

Design Excellence in Public Places Proceedings of the Build Boston Symposium

Edited by Christina Lanzl with Rosalyn Elder, Barbara Boylan and Ricardo Barreto



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Design Excellence in Public Places Symposium

PROCEEDINGS

Build Boston Symposium on November 20, 2009

Co-sponsored by the BSA's Placemaking Network and the Public Art Initiative, Design Industry Group of Massachusetts and the Urban Arts Institute at Massachusetts College of Art and Design

WELCOME REMARKS

Rosalyn Elder and Christina Lanzl, Symposium Co-chairs

The daylong symposium presented 16 professionals from the areas of architecture, planning, landscape architecture and public art who have distinguished themselves through a holistic approach to the design of public places, including the integration of public art. Over 200 participants delved into the merits and opportunities of (1) the integrated design process, (2) the quest for high quality design, (3) the cultural, social and economic benefits of community arts initiatives, and (4) funding mechanisms for design excellence.

Our public spaces are part of our cultural legacy and celebrate our cultural heritage. Well-designed public spaces improve a community's quality of life, establish a sense of place, stimulate a region's economic vitality by revitalizing communities and encouraging cultural tourism, and promote civic engagement by encouraging dialogue, involvement and participation by community members.

The Co-chairs thank the Build Boston team, Boston Society of Architects staff and our partners for their support in organizing the symposium. Special thanks to Camilla Bloisa, Craig Holmes, Antonio Pina and Robert Tullis for taking notes at the panels.

SYMPOSIUM INTRODUCTION

Beate Becker, Director, Design Industry Group of Massachusetts (DIGMA) - Boston, MA

Ms. Becker offered the symposium introduction in lieu of Jason Schupbach, Director of the Creative Economy Industry at the Massachusetts State Office of Business Development who was called away on a trade mission to England.

Launched in spring 2009, the Design Industry Group of Massachusetts (DIGMA) - www.digma.us - is an initiative of the statewide design industries to organize and promote the Massachusetts design cluster as integral to the state's economy. The design industry includes companies and individuals engaged in architecture, landscape design, interior design, graphic design, and allied fields; and also includes advertising, film, music, and gaming.

The State's governmental investment in the design industry is made through DIGMA. This effort began as a Creative Economy initiative in the early 1990's, which brought together 6 agencies. This produced an Economic Cluster Analysis of the sector involving all creative industries. In the late 1990's, sector heads were pulled together across all design fields, but met with State government indifference or confusion. The idea that there would be a state economic effort or an advocacy group for the design industry on a par with something like the biotech industry was unheard of.

In 2006 Massachusetts' new Governor Deval Patrick referred to the creative economy in his inauguration speech and other indicators showed that current thinking has caught up to where we were 10 years ago. In order for a design industry economic effort to be successful, there must be someone receptive on the economic development side of government. Jason Schupbach was named as creative economy industry director within the Massachusetts Office of Business Development.

The definition of "design" is a product of government definitions of industry, which are limited, and definitions of occupations which include design efforts not captured in the government industry definitions.

Why design matters and why the state should invest in the design industry:

- The concentration of design talent in Massachusetts exceeds the national average in all design industries except for fashion.
- The Massachusetts Design Industry employs over 44,500 people.
 - 8,918 designer employees; 16,735 non-design employees;
 - 11,618 free lance designers; 7,222 in-house in other industries

DIGMA has a Leadership Committee and a Design Advisory Committee, and gets support from Massachusetts College of Art and Design, the Massachusetts Cultural Council, the Massachusetts Technology Council, and the Boston Foundation. DIGMA has three areas of focus:

- Connections: providing cross-discipline networking opportunities to help create an all-industry community.
- Visibility: working to bring design to the public. Images and Design Excellence Recommendations for the public sector are available on the web site.
- Collaboration: sponsors forums on design innovation in different industry sectors (manufacturing, healthcare, etc.)

The opportunity exists for Massachusetts to be a leader in design industry economic development.

PRESENTATIONS AND DISCUSSION

Integrated design process

Integrated design process is a recognized tool to create memorable urban places. Particular focus was the incorporation of public art through the integrated design process.

Speakers

Moderator: Barbara Boylan, Gale International, Boston, MA
Maria Bellalta, LTX, Brookline, MA
Stephanie Gelb, Battery Park City, New York, NY
Stephen Marshall, Massachusetts Port Authority, Boston, MA

Moderator Barbara Boylan made introductory remarks relative to the important role that government and public policy makers have on the integration of art in the built environment. When in the late 80's and early 90's Federal Transit Administration (FTA) dollars were available for major construction work at the Massachusetts Bay Transportation Authority (MBTA) for example, the federal government included a percentage of federal dollars (one half of one percent) for art in every construction project. This policy mandated that design and construction projects for new or modernized transit stations included art installations and had a public process for artists' selection. Today the MBTA is known for the first "public art in transit" program and has a public collection of approximately 100 installations.

Today it is still critical for continued government involvement and endorsement of integrating public art. More than 40 years ago, President John F. Kennedy in a speech given in November 1962 recognized the importance of the arts relative to creative genius and was often quoted saying how important "creative genius" was to the human experience. When federal and state governments pay attention to the arts, many public agencies such as Massport and (previously) the Massachusetts Bay Transportation Authority (MBTA), were able to integrate public art into their normal procedures, and utilize design and construction procurement processes to include public art.

Stephen Marshall, Sr. Project Manager, Capital Programs Department, Massport



Skywalk and Central Parking Garage at Logan International Airport, Boston, MA

Stephen Marshall shared his positive efforts at Massport and in particular described three successful projects. Mr. Marshall summarized Massport's commitment to public art and focused on the process followed to integrate artwork into major projects. For Massport, the integration of public art is determined by a 1987 policy to commit one percent of the project's total construction cost to public art. Massport as an independent state government authority recognizes the value of art in public spaces, and thus the added value art brings to place-making and "enriching and humanizing the environment". This imperative supports Massport's primary mission of providing the best facilities for their customers.

Massport's policy and process

1. Key factors to success of the policy

- Owner commitment
- Vision
- Design integration
- Funding
- Procurement

2. Massport's artist selection process

- Seek expert advice for artist selection process
- Create selection panel that includes all sections of the organization and the project to build support
- Screen and shortlist appropriate artists
- Request proposals
- Establish clear objectives and criteria for measurement of success

3. Contractual challenges to sort out early

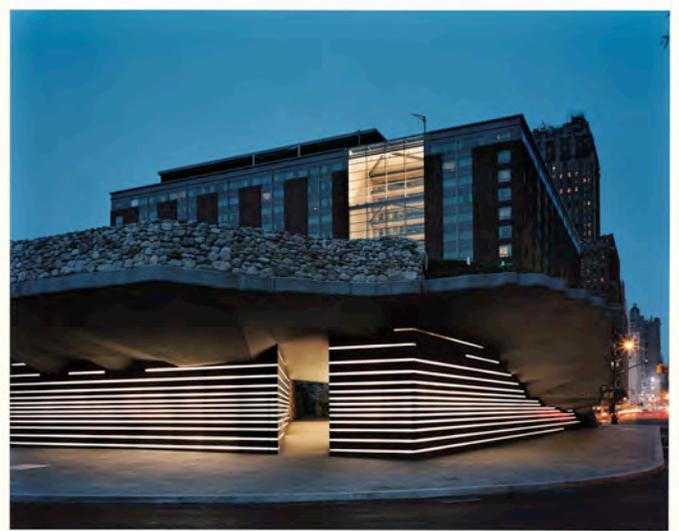
- Artistic freedom issues
- Ownership of the work
- Maintenance
- Warranties
- Schedule

Selected public art projects at Logan Airport

- *Central Parking Garage Stairwells*, by Christopher Janney. Colored window panels, lighting and sound installation adds visual interest, soothes travelers, and supports wayfinding.
- *Walkway and Bridge Flooring*, by Jane Goldman. Terrazzo designs in flooring depict sea creatures native to the area.
- *9/11 Memorial*, by Moscow Linn Associates. Glass pavilion and landscaped park serve as memorial for passengers and crew killed on flights that left Logan.

An upcoming project is the Consolidated Rental Car Facility is in preliminary design stage. Locations for public art and initial concepts are being developed now. One early concept is for a solar powered graphic display. TGAO Design Group and Fennick McCredie Architects are participating.

Stephanie Gelb, FAIA, Vice President of Planning and Design, Battery Park City Authority



Rector Gate by R.M.Fischer and Irish Hunger Memorial by Brian Tolle, Battery Park City, New York, NY

Battery Park City's ongoing Public Art program has set the standard for contemporary public art. From its inception, artists were required to work collaboratively with architects and landscape architects to create artworks that become fully integrated into the public realm.

