

# public art = VALUE ADDED

a public art resource guide for developers and neighborhoods

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## Section I: Introduction

### Why Public Art?

Private developers are discovering that public artwork makes good business sense. Artwork that is accessible to the public can become a highly visible landmark and help your building stand out from the crowd. Public art identifies and reflects our community's sense of place, recognizes our unique landscape, and adds value to your residential or commercial development. Neighborhood Associations can incorporate public art to give their neighborhoods a distinctive identity. The Town of Cary encourages you to participate in the Public Art Program by incorporating public art into your next project.

Commissioning artists for the public realm is a strong part of that tradition. Kids Together Playground at Marra Dorrel Park, The pedestrian bridge over US Hwy 1/64, the plaza, the flytower and lobby at the Cary Arts Center, the new Fire Station #8 at Mills Park Drive, and the marquee of the newly renovated The Cary Theater

are all places in Cary that have something in common: works of art.

Works of art add value to the built environment. They can transform places with added meaning, interaction, beauty, and context, creating memorable encounters for people in those places.

The Public Art Program of the Town of Cary encourages developers and neighborhood associations to consider creative ways to engage artists and present works of art in their projects, and looks favorably upon development plans that include thoughtful public art components. This resource guide is intended to give developers information and tools to commission works of art. It features examples of different project types, discusses best practices, and outlines local and national resources for public art.

# Public Art Project Types

## Artist Made Building Parts

Why buy a ubiquitous building part from a catalogue when you can have it made by an artist? Artist made building parts add character and beauty to function. These types of artworks can cost the same as catalogue purchases when an artist is given a budget and specifications to work toward. One way of funding these projects is to identify an item already in the design, such as benches or landscaping, and enable an artist to deliver those services. The artist designed project can have the same budget as the line item, or it can be enhanced with additional sources of funding. They can be delivered to the job site and installed by the contractor or the artist.

### FEATURED PROJECT:

Stained glass windows at firestation #8

Architectural Glass (stained glass, blown glass, lead, glazing)  
Stairwell Windows (#12 total window panels)



Artist Arthur Stern after visiting Cary in 2012 and meeting with Fire and Police Departments, as well as students from Mills Park Middle School, he developed the window designs for the future Fire Station #8.

The art glass windows abstractly depict symbols that deal directly with the Fire Department, the tools, etc. The design starts with a series of ladder shapes, then fire hoses and nozzles are added, around the perimeters of the windows, and then blue, and red accents to represent both the Police and Fire Departments. At eye level in two elevations the artist has included a thin blue line, or fallen officer symbol, as a Police memorial and a thin red line, or fallen fire fighter symbol. The composition is a mostly balanced, but playful geometric design, that the artist calls being in a state of dynamic equilibrium. The more you study the design unique variations become apparent. The glass materials feature 'water' glass as a background, and colored details rendered in hand blown glass, and dichroic glass, with hand beveled glass prisms.

Designed to light up at night when viewed from outside the building the glass art becomes a "Beacon to the Community".

### OTHER PROJECTS:

Norie Sato  
"Round-and-Round"  
Terrazzo floor



Deborah Mersky  
Walls at Transfer Station  
Vashon, WA

**OTHER PROJECTS:**

Gateway Village  
by Ned Kahn  
Charlotte, North Carolina. 2000

A 260' long by 6-story tall facade of a new parking garage in Charlotte, North Carolina was covered with 80,000 small aluminum panels that are hinged to move freely in the wind. Viewed from the outside, the entire wall of the building appears to move in the wind and creates the impression of waves in a field of metallic grass. Inside the building, intricate patterns of light and shadow, similar to the way light filters through the leaves of trees, are projected onto the walls and floor as sunlight passes through this kinetic membrane. In addition to revealing the ever-changing patterns of the invisible wind, the artwork was designed to provide ventilation and shade for the interior of the parking garage. Commissioned by Bank of America. Completed in August, 2000.



Silver Plaza Fountain  
by Deirdre Saundier  
Silver Spring, Maryland



Benches at Kids Together Playground at  
Marla Dorrel Park  
Oracle Benches (2 benches), 2000  
Artist: Jim Gallucci  
Materials: Painted Steel



ARTIST NANCY BLUM  
Dogwood Basins  
Charlotte Area Transit System -  
Charlotte, NC

Cast in bronze, thirty basins are positioned along 15 stops of the Charlotte Area Transit System. Sitting on a base by Haws Co. the dogwood basins integrate the platforms functional needs with a specific and unique design. Commissioned by Charlotte Area Transit System (CATS) Charlotte, NC  
Engineering and Pattern: Leonard Owen, Dallas TX  
Castings: Polich Tallix, Rock Tavern, NY



City Light, City  
Bright  
Seattle City Lights  
by Nancy Blum  
Seattle, Washington

This 42 inch in diameter, cover is placed in 50 locations around heavily trafficked parts of Seattle, WA. Cast in iron, the 'flowers' graphically represent the city and the 'electric' pattern underlying is symbolic of the utility. 2001. Commissioning Agents: Seattle Art Commission and Seattle City Lights

## Integrated Artworks

These types of public art projects don't sit on pedestals: they are seamlessly integrated into the surrounding environment. When you bring an artist into a project early in the design process, the work of art can be built into construction documents, which can save time and money from a separate art installation. In many cases, the general contractor can perform some of the fabrication or installation, with the artist or fabrication specialist needed only for specific components.



