The background is an aerial photograph of a city grid, overlaid with a semi-transparent, multi-colored geometric pattern of overlapping triangles. The colors transition from green and blue on the left to yellow and orange on the right. In the center, a dark blue, multi-pointed starburst graphic is superimposed. The text is centered within the dark blue area.

MARYLAND PARKWAY
PUBLIC ART
STRATEGIC DESIGN PLAN

PREPARED FOR

**Clark County
Public Art Program**

Program Supervisor:
Patrick Gaffey
Clark County
Parks & Recreation

DESIGN TEAM

BUNNYFISH studio

Craig Palacios
Tina Wichmann
Travis Allen
Andrea Limpede
Yanina Umanzor
Chris Cortney
Nick Inouye
Libby Connaghan
Diana Rangel
Britney Child

Landscape Architect Consultant

Steven Clarke
Regeneration::LAB

Artist Consultants

Miguel Rodriguez, *Local*
George Zisiadis, *Non-local*

PARTICIPANT STAKEHOLDERS

Clark County

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Michael Ogilvie
Jared Tasko
Shane Ammerman

City of Las Vegas

Rebecca Holden
Nancy Deaner
Dave Cornoyer
Mike Howe

University of Nevada, Las Vegas

David Frommer

Urban Land Institute

Richard Serfas
Robert Fielden

INTRODUCTION

In December 2015, BUNNYFiSH Studio was engaged to create a public art master plan overlay for the Maryland Parkway Corridor. When the study began, the Maryland Parkway Corridor was designated between Russell and Charleston. As the project developed, the design team took the liberty to extend the study northerly to a more appropriate ending/beginning node at the Interstate 515/US Highway 95 underpass.

In addition to the BUNNYFiSH Studio team members, the design team included Steven Clark of Regeneration::LAB, local artist Miguel Rodriguez, and national artist George Zisiadis. The team also included Patrick Duffy and Michael Saltman as non-team member advisors.

The project was made possible through a partnership between Clark County Parks & Recreation, University of Nevada Las Vegas, City of Las Vegas, Urban Land Institute Nevada, and the National Endowment for the Arts - with the Regional Transportation Commission of Southern Nevada, Maryland Parkway Coalition, Metro Arts Council, Public Education Foundation, and Las Vegas Convention and Visitors Authority.

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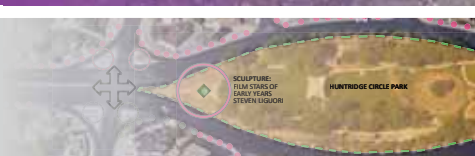


ENLARGED SECTION MAPS

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PUBLIC OUTREACH



COMMUNITY INPUT



SITE VISITS



DESIGN SESSIONS

DESIGN PROCESS

PROJECT ENGAGEMENT

The design team's initial process was to study the area through mapping and site analysis. Once initial mapping was completed the design team held a series of community outreach engagements with the goal of getting as much feedback from neighbors, community members and stakeholders as possible. A total of six community outreach meetings were held.

The design team also researched case studies of similar projects throughout the country. The initial study included 40 potential cases and was pared down to six studies that were deemed to have appropriate study qualities.

The six studies that were used are as follows:

Denver, Colorado | Austin, Texas | Tempe, Arizona | Duluth, Georgia | Chestertown, Maryland | Charleston, West Virginia

During design team and then Executive Stakeholder meetings with Clark County, City of Las Vegas, UNLV, and the Urban Land Institute, these ideas were consolidated into critical talking points concerning the Maryland Parkway Corridor. These talking points became the major drivers for the balance of the project: a distilled selection of the commonalities found between the appropriate case studies and community input.

1] INTEGRATE TIERS FOR ART DEVELOPMENT

Provide a tiered development plan to allow an immediate implementation of art and community connections, while planning for future large scale commissions and improvements.

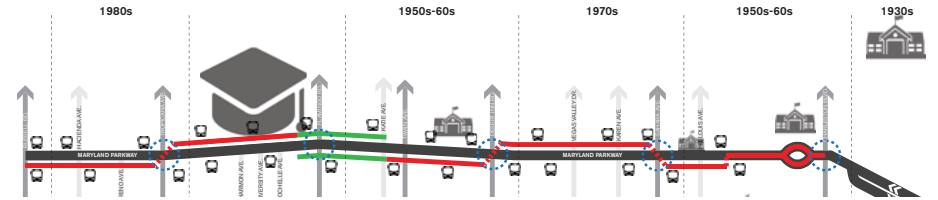
TIER 1 | TIER 2 | TIER 3 | TIER 4



2] ORGANIZE THE ART INTO EASILY DIGESTIBLE SECTIONS

Create a more intimate scale for understanding and referencing art opportunities throughout the large scope of the project, *DISTRICTS:*

AIRPORT | UNIVERSITY | RETAIL | MEDICAL | RESIDENTIAL | DOWNTOWN



3] DEVELOP THE ART AS PART OF A JOURNEY

The overall intent of the project is to create a continuous experience throughout and connecting all of Maryland Parkway - an Urban Hike.

NODE & INFILL DEVELOPMENT



4] ALLOCATE ART INTO GENERAL TYPES

Develop a plan to allow for various types of art, not allowing one to dominate an area - creating a more interesting experience.

STATIC | INTERACTIVE | EXPERIENTIAL



5] GENERATE ART FOR VARIOUS SCALES OF VIEWING

Promote art that responds to various scales of viewing, responding to all users throughout the project scope to provide a holistic experience.

INTIMATE | TRANSIT | DISTANT



6] PRODUCE ART BY VARIOUS TYPES OF ARTISTS

The art should be produced by a mixture of artists, locally sited to internationally renowned, allowing various points of view to shape the Corridor.

COMMUNITY AMATEUR & PROFESSIONAL | OPEN PROFESSIONAL



STRATEGIC GUIDELINES

DISTILLED GOALS FOR DEVELOPMENT

7] PROMOTE ART THAT RESPONDS TO THE MOST FREQUENT USERS

The art should construct an experience and journey for the user - one that responds to the most frequent local users, not just the sophisticated art critic type.

NEIGHBORS | STUDENTS | CONSUMERS VS CRITICS | TOURISTS



8] ENCOURAGE ART THAT IS EASILY ACCESSIBLE

The art should not only be easy to access and navigate, but also approachable and friendly, comfortable and safe.

ACCESSIBLE | APPROACHABLE | SAFE



9] CREATE ART THAT IS CONTEXTUAL

A portion of the artwork should relate to the regional characteristics of Nevada, Las Vegas and Maryland Parkway - even distinguishing the specific neighborhoods throughout the journey.

PAST | PRESENT | FUTURE

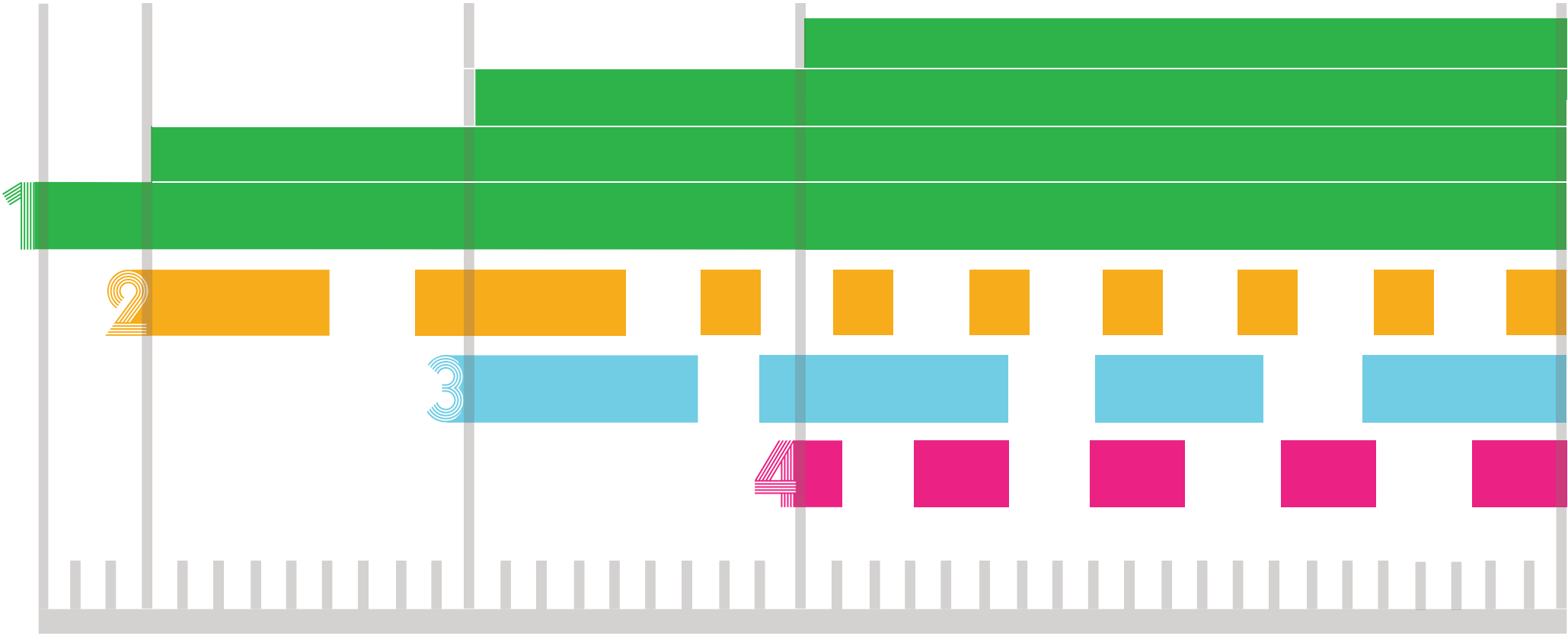


10] SUPPORT ART THAT IS DESTINATIONAL

Develop and promote a portion of the art that in and of itself will attract viewers - pulling them along the journey.

SPECTACLE | VISIONARY





ADDITIVE ONGOING EFFORTS

Each iteration adds to the context of Maryland Parkway - growing the uniqueness of the Corridor in layers of development.

TIERED DEVELOPMENT PHASED FOR IMMEDIATE START

During the design process there were several impacting discoveries. First, while the Maryland Parkway Corridor is a large area, there is limited space currently available for public art. The sidewalks and medians are narrow and often include signs, electrical poles, and media vending machines. City of Las Vegas and Clark County have jurisdictional oversight of the Maryland Parkway Corridor, and they are currently designing new standards for sidewalk, roads, and medians to create a more pedestrian-friendly environment. However, the art masterplan must be implemented in conjunction with private development. Since new private development is depended upon individual landowners - new, wider sidewalks and road medians may not happen for several years. Likewise any mass transit development along the Maryland Parkway Corridor will take years to implement and construct.

The community did not want to wait several years before the start of a public art program on the Maryland Parkway Corridor. Therefore, a phased approach was recommended. Later, the concept of phasing was re-coined to a tiered approach, so that it was clear that one phase did not need to reach completion before the next phase began. In fact, it is anticipated that there will be overlap in the tiers of implementation of the Maryland Parkway Corridor public art development.



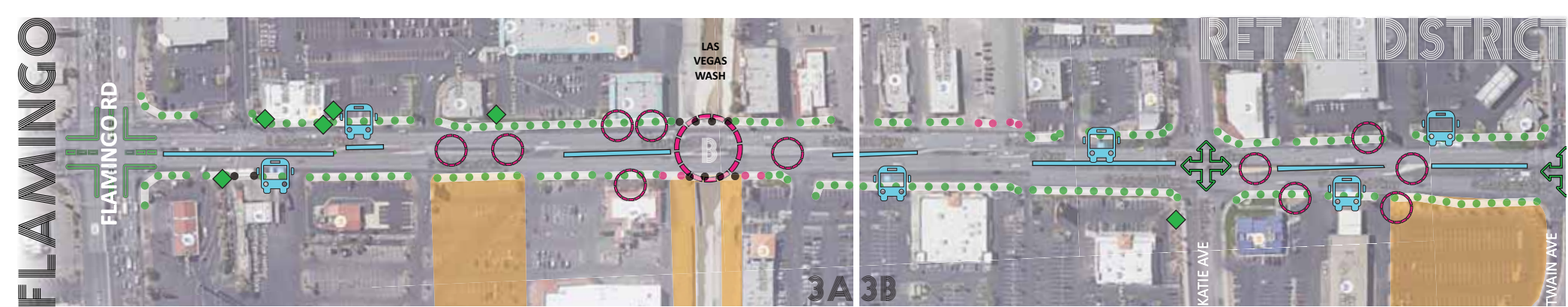
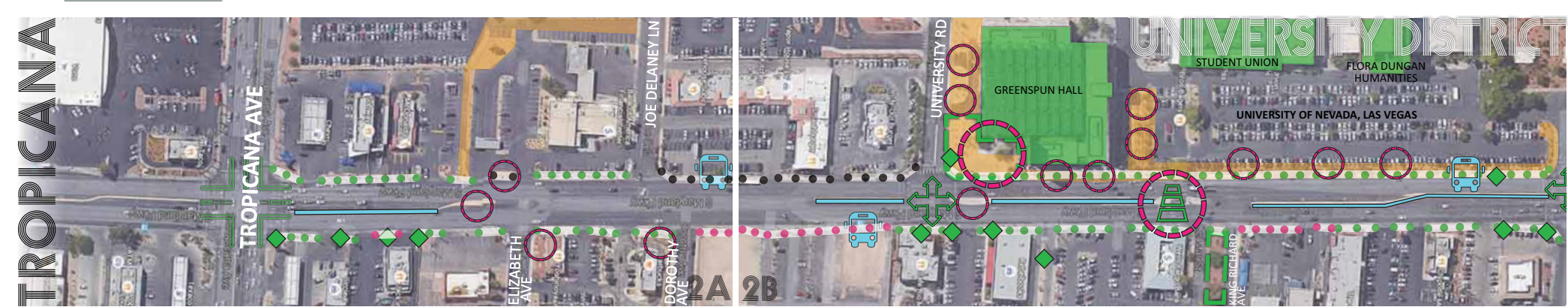
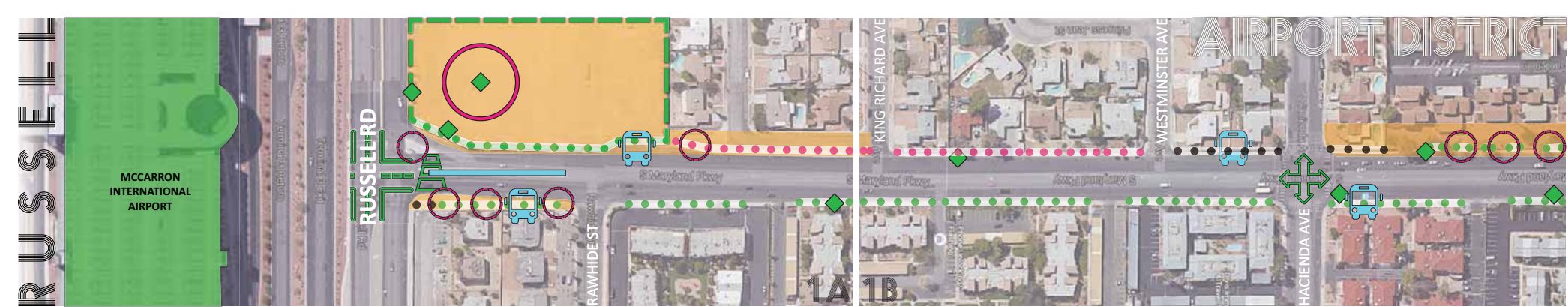
PUBLIC ART CAN EXPRESS COMMUNITY VALUES, ENHANCE OUR ENVIRONMENT, TRANSFORM A LANDSCAPE, HEIGHTEN OUR AWARENESS, OR QUESTION OUR ASSUMPTIONS. PLACED IN PUBLIC SITES, THIS ART IS THERE FOR EVERYONE. A FORM OF COLLECTIVE COMMUNITY EXPRESSION.

Penny Balkin Bach
*Executive Director & Chief Curator of the
Association for Public Art*

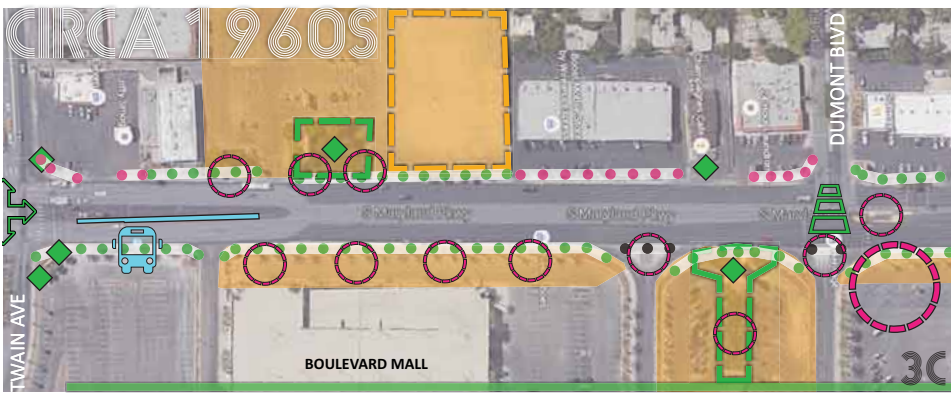
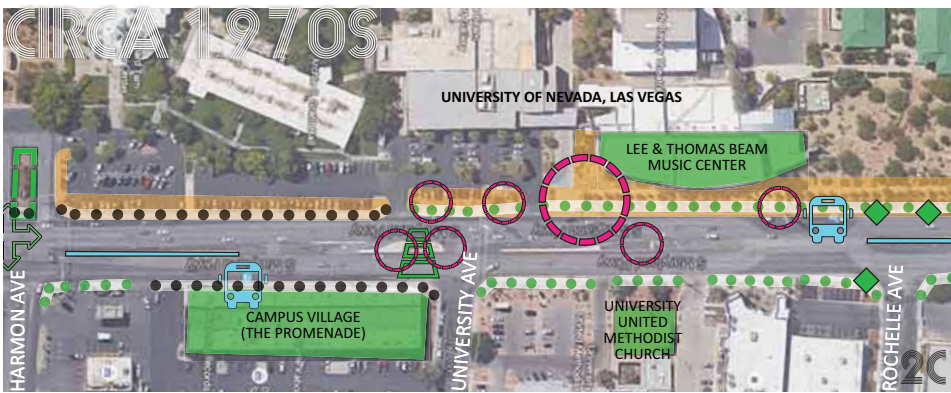


ART DEVELOPMENT

- **OVERALL MAP**
- **TIER 1: CONTEXT OF MARYLAND PARKWAY**
- **TIER 2: IMMEDIATE DEVELOPMENT**
- **TIER 3: MASS TRANSIT**
- **TIER 4: MAJOR DEVELOPMENT**



OVERALL MAP



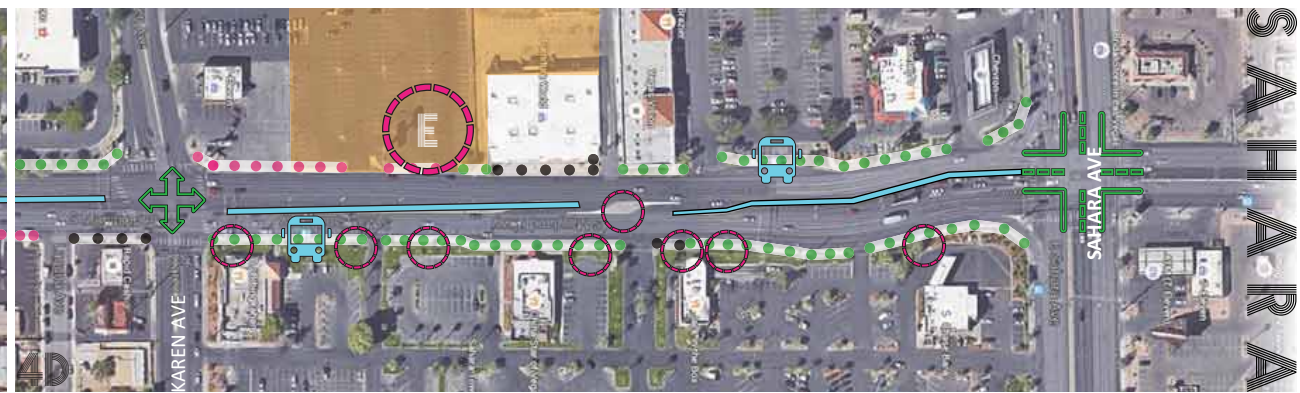
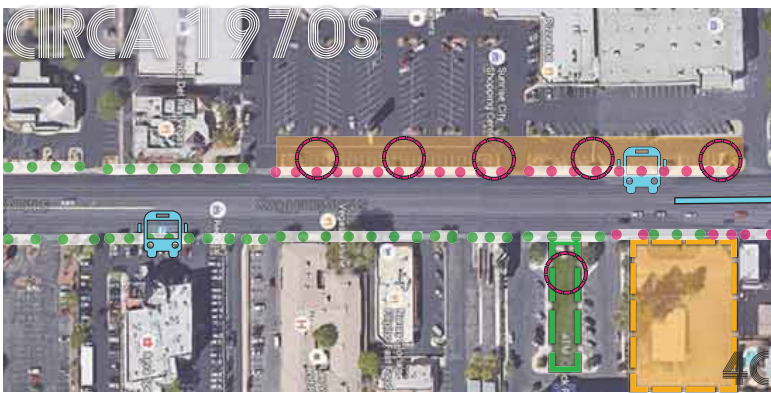
LEGEND

TIER 1		MAJOR INTERSECTION		EXISTING ARCHITECTURE	TIER 2		PROGRAM SPACE	TIER 3		TRANSIT STOPS	TIER 4		EXISTING SIGNATURE ART
		MINOR INTERSECTION		PARK AND PUBLIC PLAZA/ OPEN SPACE			VACANT LOTS			MEDIAN OPPORTUNITIES			SIGNATURE ART
		MAJOR CROSSING		EXISTING ART AND/OR SIGNS									SPECTACLE GROUPINGS
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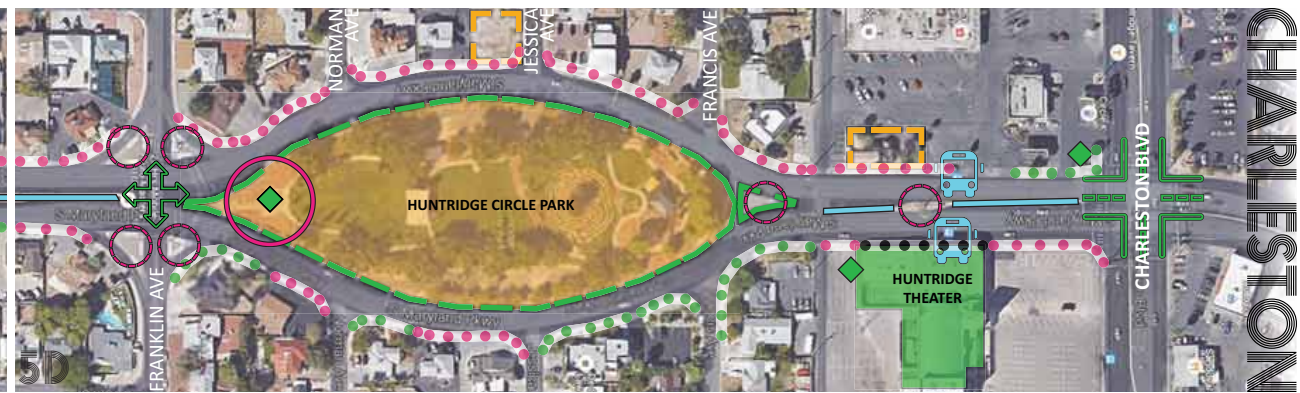
OVERALL MAP

CIRCA 1970S



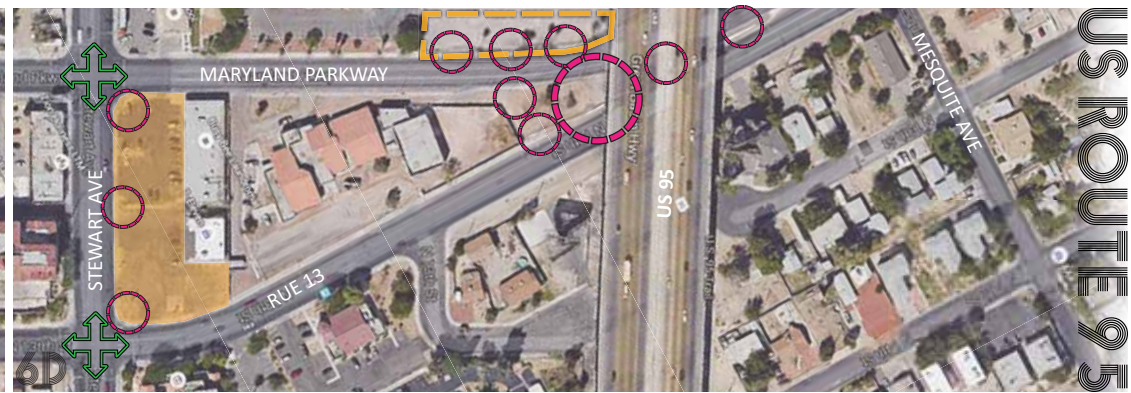
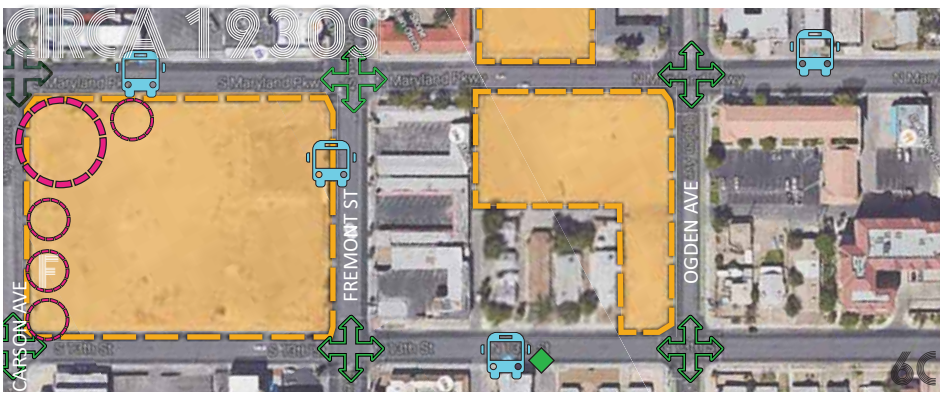
SAHARA

CIRCA 1940S



CHARLESTON

CIRCA 1930S



US ROUTE 95

LEGEND

TIER 1		MAJOR INTERSECTION		EXISTING ARCHITECTURE	TIER 2		PROGRAM SPACE	TIER 3		TRANSIT STOPS	TIER 4		EXISTING SIGNATURE ART
		MINOR INTERSECTION		PARK AND PUBLIC PLAZA/ OPEN SPACE			VACANT LOTS			MEDIAN OPPORTUNITIES			SIGNATURE ART
		MAJOR CROSSING		EXISTING ART AND/OR SIGNS									SPECTACLE GROUPINGS
				LANDSCAPE BUFFER: EXISTING									LANDSCAPE BUFFER: AVAILABLE
													LANDSCAPE BUFFER: NOT AVAILABLE

“ I FIRMLY BELIEVE
THIS IS THE MOST
WALKABLE,
AMAZING
NEIGHBORHOOD
IN SOUTHERN NEVADA.

