

# Public Art Public Places

A Public Art Master Plan for Arlington, Virginia



ARLINGTON CULTURAL AFFAIRS  
DEPARTMENT OF PARKS, RECREATION AND CULTURAL RESOURCES

**Adopted December 11, 2004**  
**Arlington County Board**

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# Executive Summary

Participants at Arlington's public art master plan charrette explored how public art could be integrated into village centers, parks, and other key public places.

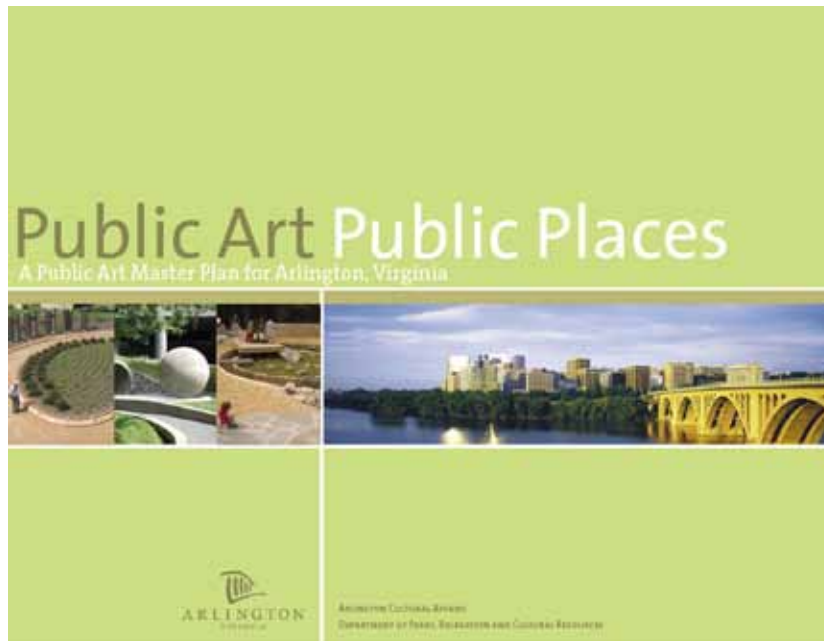
## THE VISION

Arlington County has long demonstrated leadership and innovation in its support for the arts.

In September, 2000, the County Board established a public art policy, which confirmed that public art would be a vital tool for promoting design excellence and creating a high-quality public realm — and, for the first time, dedicated funding from the County's capital budget to public art. The Board also directed that a public art master plan be developed, as well as specific guidelines for creating art projects and an annual work plan of projects that public art staff would undertake.

This document, *Public Art • Public Places*, is Arlington's first public art master plan. It enriches the vision of the public art policy and establishes a strategy for selecting the art projects that will be commissioned. It details the priorities, areas and themes that should be considered as public art projects are developed, as well as a list of potential projects for the next five years.

Arlington's vision is that public art should be a force for placemaking — for creating strong, meaningful connections between people and places that are important to community and civic life. This vision will continue Arlington's tradition of innovation and leadership, and sets the stage for the creation of public places with civic distinction.



***Public Art • Public Spaces,***  
**Arlington's public art master plan.**

## THE PLAN

*Public Art • Public Places* was adopted by the County Board in December, 2004, as an element of the County's Open Space Master Plan. The process included extensive consultations with County staff, civic organizations and commissions, as well as a County Board work session, a public forum, and a public charrette.

The plan focuses on several opportunities and objectives for the next five years:

- Integrating art with the architectural, landscape and infrastructure design of capital projects, allowing for creative collaborations and strong aesthetic outcomes. This means working closely with project managers and design team partners.
- Coordinating with County planning initiatives. This means working cooperatively with various County departments, commissions and residents to cultivate strong working partnerships. Public art staff should be involved in the CIP (Capital Improvement Program) process, so that projects can be identified at the earliest stages.
- Encouraging excellence in the design of public buildings, parks, streets and infrastructure. This means recognizing that public art — along with high-quality architecture, landscape architecture, urban design, graphic design and historic preservation — is an important tool the County can use to accomplish design excellence.
- Focusing limited staff and financial resources on projects with the strongest placemaking impact. This means being selective: places where people gather — downtowns and neighborhood centers, parks and trails, bus stops, and Metro entrances — are priority locations for public art.



Above: A recently completed project in Arlington that integrates public art with park design. Jann Rosen-Queralt, *Cultivus Loci: Suckahanna* (Children's Rain Garden), Powhatan Springs Park.

The plan also suggests three themes for projects that will be particularly resonant with Arlington's sense of place. *Federal Arlington* examines how the history, culture, and economy of Arlington are intertwined with that of Washington, D.C. *Historic Arlington* examines the layers of settlement and development that have shaped the County. *Global Arlington* explores the widening web of relationships between Arlington's diverse communities, its businesses, its government institutions, and the rest of the world.

Each year staff will work with the Arts Commission to prepare an annual work plan that will be approved by the County Manager. Staff will assess the County capital projects that are likely to proceed that year and will recommend which projects are priorities for public art.

In areas where developers provide public art through provisions related to site plan negotiations, the plan proposes placing in-lieu contributions into special "area funds" that would be used for special art projects in those areas. The Public Art Master Plan details what projects these funds would support. However, Arlington County recognizes that motivated, knowledgeable private developers can commission art projects of distinction, and they would always be able to commission art projects on their own.

Most public art projects will involve a partnering agency or a private developer, which will be expected to meet financial, planning, design, public access, and maintenance requirements. Guidelines developed by the public art program set out the necessary commitments in more detail.



# What is the Public Art Master Plan?

## WHAT IS THE PUBLIC ART MASTER PLAN?

*Public Art • Public Places*, Arlington’s Public Art Master Plan, is a tool for implementing the Public Art Policy that the Arlington County Board adopted in September 2000. The Public Art Policy reflects the County’s commitment to encouraging excellence in the design of public buildings, parks, streets, and infrastructure, and it recognizes that public art, along with architecture, landscape architecture, urban design, graphic design, and historic preservation—is one of several tools the County can use to accomplish this.

Arlington is fortunate to have public art projects that are commissioned by a variety of sponsors in a range of locations. The County’s Public Art Policy (as well as this plan) guides those art projects that require review by the Public Art Committee and approval by the Arlington Commission for the Arts—projects initiated by County departments, by private developers under site plan agreements and zoning requirements, and by community organizations using certain County funds.

This plan is both an agenda for the community—a vision for how public art can enhance Arlington’s architecture, gathering places, and landscapes—and a set of processes that County staff can use to put that agenda into action.

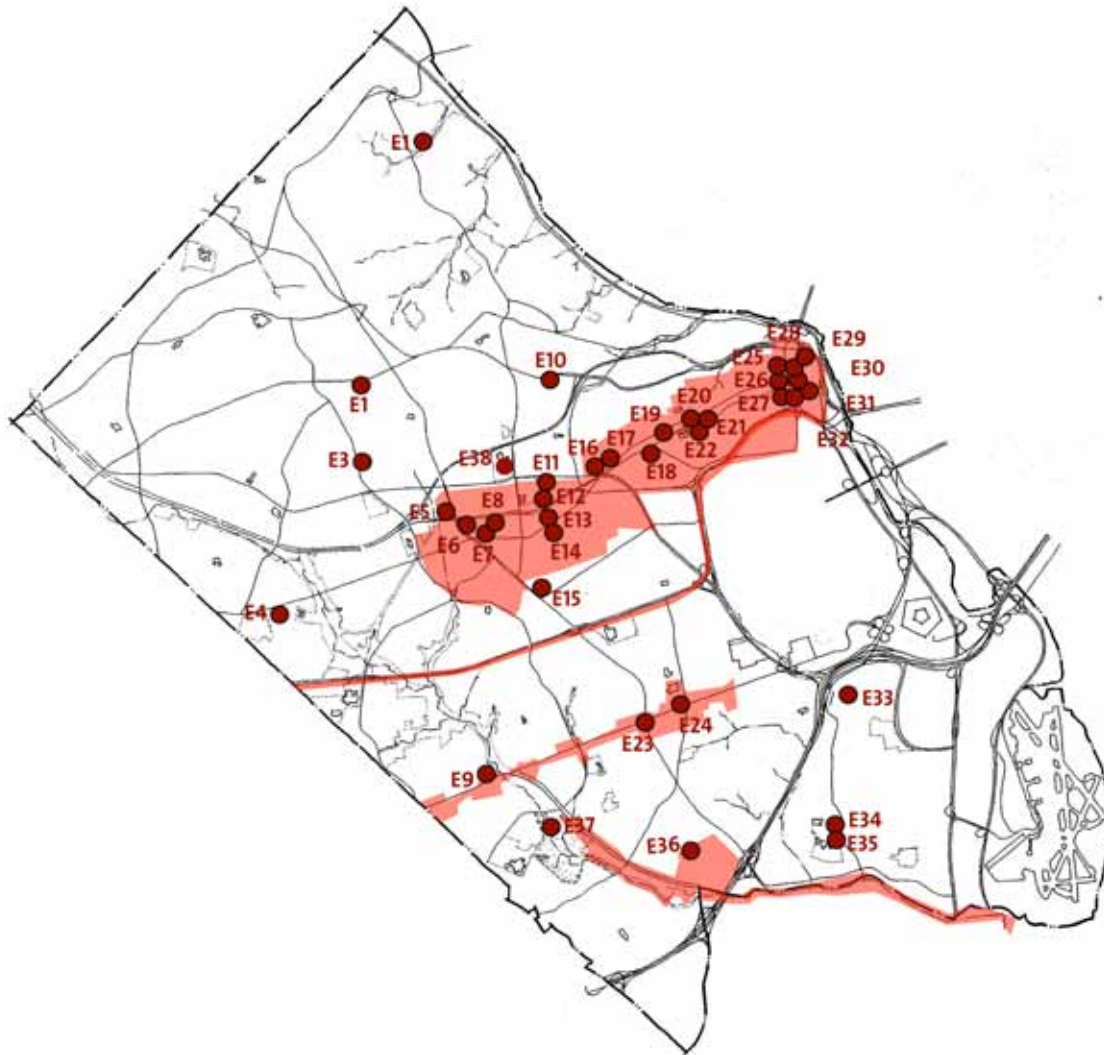
## THE COMPONENTS OF THIS PLAN

The Public Art Policy (see appendix page 76) calls for the preparation of a master plan, operational guidelines for commissioning projects, and an annual work plan. This master plan is organized into several components, described in subsequent sections.

**VISION.** This plan sets out a vision for public art in Arlington, as well as basic principles for how public art can be integrated into Arlington’s architecture, gathering places, and natural landscapes. The vision, outlined on page 14, builds on ideas already embodied in the County’s vision statement and the direction established by the County’s Public Art Policy.

**OPPORTUNITIES.** The plan identifies opportunities for art projects that most strongly support this vision for public art. These opportunities are based on an analysis of:

- the visual characteristics, development and landscape patterns, gathering places, and narratives that contribute most strongly to Arlington’s character;
- near-term County capital projects that relate to public services, community facilities, and regional infrastructure;



- planning initiatives that set an agenda for open spaces, urban design, and capital improvements that will shape private and public development for many years; and
- ideas conveyed by County leadership, staff, civic leaders, and citizens.

ACTIONS. Finally, *Public Art • Public Places* explains what to do—how Arlington can develop public art projects that contribute most strongly to the design quality and visual character of the County. The plan:

- recommends strategies that will guide the County in the coming years so that art projects reflect the highest level of artistic quality and visual impact;
- establishes priorities for selecting public art projects; and
- describes processes for involving artists in the design of buildings and open spaces.

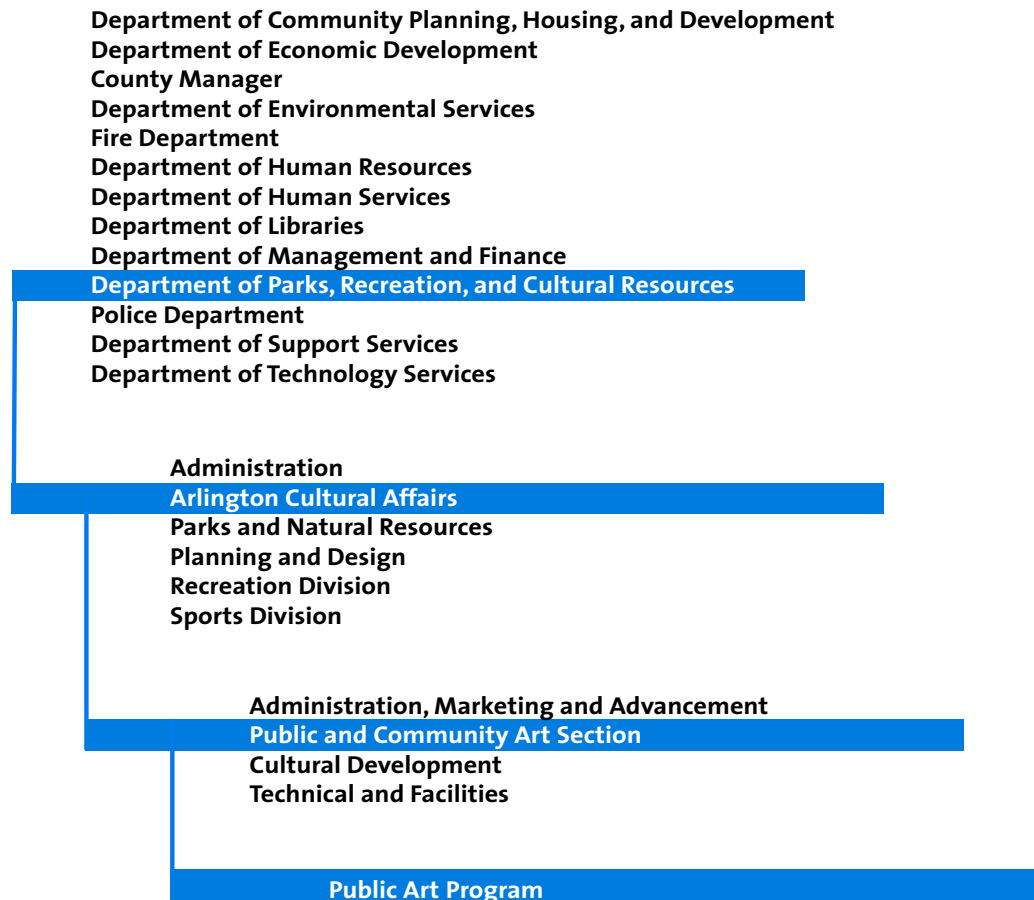
Map 1: Completed Public Art Projects, Arlington County.

E1 Molly Ross with ArtsWork apprentices Tristan Benjamin, Justin Dural, Katherine McKeown-Funk, Dina Rodriguez and Eric Treadway, mural, *Rising Relics*  
 E2 Winnie Owens-Hart with ArtsWork apprentices Jeffrey Augustine, Tristan Benjamin, Marie Cosgrove-Davies, Alexandra Krafchek, Delanta Neal, Julia Siple and Jeannette Yue, sculpture and decorative bricks, *The Family and Memory Bricks*  
 E3 Preston Sampson with ArtsWork apprentices Reed Griffith, Jenny Korn, Ferdaous Moumni, Luis Roman, Kayla Scheiner and Jerome Young, etched glass bus shelter  
 E4 Jann Rosen-Queralt, interactive nature area, *Cultivus Loci: Suckahanna*  
 E5 Jackie Ferrara and M. Paul Friedberg, courtyard design  
 E6 Wendy M. Ross, sculpture, *Bud/Blossom*  
 E7 Julio Teich, pedestrian bridge, *Festival Bridge*  
 E8 Jerry Clapsaddle, sidewalk design, Untitled  
 E9 Faylinda Kodis, mural, Untitled, inside Arlington Mill Community Center

E10 Preston Sampson with ArtsWork apprentices Reed Griffith, Donald Giles, Crystal Johnson, Silvia Lozano, Anna Rosen, Paul Salveson and Iby Setzer, etched glass bus shelter  
 E11 Patrick Kirwin, mural, *Something Delicious*  
 E12 Lisa Fedon, wall sculpture, *Eternal Truths*  
 E13 Tom Ashcraft, Y. David Chung with SmithGroup Architects and Stephenson & Good Landscape Architects, plaza design  
 E14 Louis Comfort Tiffany Studios, stained glass, Untitled, inside Arlington Arts Center

E15 Jorge Luis Somarriba with Arlington children, *Buckingham Mural*  
 E16 Auriel Bessemer, *Historical and Industrial Scenes—Sketches of Virginia*, New Deal mural, inside the Joseph L. Fisher Post Office, Clarendon  
 E17 Bryan King, *Greetings from Clarendon, VA*, mural  
 E18 Preston Sampson with ArtsWork apprentices Donald Giles, Reed Griffith, Crystal Johnson, Silvia Lozano, Anna Rosen, Paul Salveson Iby Setzer, etched glass bus shelter

# How the Public Art Program Fits into Arlington County Government



The master plan also identifies art projects that Arlington should undertake in the near term—those that can most effectively demonstrate the vision within the County's available resources. These projects, summarized in an appendix on page 86, constitute the first annual public art work plan.

## HOW PUBLIC ART WORKS IN ARLINGTON

Arlington's Public Art Program is guided by four main documents. The PUBLIC ART POLICY, adopted by the County Board in September 2000, sets out the basic goals for Arlington's Public Art Program and creates a PUBLIC ART FUND that commits County capital funds to art projects. The PUBLIC ART MASTER PLAN establishes a long-term vision for the Public Art Program, policies, and priorities that guide the actions of the program, and a list of potential art projects derived from a review of capital plans, community plans, and expected private development. The ANNUAL WORK PLAN and GUIDELINES for County-initiated art projects, site plan-initiated art projects, and

- E19 Jim Sanborn, sculpture, *Invisible Forces*
- E20 Rik Freeman with ArtsWork apprentices Jerryl Chandler, Ileana Corrales, Justin Duval, Nataliya Makarenko, Lydia Mal-ley, Georgeanne Usova, Vivian Cordova, mural, *Arlington at 200*
- E21 Joachin Araya with Arlington youth, mural, *Aspects of Arlington*
- E22 Kendall Buster, sculpture, *Untitled*
- E23 Preston Sampson with ArtsWork apprentices Reed

- Griffith, Jenny Korn, Ferdaous Mourni, Luis Roman, Kayla Scheiner and Jerome Young, etched glass bus shelter
- E24 Alfredo Ratinoff with ArtsWork apprentices Jerryl Chandler, Brendan Keating, Julia Siple, Donna Xiao, Jerome Young and Jeannette Yue, mural, *The Triumph of Literature*
- E25 Tom Ashcraft, Y. David Chung, sculpture, *Continuum and Reposto*
- E26 Miriam Schapiro, sculpture, *Anna and David*
- E27 Boaz Vaadia, sculpture, *The Family: David, Haggit and Adoniyya*

- E28 Y. David Chung, mural, *Scenes of Rosslyn*
- E29 Ned Kahn, facade treatment, *Liquid Pixels*
- E30 Chris Gardner, sculpture, *Cupid's Garden*
- E31 Karen Singer with Arlington children, ceramic tile mural, *Spectrum of Freedom*
- E32 Nancy Holt, sculpture, *Dark Star Park*
- E33 Lincoln Schatz, sculpture, *Fifi*
- E34 Efrain Guevara, mural, *Ancestral Memories*, Gunston
- E35 Sam Christian Holmes, sculpture, *Standing at the Cross*

- Roads: Freedman's Village Gate*, inside Gunston Theater II courtyard
- E36 Faylinda Kodis with senior citizens, mural, *Quilted Garden*, inside Charles Drew Community Center
- E37 J W Mahoney, sculpture, *Named Stones*
- E38 Andrea Zemel, Mary Ann Powell and Arlington youth, tile columns, *Untitled*

neighborhood-initiated projects are developed by the Arlington Commission for the Arts and County staff. They set out a list of current projects in development and describe operational procedures and the responsibilities of various entities involved in the creation of art projects.

Arlington's Public Art Program is managed by Arlington Cultural Affairs, in the Department of Parks, Recreation, and Cultural Resources (PRCR).

PRCR manages a range of community facilities, cultural venues, arts, sports and recreation programs, and historic sites. Arlington Cultural Affairs manages a range of programs and facilities that stimulate cultural activities throughout the County.

The County's Public Art Program staff manages art projects sponsored by County departments, private developers, and other community groups. Any public art project receiving County funding, or created by private developers as part of a site plan process, is subject to review by the Arlington Commission for the Arts and its Public Art Committee. Public Art Program staff also serve as a resource to numerous County planning initiatives and inter-departmental committees.

Thus, public art in Arlington is not a stand-alone endeavor but something that is integrated with nearly every facet of public and private development in the County. Consequently, this plan proposes art projects that call for partnerships with nearly every County department, with numerous independent and regional public agencies, and with the private sector. These partnerships are important because they can stretch the resources for public art in Arlington, open up a wider range of artistic opportunities, and broaden public art's impact in the County.

## **HOW THE MASTER PLAN WAS DEVELOPED**

*Public Art • Public Places* was developed under the auspices of the Arlington Commission for the Arts and its Public Art Committee, the public bodies that advise the County Board on public art policy and public and site plan-negotiated proposals for public art.

This plan is also a specialized element of Arlington's Public Spaces Master Plan (PSMP), which provides general guidance to the County about the types, size, and location of parks and recreation and cultural facilities that the County should maintain and develop in the coming years.

*Public Art • Public Places* was developed through extensive field research, consultation, and public outreach over the course of two years. It was directed by urban design consultant Todd W. Bressi in collaboration with art consultant Jennifer McGregor and architect Brian Harner. Beginning in May 2002, the consultants conferred with representatives from County departments involved with the design and construction of capital projects, as well as with staff from departments involved with community planning and development review, economic development, and parks and recreation. The consultants also met with members of boards and commissions involved in design, planning and development issues in a special meeting at the Rosslyn Spectrum on October 21, 2002.

The consultants held several public meetings directly related to the plan. The County Board held a special work session on July 15, 2002, to discuss the County's public art policies, thereby offering important early guidance for the plan. The consultants took part in an evening forum at the Central Library on October 16, 2002, and organized a day-long charrette at Washington–Lee High School on November 2, 2002. Both were advertised widely and open to the general public.

In addition, the consultants reviewed numerous County planning documents, including sector plans, neighbor-

hood conservation plans, and site plan agreements. The consultants reviewed the County's current CIP and researched several private and public projects in progress to understand the dynamics of integrating public art into approval, design, and construction processes. In the course of this research, the team provided specific recommendations to several planning efforts, including the Virginia Square Sector Plan, the Columbia Pike Revitalization Initiative, the North Tract planning process, and the WALKArlington Pilot Project—recommendations that are incorporated into this plan.

The consultants drove and walked along important corridors (including commercial streets, residential boulevards, waterways, and transit lines), visited numerous neighborhoods and community gathering places, and toured a range of public facilities. Some of these visits took place with County staff, some with local residents, civic leaders and commercial property owners.

