

COVINGTON COMMUNITY PARK ART PLAN

APPROACHES TO ART

Carolyn Law
2009



*“Landscapes - both seen in passing and experienced at leisure - can affect our well-being ...
Experiencing places with our senses, feeling connected to the land, to history, and to other people,
is integral to the health of people and the planet.”*

Tony Hiss, *Creating Places Worth Experiencing*
Landscape Architecture, July 2002

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Andrew Goldsworthy Rock Sphere

WHAT ABOUT ART?

This is a very special park for Covington because of location and activities.

The park will be within a beautiful, gracious piece of land with beautiful woods, wetlands and open spaces.

Since the park will ultimately include the mix of a large natural wooded area with trails, a multi-use open area, an athletic field, play/gathering areas for kids and teens, picnic shelters, and more -- people will come again and again.

This will truly be a special park for both passive, reflective time in a beautiful natural wooded place and a diverse range of active time in structured green open space.

While the construction of the park will occur in phases, with the gradual realization of the complete park over some years, the park will be made available to the current Covington community for visits even during its development. As nature and people change the park space over time, people's use and experiences will change as well.

Just as the physical design of the park will unfold over time, the artwork for the park will too -- creating an exciting dynamic place.

And just as people will not feel the same about every part of the physical park, they will not feel the same about artwork placed in the park. Vibrant experiences differ and speak to the diversity within a community.

This is a very
SPECIAL
park for Covington

People will come
~~and~~
again



Covington Park site



John Hoge

Maple Leaf Bench

WHY ART IN THE PARK?

Art makes places unique and people proud of that uniqueness.

Art also provides windows and doors for exciting connections.

Art that specifically enhances and interacts with particular attributes of this park will greatly add to the range of experiences people will have in their park. Because the park will be made extra-ordinary through the addition of art, a special sense of community ownership is developed and strengthened.

With this sense of attachment comes the desire to continually revisit the park because people enjoy its uniqueness. But importantly, the community will have a greater sense of pride in the park and will invite others to visit so they can show them the art. This sense of pride will ripple out to other parts of Covington.

Art provides experiences of beauty and wonder that contribute to developing a new vision of the natural world represented in parks. Providing opportunities to genuinely connect to the natural world creates a sense of individual caring and responsibility for the environments we live in and are stewards of.

Art makes places
UNIQUE and people
have a greater
sense of pride

PRIDE ripples out
to other parts
of Covington

Art provides experiences of
**BEAUTY AND
WONDER**



Herbert Bayer Mill Creek Canyon Earthwork



Covington Park site



WHY AN ART PLAN FOR THE PARK?

An Art Plan gives a compelling rationale, direction and guidance through a clear effective framework.

A clear framework assures Covington that art will be developed and added to this park.

An Art Plan is also a tool to build enthusiasm and support for both the park and for artwork in the park.

An Art Plan creates a methodology to make the artwork happen in the park. Having the necessary tools and resources in place and readily available is particularly important for a community that is just embarking on bringing public art to their community.

This tool is also especially important since this park will be developed in phases over a number of years. A longer timeframe requires that interest and support for incorporating meaningful artworks is sustained and continues to build. An Art Plan focuses that interest and support.

The result is that art can be an effective means to help build awareness of the park within the community. Using the Art Plan to guide the placement of artwork in the park during various phases will give people reasons to visit and bring others. With awareness comes consensus and further support, not only for more art but for the park in general.

**A tool to build
enthusiasm and
support**

builds awareness of the
park within the
community

**an Art Plan creates
a METHODOLOGY**

EXAMPLES OF ARTWORKS THAT INTERPLAY WITH NATURAL ELEMENTS



Doug Hollis Sound Garden

Lyrical towers catch the wind and generate captivating sounds

Wind and sound changing from moment to moment

A careful planting of trees grows over time to create a shift from small trees contained within man-made structures, to a very special structure created by full grown trees while the man-made structures have deteriorated and fallen away.



Mauri Tree Cathedral

Planted trees grow within structure to create a living cathedral

HOW CAN ART IN THE PARK HELP THE COMMUNITY AND THE REGION?

Any desirable destination in a community brings people and activity to that community.

