

A Public Art Master Plan for Reston

Adopted December 2008
(*as amended)



ACKNOWLEDGEMENTS

The Initiative for Public Art – Reston has drawn on the support and commitment of a broad cross-section of the Reston community. Our thanks are first and foremost to the people, institutions and businesses who make Reston such an extraordinary community.

A world-class public art master plan for Reston could not have been created without the input from the hundreds of Reston citizens who took the time to attend roundtable discussions, engage in one-on-one conversations with our consultants, invite discussion at their own board meetings, fill out surveys, and attend the Imagine Art Here! community meeting and charrette. This input helped to make this plan uniquely Reston's.

Reston's various civic organizations were open and generous with their time and resources. Reston Community Center generously provided space and staffing for numerous public meetings that were vital to the master planning process, including a community forum, community charrette and roundtable discussions. The League of Reston Artists gave the talent and time of its membership to these two key meetings and other forums, as well as the visual documentation of the sessions by its photographer members. The Greater Reston Art Center hosted IPAR board and committee meetings and its artists played critical roles in informing the discussions of public art and its goals. Reston Association hosted community meetings and made its staff available as a resource to the planning team, particularly in the realm of environmental projects and concerns. The Arts Council of Fairfax County provided timely counsel and support at critical junctions in our deliberations. The Office of Hunter Mill District Supervisor, Catherine M. Hudgins, provided invaluable liaison with Fairfax County Government Planning and Zoning staff, and the Greater Reston Chamber of Commerce was key to IPAR being able to avail itself of much needed expertise in the legal, accounting, banking, media relations and public relations aspects of our efforts.

Ex Officio IPAR team members, especially Tom Hendershot, Ann Rodriguez, Jen Sterling, John Alciati and Leila Gordon facilitated key administrative efforts involved with all activities undertaken to support the IPAR goals of creating a world class public art master plan that would be a model for other parts of Fairfax County and beyond, and to inspire a new generation of leadership in Reston.

Finally, special thanks go to the consulting team of Meridith McKinley of Via Partnership and Todd W. Bressi for their guidance and creativity in developing Reston's Public Art Master Plan. We are indebted to them for recognizing, and helping us realize, our vision.

Joseph L. Ritchey, Chairman
Initiative for Public Art – Reston

THE INITIATIVE FOR PUBLIC ART RESTON – BOARD OF DIRECTORS

The IPAR Board of Directors includes representatives of the Arts Council of Fairfax County, Greater Reston Arts Center, Greater Reston Chamber of Commerce, League of Reston Artists, Reston Association, Reston Community Center and the Reston Town Center Association, as well as Reston residents; artists, designers, planners and visual arts experts; and emerging community leaders.

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TABLE OF CONTENTS

OVERVIEW

WHY PUBLIC ART FOR RESTON?	1
WHAT WILL RESTON'S PUBLIC ART INITIATIVE ACCOMPLISH?	1
WHY A PUBLIC ART MASTER PLAN FOR RESTON?	1
PUBLIC ART AND PLACEMAKING IN RESTON	2
DIRECTIONS FOR PUBLIC ART IN RESTON	2
PRIORITIES FOR PUBLIC ART IN RESTON	2
IMPLEMENTING THE PLAN	3

PUBLIC ART IMPLEMENTATION

OVERVIEW	5
PLANNING AND COMMISSIONING PUBLIC ART IN RESTON	6
ROLES AND RESPONSIBILITIES	7
PLANNING FOR PUBLIC ART	11
FUNDING FOR PUBLIC ART	13
COMMISSIONING PROCESS FOR CIVIC ART PROJECTS	15
PUBLIC ART IN PRIVATE DEVELOPMENT	18
GUIDELINES FOR ACQUIRING EXISTING WORKS OF ART	20
COLLECTION MANAGEMENT FOR CIVIC AND DEVELOPER PROJECTS	21

WORKING ZONES

1. COMMUNITY INFRASTRUCTURE	23
2. ENVIRONMENTAL PROJECTS	31
3. GATEWAYS	34
4. RESTON TOWN CENTER	37
5. TEMPORARY EXHIBITIONS OF ARTWORKS	42
6. METRO STATIONS AND STATION AREAS	45
7. NORTH COUNTY GOVERNMENT CENTER	48
8. VILLAGE CENTERS	49
9. RESTON TOWN CENTER PRIVATE DEVELOPMENT	53
10. RESTON CENTER FOR INDUSTRY AND GOVERNMENT AREA	56

A PUBLIC ART MASTER PLAN FOR RESTON

OVERVIEW

Why Public Art for Reston?

Public art is part of Reston’s proud tradition.

Providing residents with access to arts and cultural resources is a founding principle of Reston, one that has inspired public artworks over and over again — at Lake Anne, at the Reston Town Center, and projects developed through its schools.

The community of Reston seeks to continue this tradition by commissioning a new generation of world-class public artworks that will:

Inspire the community,

Engage the mind and senses, and

Build on Reston’s commitment to excellence in planning and the design of civic spaces.

What Will Reston’s Public Art Initiative Accomplish?

Reston’s public art initiative has been conceived, guided and adopted by the civic organizations that manage Reston’s community spaces, provide its community services, and sponsor arts and cultural activities. They have come together under the banner of a new non-profit organization, the Initiative for Public Art – Reston, Inc.

This initiative will accomplish the following:

Inspire a vigorous commitment to public art that builds on Reston’s tradition of supporting community arts and culture,

Stimulate civic partnerships that will create a new generation of world-class artworks in Reston,

Raise the expectation that public art will be an integral component of Reston’s long-term ethic of building a quality environment, and

Foster public discourse and education about public art.

Why a Public Art Master Plan for Reston?

Reston’s Public Art Master Plan will help the community reinvigorate its tradition of commissioning significant public artworks that anchor key community places and serve as sources of community enjoyment and education. The plan asserts a shared, communitywide understanding and agreement about goals and objectives for public art in Reston. Specifically, the plan outlines:

A vision for how a new generation of public artworks can build on Reston’s traditions of design, community and environment.

Priorities for selecting and funding projects.

Principles and processes for decision-making and oversight that must be in place for public art projects to be successful.

Roles and responsibilities for Partner Organizations, the Grants Review Committee, the Public Art Committee, the Community Public Art Manager, Art Selection Committees, private developers, and design review boards.

A PUBLIC ART MASTER PLAN FOR RESTON

A framework for the shared financial and professional resources that will be necessary for this community-wide plan to succeed.

A supplement to the plan describes:

Recommendations for public art projects, project types and initiatives that fulfill this vision.

Public Art and Placemaking in Reston

Reston's public art initiative imagines that artworks can become an integral feature of the life and character of Reston. Projects that are commissioned in Reston should shape the community in the following ways:

Identity. Public art projects will strengthen the visual identity of Reston, its community institutions, civic spaces and gathering places.

Place. Public art projects will transform the character and experience of Reston's public places and shared community spaces, and anchor new spaces that the community seeks to create.

The Spirit of Reston. Public art projects will reflect unique aspects of the community and its public art traditions. Artworks should be fun and engaging, they should reinforce gathering places, they should reflect its careful stewardship of the environment.

Directions for Public Art in Reston

The following principles establish the overall directions for Reston's public art initiative:

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.

The location of public artworks should respond to Reston's established community planning and urban design strategies.

Public artworks should be commissioned in all areas of Reston and should be accessible to everybody – residents, employees, schoolchildren.

Reston's collection of artworks should be diverse, especially including sculpture; artworks integrated into the design of buildings, public spaces, landscapes and community infrastructure; and artist-led projects that engage the community.

Priorities for Public Art in Reston

The following considerations should guide decision-making by 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 that 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

A PUBLIC ART MASTER PLAN FOR RESTON

commissioning works that have an interactive component and bring people out, 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. Reston’s public art initiative will strike a balance in both the types of projects it commissions on an annual basis, and the locations of projects it supports.

Implementing the Plan

Reston’s public art initiative is unique because it is being sponsored by a coalition of civic organizations, not by a local government, as most public art programs in the U.S. are. Since Reston is not a municipality, and since no one civic entity in Reston has the resources to facilitate a public art initiative on its own, the community will continue to depend on a set of partnerships to advance the vision of this plan.

To be successful, these partnerships will have to be strong, holding to a clearly agreed upon vision and set of goals. They will also have to be flexible, able to respond creatively and openly to opportunities and challenges as they evolve.

Most important, these partnerships will have to be open. Reston’s public art initiative has drawn wisdom and resources from many corners of the community, and should continue to do so. The bold, long-term visions of this plan will depend on the continuation of that spirit, and the recognition that many groups have something to contribute, no matter how small, to the overall success of this initiative.

Reston’s public art initiative will move forward by drawing upon the strengths and resources of Reston’s existing civic organizations, while respecting their existing planning and decision-making processes. Civic organizations such as Reston Community Center, Reston Association and Reston Town Center Association will be in leading positions to commission artworks and shape the overall direction of the initiative.

However, many of the projects recommended in the plan will require resources and expertise beyond the capacity of any one civic organization. The Initiative for Public Art Reston will continue in its leadership role, and it will develop new financial and staff resources to support the initiative, as well as mechanisms that will foster collaboration among Reston’s civic organizations.

The plan also creates mechanisms for developers to partner with IPAR to realize Reston's public art vision, including guidelines for developers who wish to commission public art in conjunction with their projects, and ways to support IPAR and its partnering organizations to commission works of art in the Master Plan.

A PUBLIC ART MASTER PLAN FOR RESTON

PUBLIC ART IMPLEMENTATION

A PUBLIC ART MASTER PLAN FOR RESTON

Overview

As Reston’s public art initiative moves forward and inspires the creation of new artworks, it will follow two key principles. The initiative 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 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 will also draw on best practices from the field of public art.

At the same time, Reston’s public art initiative will require new resources to be successful:

A communitywide, universally adopted **Public Art Master Plan** that articulates a shared vision. A clear commitment to a shared vision will be essential to the success of Reston’s public art initiative, helping to attract strong commitments and substantial financial resources from diverse partners.

A nonprofit group, the **Initiative for Public Art Reston (IPAR)**, that keeps the shared vision for public art in Reston front and center and provides leadership for implementing projects and programs.

A **Public Art Fund**, overseen by a **Grants Review Committee**, that provides supplemental funding for specific projects.

A **Public Art Committee** that provides oversight of both civic and private developer projects. The Public Art Committee will ensure that knowledgeable artistic expertise is brought to bear on the review of public art projects submitted for supplemental funding* (Amendment unanimously approved by the Board on January 12, 2010), artist selections, and artist concepts.

Work plans that outline specific Civic Art projects that Partner Organizations will take on. Work plans will help each organization focus, as early as possible, on important questions and decisions about commissioning public art. Work plans will also help identify opportunities for collaboration among organizations.

A professional staff person, the **Public Art Manager**, who is a shared professional resource for planning, project management and fundraising.

Private developers of new projects or redevelopment projects will be able to commission artworks and receive credit for doing so through the County’s voluntary proffer system, or may be asked to contribute to the Public Art Fund, thereby supporting Civic Art projects outlined in the master plan.

