The City of

Boynton Beach

Art Advisory Board
Agenda

Wednesday, July 8, 2026, 6:30 PM

City Commission Chambers
100 E. Ocean Avenue
Boynton Beach, FL 33435

Boynton Beach Art Advisory Board

Susan Froehlich, Member
Karina Maldonado, Member
Margaret Newton, Member
Robin Kurtzman, Member
Johanna Zehenter, Alternate
John Stout, Staff Liaison
Jennifer Spatola, Member
Anthony Denardo, Member
Anthony Garofalo, Member

Mission
To create a sustainable community by providing exceptional municipal services, in a financially responsible manner.

America's Gateway to the Gulfstream

www.boynton-beach.org

1. **Call to Order**
2. **Pledge of Allegiance**
3. **Roll Call**
4. **Approval of Agenda**
5. **Informational items from the Board**
6. **Approval of Minutes**

   A. Approval of Minutes
   Approve minutes from the May 13, 2026, Art Advisory Board Meeting.

7. **Public Audience**

   Individual speakers will be limited to 3 minutes.

8. **Announcements/Presentations/Correspondence**

   A. Discussion regarding the draft Boynton Beach Public Arts Master Plan to allow for a review of the strategic expansion, thematic frameworks, artwork typologies, location strategies, and district-by-district public art distribution guidelines across the City. Public Art Master Plan Consultant: Futureforms (Nataly Gattegno). Applicant: City of Boynton Beach.
   No formal action or vote is requested. This item is for presentation, review, and preliminary advisory discussion by the Art Advisory Board.

9. **Action Items**
10. **Unfinished Business**
11. **New Business**
12. **Future Agenda**
13. **Adjournment**

Notice

If a person decides to appeal to any decision made by the City Commission with respect to any matter considered at this meeting, He/She will need a record of the proceedings and, for such purpose, He/She may need to ensure that a verbatim record of the proceedings is made, which record includes the testimony and evidence upon which the appeal is to be based. (F.S. 286.0105)

The City shall furnish appropriate auxiliary aids and services where necessary to afford an individual with a disability an equal opportunity to participate in and enjoy the benefits of a service, program, or activity conducted by the City. Please contact the City Clerk's office, (561) 742-6060 or (TTY) 1-800-955-8771, at least 48 hours prior to the program or activity in order for the City to reasonably accommodate your request.

Additional agenda items may be added subsequent to the publication of the agenda on the City's web site. Information regarding items added to the agenda after it is published on the City's web site can be obtained from the office of the City Clerk.

City of Boynton Beach
Agenda Item Request Form

Meeting Date: 07/ 8/2026

Approval of Minutes

Requested Action: Approve minutes from the May 13, 2026, Art Advisory Board Meeting.

Explanation of Request: N/A

How will this affect city programs or services? N/A

Account Line Item and Description: N/A

Fiscal Impact: N/A

Attachments:
Minutes 05-13-26.pdf

MINUTES OF THE ART ADVISORY BOARD MEETING
HELD ON WEDNESDAY, MAY 13, 2026
IN CITY HALL COMMISSION CHAMBERS
100 E. OCEAN AVENUE, BOYNTON BEACH, FLORIDA

PRESENT:

Karina Maldonado
Margaret Newton
Robin Kurtzman
Anthony Denardo
Margaret Roberts

Gabe Sevigny, Director, Planning and Development
John Stout, Planner II

ABSENT:

Susan Froehlich
Anthony Garofalo
Jennifer Spatola
Johanna Zehnter

1. Call to Order

Robin Kurtzman sat as Chair for the meeting and called the meeting to order at 6:31 PM.

2. Pledge of Allegiance

The members recited the Pledge of Allegiance to the Flag.

3. Roll Call

Roll call was taken. A quorum was present.

4. Approval of Agenda

There were no changes.

5. Informational items from the Board

None.

6. Approval of Minutes

The prior minutes were not included. Mr. Stout stated he would email the members the minutes the next day.

7. Public Audience

Individual speakers will be limited to 3 minutes.

8. Announcements/Presentations/Correspondence

A. Project Status Update: Public Art Master Plan Development and Mapping Phase.

Mr. Stout said that City staff is providing an informational update to the Art Advisory Board regarding the current progress of the Public Art Master Plan. He advised that the project has successfully transitioned from the initial data collection and community outreach phases into the Mapping and Location Evaluation stage. This update outlines the work completed to date and the technical steps currently underway to finalize the strategic framework for the City's Public Art Program.

Chair Kurtzman noted that the Board had viewed a prior presentation.

Mr. Stout reviewed the updates to the Master Plan as contained in the meeting materials and said this was the strategic vision. He explained that Public art had its own department, but is now under Development as part of an administrative alignment and a comprehensive master plan was wanted. He pointed out that they want to bring art to the forefront during the development phase and include art on the site plan for approval, and this is now part of the review process.

Mr. Stout mentioned that they worked with procurement and hired a consultant, called Futureforms and that they have a background in art planning, urban design and architecture, and a lot of experience in developing master plans and they create specific installations. The plan has five tasks, one of which was community engagement via public and online meetings, which took place last year. He said that there is a live survey on the website, and they collected the information and created a strategic plan. Staff is looking for an overlay map and they are moving into the implementation portion which will be phased.

Community engagement showed the community wants the art to be representative of the community and have visible art from pedestrian areas, more art districts, one is downtown area, cultural and into the HOB. He pointed out there are three different districts for Downtown Boynton, then art visible when people drive, and then the neighborhood and park art throughout the City.

Staff learned that residents are more interested in the theme of the art and they identified spines and nodes for art and they can grow from there. Mr. Stout said they would start with the Downtown Cultural District and expand starting from Federal Highway to Congress Avenue and outward expand. He noted that the plan will be completed in June.

Gabe Sevigny, Planning and Development Director, said the idea behind the plan, when the art is coming in, or if they have a project for the public, the Board would review the art and make recommendations on the art.

Mr. Stout said that the next task is mapping, which he reviewed.

Ms. Newton inquired if the artwork for the project on Ocean south to Federal Highway has already been approved at the site.

Mr. Sevigny said the developer is required to install art or pay in lieu of and the art would still come before the Board.

Mr. Stout responded it did not and if the developer paid for art instead of installing it, it would be up to the Board which project would have art. He reviewed next steps and said staff will bring the Board a final draft plan for review, approval and comment within the next two months.

Mr. Stout said they want to use an opportunity with Futureforms to create their first art piece called Sky Reef as contained in the meeting materials, which would be located on the south side, outside by the amphitheater. He said that all public art is required to have lighting.

Ms. Maldonado asked if the Art Advisory Board is the only Board that will forward recommendations to the Commission.

Mr. Stout responded it was. He said they are looking at over 100 different art locations, styles and types, and noted Boynton Beach is more of a driving city as opposed to a walking City.

B. Transforming Traffic Boxes into Public Art - Phase 1 Implementation Update

Mr. Stout said this was an update of what was installed and what would be installed next regarding the Transforming Traffic Boxes into Public Art project. He said in September, 170 Artworks were submitted and 35 artworks were selected. Phase I was installed along Gateway Boulevard. He explained the Board has successfully completed the location assessment, assigning all 35 selected artworks to specific intersections across various road jurisdictions, including City, County, and FDOT territories. The project is now transitioning into the implementation phase, with the first five installations currently moving into place.

Mr. Donardy asked about longevity and learned the wraps should last up to seven years, if all goes well. He inquired what would occur if a piece was defaced. Mr. Stout said there is no plan right now and they would address the issue on a case-by-case basis, and if all of them were defaced, it would involve police.

Mr. Stout reviewed Phase II and noted they had issued a local Call to Artists for the box wraps. Mr. Stout stated they are working with Economic Development who already took photos of the installed wraps and will take more photos

Chair Kurtzman suggested the Marketing Department promote the project.

9. Action Items

Chair Kurtzman thought they could find a videographer to video all the boxes and post it on the website.

Mr. Stout said he would bring it up to Economic Development staff.

10. Unfinished Business

A question was posed who the Chair and Vice Chair was. It was announced that Robin Kurtzman is the Chair and Margaret "Peggy" Roberts is the Vice Chair.

11. New Business

MS. Newton inquired how many times does the Board have to meet a year, and noted they have had cancellations.

Mr. Stout said four meetings is typical, and often staff did not call a meeting because they had nothing to discuss. There was discussion, the Board could call a special meeting.

12. Future Agenda

None

13. Adjournment

Chair Kurtzman moved to adjourn the meeting. Vice Chair Roberts seconded the motion. The motion passed unanimously.

Mr. Anthony Denardo briefly introduced himself and stated he has lived in Boynton Beach for15 years. He is an analytical chemist, and he dabbles in artwork and he wanted to get more involved. The members welcomed him.

The meeting was adjourned at 7:22 p.m.

Catherine Cherry
Minutes Specialist

City of Boynton Beach
Agenda Item Request Form

Meeting Date: 07/ 8/2026

Discussion regarding the draft Boynton Beach Public Arts Master Plan to allow for a review of the strategic expansion, thematic frameworks, artwork typologies, location strategies, and district-by-district public art distribution guidelines across the City. Public Art Master Plan Consultant: Futureforms (Nataly Gattegno). Applicant: City of Boynton Beach.

Requested Action: No formal action or vote is requested. This item is for presentation, review, and preliminary advisory discussion by the Art Advisory Board.

Explanation of Request: This is a City-initiated request. The applicant (City) is presenting the draft Boynton Beach Public Arts Master Plan for review and discussion. Following extensive public outreach and stakeholder engagement conducted from October through December 2025, which included four virtual sessions, an in-person community workshop, and a public survey, the draft outlines structural frameworks for establishing localized art and its typologies. The item provides an opportunity for the Art Advisory Board to evaluate the layout and proposed interactive and traditional artwork typologies to help refine the document prior to final formal adoption.

How will this affect city programs or services? N/A

Account Line Item and Description: N/A

Fiscal Impact: N/A

Attachments:
Boynton Beach Public Art Master Plan. compressed.pdf
Exhibit A - Location Map - 1st Draft Final - Arts Board.pdf
Exhibit B - Boynton Beach PAMP - Budget Ranges.pdf
Consultant Presentation - 260708_PAMP_FF-Art Board Presentation DRAFT.pdf



BOYNTON BEACH PUBLIC ARTS MASTER PLAN

Date: 12 JUNE 2026: FINAL DRAFT

Arts Master Plan Consultant: Futureforms (Nataly Gattegno & Jason Kelly Johnson)

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Ralfonso


Greg Mankis


Albert Paley

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**Artwork images throughout this document are for reference only. They are not recommendations of specific artwork or artists.*

OVERVIEW

This Public Art Master Plan for Boynton Beach establishes a long-term vision for how public art can strengthen community identity, enhance the public realm, and support economic and cultural development across the city.

Guided by extensive community engagement, the plan identifies key themes — including culture, the ocean, interaction, and local identity. Community feedback also emphasized the importance of distributing art throughout everyday civic spaces, particularly along sidewalks, major intersections, plazas, parks, and key corridors such as Downtown Boynton/The Heart of Boynton, Federal Highway, and Congress Avenue.

Building upon existing initiatives including the Art in Public Places Program, the International Kinetic Art Experience, the Transforming Traffic Boxes into Public Art Program, and community-led projects, the Public Art Master Plan positions public art as both a cultural asset and a catalyst for placemaking and economic vitality.

The framework introduces a network of “Art Spines” and “Art Nodes” that strategically concentrate public artwork along major vehicular corridors and intersections where residents and visitors most frequently experience the city. By aligning future artworks with visible and highly trafficked locations, the Public Art Master Plan aims to create recognizable arts districts and strengthen connections between neighborhoods, destinations, and civic spaces.


Ralfonso

OVERVIEW CONTINUED

The Public Art Master Plan intends to establish potential art locations, appropriate typologies and general scale of artworks. It highlights a set of recommended priority locations; however it does not preclude the consideration of additional sites. Any future locations or art typologies not listed in the Public Art Master Plan may still be pursued, provided they meet the established evaluation criteria.

The Public Art Master Plan document further outlines implementation criteria to guide future investments, prioritizing projects based on community benefit, visibility, cost, proximity to existing artworks, and coordination with future development opportunities. Together, the Public Art Master Plan provides a flexible and actionable roadmap for expanding Boynton Beach's public art presence while reinforcing the city's unique character and sense of place.

The Public Art Master Plan document was developed by Futureforms in consultation with the City of Boynton Beach Development, Planning & Zoning department. Please note that all artwork images throughout this document are for reference only. They are not recommendations of specific artwork or artists.



Albert Paley

COMMUNITY ENGAGEMENT

**Artwork images throughout this document are for reference only. They are not recommendations of specific artwork or artists.*

COMMUNITY ENGAGEMENT PROCESS & FINDINGS

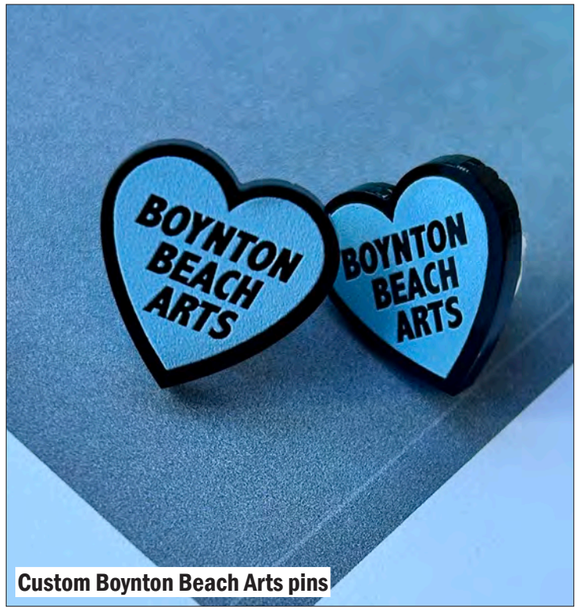
FORMAT

Futureforms engaged with the community of Boynton Beach through four virtual sessions, one in-person community workshop, and a public survey from October through December 2025. Meetings took place with a number of stakeholder groups including:

- Arts Community (Artists, Galleries)
- Small Business Community
- City of Boynton Beach Art Staff
- City of Boynton Beach Art Board
- Residents and Community Members

Stakeholders were invited to listen and share about the value of artwork to their community, the types of artwork they would like to see introduced to the city, and where they would like to see it.

The following section details insights from these engagements. These findings have informed a strategic approach to the arts master plan framework and thematic directions for the future artworks. This input further informed future artwork locations and areas of future artwork concentration.



Custom Boynton Beach Arts pins


Ana Teresa Fernandez


Shades of Culture



PUBLIC OUTREACH SESSIONS

Public input was solicited through a series of virtual and in person workshops:

Virtual Session 1
Completed October, 22nd 2025
Attended by: City Staff

Virtual Session 2
Completed November, 22nd 2025
Attended by: Small Business Owners

Virtual Session 3
Completed December, 3rd 2025
Attended by: Arts Community Members

Virtual Session 4
Completed December, 10th 2025
Attended by: Arts Advisory Board

Community Workshop
Completed December, 13th 2025
Attended by: Community Members

Public Survey
Launched on City of Boynton Beach website on November, 11th 2025

INTERACTIVE FEEDBACK AND WORKSHOPS

We used a digital interactive feedback tool that allowed participants to anonymously share responses to our questions regarding: types of artwork, future locations and thematic narratives. The input solicited was guided by the following questions:

1. How valuable are ideas of community, activation, economic impact and support of the local arts when thinking about the future of public art in Boynton Beach?
2. Which existing Boynton Beach artworks would you like to see more of?
3. Where in Boynton Beach do you enjoy seeing art currently?
4. Which Boynton Beach neighborhood is most in need of impactful public art?
5. How do you most often experience art in Boynton Beach?
6. Where would you like to see more art around Boynton? Plazas, medians, parking lots, sidewalks, intersections, beaches?
7. What themes or stories do you think of when you think of Boynton Beach?
8. What artwork types would you like to see more of in Boynton Beach? Iconic art, wall activations, integrated artwork, temporary, permanent, performances?

RESULTS OF COMMUNITY ENGAGEMENT

KEY FINDINGS

The community feedback pointed to a number of key considerations that have guided the arts master plan framework and direction:

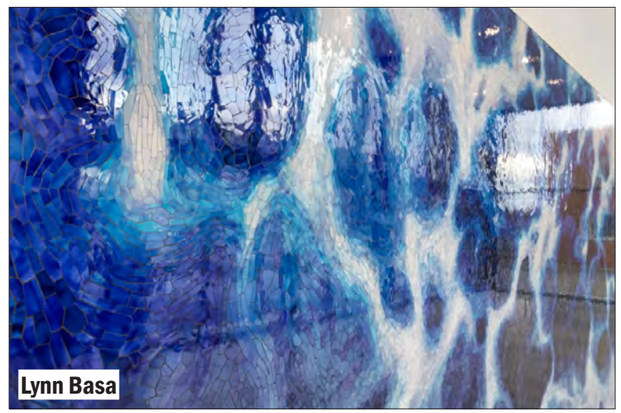
- **ART THEMES:** Culture, the Ocean and Interaction are major themes the community would like to see expressed in the Public Art of their community.
- **ART LOCATIONS:** Community members see value in art on or along city sidewalks and at major intersections, while also wanting to see more public art in plazas and parks.
- **ART CONCENTRATIONS:** The community would like to see the Arts Master Plan form identifiable Arts Districts in Boynton Beach. Polling indicated the following possible areas for future concentration of public art: Downtown Boynton/The Heart of Boynton; Federal Highway; Congress Avenue.
- **ART TYPES:** Public Artwork types that resonated with community members included Wall Activations, Temporary and Rotating Art and Iconic Sculptures.
- **ART COMMUNITY:** The community would like to see more artwork that represents the community of Boynton Beach and looks to the investment in the arts as a mechanism to boost the local economy.



David Dahlquist / Matt Niebuhr

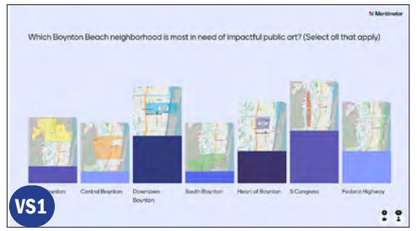


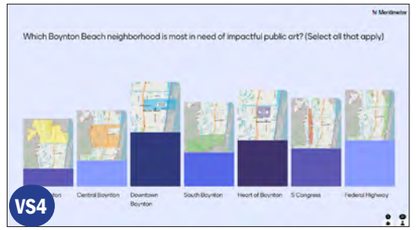
12/13/25 Workshop



Lynn Basa



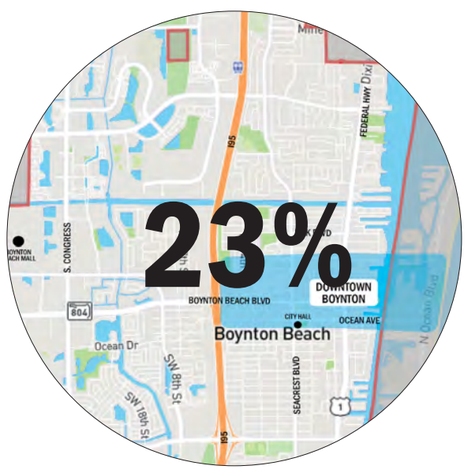




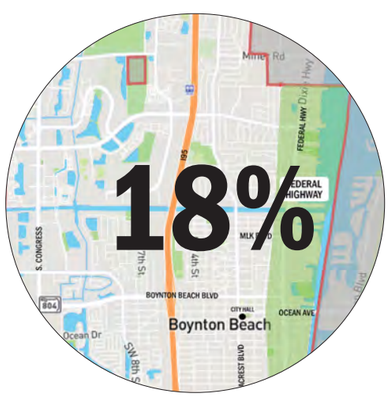


COMMUNITY FEEDBACK: FUTURE ART LOCATIONS

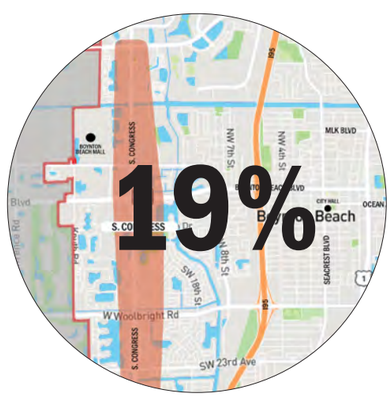
The community would like to see more artwork Downtown, with a concentration in the Heart of Boynton. Federal Highway and South Congress were also areas of interest for future artwork.



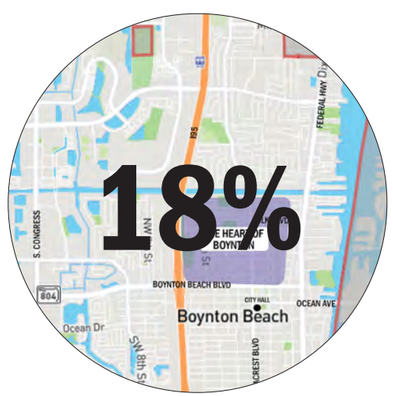
DOWNTOWN BOYNTON



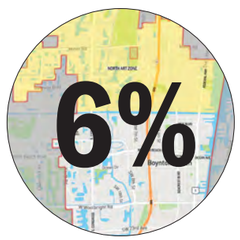
FEDERAL HWY



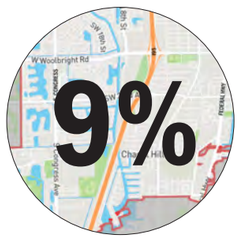
S CONGRESS



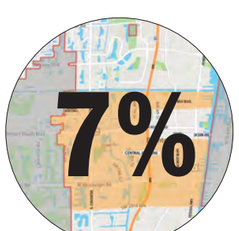
HEART OF BOYNTON



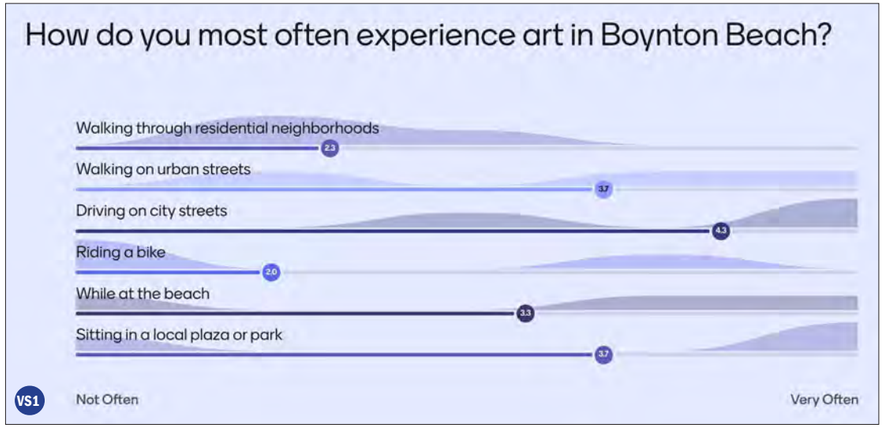
NORTH BOYNTON



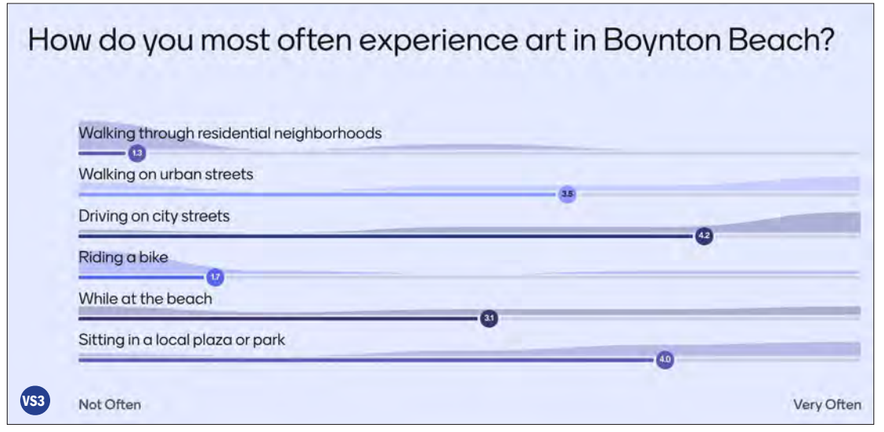
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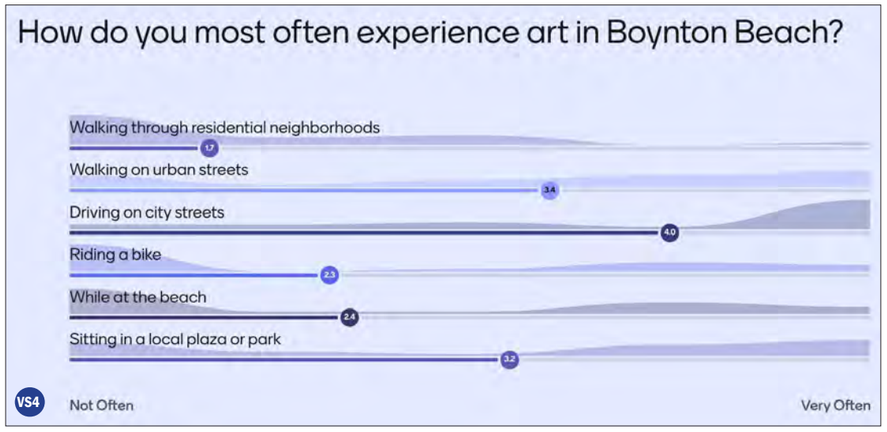
CENTRAL BOYNTON



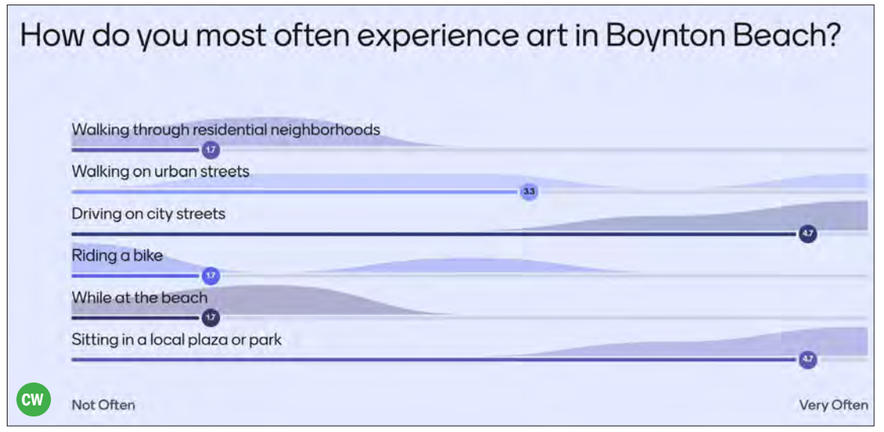
VIRTUAL SESSION # 1



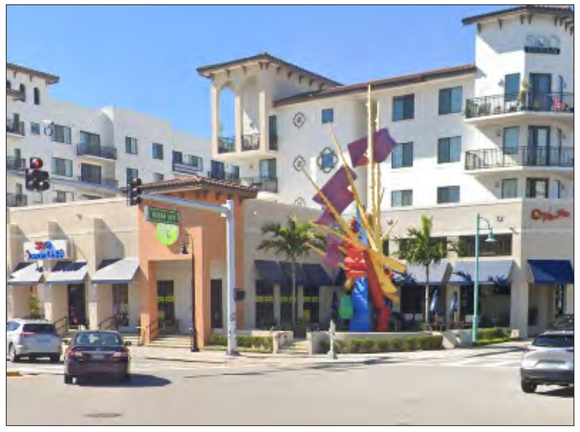
VIRTUAL SESSION # 3



VIRTUAL SESSION # 4

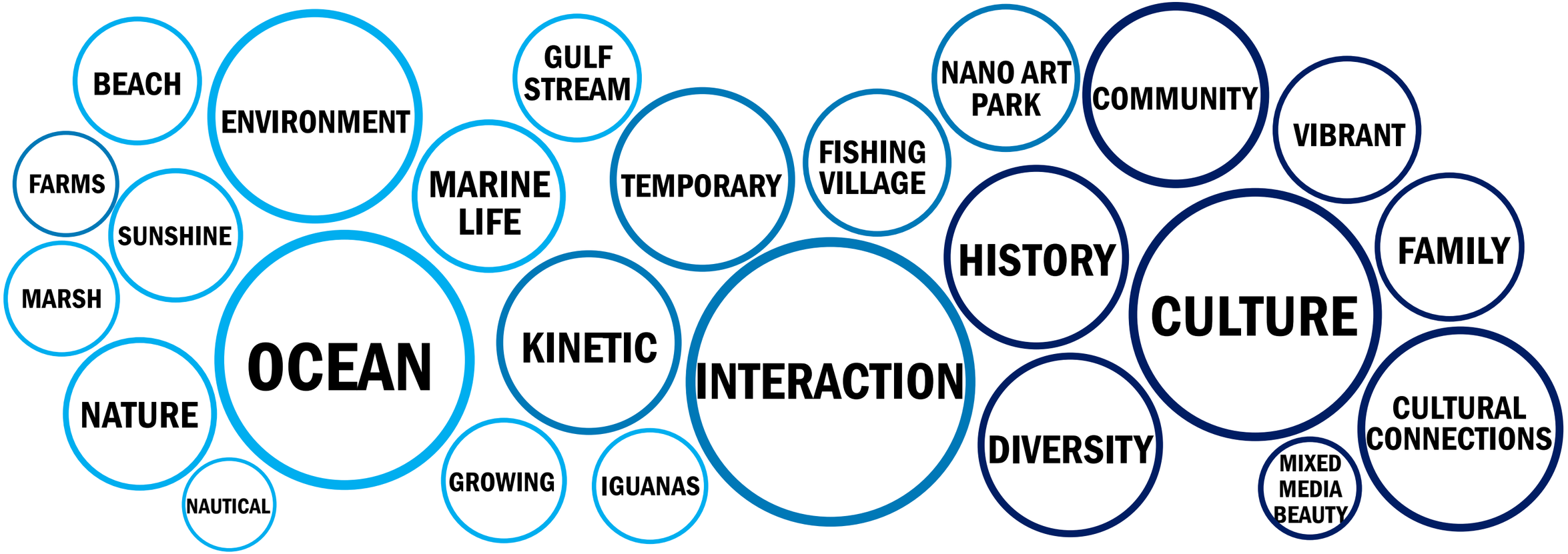


COMMUNITY WORKSHOP



COMMUNITY FEEDBACK: WAYS OF EXPERIENCING ART

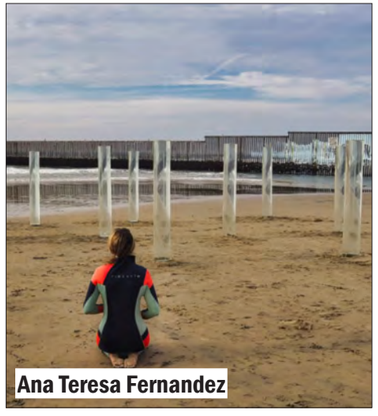
Through community feedback we learned that the primary way that people experience art in Boynton Beach is by driving on city streets. This is followed by artwork experiences in public plaza and parks.



ART NARRATIVES

Community discussions pointed to a set of distinct stories that future art in Boynton Beach could speak to: Nature, Ocean, Water, the Environment, Marine Life, Interaction, Kinetic, Culture.

These stories become the framework for future art and inform the thematics of the Public Art Master Plan.


Ana Teresa Fernandez


Lynn Basa


Ralfonso

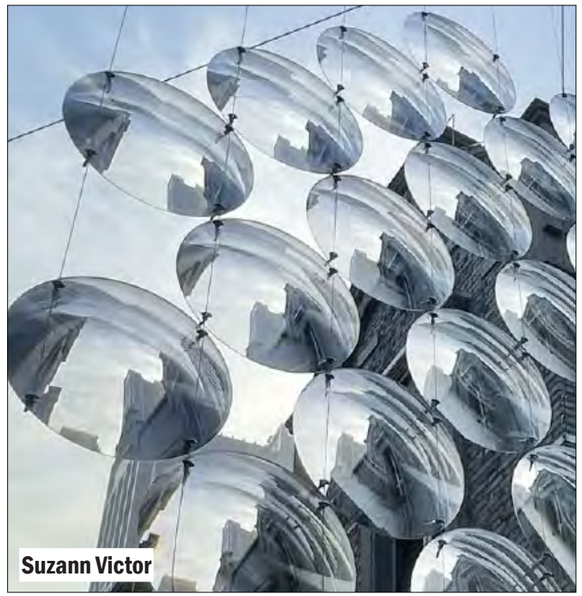

Alex Rodriguez

ART NARRATIVE: THE OCEAN

Stories: Water / Gulf Stream / Beach / Environment / Marine Life / Flow / Waves / Blue

A primary thematic area of interest is the ocean. This could be translated into numerous artistic interpretations: the sea, marine environment, the beach, beach culture, the waves, flow, the color blue. Artwork could take thematic, topical, material and cultural inspiration from Boynton Beach, the geography of place, its natural environment, flora, fauna and context.


Ana Teresa Fernandez


Suzann Victor


Various Artists


Ned Kahn


Ana Teresa Fernandez


Lynn Basa



Rebecca Mendez

ART NARRATIVE: LOCAL CULTURE

Stories: Community / Family / Gathering / Diversity / History / Performance / Dance / Music

Local culture and history should be supported and represented through the Public Art Master Plan. This can take the form of artworks that are inspired by the history of Boynton Beach, artworks that are created by local and regional artists, or performances, music and gatherings that bring community together.



Alex Rodriguez













ART NARRATIVE: INTERACTION

Stories: Engaging / Playful / Kinetic / Performance Space / Evoking Movement / Illuminated / Dynamic

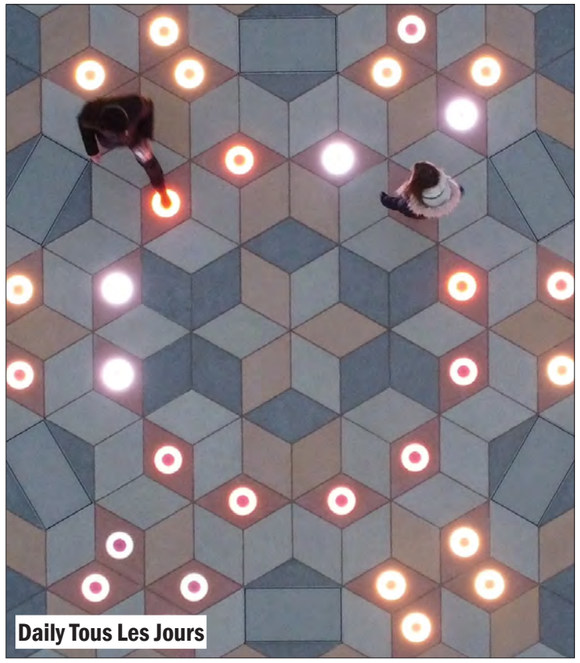
The legacy of the Boynton Beach Kinetic Festival is important in both conceiving of the city's future art legacy, but also recognizing the impact that this highly regarded program has had over its 13 year course. The thematic or interaction, kineticism and dynamism deeply resonates through the Boynton Beach art community and should continue to be supported through the Public Art Master Plan.



Studio Weave



Volkan Alkanoglu



Daily Tous Les Jours



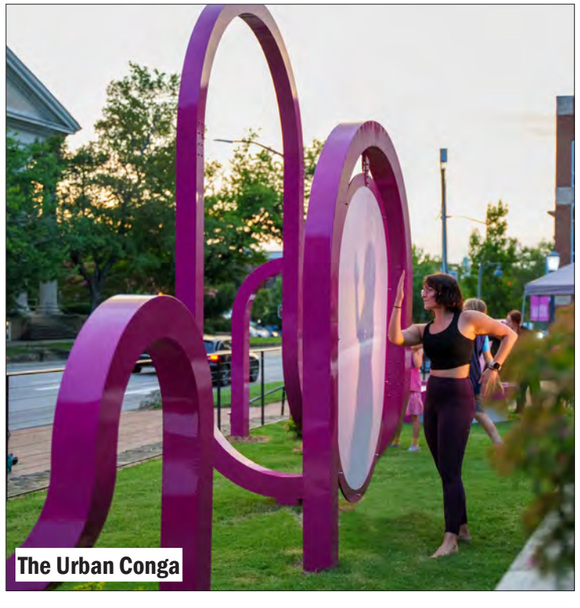
Daily Tous Les Jours



Erika Rothenberg



Merge Conceptual



The Urban Conga



STRATEGIC PLANNING

**Artwork images throughout this document are for reference only. They are not recommendations of specific artwork or artists.*

PUBLIC ARTS MASTER PLAN FRAMEWORK

ART SPINES & INTERSECTIONS

During the community engagement process Boynton Beach community members shared that they would like to see more public art distributed across the city, especially along sidewalks and at major intersections. They emphasized the fact that their daily experiences through the urban fabric are primarily conducted by car, so a public arts strategy should reflect that primary mode of experience.

The Public Art Master Plan establishes a series of primary spines and intersections for artwork to gravitate towards. The linear spines are primary vehicular paths, while the intersections are key moments where these spines intersect. They are moments when a vehicle is waiting for a light to change or a pedestrian is waiting to cross the street. Both experiences should be supported by future artwork wherever possible.

Placing art in these locations increases artwork concentration and visibility, creating a series of **Art Spines** and **Art Nodes** across the city. These concentrations can eventually become the heart of new arts districts as more energy and investment gravitates towards them.

The following section describes the Art Spines and Art Nodes, which are the two elements that overlap to create the Public Art Master Plan framework. It also outlines additional artwork opportunities in public spaces, parks, community and recreation centers.

Finally this section outlines existing initiatives that provide an additional layer of activation city wide.



Albert Paley

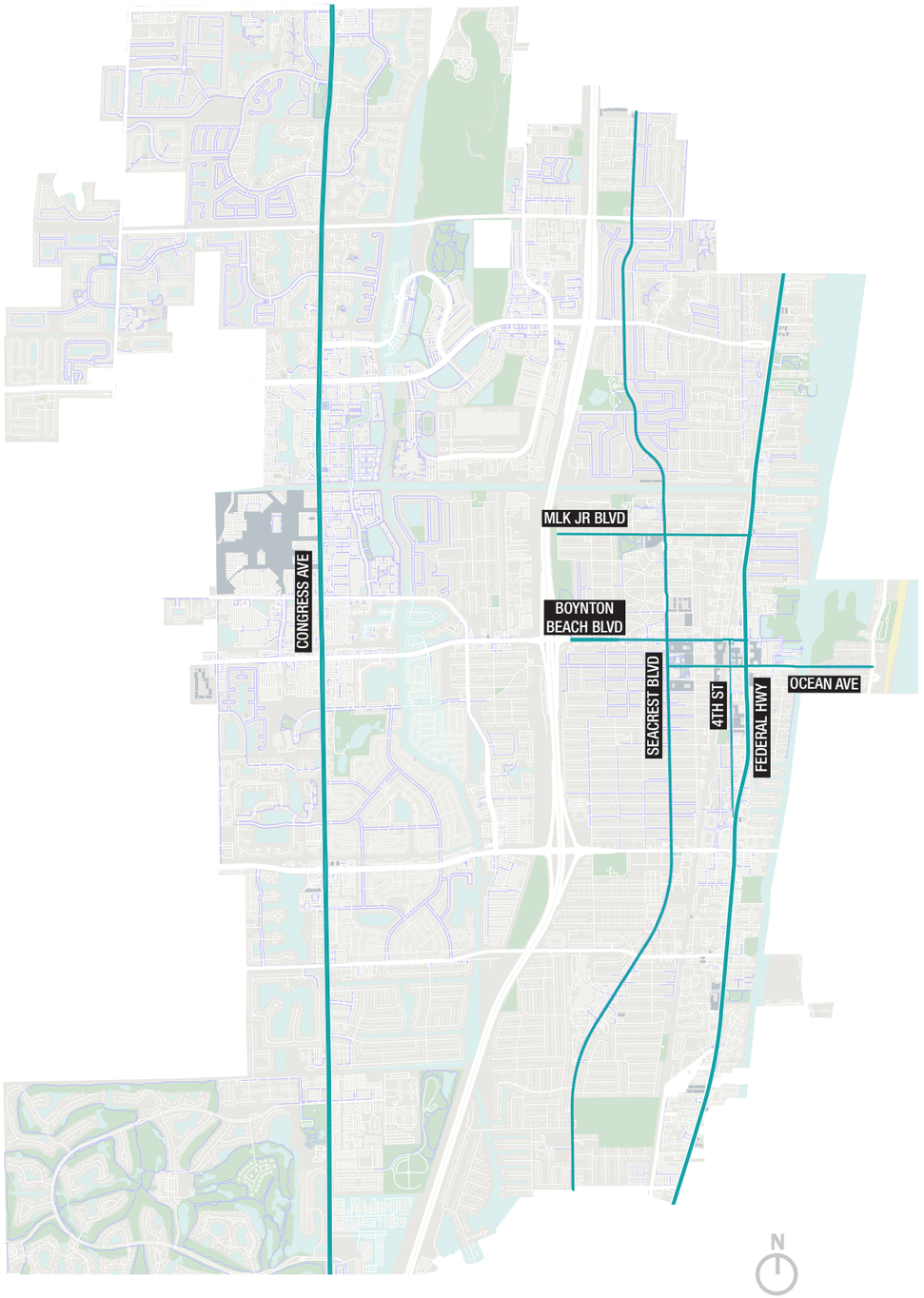

Ralfonso


Okuda


Alice Aycock

See Appendix A for Art Spine and Art Node precedent studies

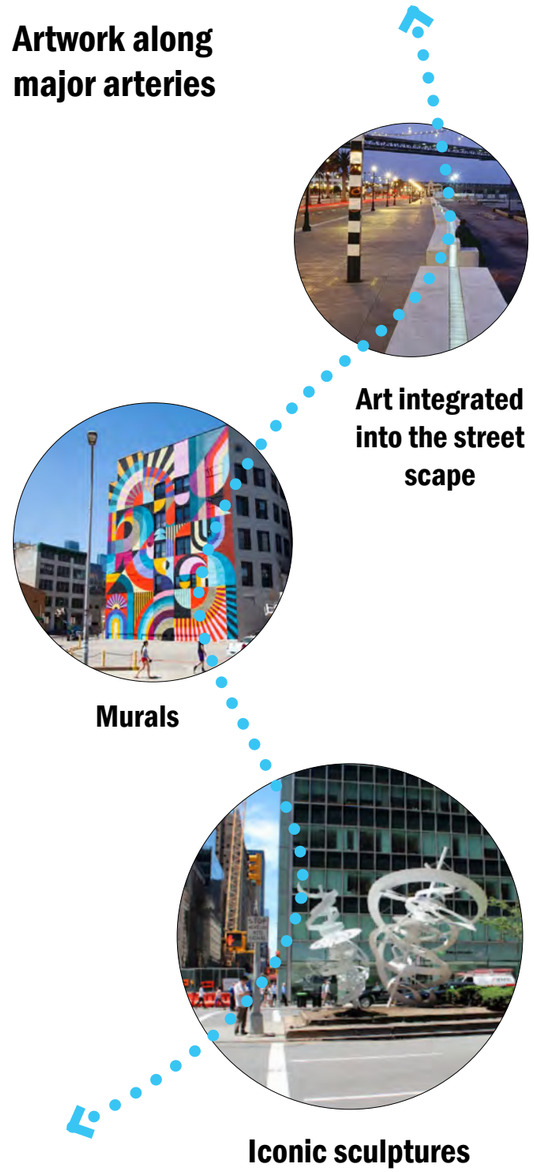
PROPOSED ART SPINES



Art Spines are located along right-of-ways through Boynton Beach. These were identified based on the adjacent commercial density, proximity to points of interest and public spaces, and volume of vehicular and foot traffic.

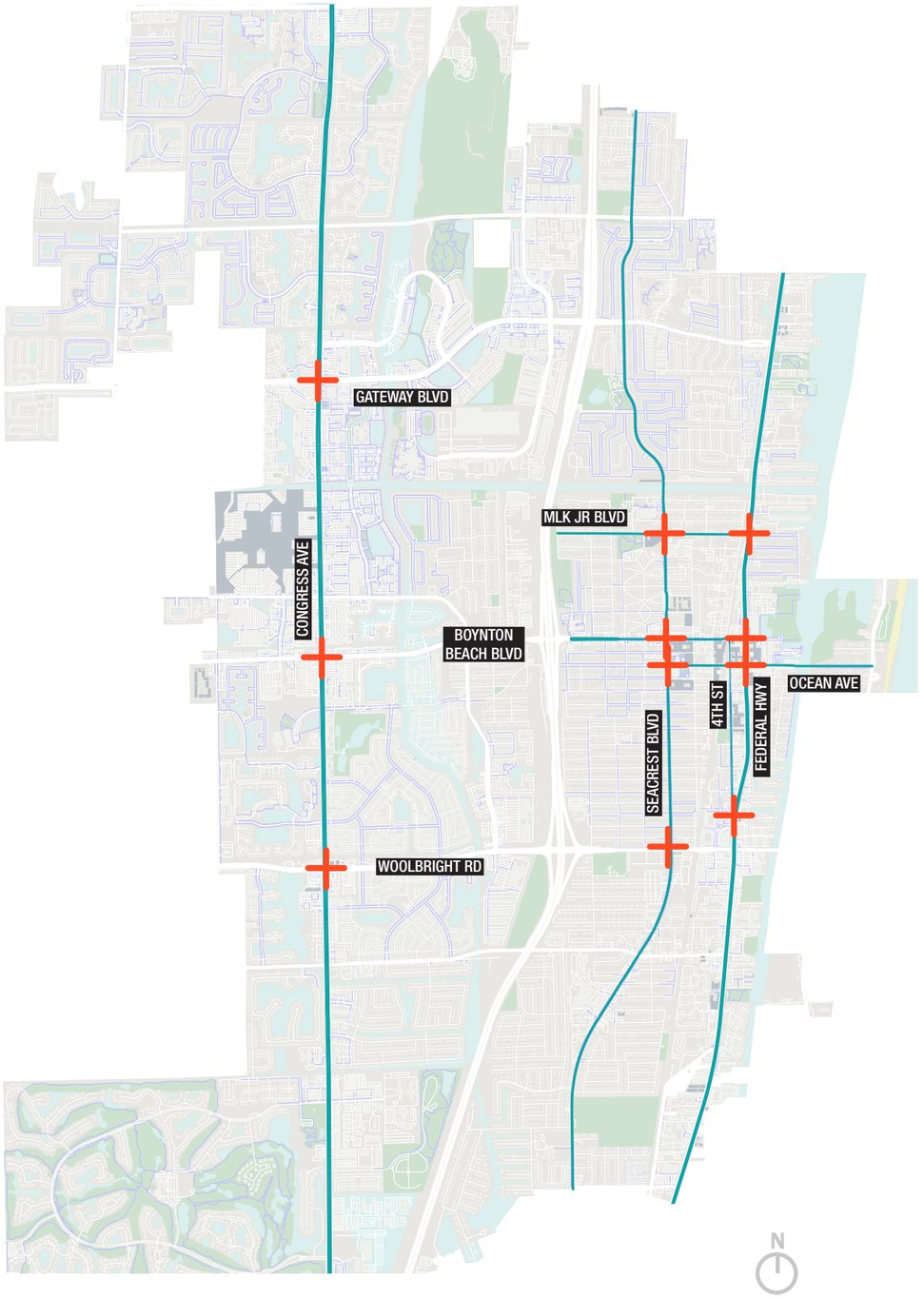
The primary Art Spines identified are:

- **Boynton Beach Blvd:** Primary link to I-95
- **Ocean Ave:** Avenue of the Arts
- **Martin Luther King Jr Blvd:** The Northern edge of the cultural district
- **Federal Hwy:** Prominent local North - South connector
- **4th St:** Rapidly developing corridor
- **Seacrest Blvd:** The Western edge of the current cultural district
- **Congress Ave:** Residential connector to Boynton Beach Mall

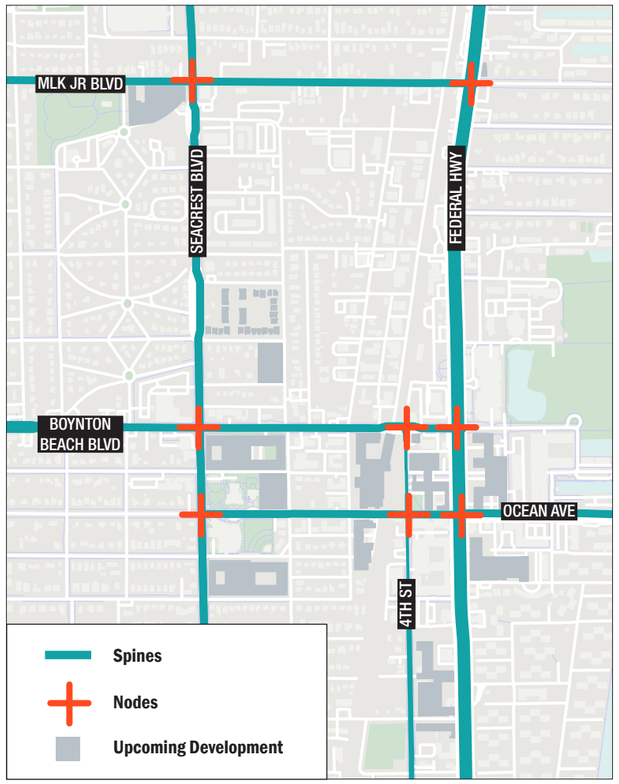


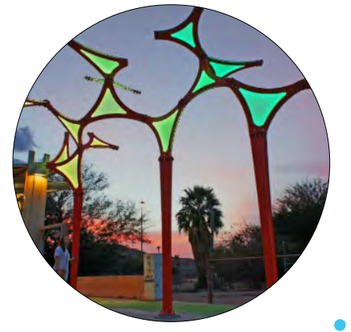
See Appendix A for Art Spine precedent studies

PROPOSED ART NODES

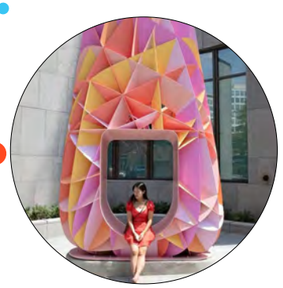


Art Nodes are the intersections of major vehicular and pedestrian flows of movement, where activity is concentrated. Many proposed Art Nodes occur near cultural, commercial zones and sites of upcoming development. Art Nodes will likely frame a pedestrian experience creating moments of pause, seating, and shade while waiting at an intersection.





Neighborhood Gateway



Place to pause

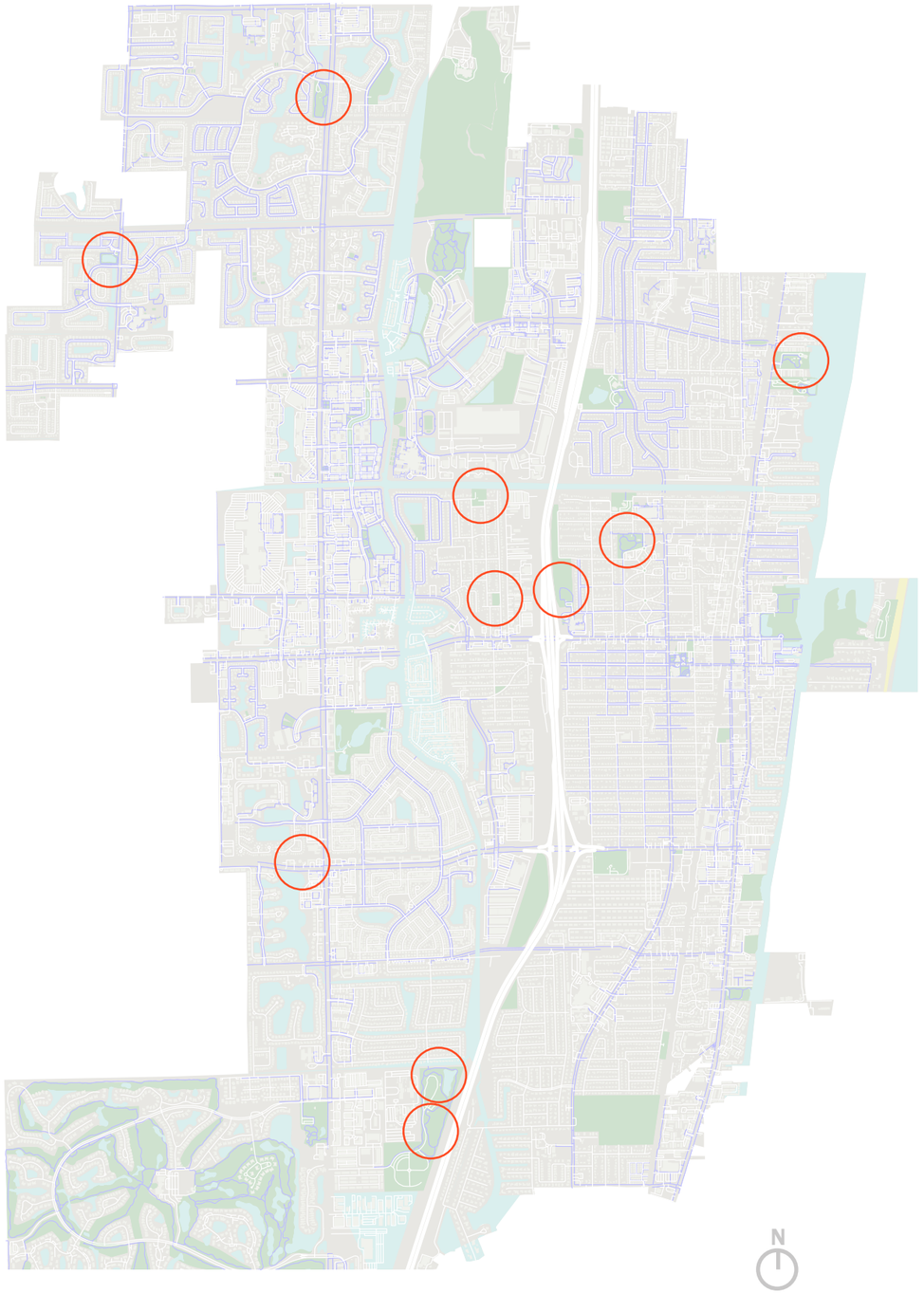


Placemaking mural

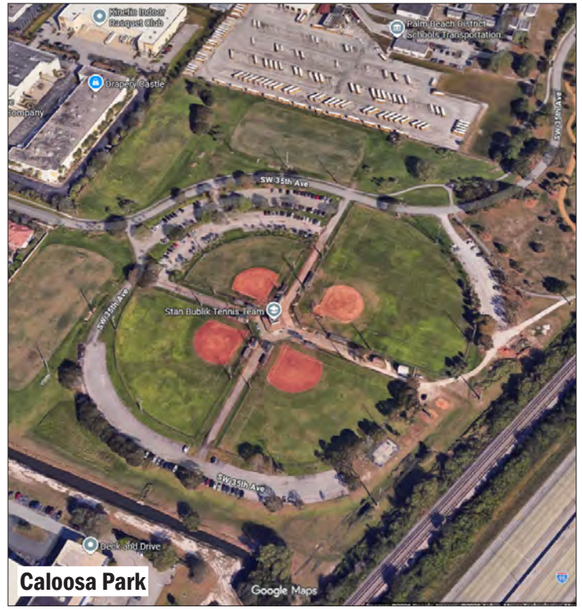
Artwork at important intersections

**See Appendix A for Art Node precedent studies*

PROPOSED ARTWORK IN PARKS AND CITY OWNED STRUCTURES



Public Parks are distributed throughout the city of Boynton Beach and present an opportunity to activate spaces that might fall further away from the city's cultural center. Functional artworks, such as shade canopies, illuminated sculptures, and benches, benefit residents who live within the park's vicinity. Playful, engaging artworks that include tactile, interactive, or kinetic elements also call back to the city's Biannual Kinetic Art Experience.



Existing city-owned structures may also offer potential locations for murals and other artworks. These can serve as landmarks for wayfinding, identifying gateways or portals into various neighborhoods, and introduce new cultural and aesthetic opportunities across the city.



EXISTING INITIATIVES

The following pages outline some of the existing art initiatives in the city of Boynton Beach at the time of establishment of the Public Art Master Plan (2026).

Art in Public Places: Any project with a construction value of $500,000 or more is required to participate in the **Art in Public Places** program, allocating 1% of the total construction value towards public art or paying into a city-wide art fund.

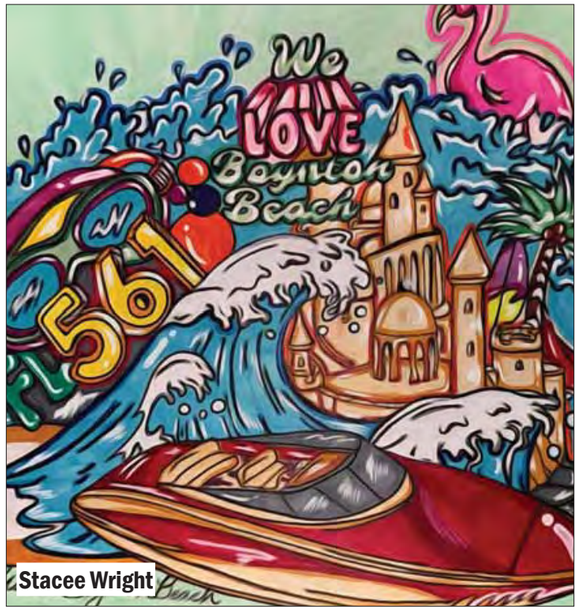
Kinetic Art Festival: The biannual Kinetic Art Festival has been held in downtown Boynton Beach since 2013. It has since broadened its scope to include interactive artworks as well as kinetic ones. The festival gathers artists from around the world for a public art exhibit and symposium. The event also features live music and family-friendly art activities. **Temporary Art Platforms** throughout downtown Boynton Beach showcase art in prominent locations and give the area cultural significance.

Turning Traffic Boxes into Public Art Program: The program will introduce 35 artworks as vinyl wraps for traffic boxes around the city.

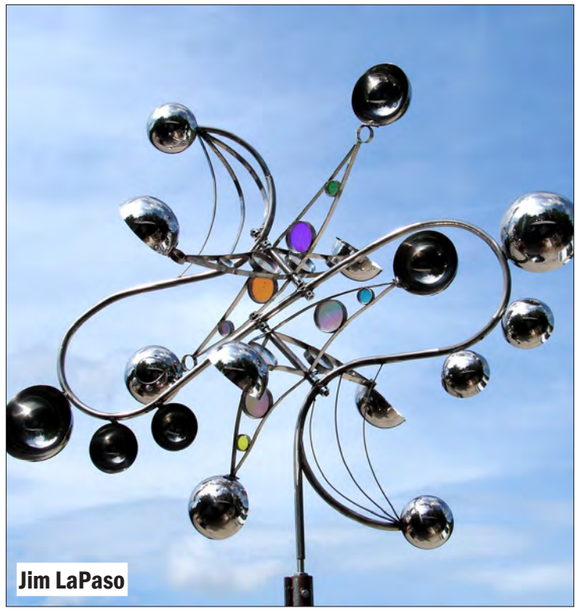
From the community: Community-driven projects, such as the *E. MLK Jr. Blvd. Entry Feature Project*, provide aesthetic and cultural improvement while also strengthening a deeper connection to the city's deep history and community.



Cody Edwards



Stacee Wright


Jim LaPaso



Craig McInnis

EXISTING INITIATIVES Kinetic Art Experience

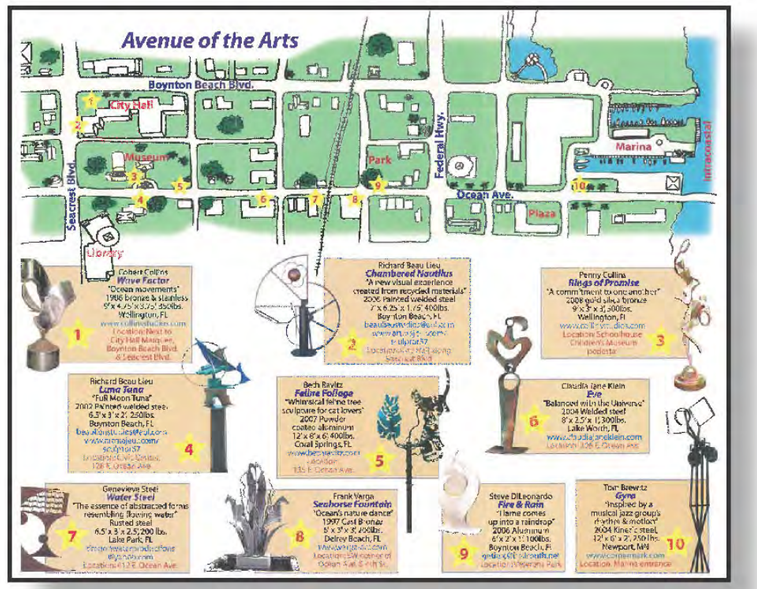
Notable art platforms used during the Kinetic Art Experience in years past:

a. Mangrove Park Turn Around
b. Boynton Harbor Marina Turn Around
c. Gazebo at Pete's Pond
d. Pete's Pond
e. 114 N Federal Hwy.
f. NE 2nd Ave and NE 6th

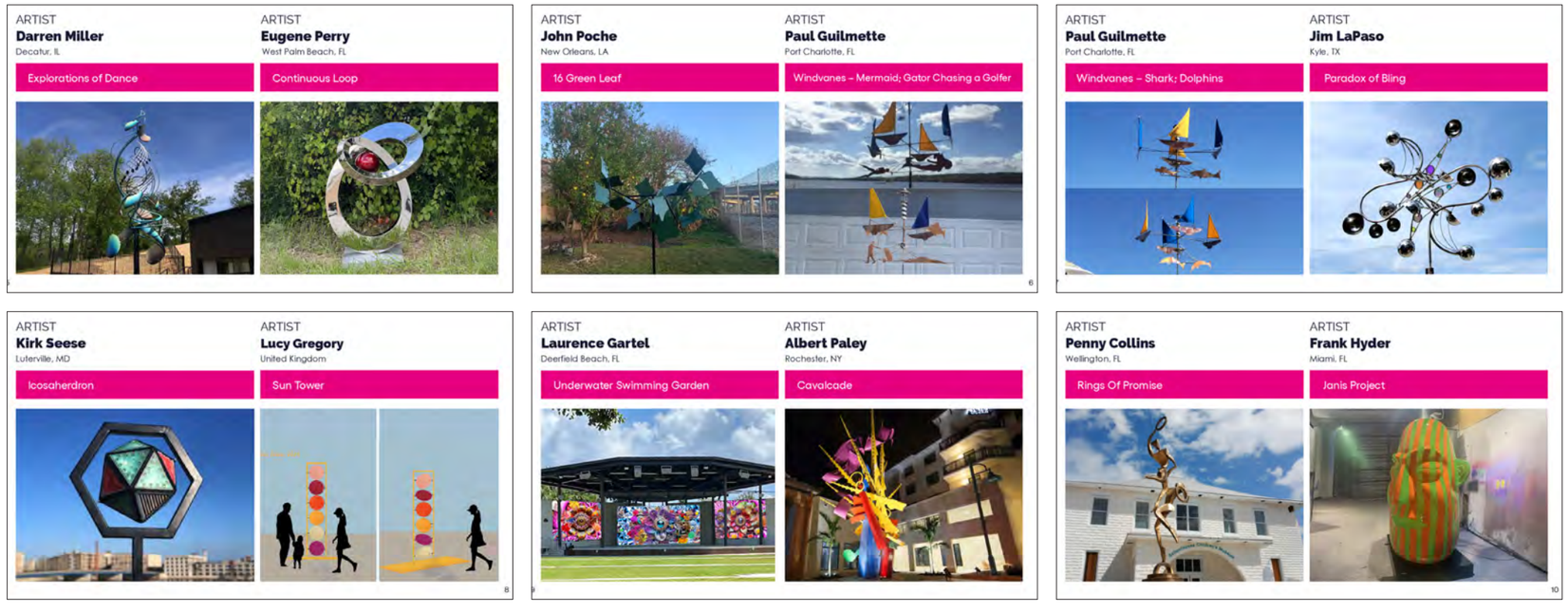
BIENNIAL KINETIC ART EXHIBIT & SYMPOSIUM 2018-2019



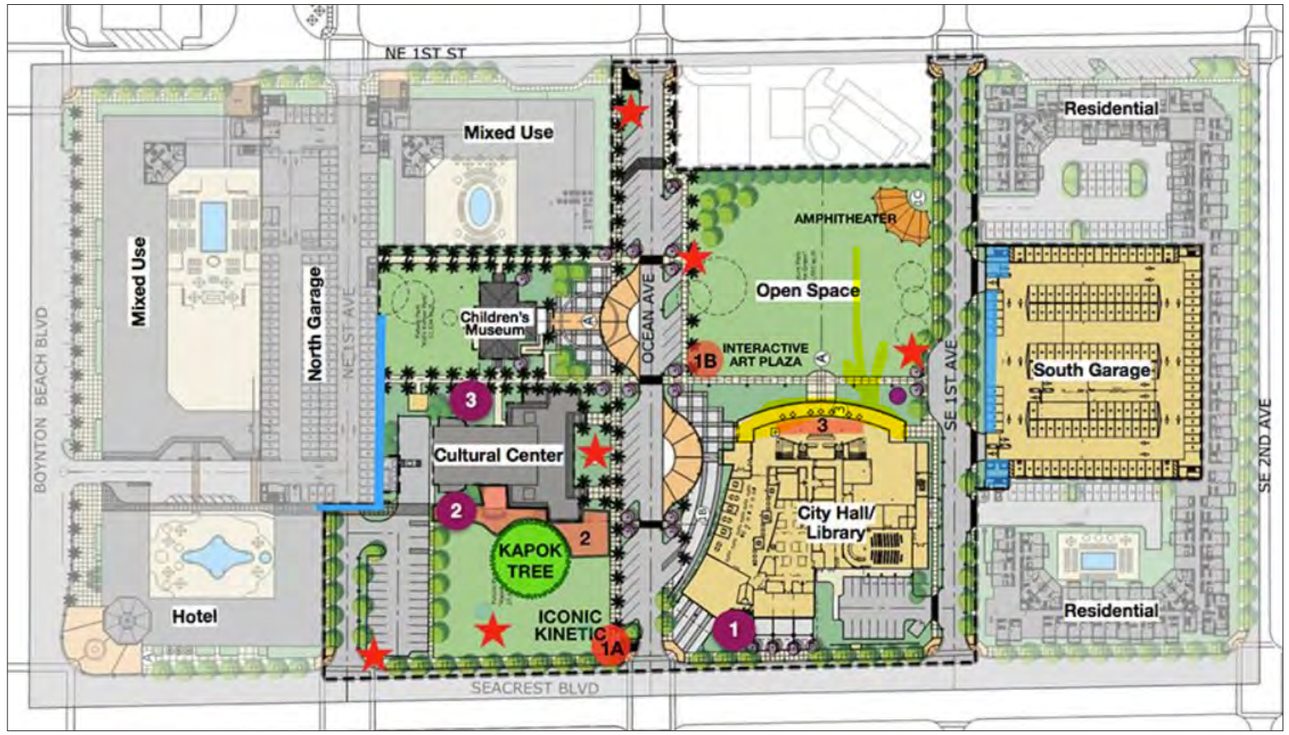
BIENNIAL KINETIC ART EXHIBIT & SYMPOSIUM 2008-2009



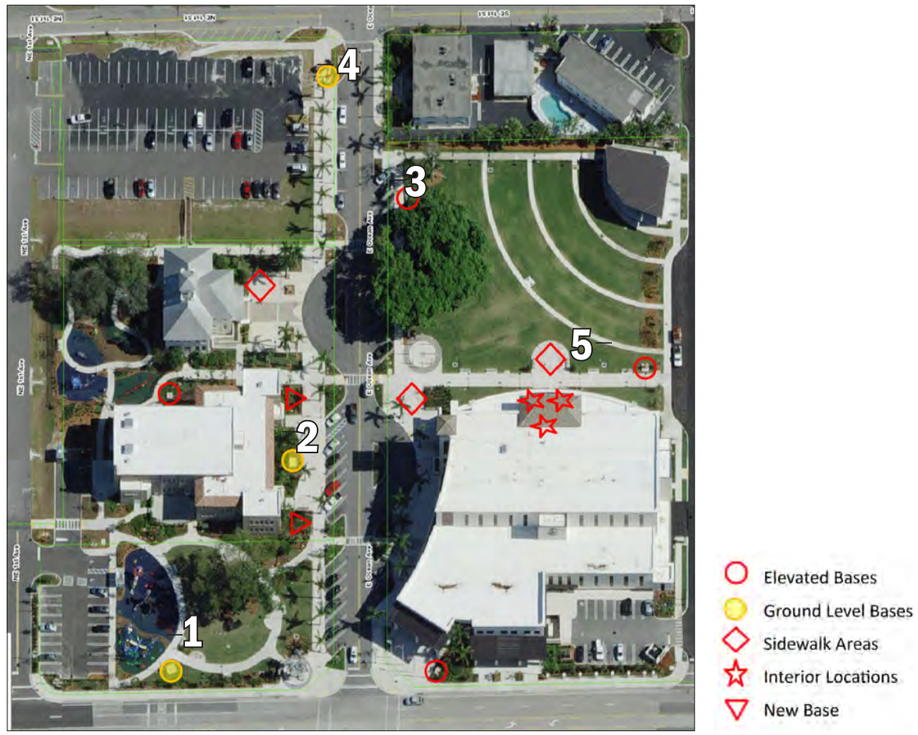
Notable sculptures from the International Kinetic Art Experience Boynton Beach 2025:



2018 TOWN SQUARE PUBLIC ART MASTER PLAN Art Platform Locations & Priorities



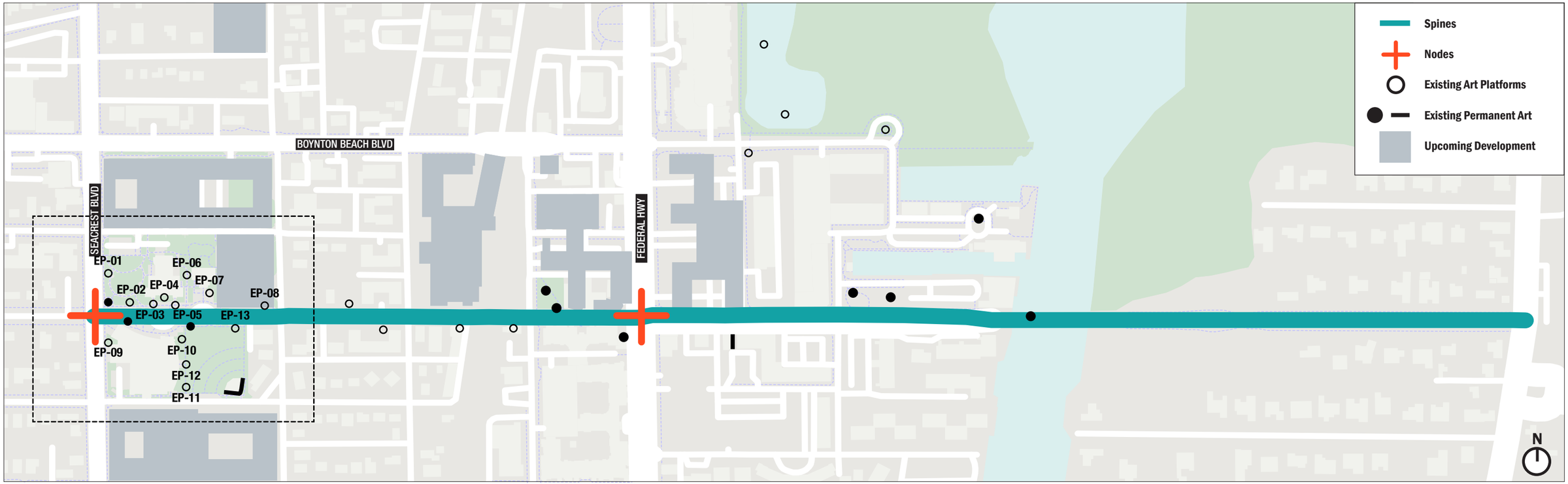
- Relocation of existing art
- New public art
- Avenue of the Arts artwork sites
- Garage public art 3-D surface sculptures



Avenue of the Arts Priority Artwork Sites (2018):

1. Boynton Beach Children's Park
2. Boynton Beach Arts and Cultural Center
3. Centennial Park Along Ocean Ave
4. Ocean and NE 1st Street
5. Centennial Park at SE 1st Avenue

EXISTING INITIATIVES Between Seacrest & 1st Street





















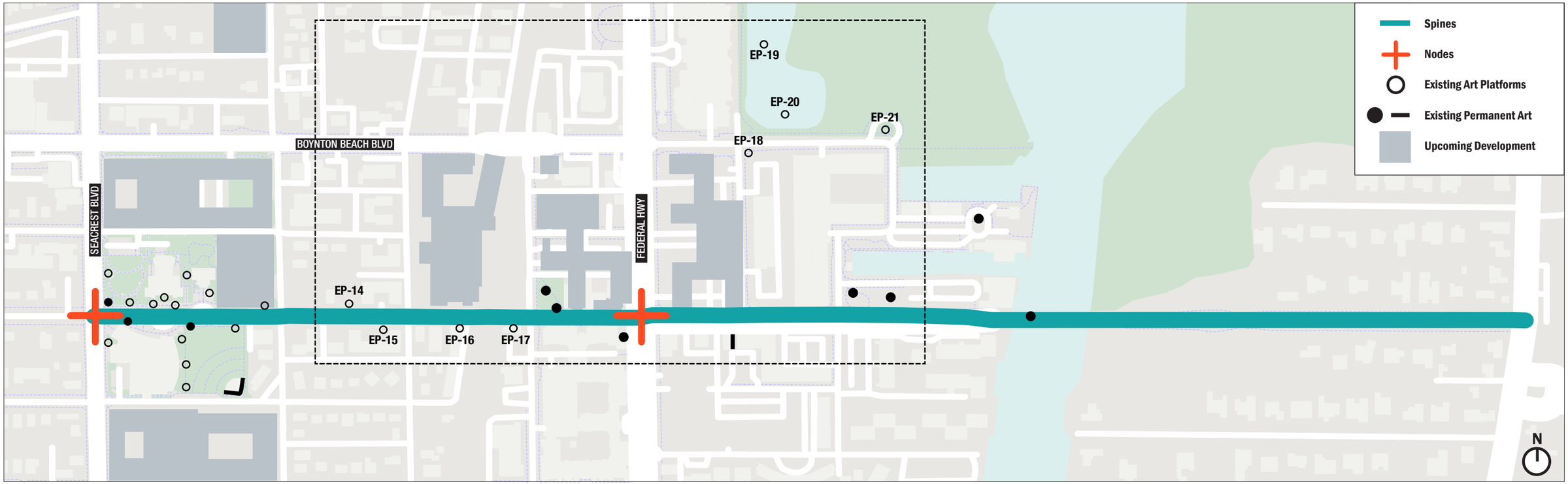








EXISTING INITIATIVES SE 1st Street to the Ocean



















EXISTING ART PLATFORMS Precedents


Simone Leigh


Pamela Rosenkranz


Iván Argote

Plinth , Highline NYC

Rotating (18 month) series of new, monumental and contemporary art

Funding: *The Friends of the High Line*

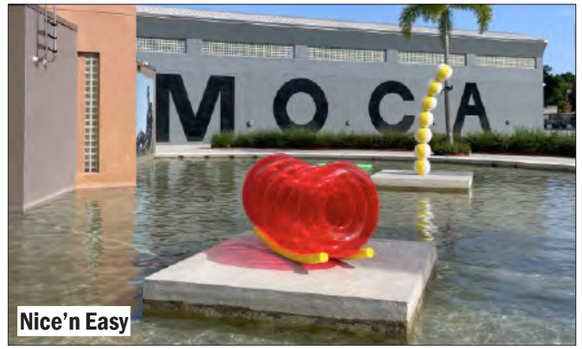

Lynda Benglis


Matt Scobey

Poydras Corridor, New Orleans, La

18 rotating platforms along Poydras Street

Funding: *The Helis Foundation*



Nice’n Easy


Onajide Shabaka



Yanira Collado

Art on the Plaza , MOCA, North Miami, FL

Rotating series of new, monumental and contemporary art

Funding: *MOCA*

There are a number of arts programs that support rotating artworks across the country. The cadence and frequency are similar to Boynton Beach's Kinetic Festival artwork that remains in place for 18 months. The program budgets for implementation, maintenance, installation and de-installation.