If the Covington Park is viewed as a destination because of the uniqueness of the art in the park, it has potential economic benefits for Covington.

People are moving through the city as they come to the park, seeing not only the park, but also other places and businesses. Moreover, if the community invites others to come to the park, these visitors are also introduced to the surrounding city. A distinctive park with artwork also changes perceptions of the larger place.

Art in this park builds interest in the addition of public art in other parts of the city.

Finally, an exciting art program for the park is a benefit for the region's artist community. Artists are drawn to exciting opportunities and will rise to the occasion by creating memorable, meaningful works of art for the place they are working in. Artists and others interested in great public art will also make the trip to see the artwork. Consider how the City of Kent is using the Herbert Bayer Earthwork and other civic public art projects to generate energy.

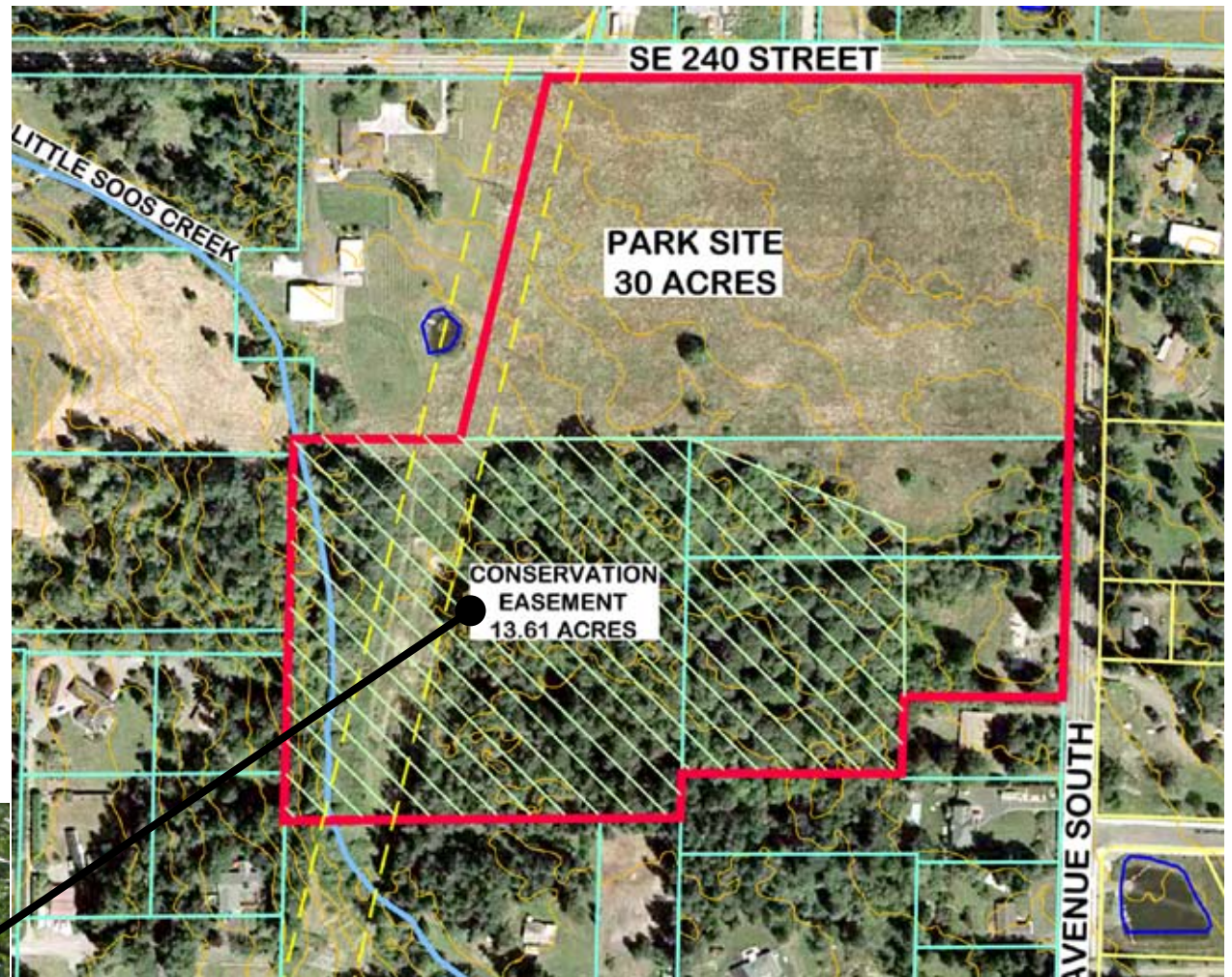
The energy that artists and their artwork bring to a place is beneficial and quantifiable. Many economic studies show that cultural programs concretely impact the economies of towns and cities. This is in addition to the positive shifts in community members' attachment and sense of responsibility to their living environments that come when both art and good design enhance the place where they live.

