

**CAPITAL REGION AIRPORT COMMISSION
RICHMOND INTERNATIONAL AIRPORT**

**Design and Produce an Art Intervention for the Center Core
Landscape Project**

**REQUEST FOR PROPOSALS
24-2470**



**ISSUE DATE:
MAY 16, 2024**

**DEADLINE FOR SUBMISSION OF PROPOSAL:
June 25, 2024, 3:00 PM LOCAL TIME**

This public body does not discriminate against faith-based organizations or against a bidder or Respondent because of race, religion, color, sex, national origin, age, disability, or any other basis prohibited by state or federal law relating to discrimination.

REQUEST FOR PROPOSALS

Design and Produce an Art Intervention for the Center Core Landscape Project

Issue Date: **May 16, 2024**

RFP #: **24-2470**

Issuing Agency: **Capital Region Airport Commission
1 Richard E. Byrd Terminal Drive, Suite C
Richmond International Airport, VA 23250**

Preproposal Meeting (Virtual) **Tuesday, June 4, 2024 @ 10:00 AM**

Deadline for Questions: **Friday, June 7, 2024 @ 10:00 AM**

Proposals Submittal Deadline **Tuesday, June 25, 2024 @ 3:00 PM**

Interviews/Oral Presentations **July 8-9, 2024**

Selection/contract Negotiations **July 31, 2024**

All Inquiries Should be Directed To: **Phyllis W. Byrdsong, VCA,
Procurement Specialist
Phone: (804) 226-3060
Fax: (804) 652-2605
E-mail: procurement@flyrichmond.com**

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REQUEST FOR PROPOSALS

Design, and Produce an Art Intervention for the Center Core Landscape Project

The Capital Region Airport Commission (the “Commission”), which owns and operates the Richmond International Airport (the “Airport” or “RIC”), requests proposals from experienced, qualified, and interested sources (hereinafter “Respondents”) to establish a contract, through competitive negotiations, for professional services to design and produce an art intervention for placement in the Airport’s Center Core Landscape Project to be developed in a subsequent solicitation, pursuant to the terms and conditions hereinafter set forth in or referred to in this Request for Proposals (also referred to herein as “RFP”).

This RFP is open to all interested sources who have significant experience designing and producing art in public places and who meet the qualifications and requirements as outlined below in this RFP.

I. PURPOSE

This call for artists offers an opportunity to create an iconic, memorable outdoor artistic intervention that will be the centerpiece of RIC’s entrance plaza. This large-scale installation provides a unique opportunity to offer something iconic, large, and unencumbered by existing architecture. RIC’s inaugural public artwork will be in an open, circular green space at the center of RIC’s newly designed outdoor plaza connecting the airport’s two parking garages with its Arrival point. An iconic piece will activate this gathering space as a gateway point to those that pass through the plaza entrance. (See Attachment B.)

A budget not to exceed \$400,000.00 has been allocated to the installation and is all inclusive of design, engineering, fabrication, travel expenses, site preparation, installation, all equipment rental, and an artist fee.

II. BACKGROUND & GENERAL OVERVIEW

Located in Virginia’s capital city along one of the nation’s busiest transportation corridors, Richmond International Airport (RIC) services over 4 million travelers annually. RIC is known as an “origin and destination” airport, a hub for travelers’ starting or final destinations in the region’s 16 counties and four cities. With 34 direct flights to cities across the United States, RIC brands itself as the “biggest little airport you’ll ever visit.”

The newly created RIC Public Art Plan (see Attachment A) poses a series of public art interventions throughout the airport campus to provide meaningful connections for Airport patrons and customers to the Richmond region. The vision and goals of the program provide a powerful foundation for RIC’s Public Art Program, enriching the travel experience through intentional art programming and embodies the Airport’s role as a respected community partner. The RIC Public Art Program will enhance guest experience by:

- Showcasing the best parts of the Richmond Region;
- Creating powerful connections and memories;
- Providing access to high quality artworks; and

- Highlighting local institutions and partnerships.

III. INVITATION TO SUBMIT AND DEADLINE FOR PROPOSALS

An optional virtual pre-proposal conference will be provided on **June 4, 2024, at 10:00 AM ET**. [Virtual Meeting Link](#)

Deadline for questions is **June 7, 2024, at 10:00 AM ET**.

Deadline for submission of proposals is **June 25, 2024, at 3:00 PM ET**.

Evaluation of proposals is June 26-28, 2024.

Interview finalists and negotiations is July 8-26, 2024. Presentation of selected artist to Commission and award of contract is July 31, 2024.

A. RESPONDENT'S JUDGMENT

It is the responsibility of each Respondent to carefully examine this RFP and to judge for itself all of the circumstances and conditions which may affect its proposal and subsequent operation and management pursuant to the Agreement. Any data furnished by the Commission is for informational purposes only and is not warranted. Respondent's use of any such information shall be at Respondent's own risk. Failure on the part of any Respondent to examine, inspect, and to be completely knowledgeable of the terms and conditions of the Commission's requirements, operational conditions, or any other relevant documents or information shall not relieve the selected Respondent from complying fully with this RFP or subsequent Agreement.

The Commission reserves the right to cancel or modify the terms of this RFP at any time. The Commission will provide Respondents with written notice of the cancellation or modification through the eVA procurement website. The Commission additionally reserves the right to accept or reject any or all proposals.

IV. CONTACT WITH CAPITAL REGION AIRPORT COMMISSION MEMBERS, EMPLOYEES, OR AGENTS

All Respondents to this RFP are hereby placed on notice that the Commission, and its Commissioners, employees and agents shall not be lobbied either individually or collectively regarding this RFP. Respondents, consultants, and their agents not to contact members of the Capital Region Airport Commission, or Commission employees or agents for such purposes as holding meetings of introduction, dinners, submission of information/literature not part the RFP response, etc., if they intend to submit, or have submitted a statement of interest.

*ANY PERSON OR FIRM CONTACTING INDIVIDUALS MENTIONED
HEREIN SHALL BE IN VIOLATION OF THIS WARNING AND SHALL
BE DISQUALIFIED AUTOMATICALLY FROM FURTHER
CONSIDERATION FOR THIS RFP OR FUTURE RFPs.*

V. QUESTIONS AND SUBMISSION REQUIREMENTS

Questions regarding this solicitation must be submitted in writing no later than **10:00 AM on Friday, June 7, 2024**, to Phyllis W. Byrdsong, VCA, Procurement Specialist for the Commission, via e-mail to procurement@flyrichmond.com or by fax to 804-652-2605. Any changes to the RFP will be issued by written addendum. Addenda, if any, will be published on the eVA website <https://eva.virginia.gov>.

Written Proposals will be received up to 3:00 P.M. on Tuesday, June 25, 2024. Proposals arriving after the specified deadline will be returned, unopened, to the sender. Proposals which are sent by facsimile or other electronic means will not be accepted.

Delivery address:

Via Professional Courier (i.e., FedEx, UPS, Airborne, etc.) U.S. Mail or hand delivery:

**Capital Region Airport Commission
Attn: Phyllis W. Byrdsong, Procurement Specialist
1 Richard E. Byrd Terminal Drive, Suite C
Richmond International Airport, VA 23250-2400**

One (1) original and five (5) copies of each proposal must be submitted in a sealed package. In addition, please provide one electronic copy, in PDF format, on a thumb drive. A complete package should not exceed 30 single sided pages (attachments will not be counted in the page limit specified above). Statements should be prepared simply and economically, providing a straightforward, concise description of capabilities to satisfy the requirements of the RFP. Emphasis should be placed on completeness and clarity of content. Responses must be signed by an authorized representative of the Respondent. The signed statement should be returned in a package, sealed, and identified with the RFP number and title as shown on the front page of the Request for Proposal.

Responses should be as thorough and detailed as possible so that the Commission's evaluation group, which by way of example may be composed of Commissioners, Commission employees, procurement professionals, and/or art professionals (collectively, the "Evaluation Committee"), may properly assess the interest of qualified and experienced Respondents with respect to the proposed artwork at the Richmond International Airport. **Respondent must also submit each of the required forms identified in the Appendix section of this Request for Proposals.**

VI. ORAL PRESENTATION

At the option and sole discretion of the Evaluation Committee, it may select one or more Respondents to participate in an oral interview/visual presentation of their proposed artwork to the Evaluation Committee. An oral interview/visual presentation may be conducted with all, fewer than all, or none of the Respondents. The oral interview/visual presentation will provide an opportunity for the invited Respondent to clarify or elaborate on the proposal but in no way change the original proposal. These interviews/presentations will be conducted before the Evaluation Committee either virtually or at the Commission's offices. This is a fact-finding and explanation session only and will not include negotiation.

The Evaluation Committee or its designee(s) will schedule the time and location of these presentations and notify invited Respondents of their individual interview appointment times and location.

Should a Respondent receive a request for an interview/visual presentation from the Evaluation Committee, the evaluation criteria that will be used for the interview/visual presentation will be detailed in a written notice of the request.

Respondents are cautioned, however, that an interview/visual presentation will be conducted at the sole discretion of the Evaluation Committee, which is not obligated to request or require such. Accordingly, Respondents should submit proposals that are as

comprehensive as possible yet concise and to the point, clearly describing the details of services that the Respondent intends to provide to the Commission and responding to the requirements of this RFP. The Commission will not pay, and is not obligated by this RFP to pay, costs or expenses of any kind incurred by the various Respondents during proposal preparation, submittal, or presentations, if any.

VII. PROPOSAL RESPONSE FORMAT

All the information requested below must be included in Respondent’s response to this RFP. Respondents are requested to respond in full narrative form, and to include charts or other illustrations as appropriate. Responses are to be given in the same order as identified below. Omission, inaccuracy, misstatement, or failure to respond may be cause for rejection of the proposal. Please follow the same format set forth below for your response. The following information must be submitted. **See Section VIII., EVALUATION CRITERIA, for additional information when formulating your response.**

Cover Page – Respondent Information

Name of Respondent: _____

Address: _____

Phone Number: _____

Fax Number: _____

Contact Person: _____

E-Mail: _____

Type of Entity: _____

A. Artist Experience

- i. Respondent’s experience in executing art in public places, including but not limited to, similar projects which have been or are being executed for other government/municipal clients.
- ii. A detailed listing of formal artistic training.
- iii. Photographs of previous work, noting title, date, location, project budget and commissioner of project.

B. Artwork Proposal

- i. Full color renderings of the proposed artwork at the site, including views of the artwork and site from multiple vantage points
- ii. Complete list of materials to be used in the production and installation of the artwork at the site

- iii. Anticipated short- and long-term maintenance plans for any and all elements of the proposed artwork
- iv. Anticipated budget of the project, from conception to installation
- v. OPTIONAL, if necessary - a list of project subcontractors or co-producers for any element in the project

C. Schedule

Submit an anticipated project schedule with sufficient detail to demonstrate Respondent's ability **to produce and install an art intervention no later than Fall 2024.**

D. Financial and Business References

Submit references from the following:

At least five references made up of current and former clients for whom comparable work has been performed, including the names, addresses and phone numbers or current email addresses of individuals who have knowledge of your past and current work, and who may be contacted in connection with the Evaluation Committee's evaluation of your proposal.

VIII. EVALUATION CRITERIA

Following receipt of proposals, the Evaluation Committee will evaluate and rank them on the basis of the evaluation criteria set forth in this RFP. The Evaluation Committee may engage in and oral interview/visual presentation with two or more Respondents deemed qualified, responsible, and suitable based on initial responses and with emphasis on the evaluation factors set forth in this RFP, to provide the required services. Repetitive interviews shall be permissible. Respondents shall be encouraged to elaborate on their qualifications pertinent to this solicitation. Proprietary information from competing offers shall not be disclosed to the public or to competitors.

While the Evaluation Committee may request an oral interview/visual presentation by Respondents whose concept proposal terms are deemed to be the most advantageous to the Commission based upon the criteria set forth in this Request for Proposals, the Commission (and its Evaluation Committee) specifically reserves the right in its sole discretion to:

- a. reject any and all responses received, to waive any irregularity or informality, and to select, negotiate and accept a proposal if it is deemed to be in the best interest of the Commission;
- b. request additional information from any and all Respondents to assist it in its evaluation process;
- c. contact Respondents to discuss with them their submittal;
- d. negotiate the terms and conditions of any agreement to commission the approved artwork with the selected Respondent; and
- e. cancel this RFP at any time prior to an award.

The Commission is not required to furnish a reason why a particular proposal was not deemed the most advantageous.

Respondents may be notified in writing of the Commission's decision to award an agreement for commission of the artwork resulting from this RFP. In addition, public notice of award will be made by publication on the eVA website at <https://eva.virginia.gov> and on the Commission's public notice boards located on the ground floor of the terminal building near the Inter-Faith Chapel and on the 2nd floor near the business center, 1 Richard E. Byrd Terminal Drive, Richmond International Airport, VA. An award will be made to no more than one (1) Respondent who, based upon the evaluation, judgment, and recommendation of the Evaluation Committee and/or a standing committee of the Commission, is selected by the Commission as the Respondent having demonstrated through its written, oral, and visual responses that it is most responsive in meeting and most qualified to meet the Commission's requirements associated with the art intervention and how it ties to the site and engages Airport patrons and arriving and departing travelers at the Airport.

In addition to the criteria set forth in Section VII. Proposal Response Format, the evaluation criteria include the following:

- i. Qualifications and experience in providing similar services at airports and public spaces that are similar in scope and business level to RIC.
- ii. The completeness of all materials, documents, and information required in the RFP.
- iii. Applicability of examples of similar work, prior, and/or ongoing work.
- iv. Ability to execute project in timeline.
- v. Understanding of the project.
- vi. Cost to produce the project, not to exceed \$400,000.00.

IX. EVALUATION SCORING

Initially, the Evaluation Committee or its designee(s) will conduct a review of each proposal to ensure compliance with the terms, conditions, and requirements of the RFP. Any proposals that fail to meet all the minimum requirements of the RFP shall be deemed non-responsive.

Each proposal will be graded based on a scale predicated upon a maximum score of 100 points. There will be five areas scored by each member of the Evaluation Committee, with a maximum number of points awarded per criterion. The following outlines the pertinent criteria and maximum points in the evaluation process.

Evaluation Criteria

Maximum Points

Overall proposed concept design.....	25 points
Qualifications and experience	10 Points
Applicability of examples in providing similar services	15 Points
Ability to execute project in time	20Points
Understanding the project	10 Points
Cost to produce the project.....	20 Points

Based upon the total cumulative points awarded to each Proposal, the Evaluation Committee reserves the right to conduct oral interviews and request visual presentations by one or more Respondents with the highest point totals. Based upon the results of the interviews and at the sole discretion of the Evaluation Committee, up to a maximum of 10 additional points may be awarded based upon the oral interview/visual presentation of a Respondent. The final point total, inclusive of the additional points awarded from the oral interview/visual presentation process, will be calculated by the Evaluation Committee. The Evaluation Committee may lower its scoring of a Respondent’s proposal if it is determined from the interview and presentation process that information provided by a Respondent in its Proposal is false, misrepresented, or inaccurate.

Based on the point total calculations and the evaluation criteria set forth in this RFP, the Evaluation Committee will rank the Respondents. The Evaluation Committee will then select two or more Respondents deemed to be fully qualified and best suited among those submitting Proposals, based on the factors set forth in this RFP, including price as stated above. Negotiations shall then be conducted with each of the Respondents so selected. Each Respondent must then state any exception to any liability provisions contained in this RFP in writing at the beginning of negotiations, and such exceptions shall be considered during negotiation. Price will not be the sole or primary determining factor. After negotiations have been conducted with each Respondent so selected, the Evaluation Team will select the Respondent which, in its opinion, has made the best proposal and provides the best value. The Evaluation Team will then recommend the selected Respondent to the Commission for approval and award of the contract to that Respondent.

Should the Evaluation Committee determine that only one Respondent is fully qualified, or that one Respondent is clearly more highly qualified than the others under consideration, the Evaluation Committee will set forth the basis of its determination in writing and then conduct negotiations with that Respondent.

The award of a contract to a Respondent for the design and production of an art intervention for the Center Core Landscape Project is solely and exclusively within the authority of the Commission.

X. GENERAL TERMS AND CONDITIONS

1. Applicable Laws and Courts: Any contract resulting from this Request for Proposals shall be governed in all respects by the laws of the Commonwealth of Virginia and any litigation with respect thereto shall be brought in the Circuit Court of the County of Henrico, Virginia. The Respondent shall comply with all applicable Federal, State, and local laws and regulations, including rules and regulations of the Commission.
2. Announcement of Award: Upon the award or the announcement of the decision to award a contract as a result of this solicitation, the Commission will publicly post notice of award on the eVA website at <https://eva.virginia.gov> and by posting on the public notice boards located on the ground floor of the terminal building near the chapel and on the 2nd floor near the business center, 1 Richard E. Byrd Terminal Drive, Richmond International Airport, VA.
3. Ownership of Material: Ownership of all data, materials, and documentation originated and prepared for the Commission pursuant to the RFP shall belong exclusively to the Commission and be subject to public inspection in accordance with Virginia Freedom of Information Act. Trade secrets and proprietary information submitted by a Respondent shall not be subject to public disclosure under the Virginia Freedom of Information Act; however the Respondent must invoke the protections of this section prior to or upon submission of the data or other material and must identify the data or other materials to be protected and state the reasons why protection is necessary.
4. Clarification of Terms: If any prospective Respondent has questions about the specifications or other RFP documents, the prospective Respondent should contact the Commission by the Final Questions deadline. Any revisions to the RFP will be made only by addendum issued by the Commission.
5. Default: In case of the Respondent's failure to perform the services required by the Commission in accordance with the contract terms and conditions, the Commission, after written notice, may procure the services from other sources and hold the Respondent responsible for any resulting additional costs and expenses. This remedy shall be in addition to any other remedies the Commission may have.
6. Debarment Status: By submitting a Proposal, Respondents certify that they are not currently debarred by the Commonwealth of Virginia from submitting an RFP on contracts for the type of services covered by this solicitation, nor are they an agent of any person or entity that is currently so debarred.
7. Ethics in Public Leasing: By submitting an RFP, all Respondents certify that their responses are made without collusion or fraud and that they have not offered or received any kickbacks or inducements from any other Respondent, or supplier, in connection with their RFP submission, and that they have not conferred on any public employee having official responsibility for this procurement transaction any payment, loan, subscription, advance, deposit of money, services or anything of value.
8. Federal Fair Labor Standards Act: The resulting contract incorporates by reference the provisions of 29 CFR part 201, the Federal Fair Labor Standards Act (FLSA), with the same force and effect as if given in full text. The FLSA sets minimum wage, overtime pay, recordkeeping, and child labor standards for full and part time workers. The Respondent has full responsibility to monitor compliance to the referenced statute or regulation. The Respondent must address any claims or disputes that arise from this requirement directly with the U.S. Department of Labor – Wage and Hour Division.

9. Foreign Trade Restriction: By submission of a Proposal, the Respondent certifies that with respect to this solicitation and any resultant contract, the Respondent –
1. is not owned or controlled by one or more citizens of a foreign country included in the list of countries that discriminate against U.S. firms as published by the Office of the United States Trade Representative (USTR);
 2. has not knowingly entered into any contract or subcontract for this project with a person that is a citizen or national of a foreign country included on the list of countries that discriminate against U.S. firms as published by the USTR; and
 3. has not entered into any subcontract for any product to be used on the Federal project that is produced in a foreign country included on the list of countries that discriminate against U.S. firms published by the USTR.

This certification concerns a matter within the jurisdiction of an agency of the United States of America and the making of a false, fictitious, or fraudulent certification may render the maker subject to prosecution under Title 18 USC § 1001.

The Respondent must provide immediate written notice to the Commission if the Respondent learns that its certification or that of a subcontractor was erroneous when submitted or has become erroneous by reason of changed circumstances. The Respondent must require that subcontractors provide immediate written notice to the Respondent if at any time it learns that its certification was erroneous by reason of changed circumstances.

Unless the restrictions of this clause are waived by the Secretary of Transportation in accordance with 49 CFR § 30.17, no contract shall be awarded to an Respondent or subcontractor:

1. who is owned or controlled by one or more citizens or nationals of a foreign country included on the list of countries that discriminate against U.S. firms published by the USTR; or
2. whose subcontractors are owned or controlled by one or more citizens or nationals of a foreign country on such USTR list; or
3. who incorporates in the public works project any product of a foreign country on such USTR list.

Nothing contained in the foregoing shall be construed to require establishment of a system of records to render, in good faith, the certification required by this provision. The knowledge and information of a contractor is not required to exceed that which is normally possessed by a prudent person in the ordinary course of business dealings.

The Respondent agrees that, if awarded a contract resulting from this solicitation, it will incorporate this provision for certification without modification in all lower tier subcontracts. The Respondent may rely on the certification of a prospective subcontractor that it is not a firm from a foreign country included on the list of countries that discriminate against U.S. firms as published by USTR, unless the Respondent has knowledge that the certification is erroneous.

This certification is a material representation of fact upon which reliance was placed when making an award. If it is later determined that the Respondent or subcontractor knowingly rendered an erroneous certification, the Federal Aviation Administration (FAA) may direct through the Commission cancellation of the contract or subcontract for default at no cost to the Commission or the FAA.

10. Indemnification of the Commission: The Respondent shall indemnify and hold harmless the Commission, and its commissioners, officers, employees, agents, insurers, and representatives, and their heirs, predecessors, successors, and assigns (collectively, "CRAC Parties"), for, from, and against any and all losses, claims, demands, suits, causes of action, judgments, liabilities, penalties, fines, costs, and expenses of any kind or form, whether civil, criminal, statutory, regulatory, or administrative in nature, and including by way of example and without limitation, injury (including death) to persons, loss of or damage to property or business interests, or financial or contractual damage, loss, or breach (collectively, "Claims"), incurred or suffered by, or asserted by any person or entity against the CRAC Parties arising or resulting from, or incident, pertaining, or related to, or serving as their basis, in whole or in part, (a) the contract or its performance or breach; (b) the presence at the Commission's premises by Respondent, its employees, agents, representatives, contractors, subcontractors, customers, passengers, guests, invitees, or vendors, or its or their employees, agents, or representatives (collectively, "Respondent's Parties") or any activities, occurrences, actions, or omissions thereon; (c) any action or omission of Respondent's Parties; or (d) any Claims asserted by Respondent's Parties against the CRAC Parties. To the extent permitted by the laws of the Commonwealth of Virginia, this indemnification obligation shall apply to Claims caused by a party indemnified hereunder. Respondent's obligations hereunder shall include indemnification of the CRAC Parties for all costs and expenses incurred in the investigation, defense, litigation, appeal, resolution, and compromise of Claims, including by way of example the costs of and payments in settlement, expert witness fees, fees for the management and production of electronically stored information, and reasonable attorneys' fees. Further, the foregoing indemnity shall apply to any violation of federal, state, or local environmental laws, regulations, permits or requirements, and shall include, without limitation, all cleanup and remedial costs, diminution in value of Commission property, and reasonable legal fees and costs incurred by the Commission in connection with any such violation or enforcement of this provision. Additionally, this indemnification obligation shall not be restricted or limited in scope or amount by any limitation on the amount or type of damage, compensation, or benefits payable by or for the Respondent under applicable Workers' Compensation Acts, disability acts, or other employee benefit acts.
11. Immigration Reform and Control Act of 1986: By submitting their proposals, Respondents certify that they do not and will not during the performance of this contract employ illegal alien workers or otherwise violate the provisions of the *Federal Immigration Reform and Control Act of 1986*.
12. Insurance Requirements: The Respondent shall purchase and maintain at all times such insurance as will be specified by future Addendum by the Commission. Such insurance will protect the Respondent and the Commission (as additional Insured, except for Workers' Compensation) from claims resulting from the Respondent's operations under the resulting contract, whether such operations be by the Respondent or by anyone directly or indirectly employed by the Respondent, or by anyone for whose acts Respondent may be liable.

On each policy of insurance, the CRAC Parties, as previously defined, shall be added as additional insured parties. This may be provided via blanket endorsement, provided the Commission is provided a Certificate of Insurance listing each of the CRAC Parties as an "additional insured."

All policies of insurance shall be written by an insurance company licensed in the Commonwealth of Virginia and having a financial rating of A-VII or better in A.M. Best Company's Key Rating Guide and shall: (1) be primary to any insurance maintained by the Commission; and (2) contain a waiver of subrogation provision in which the insurer waives any and all rights of claims or recovery, under subrogation or otherwise, which it has or may have against the CRAC Parties or their insurers. Certificates of Insurance acceptable to the Commission shall be filed with the Commission prior to commencement of any services as outlined in this Request for Proposals and kept current thereafter. These Certificates shall contain a provision that coverage afforded under the policies will not be canceled, terminated, amended, or modified unless the insurer has provided written notice of such action to the Commission at least thirty (30) days' prior to the proposed effective date of such action.

13. Qualifications of Respondents: Respondents will be judged on their ability to provide services to perform the activities efficiently and effectively in the contract. As defined in Section 2.2-4301 of the Virginia Public Procurement Act, a responsible entity who has the capability, in all respects, to perform fully the contract requirements and the moral and business integrity and reliability which will assure good faith performance. The Commission may make such reasonable investigations as deemed proper and necessary, including consultation with listed references, to determine the ability of the Respondent to perform fully the contract requirements and the Respondent shall furnish to the Commission all such information and data for this purpose as may be requested. The Commission reserves the right to inspect the Respondent's physical facilities prior to award to satisfy questions regarding the Respondent's capabilities. The Commission further reserves the right to reject any Respondent as not responsible if the evidence submitted by, or investigations of, such Respondent fail to satisfy the Commission that such Respondent has the capability to perform fully the contract requirements, in all respects.
14. Drug Free Workplace: The Respondent agrees to (a) provide a drug-free workplace for its employees; (b) post in conspicuous places, available to employees and applicants for employment, a statement notifying employees that the unlawful manufacture, sale, distribution, dispensation, possession, or use of a controlled substance or marijuana is prohibited in the Respondent's workplace and specifying the actions that will be taken against employees for violations of such prohibition; (c) state in all solicitations or advertisements for employees placed by or on behalf of the Respondent that the Respondent maintains a drug-free workplace; and (d) include the provisions of the foregoing clauses in every contract, so that the provisions will be binding upon each Respondent or vendor. A "drug-free workplace" means a site for the performance of work done in connection with a specific contract awarded to a Respondent in accordance with the Virginia Public Procurement Act, the employees of which are prohibited from engaging in the unlawful manufacture, sale, distribution, dispensation, possession or use of any controlled substance or marijuana during the performance of the contract.
15. Respondent's Authorization to Transact Business: In accordance with § 2.2-4311.2 of the Code of Virginia, any Respondent organized as a stock or non-stock corporation, limited liability company, business trust, or limited partnership or registered as a registered limited liability partnership shall be authorized to transact business in the Commonwealth as a domestic or foreign business entity if so required by Title 13.1 or Title 50 of the Code of Virginia, or as otherwise required by law. Any Respondent organized or authorized to transact business in the Commonwealth of Virginia pursuant

to Title 13.1 or Title 50 of the Code of Virginia shall include in its proposal the identification number issued to it by the State Corporation Commission. Any Respondent that is not required to be authorized to transact business in the Commonwealth as a foreign business entity under Title 13.1 or Title 50 of the Code of Virginia, or as otherwise required by law, shall include in its proposal statement describing why the Respondent is not required to be so authorized. Failure to provide the required information may result in the rejection of the Proposal.

16. Precedence of Terms: All Special Terms and Conditions contained in this RFP that may be in variance or conflict with these General Terms and Conditions shall have precedence over these General Terms and Conditions.
17. Title VI Solicitation Notice: The Commission, in accordance with the provisions of Title VI of the Civil Rights Act of 1964 (78 Stat. 252, 42 USC §§ 2000d to 2000d-4) and all regulations adopted and implemented thereunder, hereby notifies all Respondents that it will affirmatively ensure that for any contract entered into pursuant to this advertisement, businesses will be afforded full and fair opportunity to submit Proposals in response to this RFP and no businesses will be discriminated against on the grounds of race, color, national origin (including limited English proficiency), creed, sex (including sexual orientation and gender identity), age, or disability in consideration for an award.
18. Race/Gender Neutral Means: The requirements of 49 CFR part 26 apply to this contract. It is the policy of the Commission to practice nondiscrimination based on race, color, sex, or national origin in the award or performance of this contract. The Commission encourages participation by all firms qualifying under this solicitation regardless of business size or ownership.
19. Contract Assurance: The Respondent shall not discriminate on the basis of race, color, national origin, or sex in the performance of this contract. The Respondent shall carry out applicable requirements of 49 CFR part 26 in the award and administration of DOT-assisted contracts. Failure by the Respondent to carry out these requirements is a material breach of this contract, which may result in the termination of this contract or such other remedy as the recipient deems appropriate, which may include, but is not limited to:
 - 1) Withholding monthly progress payments;
 - 2) Assessing sanctions;
 - 3) Liquidated damages; and/or
 - 4) Disqualifying the Respondent from future bidding as non-responsible.
20. Prompt Payment: The Respondent agrees to pay each subcontractor under this prime contract for satisfactory performance of its contract no later than 30 days from the receipt of each payment the Respondent receives from the Commission. The Respondent agrees further to return retainage payments to each subcontractor within 30 days after the subcontractor's work is satisfactorily completed. Any delay or postponement of payment from the above referenced time frame may occur only for good cause following written approval of the Commission. This clause applies to both DBE and non-DBE subcontractors.
21. Termination of DBE Subcontracts: The Respondent must not terminate a DBE subcontractor listed in response to this RFP (or an approved substitute DBE firm) without prior written consent of the Commission. This includes, but is not limited to,

instances in which the Respondent seeks to perform work originally designated for a DBE subcontractor with its own forces or those of an affiliate, a non-DBE firm, or with another DBE firm.

The Respondent shall utilize the specific DBEs listed to perform the work and supply the materials for which each is listed unless the Respondent obtains written consent from the Commission. Unless the Commission's consent is provided, the Respondent shall not be entitled to any payment for work or material unless it is performed or supplied by the listed DBE.