The Battery Park City Authority was established in 1968 by the New York State Legislature to create and develop Battery Park City, a 92-acre landfill site in lower Manhattan. The initial 23 acres of landfill came from the excavation of the World Trade Center. The site is being developed according to a Master Plan, which is adaptable enough to evolve to address the needs of the community it has created. At full build-out, which is fast approaching, the site will include 35 acres of public open space, eight million square feet of commercial space and 12,000 residential units.

An example of a successful public-private partnership, the Authority designs and builds streets, parks, open space, art and public facilities, while private developers design and build commercial and residential buildings in conformance with guidelines which the Authority issues as part of a request for proposal bidding process. The Authority commissions art for the infrastructure and has guidelines and oversees the art commissioned by the private developers. The developer selection process considers what is offered to the community through inclusion of art as one of the criteria.

Art has been a powerful tool for the Authority from the beginning. In the early stages of Battery Park City, when the site was a flat, beach-like landfill with no active development, the land was turned over to artists who erected temporary pieces. After completion of a 1979 master plan and resurgent economic growth, construction commenced. Art assumed a greater prominence and more essential integration into the project than it might have without the slow start.

At Battery Park City, artworks establish landmarks emphasizing major spaces or building entrances. Case in point, the latest piece under design will call attention to the Skyscraper

Museum and hopefully boost its prominence and attendance. Art is also used to enhance and give identity to parks and buildings. An example is “Penney Park,” in which the art gave the park its common name.

Parks and open space are designed collaboratively, with architects, landscape architects, and artists participating in the design process. Art is integrated into the design to an extent that often the pieces are not identifiable as separate installations. Examples include light pylons, benches, and site walls that are works of art. Teardrop Park (Hanrahan & Meyers Architects) is the latest example, integrating a sound installation. Graphic design and wayfinding are also defied as public art projects, providing information and increasing accessibility.

Maria Bellalta, Design Principal, LTX, formerly with Martha Schwartz

A global perspective of sustainability, beauty and the psychology of space

Technology, growth, global warming, carbon footprints and sustainability, are all inter-related topics that have a direct effect on the physical manifestation of new world class cities. In regions where cities are growing at unimaginable rates, the Middle East, China, and India, for instance, the desired models for city living are derived from mimicking western cities and their spaces. Cultures who have lived with their local climates and traditions, are looking to the West, and now wish to live with the excessive standards and commodities that exist here.

The politics and economics of developing nations have made cutting-edge replica models of world renown cities possible. These have been planned with highly sophisticated technology that meet high sustainability measures, with reduced emissions and self-sufficient carbon footprints, and which adhere to the technical criteria demanded for new world sustainable developments. Designers have been part of this super wave, and have been proposing not only buildings or open spaces, but entire cities overnight. The forms we have been proposing have been potentially amorphous and incongruent, lacking a worthy typology, or any cultural meaning to their communities. These new places have instead been derived primarily by the speed of technology, money, and capitalistic greed.

Sustainability models are dependent on three pillars for viable development to take place, an economic, an ecological, and a social one. To date, we have explored the ecological, technical realm of becoming green. As designers, the economic downturn presents us with a period of calm, whereby we can begin to engage more thoroughly and creatively in the search and definition for what these new spaces shall become.

How people habit their environments, what they feel, how they perform, what their customs are, needs to be considered. In the long run, relying purely on western model copies cannot succeed since the social component will always be amiss, and therefore, the strength of a truly sustainable development continually compromised.

Two urban scale conceptual projects, one in Dubai, UAE, and one in Seoul, Korea, which Ms. Bellalta worked on, explore thorough attempts to combine technical, economic and social aspects of what is sustainable with what the physical output of space and development might be.

What are the trends of sustainability and the seeming lack of attention over the socio-cultural component of the holistic model? If these spaces fail and remain empty because we could not understand the traditional customs of the various and specific audiences, then we have not done a very good job at being inclusive in our process, nor of addressing the basic components of the true sustainability model we are supposedly endorsing for global well-being.

Two case studies

Ms. Bellalta offered Dubai Park, United Arab Emirates and Yongsan International Business District in South Korea as two projects she designed while in Martha Schwartz's office as examples of "experiments" that explore social sustainability.

Traditional cities usually had a geographic distinction, natural physical reasons for them to be where they are and develop the way they have over time (ports being a prime example). Today, phenomenal expansion of certain economies cause large cities to be developed and built overnight, often without a geographic feature that is central to the city's purpose. Dubai's transformation from desert to Manhattan-like city is an example. Sustainability is an internal component of development in emerging cities, but social and cultural sustainability is overlooked or under-examined.

Dubai Park, Dubai, United Arab Emirates

Intended as a new central park for an expanding sector of the city, the new, 94-acre park is linked to an older major park by a "cultural loop" and a "garden loop." Four roadways cut laterally through the park. This meant raising the grade so that the roads and infrastructure could pass under the park, which informed the overall arrangement of the park's districts. The designers used culturally significant shapes to define these districts. Plazas and gardens at the edge establish a framework of breezy and shaded spaces during the day, and special lit areas at night.

Yongsan International Business District, Seoul, South Korea

Currently the 220-acre site is comprised of a rail terminal and housing blocks, which will be demolished.

The new district is designed as a series of islands, each with a particular function, with water brought in from the adjacent river to sculpt and define the islands. A landmark tower building sits at the center with lower buildings arranged around it. A peripheral park is proposed to border the river. Distinctive landscape elements are intended to call attention to important functions, for example a grove of red maple trees planted in the water near a church. An urban linear park is proposed above the existing, remaining train tracks.

Ms. Bellalta contends that a more sustainable development and design objective demands a more democratic economic model, and that cultural aspects of design, which are not really discussed now, must change to incorporate the users and therefore produce a more culturally appropriate result.



Yongsan International Business District
Seoul, Korea

Courtesy Studio Daniel Libeskind and Martha Schwartz Partners

Follow-up questions

- *What are best practices for successful inclusion of public art in projects?*

Steve Marshall reiterated how important the *commitment* is at the executive level of an organization, especially a public agency. Then, *project management* must support the art throughout development, and staff must be willing to “*go to bat*” for it. Stephanie Gelb’s experience at Battery Park City has shown that inclusion of public art has a payback, as it adds value. This case can be made up front to argue for its inclusion. Maria Bellalta explained that artists and designers need to understand the community’s receptiveness to particular forms of art, what meanings do they ascribe to it, what will they support. Then the art will be too important to delete.

Barbara Boylan iterated that Massachusetts suspended its percent for art policy. A one-half-of-one-percent policy applied to federal funding of the Southwest Corridor MBTA project in the 1980’s. In line with Marshall’s dictum of commitment at the leadership level, Barbara Boylan confirmed that an MBTA project manager who turned out to also be a sculptor supported inclusion of public art. In the end, it’s the personal commitment of those involved in projects that make the art inclusion happen and give the artist the necessary latitude to respond in a meaningful and appropriate way.

• *Is there an effective way to continue the more spontaneous work?*

The social component of sustainability needs creation of art, like that present when Battery Park City was a sand lot, as a project is built out, said Maria Bellalta. Stephanie Gelb added that luck tends to be a factor. Having a dedicated staff person to act as art director/curator helps. Art remains a powerful tool of planners, as it brings people in. Spontaneous art could have that effect.

• *Is there a lack of home-grown design talent in the Middle East that contributes to a lack of consideration for the indigenous cultural meaning in the work?*

According to Maria Bellalta, the social component of sustainability needs more attention, otherwise we are making huge places that don't mean much to their occupants. There does not seem to be much homegrown talent, certainly very little representation of users. This makes it hard to get cultural input. Locals—other than the client—are not in the room when the design is discussed.

• *Is this perhaps due to how art is taught to children?*

In western cultures, art is taught but often is the first thing cut in a financial crisis. This indicates a lack of worth. In eastern cultures, the education system seems to be set up to provide industries and professions with trained workers. In Bellalta opinion, art is not represented enough in education.

• *How are decisions about the location and type of public art made before the artists are brought in?*

Massport decides project by project, according to Marshall. There is no overall plan to integrate various art installations throughout Logan Airport. The project needs are articulated first, then art is brought in to serve the project and integrate with its design.

Visionary public spaces

Panelists representing the disciplines of architecture, planning, landscape architecture and public art presented what they consider visionary public spaces, both those they created themselves and spectacular examples they feel inspire. The presentations and discussion focused on what makes public places successful.

Speakers

Moderator: Christina Lanzl, Urban Arts Institute at Massachusetts College of Art and Design - Boston, MA

Janet Echelman, Artist, Brookline, MA

Christopher Mulvey, Architect, Moshe Safdie and Associates, Somerville, MA

Rick Parisi, Landscape Architect, M. Paul Friedberg and Partners, New York, NY

Christina Lanzl framed the discussion by presenting the iconic Seven Wonders of the World to pose the question: are we designing and building tomorrow's Wonders of the World today? The classical Seven Wonders were sited in the ancient cultures of the southern Mediterranean, including the Colossus of Rhodes and the Hanging Gardens of Babylon. With the exception of the Pyramid of Khufu in Egypt, these monuments have been lost to humanity, which led to a 2007 grassroots declaration of the New Seven Wonders of the World, now located around the world, including the Great Wall of China, the Christ the Redeemer sculpture in Brazil or the Taj Mahal in India. These places distinguish themselves by their age and history, their historic significance and extraordinary design.