A desirable
destination brings
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A distinctive park
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place

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PARK SITE AERIAL VIEW



THE ART PROGRAM

This Art Plan's goal is to create a set of artwork projects that are specific to Covington's park. They are not projects for any park.

The artwork projects take advantage of the remarkable land, planned uses and design, natural elements and especially, the special meaning parks have in people's lives.

1. The artwork will be:
 - Exciting and meaningful for all ages
 - Plan for different kinds of artwork to consciously offer many opportunities to engage
 - Pay significant attention to teens
2. Planned artworks will engage the character of different areas within the park as they evolve and in their completed form. Those areas are:
 - The natural woods
 - The seam between the woods and the variety of open areas to the north
 - The open meadow as it changes during phases of construction
 - One or more special picnic shelters
 - The entry plaza at the park's Northeast corner
3. A strong suggestion is that artworks explore the basic natural elements such as:
 - Rainwater, sunlight, seasons, time and wind -- revealing these fundamental elements to people in imaginative ways.

Overall, the artwork projects will work closely with the phases of construction, taking advantage of earthmoving, construction, etc. From the beginning, artworks will act as a draw to visit.

**From the beginning,
artworks will act as
a draw to visit**

**Exciting and meaningful
for ALL AGES**

**SPECIFIC
to Covington park**

PARK ART SITE PLAN

For fuller descriptions of each category of art installation, refer to the following pages.

Note: Artwork categories are grouped according to a generally anticipated timeline concurrent with phased part construction.

First phase and temporary projects

Seasonal installations

Long-term projects



SUMMARY OF ARTWORK TYPES

PHASE I CONSTRUCTION

Earthwork and/or artwork associated with the wetlands and stormwater

An earthwork will be completed in one of two ways:

First part of earthwork to be completed in future phases

Complete earthwork within Phase I construction area only

Functional artworks associated with active use area

IN-BETWEEN CONSTRUCTION PHASES

Temporary earthworks and sited installations

These temporary artworks will be determined once Phase I 100% drawings are completed.

The artworks will interact and work with the remaining site in a continuing creative way.

LONG TERM

FUTURE PHASES OF CONSTRUCTION

Northeast corner

Picnic Shelter(s)

Artist-made functional parts

ON-GOING

SEASONAL INSTALLATIONS

Annual series of curated temporary artworks

These can begin as soon as funding is arranged



*“People come to parks with simple needs:
rest, relaxation, recreation and respite from the city.
Good Parks meet these needs, but then also
respond to deeper yearnings, giving us ideas,
hope and a sense of possibility in our lives
and communities . . . Parks, in turn, broaden our
own capacity to imagine . . . The key is to offer a
rich variety of experiences that spark the
imaginations and illuminate what it means to
be fully alive.”*

Steve Coleman, “The Invisible Park”

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PHASE 1 AND TEMPORARY PROJECTS

SCHEDULE

Timed with Phase I Construction

NOTE

An earthwork, in part or in whole, will be fabricated during Phase I construction, depending on the artist's design for this artwork. Any parts outside the boundary of Phase I will be completed in subsequent construction phases.

ARTWORK TYPES

1. EARTHWORK AND/OR ARTWORK ASSOCIATED WITH WETLANDS AND STORMWATER

During Phase I of construction, earth will be moved in the northwest quadrant of the park for grading, construction and enhancement of wetlands and buffers, and storm water retention. Combining this earthmoving and surface water work with the Art Plan's approach of creating artworks that weave together with the natural environment of the park. An artwork that responds to the form of the earth and/or the wetland and water quality systems could be designed by an artist, in collaboration with the landscape architect, and built during the first phase of construction.

