

## **CELEBRATE THE RIVERS**

**A Public Art Strategy for  
Public and Private Development  
in  
THREE RIVERS PARK**

*Submitted by the:*

**Public Art Subcommittee  
Riverlife Task Force Urban Design Committee**

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## **CELEBRATE THE RIVERS**

### **A Public Art Strategy for THREE RIVERS PARK**

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## INTRODUCTION

### Celebrate and Respect the Rivers

Public art has the power to connect people to the riverfront. More than just placing objects into the landscape, the Public Art Strategy for Three Rivers Park advances an approach and philosophy to make Three Rivers Park a *source of inspiration, education and pride for residents and visitors alike*.

Great *public art enhances, energizes and defines its surroundings*, generating civic pride and cultural identity. For public art to make a meaningful contribution to the success of Three Rivers Park, Riverlife must commit to uncompromising standards of quality. Each artwork must be engaging, innovative and a cohesive part of the whole park experience. The artwork must embody the vital identity and values of the riverfront, elevate the experience of the visitor, and bolster Pittsburgh's distinctive sense of place.

## **BACKGROUND**

### **Riverlife Task Force**

The Riverlife Task Force, a nonprofit corporation, was established in 1999 to create a vision "to make Pittsburgh's urban waterfront one of the most spectacular in the world." Today, the group of civic leaders that make up the Task Force is dedicated to facilitating the future development of "Three Rivers Park," a grand, urban-scale park along the three rivers in the heart of downtown Pittsburgh.

The goal of Riverlife is to promote public and private collaboration to build, enliven, and maintain Three Rivers Park, to ensure that Pittsburgh's rivers and shorelines become beautiful, safe, inviting places for commerce, tourism and recreation.

### **Vision Plan for Pittsburgh's Riverfronts**

The Vision Plan for Pittsburgh's Riverfronts, after 122 public meetings, was released in October 2001 by the Riverlife Task Force and is based on the following nine Guiding Principles:

- 1) Organize riverfront investment based on the understanding that the three rivers are Pittsburgh's premier public domain.
- 2) Reinforce the power of place by letting Pittsburgh's history and traditions inspire riverfront development.
- 3) Enhance the shoreline experience by planning for the range of uses the public wants for its riverfronts.
- 4) Increase the connections between existing and new neighborhoods and the rivers.
- 5) Encourage diverse river uses while addressing potential conflicts.
- 6) Celebrate the City of Bridges as an important aspect of Three Rivers Park.
- 7) Improve regional connections between public parks and green space to the rivers' edge.
- 8) Consolidate transportation and minimize industrial obstacles along the rivers' edge.
- 9) Embrace sustainable development in Three Rivers Park.

## Public Art Subcommittee

To guide the development of the Public Art Strategy, Riverlife's Urban Design Committee established a Public Art Subcommittee consisting of professionals in landscape architecture, architecture, public art, contemporary art, urban design and planning. The Public Art Subcommittee defines its mission as follows:

*The Public Art Subcommittee of the Riverlife Task Force develops opportunities for public art by creating flexible platforms to realize public art projects in Three Rivers Park that engage the communities we serve.*

## Current Public Art in Three Rivers Park

The quality of existing artworks in Three Rivers Park is impressive and the range of art, from permanent to temporary and free-standing to landscape-integrated, sets a positive standard for building a responsible public art collection. Significant interest in placing art along the riverfront has led to a number of individual, yet uncoordinated efforts. The lack of curatorial and consistent management has resulted in uneven siting of the artwork and lack of oversight to ongoing maintenance needs – running the risk of not meeting the full potential of the investment made in the artwork. Development of the Public Art Strategy is, in part, in response to these conditions.



