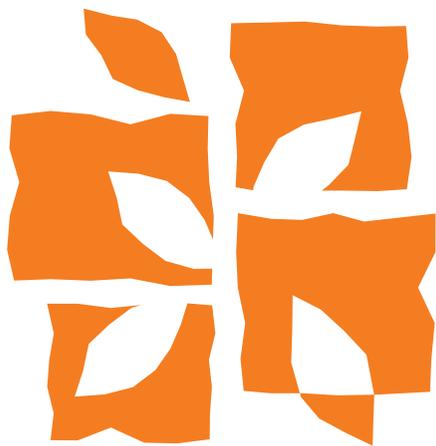




**IPAR**

INITIATIVE FOR PUBLIC ART-RESTON

**COMPLETE GUIDE FOR DEVELOPERS  
TO PUBLIC ART IN RESTON**



## PRIORITIES FOR PUBLIC ART IN RESTON

The following considerations should guide decision-making by the Initiative for Public Art-Reston (IPAR) and other organizations about how to commit the community's resources to public art.

*Quality* – Priority should be given to public art projects that will result in the best opportunities for artistic creativity and innovation. Reston is a place that values quality of the natural and built environment, and this interest in quality should apply to public art as well.

*Engagement* – Priority should be given to public art projects that engage Restonians in creative and meaningful ways. Engagement can be defined broadly, from asking artists to work directly with the community, to commissioning works that have an interactive component and encourage direct involvement, to developing collateral

programming that builds an audience or educates about the artwork.

*Visibility* – Priority should be given to public art projects that are in highly visible locations, keeping in mind what the goals of the artwork are in terms of audience.

*Timeliness* – Priority should be given to public art projects that can be commissioned in conjunction with important civic accomplishments, to help celebrate, enrich or engage people in projects that better the community. Examples could include projects that mark special anniversaries or the completion of projects like Nature House.

*Feasibility* – Priority should be given to public art projects that have a high likelihood of success, including adequate time and funding to complete the project, site control and support from all project partners.

*Variety* – A rich public art environment includes having public art at a variety of scales, media and approaches, and artworks that are distributed in all areas of the community. IPAR will strike a balance in both the types of projects it commissions on an annual basis and the locations of projects it supports.

## OVERVIEW

As IPAR moves forward and inspires the creation of new artworks, it will follow two key principles. IPAR will draw on the existing strengths and resources of the community, and it will foster collaboration and sharing, particularly of funding and professional expertise.

New public artworks in Reston will generally be commissioned through one of two channels. “Civic Art Projects,” which will be located throughout the public and common spaces of the community, will be commissioned through processes generated and led by IPAR and Reston’s various civic organizations. “Private Development Art Projects” will be commissioned by private developers in conjunction with their development or redevelopment projects and will be located on their properties.

Each of these groups – civic organizations and private developers – will take on responsibility for planning for public art, facilitating the artist selection and design processes, and managing public outreach, engagement and education. The approach taken toward implementing any particular project will respect and build on these groups’ existing planning and decision-making processes, but it also will draw on best practices from the field of public art.

Private developers of new projects or redevelopment projects will be able to commission artworks and receive credit for doing so through Fairfax County’s voluntary proffer system, or they may contribute to the IPAR Public Art Fund, thereby supporting Civic Art Projects outlined in the *Public Art Master Plan for Reston*. Under

a proposed amendment to the Fairfax County Comprehensive Plan, developers in Reston will be able to get proffer credit for voluntarily commissioning public art or contributing to the IPAR Public Art Fund.

### IPAR PUBLIC ART COMMITTEE

The Public Art Committee is a committee of IPAR that provides guidance regarding aesthetic decisions for specific projects and initiatives. The Public Art Committee provides oversight of both civic and private developer projects. The IPAR Public Art Committee will ensure that knowledgeable artistic expertise is brought to bear on the review of public art projects submitted for artist selections, and artist concepts.

### ROLES AND RESPONSIBILITIES

The Public Art Committee reviews artist selection for both Civic Art and Private

Development Art Projects. It also reviews artists' concepts for both Civic Art and Private Development Art Projects.