Rick Passo
Las Vegas Resident ”

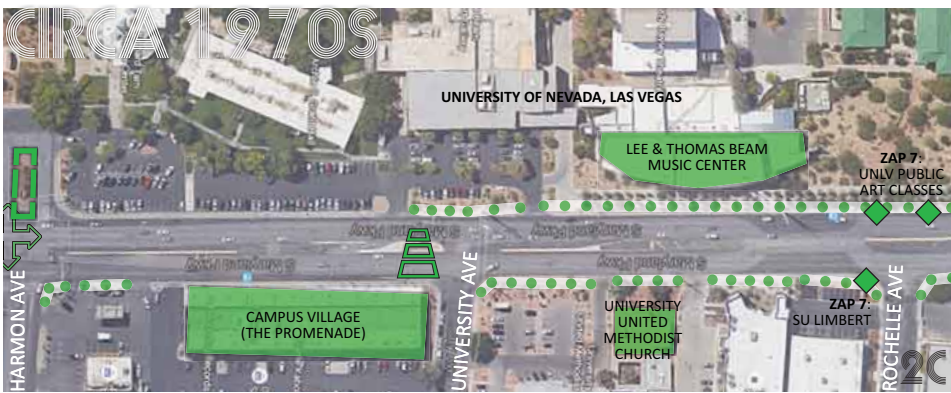
EXISTING ART & ARCHITECTURE

Maryland Parkway was named a prime area for transit investment by the Southern Nevada Strong project, which noted in a 2015 report that the heavily trafficked thoroughfare links the airport, UNLV, dense residential areas, medical facilities, commercial businesses, and downtown. Maryland Parkway is a critical link in Las Vegas and is referred to in this report as the Corridor.

TIER 1 provides a mapping of the existing unique elements along the parkway. Because of the existing layout of the streets, sidewalks, and medians, there are few traditional locations to display public art. Currently, there are a number of unique elements along the path that provide artwork viewing along the journey. These include the existing Zap Project, historic community projects such as Circle Park and the Huntridge Theater, sculptures at St. Anne Catholic Church, the ever growing UNLV campus. Maryland Parkway is already a vibrant source of unique art experiences.

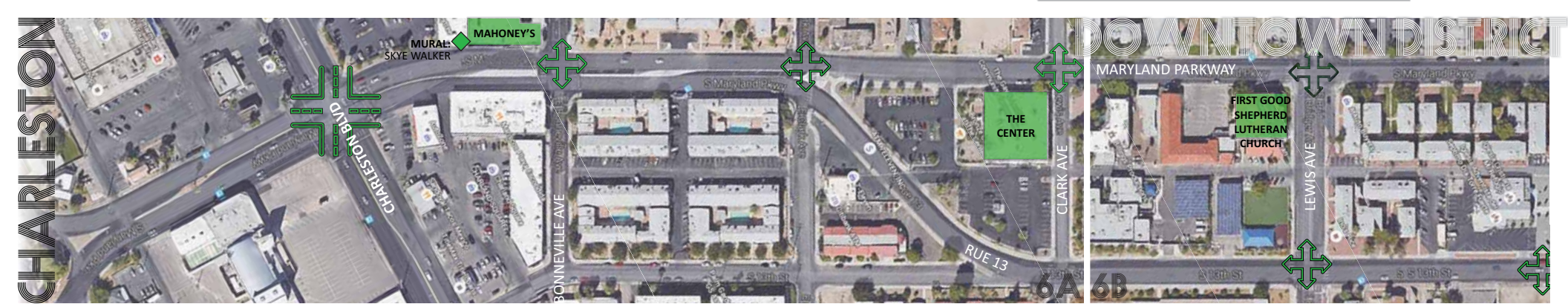
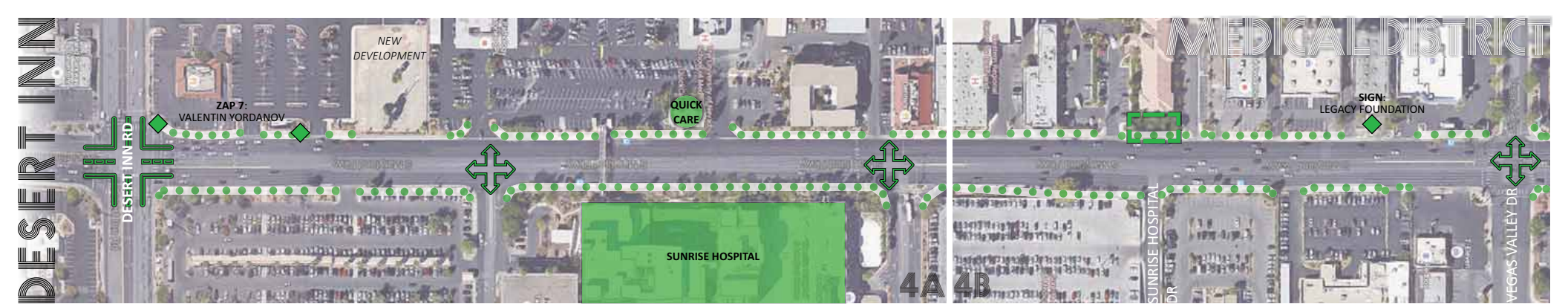
HISTORICAL CONTEXT | NEIGHBORHOODS





TIER 1

	MAJOR INTERSECTION		EXISTING ARCHITECTURE
	MINOR INTERSECTION		PARK AND PUBLIC PLAZA/ OPEN SPACE
	MAJOR CROSSING		EXISTING ART AND/OR SIGNS
			LANDSCAPE BUFFER: EXISTING



CIRCA 1970S



SAHARA

CIRCA 1940S










CHARLESTON

CIRCA 1930S



US ROUTE 95

- TIER 1**
-  MAJOR INTERSECTION
 -  MINOR INTERSECTION
 -  MAJOR CROSSING
 -  EXISTING ARCHITECTURE
 -  PARK AND PUBLIC PLAZA/ OPEN SPACE
 -  EXISTING ART AND/OR SIGNS
 -  LANDSCAPE BUFFER: EXISTING

LEGEND

UNIVERSITY OF NEVADA, LAS VEGAS



BOULEVARD MALL



SUNRISE HOSPITAL



PARADISE PALMS NEIGHBORHOOD

HISTORICAL CONTEXT

HISTORY & NEIGHBORHOODS

The Maryland Parkway Corridor spans 5.5 miles and exists in both the City of Las Vegas and Clark County jurisdictions. Along the Corridor, there are several significant entities such as McCarran International Airport, the University of Nevada Las Vegas main campus, the Boulevard Mall, and Sunrise Hospital.

The Corridor is home to a number of notable historical buildings such as the Flora Dungan Humanities building on the UNLV Campus (c. 1972), the Boulevard Mall, the Christ Episcopalian Church and Saint Ann Roman Catholic Church campuses (c. 1955-1963), and the Huntridge Theater (c. 1946).

Along the Corridor, there are a number of historical neighborhoods such as Paradise Palms and the Huntridge neighborhood. In general, the neighborhoods transition from post-war in the downtown area to newer developments as they move toward Russell. There is a noticeable past-to-future feeling as one travels north to south and into the symbolically futuristic airport. It is recommended that this past-to-future journey be used as inspiration for public art along the Corridor.

QUICK CARE NEAR SUNRISE HOSPITAL



HUNTRIDGE CIRCLE PARK



FLORA DUNGAN HUMANITIES BUILDING - UNLV



MARYLAND SQUARE, SIGN

ST. ANNE CATHOLIC SCHOOL



AMALL RETAIL CENTER, SIGN



CAMPUS VILLAGE (FORMERLY THE PROMENADE)



ST. ANNE CATHOLIC CHURCH



**WHAT'S INTERESTING ABOUT ART
IN PUBLIC SPACES IS THAT THE
PUBLIC REALLY SORT OF TAKES
OVER AND USES IT IN WAYS THAT
YOU DIDN'T ANTICIPATE.**

Teresita Fernandez
MacArthur Foundation Fellow Artist



IMMEDIATE DEVELOPMENT

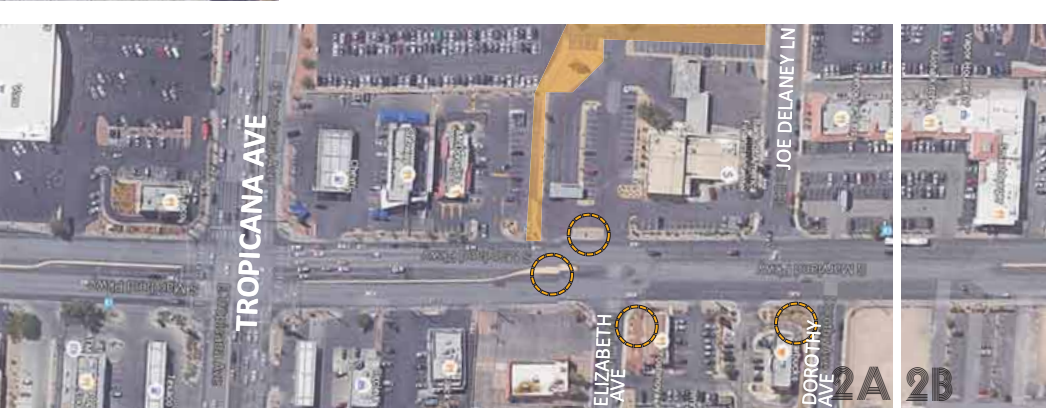
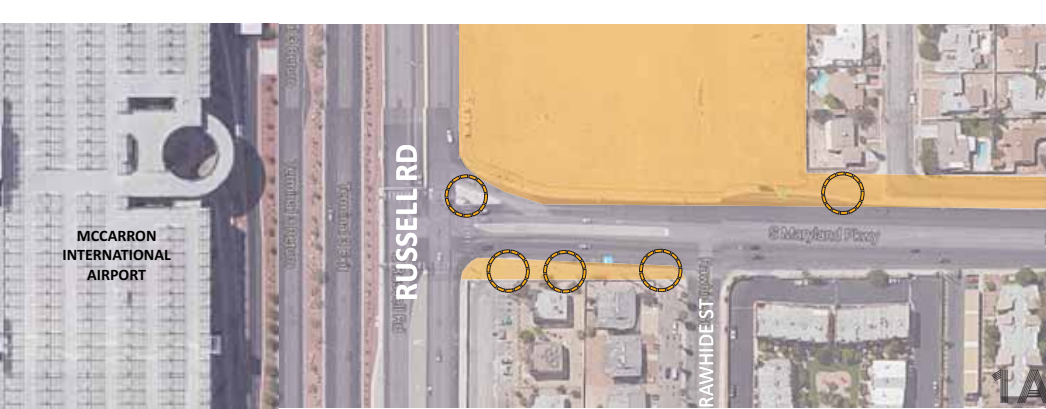
The concept of TIER 2 is to develop public projects using existing opportunities. Some of those existing opportunities include: vertical spaces (walls), vacant lots, utility elements, and additional creative opportunities not defined explicitly in this report.

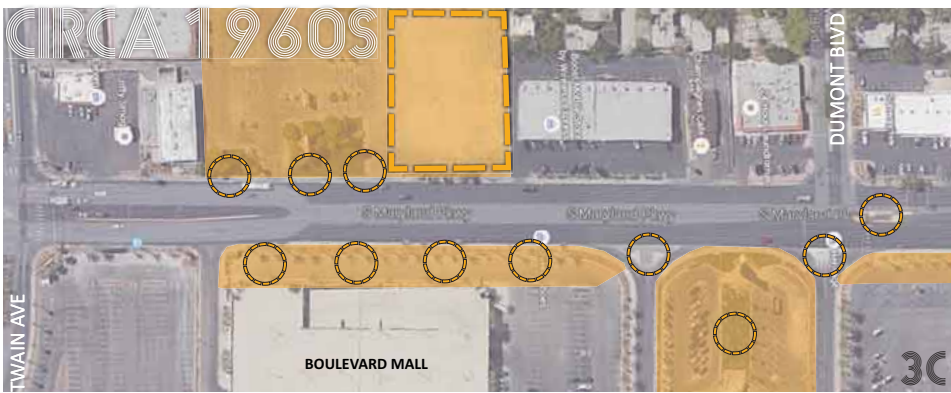
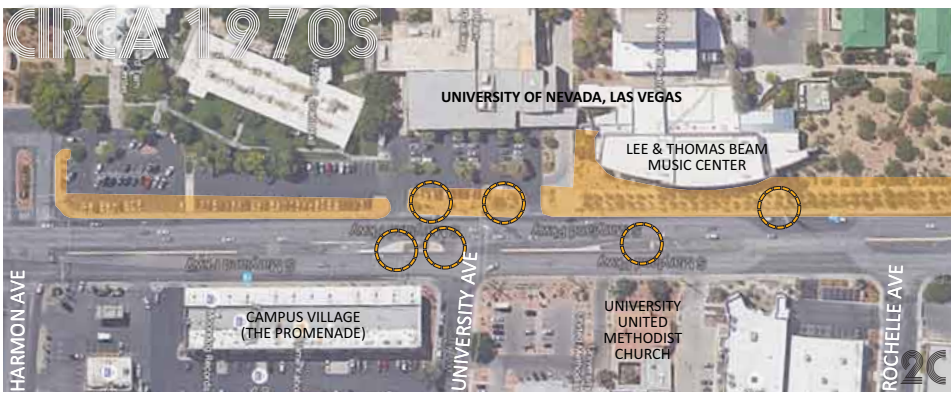
In addition, there is emphasis on spending grant money on not just physical pieces of art, but on the establishment and continuation of public art programs and events.

IMMEDIATE ART | LOW-COST COMMISSIONS | PROGRAMS



RUSSELL
TROPICANA
FLAMINGO





- TIER 2**
- PROGRAM SPACE
 - VACANT LOTS
 - FUTURE TIER 4 OPPORTUNITIES

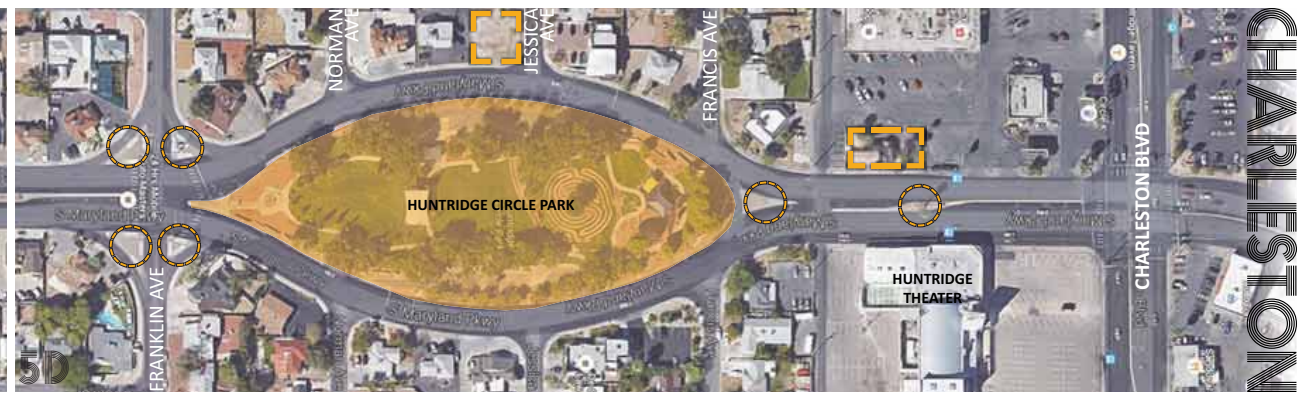


CIRCA 1970S



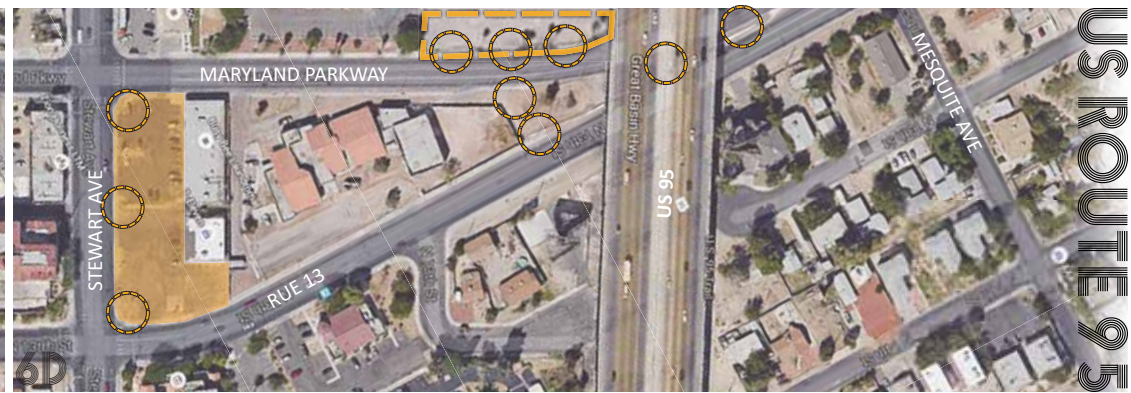
SAHARA

CIRCA 1940S



CHARLESTON

CIRCA 1930S



US ROUTE 95

- TIER 2**
- PROGRAM SPACE
 - VACANT LOTS
 - FUTURE TIER 4 OPPORTUNITIES

LEGEND

UNIQUE VERTICAL SPACE



UNIQUE PERSPECTIVE FROM A PEDESTRIAN OVERPASS



EXISTING SIGN REIMAGINED AS SUGGESTIVE ART

IMMEDIATE ART UTILIZE EXISTING OPPORTUNITIES

Vertical spaces (walls): Through funding from the Life is Beautiful Festival, the Fremont East district has a revolving program of art. Most of the art are murals. Therefore, the Fremont East district has become known for the abundance of high quality murals that grace the buildings in the area. Since the Fremont East District has created a mural identity, it is recommended that the Maryland Parkway Corridor embrace alternative ways of creating vertical art. Alternative vertical art methods could include digital media, brick, tile, tile mosaic, or 3D elements that take the vertical and make it textural. Movements with wind or in response to direct or indirect actions of the surroundings are other desirable uses of vertical opportunities.

Pedestrian Overpasses: Existing pedestrian overpasses are an opportunity for public art. It is recommended to make existing pedestrian overpasses surprising (and more noticeable) to passersby and/or an interesting experience for users.

Non-used or non functioning signage: Non-used signs can be commissioned for use as an artistic amenity to the neighborhood. Existing signs can be used to create static or animated public art. This can be done as a temporary or permanent solution.

VACANT LOTS AS TEMPORARY ART OPPORTUNITY INFILL



SIMPLE YET EFFECTIVE INTERVENTIONS



CLARK COUNTY - ZAP 7, UTILITY BOX ART PROJECT



ART REFLECTING ORIGINAL USE OF DISTRIBUTION BOX

IMMEDIATE ART UTILIZE EXISTING OPPORTUNITIES

Vacant Lots: While open land tends to be a rare commodity in the modern urban environment, there are still some vacant lots found throughout the Maryland Parkway Corridor. While in their current undeveloped state, temporary installations can be created to enliven the typically dead space. Low-cost interventions, utilizing perspective art (a type of art that utilizes a 2D visual to establish a 3D scene over existing context) or even programmed event space, can provide immediate stop gaps in an effort to kick start art development. Land can still be available for future developments when appropriate.

Utility Elements: There is already a great foundation of public art on utility boxes along the Corridor (see TIER 1). It is recommended that each section take advantage of light poles, fire hydrants, sidewalks, intersections, manholes, bus stops, benches, trash cans or any other utility element within the section. It is also recommended that there be a corridor-long project of power pole interventions as described in this report; see Section C: Proposed Initial Installation.

Alternate Opportunities: Commissions should be considered or solicited concerning elements not defined in this report. An example of an opportunity not defined in this report could be decommissioned but still existing media distribution boxes (see previous page). It is recommended to offer small-budget engagements to creative young artists to seek unexpected opportunities along the Corridor. Often these engagements will require partnership with private landholders but can reap great benefits.

LOW COST, INTERACTIVE ART



LOW COST, USABLE ART



LOW COST, READILY ACCESSIBLE MATERIALS



LOW COST, EXPERIENTIAL ART

LOW COST COMMISSIONS

50 FOR \$2,000 EACH

In the interest of emphasizing immediate art development, there is a notion that quantity plays a large part in defining progress. While this report does not encourage quantity over quality, it does understand that development is a time-sensitive issue that needs to be addressed in order to gain positive support from the community. The intent here is to achieve one grant, or fundraising goal (a \$100,000 total for example), that can be broken into much smaller segments (50 commissions at \$2,000 each for example). While the dollar amounts used are figurative, the emphasis is to only cover a majority of the material costs of the artwork for these commissions, while utilizing available amenities as previously described. Additionally, funding that would typically be used for one major piece of art could also be broken up into smaller appropriations that are allocated to multiple smaller projects.

This type of commission relies heavily on the involvement of the artist, their willingness to engage in such a project, and the fact that most commissions will not involve international artists. As these are immediate interventions, they do not have to be considered permanent. Prototyping can be integrated to allow steps in development. Once the first 50 projects are commissioned and installed, a percentage of them can be selected for further exploration. The goal is an initial high quantity of art that can blossom over time into high quality permanent works, using the TIER 4 - SPECTACLE GROUP COMMISSION locations defined in the maps.

REUSABLE ART SHOW CONTAINERS



POP-UP ART SHOWS



ENGAGE WITH ARTISTS



LIVE DEMONSTRATIONS

A large crowd of people is gathered at an outdoor event, likely a festival or fair. The scene is filled with people of various ages and ethnicities, some walking and others standing. In the background, there are several large white tents set up, suggesting a market or exhibition area. The overall atmosphere is busy and social.

PROGRAMS & EVENTS

FREQUENT AND ONGOING ACTIVITIES

An interesting discussion while developing this report was the typical emphasis on the physical manifestation of artwork, rather than community gatherings that facilitate the viewing of such art. While there is a significant benefit to seeing something, an area typically overlooked is the doing something that can have a tremendous effect on the community. In that respect, this report suggests seeking funding to not only generate physical pieces of art, but also to establish programs and events that can have a continuous impact on the Corridor – monthly, quarterly, bi-annually and/or annually.

Whether these events are public art shows, demonstrations, or curated outdoor shows on vacant land, these types of community gatherings can provide a framework to activate the Corridor. If a goal in developing art along Maryland Parkway is to add to the unique context of the Corridor by adding material qualities to enhance the physical space – the counterpart should be to provide activities that enhance the opportunities that community members have to interact with the physical space.

PARK BENCH MEETS MERRY-GO-ROUND



PUBLIC CONNECTION THROUGH PLAY



SENSORY EXPERIENCES



TACTILE EXPERIENCES

PRECEDENT: PROGRAMS & EVENTS

MARKET STREET PROTOTYPING FESTIVAL

From MarketStreetPrototyping.org:

“The Market Street Prototyping Festival held its first festival in April 2015. Over the course of three days, Market Street came alive with more than fifty models, or 'prototypes,' ranging from performance spaces, relaxation zones, educational spaces, green spaces and interactive art installations. Each prototype was conceived and built by members of the community—everyday citizens, artists, designers, urbanists, architects, etc.—with mentorship from professional design expert partners and feedback from residents of San Francisco. The festival engaged 590,000 people over three days and thousands more engaged online. Together, we have paved the way for a new way of thinking about how we engage all San Franciscans in shaping the future of their city.”

This festival is an excellent example of the type of community events Maryland Parkway could utilize to activate the Corridor. Not only does it bring community members to the Corridor for a special event, it programs new, community-centric artwork that gives visitors a specific reason to visit and engage. The prototypes are also outstanding examples of the types of Low Cost Commissions the Corridor could utilize.

SOCIAL ADVOCACY



ONGOING COMMUNITY ENGAGEMENT

PUBLIC ART COALITION

KEEP THE VISION MOVING FORWARD

In order to properly accelerate the integration of art set forth here, this plan encourages the establishment of a public art coalition. Its sole dedication would be the vocal support and in-depth knowledge of the strategic design plan at all associated community events, public hearings, government task forces, etc. While the suggested coalition could take a lead in the ongoing programs and events described in the previous section, the intention is less curatorial, and more of an advocacy role to keep the vision moving forward.

One recommendation would be to create a subcommittee within the established Maryland Parkway Coalition, specifically identified to deal with the future efforts of art incorporation along Maryland Parkway. As the coalition is already established and well known within the community, allowing a specific subset of members to focus their efforts on the development of art along the Corridor could encourage a quicker and more effective engagement of the study's intentions.

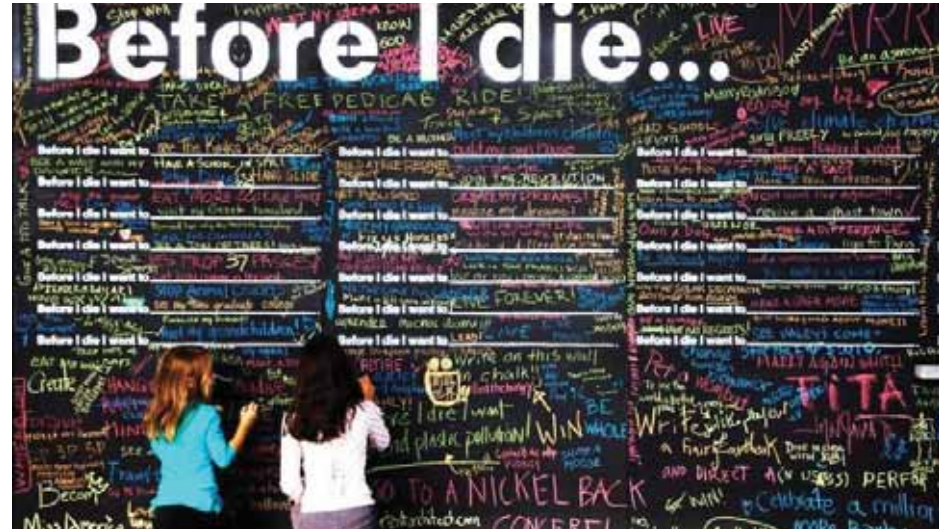
FORWARDING THE INTEREST OF AWESOME IN THE UNIVERSE,
\$1,000 AT A TIME



TINY BOUQUETS IN PUBLIC SPACES,
INSPIRING RANDOM ACTS OF KINDNESS IN THE COMMUNITY



INDIANA JONES BOULDER EXPERIENCE




COLLABORATIVE COMMUNITY BUCKET LIST

PRECEDENT: COMMUNITY ART COALITION THE AWESOME FOUNDATION

From AwesomeFoundation.org:

“The Awesome Foundation is a global community advancing the interest of awesome in the universe, \$1000 at a time. Each fully autonomous chapter supports awesome projects through micro-grants, usually given out monthly. These micro-grants, \$1000 or the local equivalent, come out of pockets of the chapter’s “trustees” and are given on a no-strings-attached basis to people and groups working on awesome projects. Every chapter interprets “awesome” for itself. As such, awesome projects include initiatives in a wide range of areas including arts, technology, community development, and more. Many awesome projects are novel or experimental, and evoke surprise and delight. Awesome sometimes challenges and often inspires.”

While there are over 45 chapters in the US, plus more worldwide, Las Vegas currently does not have a chapter itself. The existence of such an organization, whether an actual chapter of the Awesome Foundation or similar, working within the boundaries Maryland Parkway, could help enhance the activity along the Corridor.