This earthwork could be complete with Phase I construction or could have more components that would be built in a later construction phase – completing the final earthwork during further earthmoving.

MATERIALS

- Earth
- Forms of wetland and stormwater systems
- Plantings

2. ARTWORK FOR ACTIVE USE AREA

Functional elements in Phase I, such as paving and site furniture, signage and utilities, may be targeted for artists to create functional artworks using materials appropriate for the particular function and location. This work would be coordinated with the landscape architect.

3. TEMPORARY EARTHWORK AND SITED INSTALLATIONS

If available, earth stored temporarily on the northeast quadrant of the park would be sculpted into a temporary earthwork, inviting exploration of the land by the community. The earthwork would be removed during future construction.

Other temporary installations would be installed throughout the park area extending a direct invitation to the community to visit during the in-between periods of construction.

Through advertising and word of mouth, these artworks will draw a wide group of people to explore more of the park. The benefit is the park will be introduced in an exciting way. The community will become familiarized with the park and a relationship with the parkland will be consciously built that will sustain interest during the years of phased construction.

MATERIALS

- Earth
- Patterns mowed into grasses
- Plantings
- Natural materials and other appropriate materials

EXAMPLES OF TEMPORARY ART



David Nechak Composed Wood



Patrick Dougherty Putting Two and Two Together



David Nash Running Table



Shirley Wiebe Ferns

SEASONAL INSTALLATIONS

SCHEDULE Summer/Fall annually

ARTWORK TYPE

ANNUAL SERIES OF CURATED TEMPORARY ARTWORKS

These temporary artworks are intended to work in partnership with the natural character and ecology of the park. Most importantly, this type of artwork will allow people to explore the park's land, ecology, and special sense of place unique to this particular park. Temporary artworks are intended to have no permanent impact on the land. Once removed, they leave no footprint. But while in the park, they give people a unique experience. For example – artwork may bring people to a particular part of the park, or show the way the elements such as wind, water, sun, etc. are present, or change during the cycles of seasons, day/night, etc.

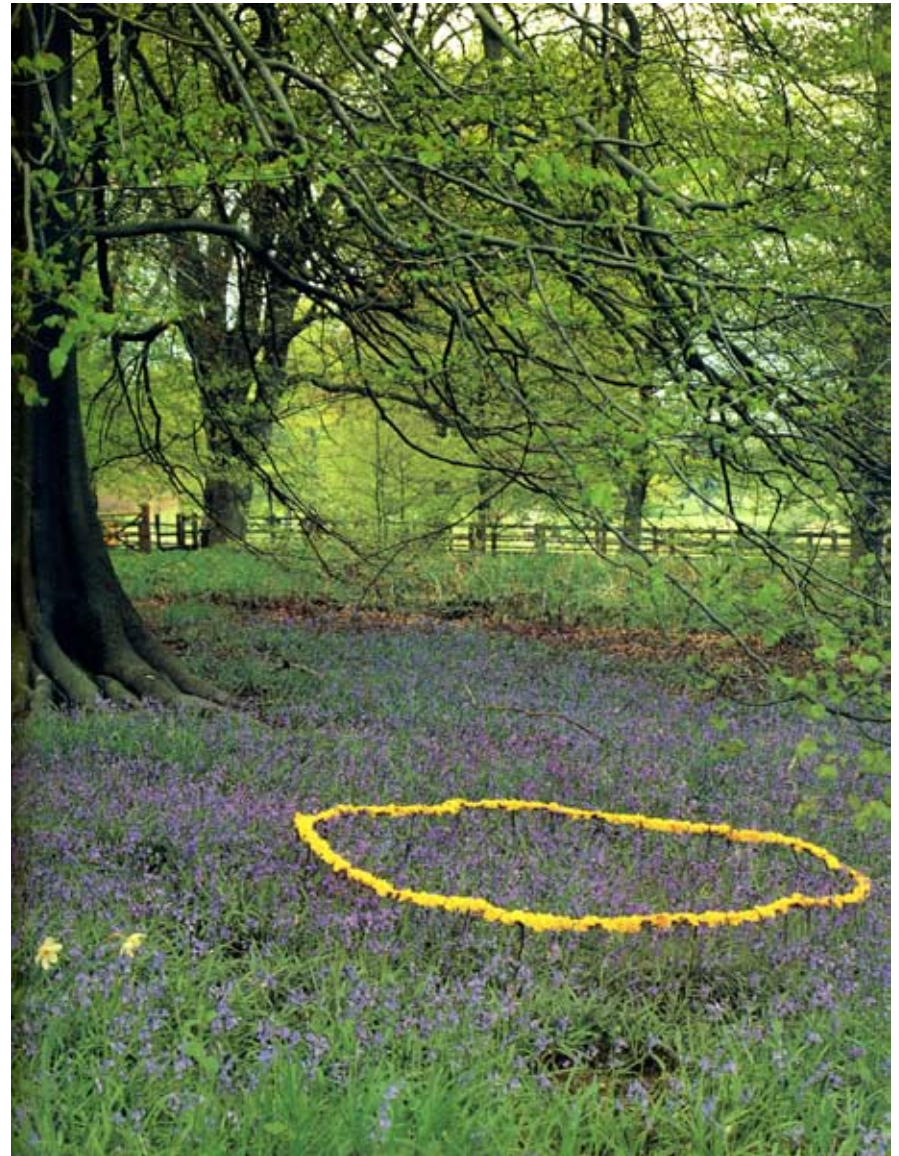
This category of artwork is viewed as an on-going project for Covington – growing an annual artwork “festival” that Covington becomes known for. Initially this temporary work will give the community a reason to visit, explore and invite others. Later, the temporary artwork “festival” will continue to bring community members back, as well as the larger regional communities of residents and artists.