Walnut Street Park  
by Barbara Gryguttis  
Imaginary Garden, 2009  
Artist: Barbara Gryguttis  
In collaboration with OBS Landscape Architects  
Material: native NC brick pavers  
Location: Walnut Street Park  
National Award Winner 2010 Brick Industry Association

The artwork titled "Imaginary Garden" is a complex woven design in native brick (15 feet wide brick promenade approximately 800 feet long) which starts at the parking lot where the promenade meets the parking pavement and follows the subtle curve of the promenade where it bursts into a blossom to create a plaza at the intersection of Lawrence Road and Walnut Street. The decision to use brick as the "art" material was an obvious natural, since it is a material made from the local earth. Brick has a rich history in the Triangle/Cary area. The artwork creates a place of tranquility and unity with nature punctuated by elements of surprise and interest where you sit and watch people, meet a friend, read a book.

### N-S Urban Footprint, 2008

Artist: Eric Beerbower  
Material: 10' wide concrete sidewalk  
with color and inset bronze  
plaques  
Location: McCrimmon Parkway  
& Highcroft Drive at Panther  
Creek Apartments  
Developer Alexan Panther  
Creek Apartments, LLC.

The artist chose the theme "Nature meets Urbanism" and developed the concept based on satellite maps to generate an organic pattern that is derived by Alexan Panther Creek Apartments location to its north & south axis. The pattern is a reflection of the urban development, and is a time capsule of current development as of 2007.



### OTHER PROJECTS:



**Recharge Chambers**  
by Gloria Bornstein  
Water feature courtyard



**The Plaza**  
Jack Mackie

## Design Teams

When an artist is included as a member of the design team with an architect, landscape architect, or engineer, they work together and heighten the creativity, surprise, beauty, or whimsy of a place. These types of projects work best when all members of the team are selected at the same time, they are given specific roles and/or responsibilities, and each member has a clearly defined project role from the beginning.



### Interior Glass works: "School Spirits"

Glass stairway wall: Laminated glass, LED light, aluminum, stainless,  
Concessions Area: Laminated glass, Glass Doors: Ceramic frit on glass  
Plaza paving design and solar powered LED lights:  
Brick and Solar powered LED pavers



The Design Team made up of Architects and Artists worked collaboratively. The conceived and produced artworks by 3 artists, Jim Hirschfield, Sonya Ishii and Norie Sato, set the tone and creates an unique counterpoint to the historic building renovation. Ghosts or spirits of classes and students past, an entry experience that links past and present, other elements celebrate creativity and the links between the visual and performing arts to enliven this Art Center renovated from an old elementary school building. Several elements comprise the total artwork: an exterior sculpture for two sides of a new theater fly tower; artwork for the lobby including a focal backlit glass wall which extends through the 3 stories of the lobby along a glass stairway. Other lobby artwork includes glass doors to a classroom/ reception room; glass cladding for the interior of the concessions area with closable doors. The 3 artists also produced the theater's curtain which continues the harlequin pattern from the exterior sculpture above; projected patterns in the theater's vomitoria for a theater entry/exit experience for patrons. An exterior front plaza paving pattern incorporating solar powered paver lights create a magical environment for patrons leaving the theater after a performance; and benches for an outdoor classroom are based on traditional drawing horses used in art schools. The artwork illuminates the change of this facility from school to art center and evokes images from the past history of this building location as an important historical and future focal point for the community.

## Freestanding Works of Art

When design and construction are complete and there are no opportunities to integrate an artwork into a site, commissioning or purchasing a freestanding work of art is an option to explore. In addition to sculpture, works that can be applied to a site, such as murals, can be considered.

McGinnis Development Group, LLC incorporated public art for Stone Creek Village, a mixed use project located at the corner of High House Road and Davis Drive. A sculpture by artist Beverly Stucker Precious called "Windplow" was commissioned to be a site-specific sculpture designed for the Stone Creek Village roundabout. Arcs of stainless steel tubes hold cast/fused dichroic glass panels reaching a height of approximately 13.5 feet. Abstractly designed to evoke the image of glass plows cutting through the wind, the free-form elements flow upwards to a large stainless steel plate. This ties the sculpture to the previous agricultural use while letting the winds of time plow forward into change. The arcs of dichroic glass and stainless steel tubes are integrated with stainless steel plates to provide to image of an abstracted plow tilling the wind above it.