**WHAT IS IMPORTANT IN THE
RE-CREATION OF THE MARYLAND
PARKWAY CORRIDOR?
PEDESTRIAN ACCESSIBILITY, PUBLIC
TRANSPORTATION, GREEN SPACES,
SHADE STRUCTURES, NEW BUSINESS
OWNER INCENTIVES
AND PUBLIC ART.**

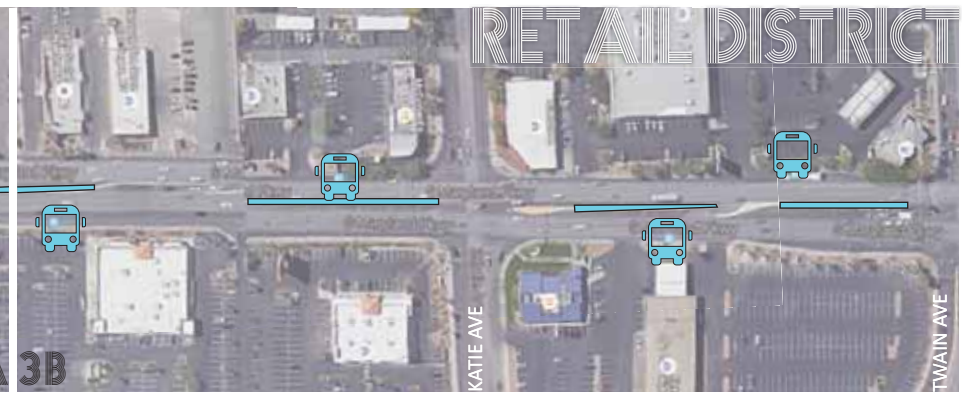
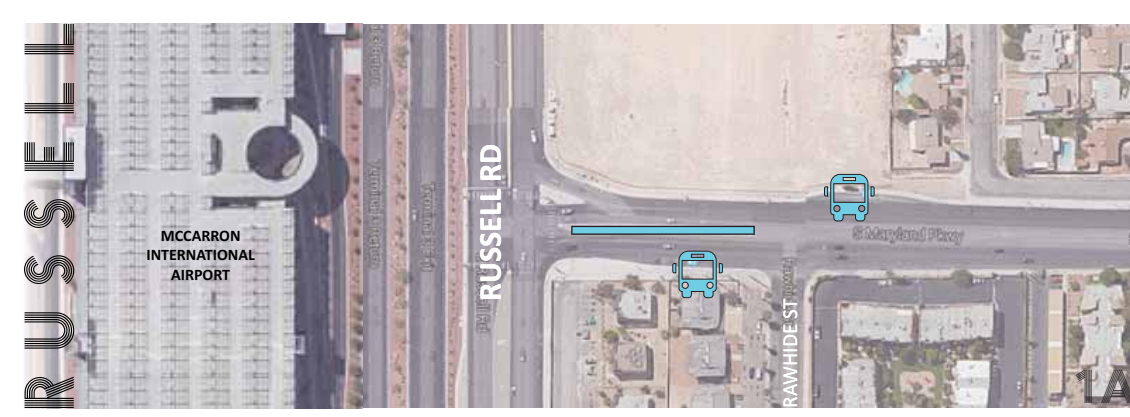
Gisela Lacayo
UNLV Graduate/Local Architect

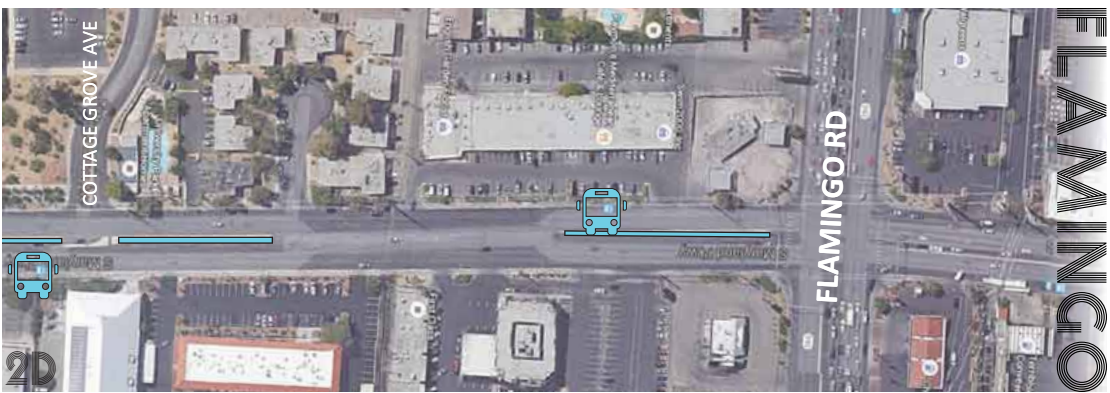
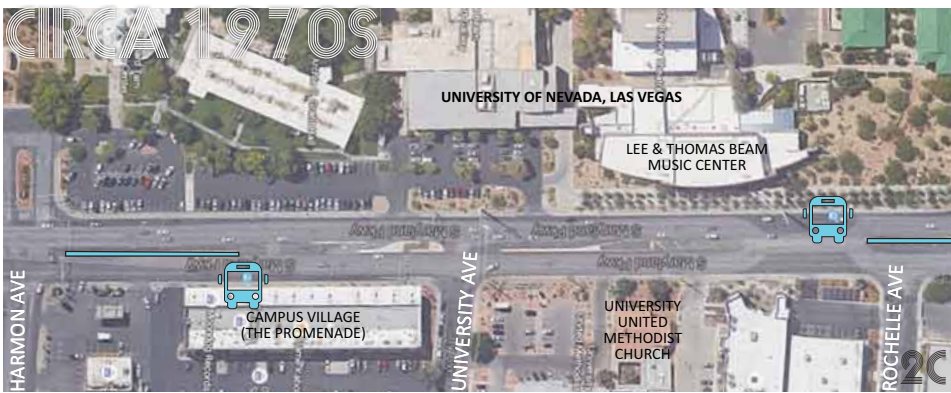
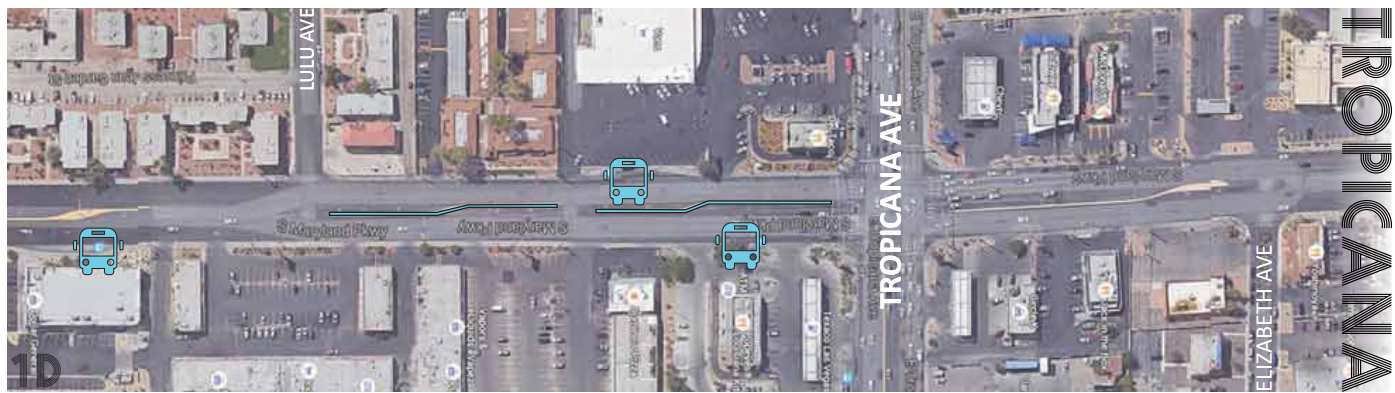


One of the main intentions of this study was to develop a feasible strategic design plan for potential public art sites and spaces to be incorporated into the RTC transit plan for Maryland Parkway. This aims at providing a variety of opportunities, suggestions and ideas that can allow the RTC to effectively implement a distinguishable set of art experiences within their ongoing transit plans for the Corridor.

Whether light rail or a bus rapid transit system is adopted along Maryland Parkway, this plan aims to dissociate its recommendations from a specific transit system and instead focus on opportunities that can benefit the common elements found within any type of transportation infrastructure. From the vehicles themselves, to the transit stop stations, to the incorporation of art that relates to the higher speed of rapid transportation, art opportunities within the current and future mass transit of Maryland Parkway will have a dramatic and unique effect of public art along the journey.

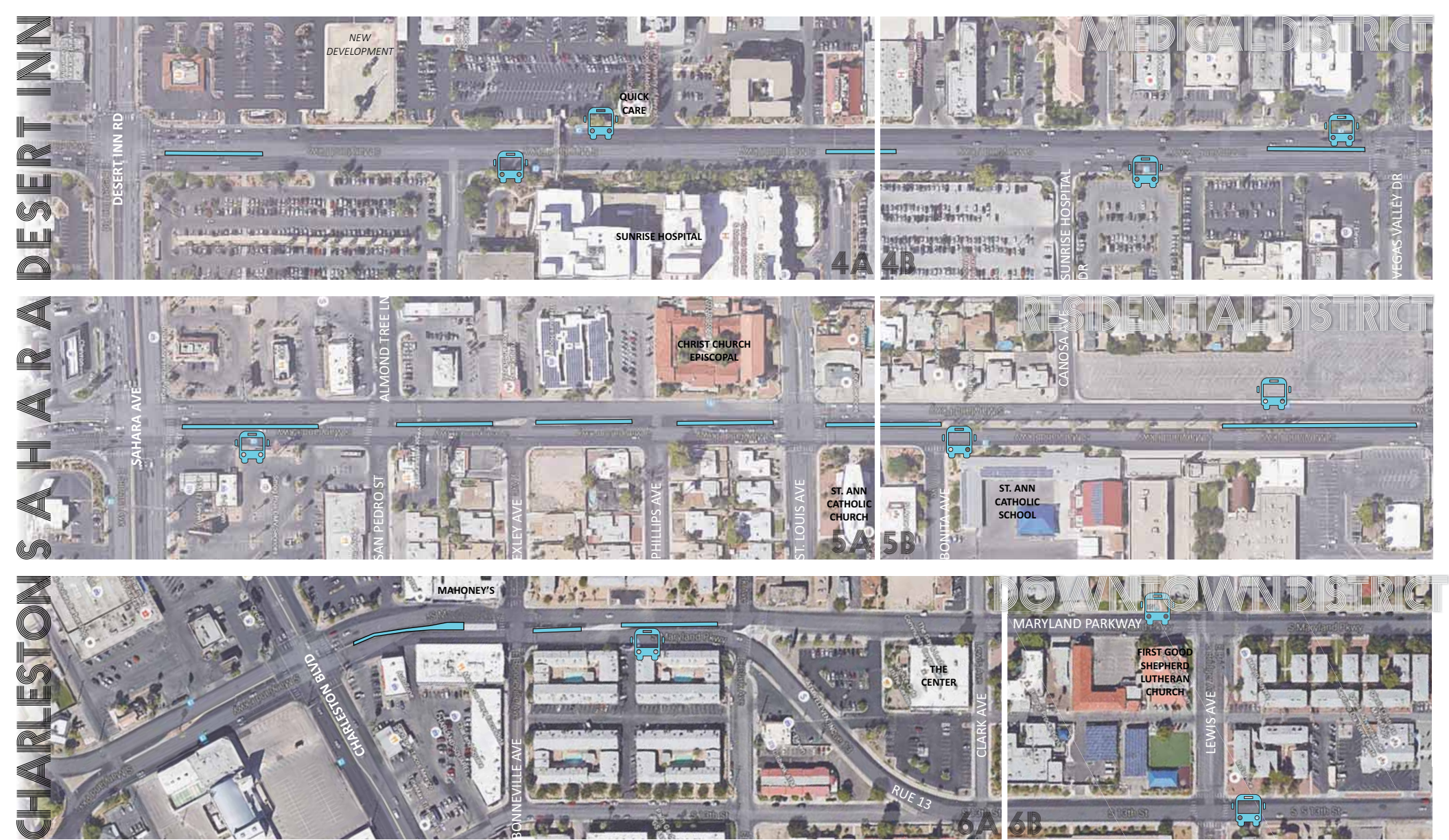
TRANSIT VEHICLES | TRANSIT MEDIANS | TRANSIT STOPS





TIER 3  TRANSIT STOPS

 MEDIAN OPPORTUNITIES



CIRCA 1970S



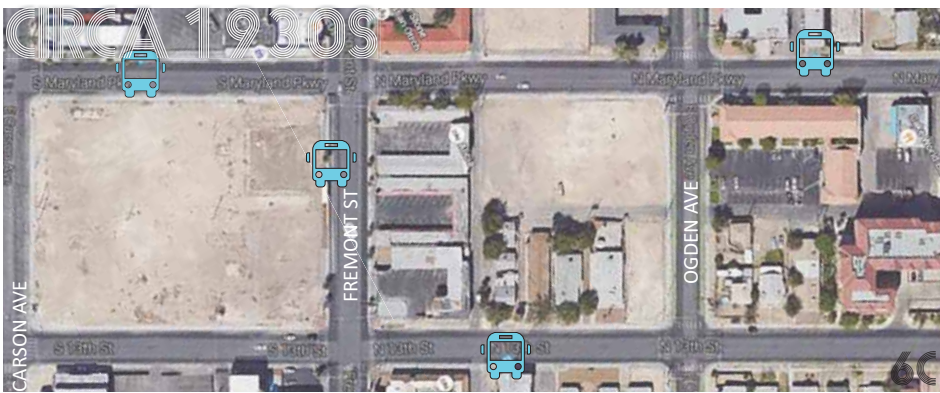
SAHARA

CIRCA 1940S



CHARLESTON

CIRCA 1930S



US ROUTE 95

TIER 3  TRANSIT STOPS

 MEDIAN OPPORTUNITIES

LEGEND

VEHICLE EXTERIOR AS CANVAS



UNIQUE ADVERTISING CREATES MEMORABLE EXPERIENCES



ARTIST INTERVENTION ONTO VEHICLE



UNIQUE ADVERTISING CREATES CONTEXTUAL ENGAGEMENT

TRANSIT EXTERIORS

VEHICLES AS ART

Similar to the mobile billboards that drive up and down Las Vegas Boulevard, the transit vehicles – whether bus, light rail, etc – have the ability to be moving canvases for a variety of artists. The majority of the vehicles can become individual unique artistic statements from different artists. Ideally one or more of the buses would have a physical intervention to the vehicle as in the Helen Marriage ‘Giant Marionette’ example on the previous page. In addition, it is recommended that transit vehicles on the Corridor be designed to create a larger recognizable artistic statement – created by the passing vehicles in relationship to each other, the stops or other elements that create a play of interest (see Transit Medians).

The large amount of square footage on the exterior of transit vehicles makes it a likely candidate for advertising. It is recommended that advertising be avoided along the Maryland Parkway Corridor and instead the square footage be used as opportunities for artistic statements. If advertising is incorporated, it is suggested the parameters of such encourage, if not dictate, a campaign that embraces the shape, size, and specific features of the vehicle to create a unique statement using forced perspectives and a contextual framework.



INTERIOR CEILING AS CANVAS



ADVERTISING SLOTS UTILIZED FOR ARTIST INTERVENTIONS



CONTINUOUSLY CHANGING MINI-GALLERIES



SEATING SUBJECT TO ARTISTIC VISIONS

TRANSIT INTERIORS

UNIQUE VIEWING OPPORTUNITIES

Parallel to the exterior, the interior of the vehicles is well suited for advertising. It is recommended again though that advertising be avoided and the interiors are allowed to become unique artistic statements. That is not to say the advertising slots already designated in the vehicles cannot be utilized. These areas can be utilized as rotating mini-galleries, creating small curated shows that are only accessible to the riders of such mass transit. The juxtaposition of such an exclusive yet accessible selection of works has the unique opportunity to not only enhance the everyday rider's journey, but attract other visitors who would not normally utilize such public transit.

This is an opportunity for low cost, intimate art that can make the ride more interesting through thoughtful imagery, invention, or dimensional intervention. Certain areas of the vehicle can be selected for artistic interpretations, such as the ceiling, seating, or handle supports. A small number of vehicles can also be commissioned in which the entire vehicle's interior is retrofitted into an artist's vision – whether for a special event or to commemorate a specific subject.

CONTEXTUAL TRANSFORMATIONS



THIN, TRANSPARENT & SAFE MEDIAN INTERVENTIONS



ART VIEWABLE AT HIGH SPEEDS



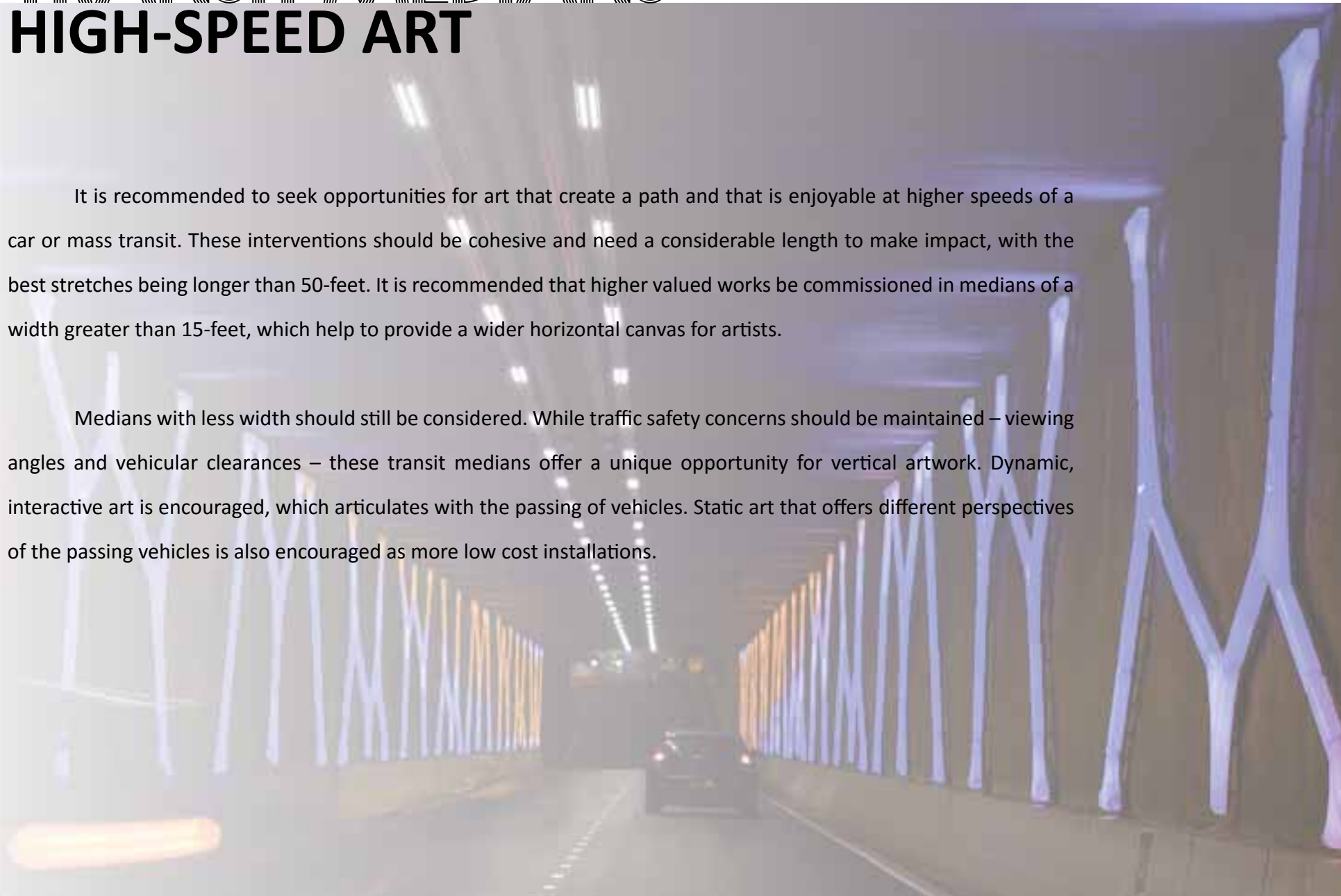
WIND FROM VEHICLES CREATES INTERACTIVE MOVEMENT

TRANSIT MEDIANS

HIGH-SPEED ART

It is recommended to seek opportunities for art that create a path and that is enjoyable at higher speeds of a car or mass transit. These interventions should be cohesive and need a considerable length to make impact, with the best stretches being longer than 50-feet. It is recommended that higher valued works be commissioned in medians of a width greater than 15-feet, which help to provide a wider horizontal canvas for artists.

Medians with less width should still be considered. While traffic safety concerns should be maintained – viewing angles and vehicular clearances – these transit medians offer a unique opportunity for vertical artwork. Dynamic, interactive art is encouraged, which articulates with the passing of vehicles. Static art that offers different perspectives of the passing vehicles is also encouraged as more low cost installations.



VISUALLY CONNECTING MULTIPLE TRANSIT SYSTEMS



REAL-TIME INTERACTIVE EXPERIENCE



CONTINUOUSLY STREAMING LIGHT



EXISTING INFRASTRUCTURE UTILIZED AS SUPPORT

PRECEDENT: TRANSIT MEDIANS LIGHTRAIL ON MARKET STREET

From Lightrail.org:

“It's an incredible opportunity to create a tangible feeling of unity and connectivity along our civic spine. Two worlds – above and below – connected by light. See what is happening, under your feet. Making mass transit more magical.”

The proposed installation in San Francisco intends to add horizontal strings of LED lights along two miles of above-ground infrastructure. These lights would then illuminate in streaks of color, passing from one end of the street to the other. While visually stunning in its own right, the proposal will base the movements of such light on the physical locations of the subway system below. This provides a new perspective of the various types of public transit, allowing visitors to connect visually the distant sounds of the subway system below.

While there are no existing subway systems to relate on Maryland Parkway – the rational expression of movement into an artistic form creates a remarkable example of how future mass transit systems can incorporate art without sacrificing coherent displays of information to the public.

ENHANCED BY ADVERTISING



ENHANCED BY ADDITIVE INTERVENTIONS



ENHANCED BY ACTIVITIES



ENHANCED BY ARCHITECTURE

TRANSIT STOPS BEACONS ALONG THE PATH

TIER 3 will have a substantial duration but will also be an opportunity for larger budget, scale and impact projects. Care should be taken to understand the different steps, especially as they relate to transit stops:

Part 1 is to work with the RTC on the physical architecture and transit stop waiting areas to make sure that there is community awareness about the history and culture of the region, Maryland Parkway Corridor and each section of the Corridor.

Part 2 is to work with the RTC to create transit stops, mass transit lanes, and surrounding interventions to be safe, comfortable reprieves for the journey. If done properly, the mass transit lane can enhance the neighborhood artistically and can add 'borrowed landscape' to the urban situation, making the area feel larger and safer for pedestrians and riders alike.

Part 3 is the addition of public art to all of the above. It is critical to this plan that it is understood that the creators of this grant and plan desire to see legitimate pieces of public art at intervals along the new mass transit line. It is important in this part of the tier that the difference between art and decoration is defined as:

- *If an important element is designed and slated to be built and then beautification is applied it is **decoration**.*
- *If an area is changed, created, or an intervention occurs by design - in, on, or around the important element, or is the important element itself, then it is **art**.*

UNIQUE ADVERTISING CREATING MEMORABLE EXPERIENCES



CONTEXTUAL ADVERTISING



CHANGING PERSPECTIVES THROUGH ADVERTISING



GUERRILLA ART INTERVENTIONS

TRANSIT STOPS, ADVERTISING UNIQUE PERSPECTIVES OF ART

At each transit stop, four distinct areas have been identified to enhance the experience:

Advertising | Additive | Activities | Architecture

Advertising is considered by some a necessary evil, and while recommended to be limited, the revenue generated by such advertising will most likely save itself from extinction. With that in mind, the advertising that is incorporated should follow similar parameters encouraged for the exterior of vehicles. Ad campaigns should thus take advantage of any unique contextual elements within the transit stops. Utilizing forced perspective, breaking of the 4th wall, and additional props to display its message, ads should produce creative communications. Monetary incentives should be put in place for the use of these types of creative ads, allowing buyers reduced prices in exchange for unique ads that enhance the artistic message of the Corridor. In addition, the short duration of such advertisements means these types of artistic installations can provide a continuously changing layer to Maryland Parkway.



ENGAGEMENT WITH EXISTING CONTEXT



CREATING UNIQUE PHOTO OPPORTUNITIES



SIMPLE YET EFFECTIVE INTERVENTIONS



RESPONSIVE SCULPTURAL INTERVENTIONS

TRANSIT STOPS, ADDITIVE ART INSTALLATIONS ON EXISTING

At each transit stop, four distinct areas have been identified to enhance the experience:

Advertising | **Additive** | Activities | Architecture

This report takes into consideration the possibility that not all transit stops will be newly constructed elements. With the aim to avoid pure decoration onto these existing stops, additive art is encouraged at these existing locations. Additive art incorporates artistic elements that are formed through the existing context and either is directly integrated or completely separate from the existing transit stops themselves. Interventions are encouraged that form new perspectives of the existing context, forming unique exchanges that enhance the area around its installation.

In addition, it is recommended that along the mass transit lane there be opportunities set aside to create pieces of public art that can stand alone with or without the mass transit line. It is recommended that there be a 50/50 mix of easily recognizable elements and those which need a moment of consideration and/or serendipitous discovery.

WHIMSICAL INTERVENTIONS CREATING MOVEMENT



SIMPLE INTERVENTIONS CREATING EXPERIENCES



ENCOURAGING MOVEMENT THROUGH PLAY



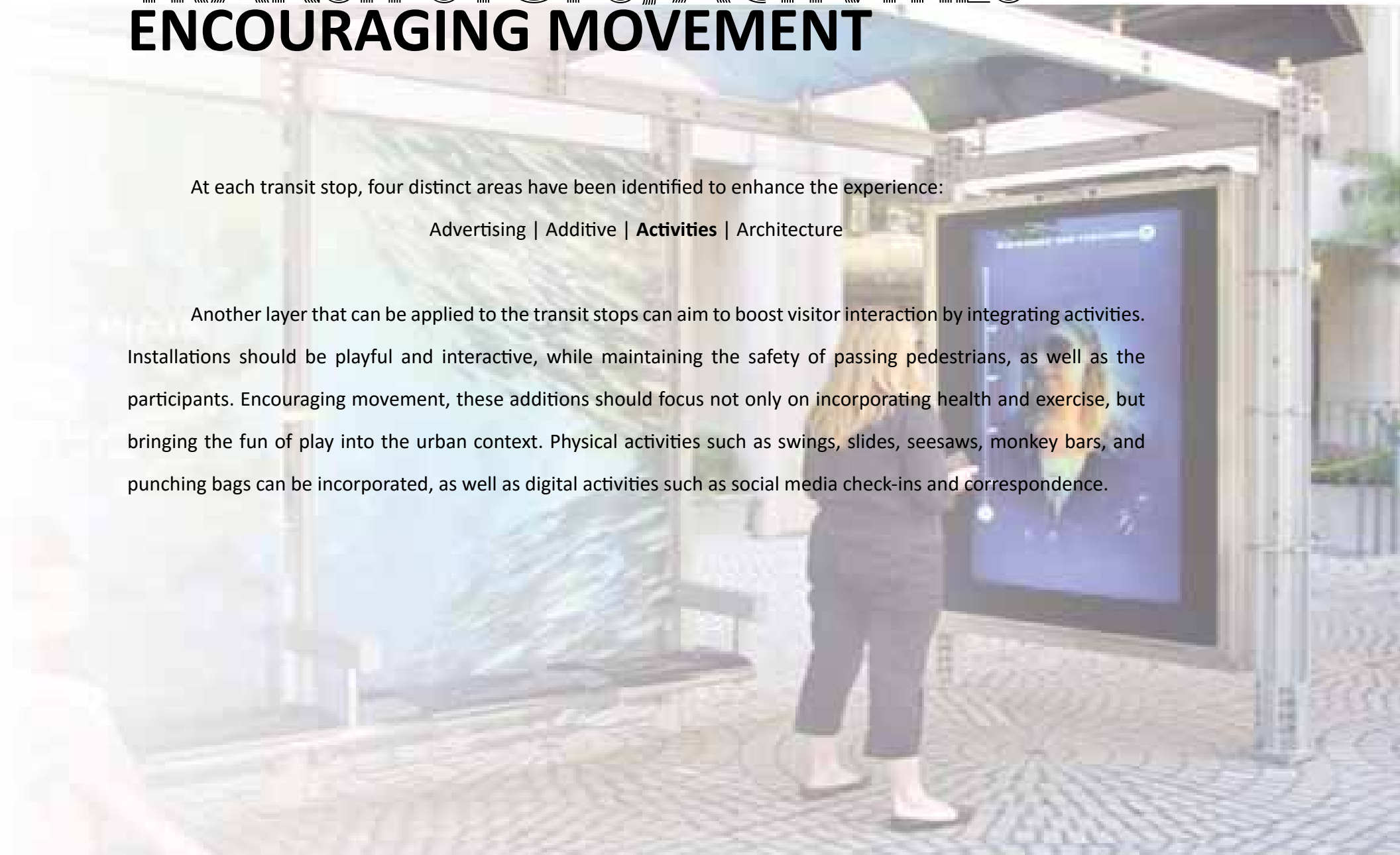
FUN SOCIAL INTERACTIONS

TRANSIT STOPS, ACTIVITIES ENCOURAGING MOVEMENT

At each transit stop, four distinct areas have been identified to enhance the experience:

Advertising | Additive | **Activities** | Architecture

Another layer that can be applied to the transit stops can aim to boost visitor interaction by integrating activities. Installations should be playful and interactive, while maintaining the safety of passing pedestrians, as well as the participants. Encouraging movement, these additions should focus not only on incorporating health and exercise, but bringing the fun of play into the urban context. Physical activities such as swings, slides, seesaws, monkey bars, and punching bags can be incorporated, as well as digital activities such as social media check-ins and correspondence.