Planning and Commissioning Public Art in Reston

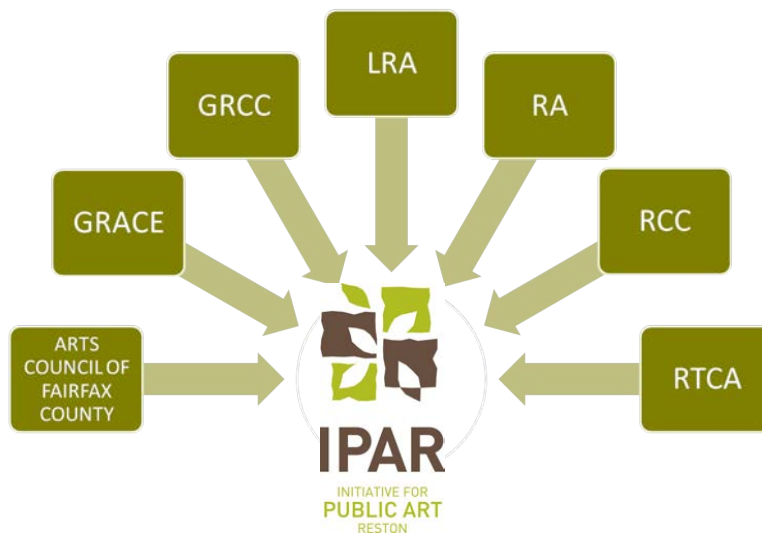
A PUBLIC ART MASTER PLAN FOR RESTON

IPAR

The Initiative for Public Art Reston, a nonprofit organization, began as a group of civic leaders representing Reston’s key community organizations, which came together to create a world-class public art master plan for Reston. IPAR will continue to have an important role as an advocate, provider of financial and technical support, and facilitator of public art projects in Reston.

Reston’s public art initiative will draw on the expertise and respect the autonomy of Reston’s civic organizations – the Greater Reston Arts Center (GRACE), the Greater Reston Chamber of Commerce, the League of Reston Artists, the Reston Community Center, the Reston Association, and the Reston Town Center Association – who partnered to create IPAR and develop the master plan, and who will be key leaders in the implementation of the plan. IPAR will continue to be comprised of representatives of these groups, referred to as Partner Organizations.

IPAR will play the lead role in fundraising and manage shared community resources for public art. IPAR will oversee the Public Art Fund and Public Art Manager, and will appoint the Grants Review Committee and Public Art Committee. IPAR will have within its capability the options to add rotating civic organizations to representation on the Board as projects and community priorities develop and to restructure its operating by-laws to support the Master Plan once it has been adopted.



IPAR’s core leadership is comprised of representatives from Reston’s key community organizations – referred to throughout the plan as Partner Organizations.

A PUBLIC ART MASTER PLAN FOR RESTON

Civic Art Projects

Civic Art projects can be initiated by any non-profit group or public agency in Reston that has an interest in and the resources for managing a project. In particular, each Partner Organization will be encouraged to develop its own, ongoing programs for identifying and commissioning public art projects in the parts of the community that they manage. Each Partner Organization will develop a work plan, which will outline specific Civic Art projects that that organization will take on, develop community programs and educational materials related to those Civic Art projects, take responsibility for the maintenance and conservation of the Civic Art they commission, and commit their own resources to doing it.

When an organization decides to commission a Civic Art project, it will be able to seek supplemental funding from the Public Art Fund to support the costs of its project and professional expertise to support the implementation of its project – as long as the project follows in the spirit of the adopted Reston Public Art Master Plan.

If there are important Civic Art projects that are outlined in the Master Plan but do not appear on any organization’s work plan, IPAR can issue an RFP that encourages organizations to take those projects on.

Private Development Art Projects

Private Development Art Projects can be initiated by a property owner that is developing or redeveloping a site in Reston and chooses, as part of a County-approved voluntary proffer, to commission an artwork on 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 the Public Art Manager and the Public Art Committee and to respond to the goals and guidelines outlined in the Public Art Master Plan.

Roles and Responsibilities

Initiative for Public Art–Reston

IPAR is the nonprofit entity that oversees the implementation of Reston’s public art initiative. The IPAR board will be composed of representatives from the Partner Organizations as well as at-large members, with representation weighted to the resources each organization brings to the initiative. Partner Organization staff will serve as ex officio members. Officers will be elected by the board; members will serve staggered three-year terms.

Roles and Responsibilities

Provides leadership for planning and sets priorities.

Raises money, advocates for public art and manages the Public Art Fund.

Appoints Public Art Committee and Grants Review Committee.

Reviews and provides feedback on Partner Organization work plans.

Guides the staff.

Initiates, at its discretion, important Civic Art projects that are not being organized by other entities.

A PUBLIC ART MASTER PLAN FOR RESTON

Partner Organization

An individual Reston civic organization that participated in establishing IPAR and developing this Master Plan, and which has also made an ongoing commitment to work with other Partner Organizations to support IPAR in the future and implement the plan.

Roles and Responsibilities

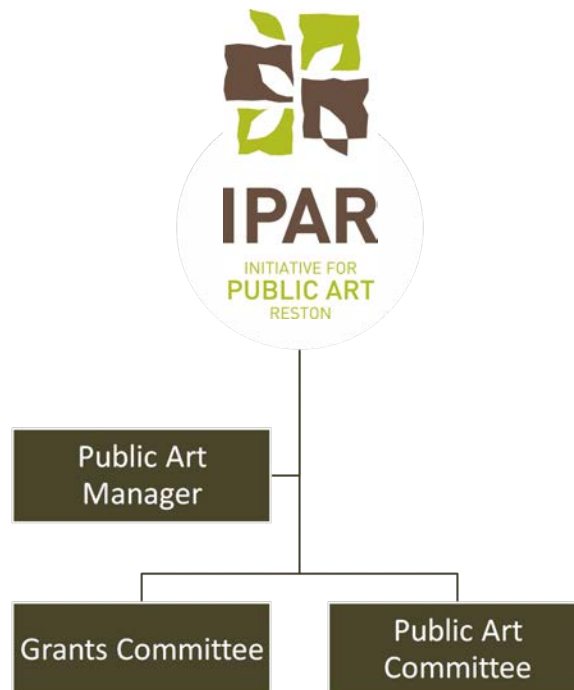
Nominates members to the IPAR board.

Appoints a staff person to serve as an ex officio member of the IPAR board.

Develops annual work plans and shares them with IPAR.

Provides funding for IPAR operations.

Serves as Project Lead for specific Civic Art projects.



IPAR will have two committees – the Grants Review Committee and the Public Art Committee. The Public Art Manger will report to the IPAR board.

A PUBLIC ART MASTER PLAN FOR RESTON

Grants Review Committee

A committee of IPAR that reviews requests for supplemental funding and staffing for Civic Art projects and initiatives. The Grants Review Committee will be comprised of five at-large members who are appointed by (but not necessarily drawn from) IPAR's board. Committee members will serve staggered three-year terms.

Roles and Responsibilities

Establishes application process and review criteria for grants from the Public Art Fund.

Reviews proposals and awards grants from the Public Art Fund.

Issues "requests for proposals" for Civic Art projects that IPAR would like to initiate.

Public Art Committee

A committee of IPAR that provides guidance regarding aesthetic decisions for specific projects and initiatives. The Public Art Committee will also review proposals requesting supplemental funding and staffing for Civic Art projects and initiatives and will make recommendations to the Grants Review Committee* (Amendment unanimously approved by the Board on January 12, 2010). The Public Art Committee will be comprised of seven at-large members who are appointed by (but not necessarily drawn from) IPAR's board. Members will have a background in the visual arts, design, architecture, landscape architecture, or urban design and will serve staggered three-year terms.

Roles and Responsibilities

Reviews proposals and makes recommendations to the Grants Review Committee (Amendment unanimously approved by the Board on January 12, 2010).

Reviews artist selection for both Civic Art and Private Development Art projects.

Reviews artists' concepts for both Civic Art and Private Development Art projects.

Project Lead

The organization that takes the lead on implementing a specific Civic Art project. In most cases the Project Lead is the organization that has jurisdiction over the property where the artwork is to be sited.

Roles and Responsibilities

Coordinates with collaborative partners.

Assembles funding for the project.

Assigns a manager for the project.

Appoints the Art Selection Committee.

Reviews and approves recommendations from the Public Art Committee regarding artist selection and artist concept.

Reviews and approves the artist's final design.

Coordinates with the artist through fabrication.

Oversees installation.

A PUBLIC ART MASTER PLAN FOR RESTON

Plans and organizes dedication and celebratory activities around the commission of new work.

Public Art Manager

A staff person or consultant that serves as a shared professional resource to the Public Art Committee, Grants Review Committee and Project Leads that are commissioning artworks. The Public Art Manager reports to the IPAR board.

Roles and Responsibilities

Provides Partner Organizations with advice and expertise in formulating work plans and preparing applications for support from the Public Art Fund.

Undertake specialized tasks that the Project Lead wishes to assign to a shared staff person.

Facilitates review of project proposals* (Amendment unanimously approved by the Board on January 12, 2010), artists' selection, and artist concepts with Public Art Committee for both Civic Art and Private Development Art projects.

Manages the granting process; accepting applications, facilitating review, following up with awardees.

Facilitates community education about public art in general and about the artworks in the community's collection.

Raises funds for IPAR.

Art Selection Committee

A committee that is appointed specifically for each individual Civic Art project and reviews artist selection and artists concepts. A developer has the discretion to appoint an Art Selection Committee for a Private Development Art Project.

A unique Art Selection Committee should be convened for each Civic Art project. The Committee is appointed by the Project Lead and should have between five to seven members. A majority of members should include people with a background in the visual arts. Other members should include people who may have a particular knowledge or familiarity with the site where the artwork is to be located (for example, facility users and staff). If the public art is part of a capital project, an appointee or several members of the project architectural firm or design team may sit on the Committee with some determined voting status depending on the nature and scope of the project.

Roles and Responsibilities

Reviews artist qualifications and develops a short list.

Interviews artists and recommends selection of an artist(s) to the Public Art Committee.

Reviews artist proposals/design concepts and recommends approval to the Public Art Committee.

Private Developer

A property owner that is developing or redeveloping a site in Reston and chooses, as part of a County-approved voluntary proffer, to either commission on-site public art or contribute to the Public Art Fund. 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

A PUBLIC ART MASTER PLAN FOR RESTON

collaboratively with the Public Art Manager and the Public Art Committee and to respond to the goals and guidelines of the Public Art Master Plan.

Roles and Responsibilities

Elects to support public art as part of a County-approved voluntary proffer.

Chooses to either commission art on-site or contribute to the Public Art Fund or both.

If contributing to the Public Art Fund, issues payment to IPAR prior to receipt of a building permit.

If commissioning art on-site, follows the steps in the Private Development Public Art commissioning process, outlined elsewhere.

Artist

The artist who is selected for a project.

Roles and Responsibilities

Develops and presents the project concept and the final design and construction documents for his or her project as per the contract.

Attends meetings and makes presentations as requested by the Project Lead or Developer and agreed to by contract.

Fabricates and installs or oversees the fabrication and installation of the artwork per approved design development and construction documents and contract; keeps the Project Lead or private developer staff informed of progress; and coordinate with other project stakeholders as directed by the Project Lead or Private Developer.

Provides the Project Lead or Private Developer with all information necessary to ensure the proper maintenance and conservation of the artwork.

Participates in dedications and other community outreach and education activities as requested by the Project Lead, Private Developer or IPAR and agreed to by contract.

Planning for Public Art

Planning for public art in Reston occurs at several levels. The Public Art Master plan provides IPAR and its Partner Organizations with overall guidance for priorities and goals for projects in the community; organizational work plans enable each Partner Organization give early and thorough consideration to the public art opportunities it would like to take on; project plans enable Private Developers to give early and thorough consideration to the public art projects they are electing to commission.

Reston's Community-wide Public Art Master Plan

Reston's Public Art Master Plan will help the community reinvigorate its tradition of commissioning significant public artworks that anchor key community places and serve as sources of community enjoyment and education. The plan asserts a shared, communitywide understanding and agreement about goals and objectives for public art in Reston. Specifically, the plan outlines:

A PUBLIC ART MASTER PLAN FOR RESTON

A vision for how a new generation of public artworks can build on Reston’s traditions of design, community and environment.

Recommendations for public art projects, project types and initiatives that fulfill this vision.

Priorities for selecting and funding projects.

Principles and processes for decision-making and oversight that must be in place for public art projects to be successful.

Roles and responsibilities for Partner Organizations, the Grants Review Committee, the Public Art Committee, the Community Public Art Manager, Art Selection Committees, private developers and design review boards.

A framework for the shared financial and professional resources that will be necessary for this community-wide plan to succeed.