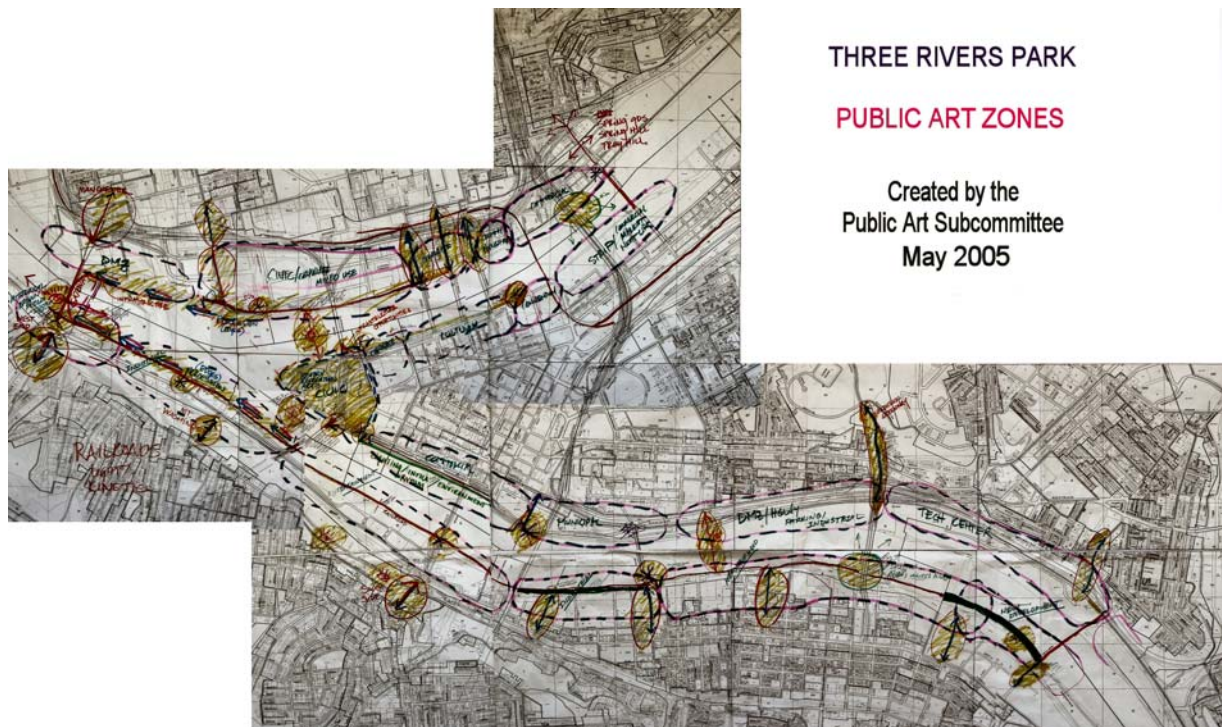
## FRAMEWORK

The Riverlife Task Force, working with the City of Pittsburgh and Allegheny County, is in a unique position to set the standard for all future development along the rivers. Although Riverlife is not a landowner, it has the leadership capacity to create demonstration projects that, by example, showcase thoughtfully-planned, successfully implemented high-quality public art.

Guided by the Riverlife Task Force goals, other design and planning initiatives, and the Public Art Subcommittee, project priorities emerged that capture the qualities and values fundamental to the successful development of Three Rivers Park. In addition to the demonstration opportunities identified below, the Riverlife Task Force can further its public art agenda by considering the following:

*It is recommended that the Riverlife Task Force endeavor to include public art in all projects it initiates and manages.*

It is important to insure that all Requests for Qualifications, Requests for Proposals, bid documents and other written materials generated by Riverlife reference Riverlife's intention to include public art and the work of artists in the project. The Public Art Strategy defines the relationship of art to urban space as an integral part of both the urban infrastructure and the natural environment. The role of public art needs to be defined in the project scope as a key consideration for the design, functional and social issues that surround the project.







## PROJECT OPPORTUNITIES

### Context for Public Art

This Public Art Strategy identifies key areas within Three Rivers Park where public art can have the greatest impact and make the most positive, long-term contribution to the future of Pittsburgh's riverfront. It also joins forces with other Riverlife initiatives that highlight the rivers as the most valuable natural resource and help reinvent the Confluence waters as a center for recreation, commerce and community life by:

- Drawing attention to the rivers
- Establishing physical connections between surrounding communities and the rivers
- Creating visual linkages within the park
- Redefining the riverfront edge in an innovative way
- Capitalizing on views from the water
- Emphasizing significant, high-impact projects rather than numerous small projects
- Considering carefully the short and long-term plans for each project area
- Highlighting environmental forces of water, wind, light and the ecology along the river's edge.





## Water Landings

Water landings are unique places where people, the land and water meet. Redefined through public artwork, the landings can create a cohesive element along the riverfront. Using a variety of media and texture, artists can create landings as fanciful urban landmarks. Artwork at these sites encourages viewers to look from one landing to the next, emphasizing the environment and the relationship of the water to the land.

### For Example



The City of Oakland and The Unity Council, a non-profit organization, commissioned artist Ned Kahn to install an artwork on a public dock structure. *Wave Oculus* features a concave wall of hundreds of 2 x 3" metal tiles reflecting the waves and fluctuating tides of the Oakland Estuary. The dock enables park users to walk out over the water to view the artwork while kayakers are able to paddle within the circular form for a close-up interactive experience.





Artist Cork Marcheschi was commissioned by the City of Hoquiam, WA to create *Beacon* and *The Dory*. *Beacon*, constructed on a base that mirrors a nearby bridge structure, uses dichroic glass panels that reflect ambient light during the day with changing colors based on the amount of light and viewing angle. At night, an internal light pulses and fades. *The Dory* is set on an abandoned bridge abutment in the river. It reflects and transmits colored light during the day and glows with internal light at night.



*Community Island Pond* (left) by artist Carl Chang is a 60' x 60' section of the end of the New York City Department of Transportation's ferry pier and is approached by a pedestrian bridge over a 10' water gap. A 20' circular reflection pond is located in the center of the island with seating around it.

*Dragonfly Pavilion* (right) by artist Lorna Jordan is a painted steel structure evoking the possibility of encounters with creatures along Longfellow Creek in Seattle, Washington.



### Destination Viewpoints

Placing public artwork at notable viewpoints along the riverfront will connect the walking experience with the visual experience, distinguishing the viewpoints and drawing people to them. Once there, viewers will be drawn into and engaged in the beauty and vastness of the Three Rivers Park.

