

BAINBRIDGE ISLAND CITY HALL

ARTIST AS CATALYST/

ADVOCATE/

PLANNER

LAST TAKE

FIRST TAKE

REPORT ON BAINBRIDGE CITY HALL PROJECT

Carolyn Law
July 17, 1998

Timeline

1997

Feb.	Selected First meetings with Public Art Committee and Miller/Hull Research
March	Meetings with Public Art Comm. various project members and Council Comm.
April	PAC records thoughts, meetings with Bob Hull, research
May	Public meeting for site alternatives, begin waiting
June	Report to PAC on waiting
Summer	More waiting while larger project and site issues are discussed
Oct.	Team meeting with work session on site, begin focusing on possibilities
Nov.	Develop first draft of art priorities and process, budget
Dec.	Prepare timeline with Richard Wilson and Arts Plan with budget for Council approval for appropriating funds to go forward, attend City Council meeting, develop scope for first phase design team artists, begin selection process for project manager and first two artists

1998

Jan.	Select Connie Miller, project manager and two artists, Erin Shie Palmer and Gayle Bard
Feb. - March	Begin design team meetings, artists develop initial ideas Design in design development, develop second phase project scopes
April	Present conceptual art ideas to Council, second phase project selection process begins, selection of second group of artists
May	All artists working on ideas, first two are working towards integration and final design, second group on concepts, concepts presented to Council for approval
June	Meet with most of the second group to ground them in project background
July - Present	Wrap-up final design and integration details for Construction Documents

TOTAL TIME: One and a half years. Even with the break of 3 months where
no work was done, this project is still within the average for such projects.

Story of the Process

The Bainbridge project was one of raising public art-consciousness in a probing, knowledgeable way throughout the public and design processes. In fact, it is not typical to have an artist "sitting at the table" in this capacity. As such, there are not many models to follow. But the Public Art Committee decided to take the step of bringing an artist in at the very inception of the project, one who was not tied to conceiving of an art work,. By doing this, the entire process could be infused with the greatest possibilities for inclusion of artist thinking and art work.

As the selected artist, I began work by reading background material available from Bainbridge on planning efforts to date, etc. I was already familiar with history and other information about the island from past experience and a long term association with the island as a place and with the community. I then got background material on buildings that Bob Hull, the design lead for Miller/Hull, had designed. I visited the larger community buildings the had designed to see how they worked and felt. Bob Hull and I met to get to know each other and establish a means to work together and to identify roles. At that point I folded into their design team as a voice free from looking for a specific place for "my" art work. *This is very important to my role.*

Within the design team, I remained very broad in my focus and looked for many ways to involve artists' thinking and art work. I also made comments about the design itself to allow discussion of the design ideas from another perspective. There was always the question - How could artists weave their work into the very essence of the place? - behind every discussion.

Initially, without other artists present, the process worked extremely well. I think that Miller/Hull benefited from my input, questioning and broad perspective. We continued to explore the general idea of a city hall, how the beginning architectural components of this one worked individually and together, how the building became part of the larger site, how artists might approach integrating their thinking into this building, what were the most important parts of the building for the workers and the community, etc.

My role became less sure as artists were added and the meetings became more fractured (For example, Gayle did not jump into the project at the same time Erin did which caused the process to feel more disjointed than it would have). I think the role I played should have naturally embraced the subsequent artists, but a bit more ground work would have needed to be laid at the very outset to accomplish this.

In fact, as usual, the process had its highs and lows . Of which I will outline those that seem most pertinent to this report.

Highs:

- Being involved in a project from this perspective.
- Working with Miller/Hull on initial brainstorming about possible ways of looking at a city hall and specifically ours on Bainbridge.
- Interacting with Bainbridge Public Art Group, Nancy Frey, Janice Shaw and Connie Miller.
- Working with Erin Palmer as part of the team as her architectural background and aesthetics blended into the group very well.
- Seeing the final design for the building which addresses the larger site and a broad-use building for the community.

Lows:

- Seeing some artists not being as broad in their thinking as I wanted and consequently not realizing their fullest potential for contributing to the character of the place.
- Finding it difficult to structure as well as I could have the way in which I interacted with the new artists, to question and push their thinking.
- Being out of town for the second phase selection process and concept development so my input was not there.

Recommendations:**• Getting everything you need out of the selection process**

With short timelines, it is absolutely necessary to ascertain if artists that are being interviewed can meet the timeline because the success of the project is at risk if they in truth cannot. Good solid questioning about this should take place and after the fact of selection, if the artist is not in fact available as stated, perhaps there should be the ability to void the contract and go with the alternative choice.