## PRIVATE DEVELOPMENT ART PROJECTS

Private Development Art Projects can be initiated by a property owner who is developing or redeveloping a site in Reston and chooses, as part of a County-approved voluntary proffer, to commission public art to be integrated into the site. The Developer will have full responsibility for commissioning the project and final authority for decisions such as setting project goals, selecting an artist and approving an artist concept. However, the Developer will be expected to work collaboratively with IPAR's Executive Director and/or designated IPAR staff and the IPAR Public Art Committee and to respond to the goals

and guidelines outlined in the *Public Art Master Plan for Reston*.

## PUBLIC ART IN PRIVATE DEVELOPMENT

Private Developers who choose to support public art as part of their voluntary proffer agreement with the County could choose to commission public art on-site, to commission public art off-site, or to contribute funds to the IPAR Public Art Fund.

Developers who choose to contribute to the IPAR Public Art Fund must make payment prior to receipt of the building permit from the County.

Developers who commission public art on-site will be responsible for managing and funding all aspects of the commissioning process. They can define their own goals for their projects, establish their own processes for identifying





and selecting artists, and make final decisions regarding the selection of the artist and approval of the artist concept.

However, Developers will also be encouraged to adhere to the following steps in the commissioning process. They will be encouraged to work collaboratively with IPAR, the Executive Director and/or designated staff and the Public Art Committee to ensure that their project approach, artist selection and artist concepts are in keeping with the expectations about process, siting, quality and visual impact that are set out in the *Public Art Master Plan for Reston*.

Developers who choose to make a contribution to the IPAR Public Art Fund for an off-site commission will meet with IPAR to discuss the selection of the off-site location and to coordinate with Property Owner of off-site location. Developers will transfer funds to IPAR Public

Art Fund. In this case, IPAR and other potential community partners will be responsible for managing and funding all aspects of the commissioning process. They can define their own goals for their projects, establish their own processes for identifying and selecting artists, and make final decisions regarding the selection of the artist and approval of the artist concept.

## PROJECT PLANS (PRIVATE DEVELOPMENT PUBLIC ART PROJECTS)

When a private developer initiates an on-site public art project as part of the proffer process, the developer will create a Public Art Project Plan, which outlines the parameters of the project including the goals for the artwork, the artist selection method, a proposed timeline and a budget. This plan helps ensure that all aspects of the commissioning process are given early and thoughtful consideration, and that the commissioning process is

coordinated with the overall project development.

A Public Art Project Plan should include, at minimum:

- A description of development.
- A description and site plan showing the location or locations being considered for placing or integrating the artwork.
- The goals for the artwork.
- The process to be used for selecting an artist. It is highly advised that the Developer use the services of an arts consultant or convene a jury of visual arts professionals to assist in the selection of an artist. Developers will be asked to select an artist from a pool of no less than three experienced artists.
- The estimated public art budget.

## PROJECT MANAGEMENT

After electing to commission a public artwork on site, the Developer will be encouraged

to identify a project management team. The team can include internal project managers or consultants retained specifically to manage the public art commission.

## PUBLIC ART PROJECT PLAN

Early on, the Developer will be encouraged to present a Public Art Project Plan to the IPAR Executive Director and/or designated staff and the IPAR Public Art Committee for review and comment. The purpose of the plan is to ensure that goals for the artwork and a process for commissioning the artwork are clearly and thoroughly articulated. The minimum requirements for a Public Art Project Plan are described in a previous section.

## ARTIST SELECTION

The Developer can select an artist through an approach of their own choosing, but they are encouraged to consider at least three artists. The developer will be required to

present the selected artist to the Public Art Committee for its review and comment. The Public Art Committee will review the selection based upon the following criteria and forward comments to the developer and to IPAR addressing these issues:

- The selection is consistent with the vision and specific guidelines for public art outlined in the *Public Art Master Plan for Reston* and Developer's stated goals for the project.
- The artist's body of previous work demonstrates creative and innovative approaches to aesthetic challenges and illustrates an understanding of materials and the technical ability to carry out art concepts.
- The style, media and scale of the artist's work are appropriate to the site.
- The artist can be expected to work cooperatively with the development team.



## CONTRACTING

The Developer will contract with the selected Artist.

## ARTIST CONCEPT

The Artist will prepare a conceptual approach to the art project and submit it to the Developer. Once the Developer and artist are satisfied with the proposed concept, they will present the concept design to the Public Art Committee for its review. The Public Art Committee will review the concept based upon the following criteria, and forward comments to the Developer and to IPAR:

The concept demonstrates clarity of vision, accessibility and a positive impact on the project's site.