### For Example

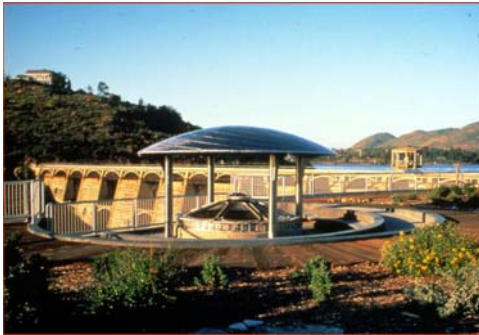


Setting an important precedent for development in Three Rivers Park, the Riverlife Task Force identified the redesign of the West End Pedestrian Bridge as a prime opportunity for artists' participation. By requiring early involvement of an artist as a member of the design team, Riverlife is maximizing the ability for successful integration of the artwork and the site. Beginning work at the conceptual stage of the design process, the artist is able to respond directly to the needs and requirements of the project, helping to shape aspects of the bridge and the site as well.

The West End Pedestrian Bridge incorporates public art as a fundamental and necessary component of comprehensive planning. By embracing public art and artists as vital to the creation of unique public places that provide physical, social, cultural and economic benefits, the Riverlife Task Force is setting a standard for a proactive, thoughtful and responsible approach to urban planning.



The Nisbet Road Pedestrian Bridge in Phoenix was designed by artist Laurie Lundquist with SVR, Inc., HDR Engineering, and Bolduc, Smiley and Associates. The bridge safety cage, designed with small weave, galvanized chain link, approximates the jagged profile of the mountains to the south.



*The Alvarado Garden* was created by artist Robert Millar on the top of a 21-gallon reservoir at the Alvarado Water Treatment Plant in San Diego. Visitors approaching the reservoir pass through a grove of sycamore trees, which are generally associated with water. The reservoir is accessed via a wood-planked walkway that has been hand-branded with 5,000 words that pose questions about the history and use of water. *The Alvarado Garden* allows spectacular views of Lake Murray, the dam, and the canyon below the lake.



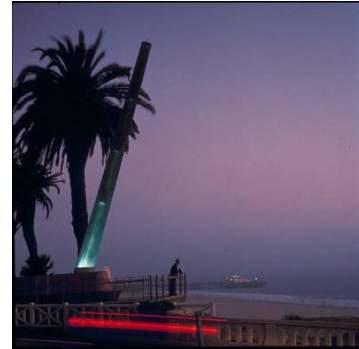
The *Longfellow Creek Habitat Improvement Project* is an urban creek restoration in West Seattle. Artist Lorna Jordan created earthworks, water wise gardens, overlooks, bridges and a pavilion. Situated to allow people to discover the creek's environment while maintaining protection of wildlife habitat.



### Connections to the Rivers

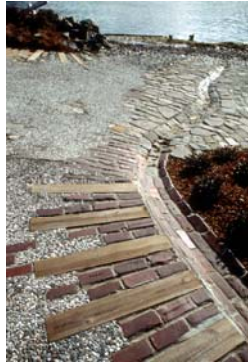
Integrating artwork along the rivers' edges and the pathways that connect people to the river will highlight the central relationship of the water to the natural and built environments. Redefining the edges through public artwork will provide cohesiveness to the trails and pathways and expand the opportunities for pedestrians to recognize, appreciate and celebrate the importance of the rivers.

### For Example



The Beach Improvement Group Project encompasses two miles of beachfront and palisades in Santa Monica to make up an entire recreational area. Artist Jodi Pinto was instrumental throughout the project designing the bold beach pathways, the seawalls, children's play equipment, restroom facilities and the *Beacon* overlook structure.





Designed by artist Elizabeth Conner and landscape architect Cliff Willwerth, *Waterway 15* provides direct pedestrian, kayak and canoe access to Seattle's most urban lake. The design closely integrates art and landscape architecture to form a timeline relating to the history of a working lake. Screen printed historical images are juxtaposed with current physical and built features of the site and the lake.



The *Irish Hunger Memorial*, designed by Brian Tolle and a collaborative team of architects and designers, is located in the neighborhood of Battery Park City in New York and is dedicated to raising awareness of the Irish potato famine that killed millions in Ireland between the years 1845 and 1852. It is a uniquely landscaped plot, which utilizes stones, soil, and native vegetation brought in from the western coast of Ireland. The memorial also incorporates an authentically recreated Irish cottage of the 19th century.





*Twilight and Yearning* by artist Manfred Muller is comprised of stainless steel and three wooden boats - installed beneath the Santa Monica Pier.



## Temporary Art

Programming temporary art provides a unique platform for the public to experience contemporary art. It allows for the realization of a diversity of experimental projects by both established and emerging artists that serve to advance the understanding and appreciation of the rivers. Temporary art invites a range of media including digital, mechanical, musical, literary, and performance art. Participatory community events, a floating parade, and Riverlife Festival are among the limitless possibilities.

## For Example



Installed at the Tree Museum north of Toronto, *Light Lines* by artist Catherine Widgery responds to the light and wind of the lake, introducing the simple human form of a straight line into the world of nature. It is difficult to tell where the physical work begins and ends as the reflections are as much a part of the work as the physical presence.



*Freight and Barrel* was created by artist Steven Siegel for the 2004 Three Rivers Arts Festival at Point State Park. The armatures were built at the Carnegie Mellon University Theatre Shop and trucked to the site where they were assembled and where they remained for three weeks.



Urban Trees is a temporary exhibition of 30 original sculptures placed along the waterfront in downtown San Diego. Sponsored annually by the Port of San Diego, the artworks are on loan from the artists for one year. The Urban Trees provide ornamentation, screening and site activation.