Michael Enn Sirvet

Art Ave, Golden Triangle, Washington, Dc

Rotating series of 13 sculptures + window art

Funding: *Golden Triangle BID*

EXISTING INITIATIVES Transforming Traffic Boxes into Public Art Program

The Art Advisory Board of the City of Boynton Beach unanimously approved the "Transforming Traffic Boxes into Public Art Program" in 2025. 35 digital paintings will be installed as vinyl wraps on traffic control boxes across the city. Each selected artist is granted an honorarium for the right to reproduce their work.

EXISTING CONDITIONS

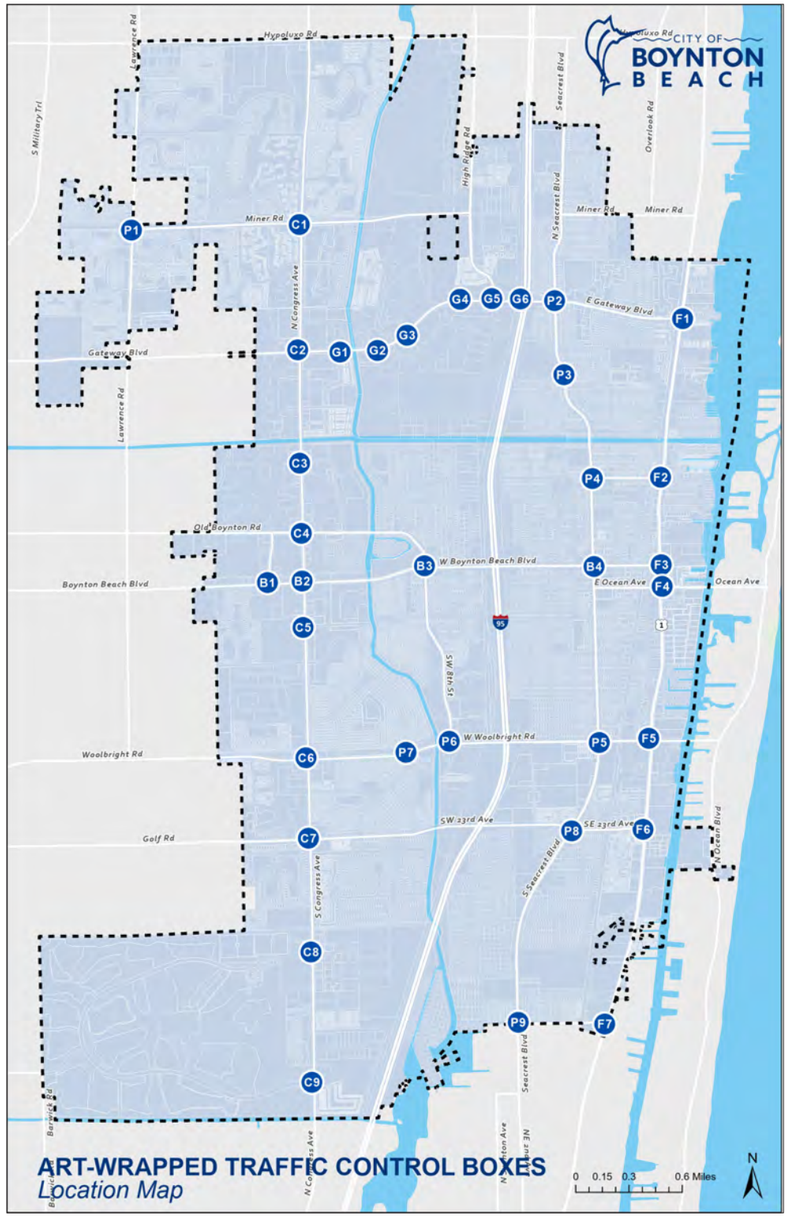








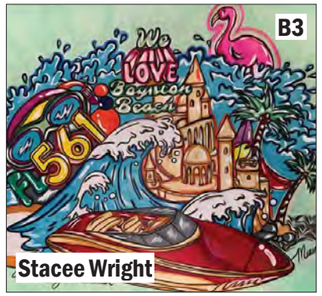
NEW TRAFFIC BOX ARTWORK LOCATIONS

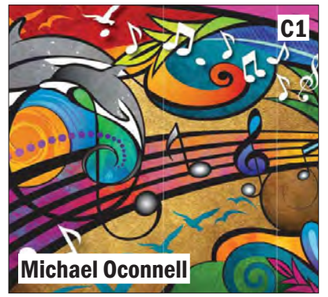


NEW TRAFFIC BOX ARTISTS

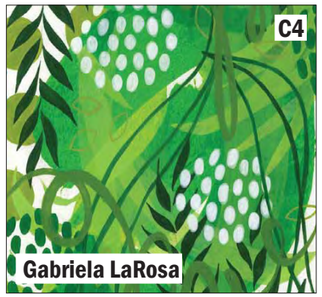


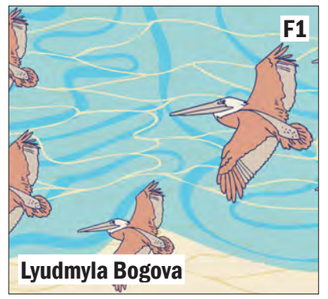


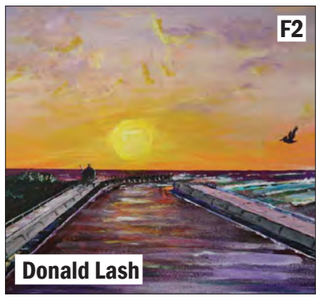


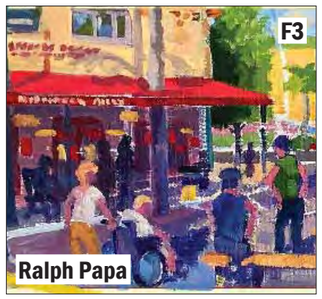








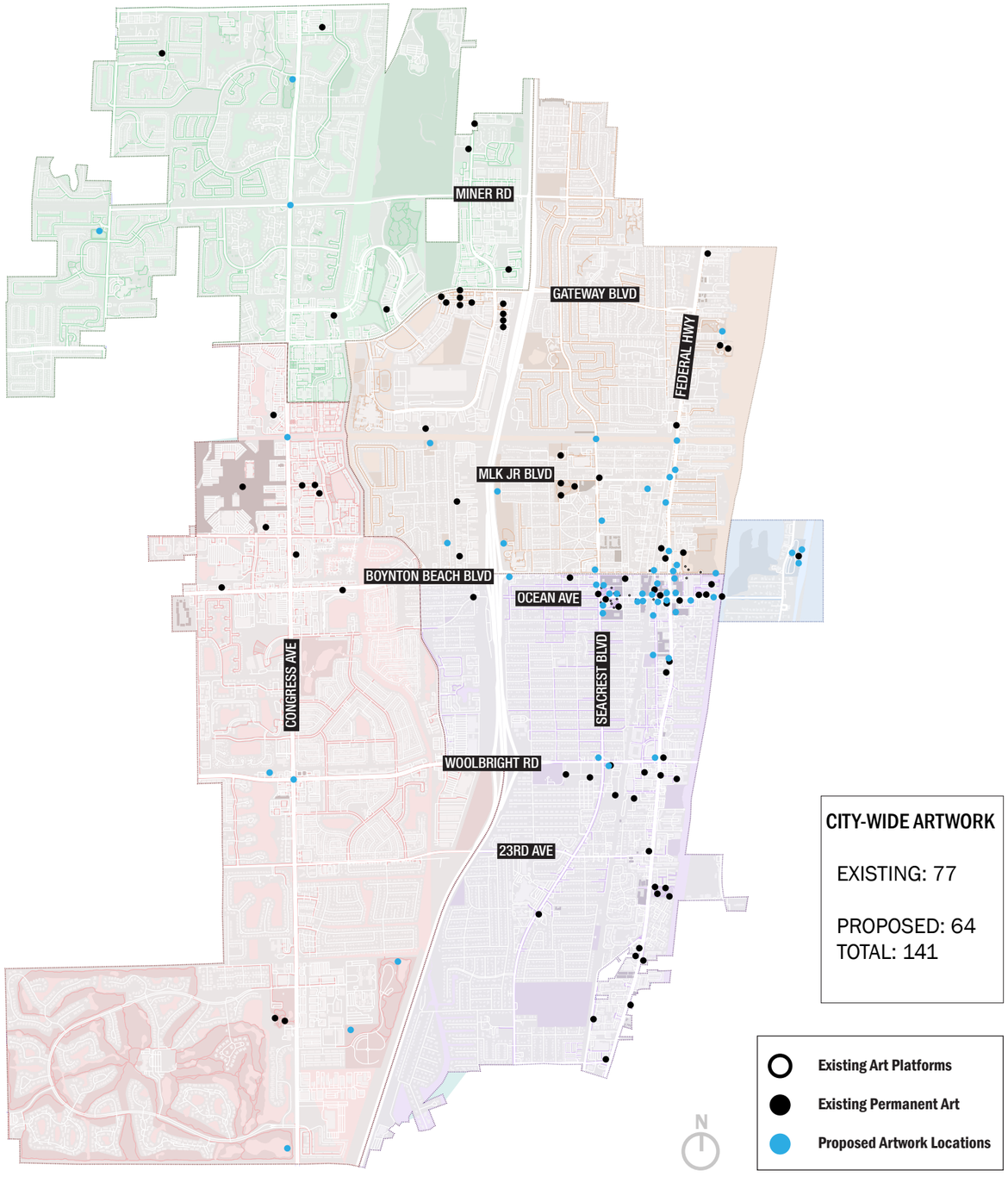












IMPLEMENTATION STRATEGY

The Public Arts Master Plan increases the public art in Boynton Beach by approximately 70%. This development should happen in a thoughtful and considerate manner, taking into account existing concentrations of artwork, future developments in districts, and the acquisition of property by the city. Consider the following criteria as a guide to evaluate the impact of each location and prioritizing the implementation of artworks accordingly.

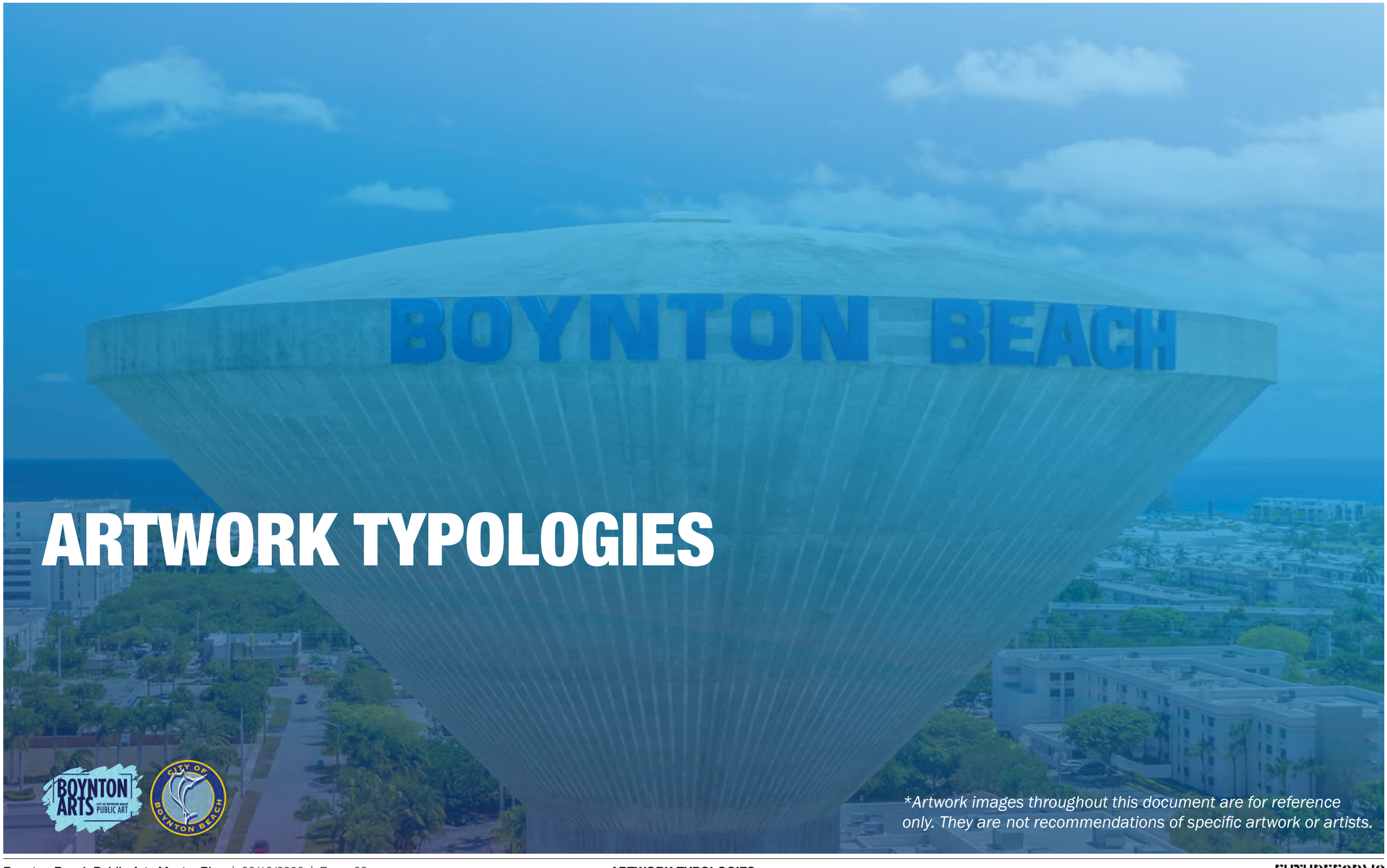
1. Programmatic or functional need: Artworks that serve a function (by providing seating or shade) can provide an immediate and impactful benefit to the community.

2. Location: Artworks located at key vehicular nodes or at the center of commercial or cultural activity will be the most visible and likely to attract more foot traffic and engagement.

3. Cost: Permanent artwork at large scale can cost more, and may take longer to execute. Smaller or temporary artworks are sometimes more easily implemented, at lower cost, but with less impact.

4. Proximity to existing and proposed artworks: Activating spaces where there are no nearby existing artworks can strengthen and reinforce the narrative of the Public Arts Master Plan.

5. Coordination with existing construction timelines: Dovetail the installation of artworks in coordination with permitting and construction processes where possible. Artwork foundations, lighting, etc can be streamlined with the construction process, prevent waste, and potentially reduce costs.



ARTWORK TYPOLOGIES

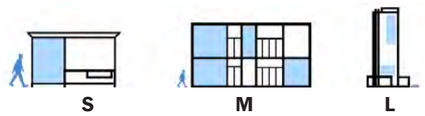
**Artwork images throughout this document are for reference only. They are not recommendations of specific artwork or artists.*

ARTWORK TYPOLOGIES Legend

Subsequent pages for proposed artwork locations include symbols (at the top right of each page) referring to an artwork typology listed here. These are merely suggestions; typology and scale should be adjusted as needed.



MURALS | MOSAIC & INLAYS
DIGITAL MURALS | THICK 2D



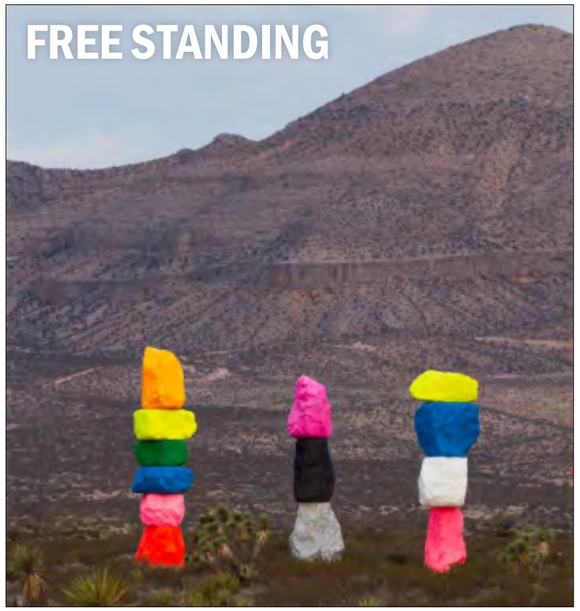


INTEGRATED SEATING



INTEGRATED PLAY





SCULPTURAL | TOTEMIC



PAVILION | CANOPY



DISPERSED





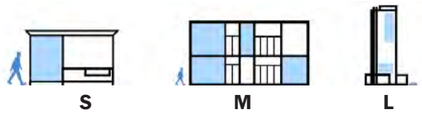
KINETIC



INTEGRATED ILLUMINATION



ARTWORK TYPOLOGIES Two-Dimensional



TRADITIONAL MURALS

Surface-applied visual interventions for neighborhood identity and spatial activation.

Murals are high-impact interventions that utilize existing vertical surfaces—gable ends and utility infrastructure—as a canvas for public cultural expression. Unlike additive sculptures, murals integrate directly with the building skin, transforming expansive, non-active facades into community assets without altering the physical footprint. This typology serves as a primary instrument for spatial activation, mitigating the dead zone effect of blank masonry that contributes to environmental monotony and a perceived lack of safety. By converting architectural voids into destinations, murals bridge the gap between private property and public experience.

Community Impact : Designed for pedestrians and local stakeholders, murals function as navigational landmarks that foster a localized sense of place. Embedding site-specific narratives into the public realm establishes a psychological sense of community ownership. This acts as a passive deterrent to vandalism, as recognized cultural assets are statistically less likely to be defaced than neglected surfaces. Beyond security, they increase pedestrian dwell-time and reinforce the economic vitality of commercial corridors.

Materiality and Application: Professional installations prioritize mineral or potassium-silicate pigments that create a covalent bond with masonry. Unlike standard acrylics, these systems maintain vapor permeability, allowing moisture to escape to prevent structural spalling. Murals allow maximum visual density with zero structural impact.


Allison Kunath


Yulia Avgustinovich

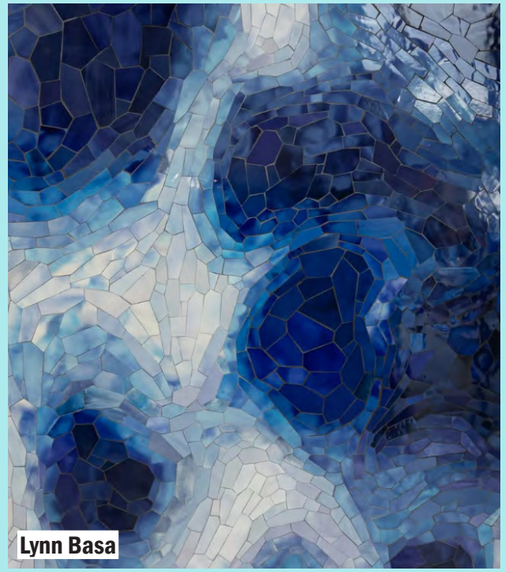
MOSAICS AND INLAYS

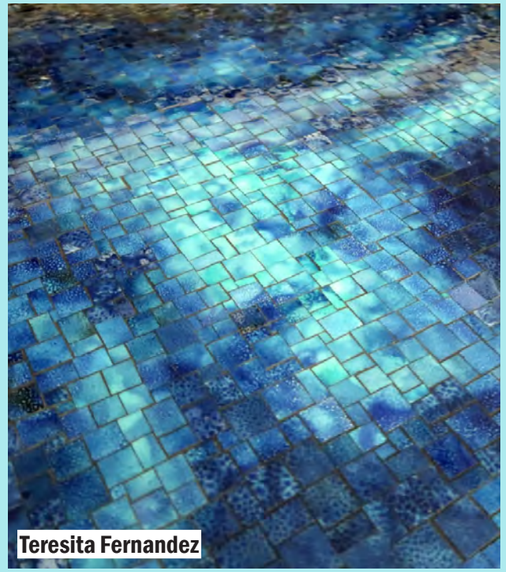
High-durability, material-based art integrated into the architectural or ground plane.

Mosaics and inlays represent a fusion of art and infrastructure, utilizing stone, glass, and metal to create permanent visual narratives. Unlike surface-applied mediums, mosaics are inherently architectural; they are embedded into the skin of a building or the floor of a plaza, becoming a literal part of the urban fabric. This typology is uniquely suited for high-traffic engagement, as it withstands physical contact and environmental stressors that would degrade other art forms. By occupying the ground plane, inlays turn utilitarian surfaces into tactile experiences that demand heightened viewer attention.

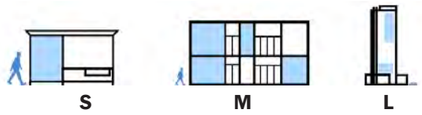
Community Impact: Mosaics signal high civic investment and permanence. Because the medium requires meticulous craftsmanship, it fosters a sense of dignity and quality of place within public squares and transit hubs. These works act as enduring cultural markers that resist cycles of wear and tear, maintaining vibrancy for decades. This longevity facilitates a deep-rooted community connection, creating multi-generational landmarks that define a neighborhood's identity and provide a human scale to expansive civic projects.

Materiality and Application: Utilizing frost-resistant ceramics, natural stone, or porcelain, these installations are engineered for extreme weather and heavy pedestrian loads. Application ranges from hand-laid tesserae to pre-fabricated mesh panels. Because it requires no separate footprint, making it ideal for streamlining public art into construction budgets as an architectural element.


Lynn Basa


Teresita Fernandez

ARTWORK TYPOLOGIES Two-Dimensional



DIGITAL MURALS

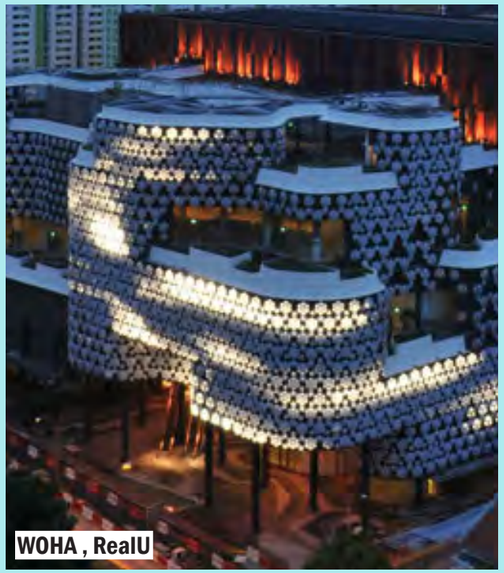
Technology-driven visual interventions for dynamic storytelling and after dark activation.

Digital murals utilize high-lumen projection mapping or integrated LED arrays to transform architectural surfaces into programmable canvases. Unlike static paint, this medium introduces kinetic dimensions to the urban fabric, allowing for rotating exhibitions and interactive content. This typology is a primary instrument for nocturnal activation, converting underutilized facades into light-based landmarks. By utilizing photons rather than pigments, digital murals provide a non-destructive method to activate sensitive substrates, bridging traditional architecture with contemporary media arts.

Community Impact: These installations function as high-visibility beacons that define a district's evening identity. The programmable nature of digital art allows for unparalleled flexibility; content can be updated to celebrate local festivals or respond to real-time civic events. This ensures the artwork remains perpetually relevant, fostering continuous discovery. As economic catalysts, digital murals extend the vitality of commercial corridors into nighttime hours, increasing perceived safety and driving the evening economy through immersive visual experiences.

Materiality and Application: Execution relies on weather-hardened hardware, including laser projectors or modular LED tiles. Technical considerations focus on light pollution mitigation and content management. Being software-based, this medium offers high logistical agility, allowing for rapid content shifts with zero physical impact on the building's structural integrity.


Wu Tsang


WOHA , RealU

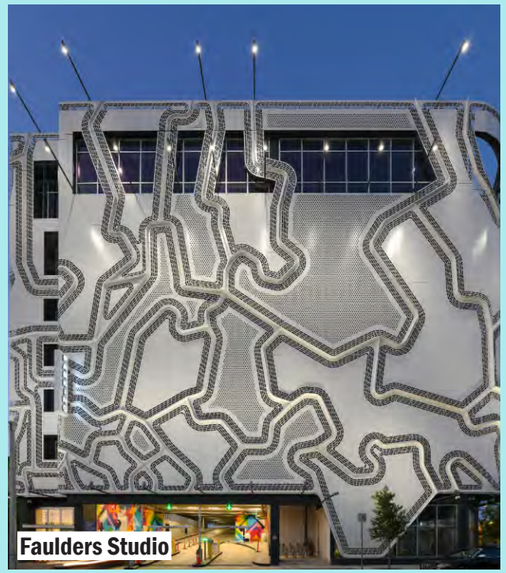
FACADE INTEGRATED

Material-based interventions embedded directly into the architectural building envelope.

Facade integrated art represents the seamless synthesis of artistic expression and structural engineering. Unlike surface-applied treatments, these interventions are baked into the building's primary skin through custom masonry, perforated metal screens, or textured concrete formwork. This typology transforms the functional envelope into a permanent cultural asset, utilizing the building's own mass to create visual interest. By treating the facade as a three-dimensional canvas, architects manipulate light and shadow to activate the streetscape. This approach ensures public art is a foundational element of the urban landscape..

Community Impact: These works provide a sense of permanence and architectural distinction for long-term observers. Because the art is a physical component of the structure, it signals a high level of civic commitment and design excellence. Integrated facades become neighborhood landmarks that define the visual character of a district for generations. They humanize large-scale developments, providing tactile detail at the pedestrian level. This integration fosters stability, as the art is inherently protected from typical wear and tear.

Materiality and Application: Execution involves industrial fabrication such as CNC-milled panels, custom glass fritting, or pre-cast concrete. Technical considerations focus on structural load and material longevity. Because the art is part of the building assembly, it requires early-stage coordination between artists and engineering teams to ensure seamless integration.


Faulders Studio


Volkan Alkanoglu

ARTWORK TYPOLOGIES Free-Standing

S M L

SCULPTURAL

Independent three-dimensional forms designed for spatial definition and tactile engagement.

Sculptural works are standalone objects that occupy the public realm as volumetric anchors. Unlike integrated or surface-level art, these pieces exist in the round, allowing for a 360-degree experience that defines the flow of a site. This typology is a primary instrument for creating focal points within expansive plazas or park settings. By introducing mass into the urban void, sculptures establish a physical dialogue with the surrounding architecture, ensuring the environment feels intentional rather than accidental.

Community Impact: Designed for the inquisitive viewer, these works encourage physical interaction and close-range observation. Their presence humanizes large-scale civic developments by providing tactile interest and a human scale. Beyond aesthetics, sculptural works serve as significant landmarks that reinforce neighborhood branding and foster a shared sense of arrival. They act as destination art, drawing visitors into commercial corridors and increasing the vibrancy of public spaces.

Materiality and Application: Execution involves industrial-grade materials such as weathered steel, cast stone, or bronze to withstand environmental exposure. Technical considerations focus on structural footings and safety clearances. Because these works possess significant weight, early-stage coordination with civil engineers is vital to ensure sub-surface stability and seamless integration with the existing landscape.



Volkan Alkanoglu



Lindy Lee

TOTEMIC

Vertical artistic interventions designed for district signaling and high-visibility wayfinding.

Totemic markers are slender, vertical interventions that function as beacons within the urban fabric. Unlike sprawling sculptural forms, totems utilize a minimal footprint to achieve maximum elevation, making them ideal for constrained environments like street corners or medians. These interventions serve as primary tools for visual signaling, punctuating the horizon to mark the entrance to a specific district or cultural hub. By emphasizing height, totems create a rhythm along long corridors, providing clear navigational cues that help define the city's geographic boundaries.

Community Impact: These markers are designed for the mobile public, acting as landmarks that are legible from a distance for both drivers and pedestrians. Totems reinforce district identity by acting as "visual signatures" for a neighborhood, fostering a sense of security and institutional stability. They turn utilitarian wayfinding into a curated experience, helping to brand specific zones and celebrate local heritage through symbolic vertical forms.

Materiality and Application: Materials often include perforated metals or light-reflective resins to ensure visibility during the day and night. Because of their high center of gravity, application requires specialized wind-load engineering and deep-set anchor bolts. Strategic placement is determined by view corridors, ensuring the markers are prominent without obstructing the functional right-of-way.



Yang Bao



Blessing Hancock

ARTWORK TYPOLOGIES Free-Standing



PAVILION

Habitable artistic structures designed for programmed gathering.

Sculptural pavilions are free-standing, habitable artworks that bridge the gap between sculpture and architecture. Unlike standard gazebos, pavilions are custom-designed interventions that serve as iconic destinations within a park or plaza. This typology provides a defined space for programmed activities—such as performances, gatherings, or quiet reflection—while acting as a significant visual anchor for the site. By creating an interior experience within an outdoor setting, sculptural pavilions provide a sense of place and destination that standard landscape elements cannot achieve.

Community Impact: These structures are designed for groups and individuals seeking a destination for social interaction or respite. Pavilions act as the living room of the public realm, fostering a sense of community by providing a dedicated space for shared experiences. Their architectural distinction signals a high level of civic investment, often becoming the defining image of a park or development. By providing a sheltered, aesthetic environment, they increase the dwell-time of visitors and serve as a catalyst for community-led programming and events.

Materiality and Application: Materiality often involves a mix of structural steel, timber, biomaterials or composite materials that balance aesthetic detail with structural integrity. Because these are habitable spaces, application requires compliance with local building codes, accessibility standards, and rigorous life-safety engineering.


Matsys


SoftLab

CANOPY

Technology-driven visual interventions for dynamic storytelling and after dark activation.

Artistic canopies are suspended or structure-supported works that occupy the overhead plane of a site. Unlike traditional roofing, these interventions prioritize the manipulation of light, shadow, and transparency to create a curated environment beneath. This typology serves as a primary tool for environmental comfort, providing necessary shade while transforming a transit corridor or plaza into a vibrant, sheltered destination. By activating the space above the pedestrian's head, canopies create a sense of enclosure and intimacy without obstructing the ground-level flow, effectively turning the sky into a dynamic architectural ceiling.

Community Impact: Designed for the comfort of the daily pedestrian, canopies provide relief from the elements while fostering a high-quality aesthetic experience. The interplay of filtered light creates ever-changing shadows on the ground, making a space feel alive and dynamic throughout the day. This visual stimulation encourages social lingering and serves as a significant landmark for district identity. Because canopies provide a functional benefit (shade), they are highly valued by the community as infrastructure that enhances the year-round usability of public spaces.

Materiality and Application: Execution utilizes lightweight, high-durability materials such as laser-cut metals, tensioned fabrics, or dichroic glass. Technical considerations focus on wind-load engineering, drainage, and structural integration with existing buildings or dedicated pylons.


Volkan Alkanoglu


FUTUREFORMS

ARTWORK TYPOLOGIES Free-Standing



DISPERSED

A singular artistic narrative fractured across a specific landscape or architectural project..

Dispersed site artworks consist of multiple components of a single installation distributed across a specific property. Unlike a standalone monument, this typology uses the void between pieces to create a site-wide experience. By fracturing a singular artistic concept into several parts, the work compels the viewer to move through the space to perceive the piece in its entirety. This strategy allows art to occupy the interstitial spaces between buildings and walkways, ensuring the entire site feels curated rather than just a single entrance.

Community Impact: Designed for the daily user of a specific facility or park, these works reward repetitive exploration. The discovery of hidden elements tucked into corners fosters a sense of wonder and personal connection to the site. Because the art is spread out, it becomes a literal part of the physical environment rather than an object viewed from a distance. This encourages visitors to explore the full extent of a property, increasing functional use and promoting a sense of safety through consistent visual interest.

Materiality and Application: Execution relies on a strictly unified material palette to ensure disparate pieces are legible as a single work. Technical considerations focus on the relationship between the pieces and landscape sightlines. The application requires close collaboration with landscape architects to ensure that future growth or site furniture does not obscure the visual links between elements.


Jason Bruges


Jill Anholt

ARTWORK TYPOLOGIES Interactive

INTEGRATED SEATING

Designed for rest, social intimacy, and tactile engagement.

Sculptural art benches represent the fusion of site furniture and fine art, providing high-utility seating through unconventional forms and materials. Unlike standard off-the-shelf benches, these interventions are site-specific works that turn the act of resting into a cultural experience. This typology is a primary tool for humanizing the urban landscape, offering aesthetic relief within transit corridors and public plazas. By occupying the ground plane at an intimate scale, art benches invite physical contact and close-range observation, ensuring that public art is not just a visual object but a functional component of daily life.

Community Impact: Designed for the pedestrian seeking respite, art benches serve as social catalysts that encourage lingering and conversation. Their presence signals a high degree of design intentionality, making public spaces feel more welcoming and cared for. Because they serve a practical purpose, these works are highly defensible and widely embraced by diverse demographics. They provide critical interest value along walking routes, acting as small-scale landmarks that enhance the perceived quality of a neighborhood while improving the functional comfort of the streetscape for all ages.

Materiality and Application: Execution utilizes ergonomic yet durable materials such as polished concrete, sustainably sourced hardwoods, or powder-coated metals. Technical considerations focus on heat retention, drainage, and ease of maintenance for long-term comfort and hygiene.




Blessing Hancock


Jeppe Hein

INTEGRATED PLAY

Sculptural environments designed movement, exploration, and multi-generational play.

Artistic playgrounds are immersive, three-dimensional environments that challenge the traditional boundaries of recreational equipment. Unlike modular plastic play structures, these are custom-fabricated sculptures designed to facilitate climbing, balancing, and imaginative play. This typology serves as a primary instrument for creating family-friendly destinations within the urban core, blending aesthetic sophistication with physical activity. By treating play as a sculptural experience, these environments activate parks and plazas with kinetic energy, turning a functional recreation area into a landmark work of public art that appeals to all ages.

Community Impact: These spaces are designed for children and families, providing a unique alternative to standardized play environments. Artistic playgrounds foster community cohesion by acting as intergenerational gathering points where residents of different backgrounds interact. Their sculptural nature elevates the visual character of a park, signaling a commitment to creative development and child-centered urban design. By providing a high-quality, free-to-access destination, these playgrounds drive local foot traffic and support the social health of the neighborhood through active, shared experiences.

Materiality and Application: Materiality often involves a mix of safety-rated rubberized surfacing, structural steel, and rope-based tension systems that meet rigorous playground safety standards. Coordination focuses on fall-zone clearances and resilient landscaping infrastructure.




Yuri Sazuki


The Urban Conga

ARTWORK TYPOLOGIES Interactive

KINETIC

Designed for physical movement and environmental responsiveness..

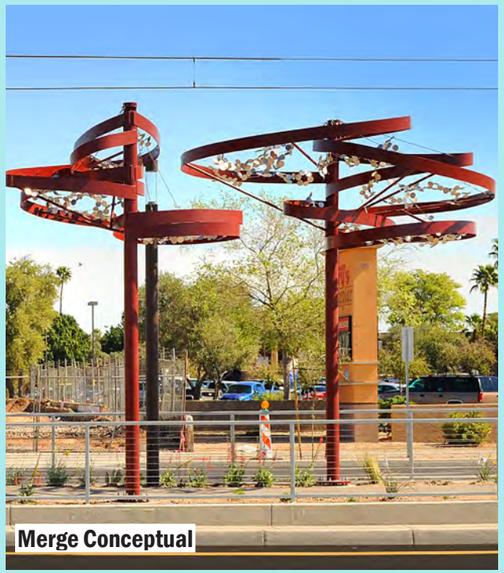
Kinetic sculptures are mechanical or wind-driven works that prioritize physical motion as their primary expressive medium. Unlike static forms, these interventions utilize bearings, balanced weights, or flexible materials to respond to the natural airflow of a site. This typology serves as a primary tool for environmental engagement, making the invisible forces of nature—such as wind speed and direction—visible to the public. By introducing constant, graceful movement into the urban fabric, kinetic sculptures mitigate the rigidity of the built environment, providing a sense of life and unpredictability that captures the viewer's attention through perpetual change.

Community Impact: Designed for the observer in motion, kinetic works reward lingering and repetitive visits, as the art never appears exactly the same twice. This inherent dynamism fosters a sense of wonder and mental respite within busy urban corridors. Because they react to the local climate, these sculptures become a literal reflection of the site's environmental character. They act as sophisticated landmarks that celebrate the relationship between the city and nature, increasing the aesthetic value of open spaces and parks while providing a human scale to the atmospheric scale of the city.

Materiality and Application: Execution relies on high-performance engineering, utilizing marine-grade stainless steel, precision bearings, and lightweight composites to ensure durability and ease of movement. Technical considerations focus on oscillation safety, structural fatigue, and noise.




Ned Kahn


Merge Conceptual

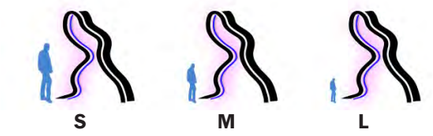
INTEGRATED ILLUMINATION

Nocturnal activation and the manipulation of the visual spectrum.

Light-based art utilizes the electromagnetic spectrum—through LEDs, neon, or dichroic materials—to transform the character of a space without adding significant physical mass. Unlike kinetic art which moves in space, light art moves through the spectrum, utilizing color, intensity, and rhythm to create atmospheric experiences. This typology is the primary instrument for nocturnal placemaking, converting dark or underutilized urban voids into vibrant, safe, and identifiable destinations after sunset. By treating photons as a sculptural medium, light-based art can alter the perceived geometry of a site, bridging the gap between digital media and architectural form..

Community Impact: These works are designed for the evening public, acting as high-visibility beacons that define a district's nighttime identity. The use of light significantly improves perceived safety and comfort in public squares and transit nodes, encouraging a thriving evening economy. Because light art can be programmed to change for seasons or events, it provides a flexible platform for community expression. This adaptability ensures the site remains culturally relevant year-round, fostering a deep sense of civic pride and turning a functional space into a 24-hour cultural destination.

Materiality and Application: Materiality involves programmable LED arrays, fiber optics, or reflective dichroic coatings that manipulate ambient sunlight. Technical considerations focus on light pollution mitigation, power consumption, and weatherproofing of electrical components.




Jill Anholt


Blessing Hancock

PROPOSED PUBLIC ART LOCATIONS

FUTURE PUBLIC ART LOCATIONS

The following section introduces proposed artwork locations based on the strategies listed previously: Spines, Nodes, and Public Places / City-Owned properties.

Maps detail potential artwork sites, examples of artwork typologies that might work at the locations, scale of artwork opportunities and artwork examples. Each map also outlines future artworks that would be part of an initial implementation strategy and those that would be part of a continued implementation plan.

The specific sections are listed on the following pages:

SPINES & NODES

Ocean Ave	39
Boynton Beach Blvd	57
MLK Jr Blvd	66
Federal Hwy	75
4th St	87
Seacrest Blvd	94
Congress Ave	103
City-Owned Properties	110

DISTRIBUTION BY DISTRICT **133**

**Artwork images throughout this document are for reference only. They are not recommendations of specific artwork or artists.*


Janet Echelman


Amanda Phingbodhipakkiya


Haddad Drugan

OCEAN AVENUE

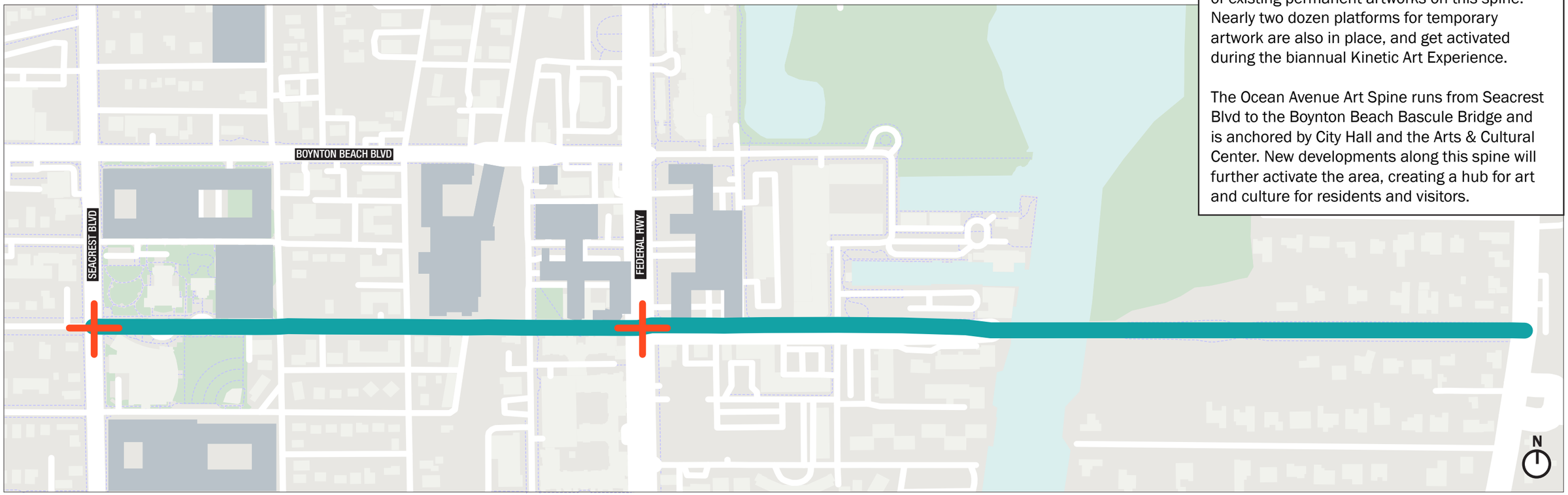


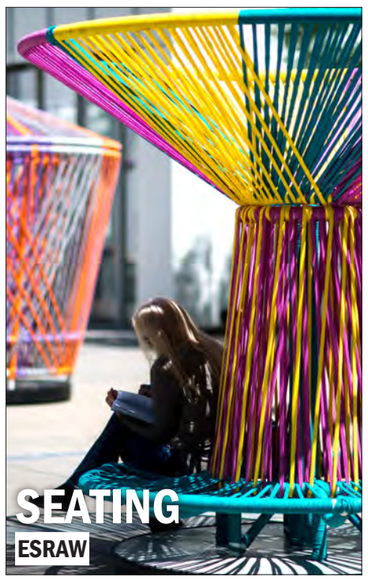
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ART SPINE: Ocean Ave

Ocean Avenue is central to Boynton Beach's public arts master plan. There are a number of existing permanent artworks on this spine. Nearly two dozen platforms for temporary artwork are also in place, and get activated during the biannual Kinetic Art Experience.

The Ocean Avenue Art Spine runs from Seacrest Blvd to the Boynton Beach Bascule Bridge and is anchored by City Hall and the Arts & Cultural Center. New developments along this spine will further activate the area, creating a hub for art and culture for residents and visitors.

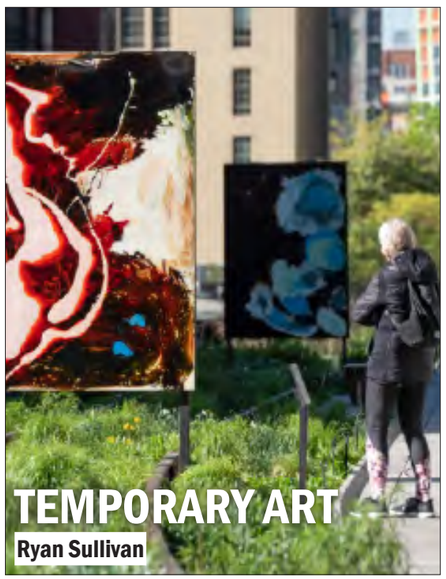




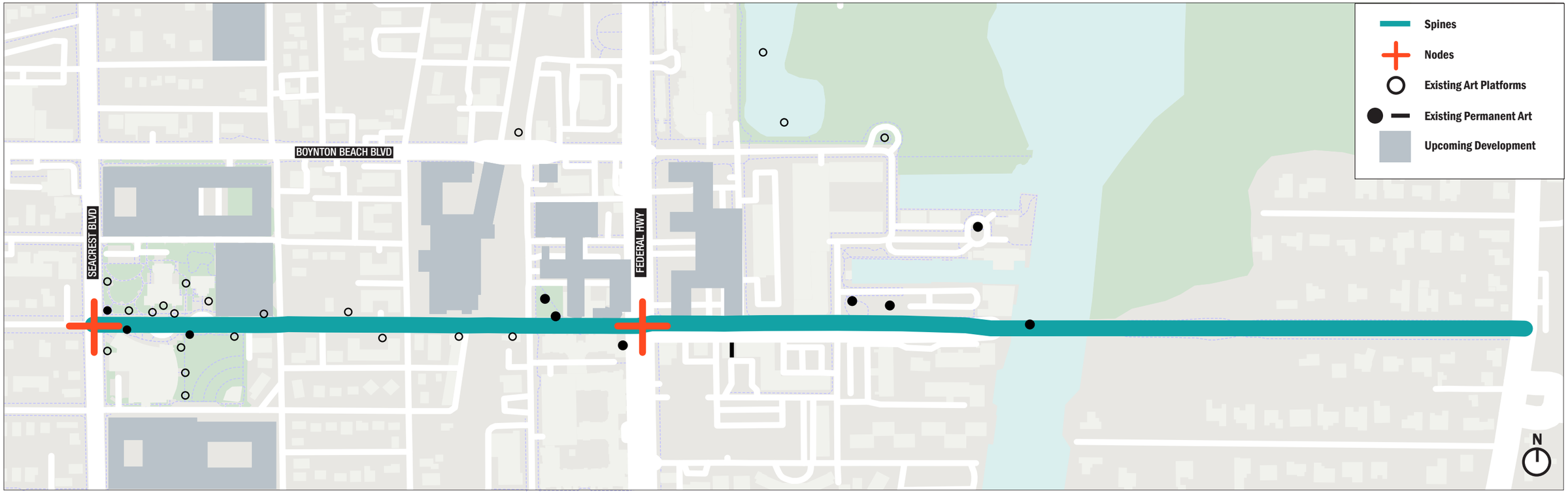






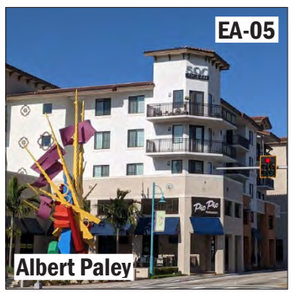


OCEAN AVE Existing Permanent Art













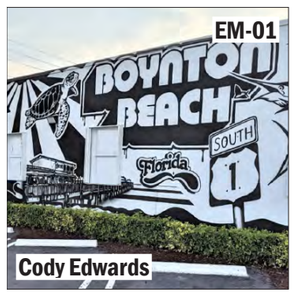






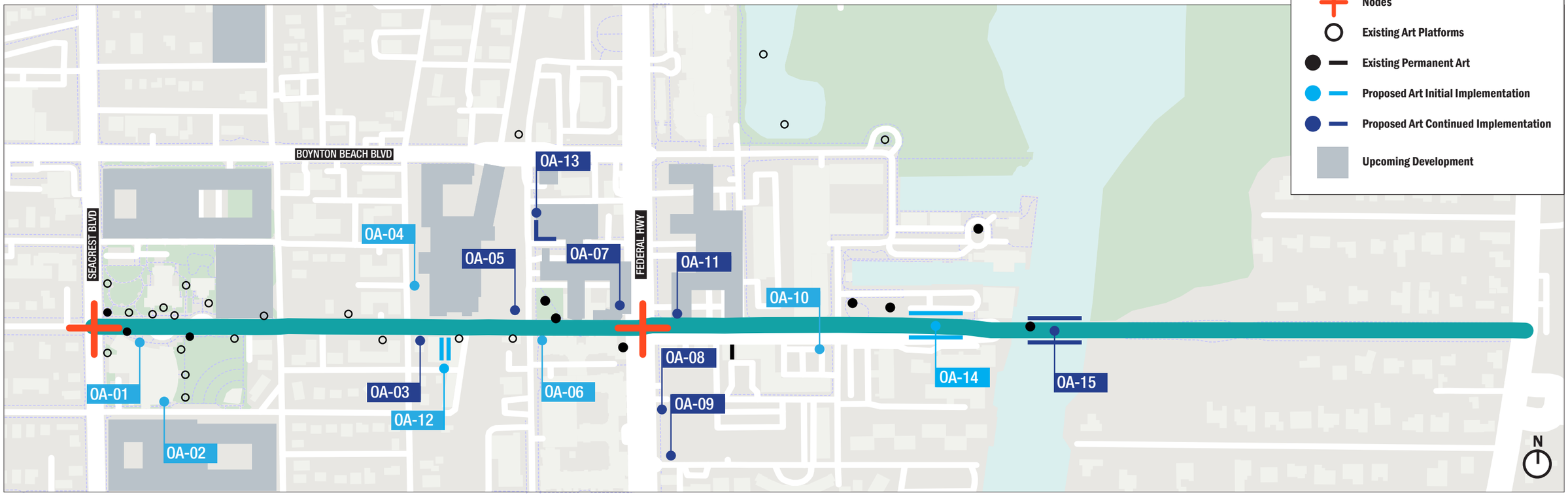


EXISTING MURALS

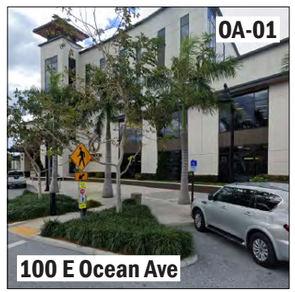




OCEAN AVE Proposed Artwork Locations



PROPOSED ART LOCATIONS























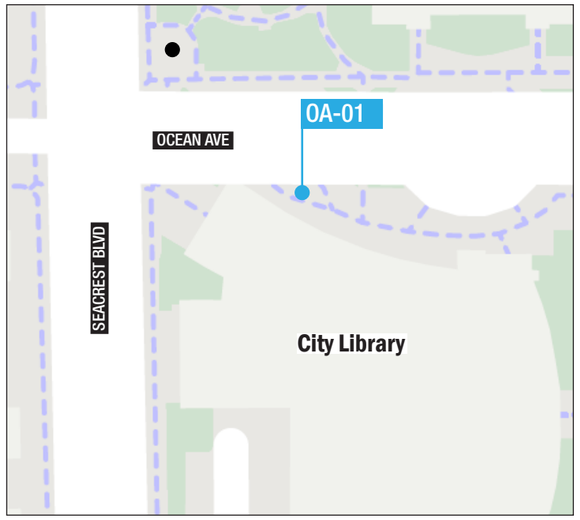


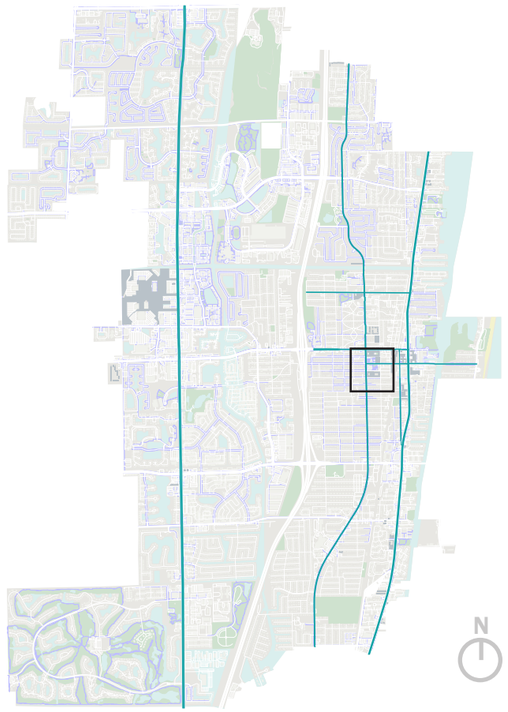




OA-01 100 E Ocean Ave

Inspiration: Interwoven / Sheltering / Symbiotic

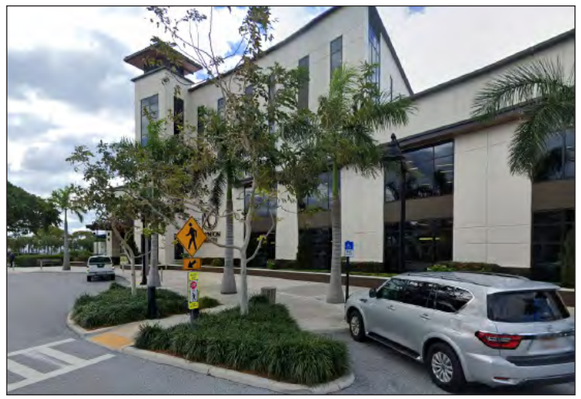




LOCATION

- Adjacent to City Hall
- Busy, pedestrian
- Provides shade or seating
- Integrates into the street scape





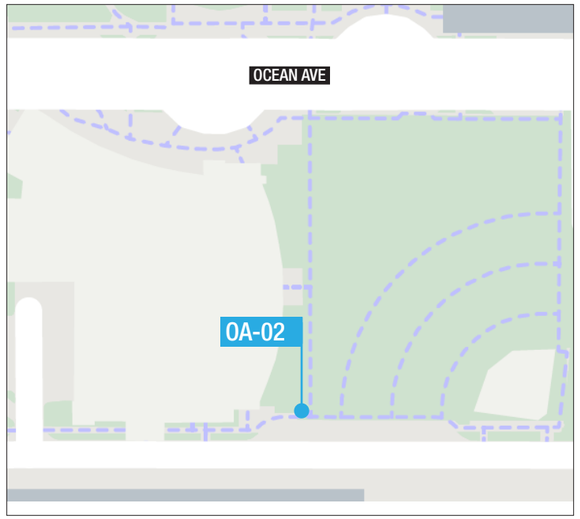

Neon

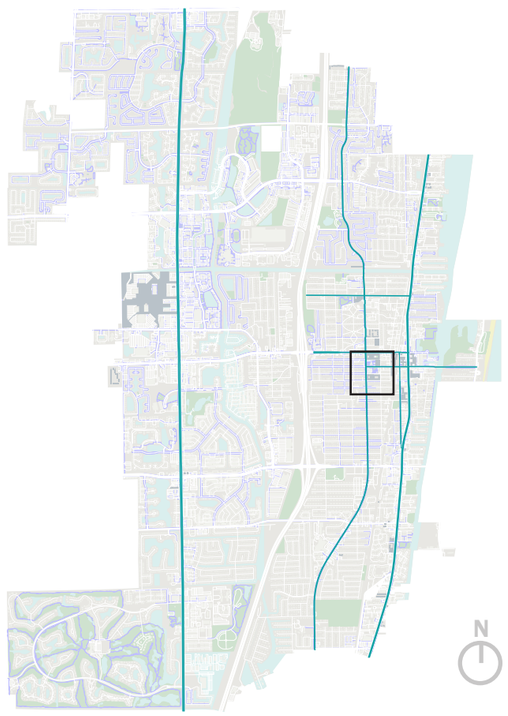

Haddad Drugan


Hou De Sousa

OA-02 101 SE 1st Ave

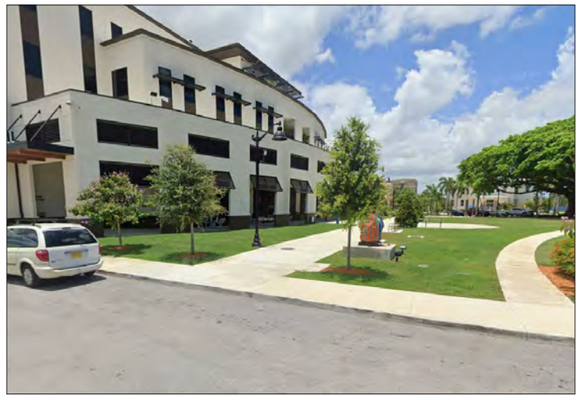
Inspiration: Coral / Reef / Underwater





LOCATION

- SE corner of City Hall
- Visible and accessible from the Ocean Avenue Art Spine
- Engages future development across the street
- Creates a new entrance to Centennial Park





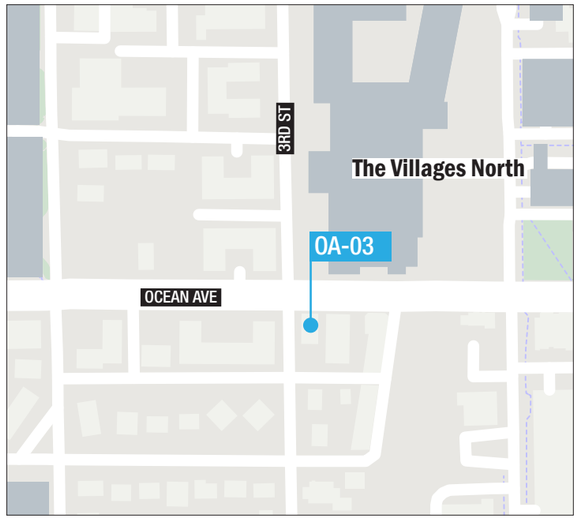


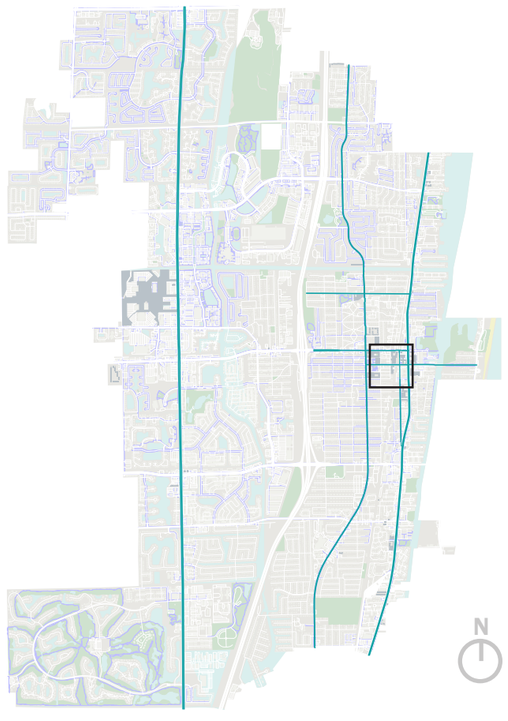




OA-03 Ocean Ave and SE 3rd St, SE Corner

Inspiration: School of fish / Coral Reef / Crustaceans





LOCATION

- Anchoring new mixed use development (currently named Edgewater) on Ocean Ave.
- Opportunity to integrate artwork into the street scape






Hybycozo

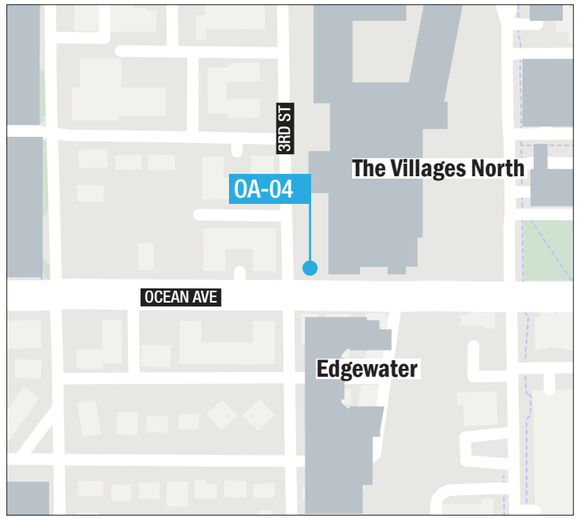

Masako Miki

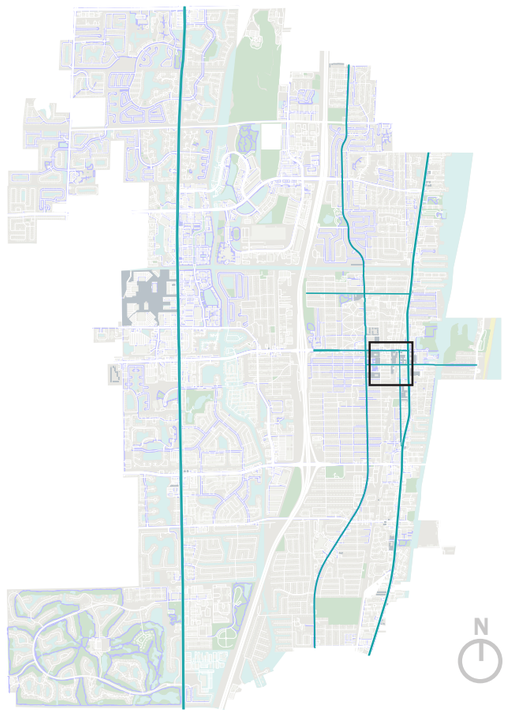

Liz West

OA-04 405 E Ocean Ave

Inspiration: Barnacles / Shiny Fish Scales / Texture

M





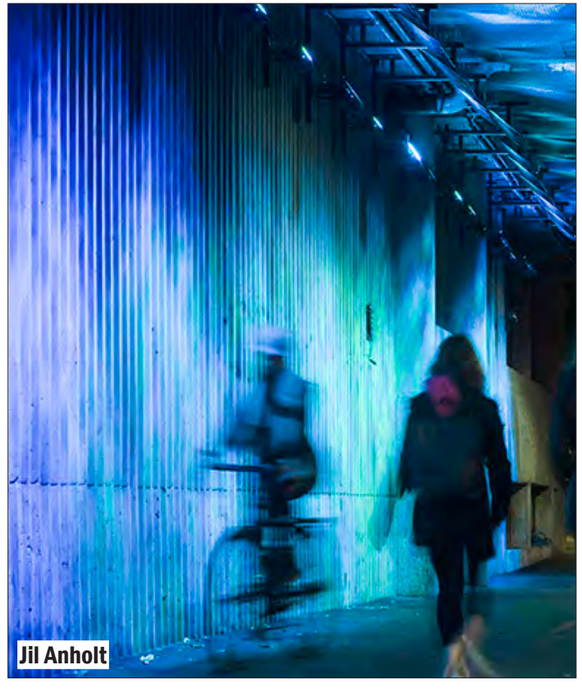
LOCATION

- Anchoring new mixed use development (currently named The Villages North) on Ocean Ave.
- Opportunity to integrate sculpture with the facade






Volkan Alkanoglu

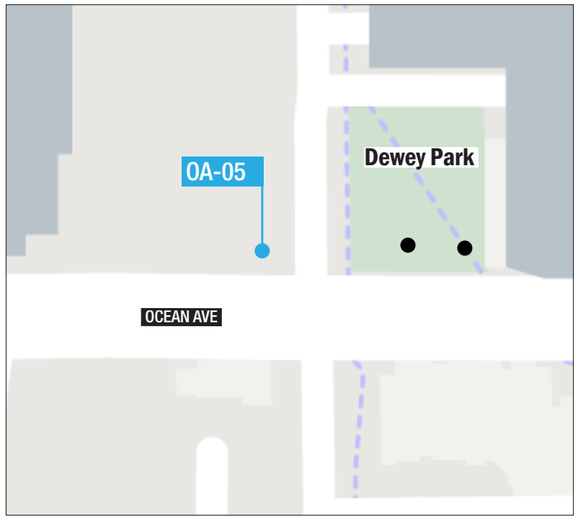

Jil Anholt

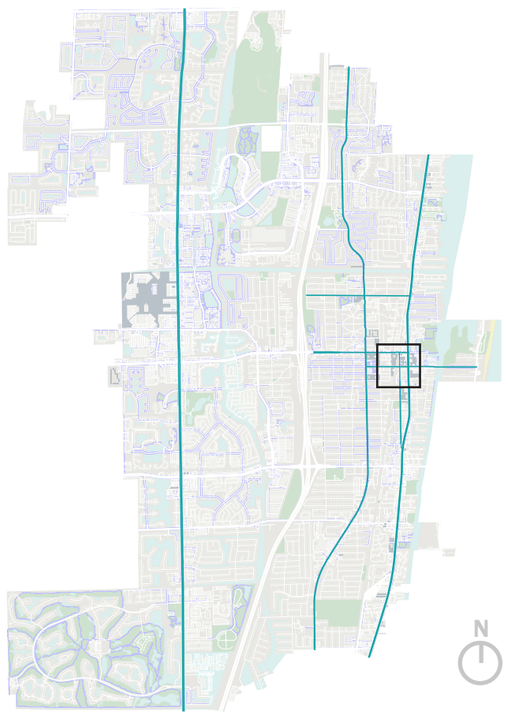

Wolfgang Buttress


Ball Nogues

OA-05 Ocean Ave and NE 4th St, NW Corner

Inspiration: Algae Grove / Growth / Protection

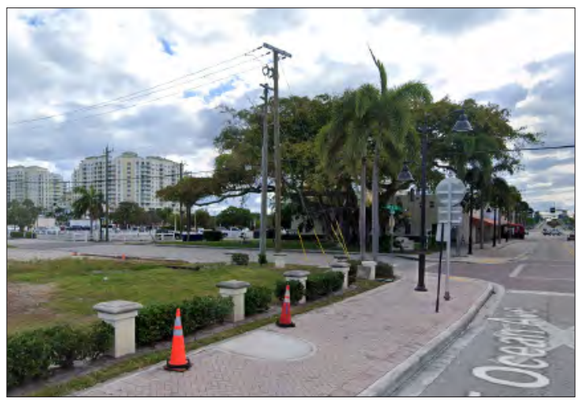




LOCATION

- Active location West of Dewey Park
- Opportunity for temporary integration of artwork while site awaits development
- Shade and pause
- Interaction and play

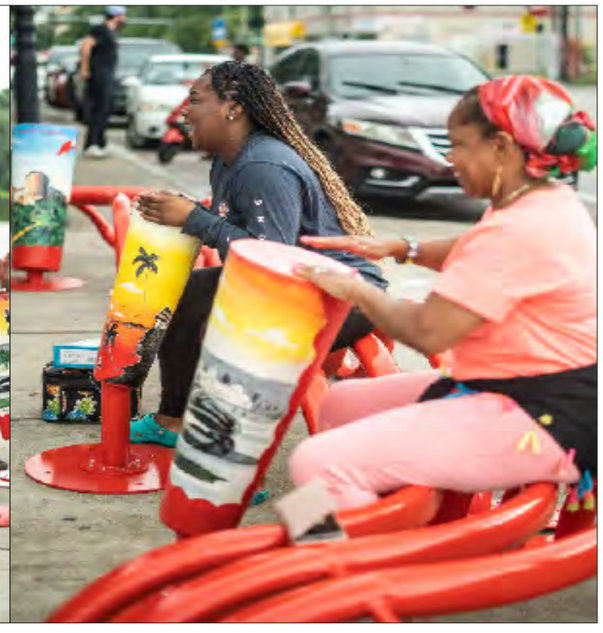






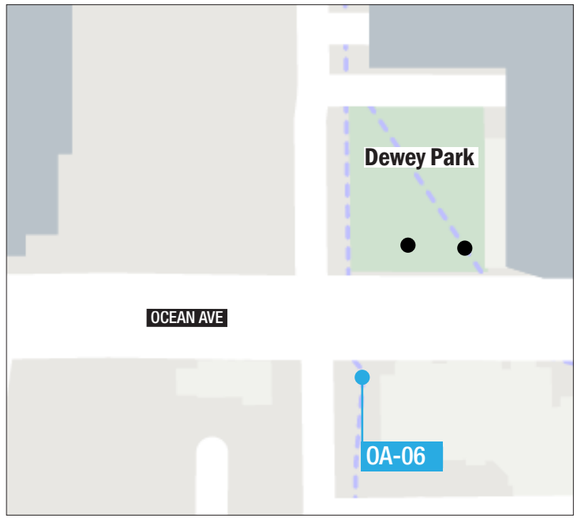


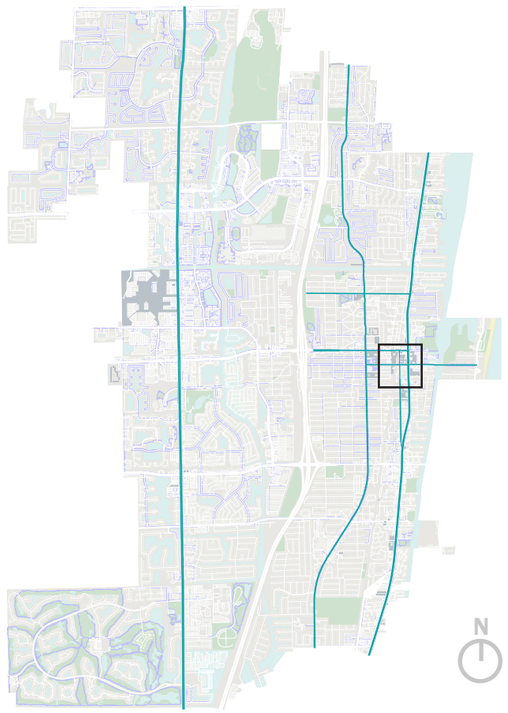




OA-06 Ocean Ave & SE 4th St, SE Corner

Inspiration: Underwater / Sun Rays in the Ocean / Ripples





LOCATION

- South of Dewey Park
- Existing generous bulb-out with trees
- Functional artwork providing shade, lighting or seating






Atiler Darn


Bouroullec Brothers

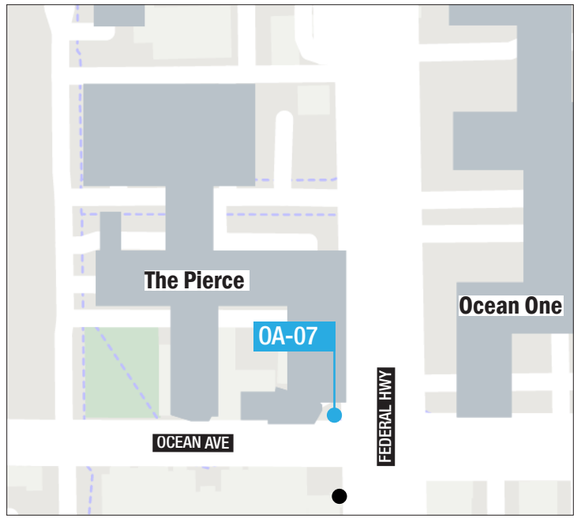

Dan Corson

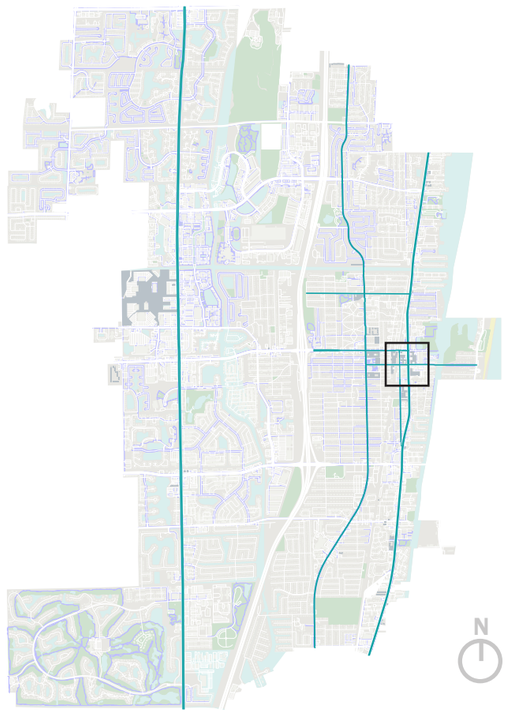

Blessing Hancock

OA-07 Ocean Ave & Federal Hwy, NW Corner

Inspiration: Sailing / Voyaging / Exploration / Mapping

M

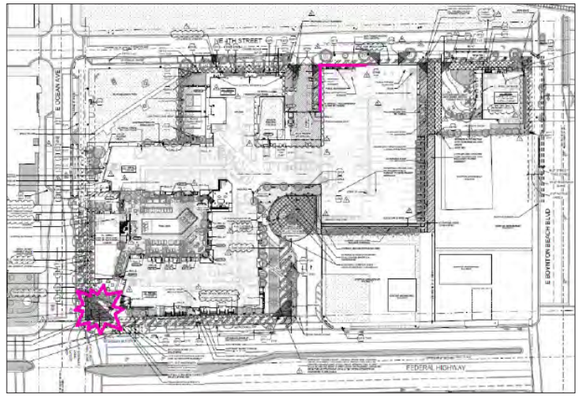




LOCATION

- New mixed-use development (currently named The Pierce) with approved locations for sculpture and murals
- Opportunity for a third iconic sculpture at Ocean & Federal.






