



ART·LOOPS
DOWNTOWN



WELCOME TO SPRINGVILLE'S ART LOOPS: DOWNTOWN

The Art Loops: Downtown is a unique and interactive public art experience centralized in downtown Springville which knits together several of Springville's most significant public assets including the Museum of Art, Public Library, and Civic Center. Throughout the Art Loops, residents and visitors will discover dozens of public art projects ranging from large-scale permanent sculptures to small ephemeral activations.

The Art Loops is made up of three primary interwoven loops (red, blue, and yellow) that residents and visitors can follow to experience public art along with historic architecture and vibrant public spaces. Along the Loops, participants will encounter eight themed areas focusing on urban arts, water, youth, literary, performing arts, and the Museum of Art campus. The Loops will take them through Springville's main thoroughfares – 400 South and Main Street – and through quieter residential streets and neighborhoods.

Interactive activities and interpretation will inspire visitors and residents to engage with the art, make meaning, and foster connections.

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Art Loops Goals

Connect Civic Assets

Creating intentional and interwoven paths of experience between many of Springville's great civic assets. These include well-established buildings such as the Civic Center, Library, and Museum of Art as well as currently underutilized assets such as the Carnegie Library, Memorial Hall, and several historic buildings throughout the Arts Loops area including multiple adjacent to the museum. These assets are currently quite fragmented from one another, but the Arts Loops will knit them together into a more seamless fabric—increasing their use and impact.

Enhance walkability and pedestrian experience by creating new pedestrian-focused infrastructure and public art. This will also be achieved through traffic-calming strategies, tactical urbanism, and active transportation planning throughout the Art Loops areas and surrounding neighborhoods.

Bolster Downtown Springville's sense of place by creating beautiful, active, fun, and memorable experiences throughout downtown and the adjacent neighborhoods. The public art installations, arts programming, branding, wayfinding, marketing, and overall experience of the Art Loops will all contribute to a renewed sense of place in Downtown.

Amplify the Art City identity by making the arts a more tangible, visible, and integrated part of downtown's fabric. Springville's long-held identity as Art City has primarily been expressed through the Museum of Art, but Art Loops creates opportunities to bring the impact of the Museum of Art into public spaces—ensuring Springville truly is Art City and not just a city with an art museum.

Further the *Reframing Downtown* plan's priorities

The Arts Loops plan fulfills and supports all four of the *Reframing Downtown* priorities areas as well as many of the action items and projects listed within each priority area. The four priority areas are

- To, not through
- An intact downtown core
- Build on civic assets
- Lean into Art City

The Art Loops is a direct fulfillment of action item [4.2 Define an art walk](#) but many other action items and projects are directly and indirectly supported by the implementation of Arts Loops. These include:

To, not through

Actions

1. EAST/WEST PEDESTRIAN CONNECTIONS (direct)
2. CONNECT TO HOBBLE CREEK (direct)
3. MULTIMODAL INFRASTRUCTURE (direct)
5. FESTIVAL STREETS (direct)
6. MAIN STREET IMPROVEMENTS (direct)

Projects

- MAIN STREET CORE (direct)
- MAIN STREET GATEWAY (direct)

An intact downtown core

Actions

1. ENTREPRENEURIAL SUPPORT (indirect)
4. FACILITATE HISTORIC PRESERVATION (direct / indirect)
6. TRANSITION USES FOR CATALYTIC SITES (direct)

Build on civic assets

Actions

1. CARNEGIE LIBRARY AND MEMORIAL HALL AS DAILY PUBLIC USE (direct)
2. CENTER STREET MARKET (indirect)
3. CONNECT MUSEUM AND MAIN STREET (direct)
4. CATALYTIC SITE AT SPRINGVILLE LIBRARY (indirect)
5. 100 SOUTH PROMENADE (indirect)

Lean into Art City

Actions

1. INTEGRATE ART INTO SPRINGVILLE (direct)
2. DEFINE ART WALK (direct)
3. IMPROVE THE RIVOLI THEATER (indirect)
4. ART & CULINARY-FOCUSED RETAIL (indirect)
5. ART & CULINARY-FOCUSED PROGRAMS & EVENTS (direct)

Art Loops Context & Existing Conditions

The Art Loops occupy approximately 13 blocks and include downtown Main St. and adjacent residential blocks to the East. Many important and civic buildings are found within this area including the Civic Center, Library, and Museum of Art. Cherry Creek Elementary also abuts the Southern edge and provides positive opportunities for partnership and engagement, particularly because of the designation of 200 E as a “Safe Route to School.”

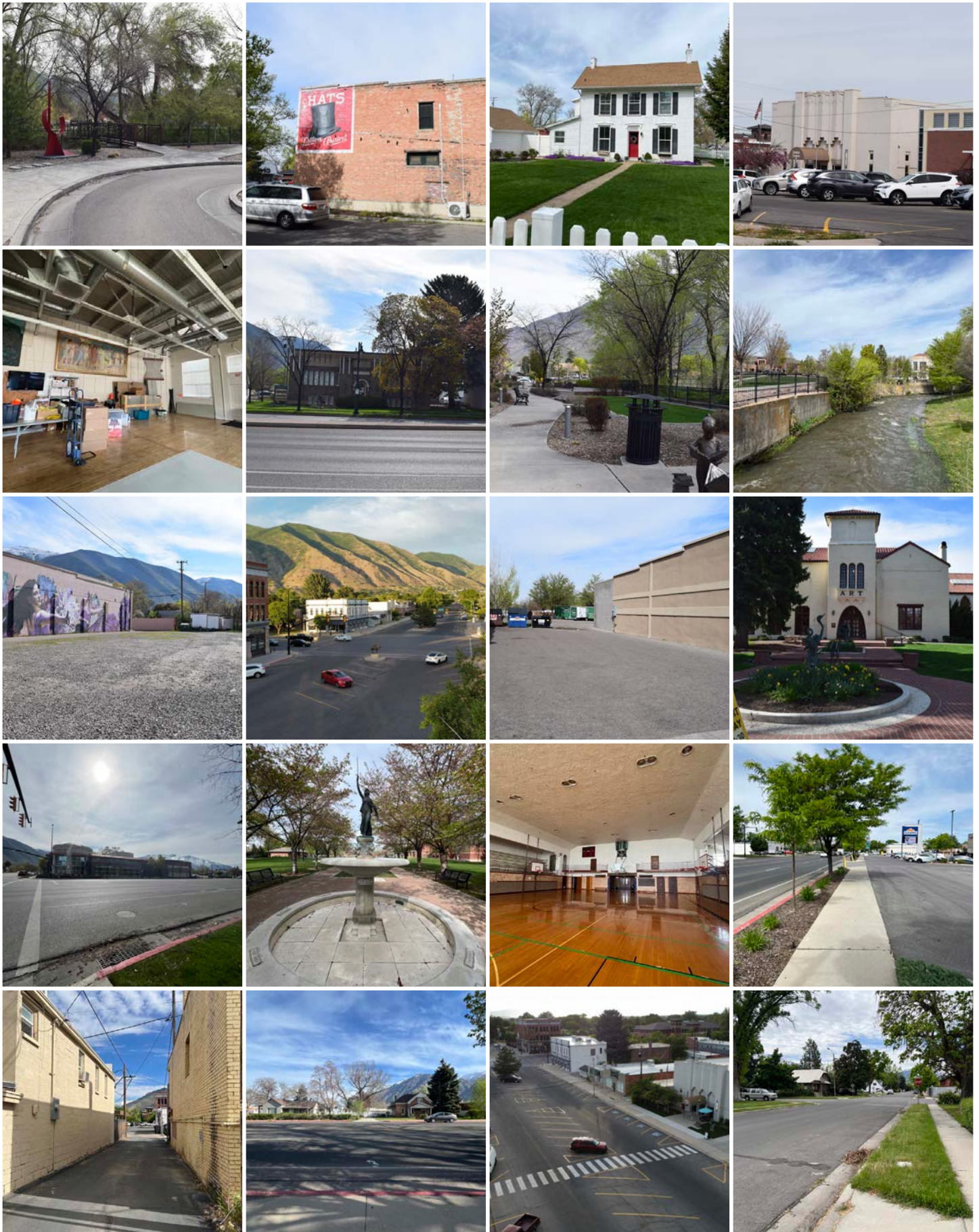
The Art Loops overlaps Springville’s Historic District. Underutilized historic public buildings such as Memorial Hall, Carnegie Library, Cherry Creek North Gym, and the Art Shop provide great potential while privately owned historic buildings like the Presbyterian Church, Reynolds building, Rivoli Theatre, and dozens of restored homes and commercial spaces bring charm and a sense of place to downtown Springville.

The Art Loops blend of downtown urban spaces, residential streets, and connection to nature through the Riverwalk Trail and Contractor Legacy Park creates a diverse, engaging, and fun way to engage public art in a multitude of scales, mediums, disciplines, and formats. This breadth of spaces also ensures the Arts Loops can provide all audiences with something that resonates with them.

In addition to being inclusive of and adjacent to significant existing infrastructure and opportunity the Arts Loops area also interacts with significant future development in downtown Springville including the Allen’s block and smaller projects identified in the *Reframing Downtown* Plan such as catalytic projects along Center St and North of the Library.

Despite the many positives of the Art Loops area, there are also significant challenges, particularly related to pedestrian experience, safety, and infrastructure. Main St. and 400 S are each wide roads with significant vehicular traffic traveling at high speeds. These two roads provide a challenge from a pedestrian perspective because they are loud and difficult to cross. The Art Loops paths intentionally avoid certain areas of these roads and concentrate crossing points to the most pedestrian-friendly areas. The recommended locations of public art will also significantly enhance pedestrian experience throughout the Art Loops and make the downtown area more walkable. Recommended interventions along 200 E will also improve safety and enhance the experience of young kids walking to Cherry Creek Elementary.

Existing Conditions



Design Principles

All public art, interventions, and projects developed as part of the Art Loops: Downtown should align with the following Design Principles whenever possible.

ALIGNMENT WITH THEMATIC OVERLAYS

As outlined on page 19 of this plan, the Arts Loops area is subdivided into eight themed areas referred to as Thematic Overlays. These areas are intended to give each area within the Art Loops a unique look, feel, and experience. In order to effectively create cohesive and recognizable experiences within each Thematic Overlay, it is important that the work aligns with the intention of each area. Defining elements for each thematic overlay are presented within the Thematic Overlay section of this plan.

BREAD CRUMBS

One current hurdle to walkability within the Art Loops areas is that points of interest and community assets are disjointed and feel far away when walking. In order to entice people to walk throughout the Art Loops areas and experience as much public art as possible, the public art pieces should be sited with careful attention to the distance between them. If people can experience a new public art piece approximately every half block they will be much more likely to continue their exploration.

A SENSE OF DISCOVERY AND AWE

Public art pieces and sites should be selected with an eye toward instilling a sense of discovery and awe for folks who walk the Art Loops. Discovery may come in the form of public art pieces that are not identified on visitor maps or marketing materials but offer unexpected experiences. In particular, these may be small scale intimate public art projects that can be stumbled upon.

A sense of awe may come from larger scale public art projects that are impressive and inspiring. These pieces are most likely to become landmarks and/or attract people to come.

HONORING AND BEING SENSITIVE TO PLACE

Public Art within the Art Loops should always be installed with a careful consideration of the place and site. This includes specific attention to local histories and stories, geography, infrastructure, nearby architecture, nearby public art, functional uses, cultural contexts, etc. While this is most pertinent to permanent or semi-permanent pieces, temporary projects and even performances/events should still be developed with care toward these contextual details. This approach helps to ensure the public art pieces feel integrated into the community fabric, enhances viewer experiences, and prevents public art from feeling like a decorative element added at the end of a project.

BROAD INTERPRETATION OF PUBLIC ART

For purposes of the Art Loops it is important that the City and Public Art team operate with a broad interpretation of what public art can be. There should always be room for including traditional Public Art mediums such as murals, sculptures, monuments, etc. but there should also be an openness toward ephemeral/time-based art, performances, tactical urbanism, play structures, public spaces, interactive components, literary arts, culinary arts, community gathering, and more.

CULTIVATING LOCAL ARTISTS

The Art Loops public art projects should be developed with consideration of how the projects and opportunities can support local artists of all disciplines. This may take the form of providing scoring preference for local artists in selection processes or encouraging outside artists to offer collaborative/mentorship opportunities for locals. While it is not feasible for local artists to be selected for every project, local artists should, ideally, benefit from each public art project in some meaningful way.

Why and Guiding Values from Arts Master Plan

The Arts Loops should be developed in alignment with the Why statement and Guiding Values presented in the 2024 Arts Master Plan.

Our Why: We value the power of art to elevate lives and unite our community. We believe art is a necessity.

The Arts in Springville:

- Unite us across differences
- Showcase our humanity
- Create memorable experiences
- Influence our community's decision making

Our Guiding Values:

ARTISTIC EXCELLENCE

The community provides elevated artistic experiences, performances, and venues for residents and visitors. We value artistic excellence and quality from professional and amateur artists and performers. We strive to promote high quality arts of all genres.

WELCOMING

We believe everyone should feel welcomed to engage in the arts. We are committed to creating and supporting work that is engaging, accessible, and inclusive to residents and visitors of all ages, including families, and particularly youth and children.

INSPIRING

We value beautiful and creative arts that inspire, uplift, and elevate. The arts in Springville connect past, present, and future. They inspire an appreciation of art in youth at an early age while enriching and sustaining the human experience at all ages.