These overlapping research strategies helped the team develop a layered and nuanced picture of the County's visual form and character, its planning and development objectives, and the interests of its residents and civic leaders. The process has resulted in recommendations that reflect the sense of place that Arlington wants to create, the practicalities of County design and devel-



Chapter One

# A Vision for Public Art in Arlington

## A BRIEF SURVEY OF PUBLIC ART

Public art can be found in the traces of the earliest human settlements. Before written language emerged, wall paintings served as a means for people to mark places that provided shelter and sustenance, or were charged with spiritual and mythical meaning.

The work of artists has also found expression in the architecture and design of cities for thousands of years. The history of classical Egyptian, Greek, and Roman civilizations, among others, are recorded in the sculptures and paintings incorporated in architecture as well as everyday objects, such as pottery and wooden implements. In the Middle Ages, religious narratives were embedded in the ornamentation of great cathedrals and temples. A century ago, Western cities returned to their classical cultural underpinnings in the architectural embellishment inspired by the Beaux Arts movement.

In America, art of many genres has played an important role in building urban and civic culture and remains layered in the cityscape. To some historians, the modest architectural embellishments of pre-Revolutionary buildings—ornamental railings, fencing, and signage—count as the earliest contributions of artists to the public face of city life. In nineteenth-century America, civic art could

be found in the nation-building monuments that celebrated the struggle for American independence; the elaborate memorials commissioned for pastoral cemeteries (some of the first urban parks); and the heroic, nation-healing monuments that marked the sacrifices of the Civil War.

By the twentieth century, citizen-based urban beautification groups had emerged. They inspired and supported a range of artistic efforts, from the Arts and Crafts movement, to the classically inspired architecture and city plans of the City Beautiful movement, to the purchase of avant-garde sculpture for city parks. During the Great Depression, the countless projects of the New Deal Administration and other federal agencies incorporated art that explored regional, nationalist, and democratic themes, strengthening our national identity at a time of economic and political distress.

After the Second World War, as America began to rebuild its industrial cities, new approaches to public art emerged. Early urban renewal projects and modern architecture began producing environments that were hostile to traditional urban life and devoid of connections to community, culture, and history. Architects and planners, recalling the great accomplishments of allied



Before Arlington's Public Art Policy was passed in September 2000, much of the Public Art Program's energy was devoted to temporary projects.

Left: Ed Bisese, *A Brief History of Clarendon*, 1998;  
Center: Art Attack International, *Dominion Dum*, 1994;  
Right: Tape Art: Michael Townsend, Struan Ashby, and Erica Duthie, *Dive*, 1999.

arts, City Beautiful, and federal projects, turned to artists to provide the humanizing touch that urban redevelopment lacked. The idea, pioneered by Philadelphia in 1959, was to require private developers and public agencies to set aside a small percentage of their construction budgets for public art. A few years later, the National Endowment for the Arts expanded the idea by funding community proposals for art in the public realm.

Since then, an ever-growing number of cities and government agencies have adopted policies of incorporating art into the design of public buildings, infrastructure, and even private development that receives public support. These policies, which are sometimes called "percent for art" programs and involve a range of processes for funding and commissioning public art, have produced thousands of public art projects across the country.



Public art projects can strengthen the County's vision of itself as a place that is creative, caring, inclusive, and sustainable. Left: Beryl Solla, *Top Ten Things*, Miami; Center: David McShane, *People of Point Breeze*, Philadelphia, Mural Arts Program; Right: Buster Simpson, *Hoffman Viewland Substation*, Seattle.

In recent years, ideas about public art have evolved. One direction has been the commissioning of art that is integrated with the architecture or the landscape in which it is located. In some cases, the artist and architect cooperate on identifying opportunities for incorporating art into a project, while the art piece is independently created; in other cases, the artist and architect work collaboratively on a seamlessly integrated vision.

Another direction has been to incorporate art into a wider range of public capital and infrastructure projects. Artists now commonly work on projects involving workday elements—electrical substations, pedestrian bridges, stormwater retention ponds, and parking garages—in addition to traditional civic sites like courthouses, parks, and libraries.

Finally, as public art projects have become more diverse and challenging, there has been a shift from using art merely as an embellishment for architecture and public space to seeking art that creates a sense of identity, community, and connection to local history and culture. As urban historians have shown that the story of a city is layered and complex, art projects now document, celebrate, and explore communities whose stories may once have been overlooked.



Public art projects should be in prominent locations—places that a range of people are likely to encounter, and places that are easily visible to the public.

Left: Lisa Fedon, *Eternal Truths*, Arlington Central Library, Virginia Square.

Right: Y. David Chung, *Scenes of Rosslyn*, Rosslyn Metro station.

### WHERE WE ARE HEADED: A VISION FOR PUBLIC ART IN ARLINGTON

Arlington’s vision for public art follows from this long tradition. Public art is one of the tools the County uses to promote design excellence—with the vision of creating a stronger sense of civic identity in Arlington, and stronger, more meaningful connections between people and places that are important to community and civic life. More specifically, that means:

- creating an appealing, memorable, and meaningful community by integrating art into the design of a wide range of public places and County facilities;
- celebrating Arlington’s heritage, community, creativity, and civic pride by stimulating collaboration and understanding between artists and Arlington’s diverse communities;

- cultivating a socially and environmentally responsive community by imbuing public places with a sense of caring, commonality, and sustainability;
- enhancing Arlington’s image locally, regionally, and nationally by emphasizing excellence in the design of public facilities, including the creation of the highest quality public art.

This vision also suggests several principles that support the recommendations of this plan.

**PUBLIC ART PROJECTS SHOULD BE IN PROMINENT LOCATIONS, PLACES THAT ARE VISUALLY ACCESSIBLE TO THE PUBLIC, AND PLACES WHERE PUBLIC LIFE OCCURS.**

**PUBLIC ART PROJECTS SHOULD RELATE TO THE NATURE OF THE FACILITIES OR THE PLACES WHERE THEY ARE LOCATED, AS WELL AS TO THE IDENTITY OF THE COUNTY AS A WHOLE.**



Public art projects should be integrated with architecture, landscape architecture, and infrastructure design.  
Left: Larry Kirkland, *Imagination Gives Us Wings*, Civic Center Library, Scottsdale, AZ.  
Right: Nancy Holt, *Dark Star Park*, Rosslyn.

PUBLIC ART SHOULD ENGAGE ASPECTS OF ARLINGTON'S LANDSCAPE, URBAN FORM, HISTORY, AND CULTURE THAT MAKE THE COUNTY DISTINCT.

PUBLIC ART PROJECTS SHOULD BE INTEGRATED, TO THE EXTENT POSSIBLE, INTO ARCHITECTURAL, LANDSCAPE, AND INFRASTRUCTURE DESIGN.

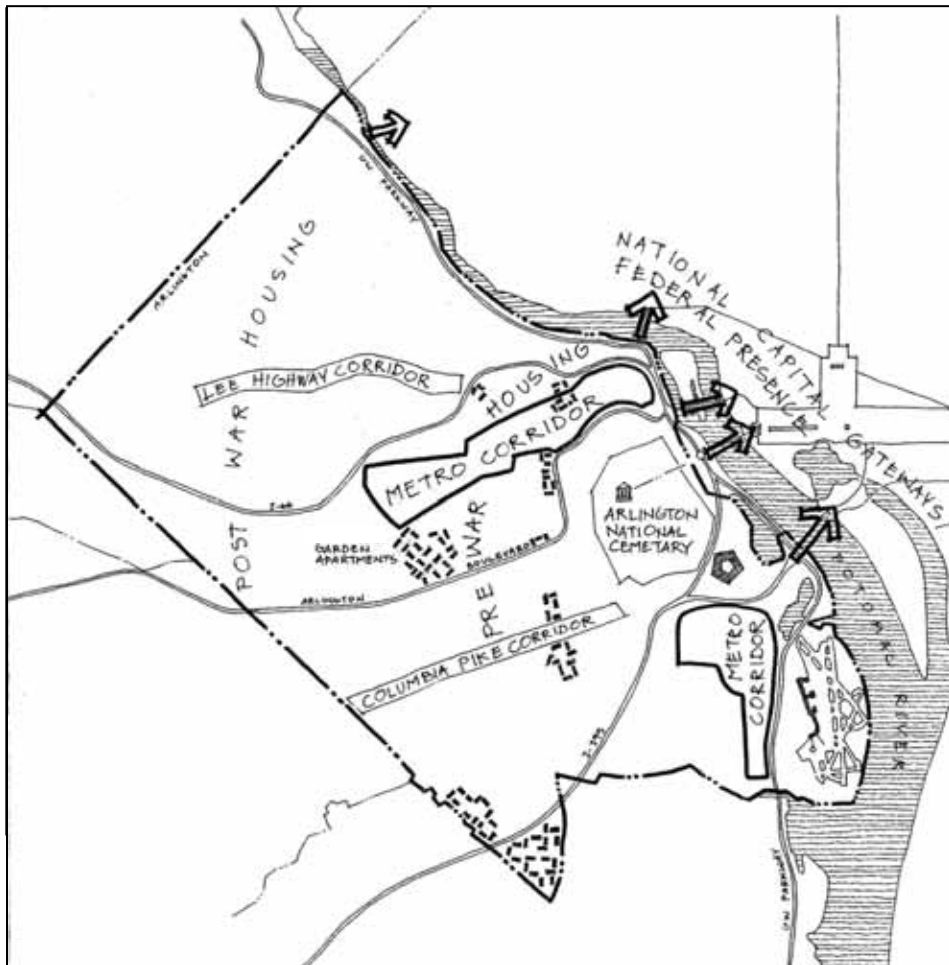
ARTISTS SHOULD BE ENGAGED NOT ONLY TO CREATE ART PROJECTS, BUT ALSO TO INFUSE VARIOUS COUNTY DESIGN AND PLANNING PROCESSES WITH CREATIVE ENERGY.

Arlington's vision builds on the best traditions of engaging art to articulate civic aspirations, emphasize creativity and excellence in design, and foster community placemaking. It calls for artistic excellence, collaborative creative processes, and visionary patronage—all of which are necessary to help Arlington avoid the ordinariness that envelopes so many American urban settings.

Chapter Two

# Civic Placemaking in Arlington

Major elements of Arlington's physical identity:  
urban corridors, natural corridors, and transportation routes.



## VISUAL ASPECTS OF ARLINGTON'S CIVIC IDENTITY

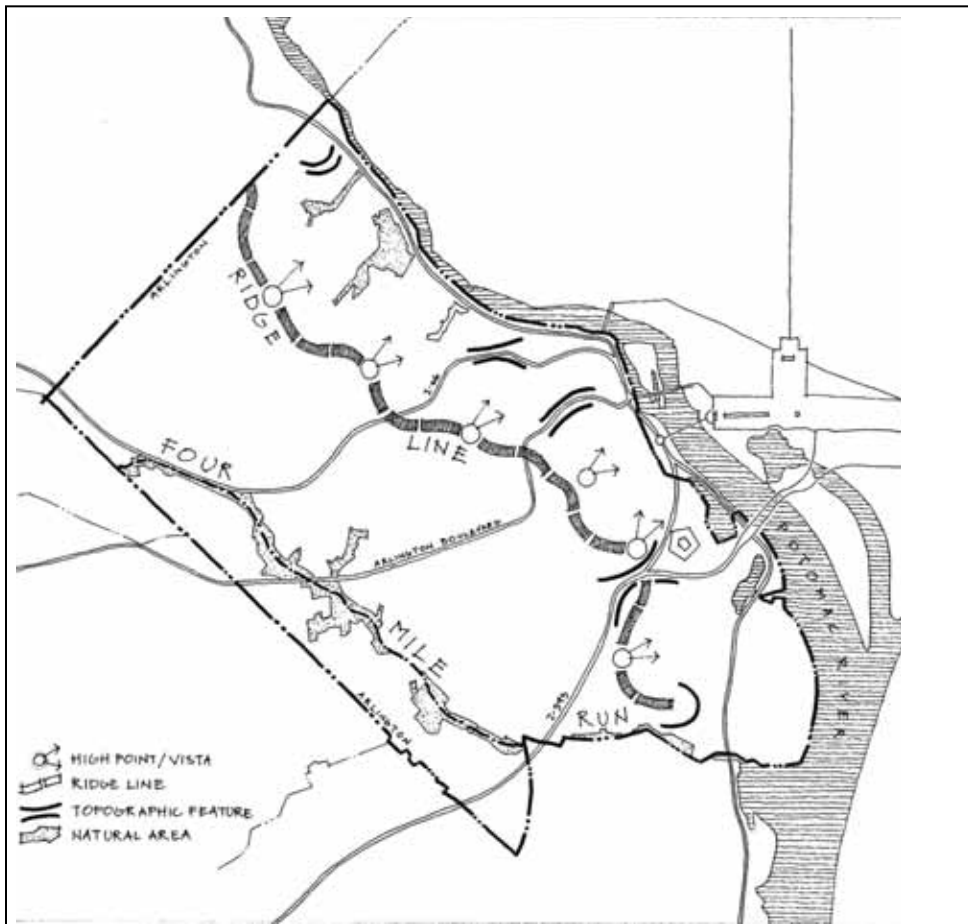
Public art can play a unique role in placemaking in the County. For public art projects to help build this sense of identity, they must be rooted in the place—related to Arlington's natural environment, development patterns, cultural traditions, and civic life. This chapter examines these aspects of Arlington's character and suggests how they can provide a framework for public art and civic placemaking.

### LANDSCAPE AND OPEN SPACE

The first factor that contributes to Arlington's identity is its natural landscape, including its open space network. Arlington's landscape encompasses the Potomac River and its wetlands, Four Mile Run and its woodlands, the ridgeline that traverses the County, and the hilly topography that one finds in almost every neighborhood. The Potomac River and Four Mile Run bracket the northeast and southwest edges of Arlington, cutting through the hilly uplands and meandering through the flat tidal wetlands, and their tributaries reach deep into Arlington's neighborhoods.

At the charrette organized to brainstorm the public's ideas for this master plan, participants spoke strongly about these corridors as places for walking, biking, jog-

Arlington's natural environment: Open space, watercourses, ridgelines, and high points.



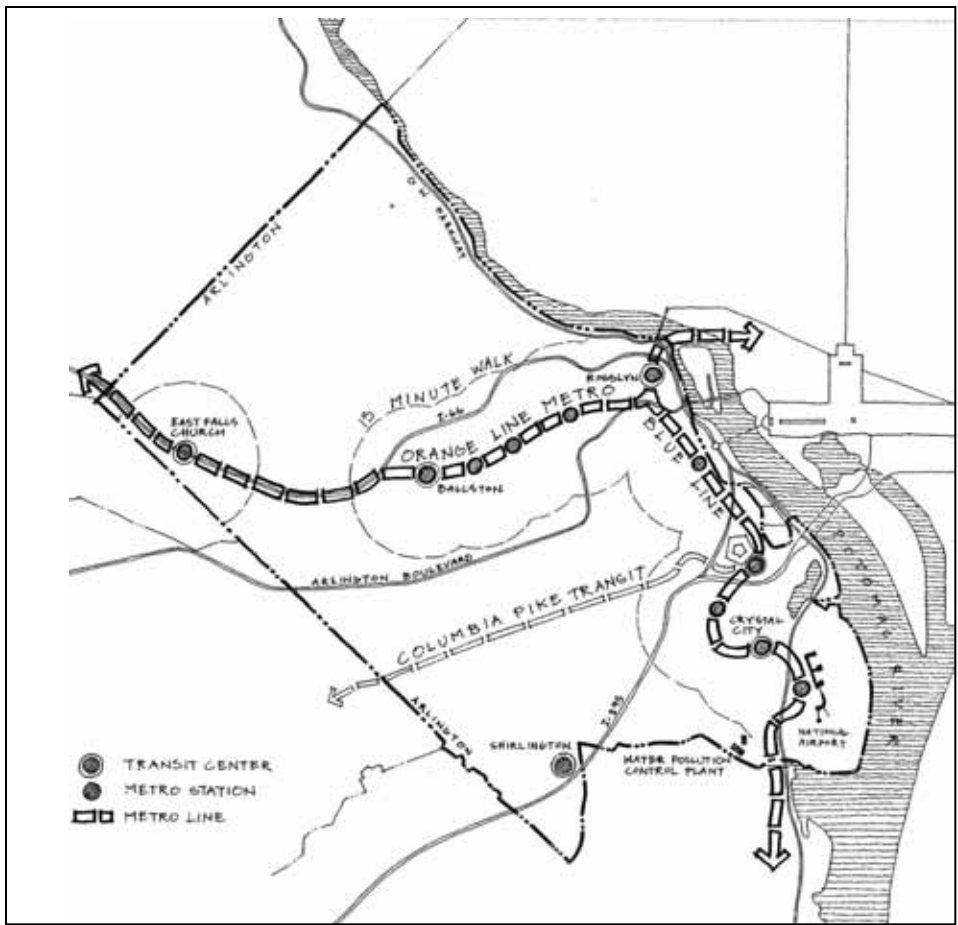
ging, and other outdoor activities. Similarly, the leisure survey conducted in 2002-03 as part of the Public Spaces Master Plan reinforced the importance of these activities and the places where they occur.

Even though biking and walking trails run along these riparian corridors, neither has been afforded much civic importance. Public art projects could help reveal the character of Arlington's watercourses, reinforce their continuity, and emphasize their connection to Arlington's neighborhoods. Similarly, public art projects could relate to the County's hilly character by emphasizing high ground and vantage points, or celebrating infrastructure built to cope with the terrain (such as retaining walls and stairways).

#### **INFRASTRUCTURE**

The second factor contributing to Arlington's civic identity is its infrastructure, the transportation and utility systems that support the functioning of urban life. This primarily means transportation infrastructure such as the Metro Blue and Orange lines, the Metrobus and ART systems, and radial highways and arterials, such as I-66 and I-395, Jefferson Davis Highway, Columbia Pike, and Arlington Boulevard.

Arlington's major transportation corridor: Metro, Metrobus, ART, highways, and arterials.



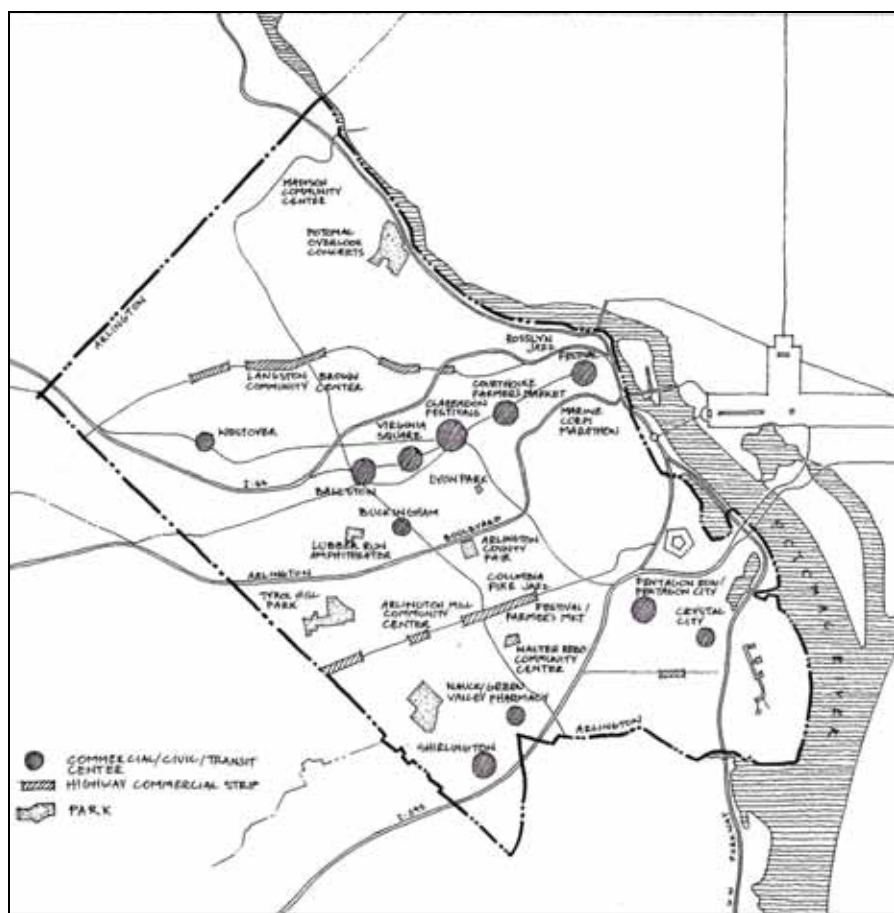
These transportation systems constitute one of the County's public faces and offer significant opportunities for public art. Some have said that the highways and subways have turned Arlington into a place that commuters pass through without realizing where they are. Art projects can help create a stronger identity for Arlington throughout the region. Emphasis should be placed on specific areas that serve transit users, such as Metro stations, bus transfer centers, and primary bus stops. Infrastructure located near entrances to the County, such as highway and pedestrian bridges, could also be treated as place markers, subject to the guidelines for gateway projects described elsewhere in this plan.

A second but less prominent set of infrastructure involves the wastewater treatment system. The Water Pollution Control Plant has already been identified as a major public art opportunity. Artist Mary Miss has completed a master plan for public art at this site. Future art projects might involve connected infrastructure, such as lift stations, drains and hatches, to make the entire system more visible.

Of increasing importance are the stormwater drainage systems, as efforts are being made to reduce the amount of runoff that is sent to the Potomac River and the Chesapeake Bay. As the County steps up its efforts



Right: Courthouse Farmers Market.  
Below: Commercial districts, shopping corridors, and gathering places.

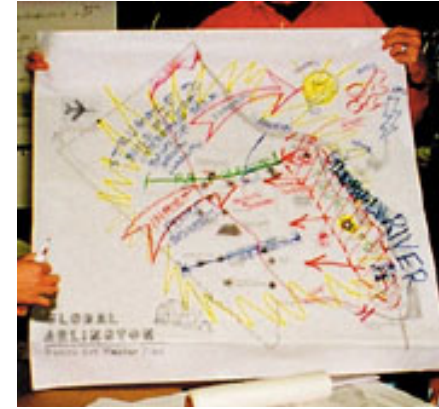


to handle stormwater through wetlands and vegetative strategies, this rethinking of basic infrastructure creates a prime opportunity for public art that reveals natural processes and educates citizens as to the role they can play in keeping the watershed clean.

Other infrastructure relates to waste removal, recycling, snow removal, and the electrical distribution system. Over time, art projects might be conceived to lend the facilities and equipment (even vehicles) used for these operations the distinction they merit, and to illuminate the hidden infrastructure processes that support urban life. A possible opportunity for doing this is related to the master plan for the Trades Center campus.

### NEIGHBORHOODS/GATHERING PLACES

A third layer of Arlington's civic identity involves neighborhoods and community gathering places. Neighborhoods can base their identity on many factors, such as their proximity to a Metro station, prevailing land uses (Virginia Square), some aspect of their geography (Potomac Highlands) or history (Nauck), or a unique pattern of development (Fairlington). Communities can create neighborhood-level plans and obtain funding for special projects through the Neighborhood Conservation and Park Enhancement Grant programs.



