



ART of the Triangle



A **Citi Arts** and **Town of Cary, NC**
Public Art Master Plan

Adopted October 11, 2001
Public Art Master Plan Process 2000 – 2001

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*If I only had a **heart**.*

The Tin Man

To search for the good and make it matter: this is the real challenge for the artist...As I meditated on the theme of this book, I found myself thinking about territory, both public and private – the terrain of the soul, that sacred space within the self that must be acknowledged and tended...The dream space of the soul is the real terrain that we should map.

Estella Conwill Majozo

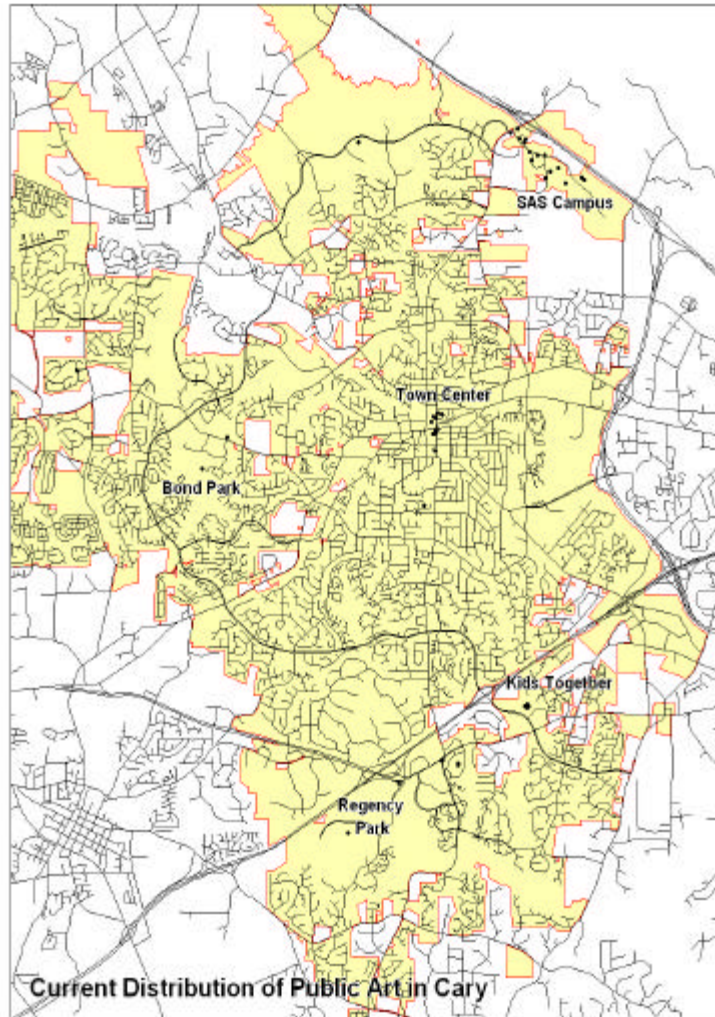
*You reproach me because each of my stories take you right into the **heart** of a city without telling you of the space that stretches between one city and the other, whether it is covered by seas, or fields of rye, larch forests, swamps. I will answer you with a story...*

Italo Calvino

TABLE OF CONTENTS

EXECUTIVE SUMMARY	5
Section One: RECOMMENDATIONS	11
Section Two: PROCESS	18
Section Three: PLACE	20
Section Four: VISION	24
Welcoming	28
Connected	32
Diverse	37
Distinct	41
Integral	46
Social	50
Section Five: GUIDELINES	54
Goals	55
Funding	55
Responsibilities	57
Project Initiation	60
Artist Selection	60
Project Implementation	62
Collection Review Standards	64
Gifts or Loans	65
Conservation / Maintenance	65
Provision for Review and Amendment	66
APPENDICES	67
1. Glossary of Terms	68
2. Process Participants	71
3. Public Art Inventory	74
4. Resource Materials	76

EXECUTIVE SUMMARY





EXECUTIVE SUMMARY

BACKGROUND

Over the last few years, Public Art has become a more notable feature of the Cary landscape. Beginning with efforts of private individuals, Public Art gained increased momentum with the installation of the “Railroad Man” by sculptor Carl Regutti at the Cary Train Depot. Cary area Rotary Clubs led the effort to create a lasting impression for travelers of a beloved memory of Cary’s past. Subsequently, Cary Visual Art (CVA) was formed as a private, not-for-profit organization and began placing artworks throughout Cary. In 1998, Town Council adopted a Public Art Policy for the Town and began a formal process for accepting public art pieces. Thanks to CVA volunteer efforts, community members and businesses, an increasing recognition that Public Art could enhance the quality of life in Cary developed. As a result, it was suggested that a comprehensive Public Art Master Plan be initiated. The plan was viewed as a mechanism to “direct” the implementation of Public Artworks in Cary for the next five years.

Parks, Recreation, and Cultural Resources staff consulted with the North Carolina Arts Council, reviewed other community master plans and proposals, discussed public art planning with other communities, and was authorized by Town Council to engage a consultant to proceed with such a plan. Process length was estimated to take one year. It was determined that the plan should include an inventory of all existing public art, identification of potential sites, recommendations and alternatives for funding, recommendations for development of public/private partnerships, and recommendations of the range of art appropriate for a public setting. In addition, it was determined that the plan would involve an extensive community-based process including a series of one on one and group meetings and a community wide charrette. This process was viewed as a means to develop broad public support and input.

In February of 2000, the Public Art Master Plan Task Force was appointed by Council to serve as a mechanism for inviting broad citizen input in the development of various aspects of the plan. The committee was composed of representatives from the following groups: 2 representatives from Cary Visual Art, 2 representatives from the Fine Arts League of Cary, 1 representative from the Chamber of Commerce, 1 representative from the Planning Department, 1 representative from the Appearance Commission, 1 representative from the Planning and Zoning Board, 1 representative from the Parks, Recreation, and Cultural Resources Advisory Board, 1 representative from the Cultural Arts Committee, and 4 citizens-at-large. In addition to monthly task force meetings, the master plan process included one on one and group interviews with Town leadership and arts groups, a community-based public art and design charrette, and research. Research materials included the Town of Cary Land Use Plan, Cary Design Guidelines, Town of Cary Parks, Greenways, and Bikeways Master Plan, Cary Comprehensive Annual Financial Reports 1998 through 2000, Town of Cary Capital Development Budget and Plans 1999 and 2000, *Around and About Cary* by Thomas Byrd and Jerry Miller, and land use, planning, and other maps.

The charrette was held on January 27, 2001 and was attended by over fifty individuals. The day long process was led by Brad Davis, ASLA, of LandDesign, Inc. and facilitated by Jennifer Murphy, Public Art Master Plan Consultant. It included an overview of national public art trends, a portable camera sticker exercise, and presentations by three nationally respected artists including Carolyn Braaksma and Jim Green from Denver, Colorado and Jim Gallucci from Greensboro, North Carolina. In addition, breakout group sessions concentrated on public art vision in 10 areas in Cary. These included West, East, and South Cary, Town Center, Neighborhoods, Greenways, Gateways, Traffic Corridors, Infrastructure, and Private Development. To aid in orientation, the Town Planning Department developed a map of existing public art in Cary and area maps for each of the breakout groups. These maps and other visuals are included in the Master Plan.

Town Council unanimously adopted the Public Art Master Plan following at public hearing conducted at the October 11, 2001 Council meeting.

MASTER PLAN FINDINGS

The process resulted in four Public Art Master Plan components that are divided into five sections in the document. These include Recommendations, Process, Place, Vision, and Guidelines.

- **RECOMMENDATIONS**

The process resulted in 28 recommendations in 14 categories. Detailed recommendations and backgrounds are included in the body of the document. The recommendations are as follows:

CONSIDERATION I – PUBLIC ART PROGRAM

Recommendation 1

It is recommended that the Town of Cary, North Carolina create a Public Art Program and that this program be viewed as a means to express the Town's unique identity, foster community pride, and promote economic development.

Recommendation 2

It is recommended that the Town of Cary appoint members to a Public Art Advisory Board and that this Board advise the Town on all matters relating to the administration, acquisition, and inclusion of public artworks in Cary, North Carolina.

Recommendation 3

The Town of Cary should continue to support the inclusion of public art in Cary, North Carolina by adopting an ordinance that allocates funds for public artworks from its Capital Improvement Budget (CIB) on a project-by-project basis.

Recommendation 4

It is recommended that the Town of Cary encourage private development involvement in the Public Art Program through the use of incentives and other means.

Recommendation 5

It is recommended that Program Partners be identified to substantially leverage dollars generated through the Public Art Program.

Recommendation 6

It is recommended that the Public Art Advisory Board review a Public Art Annual Work Plan developed by Staff for presentation to the Town Council during the Town's regular funding cycle.

Recommendation 7

It is recommended that Public Art monies, generated by the approved Public Art Annual Work Plan be treated as separate designations within each project of the CIB.

Recommendation 8

It is recommended that the Town of Cary staff the Public Art Program as necessary to adequately implement and administer its project workload.

Recommendation 9

It is recommended that the Public Art Advisory Board adopt and follow the guidelines contained in this document, and create and adopt program policies and procedures, to aid in the successful and consistent administration of the program.

CONSIDERATION II – SENSE OF PLACE

Recommendation 10

It is recommended that the Public Art Program Vision outlined in this document be adopted as the underlying framework and philosophy of the Public Art Program for the next five years.

CONSIDERATION III – EX-URBAN CONTEXT

Recommendation 11

It is recommended that public artworks added to the Cary urban landscape recognize and celebrate its unique urban context.

Recommendation 12

It is recommended that the Public Art Program develop the systemic practices and foster the spirit of collaboration necessary to integrate public artworks into the urban design strategies of the Town.

CONSIDERATION IV – GATEWAYS

Recommendation 13

It is recommended that the Town of Cary use public art as a means to define and celebrate its geographic location and its separate character and identity within the Triangle area.

CONSIDERATION V – TRANSIT CORRIDORS

Recommendation 14

It is recommended that the Town of Cary celebrate its historic roots as a railroad village and transit center by commissioning some public artworks that recognize and honor this history and tradition through choice of location, theme, content, and/or reference.

CONSIDERATION VI – TOWN CENTER

Recommendation 15

It is recommended that public artworks be concentrated in Cary's Town Center as a means to strengthen its core identity, nurture its surrounding neighborhoods, and promote economic development.

CONSIDERATION VII – NEIGHBORHOOD IDENTITY

Recommendation 16

It is recommended that the Public Art Program focus special energy and resources in the next five years on using public art as a vehicle to foster neighborhood identity and build connectivity between diverse and individual neighborhoods that culminates in the "place" that is Cary, North Carolina.

CONSIDERATION VIII – PARKS AND GREENWAYS

Recommendation 17

It is recommended that special emphasis be placed on the inclusion of public artworks in parks and the greenway system over the next five years.

CONSIDERATION IX – INFRASTRUCTURE

Recommendation 18

It is recommended that public artworks within the Town of Cary formally respond to, and sometimes become, the community's unique or functional infrastructure.

CONSIDERATION X – LOCAL, REGIONAL, AND NATIONAL PARTNERSHIPS

Recommendation 19

It is recommended that the Public Art Program develop and foster local, regional, and national project and program partnerships as a means to strengthen the Public Art Program and to reach broader audiences.

CONSIDERATION XI – INTEGRATION

Recommendation 20

It is recommended that, wherever possible, the Public Art Program create architecturally integrated public artworks when including artworks in new or renovated Town buildings.

CONSIDERATION XII – DIVERSITY AND INCLUSION

Recommendation 21

It is recommended that the Public Art Program foster and create opportunities for artists locally, regionally, and nationally.

Recommendation 22

It is recommended that the Public Art Program consider diversity in all its forms when commissioning public artists, involving community citizens in its processes, and presenting public art to the public.

CONSIDERATION XIII – EDUCATION AND PUBLIC AWARENESS

Recommendation 23

It is recommended that the Public Art Program undergo artist workshops and artist educational programs on a consistent and regular basis.

Recommendation 24

It is recommended that the Public Art Program increase its visibility through education, outreach, and marketing efforts.

CONSIDERATION XIV – MAINTENANCE

Recommendation 25

It is recommended that maintenance funds be budgeted for and become a regular component of the Town's maintenance program for facilities.

Recommendation 26

It is recommended that the Public Art Program conduct a management survey on the condition of individual public artworks every three years.

- **PROCESS**

The "Process" section summarizes the four components used to develop the Master Plan. These include research, task force meetings, key person interviews, and the community design charrette.

- **PLACE**

The "Place" section highlights Cary, North Carolina's unique and distinct sense of "place" and recognizes the role that public art can play in furthering community image and identity. The research and resulting history to present information gained aided in setting the tone for the public art vision.

- **VISION**

A "Vision" for the inclusion of public artworks in Cary is a means to support past planning efforts in the community and to ensure the creation of works that are unique to Cary. The process identified six vision layers. These include:

- Welcoming
- Connected
- Diverse
- Distinct
- Integral

- Social

Within each layer, consideration areas and general and specific public art opportunities are identified. The consideration areas are consistent with the breakout groups identified for the charrette. They include gateways, town center, transportation corridors, greenways, neighborhoods, parks, infrastructure and function, sound and technology, buildings, and private development. In addition, partnerships, festivals, events, and exhibits are included.

- **PROGRAM GUIDELINES**

Guidelines for the selection of artists and the management of a public art program are essential to ensuring that the Public Art Vision will be implemented. The plan contains the following guidelines:

- Goals
- Definitions
- Funding
- Responsibilities
- Project Initiation, Artist Selection, and Implementation
- Collection Review Standards
- Gifts or Loans
- Conservation/Maintenance
- Provision for Review and Amendment

 **Section One: RECOMMENDATIONS**



RECOMMENDATIONS

The recommendations contained in this document reflect a community-based process specific to Cary, North Carolina. During their development, the consultant took into account those situations and needs particular to Cary, as well as the interests and concerns of community stakeholders, and the individuals responsible for implementing the plan. As outlined in the Introduction to this document, interested citizens, Town officials, Office of Parks, Recreation, and Cultural Resources Board members and staff, Cultural Arts Committee members, partner arts organization members, Town planners, private developers, Town Council members, and key Town department heads, among others, gave input into this plan.

Early in the planning process, fourteen categories of public art consideration were identified. These included Public Art Program, Sense of Place, Ex-Urban Context, Gateways, Transit Corridors, Town Center, Neighborhood Identity, Parks and Greenways, Infrastructure, Local and Regional Partnerships, Integration, Diversity and Inclusion, Education and Public Awareness, and Maintenance. The recommendations contained in this document respond to these categories.

CONSIDERATION I – PUBLIC ART PROGRAM

Recommendation 1

It is recommended that the Town of Cary, North Carolina create a Public Art Program and that this Program be viewed as a means to express the Town's unique identity, foster community pride, and promote economic development.

Cary, North Carolina is actively engaged in adding public artworks to its environment. Past efforts, primarily led by Cary Visual Art, Inc., have operated on a project-by-project basis both in terms of funding and implementation. Over the past two years, a shift has occurred in program direction and philosophy, from expanding the commissioning of stand-alone artworks to also include artworks integrated with construction and community design and artworks that respond in both process and result to the neighborhood or site they serve. In addition, public art is viewed as a means to express Cary's unique "sense of place", foster regional, national, and global identity, and contribute to economic development.

Recommendation 2

It is recommended that the Town of Cary appoint members to a Public Art Advisory Board and that this Board advise the Town on all matters relating to the administration, acquisition, and inclusion of public artworks in Cary, North Carolina.

The Public Art Advisory Board will combine several community interest groups into one cohesive body that considers and furthers a community public art vision and promotes implementation of that vision. It is recommended that this Board include representatives from the following:

- Cary Visual Art, Inc;
- The Fine Arts League of Cary;
- Other members to provide a broad spectrum of the community, including private development.

Recommendation 3

The Town of Cary should continue to support the inclusion of public art in Cary, North Carolina by adopting an ordinance that allocates funds for public artworks from its Capital Improvement Budget (CIB) on a project-by-project basis.

It is recommended that the Public Art Advisory Board and Staff review the Capital Improvement Budget (CIB) and capital development plans and select projects to recommend for public art funding. These recommendations should follow the Town of Cary's normal budget process and, once adopted, public art funds will be included with the approved project budgets. It is further recommended that the Public Art Board and

Staff make recommendations for public art projects, such as gateways, that may be independent of projects within the CIB, and that such projects, if approved, be included in the CIB.

Recommendation 4

It is recommended that the Town of Cary encourage private development involvement in the Public Art Program through the use of incentives and other means.

It is recommended that the Public Art Program work with Town Planning, Parks, and other appropriate departments to develop a process for review and inclusion of public art in Town led private development initiatives and incentive programs. It is further recommended that the Town of Cary encourage the inclusion of non-incentive based public art inclusion in private development through partnership efforts.

Recommendation 5

It is recommended that Program Partners be identified to substantially leverage dollars generated through the Public Art Program.

Cary Visual Art, Inc., the Fine Arts League of Cary, and other identified organizations and businesses offer leveraging dollar capability and project and programming expansion opportunity to the Public Art Program that will further community vision and goals. Leveraging potential will be brought forward to Town Council in the Public Art Annual Work Plan wherever possible. Identification outside the Annual Work Plan will be reviewed on a project-by-project basis.

Recommendation 6

It is recommended that the Public Art Advisory Board review a Public Art Annual Work Plan developed by Staff for presentation to the Town Council during the Town's regular funding cycle.