The Commission may provide such written consent only if the Commission agrees, for reasons stated in the concurrence document, that the Respondent has good cause to terminate the DBE firm. For purposes of this paragraph, good cause includes the circumstances listed in 49 CFR §26.53.

Before transmitting to the Commission its request to terminate and/or substitute a DBE subcontractor, the Respondent must give notice in writing to the DBE subcontractor, with a copy to the Commission, of its intent to request to terminate and/or substitute, and the reason for the request.

The Respondent must give the DBE five days to respond to the Respondent's notice and advise the Commission and the Respondent of the reasons, if any, why it objects to the proposed termination of its subcontract and why the Commission should not approve the Respondent's action. If required in a particular case as a matter of public necessity (e.g., safety), the Commission may provide a response period shorter than five days.

In addition to post-award terminations, the provisions of this section apply to pre-award deletions of or substitutions for DBE firms put forward by Respondents in negotiated procurements.

22. Incorporation by Reference: As required by the Federal Aviation Administration, this RFP incorporates by reference the following provisions: the "Civil Rights – Title VI Assurances," "Buy American Preferences," "Davis Bacon Requirements," "Debarment and Suspension", "Lobbying Federal Employees", and "Recovered Materials." Each of these provisions may be viewed within the "Contract Provisions (Current)" document on the FAA's webpage entitled "Procurement and Contracting Under AIP – Federal Contract Provisions," available at https://www.faa.gov/airports/aip/procurement/federal_contract_provisions. The FAA's Contract Provisions (Current) document also provides additional mandatory contract provisions that will be included in the lease resulting from this RFP.

XI. SPECIAL TERMS AND CONDITIONS

1. **Familiarity of Job Requirements; Security Provisions:** The Respondent's signature on its Proposal constitutes certification that the Respondent is familiar with the job requirements, site conditions, and security requirements and is aware of the conditions under which the work must be accomplished. The Commission will not consider, and shall not be responsible for, any claims, losses, demands, suits, causes of action, judgments, liabilities, costs, or expenses arising from or related to any job requirements, site conditions, security requirements, or conditions under which the work must be accomplished that are unknown to the Respondent.

The Respondent shall be able and willing to comply with all Airport security regulations as prescribed by applicable law and existing Airport security policies. Respondent, and all of Respondent's employees, agents, representatives, subcontractors, customers, passengers, guests, invitees, contractors, suppliers, and vendors shall at all times comply with all rules and regulations of the Commission and other authorities having jurisdiction at the Airport and must comply immediately to any request or order from the Commission or such authorities. Respondent is responsible and shall pay for all attorney fees, fines, forfeitures, and other costs incurred by the Commission as a result of any security violation by or associated with the Respondent. The Respondent will ensure all personnel working in restricted areas obtain the appropriate airport identification badges. Personnel of Respondent will be required to complete all necessary forms, submit fingerprints and consent to any criminal history record check, security threat assessment or similar investigation. The costs of obtaining badges shall be the responsibility of the Respondent. The Commission shall have complete control over granting, denying, withholding, or terminating all security clearances. A security clearance is required of everyone working in restricted areas of the Airport.

2. **Tax Exemption Status/Vendor Note:** **The Commission does not pay Sales and Use Tax on direct purchases of tangible, personal property for use or consumption by a political subdivision of the Commonwealth of Virginia. The tax exemption number is provided on the Commission's official purchase order.**
3. **Proposal Acceptance:** Any Proposal may be withdrawn prior to the stated deadline for submission. No Proposal may be withdrawn after the scheduled closing time for receipt of Proposals for a period of ninety (90) days.
4. **Respondent Contact:** Respondent shall provide telephone number, facsimile (fax) number and e-mail address of a person, employed by the Respondent, who may be contacted regarding this proposal.
 - Name of Contact:
 - Telephone Number:
 - Facsimile Number:
 - E-Mail Address:

5. Identification and Delivery of Proposal Envelope: If a special envelope is not furnished, or if return in the special envelope is not possible, the signed Proposal should be returned in a sealed envelope or package and identified as follows:
- Name of Respondent
 - Street or Box Number
 - City, State, Zip Code
 - RFP # and Title
 - Due Date and Time

The envelope should be addressed as directed herein. If a Proposal not contained in the special envelope is mailed, the Respondent takes the risk that the envelope, even if marked as described above, may be inadvertently opened and the information compromised, which may cause the Proposal to be disqualified. Proposals may be hand delivered to the designated location in the office issuing the RFP. No other correspondence or other Proposals should be placed in the envelope.

It is the Respondent's responsibility to ensure the delivery of their proposal to the appropriate place and at the appropriate time.

6. Proprietary Information: Section 2.2-4342 of the Virginia Public Procurement Act states: Trade secrets or proprietary information submitted by a Respondent, Respondent, or Respondent in connection with a procurement transaction shall not be subject to public disclosure under the Virginia Freedom of Information Act; however, the bidder, or Respondent must invoke the protection of this section prior to or upon submission of the data or other materials, and must identify the data or other materials to be protected and specify the reason why protection is necessary. Not all pages can be marked proprietary. Failure to clearly mark the data or other materials as a trade secret or proprietary data may result in the data or other materials being released to bidder, Respondent or public as provided in the Virginia Freedom of Information Act.
7. Ownership of Deliverables and Related Products: The Commission shall have all rights, title, and interest in or to all specified or unspecified interim and Final Products, work plans, project reports and/or presentations, data, documentation, computer programs and/or applications, and documentation developed or generated during the performance of any resulting contract, including, without limitation, unlimited rights to use, duplicate, modify, or disclose any part thereof, in any manner and for any purpose, and the right to permit or prohibit any other person, including the Respondent, from doing so. To the extent that the Respondent may be deemed at any time to have any of the foregoing rights, each Respondent, by submitting a Proposal and each successful Respondent, by entering into a contract, agrees to irrevocably assign and does hereby irrevocably assign all such rights to the Commission. In addition, upon request of the Commission, a successful Respondent shall promptly provide an acknowledgment or assignment in a tangible form satisfactory to the Commission to evidence the Commission's sole ownership of specifically identified intellectual property or Final Product created or developed in the performance of the Agreement.

The term "Final Product" shall mean the final version of the work product that the Respondent has agreed to provide to the Commission under the Agreement, including any project or task order thereunder.

The Respondent is expressly prohibited by the terms of the Agreement from receiving additional payments or profit from the items referred to in this paragraph, other than that which is provided for in the general terms and conditions of the Agreement.

This shall not preclude the Respondent from submitting proposals which may include innovative ownership approaches in the best interests of the Commission.

The ownership of work performed on behalf of the Commission by Respondents, such as art, illustrations, or photography, and all associated copyright and other intellectual property interests, to the Commission and become the property of the Commission in accordance with copyright laws.

All Final Products, deliverables and related products shall be delivered to the Commission's custody upon completion of work or upon the Commission's request and, in any event, no later than sixty (60) days after termination of this Agreement. Each Respondent covenants and agrees that no such material shall be released or disclosed by the Respondent to any other person without the prior written approval of the Commission.

8. Confidentiality: The successful Respondent shall not disclose any confidential information about the Commission, the Airport, or its prospects, used in their marketing or operations, nor shall the successful Respondent use such information in any way, directly or indirectly, except in the performance of any resulting Agreement.
9. Trademark and Message Liability: The term "Trademark" shall mean any word, name, symbol or device, or any combination thereof, or any other indicia of origin, used to help consumers identify and distinguish a product or services from a competitor's products or services. Respondent bears the responsibility to advise the Commission if it has knowledge that the Final Product it has produced contains a Trademark owned by third parties, in which event the parties will then determine jointly which party will obtain permission to use such items. If the Respondent has knowledge of the existence of any such item in its Final Product, it shall not use such Final Product until the parties have conferred to ascertain that necessary releases, consents and/or permissions have been received. The party which has undertaken responsibility to obtain such release, consent and/or permission shall be liable for use of the Final Product without such release, consent and/or permission. Except for those trademarks to which Respondent has undertaken responsibility to obtain a release, consent and/or permission, to the extent allowed by law, the Commission shall reimburse Respondent for its reasonable direct costs included as a result of the Commission's use of any such trademarks, unless attributable to the Respondent's negligence or willful misconduct.
10. Federal or State Grant Funds. To the extent that work or services under any project or task order involves federal or state funds, the project or task order for such work or services may be modified to contain relevant federal or state requirements in connection therewith.
11. Incurring Costs. The Commission is not responsible for any respondents costs, including , but not limited to, the acquisition of supplies and/ or personnel, incurred in preparing and submitting a proposal in response to this solicitation.

This Request for Proposals and its issuance constitute only an invitation to submit proposals. The Commission reserves the right to determine, in its sole discretion, whether any aspect of a Proposal satisfactorily meets the criteria established in the Request for Proposals, the right to seek additional information and/or clarification from any Respondent(s), the right to negotiate with any Respondent(s) submitting a Proposal, and the right to reject any or all Proposals with or without cause. In the event that the Request for Proposals is withdrawn by the Commission for any reason, including but not limited to the failure to occur of any of those things or events set forth herein, the Commission shall have no liability to a Respondent for any costs or expenses incurred in connection with this Request for Proposals or otherwise.

XI. APPENDIX

Attach with Proposal - Respondent Certification and Representations

Proposing Firm Legal

Name:	
Address:	
Telephone:	
Facsimile:	
Contact Person:	
Title:	

RESPONDENT REPRESENTATIONS

1. Respondent did not, in any way, collude, conspire, or agree, directly or indirectly, with any person, firm, corporation, or other Respondent about the amount, terms, or conditions of this proposal.

2. Respondent additionally certifies that neither Respondent nor its principals are presently disbarred, suspended, proposed for disbarment, declared ineligible, or voluntarily excluded from participation in this transaction by any federal department or agency, any Virginia State agency, or any local governmental agency.

3. Respondent acknowledges that all requests for deviations, exceptions, and approved equals are enclosed herein and that only those deviations, exceptions, and approved equals included in the RFP document or permitted by formal addenda are accepted by the Commission.

4. Respondent did not receive unauthorized information from any Commission staff member or Commission Consultant during the Proposal period except as provided for in the Request for Proposals package, formal addenda issued by the Commission, or the pre-proposal conference.

5. Respondent hereby certifies that the information contained in the Proposal and all accompanying documents is true and correct.

6. Please check the appropriate box below:

- If the Proposal is submitted by an individual, it shall be signed by him or her, and if he or she is doing business under a fictitious name, the proposal shall so state.
- If the Proposal is submitted by a partnership, the full names and addresses of all members and the address of the partnership, the full names and addresses of all members and the addresses of the partnership, the full names and addresses of all members and the address of the partnership shall be stated and the Proposal shall be signed for all members by one or more members thereof.
- If the Proposal is submitted by a corporation, it shall be signed in the corporate name by an authorized officer or officers.
- If the Proposal is submitted by a limited liability company, it shall be signed in the corporate name by an authorized officer or officers.
- If the Proposal is submitted by a joint venture, the full names and addresses of all members of the joint venture shall be stated, and it shall be signed by each individual.

By signing below, the submission of a Proposal with all accompanying documents shall be deemed a representation and certification by the Respondent that they have investigated all aspects of the RFP, that they are aware of the applicable facts pertaining to the RFP process, its procedures and requirements, and that they have read and understand the RFP.

Authorized Representative:	
(Signature):	
(Print Name):	
Title:	

Complete additional signatures below as required per # 6 above

Authorized Representative	
(Signature):	
(Print Name):	
Authorized Representative	
(Signature):	
(Print Name):	
Authorized Representative	
(Signature):	
(Print Name):	
Authorized Representative	
(Signature):	
(Print Name):	
Authorized Representative	
(Signature):	
(Print Name):	

#4895-9505-7045, v.3



RICHMOND INTERNATIONAL

RICHMOND

PUBLIC ART PLAN

RICHMOND INTERNATIONAL AIRPORT

PUBLIC ART PLAN



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CHAPTER THREE

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CHAPTER FOUR

- Implementation Strategies
 - Funding
 - Partners
 - Implementation Matrix
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EXECUTIVE SUMMARY



SUMMARY OF THE PLANNING PROCESS

The RIC Public Art Plan poses a series of public art interventions throughout the airport campus to provide meaningful connections for customers to the Richmond region. The plan was created through nearly one year of research and engagement measures reaching more than 6,000 passengers and dozens of regional stakeholders.

Overwhelmingly, survey participants said they would like to see temporary art displays and that they would take a picture of or with a piece of art. Participants also noted that seeing artwork curated by a local museum would make them consider visiting the museum.

Participants also shared a desire to see fun, local, eclectic art that explored Richmond's unique history, culture and diversity.

A number of case studies were completed to illustrate the success of investment in public art throughout the country as well as highlight the unique relationships with the region and partners. Through exploring peer cities, RIC can draw conclusions about what management and funding systems might work best for them.

The following recommendations and strategies are provided based on the consensus of engagement efforts, the wealth of research, and a strong foundational knowledge of national public art standards and trends.

CHAPTER ONE THE PUBLIC ART PLAN

The following chapter outlines the vision, goals, strategies and inspirations behind the Richmond International Airport Public Art Plan. The examples provided are for inspiration only and are not representative of any planned installations. Each proposed art intervention is rooted in months of research and proposed based on its financial feasibility, ability to impact the passenger experience, and its connection to regional arts and culture assets or themes.

1

EXECUTIVE SUMMARY

2

PUBLIC ART AT RIC: VISION AND GOALS

3

SPECIFIC LOCATIONS FOR PUBLIC ART & STRATEGIES

4

COMPOSITE MAP OF ART LOCATIONS

PUBLIC ART AT RIC



The RIC Public Art Plan poses a series of public art interventions throughout the airport campus to provide meaningful connections for customers to the Richmond region. The vision and goals of the program provide a powerful foundation for the recommendations on the following pages.

VISION FOR PUBLIC ART

At Richmond International, the Public Art Program enriches the travel experience through intentional art programming and embodies the airport's role as a respected community partner.

GOALS FOR THE RIC PUBLIC ART PROGRAM

The RIC Public Art Program will enhance guest experience by:

- Showcasing the best parts of the Richmond Region;
- Creating powerful connections and memories;
- Providing access to high quality artworks;
- Celebrating local artists; and
- Highlighting local institutions and partnerships.

LOCATIONS FOR INTERVENTIONS

The proposed interventions are divided into the following sections: Terminal Entrance, Arrivals and Departures, Rotunda and Security Checkpoint, and Concourses A and B. Each section has proposed interventions and rates the impact of the investment as well as the financial commitment. For each intervention, a price range is proposed.

DEPARTURES | FIRST IMPRESSIONS

UPPER ENTRANCE

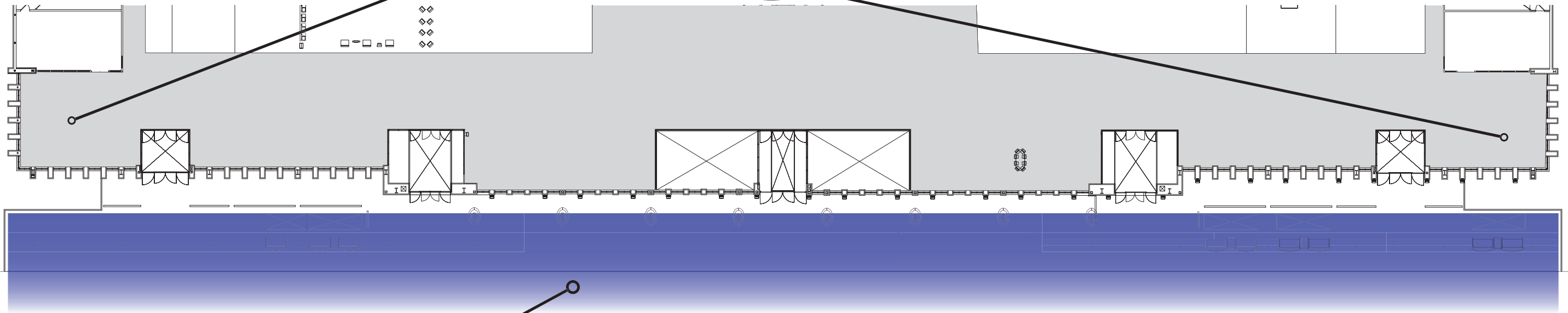
PROPOSED SITE INTERVENTIONS



ICONS OF RIC

- INVESTMENT | ● ● ● ● ○
- IMPACT | ● ● ● ● ○

Two iconic sculpture pieces could be installed at either end of the entrance to the terminal. Providing passengers with a reason to explore the large welcome area.



OVERHEAD GLASS AWNING

- INVESTMENT | ● ● ● ● ○
- IMPACT | ● ● ● ● ○

An overhead window treatment or installation using colorful elements would create a playful entry point and a fantastic first impression for people pulling up to airport to board their flights.



GARAGE BANNER INSTALLATION

- INVESTMENT | ● ● ● ● ○
- IMPACT | ● ● ● ● ○

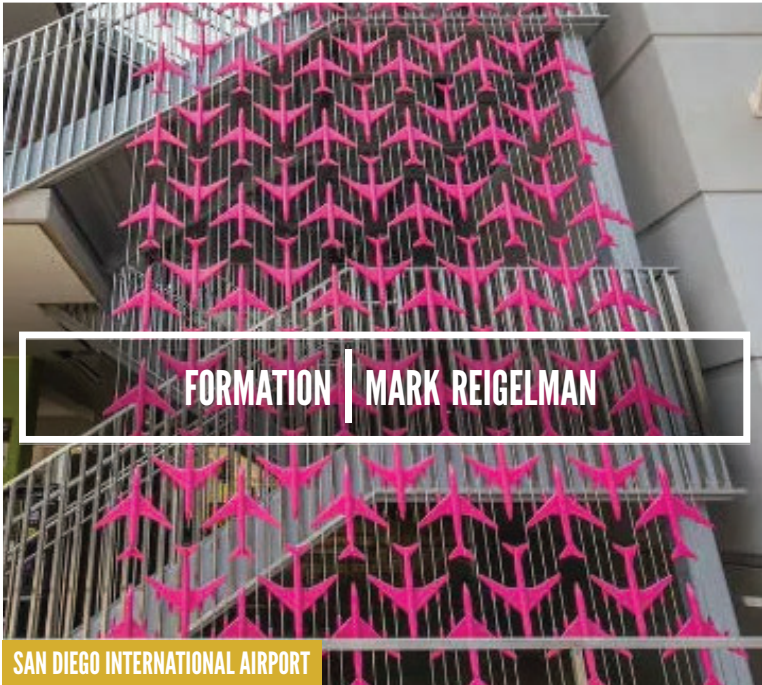
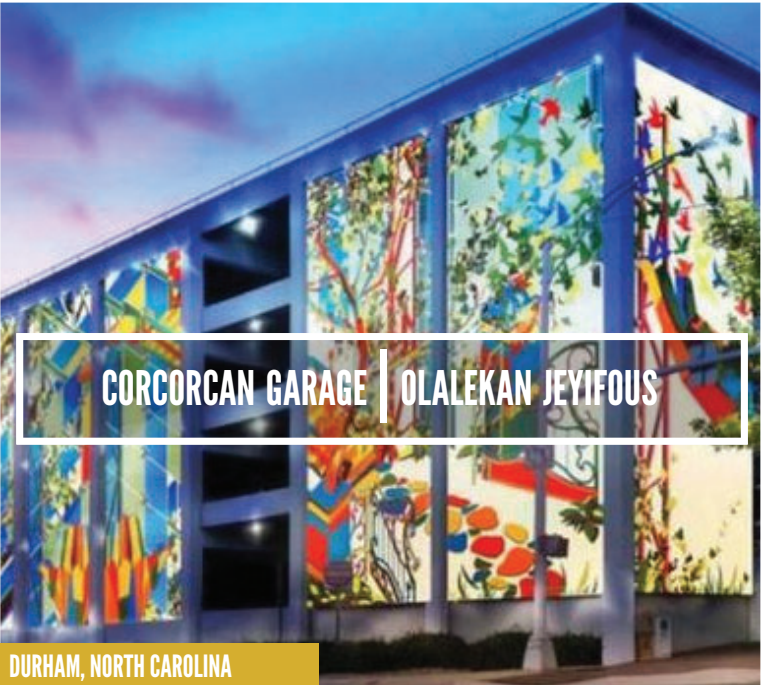
Garage banners are a relatively inexpensive way to make a huge impact to the exterior of the airport. They also provide the opportunity to work with artists who are strong visual illustrators to make a splash on the garage.



DEPARTURES | FIRST IMPRESSIONS

UPPER ENTRANCE

INSPIRATION & STRATEGY



A PORTAL TO TRAVEL

As passengers arrive at the airport, the experience should match the level of excitement whether traveling for business or pleasure. A mix of history and themes of Richmond should shine through.

Overhead Awning:

Better: \$500,000 Best: \$1,000,000

Garage Banners

Better: \$125,000 Best: \$250,000

Signature Art Works:

Better: \$300,000/piece Best: \$600,000/piece

ARRIVALS | WELCOME LOWER ENTRANCE

PROPOSED SITE INTERVENTIONS

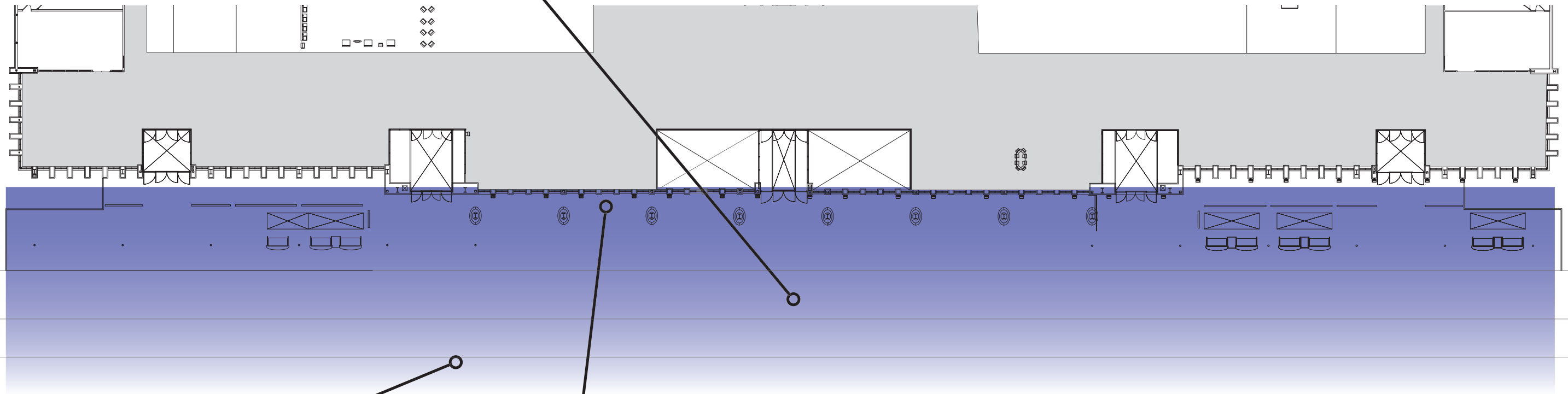


OVERHEAD HANGING SCULPTURE

INVESTMENT | ● ● ○ ○ ○ ○

IMPACT | ● ● ● ○ ○ ○

An overhead sculpture piece would bring the ceiling height down over the walkway and give those departing a reason to look up and engage with the piece on their way out.



OVERHEAD LIGHTING

INVESTMENT | ● ● ● ○ ○ ○

IMPACT | ● ● ● ● ○ ○

Overhead lighting would break up the large swathes of concrete above passenger and drivers, making the experience feel less claustrophobic and more delightful.



VIRGINIA LOVERS TRIBUTE

INVESTMENT | ● ● ○ ○ ○ ○

IMPACT | ● ● ● ○ ○ ○

A nod to both the "Virginia is for lovers" slogan and the classic welcome back kiss seen in airports across popular culture. RIC could commission a mural or sculpture that is inspired by these timeless moments.



GARAGE BANNER INSTALLATION

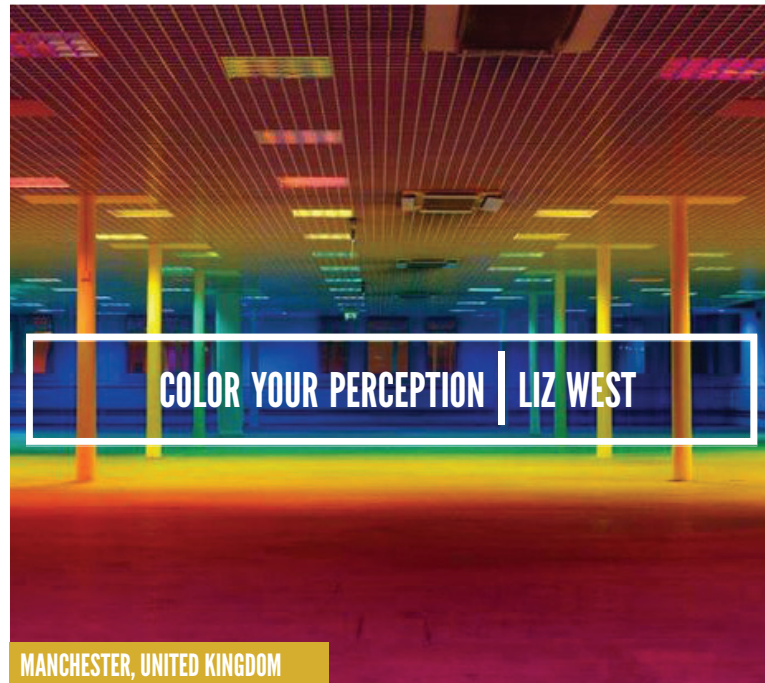
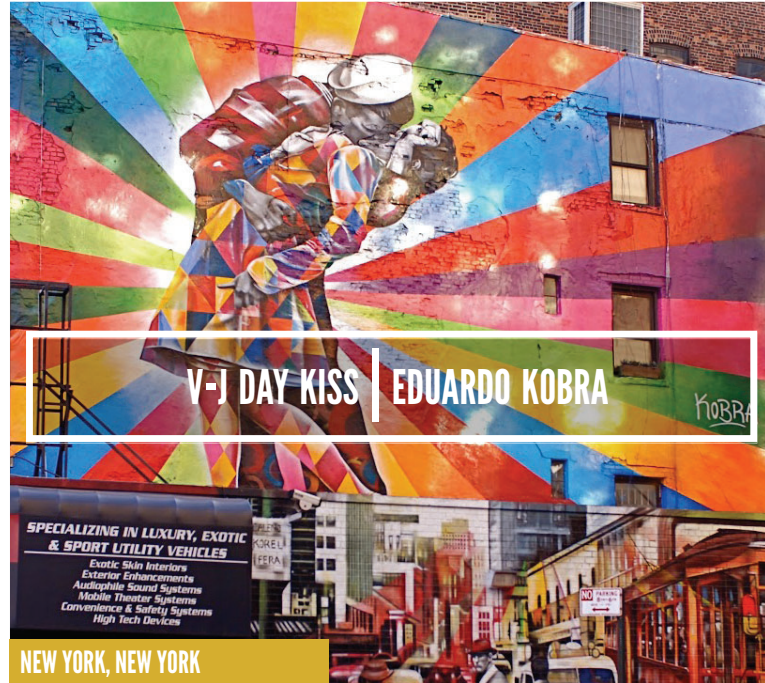
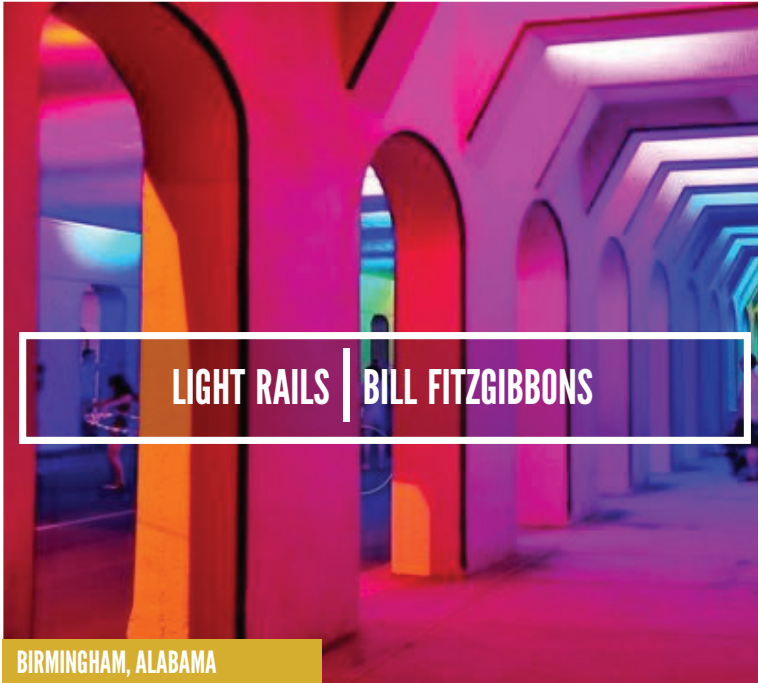
INVESTMENT | ● ● ● ● ○ ○

IMPACT | ● ● ● ● ○ ○

Garage banners are a relatively inexpensive way to make a huge impact to the exterior of the airport. They also provide the opportunity to work with artists who are strong visual illustrators to make a splash on the garage.

ARRIVALS | WELCOME LOWER ENTRANCE

INSPIRATION & STRATEGY



A WELCOME MAT TO RICHMOND AND A WELCOME HOME

Whether visiting or returning home, exiting the airport should provide a unique experience that greets visitors with the vibrancy that is Richmond. For passengers returning home, this experience should signal a breath release signifying the end of the journey.