COMMUNITY BUILDING

The arts bolster our sense of community. They complement other efforts and build unity among residents and visitors. We encourage and support arts, artists, and arts organizations in our community and regionally.

COLLABORATIVE

We use the arts to support internal and external partners. Within the City, the arts support City plans, departments, initiatives, challenges, and contribute to creative problem solving. Externally, the arts are a tool for collaboration and coalition building.



ART LOOPS PROJECTS & MAPS

The maps on the following pages illustrate the priority public art project opportunities broken out by phase. There are four phases total as well as an “ongoing” phase. Each numbered, color-coded circle on the opportunity maps corresponds to a row in the table on pages 15 and 16.

The opportunity maps also include the Art Loop routes (described on pages 17 and 18), the Thematic Overlays (described on page 19), existing public art (including the Statues to Live by projects), proposed parking locations, proposed locations for primary signage, recommended pedestrian crossing paths, and locations of fire hydrants, manhole covers, street light poles, and utility boxes, all of which are likely opportunities for future public art.

COMPOSITE MAP

LEGEND

ART LOOPS

- · — RED ART LOOP
- · — BLUE ART LOOP
- · — YELLOW ART LOOP
- PRIMARY PARKING AREA

THEMATIC OVERLAYS

- CIVIC
- WATER
- DOWNTOWN / URBAN
- FESTIVAL STREET
- MUSEUM OF ART CAMPUS
- LITERARY ART WALK
- YOUTH ART WALK
- CONTRACTOR LEGACY PARK/RIVERWALK
- POTENTIAL FUTURE MARKET / GATHERING PLACE

INFRASTRUCTURE ART OPPORTUNITIES

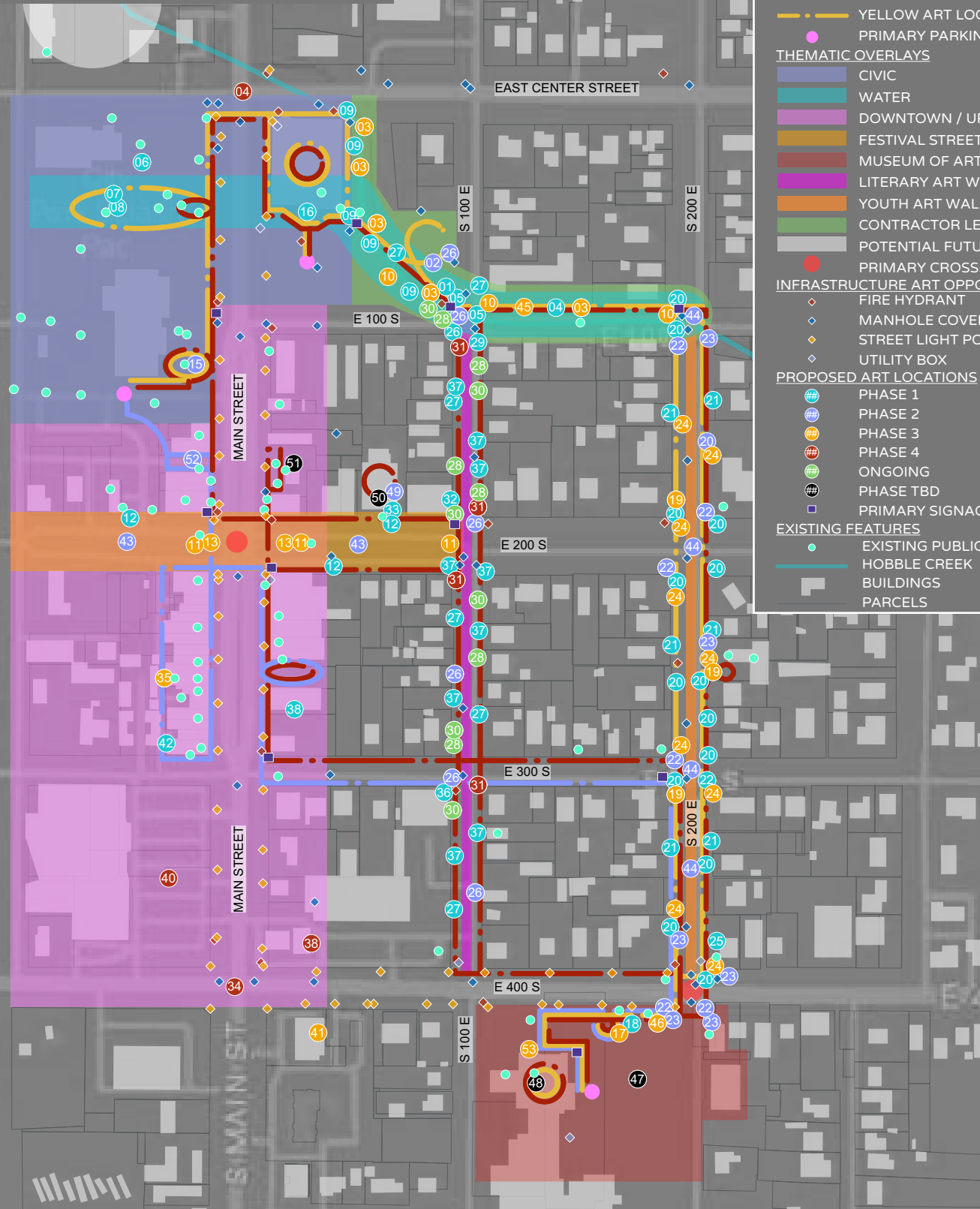
- PRIMARY CROSSING POINT
- ◆ FIRE HYDRANT
- ◆ MANHOLE COVER
- ◆ STREET LIGHT POLE
- ◆ UTILITY BOX

PROPOSED ART LOCATIONS

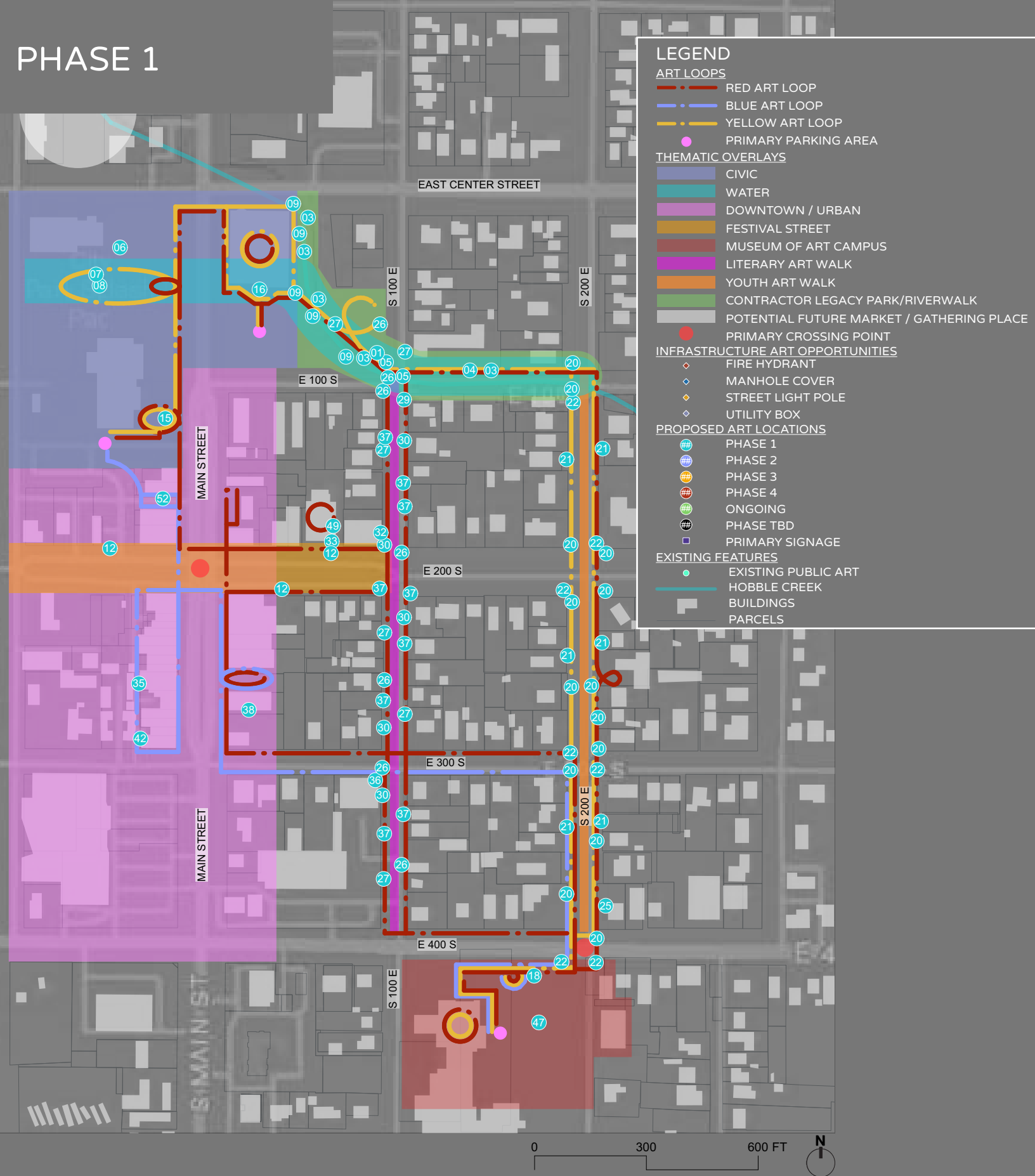
- # PHASE 1
- # PHASE 2
- # PHASE 3
- # PHASE 4
- # ONGOING
- # PHASE TBD
- PRIMARY SIGNAGE

EXISTING FEATURES

- EXISTING PUBLIC ART
- HOBBLE CREEK
- BUILDINGS
- PARCELS



PHASE 1



LEGEND

ART LOOPS

- · — RED ART LOOP
- · — BLUE ART LOOP
- · — YELLOW ART LOOP
- PRIMARY PARKING AREA

THEMATIC OVERLAYS

- CIVIC
- WATER
- DOWNTOWN / URBAN
- FESTIVAL STREET
- MUSEUM OF ART CAMPUS
- LITERARY ART WALK
- YOUTH ART WALK
- CONTRACTOR LEGACY PARK/RIVERWALK
- POTENTIAL FUTURE MARKET / GATHERING PLACE