It is recommended that a regular annual cycle for identification of public art projects and programming opportunities occur and that this process be presented to the Town Council in the form of an Annual Work Plan. The Annual Work Plan will include identification of eligible Capital Improvement and planning initiative dollars and projects, Private Development Incentive Dollars and projects, Program Partner Leveraging Dollars and projects, and other project-by-project opportunities. This process and resulting Public Art Annual Work Plan will be presented to the Town Council during their normal yearly budget cycle for review and approval.

Recommendation 7

It is recommended that Public Art monies, generated by the approved Public Art Annual Work Plan be treated as separate designations within each project of the CIB.

It is recommended that monies generated for the Public Art Program be identified as separate line items within the CIB projects to which they are attached or (in the case of independently approved projects) within the overall CIB.

Recommendation 8

It is recommended that the Town of Cary staff the Public Art Program as necessary to adequately implement and administer its project workload.

It is recommended that the Public Art Program include, initially, a full time Project Coordinator. Additional Staff should be considered as necessary to meet growing program needs over the next five years.

Recommendation 9

It is recommended that the Public Art Advisory Board adopt and follow the guidelines contained in this document, and create and adopt program policies and procedures, to aid in the successful and consistent administration of the program.

Operating guidelines, policies, procedures, and other systems help ensure the consistent and balanced implementation of the public art program. They also provide a basis for good process, which can help to allay

outside misconception and controversy. Guidelines are included in this document. They should be revisited periodically to ensure continued program relevancy and success.

CONSIDERATION II – SENSE OF PLACE

Recommendation 10

It is recommended that the Public Art Program Vision outlined in this document be adopted as the underlying framework and philosophy of the Public Art Program for the next five years.

The Town of Cary has a unique identity. Its historic railroad and manufacturing roots, coupled with its high technology leadership, provide the Town with a distinct image of its own. Public artworks, if well placed and considered, can be a primary vehicle in not only supporting Cary's identity, but in establishing sense of place, promoting economic development, enlisting civic pride, and securing neighborhood and community dialogue and loyalty. The Program Vision contained in this document reflects a broad community-based planning effort specific to Cary. It is recommended that this vision lead public art inclusion efforts in Cary in the next five years.

CONSIDERATION III – EX-URBAN CONTEXT

Recommendation 11

It is recommended that public artworks added to the Cary urban landscape recognize and celebrate its unique urban context.

During the planning process, the Town of Cary's unique urbanism was explored. "Ex"isting somewhere between urban and suburban, Cary was referred to as a "series of connected neighborhoods." This phraseology provides clues to Cary's landscape and its people. Proudly maintaining the nomenclature of "town", as opposed to "city" (even though both its size and sophistication could easily fall within the definition of city), Cary's people embody a distinct pride and loyalty of place. Likewise the character of its landscape, although by traditional definition suburban rather than urban in context, provides both a sense of connectivity - which appears to consciously diminish any potential for sprawl - and a spirit of care and self-respect. It is recommended that the addition and integration of public artworks to the urban landscape portray and enlist this same pride, loyalty, connectivity, care, and self-respect.

Recommendation 12

It is recommended that the Public Art Program develop the systemic practices and foster the spirit of collaboration necessary to integrate public artworks into the urban design strategies of the Town.

It is recommended that, wherever possible, the Public Art Program involve artists as early as possible in Town urban design and planning initiatives. Advantages to early artist participation include lowered cost, more site-specific and integrated works, and stronger collaborative efforts. In addition, early involvement creates potential for works that are contextual and civic in spirit.

CONSIDERATION IV – GATEWAYS

Recommendation 13

It is recommended that the Town of Cary use public art as a means to define and celebrate its geographic location and its separate character and identity within the Triangle area.

Cary was once referred to as the place where "the creeks flow in all directions." These words suggest Cary's central location and give meaning to its current coinage as the "heart of the triangle." Defining the areas that mark transition into the town, as well as transition into distinct neighborhoods and/or "places" within the town, can provide gateways to distinct and purposeful experiences, and further Cary's unique character and identity.

CONSIDERATION V – TRANSIT CORRIDORS

Recommendation 14

It is recommended that the Town of Cary celebrate its historic roots as a railroad village and transit center by commissioning some public artworks that recognize and honor this history and tradition through choice of location, theme, content, and/or reference.

From the motion of transit to the speed of technology, Cary continues to leave other communities in the dust as it catapults into new frontiers. Public artworks can recognize and reference the essence of transit and its relation to technology both metaphorically and actually. Locating works in transit corridors – roadways, walkways, and railways – that are thematic or referential in content or imply movement through repetition or other means, as well as exploring Cary’s railroad history, urban transit landscape, and technological leadership are some of the ways public artists can help define place.

CONSIDERATION VI – TOWN CENTER

Recommendation 15

It is recommended that public artworks be concentrated in Cary’s Town Center as a means to strengthen its core identity, nurture its surrounding neighborhoods, and promote economic development.

Cary’s Town Center is unique within Cary’s urban context. Urban and tight knit in feeling, Town Center is a gem of sophistication combined with “down-home” southern hospitality. Public artworks, if well placed, and considered, can strengthen the Town Center’s image, be advocates for nurturing ties between Town Center and neighborhoods, and attract residents and visitors to Town Center.

CONSIDERATION VII – NEIGHBORHOOD IDENTITY

Recommendation 16

It is recommended that the Public Art Program focus special energy and resources in the next five years on using public art as a vehicle to foster neighborhood identity and build connectivity between diverse and individual neighborhoods that culminates in the “place” that is Cary, North Carolina.

It is recommended that the inclusion of public art in neighborhoods, as well as the artist design processes, reflect the situations and personality of particular neighborhoods by embracing place, considering their cultural, historic, ethnic, anecdotal, vernacular distinction, and locating and exposing their “flavor”. It is further recommended that public art be considered a venue for neighborhood and community cohesion through good public process and works that connect individual neighborhoods into the broader community fabric.

CONSIDERATION VIII – PARKS AND GREENWAYS

Recommendation 17

It is recommended that special emphasis be placed on the inclusion of public artworks in parks and the greenway system over the next five years.

“Kids Together Park” exhibits the potential for successful collaboration between community partners, design disciplines, and neighborhood interest groups. The inclusion of public art and artists in community park initiatives furthers the goals highlighted in the guidelines section of this document. In addition, the Town of Cary is currently engaged in a successful and community responsive greenway system. The system will ultimately provide connectivity throughout the town. Public artworks are viewed as catalysts for community involvement in the system’s development, as means to articulate and locate particular places and/or experiences along the greenway paths, and forms of engagement or “fun”.

CONSIDERATION IX – INFRASTRUCTURE

Recommendation 18

It is recommended that public artworks within the Town of Cary formally respond to, and sometimes become, the community’s unique or functional infrastructure.

Public artworks can become functional components of the urban environment. Seating elements, lighting standards, tree grates and guards, community clocks, and sound features are a few of the ways in which public art can interface with urban function and provide low-cost aesthetic enhancement to the urban environment. In addition, technology creates the need for functionally supportive infrastructure such as cell towers. It is recommended that public art be considered a tool in aesthetically enhancing and making more user-friendly those elements and situations that make Cary function as a leading and livable place.

CONSIDERATION X – LOCAL, REGIONAL, AND NATIONAL PARTNERSHIPS

Recommendation 19

It is recommended that the Public Art Program develop and foster local, regional, and national project and program partnerships as a means to strengthen the Public Art Program and to reach broader audiences.

Opportunities exist both within and outside Cary for partnerships that can enhance and broaden the Public Art Program. Creating partnerships with schools and other local institutions offers a possibility for the addition of meaningful works that fit within the framework of this Master Plan. In addition, other public art programs exist within the greater Triangle area and in the state. By combining efforts and resources with these programs, artworks can be created that extend outside Town parameters, recognizing that the resources generated within the Town would stay within Town parameters. Projects that anticipate entry to the Town and then perhaps later mark entry can further community identity. Education, artist development, and community awareness programs are also considered positive venues for regional partnerships. By forming local, regional, state, and national partnerships the Town has an opportunity to reach a larger audience and therefore have a larger impact.

CONSIDERATION XI – INTEGRATION

Recommendation 20

It is recommended that, wherever possible, the Public Art Program create architecturally integrated public artworks when including artworks in new or renovated Town buildings.

Integrating public art into the systems and architecture of buildings makes sense. From aesthetics, cost, maintenance, feasibility, and code conformance considerations, integration has proven to be a national standard. It is recommended that, wherever possible, the Town of Cary integrate public artworks into its design and construction initiatives. It is further recommended that, wherever possible, integration take place as early in the planning stages of projects as possible allowing for the inclusion of public artworks that further and enhance individual project design and goals.

CONSIDERATION XII – DIVERSITY AND INCLUSION

Recommendation 21

It is recommended that the Public Art Program foster and create opportunities for artists locally, regionally, and nationally.

A vibrant and diverse Public Art Program includes vibrant and diverse artistic expression. Local and regional artists offer a unique perspective, as do artists outside the area. It is recommended that all be considered valuable assets to the Public Art Program.

Recommendation 22

It is recommended that the Public Art Program consider diversity in all its forms when commissioning public artists, involving community citizens in its processes, and presenting public art to the public.

Cary is a rapidly growing community with diverse interests and population. It is recommended that public art inclusion in Cary not only recognize but highlight Cary's diversity in all its forms including ethnicity, neighborhood individuality, job and workplace preference, handicap and special needs access, and income base, among others.

CONSIDERATION XIII – EDUCATION AND PUBLIC AWARENESS

Recommendation 23

It is recommended that the Public Art Program undergo artist workshops and artist educational programs on a consistent and regular basis.

Training and education programs for artists can promote good will in the artist community and broaden the pool of artists eligible for public art commissions. Talented local artists are sometimes overlooked during artist selection processes, because they either lack past experience in public art implementation or they are unfamiliar with the practices and professionalism required in the artist submission process. Offering workshops that provide artists with information on how to apply for commissions and how to carry their work into public art contexts, can serve both the artist and the Public Art Program.

Recommendation 24

It is recommended that the Public Art Program increase its visibility through education, outreach, and marketing efforts.

By nature of their charge, Public Art Programs can be the subject of general misconceptions and controversy. It is recommended that the Public Art Program be proactive in dispelling potential misconceptions by educating the public, as well as Town leadership, site agencies, and potential program partners, on its vision, guidelines, policies, and practices. It is further recommended that the Public Art Program use its Public Art Advisory Board members to assist in the implementation of outreach efforts, liaison between the Public Art Advisory Board and the community, and interchange membership on boards supporting design or other beneficial interests.

CONSIDERATION XIV – MAINTENANCE

Recommendation 25

It is recommended that maintenance funds be budgeted for and become a regular component of the Town's maintenance program for facilities.

It is recommended that the maintenance of public artworks be included in the routine maintenance plans carried out by the Building and Grounds Division of the Town's Public Works Department and be budgeted as part of the routine budget process. Regular maintenance will help ensure the life of public art projects. Site agencies shall refer major maintenance or repair needs to the Public Art Advisory Board to determine the extent of maintenance or repair required and the remedies for maintenance and repair.

Recommendation 26

It is recommended that the Public Art Program conduct a management survey on the condition of individual public artworks every three years.

It is recommended that the condition of the individual artworks within in the Public Art Collection be surveyed periodically to assess the effectiveness of the maintenance program. Once every three years, a professional with experience in conservation services shall review each work. Recommendations regarding funding sources for major repairs or other appropriate action shall take place as needed.

Section Two: **PROCESS**



PROCESS

Placemaking is the way all of us human beings transform ourselves into places in which we live.

Lynda H. Schneekloth and Robert G. Sibley
Placemaking: The Art and Practice of Building Community

A vision for the inclusion of public art in a community should follow and enhance its sense of self. Just as an individual, psychologically, explores his or her true self in an effort to find their life purpose, so can public art, and its inherent process, aid communities in the exploration of its identity, and the discovery of its unique “sense of place” within the broader global context. Similar to any process for individual and spiritual wholeness, the search for community recognition embodies location and celebration of those values and characteristics that enlist internal and external respect. This planning process sought to recognize the qualities of place and life embodied in Cary, North Carolina, and to then locate ways in which public art could embrace and characterize Cary’s unique individual awareness and global social contribution.

The public art master plan process included four components. These components established the five year Vision and Recommendations set forth in this document.

- **One – Research**
Exploration of existing Town plans, documentation, and historic materials including the *Town of Cary Land Use Plan; Cary Design Guidelines; Town of Cary Parks, Greenways and Bikeways Master Plan; Cary Comprehensive Annual Financial Reports 1998-2000; Town of Cary Capital Development Budget and Plan Fiscal Years 1999 – 2000; land use, planning, and other maps; and, the book *Around and About Cary* by Thomas Byrd and Jerry Miller.*
- **Two – Task Force Meetings**
Regular monthly meetings held with an ongoing task force of individuals representing Cary’s diverse constituency. This task force “steered” the master planning process.
- **Three – Key Person Interviews**
A series of one-on-one and group interviews with key Town leadership and community members.
- **Four – Community Design Charrette**
A one day intensive public art design session that considered ten break-out group topic areas including West Cary, East Cary, South Cary, Town Center, Neighborhoods, Greenways, Gateways, Corridors, Infrastructure, and Private Development.

Section Three: **PLACE**



Photo boards taken by Steering Committee members and used at the charrette, January 27,2001

PLACE

Believing as I do that connection to place is a necessary component of feeling close to people, to the earth, I wonder what will make it possible for artist to “give” places back to people who can no longer see them. Because land plus people – their presence and absence – is what makes place resonate.

Lucy R. Lippard

Looking Around: Where We Are, Where We Could Be
From “Mapping The Terrain, New Genre Public Art”
Edited by Suzanne Lacy

HISTORIC CONTEXT

The “place” that is Cary, North Carolina, combines a unique history and present. Diversity exhibits itself early with the presence of the Tuscarora Indians and later with people of European and African ancestry. The first white settlers appear in the 1700’s. Their sustenance comes from the forest, which provides them with shelter, fuel, and food. Although the original forest is destroyed, the beauty of the pines lives on in today’s Cary; its lush and dense tree-filled landscape paying tribute to earlier times and providing clues to the “growth” that distinguishes it.

Today Cary is a Mecca of technological advancement. Once considered the place where “the creeks flow in all directions,” its high ground distinction now places it at the center or “heart” of North Carolina’s Research Triangle Park. Over the years, the growth of the forest gives way to motion. The grinding industry of cotton, wheat, corn, and log sawing picks up pace with the entrance of the railroad and ultimately, speeds into cyberspace. The growth of the landscape follows a similar pattern. The automobile affords a means of transportation that spreads development creating, at first appearance, a suburban environment. However, both technology and traditional suburban lifestyle are challenged in Cary by a counter culture that sets Cary apart from other cities and places that fall within the cyber world ilk. As opposed to the “there is no there, there” myth of fast paced urban legend; there is a “there” in Cary.

Cary’s urbanism is unique. “Ex”isting somewhere between urban and suburban, Cary has been referred to as a “series of neighborhoods”. This phraseology provides clues to the intention of its development and its people. Proudly maintaining the nomenclature of “town”, as opposed to “city” (even though both its size and sophistication could easily fall within the definition of city), Cary’s people embody a distinct pride and loyalty of place. Likewise the character of its landscape, although by traditional definition suburban rather than urban in context, provides both a sense of connectivity, which appears to consciously diminish any potential for sprawl, and a spirit of care and self-respect.

Cary’s technology is unique as well. Although its continued and rapid advancement and technological savvy leaves other communities in the dust as it catapults into new frontiers, unlike many other places associated with cyber leadership, Cary remembers that it is a “place.” Cary maintains strong loyalty to its appearance and its character by practicing conscious and conscientious landscape grooming, aesthetic enhancement, cultural programming, and a spirit of neighborliness.

Cary in many respects is first, and foremost its people. As early as the middle 1700’s, Cary is referred to as the “Land of the Joneses”. Named for the high incidence of Joneses that settled in Cary at that time, the legacy of “keeping up with the Joneses” has carried into present day Cary. While pride of place leads its appearance, an underlying thread of friendliness, graciousness, and sociability distinguish its community interaction. The reality and the metaphor of the Southern Front Porch finds its true home in Cary, North Carolina, and it is this combination of friendly southern hospitality coupled with technological savvy that tells Cary’s story, and forms its “place” distinction.

GEOGRAPHIC CONTEXT

Cary is located in the center of the Regional Triangle metropolitan area, which includes the cities of Raleigh, Durham, Chapel Hill, and the Research Triangle Park. As the most centrally located municipality in a rapidly growing area, Cary provides businesses and residents with easy access to key services and facilities. Cary is also favorably located within North Carolina and the Southeastern United States, both in terms of accessibility to other urban markets and important cultural and recreational opportunities. Charlotte and Atlanta are 150 and 350 miles to the southwest, respectively, and Washington D.C. is approximately 270 miles to the north. The Blue Ridge Mountains and Outer Banks are each within driving distance.

Cary's proximity to Interstate Highways 40, 85, and 95, as well U.S. Highways 1 and 64, provide access to other urban centers in the Southeast and the country as a whole. In addition to accessibility to the national and regional roadway network, Cary is at a crossroads for passenger and freight systems served by Amtrak, Norfolk-Southern, and CSX railways. Raleigh Durham International Airport, on Cary's northern border, provides access to urban centers worldwide.

CHARACTERISTIC CONTEXT

Early in the planning process, the Public Art Master Plan Task Force identified the following existing characteristics of Cary.

- Welcoming
- Inclusive
- Feeling of Belonging
- Spirit and Pride of Town
- "Heart" of Triangle
- Neighborly
- Residential Character
- Quiet Neighborhoods
- "Ex"- Urban
- Safe
- Clean and Green
- Beautiful
- Well Manicured
- Greeways and Lakes
- Big Trees
- Growth – Open to New Ideas
- "Muscular" – Sports and Athletics
- Children Friendly
- Young Families
- High Tech – Forefront of Technology
- Diverse
- International
- Rich in History
- Highly Educated
- Accessible
- Cultural
- Strong Economy
- Great Place to Live and Work

The following areas of were noted for improvement.