Lindy Lee

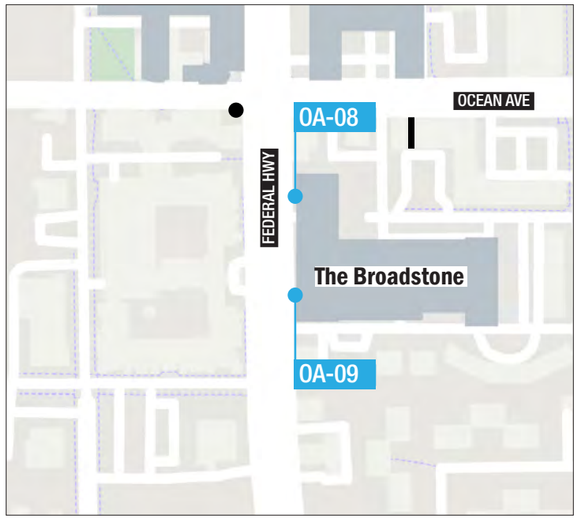

Volkan Alkanoglu

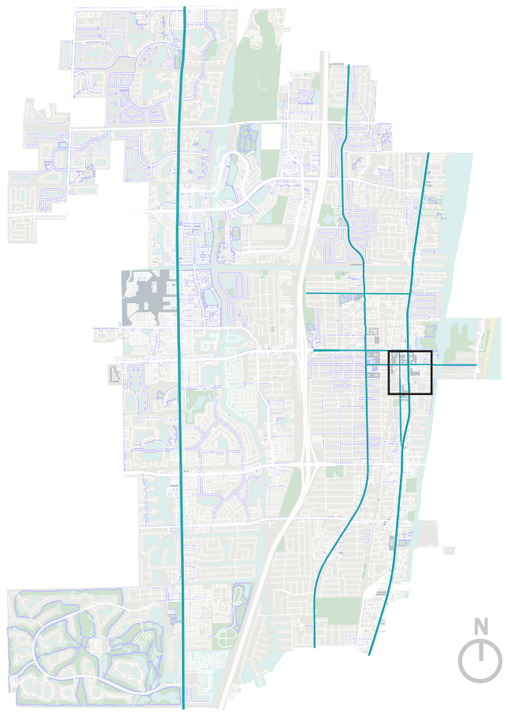

SoftLab

OA-08 /OA-09 South of Ocean Ave, East Side of Federal Hwy

Inspiration: Tidal / Flowing / Currents / Fast Moving Waterways

M





LOCATION

- Possible location of new development
- Two artworks anchoring sidewalk
- Long linear artwork or two pieces by the same artist





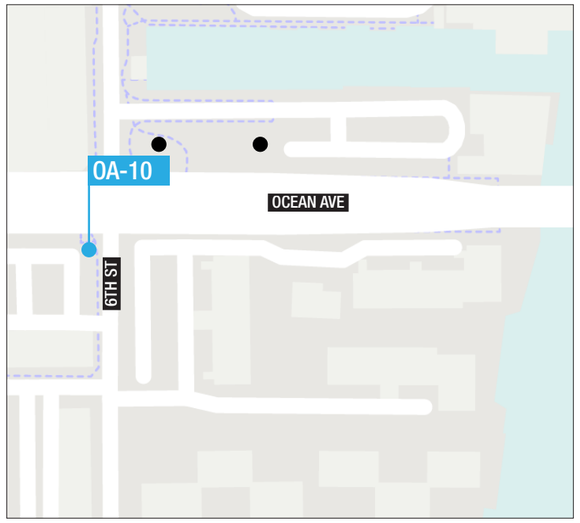

Blessing Hancock

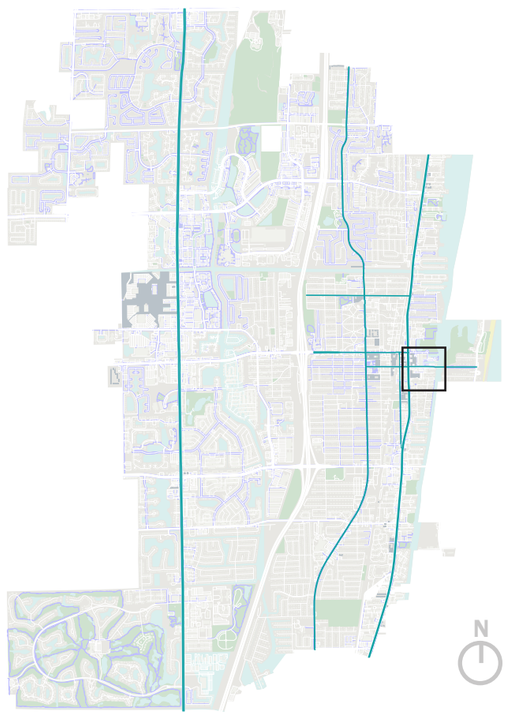

Haddad Drugan


Fred Eversley

OA-10 Ocean Ave & SE 6th St, SW Corner

Inspiration: Waves / Rhythm / Pulse





LOCATION

- Corner site at 6th and Ocean
- Opportunity for seating and shade
- Near restaurants and sidewalk activity
- A place to pause while walking towards Ocean Ave Bridge






Jill Anholt

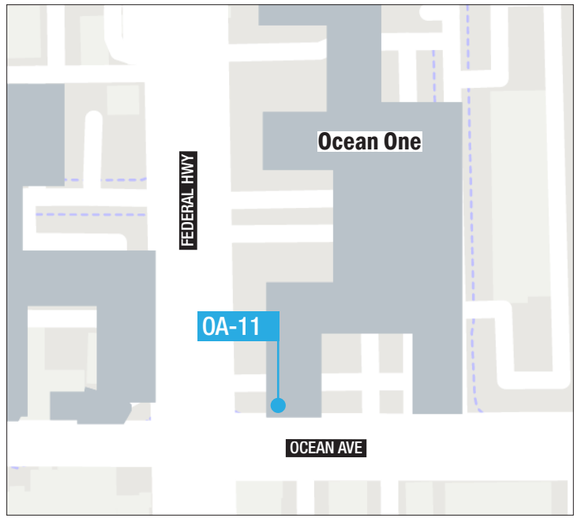

Danny Lane

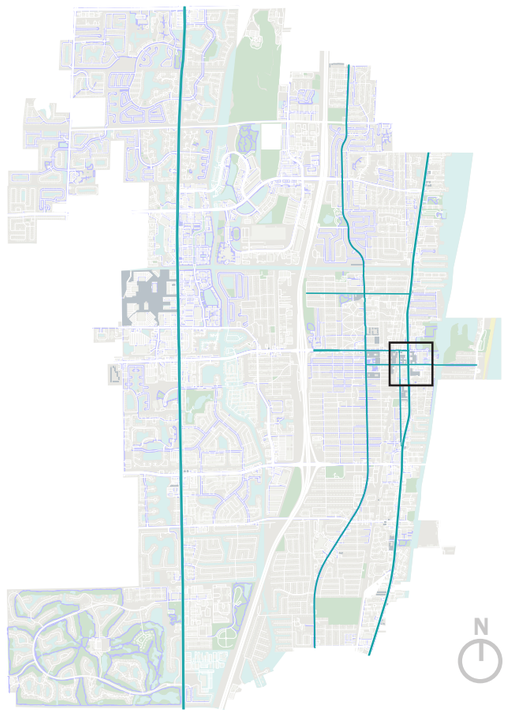

Merge Conceptual

OA-11 Ocean Ave & Federal Hwy, NE Corner

Inspiration: Growth / Expansiveness / Clouds

M

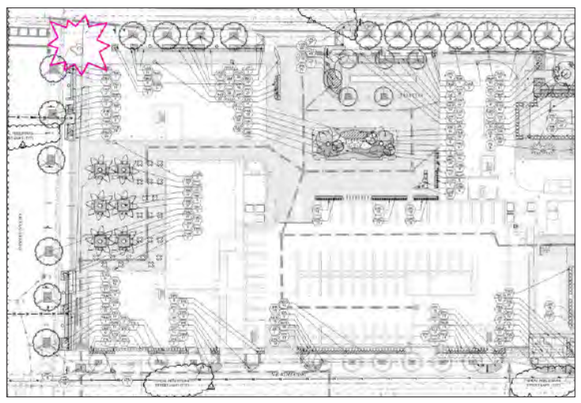




LOCATION

- Artwork location already identified in approved plan for Ocean One Development
- Artwork themes should align with Public Art Master Plan narratives
- Opportunity for seating and shade





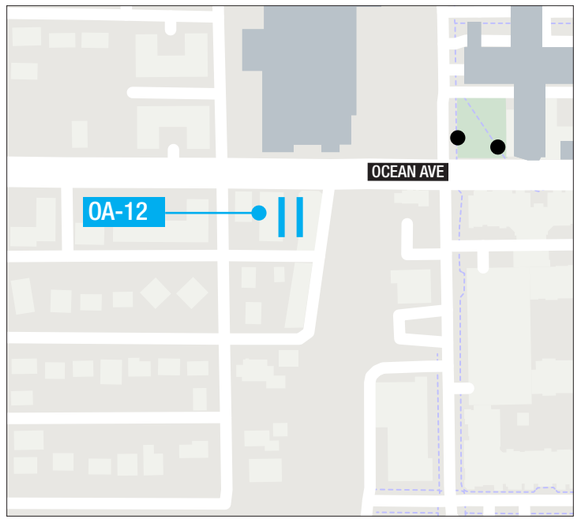


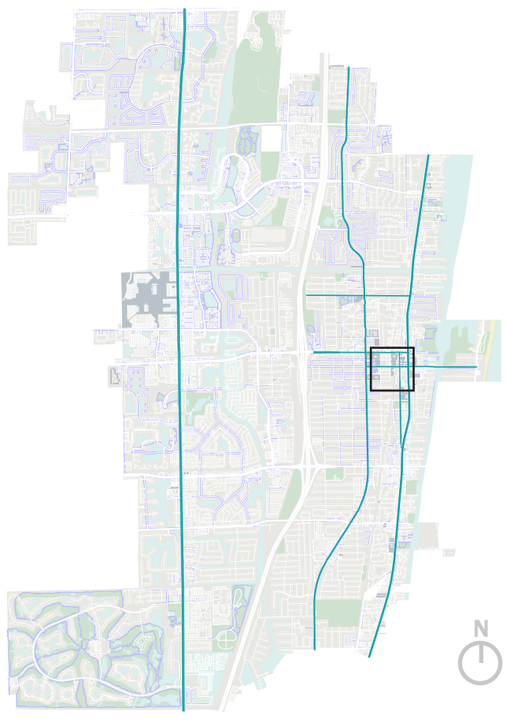




OA-12 Ocean Ave East of SE 3rd St

Inspiration: Community / Culture / Boynton Beach / Local Artists





- Murals along alley walls will rotate until proposed development begins construction
- Highlights local artists
- Highlights Boynton Beach stories and narratives






Eduardo Mendieta

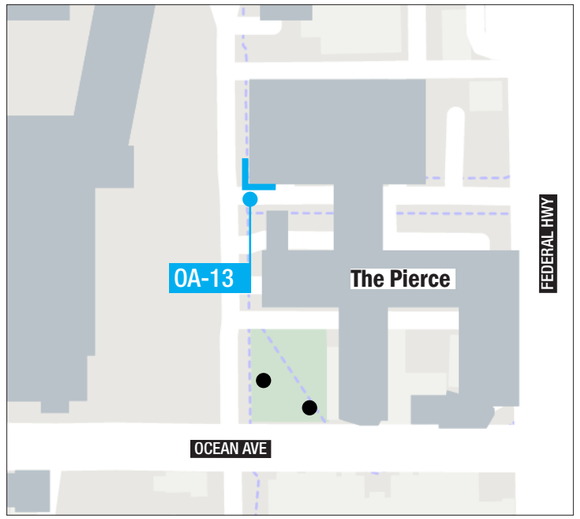

Tracy Guiteau

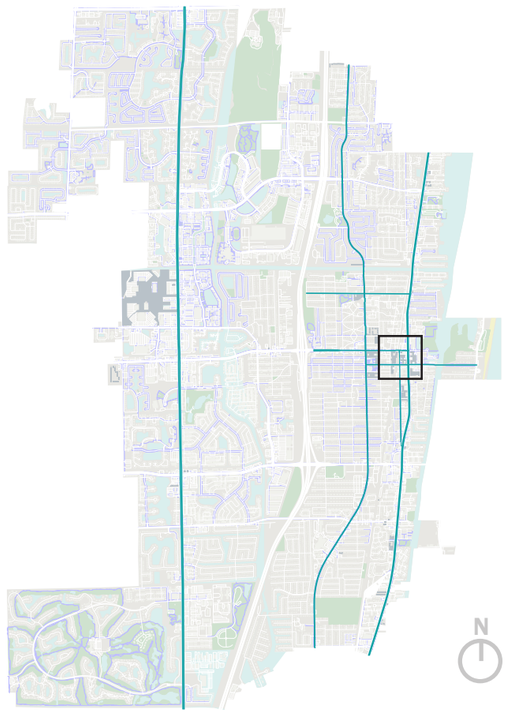

Craig McGinnis


Jessie and Katey

OA-13 NE 4th St & NE 1st Ave, NE Corner

Inspiration: Reef Texture / Texture of the Community

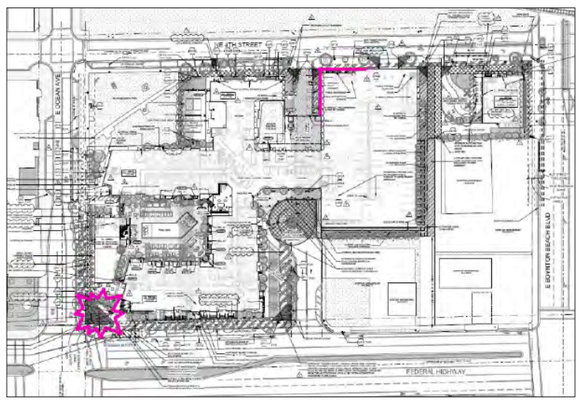




LOCATION

- New Development (currently named The Pierce)
- Mural location noted in approved plans to cover parking garage
- Possible 3D, textured, wind activated facade
- Artwork themes should align with Public Art Master Plan narratives






Theverymany

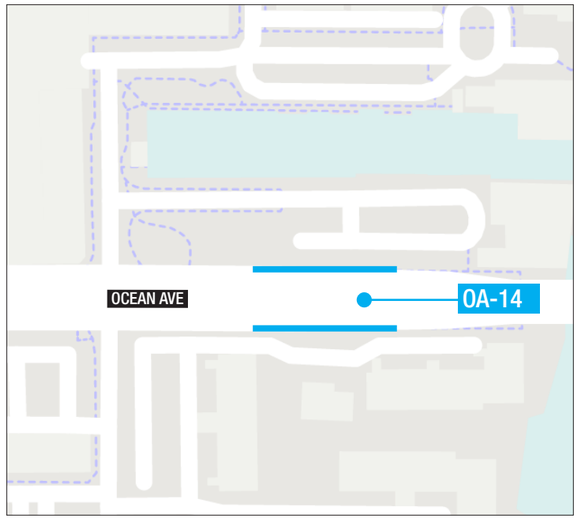

Eduardo Cobra


Add Fuel & Halfstudio


Ned Kahn

OA-14 Ocean Ave Drawbridge Barrier Railing

Inspiration: Gulf Steam / Currents / Rip Tides

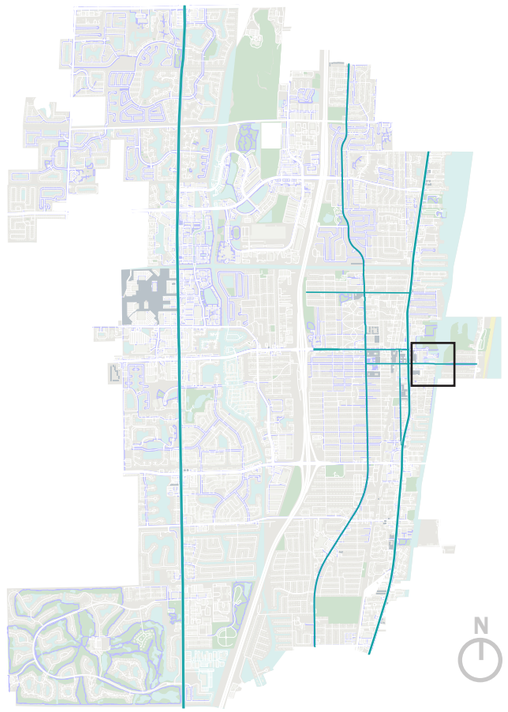


LOCATION

- Linear Murals along Ocean Ave Bridge
- Visible to cars and pedestrians crossing bridge



Jet Martinez





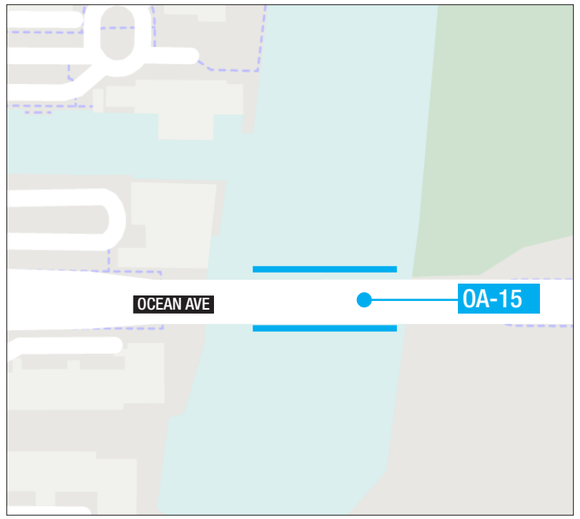

Kim West

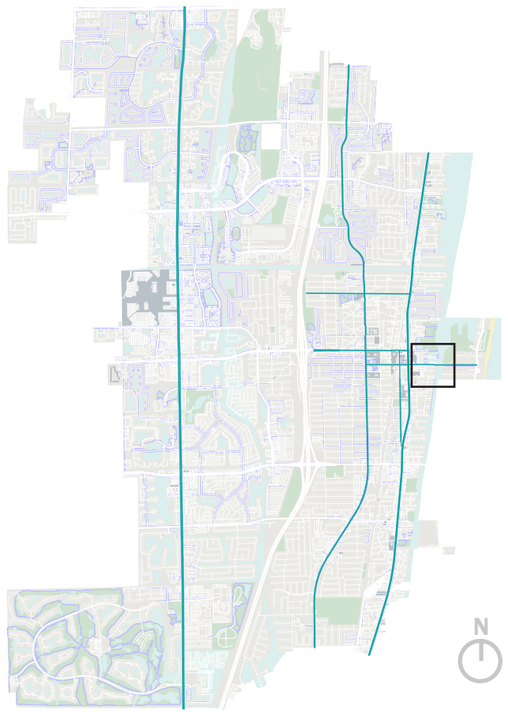



Allison Kunath

OA-15 Ocean Ave Bridge Lower Portion

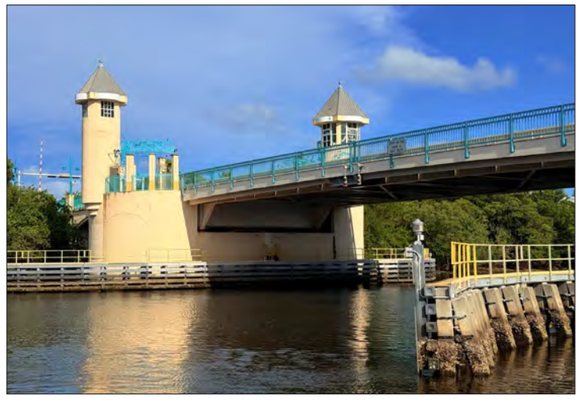
Inspiration: Identity / Playful and Bold Typography / Marine Life





LOCATION

- Mural along the lower portion of Ocean Ave Drawbridge
- Visible to restaurants and boat traffic









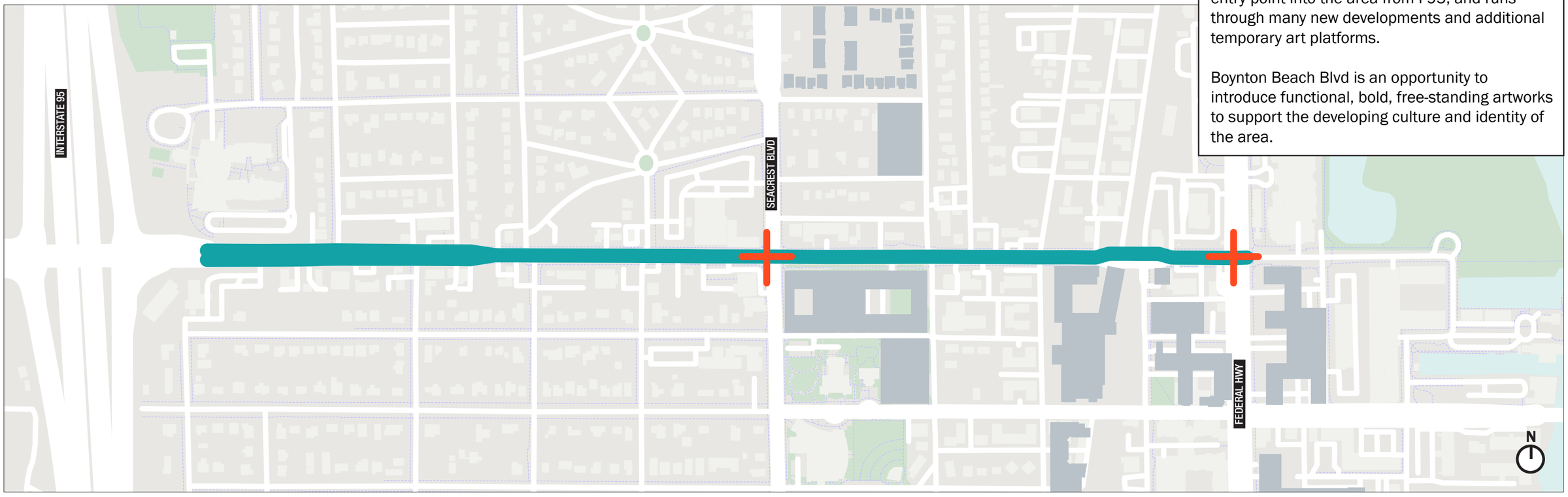
BOYNTON BEACH BOULEVARD

**Artwork images throughout this document are for reference only. They are not recommendations of specific artwork or artists.*

ART SPINE: Boynton Beach Blvd

Boynton Beach Blvd is part of the downtown Boynton Beach cultural hub. It is the major entry point into the area from I-95, and runs through many new developments and additional temporary art platforms.

Boynton Beach Blvd is an opportunity to introduce functional, bold, free-standing artworks to support the developing culture and identity of the area.

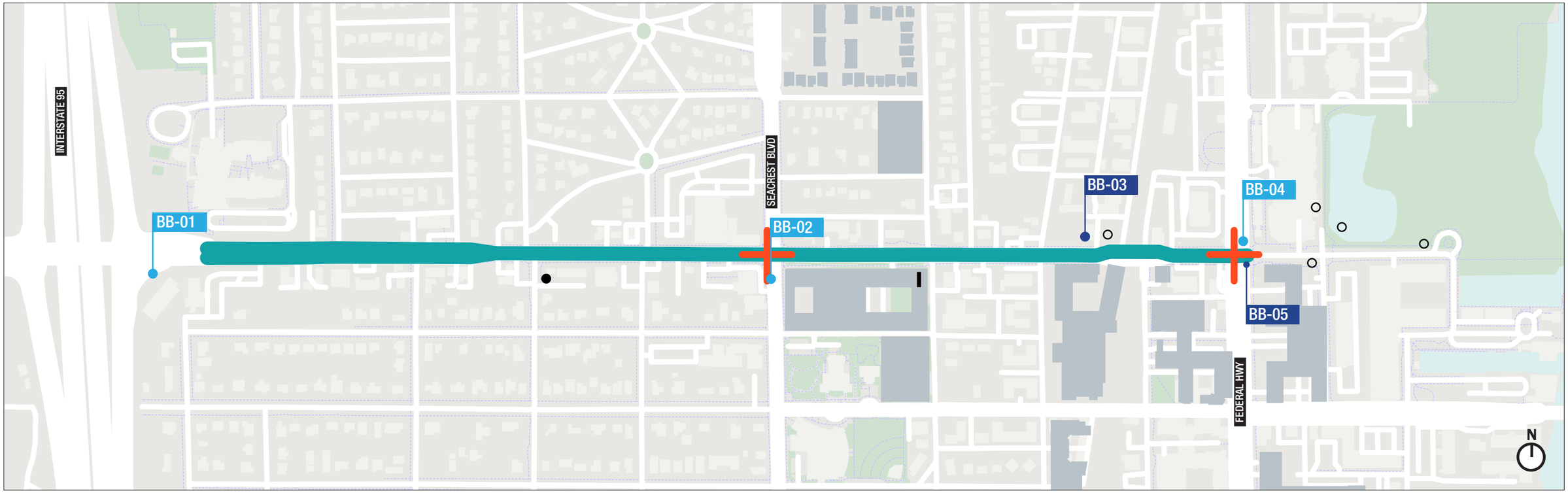








BOYNTON BEACH BLVD Proposed Artwork Locations



PROPOSED ART LOCATIONS







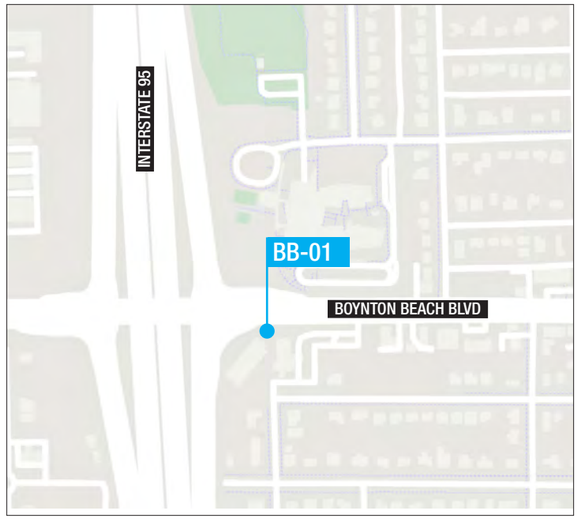


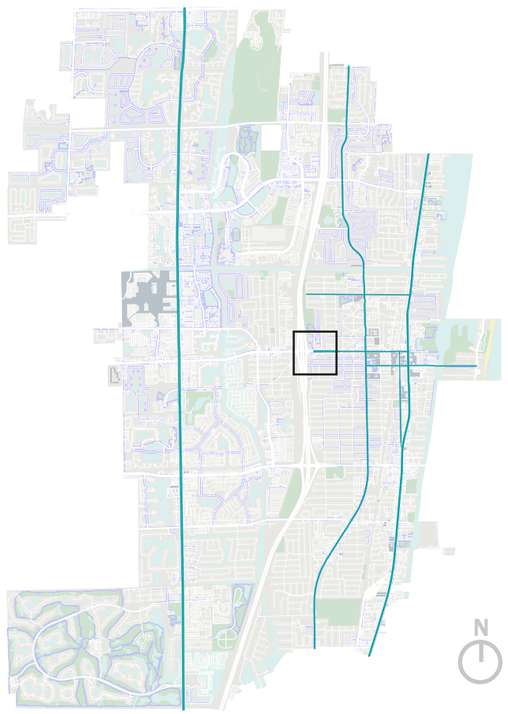


- Spines
- Nodes
- Existing Art Platforms
- Existing Permanent Art
- Proposed Art Initial Implementation
- Proposed Art Continued Implementation
- Upcoming Development

BB-01 480 Boynton Beach Blvd

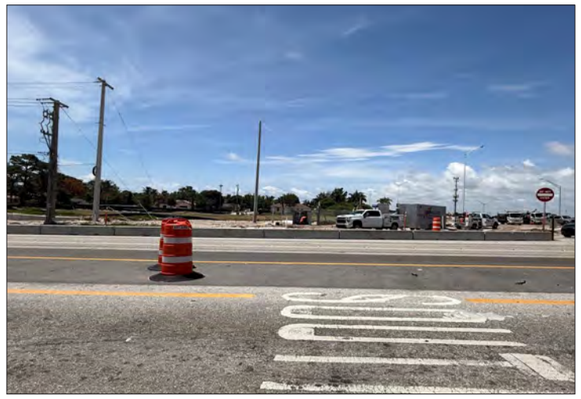
Inspiration: Porous / Transparent / Pass-through





LOCATION

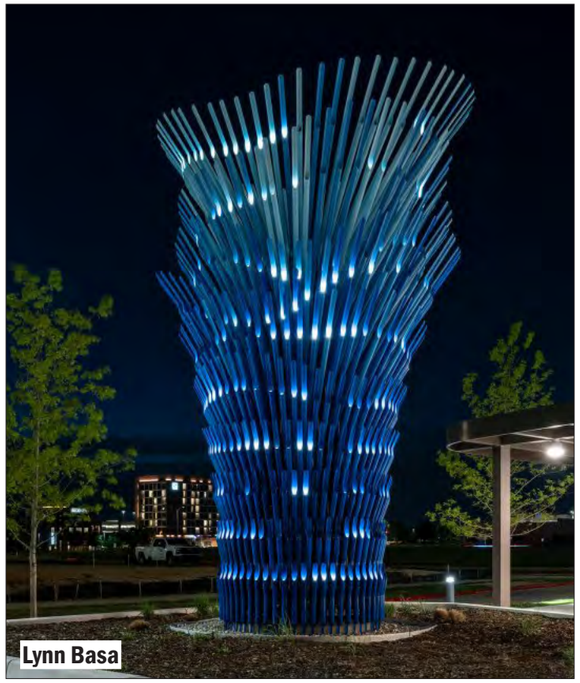
- Gateway artwork, visible from I-95
- Tall, bold, visible, illuminated
- Welcoming, iconic







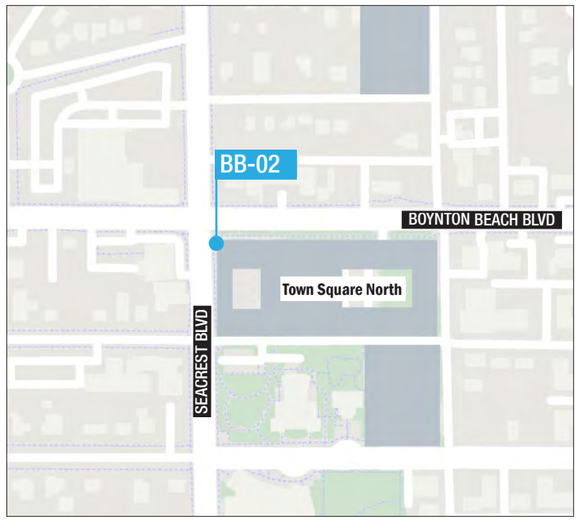


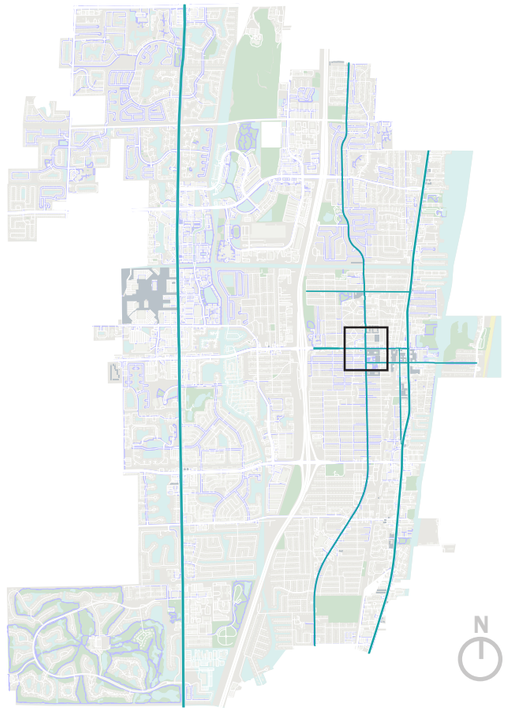




BB-02 100 Boynton Beach Blvd

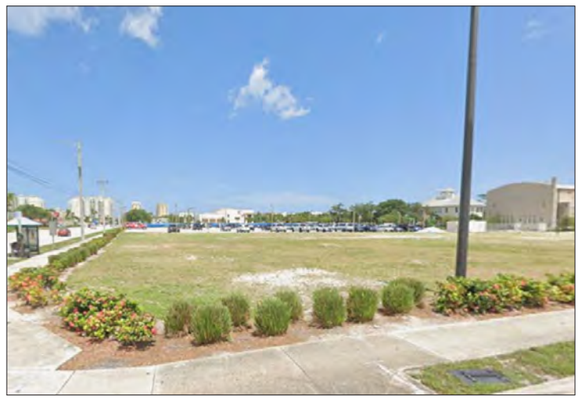
Inspiration: Vibrant/ Reflection / Glassy / Luminous





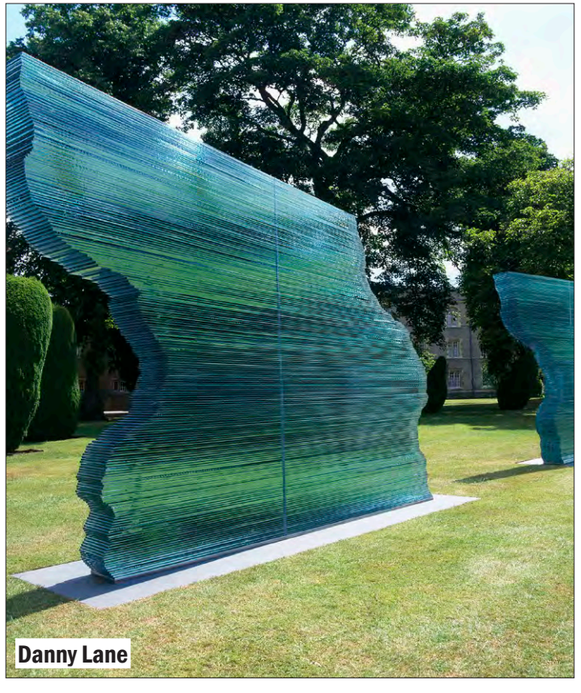
LOCATION

- SE Corner and future location of mixed use development (currently named Town Square North)






Fred Eversley

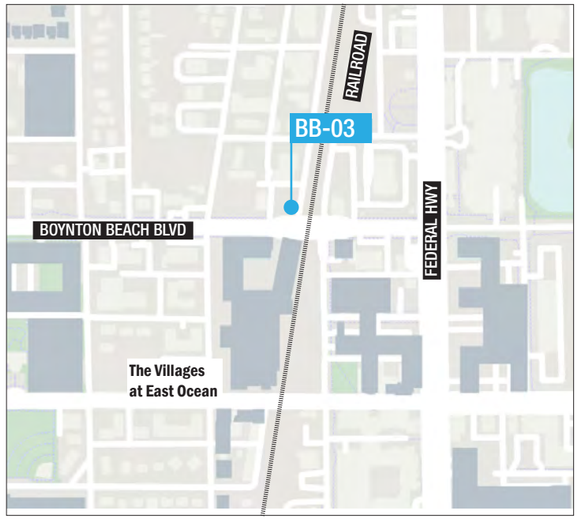

Danny Lane

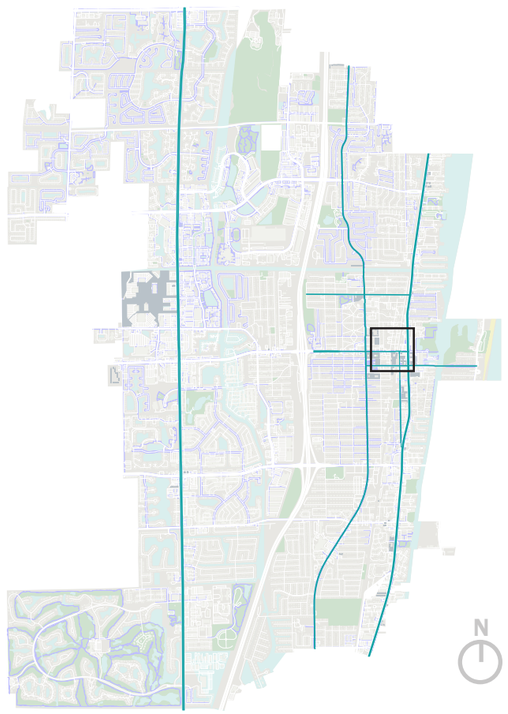

Volkan Alkanoglu

BB-03 Boynton Beach Blvd & Railroad Ave, NW Corner

Inspiration: Pavilion / Shade Structure / Temporary / Interactive

M





LOCATION

- Artwork can signal entry to the Heart of Boynton Beach
- Faces main entrance / courtyard on north face of mixed use development (currently named The Villages)






Howeler + Yoon


Poh Sin Studio

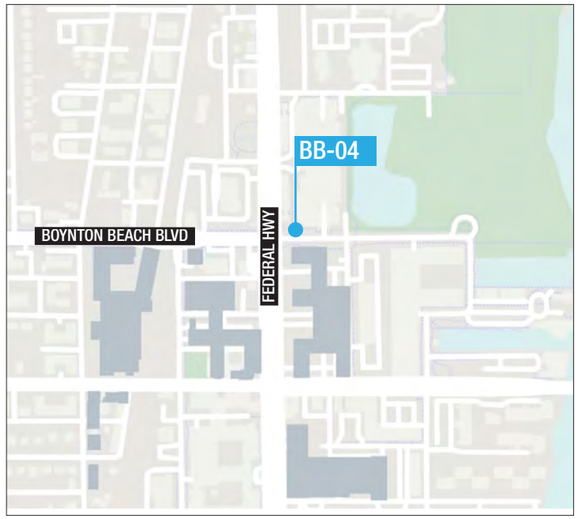

Hou de Sousa

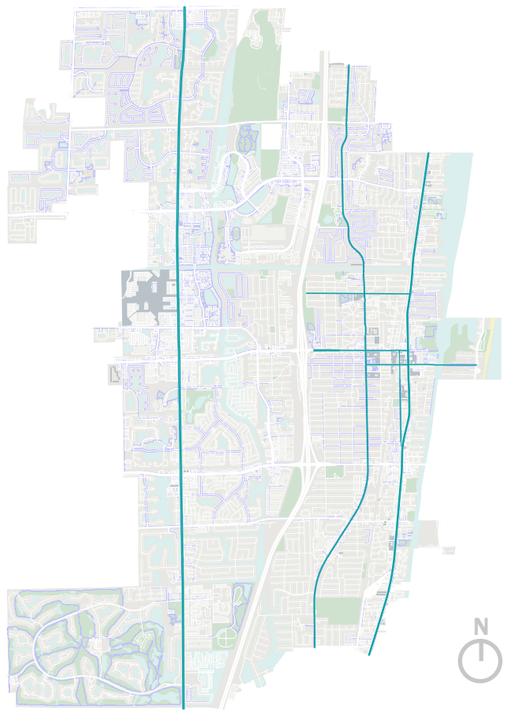

Liz West

BB-04 Boynton Beach Blvd & Federal Hwy, NE Corner

Inspiration: Marine life / Ecology / Ocean

s





LOCATION

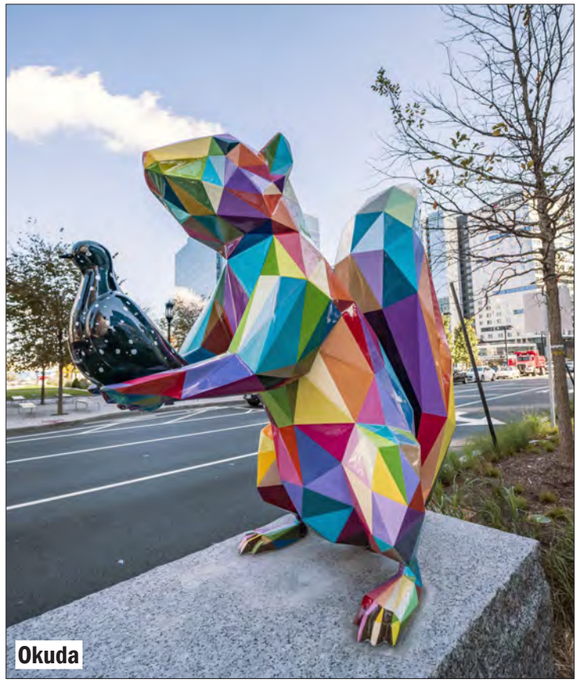
- Paved area at NE corner of intersection
- Low free-standing artwork that engages pedestrians
- Artwork with small footprint or multiple elements
- Can correspond to BB-05






Yoni Alter


Craig & Karl

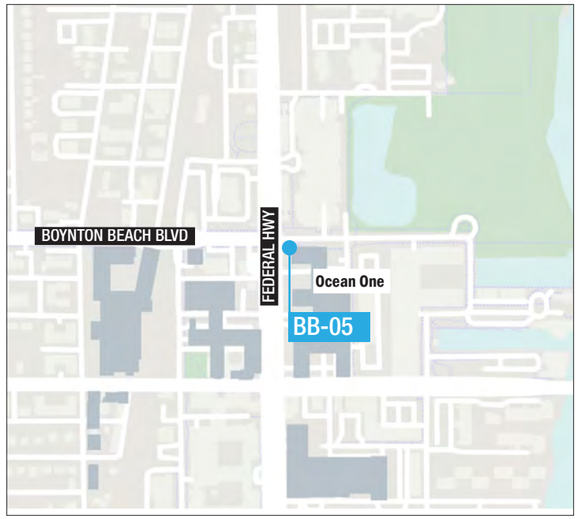

Okuda

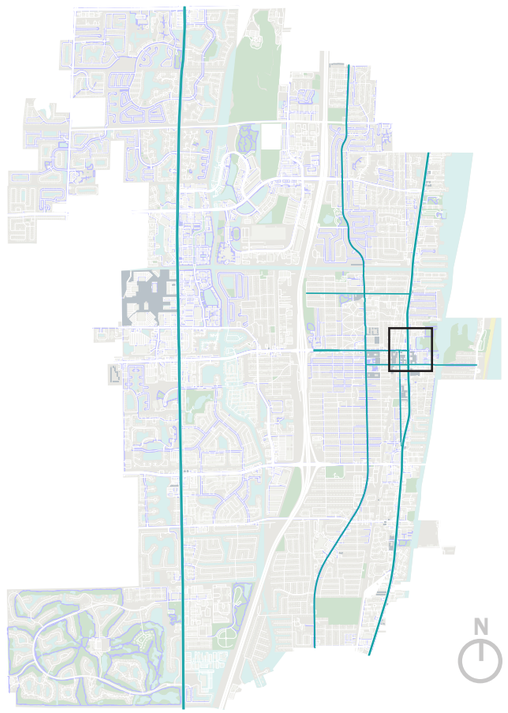


Hacer

BB-05 Boynton Beach Blvd & Federal Hwy, SE Corner

Inspiration: Marine life / Ecology / Ocean





LOCATION

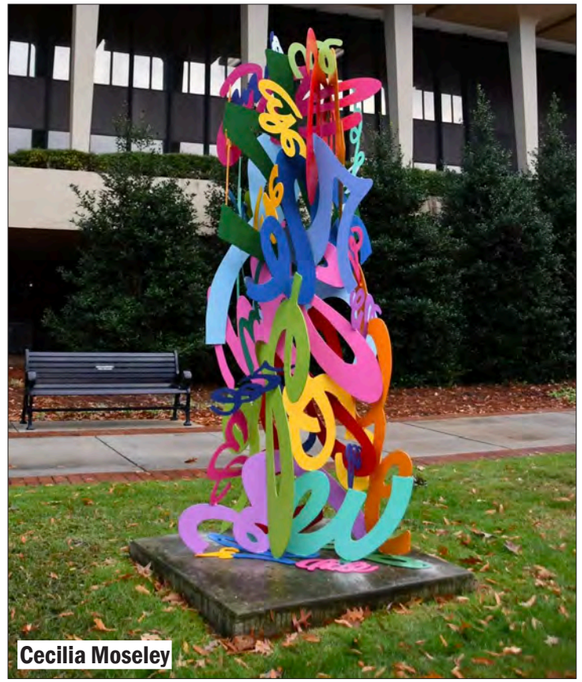
- Grassy area at SE corner of intersection
- Low free-standing artwork
- Short artwork or small footprint
- Can correspond to BB-04






Ana Teresa Fernandez

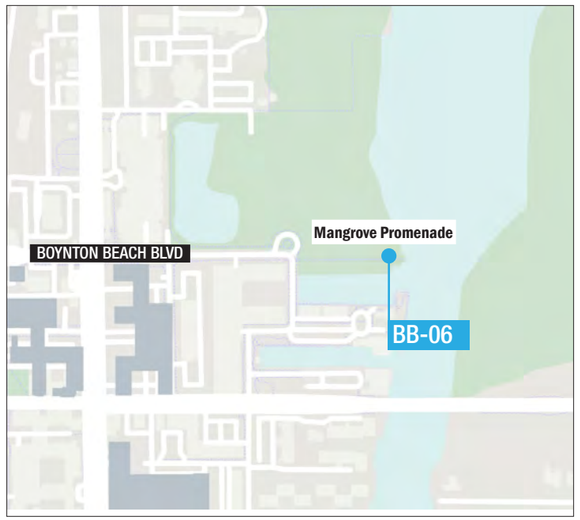

Craig & Karl

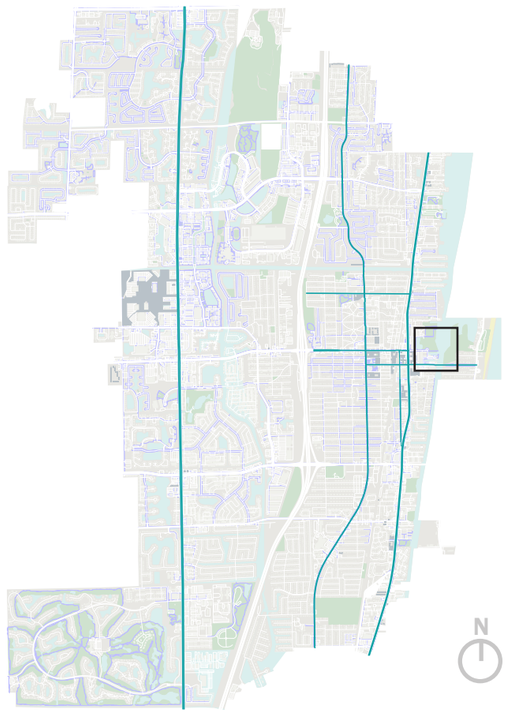

Cecilia Moseley


Okuda

BB-06 Mangrove Promenade

Inspiration: Flow / Current / Ocean / Nautical

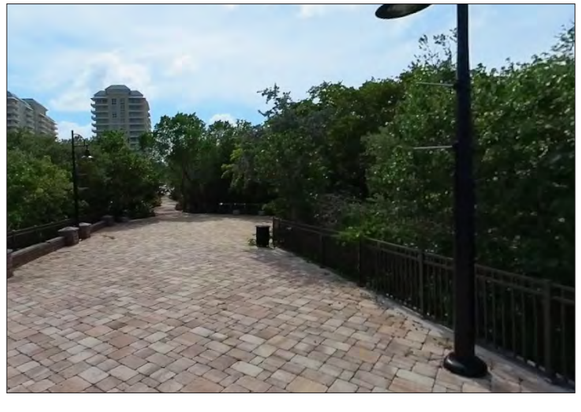




LOCATION

- On Mangrove Promenade
- Paved recreation area
- Free-standing artwork, could be educational / informational
- A surprise discovery at the end of the path






Troy Corliss


Oleg Lobykin

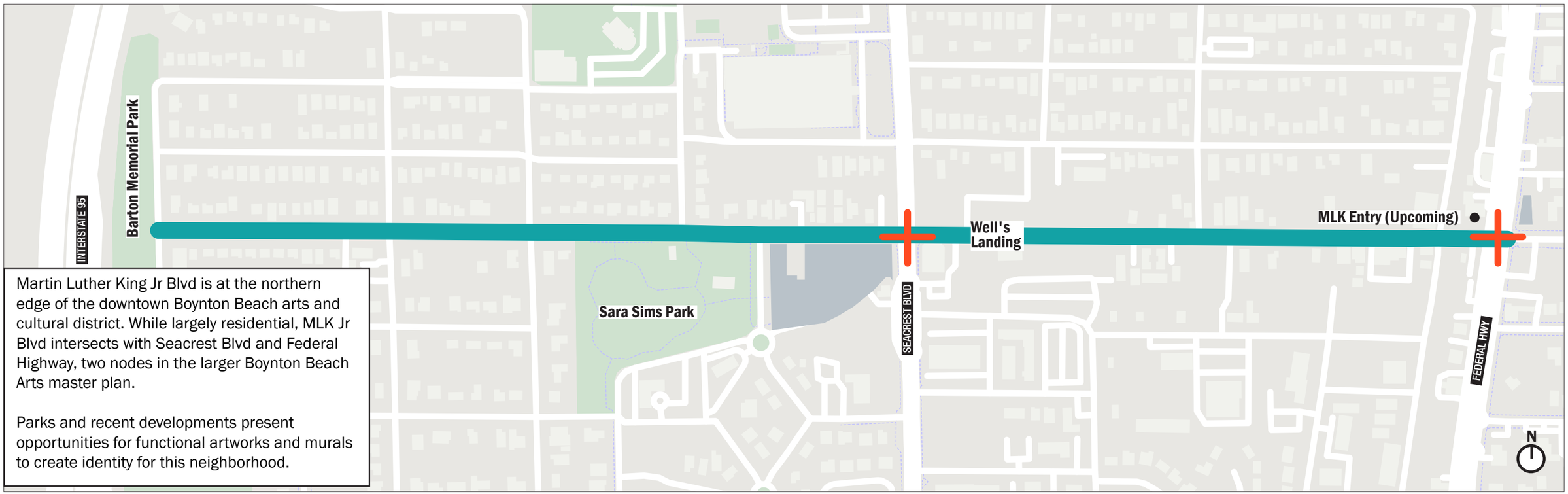

Vanessa da Silva


Haddad Drugan

MARTIN LUTHER KING JR BLVD

**Artwork images throughout this document are for reference only. They are not recommendations of specific artwork or artists.*

ART SPINE: Martin Luther King Jr Blvd



Martin Luther King Jr Blvd is at the northern edge of the downtown Boynton Beach arts and cultural district. While largely residential, MLK Jr Blvd intersects with Seacrest Blvd and Federal Highway, two nodes in the larger Boynton Beach Arts master plan.

Parks and recent developments present opportunities for functional artworks and murals to create identity for this neighborhood.









MARTIN LUTHER KING JR BLVD Proposed Artwork Locations



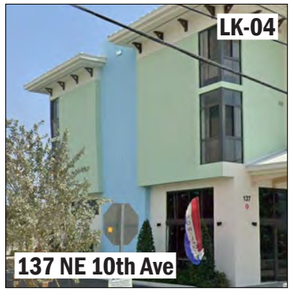
PROPOSED ART LOCATIONS











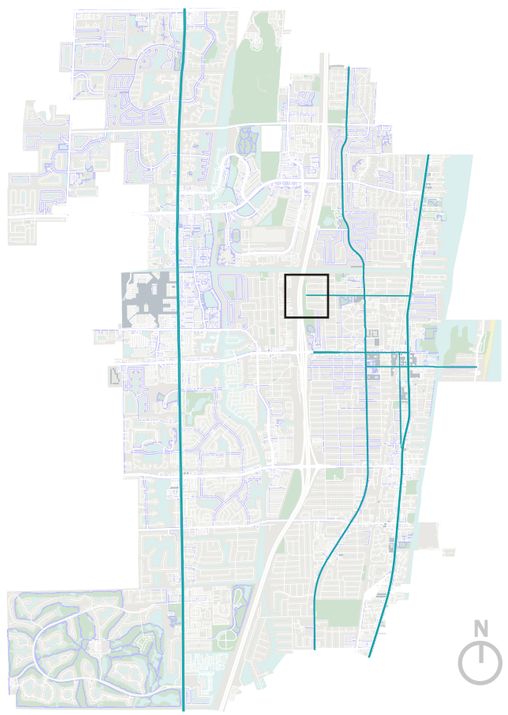


- Spines
- Nodes
- Existing Permanent Art
- Proposed Art Initial Implementation
- Proposed Art Continued Implementation
- Upcoming Development

LK-01 Barton Memorial Park

Inspiration: Respite / Gathering / Seating / Shade





LOCATION

- Open green space at Barton Memorial Park
- Across the street from a Bethany French Church
- Residential neighborhood
- Artwork provides gathering, seating, and communal space






Anastasia Pelias

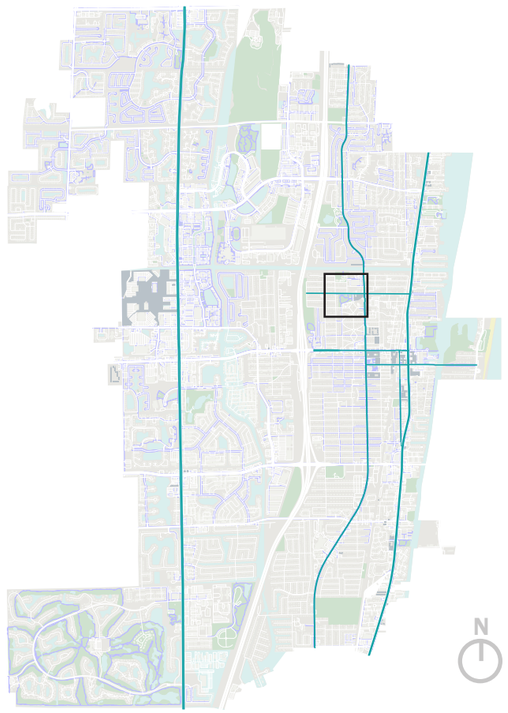

Re-Site


Ecosistema Urbano

LK-02 Sara Sims Park

Inspiration: Landmark / Identifying / Minimal / Lighting

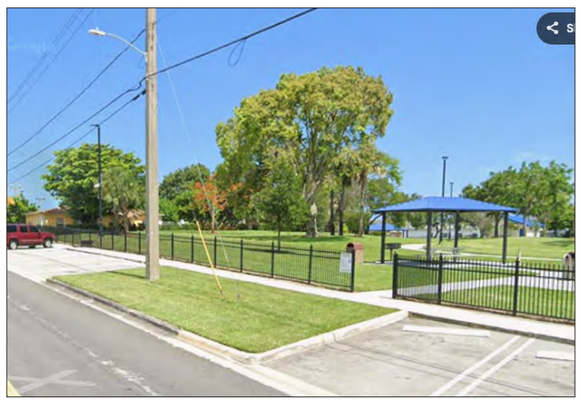




LOCATION

- Entrance to Sara Sims Park
- Artwork already in the park, murals and a small sculpture
- Artwork can be subtle to match the tone of the park, Could be tall and visible, provide shade or lighting





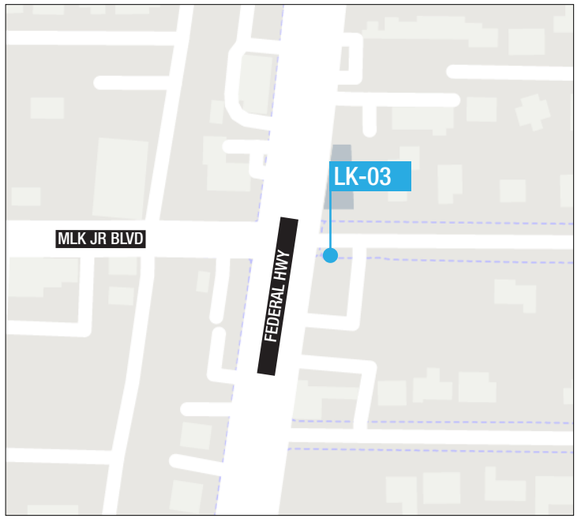

Jeppe Hein

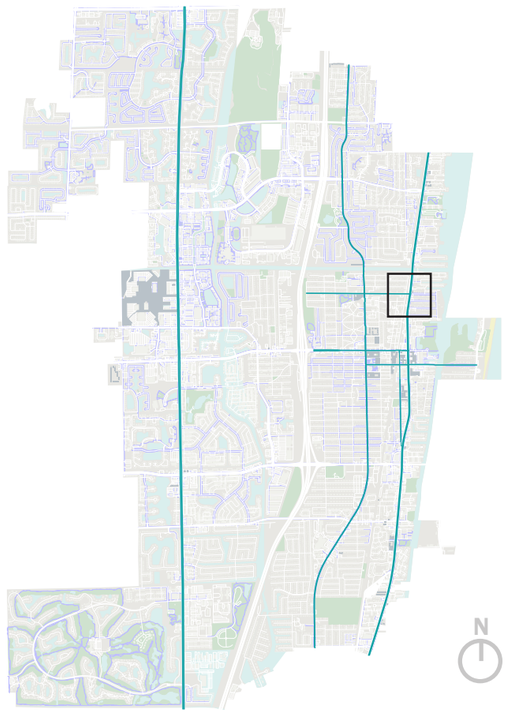

Merge Conceptual


Jill Anholt

LK-03 MLK Jr Blvd & Federal Hwy, NE Corner

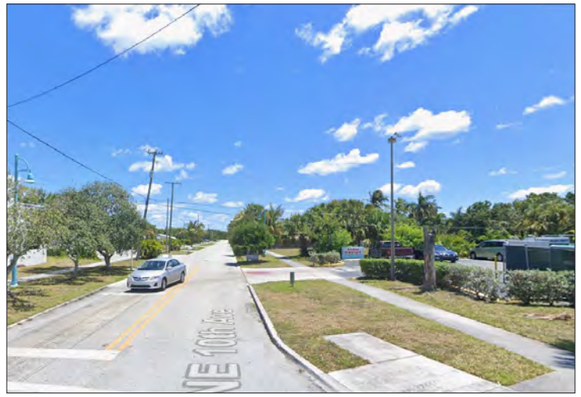
Inspiration: Interactive / Illuminated / Kinetic / Fluid





LOCATION

- Green space on SW corner
- Intersection of two art spines
- Signifies entry into concentrated art district
- Impactful, visible, tall






Blessing Hancock

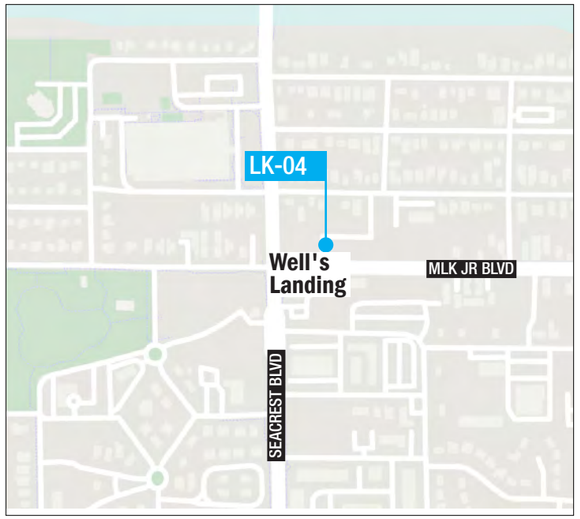

Jill Anholt

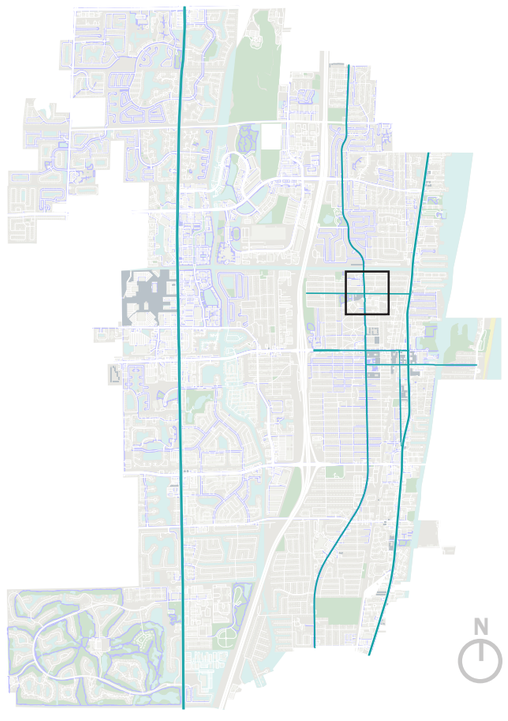

Reddymade


Ned Kahn

LK-04 137 NE 10th Ave

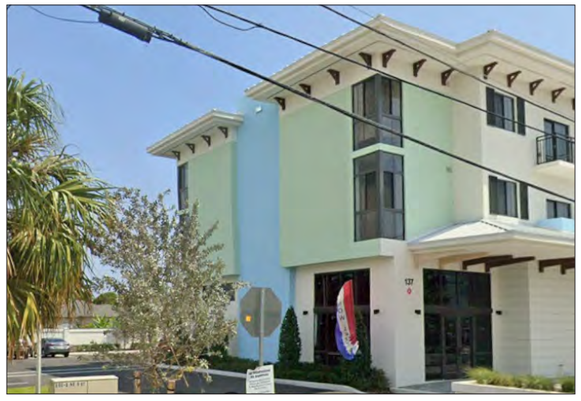
Inspiration: Community / Cultural / People / Diversity





LOCATION

- Tall surface located on mixed-use building at Well's Landing
- Community-focused mural representing local residents






Meg Saligman

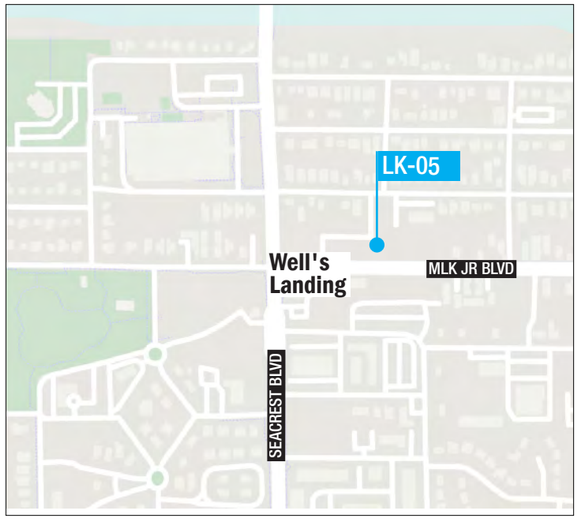

LONAC

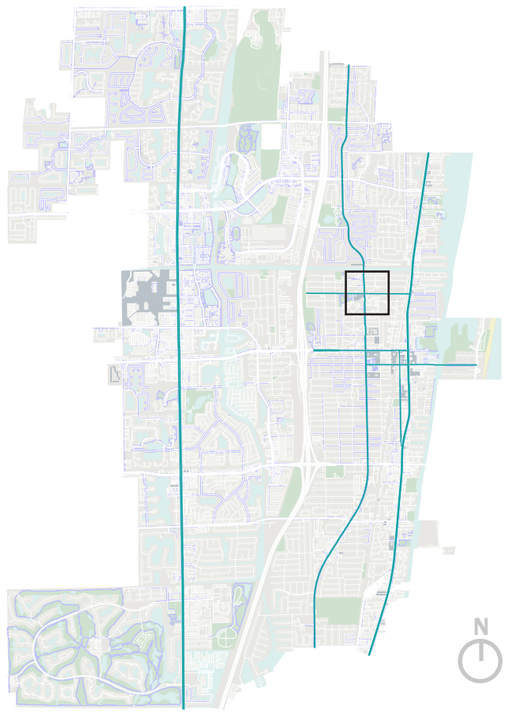


Dourone

LK-05 137 NE 10th Ave

Inspiration: Community / Cultural / People / Diversity





LOCATION

- Tall surface located on mixed-use building at Well's Landing
- Community-focused mural representing local residents





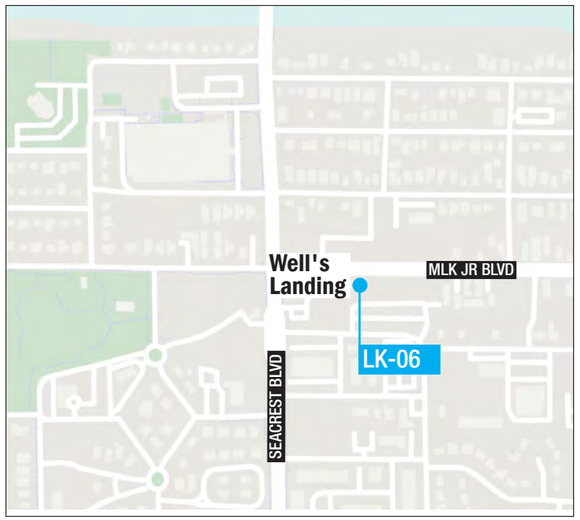

David Flores

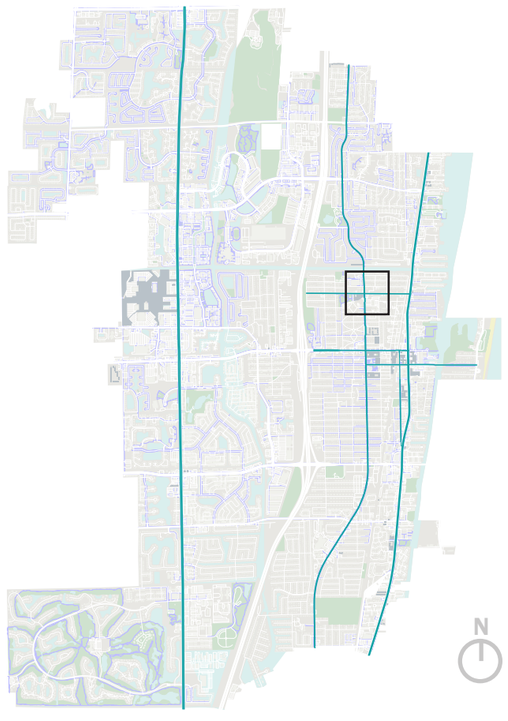

LONAC


Mwanel Pierre-Louis

LK-06 141 NE 10th Ave

Inspiration: Community / Cultural / People / Diversity





LOCATION

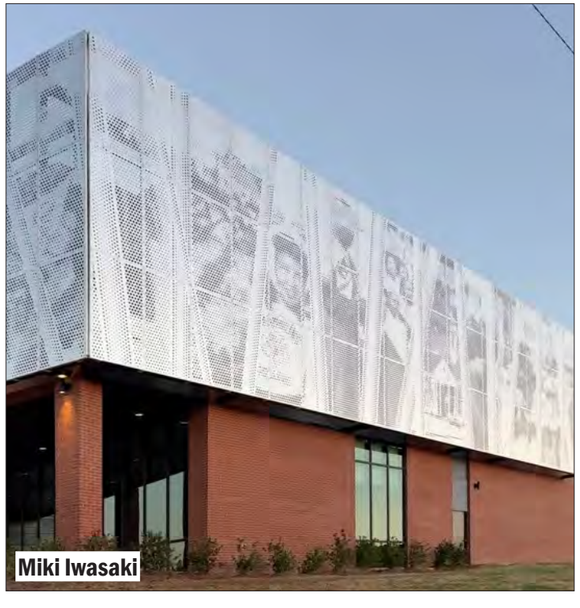
- Artwork at Well's Landing on south side of MLK
- Wrap-around mural or integrated wall artwork
- Pixelated or otherwise representational thick 2D artwork






Christian Moeller


Atelier Manferdini


Miki Iwasaki

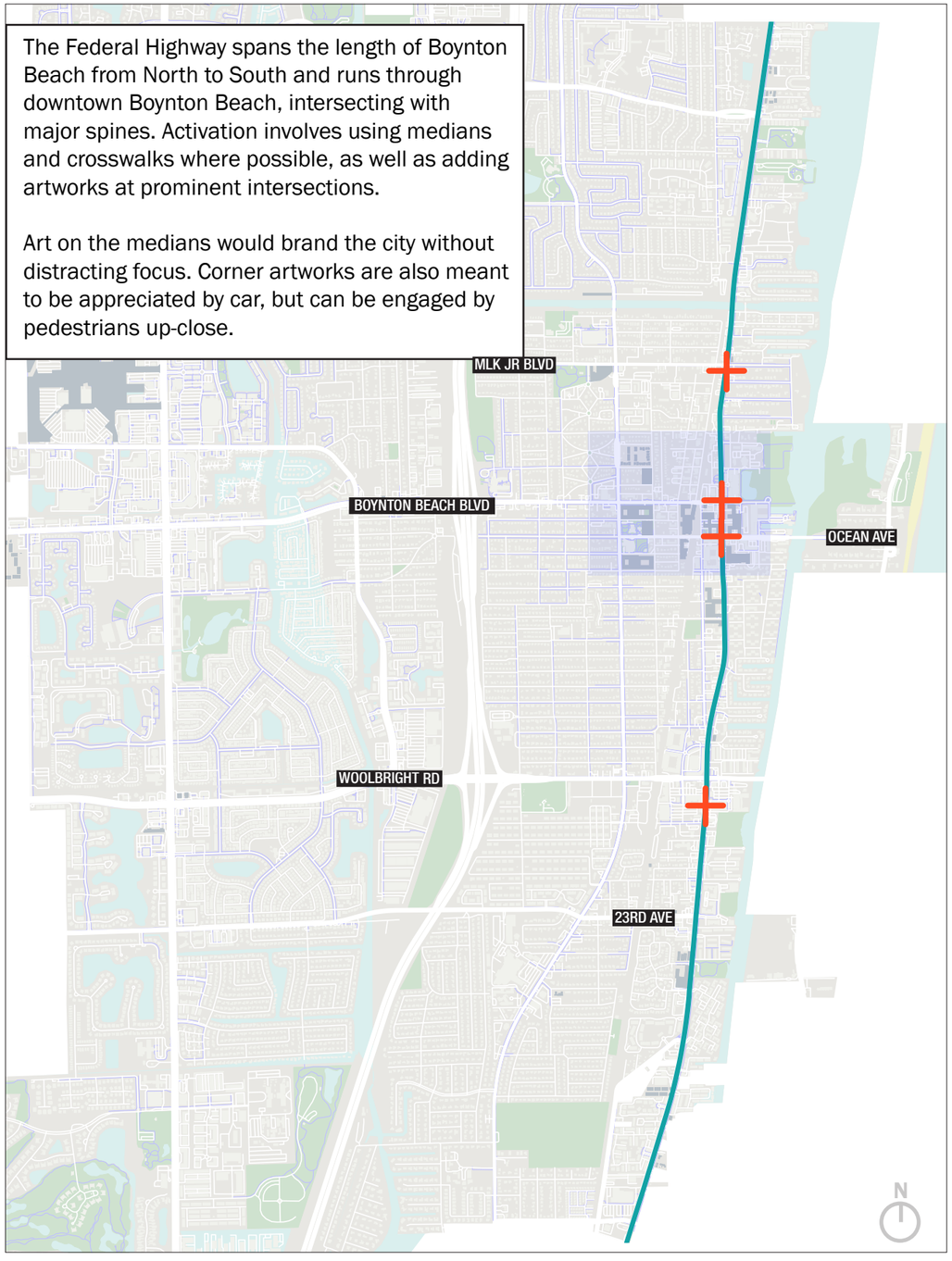
FEDERAL HIGHWAY

**Artwork images throughout this document are for reference only. They are not recommendations of specific artwork or artists.*

ART SPINE: Federal Hwy

The Federal Highway spans the length of Boynton Beach from North to South and runs through downtown Boynton Beach, intersecting with major spines. Activation involves using medians and crosswalks where possible, as well as adding artworks at prominent intersections.

Art on the medians would brand the city without distracting focus. Corner artworks are also meant to be appreciated by car, but can be engaged by pedestrians up-close.