This on-going project would involve engaging bringing in a curator and paying artists a modest honorarium.

MATERIALS

Those that are natural to the site and other materials that are recycled

All materials are completely removed at the end of the festival

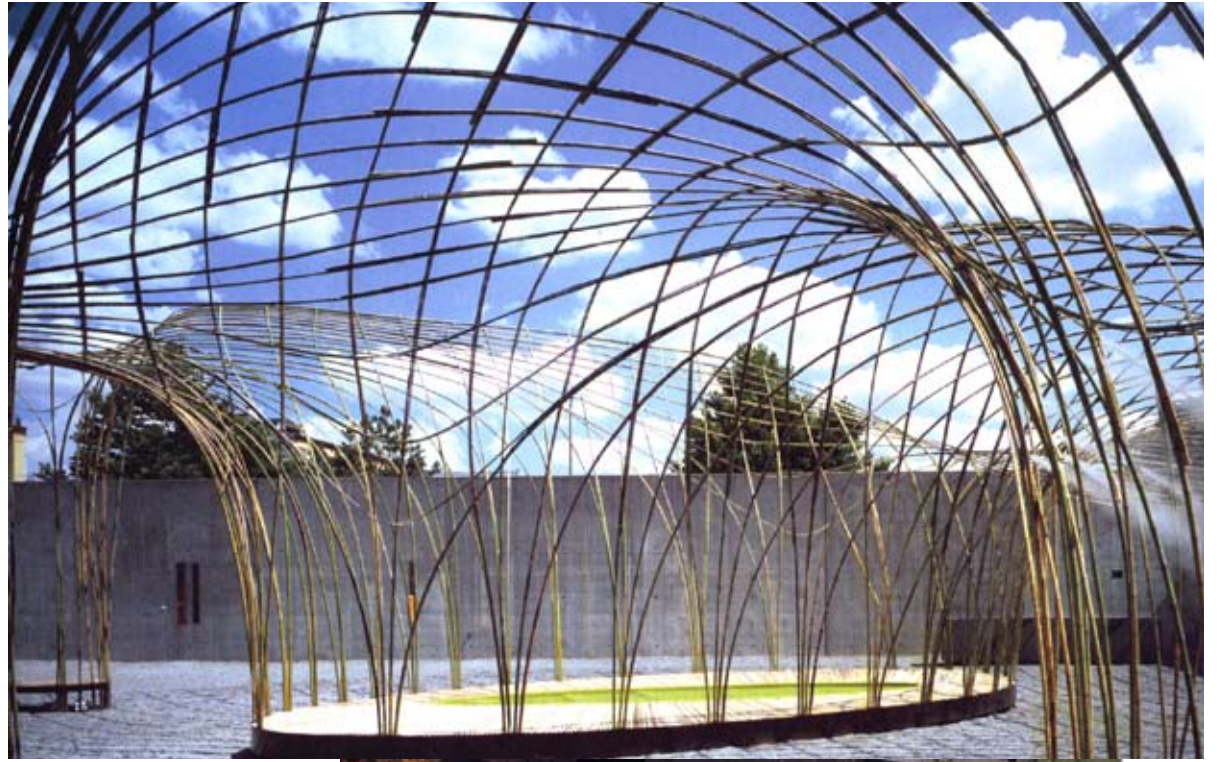


Andrew Goldsworthy Flower Circle

EXAMPLES OF VARIOUS ARTWORKS



Verena Schwippert Three Hands



nArchitects Canopy P.S. I



Carolyn Law Before Now



Maya Lin Wave Field

LONG TERM PROJECTS

COMMISSIONS FOR FUTURE CONSTRUCTION PHASES

SCHEDULE Timed with future construction phases

ARTWORK TYPES

1. NORTHEAST CORNER

This artwork may serve to “announce” the park at this highly visible intersection but its primary function should be to impact the users’ experiences at a finer scale.

Create a special place for people to gather and be proud of
Use a variety of materials conceptually appropriate to a park setting

Create a multi-functional work that is both an artwork and impacts the use of this gathering area in a really interesting way

Design an artwork that is “indestructible” and benefits from the patina of use

Create artwork that anchors this corner of the park for users and those passing by

2. PICNIC SHELTER

Pick one shelter that can be viewed from many vantage points within the park.

Allow the architect and an artist to collaborate on the design with the goal of creating a unique, interesting, and beautiful building.

“People would want to hold celebrations there or get married.”

Conveys a sense of connection to the environment

3. ARTIST-MADE FUNCTIONAL PARTS

Engage artists to design replacements for off-the-shelf items such as railings, fencing, gates, signage and seating

These elements may or may not be fabricated by artists

4. EARTHWORK and/or WETLANDS ARTWORK

This may include continued construction of artworks begun in Phase I, as well as artwork begun in later phases.



Paul Sorey Tree Bench

SCHEDULE FOR IMPLEMENTATION