INFRASTRUCTURE ART OPPORTUNITIES

- PRIMARY CROSSING POINT
- ◆ FIRE HYDRANT
- ◆ MANHOLE COVER
- ◆ STREET LIGHT POLE
- ◆ UTILITY BOX

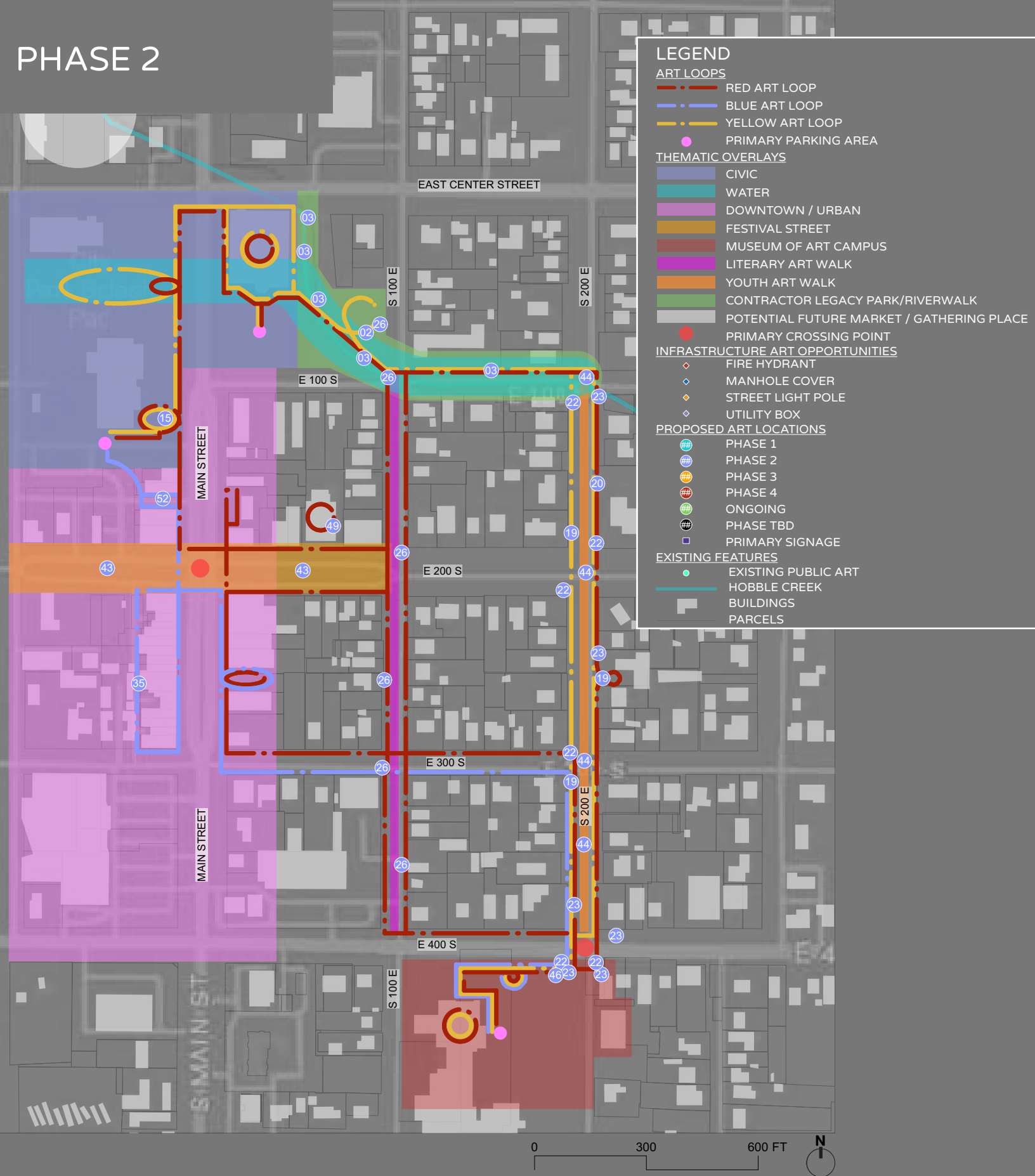
PROPOSED ART LOCATIONS

- 01 PHASE 1
- 02 PHASE 2
- 03 PHASE 3
- 04 PHASE 4
- 05 ONGOING
- 06 PHASE TBD
- PRIMARY SIGNAGE

EXISTING FEATURES

- EXISTING PUBLIC ART
- HOBBLE CREEK
- BUILDINGS
- PARCELS

PHASE 2



LEGEND

ART LOOPS

- - - RED ART LOOP
- - - BLUE ART LOOP
- - - YELLOW ART LOOP
- PRIMARY PARKING AREA

THEMATIC OVERLAYS

- CIVIC
- WATER
- DOWNTOWN / URBAN
- FESTIVAL STREET
- MUSEUM OF ART CAMPUS
- LITERARY ART WALK
- YOUTH ART WALK
- CONTRACTOR LEGACY PARK/RIVERWALK
- POTENTIAL FUTURE MARKET / GATHERING PLACE

INFRASTRUCTURE ART OPPORTUNITIES

- PRIMARY CROSSING POINT
- ◆ FIRE HYDRANT
- ◆ MANHOLE COVER
- ◆ STREET LIGHT POLE
- ◆ UTILITY BOX

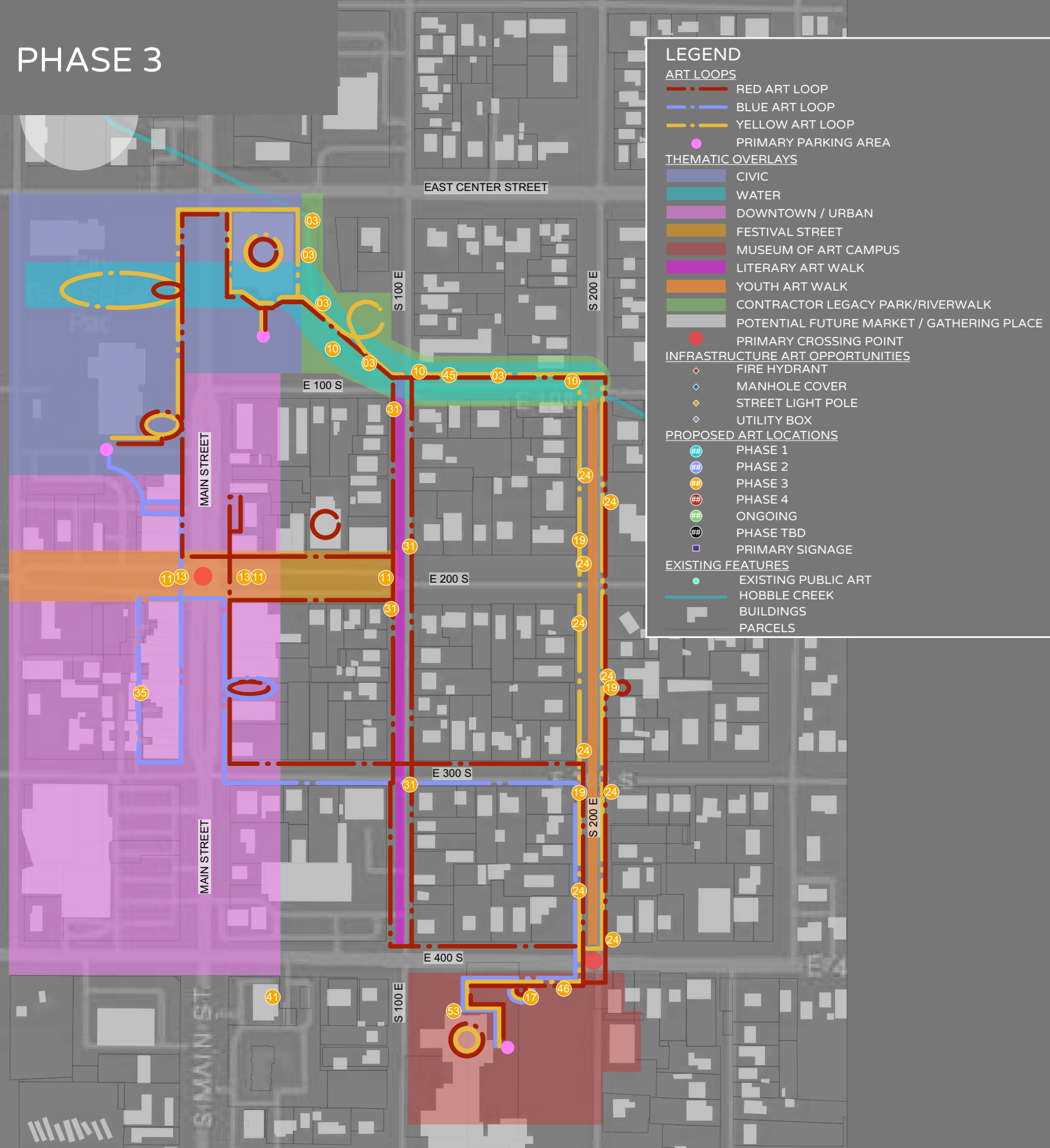
PROPOSED ART LOCATIONS

- # PHASE 1
- # PHASE 2
- # PHASE 3
- # PHASE 4
- # ONGOING
- # PHASE TBD
- PRIMARY SIGNAGE

EXISTING FEATURES

- EXISTING PUBLIC ART
- HOBBLE CREEK
- BUILDINGS
- PARCELS

PHASE 3



LEGEND

ART LOOPS

- - - RED ART LOOP
- - - BLUE ART LOOP
- - - YELLOW ART LOOP
- PRIMARY PARKING AREA

THEMATIC OVERLAYS

- CIVIC
- WATER
- DOWNTOWN / URBAN
- FESTIVAL STREET
- MUSEUM OF ART CAMPUS
- LITERARY ART WALK
- YOUTH ART WALK
- CONTRACTOR LEGACY PARK/RIVERWALK
- POTENTIAL FUTURE MARKET / GATHERING PLACE

INFRASTRUCTURE ART OPPORTUNITIES

- PRIMARY CROSSING POINT
- ◆ FIRE HYDRANT
- ◆ MANHOLE COVER
- ◆ STREET LIGHT POLE
- ◆ UTILITY BOX

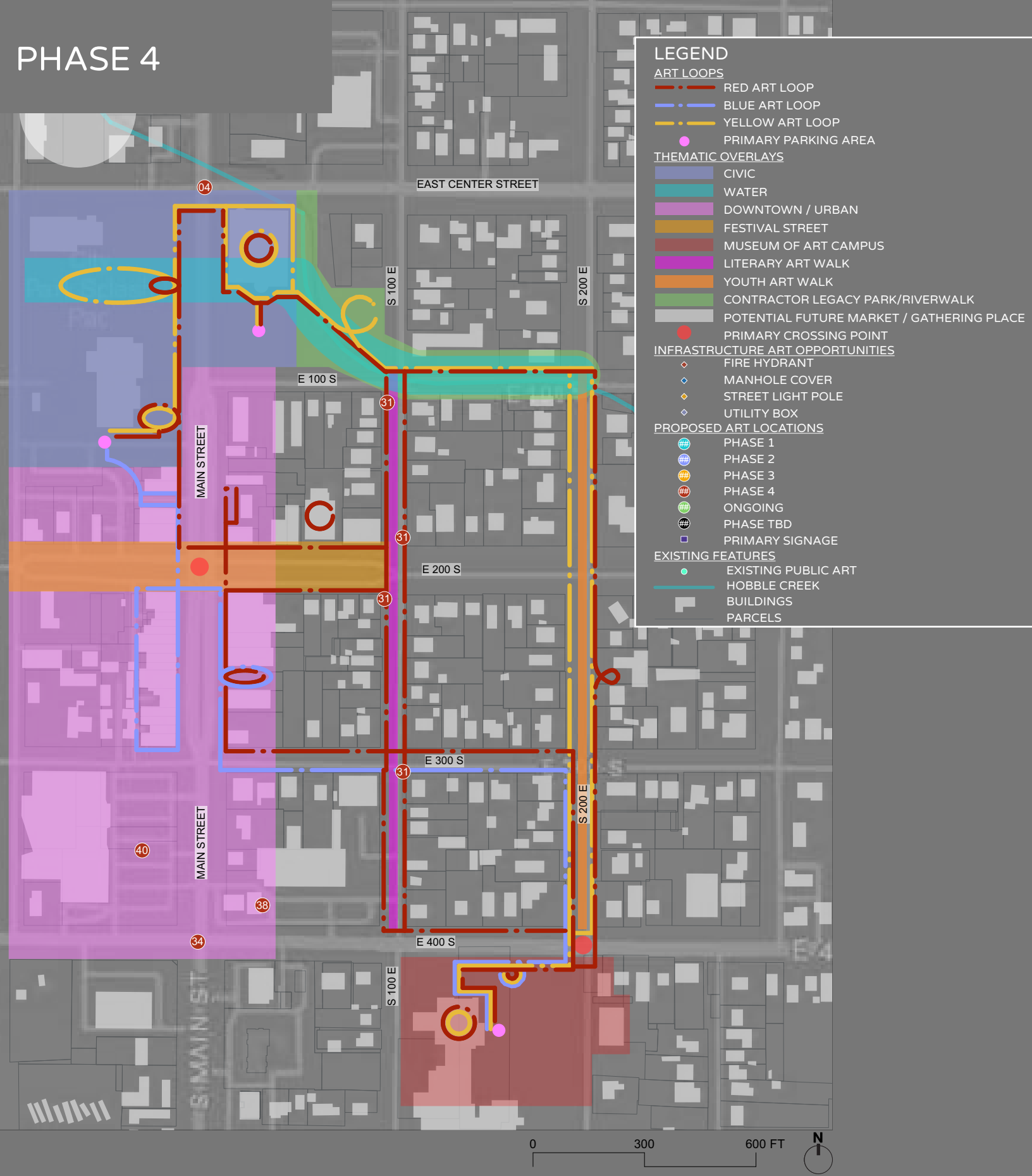
PROPOSED ART LOCATIONS

- # PHASE 1
- # PHASE 2
- # PHASE 3
- # PHASE 4
- # ONGOING
- # PHASE TBD
- PRIMARY SIGNAGE

EXISTING FEATURES

- EXISTING PUBLIC ART
- HOBBLE CREEK
- BUILDINGS
- PARCELS

PHASE 4



LEGEND

ART LOOPS

- - - RED ART LOOP
- - - BLUE ART LOOP
- - - YELLOW ART LOOP
- PRIMARY PARKING AREA

THEMATIC OVERLAYS

- CIVIC
- WATER
- DOWNTOWN / URBAN
- FESTIVAL STREET
- MUSEUM OF ART CAMPUS
- LITERARY ART WALK
- YOUTH ART WALK
- CONTRACTOR LEGACY PARK/RIVERWALK
- POTENTIAL FUTURE MARKET / GATHERING PLACE