Virginia is for Lovers

Better: \$50,000 Best: \$150,000

Lighting Installation:

Better: \$150,000 Best: \$400,000

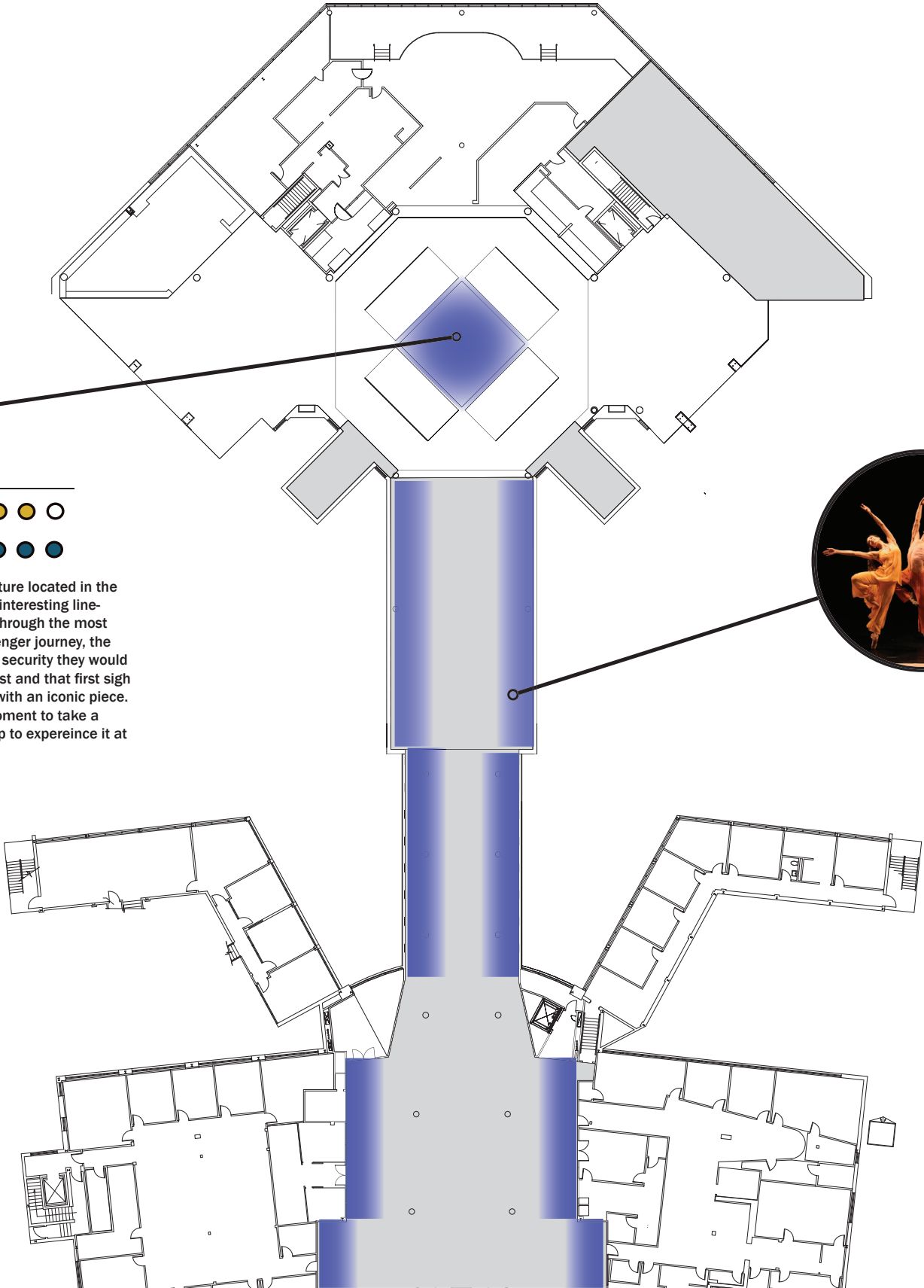
Overhead Hanging Sculpture:

Better: \$50,000/crosswalk Best: \$150,000/crosswalk

ROTUNDA | WHILE YOU WAIT

PLANNED SITE OF SECURITY CHECKPOINT

PROPOSED SITE INTERVENTIONS



LARGE SCALE SCULPTURE

INVESTMENT | ● ● ● ● ● ○

IMPACT | ● ● ● ● ● ●

A large scale, playful sculpture located in the Rotunda would provide an interesting line-of-sight for those working through the most stressful point of the passenger journey, the security line. Once through security they would be able to see it as its fullest and that first sigh of relief would be greeted with an iconic piece. Passengers may take a moment to take a photo with the piece of stop to experience it at all angles.



RECORDED LOCAL PERFORMANCES

INVESTMENT | ● ○ ○ ○ ○ ○

IMPACT | ● ● ● ● ○ ○

Recorded Local Performances showcased on tv monitors spanning the security line to the rotunda entrance. While passengers wait, they could view recorded performances or walkthroughs of local arts and cultural landmarks, spaces and performances. Showcasing what there is to experiences in Richmond.



UNTOLD HISTORIES

INVESTMENT | ● ○ ○ ○ ○ ○

IMPACT | ● ● ● ● ● ●

Richmond is known for its rich history. Artists could be commissioned to create busts of both told and untold histories of Richmond. Beside each piece could be a QR code, allowing the passenger to explore oral histories of Richmond. Busts should be large.

ROTUNDA & SECURITY CHECK POINT

HOLD YOUR ATTENTION WHILE YOU WAIT

INSPIRATION & STRATEGY



HOLD YOUR ATTENTION WHILE YOU WAIT

While passengers wait to get through security, the anticipation will be building to the experience of the rotunda. Whether a place for kids to get their energy out, a comfortable waiting area to sit with a local refreshment, or just a beautiful spot to pass through, the Rotunda will have it all.

Signature Artwork in Rotunda Center:

Better: \$500,000/piece Best: \$800,000

Recorded Local Performances:

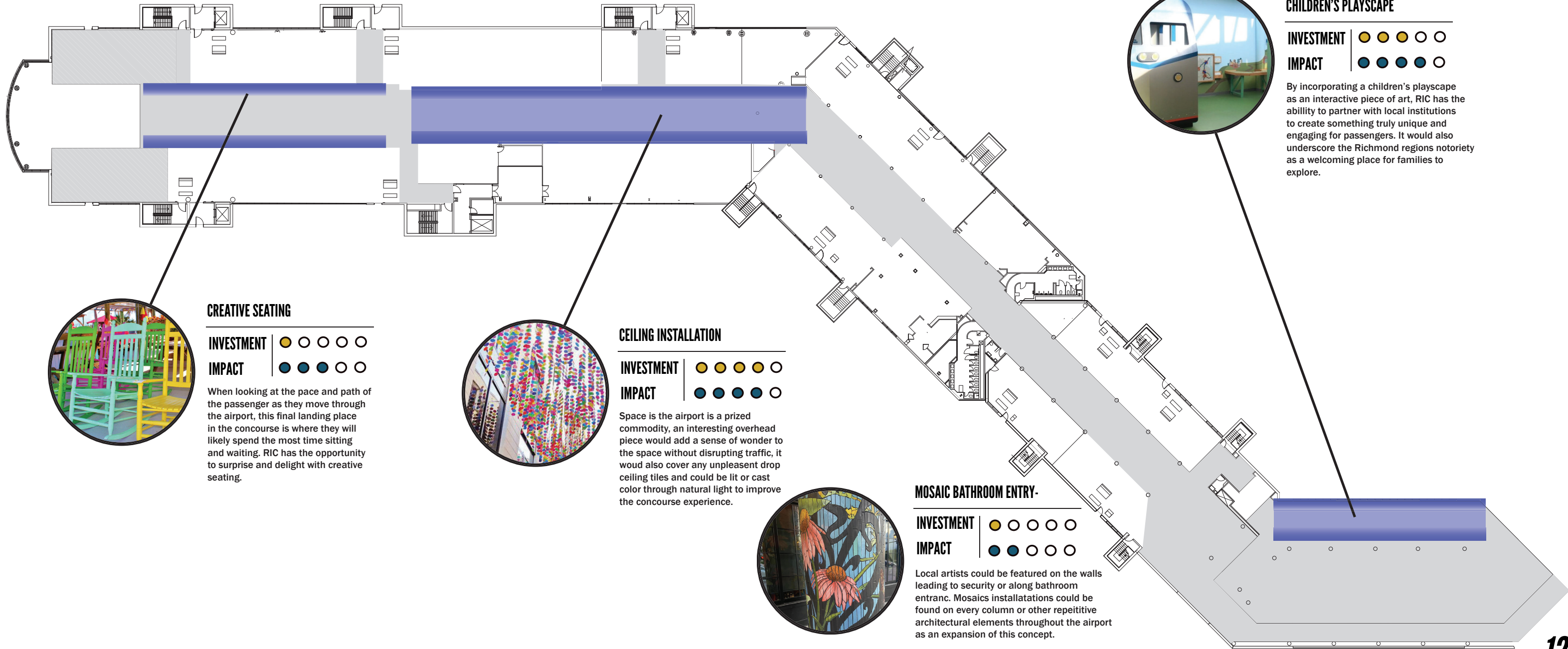
Better: \$4,000 Best: \$10,000

Untold Histories:

Better: \$1,500/ piece Best: \$3,000/ piece

EXPLORE WHILE YOU WAIT

CONCOURSE A



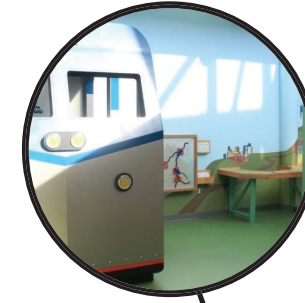
WALL ARTWORK BY VA ARTISTS

INVESTMENT ● ○ ○ ○ ○

IMPACT ● ● ● ○ ○

Local artists could be featured on the walls leading to security, the artwork could be for sale, donated, a rotating exhibition, or some combination of the former.

PROPOSED SITE INTERVENTIONS



CHILDREN'S PLAYSCAPE

INVESTMENT ● ● ● ○ ○

IMPACT ● ● ● ● ○

By incorporating a children's playscape as an interactive piece of art, RIC has the ability to partner with local institutions to create something truly unique and engaging for passengers. It would also underscore the Richmond region's notoriety as a welcoming place for families to explore.



CREATIVE SEATING

INVESTMENT ● ○ ○ ○ ○

IMPACT ● ● ● ○ ○

When looking at the pace and path of the passenger as they move through the airport, this final landing place in the concourse is where they will likely spend the most time sitting and waiting. RIC has the opportunity to surprise and delight with creative seating.



CEILING INSTALLATION

INVESTMENT ● ● ● ● ○

IMPACT ● ● ● ● ○

Space in the airport is a prized commodity, an interesting overhead piece would add a sense of wonder to the space without disrupting traffic, it would also cover any unpleasant drop ceiling tiles and could be lit or cast color through natural light to improve the concourse experience.



MOSAIC BATHROOM ENTRY-

INVESTMENT ● ○ ○ ○ ○

IMPACT ● ● ● ○ ○

Local artists could be featured on the walls leading to security or along bathroom entrance. Mosaics installations could be found on every column or other repetitive architectural elements throughout the airport as an expansion of this concept.

CONCOURSE A | STAY AWHILE GATES

INSPIRATION & STRATEGY



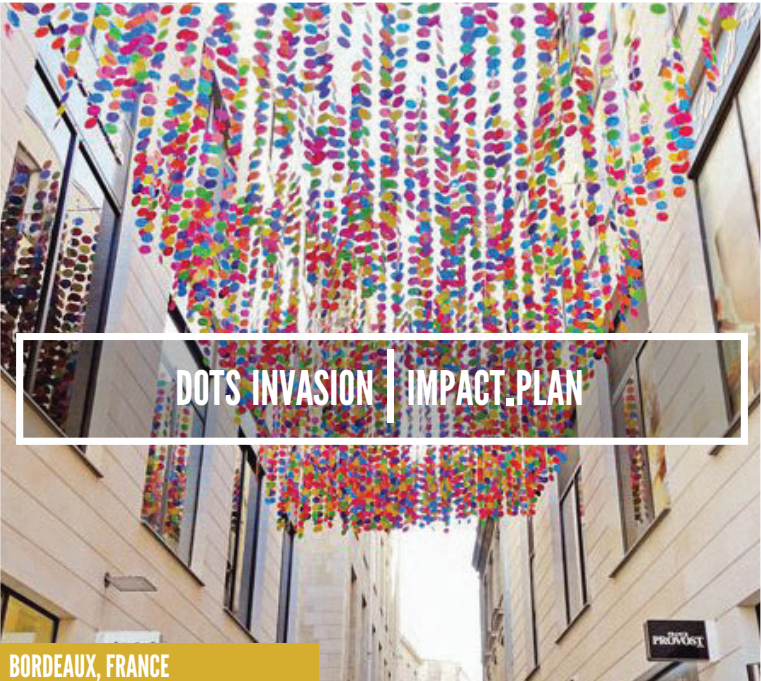
COLORFUL ROCKING CHAIRS | UNKNOWN

UNKNOWN



VA AMTRACK | CHILDREN'S MUSEUM OF RICHMOND

CHILDREN'S MUSEUM OF RICHMOND



DOTS INVASION | IMPACT.PLAN

BORDEAUX, FRANCE



LAUNDERETTE OF DREAMS | YINKA ILLORI

EAST LONDON, UNITED KINGDOM

WAIT AT THE GATE

Concourse A and B provide ample opportunity to display multiple pieces of work of varying scales. The concourses themselves each provide space for creative seating at the end of each concourse and the high ceilings provide space for art to direct passengers' path. At each gate, a piece of local art should be displayed with minimum sizing requirements to ensure a repetitive pattern and a consistent experience.

Rocking Chair Seating:

Better: \$6,000 (\$200/chair/30 chairs)
Best: \$10,000 (\$250/chair/40 chairs)

Children's Museum Collaboration:

Better: \$100,000 Best: \$300,000

Ceiling Installation:

Better: \$250,000 Best: \$500,000

Bathroom Entries:

Better: \$_____ Best: \$_____

CONCOURSE B | STAY AWHILE GATES

PROPOSED SITE INTERVENTIONS



THE HOME STRETCH

INVESTMENT ●●●●○

IMPACT ●●●●○

For many, when they lay eyes on their gate is the last moment of relief on their journey through the airport. RIC could make this journey even more pleasant with the inclusion of a large ceiling installation, bring new life, texture, and color into the space.

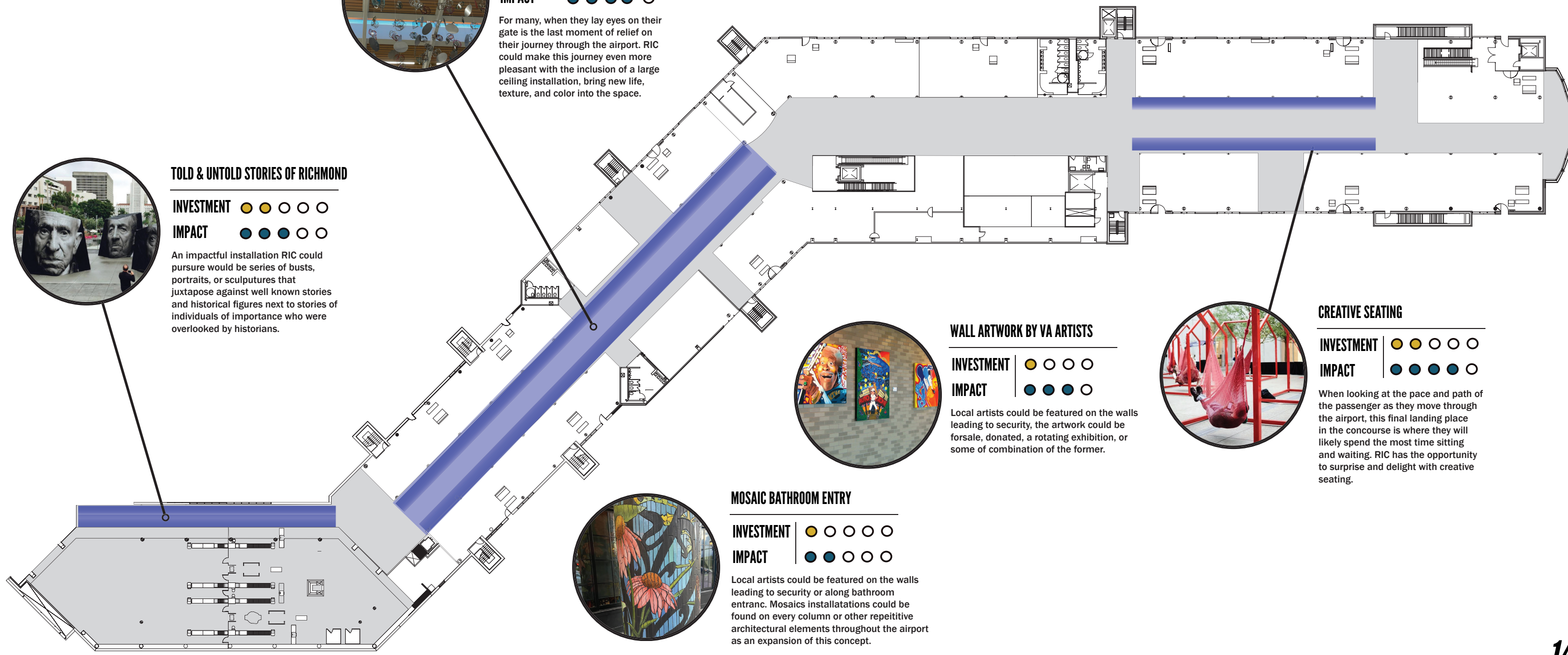


TOLD & UNTOLD STORIES OF RICHMOND

INVESTMENT ●●○○○

IMPACT ●●○○○

An impactful installation RIC could pursue would be series of busts, portraits, or sculptures that juxtapose against well known stories and historical figures next to stories of individuals of importance who were overlooked by historians.



WALL ARTWORK BY VA ARTISTS

INVESTMENT ●○○○○

IMPACT ●●○○○

Local artists could be featured on the walls leading to security, the artwork could be for sale, donated, a rotating exhibition, or some of combination of the former.



MOSAIC BATHROOM ENTRY

INVESTMENT ●○○○○

IMPACT ●●○○○

Local artists could be featured on the walls leading to security or along bathroom entrance. Mosaics installations could be found on every column or other repetitive architectural elements throughout the airport as an expansion of this concept.



CREATIVE SEATING

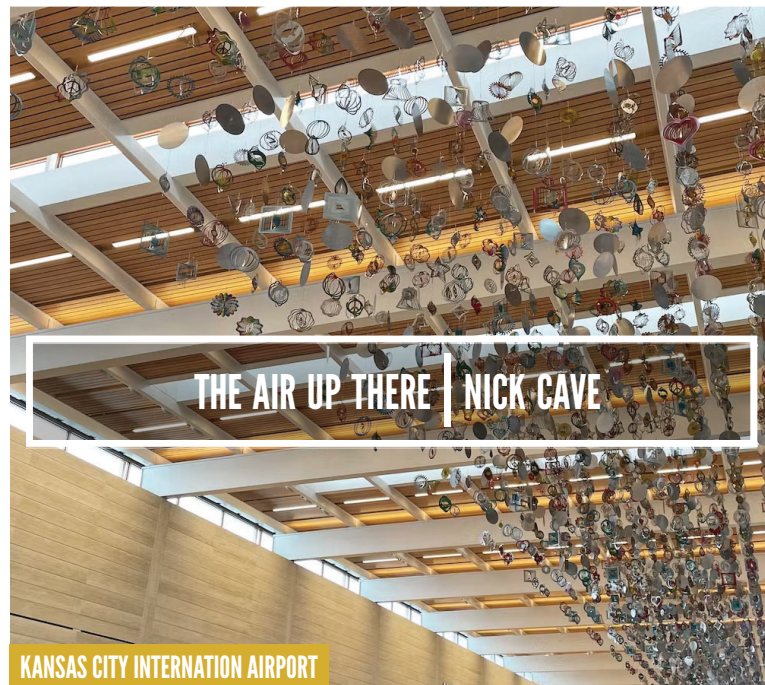
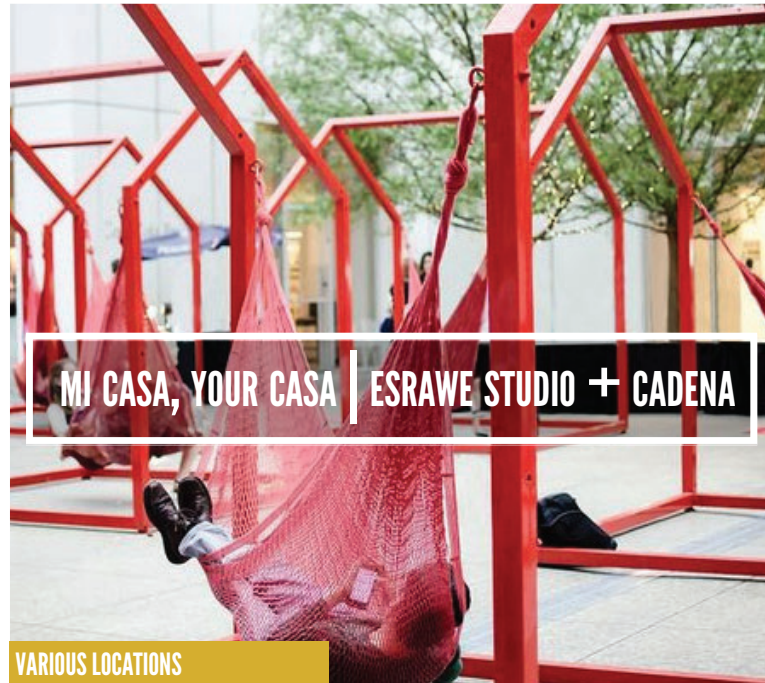
INVESTMENT ●●○○○

IMPACT ●●●○○

When looking at the pace and path of the passenger as they move through the airport, this final landing place in the concourse is where they will likely spend the most time sitting and waiting. RIC has the opportunity to surprise and delight with creative seating.

CONCOURSE B | STAY AWHILE

INSPIRATION & STRATEGY



WAIT AT THE GATE

Concourse A and B provide ample opportunity to display multiple pieces of work of varying scales. The concourses themselves each provide space for creative seating at the end of each concourse and the high ceilings provide space for art to direct passengers' path. At each gate, a piece of local art should be displayed with minimum sizing requirements to ensure a repetitive pattern and a consistent experience.

Untold Stories Depictions:

Better: \$50,000 Best: \$150,000

Creative Seating:

Better: \$75,000 Best: \$200,000

Ceiling Installation:

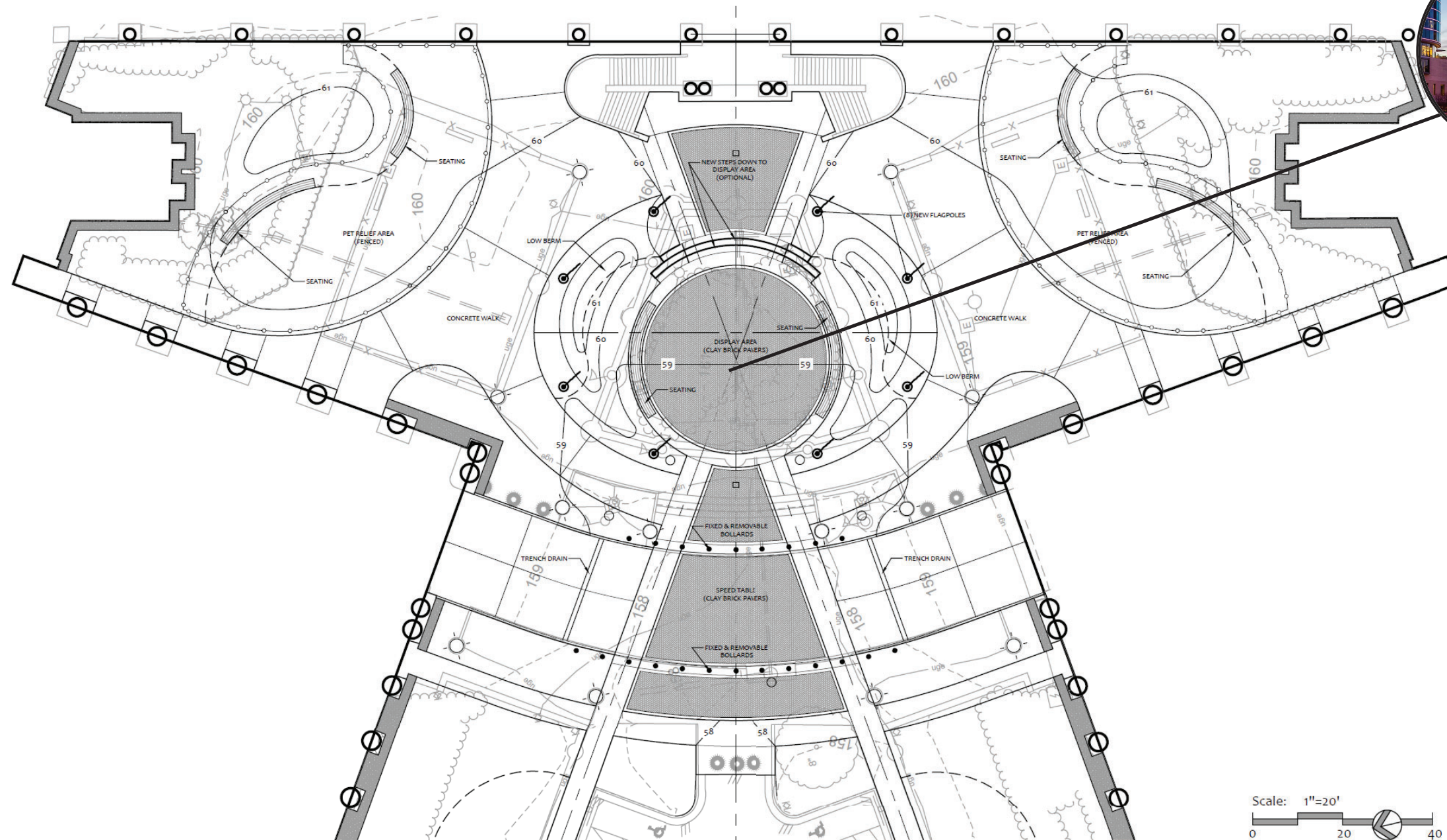
Better: \$250,000 Best: \$500,000

Bathroom Entries:

Better: \$_____ Best: \$_____

PROPOSED PLAZA GARAGE ENTRANCE

PROPOSED SITE INTERVENTIONS



ICONIC PLACE-BASED SCULPTURE

INVESTMENT ●●●●●

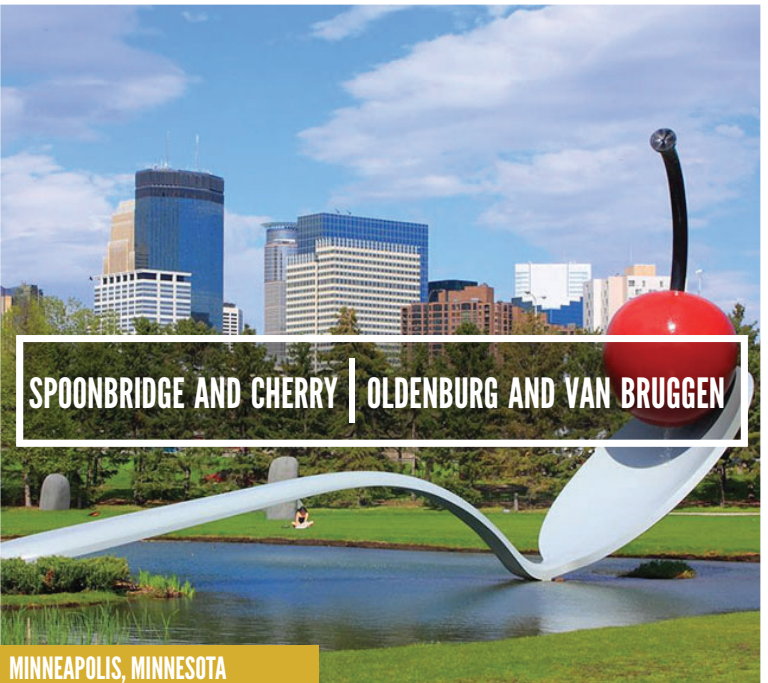
IMPACT ●●●●●

An iconic piece could serve as a gateway point to those that pass through the plaza entrance. A successful piece would be photo-worthy, large scale and eye-catching and make a reference to the history or character of the region.

PLAZA | FIRST IMPRESSIONS

GARAGE ENTRANCE

INSPIRATION & STRATEGY



WALKING IN, FIRST IMPRESSIONS

The plaza provides participants who park an opportunity to see a piece before they enter the departures area. This location, currently housing the pet relief area, provides a unique opportunity to offer something iconic, large, and unencumbered by existing architecture.

Large Scale Iconic Sculpture:

Better: \$250,000 Best: \$500,000

CHAPTER TWO CASE STUDIES

The following case studies were researched and documented with the intention of understanding the role public art plays in airports and the relationship the airports have to surrounding regions. What we found was that airports with a strong art presence tend to experience more positive press surrounding their installations, higher customer satisfaction on the overall experience, and are able to create better relationship with arts and culture partners in the region. The following case studies showcase a variety of approaches to procuring and showcasing art in the airport.

1

MEMPHIS INTERNATIONAL AIRPORT

2

ALBERQRQUE INTERNATIONAL SUNPORT

3

RENO/TAHOE INTERNATIONAL AIRPORT

4

OKLAHOMA CITY (WILL ROGERS) INTERNATIONAL

5

NOTABLE MENTIONS

MEMPHIS INTERNATIONAL AIRPORT

PUBLIC ART CASE STUDY

OVERVIEW

4,355,206 PASSENGERS PER YEAR

\$1,500,000+ INVESTED IN ART

2008

Art presence begins with first Annual High School Visual Arts & Photography Competition. It continues with exhibits from local institutions & a performing arts presence.

2020-2021

14.8 MM is awarded by the FAA for the modernization of the concourse. In response a 1.5 MM expenditure is approved by Shelby County Airport Association for Public Art at MEM.

2022

14.8 MM is awarded by the FAA for the modernization of the concourse. In response a 1.5 MM expenditure is approved by Shelby County Airport Authority for Public Art at MEM.