The schedule for these artworks necessarily has to be timed with the phases of design and construction to take maximum advantage of cost efficiencies. It is very typical for public art projects to receive both construction dollars and actual fabrication work by the contractor at the time of construction.

Since there is only funding for Phase I 100% design and construction at this point, the selection of an artist to design an earthwork or other work associated with first phase of construction would necessarily proceed as soon as possible. This allows the selected artist to incorporate their ideas into the Phase I Construction Documents with the assistance of the landscape architect. This is an example of cost efficiencies.

The realization of this very first artwork for the park would then take place during Phase I construction of the park.

Temporary artworks to be placed in other areas of the park awaiting future construction should begin to be planned for as Phase I construction is gearing up and then ready for installation at the end of construction.

Planning for the annual temporary installations can begin at any time. This process may take some time to allow funding to be secured. This artwork could be installed at any time - for example prior to Phase I construction to allow Covington community to begin accessing the park land.

Once the construction schedule is determined for subsequent construction the Long Term projects can be outlined and implemented.

Selection of an
artist to design an
EARTHWORK would proceed
as soon as possible

**all permanent artworks
have to be TIMED
with
the construction
phases**

TIMELINE FOR ARTWORK IN THE PARK

PHASE I CONSTRUCTION

2010 - 2011

Earthwork and/or artwork associated with the wetlands and stormwater

An earthwork will be completed in one of two ways:

First part of earthwork to be completed in future phases

Complete earthwork within Phase I construction area only

Functional artworks associated with active use area

IN-BETWEEN CONSTRUCTION PHASES

After 2011

Temporary earthworks and sited installations

These temporary artworks will be determined once Phase I 100% drawings are completed.