• Clarifying the role I was in for the duration of the project

In the end, I think that my role was difficult to keep clear as we went along. I ended up doing a bit too much nuts and bolts kind of stuff which compromised my time some and perhaps my position as well. I was helping Connie get grounded by filling her in and giving her project management information, etc. I talked about process more than I wanted, rather than staying completely focused on ideas, concepts and content.

It would have been good to have clarified my role for the second phase of involvement - when the artists were brought in - either before I was brought in or at some point during the first phase. I think it would have been alright to have left it loose in order to best respond to the project as it unfolded, but we should have expected to step back and discuss this before moving on.

The project manager should probably be brought on at the beginning, even if they are on a more stand-by basis at the outset. This would allow them to be on the same page with a minimum of effort and then be ready to roll as the larger work of the project takes off.

- **Building in time for the artists to get a proper grounding from someone in my role**

To allow everything to work at its best, the biggest factor was time and timing. The process needed to allow for at least a minimal amount of time (several hours over the period of a few weeks), for which the artists would be paid. Ultimately, I think we should have built in time to have probing discussions with the artists as they came into the project about the nature of the project, along with a complete grounding in the background work done before they arrived on the scene. That accomplished, my role would have then become one of sounding board, questioner and critical eye during the development of concepts.

- **Pay artists for orientation time if someone is in this role**

Time in the schedule and money to pay for artists' time are key ingredients to consider for future projects. This time would allow for good, critical discussions about the content of the concepts between the artists and whomever (the PAC, someone in my role, etc.) being put forward by artists with the expectation that the artists are willing and capable of participating in that type of exchange is beneficial to the most positive outcome for everyone.

- **Change the process with the City Council**

Ideally, after the successful completion of this project, the City Council would vest in the Arts and Humanities Board the full power to undertake their projects with a FYI only approach to the full Council. The effort to get ready for the council takes an inordinate amount of time on your parts, and a lot of uncertainty which undermines the spirit of the project. I'm not convinced that the outcome is any different or better by having to go that route.

S U M M A R Y

In summary, I applaud Bainbridge for taking this tack. I think that you could and should continue to take this approach but I would suggest that you might also look at bringing an artist to the table when you are in the process of scoping a project that you are fairly certain will go forward, (assuming that you can take some funds from a particular project to do this), and then have them continue on into the specific large scale project. Right now you have artist advisors to the Public Art Committee, but they cannot take on the actual role. This brings an artist in at the absolute beginning which is always good for brainstorming and clarifying the particulars of the entire process. All of these projects have up and down times as it is, so if there is a gap between the initial scoping and the actual work that would not be a major problem for most artists who would be interested in working in this capacity.

I am less suggesting that you use the artist as planner but rather in the more free-wheeling role that you suggested for this project, just a bit earlier.

I hope the island will continue to add this wonderful layer to the process.

FIRST TAKE

FIRST TAKE - ART PRIORITIES

1. Considerations/Questions to the architects

How much is too much? How much art will best create a unified city hall?

Are we willing to make every opportunity available through cooperative efforts - i.e. art budget with construction budget as well as pure art budget?

How do we best allow art to enhance the IDEA or ESSENCE of city hall/civic center on Bainbridge Island? Is that more through symbols, or symbols plus functional items?

For example, do we welcome people by literally making an artistic welcome mat as part of the floor or do we enhance the sense or experience of entering the building with a range of subtler elements? Different approaches require looking for different types of artists.

Recommendation

The art guardian suggests that first priority be given to:

First, those artworks that enhance the idea or the essence of city hall and the daily and sporadic experience of it by islanders.

Second, build from there to support the larger gestures with a careful partnering of particular aspects of the building which can be done very well thus contributing well beyond their smaller scale.

2. Priorities

All or any could be collaborations with the designers. First priority is to the integrated projects and then a mix thereof.

<u>Integrated</u>	<u>Site Specific</u>	<u>Artist -made building parts</u>	<u>Small commissions</u>
Interior street	Counters	Counters	Tiles
Madison entrance	Plazas	Furniture	Switchplates
Rear court	Council chambers	Council furniture	Signage
Green perimeter	Stairway	Stairway	Island portrait 2-D
	Outdoor walk	Restrooms	Etc.
		Outdoor seating	
		Green Bollards Gates Seating	

3. Budget

The budget needs to be finalized now. Assuming a budget of \$90-100,000, a breakdown could go as follows:

\$30,000 each for two integrated projects - \$5,000 design time, \$25,000 implementation

\$40,000 to be divided among other projects with some of the projects taking part of their budget from the art, some from construction which effectively stretches the art \$'s.

4. Selection Process

We would need to begin both processes ASAP, use the same jury for both phases. The fast track invitational which cast as wide a net as possible with a letter and perhaps a follow-up phone call and a more normally timed second round with a 4-6 week schedule.

