EXPLORING ART IN PUBLIC PLACES

The Arts Council of Martin County

Presentation by

Nancy K.Turrell, MA

Why Public Art

Public art stimulates public spaces, which encourage a sense of ownership and pride within the community, acting as a landmark or gathering place.

It encourages relaxation, contemplation in nature, heightened perceptions and the process of creative thought.

The development of the human race is dependent upon having the freedom to express itself. As a reflection of human creativity, public art serves as a necessary reminder of the allowances and freedoms we have in our everyday lives.

Why Public Art

Public art not only aids in recreation and intellectual pursuits of a community, it also affects the economic growth of an area. A strong cultural environment can be a barometer to measure the health of a region.

A healthy cultural environment supports tourism and economic development. Businesses evaluating a region for relocation and expansion are influenced by these positive factors.

Public art is a reflection of the quality of a region. It should exemplify the highest degree of social awareness, intellectual pursuit, ingenuity, creative ability and the skills a community has to offer.

What is Unsuccessful Public Art?

- Unsuccessful Public Art happens when there is a lack of specificity, when the site or location and the public/community is looked at too broadly and simply. (from City of Tampa's Guidelines).
- Scale is a major consideration.
  - For example: the fence at the Hampton Inn fails the scale (drive by) whereas the fence at the Dunn building succeeds as the scale is correct for the location (pedestrian/walking).

Some existing public art



"Lady of Abundance" at Haney Circle, Stuart



Sailfish @ Sailfish Circle
Geoffrey Smith, 2003

Donated by
Mr. and Mrs. Edward Sellian



Waterbirds Along Colorado
Geoffrey Smith

Donated by
Community residents

Temporary Public Art Projects



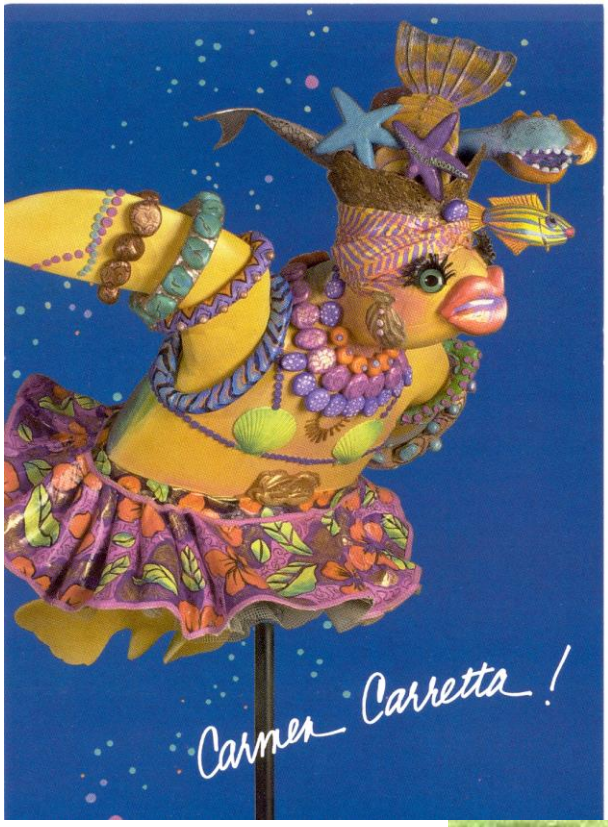




Seward Johnson's 2003 Sculpture Exhibit

Sponsored by Richard Kibbey

Martin County Turtles on Parade Spring 2002







City of Stuart: 1st Mural Project

- Funded in part by a National Endowment for the Arts Grant
- Partnership between the City and the Arts Council
- 2 Mural remain:
  - 555 Colorado (below) with Kate Wood
  - Flagler Ave with Maureen Fulgenzi