Public Art Master Plan charrette.

Community gathering places include pedestrian-oriented areas large and small, from urban districts like the Rosslyn-Ballston (R-B) Corridor, Pentagon City or Crystal City, to neighborhood centers like Buckingham and Westover. They include public facilities like libraries, schools and, community centers; public spaces like plazas, squares, and parks; even shopping areas like Shirlington and casual meeting places like coffee shops. They include places that have become the traditional location of special events and recurring activities, such as markets, parades, performances, and cultural festivals.

Community gathering places in Arlington are an important part of what makes the County unique. Emphasis should be placed on using public art to identify, celebrate, and enrich these places. Art projects can serve as place markers, relate to some aspect of an area's character or history, or celebrate the special nature of a community activity that occurs in a gathering place.

### THEMATIC ASPECTS OF ARLINGTON'S CIVIC IDENTITY

A final layer of Arlington's civic identity relates to its history and culture. The master planning process identified three themes that can serve as unique lenses for exploring how Arlington's history and culture have shaped the

County's landscape. This plan suggests, but does not require, that artists consider these themes as a starting point in their exploration of the County.

**FEDERAL ARLINGTON** considers how the County's economy, population, development patterns, and visual character have been shaped by its ever-changing relationship to the federal government. **HISTORIC ARLINGTON** reflects on how Arlington has been shaped by successive layers of urban growth. **GLOBAL ARLINGTON** considers how Arlington's residents, businesses, and institutions are increasingly linked through cultural, economic, and institutional ties to places beyond the County and the region.

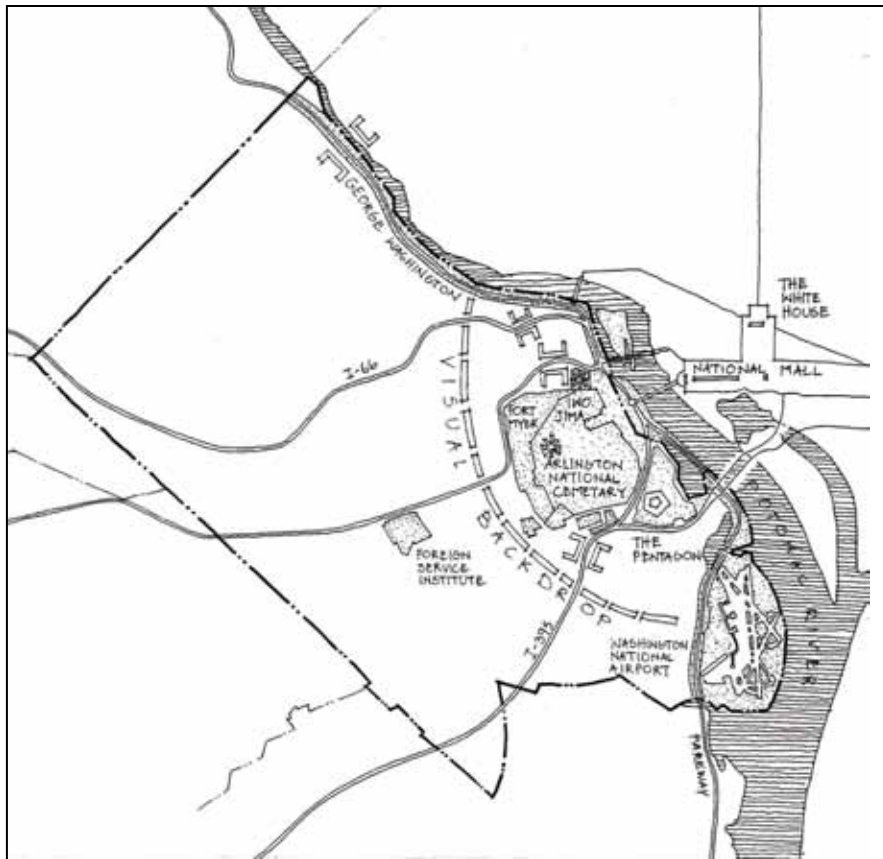
Each of these themes provides a rich subtext about patterns of development, open space, and activity in the County. Each theme has the potential to influence decisions about which public art projects are developed, as well as the approaches artists might consider for those projects.

#### **FEDERAL ARLINGTON**

The history of Arlington's development is intimately bound with its relationship to the federal government and Washington, DC. Almost every layer of the County's history bears the federal imprint: from the Civil War-era fortifications that lined (and leveled) Arlington's ridges



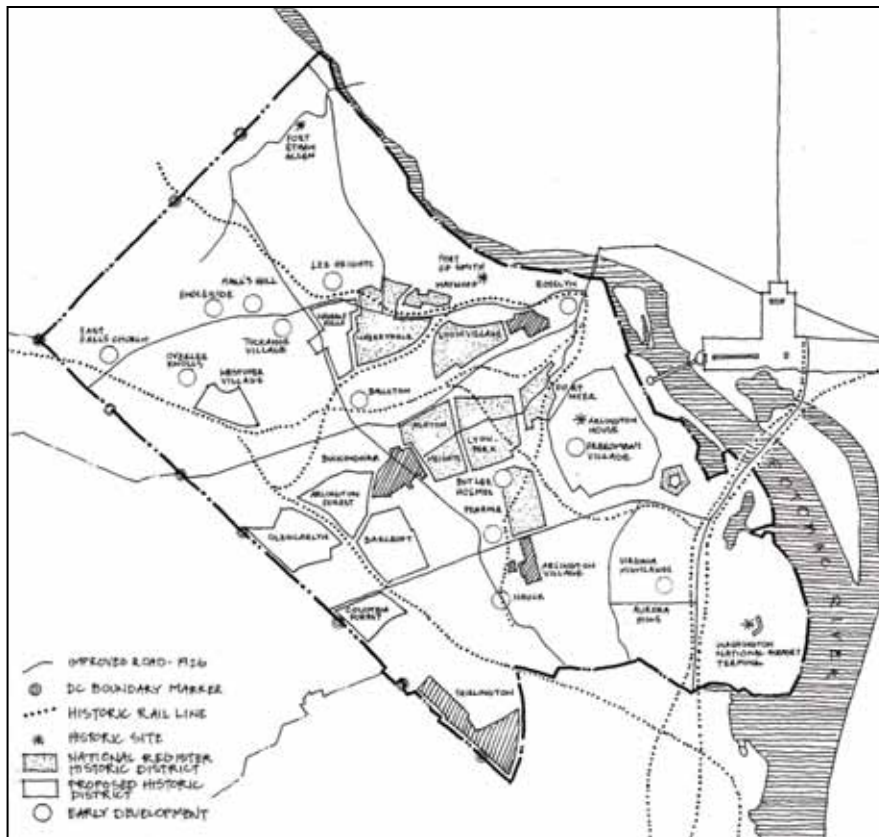
Right: Arlington National Cemetery.  
Below: "Federal Arlington": Places that have a relationship to the federal government and the District of Columbia.



and defended the capital from attack, to the tracts of bungalows and garden apartments built for the burgeoning federal workforce after World War I and World War II, to Depression-era Treasury Department Section of Fine Art murals in the County's main post office in Clarendon, to federally backed projects such as Reagan National Airport, interstate highways and Metro lines, and flood control along Four Mile Run. Today, Arlington welcomes refugees and immigrants from numerous countries, keeping with the nation's commitment to providing opportunities for people from all over the world.

Arlington has prospered because of its proximity to the nation's capital, but the federal presence has also been contentious. About one-eighth of Arlington's land area is controlled by the federal government. Federal agencies have protected the County's greatest open-space asset, the Potomac riverfront, and graced Arlington with landscapes like Arlington National Cemetery; yet the County has little say in decisions about managing these places as open space and recreational resources. It has been argued that Arlington has developed no distinct industry of its own because its industry has always supported the federal city. At the same time, however, government-related businesses have contributed greatly to Arlington's stability and prosperity.

Left: Joseph L. Fisher Post Office, built 1937, Clarendon.  
 Center: Carlin Hill.  
 Right: Winnie Owens-Hart, *The Family*, Hall's Hill/High View Park.  
 Below: "Historic Arlington": Buildings, locations, and neighborhoods that reflect special aspects of Arlington's history.



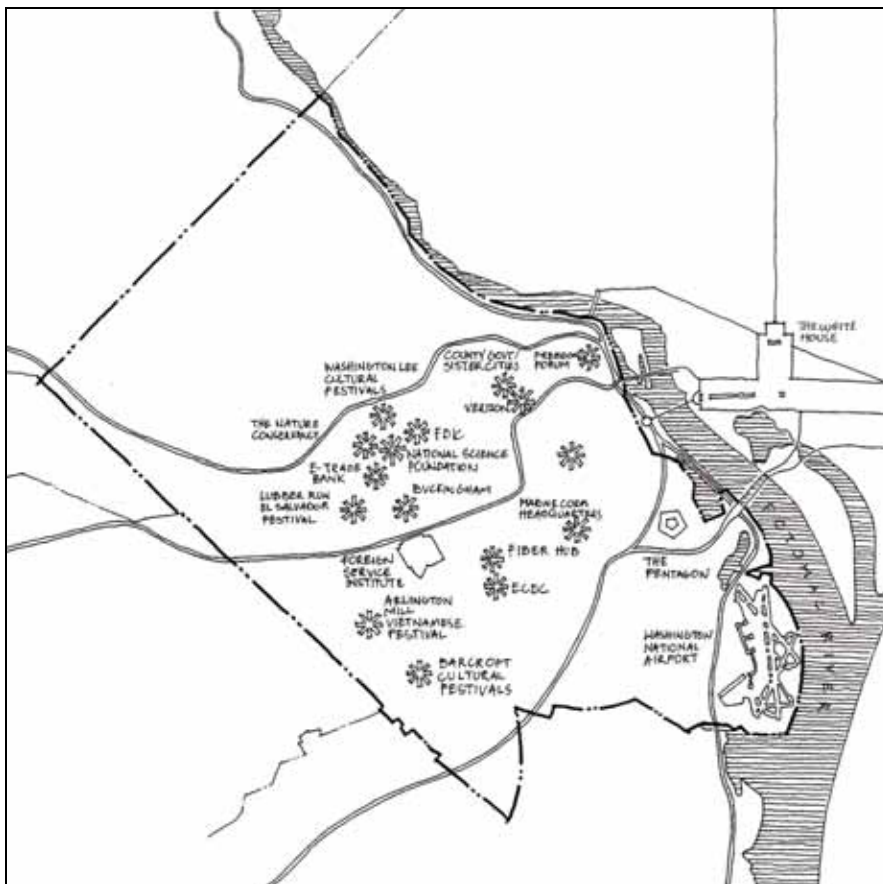
The theme of Federal Arlington could serve as a starting point for numerous art projects. Temporary art projects in the R-B Corridor or lower reach of Four Mile Run might explore the tensions of this juxtaposition of federal and local, such as the impact of commuting on the County, the impact of channelization of Four Mile Run, or the porosity of federal boundaries.

Permanent art projects might celebrate Arlington's contributions to the nation, mark important events where local and federal fates converge, remember people and places that were impacted by federal expansion, explore places that mark the overlap between federal and local (Metro infrastructure, federal installations), or celebrate places that feature views of District landmarks.

**HISTORIC ARLINGTON**

Arlington has been shaped by successive layers of development, from the boundary survey of the original District of Columbia, to nineteenth-century railroads and the resorts and neighborhoods that were built to generate ridership, to twentieth-century garden apartments, highways, and transit lines. These landscapes, as well as specific places of historic significance, contribute to Arlington's visual character and identity in both subtle and striking ways.

“Global Arlington”: Places that demonstrate Arlington’s links to the global community.



Also important are the stories of the civic leaders, neighborhoods, and local rituals and events that make Arlington unique. Arlington’s history and culture have been shaped by ordinary people, such as colonial farmers, Civil War soldiers, federal workers and immigrants, as well as the County’s traditions of civic involvement and leadership.

The theme of Historic Arlington provides a rich narrative for public art projects. Public art can assist the County’s historic preservation program (which is currently developing a master plan of its own), offering a resource for marking, interpreting, and celebrating places, both exemplary and ordinary, that speak to Arlington’s history. Interpretive art projects could be integrated with the design and conservation plans for central places (perhaps even a “central history place”), trails, and neighborhoods.

#### **GLOBAL ARLINGTON**

It is hard to live or work in Arlington without observing the expanding web of connections between the County’s residents, businesses, and institutions and the rest of the world. Arlington’s globalization plays an increasingly important role in the County’s future.

Arlington is a destination for immigrants, particularly from Africa, Central and South America, and Southeast Asia, and some eighty-four languages are spoken by

**Left: Restaurants in Clarendon highlight Arlington's diverse community.  
Right: Performance sponsored by Arlington Cultural Affairs.**



children in Arlington's public schools. These groups maintain links to friends, families, and to the politics and economies of their homelands. As these residents have settled in, they have started businesses that reflect their particular needs and offer others distinctive choices. They have organized arts and culture groups and celebrations that take place in the County's parks and streets, and influenced the shape of County education and social programs.

Arlington's businesses have an increasingly broad scope of operations. The County hosts the national headquarters of companies such as US Airways and the Federal Deposit Insurance Corporation, and national advocacy groups such as The Nature Conservancy and the National Rural Electric Cooperative Association. The federal agencies based in Arlington—particularly the Defense Department and State Department—have not only a national but an international influence. Tragically, the 9/11 attack on the Pentagon put Arlington on the front lines of the global war on terrorism.

This expanding range of relationships can impact Arlington in various ways. As people's attention turns beyond their communities, the bonds of local place might be loosened. Conversely, as businesses become more mobile, the local quality of life can influence deci-

sions about where they set up shop. As immigrants establish new communities, they develop activities, businesses, and organizations that create new bonds to a place. And as these global enterprises settle in the County, they become magnets for tourism and travel, the arts, and education.

These dynamics provide rich opportunities for public art. Art projects could reflect imagery and narratives particular to Arlington's many new communities, or link folk art traditions to the creation of designs for public places and public art. Global Arlington can bring out public art's propensity to provide variety and surprise, to reveal hidden landscapes and undocumented connections, and to be a universal language for celebrating the complexity of human culture.

This theme could be explored in almost any corner of Arlington. It will be particularly appropriate along Columbia Pike, one of the focal areas recommended for public art over the next few years, a place where this theme will be particularly appropriate because of the diversity of the community that lives and works in the corridor.

Chapter Three

# Project Types, Partners, and Resources

Public art projects in Arlington are initiated or funded in several ways: County-initiated art projects, site plan-initiated art projects, neighborhood-initiated art projects, and community planning processes.

No matter how an art project is initiated, it should advance the overall vision for public art in Arlington. This plan sets out criteria for determining when public art—as opposed to architecture, landscape architecture, urban design, or graphic design—can best advance the County’s design and placemaking goals. The plan offers integrated goals and priorities for how every public art project can contribute to Arlington’s sense of place and civic identity. It recognizes that different types of art projects require different levels of financial and staff involvement from the public art program, and it recommends how staff can determine what level of support would be appropriate.

#### **COUNTY-INITIATED PROJECTS**

County-initiated public art projects generally are linked to County-initiated capital investments in new facilities and infrastructure. Examples include parks and community centers, fire stations and libraries, and transportation and wastewater treatment facilities.

Support for incorporating public art into County capital projects like these has grown. Public art is regarded as

one of the tools the County can use to promote design excellence in public projects and provide leadership for private developers who want to incorporate public art into their projects.

Over the next few years there will be a significant number of opportunities for incorporating art into County capital projects. *Public Art • Public Places* recommends a list of short-term projects that merit the immediate involvement of public art staff. Since specific timetables for capital projects are hard to predict, the plan also identifies a series of longer-term capital projects that merit consideration and a set of priorities for evaluating them.

Public Art Program staff should be represented at the earliest levels of inter-departmental capital planning so they can identify future opportunities for art projects and help departments begin planning for public art in their capital projects.

#### **SITE PLAN-INITIATED PROJECTS**

Site plan-initiated public art projects come about through C-O Rosslyn zoning and through voluntary contributions in site plan approvals in other areas of the County. These areas include the rest of the R-B Corridor, Pentagon City, Crystal City, and, in certain cases, along Columbia Pike. Private developers have generated some

of the largest and most significant public art projects in Arlington to date.

Private developers in these areas should be encouraged to contribute to “area funds” dedicated to specific public art improvements that are described both in this plan and related County planning documents. Private developers who choose to undertake art projects on their own should do so with the assistance of a professional art consultant. They should follow the principles for designing and locating art projects that are presented in an appendix to this plan, and follow the procedural guidelines established by the County.

#### **NEIGHBORHOOD-INITIATED PROJECTS**

Neighborhood-initiated art projects are supported by programs such as Neighborhood Conservation and Park Enhancement Grants programs, as well as initiatives sponsored by various community organizations. A recently completed example is the community park at Halls Hill/High View Park.

Following the County’s Public Art Policy, neighborhood-initiated art projects are not eligible for County public art funding. However, should neighborhood or civic organizations develop public art projects and obtain funding, Public Art Program staff may provide guidance as resour-

ces permit. Projects in neighborhoods can play a strong role in creating community gathering places and in allowing local community artists to contribute to Arlington’s artistic legacy.

#### **PLANNING INITIATIVES**

Public Art Program staff are often involved with County planning initiatives that directly or indirectly lead to public art projects and funding streams. Most of these are sponsored by the Department of Community Planning, Housing and Development (CPHD); Arlington Economic Development (AED); the Department of Environmental Services, Transportation Division (DES/Transportation); and the Department of Parks, Recreation, and Cultural Resources (PRCR). Examples include sector plans in the R-B Corridor (CPHD), the North Tract facility planning process (PRCR), and the Columbia Pike Revitalization Initiative (CPHD, AED, DES).

Public Art Program staff should remain informed about and provide guidance to County planning initiatives. This means maintaining liaison with CPHD, PRCR, DES, AED, and the overall capital planning process.

The involvement of Public Art Program staff at the planning level will help the County identify public art opportunities that best reinforce its broader urban design

and planning goals. This coordination can help identify potential locations for public art projects, public and private development initiatives that should be a priority for public art, and potential public and private resources. When possible, the long-term opportunities identified by the Public Art Program should be integrated into other planning documents so that expectations are clear and there is time to assemble the necessary resources.

#### **TEMPORARY PROJECTS AND SPECIAL INITIATIVES**

The Public Art Program may organize special initiatives of its own. These projects should be creative and catalytic, exploring opportunities in priority areas that cannot immediately be linked to current public, private, or neighborhood art projects. Several special initiatives are described in this plan, including civic art projects and temporary art projects in the R–B Corridor, and temporary art and landscape projects along Four Mile Run.

Special art projects should always be managed by the County’s Public Art Program staff, though they will most likely involve partnerships with other County departments, civic groups, or the private sector. The projects are not eligible for CIP funding, but should be funded through the non-CIP Public Art Fund or other public and private sources.

## **FUNDING RESOURCES**

Public art projects in Arlington are funded through several revenue streams. Following is a description of the main funding sources and the priorities for allocating each type of revenue to art projects. Funds from different revenue streams can be combined to finance a project.

#### **PUBLIC ART FUND**

As stipulated in the Public Art Policy, up to one-half percent of the funding of specific categories of each bi-annual CIP is allocated for public art. These funds are restricted and can be spent on any permanent project on County property, or on costs related to developing such a project, as long as the project is identified in the Public Art Master Plan and the public art program’s annual work plan.

Because the Public Art Fund is limited, it should be spent judiciously. Funding should be used to leverage the highest priority art projects for which other funds are not available. Funding should be focused on permanent art projects, particularly to add art to existing County facilities or to augment other CIP-funded projects.

Tom Ashcraft and Y. David Chung, medallion and clock tower integrated into the design of the Virginia Square Metro Plaza.



#### **COUNTY CAPITAL PROJECTS**

A County department can use funds from the budget for a capital project to pay for public art that is related to that project or site. Generally, a minimum of \$50,000 is necessary to create an art project with the impact and quality envisioned in this plan (an amount subject to re-evaluation). For larger capital projects, a half-percent to two percent of the overall budget should be considered the base amount for a public art project. The actual amount will depend on the scope and nature of the art and the degree to which it is integrated with the capital project.

#### **AREA FUNDS**

Developers in areas of the County where public art is provided through a site plan process should be encouraged to contribute cash, in lieu of developing an art project, to an Area Fund. Each fund would support specific public art projects identified in this plan, in related areawide plans, or in the Public Art Program's annual work plan. In general, funds would be spent on art projects that are located in the same area of the County in which they were generated. Area Funds could be established for the five Metro station areas in the R-B Corridor, and for the Columbia Pike, Pentagon City, Crystal City, and Shirlington areas. Should developers wish to commission an art project on their own as part of the site plan process, the principles in this plan, as well as the operational guidelines developed by the County, should be followed.

#### **NEIGHBORHOOD CONSERVATION FUNDS**

Each year, the Neighborhood Conservation Advisory Commission is charged with recommending how a pool of CIP funds should be allocated to support community improvement projects. These projects must be consistent with an approved Neighborhood Conservation plan. Public art projects are eligible for funding if they are consistent with a local plan.

#### **PARK ENHANCEMENT GRANTS**

Each year, the Parks and Recreation Commission is charged with recommending how a special pool of CIP funds should be allocated to support community-initiated small parks projects. Though park-related public art projects are eligible for this funding, the funding amounts are generally small and additional funding would be necessary for a project to proceed.



Etched-glass bus shelter in Clarendon, designed through the ArtsWork program.

#### **COMMERCIAL REVITALIZATION PROGRAM**

Each year, the County's Commercial Revitalization Program accepts proposals identifying commercial areas in Arlington to be considered for improvement. Recommendations for public art projects related to commercial revitalization could be included in funding proposals through this program.

#### **OTHER OUTSIDE SOURCES**

Funds generated from fundraising, grants, and other private and public sources can also be used to support public art projects. They, too, may be encumbered for a specific project or in a specific area of the County.



Chapter Four

# Priorities for Public Art in Arlington

## ARLINGTON'S NEW OPPORTUNITY FOR PUBLIC ART

When Arlington adopted its Public Art Policy in 2000, it created tremendous new opportunities for using public art to shape the County's public realm.

Until then, most of the permanently commissioned public art projects in Arlington were created by private developers, as part of agreements negotiated during the special exception or site plan approval process, and were located on private property. As a result, art projects did not always capture the broad spirit of placemaking and civic identity that Arlington seeks to encourage.

With Arlington's Public Art Policy in place, County departments have been increasingly eager to incorporate public art into their capital projects and plans. All manner of capital projects—from County offices to parks and recreation centers, from streets and transit systems to fire stations and the water pollution control facility—are considered a canvas for public art in Arlington.