IPAR, as well as each Partner Organization, the Public Art Committee, the Grants Review Committee and others involved in funding and commissioning artworks and developing collateral programs should recognize the role the master plan plays in shaping the vision, opportunities and priorities for public art in Reston.

Reston’s public art master plan is intended to be a flexible, evolving document. It is flexible in that its working zones set out general priorities for the types and locations of projects that will be of the most benefit to the community, but allows decision-making about initiating specific projects to be made by individual organizations in the community. It is evolving in that working zones can be added or subtracted, based on the needs of the community at the time.

Most of the amendments to the master plan are likely to be changes to the working zones – particularly the addition of zones that provide guidance for new opportunities for civic art or private development art projects. Since the plan’s foremost role is to provide IPAR guidance in establishing priorities for fundraising and allocating its resources, any changes of this nature should be approved by the IPAR board. The board may, at its discretion, refer the changes to the boards of all the Partner Organizations for review and comment before it takes action. In doing so, the IPAR board should seek comment from all Partner Organizations, not only those that might be affected by the change, and it should accept such feedback as guidance, not as a directive.

Amendments to the implementation and process section of the plan should be referred to the boards of all the Partner Organizations for review and guidance.

Partner Organization Work Plans (Civic Art Projects)

Reston’s public art initiative strongly encourages each Partner Organization (particularly Partner Organizations that have jurisdiction over Reston’s public places, such as Reston Association and Reston Town Center Association) to create work plans for commissioning artworks and organizing initiatives for which they will be the Project Lead. Work plans should look forward for a one- to five-year time horizon.

A work plan should be a simple, succinct document that:

Outlines how each organization is working to move the Master Plan recommendations forward through specific projects and related initiatives.

Outlines how each organization would allocate its resources to specific public art projects and initiatives, budgets and timelines for projects, and potential partnerships.

A PUBLIC ART MASTER PLAN FOR RESTON

Establishes, to the extent possible, priorities for projects following through on the priorities outlined in this master plan and its own priorities.

Anticipates the need for financial, professional and curatorial assistance, and conservation.

Serves as the key tool for sharing information and plans, and for identifying opportunities for partnerships. They should be discussed/shared with partner organizations and IPAR to ensure organizations can build partnerships where useful and avoid duplication of effort.

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 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.

Funding for Public Art

Reston's public art initiative will require funding both for the commissioning of projects and for its overall operations, particularly staff. The initiative will be in a strong position to generate funding because of the strengths of the partnerships on which it is built, and because of the blueprint that its Master Plan provides. Funding will come from private, philanthropic, government, civic and private development resources.

Funding for Civic Art Projects

The Project Lead for any Civic Art Project or initiative will have primary responsibility for assembling funds for that project.

A Project Lead and any collaborating organizations working together to commission Civic Art will be expected to allocate funding or in-kind resources to implement the projects for which it is taking the lead. These can be funds raised specifically for a project, or they can come through existing sources of funds, such as operating or capital budgets. Each organization must decide the most appropriate funding source, as well as the amount of their funds they will apply towards Civic Art projects.

A Project Lead can apply to the Public Art Fund for supplemental funding for Civic projects, for collateral programs, and for artwork conservation projects that are a part of their work plans and consistent with the community-wide Public Art Master Plan.

A PUBLIC ART MASTER PLAN FOR RESTON

Funding for IPAR Operations

Partner Organizations will together support the operations of IPAR. The amount of contribution expected from each organization will be determined by IPAR's board and apportioned in a way that will be equitable for each Organization.

Operating funds will support:

The staffing of IPAR, the Public Art Committee and the Grants Review Committee as needed.

Project management support for Partner Organizations, upon request.

Collection management activities, including the cataloging of works in Reston and periodic conservations assessments of the collection.

Community-wide communications regarding public art, including the development of collateral materials to promote the collection.

The Public Art Fund

The Public Art Fund will receive funds from various sources and re-grant funds to Project Leads, following strict requirements to support projects that directly implement the Master Plan.

The Grants Review Committee will establish its own application process and schedule for review. At a minimum, as part of the application process, organizations will be asked to explain how their projects support the community-wide Public Art Master Plan, what resources they are bringing to the table, and what additional funding and professional assistance they will need.

Potential Key Sources for the Public Art Fund

Reston Community Center – An annual allocation from the Reston Community Center can create a solid and predictable base of funding for community-wide public art initiatives.

Developer Contributions – 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 Public Art Fund.

Government Sources – There is discussion of exploring a “percent for art” or similar requirement for County capital projects.

Independent Fundraising – IPAR will be able to raise funds from other government, foundation and private sources.

Uses of the Public Art Fund

The Public Art Fund may be used for:

Administering the commissioning of public artworks.

Project consultants and contracted services.

Artist selection support, including proposal development, travel, honoraria, meetings and promotion.

Artist fees and artist travel and expenses that are related to the commissioning or purchasing of artwork.

Artwork fabrication, shipping, storage, and installation.

Acquisition of existing works of art.

A PUBLIC ART MASTER PLAN FOR RESTON

Fees for the leasing of works on loan.

Required permits and insurance during the fabrication and installation of artwork.

Documentation and interpretive plaques.

Conservation of public art.

Curatorial services.

Education and outreach, including print materials, symposia and special events.

Other purposes deemed necessary by IPAR for successful implementation of the Public Art Master Plan.

The Public Art Fund may not be used for:

Mass produced work, with the exception of limited editions controlled by the artist.

Artwork purchased, leased or commissioned outside of the process outlined in the Public Art Master Plan.

Professional graphics, unless designed or executed by an artist or used in the development of collateral material for the Public Art Program.

Decorative, ornamental or functional elements designed by the project architect or landscape architect.

Routine maintenance.

Commissioning Process for Civic Art Projects

The organization serving as the Project Lead has primary responsibility for the all aspects of commissioning a Civic Art project – planning, arranging partnerships, coordinating with other aspects of design (if integrated with a capital project), community education and approvals. (For collaborative projects, the collaborating groups would designate a Project Lead.)

The Project Lead will establish a process for identifying and selecting artists, create an approach to community involvement, and have final approval of artists, art concepts and location of the public art. The Project Lead could choose to undertake these tasks with in-house staff, seek the services of the Community Public Art Manager, or find assistance through other arts organizations or arts professionals or some combination of all or some of these.

Partner Organizations will commission artworks in accordance with the following guidelines and principles.

Principles for Artist Selection and Concept Approval

The Project Lead can choose an artist selection and concept review process that is appropriate to the project, as long as the process incorporates the following principles:

The process used to select artists should be open and competitive.

Recommendations regarding artist selection and concept design should be made by an independent Art Selection Committee that would be appointed by the Project Lead and would include local project stakeholders and visual arts experts.

Art Selection Committee recommendations should be forwarded to the Public Art Committee for review.

Design review boards, when reviewing public art proposals,

- Should always be reviewing a recommendation from the Public Art Committee.
- Should follow specific guidelines and considerations related specifically to public artworks.

A PUBLIC ART MASTER PLAN FOR RESTON

Project Management

After electing to commission a Civic Art project, the Project Lead should identify a project management team. The team can include internal project managers, consultants retained specifically to manage the public art commission, or it can draw on the resources of the Public Art Manager or other arts organizations.

Art Selection Committee

The Project Lead should appoint an ad-hoc Art Selection Committee, whose composition and responsibilities are described in the “Roles and Responsibilities” section of this plan. The Art Selection Committee selects artists and reviews artist concepts for Civic Art Projects, and makes recommendations to the Public Art Committee.

Artist Solicitation

The selection of artists should be open and competitive, and it should involve the consideration of several artists. The Project Lead will be responsible for soliciting the interest of artists to be considered for a project. The Project Lead may choose among various methods – including open call, invitational, direction selection or a call to curators – to solicit artists. The method will depend on the scope of the opportunity, the expected role of the artist and the budget and timeline.

Artist Selection

The Art Selection Committee, appointed by the Project Lead, will review artist credentials or qualifications, based upon the following criteria:

The artist’s media and approach are consistent with the vision and specific guidelines for the project principles outlined in the Public Art Master Plan and Project Lead’s stated goals for the project and is suitable for the specific site.

The artist’s body of previous work demonstrates creative and innovative approaches and illustrates an understanding of materials and the technical ability to carry out art concepts on the scale being proposed.

The artist can be expected to work cooperatively with the Project Lead and other professionals involved in the design of the site (if applicable).

The Art Selection Committee will identify several (usually three to five) finalists for the project. Finalists will either be called in for an interview or commissioned to develop a site-specific proposal. The Art Selection Committee will make its recommended selection based upon the outcome of the interview or a review of the artist’s proposal, considering the criteria outlined for the project.

The Art Selection Committee will forward its recommended selection to the Public Art Committee for review.

The Public Art Committee will review the selection to ensure it is consistent with the above criteria, and forward its findings to the Project Lead.

Contracting

The Project Lead will contract with the selected Artist.

Artist Concept

A PUBLIC ART MASTER PLAN FOR RESTON

The artist will prepare a conceptual approach to the art project and submit it to the Project Lead. Once the Project Lead and the artist are satisfied with the proposed concept, they will present the concept design to the Art Selection Committee for its review. The Art Selection Committee will review the concept based upon the following criteria:

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 are appropriate to the site.

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

Meeting criteria relevant to the project that are established in the Public Art Master Plan or in the goals for the project set out by the Project Lead.

The Art Selection Committee will forward its recommendation to the Public Art Committee, which will use the same criteria for its review.

The Public Art Committee will forward its findings to the Project Lead and to IPAR.

Design Review

Should the art project be located in an area of Reston that is subject to design review, the Project Lead should forward the artist's concept and the Public Art Committee's findings to the appropriate design review entity. The design review entity can review the project or, in lieu of review, accept the Public Art Committee's findings.

The Design Review entity should use the following criteria in its consideration of the project:

The concept is consistent with the vision and specific guidelines for public art outlined in the Public Art Master Plan and Project Lead's stated goals for the project.

Final Design, Fabrication, Installation and Final Acceptance

Once the concept has been approved, the Project Lead 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 be asked to present those revisions to the Public Art Committee for its review.

The Public Art Manager will inspect the final, completed work to ensure that it complies with the artist concept. The Public Art Manager will ensure that proper documentation of the artwork and its maintenance protocols has been prepared and is on file with the Project Lead and with IPAR.

The Project Lead will organize dedication and celebration events and activities as appropriate.

Community Involvement

Community involvement can help make a project well-received in the community and help enrich the artistic outcome. There are many different ways to engage members of the Reston community in the commissioning of an artwork that the Project Lead, often working in collaboration with the selected artist, can choose from, depending on what is appropriate to the project.

Public Art in Private Development

A PUBLIC ART MASTER PLAN FOR RESTON

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 or to contribute funds to the Public Art Fund.

Developers who choose to contribute to the 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 Public Art Manager 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.

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 Public Art Manager and the Public Art Committee*(Amendment unanimously approved by the Board on January 12, 2010) 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 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.

A PUBLIC ART MASTER PLAN FOR RESTON

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 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 Public Art Committee's recommendation to the appropriate Design Review committee. The Design Review committee can review the project or accept the Public Art Committee's findings.

The Design Review committee should use the following criteria in its consideration of the project:

The concept is consistent with the vision and specific guidelines for public art outlined in the Public Art Master Plan 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 Public Art Committee for its review.

The Public Art Manager will inspect the final, completed work to ensure that it complies with the artist concept. The Public Art Manager will ensure that proper documentation of the artwork and its maintenance protocols has been prepared and is on file with the Developer and with IPAR.

The certification of IPAR or the Public Manager will constitute confirmation that the Developer has fulfilled the conditions of the proffer.

Guidelines for Acquiring Existing Works of Art

A PUBLIC ART MASTER PLAN FOR RESTON

The principles of this plan are to encourage the commissioning of new, site-specific works of art for Reston. However, in some cases it may be appropriate for a Partner Organization to acquire existing works of art as part of a Civic Art Project, or for a developer to acquire existing works of art as part of a Private Development Public Art Project.

