→ **Arlington Public Art Program**

**Public Art
Master Plan
Implementation
Guide**

2024

CONTENTS

INTRODUCTION

The Public Art Master Plan (PAMP) Implementation Guide establishes the processes and actions by which the County intends to implement the PAMP.

The PAMP, which is a sub-element of the County's Comprehensive Plan in support of the *Public Spaces Master Plan* (PSMP), describes the County's public art goals and priorities, based on the context for public art in Arlington today and the County's broad priorities for placemaking, development and cultural resources. Adopted by the County Board in 2021, the PAMP builds on a previous master plan approved in 2004, as well as more than three decades of experience with public art in Arlington.

This Implementation Guide is a companion to the PAMP. Its purpose is to outline how the vision, goals and priorities outlined in the PAMP can be translated into actions through collaboration with County agencies, BIDS/Partnership organizations, communities and developers. It explains the processes through which collaboration between the Public Art Program (the "Program") and these other entities can take place, how public art can be integrated into other County planning processes and what the major actions for implementing the PAMP might be. It references County plans and the Capital Improvement Plan (CIP) that were approved at the time of publication, and reflects specific County Board direction regarding equity and evaluation.

This is a living document. Over time, some actions will be completed; others will be superseded by new County plans and CIP projects. Each year, the Program will assess its current projects and future opportunities when it develops its annual Projects Plan.

Many stakeholders were involved directly in creating the PAMP. That involvement ensures that the actions outlined in this Implementation Guide represent the shared missions of the Program and its collaborators. It also serves as a benchmark for the ongoing conversations between Public Art Program staff and stakeholders with whom the Program collaborates. From these conversations, the Program will develop its future Projects Plans, specific projects and other actions. This collaboration will continue through the assessment of outcomes, which will feed into the identification of future opportunities and the planning of future actions that will achieve the County's vision for public art.

This Implementation Guide has four sections.

- **Program and Process** provides an overview of Public Art Program areas, funding sources, potential locations, eligible projects, and artist selection approaches.

- **Building Collaborative Partnerships** describes the key processes through which the Program and affiliated artists collaborate with stakeholder organizations. It also includes an outline of goals for working with each of the Program's key collaborators.

- **Arlington's Public Realm** includes implementation processes for incorporating public art into public realm projects, which are funded and built by a variety of County departments or developers.

- The **Recommended Actions** chart details concrete projects and actions that the Program can take to implement the PAMP, based on recommendations in the **FY 2023-32 CIP** and other approved County plans.

While the County's vision is steady, the paths to achieving that vision, the steps that will be taken and the collaborative partnerships that will take those steps, are ever-changing. This guide therefore reflects this moment in time, and provides a basis for collaboration to continue and new opportunities to emerge over time.

PROGRAM AND PROCESS

PROGRAM OVERVIEW

Program Areas

- Public Art and Civic Design
- Special Projects
- Audience Development and Engagement
- Site Plan / Developer Projects
- Community-Initiated Projects

Funding Sources for Public Art

- County CIP projects that include public art funding within overall project planning and construction budgets
- "Area funds" or other developer funds[1]
- Arlington Neighborhoods Program
- Private or community funds may supplement funding sources
- External grants, such as National Endowment for the Arts

Possible Locations for Public Art

- County public buildings including libraries, fire stations, police stations, parks, and recreation facilities
- County-owned utility infrastructure, such as stormwater retention areas, the Water Pollution Control Plant and associated pump stations
- Transportation infrastructure owned by the County, or whose improvement involves County funding or construction management (VDOT, WMATA projects)
- Publicly-owned property or property with public easements, including civic squares, streets, sidewalks, parks and trails
- Facades of private buildings easily viewed by the public
- Privately-owned open space in a prominent, easily viewed, and/or accessible location

Eligible Projects

Permanent or temporary

- Sculpture or two-dimensional works
- Artist-designed facade or pavement treatments
- Artist-designed or enhanced infrastructure (transit shelters, bridges, electrical substations, stormwater features, etc.)
- Artist-designed interpretive features
- Artist-designed environmental installations
- Artist-led community processes
- Artworks in any other medium, including landscape, light, water, digital, sound or performance, that are original, site-specific creations

Ineligible Projects

- Interiors of private buildings (except for affordable housing residencies)
- Commercial expression, including generic signs or identity markers
- Performances or events that are not site-specific, original and created by an artist
- Wayfinding features not commissioned through a public art process
- Creative placemaking or similar projects not developed through a public art process

Types of Public Art Projects

- Integrated Artwork
  - Retrofit into buildings, landscape, infrastructure
  - Incorporated into new buildings, landscape, infrastructure
- Design-Team Project
- Functional Design Feature
- Stand-Alone Artwork
- Artist-in-Residence
- Temporary Exhibition or Installation
- Artist-Led Community Process-Based Project

Artist Selection Processes

- Open competition
- Invitational competition
- Direct selection
- Qualifications-based process
- Proposal-based process

1. Developers who wish to support public art as part of their site plan are encouraged to make cash contributions to "area funds," which are established within the Public Art Fund for each planning area in the six priority corridors outlined in the PAMP. Each "area fund" supports County public art projects in that area, especially those related to urban design and public space strategies identified in area plans.

PROGRAM ADMINISTRATION

Project Planning

Project planning is a key step during which all aspects of a new public art project can be considered — community context, site context, functional requirements – as well as how the project can address key County priorities such as equity and sustainability. Project plans should be led by the Program working collaboratively with client agencies, as well as other partners and external stakeholders, appropriate to the nature of the project.

A project plan is a foundational document that provides a common understanding of the project for everyone involved. It sets out the basic framework of the project, such as goals, potential locations, budget, funding, timeline, the artist selection process, community engagement and marketing strategies, a list of internal and external stakeholders, and the roles and responsibilities of each partner.

