



## Salt Lake Art Design Board Meeting

Wednesday, September 3<sup>rd</sup>, 2025

5:00 – 6:40 pm

**PRESENT:**

Colour Maisch  
Michelle Buhler

Nate King  
Tiffini Porter

Wisam Khudhair  
Michael Meia

**STAFF MEMBERS**

Felicia Baca, Executive Director, Arts Council  
Laurel Cannon-Alder, Deputy Director, Arts Council  
Renato Olmedo-González, Public Art Program Manager, Arts Council

**EXCUSED:**

N/A

**GUESTS:**

Tammy Hunsaker, Director, Community and Neighborhoods, SLC  
Matthew Mazzotta, Commissioned Artist, Glendale Park

*Mission: To amplify art in Salt Lake City to enrich, enhance, and build a dynamic city where art and artists thrive.*

**I. Call to Order, Introductions, and Welcome**

Ms. Colour Maisch, Art Design Board Chair, welcomed everyone to the meeting and read the Mission. Mr. Renato Olmedo-González had everyone introduce themselves.

**II. Approval of August 6<sup>th</sup>, 2025, meeting minutes**

Ms. Maisch made a motion to approve the August 6<sup>th</sup>, 2025, minutes, and Mr. Michael Mejia seconded. All members in attendance voted to approve.

**III. Glendale Park public art project – Final Artwork Proposal Presentation**

Mr. Olmedo-González introduced Mr. Matthew Mazzotta, commissioned artist for the Glendale Park public art project and provided an update on the budget for the project. Mr. Mazzotta's commission was divided into two separate agreements: one for conducting community engagement and creating a proposal, and another for the fabrication and installation of an artwork, totaling \$425,000. Mr. Olmedo-González has worked closely with Mr. Mazzotta as he has developed his final proposal for Board consideration and approval by Mayor Mendenhall. The proposal developed by Mr. Mazzotta reflects both community engagement feedback and project requests. The key goals were to create an artwork that fosters community and offers an experiential component, while also serving as a highly visible landmark for Glendale Park. Although the final total project budget will be \$150,000 over budget, additional funding was secured in collaboration with Community and Neighborhood (CAN) leadership and Public Lands. To cover costs, \$75,000 will be allocated from the GO Bond Percent for Art funds without affecting other projects, and a request is being made to allocate \$75,000 from this year's CIP Percent for Art funds. This allocation will be formally voted on in the next agenda item.

Mr. Mazzotta's proposal has received strong support, including enthusiastic feedback from the Glendale Park design team and Public Lands staff. A key feature, which aligns with both community input and recent City Council requests, is the inclusion of a mural by a local artist. This addition strengthens the project's community connection and addresses the desire for more murals across Salt Lake City. Ms. Felicia Baca and other stakeholders involved in the planning process have expressed strong confidence in and excitement for the proposal.

Mr. Mazzotta presented his proposal for Glendale Park, currently titled *HOMESPUN*. Unlike traditional commissions, his proposal was developed through an open-ended, community-driven process. By engaging directly with residents, he created a design that reflects local voices, cultural traditions, and the unique identity of the neighborhood. A central part of the community engagement process that was conducted Spring 2025 was the "Outdoor Living Room" method (developed by Mr. Mazzotta). Rather than asking people to attend formal meetings at government buildings or community centers, the engagement team set up informal gathering spaces in familiar locations—including a neighborhood park and grocery store. This approach made participation easier and more comfortable, ensuring that input came from a wide variety of residents. Students, community members and leaders, and families all contributed to the discussions.

From these sessions, several key themes emerged. Residents emphasized neighborliness, describing the strong support networks that exist between families and across cultural groups. They highlighted diversity, expressing pride in the many languages, traditions, and cuisines that define the West Side of Salt Lake City. They also identified a strong need for connection, vibrancy, and accessible gathering spaces where people of all ages and backgrounds could come together. These values became the foundation for Mr. Mazzotta's *HOMESPUN*.

The final design reflects those themes in both concept and form. *HOMESPUN* begins in the shape of a house, a symbol of the private, interior life that defines families and communities. However, its walls are mounted on large, hand-cranked turntables that allow residents to rotate and rearrange the structure. As the house opens, it transforms into a public gathering space, visually and symbolizing the act of opening one's home and culture to the community.