Rick Parisi, M. Paul Friedberg and Partners

The birth of the American Urban Plaza can be defined as an urban space that enjoying all the functions of a European Piazza, yet departing from tradition by reflecting the American bias for areas of green and trees. Piazza Navona, one of the most frequented places in Rome, serves as meeting place for tourists and Romans from morning to late in the evening. Its unusual oval shape designed for horse races in ancient Rome, was perfected with the prominent Bernini fountain during the Baroque era. Piazza Navona is energized by numerous pubs, restaurants and piano bars and serves as outdoor living room of Rome, programmable for large events and the daily activities.

The American plaza's evolution and theory is guided by the insight that a place is activated by those who inhabit it and give it its energy and dynamic. For these activities a successful place features a variety of human-scaled, active and passive programmable spaces. The successful American Plaza is designed as an envelope to be activated with people and programs, yet sufficiently versatile to provide the visitor a relief from the urban surroundings.



The Yards, Southeast Federal Center, Washington, DC

Case studies of public places designed by M. Paul Friedberg and Partners:

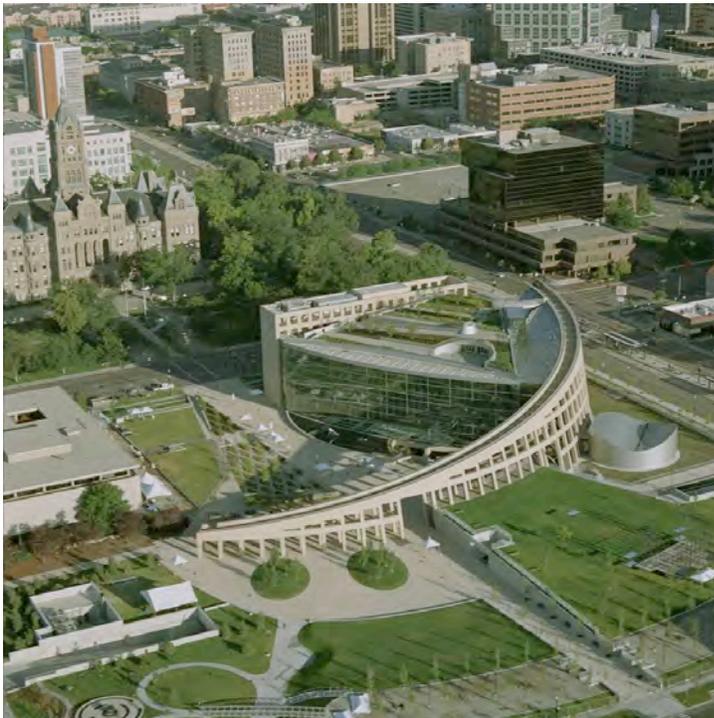
- Peavy Plaza, Minneapolis, MN: Follows clients' desire for more green, a general trend in the US. The Plaza features a water element, offers gathering opportunities and is programmable. Now forty years old, the Plaza successfully functions as it was designed.
- Pershing Park, Minneapolis, MN (1979): 12 acres: green space is a major component.
- Olympic Plaza, Calgary, Canada: accommodates 12,000 people, but also contains functions for small gathering, reading, strolling.
- Battery Park City, New York, NY (1989): 20 acres, yet still has intimate and playful spaces. Design is more in line with European *piazza* design. Artist collaboration with Mary Miss was as part of program.
- Fordham University at Lincoln Center, New York, NY: Existing conditions included library below ground that had been leaking from Plaza above. We introduced sculpture gardens, park and green spaces.
- Transpotomac Canal Center, Alexandria, VA: the public space forms the terminus of a greenway, surrounding an office complex comprised of four buildings. Collaborative design with artists, not just predetermining sites for artwork.
- Arlington Gateway, Arlington, VA: designed in collaboration with artist Jackie Ferrara.
- Park 2000 Recreational Facilities, Holon, Israel (2005): comprised of a series of unfolding, lush green spaces, the design is organized around a lake and large canal.
- Arizona Canal Demonstration Project, Phoenix, AZ: designed in collaboration with artist Jackie Ferrara, the mile-long canal incorporates a series of educational rooms: grass room, water room, etc. pointing out the history of canal.

- Rooftop Plaza, Tufts University, Medford, MA (2009): designed in collaboration with artist Jackie Ferrara, the 11,100sf plaza features a sequence of “rooms”, an interaction of nature, open space, the sun’s movement in play with shadows.
- The Yards, Southeast Federal Center, Washington, DC: public-private project with a substantial and complicated program, including a space for 3,000 people, as well as intimate spaces, outdoor dining, and a light tower by Jamie Carpenter. Enter onto European-style hardscape that opens up to gardens and an upper plaza. These spaces look nothing like European plaza, but green elements and comfort lead to combined park/plaza interpretation. The firm has become known for this hybrid type.

Chris Mulvey, Architect, Moshe Safdie Associates

The introduction of the “urban room” into buildings represents a modern reinterpretation of the passages parisiens and 19th-century galleries, which created a series of large public areas inside important institutional and cultural buildings acting as fundamental urban spaces for the public at large. First introduced in the Vancouver Public Library, this notion was furthered in the Salt Lake City Public Library and the Marina Bay Sands complex where the creation of these “rooms” occurred above the ground plane.

Salt Lake City Public Library, Utah



The library is sited on a double lot of 500 by 500’ blocks. The Library as object and as container, respectively, was the concept developed for the competition. During proposal development time was spent with the client—an unusual and beneficial arrangement. The library is designed with

contained space and open space. An elevated crescent-shaped wall forms part of the public space, precedent being the Great Wall of China, along with the libraries of Ephesus and Labroust. Green park and a hardscape are used as a lens for the space. As one enters, an interior open space opens; the control zone is triangular. The crescent is a truly public space open 24 hours a day, bringing the piazza inside the building. The elevated park opens and expands to mountains, making this public space a major component.

Marina Bay Sands Integrated Resort, Singapore



At Marina Bay Sands Convention Center and public space, the project is embedded in an existing organizational spine along the bay front. Because of the existing pedestrian walkway, building entrances along the water's edge made sense. A series of pavilions along the waterfront provide space to the public that normally would not be occupied, with the Byzantine layout of Jerusalem serving as precedent. The resort fronts the water's edge with integrated interior and exterior space. Public space continues in Sky Park, which connects the three hotel towers and cantilevers over the bay, featuring a public promenade and three restaurants.

High Line, Park, New York City

The High Line in New York City is an inspirational new park 1.45-miles in length. Designed by James Corner Field Operations and Diller Scofidio + Renfro, the theme of the elevated public park recurs in all three projects. This public space above the ground plane provides a different urban experience. Using the existing infrastructure of a former rail line through Chelsea, the park traverses the meatpacking district, runs under hotels and through commercial buildings, all above the street grid.

Janet Echelman, Artist

Urban Transformation through Art

Echelman discussed the use of public art to create an urban transformation of two city blocks in the middle of America's fifth largest city, Phoenix, Arizona. From parking lots and a strip club to a public park with a new iconic beacon of art in the sky. Titled *Her Secret is Patience*, the 145-ft-tall sculpture is constructed with colored netting to create a monumental form that moves fluidly

with the changing patterns of desert wind. The result is a transformation of behavior as well as space.



Her Secret is Patience, Civic Space Park, Phoenix, AZ

The larger project occupies two full city blocks in the downtown area. Light and color can change through the day on the sculpture. As an artist designing for public space, Echelman searches for a broad openness where diverse people can find meaning. The city wanted to create a new downtown gathering spot at this site, originally occupied by parking lots and a strip club.

Site research focused on needs and culture of the site, and the natural environment of the Southwest landscape. Desert storms provided inspiration and led to the study of wind forces in collaboration with Büro Happold Engineers, resulting in the structural interior net and external wind net. The plans were produced as a set of instructions for commercial fishing net fabricator. Instructions might read: set machine to xxx pattern for 10 minutes, etc. Echelman studied lace making in Eastern Europe, as well as knotting from 18th century fishing. Fibers in varying colors are combined, akin to mixing the colors on a palette.

Janet Echelman found inspiration in South India, at the 8th-century stone temples along the bay of Bengal in Mahaballipuram in Madras, India, and the net forms created by local fisherman in front of those temples.