INFRASTRUCTURE ART OPPORTUNITIES

- PRIMARY CROSSING POINT
- ◆ FIRE HYDRANT
- ◆ MANHOLE COVER
- ◆ STREET LIGHT POLE
- ◆ UTILITY BOX

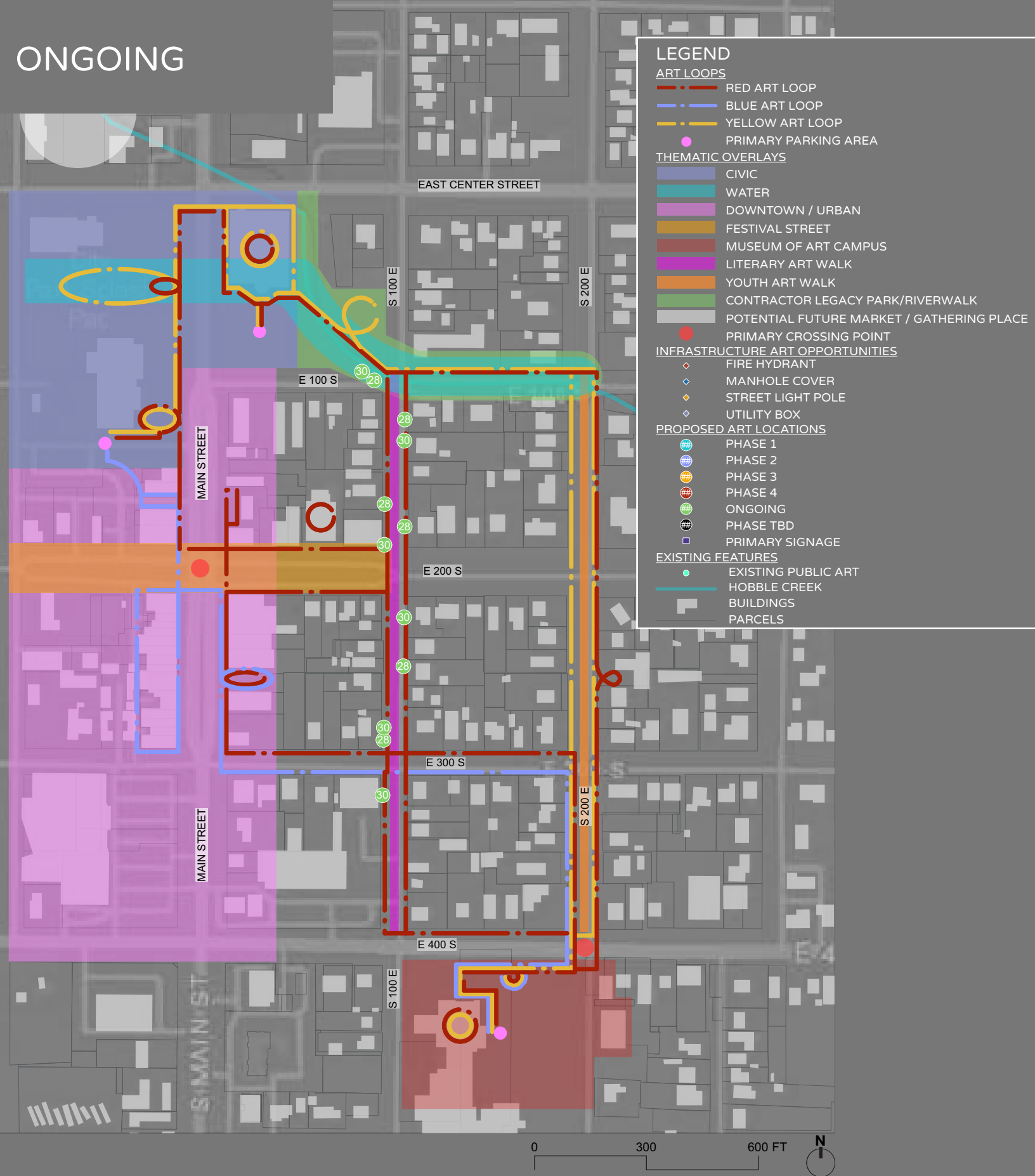
PROPOSED ART LOCATIONS

- # PHASE 1
- # PHASE 2
- # PHASE 3
- # PHASE 4
- # ONGOING
- # PHASE TBD
- PRIMARY SIGNAGE

EXISTING FEATURES

- EXISTING PUBLIC ART
- HOBBLE CREEK
- BUILDINGS
- PARCELS

ONGOING



# on Map	Project	Budget	Phase	Artwork Type
Water				
1	Hobble Creek fence panel	\$	1	Infrastructure
2	Play Sculpture - Contractor Legacy Park	\$\$\$\$	2	Interactive
3	Riverwalk Art Installations - temporary	\$	1-3	Ephemeral / Temporary
4	Riverwalk surface mural	\$	1	Mural
5	Riverwalk cement barrier murals	\$	1	Mural
6	Weather vane	\$	1	Sculpture
7	Hydrophobic mural - splashpad	\$	1	Ephemeral / Temporary
8	Water painting wall - splashpad	\$	1	Ephemeral / Temporary
9	Trail Decals	\$	1	Ephemeral / Temporary
10	Riverwalk Art Installations - permanent	\$-\$\$\$	3	Mix
Festival St				
11	Major/Kinetic Sculpture - 200 S	\$\$\$\$	3	Sculpture
12	200 S Busker Zones	\$	1	Tactical Urbanism
13	Relocate Cowboy and Moose Sculptures at 200 S and Main St	\$-\$\$	3	Other
Civic				
14	Gateway Sculpture - Main and Center Street	\$\$\$\$	4	Interactive
15	Add stepping stones or pathways to improve access to Statues to Live By in front of Civic Center	\$	1,2	Infrastructure
16	Library Mural	\$	1	Mural
Museum Campus of Art				
17	Major/Kinetic Sculpture - Museum Grounds	\$\$\$\$	3	Interactive
18	Temporary art activations - Museum Grounds	\$	1	Ephemeral / Temporary
Youth Art Walk				
19	200 E interactive art installation (park strips)	\$\$-\$\$\$	2,3	Mix
20	Yard signs / feather flags with student art	\$	1	Ephemeral / Temporary
21	Sidewalk activities	\$	1	Ephemeral / Temporary
22	Interactive towers/markers - educational	\$	1,2	Interactive
23	Little Free Galleries	\$	2	Interactive
24	200 E - Sculptures on concrete pads	\$\$\$	3	Sculpture
25	Springville Floral & Gift mural	\$	1	Mural

Literary Art Walk

26	Interactive towers/markers - literary	\$	1,2	Interactive
27	Temporary Sidewalk poetry (stencil or decal)	\$	1	Ephemeral / Temporary
28	Permanent Sidewalk Poetry (stamped or embedded)	\$	Ongoing	Infrastructure
29	Literary art marquee sign	\$	1	Ephemeral / Temporary
30	Storybook scavenger hunt	\$	1, Ongoing	Mix
31	Literary Art Walk - permanent installations	\$\$	3-4	Mix
32	Century Link mural	\$	1	Mural
33	Relocate Girl Reading Sculpture at Memorial Hall to 100 E	\$	1	Other

Downtown / Urban

34	Gateway Sculpture - 400 S / Main St	\$\$\$\$	4	Sculpture
35	Mural Alley	\$\$\$	1-3	Mural
36	Sunpro fence mural	\$	1	Mural
37	300 S sidewalk decals	\$	1	Ephemeral / Temporary
38	Napa Auto Parts - south side mural	\$	1	Mural
39	Chevron Mural - east side	\$	4	Mural
40	Allen's Block art installations	\$\$\$\$	4	Mix
41	Little Caesars Mural - east side	\$	3	Mural

Streets / Infrastructure / Etc.

42	Alley / Senior Ct. one-way conversion	TBD	1	Infrastructure
43	200 S Tactical Urbanism streetscape improvements	TBD	2	Tactical Urbanism
44	200 E Tactical Urbanism streetscape improvements	TBD	2	Tactical Urbanism
45	Riverwalk - permanent infrastructure improvements	TBD	3	Infrastructure
46	Sidewalk reconfiguration on Museum lawn - diagonal cut from 200 E toward school bike parking	TBD	2,3	Infrastructure

Venue/Facility

47	Museum Campus project	\$\$\$\$	Feasibility FY25, TBD	
48	Museum storage, accessibility, public safety, and HVAC Upgrade	TBD	Depends on recommendations of Museum Campus Feasibility	
49	Memorial Hall facade improvement	\$	1-2	
50	Memorial Hall adaptive reuse	TBD	TBD	
51	Carnegie Library adaptive reuse	TBD	TBD	
52	Temporary public plaza	\$\$\$	2,3	
53	Open North Entrance to the Museum of Art	TBD	3	

ART LOOPS ROUTES

The Art Loops consist of three primary routes: red, yellow, and blue. Each route weaves throughout the 13 blocks area and provides pedestrians with a different experience. The routes are designed to criss-cross one another to offer pedestrians the ability to start on one route and shift to the others as desired. The routes are intended as a suggested path to follow but each offers varying opportunities to wander and discover public art off the identified routes.

For purposes of this plan, the routes are simply identified as red, yellow, and blue. As the Art Loops projects begin to take form and public marketing materials are developed, the public art team should explore additional naming possibilities. Possible naming systems could be based on descriptions of what will be experienced, pigment colors, or flowers. Possible names for each route based on these naming systems are included in each route description below. The selected names are to be integrated into signage, wayfinding systems, maps, and also public realm improvements when appropriate.

YELLOW

A great route for families and kids, the yellow route connects the Museum of Art, Library, and Civic Center along the Youth Art Walk (200 E) and Riverwalk. This route also reaches the two parks within the Art Loops: Contractor Legacy Park and Civic Center Park. This route is approximately 1.75 miles total.

Name ideas:

Playful description: The Fountain of Youth | The Family Route

Pigment colors: Cadmium Yellow | Yellow Ochre

Flowers: Sunflower

BLUE

The shortest and most urban route, the blue route delivers great access to murals (including Mural Alley), the temporary plaza, and a great selection of the Statues to Live By pieces. This route moves between the Civic Center and Museum of Art and takes pedestrians primarily along Main St. and 300 South. The blue route is approximately 1.25 miles if someone were to start and end at the same point.

Name ideas:

Playful description: The Urban Route | Murals and Statues

Pigment colors: Ultramarine | Cobalt

Flowers: Iris | Lavender

RED

The red route is ideal for the wanderers, history buffs, book worms, and anyone who wants a major dose of art and a long walk. This route is the longest route and offers participants the opportunity to experience the most public art and historic architecture. It can be started at the Museum of Art, Library, or Civic Center and weaves between almost every major point within the Art Loops. Because the route weaves and criss-crosses itself, there is not a clear path to follow and the route can easily be shortened to make it more accessible for people of all ages and abilities. Participants can wander their way through the various blocks this route touches and will find themselves discovering something new around each corner. In total this route is approximately 3 miles if someone were to start and end at the same point and hit every part of the route.

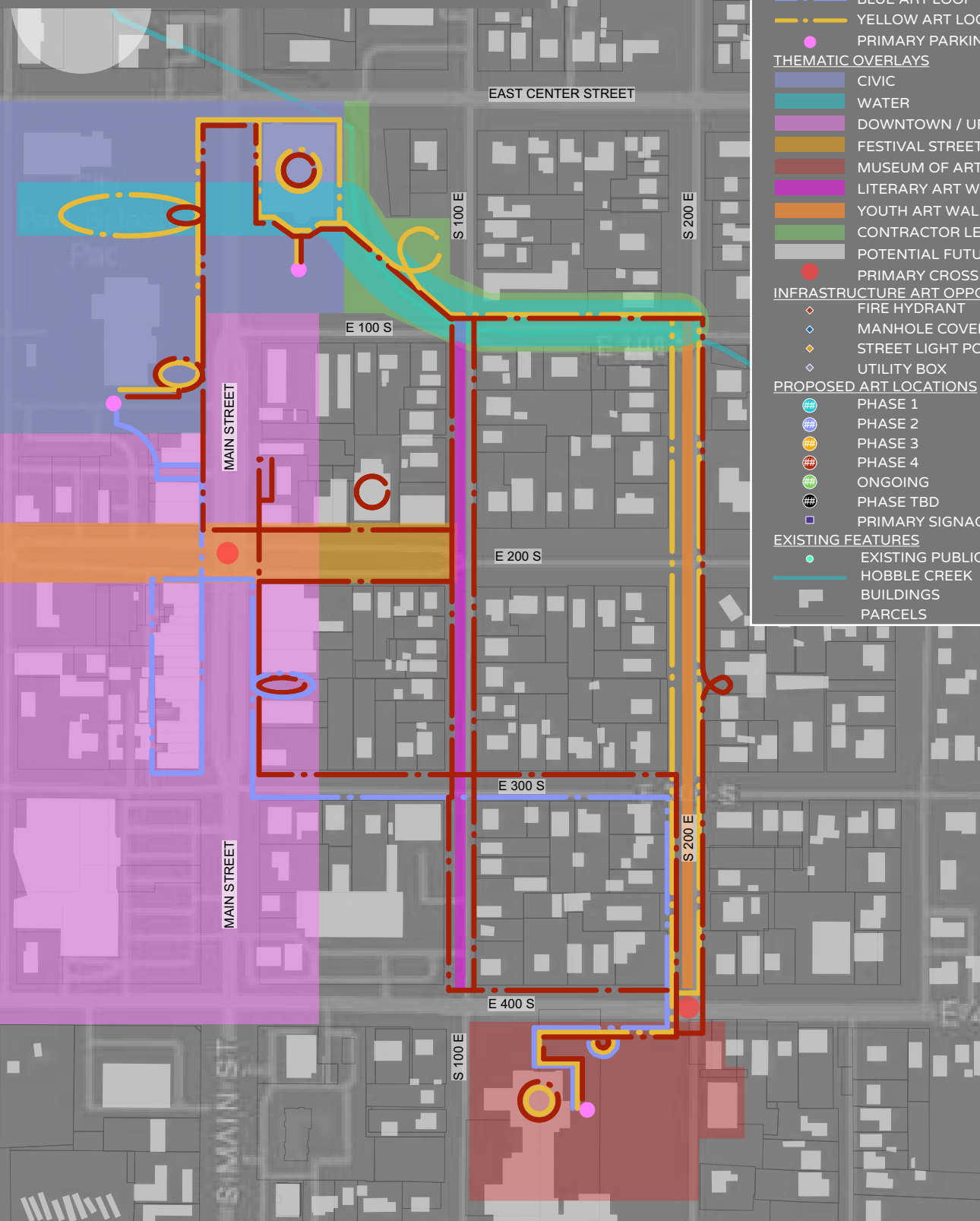
Name ideas:

Playful description: The Scenic Route | The Long Way Around

Pigment colors: Red Ochre | Crimson | Vermillion | Scarlet

Flowers: Poppy | Rose

ART LOOPS ROUTES



LEGEND

ART LOOPS

- RED ART LOOP
- BLUE ART LOOP
- YELLOW ART LOOP
- PRIMARY PARKING AREA

THEMATIC OVERLAYS

- CIVIC
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INFRASTRUCTURE ART OPPORTUNITIES

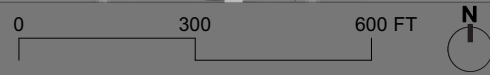
- FIRE HYDRANT
- MANHOLE COVER
- STREET LIGHT POLE
- UTILITY BOX

PROPOSED ART LOCATIONS

- PHASE 1
- PHASE 2
- PHASE 3
- PHASE 4
- ONGOING
- PHASE TBD
- PRIMARY SIGNAGE

EXISTING FEATURES

- EXISTING PUBLIC ART
- HOBBLE CREEK
- BUILDINGS
- PARCELS



THEMATIC OVERLAYS

The Art Loops are divided into eight Thematic Overlays, each with a unique experience and defining elements. The Thematic Overlays will guide artwork type, design elements, aesthetic, and overall participant experience. Public Art calls should reference the Thematic Overlay of each piece along with information about how the artists can work within the theme.