A project plan is also a living document, open to change as the project evolves. Some aspects of project planning can be undertaken concurrently with the Facilities Planning stage; some aspects might occur after funding is confirmed in the CIP.

Artist Selection

Procedures for recruiting artists, establishing Art Advisory Panels, selecting artists and reviewing concepts for art projects are spelled out in the Public Art Program Guidelines, which describe the Program's operational procedures.

Each project should have specific artist selection goals, which can include cultivating artists who are from the County or new to public art, and balancing needs for diversity and inclusion in regard to the artists who are represented in the overall Public Art Collection.

Artist selection methods can include open competition, invitational competition or direct selection, but must comply with all County purchasing requirements. Artists can be selected solely on the basis of their qualifications, or on the basis of both their qualifications and proposals they submit. If artists are asked to submit proposals, the proposals are generally reviewed by a selection committee or design jury and the artists are compensated.

Each project should also have a specific Art Advisory Panel, which advises on the project scope, artist selection and artist concept. Each panel should not only reflect the community and stakeholder representation outlined in the Guidelines, but also the County's commitment to diversity and inclusion, as expressed in the County Board's equity resolution.

Community involvement in the development of any public art project is crucial and should be part of the selection process. For projects in especially prominent locations, the proposals could be presented to the public (in a forum and/or exhibition) before the advisory panel makes a decision. The purpose of this would be to stimulate public dialogue about both the project specifically and public art in general — particularly about how public art relates to the site and the pros and cons of different visual approaches.

For projects attached to private or public construction, artist selection and approval processes must be integrated into the overall project timeline so as not to cause delays.

Staffing

Successful implementation of Arlington's PAMP requires staff with a range of skills — especially administrative, curatorial, project management, education, public outreach and audience engagement. The number of projects Arlington can complete will directly relate to the Program's available staff resources, existing multi-year project commitments and project schedules.

Staffing levels will take into account the fact that Arlington's planning and development projects are highly process-oriented; as a result, initiating, planning and implementing these projects requires extensive internal consultation and public meetings. This is especially true given the emphasis this guide places on having public art staff monitor County planning processes to lay the groundwork for art projects at the earliest possible stage of capital project planning.

THE PUBLIC ART ADMINISTRATOR

The Public Art Administrator supervises the Program and develops the public art Projects Plan each year, negotiating the scope of upcoming art projects with each County department and the schedule of art projects to be initiated. The Administrator works with County agencies to review the expectations for each participant in each project, and serves as the Program's representative on various inter-departmental working groups and planning teams, including any capital budget working groups.

PUBLIC ART PROJECT MANAGERS

Public Art Project Managers provide project management, curatorial and planning services.

Project Managers have primary responsibility for overseeing County-initiated art projects, including artist selection and project management. The management of artist residencies, temporary projects and special art projects initiated by the Program could be assigned to a particular Project Manager, based on their expertise with the geographic area, collaborating County agencies or organizations, or the type of project involved.

Project Managers track site plan-initiated projects, coordinating reviews at the appropriate stages and interfacing with the Department of Community Planning, Housing and Development (DCPHD) on those projects. Project Managers also coordinate community and audience engagement activities. For specific projects, this could include overseeing the mechanism for engaging artists, involving the community

in the art project planning process and developing educational tools that inform the public about the completed project (such as brochures, web materials and walking tours). For the Collection overall, this would include developing print and digital media that provides the public with deeper access to works of art in the Collection, including the documentation of project process, and programming that engages people with the Collection in an ongoing manner.

ADMINISTRATION AND COMMUNICATIONS

The Program, which is a unit within the Cultural Affairs Division (CAD) of Arlington Economic Development (AED), receives administrative and communications support from both AED and CAD.

Administrative assistance is important to assist the team with communication, web site upkeep, meeting planning, outreach, financial tracking and other logistics. Communications support is important for helping the team develop and implement outreach, engagement and marketing strategies for each art project and for the Program overall.

MAINTENANCE COORDINATION

Ongoing coordination of maintenance of the Public Art Collection is overseen by a Program Project Manager responsible for Collection Maintenance.

Stakeholder and Community Engagement

The implementation of public art projects will require strong working relationships with County staff, as well as members of advisory commissions, civic associations, BIDs, Partnership organizations and similar groups. Each project should also have a community engagement strategy appropriate to the context of the project.

In addition to creating an Art Advisory Panel for a project, Program staff can create a Community Technical Advisory Panel (CTAP) when such a group would be useful in reaching these broader constituencies. The role of a CTAP would be to define goals for the public artwork and contribute to the development of engagement strategies. A CTAP could also be asked to review artist selections and artist concepts and provide input to the Art Advisory Panel.

The CTAP can be a key participant in discussions as to how equity considerations are woven through a project, how the artist's and community's roles are defined, how artists are recruited and selected, and how the goals of the project reflect the community's needs and priorities.

As part of working with CTAPs, Program staff will organize informational presentations that outline common processes for commissioning, designing and constructing public art projects, and the roles that various County agencies, artists and the community play in making projects successful. These presentations can also be made available to the general public.

Evaluation

Evaluation is an emerging activity for public art programs across the country, though the models are diverse and not well-tested.

At the broadest level, the Program should be asking itself whether the work it is doing is helping to achieve the County's vision and goals for public art and whether the Program is working in a way that reflects its values, as expressed in the Public Art Master Plan. In this respect, the Program can take guidance from the County's Framework for Racial Equity, which asks County agencies to "evaluate where we are, what we have done and how we are doing; what things do we need to change, adjust and how we evolve over time to respond to changes in the workforce, culture, and community."

The Program can also focus more specifically on the mechanics of project implementation. For example, earlier evaluative research in Arlington resulted in improvements to artist scopes of work and contracts, and provided a deeper understanding of how collaborative processes between artists and designers can be successful.