To revitalize the historic downtown green space in Cleveland, Ohio, artist Brian Tolle created a two-year installation comprised of a series of eight, nine-foot tall sculptural urns with changing seasonal plantings. With the title, *For the gentle wind doth move silently, invisibly*, taken from William Blake's Love Secret (1804), the artist utilized a software program to contort the polyurethane-coated Styrofoam urns as if shaped by Lake Erie winds. Distinctive plantings mark Cleveland's changing season, continually altering the sculptures' presence on the mall.

## **RECOMMENDATIONS FOR PROJECT ADMINISTRATION**

### **Dedicated Project Management**

Professional project management is critical to the successful implementation of public art projects initiated by Riverlife. Administering a public art project is extraordinarily complex and time-consuming, particularly when there is a strong emphasis on community outreach and education.

A project manager:

- Coordinates the interests and needs of a multitude of participants including the Riverlife Task Force, Riverlife staff, the City of Pittsburgh, peer professionals, community members and other stakeholders to assure that the full potential of the public art project can be realized.
- Facilitates the artist and artwork selection and approval processes including those internal to Riverlife and also with local regulatory and approval bodies.
- Manages the design, fabrication and installation of public artwork.
- Anticipates, plans for and implements the complex layers of competing schedules, information requirements, budgets and programmatic needs.
- Negotiates agreements and develop consensus around highly complex issues and situations.
- Oversees gifts of artwork and memorials for placement in Three Rivers Park.
- Provides guidance on the incorporation of public art into Riverlife projects.

### **Expert Review**

A designated committee of the Riverlife Task Force will be responsible for review of public art projects initiated by the Riverlife Task Force and any other issues pertaining to the public art program. The designated committee of the Riverlife Task Force works to:

- Advocate for the inclusion of public art in all Riverlife infrastructure projects
- Recommend a pool of potential artist selection panel members
- Act as liaisons to the individual artist selection panels
- Review and take action on the artist selection panel recommendations
- Review design milestones for any given project.

### **City of Pittsburgh Public Art Office**

In 2005, the City of Pittsburgh established an Office of Public Art – a collaboration between the Department of City Planning and the Greater Pittsburgh Arts Alliance. Office of Public Art staff is available to provide technical assistance to public agencies and private developers in determining locations for artwork, selecting artists, and managing public art projects. A valuable resource and

important partner to Riverlife, the Office of Public Art staff may be invited to participate on artist selection panels for projects initiated and managed by Riverlife.



### **Marketing and Educational Programming**

The way in which public education is managed can make a significant difference in the public reception of a project. Reaching a wide cross section of the community helps to broaden understanding of the importance of the riverfront, educate the public about vital environmental issues, increase awareness about contemporary art, and build support for public art. To encourage public engagement and support, Riverlife may consider sponsoring a series of public lectures by the project artists, designers, environmentalists and other leaders to address the role of public art in the transformation of Pittsburgh's riverfront.





## **MAINTENANCE CONSIDERATIONS**

Adapted from *Designing Outdoor Sculpture Today for Tomorrow* and *Guide to the Maintenance of Outdoor Sculpture* by conservator Glenn Wharton.

### **Outdoor Artwork in Three Rivers Park**

Long-term survival of outdoor artworks in Three Rivers Park is affected not only by proximity to the water, but by climate, use of the site, adjacent buildings, trees, roads and sidewalks. It is important to determine who will use the area – pedestrians and pets, cyclists, skateboarders, etc. – and how it will be used.

The survival of outdoor artwork depends on the nature of its construction, the environment it is exposed to, and the maintenance it receives. To anticipate and limit future maintenance needs, consult with professional curators whose technical understanding of materials and fabrication processes are invaluable during the artwork review process.

Longevity of outdoor artwork is dependent on a well-conceived maintenance program recognizing that all of these forces are exacerbated by neglect. The following are important considerations that need to be included in all Requests for Proposals distributed to artists and addressed in the evaluation of public art proposals. In addition, it is helpful to include a fine art conservator as a non-voting technical advisor on artwork selection panels.

### **Construction Materials: Water**

- Use materials that are stable in moist environments because water accelerates deterioration.
- Use maintainable waterproofing and moisture membranes.
- Protect against algae and any other biological activity that may damage materials.
- Choose materials that will not be harmed by freezing temperatures.
- Ensure that piping, pumps and other electrical and mechanical parts are made of non-corrosive materials such as bronze, brass or stainless steel. This includes pipe rests, flange bolts, screws and stone-mounting pins.
- Properly protect surfaces from bird feathers, guano and food scraps which can lodge in crevices, retain moisture, and lead to corrosion and other deterioration.

- Design sprinkler systems to avoid spraying water on the artwork.
- Ensure that water drains *away* from the artwork site.

### **Construction Materials: Pollution, Wind, and Light Levels**

- Choose materials and coatings based on their ability to survive local conditions that include chemical pollutants, airborne chlorides from de-icing salts, soot from automobiles or local industries, sunlight exposure, and abrasive wind-blown dusts.
- Avoid materials such as paints and moist resins that are affected by ultraviolet light.
- Select materials and coatings resistant to graffiti and vandalism.
- Take measures to inhibit tagging by dogs, nesting and roosting.