LEGEND

ART LOOPS

- RED ART LOOP
- BLUE ART LOOP
- YELLOW ART LOOP
- PRIMARY PARKING AREA

THEMATIC OVERLAYS

- CIVIC
- WATER
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INFRASTRUCTURE ART OPPORTUNITIES

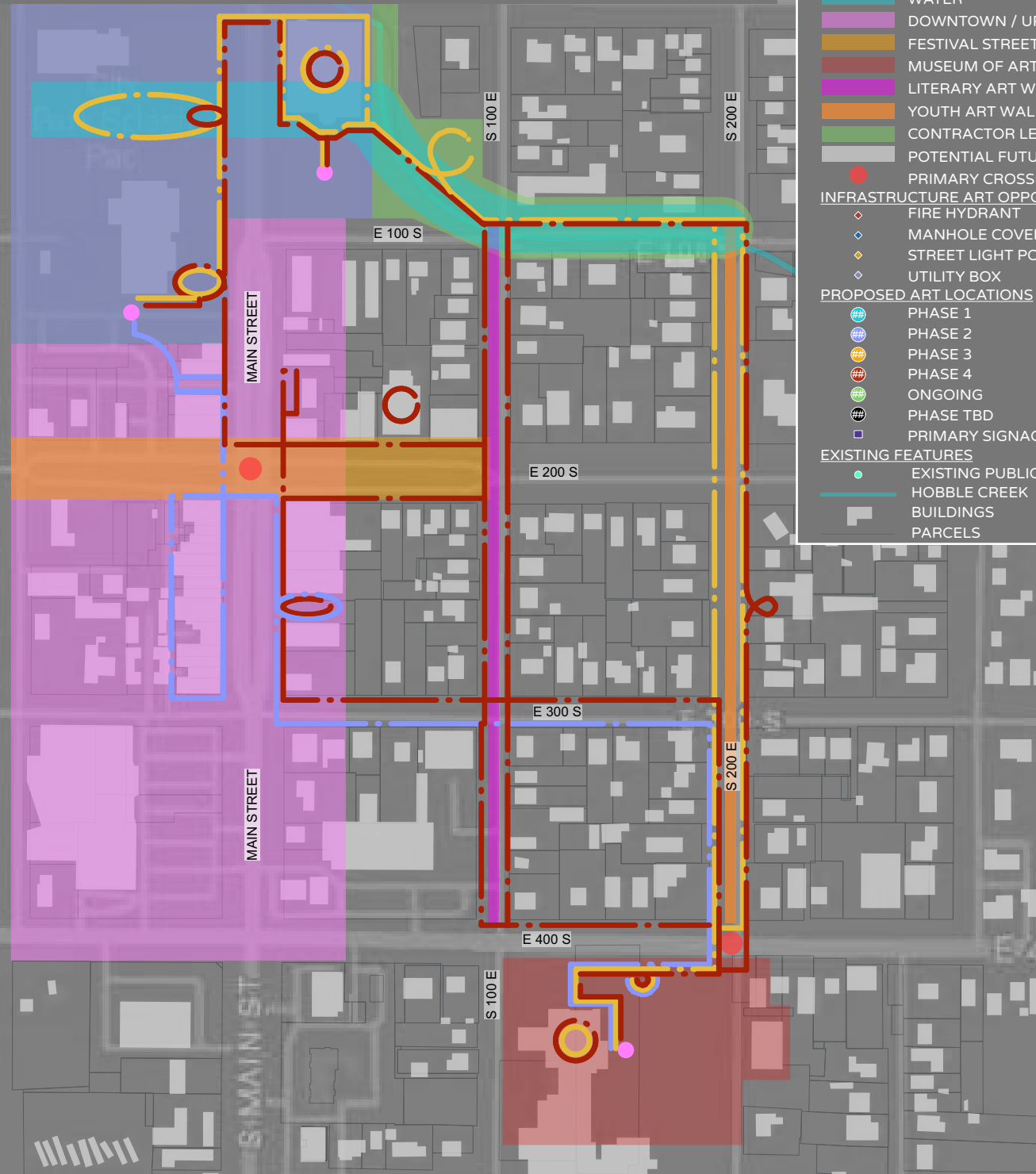
- PRIMARY CROSSING POINT
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- ◆ MANHOLE COVER
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- ◆ UTILITY BOX

PROPOSED ART LOCATIONS

- # PHASE 1
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- PRIMARY SIGNAGE

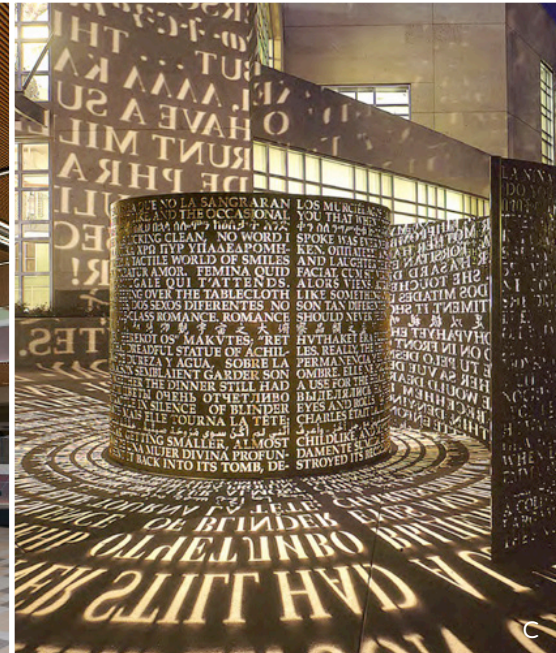
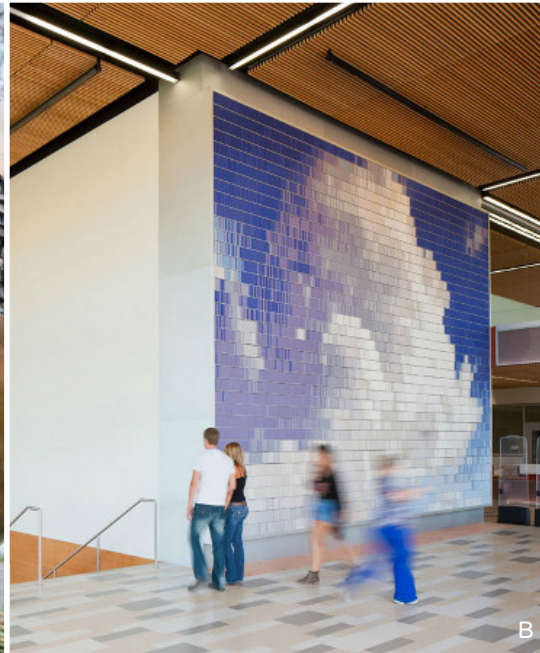
EXISTING FEATURES

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- PARCELS



Civic Overlay

The Civic overlay includes the Civic Center block and Library. The Civic Center block is home to many existing bronze sculptures that were installed through the Statues to Live By program as well as several historically significant sculptures such as *The Pioneer Mother* and *Victory Fountain* both by Cyrus E. Dallin. Very few public art additions are recommended for this area at this time as the existing pieces contribute significantly to the Art Loops. Any potential future public art additions should be highly sensitive to the existing sculptures and the context/uses of the site. The Library and adjacent public realm provide programmatic opportunities as well as public art and a multitude of spaces for public art interventions, including inside of the Library.



A. *Sphere No. 6*, Arnaldo Pomodoro, Washington, D.C. | B. *Cloud*, Christian Moeller, St. George, UT | C. *A Comma*, Jim Sanborn, Houston, TX | D. *Ghost Rivers*, Bruce Willen, Baltimore, MD | E. *Wire Hill Memorial*, Arterial, Melville, AUS | F. Laguna Honda Hospital, Owen Smith, San Francisco, CA

Water Overlay

The Water Thematic Overlay connects the splash pad at Civic Center Park to the riverwalk and Hobble Creek. Water has important historical significance in Springville and there are several existing water elements in this overlay including the splash pad, *Victory Fountain* (Cyrus E. Dallin), the exterior water feature at the Library, and the Riverwalk which includes views of and access to Hobble Creek. Public Art in this overlay should be inspired by or reference water in some way. Projects may even utilize water as a material.



A



B



C



D



E

A. Uvalde County Visitor's Center Mural, Tara Johnson, Concan, TX | B. *ARC ZERO – NIMBUS*, James Tapscott, Omachi, Japan | C. *Cloud Arbor*, Ned Kahn, Pittsburgh, PA | D. L&A Group, China | E. *Just Add Water*, Butler County, Ohio

Downtown / Urban Overlay

The Downtown / Urban Thematic Overlay runs along Main St and encapsulates the block to the West of Main St (with exception of the Civic Center block). This overlay area currently includes many public art pieces including bronze sculptures of various scale that were installed as part of the Statues to Live By program. There are also several existing murals in this area, most notably the mural by Chuck Berrett on the Charisma Dance Studio building. New public art projects in this overlay area should have a more urban and contemporary feel than public art in other areas. This is a great area to introduce vibrant color and a mix of large scale gateway sculptures as well as more intimate pedestrian scale interventions.



A. Heitzman Recreation Center, Jessie and Katey, Philadelphia, PA | B. Points of Reference, Aphid Studio, Erie, PA | C. Flaming Cactus, Animus Arts Collective, Manhattan, NY | D. Projection mapping, Jessica Greenburg, Ogden, UT | E. Heitzman Recreation Center, Jessie and Katey, Philadelphia, PA | F. Hymn to the Big Wheel, Liz West, Durham, UK



Concept sketch by Shalae Larsen, Io LandArch

Festival Street Overlay

The Festival Street overlay aligns with 200 S between 100 W and 100 E. This stretch of street is identified as a festival street in Springville’s Reframing Downtown plan and this Art Loops plan aligns with that recommendation. The Festival Street overlay will include traditional public art interventions like sculptures and murals as well as performing arts infrastructure such as busker stations, opportunities for performances during festivals, and potential for adaptive-reuse of the Memorial Hall Building. This overlay area will also include tactical urbanism interventions designed to enhance functionality and pedestrian experience. Stylistically, public art in this area is likely to align with the Downtown / Urban overlay.



A



B



C



D

A. *pARC*, Urban Conga, Chapel Hill, NC | B. *Color Rain - Libourne'24*, Impact.Plan, France | C. *Busker Fest*, Salt Lake City, UT | D. *Urban Furniture*, Studio Robert Stadler, Paris, France

Museum of Art Campus Overlay

The Museum of Art Campus Thematic Overlay includes the Springville Museum of Art, the Cherry Creek Elementary North Gym, and the Art Shop. Together, this collection of buildings hold great historical and architectural significance and provide opportunities to create a more cohesive “campus” of buildings. This Museum of Art Campus provides important arts programming opportunities as well as spaces on the Museum grounds for public art installations.



 **SITE PLAN**
Springville Museum of Art | Meditation Garden



A

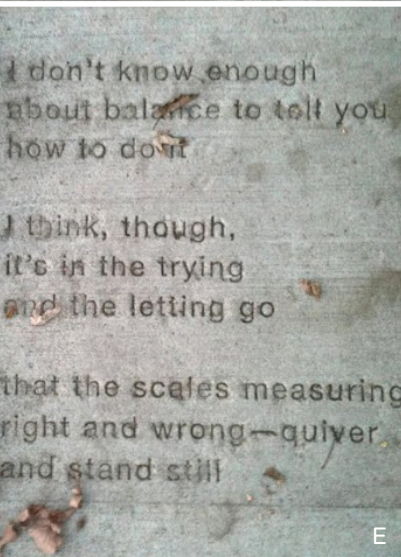
B



A. Springville Museum of Art Meditation Garden Concept Site Plan | B. *the event of a thread*, Ann Hamilton, Manhattan, NY | C. *The Weather Project*, Olafur Eliasson, Turbine Hall of Tate Modern, London, UK | D. Cache Daughters of Utah Pioneers Museum, Logan, UT | E. Green Guitar Folk House, Lenexa, KS

Literary Art Walk Overlay

The Literary Art walk runs North-South along 100 E from the Riverwalk to the Museum and will be filled with literary-inspired public art interventions. The Literary Art Walk overlay contains a high-density of recommended public art opportunities, with the majority being temporary, small-scale, and low-budget. Public Art projects along the Literary Art Walk will be visually calm and contemplative with sensitivity toward the residential nature of this street. Home owners should also be engaged and encouraged to participate in public art projects.