The use of dichroic glass creates a burst of changing color as vehicles drive by and drivers are treated to an ever-changing display. The 3/4" thick fused glass panels are placed into slots in the stainless steel tubes and then sealed with industrial grade silicone. Windplow shall be designed and constructed with safety in mind. The dichroic glass shall be fused with plate glass to achieve a safe thickness. Windplow shall be attached to a 10 foot diameter concrete base and footing that is under 3 foot tall (base).



**Windplow**  
by Beverly Stucker-Precious  
Stone Creek Village, Cary, NC

### OTHER PROJECTS:



**Time Passage**  
by Jim Galluci  
Hospice of Wake County, Trinity Road



**Takoma Trees**  
by Judy Sutton Moore  
Takoma Park

## Section II:

# Best Practices

### Benchmarking

Spending time researching successful public art projects will inform the process you choose to develop and contribute to the success of your final project. Consider asking questions about artist selection, involvement of consultants, public art plans, artwork budgets, and fabrication methods in your research. There are many resources to consult to seek out successful projects. Here are some benchmarking strategies:

- Work with a public art consultant to view your project and develop a presentation of projects that have similar characteristics to your site.
- Research successful projects in publications such as *Sculpture and Public Art Review*, which feature public art projects.
- Americans for the Arts produces an annual list of successful projects called *Year In Review*. Lists of selected projects and sets of images are available on their website, [www.AmericansfortheArts.org/PAN](http://www.AmericansfortheArts.org/PAN).
- Cary has many successful works of public art. Check out the Town's web site to see its permanent collection and map. Downtown Walking tours of Cary Visual Art's annual temporary Outdoor Sculpture Exhibition can be downloaded from the organization's website [www.caryvisualart.org](http://www.caryvisualart.org)

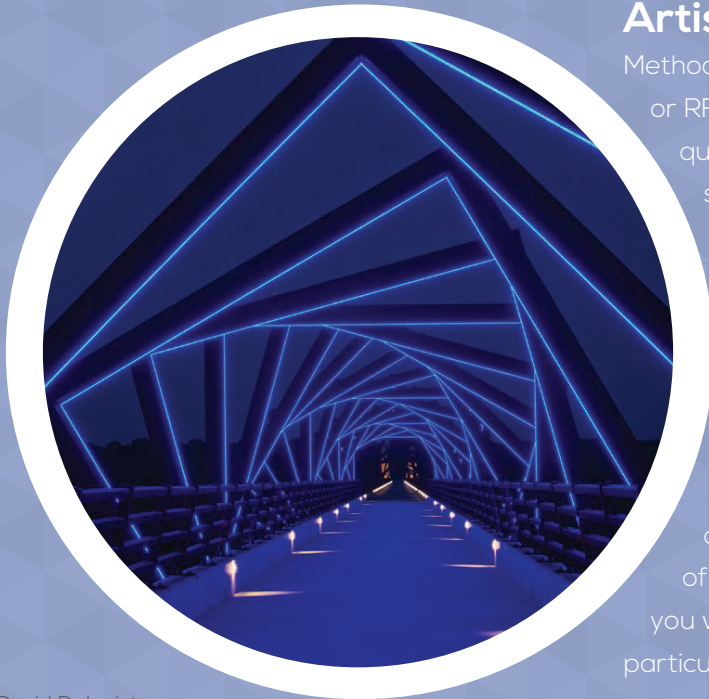


**Catherine Widgery**  
Cloudbreak, 2010  
Lindsey-Flanigan Courthouse, Denver, CO  
14'x14'x18in., glass, steel

### Budgets

Budgets for commissioning or purchasing a work of art are established before an artist is selected. Benchmarking similar types of projects can be helpful in establishing a budget range. Factors that contribute to determining a budget include the type of project, materials, career status of the artist, and project management fees.

Artists should be notified of a project budget from the beginning of the project, and the amount should be all-inclusive of the project scope. The work of art budget should include: artist fees, fabrication, materials, installation, transportation, construction documents, approvals and reviews by other design professionals, and insurance required of the artist. Budgets should also be established for future maintenance and management of the artwork.



David Dalquist  
From Here to There, 2011  
High Trestle Trail Bridge  
Madrid, IA

## Artist Selection

Methods for artist selection include an open-call process by RFP or RFQ Invitational where small groups of artists are pre-qualified for the project, or Direct Selection approaching a specific artist for a proposal. Artists are generally selected or pre-qualified by a curator, public art consultant, or group of art advisors for a project. In general, selecting an artist without guidance by an arts professional who has experience with public art projects is not advised.

The Town's Public Art Program maintains an Artist Registry Database that is available for neighborhoods and developers wishing to review a pre screen data base of artists. The Town's Public Art Coordinator can assist you with identifying a selection of artists qualified for your particular project.