Follow-up questions

• *Who is responsible for and decides on the programming of public spaces?*

M. Paul Friedberg and Partners collaborated with Karen Bacon to design versatile open space for a variety of uses at Battery Park City. Programming concepts often emerge from the design process, rather than being directed by the client. For Echelman's Phoenix project, the landscape architect's public program development included feedback from the parks and recreation department. For the Winter Olympics site in Vancouver, HBBH architects created the program. Moshe Safdie Associates introduced the 'urban room' as new program element at the Vancouver Library, a concept later requested by the Salt Lake City client, where the exterior space was then interpreted as elevated space. At Marina Bay Sands Resort, this feature evolved to a new scale. There, the client requested the elements, which then became integrated

in the Sky Park. Overall, local climate conditions must inform the design, particularly if concepts are transferred across countries and continents, suggested Lanzl.

• If you do not have visionary clients, how do you make visionary spaces?

Mulvey suggested educating clients to “make them visionary”. His office receives 80-90% of commissions through competitions. Thus, if a client likes a concept, the subsequent educational process becomes important. His firm tries to ascertain their clients’ intentions, rather than how they may want to see it done. Perhaps, not the building comes first, but a service with a resulting structure. The process affects the client as much as the project. Goal is for the architect and the client to arrive in the same place. Friedberg and Partners usually shows and conducts site visits at built projects. In designing the first Waterfront Park in Washington, DC, Rich Parisi had to convince the client to abandon a sand beach concept. The initial Vancouver Winter Olympics concept consisted of a concrete pedestrian walkway, which Janet Echelman contrasted with documentation of historic Chinese gardens and unique outdoor spaces, which convinced. Good precedents are always powerful.

• We’ve all seen spaces look great in design, but not from the user’s perspective. What is the follow-up for post occupancy?

Lanzl pointed to the work of William “Holly” Whyte, who was first to employ empirical research methods to measure use and success of public spaces when working with the New York City Planning Commission in the late 1960’s. He started using direct observation to describe behavior in urban settings through notes, questionnaires, and by deploying cameras to observe activities in public spaces around the clock for periods of time. Similarly, Janet Echelman produced a video with visitor comments of the Phoenix sculpture. On a more personal level, Safdie creates good relationships with clients and schedules follow-up visits to see about success and use of completed projects.

• Since public sector commissions can be particularly challenging, are there best practice recommendations for the design and continued stewardship of these types of public spaces, particularly if construction budgets fall short?

Political will are a crucial part of all projects. Boston’s Rose Kennedy Greenway, which took many years to design and complete, can be considered a case study for this. The Greenway’s complex ownership and numerous stakeholders require intensive public process under much scrutiny. The Greenway Conservancy, its administrative body was formed as a non-profit organization. As a new organization, it will take some years build and perfect the park and its programs over time. The civic space in Phoenix began as a vision of the Mayor, but the City canceled the project in time of debt. The idea lived on and succeeded thanks to a grassroots resident association and a downtown business coalition, which attracted the crucial media coverage.

• Do most communities have a policy for public art?

Boston is one of a few American city of its size that does not have a policy for public art, combined with the lack of a percent-for-art policy at the state level. This is very unusual and does have to do with political will and leadership at the top. The national organization providing resources and know-how is the Public Art Network of Americans for the Arts. Efforts by a number of local public art advocacy organizations have to date been unsuccessful.

• *What would your dream project be?*

To Janet Echelman, transforming any space that does not work is a dream project. In particular, working on the underside of infrastructure across the country would be a great challenge, or underserved places like canals or dormant waterfronts, in short—any place that needs help. Research data prove that privately funded public spaces like Millennium Park in Chicago that these amply funded projects result in win-win outcomes for all. Chris Mulvey contends the best change to be made is by the process. Artists are brought in too late. He recommends having all the players collaborate the whole time and engage in a much earlier stage. Rick Parisi's dream projects are collaborative with great talent involved: the Battery Park project brought in Cesar Pelli, and a municipal component; the Canal Project in Arizona was a dream project resulting in rich educational information presented in the nature rooms. Giving something back to the public, and being able to carry a project through to completion makes a dream project.

• *Are the most successful public places un-programmed, where the public defines what happens and makes the most of a versatile space?*

Organized or not, success is when the user can enjoy public space at a variety of levels. The danger today is designing something that is not versatile due to current zoning guidelines or safety mandates, consequently only allowing restricted uses. Another challenge to designers now are the large scales, where it can be difficult to achieve comfortable, humanly scaled environments. Successful public spaces serve as living room for residents, where locals mingle with visitors. Like the famous Piazza Navona in Rome, these spaces often feature world-class public art as a draw, like the Bernini's Four Rivers Fountain there. The spaces designed by Friedberg and Partners are usually programmed with the majority of activities scheduled on weekends. During the week, there is much room for spontaneous private uses.

Public art as a catalyst for a creative economy and environmental sustainability

Art has always been a catalyst for cultural regeneration. Where art is placed in a public environment, it is a successful tool for economic revitalization as well. Communities with a strong artistic presence attract creative innovators in the sciences and technology who locate their businesses and live in these vibrant environments. This diverse, highly educated workforce stimulates other economic development and a revitalized economy soon develops. We explore how this strategy has been implemented successfully in London and in small, former manufacturing towns such as North Adams, Massachusetts or Vitondale, Pennsylvania. We discuss these successes and explore what it takes to give a community an arts agenda for economic revitalization.

Speakers

Moderator: Rosalyn Elder AIA, LEED AP, Massachusetts Division of Capital Asset Management, Boston, MA

Jesus Gerena, Deputy Director, Hyde Square Task Force, Boston, MA

Barnaby Evans, Founder and Artistic Director, WaterFire, Providence, RI

William Cochran, Artist, Studio William Cochran, Frederick, MD

Barnaby Evans, WaterFire



WaterFire performance, Providence, RI

WaterFire Providence, the award-winning sculpture by Barnaby Evans, is installed on the three rivers of downtown Providence, has been praised by Rhode Island residents and international visitors alike as a powerful work of art and a moving symbol of Providence's renaissance. WaterFire's one hundred sparkling bonfires, the fragrant scent of aromatic wood smoke, the flickering firelight on the arched bridges, the silhouettes of the firetenders passing by the flames, the torch-lit vessels traveling down the river, and the enchanting music from around the world engage all the senses and emotions of those who stroll the paths of Waterplace Park. WaterFire has captured the imagination of over ten million visitors, bringing life to downtown, and revitalizing Rhode Island's capital city.

WaterFire puts context into the discussion. It was an independent project, not depending on government processes. According to Barnaby Evans, most public art doesn't work too well, finding it difficult to locate works that sing.

Providence is home to a rich tapestry of small, historic neighborhoods. WaterFire takes place in the old downtown riverfront area. The beginnings go back to the city day-lighting the Passaic River. This heroic project was highly successful in creating public and green space combined with pedestrian walkways. Many in the (arts) community feared the day-lighting project would fail, but artists and art non-profits offered to enliven these places with art to attract people to the downtown area.

Official photos showing the success of the day-lighting project don't show a single person. WaterFire performances fill the area with people, while it still is often virtually empty at other times.

In line with the panel topic, WaterFire offers economic benefits through successful public art by a full measure. The initiative was not sanctioned by state, or city, but now generates about \$45M. WaterFire is produced episodically; it does not charge admission. It is in a public space, without sense of barrier or repossession. Annually, WaterFire raises the funds for 20–25 performances every year. Offering a smaller number of events leads to overcrowding beyond the comfort level for organizers. All activities—fires, boats and support—are provided by volunteers from the community, engaging the public in the event. At a recent event 300 breast cancer survivors participated as a group.

WaterFire offers people to gather in non-superficial ways at a deep level of community. Episodic in nature means visitors plan to come, instead of the activity being available 365 days. It's more medieval in nature. People look forward to the ritual and the planning. Restaurants and retail provide income, but there is a need other than sports and shops to bring people together. To fill this void WaterFire brings public rituals together, builds salutary recognitions of contribution to the city, coined as “event place” by J. Mark Schuster of MIT.

The event is very free form, allowing individuals to program their experience as they wish, quite different from an organized and structured concert, for instance. The WaterFire sound component consists of recorded music, which provides programmatic flexibility compared to live music. Recorded music breaks the psychological expectation between performer and audience. As a matter of fact WaterFire impacts on all senses, including smell (olefactory trigger). It steps out of everyday life. WaterFire also seeded expectations of how to handle litter by using actors to model correct behavior for handling litter. The actors didn't perform as garbage collectors, but as over-dressed couples doing street acts! This attracted attention and the crowd (about 1/3) absorbs the focus on cleanliness, followed by the kids who want to copy the clean-up act behavior. Another street theater act are staged gorilla tango fights in and with the crowd just before an event. The humorous acts let much unwanted behavior disappear.

Barnaby Evans is not working with the physical space, but rather aims at the psychological, urban space behavior for which WaterFire provides the environment. Attempts to manipulate the crowd to move in a semi-formalized way have been unsuccessful, because it means participation is no longer the dance of occupying the moving social space all the time, contrary to a structured, controlled mass movement. WaterFire has begun to offer complementary activities during WaterFire away from the riverfront to amplify the experience and for improved pedestrian movement.

