

# Public Art Framework and Field Guide for Madison, Wisconsin

**Submitted to  
Madison CitiARTS  
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by**

**The Placemaking  
Collaborative**

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# Public Art Framework and Field Guide for Madison, Wisconsin

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# Introduction

Until the mid-twentieth century, the history of public art in cities throughout America had been one of objects in public places: heroic and inspiring figures, pivotal events, and allegories of public life were depicted in sculptures, relief works and murals. Sited in prominent public locations, these works reflected the meaning and purpose of civic life and the fundamental precepts that form the common ground of good citizenship.

At mid-century, public places made room for a broader array of creative expression. Artists began to refer abstractly to the qualities of public contexts, or use public places as a rostrum for the presentation of aesthetic ideas.

## **Public art is the practice of placemaking**

Over the past two decades, public artists have explored the nature and purpose of public places. Viewing public places as the vessels of civic life, artists have broadened the scope of their work beyond object making to encompass shaping the place itself and enhancing the realization of its civic purpose. The practice of public art has changed from one of placing art in public places to one of making places public.

Public art is made from the spaces and structures that serve and bring citizens together in the everyday life of a city: roads, bridges, parks, plazas, libraries, community centers, and water works. Public art is not only the sculpture on the bridge or in the park or in front of a building or along a road — it is the overall form of the city's landscape, structures and infrastructure.

## **The public artist's exploration intersects community concerns**

In creating public art, the interests and concerns of public artists intersect those of the community. Artists and Madison's neighborhoods ask similar questions. What are the characteristics (physical, cultural, and social) of the land within the neighborhood? How do we now and in the future intend to use it? How are we and how should we be connected to the places of our daily lives and to one another and to our histories? How do public places in our neighborhoods welcome people and how do they help people find their way within the city? What changes do we wish to effect to make the neighborhood and the city better places to live?

## **Public art is a collaborative practice**

In the process of inquiry and in creating public artworks, artists have become collaborators with the community and with urban planners and design professionals.

The introduction of the artist's viewpoint into a city-building dialogue challenges assumptions and attitudes about where we live and how we use and relate to the city around us. New to this civic table, artists are certain to provoke and challenge assumptions and attitudes and to open new possibilities and approaches.

How is the artist's viewpoint distinct? Does it matter? State Street landscape architect Ignacio Bunster-Ossa of Wallace Roberts Todd responds: "Artists seem to have a connection... a tether to the soul of a place." Artists bring an intuitive grasp of the world, which locates metaphor and symbolic form in the collaborative exercise of city-building. They view the design of a bridge not as the most expedient way to cross the river, but as an experience of passage whose quality gives meaning to life in the city. They view the functional aspects of building the city as opportunities for public expression.

### **Public art fosters civic experience and affects change**

Public art is interactive and concerned with the way a city looks and how it functions. Through their engagement in shaping the city, artists are creating the community's future. When neighborhoods and city agencies propose capital projects, they do so with the intention of affecting change — improving existing conditions, accommodating new people and activities, creating a more dynamic public realm. Similarly, artists will change the way in which Madison is built, the way it looks, and how it is perceived and experienced. Through the engagement of artists in their formation, public places will be experienced in new ways and their purpose as vessels of community life will be enhanced.

Echoing the conviction of Madison's visionary city planner, John Nolen, arts advocate Joan Mondale states that a government's attitude toward its people is reflected in the quality of the public facilities it builds. Attention to the aesthetic and broad function of a city's public places conveys the message that the people who pass through those places are significant to those who planned and built them.

When a city chooses to meaningfully engage artists in building the city, it makes an affirmative investment in its own vitality.



*Lighter moment at the State Street Charette (left to right) Steve Feren, Brad Goldberg, Christine Podas-Larson, Connie Kilmark, Ignacio Bunster-Ossa, Alder Jean McCubbin, Dianne Steinbach, Cliff Garten and Chris Manke*



# City of Madison Projects: Public Art in City Building

Why? Civic Foundations and Goals	Desired Outcomes for Public Art	CitiARTS Strategies	Artists' Roles in CitiARTS Programs	Administrative Functions	Resource Strategy	Strategic Partners	The Public Art Field Guide
<p><b>a City's Capital Development Program</b></p> <p>Madison defines its priorities for city-building: parks, plazas and gardens; streetscapes, bridges and stairways; shores, riverbanks and waterfronts; libraries, community centers and public spaces</p>	<p>A sense of place will be expressed and evoked; the history, meaning of and social connections to public places will be illuminated</p> <p>The distinct character and qualities of public places will be manifested</p> <p><b>Connections will be improved;</b> among places and structures of the city and among the people of Madison</p> <p><b>The function of Madison's public places will be enhanced;</b> they will more hospitable, attract more use, and allow people to experience them in fresh new ways</p> <p><b>Way-finding will be facilitated</b></p>	<p><b>Public Art in City Building,</b> a program that provides process and funding CitiARTS</p> <ul style="list-style-type: none"> <li>to engage artists in Madison's capital planning processes</li> <li>to engage artists in capital project design and implementation</li> <li>to expand the opportunities in <i>The Public Art Field Guide</i></li> </ul> <p><b>Public Art Stewardship,</b> a program to promote sustainable art-making and to maintain and conserve Madison's public art</p>	<p>Collaborate on the design of capital projects with design professionals and the community</p> <p>Apply the process in <i>The Public Art Field Guide</i> to explore the context and conditions of project sites</p> <p>Respond to the <i>Public Art Framework Principles</i> in project design and development</p> <p>Create permanent works integrated into capital projects</p>	<p>Participate in City planning and capital budgeting processes</p> <p>Apply the process in <i>The Public Art Field Guide</i> to city planning and continually add new sites</p> <p>Advocate <i>The Public Art Framework Principles</i> in City planning</p> <p>Develop and administer the processes of artist selection, engagement and training</p> <p>Develop and coordinate public art information activities</p> <p>Develop and administer <b>Public Art Stewardship</b></p> <p>Develop public art funding from capital project budgets and CitiARTS resources</p>	<p>The Public Art in Planning and City Building Program will be supported by:</p> <ul style="list-style-type: none"> <li>the City of Madison's allocation to CitiARTS</li> <li>individual capital project budgets: design and construction resources</li> </ul> <p>The Madison Placemaking Fund: a resource to support Public Art in City Building, Temporary Installations, and Public Art Stewardship</p>	<p><b>Madison City agencies:</b> Planning, Finance, Public Information, Engineering, Parks, Library, Fire, Traffic, Water/Sewer</p> <p><b>Boards</b></p> <p><b>Neighborhood &amp; community organizations</b> (e.g. Friends of the Libraries, Friends of the Parks, the Urban Land Foundation, etc.)</p> <p><b>Planning &amp; design professionals:</b> architects, landscape architects, engineers, urban planners and designers, graphic designers</p> <p><b>Contractors engaged to build capital projects</b></p> <p><b>Save Outdoor Sculpture!</b></p> <p><b>The private funding community:</b> foundations, corporations, individuals</p>	<p><b>Large Scale Sites and Environmental Settings</b></p> <p>Elvert Park, Yahara Park, Monona Bay Park, projects</p> <p><b>Drive, East Avenue,</b></p> <p><b>Eastwood Bypass,</b></p> <p><b>Midvale Heights,</b></p> <p><b>West Johnson Street</b></p> <p><b>Neighborhood</b></p> <p><b>Gathering Spots/Small Scale Sites</b></p> <p>Flene Park, Lisa Link</p> <p><b>Peace Park, along bike-ways</b></p> <p><b>Planning, Streetscape, Infrastructure</b></p> <p>State Street, Williamson Street, Atwood Avenue, John Nolen Drive</p>

## Public/Private Projects: Community Partnership

Why? Civic Foundations and Goals	Desired Outcomes for Public Art	CitiARTS Strategies	Artists' Roles in CitiARTS Programs	Administrative Functions	Resource Strategy	Strategic Partners	The Public Art Field Guide
<p>Private and other public capital developments;</p> <p>Private and other public developers (e.g. Madison schools) whose projects significantly impact the public realm wish to enhance their project's esthetic and its responses to Madison's city-building values</p>	<p>Connections will be improved; between the private development and its public context</p> <p>Way-finding will be facilitated</p> <p>The experience of living in the City will be enriched</p>	<p>Public Art in City-Building – Community Partnership – an extension of CitiARTS program for public capital projects, will work with private and other public developers (and their consultants) to identify sites and characteristics of opportunity for art in their projects, with emphasis on the project's intersection with the public realm</p> <p>CitiARTS will be available to work with developers to administer art project design and development</p>	<p>Respond to opportunities provided by private and other public developers: participate in overall project design and creation of permanent works integrated into the project</p> <p>Apply the process in <i>The Public Art Field Guide</i> to exploring the context and conditions of project sites</p> <p>Respond to the CitiARTS <i>Public Art Framework Principles</i> in project design and development</p>	<p>Advocate and facilitate artist engagement with Madison City agency staff and developers</p> <p>Consult with developers in defining public art project opportunities, selecting artists, administering art project development, installation, and promotion</p> <p>Apply the process in <i>The Public Art Field Guide</i> to opportunity assessment</p> <p>Advocate the <i>Public Art Framework Principles</i> in project planning</p>	<p>The Public Art in City-Building – Community Partnership program will be supported by private developers, who will pay all costs associated with the process of identifying opportunities, project administration and management, project design and implementation</p> <p>Developers who wish to engage CitiARTS as art project administrator will pay CitiARTS a fee for its consulting services</p>	<p>Private and other public capital project developers</p> <p>City agencies charged with responsibility for urban planning and review and approval of proposed projects</p> <p>Neighborhood and community organizations</p> <p>Developers who wish to engage CitiARTS as art project administrator will pay CitiARTS a fee for its consulting services</p> <p>Planners, architects, engineers, etc.</p> <p>Utilities</p> <p>Contractors engaged to build capital projects</p>	<p>Large Scale Sites and Environmental Settings Farewell Park</p> <p>Gateway Projects Support sites identified in neighborhood plans especially eastern and southern edges of the city</p> <p>Neighborhood Gathering Spots/Small as in redevelopment project and streetscape structure</p> <p>Placemaking for Parks/Monuments to bridge neighborhoods</p> <p>Bringing together Gateway Projects</p>

# New Ideas: Explorations and Installations

Desired Outcomes for Public Art	CitiARTS Strategies	Artists' Roles in CitiARTS Programs	Administrative Functions	Resource Strategy	Strategic Partners	The Public Art Field Guide
<p>Dialogue will be fostered</p> <p>City neighborhoods will be anchored and inspired</p> <p>The experience of living in the City will be enriched by multi-cultural, multi-generational and other expressions that expand understanding and provoke thought</p> <p>Community action will be catalyzed on social and environmental and other civic concerns</p>	<p><b>New Ideas: Explorations and Installations:</b> a program that encourages artists to experiment with ideas and forms in a civic context</p> <ul style="list-style-type: none"> <li>• select and facilitate the development of projects that respond to installation opportunities identified through the Public Art in City Building Program</li> <li>• facilitate City permission for other temporary installations proposed by artists and community organizations and artists</li> <li>• respond to opportunities proposed by city agencies for public art research and development</li> </ul>	<p><i>Review The Public Art Field Guide</i> to identify installation opportunities and their parameters and use it to explore the context and conditions of project sites</p> <p><b>Develop proposals</b> that respond to opportunities identified through the Public Art in City Building Program</p> <p><b>Respond to the CitiARTS Public Art Framework Principles</b> in project design and development</p> <p><b>Implement temporary installations</b> in collaboration with CitiARTS and relevant community stakeholders</p> <p><b>Work with community organizations</b> to identify other opportunities for temporary installations and to secure the resource support and City permission for their development</p>	<p><b>Develop New Ideas Program Guidelines</b> including a list of opportunities for temporary installations that may have been built into the City's public infrastructure through the City Building Program</p> <p><b>Advocate for temporary installation opportunities</b></p> <p><b>Suggest strategies for project development</b></p> <p><b>Facilitate City agency approvals</b></p> <p><b>Assist in securing resources</b></p>	<p><b>The New Ideas Program will be supported by:</b></p> <ul style="list-style-type: none"> <li>• the City of Madison's allocation to CitiARTS (for installations that respond to opportunities identified through the Public Art in City Building Program)</li> <li>• public funding programs (such as Community Enhancement Grants)</li> <li>• the Madison Placemaking Fund</li> <li>• private support developed by sponsoring community organizations and artists</li> </ul>	<p>City agencies charged with responsibility for design and development of capital projects and that facilitate and approve installations on public property</p> <p>Neighborhood and community organizations</p> <ul style="list-style-type: none"> <li>• proposing investigations and temporary installations</li> <li>• assisting in the project development</li> <li>• associated with the sites of temporary installations</li> <li>• interested in developing programming associated with the project</li> </ul> <p>Planning and design professionals: collaborators in site selection and preparation</p> <p>The private funding community</p>	<p><b>Large Scale Sites and Environmental Settings</b></p> <p><b>Gateway Projects</b></p> <p><b>Neighborhood Gathering Spots/Small Scale Sites</b></p> <p><b>Planning Streetscape Infrastructure: State Street</b></p>



# Private Initiatives Celebrating Civic Life

Why? Civic  
Foundations  
and Goals

Civic Life:

Remember and  
knowledge citizens  
d civic events and  
lues in public sites

Desired Outcomes for Public Art	CitiARTS Strategies	Artists' Roles in CitiARTS Programs	Administrative Functions	Resource Strategy	Strategic Partners	The Public Art Field Guide
<p>Lives well lived in the city will be celebrated</p> <p>A broad range of ideas that have civic relevance will be expressed</p>	<p><b>Private Initiatives Celebrating Civic Life</b> a program of CitiARTS that</p> <ul style="list-style-type: none"> <li>articulates the City's expectations and conditions for the public installation and display of privately commissioned works</li> <li>evaluates proposals for private gifts of art to the city and for art installations in the public realm and recommends (or not) their acceptance or approval by the City of Madison</li> <li>facilitates the City's process for the installation of approved privately commissioned works</li> <li>provides a resource for private patrons to access in their search for artists</li> </ul>	<p>Respond to opportunities provided by private patrons</p> <p>Review <i>The Public Art Field Guide</i> to identify installation opportunities and their parameters and apply <i>The Field Guide's</i> process to explore the context and conditions of project sites</p> <p>Respond to the CitiARTS <i>Public Art Framework Principles</i> in project design and development</p>	<p>Develop program guidelines</p> <p>Coordinate review of proposals and CitiARTS recommendations for City approval and acceptance</p> <p>Facilitate City approval and acceptance</p>	<p>The Civic Memorials program will be supported by:</p> <ul style="list-style-type: none"> <li>the City of Madison's allocation to CitiARTS (for staff time devoted to proposal review and project facilitation)</li> <li>private patrons for all project costs of design, construction, site preparation and repair and compliance with city requirements</li> </ul> <p>All private gifts of art to the City must be accompanied by a reasonable maintenance plan and a maintenance fund or endowment</p>	<p>Private sponsors of projects proposed for public installation</p> <p>City agencies that facilitate and approve installations on public property</p> <p>Neighborhood and community organizations</p> <ul style="list-style-type: none"> <li>associated with the sites of temporary installations</li> <li>interested in developing programming associated with the project</li> </ul> <p><b>Design professionals and contractors</b> engaged in site design and project construction</p>	<p>Large Scale Sites and Environmental Settings</p> <p>Gateway Projects</p> <p>Neighborhood Gathering Spots/Small Scale Sites</p> <p>Planning, Streetscape, Infrastructure</p>

# Civic Foundations That Shape The Madison Public Art Program's Purpose

## 1. The City's Capital Development program: Art in Madison's On-Going City-Building

The central foundation for public art in Madison is the City's capital development program. The community's building needs and aspirations are thoroughly explored and its priorities for expenditure of civic resources are defined through a thoughtful, public, and multi-dimensional process of capital planning. Integrated into the on-going building of the city, public art will be encountered and experienced through the places of Madison's civic life: its parks, plazas and gardens; streetscapes, bridges and stairways; lake-shores, riverbanks and waterworks; libraries, community centers and public offices.

### **Public Art in City Building**

In response to the opportunity presented by Madison's vision for the City expressed through its capital development agenda, the CitiARTS Public Art Program will support the work of artists in *City-Building*: the planning, design and construction of capital projects.

### **The purposes of Public Art in City Building**

- Express and evoke a sense of place — public art will illuminate the history, meaning of and social and cultural connections to Madison's public places
- Manifest the distinct character and qualities of public places
- Link specific projects to one another and to a systemic and comprehensive vision for the individual neighborhood and city as a whole
- Enhance the function of public places within the City: landscape, infrastructure and buildings will be more hospitable, attract more use, and allow people to experience them in new ways
- Improve connections among places and structures of the city and among the people and experience of Madison
- Facilitate way-finding

### **Public art created in response to these purposes will**

- Collaboratively engage artists from project inception: in determining and defining projects, in planning and design, and in creating integral works of art
- Be permanent features, rather than temporary installations
- Be planned and implemented with the support of the design and construction resources of the capital project budget
- Require artists who are experienced in the creation of permanent and sustainable works, who are familiar with and responsive to the imperatives of capital project budgeting, scheduling and delivery, and who are successful inter-disciplinary collaborators
- Provide opportunities for mentoring Wisconsin's emerging public artists

### **Link to Program Administration and Funding, Pages 17-24**

The engagement of artists in city-building will be supported by individual project design and construction budgets and by CitiARTS through its annual capital allocation. *No private match will be required.* Private funding through the Madison Placemaking Fund may supplement construction funding available for art through the capital project's budget. CitiARTS will administer the selection of artists and the development of public art projects.

## 2. Private and Other Public Capital Developments: Community Partnerships for Art in City-Building

Private and non-municipal ("other") public development projects significantly impact Madison's public realm. The City wishes these projects to respond to Madison's city-building values: project siting and design that considers the interests of the adjacent areas and the character of the site and surrounding community.

### **Community Partnership for Art in City Building**

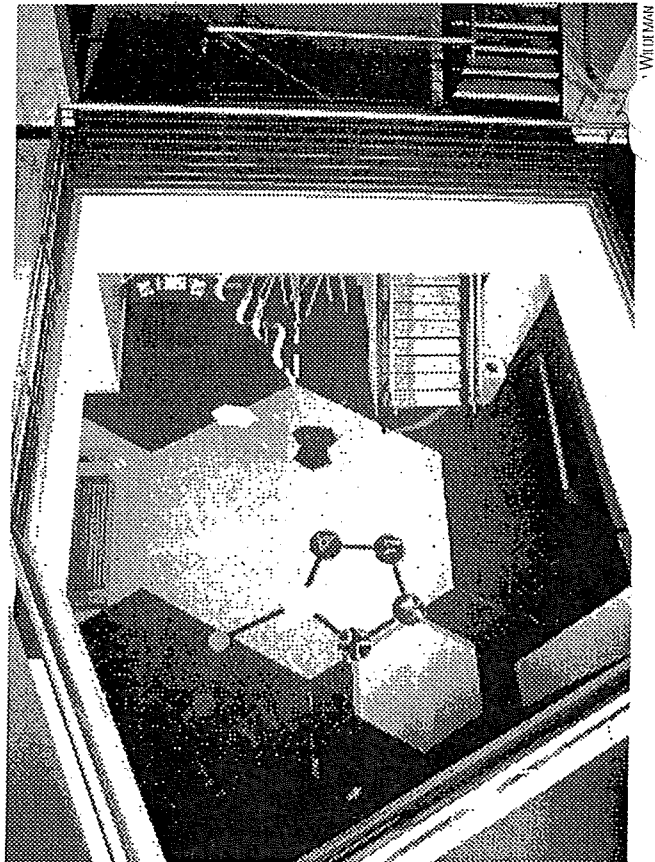
In response to the opportunity presented by private and other public capital developments, the CitiARTS Public Art Program will support the work of artists in a *Community Partnership for Art in City Building*.

### **The purposes of the Community Partnership**

- Improve connections between a private development and its public context
- Facilitate way-finding
- Add value to the project and the neighborhood by enriching its aesthetic and the experience of living in the City
- Leave a public art legacy for neighborhoods and the City

### **Public art created in response to these purposes will**

- Engage artists to participate in project planning and design and to design and create works of art integrated into the project
- Require artists who are experienced in creating permanent works, responsive to the imperatives of capital project development, and skilled in collaboration



Biochemistry Waltz, terrazzo floor by Norie Sato for the University of Wisconsin – Madison. Commissioned under the Wisconsin Percent for Art program

### **Link to Program Administration and Funding, Pages 25-26**

The engagement of artists in this dimension of city-building will be supported entirely by individual private development project budgets. CitiARTS will be available to administer and facilitate the private developer's identification of art opportunities and selection of artists and to manage overall art project development. CitiARTS will charge developers a consulting fee for its art project administrative services.

### 3. Civic Values and Concerns: Explorations and Installations of New Ideas

Citizens and artists are motivated to explore and express ideas about important aesthetic, social, environmental, and civic issues in a public context. In shaping a vital and responsive public realm, the City and community are motivated to search for fresh and visionary city-building ideas — the “research and development” aspect of city-building.

#### ***New Ideas: Explorations and Installations***

In response to artists’ and the community’s wish to explore and express civic values, concerns and design challenges, the CitiARTS Public Art Program will facilitate and support the work of artists in *New Ideas: Explorations and Installations* for public places. Initiatives may be integral components of capital projects or independent of a contemporaneous municipal capital development. Through this program, the city’s public realm will be a rostrum for the creative expressions of artists. Artists will be a resource for the community in responding to compelling questions about civic life and the shape of the City.

#### **The purposes of *New Ideas***

- Focus attention on aesthetic, social, environmental, and civic concerns
- Experiment with creative ideas and forms in a public context
- Foster dialogue
- Anchor and inspire neighborhoods
- Enrich the experience of living in the City
- Catalyze action and change

#### **Public art created in response to these purposes will**

- Be developed with the approval and support of the neighborhood that contains the installation site
- Respond to City or community initiated design competitions focused on specific city-building issues
- Be developed in response to temporary installation opportunities provided through new capital developments (such as State Street) or initiated by an artist or community independently on any contemporaneous new capital initiative;
- Be developed by both experienced and emerging public artists
- Require city permission for installation or production on public land, with attendant technical and legal requirements such as an acceptable installation plan, adherence to city codes, insurance coverage, a defined schedule for exhibition, and a plan for removal

#### **Link to Program Administration and Funding, Pages 30-32**

Work supported by CitiARTS through *New Ideas* must be supplemented by other public funding programs, or by private philanthropic and in-kind contributions. In order to facilitate the artist’s work to accomplish this purpose, CitiARTS will form a strategic alliance with a fiscal agent to accept and administer requisite private contributions

#### 4. Celebration of Civic Life: Citizens, Civic Events and Values are Remembered and Acknowledged in Public Sites

Private sponsors wish to acknowledge aspects of civic life in Madison's public places. Much of Madison's public art came into being as the result of private initiatives. For example, the replica of the *Statue of Liberty* was a gift to the City from the Rotary Club of Madison, Brower Hatcher's *Forum of Origin* was a gift to the city through a private initiative led by Mary Lang Sollinger.

Ultimately, the intentions of private patrons will assume physical form and are proposed for accommodation in a public site. The City wishes to encourage this kind of initiative and civic celebration while also clearly stating its expectations for public siting and its conditions for acceptance of permanent works.

##### ***Private Initiatives Celebrating Civic Life***

In response to the initiatives of private patrons for the installation of works of art in public sites, the CitiARTS will administer the processes of project review, city approval and acceptance and will facilitate project development through *Private Initiatives Celebrating Civic Life*.

##### **The purposes of *Private Initiatives* are**

- Celebrate lives well lived in the city
- Beautify the public realm
- Express a broad range of ideas that have civic relevance.

##### **Artworks proposed by private patrons for the City's acceptance will**

- Require city permission for installation or production on public land
- Require an acceptable installation plan
- Adhere to city codes, insurance coverage, and a defined schedule for exhibition
- Require specific instructions for reasonable long term maintenance and an appropriate *maintenance fund or endowment*.

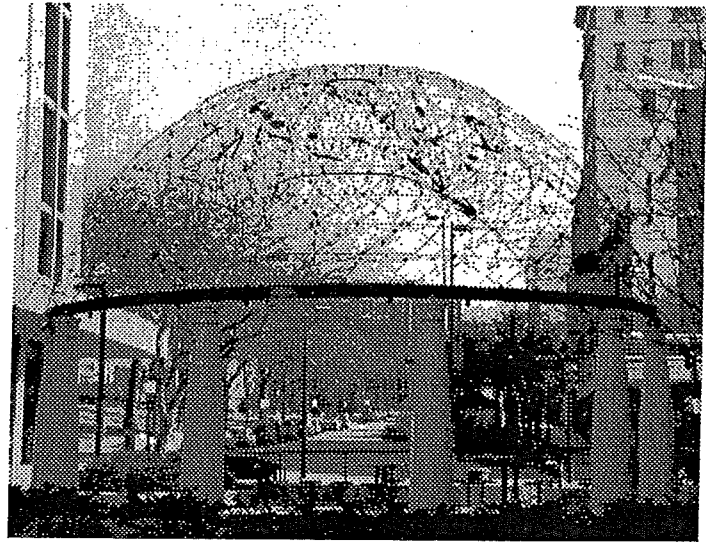


PHOTO BY TONY RAJIN

Forum of Origin, by Brower Hatcher at the top of State Street

##### **Link to Program Administration and Funding, Pages 33-35**

CitiARTS will work with City agencies to evaluate proposals for private gifts of art to the city and for art installations in the public realm. It will provide information for private donors, presenting the city's goals for installations in public sites and the processes for proposal and approval. All costs associated with privately sponsored public artworks must be the responsibility of the sponsor, including planning, design and fabrication, site preparation and repair, transportation and installation, and insurance. All privately funded gifts of public art accepted by the City must be accompanied by a maintenance fund.



# Madison Public Art Framework Principles

In 1911, John Nolen asked if in Madison "we find noble statuary marking for all time the entrancing history of this fine old State and its steadily unfolding civilization?"<sup>1</sup> He asked that the character of the people of the city be expressed in the process of shaping the city and extolled the presence of "ample forces for the expression of civic life in a city of striking individuality." He called for expression of the city's dignity and splendor befitting its stature as a capital; for manifestation of a love of art and application of new ideas and technologies, befitting a center of learning. He called for expression of the values of home, community, health and recreation that would characterize a model residential community. All of this, he felt, would convey Madison's individuality.

"I believe that the city plan of Madison will fail in one important point if it neglects to consciously conceive of this city as an... art center, one that should provide adequately for... the many fine and varied expressions of art in the city itself. For art is not only the flowering of civilization, it is also its seed."

The principles of the Madison Public Art Framework build upon the legacy of Nolen that envisioned and played a central role in shaping the City's remarkable urban landscape. They have been further informed through an exploration of the desired outcomes for city-building and public art that have been expressed by artists, designers, residents, business owners, public agency staff, and community leaders.

## Principles

### 1. Express and Evoke a Sense Place

Madison is a City on an isthmus between two lakes. It is a seat of State Government and of a world class University. It is a city of strong and distinct neighborhoods. It is a city of over 100 miles of shoreline, 150 miles of hiking trails, and 5,700 acres of park land. It is a city with a history of distinguished architecture. Madison's citizens have strong personal, social, cultural and historical attachments to and affection for the City's public places.

**The Madison Public Art Program will support the work of artists to express and evoke a deep sense of Madison's public places, creating a relationship between place, forms, materials and experiences in the urban environment.**

### 2. Make and Improve Connections and Function

The everyday experience of the city occurs through its roads and highways, its bridges and stairways, its parks and plazas, its water works and utilities, and its public buildings. These elements occur across the whole city and bring citizens together. Public art will connect the form and content of public places to the city's social and physical needs. It will improve connections among the places and structures of the city and among the citizens of Madison.

**The Madison Public Art Program will support the work of artists to connect the experience of places in the city to the community's memory, needs, values and issues of concern. It will support the work of artists to strengthen the function of public places: making them more hospitable and providing means to perceive and experience them in new ways.**

<sup>1</sup>Madison: A Model City, Commissioned by the Madison Park and Pleasure Drive Association, 1911 and published by the Board of Regents, University of Wisconsin System.

### **3. Respond to Madison's on-going process of city-building.**

Madison is an expanding city with a population that increased by 7% over the past decade and with new developments being proposed citywide. The City has an ambitious capital improvement agenda that responds to priority needs for public infrastructure, facilities and amenities. Artists have an essential role to play in Madison's on-going city building: evoking the character and history of place; facilitating way-finding; and exploring issues of community concern.

**The Madison Public Art Program will support and facilitate the City's engagement of artists to explore capital development contexts, to collaboratively shape capital projects, and to create integral works of art.**

### **4. Promote Interdisciplinary Collaboration Among Artists and Design Professionals**

In order to support the City-Building work of artists to shape capital projects, artists need to develop and exercise skills in interdisciplinary collaboration and the imperatives of capital project development. Wisconsin has a strong community of artists who are eager to collaborate in shaping the City's public places. The design community needs to welcome and make room for artists in the design process.

**The Madison Public Art Program will foster and promote interdisciplinary relationships between artists and the design community and will provide programs to prepare artists to effectively function in collaborative teams.**

### **5. Provide for multi-disciplinary artistic expression in the public realm**

Madison is a renowned center of the visual, performing and literary arts. The University of Wisconsin is a center of art education, publishing, exhibition and performance. Small and large arts and literary organizations abound and work in neighborhoods throughout the city. Artists of all disciplines are eager to participate in shaping and programming the public realm.

**The Madison Public Art Program will support visual, literary and performance expression in the public realm. It will engage visual artists, writers and performers as collaborators in public art projects citywide.**

### **6. Promote Stewardship of Art and Place**

Madison has a modest legacy of historic public art, most commissioned by private sponsors with no commitment to on-going stewardship. Historic works have fallen into disrepair. Madison intends to add to its public art collection in the years ahead, raising new issues of sustainability, integrity of public art construction and fabrication, long term maintenance, and conservation.