## Selection Criteria

The following basic criteria should be used to select artists, review designs and analyze existing artworks:

- **quality/originality:** demonstrated capabilities of the artist(s) and the merit of the proposed artwork(s)
- **suitability:** appropriate in scale, material, form, and content for community and physical environment
- **durability:** demonstrated structural and surface integrity, reasonable maintenance costs and requirements, and resistance to theft and vandalism
- **safety/public liability:** artwork will not present issues in these areas; artwork(s) will be reviewed by appropriate departments or offices (such as Risk Management, Parks Maintenance, Police, Transportation, Planning, etc.) to ensure that the proposed or existing artwork(s) do not present safety hazards
- meets any additional specific criteria established in an RFP/RFQ or private development regulations.



Joy Wulke  
Between Light & Knowledge  
D.H. Hill Library  
North Carolina State University  
Raleigh, North Carolina

## Placement and Site Considerations

When selecting a site, the artwork(s) should significantly contribute to the setting from a functional or design standpoint and significantly enhance the chosen location in a way meaningful to the public. The Artist can also significantly contribute to thinking about a variety of ways a site may incorporate artwork.

The following factors should be considered:

- *visibility*
- *traffic patterns (both interior and exterior)*
- *public safety*
- *relationship to existing or planned architectural and natural features*
- *users of the site*

- *future development plans for the area (if known)*
- *environmental concerns*
- *public accessibility to the artwork(s), including ADA requirements*

- *social context (intended use of the work if any)*
- *significance to the proposed artwork(s).*

- *landscape design*
- *existing artwork(s) within the proposed site vicinity*

## Artist Fees

Artists must be paid for their work at every stage of a project. When proposals are being solicited, artists are paid a fee to develop their ideas. Once an artist has been selected for a commission, the standard fee for design and project management is 20% of the art project budget. If an artist is fabricating all or parts of a work of art, they will also receive payment for their materials and labor.

## Contracts

Like other design professionals and trades working on a construction project, a contract is needed for the artist that outlines all of the expectations for products, services, and responsibilities. Obtaining a specific contract for commissioning or purchasing works of art is advised.

See Section III for information about acquiring sample artist contracts.

### Leo Villareal

Hive (Bleecker Street), 2012  
Bleecker Street/Lafayette Street, NY  
LED tubes, custom software, electrical hardware,  
aluminum, stainless steel

## Design Development and Review

The contract for the work of art should include milestones for the owner to review the progress of the design, fabrication, and installation of the work of art. Often, these milestones are attached to the release of payment. For example, when the owner approves of a proposal for a work of art, a portion of the budget is released and the artist is given notice to begin fabrication.

It is suggested that the owner contact the Town of Cary Public Art Program and the Towns' Planning Department during the proposal stage of the artwork to learn of any review Board, commissions, or community organizations that may need to approve or review the overall development project or work of art.

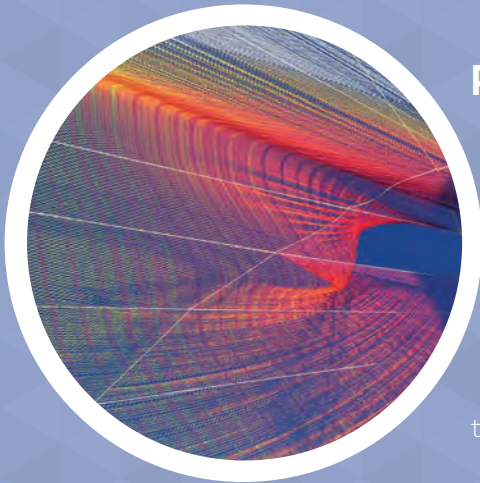




## Maintenance and Conservation

The artist should consult with a professional conservator during the proposal stage of the artwork to determine what maintenance will be needed for the work of art. A conservator can also review and make recommendations about proposed materials and installation methods for the artwork. Based on this information, a plan should be established by the artist and owner that outlines what maintenance is needed, how much it will cost, and who will perform the work.

When a work of art is damaged, only the artist who created it, a fabricator approved by the artist, or a professional conservator should be retained to repair or restore the work of art.



## Public Art Consultants

The field of public art is highly specialized, sometimes combining the work of curators, arts administrators, planners, designers, community organizers, and construction managers. Advice from a public art consultant can help develop the framework for a project, and contracting with a consultant for project management can help the process of an art commission run smoothly. The public art consultant acts as an advocate for both the artists and the owners, ensuring that the intentions for a project and professional standards are met.

### **Janet Echelman**

Skies Painted with Unnumbered Sparks  
Vancouver, Canada, 2014

## Art Plans

An art plan is an excellent tool for sites that will have more than one work of art. Created by an art consultant or artist, they can outline locations, themes, budgets, materials, and methods for all of the works of art at a site. Public Art by the Book, which is detailed in Section III of this document, offers an excellent chapter on public art planning.

