



# add Value add Art

A public art resource guide for developers

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## Introduction

Pittsburgh is a remarkable city in part because of its high quality of civic design. Our architecture, dynamic public spaces, and green building practices distinguish us from any other place in the country.

Commissioning artists for the public realm is a strong part of that tradition. Agnes Katz Plaza in the Cultural District. The rooftop of the convention center. Schenley Plaza. The walled garden in Mellon Park. The lobbies of the Frick Building, 11 Stanwix, the Del Monte Building, and the New Hazlett Theater. All of these places in Pittsburgh have something in common: works of art.

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

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

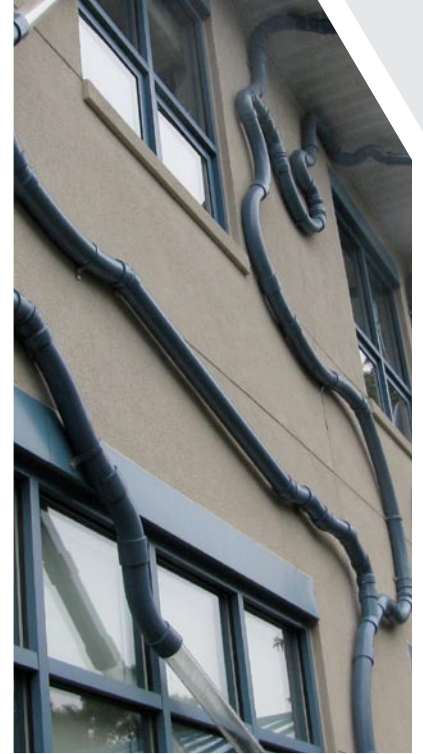


## SECTION I:

# Public Art Project Types

## Artist Made Building Parts

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



### FEATURED PROJECT: *Springside Rain Wall & Garden, 2009* Philadelphia, PA, by Stacy Levy

Artist Stacy Levy created a garden that treats rainwater for the Springside School using PVC pipe, glass pipe, and native perennials. This garden treats storm water from the school's roof. Water is carried from the gutters to the garden in transparent and opaque pipes to a graded swale of native plants. The layout of the pipes is reminiscent of a bird's eye view of the local watershed.

## OTHER PROJECTS:

- A** *City Light, City Bright, 2001*  
Seattle, WA  
by Nancy Blum

Photo: Richard Nichols



- B** *Raven's Bill Downspout, 2005*  
Seattle, WA  
by Miles Pepper



- C** *River Bench at Sarah Heinz House, 2008*  
Pittsburgh, PA  
by Tadao Arimoto





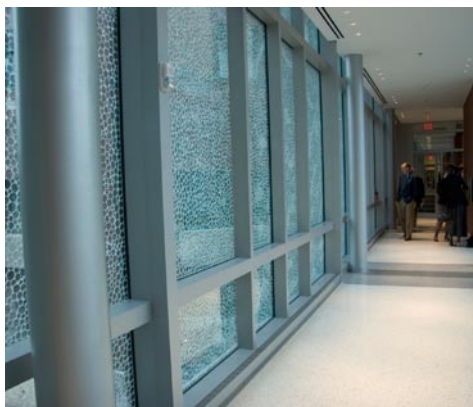
## Integrated Artworks

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

### FEATURED PROJECTS:

#### *Interactive at 11th and Flower, 2005, Los Angeles, CA* by Cameron McNall and Damon Seeley

This project was commissioned by Forrest City and the Community Redevelopment Agency of Los Angeles. It features an LED glass-tile grid on the floor that responds to visitors walking and interacting with the grid. The pattern of the floor interactions is recreated in lights on the building façade.



#### *Lines of Sight, 2006, Providence, RI* by Diane Samuels

Brown University commissioned Diane Samuels to develop an intricate artwork for the pedestrian bridge that connects to their new life sciences building. When standing within the bridge, a person can feel as if they are surrounded by words, or as if they are part of a gigantic microscope. The bridge contains over 3,800 square feet of custom double-paned windows that are filled with free-floating glass elements such as magnifying lenses, beads, prisms, and disks. These pieces were placed into the windows by the artist, including 7,500 small glass rectangles that were hand-engraved by the artist. These excerpts of poetry or prose were submitted by hundreds of people in the Brown community. The quotes refer to characteristics of art and science: observation, paying attention, and looking closely.