Ideally we would have the invited artists chosen by the first weeks of December and the other artists chosen by the beginning of January. While this is very short, it is possible.

Two Phase:

- | | |
|--------------------|---|
| 1. Integrated work | 2. All other |
| a. Invitational | a. Prospectus ASAP |
| b. Choose 2 | b. Establish pool or
choose X number |

MASTER PLAN

BAINBRIDGE ISLAND CITY HALL

ART MASTER PLAN CONCEPT

"Artists through their art can significantly enrich our public spaces and provide beauty, identity, meaning, and the formal qualities which engage the viewer/user in many ways. The role of the artist is to complement the design."

Going Public: A field guide to developments in art in public places

The intent of the plan to incorporate art into the new city hall for Bainbridge Island springs from the idea that artists working with architects can produce exemplary buildings for communities. Our goal is to have the inclusion of artists' thinking in the design process and artworks in the final design of the city hall produce a building that identifies and acknowledges the unique character of the island and its community. A thoughtful integration of art and architecture specifically intended to define and symbolize a civic building is a legacy for the future. Much like the library up the street, this newest community building will have a lively sense of itself as a place for islanders because of the care given to produce a dynamic blend of architecture, art and landscape.

B A C K G R O U N D

The Public Art Committee began the city hall design process innovatively, by choosing to have an artist become involved with the architects at the earliest stages of design, to act solely as an advocate for the most successful ways to unite art with the design. This process is working very well because of the receptiveness of the architects. As a result, the design team has already identified a number of possible ways to incorporate art into the building in an exciting fashion. This plan outlines in concept, the best ways to incorporate art and how to move ahead efficiently to keep pace with the design schedule. This ensures the most impressive result and effective use of the art dollars.

When the first project artists become involved, the initial artist advocate, Carolyn Law, will expand her purview to work with both artists and architects to push for the best ideas possible as they work together. She will also continue to refine the final and complete list of art projects.

T H E P L A N

The plan calls for having artists work within the project in several ways - on large scale to small scale artworks. By using this approach, we give the largest possible range of artists an opportunity, and integrate and place artworks effectively through the building and site. This is a wise and effective use of the art dollars. A plan that will have the greatest impact.

In order to identify the types of art projects, we will call the two kinds of larger scale projects *integrated* and *site specific* artworks and call the two kinds of smaller scale projects, *artist-made building parts* and *small commissions*. An outline follows of the locations and specific aspects of

the building that have been identified to date as possible sites for artists to work with. This large list of sites gives us flexibility to match artists with their strongest site opportunity and to come up with the combination of art placement that will produce the most striking building.

The first phase of the plan calls for two artists to be selected, as soon as possible, to collaborate with the architects on two important areas of the building. Their artwork would be integrated into or be a part of the building. It is essential for the artists to work on their ideas in conjunction with the architects during the primary phases of the design, keeping to the overall schedule. Artists will be paid for their design time, and will have a specific fabrication budget they will work within.

The second phase of the plan will involve selecting an additional group of artists shortly after the first two. These artists will be matched to the other sites and/or aspects of the building that will be defined once the first two artists have been selected, and the areas of the building they will be working with have been established.

P O S S I B L E A R T S I T E S

"A successful collaboration provides a context for design professionals and others to do work that transcends and dissolves the boundaries between their disciplines in a way that produces a product that could not have been conceived of individually...to develop something that has a greater strength than any of the ingredients alone."

George Suyama, Private Visions, Public Spaces

First priority will be given to two integrated projects developed by the two first-phase artists selected for sites. The final group of sites for phase two would be chosen to complement those of the first phase. All or any of these sites could involve collaboration with the architects if desirable. In some cases though, the site might only involve a straight-forward commission of an object where the artist has complete responsibility for the design.

<u>Integrated</u>	<u>Artist -made Site Specific</u>	<u>building parts</u>	<u>Small commissions</u>
Interior street	Counters	Counters	Tiles
Madison entrance	Plazas	Furniture	Switch plates
Rear courtyard	Stairway	Council furniture	Signage
Council chambers	Outdoor walk	Stairways	Island portrait 2-D
		Restrooms	Other?
		Plaza seating	
		The Green Bollards Gates Seating	

FIRST PHASE SITES

FIRST TWO ART SITES

12-10-97

GUIDING PRINCIPLE

City Hall includes work space for several departments of city workers, locations for the public to interact with those workers and meeting/multi-use space for use by the public, the Mayor and their representatives on the city council. The building will be located on a major street in town, on the site which includes the Bainbridge Performing Art Center with a central "green", used seasonally by the Farmer's Market.