For acquisitions of existing art, both Civic Art and Private Development Public Art, an Art Selection Committee should be organized to review the proposed acquisition or to select among a range of possibilities. The Art Selection Committee should make a recommendation to the Public Art Committee, which will forward its finding on to the Project Lead or the Developer.

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. Recordkeeping will include identifying the project on-site with a plaque and maintaining files on the artwork. Duplicate records will be kept on file with IPAR.

A PUBLIC ART MASTER PLAN FOR RESTON

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). These tasks can usually be conducted by regular cleaning or maintenance crews, following instructions provided by the artist.

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.

The owner will be responsible for following through with any identified conservation needs. Any owner may apply to the Public Art Fund to pay for the costs of conservation measures identified through this survey.

De-accession

De-accession, or the removal of works of public art from public display, is an action that should be carefully weighed. Should an owner wish to de-accession a public artwork commissioned or acquired with the assistance of IPAR or as a County proffer, the owner must present a formal request to IPAR for its approval. IPAR will evaluate requests based upon a criteria established by the board for De-accession. IPAR can also approach an owner to recommend de-accession.

A PUBLIC ART MASTER PLAN FOR RESTON

WORKING ZONES: PRIORITY AREAS AND PROJECTS

The Reston Public Art Master plan defines priority areas and types of artworks that should be commissioned in Reston, and towards 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 Reston’s Public Art Master Plan 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 Reston’s public art initiative 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, 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**

A PUBLIC ART MASTER PLAN FOR RESTON

1. Community Infrastructure

One of Reston’s founding principles was that parks and recreation facilities should be provided at the earliest stages of development. As a result, the community is laced with a rich, robust system of community recreation facilities and open space – some 1,300 acres -- many of these places managed by the Reston Association and some by Reston Community Center and Fairfax County.

Reston’s parks and recreation facilities are some of the community’s most treasured places, for which members of the community feel a strong connection and ownership. Some, such as pools, tennis courts, ball fields, and playgrounds, are places of great activity. Others, such as community gardens, are designed for quiet or passive enjoyment. And as Reston continues to evolve, new kinds of spaces will be created; still others, such as a memorial/contemplative space and artist-designed play areas, are just now being suggested.

Artists can play a role in enhancing these important community assets — existing, proposed, imagined — strengthening the way they impact Reston’s visual identity and writing new chapters in the legacy of Reston’s “hidden treasures.”

The following working zones are described as Community Infrastructure:

1.1 Small Parks and Recreation Structures

1.2 Community Facilities

1.3 Underpasses

1.4 Reston Community Center Facade

1.5 Lake Access Points

1.6 Memorial Space

1.7 Play Spaces

1.8 Reston Stories

A PUBLIC ART MASTER PLAN FOR RESTON

1.1 Small Parks and Recreation Structures

The Reston Association manages a host of small structures (such as gazebos, pavilions and footbridges) and upgrades or replaces them on a regular cycle. Baron Cameron Park and Lake Fairfax Park, managed by Fairfax County also host similar park infrastructure.

Reston's public art initiative will support the involvement of artists in these upgrade or replacement projects. Artists could work through a design team approach when possible or could be asked to create small-scale elements that could be integrated into these locations or sited as stand-alone projects.

Public Art Goals

Create visual interest in all of Reston's public spaces.

Enhance the quality of park and recreation infrastructure.

Add fun and playful elements to community facilities throughout Reston.

Cultivate a distinctive identity for Reston's parks and recreation facilities, and add to the overall visual cohesiveness and uniqueness of Reston.

1.2 Community Facilities

Reston Association and Reston Community Center manage a host of community recreation buildings with different levels of use and of varying size, and upgrades or replaces them on a regular cycle.

Reston's public art initiative will support the involvement of artists in these upgrade or replacement projects. Artists could work through a design team approach when possible or could be asked to create small-scale elements that could be integrated into these locations or sited as stand-alone projects.

Public Art Goals

Enhance the identity of signature park and recreation facilities.

Add fun and playful elements to community facilities throughout Reston.

Cultivate a distinctive identity for Reston's parks and recreation facilities, and add to the overall visual cohesiveness and uniqueness of Reston.

Reflect the energy and activity taking place at new recreation facilities, envisioning indoor tennis and aquatics infrastructures.

Welcome people of all ages.

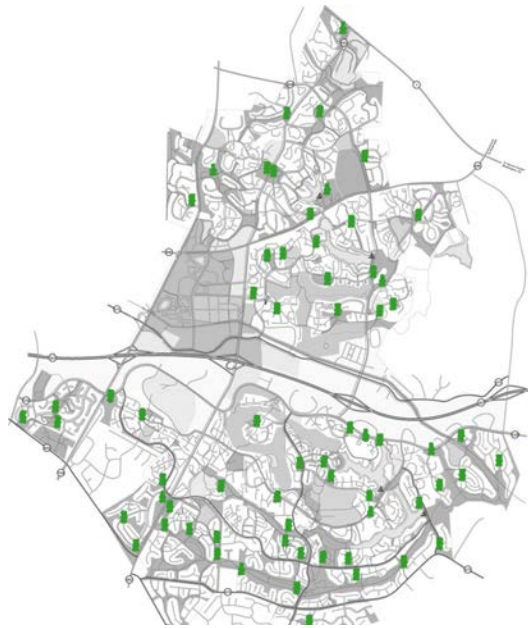
Public Art Opportunities

A PUBLIC ART MASTER PLAN FOR RESTON

Opportunities may be identified, from time to time, through capital planning for parks and recreation facilities managed by Reston Association, Reston Community Center and Fairfax County. Some immediate opportunities may include:

The Reston Association is planning a major capital improvement at Dogwood Pool.

The Reston Association and Reston Community Center are studying the possibility of creating a new community recreation facility that may include a tennis center and additional aquatics features, either by modifying existing facilities or building something new. Site-specific public art can be integrated into the design of these projects.



Reston Association facilities.

A PUBLIC ART MASTER PLAN FOR RESTON

1.3 Underpasses

The underpasses that carry Reston's path system under major roadways can be locations for new artwork commissions, partnering professional artists with Reston's elementary schools to create both temporary and permanent enhancements.

Some of Reston's most wonderful artworks were created by Gonzalo Fonseca in the underpass under North Shore Drive as part of the original development of Lake Anne Village Center. Reston's remaining 26 underpasses, however, have not benefited from such careful design or the integration of artworks.

Reston's public art initiative will support the creation of new artworks in and around the remaining underpasses. The initiative will especially support projects that couple artworks by professional artists with artworks by local students.

At each site, a professional artist could be hired to develop a contemporary artwork in a permanent media that enhances two or four of the faces that frame the entrance to the underpass. The artwork could be two-dimensional (such as a mural or mosaic on the concrete face) or three-dimensional (such as a screen or sculpture in front of the façade). The artist could also be paired with a school to work with schoolchildren to develop a complimentary mural that would be painted with the involvement of the school community in the interior of the underpass.

At the time the artworks are installed, lighting in and around the underpass should be brought up to the highest standards.



Existing underpasses in Reston.

A PUBLIC ART MASTER PLAN FOR RESTON

Public Art Goals

Bring distinction to the four concrete walls that frame the entrances to the underpass.

Engage the community — schoolchildren, their parents and teachers, pedestrians and bicyclists — through direct involvement in the creation of a work of art, guided by a professional artist.

Enhance the perception of safety by eliminating graffiti.

Project Priorities

In addition to the general priorities for public artworks in Reston, the following priorities should guide the selection of underpass projects, in the following order of importance:

The structure and surfaces of the underpass should be in sound condition.

There should be a willing community partner, potentially a nearby school, that will help organize the youth component.

The underpass should provide access to a Village Center, school or community facility.

The underpass should be in an area of Reston that otherwise lacks public artworks.

1.4 Reston Community Center Facade

The Reston Community Center at Hunters Woods is an important community facility, and includes Reston's premier performing arts venue, the CenterStage. RCC's building, a simple red-brick structure located behind the shops of the Village Center, was recently upgraded.

Reston's public art initiative will support the commissioning and installation of a retrofit artwork that recognizes the importance and nature of this facility. The artwork, which could be attached to the brick façade of the building, could incorporate two- or three-dimensional design and lighting.

Public Art Goals

Announce RCC as a place for arts and culture.

Add light, color and a theatrical approach to the appearance of the building.

Let people know this is the place to come for performing arts.

Elevate the visibility of the community center.

Reinforce the notion of the Village Center as a community gathering place.

A PUBLIC ART MASTER PLAN FOR RESTON

1.5 Lake Access Points

Reston's lakes — Lake Anne, Lake Newport, Lake Audubon and Lake Thoreau — are key features of the community's landscape. They create picturesque scenes and allow for boating and fishing. Except for the Lake Anne Village Plaza, a small terrace where South Lakes Plaza meets Lake Thoreau, and a small observation deck on a path near the Lake Thoreau pool, there are few places that serve to celebrate the places where people engage the water. There are walkways along the dams at Lake Newport and Bright Pond, for example, but no places that encourage visitors to pause.

Reston's public art initiative will support projects that enhance the lakefronts with artist-designed connective places such as sitting areas, viewing platforms, walkways and boat launches.

If a community consensus about creating such places can be forged, an artist could be commissioned to develop functional structures or landscaped settings that create places where people can engage the water in these different ways.

Public Art Goals

Create places where people can get close to and enjoy the water.

Celebrate the sensory qualities of the environment where the water meets the land.

Be sensitive to and, if possible, reveal the complexities of the lake ecosystem.



From north to south: Lake Newport, Lake Anne, Lake Thoreau and Lake Audubon.

A PUBLIC ART MASTER PLAN FOR RESTON

1.6 A Memorial Space

Reston currently lacks a special place where one can go to remember and memorialize loved ones who have passed away. One of Reston's parks has become a place where people can donate memorial trees, and a small 9/11 memorial has been created, but the space itself is not designed specifically as a memorial site.

During the community engagement process for this plan, the notion of creating such a space was raised several times. This would be a place that would belong to all Restonians — a place that is no one person's territory, but everyone's territory.

Reston's public art initiative will support the creation of an artist-designed memorial space that could include a variety of landscape, seating, shading and sculptural elements.

Public Art Goals

Create a place for quiet contemplation as well as small gatherings or memorial services.

1.7 Play Spaces

Reston's public art initiative will support the commissioning of imaginative, playful art installations in places where families gather in Reston, following the tradition of the playful sculptures in Lake Anne.

The sculpture at Lake Anne is an extraordinary example of how public art can stimulate the imaginations of children and be the focus of imaginative play for generations of Restonians. These sculptures continue to inspire children to make up their own games and stories.

This tradition could be extended to additional locations in Reston. Artists could be commissioned to create imaginative, playful art installations in places where families gather in Reston. Several installations should be considered in different parts of the community, perhaps one in each village. Possible locations could be in conjunction with "super tot lots" being considered by the Reston Association. Another location could be to focus on creating new play areas in each of the other Village Centers.

Public Art Goals

Extend tradition of artworks that are playful, interactive and engaging.

Bring a sense of delight and wonder to places where children play.

Encourage play through discovery.

Public Art Opportunities

The Reston Association is considering building new "super tot lots." These offer strong opportunities for artist involvement.

Village Centers, as they are redeveloped.

1.8 Reston Stories

Reston is a community that cherishes stories. Restonians are proud of their accomplishments, love to talk about them and write about them (there are at least three books about the community), and enjoy giving tours to visitors. Many Restonians have lived in the community for a long time, have invested their lives and careers in this

A PUBLIC ART MASTER PLAN FOR RESTON

place, and are excited about what they have created. These stories are as much the fabric of Reston as the extraordinary built environment is.

Reston's public art initiative will support an artist-led initiative to collect stories and images of the founding and the evolution of the community. The process of collecting the stories could be an art project, through the creation of a mechanism like a storytelling kiosk that is taken throughout the community. The narratives and images could then be used by the artist to create visual or aural artworks that could be accessed throughout the community. The Reston Museum is a potential partner.

