

ERIN MENDENHALL  
Mayor



DEPARTMENT of COMMUNITY  
and NEIGHBORHOODS  
TAMMY HUNSAKER  
Director

## Salt Lake Art Design Board Meeting

Wednesday, March 4<sup>th</sup>, 2026

5:00 – 8:00 pm

\*Due to unforeseen technical difficulties, part of the recording of the March 4, 2026, meeting is unavailable. In consultation with the Salt Lake City Recorder's Office and the Boards and Commissions Division, it has been confirmed that these written minutes shall serve as the official and formal record of the meeting

**PRESENT:** Nate King Tiffini Porter Colour Maisch  
Amanda Stewart Michelle Buhler Michael Mejia  
Wisam Khudhair

**STAFF MEMBERS:** Felicia Baca, Executive Director, Arts Council  
Laurel Cannon-Alder, Deputy Director, Arts Council  
Renato Olmedo-González, Public Art Program Manager, Arts Council  
Amy Childress, Public Art Program Coordinator, Arts Council

**EXCUSED:** N/A

**GUESTS:** Dane Hess, Social Worker, Salt Lake City School District and Westside resident  
Civic Space (Wess Heiss and Marick Walczak), 9-Line Trail/West Side public art project finalist  
Forma Studio (Sixto Cordero and Karen Kitayama), 9-Line Trail/West Side public art project finalist  
Jiyoun Lee-Lodge, Mike Whiting, Scout Invie, and Amanda Jane Jones, 9-Line Trail/West Side public art project finalist  
Floating Collective (Andrew Schachman, Faheem Majeed, and Jeremiah Hulsebos-Spofford), 9-Line Trail/West Side public art project finalist

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

## AGENDA

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

Ms. Colour Maisch welcomed everyone to the meeting and read the mission of the Art Design Board. Everyone in attendance introduced themselves.

### II. Approval of February 4<sup>th</sup>, 2026 Minutes

Mr. Wissam Khudhair made a motion to approve the minutes as written, Ms. Maisch seconded; all Board members in attendance voted in favor.

### III. 9-Line Trail / West Side RFQ – Proposals (Potential Action)

Mr. Renato Olmedo-González briefly introduced the 9-Line Trail/West Side Public Art Project. Four finalists will present their proposals to the Art Design Board, and the Board will select one to recommend to the Mayor.

Civic Space (Wess Heiss and Marick Walczak) presented their proposal *Five Sculptures for the West Side*, a series of five sculptural installations along the 9-Line Trail. Each artwork is designed to respond to a specific site, with locations along the 9-Line Trail on Redwood Road, Navajo Street, the Jordan River, 900 West, and I-15. The proposal emphasizes place-based design, cultural identity, and connectivity, using durable materials such as aluminum and stainless steel with powder-coated finishes. The artists also proposed a companion website to extend engagement, particularly in connection with interactive elements.

The first two sculptures, *Word* and *Face Out*, focus on community identity and representation. *Word*, a 24-foot-tall obelisk near I-15, highlights the linguistic diversity of the West Side by displaying words from multiple languages, visible depending on the viewer's position. *Face Out*, a 20-foot column on the 9-Line Trail intersection with Navajo Street, incorporates up to 1,000 laser-cut silhouettes of local residents, collected through community workshops, with participants' names memorialized on an accompanying plaque. Both works aim to serve as landmarks that reflect the people and cultures of the neighborhood.

The third piece, *Sounding*, introduces interactive and environmental elements along the 9-Line Trail intersection with the Jordan River. This 11-foot sculpture allows visitors to scan a QR code to access recorded sounds of the river, which can then be amplified through the structure, creating a shared auditory experience. A built-in periscope aligns views toward the Wasatch Mountains, connecting the sound of the water to its natural source. This work emphasizes ecological awareness and sensory engagement with the surrounding landscape.

The final two works, *WhereRU* and *Nine Line Sign*, focus on navigation and interpretation of place. *WhereRU* is a 20-foot-tall, emotionally driven wayfinding sculpture featuring signs designed by local youth, reflecting meaningful destinations and personal landmarks within the community. *Nine Line Sign*, located at Redwood Road, functions as a gateway marker with folded metal panels that reveal words and colors from specific viewpoints, along with a viewing scope for pedestrians.