WAYFINDING THROUGH ARCHITECTURE



USABLE SCULPTURE THROUGH ARCHITECTURE



EXPERIENCES THROUGH ARCHITECTURE



VISUALLY DEFINED THROUGH ARCHITECTURE

TRANSIT STOPS, ARCHITECTURE FOLLIES ON THE STREETScape



At each transit stop, four distinct areas have been identified to enhance the experience:

Advertising | Additive | Activities | **Architecture**

While custom architectural transit stops have historically been rejected by the local transit authority, this report emphasizes the unique benefits of such physical interventions – especially when regulated specifically to the Maryland Parkway Corridor. Arguments have been made for consistent architecture that signals to riders a very clear and legible recognition of the transit stops. The same merits of such legible recognition can be applied to custom transit stops if the freedom of the artistic vision is allowed to create an icon. While each transit stop won't look the same, the extreme variation can in and of itself become the visual recognition required by community riders.

Wayfinding throughout the Corridor is defined by the uniqueness of each transit stop. The possibility of tours, utilizing the mass transit system itself, could also be envisioned if the transit stops themselves have enough icon status. Local design firms can be engaged to provide pro bono design services, creating a curated display of regional design styles and artistic interpretations, routed in the local community. Each transit stop is encouraged to be a reaction to the existing context in which it is located, while also free to explore themes and expressions of the human psyche.

CONTEXTUAL USE OF MATERIALS



UNIQUE ARCHITECTURAL STYLES



ARTISTIC INTERPRETATIONS



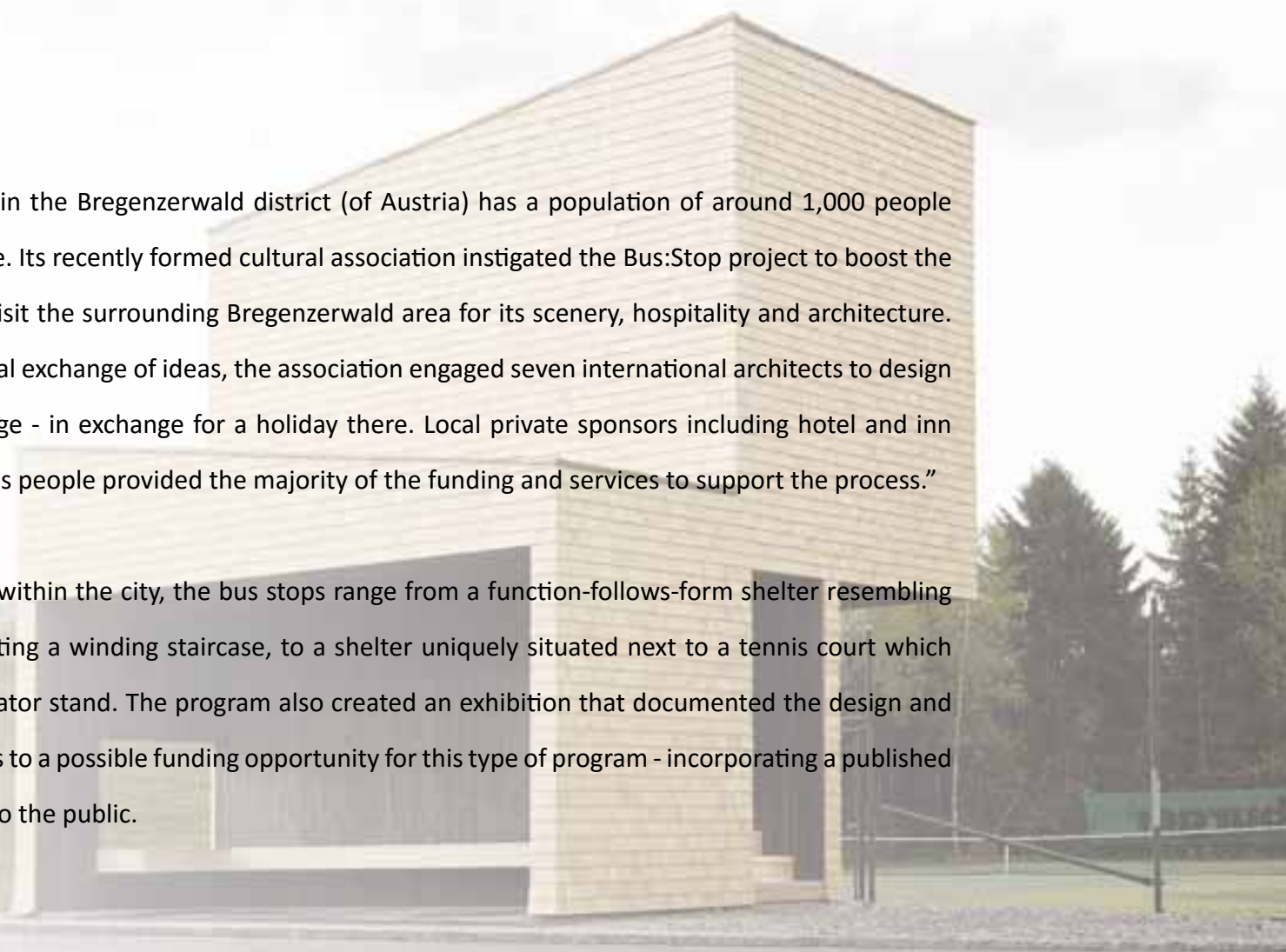
LANDMARKS IN THE LANDSCAPE

PRECEDENT: TRANSIT STOPS, ARCHITECTURE **BUS:STOP, AUSTRIA**

From www.dezeen.com:

“The village of Krumbach in the Bregenzerwald district (of Austria) has a population of around 1,000 people spread over a cultivated landscape. Its recently formed cultural association instigated the Bus:Stop project to boost the number of tourists who already visit the surrounding Bregenzerwald area for its scenery, hospitality and architecture. Hoping to promote an international exchange of ideas, the association engaged seven international architects to design bus stops for a tiny Austrian village - in exchange for a holiday there. Local private sponsors including hotel and inn owners, craft workers and business people provided the majority of the funding and services to support the process.”

Functioning as landmarks within the city, the bus stops range from a function-follows-form shelter resembling a forest of thin steel rods supporting a winding staircase, to a shelter uniquely situated next to a tennis court which incorporates a second floor spectator stand. The program also created an exhibition that documented the design and construction process – which leads to a possible funding opportunity for this type of program - incorporating a published book that can be made available to the public.





ART IS A CIVILIZING FORCE OF GREAT POWER, AND PUBLIC ART MAGNIFIES THAT POWER IMMEASURABLY, BECAUSE IT CONFRONTS PEOPLE EVERY DAY. PUBLIC ART CHANGES THE WAY PEOPLE THINK OF THEMSELVES AND THEIR COMMUNITY. IT HOLDS THE POWER TO TRANSFORM THE WAY A METROPOLIS SEES ITSELF.

Patrick Gaffey

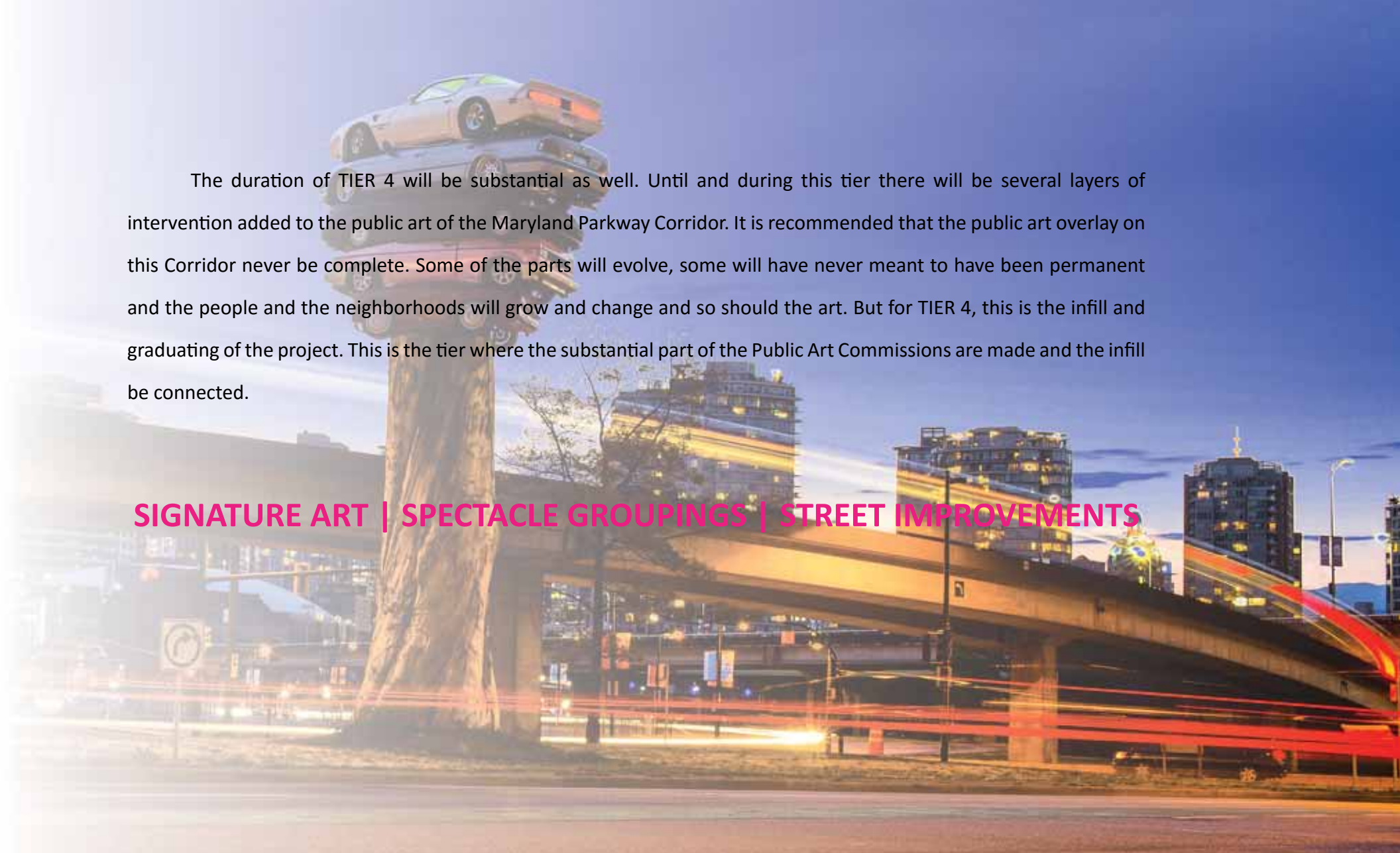
*Clark County Parks and Recreation
Cultural Arts Program Supervisor*



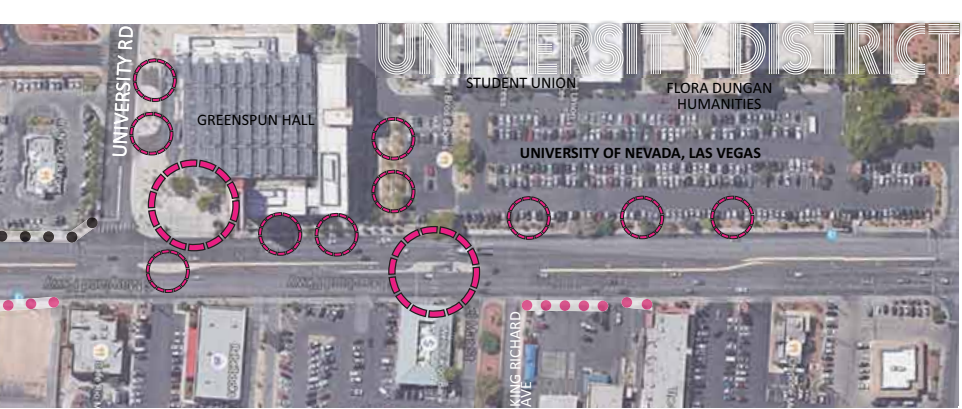
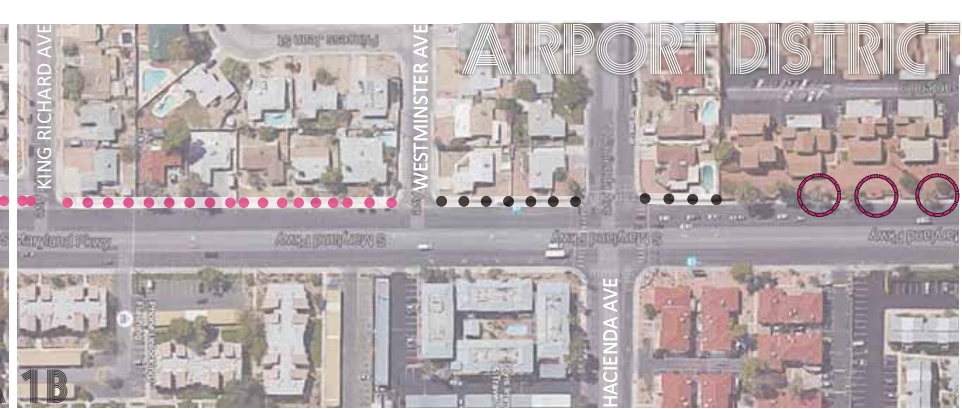
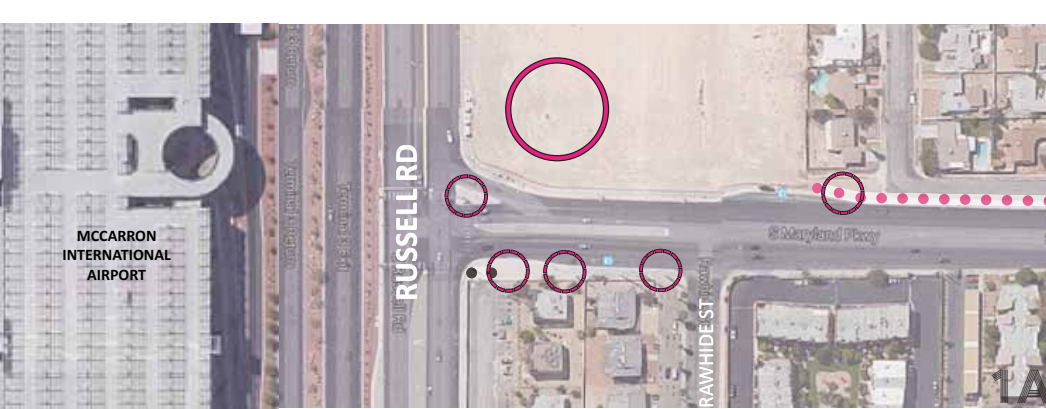
MAJOR DEVELOPMENT

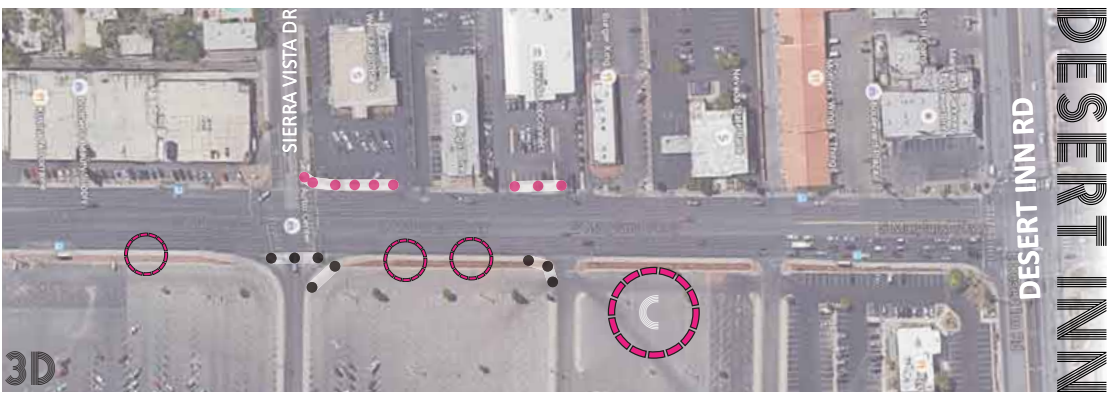
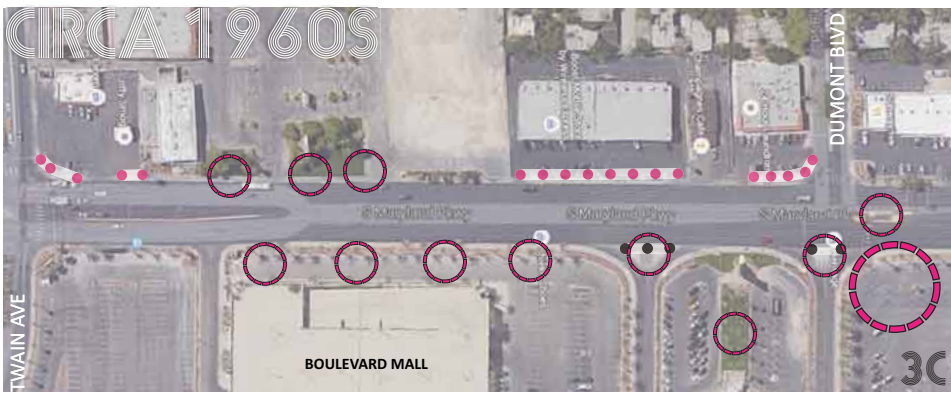
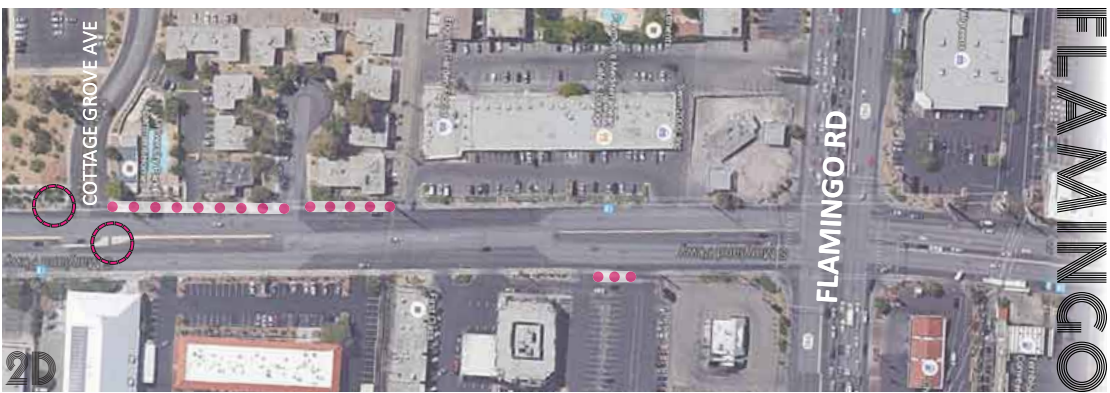
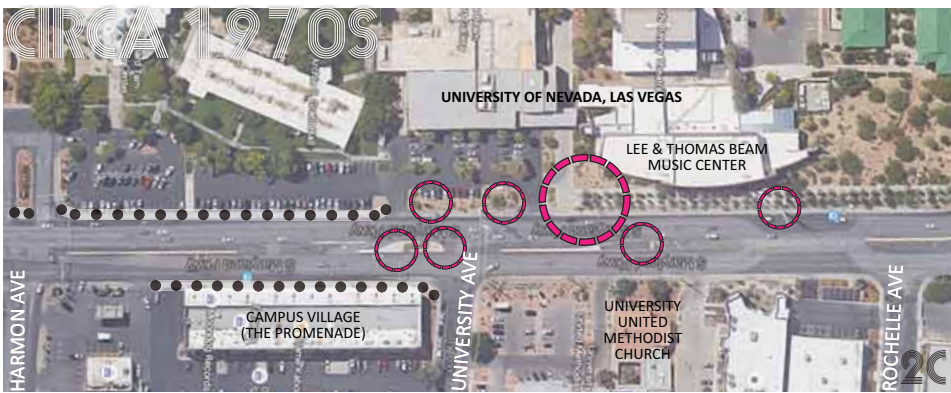
The duration of TIER 4 will be substantial as well. Until and during this tier there will be several layers of intervention added to the public art of the Maryland Parkway Corridor. It is recommended that the public art overlay on this Corridor never be complete. Some of the parts will evolve, some will have never meant to have been permanent and the people and the neighborhoods will grow and change and so should the art. But for TIER 4, this is the infill and graduating of the project. This is the tier where the substantial part of the Public Art Commissions are made and the infill be connected.






SIGNATURE ART | SPECTACLE GROUPINGS | STREET IMPROVEMENTS



RUSSELL
TROPICANA
FLAMINGO





- TIER 4**
-  EXISTING SIGNATURE ART
 -  SIGNATURE ART
 -  SPECTACLE GROUPINGS
 -  LANDSCAPE BUFFER: AVAILABLE
 -  LANDSCAPE BUFFER: NOT AVAILABLE



CIRCA 1970S



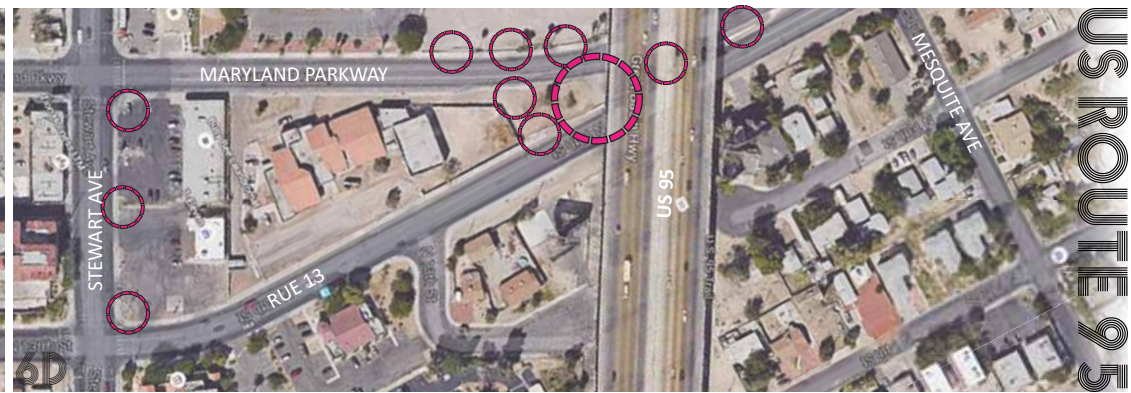
SAHARA

CIRCA 1940S








CHARLESTON

CIRCA 1930S



US ROUTE 95

- TIER 4**
-  EXISTING SIGNATURE ART
 -  SIGNATURE ART
 -  SPECTACLE GROUPINGS
 -  LANDSCAPE BUFFER: AVAILABLE
 -  LANDSCAPE BUFFER: NOT AVAILABLE

LEGEND

INSPIRATIONAL, ICONIC ART



SIGNATURE ART AS NODE FOR INFILL DEVELOPMENT



CONTEXTUAL ART AS NEIGHBORHOOD LANDMARK

SIGNATURE ART COMMISSIONS

1 FOR \$100,000

In order to make the project diverse and rich, it is recommended that major art development be tiered:

1 FOR \$100,000 (SIGNATURE ART COMMISSIONS)

5 FOR \$20,000 EACH (see next page, SPECTACLE GROUP COMMISSIONS)

50 FOR \$2,000 EACH (see TIER 2 – LOW COST COMMISSIONS)

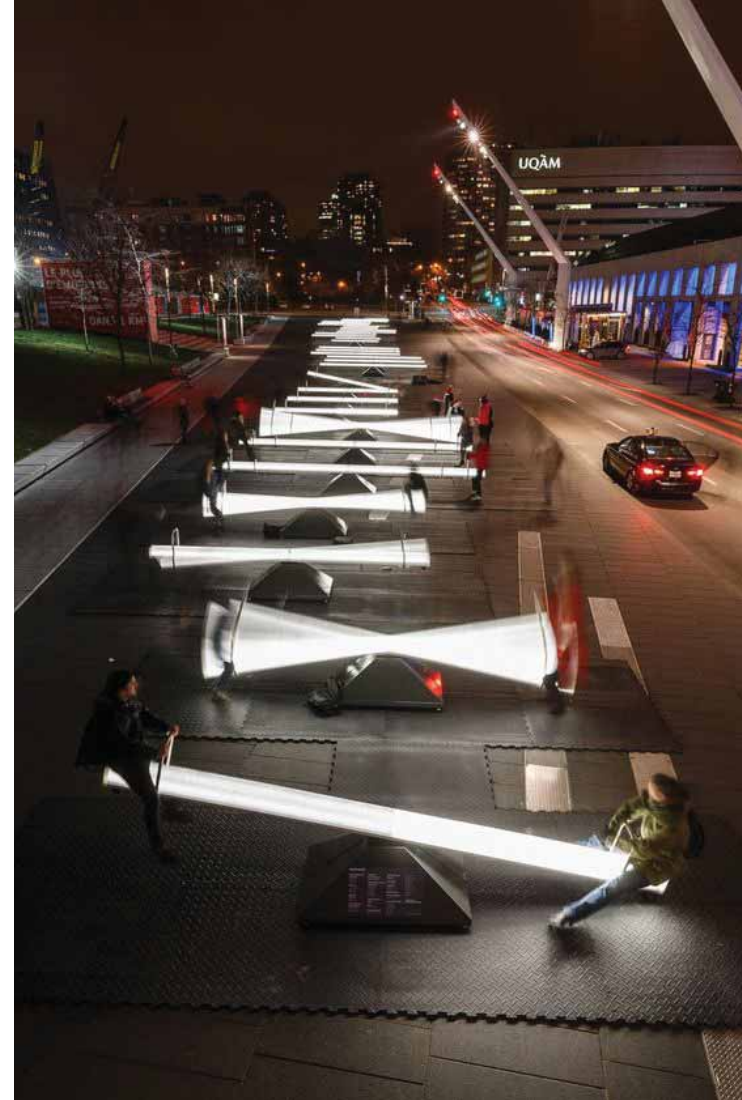
The Signature Art Commissions (1 FOR \$100,000) will no doubt become the main visuals associated with the Corridor. These are conceived as the centerpieces of the commissioned art, the nodes in which many of the other commissions can be infilled between. While the other commission types are proposed to break up one grant or fundraising goal, these landmarks are intended to utilize the entire grant or fundraising amount for that one major commission. Two locations have already been established – one at Huntridge Circle Park (see TIER 1), and the other at the new Siegfried and Roy Park by Wayne Littlejohn.