Public Art Goals

Capture oral histories, or "Reston Stories."

Engage people of all ages.

Preserve the history of Reston.

Create artworks that integrate visual and aural historical resources.

A PUBLIC ART MASTER PLAN FOR RESTON

2. Environmental Projects

One of Reston’s core values and most successful accomplishments is the protection and stewardship of the community’s environment and natural areas, such as woodlands, streams and meadows. From the earliest days, maintaining large amounts of open space — “un-programmed,” undeveloped and in its natural state — has been a staple of planning in Reston.

Today, committed Restonians are rolling up their sleeves and getting involved in the important environmental issues that face the community: natural habitat preservation and restoration, invasive species control, soil quality, clean water and storm water management, and waste reduction and recycling.

Reston’s public art initiative will embrace that tradition. It will support the work of artists who investigate natural processes and natural environments, with the goal of creating a body of artworks that connects or reconnects people to nature, remediates or repairs sensitive sites, and/or prompts community awareness about natural process and action concerning the environment. These projects would follow recommendations made in the Imagine Art Here! charrette and, if planned collaboratively with community members, could ensure that Reston’s core values about its natural spaces are maintained.

The following working zones are described as Environmental Projects:

2.1 Nature House

2.2 Snakeden Branch



Nature House and the Snakeden Branch.

A PUBLIC ART MASTER PLAN FOR RESTON

2.1 Nature House

The new Reston Nature House will be a place that the entire Reston community turns to for environmental education programs on a year-round basis. Nature House, which will be located in the Walker Nature Education Center, will be ideally suited as a home base for an artwork that illustrates Reston's commitment to environmental preservation.

Reston's public art initiative will support the involvement of an artist in the creation of an environmental artwork in conjunction with the completion of Nature House. This opportunity could be structured as a partnership between an artist and Nature House, the Friends of Reston, Reston Association, and Reston Association's committed environmental volunteers.

An artist would be selected based upon his or her artistic credentials and interest in working with the community to develop a site-specific project, potentially in a format like a residency. The selected artist would then spend time in Reston learning about the ecology and the community's environmental ethics, and develop a project that grows out of interaction with the community's environmental leadership. Nature House may be the home base for the project, but the project's reach should extend throughout the community.

This project could be the first of an annual or periodic environmental art project based out of Nature House. It could be coupled with special community events, such as a film festival, highlighting artists' whose work focuses on environmental process and environmental areas.

Public Art Goals

Celebrate completion of Nature House.

Build on Reston's tradition of care for the environment.

Raise the profile of environmental issues and create an educational resource.

Create new opportunities for public engagement in environmental issues.

Do not negatively impact natural areas.

2.2 Snakeden Branch

Reston boasts many miles of streams that run freely through the community, replenish its lakes with fresh water, and serve as spines of open space corridors that intertwine with neighborhoods and pathways throughout the community. They are an environmental asset that is central to the soul of Reston's open space, and are without parallel in other communities.

Despite careful watershed management efforts, however, erosion along the streambanks has occurred, cutting deep channels, disturbing the ecological balance of the stream corridor and depositing soil in the lakebeds.

Last year, the Reston Association began a comprehensive stream restoration plan, drawing more than \$70 million from the Northern Virginia Stream Restoration Bank. The initial phases along the Snakeden Branch (the Glade and Colvin Run) have been a tremendous success. The project will serve as a national, or even international, model of how to sensitively manage the impact of storm water on streams and the natural areas they pass through so as to sustain them over time. The work along Snakeden Branch stream network will be completed in the Spring of 2009.

A PUBLIC ART MASTER PLAN FOR RESTON

Reston's public art initiative will support the commissioning of a public art project that celebrates the completion of the regeneration of this first stream corridor. This project could be somewhere along the stream restoration site, but away from the fragile environmental areas it serves to protect. The project could relate directly to stream restoration and what it has accomplished.

An artist would be selected based upon his or her artistic credentials and interest in working with the community to develop a site-specific project, potentially in a format like a residency. The selected artist would then spend time in Reston learning about this ecology and the community's environmental ethics, and developing a project that grows out of interaction with the community's environmental leadership and stream restoration scientists.

It could be coupled with special community events, such as a film festival, highlighting artists' whose work focuses on environmental process and environmental areas.

Public Art Goals

Celebrate completion of the Snakeden Branch stream restoration project.

Build on Reston's tradition of care for the environment.

Raise the profile of environmental issues and create an educational resource.

Create new opportunities for public engagement in environmental issues.

Do not negatively impact natural areas.

A PUBLIC ART MASTER PLAN FOR RESTON

3. Gateways

Gateways are bold, definitive visual statements that indicate when one is entering or leaving a community, or mark important points of convergence and orientation within a community.

There has been a strong, long-standing interest in creating such gateways for Reston, as evidenced by the Reston Association's commissioning of the *Reston Gateways Project*, a "gateways and corridors" plan, in 2002. Indeed, many creative ideas for artist-designed gateways were raised in the public outreach discussions and in the community charrette that form the basis of Reston's public art master plan.

The *Reston Gateways Project* identified a series of internal gateways (sites for markers for particular places in the community), external gateways (sites for markers that indicate where one enters or exits the community) and corridors along which there is important visual continuity. It also included recommendations for integrated sculptural, signage and landscape elements that would mark all of these key points. Though the main recommendations of this plan were not acted upon, the Reston Association has begun to plant the medians of important corridors with wildflowers, and landscaping strategies are evident at intersection such as Wiehle Avenue and Reston Parkway, and gateways such as Wiehle Avenue and Reston Avenue.

Reston's public art initiative will recognize the important of creating vivid entryways and throughout Reston, and support further efforts to forge collaborative urban design, landscape design and artistic approaches to marking these entryways.

3.1 Reston Gateways

3.2 Community Gateways

3.3 Reston Town Center Gateways



■ Community Gateways.

★ Reston Town Center Gateways.

A PUBLIC ART MASTER PLAN FOR RESTON

3.1 Reston Gateways

Reston’s considered approach to planning and design is visually apparent the moment one enters the community. The lush landscape has been preserved and is visible everywhere, even along the major roadways, from which views of adjacent residential and commercial development are buffered, in contrast to the areas that immediately surround Reston. As a result, one of Reston’s founding principles – that beauty, structural and natural, should be fostered – provides the essence of its visual character to this day.

The Reston community has indicated that creating bold or iconic visual statements at major entries to the community is a high priority. Potential locations for these “external gateways” were identified in the 2002 plan, *Reston Gateways Project*, and described in the community charrette organized as part of the public art master planning effort.

Reston’s public art initiative will support approaches to creating gateways that consider a broad urban design and landscape design context, and involve artists on collaborative, multi-disciplinary teams that are assembled to re-evaluate the gateway sites identified in the *Reston Gateways* study and develop design strategies that are affordable, meet the stringent technical requirements for some of these locations, and create a distinctive visual impact.

Public Art Opportunities

Assign an artist to be a member of any interdisciplinary team assembled to study external gateway locations and designs.

3.2 Community Gateways

Visual observation of the gateways, nodes and corridors identified in the *Reston Gateways Project* indicates that there are several locations where artworks might function well as internal gateways. Artworks could be commissioned in each of these locations with minor modifications to existing sites, but might require waiting for adjacent development to occur.

Reston’s public art initiative will support internal gateways (or Community Gateways) that address the following goals and opportunities.

Public Art Goals

Add to the distinctiveness of entries into neighborhoods of Reston.

Create opportunities for artists to explore relationships between landscape and sculpture.

Public Art Opportunities

Lake Anne Village Center Gateway, Village Road and Baron Cameron Avenue

Intersection of Sunset Hills Drive, Wiehle Avenue

North County Government Center (as the facilities there are redeveloped)

Village Centers (as they are redeveloped)

A PUBLIC ART MASTER PLAN FOR RESTON

3.3 Reston Town Center Gateways

Visual observation of the gateways, nodes and corridors identified in the *Reston Gateways Project* indicates that there are several locations where artworks might function well as gateways into Reston Town Center. Artworks could be commissioned in each of these locations with minor modifications to existing sites, but might require waiting for adjacent development to occur.

Reston's public art initiative will support Reston Town Center gateways that address the following goals and opportunities.

Public Art Goals

Add to the distinctiveness of entries into Reston Town Center and the Reston Town Center Core

Public Art Opportunities

Reston Gateway / Reston Town Center Core Gateway, Market Street and Reston Parkway Greens

Reston Town Center Core Gateway, Fountain Drive and Freedom Drive

Reston Town Center Metro Gateway, Fountain Drive/Library Street pedestrian connection

Reston Town Center North Gateway, Baron Cameron Avenue and Fountain Drive

Reston Town Center Parkway, Sunset Hills Road (in conjunction with private development)

Reston Town Center transit station

A PUBLIC ART MASTER PLAN FOR RESTON

4. Reston Town Center

Reston Town Center is a economic, cultural and social asset for the community of Reston, for Fairfax County, and for the region as a whole. Its shops, offices and restaurants create a lively atmosphere that is a draw for businesses, residents and visitors. Reston Town Center’s strong urban design and planning approach – pedestrian-scale streets, mixing of uses at the building and block scales, variety of public spaces and easily accessible “park once” environment – contribute to its success.

Reston Town Center’s core blocks are nearing build-out, and the broader Reston Town Center is anticipating both first-phase development on vacant sites and the redevelopment of a collection of older government facilities and retail areas. Reston is also anticipating the arrival of a Metro Silver Line station on the southern edge of Reston Town Center; this new connection will add significant new opportunities for public space and dramatically change pedestrian patterns.

Public art has been a part of Reston Town Center’s vision and tradition since its very founding. The first major office development included a signature artwork, Mercury Fountain, which continues to anchor Reston Town Center’s liveliest public space in the tradition of an Italian piazza. Smaller artworks can be found at the eastern and western ends of Market Street, Reston Town Center’s main spine, as well as at Town Square Park.

Both the developed Reston Town Center core and the newly developing and transforming sections of Reston Town Center are important focal areas for Reston’s public art initiative. Permanent and temporary artworks can continue to be incorporated to Reston Town Center’s streets, adding new layers of texture and visual interest. New urban design strategies and development in the outlying blocks can consider the integration of public art from the very start.

The following working zones will serve as focal points for artworks in Reston Town Center.

4.1 Market Street

4.2 Fountain Drive and Library Street

4.3 Town Square Park



 Fountain Drive (east) and Library Street (west)

 Market Street

 Town Square Park

4.1 Market Street

A PUBLIC ART MASTER PLAN FOR RESTON

Market Street and the spaces along it are the focal point for the major artworks that already exist in Reston Town Center. Reston's public art initiative will support the evolution of Market Street as a significant corridor for the display of public art that further enlivens the street and makes the street, and Reston Town Center, even more of a destination for art lovers and other visitors.

Market Street is Reston Town Center's traditional "main street," connecting from Reston Parkway through the retail and office core to the West Market neighborhood. It is scaled to be a walkable street, designed with wide sidewalks; lined with trees, plantings and attractive street furniture; fronted by shops and restaurants; and anchored by civic spaces. It is a key element of Reston Town Center's urban design plan, a destination in and of itself and almost always busy with people, the urban heartbeat of Reston.

Market Street can be a great corridor for the display of public art that further enlivens the street and makes it even more of a destination for art lovers and other visitors. It already is a locus for public art (from the Mercury Fountain to smaller artworks at the east gateway and West Market neighborhood), and there is ample space for the addition of sculptural elements at various mid-block locations.

New artworks along Market Street should be permanent installations constructed out of high-quality materials; they could be functional or purely sculptural. The artworks could be designed by a single artist as a family of elements, or they could be a collection of works by different artists, curated specifically for the street. The artworks could be commissioned all at once, or over time.

Public Art Goals

Showcase high-quality artwork.

Add texture and color, surprise and whimsy to the pedestrian experience of Reston Town Center.