The last year alone has seen a remarkable range of commissions for capital projects as diverse as Powhatan Springs Park (PRCR), the Shirlington Library (Libraries), and VDOT's project for the interchange at Arlington Boulevard, 10th St., and Courthouse Road (DES/Transportation Division).

In addition, County departments are beginning to consider the possibilities for public art at the earliest stages of planning. The Department of Community Planning, Housing and Development has included recommendations for public art as an integral part of its plans for Virginia Square and Columbia Pike. Similarly, the departments working on Rosslyn Central Place and the North Tract (now an adopted master plan) included public art in some of their earliest thinking about those projects.

This new interest from County departments presents an opportunity not only for creating more art projects in more areas of Arlington, but also for rethinking the role public art can play in the design of Arlington's public realm. Rather than a last-minute embellishment to a capital project, public art can serve as an integral part of the architecture, landscape, or urban design of a place, elevating design quality and promoting a coherent vision for the character of public places throughout the County. These projects can also help underscore the County's commitment to design excellence, setting an example about public expectations for design quality in capital projects and private development.

The interest from County departments also presents challenges. Public construction projects require careful inter-departmental collaboration and coordination in terms of planning, budgeting, designing/engineering, contracting, and construction. The volume of public construction and planning projects in Arlington is stretching Public Art Program staff and financial resources, which could result in poorly managed and lesser quality art projects.

### **STRATEGIES FOR THE PUBLIC ART PROGRAM**

Arlington must carefully choose the public art projects it initiates, in order to make the most of its opportunities and resources. Public Art Program staff should identify capital projects that provide the best chance of: meeting the County's expectations for placemaking; building productive relationships between the Public Art Program, County departments, and artists; expanding the expertise of County planning staff, capital project managers, and local design consultants; and maintaining the highest level of artistic excellence. Therefore, the following strategies should guide Arlington's Public Art Program program:

**DIRECT RESOURCES TO COUNTY-INITIATED PROJECTS.** As the County has strengthened its commitment to providing leadership in design excellence, and as the volume of public con-

struction in the County has accelerated, there have been an increasing number of requests for professional assistance from Public Art Program staff. Over the next few years, the highest priority for the Public Art Program staff should be to support County-initiated projects.

#### **SET PRIORITIES FOR SUPPORTING COUNTY-INITIATED ART PROJECTS.**

Since the County does not have the staff or financial resources to incorporate art projects into every facility, Public Art Program staff should match their level of involvement in a capital project to the likelihood that it will advance the County's vision for public art. This chapter establishes a set of priorities that can be used to evaluate opportunities and decide which projects to pursue.

#### **LAY THE GROUNDWORK FOR FUTURE ART PROJECTS THROUGH INVOLVEMENT IN COUNTY PLANNING INITIATIVES.**

Public Art Program staff should collaborate with planners and consultants working on County planning initiatives to coordinate recommendations and resources. These initiatives include sector, area, and neighborhood conservation plans; park master plans; the Historic Preservation Master Plan, and the Master Transportation Plan, among others. Public art recommendations in other County plans should reflect the priorities of the Public Art Master Plan, and those plans should help identify public and private resources for funding art projects.



Right: Map indicating areas where public art could be integrated into current planning efforts.

**WORK STRATEGICALLY WITH COUNTY DEPARTMENTS.** When working on County-initiated plans and capital projects, Public Art Program staff should focus on developing long-term relationships with planners and capital project managers, expanding resources for funding art projects, refining procedures for involving artists on design teams, refining processes for involving community stakeholders in artist selection and project review, and developing procedures and practices for maintaining art projects.

**ORGANIZE SPECIAL PROJECTS.** Public Art Program staff should reserve time and financial resources for special projects that are not directly related to specific County capital projects or private development. Examples might include temporary commissions in priority areas like the R–B Corridor, Four Mile Run, or Columbia Pike, or artist residencies in departments that want to develop ideas for public art projects through a longer-term, collaborative process. Special initiative projects should generally meet the same criteria for priority and location that are applied to the selection of other art projects.

*Public Art • Public Places* sets forth several strategies for funding special initiative projects. In some cases, Public Art Program staff should work with planning staff on community planning processes to identify civic art projects that can be supported by private developer contributions to the County's Public Art Fund. In other cases, the Public Art Program should allocate CIP Public Art Funds to special projects.

**MAINTAIN OVERSIGHT OF SITE PLAN-INITIATED ART PROJECTS.** Public Art Program staff and the Public Art Committee should review site plan-initiated art projects at key stages to ensure they further the goals of placemaking and artistic excellence set out in this plan and in the County's Public Art Policy. The County's guidelines for site plan-initiated projects should clearly identify these stages and the process for review at each stage. Private developers should manage the day-to-day aspects of their art projects, preferably through the services of professional art consultants.

**PROVIDE GUIDANCE TO COMMUNITY-INITIATED PUBLIC ART PROJECTS.** Public Art Program staff should provide guidance, as resources permit, to communities that seek to develop public art projects. Communities should be encouraged to: work through a recognized planning process (such as a Neighborhood Conservation Plan); seek funding from sources such as Neighborhood Conservation Funds, Park

Enhancement Grants, or Business Improvement District funds; and establish linkages with other programs in Arlington Cultural Affairs, such as the oral history projects and grants to artists administered by the Cultural Development unit. CIP Public Art Funds cannot be used to support community-initiated art projects. An example of a community-initiated art project is the Halls Hill High View Park gateway project.

**PURSUE A RANGE OF PROJECTS.** The County should develop a range of approaches to commissioning public art—traditional site specific projects, design team and integrated art projects, artist residencies, and temporary projects. The County should also develop public art projects in a range of genres: from sculptures and murals to new media approaches; from site specific projects to integrated architecture and landscape approaches; from folk and traditional arts to historic preservation and interpretation.

By building its expertise at undertaking a variety of art projects, Public Art Program staff will be able to respond more appropriately to opportunities as they arise, to take advantage of the range of resources and creativity in the County's arts community, and, ultimately, to commission art projects that greatly enrich Arlington County's public places.

### **CRITERIA FOR EVALUATING PUBLIC ART OPPORTUNITIES**

- **A PROJECT SHOULD BE LOCATED IN A PLACE OF HIGH VISIBILITY, BROAD PUBLIC ACCESS, AND MULTIPLE USES AND ACTIVITIES.**
- **A PROJECT SHOULD BE LOCATED IN A PLACE WHERE SIGNIFICANT PUBLIC AND/OR PRIVATE INVESTMENT IS TAKING PLACE IN A MANNER THAT IS CONSISTENT WITH COUNTY DEVELOPMENT PLANS.**
- **A PROJECT SHOULD HAVE WILLING PARTNERS AND ADEQUATE FUNDING.**
- **A PROJECT THAT SUGGESTS A RELATIONSHIP TO ONE OF THE CIVIC IDENTITY THEMES DISCUSSED ELSEWHERE IN THIS PLAN SHOULD BE ACCORDED HIGHER PRIORITY THAN A PROJECT THAT DOES NOT.**

### **PRIORITIES FOR PUBLIC ART PROJECTS**

Arlington County has a strong commitment to achieving excellence in all of its design efforts—architecture, landscape and urban design, and public art. This creates opportunities for the Public Art Program to pursue significant art projects, and to help elevate the overall design quality of capital projects. At the same time, Arlington is a diverse and dynamic place, and the Public Art Program should be involved with a breadth of art projects that reflect the County’s energy, and should engage artists in a range of settings, scales and artistic media.

The most important goal for the County’s Public Art Program, however, should be to ensure that every art project achieves the highest level of artistic excellence and has significant public impact. Therefore, it will be important for Public Art Program staff to work in a focused and strategic way in the coming years.

It is important to establish criteria that will help Public Art Program staff determine which capital projects have the greatest promise of artistic excellence and public impact, and therefore merit funding and staff assistance. This chapter provides a set of detailed considerations for each of these criteria. Opportunities should be evaluated against these criteria, and capital projects that do not

meet them should be of lower priority, or not pursued at all. Elsewhere, in the chapter about programmatic recommendations, the plan recommends education strategies for helping staff in other County departments understand how to commission successful art projects.

### **CRITERIA FOR EVALUATING ART OPPORTUNITIES**

The following criteria should be used to assess the priority that should be given to a public art opportunity. They can also be used to describe those aspects of the site that artists should consider in their approach to the art project.

**AN ART PROJECT SHOULD BE IN A PLACE OF HIGH VISIBILITY, BROAD PUBLIC ACCESS, AND MULTIPLE USES OR ACTIVITIES.** This means places that are visually prominent or locations that are accessible to and used by large numbers of people. Capital projects along major streets or at Metro stations, in urban spaces, or the major open space corridors should be the primary focus for public art. It also means places where different activities occur at the same time, or at different times of the day or week. For example, in Shirlington, public art is being incorporated into a plaza that connects a retail area, library, and theatre.

**AN ART PROJECT SHOULD BE IN A PLACE WHERE SIGNIFICANT PUBLIC AND/OR PRIVATE INVESTMENT IS OCCURRING IN A MANNER THAT IS CONSISTENT WITH COUNTY DEVELOPMENT PLANS.** This means areas where numerous public investments are being concentrated, or where coordinated public and private investment is occurring. In some cases, these places are related to ongoing planning and development efforts, such as Ballston, Virginia Square, Clarendon, Shirlington, and the North Tract. In some cases, these are places where numerous public and private projects are likely to occur in a focused area, such as Four Mile Run and Columbia Pike.

**AN ART PROJECT SHOULD HAVE WILLING PARTNERS AND ADEQUATE FUNDING.** Most art projects will require a partnership with another public agency, either part of the County government or another agency that operates within the County. In evaluating a potential art project, the following factors should be considered:

- Focus on capital projects for which there is a commitment from the partnering department to meet the financial, planning, design, access, and maintenance requirements set out in the guidelines for County-initiated art projects.
- Only pursue art projects for which there is adequate funding. Generally, one-half to two percent of the total construction cost should be considered the base amount,

with a minimum of \$50,000 necessary to create a project with the impact and quality envisioned in this plan. The actual amount will depend on the scope and nature of the capital project and the degree to which the public art is integrated with the overall project.

- Maintain relationships with County departments that already have a track record of collaboration on art projects, such as DES, PRCR, CPHD (planning and historic preservation) and Libraries.
- Seek opportunities to develop relationships with new departments and agencies, including police, schools, National Park Service, Northern Virginia Regional Park Commission, and local colleges and universities. Recognize the role that a range of County commissions, such as Planning, Historical Affairs and Landmark Review Board (HALRB), and Transportation, can play in advancing public art projects.

**AN ART PROJECT THAT SUGGESTS A RELATIONSHIP TO ONE OF THE CIVIC IDENTITY THEMES DISCUSSED ELSEWHERE IN THIS PLAN SHOULD BE ACCORDED HIGHER PRIORITY THAN A PROJECT THAT DOES NOT.** This means that an art project that has a compelling connection to the themes of Federal Arlington, Historic Arlington, or Global Arlington, as discussed elsewhere in this plan, should be given special consideration. Collaborations with the County's Historic Preservation

program, or with federal agencies or organizations with a global nature to their operations, should be encouraged.

### **PRIORITY AREAS FOR PUBLIC ART**

Over the next few years public art resources should be focused in certain areas of the County. The two most important areas are the R–B Corridor and Four Mile Run. Secondary areas are the Columbia Pike and Jefferson Davis corridors. In future plans, areas such as Arlington Boulevard, Lee Highway, and the Potomac riverfront could be considered.

This recommendation is based on an analysis of Arlington’s sense of place (chapter two), current County planning initiatives and capital projects, and perceptions of the County offered in the public charrette held as part of this planning process.

These areas are part of the lives of people from all over the County, and destinations that register in their minds as places for gathering, recreation, and shopping. Elsewhere, this plan describes these areas, explains why they are of highest priority, and outlines opportunities and specific art projects to undertake in each area.

### **SPECIAL OPPORTUNITIES**

Certain spaces, regardless of their location, present especially strong opportunities for advancing the vision and goals for public art in Arlington. Art projects in civic squares can encourage community gathering and strengthen community identity. Public interface projects can create places of symbolic importance to County government. Gateway projects can provide an extra layer of meaning and identity for places where people enter and leave the County, or particular areas within the County.

**CIVIC SQUARES** are public spaces that serve as gathering places for communities. They can be focal points and anchors for neighborhoods, commercial corridors, and Metro station areas.

A handful of civic squares already exist—for example, Welburn Square in Ballston and Central Park in Clarendon. Most interestingly, more than a dozen new spaces are being proposed in various County plans. For example, an inter-departmental task force is studying the idea of a “Central Place” in Rosslyn; the Columbia Pike Form Based Code envisions four civic spaces along that street; the Nauck Village Center Action Plan proposes a village square; and the North Tract Master Plan includes several gathering places, including a plaza or square.



County planning studies include numerous proposals for new civic squares, from Rosslyn's Central Place to a village square proposed for Nauck. These are high priority opportunities for public art.

Because of the important role civic squares play in the patterns of urban development and community life in Arlington, they should serve as key locations for public art. Art projects in civic squares should be of the highest priority; they should proceed as funding and partnering organizations emerge. Already, one of these projects is underway. In Shirlington, artists Martha Jackson-Jarvis and Erwin Redl are helping to design the plaza elements and light the facade of the new Shirlington library.

The Public Art Program should not commit CIP Public Art Funds to these projects if they are in areas where private developer contributions can be pooled, such as the R-B Corridor or Columbia Pike. However, such funds might be allocated to projects where the potential for private developer contributions is limited, such as Nauck. In all cases, Public Art Program staff should emphasize these opportunities, encourage other County departments to direct resources to them, and work to involve artists in their planning and design.

**PUBLIC INTERFACE PROJECTS** are those which can have a special connective role in the relationship between County residents and County government, but are not necessarily the locus of neighborhood or community life. These

projects can include traditional venues, such as the County offices at Courthouse Plaza, the County visitors' center in Aurora Hills, or the proposed conference center. They can also include non-traditional venues, such as the County Website, and published materials, such as *The Citizen*.

Such projects should be given strong consideration as venues for public art. They can inspire work in innovative media and strong imagery that strengthens the County's civic identity, particularly the identity of County departments. They can put an inspiring face on the often hidden, and largely uncelebrated, operations of local government.

**GATEWAYS** are visual elements that mark the passage from one place to another, such as into Arlington County or between specific areas of the County. They can be literal, symbolic, or experiential—a place where a major road crosses into the County, a portal that brings people from a Metro station to the County streets, or a prospect that gives one a sudden view of a wide area.

Civic leaders, citizens, and County staff have expressed a strong interest in using public art to help mark these

The County's CIP includes several projects in locations that could be considered gateways to the County, and could include public art that functions as a gateway element.



important places. The hope is to create a more distinct identity for Arlington by differentiating it from adjacent communities, and to help make Arlington's neighborhoods more distinct by differentiating them from each other.

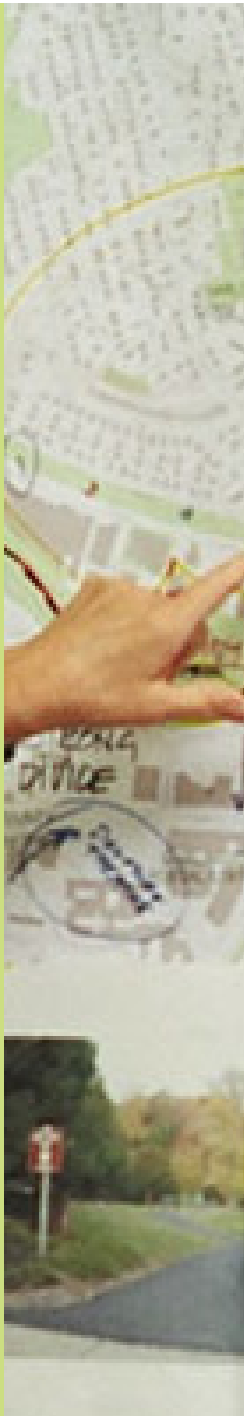
Public art is just one of the tools that the County can use to develop distinctive gateways, along with creative landscape treatments and high-quality wayfinding signage. However, the County should approach using public art at gateways in a very cautious manner. Large-scale gateway projects, such as markers designed for roads that enter the County, can cost hundreds of thousands of dollars, consuming all the discretionary funding allocated to the Public Art Program for several bond cycles. If they are commissioned independently of a capital project, they can consume extra staff time to obtain permissions and arrange for construction. Finally, gateways often function one dimensionally, solely as visual markers, and do not create engaging civic spaces or public environments that serve a broad and diverse community—the types of art projects that are the priority of this plan.

Therefore, the County's Public Art Program should undertake gateway projects only if the conditions are right. Public Art Program staff should monitor the progress of various capital projects (such as a proposed pedestrian

bridge at the East Falls Church Metro station, or the reconstruction of the Meade Street Bridge over Arlington Boulevard) that play an important role in making a visual statement about entering the County. When projects like these reach design and construction stages, they could be considered as opportunities for public art projects. Public Art Program staff should encourage artists working on projects like these to consider the significance of the place as a visual gateway, as well as other aspects of the place that might influence their response. However, since CIP Public Art Funds are limited, expenditures of those funds on gateway projects should be minimized.

Chapter Five

# Priority Areas and Projects





## Rosslyn–Ballston Corridor



North Fairfax Drive, Ballston

### FOCUS AREAS FOR PUBLIC ART

This chapter focuses on areas of the County that should be considered as a priority for public art projects over the next few years. The chapter discusses project types, issues, and opportunities unique to each area. The appendices include an extensive list of projects for the first annual work plan as well as future years (page 86).

Four areas are discussed in depth: the R–B Corridor, Four Mile Run, Columbia Pike, and the Jefferson Davis Corridor. These locations provide the most opportunities for projects, based on the current CIP, community planning initiatives and private development. They are also places that have a strong degree of public access and civic identity, making them the kind of “prominent” locations the County Board envisioned when drafting Arlington’s Public Art Policy.

Some important opportunities outside these corridors are included in the full list of recommendations in the appendix (page 86). Also, the Arlington Boulevard and Lee Highway corridors could become priority corridors in future years, as they experience more public and private investment.



Rosslyn–Ballston Corridor.

**Above: In the R-B Corridor, the County is emphasizing walkable streets, transit and mixed-use development patterns.**

The R–B Corridor has served as Arlington’s central business district for more than half a century. It began as a tangle of neighborhood shopping streets served by trolleys that connected to Washington, DC. Eventually village centers formed around Clarendon, Parkington (now Ballston), and Rosslyn. After the construction of Metro twenty-five years ago, denser commercial and residential development followed, and each of the five station areas in the corridor began to evolve its own identity—civic, arts and education, and mixed-use downtowns.

The corridor also plays a key role in the everyday lives of people who live or work in Arlington. It is regarded as a place for shopping, walking, and working. It is popular for its festivals, arts events, community activities, and entertainment venues. For some people, Clarendon—with walkable streets and eclectic, locally-owned shops in buildings dating to the streetcar era—remains the heart and soul of Arlington.

Most of Arlington’s public art can be found in the R–B Corridor. The area presents many opportunities for new public art that supports the County’s emphasis on providing a stronger pedestrian realm and better public amenities. For instance, CPHD and civic groups are revisiting various sector plans, and the WALKArlington initiative (DES Transportation) is taking a comprehensive

look at the design of pedestrian ways and public spaces. Public investment continues, particularly upgrades of Metro station entrances, and at any time numerous private development projects are in the pipeline. Many of these plans and projects are committed to incorporating public art.

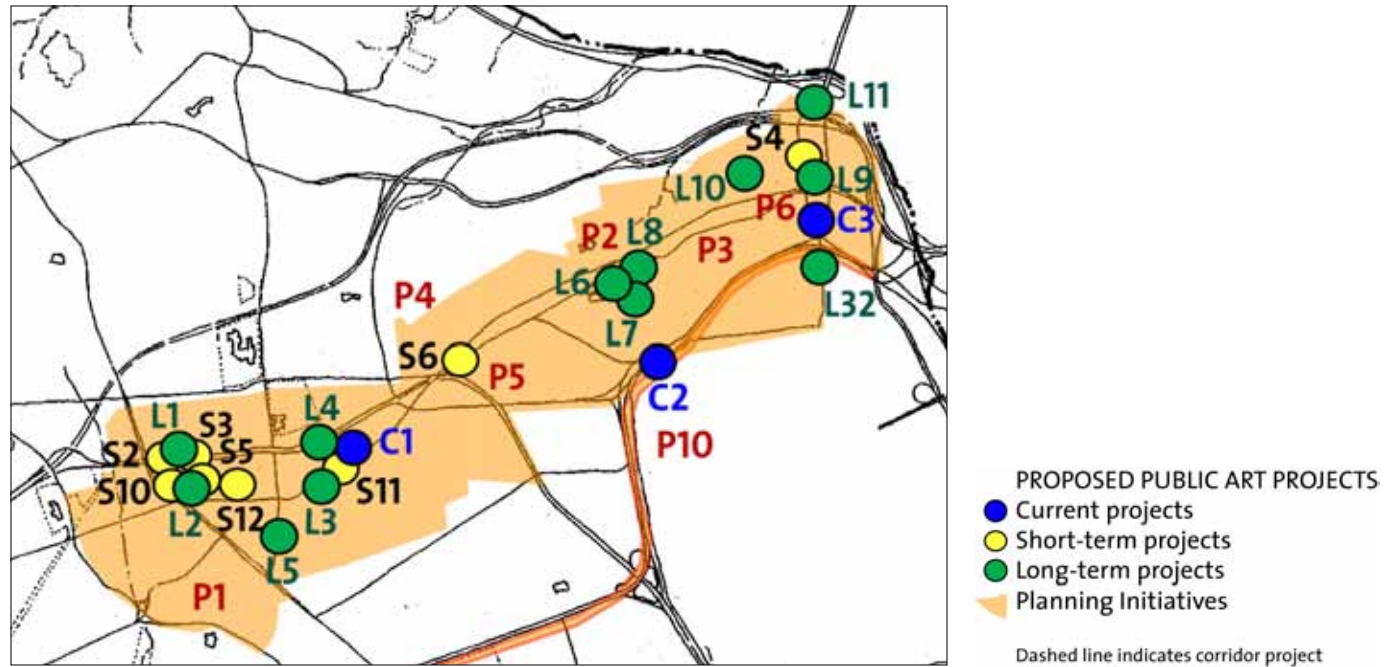
For all of these reasons, the R–B Corridor should remain a primary focus for Arlington County’s Public Art Program. Indeed, the program can play an integral role, in conjunction with WALKArlington, in articulating and implementing the County’s vision for a pedestrian-oriented public realm.

## **CORRIDOR-WIDE STRATEGIES FOR PUBLIC ART**

This plan recommends a coordinated approach to public art projects in the R–B Corridor, whether they are funded as part of County capital projects, private development, or other initiatives.