The Art Design Board asked a range of questions focused on design visibility, accessibility, and technical considerations. Ms. Amanda Stewart raised concerns about the use of blue tones against the sky and potential visibility issues; Civic Space responded that they are flexible with color choices, including inverting the palette, and emphasized that brightness is key for visibility from I-15. Mr. Khudhair asked about the accessibility of the QR code component in *Sounding*, and the team confirmed it should function across nearly all smartphones and that audio levels would remain appropriate for the surrounding neighborhood.

Board members also addressed durability, safety, and implementation. Mr. Michael Mejia asked about exposure to weather and potential climbing hazards; Civic Space explained that perforated covers would prevent debris and bird intrusion, maintenance access would be built into *Word*, and forms would be designed to discourage climbing. Mr. Olmedo-González inquired about fabrication, and the team expressed a preference for working with a single local fabricator. Mr. Dane Hess commended the proposal's community engagement and asked how the artists would ensure broad representation for *Face Out*; Civic Space indicated plans to collaborate with the Art Design Board and host workshops across the community to reach diverse participants.

Forma Studio (Sixto Cordero and Karen Kitayama) presented their proposal, *Many Stories, One Place*. Grounded in a community-informed approach, the project reflects the diversity, resilience, and complexity of the West Side while acknowledging historic divisions and ongoing challenges. The artwork is conceived as a unifying element along the trail, reinforcing its role as a connector between neighborhoods and as a space for visibility, gathering, and shared identity.

Located at the main site on the 9-Line Trail's 900 South and 900 West intersection, the primary sculpture is a 12-foot-tall and 260 feet-long stainless steel ribbon form inspired by the meandering Jordan River, symbolizing movement, continuity, and connection. Designed as a contemporary monument, it allows residents to encounter their own words embedded within the structure, creating a direct reflection of community experiences. Rather than presenting a single narrative, the piece holds multiple voices, emphasizing collective identity and the idea that many stories coexist within one place.

Text integrated into the sculpture is drawn from community engagement and reflects themes of resilience, pride, and tension. These statements will be translated into the many languages spoken on the West Side, ensuring representation of the neighborhood's cultural and linguistic diversity. Laser-cut into the stainless steel, the words allow light to pass through, casting shifting shadows that evolve throughout the day. This creates a dynamic, living archive that preserves community voices while expressing their interconnected and evolving nature.

In addition to the main sculpture, two smaller stainless-steel ribbons will be installed along the trail to create a sense of sequence and immersion. The first acts as a threshold at the street edge, introducing the presence of community voices, while the second is suspended above the trail, allowing visitors to pass beneath the text. Fabricated from durable 304L stainless steel with a brushed finish, the project is designed for longevity and low maintenance. Overall, the proposal presents a cohesive, community-centered artwork that anchors memory, fosters connection, and celebrates the many voices that define the West Side.

The Board asked several questions regarding the design, materials, and community engagement of Forma Studio's proposal. Ms. Maisch inquired about the scale, and the team shared that the ribbon varies from 30 inches to 3 feet wide, with text at least 6 inches tall. Mr. Nate King clarified that 304L refers to the grade of stainless steel, selected for its durability and resistance to vandalism, and the team confirmed that the sculpture is intended for public interaction, with smoothed edges for safety. Additionally, the team expressed interest in expanding community engagement to include a wider range of voices across languages and age groups, and noted that while repeating phrases is not ideal, any repetition would occur through translation into different languages.

Jiyoun Lee-Lodge, Mike Whiting, Scout Invie, and Amanda Jane Jones presented their proposal, *Front Yard*, a series of five sculptures along the 9-Line Trail at key locations including Redwood Road, Navajo Street, Jordan River Oxbow, and 900 West. Grounded in the community insight that "West Side culture happens everywhere, especially in front yards," the concept reimagines the trail as a welcoming, shared neighborhood space. The proposal emphasizes the West Side's identity as rooted in collective care, generosity, and togetherness, drawing inspiration from everyday life and informal gathering spaces.