Enhance the experience of walking down Market Street and encourage people to from walk one area to another.

Create distinctive landmarks at different points along Market Street.

Guidelines

Artworks could be located anywhere along the street that artists think is appropriate, such as corners or mid-block interstitial spaces.

Artworks should be permanent installations constructed out of high-quality materials.

Artworks could be functional or purely sculptural.

Artworks could be designed by a single artist as a family of elements, or they could be a collection of works by different artists, curated specifically for the street.

Artworks could be commissioned all at once, or over time.

4.2 Fountain Drive and Library Street

Fountain Drive and Library Street, and the pedestrian routes that extend outward from those axes, are emerging north-south corridors that will one day rival Market Street in importance as pedestrian connections in Reston Town Center. Each will link the potential redevelopment of the North County Government Center to the north and the connection to the planned Metro station to the south; Fountain Drive will link to the Spectrum redevelopment site and Library Street will link to the library site as well. This convergence of private development and public

A PUBLIC ART MASTER PLAN FOR RESTON

infrastructure projects will shape the long-term direction of Reston Town Center and offers an opportunity to envision a comprehensive role for public art as a defining feature of this corridor.

Reston's public art initiative supports the commissioning of artworks that strengthen the appearance of these corridors and the experience of walking along them.

Public Art Goals

Support urban design visions and goals as they are developed for these areas.

Create visual continuity along Fountain Drive corridor from the Metro station to Baron Cameron Drive.

Create visual continuity along the Library Street corridor from the Metro station to North County Government Center.

Enhance the pedestrian experience along the Fountain Drive and Library Street corridors.

Public Art Opportunities

Fountain Drive Streetscape. Fountain Drive, from Baron Cameron Drive south to the proposed Metrorail station, will be a key location for sequential art projects in the streetscape, whether designed as a strategic collection of unique artworks, or artworks integrated into streetscape elements.

Fountain Drive Garage Façade. The garage at the intersection of Fountain and Freedom Drive will be a key location for an artwork that could be retrofit onto the garage façade, reinforcing the Fountain Drive pedestrian corridor and the gateway into the Reston Town Center core.

Fountain and Freedom Infill Development. The parking lot site at the northeast corner of Fountain and Freedom is a key location for artworks that reinforce the Fountain Drive pedestrian corridor and the gateway into the Reston Town Center core.

Reston Transit Center. The transit center at the south end of Library Street is a potential location for an artwork that marks this location and provides visual interest for people waiting for a bus.

Reston Library. Two artworks, outdoor sculptures are already located at this important community facility. When the Library is rebuilt or refurbished, a major public artwork should be incorporated.

North County Government Center Gateway. This area could be redeveloped for a mix of commercial, residential and civic uses, potentially through a public-private partnership. The opportunity is explained in more depth at Working Zone 7.0.

Public Art Approaches

There are several approaches that could be considered for artworks on Fountain Drive and Library Street.

Artist involvement in public realm planning. Should a cohesive urban design vision be established for either of these corridors, or for the greater Reston Town Center area, an artist should be added to the design team to help identify more specific opportunities and implementation strategies.

A series of sculptural elements. Commission an artist or artist team to create a series of artworks that enhance and bring visual continuity to the length of the street, or to each of its segments. Artworks could be functional elements, such as lighting, street furniture and/or paving treatments. Or they could be a series of related sculptural interventions along the street.

A PUBLIC ART MASTER PLAN FOR RESTON

Design-team approach to the streetscape. Another option would be to commission an artist to work with a landscape architect to develop the full design concept for the street. The concept could be executed in phases as the Spectrum and North County sites develop in the north. For already-built sections of Fountain Drive, the design could be implemented in phases as a retrofit.

Guidelines

Artworks should be permanent installations constructed out of high-quality materials.

Artworks could be functional, purely sculptural, or integrated into the architecture and infrastructure that is built along these corridors.

Artworks could be designed by a single artist as a family of elements, or they could be a collection of works by different artists, curated specifically for the corridors.

4.3 Town Square Park

Reston Town Square, at the midpoint of Market Street, is one of the most significant public spaces in Reston Town Center – a gathering place for residents, employees and visitors. It is generally a quiet space, marking a transition between Reston Town Center’s commercial and residential uses, but it is designed so it can be activated with special events. Two sculptures, acquired recently by purchase and as a gift by the Reston Town Center Association, are located here. There is some discussion of reconfiguring the more formally designed portion of the square to make it more amenable to informal gatherings.

Reston’s public art initiative will support the continued and expanded use of Town Square Park as a location for the placement of public art, both in its current configuration and if it is redesigned.

Public Art Goals

Showcase high quality artwork.

Create a significant visual element in the experience of walking along Market Street.

Introduce a colorful, playful element into the park.

Enhance the visibility of the park.

Support uses of Town Square Park and respect its role as a transition space between commercial and residential activity in Reston Town Center.

Public Art Opportunities

Town Square’s northeast corner, at the intersection of Market and Explorer Streets, is a highly appropriate place for temporary or permanent artworks. The hardscaped space was designed as a location for a kiosk structure, but the project was never undertaken. The space was designed with dimensions and sight-lines that make it well-suited for a small structure or moderately-scaled artwork, and it is one of a progression of spaces along Market Street.

Town Square’s southwest corner is a green that is used for passive recreation and as a staging ground for events like a Farmers’ Market, music or films. It is an appropriate place for artist-designed temporary structures such as tents for vendors or performances. These could be used at Town Square as well as other gathering places in the community.

A PUBLIC ART MASTER PLAN FOR RESTON

Public Art Approaches

There are several approaches that could be considered for artworks in Town Square Park.

Temporary Installations — Use this as a location for temporary artworks. The site could be made into a permanent platform for rotating temporary projects, a place where people know they will always find new and exciting artworks. Or, temporary artworks could be located there as a prelude to commissioning a permanent artwork in the future. Temporary artworks should be commissioned or borrowed specifically for the site, and could be on display for anywhere from three months to one year.

Permanent Sculpture or Functional Element — Commission a site-specific permanent sculpture, or an artist-designed functional structure such as a kiosk, stage or event tent, that could be erected permanently or used when events call for it.

A PUBLIC ART MASTER PLAN FOR RESTON

5. Temporary Exhibitions of Public Art

A temporary exhibition of public art could be a very effective way of launching Reston’s public art initiative and for shaping its identity as it evolves. An exhibition of commissioned or borrowed artworks can provide a burst of artistic energy and excitement, and engage people in a dialogue about art, landscape and community in a way that the incremental commissioning of permanent artworks cannot. The staging of different exhibitions over the years would expose Restonians to a wide variety of artworks, and provide opportunities for artworks to touch all corners of the community.

Indeed, many communities around the U.S. are partnering with cultural organizations to curate temporary art exhibitions or festivals. These exhibitions come in all manner of formats — from biennales in which the work of major sculptors is loaned and exhibited, sometimes for the better part of year, to events in which a burst of original artworks are commissioned and displayed for a short period of time.

Remarkably, there are no such exhibitions sponsored by any communities in the Washington area, affording Reston a significant opportunity not only to engage the community with art, but also to add to its distinctiveness and appeal.

Reston’s public art initiative will support the organization of exhibitions of temporary artworks. These could be organized in conjunction with organizations such as GRACE, the League of Reston Artist and the Arts Council of Fairfax County, or with the assistance of independent curators.

The following working zones are described as Temporary Exhibitions of Artworks:

5.1 Reston Town Center Temporary Artworks

5.2 Village Center Temporary Artworks

A PUBLIC ART MASTER PLAN FOR RESTON

5.1 Reston Town Center Temporary Artworks

Reston's public art initiative will support the organization of exhibitions of temporary artworks in Reston Town Center.

Reston Town Center is a key location for the exhibition of temporary artworks because its easy access and strong pedestrian orientation, because its variety of urban spaces provide a range of settings for artworks, and because potential sponsors like the Reston Town Center Association and GRACE are located there. An exhibition of temporary artworks could add to Reston Town Center's attractiveness as a destination, or increase the appeal of Reston Town Center for people who are coming for other reasons. Temporary artworks will add to the sense that one can always find something new, exciting and surprising in Reston Town Center.

Exhibitions of temporary artworks could alternate between artworks that are borrowed and artworks that are specially commissioned for a short period of time. Borrowed artworks will offer Restonians opportunities to view significant sculptures in their own community; commissioning artworks will provide artists with a chance to explore new relationships between art, landscape, urban space and urban activity.

Temporary exhibitions could be curated by organizations like GRACE or managed by independent curators. They will require collaboration with both Reston Town Center Association and property owners, particularly in regard to obtaining permission for siting projects.

Public Art Goals

Following are general goals for temporary exhibitions of public art:

- Display the work of regional, national and international artists of the highest caliber
- Reinforce Reston's allure as a destination for living, working and visiting
- Create interesting juxtapositions between artworks and the community's landscape
- Support efforts to provide cultural and educational opportunities for Reston residents and schoolchildren.

In addition to the overall goals for temporary exhibitions of artworks, the following goals would pertain to exhibitions of artworks in Reston Town Center.

- Convey a sense that the visual landscape of Reston Town Center is dynamic and changing
- Create a sense of surprise, discovery, playfulness and fun for people walking around Reston Town Center
- Organize a destination-style exhibition that draws people to Reston from throughout the region and beyond.

Public Art Opportunities

There are several potential locations temporary sculpture exhibitions in Reston Town Center.

Reston Parkway Greens — The greens at the east end of Reston Town Center, along Reston Parkway between New Dominion Parkway and Bluemont Way, are an important visual edge to Reston Town Center. They are large, but not heavily used. Because of their visibility, size, proximity to Market Street and lack of heavy activity, they are good locations for temporary exhibitions.

A PUBLIC ART MASTER PLAN FOR RESTON

The limitation of these spaces is that their eastern entrances, as well as some of the pathways, may need to be upgraded in order to accommodate visitors better. Also, the spaces are planted with mature trees and are raised above the general street level, which could cut off views of the sculpture from Reston Parkway.

Town Square / Market and Explorer — This location is discussed above as a possible location for temporary art.

Scattered Site — There are numerous other locations in Reston Town Center that might be appropriate for temporary exhibitions. These include major corridors, such as Market Street, the area of the Transit Center, gateways to the W&OD trail, or locations (such as Fountain Drive) that one day may feature permanent artworks. There are also locations, such as the facades of parking garages or even the colonnades of Market Street and Fountain Square, where two-dimensional works could be exhibited. By approaching a temporary exhibition in this manner, Reston's public art initiative can experiment with locations that might one day be candidates for permanent projects, and can create a continual sense of discovery and surprise in the Reston Town Center.

5.2 Village Center Temporary Artworks

Village Centers are a key location for the exhibition of temporary artworks in Reston because they attract substantial traffic and because they are regarded as centers of community activity.

Reston's public art initiative will support the organization of exhibitions of temporary artworks in Village Centers.

Public Art Goals

Following are general goals for temporary exhibitions of public art:

Display the work of regional, national and international artists of the highest caliber

Reinforce Reston's allure as a destination for living, working and visiting

Create interesting juxtapositions between artworks and the community's landscape

Support efforts to provide cultural and educational opportunities for Reston residents and schoolchildren.

In addition to the overall goals for temporary sculpture exhibitions, the following goals would pertain to exhibitions of sculpture in Village Centers.

Create the sense that something dynamic is happening in Village Centers.

Create a sense of surprise, discovery, playfulness and fun for people visiting Village Centers.

Create opportunities for hands-on, community involved projects that engage people in artworks at the Village Centers.

Create connections among the Village Centers by curating exhibitions that result in the placement of sculpture concurrently at all five Village Centers.

Create markers that make Village Centers more visible.

A PUBLIC ART MASTER PLAN FOR RESTON

6. Metro Stations and Station Areas

Metro is planning an extension, called the Silver Line, along the Dulles Corridor. The first phase will lead from Vienna through Tysons Corner and terminate at Wiehle Avenue. The second phase will run to Dulles Airport, with a stop at Reston Parkway.