**The Madison Public Art Program will promote stewardship of the city's public art collection. It will promote sustainability of new work in the process of creation, encouraging sustainable site selection and art-making.**

### **7. Enrich and expand the experience of living in the city**

Madison is a city with a long and active history of concern for the conditions of society. It is a city with an increasingly diverse population, the 2000 census shows that people moving into the city from other locations nationally and internationally account for a substantial portion of the population increase of the past decade. The City is committed to embracing diversity and improving relations and connections among all citizens.

**The Madison public art program will support the work of artists to enrich and expand the experience of living in the city. It will support the creation of multi-cultural, multi-generational and other experiences that expand understanding of Madison's diverse cultural perspectives, provoke thought, and engender positive action to build community.**

### **8. Promote access to place and opportunity**

Madison has codified its commitment to providing access to and within the City's public places and facilities. The City is also committed to providing access to opportunities for involvement in the community's planning and decision-making processes and to opportunities for participation in building the city.

**Projects developed with support of the Madison Public Art Program will adhere to access codes and also respond to their intended spirit of genuine and imaginative access for all citizens. The program will encourage the development of projects that demonstrate principles of imaginative accessible design in the city's infrastructure.**

## **9. Form Strategic Alliances to Achieve Public Art Program Goals and Project Implementation**

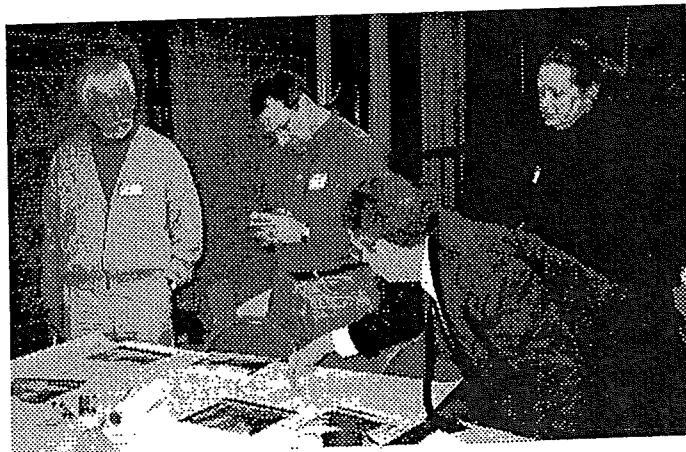
There are numerous public and private agencies and organizations in Madison whose work impacts the City's public realm and capital development program. There are also agencies and organizations whose mission relates to public art and urban design. All of these have developed resources, contacts, and programs that intersect the strategic interests of the Madison Public Art Program.

**The Madison Public Art Program will form strategic alliances with agencies and organizations that are engaged in city-building, public art, and philanthropic activity in order to synergistically facilitate the realization of the Public Art Program's purpose and of individual public art project goals.**

## **10. Engage the Community in the Public Art Process**

Madison is a City with a strong tradition of community involvement in defining the City's action agenda and in shaping places and programs that serve the community and reflect its values and aspirations.

**The Madison Public Art Program will collaborate with the community to explore and define opportunities for public art that are consistent with the Program's purpose and principles. The Program will engage the community in project planning and will facilitate evaluation and realization of the community's public art proposals.**



*State Street Design Charette (left to right) David Giffey, Steve Feren, Hank Bishop of WRT and Helen Klebesadel*

# The Madison Public Art Program: Program Elements, Artist Roles, CitiARTS Administrative Function, Resource Allocation

Presenting his vision for Madison to the Madison Park and Pleasure Drive Association in 1911, John Nolen understood that artists have an essential role to play in shaping and expressing the character of the city of Madison and its people. He understood that these expressions would be varied and urged that they be found throughout the city.

The practice of public art has evolved throughout the century since Nolen's vision was unveiled. Its aesthetic has expanded from one concerned with objects that memorialize, ornament and inspire to those that also explore the nature of public place and experience, that pose serious questions of civic relevance, and that often intend to effect change. Public art is about the creation and discovery of experience in public places through the artist's engagement with a public context. It manifests the relationship of place to civic life.

The making of public art is an act of imagination, discovery, commitment and courage for the artist and the community that engages the artist. Artists have a valuable perspective and working approach that is complementary to, but not synonymous with those of public agencies, community organizations, or design professionals.

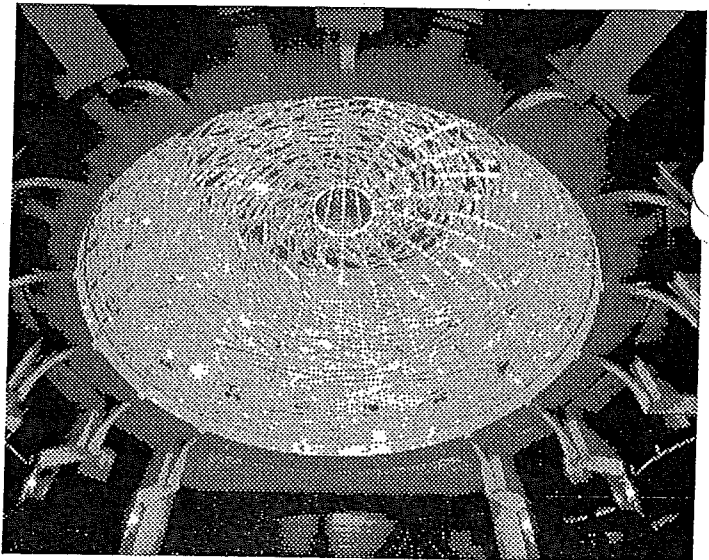
As landscape architect Ignacio Bunster-Ossa of Wallace Roberts Todd commented while working with artists in the design of State Street, "artists seem to have a connection... a tether to the soul of a place."

In response to the evolving practice of public art and conditions in the City of Madison, the Madison CitiARTS Public Art Program will be composed of five elements.

## I. Public Art in City Building: Madison's Capital Development Agenda

Madison defines its priorities for city-building through a thoughtful democratic process of capital budgeting.

The strategic programmatic response of Madison CitiARTS to the foundation provided by the City of Madison's on-going capital plan and budget is *Public Art in City Building*. This initiative will comprehensively engage artists in the planning, design and construction of capital projects city-wide: parks, plazas and gardens; streetscapes, bridges and stairways; lakeshores and riverbanks; libraries, community centers and public offices.



*Spectral Dome, by James Carpenter, Portland, Oregon*

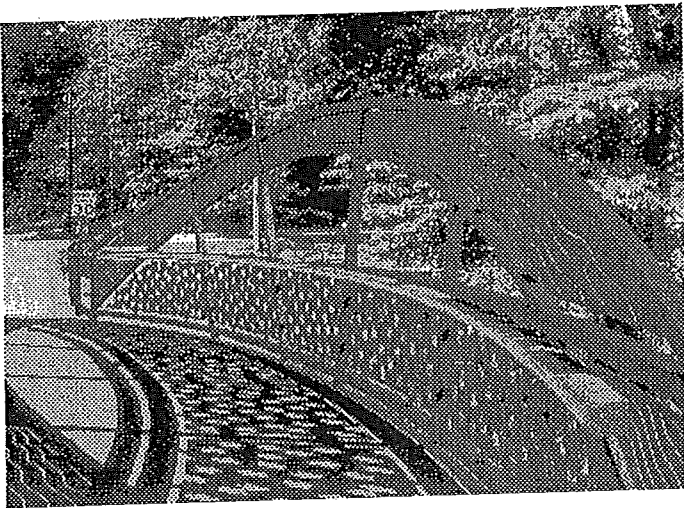
### A. Artists as Collaborators in the Design of Madison's Capital Projects

The intention of the artist's work as collaborator in capital project design is to inform the overall project's intention (its "design program") and to participate in shaping its overall form. The model for this collaborative role has been established in Madison by the work of artist Brad Goldberg as a member of the Wallace Roberts Todd State Street Design team.

### IA.1

#### Artists working in this capacity will

- be members of capital project design teams led by private design firms, shaping the overall project and identifying opportunities for permanent works of art and craft and for temporary art installations
- be members of in-house City design teams, shaping the overall project and reviewing project construction specifications to identify opportunities for elements to be created by artists
- participate in public art charrettes that will become a standard part of all major project planning programs
- apply the process of the *The Public Art Field Guide for Madison, Wisconsin* in exploring the context and conditions of project sites
- respond to the Madison *Public Art Framework Principles* in project design
- participate in the selection of artists commissioned to create specific elements specified in project designs
- mentor emerging public artists in the dynamic of collaborative design if required by CitiARTS



Arcade Street Bridge, Maplewood, MN. Cliff Garten and Aaron Parker

### IA.2

#### Artists working in this capacity will be required to have

- successful studio experience
- knowledge of urban design elements and issues
- facility with the dynamic of the collaborative design processes
- skills in public dialogue

### IA.3

#### Artists will be selected for these opportunities by

- CitiARTS for in-house design teams and
- the prime design contractor for design opportunities put out to bid through City RFPs. The City of Madison will list "public artist" as a "required team member" in its Design Contract RFPs

### IA.4

#### Artists will be paid for their work as collaborative project designers

- from the project's design budget, supplemented by support from the CitiARTS Public Art Fund for projects designed by in-house City teams
- from the design firm's project fees (as would other sub-consultants such as engineers, cost estimators, etc.) for projects designed by private design contractor teams

### B. Artists As Creators of Specific Elements Specified in Capital Project Designs

The intention of the artist's work in this dimension of *City Building* is to integrate specific art elements into capital projects as points of aesthetic expression (sculpture, 2-dimensional artworks, etc) and as "functional art" and craft (floors, walls and ceilings; light fixtures, hardware, windows, curtains; railings, stairways, furniture; plazas, gardens, street amenities).

### IB.1

#### Artists functioning in this capacity will

- work with the project's designer and design team artist to integrate their work into the overall project's design, budget, and schedule of delivery
- respond to the Madison *Public Art Framework Principles* in project design and development
- be responsible for all aspects of project design, fabrication and delivery

### IB.2

#### Artists will be selected for these opportunities

through an open RFP/RFQ process and selected by a public art panel composed of representatives of the project's designer and design team artist and representatives of the capital project's lead agency, the art community, and the public at large.

### IB.3

#### The cost of specific project elements will be paid

from the project's construction budget, supplemented by allocations from the CitiARTS Public Art Fund and the Placemaking Fund.

## C. CitiARTS Administrative Functions

### IC.1

#### Participate in City Planning Programs

The intention of the CitiARTS public art administrator's work as a participant in Madison planning is to integrate art into the way that the city is envisioned by neighborhoods, public agencies and private developers. The administrator's planning work will also set the stage for engaging artists as collaborative members of capital project design teams and as creators of specific art elements within capital projects.

The CitiARTS Public Art Administrator will

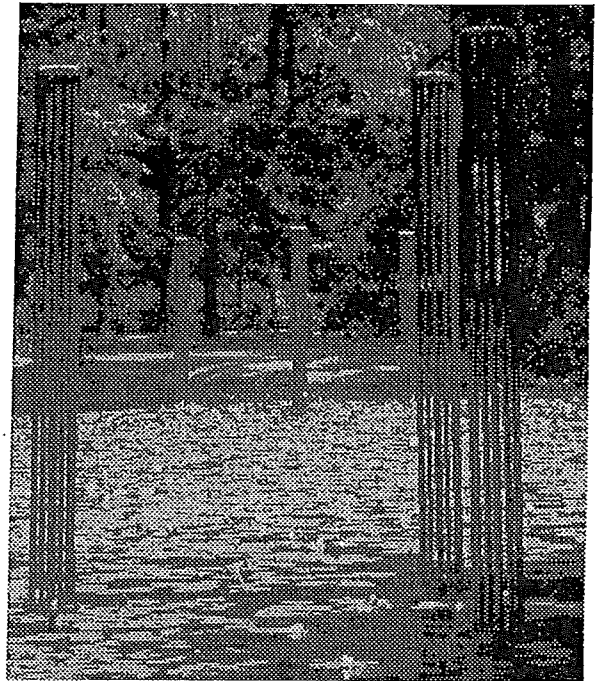
- work with city and community alliances *at all levels of planning* (Madison's current Comprehensive Plan, Neighborhood Plans, and Land Use and Development Plans) to introduce and advocate for public art in the on-going process of city-building. As part of the Planning Department's policies, *public art presentations will be a required agenda item in the early stages of all Neighborhood Planning processes*
- consider issues of short and long term importance in the city's public infrastructure, landscape and public buildings and the opportunities they present for the engagement of artists and integration of art
- consider priorities for public art within the overall capital program and strategies for integrating art into their design and implementation
- work with City staff in formulating recommendations for application of City resources for public art, including the capital budget and Community Development Block Grants
- work with City Engineering, the Water Utility, and the Sewer Utility to evaluate their upcoming projects and the City's environmental infrastructure, viewing their potential for the integration of art elements that promote sustainability and environmental learning
- work with individual capital project teams to identify opportunities for mentoring emerging public artists
- apply the process of the *Public Art Field Guide for Madison, Wisconsin* in exploring the context and conditions of planning areas and continually add new sites to the CitiARTS inventory resource;
- respond to the *Madison Public Art Framework Principles* in City and project planning.

### IC.2

#### Develop and Maintain an Artist Registry and Public Art Project Resource

The CitiARTS public art administrator will develop and maintain a slide and biography registry of (a) artists skilled and

interested in collaborative project planning and design (b) artists (including craftspeople) skilled and interested in creating works for public projects, (c) writers and artists in other media interested in creating works for public projects, (d) artists working in the area of environmental sustainability and education, and (d) emerging public artists who wish to be mentored in the process of public project planning and design.



Cultivus Loci: Lyra by Jann Rosen-Queralt. Copper towers, 10' H x 12" D, temporary installation at Norfolk Botanical Garden

The administrator will develop a resource documenting model public art projects nationwide and will travel to view and learn from public art projects in other cities; documenting projects and their development

This resource will be accessed by

- CitiARTS as it works with capital project teams and their stakeholders to select artists who will be engaged as members of in-house design teams for capital projects;
- CitiARTS as it works with capital project teams to select artists who will be mentored, where the opportunities exist, by the design team and its artist member.
- design firms bidding on design contracts for City capital projects and by developers of private capital initiatives.

### IC.3

#### Administer and Facilitate the Process of Artist Selection

The CitiARTS public art administrator will

- participate as a voting member in reviewing design firm responses to City issued RFP's for design of capital projects

- administer and manage the process of selecting artists as collaborative members of in-house project design teams administer and manage the process of selecting artists to create specific elements specified in public project designs
- administer and manage the process of selecting artists to be mentored in public art
- develop outreach programs to promote awareness of project opportunities among artists locally and nationally
- work with private design firms bidding on City project design contracts, making the CitiARTS resources available for their use in identifying artists who may be design team members

#### IC.4

##### **Plan and Coordinate Public Art Charettes\* and Community Information Programs**

The CitiARTS public art administrator will

- plan and coordinate the production of public art charettes that will become part of all major public project design processes.
- be available to provide information on the CitiARTS Public Art Program and public art in general to interested groups within the community.
- develop didactic information about *Public Art in City Building* and work with Madison's public information office to promote awareness

\*See appendix, page 66

#### IC.5

##### **Negotiate and Administer Public Art Contracts and Coordinate Funding Processes**

The CitiARTS public art administrator will represent CitiARTS in negotiating and administering contracts with artists engaged by the City as collaborative members of in-house project design teams, as creators of specific art elements of capital projects, and as those mentored in public art through the *Public Art in City Building Program*.

The CitiARTS public art administrator will be responsible for the oversight of Public Art in City Building income and expenditures, including

- work with the City's capital development project managers to allocate funds from the project's construction budget for "functional art";
- work with the CitiARTS commission to allocate CitiARTS Public Art Fund resources, and
- develop additional private sector funding resources to support public art project implementation as needed

#### IC.6

##### **Provide Training and Orientation for Artists**

The CitiARTS public art administrator will coordinate training of artists for participation in capital project design teams and initiatives. Training will feature the *The Public Art Field Guide for Madison, Wisconsin* and the *Public Art Framework Principles*

CitiARTS will provide materials for use by artists in public art charettes and public art presentations

## **D. Resource Allocation**

Year	Program	CA Allocation	Other Resources
1 - 3	<i>Public Art In City Building:</i> Artist As Project Design Collaborator/In-House Teams	\$25,000.00	
1 - 3	<i>Public Art In City Building:</i> Artist As Designer and Creator of Capital Project Art Elements	\$150,000.00*	-Capital Project Construction Budgets -Private Funders ("The Placemaking Fund")
1 - 3	Artist Mentorship	\$10,000.00	
1 - 3	Public Art Charettes and Information Programs	\$15,000.00	
<b>Total</b>		<b>\$200,000.00</b>	

\*Must be matched on a 3 to 1 basis by project construction budgets

## II. Public Art in City Building Partnership

Private and other public entities (e.g. Madison City Planning) are also very active in shaping the City. By their presence in the City and their intersection with public space (streets, parks, municipal facilities) and with the city's residential neighborhoods, they have a profound impact upon the city. CitiARTS' strategic programmatic response to the foundation provided by these non-municipal development initiatives is the *Public Art in City Building: Community Partnership Program*.

Building upon the City's existing land use and development planning process, the Community Partnership program's intention is to add value to the project through an artist's consideration of the development site's community and its distinctive character. The program will work with Madison City Planning to encourage and provide incentives for developers to engage artists in shaping projects and their specific elements as a response to Madison's city-building values.

Through the *Community Partnership Program*, connections between a private development and its public context will be improved, way finding will be facilitated, and the experience of living in the City will be enriched.

## CitiARTS Planning and Administrative Function

**IIA.1** Work with Madison City Planning and with private and non-municipal capital project developers to advocate and facilitate the engagement of artists in these projects. Strategies may include a public art requirement for all TIF funded projects.

**IIA.2** Be available to consult with the developer in definition of project opportunities, selection of artists, administration of art project development and installation, and in public information about the artist's work within the context of the overall development.

## B. Artists Roles

**IIB.1** Participate in shaping the overall project as part of the project's design team (as described in Section 1A above) and

**IIB.2** Design and create specific art and craft elements of the project (as described in Section 1B above)

## C. Project Funding

**IIC.1** Artists will be selected and paid for these opportunities by the project's developer

**IIC.2** CitiARTS will charge a consulting fee for its work with project developers

## D. Resource Allocation and CitiARTS Income

Year	Program	CitiARTS Consulting Income	Other Resources
1 - 3	Public Art In City Building: Community Partnership		Private and other capital project design and construction budgets



### III. Public Art Stewardship

Fundamental to the integration of public art in on-going city-building is provision for long term stewardship. Stewardship of public art begins with selection of the site for the work and the negotiation of the artist's contract to create it. Comprehensive stewardship also considers sustainability as it applies to the work's siting, materials and processes of fabrication and installation.

#### A. Stewardship of Madison's Historic Public Art

In 1995, Madison CitiARTS commissioned an inventory and condition assessment of outdoor sculpture in Madison. 19 works were studied and the study concluded that over half were in need of immediate and extensive treatment. A series of short, medium and long range conservation strategies were recommended.

Save Outdoor Sculpture! (SOS!), a national program of the Smithsonian Institution, supports the "saving" of outdoor sculpture. SOS! articulates professional standards for the professional qualifications and practices of conservators. It also provides modest funding to support treatment and an extensive resource of information on conservation.

Building from SOS!, communities throughout the country have launched major efforts to clean and restore historic sculpture and "adopt a sculpture" programs to engage communities in on-going stewardship.

Through its *Public Art Stewardship Program*, Madison CitiARTS will maintain an updated inventory of the City's public art, regularly assess its condition, and promote on-going stewardship as the City's collection is enlarged.

#### CitiARTS administrative functions

- secure updated treatment proposals from qualified conservators for the conservation of selected "works at risk" in the City's historic public art collection
- develop an action plan to undertake treatment by qualified professionals and the resources to support treatment

- ensure that works are regularly and properly maintained following treatment
- add new works commissioned through the CitiARTS Public Art Program to the inventory and work plan for the *Stewardship program*

#### B. Stewardship of New Work Commissioned or Purchased Through the CitiARTS Public Art Program

##### IIIB.

##### 1. Artist Responsibilities

- Consistent with the *Madison Public Art Framework Principles*, artists commissioned to create works through *Public Art in City Building* will
- be required to consider issues of sustainability in the processes of site selection, materials specification, art-making and installation
- be required to warranty the integrity of the work's design and fabrication and to provide specific instructions for reasonable maintenance.

##### IIIB.

##### 2. CitiARTS Administrative Functions

Through the CitiARTS Public Art Stewardship program, the CitiARTS administrator will

- ensure that City contracts with artists include warranties regarding the integrity of the work's design and fabrication and specific commitments from the City to reasonably maintain the work according to maintenance instructions provided by the artist
- advocate the provision of a line item in the City's maintenance budget for the long term maintenance of public art
- develop and document a process of maintenance review and follow-up with City agencies to confirm that works have been regularly maintained as specified in the commission contracts
- promote community ownership of public art by establishing an "adopt a public artwork program," modeled upon the highly successful national "SOS program"
- develop a "sustainable art making" manual that articulates the City's expectations regarding environmental responsibility in art project siting, materials specification and fabrication



Annie C. Stewart Memorial Fountain,  
Frederic Classens, 1925, on Wingra  
Street at old entrance to Vilas Zoo

## C. Resource Allocation

Year	Program	Allocation	Other Resources
1 - 3	Conservation of historic work*	\$10,000.00	SOS! Program, Private Patrons, Original sponsor of the work
1 - 3	Development of the Public Art Stewardship Program, including "adopt public art" and its maintenance training for citizen volunteers and drafting the Sustainable Art Making Manual	\$10,000.00*	SOS! Program Environmental Funding Programs
<b>Total</b>		<b>\$20,000.00</b>	

*\*Priorities for conservation to be determined by CitiARTS in consultation with an SOS! recommended professional conservator.*

## IV. New Ideas: Explorations and Installations in Public Places

The community, city agencies and artists wish to express and focus attention on aesthetic, social, and environmental conditions, values and concerns in a public context. The City and community are motivated to search for new city-building ideas — the "research and development" aspect of city-building.

The strategic programmatic response of the Madison Public Art Program to this goal is the *New Ideas: Explorations and Temporary Installations Program*. The program will support the work of artists to explore responses to challenges of city-building. It will support the work of artists in the production of temporary installations that enrich, refresh, and expand the experience of the City and attract people to public places. The program's intention is to support new ideas, foster dialogue, anchor and inspire city neighborhoods, and catalyze action on issues of community concern. Initiatives may be integral components of capital projects or independent of a contemporaneous municipal capital development project.

### A. Artists Roles

#### IVA.1

##### Research sites of opportunity

- reference *The Public Art Field Guide for Madison, Wisconsin* and apply its process of site investigation
- respond to the Madison Public Art Framework Principles in project design
- study plans for projects on the City's capital development agenda that provide opportunities for temporary installations



*Temporary installation by Robert Fischer at Vilas Park lagoon, 2000. Sponsored by the Madison Art Center*

#### IVA.2

##### Develop and submit a proposal to CitiARTS

- state the installation's intent, illustrate its form, specify its site, describe its installation, provide information on display schedule and removal
- provide a detailed budget and specify the amount of support being requested from CitiARTS, and specifying the sources and amounts of the required match

#### IVA.3

##### Develop community support and City agency approval

- work with the neighborhood in which the work is to be installed, providing information about the installation, promoting community engagement, and securing any required approval
- work through CitiARTS to secure approval from the appropriate City agencies for the temporary installation
- abide by City standards regarding installation of elements in public places and the public right of way

## B. CitiARTS Administrative Functions

### IVB.1

#### Develop and Publish Temporary Installations Program Guidelines

CitiARTS will articulate and publish a description of its Temporary Installations Program and its policies for temporary installations. This will include a list of opportunities for temporary installations that may have been built into the City's public infrastructure through the *Public Art in City Building* program.

### IVB.2

#### Advocacy

CitiARTS will work with artists, city agencies, neighborhoods, business owners, arts organizations, and others in the community to advocate for the engagement of artists to develop new approaches to city-building, social and environmental

challenges. It will encourage and facilitate the identification of temporary installation opportunities and provide suggested strategies for development and implementation.

### IVB.3

#### Agency Approval Facilitation

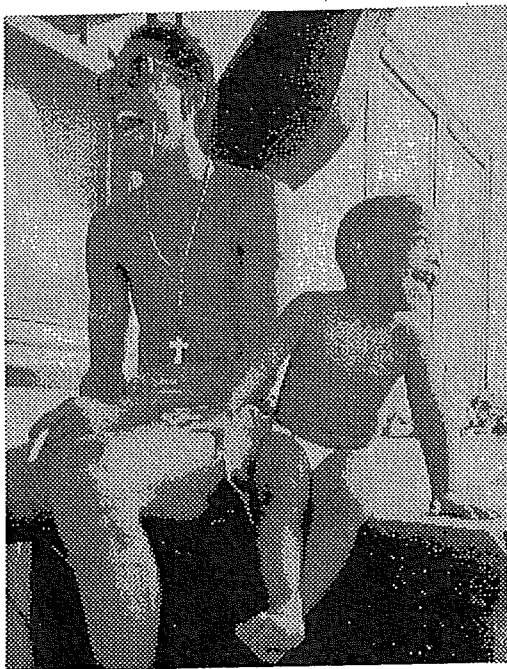
CitiARTS will facilitate the artist's work with City agencies to secure required approvals and permits.

## C. Funding and Resource Allocation

CitiARTS will work with public agencies to sponsor design competitions to explore new city-building ideas, with funding support from agency sources and CitiARTS. CitiARTS will provide matching support for temporary installations from its Public Art Fund. CitiARTS funding must be matched by private cash or in-kind support developed by the artist and community.

Year	Program	Allocation	Other Resources
1 - 3	New Ideas Explorations: Design Competitions	\$25,000.00	City Agency Project Budgets
1 - 3	New Ideas Installations Citywide	\$25,000.00*	Private funders, community resources
Total		\$50,000.00	

\*To be matched on a 1 to 1 basis by other public and private sources.



Wing Young Huie from the street corner exhibition  
Frogtown, USA in a Saint Paul (MN) neighborhood

ONE to ONE: Julie,  
by Judy Byron. Life-size  
woodcut rubbing. Series  
produced with youth in  
Washington, DC



# The Public Art Field Guide for Madison, Wisconsin

*Artists have the unique ability to express the spirit and soul of the community*

## **Neighborhoods and City Departments Support Public Art**

Madison's residents and city planners have recognized that public art has an important role to play in city-building. Many recent neighborhood master plans have called for public art to be included in the design of the public realm. *The Bay Creek Neighborhood Plan* (June 1991); *Tenney-Lapham Old Market Place Neighborhood Plan* (June 1995); *The First Settlement Neighborhood Master Plan Recommendations and Implementation Strategy* (July 1995); *The Yahara River Parkway and Environs Master Plan* (June 1998); and *The Marquette Neighborhood Center Master Plan for Williamson Street* (January 2000), among others, contain ideas for public art.

In particular, *The State Street Strategic Plan* (December 1999) outlines some quite specific steps to ensure that public art becomes part of the design of the street. The plan asserts that the incorporation of public art should be "promoted wherever feasible" and calls for "artist participation during the design of street furnishings." In addition, installation of artwork is recommended at "key destination entrances as part of open spaces."

The State Street Design Project is proving to be a successful model for involving artists in the city-building process. The city's Request for Proposals (RFP) seeking a designer for State Street included the requirement that an artist be a member of design teams applying for the project. Artist Brad Goldberg is part of the team for Wallace, Roberts, Todd LLC, Philadelphia, PA, that was chosen for the project. His contributions to the design of State Street have been significant and well-received by the community. Brad's ideas have been the catalyst for dialogue about the social meaning and historical significance of the street, and how that should be expressed in its re-design.

*Statue of Liberty on Lake Mendota,  
Wisconsin Student Association,  
1979-80. Arguably Madison's most  
popular work of public art*

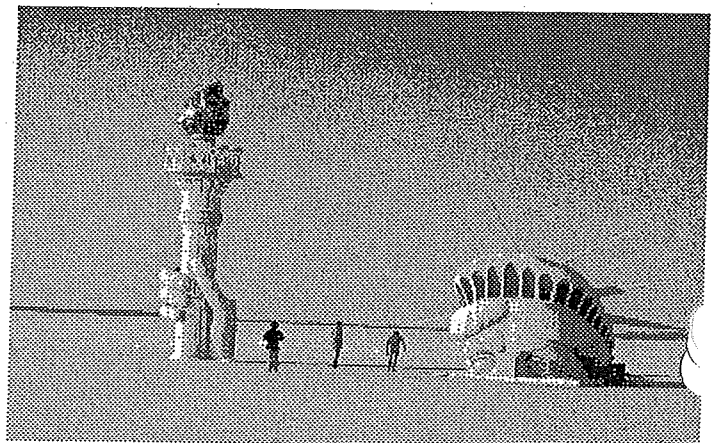
## **City's Artists Support Public Art**

Madison's visual and performing artists, writers and poets are interested in extending their professional talents to the community where they live and work. Sharing the inspiration they receive from this unique place can help to make it an even better place for everyone.

The local artists convened to give input to this Framework voiced passionate concerns about the potential that public art has for the meaning and image of the city. Many good ideas emerged during a discussion of the *Yahara River Parkway and Environs Master Plan*, in particular.

In a subsequent survey, artists indicate they are most interested in being commissioned to create work for specific spaces in new public projects. They also are eager to work on design teams with city department staff and design professionals to plan the integration of public art into large-scale, city-wide planning and development initiatives. Artists are ready to design street furniture; innovative lighting; sculptural ensembles; environmental works; to paint murals; shape the landscape; create ceramic street benches and planters; write and display poetry about Madison's history and culture; and to become full participants in ongoing city-building efforts.