- Low Number of Landmarks
- Loss of Farm/Agriculture Areas
- Historic Preservation

- Traffic

COMMUNITY PLANNING CONTEXT

The Town of Cary has undergone intensive community-based planning initiatives to aid in establishing its future, growth, land use, and design considerations. Three community-based plans led the Public Art Vision contained in this document. These include the *Land Use Plan* (adopted in 1996), the *Design Guidelines* (currently in adoption), and the *Parks, Greenways, and Bikeways Master Plan*.

Along with other goals and objectives, the *Land Use Plan* calls for maintaining and enhancing a strong sense of community and preserving and maintaining Cary's attractive visual appearance. The key objectives of the *Land Use Plan* are to retain a sense of place, to have a more human-scale and pedestrian-oriented environment, to avoid strip development along arterials, to focus commercial activity into discrete nodes, and to increase connectivity.

The *Design Guidelines* and the *Parks, Greenways, and Bikeways Master Plan* embrace the *Land Use Plan's* Objectives through thoughtful, but deliberate design principles and planning guidelines. Both call for consideration and improvement of "quality of life" through definition of sense of place; human scale environments; social and physical connection; celebration of history, diversity, and distinction; protection of natural resources; and cooperation and partnership. Public art is specifically addressed in the *Design Guidelines* as a means to enhance "sense of place."

- The intent of this Public Art Master Plan is to build from and support Cary's current community-based vision as set forth and approved in these three planning documents. In general, this planning process found that the citizens of Cary view public art processes and works as a means to accomplish Cary's vision.

Section Four: **VISION**

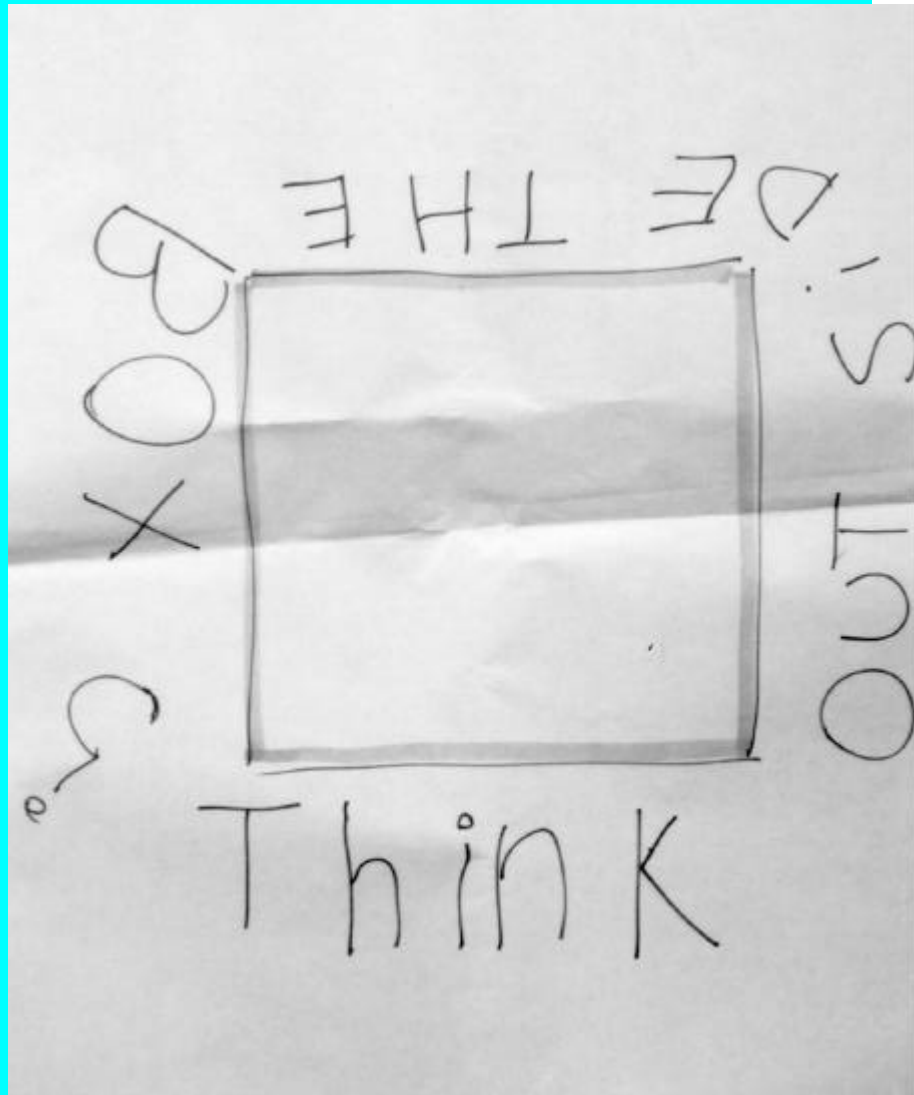


Image from the charrette, January 27, 2001

VISION

With cities, it is as with dreams: everything imaginable can be dreamed.

Italo Calvino
Invisible Cities

OVERVIEW

The planning process identified six Public Art and Community Vision Layers. These Vision Layers address the various intangible levels of community that contribute to its character. Research and discovery within each of these Layers provides clues to community identity. When combined, they represent the “place” and tell the story that is Cary, North Carolina. While it is understood that these Layers can apply to various physical areas and contexts, Physical Consideration Areas have been designated within the Vision Layer to which – based on the planning process – they most holistically apply. General and Specific Opportunities for public art are included in each Physical Consideration Area. Specific opportunities can be viewed as a menu of possibilities, to be implemented based on preference and resources. “Scale” and “venue” definitions are included to aid in understanding Specific Opportunity visions.

VISION LAYERS

1. WELCOMING

The Welcome Layer considers the community’s act of greeting and consciously inviting or opening itself for exploration and discovery.

CONSIDERATION AREAS

- Gateways
- Town Center

2. CONNECTED

The Connected Layer considers the community’s act of purposefully joining or linking its physical and spiritual properties into a unified whole.

CONSIDERATION AREAS

- Transportation
- Greenways

3. DIVERSE

The Diverse Layer considers the community’s act of recognizing and celebrating its unique elements or qualities.

CONSIDERATION AREAS

- Neighborhoods
- Parks

4. DISTINCT

The Distinct Layer considers the community’s act of distinguishing itself visually and experientially from other communities.

CONSIDERATION AREAS

- Infrastructure and Function
- Sound and Technology

5. INTEGRAL

The Integral Layer considers the community’s act of composing parts into meaningful completeness and wholeness.

CONSIDERATION AREAS

- Buildings
- Private Development

6. SOCIAL

The Social Layer considers the community’s act of forming cooperative and interdependent relationships between individuals and groups.

CONSIDERATION AREAS

- Partnerships
- Festivals, Events, and Exhibits

SCALE DEFINITIONS

INTIMATE

Artworks that provide moments for discovery, surprise, or personal interaction. In general, these artworks may not be immediately recognizable, but happen upon or engage the viewer in an intimate conversation. Examples might include words, poetry, or pictographs inlaid in functional elements or places, as well as, sound and visual experiences that create moments of pause, reflection, and serendipity.

PEDESTRIAN

Artworks that engage at pedestrian scale. In general, this includes all types, media, and experiences that function for and interact with walkers, strollers, bikers, bladers, and other pedestrian activities.

VEHICULAR

Artworks that engage at the vehicular scale. In general, this includes all types, media, and experiences that function for or interact with auto riders, transit riders, or vehicular encased “moving” people.

MONUMENTAL

Artworks that are grand in scale and engage viewers most effectively from a distance. Although these works may also be created to work at an intimate, pedestrian, or vehicular scale, they are generally most effective when viewed from a distance that allows understanding of their entirety.

VENUE DEFINITIONS

SCULPTURAL

Artworks that are three dimensional and free standing in either an indoor or outdoor setting. In general, when used in this document, the term “sculptural” refers to works that visually engage but are not functional or interactive in nature. Where these venues are recommended, they will be specifically identified.

ENVIRONMENTAL

Artworks that engage or become the landscape or “place” that they participate within. In general, when used in this document, environmental refers to landscaping works, earthworks, and site works that are broad and multi-layered in application and placemaking intent.

CONTEXTUAL

Artworks that seamlessly engage or integrate within the urban and community fabric. Although artistic in intent and application, in general, these artworks cannot be distinguished from the situation they helped create and co-dependently support.

FUNCTIONAL

Artworks that provide function for people or place either through application on existing functional elements or by becoming functional elements. Seating components, clocks, lighting standards, and water features, as well as, cellular towers and water towers fit within this venue.

SERIAL

Artworks that are repetitious, continuous, tell stories, or create culminating experiences. In general, these artworks are viewed as a collection of individual components, or community “punctuations”, that when applied in a “serial” manner, create an interactive journey through a particular place.

DECORATIVE

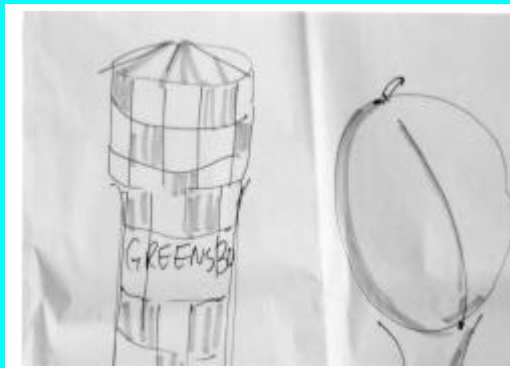
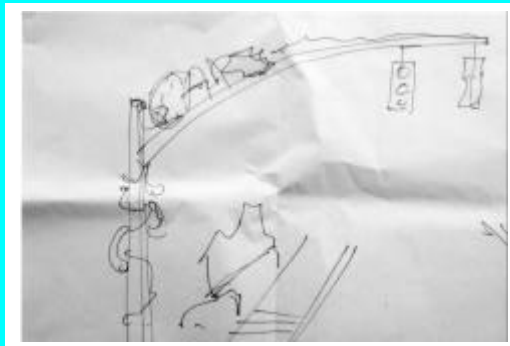
Artworks that are applied to existing situation or places as add on components. In general, these artworks embellish or “decorate” the urban fabric and can be considered community jewelry.

INTERACTIVE

Artworks that create opportunities for people to engage with them. Although they may be visually stimulating at an independent level, in general, these artworks are created with a specific intention for user participation and are most successful during the act of interaction.

WELCOMING

Definition: The community's act of greeting and consciously inviting or opening itself for exploration and discovery.



Images from the charrette, January 27, 2001

WELCOMING

If you are a dreamer, Come in.

Shel Silverstein

Before anything else, they must be places that invite one to stop in, not just pass through.

Christopher Day
Places of the Soul

“Welcoming” is the community’s act of greeting and consciously inviting or opening itself for exploration and discovery. Cary’s definition of a welcoming community is one which is friendly, inclusive, peaceful, safe, attractive to visitors and residents, enlists a feeling of belonging, clean, green, and economically viable. A welcoming community is one that exhibits a “sense of place.” According to the Town of Cary’s *Design Guidelines*, “A ‘sense of place’ creates an image that remains in your mind when you leave that area. This sense can be built on a particular distinctive element, such as a landmark, building, or grove of mature trees, or a special view. It also can be a mosaic of details that creates a fine-grained streetscape. Individuality of design can give a sense of place, and so can a theme of common design elements, particularly in the public realm.” Characteristics of a sense of place are listed as follows:

- Civic open spaces may be located in central parts of a development.
- Amenities such as fountains, clocks, or seating areas are provided.
- Gateways into an area are marked with signature architecture, public art, and/or landscaping.
- A landscaping and/or streetscape theme is used to define the area or the inherent features of a place.
- The architecture relates to human scale, is pedestrian-friendly, and is harmonious with neighboring buildings and the setting.
- Outdoor spaces are defined by building arrangement, landscaping, and/or site elements such as fences or walls.
- A materials palette or architectural theme may be established for specific areas.
- Special features and buildings may be used to terminate vistas.
- While an architectural style or landscape theme may create a unified design, some variety and individual expression within that theme provides vitality to an area.

Public art is viewed as a venue for furthering Cary’s sense of place and its image as a welcoming community. In general, broad-based, large scale, or immediately recognizable imagery or experiences are considered appropriate public art languages when implying “welcome” to Cary.

CONSIDERATION AREAS:

- GATEWAYS
- TOWN CENTER

GATEWAYS

Gateways are considered the defining of areas that mark transition into the town as well as the areas that mark transition into distinct neighborhoods or places within the town. Gateway artworks can provide distinction and purposeful experiences for these points of transition, act as directional cues, and create moments of recognition

and memory. In general, gateways are viewed as an opportunity for Cary to express and present itself to visitors or those passing through, and to create the first and lasting impressions of “welcome” to the community.

GENERAL PUBLIC ART OPPORTUNITIES

- Major Artery/Traffic Corridor Entries
- Rail Entries
- Rail Stations
- Individual Community/Neighborhood Entries
- Town Center Entries
- Town Hall Complex Entries
- Existing Infrastructure – Streetlights, Traffic Signals, Fences, Gates

SPECIFIC PUBLIC ART OPPORTUNITIES

- **Cary’s Front Porch**

Cary’s Front Porch is a tribute to Cary’s welcoming character and the southern front porch tradition. Sweet tea or lemonade, hot summer days, cicadas singing in the night sky, rotating ceiling fans, the quiet slam of a screen door, and wood planks creaking under rocking chairs are some of the sounds, tastes, and images associated with the front porch experience. Cary’s catapult into the twenty-first century portrays another image. Automobiles diminish strolls by a neighboring front porch and modern technology such as air conditioning, televisions, and computers entice leisure hours inside. However, the spirit of the front porch still breathes in a hospitable greeting, a friendly nod, a well spun yarn, or a social gathering. This project is meant to capture the romance of the front porch of the past while telling the story of Cary’s modern front porch.

Scale: Monumental
Venue: Environmental

Considerations:

- Artwork may reference Cary’s historic front porch heritage, but should concentrate on Cary’s current “new south” image.
- Artwork may be abstract, metaphoric, or literal.
- Artwork may be sculptural and/or environmental in nature, but should create “place” through both its process and final presentation.
- Artwork should be user friendly and should consider all physical and circulation requirements necessary for visitation and interaction.

- **“Heart” of the Triangle**

“Heart” of the Triangle is a monumental gateway artwork that welcomes people to Cary. Cary’s central location within the Research Triangle Park area has resulted in its status as the “Heart” of the Triangle. This project is viewed as an opportunity to mark “place” and provide unique community identity.

Scale: Monumental
Venue: Sculptural

Considerations:

- Artwork should be sculptural in process and application.
- Artwork should respect inherent climate, maintenance, and structural considerations.
- Artwork may be abstract, literal, or metaphoric in expression.

TOWN CENTER

Town Center transitions Cary’s ex-urban landscape into a quaint yet sophisticated mercantile area, which portrays a flavor of southern hospitality and charm. Marking this transition is considered a means to invite and “welcome” visitors and residents to Town Center and to economically strengthen its businesses.

GENERAL PUBLIC ART OPPORTUNITIES

- Street/Vehicular Entries and Passageways
- Street/Vehicular Intersections
- Pedestrian Corridor Entries and Passageways
- Pedestrian Corridor Intersections

SPECIFIC PUBLIC ART OPPORTUNITIES

- **Tablecloths**

Tablecloths are streetscape intersection designs that welcome vehicles and pedestrians to Town Center. Key intersections are identified through paving distinction, color variation, patterning, or other means. In general, the boundaries of the altered streetscape follow each point of intersection entry creating a square canvas or “cloth” for artistic application.

Scale: Pedestrian, Vehicular
Venue: Contextual, Decorative

Considerations:

- Artworks should be integrated into street or road.
- Artworks should consider both vehicular and pedestrian viewing capability.
- Artwork may incorporate brick or other pavers, dyed concrete, metal or stone inlays water jet cuts, or other durable materials.
- Artworks may use patterning or other broad-based design means to create place distinction.
- Artworks may incorporate sound or other mixed media.

- **“Place” Settings**

“Place” Settings are crosswalk or sidewalk designs that are located in key pedestrian corridors or intersections in the core of Town Center. Similar to **Tablecloths**, these artworks are viewed as integrated into the sidewalks or crosswalks. Also similar to **Tablecloths**, **“Place” Settings** are anticipated to include patterning, inlays, and/or color material variation to achieve distinction. Because of their pedestrian viewer vantage point, detail, and storytelling are considered appropriate to **“Place” Settings**.

Scale: Pedestrian, Intimate
Venue: Contextual, Serial, Interactive

Considerations:

- Artworks should be integrated into crosswalks or sidewalks.
- Artworks should consider and respect crosswalk or sidewalk use and maintenance.
- Artworks should be conscious of liability or trip hazards.
- Artworks should be designed for pedestrian engagement.
- Artworks may incorporate brick or other pavers, dyed concrete, metal or stone inlays, water jet cuts, or other durable materials.
- Artworks may incorporate patterning, words, symbols, pictographs, or other more detailed design means to create place distinction, orient pedestrians, or tell stories.
- Artworks may or may not be serial, repetitive, or interactive in nature.
- Artworks may incorporate sound or other mixed media.



CONNECTED

Definition: The community's act of purposefully joining or linking its physical and spiritual properties into a unified whole.