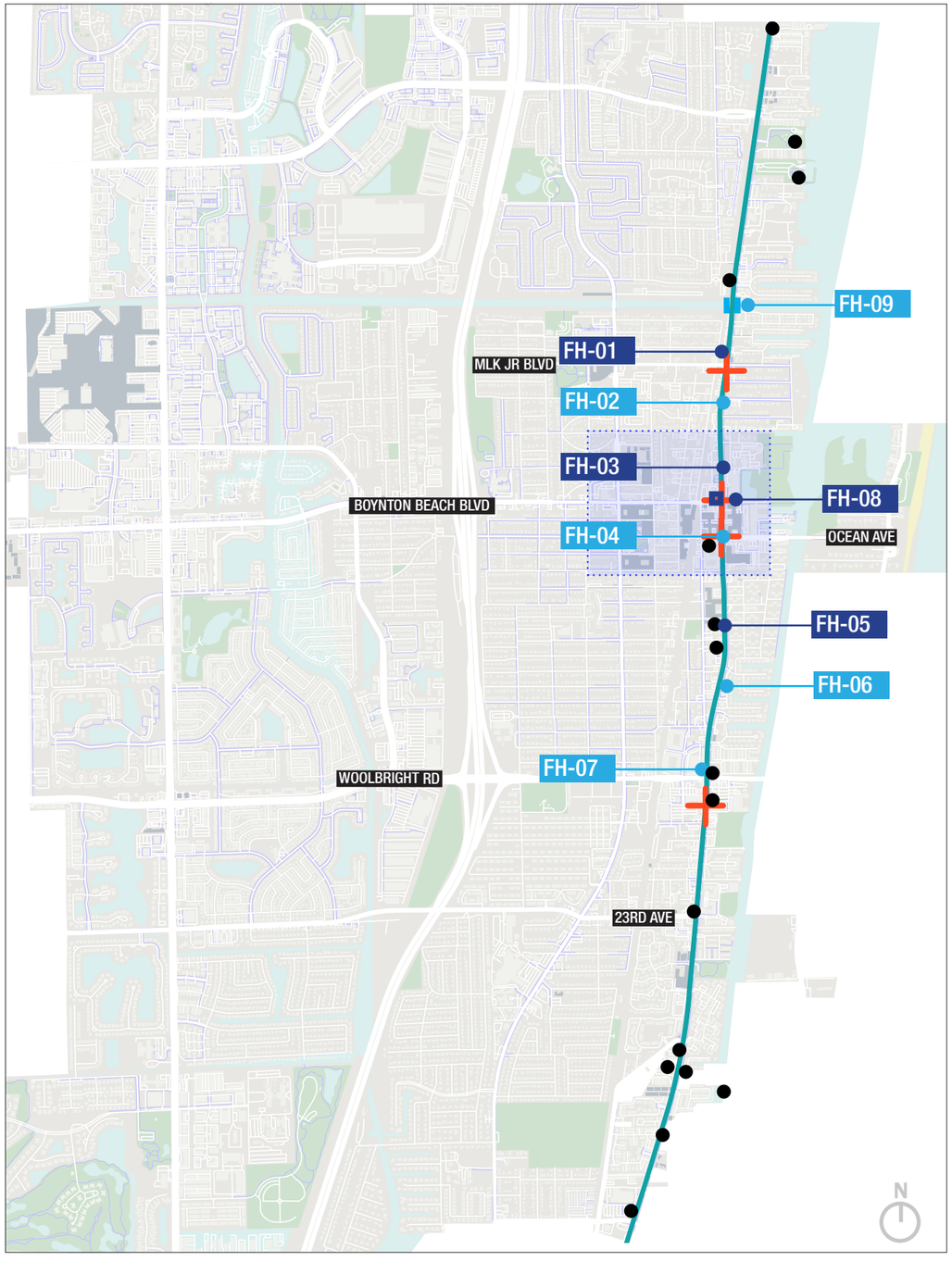








FEDERAL HWY Proposed Artwork Locations



PROPOSED ART LOCATIONS

















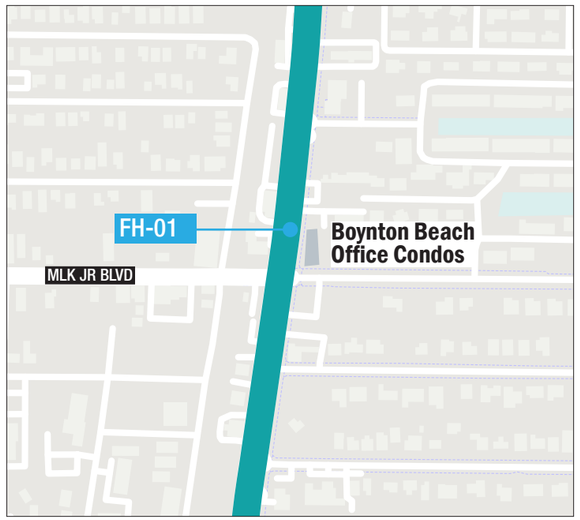


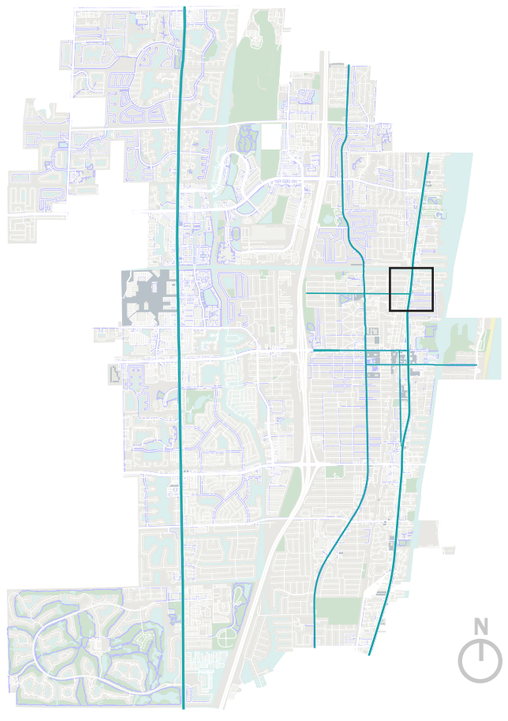
**Any request for public art in the state-owned right of way will have to go through the Community Aesthetic Feature Agreement process with Boynton Beach's District 4 office. The requirements and process are outlined in [FDOT Design Manual Chapter 127](#).*

- High Concentration of Art
- Spines
- Nodes
- Existing Permanent Art
- Proposed Art Initial Implementation
- Proposed Art Continued Implementation
- Upcoming Development

FH-01 Federal Hwy and 11th Ave

Inspiration: Small / Abstract / Minimal / Surprising discovery

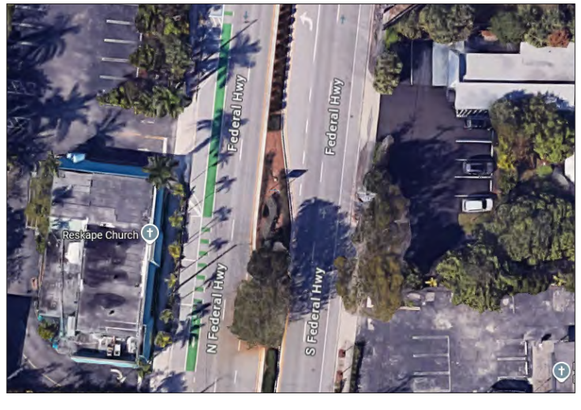




LOCATION

- New Development - Boynton Beach Office Condominium
- Potential location on a wide median
- Artwork could be multiple small sculptures (low height but high visibility impact)





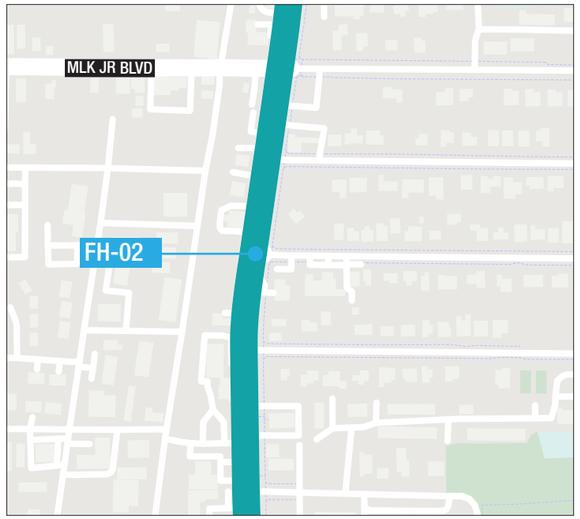

Masako Miki

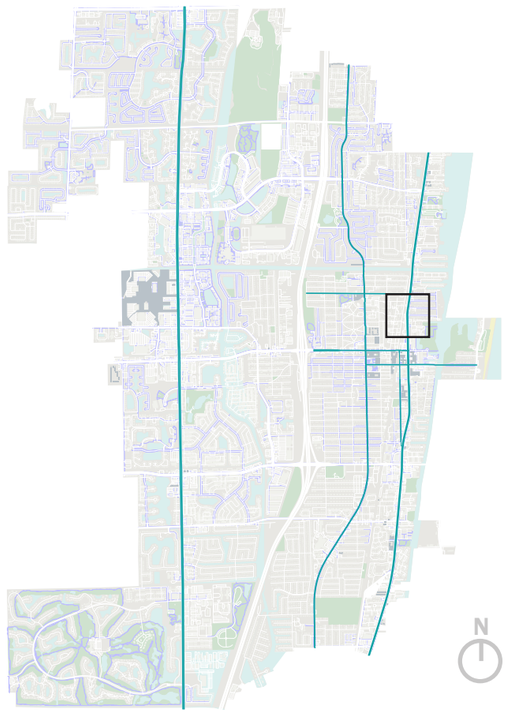

Ana Teresa Fernandez


Nicole Nomsa Moyo

FH-02 Federal Hwy and 8th Ave

Inspiration: Flowing / Following / Linear / Thin

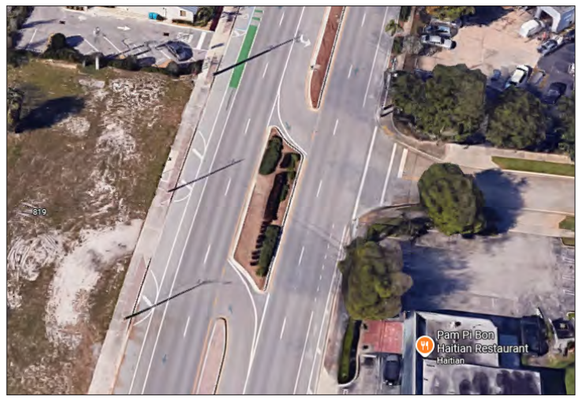




LOCATION

- Potential location on a short wide median
- Artwork should be low or narrow to avoid obstruction of views
- Integrated in the landscape
- Visibility through the artwork is recommended



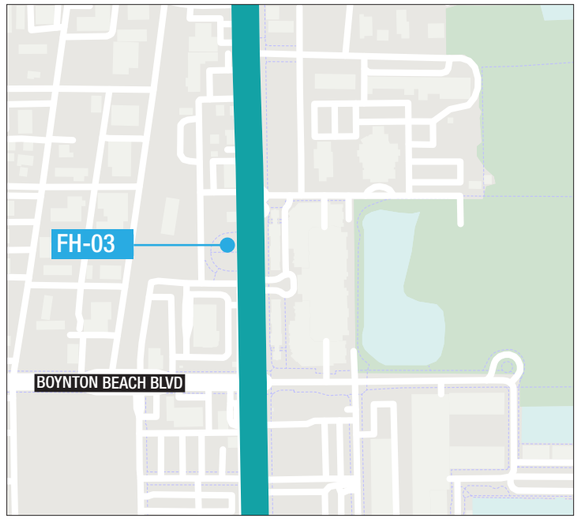


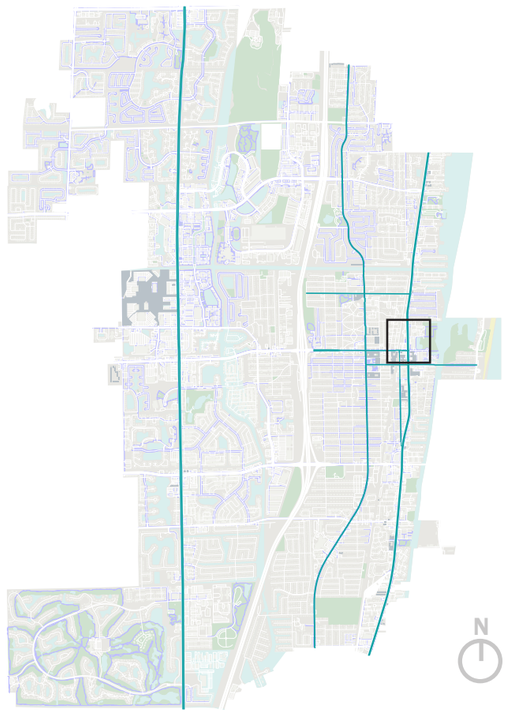




FH-03 Federal Hwy and 4th Ave

Inspiration: Small footprint, 2D, Crosswalk activation

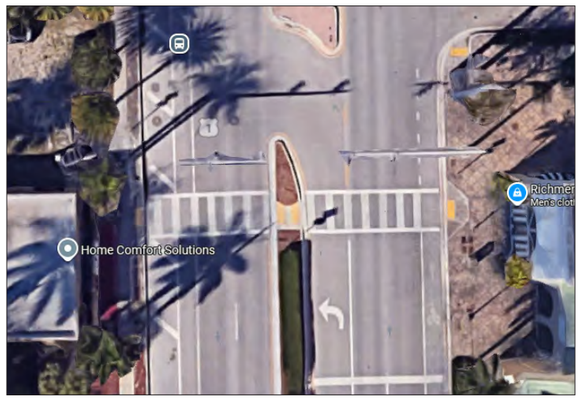




LOCATION

- Potential location at crosswalk
- Artwork should avoid obstruction of views for turning lanes
- Simple pedestrian activation that adds interest with a small footprint
- 2D intervention or small sculpture





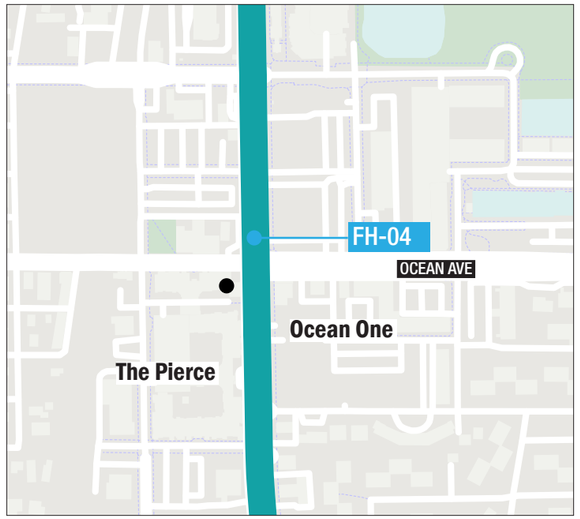

Jill Anholt

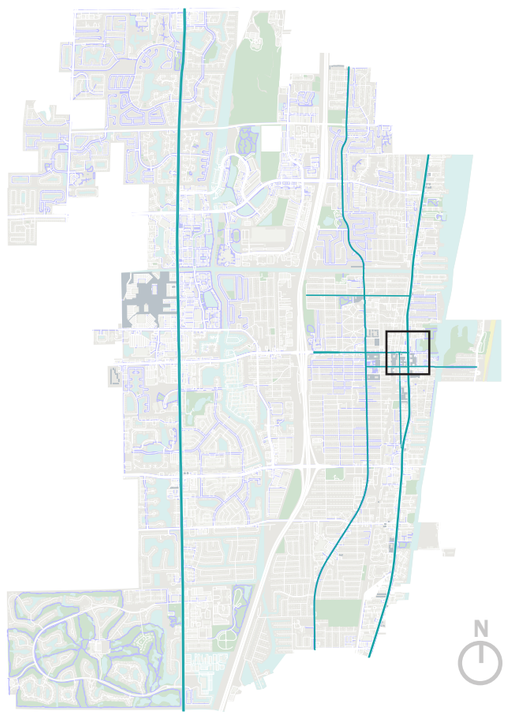

Figi Saint-Louis


Fred Eversley

FH-04 Federal Hwy and Ocean Ave

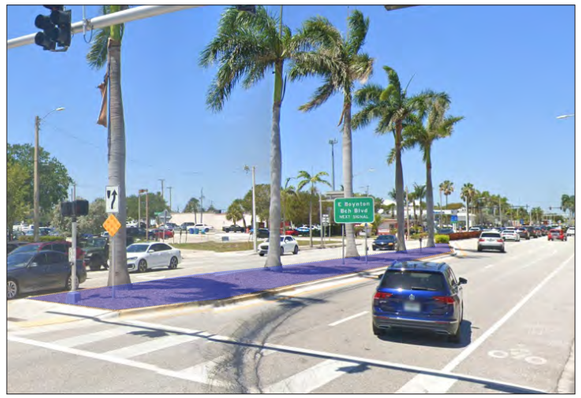
Inspiration: Intimate scale / Thin / Porous / Transparent / Passing glance

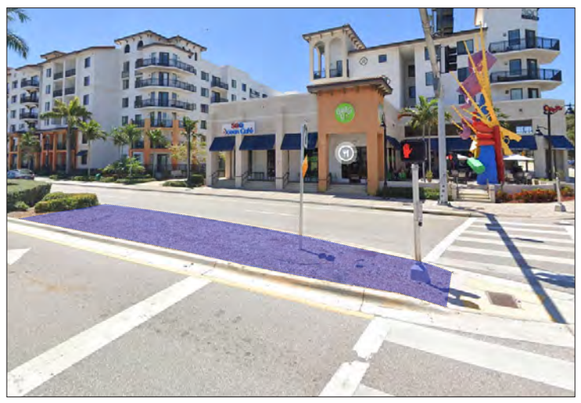




LOCATION

- Numerous nearby developments on Ocean Ave include public artworks
- Crosswalk activation with one or two related pieces on opposite sides of Ocean Ave
- Vibrant but with a small footprint







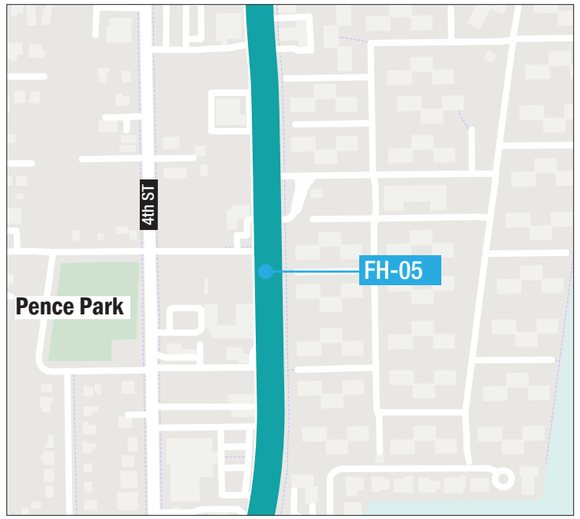
The Urban Conga

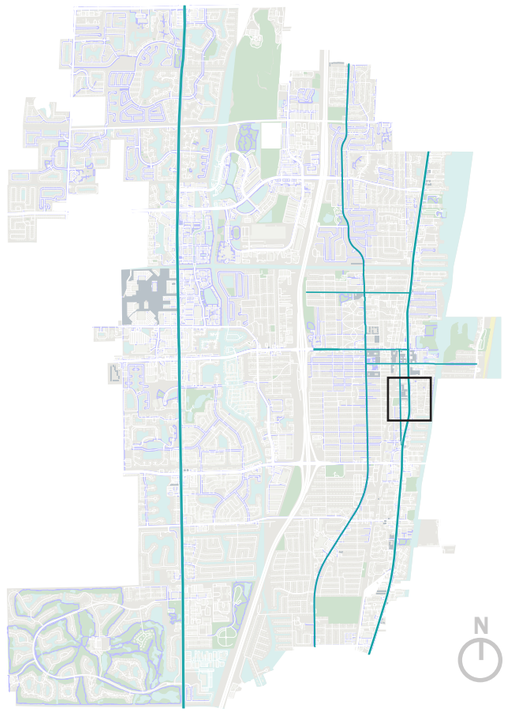

Craig and Karl


Vanessa da Silva

FH-05 Federal Hwy and 5th Ave

Inspiration: Spire / Totem / Thin / Small footprint

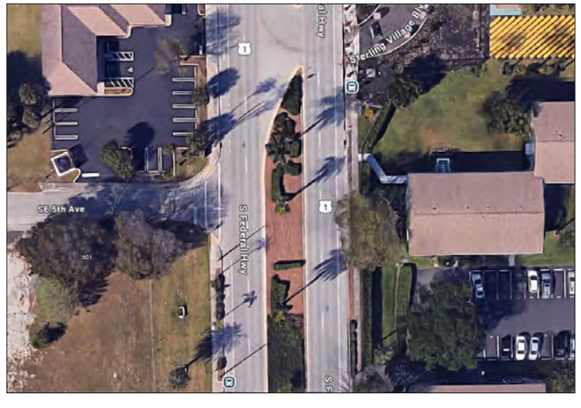




LOCATION

- Potential location on section of median south of SE 5th Ave
- Artwork location is near a park, school, and residential areas
- Potential artwork can be taller and more vibrant





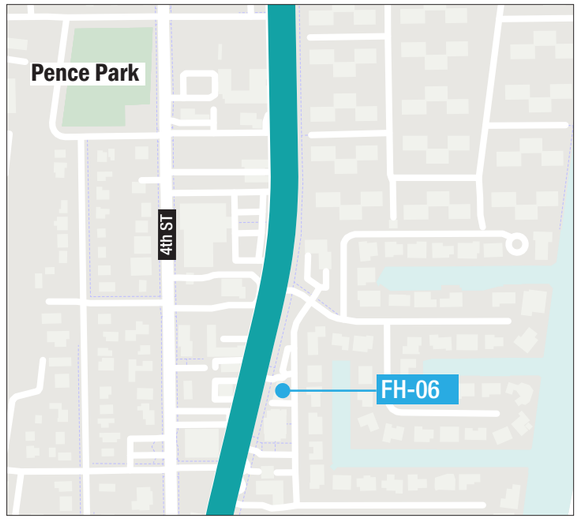

Phillip K Smith III

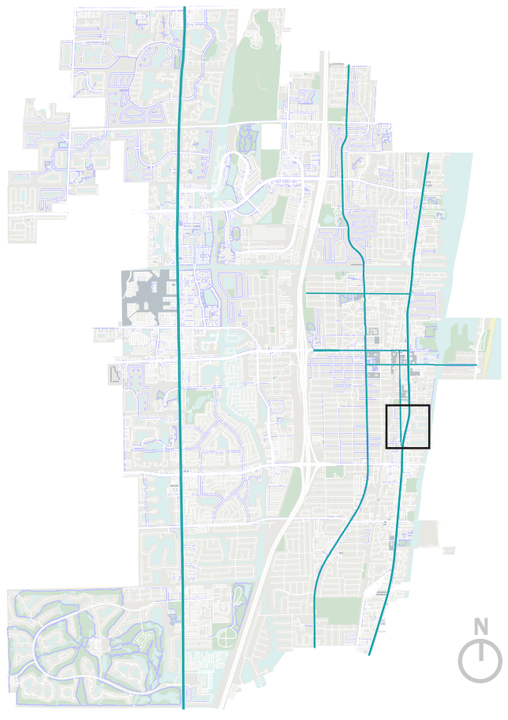

Danny Lane


Ball Nogues

FH-06 1000 S Federal Hwy

Inspiration: Ocean creatures / Seashells / Sand Dollars





LOCATION

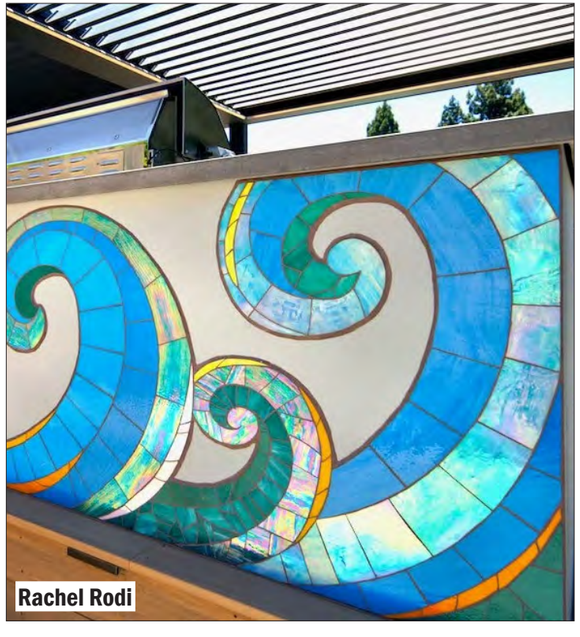
- Tall mural or mosaic
- Maritime, mosaic, stained glass
- Minimal footprint activates pedestrian traffic along the public walkway corridor
- New developments nearby





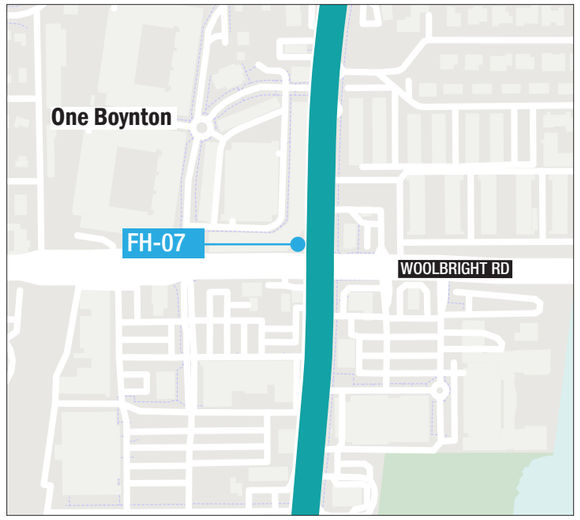

Tristan Eeaton

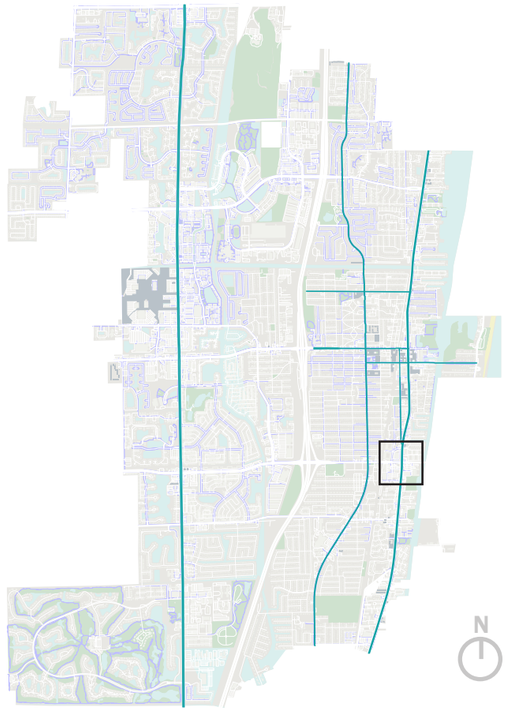

James Jean


Rachel Rodi

FH-07 Federal Hwy & Woolbright Rd, NW Corner

Inspiration: Landmark, Iconic, Engaging, Functional

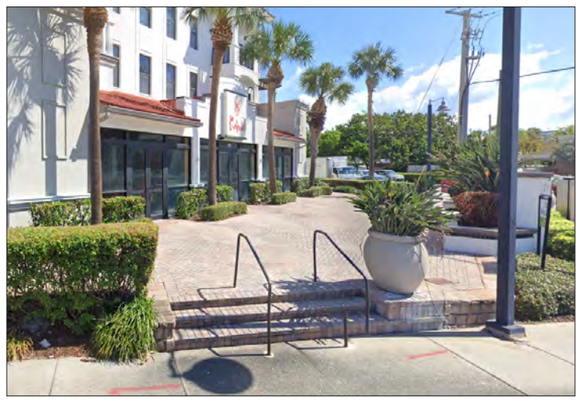




LOCATION

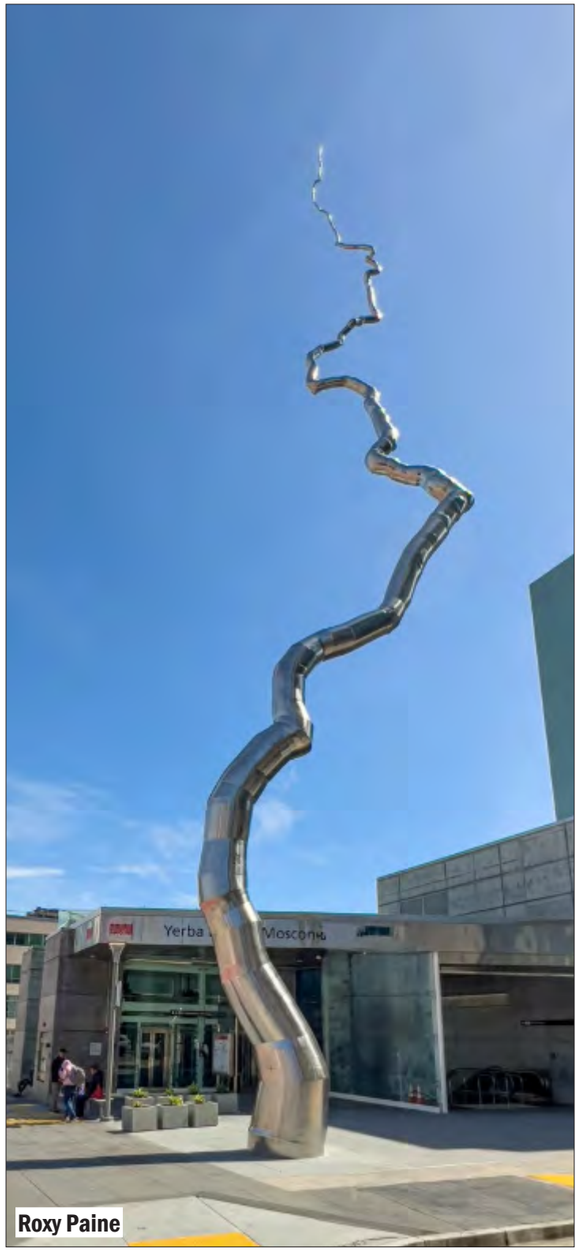
- Canopy shading or tall sculpture
- Activates the area with pedestrian traffic
- Tall artwork, minimal foot print





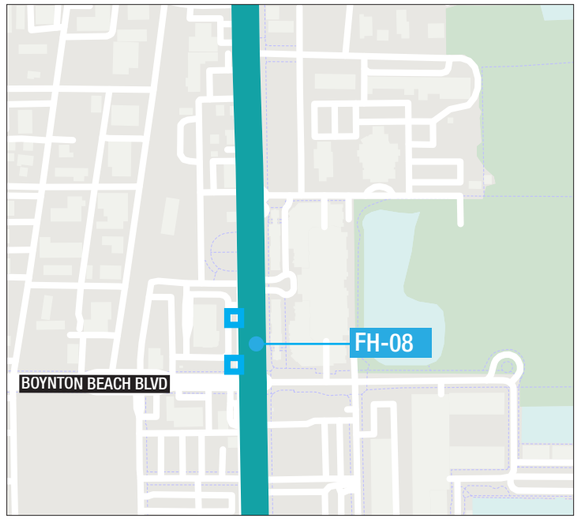


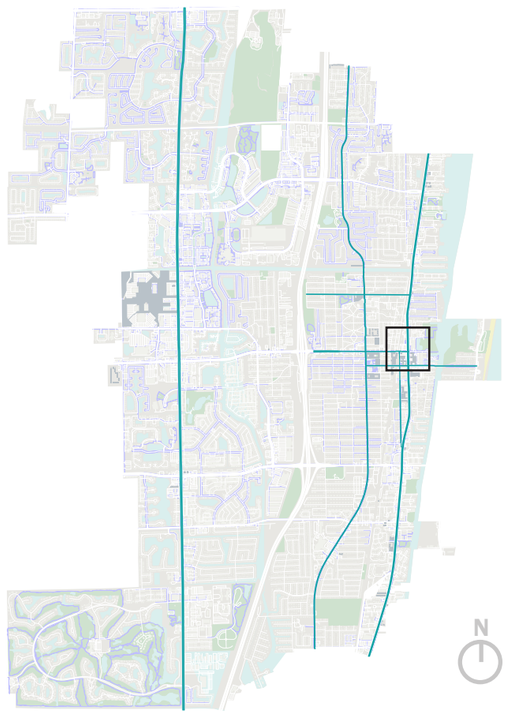




FH-08 304 N Federal Hwy

Inspiration: Respite / Calming / Nature / Flora / Fauna



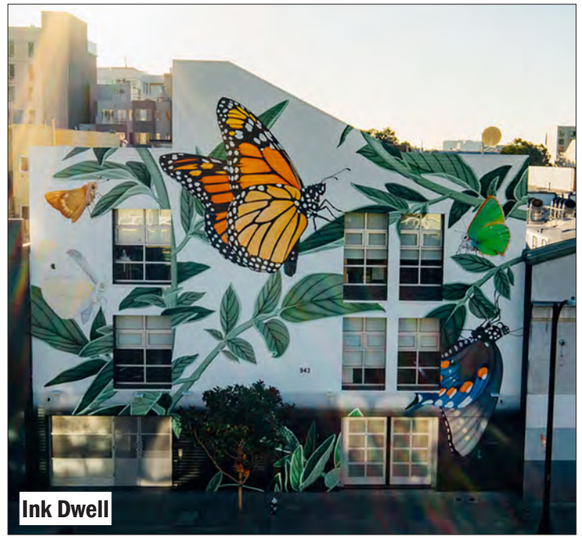


LOCATION

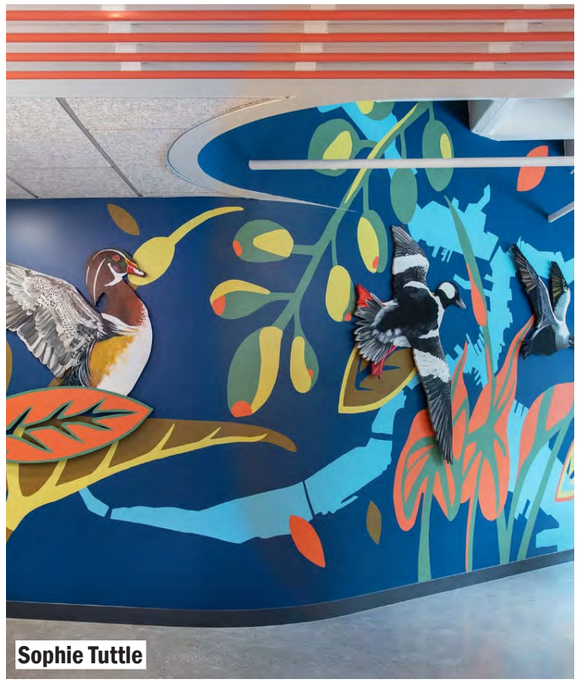
- Two shade structures present an opportunity for coordinated wraparound murals
- One at the corner and one further north
- Can be painted mural or mosaic






Ink Dwell

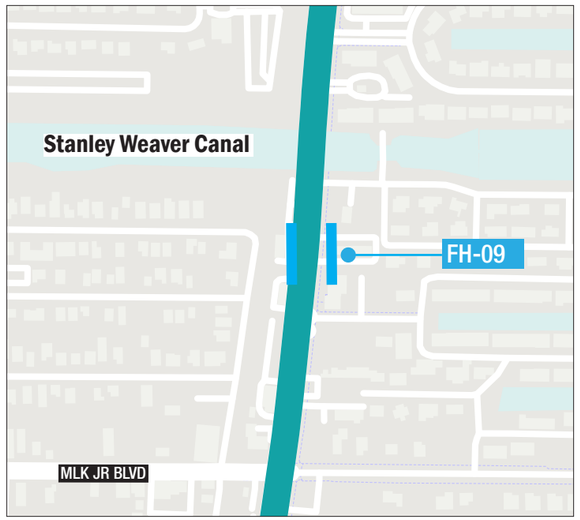

Sophie Mess

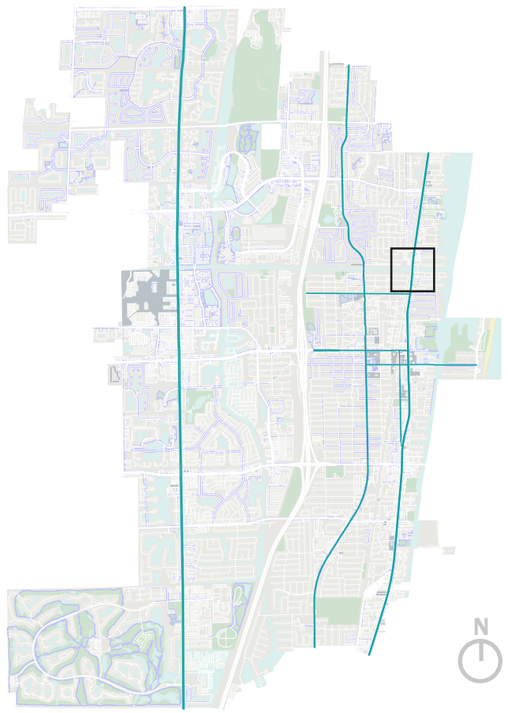

Sophie Tuttle


Graphic Rewilding

FH-09 Federal Hwy and Stanley Weaver Canal

Inspiration: Water / Fluid / Transition / Arrival





LOCATION

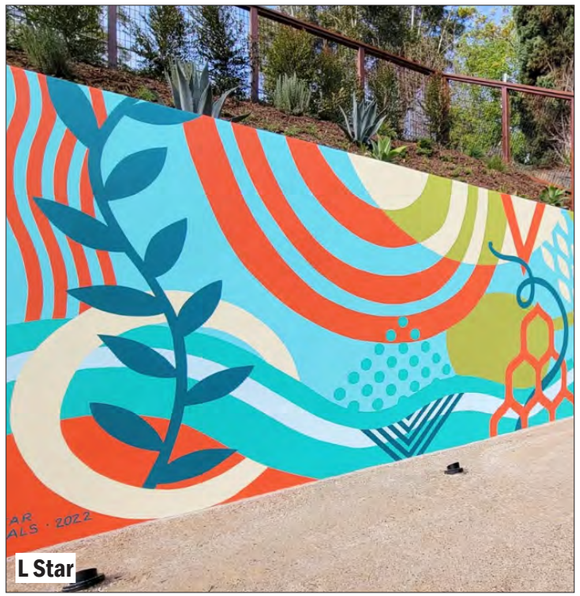
- Busy canal entering downtown Boynton Beach
- Murals on long parapets
- Opportunities for artwork on outer sides







Jet Martinez



L Star

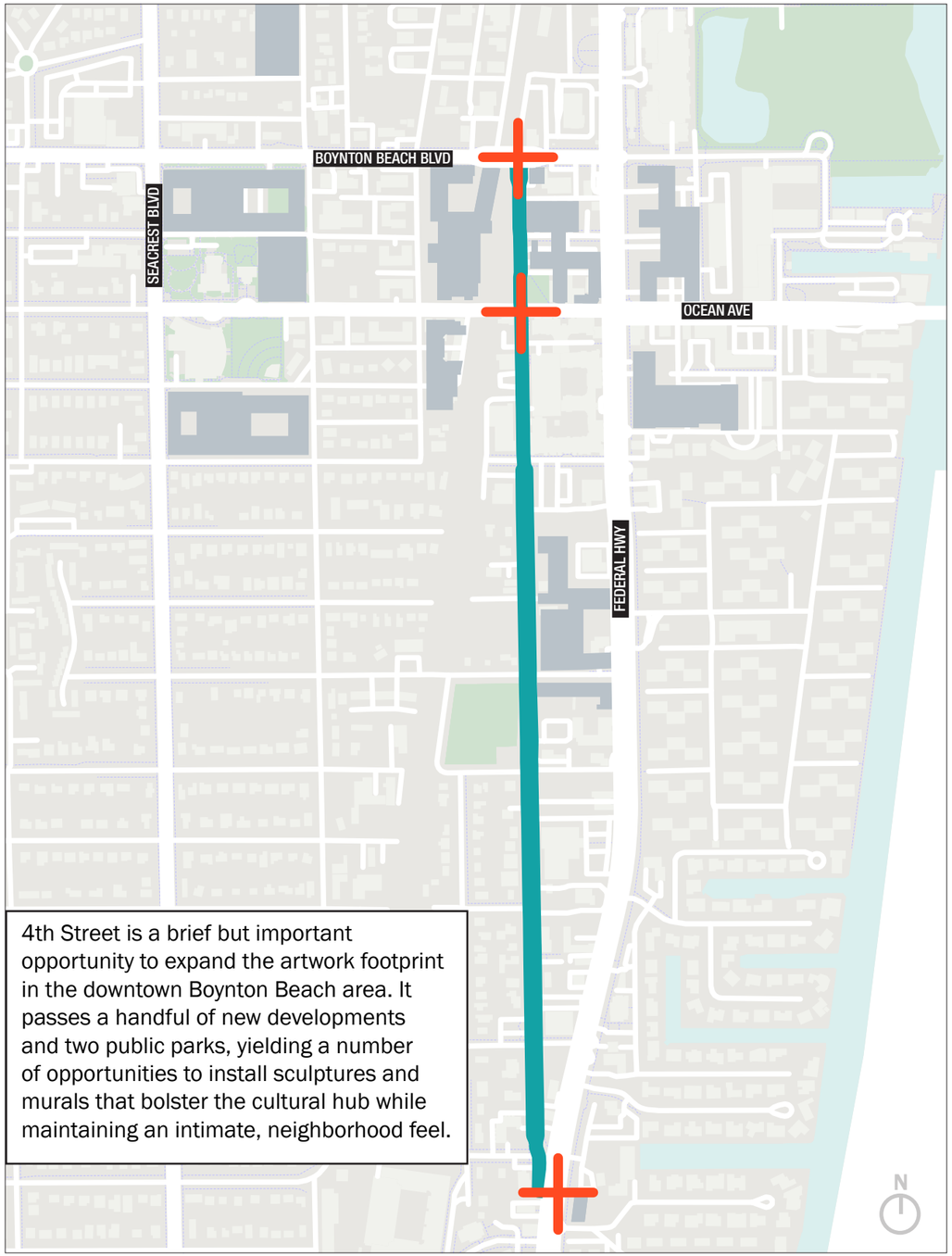


Rebecca Mendez

4TH STREET

**Artwork images throughout this document are for reference only. They are not recommendations of specific artwork or artists.*

ART SPINE: 4th St



4th Street is a brief but important opportunity to expand the artwork footprint in the downtown Boynton Beach area. It passes a handful of new developments and two public parks, yielding a number of opportunities to install sculptures and murals that bolster the cultural hub while maintaining an intimate, neighborhood feel.

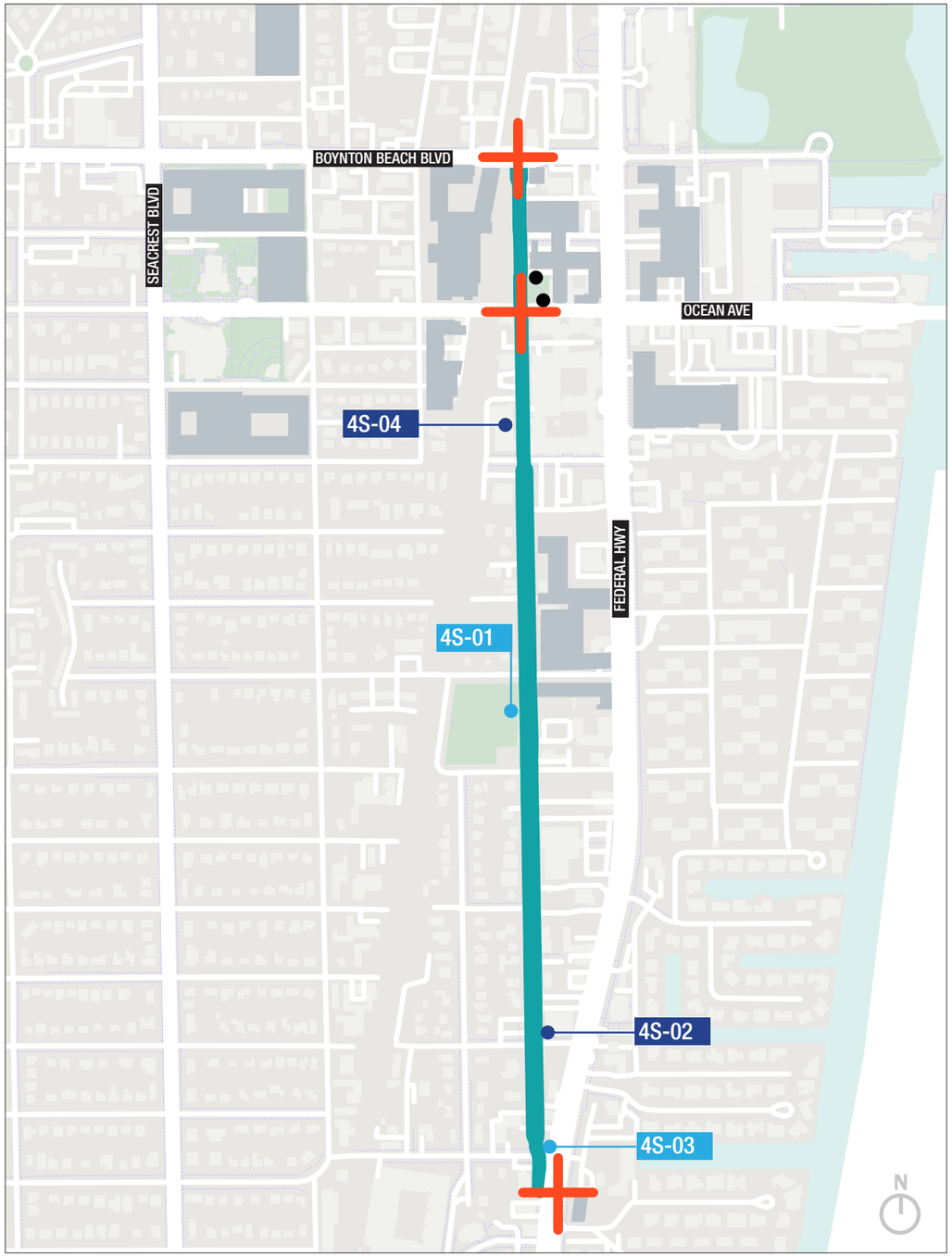






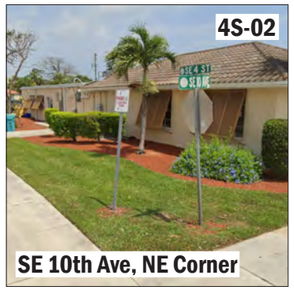


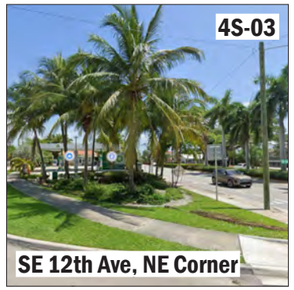
4TH ST Proposed Artwork Locations



PROPOSED ART LOCATIONS





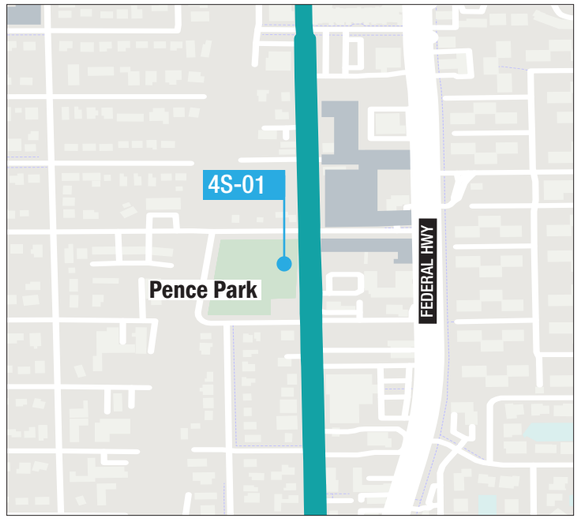


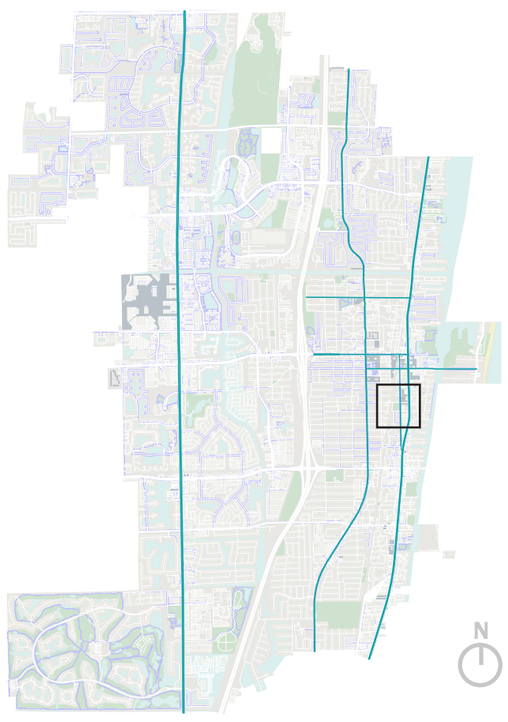


- Spines
- Nodes
- Existing Permanent Art
- Proposed Art Initial Implementation
- Proposed Art Continued Implementation
- Upcoming Development

4S-01 Pence Park

Inspiration: Shading / Shadow Play / Vibrant Color

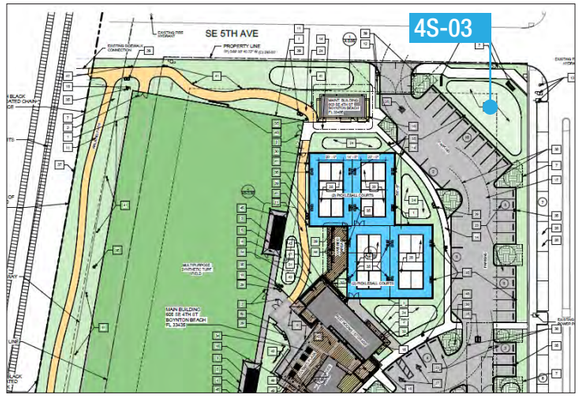




LOCATION

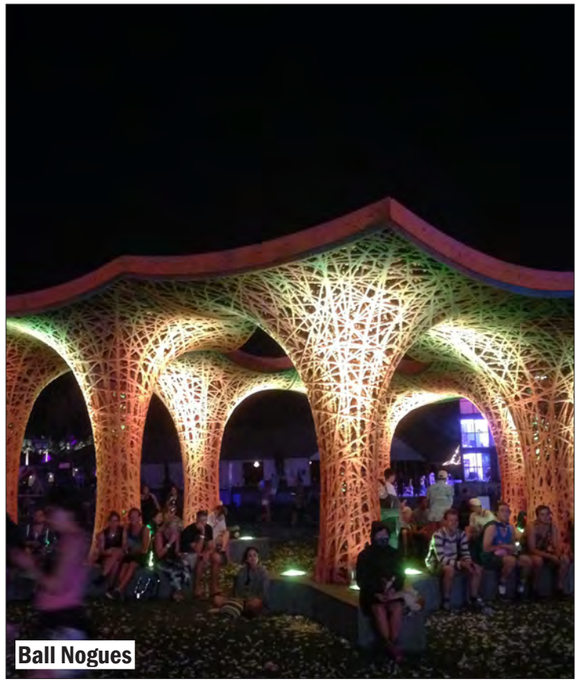
- Future improvements may include shades, sports courts/ fields, and/or playgrounds, which may incorporate art throughout the site
- Artwork can be located at swales on NE or SE of site






Jill Anholt

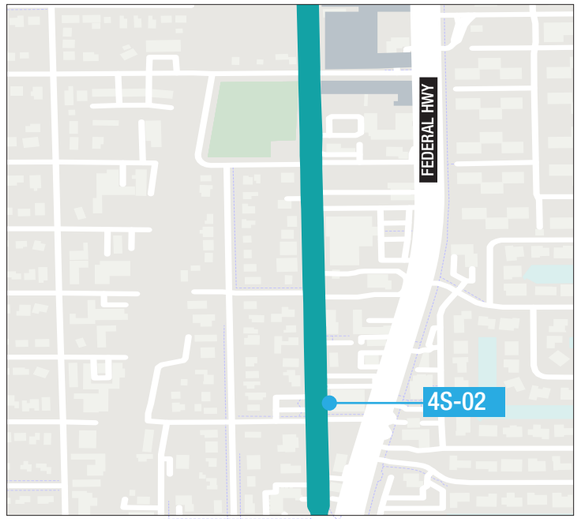

Reddymade

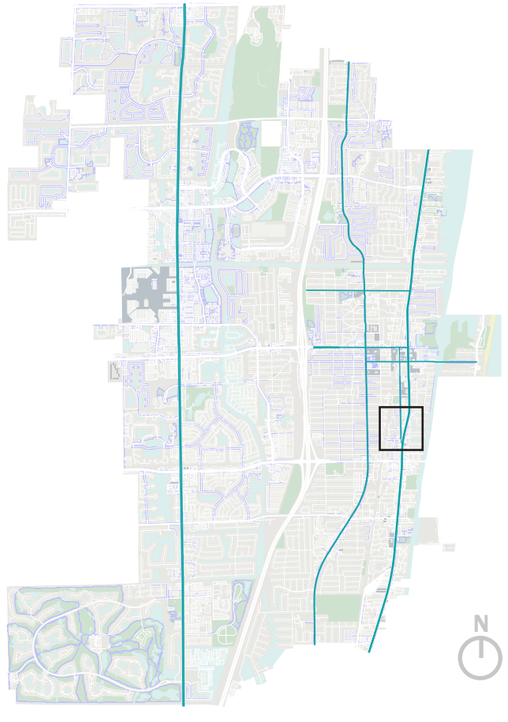

Ball Nogues


SoftLab

4S-02 SE 4th St and SE 10th Ave, NE Corner

Inspiration: Vibrant / Floral / Seating / Shading





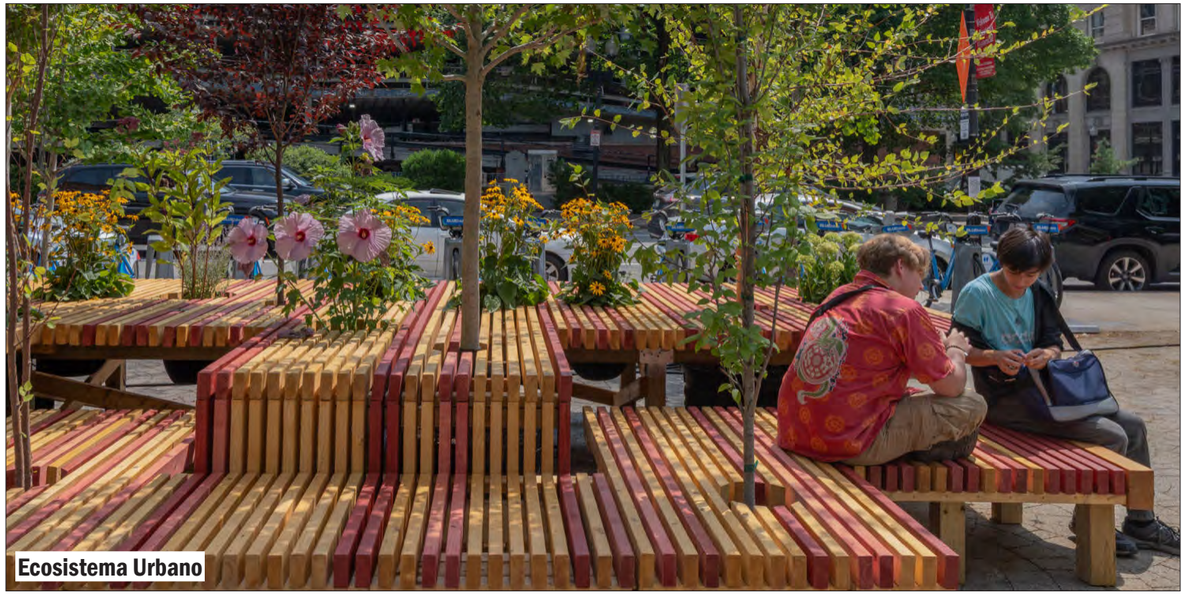
LOCATION

- Artwork would be located on grassy area or along sidewalk outside of senior center
- Artwork could provide seating and / or shading



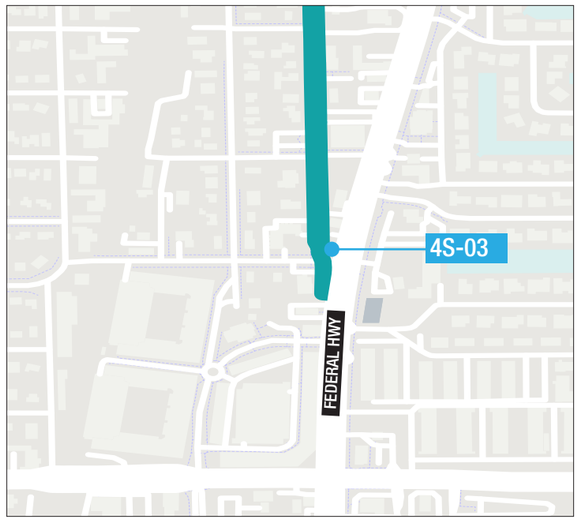


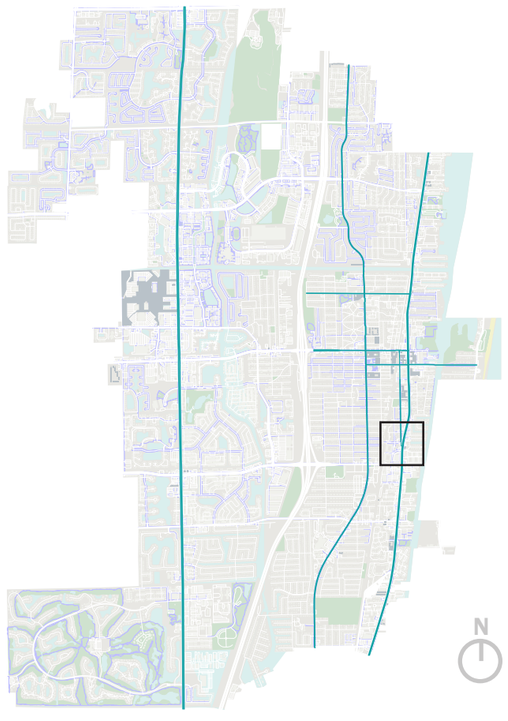

Samuel Ross


Ecosistema Urbano

4S-03 SE 4th St and SE 12th Ave, NE Corner

Inspiration: Flowing / Curving / Dispersed / Following Along





LOCATION

- Grassy curb between major streets
- Artwork could follow along the curve, tracking movement of cars and pedestrians
- Could be cluster of small sculptures or single flowing, dynamic work





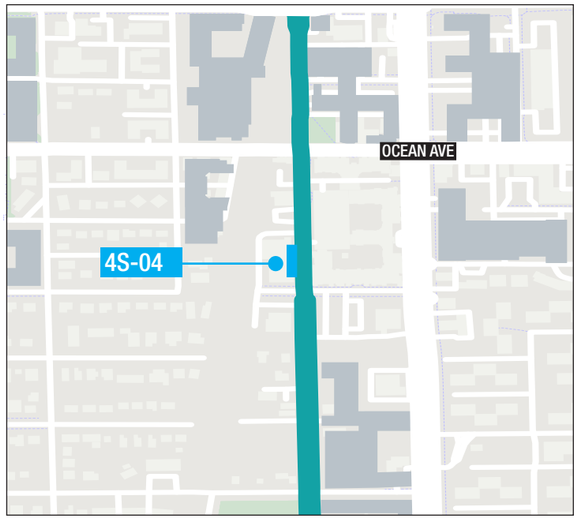

CJ Rench

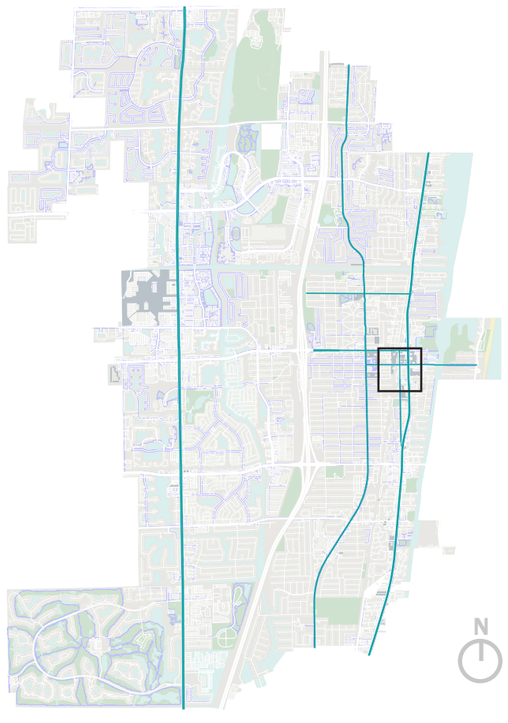

Liz West


LOT Office

4S-04 221 4th St

Inspiration: Nature / Water / Marine Life / Abstraction / Geometry





LOCATION

- Temporary mural on commercial facades up to 150' long
- Mural location is across from 500 Ocean Apartments
- Large surface that mural could leverage to tell a story across its length






Jet Martinez


Ink Dwell


Allison Kunath


Bordalo II

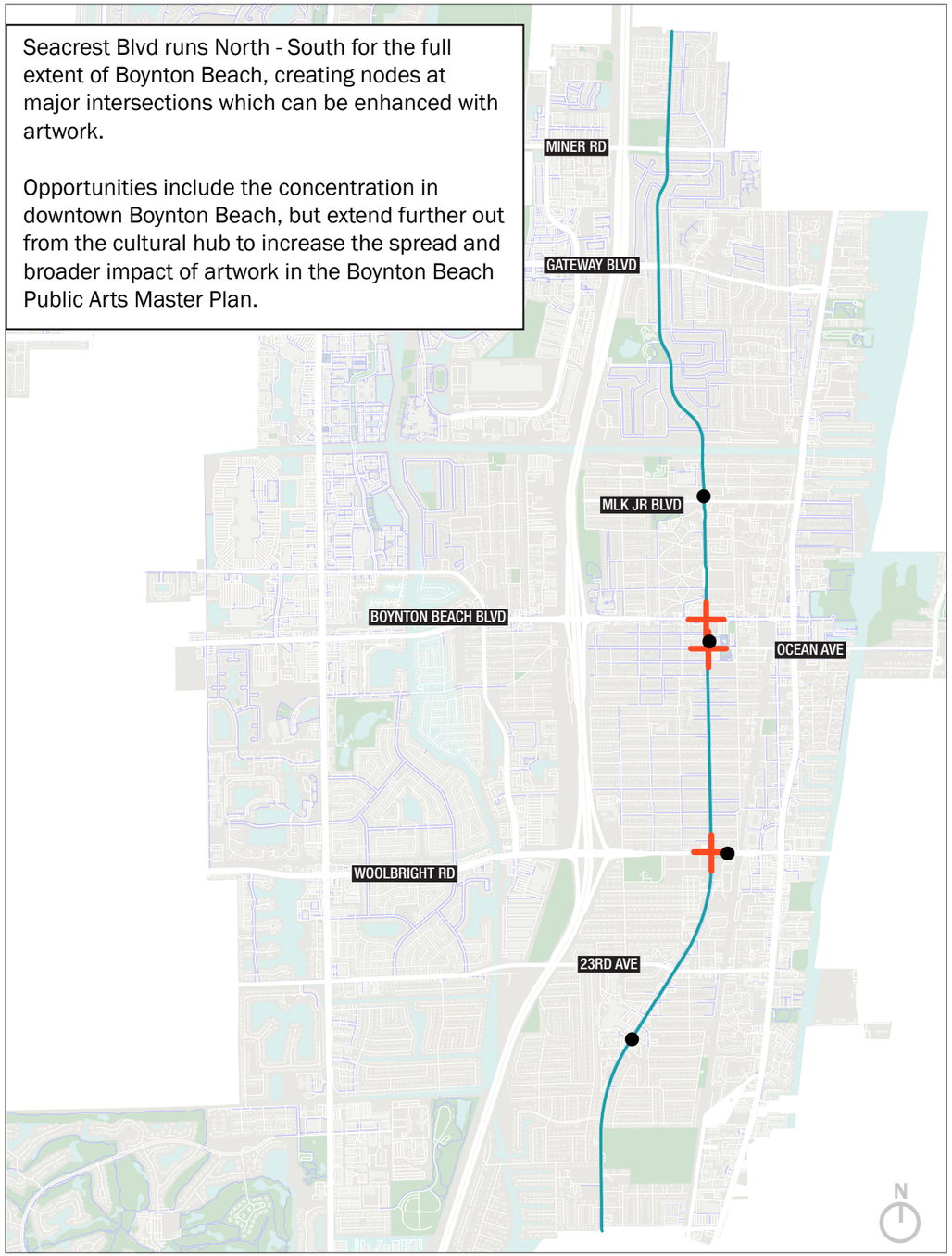
SEACREST BOULEVARD

**Artwork images throughout this document are for reference only. They are not recommendations of specific artwork or artists.*

ART SPINE: Seacrest Blvd

Seacrest Blvd runs North - South for the full extent of Boynton Beach, creating nodes at major intersections which can be enhanced with artwork.

Opportunities include the concentration in downtown Boynton Beach, but extend further out from the cultural hub to increase the spread and broader impact of artwork in the Boynton Beach Public Arts Master Plan.

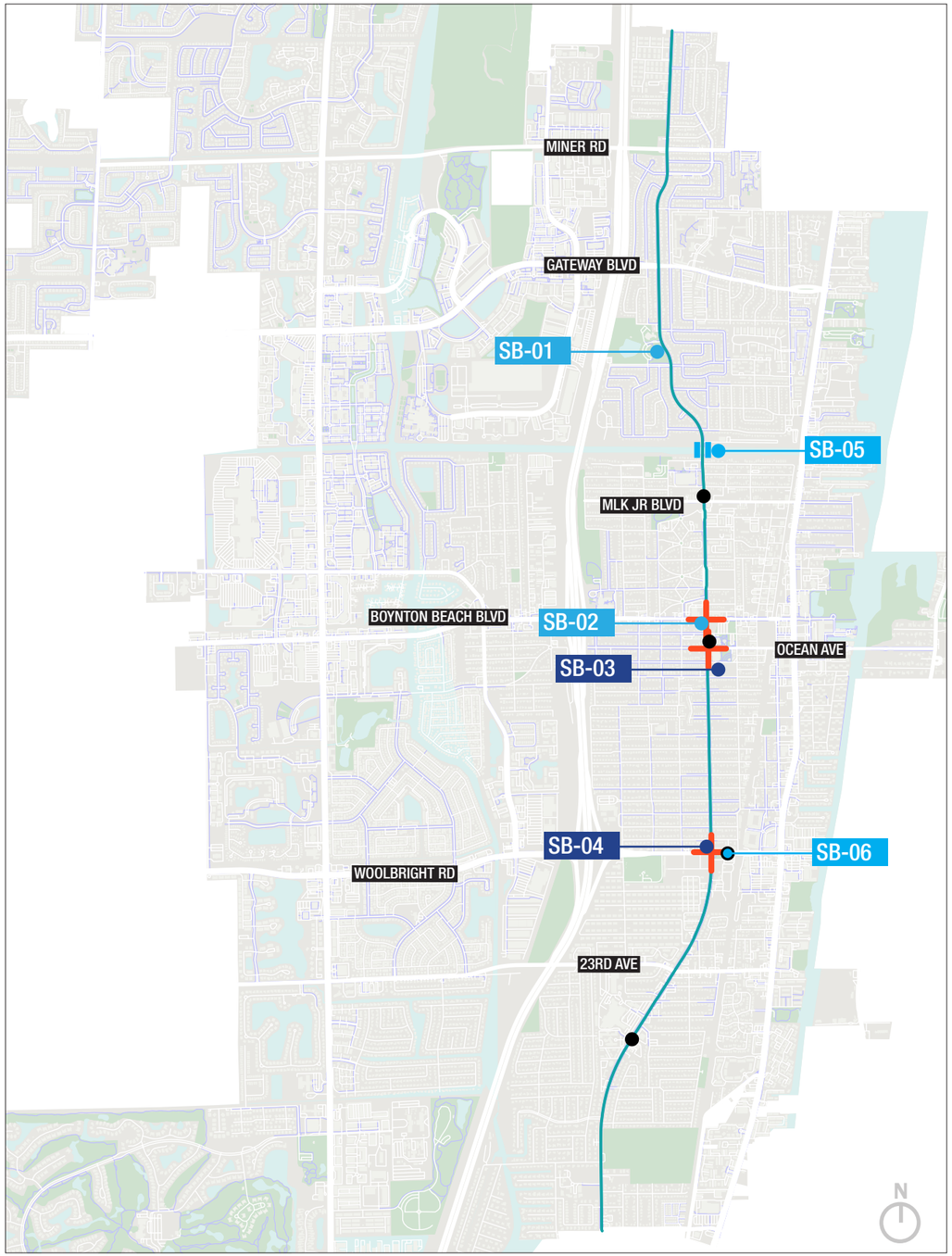








SEACREST BLVD Proposed Artwork Locations



PROPOSED ART LOCATIONS













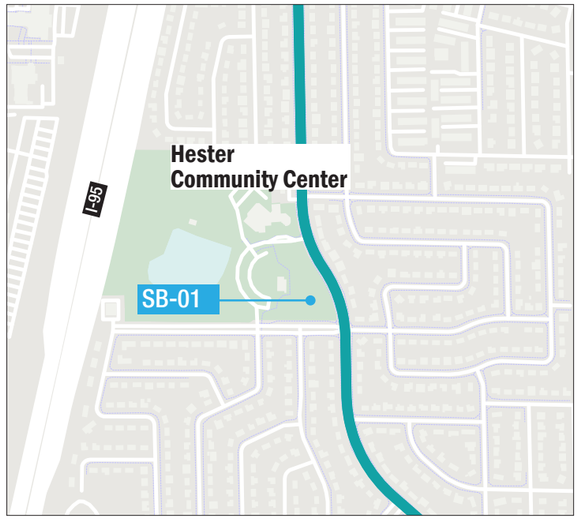
- Spines
- Nodes
- Existing Permanent Art
- Proposed Art Initial Implementation
- Proposed Art Continued Implementation
- Upcoming Development

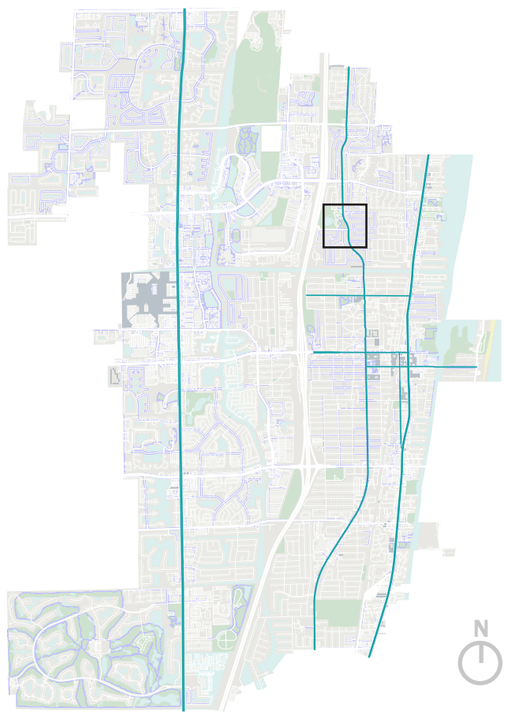
SB-01 Hester Community Center

Inspiration: Functional / Playful / Vibrant / Engaging

M

M





LOCATION

- Plenty of open space for freestanding or functional artwork
- Many mural opportunities
- Playfully integrated into community





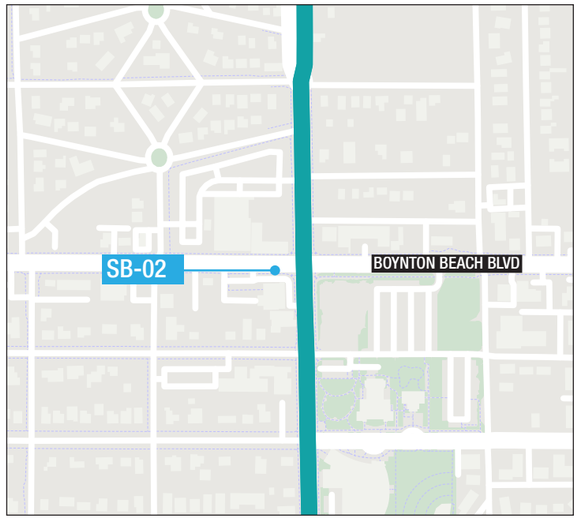

The Urban Conga

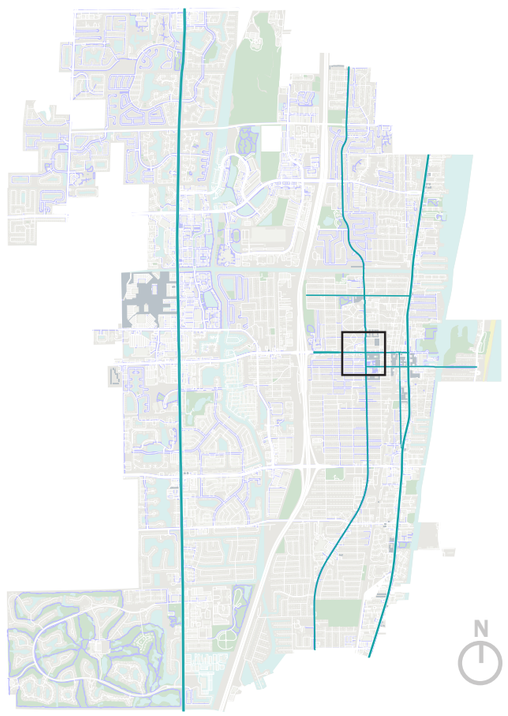

The Urban Conga


The Urban Conga

SB-02 217 N Seacrest Blvd

Inspiration: Vibrant / Community Centered / Identity Mural





LOCATION

- Brick facades along Boynton Beach present good opportunity for heroic mural







Carla Roque

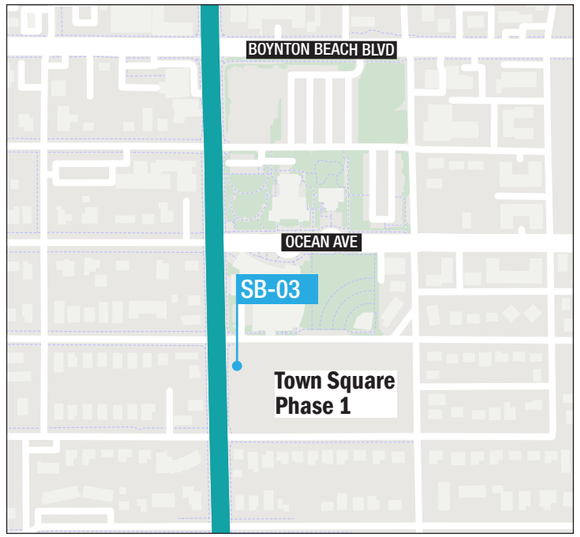


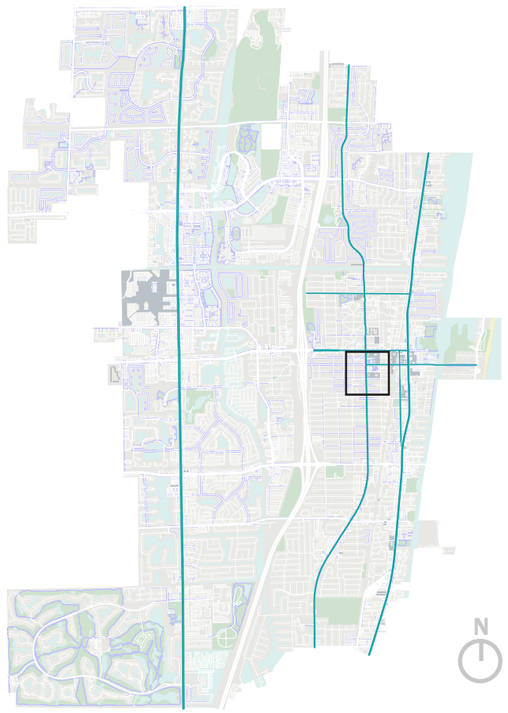
L Star


Eric Junker

SB-03 Seacrest Blvd & SE 2nd Ave, SE Corner

Inspiration: Bold / Iconic / Placemaking Sculpture

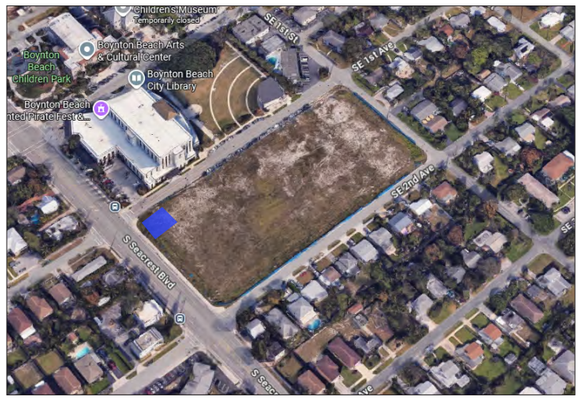




LOCATION

- Corner of mixed use development at 1st Ave (Town Square Phase 1, South)

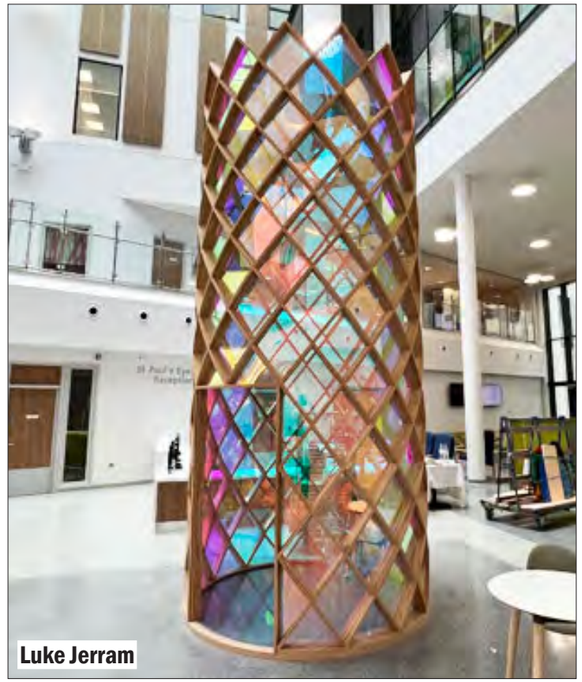





Wolfgang Buttress



Blessing Hancock

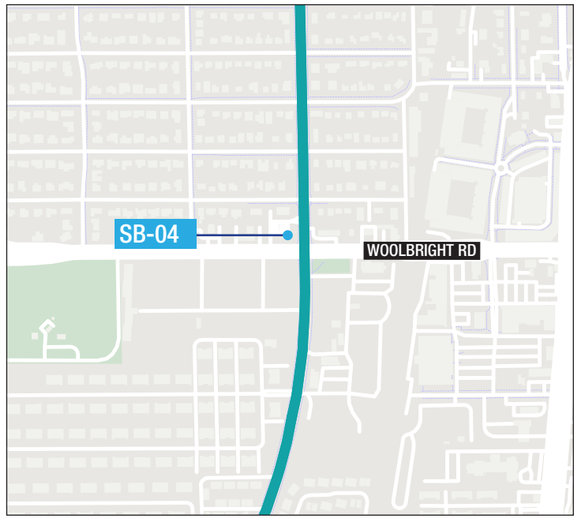

Luke Jerram

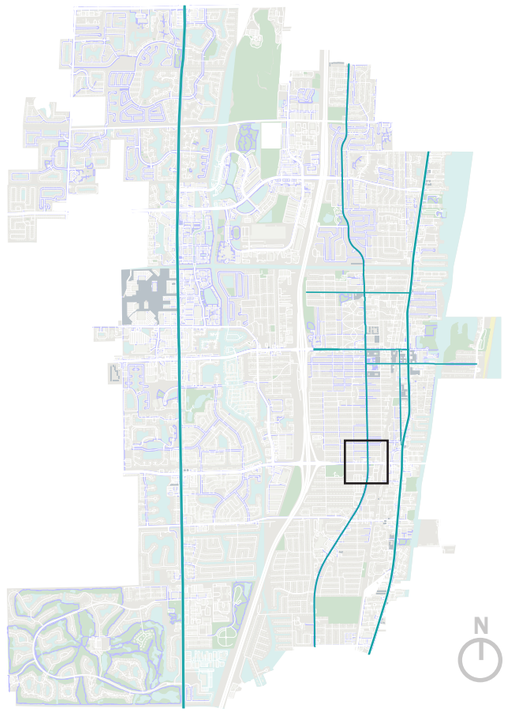


Ana Teresa Fernandez

SB-04 Seacrest Blvd & Woolbright Rd, NW Corner

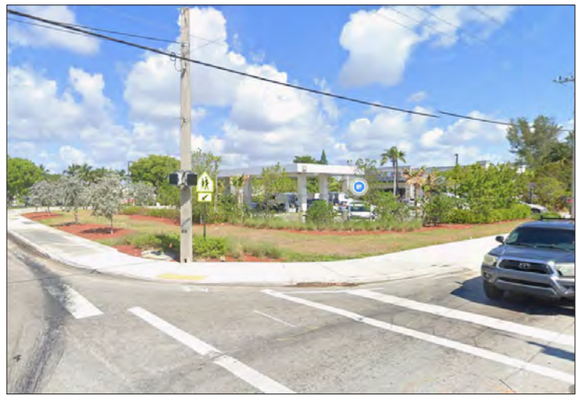
Inspiration: Dispersed / Flowing / Dynamic

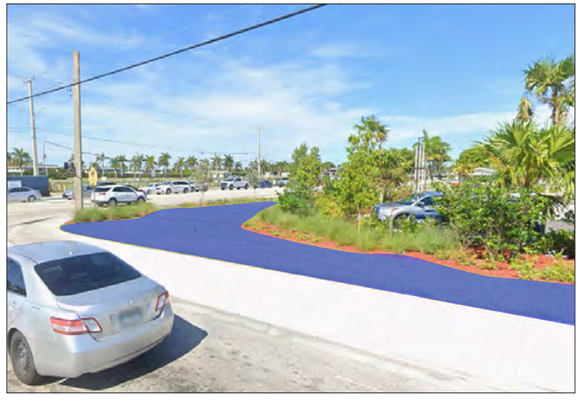




LOCATION

- Corner location
- Recent landscaping, ample space for dynamic free standing sculpture, shade canopy or integrated seating







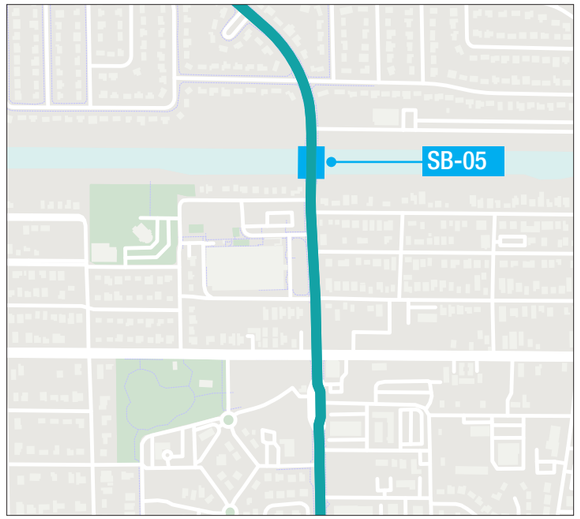


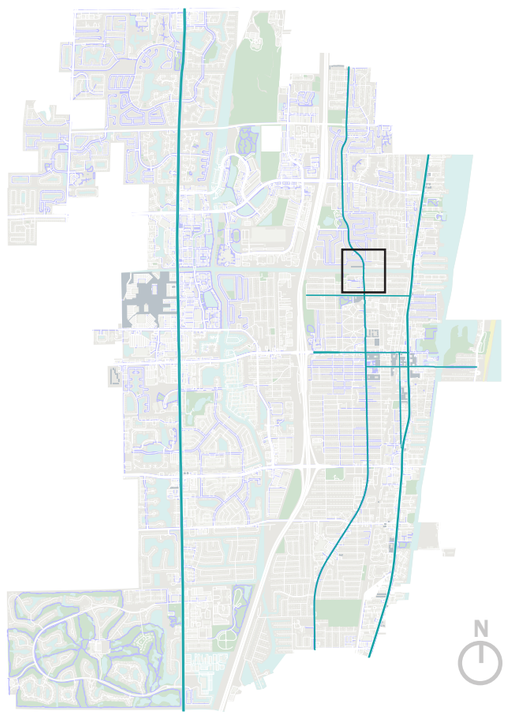




SB-05 Stanley Weaver Canal

Inspiration: Directional / Natural / Landscape / Fluid



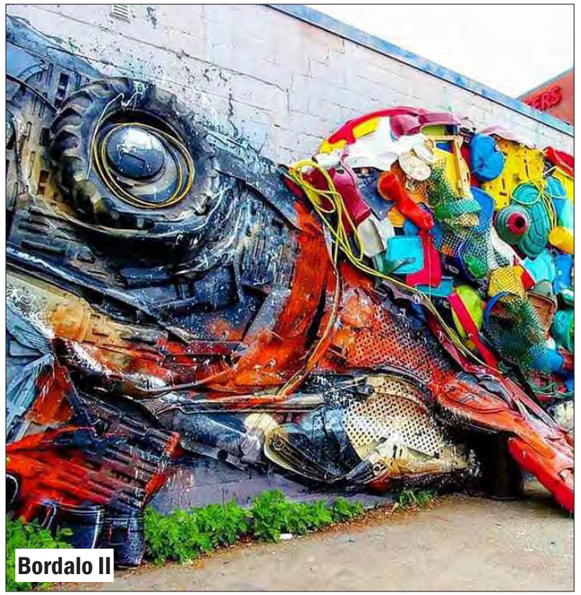


LOCATION

- Mural on parapets
- Part of city-wide water-crossing activation strategy
- Thematic in relation to other murals on Stanley Weaver






Bordalo II

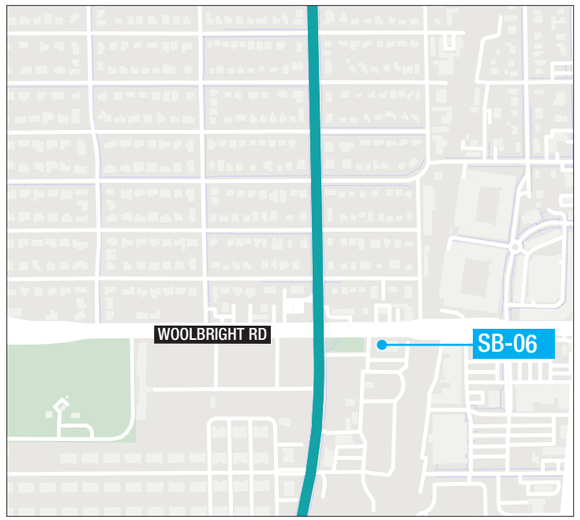

Emily Eisenhart

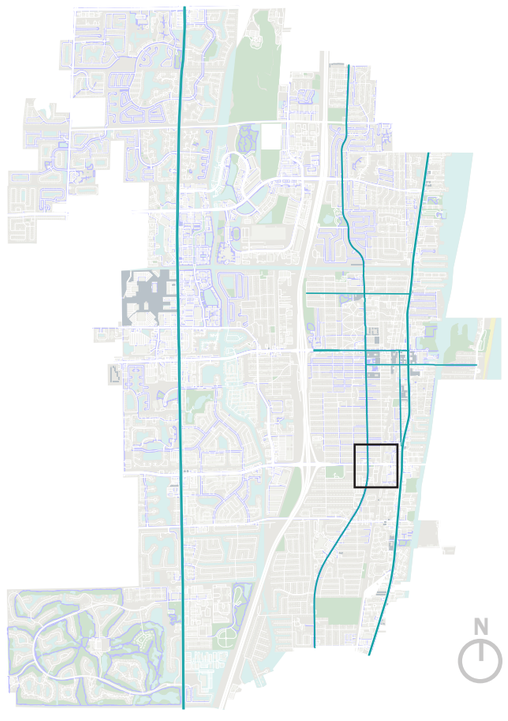


Jet Martinez

SB-06 Boynton Beach Utilities Department Water Tower

Inspiration: Flowing / Current / Motion / Ecosystems





LOCATION

- New mural on the water tower
- Alternatively, digital projection onto the water tower with the periodic introduction / rotation of new artists and artworks






Mike Makatron, Conrad Bizjak, Dylan Butler

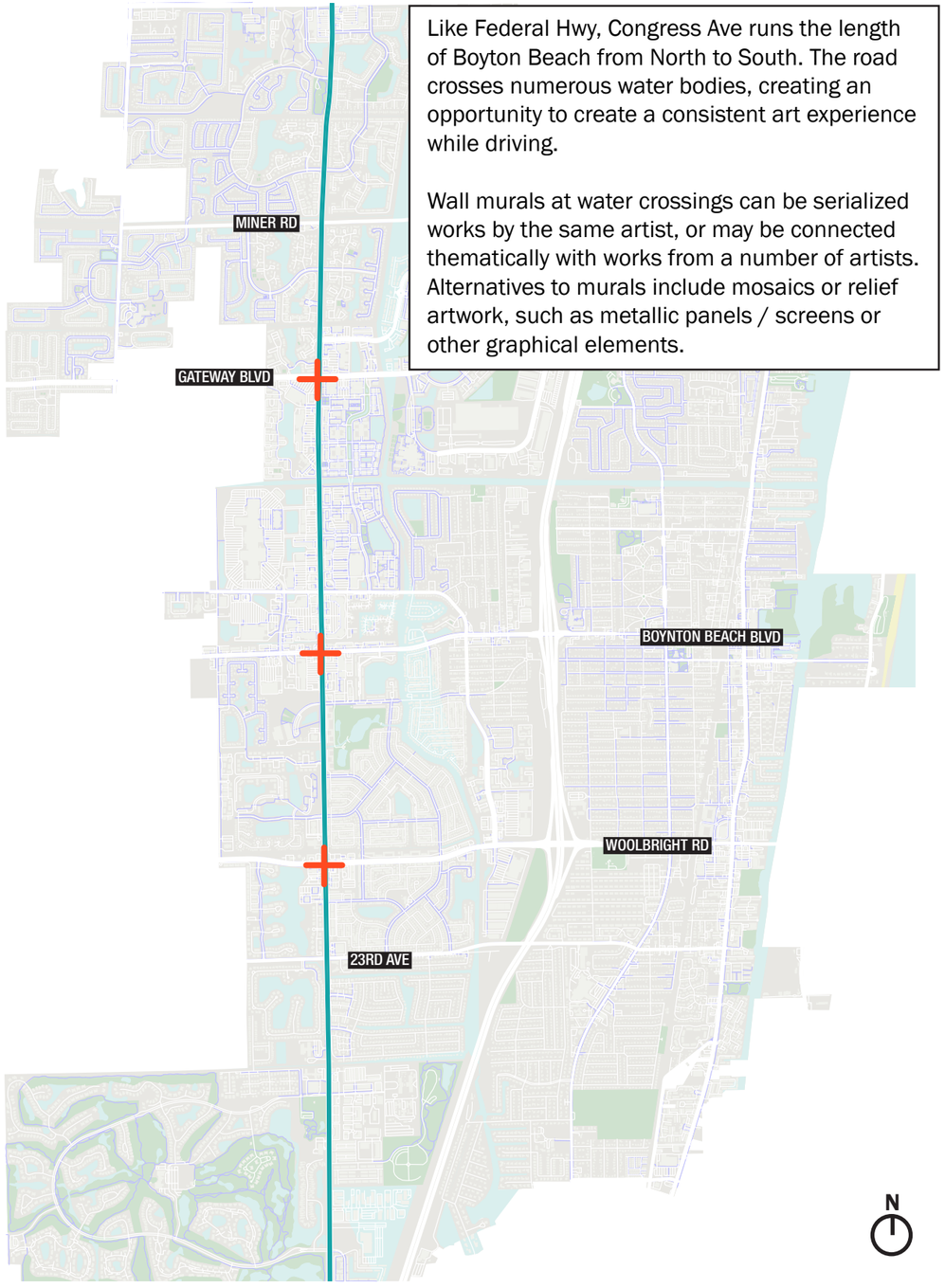

Julia Specht


TeamLAB

CONGRESS AVENUE

**Artwork images throughout this document are for reference only. They are not recommendations of specific artwork or artists.*

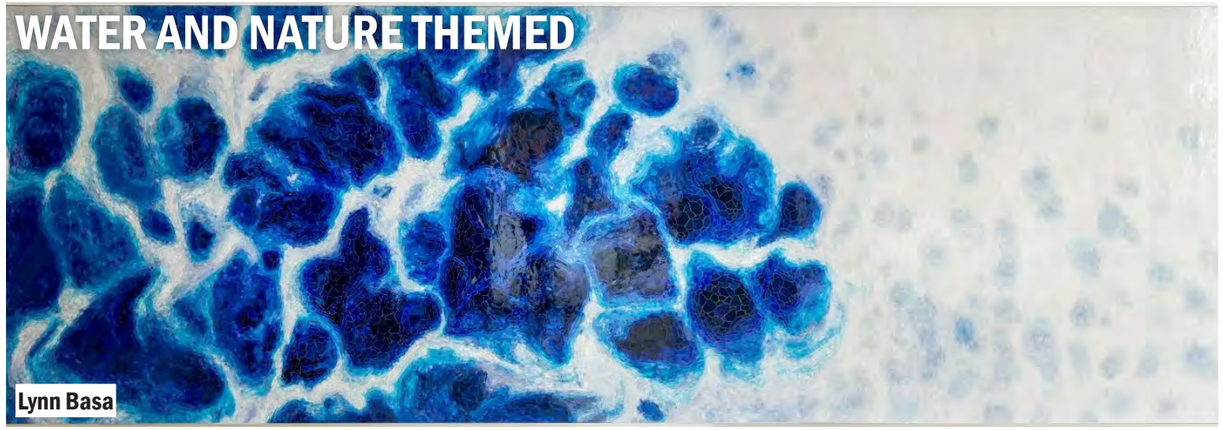
ART SPINE: Congress Ave



Like Federal Hwy, Congress Ave runs the length of Boyton Beach from North to South. The road crosses numerous water bodies, creating an opportunity to create a consistent art experience while driving.