Evaluations can be conducted routinely as post-project interviews (with or without questionnaires) with participants in activities and events. Interviews can be informal or through focused research. Evaluations can also be organized through academic partnerships like that which occurred several years ago with the Virginia Tech Urban Affairs and Planning Program.

Even though there has been an increasing reliance on the collection of evaluative data in all walks of life, such as consumer preferences, it is important to recognize the limitations of the type, quantity and context of data that can be collected about public art, and therefore the questions that can be answered with any degree of authority and predictive value. To date, evaluation processes have been most useful when they are organized informally and incrementally, focused on operational questions and result in iterative changes to ongoing practices.

In terms of broader questions of vision, goals and values, the Program should prioritize the themes it would like to track, identify key questions and metrics that it can realistically quantify and consistently collect information over longer periods of time.

In addition, the Program should encourage reflection on its work through critical dialogue, such as interpretive projects and public programming, which can offer diverse perspectives that quantitative methods alone cannot.

Maintenance

The County's Public Art Policy addresses the issue of maintenance in the following way:

> "*The County shall be responsible for the maintenance of County-Initiated Projects created through the Policy. All permanent Projects must have a plan that estimates both staff time and funding needed to properly maintain the Project and low maintenance materials will be sought. Funds for the maintenance of County-Initiated Projects will be allocated as a portion of the Program's operating budget. Maintenance of public art in special exception or site plan and community-initiated projects will be the responsibility of the developer/owner. Maintenance of public art loaned or donated to the County will be negotiated with the donor.*"

Budgets for County-initiated public art projects starting in 2022 will include a set-aside of up to 10 percent for future maintenance needs. Also, the adopted FY23 -32 CIP includes funding for a conservation review of the Collection.

PROJECT DEVELOPMENT PROCESS

The following flow chart outlines how the processes of developing a public art project and a County capital project intersect. Every situation is unique, based on factors such as the type of project, construction method, community engagement process, procurement approach and funding sources.

As a general rule, public art must be considered at the earliest possible phases of project planning for County capital projects, and public art decision-making must be coordinated with the steps of project development, from the first stages of planning through construction.

Awareness

Long-Range Budgeting

Project Planning

01

Awareness

County capital projects emerge in a variety of ways — as recommendations in elements of the Comprehensive Plan, area and sector plans, department plans and special studies. At this very first stage, County agencies will flag the potential for public art, and the Program will be considered an internal County agency stakeholder for the project going forward.

02

Long-Range Budgeting

Arlington's Capital Improvement Plan (CIP) takes a ten-year look-ahead. When projects are listed in the projected future years of a budget, the potential for public art will be noted. To the extent possible, the County will explore setting aside public art funding from County sources; non-County sources of funding for capital projects are often restricted and cannot be used for public art.

03

Project Planning

As the time for developing a capital project approaches, the lead agency undertakes a project planning or facilities planning phase. This phase confirms the program for the project, estimates the budget and leads to a CIP request.

This phase will also result in goals and opportunities for public art, as well as a proposed art budget. Depending on the nature of the project, this phase can include both internal and external stakeholder engagement; the Program is a stakeholder in the facility planning process and will facilitate the public art project planning.

At this point, the following recommendations will be made:

- Whether public art will be part of the scope of the project, what some of the general opportunities and goals are, and how much funding for public art will be in the project budget. This determination will be driven by the recommendations of the PAMP and the input of Public Art Program staff. It will also take into account any internal and external stakeholder input that is gathered at this stage.

- How the public art process will be coordinated with the project development process, especially if the County will be pursuing a design-build, construction-management-at-risk or public-private-partnership approach.

Near-Term Budgeting

Public Art Planning

Artist Selection

Contracting

Concept Development

Schematic Design

04

Near-Term Budgeting

The County Board approves, as part of the CIP, a near-term, two-year list of active projects. The two-year CIP will confirm the inclusion of public art in projects (and project budgets) where it is appropriate.

05

Public Art Planning

Public art project development begins in earnest after the project is adopted in the CIP. Public Art Program staff will confer with staff from the lead agency about how the key thresholds in the public art process will align with the expected planning, design, construction and public review processes for the project.

06

Artist Selection

Artists are selected after project planning is complete and once the scope of their involvement and the art project are clear. The selection will occur early enough in the process to allow for coordination with the design process, the design consultant and the Public Facilities Review Committee (PFRC). Artists will be selected by a selection panel and reviewed by the Public Art Committee, in accordance with the County's Public Art Guidelines.

07

Contracting

The Program contracts with the artist for design, fabrication and installation services. The contract will include adequate funds for coordinating with the overall design process, including necessary design and engineering services. County Board approval is required for projects of $250,000 or more.

In alternative procurement processes (design build, construction manager at risk or public-private partnership), the contract with the artist for design, fabrication and installation services will typically be held by the Program. The contract with the construction team will include adequate funds for the integration of the public art project, including any design and engineering services that are necessary. Both the public art budget and the construction budget will include contingencies for public art.

08

Concept Development

The artist develops a concept for the artwork. The artist will undertake an appropriate research and community engagement process and consult with the design consultants and PFRC as necessary to ensure their concept is consistent with the overall project design. Potential construction coordination issues will be flagged. The artist concept is recommended by the selection panel and approved by the Public Art Committee.

09

Schematic Design

The schematic design offers a "proof of concept." It will outline how the artwork will be integrated with the overall project, identify the artist's and the contractor's responsibilities, allocate costs between the art project and the project budget, and provide an updated fabrication and installation schedule. The timing of this phase depends on the nature of the concept and the nature of the procurement process. Public Art Program staff consult with contract conservator regarding material selection, as needed

Final Design

Fabrication

Installation

Activation

Evaluation

Maintenance

10

Final Design

The final design confirms the artistic design. It will finalize the approach to integrating the artwork with the overall project, confirming the artist's and the contractor's responsibilities and finalizing the installation schedule. The timing of this phase depends on the nature of the concept and the nature of the procurement process.