Images from the charrette, January 27, 2001



CONNECTED

Though composition requires parts, it cannot be considered except as a whole. Composition is to elements as ingredients are to a recipe. You can't make cookies without flour, butter, and sugar, but having those ingredients poured into a bowl is a whole lot different than cookies.

Tim McCreight
Design Language

Places are held in sites by personal and common values, and by the maintenance of those values over time, as memory.

Jeff Kelley
Common Work
From "Mapping The Terrain, New Genre Public Art"
Edited by Suzanne Lacy

"Connected" is the community's act of purposefully joining or linking its physical and spiritual properties into a unified whole. The "Ex"urban Context that distinguishes Cary from other cyber edge communities, also in some instances, sets it apart from its self. Open and spread out, development in Cary continues to flourish, while pedestrian friendly environments are often sacrificed. Yet, suburban sprawl is diminished, and connectivity emphasized, through seemingly conscious planning and development. The *Design Guidelines* states, "Community is made up of both social and physical connections." It goes on to highlight characteristics of positive community connectivity as common streetscape elements, materials, and designs that visually link different areas and ease circulation. This planning process sought to explore and reinforce Cary's strive toward "connection", both physically and spiritually, by considering the inclusion of public artworks and processes that create situations for places and people to come together. In general, public artworks that are repetitious in form, yet distinct in content, as well as artworks or experiences that are thoughtful, narrative, illustrative, interactive, experiential, and/or functional are viewed as most appropriate to this Vision Layer.

CONSIDERATION AREAS:

- **TRANSPORTATION CORRIDORS**
- **GREENWAYS**

TRANSPORTATION CORRIDORS

Transportation Corridors are viewed as an opportunity to create thematic and wayfinding experiences along major streets and rail corridors, while providing beauty, aesthetic enhancement, and visual stimulation to the landscape. In general the inclusion of public artworks, although recognizable or vehicular/transit intentional in scale or experience, is viewed as "integrated" into the contextual and/or landscape environment. Where speed of the transit experience is faster, artworks or experiences are larger in scale or greater in scope. Repetition, combined with moments of distinction, is considered key in providing orientation, place recognition, and community connection.

GENERAL PUBLIC ART OPPORTUNITIES

- Major Artery/Traffic Corridors
- Rail Corridors
- Signage
- Wayfinding Elements/Works
- Repetitive/Rhythmic Works

- Narrative/Storytelling Works
- Unifying Intersection Plantings
- Landscape Design/Works
- Median Design/Works
- Activity Centers at Major Intersections

SPECIFIC PUBLIC ART OPPORTUNITIES

- **The Creeks Flow in All Directions**

Because of its topography within the greater region, Cary was once called “the place where the creeks flow in all directions.” This reference creates an image of fluid motion leading to centralized harmony. This project is viewed as an opportunity to “connect” the transit corridors of Cary through a sequential, repetitious, or rhythmic artwork that creates an experience or tells a story. In general, this artwork is viewed as a “series” of individual components that imply connection through thoughtful intention.

Scale: Vehicular

Venue: Serial

Considerations:

- Artwork may rhythmically repeat along one specific corridor, or individually punctuate a series of corridors.
- Artwork may create wayfinding, tell a story, and/or act as an experiential flipbook.
- Artwork may use signage, sculptural, planting, or infrastructure components and may consider other experiential media such as sound and light.
- Artwork should consider the automobile user as its viewer or point of vantage.
- Artwork may consider Cary’s historic roots as “the place where the creeks flow in all directions.”
- Artwork should consider “connection” as one of its primary goals and should convey a feeling of connection either overtly or subconsciously.

- **Time’s Garden**

Time’s Garden is a vehicular scale environmental clock that is formed through planting, sculpture, and other elements. It is envisioned that “Time’s Garden” will serve the additional purpose of becoming a meeting place for people.

Scale: Vehicular and Pedestrian

Venue: Environmental, Functional

Considerations:

- Artwork should be readable from vehicular scale, yet inviting to pedestrians.
- Artwork may include local flora and other plantings as well as sculptural and functional elements, and should recognize that the selection and placement of planting materials creates its shape.
- Planting materials should be staged to ensure seasonal success.
- Artwork should include all the necessary mechanical components to tell time.
- Artwork should consider the elements inherent to its outdoor location and make provisions for mechanical, weather, vandalism, and maintenance concerns.

GREENWAYS

A greenway system “connects” places and neighborhoods in Cary. Walking, hiking, and biking trails create venues for community interaction and connectivity. In general, the addition of public artworks along the greenways is viewed as an opportunity to create linear, narrative, rhythmic, interactive, eventful, and educational experiences that direct, imply journey, and orient trail users. While some stand-alone sculptural elements may be appropriate, artworks integrated with the landscape and visual and environmental context are considered key. The planning process found that the greenways present one of the most focused and feasible opportunities for integrated and low cost, public art inclusion in Cary in the next five years. It is anticipated that as the greenway system expands, public art will be institutionalized into the planning and implementation

process. Over time, public art will become a dense and rich complement to the greenway system experience, and will potentially become a theater, or visitor attraction to the greenways and Cary.

GENERAL PUBLIC ART OPPORTUNITIES

- Greenway Entry and Departure Points
- Greenway Trails
- Adjacent Landscape
- Functional Artworks
- Interactive Artworks
- Paving Patterns
- Directional Artworks
- Signage

SPECIFIC PUBLIC ART OPPORTUNITIES

- **Greenway Games**

Greenway Games is an interactive sports and games trail that follows the length of the greenway system. It is envisioned that each trailhead will be dedicated to a particular sport or game and that, wherever possible, venues for user interaction will be presented. This project is viewed as an opportunity for several artists to create contextual artworks that allow for individual or group physical or mental exercise.

Scale: Pedestrian

Venue: Sculptural, Serial, Functional, Environmental, Contextual

Considerations:

- Artworks may be real or imaginary sports or games, but should be “playable.”
- Artworks can be sculptural, serial, functional, environmental, or contextual, and may use various materials or applications.
- Sound and other multi media are considered appropriate.
- Artworks should consider the motion or traverse of the greenway user and should create works that are sequential in experience.
- Artworks should consider all variables of the outdoor environment to ensure feasibility, and long term viability.
- Artworks that aid in wayfinding or site definition are considered appropriate.

- **Rails to Trails**

Rails to Trails is an historic walking journey that follows the Greenway trails. It is envisioned that artworks will be integrated into the Greenway trails and that they will present a journey from Cary’s rail and other historic roots to its present day technology and design leadership.

Scale: Pedestrian, Intimate

Venue: Contextual, Serial, Interactive

Considerations:

- Artworks should be integrated into the trails.
- Artworks should consider and respect trail use and maintenance.
- Artworks should be conscious of liability and trip hazard concerns.
- Artworks should be designed for pedestrian or intimate scale.
- Artworks may incorporate brick or other pavers, metal or stone inlays, water jet cuts, or other durable materials.
- Artworks may incorporate patterning, words, symbols, pictographs, or other detailed design means to tell the **Rails to Trails** story.
- Artworks may or may not be serial, repetitive, or interactive in nature.
- Artworks may incorporate sound or other mixed media.

- **Talking Heads**
Talking Heads are sound activated trailheads that mark or designate distinct trails along the Greenways. It is envisioned that sound artworks will be integrated into sculpturally distinct trailheads (see **Greenway Games**) and that these works will engage and/or humor Greenway users.

Scale: Pedestrian

Venue: Sculptural, Contextual, Interactive

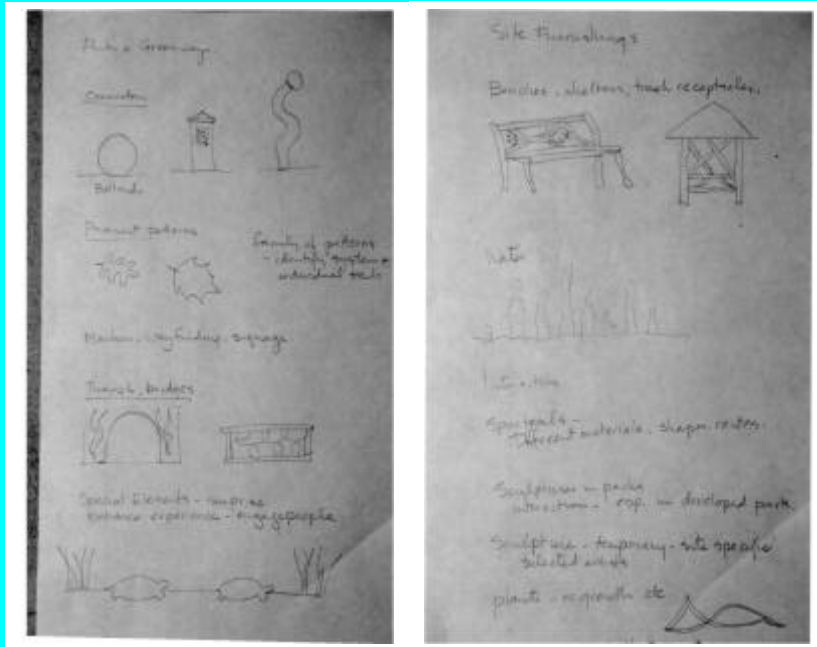
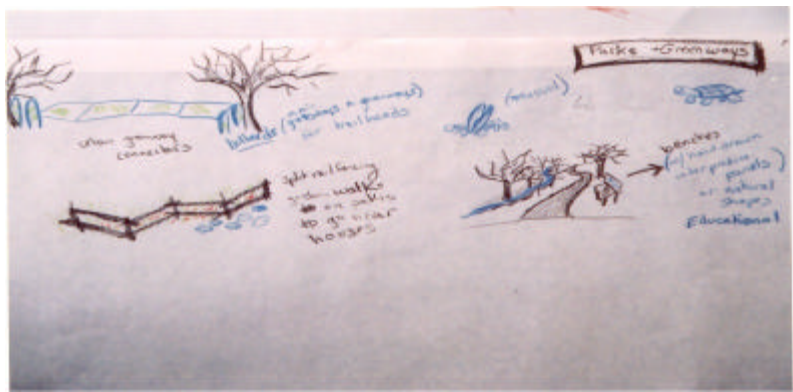
Considerations:

- Artworks should be integrated into trailheads.
- Artworks should be designed to withstand inclement weather conditions and should be easily maintainable.
- Artworks should be designed for pedestrian or intimate scale and should be pleasantly “discovered” along the trail.
- Artworks should interact with, engage, and delight Greenway users.



DIYERSE

Definition: The community's act of recognizing and celebrating its unique elements or qualities.



Images from the charrette, January 27, 2001



DIVERSE

It is not similarities that create harmony, but the art of fusing various elements that enrich life.

- Anais Nin

In society, integration is achieved not when all cultures have given up their uniqueness, but when all elements can celebrate what sets them apart. Similarly, a composition does not seek to homogenize all its elements, but create an environment (structure) that will accommodate the unique contributions of each.

- Tim McCreight
Design Language

“Diverse” is the community’s act of recognizing and celebrating its unique elements or qualities. Cary has a diverse and international population. The presence of SAS Institute and other high tech businesses, as well as the community’s sophistication, cultural offerings, and “great place to live and work” reputation draws individuals from all places and national origins. Cary is also welcoming and inclusive allowing for people of varied socioeconomic status, wellness and physical status, and ethnic, gender, and age variation to thrive. While it is understood that diversity is intertwined in Cary’s community fabric, when identifying this Vision Layer, the planning process considered those places in the community where diversity resided and celebrated itself.

CONSIDERATION AREAS:

- NEIGHBORHOODS
- PARKS

NEIGHBORHOODS

As established by the Task Force, Cary, North Carolina is neither urban or suburban, but rather a “series of connected neighborhoods.” The visual image that this description creates is that of several groupings of houses, although unique and diverse within their particular geography and culture, tied together by invisible thread or wire. This visual metaphor implies that the power and support, or the “connection”, between neighborhoods or places is the invisible thread. The planning process found that the thread is the people and neighborhood residents of Cary. Public art processes and projects are viewed as vehicles to recognize the people that choose to live in Cary, and to exemplify both the “diversity” they represent and the “connection” they establish within and between neighborhoods.

GENERAL PUBLIC ART OPPORTUNITIES

- Neighborhood Entries/Gateways
- Neighborhood Identification Signage
- Neighborhood Gathering Centers
- Neighborhood Streetscapes
- Neighborhood Pedestrian Walkways
- Neighborhood Functional Elements/Infrastructure

SPECIFIC PUBLIC ART OPPORTUNITIES

- **Southern Gardens**
Southern Gardens is an actual and metaphoric garden quilt with patches that begin in distinct neighborhoods and are sewn together in one central location. It is envisioned that each neighborhood in

Cary will create their own image or identifying design that will be incorporated into entryway markers or along key entry points. It is further envisioned that these designs will be reinforced through distinct floral plantings. Each neighborhood design will then be gathered into a “quilt” that will be located in Town Center or other select location. Because of Cary’s continued “growth”, it is anticipated that **Southern Gardens** will grow over time and that future neighborhood entry markers and the “quilt” will be designed to accommodate added patches.

Scale: Vehicular, Pedestrian
Venue: Contextual

Considerations:

- Individual neighborhood “patches” should be integrated into neighborhood entry markers or points.
- Materials should be contextual, durable, and maintenance considerate.
- One material, such as mosaic tile, dyed concrete, or other, should be used for all patches to ensure distinction yet continuity, and neighborhood “connection.”
- “Patches” should be emblematic or representative of individual neighborhoods and should be considered identifying “signage” of place and character.
- “Quilt” location should accommodate growth over time.
- “Quilt” should be considered a metaphoric term, and artwork application and intent should not necessarily be “quilt” like in application.
- Future neighborhood developments should include a common entry marker or pylon/structure to house “patches.”
- Distinctive plantings should reinforce “patches” at neighborhood entries.
- “Patches” should be considered metaphors for Cary’s growth and may or may not include imagery that relates to garden or planting materials.

PARKS

Parks are the meeting, greeting, and gathering places for community. They are associated with diverse activities, from respite and solitude, to play and interaction. They are also usually located within or near particular neighborhoods or designated use areas, so their presentation and use becomes particular to the users they serve. Public art process and projects are viewed as a means to strengthen the individual character and appearance of parks and aid in promoting their use to the community they serve.

GENERAL PUBLIC ART OPPORTUNITIES

- Landscape
- Functional Elements
- Walkways
- Community Centers
- Children’s Play Equipment
- Adult Play Equipment
- Exercise Facilities and Fields
- Free-standing Interactive Structures/Elements

SPECIFIC PUBLIC ART OPPORTUNITIES

- **Art Park**
Art Park is an interactive artist environment in a park setting that provides a “canvas” for temporary artworks. It is envisioned that a large wall will be constructed and prepared for artists to mural paint or intentionally graffiti. It is further envisioned that areas in the park will be readied to accommodate temporary sculptural and environmental works. **Art Park** will be continuously changing and will involve many artists and various artistic expressions.

Scale: Pedestrian, Intimate
Venue: Sculptural, Environmental, Contextual, Functional, Serial, Decorative, Interactive

Considerations:

- Artworks will continuously change/rotate.
- Artworks should be varied in media and scale to explore current artistic trends.
- Incidence of change should be at the discretion of the Public Art Advisory Board allowing successful or popular works to remain for extended timeframes, or consideration for permanent addition or relocation.

- **Adult Park**

Adult Park is viewed as an opportunity for an artist or artists to collaborate with a landscape architect on the design of a park dedicated to adult use. In general, artworks and planting materials should be contemplative and adult friendly.

Scale: Pedestrian, Intimate

Venue: Sculptural, Contextual, Environmental, Functional, Serial, Decorative, Interactive

Considerations:

- Park design should involve an artist/landscape architect collaboration.
- Art contribution to the park may include individual sculptural, functional, or other elements, but generally should be environmental in nature and indistinguishable from landscape.
- Artist will be considered a member of the park design team and will be commissioned under a design services contract.

- **Theater Park**

Theater Park is envisioned as an artist/landscape architect collaboration to create a park space dedicated to intimate or small scale performances or presenters. Shakespeare, string quartets, experiential theater, comedy, poetry readings, storytelling, and similar productions are envisioned.

Scale: Pedestrian, Intimate

Venue: Sculptural, Environmental, Contextual, Functional, Serial, Decorative, Interactive

Considerations:

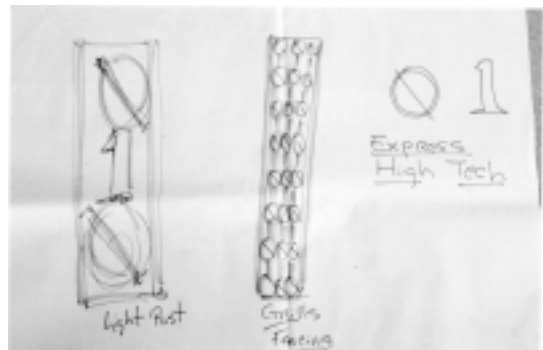
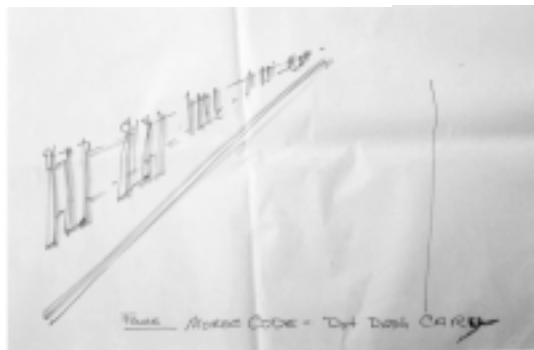
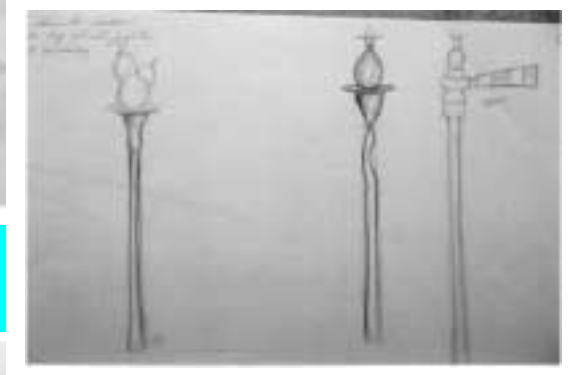
- Art should be an integrated component and/or become the park.
- The park should include a performance area or “stage” and make provision for theatrical production needs.
- Artist will be considered a member of the park design team and will be commissioned under a design services contract. e fun, engaging, whimsical, and/or interactive in nature.