### **Environmental Considerations: Natural and Built**

- Trees attract birds and produce sap and other natural resins and oils. Acidic deposits can damage surfaces. Leaves and seeds can lodge in crevices, retain moisture and lead to corrosion and other deterioration if surfaces are not carefully maintained.
- Choose plant materials without invasive roots. Avoid vines that attach to surfaces.
- Avoid deeply shaded locations, which can encourage algae and other biological growth. Shade can result in uneven drying of the artwork.
- Provide barriers between grass and artwork to prevent marring from lawn mowers, trimmers and snow removal equipment.
- Avoid using herbicides and fertilizers that can be harmful to artwork.
- Consider the maintenance needs of adjacent structures. Repainting a nearby building may cause damage to an artwork, such as paint drips or abrasion from ladders or scaffolding.
- Artwork near paths or roadways is susceptible to graffiti, damage from salts splashed during de-icing, and abrasion from passing equipment and vehicles.



## METHODS OF ARTIST SELECTION

This guide provides an overview for the selection of artists for public art commissions. Because the structure of commissioning agencies and businesses varies considerably, the recommended model for artist selection will not apply to every project. This model can be interpreted and adapted for greater functionality on a case by case basis.

### Site Selection

Locations for the placement of artwork are based on the following considerations:

- Visibility
- Public safety
- Interior and exterior traffic patterns
- Relationship of proposed artwork to existing or future architectural features and to natural features
- Function of the facility
- Facility users and interaction of users with proposed artwork
- Future development plans for the area
- Overall program goal or concept
- Landscape design
- Relationship of proposed artwork to existing artworks within the site vicinity
- Environmental impact
- Public accessibility to the artwork
- Social context of the artwork

### Selection Panel

Each Artist Selection Panel is generally comprised of no fewer than three and no more than five professionals selected on the basis of her/his expertise relative to the specific goals and objectives of the project.

- Members of an Artist Selection Panel may represent the fields of art, architecture, landscape architecture or other individuals with considerable knowledge of contemporary visual art. Each individual must be a recognized authority in her/his field.

- Selection Panel members should represent those affiliated with the site as well – including property owners, design professionals associated with the site, organizations charged with maintaining the site, and key stakeholders.
- It is often useful and productive to have a mix of perspectives with one or two panelists from outside the state or region to augment locally based panels.

### **Options for Artist Selection**

The three basic methods of artist selection are open competition, invitational competition, and nomination. These can be adopted and modified to suit a variety of situations.

### **OPEN COMPETITION**

Open competitions are initiated by circulating an announcement with information about the project budget, site and other parameters for the desired artwork and calling for artists to submit proposals. Any artist may apply.

The success of an open competition hinges largely on the comprehensiveness of the advertising and mailings. This is important because, for a variety of reasons, many artists choose not to respond to open competitions. More established artists are less likely to invest the time and effort required to respond to a competition that is open to all artists. An open competition works this way:

- An announcement providing information about the project budget, site, and other parameters for the desired artwork, and calling for artists to submit proposals, is prepared and distributed.
- Artists submit conceptual proposals that are reviewed by the Artist Selection Panel, which recommends a limited number of artists, generally between three and five, who are paid to develop detailed proposals. Finalists are paid a fee proportionate to the size of the public art budget and scope.
- The Artist Selection Panel reviews the detailed proposals and recommends an artist for the commission.

### **Advantages**

An open competition offers increased visibility for the community art and design program, and it is more likely to encourage unknown talent to emerge on an equal footing with a broad pool of better recognized artists.

## **Disadvantages**

Disadvantages of an open competition include the following:

- Requires significant administrative effort handling correspondence, preparing large quantities of materials for panel review, and responding to requests for information.
- More established artists are generally reluctant to apply, preferring a more limited and curated process.
- Commission requiring specific skills may be better cultivated under more controlled circumstances.

## **INVITATIONAL COMPETITION**

An invitational competition is frequently used as an alternative to an open competition. The invitational competition works this way:

- Artists are invited to submit slides and documentation of past work for review of qualifications, rather than proposals.
- An Artist Selection Panel reviews the qualifications and selects a limited number of artists, usually three to five, to develop proposals for the project.
- The invited artists view the site and review the plans for the project and are paid fee proportionate to the size of the public art budget and scope to develop proposals.
- The Artist Selection Panel reviews the proposals and recommends an artist for the commission.

## **Advantages**

An invitational competition offers these advantages:

- The process results in a limited number of artists who are most qualified to compete.
- It allows the artists to commit and invest serious time and effort to developing a thoughtful concept for the project.
- As a two-stage process (qualifications/proposals), it retains the accessibility of the open competition by issuing an open call to artists and inviting them to submit qualifications for review.

## **Disadvantages**

Disadvantages of an invitational competition include the following:

- Not as broad as an open competition.
- Nominations are dependent on the knowledge of a select group of arts professionals.

## **NOMINATION PROCESS**

The nomination process works this way:

- Nominations of appropriate and qualified artists are solicited from a select number of expert and well-informed arts and design professionals.
- The nominated artists are notified about the project and invited to submit a letter of interest, slides of past work, and a resume.
- The Artist Selection Panel reviews the submissions and recommends three to five finalists.
- Each finalist is interviewed by the Artist Selection Panel.
- The Artist Selection Panel recommends one artist on the basis of her/his proven track record, ability to generate creative solutions, and commitment to the project.
- The artist is selected on the basis of one review.
- Once approved, a contract is negotiated with the selected artist to begin development of a proposal.