The concept builds upon the Artist's body of work and demonstrates innovation and creativity.

The style, media and scale of the Artist's work is appropriate to the site.

The concept demonstrates feasibility in terms of budget, timeline, safety, maintenance and siting.

Meets criteria relevant to the project that are established in the *Public Art Master Plan for Reston* or in the goals for the project set out by the Developer.

## DESIGN REVIEW

Should the art project be located in an area of Reston that is subject to design review, the Developer should forward the artist's concept and the IPAR Public Art Committee's recommendation to the appropriate Design Review Committee. The Design Review Committee may review the project itself or accept the IPAR Public Art Committee's findings.

The Design Review committee should use the following criteria in its consideration of the project: That the concept is consistent with the vision and specific guidelines for public art outlined in the *Public Art*

*Master Plan for Reston* and the Developer's stated goals for the project.

## **FINAL DESIGN, FABRICATION, INSTALLATION AND FINAL ACCEPTANCE**

Once the concept has been approved, the Developer will work with the Artist through final design, fabrication and installation of the work. Should, during the final design stage of the work, the artist concept change significantly, then the Developer would present those revisions to the IPAR Public Art Committee for its review.

The IPAR Executive Director and/or designated IPAR staff will inspect the final, completed work to ensure that it complies with the artist concept. The IPAR Executive Director and/or designated IPAR staff will ensure that proper documentation of the artwork and its maintenance protocols have been prepared and are on file with the

Developer and with IPAR. The certification of IPAR or the IPAR Executive Director and/or designated IPAR staff will constitute confirmation that the Developer has fulfilled the conditions of the proffer.

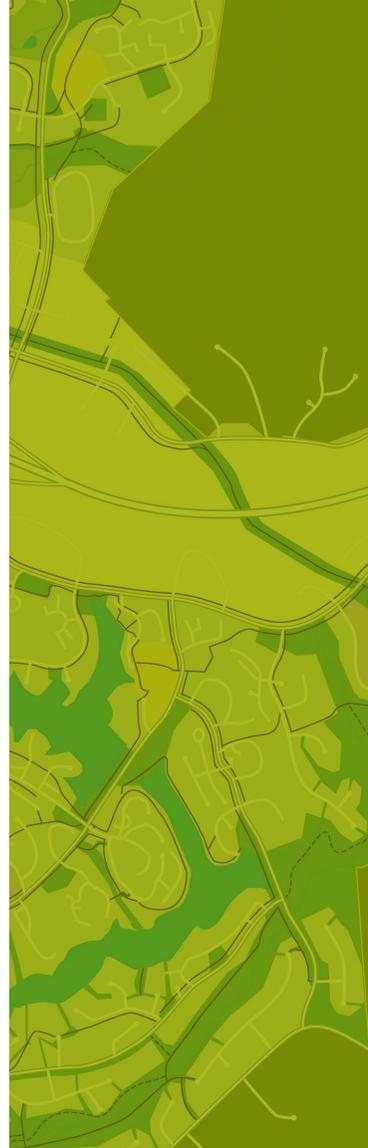
## **COLLECTION MANAGEMENT FOR CIVIC AND DEVELOPER PROJECTS OWNERSHIP**

For permanent Civic Art projects, the Project Lead will own the completed artwork and will be responsible for the care, insurance and keeping of accurate records about the artwork.

For Private Development Public Art projects, the building owner would own the completed artwork and would be responsible for the care, insurance and keeping of accurate records about the piece.

## **RECORDKEEPING**

The owner is responsible for keeping accurate, updated records of any public artwork





they commission or acquire. Record keeping will include identifying the project on-site with a plaque provided by IPAR and maintaining files on the artwork. Duplicate records will be kept on file with IPAR.

## MAINTENANCE

The owner is responsible for the care and repair of any public artwork they commission or acquire, so long as it does not require specialized expertise (i.e.: dusting, washing, lubrication of moving parts). Regular cleaning or maintenance crews, following instructions provided by the artist, can usually conduct these tasks.

## CONSERVATION

IPAR will periodically conduct, or hire a professional conservator to conduct, a survey of the condition of all public artwork in Reston and make recommendations to each owner for conservation. This should occur at least every three years.