DISTINCT

Definition: The community's act of distinguishing itself visually and experientially from other communities, and within itself.

Images from the charrette, January 27, 2001



DISTINCT

Diamonds are a girl's best friend.

Song

Great civilizations, like great cities, share a common feature. Evolving within them and crucial to their growth and refinement are distinctive informal gathering places. These become as much a part of the urban landscape as of the citizen's daily life and, invariably, they come to dominate the image of the city . . .

In cities blessed with their own characteristic form of these Great Good Places, the stranger feels at home – nay, is at home – whereas in cities without them, even the native does not feel at home.

Ray Oldenburg

The Great Good Place

“Distinct” is the community’s act of distinguishing itself visually and experientially from other communities, and within itself. Distinction and individual character set cities and places apart. The *Design Guidelines* point out, “A sense of place implies distinct places, rather than the run-on blur of much modern development. People move daily from where they live, to where they shop, to where they play. These places can and should feel different from each other. One aspect of the *Design Guidelines* is establishing ways to make all parts of Cary connected while at the same time make them distinct from each other. Different places are used more intensively than others. A hierarchy, a feeling of distinction between areas, can reinforce the balance of places that makes up a community.” When visiting new places, tourists search for experiences that are unique to place: the sidewalk cafes of Paris, pubs of London, piazzas of Florence, coffee houses of Vienna, the *Eiffel Tower*, the St. Louis Arch, the *Statue of Liberty*, Chicago’s Picasso, Grand Rapids’ Calder, Seattle’s *Dance Steps*. “Places” create themselves through those experiences and situations that set them apart, or render them special. Carefully considered and unique public art elements can add to community distinction. In general, public art projects, which fit within this Vision Layer, are those that embellish or add detail to functional elements or infrastructure or those that aesthetically highlight community experience and the landscape as a whole. “Distinct” artworks can become the jewelry of the city.

CONSIDERATION AREAS:

- **INFRASTRUCTURE AND FUNCTION**
- **SOUND AND TECHNOLOGY**

INFRASTRUCTURE AND FUNCTION

Infrastructure and function are those elements or situations that either feed the workings of place, or provide for better place experience. Water towers, cellular towers, power stations, and lighting standards provide the guts that sustain technology and support comfortable life style. Sound abatement walls and freeway overpass columns accompany the vehicular transit experience. Likewise, gates, wall structures, and walkways support the pedestrian transit experience. Benches, drinking fountains, water features, clocks, manhole covers, tree grates, and tree guards support urban function. In general, the inclusion of public art in infrastructure and functional elements is viewed as either embellishment to existing situations or objects, or as formally becoming the situation or object itself.

GENERAL PUBLIC ART OPPORTUNITIES

- Water Towers

- Cellular Towers
- Power Stations
- Lighting Standards
- Sound Abatement Walls
- Freeway Overpass Columns
- Benches/Seating Elements
- Drinking Fountains
- Water Features
- Clocks
- Manhole Covers
- Dumpsters
- Trash Receptacles

SPECIFIC PUBLIC ART OPPORTUNITIES

- **Art Waves**

Art Waves are artistic enhancements to the cellular phone towers that are sprinkled throughout Cary. This project is viewed as an opportunity for individual artists or artist teams to embellish the towers in engaging and whimsical ways, as well as, to create distinct and identifying features in the urban landscape.

Scale: Monumental, Vehicular

Venue: Decorative

Considerations:

- Artworks should be decorative applications to the existing towers.
- Choice of media or material application is open, but should be durable and considerate of inherent climate, weather, and other conditions, and maintenance.
- Artworks may be temporary or permanent.

- **Take a Seat**

Take a Seat is artist embellishment of benches in the urban environment. It is envisioned that a **Take a Seat** event will occur each year to celebrate Cary’s southern hospitality and to involve local artists in the public art program. It is anticipated that between ten and twenty treated, but unpainted, standard wood benches will be purchased on a yearly basis and that one artist per bench will be identified to embellish each. Benches will be auctioned off to local businesses and individuals, and/or purchased by the Town and added to the urban environment.

Scale: Pedestrian

Venue: Decorative

Considerations:

- Benches will be “standard” wood and pre treated for outdoor use and artist treatment.
- Artists will be identified through an annual competition.
- Artists will be paid an honorarium and provided with a materials stipend.
- All materials should be sealed for outdoor weather and graffiti proofing.

- **Gourd Covers**

Gourd Covers are artist designed urban functional elements that reference Cary’s historic distinction as the Gourd Capital of the World. As early as 1934, the Gourd Village Garden Club of Cary put the town on the map with its exotic and diverse gourd harvests, and their creative uses of the gourds themselves. The garden club’s fame led to inclusion of the gourd on the Town Seal for nearly a decade. This project is viewed as an opportunity to revive the stamp of the gourd. It is envisioned that individual artists will be commissioned to create gourd friendly designs that will be incorporated into manhole covers, tree grates, light standards, and other functional elements. It is further envisioned that this project will be a

public/private partnership, and that private citizens and businesses will sponsor or “adopt” individual **Gourd Covers**.

Scale: Pedestrian, Intimate
Venue: Contextual

Considerations:

- Artists will be identified through design competitions.
- Selected artists will be paid an honorarium, which will also be considered a use of design fee.
- Individual citizens and business will “adopt” a design and be provided with donor recognition within the design.
- Selected designs will be fabricated and installed by professional manufacturers and contractors.

SOUND AND TECHNOLOGY

Sound artworks and other technologically interactive artworks add whimsy, delight, and discovery to the urban environment. Given Cary’s image as a leader in technology, works that engage citizens and visitors through sound, electronics, light, computerization, or other technologically advanced media forms are recommended. In general, these public artworks can be located throughout Cary and be either temporary or permanent, however it is viewed that they are most appropriate accompanying community infrastructure and function or highlighting specific park, neighborhood, town center, and pedestrian experiences.

GENERAL PUBLIC ART OPPORTUNITIES

- Infrastructure and Function
- Parks
- Neighborhood Entries
- Neighborhood Passageways
- Neighborhood Meeting Areas
- Town Center Vehicular and/or Pedestrian Entries
- Town Center Vehicular and/or Pedestrian Passageways
- Town Center Meeting Areas

SPECIFIC PUBLIC ART OPPORTUNITIES

• **Sound Quilt**

Similar to **Southern Gardens**, **Sound Quilt** involves unique sound components or “symphonic movements”, strategically located in individual neighborhoods that culminate in a symphony in Town Center or other defined location. It is envisioned that individual neighborhood sounds will be distinct to place and become identifiable features within the community. It is further envisioned that both the individual sounds and symphony will be interactive and engaging and become destination points for residents and visitors.

Scale: Vehicular, Pedestrian, Intimate
Venue: Contextual

Considerations:

- Sound artworks should reflect spirit and character of individual neighborhoods.
- Sound artworks should change to allow continuous delight and surprise.
- Sound artworks should be “hidden” within the urban environment and be “discovered” upon transit of place.
- The “symphony” should be experiential, engaging, and ever changing, and should at times create or become an event through either sequence and timing or user interaction.
- Both the sound segments and the symphony should be designed to function within an outdoor setting and be maintenance friendly.

- **Sound Walk**

Sound Walk is an environmental sound work that is integrated into the pedestrian urban landscape. It is envisioned that pedestrians will happen upon a series of sounds that are triggered by pressure or motion. Given the level and patterning of engagement, pedestrians will be able to create their own story, dance, or “play.”

Scale: Pedestrian, Intimate
Venue: Contextual, Serial, Interactive

Considerations:

- Artwork should be integrated into the urban context.
- Sound should be triggered and manipulated by the pedestrian user.
- Artwork should be outdoor and maintenance friendly.
- Selected sounds should be relevant to Cary, North Carolina, or the Southeast character and place distinction.
- Sounds should be ever changing in order to provide fresh and new experiences for repeat users.

- **Dancing Water and Musical Chairs**

Dancing Water and Musical Chairs is a social area or plaza that includes an interactive water feature and seating components, as well as planting, paving, and other components. It is envisioned that two artists – a visual artist and a sound artist – will collaborate with a landscape architect on the creation of the plaza. It is further envisioned that the introduction of water will be at pedestrian scale and will invite interaction and play.

Scale: Pedestrian
Venue: Environmental, Sculptural, Functional, Interactive

Considerations:

- Selected artists will collaborate with a landscape architect on the design of the plaza.
- Visual artist will design any sculptural and seating components, pavers and patterns, and the shape and “play” of the water.
- Sound artist will design sounds and supporting components that create the auditory environment.
- Artists will be commissioned under a design services contract. Design will be included in project bid package to be built and installed by contractor.



INTEGRAL

Definition: The community's act of composing parts into meaningful completeness and wholeness.

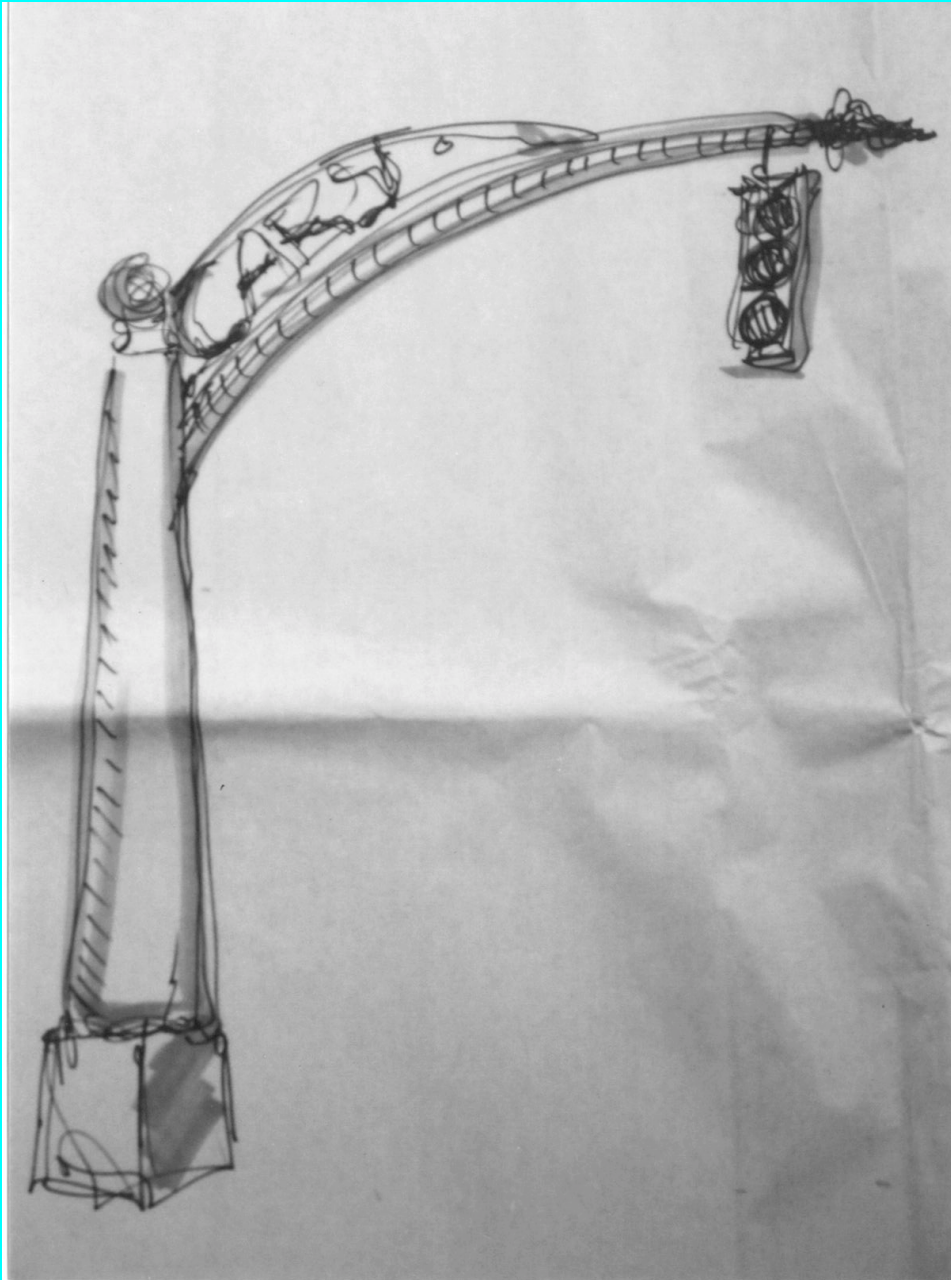


Image from the charrette, January 27, 2001

INTEGRAL

Integrity is based not on artists' allegiances to their own visions, but on an integration of their ideas with those of the community.

Suzanne Lacy

Cultural Pilgrimages and Metaphoric Journeys

From "Mapping The Terrain, New Genre Public Art"

Edited by Suzanne Lacy

An object or building (or person) with presence has a shine, a sensuousness, a symmetry to it. Well-constructed, though perhaps as temporary as a bird, clean, though it may be peeling, its presence is experienced not only visually, but also by coherent appeal to other senses: to touch, movement, sound, smell. Edges are distinct just as contours are distinctive. Articulated parts are not so much adjacent or linked as mutually poised, just as the whole does not shamble, fill, and butt, but stands precisely where it needs to be and ends there. Every material and texture is fully itself and realized.

Michael Benedikt

For an Architecture of Reality

"Integral" is the community's act of composing parts into meaningful completeness and wholeness. The addition of man made buildings, structures, and places to the natural landscape is an intervention that can create disharmony and split in a city's psychology. Likewise, the addition of artworks that are at cross purposes or lack site specificity to community context or the built environment can create visual clutter and identity confusion. Community integration is the respectful, considerate, and conscientious balance of disparate parts, functions, and personalities of "place" within its self. An integral community is one, that enlists respect and admiration as well as one that exhibits a strong sense of place. The *Design Guidelines* call for a "complimentary architectural design including height, material, mass, footprint, and decoration." They further assert that integration creates meaningful "place" community. When identifying this Vision Layer, the planning process considered all facets of Cary's built and natural environment, however for purposes of this document, special emphasis is placed on the addition of buildings, both public and private, and private development.

CONSIDERATION AREAS:

- BUILDINGS
- PRIVATE DEVELOPMENT

BUILDINGS

New buildings and structures arrive in cities and communities regularly. Their presence intervenes with the visual and social environment. Skylines change, vehicular and pedestrian circulation patterns alter, and daily routines temporarily disrupt. In Cary, like other progressive communities, change is a constant. When identifying the role public art can play in new and renovated construction projects, the planning process considered both the visual and the social. Public art projects and processes can add visual enhancement and community involvement to design initiatives. Integration, by definition, implies a seamless marriage of goals and aesthetics. Therefore, thoughtful and inclusive community and project design team process is necessary to establish integrated and site specific design. In general, the addition of artworks into new and renovated building construction is most successful when artists are brought on board the projects as early in the planning process as possible. Early involvement saves time, money, and stress, and results in meaningful and respectful artworks and buildings.

GENERAL PUBLIC ART OPPORTUNITIES

- Building Exterior Facades
- Building Exterior Landscape Design
- Building Exterior Plaza Design
- Site Specific Discrete Artworks
- Exterior Water Features
- Exterior Walkways
- Exterior Gateway/Entrance Features
- Exterior/Interior Benches/Seating Elements
- Exterior/Interior Functional Elements
- Exterior/Interior Directional Signage
- Exterior/Interior Sound Artworks
- Exterior/Interior Technological/Building Systems Artworks
- Interior Floors
- Interior Walls
- Interior Sculpture
- Interior Lighting Design

PRIVATE DEVELOPMENT

Similar to buildings, the addition of new or expanded private development in most urban centers is a constant. Cary is currently practicing “smart growth” development principles. However, new development is still occurring on both large and small scales in business, residential, commercial, and mixed use settings. The thoughtful and respectful integration of these private development initiatives into Cary has to date helped shape its “ex”urban context. New mixed use initiatives, specifically those practicing neotraditional or the coined “new urbanist” approach, because they offer a nostalgic reference to the full service and pedestrian friendly neighborhood environments that were prevalent prior to the automobile, offer interesting potentials for contextually integrated public art inclusion. Business and commercial development centers offer potential for monumental scale site specific artworks as well as more integrated art features, experiences, and works. Residential development, depending on location and intent, can include the types of public art noted in the “Neighborhoods” Consideration Area of this Vision.

GENERAL PUBLIC ART OPPORTUNITIES

- Monumental Site Specific Artworks
- Integrated Design Artworks
- Artist/Developer Design Collaborations
- Signage/Identifying Artworks
- Entry/Gateway Features
- Experiential Artworks
- Kinetic Artworks
- Sound and Technologically Specific Artworks
- Lighting Design
- Functional Artworks

SPECIFIC PUBLIC ART OPPORTUNITIES

- **Public Art Neighborhood**
Public Art Neighborhood is a pilot public art and urban design project to be located in a newly planned neo-traditional neighborhood or mixed use development. It is envisioned that public art will be considered an integral and seamless component of the entire development including streetscape, walkway, signage, gates, defining walls, entry features, and other designs. It is further envisioned that an artist will be identified early in the planning process and will become a member of the planning and design team so that their vision will become an integral part of the design initiative.