Wall murals at water crossings can be serialized works by the same artist, or may be connected thematically with works from a number of artists. Alternatives to murals include mosaics or relief artwork, such as metallic panels / screens or other graphical elements.

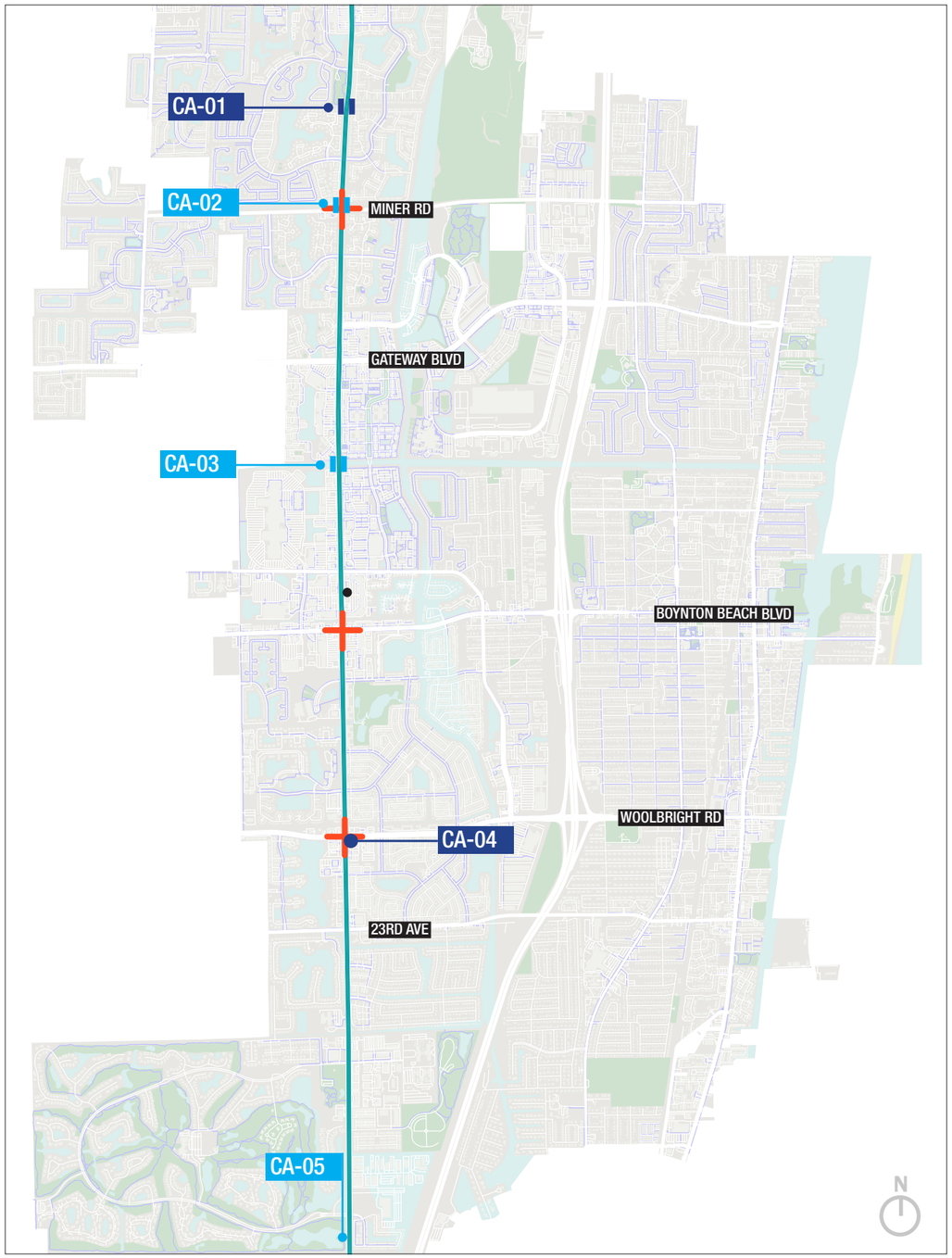








CONGRESS AVE Proposed Artwork Locations



PROPOSED ART LOCATIONS











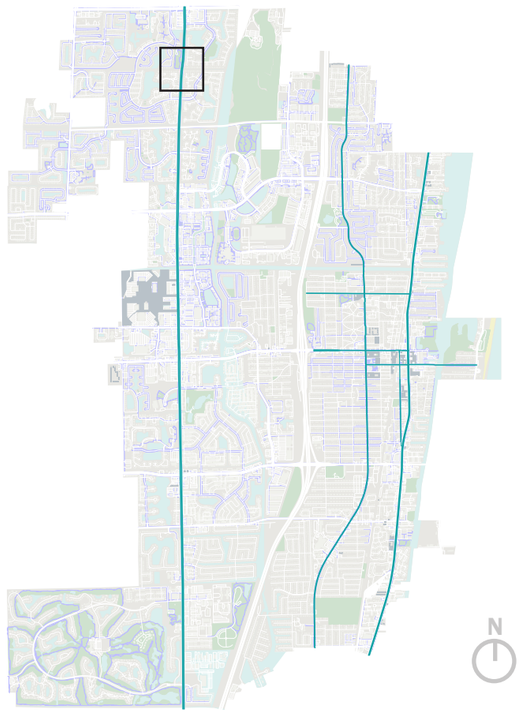
**Any request for public art in the state-owned right of way will have to go through the Community Aesthetic Feature Agreement process with District 4 office. The requirements and process are outlined in [FDOT Design Manual Chapter 127](#).*

- Spines
- Nodes
- Existing Permanent Art
- Proposed Art Initial Implementation
- Proposed Art Continued Implementation
- Upcoming Development

CA-01 Congress Ave, South of Meadows Park

Inspiration: Illustrative / Pop / Stylistic / Cultural





LOCATION

- Narrow canal with short parapet walls
- Driving & pedestrian experience
- Possibly a serial artwork with all walls on Congress completed by one artist





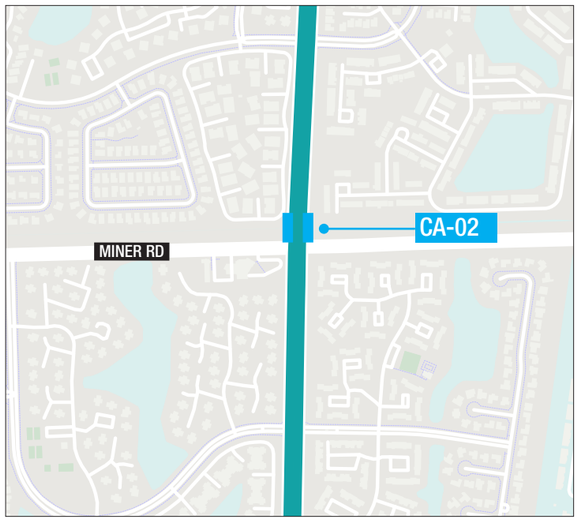


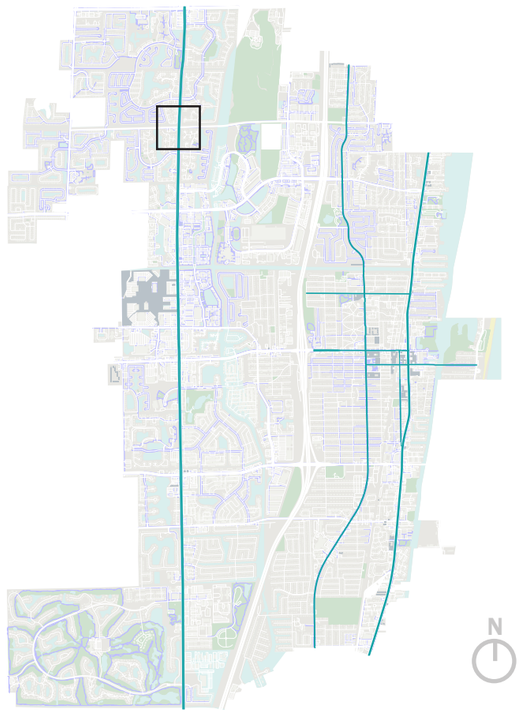


CA-02 Congress Ave and Miner Rd

Inspiration: Marine / Ecological / Underwater

M





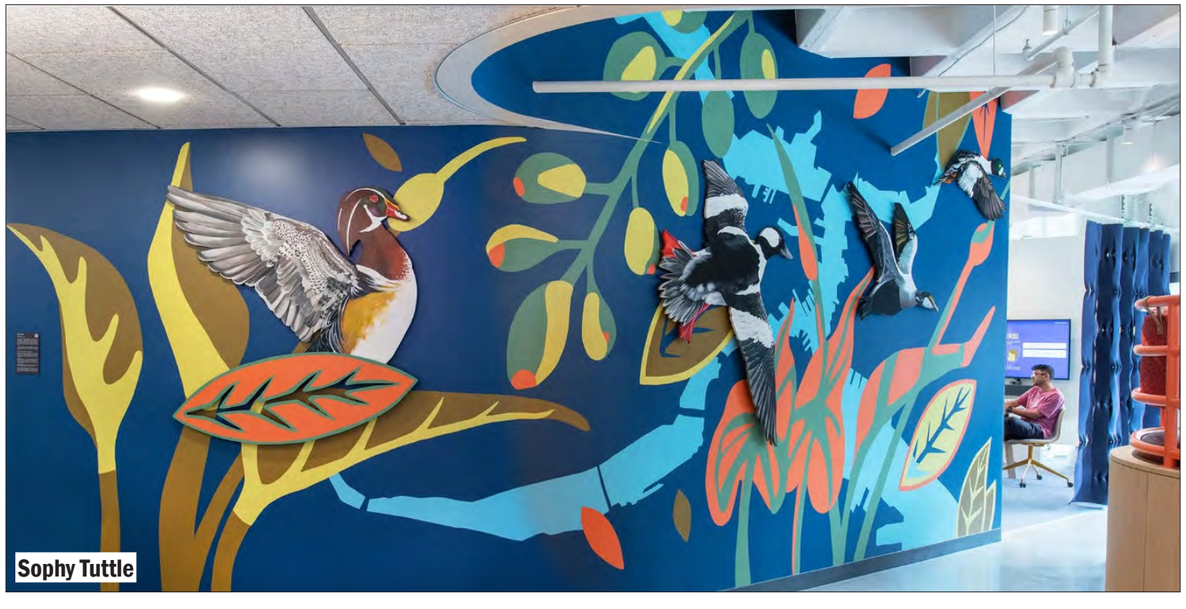
LOCATION

- Small canal with medium length parapet walls
- Murals with references to inland farming boom
- Themes of mangoes, roses, agriculture



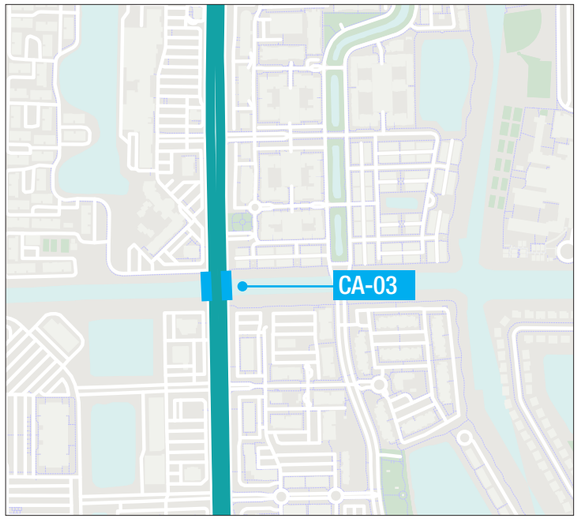


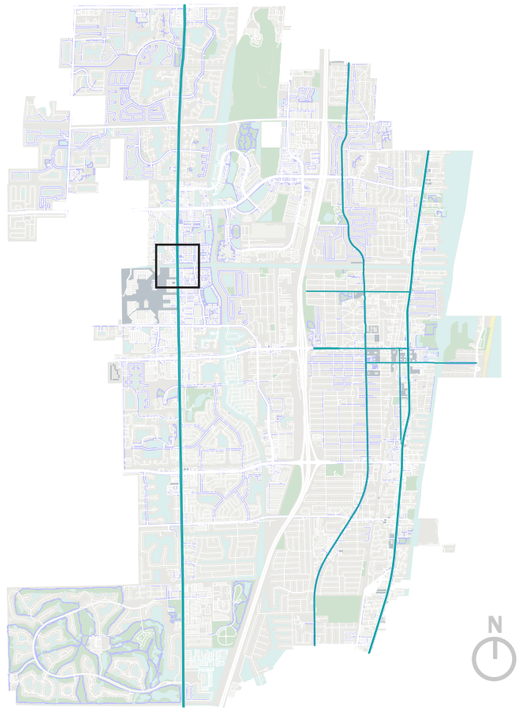

Sophy Tuttle


Sophy Tuttle

CA-03 Congress Ave at Stanley Weaver Canal

Inspiration: Mosaic / Graphic / Abstracted

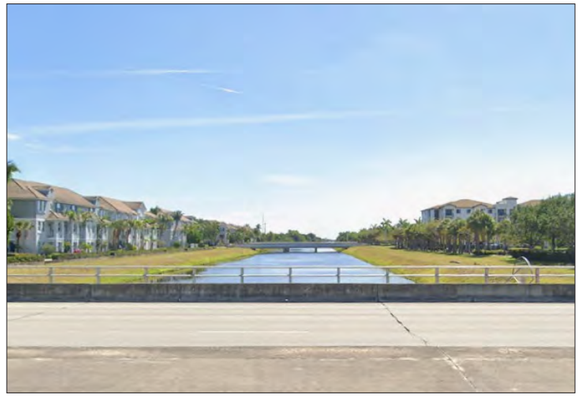


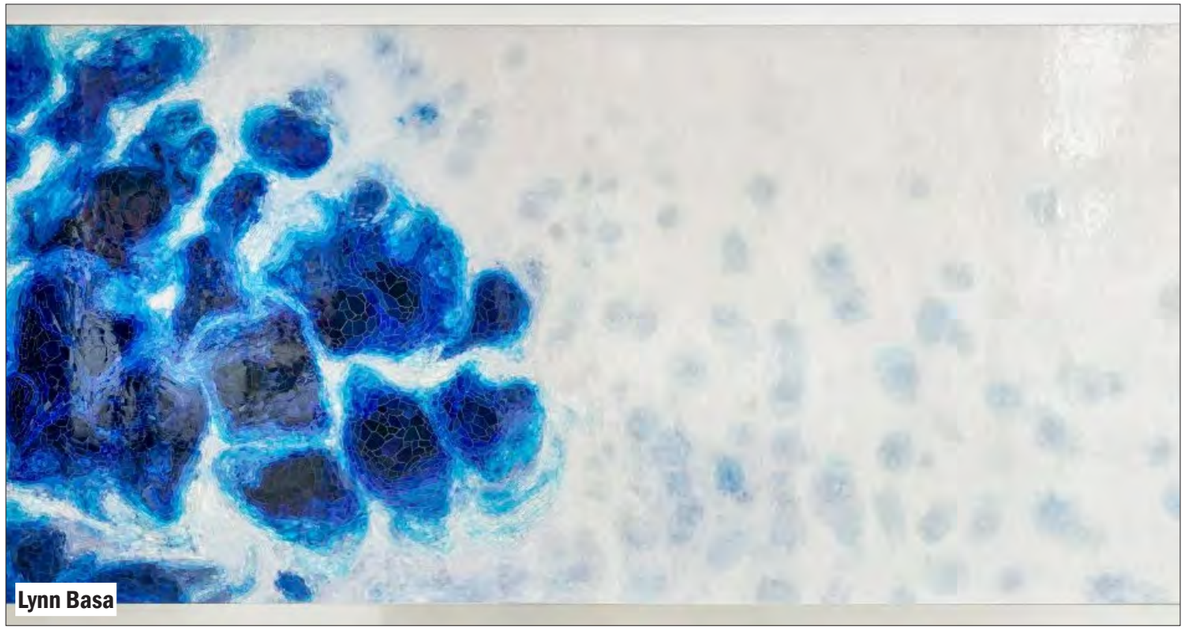


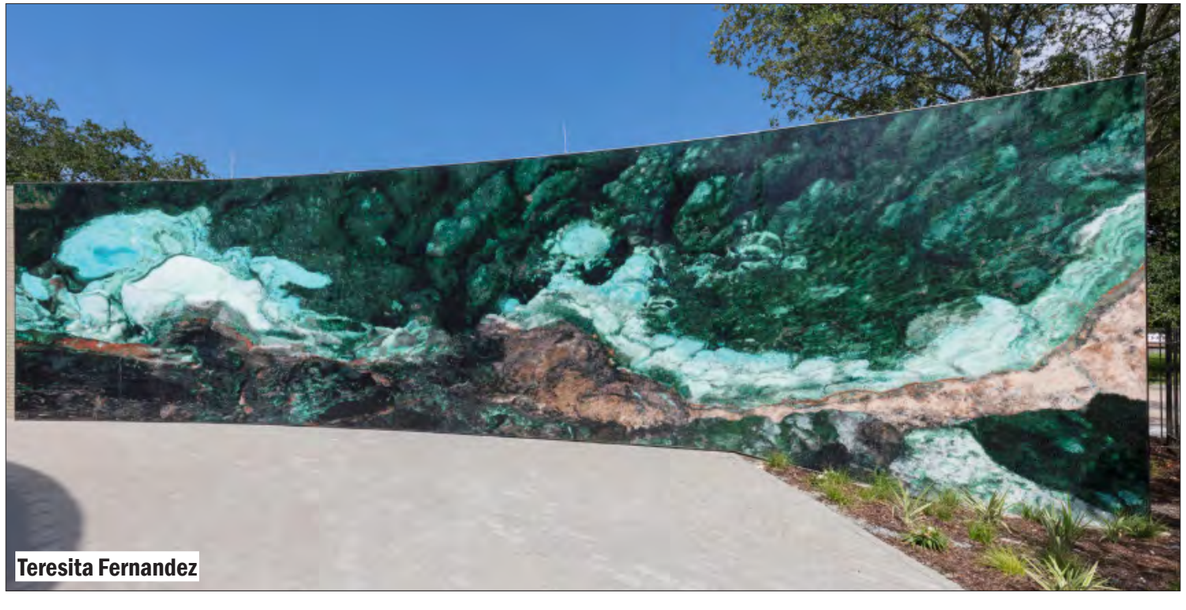
LOCATION

- Major canal with wide parapet walls



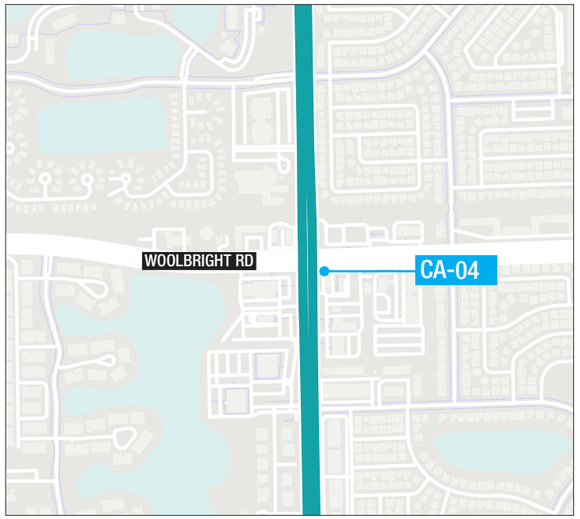


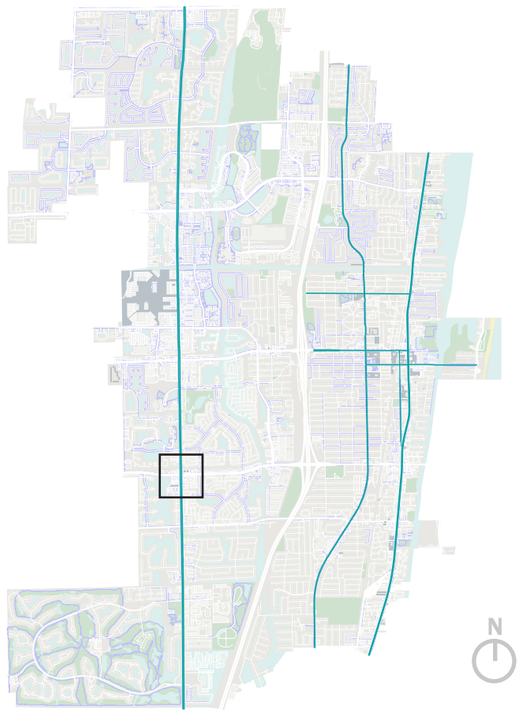

Lynn Basa


Teresita Fernandez

CA-04 Congress Ave and Woolbright, SE Corner

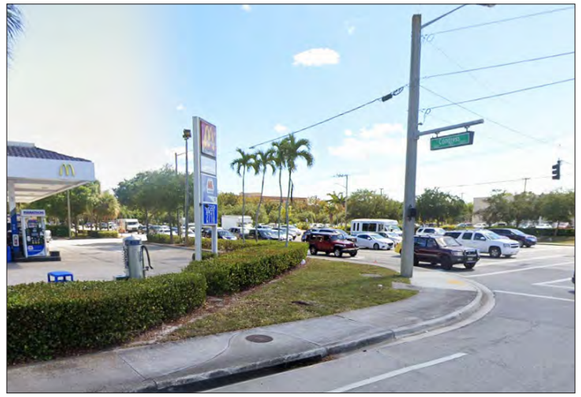
Inspiration: Flowing / Low / Ground / Dispersed / Thin





LOCATION

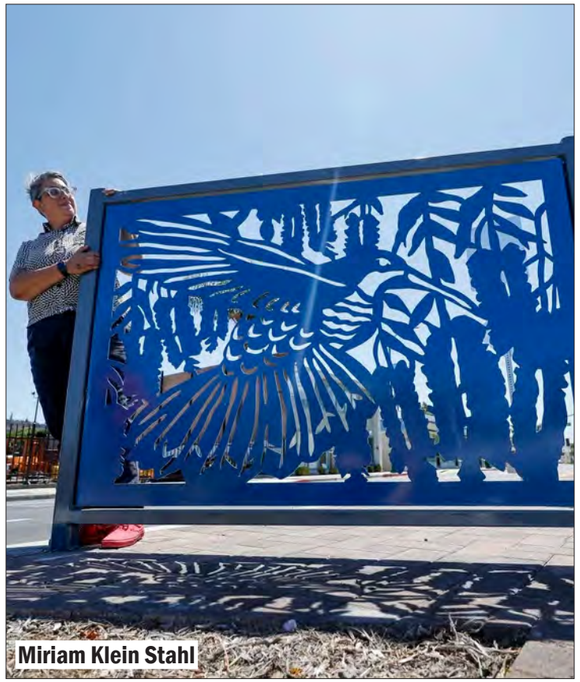
- Sculptures or screens on the lawn at multiple corners






Figi Saint-Louis


HYBYCOZO

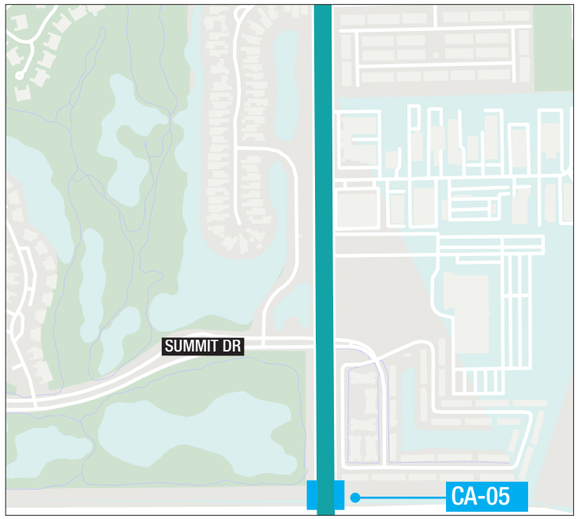

Miriam Klein Stahl

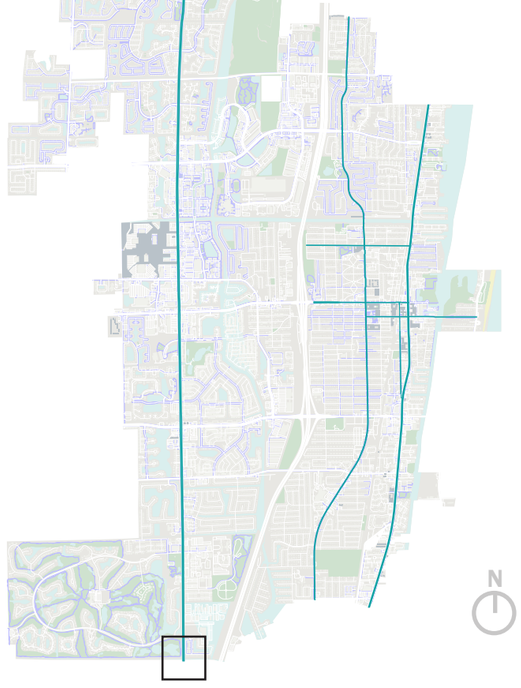

Daniel Templeman

CA-05 Congress Ave at South City Limit

Inspiration: Graphic / Geometric / Stylized / Communal

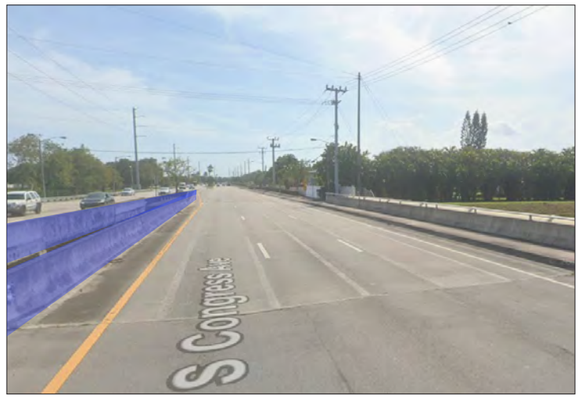
M





LOCATION

- Double parapets create twice as much space for artwork compared to other water crossings
- Can be a gateway artwork






Allison Kunath


Allison Kunath

ARTWORK ON CITY-OWNED PROPERTY

PUBLIC PLACES / CITY-OWNED PROPERTIES

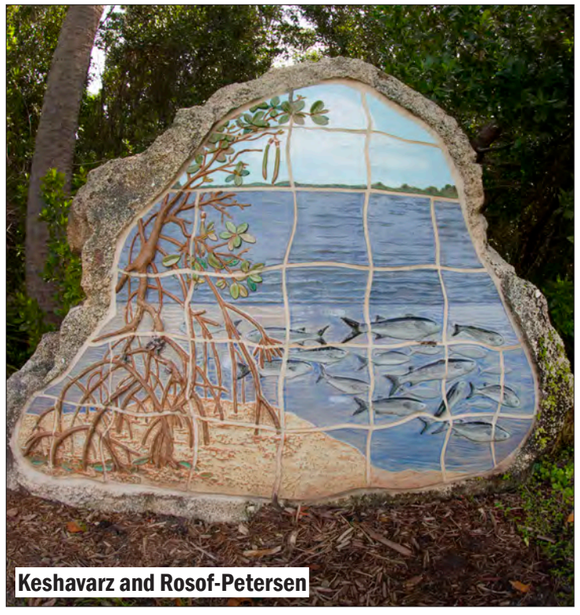
**Artwork images throughout this document are for reference only. They are not recommendations of specific artwork or artists.*

ART IN PUBLIC SPACES & CITY-OWNED PROPERTIES

In addition to focusing artwork at spines and nodes, there are additional opportunities to continue distributing artwork throughout the city, particularly in public parks and natural areas. Open, grassy areas can be enhanced with playful artwork, art benches, pavilions, lighting structures, and shade. Small free-standing artworks can serve as location markers and gathering places. Additionally, murals can also be used to call attention to city resources or similar structures in highly visible locations.

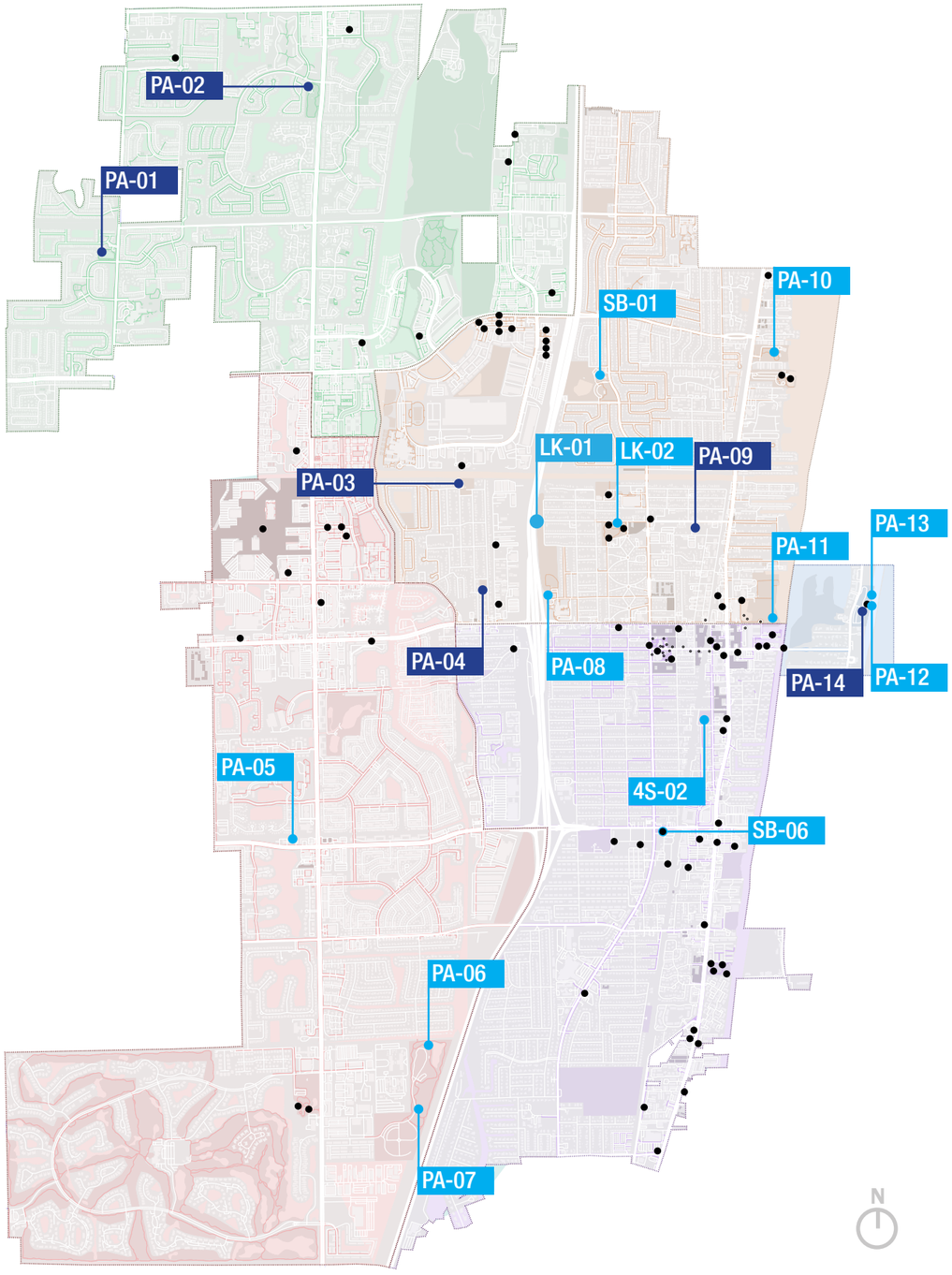

Debbie and Len Marucci


Beth Ravitz


Keshavarz and Rosof-Petersen


Donald Gialanella

BOYNTON BEACH Proposed Artwork Locations on City-Owned Property



PROPOSED ART LOCATIONS

























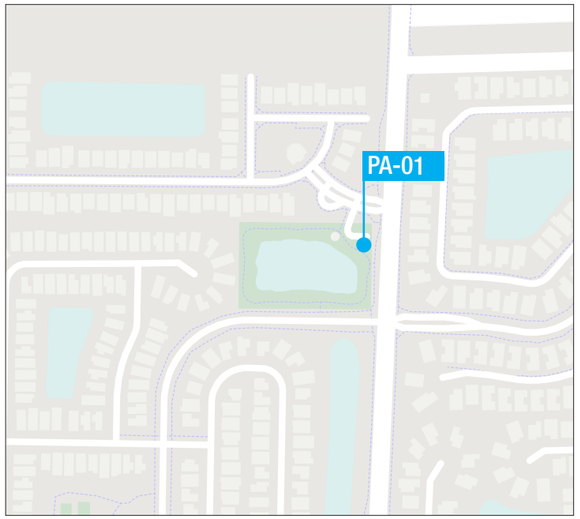


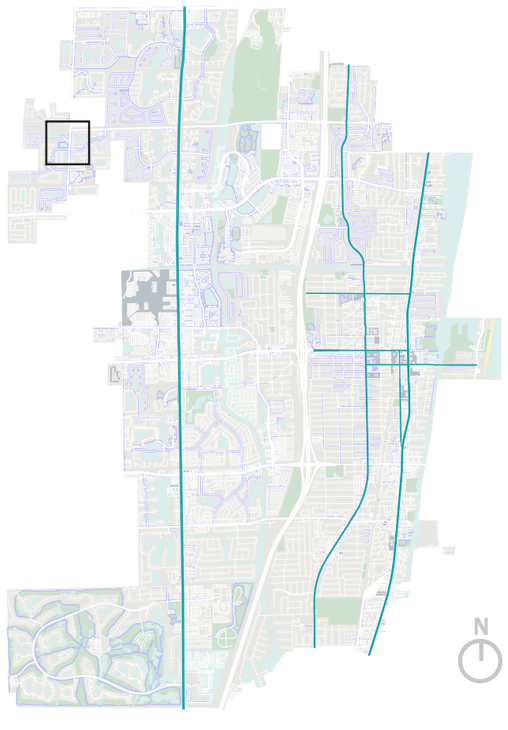


- Spines
- Nodes
- Existing Art Platforms
- Existing Permanent Art
- Proposed Art Initial Implementation
- Proposed Art Continued Implementation
- Upcoming Development

PA-01 Knollwood Park on Lawrence Rd

Inspiration: Intimate / Subtle / Natural / Texture





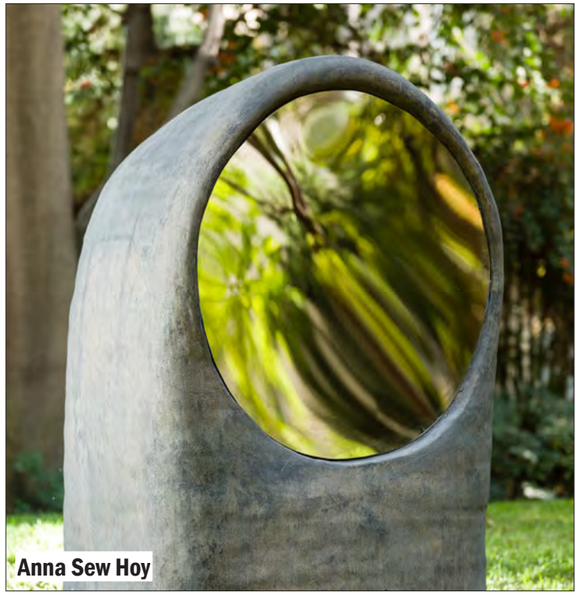
LOCATION

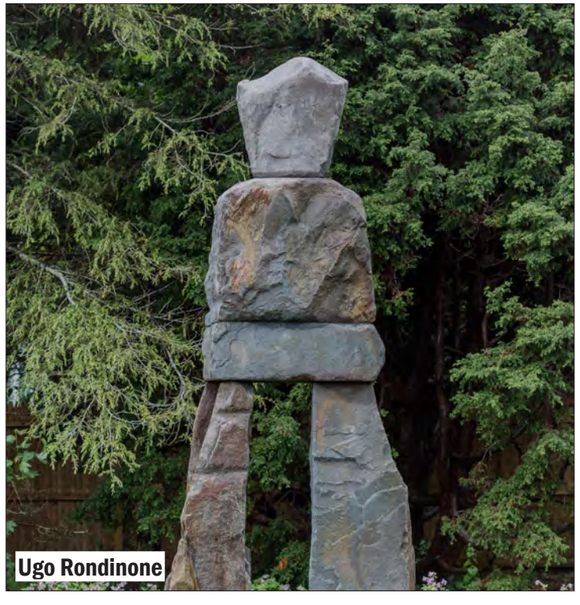
- Knollwood Park has green spaces on the corner and within the park itself
- A singular small sculpture or a set of dispersed but related sculptures would help activate the small loop





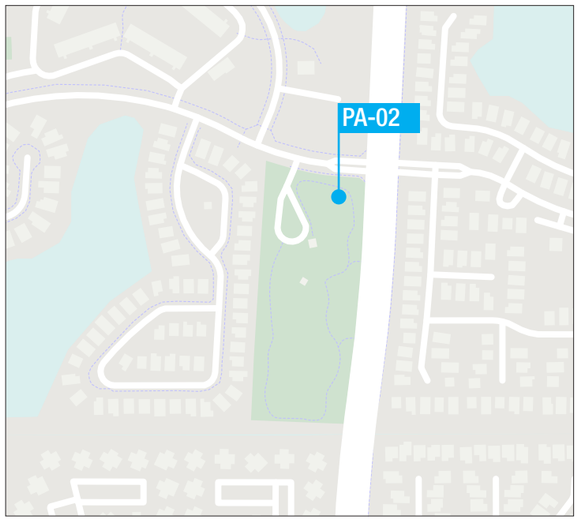

Debra Scacco

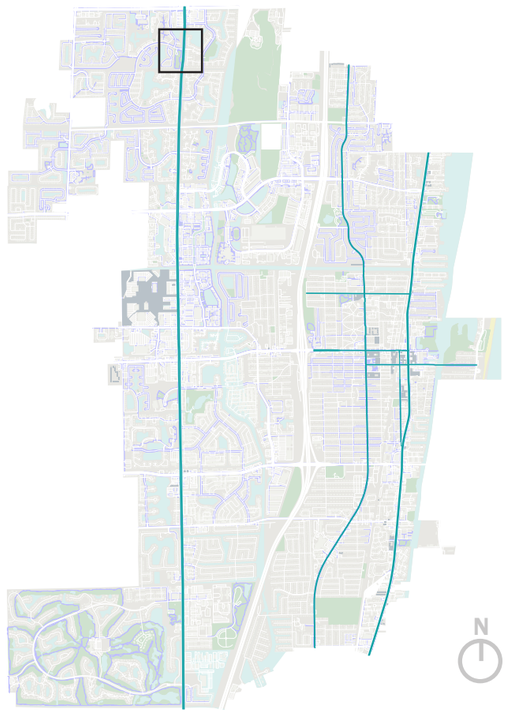

Anna Sew Hoy


Ugo Rondinone

PA-02 Meadows Park On Congress Ave

Inspiration: Seating / Interactive / Play

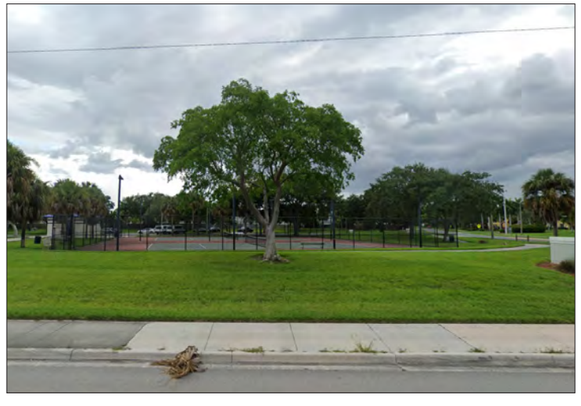




LOCATION

- Multiple sports courts and playground on-site
- Large green lawn can accommodate a playful artwork
- Grass on the street facing corner can accommodate art benches or small sculptures






Superflex

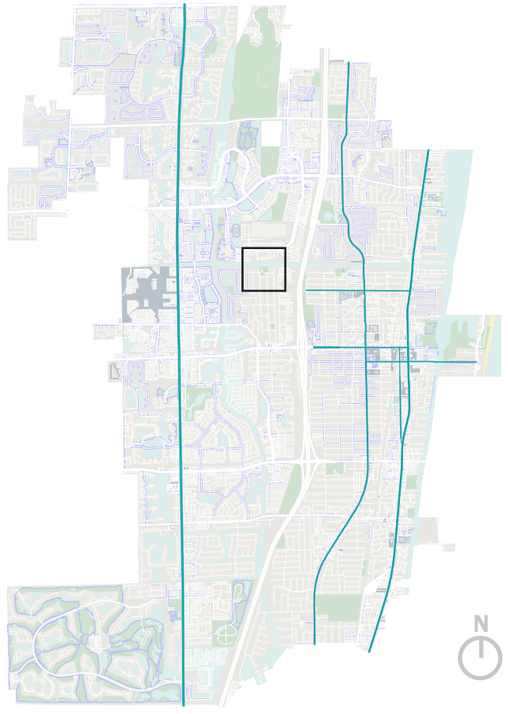

Daily Tous Les Jours


Molly Gochman

PA-03 Pioneer Canal Park on 13th Ave

Inspiration: Iconic / Large / Landmark





LOCATION

- A large sculpture can make for a gathering space or a moment to take a break
- Situated in the open spaces around playgrounds and sport courts
- Possibly climbable






Benjamin Langholz

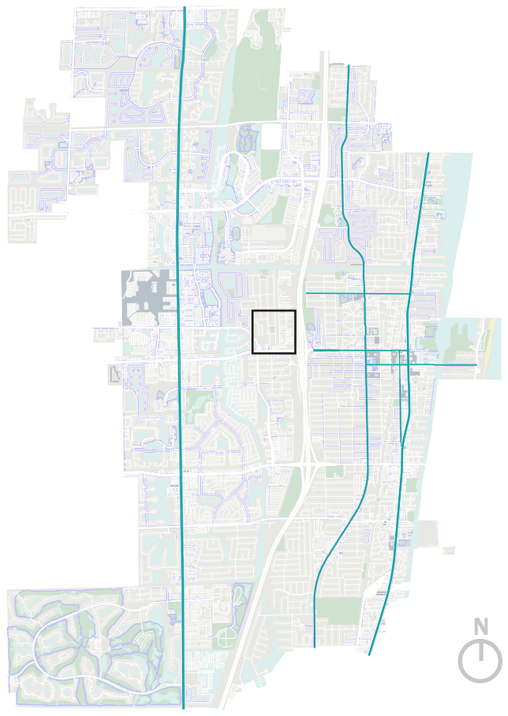

Phil Proctor


CJ Rench

PA-04 Laurel Hills Park on 7th St

Inspiration: Interactive / Engaging / Play / Multipurpose





LOCATION

- Laurel Hills Park is small with a modest playground and basketball courts
- Residential neighborhood. Artwork should be subtle but could provide interesting opportunities for engagement





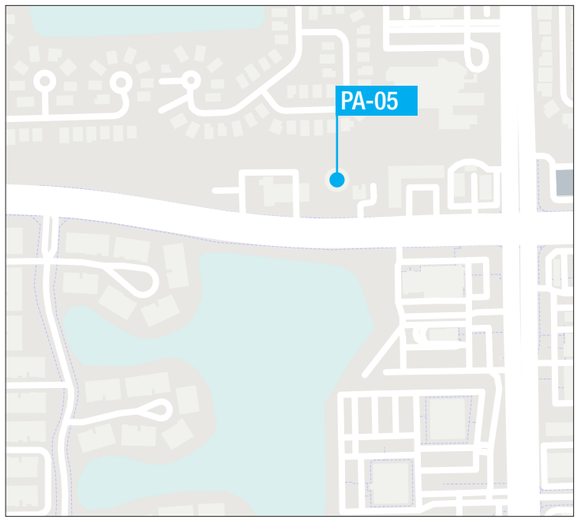

Daily Tous Les Jours

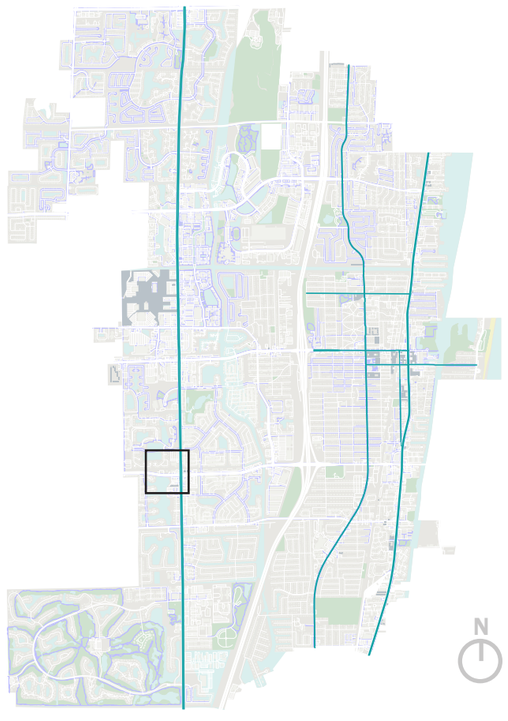

Hou de Sousa


Design Research Laboratory

PA-05 Fire Rescue Station 2 Water Tank

Inspiration: Typographic / Layered / Vibrant / Wrapping

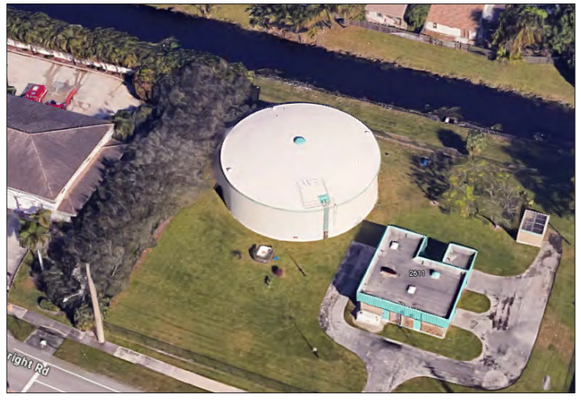




LOCATION

- Visible from Congress
- Similar to the existing Boynton Beach water tank
- A highly visual, layered artwork style could add interest and disrupt the round shape of the tank

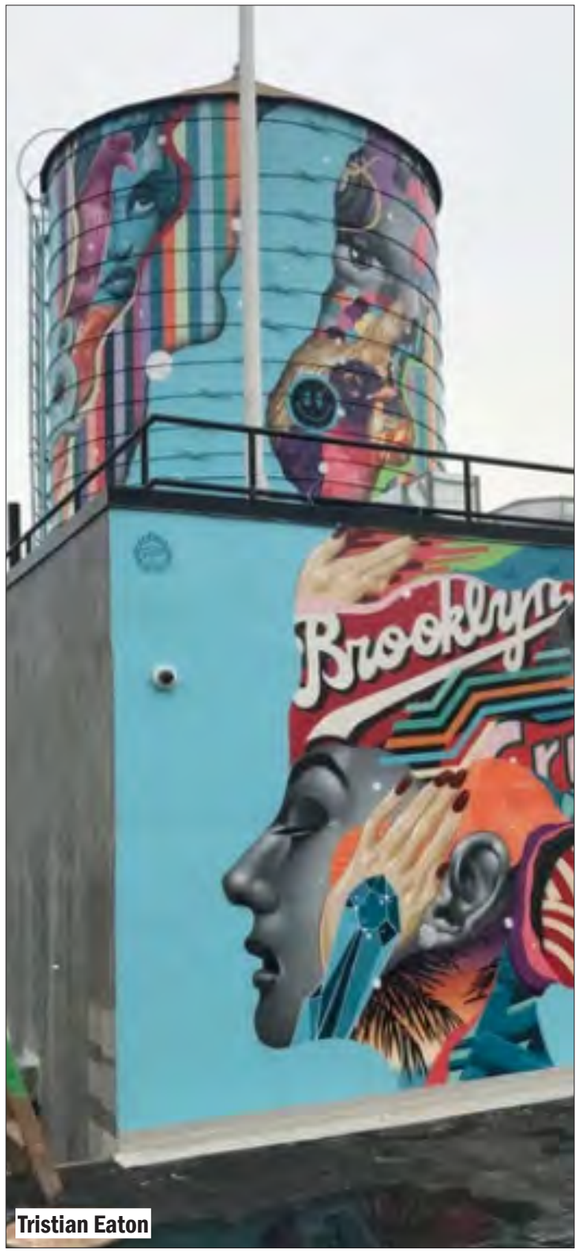





Sophie Mess



Diogo Machado

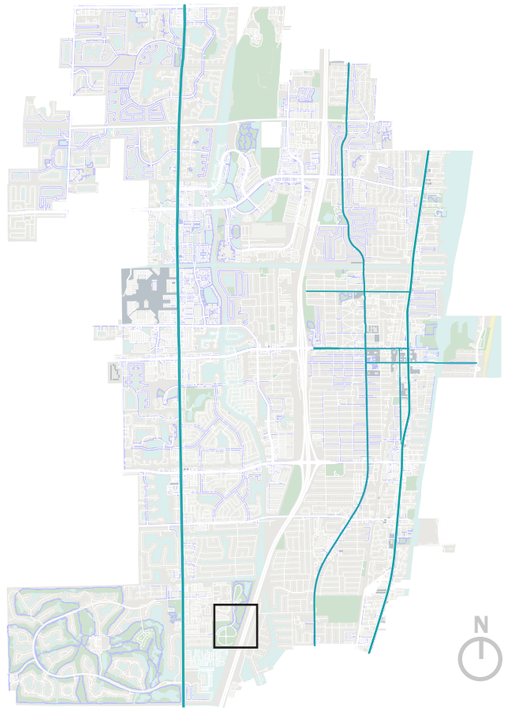


Tristian Eaton

PA-06 South Caloosa Park On 35th Ave

Inspiration: Art Bench / Gathering Space / Climbable





LOCATION

- One of the largest sports and recreation parks in the city
- Open area between programmed fields
- Gathering and rest spaces, such as benches or climbable sculptures. Activate the area in the middle of the park







Jeppe Hein



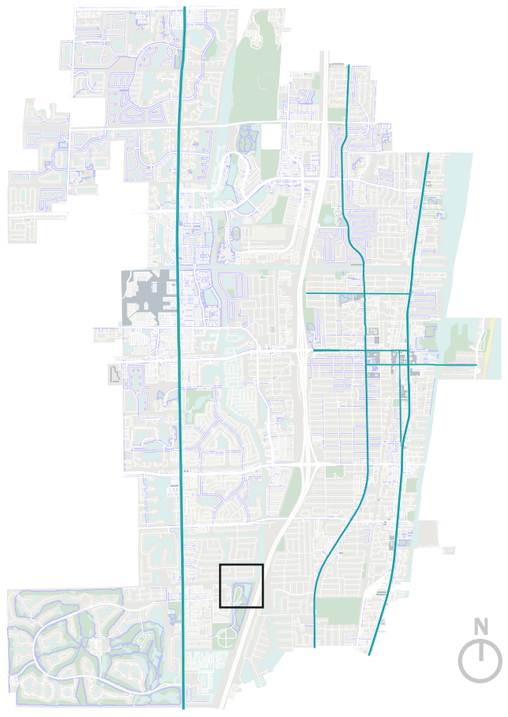
Studio Weave

PA-07 North Caloosa Park On 35th Ave

Inspiration: Natural / Textured / Blending / Surprising

M





LOCATION

- An artwork placed amongst the trees at the north end of the park
- Can be more subtle and use texture and materiality to create interest
- Will be a surprise find on the walking trail around the park






Allison Crowther


Teresa Solar Abboud


Dewitt Godfrey

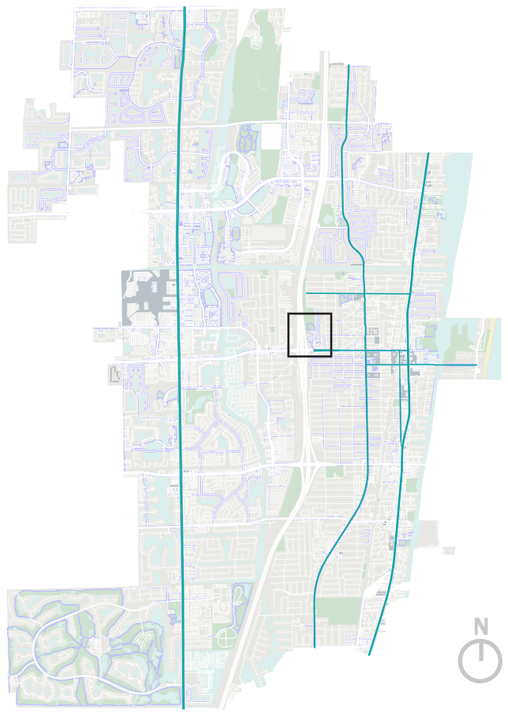

Valerie Theberge

PA-08 Galaxy Park On 4th Ave

Inspiration: Playful / Energetic / Safe

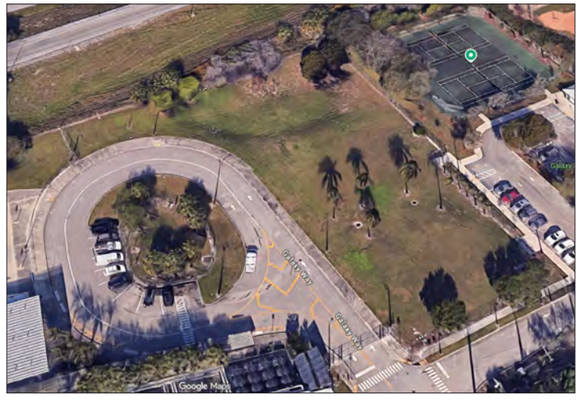
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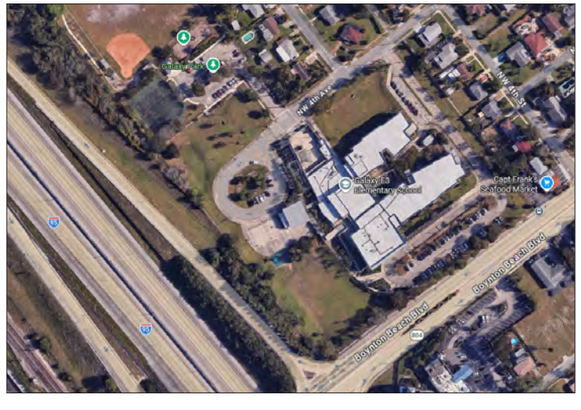




LOCATION

- In open area between Galaxy Park sports facilities and Galaxy Park Elementary School
- Interactive / play sculptures will provide engagement
- Can be noise, touch, or sound activation







The Urban Conga



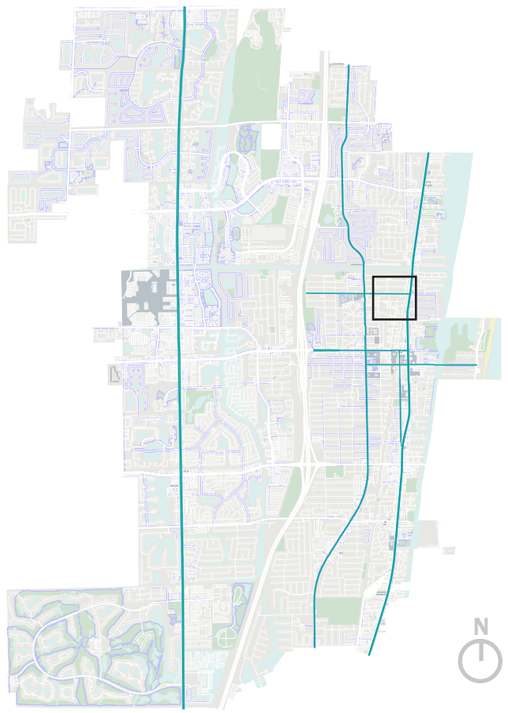
Yuri Sazuki

PA-09 NE 9th Ave and NE 3rd St

Inspiration: Earth / Ecology / Texture / Material / Field

M

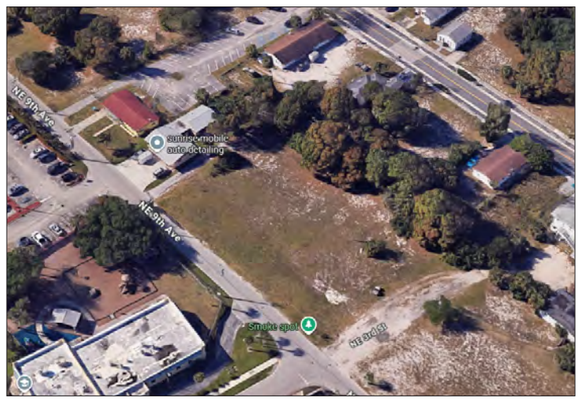




LOCATION

- Open green space coded for public use
- Land artwork or material-focused sculptural work







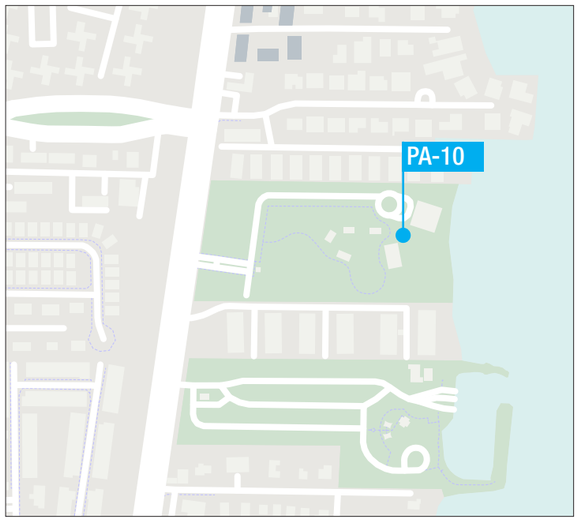


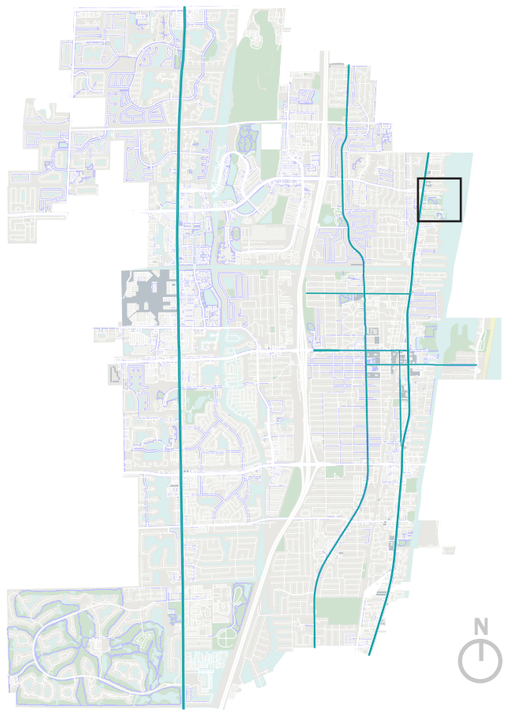




PA-10 Inter-Coastal Park Off Federal Hwy

Inspiration: Tall / Vibrant / Small Footprint / Freestanding

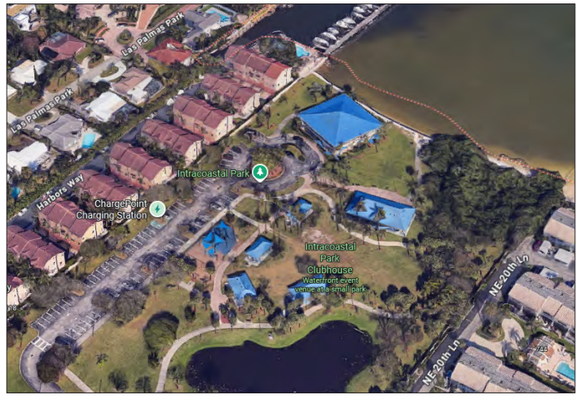




LOCATION

- Large sculpture amongst the pavilions at Inter-coastal Park
- Tall, thin, with a small footprint
- Vibrant and colorful
- Interest can also be generated through porosity and transparency






Friends With You

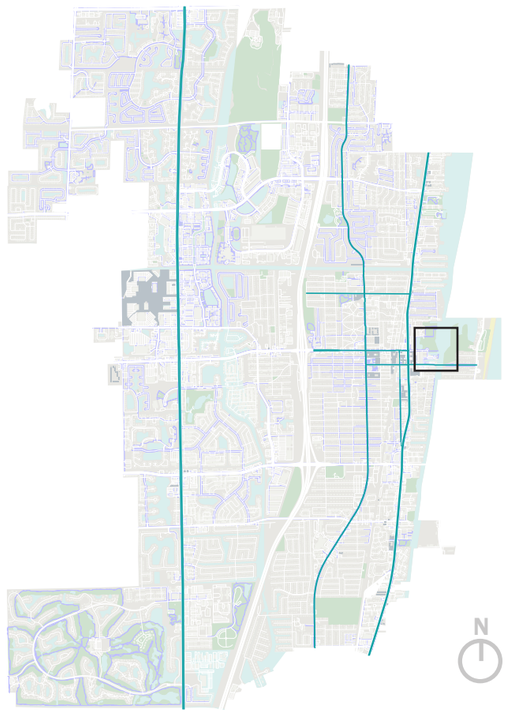

Early Dismuke


Conrad Shawcross

PA-11 Mangrove Promenade

Inspiration: Flow / Current / Ocean / Nautical

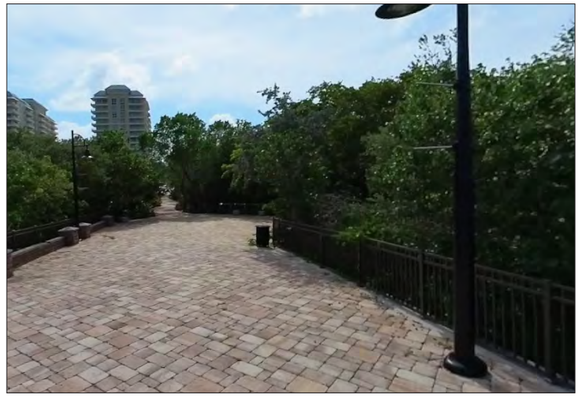




LOCATION

- On Mangrove Promenade
- Paved recreation area
- Free-standing artwork, could be educational / informational
- A surprise discovery at the end of the path






Troy Corliss


Oleg Lobykin

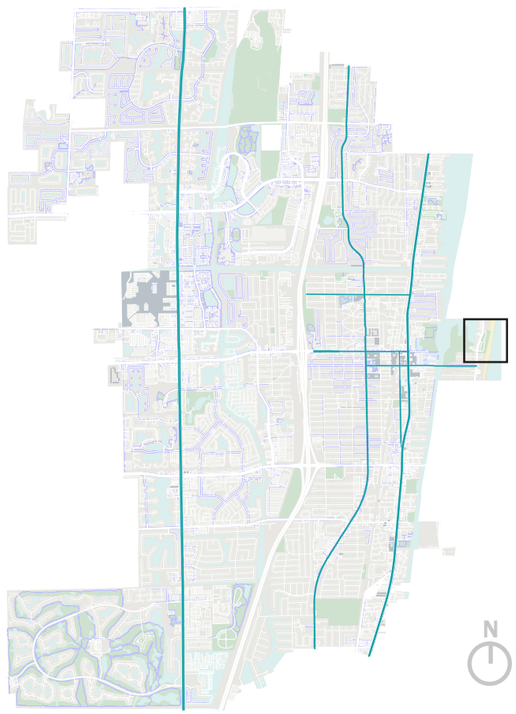

Vanessa da Silva


Haddad Drugan

PA-12 Oceanfront Park Main Entrance

Inspiration: Shade / Suspended / Illuminated





LOCATION

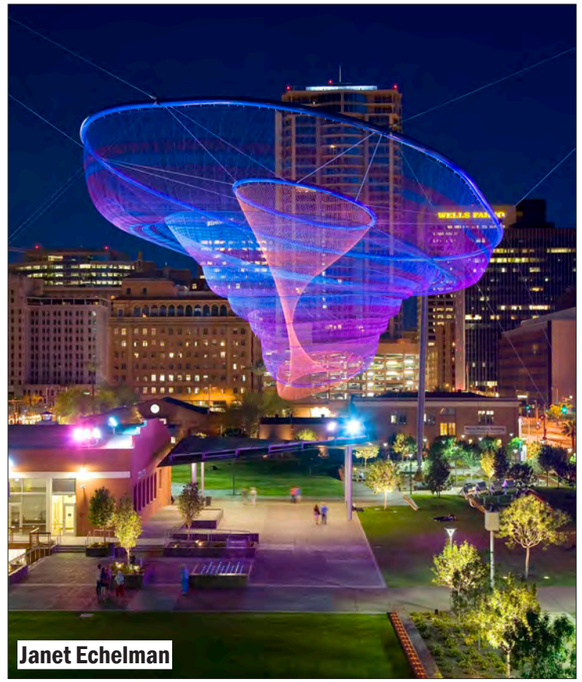
- Shade or suspended artwork
- Replaces the previous shade structures (now removed)
- Durable and iconic artwork to signal the entrance to the park