A. Zappos Campaign, Timothy Goodman | B. Market to Mohai, Seattle, WA | C. Little Free Library, unknown artist, unknown location | D. Book mural, Paul Heath, Salt Lake City, UT | E. *Everyday Poems for City Sidewalk*, Georgia A. Greeley, St. Paul, MN | F. *Cavern*, Jason Manley, Logan, UT | G. TODAY I FEEL, So Fun Studio | H. *Sun Stories*, Jessy Nite, City of Coral Gables, FL

Youth Art Walk Overlay

The Youth Art Walk runs North-South along 200 E from the Riverwalk to the Museum, mirroring the pathway of the Literary Art Walk one block to the East. The Youth Art Walk aligns with the current Safe Routes to School designation as this is a primary corridor for students walking to Cherry Creek Elementary. Public Art along the Youth Art Walk should be designed by or through close collaboration with youth and emerging artists and should be fun, playful, colorful, and interactive. Projects will range from low-budget temporary pieces in phase 1 to higher budget permanent sculptures in later phases. In addition to public art projects, this overlay area will include tactical urbanism interventions intended to calm traffic, increase pedestrian safety, and enhance all forms of active transportation.



A. *Les Composites*, Séverin Millet | B. *Pairs*, Richter Spielgeraete | C. *Song Board*, unknown artist, London, UK | D. Asphalt play area, unknown artist, unknown location | E. Free Little Art Gallery, unknown artist, unknown location | F. *Le Raisseur* ("The Raker"), Jean Jullien, Nantes, France



Concept sketch by Shalae Larsen, Io LandArch

Contractor Legacy Park and Riverwalk Overlay


The Contractor Legacy Park and Riverwalk overlay area intersects with the Civic and Water overlay areas and all artwork in this area is anticipated to align with these, particularly Water. Within this overlay area, public art interventions will focus on pedestrian experiences and creating playful moments of interaction and discovery. Specific projects along the Riverwalk between 100 E and 200 E will be highly dependent on the future improvements to this area, but should create interactive opportunities for participants to experience Hobble Creek and the adjacent trail.



A. Water play equipment, Richter Spielgeräte | B. *Cathedral*, Kevin Atherton, Forest of Dean, England | C. *Darling Quarter*, Aspect Studios, Sydney, Australia | D. *Magic Carpet Murals: N.C*, Jessie and Katey, Charlotte, NC

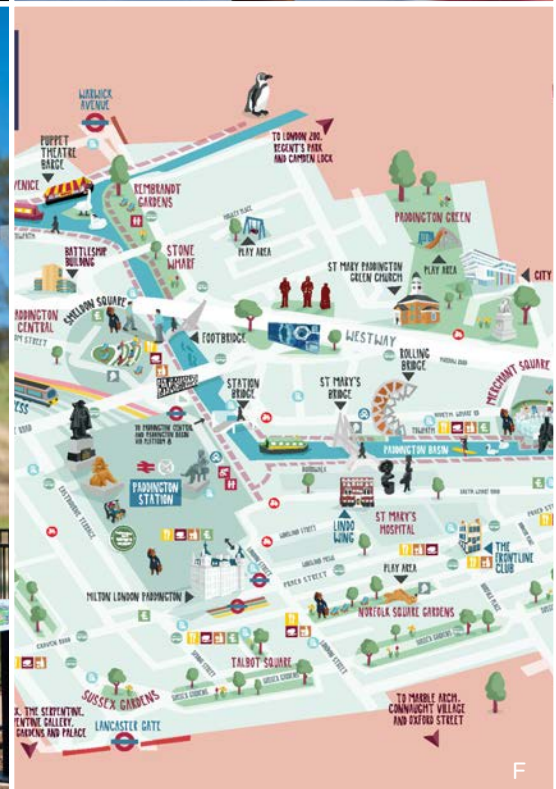
Potential Future Market / Gathering Place

While not currently defined as a Thematic Overlay in this project, the map does highlight the opportunity for a future market/gathering place on the North side of Center Street West of Main Street. The Reframing Downtown plan identifies an opportunity to develop a “market” in this area connecting Civic Center Park with Hobble Creek. There is potential for this area to include public space, events, and food. While this area is adjacent to the Art Loops and was considered as part of the context of the Art Loops, it does not play a major role in the initial phases of the Art Loops implementation. As progress is made in this area, specific effort should be made to integrate it with the Art Loops plan.



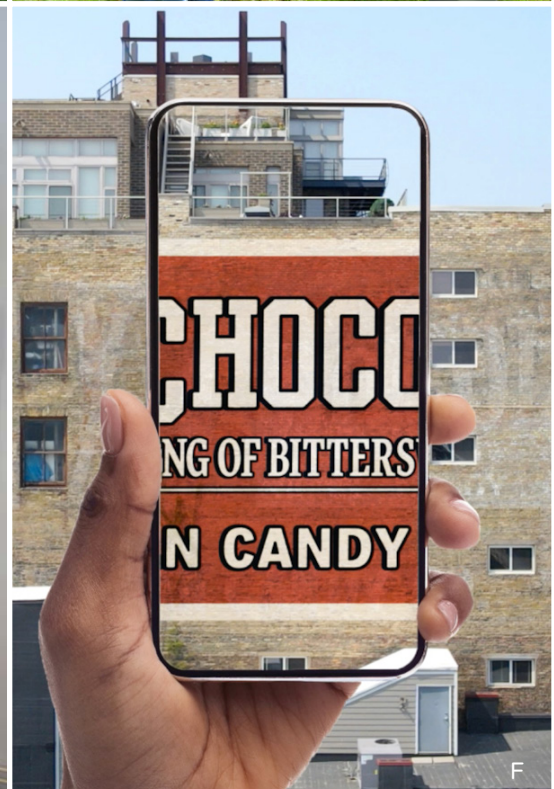
KEY
PROJECT
INSPIRATION

Signage / Wayfinding

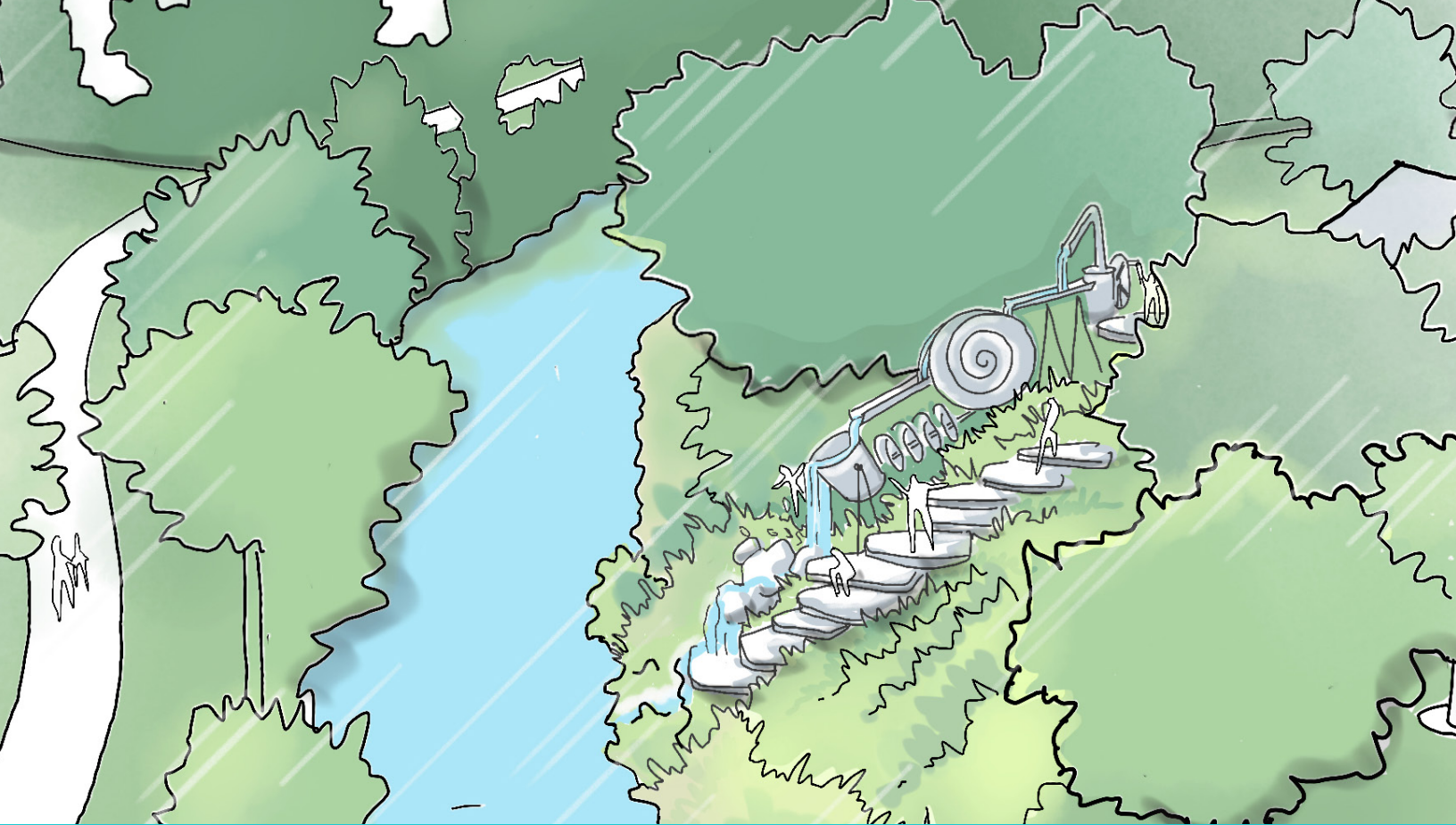


A. Governor's Island Signage, Pentagram Design, Governor's Island, NY | B. Wayfinding, Fieldwork Facility, London, UK | C. Wayfinding, RSM Design, Rancho Cucamonga, CA | D. Wayfinding, Thomas Matthews, London, UK | E. Wayfinding, Tilt Industrial Design, New South Wales, AUS | F. Paddington Public Art Trail Map, London, UK

Interactive Towers / Markers



A. Interactive block tower, unknown source | B. Dial a Style, Duxbury, MA | C. Interactive block tower, unknown source | D. Exquisite Corpse, Fanny Allié, Brooklyn, NY | E. Atlas Copco Museum, EXPO Projekt, Stockholm, SWE | F. *Ghost Signs*, Hoffman & York, Milwaukee, WI



Concept sketch by Shalae Larsen, Io LandArch

Water Play Sculpture (Contractor Legacy Park)



A



B



C



D



E



F

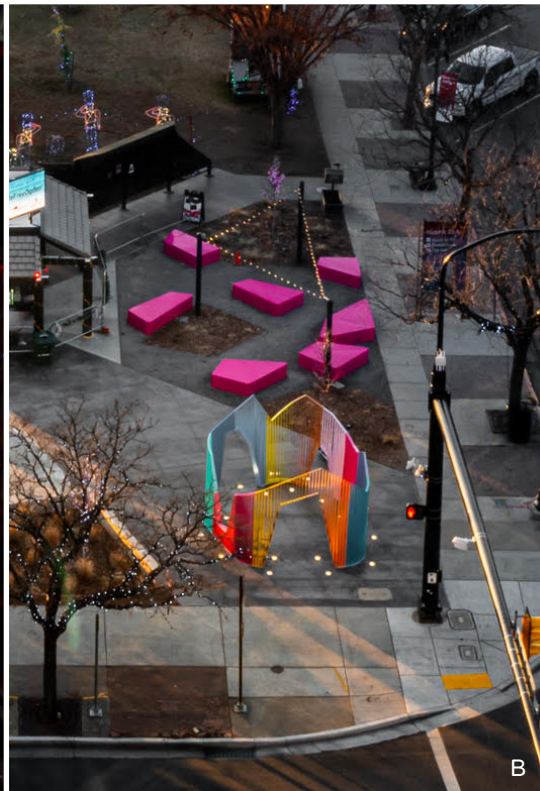
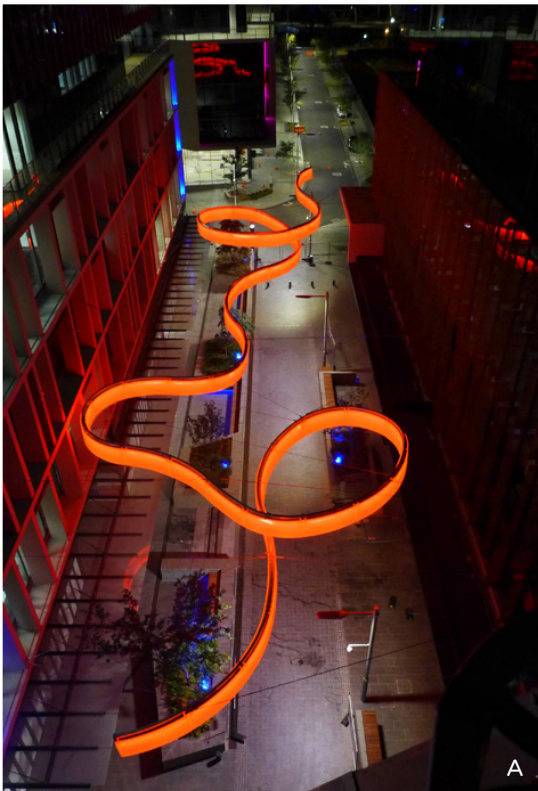
A. Riveropolis, unknown location | B. ARTsySTEM, Mark Lee Koven, Logan, UT | C. Water play equipment, Richter Spielgeräte | D. Water Cycle, Andy Dufford, Ogden, UT | E./F. Garden City Play Environment, Space2Place, Richmond, CAN