WaterFire is dealing with spectacle, ritual, the symbols of life and death, which are incorporated at both weddings and funerals. The latter are now more explicit at WaterFire to awaken

realization of the group experiencing loss, and the rituals of this. There is an aestheticizing influence affecting designers, which takes away surprises, probably from strict regulations. Barnaby Evans feels strongly that artists need latitude to express new, surprising elements.

William Cochran, Studio William Cochran, Inc.



Carroll Creek Park Community Bridge, Celebration, MD

Cities are the engines of innovation and key to the future of society. Yet sustainable growth requires catalysts. Cities increasingly recognize the myriad benefits of culture and the arts, but there is a new creative vehicle emerging, one with catalytic power on economic, cultural, social, and educational levels simultaneously. Large-scale, high quality participatory public artworks engage residents directly in the creative process. By leveraging the imaginative power of the community itself, such projects can help balance growth while supporting social responsibility, civic participation and collective reflection. They contribute to a virtuous circle of strategic transformation that can revive downtowns and renew the bonds that tie a community together. They tap into unsuspected sources of strength, focusing them in a symbolic and enduring way at the urban core, where they benefit many sectors over the years. Such works face complex challenges in their development.

Public participation is a key to urban sustainability. Community building is an element of sustainability in cities. It is much harder to live together in cities, because there are so many elements. Studies show that diversity does increase the strength of the city, and attracts knowledge-based workers necessary to thrive.

Community Bridge, Celebration, Maryland

A massive flood in Frederick, Maryland, led to an underground flood control and public park project along Carroll Creek. Agreement on a design became impossible, because the creek functioned as racial and economic divider. Controversy stalled development for two decades. The first bridge across Carroll Creek was a pragmatic affair, when William Cochran offered to bring the community together through his public art project. The use of illusion was intriguing to city officials starting with the question which object would encompass the spirit of the community? The outreach to find that out was designed by a group of community leaders and conducted on no budget at all. At first, the project looked like a failure, because there were no

responses. Slowly, ideas began to trickle in. Eventually, thousands of ideas were submitted from 30 countries, including proposals for carved surfaces. Common denominators included links of interdependence, and community. The stories from the bridge are much more than just one artist. The narrative is enduring and becomes the spirit of the community. Commonalities are core, while differences end up being superficial. No matter how difficult things are, one learns that there is always a different, better way to see things.

Ultimately, Community Bridge transformed a plain, concrete traffic bridge into a catalytic work of public art. The artist and assistants used permanent silicate paints on all six walls of the bridge with a highly detailed illusionist painting. Symbols gathered from thousands of residents and participants from across the USA and 30 other countries appear throughout the artwork, interpreting commonalities and giving the bridge a collective voice. The community participated with in-kind contributions in an inclusionary process, thus taking ownership of the artwork and the creative process to the point where it is part of the community. Broadcasts, links, international connections were developed. Each painted stone on the bridge is a symbol with stories behind each symbol. Combined these make a powerful story for visitors, now presented on walking tours for 11 years.

After the bridge had attracted 50,000 visitors, developers started buying nearby lots, indicating economic success of the project for the entire district. The next design phase successfully offered the length along the riverfront available for public art programming. Investments of \$300M in public and private development were made, planning awards were granted, and standards were raised at other artfully adorned bridges and fountains.

Techniques of public participation are well understood, but this is more than just that. The public voice becomes another seat at the table and a powerful one at that. There is a need to balance the voices, with creative consensus. In Rochester, a current project has many ways to incorporate the community in a landmark project funded by Federal stimulus. There, the artist is trying to create participatory public art, while making difficult decisions in a hurry, because the grant timeline is extremely short. Hence, much was accomplished in even one three-hour community design session.

Jesus Gerena, Deputy Director, Hyde Square Task Force

The Jackson Square Mural Project began in the summer of 2004 as part of a youth led initiative to decrease violence in the community. Several incidents in the Hyde/Jackson Square neighborhood including the stabbing of a 14-year-old girl at the Jackson Square public transit station propelled Hyde Square Task Force teens to mobilize the community to make the station safer. Working with the office of State Representative Jeffrey Sanchez, the MBTA and the City of Boston, the teens advocated for better policing of the area, better lighting and other improvements to the station itself. The Jackson Square Mural Project was born out of those efforts. It encouraged the development of the artistic talent of community youth and allowed them to create public art that is representative of themselves, their community and their vision for their future. The mural project, completed under the leadership of artist Robert Chao, employed over 50 local youth and involved hundreds of community residents. That success has led to the involvement of the youth in several other community initiatives including neighborhood park beautification



Jackson Square Mural Project

The Hyde Square Task Force was founded in the 1980's in response to the violence in the area. A particular focus was to create space for young people and to find ways to transform them, so that they can transform the community. HSTF engages youth to participate in art on many levels, starting with the Jackson Square art project as a way to change their neighborhood.

The neighborhood was affected by imminent domain purchases in the context of a planned highway creating parcels of land vacant for 30 years, when the highway plans were aborted. Columbus Avenue nevertheless became a barrier severing the Latino and African American communities which has led to tension.

HSTF is working with disadvantaged and at-risk youth, ages 14-21. The area is home to 2,000 families of mostly low income. Violence escalated again from 2002-2004, making Jackson Square a "dark alley", and finally a 7:30 am stabbing at the MBTA stop brought the community and young people forward. The station gained additional lighting, a call box, and the idea of the murals was born. The MBTA made resources available to the young people from the area resulting in an entirely new looking station area.

The project employed about 15 youths. Every day, the public saw the investment in the community by their young people, creating community pride. As of today, the creations of five summers of mural art are on view, including Roxbury Crossing station, in collaboration with another community group.

Currently, a group of HSTF youth are working with local artist Douglas Kornfeld on a major public art project in Mozart Park along Centre Street, an indicator of the longer-term growth of the neighborhood.

To date, 70 young people have participated every summer. Crime has dropped, and graffiti has virtually disappeared. Negative activity has dropped.

Follow-up questions

- *Seeing the extraordinary impact of community-based public art initiatives presented, what are the key success factors for such programs in general?*

One can be cynical about the process, because it is difficult one! Investing in the process with a facilitator is crucial. This role can be taken on by a consultant, lead artist, or curator driving to excellence, seizing ideas. Re-normalizing to the mediocre is typical and the hardest to avoid, as often the most popular choice is the least offensive. The process needs to protect the flow of ideas and development of concepts. Develop goals before the process starts, including excellence. Public art is about taking risks: it takes tremendous drive to get ideas out and one of the most difficult aspects of the creative professional's life.

- *Can the topography of Providence, which consists of the downtown area in the river valley abounded by high hills, lead to access problems for WaterFire, as has been the case with other initiatives?*

Rebranding or reidentifying a space is part of the change and process. Public art is a powerful tool and device that affects these patterns by its ability to motivate people to congregate. WaterFire is known to attract residents downtown. The community now has a mechanism to come together.

- *How important is the psychological urban space?*

William Whyte defined the process of triangulation, i.e. providing a third element between two people or more creates interaction and community. The presented projects try to seed these events and places. WaterFire is open to interpretation, so people can interpret it how they wish. Whyte further defines success as the degree to which people are comfortable to show open signs of affection. This is a measure of breaking people out of their rigid roles.

- *Are there suggestions on how to deal with unsuccessful public art?*

Engage the public! Start a participation process, provide advisory opinions, get feedback, see where it goes. The same is true for replacing permanent art, since art is evolving.

- *Presenters' closing statements:*

Jesus Gerena admits there is a risk factor, but the participants grow and the ripple effects are lasting, both individual and for the community. When successful, noted William Cochran, public art works on social, cultural, and economic layers all at once leading to improved indicators of quality of life in the neighborhood. The outcomes are measurable, even if people don't participate directly. Case in point, noted Barnaby Evans, when WaterFire started, there was little building activity. Evans was truly touched by a construction worker who stopped by to say that he brought his entire family: 'I love WaterFire! Brought everyone last weekend, and not one fight! We usually always have to make trips in two cars. It's almost like art, or something.' Something had touched this man's whole family in a way he valued.

Funding and implementation models for integrated design

Funding is critical to design excellence in public places. Presenters discuss various funding models that have a track record of success in incorporating cultural assets into design process and implementation. We focus on GSA's Design Excellence program and Connecticut's Art in Public Places program. This panel brings design professionals and public art administrators together to discuss successful integrated design models.