Edith Meusnier


Atelier Darn


Janet Echelman

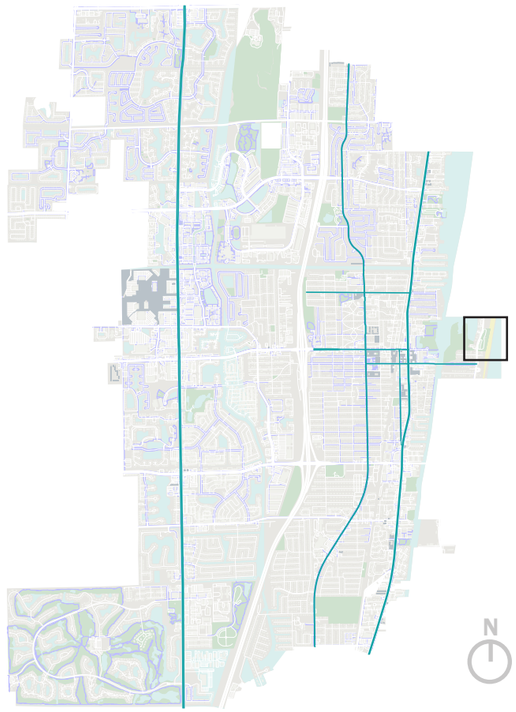

The Urban Conga

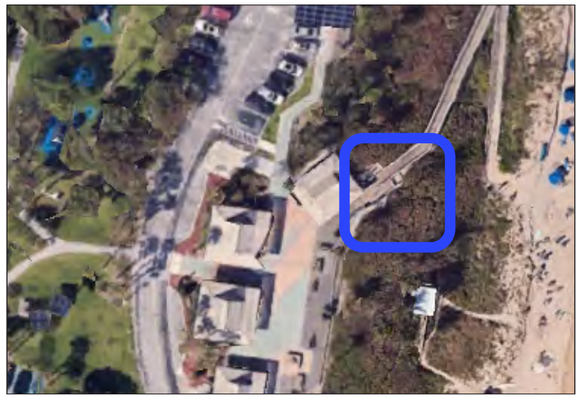
PA-13 Oceanfront Park Beach Viewpoint

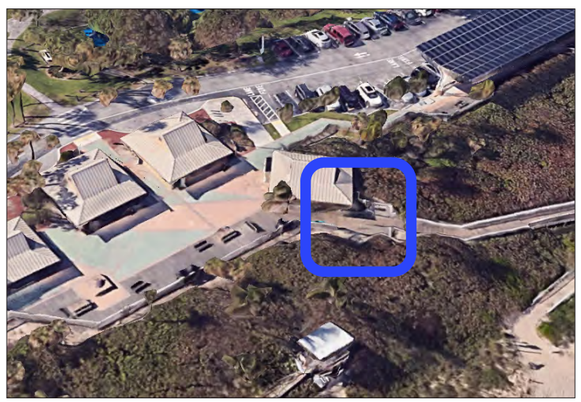
Inspiration: Intimate Scale / Iconic / Marine Wildlife / Selfie Spot



- Located at the start of the path to the water
- Should be bright and vibrant to attract attention from the road
- Serves as gathering spot and photo opportunity
- Typographic artwork could work well











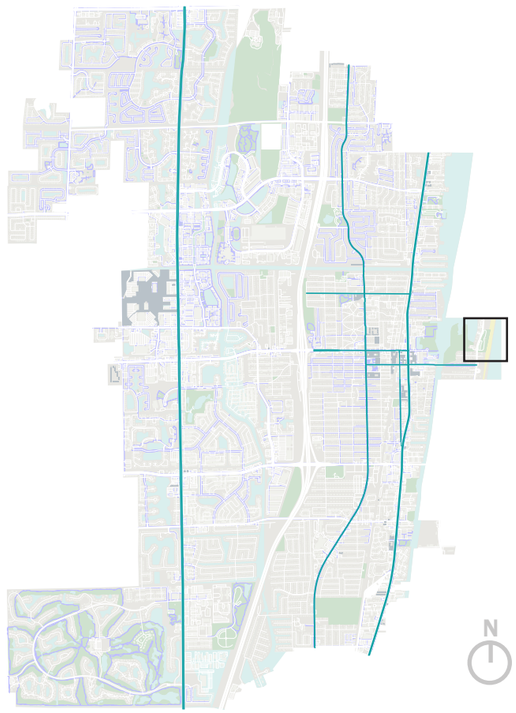




PA-14 Oceanfront Park Parking Lot

Inspiration: Sky / Wind / Kinetic / Sound





LOCATION

- Located at the start of the path to the water
- Should be bright and vibrant to attract attention from the road
- Serves as gathering spot and photo opportunity









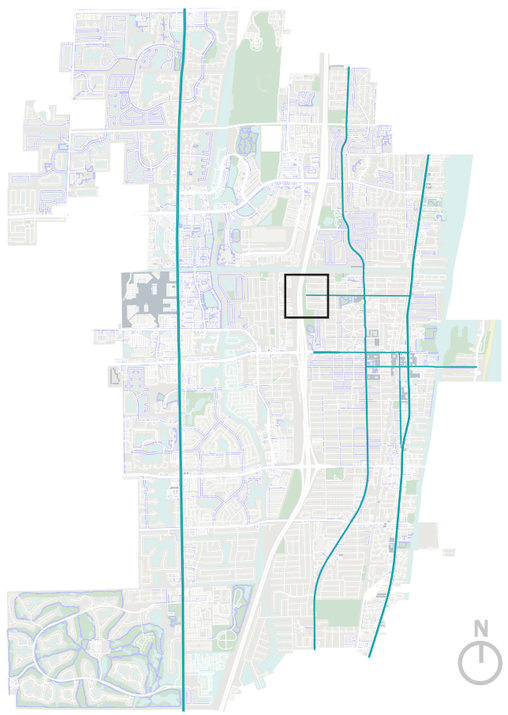




LK-01 Barton Memorial Park

Inspiration: Respite / Gathering / Seating / Shade





LOCATION

- Open green space at Barton Memorial Park across the street from a Bethany French Church
- Artwork provides gathering, seating, and communal space
- *This artwork is also mentioned in the Martin Luther King Jr Blvd Spine*






Anastasia Pelias

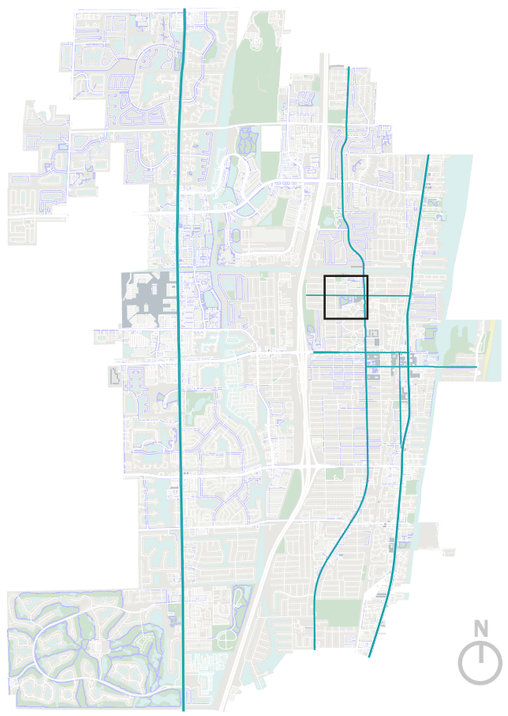

Re-Site


Ecosistema Urbano

LK-02 Sara Sims Park

Inspiration: Landmark / Identifying / Minimal / Lighting

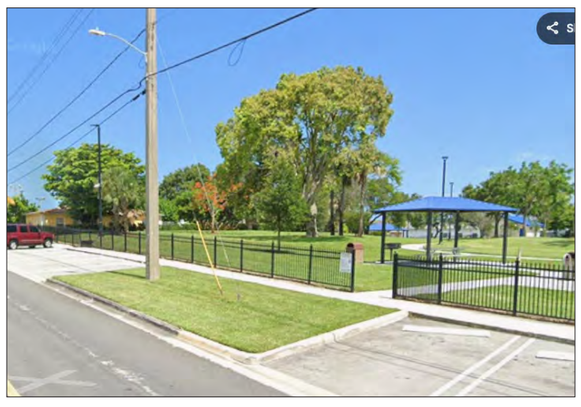




LOCATION

- Entrance to Sara Sims Park
- Artwork can be subtle to match the tone of the park. Could be tall and visible, provide shade or lighting
- *This artwork is also mentioned in the Martin Luther King Jr Blvd Spine*





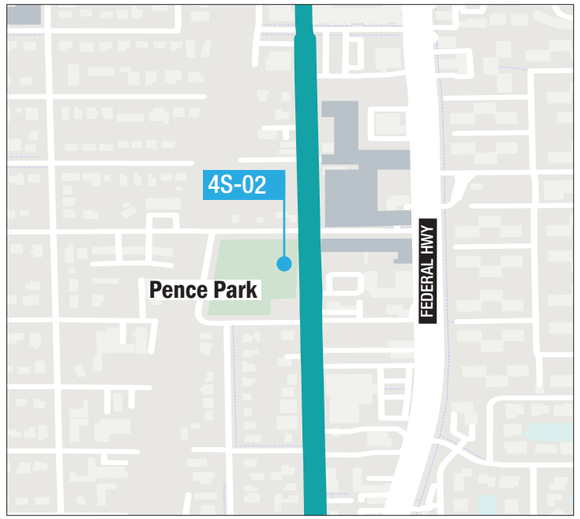

Jeppe Hein

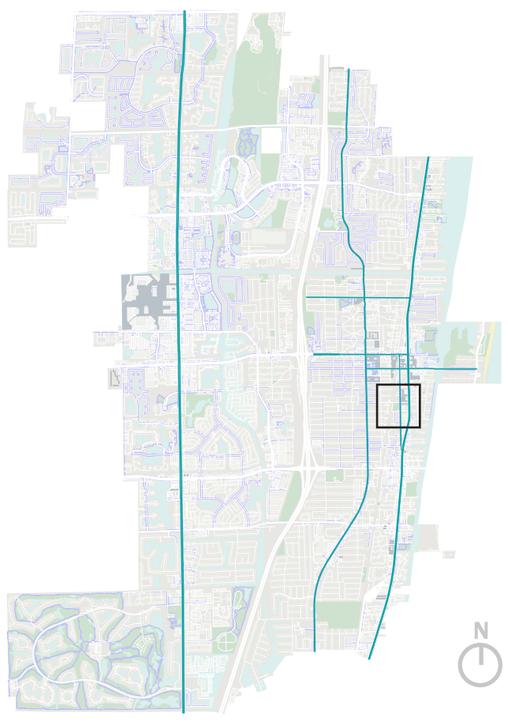

Merge Conceptual


Jill Anholt

4S-02 Pence Park

Inspiration: Shading / Shadow Play / Vibrant Color

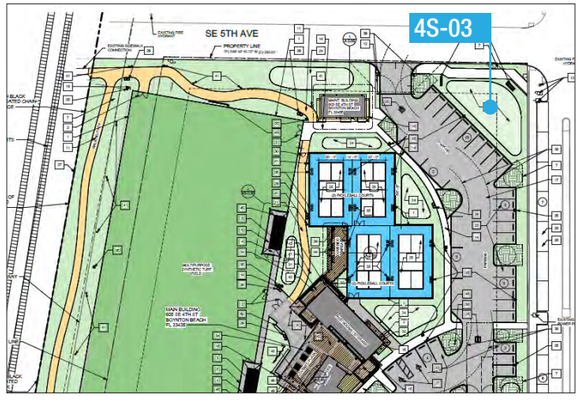




LOCATION

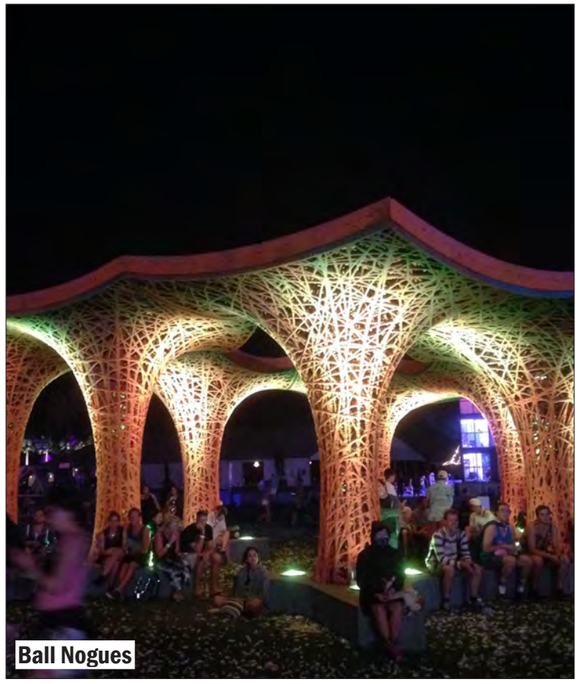
- Future improvements may include shades, sports courts/ fields, and/or playgrounds, which may incorporate art throughout the site. Artwork can be located at swales on NE or SE of site
- *This artwork is also mentioned in the 4th St Spine*






Jill Anholt


Reddymade


Ball Nogues

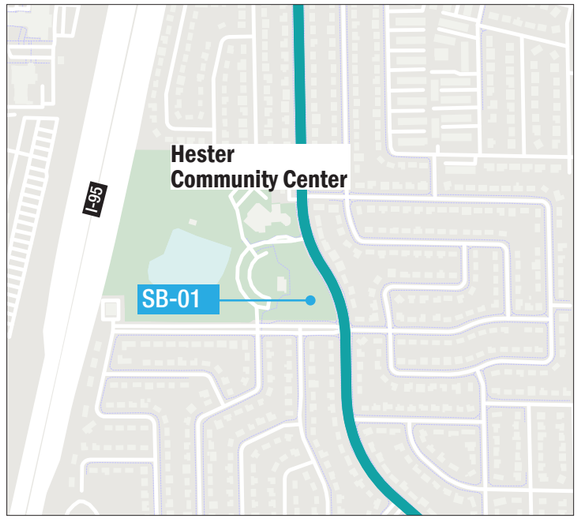

SoftLab

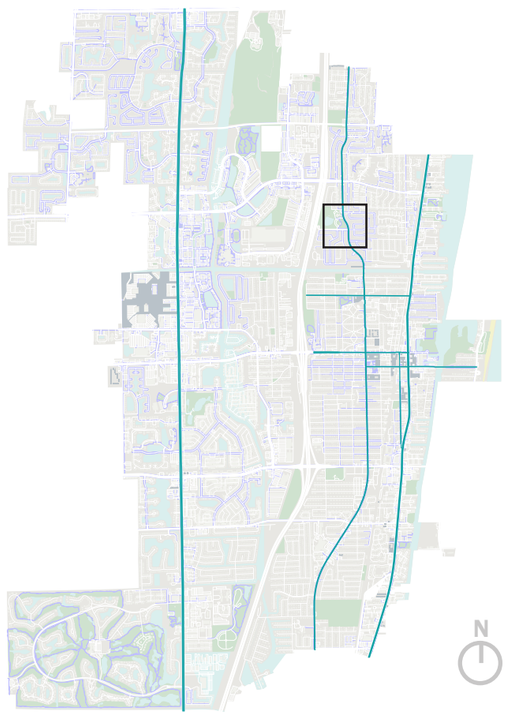
SB-01 Hester Community Center

Inspiration: Functional / Playful / Vibrant / Engaging

M

M





LOCATION

- Plenty of open space for freestanding or functional artwork
- Many mural opportunities
- Playfully integrated into community
- *This artwork is also mentioned in the Seacrest Blvd Spine*





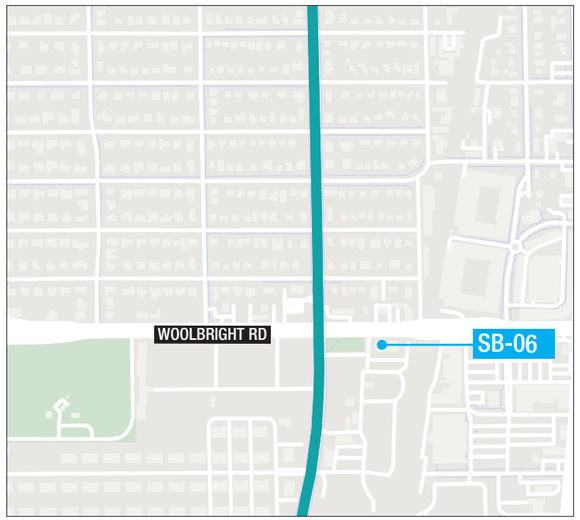

The Urban Conga

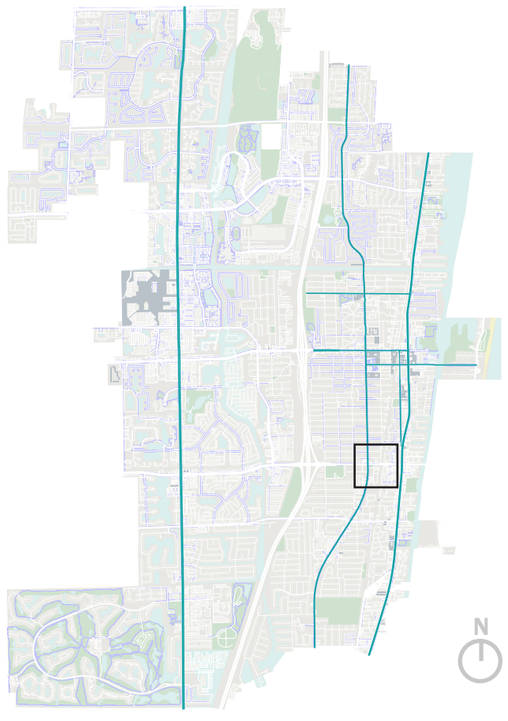

The Urban Conga


The Urban Conga

SB-06 Boynton Beach Utilities Department Water Tower

Inspiration: Flowing / Current / Motion / Ecosystems





LOCATION

- New mural on the water tower
- Alternatively, digital projection onto the water tower with the periodic introduction / rotation of new artists and artworks
- *This artwork is also mentioned in the Seacrest Blvd Spine*



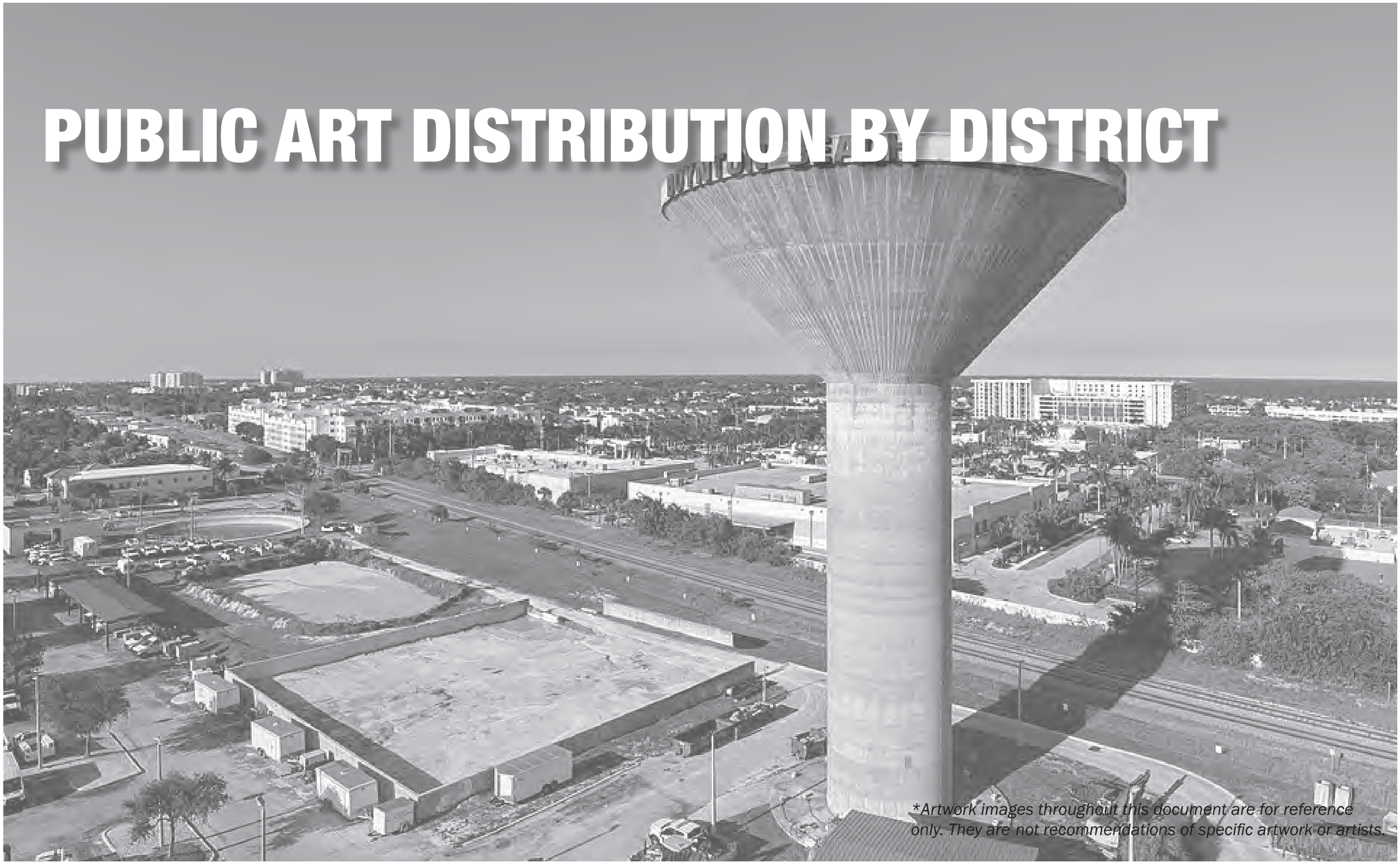



Mike Makatron, Conrad Bizjak, Dylan Butler


Julia Specht


TeamLAB

PUBLIC ART DISTRIBUTION BY DISTRICT



**Artwork images throughout this document are for reference only. They are not recommendations of specific artwork or artists.*

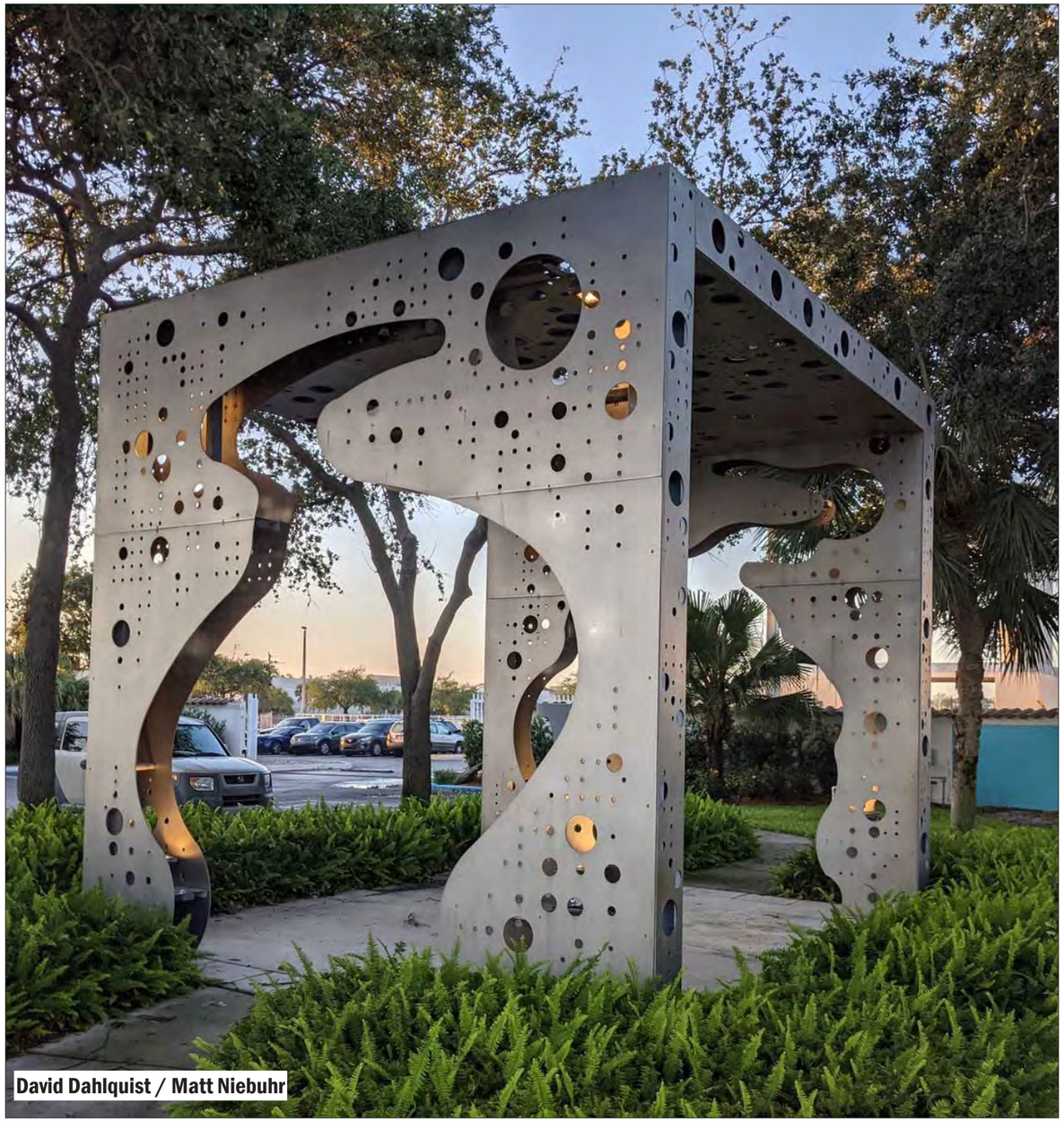
ART DISTRIBUTION BY DISTRICT

This section outlines the overall results of the Art Master Plan, incroporating all proposed artwork and existing artworks across each comission district. The following pages demonstrate the potential increase of public art over time.

Artwork distribution is further represented by District, to support the ongoing dialogue of Boynton Beach's public art priorities and opportunities.

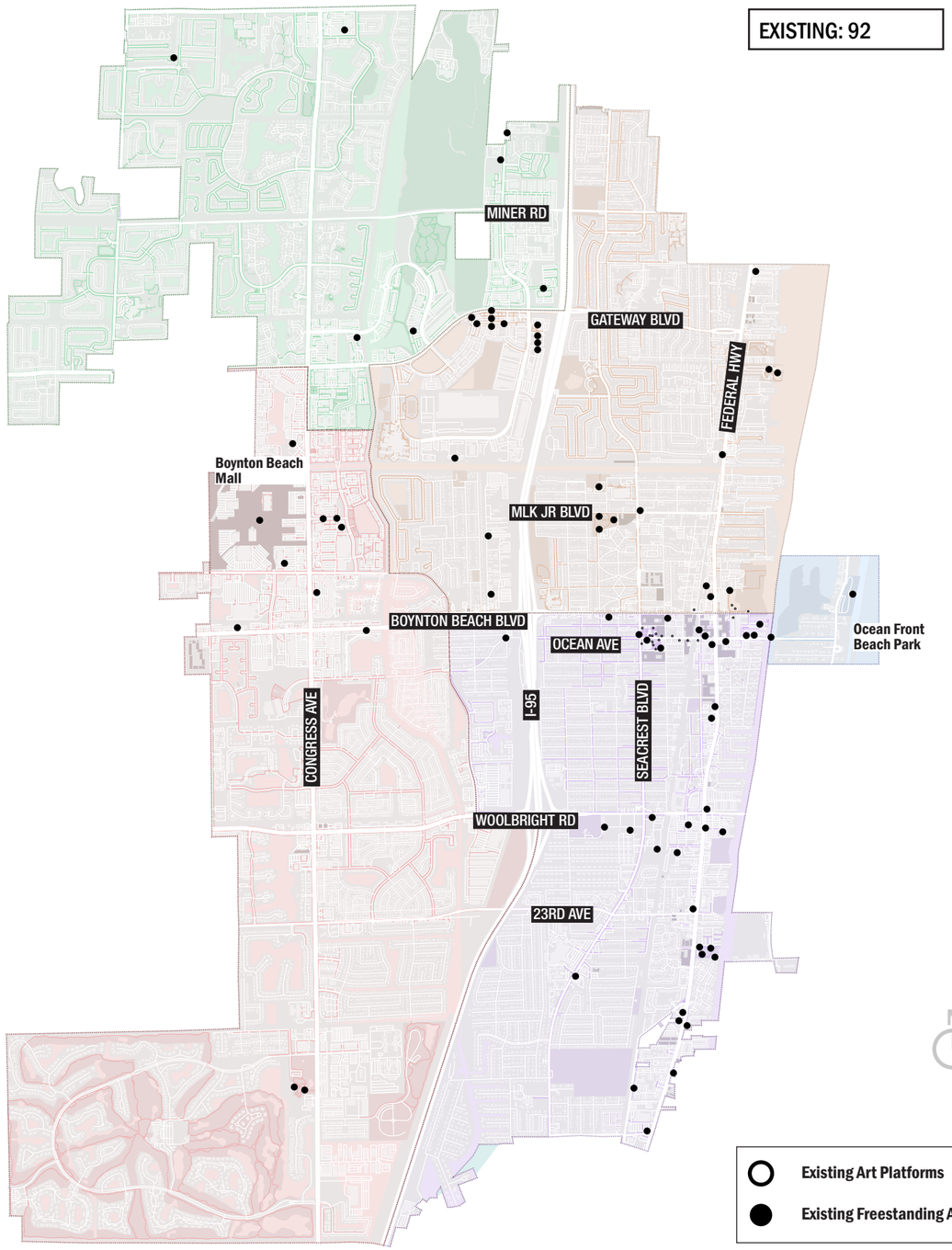
As anticipated, the highest concentration of existing works is around the city's cultural hub. New artworks will further support this concentration, creating a downtown arts hub and drawing residents and visitors, while supporting local businesses and restaurants.

The remaining artworks are distributed widely across the city. Ultimately, every city district will benefit from new public artworks to support beautification, activation, navigation, placemaking, and city pride.



David Dahlquist / Matt Niebuhr

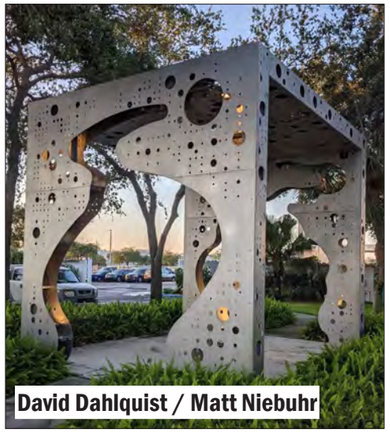
BOYNTON BEACH Existing Public Art



**Images below are a sample of existing artworks within the city*


Ralfonso

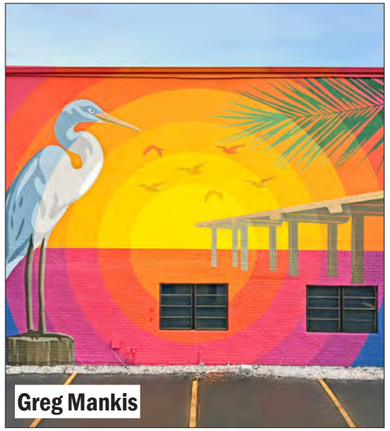

Albert Paley


David Dahlquist / Matt Niebuhr


Collaborative



Amanda Phingbodhipakkiya


Greg Mankis

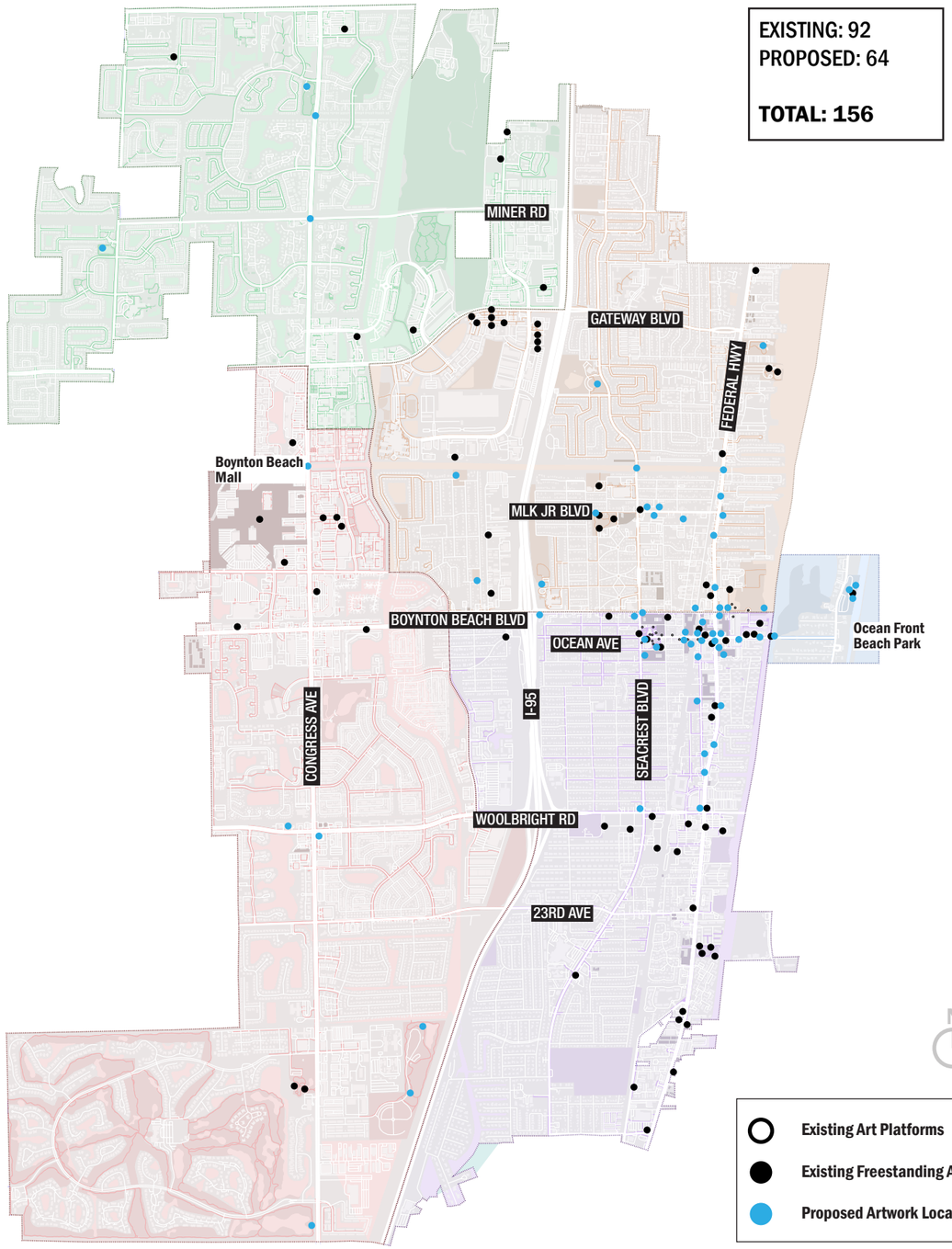


Frank Varga


Koco Collab

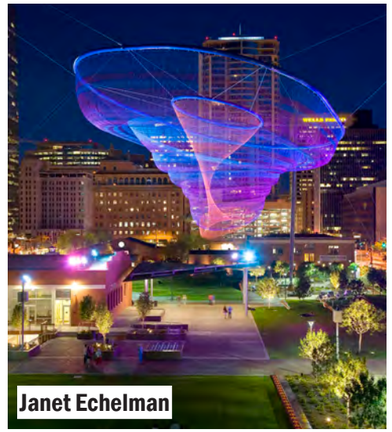

Mark Fuller

BOYNTON BEACH Proposed Public Art



**Images below are for inspiration*





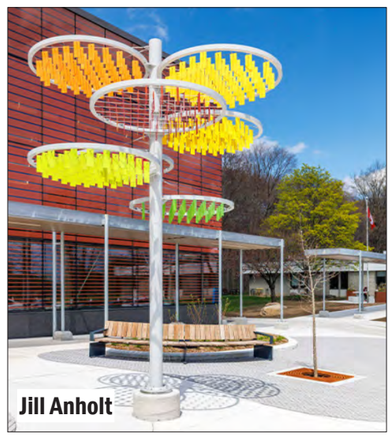


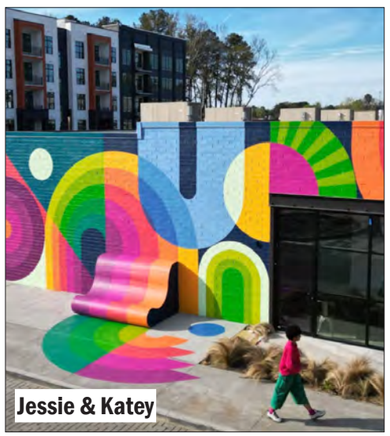




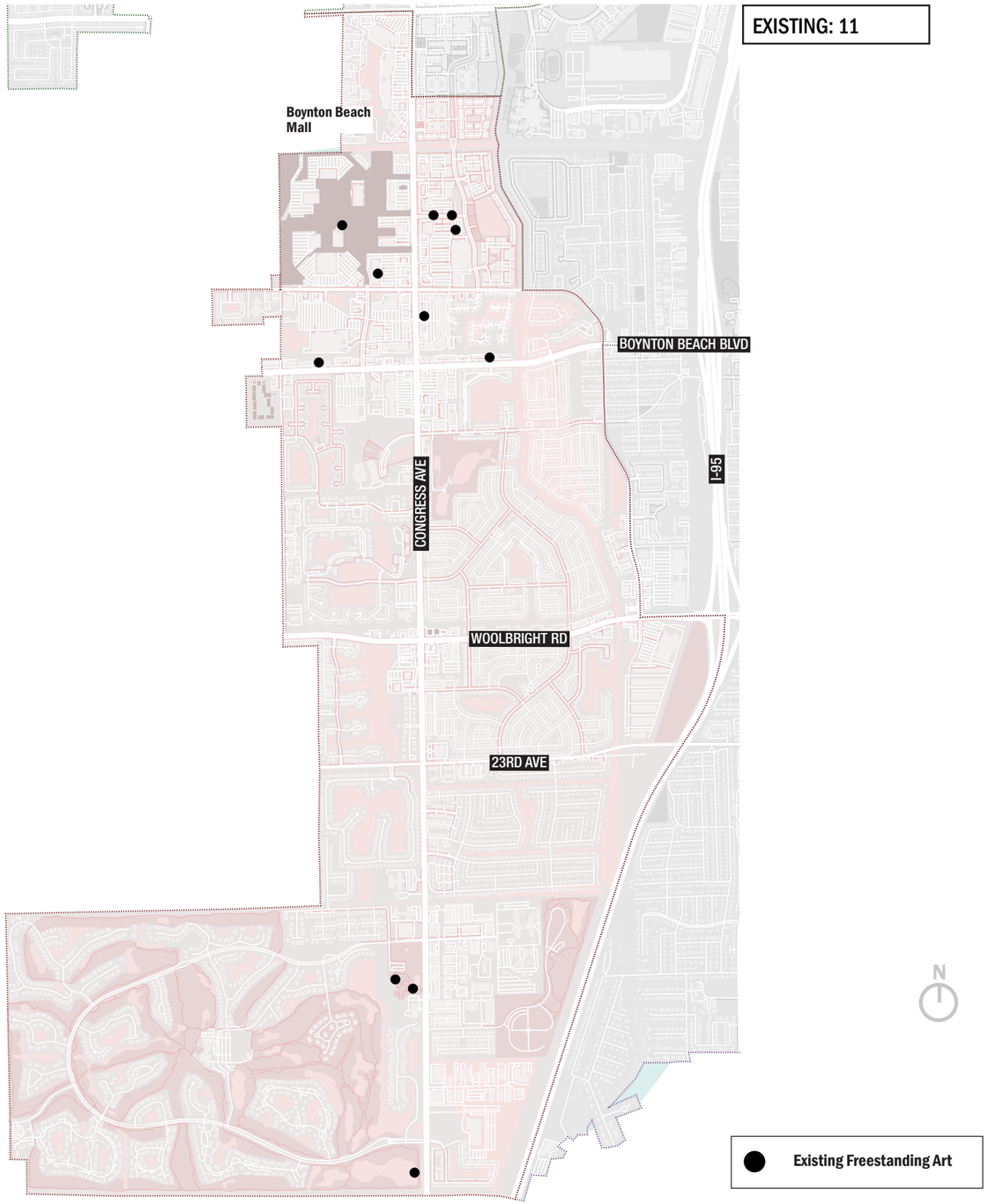






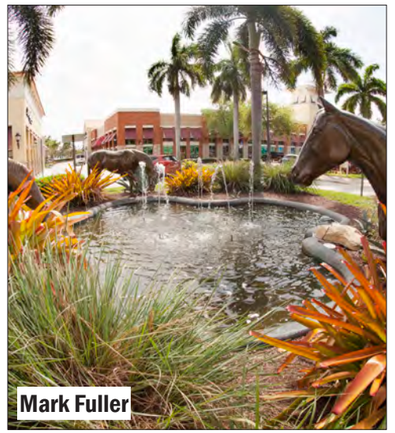


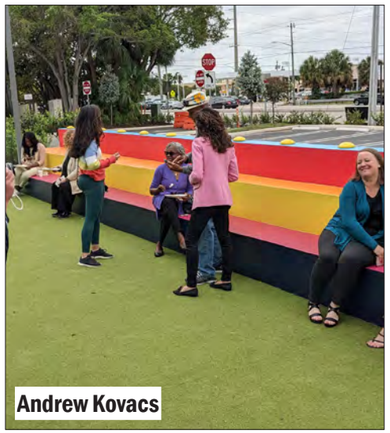
DISTRICT I Existing Public Art

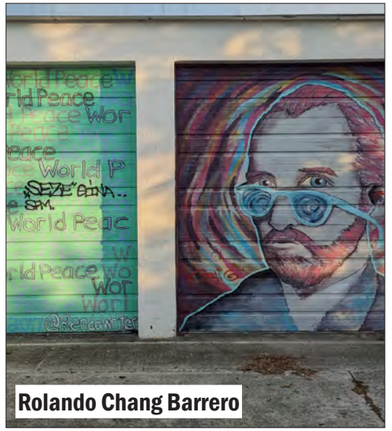


Images below are a sample of existing artworks within District I


KocoCollab


Mark Fuller


Andrew Kovacs


Rolando Chang Barrero


Beth Ravitz

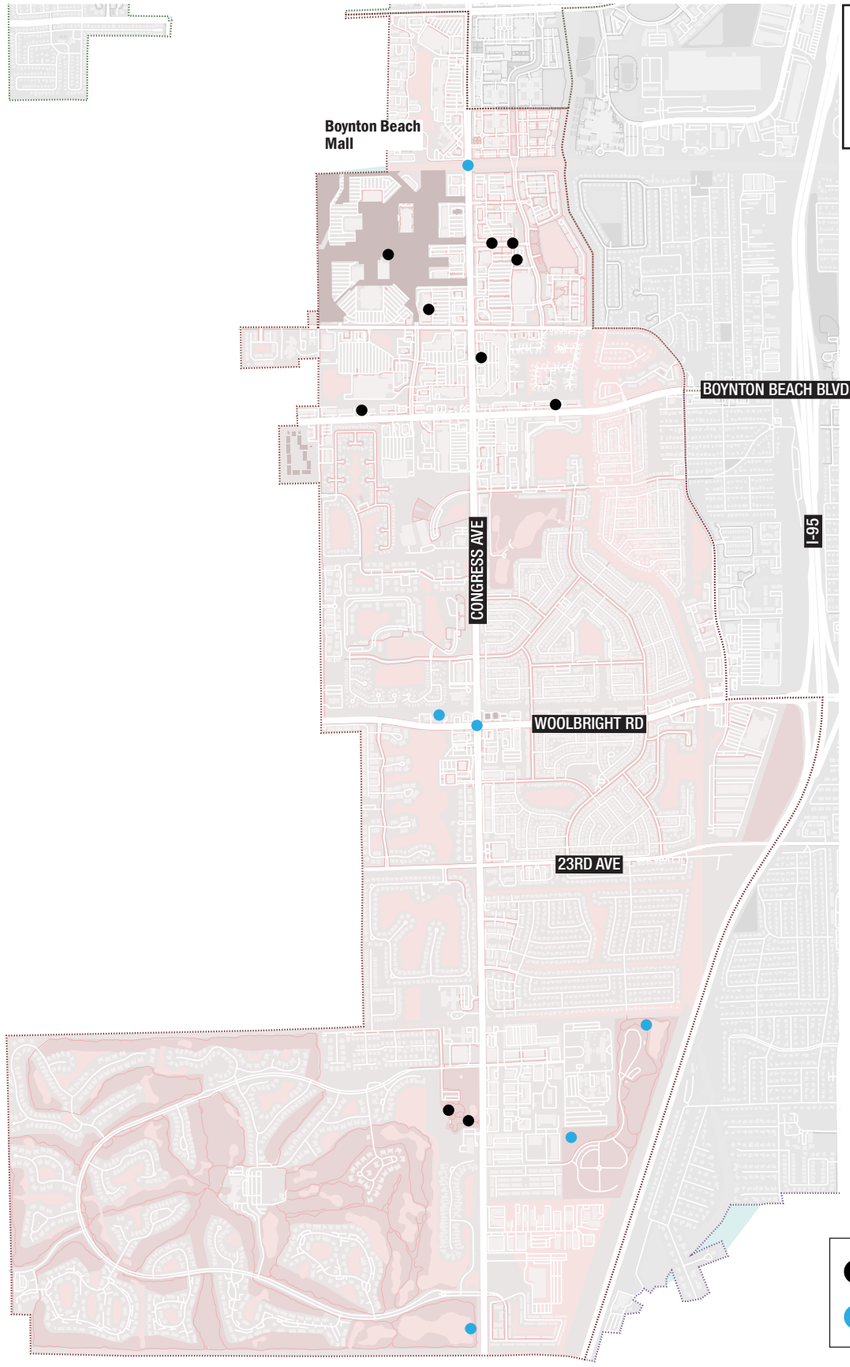

Fionnuella Mary Collins


Mark Fuller


Frank Varga


Beth Ravitz

DISTRICT I Proposed Public Art



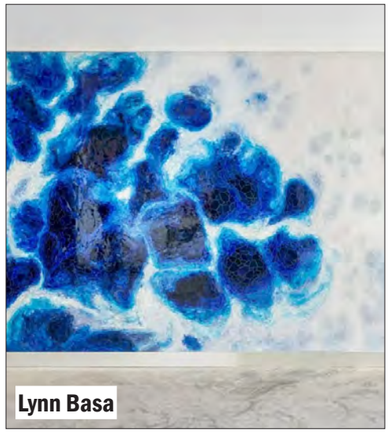
EXISTING: 11
PROPOSED: 6

TOTAL: 17

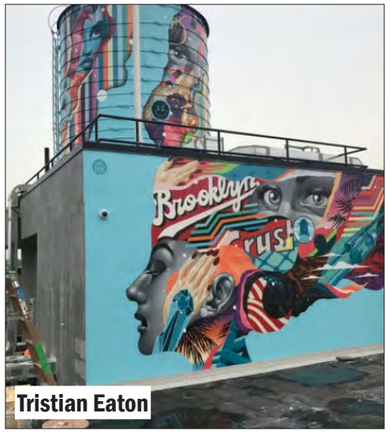

Valerie Theberge


Teresita Fernandez


Allison Kunath

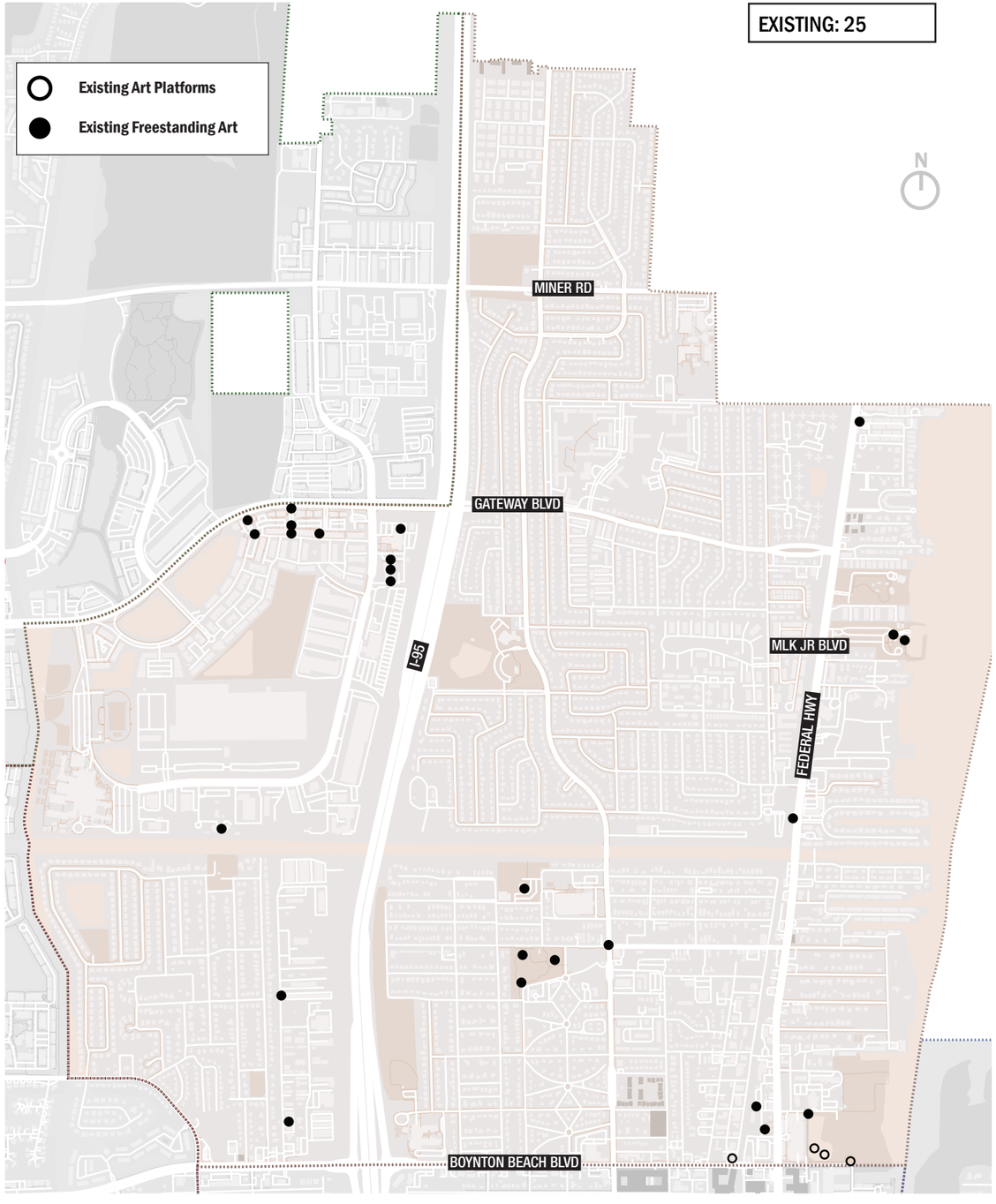

Lynn Basa


Jeppe Hein

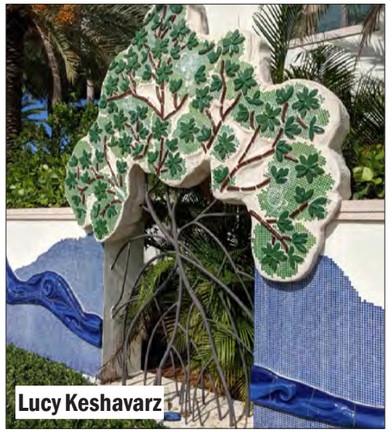

Tristian Eaton

- Existing Freestanding Art
- Proposed Artwork Locations

DISTRICT II Existing Public Art



Images below are a sample of existing artworks within District II

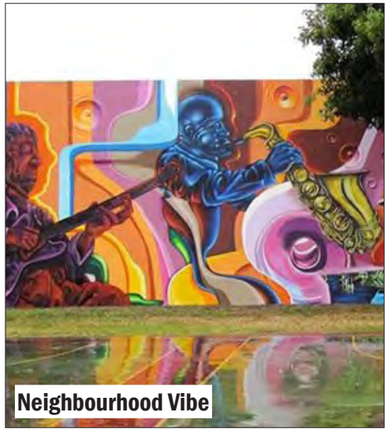

Lucy Keshavarz


Frank Varga

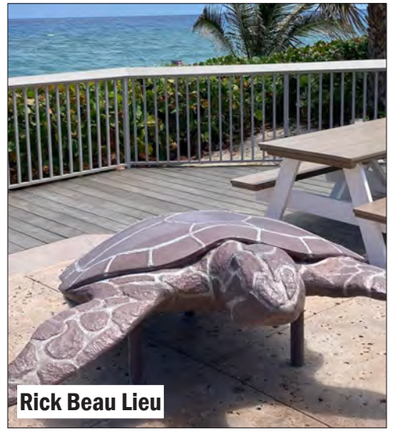

Debbie and Len Marucci


Zhou Hong


Jo Chamness

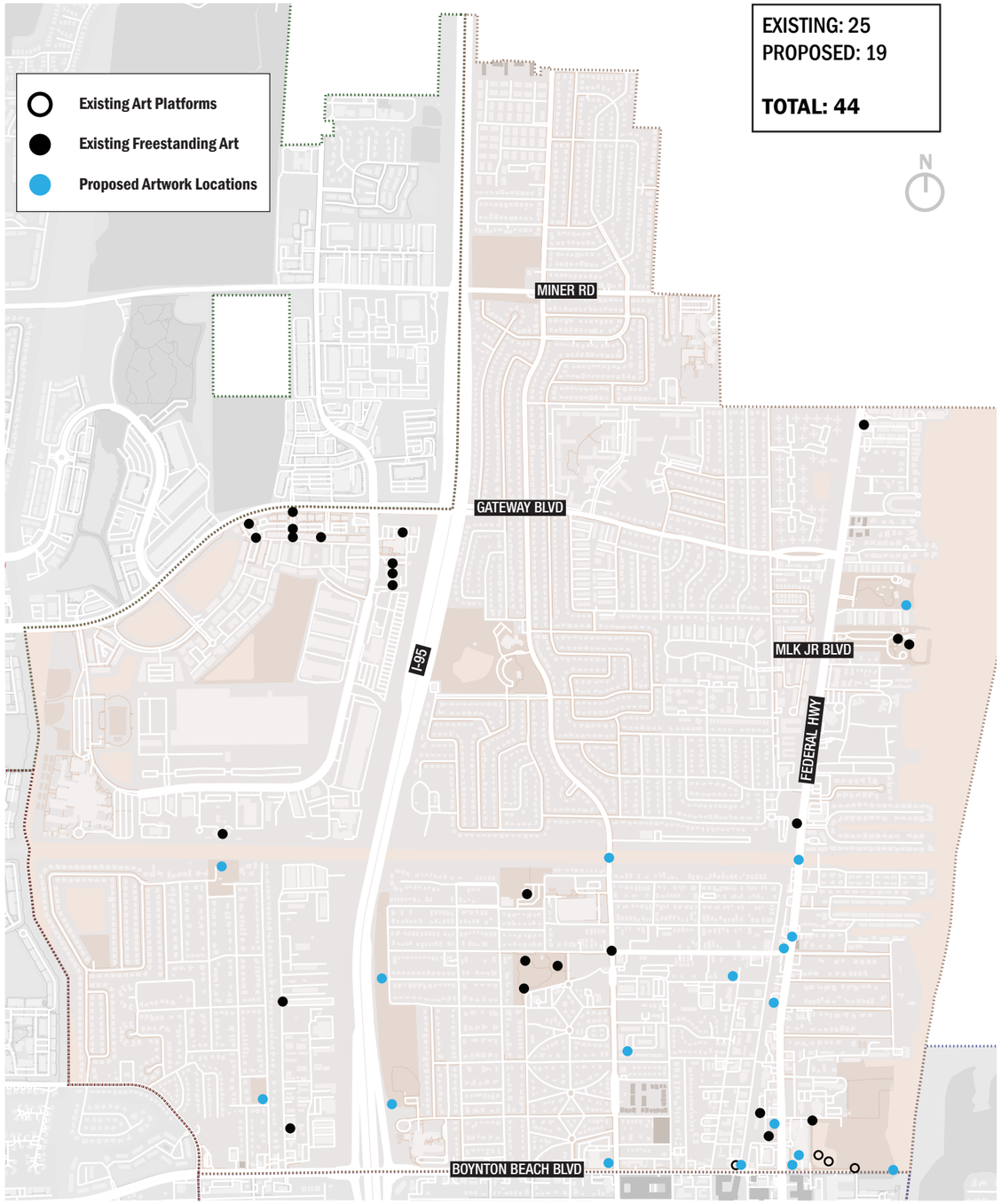

Neighbourhood Vibe


Chris Eliades


Rick Beau Lieu


Zhou Hong

DISTRICT II Proposed Public Art

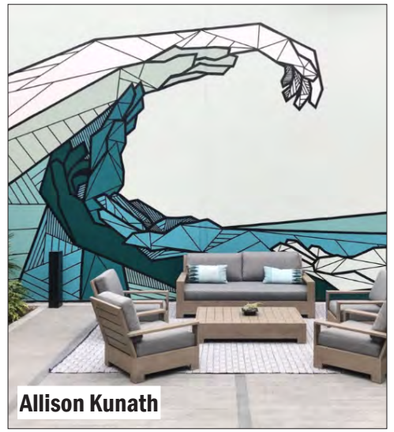



Craig & Karl

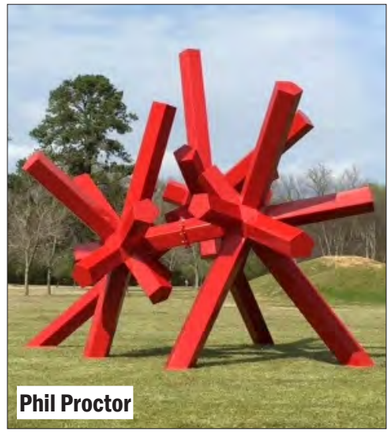

Friends With You



Jet Martinez


Allison Kunath


Daniel Templeman

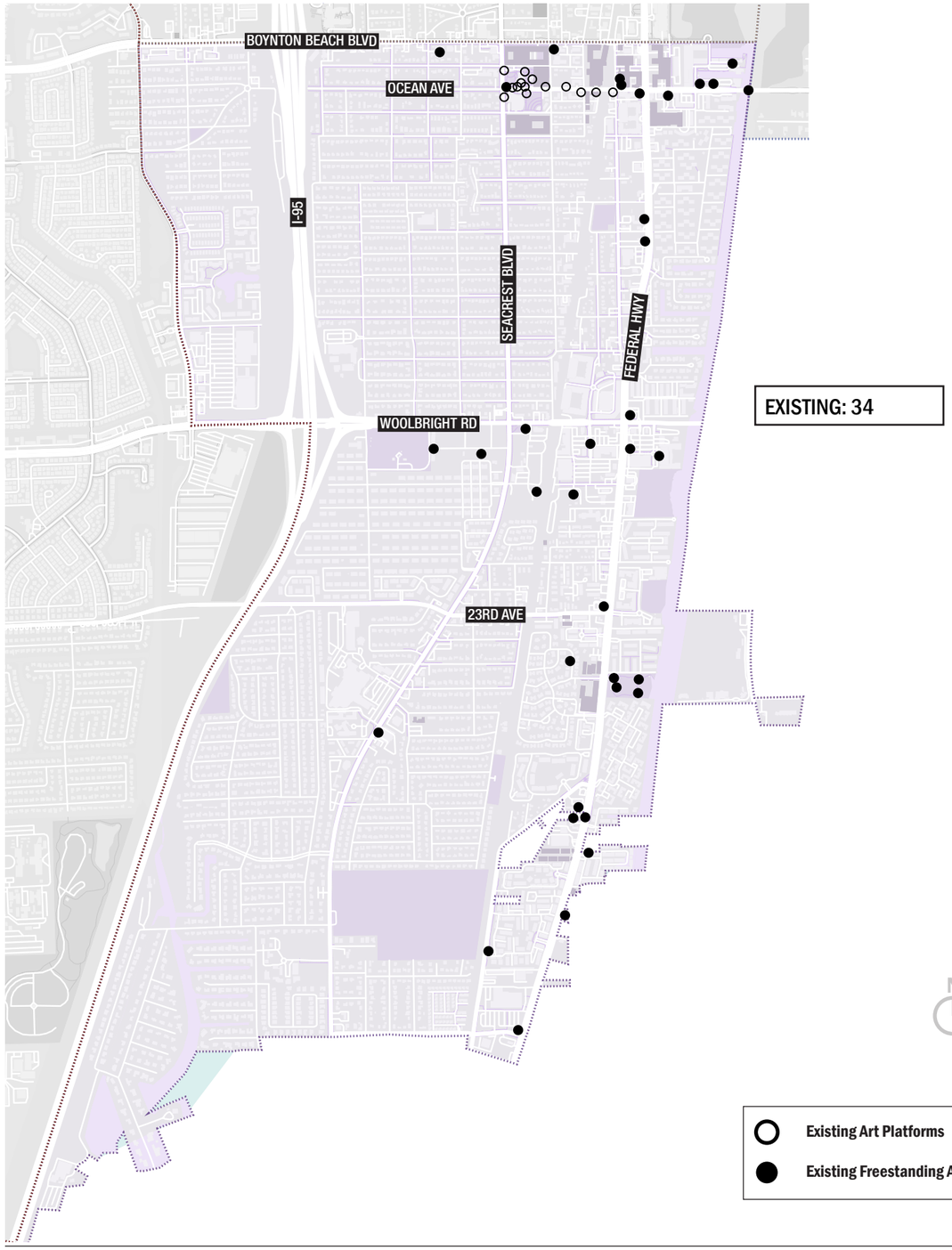

Phil Proctor


Masako Miki


Bordalo II

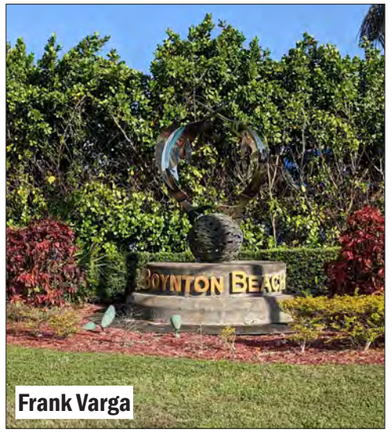

Vanessa da Silva

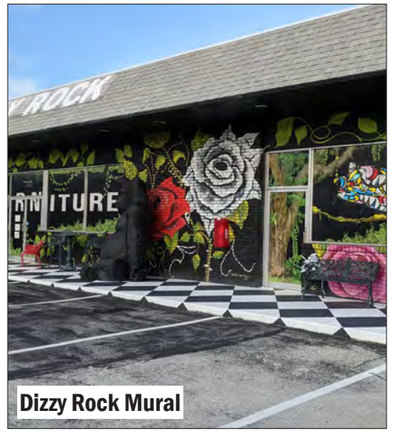
DISTRICT III Existing Public Art

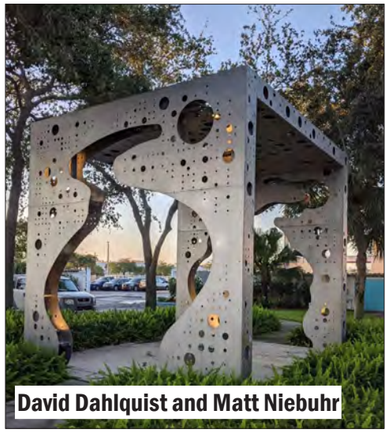


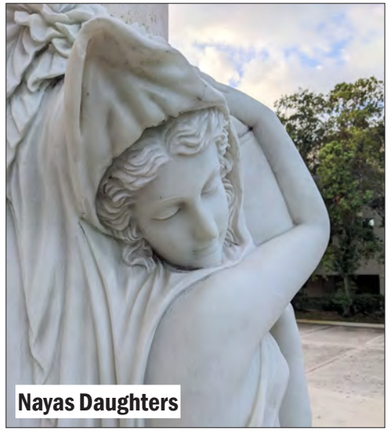
EXISTING: 34

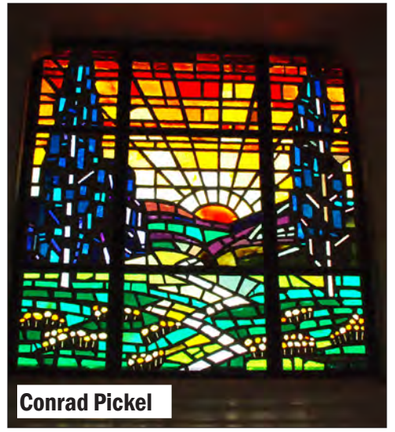
Images below are a sample of existing artworks within District III