*By what process does public art actually become a part of city-building? How can you judge whether or not a site is a good choice for public art? What are some of the questions that enable a site's potential to be explored? What issues should be examined that are particularly relevant to artists, and which issues are important to the community? What factors are important?*



**The Public Art Field Guide** lays out design guidelines and a comprehensive but easy-to-use process that provide a way for artists, city staff and community members to begin to think about, and have a dialogue, regarding the potential of public art. *The Field Guide* shows how ideas can be shaped into workable scenarios for public art.

The design guidelines and process are applied to four case studies featuring actual places in Madison that have been identified by the citizenry as potential places for public art activities. These locations represent four prototypes: large scale sites and environmental settings; gateway projects; neighborhood gathering spots and small scale sites; and planning, streetscape and infrastructure projects. At the end of each case study is a list of additional locations in Madison that present opportunities for public art activities.

The process includes three steps: 1) developing an **inventory** of current conditions; 2) the analysis of information collected in the inventory to produce a **profile**; and 3) identifying the **opportunities** revealed by the analysis to create scenarios for public art efforts.

This process is similar to that used by city planners, designers, and public art program administrators. It is provided here to equip and empower artists, community members and others to take on the issues of city-building.

The **inventory**, which is the first step, assembles the "raw material" that informs the public art project. Common aesthetic and practical issues are explored along with social meanings, but the categories included in *The Field Guide* are not exhaustive. Rather, they should be used to help to uncover issues relevant to the situation at hand. With practice, the relevant issues become apparent.

The second step involves using the inventory to generate a **profile** of significant factors for analysis. Factors that are meaningful to the public art project are summarized in this step.

Finally, the significant factors are fully explored to identify particular **opportunities** for public art. At this point, the *Design Guidelines Influencing Site Selection and the Creation of Public Art* (outlined on the following page) are used as a lens through which the opportunities may be viewed. During this phase, funding incentives and sources also are considered, along with available maintenance resources. The result is a workable scenario for the public art project.

*Site photography and documentation in this section by Regina M. Flanagan, unless otherwise indicated*

*Gay Liberation by George Segal.  
Exhibited in Madison's Orton Park  
for three years in the late 1980s  
after it was refused placement in  
New York City*

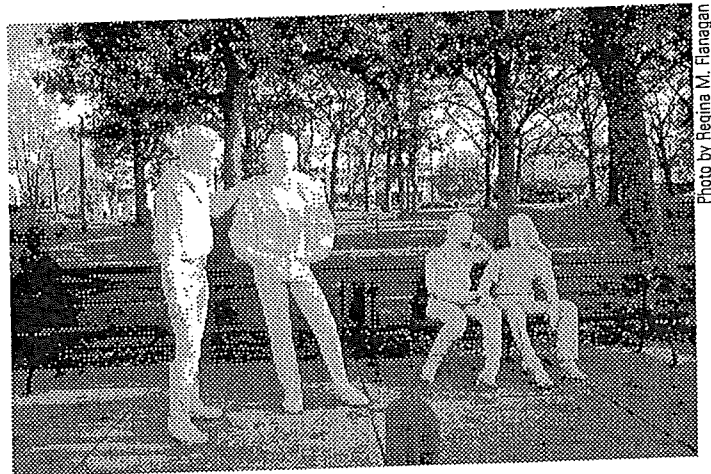


Photo by Regina M. Flanagan

# Design Guidelines Influencing Site Selection and The Creation of Public Art

*The Guidelines are used as a lens through which to view the opportunities for public art that emerge from the inventory and analysis described in the following sections.*

1. The prominence and inherent aesthetic qualities of the site make it of value to the community and of interest to artists and/or architects and other designers
2. While the site may have qualities that make it valuable, it may be under-utilized because people find it inhospitable. Artwork can not only encourage the use of the site, but also provide a frame through which to perceive or experience the site in a fresh, new way
3. The design of the site and placement of the work are consistent with any existing plans for the neighborhood and enhance the compatibility of the site with its surroundings, enabling it to become an integral part of the functioning of the neighborhood and the city
4. The scale and subject of the work are appropriate to the magnitude and civic importance of the site
5. The site is prepared to receive the work with foresight and planning to indicate respect and regard for the work, rather than the impression that the work is merely being allowed to occupy that spot
6. Surroundings support perception of the work and provide a place for pedestrians to stop, pause, ponder and interact with the work
7. If the work is to be viewed from passing motor vehicles, uninterrupted views of the site and the work are perceivable and at a safe speed limit
8. Linear sites such as streetscapes are considered especially advantageous for sequential works or a series of interrelated elements designed by artists
9. Landscaping enhances the presentation of the work, and amenities like specially designed street furniture are placed in proximity to the work in order to encourage its appreciation
10. Lighting is provided not only to make the site safe at night, but also to present the work as something special and worthy of notice
11. The site's ecology is considered, so the work is created to be sustainable and retains and/or enhances the site's ecological functions
12. Routine care and maintenance requirements for the artwork are considered early in the process so that plans are in place to maintain the work, and to preserve its aesthetic quality and integrity

*Levitation of the Enchanted Princess, 1984, by Tony DeLap, Lake Terrace State Office Building. Commissioned by Munz Corporation. Interacts with the building's Modernist architecture*

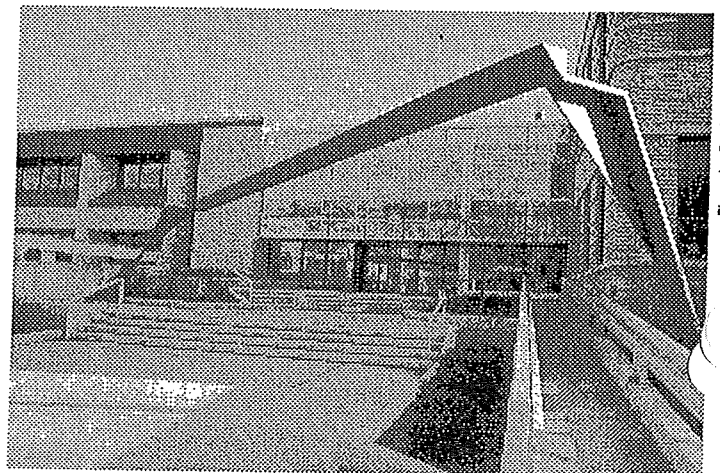


Photo by Regina M. Flanagan

# The First Step:

## Inventory of Current Conditions

The inventory process raises topics that are relevant to the creation of public art and which must be thoughtfully considered by artists, city staff, design professionals, community members and others involved in projects or with planning efforts. Artists may or may not have the background and inclination to address all of these issues, but they should be included in discussions about them, whenever possible. The Inventory can be useful to art committees evaluating proposals for temporary public art projects originated by artists. It can also assist residents pondering the feasibility of a public art project for their neighborhoods or private developers considering how artwork could enhance the quality of their public spaces.

The Inventory of Current Conditions —

- reveals the physical conditions of the site that impact perception of the work and also affect its sustainability
- leads to insights about where and how artwork may be incorporated
- provides inspiration for the subject, theme or medium of the work
- clarifies the social, cultural and historic importance of places under consideration

### I. Outdoor Sites

Whether starting out with an artistic idea in need of a site; placing an existing artwork; or seeking to identify a site with the intention of beginning a public art project — **it is critical to assess the suitability and potential of a site.** The following series of topics explore issues relevant to outdoor sites.

#### A. Social Relationships

1. Prominence and significance of the site to the neighborhood and the city
2. Role site plays in the social life of the immediate area, neighborhood and/or city
3. Who uses the site; age, gender, ethnicity
4. Time of day the site is used; times of year
5. Types of activities occurring at the site such as walking, sitting, eating, playing, sports; whether active or passive uses predominate

#### B. Cultural Attachments

1. Traditional gathering place for particular groups who may want to continue meeting there; i.e. place for family reunions, neighborhood events and festivals
2. Emotional associations with the site because of past events or uses

#### C. Historical Connections

1. Settlement patterns by people of different origins and backgrounds over time
2. Natural history; plants and animals indigenous to or associated with the site
3. Geological history before human habitation; landform and watershed
4. Local historical significance of site or status on National Register of Historic Places

#### D. Physical Landscape

1. Inherent beauty or aesthetic qualities of site
2. Visibility of site when viewed from its surroundings
3. Human comfort afforded by site
4. Topography
5. Soil type and condition
6. Sun/shade and directional orientation
7. Wind/weather
8. Water movement
9. Existing vegetation
10. Connection with surrounding ecosystems
11. Connection with and relationship to adjacent buildings and/or other structures and parking lots
12. Vistas and terminal views within site



### E. Technical Planning/Design Issues

1. Zoning designation and land use; how site fits into long-term plans for area
2. How does/can the site support adjacent land uses and future plans for the area
3. How does the site relate to existing buildings
4. Time frame for use of the site and its surroundings; how long it is anticipated to have that particular use
5. How site fits into network of existing public spaces or pedestrian network of area
6. Category of space; gathering place or passageway between spaces
7. Access pathways/sidewalks on site; type, width, and direct linkages with surrounding paths/sidewalks; compliance with Americans with Disabilities regulations
8. Existing amenities; water fountains, seating, public bathrooms, trash receptacles etc.
9. Owner of site; public or private ownership. Strategic partners including community groups with an interest in the site
10. Vehicular traffic around site; average daily traffic, speed limit, number of travel and parking lanes
11. Availability of parking nearby
12. Bus/public transit stops in proximity
13. Underground structures and utilities; landfill type, building foundations
14. Snow plowing and storage patterns
15. Necessity for lighting; lighting types and levels
16. Frequency and level of routine maintenance of site
17. Maintenance funding or endowment; provision for ongoing care of the site

## II. Planning, Streetscape and Infrastructure Projects

These complex projects require a different kind of investigation than the exploration of "site" considered in the previous and following sections.

**Planning projects** may address the creation of entirely new urban or suburban residential and commercial districts, including the layout of streets and design of buildings. But, in addition to the expansion of the city at the margins or infill of the inner city, planning efforts also may emphasize the renovation of existing neighborhoods.

Streets with their infrastructure are usually the first elements laid out in a new development. **Streetscape** refers to the right-of-way between buildings that makes up the public realm. It includes the roadway and the linear pedestrian spaces on either side; up to the facades of buildings. Generally featuring pedestrian terraces with planted boulevards and wide sidewalks, the streetscape also includes larger public spaces such as plazas, parks or other open spaces between buildings arrayed at intervals along the length of the street.

**Infrastructure** supports this development and includes below-ground structures that accommodate water movement, sanitary sewer, and electricity and phone lines. Infrastructure also includes the roadway itself along with vehicular and pedestrian bridges.

The Inventory begins by documenting for study, through plans and sections, physical spatial arrangements and functions in order to get an overview of the project.

Often, when entirely new places are being planned, there may be few existing social relationships, cultural attachments or historical connections to examine, so discussion about physical space becomes a good starting point. Then the social relationships and cultural attachments that the new places hope to establish can be identified.

However, if the project intends to revitalize an older neighborhood or street, then these existing social conditions are of equal importance and need to be acknowledged because they have implications for planning, design and public art.



### **A. Social Relationships**

1. Prominence and significance of the street and/or site to the neighborhood and the city
2. Role street and/or site plays in the civic and social life of the immediate area, neighborhood and/or city
3. Who frequents the area; age, gender, ethnicity
4. Time of day the area is used; times of year
5. Types of activities and predominant uses such as shopping, walking, sitting, eating, playing

### **B. Cultural Attachments**

1. Traditional gathering place for particular groups who may want to continue meeting there; i.e. place for special events, parades, festivals and time of year they occur (note specific dates)
2. Emotional associations with the area because of past events or uses

### **C. Historical Connections**

1. Settlement patterns by people of different origins and backgrounds over time
2. Natural history; plants and animals indigenous to or associated with the site
3. Geological history before human habitation; landform and watershed
4. Local historical significance of buildings, sites and/or district; status on National Register of Historic Places
5. Recent planning history

### **D. Physical Landscape**

1. Inherent beauty or aesthetic qualities of site
2. Visibility of site when viewed from its surroundings; sightlines that need to be maintained from the street
3. Connection with and relationship to adjacent buildings and/or other structures and parking lots
4. Vistas and terminal views within site
5. Human comfort and safety afforded by site
6. Topography and grade changes
7. Soil type and condition; contaminants in soil
8. Sun/shade and directional orientation

9. Wind/weather

10. Water movement

11. Existing vegetation; boulevard trees

12. Connection with surrounding ecosystems

### **E. Technical Planning/Design Issues**

1. Zoning designation and land use; how site fits into long-term plans for area
2. How does/can the site support adjacent land uses and future plans for the area
3. Time frame for use of the site and its surroundings; how long it is anticipated to have that particular use
4. How site fits into network of existing public spaces or pedestrian network of area
5. Owner or developer of district/site; public or private ownership. Strategic partners including community groups with an interest in the site
6. Timeframe for development of district or site; phasing of development over time (public streetscape/sites usually created first)
7. Availability and location of nearby parking
8. Sidewalks; minimum/maximum width and compliance with Americans with Disabilities regulations. Enough room for people to pause in the flow of pedestrians
9. Amenities; existing or planned locations for bus shelters, kiosks, seating, water fountains, lighting standards, public bathrooms, trash receptacles
10. Vehicular traffic; average daily traffic count, speed limit, number of travel and parking lanes. Location of stop lights
11. Bus/public transit stops in proximity; exact location of bus stops
12. Underground structures and utilities
13. Snow plowing and storage patterns
14. Necessary lighting; types and levels such as roadway/street, building, and/or pedestrian lighting
15. Frequency and level of routine maintenance of site
16. Maintenance funding or endowment; provision for ongoing care of the site. Special assessment/improvement districts where maintenance by business owners

### III. Indoor Sites

Building interiors also present a distinct set of circumstances to explore. Following are some of the more common issues concerned with the commission of artistic mediums such as painting/murals, sculpture, wall reliefs, fiber works, drawing, printmaking or photography as well as functional art such as floors, carpets, walls, ceilings, light fixtures, windows, curtains, railings, stairways and furniture.

Added to the exploration of physical conditions noted below, should be the examination of *Social Relationships*; *Cultural Attachments* and *Historical Connections* outlined in the previous sections. Inspiration for the subject, theme or medium of the work may be discovered through this discussion.

1. Public function of the site within the building; entrance vestibule, main lobby, information/reception desk, hallway, elevator lobby, waiting area, meeting room, auditorium, cafeteria
2. Movement patterns throughout the building and visual and physical connections with outdoor sites
3. Visibility of the site from outside of the building during both day and night
4. Viewing distance and angle
5. Resting places with seating in proximity so work may be contemplated in detail; or is work viewed in passing
6. Possibilities that should be presented or prohibited for touching and handling the work; degree of interaction with the work that is desirable
7. Level of security/surveillance in space
8. Lighting; type (daylight, incandescent, tungsten), amount (direct, indirect); duration (all day, only in the morning or in the afternoon), and sun position at different times of the year and/or in different seasons
9. Wall material or surface
10. Color and texture of materials used in the surrounding furnishings
11. Wall, floor or ceiling load-bearing capacity
12. Anchor points in architecture for suspending heavy works
13. Window openings; location and mullion type (wood or metal) and width

14. Location of and proximity to Americans with Disabilities access routes through building

15. Location of required building signage

While an actual indoor site is not included as a case study in *The Field Guide*, all of the process steps, in addition to the inventory, generally may be applied to this category of public space.

#### Indoor Sites in Madison with Opportunities for the Integration of Public Art

Review of the city's Capital Budget documents which detail building projects that are in the planning stages reveal many opportunities where public art could be incorporated into city buildings including:

- Overture Center, design of terrazzo floor, theater curtain, lighting fixtures, glasswork for windows, suspended sculpture
- Central Library Renovation
- East Side and Far West Side Branch Libraries
- South District Station, Hughes Place
- Northeast and Southeast Fire Stations
- Water Utility Building

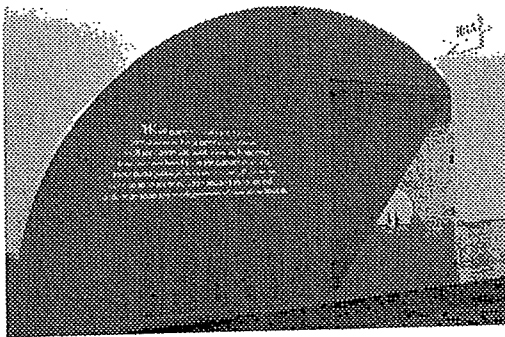
Diversity, Unity, Equality, series of three wool carpets by Blair Bender for New Main at Metropolitan State University, Saint Paul, MN

(Additional examples of artwork for indoor sites are shown on the following pages)

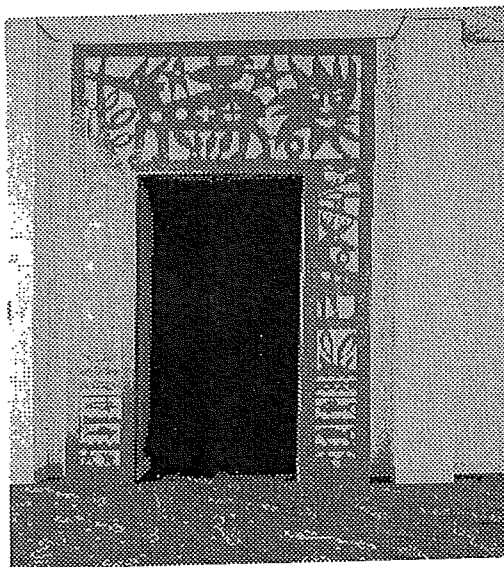
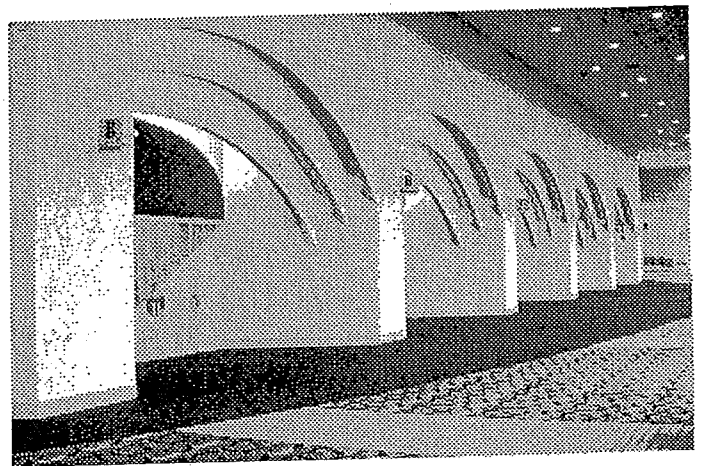


Photo by Regina M. Ranagan

## Examples of Artwork for Indoor Sites



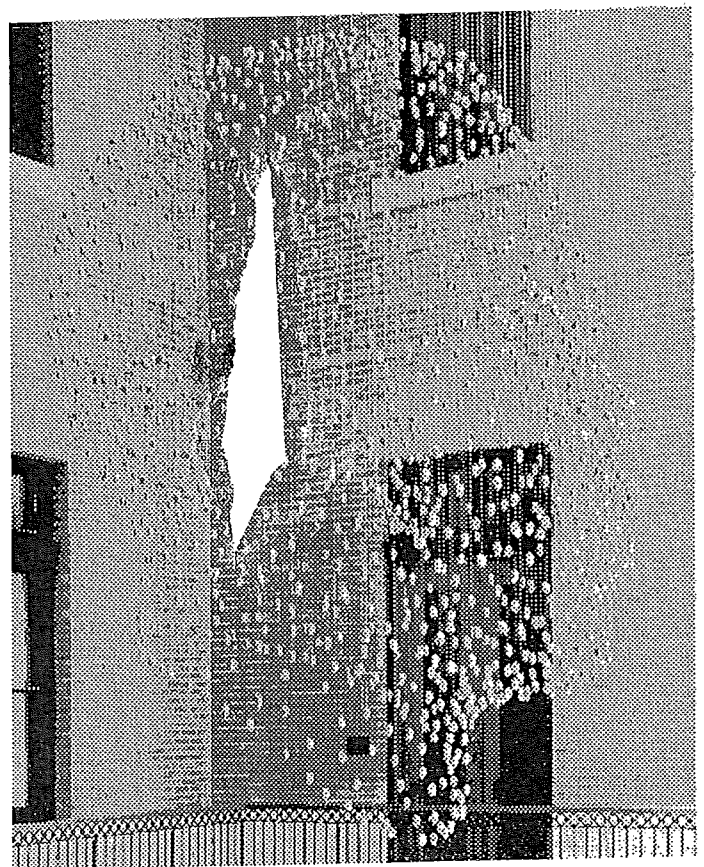
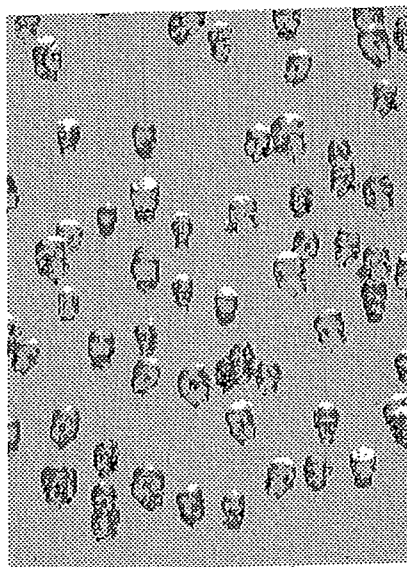
*Jill Sebastian and Woodland Pattern. Series of eighteen portals that feature inspiring texts by Wisconsin poets and writers. Midwest Express Center, Milwaukee, WI*



*Children's theater entrance and aluminum mural for the facade of a library in Chicago, IL, by Garth Edwards*



*Jurisprudence, aerial sculpture by Ralph Helmick and Stu Schechter. The twelve common citizens who compose a jury are memorialized in this work for the Federal Courthouse in East Saint Louis, IL*



## Examples of Artwork for Indoor Sites

The Mississippi River is the subject of all the work shown here

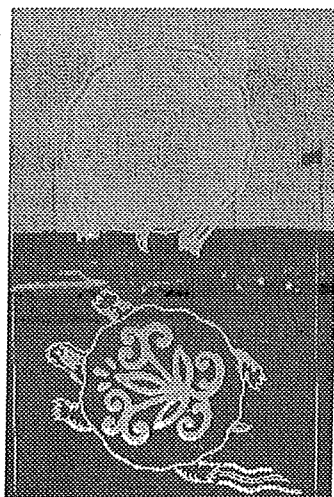
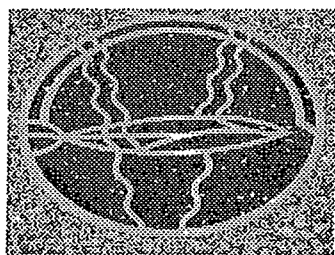


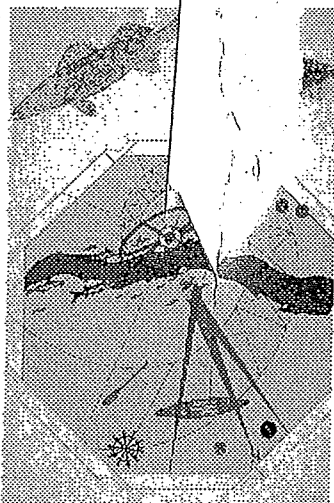
Photo by George Heinrich

*River Song Windows by Amy Cordova. Panels may be purchased to commemorate family, friends or business associates and permanently displayed at the Rivercentre*

*Fish Eye Perspective of the Mississippi, Sunrise, terrazzo floor for the Saint Paul (MN) Rivercentre by Philip Larson (Upper Left) Detail of one of the floor's medallions*

*River/Edges, series of color photographs by Linda Gammell for cafeteria of Anoka Ramsey Community College, Anoka, MN*

*Great River, terrazzo floor for Winona (MN) State University Library by team of Bruce and Carolyn Braaksma*



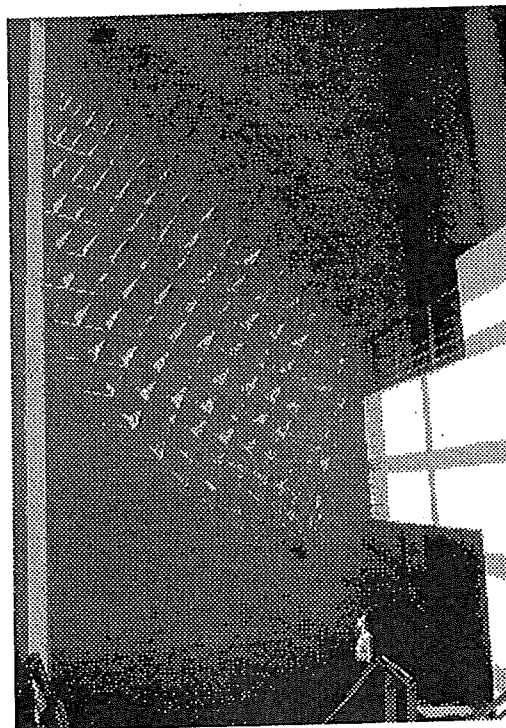


## The Second Step: Analysis — Profile of Significant Factors

The inventory reveals information and data that enable the significant factors that shape the public art project to be identified. So analyzing the inventory to produce a summary, or **profile**, of known factors is the next step.

At this stage, prioritizing or ranking the importance of these factors is not possible because many of these factors are *interdependent* and it is necessary to discuss them in greater detail. The goal in this step is to expand the range of possibilities.

Also, the relative importance of various factors changes depending upon the perspective of who is addressing them. An artist might see some of these factors differently than a community member. Whether or not the artist is also a member of that community may affect their perspective. A thorough exploration ensures different voices and views become part of the discourse and allows a consensus to emerge. Agreement must be reached on significant factors before proceeding to the final step — consensus is not necessary on *what to do*, but rather on *what is important*.



*Light and prism work by Ray King interacts with the architecture of the Rennebohm Pharmacy Building at the University of Wisconsin — Madison. Commissioned by the Wisconsin Percent for Art program*

## The Third Step: Opportunities — Creating a Scenario for Public Art

During this step, the profile is used to identify specific concerns or impediments and **opportunities**. Also taken into account are resources for funding the design and production of the work, as well as provisions for its ongoing care and maintenance over time.

The process for highlighting opportunities begins with a discussion of the factors noted in the analysis. Many of the factors are *interdependent*. Following are several examples of these types of factors:

- The role the site plays in the social life of the neighborhood may be negatively or positively impacted by the human comfort (or lack of it) afforded by the site. Provisions will have to be made to significantly improve the site before a public art project would be successful
- Perhaps a very aesthetically beautiful site is not used because it does not fit into the network of pedestrian or public spaces; it appears to be so off the beaten track as to be isolated and unsafe. Then the public art project will have to include site design that physically connects the site to the neighborhood and also provides adequate lighting; making it accessible and safe
- The neighborhood has appropriated an unclaimed, seemingly public space, that they want to further enhance but find that the site is privately owned as well as zoned "commercial," and in the near future, it is very likely it may have a different use. The neighborhood must resolve plans for the site before proceeding

These issues need to be explored and any conflicting factors resolved in order to determine a direction for the project. Finally, one or several scenarios for public art are elaborated, and weighed against the Guidelines. *The Design Guidelines Influencing Site Selection and the Creation of Public Art* are used as a touchstone to evaluate the viability of different scenarios.

The chosen scenario(s) become the foundation for the project. Using the list below, scenario(s) are developed in greater detail. This description may be used to communicate with artists about the project, or to develop a Request for Qualifications (RFQ) or prospectus inviting artists to apply for the project.