Art ideas for City Hall must arise from a clear grasp of what makes a building a city hall/civic center and the uniqueness of the Bainbridge Island community. Essential is the understanding of the knowledge that the building is for a very particular community which defines itself by the word "island". Importantly, islanders feel that it has a particular sense of and way of functioning as community, distinct because of being an island. Additionally, we need to be aware of Bainbridge's history, to have a sense of its future, and to be alert that they have an awareness and appreciation of the natural world,

1. INTERIOR

Site description

The core of the city hall is an interior street running from the Madison Street entrance to the doors of the Council chambers (which is the essential "heart" of the building). This interior street runs from one set of entrance doors, past a public information space just inside, down the length of the work space and through the lobby area of the primary building entrance which includes doors to the council chamber space, doors to the outside, significant wall space and a major stairway.

Aspects of this space that should be carefully considered as the starting point are the ground plane and the department counters which frame the edges of the path. The counters are a major visual component and ground the work area, along with the floor, within the overall scale of this space. Functionally, the counters are the point of interaction between the public and the city employees, as well as additional storage space, etc. They will have to be looked at in relation to the a series of significant structural posts, the roof line, natural light entering through a skylight and materials palette. (note: The skylight is not part of the site.)

The "privacy walls" of the work cubicles directly behind the counters and a visible second floor railing are also components of this site and might be considered as they relate to the entire space. Depending on the decision of the design team, might or might not be part of this site scope. As such, these components could be part of this site's collaborative plan, a further commission for another artist or designed by the architect, whichever works best.

Spin-offs for other artists if not included in first site collaboration(?)

Civic stairway- all or some aspects of (code considerations key)

Wall outside council chambers

Wall opposite chambers

Second story railing

Public information wall

Note

This site should jell quickly during the first part of the design team collaboration and will allow Carolyn to make suggestions about spin-off sites for further projects that mesh with the direction of the team. These ideas would then be looked at in conjunction with those suggested by the second site and prioritized.

2 . E X T E R I O R

Site Description

A unified exterior area which wraps around the building on the southwest, south and southeast sides. This site will be looked at as being made up of *three* identifiable parts. They could be called the Madison Street entrance "plaza", the south side walkway running along the building and the council chambers "plaza"/entrance. These areas need to work in harmony with the building and further the sense of it as a community civic building. All areas will serve functional needs, yet can contribute considerably to the "reading" of the building from the street, as one enters and while using the interior spaces, in particular the council chambers. Landscaping is a component of all three.

The Madison entrance fronts directly on a main street and will be anchored and to a large extent, defined by a large specimen tree. As an entrance it is anticipated to be used by only 10% of those coming to the City Hall, yet this will be the most public facade of the building, seen by all those who drive by since it is pulled up to the sidewalk. As well, the additional functions that define and possibly activate this area are important to consider.

There will be a bus stop here which will cause people to wait in the space (it will provide cover under the extended roof), a view to a interior information "kiosk" space with a highly visible wall and possibly a coffee bar. A difference in grade with the street will cause this space to be slightly raised above the sidewalk. When you are adjacent to the building you will be covered by the generous overhang of the roof.

The south-side walk runs the length of and adjacent to the building. It will be buffered from the entrance road by plantings and covered on high by the extension of the roof. With its southern exposure, this will be a likely place for people to comfortably sit and because of its linear layout, would afford some sense of privacy if seating is provided along the building wall. The building side of the walk is defined by a six foot high wall topped by windows, punctuated regularly by wooden posts that are related to the structural part of the building. The planting area is under the purview of sub, Nancy Hammer and should be considered as a very important aspect of this area. Another possible feature is the channeling of the rain run-off through scuppers extending from the roof beams, which would direct water down into the planting area.

The Chambers plaza serves as the primary entrance to the building. It is important for that as well as defining the view out from the council chambers, serving as an extension of the chambers area when it is opened up to the outside for a variety of functions and in general, as additional outdoor space with seating which has a view to the Green.

The view from the chambers is of particular importance because the interior space has limited potential for art integration due to programmatic issues. Thus since the wall facing it will largely be glass, this outside area has a need and a great opportunity to contribute visually to the inside. As such this exterior area provides wonderful challenges for the design team.

Along with this aspect of the site, defining the entrance sequence will be important and how the site can be further used functionally. Other considerations of the site include a wall area near the doors (that is an extension of an interior wall), structural components added to deal with a grade change, a sense of connection to the Green, and a way of buffering the handicap parking spaces which are located on the far edge of the area.

Approach

To treat the three areas within the overall site sensitively for their differences from a possible symbolic perspective, how they uniquely function for the building and site, their location in relation to the physical components of the building and site and their scale.

Spin-offs for other artists if not included in first site collaboration(?)