## SECTION III:

# Public Art Resources

### Artist Registries

The Town of Cary Public Art Program maintains an Artist Registry as a resource for promoting visual, public artists, and multi-disciplinary artists that have been pre screen. It was created by the Public Art Program and is a free service. Contacting the Public Art Coordinator [denise.dickens@townofcary.org](mailto:denise.dickens@townofcary.org) to assist you viewing the list of artists and examples of their works.

4Culture, based in Seattle, WA, hosts a national, juried, registry for artists qualified to complete public or private commissions. The three focuses of the registry are artist made building parts, site-specific works, and planning projects. To view the registry, visit the public art section of [www.4culture.org](http://www.4culture.org).

The Public Art Archive is a resource to see examples of public art projects. The United States is home to some of the most extraordinary collections of public art in the world. For many, a public art collection is not only part of a city or regional identity, it often serves as a major vehicle for engaging local citizens and visitors through art. Within these pages you will find interesting and beautiful images and extensive descriptions of public art from across the country. The Public Art Archive is brought to you by CaFÉ™, an online application and adjudication system used by public art administrators everywhere. To view the registry, visit [www.publicartarchive.org](http://www.publicartarchive.org)

### Contracts

The Public Art Network of Americans for the Arts developed a free, annotated contract for private development art commissions available on their website. To download a copy, visit: [www.AmericansfortheArts.org/PAN](http://www.AmericansfortheArts.org/PAN)

### Public Art Consultant Lists

- The TOC Public Art Program maintains a list of local and national public art consultants. To get a copy, call 919-465-4791 or email [denise.dickens@townofcary.org](mailto:denise.dickens@townofcary.org)
- The Public Art Network of Americans for the Arts maintains a list of national public art consultants. To get a copy visit [www.AmericansfortheArts.org/PAN](http://www.AmericansfortheArts.org/PAN) or call 202-371-2830.

## Technical Assistance

- The Public Art Program provides free public art assistance to the public and private sectors. Services include presentations of contemporary public art projects, facilitating artist selection, and assistance with project management. For more information, email [denise.dickens@townofcary.org](mailto:denise.dickens@townofcary.org) or call 919-465-4791.
- Public Art by the Book edited by Barbara Goldstein (2005, University of Washington Press) is a valuable resource for the public and private sectors. It includes chapters on project types, planning, contracts and legal issues, and maintenance.



**Cliff Garten**  
Ribbons, 2012  
50 UN Plaza, San Francisco, CA  
Cast Concrete, Granite



**Cliff Garten**  
Receptor, 2013  
Patriot Ridge  
16' tall by 20' diameter, Total  
Landscape Sculpture – 250'x400'  
Bronze, Stainless Steel, Concrete,  
Landscape and LED Lights  
Sculpture

Looking for a conservator to review a proposal or repair a work of art? The American Institute for Conservation of Historic and Artistic Works (AIC) is the national membership organization of conservation professionals. The website provides many resources regarding conservation and will assist you in finding a conservator for your project. For more information, visit [www.conservation-us.org](http://www.conservation-us.org).

The TOC Public Art Program maintains a list of local public art restorers and metal specialists for repairs. To get a copy, call 919-465-4791 or email [denise.dickens@townofcary.org](mailto:denise.dickens@townofcary.org)

Town Council appointed a Public Art Advisory Board to advise the Town on all matters relating to the placement of public art in Cary and to ensure citizen input. Please visit their web site for more information, Goals/Work Plan, agendas, minutes, and current roster of board members.

[http://www.townofcary.org/Town\\_Council/Boards\\_Commissions/Public\\_Art\\_Advisory\\_Board.htm](http://www.townofcary.org/Town_Council/Boards_Commissions/Public_Art_Advisory_Board.htm)

The Town's Public Art Coordinator is available to assist you as you consider incorporating public art into your project. Please contact Denise Dickens at (919) 465-4791, [denise.dickens@townofcary.org](mailto:denise.dickens@townofcary.org) for assistance with the Town's public art processes and procedures. You can view the Public Art Master Plan on the Town's website, [http://www.townofcary.org/Departments/Parks\\_Recreation\\_Cultural\\_Resources/Arts\\_and\\_Culture/Public\\_Art/publicartmasterplan/publicartmasterplan2012.htm](http://www.townofcary.org/Departments/Parks_Recreation_Cultural_Resources/Arts_and_Culture/Public_Art/publicartmasterplan/publicartmasterplan2012.htm).