Speakers

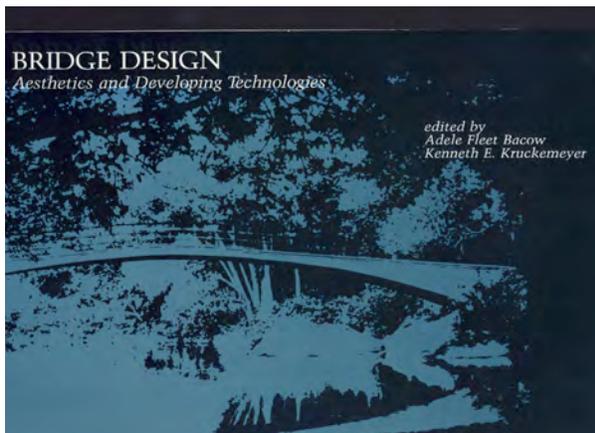
Moderator: Ricardo Barreto, Urban Arts Institute Massachusetts College of Art and Design, Boston, MA

Adele Fleet Bacow, Community Partners Consultants, Medford, MA

Charlotte Cohen, GSA - NE and Caribbean Region, New York, NY

Tamara Dimitri, Connecticut Commission on Culture and Tourism, Hartford, CT

Adele Fleet Bacow, President, Community Partners Consultants, Inc.



Adele Fleet Bacow, President, Community Partners Consultants, Inc.

Adele Fleet Bacow shares innovative examples of collaborate design with unlikely partners, exploring opportunities in bridge design, highway landscape design, state agencies' policies on design, and public art and landscape design on a university library rooftop. Get tips on finding funding, working with unlikely partners, forging public/private partnerships, inspiring staff to create better design, and implementing projects when obstacles arise.

Design opportunities

What is integrated design? Include artists early in the stage of design. This also applies for landscape architects in certain projects.

Opportunities often arise when you don't expect it. Goal is to recognize opportunities, make the most of them, and if they are not there, use creativity and identification of mutual goals to create them.

Case studies presented showcase newer opportunities and date back to Bacow's role as Director of Design and Development for the state arts council in Massachusetts. The

implications of this work continue today. Goal for the program of the Massachusetts Council on the Arts and Humanities is to “improve the quality of design of the built environment of the Commonwealth of Massachusetts”. This is a rather daunting and ambitious goal at a time when the agency had no previous experience or mandate in design or development. First step was to identify need and opportunity. The director met with heads of state agencies to see where there might be areas of mutual interest, including Massachusetts Department of Public Works, the Turnpike Authority, and the state regulatory agency that oversaw development of public buildings. This project was funded by an incentive grant from the National Endowment for the Arts (NEA) with support by the Massachusetts Department of Public Works.

Bridge design

Bridge Design: Aesthetics and Developing Technologies was a series of workshops and conferences that brought in leading bridge designers in the country to educate employees and consulting engineers on bridge design. Just including the word “aesthetics” and “design” was a novel idea. Proceedings of the conference generated lots of new thinking, which led to the publication of the Bridge Design Book. The book was distributed to every local department of public works, libraries and hundreds of participants in a series of state level conferences and workshops organized by the Massachusetts Council on the Arts and Humanities. Tangible outcome was revising the state’s Bridge Manual to include a chapter on aesthetics and design, bringing a new sense of aesthetics and design to this work. Previously “design” in this bible of bridge design guidelines for the state was defined in technical specifications only.

Highway landscape design and public art on the Massachusetts Turnpike

This project was the first effort to include public art along Turnpike Authority at a 30-acre site along the Lee interchange, the entrance to the Berkshires. The Council worked in partnership with the landscape design program at UMass Amherst. The project team was tasked to use materials readily at hand that could be implemented with a minimum of cost. The environmental design solution also resolved some problems at the site such as drainage and soil erosion. A long process of education of the Turnpike Board and staff was necessary to understand opportunities in this project. Adele Fleet Bacow has conflicting emotions about the outcome of this project. The art and landscape design team came up with a series of extremely creative solutions for the site. After extensive deliberation and discussion with the Board and top staff, they ultimately did not implement the design as envisioned but rather used their own staff to adapt the design and revise it with a more subdued and subtle version. The environmental art components were not included, but extensive wildflower plantings, shrubs and trees were added. While there was disappointment that the original concept was not implemented, the outcome was a dramatic improvement over the original site and the Turnpike staff took great pride in what they had accomplished with this site being the best maintained of all the 135 miles of the Turnpike. This project also led to the hiring of the first landscape designer staff position in the history of the Turnpike Authority.

A second project on the Massachusetts Turnpike was initiated by the agency’s board member Ann Hershfang who had seen some dramatic bridge painting at the Baltimore expressway and wanted to bring that concept to Massachusetts. Muralist Stan Edminster completed the Jones Falls Valley park and expressway projects including the *Baltimore* Painted Bridge. He was commissioned and worked closely with Bacow on a community involvement and education component. One of the first steps was to create an Advisory Committee consisting of Turnpike engineering, landscape and maintenance departments, as well as outside experts in public art

and design, and community representatives. This project also became an opportunity to teach children about science, engineering and aesthetics. The successful NEA application included a partnership with the Massachusetts Pre-Engineering Program targeted to African-American, Hispanic, and female students in grades 6 to 12. The middle school students of the John D. O'Bryant School in Roxbury participated in a series of workshops on bridge design and aesthetics. Then, the students were introduced to computer technology and design at Wentworth Institute, where they created their own painting ideas for the bridges. The group worked closely with the staff, leadership, and maintenance department to understand their needs and requirements.

One of the artist's greatest contributions was to dispel the common misperception that the Federal Highway Administration required all bridges to be painted the same color green (Federal #595A). In fact, there is a vast array of color choices that can be made. Just questioning this assumption made a huge difference, which leads you to wonder what other assumptions are closing opportunities for more creative design and development. One advantage to this project is that painting of bridges is not a cost issue to be fought since repainting is a normal cost of maintenance. In fact, Edminster's approach used a newer technology in protective coating based on a high gloss, polyurethane pigment-retentive paint system. While this paint is a bit more expensive per gallon than the typical paint used, it is more cost effective since the bridge painting lasts several years longer.

Current state agency initiative on design policies

A dozen state agencies, including state transportation, development, and financing agencies, in addition to the Executive Office of Environmental Affairs and even the Department of Corrections are currently addressing policies and procedures on design. Governor Patrick is working with the leadership of relevant state agencies to emphasize what they are doing now to promote design excellence and to establish additional procedures and approaches to improve design in the Commonwealth.

Tufts University public art and landscape design

A prime spot on the Tufts campus in a central location atop the library with spectacular views of Boston skyline was identified as an opportunity for public art and landscape design. Previously, the 11,000 square foot rooftop plaza's landscape design consisted of two concrete grass planters. This project was funded in large part by the parents of a beloved student named Alex Mendel who sadly died while he was an undergraduate. A maintenance endowment fund is in place. Tufts University hired UrbanArts to facilitate a national design competition with 150 entries. The Request for Qualifications defined the design process as a collaboration between an artist and a landscape designer. Nationally recognized public artist Jackie Ferrara, in collaboration with landscape architect M. Paul Friedberg won the competition. The result is a creative design with a sequence of spaces, the main one being a large plaza for congregation of hundreds of people. The plaza is enveloped by a trellis walkway that offers dramatic geometric shadow reflections on the plaza. A more intimate interior trellis features seating on a stone bench for a class of 20, in addition to smaller areas for one-on-one conversations and reflection. A sundial on the main plaza is a major element. Alex's place has already become a place of meaning, convening and enjoyment on campus.

This project serves as an example of donor with high expectations with a commitment to design and art leading to a better project. The student's family offered funding and helped identify more resources. The community awareness is high, including the art gallery's production of a video by

students as well as student-led talks. It is clear that partners must be involved early, expectations and regulations are clear from the beginning, to aim higher, be creative.

Lessons learned

The main realization was that public employees, people working on behalf of the state, and designers and developers appreciate and respond to request for excellence in design, particularly when the expectations and regulations are clear, quality is recognized, and designers aren't micro-managed but encouraged to do their best work on behalf of the Commonwealth. They really respond well to an appeal to be more creative, to aim higher, and to help others create partnerships for better design and development in their community. Among the successes are

- Turnpike hires a full-time landscape designer
- Advisory committee formed with landscape artists, engineers and people from community
- To teach children science, math engineers
- Partnerships with local schools
- Collaborated on bridge design
- Artist from Baltimore questioned the green color on bridge and painted the bridge, resulting in government savings on a more creative bridge
- State agency and government policies on design

Charlotte Cohen, GSA - NE and Caribbean Region - New York, NY

Formed in 1949, the GSA allocates one percent of capital construction budgets for public art. Two case studies explore approaches for integrating public art into design. They are both projects with the U.S. General Services Administration's Art in Architecture Program, which commissions artists to create work at federal buildings and sites across the country. The first example is a completed project at a border station on the Canadian and New York State border by artist Alan Michelson. Michelson's project consists of panoramic photographic images fabricated as a very large glass window that is located on the mezzanine level of the Smith-Miller+Hawkinson Architects-designed building. The second project is on the same border, but farther west, where artist Ann Hamilton is working closely with Morphosis Architects. Still in the proposal stage, the team is designing the wall that defines the site, which measures over 1,200 linear feet and rises between 17 and 30 feet across the landscape. Light will be shed on how the GSA works with the art and construction budgets, and with the design of buildings and sites to integrate art into architecture.