The artists highlighted defining characteristics of the West Side, including its urban wildlife, community gardens, and multicultural fabric expressed through food, gatherings, and businesses. Color plays a central role in the proposal, with a palette directly inspired by the neighborhood's murals, homes, and local businesses such as Panadería Flores and Acapulco Tortillería. This

intentional use of color celebrates cultural richness and counters narratives of invisibility, while also responding to community feedback requesting more vibrant, expressive public spaces along the trail.

The project includes five distinct yet interconnected sculptural elements. *Pluma*, a 23-foot-tall peacock at 900 South and 900 West, serves as a bold anchor symbolizing resilience and belonging. *Seeds* introduces smaller, interactive forms that function as seating and gathering spaces, inspired by growth and cultural continuity. *Flower Patch* features a series of brightly colored flower sculptures representing abundance, migration, and ecological connections, while *Grow Where You're Planted* incorporates a swing set formed by bending floral elements, creating a playful and reflective space inspired by youth engagement and connection to nature.

The final installation, *Rainbow Road*, consists of a series of colorful archways marking the beginning and end of the trail, symbolizing healing, hope, and transformation. All sculptures are constructed from painted steel, a material familiar to the neighborhood, using thick tubing and steel plate for durability. Together, the installations create a cohesive, immersive experience that reflects the spirit of the West Side, transforming the 9-Line Trail into a vibrant, inclusive environment that celebrates community identity and shared space.

Ms. Stewart inquired about the project's structural components, and the team confirmed that all pieces will include concrete footings and are being developed in consultation with an engineer, with early feasibility checks already completed. Mr. Hess asked about the selection of flowers, to which the team responded that they were inspired by native species but remain open to alternative suggestions, particularly if they maintain the intended color palette or provide greater community meaning. Concerns were raised about the proposed seed seating area, noting that wildflowers in that location tend to grow tall and are not regularly maintained; in response, Mr. Olmedo-González shared feedback from Public Lands stakeholders recommending installation on both sides of the trail. Mr. Hess also expressed concern about the maintenance plan for the swing sculpture, and it was noted that stakeholder feedback may require a location adjustment and the addition of a concrete pad.

Floating Collective (Andrew Schachman, Faheem Majeed, and Jeremiah Hulsebos-Spofford) presented their proposal, *One Language is Never Enough*. The collective, which has been working for ten years and is rooted in education, approaches the city itself as a museum and its neighborhoods as galleries, emphasizing collaboration over authorship. Their practice centers on working with communities rather than for them, with the goal of creating artwork in which residents can see their own labor, identity, and experiences reflected.

For the Salt Lake City proposal, the team outlined a plan to co-produce a series of large-scale, levitating language sculptures in collaboration with West Side residents and stakeholders. The project draws on the concept of geological, atmospheric, and linguistic "volumes," using translation as both a method and a material. Through multilingual text and community-driven content, the sculptures aim to represent the wide range of languages spoken in the area, embracing nuance and the idea that not all meaning can be directly translated.

Their concept is informed by preliminary research conducted with local experts and organizations, as well as site observations that highlighted the region's layered physical and cultural landscapes. The team described how the city's geography, air quality conditions such as inversions, and infrastructural divides like I-15 contribute to both visible and invisible separations between the East and West sides of Salt Lake City. These vertical and horizontal layers serve as a key inspiration for the project, alongside the cultural diversity expressed through language, signage, and daily interactions within West Side communities.

Community engagement is central to the proposal, with the artists emphasizing a co-production model that values local knowledge and lived experience. They proposed a “Breaking Bread” engagement process, consisting of about ten gatherings where residents and community organizations would share meals and participate in conversations that directly inform the language and content of the sculptures. This approach is intended to foster a sense of ownership and ensure that the final artworks meaningfully reflect the community.

The proposal includes four approximately 80-foot-tall neon sign installations located along 900 South at key intersections, including Redwood Road, Navajo Street, 900 West, and near I-15. These sculptures are designed to have both a daytime and nighttime presence, displaying phrases in multiple languages. The team noted they would work closely with residents to address concerns such as light pollution. They also outlined plans to collaborate with YESCO for fabrication and referenced their ongoing research into the history of signage in Salt Lake City as part of the project’s conceptual framework.