# Appendix

TOC Public Art Placement Application

<http://www.townofcary.org/Assets/Parks%2c+Recreation+and+Cultural+Resources+Department/Parks%2c+Recreation+%26+Cultural+Resources+Department+PDFs/publicart/artplacement.pdf>

Notification letter of upcoming review of Public Art Placement to surrounding neighbors

(insert actual form here)



# Public Art Placement Request Form

Name of Individual or Organization \_\_\_\_\_

Address \_\_\_\_\_

Contact Person \_\_\_\_\_

Phone \_\_\_\_\_ Fax \_\_\_\_\_ Email \_\_\_\_\_

*List artist information below*

Name \_\_\_\_\_

Address \_\_\_\_\_

Email \_\_\_\_\_ Phone \_\_\_\_\_

Website \_\_\_\_\_

Title of Work \_\_\_\_\_

Size/Medium \_\_\_\_\_

What is the exact address of the site where the artwork would be located? Please submit a map or drawing with location of site identified.

Is this location (check all that apply):

Town of Cary property

Private property

On an easement

On a right of way

Other (please describe): \_\_\_\_\_

Proposed installation date \_\_\_\_\_

This artwork is a  Permanent placement  Temporary placement

If temporarily installed, proposed removal date is \_\_\_\_\_

*Attach a photo of the site (or submit a drawing) identifying the desired location and orientation for the artwork.*

Describe the artwork (include size, scale and materials) and attach a photo or sketch of the artwork (attach additional pages if necessary).

Installation Plan (please check if applicable):

Street closure? If yes, which streets and when? \_\_\_\_\_

\_\_\_\_\_

Equipment rental? If yes, what kind? \_\_\_\_\_

Need to pour concrete? If yes, approximate size or amount. \_\_\_\_\_

Digging? (Before digging, call NC One-Call at 800-632-4949 to have the lines marked)

Other (please describe) \_\_\_\_\_

\_\_\_\_\_

Describe the process for informing citizens of Cary about the placement of the artwork prior to and after installation \_\_\_\_\_

\_\_\_\_\_

Will signage be included to describe the artwork? Describe size and placement of signage \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Planning: Check here if application needs review by Planning. Comments: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Reviewed

Signed:

Date:

-----  
Public Art Supervisor

Signed:

Date:

-----  
Planning Department

Date of presentation by

Public Art Supervisor to Public Art Advisory Board

Comments by Public Art Advisory Board:

Date of Public Art Placement Notification mailed to applicant

*Return completed form and all documents to*

Denise Dickens, Public Art Supervisor

Town of Cary, P.O. Box 8005, Cary, NC 27512-8005

Questions: Denise.Dickens@townofcary.org or 919-465-4791direct



## Your input is welcomed!

When: DATE  
Time: 6:15 p.m.  
Where: Room 11130  
Building: Cary Town Hall (316 North Academy Street)

Meeting: **Public Art Advisory Board meeting**

As part of the Town of Cary's continued commitment to make Cary a unique place through its Public Art Program the Council appointed Public Art Advisory Board, which provides advice and recommendations to Town Council on all matters relating to acquisition, and inclusion of public artworks in Cary, will be reviewing a proposal from XYZ. The XYZ public art project is designed for the corner of XXXX and XXXX Roads and points along the **DESCRIPTION OF LOCATION** that adjoin that corner.

One of the important parts of this process is to gather comments from various user groups who potentially will use the greenway. Community input will be solicited at the Public Art Advisory Board meeting prior to the Public Art Advisory Board voting to recommend a work of public art to Town Council.

Notices are being sent out to all adjoining property owners within 400 ft. of the proposed location for placement of public art to notify them of this item on the agenda of the Public Art Advisory Board meeting.

If you have any questions prior to the meeting feel free to contact:

Denise Dickens  
Public Art Coordinator  
919-465-4791



# Section IV: Neighborhoods

Excerpts from "Public Art as an Agent for Change in You Neighborhood"; City of Tacoma, WA; Amy McBride, Public Art Administrator

Public Art is a wonderful way for neighborhoods to create a new image, solve a problem, tell a story, and develop/maintain an identity.

Public art can:

- Advertise the neighborhood
- Encourage visitors and residents to stop their cars, park and explore
- Encourage and direct foot traffic
- Personalize a neighborhood and builds character and identity
- Attract business and positively impacts tourism
- Welcome and introduce people to a neighborhood
- Demonstrate neighborhood pride that attracts new residents and discourages vandalism.
- Transforms community eyesores into community assets



**Rock Creek Trail Pedestrian Bridge**  
2003-2011, Silver Spring, MD  
Vicki Scuri SiteWorks with URS and Montgomery County Parks & Planning  
Sponsored by Montgomery County Department of Parks & Planning and Public Art Trust

Celebrating the arts and artists in your community reflects vibrancy that attracts visitors and residents. Creative communities nurture economic development and help define quality of life.

There are many ways to incorporate public art in a community. But where in the world do you begin? Like any other community based actions, creating public art requires vision, organization, and a lot of elbow grease!