Three of these larger art pieces have been located in each district of this plan, generally located in the vicinity of the major landholders of each district (UNLV, Boulevard Mall, and Sunrise Hospital). Since the reliance of public funds to adequately infill the Corridor with substantial art is unrealistic, this report suggests the use of the major landholders (as well as the commercial and residential neighborhoods associated with each district) as catalysts for funding the pieces located within their area. Not only is the access to the property easily available, it provides each of these stakeholders to provide a significant contribution to the Corridor and the environment they operate.

SMALL INTERVENTIONS BLENDING INTO SURROUNDINGS



INTERACTIVE INTERVENTIONS CREATING SHARED EXPERIENCES



SMALLER INTERVENTIONS CREATING LARGER EXPERIENCES

SPECTACLE GROUP COMMISSIONS

5 FOR \$20,000 EACH

If the Signature Art Commissions are the flashy façade and the Low Cost Commissions (see TIER 2) are the heart of the Maryland Parkway art plan, then the Spectacle Group Commissions (5 FOR \$20,000 EACH) are the core that connects to two extremes. Similar to the TIER 2 – LOW COST COMMISSIONS, these grouped commissions are intended to all be from one grant, or fundraising goal (a \$100,000 total for example), that can be broken into smaller segments (5 commissions at \$20,000 each for example). While the dollar amounts used are figurative, the motive for the tiers of art is so there is less high dollar and more lower dollar commissions, with the intent that many artists have the opportunity and many different works of art are produced.

Many of these group commissions have been located in the general surrounding area of the Signature Art Commissions. Thought of as the first layer of infill for the nodes the major pieces create, they allow the impact to radiate out along the Corridor. While these groups could be commissioned as a collection from the same artist or with a similar theme, multiple artists are encouraged – along with a loose connecting theme, as to not subject a specific area to a limited range of subject matter. Thus rather than spending funds on a single object to view, the addition of multiple substantial pieces of art located in close vicinity starts to create an experience.

Example of an effective existing landscape buffer and unobstructed sidewalk along Maryland Parkway.



Street trees will be an effective element that will contribute to establishing a comfortable journey for the pedestrian.



Example of an existing landscape buffer that can be modified to include street trees, as well as public art opportunities.

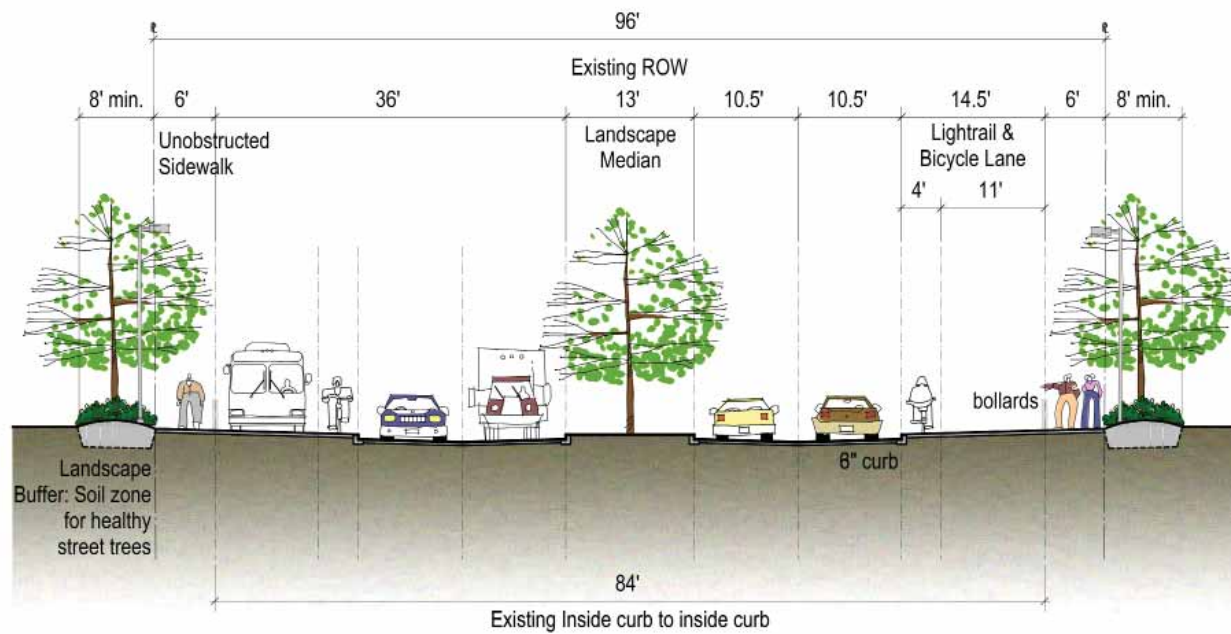


A typical edge along Maryland Parkway where a landscape buffer can be integrated with an underutilized parking lot.

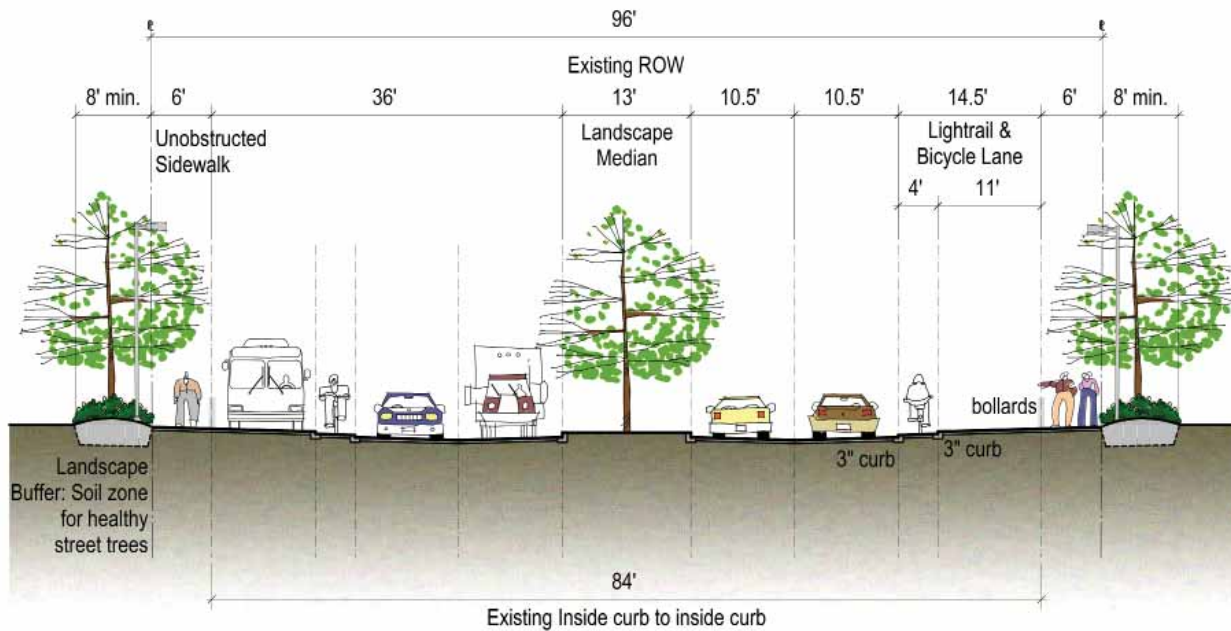
STREET & LANDSCAPE IMPROVEMENTS ENJOYING THE JOURNEY

The Maryland Parkway study area is approximately 5 miles long that has many areas with large, uninterrupted expanses of parking and buildings or grouping of buildings. The wide roadway, combined with deep setbacks and often, wide side yards, limit the visual continuity that building fronts should be providing. The spread out form of development and the varying building styles along the corridor do not provide visual focus and activity for the eye. Landscape and art are generally absent and these conditions combine to make for an uncomfortable journey along the Parkway.

To provide a strong image for Maryland Parkway and establish a comfortable environment to experience public art, the right-of-way shall include improvements that support the enhancement of existing landscape buffers and the integration of additional ones where appropriate. The corridor has approximately 70% of its edge already lined with landscape buffers that are 8-10 feet wide. This width is important as it provides soil volumes required to establish healthy street trees. Out of the remaining 30% of the edge condition where there are insignificant or no easements, 20% can be modified to include an 8-10 feet landscape buffer, while 10% will require significant modification, such as a removal of a building or loss of parking spaces.



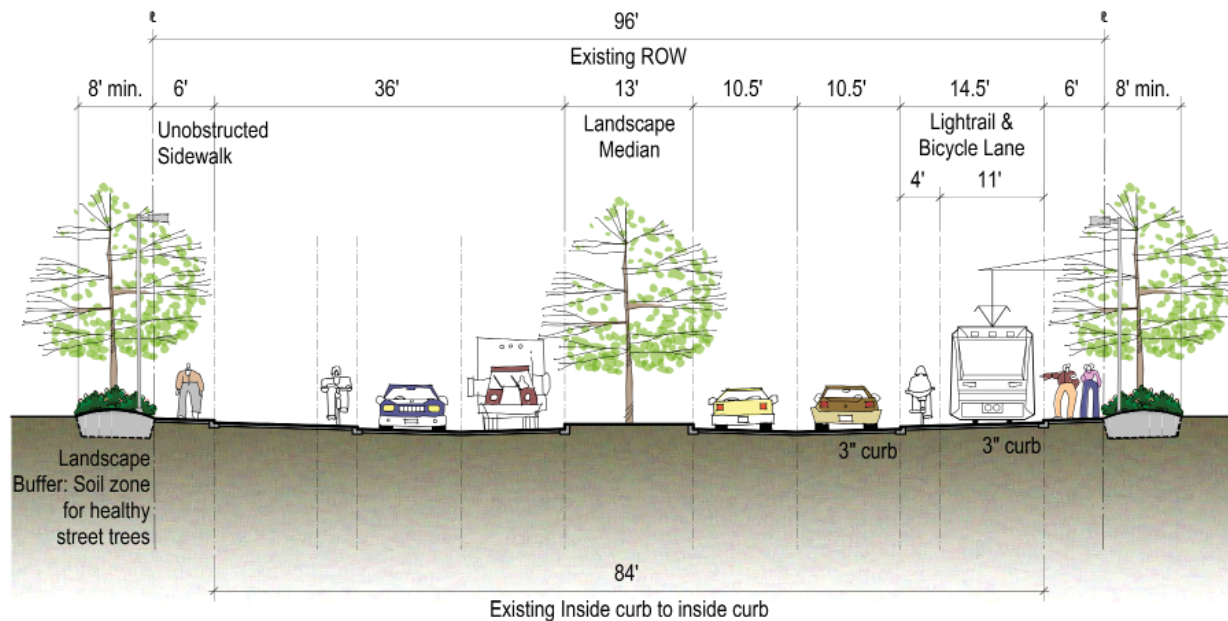
Maryland Parkway: Configuration 1
with one 6" curb step and bollards at lightrail & bicycle lanes



Maryland Parkway: Configuration 2
with two, 3" curb steps and bollards at lightrail & bicycle lanes

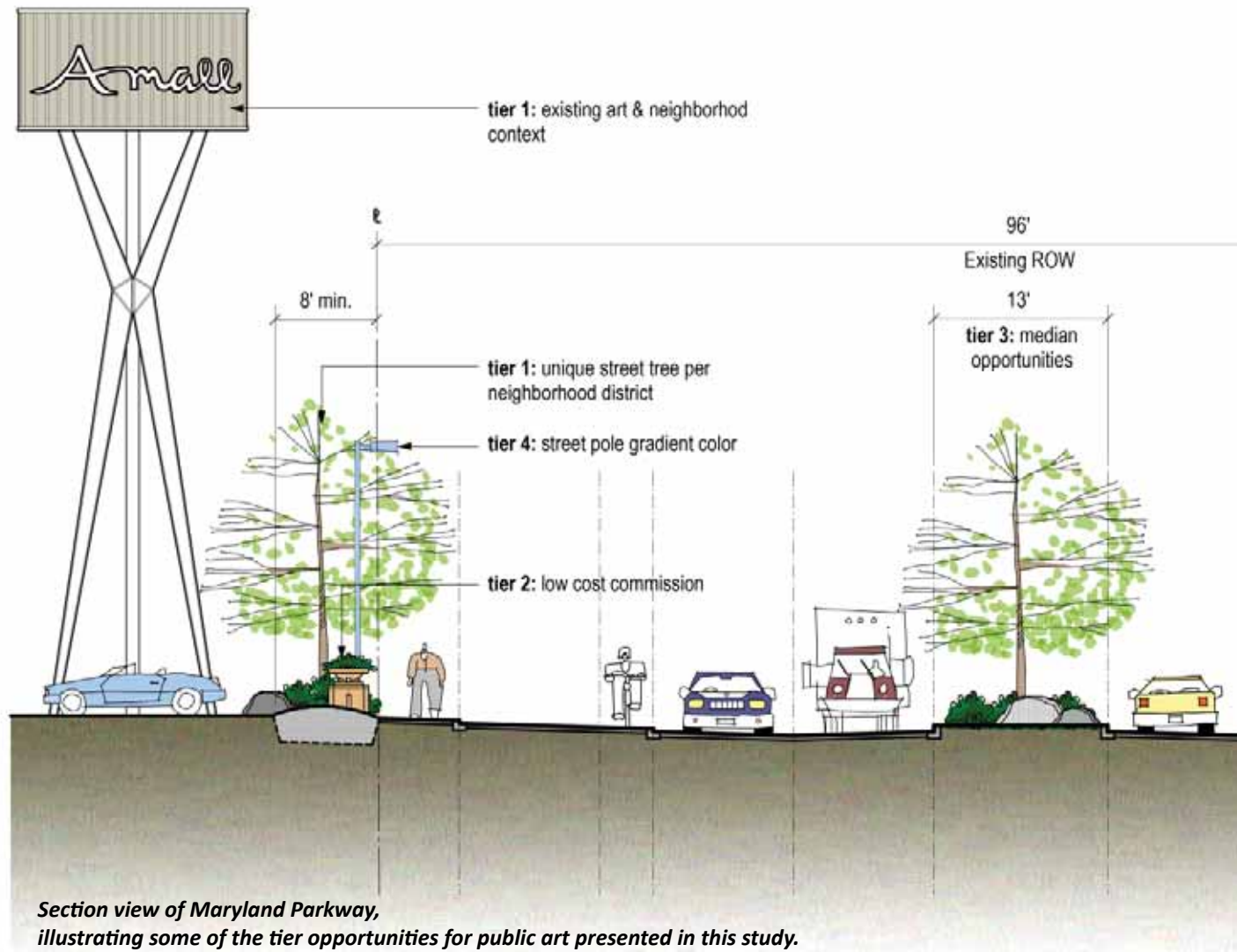
STREET & LANDSCAPE IMPROVEMENTS

**This sequence of three section studies for Maryland Parkway are conceptual for this report, and illustrate some options for configuring the relationship of the lightrail and bicycle lanes to the sidewalk and street.*



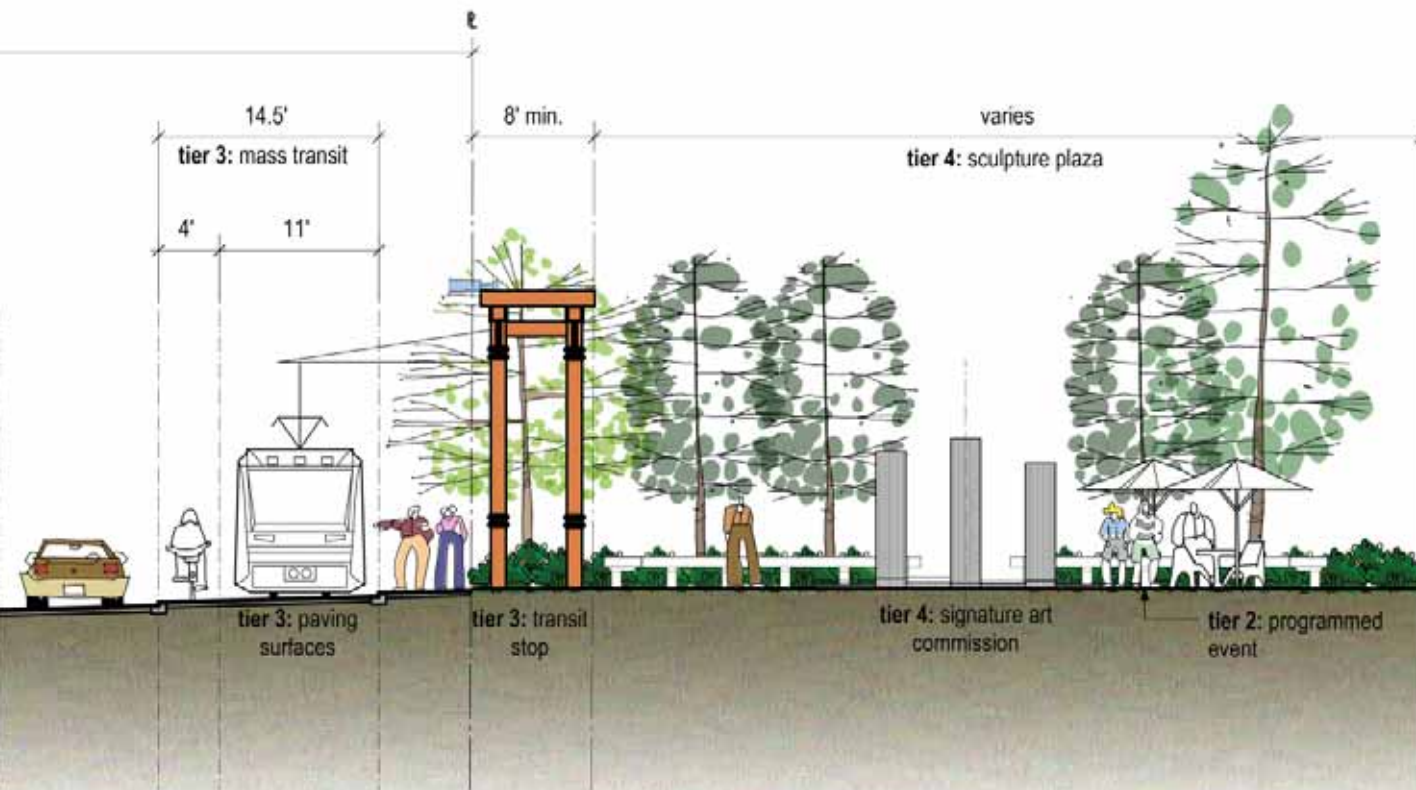
Maryland Parkway: Configuration 3
with two, 3" curb steps at lightrail & bicycle lanes

Establishing a dedicated light rail or rapid bus lane, and bicycle lane, provides an opportunity to establish a better condition for the pedestrian in relationship to the existing roadway. Three options have been proposed that provide various levels of separation between the roadway, light rail/rapid bus lane, bicycle lane and sidewalks. A noted benefit between the three configurations is that the spatially limited sidewalk will be buffered from street traffic by the light rail and bicycle lanes, contributing to a more comfortable pedestrian experience along Maryland Parkway.

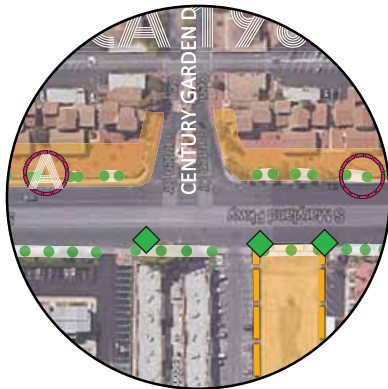


Landscape buffers shall be planted with appropriate trees, shrubs, and plant material and provide areas to locate art. It is recommended that each identified district along Maryland Parkway have a dedicated species of street tree unique to each area. The planted buffers and median strip will effectively add interest to Maryland Parkway, reducing the perceived road width and indicating to motorists that they are entering a special area. Most important, the landscape will serve to define the right-of-way, provide human scale and create a feeling of enclosure and comfort.

STREET & LANDSCAPE IMPROVEMENTS ENJOYING THE JOURNEY

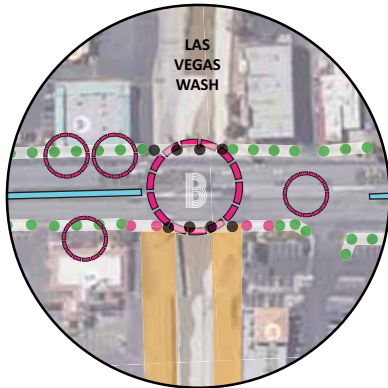


The tiered art program shall be integrated with the street, and will include street furniture such as benches, interpretive elements, bus shelters and waste receptacles. It shall also be integrated at intersections, bus stops and anywhere pedestrian activity is to be encouraged. Pedestrians shall be able to circulate along the sidewalk without these items obstructing their path. Surface treatment of sidewalks will further enhance the importance of the location and must be considered at major intersections, and along key areas along the light rail corridor. Improvements cannot be successful without addressing the question of overhead wiring. The relative merit/cost of burying, relocating or improving the lines shall be investigated by the appropriate authorities. Where relocation or burial of overhead lines is not practical, steel poles can be used and painted to address the proposed art program.



EXAMPLE: A
 ZONE: 1C
 TYPE: PROTOTYPING INSTALLATIONS

DESCRIPTION:
 The existing landscape buffers within this development's streetscape offer a unique opportunity for a repetitious installment of multiple artistic interventions. This can be ever changing, curated shows of public art – or permanent homes for the progress of prototyped artwork.



EXAMPLE: B
 ZONE: 3A
 TYPE: EPHEMERAL ART

DESCRIPTION:
 While the Wash near Flamingo is typical hidden from vehicular traffic, it provides a unique juxtaposition of nature within the urban environment. We suggest an ephemeral artistic intervention, which would create a dynamic occurrence when the water in the wash reaches a certain level.

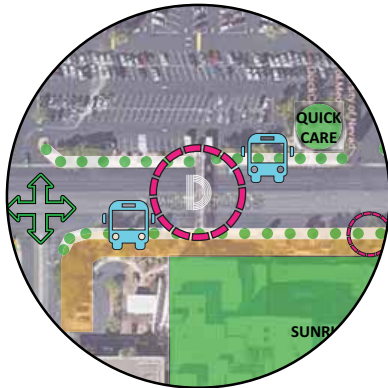


EXAMPLE: C
 ZONE: 3D
 TYPE: DISTANT SCALE

DESCRIPTION:
 Combining the Strategic Guideline of generating art for various scales with the current flight path of airplanes headed to McCarran International Airport, we suggest utilizing the immense canvas of the Boulevard Mall's streetfront parking for an artistic intervention, one that allows the unique scale to be realized only fully by passengers on those airplanes.

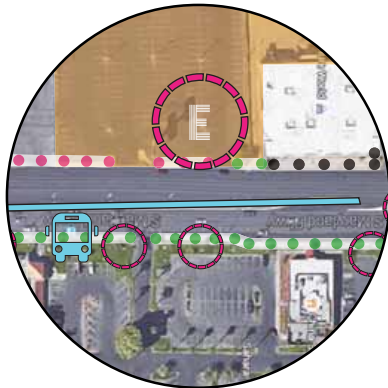


EXAMPLES: SPECIFIC ART OPPORTUNITIES



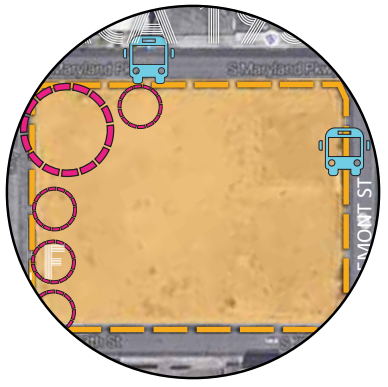
EXAMPLE: D
ZONE: 4A
TYPE: EXISTING INTERVENTION

DESCRIPTION:
The pedestrian bridge near Sunrise Hospital is one of the few, if only, opportunities to span across the Corridor. We suggest utilizing the existing structure as the bones for an artistic intervention, responding to the unique spanning presentation the bridge offers.



EXAMPLE: E
ZONE: 4D
TYPE: BORROWED SCENERY

DESCRIPTION:
Located in an urban environment, distant views of landmarks can become rare events. We suggest utilizing one of these rare moments, the clear view of the Stratosphere Tower, for an artistic intervention – one that either frames the distant tower or incorporates it into a new, unique composition.



EXAMPLE: F
ZONE: 6C
TYPE: VACANT LOT

DESCRIPTION:
At the time of this report, one of the most considered routes for mass transit along Maryland Parkway utilizes Carson as a turning point to Downtown Las Vegas. This vacant lot is situated at the heart of this intersection and lends itself as a unique gateway for that transit path. See TIER 2 for artistic intervention opportunities.



“ PUBLIC ART CAN INFUSE A COMMUNITY WITH A SHARED SENSE OF CIVIC PRIDE AND CULTURAL OWNERSHIP. IT CAN BE A POWERFUL, ENGAGING AND OFTEN EMOTIONAL EXPERIENCE THAT IS BOTH COLLECTIVE AND PERSONAL.

Tony Ilija
Local Journalist”



VISUAL DEVELOPMENT

- ART RECOMMENDATIONS
- WAYFINDING
- PROPOSED INITIAL INSTALLATION

ART IN CLOSE INTERVALS



MEMORABLE EXPERIENCES



INTERACTIVE USABLE ART



HANDS-FREE PEDESTRIAN AREAS

RECOMMENDATIONS

ARTISTIC INSTALLATIONS

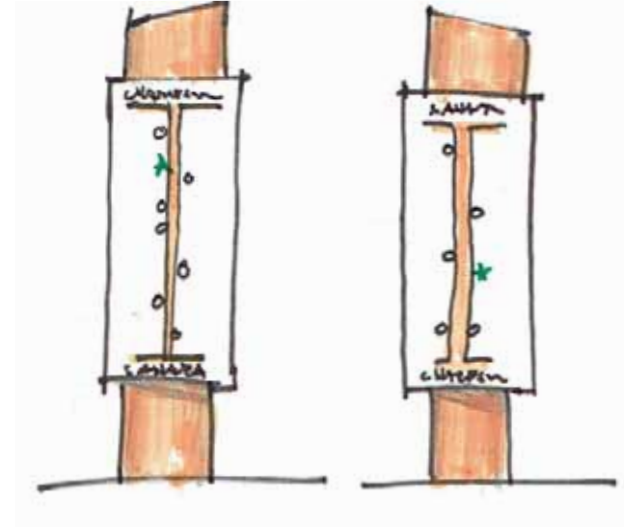
The following are general recommendations for the project:

- Introduce public art in close enough intervals that the interest of the guest is not lost between them.
- Encourage the art to be memorable through exciting, shocking, heart touching or fun emotional engagement.
- Community engagement:
 - o Make history of the community a requirement of at least one piece of commissioned art per Corridor district.
 - o Make involvement of the local educational establishment (school) a requirement of at least one piece of commissioned art per Corridor district.
 - o Particularly in the area between Desert Inn and Tropicana, look for opportunities to create public art that is usable and creates safe places for the public to sit, wait, eat, or for kids to play. ‘Hands free’ areas where parents can let go of the hands of their young kids and feel safe on this busy Corridor are highly encouraged.
 - o Throughout the whole Corridor it is recommended to look for opportunities to create public art that is usable for interaction, sitting, climbing, exercising, etc...
- Create a theme that runs from one end to the other end of the Maryland Parkway Corridor.
- Once complete, and to a certain extent during the process, or in certain parts, it should be a journey. Someone should be able to walk all or part of the Corridor and have it make sense.