Scale: Monumental, Vehicular, Pedestrian, Intimate

Venue: Contextual

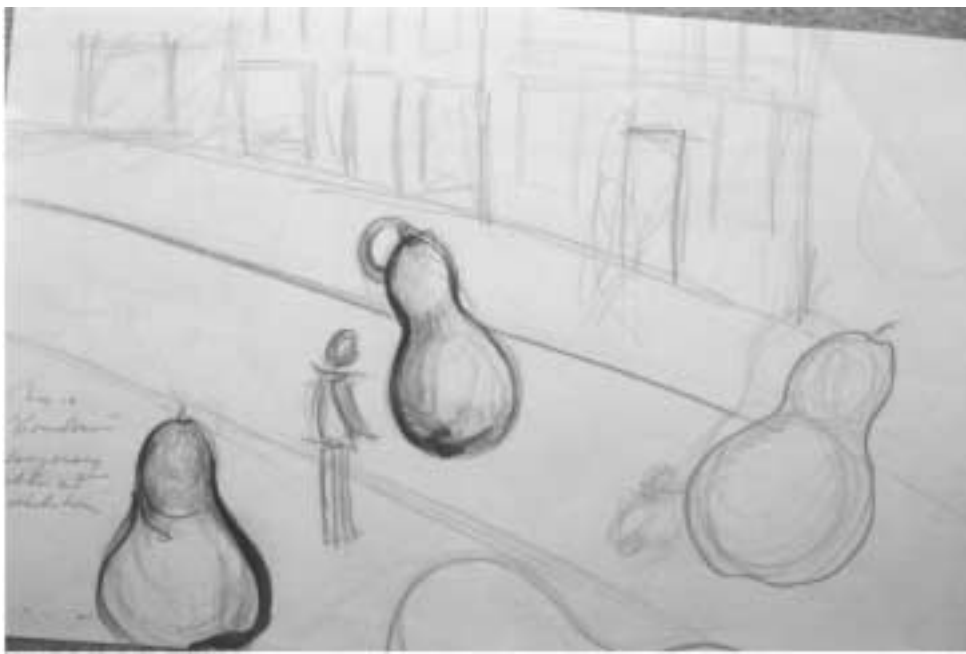
Considerations:

- Interested artist(s) should be able to exhibit past work in urban integration and planning and design team collaboration.
- Selected artist(s) will become a member of the project design team.
- Selected artist(s) will be commissioned under a design services contract and will add their artistic expression to the development as a whole.
- Discrete public art opportunities may be identified during the planning process. Funding and artist selection for these opportunities will be identified by the Public Art Advisory Board and may or may not involve the selected artist in design or execution.



S O C I A L

Definition: The community's act of forming cooperative and interdependent relationships between individuals and groups.



Images from the charrette, January 27, 2001

SOCIAL

What attracts people most is other people.

William H. Whyte
City

Art that is rooted in a “listening” self, that cultivates the intertwining of self and Other, suggests a flow-through experience which is not delimited by the self but extends into the community through modes of reciprocal empathy. Because this art is listener-centered rather than vision-oriented, it cannot be fully realized through the mode of self-expression; it can only come into its own through dialogue, as open conversation, in which one listens to and includes other voices.

Suzi Gablik
Connective Aesthetics: Art After Individualism
From “Mapping The Terrain, New Genre Public Art”
Edited by Suzanne Lacy

“Social” is the community’s act of forming cooperative and interdependent relationships between individuals and groups. The *Design Guidelines* states, “What is desired are places that encourage informal, casual interactions and meetings.” This layer explores the ways cities reach out to other cities, balance their internal diversity, or recognize and proudly honor their individuality. Cary’s Social Layer is well defined in the arena of community festivals and events. Public art process and works are considered a means to complement this arena, and to further Cary’s identity through community and diverse interest group partnerships, and temporary artworks.

CONSIDERATION AREAS:

- PARTNERSHIPS
- FESTIVALS, EVENTS, AND EXHIBITS

PARTNERSHIPS

By forming and promoting partnership efforts, Cary can extend its current resources and expand “place” recognition. Partnerships can occur locally, regionally, nationally, and internationally. Local partnerships might include public/private ventures, neighborhood collaborations, or organizational and cultural institutional resource or spirit combined endeavors. Regional partnerships could take place between organizations, corporate and government leadership, or individuals in the triangle area, state, or southeastern portion of the country. National and international partnerships extend possibilities and may occur with various community public art programs or other venues, such as Sister City programming. Beyond the potential for direct resource and identity expansion, partnerships often create granting and other outside funding opportunities.

GENERAL PUBLIC ART OPPORTUNITIES

- Public/Private Partnerships
- Local Organizational and Institutional Partnerships
- Regional, National, and International Partnerships

FESTIVALS, EVENTS, AND EXHIBITS

Lazy Daze is a world-class cultural festival that occurs in Cary annually. Artists and artisans, retailers, food and beverage vendors, and others exhibit their wares while musicians, dancers, and presenters entertain. Lazy Daze is a celebration of Cary’s place and people. In general, the inclusion of public artworks in festivals is viewed as temporary, and relative to the particular festival. Given their content, materials, and popularity, temporary

works could become permanent fixtures on or near original sites or they could be relocated to other designated sites. In addition, public art itself can become a festival or “event” for community. Annual or biannual designated public art programming, whether interior or exterior can create community awareness, aid in educating community on public art processes and goals, provide opportunity for emerging artist involvement in the public art program, and bring people together.

GENERAL PUBLIC ART OPPORTUNITIES

- Temporary Works and Exhibits
- “Happenings”
- Annual Community Identity Related Events

SPECIFIC PUBLIC ART OPPORTUNITIES

- **Annual “Technogeek” Exhibit**

The **Annual “Technogeek” Exhibit** is viewed as an opportunity to celebrate Cary’s technological advancement. It is envisioned that an annual call to “technogeeks” or “techno”artists will culminate in the creation of temporary art and technology works or installations that will be located throughout Cary. It is further envisioned that local technology leaders and business representatives team with the Public Art Advisory Board in the planning and jurying of annual exhibits. Other programming components include prizes for most innovative works, a public recognition award event led by the Town and a different key technological business leader each year, and an educational brochure or catalogue that can be used as a marketing tool for future events and the Town.

Scale: Vehicular, Pedestrian, Intimate

Venue: Sculptural, Functional, Serial, Decorative, Interactive

Considerations:

- Artworks should relate to technology in intent and presentation.
 - Artworks, although temporary, should consider the outdoor environment as potential placement, and should consider long term viability and maintenance.
 - Depending on the jurying process, or purchase awards, artworks may become permanent fixtures at designated indoor or outdoor locations.
 - Artworks should include a “purchase” price.
 - Artworks should be engaging, whimsical, and/or interactive in nature.
- **Annual Gourd Art Exhibit**
In 1934, a group of Cary ladies started reading magazine articles on gourds. Their interest peaked, they bought a packet of mixed ornamental seed, divided the contents, and awaited the harvest. The results prompted further interest and more exotic plantings, and in 1937, they exhibited their gourds in the State Fair. The success of the Fair led to the formation of the “Gourd Village Garden Club of Cary” and the creation of “gourd” art and function in and outside of Cary. Lamps, baskets, doorstops, charm rings, birdhouses, toys, you name it, everything was fodder for the gourd. Cary’s First Annual Gourd Festival held in 1938, led to fame including a prize from a festival in California, the creation of an Alpha Chapter of the Gourd Society of America, self proclamation as “the nation’s gourd capital”, and in 1964 the gourd’s prominence on the Cary Town Seal. The Seal survived for nearly a decade, but was ultimately “disgoured” and replaced with decorative curlicues. Today, even the festival has been displaced to Raleigh and the “North Carolina Gourd Society” to Fuquay-Varina.

This programming opportunity is viewed as a means to return the pride and art of the gourd back to Cary. In general, the **Annual Gourd Art Exhibit** is envisioned as an opportunity for all artists and art media to elevate the status of the gourd in new and creative ways. Similar to the **Annual “Technogeek” Exhibit**, the **Annual Gourd Art Exhibit** is envisioned as a juried exhibit with prizes, purchase awards, and a public recognition event sponsored by the Town and a local business or businesses each year.

Scale: Vehicular, Pedestrian, Intimate

Venue: Sculptural, Functional, Serial, Decorative, Interactive

Considerations:

- Artworks should stretch the envelope of creativity and presentation and elevate the gourd into the arena of high art.
- Artworks can be of varying scales and venues.
- Artworks, although temporary, should consider the outdoor environment as potential placement, and be designed for long term viability and limited maintenance needs.
- Artworks will be juried.
- Depending on the jurying process, or purchase awards, artworks may become permanent fixtures at designated indoor or outdoor locations.
- Artworks should include a “purchase” price.
- Artworks should be fun, engaging, whimsical, and/or interactive in nature.



Section Five: GUIDELINES



GUIDELINES

I. GOALS

The Town of Cary Public Art Advisory Board is committed to the highest aesthetic standards and the broadest involvement of artists. Specifically, the program seeks to:

- Use public art to enhance the identity of the Town locally, regionally, and nationally;
- Contribute to the visual character and texture of the Town;
- Use public art as a means to foster the community's sense of spirit, pride, and community values;
- Recognize that the Town of Cary is a leader in neighborhood and community planning initiatives and integrate public art into those initiatives;
- Use the Public Art Program to provide opportunities to engage citizens in public process in meaningful and responsive ways;
- Enhance the individual's experience of public spaces;
- Recognize public art's contribution as an economic catalyst;
- Make public art and artistic experiences available to the public and put art in public view;
- Use public art as a vehicle to express the Town's history and cultural heritage as well as its technological leadership;
- Recognize the international population of Cary and create public art works that celebrate this diversity;
- Increase children's awareness and participation in public art process and programming;
- Educate the public about public art;
- Ensure that public artworks and processes are accessible to all individuals including those with special needs; and
- Provide opportunities for emerging local artists.

II. FUNDING

OVERVIEW OF FUNDING SOURCES

PUBLIC ART PROJECT ALLOCATIONS (PAPA)

The Town of Cary shall adopt a public art ordinance that directs the Public Art Advisory Board and Staff to review the Town Capital Improvement Budget (CIB) and capital development plans during the normal budget process and recommend potential Public Art Projects and funding allocations. Projects may be identified in two ways:

Project-by-Project Allocations

CIB projects identified for public art inclusion which are funded by a portion of the CIB dollars designated for the project and as part of the project budget. Once approved, these allocations will be designated as separate line items within CIB project budgets.

Non CIB Project Allocations.

Public art projects identified outside the CIB and/or outside specific CIB projects. However, although these Public Art Projects are not tied to specific CIB projects, dollars allocated toward these Public Art Projects are considered part of the approved CIB, and once approved will be designated as separate projects within the CIB.

PROGRAM PARTNER ALLOCATIONS

Leveraging Dollar Contributions (LDC)

Cary Visual Art, Inc., the Fine Arts League of Cary, private developers, corporations, and other designated partners shall leverage individual Public Art Project Allocations. The level and incidence of leveraging contribution will be at the discretion of the partner organizations. Identification of LDC's will take place annually and will be incorporated into the Public Art Annual Work Plan.

Designated Project Opportunities (DPO)

Program Partners may also determine Public Art Project and program opportunities outside LDC. Where possible, these projects will be included in the Public Art Annual Work Plan. Projects identified outside the Annual Work Plan are subject to the jurisdiction, approvals, rules, and regulations of the particular site and/or situation.

LIMITED DURATION FUNDING SOURCES

Private Developers

Partnerships shall be sought with private developers or privately owned facilities to generate possibilities for public art in their public spaces. These may take the form of private development incentives and other means. Partnerships may involve combining funds from the private developer and/or privately owned facility with available Public Art Program funds; or partnerships could involve sole funding from the private developer and/or privately owned facility in combination with management, administrative and/or other services provided by the Public Art Program.

Corporations

Partnerships shall be sought with the corporate sector to enrich existing public art endeavors and to further Public Art Partnership goals.

Local, Regional, and National Partnerships

Local, regional and national partnerships shall be sought as a means to strengthen the existing program and to reach larger audiences.

Donations

Donations from the private sector, groups (non-profit or for profit), and individuals shall be welcomed as a means to broaden existing program potential. Proper recognition shall be given to these groups and individuals.

Grants

Grants and/or matching grants shall be sought from national and local foundations, arts organizations, and others to develop innovative programs and enhance existing programs.

OVERVIEW OF ANNUAL FUNDING PROCESS

FUNDING PROCESS

- The Public Art Advisory Board and Staff shall review the annual Capital Improvement Budget (CIB) and capital development plans, and identify potential public art projects.
- Program Partners shall determine and allocate Leveraging Dollar Contributions and Designated Project Opportunities.
- Any Limited Duration Funding Sources shall be identified.
- All identified projects, recommended funding allocations, and Leveraging Dollar Contributions shall be included in the **Annual Work Plan** for review and approval by Town Council.
- The Annual Work Plan shall include a total annual Public Art Budget and a budget break out for individual Public Art Projects.
- Once Town Council approves the Annual Work Plan, designated line items for public art shall be included in the CIB.

USES OF FUNDS

Inclusions

Public Art Project Allocations may be expended for all costs associated with the commissioning of selected artists and acquisition of public artworks. These include all costs associated with Public Art Projects prior to individual artist selection, project specific coordination or management costs, artist fees, all costs necessary to receive artworks at specified art sites including any unexpected costs, and ongoing project and program maintenance costs. Specific categories of expenditures may include site preparation, contingency, artist selection costs, travel and honoraria for panelists, project consultants, manufacturing and installing of artwork identification plaques, documentation, public amenities, dedications, advertising and publicity, education activities, specific project or ongoing program project maintenance.

Eligible Artworks

All artworks commissioned or acquired under the Public Art Partnership shall be designed, or the process facilitated, by **professional artists**. Such artworks may include, but are not limited to, the following:

- Sculpture: freestanding, wall supported or suspended; kinetic, electronic; in any material or combination of materials.
- Murals or portable paintings: in any material or variety of materials, with or without collage or the addition of non-traditional materials or means.
- Earthworks, fiberworks, neon, glass, mosaics, photographs, prints, calligraphy, any combination of forms of media including sound, literary elements, film, holographic images, and video systems, hybrids of any media and new genres.
- Furnishings or fixtures, including but not limited to gates, railings, streetlights, signage, or seating, if created by artists as unique elements or limited editions.
- Artistic or aesthetic elements of the overall architecture or landscape design if created by a professional artist or a design team that includes a professional visual artist.
- Temporary artworks or installations, if such artworks serve the purpose of providing community and educational outreach purposes.
- Media artworks, including music, video and film or other forms of electronic artworks.
- The incremental costs of infrastructure elements, such as sound walls, utility structures, roadway elements, and other items if designed by an artist or design team that included an artist as a co-designer.

Ineligible Artworks

- “Art objects” which are mass produced or of standard manufacture, such as playground equipment, fountains or statuary elements, unless incorporated into an artwork by a project artist.
- Reproductions, by mechanical or other means, of original works of art, except in the cases of film, video, photography, printmaking or other media arts.
- Decorative, ornamental, architectural or functional elements that are designed by the building architects, as opposed to elements created by an artist commissioned for that purpose.
- Landscape architecture and landscape gardening, except where these elements are designed by a professional visual artist and/or, are integrated with the artwork designed by the artist.
- Services or utilities necessary to operate and maintain an artwork over time.

III. RESPONSIBILITIES

The Town Council shall:

- Review and approve the Annual Work Plan presented by the Public Art Staff, which shall include identification of Public Art Projects and Program Partner Leveraging Dollar Contributions and Designated Project Opportunities; and
- Include the adopted Annual Work Plan as part of their normal budget process and annual Capital Improvement Budget.

Program Partners shall:

- Identify and designate Leveraging Dollar Contributions (LDC) for select Town CIB projects; and
- Identify and designate Public Art Project and program opportunities and funding outside CIB projects.

The Public Art Advisory Board shall:

- Advise Town Council on all matters related to public art, including the acquisition and placement of works of art as well as the maintenance, removal, relocation, or alteration of existing works of art in the Town's possession and perform all duties with respect to implementing a public art program in Cary, North Carolina;
- Consist of Town Council appointed members, which include representation from Cary Visual Art, Inc.; The Fine Arts League of Cary; and other members to provide a broad spectrum of the community, including private development.
- Monitor the public art program to ensure its practices reflect the adopted policies contained in this document;
- Based on the annual report brought forward by the Public Art Program Coordinator, monitor the care and maintenance of the Public Art Collection;
- With Staff, develop the Annual Work Plan and recommend to the Town Council for approval;
- Review and approve a pool of potential panelists for Artist Review Panels;
- Review and approve a pool of potential artists for consideration in specific projects;
- Review and approve the recommendations of individual Artist Review Panels;
- Oversee the aesthetic and technical considerations of individual projects from artist selection through project completion;
- Sit on ad-hoc committees as needed;
- Review and make recommendations regarding proposed gifts of public art to the Town of Cary, as well as loans and long term exhibitions of public art on Town-owned property;
- Review and make recommendations regarding accessioning and deaccessioning of artworks from the Collection; and
- Based on recommendations brought forward by the Program Staff, periodically review and recommend changes to the Public Art Ordinance, guidelines, policies, and procedures.