The Town's Public Art Program Coordinator can assist you with a step by step process to help you bring a vision into reality. The appendix outlines this process. The steps are geared to those who have never administered a public art project before and for neighborhoods who are looking to create public art together much like a grass roots process.

Public Art is a wonderful way for neighborhoods to create a new image and mark their neighborhood as unique.



**MEADOWOOD**  
I-580/Meadowood Complex Improvement  
2007-2013, Reno, NV  
Vicki Scuri SiteWorks with CH2M Hill and Barb Santner, ASLA  
Sponsored by Regional Transportation Commission of Washoe County, Reno, NV



**DOUGLAS ST.**  
Douglas Street Bridge  
1995-2000, Wichita, KS  
Vicki Scuri SiteWorks with Gossen Livingston Architects, Mark Spitzer Designs and Professional Engineering Consultants  
Sponsored by City of Wichita



**Transmountain**  
Date: 2011, 2014  
Placement: roadsides  
Collection: City of El Paso Museums & Cultural Affairs Department  
Artwork Type: architecture (object genre)  
Material: concrete, plant material

# Appendix:

## Neighborhood Step-by-Step Process

### Why Public Art?

In addition to the quality of life that art contributes by its very nature, public art can help a community to do a number of things:

#### **Welcome and introduce people to a neighborhood**

Art can be the gateway to a neighborhood. It can create or enhance gathering places marking important areas and giving a strong first impression.

#### **Positive Exposure**

Implementing public art will give your neighborhood a reason to toot its horn and receive positive support and possible press coverage.

#### **Attract business and positively impact tourism**

Interesting areas attract people. Some people seek out public art and will come to an area specifically to see it. Others may be attracted by the tone set by the artwork and choose to stay longer or come back for more.

#### **Encourage and direct foot traffic**

Public Art can be used to subtly create way-finding for people. In other words artwork can help identify direction, define place, and deter trespassing. Textures in ground coverings, patterns, sound, and even text and images can be incorporated into sidewalks, streets, plazas, and parks to define an area and create interest.

#### **Personalize a neighborhood and build character and identity**

Public Art tells our stories or creates new ones. It can visually relay the character of a neighborhood, city or town. The public art becomes part of the fabric of the community, sometimes becoming the symbol that represents the area.

#### **Demonstrate neighborhood pride that attracts new residents and discourages vandalism.**

The existence of Public Art in a community is a reflection that the community cares and invests in its quality of life. The same community that is active and proactive is less likely to have vandalism due to the presence of caring people.

#### **Transform community eyesores into community assets**

Sometimes art can be used to turn negative impacts into assets. Large walls covered with graffiti can be transformed into murals or major infrastructure impacts like substations or water treatment plants can include an artist on the design team to create a beautiful structure that contributes to the district instead of being an eyesore.

So when you are asked "why art?" these reasons provide valid arguments for creating public art in your community and rallying support from people who may not understand the contribution that art makes to our society.

## Defining the Need

It is important for communities to take an inventory of who they are: histories, demographics, assets, challenges. This first step is a good way to get a profile of the neighborhood and figure out a direction. The following steps are recommendations for the process.

1. Pull together residents and business owners (stakeholders in your community) and hold a couple of inventory meetings with the goal of improving the neighborhood.
2. Decide what locations you would like to cover and literally walk through neighborhoods making lists of things that are good and those that could be improved.
3. Meet back and compile all of the insights.
4. Have the community add other perceived assets and liabilities that may not be "visible". (Strong sense of community, no young people, etc ..)
5. What are the community issues that everyone is paying attention to? ( youth , tourism, revitalization, economics, community identity, livability, etc.) This will help you to focus what your priorities and issues are.
6. Develop a list of top community priorities/issues.
7. Figure out what priorities could be helped by public art. (Not all issues are best solved by art)



your



**Lawrence Argent**  
Your Move  
Completed 2011  
12-13' high x 5' - 9' wide

## The Different Faces of Public Art

So what exactly is public art?

Public art can be as direct as a sculpture on the corner or a painting on the wall. It can be integrated into the architecture of a building, transform everyday street amenities like light standards and bus shelters, or impact a site for a limited amount of time.

### Definitions

**Design Team Artist:** Artist participates at the earliest stage of development and works with the other designers (architects, engineers, etc) to create the project.

**Commissioned Works:** Artists can be commissioned to create work specifically for a project and be asked to create a site-specific

#### Direct Purchase

**Site Specific Artwork:** Artwork is created specifically for a location and responds to that location.

**Discreet Artworks / Art in Public Places:** Artwork is independent of the site and is placed in a location as a free standing piece.