## WORKING ZONES: PRIORITY AREAS AND PROJECTS

The *Public Art Master Plan for Reston* defines priority areas and types of artworks that should be commissioned in Reston, and toward which the community's shared resources (funding and professional expertise) should be directed. These are based on many community discussions about the kinds of artworks that would complement Reston, as well as an assessment of what locations and strategies would have the most impact.

The "priorities areas and projects" section of the *Public Art Master Plan for Reston* is organized around a concept called "working zones." A "working zone" is a specific area in the community, such as Lake Anne Village Center, or a general type of place, such as Gateways, that is a priority for attention for public art. These are places for which one could imagine a family of related public art projects being commissioned over time.

Working zones provide both strong direction and necessary flexibility. They give a clear indication of where IPAR should invest its public art resources – shared funding and professional staff effort. They express a clear strategy for creating a collection of artworks that is diverse, engaging and impactful. Each working zone is also open-ended enough to allow each Partner Organization to pursue specific projects that are linked to its own goals, opportunities, priorities and timeframes, and to allow for creative invention and collaborations among organizations. Civic Art Working Zones (Community Infrastructure, Environmental Projects, Gateways, Reston Town Center, and Temporary Exhibitions) largely describe initiatives that can be undertaken with civic organizations. Partnership Working Zones (Metro Stations, North County

Government Center) largely describe initiatives that can be undertaken through public-private partnerships or partnerships with government agencies.

Private Development Working Zones (Village Centers, Reston Town Center Private Development, Reston Center for Industry and Government) offer guidance for major development areas in the community, and can accommodate special, focused guidelines for specific redevelopment areas (such as Lake Anne Village, the Spectrum, and the Wiehle Avenue parking facility). These guidelines would be followed by Developers that are commissioning artworks as part of a voluntary proffer in the development agreement process. They also offer guidance to Developers who are commissioning artworks on their own.

The following working zones are described:

1. Community Infrastructure
2. Environmental Projects
3. Gateways
4. Reston Town Center
5. Temporary Exhibitions of Artworks
6. Metro Stations and Station Areas
7. North County Government Center
8. Village Centers
9. Reston Town Center Private Development
10. Reston Center for Industry and Government Area

## TYPES OF PUBLIC ART PROJECTS

Integrating public art into development offers tangible and intangible benefits to developers, building owners, tenants, and the broader community. If chosen thoughtfully, public art can reflect a corporate identity or mission, weave together the past and present, and/or strengthen the sense of community.

As mentioned previously in this document, public artworks should be considered in any new development in Reston — from new community facilities to major private projects to public-private endeavors.

Public artworks should be commissioned as part of the overall design of a site, to the fullest extent possible, not as adjuncts or afterthoughts. Public artworks should be commissioned in all areas of Reston and should be accessible to everybody — residents, employees, and schoolchildren

Reston's collection of artworks should be diverse, especially sculpture, and should include:

- Artist designed works integrated into the design of buildings, such as murals made of mosaics, aluminum, stain glass, neon, etc.;
- Artist designed works in public spaces such as pocket gardens, roof gardens, or rain gardens

that treat storm water, in which features such as fountains, benches, paving, landscaping are integrated;

- Landscapes designed by an artist;
- Community infrastructure such manhole, bus shelters, foot bridges, gateways, lighting, benches, bicycle racks, playgrounds, etc. designed by an artist;
- And artist-led projects that engage the community.

IPAR can provide examples of new trends in public art. You may also consult *Add Value Add Art*, a publication produced through a partnership between the Greater Pittsburgh Arts Council and the City of Pittsburgh Department of City Planning, available at <http://www.ura.org/developers/URA-AddValueAddArt.pdf>



## PUBLIC ART MANAGEMENT TOOLS

Americans for the Arts Public Art Network (PAN) develops professional services for the broad array of individuals and organizations engaged in the diverse field of public art. Developers are encouraged to visit PAN's website for tools provided to assist with the management of public art projects. Subjects include: Best practices, methods of artist selection, contracts, letters of agreement for concept consultancy, etc.

**These tools are available at:**

<http://www.americansforthearts.org/by-program/networks-and-councils/public-art-network/tools-resources/public-art-administrators>



## TO LEARN MORE

For more information, please contact IPAR at 703.467.9797  
or by email at [info@publicartreston.org](mailto:info@publicartreston.org)



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