11

Fabrication

The fabrication phase involves the production of the artwork, usually off-site. The artwork is made by the artist or a specialized fabricator, then transported to the site. Public Art Program staff oversee this work, including any third party inspections, and assist in coordination with the contractor.

12

Installation

The installation phase involves the placement of the artwork on the site. The installation will be coordinated with the contractor and occur when appropriate in the construction schedule. Public Art Program staff oversee this work and assist in coordination with the contractor.

13

Activation

From the moment an artwork is installed, it is a living resource to the community. The Program should create and support opportunities to experience the artwork through ongoing programming, particularly programming that brings a diversity of voices to the table.

The Program should document the process of creating the artwork and, as the artwork becomes part of the community, how the public engages with it. This can provide the basis of an evaluation of how public art impacts the community.

14

Evaluation

The Program should evaluate projects upon completion. Project-level evaluation should focus on how a specific project's conceptualization and implementation reflects the Program's goals and values. Broader questions of the public's perception of projects are better addressed through longer-term research processes.

15

Maintenance

The County is responsible for the maintenance of County-Initiated Projects. Inspections will be conducted every two years to evaluate the condition of the artworks and maintenance will be undertaken as needed.

BUILDING COLLABORATIVE APPROACHES

BUILDING COLLABORATIVE APPROACHES

At the inception of each project it is essential that the Program and collaborating organizations (such as sponsoring County departments, client agencies or other stakeholders) agree to their respective roles and responsibilities. Following is a general breakdown of the roles and responsibilities for the Program and collaborating organizations in creating a public art project.

County-Initiated Projects

County-initiated projects require close cooperation between the Program, the client agency that is sponsoring the project and, in some cases, the Department of Environmental Services (DES)–Facilities Design and Construction.

Joint Responsibilities: Public Art, Client Agency, DES–Facilities Design and Construction

1. Determine scope and location for public art, considering community context, site context and functional requirements, as well as key County priorities such as equity and sustainability.
2. Determine budget and funding sources.
3. Determine the artist selection process.
4. Determine the artist contracting process, particularly for design-build, construction manager at risk, public-private partnership and similar procurement processes.
5. Determine contractual responsibilities of the artist.
6. Develop and implement a community engagement plan.
7. Develop education/interpretation plan.
8. Develop maintenance and conservation plan (in coordination with the Facilities Management Bureau where applicable).

Public Art Program Responsibilities

1. Provide background briefing on the Program's vision, priorities and processes to project manager and other staff.
2. Implement artist selection and concept review processes.
3. Negotiate artist contract (the artist contract should be with the County and

managed by Public Art Program staff, not subcontracted to the design consultant).
4. Manage artist's work.
5. Ensure the artist's contract has been fulfilled.
6. Advocate for the artist during the design and construction processes.
7. Coordinate Public Art Committee / Commission for the Arts review process.
8. Spearhead public education and public relations about the art project, including documentation and publicity through means such as photos, press release, Web site, brochures, etc.
9. Catalogue completed art projects.
10. Provide the client agency and DES with maintenance recommendations.

DES–Facilities Design and Construction, Client Agency Responsibilities

1. Assign a project manager or liaison to the project.
2. Provide agreed-upon funds, normally one-half to three percent of construction cost with a minimum of $50,000.
3. Participate in artist selection and concept review processes.
4. Integrate artist into overall project and ensure liaison with design, engineering and construction teams. Advise on code, function and safety issues. Ensure that project consultants are scoped to work with the artist and the Program.

Artist-in-Residence Projects

The PAMP update identifies several opportunities for assigning an artist-in-residence to a County department or planning process. The artist would work with a sponsoring department or other agency, such as an affordable housing partner, for a specific amount of time to develop ideas and projects related to its ongoing or a specific project. Or, the artist could participate in a planning process to facilitate community engagement or visioning related to a planning process.

Following is a breakdown of the roles and responsibilities for the Public Art Program and the sponsoring department/ other agency.

Joint Responsibilities: Public Art, Sponsoring Department/Other Agency

1. Determine the artist's scope of work and/or job description.
2. Determine the artist's deliverables and plan for exhibition or installation, if necessary.
3. Determine the artist's fee and the schedule for the project.
4. Determine the artist selection process.
5. Determine and implement a community engagement plan for the project.

Public Art Program Responsibilities

1. Implement the artist selection process.
2. Negotiate and manage the artist contract.
3. Advocate for the artist during residency.
4. Participate in progress reviews.
5. Document the results of the residency.
6. Present the results of the residency in an exhibition or installation, if applicable.

Sponsoring Department/ Other Agency Responsibilities

1. Participate in the artist selection process.
2. Provide work space and introduce artist to stakeholders.
3. Provide funding for residency (unless affordable housing project funded through Public Art Fund).
4. Provide staff time for interaction with the artist.

Site Plan-Initiated Projects

Private developers who wish to support public art as part of a site plan condition can commission public art projects on their own or make contributions to the Public Art Fund to support specific public art projects in the area, as specified in this plan.

When developers commission public art projects on their own, Public Art Program staff will review the process at certain key thresholds, as outlined in the Public Art Program Guidelines, but not oversee the project on a day-to-day basis. Program staff are also available to provide guidance. Following is a breakdown of the roles and responsibilities for the Program and for the sponsoring developer.

The Program can also be a resource to developers who are commissioning artwork independently of the site plan process by providing guidance on artist recruitment, community engagement and maintenance/conservation.

Public Art Program Responsibilities

1. In pre-filing meeting with applicant's development team, provide briefing on the County's public art approach (vision, priorities and processes) and review guidelines for site-plan initiated projects.
2. Provide art consultant information.
3. Provide memo to Zoning summarizing pre-filing meeting.
4. Facilitate Public Art Committee / Commission for the Arts review of developer's choice of artist.
5. Facilitate Public Art Committee / Commission for the Arts review of the artist's design concept.
6. Approve the completed project.
7. Provide guidelines for informational signs, project documentation and maintenance.