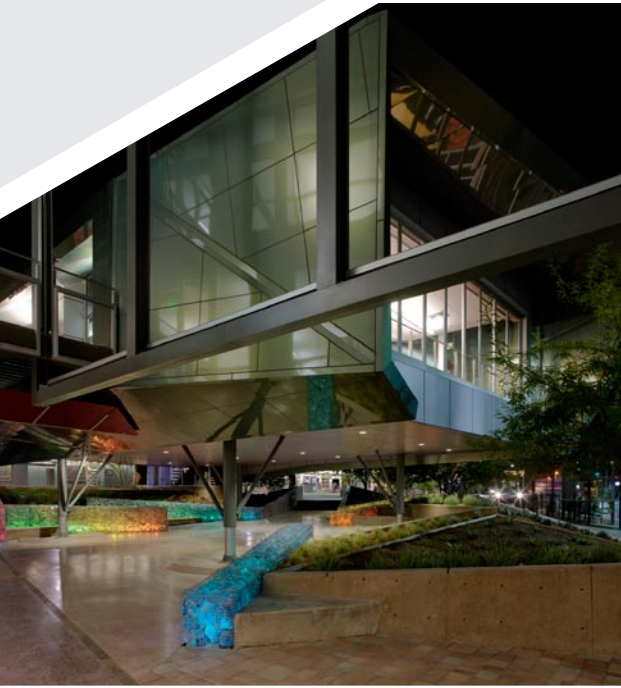
### OTHER PROJECTS:

**A** *Carrying On, 2004*  
New York, NY  
by Janet Zweig

**B** *Ridge and Valley, 2009*  
University Park, PA  
by Stacy Levy

Photo: Cathy Carvez





## Design Teams

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

### FEATURED PROJECTS:

***Origami Garden, 2008, Tempe, AZ***

**by Lorna Jordan, Otak, Architekton, A. Dye Design, Michael Baker Engineering, Natural Systems, and Akali Lighting**

This courtyard garden and environmental artwork was created for the Tempe Transportation Center by a design team that included the artist in collaboration with architects, landscape architects, engineers, and sustainable materials consultants. They developed a series of dramatic elements that enliven this space, including recycled-glass filled gabions lighted with LEDs that respond to changes in time, weather, and movement.

### ***Allegheny Riverfront Park, 2001, Pittsburgh, PA*** **by Ann Hamilton and Michael Van Valkenburgh**

Photo: Ann Hamilton Studio



Pittsburgh's Allegheny Riverfront Park was designed by artists Ann Hamilton and Michael Mercil and architects Michael Van Valkenburgh, Matthew Urbanski, and Laura Solano. The design defines three zones that offer distinct experiences to visitors as they travel through the park.

## Freestanding Works of Art

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



Photos: Alex Foreman

### FEATURED PROJECTS:

#### *Face Finder/Face Time*, 2006 Los Angeles, CA by Steve Appleton

This interactive sculpture was commissioned for a mixed-use development in Hollywood. People who engage the sculpture have their images captured by a video camera and face recognition software. The images are presented in real time on a four-foot diameter glass projection screen. Their faces are also stored and later projected on the adjacent wall. Live and stored images are always shown, for a fun mix of immediate engagement and an album of past visitors.

#### *Signs of the Times*, 2008 City of Emeryville, CA by Seyed Alavi

To create this project, the artist collaborated with students from Emeryville High School. The series of 23 painted utility boxes feature the well known pedestrian figure in a series of poetic vignettes that ask the viewer to reflect on the signs and consider issues surrounding the nature of contemporary life.