Riverwalk Installations



A. Ville de Paris, Studio 5.5, Paris, FR | B. Sayer Street & the Meadow, BJD landscape architects, London, UK | C. Shark crosswalk, unknown artist, unknown location | D. Bridged, Steve Messam, Yorkshire, UK | E. Friburg, GER | F. *SunDrops* (for Canal Convergence), Jeff Zischke, Scottsdale, AZ

200 South & Main Street



A. *Suspended Light sculpture*, Warren Langley, City of Perth, AUS | B. *Sculpture: New Range*, Hou de Sousa / Plaza: Corner Plaza, Sasaki Associates and Io Land Arch, Ogden, UT | C. *Wildflowers*, Morag Myerscough, Shanghai, CN | D. *Form of Wander*, Marc Fornes, Tampa, FL | E. *Paint Drop*, 100 Architects, Shanghai, CN | F. *The Tower Cloud* at ARTivity on the Green, Winston-Salem, NC

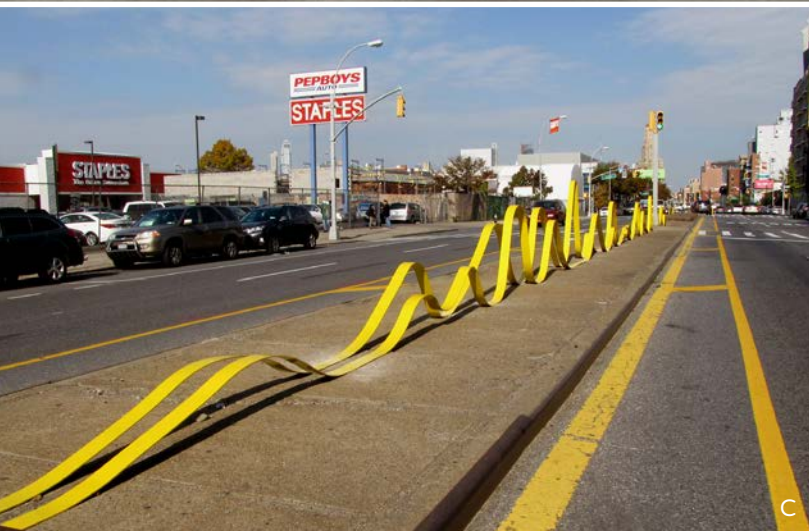
Gateway Sculptures (Main & Center + Main & 400s)



A



B



C



D



E



F

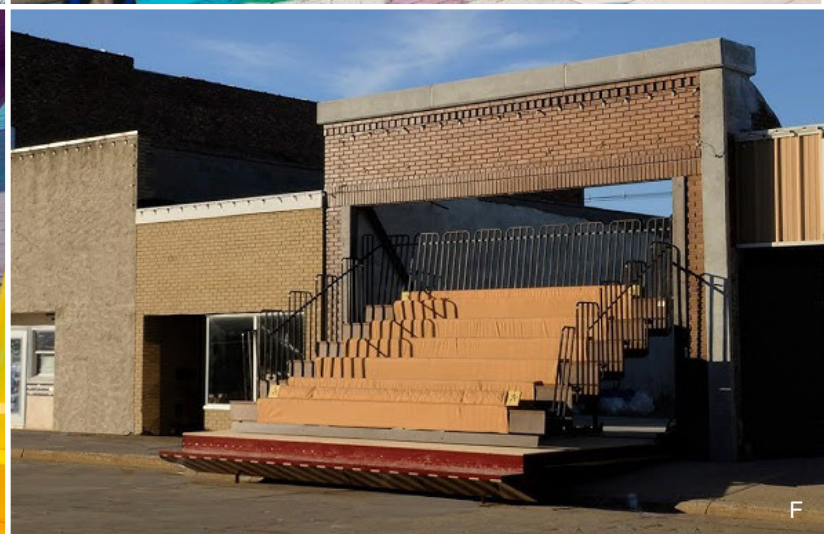
A. Roosevelt Road Gateway Concept, Site-Design, Chicago, IL | B. *Seven Magic Mountains*, Ugo Rondinone, Las Vegas, NV | C. *Unparallel Way*, Emily Weiskopf, Brooklyn, NY | D. *Saigon Welcome Arch*, McBride Charles Ryan, Melbourne, AUS | E. *Suspended Belief*, Jason Manley, Omaha, NE | F. University of North Dakota Streetscape Design, Mindy Alvarez (RDG Planning), Grand Forks, ND

Museum Lawn Sculpture



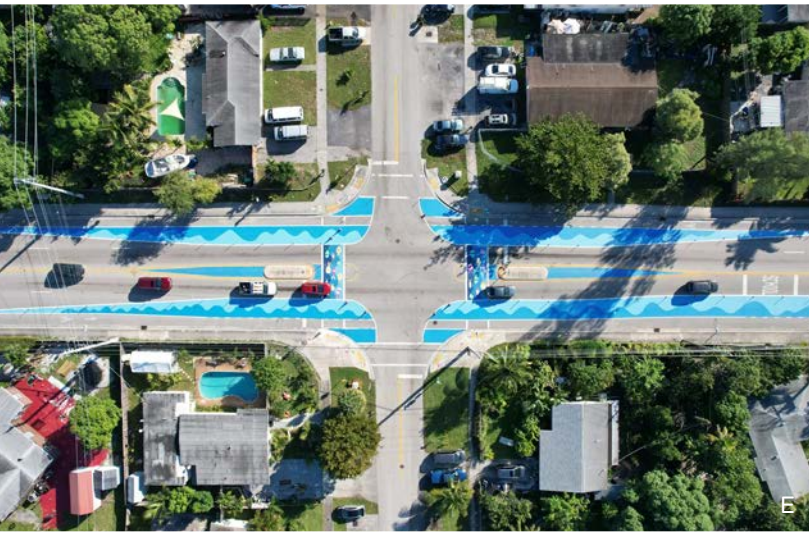
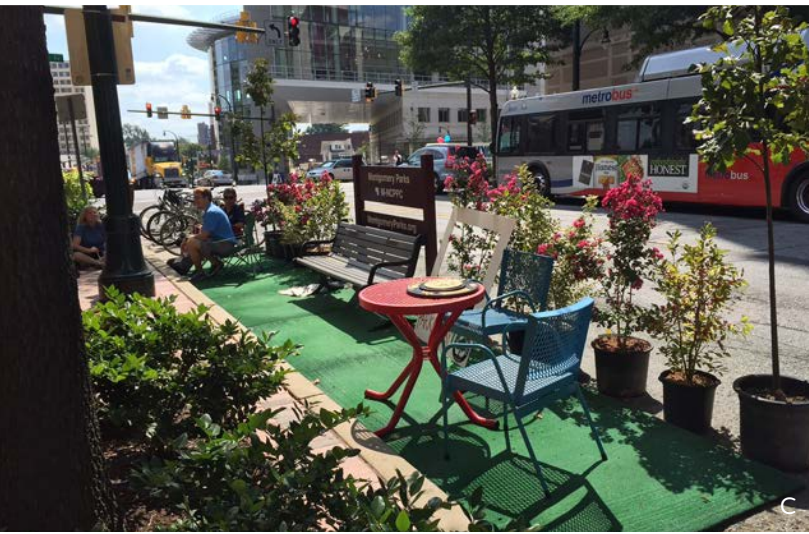
A. *Threshold*, Natasha Rosling, Forest of Dean, England | B. *Manchester Lamps*, Acrylicize, Manchester, UK | C. *Untitled*, Harry Bertoia | D. *Her Vertical Retain Us*, Fernando Prats + Ámbito Cero + elton_Íéniz + Cruz-Mandiola, Los Cherrillos, CHIL | E. *A Restless Spell*, Patrick Dougherty, Logan, UT

200 South Tactical Urbanism

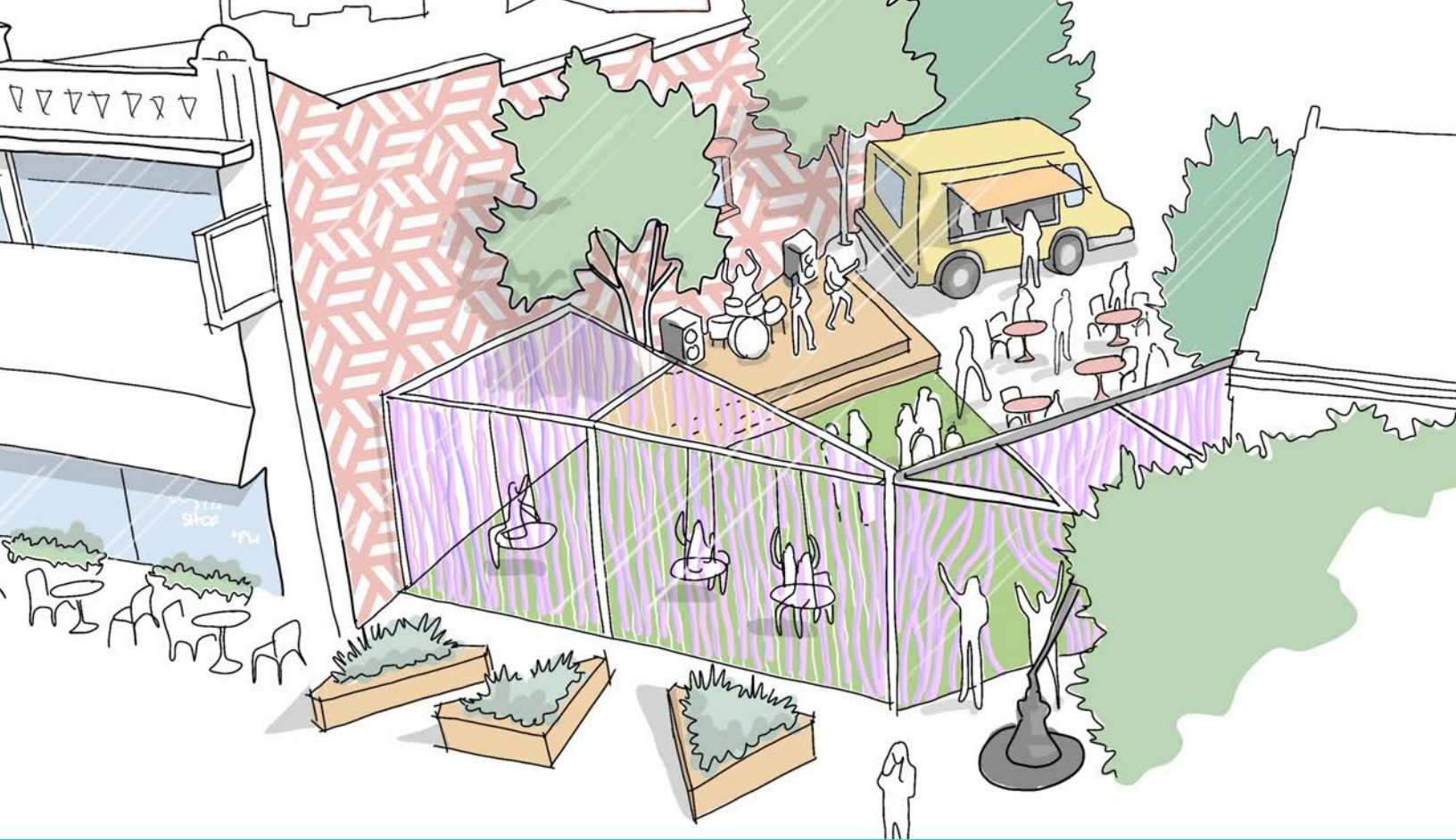


A. Agora Maximus, LAAB Collective & Signature Design Communication Montreal, CAN | B. Baltimore Bend Playground, Arttenders & Studio Spass, Almere, NL | C. Ogmios Public Space, DO Architects, Vilnius, LTU | D. Third street promenade, Rios Landscape Architecture, Santa Monica, CA | E. *Paint Drop*, 100 Architects, Shanghai, CN | F. *The Storefront Theater*, Matthew Mazzota, Lyons, NE

200 East Tactical Urbanism



A. *The Reverberations Crosswalks #2*, Graham Projects, Baltimore, MD | B. *East Grand Better Block*, Team Better Block, Des Moines, IA | C. *(Park)ing Day* installation, unknown artist, Silver Spring, MD | D. *Ridgeway*, Phil Phil Studios, Vancouver, CAN | E. *BTactical Complete Streets Phase I*, Street Plans, Broward County, FL | F. *Superblock of Sant Antoni*, Leku Studio, Barcelona, ESP