ARTWORK



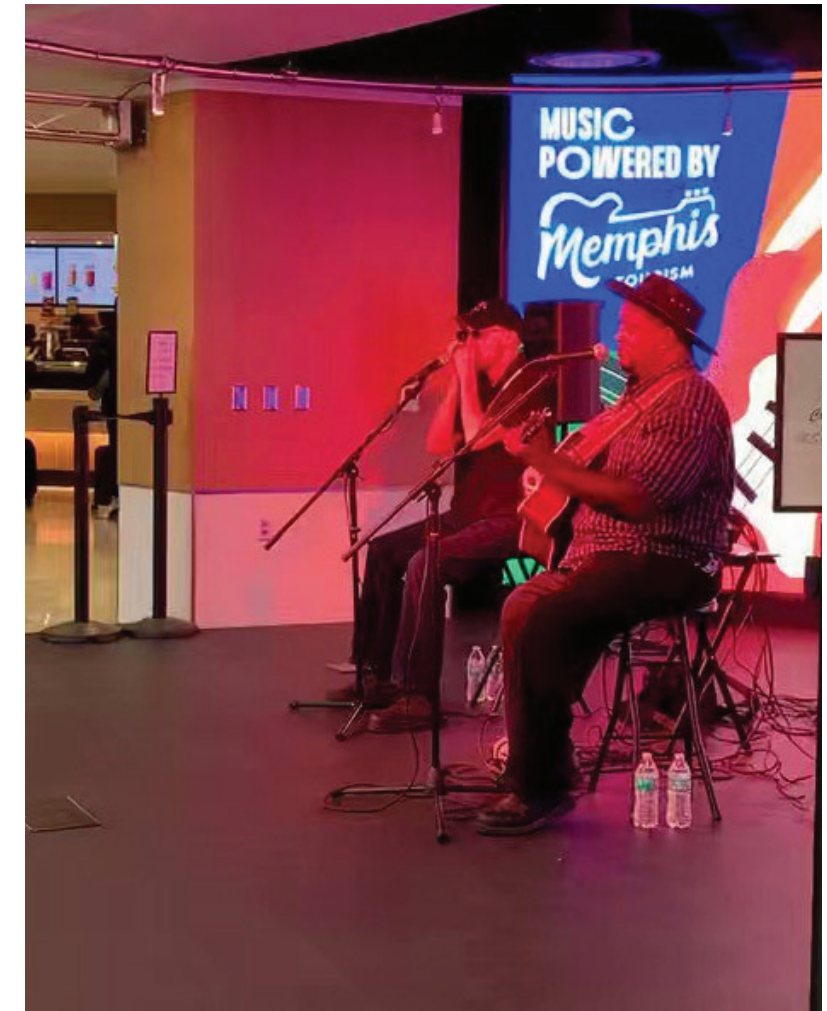
- MEM has commissioned several works, the largest being a \$350,000 sculpture as part of the 1.5MM authorized by SCAA

COMMISSIONED



- At any one time there could be between 30 and 300 pieces showcased at MEM from a diverse set of artists, institutions, community events and mediums.

EXHIBITS & ROTATING

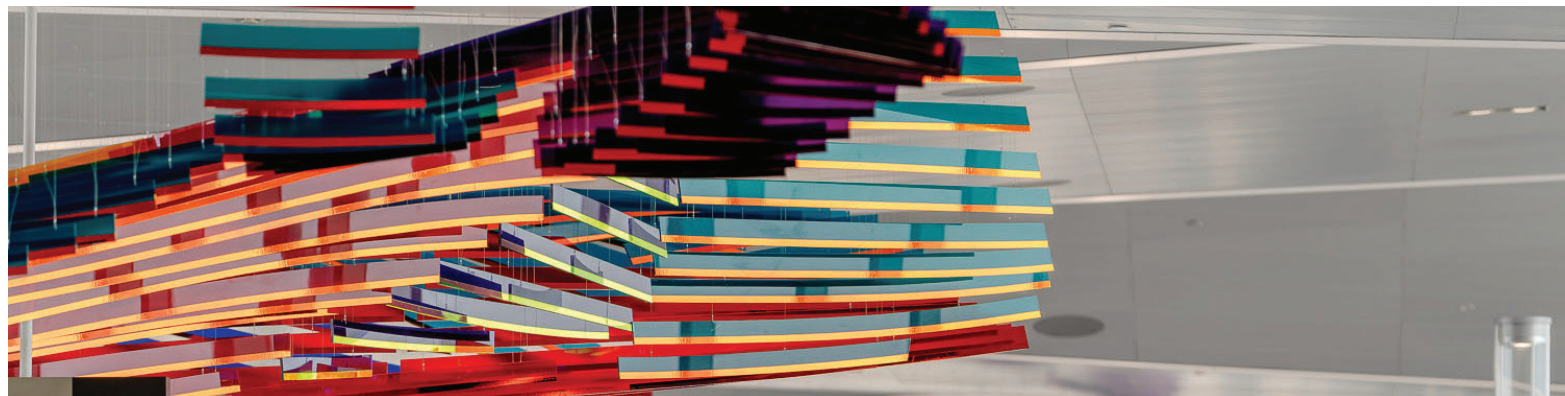
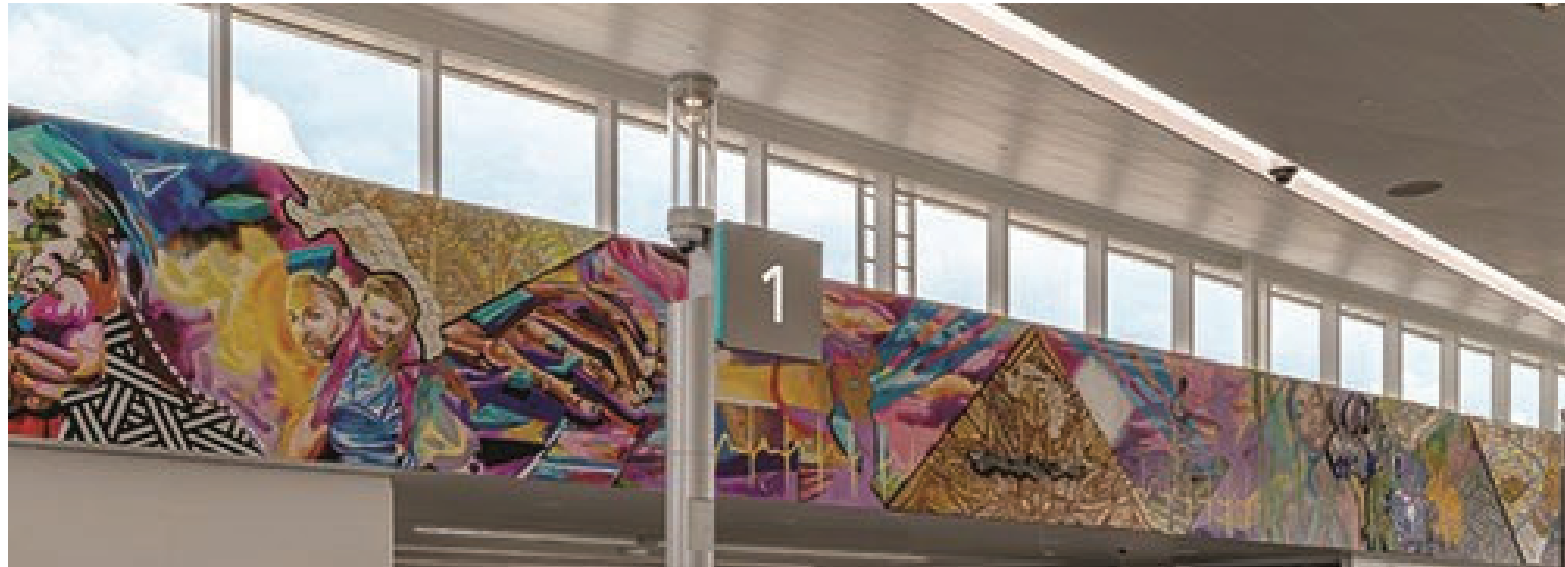


- MEM hosts a variety of music groups from Blues, to orchestral, to opera on a routine basis.

PERFORMANCE

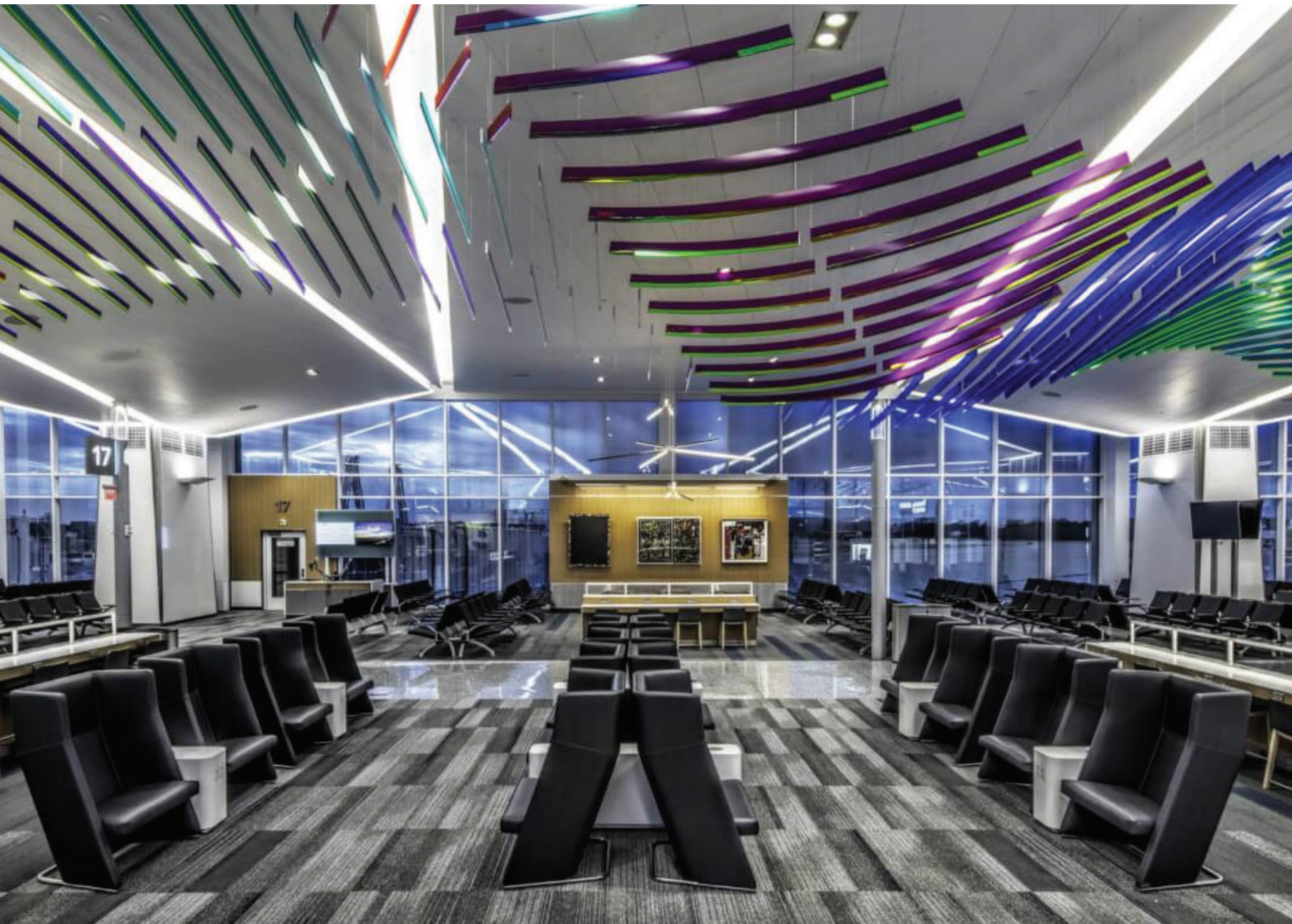


ARTWORK



MEMPHIS INTERATIONAL AIRPORT

PUBLIC ART CASE STUDY



KEY NOTES

Memphis International Airport has a fairly robust arts program which features a variety of artists and institutions which run the spectrum of art mediums, experience levels, as well as historical and cultural backgrounds.

- \$350,000 Suspended Sculpture for Southeast Concourse by Yancy Villa-Calvo & brg3s
- \$125,000 Project for the Security Checkpoint Jamond Bullock & Eric Okdeh
- 3 – \$15,000 Glass Artworks for Waiting Areas by Danny Broadway, Melissa Dunn, Susan Maakestad
- Rotating exhibit hosted in partnership with Belz Museum of Asian and Judaic Art
- Art Contest “Arts in the Airport” featuring submission by local senior high school students, works are sold for \$300 a piece benefitting the students and the winning submissions receive a free course on how to start their own art business.
- 40+ works from the Annual Memphis in May International Festival are hosted each year
- Photography from the Hooks Institute
- A variety of performances from local musicians and institutions such as local blues groups, the Memphis Opera, and Memphis Orchestra

MEMPHIS INTERNATIONAL AIRPORT

GLEN THOMAS, DIRECTOR OF STRATEGIC MARKETING

INTERVIEW

“We wanted to show a side of Memphis people didn’t know about before.”

“It makes a big impression, a great article came out in local news by a local art reporter raving about the transformation. Our most recent surveys show a 95% satisfied rating on the new concourse, the art ranks high on the call-outs. It’s a complete reinvention of the travel experience compared to the previous experience. One person said, “We thought we got off at the wrong airport.” We are also seeing a rapid rise in average spend per passenger, they are staying, spending money, spending more time and making more use of what’s at the airport. People are enjoying their airport experience and lingering longer.”

“Space is a prized commodity, tenants always want to maximize their space because they pay per square foot. We get contacted [by artists and institutions] all the time due to the press. There have been additional discussions about places to expand but now the concern is overcrowding and they are looking to be selective in what additional art they bring in.”

FINANCING & PARTNERSHIPS

FINANCING

- *1.5MM from Shelby County Airport Association in conjunction with 14.8MM granted from the FAA for concourse modernization, the rationale was the capitalize on the opportunity while it was presented*
- *Other pieces and performances are hosted in partnership with local institutions at an undisclosed dollar amount, some of which is sold off in the Arts in the Airport program for HS students with 100% of revenue going to the artists*
- *MEM does not currently have a future funding model, budget line item, or dedicated maintenance fund for the art they currently have which was highlighted as a nearly immediate concern of theirs which they hope to resolve in the next year or two*

PARTNERSHIPS

- *URBAN ARTS COMMISSION*
- *THE BELZ MUSEUM OF ASIAN & JUDAIC ART*
- *MEMPHIS CITY SCHOOLS*
- *SHELBY COUNTY AIRPORT COMMISSION BOARD*
- *MEMPHIS IN MAY*
- *THE HOOKS INSTITUTE*

THEMES

- *Capitalize on opportunity*
- *Showcase the community*
- *Promote diversity*
- *Improve the experience*
- *Invest in future artists*
- *Partner locally*

ALBERQUERQUE INTERNATIONAL SUNPORT

PUBLIC ART CASE STUDY

OVERVIEW

4,365,400 PASSENGERS PER YEAR

\$3,300,000+ APPRAISED VALUE

1985

The first 1% investment is made of \$500,000 in art for the airport, over the years an internal buying program expands the collection to over 120 pieces

2017

The value of the collection is appraised at nearly 3.3MM on the heels of a large renovation, more than double the previous 2000 appraised value.

2023

Albuquerque gears up for additional renovations and maintains its commitment to expanding its art through the issuance of a new round of artist RFPs

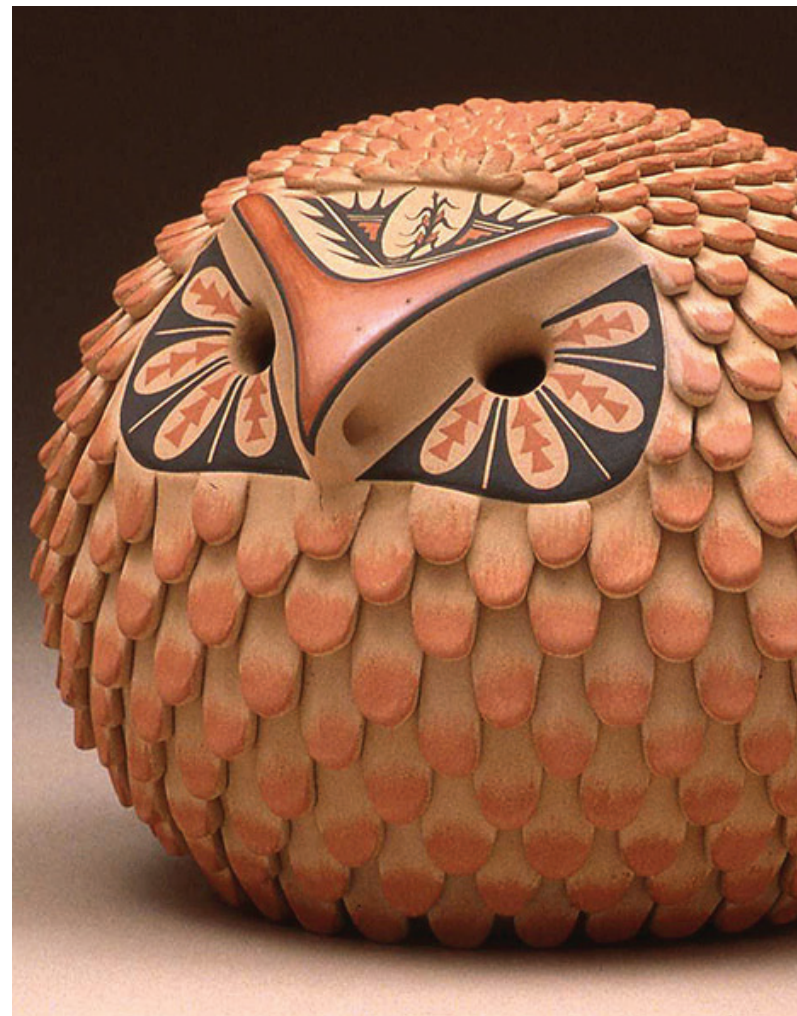


ARTWORK



- Albuquerque routinely invests 1% of capital improvement projects and additional funds from revenue into art, routinely offering proposal opportunities.

COMMISSIONED



- Hundreds of permanent pieces representing the rich New Mexican heritage is on display throughout the airport, drawing local and international recognition.

EXHIBITS & PERMENANT COLLECTION



- A year round series of events is hosted in the Sunport Great Hall with over 100 performances and events per year.

PERFORMANCE



ARTWORK



ALBERQUERQUE INTERNATIONAL SUNPORT

PUBLIC ART CASE STUDY

KEY NOTES



Albuquerque International Sunport's art program dates back to 1985 when the first \$500,000 (1%) was invested alongside a major terminal construction project. Since then, the collection has grown to over \$3.3 million in value featuring over 120 pieces in a permanent collection showcased alongside rotating exhibits and live performances. Albuquerque has received local and international attention as a place where not just aviation but art is at the center. The art is primarily representative of New Mexican and Indigenous culture, heritage, and history.

- 120+ permanent art pieces owned by the airport valued at over \$3.3 million
- Several large scale pieces, such as the Illumination Tree by Jezebel Wells
- Over 100 live performances and events per year
- The airport frequently partners with local institutions to host temporary arts and cultural exhibits, such as the Low Riders exhibit featuring the beloved car which drawing international attention

ALBERQUERQUE INTERNATIONAL SUNPORT

MEDIA & PRESS ON ARTS

IN THE NEWS

“It doesn’t surprise me. New Mexico is an amazing arts community. It has been for a very long time,” said Max Baptiste, art curator at the Sunport. “I think it’s really good for the city, the state to be recognized for that because we are such an art mecca. The Sunport, I feel, is one of the best airports from an architectural standpoint, so it’s already a beautiful airport, and to be able to add art and get it recognized is just a major honor.”

The Sunport was recently featured by ‘Artdesk’ going up against major airports like Paris, Amsterdam, Vancouver and even New York’s JFK. They were recognized for the ‘Lowriders and Hot Rods’ exhibit showcasing Northern New Mexico’s car culture, while also taking note of the 100+ piece permanent art collection displayed throughout the airport.

“Space is a prized commodity, tenants always want to maximize their space because they pay per square foot. We get contacted [by artists and institutions] all the time due to the press. There have been additional discussions about places to expand but now the concern is overcrowding and they are looking to be selective in what additional art they bring in.” -KRQE Albuquerque, Local News Station

JOHNATHAN SMALL, MANAGES THE ART PROGRAM

INTERVIEW

“Surveys do call out how impressive the art collection is and that it’s their favorite part of visiting the airport.

The route to get to the airport has several large sculptures so from the moment you enter the airport property art is part of the experience.”

Despite art increasing in value greatly, they aren’t likely to sell because it means so much more than the appraised value and is so tied to the identity of the airport.

“Whoever the director is at the time plays a big role in how the art program develops, both recent directors were big proponents who saw the value that art brings to the airport, decision makers have been generally very receptive to building up the art program. A long term art program manager led the charge for decades, had great relationships with the board and community organizations and got them to where they are today.”

FINANCING & PARTNERSHIPS

FINANCING

- *Art and Display Program: The Sunport is a primary gateway for persons traveling to New Mexico to experience and participate in the State's rich culture, its enchanting landscapes, and world class art community. The Aviation Department will use a small portion of its revenue to display and conserve New Mexico's culture, landscape, and art. The Department will also employ information media technology to inform travelers through the airport about these treasures. The capital investment in the display and media technology will often be less than one percent of the capital program.*

PARTNERSHIPS

- *ART SELECTION COMMITTEE*
- *THE ALBERQUERQUE MUSEUM*
- *SUNPORT SERENADES*

THEMES

- *Dedicated Arts Funding*
- *Honor Local Heritage*
- *Community Storytelling*
- *Known for art*
- *Curated Permanent Collection*
- *Indigenous history and issues*

RENO/TAHOE INTERNATIONAL AIRPORT

PUBLIC ART CASE STUDY

OVERVIEW

4,310,958 PASSENGERS PER YEAR

27+ PAST TEMPORARY EXHIBITS

1996

The Giant Slalom is dedicated to the airport, by Douglas Van Howd was created as a scholarship project for the University of Nevada, Reno, Ski Teams.

2005

The DepARTures gallery is first launched, later moved to the more prominent location in Concourse C. It hosts new exhibits every 3-4 months.

2023

Reno/Tahoe International increases the art program budget by 900% YOY with the ultimate goal of improving the customer experience.



ARTWORK



- Reno/Tahoe only hosts one large commissioned piece, the Giant Slalom.

COMMISSIONED



- The Majority of Reno/Tahoe's art is in the form of rotating exhibits highlighting local events, museums, and cultural centers.

EXHIBITS

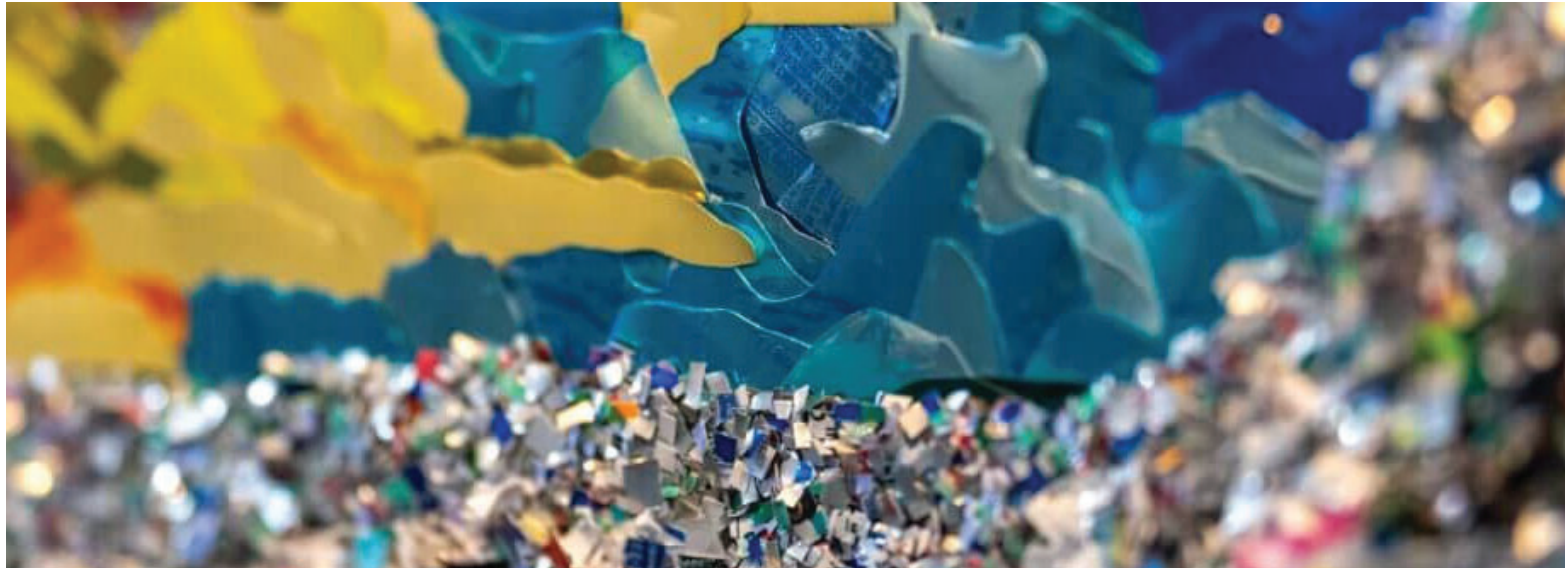


- Reno/Tahoe frequently pays homage to historical narratives, cultural roots, and current issues. Most recently, featuring work from the Indian School.

HISTORICAL



ARTWORK



RENO/TAHOE INTERATIONAL AIRPORT

PUBLIC ART CASE STUDY

KEY NOTES



RENO/TAHOE INTERATIONAL AIRPORT has hosted dozens of exhibits showcasing a wide spectrum of local talent, culture, and history over the last 18 years. Until recently, Reno/Tahoe has learned on its partnerships with local organizations and institutions primarily to bring art into the airport. This year, it has dedicated 50,000 to an undisclosed arts project to improve the customer experience. Notable features of the current arts program include:

- 27+ Former exhibits hosted from artists as young as 12 to pieces lent from local institutions showcasing the local talent and culture in region
- Annual arts showcase of employee work
- Annual photography exhibit of the Burning Man festival
- One large scale sculpture, the Giant Slalom
- A permanent installation of historic flags

RENO/TAHOE INTERNATIONAL AIRPORT

MEDIA & PRESS ON ARTS

IN THE NEWS

“For more than an hour, I walk around the gallery with my mouth slightly hung open. I am in disbelief of the immense artistic talent I am experiencing from amateur, youth (12 years old and younger) and teen (13 to 18 years old) entries. The intermediate (those with some experience and beginning art students) and professional (serious art training or those employed in an art profession) artwork is well-done, creative and thoughtfully presented.” -RENO GAZZETTE, 2014

“The Carson city arts community, they deserve this recognition,” said Mark Salinas, Carson City’s Arts and Culture Coordinator. “These are some real artists here. Some of them are teaching our youth. Others are teaching adults. Others here are making annual events that celebrate the history and culture of the state...”

It’s not just exposure for individuals. City Marketing and Tourism Director David Peterson says piqued curiosity could mean money.

“It may allow us to capture a visitor who wasn’t going to swing through Carson City, right?” Peterson said. “They’ll see we have so much to offer that maybe they decide they want to come back and spend a weekend with us.” -KUNR Public Radio, 2019

-KRQE Albuquerque, Local News Station

FINANCING & PARTNERSHIPS

FINANCING

- *Reno/Tahoe was previously functioning on a \$5,000 art program budget per year, sometimes spending less than \$1,000. In 2023 they raised the budget 900% to \$50,000 under their strategic initiative to improve the customer experience.*
- *Due to these institutional partnerships Reno/Tahoe has been able to operate on a very slim budget, however, they have sacrificed a sense of permanency and the ability to have landmark pieces, limited their control over the stories told and the scale and impact to the passenger/public experience, and opened themselves up for a lot of work facilitating the temporary exhibits on such a frequent basis.*

PARTNERSHIPS

- *Sierra Arts Foundation*
- *School of the Arts at the University of Nevada, Reno*
- *Cultural Alliance Nevada*
- *National Arts Program*
- *Stewart Indian School Cultural Center and Museum*
- *Truckee Meadows Community College*
- *University of Nevada School of the Arts*
- *Nick Cahill, Vanessa Franking, and Eleanor Preger, and other Burning Man Photographers*

THEMES

- *Institutional Partnerships*
- *Anchor to landmark events*
- *Community storytelling*
- *Employee & Student exhibits*
- *Frequently changing exhibits*
- *Indigenous history and issues*

OKLAHOMA CITY/WILL ROGERS AIRPORT

PUBLIC ART CASE STUDY

WILL ROGERS WORLD AIRPORT

3,950,806 PASSENGERS PER YEAR

1% ART FUND

1990

Two of the earliest pieces, both sculptural, are funded by the Downtown Rotary Club.

2005

Oklahoma's Native Son is commissioned by the Oklahoma City Airport Trust to celebrate the completion of the Will Rogers World Airport terminal renovation project.

2021

Work is completed on the 44,000+ sq foot terrazzo mosaics and etched glass works in conjunction with the \$89 million terminal expansion project.