Integrated functional furniture - Madison plaza

Benches - south side of building

Some type of symbol or Symbolic "sculpture" - chambers entrance plaza

Light block-out pocket doors - council chambers (interior or exterior?)

Note

Must be coordinated or allow collaboration with Nancy Hammer's
landscape plans

SECOND PHASE SITES

SECOND PHASE ART PROJECTS

4-10-98

Note:

1. Prospectus has to clearly tell what the building aesthetic and goals are, what kind of materials are being used and anything else that can give them a feel for what we will have.
2. Artists need to know clearly, that all of these projects will need a design that works *with* the aesthetic of the building and contributes to the overall feel and success of the architectural goals. That doesn't mean that we want architectural detailing, just something that works with it and elevates the sense of place higher.
3. The budgets will reflect the following attitude. If an artist will both design and fabricate a functional piece, the design fee will be lower to reflect the fact that they will also be paid for time during fabrication.

MAIN WALL OF THE INFORMATION AREA

- No construction credits
- Budget - \$3000 - 3500
Approach as a frame to provide a formal edge for a posting field within. Dimensions of frame would have to allow the necessary size for the posting field. Designed for larger view from Madison and entry area and the close-up view from inside. Approach and materials are very open.
- Type of artist:
Open to a wide range, chosen for past work and ability to relate to this opportunity

TOP OF DESK IN INFORMATION AREA

- Construction credit
- Budget:
Depends of cost of off-the-shelf item and what materials an artist might use.
Range \$1,500 - 3,000
- Approach:
Entire desk could be designed and fabricated as functional art item or just the table top could be dealt with and placed over off-the-shelf storage units. Materials must be appropriately functional and durable.
- Type of artist:
Any artist who has experience with and ability to visualize use of appropriate materials in a create way.

MAIN COUNTERS

- Construction credits determined by some formula from Miller/Hull
 - Budget:
 - Depends entirely on what part the artist plays. Fee for design time should be more if the artist is working on the design of the greater part of the counters with Miller/Hull. That fee also depends on whether artist will be fabricating any or all of the counter themselves (see note).
 - Range from \$7 - 10,000 (?)
 - Approach:
 1. Collaboration with Miller/Hull on design as it is developed to date, with artist then being responsible for fabrication of aspects of the counter decided upon mutually.
- OR
2. Miller/Hull decides on specific component(s) and specifies design direction and range of materials from which an artist works to create final design and then fabricate. Components are then installed within the counter system.
- Type of artist:
 - A sculptor with a range of experience that is exciting or artisan who is familiar with functional objects. Either one has to be compatible with Miller/Hull.

GATE AND/OR STAIR RAIL

- Construction credit possible if artist actually fabricates part of railings or gate
No construction credit if art is added to the existing structure.
 - Budget:
 - See counter discussion above.
 - Range from \$4 - 6,000
 - Approach:
 1. Collaboration with Miller/Hull on design as it is developed to date, with artist then being responsible for fabrication of all or aspects of the gate and/or railing as decided upon mutually.
- OR
2. Artist designs art that would be complimentary to the gate and/or railing design by Miller/Hull and then attaches art to existing structure.
- Type of artist:
 - Artists with a range of experience or artisan who is familiar with functional objects.

SLIDING WALLS IN MEETING ROOM

- No construction credit
- Budget:
 - \$5 - 10,000
 - The range here reflects the ability to choose an artist and then decide how much we want them to do. With the smaller budget they would have to judiciously design something that would not cover the entire surface for example but still make sense of the scale and location of these. With the larger budget we are allowing more flexibility in dealing with these surfaces. The decision on budget should be tied to the type of artist found and how we might envision them working to their greatest strengths.
- Approach:
 - There are two sliding walls, one larger than the other. These could be looked at as individual or complimentary. Any designs would have to take into account the architectural feeling and intent of the meeting hall space and what view is framed by the walls when in the open position. Conversely, how do they function when they are closed and define the entire corner. Just be aware there are several approaches for the larger idea of how to treat these which should be considered when choosing an artist. Who would look at the opportunity in the most interesting way?
 - 1. Minimally deal with the surface of the walls/doors to enhance them but still allow them to seem more a part of the wall system.
- OR
- 2. Allow an approach that allows them to become a significant corner of the meeting hall in the closed and open positions.
- Type of artist:
 - Open to a wide range, chosen for past work, experience with a variety of materials and ability to relate to this opportunity

SCULPTURE SEAT(S) ON SOUTH SIDE OF BUILDING, ALIGNED WITH ERIN'S MARKER IN THE PAVING AT THE CENTER POINT

- A construction credits for the bench(es) that would be replaced
- Budget:
 - \$2,500 - 4,000
 - Depends on materials and scale a particular artist might use.
- Approach:
 - Artist would need to make a responsive design that takes into account the function and feeling of the plaza as defined by the architecture, landscaping and Erin's ground plane plan. The seating should be functional sculpture and contribute to the definition of that point along the walkway.
- Type of artist:
 - A sculptor with a range of experience or artisan who is familiar with functional objects.