Board members asked a range of questions about the proposal’s language, design, and visibility. Mr. Hess inquired about the origin of the Tongan phrase and whether other languages could be incorporated; the team responded that they plan to collaborate with poets and community members to develop phrases across multiple languages. Mr. Maisch asked how the sculptures would read during the day, particularly in response to community interest in color. The team explained that the sculptural forms would be visible in daylight and noted they are open to incorporating painted elements, budget permitting, to enhance daytime legibility. They also mentioned the possibility of solar-powered lighting. Mr. King asked about the importance of matching freeway light pole aesthetics, and the team acknowledged that material choices and structural standards for tall poles would be carefully considered.

Additional questions focused on durability, maintenance, and community impact. Mr. Khudhair raised concerns about wind conditions on the West Side, to which the team responded that their fabricator, YESCO, has extensive experience with large-scale signage and structural demands. Mr. Mejia asked about long-term maintenance and the role of community input; the team emphasized that their process is rooted in early and ongoing engagement, with the final text and forms evolving directly from community feedback. They noted that YESCO’s involvement would also support maintenance and repairs, and that solar, off-grid options are feasible. In response to a final question from Mr. Hess, the team confirmed that the text itself could take on sculptural or architectural qualities, allowing language to function as both message and form.

After proposal presentations, the Board expressed strong overall enthusiasm for all four artist proposals, noting the high quality and thoughtfulness of each submission. Several members identified Floating Museum as one of the strongest proposals, describing it as ambitious, transformative, and potentially monumental over time. Members appreciated the collective’s conceptual approach, particularly its use of language as both content and form, and its potential to create an iconic presence. At the same time, some noted that while the proposal aligns well with the project’s goals, it also represents the least conventional and “least safe” option among the finalists.

A number of concerns were raised about Floating Collective’s proposal, particularly regarding accessibility, interactivity, and feasibility. Board members questioned whether the height of the sculptures—approximately 80 feet—might limit engagement for pedestrians, cyclists, and people of varying ages and abilities. Others expressed concern about the project’s reliance on text and whether it could create barriers for some community members. Maintenance and longevity were also discussed, though it was noted that the structures would be over-engineered for safety. While some

members viewed the proposal as conceptually complex and compelling, others felt it functioned more as a conversation piece than an interactive experience.

The Front Yard proposal was widely seen as warm, approachable, and rooted in community engagement, with features such as gathering spaces and swings offering clear public amenities. However, several members felt the design was familiar and potentially less impactful, noting similarities to existing public artworks and expressing concern that it may not stand out or achieve long-term distinction. While its accessibility and charm were appreciated, some questioned whether it would generate meaningful interaction or become visually iconic within the broader landscape.

Feedback on the Civic Spaces and Forma Studio proposals was more mixed. Civic Spaces was praised for its interactive elements and became more compelling to some members after presentation, though others felt it lacked cohesion or iconic quality. Forma Studio's proposal was frequently described as visually beautiful and potentially iconic, but less interactive compared to others. Overall, the Board weighed the balance between innovation and accessibility, with many recognizing Floating Collective's proposal as the most conceptually ambitious, while also acknowledging the need for further feasibility review should it be selected.

Ms. Maisch made a motion that Floating Collective be recommended for the commission for the 9-Line/West Side public art project, with the condition that the Public Art Program will explore the feasibility, and if it is feasible, it will be recommended to the Mayor. Mr. Mejia seconded, Ms. Porter, Ms. Buhler, and Mr. King voted in approval. Ms. Stewart and Mr. Khudhair voted against the motion, while stating their preference for the proposal by Jiyoun Lee-Lodge, Amanda Jane Jones, Mike Whiting, and Scout Invie instead.

#### **IV. Public Comment**

No public comment was received.

#### **V. Other Business / Adjourn**

Mr. Renato Olmedo-González gave updates about the Public Art Program. The Fleet Block Artist Qualification Review deadline is Monday, March 9. The 400 South Viaduct Trail Project is nearing completion.

Ms. Felicia Baca gave Arts Council Updates. The Salt Lake City Council has allocated \$14,000 for small public art projects, and the Arts Council has developed three proposals to present to them on March 10. The Arts Council is also engaged in broader discussions regarding its mission and focus, and will present to the City Council in April.

Ms. Maisch motioned to close the meeting. Mr. Khudhair seconded, and all members in attendance voted in favor.