The new Metro line will change the way many people enter and experience Reston. When they arrive, they will have the experience of walking from the stations to their destinations. People driving along the Dulles Toll Road will pass under the two new pedestrian bridges, which will be signature visual elements.

Reston's public art initiative will support the integration of artworks into the transit environment and the pedestrian environments that connect to it. This could involve supporting Metro commissions, guiding private development projects to reinforce pedestrian corridors, and commissioning original artworks in key locations when appropriate.

Public Art Goals

Create welcoming experiences at various scales, letting people know that they have arrived in a community that values the arts.

Address the transition from transit rider to pedestrian.

Create landmarks, while respecting the landmark nature of the Metro architecture.

Public Art Opportunities

The Metro extension suggests numerous possibilities for artworks at both Wiehle Avenue and Reston Parkway. At Wiehle Avenue, existing plans may need to be supplemented; at Reston Parkway, these artist approaches can be incorporated into the project from the earliest stages.

Right of Way – Integrate artworks into the Metrorail infrastructure that is visible as one enters Reston. For example, artworks could be integrated into the fencing or retaining walls, or they could be earthwork/landscape based.

Pedestrian Overpasses – Pursue artist-lead or collaborative approaches to designing pedestrian walkways over the Dulles Toll Road.

Pedestrian Transitions and Connections – Identify important locations along the pedestrian routes that lead to and from the Metro station. Along these routes, consider artworks that respond to movement patterns, sightlines and the sense of arrival and transition welcome people to the community.

A PUBLIC ART MASTER PLAN FOR RESTON

6.1 Wiehle Avenue

The Metro Silver Line extension offers numerous possibilities for artworks at Wiehle Avenue. Artists are already being selected for projects at this station.

Reston's public art initiative will advocate for artworks that accomplish the following goals and support the expansion of the Metro art program to sponsor projects that consider the following opportunities.

Public Art Goals

Create welcoming experiences at various scales, letting people know that they have arrived in a community that values the arts.

Create landmarks, while acknowledging the landmark nature of the Metro architecture; consider pedestrian bridges and garages as opportunities.

Create interest in the public spaces and walkways that connect from this development to the Metro station.

Public Art Opportunities

Right of Way – Integrate artworks into the Metrorail infrastructure that is visible as one enters Reston. For example, artworks could be integrated into the fencing or retaining walls, or they could be earthwork/landscape based.

Pedestrian Overpasses – Pursue artist-lead or collaborative approaches to designing pedestrian walkways over the Toll Road.

Pedestrian Transitions and Connections – Identify important locations along the pedestrian routes that lead to and from the Metro station. Along these routes, consider artworks that respond to movement patterns, sightlines and the sense of arrival and transition welcome people to the community.

6.2 Reston Parkway

The Metro Silver Line extension offers numerous possibilities for artworks at the Reston Parkway station. Since station design has not started, these artist approaches can be incorporated into the project from the earliest stages of design.

Public Art Goals

Create welcoming experiences at various scales, letting people know that they have arrived in a community that values the arts.

Create landmarks, while acknowledging the landmark nature of the Metro architecture; consider pedestrian bridges and garages as opportunities.

Create interest in the public spaces and walkways that connect from this development to the Metro station.

A PUBLIC ART MASTER PLAN FOR RESTON

Public Art Opportunities

Right of Way – Integrate artworks into the Metrorail infrastructure that is visible as one enters Reston. For example, artworks could be integrated into the fencing or retaining walls, or they could be earthwork/landscape based.

Pedestrian Overpasses – Pursue artist-lead or collaborative approaches to designing pedestrian walkways over the Toll Road.

Pedestrian Transitions and Connections – Identify important locations along the pedestrian routes that lead to and from the Metro station. Along these routes, consider artworks that respond to movement patterns, sightlines and the sense of arrival and transition welcome people to the community.



 North County Government Center and Wiehle Avenue

 Future Metro stations

 Village Centers

A PUBLIC ART MASTER PLAN FOR RESTON

7. North County Government Center

Fairfax County controls numerous sites in the North Reston Town Center area that are potential locations for new or upgraded public facilities, or for development of civic, residential and commercial space through a public-private partnership. These sites include the Reston Library, the North County Government Center and police station, and the North County Human Services Center. These sites, by whatever means they are upgraded or redeveloped, are key locations for public artworks.

Reston's public art initiative will advocate for public art to be incorporated into any redevelopment of the site or upgrading of the facilities there, as part of the capital budgeting, RFQ or proffer process, and in doing so support the principles for public art in Reston and the opportunities identified in the Master Plan. If a master plan or urban design strategies are established for these areas, public art recommendations should be incorporated.

Incorporating artworks in these projects will be an important demonstration of the County's commitment to and involvement in public art. At the appropriate time, the following goals and guidelines should be presented for incorporation as part of master planning, RFPs or any other steps taken by the County to plan for these properties.

Public Art Goals

- Incorporate artworks into County facilities and/or adjacent public spaces, as a demonstration of the County's commitment to public art.
- Create a "campus" of artworks that reveal, reflect and celebrate the civic nature of the police station, library, government offices and social services facilities.
- Create icons or landmarks that make government center and related civic spaces memorable.
- Consider a process by which one artist, or a group of artists, is encouraged to create multiple artworks at the same time as a civic collection.
- Reflect and support important urban design relationships, such as the pedestrian and visual corridor along Library Street, Library Park and Cameron Glen Drive.
- If the development includes sites that face Fountain Drive, support the Fountain Drive streetscape and public art recommendations.

Public Art Opportunities:

Within this working zone, the following opportunities are identified:

- Reston Regional Library
- North County Government Center and police station
- North County Human Services Center
- Fountain Drive and Library Street Streetscape
- Platforms or locations for changing art that is curated by some other entity.

A PUBLIC ART MASTER PLAN FOR RESTON

8. Village Centers

Reston's five Village Centers are meant to be their surrounding neighborhoods, and have accomplished that with varying levels of success. The Lake Anne Village Center is very much in keeping with that intention, and is described as Reston's historic heart, but others are little more than conventional shopping centers. Making these places true gathering places is still a priority for the Reston community.

Reston's public art initiative will advocate for and support the incorporation of public art into Village Centers, recognizing that public art alone cannot create the transformation people seek. Reston's public art initiative will take leadership in building effective partnerships with the Village Center owners, who must be willing partners in any public art project.

Within this working zone, the overall goal should be to return these places to their original mission of creating spaces where shopping, socializing and cultural and recreational activities are integrated into a walkable environment. The Village Centers are being remade over and over again to provide fresh retail and business opportunities, and public art should be incorporated into the planning of these redesign or reconstruction projects. In the short run, temporary or event-based artworks could be located in Village Centers.

The following principles are identified:

- Public art is most successful when it is commissioned as part of the overall design of a site.
- Public art projects should reflect and support important urban design and visual relationships, such as adjacencies to water, views in and out of public spaces, connections to the trail system, and gateway locations.
- Public art should focus on gathering places within the Village Center, or locations that mark the transition between the public realm and the commercial area.

For temporary projects, the following guidelines are identified:

- Consider approaches that result in multiple artworks located at various Village Centers, so that all five can be involved at the same time.
- Consider approaches that have hands-on community involvement, so that the community feels as much ownership as possible over the artworks.

Supplemental opportunities and guidelines for individual Village Centers are described below.

8.1 Lake Anne Village Center

8.2 Hunters Woods Village Center

8.3 Tall Oaks Village Center

8.4 North Point Village Center

8.5 South Lakes Village Center

A PUBLIC ART MASTER PLAN FOR RESTON

8.1 Lake Anne Village Center

Fairfax County is amending the sections of its comprehensive plan that guide the redevelopment of Lake Anne Village Center. The areas around the original Village Center could be developed with up to two million square feet of new residential and commercial space, as well as parking. Urban design guidelines, which would discuss the massing of buildings and arrangements of public spaces, could be written in the near future, and could include more detailed guidance for public art.

Reston's public art initiative will advocate for the developer(s) of the site to incorporate public art in any new development as part of the proffer process, and in doing so support the principles for public art in Reston and the opportunities identified in the Master Plan.

Reston's public art initiative will also advocate for detailed guidance for public art in the forthcoming urban design guidelines for development in the village center. New artworks should follow in the tradition of how artwork was integrated into the first phases of Lake Anne Village Center. This will require a developer and an artist with special sensitivity to the nature of integrated, place-specific artworks.

Public Art Goals

- The following goals articulate an approach and outcomes that carry on the traditions of the sculptural work at Lake Anne Village Center.
- New artworks should be conceived as an integral part of the overall development of the expanded Village Center; integrated into the public spaces and architecture as much as possible.
- Artworks should follow from a single artist's vision, not from multiple artistic voices.

Artworks should relate to the site in various ways; some should be focal points of urban spaces, some should be integrated into civic infrastructure, and some should have the quality of being discoverable surprises.

Public Art Opportunity

Three key opportunities for artworks related to new development at Lake Anne Village Center are:

- New artworks in the public spaces of the expanded Lake Anne Village Center.
- A gateway element at the intersection of Baron Cameron Avenue and Village Road.

Conservation and repair of the historic sculptures in the Village Center and beneath the underpass of North Shore Drive.

8.2 Hunters Woods Village Center

The Hunters Woods Village Center, which serves a large segment of southwest Reston, includes the convergence of several community resources: RCC largest recreation facility, which the Centerstage Theatre, a public space and connections to recreation facilities and Reston's first restored stream course. Reston's public art initiative will support the retrofitting of these places with artworks or redesigning them with the involvement of artists.

Public Art Goals

- Enhance Hunters Woods as a place for gathering, meeting.

A PUBLIC ART MASTER PLAN FOR RESTON

- Create a space for outdoor performances.
- Incorporate artwork into the plaza redesign.

Public Art Opportunity

- The plaza space in Hunters Woods Village Center is, potentially, a strong connective place: it is fronted by shops, residences, a church, the Reston Community Center (with its CenterStage Theatre and Terry L. Smith Aquatic Center), and an entrance to Reston’s path system. Currently the space is an empty circle with a few benches.
- An artist could be commissioned to work as a lead designer or as part of a team to redevelop that space into a gathering place with a community-centering artwork. This would be an excellent location to consider a fountain component, building on the tradition of fountains as centering elements at Lake Anne Village and the Reston Town Center.

This could be the first of a series of projects that would reclaim public space in the village centers. It will be important to conceive of the artistic aspect of this project at the same time the overall design is being considered, and to create strategies for programming the space as well, to ensure that it attracts more people.

Related Opportunities

The following additional opportunities are identified and described in other working zones:

Retrofitting the façade of the CenterStage at the RCC with a theatrical artwork (1.4)

Creating artworks along the walk from the Village Center to the Snakeden Branch (2.2)

8.3 Tall Oaks Village Center

The Tall Oaks Village Center serves the northeast neighborhoods of Reston. Reston’s public art initiative will advocate for any development or redevelopment of this Village Center to incorporate public art, and in doing so support the principles for public art in Reston and the opportunities identified in the Master Plan.

Public Art Goals

Enhance Tall Oaks Village Center as a place for community gathering.

Enhance connections to paths, the Tall Oaks pool, and other community assets.

Make the Tall Oaks Village Center more visible to people passing by.

Create opportunities for temporary artworks that create energy and excitement.

8.4 North Point Village Center

The North Point Village Center serves the northern and northwestern neighborhoods of Reston. Reston’s public art initiative will advocate for any development or redevelopment of this Village Center to incorporate public art, and in doing so support the principles for public art in Reston and the opportunities identified in the Master Plan.

Public Art Goals

Enhance North Point Village Center as a place for community gathering.

A PUBLIC ART MASTER PLAN FOR RESTON

Make the North Point Village Center more visible to people passing by.

Create opportunities for temporary artworks that create energy and excitement.