**FOCUS ON SQUARES, PARKS AND STREETS.** The primary commitment should focus on using public art to strengthen the people-oriented qualities of central public spaces that act as the heart and defining feature of each Metro station area or urban village. A commitment should also be made to art projects that are integrated into the

Projects proposed for the Rosslyn–Ballston Corridor. Project numbers are cross-referenced in the project list at the end of this document.



design of important pedestrian streets, as identified in WALKArlington or other County planning studies, and public transportation facilities such as Metro entrances and bus stops. Artists might create sidewalk treatments, planters, seating, or pedestrian lighting designs that could be incorporated into the R–B Corridor Streetscape Standards. Similarly, public art should be integrated into parks along the corridor as they are replanned and reconstructed.

**FOCUS ON PUBLIC IMPROVEMENTS.** Developers who wish to support public art as part of their site plan process should be encouraged to contribute to “area funds” that are established for each of the Corridor’s five planning sectors (which correspond to Metro station areas). Each “area fund” would support specific civic art projects in that station area. Should developers wish to commission an art

project on their own as part of the site plan process, the principles in this plan, as well as the operational guidelines developed by the County should be followed.

In particular, site plan-initiated art projects should strengthen the public realm, particularly Metro station entrances, bus stop areas, streetscapes, and publically accessible outdoor plazas and gardens. Art projects could be integrated into facades, building lighting, seating, and other features so that they contribute to the pedestrian experience.

**LIMIT EMPHASIS ON GATEWAYS.** As noted elsewhere, gateway projects should be pursued only in relation to capital projects (such as bridge improvements) that are located at major entry points into the County.



Throughout the R–B Corridor, the emphasis should be on using public art to enhance public places and the pedestrian environment. Since projects may take several years to complete, temporary projects should be considered so that public art will be an ongoing presence.

Left: Bryan King, *Welcome to Clarendon, VA*

Center: Louise Bourgeois, *Agnes R. Katz Plaza, Pittsburgh*

Right: Jim Conti and Ken Smith, *Glowing Topiary Garden, New York City*

Moreover, because resources are limited, gateway opportunities should focus on major entrances to the R–B Corridor, rather than transitions between different sub-areas. The most significant opportunities are the Fairfax Drive/Bluemont Trail entry into Ballston and the Key Bridge/Custis Trail entry into Rosslyn. Gateway projects should be pursued only as they coincide with adjacent public or private projects. They should not be a priority for Public Art Funds as the emphasis should be on creating lively central places and streets.

**ORGANIZE TEMPORARY PROJECTS.** In the R–B Corridor it may take some time to accumulate enough money to fund major civic design and public art projects. This area, because of its intense, street-oriented public use, is a prime location for temporary art projects that complement the other kinds of cultural programming that

already take place. Such projects could be organized for parks, squares, sidewalks, or infrastructure like light poles or bus shelters—any place where they might be encountered by the walking public.

Temporary projects can address a number of goals: promoting additional interest in walking and the unique character of each neighborhood; providing opportunities for local artists to experiment and gain experience; and underscoring the catalytic role public art can play in transforming the identity of a place. These projects should be planned and organized in collaboration with the partnerships and business improvement districts in the corridor.



Public art projects should be coordinated with the WALKArlington demonstration project in central Ballston. The key opportunities are artist enhancement of the fountain at the Ellipse, a place marker at the corner of Welburn Square, Stuart Street and Ninth Street; elements along Fairfax Drive that turn the Metro entrances and elevator into gateway/portals; and elements that enhance the pedestrian experience along Fairfax Drive.

Left to right: Bernie Miller, Alan Tregobov, *Street Light*, Vancouver, B.C.; Stanley Saitowitz, *Embarcadero Lighting*, San Francisco.

## STATION AREA OPPORTUNITIES

Following are the priority locations for civic art projects in each Metro station area in the R–B corridor. These projects could be funded as County capital projects, through direct developer contributions, or from contributions accumulated in each "area fund."

### BALLSTON

Ballston has been characterized as a new downtown for Arlington. Known for its high-rise character, it has a more intense mix of uses than the other station areas. With much of central Ballston built out, development will concentrate on the Wilson Boulevard, Glebe Road, and Quincy Street area.

Over the next few years, public art projects should primarily support the proposals of the WALKArlington demonstration project for central Ballston, particularly the following two areas:

**FAIRFAX DRIVE.** Fairfax Drive is a priority area for public art collaboration with the WALKArlington demonstra-

tion. There are three Metro-related opportunities—the proposed new west entrance to Ballston Metro Station, elevator access improvements, and renovations of the canopy at Stuart Street. These three projects could be considered as related initiatives, with coordinated impact on streetscape at pedestrian and auto scales. The ensemble could be regarded as a gateway element for people arriving in vehicles from the west or via Metro.

**NINTH STREET.** This is a secondary area for collaboration with WALKArlington. In the short term, the plan proposes a retrofit of the Ellipse fountain, especially involving features that would extend or highlight the visual and aural presence of the fountain, day and night.

The plan also proposes redesigning and reconstructing Welburn Square, which would create an opportunity for an artist to work in a design-team approach. The southeast corner of the square could be a location for large-scale temporary projects or a signature art element.

Finally, the plan proposes streetscape improvements that would start on the block of Ninth Street between Stuart



Left: Tom Otterness, *The Real World*, Battery Park City, New York.

and Taylor, extending eastward along the sidewalks, and westward through the NRECA and Arlington Gateway projects. One possibility is to coordinate with the paving treatment designed for the Arlington Gateway project.

In addition to these projects, there are other public art opportunities that the Public Art Program staff can pursue for Ballston. These include artist designs for:

- sidewalk treatments, planters, seating, or similar recurring elements that could be installed along busy streets to make walking an enjoyable experience;
- lighting standards (recommended as a streetscape improvement) or special low-level pedestrian lighting that could serve as unifying elements throughout the district;
- night lighting of buildings (also recommended in the WALKArlington study) that could be designed by artists;
- temporary projects (not event oriented) that could provide opportunities in less traditional media, such as light, scrim, sound, and performance.

#### **VIRGINIA SQUARE**

Virginia Square has a number of arts and educational amenities, such as the Arlington Arts Center and the George Mason University campus, as well as a strong residential neighborhood.

Public art projects could relate to the vision, expressed in the recently completed sector plan, that Virginia Square will have a focus on arts and culture. Two primary opportunities are Oakland Park and the Maury Park renovations proposed as part of the renovation of the Arlington Arts Center. Both have the potential to become signature public spaces for Virginia Square and the County.

Other opportunities include Virginia Square, a new public space proposed for the opposite side of North Fairfax Drive from the Metro station, and the extension of paving, landscape and design treatments from the WALKArlington pilot project in Ballston.



In Courthouse and Rosslyn, there are opportunities for public art to honor County emergency service operations. Examples of such projects can be found in New York: Left to Right: Alice Aycock, rooftop sculpture, Flushing, New York 107th Police Precinct; Mierle Ukeles, *Honor 2000*, Bronx, New York, fire station.

### CLARENDON

Clarendon is regarded in the County's plans as a traditional urban village, a place of local shopping and gathering. Residents describe it as a lively, eclectic, friendly, and human-scaled place. It is popular for walking, shopping and socializing. Art projects here should relate to the sense of Clarendon as a central community place.

The key opportunity in Clarendon is Central Park. An artist could be included on the design team for this project. The park's tradition as a place for temporary art exhibitions should be continued.

Another opportunity is the ongoing Clarendon Sector Plan revision process, for which a Public Art Committee has been established. Public Art Program staff should participate in the discussions leading to the formulation of a public art strategy for the area, particularly as it relates to broader urban design and architectural goals, and linking civic projects to a station area fund.

Finally, the Public Art Program should be involved with any WALKArlington-related improvements in Clarendon.

### COURTHOUSE

Courthouse is the County's civic center and also attracts visitors because of its restaurants and movie theatres. Art projects here should highlight Arlington's civic traditions, particularly as they relate to its history and its emerging global context.

Public art should be incorporated into the eventual completion of the Courthouse area plan, including the proposed village green, underground parking, 15th Street Festival Street, and cultural center.

A unique opportunity relates to the upgrading of the County's Emergency Communications Operation Center, a capital project scheduled for the near future. As the Courthouse area is the symbolic center of law enforcement for the County, this would provide an appropriate location for an art project that relates to the County's emergency communications system.

As in other sectors, the Public Art Program staff should consider becoming involved with any WALKArlington-related improvements.

### **ROSSLYN**

Rosslyn is a 1960s- and '70s-era “edge city” undergoing a second wave of redevelopment, remaking itself into a more pedestrian-scaled business center and re-establishing its connections to the Potomac River. As in Ballston, art projects could reinforce the urban orientation of the area, or provide contrast by stressing pedestrian connections to the Potomac River corridor and visual connections to Washington, D.C.

A key upcoming opportunity is the Central Place project proposed for the blocks on either side of North Moore Street and north of Wilson Boulevard. An artist should be assigned to the design team for this project.

The project to enhance the Dominion Virginia Power substation facade in Rosslyn provides another short-term opportunity. This project, initiated by civic organizations and partly funded from civic resources, could explore temporary treatments of the facade, such as scrims, screens, and lighting. It can be a pilot project for a hoped-for longer term approach to making visual improvements to Dominion Virginia Power substations throughout the County.

A long-term opportunity is a gateway project for the Key Bridge/Rosslyn Circle, one of the most popular entryways into the County. In keeping with this plan’s general recommendation about gateways, an art project here should be undertaken concurrently with a nearby capital project, such as the reconstruction of Gateway Park, or a private project, such as the redevelopment of properties on the northern edge of Rosslyn.

Again, the Public Art Program should consider becoming involved with any WALKArlington-related improvements in this area.



## Four Mile Run



Four Mile Run.

Four Mile Run flows along Arlington's southwest edge, from East Falls Church to the Potomac River. Entering the County from Falls Church, it passes through a series of parks that are connected by trails and, in certain places, reaches further into the County along tributaries. From Barcroft Park downstream, it is channelized and urban, largely lined by residential, commercial, and industrial development. From Interstate 395 east to the Potomac, it forms Arlington's boundary with the city of Alexandria.

The stream corridor's scope, landscape character, diversity of activities, and accessibility to numerous neighborhoods make it a civic asset of equal importance to the R-B Corridor. Participants in the November 2002, Public Art Master Plan charrette listed the parks and trails along Four Mile Run as their favorite places for walking and recreation. However, fewer participants associated these places strongly with Arlington's identity and character, or said they would take visitors there.

For these reasons, public art projects along this corridor should be of high priority. Public art can help reinforce the form and character of this important environmental resource, and help turn this popular civic asset into a signature place recognized by all residents as part of what makes Arlington unique.

The Public Art Program staff should pursue projects along Four Mile Run as they relate to various County capital and planning initiatives, and should integrate public art considerations as parks along the corridor are planned. Moreover, this corridor is so significant that staff should consider organizing special initiatives here—particularly temporary projects that focus on the changing nature of the stream corridor, and education projects that examine issues of watershed management.

Four Mile Run is considered as two sections, the "Upper Reach" and the "Lower Reach," which overlap at Barcroft



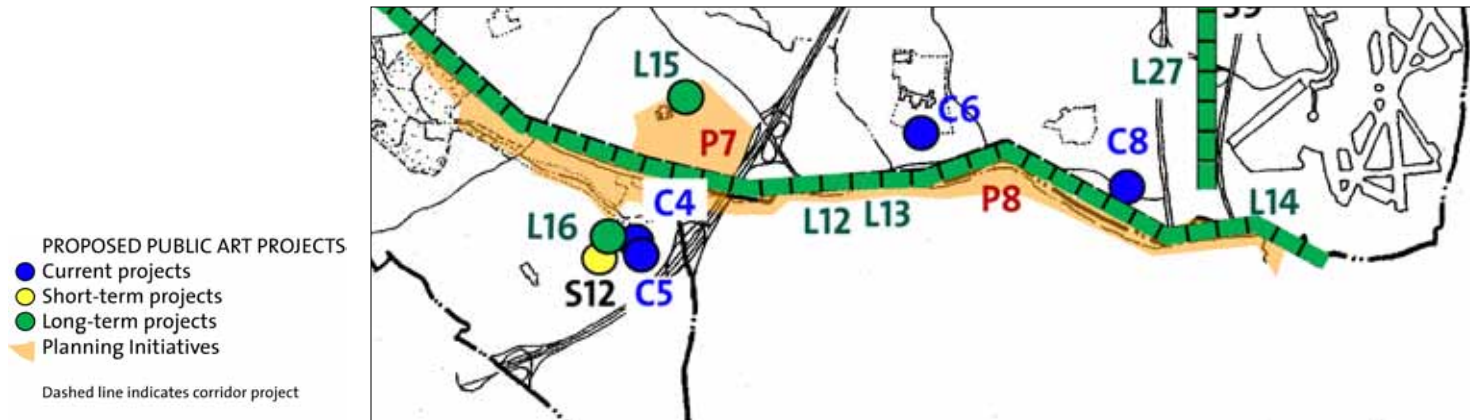
Park. In addition, areas adjacent to Four Mile Run or connected to it via tributaries, such as Nauck, Shirlington, Lubber Run, and Powhatan Springs, are considered part of these study areas.

### **PRIORITY PROJECTS**

**ARLINGTON MILL COMMUNITY CENTER.** The County has begun planning for the reconstruction of this facility, located along Columbia Pike on the west side of Four Mile Run. Public Art Program staff recommends that the design accommodate and reflect the range of cultural activities conducted at the center.

**FOUR MILE RUN INTERPRETIVE PARK.** Artists Carol May and Tim Watkins have prepared a proposal for interpretive elements along Four Mile Run at Arlington Mill. Interpretive issues for the entire corridor should be studied in conjunction with an interdisciplinary planning team, perhaps as part of an overall master plan for the corridor.

**BARCROFT PARK, FUTURE PHASES.** Master planning and reconstruction of Barcroft Park are underway in a phased process. Barcroft is perhaps the most significant park along Four Mile Run, given its range of public facilities and its importance as a staging area for festivals. Artists should be involved in subsequent phases of this project as per the guidelines for County-initiated art projects. The project provides an opportunity to collaborate with the Heritage Arts program to incorporate work from artists



**Projects proposed for Four Mile Run, lower reach.**

in the various communities that use the park for festivals and cultural events. Artists should consider the Global Arlington theme.

**STORMWATER/WETLANDS MANAGEMENT.** The County should commission an artist-in-residence to collaborate on stormwater management and watershed restoration initiatives along the stream, its wetlands, and its tributaries, as well as with County-wide stormwater education programs. Art projects could be temporary or permanent, including infrastructure such as manhole covers and storm drain grates, or informational elements like signage, marker systems, or interpretive elements.

**NAUCK VILLAGE SQUARE.** The County has adopted an economic revitalization strategy for Nauck that includes a proposal for a “village square” in the heart of the community. The Public Art Program should support the design of such a square—providing money from the Public Art Fund, if necessary. Public Art Program staff can help find an artist who can consider the overall narrative of Arlington’s

African-American community, and can work with the community to conceptualize connections to its stream corridor and historic resources (Jennie Dean Park).

In advance of construction of the square, temporary art projects could build on the idea of creating a gathering place, and incorporate the artist-led ArtsWork oral histories that have already been collected. The project provides an opportunity for collaboration with Arlington Cultural Affairs' Heritage Arts program to incorporate work from community artists.

**ARTIST-DESIGNED PARK ELEMENTS.** Four Mile Run should be the focus of a major initiative on the part of the Public Art Program staff to conceive, organize, and execute a series of public art projects.

## FENCES

Trellis rods surround the tanks and become fences at various heights  
- layering of industrial and natural materials



In the lower reach of Four Mile Run, public art can be integrated into the design of County facilities, such as the Trades Center campus and the Water Pollution Control Plant, and can enhance public access points to the stream.

Left: Steven Antonokas, *59th Street Waste Transfer Station*, New York City;  
Center: Mary Miss, proposal for the Arlington Water Pollution Control Plant;  
Right: Athena Tacha, *Streams*, Columbus, Ohio.

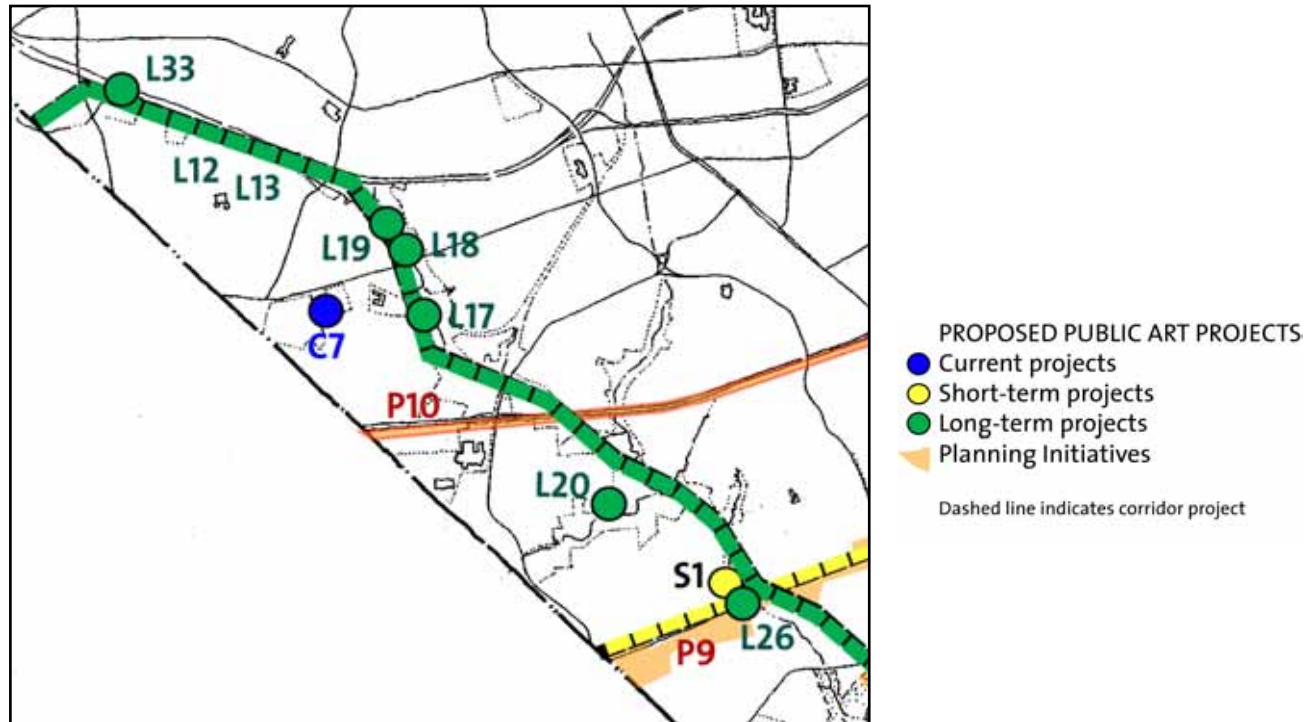
These art projects should be concerned with human activity in the area, particularly small-scale park infrastructure elements such as stream crossings, bridges, and fords; trail markings or oases; interpretive or historical projects; support structures and pavilions; park lighting and entry markers; or landscape management. The purpose of these projects would be to signal, much as WALKArlington has done, a proactive approach to creating public art projects that enhance the experience of using this important chain of County open spaces. The projects should stress the continuity of Four Mile Run as one space, rather than a half-dozen individual parks.

The Public Art Program staff should collaborate with PRCR planners and designers, as well as park users, to develop a range of these art projects over the course of the next few years.

## LONG-RANGE OPPORTUNITIES

**FOUR MILE RUN TRAIL.** This project is in the long-range CIP plan. Artists should be involved in conceptualizing all aspects of the trail design. The project should be combined with other trail/open space projects in Four Mile Run Lower Reach if the budget is too small. The project could be established as part of the open space and public art component of subsequent Potomac Yard development approvals and the Four Mile Run rechannelization study.

Projects proposed for Four Mile Run, Upper Reach.



### PUBLIC ART PROJECTS ALREADY UNDERWAY

Along Four Mile Run, particularly the Lower Reach, there are several County-initiated projects in various stages of planning and development, presenting immediate opportunities for public art:

**SHIRLINGTON CIVIC SQUARE.** Funding associated with private development (FRIT) and a County-initiated project (Libraries) will create a civic space. Two artists, Martha Jackson-Jarvis and Erwin Redl, have been selected to work on different aspects of this project.

**WATER POLLUTION CONTROL PLANT.** Artist Mary Miss developed a master plan and specific art projects related to the expansion and refurbishing of the County's water pollution control facility.

### PLANNING PROCESSES

Currently there are several public planning processes involving areas along or adjacent to Four Mile Run. Staff should monitor these processes and provide support and assistance in regard to incorporating public art.

**FOUR MILE RUN RECHANNELIZATION STUDY.** Arlington County and the City of Alexandria, working with the U.S. Army Corps of Engineers, the Northern Virginia Regional Commission, and local residents, are studying the potential for remediating the channelized segment of Four Mile Run, roughly downstream from Barcroft Park. Public Art Program staff should monitor this process with regard to opportunities for determining more specific goals for art projects. Educational and interpretive projects that explore the full range of environmental processes evident in the area should be considered.



In the upper reach of Four Mile Run, public art projects can be coordinated with stormwater management and public education about the watershed.

Above: Judy Stone, *Rose Mosaic*, Bon Air Rose Garden

Center: Lorna Jordan, *Waterworks Gardens*, Renton, WA. Jordan's project created a series of gardens that allow visitors to follow a natural process for cleaning stormwater.

Right: Sparrow Pond restoration project, along the W&OD trail.



**FOUR MILE RUN DEVELOPMENT STUDY.** CPHD will begin studying alternatives for redevelopment along Four Mile Run Drive in early 2006, including the Nauck neighborhood and surrounding industrial districts. Public Art Program staff should monitor this process with regard to opportunities for determining more specific goals for public art projects.

**SHIRLINGTON ROAD STUDY.** AED and CPHD have developed an economic revitalization strategy for Nauck. (See earlier recommendation regarding the Nauck Village Square.)

**MASTER PLANS FOR BON AIR PARK, BLUEMONT PARK AND, THE REEVES FARM PROPERTY.** PRCR will develop a long-range plan for reconstructing these parks and integrating the Reeves Farm property as a parks resource. Public Art Program staff should monitor this plan to identify opportunities for public art projects.





## Columbia Pike



The third most important area for concentrating public art is Columbia Pike. This is a streetcar-era commercial corridor that has experienced little of the redevelopment seen by the R–B Corridor, and which residents say retains its own charm as a place for community gatherings and activities.

More than any other street, Columbia Pike represents a cross-section of Arlington. It bisects the County, running from Arlington National Cemetery and military facilities at its eastern end to Four Mile Run and Fairfax County at its western end. In the center of the County, it passes through areas of pre-war and post-war commercial development and garden apartment housing. As it heads west across Arlington’s hilly terrain, it passes through more recently built neighborhoods. Increasingly,

the shops, neighborhoods, and community facilities along the way reflect Arlington’s extraordinary cultural diversity.