SMALL DETAIL PROJECTS

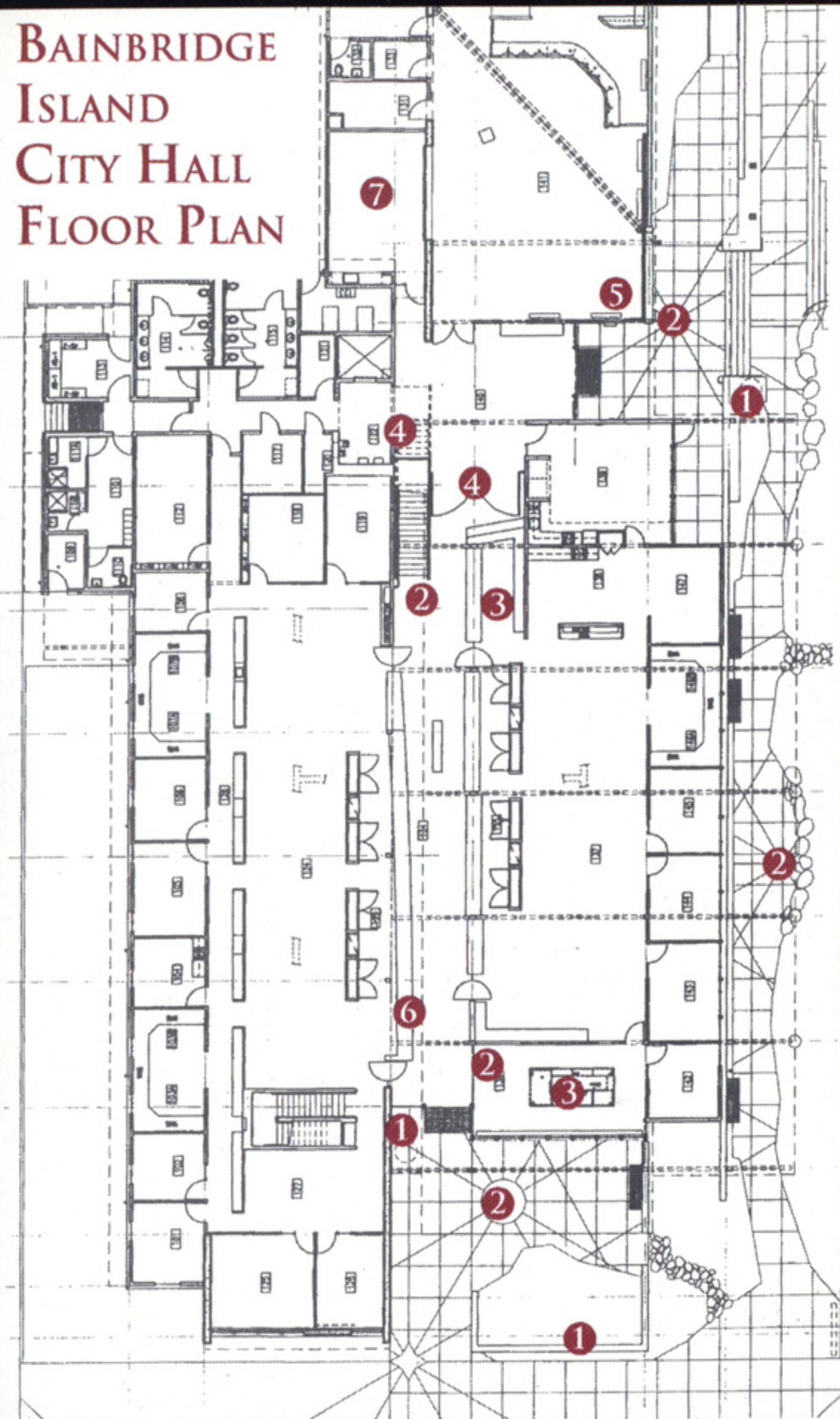
Note: This should be looked at as an opportunity for local artisans or crafts people to contribute something small that unexpectedly can have a large impact. We are talking about these being touches that work well with the attitude of the architecture of the building like everything else.

- Budgets:
Range from \$500 to possibly \$750 - 1,000
- Bathroom tiles for public bathrooms on first floor
 - Budget:
Number determines budget - use square foot price plus design time.
 - Approach:
Custom tiles used within the field tile, for example on floor, walls (if tile on walls?), mirror surround. Artist would choose one area.
- Kick plates on doors
 - Budget:
Depends on number - \$500
 - Approach:
Metal - worked in some way, for example etched. Other materials???