## **Advantages**

The nomination process offers these advantages:

- It requires the least amount of time and staff to administer.
- It is the shortest and least costly process.
- The Artist Selection Panel reviews artists only once.
- Funds are not required to pay for more than one proposal.
- It attracts only highly qualified professional artists.



## Disadvantages

Disadvantages of a nomination process include the following:

- A commitment is made to one artist.
- Selection is based on qualifications without knowledge of what the artist might propose.

## Request for Qualifications

A Request for Qualifications asks artists to send in qualifications to be reviewed by the selection panel but does not ask for a specific proposal to be submitted. The selection of an artist on the basis of a request for qualifications takes place when a project is in its earliest stage of design. This approach is appropriate when selecting artists for a design team and when the project site has yet to be built or is undergoing major changes. A selection panel is convened to review artist qualifications and assess the artist's proven abilities. This practice promotes the development of artwork as an organic and integral part of the overall project design.

Criteria for selecting artists may include but are not limited to:

- Ability to generate creative and appropriate ideas
- Ability to influence a product of uncompromising quality
- Ability to work effectively as part of a project design team in collaborative situations
- Ability to work with diverse community constituencies
- Experience with architecture or landscape-based projects
- Ability to meet established budgets and deadlines
- Demonstrated commitment to the project

## Request for Proposals

A request for proposals asks artists to submit qualifications as well as a proposal for a specific site. The selection of artwork on the basis of a site-specific proposal is appropriate for existing sites or when the design of a construction project has evolved to a point where there is adequate information to develop a responsible proposal. Various artists may respond to the stated project goals and specific conditions of the site. The selection panel weighs the artistic merits of several concepts, thoroughly exploring the questions of feasibility and budget.

Criteria for selecting artwork may include but are not limited to:

- **Quality.** The consideration of highest priority is the inherent quality of the artwork. Commissioned artwork will be, in the judgment of recognized art experts, of exceptional quality and enduring value.
- **Context.** Consideration is given to the architectural, historical, geographical and socio-cultural context of the site.
- **Project Goals.** Each artist and artwork is judged on the ability to meet the goals established by the sponsoring organization.

- **Durability.** Due consideration is given to the structural and surface soundness and to inherent resistance to theft, vandalism, weathering, and excessive maintenance and repair costs. Ongoing maintenance and operating costs also are considered.
- **Public Safety.** Each artwork is evaluated to ensure that it does not present a hazard for public safety.
- **Feasibility.** Each artwork is examined for its feasibility and convincing evidence of the artist's ability to successfully complete the work as proposed. Factors include but are not limited to project budget, timeline, artist's experience, soundness of materials, and applicable city zoning, construction and design guidelines.

### **Call for Artists Resource Guide**

<http://www.artsusa.org/pdf/services/pan/CallforArtistsResourceGuide.pdf>

Developed by the Public Art Network, a program of Americans for the Arts, the *Call for Artists Resource Guide* contains helpful information for announcing opportunities to artists, including project descriptions and other details needed to submit applications.

### **Methods of Artist Selection Issue Paper**

[http://www.americansforthearts.org/pdf/services/pan/issue\\_paper.pdf](http://www.americansforthearts.org/pdf/services/pan/issue_paper.pdf)

Also developed by the Public Art Network, the *Methods of Artist Selection* issue paper is another useful resource that details the public art selection process.

### **Involving the Community**

The individuals and groups most closely affected by the project, such as users of a building and residents of an adjacent neighborhood, may be constructively involved in a project. Dialogue with members of the community can be useful and informative, helping to shape the final product.

People with special concerns about a project site or who represent affected interests may be involved at these key junctures:

- Planning prior to the artist selection
- Initial introduction of the artist to the community
- During the development of an artwork proposal
- Informal meetings with the artist
- Studio visits and tours of the site

The role of the community members needs to be well defined so it is understood in advance where and when their input will be sought and what the limits of their participation will be. It also is important that regular progress reports are made to key community groups at specified points in the process.



## ACCEPTING GIFTS OF ARTWORK AND MEMORIALS

Riverlife is committed to promoting, protecting, and growing Three Rivers Park as a continuum of publicly accessible riverfronts, including both public and private property with green spaces and special destinations that will open up the rivers as a center for community life. The principles and guidelines established for Three Rivers Park encourage the inclusion of public art as a means of making Pittsburgh's riverfront shorelines "beautiful, safe and inviting."

Without thoughtful processes and policies in place, the design, selection, placement and maintenance of public art can be complex and controversial especially in an environment where public space is limited and in demand for a variety of uses.

"Just as the function of the rivers has varied over time, the present demands for the riverfront have also changed. Some people want views; others want economic development, commercial improvements, or a range of recreational uses. Understanding and responding to the desired uses with thoughtful planning assures the opportunity for the rivers to be enjoyed in many different ways along a newly-enhanced riverfront."

*The Vision Plan for Pittsburgh's Riverfronts, 2001*

Open space is considered an amenity shared by the general public. The criteria and procedures for reviewing artwork, monuments, memorials, or plaques are intended to find a balance between preserving the riverfront environment and enhancing the park experience. The policy for accepting gifts of artwork and memorials is intended to establish a process for the inclusion of public art, monuments, and memorials (as well as plaques that honor individuals, events, or organizations) within the limited space available.

For the purposes of this policy, a memorial is defined as an item, object, designated space within the park, a small landscape park or project or monument established to preserve the memory of a significant person or event that occurred in the past.