The public art projects recommended for Columbia Pike will be linked to a range of County and private projects, as well as to special initiatives sponsored by the Public Art Program.

Recently, the County Board approved new General Land Use Plan and zoning amendments that will set the stage for redeveloping much of Columbia Pike. Embedded within these plans are provisions that will allow for public spaces and public art projects to emerge, in conjunction with private development. At the same time, substantial public investment in reconstructing the

- PROPOSED PUBLIC ART PROJECTS**
- Current projects
  - Short-term projects
  - Long-term projects
  - ▲ Planning Initiatives
- Dashed line indicates corridor project



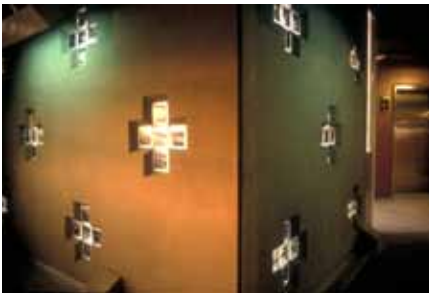
street and several options for enhancing transit are being considered, and a County-built or -funded parking garage has been proposed—though these are long-term propositions. A small number of County-initiated street improvement projects provide more immediate opportunities. It is not likely, in the context of the form-based code, that there will be developer contributions to public art, but in the event that there are, the plan recommends that funds be allocated for art that is related to the proposed public squares.

### PRIORITY PUBLIC ART PROJECTS

**COLUMBIA PIKE BUS SHELTER DESIGN.** New bus shelters will be one of the earliest visible changes along the street, presenting a clear opportunity for a strong visual and artis-

tic impact. This project could also provide a prototype for similar programs along corridors like Arlington Boulevard and Lee Highway, or Wilson and Clarendon Boulevards. An architectural firm and art consultant have been retained by DES Transportation for the capital project.

**COLUMBIA PIKE STREETScape.** Over the next few years, numerous streetscape projects will be undertaken, and new streetscape guidelines have been written to guide these projects. An artist-in-residence should be retained to propose streetscape elements and designs that can be incorporated into forthcoming public and private projects, or to design specific art projects that can be coordinated with other improvements. The scope of work should be prepared in collaboration with DES (Transportation), and the artist should be in residence in that department.



Public art can help make a parking garage, such as the one proposed for Columbia Pike, more welcoming. Left: An example of such a project is Ned Kahn's *Liquid Pixels* in Rosslyn Center and right: Ann Chamberlain, *Illuminated Windows*. Project at the San Francisco General Hospital.

ARLINGTON MILL COMMUNITY CENTER. The County has begun planning for the reconstruction of this facility, located along Columbia Pike on the west side of Four Mile Run.

## LONG-TERM OPPORTUNITIES

The Columbia Pike Revitalization Initiative and Form-Based Code identify several opportunities for public projects that would be linked to private development. Development and open space planning along this corridor should be tracked for future public art involvement.

CIVIC SQUARES. The Columbia Pike Revitalization Initiative envisions a series of public open spaces along a pedestrian-oriented commercial corridor. These "village," "neighborhood", and "town" squares would provide prime locations for public art. They are located roughly at Cleveland–Barton Streets, Walter Reed Drive, George



Projects along Columbia Pike can enhance the pedestrian environment and acknowledge Arlington's cultural diversity. Left: Garth Edwards, *Dunlap Avenue Streetscape*, Phoenix; Center: Jack Mackie, *Dance Steps*, Seattle Right: Mike Mandel and Larry Sultan, *High School*, New York City.

Mason Drive and Arlington Mill Drive. Provisions for planning and funding public art in these spaces have been incorporated in the Columbia Pike Form-Based Code. These squares are important opportunities for involving artists in design-team approaches to public space.

**PARKING GARAGE.** The Columbia Pike Revitalization Initiative indicates the possibility that a publicly accessible parking garage could be constructed along Columbia Pike. If such a garage were built, it would be a key location for public art.

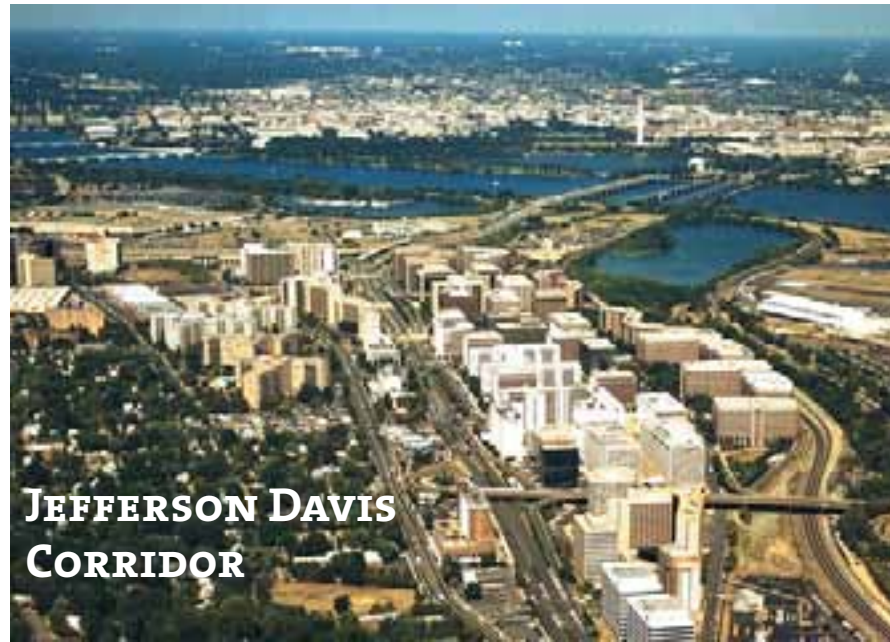
**TRANSIT.** Arlington County is studying the feasibility of providing light-rail or bus-rapid-transit service along the Columbia Pike corridor. Should such an initiative move into design, engineering and construction, it would be

a high priority for public art involvement. In the early stages of planning, Public Art Program staff should brief transit planners and engineers on various approaches toward incorporating public art in transportation infrastructure projects.

**WASHINGTON BOULEVARD BRIDGE.** A Request for Proposals for the reconstruction of this bridge will be issued when VDOT funding for the project is approved. The project will be managed by DES. An artist should be integrated into the design team from the outset.



Jefferson Davis Corridor



The fourth area of priority, the Jefferson Davis Corridor, encompasses Arlington's Metro Blue Line station areas, the Crystal City and Pentagon City developments, as well as the North Tract, Potomac Yard, and Aurora Hills.

Though close to each other, these areas have a very different character and there is a weak sense of connection between them. Crystal City is a 1970s office and residential complex linked by an underground concourse and upper level walkways. Currently, efforts are being made to reorient the area to streets and public spaces. Pentagon City is a former light-industrial area that is being redeveloped largely for commercial and residential uses, and is the preferred location for a County conference center.

In Potomac Yard, a development plan has been approved for a phased, mixed-use development. A transit corridor connecting to Crystal City and the Pentagon is under consideration. PRCR is planning a new park and recreation facility at the North Tract. At Aurora Hills, a combination library, fire station, recreation center, and visitors' center will be constructed in the next few years.

#### **CORRIDOR-WIDE STRATEGIES FOR PUBLIC ART**

Public art can play the same role in these areas as it can in other major corridors—helping to strengthen civic spaces, improve streetscapes, highlight County facilities, and strengthen the connections between areas. However, the immediate opportunities are not so clear. Over the next few years, the Public Art Program should:

- respond to significant opportunities for incorporating public art into County-initiated projects when they emerge in this area;
- advise planning processes for important civic projects, such as the North Tract, the proposed transit corridor and the conference center;
- advocate for detailed public art planning for the Crystal City complex as the owners retrofit their public spaces and add new retail and housing.

## AREA OPPORTUNITIES

### CRYSTAL CITY

**TRANSIT CONNECTOR.** The proposed transit link between Crystal City, Potomac Yard, and the North Tract offers another significant opportunity for public art. Planning for the integration of public art should begin at the earliest stages of design development.

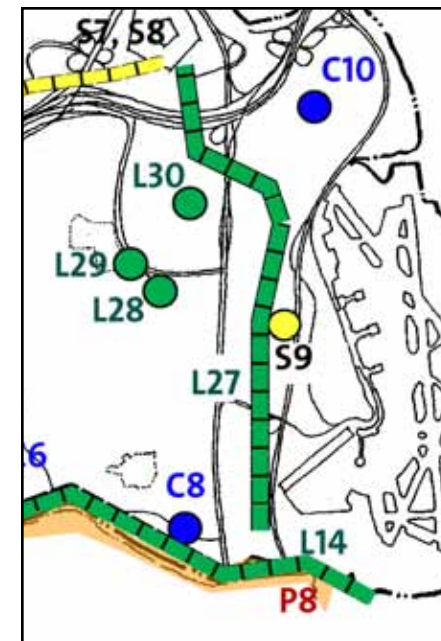
**PRIVATE DEVELOPMENT.** It is possible that several new private development projects, or retrofits of existing buildings, could result in site plan agreements that incorporate public art. As in other areas, it would be preferable to pool such contributions into a fund that would be used for larger public art initiatives.

Possible public art opportunities include a new civic square at the end of 23rd Street, streetscape improvements to Clark Street, and the proposed transit connector. However, more detailed urban design, streetscape, and public art strategies should be developed for this area before proceeding with any public art projects.

### PROPOSED PUBLIC ART PROJECTS

- Current projects
- Short-term projects
- Long-term projects
- ▲ Planning Initiatives

Dashed line indicates corridor project



Projects proposed for the Jefferson Davis Corridor.

At the North Tract, public art can strengthen the identity of public circulation areas, such as walks through the wetlands and a central civic place.

Top: George Trakas, *Berth Haven*, Seattle, WA;  
Bottom: Westlands Park, Greenwood Village, CO.



#### **PENTAGON CITY**

**CONFERENCE CENTER.** It is likely that a site in Pentagon City will be chosen as the location for the Arlington County conference center, providing an opportunity for significant public art projects. Public Art Program staff should be engaged with the conference center planning process as soon as a site is selected.

#### **THE NORTH TRACT**

The North Tract, a large County-owned property located north of Crystal City and west of National Airport, is envisioned as a major new park and recreational facility. A master plan for what facilities will be included, and how they will be laid out, has been adopted by the County and the design phase is scheduled to begin in 2005. The plan also considers how adjacent development parcels could be coordinated with the recreational space, and how certain recreation facilities might be provided through joint development.

The North Tract should be a priority location for public art in Arlington because of the public nature of the activities that will occur there, the scale of the facilities, the mix of people who will use the facilities, and the range of access (transit and walking, autos and biking) that will be provided. It could be a civic recreation center and civic space unlike any other place in the County.



The master planning process for the site began to identify opportunities for public art, and specific art proposals should evolve through subsequent design work. The following principles should frame the discussion about public art that is included in the site:

- Art projects should be focused on the public spaces of the complex, rather than specific facilities. The primary opportunities for art projects on the site are the spaces that connect the facilities and walkways through the wetlands.
- These spaces (indicated on conceptual plans as “memorial/interpretive space”) might take on the role of a civic square around which the recreational, cultural, and commercial activities on the site are organized. The art here might be celebratory and ceremonial, though not memorial, in nature. It might be incorporated into the space itself, into the facades of buildings that address the space or into entrances that transition from public space into specific facilities.
- Walkways through the wetlands might provide a counterpoint, in character and activity level, to the more populated spaces. Art projects might be tactile, aural, and scaled to engage the walker.



Left: The public art component of the approved Potomac Yard PDSP calls for creating public art within the central open space of the development.  
 Right: Jann Rosen-Queralt, *Cultivus Loci: Suckahanna*, (Children's Rain Garden) Powhatan Springs Park.

Thematic approaches should connect specific qualities of the site to themes relevant to the County as a whole, particularly the themes of Federal Arlington, Global Arlington, and Historic Arlington set out in this plan. For example, in using art to explore the history of the site, planners could consider the historic fort location as part of a larger narrative about the forts that once ringed the County. The theme of Federal Arlington could be interpreted by considering the presence of National Park Service lands and the airport nearby. Such approaches could help connect this site to the rest of the County.

Funding for art projects should be incorporated into the capital budget for the facilities and/or linked to site plan review of adjacent private development parcels.

**POTOMAC YARD**

Public art projects in this area should be developed in accordance with the Public Art Master Plan that was incorporated into the approved PDSP. In general, this plan calls for integrating art into a series of gardens or landscapes that thread through the center of the project.



**AURORA HILLS**

In Aurora Hills, an established neighborhood south of Pentagon City, a public facility that includes a fire station, library, community center, and visitor center. Should a coordinated site plan be prepared for these facilities, it would present an opportunity to integrate art projects into the overall architectural and landscape design. In addition, an artist-in-residence may propose art projects that could be retrofitted into the soon-to-be-completed Aurora Hills fire station. Should each facility be redesigned and reconstructed independently, the Public Art Program should focus on developing an art project in conjunction with the visitors center as its highest priority.

Chapter Six

# Program Management

## ADMINISTRATION AND STAFFING

Successful implementation of Arlington’s Public Art Master Plan requires staff with a range of skills—especially administrative, project management, education, and public outreach. The number of projects Arlington can complete will directly relate to the program’s available staff resources, existing multi-year project commitments, and project schedules. Decisions about appropriate staffing levels should consider that Arlington’s planning and development processes are highly process-oriented, and initiating, planning, and implementing these projects requires extended internal consultation and public meetings. This is especially true given the emphasis this plan places on having public art staff monitoring County planning processes so that staff can lay the groundwork for art projects at the earliest possible stage of capital project planning.

The **PUBLIC ART ADMINISTRATOR** supervises the public art program and will develop the public art workplan each year, negotiating the scope of upcoming art projects with each County department and the schedule of art projects to be initiated. The administrator will work with County agencies to review the expectations for each participant in each project, and will serve as the public art program’s representative on various inter-departmental working groups and planning teams, including any capital budget working groups.

**PUBLIC ART PROJECTS CURATORS/PLANNERS** should have primary responsibility for overseeing County-initiated art projects, including artist selection and project management; for tracking all site plan-initiated projects in private development, coordinating reviews at the appropriate stages, and serving as the interface with CPHD on those projects. A curator would also oversee WALKArlington-related projects, be responsible for ongoing management and maintenance of the existing collection, and handle community-initiated projects on an as-needed basis. The management of artist residencies, temporary projects, and special art projects initiated by the Public Art Program could be assigned to a particular curator, based on their expertise with the geographic area of the County, collaborating County agencies or organizations, or the type of art project involved.

**OUTREACH AND EDUCATION COORDINATORS** would work with artists and project management teams to develop and implement the outreach strategy for each art project. This would include overseeing the mechanism for outreach to artists, involving the community in the art project planning process, and developing educational tools that inform the public about the completed project (such as brochures, Web materials and walking tours).

**ADMINISTRATIVE ASSISTANTS** would assist the team with communication, meeting planning and follow-up, outreach, and other logistics.

### **PROJECT TRACKING**

As part of the master plan development process, a database of art projects in Arlington has been developed. The database is centralized in the Public Art Program office and can be updated on an ongoing basis, particularly each year as plans are established with each department and when the CIP has been released.

The location of completed public art projects is recorded on the County's GIS interactive map. Essential information (such as the artist name, title, address, date of completion, sponsor, media, and an image) is included.

### **MAINTENANCE**

The County's current public art budget does not provide funds for maintenance of public art projects. For all public art projects accepted as part of the County's collection, whether initiated by the County or through a site plan, the department or developer initiating the project should be responsible for ongoing maintenance. Public art staff should oversee collection maintenance, as well as provide expertise and support to other County agencies and the private sector as needed. In addition, public art staff should develop collections management methods for documenting and maintaining completed art projects.

### **OUTREACH**

Implementation of public art projects will require strong working relationships with County government staff, as well as members of advisory commissions, civic associations, business groups, and similar organizations.

Public Art Program staff should sponsor a series of workshops that help these constituencies understand common processes for commissioning, designing, and building public art projects, and the roles that various County agencies, artists, and the community play in making projects successful. A general workshop might be held once a year for staff of agencies that will be involved in art projects identified in that year's annual work plan, and a more detailed workshop might be held at the beginning of each public art project, specifically for the members of that project team.

# Appendices

# Program Overview

## FUNDING SOURCES FOR PUBLIC ART

- CIP allocations to the Public Art Fund
- County CIP projects that include art projects budgeted within overall project planning and construction funding
- Public art provided by private entities through the site plan process
- “Area funds” supported by in-lieu cash contributions from site plan agreements
- Neighborhood Conservation, Park Enhancement Grant, or Commercial Revitalization grants
- WALKArlington capital funds
- In addition, private or community funds may supplement funding sources

## POSSIBLE LOCATIONS FOR PUBLIC ART

- County public buildings including libraries, fire stations, police stations, parks, and recreation facilities
- County-owned utility infrastructure, such as the Water Pollution Control Plant and associated pump stations
- Transportation infrastructure owned by the County, or whose improvement involves County funding or construction management (VDOT, WMATA projects)
- Publicly-owned property or property with public easements, including civic squares, streets, sidewalks, parks, and trails
- Façades of private buildings easily viewed by the public
- Privately-owned open space in a prominent, easily viewed, and/or accessible location

## ELIGIBLE PROJECTS

- Permanent or temporary
- Sculpture or murals
  - Artist-designed façade or pavement treatments
  - Artist-designed street and trail infrastructure (lampposts, trash receptacles, bike racks, seating, water fountains, etc.)
  - Artist-designed transportation infrastructure (bus shelters, Metro canopies, pedestrian bridges, etc.)
  - Artist-designed interpretive features (signs or banners)
  - Artist-designed environmental installations involving landscape, light, water, or digital media
- Ineligible Projects*
- Interiors of private buildings
  - Commercial expression, including generic signage or identity markers
  - Performances or events
  - Wayfinding

## TYPES OF PUBLIC ART PROJECTS

- Stand-alone sculptures or elements
- Retrofit into buildings, landscape, infrastructure
- Integrated with buildings, landscape, infrastructure
- Simple commission
- Collaborative/design team
- Artist-in-residence
- Participatory with community

# Arlington County Public Art Policy

Art enhances Arlington’s identity as a community that values creative and diverse expressions. It builds our sense of civic pride, and enriches the quality of our lives. Public art fulfills these purposes in a myriad of ways: by improving our experience of public spaces through excellent and harmonious design; by sensitively preserving or highlighting vistas; by introducing surprising and enlivening elements into otherwise ordinary spaces; and by engaging us with insightful interpretations of our community’s activities, aspirations, and history. In sum, public art has the capacity to humanize our urban and suburban environments.

In recognition of the importance of integrating public art into the daily lives of the residents of Arlington County, Virginia (“Arlington”), the County Board of Arlington County (“County Board”) supports a strong public art program. To this end the County Board hereby establishes the Arlington County Public Art Policy (“Policy”) with the following goals in mind:

- to create exciting, appealing, and harmonious public spaces by integrating art into architecture, urban design and the planning of infrastructure at the earliest design stage;
- to celebrate our community’s heritage, ethnicity, commonality and civic pride by stimulating collaboration and understanding between artists and Arlington’s diverse community;
- to enhance Arlington’s image locally, regionally and nationally by insuring the creation of the highest quality public art;
- to foster the public’s understanding and enjoyment of public art;
- to promote artists to live and to work in Arlington and to participate in public presentations of their art in the County; and,
- to encourage federal, state and private support for Arlington’s public art program.

Through this Policy and the Public Art Program Guidelines (“Guidelines”) the County Board seeks to have the Arlington County government (“County”) provide

opportunities for creating exciting and attractive public spaces that are used and enjoyed by Arlington’s residents, workers and visitors.

## 1. PUBLIC ART COVERED BY THIS POLICY

Public art, as defined by this policy, encompasses the broadest definition of visual art including the imaginative use and interplay of all artistic disciplines. Public art governed by this policy shall be art that is visually or physically accessible to the public, and that is acquired by County funds, donated to the County, or provided by a private entity as a community benefit as required by special exception and approved by the County Board. Public art that is neither paid for with public funds nor created through a special exception benefit, condition or approval by the County Board, is not governed by this Policy.

## 2. GUIDELINES

The County Board authorizes the Arlington Commission for the Arts (“Commission”) and staff to develop detailed guidelines outlining all aspects involved with the implementation of this policy including the processes used to: develop an inventory of existing and approved public art; develop and update the Public Art Master Plan; review and recommend a process for the selection, placement and implementation of specific public art projects; and, review and recommend Special Exception Projects. These guidelines will be developed by the Commission and appropriate County staff and approved by the County Manager and County Attorney.

### 3. PUBLIC ART SITES

Sites for public art covered by this Policy are prominent locations in Arlington which are identified as suitable for public art projects and are physically and/or visually accessible to and by the public. Public art projects covered by this policy for which public money is utilized may be located on either public or private property. For a public art project to be located on private property, the owner must grant the County an easement for access, with a grant of all ancillary rights that the County deems necessary in order to implement the public art project according to this policy. Identification of a piece of property as a public art site shall not relieve the property owner from complying with all applicable County laws and regulations.

### 4. SITE SELECTION

The process used to select public art sites is dependent upon the type of project executed.

#### A. COUNTY INITIATED PROJECTS

Working with the Commission, the County will develop a Public Art Master Plan (“Plan”). The Plan will identify appropriate and significant sites for the location of public art. The Commission will oversee a comprehensive community planning process to develop this Plan. The Commission shall ensure that the process of preparing the Plan and any subsequent modifications provides ample and appropriate opportunities for public input into site identification. The Plan must complement and supplement the County’s various other planning documents guiding the growth and development of Arlington, such as, but not limited to, the Open Space Master Plan, General Land Use Plan, Sector Plans, Area Revitalization Plans and Master Transportation Plan. The initial Plan shall be submitted to the

County Board by the Commission for the County Board’s review and approval on or before July 1, 2002. The Plan will be reviewed and updated every five years, commencing with fiscal year 2007. The Plan may also be revised at such other times as a proposal for inclusion of a project on a site not identified in the Plan is received by the County, if the County finds such proposal to be consistent with laws and regulations and the County’s general policies on public art. In general, County Initiated Projects will be located on sites identified in the Public Art Master Plan. The Commission, working with County staff, will identify the highest priority projects described in the Plan and recommend those projects for implementation as funding allows. As much as possible, these projects should correspond with new construction or renovation projects planned by the County for that year.

#### B. SPECIAL EXCEPTION PROJECTS

A site for the inclusion of public art amenities in conjunction with a special

exception development project (as permitted by the zoning ordinance) may be identified. The Public Art Master Plan will provide guidelines for this siting process. The County may negotiate for the inclusion of the art amenity as part of the site plan process. If public art is a component of the site plan, then the Commission’s Public Art Committee shall review the public art proposal during or subsequent to the public review process and may make recommendations to the County Board concerning the appropriateness of the public art proposal as part of the site plan.