The fully developed **scenario(s)** include the following elements:

- List of *Significant Factors* relevant to the scenario
- Project concept
- Whether project concept best further explored through design competition where many ideas are generated, or through selecting one or several artists to prepare design proposals especially for the project
- Thorough description of the site including *Physical Landscape* and *Technical Planning/Design Issues* that are factors in the project's profile
- Specific location(s) for artwork; dimensions of site
- Physical requirements and overall dimensions of artwork
- Temporary work or permanently installed work
- Functional requirements for artwork
- Possible mediums and materials for artwork
- Thematic approach or subject for artwork, if desirable
- Commemorative function of artwork, if necessary
- Aesthetic qualities; color, texture, surface, form, shape
- Artist's roles and relationships; sole creator of the work, or member of a design team
- Specific identification of project collaborators including other artists; architects; engineers; landscape architects; city staff; community groups, etc.
- Identification of the neighborhood "support" team; primary local contacts
- Timeline for design process
- Timeline for production of work; should it track with ongoing construction project, or does it have a separate timeline for installation
- Installation date; dedication events

## Prototype for Large Scale Sites and Environmental Settings

### Inventory

#### I. Outdoor Site –

##### A. Social Relationships

1. Prominence and significance of the site to the neighborhood and the city

*Park has become the major civic place for rapidly growing southwestern suburban area; police and fire station are located at the edge of the park*

2. Role site plays in the civic and social life of the neighborhood, or area

*Primary recreational and meeting place for nearby residents*

3. Who uses the site; age, gender, ethnicity

*All ages, especially young families, also youth using the playing fields and courts. Mix of ethnic backgrounds, especially Hispanic and African American families*

4. Time of day the site is used; times of year

*Daylight hours for hilly, wooded section; also evening hours for lighted fields and courts; year round use*

5. Types of activities occurring at the site such as walking, sitting, eating, playing, sports; whether active or passive uses predominate

*Walking/hiking and playing disk golf in wooded section and along waterway; fishing in pond; active sports in open lawns and on fields and courts; picnicking in and around shelter; sledding, ice skating and cross-country skiing on lighted trails in winter*

##### B. Cultural Attachments

1. Traditional gathering place for particular groups who may want to continue meeting there; i.e. place for family reunions, neighborhood events and festivals

*Park shelter booked for numerous family reunions, picnics, parties, and other events*

2. Emotional associations with the site because of past events or uses n/a

*Majestic red pine  
grove on hilltop at  
Elver Park*

##### C. Historical Connections

1. Settlement patterns by people of different ethnic backgrounds over time

*Needs further research*

2. Natural history; plants and animals indigenous to site

*Prairie remnants with native plants and grasses; impressive red pine grove on top of the hill*

3. Geological history before human habitation; landform and watershed

*Situated on and between glacial ridges; needs further research*

4. Local historical significance or status on National Register of Historic Places n/a

##### D. Physical Landscape

1. Inherent beauty or aesthetic qualities of site

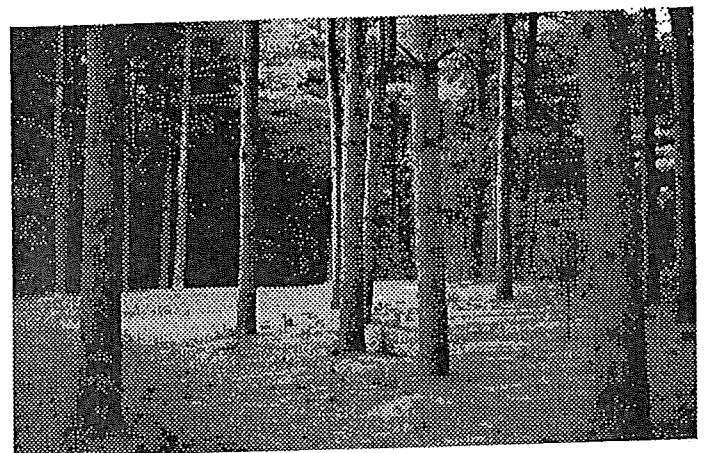
*Attractive, more natural sections of large park include ponds and wetlands; heavily wooded hillside with prairie clearing at the top; and native and/or restored prairie sections along the wetland edge in the valley*

2. Visibility of the site when viewed from its surroundings

*Park is situated on prominent glacial ridges that run east-west; ridge tops are visible from the surrounding area*

3. Human comfort afforded by site

*Large, open fields at southeastern edge of park are relatively windy; other wooded or more enclosed areas more hospitable, although north-facing slope of hillside is cooler*



#### 4. Topography

*Park occupies an area including two glacial ridges that run east-west and the valley situated between them, and features a variety of terrain and changes in levels*

#### 5. Soil type and condition

*Needs further investigation; several soil types probable*

#### 6. Sun/shade and directional orientation

*Paved path running along the base of north-facing slope of the south ridge is shady during most of the day; other parts of park sunny, especially exposed lawns, playing fields and courts in the valley between the ridges, as well as the open ridge tops*

#### 7. Wind/weather

*Most of park protected by surrounding ridges with exception of southeastern edge*

#### 8. Water movement

*Retention pond with open water near park shelter collects runoff from surrounding streets; series of wetland ponds controlled by weirs proceed downhill to the southwest; emptying into large wetland along edge of park*

#### 9. Existing vegetation

*Forest on hillside with black walnut, white and red oak, red and white pine, viburnum, serviceberry, gray twig dogwood, among other species. Native prairie remnants with Big bluestem and other grasses on hilltop and re-created prairie near wetland*

#### 10. Connection with surrounding ecosystems

*Park is part of watershed; further research needed to determine location within watershed*

#### 11. Connection with and relationship to adjacent buildings and/or other structures and parking lots

*One large shelter building in park; parking lots are adjacent to it and on other side of retention pond, near playing fields*

#### 12. Vistas and terminal views within site

*Ridge tops afford an impressive view of the city and the State Capitol in the distance, to the northeast; an understanding of the city's geography emerges at this elevation*

### E. Technical Planning/Design Issues

#### 1. Zoning designation and land use; how site fits into long-term plans for area

*Park is zoned for conservancy and for civic use; police and fire station recently completed at southeastern edge of park*

#### 2. How does/can the site support adjacent land uses and future plans for the area

*Park has become major civic place for rapidly growing suburb; area west of park continues to develop as a suburban residential neighborhood*

#### 3. How does the site relate to existing buildings

*Shelter building is located in the approximate center of the park so all sites would be equidistant from building*

#### 4. Time frame for use of the site; how long it is anticipated to have that particular use

*Indefinitely*

#### 5. How site fits into network of existing public spaces or pedestrian network of area

*Park is primary public place in area; most visitors arrive by automobile but also via sidewalks and bikepath. In the future, it is expected the park will be connected to the Ice Age Trail and become part of a national trail system*

#### 6. Category of space; gathering place or passageway between spaces

*Contains many sites in both categories*

#### 7. Access pathways/sidewalks on site; type, width, and direct linkages with surrounding paths/sidewalks

*Park has sidewalk connections with the most of the surrounding suburban neighborhood; access predominantly by automobile*

#### 8. Existing amenities; water fountain, seating, public bathroom

*Water fountains, bathrooms, picnic tables, trash bins*

#### 9. Owner of site; public or private ownership; strategic partners

*City of Madison, under jurisdiction of Parks Division*

#### 10. Vehicular traffic around site; average daily traffic, speed limit, number of travel and parking lanes

*Connector street, 35 MPH, two travel lanes in either direction, no parking lane. Stoplight is planned for park entrance on Gammon Road*



11. Availability of parking nearby

*Several large parking lots within park*

12. Bus/public transit stops in proximity

*Bus stops on either side of street near park entrance; no sidewalk, paved area or bus shelter at stops*

13. Underground structures and utilities; landfill type, building foundations

*Needs further exploration*

14. Snow plowing and storage patterns

*Parking lots and paved paths plowed; snow storage on site*

15. Necessity for lighting; lighting types and levels

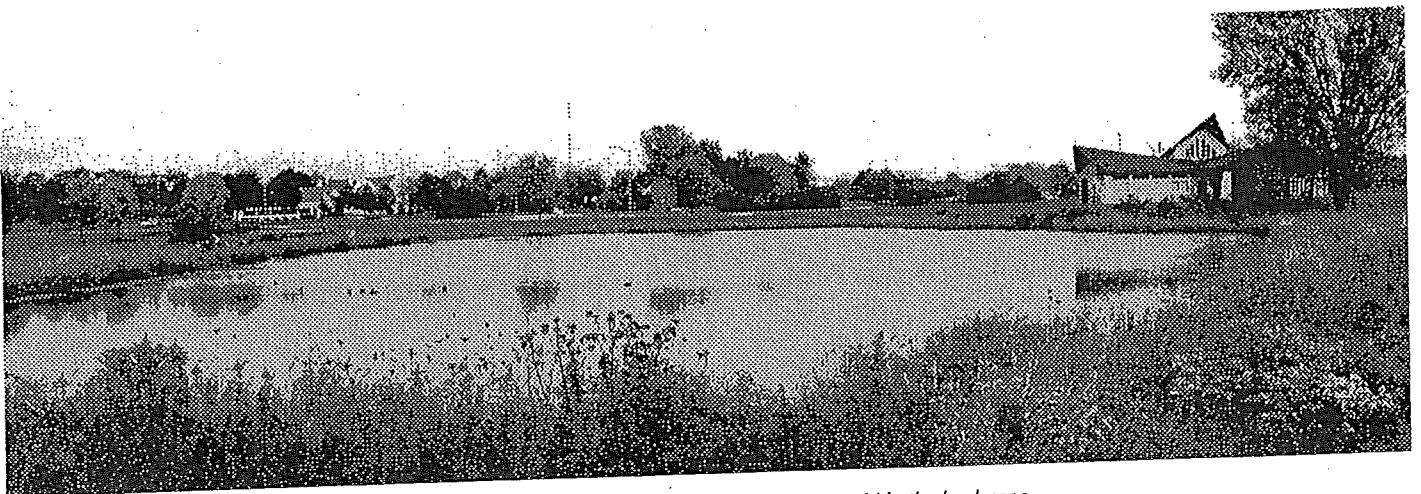
*Overhead roadway and playing field lighted. In winter, ice rink and sledding hill are lighted*

16. Frequency and level of routine maintenance of site

*Lawn mowing, snow removal and other maintenance as necessary; daily litter and waste removal*

17. Maintenance fund or endowment; provision for ongoing care of the site

*Parks Division has very limited maintenance budget and cannot presently accommodate additional special kinds of maintenance, so a maintenance endowment or other funding will need to be secured for the artwork*

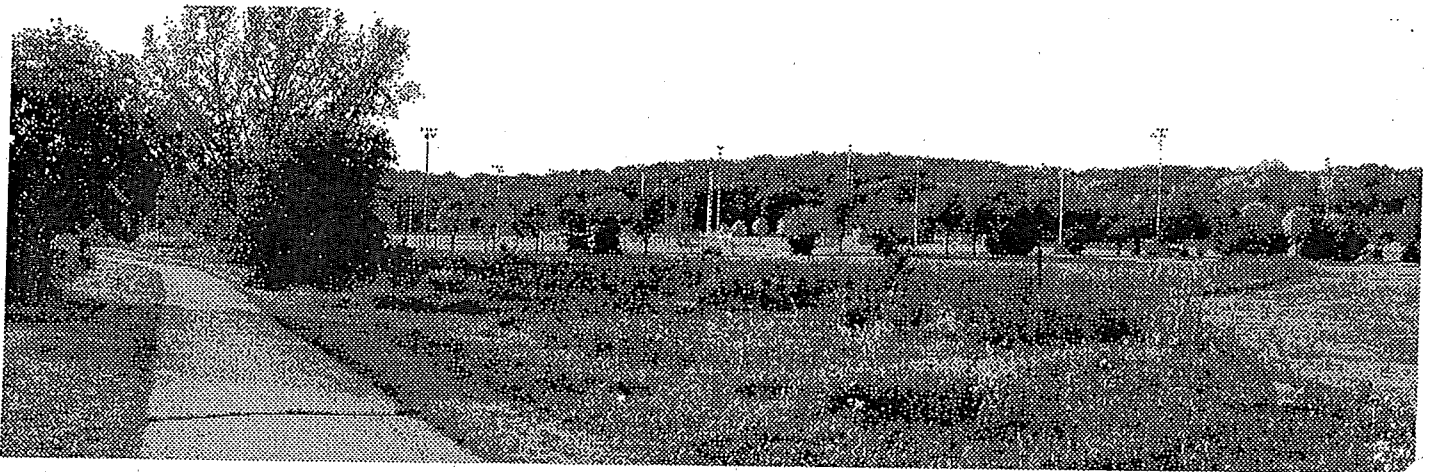


*Park shelter at the edge of retention pond; this building represents the human cultural element within the landscape*

# Analysis — Profile of Significant Factors

## Elver Park on Southern Edge of Madison

- Elver Park is a major civic place for rapidly expanding southwestern suburbs; police and fire station are located at edge of park
- Occupies area including two glacial ridges running east-west and a valley between
- Sports and active recreation predominate although more passive forms like walking/hiking and picnicking also occur. Used during four seasons. Lighted for evening use
- Significant mix of ethnic groups use the park, especially for family events
- Water is a substantial part of the park; retention ponds and a large wetland occupy the valley between the ridges
- Park contains prairie remnants and old growth red pine grove on the ridge top
- Ridge top affords an impressive view of the State Capitol and the city; viewpoint fosters an understanding of local geography and the city of Madison's unique position in the landscape
- Park shelter and amenities located at center of park near pond
- Bikeway through the park will be connected to the Ice Age Trail in the future
- Presently, access is predominantly by automobile. No sidewalk or paved area at entrance to the park on Gammon Road. Stoplight planned for this entrance in the future
- Park is zoned for Conservancy; owned by the City and under jurisdiction of the Parks Division
- Funding for maintenance is limited



*Intersection of paths at foot of south ridge; an advantageous location for sculpture because it can be closely observed from three directions. While presently one of the under utilized sections of the park, changes will take place when suburban development occurs to the west and the Ice Age Trail proceeds through the park*

# Additional Opportunities

## Large Scale Sites and Environmental Settings

*Sources: City planning or engineering staff during interviews in 2000; artists at the Visual Artist Focus Group meeting on March 27, 2000; citizens at the Neighborhood Dialogue on February 24, 2001; or referenced from recent neighborhood master planning documents, as indicated*

Other locations in Madison that present opportunities —

### ***Suggested by neighborhood representatives***

- Nakoma neighborhood park (adjacent to school)
- Yahara River; revealing and accessing the water's edge
- James Madison Park/Lake Mendota
- Monona Bay; environmental interpretation/mitigation project
- Starkweather Creek; environmental interpretation/mitigation project

### ***Mentioned by artists***

- Vilas Park; used by diverse populations year around
- Farewell Park (public/private partnership with Urban Open Space Foundation)

### ***Recommended by city staff***

- Garner Park; especially vistas to the north
- Owen Park; conservation park with vistas
- Warner Park
- Demetral Park; berms over landfill, new park building

### ***Referenced from Capital Budget documents or master plans***

- Warner Park and Elver Park or wherever stormwater engineering projects and parks intersect
- Shorelines improvement program



*Formal grove of ash trees at junction of paths in Garner Park; beautiful location for sculpture or creation of public gathering place*



## Prototype for Gateway Projects

## Inventory

## I. Outdoor Site --

## A. Social Relationships

1. Prominence and significance of the site to the neighborhood and the city

*Site at the beginning of John Nolen Drive causeway marks a major entry point to the city from the south and features a strikingly beautiful view of the Madison skyline*

2. Role site plays in the civic and social life of the neighborhood, or area

*Site is presently open land with no particular relationship to the residential areas to the east and across John Nolen Drive to the west*

3. Who uses the site; age, gender, ethnicity  
*wide range of citizens*
4. Time of day the site is used; times of year *n/a*
5. Types of activities occurring at the site such as walking, sitting, eating, playing, sports; whether active or passive uses predominate

*Major bike path to downtown along western edge of site; so walking and bicycling prevalent activities near site*

*Site along John Nolen Drive provides a "photo opportunity" to document Madison's skyline*

## B. Cultural Attachments

1. Traditional gathering place for particular groups who may want to continue meeting there; i.e. place for family reunions, neighborhood events and festivals *n/a*
2. Emotional associations with the site because of past events or uses *n/a*

## C. Historical Connections

1. Settlement patterns by people of different ethnic backgrounds over time

*Site may have significance to Native Americans; needs further exploration*

2. Natural history; plants and animals indigenous to site

*Site has remnants of maple/basswood forest at south-eastern edge; needs additional investigation*

3. Geological history before human habitation; landform and watershed

*Site is at edge of Monona Bay which connects Lake Monona and Lake Wingra; needs further exploration*

4. Local historical significance or status on National Register of Historic Places *n/a*

## D. Physical Landscape

1. Inherent beauty or aesthetic qualities of site

*At the edge of Lake Monona; site affords spectacular, unobstructed view to the north of the downtown skyline and Monona Terrace Community and Convention Center*

2. Visibility of the site when viewed from its surroundings

*Passing vehicular traffic and boats on the lake have views of the site; bicyclists proceed along its edge*



3. Human comfort afforded by site

*Protected by forest on the eastern edge, but western and southern edges exposed to noise and congestion from heavy traffic on John Nolen Drive*

4. Topography

*Relatively flat site sloping down to lake with low berm along eastern edge*

5. Soil type and condition

*Needs to be verified; possibly landfill on causeway*

6. Sun/shade and directional orientation

*Exposed, particularly from the south; very sunny*

7. Wind/weather

*Slight protection from northwesterly winds by scattered trees along lake edge*

8. Water movement

*Site is dry, but rising water along lake edge in spring*

9. Existing vegetation

*Oak and maple forest to the east; rolling lawn*

10. Connection with surrounding ecosystems

*Needs further investigation*

11. Connection with and relationship to adjacent buildings and/or other structures and parking lots

*n/a*

12. Vistas and terminal views within site

*Site is relatively flat and views are outward; terminal vista is downtown skyline viewed across expanse of Lake Monona*

**E. Technical Planning/Design Issues**

1. Zoning designation and land use; how site fits into long-term plans for area

*Zoned as conservancy; parcel recently acquired by the city as addition to park system*

2. How does/can the site support adjacent land uses and future plans for the area

*Site could provide link between residential area to the east and the bike path; currently, informal paths through the woods exist. Site also connects with, and extends the frontage of Olin Park along John Nolen Drive*

3. How does the site relate to existing buildings

*n/a*

4. Time frame for use of the site; how long it is anticipated to have that particular use

*Indefinitely*

5. How site fits into network of existing public spaces or pedestrian network of area

*Informal stopping point on major bikeway around Lake Monona which carries several thousand bicyclists a day*

6. Category of space; gathering place or passageway between spaces

*Major entrance to the city and downtown; presently a passageway because bike path proceeds through the site, but has potential as a gathering place*

7. Access pathways/sidewalks on site; type, width, and direct linkages with surrounding paths/sidewalks

*Directly accessible off the bike path; no paved paths into site presently. No safe access from across John Nolen Drive; only at stoplight at Lakeside Street to south*

8. Existing amenities; water fountain, seating, public bathroom, etc.

*None*

9. Owner of site; public or private ownership; strategic partners

*City of Madison under jurisdiction of Parks Division; neighborhood group may have interest in site*

10. Vehicular traffic around site; average daily traffic, speed limit, number of travel and parking lanes

*Trunk Highway with 45 MPH, three travel lanes in either direction with median, 55,000 vehicles per day, no parking lanes and no place for stopping near site*

11. Availability of parking nearby

*Only on residential streets off John Nolen Drive at some distance from the site*

12. Bus/public transit stops in proximity

*Bus stop at nearby Olin Park and across John Nolen Drive, on Lakeside Street*

13. Underground structures and utilities; landfill type, building foundations

*Suspected landfill site; need to verify*

14. Snow plowing and storage patterns

*n/a*

15. Necessity for lighting; lighting types and levels

*Overhead highway/roadway lighting presently*

16. Frequency and level of routine maintenance of site

*Lawn mowing in summer*

17. Maintenance funding or endowment; provision for ongoing care of the site

*Parks Division has extremely limited budget for maintenance; if site were developed as a major entry point to the city, maintenance would need to become a priority*

# Analysis — Profile of Significant Factors

## John Nolen Drive Entrance Along Lake Monona

- Major vehicular entry point to the city from the south; features a beautiful unobstructed view of Madison's skyline
- Site at edge of Monona Bay which connects Lake Monona and Lake Wingra
- Along major bikeway around Lake Monona
- Extends the frontage of Olin Park to the lake
- Flat, open and sunny site with western and southern edges of site exposed to traffic noise and congestion
- Presently a passageway but could become a gathering place
- No amenities and no parking nearby
- Speed limit is 45 MPH on John Nolen Drive; there is no place for pulling over or stopping near site
- No sidewalks connecting with surrounding neighborhood; only bikeway connection



*Site is bordered by woods to the east but is entirely open on the south and west sides*



## Case Study #2

### Prototype for Gateway Projects

#### Scenario #1

##### Significant factors/Opportunities

Primary vehicular entry point to city; beautiful site at edge of Monona Bay with view of skyline; 45 MPH speed limit and no place for stopping near site; bikeway along edge of site

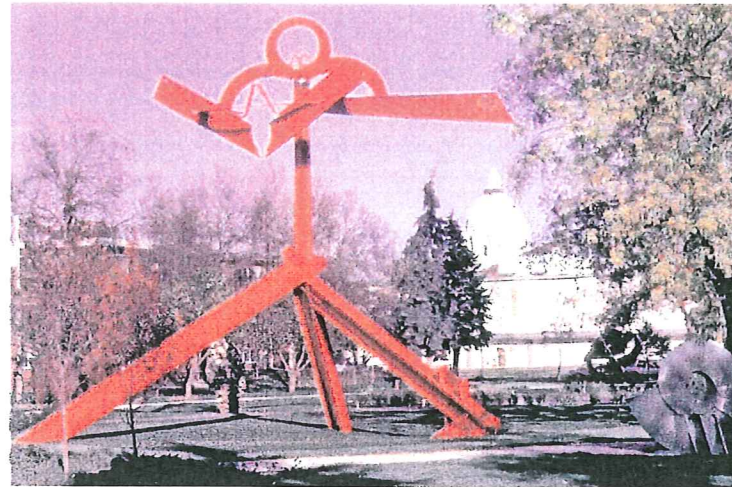
**Concept** Large sculptural work that becomes landmark; landscaping supports perception of the work; work to be perceived from motor vehicles as well as by passing bicyclists and pedestrians. Site remains a passageway

**Location** Berm or pedestal that raises sculpture above surroundings to be silhouetted against lake

**Ideas for Artwork** Outdoor free-standing sculpture; color and form to contrast with lake as backdrop. Permanent installation

**Meets Guidelines** Prominent site with inherent aesthetic qualities (1); scale and subject of the work need to be appropriate to the magnitude of the site (3); site needs to be prepared with foresight and planning to receive the work (5); site must be designed to provide uninterrupted view of sculpture from vehicular and pedestrian routes (7); landscape needs to be designed to enhance and support the work and amenities, like specially designed street furniture, placed in proximity (9); lighting necessary to dramatically present work at night (10)

**Concerns** Guidelines #3, 5, 9 and 10 must be met for the project to be successful. Maintenance will need to be provided on ongoing basis because of the visibility and importance of this site; sculptural work will need occasional conservation, especially if painted steel



For Gerard Manley Hopkins, Mark di Suvero. Western Park in the Frogtown Neighborhood of Saint Paul, MN



Flamingo Alexander Calder, Chicago, IL. Calder's sculptures are the centerpiece of many civic places; La Grande Vitesse has become the logo for Grand Rapids, MI



Gnomon by Owen Morrell and Armadillo by Robert Ressler, both in Western Park



## Opportunities — Creating a Scenario for Public Art

Note: In practice, the following scenarios would be the result of an extended dialogue among city staff, neighborhood residents, artists,

designers and other strategic partners. The scenarios are offered here by the authors of the Framework only as examples of possible

#### Scenario #2

##### Significant Factors/Opportunities

Beautiful site at the edge of Monona Bay with uninterrupted view of downtown skyline; along major bikeway

**Concept** Site developed as a public gathering place for passing bicyclists and pedestrians and nearby neighborhood residents; access provided to the lake edge and connection to Olin Park; site buffered from traffic and noise by landscaping and overall design of site

**Location** Site opens to lake and view, and artwork is close to lake edge

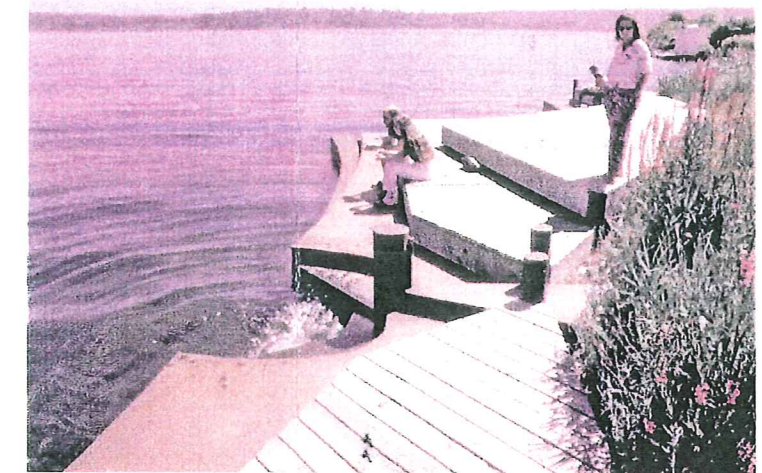
**Ideas for Artwork** Artist-designed site with ensemble of sculptural seating elements on patterned paving "carpet;" landscaping and plantings as well as ecologically restored shoreline vegetation. Work constructed of high quality natural materials and including native plants. Permanent installation

**Meets Guidelines** Aesthetic qualities of site make valuable (1); the site is presently under-utilized and the artwork will encourage its use (2); specially designed site could be consistent with neighborhood plans and will enhance the compatibility of the site with its surroundings enabling it to become a functioning part of the neighborhood and the city (3); overall design provides a place for pedestrians to pause and interact with the work and the landscape (6); sightlines into the site consider views from vehicles (7); design of landscape, furniture and other amenities including lighting by artist (9 & 10); design considers the site's ecology and enhances its functions (11); routine care and maintenance is minimized because materials used in artwork very durable (12)

## John Nolen Drive Entrance to the City Along Lake Monona

outcomes, and to be a catalyst for further discussion. See Case Study #4 for a complete outline of this step, including documentation of

the actual community dialogue that informs the scenarios that are presented for State Street.



Dock by George Trakas on the shore of Lake Washington at the offices of the National Oceanic and Atmospheric Administration (NOAA) Seattle, WA



Artist Anne Hamilton creating pavement with embossed reeds and grasses for the Pittsburgh (PA) Riverfront project. Collaboration with artist Michael Mercil and landscape architect Michael Van Valkenburg



Seating ensemble and paving carpet by Scott Burton at NOAA, Seattle, WA



# Additional Opportunities

## Gateway Projects

*Sources: City planning or engineering staff during interviews in 2000; artists at the Visual Artist Focus Group meeting on March 27, 2000; citizens at the Neighborhood Dialogue on February 24, 2001; or referenced from recent neighborhood master planning documents, as indicated*

Other locations in Madison that present opportunities —

### ***Suggested by neighborhood representatives***

- Park Street corridor; gateway to the community
- Eastwood Bypass; gateway to Schenk-Atwood neighborhood
- Midvale Heights; gateway near former railroad tracks

### ***Recommended by city staff***

- East Washington Avenue at Highway 30 from Milwaukee and Chicago
- Baldwin Street and East High School on East Washington Avenue
- East Wilson Street and King Street, heading toward the Capitol
- Regent Street and West Washington Avenue
- Park Street heading toward the University

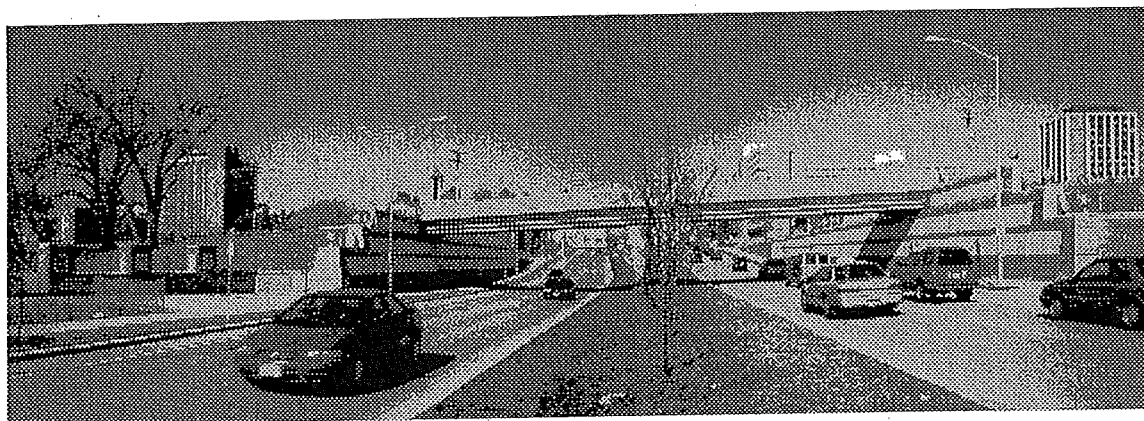
### ***Mentioned by artists***

- Blair Street and East Washington Avenue; entrance to Capitol precinct and the Square
- Williamson-Baldwin Street project

### ***Referenced from Capital Budget documents or master plans***

- West Johnson Street; campus drive to State Street gateway to University of Wisconsin

In addition, discussion of public art for gateways should be included on the agenda for all upcoming neighborhood master plans, especially for rapidly expanding outer areas/edges of the city



*New Park Street entrance to University campus. Area at left in photograph seems to call for development into a public gathering place; all the conditions are set but the space is unresolved at this point*

Prototype for Neighborhood Gathering  
Small Scale Site

## Inventory

### I. Outdoor Site –

#### A. Social Relationships

1. Prominence and significance of the site to the neighborhood and the city

*Site is a prominent but undeveloped entry point to the city at the boundary of Tenney Park and the Tenney-Lapham/Old Marketplace and Maple Bluff neighborhoods*

2. Role site plays in the civic and social life of the neighborhood, or area

*Passive role; place for enjoying the lake's ambiance. Site has an ambiguous connection to the residential neighborhoods*

3. Who uses the site; age, gender, ethnicity

*Adjacent Tenney Park is used by a variety of age groups. Predominantly older, retired people of many ethnic backgrounds fish on the breakwater at the locks and dam south of the site. Some local residents and passersby use the actual site*

4. Time of day the site is used; times of year

*Daylight hours in all seasons*

5. Types of activities occurring at the site such as walking, sitting, eating, playing, sports; whether active or passive uses predominate

*Sitting, fishing at nearby Tenney Park breakwater and locks; passive uses*

#### B. Cultural Attachments

1. Traditional gathering place for particular groups who may want to continue meeting there; i.e. place for family reunions, neighborhood events and festivals *n/a*
2. Emotional associations with the site because of past events or uses *n/a*

#### C. Historical Connections

1. Settlement patterns by people of different ethnic backgrounds over time  
*Probable that site was used by Native Americans, but needs further investigation and research*
2. Natural history; plants and animals indigenous to site  
*Needs further investigation and research*
3. Geological history before human habitation; landform and watershed  
*Needs further investigation and research*



*Filene Park on promontory with sweeping views of Lake Mendota*

4. Local historical significance of site or status on National Register of Historic Places

*Tenney Park first designed in 1899 by O.C. Simonds, as part of Park and Pleasure Drive. Existing bench dedicated to the memory of Dave Walner, former neighborhood alderperson. Location of former mill and brewery; needs further investigation and research*

#### **D. Physical Landscape**

1. Inherent beauty or aesthetic qualities of site

*Situated on promontory overlooking Lake Mendota, facing northwest with views across the lake to the southwest, west and northwest*

2. Visibility of site when viewed from its surroundings

*Portion of site is on promontory (see photo on following page) but most of site slopes down to the lake, and is not visible from the sidewalk and the street*