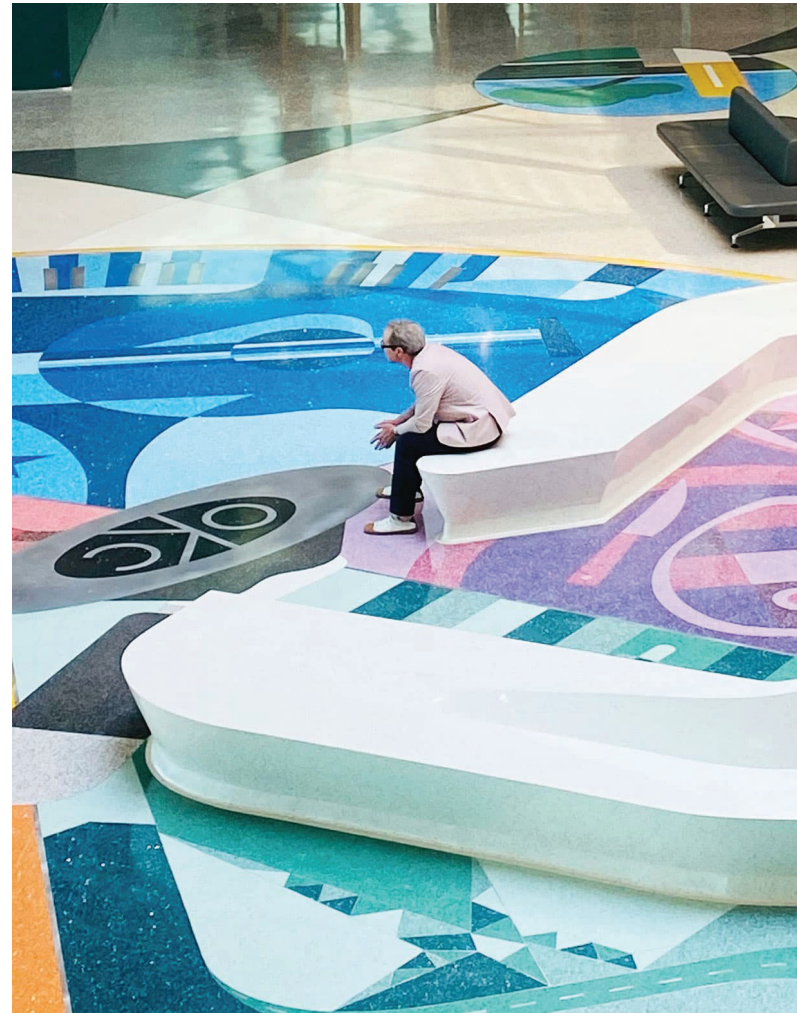


ARTWORK



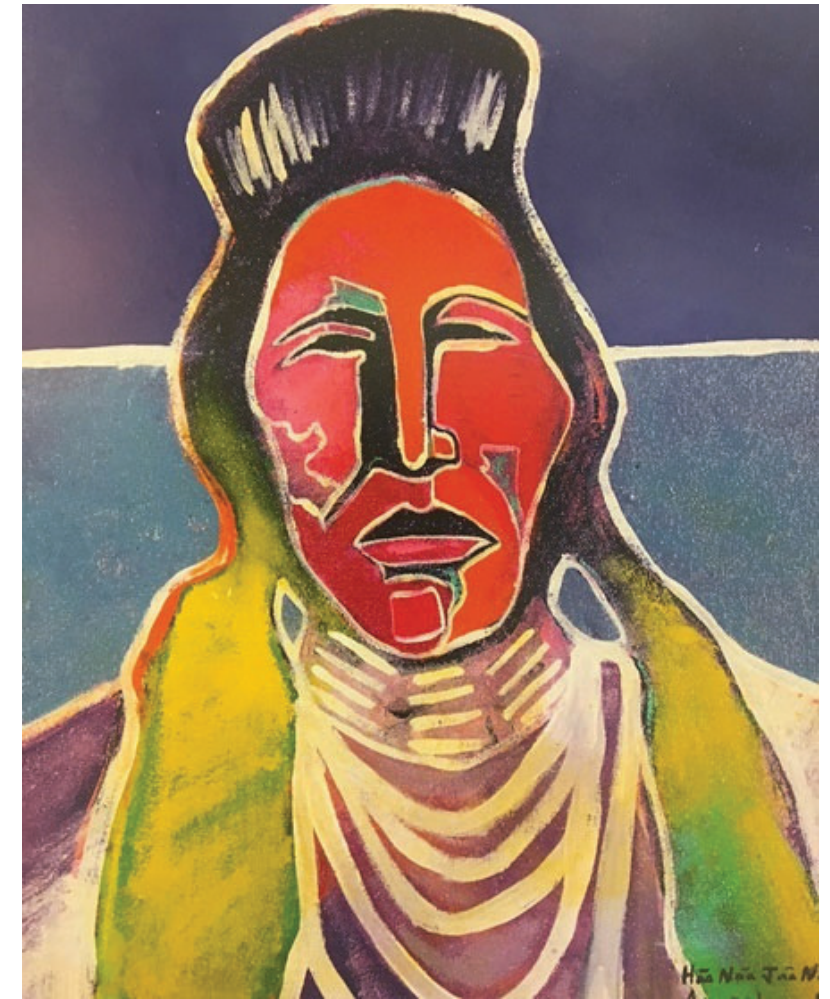
- Will Rogers pays homage to the OKC city western and first American roots through several historical and cultural sculptural pieces and exhibits.

HISTORICAL & CULTURAL



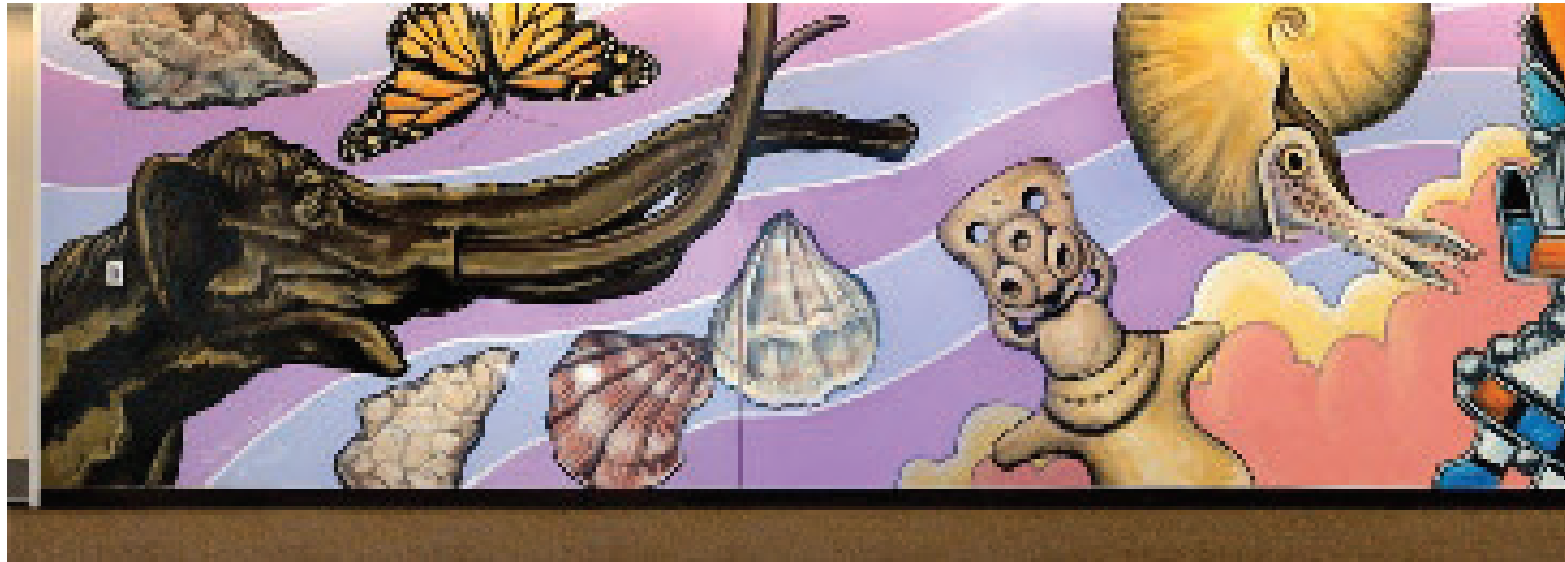
- Will Rogers has commissioned several works. Including a 44,000 series of terrazzo mosaics.

COMMISSIONED



- Will Rogers frequently hosts temporary exhibits, such as the one from the the Arthur and Shifra Silberman collection.

TEMPORARY EXHIBITIONS



ARTWORK



OKLAHOMA CITY/WILL ROGERS AIRPORT

MEDIA & PRESS ON ARTS

IN THE NEWS

"First impressions matter and sometimes the smallest changes can make the biggest differences," Lt. Gov. Matt Pinnell said.

Pinnell told KOCO 5 that they wanted to show visitors Oklahoma's vibrancy, diverse landscape and people.

"If we don't define who we are as a state, 49 other states will define it for us," Pinnell said..

-KOKO News 5

FINANCING & PARTNERSHIPS

FINANCING

- *Funded by the Oklahoma City Airport Trust 1% for art.*

PARTNERSHIPS

- *Oklahoma Arts Council*
- *Oklahoma City Arts Commission*
- *Oklahoma City Airport Trust*
- *First American's Museum*
- *The National Cowboy and Western Heritage Museum*
- *Oklahoma City Downtown Rotary Club 29*

THEMES

- *Reinvent the airport experience*
- *Tell the history and story of the region*
- *Be a gateway to Oklahoma City and the Region*

NOTABLE MENTIONS

SPOKANE INTERNATIONAL



3,920,972 PASSENGERS PER YEAR

FINANCING

- *\$300,000 public art program supported by airport funds and private donations.*

PARTNERSHIPS

- *Spokane Arts*

GRAND RAPIDS GERALD R. FORD



3,468,156 PASSENGERS PER YEAR

FINANCING

- *Investment and budget not specified.*

PARTNERSHIPS

- *The Frey Foundation*

CHAPTER THREE SURVEY RESULTS

In the process of creating the public art plan passengers at RIC were surveyed to help discern passenger sentiments about art in the airport. The results were over 6,500 responses, with majority of passengers being interested in seeing more art in the airport. Over 4,000 combined passengers responded affirmatively to a set of questions pertaining to experiencing art, seeking out related experiences, or visiting a local museum because of art they saw in the airport.

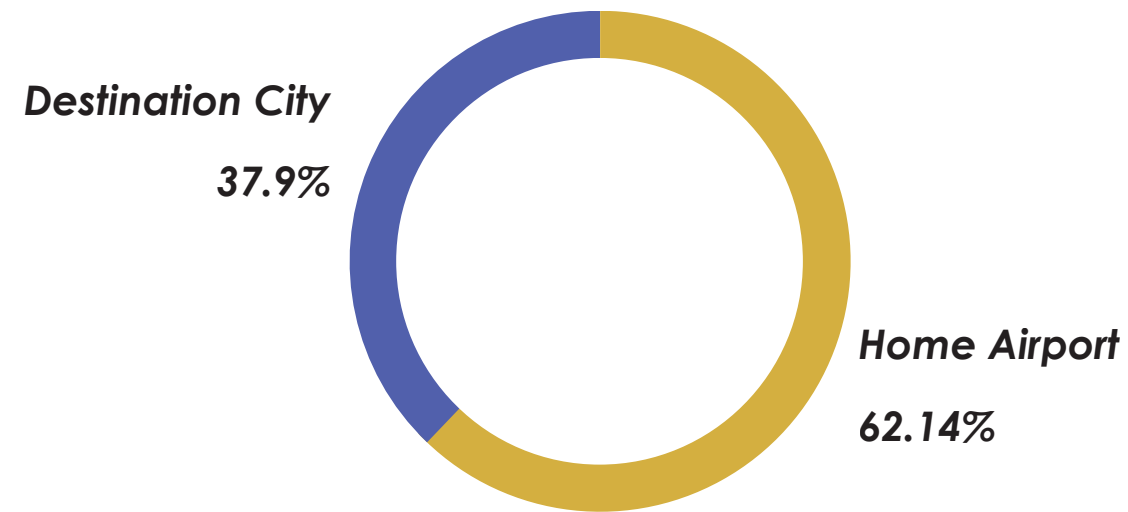
1 SURVEY SNAPSHOT

2 THEMES & VALUES

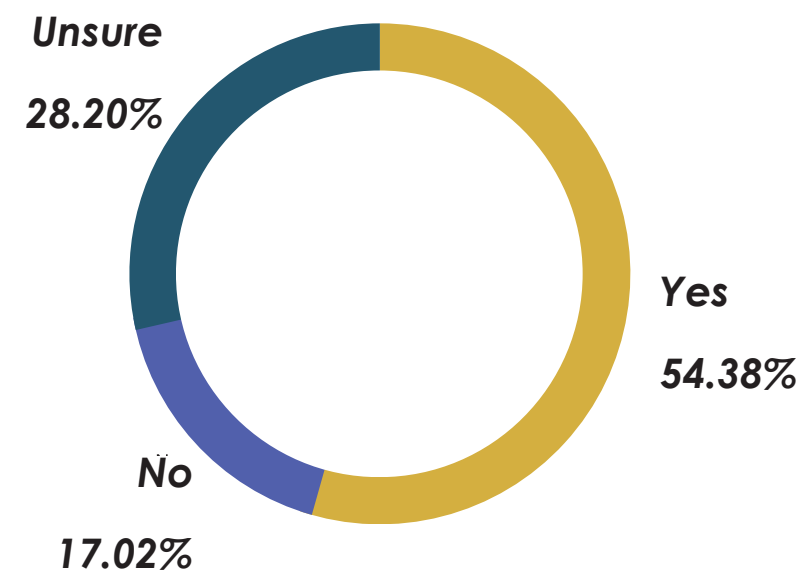
3 SELECTED RESPONSES FOR CONSIDERATION

SURVEY RESULTS

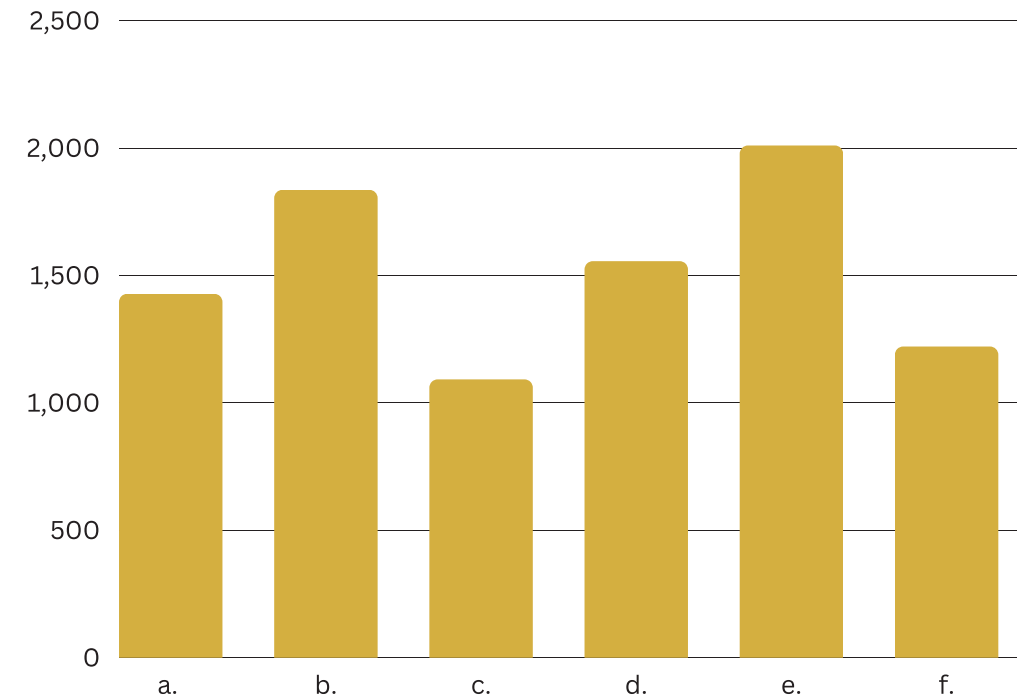
IS RIC YOUR DESTINATION OR HOME AIRPORT?



WOULD YOU LIKE TO SEE MORE ARTWORK AT RIC?



PLEASE CHECK ALL THAT APPLY:



- a. I would go out of my way to experience art.
- b. I would take a picture of our with a piece of art.
- c. I seek out art experiences on the regular.
- d. Seeing artwork curated by a local museum would make me consider visiting the museum.
- e. I would like to see temporary art displays that change or evolve frequently.
- f. I would like to see more permanent art installations.

ANYTHING ELSE WE SHOULD CONSIDER WHEN PLACING ART IN THE AIRPORT? [SELECT RESPONSES]

- A fountain
- A good story
- **A LOT OF AIRPORTS SHARE DISPLAYS ABOUT THE HISTORY OF NATIVE AMERICAN TRIBES FROM HERE AND STORIES OF THE BLACK EXPERIENCE PLUS SHARING BLACK EMPOWERMENT.**
- Abstract art
- Accessibility. Easy to understand labels that showcase the artist and provide any background on the piece.
- Add art from indigenous artists
- **ADD INFORMATION ABOUT THE ARTISTS AND OR MUSEUMS**
- Adversity
- African American Art
- **AFRICAN AMERICAN HISTORY IN RICHMOND**
- Air travel themes
- All ages
- All over the airport not in one designated place
- **AN INTERACTIVE EXPERIENCE**
- ancient culture outside of the boundaries of the local area
- Animals
- Anime
- architecture
- art by women!
- Art from mattaponi or Pamunkey tribes
- Art in terminals
- **ART MAKES WAITING AT THE AIRPORT BETTER**
- Art quilts
- art sculptures that can be highlighted and then rotated periodically with new sculptures
- **ART STATIONS WHERE PEOPLE COULD MAKE THEIR OWN ART!**
- Art that is not standard or an easy choice
- Art that resonates with locals & tourists
- Ask more surveys/test out people's reactions and thoughts on different art throughout airport
- **AT BOSTON AIRPORT TRAVELERS CAN POSE FOR A PICTURE WITH A COLONIAL GATHERING.**
- Art in bathrooms
- Aviation
- Black artist hispanic first peoples
- Black History
- Black Lives Matter
- Black art
- Both museum works and emerging local artists would be great!
- Bright, bold, and colorful
- **BRING IT ON! THE GRAFFITI IN RICHMOND IS UNIQUE, LET'S SPICE UP THE AIRPORT~**
- Building a sense of community and compassion
- Celebrating historically marginalized communities
- Center of US history
- **CHANGING ART IS GREAT. MORE IDEAS, MORE PEOPLE TO INCLUDE.**
- characters
- Classic architecture
- **COLLABORATE WITH REAL MUSEUM CURATORS**
- College kid art
- Colonial
- Color, outside of the box
- Color, substraight, interactive, thought provoking
- Colorful and sensory art
- **COLORFUL, EYE CATCHING**
- Community
- Compliment with short films
- consider taking the opportunity to challenge people
- Consider using technology (like a QR code) to allow us to hear from the artist themselves about the work. That would be very unique.
- **CONSULT OR PARTNER WITH THE GREAT ART RESOURCES WE HAVE IN RICHMOND-VMFA, VISARTS, VCU, AND THE**

SURVEY RESULTS

MANY GALLERIES

- Contemporary
- Copies for sale
- Corporate sponsored spaces
- Create a more modern experience
- Create a quiet spot in the airport
- Crediting artists, tying displays to special area events or seasonal exhibitions.
- Cultural

DIVERSE STORIES

- Diversity and inclusion
- Do a partnership with the Charles H Taylor Visual Arts Center in Hampton VA!
- Eclectic
- Eco friendly, Ecology
- Educational displays on local wildlife like Atlantic Sturgeon
- Encouraging art students in K-12 and art schools by displaying their art temporarily. It shows also dedication to art in school curriculum.
- Ensuring that you feature women artists
- Entertainment
- Equality/Equity
- Every unbranded wall should and could feature local artists

EXPERIENTIAL

- Eye appealing, pop with some color
- Eye-catching. So many people are glued

- to their phones.. add art that makes you stop and see.
- Family friendly
- Fantasy
- Feature artwork by high school students from Richmond and towns and counties within a 50-mile radius.

FUNCTIONALITY

- Female representation
- Founding Fathers
- games
- Grants for artists
- Greenery
- Heat, migration, climate change
- helps create a sense of place... and uniqueness... rather than another generic airport experience!

HERE'S YOUR CHANCE TO SHOW OFF RICHMOND!

- Heritage
- Highlighting overlooked perspectives
- Homeland
- Honor pilots and the military
- I arrived at RIC yesterday (I am departing this morning). When I arrived yesterday I had a few minutes to kill, and I saw overhead signage for artwork near the baggage claim (to the left side when facing the exit). I followed the sign, but

I never found the exhibit. Signage needs improvement, especially if there is no exhibit, since it was a bit disappointing and I probably looked foolish looking around the empty baggage claim area for something that wasn't there.

I FLEW THROUGH RICHMOND WITHOUT INTERACTING WITH THE CITY'S STORY

- I stop and look at art in other airports and the displays with information about the artist (more than name and location) really interests me.
- I travel most frequently between Richmond and Nashville the thing that Richmond does lightyears better than Nashville is art. I would love to see that showcased when I travel, especially with VCU having such a strong visual arts program, you could easily showcase stuff from there and have a neverending source. I think this is a GREAT idea.

I WOULD LOVE TO HAVE SOMETHING RICH CALL MY ATTENTION TO AREAS AND MAYBE

ANYTHING ELSE WE SHOULD CONSIDER WHEN PLACING ART IN THE AIRPORT?

SECONDARY SITES THAN THE MAIN MUSEUMS. YOUR CITY IS BEAUTIFUL. I'LL BE BACK TO EXPLORE MORE.

- inclusivity and diversity
- inspire travel = more business
- Instagramble
- Interactive art
- **INTERACTIVE ART FOR KIDS**
- International art
- international culture
- Introduces travelers to local culture
- It should deepen the viewer's connection to Richmond or Virginia
- Janet Echelman sculptures (string creations inspired by Balinese fishing nets)
- lift up POC and LGBTQ+ artists!
- Lighted walk ways
- Lighting
- Live symphony chamber music
- Local and National Parks
- Local art
- **LOCAL ARTISTS**

- Local Attractions, local culture
- Local culture ads like the symphony
- Local events
- Local heroes, Local history/ stories
- Made unheard voices heard
- **MAKE PEOPLE REMEMBER RICHMOND AS A CITY OF CULTURE AND LEARNING.**
- Make the destination feel like a uniquely Richmond experience
- Making sure that all members of the Richmond Community are represented, to include historically marginalized communities.
- Maybe the possibility of AR/VR or a second screen experience
- Mixed media
- Modern
- Monthly events
- Mosaic
- Most people have limited time, so larger works that can be viewed quickly/seen from afar might make sense.
- Moving, Multi-cultural, Multimedia
- **MULTIPLE DISPLAYS SO LOTS OF OPPORTUNITIES TO**

SEE, NO MATTER GATE DEPARTING/ARRIVING

- Murals
- Music
- Nascar
- Native art work
- Natural places to visit
- Nature, Wildlife
- Orlando Terminal C just opened recently and they have video mural with sound and continuously moving objects. It's stunning and discussed regularly everywhere by those flying in/out of the terminal.
- Patriotism
- people are in airports for a long time so pieces that have many different elements and can be stared at for a long time as you try to parse the meaning would be a fun and interesting way to pass the time
- people just want to see something quick and flashy, don't make it too formal or take too long to visit (people have places to be!)
- Permanent and changing displays
- Photo opportunities
- **PLAYGROUND OR PLAY SPACE**
- Please bring in art from a diverse set of

peoples so we can all learn more about each other

- Promote different voices
- Purposeful art. Art that tells a story.
- Realism
- Relaxation spaces
- Represent a big, broad swath of Richmond communities. It's okay to be a little weird, I think. If airport art goes for broadest appeal at all costs, it ends up looking like boring hotel art and gets ignored. Regarding visits to local museums, if the installation is something relating to a temporary exhibit available while I'm in town, that's the biggest draw.
- Representation of all cultures
- Representative of the community
- **RIC IS NOT IN THE IMMEDIATE CITY. WHEN SOMEONE LOOKS OUTSIDE THE RIC AIRPORT THEY DONT SEE RICHMOND. THESE ARTS SHOULD SHOWCASE RICHMOND AND THE WONDERFUL**

CITY WE HAVE.

- Richmond has an excellent assortment of historic murals and street art / graffiti and some of the art present within the city limits is worth imitating or at least alluding to here at the airport. it would be amazing to bring some of the well known mural artists or street artists and have them commissioned for the airport. richmond has a beautiful historic cultural aesthetic that it can offer to the world.
- Richmond skate scene should be highlighted
- Rocking chairs
- Scale is important
- Sculptures
- **SHOWCASING THE MUSEUMS IN ROTATING DISPLAYS**
- Sitting areas to enjoy the art
- Some touchable art for the sight-impaired.
- **SOMETHING INTERACTIVE TO PASS WAITING TIME OR DRAW ATTENTION**

SURVEY RESULTS

AWAY FROM STRESS.

- Something interactive would be cool! I also saw recently in the FLL airport where they had displayed art that was created by airport employees, which was neat.
- **SOMETHING SHOWCASING RICHMOND'S AIRPORT, AND CAN TAKE A PHOTO IN FRONT OF BEFORE TRAVELING TO POST ON SOCIAL MEDIA**
- Sports
- Stained glass
- Statement pieces
- Sustainability
- **TACTILE EXPERIENCES FOR KIDS**
- Talk on your social media about the artist highlighted with a QR code to that talk by the name plate of the piece, so the artist can have more of a voice behind their piece.
- Tell the stories that haven't been told
- **THE AIRPORT SETS A**

TONE FOR A VISITORS EXPERIENCE OF OUR CITY AND SHAPES OUR CULTURE.

- The airport with the giant flamingo is cool.
- The black, indigenous, and queer impact on history and the present
- The James river
- Think of a brand. Like how the Charlotte airport is known for its rock
- Through security should have more art
- Visually impaired people being able to 'see' the artwork
- we need more—Atlanta and Philadelphia airports always inspire me with their art
- wide representation of artists and styles
- Women, Women's rights
- written poetry as art
- You could put Art on the columns. You could put some pretty big displays in the main walkway. Tons of room and never crowded. Similar sized airports are doing this. You could also add a lot of color by using local artist to utilize the white space on the upper walls throughout the terminal corridors. A lot of space there for some permanent mural work..

CHAPTER FOUR IMPLEMENTATION

The following chapter details the implementation process for the public art plan. In the following sections you will find guidance on a variety of funding mechanisms, strategies for seeking and working with partners, a consolidated menu of projects, and an outline of the procurement process.

1 FUNDING

2 PARTNERS

3 IMPLEMENTATION MATRIX

4 PROCUREMENT PROCESS

FUNDING MECHANISMS



RIC should consider a two pronged approach to funding public art. This approach will ensure an investment in public art when there is construction at the airport and will provide opportunities for the Airport Foundation and other partners to participate in enhancing the airports collection.

PERCENTAGE OF CAPITAL PROJECTS

Each capital project should have an elective percentage allocated to public art. The allocation could be restricted to that particular project if on the main campus of the airport with significant public exposure. If the capital project is off the main campus, serving the airport, the percentage could be allocated to the whole airport campus rather than restricted to the particular capital project.

EXAMPLES:

Rotunda (Completion expected 2025)

Flag Pole Area (Completion expected 2025)

Firestation (Completion expected ____)

GENERAL ANNUAL ALLOCATION

The Airport could also consider a general allocation to public art to ensure the growth of the collection. This could be appropriated annually and could be based on the authority's fiscal health.

FUNDRAISING

The Airport Foundation could raise money for specific projects identified in the Public Art Plan and could take on a different project annually.



PARTNERS

PARTNERSHIPS

•

IMPLEMENTATION

STRATEGY FOR IMPLEMENTATION



IMPLEMENTATION MATRIX

TERMINAL ENTRANCE

PLAZA ARTWORK	\$250,000.00	\$500,000.00	1	● ● ● ○ ○	● ● ● ○ ○	SCULPTURE	YES
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ARRIVALS

OVERHEAD LIGHTING	\$150,000.00	\$400,000.00	1	● ● ● ● ○	● ● ● ○ ○	LIGHT INSTALLATION	NO
VIRGINIA IS FOR LOVERS	\$50,000.00	\$150,000.00	1	● ● ○ ○ ○	● ● ● ○ ○	MURAL	NO
OVERHEAD HANGING SCULPTURE	\$50,000.00	\$150,000.00	UNDETERMINED	● ● ○ ○ ○	● ● ● ○ ○	SCULPTURE	NO
GARAGE BANNERS	\$125,000.00	\$500,000.00	2	● ● ● ● ○	● ● ● ● ○	MULTIMEDIA	NO

DEPARTURES

OVERHEAD AWNING	\$500,000.00	\$1,000,000.00	1	● ● ● ● ○	● ● ● ○ ○	GLASS	NO
SIGNATURE ARTWORK ON EITHER SIDE	\$300,000.00/PIECE	\$600,000.00/PIECE	1	● ● ● ● ○	● ● ● ○ ○	SCULPTURE	YES

ROTUNDA & SECURITY CHECK POINT

SIGNATURE ARTWORK IN CENTER ROTUNDA	\$500,000.00	\$800,000.00	1	● ● ● ● ○	● ● ● ● ○	SCULPTURE	YES
RECORDED LOCAL PERFORMANCES	\$4,000.00	\$10,000.00	UNDETERMINED	● ○ ○ ○ ○	● ● ● ○ ○	PERFORMANCE ART	YES

CONCOURSE A

ROCKING CHAIR SECTION	\$6,000.00	\$10,000.00	UNDETERMINED	● ● ● ● ○	● ● ● ● ○	INTERACTIVE	NO
CHILDRENS PLAYSCAPE	\$100,000.00	\$300,000.00	1	● ● ● ○ ○	● ● ● ● ○	INTERACTIVE	NO
CEILING INSTALLATION	\$250,000.00	\$500,000.00	1	● ● ● ● ○	● ● ● ● ○	SCULPTURE	NO
BATHROOM MOSAIC	\$10,000.00	\$20,000.00	UNDETERMINED	● ○ ○ ○ ○	● ● ○ ○ ○	MOSAIC	NO
FINE ART INSTALLATION	\$1,500.00	\$3,000.00	UNDETERMINED	● ○ ○ ○ ○	● ● ● ○ ○	VARIES	NO

CONCOURSE B

UNTOLD STORIES	\$50,000.00	\$150,000.00	UNDETERMINED	● ● ● ○ ○	● ● ● ○ ○	SCULPTURE	NO
CREATIVE SEATING	\$75,000.00	\$200,000.00	UNDETERMINED	● ● ● ○ ○	● ● ● ● ○	INTERACTIVE	NO
CEILING INSTALLATION	\$250,000.00	\$500,000.00	1	● ● ● ● ○	● ● ● ● ○	SCULPTURE	NO
BATHROOM MOSAIC	\$10,000.00	\$20,000.00	UNDETERMINED	● ○ ○ ○ ○	● ● ○ ○ ○	SCULPTURE	NO
FINE ART INSTALLATION	\$1,500.00	\$3,000.00	UNDETERMINED	● ○ ○ ○ ○	● ● ● ○ ○	SCULPTURE	NO

PROJECT	BETTER PRICE	BEST PRICE	NUMBER OF PIECES	INVESTMENT	IMPACT	ART TYPE	CAPITAL FUNDING LIKELY?
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PROCUREMENT

PROCESS FOR SELECTING ARTISTS AND TEAMS

Selecting the artist is one of the most important steps in commissioning public art. An open, equitable, competitive process that inspires the artist and engages the community can be an enriching experience and lead to more creative and exciting public art.