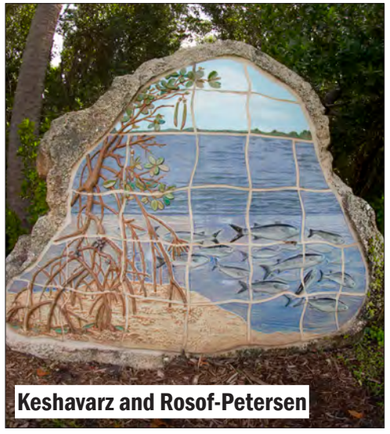




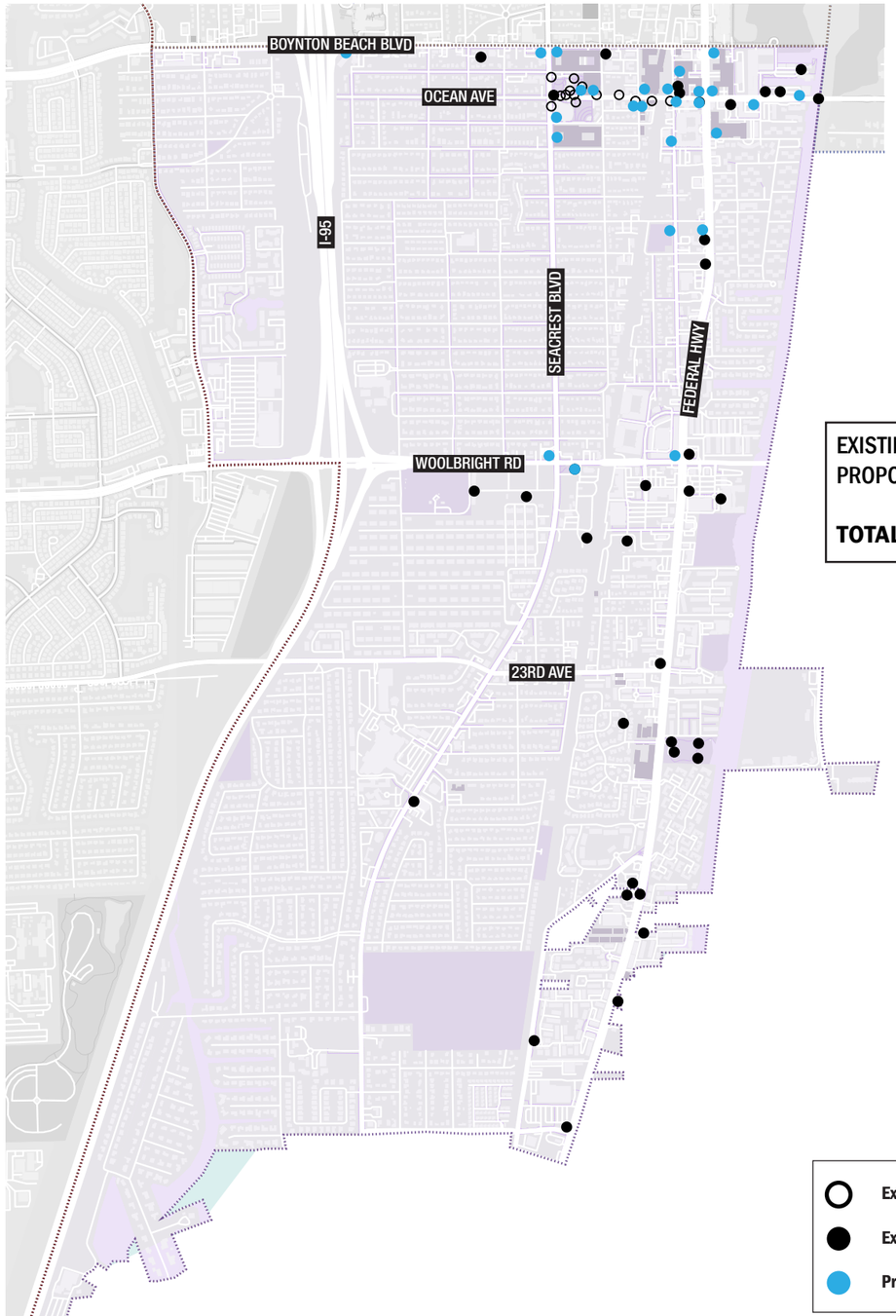








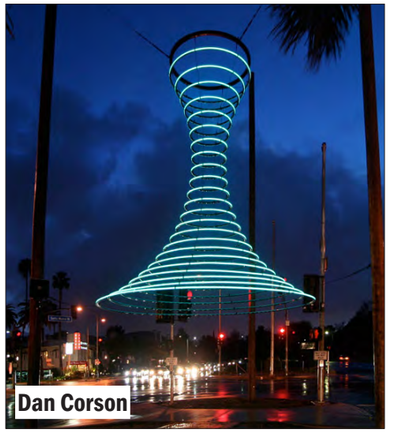
DISTRICT III Proposed Public Art



EXISTING: 34
PROPOSED: 23

TOTAL: 57


Liz West


Dan Corson

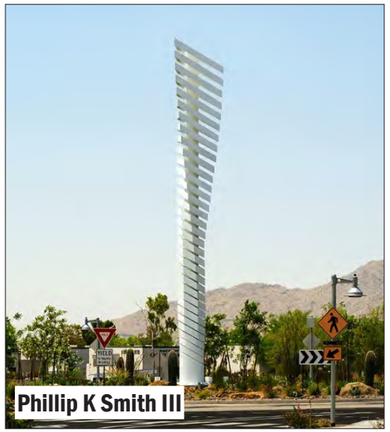


Jet Martinez



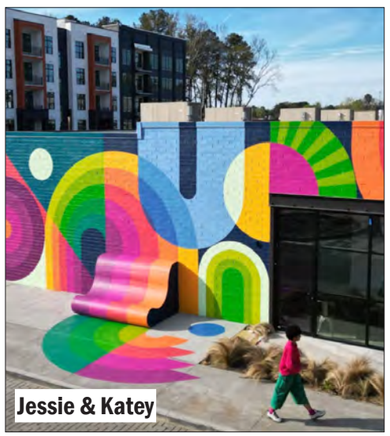
Carla Roque


Haddad Drugan


Phillip K Smith III

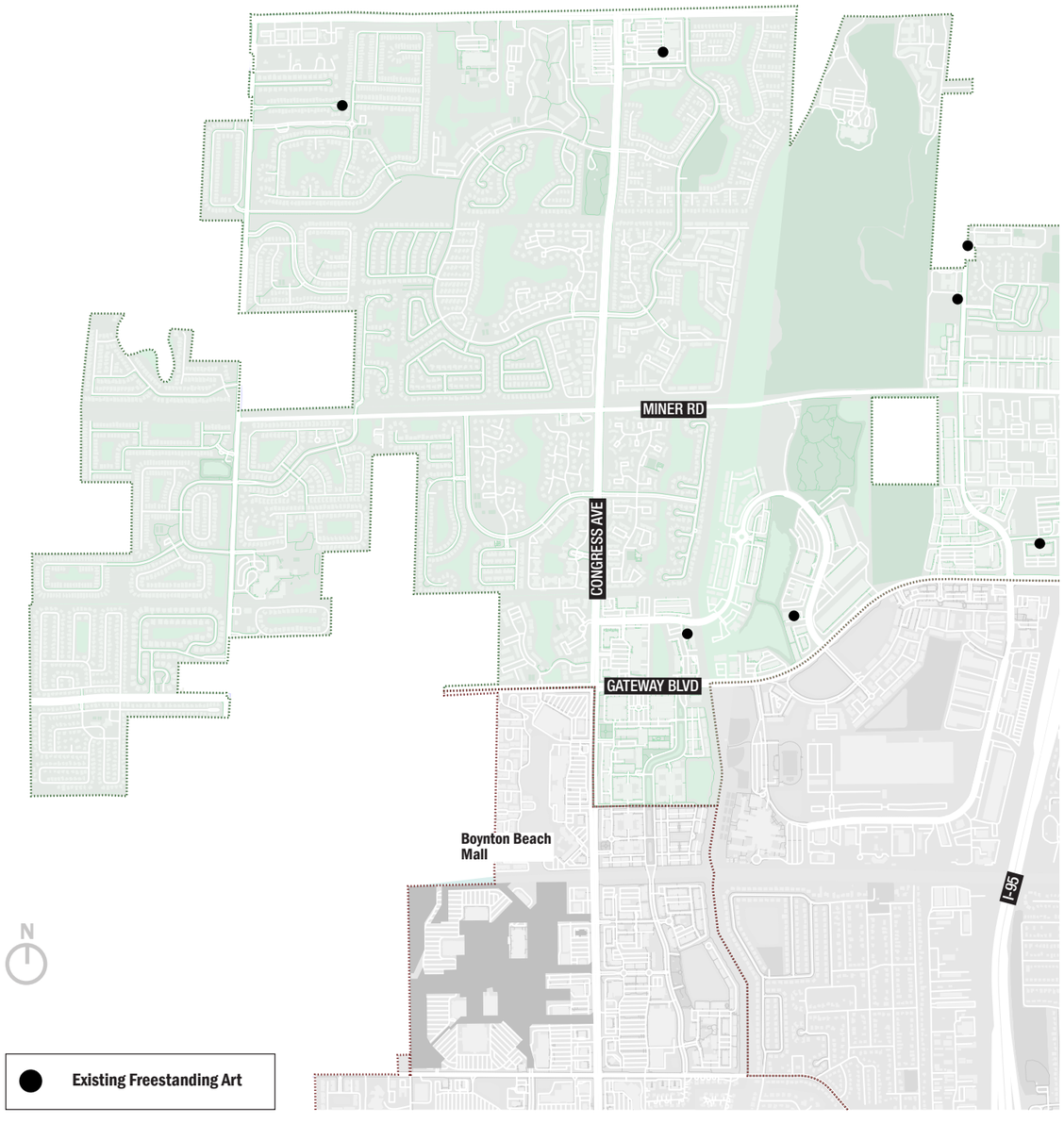

CJ Rench


Jill Anholt

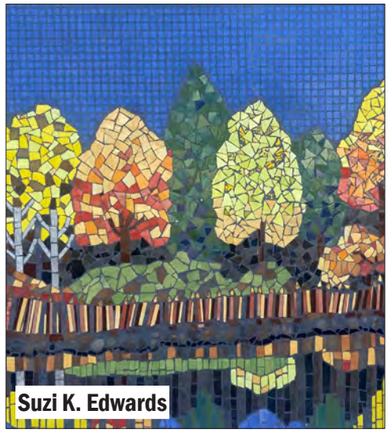

Jessie & Katey

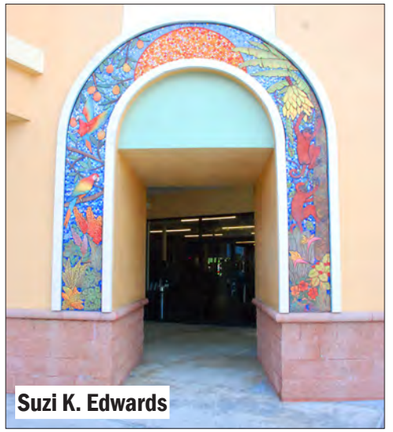
DISTRICT IV Existing Public Art

EXISTING: 7



Images below are existing artworks within District IV


Suzi K. Edwards


Suzi K. Edwards


Joan Therien


Frank Varga


George Gadson

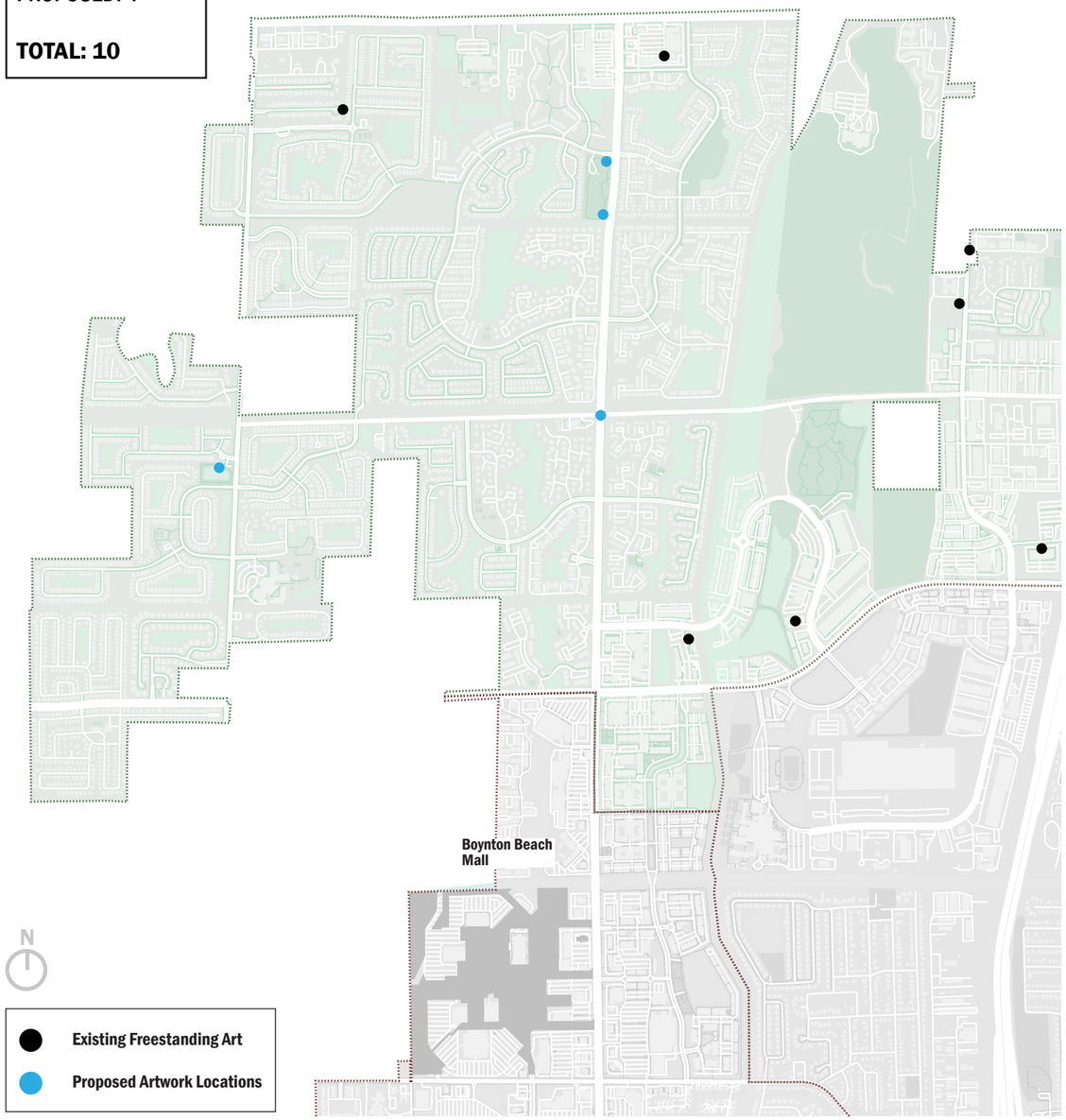

Frank Varga

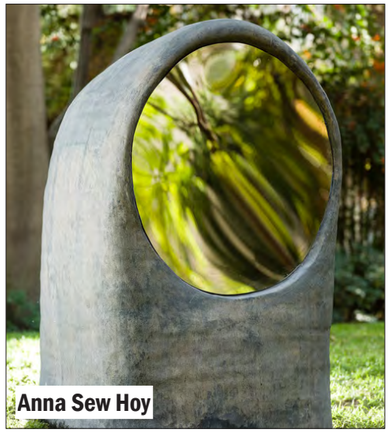

Michael Nuriel and Devin Cahow

DISTRICT IV Proposed Public Art

EXISTING: 6
PROPOSED: 4

TOTAL: 10



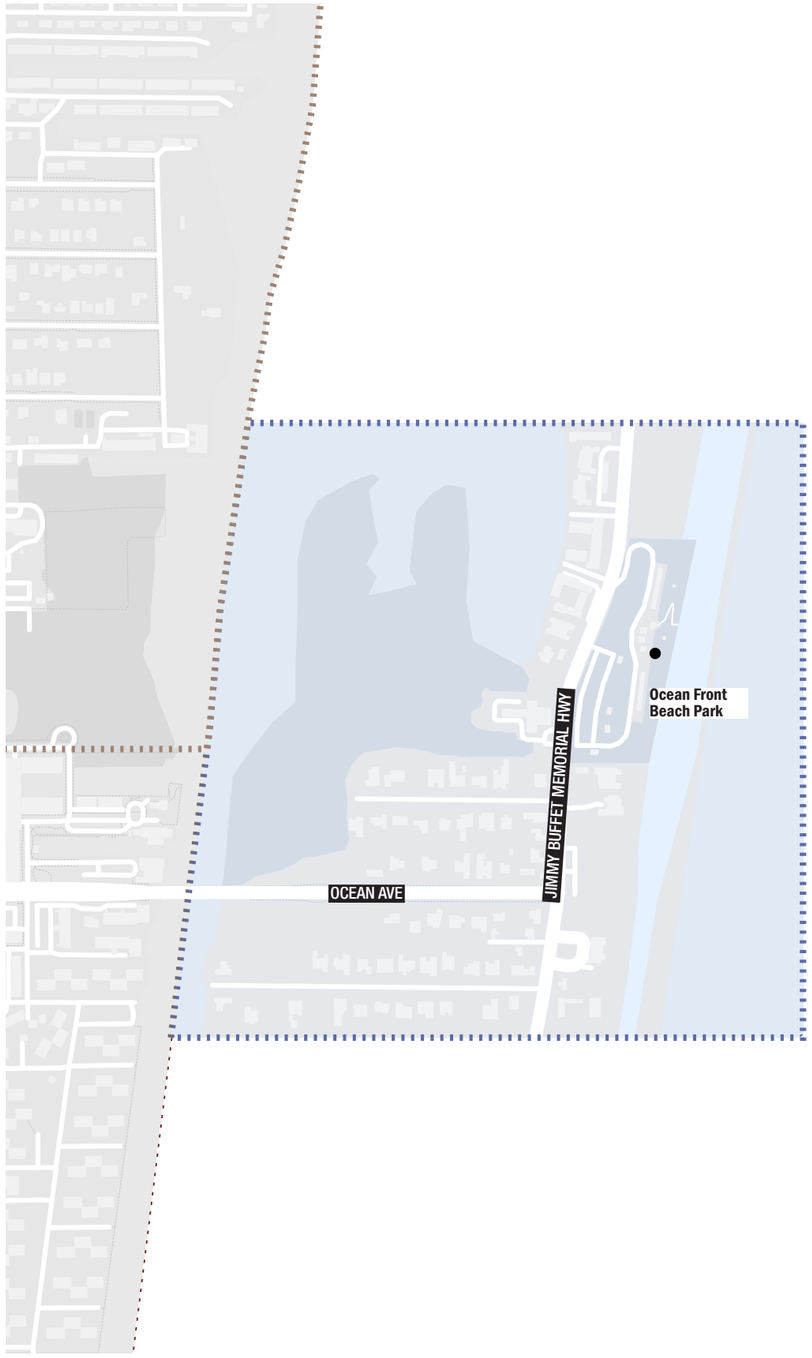

Anna Sew Hoy


Amanda Phingbodhipakkiya

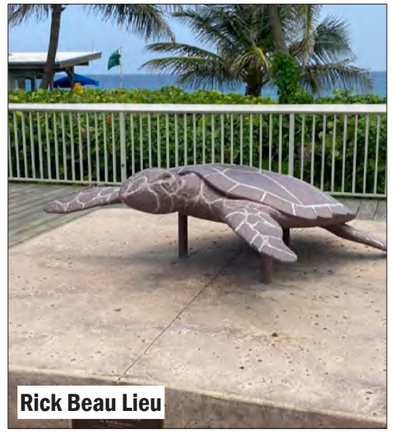

Daily Tous Les Jours


Sophy Tuttle

OCEANFRONT BEACH PARK Existing Public Art



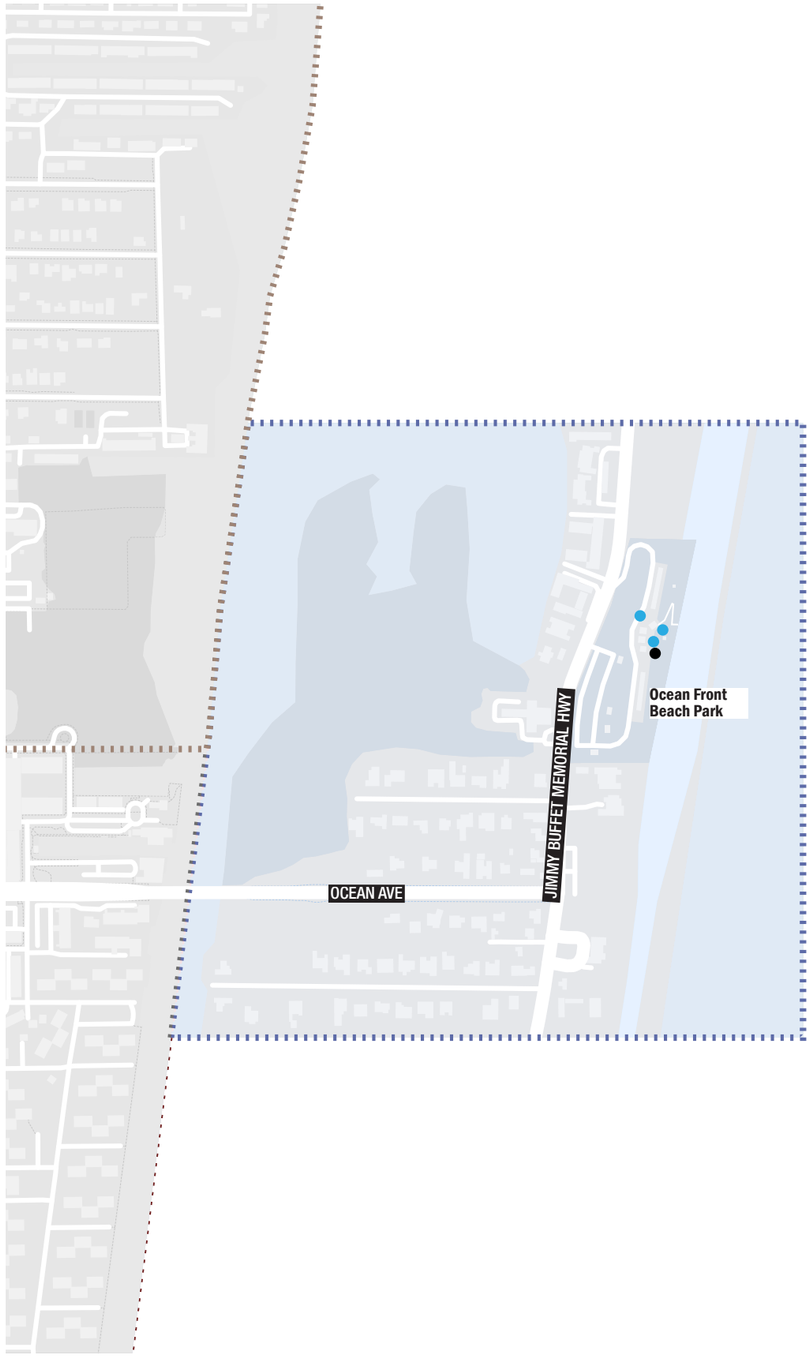
EXISTING: 1


Rick Beau Lieu

Existing Freestanding Art

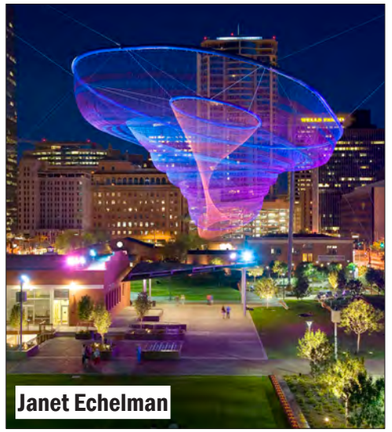
Existing Art Platforms
Existing Freestanding Art
Proposed Artwork Locations

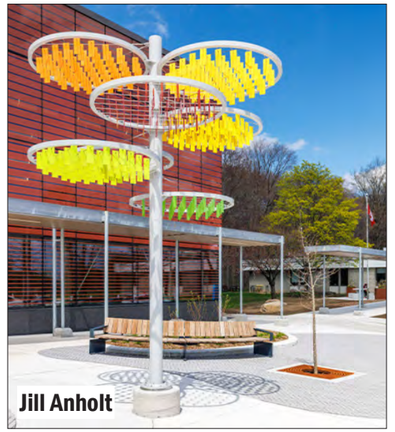
OCEAN FRONT BEACH PARK Proposed Public Art



EXISTING: 1
PROPOSED: 3

TOTAL: 4


Janet Echelman


Jill Anholt


Ana Teresa Fernandez

IMPLEMENTATION BEST PRACTICES

**Artwork images throughout this document are for reference only. They are not recommendations of specific artwork or artists.*

OVERVIEW

The following section outlines best practices for the implementation and maintenance of public art in an urban environment. It provides resources for making calls for public art, guidelines for structuring a Request for Qualifications and a Request for Proposals. The Public Art Master Plan also offers best practices for fabrication, installation and maintenance of public artwork, as well as cost considerations for the ongoing care of Boynton Beach's Public Art collection.



Debbie and Len Marucci

BEST PRACTICES Art Call Resources

ARTIST SELECTION PROCESS
Typically the process begins with a Request for Qualifications soliciting a resume, portfolio and letter of interest. This is followed by a Request for Proposals that is shared with a small group of artists who receive an honorarium for their artwork proposal.

There are a number of ways to solicit interest from artists:

- Through an open call to all artists with a certain geographic location (local, regional, national or international)
- An invited call to a group of pre-selected artists.

Each method can yield different ranges or expertise and can be combined to form a robust, inclusive and diverse group of artworks.

OPEN CALL RESOURCES
There are a number of online resources and forums to post an Requests for Qualifications and allow artists to respond with their interest in a project. Some frequently used are:

PUBLICARTIST.ORG
A specialized online platform and marketplace designed to facilitate the public art application process for both artists and arts administrators, PublicArtist simplifies finding opportunities, submitting applications, and managing project selection panels by providing tools tailored to the specific needs of public art commissioning.

CALLFORENTRY.ORG (CAFÉ)
CaFÉ has over 19 years of experience in call for entries, more than 1,400 clientele in that period, and over 175k active artists browse CaFÉ listings. It is a free-to-use site for artists to build a portfolio and submit work to opportunities worldwide

OPEN CALL FOR ARTISTS
A specialized online platform dedicated to connecting artists with global opportunities, including exhibitions, residencies, grants, and competitions.
It acts as an aggregator for creative professionals, offering resources for both artists and art organizations to foster connections and enhance visibility.

CODAWORX
A global online platform and hub for the commissioned art world, connecting artists and designers with architects, consultants, and developers for public art projects.

LOCAL RESOURCES
While often overlooked, it is critical to engage with local arts communities in order to generate interest in public art projects as well as to connect with artists for public art projects.

- Local arts nonprofits
- Arts alliances
- University and school art departments

OTHER CHANNELS
- Newsletter ecosystems
- Social media

BEST PRACTICES Request for Qualifications

A strong RFQ makes it easy for the right applicants to understand the scope of the artwork, self-assess their fit and expertise, and respond in a structured, comparable way. The most successful RFQs tend to share a few core elements, listed below.

CLEAR PROJECT CONTEXT AND INTENT
Explain the project scope, scale, location, and timeline. Funding sources and goals, and define success.

WELL-DEFINED SCOPE OF SERVICES
Detail the expectation of deliverables. Clearly define what is included, and what is not. Outline phases (concept, design development, fabrication, etc) and indicate deadlines.

ELIGIBILITY AND QUALIFICATIONS
Identify desired qualifications for applicants, including required experience, licensing or technical requirements, and geographic or diversity requirements.

SUBMISSION REQUIREMENTS
Outline which materials are expected (resume, portfolio, statement of interest, etc.) and call out specific page limits, file formats, sizes, and naming conventions. Indicate the required content order, submission method and deadline. Standardization will make evaluation simpler and more equitable.

EVALUATION CRITERIA AND SELECTION PROCESS
Applicants should know how they'll be judged. This typically includes experience and past work relevance, quality and creativity of prior projects, team composition and capacity, understanding of project goals.

Also note who is reviewing (panel composition, whether interviews are expected, and the timeline for selection.

Even if approximate, include the RFQ release and deadline, date, contracting period, anticipated installation. Indicate the expected project start and end dates. This helps applicants determine feasibility before applying.

BUDGET CONTEXT
RFQs do not always include full budgets, but strong ones provide estimated project range (noting whether the budget is fixed or flexible), and what costs are included (design, fabrication, installation, etc).

LEGAL AND ADMINISTRATIVE REQUIREMENTS
Point out insurance requirements, contracting terms, compliance expectations, ownership / IP / or rights that may become an issue in next phases (if any). This ensures that the pool of artists is viable.

CONTACT INFORMATION AND Q&A PROCESS
Provide a clear point of contact, and note how/when questions can be submitted. If possible, post questions and answers publicly / with all applicants to improve fairness and reduce confusion.

BEST PRACTICES Request for Proposals

An RFP requests proposals from a small group of artists by compensating them with a design stipend. A strong RFP specifies the key parameters of the project that the artists need to design for. Share a clear list of artwork goals, thematic intentions and any attributes that are not desirable.

PROJECT OVERVIEW AND OBJECTIVES
Identify the parameters you would like the artwork to address. Clearly state specific goals, metrics, or impacts. List constraints such as site, policy, budget, and timeline. A good RFP frames the project as a challenge to respond to—not just a scope to execute.

DETAILED SCOPE OF WORK
Specify core tasks and deliverables. Outline expected phases (research, concept, design, implementation). Indicate required vs. optional components as appropriate, and list roles/ responsibilities for both the client and the artist.

PROPOSAL REQUIREMENTS
Make clear that applicants have a clear understanding / approach narrative for the project. Request a methodology or work plan, team composition and roles, relevant experience and case studies, detail of schedule and milestones, and budget fee breakdown.

BUDGET CLARITY AND EXPECTATIONS
Specify the total available budget (or realistic range), and identify what costs should be included (hard costs, soft costs, reimbursables) and any exclusions.

A number of public art projects are frequently integrated within a larger project. For that reason one should be clear about who is responsible for the artwork foundation, electrical infrastructure, lighting fixtures and installation costs.

EVALUATION CRITERIA
Applicants should demonstrate approach and understanding of the project, list team qualifications and experience, and have strong creativity or innovation. Proposals should be feasible and have a reasonable schedule with realistic cost and value alignment.

SELECTION PROCESS AND TIMELINE
Explain how decisions will be made by outlining review stages (initial scoring, shortlist, interviews), who is evaluating (panel, department, external reviewers), and key dates (submission, shortlist, interviews, award).

ARTIST CHECK-INS
Check in with artists along the way to ensure that the proposals they are working on are all viable. This is especially important if you are limiting your RFP call to three artists or less and ensures you have choice.

PROJECT SCHEDULE AND CONSTRAINTS
Detail required milestones or deadlines, and list dependencies (permits, funding cycles, public meetings, etc.). Specify any immovable dates to ensure proposals are realistic and implementable.

CONTRACT TERMS AND ADMINISTRATIVE REQUIREMENTS
Specify contract type and note insurance and liability requirements as well as payment structure. Clearly detail legal conditions (IP, ownership, termination clauses).

BACKGROUND MATERIALS
Provide site information, maps, or technical documents as needed, as well as prior studies or plans. Specify relevant policies or guidelines, and note community context.

Q&A PROCESS AND ADDENDA
To ensure fairness and clarity, list the submission process for questions, with deadline for questions and how answers will be shared (public addenda).

ARTIST RECRUITMENT STRATEGY Regional Institutions

Florida Association of Public Art Professionals (FAPAP)

FAPAP is the cornerstone of public art in the state. Distributing project calls through this network ensures exposure to dedicated professionals who are well-versed in Florida-specific regulations, including hurricane-load engineering and salt-air material durability

Tallahassee, FL (Statewide)

Website: https://www.floridapublicart.org/

Florida Division of Arts and Culture

As the official state arts agency, they manage extensive directories and provide administrative resources for government-run art programs. They are an essential partner for broadcasting opportunities to the most reputable artists working within governmental frameworks across Florida.

Tallahassee, FL

Website: https://dos.fl.gov/cultural

Benzaiten Center for Creative Arts

This 14,000-square-foot facility is a local powerhouse for three-dimensional art. Specializing in metal welding, casting, and glass blowing, Benzaiten is an invaluable resource for sourcing local sculptors and industrial fabricators capable of producing heavy, permanent monuments.

Lake Worth Beach, FL

Website: https://www.benzaitencenter.org/

Broward Cultural Division

Partnering with our neighbors to the south allows for resource sharing and cross-referencing of artist registries. Broward County manages a large public art portfolio, making them an excellent benchmark for best practices in regional large-scale public art commissioning.

Fort Lauderdale, FL

Website: https://www.broward.org/arts

BEST PRACTICES Fabrication, Transportation, Storage and Installation

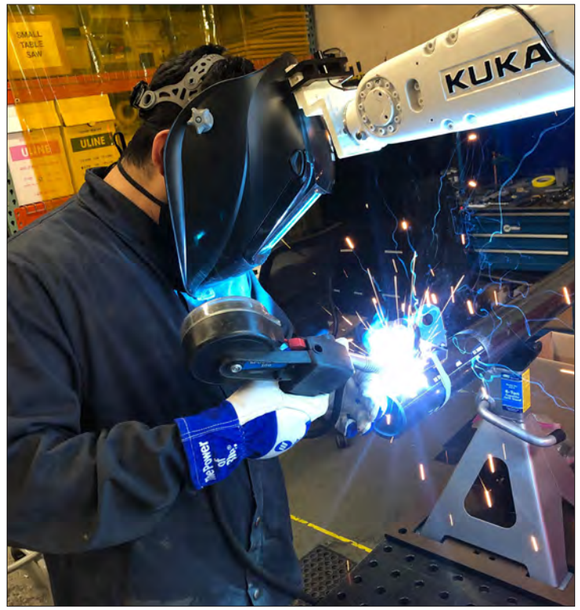
FABRICATION

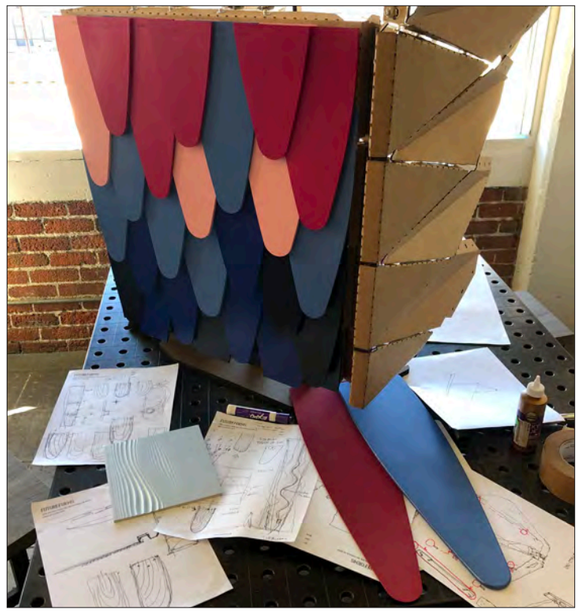
Artists may choose to fabricate artworks in their studio or may outsource fabrication to a third party. There is a major difference in risk profile, project management needs, and delivery reliability between artists who fabricate their own work and artists who outsource fabrication to professional fabricators.

A common best practice is for clients to require:

1. Early fabrication plans,
2. Identified key subcontractors
3. Engineering review
4. Milestone approvals
5. Clear delineation of responsibilities among artist, fabricator, installer, and general contractor

This helps ensure that artists deliver a durable public project at civic scale on schedule and within budget.





TRANSPORTATION / STORAGE

Shipping, transportation, and storage can materially affect cost, schedule, risk, and even the final condition of the artwork.

Cities should evaluate whether the artwork can physically be transported to the site based on site limitations, staging ability, bridge clearances, and other factors. Some artworks may also require specialized art handling. Cities should determine which party is responsible for insurance and what the coverage requirements are.

Coordination with construction and installation schedules may require short-term or long-term storage. Cities and artists will need to determine viable storage locations and which party carries the cost. Note that long-term storage may also introduce risk for environmental exposure, general damage, vandalism, or theft.

INSTALLATION

Transportation planning should integrate with installation requirements such as crane picks, traffic control, police coordination, pedestrian detours, utility shutdowns, and contractor sequencing. Determine whether the artist will install the work or if this will be handled by a third-party.

It is recommended that artists and fabricators submit a formal transportation plan, rigging/install methodology, storage contingency plan, and chain-of-custody documentation as part of the approval process.

BEST PRACTICES Maintenance

MATERIAL DURABILITY

Material selection is one of the biggest drivers of long-term public art maintenance because different materials age, fail, weather, and vandalize in very different ways. Cities should evaluate not only the initial appearance of a work, but also how a material will perform over decades in a public environment.

Consider materiality in relation to environmental exposure, frequency of required cleaning/ repair, resistance to vandalism/ graffiti, potential for replacement/ obsolescence, and structural aging.

A material with lower upfront cost may produce much higher maintenance expenses over time. Cities should evaluate expected lifespan, cleaning frequency, coating renewal cycles, energy consumption, and replacement intervals.

MAINTENANCE MANUALS

Request that artists provide comprehensive maintenance manuals. A strong care guide will include detailed material and color specifications for all components of the artwork.

Artists should include cleaning instructions and recommended cleaning schedules. They should also provide guides and resources for replacement parts (it is also recommended that they provide some basic spare parts - 'attic stock'). Determine whether the artists or a third party will be participating in ongoing maintenance for the project.

De-installation, decommissioning, and waste management / recycling details are also important and should be requested where applicable.

ART CONSERVATORS

Art conservators are trained professionals who specialize in the preservation, repair, and long-term care of artworks. They help ensure that public art remains safe, stable, and visually intact over time despite exposure to weather, pollution, and public interaction.

They are often brought in to assess proposed materials during design review, advise on durability and conservation risks, develop maintenance and cleaning protocols, document artworks for long-term care, and perform or oversee repairs when damage or deterioration occurs.

For cities, involving conservators early—rather than only after damage occurs—can significantly reduce long-term costs and help avoid irreversible alterations to public artworks.

MAINTENANCE BUDGET

Set aside funding for periodic upkeep of artworks over time, which may include cleaning, repair, retrofitting and other updates.

Most cities get better results when maintenance is treated as a system-level obligation (a dedicated percentage of the overall program or capital portfolio) rather than a case-by-case add-on per project.

In a city-wide model, the city sets aside a fixed percentage of the entire public art program or capital allocation into a centralized maintenance fund. The typical range is approx. 1% – 4% of annual program allocation. All artworks draw from this shared conservation budget and are prioritized based on condition assessments.

Per-project maintenance allocation sets aside a percentage (usually 5-15%) of each artwork’s budget for its future care.

BEST PRACTICES Art Plaques

CONTEXTUAL UNDERSTANDING
Art plaques provide context, enhance understanding, and connect viewers to the artwork's purpose, history, and the artist. They bridge the gap between the public and the art.

Plaques give the viewer more information about the artwork, the artists, the story behind its creation, its historical or cultural significance. Plaques teach viewers about the materials used, the medium, and the techniques employed.

The plaque often also provides additional information through a QR code that links to information on the making, fabrication and process of creation of the artwork.

Consistent art plaques across a city art program enable the visual continuity and narrative consistency of a public art program.

ARTIST RECOGNITION
Identifies the artist, which validates their contribution and supports their role in the community.

CONNECTION TO COMMUNITY
Plaques often explain how the art reflects local values, history, or identity, fostering a sense of belonging.

INFORMATION & ACCESSIBILITY
Plaques offer information to everyone, regardless of their background in art, enhancing the artwork experience for all. They often include different languages, or a tactile system like Braille.



PLAQUE INFORMATION
Art plaques should include the artist name, year of completion, and materials used. Description of the work should be concise; one to two sentences.

It is important to include donor and/or commissioner credit, as well as any city collections that the art is a part of. A logo of the curating institution can also be included.

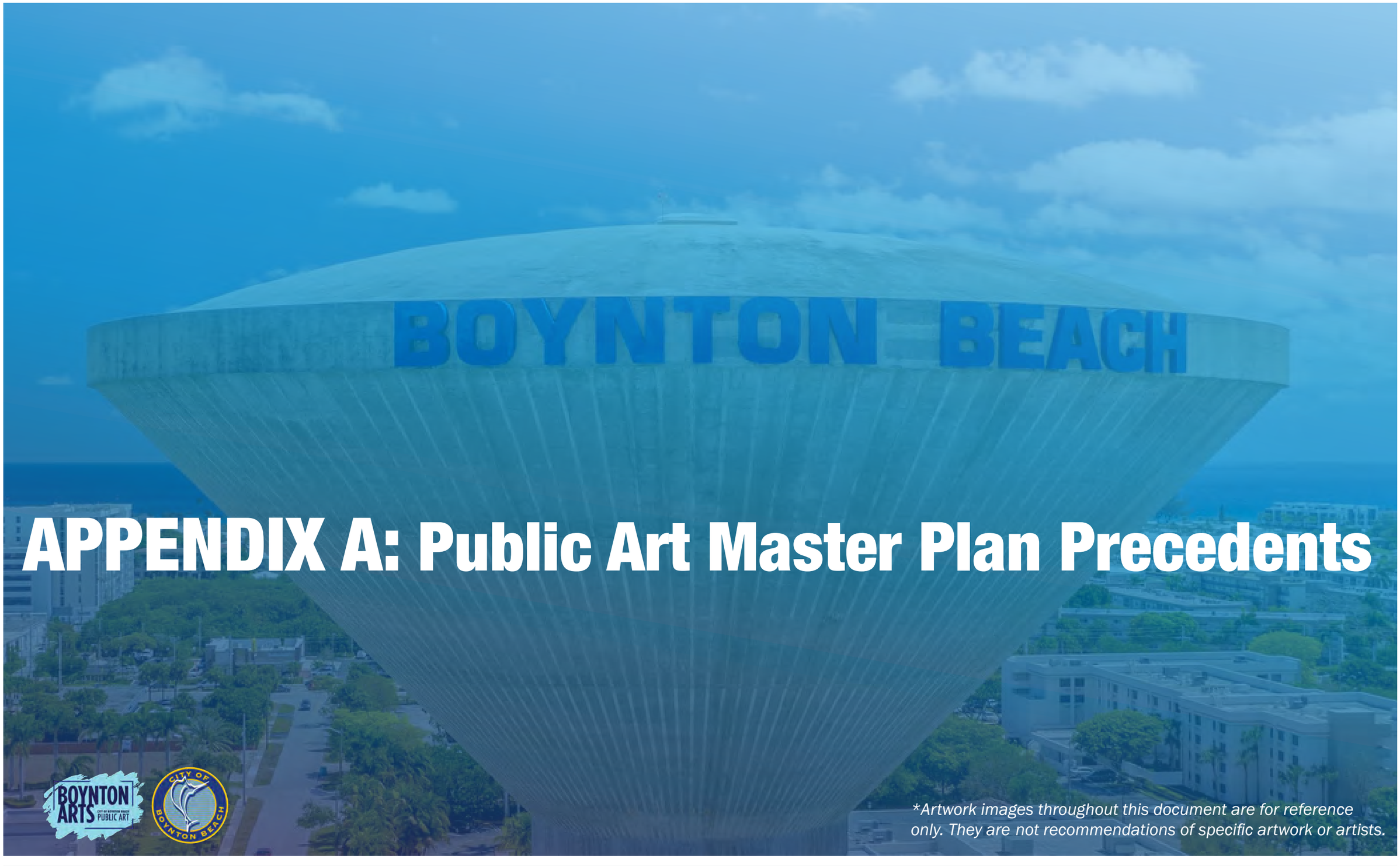
LEGIBILITY
The use of sans-serif typefaces improves readability. All-caps for titles may also be advisable. A minimum text height of 1/4" (18 pt) is recommended. High contrast aids legibility.



ACCESSIBILITY
Incorporate tactility for the visually impaired by having the text raised 1/32" at minimum, and by including Grade 2 Braille below the text. If tactile, mount plaques at 48-60" from the floor and leave space for wheelchair users around the base.







APPENDIX A: Public Art Master Plan Precedents

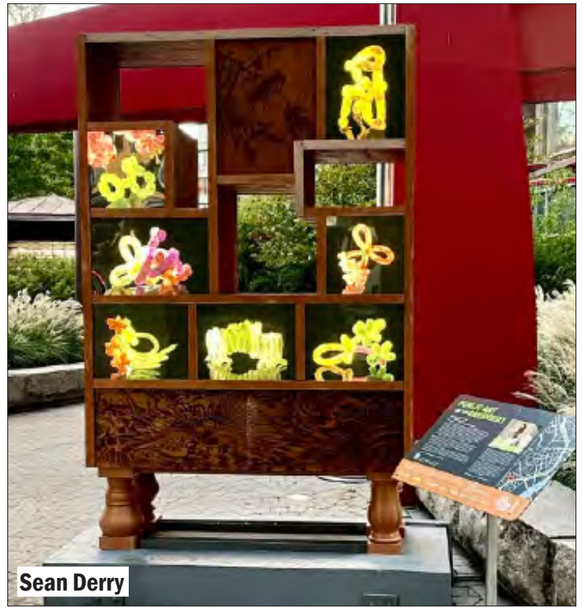
**Artwork images throughout this document are for reference only. They are not recommendations of specific artwork or artists.*

PUBLIC ART MASTER PLAN PRECEDENTS

The following pages contain research into public art master plan precedents from around the United States. These precedents were selected to illustrate specific strategies that could be considered in the Boynton Beach Public Arts Master Plan. The following studies are meant to provide reference and inspiration, not a recommendation to replicate a program directly.



Lily Van Der Stokker

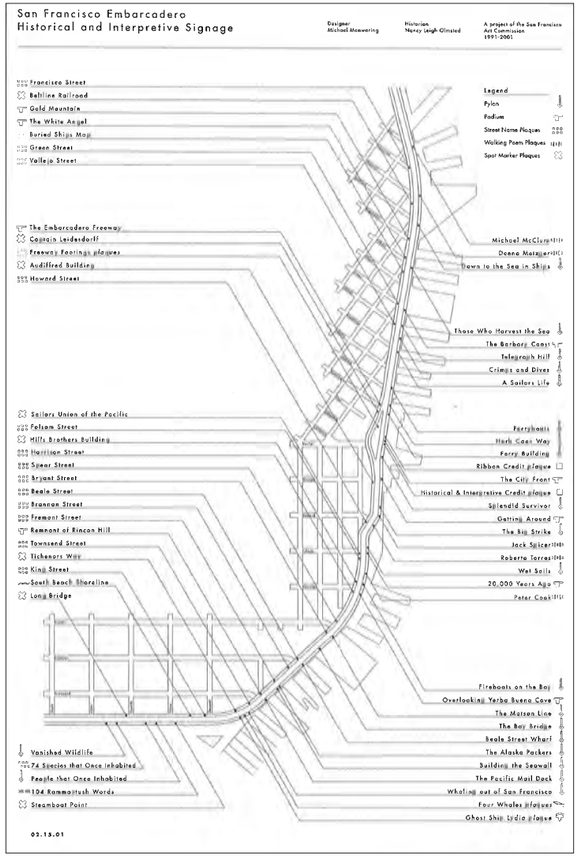

Sean Derry


Claus Oldenburg, Coosje Van Bruggen


Bordalo II


Chatham Passage | Sean Derry

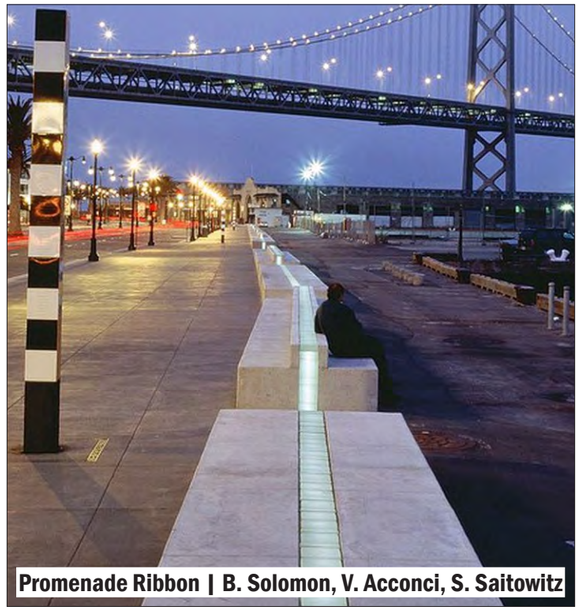
ART SPINE PRECEDENT The Embarcadero, San Francisco, CA



San Francisco's Embarcadero has long been home to numerous pieces of art that follow pedestrians as they traverse the city along the water. Pedestrians encounter works of various scales, from the monumental to the intimate. Many of the pieces are thematically linked to location, history, and the environment, so the works are tied to the city and become representative of it.


Original Shoreline Sidewalk Feature


Bay Bench | Steve Gillman


Promenade Ribbon | B. Solomon, V. Acconci, S. Saitowitz


Cupid's Span | Claus Oldenburg, Coosje Van Bruggen

ART SPINE PRECEDENT The High Line, New York, NY



The High Line is programmed, maintained, and operated on a seasonal schedule, and features rotating work by emerging and internationally renowned artists. Programming includes performance art and multimedia events. Strong artwork curation attracts locals and tourists, and ensures the area always feels fresh, while encouraging repeated and continuous engagement with art.


Moynihan Connector | Som, Field Operations


Garden Zones | Diller - Von Furstenberg Sundeck & Water

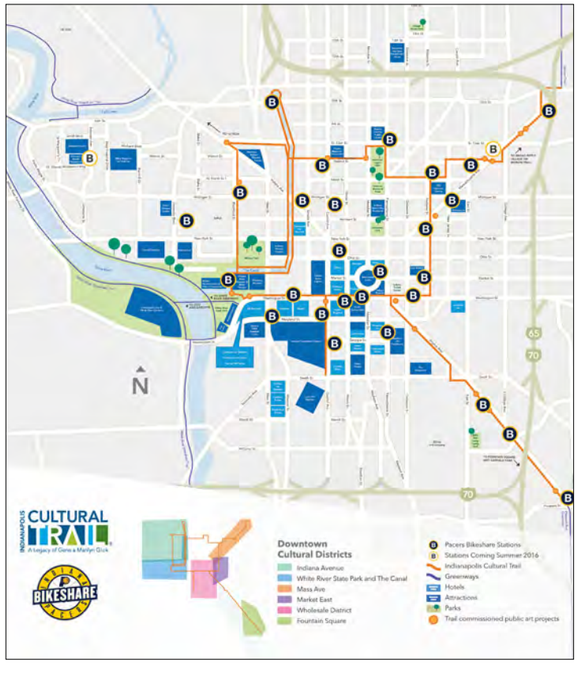

Observer, Observed | Julia Phillips



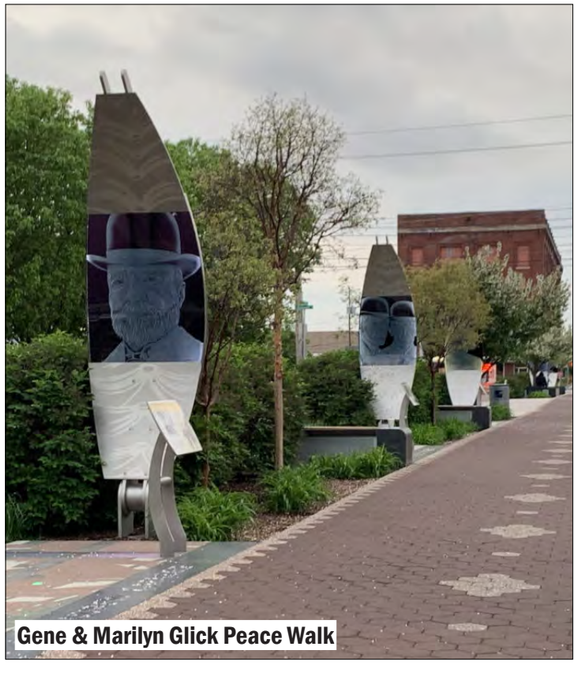
Thank You Darling | Lily Van Der Stokker

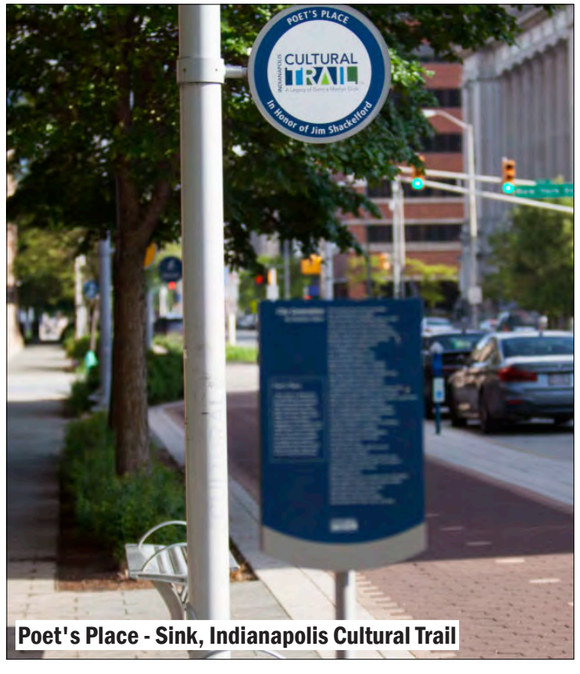

Old Tree | Pamela Rosenkranz

ART SPINE PRECEDENT The Indianapolis Cultural Trail, IN



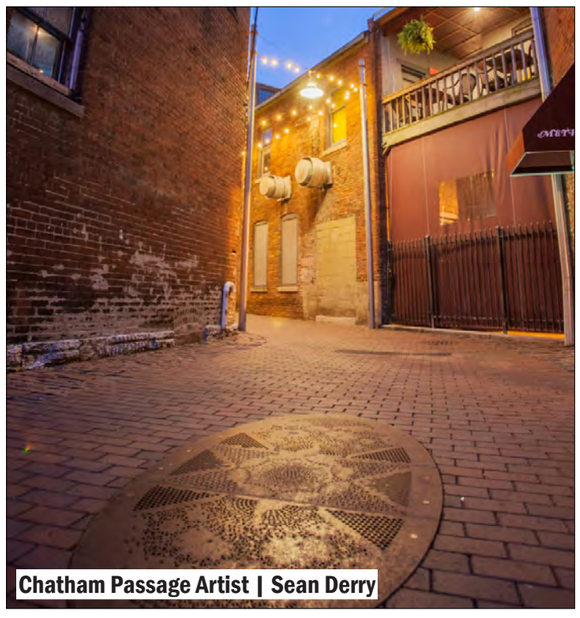
The Indianapolis Cultural Trail was planned as a place for public art from its inception. Principles of art integration, established prior to design of the Trail, included a focus on quality over quantity, site sensitivity, engaging both experienced and emerging artists, supporting innovation, and promoting connectivity. The artwork is dispersed and the trail is non-linear.


Gene & Marilyn Glick Peace Walk



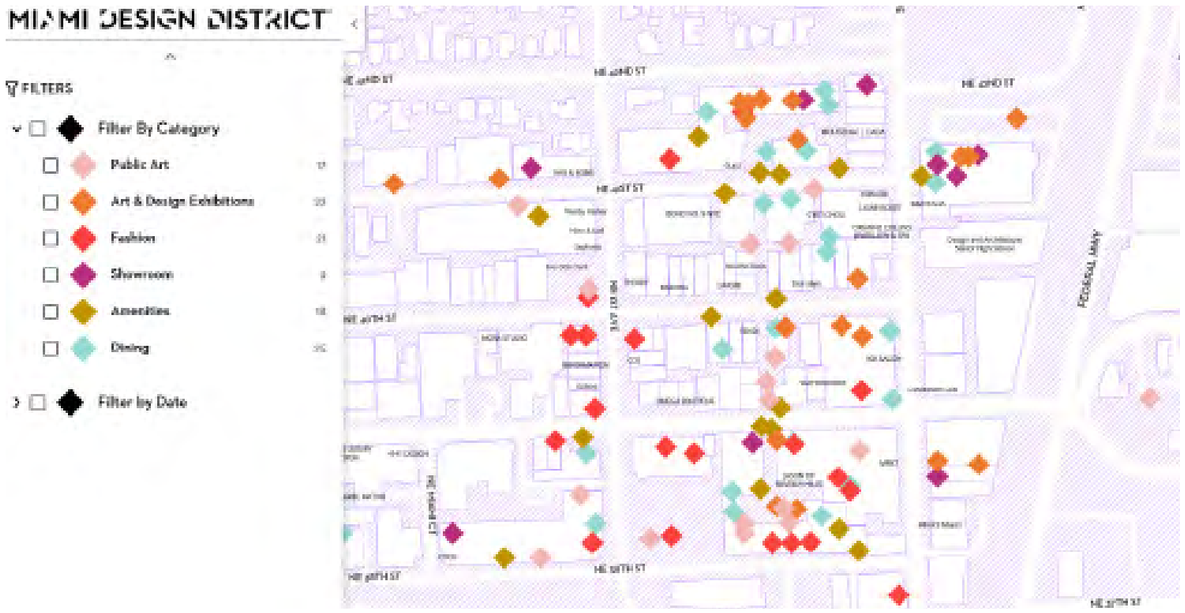
Poet's Place - Sink, Indianapolis Cultural Trail

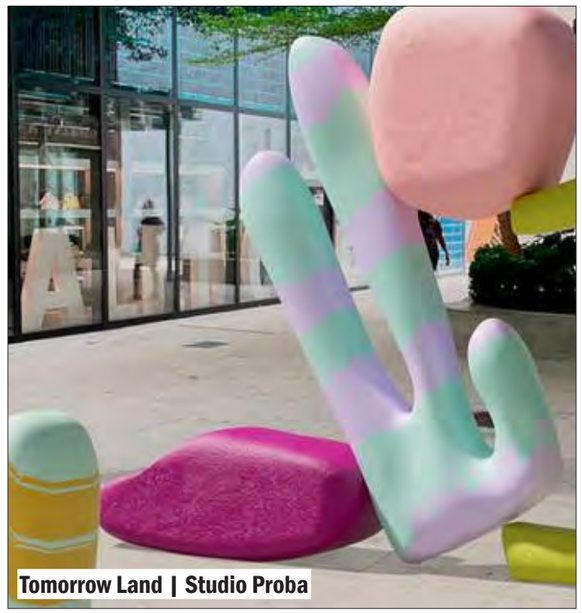

Ann Dancing | Julian Opie


Chatham Passage Artist | Sean Derry


Downtown Canal Indianapolis Public Spaced

ART NODE PRECEDENT Miami Design District, FL




Tomorrow Land | Studio Proba


Music Pavilion | Frei Otto

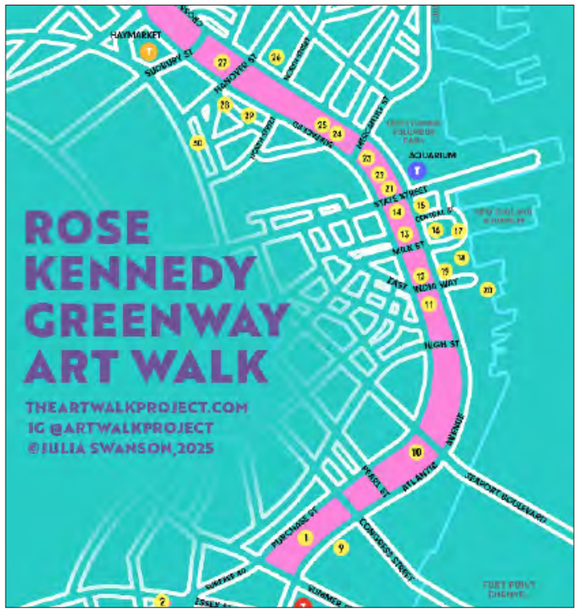
The Miami Design District offers a curated public art experience where architecture, landscape, and contemporary artworks are seamlessly integrated into the urban fabric. The district functions as both a cultural destination and an everyday public realm.

Large-scale sculptures and installations by internationally recognized artists are all set within a walkable, open-air environment.


Chatham Passage | Sean Derry


Downtown Canal Indianapolis Public Space

ART NODE PRECEDENT The Rose Kennedy Greenway, Boston, MA



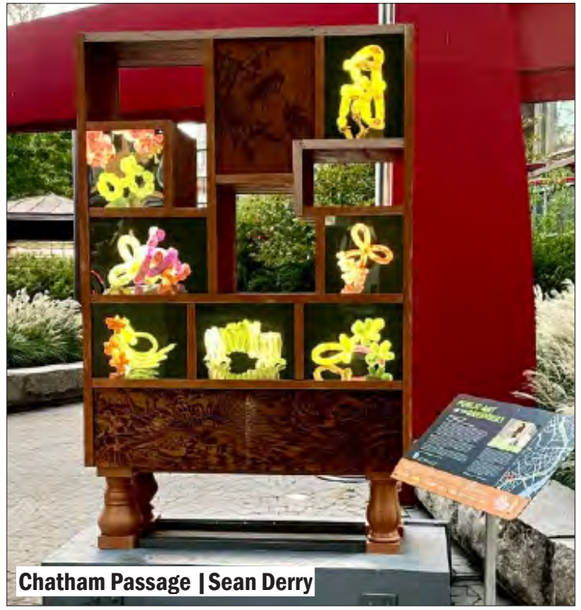

Gene & Marilyn Glick Peace Walk


Moving Forward (Transit Shelters) | Donna Sink


Poet's Place - Sink, Indianapolis Cultural Trail

The Rose Kennedy Greenway transforms a former highway corridor into a vibrant public art landscape. Rotating installations, contemporary sculptures, and interactive works are integrated with gardens and open space.

Primary artwork is located at the intersections of the Greenway with the existing urban fabric. Functionality - from swings to seats to shade structures - allow the public to feel more connected to the art experience on a daily basis.


Chatham Passage | Sean Derry


Downtown Canal Indianapolis Public Space

ART NODE PRECEDENT Wynwood Walls Miami, FL


Wynwood Walls View From Above


Faith XLVII


Sophie Mess

Wynwood Walls in Miami is a globally recognized public art destination that offers an immersive, walkable experience where bold, rotating works reflect contemporary urban culture.

The result is an open-air gallery that blurs the line between curated exhibition and the everyday city. While independent graffiti is illegal, the city encourages or requires art elements in most new construction projects.


Bordalo II


Bicicleta Sem Freio

APPENDIX B: Local and Regional Artists

LOCAL & REGIONAL ARTISTS

It is important that the Public Art Master Plan supports, promotes and showcases local and regional artists. The following pages contain images from a limited list of artists who reside in and operate within the city of Boynton Beach, the county of Palm Beach, and the region in general. This list is not comprehensive. These artists have not been contacted nor vetted for their qualifications or interest. This document does not constitute a formal recommendation or support for these artists. Rather, the intention of these pages is to demonstrate the presence of local talent and the various mediums that regional artists work within.

Refer to the Implementation: Best Practices section for information on how to identify qualified artists via online databases and Request for Qualification and Request for Proposal processes.

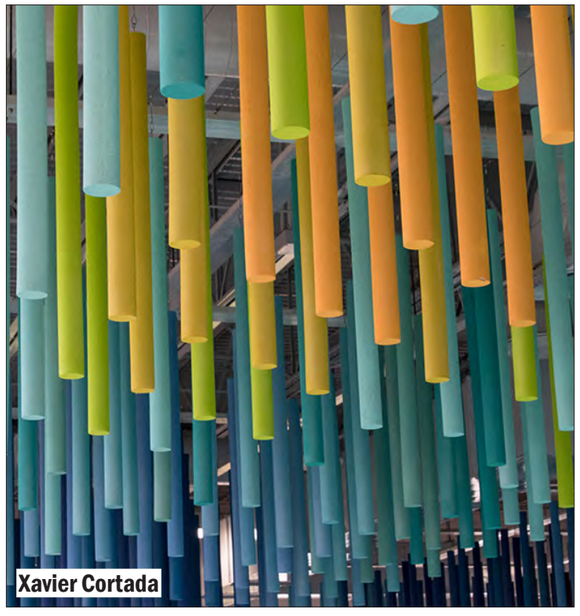

Ivan Toth Depeña


Jen Lewin


Cecilia Lueza


Anón


Donald Gialanella


Xavier Cortada

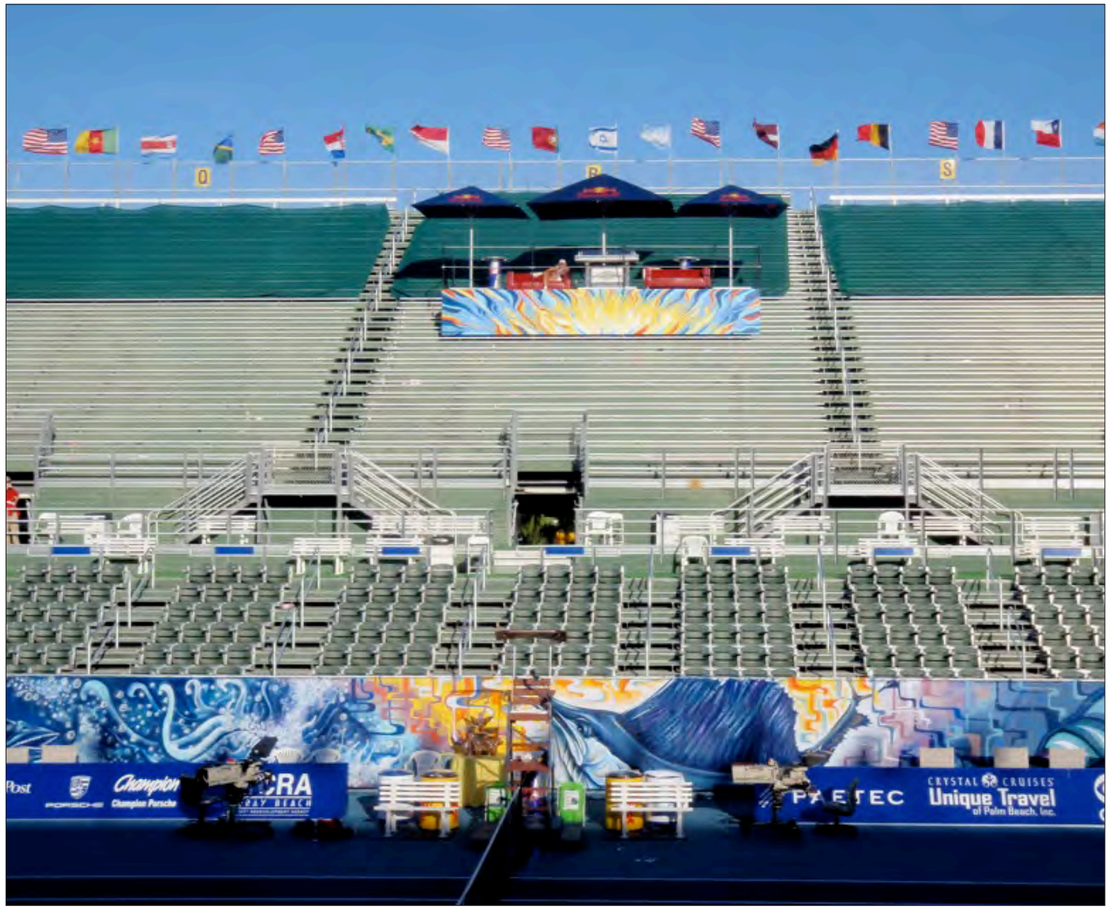
REGIONAL ARTISTS Muralists

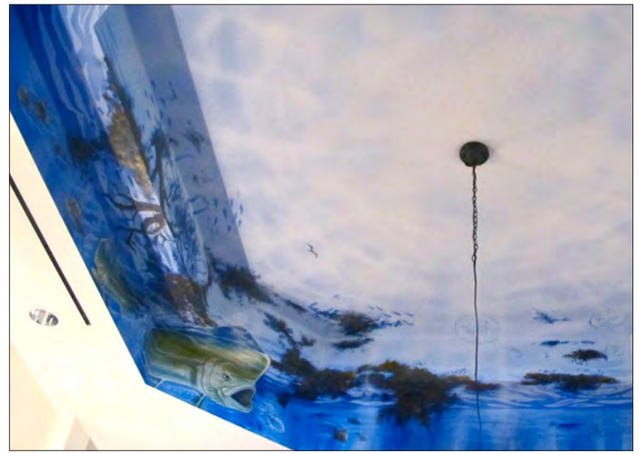
Peter Agardy

Peter Agardy is a professional artist whose work is deeply rooted in Florida's coastal environment and marine conservation. His murals and fine art pieces blend realistic sea-life depictions with a contemporary graphic edge.

Based in: Boca Raton, FL
https://www.peteragardyfineart.com/















REGIONAL ARTISTS Muralists

Anón

Jhonattan and Samantha Arango comprise Anón, a creative studio focused on enhancing urban environments through geometric murals. Their collaborative process emphasizes the power of public art to foster social connection and transformation.

Based in: West Palm Beach, FL
https://artofanon.com/home

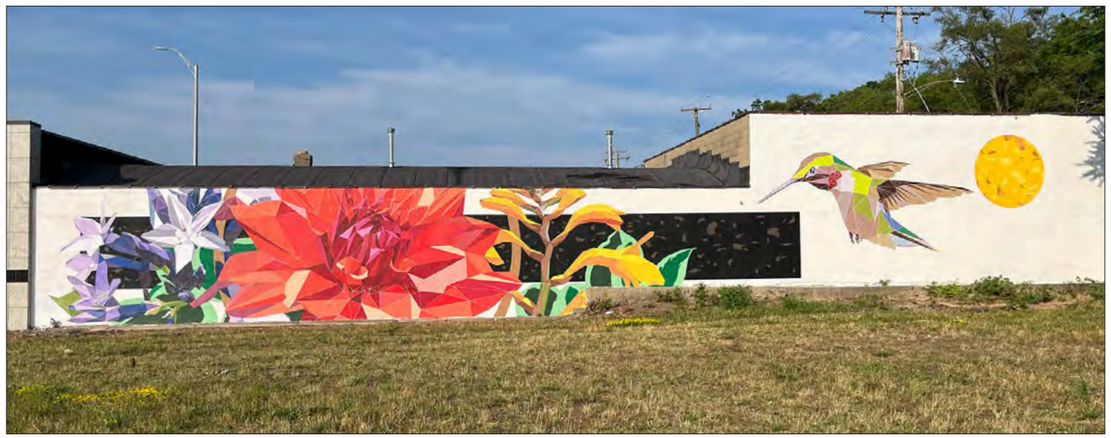














REGIONAL ARTISTS Muralists

Tiffany Beasi

Tiffany Beasi is an award-winning muralist celebrated for her vibrant, graphic-inspired style that brings energy to public and commercial spaces. Her work often merges pop culture aesthetics with environmental themes to create bold, high-contrast narratives.

Based in: Boca Raton, FL
https://www.tiffanybeasi.com/















REGIONAL ARTISTS Muralists

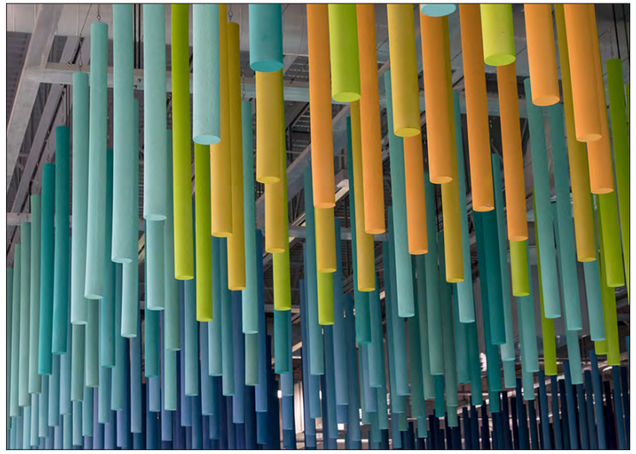
Xavier Cortada

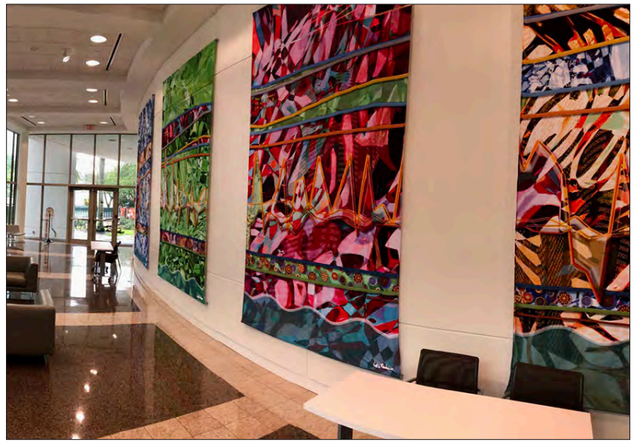
A pioneering eco-artist whose work serves as a civic catalyst, engaging communities to confront climate change and sea-level rise through science-based public installations.

Based in: Miami, FL
https://cortada.com/

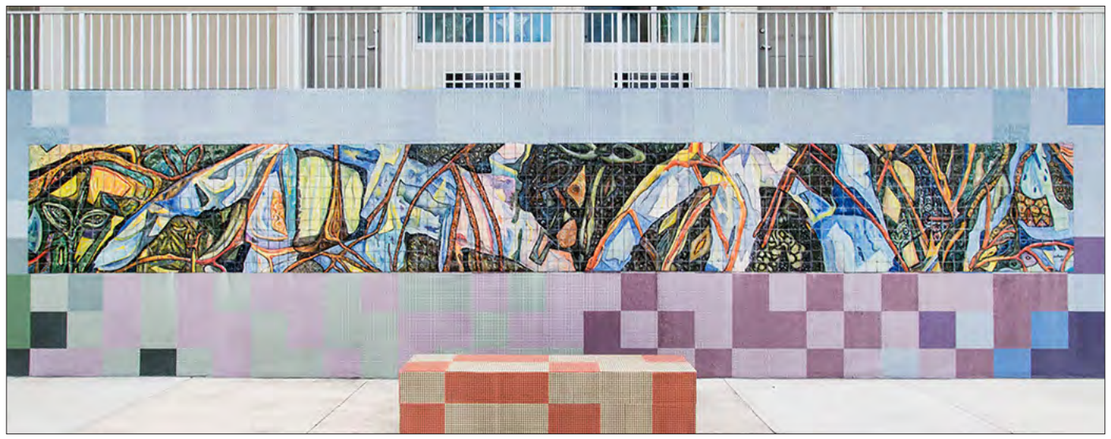














REGIONAL ARTISTS Muralists

Georgeta Fondos

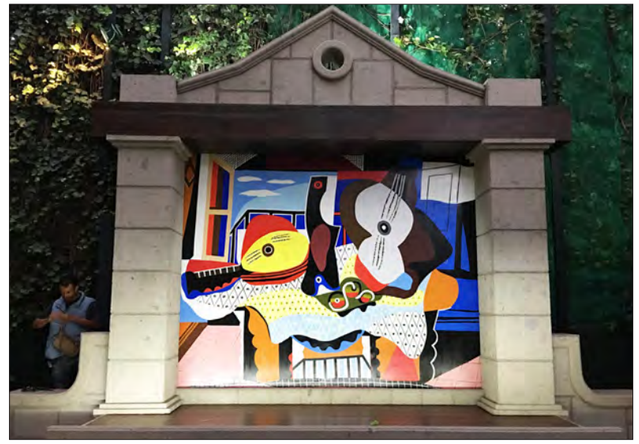
A Moldovan-American master of large-scale public art, Fondos transforms architectural spaces through intricate murals installations. Her work blends classical technique with contemporary design, utilizing organic patterns and vibrant light to foster community identity and beauty.

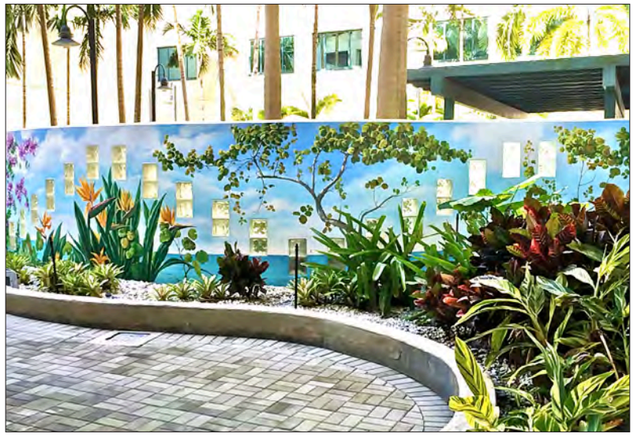
Based in: South Florida, FL
https://www.muralsbygeorgeta.com/

















REGIONAL ARTISTS Muralists

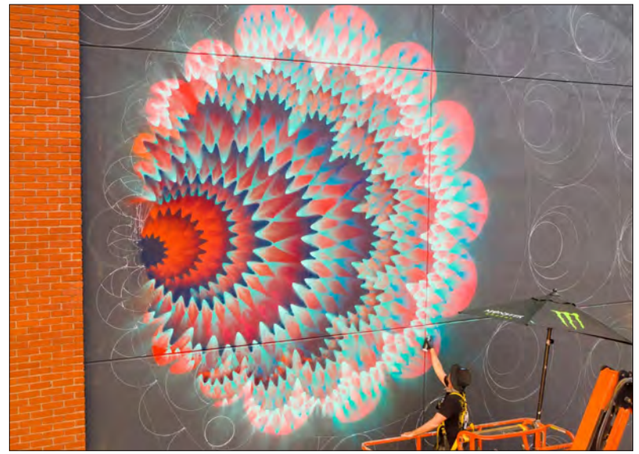
Hoxxoh

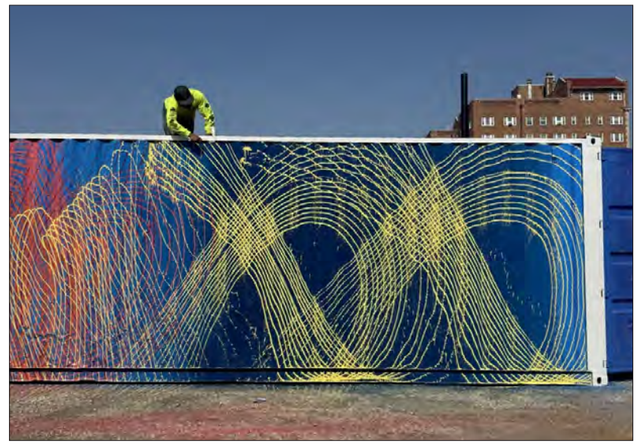
A pioneering eco-artist whose work serves as a civic catalyst, engaging communities to confront climate change and sea-level rise through science-based public installations.

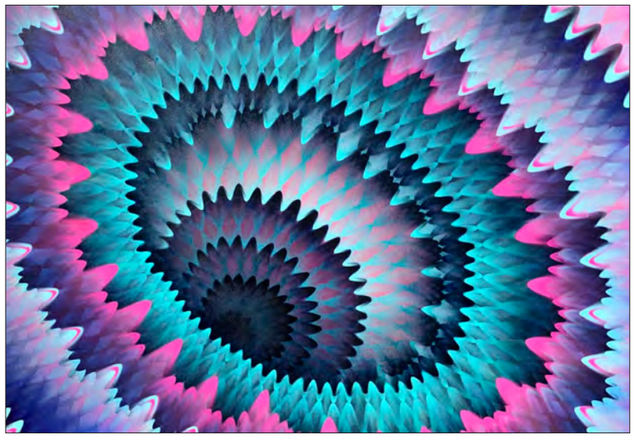
Based in: Miami, FL
https://www.lueza.com/



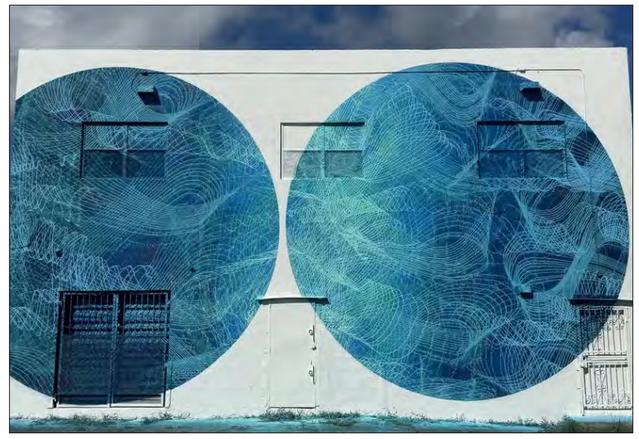












REGIONAL ARTISTS Muralists

Cecilia Lueza

A master of color theory who transforms urban gray-space into vibrant, geometric landscapes through monumental sculptures and immersive asphalt murals.

Based in: St. Petersburg, FL
https://www.lueza.com/













REGIONAL ARTISTS Muralists

Craig McInnis

Craig McInnis is a versatile artist and muralist known for blending surrealism and pop culture into vibrant, thought-provoking visual narratives across the Florida landscape. As a co-founder of Art Synergy, he remains a dedicated community advocate, bridging the gap between professional fine art and public urban transformation.

Based in: West Palm Beach, Florida
https://www.craigmcinnis.com/















REGIONAL ARTISTS Muralists

Eduardo “EMO” Mendieta

Eduardo Mendieta is a prolific muralist whose work seamlessly merges graffiti roots with contemporary figurative painting and intricate stencil techniques. His large-scale public installations have transformed Florida’s urban architecture into vibrant landmarks, reflecting his deep commitment to the evolution of street art.

Based in: West Palm Beach, Florida
http://www.eduardomendieta.com/















REGIONAL ARTISTS Muralists

Mwanel Pierre-Louis

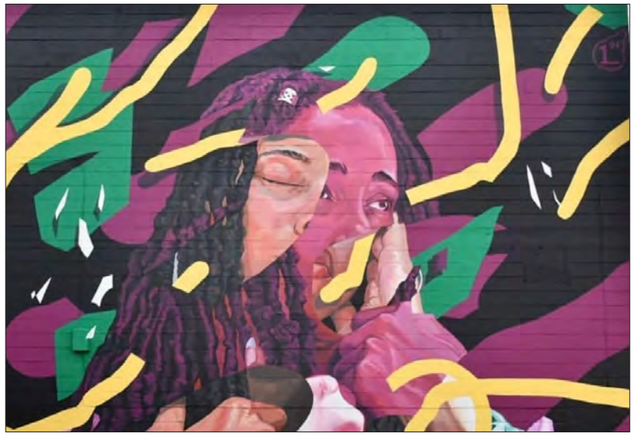
Mwanel Pierre-Louis weaves a tapestry of soul and color through his intricate, fragmented portraits. By blending realism with graphic abstraction, he captures the fluid energy of the human spirit. His compositions celebrate identity and intimacy, in a warm, dreamlike world of deep connection.

Based in: Miami, Florida
https://www.mwanel.com/













REGIONAL ARTISTS Muralists

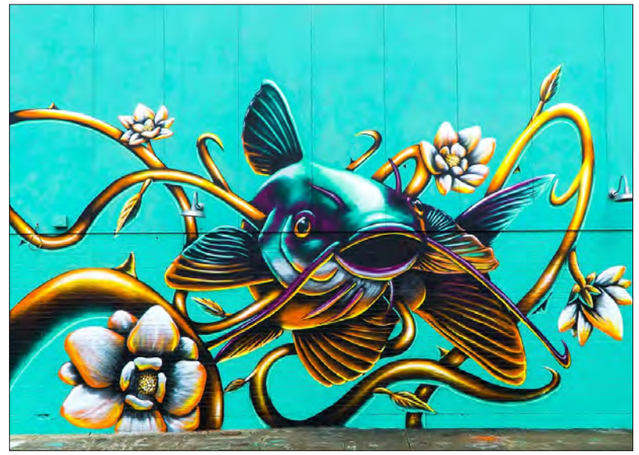
Ivan J. Roque

Ivan J. Roque is a visual artist whose work explores the struggle between birth and death through wildlife depictions. His style combines street art influences with deep symbolic narratives in the public realm.

Based in: Miami / South Florida
https://www.ivanroque.com/portfolio















REGIONAL ARTISTS Free-Standing

Ivan Toth Depeña

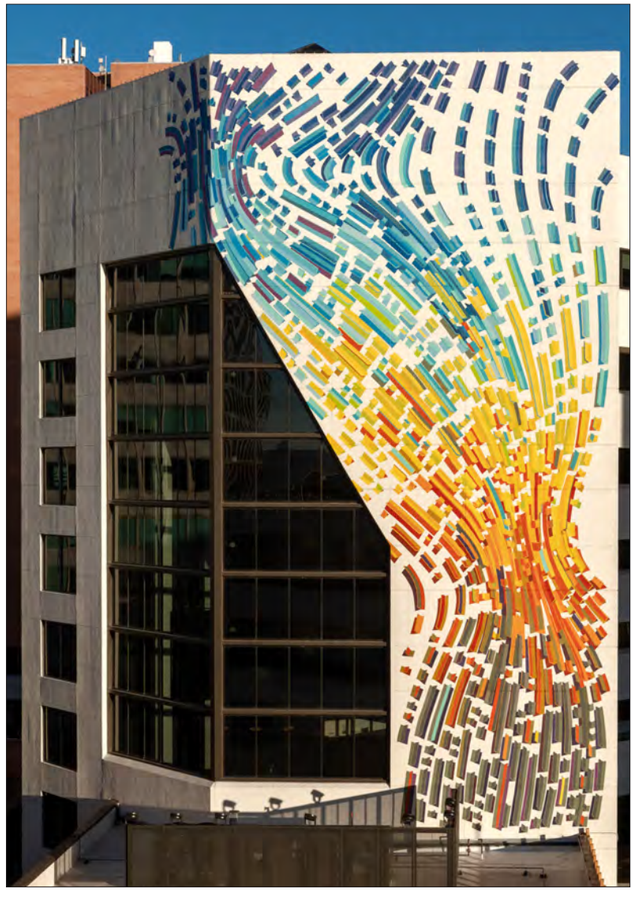
A multidisciplinary visionary who merges architecture and technology to create responsive environments that pulse with light and data-driven narratives.