U.S. Port of Entry in Massena, NY

Third Bank of the River consists of panoramic views of the four St. Lawrence River shorelines and three entities—Canada, Akwesasne Mohawk Territory, and the U.S.—at the complex border. The work bridges two sources: panoramic river tourist guides; and the Two Row Wampum, a purple and white beaded belt signifying an early treaty of respectful coexistence between the Iroquois and Europeans. The belt continues to function as a meaningful symbol to contemporary Akwesasne, whose reserve straddles the border. The capital budget paid for the artwork, because it integrated with construction of a panoramic window in the lobby selected for the artwork. That the art replaces something that was already included in a project is a common solution. Michelson worked with an expert on glass making. The art budget included design, fabrication and transportation, whereas the installation was part of the general contractor's budget.



Alan Michelson, *Third Bank of the River*, 2009
Ceramic glass melting colors on glass
69 x 489 inches

The artist joined the team of a Smith-Miller+Hawkinson Architects early in the program. This allowed the incorporation of lighting and adaptations to fixtures, all aspects of the work with the lighting designer being coordinated by the architect. This level of collaboration made the project a success. The architect's cooperation was very important to the success of the artist's efforts. Total art allocation was \$225,000. If the artist had been responsible for the installation, it would not have been possible.

U.S. Border Station at Hill Island/Alexandria Bay, NY

While the GSA was building courthouses in the 1990's, it has since experienced a shift to border stations in capital budgets. The **border station of Alexandria Bay, NY** is highly frequented by visitors during the summer season who vacation along the St. Lawrence River. Morphosis Architects has teamed with artist Ann Hamilton in the current proposal stage for the Art in Architecture project, a 1,200-foot wall that delineates the site. The wall rises with the landscape from 17-30 feet in height. The artist's ideas have influenced architects in designs and solution during a very integrated collaboration. Perforated metal sheeting features a varying amount of perforations along the wall. Attached are flag groupings in polyester cloth with two-sided fabric, mimicking the two sides of the border and wall, and imitating flocks of birds or swimming schools of fish. The flags appear like hands waving welcome and good-bye. Individual flags will dematerialize and become one unique dynamic, object. Objective is that passengers can observe and admire while in vehicles waiting for the booth. Practical challenges are engineering

and material issues to ensure durability of the materials required for permanent public art so that maintenance won't be a burden due to deterioration of the fabric. The flags are attached to the panels with Morphosis researching and designing the attachment, whereas Ann Hamilton is responsible for flags and rods. The collaboration is very integrated, one supporting the other. At the conceptual level a discussion is taking place whether or not the design is just decoration. The project would soften the site, while the GSA's work is perceived as functional.

Tamara Dimitri, Connecticut Commission on Culture & Tourism



Quinebaug Valley Community College, Danielson, CT

Connecticut's public art program is a partnership between the Commission on Culture & Tourism and the Connecticut Department of Public Works where one percent of the cost for construction of publicly accessible state buildings is allocated for public art for those buildings. The commissioned artworks are site-specific and are located in a variety of facilities, such as state universities, community colleges, technical high schools, court houses and state office buildings. The legislation includes allocation of funds for maintenance/ conservation of commissioned artworks and for the Connecticut Artists Collection, which is a collection of artworks by distinguished Connecticut artists. The artworks are purchased by the state and are exhibited in state buildings and public museums. Selected recent Connecticut percent-for-art project are:

Perambulations

Jo Yarrington

Quinebaug Valley Community College, Danielson, CT
2007

On the Interaction of Particles of Thought

Alice Aycock

Tunxis Community College, Farmington, CT
2008

Vocal Witness

Jim Sanborn

Department of Veterans Affairs, Rocky Hill, CT
2008

Career Paths
Gar Waterman
Kaynor Technical High School, Waterbury, CT
2009

The Connecticut legislation was passed in 1978 with the first project installed in 1980. This very active program listed 400 projects in 2010, with the majority installed at universities, state offices, and community colleges. One percent of state-building construction budgets is allocated for site-specific public art. Of this total, 10% are reserved for the art collection, a rotating body of work to be exhibited in public buildings and museums. Positive for the relationship to the legislature are the exhibitions organized in the legislature. Another 5% of the one-percent ordinance is allotted for maintenance, which is very important. Some project management fees apply, such as stipends for artists developing proposals or juror honoraria. In the end, 75% are actually spent on site-specific public art projects.

Ordinances vary in different states. In Arizona, for instance, public art is associated with infrastructure and transportation, in addition to buildings. The Connecticut Commission on Culture & Tourism is unable to contract with artists until construction is to begin, precluding an integrated design process. The possibility of contracting an artist in the design phase would require a change in legislation. The artist selection phase can begin as soon as the building design has been completed. Funds are bonded in phases. Bond funds are secured over a couple years. The selected artist works with specific criteria and specifications to allow for the integration with the architecture before the construction documents go to bid. If this timetable fails, a change order is required, which in turn results in extra costs, also feared, as “art becomes the headache.”

Follow-up questions

- *What are the best processes and structures to bring professional teams together?*

Artist selection at the GSA ensures that the project architect participates in this process from the outset. The integration of the artist can happen at various points in the design, the ideal being at the design stage, but this is not always the case. In an ideal world collaboration takes place from the start with the artist forming part of the design team from the beginning. When clients decide that art, landscape and architects are integrated in this way, the results tend to be more interesting and successful.

PRESENTER BIOS

Adele Fleet Bacow, President of Community Partners Consultants, offers extensive expertise in community economic development, program and strategic planning, community cultural development, design, and the arts. Over the past twenty-five years, she has brought the public and private sectors together in unlikely collaborations to revitalize communities. Many of these lessons are presented in her book, *Designing the City: A Guide for Advocates and Public Officials*. She received a Federal Design Achievement Award from the Presidential Design Awards Program for their work.

Ricardo Barreto has been the Director of the Urban Arts Institute at Massachusetts College of Art and Design since 2000, an organization dedicated to public art and the quality of the built environment. Before that he spent six years at the Massachusetts Cultural Council. There he was initially Program Coordinator for Individual Artists and then Program Officer for Organizations. Prior to that he spent two years as Program Coordinator for the Central Artery/Tunnel Project Arts Program where he was in charge of all temporary art projects. With degrees in art history (BA and MA) from Oberlin College, Mr. Barreto has a long track record of managing art projects such as Agnes Denes's *Wheatfield* built on two acres of landfill for the World Trade Center in Manhattan, and as a curator of many shows in the United States, Mexico and Europe. He has written numerous exhibition catalogues and has published essays on a variety of topics throughout his career. Mr. Barreto has also served as a panelist for the National Endowment for the Arts, the Cambridge Cultural Council, the Connecticut Arts Commission, and the Massachusetts Cultural Council's Commonwealth Awards. His board memberships include Mass Humanities (2001-2008) and its Advisory Board (from 2008), Massachusetts Cultural Council (from 2006), and a member of the Public Art Network Committee (2002-2008), a national program of Americans for the Arts.

Maria Bellalta, Senior Designer at Martha Schwartz Partners, has been the lead designer on various complex, highly visual and spatical projects. She has worked on projects internationally and in the local sector, with private and corporate clients, as well as with public constituency and community groups. During the last two decades, she has focused on civic and urban spaces, including federal and corporate building plazas, industrial headquarters, entertainment spaces, city playgrounds, streetscapes, and public parks. Ms. Bellalta's work focuses on the public realm as art form, and as the sociological platform for city living. She received her Master of Landscape Architecture from Harvard University's Graduate School of Design in 1991 and a Bachelor of Arts in Psychology and Fine Arts from University of Notre Dame in 1985.

Barbara J. Boylan, AIA joined Gale International, Boston in 2007 as a Senior Project Manager for the One Franklin Street/Filene's Redevelopment Project. Barbara has over 30 years of architectural experience in both the public and private sector ranging from institutional to high-rise buildings and transportation projects. Prior to joining Gale, she served as Director of Design for the Massachusetts Bay Transportation Authority

(MBTA) where she was responsible for design oversight, including public art, for all design and construction of \$500 million in capital program annually. During that time, she initiated the “Adopt The Arts” program, which allowed the MBTA to maintain the extensive public art collection. She also integrated community art in various neighborhoods of Boston whenever a station was being built or modernized. New public art installations were also completed under her tutelage. Barbara graduated with a master in architecture from M.I.T, and her B.Arch. from the University of Notre Dame. She lives in Winchester, with her husband Diom O’Connell, and their three children.