Con't.

- Switch plates
 - Budget:
\$500
 - Approach:
Variable treatment of standard switch plate surfaces, durable materials
- Front Nose of Stair treads
 - Budget:
\$500 - 750
 - Approach:
Treatment of front 2.5" edge of treads, for example, added durable strip of material such as metal, cast glass, wood

BAINBRIDGE ISLAND CITY HALL FLOOR PLAN



2 Interior/Exterior Walkways



ERIN SHIE PALMER
Pilot books and navigation charts inspired the creation of an abstract map as a foundation for the City Hall, where the history and future of Bainbridge Island will be navigated and recorded.



5 Council Chamber Walls



MICHELE G. VAN SLYKE

Michele has created sliding walls of steel and aluminum for the Council Chambers as well as five manhole covers with the motif of "old fashioned treasures from land and sea."



ELIZABETH WHITE

Historic Bainbridge Island photographs were fired by Elizabeth onto porcelain tiles and inset into a series of concrete counter tops.



3 Photographic Porcelain Tiles



CECIL ROSS

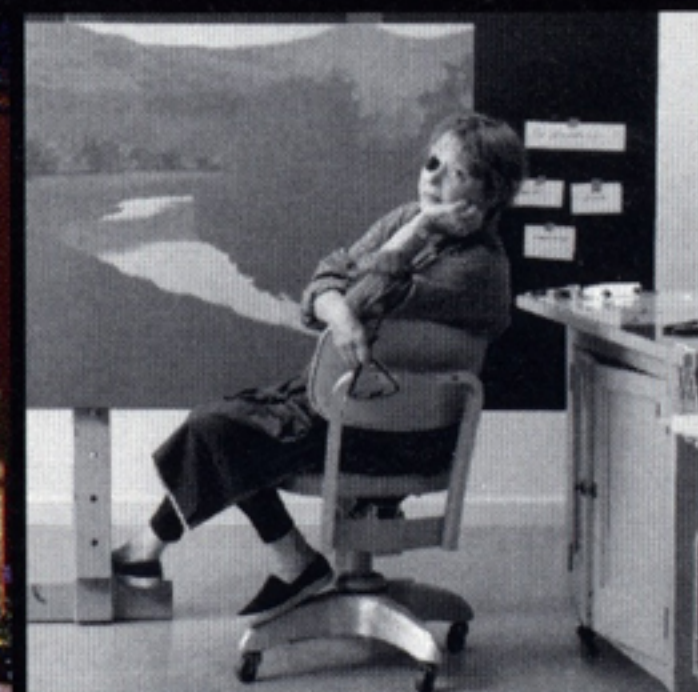
Cecil created the 60 foot long counter top for the front corridor planning area which simulates a boat deck with sweeping curves and planking.



6 Counter Top



1 Topiaries & Blackberry Vines



GAYLE BARD

Gayle's topiary sculptures mark the entrances and the boundary grounds of City Hall. She also created the blackberry vines arching over the front sign. "A visible reminder of our interwoven lives and duty to be ever watchful."



4 Gate and Stair Hand Rails



PHILLIP BALDWIN

Phillip's bronze, aluminum and steel gate serves as an ornamental wall surface when open and secures areas after hours. It is an informally elegant reference to early 20th century metal structures.



7 Ceiling Sculpture



VIRGINIA KEYSER

Virginia's undulating wood ceiling sculpture, echoing Island land and sea forms, is hung in the Conference Room.



Public Art Committee, Staff and Advisors:
(Seated Left to Right) Donna Moore, Constance Miller, Mary Louise Ott, Maggie Smith; (Standing Left to Right) Debbi Lester, Therese Kunzi-Clark, Richard Wilson, Janice Shaw, Nancy Frey, Kathy Childs; (Not pictured) Mack Pearl, Nan Wooldridge, (New members) Randi Evans, Amy Hughes, Erik Indvik, Jamee Nunnellee-Fritts

PUBLIC ART COMMITTEE OF THE BAINBRIDGE ISLAND ARTS & HUMANITIES COUNCIL

*Established in 1985, to promote artistic vitality
and to enrich the Bainbridge Island Community.*

In 1997, the Public Art Committee selected Carolyn Law to work with the architects to involve artists at the early stages of designing the new City Hall. During this collaboration, two primary artists were brought into the process, Erin Shie Palmer and Gayle Bard, to produce major interior and exterior artworks. Artist Constance Miller coordinated the project during the construction process, and assisted with the relationships with the City and Community. In 1998, five additional artists were selected to produce a combination of functional and decorative artworks to complete the Committee's vision of a City Hall that would truly reflect the Island community. The building was dedicated in May, 2000.