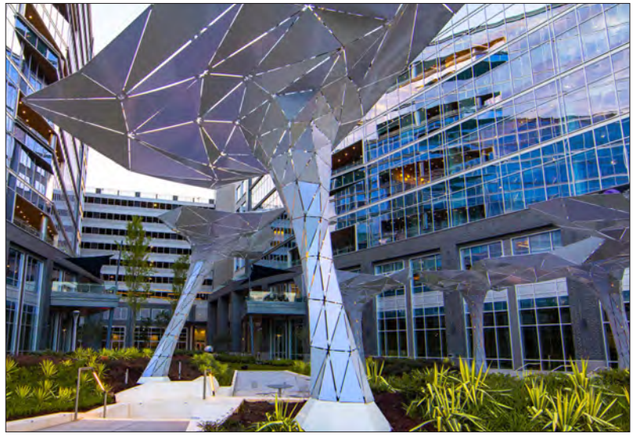
Based in: Palm Beach County, FL
http://ivandepena.com/

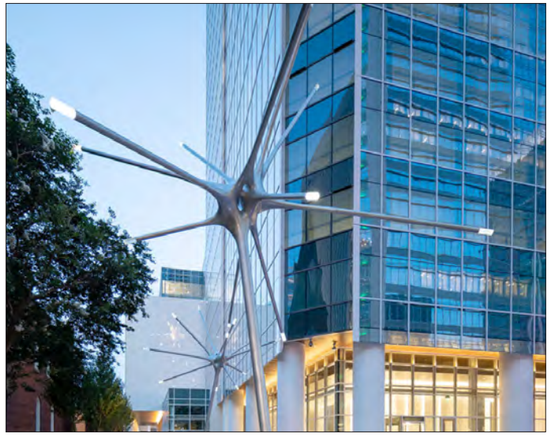














REGIONAL ARTISTS Free-Standing

Donald Gialanella

Donald Gialanella is an internationally recognized sculptor known for large-scale steel installations and recycled material assemblages. His work features powerful biological forms that invite public interaction and reflection on industrial landscapes.

Based in: St. Petersburg, FL
https://www.donsculpture.com/













REGIONAL ARTISTS Free-Standing

Ralfonso Gschwend

Ralfonso is a world-renowned kinetic sculptor who designs massive, interactive installations that move with wind or light. His “art in motion” philosophy integrates advanced engineering with organic aesthetics to create dynamic global landmarks.

Based in: West Palm Beach, FL / Geneva, Switzerland
https://ralfonso.com/

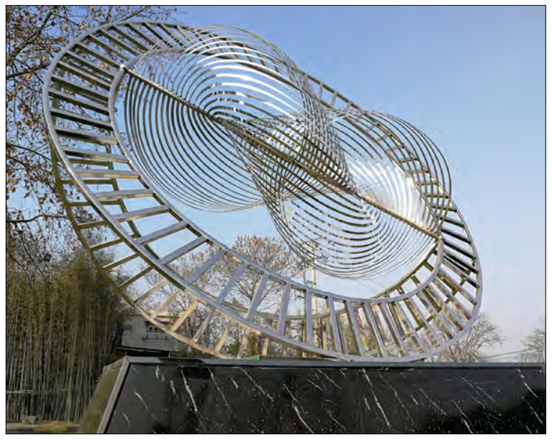














REGIONAL ARTISTS Free-Standing

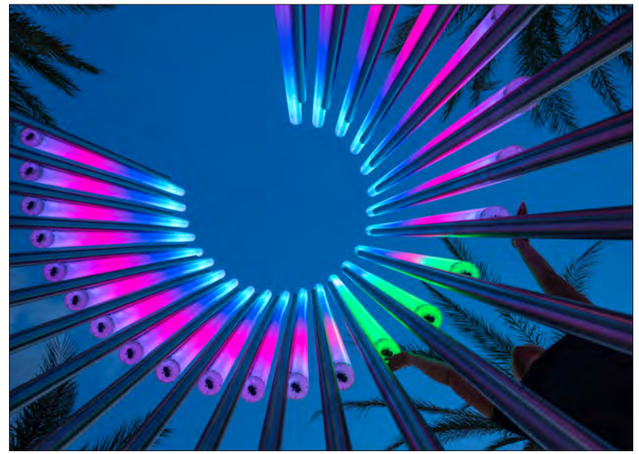
Jen Lewin

A global force in interactive art who fuses light and engineering into “connected environments,” transforming public spaces into social catalysts through play-based installations.

Based in: Miami, FL
https://www.jenlewinstudio.com/

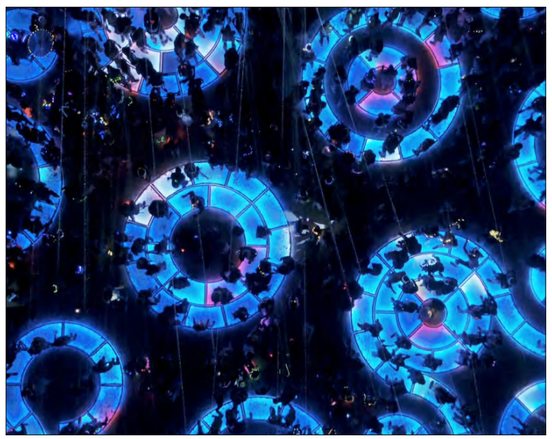


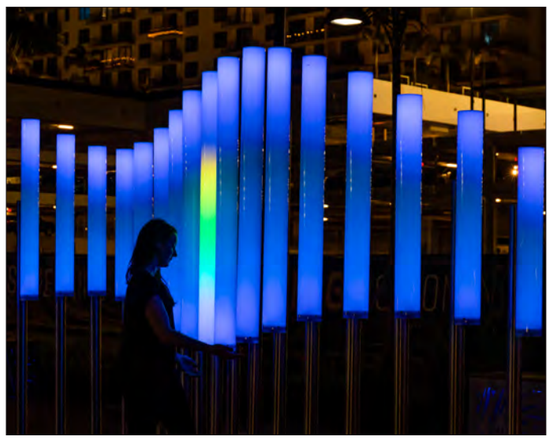


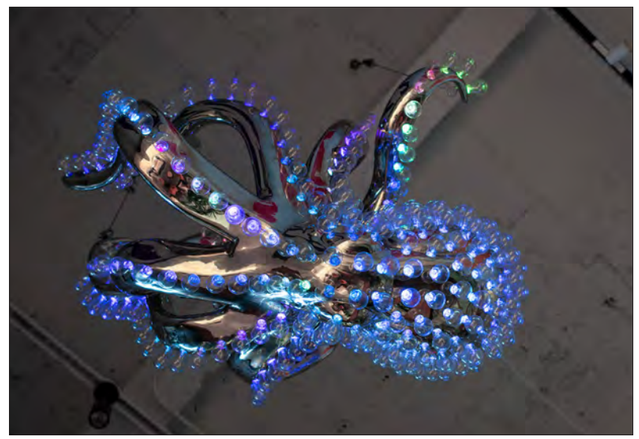










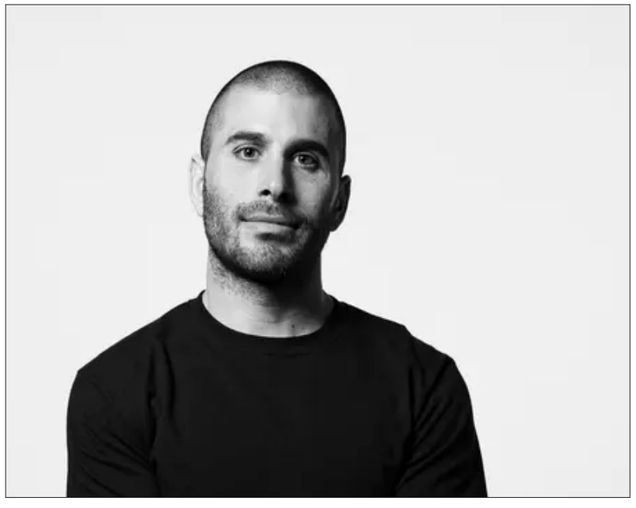


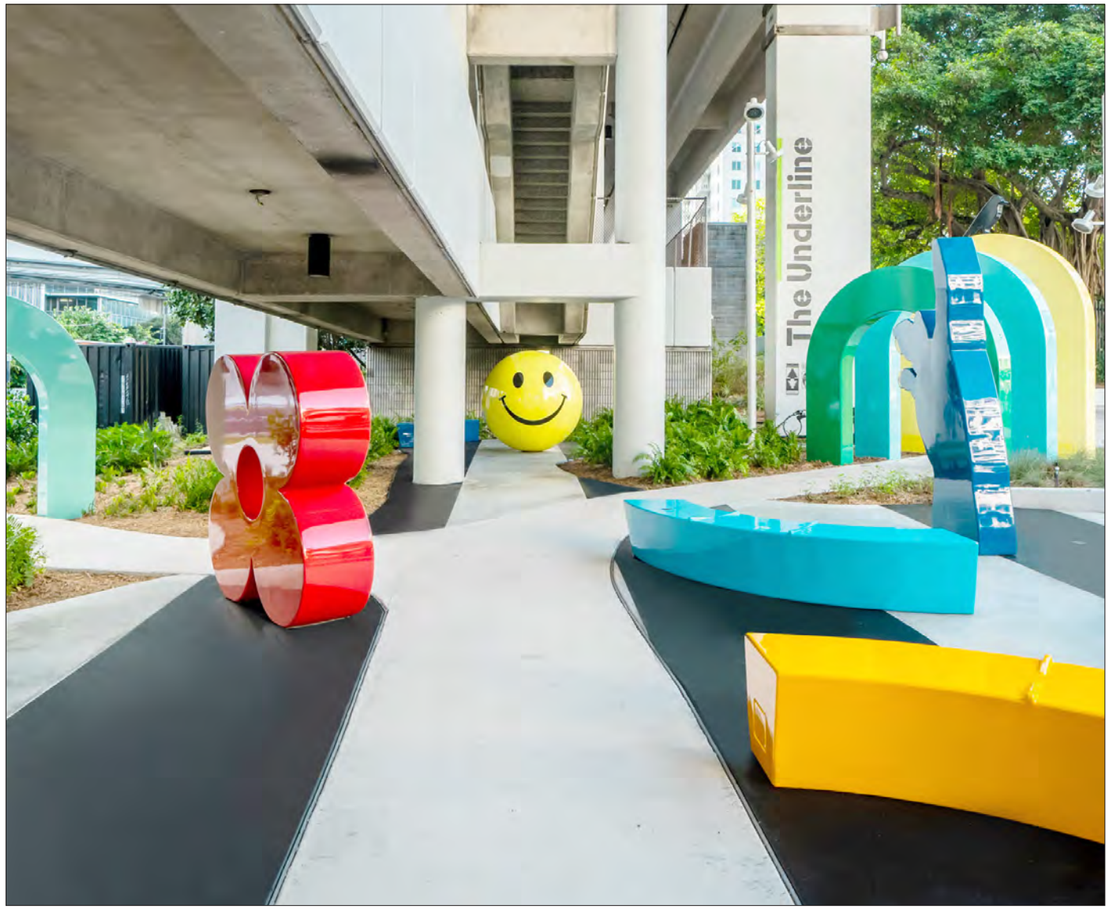
REGIONAL ARTISTS Free-Standing

TYPOE

Typoe navigates the intersection of street culture and high art with sharp wit and bold geometries. His work serves as a colorful yet poignant critique of modern society, transforming everyday symbols into monumental statements that invite us all to play, think, and evolve.

Based in: Miami, FL
https://www.typoe.com/



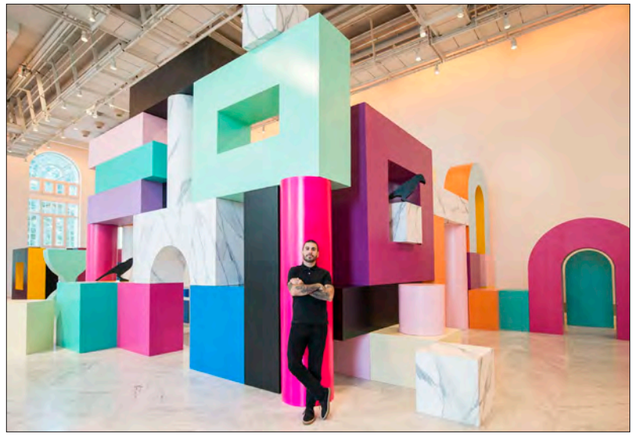








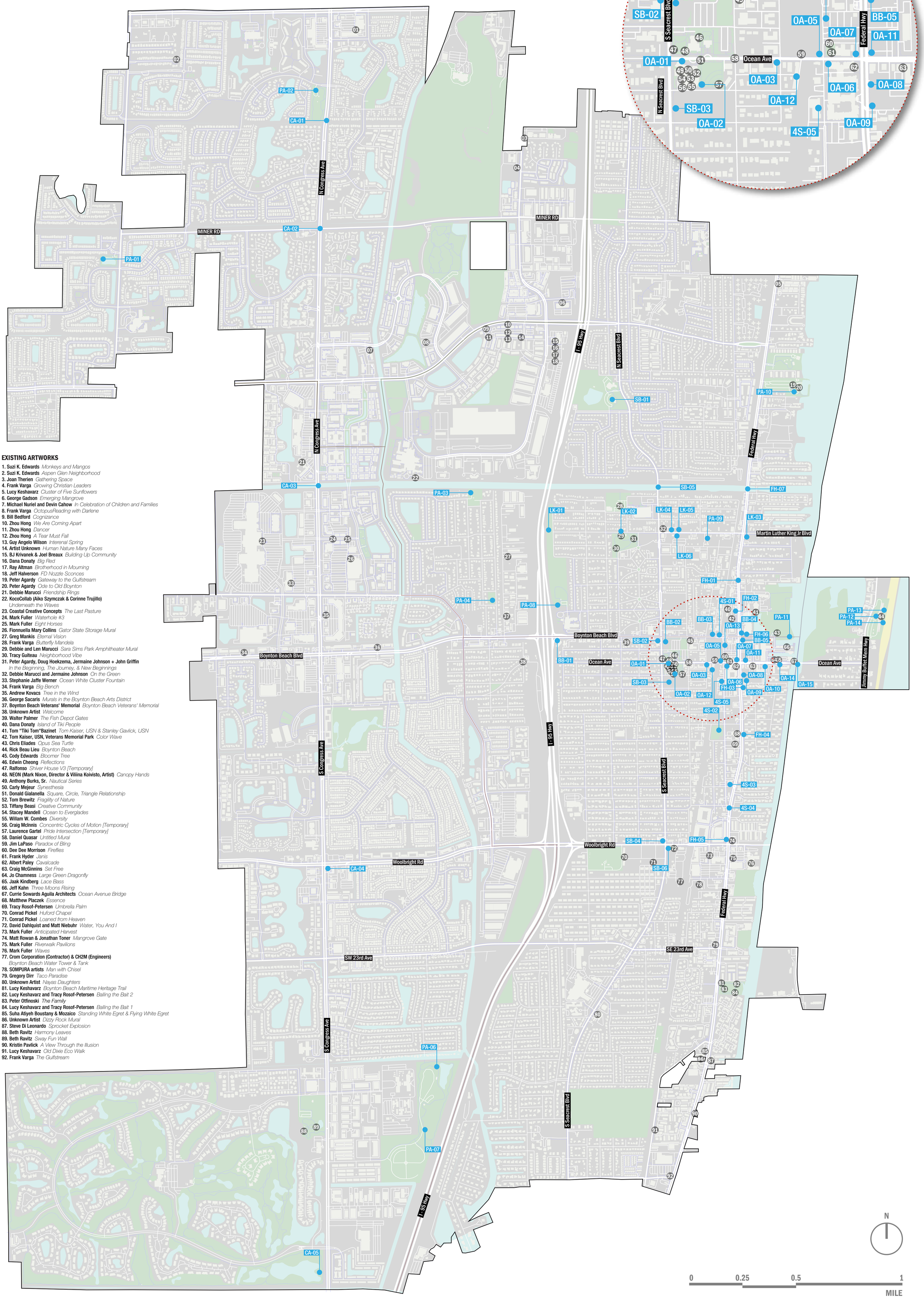





BOYNTON BEACH
BOYNTON ARTS
CITY OF BOYNTON BEACH PUBLIC ART
CITY OF BOYNTON BEACH

BOYNTON BEACH PUBLIC ART MASTER PLAN MAP

This map notes the locations of existing public art in the city of Boynton Beach, and indicates the locations of proposed future public art as outlined in the Public Arts Master Plan document. Proposed artwork locations are recommendations and are subject to review and approval.



EXISTING ARTWORKS

1. **Suzi K. Edwards** *Monkeys and Mangos*
2. **Suzi K. Edwards** *Aspen Glen Neighborhood*
3. **Joan Therien** *Gathering Space*
4. **Frank Varga** *Growing Christian Leaders*
5. **Lucy Keshavarz** *Cluster of Five Sunflowers*
6. **George Gadson** *Emerging Mangrove*
7. **Michael Nuriel and Devin Cahow** *In Celebration of Children and Families*
8. **Frank Varga** *OctopusReading with Darlene*
9. **Bill Bedford** *Cognizance*
10. **Zhou Hong** *We Are Coming Apart*
11. **Zhou Hong** *Dancer*
12. **Zhou Hong** *A Tear Must Fall*
13. **Guy Angelo Wilson** *Interenal Spring*
14. **Artist Unknown** *Human Nature Many Faces*
15. **BJ Krivanek & Joel Breaux** *Building Up Community*
16. **Dana Donaty** *Big Red*
17. **Ray Altman** *Brotherhood in Mourning*
18. **Jeff Halverson** *FD Nozzle Sconces*
19. **Peter Agardy** *Gateway to the Gulfstream*
20. **Peter Agardy** *Ode to Old Boynton*
21. **Debbie Marucci** *Friendship Rings*
22. **KocoCollab (Aiko Szymczak & Corinne Trujillo)** *Underneath the Waves*
23. **Coastal Creative Concepts** *The Last Pasture*
24. **Mark Fuller** *Waterhole #3*
25. **Mark Fuller** *Eight Horses*
26. **Fionnuella Mary Collins** *Gator State Storage Mural*
27. **Greg Mankis** *Eternal Vision*
28. **Frank Varga** *Butterfly Mandela*
29. **Debbie and Len Marucci** *Sara Sims Park Amphitheater Mural*
30. **Tracy Guiteau** *Neighborhood Vibe*
31. **Peter Agardy, Doug Hoekzema, Jermaine Johnson + John Griffin** *In the Beginning, The Journey, & New Beginnings*
32. **Debbie Marucci and Jermaine Johnson** *On the Green*
33. **Stephanie Jaffe Werner** *Ocean White Cluster Fountain*
34. **Frank Varga** *Big Bench*
35. **Andrew Kovacs** *Tree in the Wind*
36. **George Sacaris** *Murals in the Boynton Beach Arts District*
37. **Boynton Beach Veterans' Memorial** *Boynton Beach Veterans' Memorial*
38. **Unknown Artist** *Welcome*
39. **Walter Palmer** *The Fish Depot Gates*
40. **Dana Donaty** *Island of Tiki People*
41. **Tom "Tiki Tom"Bazinet** *Tom Kaiser, USN & Stanley Gavlick, USN*
42. **Tom Kaiser, USN, Veterans Memorial Park** *Color Wave*
43. **Chris Eliades** *Opus Sea Turtle*
44. **Rick Beau Lieu** *Boynton Beach*
45. **Cody Edwards** *Bloomer Tree*
46. **Edwin Cheong** *Reflections*
47. **Ralfonso** *Shiver House V3 [Temporary]*
48. **NEON (Mark Nixon, Director & Viliina Koivisto, Artist)** *Canopy Hands*
49. **Anthony Burks, Sr.** *Nautical Series*
50. **Carly Mejeur** *Synesthesia*
51. **Donald Gialanella** *Square, Circle, Triangle Relationship*
52. **Tom Brewitz** *Fragility of Nature*
53. **Tiffany Beasi** *Creative Community*
54. **Stacey Mandell** *Ocean to Everglades*
55. **Willam W. Combes** *Diversity*
56. **Craig McInnis** *Concentric Cycles of Motion [Temporary]*
57. **Laurence Gartel** *Pride Intersection [Temporary]*
58. **Daniel Quasar** *Untitled Mural*
59. **Jim LaPaso** *Paradox of Bling*
60. **Dee Dee Morrison** *Fireflies*
61. **Frank Hyder** *Janis*
62. **Albert Paley** *Cavalcade*
63. **Craig McGinnins** *Set Free*
64. **Jo Chamness** *Large Green Dragonfly*
65. **Jaak Kindberg** *Lace Bass*
66. **Jeff Kahn** *Three Moons Rising*
67. **Currie Sowards Aguila Architects** *Ocean Avenue Bridge*
68. **Matthew Placzek** *Essence*
69. **Tracy Rosof-Petersen** *Umbrella Palm*
70. **Conrad Pickel** *Huford Chapel*
71. **Conrad Pickel** *Loaned from Heaven*
72. **David Dahlquist and Matt Niebuhr** *Water, You And I*
73. **Mark Fuller** *Anticipated Harvest*
74. **Matt Rowan & Jonathan Toner** *Mangrove Gate*
75. **Mark Fuller** *Riverwalk Pavilions*
76. **Mark Fuller** *Waves*
77. **Crom Corporation (Contractor) & CH2M (Engineers)** *Boynton Beach Water Tower & Tank*
78. **SOMPURA artists** *Man with Chisel*
79. **Gregory Dirr** *Taco Paradise*
80. **Unknown Artist** *Nayas Daughters*
81. **Lucy Keshavarz** *Boynton Beach Maritime Heritage Trail*
82. **Lucy Keshavarz and Tracy Rosof-Petersen** *Balling the Bait 2*
83. **Peter Otfinoski** *The Family*
84. **Lucy Keshavarz and Tracy Rosof-Petersen** *Balling the Bait 1*
85. **Suha Atiyeh Boustany & Mozaico** *Standing White Egret & Flying White Egret*
86. **Unknown Artist** *Dizzy Rock Mural*
87. **Steve Di Leonardo** *Sprocket Explosion*
88. **Beth Ravitz** *Harmony Leaves*
89. **Beth Ravitz** *Sway Fun Wall*
90. **Kristin Pavlick** *A View Through the Illusion*
91. **Lucy Keshavarz** *Old Dixie Eco Walk*
92. **Frank Varga** *The Gulfstream*

FUTUREFORMS

ARTWORK TYPOLOGIES Budget Range

COST BY TYPOLOGY AND SIZE

TYPOLOGY	COST: S	COST: M	COST: L
Mural	$30k - 70k	$70 - 150k	$150k - 500k +
Mosaic	$50k - 100k	$100k - 250k	$250k - 1m +
Digital Mural	$100k - 150k	$150k - 500k	$500k - 3m +
Facade Integrated Artworks	$100k - 500k	$500k - 2m	$2m - 15m +
Sculptural / Totemic Artwork	$50k - 150k	$150k - 500k	$500k - 3m +
Pavilion / Canopy	$300k - 500k	$500k - 1.5m	$1.5m - 10m +
Dispersed Sculpture	$75k - 200k	$200k - 750k	$750k - 5m +
Integrated Seating	$50k - 75k	$75k - 150k	$150k - 500k
Integrated Play	$100k - 200k	$200k - 750k	$750k - 5m +
Kinetic Artwork	$150k - 300k	$300k - 1m	$1m - 5m +
Integrated Illumination	$200k - 500k	$500k - 750k	$750k - 5m +

ESTIMATED ARTWORK BUDGETS

The cost ranges noted above offer an estimate of anticipated budget for artwork design, fabrication and installation depending on scale.

Budget should also be allocated to electrical provision and external lighting of the artwork. Budget should also account for the cost of a dedicated artwork plaque, and inclusion of the artwork in the city database.

SOFT COSTS

Funding should be set aside for soft costs including:

- Planning & project management
- Artist travel costs and stipends
- Design & engineering coordination (engineers and consultants, ordinance compliance)
- Legal & administrative fees (contracting, insurance, permitting)
- Community engagement & communications (public workshops, marketing, documentation, education).



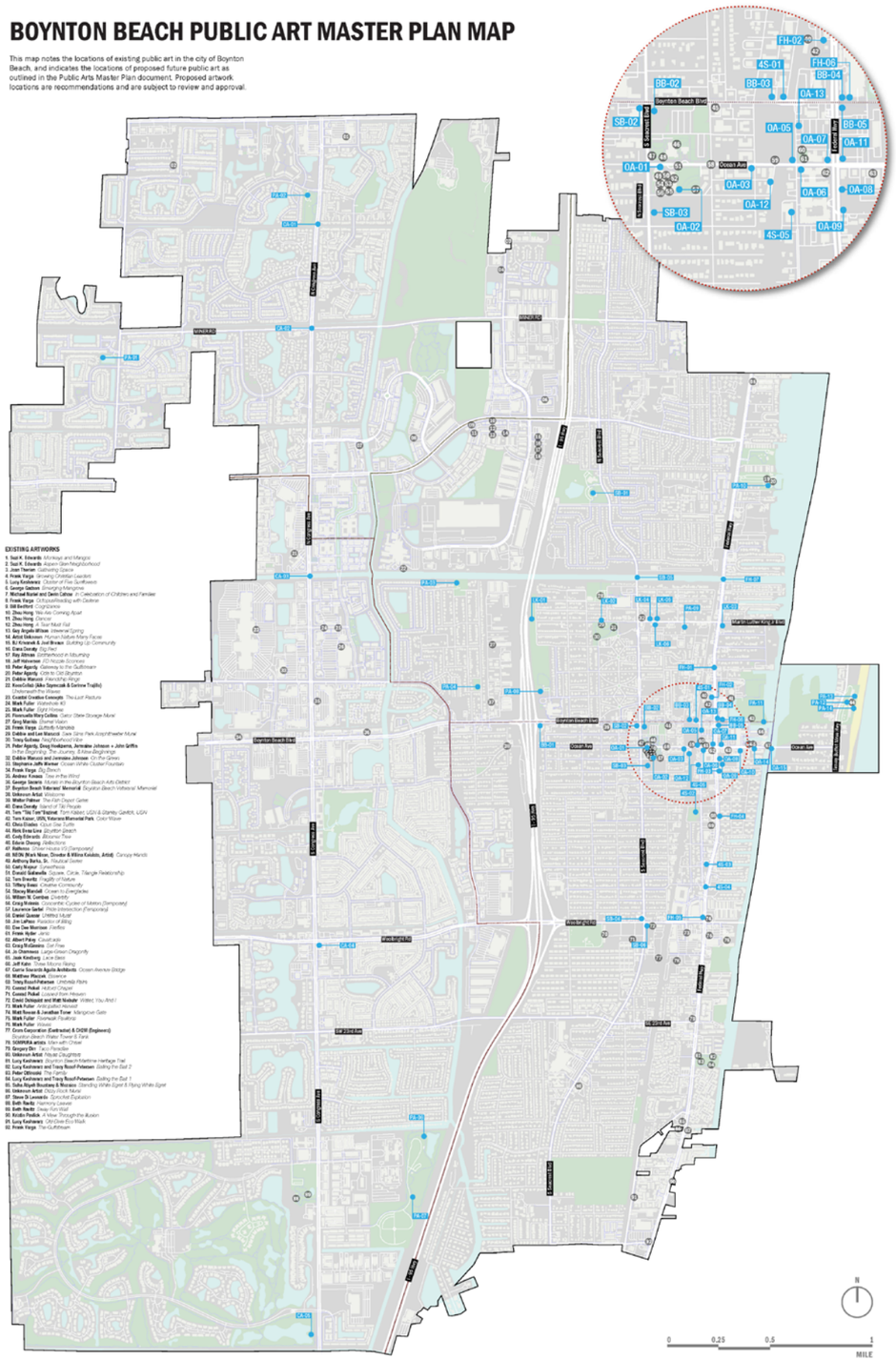
BOYNTON BEACH PUBLIC ARTS MASTER PLAN

Date: 08 JULY 2026

Arts Master Plan Consultant: Futureforms (Nataly Gattegno & Jason Kelly Johnson)

BOYNTON BEACH PUBLIC ART MASTER PLAN MAP

This map notes the locations of existing public art in the city of Boynton Beach, and indicates the locations of proposed future public art as outlined in the Public Arts Master Plan document. Proposed artwork locations are recommendations and are subject to review and approval.



PUBLIC ART MASTER PLAN DOCUMENT STRUCTURE

**Artwork images throughout this document are for reference only. They are not recommendations of specific artwork or artists.*

Community Engagement
Key Findings
Art Narrative

Strategic Planning
Public Art Master Plan Framework
Existing Initiatives
Artwork Typologies

Proposed Public Art Locations
Ocean Ave
Boynton Beach Blvd
MLK Jr Blvd
Federal Hwy
4th St
Seacrest Blvd
Congress Ave
City-Owned Properties
Public Art Distribution by District

Implementation Best Practices
Art Call Resources
Best Practices

Appendix
A. Public Arts Master Plan Precedents
B. Local & Regional Artists

COMMUNITY ENGAGEMENT PROCESS

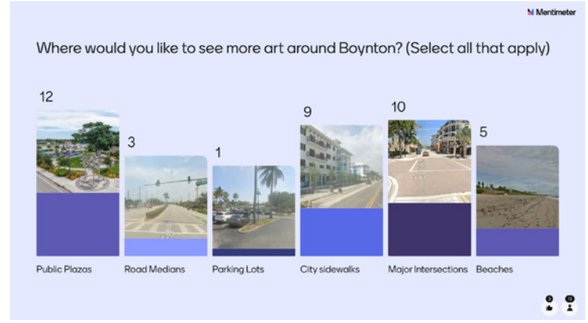
Guided by extensive community engagement, the plan identifies key themes — including culture, the ocean, interaction, and local identity. Community feedback also emphasized the importance of distributing art throughout everyday civic spaces, particularly along sidewalks, major intersections, plazas, parks, and key corridors such as Downtown Boynton/The Heart of Boynton, Federal Highway, and Congress Avenue.

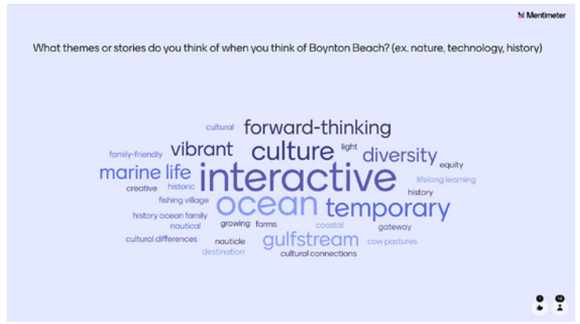
Public input was solicited through a series of engagements:
Virtual Session 1: City Staff
Virtual Session 2: Small Business Owners
Virtual Session 3: Arts Community Members
Virtual Session 4: Arts Advisory Board
Community Workshop: City Hall 12/13/25
Public Survey: City of Boynton Beach website

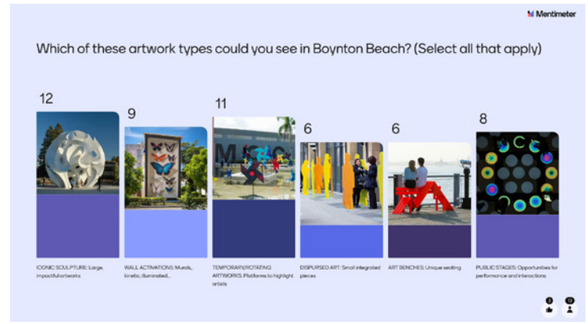
KEY FINDINGS: The community feedback pointed to a number of key considerations that have guided the arts master plan framework:

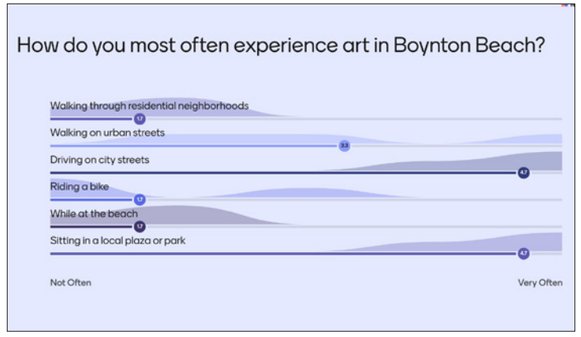
- **ART THEMES:** Culture, the Ocean and Interaction are major themes the community would like to see expressed in the Public Art of their community.
- **ART LOCATIONS:** Community members see value in art on or along city sidewalks and at major intersections, while also wanting to see more public art in plazas and parks.
- **ART CONCENTRATIONS:** The community would like to see the Arts Master Plan form identifiable Arts Districts in Boynton Beach. Polling indicated the following possible areas for future concentration of public art: Downtown Boynton/The Heart of Boynton; Federal Highway; Congress Avenue.

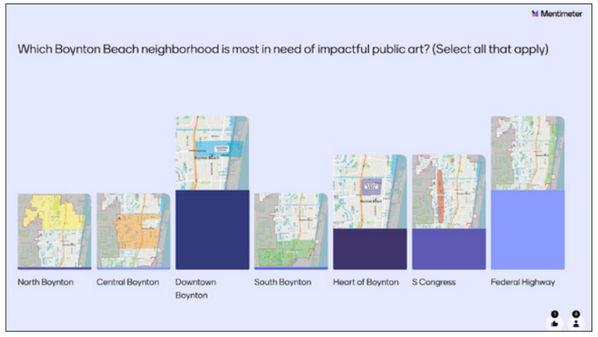













12/13/25 Workshop



Custom Boynton Beach Arts pins

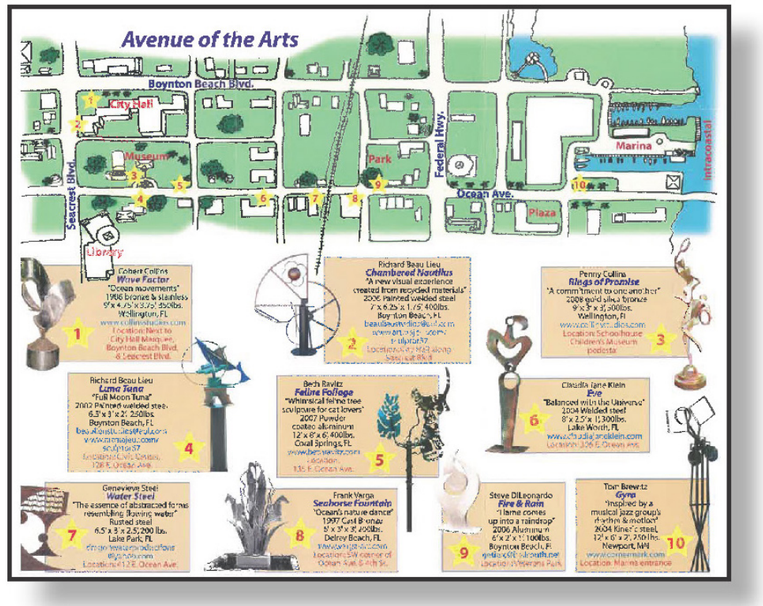
EXISTING PUBLIC ART INITIATIVES

Building upon existing initiatives including the Art in Public Places Program, the International Kinetic Art Experience, the Transforming Traffic Boxes into Public Art Program, and community-led projects, the Public Art Master Plan positions public art as both a cultural asset and a catalyst for placemaking and economic vitality.

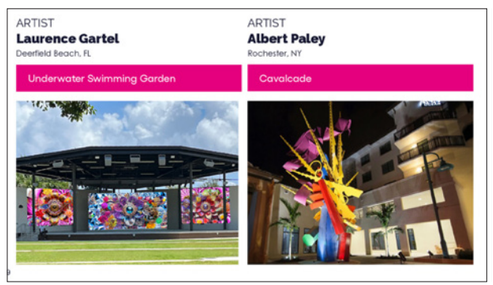
INTERNATIONAL KINETIC ART EXPERIENCE BOYNTON BEACH 2025



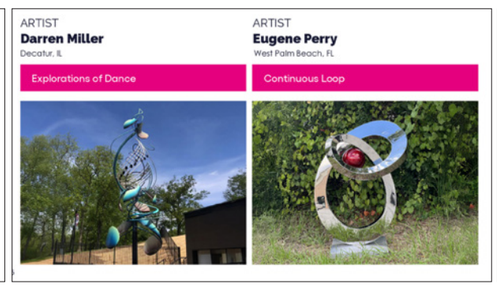
BIENNIAL KINETIC ART EXHIBIT & SYMPOSIUM 2018-2019



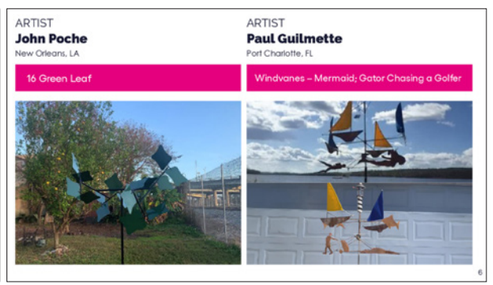
BIENNIAL KINETIC ART EXHIBIT & SYMPOSIUM 2008-2009


ARTIST **Laurence Gartel** Deerfield Beach, FL — Underwater Swimming Garden

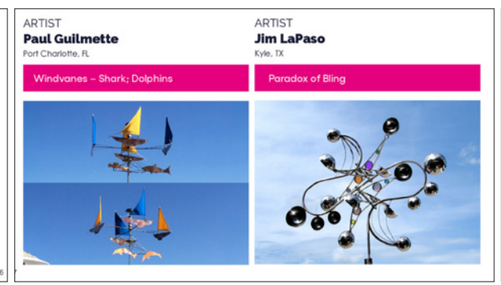
ARTIST **Albert Paley** Rochester, NY — Cavalcade


ARTIST **Darren Miller** Decatur, IL — Explorations of Dance

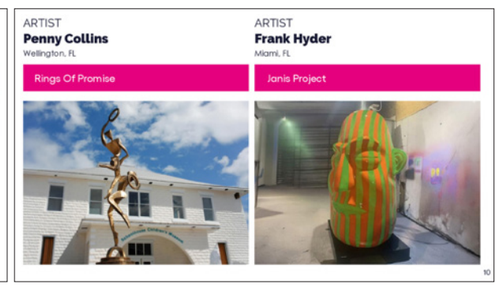
ARTIST **Eugene Perry** West Palm Beach, FL — Continuous Loop


ARTIST **John Poche** New Orleans, LA — 16 Green Leaf

ARTIST **Paul Guilmette** Port Charlotte, FL — Windvanes – Mermaid; Gator Chasing a Golfer


ARTIST **Paul Guilmette** Port Charlotte, FL — Windvanes – Shark; Dolphins

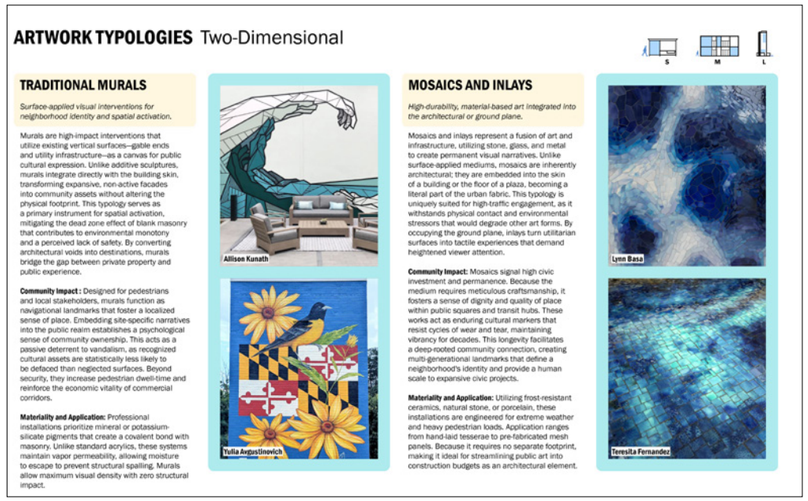
ARTIST **Jim LaPaso** Kyle, TX — Paradox of Bling

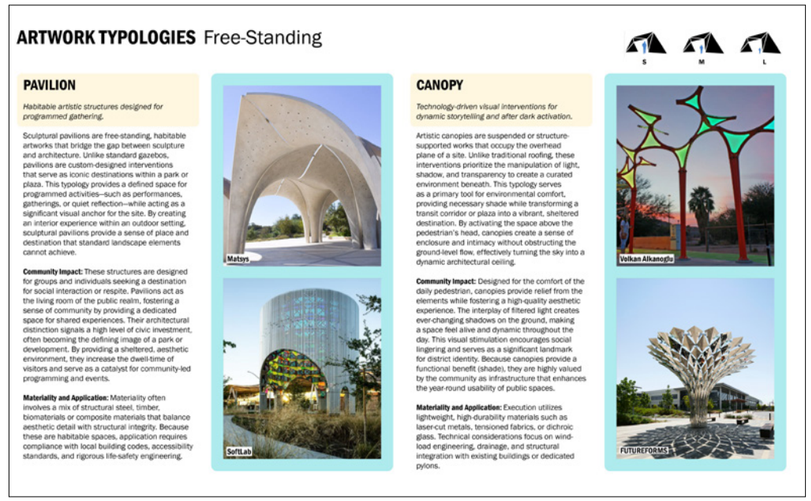

ARTIST **Penny Collins** Wellington, FL — Rings Of Promise

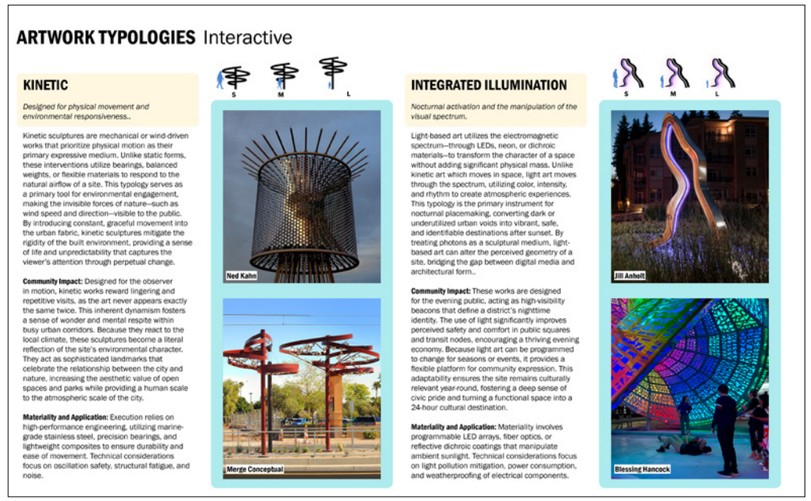
ARTIST **Frank Hyder** Miami, FL — Janis Project

PUBLIC ART TYPOLOGIES

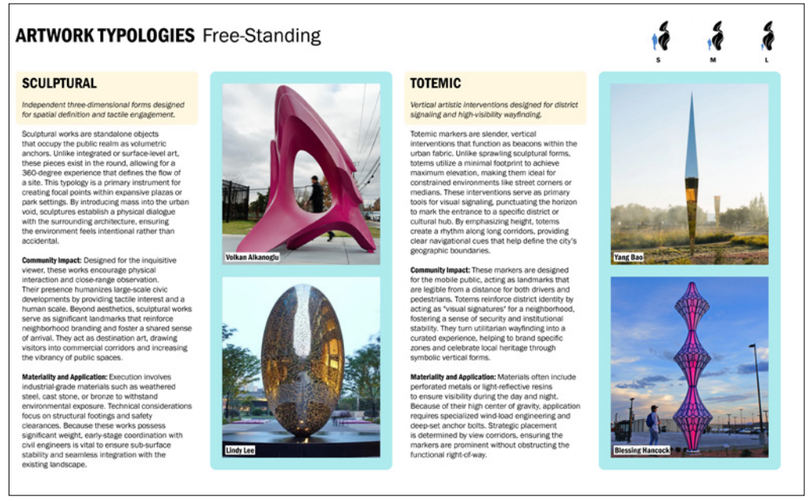
The Public Art Master Plan outlines a series of artwork typologies for consideration at future artwork locations. These typologies are referenced throughout the document as recommendations of artwork type, scale and budget.









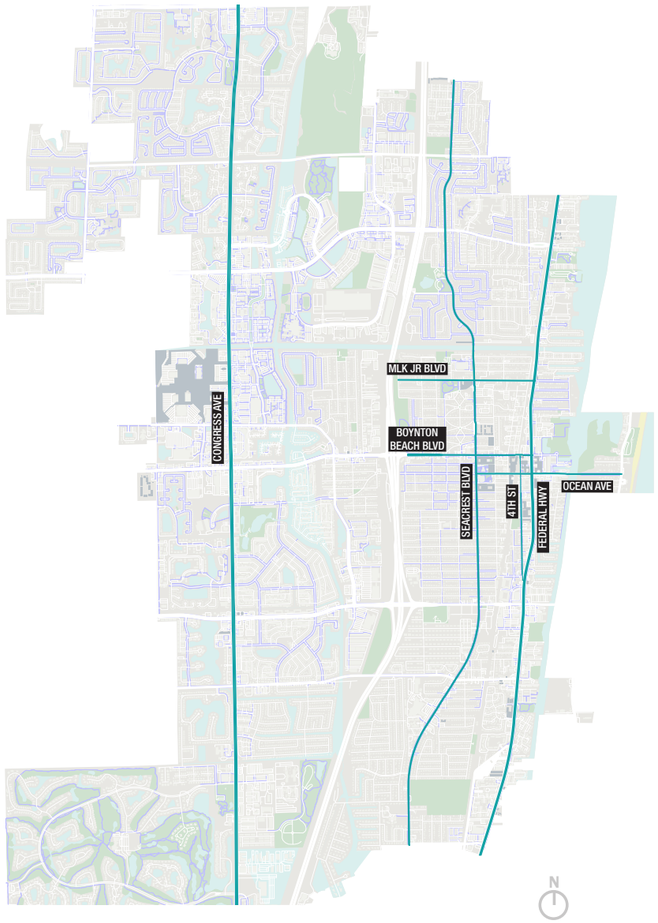




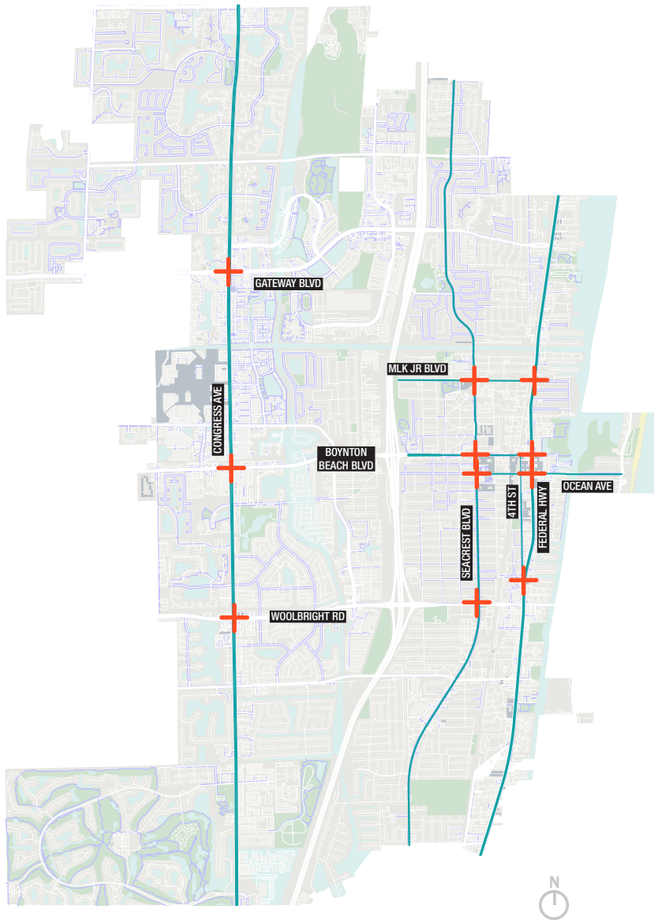
PUBLIC ART FRAMEWORK

The public art framework introduces a network of “Art Spines” and “Art Nodes” that strategically concentrate public artwork along major vehicular corridors and intersections where residents and visitors most frequently experience the city. By aligning future artworks with visible and highly trafficked locations, the Public Art Master Plan aims to create recognizable arts districts and strengthen connections between neighborhoods, destinations, and civic spaces.

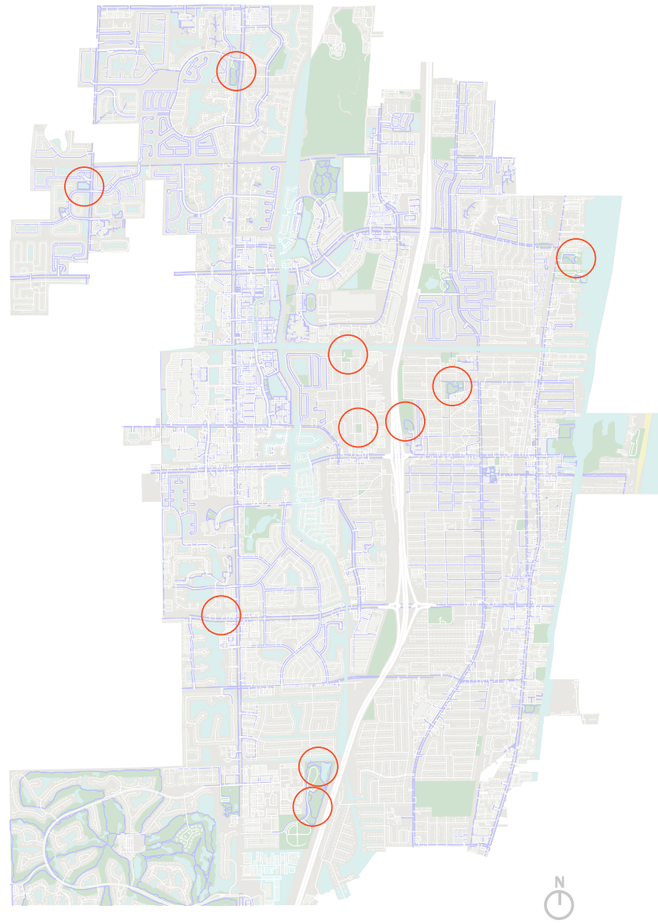
ART SPINES



ART NODES



ART IN CITY OWNED SPACES

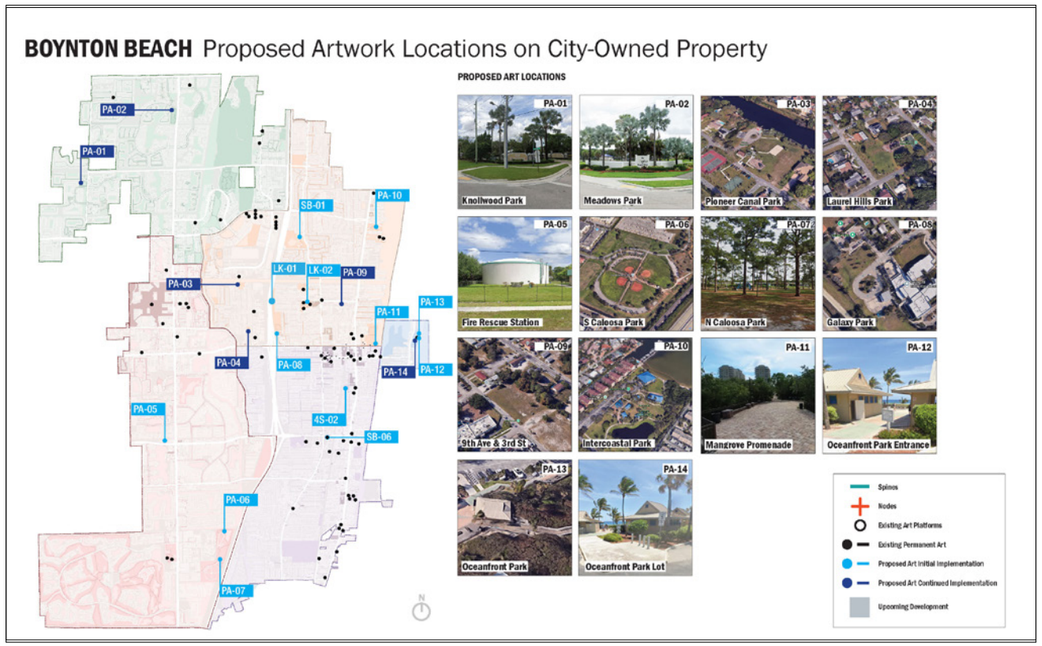


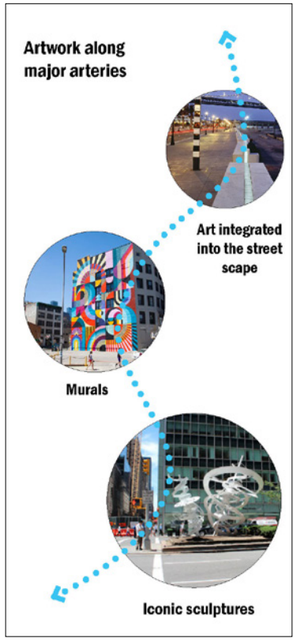
PUBLIC ART LOCATIONS

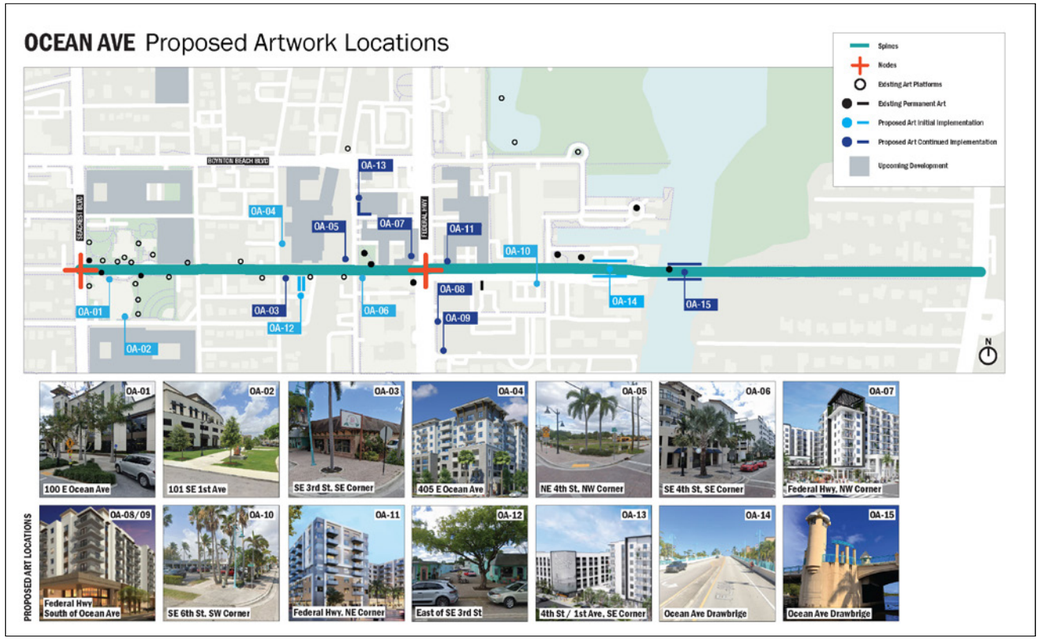
The Public Art Master Plan intends to establish potential art locations, appropriate typologies and general scale of artworks. It highlights a set of recommended priority locations; however it does not preclude the consideration of additional sites.

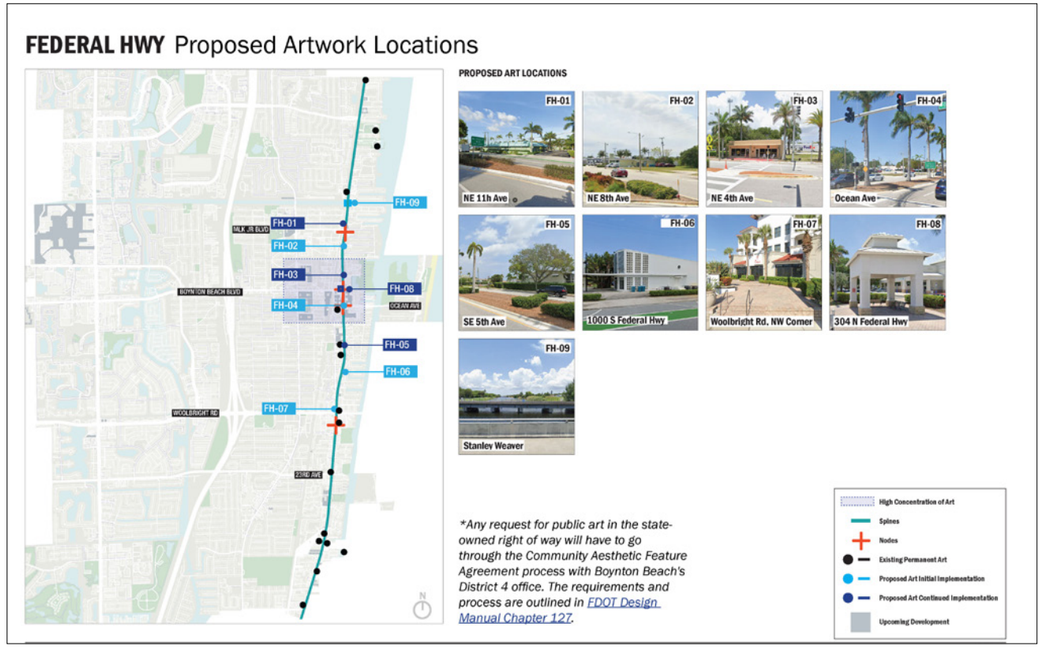
The document is organized by the following proposed Art Spines:

- **Boynton Beach Blvd:** Primary link to I-95
- **Ocean Ave:** Avenue of the Arts
- **Martin Luther King Jr Blvd:** The Northern edge of the cultural district
- **Federal Hwy:** Prominent local North-South connector
- **4th St:** Rapidly developing corridor
- **Seacrest Blvd**: The Western edge of the current cultural district
- **Congress Ave:** Residential connector to Boynton Beach Mall
- **City-Owned Property:** Public spaces and structures





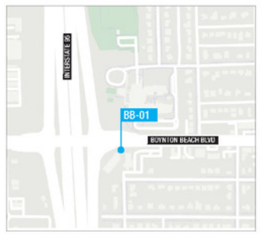




BB-01 480 Boynton Beach Blvd

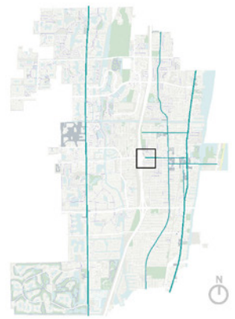
Inspiration: Porous / Transparent / Pass-through

L



LOCATION

- Gateway artwork, visible from I-95
- Tall, bold, visible, illuminated
- Welcoming, iconic















FH-09 Federal Hwy and Stanley Weaver Canal

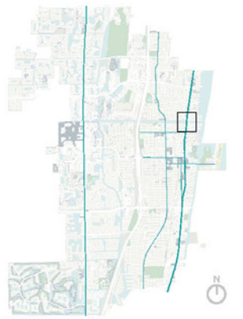
Inspiration: Water / Fluid / Transition / Arrival

M



LOCATION

- Busy canal entering downtown Boynton Beach
- Murals on long parapets
- Opportunities for artwork on outer sides









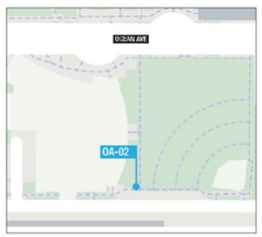




OA-02 101 SE 1st Ave

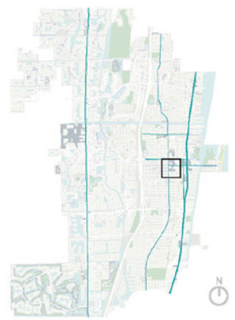
Inspiration: Coral / Reef / Underwater

L



LOCATION

- SE corner of City Hall
- Visible and accessible from the Ocean Avenue Art Spine
- Engages future development across the street
- Creates a new entrance to Centennial Park









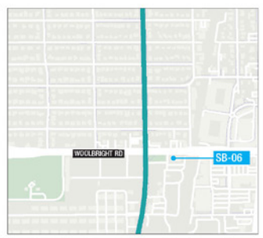




SB-06 Boynton Beach Utilities Department Water Tower

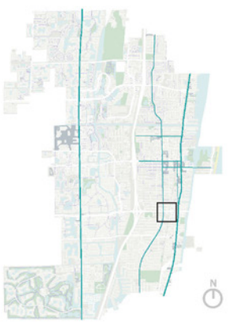
Inspiration: Flowing / Current / Motion / Ecosystems

M



LOCATION

- New mural on the water tower
- Alternatively, digital projection onto the water tower with the periodic introduction / rotation of new artists and artworks







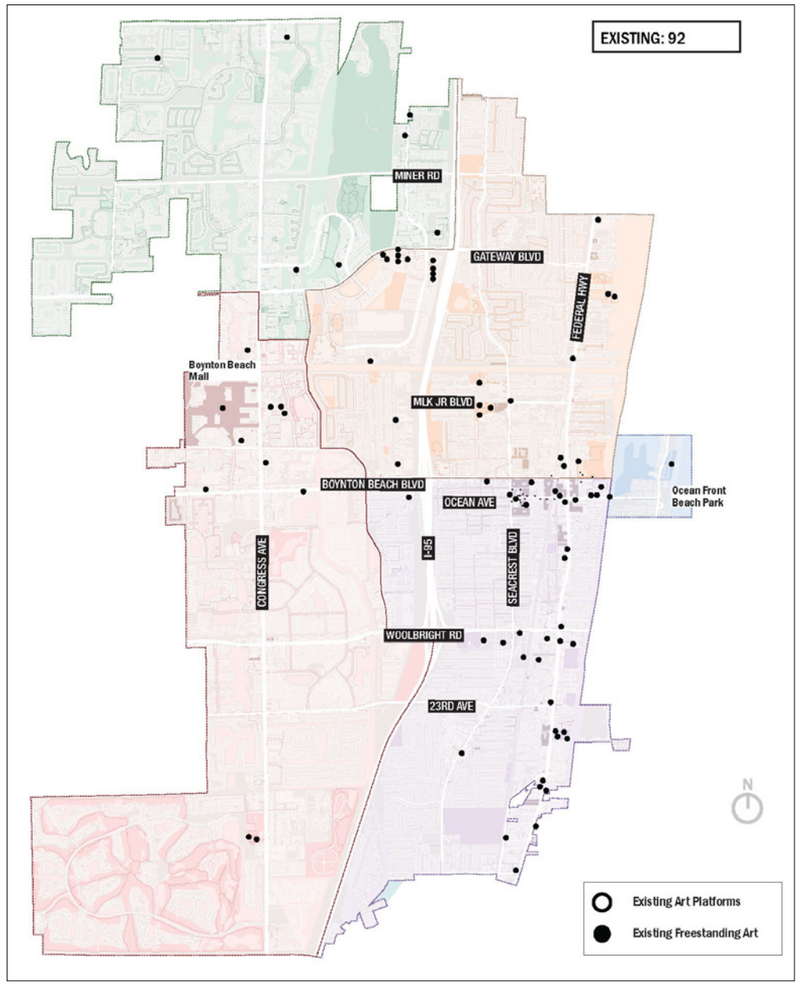


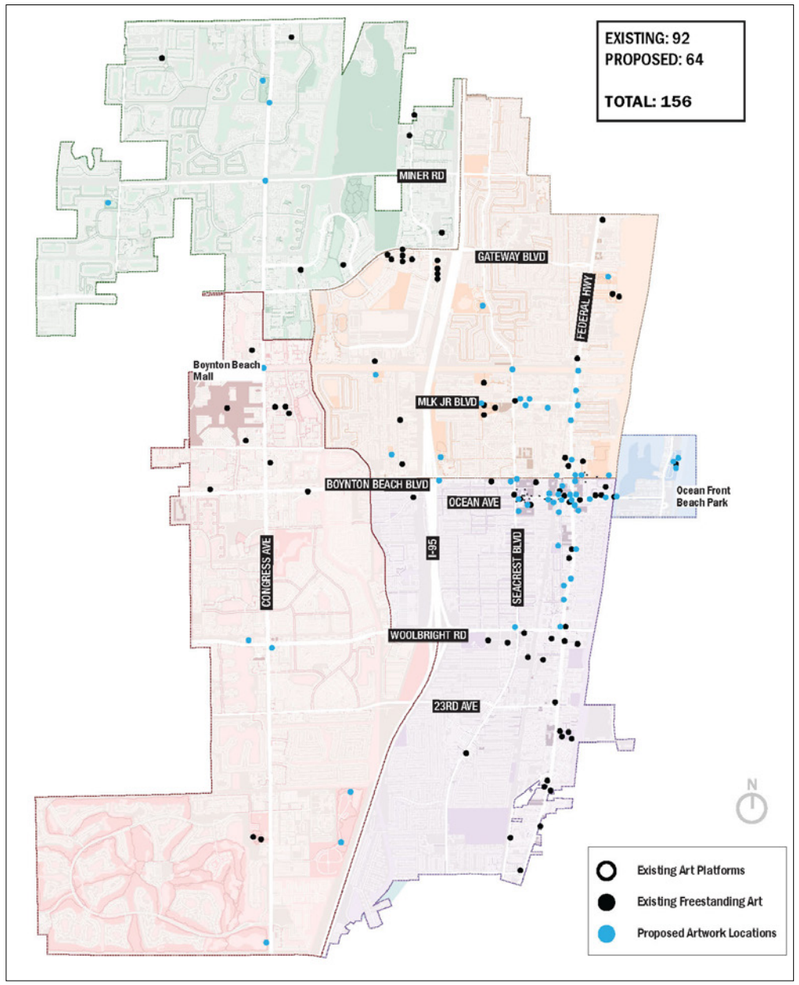




PUBLIC ART DISTRIBUTION

The Public Art Master Plan includes a series of exhibits that share the distribution of existing and proposed public art by district.







IMPLEMENTATION BEST PRACTICES

The Public Art Master Plan document outlines best practices for the implementation and maintenance of public art in an urban environment. It provides resources for soliciting artwork, best practices for fabrication, installation and maintenance of public artwork, artwork plaque standards as well as cost considerations for the ongoing care of Boynton Beach's Public Art collection.

BEST PRACTICES Request for Proposals

An RFP requests proposals from a small group of artists by compensating them with a design stipend. A strong RFP specifies the key parameters of the project that the artists need to design for. Share a clear list of artwork goals, thematic intentions and any attributes that are not desirable.

PROJECT OVERVIEW AND OBJECTIVES
Identify the parameters you would like the artwork to address. Clearly state specific goals, metrics, or impacts. List constraints such as site, policy, budget, and timeline. A good RFP frames the project as a challenge to respond to—not just a scope to execute.

DETAILED SCOPE OF WORK
Specify core tasks and deliverables. Outline expected phases (research, concept, design, implementation). Indicate required vs. optional components as appropriate, and list roles/ responsibilities for both the client and the artist.

PROPOSAL REQUIREMENTS
Make clear that applicants have a clear understanding / approach narrative for the project. Request a methodology or work plan, team composition and roles, relevant experience and case studies, detail of schedule and milestones, and budget fee breakdown.

BUDGET CLARITY AND EXPECTATIONS
Specify the total available budget (or realistic range), and identify what costs should be included (hard costs, soft costs, reimbursables) and any exclusions.

A number of public art projects are frequently integrated within a larger project. For that reason one should be clear about who is responsible for the artwork foundation, electrical infrastructure, lighting fixtures and installation costs.

EVALUATION CRITERIA
Applicants should demonstrate approach and understanding of the project, list team qualifications and experience, and have strong creativity or innovation. Proposals should be feasible and have a reasonable schedule with realistic cost and value alignment.

SELECTION PROCESS AND TIMELINE
Explain how decisions will be made by outlining review stages (initial scoring, shortlist, interviews), who is evaluating (panel, department, external reviewers), and key dates (submission, shortlist, interviews, award).

ARTIST CHECK-INS
Check in with artists along the way to ensure that the proposals they are working on are all viable. This is especially important if you are limiting your RFP call to three artists or less and ensures you have choice.

PROJECT SCHEDULE AND CONSTRAINTS
Detail required milestones or deadlines, and list dependencies (permits, funding cycles, public meetings, etc.). Specify any immovable dates to ensure proposals are realistic and implementable.

CONTRACT TERMS AND ADMINISTRATIVE REQUIREMENTS
Specify contract type and note insurance and liability requirements as well as payment structure. Clearly detail legal conditions (IP, ownership, termination clauses).

BACKGROUND MATERIALS
Provide site information, maps, or technical documents as needed, as well as prior studies or plans. Specify relevant policies or guidelines, and note community context.

Q&A PROCESS AND ADDENDA
To ensure fairness and clarity, list the submission process for questions, with deadline for questions and how answers will be shared (public addenda).

BEST PRACTICES Maintenance

MATERIAL DURABILITY
Material selection is one of the biggest drivers of long-term public art maintenance because different materials age, fail, weather, and vandalize in very different ways. Cities should evaluate not only the initial appearance of a work, but also how a material will perform over decades in a public environment.

Consider materiality in relation to environmental exposure, frequency of required cleaning/ repair, resistance to vandalism/ graffiti, potential for replacement/ obsolescence, and structural aging.

A material with lower upfront cost may produce much higher maintenance expenses over time. Cities should evaluate expected lifespan, cleaning frequency, coating renewal cycles, energy consumption, and replacement intervals.

MAINTENANCE MANUALS
Request that artists provide comprehensive maintenance manuals. A strong care guide will include detailed material and color specifications for all components of the artwork.

Artists should include cleaning instructions and recommended cleaning schedules. They should also provide guides and resources for replacement parts (it is also recommended that they provide some basic spare parts - 'attic stock'). Determine whether the artists or a third party will be participating in ongoing maintenance for the project.

De-installation, decommissioning, and waste management / recycling details are also important and should be requested where applicable.

ART CONSERVATORS
Art conservators are trained professionals who specialize in the preservation, repair, and long-term care of artworks. They help ensure that public art remains safe, stable, and visually intact over time despite exposure to weather, pollution, and public interaction.

They are often brought in to assess proposed materials during design review, advise on durability and conservation risks, develop maintenance and cleaning protocols, document artworks for long-term care, and perform or oversee repairs when damage or deterioration occurs.

For cities, involving conservators early—rather than only after damage occurs—can significantly reduce long-term costs and help avoid irreversible alterations to public artworks.

MAINTENANCE BUDGET
Set aside funding for periodic upkeep of artworks over time, which may include cleaning, repair, retrofitting and other updates.

Most cities get better results when maintenance is treated as a system-level obligation (a dedicated percentage of the overall program or capital portfolio) rather than a case-by-case add-on per project.

In a city-wide model, the city sets aside a fixed percentage of the entire public art program or capital allocation into a centralized maintenance fund. The typical range is approx. 1% – 4% of annual program allocation. All artworks draw from this shared conservation budget and are prioritized based on condition assessments.

Per-project maintenance allocation sets aside a percentage (usually 5-15%) of each artwork's budget for its future care.

BEST PRACTICES Art Plaques

CONTEXTUAL UNDERSTANDING
Art plaques provide context, enhance understanding, and connect viewers to the artwork's purpose, history, and the artist. They bridge the gap between the public and the art.

Plaques give the viewer more information about the artwork, the artists, the story behind its creation, its historical or cultural significance. Plaques teach viewers about the materials used, the medium, and the techniques employed.

The plaque often also provides additional information through a QR code that links to information on the making, fabrication and process of creation of the artwork.

Consistent art plaques across a city art program enable the visual continuity and narrative consistency of a public art program.

ARTIST RECOGNITION
Identifies the artist, which validates their contribution and supports their role in the community.

CONNECTION TO COMMUNITY
Plaques often explain how the art reflects local values, history, or identity, fostering a sense of belonging.

INFORMATION & ACCESSIBILITY
Plaques offer information to everyone, regardless of their background in art, enhancing the artwork experience for all. They often include different languages, or a tactile system like Braille.



PLAQUE INFORMATION
Art plaques should include the artist name, year of completion, and materials used. Description of the work should be concise; one to two sentences.

It is important to include donor and/or commissioner credit, as well as any city collections that the art is a part of. A logo of the curating institution can also be included.

LEGIBILITY
The use of sans-serif typefaces improves readability. All-caps for titles may also be advisable. A minimum text height of 1/4" (18 pt) is recommended. High contrast aids legibility.



ACCESSIBILITY
Incorporate tactility for the visually impaired by having the text raised 1/32" at minimum, and by including Grade 2 Braille below the text. If tactile, mount plaques at 48-60" from the floor and leave space for wheelchair users around the base.

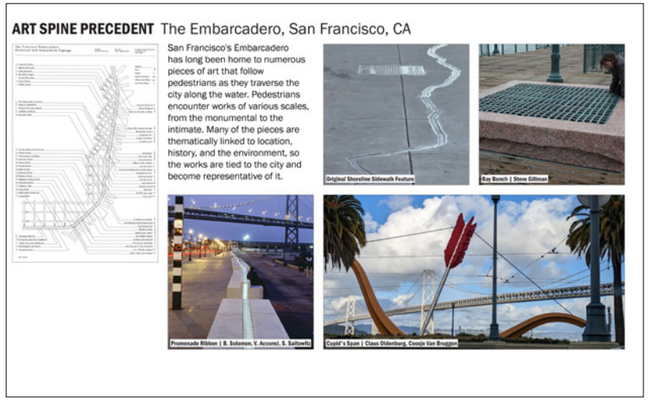




APPENDICES

A: PRECEDENTS

Appendix A includes public art master plan precedents from around the United States, selected to illustrate specific strategies that could be considered in the Boynton Beach Public Arts Master Plan.





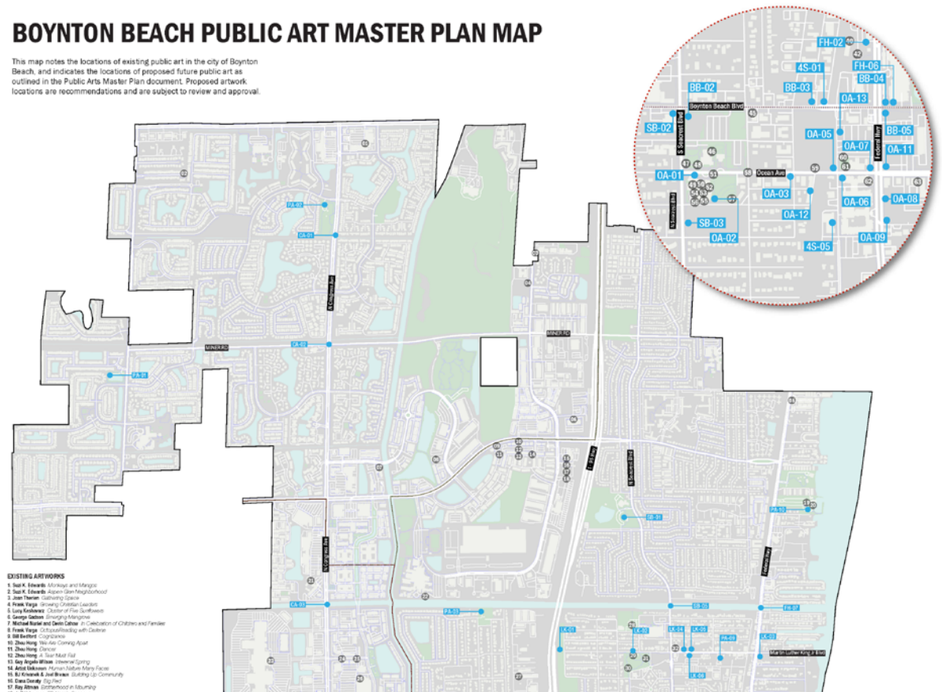
B: LOCAL & REGIONAL ARTISTS

Appendix B includes a limited list of artists who reside in and operate within the city of Boynton Beach, the county of Palm Beach, and the region in general. This list is not comprehensive and more indicative of the need for any public art master plan to support, promote and showcase local and regional artists.



BOYNTON BEACH PUBLIC ART MASTER PLAN MAP

This map notes the locations of existing public art in the city of Boynton Beach, and indicates the locations of proposed future public art as outlined in the Public Arts Master Plan document. Proposed artwork locations are recommendations and are subject to review and approval.



PUBLIC ART MASTER PLAN DOCUMENT STRUCTURE

**Artwork images throughout this document are for reference only. They are not recommendations of specific artwork or artists.*

Community Engagement
Key Findings
Art Narrative

Strategic Planning
Public Art Master Plan Framework
Existing Initiatives
Artwork Typologies

Proposed Public Art Locations
Ocean Ave
Boynton Beach Blvd
MLK Jr Blvd
Federal Hwy
4th St
Seacrest Blvd
Congress Ave
City-Owned Properties
Public Art Distribution by District

Implementation Best Practices
Art Call Resources
Best Practices

Appendix
A. Public Arts Master Plan Precedents
B. Local & Regional Artists



Thank you!
Questions?