COMMUNITY PALETTE



CONCEPT SKETCH



ART BILLBOARD



ENCOURAGE ART

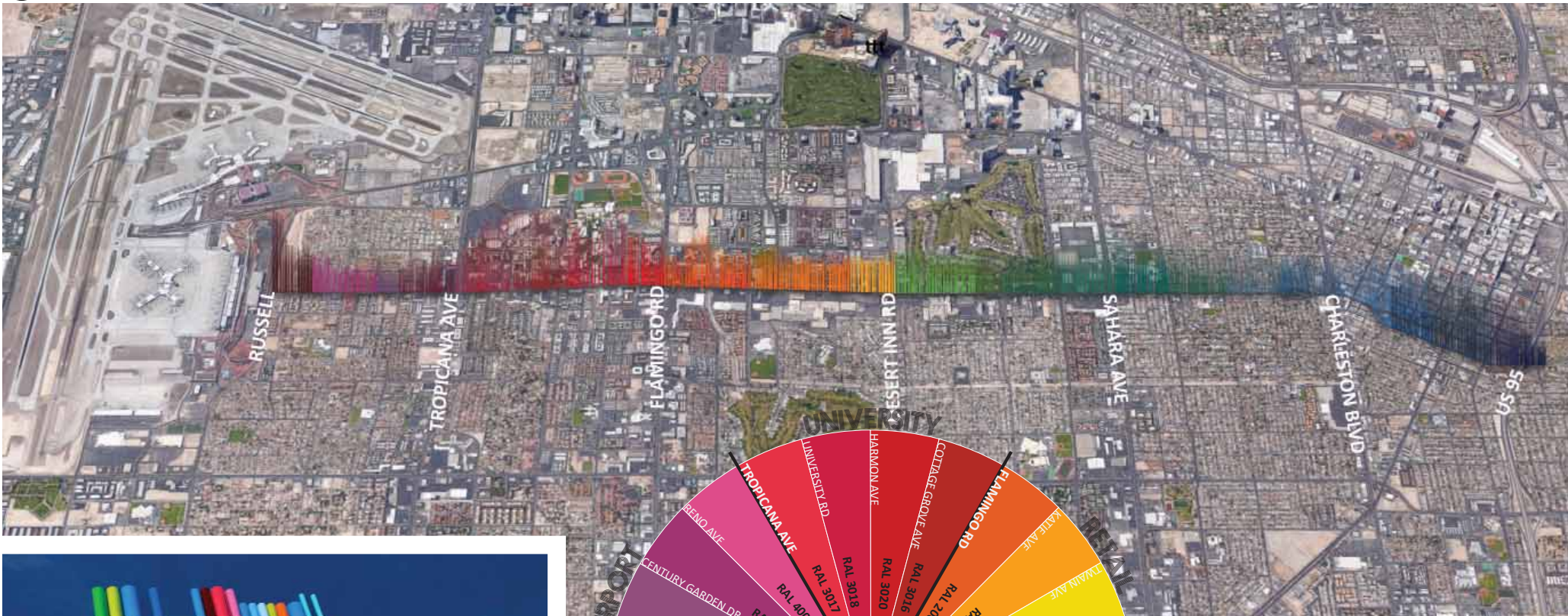
WAYFINDING LANDMARKS & PSEUDO GUERRILLA ART

We recommend that wayfinding be done in a very stylized manner. By using lines and shapes it is possible to create a map that is simple to navigate regardless of education level or language the guest speaks. It is recommended to use a large colorful landmark so that the maps are identifiable from a distance and then use a human scale 24" - 48" map. The map should be one color with contrasting imagery or one color and cut to expose the color of the landmark behind, with the possibility of backlighting for night viewing. The color schemes of the landmark wayfinding signage are recommended to match the color coding established in the initial proposed installation (see next page). It should be graffiti proof and durable to avoid wear and damage.

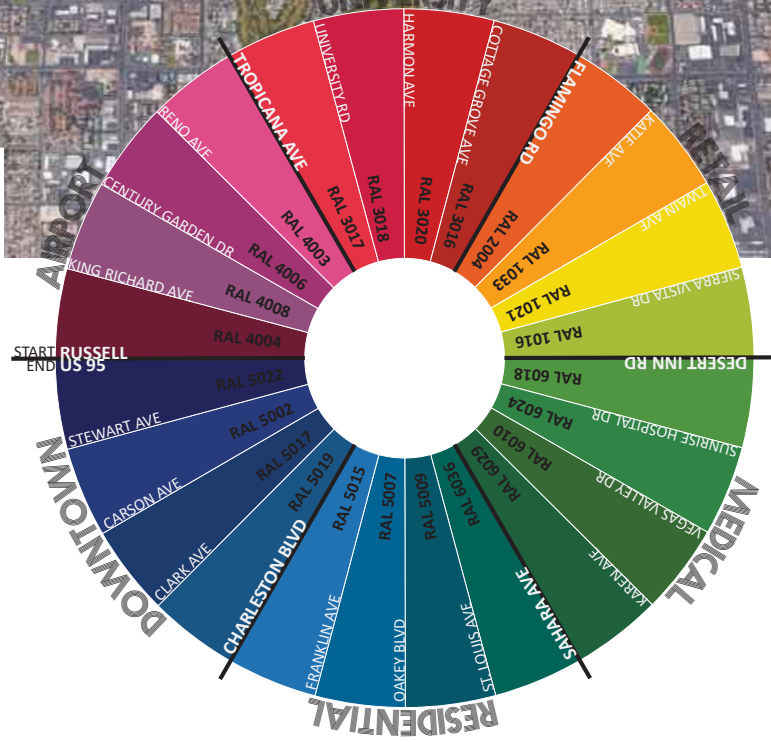
In addition to the more typical wayfinding mapping element, it is also recommended to provide places for people to create art at each of the wayfinding locations. This can be in the form of a bare wall that encourages artistic expressions in paint, or a plot of land which encourages people to create and leave a 3-dimensional artistic statement behind. While there is an inherent contradiction when speaking to "controlled guerrilla art" - as guerrilla art itself has the freedom to express itself in any form in any place - the addition of a random and ever changing element of self expression can add another layer of community connection.

NATIONAL INDIAN AIRPORT
THIS WALL IS A DESIGNATED
GRAFFITI AREA
PLEASE TAKE YOUR LIFEOR HOME
DO NOT DRUG 22/200

GOAL UNIFY THE ROUTE THROUGH A LOW-COST, BUT HIGH-IMPACT INTERVENTION WHICH INSPIRES AND SETS THE APPROPRIATE TONE FOR FUTURE ART ALONG MARYLAND PARKWAY.



VISUAL INSPIRATION
'PIPE DREAM' - TIM BAVINGTON



Each 1/4 mile section of the Corridor is assigned a specific hue, derived from the visible color spectrum.

- Outcome Opportunities:
- Create a visual wayfinding system.
 - Establish community branding.
 - Turn unsightly existing public utilities into value-added art pieces.
 - Connect the Corridor through one consistent, recognizable element.


PROPOSED: INITIAL INSTALLATION CREATING A COHESIVE CONNECTION



This report proposes painting the existing utility power poles, and any available vertical utility elements, in a gradient of paint swatches, from Russell to US-95. Creating a simple, yet highly effective visual that unifies Maryland Parkway. Establishing it as a place where *something unique is happening*.



CONCEPTUAL STREET VIEW



**ART IN OUR COMMUNITIES THAT IS
ACCESSIBLE ALLOWS PEOPLE TO
EXPERIENCE IT EVERY DAY. THEY DON'T
HAVE TO GO TO MUSEUMS OR GALLERIES.
THEY DON'T HAVE TO COLLECT ART IN
THEIR HOMES. THEY JUST PASS IT BY ON
THEIR WAY TO WORK OR WHILE RUNNING
AROUND TOWN DOING ERRANDS.**

Ulrik Neumann
Designer & Art Producer



NORMAN AVE

JESSICA AVE

SCULPTURE:
FILM STARS OF
EARLY YEARS
STEVEN LIGUORI

HUNTRIDGE CIRCLE PARK

- **ENLARGED SECTION MAPS**
- **PHOTO & GRAPHIC CREDITS**

FRANKLIN AVE



MCCARRON
INTERNATIONAL
AIRPORT



ZAP 7:
SEAN RUSSELL

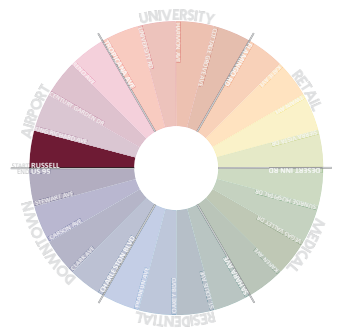
SCULPTURE:
DREAM MACHINE
WAYNE LITTLEJOHN

ZAP 7:
CHRIS BAUDER

RUSSELL RD




RAWHIDE ST





1 AIRPORT DISTRICT





TIER 1



-  MAJOR INTERSECTION
-  MINOR INTERSECTION
-  MAJOR CROSSING

-  EXISTING ARCHITECTURE
-  PARK AND PUBLIC PLAZA/ OPEN SPACE
-  EXISTING ART AND/OR SIGNS
-  LANDSCAPE BUFFER: EXISTING






TIER 2

-  PROGRAM SPACE
-  VACANT LOTS

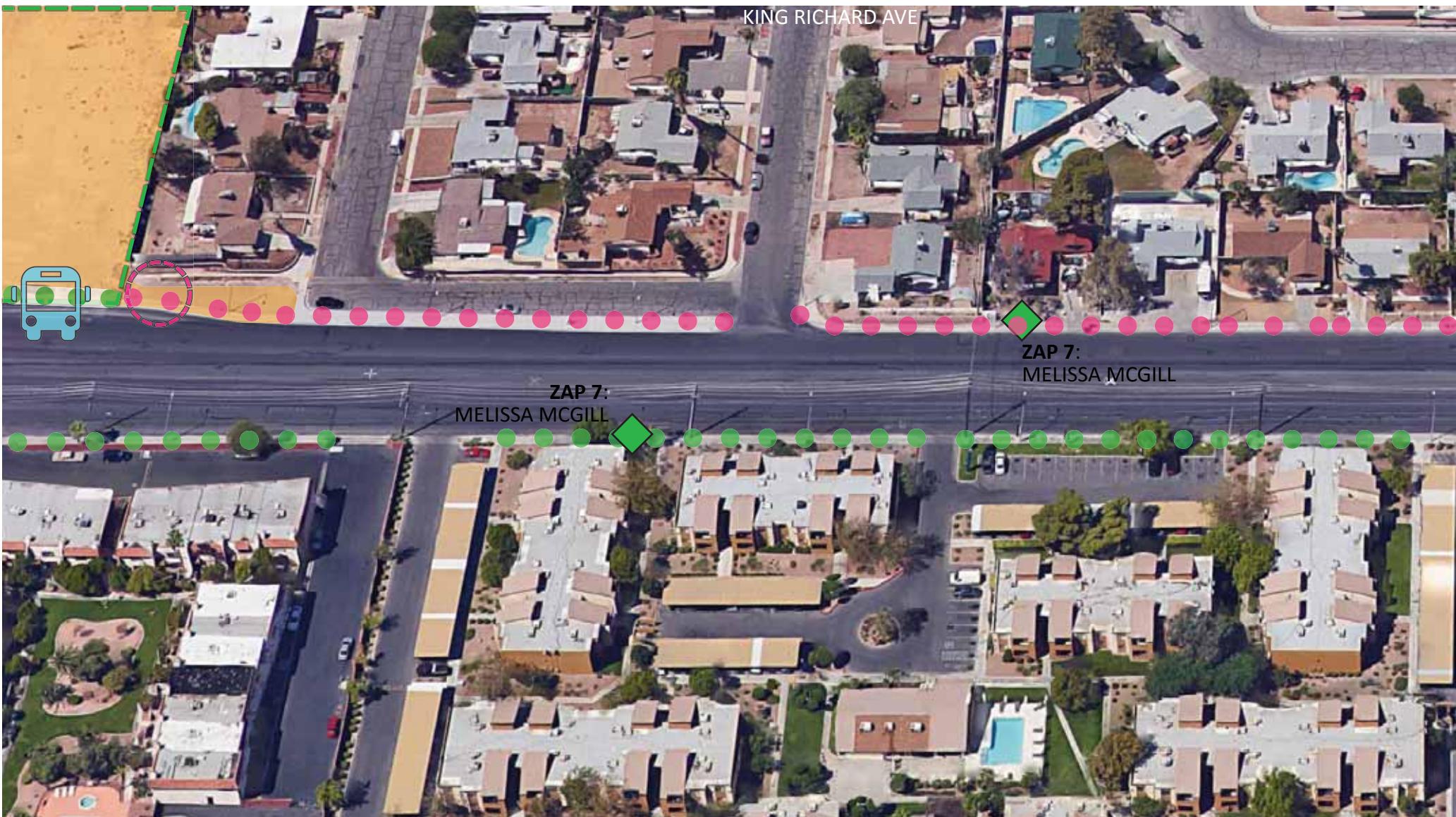
TIER 3

-  TRANSIT STOPS
-  MEDIAN OPPORTUNITIES

TIER 4

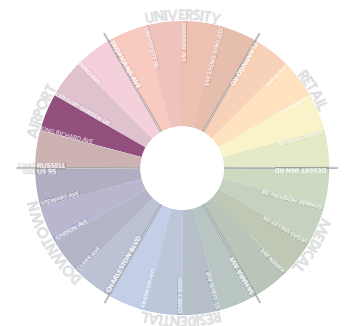
-  EXISTING SIGNATURE ART
-  SIGNATURE ART
-  SPECTACLE GROUPINGS
-  LANDSCAPE BUFFER: AVAILABLE
-  LANDSCAPE BUFFER: NOT AVAILABLE

KING RICHARD AVE










ZAP 7:
MELISSA MCGILL



ZAP 7:
MELISSA MCGILL












- TIER 1**
-  MAJOR INTERSECTION
 -  MINOR INTERSECTION
 -  MAJOR CROSSING

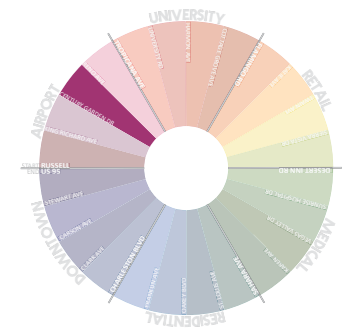
-  EXISTING ARCHITECTURE
-  PARK AND PUBLIC PLAZA/ OPEN SPACE
-  EXISTING ART AND/OR SIGNS
-  LANDSCAPE BUFFER: EXISTING

- TIER 2**
-  PROGRAM SPACE
 -  VACANT LOTS

- TIER 3**
-  TRANSIT STOPS
 -  MEDIAN OPPORTUNITIES

- TIER 4**
-  EXISTING SIGNATURE ART
 -  SIGNATURE ART
 -  SPECTACLE GROUPINGS
 -  LANDSCAPE BUFFER: AVAILABLE
 -  LANDSCAPE BUFFER: NOT AVAILABLE

LEGEND





ZAP 7:
JOB SALVADOR GASCON

RENO AVE

TIER 1

- MAJOR INTERSECTION
- MINOR INTERSECTION
- MAJOR CROSSING

TIER 2

- EXISTING ARCHITECTURE
- PARK AND PUBLIC PLAZA/ OPEN SPACE
- EXISTING ART AND/OR SIGNS
- LANDSCAPE BUFFER: EXISTING

TIER 3

- PROGRAM SPACE
- VACANT LOTS
- TRANSIT STOPS
- MEDIAN OPPORTUNITIES

TIER 4

- EXISTING SIGNATURE ART
- SIGNATURE ART
- SPECTACLE GROUPINGS
- LANDSCAPE BUFFER: AVAILABLE
- LANDSCAPE BUFFER: NOT AVAILABLE

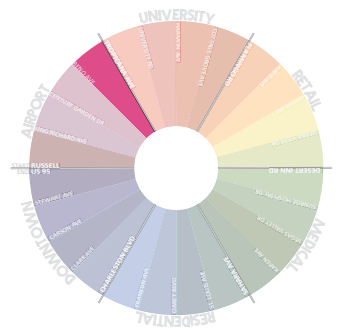
LEGEND



LULU AVE

RENO AVE

ZAP 7:
SHAN EVANS



1D AIRPORT DISTRICT



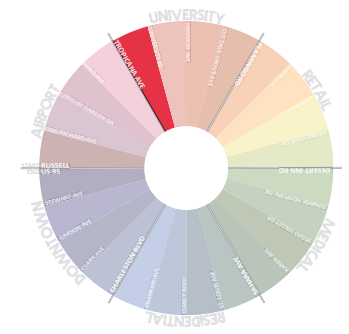
- TIER 1**
- MAJOR INTERSECTION
 - MINOR INTERSECTION
 - MAJOR CROSSING

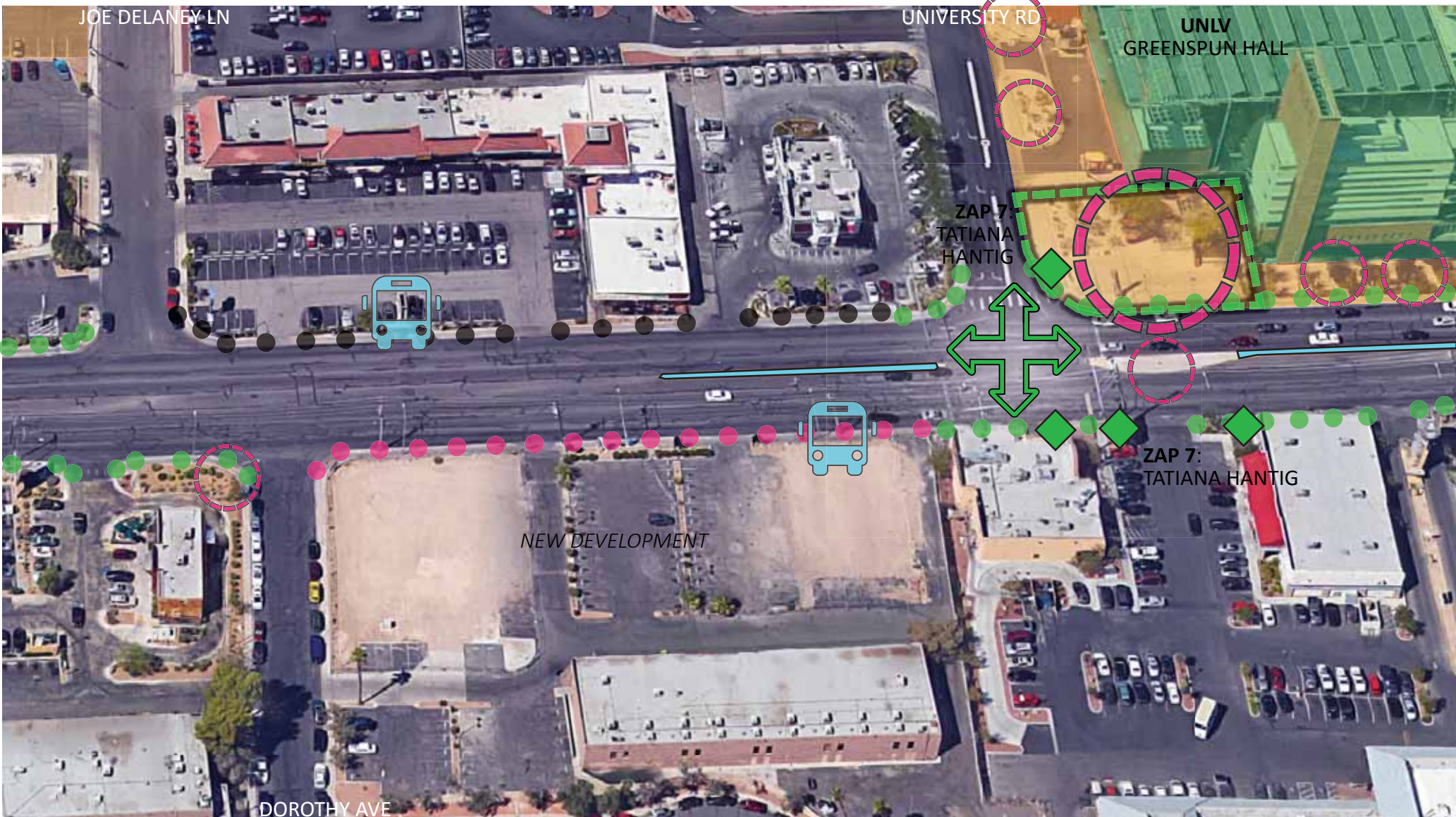
- EXISTING ARCHITECTURE
- PARK AND PUBLIC PLAZA/ OPEN SPACE
- EXISTING ART AND/OR SIGNS
- LANDSCAPE BUFFER: EXISTING

- TIER 2**
- PROGRAM SPACE
 - VACANT LOTS

- TIER 3**
- TRANSIT STOPS
 - MEDIAN OPPORTUNITIES

- TIER 4**
- EXISTING SIGNATURE ART
 - SIGNATURE ART
 - SPECTACLE GROUPINGS
 - LANDSCAPE BUFFER: AVAILABLE
 - LANDSCAPE BUFFER: NOT AVAILABLE





TIER 1

- MAJOR INTERSECTION
- MINOR INTERSECTION
- MAJOR CROSSING

TIER 2

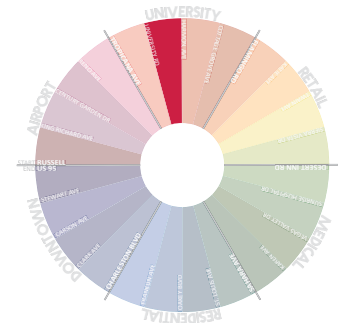
- EXISTING ARCHITECTURE
- PARK AND PUBLIC PLAZA/ OPEN SPACE
- EXISTING ART AND/OR SIGNS
- LANDSCAPE BUFFER: EXISTING

TIER 3

- PROGRAM SPACE
- VACANT LOTS
- TRANSIT STOPS
- MEDIAN OPPORTUNITIES

TIER 4

- EXISTING SIGNATURE ART
- SIGNATURE ART
- SPECTACLE GROUPINGS
- LANDSCAPE BUFFER: AVAILABLE
- LANDSCAPE BUFFER: NOT AVAILABLE





TIER 1

- MAJOR INTERSECTION
- MINOR INTERSECTION
- MAJOR CROSSING

TIER 2

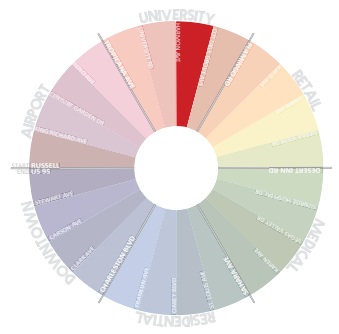
- EXISTING ARCHITECTURE
- PARK AND PUBLIC PLAZA/ OPEN SPACE
- EXISTING ART AND/OR SIGNS
- LANDSCAPE BUFFER: EXISTING

TIER 3

- PROGRAM SPACE
- VACANT LOTS
- TRANSIT STOPS
- MEDIAN OPPORTUNITIES

TIER 4

- EXISTING SIGNATURE ART
- SIGNATURE ART
- SPECTACLE GROUPINGS
- LANDSCAPE BUFFER: AVAILABLE
- LANDSCAPE BUFFER: NOT AVAILABLE





TIER 1

- MAJOR INTERSECTION
- MINOR INTERSECTION
- MAJOR CROSSING

TIER 2

- EXISTING ARCHITECTURE
- PARK AND PUBLIC PLAZA/ OPEN SPACE
- EXISTING ART AND/OR SIGNS
- LANDSCAPE BUFFER: EXISTING

TIER 3

- PROGRAM SPACE
- VACANT LOTS
- TRANSIT STOPS
- MEDIAN OPPORTUNITIES

TIER 4

- EXISTING SIGNATURE ART
- SIGNATURE ART
- SPECTACLE GROUPINGS
- LANDSCAPE BUFFER: AVAILABLE
- LANDSCAPE BUFFER: NOT AVAILABLE

COTTAGE GROVE AVE.