### Objectives

- To encourage artwork in Three Rivers Park that is an engaging, innovative and cohesive part of the park experience.
- To encourage artwork in Three Rivers Park that will elevate the experience of the visitor and bolster Pittsburgh's distinctive sense of place.

- To establish standards and policies for the creation of artwork and memorials that explore and respond to the unique qualities of Three Rivers Park, as defined by the *Vision Plan for Pittsburgh's Riverfronts* and the *Three Rivers Park Handbook*.
- To assure that artwork is specific to chosen sites.
- To provide uniform procedures for the proposal, review and acceptance of gifts and loans of artwork and memorials for placement in Three Rivers Park.
- To establish review criteria for artworks and memorials located in Three Rivers Park.
- To ensure that the artwork and memorial is constructed of durable quality materials and adequately maintained.
- To only accept gifts that:
  - Cover the total cost of a project
  - Are accessible to all park users
  - Adhere to the Three Rivers Park design guidelines for public spaces
  - Take into account the long-term cost of maintenance
- The following types of proposals for artworks intended for placement in Three Rivers Park will be considered:
  - A donor's offer of an already completed work of art or memorial.
  - A donor's offer to commission an artwork or memorial by a specific artist or artists.
  - A donor's offer to commission an artwork or memorial by means of a public competition.

## Review Criteria

- **Site and Environmental Considerations**

Potential donors of artwork and memorials are asked to consider the primary uses of any site in Three Rivers Park in their request for a location or suitable site. If the donor has identified a site for the artwork or memorial, is the relationship between the site and the artwork in the best interest of both?

- Response of artwork or memorial to the unique natural and built environments that define Three Rivers Park.
- Appropriateness of artwork or memorial scale to the proposed site.
- Appropriateness of artwork or memorial to other aspects of its surroundings (i.e. the limited open space available).
- Impact on ecology.

- Relationship of artwork or memorial to other art or memorials in context.
- Impact on historic areas or objects within the park.
- Impact on views of or accessibility to the rivers.

- **Memorial**

Does the memorial add meaning to the experience of the park user?

- The memorial has a quality of timelessness and makes a statement of significance to future generations.
- The memorial represents a person or event deemed significant to Pittsburgh's history.
- The memorial represents a person who lived in the past or a past event.

- **Qualities**

What makes this proposed artwork or memorial appropriate for Three Rivers Park?

- Qualifications, credentials, and other pertinent information on the artist and project designers -- is this project representative of the artist's or project designer's best work?
- Warranty of originality of the artwork or memorial (artwork must be an original creation or limited edition).
- Quality of construction materials, durability, craftsmanship, and execution of the artwork or memorial.

- **Liability and Safety Considerations**

How susceptible is the artwork or memorial to vandalism and other safety hazards?

- Potential safety hazards and how they are addressed.
- Potential for graffiti and other vandalism and how it is addressed.
- Special insurance requirements, if any.

- **Durability**

How has the donor provided for maintenance during the lifetime of the artwork or memorial?

- Expected life span of artwork or memorial in a public, non-archival exhibition setting.

- Durability of similar artworks or memorials constructed of the same materials, including examples of the materials when not properly maintained.
- Environmental conditions and suitability of artwork or memorial materials to the conditions of its proposed site.
- Seismic safety and flooding considerations.
- Adequate attention to unusual conditions of the site, such as poor drainage, steep slope, etc.

- **Maintenance**

Are the maintenance needs of the artwork reasonable and can they be adequately managed?

- On-going maintenance requirements and cost.
- Provision of maintenance funds or maintenance agreement by the donor.
- Artwork installation and removal specifications.
- Written permission from the artist or artist's estate for a qualified conservator to conserve the artwork when necessary.
- Written permission granted by the artist or artist's estate for removal of the gift as a result of safety emergencies and changes in the future use of the site.

## **Donor Submittal Requirements**

The donor must submit a proposal explaining why she/he is offering the gift of artwork or memorial. All proposals should include the following:

- **Written Narrative** with detailed description of proposed artwork/memorial.
- **Representation of Proposed Artwork/Memorial on Site**
  - Detailed drawings (to scale) of the proposed site including representative plan, elevation and section views, as appropriate.
  - Include human figures in drawings to yield a sense of scale and depth and to convey the effects of size.
  - Photographs, sketches, and/or model.
  - Detailed information specifying dimensions, materials, and colors.
- **Background Information**
  - Artist or designer credentials.
  - Other examples of the artist's or designer's work.
  - A letter of authentication from the artist, stating that it is her/his own work.
  - Statement of the current value of the artwork prepared by a certified art appraiser.

- A valid, signed contract between the donor and the artist that guarantees full payment for artwork by the donor, as appropriate.
- **Installation Details**
  - Construction and installation method.
  - Power, plumbing or other utility requirements.
  - Names, qualifications and insurance coverage of sub-contractor installing the artwork.
  - Written commitment that the donor will cover all costs associated with installation of the artwork.
  - Budget indicating cost of installation.
- **Maintenance Information**
  - A maintenance plan prepared by a qualified conservator.
  - Written permission from the artist or artist's estate for a qualified conservator to conserve the artwork or memorial when necessary.
  - A written description by the artist or designer that states the desired effects of time on the artwork or memorial.
- **Costs**

All costs of the proposed donation of art or memorial, including production, acquisition, site placement, installation, and maintenance must be provided by the donor and detailed in the proposal.
- **Proposals for ARTWORK should include the following:**
  - Information on the context of the artwork, provenance, history (where it comes from and where it has been previously displayed, if at all).
  - Information on the processes used to select the artist.
  - A detailed report of community feedback or planned information meetings about the artwork.
- **Proposals for MEMORIALS should include the following:**
  - Background on the individual or event to be honored.
  - Justification for singling out the individual or event for special recognition.
  - Relationship between the site and the individual or event to be commemorated and whether it is in the best interest of both.
  - Information on the processes used to select the artist or designer.
  - A detailed report of community feedback or planned information meetings about the artwork.