Located on the highest point in Glendale Park—the highest on the city's West Side—the sculpture is also envisioned as a landmark. From this elevated position, it will be visible across the neighborhood and beyond, while also offering sweeping views of the surrounding mountains and Salt Lake Valley. Its kinetic, person-powered movement distinguishes it from typical landmarks, making it both iconic and participatory. Beyond its symbolic meaning, *HOMESPUN* is designed for social interaction and community use. It includes seating elements and shaded spaces, making it practical for everyday encounters as well as for cultural celebrations, performances, and neighborhood events. A local artist will create a mural on the structure's walls, adding color and vibrancy while reflecting the cultural richness of the West Side.

The design acknowledges that in the absence of sufficient public gathering spaces, many West Side families have long used their own homes and yards as gathering spaces. By providing a dedicated, flexible, and low-cost alternative, the artwork honors these traditions while expanding opportunities for connection. Residents can shape the sculpture themselves, arranging it into different configurations to suit their needs and desires. This hands-on interaction fosters both agency and ownership of the artwork. Ultimately, *HOMESPUN* is both a

sculpture and a social space. It celebrates diversity, highlights the neighborly traditions of the West Side, and offers a vibrant new landmark that belongs to the community. Through its adaptability and community-centered design, it encourages people to share stories, connect across cultures, and build new relationships. In doing so, it transforms Glendale Park into a place not only of recreation, but of cultural pride and shared identity.

Board members expressed strong enthusiasm for Mr. Mazzotta's *HOMESPUN* proposal, praising its welcoming design, emphasis on community gathering, and architectural presence. Several noted how the project avoids "defensive architecture," instead creating an inviting and people-centered space. Mr. Nate King raised questions about materials and durability, particularly regarding vandalism, heat, and resilience. Mr. Mazzotta explained that the structure will use galvanized steel turntables with a concrete pad, while the cladding material is still being finalized. Options under consideration include stainless steel, perforated metal, or wood, with the final surface intended to support a mural. Mr. Mazzotta also clarified the design choice of using white for the house exterior, noting it creates a deliberate contrast between the muted outer walls and the more vibrant interior when the structure opens. This duality emphasizes the transition from private to public space.

Mr. Wisam Khudhair raised concerns about accessibility for elderly users, especially the potential for dizziness from the spinning mechanism. He also asked about long-term maintenance needs. In response, Mr. Mazzotta emphasized that the turntable is designed for extremely slow movement—taking about a minute per rotation—so it functions as a contemplative experience rather than a ride. He added that the mechanism is a proven technology with a five-year warranty and an expected lifespan of 10–15 years, requiring only annual maintenance. Mr. Olmedo-González clarified that the sculpture will be fully accessible, with one ADA-compliant entrance at ground level and another entrance with stairs. Maintenance and safety were discussed in detail with Mr. Mazzotta, including contingency planning if the turntable company were to go out of business and the need for emergency stop mechanisms. The artwork will come with a five-year guarantee, covering parts and functionality, along with an annual \$2,500 safety inspection, a rate locked in for 15 years. After the five-year warranty, replacement costs would become the Public Art Program's responsibility. This aligns with CIP requirements that projects last at least five years. Additional planning considerations include proper drainage and close coordination with the fabricator to minimize long-term maintenance needs.

In response to Mr. Khudhair's concerns about accessibility for elderly residents and community members with health conditions. Mr. Olmedo-González and others acknowledged the issue, suggesting possible solutions such as perimeter seating or static chairs outside the sculpture. They emphasized that engagement with rotation is optional and that the artwork still functions as a striking landmark and gathering space from a distance, allowing multiple ways for people to participate.

Board members expressed excitement about Mr. Mazzotta's revised proposal, praising its interactive quality, iconic design, and incorporation of a mural by a local artist. They felt it captured the "magic" of his past work while addressing previous feedback about shade, visibility, and the need for a true landmark piece. Several noted that this version felt more aligned with why he was originally chosen, balancing high-level artistic expression with community goals. The discussion also revisited the alternative "peacock" concept considered earlier. While

community members had suggested it, the artist ultimately concluded it was too literal and did not fully meet the project's broader goals. By contrast, *HOMESPUN* integrates interactivity, gathering space, and visual impact, while also leaving space for a muralist from the community. Board members agreed this approach felt more responsive to both artistic intent and public input.