The artworks will interact and work with the remaining site in a continuing creative way.

LONG TERM

FUTURE PHASES OF CONSTRUCTION

On-going after 2011

Northeast corner

Picnic Shelter(s)

Artist-made functional parts

ON-GOING

SEASONAL INSTALLATIONS

2010 and thereafter Annually

Annual series of curated temporary artworks

These can begin as soon as funding is arranged

CONCEPTUAL LEVEL BUDGETS

PHASE I AND TEMPORARY PROJECTS

PHASE I EARTHWORK OR WETLAND ARTWORK

Artist design and construction oversight fee
Earthwork design included within Construction Documents by landscape architects
Artwork construction covered by park construction

SUGGESTED BUDGET -- \$10,000 - 12,000 for design and oversight of artist
Funding for landscape architect to work with artist would be negotiated in contract
SUGGESTED FUND SOURCE – money would come from the construction budget

PHASE I ARTIST-DESIGNED FUNCTIONAL ARTWORKS

Replace off the shelf items with artist designed functional elements of the park such as fencing, gates, and benches

SUGGESTED BUDGET – The budgets would be determined by the off the shelf cost. A design fee of \$2-2500 would be added to that amount. If there is a desire to have a much more elaborate artist made functional element, the fabrication budget would need to be appropriately added to.
SUGGESTED FUND SOURCE -- Construction budget funds turned over to artists to fabricate and supply a part

TEMPORARY ARTWORKS

Establish a first time budget to realize 5 - 7 temporary artworks to be placed in the park area after Phase I construction. The budget would cover a curator and artists honoraria
The curator would be responsible for determining the selection process for the artists – which could either be an invitational or call for artists. The recommendation is that the first year be an invitational
Subsequent years could be calls for artists once the regional artist community knows about this opportunity

SUGGESTED BUDGET - \$8,000 – 10,000 total
\$4 - 5000 for curator
\$750 - 1000 honorarium for each artist
SUGGESTED FUND SOURCE - This money could come from the City, community building or art grants. Contributions from local businesses could also be solicited for partial or full sponsorship.

Be resourceful in
cultivating
funding

ANNUAL PROGRAM OF SEASONAL INSTALLATIONS

More artists will become interested in participating if this program is regularly produced
Subsequent rounds of temporary artworks would use a similar budget.
Strategies to find these funds would be negotiated by vested agencies of the City and local supporters and businesses.

SUGGESTED BUDGET AND FUND SOURCE -- See budget for TEMPORARY PROJECTS

LONG TERM PROJECTS

Because it is unknown the dates when later construction phases will occur it is imperative to revisit these budgets. Costs for time, materials, fabrication and installation will all shift over time. Therefore these budgets are not static and should be reconsidered thoughtfully to achieve the best results.

NORTHEAST CORNER

This project can be looked at in two ways. One is to create an artwork that both “announces” the park as well as impacting the use. The other is to focus an artwork on people’s experiences and how they can inhabit this area. The Art Plan’s recommendation is to take the latter approach and focus on the use and users. The design of this corner can work to announce the park, and the artwork could then function at the finer level of impacting the users. If an artwork acts as both it needs to be funded at an appropriate level, and a further recommendation would be to use any larger funding for an artwork within the park where more people will engage with it. The budget for this project should be stretched beyond the base amount by placing part or all of the artwork design within the construction for cost efficiencies.

SUGGESTED BUDGET -- \$20 - 25,000 plus construction funds
(\$5,000 for design and \$15 – 20,000 for fabrication/installation depending on how much construction funds can augment the budget)

SUGGESTED FUND SOURCE – funds would come from a city set aside and the construction budget

ARTIST / ARCHITECT COLLABORATION ON ONE PICNIC SHELTER

Create one shelter that can be viewed from many vantage points that is especially interesting and beautiful and connected to this natural setting

SUGGESTED BUDGET – Design Fee of \$5,000 - 7000
SUGGESTED FUND SOURCE – Construction budget

ARTIST-DESIGNED AND/OR MADE FUNCTIONAL ARTWORKS

SUGGESTED BUDGET -- See budget for Phase I artist-designed functional artworks. Adjustments would be made as necessary to changes in overall costs with inflation.