Developer Responsibilities

1. Implement public art projects according to site plan conditions and current County guidelines.
2. Retain an art consultant to manage project.
3. Select and contract with the artist.
4. Fund the project, according to agreement with the County.
5. Complete the project within necessary time frame.
6. Determine and implement a community education plan for the project.
7. Own the artwork, maintain it and ensure public access.
8. Provide documentation of the completed project.

Special Considerations for Site Plan-Initiated Projects

The following special considerations articulate the County's expectations regarding art projects commissioned by private developers as a site plan condition.

Public art created by private developers will have a clear, positive impact on the quality of public places. The artist will, whether working independently or collaboratively with other designers, help conceptualize and produce a project of artistic and visual distinction.

Themes

Artists working on site plan-initiated public art projects will be made aware of the civic identity themes—"Federal Arlington," "Global Arlington," "Historic Arlington," "Sustainable Arlington" and "Innovative Arlington" — outlined in the PAMP. They will be asked to consider these themes in their exploration of the site and in their conceptualization of their projects.

Architectural Integration

Public art can be integrated into the architectural design or ornamentation of a building, as Ned Kahn's *Liquid Pixels* demonstrates at 1801 North Lynn Street. In all cases, architecturally integrated art will be visible to the public, generally by incorporation into public entryways or facades visible from major streets or public spaces.

Landscape/ Plaza Integration

In the event that a development project includes a publicly accessible outdoor space, public art can be incorporated into the design of that space. One example of this is the ensemble of elements (bench, clock tower, medallion) designed by Tom Ashcraft and Y. David Chung for Virginia Square.

The goal of public art is to support the integration of a development's public spaces (visually, functionally or through programming) into the broader public realm. The art project must be visible and easily accessible from a public street, not behind or between buildings or in semi-private areas like courtyards. The public art will benefit the entire community, not just the users of the property.

Streetscape Integration

Public art integrated with streetscape design will be encouraged only to the extent that it supports the goals and recommendations of streetscape designs that are already established.

There are several approaches to public art that will be prohibited.

Private Spaces

Artwork located in private spaces that do not serve any active pedestrian function (even if they are visually accessible) will not be construed as fulfilling any County public art requirement. Examples of such spaces are decorative landscapes at street corners, areas resulting from building setbacks or areas next to portes cocheres.

Indoor Art

Interior art in private commercial and residential buildings, even in semi-public gathering places like atria or lobbies, will not be construed as fulfilling any County public art commitment. Exceptions could be made in cases for which the interior spaces are turned over to the County and managed for public use or approved for artwork created through the IMPACT Arts residency program in affordable housing projects.

Commercial Expression

Arlington County's zoning code provides a clear distinction between murals / public art and the County's sign code. Projects that are determined to be signs will not be construed as fulfilling any public art requirement.

Rising Star, Joseph O'Connell and Creative Machines, 2019. Photo by Joseph O'Connell.

County Planning Processes

The success of public art in Arlington can be enhanced by coordinating the Program's long-range planning efforts with plans being undertaken by other County agencies, primarily the Department of Community Planning, Housing and Development (DCPHD), the DES–Facilities Design and Construction planning unit, and the Department of Parks and Recreation (DPR) planning section. Following are guidelines for interaction between the Program and County planning efforts.

When initiating a planning process, interested County agencies will directly invite Public Art Program staff to sit on any core group, working group, or interdepartmental team.

Program staff will use the following priorities to guide decisions about which planning initiatives to join:

- Initiatives that concern priority areas as described in the PAMP

- Initiatives for areas that have not typically been served with public art resources

- Initiatives for areas of the County where it is likely that developer contributions to the Public Art Fund will help fund public art projects

Program staff will establish clear objectives for their involvement in each planning process. These objectives will include:

- Establishing a vision for the relationship between public art and public space design in the area being studied

- Identifying and prioritizing specific opportunities and locations for potential projects

- Establishing codes or guidelines that set clear expectations for future public art projects

- Establishing public and private funding mechanisms for future public art projects

County Wandering (Court House), Graham Coreil-Allen, 2017. Photo courtesy of Arlington County.

Artist Involvement in Planning Processes

The County will engage artists in planning processes, such as area plans, department plans, infrastructure plans, comprehensive plan elements and General Land Use Plan (GLUP) studies. The goals for involving artists and the approaches to what they do will vary according to the nature of the plan and the needs of the sponsoring agency.

HOME@Arlington, Sushmita Mazumdar, 2017. Photo courtesy of the artist.

Potential Outcomes

STIMULATE PUBLIC ENGAGEMENT Artist-led projects can stir public interest and engagement in planning processes in ways that standard approaches do not. They can prompt conversations that might not occur in a typical public meeting. Examples in Arlington include *County Wandering* walking tours (Graham Coreil-Allen, 2017) and *Home @Arlington* (Sushmita Mazumdar, 2017), both of which supported the PAMP update process, and Liz Nugent's *Langston Boulevard Zine*, which brought the history and character of Langston Boulevard to life, connecting the community with the past and present while generating a future vision.

SPUR CIVIC IMAGINATION Artists can foster understanding of little-known urban systems and stimulate consideration of alternative futures. The intent of these projects is to stir people's thinking about new possibilities for the future. Examples in Arlington include the various temporary projects organized in conjunction with *Courthouse 2.0*, a public art initiative aimed at sparking public conversation about the future *Courthouse Square* by exploring the interaction between civic space and civic life in Arlington in the twenty-first century.

PROMOTE EQUITY Artists can help advance equity conversations, in terms of both who they can bring into conversations, and the types of conversations that they can inspire and facilitate.

Collaborative Planning for Artist Engagement

Artist engagement requires close collaboration between the Program and the sponsoring agency.

- The Program and sponsoring agencies will work collaboratively to determine the goals and best approaches for artist involvement.