3. Human comfort afforded by site

*Exposed prospect with limited shade canopy*

4. Topography

*Ground rises approximately 14' from lake level to existing paved terrace which is in poor condition*

5. Soil type and condition

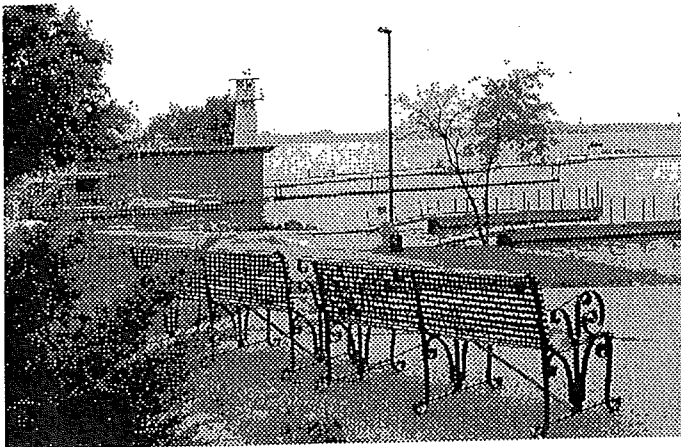
*Needs further investigation; possibly on landfill*

6. Sun/shade and directional orientation

*Shady in morning, sunny in afternoon and during winter; site is oriented to lake to the northwest*

7. Wind/weather

*Southwesterly to northwesterly winds unbuffered by low vegetation at lake edge*



*Terrace on promontory provides vantage point to observe activity at the Tenney Park locks as well as appreciate the view*

8. Water movement

*Dry promontory, but margin of site near lake and boat landing is flooded in spring; spillway causes wave action*

9. Existing vegetation

*Pair of mature 'Shademaster' Honey Locust and clumps of overgrown Juniper shrubs on promontory; willow and other shrubs along lake and northern edge of site; sweeping turf grass lawn*

10. Connection with surrounding ecosystems

*Needs further investigation*

11. Connection with and relationship to adjacent buildings and/or other structures and parking lots

*Tenney Park Lock and Dam is south of site; no buildings on site*

12. Vistas and terminal views within site

*Site generally opens to Lake Mendota, but Tenney Locks and Dam terminate view to the south*

#### **E. Technical Planning/Design Issues**

1. Zoning designation and land use; how site fits into long-term plans for area

*Zoned conservancy for lakefront park use*

2. How does/can the site support adjacent land uses and future plans for the area

*Presently under-utilized; adjacent uses include fishing at Tenney Park Locks and Dam, boat launch and on break-water. New business with 60 employees located across the street, and residential area to the north*

3. How does the site relate to existing buildings n/a

4. Time frame for use of the site; how long it is anticipated to have that particular use

*Indefinitely*

5. How site fits into network of existing public spaces or pedestrian network of area

*Disconnected portion of Tenney Park because it is located at its far northwest edge. Site is discovered accidentally although it is very visible*

6. Category of space; gathering place or passageway between spaces

*Gathering place*

7. Access pathways/sidewalks on site; type, width, and direct linkages with surrounding paths/sidewalks

*Connected with sidewalk on public right-of-way by two approximately 7' wide bituminous paths*

8. Existing amenities; water fountain, seating, public bathroom.etc.

*Several movable metal benches in summer*

9. Owner of site; public or private ownership; strategic partners

*City of Madison under Parks Division; Tenney-Lapham and Maple Bluff neighborhood groups; new business located across Sherman Avenue*

10. Vehicular traffic around site; average daily traffic, speed limit, number of travel and parking lanes

*Connector street with 25 MPH speed limit; two travel lanes in each direction, and no parking lanes*

11. Availability of parking nearby

*Approximately 300' from site, in nearby Tenney Park*

12. Bus/public transit stops in proximity

*Bus stops on either side of Sherman Avenue, approximately 100' from site*

13. Underground structures and utilities; landfill type, building foundations

*Needs further investigation; possible landfill, no utilities*

14. Snow plowing and storage patterns

*Site not plowed in winter; but good storage capacity*

15. Necessity for lighting; lighting types and levels

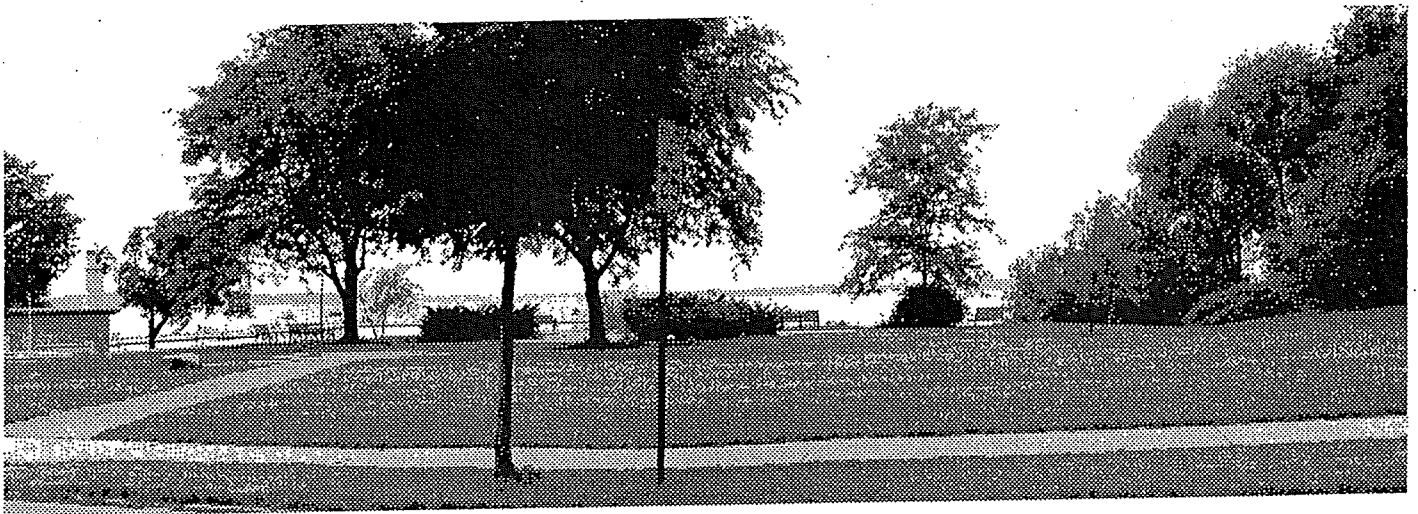
*No lighting on site at present; roadway lighting at adjacent boat launch*

16. Frequency and level of routine maintenance of site

*Grass mowing in summer; lake weed removal activities and equipment storage during one-two weeks of summer; daily litter and waste removal*

17. Maintenance funding or endowment; provision for ongoing care of site

*Parks Division has very limited funding for maintenance and cannot presently support special kinds of maintenance, so an endowment or other funding will need to be secured for artwork*

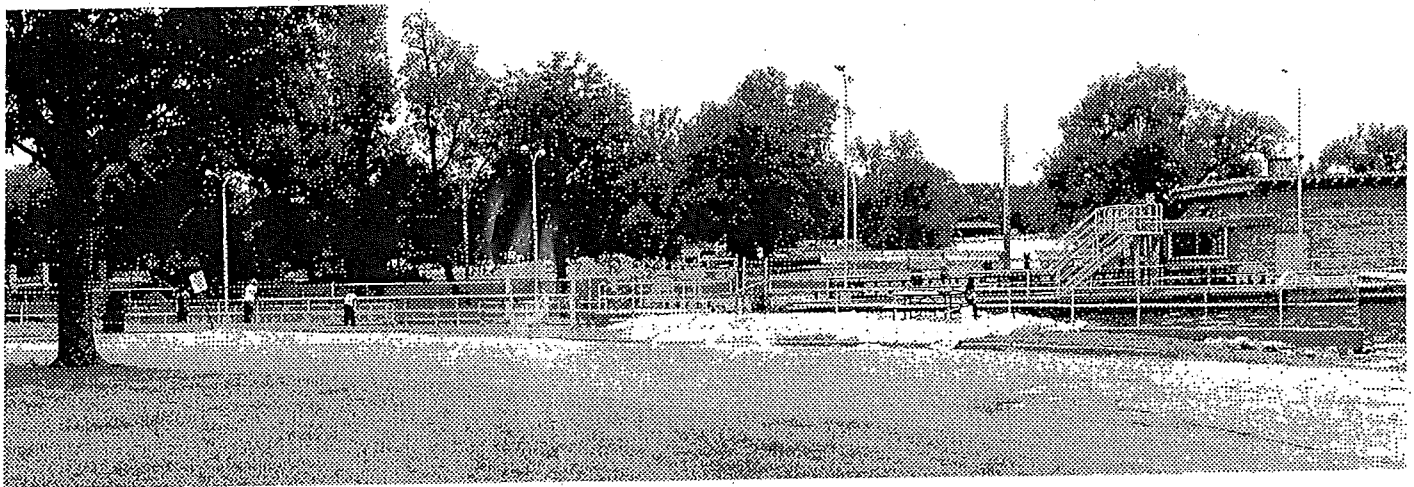


*Free-standing sculpture situated on this promontory would be silhouetted against the sky when viewed from the street*

# Analysis — Profile of Significant Factors

## **Filene Park on Sherman Avenue, North of Tenney Park on Lake Mendota**

- Promontory overlooking Lake Mendota at the northwest edge of Tenney Park
- Gathering place for passive use; enjoying the lake's ambiance
- Site is at boundary of Tenney-Lapham/Old Market Place and Maple Bluffs neighborhoods
- View of lake and activity at Tenney Locks and Dam and breakwater to the southwest
- Existing paved terrace in poor condition, 14' above lake level. Benches, but no other amenities
- Part of 1899 design for Park and Pleasure Drive; site of former mill and brewery; new business is located across Sherman Avenue
- Site oriented northwest; sheltered from sun by mature Honey Locust trees, but other vegetation in poor condition. Unbuffered from southwesterly to northwesterly winds
- Speed limit on nearby street is 25 MPH; no parking lane near site. Good visibility from street. Roadway to boat launch borders south edge of site
- Bus stops about 100' from site and parking lot, 300' south in Tenney Park



*Activity at the edges of the site; fishing at the Tenney Park locks and breakwater, and the driveway to the boat landing*



Scenario #1

Significant Factors/Opportunities

Promontory overlooking Lake Mendota, also with view of activity at Tenney Locks and Dam and on breakwater; place for enjoying the lake's ambiance; no existing amenities except benches; landscaping needs attention; historically part of the overall plan by O.C. Simonds for the Park and Pleasure Drive Association including Tenney Park

Natural qualities of the site provide an optimal environment for the contemplation of artwork. Visitors to the site linger to appreciate the view, and this frame of mind predisposes them to closely observe their immediate surroundings

**Concept** Gathering place with landscaping and lighting to enjoy the view; marks the transition between neighborhoods; historic references made to Park and Pleasure Drive Association plan

**Location** Entire site; bounded by Sherman Avenue, driveway to boat launch, lake edge and neighborhood border

**Ideas for Artwork** Artist-designed environment; layout of entire site including side-walks, seating, lighting elements and land-

scaping. Small scale sculptural works or sculptural seating with inlaid details or carving would be especially effective. Native plant species are featured, especially along the lake edge, according to O.C. Simonds's precepts for Tenney Park. Permanent installation

**Meets Guidelines** Prominent and aesthetically inspiring site (1); presently under-utilized and artwork would encourage its use (2); is consistent with *Tenney Lapham/Old Market Place Neighborhood Plan* and will enhance the site's compatibility and functioning within the context of the neighborhood (3); surroundings will need to be developed to support perception of the work (5); landscaping will be needed to enhance appreciation of the work and artist-designed street furniture should be included (9); lighting of the site must be provided as part of the overall concept (10); site's ecology would be enhanced particularly by plan for lake edge plantings which builds upon restoration of nearby Yahara River Parkway (11)

**Concerns** Filene Park needs significant re-design and site construction in order to be successful. Additional routine maintenance of the site may be necessary because of its increased visibility and use (12)



*Note: In practice, the following scenarios would be the result of an extended dialogue among city staff, neighborhood residents, artists, designers and other*



Saint Paul (MN) Cultural Garden. *Cliff Garten, lead artist, with Ta-Coumba Aiken, Armando Gutierrez and six Minnesota poets and writers of color. Work speaks of the people who have settled, and continue to build this city on the Mississippi River*



Wall Gazing Gallery, *Richard Turner. Wooden pavilion with circulating water*

*strategic partners. The scenarios are offered here by the authors of the Framework only as examples of possible outcomes, and to be a catalyst for further*

Scenario #2

Significant Factors/Opportunities

Promontory overlooking Lake Mendota, also with view of activity at Tenney Locks and Dam and on breakwater; place for enjoying the lake's ambiance; no existing amenities except benches; landscaping needs attention; historically part of the overall plan by O.C. Simonds for the Park and Pleasure Drive Association including Tenney Park. Site is very visible from Sherman Avenue and passing motor vehicles

**Concept** Gathering place to enjoy the view featuring a "landmark" sculptural element; marks the transition zone between outlying neighborhoods and the city

**Location** Entire site; bounded by Sherman Avenue, driveway to boat launch, lake edge and neighborhood border with centrally located plaza for sculptural work

**Ideas for Artwork** Vertically oriented sculptural work, with site designed by artist or others to support the presentation and appreciation of the work; artwork silhouetted against the sky and the lake when viewed from the street; site design includes pathways/sidewalks, benches and night lighting. Permanent installation



*discussion. See Case Study #4 for a complete outline of this step, including documentation of the actual*

**Meets Guidelines** Prominent and aesthetically inspiring site (1); presently under-utilized and artwork would encourage its use (2); is consistent with Tenney Lapham/Old Market Place Neighborhood Plan and will enhance the site's compatibility and functioning with its surroundings (3); surroundings will need to be designed to support perception of the work (5); site will be designed so there are uninterrupted views of the sculpture from passing motor vehicles (7); street furniture and landscaping enhance appreciation of the work (9); lighting will be specially designed to dramatically present the work at night (10)

**Concerns** Filene Park needs significant re-design and site construction in order to be successful. Additional routine maintenance of the site may be necessary because of its increased visibility and use and the artwork may need occasional care and conservation (12)

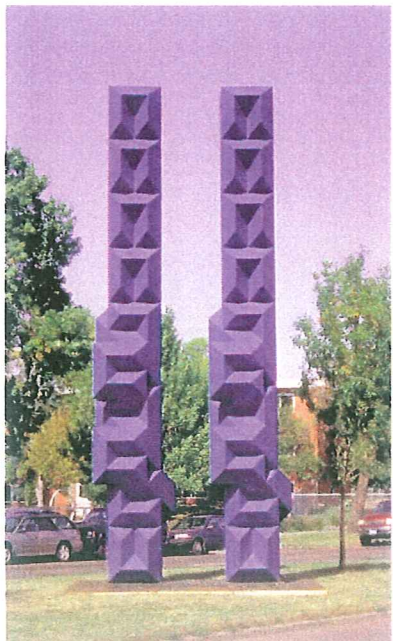
A Sound Garden, *Doug Hollis, 1983. National Oceanic and Atmospheric Administration, Seattle, WA. 12 wind organ towers, paving, steel benches*

*community dialogue that informs the scenarios that are presented for State Street by the authors.*



Topiary, *Steven Feren. Glass, concrete and steel sculptures displayed at Chicago's Navy Pier*

La Puerto de Orion, *Enrique Carbajal. Painted steel*





## Additional Opportunities

### Neighborhood Gathering Spot; Small Scale Site

*Sources: City planning or engineering staff during interviews in 2000; artists at the Visual Artist Focus Group meeting on March 27, 2000; citizens at the Neighborhood Dialogue on February 24, 2001; or referenced from recent neighborhood master planning documents, as indicated*

Other locations in Madison that present opportunities —

#### ***Suggested by neighborhood representatives***

- Nakoma neighborhood park (adjacent to school)
- James Madison Park/Lake Mendota
- Lisa Link Park; community gathering place
- Oakwood Village; high ground for amphitheater
- Memorial High School
- Farewell Park (public/private partnership with Urban Open Space Foundation)

#### ***Referenced from Capital Budget documents or master plans***

- Central Library Renovation
- South District Station, Hughes Place
- Northeast and Southeast Fire Stations

- Water Utility Office Building
- Starkweather Creek Canoe Launch
- Along bikeways including Marlborough Park, Quann Park, Leopold Park/Arbor Hills Greenway, Faircrest Greenway and East Mifflin Rail Corridor
- TID initiatives public/private partnerships: Capital Square Mifflin Street housing commercial development; 25 Capital Square-Wilson Street revitalization project; West Broadway including Monona Shores Broadway area; and Bassett Neighborhood public improvements

In addition, consideration of public art for neighborhood gathering spots should be included on the agenda for all upcoming neighborhood master plans, especially for rapidly expanding outer areas/edges of city



*Bikeway along East Mifflin Rail Corridor; important new thoroughfare with potential for public gathering places*

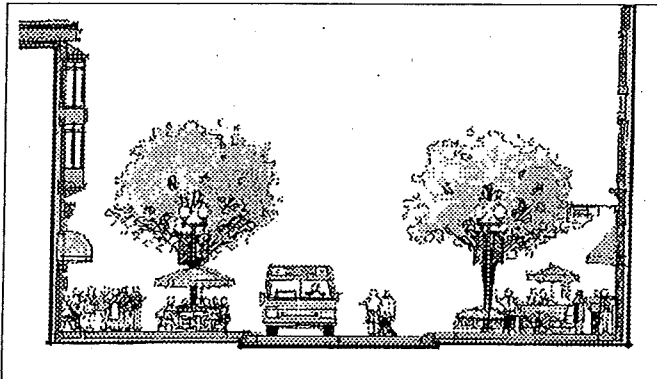
## Prototype for Planning Streetscape and Infrastructure Projects

### Inventory

*The State Street Strategic Plan* (1999) calls for the re-design of the streetscape and renovation of public gathering places. In 2000, Wallace, Roberts, Todd LLC, with artist Brad Goldberg as part of the design team, began work on the project. On February 21, 2001, a charette addressing public art for State Street was held with WRT and local artists. This case study builds upon the ongoing project.

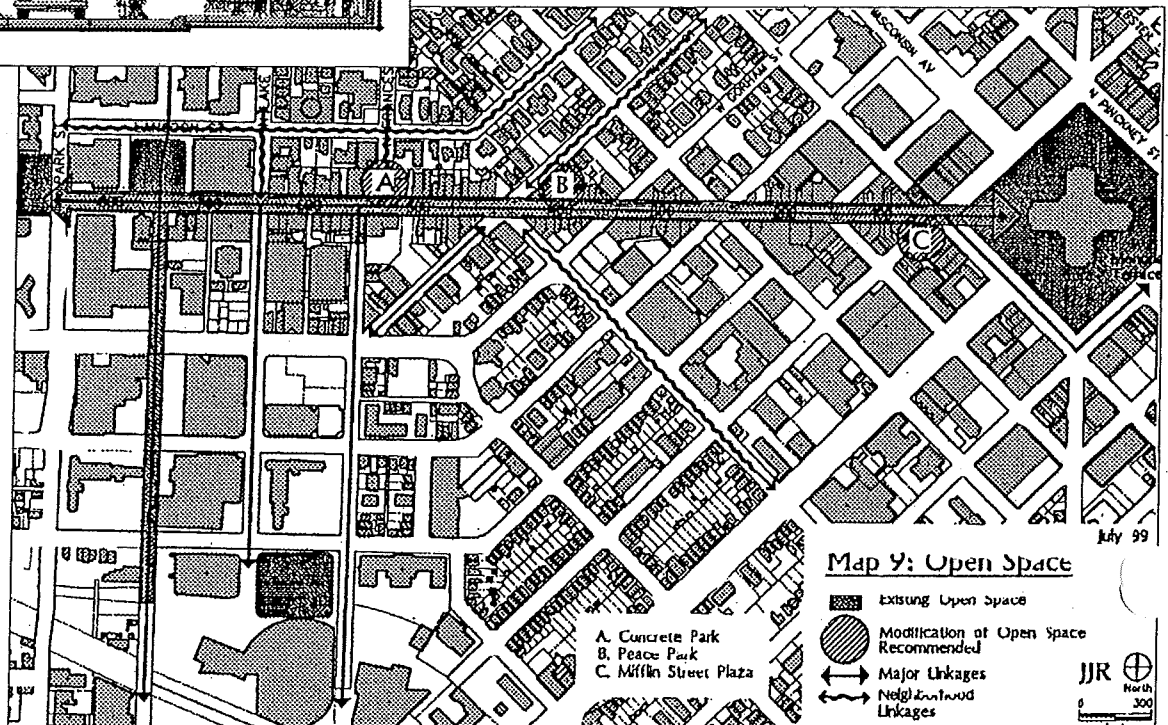
**Two diagrams** from *The State Street Strategic Plan* of 1999 (reproduced below) facilitate an examination of the spatial arrangements and functions along the length of the street:

**Section** — Shows dimensions of street right-of-way, including width of the pedestrian terrace up to building set-backs



**Section** (above) showing 60' street right of way including 24' wide street with 21' wide pedestrian terraces on either side

**Plan** (right) Open Space including Concrete Park (A), Lisa Link Peace Park (B), Mifflin Street Plaza near public library (C)



**Plan** — Map 9: Open Space identifies two categories of spaces; circulation/ movement spaces (both vehicular and pedestrian passageways or linkages) and gathering/ resting areas indicated as open space. (Map showing specific businesses and institutions may be referenced in Appendix A-26 of the plan)

For purposes of discussing State Street, in particular, "streetscape" is defined to include the **pedestrian terrace** with the planted boulevard and sidewalk and the amenities that must be located there; **site** refers to plazas, parks or other types of spaces between buildings which are gathering areas along the street.

Categories A-C below may be applied to the "streetscape," as a whole, including both the **pedestrian terrace** and **sites**:

#### A. Social Relationships

1. Prominence and significance of the street and/or site to the neighborhood and the city

*State Street is the city's cultural, commercial and entertainment center. This one-mile-long street located on the city's isthmus, connects the State Capitol and the University of Wisconsin*

2. Role street and/or site plays in the civic and social life of the immediate area, neighborhood and/or city

*State Street and the Capitol Square are the city's civic "heart." Home-grown businesses and local institutions are located there including (from east to west) the Wisconsin Veteran's Museum, State Historical Museum, the Children's Museum, Madison Civic Center, Madison Art Center, the Orpheum Theater, and the University's Memorial Library and Elvehjem Museum of Art. Four public gathering areas along its length include Mifflin Street Plaza, Link Peace Park, Concrete Park and Murray Mall on the University campus*

3. Who frequents the area; age, gender, ethnicity

*Many of the two- to four-story buildings along the street have residents living above the businesses; the "primary trade area" defined by the Strategic Plan, has a population of approximately 37,000 persons. State Street's existing retail, restaurant and businesses are mostly geared towards students, workers and residents located within this limited one- to two-mile primary trade area. The median age for residents is 27 years in the primary trade area and most households are renter-occupied (84%) non-family (55%) households. 84% are white. In the southern part of the primary trade area, the median age is 40 years*

4. Time of day the area is used; times of year

*Due to entertainment venues, State Street is active almost eighteen hours a day. In the fall during football season when the students return to the city, the street is especially busy*

*Concrete Park where North Frances Street meets State Street; site faces south with tall buildings on its western edge. Hard surfaces predominate*

5. Types of activities and predominant uses such as shopping, walking, sitting, eating, playing

*Shopping and eating are the main activities, but also museum-going and attending theatrical and other entertainment events. The major mode of transportation to work for those living in the area is walking (47%) with only 28% driving to work, so pedestrian traffic is heavy. No play areas exist for children*

## **B. Cultural Attachments**

1. Traditional gathering place for particular groups who may want to continue meeting there; i.e. place for special events, parades, festivals and time of year they occur (note specific dates)

*Farmers Market on the Square every Wednesday and Saturday morning, May through October. Art Fair on the Square annually, third weekend in July. Symphony orchestra concerts occur on the Capitol grounds during the summer months. State Street is location for numerous assemblies during the legislative session and marches that culminate on the steps of the State Capitol*

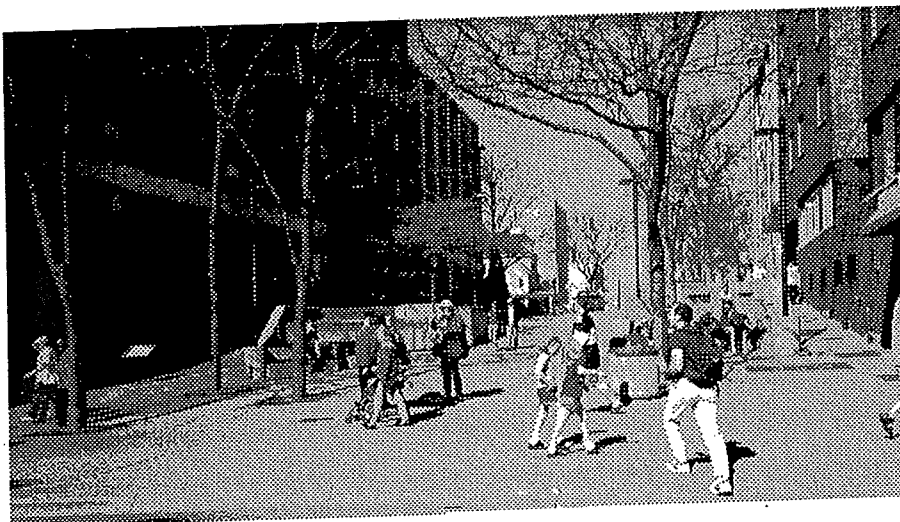
2. Emotional associations with the area because of past events or uses

*In the late 1960s-early 1970s, protests against the War in Viet Nam engulfed the downtown. Many residents and businesses fled the area, which has been changing and rebuilding ever since*

## **C. Historical Connections**

1. Settlement patterns by people of different origins and backgrounds over time

*Capitol Square has radiating streets platted in 1836 by Madison's founder, territorial judge James Duane Doty. In 1848, site of University of Wisconsin was purchased at west end of State Street. State government and the University became anchors of central city development*



2. Natural history; plants and animals indigenous to or associated with the site

According to John T. Curtis's *The Vegetation of Wisconsin* (1959), oak savanna and prairie plant communities covered the area prior to 1840. Present oak and maple/basswood forest types in the vicinity include white, red, black and northern pin oaks, basswood, sugar maple, elm, hickory, ironwood, ash, hickory, Kentucky coffeetree and hackberry — these trees may be observed on the grounds of the State Capitol today

3. Geological history before human habitation; landform and watershed

Downtown area is laid out on an isthmus between two lakes, Mendota and Monona, with the State Capitol sited at the highest point. Much of the city included on the isthmus is situated in the Yahara River watershed

4. Local historical significance of buildings, sites and/or district; status on National Register of Historic Places

W.S. Main Block, 101-105 State Street ca. 1856-1857; Fire House #2, 125 State Street ca. 1856; Mautz Brothers Block, 188 State Street ca 1887; Kessenich's Department Store, 201 State Street ca. 1922-23; Brown Store, 414 State Street ca. 1855; Bank of Wisconsin, 502 State Street ca. 1929; Hess-Schmitz Building, 506 State Street ca. 1890

5. Recent planning history

The 1970 Master Plan for Downtown Madison was the impetus for the State Street Mall-Capitol Concourse Project as a strategy to revitalize downtown. This plan was based upon a study that said the downtown retail core should be oriented toward specialty shopping, restaurants and entertainment establishments.

Between 1975-1982, six blocks of State Street were reconstructed as a transit mall with the final two blocks at the University end becoming a full pedestrian mall. In the 1970s, Lisa Link Peace Park was created on land between Gilman and State Streets donated to the city in the memory of this early peace activist

#### D. Physical Landscape

The following issues apply to both State Street's **pedestrian terrace** and **sites**:

1. Topography and grade changes

State Capitol is approximately 80' above lake level and the University's Bascom Hill is also at a high point ; State Street runs between them at a lower elevation

2. Sun/shade and directional orientation

State Street runs due east-west, so buildings are situated facing either north or south along its length. Taller buildings are generally on the north side of the street, so the shadows falling across the street are minimized

3. Wind/weather

Madison's weather patterns include north-easterly and southeasterly winds which are somewhat buffered by the generally low buildings on either side of the street. Wind is more pronounced at the Concrete Park, located on the north side of the street at the end of Frances Street, because it is bounded by taller buildings

4. Water movement

Surface water runs off pavement and drains into ???