Outside of Stuart Some Examples: SCALE

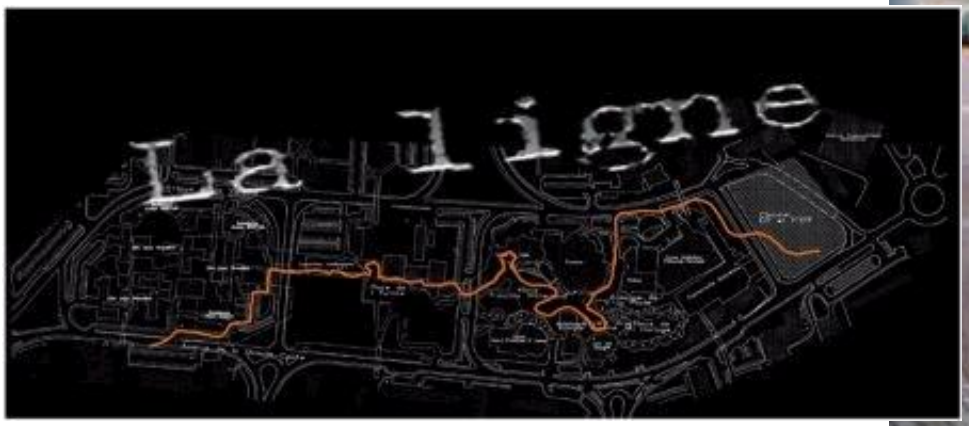


Automotive Scale





Automotive Scale
Walking Scale







Walking Scale Wayfinding





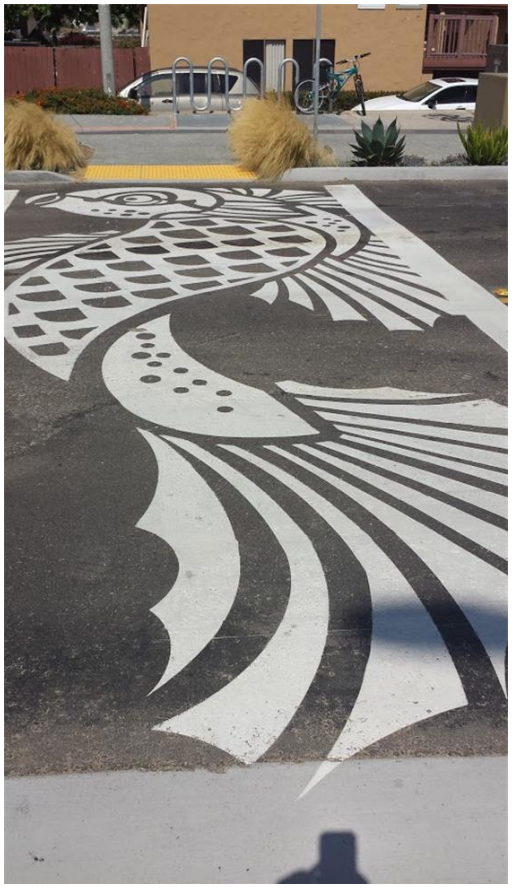


Fun for People

Walking Scale

Wayfinding







Walking Scale

Road Art

Wayfinding









Sound Sculpture
Acoustic or Electronically Enhanced
Touch Scale

Environmental Art



Water Retention Ponds







Environmental Education

Integrated with the Architecture or other Built Components



Terrazzo Floors



Railings





Small Works:
Not all Public art
Needs to be BIG







Bike Racks



Street Poles

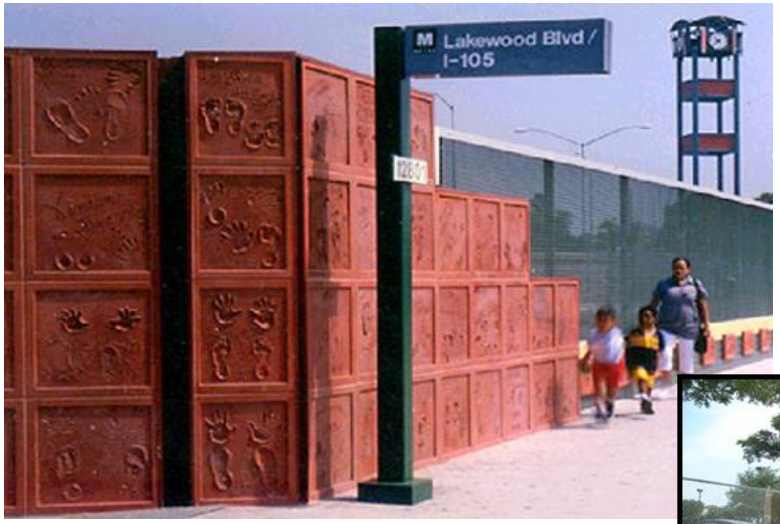






Sound Walls





Chainlink



Highlights from some other Public Art Codes and Guidelines

- City of Key West
  - AIPP – Key West Public Art Plan. Requirements of the developer for items to include with their proposal. Adopting these requirements as part of the ordinance and then the application would provide you with the details needed to make more informed decisions. (page 4 and is also a separate document)
    - 1. Artist name and CV/resume as defined in subsection 2-487(b)
    - 2. Description of proposed artwork – please include dimensions, materials and method of construction
    - 3. Detailed drawings, sketches or photographs of the proposed artwork
    - 4. Detailed drawings, architect rendering or photographs of the specific site where artwork will be located. Details of utilities, proposed landscaping, parking, etc. is helpful
    - 5. Location of plaque for artwork – to be determined with Public Art Administrator when artwork is complete
    - 6. Statement on how maintenance and conservation will be handled
    - 7. Total construction cost as calculated by the City's Building Department to determine eligible 1% for public art program
    - 8. Itemized public art budget and signed contract with the proposed artist(s)
    - 9. Any other information as requested by staff or the board
  - Ownership and maintenance of on-site artwork Outlines requirements for maintenance and expectation that the art will remain in good condition (i.e. if it is a fountain it must remain as a working fountain). (page 5-6, items f 3,4,5)

Codes, Guidelines *continued*

- City of Coral Gables: defines eligible projects (p 15-16) in a very clear way as well as eligible and ineligible costs.