#### C. COMMUNITY-INITIATED PROJECTS

As currently exists through other County funding sources, an Arlington community group or neighborhood association may propose a public art project for a site that may or may not be on the Public Art Master Plan and apply for County funds to implement the project.

## 5. ELIGIBLE PUBLIC ART PROJECTS

### A. PUBLIC ART PROJECTS MAY INCLUDE:

- the commissioning of permanent works designed for specific public sites in Arlington;
- the loan, purchase or donation of art works deemed appropriate for public sites;
- artists contracted to work as integral members of architectural, infrastructure, and urban design teams; and
- installations, artist-in-residence programs, and other short-term projects or planning activities that result in the creation of temporary or permanent public art.

### B. TWO TYPES OF PUBLIC ART PROJECTS ARE POSSIBLE:

#### 1. County-Initiated Projects

The Commission may propose one or more public art projects for sites identified in the Public Art Master Plan. The Public Art Committee, working with appropriate County staff, will identify the highest priority projects.

#### 2. Special Exception Projects

In conjunction with Arlington's site plan review process, the County may negotiate for the inclusion of public art as a component of the site plan approval for a specific development.

## 6. COMMUNITY INVOLVEMENT

Each public art project created through this policy shall include an outreach program that will encourage community involvement in the implementation of the project as well as periodically inform and educate citizens about the specific project.

## 7. ARTIST SELECTION

Methods used for artist selection may include open competition, invitational competition, or direct selection but shall comply with all laws, regulations, and County policies governing purchasing. Community involvement in the development of any Public Art Project is crucial and shall be part of the selection process. For Public Art Projects attached to private or public construction, the artist selection and approval process must be integrated into the overall project timeline so as not to cause delays.

## 8. ART OWNERSHIP, COPYRIGHT

In general, for County Initiated and Community Initiated permanent works of public art the County shall own the physical work and copyrights shall be retained by the artist, with reproduction rights allowed the County for appropriate promotional and educational purposes. Legal title and copyrights in any work of public art funded in whole or in part by direct County funding and/or the Public Art Fund, or donations or loans of public art which are accepted by the County, shall be spelled out in a mutually agreeable contract between the County and the artist and the owner. Ownership of art obtained through special exception projects will be negotiated on a case by case basis.

## 9. FUNDING

### A. DIRECT COUNTY FUNDING

The annual CIP budget submitted by the County Manager to the County Board will include a provision for an amount that is no more than 1/2% of the County CIP budget from the areas of Local Parks and Recreation, Transportation, Community Conservation, and Government facilities. Funds appropriated will be utilized to support approved County Initiated projects pursuant to the Public Art Master Plan. Through the CIP budget review process, the County Board will determine the actual funding level for public art projects each year. Funding may be allocated from either the pay-as-you-go budget or bonds or both. When the public art project is part of a new construction or renovation, the funding should be appropriated in the same funding cycle as the construction.

### B. OTHER FUNDING SOURCES

#### 1. GOVERNMENT, FOUNDATIONS, CORPORATIONS AND OTHER CONTRIBUTIONS

The County will be active in applying for non-County public and private funds to support public art projects as appropriate. Individuals, businesses and organizations will also be encouraged to make contributions to the County for public art projects.

#### 2. SPECIAL EXCEPTION PROJECTS

Contributions for public art received in conjunction with a special exception project may include funding for a specific art project in a proposed development, funds for a project included in the Public Art Master Plan, or a contribution to support the County's public art program. Using the Public Art Master Plan as a guide, the County may negotiate for any of these contributions in conjunction with the site plan approval process, as agreed to by the developer and the County.

### C. PUBLIC ART FUND

All funds for public art received by the County from any source other than the CIP of the County shall be deposited in a public art Trust and Agency account established by the County ("Public Art Fund"). The Public Art Fund may be used to support County Initiated Projects, as approved by the County Board. The Public Art Fund shall be administered by the Department of Parks, Recreation, and Cultural Resources.

## 10. PROGRAM ADMINISTRATION

A. Program and Collection Management  
The Department of Parks, Recreation and Cultural Resources is responsible for the administration of the County's Public Art Policy and the management of the County's public art inventory.

B. Project Implementation Costs  
All costs of the public art program's operating budget will be budgeted in conjunction with the total cost of the annual program and allocated from the annual appropriation. The costs may include: staffing, project consultant fees, administrative costs, programming costs, project implementation costs and maintenance expenses.

## 11. MAINTENANCE

The County shall be responsible for the maintenance of County Initiated projects created through this policy. All permanent public art projects must have a plan that projects both staff time and funding needed to properly maintain the work. Funds for the maintenance of County Initiated Projects will be allocated as a portion of the public art program's operating budget. Maintenance of public art in special exception projects will be negotiated on a case by case basis. Maintenance of public art donated to the County will be negotiated with the donor.

## 12. ACCESSIONING AND DEACCESSIONING PUBLIC ART

Gift acceptance and placement of public art should be in accordance with historic use or the Public Art Master Plan and should be in keeping with the County's general public art goals. The quality, scale, and character of the gift should be appropriate to the particular setting. Donations of works that require the County to pay installation, framing, restoration, or repair are not encouraged. The County will evaluate such expenditures at the time the gift is considered. Works of art requiring high or excessive maintenance may be declined. All donations of art must be reviewed by the Commission and approved by the County Board. In accordance with the provisions of the Guidelines, the County shall deaccession and dispose of works of art in its collection only when it finds such action to be in the public interest or as a means of improving the quality of the collection or public safety. Works of public art may be relocated

or removed if a gift or commissioned piece becomes a hazard or liability or if the approved terms of acceptance are not fulfilled. Works of public art sited on private property as special exception projects that becomes redeveloped will be conserved if possible or replaced by new art work of comparable value at the developer's expense. Works of art that meet the definition for public art covered by this Policy but came into existence prior to the adoption of the Policy will be subject to this same deaccessioning procedure.

## APPENDIX

### DEFINITIONS

#### PUBLIC ART

Original or limited multiple edition works of art that are accessible to the public and which may possess functional as well as aesthetic qualities (see Work of Art for further clarification.)

#### SPECIAL EXCEPTION PROJECTS

The County's Zoning Ordinance distinguishes between uses permitted "by right" and uses allowed by "special exception". Site plan approval and use permits are two forms of special exception that require a public review process and include specific conditions of approval imposed by the County Board.

#### WORK OF ART

All forms of art conceived in any discipline or medium.

# Processes for Creating County-Initiated Public Art Projects

Public art is created through many different processes. Each is appropriate in certain circumstances. Altogether, these processes give the public art program a wider range of options and result in a more diverse set of public art projects. In general, the processes vary in terms of the degree to which an artist is integrated with a design team, and the degree to which the art project is integrated with an overall design. Here are some key features of each kind of process.

## **ARTIST DESIGNED ELEMENT**

The artist is selected as the lead designer for a specific element—such as lighting, identity markers, fencing, pavements, kiosks—that can be found in the streetscape, open spaces, or other public places. Teams of related professionals, such as architects, civil/structural engineers, landscape designers, are assembled by the artist or the client department in conjunction with the artist. Such a project may be pursued in conjunction with, or independently of, a larger capital project.

## **DESIGN TEAM PROJECT**

The artist is selected at the start of the project to work closely with the design team (architect, engineer, landscape architect, and others) to realize the design of a larger capital project.

The thinking of the artist helps shape fundamental ideas about the project design, and usually results in a specific element that the artist might have more specific responsibility for designing. Most often, this element will be integrated into the architectural or landscape design project itself.

Artists for County-initiated design team projects should be selected by Public Art staff, as per County-initiated project guidelines, and added to the team with participation of the lead designer.

## **INTEGRATED PROJECT**

An art project is planned for and executed in conjunction with the overall design of a larger capital project, but the artist works independently. Art

projects can be integrated into architecture, landscape design, streetscape, or infrastructure projects.

The artist is selected as early in the process as possible, and is selected independently by Public Art staff, as per County-initiated project guidelines. The artist consults with the design team, the client department, and the local community to identify opportunities for projects. The element is usually designed and fabricated independently of the main project, and installed at the appropriate time during the overall construction schedule.

## **SITE-SPECIFIC PROJECT**

An artist is commissioned independently of any capital project, or independently of the design and construction schedule of a capital project, to create a site-specific art project.

The artist consults with the design team (if applicable), the client department or site users, and/or the local community to identify opportunities for projects. The result is a specific element that is conceived and fabricated by the

artist and installed at the site.

This is an approach that can be used to retrofit completed County facilities with art projects.

## **TEMPORARY PROJECT**

These are projects that are not permanent, whose duration can last from one week to three years. In this case the County may commission the work, but the artist may retain ownership. It is likely that temporary projects will offer an opportunity to work with community groups.

## **ARTIST-IN-RESIDENCE**

An artist-in-residence may be hired to work as special advisor to a County department or organization. The residency is fixed in time, and linked to a certain outcome, such as a design proposal for a certain type of art project that could be incorporated into the department's capital program at a later date.

# Building Cooperative Partnerships to Implement Projects

Teamwork is essential for creating a successful public art project. At the inception of each project it is essential that the Public Art Program and the participating organizations (County agencies or other groups) agree to their respective roles and responsibilities. Following is a breakdown of the roles and responsibilities for the public art program and for the sponsoring agencies.

## COUNTY-INITIATED PROJECTS

County-initiated projects require close cooperation between the Public Art program, the department that is sponsoring the project and, in some cases, DES General Services.

### **JOINT RESPONSIBILITIES: PUBLIC ART/ COUNTY DEPARTMENT/ DES GENERAL SERVICES**

- 1) Determine scope of the project, location, budget, and funding sources
- 2) Determine artist selection process
- 3) Determine and implement a community engagement plan

- 4) Determine contractual responsibilities of the artist
- 5) Develop arts education/interpretation plan

### **PUBLIC ART RESPONSIBILITIES**

- 1) Provide background briefing on the Public Art Program, vision, and priorities to project manager and other staff
- 2) Implement artist selection process
- 3) Negotiate artist contract (it is important that the artist contract be with the County and managed by public art staff, not subcontracted to the design consultant)
- 4) Manage artist's work
- 5) Ensure the artist's contract has been fulfilled
- 6) Advocate for the artist during the design and construction processes
- 7) Coordinate Public Art Committee/Art Commission review process
- 8) Spearhead public education and public relations about the art project, including documentation and publicity through means such as photos, press release, Web site, brochures, etc.
- 9) Catalogue completed art projects.

- 10) Provide the sponsoring County department and DES General Services with the maintenance recommendations

### **COUNTY DEPARTMENT/DES GENERAL SERVICES RESPONSIBILITIES**

- 1) Assign a project manager or liaison to the project
- 2) Provide agreed-upon funds, normally one-half to two percent of the construction cost with a minimum of \$50,000
- 3) Participate in artist selection
- 4) Integrate artist into overall project and ensure liaison with design, engineering, and construction teams. Advise on code, function, safety issues.
- 5) Assume responsibility for maintenance of completed artwork, in consultation with Public Art Program.

## ARTIST-IN-RESIDENCE PROJECTS

In certain situations this master plan recommends that an artist-in-residence be assigned to a County department. The artist would work with the department for a specific amount of time to develop ideas and projects related to its ongoing construction or services.

Following is a breakdown of the roles and responsibilities for the Public Art Program and sponsoring department.

### **JOINT RESPONSIBILITIES: PUBLIC ART, COUNTY DEPARTMENT**

- 1) Determine artist's scope of work and/or job description
- 2) Determine term and artist's fee
- 3) Determine artist selection process

### **PUBLIC ART RESPONSIBILITIES**

- 1) Implement artist selection process
- 2) Negotiate and manage artist contract
- 3) Advocate for artist during residency
- 4) Participate in progress reviews
- 5) Document results of the residency

### **COUNTY DEPARTMENT RESPONSIBILITIES**

- 1) Participate in artist selection process
- 2) Provide work space, and introduce artist to department and stakeholders
- 3) Provide funding for residency

### **SITE PLAN-INITIATED PROJECTS**

This master plan generally recommends that private developers who wish to support public art as part of a site plan condition be encouraged to make contributions to the County to support specific civic art projects in the area, as specified in this plan. In certain cases, however, developers may choose to undertake public art projects on their own. In those cases, the Public Art Program staff should review the process at certain key thresholds, but not oversee the project on a day-to-day basis. Following is a breakdown of the roles and responsibilities for the Public Art Program and for the project sponsor.

#### **PUBLIC ART RESPONSIBILITIES**

- 1) Provide background briefing on the County's approach to public art—particularly the County's vision and priorities—to the development team, including design consultants, arts consultant, and artist; review guidelines for site plan-initiated projects with entire team.
- 2) Provide art consultant information.

- 3) Approve developer's choice of art consultant
- 4) Facilitate Public Art Committee/ Art Commission approval of developer's choice of artist
- 5) Facilitate Public Art Committee/ Art Commission review of artist's design concept
- 6) Approve completed project
- 7) Provide guidelines for signage, project documentation and maintenance

#### **DEVELOPER RESPONSIBILITIES**

- 1) Implement public art projects according to site plan conditions and current County guidelines
- 2) Retain an art consultant to oversee project
- 3) Select and contract with artist
- 4) Fund project, according to agreement with the County
- 5) Ensure project is completed within necessary time frame
- 6) Own artwork, maintain it, and ensure public access
- 7) Provide documentation of completed project

### **SPECIAL CONSIDERATIONS**

#### **FOR SITE PLAN-INITIATED PROJECTS**

The following special considerations articulate the County's expectations regarding art projects commissioned by private developers as a site plan condition.

Public art created by private developers should have a clear, positive impact on the quality of public places. The artist should, whether working independently or collaboratively with other designers, help conceptualize and produce a project of artistic and visual distinction.

**ARCHITECTURAL INTEGRATION.** Public art can be integrated into the architectural design or ornamentation of a building, as Ned Kahn's *Liquid Pixels* demonstrates at 1801 North Lynn Street. In all cases, architecturally integrated art should be visible to the public, generally by incorporation into facades visible from major streets or public spaces, or at public entryways.

**LANDSCAPE/PLAZA INTEGRATION.** In the event that a development project includes a publicly accessible outdoor space, public art can be incorporated into the design of that space, such as the ensemble of elements (bench, clocktower, medallion) designed by Tom Ashcraft and Y. David Chung for Virginia Square.

The goal should be to integrate the public spaces (visually, functionally, or through programming) into the broader public realm, and for the public art to support that. The art project must be visible and easily accessible from a public street not behind or between buildings or in semi-private areas like courtyards. The space, and the art, must be designed to provide full benefit to the entire community, not just the users of the property.

**STREETSCAPE INTEGRATION.** Public art integrated with streetscape design should be encouraged only to the extent that it supports the goals and recommendations of the WALKArlington program,

and to the extent that it supplements, but does not obscure, the streetscape designs that are already established.

**THEMES.** Artists working on site plan-initiated public art projects should be made aware of the civic identity themes—“Federal Arlington,” “Global Arlington,” and “Historic Arlington”—outlined in this plan. They should consider these themes in their exploration of the site and in their conceptualization of their projects.

There are several approaches to public art that should be avoided.

**OUTDOOR SCULPTURE.** Sculpture located in private open spaces that do not serve any active pedestrian function (even if they are visually accessible) should not be construed as fulfilling any County public art requirement. Such spaces include decorative landscapes at street corners, in building setbacks, or next to portes cocheres.

**INDOOR ART.** Interior art in private commercial and residential buildings, even in semi-public gathering places like atria or lobbies, should not be construed as fulfilling any County public art commitment. Exceptions could be made in cases in which the interior spaces are turned over to the County and managed for public use, such as the Rosslyn Spectrum or the Ellipse Arts Center.

**COMMERCIAL EXPRESSION.** Projects that seek to promote the private nature of a development, by promoting commercial expression or creating a signature marking element, should not be construed as fulfilling any County public art requirement.

## COMMUNITY PLANNING PROJECTS

The success of the public art program can be enhanced by coordinating its long-range planning efforts with plans being undertaken by other County agencies, primarily Community Planning, Housing and Development; the Parks, Recreation and Cultural Resources planning section; and the DES General Services planning unit. Following are guidelines for interaction between the public art program and County planning efforts.

- When initiating a planning process, County agencies should directly invite Public Art staff to sit on any core group, working group, or inter-departmental team. It is important for other agencies to recognize that both the Park Development Division and the Public Art Program of PRCR might require their own representatives.
- Public Art staff should use the following priorities to guide decisions about what planning initiatives to join: (a)

initiatives that concern priority areas as described in this master plan, (b) initiatives for areas of the County where it is likely that developer contributions to the Public Art Fund will help fund public art projects, and (c) the annual work plan allows sufficient staff time. Public Art staff should become involved in other planning teams when mutually beneficial.

- Public Art staff should establish clear objectives for their involvement in each planning process. These objectives should include: (a) establishing a vision for the relationship between public art and public space design in the area being studied, (b) identifying and prioritizing specific opportunities and locations for potential projects, (c) establishing codes or guidelines that set clear expectations for future public art projects, and (d) establishing public and private funding mechanisms for future public art projects.

# Special Considerations for WALKArlington Projects

WALKArlington is a County-wide initiative to encourage walking as a mode of transportation, in part by upgrading pedestrian spaces. An early study considered design goals for streets and public spaces throughout the Rosslyn-Ballston (R-B) Corridor, and a pilot project is focused on central Ballston.

In the R-B Corridor, the WALKArlington program envisions distinctive design consideration for major streets, special public walkways, and special public places. These remain the primary opportunities for public art in the R-B Corridor, and allow for a wide range of artist contributions to the pedestrian environment. Artists could work on design teams for architectural, landscape, or streetscape projects; design special WALKArlington markers or other independent projects; or organize temporary projects.

There should be a high degree of coordination between the Public Art Program and WALKArlington in this area of the County, using the following special con-

siderations as a framework:

- Public Art staff should collaborate with WALKArlington staff in identifying specific projects, determining the most effective approaches towards involving artists, establishing budgets, and locating funding sources.
- As with any County-initiated project, Public Art staff should coordinate the selection of artists; oversee artist contracts, budgets, and maintenance plans; and monitor project implementation.
- Artists should only be involved in projects that have clear artistic outcomes and support the pedestrian experience. County Public Art Funds and station area funds should not be used simply to conduct further planning, supplement construction budgets, or support projects that are largely commercial in nature.

# Artist Selection Processes and Design Competitions

The procedures for recruiting artists, selecting artists, and reviewing designs for art projects are spelled out in the guidelines that describe the public art program's operational procedures. Some of these procedures are very similar to the process of a design competition.

In general, artists can be selected solely on the basis of their credentials from prior projects, or on the basis of prior credentials as well as proposals they submit for the project under consideration. If artists are asked to submit proposals, the proposals are generally reviewed by a selection committee or design jury. For projects in especially prominent locations, the proposals could be presented to the public (in a forum and/or exhibition) before the jury decision. The purpose of this would be to stimulate public dialogue about the nature of the project location, the design challenges it presents, and the pros and cons of different visual approaches.

The County could also sponsor ideas competitions for designs for prominent sites, such as civic squares or major gateways. These competitions would best be open to designers of all backgrounds—architects, landscape architects, urban designers, graphic designers, as well as artists. They would not necessarily result in built projects, but would have the effect of engaging a broad design community, as well as the community at large, in a discourse about design challenges and opportunities in the County.

# Projects

# Current Projects



	PROJECT	WORKING AREA	FUNDING	CO-SPONSOR	ARTIST	STATUS/RECOMMENDATION
C1	Arlington Arts Center Stained Glass Windows	R-B Corridor, Virginia Square	Public Art Fund	PRCR	Louis Comfort Tiffany Studios	Completed.
C2	Arlington Blvd/ Courthouse Road/ 10th St Interchange	Arlington Blvd R-B Corridor/ Courthouse	DES Transportation, VDOT	DES Transportation, VDOT	Vicki Scuri	Following project construction schedule. Developing concept plan with artist. Coordinate with PRCR Memorial Grove project and design evaluation of Arlington Blvd.
C3	Dark Star Park Shadow Alignment Corrections	R-B Corridor Roslyn	PRCR		Nancy Holt	Completion projected summer 2006. Repair shadow markers that are out of alignment.
C4	Shirlington Library/Signature Theatre	Four Mile Run Lower Reach/ Shirlington	CIP: Libraries	DES General Services / Libraries	Erwin Redl	Following project construction schedule. L.E.D. light project. Consultant: Annie Gawlak
C5	Shirlington Plaza/ Civic Square	Four Mile Run Lower Reach/ Shirlington	Federal Realty Investment Trust (FRIT)		Martha Jackson-Jarvis	Following project construction schedule. Mosaic work for plaza and fountain. Consultant: Annie Gawlak
C6	Gunston Theatre II Courtyard	Four Mile Run Lower Reach	CIP: PRCR	PRCR	Sam Christian Holmes	Completed.
C7	Powhatan Springs Park	Four Mile Run Upper Reach	Arlington Kiwanis Club (art) CIP: PRCR (park)	PRCR	Jann Rosen Queralt	Completed
C8	Water Pollution Control Plant	Four Mile Run Lower Reach	CIP: DES	DES Utilities and Environmental Policy	Mary Miss	A master plan for art completed..

# Current Projects



PROJECT	WORKING AREA	FUNDING	CO-SPONSOR	ARTIST	STATUS/RECOMMENDATION
C9 ArtsWork Bus Shelters	Buckingham		DES: Transportation, ArtsWork		Four Buckingham etched glass bus shelters have been designed by Arlington youth through the ArtsWork summer program but await fabrication and installation.
C10 North Tract	Jefferson Davis Corridor	CIP: PRCR Funding from private development envisioned for the area	PRCR		Master plan for multi-year buildout as diverse recreation and cultural facilities has been completed. Conducting search for artist to develop concept plans for public gathering spaces in park, in coordination with A&E firm and steering committee. A single project can be undertaken with existing staff resources; additional staff must be allocated for additional projects in multiple sites.
C11 Halls Hill High View Park	Lee Highway	CPHD , PRCR	ArtsWork	Winnie Owens-Hart	Completed
C12 Westover Library	Westover	CIP: Libraries	DES General Services	Gregory Gomez	Following project construction schedule.