Ms. Maisch made a motion to approve Mr. Mazzotta's proposal for recommendation to the Mayor. Ms. Tiffini Porter seconded all members in attendance voted in favor. Mr. Khudhair wanted on the record that his concerns will be addressed in the future.

#### **IV. FY26 CIP/Percent-for-Art Allocation**

Mr. Olmedo-González reviewed the Public Art Program's FY26 budget allocation of \$167,000, with roughly \$33,000 set aside for maintenance (20% of the budget) and up to 10% eligible for administrative costs which will go towards a contractor to help with conservation and maintenance work. As mentioned earlier, \$75,000 is allocated to Matthew as well as another \$75,000 which is bond-funded and does not require board approval, and \$25,000 is set aside for the new mural for *Out of the Blue*. This leaves just over \$2,000 in contingency. A formal vote on most allocations (except the bond-funded \$75,000) is planned for the November board meeting.

Mr. Olmedo-González also brought up *Kosmo*, a *Cosmoseratops* dinosaur sculpture currently located on private but publicly visible property near 700 South and 500 West. The Granary District Alliance and the artist intended it to eventually reside in the Granary District, but no infrastructure exists there to support it. As a solution, the program is exploring relocating *Cosmos* for at least five years to a new roundabout at 700 South and 1000 West, near the Poplar Grove Police Precinct. This potential placement would align with City Council goals to increase public art visibility, though final approval and coordination with CIP funds and other city departments is still pending.

Mr. Michael Mejia made a motion to allocate \$75,000 from the FY26 Percent-for-Art funds towards Glendale Park Westside Art Park. Mr. Khudhair seconded. All members in attendance voted in favor.

#### **V. *Journey Lines* artwork discussion**

The Board revisited last month's discussion regarding potential modifications to Adam Kuby's Donner Trail Park artwork *Journey Lines*. Kuby proposed using a solar etching process on the rocks, but this process could not be used on the steel walls. To create consistency throughout the artwork, he suggested embedding stones within the walls as an alternative and provided the board with several options. Board members generally felt the proposed changes were extensive and underdeveloped. They emphasized the importance of honoring the original approved vision, noting community feedback and the need for consistency. While some found the solar etching concept interesting, concerns remained about its feasibility and integration with the existing design. Ultimately, the consensus was to proceed with the artwork as originally approved. Board members agreed that the proposed modifications raised too many questions and a formal vote was deemed unnecessary since the project would move forward according to the initial plan.

#### **VI. Public Comment**

No public comment was received.

## **VII. Other Business / Adjourn**

Mr. Olmedo-González provided the Board with updates on the Public Art Program. The *Out of the Blue* survey has received over 1,500 responses. The survey is open until September 15<sup>th</sup>, and the call for artists for the mural will come out in late November of this year. The Fleet Block survey has been extended to September 12<sup>th</sup>. Mr. Olmedo-González has been working closely with Public Lands and the Mayor's office on the engagement efforts for Fleet Block. Tentatively, there will be a call for artists for public art for Fleet Block coming later this year or early next year. There has been unprecedented interest in the current vacant Art Design Board member position. The Public Art program received over 30 applications. The Public Art program will be proceeding with interviews with candidates from Districts 2 and 7. These interviews are scheduled for Monday, September 15<sup>th</sup>, and Friday, September 19<sup>th</sup>. Current board members are encouraged to attend these interviews if they can. Mr. Olmedo-González told the Board about upcoming events. There is a Mural Party for Wake the Great Salt Lake on September 10<sup>th</sup> at 900 West and 1000 North to celebrate Trevor Dahl's mural. On September 11<sup>th</sup>, Wake artist Oscar Tuazon will be giving an artist talk at UMOCA in the evening.

Mr. Khudhair made a motion to close the meeting, Ms. Maisch seconded, all members voted in favor.