Goals of the Selection process:

- To satisfy the goals of the project site through an appropriate artist selection.*
- To further the mission and goals of the RIC Public Art Program.*
- To select an artist or artists whose existing public artworks or past collaborative design efforts have demonstrated a level of quality and integrity.*
- To identify an approach to public art that is suitable to the goals and demands of the particular project.*
- To select an artist or artists who will best respond to the distinctive characteristics of the site it serves.*
- To select an artist or artists who can work successfully as members of an overall project design team.*
- To ensure that the selection process represents and considers the interests of all parties concerned, including the public.*
- To select an artist or artists who can work successfully as members of an overall project design team.*



PROCUREMENT

PROCESS FOR SELECTING ARTISTS AND TEAMS

- *To ensure that the selection process represents and considers the interests of all parties concerned, including the public.*

ARTIST SELECTION METHODS FOR COMMISSIONING NEW ARTWORK

Open Competition

In an Open Competition, any artist may submit their qualifications or proposal, subject to any requirements established by the Artist Selection Commission. The Requests for Qualifications (RFQs) or Requests for Proposals (RFPs) should be sufficiently detailed to permit artists to determine whether their art is appropriate for consideration. Open Competition allows for the broadest range of possibilities for a site and brings in new, otherwise unknown, and emerging artists.

Limited or Invitational Competition

In a Limited Competition, or Invitational, several pre-selected artists are invited by the Artist Selection Commission to submit their qualifications and/or proposals. This method may be appropriate when RIC is looking for a small group of experienced artists, when there is a limited time frame, or if the project requirements are so specialized that only a limited number of already identified artists would be eligible. It is possible that this list of artists would come from a pre-qualified list.

Direct Selection

artists, when there is a limited time frame, or if the project requirements are so specialized that only a limited number of already identified artists would be eligible. It is possible that this list of artists would come from a pre-qualified list.



PROCUREMENT



Direct Selection

On occasion, artists may be chosen directly by the Artist Selection Committee. Direct selection may be useful on projects where an urgent timeline, low budget, or where very specific project requirements exist. It is possible that this artist would come from a pre-qualified list.

Direct Purchase

Some projects require the purchase of a specific artwork due to the exacting nature of the project or a very limited project timeline. In this case, the work must be “one-of-a-kind” and not mass-produced or off the shelf. It is possible that this artwork would come from an artist on a pre-qualified list.

Artist Selection Process

Once an Artist Selection method is determined, a selection process will be established. If the budget for a single piece of artwork is \$_____ or more, a selection committee must be formed. If the budget is less than \$_____ the Public Art Coordinator will make the selection.

A selection committee will make recommendations for selected artists to create site-specific artwork or will make recommendations for selected artwork to be exhibited.

ARTIST SELECTION PROCESS

PURPOSE AND RESPONSIBILITIES

The artist selection process will interpret and review artist's proposals based on the selection criteria.

ARTIST SELECTION COMMITTEE

The artist selection process will interpret and review artist's proposals based on the selection criteria.

Membership of Selection Commissions:

Membership will be recommended by the _____. The members of the selection committee will be representative of the community demographic and will consist of at least five but no more than nine members from the list below:

- *Members of RIC Foundation;*
- *Artist or arts administrator;*
- *Design professionals; and*
- *RIC project coordinator who may appoint the project architect or project landscape architect in their stead.*

Conflict of Interest

Committee members will declare any and all conflicts of interest for all projects and artwork under consideration at the beginning of their meetings. A conflict of interest exists if a committee member, an organization the committee member is associated with as a staff or board member, or a committee member's family member, has the potential to gain financially from the project under consideration by the Commission. In order to promote public confidence in this process, a committee member may also declare a conflict if they think there may be a perception that



ARTIST SELECTION PROCESS



the Commission. In order to promote public confidence in this process, a committee member may also declare a conflict if they think there may be a perception that they have a conflict. Potential conflicts should be submitted in writing to the Public Art Coordinator. If it is determined that a conflict exists, the committee member must resign from the selection committee.

Procedures

During an artist selection process, committee members will not submit applications for the placement of their own artwork and/or projects. Staff and Committee Members are able to invite artists to participate but must refrain from giving advice to applicants or answering their questions and direct such questions to the coordinator during the selection process.

Project Implementation Process for Site- Specific Artworks

Upon the decision of the Artist Selection Committee, the coordinator will prepare a contract that includes the scope of work, fee, schedule, and relevant terms and conditions to be approved by RIC and artist.

RIC will follow the process for contracting required by law. For some projects, the contract with the artist may be phased to include two scopes of work with separate pay schedules and deliverables. The first phase would include all design documentation, including final design, stamped engineering drawings, installation details, and a revised fabrication budget and timeline. The second phase would include all costs related to fabrication and installation.

The Public Art Coordinator will ensure all documents are signed and insurance coverage secured before issuing a notice to proceed and will be responsible for

ARTIST SELECTION PROCESS



coordinating the work of the artist to ensure the successful integration of the artwork into the project. The Coordinator will organize a meeting with all integral staff to review roles, responsibilities and schedule.

If specified in the contract, the artist will develop design development drawings for review and approval from the RIC before proceeding with fabrication. The coordinator will schedule meetings with the appropriate offices to review and approve the plans.

If the artist proposes any significant design changes, the coordinator will secure the recommendation for approval from RIC Board before the Coordinator approves said changes in writing, per the terms and conditions of the contract.

If the change will affect the budget, scope or schedule, the coordinator will initiate a contract modification for Board approval, if funds are available to do so.

The coordinator will be responsible for overseeing the installation of the artwork. The coordinator will be responsible for ensuring that all the necessary requirements have been completed prior to interim and final invoice payments to the artist.

Maintenance Plan

Understanding maintenance and care of public art begins before an artwork is created. During the design phase or when a donation is initiated, the Coordinator, artist, or sponsor will review and analyze their design proposal and advise on maintenance and operations of the artwork. A conservator should be contracted to give a report on the artwork.

ARTIST SELECTION PROCESS



The Maintenance Plan will enable RIC to:

- *Evaluate the quality and sustainability of the proposed or existing public artwork;*
- *Establish maintenance requirements, assign schedules, and identify potential costs; and*
- *Determine if RIC should accept or decline the design proposal and/or public artwork.*

To produce the Maintenance Plan, the artist should examine and render an opinion on the following:

- *Durability;*
- *Type and integrity of materials;*
- *Construction/fabrication technique;*
- *Internal supports, anchoring and joining, and footings;*
- *Landscaping;*
- *Vulnerable and delicate elements;*
- *Drainage of artwork;*
- *Potentially dangerous elements;*
- *Security;*
- *Location;*
- *Environment;*
- *Whether the design encourages/discourages interaction; and*
- *Effects of skateboarding, graffiti, and any other potentially damaging activities.*

ARTIST SELECTION PROCESS



The Maintenance Plan will include:

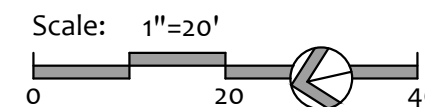
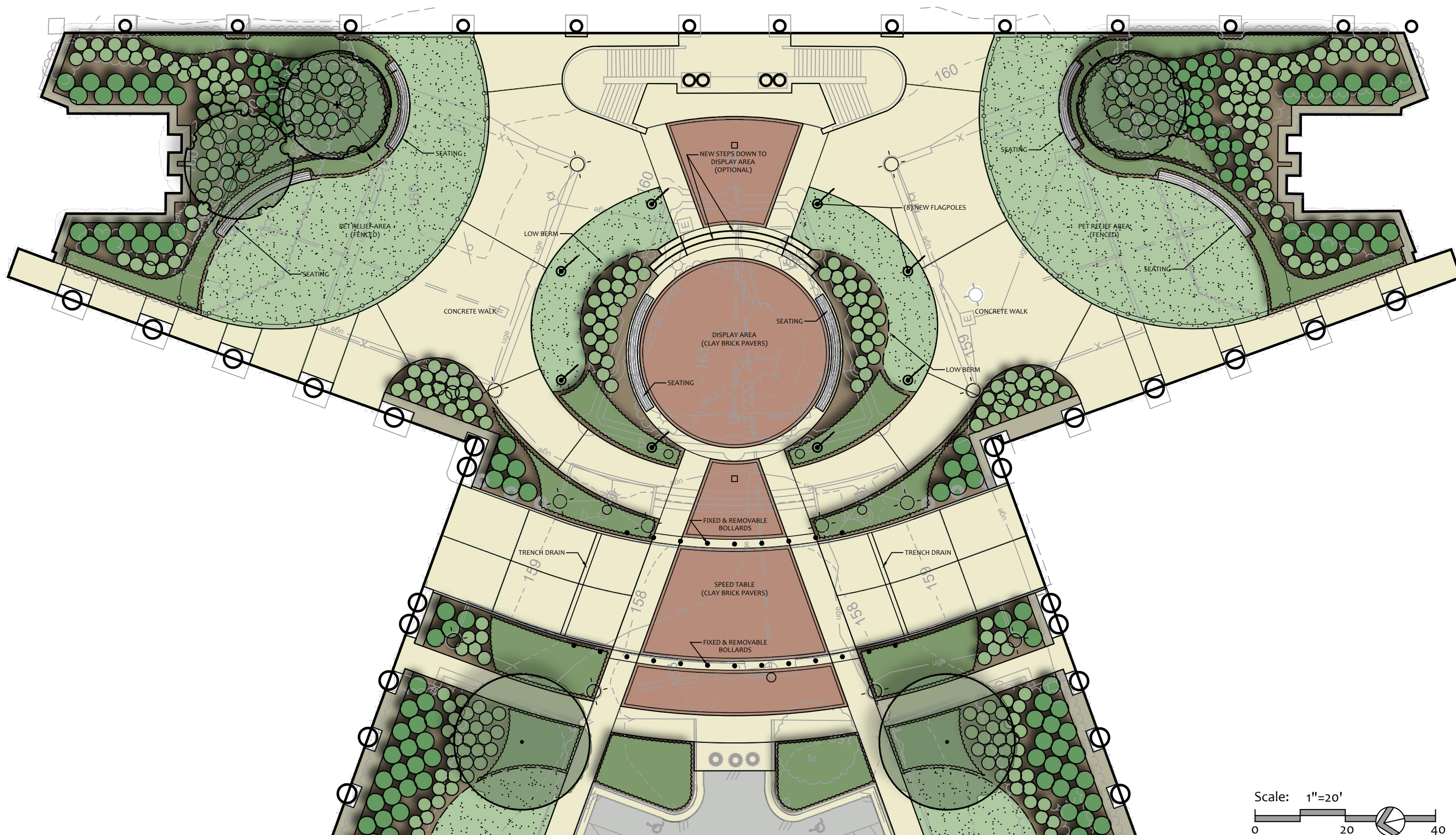
- *A record of the artist's intentions for the work of art;*
- *Recommendations to mitigate potential problems discovered during the examination;*
- *Notes about how the artist would like the work of art to age;*
- *An itemization of long-range considerations and care, highlighting maintenance and the anticipated needs for periodic conservation treatment or repairs; and*
- *Identification of the lifespan of the artwork and a prognosis of its durability in consideration of that lifespan.*

Lifespan of Artwork

This lifespan will be selected from one of four categories:

- *Temporary: 0-2 years*
- *Short Term: 2-10 years*
- *Medium-Term: 10- 25 years*
- *Long-Term: 25+ years*

The artwork may also be identified as site-integrated, or part of the site and/or the architecture, as appropriate and will fall into the Long-Term lifespan category above.



28 June 2022

GRESHAM SMITH - ARCHITECTURE / REICHBAUER STUDIO - LANDSCAPE ARCHITECTURE
 DRAPER ADEN ASSOCIATES / IRRIGATION RESEARCH & DESIGN

Center Plaza & Landscape Improvements
 RICHMOND INTERNATIONAL AIRPORT

PLAZA CONCEPTUAL SITE PLAN

2.2

Proposed Hardscape & Landscape Design Development Documents

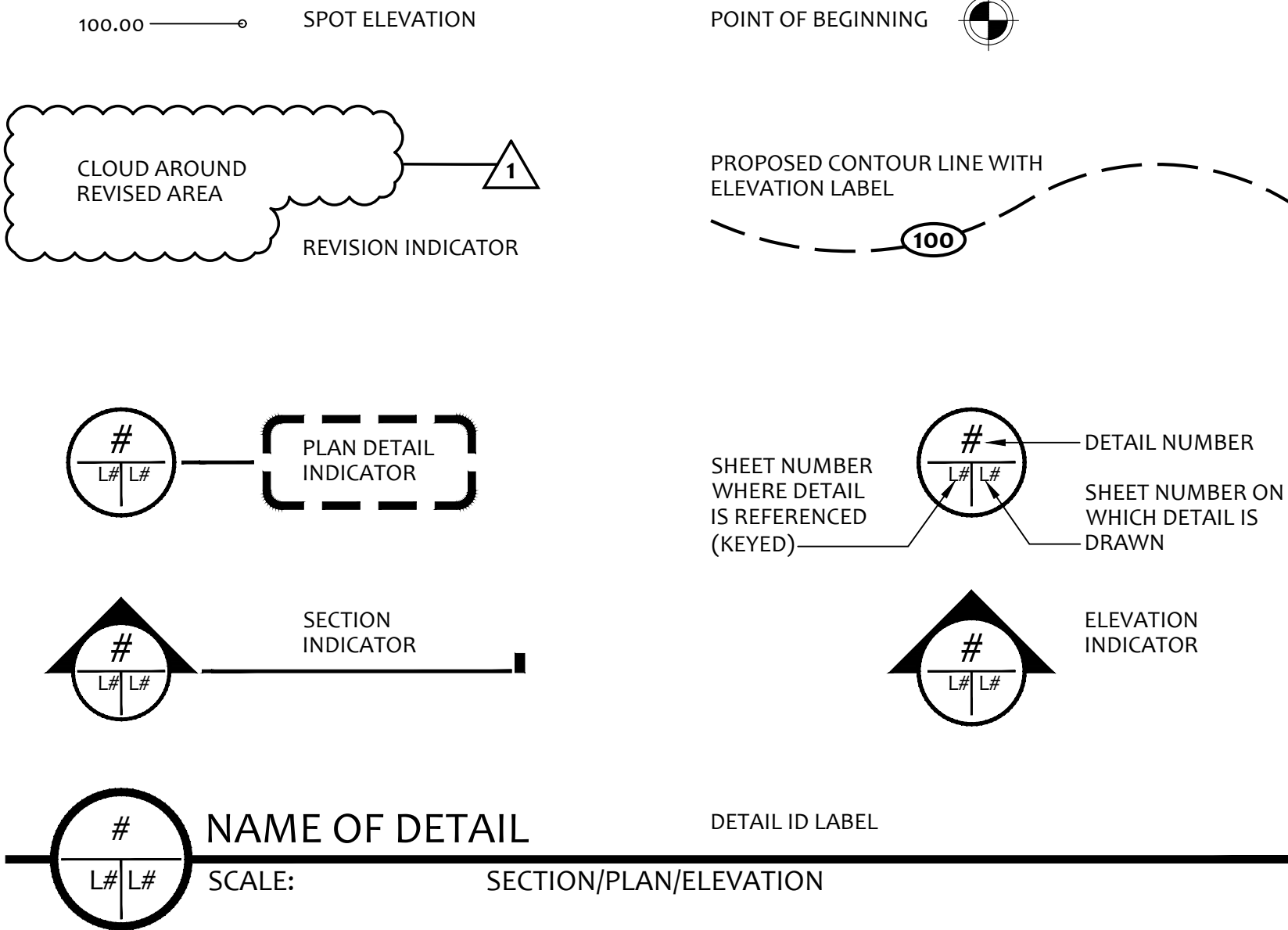
CENTER CORE PLAZA IMPROVEMENTS

RICHMOND INTERNATIONAL AIRPORT

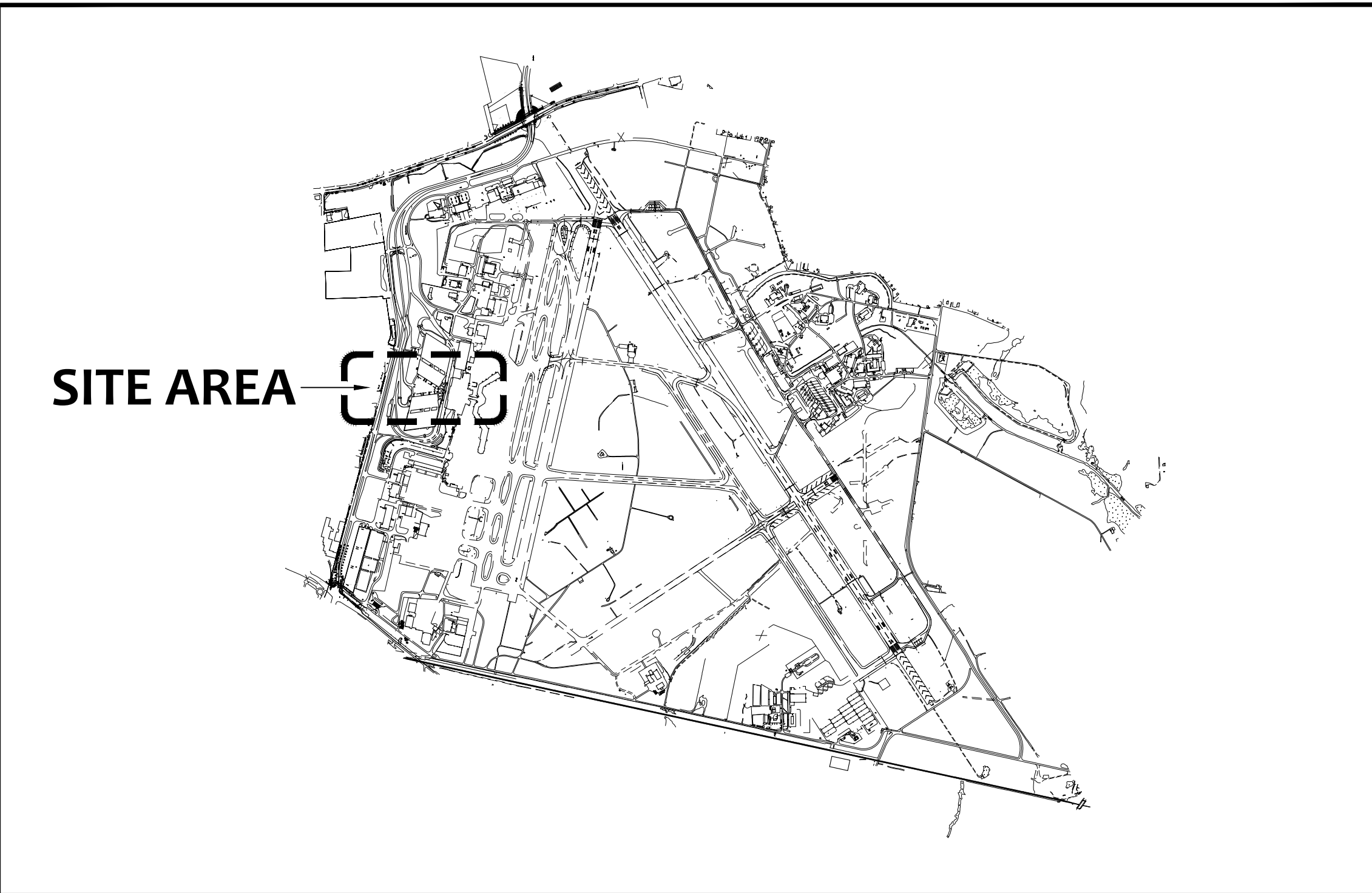
DESIGN DEVELOPMENT
 NOT FOR CONSTRUCTION

COVER SHEET

SYMBOLS



LOCATION MAP



LANDSCAPE ARCHITECTURAL DRAWINGS

- L1.0 COVER SHEET
- L1.1 OVERALL EXISTING CONDITIONS PLAN
- L1.2 OVERALL DEMOLITION PLAN
- L2.1 OVERALL LAYOUT AND MATERIALS PLAN
- L2.2 ENLARGED PLAZA LAYOUT & MATERIALS PLAN
- L3.1 OVERALL PLANTING PLAN
- L3.2 PLANTING DETAILS, NOTES, AND PLANT LIST
- L4.1 HARDSCAPE DETAILS

NOTES

1. CONTRACTOR SHALL LOCATE ALL UNDERGROUND UTILITIES. CONTACT MISS UTILITY TO FIELD VERIFY LOCATION OF UNDERGROUND UTILITIES A MINIMUM OF 48 HOURS PRIOR TO ANY LAND DISTURBANCE ACTIVITIES.
2. EXISTING UTILITY LOCATIONS SHOWN ARE BASED ON THE BEST SURVEY AND UTILITY INFORMATION AVAILABLE. HORIZONTAL AND VERTICAL LOCATIONS SHALL BE VERIFIED BY THE CONTRACTOR IN THE FIELD PRIOR TO CONSTRUCTION.



Center Core Plaza Improvements

RICHMOND INTERNATIONAL AIRPORT
 HENRICO COUNTY, VIRGINIA

ABBREVIATIONS

ABV ABOVE	CB CATCH BASIN	DI DRAIN INLET	GA GAUGE	MAS MASONRY	PWD PLYWOOD	SD STORM DRAIN	VERT VERTICAL
ADJ ADJACENT	CEJ CAULKED EXPANSION JOINT	DIA DIAMETER	GALV GALVANIZED	MAX MAXIMUM	PVC POLYVINYL CHLORIDE	SFCMU SPLIT FACE CONC MAS UNIT	
AGG AGGREGATE	CF CUBIC FEET	DIM DIMENSION	GC GENERAL CONTRACTOR	MED MEDIUM	PSF POUNDS PER SQUARE FOOT	SLV SLEEVE	W/ WITH
ALUM ALUMINUM	CIPC CAST-IN-PLACE CONCRETE	DNW DRAWING	HT HEIGHT	MTL METAL	PSI POUNDS PER SQUARE INCH	SPEC SPECIFICATION (S)	W/O WITHOUT
ALT ALTERNATE	CI CAST IRON	DS DOWN SPOUT	HP HIGH POINT	MIN MINIMUM	PIPC POURED IN PLACE CONCRETE	SQ SQUARE	WD WOOD
APPROX APPROXIMATE	CST CAST STONE		HORIZ HORIZONTAL	MISC MISCELLANEOUS	PC PRECAST CONCRETE	SS STAINLESS STEEL	WWF WELDED WIRE FABRIC
ASPH ASPHALT	CO CLEAN OUT		HB HOSE BIBB		PT PRESSURE TREATED PAVEMENT	STD STANDARD STEEL	
	COL COLUMN	EA EACH		NO NUMBER	PVMT PAVEMENT	STL	
BC BACK OF CURB	CONTR CONTRACTOR	ELEC ELECTRIC		NOM NOMINAL		THK THICK	
BD BOARD	CJ CONTROL JOINT	ENCL ENCLOSURE	INCL INCLUDE (ED) (ING)	N NORTH	R RADIUS	TC TOP OF CURB	
BEL BELOW	CLR CLEAR	EJ EXPANSION JOINT	ID INSIDE DIAMETER	NIC NOT IN CONTRACT	RCP REINFORCED CONCRETE PIPE	TEL TELEPHONE	
BITUM BITUMINOUS	CONC CONCRETE	EQ EQUAL	INV INVERT ELEVATION	NTS NOT TO SCALE	RD ROOF DRAIN	TS TOP OF STEP	
BLDG BUILDING	CMU CONCRETE MASONRY UNIT	EW EACH WAY			REF REFERENCE	TW TOP OF WALL	
BP BREAK POINT	CONSTR CONSTRUCTION		JT JOINT	O/C ON CENTER	REINF REINFORCE (ED) (ING)	TYP TYPICAL	
BRK BRICK	CONT CONTINUOUS	FFE FINISHED FLOOR ELEVATION		OD OUTSIDE DIAMETER	RND ROUND		
BRZ BRONZE	CTR CENTER	FT FOOT OR FEET	LF LINEAR FOOT	OA OVERALL		U/G UNDERGROUND UTILITY	
BS BOTTOM OF STEP	CY CUBIC YARD	FIN FINISH	LP LOW POINT	OPP OPPOSITE	S SOUTH	UNLESS OTHERWISE NOTED	
BETW BETWEEN	DEM DEMOLISH	FTG FOOTING		PKG PARKING	SCH SCHEDULE	VIF VERIFY IN FIELD	
BW BOTTOM OF WALL	DET DETAIL	FC FACE OF CURB	MH MANHOLE	PTD PAINTED	SECT SECTION		
			MFR MANUFACTURE (R)		SIM SIMILAR		

Date: November 3, 2023

Design Development Issue for Review

Sheet Number:

L1.0

DESIGN DEVELOPMENT
NOT FOR CONSTRUCTION

OVERALL
EXISTING
CONDITIONS PLAN



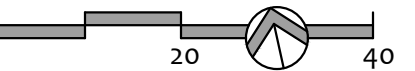
Center Core
Plaza
Improvements

RICHMOND INTERNATIONAL AIRPORT
HENRICO COUNTY, VIRGINIA

Date: November 3, 2023

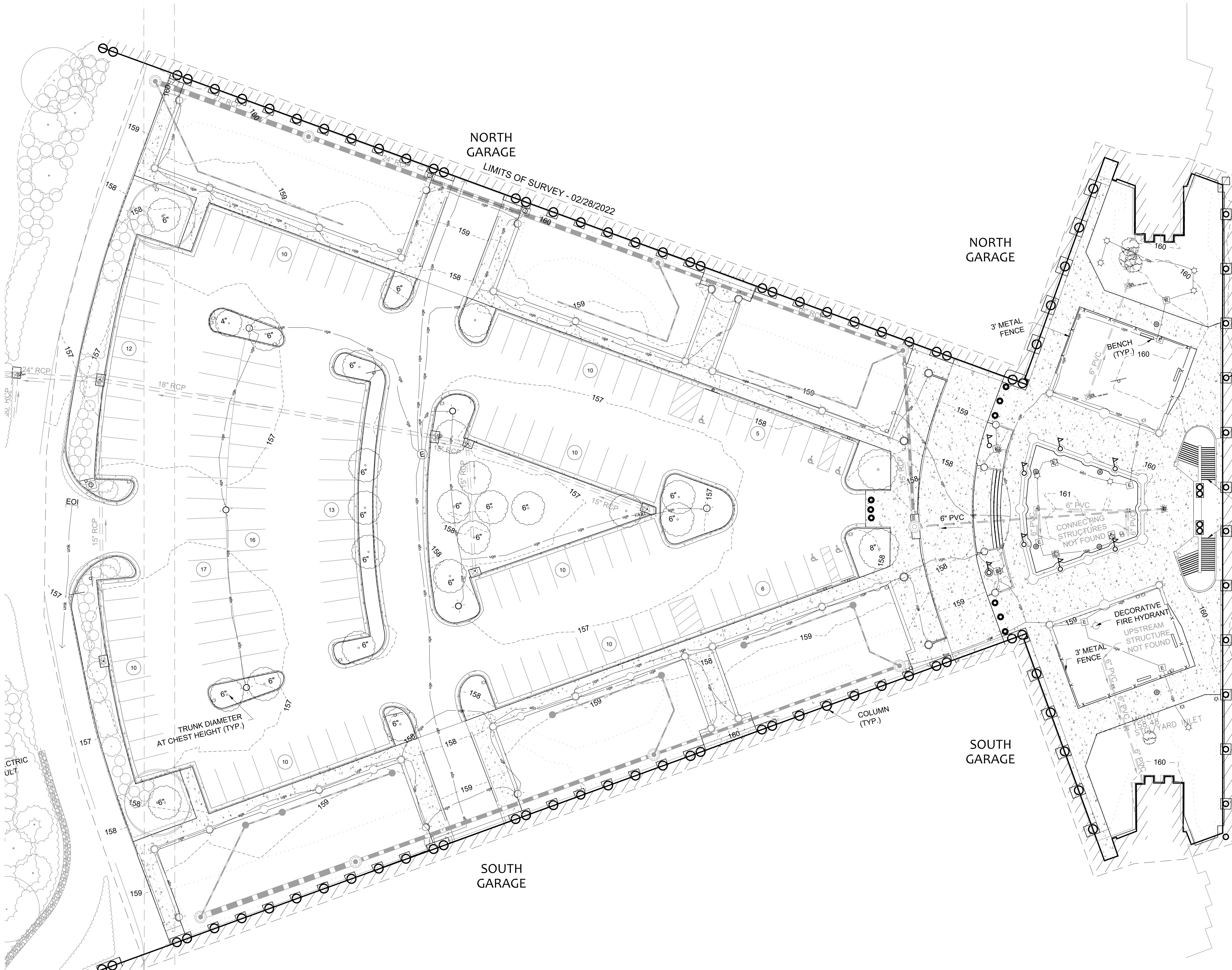
Design Development Issue for Review

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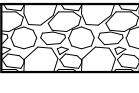
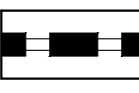
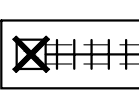