## **Review Process**

The City of Pittsburgh, the City of Pittsburgh Art Commission, and the County of Allegheny will review a proposed gift in accordance with the criteria and the procedure outline below. These reviewing agencies will include the involvement of the professional resources of the Riverlife Task Force for the purposes of preserving the riverfront environment and enhancing the park experience.

- The donor discusses the nature of the gift with staff of the appropriate decision-making body and develops a proposal for review.
- Before presenting final recommendations, more detailed information may be requested from the donor to be considered at additional review sessions. There may also be conditions attached to the recommendation of acceptance.
- Gifts of artworks and memorials must be accompanied by a legal instrument of conveyance of title, enumerating any conditions of the gift and the appropriate warranty of originality. There must also be a letter from the artwork or memorial owner stating that she/he is willing to accept the gift.
- In general, gifts will be accepted without restrictions as to future use or disposition. Loans and temporary displays of artwork and memorials are not considered gifts, for the purposes of this policy.
- If a proposed gift is not completed within the timeline originally established, or if significant changes in content, presentation, or financing of the gift occur, the gift must be reviewed again by the appropriate decision-making body.

## **Acceptance Conditions**

- Gifts of works of art and memorials for placement in Three Rivers Park are funded solely by the donor. Riverlife is not responsible for funding related to production, site placement, installation or maintenance of the artwork or memorial.
- In accepting a gift, the landowner shall require that the responsible parties execute a maintenance agreement or establish a maintenance endowment to insure an adequate quality of care for the artwork.
- No gift of an artwork or memorial will be accepted by the appropriate decision-making body until all funds required for production, site design, installation and maintenance of the artwork have been secured by the donor.

## **Legal Considerations**

Consideration will be given to the proposed terms of donation, legal title, copyright authenticity, artist right to reproduce, liability and other issues, as appropriate.

## PUBLIC ART FUNDING RESOURCES

### Public Art Funding Options

Resources for learning about funding:

- The Foundation Center  
[www.fdncenter.org](http://www.fdncenter.org)

Public art project grant funding is available through the following public agencies:

- National Endowment for the Arts  
*Funding for specific public art projects.*  
[www.arts.endow.gov](http://www.arts.endow.gov)
- TEA-21 (Transportation Equity Act for the 21<sup>st</sup> Century)  
*Funding used by local governments nationwide to enhance the visual appearance and function of transportation systems and facilities, particularly public art projects that link to multi-modal transportation systems.*  
[www.fhwa.dot.gov/tea21](http://www.fhwa.dot.gov/tea21)
- Pennsylvania Council on the Arts  
*Arts in Education funds practicing, professional artists in residence in community settings.*  
[www.pacouncilonthearts.org](http://www.pacouncilonthearts.org)
- Mid-Atlantic Arts Foundation  
*Artists & Communities funds collaborations between artists and community groups in designing projects that result in community participation.*  
[www.midatlanticarts.org](http://www.midatlanticarts.org)

Private sector funding sources include:

- Public Art Requirement for Private Development  
*Establishes a mandated public art fee based on a square foot or construction cost basis*
- Riverfront Association of Developers  
*Annual assessment for contributions to a public art fund to commission and maintain artwork*
- Community Development Corporations (CDC)  
*Include public art as part of neighborhood agenda, raising funds on a project by project basis*
- Regional Asset District  
*Commit a percent of the sales tax to commissioning and maintaining public artwork*

## Funding Sources for Outdoor Sculpture Conservation

This list of funding sources for sculpture conservation is excerpted from SOS! (Save Outdoor Sculpture!). Additional information is available on the SOS! website at

<http://www.heritagepreservation.org/PROGRAMS/SOS/sosfundraising.htm>

- National Endowment for the Arts  
[www.arts.endow.gov](http://www.arts.endow.gov)
- National Endowment for the Humanities  
[www.neh.gov](http://www.neh.gov)
- Save America's Treasures  
[www2.cr.nps.gov/treasures](http://www2.cr.nps.gov/treasures)
- Getty Foundation  
[www.getty.edu/grants/](http://www.getty.edu/grants/)
- The History Channel's Save Our History  
[www.saveourhistory.com](http://www.saveourhistory.com)
- National Center for Preservation Technology and Training  
[www.nctt.nps.gov](http://www.nctt.nps.gov)
- National Science Foundation  
[www.nsf.gov](http://www.nsf.gov)
- National Trust for Historic Preservation  
[www.nthp.org](http://www.nthp.org)
- National Historical Publications and Records Commission  
[www.archives.gov/grants/](http://www.archives.gov/grants/)
- Heritage Emergency National Task Force  
[www.heritageemergency.org](http://www.heritageemergency.org)