LEE & THOMAS BEAM
MUSIC CENTER

NEW
DEVELOPMENT

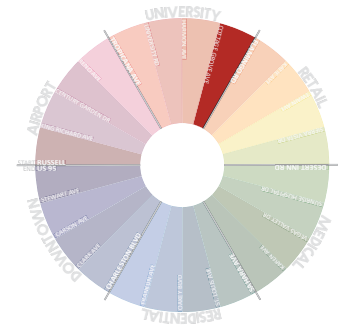
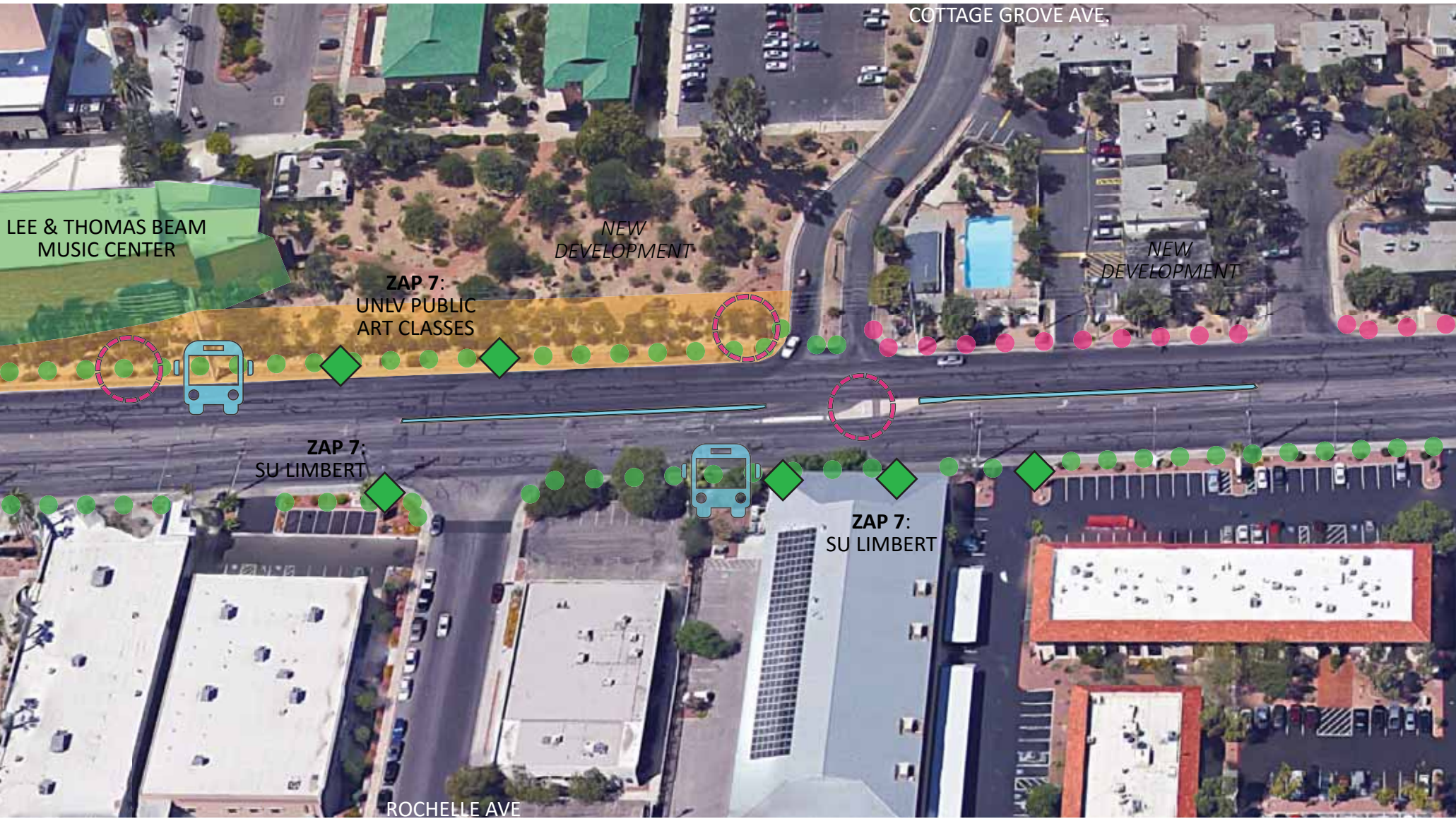
NEW
DEVELOPMENT

ZAP 7:
UNLV PUBLIC
ART CLASSES

ZAP 7:
SU LIMBERT

ZAP 7:
SU LIMBERT

ROCHELLE AVE





TIER 1

- MAJOR INTERSECTION
- MINOR INTERSECTION
- MAJOR CROSSING

TIER 2

- EXISTING ARCHITECTURE
- PARK AND PUBLIC PLAZA/ OPEN SPACE
- EXISTING ART AND/OR SIGNS
- LANDSCAPE BUFFER: EXISTING

TIER 3

- PROGRAM SPACE
- VACANT LOTS
- TRANSIT STOPS
- MEDIAN OPPORTUNITIES

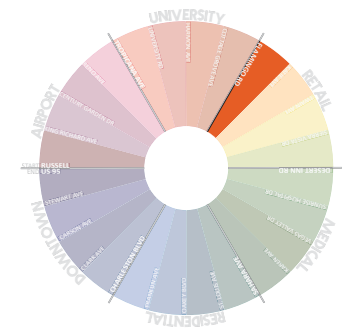
TIER 4

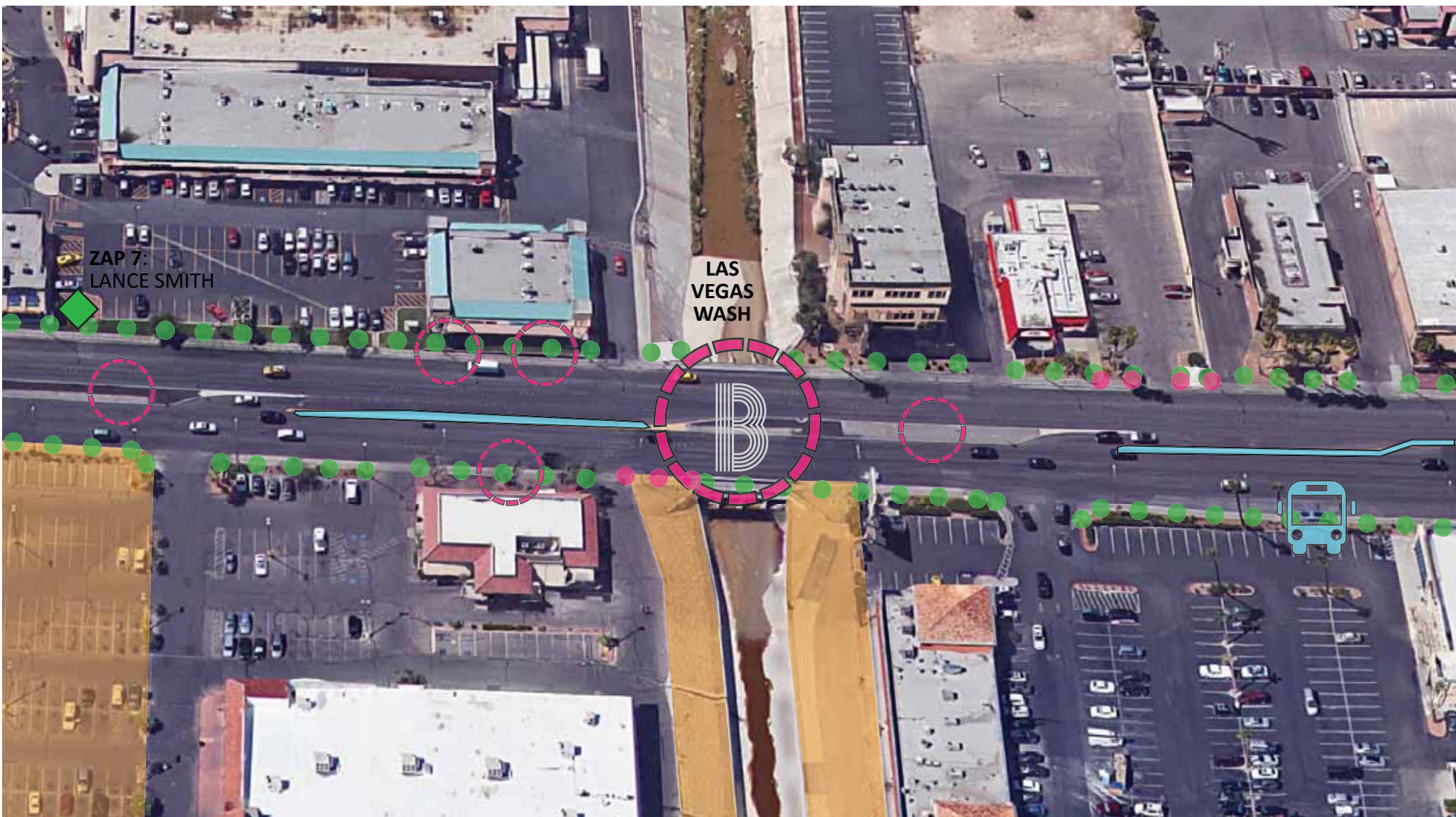
- EXISTING SIGNATURE ART
- SIGNATURE ART
- SPECTACLE GROUPINGS
- LANDSCAPE BUFFER: AVAILABLE
- LANDSCAPE BUFFER: NOT AVAILABLE




LEGEND









3A RETAIL DISTRICT












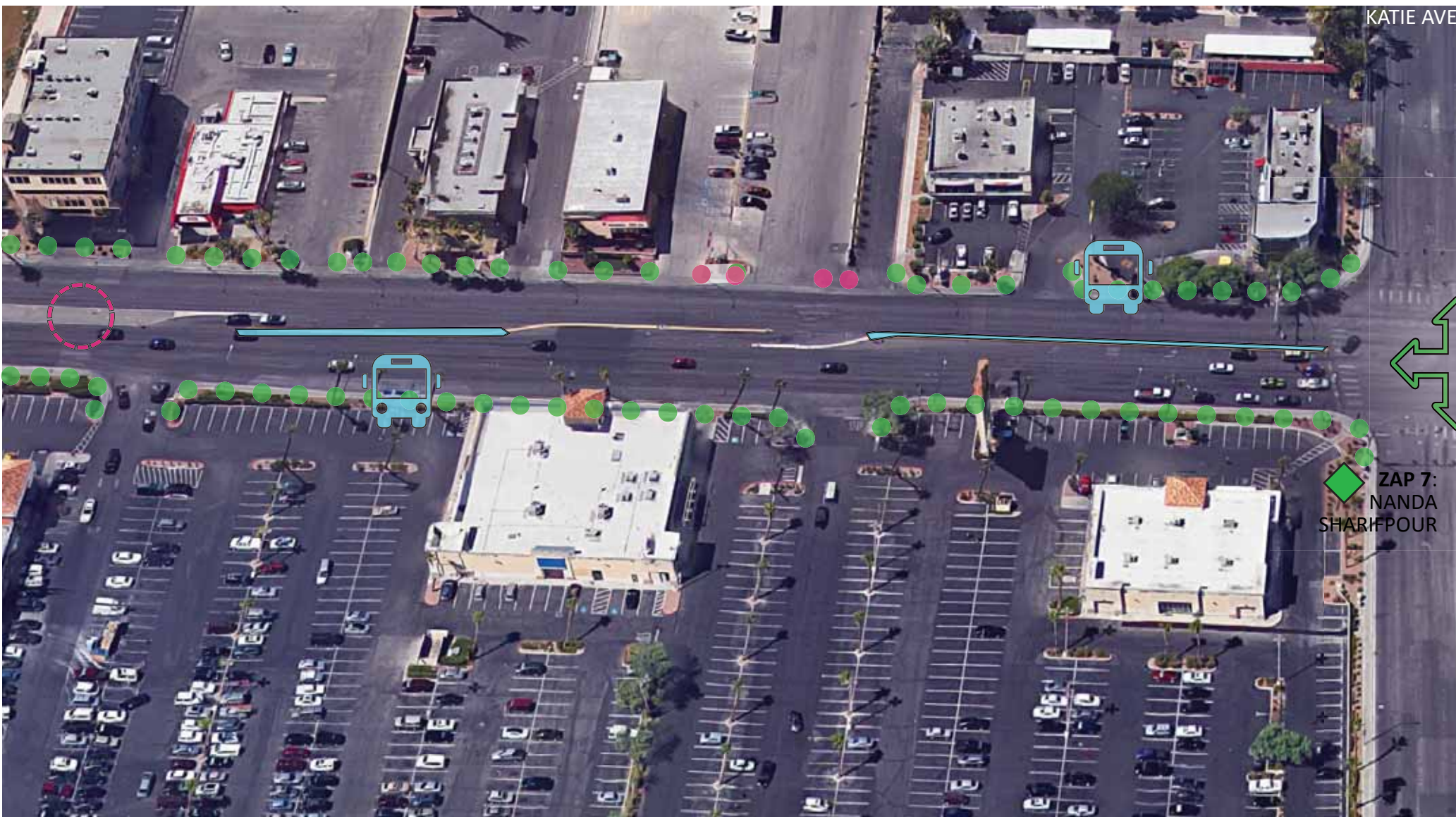
- TIER 1**
-  MAJOR INTERSECTION
 -  MINOR INTERSECTION
 -  MAJOR CROSSING

-  EXISTING ARCHITECTURE
-  PARK AND PUBLIC PLAZA/ OPEN SPACE
-  EXISTING ART AND/OR SIGNS
-  LANDSCAPE BUFFER: EXISTING

- TIER 2**
-  PROGRAM SPACE
 -  VACANT LOTS

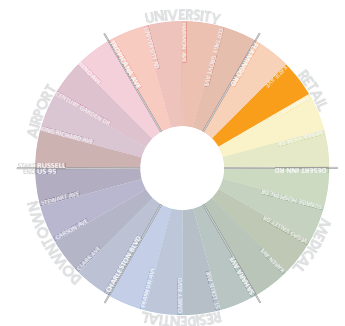
- TIER 3**
-  TRANSIT STOPS
 -  MEDIAN OPPORTUNITIES

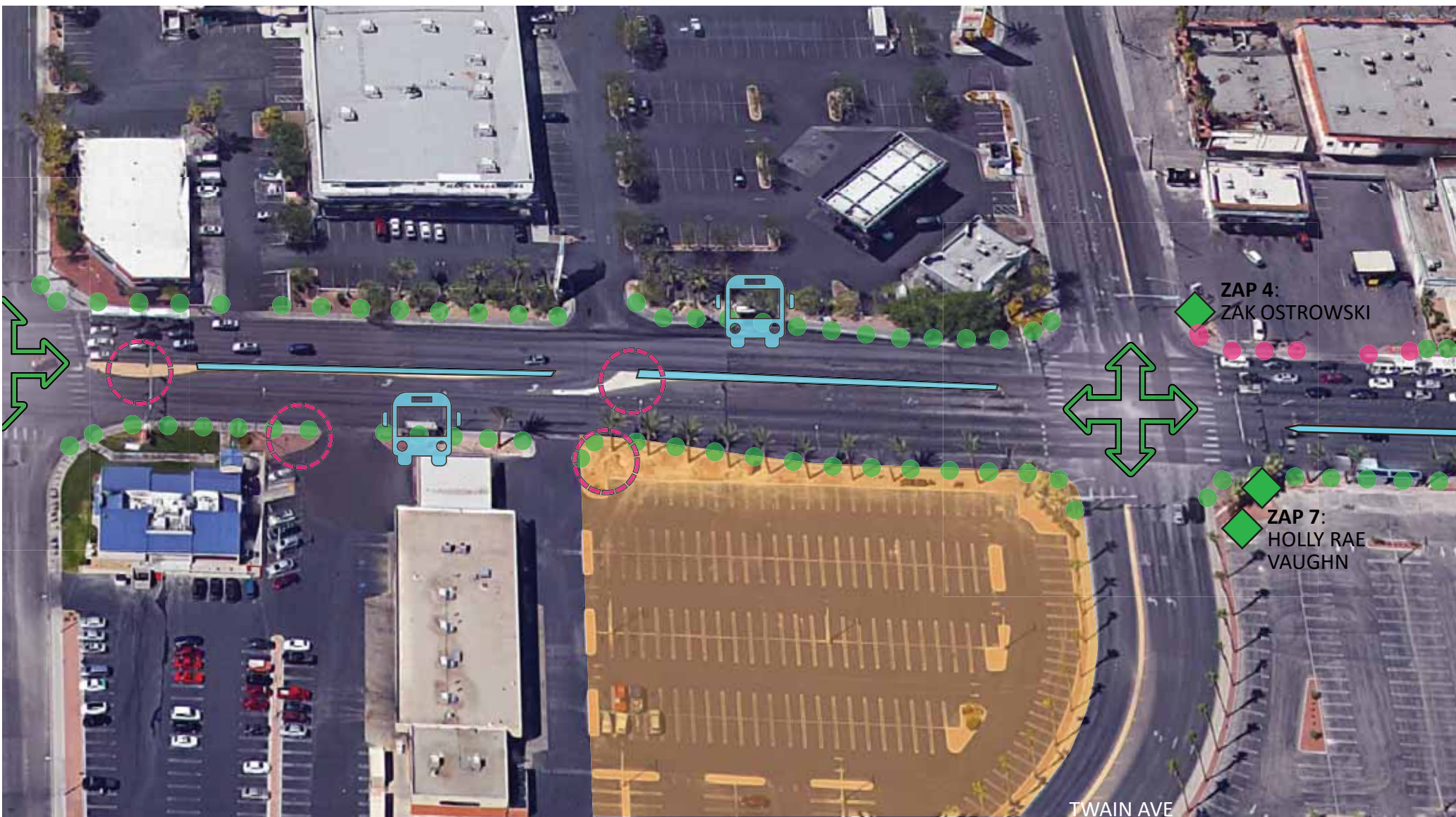
- TIER 4**
-  EXISTING SIGNATURE ART
 -  SIGNATURE ART
 -  SPECTACLE GROUPINGS
 -  LANDSCAPE BUFFER: AVAILABLE
 -  LANDSCAPE BUFFER: NOT AVAILABLE



ZAP 7:
NANDA
SHARIFPOUR

3B RETAIL DISTRICT





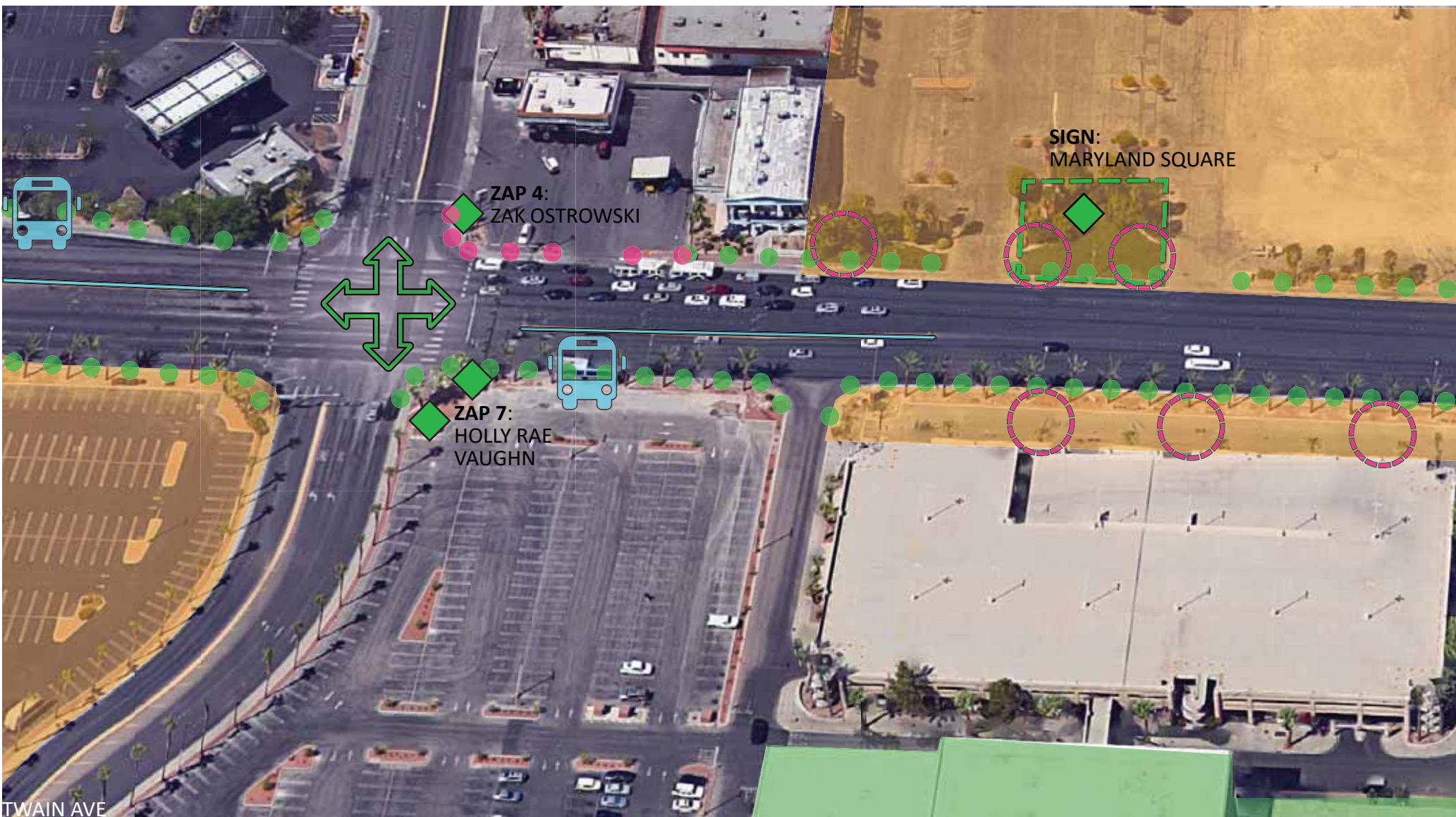
- TIER 1**
- MAJOR INTERSECTION
 - MINOR INTERSECTION
 - MAJOR CROSSING

- EXISTING ARCHITECTURE
- PARK AND PUBLIC PLAZA/ OPEN SPACE
- EXISTING ART AND/OR SIGNS
- LANDSCAPE BUFFER: EXISTING

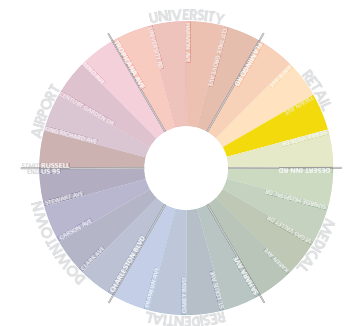
- TIER 2**
- PROGRAM SPACE
 - VACANT LOTS

- TIER 3**
- TRANSIT STOPS
 - MEDIAN OPPORTUNITIES

- TIER 4**
- EXISTING SIGNATURE ART
 - SIGNATURE ART
 - SPECTACLE GROUPINGS
 - LANDSCAPE BUFFER: AVAILABLE
 - LANDSCAPE BUFFER: NOT AVAILABLE










TWIN AVENUE





TIER 1



-  MAJOR INTERSECTION
-  MINOR INTERSECTION
-  MAJOR CROSSING

-  EXISTING ARCHITECTURE
-  PARK AND PUBLIC PLAZA/ OPEN SPACE
-  EXISTING ART AND/OR SIGNS
-  LANDSCAPE BUFFER: EXISTING






TIER 2

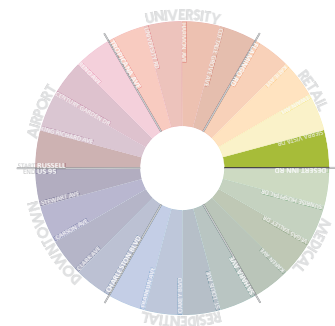
-  PROGRAM SPACE
-  VACANT LOTS

TIER 3

-  TRANSIT STOPS
-  MEDIAN OPPORTUNITIES

TIER 4

-  EXISTING SIGNATURE ART
-  SIGNATURE ART
-  SPECTACLE GROUPINGS
-  LANDSCAPE BUFFER: AVAILABLE
-  LANDSCAPE BUFFER: NOT AVAILABLE





TIER 1

- MAJOR INTERSECTION
- MINOR INTERSECTION
- MAJOR CROSSING

TIER 2

- EXISTING ARCHITECTURE
- PARK AND PUBLIC PLAZA/ OPEN SPACE
- EXISTING ART AND/OR SIGNS
- LANDSCAPE BUFFER: EXISTING

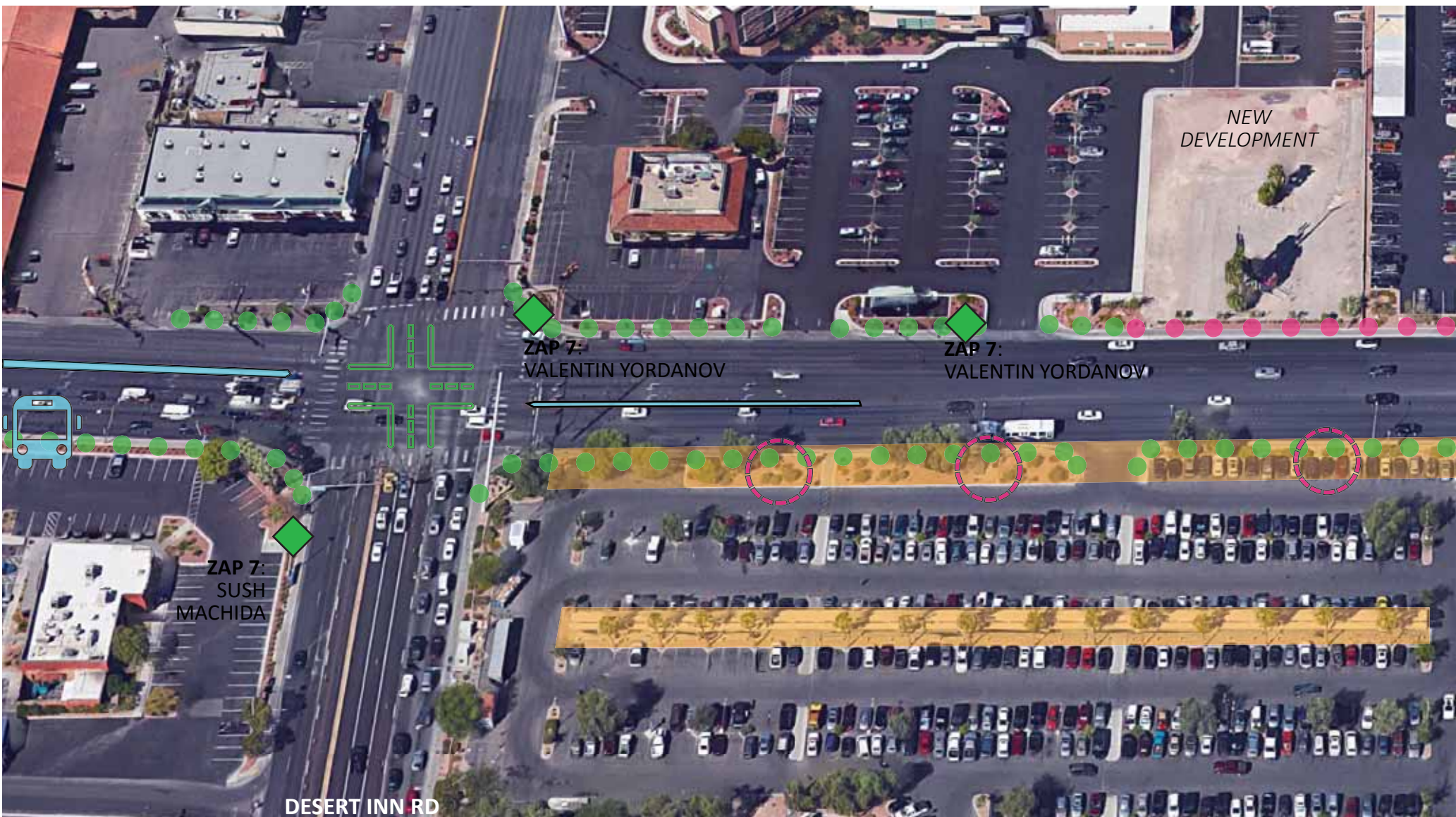
TIER 3

- PROGRAM SPACE
- VACANT LOTS
- TRANSIT STOPS
- MEDIAN OPPORTUNITIES

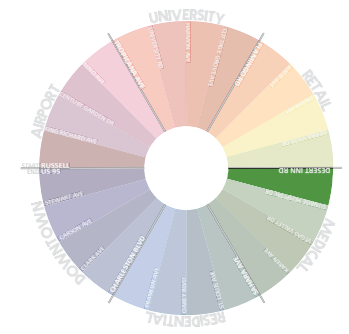
TIER 4

- EXISTING SIGNATURE ART
- SIGNATURE ART
- SPECTACLE GROUPINGS
- LANDSCAPE BUFFER: AVAILABLE
- LANDSCAPE BUFFER: NOT AVAILABLE




LEGEND









4A MEDICAL DISTRICT












- TIER 1**
-  MAJOR INTERSECTION
 -  MINOR INTERSECTION
 -  MAJOR CROSSING

-  EXISTING ARCHITECTURE
-  PARK AND PUBLIC PLAZA/ OPEN SPACE
-  EXISTING ART AND/OR SIGNS
-  LANDSCAPE BUFFER: EXISTING

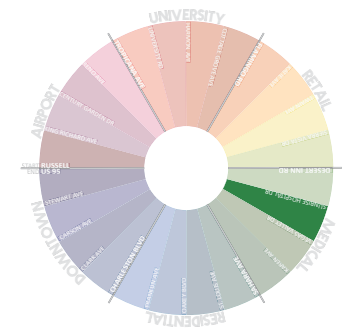
- TIER 2**
-  PROGRAM SPACE
 -  VACANT LOTS

- TIER 3**
-  TRANSIT STOPS
 -  MEDIAN OPPORTUNITIES

- TIER 4**
-  EXISTING SIGNATURE ART
 -  SIGNATURE ART
 -  SPECTACLE GROUPINGS
 -  LANDSCAPE BUFFER: AVAILABLE
 -  LANDSCAPE BUFFER: NOT AVAILABLE



4B MEDICAL DISTRICT





TIER 1

- MAJOR INTERSECTION
- MINOR INTERSECTION
- MAJOR CROSSING
- EXISTING ARCHITECTURE
- PARK AND PUBLIC PLAZA/ OPEN SPACE
- EXISTING ART AND/OR SIGNS
- LANDSCAPE BUFFER: EXISTING

TIER 2

- PROGRAM SPACE
- VACANT LOTS

TIER 3

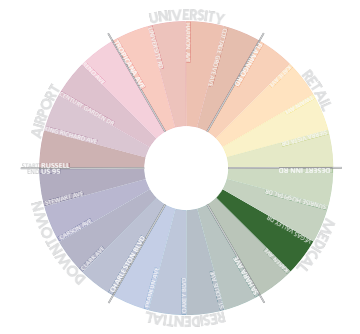
- TRANSIT STOPS
- MEDIAN OPPORTUNITIES

TIER 4

- EXISTING SIGNATURE ART
- SIGNATURE ART
- SPECTACLE GROUPINGS
- LANDSCAPE BUFFER: AVAILABLE
- LANDSCAPE BUFFER: NOT AVAILABLE