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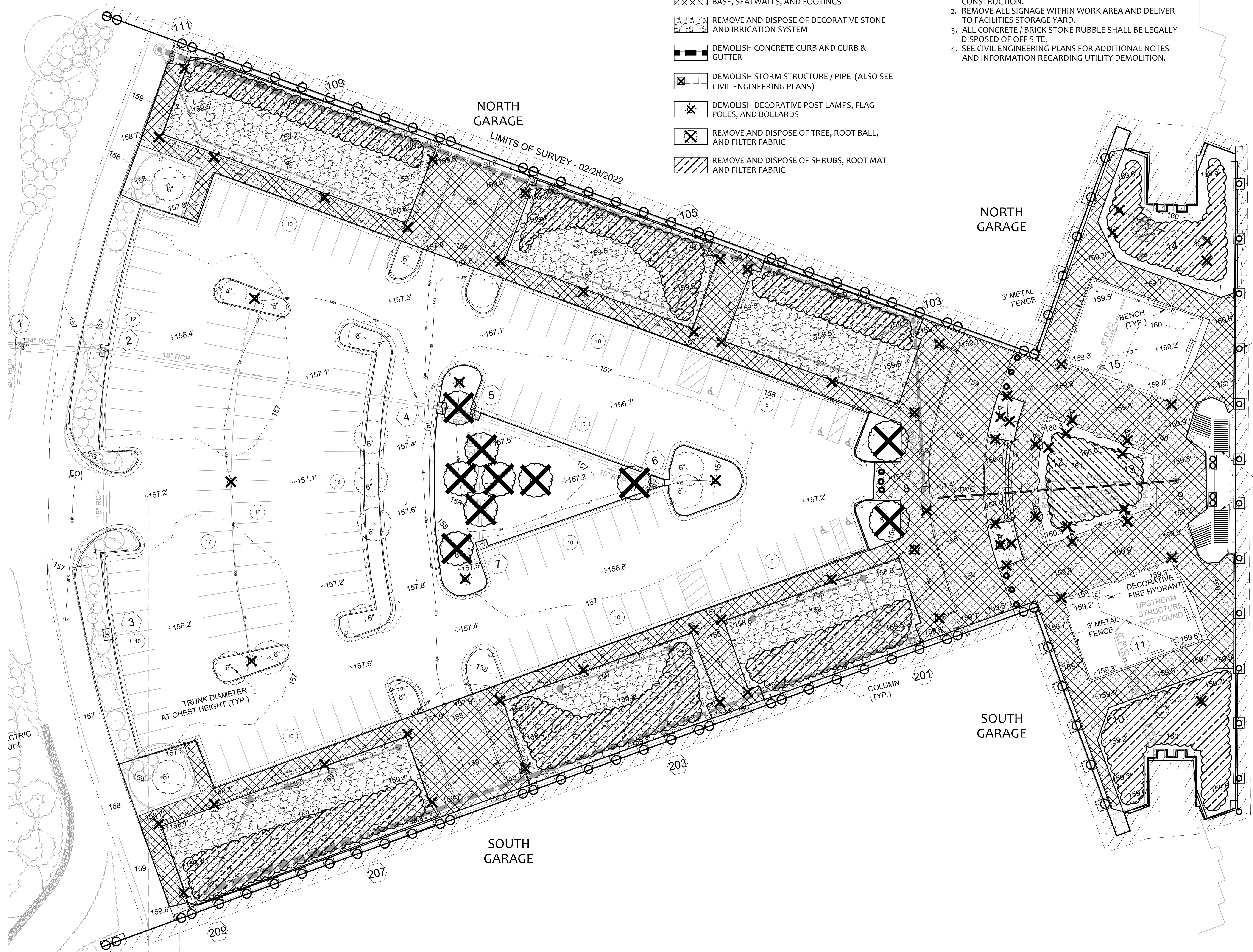


DEMOLITION LEGEND

-  DEMOLISH CONCRETE WALKS, STEPS, STONE BASE, SEATWALLS, AND FOOTINGS
-  REMOVE AND DISPOSE OF DECORATIVE STONE AND IRRIGATION SYSTEM
-  DEMOLISH CONCRETE CURB AND CURB & GUTTER
-  DEMOLISH STORM STRUCTURE / PIPE (ALSO SEE CIVIL ENGINEERING PLANS)
-  DEMOLISH DECORATIVE POST LAMPS, FLAG POLES, AND BOLLARDS
-  REMOVE AND DISPOSE OF TREE, ROOT BALL, AND FILTER FABRIC
-  REMOVE AND DISPOSE OF SHRUBS, ROOT MAT AND FILTER FABRIC




DEMOLITION NOTES

1. LOCATE AND MARK ALL UTILITIES PRIOR TO CONSTRUCTION.
2. REMOVE ALL SIGNAGE WITHIN WORK AREA AND DELIVER TO FACILITIES STORAGE YARD.
3. ALL CONCRETE / BRICK STONE RUBBLE SHALL BE LEGALLY DISPOSED OF OFF SITE.
4. SEE CIVIL ENGINEERING PLANS FOR ADDITIONAL NOTES AND INFORMATION REGARDING UTILITY DEMOLITION.



DESIGN DEVELOPMENT
NOT FOR CONSTRUCTION

**OVERALL
DEMOLITION PLAN**

-  COLUMN (TYP.)
-  STAIRWELLS TO ELEVATED PLATFORM
-  ELEVATED ROADWAY

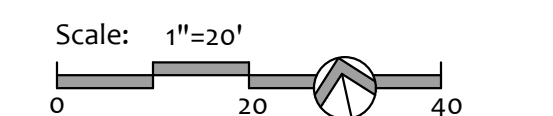


**Center Core
Plaza
Improvements**

RICHMOND INTERNATIONAL AIRPORT
HENRICO COUNTY, VIRGINIA

Date: November 3, 2023

Design Development Issue for Review



Sheet Number:

L1.2

DESIGN DEVELOPMENT
NOT FOR CONSTRUCTION

**OVERALL
LAYOUT AND
MATERIALS PLAN**



**Center Core
Plaza
Improvements**

RICHMOND INTERNATIONAL AIRPORT
HENRICO COUNTY, VIRGINIA

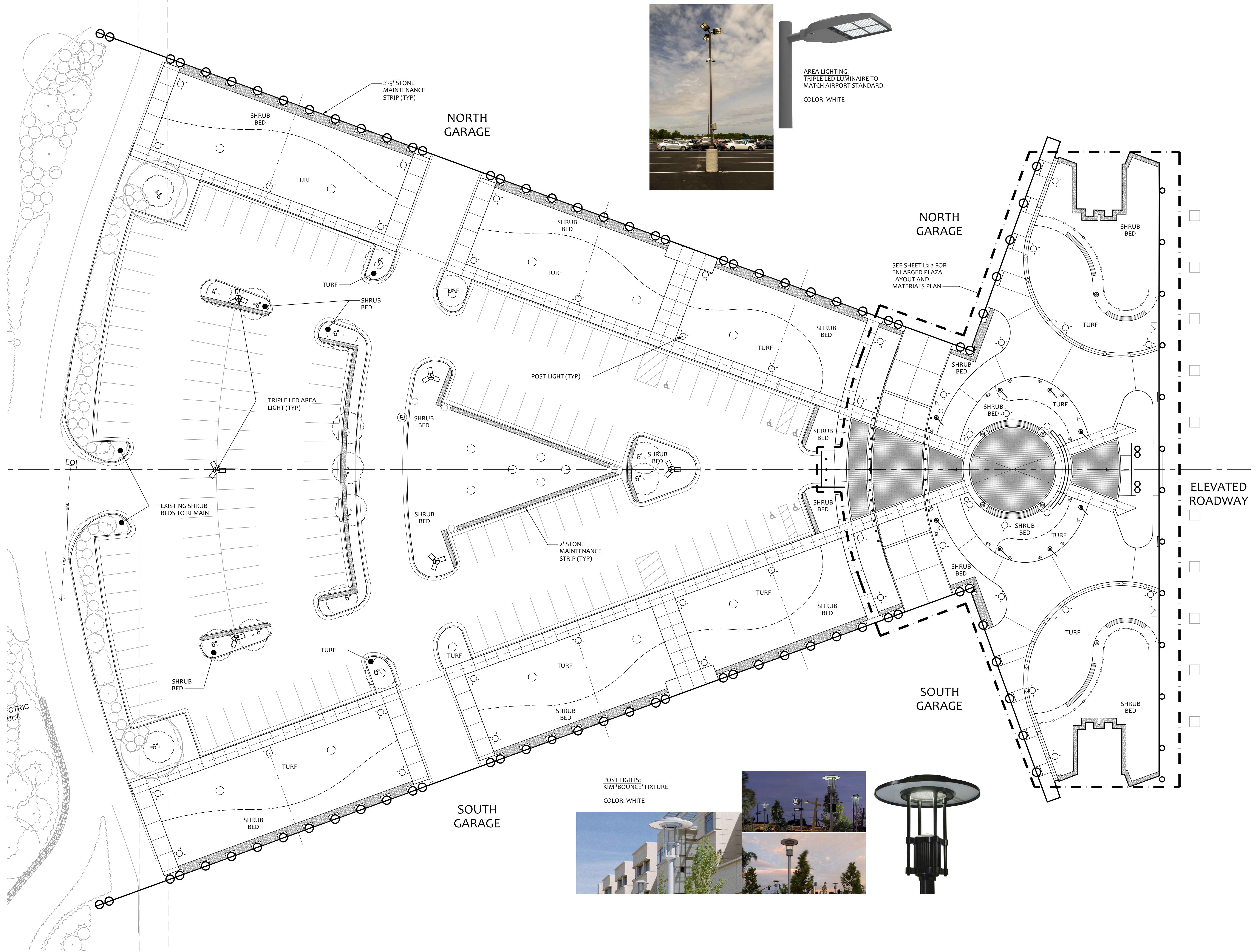
Date: November 3, 2023

Design Development Issue for Review

Scale: 1"=20'
0 20 40

Sheet Number:

L2.1



AREA LIGHTING:
TRIPLE LED LUMINAIRE TO
MATCH AIRPORT STANDARD.
COLOR: WHITE



POST LIGHTS:
KIM 'BOUNCE' FIXTURE
COLOR: WHITE



CTRIC
ULT

EOI

URK

URK

NORTH
GARAGE

NORTH
GARAGE

SOUTH
GARAGE

SOUTH
GARAGE

ELEVATED
ROADWAY

2'-5" STONE
MAINTENANCE
STRIP (TYP)

SHRUB
BED

TURF

SHRUB
BED

TURF

SHRUB
BED

POST LIGHT (TYP)

SHRUB
BED

TURF

SHRUB
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TURF

TRIPLE LED AREA
LIGHT (TYP)

EXISTING SHRUB
BEDS TO REMAIN

2' STONE
MAINTENANCE
STRIP (TYP)

2' STONE
MAINTENANCE
STRIP (TYP)

SEE SHEET L2.2 FOR
ENLARGED PLAZA
LAYOUT AND
MATERIALS PLAN

SHRUB
BED

TURF

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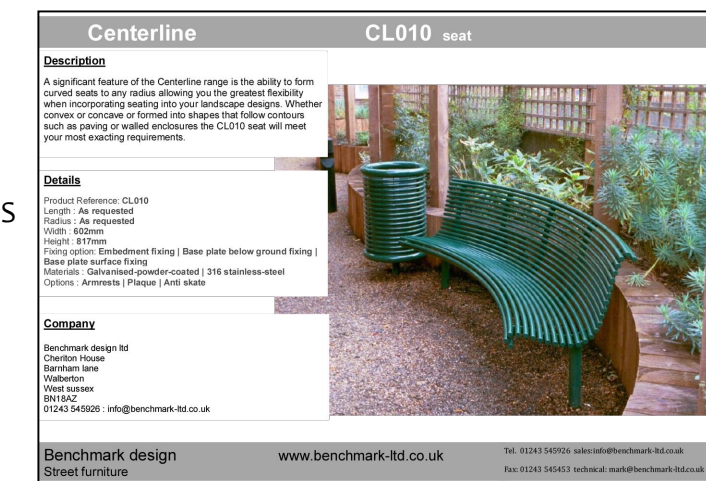
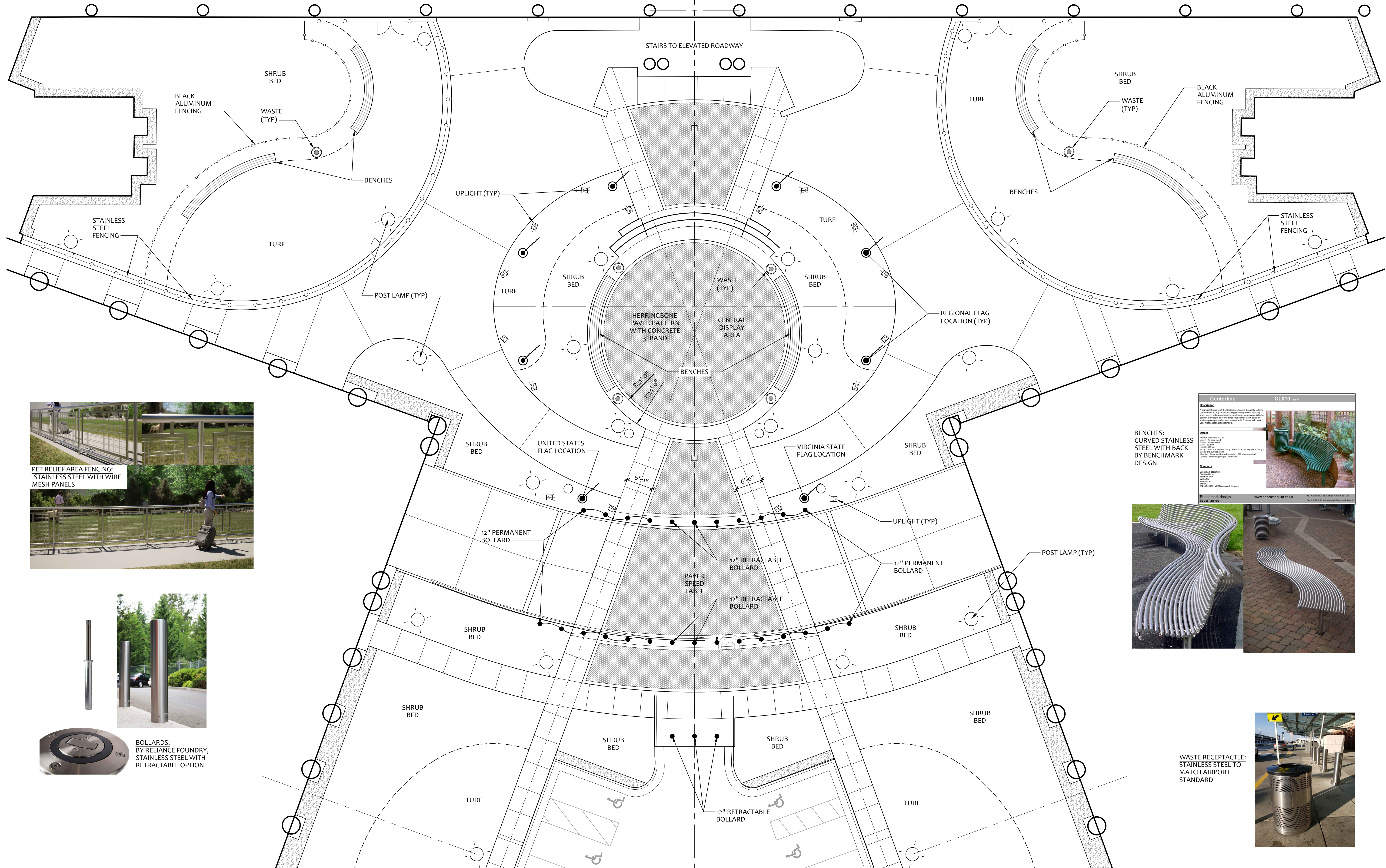
TURF

SHRUB
BED

TURF

DESIGN DEVELOPMENT
NOT FOR CONSTRUCTION

**ENLARGED
PLAZA LAYOUT AND
MATERIALS PLAN**



**Center Core
Plaza
Improvements**

RICHMOND INTERNATIONAL AIRPORT
HENRICO COUNTY, VIRGINIA

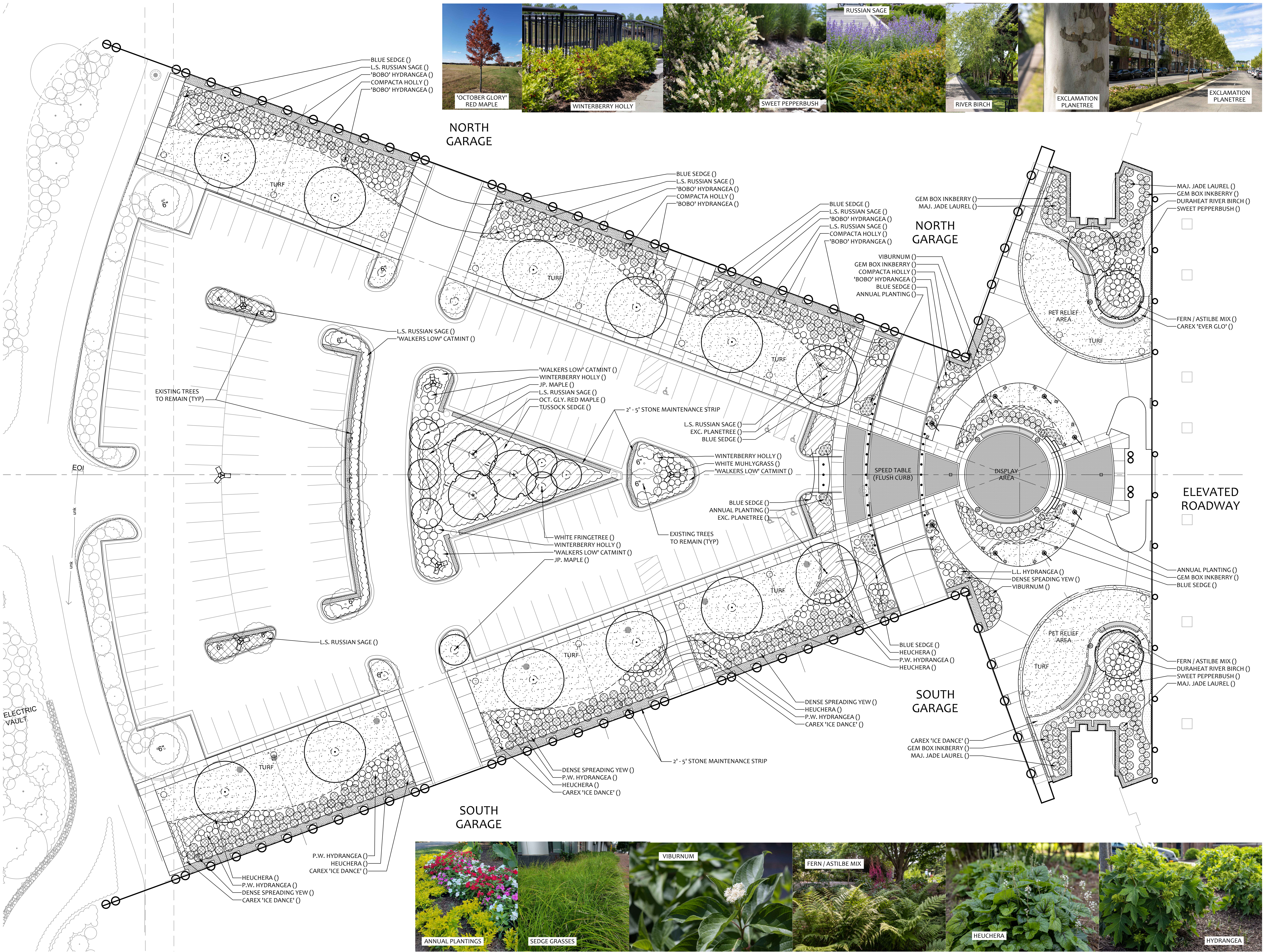
Date: November 3, 2023

Design Development Issue for Review

Scale: 1"=10'
0 10 20

Sheet Number:

L2.2



DESIGN DEVELOPMENT
NOT FOR CONSTRUCTION

**OVERALL
PLANTING PLAN**

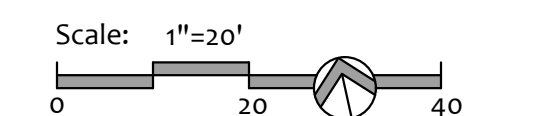


**Center Core
Plaza
Improvements**

RICHMOND INTERNATIONAL AIRPORT
HENRICO COUNTY, VIRGINIA

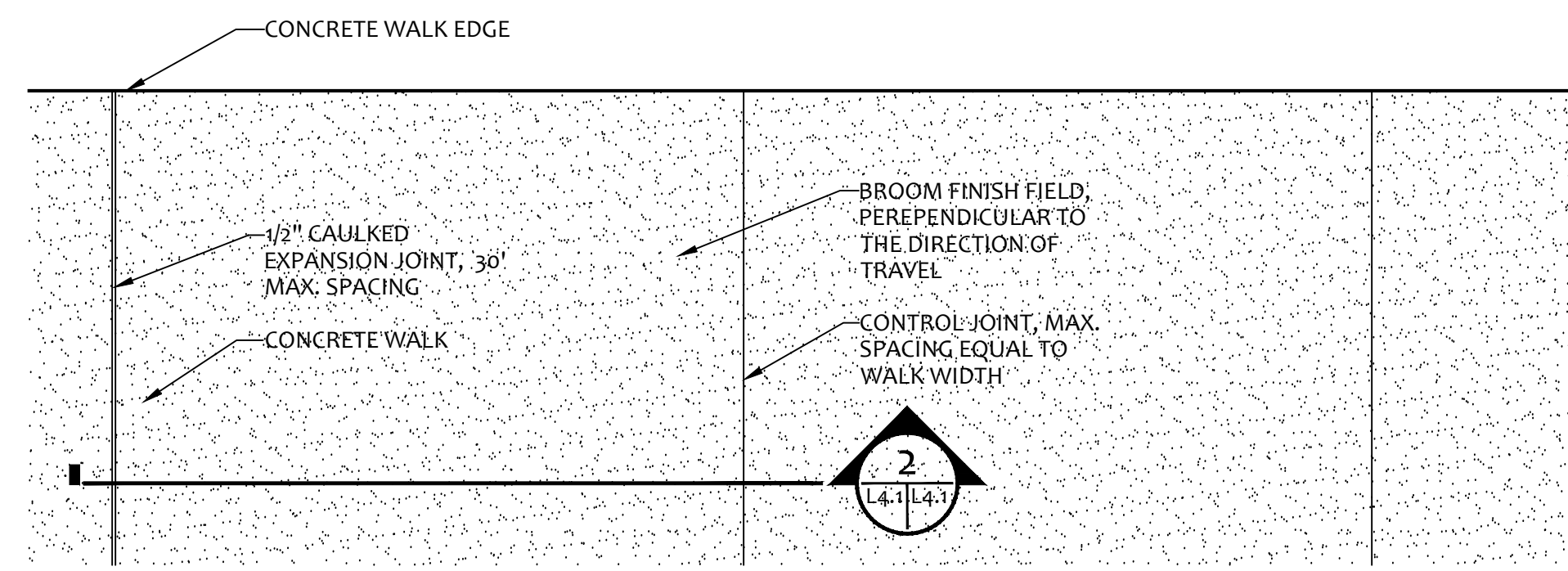
Date: November 3, 2023

Design Development Issue for Review

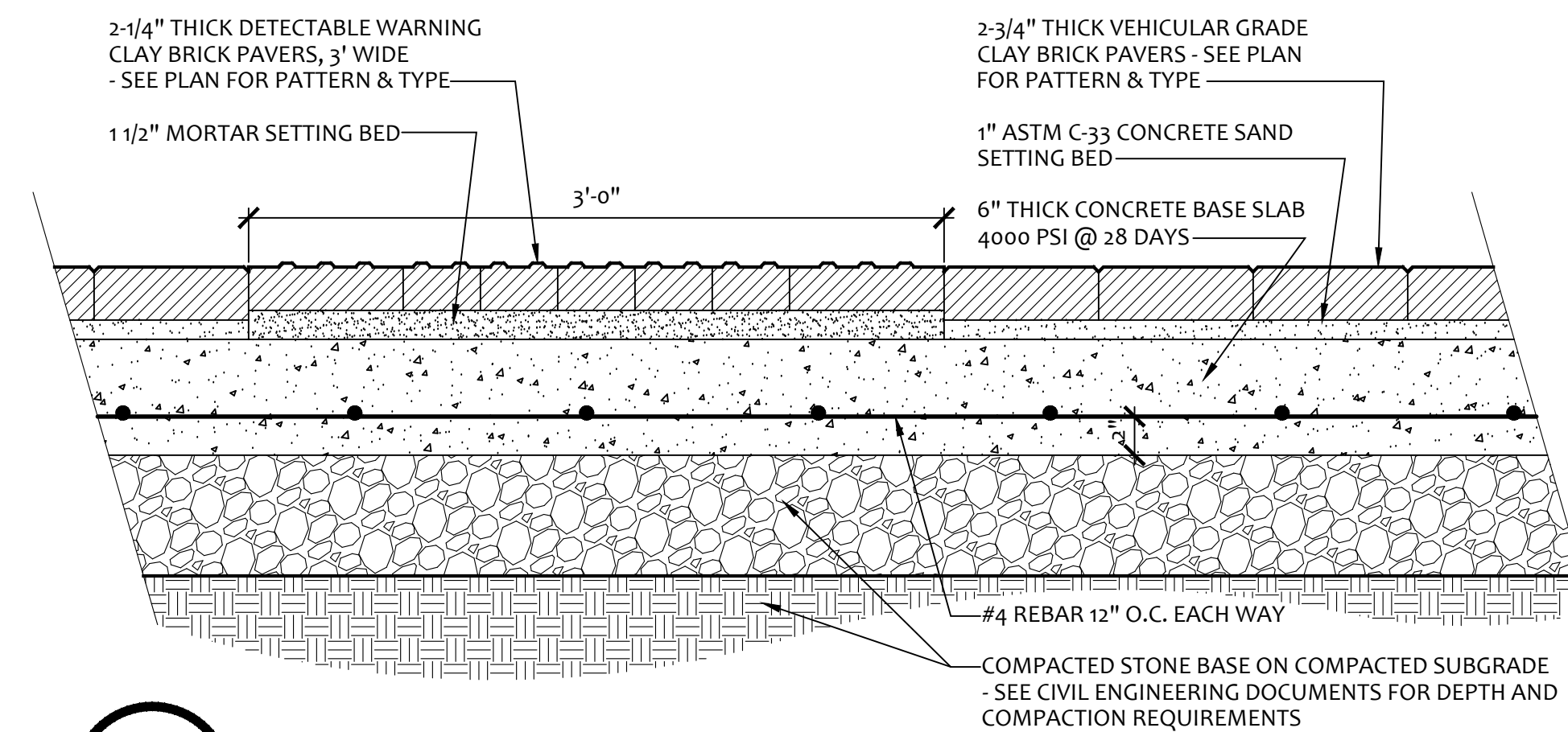


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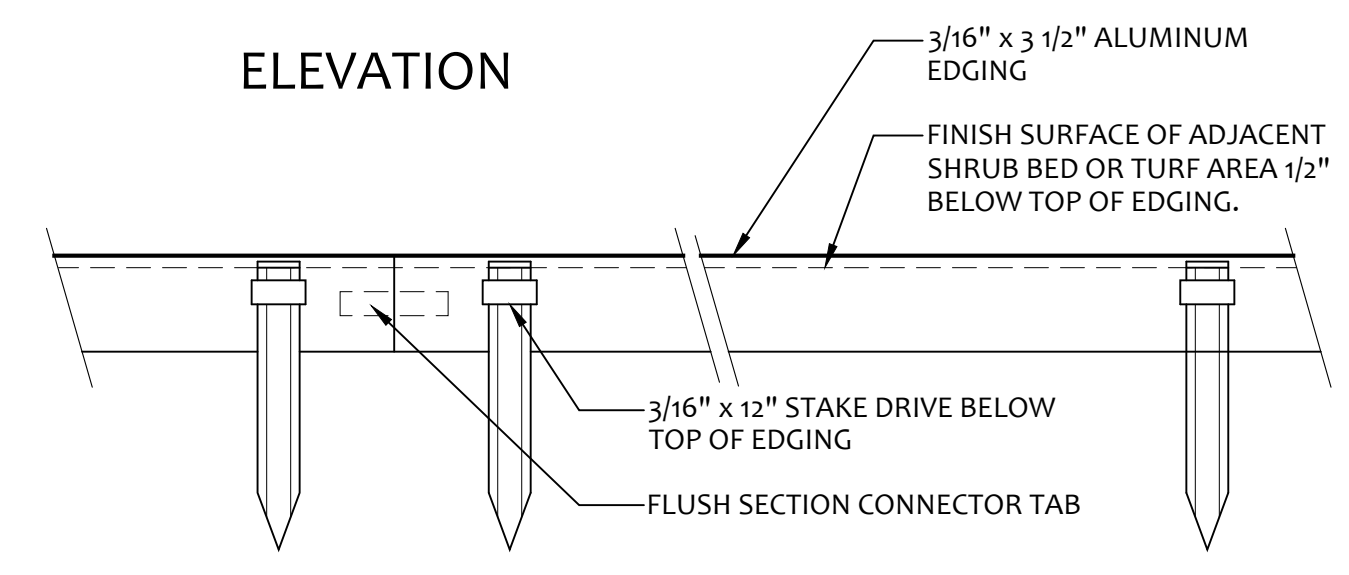
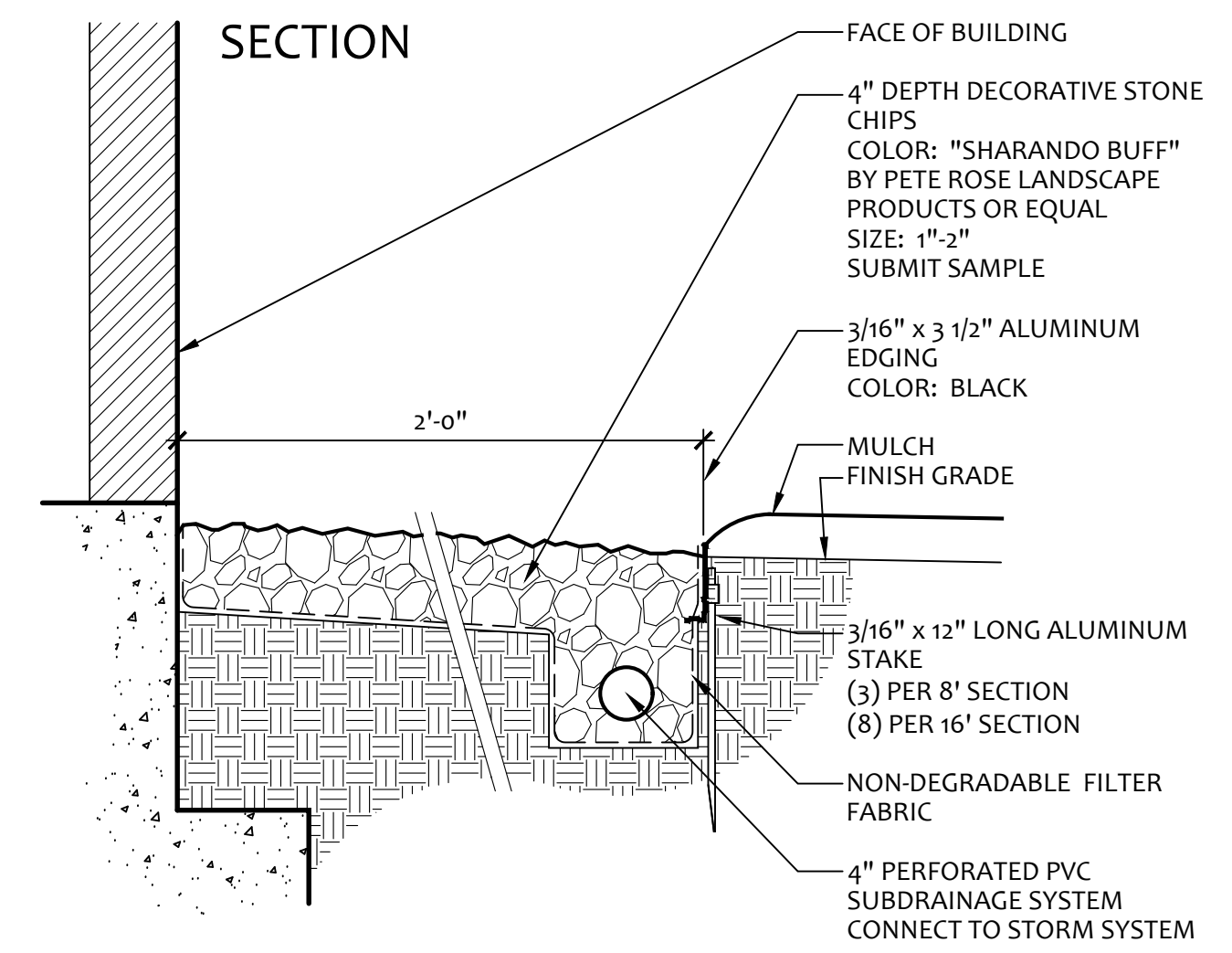
L3.1