8.5 South Lakes Village Center

The South Lakes Village Center serves the northern and northwestern neighborhoods of Reston. It includes a small public space that overlooks Lake Thoreau as well as a small playground area. An underpass that leads to the Village Center is already painted with a mural.

Reston's public art initiative will advocate for any development or redevelopment of this South Lakes Village Center to incorporate public art, and in doing so support the principles for public art in Reston and the opportunities identified in the Master Plan.

Public Art Goals

Enhance South Lakes Village Center as a place for community gathering.

Make South Lakes Village Center more visible to people passing by.

Create opportunities for temporary artworks that create energy and excitement.

Consider, in the lakefront area, intimate, integrated, playful artworks that build on the tradition established at Lake Anne.

Public Art Opportunities

Create artworks that celebrate South Lakes Village Center's relationship with Lake Thoreau.

A PUBLIC ART MASTER PLAN FOR RESTON

9. Reston Town Center Private Development

Reston Town Center is the commercial and retail core of the community, and also includes an increasing number of residential buildings. Development began nearly twenty years ago, and development of the core blocks is nearly completed, with a small number of sites where development is not complete. Now, the greater Reston Town Center, north of New Dominion Parkway and south of the W&OD trail, is ripe for development and redevelopment.

Reston's public art initiative will advocate for private development in these areas to incorporate public art as part of the proffer process when possible, and in doing so support the principles for public art in Reston and the opportunities identified in the Master Plan.

Public Art Goals

Reston's public art initiative will advocate for the developer/s of the site to incorporate public art in any new development as part of the proffer process, and in doing so support the principles for public art in Reston and the opportunities identified in the Master Plan.

Reinforce key pedestrian corridors — Market Street, Fountain Drive, Library Street — as they exist now and as they are extended.

Corridor art should be created primarily at the pedestrian scale and secondarily at the vehicular scale. It should be integrated visually, and not dominating or iconic.

Create community and public gathering places in all precincts of Reston Town Center.

Create artworks that differentiate different blocks and different precincts of Reston Town Center.

Add to the visual texture at the pedestrian scale; create a sense of delight, wonder, playfulness and engagement.

Create opportunities for local, regional and national artists.

Public Art Opportunities

The greater Reston Town Center does not yet have the same level of urban design guidelines, or pedestrian orientation, that the blocks of the Urban Core do. When urban design strategies are established for these areas, public art recommendations should be incorporated.

Reston's public art initiative will advocate for public art in private development to be directed to the following general opportunities and approaches:

Street infrastructure elements, especially elements that relate to pedestrian comfort and transit usage — lighting, seating, shelters, landscaping.

Artwork integrated into urban spaces — surfaces, retaining walls, lighting, seating, landscaping, fountains.

Integrated street-level architecture — canopies, gates, facades, circulation towers for garages.

Integrated façade architecture — glasswork, super-graphics, color.

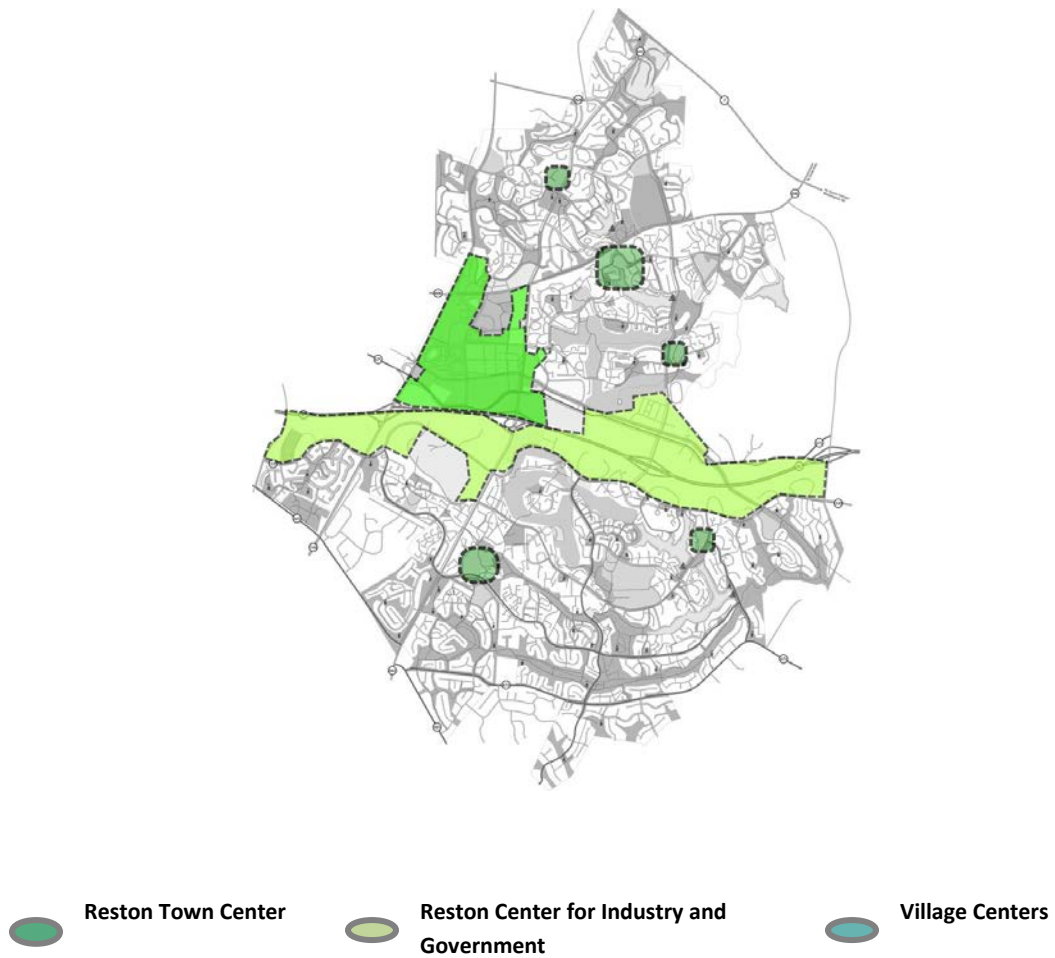
Green infrastructure, especially elements that relate to storm water management or indigenous landscaping.

Artist designed small-structures — transit shelters, information kiosks.

Platforms or locations for changing art that is curated by some other entity.

A PUBLIC ART MASTER PLAN FOR RESTON

For many of these opportunities, the public art initiative could partner with Reston Town Center Association to develop prototypes that could be adapted and installed by property owners in a particular corridor or throughout the greater Reston Town Center.



A PUBLIC ART MASTER PLAN FOR RESTON

9.1 Spectrum Redevelopment

The Spectrum retail site, bounded by Fountain Drive, Baron Cameron Drive, Reston Parkway and New Dominion Parkway, is being approved for redevelopment as a higher-density, mixed-use site. The western edge, along Fountain Drive, is to be developed with street-facing and street-level retail space, in hopes of activating the street.

Reston's public art initiative will advocate for the developer/s of the site to incorporate public art in any new development as part of the proffer process, and to address the following goals and opportunities.

Public Art Goals

Incorporate public art into any spaces, such as greens or plazas, that are provided for the use and benefit of the public.

Infuse walking areas, such as pedestrian-oriented retail streets or connections to the path system, with public art that enhances the overall experience of being a pedestrian.

Build upon the evolving overall identity of Reston Town Center.

Public Art Opportunities

Commission artworks along Fountain Drive, in keeping with the goal to make this a pedestrian corridor that is laced with public art.

Commission artworks in internal spaces that are provided for the use and benefit of the public, in keeping with the spirit of the artworks that exist in the Town Center core.

A PUBLIC ART MASTER PLAN FOR RESTON

10. Reston Center for Industry and Government Area

The Reston Center for Industry and Government area is a vibrant economic corridor for Fairfax County. It is largely a corridor of office buildings, but change is on the horizon. The value of the area is such that some property owners are poised to redevelop their property at higher density. Long-standing restrictions that prevent any development except commercial development may be overturned. Fairfax County has incorporated new guidance for development in the areas of the corridor that surround Metrorail stations into its comprehensive plan.

Reston's public art initiative will advocate for private development in this corridor to incorporate public as part of the proffer process when possible, and in doing so support the principles for public art in Reston and the opportunities identified in the Master Plan.

Public Art Goals

Reston's public art initiative will advocate for public art in private development to be directed to the following goals:

Create community and public gathering places in all precincts of the Reston Center for Industry and Government.
Create artworks that differentiate and identify the various buildings, blocks and precincts of the Reston Center for Industry and Government.

Add to the visual texture at the pedestrian scale; create a sense of delight, wonder, playfulness and engagement.

Create opportunities for local, regional and national artists.

Create opportunities for large-scale artworks that are in places accessible to the general public or visible to the general public, particularly opportunities that create dramatic sightlines, especially along streetscapes.

Public Art Opportunities

The Reston Center for Industry and Government area does not have the same level of urban design guidelines, or pedestrian orientation, that the core of Reston Town Center does, and probably will not have such guidelines for the foreseeable future. If urban design strategies are established for these areas, public art recommendations should be incorporated.

Reston's public art initiative will advocate for public art in private development in the Reston Center for Industry and Government area to be directed to the following general opportunities:

Entrances to buildings and areas along Sunrise Drive Road and Sunset Hills Road can be marked by artworks — freestanding sculptures, artworks integrated into the landscape, or artworks integrated into the architecture.

Natural features on private development sites, such as ponds, meadows or bosques, are potential locations for artworks if those places are accessible to employees, visitors and the general public.

Viewing points are potential locations for artworks if those places are accessible to employees, visitors and the general public.

Gathering places, such as plazas, are potential locations for artworks to the degree that they are public and anticipated to be active spaces.

Connections to the community path system, connections within campuses, connections to Metrorail or connections between different projects are places that could be enriched with artworks.

A PUBLIC ART MASTER PLAN FOR RESTON

Artwork can be integrated into urban spaces — surfaces, retaining walls, lighting, seating, landscaping, fountains. The design of green infrastructure, especially elements that relate to storm water management or indigenous landscaping, can be influenced by artists.

Reston’s public art initiative will advocate for and support the involvement of artists in community infrastructure that is created in the RCIG area:

Any new pedestrian overpasses, particularly over Reston Parkway.

Any new small-structures — transit shelters, information kiosks. —.

Metro stations and pedestrian connections to those stations.

10.1 Wiehle Avenue

10.2 International Center

A PUBLIC ART MASTER PLAN FOR RESTON

10.1 Wiehle Avenue

Public Art Opportunity

Fairfax County has issued an RFP for the development of the park-and-ride lot it controls at Wiehle Avenue and the Dulles Toll Road. Part of the program is to provide a parking structure that will eventually serve Metro riders; part is to encourage transit-oriented development in conjunction with the new Metro station. The RFPs are still being evaluated.

Depending on when planning approvals are granted, and whether pending amendments to the Fairfax County Comprehensive Plan are approved, this project might be a candidate for a voluntary commitment to public art. In general, artworks should enhance the pedestrian realm and places that connect from the site to Metro; additional opportunities are any pedestrian bridge over the Dulles Toll Road and the parking structure itself.

Public Art Goals

Create welcoming experiences at various scales, letting people know that they have arrived in a community that values the arts.

Create landmarks, while acknowledging the landmark nature of the Metro architecture; consider pedestrian bridge and garage as opportunities.

Create interest in the public spaces and walkways that connect from this development to the Metro station.

10.2 International Center

The International Center is a district within the RCIG Corridor, southeast of the interchange between the Dulles Toll Road and Reston Parkway. This was Reston's first large-scale office and hospitality area, developed before Reston Town Center. Its role as a strong presence in Reston's urban character will continue as it revitalizes and redevelops. Reston's Public Art Initiative will encourage the developer to take advantage of the significant opportunities for including public art in the area's public spaces.

Public Art Opportunities

Involve artists on the team that is master planning the site.

Incorporate artistic approaches into stormwater management.

Consider artworks at major event spaces, focal points and pedestrian connections.

Celebrate important viewing points with artist-designed structures.