### OTHER PROJECTS:

**A** *Empyrean Passage*, 2008  
West Hollywood, CA  
by Dan Corson



**B** *I See What You Mean*, 2005  
Denver, CO  
by Lawrence Argent

Photo: Tim Ryan



**C** *Magnolias for Pittsburgh*, 2006  
Pittsburgh, PA  
by Tony Tasset



# Best Practices

## BENCHMARKING

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

- Work with a public art consultant to view your project and develop a presentation of projects that have similar characteristics to your site.
- Research successful projects in publications such as *Sculpture* and *Public Art Review*, which feature public art projects.
- Americans for the Arts produces an annual list of successful projects called Year In Review. Lists of selected projects and sets of images are available on their website, [www.AmericansfortheArts.org/PAN](http://www.AmericansfortheArts.org/PAN).
- Pittsburgh has many successful works of public art. The walking tours *Pittsburgh Art in Public Places: Downtown Walking Tour* and *Pittsburgh Art in Public Places: Oakland Walking Tour* give comprehensive overviews of art in those two neighborhoods. Seek information from the commissioning organizations or artists listed in the tour. The tours are available at [www.publicartpittsburgh.org](http://www.publicartpittsburgh.org).

## BUDGETS

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

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

## ARTIST SELECTION

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

## ARTIST FEES

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

## CONTRACTS

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

## DESIGN DEVELOPMENT AND REVIEW

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

It is suggested that the owner contact the Urban Redevelopment Authority of Pittsburgh and the City of Pittsburgh's Department of City Planning during the proposal stage of the artwork to learn of any review bodies, commissions, or community organizations that may need to approve or review the overall development project or work of art.

## MAINTENANCE AND CONSERVATION

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

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

## PUBLIC ART CONSULTANTS

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

## ART PLANS

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



*Carrying On*, 2004  
New York, NY  
by Janet Zweig

# Public Art Resources



Signs of the Times, 2008  
City of Emeryville, CA  
by Seyed Alavi

Office of  
Public Art



GREATER PITTSBURGH ARTS COUNCIL  
Arts loud and clear



This publication was written by  
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the Office of Public Art, a partnership  
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except where noted.

Design by Little Kelpie

## ARTIST REGISTRIES

- The Pittsburgh Artist Registry is a resource for promoting visual, literary, performing, and multi-disciplinary artists living in southwestern PA. It was created by the Office of Public Art and is the only free, multi-disciplinary, on-line artist database in the region. It connects artists to opportunities by presenting their work in a searchable form for curators, architects, developers, community organizations, individuals, and businesses. Visit [www.pittsburghartistregistry.org](http://www.pittsburghartistregistry.org) to view artists.
- **4Culture**, based in Seattle, WA, hosts a national, juried, registry for artists qualified to complete public or private commissions. The three focuses of the registry are artist made building parts, site-specific works, and planning projects. To view the registry, visit the public art section of [www.4culture.org](http://www.4culture.org).

## CONTRACTS

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

## PUBLIC ART CONSULTANT LISTS

- The Greater Pittsburgh Arts Council maintains a list of local and national public art consultants. To get a copy, call 412-391-2060 x 233 or email [publicart@pittsburghartscouncil.org](mailto:publicart@pittsburghartscouncil.org).
- The Public Art Network of Americans for the Arts maintains a list of national public art consultants. To get a copy visit [www.AmericansfortheArts.org/PAN](http://www.AmericansfortheArts.org/PAN) or call 202-371-2830.

## TECHNICAL ASSISTANCE

- The Office of Public Art (OPA) provides free and fee-for-service public art assistance to the public and private sectors. Services include presentations of contemporary public art projects, facilitating artist selection, and project management. For more information, visit [www.publicartpittsburgh.org](http://www.publicartpittsburgh.org) or call 412-391-2060 x 233.
- *Public Art by the Book* edited by Barbara Goldstein (2005, University of Washington Press) is a valuable resource for the public and private sectors. It includes chapters on project types, planning, contracts and legal issues, and maintenance.
- Looking for a conservator to review a proposal or repair a work of art? The American Institute for Conservation of Historic and Artistic Works (AIC) is the national membership organization of conservation professionals. The website provides many resources regarding conservation and will assist you in finding a conservator for your project. For more information, visit [www.conservation-us.org](http://www.conservation-us.org).