  - The artwork must be commissioned from a professional artist, which is defined as "an individual generally recognized by critics and peers as a professional practitioner of the visual arts, as judged by the quality of that professional practitioner's body of work, educational background, experience, past public commissions, exhibition record, publications, receipt of honors and awards, training in the arts, and production of artwork."9 In addition, while many architects and landscape designers characterize their work as art, the artist must be selected specifically for this project, and not be a pre-existing member of the design team or permanently affiliated with any of the firms on the team.
  - Public art projects can include traditional art forms such as sculptures, functional elements such as artist-designed gates, pavilions, pergolas, and fountains; landscape elements such as walkways and gardens; and architecturally integrated features such as mosaics and metalwork.
  - Public art projects may not include reproductions of original art, mass-produced art objects unless artists control the number of reproductions and works that are part of the architectural or landscape design except when specifically commissioned from an artist for the site.
  - Design elements that are related to the visual identity of a developer or occupant of a building, such as a logo, trademark, iconography, color scheme or theme, will not be considered as fulfilling the City's public art requirements, even if they are created by an artist. The Cultural Development board shall consider whether an artwork constitutes commercial expression during its review of a project and include its findings in its recommendations to the City Commission.
  - Interior galleries or exhibitions of permanent or temporary artwork, while highly encouraged, will not be considered as fulfilling the City's public art requirements except in unusual circumstances, as the priority is enhancing the publicly visible public realm.

Codes, Guidelines *continued*

- City of Tampa Guidelines for Public Art in Private Development
  - Items on Page 4 for what will be considered during the evaluative process.
  - The art enhances the public realm, may be measured by such factors as:
    - The quality of craftsmanship and appropriateness of materials, considering the proposed location, its context, and the conceptual vision of the art proposal
    - Promoting the use, identity, or function of the pedestrian environment
    - Bridging the scale between the adjacent building and the person
    - Engaging or inviting the public into a space or to use or understand a space in ways that do not exist without its inclusion
    - Bringing enhanced meaning to a place
- Berkley, California
  - Uses of the Public Art fund dollars to include grants for arts and cultural organizations that serve the city.
- Tempe, AZ