Lisa Link Peace Park on the north side of State Street, near the intersection with Gilman Street

5. Existing vegetation; boulevard trees

*Twenty-five+ year old honey locusts in raised planters or single file, in tree grates; many in poor condition*

6. Connection with surrounding ecosystems

*Needs additional research*

The following issues may be used to explore **sites**.  
For the purposes of this case study, Concrete Park (CP) and Link Peace Park (LPP) are examined

7. Inherent beauty or aesthetic qualities of site

*CP = site slopes down to State Street; faces south and is predominantly sunny although the shadows cast by tall building to the west places the site in shade, particularly in winter. As its name implies, site contains mostly hard surfaces with a few trees*

*LPP = a flat site with raised planters, it also faces south. Located between two-story commercial buildings to the east and west; unbounded to the north, and by State Street on the south. Colorful mural on building to the east; however, nearby storefronts particularly bland and unattractive (see photos on page 62)*

8. Visibility of site when viewed from its surroundings; sightlines that need to be maintained from the street

*Both sites visually accessible from State Street. For security purposes, views into these sites need to be retained.*

*CP = viewed from residential building tower to the west  
LPP = from restaurant across the street and from second story of building to the east*

9. Connection with and relationship to adjacent buildings and/or other structures and parking lots

*Both sites unconnected to buildings; rather, seem like extensions of the street. CP also serves as a passage-way between North Frances Street and State Street*

10. Vistas and terminal views within site

*When looking outward from both sites, views of buildings and the street. No terminal views and no particular highlights or points of interest or emphasis within either site*

11. Human comfort and safety afforded by site

*Walls and ledges provide only seating surfaces in both sites; no moveable seating or tables.*

*CP = feels like a "stage" where pedestrians are on display to those passing by on State Street; layout prevents people to be seated face-to-face*

*LPP = has hidden areas out of the flow of people collect and "colonize" space, excluding*

12. Soil type and condition; environmental contaminants in soil

*Needs further research*

## E. Technical Planning/Design Issues

The following issues may be used to explore **sites** including Concrete Park and Link Peace Park:

1. Zoning designation and land use; how site fits into long-term plans for area

*All land use along the length of State Street is zoned commercial, with the exception of Link Park, and parcels on the north side of State Street bounded by North Frances and North Lake Streets, which are residential; with either three or more units or dorms. However, many commercial buildings are actually mixed use, with residences located on the upper stories*

2. How does/can the site support adjacent land uses and future plans for the area

*CP = commercial/retail use on the east and dorm-type high rise residence is on west, restaurants across the street; site could provide outdoor public space for residents as well as visitors to area*

*LPP = surrounded by commercial/retail to east and fast food and ice cream shop to west; could provide outdoor space for consuming take-out foods or other outdoor eating. Future plans include possibility of antique carousel being located in park*

3. Time frame for use of the site and its surroundings; how long it is anticipated to have that particular use

*CP = indefinitely LPP = plans being developed for carousel and/or other buildings to occupy portion of site*

4. How site fits into network of existing public spaces or pedestrian network of area

*Both sites provide pedestrian linkages to surrounding streets; they are in a sense passageways and gathering places*

*CP = at the terminus of North Frances Street, provides a link between State Street and the predominantly student area on Langdon Street along Lake Mendota  
LPP = informal connection between State Street and Gilman Street and the student area to the north*

5. Owner or developer of district/site; public or private ownership. Strategic partners with interest in the site

*Both sites under the jurisdiction of the city; Capitol Neighborhoods Inc. and local businesses have strategic interests*



6. Timeframe for development of district or site; phasing of development over time

*Re-design of the streetscape and these sites are underway by Wallace, Roberts & Todd LLC as part of the State Street Design Project through the Department of Planning and Development*

7. Availability and location of nearby parking

*CP = Major parking ramp is within one block on North Frances Street south of State Street*

*LPP = Metered street parking in vicinity. Major parking ramps within two blocks in either direction; North Frances Street and North Henry Street*

The following issues apply to an exploration of the **pedestrian terrace**:

8. Sidewalks; minimum/maximum width and compliance with Americans with Disabilities regulations. Enough room for people to pause in the flow of pedestrians

*Sidewalks currently range from 18-22 feet in width. A majority of the street furnishings and amenities are contained within the 10-12 feet directly adjacent to the street which means the actual walkway is interrupted by these elements, and is functionally 8-10 feet wide. A minimum of 10' pedestrian flow space has been recommended along the building facades*

9. Amenities; existing or planned locations for bus shelters, kiosks, seating, water fountains, lighting standards, public bathrooms

*Street presently includes large bus shelters and fixed seating which clutter up the walkway, along with bicycle racks, newspaper standards and lighting fixtures. The current plans call for simplifying this arrangement by reducing the size of the bus shelters and consolidating the functions of the other elements. No water fountains or public restrooms*

10. Vehicular traffic; average daily traffic count, speed limit, number of travel and parking lanes. Location of stop lights

*Since 1979, State Street has been a federally designated fixed transit guideway; it is an exclusively transit and pedestrian street. Stop lights occur at every intersection; but pedestrian crossings at Fairchild Street and Johnson Street are particularly hazardous*

*State and Johnson Streets; difficult intersection for pedestrians and bicyclists and no announcement of State Street from cross streets*

11. Bus/public transit stops in proximity; exact location of bus stops

*Stops in either direction are located on every block. Nearly 3,100 passengers get on and off buses on an average peak season weekday. The upper end, between Johnson/Gorham and Dayton, is the most active segment (70% of total) compared to the lower end, Johnson/Gorham to Lake Street (30%). Currently, 2/3 of the buses on State Street turn off and on at Johnson and Gorham Streets*

The following issues apply to an exploration of both the **pedestrian terrace** and **sites**:

12. Necessary lighting; types and levels such as roadway/street, building, and/or pedestrian lighting

*Roadway/street lighting and pedestrian lighting exist; not all businesses have building lighting*

13. Underground structures and utilities

*Major structural utilities are located under the street; sites have night-time lighting but do not have publicly accessible electricity for performances for example, at this point*

14. Snow plowing and storage patterns

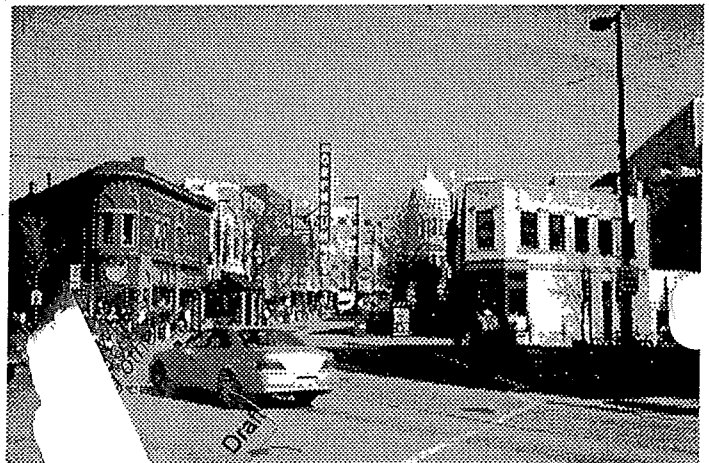
*Snow is plowed and removed from the street so right-of-way is kept clear all winter*

15. Frequency and level of routine maintenance of site

*Presently maintenance is managed by the Mall and Concourse Advisory Commission and Department of Public Facilities*

16. Maintenance funding or endowment; provision for ongoing care of the site. Special assessment or improvement districts where maintenance taken on by business owners

*Management strategies in the 1999 Strategic Plan call for the formation of a Business Improvement District to address maintenance issues*

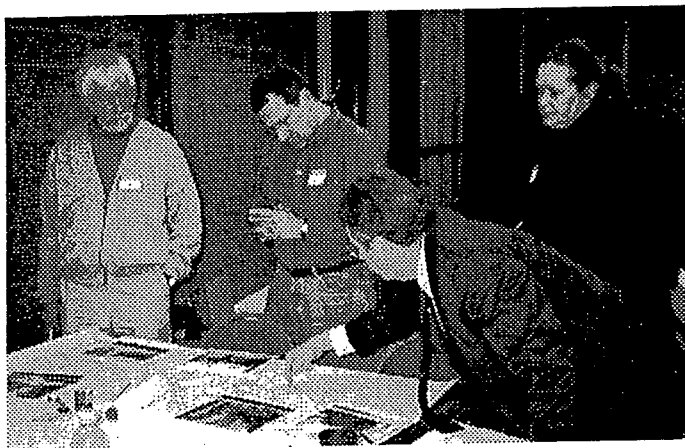


# Analysis — Profile of Significant Factors

## State Street and Contiguous Public Spaces

The following significant factors have been identified from the Inventory:

- State Street is the city's cultural, commercial and entertainment center and is anchored by the State Capitol Square on the eastern end and the University of Wisconsin on the west
- Downtown is laid out on an isthmus between Lakes Mendota and Monona; State Capitol is at the highest point; the city is situated in the Yahara River watershed
- Along the length of State Street are the city's major civic institutions and seven buildings on the National Register of Historic Places as well as numerous unique, home-grown businesses rather than chain establishments
- Land use is primarily commercial or residential along the street although mixed use exists where residences are located on the upper floors above businesses. Most buildings are under four stories in height
- Primary trade area within two miles of State Street has a population of 37,000 persons; median age of residents is 27 years and 84% of households are renter-occupied
- 47% of the people who live in the area walk to work and pedestrian traffic is heavy
- Shopping, eating, museum-going and attending entertainment venues are the primary activities
- Events on the nearby Capitol Square include the Wednesday and Saturday Farmer's Market and the annual Art Fair on the Square, among others
- State Street is also the place for assemblies and marches to the State Capitol during the legislative session
- Anti-war protests of the 1960s-70s drastically changed the downtown area and remain a vivid part of recent memory
- Between 1975-82, six blocks were reconstructed as a transit mall with the final two blocks at the University becoming a full pedestrian mall. Since 1976, State Street has been a federally designated fixed transit guideway
- Only buses, delivery vehicles, taxis, bicyclists and pedestrians are allowed to use the street. Nearly 3,100 passengers get on and off buses on an average peak weekday
- As the street runs due east-west, buildings are situated facing north-south; the current public gathering places including Concrete Park and Link Park, are on the north side of the street and face south
- Both Concrete Park and Link Park are unconnected to buildings and used as passageways to the residential areas to the north; they seem like extensions of the street
- As both sites provide pedestrian linkages to the surrounding neighborhoods, they function as passageways and gathering places
- Oak and maple/basswood forest communities are native to the area and occur around the State Capitol; the plantings along State Street are mostly Honey locust
- Wind and shade is more pronounced at Concrete Park which is bounded by a tall residential dorm to the west
- Neither Concrete Park or Link Park have significant terminal views outside the sites, nor focal points or emphasis within them



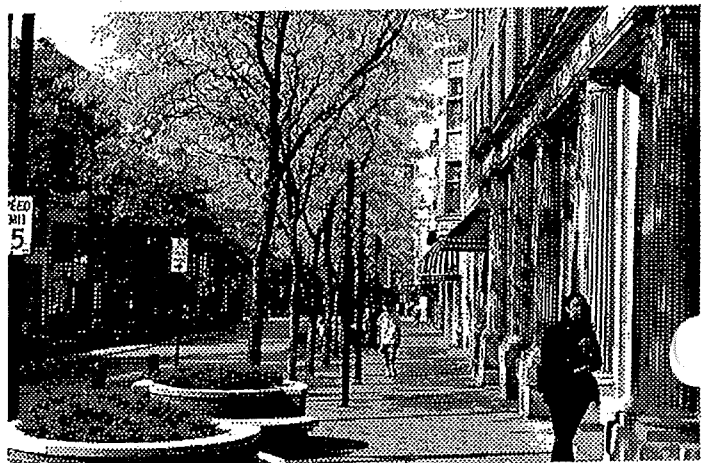
*State Street Design Charette  
(left to right) David Giffey,  
Steve Feren, Hank Bishop of WRT  
and Helen Klebesadel*

## Analysis — Profile of Significant Factors Continued

### State Street and Contiguous Public Spaces

- Walls and ledges provide seating surfaces; no moveable tables or chairs in Concrete Park or Link Park
- Concrete Park feels like a “stage” where pedestrians are on display; Link Park has hidden areas where people collect and monopolize the space
- Concrete Park is next to housing, retail and food establishments and Link Park is bounded by fast-food and ice cream shops and retail
- Plans under discussion for Link Park involve situating an antique carousel and/or other buildings on a portion of the site
- Parking is located within one block of the Concrete Park and two blocks of Link Park
- Amenities which must be situated on the pedestrian terrace include four bus shelters in every block, bicycle racks, newspaper standards and lighting fixtures. No water fountains or public restrooms presently exist on the street
- Minimum 10' wide pedestrian flow space must be maintained along the building facades
- Roadway/street lighting and pedestrian lighting are necessary; not all businesses have building lighting
- No electricity is available on the street for public performances
- Plans call for the formation of a Business Improvement District to help fund high quality maintenance; presently it is managed by city agencies

*State Street presently includes fixed planters, seating, lighting, kiosks and large bus shelters which clutter the sidewalk as well as mature Honey locust trees, many in poor condition*



# Opportunities — Creating a Scenario for Public Art

## **Interdependent Factors are Identified and Debated; Questions are Raised; and Observations About and Ideas for Public Art Emerge—**

*The source for the following list includes the profile on the previous page as well as actual commentary made by artists during the State Street Design Charette on February 21, 2001; from WRT's summary of Problems/ Opportunities and the public responses they received during a workshop conducted on February 22, 2001; and citizen input offered on the city's WEB site for the State Street Design Project*

1. Concrete Park and Link Park both function as passage-ways and public gathering places; should public gathering become a more prominent focus of these re-designed sites or are these spaces more about movement
2. State Street needs more public gathering spots and places to congregate because "people make the space;" the anti-war demonstrations of the 1970s have shaped public spaces like Concrete Park which are not meant to be too hospitable
3. Does State Street need more green space or more urban space
4. Neither Concrete Park nor Link Park presently have focal points of emphasis within them; should a signature piece or "landmark" be part of each park
5. Lighting should be improved for pedestrians and building facades should be lighted; but when does too much lighting become like pollution
6. Should street furniture be fixed or moveable; fixed furniture restricts outdoor activities/dining opportunities and snow removal but is more readily maintained
7. Benches that can be unbolted and moved and public-use tables and chairs unrelated to restaurants should be considered
8. Should art be integrated into the street furniture, such as a special chair design for State Street
9. Moveable planters should have a more architectural and aesthetic character
10. Bus shelters are presently too large and part of sidewalk clutter; they should be more transparent, light and artful in character
11. Areas should be defined for the temporary display of art; permanently installed pedestals or bases could provide places for rotating work where people could look forward to seeing something new
12. Public art should be timeless and universal; public art should be uniquely Madison or Wisconsin
13. State Street needs to be "announced" from the cross streets especially at diagonal streets; a pattern language/visual vocabulary could define gateways or entries into the district from key intersections
14. Graphics or imagery could display the history and culture of State Street
15. Accentuate/articulate buffer between roadway and sidewalk
16. Treat State Street as a "work of art"
17. Historic buildings along the street have cornice details, columns, pilasters and architectural finishes and accents which could be echoed and reinforced in the public art
18. Should the streetscape have a different character along its length or should certain components repeat in order to unify the design
19. Temporary installations and new work including ephemeral and transcendent fiber optic and light pieces could use building facades and structures as their canvas
20. Shop owners should orient interior art exhibitions to face the street
21. Temporary construction walls can be used as canvases for decoration and communication
22. Artwork should invite participation and be capable of being manipulated and changed by the public
23. Create niches at street corners for the display of rotating work; people could expect to discover different work every time they visit State Street
24. Kiosks or temporary tent-like structures should be provided for artists who want to sell their work
25. Involve Wisconsin writers and poets; historically significant writers such as Aldo Leopold and John Muir as well as contemporary writers

## Case Study #4

### Prototype for Planning, Streetscape and Infrastructure Projects

*The dialogue about opportunities reveals many different, and in some cases conflicting, conceptions regarding the urban qualities of State Street. Interesting questions raised which require further discussion include:*

- *Is more green space desirable or more urban space*
- *Should the overall design of the street be unified along its length or be more diverse with a series of "character zones"*
- *Are more gathering spots necessary or should the street and the public spaces be treated primarily as movement spaces*

*The following scenarios examine these conceptions and pose public art alternatives*

#### Scenario #1 — Streetscape

**Significant Factors/Opportunities** Street furniture and planters should be moveable, with some chairs unrelated to restaurants; State Street could have a special chair design; bus shelters should be more transparent and artful in character; State Street needs to be announced from the cross-streets especially at diagonal intersections; public art should relate to Madison and the state of Wisconsin, and local writers and poets should be involved; graphics or imagery could display history and culture; shop owners should orient interior art exhibitions to face the street; lighting should be improved for building facades

**Concept** State Street is an ever-changing urban landscape; along the length of the street are different "character" zones and the public art reflects as well as helps to create this diversity; public art adds to the dynamic quality of the street and includes both permanent pieces and changing temporary installations; a series of artist-designed elements repeat at specific locations and function to tie the street together. State Street is treated as a "work of art"

**Location** Entire length of street, with concentrations at street crossings

**Ideas for Artwork** Artist-designed elements including continuous pavement banner with text and images celebrating Wisconsin's history, culture and creativity; bus shelters, planters and street furniture including the "State Street Chair;" patterned pavement at intersections; niches and pedestals for temporary display of artwork; storefront design and lighting by artists. Both permanent and temporary artwork

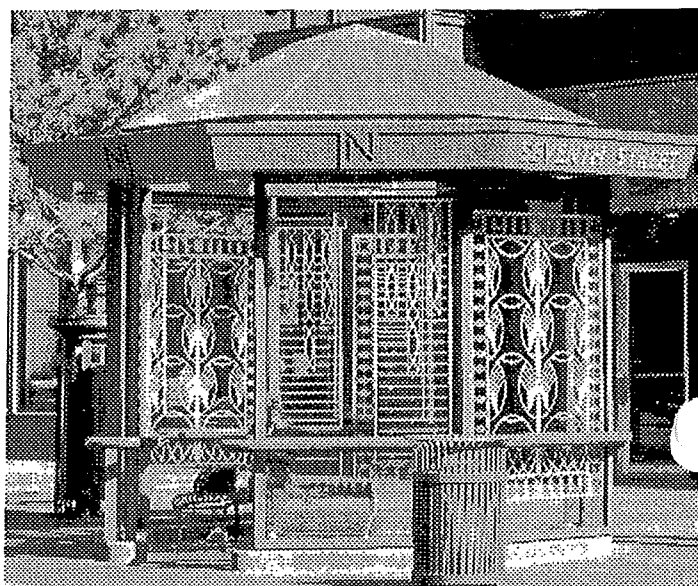
## State Street and Contiguous Public Spaces

### Opportunities—Creating a Scenario for Public Art

**Meets Guidelines** Most prominent street in the city, presents aesthetic challenge for artists (1); street is fully functional and utilized as a public place but artwork can also provide a frame through which to experience it in a fresh new way (2); public art was called for in *The State Street Strategic Plan* (3); artwork must be part of the overall design and planning for the street in order to be fully integrated with it (5); settings (pedestals and niches) for temporary artwork must be situated out of the flow of traffic so pedestrians can stop to examine and interact with the work (6); sequential works or a series of interrelated works are especially advantageous along the length of the street (8); specially designed street furniture including the "State Street Chair" are part of the overall design (9); lighting is provided to enhance the display of temporary work (10)

**Concerns** Art elements must be integrated with the overall design of the street from the early planning stages and incorporated into its construction. Routine maintenance and care that elements will require must be considered in artist's selection of materials. Competition might be sponsored for the "State Street Chair" or design could be commissioned outright. Plan is necessary for scheduling and coordinating exhibit of rotating artwork for the pedestals and niches; this effort will require ongoing attention

*Sullivan-esque Gate, Philip Larson.  
One of a series of etched glass  
designs for bus shelters on Nicollet  
Mall, Minneapolis, MN*



## Case Study #4

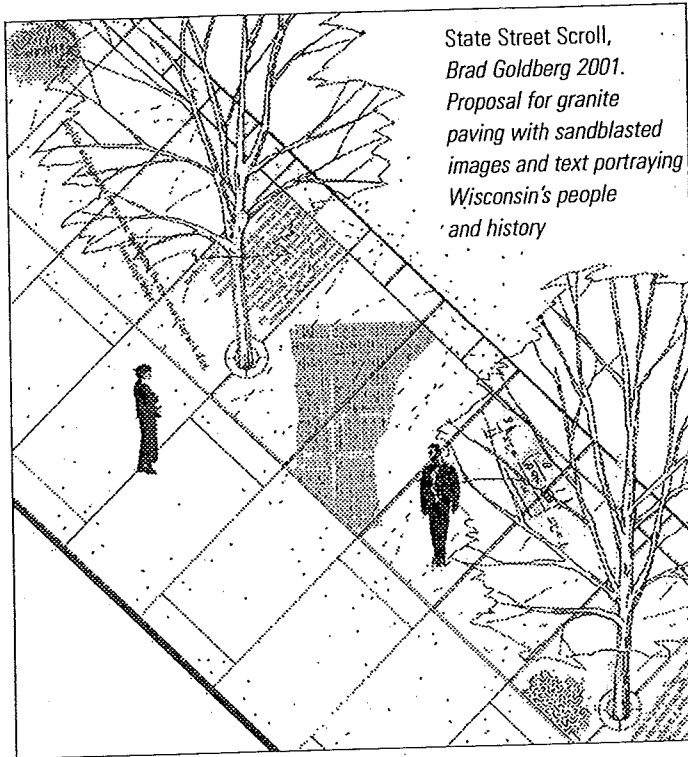
### Prototype for Planning, Streetscape and Infrastructure Projects

## State Street and Contiguous Public Spaces

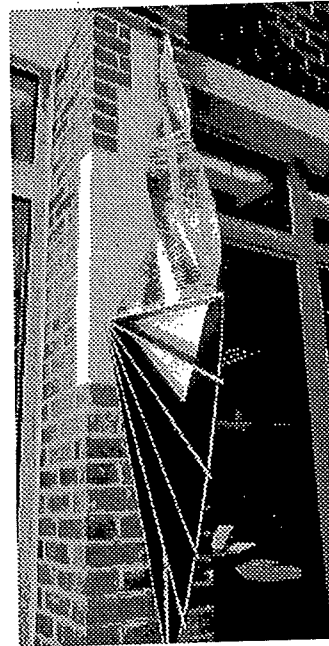
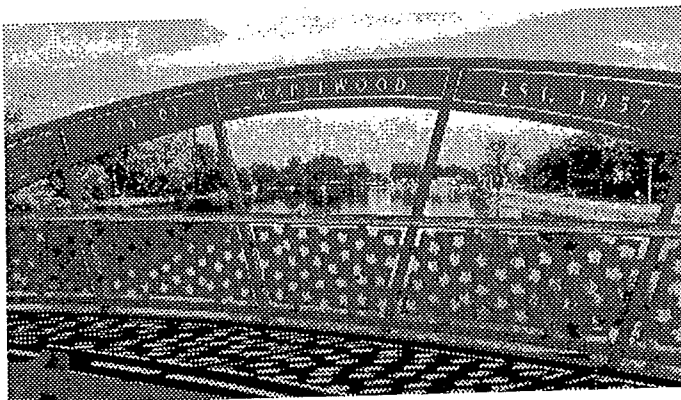
### Opportunities—Creating a Scenario for Public Art



Examples of unique chair designs. Toledo chair by Jorge Pensi, 1986-88, and armchair by Hoffmann and Haerdtl, 1929



State Street Scroll, Brad Goldberg 2001. Proposal for granite paving with sandblasted images and text portraying Wisconsin's people and history



Glass and steel lighting scone, Ray King. Austin (MN) Community College



(Above) Sand-blasted granite paving inset by Cliff Garten for Kellogg Park Mall, Saint Paul, MN

(Bottom left) Detail of bridge railing for Arcade Street, Maplewood, MN. Cliff Garten and Aaron Parker. Painted, laser-cut steel

(Below) Lighting standards, Richard Fleischner. Minnesota Judicial Center, Saint Paul. Bronze, granite and glass





## Planning, Streetscape and Infrastructure Projects

## Scenario #2 — Site: Concrete Park

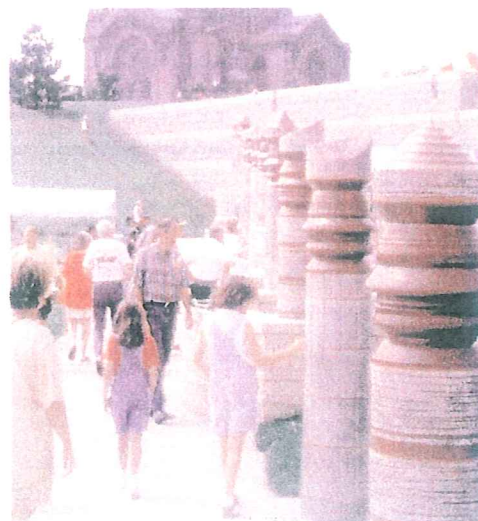
**Significant Factors/ Opportunities**

Public open spaces along the street function both as gathering places and passageways connecting to residential areas; none of these open spaces have focal points of emphasis within them; artwork should invite participation and be capable of being changed by the public

**Concept** State Street is an ever-changing urban landscape; along the length of the street are different “character” zones and the public art reflects as well as helps to create this diversity; public art adds to the dynamic quality of the street and the uniqueness of its public gathering places which all display different identities. Concrete Park is a space about movement as well as repose and features elements that change in aspect as one walks past them

**Location** Concrete Park where North Frances Street meets State Street; site faces south

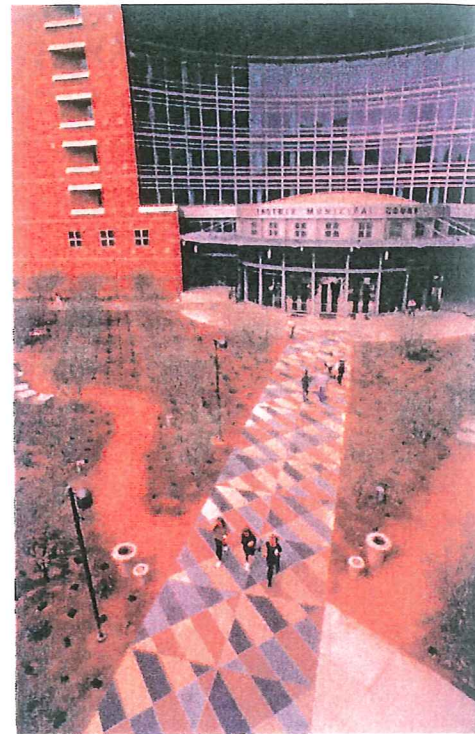
**Ideas for Artwork** Concrete Park is recognized as a passageway and movement space; artist-designed environment includes ensemble of sculptural seating, lighting and free-standing elements to be viewed sequentially, pavement carpet/details. Permanent installation



**Meets Guidelines** Most prominent street in the city, presents aesthetic challenge for artists (1); site is functional and utilized as a public place but artwork can make it more hospitable and also provide a frame through which to experience it in a fresh new way (2); public art was called for in the State Street Strategic Plan (3); scale and subject of the artwork must be appropriate to the civic importance of the site (4); artwork must be part of the planning for the street so that the site can be fully integrated with the functions of the street (5); linear space of Concrete Park is especially appropriate for work that is viewed sequentially (8); landscaping is part of the conception for the space but is not a dominant element (9); lighting for pedestrian safety and to highlight the work is incorporated into the design (10)

**Concerns** Art elements must be integrated with overall design of the street from the early planning stages and incorporated into its construction. Routine maintenance and care that elements require must be considered in the artist's selection of materials; sculptural elements may require occasional conservation (12)

*Minnesota Profiles, Andrew Leicester, 1995. Minnesota History Center, Saint Paul, MN. Series of fourteen terracotta columns, and paving tile carpets featuring profiles of average Minnesotans*



*Federal Courthouse, Phoenix, AZ, Brad Goldberg, 2000. Paving carpet and native plantings*

*Kansas School, Wil Nettleship. Sculpted and formed concrete*



## Scenario #3 —

## Site: Lisa Link Peace Park

**Significant Factors/ Opportunities** Public open spaces along the street function both as gathering places and passageways connecting to residential areas; none of these open spaces have focal points of emphasis within them; State Street needs more green space; street furniture and planters should be moveable, with some chairs unrelated to restaurants; State Street should have a special artistic chair design; kiosks or shelters should be available for artists who want to sell their work

**Concept** State Street is an ever-changing urban landscape; along the length of the street are different “character” zones and the public art reflects as well as helps to create this diversity; public art adds to the dynamic quality of the street and the uniqueness of its public gathering places which all display different identities. Link Peace Park is a place where “people make the space”

**Location** Lisa Link Peace Park, situated mid-block, connects State and Gilman Streets, faces south

**Ideas for Artwork** Link Park is recognized as a public gathering place and center of activity for visitors of all ages; artist-designed environment includes landscaping with native plant species, also features

sculptural planters/seating walls as well as moveable seating and the “State Street Chair.” Water is important part of design. Kiosks provided for artists to sell their work and for vendors selling street food. Permanent and temporary installations

**Meets Guidelines** Most prominent street in the city, presents aesthetic challenge for artists (1); site is currently used as a public gathering place but is in disrepair and needs to be refreshed so public art will give it new life (2); public art was called for in the State Street Strategic Plan (3); artwork must be part of the planning for the street so that the site can be fully integrated with the functions of the street (5); layout of the site and surroundings will create a memorable place to experience as both a work of art and a functional public place (6); landscaping is an integral part of the space along with street furnishings designed by artist(s) (9); lighting for pedestrian safety and to highlight the space and nearby buildings is incorporated into the design (10); native plant species enhance the site's ecological functions (11)

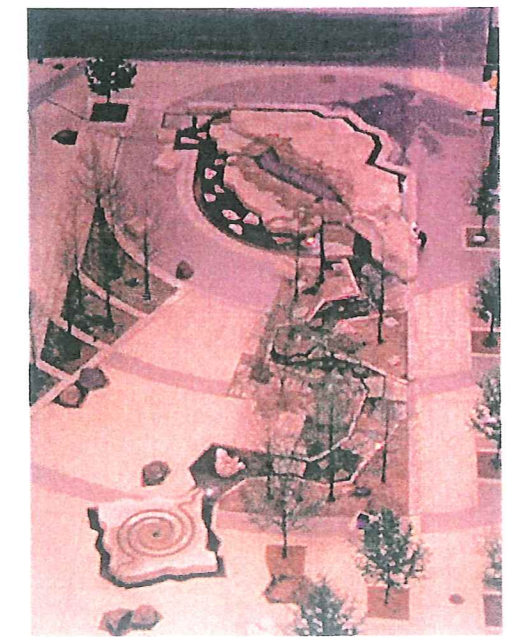
**Concerns** Art elements must be integrated with overall design of the street from the early planning stages and incorporated into its construction. Routine maintenance and care that environment require must be considered in the selection of plants and materials for seating wall/planters (12)



*Detail Market Place/Meeting Place: An Urban Memorial, Angelica Pozo and P. Zakoff, 1994. Ceramic and concrete bench*

*Promenade Classique, Anne and Patrick Poirier with M. Paul Friedberg, 1986. Alexandria, VA. Marble, bronze, water*

*Pegasus Plaza by Brad Goldberg, Dallas, TX. Stone, concrete, water, plantings*





# Additional Opportunities

## Planning, Streetscape and Infrastructure Projects

*Sources: City planning or engineering staff during interviews in 2000; artists at the Visual Artist Focus Group meeting on March 27, 2000; citizens at the Neighborhood Dialogue on February 24, 2001; or referenced from recent neighborhood master planning documents, as indicated*

Other locations in Madison that present opportunities —

### ***Suggested by neighborhood representatives***

- Park Street corridor; a gateway to the community
- Yahara River; revealing and accessing the water's edge
- Williamson Street; greening the streetscape
- Atwood Avenue; artist-designed pedestrian bridge
- City streetscapes; opportunities for wayfinding
- East railroad corridor
- John Nolen Drive
- East Washington Avenue corridor

### ***Referenced from Capital Budget documents or master plans***

- State Street — Design of Civic Center kiosk and Facade Improvements utilizing Capital Revolving Fund
- Bridge Repair and Replacement including Old Middleton Road, Packers Avenue, Olin Avenue, Line Avenue and Spooner Street bridges
- Bikeways including Marlborough Park, Quann Park, Leopold Park/Arbor Hills Greenway, Faircrest Greenway and East Mifflin Rail Corridor

- TID initiatives public/private partnerships: Capital Square Mifflin Street housing commercial development; 25 Capital Square-Wilson Street revitalization project; West Broadway including Monona Shores Broadway area; and Bassett Neighborhood public improvements

Additionally, public art should be explored as part of all planning, streetscape and infrastructure efforts, and included on the agenda for upcoming neighborhood master plans, especially for rapidly expanding outer areas/edges of city

*On either side of Link Peace Park are buildings with bland and unattractive storefronts; candidates for facade improvements by artists*



## Appendix #1

### Opportunities for Public Art Suggested by the Madison Capital Development Agenda

Note: A more comprehensive list, including projects suggested by artists and community members in the Public Art Framework dialogues, is found in *The Public Art Field Guide for Madison, Wisconsin*.