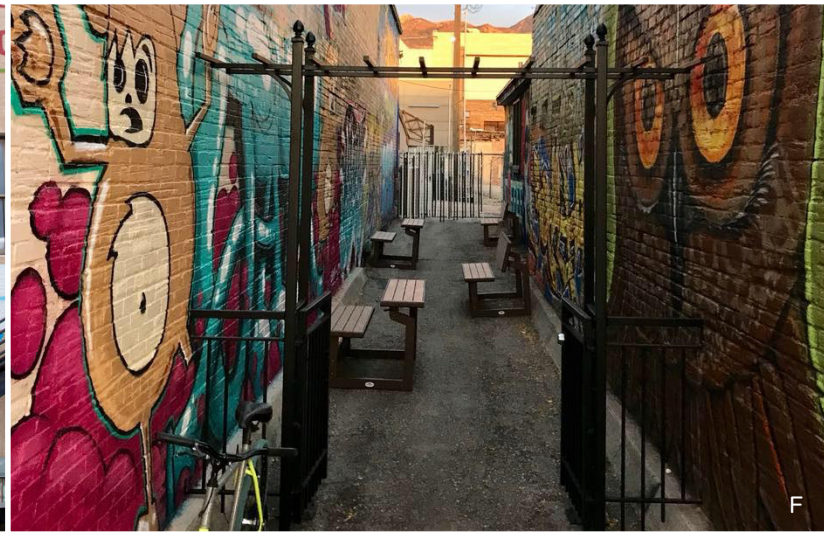
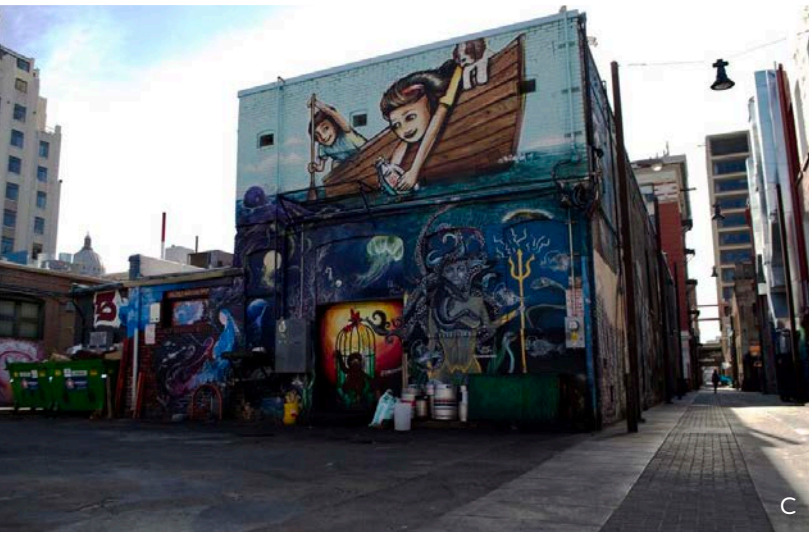
Concept sketch by Shalae Larsen, lo LandArch

Pop-up Plaza



A. *Hang Out*, 100architects, Shanghai, CHN | B. *De Buena Planta*, Venice, CA | C. *Lawn on D*, Sasaki Associates, Boston, MA | D. *Aberdeen Better Block*, Better Block, vAberdeen, SD | E. *Penetrable*, Jesús Rafael Soto, New York, NY | F. *Flowers for Fort Wayne*, Louise Jones, Fort Wayne, IN

Mural Alley



A. Gill Street, Colleen Friday + Jeff Hubbell + Travis Ivey + Evan Levi + Chelsea Lowry + Meghan Meier + Lindsay Olson + Dan Toro + Adrienne Vetter, Laramie, WY | B. Gallery Alley, Wichita, KS | C. Freak Alley Gallery, Boise, ID | D. Fence mural, unknown artist and location | E. Tierra y Libertad, Talal Cockar, Laramie, WY | F. Origin-Alley, Ogden, UT



ART
LOOPS
TACTICS

ART LOOP TACTICS

The items in this section reflect specific tactics and considerations that support and further the implementation of the Art Loops. These items are in addition to and supportive of the opportunities identified in the Art Loops Projects section of this plan.

BRANDING & MARKETING

- Develop public-facing maps and brochures to guide participants throughout the Art Loops. These should be presented on signs at major parking areas and distributed from civic facilities and local businesses throughout the Art Loops area
- Develop an app or website that highlights the assets of the Art Loops, includes dynamic maps, hosts self-guided walking tours and other interpretive materials, and provides event information
- Develop consistent Public Art signage with specific emphasis on Art Loops for all future and existing public art projects
- Develop a consistent standard for historic markers and sites throughout the Art Loops
- Install Art Loops signage and wayfinding throughout the Art Loops areas beginning with markers at primary parking areas (Museum of Art, Library, and Civic Center) and other sites marked at “Primary Signage” on the Art Loops Projects Maps in this document
- Create marketing campaigns to attract locals and regional visitors to visit the Art Loops once more than ½ of the Phase 1 projects are completed
- Encourage local businesses within the Art Loops area to promote the Art Loops and encourage their patrons to explore the area

PROGRAMMING & ACTIVATIONS

- Host guided Art Loops walking tours
- Consider relocating existing Arts festivals and programs to the 200s Festival Street once improvements are made
- Incorporate oral and personal histories/stories throughout Art Loop
- Explore the development of new programs, events, performances, or festivals to activate the Art Loops
- Develop interpretive materials and programs to enhance participant experience
- Encourage local artists, arts organizations, schools, and businesses to utilize and activate the Art Loops areas with arts programming

ONGOING STAKEHOLDER ENGAGEMENT

- Continue to host and facilitate opportunities for local communities members, artists, and arts organizations to provide input on future changes and developments within the Art Loops
- Ensure major public art projects within the Art Loops include a robust stakeholder engagement process
- Develop opportunities for Art Loops participants to provide feedback about their Art Loops experiences

COMMISSIONING AND ACQUISITION CONSIDERATIONS

- Utilize the Museum of Art and the existing exhibition submission process as a mechanism to create public art projects – this includes artists having to option for their work to be considered for public art when they submit to an exhibition
- Consider offering selection or scoring preference to Springville artists for projects within the Art Loops areas
- Develop a process for “design only” calls for art to streamline the process for artists to submit a design or image to be fabricated elsewhere. This will be particularly valuable along the Youth Art Walk and Literary Art Walk
- Utilize Requests for Qualifications rather than Requests for Proposals for public art commissions whenever possible

POLICY CONSIDERATIONS

- Assess whether the signage ordinance needs to be amended to draw clarification between public art and signs
- Assess potential zoning restrictions or needed revisions to ensure the Art Loops area is supportive of artists working from home and operating arts-based businesses
- Develop clear policies for donation of public art projects to support the Art Loops, including ownership and maintenance responsibilities
- Explore strategies to encourage private residents, businesses, and developers to contribute public art to the Art Loops areas in collaboration with the City

FUNDING STRATEGIES

- Utilize existing arts funding including PAR and Percent for Art
- Seek private funding and donations to support key Art Loops projects and initiatives
- Apply for external grant funding to support the Art Loops from organizations such as Utah Division of Arts and Museums and the National Endowment for the Arts
- Seek partnerships and sponsorships from local businesses to fund Art Loops projects and initiatives



MEASURES
OF
SUCCESS

MEASURES OF SUCCESS

In order to understand, document, and communicate the success of the Art Loops project, the following metrics should be monitored. These metrics should be captured prior to significant work beginning on Art Loops to serve as a baseline and at regular intervals moving forward. Some metrics can easily be tracked on a frequent basis while others may only need to be tracked every few years.

Several of these metrics are also identified in the *Reframing Downtown* plan. These metrics are marked with an asterisk.

WALKABILITY AND PEDESTRIAN SAFETY

- Increase in pedestrian traffic at key locations throughout the Art Loops area
- Increase in pedestrian crossings of Main Street
- Increase in pedestrian safety (real and perceived)
- Increase in the lineal feet of paved sidewalk connecting to Main Street*
- Increase in lineal feet of creek frontage accessible to pedestrians*
- Decrease in average traffic speeds along Main Street*
- Decrease in crash incidents downtown*
- Increase in Walk Score*

ART AND PLACEMAKING

- Increased sense of place as measured by imageability
- Increase in number of public art installations
- Increase in the number of artists hired
- Increase in visitors to the Museum of Art
- Number and frequency of events in downtown*
- Diversification of art installations*
- Increase in art-focused businesses*
- Increase in art-focused festivals and events*

ECONOMIC DEVELOPMENT

- Increase in use of civic assets – particularly the Library, Memorial Hall, Carnegie Library, Riverwalk Trail, and Cherry Creek North Gym
- Increase in visitors*
- Increase in the time visitors spend in Downtown and throughout the Art Loops area
- Increase in property values*
- Increase in tax receipts*
- Increase in private investment downtown*
- Decrease in vacant land and buildings*
- Redevelopment of vacant or underutilized city-owned property for tax or visitor generating purposes*

AUDIENCE ENGAGEMENT

- Increase in digital traffic to City arts websites – particularly Art Loops specific sites/materials
- Increase in social media engagement related to the Art Loops
- Increase in earned media coverage
- Increase in residents living downtown*



PLANNING
PROCESS

PLANNING PROCESS

This plan was developed through a 6 phase process. The process and key activities are outlined on the following pages.

PHASE 1: DISCOVERY AND PROJECT VISION

- Kick-off workshop with internal City stakeholders to define the vision for Art Loops and to define potential opportunities, goals, hurdles, and additional considerations.
- Site visit and walking tour
- Define project vision and overall direction

PHASE 2: ASSET MAPPING

- Defining and determining what assets are relevant to the Art Loops and should be mapped. The selected assets included:
 - City owned parcels
 - Historic buildings and markers
 - Safe Route to School
 - Bus routes
 - Bus stops
 - Public parking
 - Hobble Creek
 - Public green spaces
 - Riverwalk
 - Murals
 - Sculptures
 - Statues to Live By projects
 - Significant architecture
 - Ideal future art locations
 - Private art-related businesses
 - Historic monuments/sites
 - Arts/Cultural venues
- Asset maps (see following page)
- Additional site visits
- Documentation of existing conditions and opportunities

ASSET MAP



LEGEND

GENERAL

- AREA OF STUDY
- PARCELS
- CITY OWNED PARCELS
- BUILDING FOOTPRINTS
- HISTORIC BUILDING
- CIVIC CENTER DISTRICT

CIRCULATION

- SAFE ROUTE TO SCHOOL
- BUS ROUTE
- BUS STOP
- PUBLIC PARKING

GREEN SPACE

- HOBBLE CREEK
- PUBLIC GREEN SPACE
- RIVER WALK

EXISTING PUBLIC ART PROJECTS

- MURAL
 - SCULPTURE
 - STATUES TO LIVE BY
 - ARCHITECTURAL
- ### IDEAL FUTURE ART LOCATIONS
- MANHOLE COVER
 - MURAL
 - UNSPECIFIED
 - STREETLIGHT BANNERS
 - ELECTRICAL BOXES
 - PROPOSED MIXED USE FOOD HUB

PRIVATE ART BUSINESSES

- SPRINGVILLE FLORAL AND GIFT
- HATCH GUITAR STUDIO
- SNELSON'S PHOTO/BEVELED EDGE FRAMING
- LEMON AND SAGE CULINARY MARKET
- MAGLEBY'S RESTAURANT
- BROWN ART GALLERY
- TATTON BAIRD HAT MAKER

HISTORIC MONUMENTS/LOCATIONS

- VICTORY FOUNTAIN
 - MORMON SETTLEMENT
 - SPRINGVILLE PRESBYTERIAN CHURCH
 - SPRINGVILLE HS ART GALLERY
 - HOBBLE CREEK
 - CARNIEGE LIBRARY
 - RIVOLI THEATER
 - FORMER JR. HIGH LOCATION
 - FORMER HIGH SCHOOL LOCATION
 - FORMER SEMINARY LOCATION
 - FORMER HIGH SCHOOL GYM
- HISTORIC DOMINGUEZ-ESCALANTE TRAIL

EXISTING ARTS/CULTURAL VENUES

- SPRINGVILLE MUSEUM OF ART
- RIVOLI THEATER
- GAZEBO AT CIVIC PARK
- SPRINGVILLE PUBLIC LIBRARY
- SPRINGVILLE PRESBYTERIAN CHURCH



PHASE 3: STAKEHOLDER ENGAGEMENT

- The primary forms of stakeholder engagement were three community meetings held in June, 2024. One meeting was 90-minutes and held virtually. The additional two meetings were three hours and included in-person conversations at the Cherry Creek Elementary North Gym as well as a walking tour throughout the Art Loops.



PHASE 4: OPPORTUNITY IDENTIFICATION

- Through the visioning, asset mapping, and stakeholder engagement, a series of potential opportunities were identified. These opportunities were then prioritized based on site, impact, budget, and potential resources available.

PHASE 5: CONSIDERATIONS, CONSTRAINTS, AND RECOMMENDATIONS

- Additional considerations, constraints, and recommendations were explored and identified for inclusion in or influence of the Art Loops Tactics section of this plan. This process also included deep consideration of and alignment with the Arts Master Plan (adopted August 2024).

PHASE 6: DOCUMENT DEVELOPMENT AND PRESENTATIONS

- The final Art Loops plan was developed with feedback from City arts staff and additional internal City stakeholders.
- The final Art Loops plan was presented and discussed in a Springville City work session meeting on Dec 3, 2024. It will be adopted by resolution in Spring 2025.