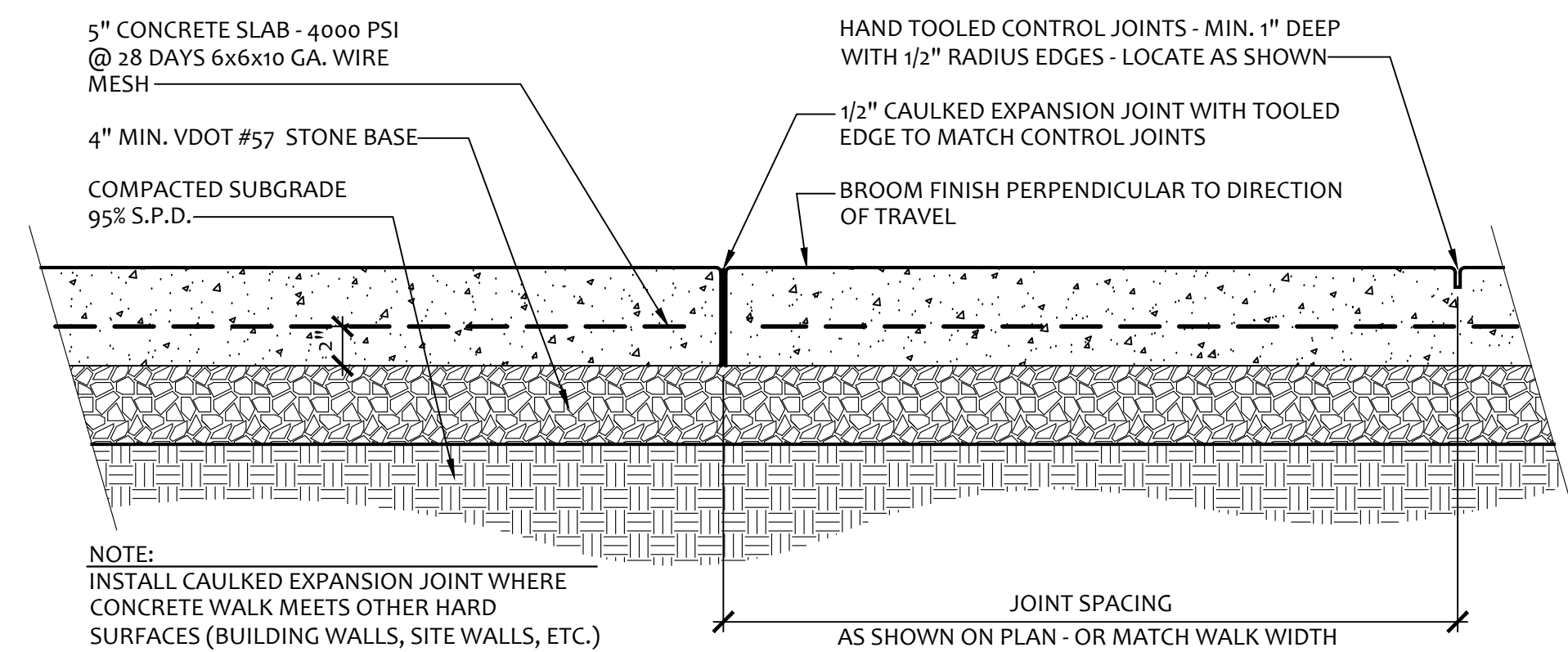
1 CONCRETE WALK SCORING PLAN
 L2.1 | L4.1 SCALE: 1/2"=1'-0" PLAN



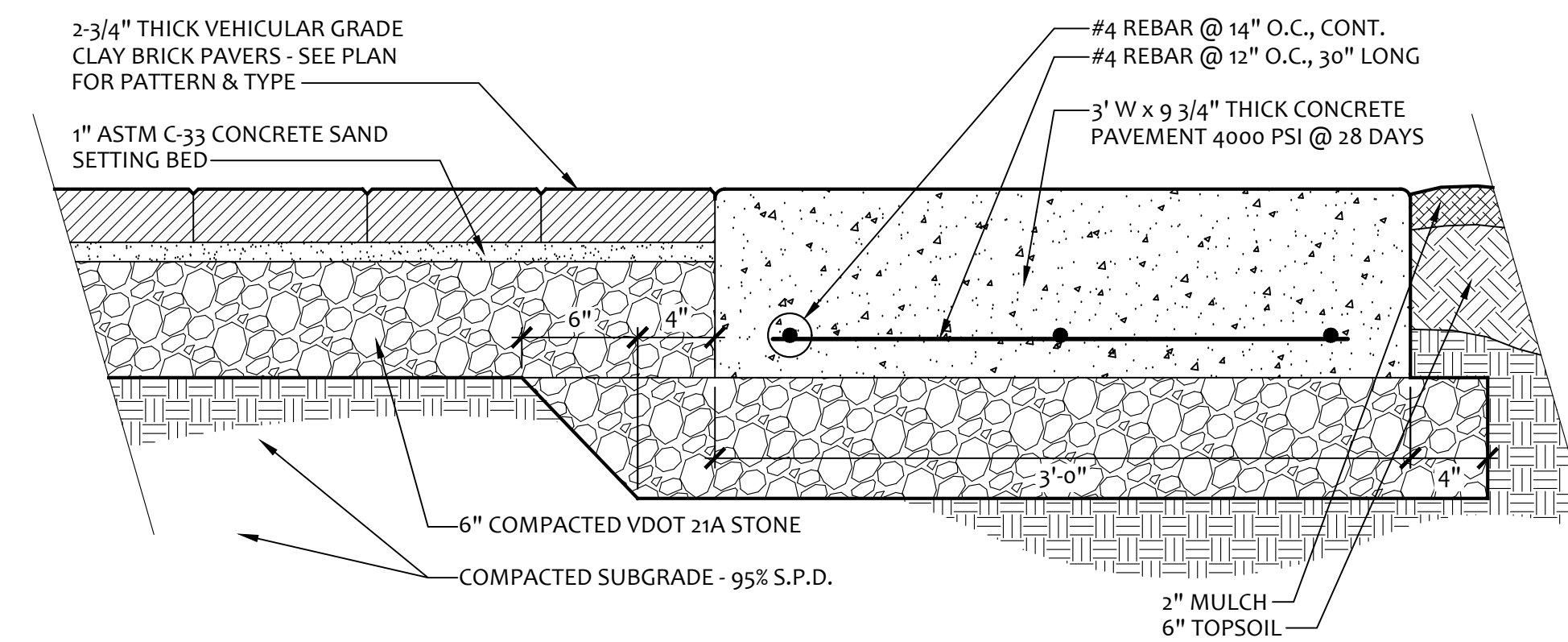
5 DETECTABLE WARNING PAVERS AT SPEED TABLE
 L2.1 | L4.1 SCALE: 1 1/2"=1'-0" SECTION



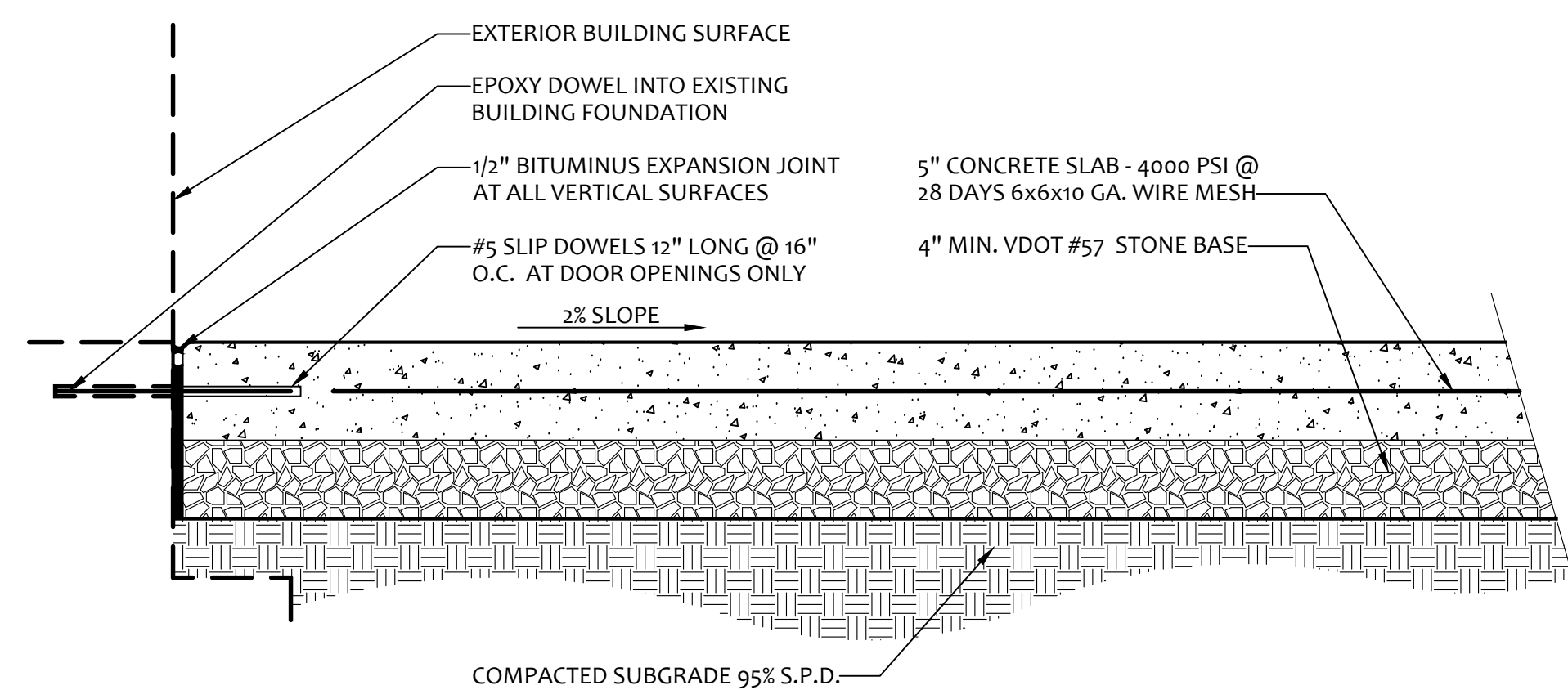
8 STONE MAINTENANCE STRIP
 L2.1 | L4.1 SCALE: 1 1/2"=1'-0" SECTION/ELEVATION



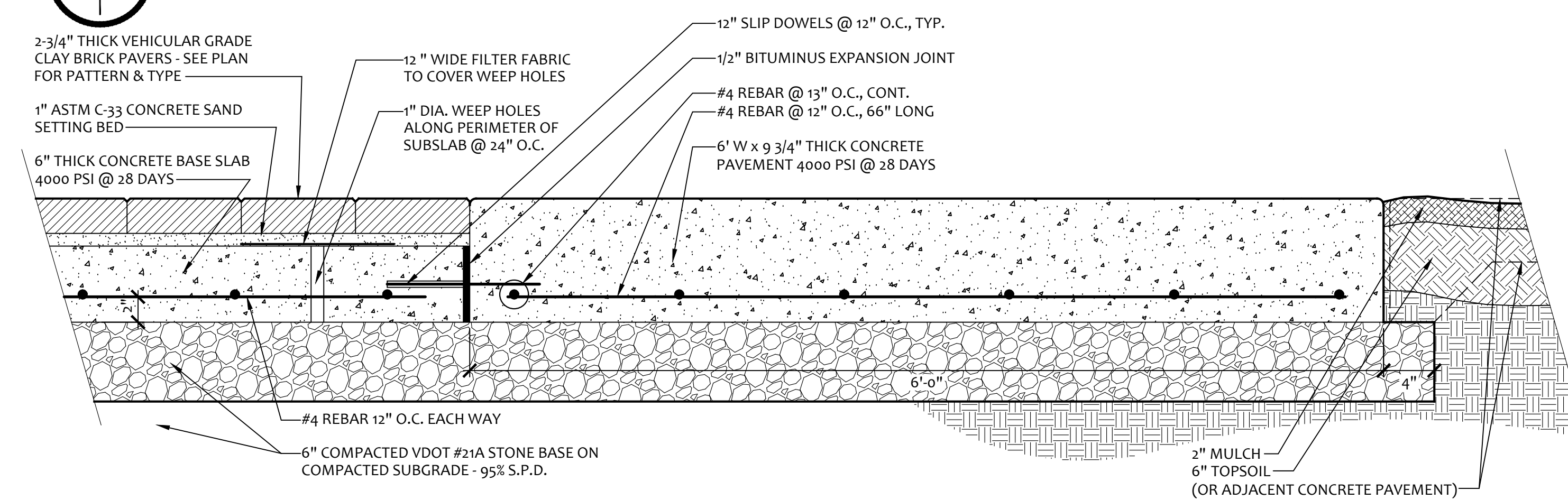
2 CONCRETE WALK
 L4.1 | L4.1 SCALE: 1 1/2"=1'-0" SECTION



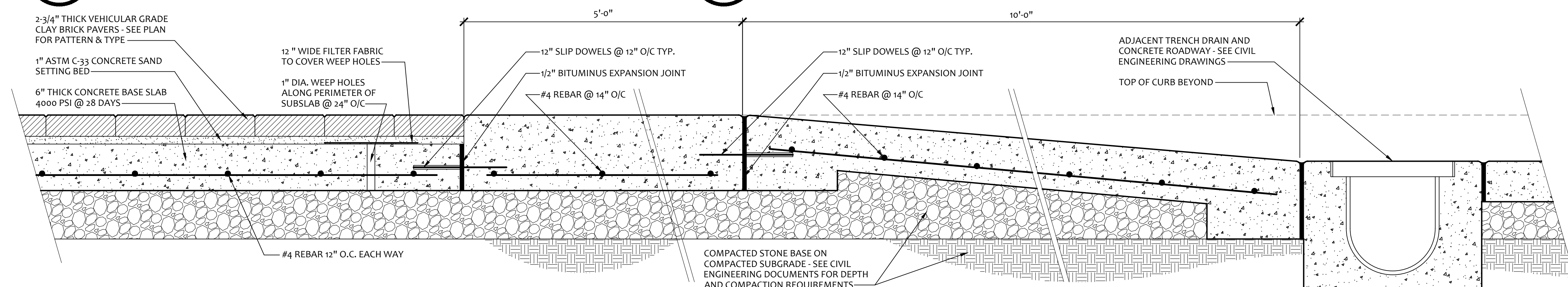
6 PAVERS ON STONE BASE WITH 3' CONCRETE BORDER
 L2.1 | L4.1 SCALE: 1 1/2"=1'-0" SECTION



3 CONCRETE WALK AT BUILDING
 L2.1 | L4.1 SCALE: 1 1/2"=1'-0" SECTION



7 PAVERS ON CONCRETE BASE WITH 5' CONCRETE BORDER
 L2.1 | L4.1 SCALE: 1 1/2"=1'-0" SECTION



4 PAVERS ON CONCRETE BASE AT SPEED TABLE
 L2.1 | L4.1 SCALE: 1 1/2"=1'-0" SECTION

Reichbauer Studio
 LANDSCAPE ARCHITECTURE
 1714 windingridge court
 henrico virginia 23238
 804.836.6084 www.reichbauerstudio.com

Project Number 22010.1

DESIGN DEVELOPMENT
 NOT FOR CONSTRUCTION
HARDSCAPE DETAILS



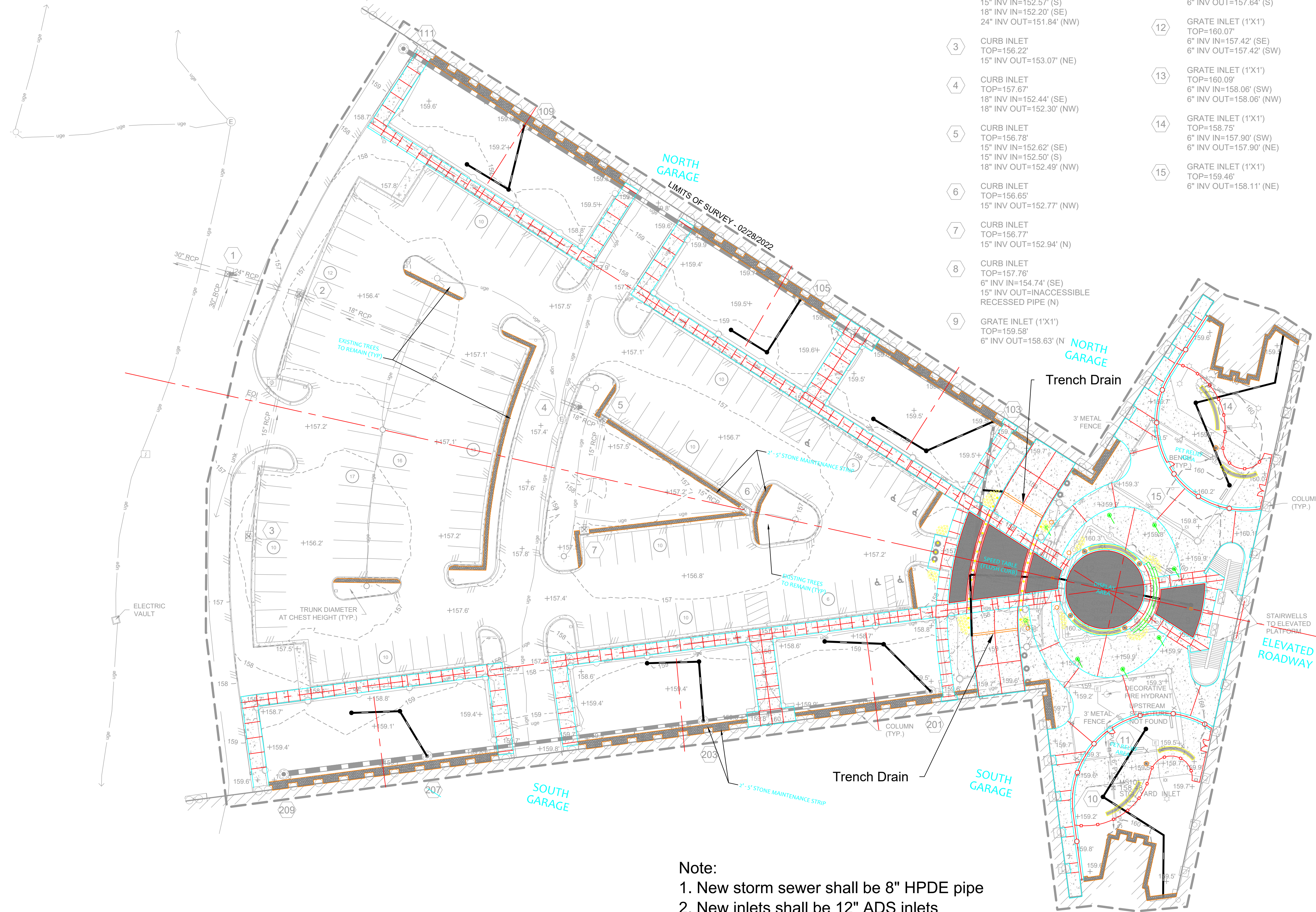
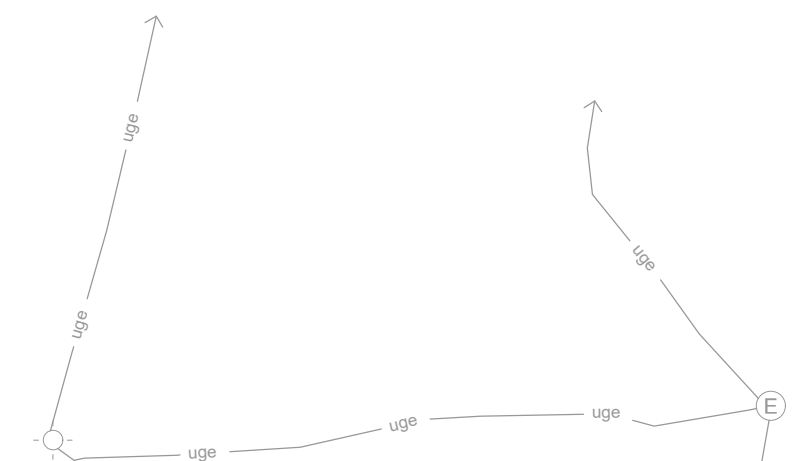
Center Core Plaza Improvements

RICHMOND INTERNATIONAL AIRPORT
 HENRICO COUNTY, VIRGINIA

Date: November 3, 2023
 Design Development Issue for Review

Sheet Number:

L4.1



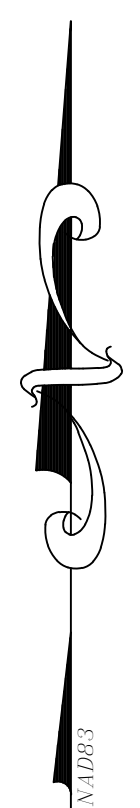
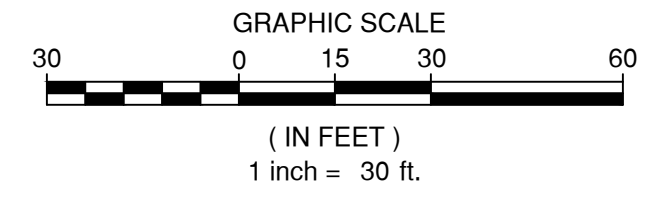
STORM TABLE

1	CURB INLET TOP=157.24' 24" INV IN=151.80' (SE) 30" INV IN=151.62' (SW) 30" INV OUT=151.39' (NW)	10	GRATE INLET (1'X1') TOP=158.45' 6" INV IN=156.95' (N) 6" INV OUT=156.95' (S)
2	CURB INLET TOP=156.63' 15" INV IN=152.57' (S) 18" INV IN=152.20' (SE) 24" INV OUT=151.84' (NW)	11	GRATE INLET (1'X1') TOP=159.14' 6" INV IN=157.64' (N) 6" INV OUT=157.64' (S)
3	CURB INLET TOP=158.22' 15" INV OUT=153.07' (NE)	12	GRATE INLET (1'X1') TOP=160.07' 6" INV IN=157.42' (SE) 6" INV OUT=157.42' (SW)
4	CURB INLET TOP=157.67' 18" INV IN=152.44' (SE) 18" INV OUT=152.30' (NW)	13	GRATE INLET (1'X1') TOP=160.09' 6" INV IN=158.06' (SW) 6" INV OUT=158.06' (NW)
5	CURB INLET TOP=156.78' 15" INV IN=152.62' (SE) 15" INV IN=152.50' (S) 18" INV OUT=152.49' (NW)	14	GRATE INLET (1'X1') TOP=158.75' 6" INV IN=157.90' (SW) 6" INV OUT=157.90' (NE)
6	CURB INLET TOP=156.65' 15" INV OUT=152.77' (NW)	15	GRATE INLET (1'X1') TOP=159.58' 6" INV OUT=158.11' (NE)
7	CURB INLET TOP=156.77' 15" INV OUT=152.94' (N)		
8	CURB INLET TOP=157.76' 6" INV IN=154.74' (SE) 15" INV OUT=INACCESSIBLE RECESSED PIPE (N)		
9	GRATE INLET (1'X1') TOP=159.58' 6" INV OUT=158.63' (N)		

**STORM TABLE
(PER RECORD DOCUMENT)**

103	STM MH TOP=159.50' 15" INV IN=154.80' 18" INV OUT=154.55'	203	STM MH TOP 159.50' 15" INV OUT= 155.17'
105	STM MH TOP 159.50' 18" INV IN=154.13' 24" INV OUT=153.63'	203	STM MH TOP 159.50' 15" INV IN=154.81' 21" INV OUT= 154.31'
109	STM MH TOP 159.50' 24" INV IN=153.13' 27" INV OUT=152.88'	207	STM MH TOP 159.50' 21" INV IN=155.75' 27" INV OUT=153.23'
111	STM MH TOP 159.50' 27" INV IN=152.58' 30" INV OUT=152.33'	209	STM MH TOP 159.50' 27" INV IN=158.00' 30" INV OUT=152.75'

Note:
 1. New storm sewer shall be 8" HPDE pipe
 2. New inlets shall be 12" ADS inlets



PRELIMINARY DRAINAGE PLAN

REVISIONS

DESIGNED BY:	
DRAWN BY:	AB
CHECKED BY:	GWC
SCALE:	1" = 30'
DATE:	Month DD, YYYY
PROJECT NUMBER:	541011

1030 Wilmer Avenue, Suite 100
 Richmond, VA 23227
 804-264-2228 Fax: 804-264-8773
 www.daa.com



• Blacksburg, VA • Raleigh, NC
 • Charlottesville, VA • Northern Virginia
 • Newport News, VA • Virginia Beach, VA

EQUIPMENT LEGEND

- LINE-SIZED SCHEDULE 80 BALL VALVE
- ⊙ TORO 1" QUICK COUPLER VALVE W/ SWIVEL AND KEY
- ⊕ TORO DX1 2 WIRE -AC- PEDESTAL MOUNT CONTROLLER (EXISTING)
- ⊙ TORO P220 ELECTRIC VALVE (1" UP TO 25 GPM, 1.5" OVER 25 GPM)

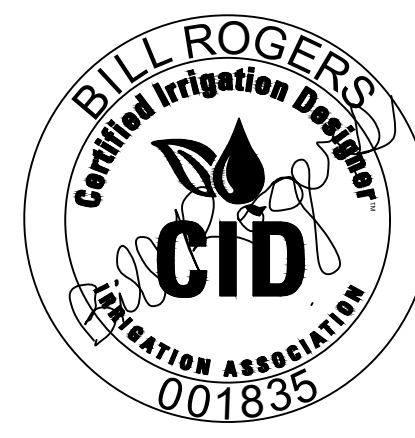
HEAD LEGEND

- ▼ ▼ ▼ TORO 570-4P TURF SPRAY W/ 10', 12' & 15' PRECISION NOZZLES
- ▼ ▼ TORO 570-4P TURF SPRAY W/ SST MPR NOZZLES
- ■ ■ TORO 570-12P SHRUB SPRAY W/ 10', 12' & 15' PRECISION NOZZLES
- ⊕ ⊖ ⊙ K-RAIN RPS-50 MID-RANGE ROTOR
- ● ● TORO T5 TURF ROTOR W/ 1.5, 3.0 & 6.0 NOZZLES

PIPING LEGEND

- 2.5" PVC CLASS 200 MAINLINE OR AS LABELED
- 1" PVC CLASS 200 LATERALS
- / — 1.5" PVC CLASS 200 LATERALS
- // — 2" PVC CLASS 200 LATERALS
- IRR2" ONE 2" PVC SCHEDULE 40 SLEEVE
- IRR3" ONE 3" PVC SCHEDULE 40 SLEEVE
- IRR4" ONE 4" PVC SCHEDULE 40 SLEEVE
- IRR4&3" ONE 4" AND ONE 3" PVC SCHEDULE 40 SLEEVE
- IRR4&4" TWO 4" PVC SCHEDULE 40 SLEEVES

RICHMOND INTERNATIONAL AIRPORT
CENTER CORE
 IRRIGATION DRAWING
 OVERALL PLAN



REVISIONS:

#:	DATE:	DESCRIPTION:

DATE: 10/12/23
DRAWN BY: KR
CHECKED BY: BR
SCALE: 1"=30'

IR1.0

PROGRESS PRINT
NOT FOR CONSTRUCTION