William Cochran creates landmark public artworks that engage the community in the creative process. He and his partner Teresa work with government, private, and non-profit organizations to develop and implement these projects. He is developing permanent work for several public parks and city centers in Maryland, Washington D.C., and Pennsylvania. In Rochester, New York he is the design team artist with Bergmann Associates for public process, artist selection and design for an urban art trail with multiple plazas and a sculpture garden that connects museums and engages the public in a broad participatory process. The project was the highest rated in the state for TEP funds and also received Federal stimulus funding. His well-known Community Bridge mural project transformed a traffic bridge in Maryland into a successful catalyst for revitalization and renewal, shaped by creative ideas from thousands of residents and participants around the world. It draws thousands of visitors annually and is the focus of ongoing educational and cultural tours. He speaks nationally and internationally.

Charlotte Cohen is an arts administrator with many years experience working in the field of public art. She is a Regional Fine Arts Officer with the U.S. General Services Administration, where she manages GSA’s new art commissions and its art collection in the New York Region. Prior to joining GSA in 2005, Charlotte directed the New York City Percent for Art Program, worked for the Smithsonian Institution Traveling Exhibition Service in Washington, DC, and was Program Director at Maryland Art Place, a non-profit contemporary art center in Baltimore. Charlotte has lectured about public art nationally and internationally. She curated a team of artists and public art experts to travel to cities in Russia to lecture and establish projects, and she initiated the Public Art in Public Spaces program at the University of Belgrade in Serbia. Charlotte has served on juries and panels across the United States, and is an adjunct faculty member at New York University’s Masters Program in Visual Arts Administration. She was elected a member of the Public Art Network Council in 2008.

Tamara Dimitri is the program specialist for the Art in Public Spaces program at the Connecticut Commission on Culture & Tourism. Connecticut’s program is a 1% state building program which commissions a number of large-scale permanent projects each year. Along with the public art program, she manages the Connecticut Artists Collection and the Culture & Tourism Gallery. Tamara received her MFA from Cornell University and her BFA from Arizona State University with a concentration in sculpture. She is a member of the William Benton Museum of Art Advisory Committee, the Advisory

Committee for the Visual Fine Arts Program at Manchester Community College and a member of the University of Connecticut's Public Art Committee.

Janet Echelman reshapes urban airspace with monumental public sculptures that respond to environmental forces including wind, water, and sunlight. This year, the artist inaugurates a new 145-foot-tall floating civic icon for Phoenix, Arizona, and a sculptural water garden that creates beauty and simultaneously cleans the water running off the giant roof of the 2010 Vancouver Olympic Winter Games ice oval. Portugal is home to Echelman's recent *She Changes*, a 160-foot-tall waterfront netted wind sculpture suspended above a 3-lane highway roundabout, which received the IFAI International Achievement Award and the Public Art Network's Year in Review Award. Her team won the Hoboken September 11th Memorial competition, which will result in construction of a new freestanding island in the Hudson River. Exhibitions of her painting, prints, and sculpture have been held in more than 9 countries on 3 continents. After graduating from Harvard College in 1987 with Highest Honors in Visual Studies, she received graduate degrees in painting and in psychology. From 1988-1993, Janet lived as an artist on the island of Bali, Indonesia, before moving to New York City. She now lives in Brookline, Massachusetts with her husband and their two children.

Rosalyn Elder AIA, LEED AP, Massachusetts Division of Capital Asset Management (DCAM) and Chair, BSA Public Art Initiative, is a registered architect and an urban designer with over twenty years of professional experience. She received her M. Arch. Degree from the University of Washington and her M. Arch. in Urban Design from Harvard University. She has worked for architectural firms in Seattle, WA, Memphis, TN and Boston, MA. Ms. Elder has been a Senior Project Manager for the State of Massachusetts at the Division of Capital Asset Management since 2001. There she has managed programming and master planning for a variety of projects.

Barnaby Evans is a multi-disciplinary artist who is best known as the creator and founder of WaterFire in Providence, RI. Originally created in 1994 to mark the tenth anniversary of First Night Providence, WaterFire is a massive fire sculpture installation of 100 bonfires placed at special locations along the rivers of downtown Providence. The bonfires burn on selected evenings from sunset to midnight through March to October. The bonfires engage the community spirit of all of Providence and they have come to be known as a symbol of the renewal of downtown Providence. Evans is currently working on public art installations in several U.S. cities as well as internationally.

Ms. Gelb Gelb AIA, LEED AP, is the Vice President of Planning and Design at the Battery Park City Authority in New York City. Battery Park City is a planned mixed-use community on a 92-acre landfill site along the Hudson River; the Authority is a State authority charged with the development of the site. In her twenty-year tenure at Battery Park City Ms. Gelb is responsible for overseeing the planning and design of all capital projects including over thirty-five acres of public open space with an integrated art

program. She was also responsible for developing design guidelines and environmental guidelines which directed the development of private development. Ms. Gelb is a licensed architect, and a LEED-accredited professional. She received a professional architecture degree from the University of Washington and a Master of Urban Planning degree from the City University of New York.

Jesus Gerena, Deputy Director of the Hyde Square Task Force, has been at the HSTF since 1999 where he has involved local youth in multiple public art projects in the Hyde Square community of Boston. Jesus has also been instrumental in involving neighborhood youth in the planning of the \$250 million Jackson Square urban development project which will include a 30,000 sq. ft. Youth and Family Center, 60,000 sq. ft. of retail and more than 400 units of housing. He is active in several local community groups and was honored with the "Heroes Among Us Award" by the Boston Celtics (2004), and as a Neighborhood Fellow by The Philanthropic Initiative (2005).

Christina Lanzl, Project Manager at the Urban Arts Institute at Massachusetts College of Art and Design, works with public and private clients to facilitate, plan and implement cultural assets in communities. Committed to excellence in public realm design, her areas of expertise are integrated and sustainable design for projects ranging from local to international in scope. Recent consulting includes curating an international artist shortlist for Shams Abu Dhabi in the United Arab Emirates, contributing to the master plan for a sculpture park at the Knoxville Museum of Art, and leading an integrated design competition for Appleton Mills in Lowell, MA. Prior to joining UrbanArts in 2000, Christina served as Executive Director of the Brookline Arts Center and Director of the Bromfield Gallery in Boston. Trained in the United States and in Germany, Christina earned a Diploma in Information Management from Hochschule der Medien in Stuttgart, Germany (1987) and received a Master of Art in Art History from Boston University (1991). Committed to best practices, sustainable approaches and interdisciplinary dialogue, Christina is a noted author and presenter, chair of the BSA's Placemaking Network, and co-chair of the *Design Excellence in Public Places* symposium at Build Boston 2009.

Stephen Marshall has over twenty-five years of project management, construction management, and consulting engineering experience, in both the public and private sectors. He has achieved a highly successful record leading project teams to meet critical schedule deadlines, managing project budgets, and insuring quality control and safety goals are achieved. Mr. Marshall is currently serving as a Senior Project Manager with the Capital Programs Department of the Massachusetts Port Authority. He recently completed the Central Garage Repairs and Expansion project, a 217 million dollar project which added three parking levels above an existing 5 level operating garage, and the 28 million dollar renovation and expansion to the Central Cooling/Heating Plant, both at Logan International Airport. Current assignments include a 377 million dollar Consolidated Rental Car Facility and a 20 million dollar Bus Maintenance Facility. Prior to joining Massport, Mr. Marshall was employed as a consulting engineer with CE

Maguire, Inc. in the Civil, Environmental and Construction Management Divisions. Mr. Marshall is a Registered Professional Engineer and a Certified Construction Manager. He currently serves on the Board of Directors of the Construction Management Association of America New England Chapter.

Christopher Mulvey joined Moshe Safdie and Associates in 1998 and became a Principal in 2006. He holds a Master of Science in Architecture from Massachusetts Institute of Technology and a Bachelor of Architecture from Roger Williams University. He is currently the Project Architect for the Crystal Bridges Museum of American Art in Bentonville, Arkansas and the Asian University for Women Campus in Chittagong, Bangladesh. As Project Architect, Mr. Mulvey completed the design drawings for the Kansas City Ballet School in Kansas City, Missouri, coordinating overall design and production activities. In addition, he has lead numerous competitions, including the Guangzhou Children's Palace in Guangzhou, China; the Central Artery/Wharf Parks project in Boston, Massachusetts; United States Institute of Peace Headquarters in Washington, D.C.; and the Connecticut Center for Science and Exploration in Hartford, Connecticut. Mr. Mulvey works closely with the MSA Jerusalem office and acts as the principal liaison between the two offices. In addition, he has traveled to Jerusalem to assist on projects such as Zahal Square, the Damascus Gate Triangle, and, more recently, the City of Modi'in.

Rick Parisi, Principal of M. Paul Friedberg and Partners, has managed, directed, and contributed to the design of all of the major projects of this office for the past 17 years. His background and extensive experience in construction and horticulture provide valuable information and expertise in the documentation and development of project designs. Mr. Parisi was the principal in charge of developing the New Delhi office and continues to be involved in all projects developed by the international offices.