4 MEDICAL DISTRICT









KAREN AVE

TIER 1



-  MAJOR INTERSECTION
-  MINOR INTERSECTION
-  MAJOR CROSSING

-  EXISTING ARCHITECTURE
-  PARK AND PUBLIC PLAZA/ OPEN SPACE
-  EXISTING ART AND/OR SIGNS
-  LANDSCAPE BUFFER: EXISTING






TIER 2

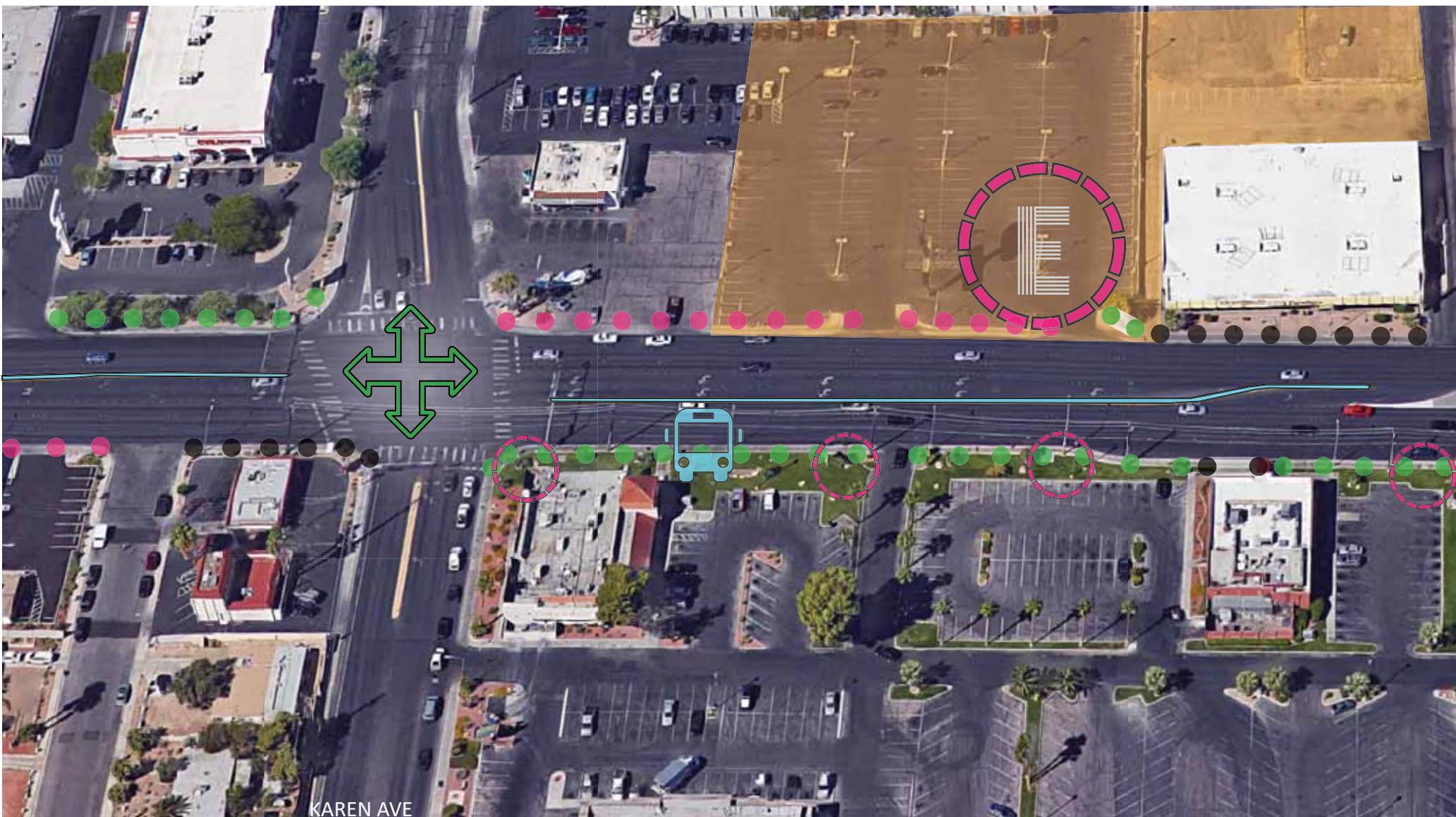
-  PROGRAM SPACE
-  VACANT LOTS

TIER 3

-  TRANSIT STOPS
-  MEDIAN OPPORTUNITIES

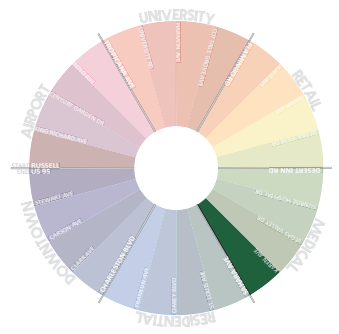
TIER 4

-  EXISTING SIGNATURE ART
-  SIGNATURE ART
-  SPECTACLE GROUPINGS
-  LANDSCAPE BUFFER: AVAILABLE
-  LANDSCAPE BUFFER: NOT AVAILABLE



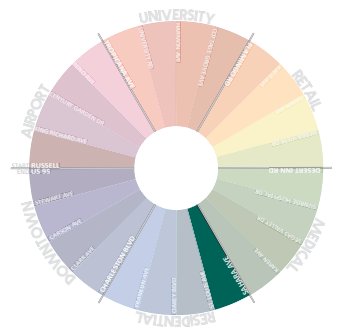
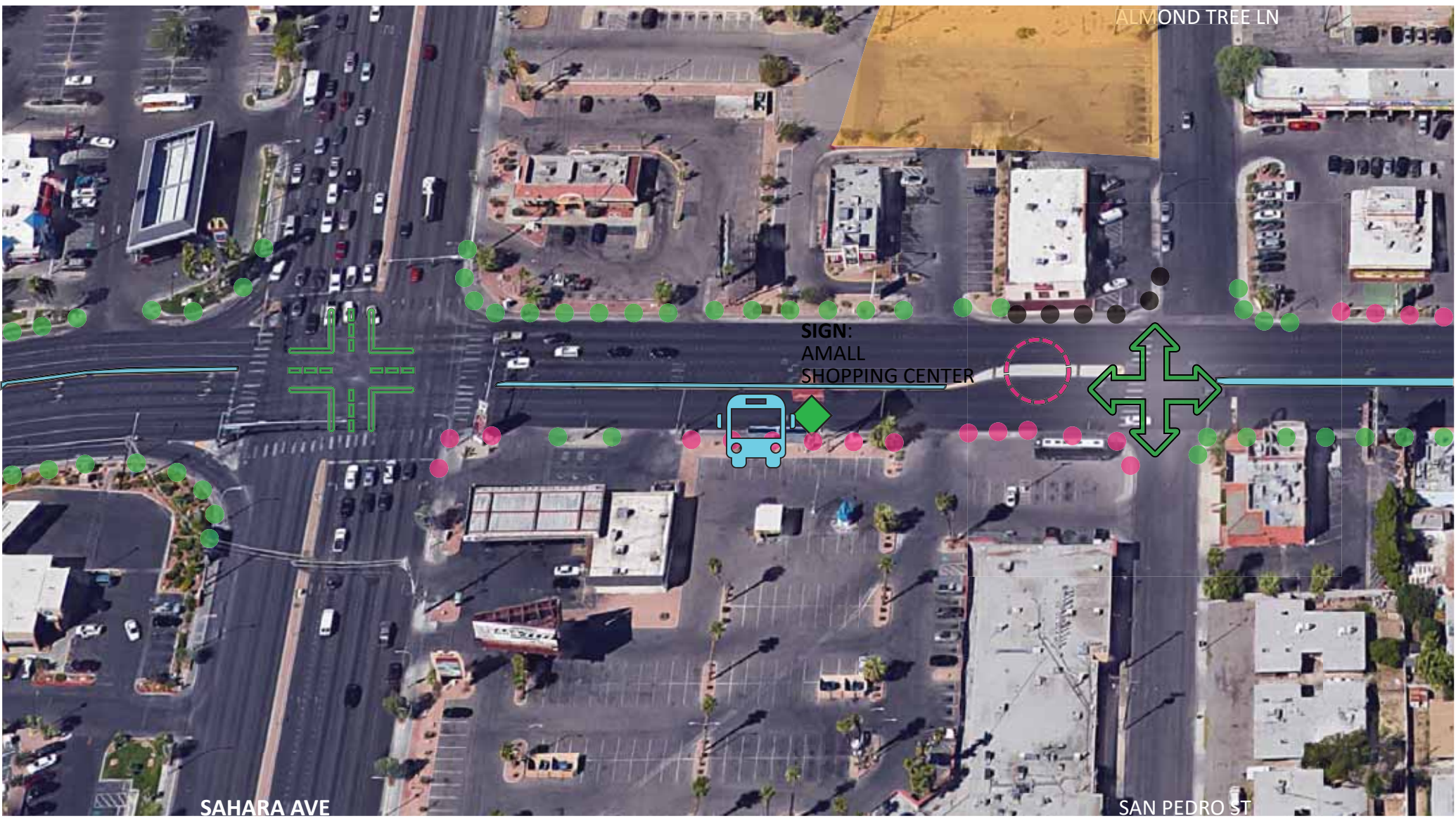
KAREN AVE

4D MEDICAL DISTRICT





TIER 1		MAJOR INTERSECTION		EXISTING ARCHITECTURE	TIER 2		PROGRAM SPACE	TIER 3		TRANSIT STOPS	TIER 4		EXISTING SIGNATURE ART
		MINOR INTERSECTION				PARK AND PUBLIC PLAZA/ OPEN SPACE			VACANT LOTS			MEDIAN OPPORTUNITIES	
		MAJOR CROSSING		EXISTING ART AND/OR SIGNS		LANDSCAPE BUFFER: EXISTING		SPECTACLE GROUPINGS		LANDSCAPE BUFFER: AVAILABLE			LANDSCAPE BUFFER: NOT AVAILABLE





TIER 1

- MAJOR INTERSECTION
- MINOR INTERSECTION
- MAJOR CROSSING

TIER 2

- EXISTING ARCHITECTURE
- PARK AND PUBLIC PLAZA/ OPEN SPACE
- EXISTING ART AND/OR SIGNS
- LANDSCAPE BUFFER: EXISTING

TIER 3

- TRANSIT STOPS
- MEDIAN OPPORTUNITIES

TIER 4

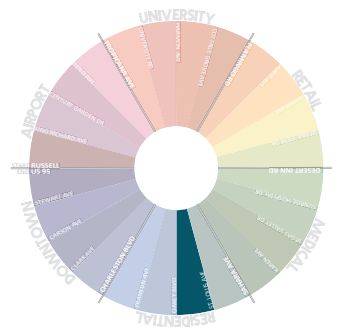
- EXISTING SIGNATURE ART
- SIGNATURE ART
- SPECTACLE GROUPINGS
- LANDSCAPE BUFFER: AVAILABLE
- LANDSCAPE BUFFER: NOT AVAILABLE

PROGRAM SPACE

- VACANT LOTS



5B RESIDENTIAL DISTRICT





OAKLEY BLVD

TIER 1

- MAJOR INTERSECTION
- MINOR INTERSECTION
- MAJOR CROSSING

TIER 2

- EXISTING ARCHITECTURE
- PARK AND PUBLIC PLAZA/ OPEN SPACE
- EXISTING ART AND/OR SIGNS
- LANDSCAPE BUFFER: EXISTING

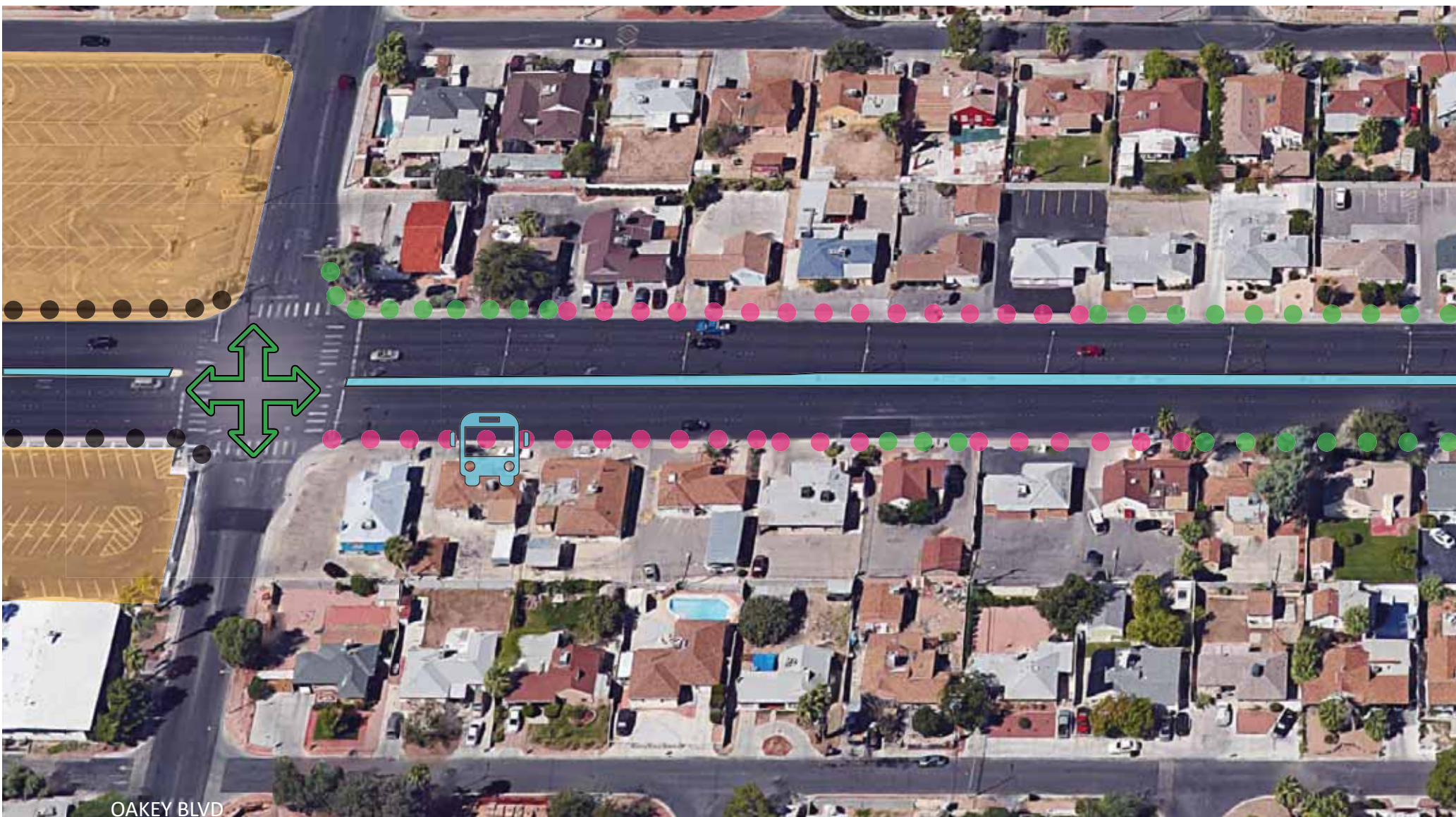
TIER 3

- PROGRAM SPACE
- VACANT LOTS
- TRANSIT STOPS
- MEDIAN OPPORTUNITIES

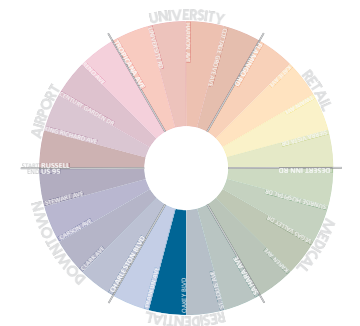
TIER 4

- EXISTING SIGNATURE ART
- SIGNATURE ART
- SPECTACLE GROUPINGS
- LANDSCAPE BUFFER: AVAILABLE
- LANDSCAPE BUFFER: NOT AVAILABLE

LEGEND



5 C RESIDENTIAL DISTRICT





















SCULPTURE:
FILM STARS OF
EARLY YEARS
STEVEN LIGUORI

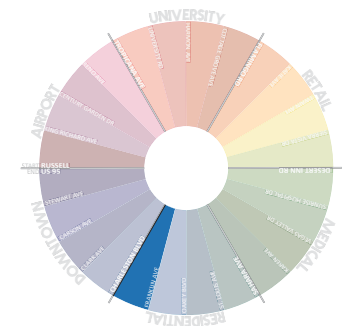
FRANKLIN AVE

LEGEND

- | | | | | |
|---|---|---|--|---|
| <p>TIER 1</p> <ul style="list-style-type: none">  MAJOR INTERSECTION  MINOR INTERSECTION  MAJOR CROSSING | <ul style="list-style-type: none">  EXISTING ARCHITECTURE  PARK AND PUBLIC PLAZA/ OPEN SPACE  EXISTING ART AND/OR SIGNS  LANDSCAPE BUFFER: EXISTING | <p>TIER 2</p> <ul style="list-style-type: none">  PROGRAM SPACE  VACANT LOTS | <p>TIER 3</p> <ul style="list-style-type: none">  TRANSIT STOPS  MEDIAN OPPORTUNITIES | <p>TIER 4</p> <ul style="list-style-type: none">  EXISTING SIGNATURE ART  SIGNATURE ART  SPECTACLE GROUPINGS  LANDSCAPE BUFFER: AVAILABLE  LANDSCAPE BUFFER: NOT AVAILABLE |
|---|---|---|--|---|










5D RESIDENTIAL DISTRICT





TIER 1



-  MAJOR INTERSECTION
-  MINOR INTERSECTION
-  MAJOR CROSSING

-  EXISTING ARCHITECTURE
-  PARK AND PUBLIC PLAZA/ OPEN SPACE
-  EXISTING ART AND/OR SIGNS
-  LANDSCAPE BUFFER: EXISTING






TIER 2

-  PROGRAM SPACE
-  VACANT LOTS

TIER 3

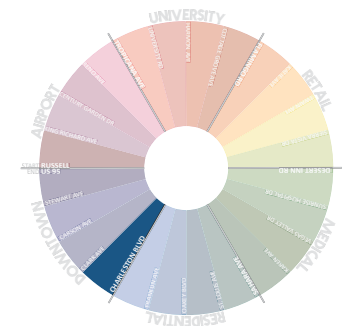
-  TRANSIT STOPS
-  MEDIAN OPPORTUNITIES

TIER 4

-  EXISTING SIGNATURE ART
-  SIGNATURE ART
-  SPECTACLE GROUPINGS
-  LANDSCAPE BUFFER: AVAILABLE
-  LANDSCAPE BUFFER: NOT AVAILABLE



6A DOWNTOWN DISTRICT





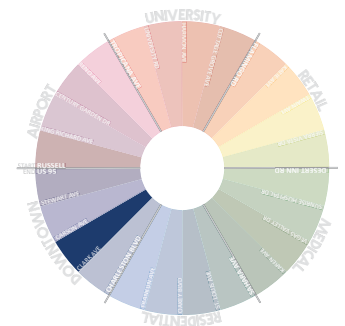
- TIER 1**
- MAJOR INTERSECTION
 - MINOR INTERSECTION
 - MAJOR CROSSING

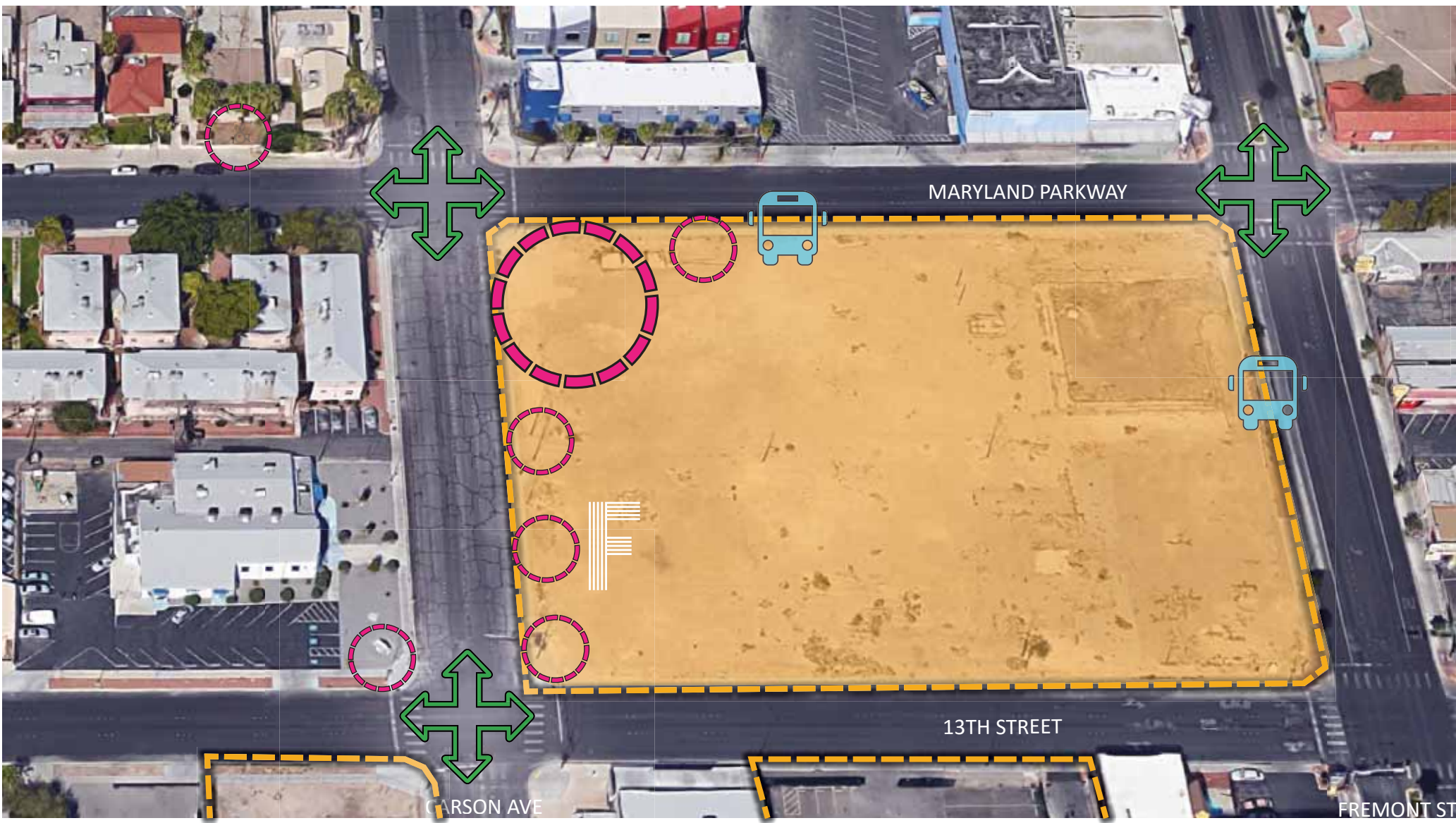
- EXISTING ARCHITECTURE
- PARK AND PUBLIC PLAZA/ OPEN SPACE
- EXISTING ART AND/OR SIGNS
- LANDSCAPE BUFFER: EXISTING

- TIER 2**
- PROGRAM SPACE
 - VACANT LOTS

- TIER 3**
- TRANSIT STOPS
 - MEDIAN OPPORTUNITIES

- TIER 4**
- EXISTING SIGNATURE ART
 - SIGNATURE ART
 - SPECTACLE GROUPINGS
 - LANDSCAPE BUFFER: AVAILABLE
 - LANDSCAPE BUFFER: NOT AVAILABLE





TIER 1

- MAJOR INTERSECTION
- MINOR INTERSECTION
- MAJOR CROSSING
- EXISTING ARCHITECTURE
- PARK AND PUBLIC PLAZA/ OPEN SPACE
- EXISTING ART AND/OR SIGNS
- LANDSCAPE BUFFER: EXISTING

TIER 2

- PROGRAM SPACE
- VACANT LOTS

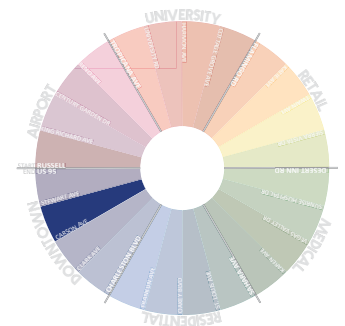
TIER 3

- TRANSIT STOPS
- MEDIAN OPPORTUNITIES

TIER 4

- EXISTING SIGNATURE ART
- SIGNATURE ART
- SPECTACLE GROUPINGS
- LANDSCAPE BUFFER: AVAILABLE
- LANDSCAPE BUFFER: NOT AVAILABLE

LEGEND





TIER 1

- MAJOR INTERSECTION
- MINOR INTERSECTION
- MAJOR CROSSING
- EXISTING ARCHITECTURE
- PARK AND PUBLIC PLAZA/ OPEN SPACE
- EXISTING ART AND/OR SIGNS
- LANDSCAPE BUFFER: EXISTING

TIER 2

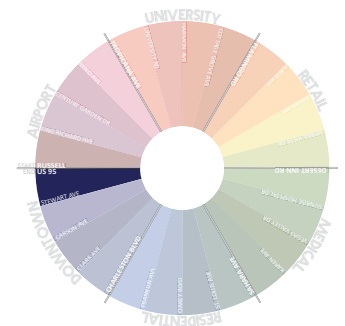
- PROGRAM SPACE
- VACANT LOTS

TIER 3

- TRANSIT STOPS
- MEDIAN OPPORTUNITIES

TIER 4

- EXISTING SIGNATURE ART
- SIGNATURE ART
- SPECTACLE GROUPINGS
- LANDSCAPE BUFFER: AVAILABLE
- LANDSCAPE BUFFER: NOT AVAILABLE





TIER 1

- MAJOR INTERSECTION
- MINOR INTERSECTION
- MAJOR CROSSING
- EXISTING ARCHITECTURE
- PARK AND PUBLIC PLAZA/ OPEN SPACE
- EXISTING ART AND/OR SIGNS
- LANDSCAPE BUFFER: EXISTING

TIER 2

- PROGRAM SPACE
- VACANT LOTS

TIER 3

- TRANSIT STOPS
- MEDIAN OPPORTUNITIES

TIER 4

- EXISTING SIGNATURE ART
- SIGNATURE ART
- SPECTACLE GROUPINGS
- LANDSCAPE BUFFER: AVAILABLE
- LANDSCAPE BUFFER: NOT AVAILABLE

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A: Top Left
B: Top Right
C: Bottom Left
D: Bottom Right

PAGE 5

A: BFS
B: Marketstreetprototyping.org
C: BFS
D: Lisa Be, "When The Beach Met The Bay"
E: Sophie Laslett/Royal de Luxe, "The Sultan's Elephant"
F: Spencer Finlay/Marcus Bowcott, "Trans Am Totem"
G: BFS
H: Ibid.

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A: BFS
B: Ibid.
C: Ibid.
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Page 8

A: See page 5.
B: BFS
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D: Sensacell, floor system
E: The Dusty Rebel/Emily Weiskopf, "Unparallel Way"
F: Miguel Rodriguez

Page 9:

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B: Weiss/Manfredi, Seattle Art Museum: Olympic Sculpture park
C: David Haines/Mark Grieve & Ilana Spector, "Cyclisk"
D: Edwin Benoit/Robert Indiana, "LOVE"

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A: BetterBlock.org/Jason Roberts/Oak Cliff Better Block 2: 1300 West Davis Street
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C: Western Hotel in Downtown Las Vegas/VegasSeven.com

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A: Steve Marcus/LasVegasWeekly.com
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D: Ibid.

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A: Adam Jones
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AUGUST 31, 2016