**Temporary Work:** Artwork is created for a temporary amount of time. Impact is short term.

#### Where and Why

## Public art in Urban Infrastructure

Consider public art as an integral part of city/town planning and design in order to stimulate new ideas and sensitivity to our visual environment and the functional structures that shape the community. Public art should transform the potentially unattractive structures that typify water systems, electric transfer stations, and transportation systems into meaningful public symbols. These projects create opportunities for unique educational, recreational, and cultural experiences in commonplace structures such as sidewalks, bridges, street lighting, parking meters, parking lots, bus shelters, manhole covers, tree grates, and other street furniture.



### Jodi Pinto

Light Station, 2009

Charlotte, NC

Fiberglass, steel (alloy), lighting device components

### Cultural Infrastructure

Identify public art opportunities that highlight the cultural and historical connections within our community through local history, environmental systems, diverse cultural traditions and visual symbols.

### Sense of Place/Identity

Use public art to create unique community places, define or redefine public spaces, or suggest experiences that evoke a strong sense of orientation. This type of work gives identity to the larger community as well as celebrates smaller neighborhoods.

Artists have the gift of telling communities' stories and translating those stories in unique visual forms.

### Landmarks

Use public art to create visible landmarks and artistic points of reference. These projects should serve as beacons, build community pride and reinforce community identity.

### Public Buildings

Incorporate public art into public buildings (new and old) in order to enhance civic pride and engage employees/citizens in participation, support of, and involvement in the arts.

### Temporary Works

Temporary public works can accomplish a short-term celebration of the arts and express a specific community purpose. Temporary public art allows for unusual media that is not usually considered in permanent public art pieces. Video, performance, and non-permanent materials can be employed.

## How the artist is brought into the process.

### Direct Purchase or Commissioned Work

Artwork is purchased directly by an artist to place in a public space. Or artists are asked to submit proposals of artwork to fit within a community. Then the community selects an artist to create a work specifically for the community.

## Community Integrated Works

An artist or team of artists are selected to work directly with members of the public to develop a project and collectively create a work of art. This type of project explores opportunities for the meaningful involvement of citizens of all ages in the art-making process.

## Developing a Vision for Public Art

It is important for your community to understand the many different ways that public art can be expressed. There are so many approaches, it is important to take the time to look at examples of public art in other communities and educate yourself and others about the wide range of possibilities. Before meeting with the stakeholders of your community, do some research and get examples of public art in your own city or town, and in other communities.

After reviewing examples of public art, try this exercise to help figure out the full spectrum of possibilities before you determine what type of public art is best for your community.

1. What types of public art have you seen that you like or dislike?
2. What types of media can be used to create public art?
3. Where would you like to see public art placed or utilized in your community? (You may want to refer back to the priorities determined in the previous exercise).
4. Who should be involved in making public art? (local artists, national artists, youth, architects, etc)
5. Public art is a reflection of what your community values. What would be appropriate for reflecting your community today?
6. Without reducing your community to a 'theme' are there stories, images, symbols that strongly relate to your neighborhood or town?



**Anne Marie Karlsen**  
Round and Round, 2007  
Chicago, Illinois  
Chicago Department of Cultural Affairs

Once the community is thinking about different ways public art can help the community, send them out to do research on their own. The world of public art will start to open up and no one will be able to go on vacation without noticing the place of public art in communities.

## Getting Started

You have prioritized your community need and decided how public art can act as an agent for change, it is time to plan the project.

### Basic Steps

#### Step 1) Decide What You Want.

Based on community brainstorming exercises or ideas generated in a public forum, make a general decision about

what you would like to do.

Do you want to create:

- A gathering place?
- A Gateway?
- Wayfinding elements?
- Decorative fences?
- A Mural?

Street Furniture? (benches, tree grates, tree guards, bollards)

Pathways?

Sculpture?

Sculptural streetlights?

Façade improvements?

A fountain?

Earthworks?

Sidewalk decorations?

An empty wall that is the target of graffiti

An area where new sidewalks are being poured or new trees are being planted

A bus stop or light rail station

Other ideas?



#### Joan Weissman

Rhythms of Time Terrazzo, 2013  
Thomas Wolfe Theater, Asheville, NC

### Step 2) Select a site

Where will the art make the most impact in your neighborhood? Based on your neighborhood inventory, it may become apparent where art would make the most impact. Don't locate your artwork in an area that is hard to see or seldom visited. You want to use the art to transform or enhance an area. You want to choose a site that will work harmoniously with art. You don't want the artwork to get lost in too large of a space or dwarf the community, if you are enhancing an area frequented by pedestrians. The following sites should be considered:

- A major entryway into your neighborhood
- A blighted area that needs to be transformed
- A new community center or park

### Step 3) Define Your Parameters

When you decide what you want and where you want it, you need to decide what other parameters there are. It is important to have input and create guidelines for an artist to work within. Be careful however, not to make the parameters so strict that the artist has no room for creativity. For example, if you want to make a sign that has your logo on it and you already have the design, just go to a fabricator and have it built. In this instance, you don't