# Short-Term Projects



PROJECT	WORKING AREA	FUNDING	CO-SPONSOR	TYPE	STATUS/RECOMMENDATION
S1 Arlington Mill Community Center/Arlington Mill Interpretive Park	Columbia Pike/ Four Mile Run Upper Reach	CIP: PRCR/ PRCR Public Art Fund CPHD	PRCR, DES General Services / CPHD, ONS	Design Team / Design team, integrated	Public Art Program staff recommends that the architects work toward developing a design that can accommodate the range of cultural activities conducted at the center.
S2 Ballston Metro elevator improve- ments	R-B Corridor/ Ballston	CIP: DES Trans- portation Ballston Station Area Fund	WALKArlington DES Transportation WMATA	Design team or integrated	Fairfax Drive is a priority area for public art collaboration with WALKArlington. Organize artist involvement as per County project guidelines. Consider Metro projects along Fairfax Drive as related initiatives, with coordinated impact on streetscape at pedestrian and auto scales. Consider the ensemble as a gateway for people arriving from the west or from Metro.
S3 Ballston Metro entrance canopy renovation	R-B Corridor/ Ballston	CIP: DES Trans- portation Ballston Station Area Fund	WALKArlington DES Transportation WMATA	Artist-designed element, design team	Fairfax Drive is a priority area for public art collaboration with WALKArlington. Organize artist involvement as per County project guidelines. Consider Metro projects as related initiatives, with coordinated impact on streetscape at pedestrian and auto scales. Consider the ensemble as a gateway for people arriving from the west or from Metro.
S4 VEPCO substation facade enhance- ment	R-B Corridor/ Rosslyn	Rosslyn BID	Rosslyn Renaissance, Virginia Dominion Power	Artist-designed element, integrated, temporary	Project initiated by civic organization and partly funded from civic resources. Oversee artist involvement as per County project guidelines. Consider temporary solutions, such as scrim, screens, light projections. Pilot project for VEPCO substation visual improvements.

# Short-Term Projects

PROJECT	WORKING AREA	FUNDING	CO-SPONSOR	TYPE	STATUS/RECOMMENDATION
S5 Ninth St. streetscape improvements	R-B Corridor/ Ballston	Not identified. Ballston Station Area Fund	WALKArlington DES Transportation PRCR	Artist designed element	WALKArlington Ballston pilot project is a priority for public art collaboration. Organize artist involvement as per County project guidelines. Streetscape improvements would start on block between Stuart and Taylor, could extend eastward down public right-of-way or elements could extend westward through NRECA and Arlington Gateway projects. Consider coordination with Gateway project.
S6 Clarendon/ Central Park Renovation	R-B Corridor/ Clarendon	CIP: DES Trans- portation WMATA Clarendon Station Area Fund	DES Transportation WMATA PRCR	None selected yet	For the park, consider tradition of Central Park as a venue for temporary projects, as well as community events like a farmers' market. Relate to concept of this being one of Arlington's civic squares.



	PROJECT	WORKING AREA	FUNDING	CO-SPONSOR	TYPE	STATUS/RECOMMENDATION
S7	Columbia Pike Bus Shelters	Columbia Pike	CIP: DES Transportation, ArtsWork	DES Transportation ArtsWork	Integrated	Possibly use existing ArtsWork shelter design to create elements that can be integrated into the design of bus shelters being built for and installed along Columbia Pike. Design consultant: HOK Art consultant: Francoise Yohalem
S8	Columbia Pike Streetscape Artist-in-Residence	Columbia Pike	CIP: DES Transportation Columbia Pike Corridor Fund	DES Transportation WALKArlington CPRO	Artist-in-Residence	Assign artist to develop unifying proposal for art in the streetscape and public space; proposal should include specific designs for streetscape elements and transitway elements, if mode of transit is known. Residency could be located in DES. Consider themes of Global Arlington and Historic Arlington, particularly themes of early-auto-era settlement.
S9	Crystal City Metro Canopy	Jefferson Davis Corridor	CIP: DES Transportation WMATA	DES Transportation WMATA	None selected yet	Project design completed without public art.
S10	Ellipse Fountain retrofit	R-B Corridor/ Ballston	Ballston Station Area Fund (NRECA)	WALKArlington	Artist-designed element	WALKArlington Ballston pilot project is a priority for public art collaboration. Oversee artist selection, project development as per County project guidelines. Consider features that extend or highlight visual and aural presence of the fountain, day and night.
S11	Maury Park	R-B Corridor/ Virginia Square	CIP: PRCR Va Square Station Area Fund	PRCR	To be determined	Oversee artist involvement as per County project guidelines. Monitor project through PRCR planning process and develop approach more fully as project solidifies.

# Short-Term Projects



PROJECT	WORKING AREA	FUNDING	CO-SPONSOR	TYPE	STATUS/RECOMMENDATION
S12 Trades Center	Four Mile Run Lower Reach	CIP	DES General Services PRCR	Artist-designed element	Oversee completion as per County project guidelines. Integrate art into master plan and constituent elements. Priorities include gateway treatment at Arlington Mill Dr., locations where public interfaces with County agencies and staff, gathering places for County staff.

# Long-Term Projects



PROJECT	WORKING AREA	FUNDING	CO-SPONSOR	TYPE	STATUS/RECOMMENDATION
L1 Ballston Metro Station west entrance	R-B Corridor/ Ballston	CIP: DES Transportation Ballston Station Area Fund	WALKArlington DES Transportation WMATA	Design team or integrated	Fairfax Drive is a priority area for public art collaboration with WALKArlington. Organize artist involvement as per County project guidelines. Consider Metro projects along Fairfax Drive as related initiatives, with coordinated impact on streetscape at pedestrian and auto scales. Consider the ensemble as a gateway for people arriving from the west or from Metro.
L2 Welburn Park signature sculpture	R-B Corridor/ Ballston	Ballston Station Area Fund	WALKArlington DES Transportation PRCR	Design team, artist-designed element	WALKArlington Ballston pilot project is a priority for public art collaboration. Organize artist involvement as per County project guidelines or ongoing temporary public art program. Site signature public art element or ongoing temporary installations at southwest corner of park.
L3 Oakland Park	R-B Corridor/ Virginia Square	CIP: PRCR Virginia Square Station Area Fund	PRCR	To be determined	Oversee artist involvement as per County project guidelines. Monitor project through PRCR planning process and develop approach more fully as project solidifies. Consider building on district identity as arts-education-culture district.
L4 Virginia Square	R-B Corridor/ Virginia Square	Virginia Square Station Area Fund	CPHD / PRCR	Design team	Civic Square proposed for north side of Fairfax at Monroe in Virginia Square Sector Plan. Consider building on visual language of artist-designed elements (clock tower, benches, medallion) across the street; consider building on district identity of arts-education-culture.

# Long-Term Projects

	PROJECT	WORKING AREA	FUNDING	CO-SPONSOR	TYPE	STATUS/RECOMMENDATION
L5	Mosaic Park	R-B Corridor/ Virginia Square	CIP: PRCR Virginia Square Station Area Fund	PRCR	To be determined	Oversee artist involvement as per County project guidelines. Monitor project through stage II of PRCR planning process and develop approach more fully as project solidifies.
L6	15th St. festival street	R-B Corridor/ Courthouse	Not identified Courthouse Station Area Fund	AED	To be determined	Oversee artist involvement as per County project guidelines.
L7	Courthouse Square open space, underground parking	R-B Corridor/ Courthouse	Not identified Courthouse Station Area Fund	DES General Services	DES General Services	Civic Square proposed in Courthouse Sector Plan. Oversee artist involvement as per County project guidelines.
L8	Emergency communications operation center	R-B Corridor/ Courthouse	CIP: Emergency Operations Courthouse Station Area Fund	County Manager	Site specific	Initiate public art component related to upgrade of Countywide emergency communication systems. The component could be related to the building in which the communications facility is located, or in an adjacent public space. Consider Global Arlington theme.
L9	Central Place	R-B Corridor/ Rosslyn	Rosslyn Station Area Fund	CPHD, PRCR	Design team	Assign artist to design team for civic square proposed for block between Wilson, N. Lynn, N. Moore and 19th St. Oversee artist involvement as per County project guidelines
L10	Rosslyn Fire Station relocation	R-B Corridor/ Rosslyn		CIP: Fire	Fire, DES General Services	Incorporate art project based on artist recommendations.
L11	Rosslyn Circle/ Gateway Park	R-B Corridor/ Rosslyn	Not identified Rosslyn Station Area Fund	PRCR, CPHD, DES Transportation	Site specific	Design gateway marker for popular entryway into Arlington; must be linked to a capital project, such as the reconstruction of Gateway Park. Oversee artist involvement as per County project guidelines.



	PROJECT	WORKING AREA	FUNDING	CO-SPONSOR	TYPE	STATUS/RECOMMENDATION
L12	Art in the Park initiative	Four Mile Run		Public Art Fund	PRCR	Commission temporary and/or small-scale projects to be installed along Four Mile Run. See description in narrative.
L13	Stormwater wetlands, stream restoration, watershed mgmt.	Four Mile Run	PRCR maintenance funds DES education grants Public Art Fund	DES Utilities and Environmental Policy, PRCR	Artist-in-Residence, artist-designed elements	Commission artist-in-residence to collaborate with DES and PRCR in watershed restoration projects along the stream, its wetlands and its tributaries, as well as countywide stormwater education programs.
L14	Four Mile Run trail	Four Mile Run Lower Reach/ Potomac Yard	CIP: PRCR Private development	PRCR	Integrated	Trail project is in long-range CIP plan. Oversee artist involvement as per County project guidelines. Combine with other trail/open space projects in Four Mile Run Lower Reach if budget is too small. Establish as part of open space and public art component of subsequent Potomac Yard development.
L15	Nauck Village Square/ Community Center	Four Mile Run Lower Reach/ Nauck	CIP: AED Public Art Fund	AED, CPHD, PRCR Heritage Arts	Design team integrated, site specific or temporary	Civic square and community center projects are recommended in Nauck community revitalization plan. Consider temporary projects that follow through on the idea of creating a gathering place. Oversee artist involvement as per County project guidelines. Opportunity to collaborate with Heritage Arts program to incorporate work from artists in the community and ArtsWork oral histories.
L16	Fire Training Academy	Four Mile Run Lower Reach/ Trades Center	CIP: Fire DES/General Services	PRCR	None selected yet	Incorporate art project based on artist recommendations.

# Long-Term Projects

	PROJECT	WORKING AREA	FUNDING	CO-SPONSOR	TYPE	STATUS/RECOMMENDATION
L17	Bluemont Park, Reeves Farm	Four Mile Run Upper Reach		CIP: PRCR	PRCR Planning and Design Unit CPHD Historic Preservation	Involve artist in planning team to identify opportunities and projects to be identified in master plan. For Reeves Farm, consider Historic Arlington theme, particularly in regard to agrarian history.
L18	Bon Air Park	Four Mile Run Upper Reach		CIP: PRCR	PRCR Planning and Design Unit	Involve artist in planning team to identify opportunities and projects in master plan.
L19	Bon Air Rose Garden	Four Mile Run/ Upper		Public Art Fund	PRCR	Complete additional artist designed features and close out project; allocate Public Art Fund if necessary.
L20	Long Branch Nature Center Renovation	Four Mile Run Upper Reach		CIP: PRCR	PRCR	Oversee artist involvement as per County project guidelines.
L21	Columbia Pike/ Washington Blvd. bridge	Columbia Pike	DES Transportation VDOT	DES Transportation VDOT	Design team or integrated	Oversee artist involvement as per County project guidelines. Project site serves as a entry into Arlington for westbound drivers on Columbia Pike.
L22	Columbia Pike parking garage (location undeter- mined)	Columbia Pike		CIP: AED, DES Transportation, Columbia Pike Corridor Fund	AED, CHPD, DES Transportation, General Services	Oversee artist involvement as per County project guidelines.
L23	Columbia Pike Village Square (George Mason Dr.)	Columbia Pike		CIP: CHPD, PRCR; Columbia Pike Corridor Fund	CHPD, PRCR	Involve artist in planning team to identify opportunities and projects to be identified in master plan.



	PROJECT	WORKING AREA	FUNDING	CO-SPONSOR	TYPE	STATUS/RECOMMENDATION
L24	Columbia Pike Town Square (Cleveland–Barton Sts.)	Columbia Pike	CIP: CHPD, PRCR; Columbia Pike Corridor Fund	CHPD, PRCR	To be determined	Involve artist in planning team to identify opportunities and projects in master plan.
L25	Columbia Pike Town Square (Walter Reed Dr.)	Columbia Pike		CIP: CHPD, PRCR; Columbia Pike Corridor Fund	CHPD, PRCR	Reconstruction is in long-range CIP plan. Oversee artist involvement as per County project guidelines.
L26	Columbia Pike Neighborhood Square (Arlington Mill)	Columbia Pike/ Four Mile Run Upper	CIP: CHPD, PRCR; Columbia Pike Corridor Fund	CHPD, PRCR	To be determined	Involve artist in planning team to identify opportunities and projects to be identified in master plan. Consider Historic Arlington theme, particularly in regard to agrarian history.
L27	Transitway	Jefferson Davis Corridor	CIP: DES Transportation, Jefferson Davis Corridor Public	Art Fund	DES Transportation,	Oversee artist involvement as per County project guidelines. Monitor project and develop approach more fully as project solidifies. Consider involving artist in design team approach from beginning of design phases.
L28	County Visitor Center	Jefferson Davis Corridor / Pentagon City	CIP: AED	AED	To be determined	Oversee artist involvement as per County project guidelines. Monitor project and develop approach more fully as project solidifies. Opportunity for an iconic, emblematic project, whether site-specific or integrated. Consider Global and Historic Arlington themes.
L29	Aurora Hills Fire Station	Jefferson Davis Corridor/Aurora Hills	CIP: Fire Secure funding commitment for retrofit project	Fire, OSS	To be determined	Incorporate art project based on artist recommendations. Retrofit art to completed station.

# Long-Term Projects

	PROJECT	WORKING AREA	FUNDING	CO-SPONSOR	TYPE	STATUS/RECOMMENDATION
L30	County Conference Center	Jefferson Davis Corridor/ Pentagon City	County CIP or special bond issue; Pentagon City Area Fund	AED	To be determined	Oversee artist involvement as per County project guidelines. Possible multi-artist, multi-project involvement. Monitor project and develop approach more fully as project solidifies. Develop specific opportunities once location, scope and program are determined. Opportunity for iconic, emblematic projects, whether site specific or integrated. Consider Global Arlington theme. Focus on public elements of the building; architectural image; entryways and forecourts; major pedestrian circulation areas.
L31	Pedestrian bridge over Arlington Blvd.	Arlington Blvd.	VDOT, CIP: DES Transportation	DES Transportation/ VDOT	To be determined	Location to be determined. Monitor project and develop approach more fully as project solidifies.
L32	Meade St. Bridge	Arlington Blvd.	VDOT, CIP: DES Transportation	DES Transportation/ PRCR/ VDOT	To be determined	Oversee artist selection, project development as per County project guidelines. Project site presents a gateway to Arlington from Washington, DC
L33	Pedestrian bridge over I-66 at East Falls Church Metro Station	East Falls Church	CIP: DES Transportation VDOT, WMATA	DES Transportation / VDOT/WMATA	WMATA Artist-designed element	Project proposed in East Falls Church Metro Station area plan. Oversee artist involvement as per County project guidelines. Project site serves as a gateway into Arlington for eastbound drivers on I-66.
L34		Buckingham Gateway (Glebe Rd., Pershing Dr.)	CIP: CPHD	CPHD Commercial Revitalization	Judy Sutton Moore	Artist selected; oversee completion as per County project guidelines.



	PROJECT	WORKING AREA	FUNDING	CO-SPONSOR	TYPE	STATUS/RECOMMENDATION
L35	Stormwater management	Countywide	DES Education Grant Public Art Fund	DES Utilities and Environmental Policy	Artist-in-residence, artist-designed elements	Retain artist-in-residence to work with DES to develop temporary and permanent art projects related to education about stormwater management. Artist designed elements could include manhole covers, storm drain grates, signage and marker systems, entryways and forecourts, major pedestrian circulation areas.
L36	Playground redesign	Countywide	CIP: PRCR, Park Enhancement Grant, PA Fund	PRCR Planning and Design Unit	Artist-in-residence	Select artist-in-residence to work collaboratively on design of one FY cycle of playground projects after Playground Design Task Force completes its work; start in FY 2006 or later.
L37	County Web Page	Countywide	CIP: Libraries	CMO, Library		Initiate artist involvement in County digital media design. Consider Global Arlington theme. Develop virtual gallery of Arlington public art projects with location maps, project statements, etc.
L38	Fire Department Artist in Residence	Countywide	CIP: Fire	Fire DES/General Services	None selected yet	Select artist to conduct research that will serve as the basis of art projects created in conjunction with or subsequent to upcoming fire station construction projects. .

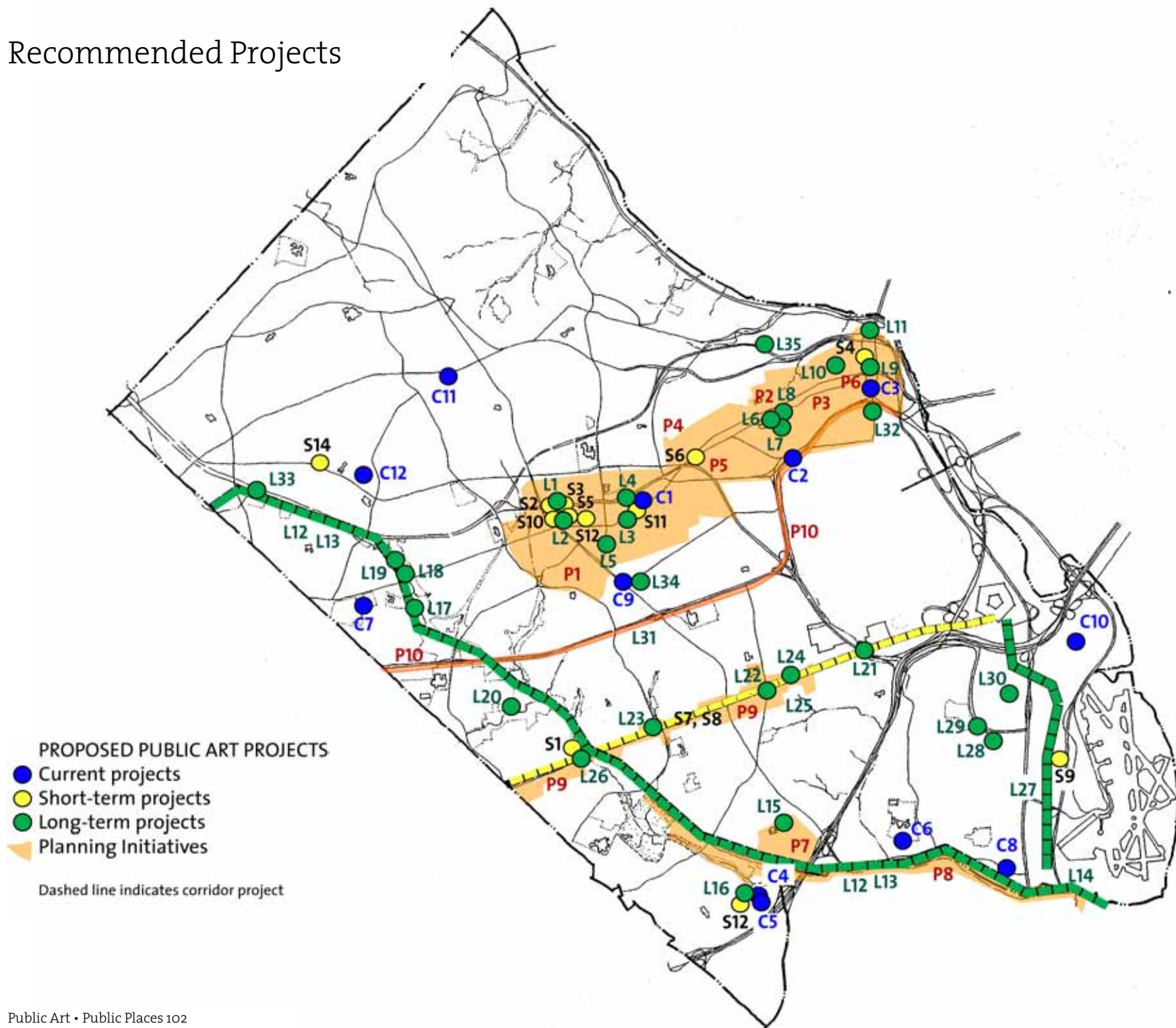
# Planning Projects

	PROJECT	WORKING AREA	FUNDING	SPONSOR	RECOMMENDATION
P1	Ballston Sector Plan Update	R–B Corridor Ballston	CPHD	CPHD	Coordinate strategy for directing public art contributions to civic projects. Develop overall guidelines for privately sponsored public art in this area.
P2	Courthouse Sector Plan Update	R–B Corridor Courthouse	CPHD	CPHD	Coordinate strategy for directing public art contributions to civic projects. Develop overall guidelines for privately sponsored public art in this area.
P3	Rosslyn Sector Plan Update	R–B Corridor Rosslyn	CPHD	CPHD	Coordinate strategy for directing public art contributions to civic projects. Develop overall guidelines for privately sponsored public art in this area.
P4	WALKArlington	R–B Corridor	DES Transportation	DES Transportation	Coordinate recommendations for R–B Corridor station areas with WALKArlington planning process. Currently WALKArlington is working on demonstration projects for the Ballston station area; art priorities are reflected in this plan.
P5	Clarendon Sector Plan Update	R–B Corridor Clarendon	CPHD	CPHD	Coordinate strategy for directing public art contributions to civic projects, such as Central Park and the Metro canopy, with station area planning team and its public art committee. Develop overall guidelines for privately sponsored public art in this area.
P6	Central Place study	R–B Corridor Rosslyn	CPHD	CPHD	Monitor planning process with expectation of involving artist in design team approach to designing the public space.
P7	Four Mile Run redevelopment	Four Mile Run Lower Reach	CPHD	CPHD	Coordinate strategy for directing public art contributions to civic projects, particularly along Four Mile Run, and Nauck Village Square if necessary. Develop overall guidelines for privately sponsored public art in this area.
P8	Four Mile Run rechannelization	Four Mile Run Lower Reach	PRCR /U.S. Army Corps of Engineers	PRCR /U.S. Army Corps of Engineers	Coordinate strategy for directing public art contributions to civic projects along Four Mile Run. Coordinate with other corridor-wide initiatives, such as the call for temporary projects, stormwater wetlands, and interpretive markers.



PROJECT	WORKING AREA	FUNDING	SPONSOR	RECOMMENDATION
P9 Columbia Pike Revitalization Initiative	Columbia Pike		CPHD, DES Transportation WALKArlington CPRO	Follow up with Street Space Task Force recommendations. Assign artist-in-residence to identify and design streetscape art opportunities; subsequent projects include civic squares and a parking garage.
P10 Arlington Blvd. Improvements	Arlington Blvd	DES Transport./ task force, PCR		Monitor workshops and capital planning processes that will lead to eventual infrastructure upgrades and open space redesign along Arlington Blvd.
P11 Historic Preservation Master Plan	Countywide		CPHD	Use information developed in this plan to enrich Historic Arlington theme; evaluate preservation priorities against projects in this list.
P12 Watershed management program	Countywide	DES, PCR Allocate Public Art Fund for project design, construction if necessary.	DES Utilities and Environmental Policy, PCR	Assign artist to collaborate with PCR and DES in watershed restoration and watershed education projects.
P13 Playground redesign study group	Countywide		PCR	Monitor process. Assign artist-in-residence to work on playground design once study is complete.

# Recommended Projects



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