- While the planning process is being organized, Public Art Program staff and the plan sponsors will discuss the opportunities, goals and outcomes for the artist involved in the planning process. The agreed-upon approach will be incorporated into a scope of work for artists and for the planning consultants. Also, for those processes that involve a County Board-appointed working group, task force or advisory body, this will be recorded in the group's "County Board charge" that provides the basic understanding for official County planning processes.

- Whenever possible, artist fees will be incorporated into the planning project budgets.

- As the process develops, there will be close coordination between the Program, host agencies and artists.

- The Program will lead the artist selection process, in collaboration with the sponsoring agency and other stakeholders.

- The Program will collaborate with agency partners on presenting findings or exhibiting artistic outcomes.

Partner Support

Artist engagement in planning processes requires dedicated support from all partners. One type of support involves designing the engagement process and ensuring there is an output, such as data collection or artistic products, from the process. Another type of support involves logistics, such as scheduling and promoting artist-led activities; collecting data and documenting the process; and coordinating with other consultants. A final type of support involves the analysis and presentation of any data collected during the process.

ARLINGTON CULTURAL AFFAIRS/ ARLINGTON ARTS

The Public Art Program is a unit of Arlington Cultural Affairs, which is a division of Arlington Economic Development and presents programs under the name Arlington Arts. The mission of Arlington Cultural Affairs is to "create, support, and promote the arts, connecting artists and community to reflect the diversity of Arlington."

The Arlington Commission for the Arts is guided by a strategic framework, *Enriching Lives: Arlington Arts and Culture Strategy,* that was approved by the County Board in 2019. The framework sets out the following key goals:

- **INTEGRATE:** Integrate arts and culture into all aspects of civic and community life

- **INVEST AND BUILD:** Invest in a vibrant, equitable, sustainable and evolving arts and culture ecosystem

- **LEARN AND EXPLORE:** Use arts and culture to facilitate accessible and inclusive opportunities for lifelong learning, health, discovery and creativity

- **SPOTLIGHT:** Increase the visibility, awareness and prominence of artists and artistic and cultural organizations in Arlington

- **TERROIR:** Establish public spaces that offer opportunities for appreciating and interacting with arts and culture to enhance daily experience

Operationally, the Program shares curatorial and public communications resources with other units of Cultural Affairs. In practice, this has led to artistic cross-fertilization and flexibility in meeting the needs of the community. As a result, the full range of public art activities available in Arlington includes more than the Public Art Collection.

Political Punk Rack, Scott Pennington and Melissa Webb, 2015. Photo courtesy of Arlington County.

GOALS

The Program will align with the goals of Cultural Affairs to:

- Advance and implement the arts and culture strategy goals, particularly:
  - Deliver civic and publicly-accessible spaces that generate economic, environmental and social sustainability benefits for the community

- Use artistic and cultural programming to activate public spaces

- Incorporate public art in the design, planning and building of the public realm

- Continue cross-fertilization in curating, project development, and partnership development, particularly around temporary projects, artist residencies, exhibitions and other strategies that help the Program undertake innovative partnerships

DEPARTMENT OF PARKS AND RECREATION

The Department of Parks and Recreation (DPR) has been a steady partner for the Public Art Program, which was located under DPR's umbrella until 2011. DPR is the lead department on the *Public Spaces Master Plan* (PSMP), the Comprehensive Plan element of which the PAMP is a sub-element.

The Program has worked with DPR on several significant projects in the past decade. These have included *Wave Arbor* (Douglas Hollis, 2011) at Long Bridge Park, *Sky Column* (Douglas Hollis, 2021) at the Long Bridge Aquatics and Fitness Center (Phase Two), an artist-led design for the John Robinson, Jr. Town Square in Green Valley (Walter Hood, 2022), and *Ridge,* a functional sculpture for Oakland Park (Foon Sham, 2019).

Other collaborative projects have included *Cultivus Loci: Suckahanna* at Powhatan Springs Park (Jann Rosen-Queralt, 2004), *Spielschiff* in Maury Park (Bonifatius Stirnberg, 2007), *Echo* at Penrose Square (Richard Deutsch, 2012), the wayfinding component of James Hunter Park in Clarendon (*Untitled Wayfinding,* Thoughtbarn, 2013), and *Watermarks* along Four Mile Run (D.I.R.T. Studio, 2017).
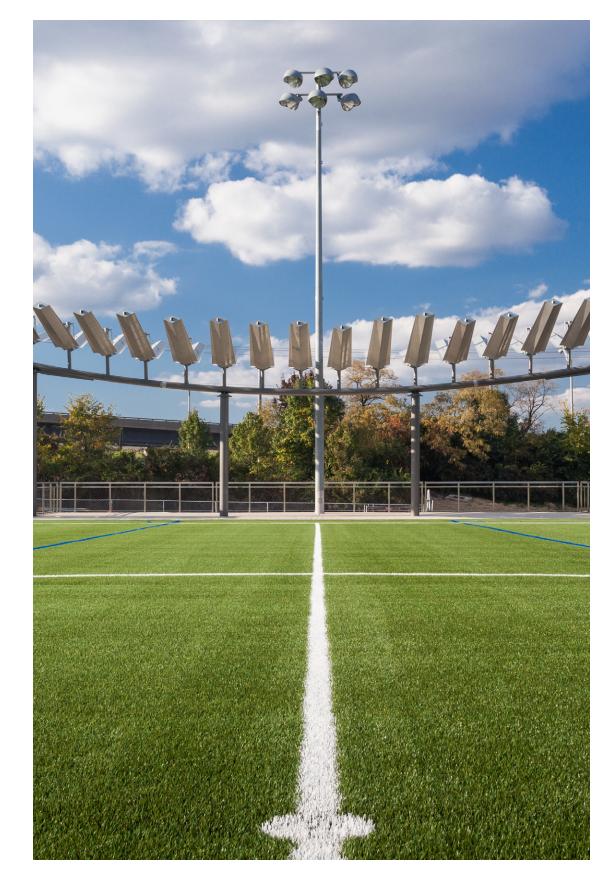
Sky Column is significant because it is the first public art project that accompanies a County project contracted through the design-build process.

