the scale of the actual site. The steel artifact from the World Trade Center, held above the base within the symbolic north tower, would function as a sundial. As the shadow of the artifact falls on the ground each year on the morning of September 11th, the lower slab marks the duration of time from the first airplane's impact on the north tower to the subsequent collapse of the tower on September 11, 2001.



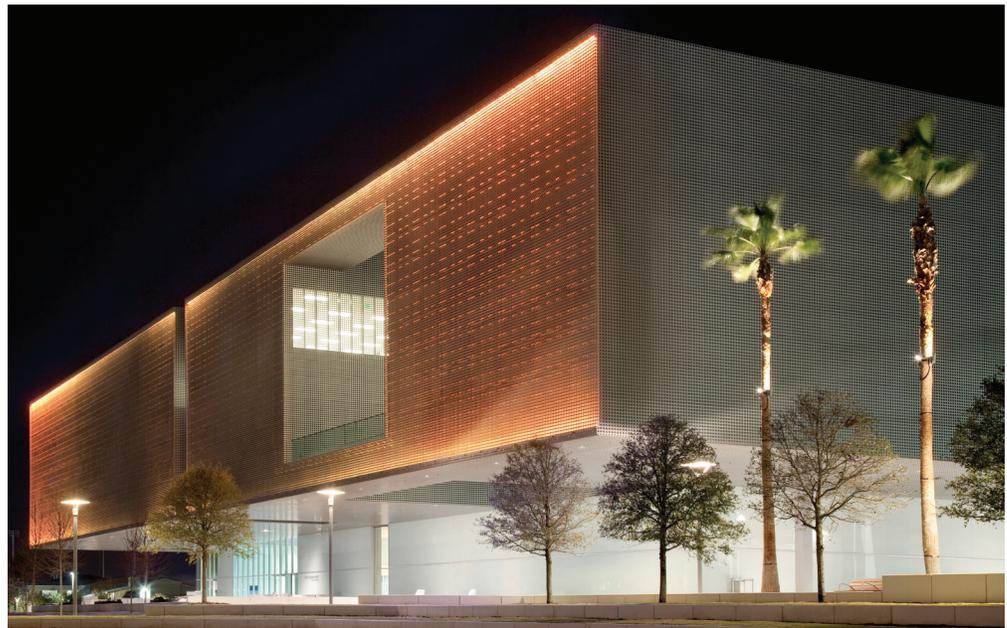
TampaPublicArt



Artist:	Leo Villareal
Title of Project:	Sky (Tampa)
Project:	Public Art / Private Development installation at the Tampa Museum of Art
Year Completed:	2010
Materials:	Light emitting diodes, Mac Mini, circuitry, custom software, and aluminum
Commissioning Agencies:	Private funds, Tampa Museum of Art, Tampa Public Art Program

Project Description

Leo Villareal's Sky (Tampa) was completed in 2010 as part of the grand opening of the new Cornelia Corbett Center at the Tampa Museum of Art. The work was commissioned by the Museum as the first work for the new building and takes advantage of the Museum's two layers of perforated metal that encircle the building. One hundred and forty four LED strips by Color Kinetics, each 4 feet in length, and 28 Enablers are placed on the top and bottom rows of the southern facade and Villareal created his work in conjunction with the existing placement of these permanent light fixtures.

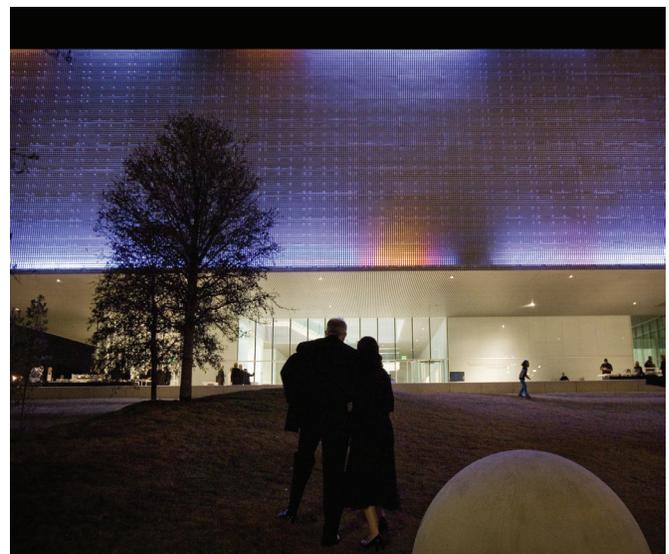


building and its location within a public park on the Hillsborough River in downtown Tampa.

Artist Concept

Sky (Tampa) showcases movement and light; sequencing of patterns created by the artist's custom coded software that emerge as a whole and result in random templates of flash, fade, trail and color. The work is made up of non-repeating patterns and takes advantage of the architecture of the

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TampaPublicArt



Title of Project:	Luminous Affirmations
Artist:	Stephen Knapp
Year Completed:	2005
Materials	Laminated safety glass, halogen lighting
Commissioning Agencies:	City of Tampa, Public Art Program
Location:	Tampa Municipal Office Building, 306 East Jackson Street



Lights On Tampa is a new biennial program of the City of Tampa, Public Art Program, a division of the Department of Arts & Cultural Affairs. It is a public/private partnership that has grown out of a local grassroots effort and is intended as a cultural/aesthetic event that engages, entertains, and educates.

Project

Stephen Knapp was selected from a national call to artists to give an updated and refreshing look to an existing site, and to maintain the architectural integrity of that site.

Artist Concept

I have been fascinated with light all my life, both for what it can do and for the effect it has on us. In all my prior mediums I've used light in ways that are not always apparent. When I found a way to uniquely express myself in light I embraced it fully. With my lightpaintings I separate white light into pure color and "paint" with light. Each piece has a presence that far exceeds its physical dimensions. At once both physical objects and illusions, they remind us that dreams, hopes and aspirations are the center of art's ability to touch the human spirit.

I welcome the opportunity to work on a large scale in a public realm. It gives me the opportunity to show work to people who might not otherwise be involved with art, to

challenge and to engage them. Perception - how we see everything - is colored by history, society, culture and memory. Lightpaintings add to the dialogue. The inspiration for "Luminous Affirmations" was the City of Tampa, its vibrancy and potential. I wanted to capture some of that excitement permanently. Like Tampa itself, the lights ebb and flow with the changing light, reflecting the dynamism of the city.

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