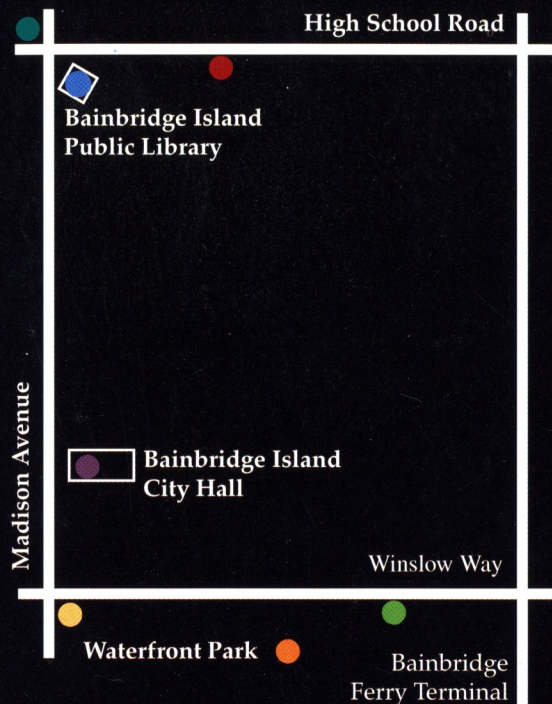
ARTIST CONSULTANT CAROLYN LAW

"Our goal is to have the inclusion of artists' thinking in the design process and artworks in the final design produce a building that identifies and acknowledges the unique character of the Island and its community."

ARCHITECTS MILLER/HULL PARTNERSHIP

Principal architect Robert Hull welcomed the opportunity and the project architects, Craig Curtis, Steve Tatge, and Robert Hutchison all participated in the architect/artist design process.

Take a self-guided tour of the Public Art located throughout downtown Bainbridge Island

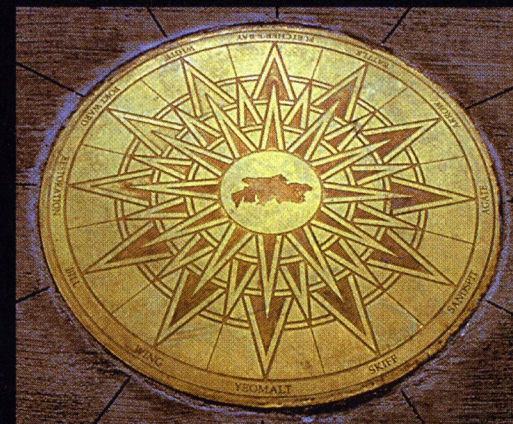
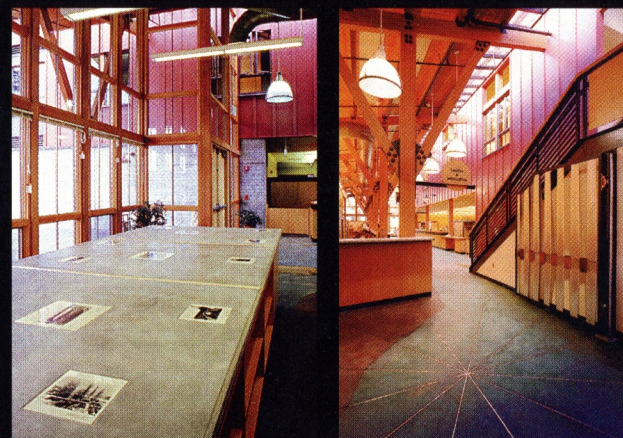


- Rainbringer Sculpture by Craig Jacobrown
(corner of High School Road and Madison Avenue)
- Sidewalk Art by Carolyn Law
(five pieces along High School Road)
- The Seed Ball by Bob Lucas
(on Winslow Way in front of Town & Country Market)
- The Arrow Bench by Eagle Scout Patrick Croghan
with assistance by Bob Lucas
(Waterfront Park)
- Glass Sculpture by Steven Maslach
- Ceiling Sky Painting by Gayle Bard
(Bainbridge Island Public Library)
- Beach Glass Quilt by Greg Mesmer and Diane Bonciolini
(corner of Madison Avenue and Winslow Way)
- City Hall Public Art
280 Madison Avenue • Bainbridge Island

For information, please call
Bainbridge Island Arts & Humanities Council • (206) 842-7901

Artist Portraits By Raymond Gendreau • Architecture / Art Photography by Art Grice
Design by Debbi Lester of Art Access • Printing by Nikko Media Center

BAINBRIDGE ISLAND CITY HALL



PUBLIC ART