The Public Art Staff shall:

- Consist of the Public Art Program Coordinator and include the Lead Project Manager as the program grows;
- Provide leadership and vision in the development of the Public Art Program;
- Research and recommend new ideas and approaches to public art that may be appropriate to Cary;
- Coordinate the work of all parties involved in the Public Art Program including project architects and planners, Town Site Sponsors, private development project representatives, and project;
- Administer the artist selection process, publicize all new projects, and facilitate all Artist Review Panel meetings and deliberations;
- Serve as liaisons between the Public Art Advisory Board, artists, project architects, project engineers, appropriate city departments, and the community at large;
- Act as the Public Art Partnership's agents in overseeing the design, fabrication, and installation of approved commissioned works;
- Negotiate contracts between the selected artists and the Town;
- Serve as professional resources to corporations and philanthropic organizations and individuals seeking to advance public art;
- Serve as catalysts for increasing private sector involvement in public art;
- Research and write grant applications pertinent to program development;
- Design and implement procedures and programs that involve and educate the community;
- Continually monitor program guidelines, policies and procedures for needs, and make recommendations regarding changes for review by the Public Art Advisory Board;
- Implement the Annual Work Plan approved by Town Council and participating Program Partners;
- Supervise, administer, and prepare budgets based on the approved Annual Work Plan;

- Through its Public Art Coordinator, serve as the first and primary media spokesperson and civic leader promoting public art and its civic benefits; and
- Assess maintenance requirements and develop an annual report.

Site Facility Project Managers shall:

- Provide the Public Art Staff with information on the Capital Improvement Budget projects, budgets, and schedules;
- Designate a departmental representative to participate in the artist selection process, when appropriate;
- Review the maintenance needs survey for artworks located at their facilities;
- Inform the project architect of the artist involvement in the projects and the method of artist selection;
- If Public Art Project Allocations have been identified, include a reference to the allocation in Requests for Qualifications and Requests for Proposals to design and construction professionals; and
- Consult with Public Art Staff on all coordination issues related to public art integration in specific projects,

Artist Review Panels shall:

- Be ad-hoc panels formed for a limited period of time (usually two or three meetings) charged by the Public Art Advisory Board with recommending individual project artists;
- Consist generally of five to seven voting members that include representatives from the Public Art Advisory Board, the project design architect(s), representatives of the site sponsor, arts or design professionals, public art professionals, and members of the community-at-large;
- As deemed appropriate, consist of additional non-voting advisors which may include the following: other design or technical professionals associated with the project, other members of the Public Art Advisory Board, or other associated professionals (project managers, developers, Town planners, urban designers, historians, etc.);
- Review the credentials, prior work, proposals, and other materials submitted by artists for a particular project;
- Recommend to the Public Art Advisory Board an artist or artists to be commissioned for the project or who will be engaged to join the design team for a particular project;
- Respond to the charge outlined in the project prospectus, project guidelines, or brought forward by the Public Art Program Coordinator concerning the requirements and concerns addressed within the particular project;
- Be sensitive to the public nature of the project and the necessity for cultural diversity in the Public Art Program;
- Maintain confidentiality on the proceedings of all panel meetings; and
- Generally, be disbanded immediately following artist recommendation for the particular project with which they were charged.

Artists shall:

- Submit credentials, visuals, proposals and/or project materials as directed for consideration by Artist Review Panels;
- Conduct necessary research, including attending project orientations and touring project sites, when possible;
- If selected, execute and complete the artwork or design work, or transfer title of an existing artwork, in a timely and professional manner;
- Work closely with the project manager, design architect, and/or other design professionals associated with the project;
- Make presentations to the Public Art Advisory Board and others at project milestones as required by contract;
- Make a public presentation, conduct a community education workshop, or do a residency at an appropriate time and forum in the community where the artwork will be placed, if required by contract; and
- Provide warranty and maintenance documentation for their projects.

IV. PROJECT INITIATION

PROJECT INITIATION

Once a project has been identified, the Public Art Staff will take the following steps to initiate a project:

Briefing Sessions

Staff shall arrange at least one discussion session with all the key project persons including, but not limited to, the Town project manager, the director of the Site Facility and his/her designee, the private sector developer or project designee, and the design project architect if selected. The following topic areas, and others as deemed necessary, shall be discussed:

- The design objectives for the project;
- The relationship of public art to the project design objectives;
- Identification of the local community or definition of community in context to the site and other social factors;
- The relationship of the public art project to the design project architect objectives, if selected;
- Any functional requirements or special site limitations associated with the capital improvement project or private development project;
- The Public Art Program goals, selection processes and implementation procedures;
- General guidelines for determination of the selection process (open competition, limited competition, or direct selection) and the composition of the Artist Review Panel;
- Cooperative nature of the Public Art Program, with artist participation encouraged from initial planning phase forward;
- Available budget for public art project and means by which it may be expanded; and
- Long term maintenance, liability, and code requirement concerns.

Defining the Project

Public Art Staff will collect the information received during the briefing session(s) and define the following considerations:

- Project Goals
- Public Art Budget
- Project Scope
- Approaches to Artwork
- Method of Artist Selection

Facilitating the Project

Program staff will update the Site Facility and do the following:

- Negotiate given party responsibilities;
- Designate the preferred selection method (open competition, limited competition, invitational competition, direct selection, or mixed process);
- Form the Artist Review Panel; and
- Develop and distribute the project prospectus or “Call to Artists.”

V. ARTIST SELECTION

Selecting the “appropriate” artist to either create discrete public artworks or to participate in design collaborations is the most important decision of the public art process. Special care must be taken in the implementation of all facets of the artist selection process in order to ensure the implementation of the best public art project possible. Specifically, the goals of the selection process are:

- To implement the agreed upon goals of the Public Art Project through an appropriate artist selection;
- To further the mission and goals of the Public Art Partnership;

- To select an artist or artists whose existing public artworks or past collaborative efforts have maintained a level of quality and integrity;
- To consider the type of public art project applicable to the situation posed by the particular project and to select an artist or artists who can best respond to that type of project;
- To select an artist or artists who will best respond to the distinctive characteristics of the site and the community it serves;
- To select an artist or artists who can work successfully as members of an overall project design team; and
- To ensure that the selection process represents and considers the interests of all parties concerned, including the public, the arts community, and the Site Facility involved.

METHODS OF SELECTING ARTISTS

Open Competition

An open competition is a “Call To Artists” for a specific project in which artists are asked to submit evidence of their past work. Any artist may submit credentials and/or proposals, subject to any limitations established by the Artist Review Panel. Calls for entries for open competitions will be sufficiently detailed to permit artists to determine whether their work is appropriate to the project under consideration.

Limited Competition

A limited number of artists shall be invited to submit credentials and/or proposals for a specific project. Artists shall be invited based on their past work and exhibited abilities to meet situations posed by particular project requirements or based on other non-aesthetic Public Art Program goals.

Invitational Competition

In an invitational competition, a very small number of artists (usually between three and five) are invited to submit credentials and/or proposals for a specific project. Invited artists shall be selected directly by Staff or identified by the Artist Review Panel through an initial slide review process. Artists shall be included in the slide review process based on their ability to meet situations presented by the given project.

Direct Selection

At times, the Public Art Program may elect to make a direct selection in which they contract a specific artist for a particular project. Such an election may occur for any reason, but will generally occur when circumstances surrounding the project warrant either an open or invitational competition unfeasible (for example; project timeline, community or social considerations, client demand, etc.). An ongoing list of eligible artists shall be pre-approved by the Public Art Advisory Board for use in direct selection projects.

Mixed Process

A mixed process includes any combination of the above approaches.

CRITERIA FOR SELECTION OF ARTISTS OR ARTWORKS

- **Qualifications.** Artists shall be selected based on their qualifications as demonstrated by past artwork, appropriateness of artwork medium and concepts as they relate to project goals and settings, and experience collaborating with architects and other design professionals and the community.
- **Quality.** Of highest priority are the design capabilities of the artist and the inherent quality of past artwork.

- **Media.** All forms of visual arts shall be considered, subject to any requirements set forth by the project prospectus or brought forward by the Public Art Program Coordinator based on project briefing sessions.
- **Style.** Artists whose artworks are representative of all schools, styles, and tastes shall be considered.
- **Nature.** Artwork designs shall be appropriate in scale, material, form and content for the immediate social and physical environments with which they relate.
- **Permanence.** Consideration shall be given to structural and surface integrity, permanence and protection of the proposed artwork against theft, vandalism, weathering, excessive maintenance and repair costs.
- **Elements of Design.** Consideration shall be given to the fact that public art is a genre that is created in a public context and that must be judged by standards that embrace factors other than the aesthetic, including public participation, social and political attitudes, and functional considerations. In addition to meeting general aesthetic requirements, public art may also serve to establish focal points; terminate areas; modify, enhance or define specific spaces; establish identity; or address specific issues of urban design.
- **Public Liability.** Safety conditions or factors that may bear on public liability should be considered in selecting an artist or artwork.
- **Diversity.** The Public Art Program shall strive for diversity of style, scale, media and artists, including ethnicity and gender of artists selected. The program shall also strive for an equitable distribution of artworks throughout Cary.
- **Cost.** The cost of Public Art Projects should be appropriate to the scale and cost of the overall CIB or other project.

VI. PROJECT IMPLEMENTATION

ARTIST CONTRACTS

Public Art Staff will coordinate with the selected project artist(s) to develop a scope of services for the project, and the initial Design Agreement that defines the artist's responsibilities through Construction Documents. Following approval of the artist's construction documentation submittal, a second Fabrication and Installation Agreement is issued.

PUBLIC ART PROJECT TYPES

Once the artist's scope of work has been agreed upon and all appropriate phases of project development defined within his/her contract, the Public Art Advisory Board shall monitor and approve each of these phases, recognizing that each phase constitutes a contract milestone. Depending on the following types of public art projects, artist milestones will vary, as will the procedures.

Design Collaborations

Design Collaborations occur in the following two ways.

- **Project Design Team.** The first is the project design team approach, which consists of a group of individuals from various disciplines. Members of the team may include artists, architects, Town officials, facility users, developers, engineers, arts administrators, historians, interested community members, etc. In the design team approach, all members of the team collaborate to design sites, and plan urban or other places. These teams are generally put together early in the planning process and their unified vision can often shape the project from schematic design through construction. Because the artists will be members of a larger team of individuals and will have a

larger charge, the Public Art Advisory Board shall primarily serve as an advocacy body for the effort.

- **Artist Design Team.** The second form of design collaboration is the artist design team approach. In this approach, a team of artists is assembled early in project development to find ways in which public art can alter and enhance the public space. Artist design team artists can be used only in the planning and design development phases of a particular project to create a master plan of opportunities for future artworks; or, artists can be used throughout project development to create opportunities that they themselves execute. If artists formulate ideas for incorporation of artworks into the design of the project, either for their own execution or for execution by other artists, the Public Art Advisory Board shall play an active role in both approving the art opportunities brought forward and the execution of works.

Integrated Design Projects

In integrated design projects, all of the artist's design work is included in the overall construction documents to be fabricated and constructed by the general contractor. The artist is obligated to perform all services necessary to fully document their design so that others may build it, including any construction administration he/she may need to perform.

Public art projects that are integrated into the context and/or physical properties of a project will generally follow the same method and timeline for project development as the overall construction project. All deliverables will need to meet the requirements of the project. Additionally, all milestones outlined in the artist contract shall be consistent with the overall project milestones and the architectural basic service agreement. The Public Art Advisory Board will generally review and make recommendations regarding the artist's research, site selection, concept, schematic design, design development, and final design milestone phases. Construction documentation, bidding, construction administration, and construction will be monitored for performance by the Public Art Staff.

Integrated/Construction Assistance Projects

Integrated/construction assistance projects are those projects that include most of the artist's design in the base building construction documents. In order for the general contractor to construct the work, sole source work, skills, or products will need to be provided by the artist. These projects will often require some artist fabricated elements and/or construction assistance. The Public Art Advisory Board will generally review and make recommendations regarding the artist's research, site selection, concept, schematic design, design development, and final design milestone phases. Construction documentation, bidding, and construction administration, and fabrication or construction will be monitored for performance by the Public Art Staff.

Site-Specific Design/Build Projects

Site-specific design/build projects differ from integrated design projects and/or integrated/construction assistance projects primarily because artist designs are not included in the construction documents to be built by the base building general contractor. Rather, an artist is contracted to design, fabricate, and install an artwork for a fixed fee. There are various degrees of integration and coordination with the base project depending on the artist's proposal. Therefore, the artist contract usually uses more straightforward milestone language. However, depending on the nature and scale of the project, the deliverables required within these phases is often similar to those required in integrated projects. Those projects that are initiated very late in the design process, or are more straightforward in scope, generally require fewer deliverables. The Public Art Advisory Board will generally review and make recommendations regarding the artist's research, site selection, schematic design, design development, and final design milestone phases. Construction documents, fabrication, and installation will be monitored for performance by the Public Art Staff.

Temporary Projects

Temporary projects create the possibility for:

- Experimentation without permanent obligation;

- Spontaneous response to a context or issue;
- More contemporary and timely works that are not obligated to endure over time; and
- Ways to educate the public about different types of art and artists.

Artists shall be periodically invited to propose works for pre-established sites and time allowances that meet given budgetary and feasibility guidelines established by the Public Art Program. Implementation of temporary projects shall be consistent with those requirements outlined in site-specific design/build projects.

VII. COLLECTION REVIEW STANDARDS

At least once in every five-year period, the Public Art Advisory Board or an independent agency contracted by the Board should evaluate the Public Art Collection for the purposes of collection management and in order to assess the collection's future. The Town shall retain the right to deaccession any work of art in the Collection, regardless of the source of funding for the particular artwork. The Town shall retain the right to assess the current value of particular works under consideration for privatization or resale, either individually or as an integrated element of a particular site or agency.

OBJECTIVES

A review process shall be established by the Public Art Program to meet the following objectives:

- Establish a regular procedure for evaluating artworks in the Public Art Collection;
- Establish standards for the acquisition of artworks by the Public Art Program;
- Ensure that deaccessioning is governed by careful procedures; and
- Insulate the deaccessioning process from fluctuations in public taste.

ACQUISITION REVIEW STANDARDS

A review process for the acquisition of artworks shall use the following criteria:

- Acquisition of artworks into the Public Art Collection implies a commitment to the ongoing preservation, protection, maintenance, and display of the artworks for the public benefit; and
- In general, artworks should be acquired without legal or ethical restrictions as to future use and disposition, except with respect to copyrights and other clearly defined residual rights.

DEACCESSION REVIEW STANDARDS

The Public Art Advisory Board shall review any proposal for **deaccession**, or relocation of an artwork. Procedures for deaccession or relocation shall be as deliberate as those practiced during the initial selection. This process shall operate independently from short-term public pressures and fluctuations in artistic taste. During the review process, the artwork shall remain accessible to the public in its original location.

Artwork may be considered for review toward deaccessioning from the Public Art Collection if one or more of the following conditions apply:

- The condition or security of the artwork cannot be reasonably guaranteed.
- The artwork requires excessive maintenance or has faults of design or workmanship and repair or remedy is impractical or unfeasible.
- The artwork has been damaged and repair is impractical or unfeasible.
- The artwork's physical or structural condition endangers public safety.
- No suitable site is available, or significant changes in the use, character, or design of the site have occurred which affect the integrity of the work.
- Significant adverse public reaction has continued unabated over an extended period of time (at least ten years).
- Removal is requested by the artist, and
- The Facility housing the work is undergoing privatization.

VIII. GIFTS OR LOANS

OBJECTIVES

A review process shall be followed, by the Public Art Advisory Board to meet the following objectives:

- To provide uniform procedures for the review and acceptance of gifts or loans of artworks to the Town;
- To vest in a single Town agency the responsibility of ensuring the management and maintenance of the donation;
- To facilitate planning for the placement of artworks on Town-owned property;
- To maintain high artistic standards for artworks displayed in Town facilities;
- To provide appropriate recognition for donors of artworks to the Town; and
- Protect significant public sites from placement of work that is not of lasting significance to the Town.

REVIEW PROCESS CRITERIA

The review process is based on the following criteria:

- Aesthetic considerations that ensure artworks of the highest quality, based on a detailed written proposal and concept drawings for the proposal, or photographs of an existing artwork, documentation of the artist's professional qualifications, and a current certified appraisal of the artwork;
- Financial considerations that are based on the cost of installation, sources of funding for the project, a maintenance agreement between the Town and the donor, and the estimated cost of maintenance and repair over the expected life of the artwork;
- The liability associated with the artwork, based on the susceptibility of the artwork to damage and vandalism, potential danger to the public, and special insurance requirements; and
- Environmental considerations that are based on the physical appropriateness of the artwork to the site and the scale of the artwork. This review shall give special attention to protecting important civic places from placement of artworks that are not of lasting significance to the Town.

EXCEPTIONS TO THE REVIEW PROCESS

Gifts of state presented to the Town by foreign governments or by other political jurisdictions of the United States - municipal, state or national - which may be accepted by the Town Council or Town administration on behalf of the Town shall be reviewed as follows:

- The Public Art Advisory Board shall determine the permanent placement of artworks;
- Appropriate recognition and publicity shall be the responsibility of the Public Art Advisory Board in collaboration with the Town Site Facility; and
- If not provided by the donor, maintenance of the artwork(s) shall be the responsibility of the Site Facility, in consultation with the Public Art Advisory Board.

IX. CONSERVATION/MAINTENANCE

OBJECTIVES

A review process shall be followed by the Public Art Advisory Board to meet the following objectives:

- To ensure regular maintenance of public artworks;
- To provide for the regular inspection of public artworks; and
- To establish a regular procedure for effecting necessary repairs to public artworks.