GOALS

The Program will collaborate with DPR to:

- Include public art in parks, recreation facilities and trails, with a focus on locations that function primarily as community gathering places

- Incorporate public art into public spaces in alignment with the PSMP

- Ensure that public art is considered early enough in the funding process to be included in the County Board approved capital budget

- Ensure that maintenance and conservation needs are identified early in the design process so that funding and responsibility can be established in order to best ensure the care of the installation over time

Wave Arbor, Douglas Hollis, 2011. Photo by Jesse Snyder.
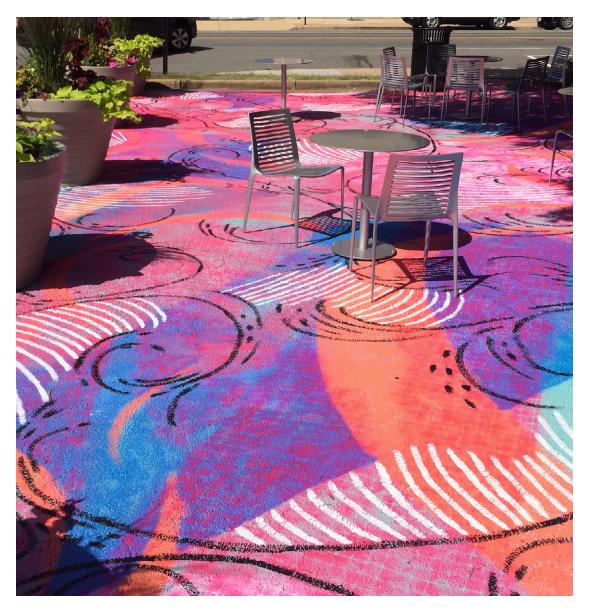
DCPHD–URBAN DESIGN

The DCPHD–Urban Design Section advocates for design excellence in public and private development projects. The key program areas of the Urban Design section are to provide design review, develop design guidelines, produce demographic reports and raise awareness about how design can impact a community. Urban Design has also led public realm planning projects such as *Envision Courthouse Square* and the *Rosslyn Streetscape Elements Plan*. Starting in summer 2018, Urban Design became the lead staff contact for the Public Facilities Review Committee.

DCPHD–Urban Design has been an advocate for design and planning practices that provide a strong internal support system for the Program's vision. In particular, the division:

- Plays a leadership role in urban design visioning for the County, thereby providing a foundation for long-term strategies for integrating public art into the public realm

- Advocates for improved management of design processes for County projects and for early consideration of public art in project scoping and budgets

- Advocates for and leads collaborations that use art and design as a place activation and civic engagement strategy

- Advocates for early consideration of public art in private development site plan projects

In addition, Urban Design has been an active partner with the Program in conceptualizing and commissioning innovative public art and design projects and processes. It has been a leadership partner in Courthouse 2.0, in the project to design a new pedestrian bridge at Ballston Quarter (studioTECHNE|architects, 2019), and in the project to reconstruct the West Glebe Road Bridge (*West Glebe Flow*, Vicki Scuri, 2023), a design-build project.

Orage, Kate Stewart, 2016. Photo courtesy of Arlington County.

GOALS

The Program will collaborate with DCPHD–Urban Design to:

- Advance dialogue and understanding of civic and urban design

- Integrate public art into County capital projects

- Explore opportunities to integrate public art into long-term public space planning to establish a broad public art vision from the inception

- Work to strengthen the planning and implementation of public art through site plan projects and area plans.

- Build relationships with other departments and external stakeholders

- Collaborate on place activation projects related to County planning processes

- Explore opportunities to include public art in temporary or pop-up installations

DCPHD—HISTORIC PRESERVATION

Arlington County's Historic Preservation Program (HPP), a section of DCPHD's Neighborhood Services Division, helps identify, document and preserve Arlington's historic resources and cultural heritage. Staff conducts historic research, develops educational materials and programming, offers technical assistance to property owners and residents and provides input on special planning initiatives and review processes affecting historic properties throughout the County.

"Historic Arlington" is a key thematic direction for public art in Arlington. To that end, the Program and HPP have a robust history of collaboration dating back nearly twenty years. Together, they have organized projects that interpret Arlington's history (visually and through other media), produced collaborative programming and implemented creative solutions for preserving some of Arlington's treasured architectural, art and design artifacts.

The Fairlington Community Center, the Museum of Contemporary Art Arlington and the Westover Library contain stained glass windows by Louis Comfort Tiffany that the HPP and Public Art Program staff jointly acquired, conserved and interpreted for the public. A fourth window is planned for restoration and installation at the Central United Methodist Church in Ballston as part of a site plan project.

Other collaborative projects have included an oral history project and grant-funded projects highlighting Arlington's Little Saigon and the impact of Vietnam War refugees on Arlington's history and character (Virginia Tech Urban Affairs and Planning Program, Kim A. O'Connell, 2016), and a residency for artist Amos Paul Kennedy, Jr. that explored Arlington's civil rights history, particularly activism that related to desegregation efforts in the early 1960s.

GOALS

The Program will collaborate with DCPHD—Historic Preservation to:

- Build wider and stronger audiences for preservation resources
- Bring new voices and perspectives to the interpretation of Arlington's history and cultural landscape
- Preserve Arlington's architectural, art and design artifacts

Granite Acroterion, circa 1926, resited from the Abbey Mausoleum to the Westover Library in 2009. Photo courtesy of Arlington County.