Milenko Matanovic



Verena Schwippert



David Nash

EXAMPLES OF VARIOUS ARTWORKS

Shirley Weibe

BRINGING THE ARTISTS IN

**Find a process
to fit the
needs**

EARTHWORK AND TEMPORARY ARTWORKS

Artists can be contracted for any of these commissions involving design only or design/ fabrication/installation using different methods that fit the situation. The basic methods are direct selection, invitational and open call handled by a designated City person or group. The City could elect to contract with a public art consultant to handle this as well.

Because of the scale and schedule of these projects, the recommendation is to rely on either a direct selection or small invitation-al process as much as possible to keep front-end costs low -- allowing funds to be spent on the artworks. All selection processes take time and therefore cost money to undertake with an open call costing most.

By using the many regional public art and fine art resources available, it is possible to compile lists of artists to be invited to submit their material for consideration. From the submittals, a list of artists to interview is compiled and a selection made based on the interview. This process could be used for all the types of projects outlined for the park.

DEVELOP A SHORTLIST OF ARTISTS TO INVITE TO APPLY FROM REGIONAL RESOURCES

Use available pre-screened rosters - 4 Culture, Seattle, WSAC and Portland for example
Public Art Administrators from regional programs
Artist Trust
Independent curators located through regional programs and Artist Trust

SEASONAL ARTWORKS

For the the program of seasonal artworks, there are a number of curators and artist/curators that are very experienced with this approach. They could be invited to submit a conceptual approach and credentials and again several would be interviewed.

Also, Covington could decide that they want to contract with the same curator over a period of time before changing. The artists selected to participate would vary annually.

DEVELOP A SHORTLIST OF CURATORS & ARTISTS TO INVITE TO APPLY FROM REGIONAL RESOURCES

Public Art & Community Art Administrators
Artist Trust

RESOURCES

Our regional cultural community is very generous with ideas, assistance and support.

Covington should feel free to contact any of the listed resources to get assistance in implementing all or aspects of this Art Plan. General advice and specific examples of materials that will allow Covington to confidently move forward with commissioning artwork for Covington Park is readily available.

Particularly since Covington has this Art Plan as a roadmap, asking for and obtaining assistance will be made easier.

For example, sample project scopes, calls for artists and contract boilerplates are available through 4Culture and Seattle Office of Arts & Cultural Affairs. These major regional organizations willingly share information and assistance.

Since 4Culture is King County's primary cultural organization, they should be contacted first.

**Our regional cultural
community is very
generous with
support**

PRIMARY RESOURCES

4Culture

Public Art Program

101 Prefontaine Place South
Seattle WA 98104

Contact: Cath Brunner

tel 206.205.8024

email publicart@4culture.org

Seattle Office of Arts & Cultural Affairs

Public Art Program

700 Fifth Ave., Ste. 1766

Seattle, WA 98104

Contact: Ruri Yampolsky

Tel 206.684.7171

email arts.culture@seattle.gov

Artist Trust

1835 12th Avenue

Seattle, WA 98122

Tel 206.467.8734

OTHER RESOURCES

COMMUNITIES WITH EXPERIENCED PUBLIC ART PROGRAMS:

City of Sumner, WA

Arts Commission

Contact: Sally Abrams

Tel 253-299-5520

sallya@ci.sumner.wa.us

Cultural Programs

City of Kent

220 Fourth Avenue South

Kent, WA 98032

Contact: Cheryl dos Remedios

Tel 253.856.5050

cdosremedios@ci.kent.wa.us

Bellevue Arts Commission

450 110th Avenue NE

PO Box 90012

Bellevue, WA 98009

Contact: Mary Pat Byrne

Tel 425.452.4105

Email mpbrne@bellevuewa.gov

Bainbridge Island Art & Humanities Council

221 Winslow Way W Suite 201

Bainbridge Island, WA 98110

tel 206.842.7901

email admin@artshum.org

Tacoma Arts Commission

747 Market Street

Tacoma, WA 98402

Contact: Amy McBride

Tel 253.591.5200

amcbride@CityofTacoma.org



Carolyn Law Woods Well