#### Libraries

##### Central Library Renovation: Public Library

\$100,000 has been provided in the 2001 capital budget for preliminary space planning for renovation/expansion of the Central library building. Complete design/development for renovation/expansion is estimated at \$1,200,000.00; cost estimates for construction could range from \$7million to \$17 million. No funding for design or construction is provided in the years 2001-2006: a fundraising campaign is being planned by the Madison Public Library Foundation for this project.

*Taking advantage of this opportunity will require that CitiARTS contribute something to its funding and become a partner with the Madison Public Library Foundation. What would be the terms of partnership? What would CitiARTS bring to the table? What added value would the artist bring?*

Other library projects on the longer term horizon include: the **EastSide and Far Southwest Side Branches** (each would create a 15,000 square foot facility), with overall costs for design and construction estimated at \$2million to \$3million.

#### Public Facilities

##### State Street Mall/Capitol Mall Concourse: Public Facilities

A total of \$862,500 was provided in 2001 for repairs and improvements to State Street Mall/Capitol Concourse infrastructure, repair, and/or replacement of bus shelters, planters and other items, and acquisition of maintenance equipment. In 2001, \$500,000 is allocation for the final design and construction drawings, \$262,500 to begin replacing bus shelters, and \$60,000 for refurbishing pavement and lights in the lower mall area, and \$40,000 for replacing equipment used in daily maintenance. Other Funding is derived from a Federal grant. In 2000, \$1 million was allocated for the project.

#### Civic Center

##### Civic Center kiosk Replacement

At some point, the Civic Center intends to replace the State Street kiosk and has requested \$60,000 for that purpose, yet not approved.

Other Civic Center Improvements are related to the Overture project.

#### Engineering — Major Streets

##### Bridge Repair and Replacement

A total of \$702,000 was provided in 2001 for repair, replacement and painting. **The Old Middleton Road Bridge** over the WSOR RR is scheduled for construction in 2001. \$1,090,000 was provided in 2000, with the following projects named: **Packers Avenue over Aberg Avenue**; Old Middleton Road over the WSOR RR, **Olin Avenue over the Wingra Creek**, **Line Avenue over the RR**, and **Spooner Street over the SW Bikepath**.

##### West Johnson Street

\$120,000 was provided in 2001 for the reconstruction of West Johnson from Campus Drive to State. Design was begun in 2000, with \$250,000 provided. Construction (estimated at \$4.8 million) is planned for 2003. The project will re-pave the street and may include a pedestrian crossing above Johnson.

##### East Washington Avenue (from Blair Street to Thierer Road)

Over the next 5 to 7 years, they will spend \$60 million reconstructing the whole stretch. It is the 2nd busiest thoroughfare in the city, carrying 55,000 cars per day. It is very much traffic oriented, but it could be a sculptural gateway to the whole city for the many motorists who travel the corridor each day.

##### Other street opportunities on the horizon:

**West Broadway:** From Fayette to Bridge Road (\$200,000 in 2001), which is also tied to a Planning TID initiative.

**East Buckeye Road:** from Stoughton to Droster (\$1.8 million in 2001). Will construct new street and include sidewalk, bike lanes and pedestrian islands at key intersections.

**Carpenter Street:** (\$300,000 in 2001), a completely new street connecting Brigham Woods Plat to Wright Street.

**South High Point Road:** (\$75,000 in 2001), a new street between McKee and Raymond roads, construction in 2005.

**McKee Road/Maple Grove Road:** from South High point Road to Nesbitt Road. (\$668,00 in 2001), a long term program to provide improved, expanded street with bike lanes, enhanced pedestrian crossings, and access to a new elementary school.

**Interstate 90 Bridges:** Even though these were not funded in 2001, it would be good to keep an eye on this major opportunity to replace and widen the existing bridges over I-90 to provide enhanced and safer pedestrian and bike crossing.

## Engineering — Other

Several **bikeways** have been provided with funds to support design: the Southwest Connector path Phase II (Randall Avenue to Dane County E-Way), the Spring Harbor/University Avenue underpass/overpass replacement, and the Yahara River Underpass at Yahara River and Johnson Street. Others have been provided with construction funding: **Marlborough Park Bike Path, Quann Park Bike Path, Leopold Park/Arbor Hills Greenway Bike Path, Faircrest Greenway Bike Path, and East Mifflin Rail Corridor Bike Path.** Total funding provided for this program in 2001 is \$596,000.00

**Yahara River Pkwy.** This is a very long term project and there's still plenty of room and time for an artist to become involved. It is intended to enhance pedestrian access along the River from Rutledge Street to Sherman Avenue. It envisions a pedestrian/bike path along the river, a pedestrian underpass at East Washington Avenue and at East Johnson Street (see above). **Reconstruction of the East Washington Avenue Bridge** over the Yahara River is scheduled for 2006 and the pathway construction is planned to coincide with the bridge construction.

"There is plenty of room for art on a human scale that offers "pleasant surprises," especially in transition areas. The bridge is a neighborhood gateway where lots of people converge.

## Police and Fire

### South District Station

\$1.7 million was provided in 2001 for the design and construction of a new station on Hughes Place.

### New Fire Stations

\$450,000 was provided to purchase land for new stations in the Northeast and Southeast. The City envisions expanding \$3 million+ by 2006 in a total of 3 new stations.

## Planning and Development

### Comprehensive Planning

In response to the State of Wisconsin mandate, Madison is embarking upon the development of a Comprehensive Plan. Included as an element of the plan will be "cultural resources." With a view of public art as an integral component of the City's systemic development, this is a significant opportunity for artist involvement. \$150,000 was provided in 2001 and an additional \$50,000 will be sought in 2002.

### Neighborhood Planning Grants

\$40,000 is provided each year to support the development of 2 neighborhood plans. This is a new initiative which responds to the continuing requests of neighborhoods — matched by neighborhood resources.

TID Initiatives include **Capital Square Mifflin Street** (\$2.5 million in 2001), including construction of Capital Point housing commercial development on North Hamilton; **Southeast Industrial Development** (\$600,000 in 2001); the **25-Capital Square-Wilson Street** revitalization project (\$600,000 in 2001); **West Broadway** (\$200,000 in 2001 and tied to an Engineering project). Design and development of the Monona Shores Broadway area is included in this program. **Bassett Neighborhood** (\$2.3 million in 2001) will make numerous public improvements and land acquisitions in the area bordered by Mifflin, Broom, North Shore Drive and S. Proudfit.

**Preliminary Planning** resources are available (\$240,000 for 2001) to study several different dimensions of proposed development, including design. Is there any way to leverage this program to consider public art?

**Capital Revolving Fund** (provided with \$280,000 in 2001) for improvements to business properties. Emphasis is given to façade improvements on State Street, ranging from \$10,000 to \$25,000. The size of the fund is proposed to double in the years ahead.

## Environmental Projects

Given the interest expressed in interviews and workshops in addressing issues of environmental quality through the public art program, several key capital initiatives may be considered:

Through **Engineering's Stormwater program**, sewer projects "accompany" street projects (\$450,000 in 2001). In addition, greenway (\$150,000) and watershed (\$638,000) projects **transport stormwater runoff and improve water quality**. Through the shorelines program (\$400,000 in 2001), large-scale improvements are made to the shorelines of lakes, creeks, and rivers. Included in this year's funding is a **canoe launch on Starkweather at Dixon Greenway**.

**The Water Utility** intends to design and construct a new main office building (\$2 million).

## Parks

The park's capital budget is extremely modest; completion of Elver Park and development of new recreational fields are the major initiatives, but nothing really significant is on the horizon, other than the Franklin Fields Maintenance Facility.

## Appendix #2

### Public Art Charettes: Defining Opportunities for Art in Madison's Capital Projects

The Madison Public Art Framework proposes that a *Public Art Charette* as a required and pivotal Art in City Building strategy for all major public project design processes. The charette is intended to build upon the CitiARTS introduction to public art as part of city planning processes and the work of artists engaged as design collaborators of capital projects through the Art in City Building program.

A charette is an intense community design workshop. The term, based on the French word for cart, is used because the people who served as France's "Town Planners" hundreds of years ago traveled from village to village carrying their plans in a cart.

The *Public Art Charette* will be a hands-on experience in the collaborative process of integrating art into a major public development project. Through the Charette, artists, design professionals, planners, and community stakeholders will explore a project's city building and art making contexts. Applying the process of inquiry articulated in *The Public Art Field Guide for Madison, Wisconsin* artists, designers, planners, and community stakeholders will explore the project's city building and art making contexts. They will review the planning assumptions that underlie the project and the design philosophy of the project's design team (whether in-house or consultant).

It is important to provide background materials for participants, including base maps of the project site, a photographic survey of the site's existing condition, planning studies for the overall area, material that may have been developed by the project's design team, etc. The work of both small and large groups will be facilitated by ample provision of color markers, flip tablets on easels, bum wad, post-it notes, etc.

#### A. Desired Outcomes (What Will Change As a Result of The Charette?)

1. The group will build a "big idea" of the project (its function, context and aesthetic) that artists will have a role in implementing
2. Through hands-on experience, artists who participate will gain insight into the collaborative dynamic of shaping a public project
3. The project's design team will gain a listing of and insight into a broad range of opportunities for the integration of art into the overall project
4. The design team and lead public agency will gain insight into priorities for public art action and strategies for implementation

#### B. Who Participates in a Public Art Charette?

1. The project manager and key representatives of the project's lead public agency (e.g. Planning, Engineering, Libraries)
2. The project's design team, including the artist engaged as a team member through the Art in City Building program
3. Community stakeholders in the project and its site
4. Madison/Wisconsin artists, including visual artists, writers and performers
5. Design professionals who are not members of the design team but are interested in the project's impact upon Madison's built environment
6. CitiARTS staff and commissioners

#### C. Agenda

1. Registration and Welcome  
*CitiARTS Chair/Executive Director*
2. Introduction: Presentation of the intended outcomes and agenda for the Charette.  
*CitiARTS Public Art Administrator*
3. The pre-design program and early schematic designs: creating a common understanding of the project's history and urban design context  
*The Project Design Team (featuring its artist member)*

4. Discussion by the large group of public art in the overall urban context of the project  
*Facilitated by CitiARTS Public Art Administrator*

5. Small Group Working Session I

Several small groups will focus discussion and work (through drawings) on specific dimensions of the project and its potential for integration of art (both permanent elements and temporary installations). Small groups will be led by members of the design team (e.g. the lead designer, public artist) and CitiARTS (e.g. Public Art Administrator and Executive Director). Topics from small group discussion should be derived from the site inquiry of the *The Public Art Field Guide for Madison, Wisconsin*.

6. Small Group Reports and Discussion

7. Summary and synthesis of small group reports in large group discussion to conclude the session  
*Led and facilitated by CitiARTS Public Art Administrator*

#### **D. Follow-up**

The CitiARTS Administrator will develop a report on the charette, which will be sent to participants. The design team and Administrator will use the charette document as a guide in developing and evaluating the project's design and the opportunities it identifies for integrated public artworks.



## Appendix #3

### Evaluating The Madison CitiARTS Public Art Program and Individual Projects

Evaluation of the Madison CitiARTS public art program will be key to its long term success and sustainability. For each program element, the Madison Public Art Framework matrix articulates a desired outcome as well as a series of activities that will be undertaken to affect that outcome.

For example the **defined project outcomes** of *Public Art in City Building* are (1) illumination of the site's history, meaning and social connections, (2) expression of the site's distinct character, (3) improved connections and way-finding, and (4) increased use.

**Strategic activities** proposed to achieve those outcomes include engaging the CitiARTS administrator in city planning and budgeting processes and artists in capital project design and implementation. They include identification and deploying of public and private financial resources and formation of strategic partnerships.

Key resources to guide program activities are provided: *The Madison Public Art Framework Principles* and *The Public Art Field Guide for Madison, Wisconsin*

Each program element's outcomes and activities define the types of **information CitiARTS will need to collect** in order to determine whether or not program outcomes have been realized. Much of this is subjective (evidence that the distinct character of place has been expressed), but some

elements are objective (attraction of more public place use). Information can be gathered through reported observation, focus group discussions and interviews with key individuals as well as surveys and photographic documentation.

*The Public Art Field Guide for Madison, Wisconsin* articulates a specific mode of inquiry to be applied in planning and public art project design. As demonstrated in *The Field Guide*, case studies of specific places and projects can be developed through this process of inquiry and those case studies can be valuable tools in evaluating both individual projects completed through the CitiARTS Public Art Program and the overall program.

Evaluation will identify program achievements, strengths and weaknesses. It will provide clues for building upon strengths and for addressing weaknesses. It can be used to build the case for continued and increased program support.

## Appendix #4

### Strategic Partners: Resources and Alliances for Public Art

#### Resources

##### The % for Art Model

In the mid-1960's, the United States General Services Administration established the nation's first % for art program, allocating funds from the construction budgets of all federal building projects for public art. Since that time, over 90 cities and 26 states have followed federal model, allocating from 1/2 of 1% to as high as 2% of project construction budgets for art. Application of the required percentage has expanded beyond buildings to also include infrastructure and landscape projects, and artists have become engaged in all aspects of shaping projects, from planning through construction.

*The Placemaking Collaborative recommends that CitiARTS build the case through public art program successes over the next 5 years for institution of a genuine and effective % for art policy.*

##### Artists as Design Team Members

In addition to or in lieu of % for Art programs, Madison (for its State Street project), the State of Minnesota (for its first Light Rail line) and others have begun to engage artists as integral members of public project design teams. In capital project RFP's, "public artists" have been listed as *required* design team members, along with architects, landscape architects, and engineers. Artists are thus compensated (as sub-contractors) out of the fees paid to the project's lead designer.

*The Placemaking Collaborative recommends that CitiARTS work with City agencies to ensure that artists are engaged as design team members in all major capital projects, as described in the Public Art in City Building Program.*

##### Capital Project Construction Budget Resources

Looking for ways to leverage existing budgets to engage artists, many public art agencies identify elements specified in capital project designs that would typically be purchased from standard construction resources (such as catalogue light fixtures and furniture, carpeting, windows). Budgeted funds have been used to commission these elements from artists. As a result, artists have been commissioned to create terrazzo floor patterns for airports and civic centers, blown glass light fixtures in city hall lobbies, hand crafted hardware and furnishings for community centers and

libraries, bridge railings, windows, curtains, rugs, street and lobby planters. These artist designed elements "capture" basic construction funds to create something distinctive.

*The Placemaking Collaborative recommends that CitiARTS work with City agencies and project design teams to identify opportunities for artists to create elements of capital projects, as described in the Public Art in City Building Program.*

##### Other Public Resources

Municipal Cultural Affairs offices and arts commissions have the ability to apply **other art funding sources** under their control to support public art.

*The Placemaking Collaborative recommends that CitiARTS dedicate a percentage of its Individual Artist Program budget (currently \$26,000 per year) to support artist initiated public art projects.*

Public resources for public art extend beyond primary capital budgets: several cities dedicate a share of the municipal sales tax to fund public art; others expand application of **Community Block Development Grant** resources to include funding of public art.

*The Placemaking Collaborative recommends that CitiARTS work with Madison Planning to include public art as an eligible application of CBDG funds, building the case that public art can help to realize core CBDG program purposes of housing, job creation and infrastructure improvements.*

Depending upon the nature of the project, resources exist at all levels of government that have been used to support public art initiatives. Examples include the Federal Highway Administration's **TEA-21** program and its bicycle and pedestrian program provisions and State resources for **wetland restoration** and other environmental programs.

*The Placemaking Collaborative recommends that CitiARTS stay abreast of new federal, state, county and municipal programs and review their potential for strategic alliances to support public art.*

##### Development Incentives

The City has the ability to encourage private developers to integrate public art into their developments by leveraging the city's planning and building permit processes. Cities such as Los Angeles that are highly prized by commercial developments **require developers to invest a percentage**

of project cost for public art or to make a contribution to the City's cultural fund. Others require that projects receiving **TIF funding** or other public support meet a % for art standard.

Many use the city's **powers of negotiation** in private development review and permit processes to articulate and promote the City's wish that developers engage artists in project design and to create works for specific areas.

*The Placemaking Collaborative recommends that CitiARTS work with Madison Planning to leverage development incentives to engage artists in both public and private capital projects, as described in the Public Art in City Building and Community Partnership Programs.*

### **The CitiARTS Placemaking Fund**

The Madison Public Art Framework proposes the establishment of a CitiARTS Placemaking Fund to support creation of permanent and temporary works for the City's public realm. The Fund is seen as supplementing existing project budgets and the CitiARTS annual capital allocation.

The Fund would be built from the resources of private foundations, corporations, and individuals. Community foundations (such as the Madison Community Foundation) have been significant sources of public art support. The University of Wisconsin, Madison has a remarkable resource: the Grants Information Center. Located in Memorial Library, the Center provides information on foundation and corporate giving for nonprofit organizations as well as programs in development strategies and grant writing.

*Establishment of a Placemaking Fund would require thorough CitiARTS research into the city's standards for raising private support and the appropriate process to seek and accept contributions.*

### **CitiARTS Consulting Services and Other Funding Strategies**

Experienced and well established public art agencies have begun to provide public art consulting services to private developers, suburban municipalities, and non-profit institutions. Consulting fees paid for such services can help to support the agency's operating budget as well as its public art projects.

Production of special events has become both a blessing and curse for public art programs. Led by the model of

Chicago's "Cows on Parade," cities nationwide have engaged their local businesses to underwrite the cost of a themed serial program aimed at attracting tourists. The initial investment is followed up by auctions, with proceeds benefiting the city's public art fund. Proven to be quite lucrative, trails of cows, pigs, birds, cartoon characters and other painted figures are fast becoming a norm for city summers throughout the country. While popular as tourist attractions, these programs offer no real opportunity for artists, confuse the definition of public art, can undermine more substantive efforts.

Donor recognition elements of public art projects are important funding resources. The tiles that formed the geological strata map in Cincinnati's Sawyer Point Park by Andrew Leicester formed a donor recognition wall. Private patrons have generously underwritten a myriad of elements in civic projects, including windows, benches, plantings and sculpture.

The national SOS! program advocates city adoption of "adopt a sculpture" programs, modeled on the hugely successful "adopt a highway" effort. Trained by art conservators, citizens volunteer to regularly assess condition of public art and carry out basic maintenance procedures as well as to raised funding for more extensive public art conservation.

*Production of special events, donor recognition and adoption programs require a significant investment in planning, promotion and program management.*

### **Alliances**

The strategic objectives of the Madison Public Art Program can be strengthened and realized through alliances with public and private partners engaged in city-building and public art and design throughout the City.

Within the City, it is essential that CitiARTS work effectively with the those who play major roles in Madison's on-going City-building: the Departments of Planning, Finance, Public Information, Engineering, Parks, Libraries, Police and Fire, Transit/Parking/Water/Sewer Utilities and the Civic Center. The support and engagement of the City's political leadership — the Mayor and Alders — is of crucial importance, as is the engagement of those who serve on Civic Commissions and Boards.

Neighborhood & community organizations who are stakeholders in specific projects and sites can bring both insight and resources to project development (e.g. Friends of the Libraries, Friends of the Parks, the Urban Open Space Foundation, etc.).

The Framework proposes collaborative relationships among artists and design professionals: architects, landscape architects, engineers, urban planners and designers, and graphic designers. It is also essential for the artists to work effectively with the contractors engaged to build capital projects in order to coordinate fabrication, site preparation and installation of public artworks.

The national Save Outdoor Sculpture! (SOS!) Program of the Smithsonian Institution is a central resource for all issues related to public art stewardship and conservation. The program also provides modest grants to assist in specific conservation initiatives.

The private funding community: foundation, corporate and individual donors will need to be engaged in supporting the Placemaking Fund and the realization of public art projects.

Private sector and other public developers (such as the public schools, county and state and transit authority) whose projects significantly impact the public realm are also seen in the Framework as strategic partners in the *Community Partnership for City Building Program*.

The art community is eager to participate in the Madison Public Art Program, not only visual artists but also writers and performers. The Framework proposes that they be invited to submit their qualifications for the CitiARTS artist registry and that they be engaged in all elements of the program. Arts institutions and the University of Wisconsin are also valued strategic partners in realizing the outcomes of the Madison Public Art Program.

Finally, other public art programs, both locally and nationally, can be invaluable strategic resources for Madison CitiARTS. The Wisconsin State Arts Board already has a registry that can be synergistically related to that of CitiARTS. Established public art programs, such as that in Seattle, Washington, and national organizations, such as Americans for the Arts and the International Sculpture Center, offer special public art classes and conferences.

## Appendix #5

### Summary of Findings and Transcription of Responses to Public Art Survey

Completed by Respondents and  
Submitted by August 10, 2000  
*Copy of original survey instrument,  
dated July 17, 2000, is following*

Total Number of Artists Receiving Survey = 26  
Total Number of Respondents = 6  
Response Rate = 23%

#### Summary of Findings

Artists ranked projects involving neighborhood residents in the design process and/or the creation of work fourth out of the five possible types of public art projects. Madison CitiARTS presently encourages and sponsors these types of projects, in particular. Artists were most interested in being commissioned to create art for specific spaces in new public projects and felt CitiARTS should be involved in efforts to identify sites as per the city's interests.

Small downtown urban sites were clearly favored by artists as places that present the most potential for public art. Most of the specific areas in the city recommended for public art by the respondents were downtown, or in older residential neighborhoods.

Five of the six respondents have both BFA and MFA degrees in art. The respondents average 21 years as practicing artists. Four of six respondents have completed a total of 21 public art projects. Sixteen projects were artworks created especially for sites and the majority of projects (18) were commissioned by public agencies; mostly through municipal public art programs.

Four of six respondents have submitted their slides to public art programs; all have submitted to the State of Wisconsin's program and two have sent materials to both Ohio and Minnesota's programs.

Significant expectations of a CitiARTS public art program include identifying sites and deciding what locations would be supportive of public art projects. Artists emphasized that funding should come through public/private partnerships and encouraged CitiARTS to build alliances with foundations and businesses.

The respondents were less unanimous about the idea of a mentorship program for emerging artists; the respondents — who average 21 years as practicing artists and have completed numerous public art projects — believe artists

should be responsible for developing their own skills and abilities. But they felt CitiARTS could have a role in providing informational resources, and working with local (educational?) institutions to develop a mentorship program. In conclusion, respondents had pointed comments about the quality of the relationship between artists and the community during the public art process. One respondent felt artists should be more than a facilitator of community input; they should be able to take that input and transform it into an aesthetic solution. Artists should not give up aesthetic control to the community; a delicate balance needs to be maintained. Another noted that some work ends up reflecting every last individual's ideas; there is a difference between this and legitimate community input. Finally, one respondent remarked that the "grassroots" approach of having artists take the initiative to both seek a neighborhood to sponsor their project, and find matching funds, is a miserable failure.

They called for a more expansive and innovative public art program that includes temporary as well as permanent work, and projects that are other than object-oriented "plaza art." Several respondents favored including dance, performance, and film/video/new media events in public places.

#### Transcription of Survey Responses

Preparer's notes: *All responses are documented and each respondent's comments are bulleted, as necessary. Minimal editing was done so fidelity to the original responses is retained. Any additional clarifications are indicated in parenthesis.*

##### A. What kind of involvement in public art most interests you at this time?

- 1 (Rating = 2.2) Being commissioned to create art for specific spaces in new public projects (% for Art)
- 2 (Rating = 2.5) Working on a design team with city department staff and design professionals to plan the integration of public art into large-scale, city-wide capital planning and development initiatives
- 3 (Rating = 2.8) Temporary installations of work created especially for a space to try out new ideas

- 4 (Rating = 3.8) Projects involving neighborhood residents in the design process and/or the creation of the work
- 5 (Rating = 4.5) Sale of existing work to the City of Madison and its placement in a public venue
- Other: Expanded definition to include temporary installations; landscape design; play ground/leisure space design

B. *What types of publicly owned or accessible places do you find the most inspiring and that would present the most potential for your ideas and work?*

- 1 (Rating = 1.6) Small downtown urban sites; measuring 100' x 100' or less
- 2 (Rating = 3.4) Public parks with large open spaces
- 3 (Rating = 3.8) Architectural settings, inside buildings
- 4 (Rating = 4.2) Neighborhood sites
- Tied for 5 (Rating = 4.8) Streetscapes or other kinds of linear spaces or Architectural settings, outside buildings
- 6 (Rating = 5.2) Lakes and lakefront areas

C. *Please describe a specific area of the City which you feel should be a priority for public art. Describe the geographic location, its characteristics and neighborhood context, and the reasons you feel it would have potential as a public art site.*

- There is so little public art in Madison, it is difficult to prioritize — city parks; sitting circles, benches, planters, interesting signage
- E. Washington Avenue, especially between Blair Street and the Square; gateway for interstate highway and airport arrivals
- In early planning stages: Farewell Park, Williamson-Baldwin Street project and commuter rail along E. Main Street. Reasons: all sites are in respondent's neighborhood — ownership! (Also) plans not so far developed, there is still room for possibilities/artist involvement
- New arts district and Capitol Square
- E. Washington Avenue intersection with Yahara River. Vilas Park which is used by diverse populations year around; zoo is a focal point
- There are so many!

D. *Tell us about your training and/or background in art. Years of college or other training?*

5 of 6 respondents had college degrees

*Please note your undergraduate and graduate degree(s), college or university*

five hold both BFAs and MFAs from the following list of schools; Northern Michigan, University of Wisconsin-Madison, University of Wisconsin-Milwaukee, University of Wisconsin-Green Bay, University of Michigan, Ann Arbor, School of the Art Institute of Chicago, Clairmont (CA) University, Washington University

*Number of years as a practicing artist?*

Average of respondents = 21 years as practicing artist

E. *Describe your experience with public art.*

4 of 6 respondents have completed public art projects

*Number of public art projects completed?*

21 by 4 respondents with one person each with one project; four projects; seven projects; and nine projects, respectively

*Did the project(s) involve*

- 1 purchase of your existing work
- 16 creation of a work especially commissioned for the project
- 4 temporary installations

*Was the project commissioned by*

- 18 a public agency (municipal, county, state)
- 2 a private non-profit arts organization
- 1 a private individual
- 0 a corporation

*Please identify who commissioned or purchased your work.*

Wisconsin Arts Board (mentioned twice), cities of Milwaukee and Janesville, WI, Portland, OR, Redmond, Spokane, Bellevue and Lynnwood, WA, University of Alabama, Bethel Lutheran Church, King County, WA, Dane County, WI. Also mentioned was one project through a Madison CitiARTS grant

*Did your project involve an arts administrator or other person in charge of managing the project? If yes, what was this person's role and how did this person help your project?*

Four out of 6 respondents worked with an administrator on their projects

- The administrator facilitated the procedure in many ways
- Managed the project
- Structured the selection process; was a liaison with all agencies; provided assistance with engineering and site issues; provided general trouble-



shooting; and was a communications clearinghouse

*How could the arts administrator have better supported your efforts?*

The administrator (should) have a broad-minded understanding of the history, practice and context of sculpture

F. *Tell us about your contact with public art programs here and nationwide. Have you ever applied for a public art grant or submitted your work to the Wisconsin Percent for Art program or another state or municipal public art program?*

4 out of 6 respondents have submitted their work to public art programs; all four had submitted to the State of Wisconsin's program. Additional submissions to other programs include Minnesota (2), Ohio (2), New Mexico, Alabama and Michigan

G. *Do you feel it would be of value for Madison CitiARTS to include a mentorship program for artists, to provide them with the training and experience in the unique facets of public art project development?*

4 out of 6 respondents replied "yes" to this question; especially for smaller projects between \$3-5,000 and neighborhood participation projects. Two of the four had qualifications, as stated below.