RESPONSIBILITIES

Artist

- Within the terms of the contract, the artist shall guarantee and repair the work of art against all defects of material or workmanship for a period of one-year following installation.
- Within the terms of the contract, the artist shall provide the Public Art Program with drawings of the installation and with detailed instructions regarding routine maintenance of the artwork.
- Within the terms of the contract, the artist shall have the opportunity to comment on, and participate in, all repairs and restoration, which are made during his/her lifetime.

Site Facility

- Routine maintenance of artwork shall be the responsibility of the Facility that houses the artwork, upon the advice of the Public Art Program, and be consistent with conservation requirements supplied by the artist.
- Responsibility for extraordinary maintenance or repairs of artworks shall be referred to the Public Art Advisory Board.
- The Facility shall not affect any maintenance or repairs to artworks without the consent of the Public Art Advisory Board.
- The agency shall not move any artwork from the site for which it was selected, nor remove it from display and/or block access or site to it, without the consent of the Public Art Advisory Board.

Public Art Staff

The Public Art Staff shall at least once in every three-year period provide for the inspection of each work in the Collection and shall report on each work, including:

- Present location of the artwork;
- Present condition of the artwork; and
- Recommendation regarding needed maintenance or repairs.

Within procedures authorized by the Public Art Advisory Board, this regular inspection may be accomplished by the staff itself or by another individual or group contracted to perform this service. The Public Art Advisory Board shall review the condition report and make a recommendation for procedure. On the basis of the condition report, the Public Art Advisory Board may for those works in need of attention recommend:

- That no action be taken;
- That Staff work with the Site Facility to ensure the work is sufficiently repaired;
- That the Site Facility make the necessary repairs, in whole or in part, or suggest means of accomplishing the repairs;
- That the Site Facility hire a professional conservator to further evaluate the condition of the work;
- That the Site Facility offer the artist the opportunity to repair the work for a fair market value fee; and
- That, in the event the repairs are excessive, the work is deaccessioned.

X. PROVISION FOR REVIEW AND AMENDMENT

These guidelines are subject to periodic review and revision by the Public Art Advisory Board.

APPENDICES

1. Glossary of Terms
2. Process Participants
3. Public Art Inventory
4. Resource Materials



1. Glossary of Terms

Accession. The steps taken by the Public Art Advisory Board to designate and record an artwork as part of the Public Art Collection.

Acquisition. The inclusion of an artwork in the permanent Public Art Collection whether by means of commissioning, purchase, gift or other means.

Annual Work Plan (AWP). A prioritized list of public art projects, with budgets and recommended conceptual approaches, updated on an annual basis by the Public Art Advisory Board in consultation with Town Site Facilities anticipating capital improvement projects, and Program Partners. This plan will be presented annually to the Town Council, and Program Partners for approval.

Artist Review Panels (ARP). Ad-hoc panels, which are formed for limited periods, and which are charged by the Public Art Advisory Board with recommending artists for specific public art projects.

Artwork. Works in a variety of media produced by professional artists. The Public Art Program should encompass the broadest possible range of expression, media, and materials. Works may be permanent or temporary, functional or non-functional.

Arts Professionals. Visual arts professionals including visual artists, critics, curators, arts administrators, collectors and educators who are recognized by their peers as expert in contemporary art and knowledgeable about recent public art.

Briefing Sessions. A series of meetings and/or interviews between the Public Art Staff and key individuals at which detailed information, regarding a particular upcoming capital improvement project, private development project, or Program Partner project, is gathered with the intent of defining public art opportunities.

Capital Improvement Budget (CIB) Projects. Any construction project paid for wholly or in part by the Town of Cary to construct any building or public space. When used in this document, CIB Project means the entire Capital Improvement Budget Project venture including all portions of the project funded through private sources or means.

Cary Visual Art, Inc. (CVA). A private non-profit organization that promotes public access to visual art through the support of public art projects and educational programs. CVA undergoes private fundraising efforts to support and sponsor public art works in Cary, North Carolina.

Deaccession. The removal of an artwork from permanent display, whether it is disposed of by the Public Art Advisory Board or not.

Design Professionals. Architects, landscape architects, designers and planners who are recognized by their peers as expert in contemporary design issues and knowledgeable in recent public art.

Parks, Recreation, and Cultural Resources Advisory Board. A qualified citizen committee that is appointed by the Cary Town Council to advise the Town Council in the planning and implementing of the Town's parks, recreation, and cultural resources systems and programs and to report to the Town Council the recommendations of its Committees. These include the Greenways Advisory Committee, the Cultural Arts Advisory Committee, and the Athletics Advisory Committee.

Public Art Project Allocations (PAPA). Capital Improvement Budget public art set asides which are determined in the normal Town budgeting process on project by project basis. These allocations can either be attached to CIB projects or they can be identified outside CIB projects. The allocations attached to CIB projects are part of, not outside of, total individual project budgets. Once approved by Town Council, Public Art Project Allocations will become designated line items within the annual Capital Improvement Budget.

Professional Artist. A person who has a reputation of artistic excellence, as judged by peers, through a record of exhibitions, public commissions, sale of works, educational attainment, or other means.

Project Milestone Phases. A series of defined progressions an artist or artist team goes through to complete a public art project. Each design phase represents a given percentage of the total level of accuracy necessary for design completion. Each milestone represents a designated portion of the completed scope of services, and is allocated a designated portion of the lump sum contractual fee. Depending on the type of public art project, different phases will apply to different projects. Phases include:

- **Research.** Initial work done to become familiar with the site.
- **Site Selection.** Formal designation of the site to be considered for public art inclusion.
- **Concept.** Formulation of initial ideas into either drawn or written form. This phase represents 10% completion of the total completed design.
- **Schematic Design.** Studies, consisting of drawings and other documents, illustrating scale and relationship of the project elements for approval by the client. This phase represents 30% of completed design.
- **Design Development.** Documents which fix and describe the size and character of the entire project as to structural, mechanical and electrical systems, materials, and other considerations as appropriate. This phase represents 60% of completed design.
- **Final Design.** Completed design submittal that generally includes detailed dimensioned descriptions of the artwork in relation to the site. Depending on last minute comments and adjustments, this phase represents between 90% - 100% of completed design.
- **Construction Documentation.** The documents that are presented to the general contractor to use when building or including the artwork in the project construction.
- **Bidding.** Competitive bids or negotiated proposals sought as the basis for awarding a construction contract.
- **Fabrication.** Making or building of the artwork.
- **Construction Administration.** The artist or design team's general administration of the construction contract. Depending on the artist's scope of services, this could include all the on-site work done in the overall project, from land clearance through completion, or the assembly and installation of materials and components for a particular site.
- **Construction Assistance.** The special assistance services performed by the artist or design team during the construction phase of the project.
- **Installation.** A term generally associated with site-specific design/build public art projects where the artist installs his/her own work, or portions of work, or hires a subcontractor to install the work.
- **Construction.** A term generally associated with integrated design public art projects where the artwork is included as integral component of building construction.

Public Art. Art or design that is created specifically for a public context or place which, through a public or community-based process, influences that context or place in a meaningful way; or provides a social function which considers, or makes a difference in, the way a community relates to that context or place. The term "public art" should be distinguished from "art in public places" which generally refers to art merely deposited in a public place with little or no regard of the public or community, or of the social function or content of the context or place.

Public Art Advisory Board. A qualified citizen and professional committee appointed by Town Council to assist and oversee the planning, selection, and implementation of public art in Cary, North Carolina.

Public Art Collection. All public artworks commissioned, gifted, or owned by the Town of Cary.

Public Art Professionals. Artists and/or administrators recognized by their peers as expert in the field of public art.

Public Art Program Partners or “Program Partners”. Groups, organizations, or businesses that collaborate and partner, with the Public Art Partnership on the identification, selection, and implementation of public art projects. These include Cary Visual Art, Inc., the Fine Arts League of Cary, private developers, corporations, and others. Collaborative efforts will either involve Leveraging Dollar Contributions (LDC) or Designated Project Opportunities (DPO).

Public Art Project. A specific undertaking for a public context or place which utilizes the services of professional artists, in collaboration with other design professionals, and which is planned and executed in a fixed time period.

Public Art Staff. The ongoing Public Art Program Staff, that should initially include the Public Art Program Coordinator and consider including the Lead Project Manager as the program grows. These positions will be funded through the Town General Fund as part of the Cultural Arts Division of the Parks, Recreation, and Cultural Resources Department.

Site Facilities. The Town facility, or private development site eligible for a public art project.

Town of Cary or “Town”. When used in this document, this term refers to the body that governs Cary, North Carolina including the Town Council and individual Town government departments. When referring to place this document will use the name Cary or Cary, North Carolina.

2. Process Participants

Task Force Meeting Participants

Daphne Ashworth
Cary Chamber of Commerce

Bob Benfield
Town of Cary Planning Department

Lyman Collins (Advisory)
Town of Cary Cultural Arts Supervisor, Parks, Recreation & Cultural Resources Department

Clare Dupree
Town Council Appointee

Winnie Ferguson
Fine Arts League of Cary

Joe Godfrey (Advisory)
Town of Cary Parks Planner, Parks, Recreation & Cultural Resources Department

Vibha Goel
Town of Cary Parks, Recreation & Cultural Resources Advisory Board

Ann Goodnight
Cary Visual Art

Jane Hanck
Fine Arts League of Cary

Laura Harrarr (Advisory)
Executive Director, Cary Visual Art

Herman LaVern Jones
Town Council Appointee

Matty Lazo-Chadderton
Town Council Appointee

Hugh Little
Cary Visual Art

Jennifer Murphy (Facilitator)
Citi Arts

Olene Ogles
Town of Cary Cultural Arts Committee

Christy Perrin
Town of Cary Planning and Zoning Board

Dennis E. Pitts, ASLA
Town of Cary Appearance Commission

J.W. Shearin
Town of Cary Planning Department

Melba Sparrow
Town Council Appointee

Jeff York (Advisory)
North Carolina Arts Council

Key Person Interviews and Group Participants

Artists
Art Galleries
Business Leadership
Cary Chamber of Commerce
Cary Development Community
Cary MLK Jr. Task Force
Cary Sister Cities Commission
Cary Visual Art, Inc.
Cary Town Council
Citi Arts
Developers
Davis-Kane Architects
Fine Arts League of Cary
Friends of Page Walker
LandDesign, Inc.
Mark Robinson Associates, Landscape Architects
North Carolina Arts Council
North Carolina Gourd Society

Town of Cary Appearance Commission
Town of Cary Cultural Arts Committee
Town of Cary Office of Parks, Recreation, and Cultural Resources Advisory Board
Town of Cary Parks, Recreation, and Cultural Resources Department
Town of Cary Planning Department
Town of Cary Planning and Zoning Board
Town of Cary Public Works Department

Charrette Consultant Team

Brad Davis, LandDesign, Inc.

Facilitator

Jennifer Murphy, Citi Arts

Facilitator

Carolyn Braaksma

Artist

Jim Green

Artist

Jim Gallucci

Artist

Charrette Participants

Jim Adcock

Cultural Arts Committee

Daphne Ashworth

Master Plan Task Force

Ralph H. Ashworth

Cary Visual Art

Carol Aupperle

Cultural Arts Committee

Mary Barry

Director, Town of Cary Parks, Recreation & Cultural Resources

Elliott Blades

Artist/Gallery Owner

Victoria Castor

Cultural Arts Committee

Lyman Collins

Town of Cary Cultural Arts Supervisor, Parks, Recreation & Cultural Resources

Cathleen Crum

Artist

Walter Davis

Davis-Kane Architects

Marla Dorrell

Town Council

Jane Dewitt

Resident

Bette Fallin

Fine Arts League of Cary

June Finkbeiner

Cary Visual Art

Judi Fleming

NC Gourd Society

Linda Fuller

Resident

Val Fox

Artists/Gallery Owner

Joe Godfrey

Parks, Recreation & Cultural Resources Planner

Douglas Harned

Resident

Laura Harrar

Executive Director, Cary Visual Art

Kayli Hibbard

Resident

Brian Hibbard









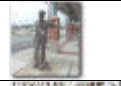

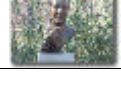

Resident

Pat Hudson

Cary Visual Art

Howard S. Johnson
Cary Chamber of Commerce
Herman Lerner Jones
Master Plan Task Force
Toby Kennedy
Cultural Arts Committee
Jean Ladd
Cary Visual Art
Dick Ladd
Cary Visual Art
Hugh Little
Cary Visual Art
Amy Macintosh
Mark Robinson Associate, Landscape Architects
Jerry Miller
Resident/Artist
Marlyn Miller
Resident
Christy Perrin
Master Plan Task Force
Dennis Pitts
Cary Appearance Commission
Carolyn Sampson
Cultural Arts Committee
Vanita Sehgal
Tramminpex
J. W. Shearin
Master Plan Task Force
Sarah Sheffield
Sister Cities Commission
Melba Sparrow
Master Plan Task Force
Priscilla Sprunt
Resident
Crystal Taylor-Kent
MLK, Jr. Task Force
Nellie Tomlinson
Cary Chamber of Commerce
Philip Triggs
Resident
Phyllis Tuttle
Friends of Page-Walker
Curtis Westbrook
Cary Visual Art
Jeff York
North Carolina Arts Council

2. Public Art Inventory Town owned pieces

	<p>Join the Parade 1998-99 Artist: Jane A. Rankin Location: Town Hall Campus, 400 West Academy Street, Downtown Cary</p>
	<p>Gateway to Excellence 1999 Artist: James T. Russell Location: N. Harrison Ave at I-40</p>
	<p>Dancing Beams 1999 Artist: Brian Monaghan Location: Regency Parkway & Tryon Road</p>
	<p>Interim VIII 1999 Artist: Bruce Niemi Location: Tryon Road & Kildaire Farm Road</p>
	<p>KATAL (Kids Are Together At Last) 2000 Artist: William Moore Location: Kids Together Playground</p>
	<p>Oracle Benches 2000 Artist: Jim Gallucci Location: Kids Together Playground</p>
	<p>Dinosaur Bench 2000 Artist: Jim Gallucci Location: Kids Together Playground</p>
	<p>Dogwood Bench, Tulip Poplar Bench, Easter Redbud Bench, Ginkgo Biloba Bench, Sassafras Bench 2000 Artist: Rodney Carroll Location: Kids Together Playground</p>
	<p>Messenger 2001 Artist: Gary Price Location: Cary Library, Downtown Cary</p>
	<p>The Railroad Man Artist: Carl Riguitti Location: Train Depot, Downtown Cary</p>
	<p>Walter Hines Page Artist: Carl Riguitti Location: Town Hall Campus, Downtown Cary</p>
	<p>Fred Bond Artist: Carl Riguitti Location: Bond Park</p>
	<p>Overture 2002 Artist: Jim Gallucci Location: Main Gate at Ampitheatre at Regency Park</p>

Privately owned pieces

Duo Sonata	Artist: James Russel Location: SAS Campus
Southern Bend	Artist: Stephen Porter Location: SAS Campus
Windows to Infinity	Artist: John Barlow Hudson Location: SAS Campus
Stone Columns	Artist: Unknown Location: The Lucy Daniels Foundation
Curve 2 Column 5	Artist: Stephen Porter Location: SAS Campus
Discovery	Artist: Carl Regutti Location: Ashworth Village
Internal Gear	Artist: Rob Lorensen Location: SAS Campus
Intuition	Artist: Conried Muench Location: SAS Campus
1928 Mural	Artist: Olivia Scott Location: Ashworth Village
Mural	Artist: Olivia Scott Location: Ashworth Village
Series 4 #5	Artist: Stephen Porter Location: SAS Campus
Procession	Artist: Dennis Smith Location: Asworth Village
Sculpture	Artist: Unknown Location: Glenaire
Archangel Michael	Artist: Unknown Location: St. Michael's Catholic Church
Yellow Contemporary Piece	Artist: Unknown Location: Waverly Place
Man Seated Reading Paper	Artist: Seward Johnson Location: Waverly Place
Untitled	Artist: Dennis Smith Location: Riggsbee Farm
Tango	Artist: Rodney Carroll Location: SAS Campus
The Newsboy	Artist: James Muir Location: East Chatham Street and South Academy Street

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Artist: **Rodney Carroll 2000**
Location: Cary Chamber of Commerce

4. Resource Materials

Books

Benedikt, Michael. *From an Architecture of Reality*. New York: Lumen Books, 1987.

Bird, Thomas, and Miller, Jerry. *Around and About Cary*.

Calvino, Italo. *Invisible Cities*. San Diego: Harcourt Brace and Company. 1974.

Day, Christopher. *Places of the Soul*. London: Aquarian Press, 1990.

Gablik, Suzi. *The Reenchantment of Art*. New York: Thames and Hudson, 1991.

Lacy, Suzanne. *Mapping the Terrain, New Genre Public Art*. Seattle: Bay Press, 1995.

Lippard, Lucy. *The Lure of the Local*. New York: Norton and Company, Inc. 1997.

McCreight, Tim. *Design Language*. Cape Elizabeth Maine: Brynmorgen Press, Inc. 1996.

Oldenberg, Ray. *The Great Good Place*. New York: Marlowe and Company, 1989.

Shneekloth, Lynda H. and Sibley, Robert G. *Placemaking, The Art and Practice of Building Communities*. New York: John Wiley and Sons, 1995.

Whyte, William H. *City*. New York: Doubleday, 1988

Documents

Town of Cary Land Use Plan 1996

Cary Design Guidelines 2001

Town of Cary Parks, Greenways and Bikeways Master Plan 1998

Town of Cary Comprehensive Annual Financial Reports 1998 – 2000

Town of Cary Capital Development Budget and Plans 1999 - 2000

Individual Readings

Anais Nin, Poet and Novelist

Shel Silverstein, Children's Novelist