*If yes, what in your view would be the most valuable elements of such a program?*

- Proposal/grant-writing
- Understanding funding
- Getting emerging artists opportunities to compete for larger projects after having completed smaller projects, and giving opportunities to local artists; big budgets are usually national competitions

While mentoring is very important, one respondent "was not sure that funding (for this purpose) by Madison CitiARTS would be money well spent; the best mentoring opportunity for a sculptor is a chance to make ambitious, durable, site-specific works in order to develop one's abilities; these skills are a pre-cursor to the practice of public art." Another respondent felt Madison CitiARTS should "provide the information resource for artists about such training, or best, to work with local institutions to develop a mentorship or focused program — the city should not take on an educational role or responsibility — facilitating relationships, pointing artists to sources or programs, sponsoring workshops, yes, but a mentorship program puts too much responsibility on the city and too little on the artists."

H. *Tell us about your expectations of a CitiARTS public art program. What functions do you expect CitiARTS to per-*

*form in public art project development in terms of identifying sites and characteristics of public art opportunities?*

- Developing prospectuses
- Identify sites as per city interests (mentioned twice)
- Take a proactive, advocacy position to get local agencies and developers to think less conventionally and less in terms of "plaza art"
- Promote inclusion of artist's participation in funding, considerations like street amenities, park benches, etc. Promote open consideration of characteristics, but once a site is established, to state limits clearly
- Ideally there should be a structure or at least willingness to consider sites identified by artists themselves as an "art opportunity" — an important priority
- Decide what locations are supportive and focus neighborhood groups and artists on those areas. Organize competitions and juries

— *facilitating the processes of community communication and bureaucratic interface;*

- This is a major function; a priority
- A staff person should do this to the extent that it can be standardized, but each project is different; all staff can do is set up parameters
- Role is facilitator; much of community communication is a PR role; it needs to be built into public art program
- Bureaucratic help so artists present ideas better; clarify city processes and concerns.
- Tap pro-bono expertise from the community to help artists/community groups with engineering, legal, landscaping, and technical questions

— *providing funding;*

- Facilitate funding from Capitol budgets and potential private sources
- Lobby legislators to fund program; provide education and advocacy. Public/private partnerships
- Seek to increase city budgets. Build alliances with businesses to participate in funding. Promote urban 'percent for art' program
- At least provide matching funds
- Facilitate matching funding blending art dollars with private foundation dollars and individual donor dollars

— *evaluating the completed project and the process of its development*

- Should be minimal; evaluation is by the community over time
- For whom, the city or the artist or the Madison CitiARTS board? If it's helpful for the administrators

Encouraging collaborative projects, i.e., artist collaborative/collective projects and not solely expect single artists/single vision art.

- Initiate a peer review evaluation consisting of artists, interested community representatives and agency personnel. This committee must be willing to support their selection of an artist
- Usually the design/selection committee evaluates it?
- Evaluation has to include both audience response and aesthetic/art value. It would seem to necessitate a 'transformative evaluation' process during development as well as evaluation at the end. Also, evaluation could be very different several years later in terms of public success

*To what extent are you as an artist willing and able to perform the above functions?*

- 20% of the total; other artist energy should be focused on the project
- Madison CitiARTS should perform all of the above functions; to politic for funding is a terrible waste of an artist's time
- Two respondents were willing to do most of the above, but one is not too connected for fundraising and the other thinks the administrator needs to be an advisor and buffer
- "Matching" funds with own labor and expertise. Evaluating success of the project; aesthetically, (and the) process of design and implementation. Identifying sites

I. *Tell us about your approach to engaging the community in supporting public art. In your view, what would be the most effective strategies for fostering a sense of community ownership in public art projects in Madison?*

- Introducing projects to neighborhood associations
- It is important to approach this on a project-by-project basis; there is a mistaken idea in the Madison area that community ownership means full community support and that projects should develop out of a neighborhood or given "community;" this is part of the current wave of public art in America that has more to do with how art is funded and little to do with the integrity of the project or quality of the relationship between the artist and the community
- We were involved in organizing a percent for art/public art program for Bellingham, WA and have some experience getting consensus and support; we started with some specific projects that involved city groups and organizations; we went to talk to business and community leaders for support including Rotary, Chamber of Commerce, etc.

- The artist should be more than a facilitator of community input; artist must be able to take such input and transform it into an aesthetic solution; merely taking community input and feeding it back in visual form results in art that is weak aesthetically; artist must be able to take community input and retain his/her personal aesthetic expressiveness; it will be important for Madison CitiARTS to state an expectation of great art while involving the community; artists must not give up aesthetic control to community members; this is a delicate balance and artists need to be strong enough to balance community input with their own personal aesthetic vision
- Support must come through the work, not through strategy; qualities of the work (should include) a local sensibility, sensitivity to place, to counter the ambivalent, and a "Whitmanesque" sense of democracy
- Positive articles in local press and magazines about artistic cultural work; "open" city supported events that include other artists — performance, dance, film screenings

J. *Other comments. Please feel free to make any other comments here.*

- One respondent hopes Madison CitiARTS keeps another priority of supporting/funding art projects that are other than object-oriented; dance performance, film/video/new media events, temporary site-specific installations
- There's an exaggerated tendency today for commissioners of public and not-so-public art to require site/community relevance; some work ends up reflecting every last individual's idea set down by each member of the jury/panel but leaves little room for the artist to stretch; Madison CitiARTS needs to be aware of the difference between this and legitimate community input
- The City of Madison has been so cautionary in its development and implementation of public arts programming; a "grassroots" approach of seeking a neighborhood and seeking funding by artist initiative is a miserable failure — please, identify sites, seek both a percent program and public/private funding and let's go — (it's) remarkable Madison has been so slow to recognize the civic import of arts and aesthetics in any significant way

## Original Survey Instrument

July 17, 2000

Dear Participant in the Madison CitiARTS Public Art Focus Group,

Madison CitiArts has embarked upon a study to evaluate its existing public art program and to develop the structure for its future. It is important that the program respond to the perceptions, experiences and expectations of the art community. We are very grateful for your participation in the Artist Focus Group in March (minutes attached) and hope that you will continue to provide input as the process continues.

Following is a brief survey that we hope you will **complete and return to us by August 10** in the enclosed envelope. The survey continues the inquiry that we began with the Artist Focus Group meeting. Your answers to these questions will help us prioritize artist's interests as we work on the public art framework for Madison CitiARTS.

Thank you!

Christine Podas-Larson  
Regina Flanagan  
Cliff Garten

## PUBLIC ART SURVEY

Conducted by The Placemaking Collaborative for  
Madison CitiARTS

July, 2000

**A. What kind of involvement in public art most interests you at this time?**

*Please rank the following from 1 to 5 (or 6), with 1 being your first choice; 2 your second choice; and so forth. Each option should have a ranking so we can determine your priorities.*

- ☐ Temporary installations of work created especially for a space to try out new ideas.
- ☐ Projects involving neighborhood residents in the design process and/or the creation of the work.
- ☐ Being commissioned to create art for specific spaces in new public projects (% for Art).
- ☐ Working on a design team with city department staff and design professionals to plan the integration of public art into large-scale, city-wide capital planning and development initiatives.
- ☐ Sale of existing work to the City of Madison and its placement in a public venue.
- ☐ Other (Please describe):

**B. What types of publicly owned or accessible places do you find the most inspiring and that would present the most potential for your ideas and work?**

*Please rank the following from 1 to 7 (or 8), with 1 being your first choice; 2 your second choice; and so forth. Each option should have a ranking so we can determine your priorities.*

- ☐ Public parks with large open spaces
- ☐ Lakes and lakefront areas
- ☐ Small downtown urban sites; measuring 100' x 100' or less
- ☐ Neighborhood sites
- ☐ Streetscapes or other kinds of linear spaces
- ☐ Architectural settings, inside buildings
- ☐ Architectural settings, outside buildings
- ☐ Other (please describe):

**C. Please describe a specific area of the City which you feel should be a priority for public art. Describe the geographic location, its characteristics and neighborhood context, and the reasons you feel it would have potential as a public art site.**

**D. Tell us about your training and/or background in art.**

Years of college or other training? \_\_\_\_\_

Please note your undergraduate and graduate degree(s), college or university, and date(s):

Number of years as a practicing artist? \_\_\_\_\_

**E. Describe your experience with public art.**

Have you ever been involved in a public art project? *(If the answer is "no," please skip to Section F.)*

Number of public art projects completed? \_\_\_\_\_

Did the project(s) involve

\_\_\_\_\_ purchase of your existing work or

\_\_\_\_\_ creation of a work especially commissioned for the project?

Was the project commissioned by

\_\_\_\_\_ a public agency

\_\_\_\_\_ municipal

\_\_\_\_\_ county

\_\_\_\_\_ state

\_\_\_\_\_ a private non-profit arts organization

\_\_\_\_\_ a private individual

\_\_\_\_\_ or a corporation?

Please identify who commissioned or purchased your work.

Did your project involve an arts administrator or other person in charge of managing the project?  
If yes, what was this person's role and how did this person help your project?

How could the arts administrator have better supported your efforts?



**F. Tell us about your contact with public art programs here and nationwide.**

Have you ever applied for a public art grant or submitted your work to the Wisconsin Percent for Art program or another state or municipal public art program? Yes \_\_\_\_\_ No \_\_\_\_\_  
If yes, please name the program(s).

**G. Do you feel it would be of value for Madison CitiARTS to include a mentorship program for artists, to provide them with the training and experience in the unique facets of public art project development?**

If yes, what in your view would be the most valuable elements of such a program?

**H. Tell us about your expectations of a CitiARTS public art program.**

What functions do you expect CitiARTS to perform in public art project development in terms of

—identifying sites and characteristics of public art opportunities;

—facilitating the processes of community communication and bureaucratic interface;

—providing funding;

—evaluating the completed project and the process of its development.

To what extent are you as an artist willing and able to perform those functions?

**I. Tell us about your approach to engaging the community in supporting public art.**

In your view, what would be the most effective strategies for fostering a sense of community ownership in public art projects in Madison?

**J. Other comments.** Please feel free to make any other comments here.

\_\_\_\_\_  
Signature (Optional)

\_\_\_\_\_  
Date

Address: (Optional)

## Appendix #6

### Summary of Madison Citywide Public Art Dialogue Saturday, February 24, 2001

*The Madison Public Art Dialogue was one of three community meetings convened by The Placemaking Collaborative. Along with an artist focus group meeting and the State Street Design Charette, it was intended to provide insights into the purpose and strategic opportunities for the Madison Public Art Program.*

Madison CitiARTS Program Administrator, Rebecca Kasemeyer, welcomed participants. CitiARTS has engaged The Placemaking Collaborative to develop a Framework that will define the purpose and guide the Madison Public Art Program's future.

Christine Podas-Larson of The Placemaking Collaborative thanked participants for coming, outlined the process of the Framework's development. She noted that many Madison neighborhood master plans mention public art as an intended or desired component of neighborhood development.

The Framework will be composed of two parts:

1. an overview of the purpose and principles of the Madison Public Art Program, its specific program elements, the roles and responsibilities of artists and CitiARTS, and the strategic partners and resources to realize program outcomes
2. *The Public Art Field Guide for Madison, Wisconsin*, which will explore opportunities presented by several site typologies that are represented in the current Madison capital development agenda, public agency plans, and neighborhood planning documents.

*The Field Guide* recognizes that while there are numerous site typologies that can be defined, we are focusing upon 5 and supporting them with "case studies":

- Large Environmental Settings, such as the City's conservation parks and waterfronts
- \* City Gateways, such as the East Washington Avenue Corridor
- Small Neighborhood Gathering Places, such as Filene Park
- Streetscapes and Urban Spaces, such as State Street
- Public Buildings, such as the planned South of Bay Creek Neighborhood Police Station, libraries, fire stations, etc.

It was noted that as it begins to use *The Field Guide*, CitiARTS may ultimately identify and define additional

typologies (e.g. urban infrastructures: bridges, stairways, walls, which are now included within the five types above).

*The Field Guide* is intended as a tool, suggesting the issues that should be explored and discussed as an artist responds to a particular public context or as a work of public art is proposed and evaluated for a particular public place.

Artists expressed interest in knowing how they can use the Field Guide as a tool. There was an impression expressed that it may be viewed as prescriptive and that its use may become formulaic. CitiARTS Chair Mary Berryman Agard responded that, in her view, a formulaic response would arise only if it is used by artists, agencies and neighborhoods as a "check-list," rather than a means for deeper inquiry into the conditions, character and function of place. She acknowledged that *The Field Guide's* presentation within the Framework and its on-going application must convince users of its value and function as a valuable *tool*.

There were also questions about how the overall Framework can be used by others:

- city agencies as they consider engaging artists in public project development or as they consider the City's response to an artist's or neighborhood's public art initiative
- neighborhoods as they involve artists in addressing specific conditions in the public realm
- private patrons as they commission works/places that memorialize or express specific civic themes

There are many motivations for development of public art, which the Framework will address. Ultimately, whatever its motivation, public art plays out in a public place and because of that, the character, condition and function of place must be considered in a comprehensive view of project design and development.

The Framework will also suggest strategies for engaging artists in significant private development projects that impact the public realm. For example, it is possible that TIF funds intended to support enhancement of the pedestrian experience might be accessed and leveraged to encourage private developer "buy in" public art, even carrying public art into private development interiors.

Many participants remarked that the Framework's process needs to establish the conditions for success of public art ventures. They noted that there have been too many

failures in the history of the CitiARTS program, with artists, the program, and the project's supporters exposed to criticism because the program's goals were unclear and the process of their development and siting not embraced by the community.

In a slide presentation, Christine highlighted works developed in the types of sites described in *The Field Guide*. Referring to a Field Guide draft distributed to participants, Regina described the site inventory process and presented a beginning list of Framework principles.

Christine remarked that the case study sites are not yet finally determined, we have been working from suggestions offered by City agencies, neighborhood plans, and the City's capital budget. In this dialogue, suggestions for case study sites were welcomed.

She asked that participants each take a moment to describe the opportunities that they perceive within their own neighborhoods and citywide. As the dialogue progressed, she asked that participants send along to The Placemaking Collaborative any images (photographs, maps, drawings) they may have of the sites they described, as well as any written information they think would be helpful.

### **Stephanie Smith**

...lives in the South Metropolitan Planning Council [bounded by Monona Bay and the cities of Monona, Blooming Grove, Fitchburg and the UW Landscape Arboretum].

This is a very diverse neighborhood of "often invisible richness. It is near the site of the proposed new South Neighborhood Police Station. They have held a number of citizen forums, collecting information on possibilities for the Park Street Corridor that is seen as the Main Street of the south side. The neighborhood has realized and noted a lack of common space, where people can come together. It has also specifically expressed an interest in the aesthetics of the neighborhood's places.

They want to create a gateway to the community, that signals a rich and distinctive neighborhood, not merely a pass-through for motorists. They have been aggressive in their inquiry and have engaged City Vision Associates to help develop their street plan. They have embarked upon a process of service learning for young people, asking them "how do you envision your community... help us think about this" through murals and other media. They are trying to "excavate" the community's history(ies) and culture(s). They are seeking an Academic Community Partnership Grant from HUD. "Art becomes a way for people to talk to one another," she remarked.

### **Rick Bernstein**

...is a Marquette Neighborhood leader. He had two concerns: Revealing and accessing the Yahara River and providing green space along Williamson Street.

There are 2 public institutions in the neighborhood (Marquette Elementary and O'Keefe Middle School) next to the Yahara River. Yet there is a disconnect between the river and the schools – no sense of the river's presence. They would like to bring people to the river's edge, to have access to the water. This is mentioned in the Yahara River Plan as a place for environmental education, yet the basis of that exploration is invisible and inaccessible.

Food-Co-Op: Plan for Williamson Street had called for Green space. It would have been a great opportunity. There remains potential for a gathering place.

### **Grace Chosy**

...is a member of the Arts Commission and a gallery owner who lives in the Near West Side: Nakomo, a neighborhood developed in the 20's and 30's. A particular place of interest is the small city park next to a neighborhood school. Neighbors have expressed interest in having a sculpture placed there, but it has not been well considered. There are some play pieces in the park and a tennis court and the neighborhood gathers there for its 4th of July celebration.

### **Sally Hutchison**

...is a member of the Arts Commission who lives near James Madison Park, bordering Lake Mendota. Competitions need to be emphasized in order to realize the best outcomes for the sake of the park and neighborhood. The area had been segmented, but the City tore down residences and opened it up. She wants to know how CitiARTS can stimulate a broad response from the art community to a neighborhood's idea for public art possibilities. The intention would be to select, commit to and realize the best response to a particular opportunity.

### **Ellsworth Snyder**

...is a CitiARTS Commission member and musician who lives west of the University campus, in an area where University owned farm land had been developed for housing. It is the neighborhood of Memorial High School, Mineral Point Park, Garner Park and West Town. He thinks the whole area is so banal that it should be "razed". Places need to be identified in some way so that "we know what they're about". He suggested possible sites, particularly the space behind the filling station, across from Memorial High School. Existing places could be made more aesthetic if the bureaucracy would allow and encourage it. Right now, the area is distinguished as the home of national franchise restaurants and the Mall "Clock Tower Place".

## Connie Kilmark

...is a CitiARTS Commission member who lives in the Marquette Neighborhood. It is a pedestrian neighborhood anchored by a committed homeowner population that values diversity and living in the City. In many cities, this area would have been abandoned. She lives a block from the river. "You cannot suppress people's desire to be close to the River, yet we are not connected to it – the shape and condition of the water's edge is a barrier that discourages access.

She noted the Eastwood Bypass and the potential for a gateway at the Shanks Atwood Neighborhood. There is a stop sign there and a triangle park: it screams for something. Sid Boyum's works had been placed there, some successfully, others not. She mentioned a place on Atwood at Denny and Atwood, across from Harmony Beer.

## Mary Berryman Agard

...chairs the CitiARTS Commission and lives on Brittingham Place, which faces Lake Monona Bay, in the Greenbush Neighborhood (across the Bay from South Madison). The Bay had been a wetland, that was dredged and attached to Lake Monona, but remains a shallow (11 foot depth) body of water, prone to weed growth, nutrient loading and reassertion of its original wetland character (despite the on-going mowing efforts of the City). She feels that this would be a wonderful opportunity for an environmental artist: exploration (bio-diversity), mitigation (nutrient trapping), environmental interpretation.

She also suggested that the string of Park/Boulevard edging the Bay and attracting huge city-wide use would be sites to consider for public art.

## Beth Rosette

...is an artist who lives in the Atwood Neighborhood. She too is concerned with her neighborhood's environment: the auto factory and its emissions. Crossing Atwood is treacherous – an artist designed pedestrian bridge might be worth consideration.

She wants to explore temporary installation opportunities, engaging local artists who don't necessarily have the requisite experience to create ambitious permanent public artworks. She also mentioned Starkweather Creek as a potential site.

## Amy Bethel

...is an artist who has worked in the Wisconsin % for Art Program. Her experience there and in observing Madison's experience have given her a dim view of the practice of public art in general – what it means for the community and for artists. She does not wish to begin from a consideration of site, which she feels most often leads to a kind of response and project that attempts to "prettify" and

that is divorced from the real and deeper concerns of the community.

She is more interested in starting from the perspective of people and the social issues of the City. She asks, "what are some of the strategic things that can be done to effect social change?" She feels that any CitiARTS program should provide meaningful opportunities for local artists, so that they can take on community-defined challenges and thereby build their skills and resumes. Local artists are dis-empowered, yet their way of viewing conditions and exploring ideas may provide powerful means to improve the way in which life is lived in the City. She is also concerned about issues of diversity.

She acknowledged that, in the final analysis, any project, developed from any motivation, is going to have to reside in a place, and that the site and what it could/should accommodate needs to be considered.

## Steve Hovel

...is an artist (print maker) from de Forest. He appreciates the role of CitiARTS as a convenor and hopes that role can be leveraged to address issues of concern to artists and to build their ability to work and make a living. He is also concerned with issues of public art maintenance and sustainability.

## Bill Grover

...is an artist who lives in the Midvale Heights Neighborhood. The neighborhood has worked with City Engineering to replant Tokay Boulevard, being provided with maps and tools by the City.

He suggested several sites of potential interest: a place near the former railroad tracks, where there is a south facing slope. It might provide a gateway to the neighborhood and an oasis on the bike path (or eventual station for light-rail). The neighborhood is writing a Community Enhancement Grant for that purpose.

He noted that in Ellsworth Snyder's neighborhood there is a gorgeous site: a high ground behind Oakwood Village that has never been changed from its glacial topography. He would like to see it protected from research park! He sees it as a perfect natural amphitheater.

He too is concerned about how to involve local artists in the world of public art. He envisions an "art garage" (re-use for a gas station), that would function as a place to build works that could be deployed throughout the City as temporary installations. It could be a public art workshop, that programmatically facilitates the ability of local artists to enter the public art realm. He sees State Street and the landscape of the Overture project as wonderful sites for this type of installation, addressing significant issues, garnering real attention for artists and also enlivening the cityscape.



State Street's design should incorporate a stage for the production of these temporary installations that could rotate to city neighborhoods following their State Street debut.

### **Steve Feren**

...is an artist on the faculty of UW. He is a consultant to the Placemaking team. He believes that objects in city places can illuminate the city, provoking thought, encouraging interaction, and effecting change in citizen relationships, social conditions, etc. Park Street in his neighborhood is an opportunity, right now it is deficient as a vessel for creating community.

### **Gail Simpson**

...is an artist who lives south of the City. She has to drive a lot and finds that the city's system of wayfinding is inadequate: the streetscape experience is cluttered and confusing. She views the opportunities within the purview of City Engineering to be of great importance. What makes a site work? How is Engineering asking and responding to that question? There are environmental opportunities and ways in which dysfunctional places might be transformed.

### **Doug Haynes**

...is an artist and leader in the Association of Wisconsin Painters and Sculptors. The current burden on artists in the public art process needs to be alleviated, it can simply be overwhelming. The Framework should include a "Resource Guide" for artists, at least outlining the types of assistance artists require (funding, technical assistance, etc.).

He also pointed out that there is no shortage of public realm vision among local artists. However, the venues for their work are most often unworthy (bars, etc.): more respectable opportunities need to be presented and the public art program has a role to play in that.

### **Lori Poast**

...is a student at Edgewood College, majoring in business and arts administration. She would like to be helpful in framing and implementing the public art program.

### **Trudy Barach**

...has a special interest in Lisa Link Park on State Street. She has considered ways in which to bring more life to the street and make it more of a community gathering place. She has proposed to purchase and restore an historic (40') carousel in the Park, along with landscaping that would create green space with native plantings. She feels that in this or any other public art venture, the community has to become involved in stewardship – not only for the sake of the sustainability of the work, but also as a means of building community. She loves Bill's idea of the art garage (and sees a connection between that and the restoration of the carousel).

### **Bill Malkasian**

...is a resident of the First Settlement Neighborhood and part of an 18-person group involved in the East Railroad Corridor Task Force (Urban Open Space Foundation initiative). As part of that effort, they developed a "Smart Growth Document," which contains 9 elements. He asks how the process of public art development can feed into Madison's land use planning process.

### **Kathy Malkasian**

...is a native of the City's East Side and a member of the Wisconsin Center for Paper Arts. She is concerned with the marginalization of the local art community and hopes that the new public art program will give priority to engaging them. She would love to see public art on John Nolan Drive. Even though experienced public artists from other parts of the State, region and nation may be engaged by public and private agencies in developing public art projects in Madison, she hopes that in some way local artists can also have a significant role: local collaborators and resources, mentorship programs? She does not want them excluded or relegated to a less significant place.

## Continuing Dialogue: Summary of Sites Proposed

- South Neighborhood Police Station
- The Park Street Corridor: A gateway to the community
- The Yahara River: Revealing and Accessing to the Water's Edge (x2)
- Williamson Street: Greening the Streetscape
- Nakomo Neighborhood Park adjacent school (name of park?): A place for community gathering and celebration
- James Madison Park, bordering Lake Mendota
- Eastwood Bypass: A gateway to the Schenk-Atwood Neighborhood
- Lake Monona Bay: An environmental interpretation/mitigation project
- Atwood Avenue: an artist designed pedestrian bridge
- Starkweather Creek
- Midvale Heights Neighborhood Gateway, near the former railroad tracks
- The high ground above Oakwood Village, an amphitheater
- State Street: A venue for temporary installations
- Park Street: Community Gateway
- City streetscapes: Opportunities for Wayfinding
- Lisa Link Park: Community Gathering
- The East Railroad Corridor
- John Nolan Drive
- Space near Memorial High School

## Continuing Dialogue: Summary of Issues

- How can the Framework most effectively present and integrate *The Field Guide* so that it is perceived and used as a valuable tool (and mitigate formulaic use or response)?
- How can the Framework be used to evaluate what can and should be allowed in a particular site when the motivation arises from an artist or community intention not initially related to the site's capital development?
- While the direction of the Framework is one of engagement of artists in on-going city building, how can the cityscape also accommodate the artist's expressive gesture?
- What are the conditions for the success of a public art project and how can they be supported by the Framework?
- Artists can be engaged in working with the community to explore how it envisions itself and expresses that vision in the public realm
- Artists have a role to play in addressing social issues of concern to the community. Conceived strategically, artists can affect social change and improve the way in which life is lived in the City.
- Public art projects can acknowledge and celebrate diversity
- Public art can identify and distinguish place
- Artists have a role to play in working with the community to further its planning and development goals (e.g. access to the river, creating gathering places and gateways, etc.)
- There are many opportunities within Madison for artists to play a significant role in environmental education, interpretation, and bio-remediation.
- Artists have a role to play in making Madison a safe city, one where people don't get lost, where they can safely cross streets, where they can comfortably gather.
- Does public art have a role to play in mitigating banal urban design?
- By what process should public art ideas be approved and artists be selected for opportunities presented by community and city initiatives in a way that assures democratic process and promotes quality?
- Local artists need more opportunities to build their public art skills and experience so that they may successfully compete for opportunities presented by Madison and other cities. Opportunities for temporary installations, the "art garage," workshops and mentorships were mentioned as strategies. *This consideration is a priority for most participants.*
- The Framework should include a "Resource Guide" outline, so that the work of artists can be facilitated by having access to technical assistance, funding sources, etc.
- What is the role of CitiARTS as a convenor – what outcomes could be thus achieved?
- How can public art be maintained and sustained? How can the community, as well as public agencies, be engaged in ownership and stewardship?

- How can the public art process feed into Madison's land use planning process?
- How can CitiARTS access and leverage existing City (and other public) programs to support its public art initiatives? City Engineering's streetscaping program? The City's Community Enhancement, Façade Improvement, and Community Leadership Grant programs? HUD and FHA programs?

## Appendix #7

### Acknowledgements

The Placemaking Collaborative is grateful to the following people who have so generously given their time and ideas in the development of the Public Art Framework for Madison, Wisconsin

#### **The Placemaking Collaborative's Madison Team**

Robin Chapman

Steven Feren

#### **Madison CitiARTS staff**

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Diane Steinbach, *former Arts Coordinator*

Samantha Crownover, *Interim Arts Coordinator*

#### **Madison CitiARTS Commission**

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Kent Palmer

Michael Bridgeman

Sally Hutchison

Carol Schroeder

Dan Curd

Ellsworth Snyder

Grace Chosy

Constance Kilmark

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Archie Nicolette, *Designer/Planner*

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Robert Gutzman, *Designer/Planner*

#### **Interviews**

Larry Nelson, *City of Madison Engineering Division*

James P. Morgan, *Superintendent of Parks, Department of Public Works*

Dean Brasser, *Deputy Comptroller, Office of the Comptroller*

Bob D'Angelo, *Madison Civic Center*

Stephen Fleischman, *Director, Madison Art Center*

Chris Manke, *Coordinator, % for Art Program, Wisconsin Arts Board*

Steven Feren, *Artist*

Susan Walsh, *Artist*

Jerry E. Butler, *Artist*

Lynn Eich, *Director, Dane County Cultural Affairs Commission*

Geri Weinstein-Breunig, *Cultural Geographer, Urban Open Space Foundation*

Li Chou Ping, *University of Wisconsin Dance Department*

Fred Mohs, *attorney*

Linda Baldwin, *Isthmus newspaper*

Lenore McCormas Coberly, *writer*

Mary Lang Sollinger, *arts advocate*

Roberta Gassman, *public relations consultant*

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Ignacio Bunster-Ossa, *Wallace Roberts & Todd LLC, Philadelphia, PA*

Liane Hancock, *Kiku Obata & Company, Saint Louis, MO*

Brad Goldberg, *public artist, Dallas, TX*

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Rosemary Bodolay

Michael Bridgeman

Mike Burns

Sheri Castelnuevo

Grace Chosy

Mary Dickey

Kevin Earley

Steven Feren

Peter Flanary

Aris Georgiades

Martha Glowacki

Bill Grover

Melanie Herzog

Lou Host Jablonski

Sally Hutchison

Lewis Koch

Mark Lorenzi

Dale Malner

Chris Manke

Reid McMillan

Tony Rajer

Ellsworth Snyder

Dianne Steinbach

Susan Walsh

David Wells

Zane Williams

### **State Street Charette Participants**

Steve Feren

David Giffey

Helen Klebesadel

Grace Chosy

Rebecca Kasemeyer

Mary Berryman-Agard

Diane Steinbach

Connie Kilmark

Robin Chapman

Rae Atira-Sonc  a

Jean MaCubbin

Martha Glowacki

Chris Manke

Susan Walsh

Bill Grover

Kevin Earley

### **Madison Public Art Dialogue Participants**

Stephanie Smith

Rick Bernstein

Grace Chosy

Sally Hutchison

Ellsworth Snyder

Connie Kilmark

Mary Berryman-Agard

Beth Rosette

Amy Bethel

Steve Hovel

Bill Grover

Steve Feren

Gail Simpson

Doug Haynes

Lori Poast

Trudy Barach

Bill Malkasian

Kathy Malkasian

### **The Overture Project Team**

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George E. Austin, *President, Overture Foundation*

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Jim Adams, *FLAD*

Dave Lawson, *Potter Lawson Architects,  
Engineers, Interiors*

Joseph Myers, *Kirkegaard & Associates*



## Appendix #8

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