DCPHD– ARLINGTON NEIGHBORHOODS

Arlington's Public Art Policy requires that public art funds will be used for projects in "significant" locations. This language was included primarily to prevent public art funding from being diverted to small projects with minimal civic impact. Following this Policy, the Program has been prioritizing public art in transit-oriented, pedestrian and heavily-used riparian corridors. As a result, public art has been increasingly prevalent in Arlington's major development corridors, but not in other primarily residential areas.

However, the 2004 Public Art Master Plan provides for public art to be commissioned in neighborhoods through other funding sources, such as the DCPHD–Arlington Neighborhoods Program, which is a section of DCPHD's Neighborhood Services Division, and which is advised by the Arlington Neighborhoods Advisory Committee.

The Program has collaborated with DCPHD on an artist-led design for the John Robinson, Jr. Town Square in Green Valley (Walter Hood). Also, the Program has collaborated with DPR on an artwork (*Ridge,* Foon Sham) as part of an Arlington Neighborhoods project at Oakland Park. Prior to that, a similar collaboration occurred at Hall's Hill / High View Park (*The Family* and *Memory Bricks,* Winnie Owens-Hart, 2004).

These collaborations could be a model for meeting community needs while following the Program's public art process and respecting the Public Art Policy. When public art is scoped within an Arlington Neighborhoods project, it will be developed through the County's public art process. Public Art Program staff will manage the artist selection, concept development and design coordination process, according to the Program's guidelines, and the artworks will be added to the County's Collection.

Ridge, Foon Sham, 2019.
Photo by Elman Studio.

GOALS

The Program will collaborate with DCPHD– Arlington Neighborhoods to:

- Establish a process for identifying and prioritizing which Arlington Neighborhoods projects could be candidates for public art

- Maintain the standards for artist selection processes and concept approval to which County-initiated projects are held

DES–TRANSPORTATION

The Department of Environmental Services (DES)–Transportation Division coordinates investment in streets and transit infrastructure in Arlington and manages a wide variety of mobility programs, including ART–Arlington Transit, paratransit, BikeArlington, WalkArlington and transportation demand management.

DES–Transportation is engaged with several long-term, multi-phase initiatives to make Arlington's streets and roads more accessible for pedestrians, bicyclists and transit users. These initiatives comprise a dramatic transformation of Arlington's public realm, and they could be marked by innovative public art components.

The Program has had a track record of success with transportation infrastructure projects:

- The Crystal City–Potomac Yard Transitway leg of Arlington's "premium transit service" includes *Connections* (Barbara Bernstein, 2016), incorporated into the glass of the transit shelters.

- The Columbia Pike Multimodal Street Improvements project includes *The Pike* (Donald Lipski, 2022), a gateway at the County's border with Fairfax, and artist designed enhancements to the canopies of 23 new transit stations (*A Certain Slant of Light*, Spencer Finch, 2023 - Phase 1).

- *Arlington Boulevard* (Vicki Scuri, 2014) integrated into the upgraded segment of U.S. Route 50 from Courthouse Road to 10th Street, represents the most ambitious transportation–public art project to date. It was voted as Arlington's most memorable artwork in a 2017 questionnaire developed as part of the master plan update process.

The Program has also partnered with WalkArlington on a popular series of *County Wandering* walking tours (Graham Coreil-Allen).

Several projects have potential for public art partnerships:

- The completion of a "premium transit service" that connects Columbia Pike, Pentagon City and Crystal City with faster, more frequent, and more reliable service. Plans are underway to incorporate artwork designed by Barbara Bernstein and Spencer Finch into the glass of the upgraded transit stations.

- Upgrades to arterials and streets in major corridors (Columbia Pike, Richmond Highway, Rosslyn–Ballston, Langston Boulevard) using the principles of "complete streets," which balance the needs of multiple modes of transportation rather than prioritizing cars

- The continued expansion of the ART–Arlington Transit system and the construction of service facilities for the bus fleet in the County

- The addition of new entrances to Metrorail stations, including three new full-service portals and two elevator entrances. Though this work is normally overseen by WMATA, DES–Transportation is the lead County agency

GOALS

The Program will collaborate with DES–Transportation to:

- Assess opportunities for public art across Arlington's transportation modes: premium transit, multi-modal "complete streets" arterials and streets, and ART–Arlington Transit

- Consider public art strategies that address the scale at which the County's transportation infrastructure is being reinvented

- Consider the interplay between transportation infrastructure and the public realm of streets, sidewalks and public spaces

- Develop agreed-upon protocols for project planning, coordination, public safety standards and life cycle management of the public art components when art is incorporated into transportation projects

Connections, Barbara Bernstein, 2016. Photo by Hoachlander Davis Photography.

ARLINGTON PUBLIC LIBRARY

Arlington Public Library's vision is to be a free, inclusive place of learning and literacy. It has a long record of collaborating on public art projects and supporting, through its Center for Local History, artist research projects.

Library facilities are home to several important works in the County's Public Art Collection. *Eternal Truths* (Lisa Fedon, 2000) was commissioned as a retrofit to the front of Central Library before the Public Art Policy and 2004 PAMP were approved. *Flow* (Erwin Redl, 2006) and *Down Stream* (Martha Jackson Jarvis, 2006) were completed at the Shirlington Library in collaboration with the private developers who built the complex where the library is located.

In addition, the Program and the Library have collaborated on a variety of special projects. The Westover Library is home to Tiffany stained glass windows relocated from the Abbey Mausoleum and installed in 2009. The Program also assisted artist/historian Luke Idziak who did a time capsule project for Westover Library in 2010. Alex Braden's *Piece and Quiet* (2014), a sound project that was funded through an Arlington Commission for the Arts "Artist Spotlight" grant, toured four libraries and received technical assistance from the Program.

The Library has a wide reach, with a central facility in Virginia Square, eight branches throughout the County and "little free libraries" in other neighborhoods. It has been an ongoing partner in the Program's public engagement efforts. Some examples include:

- The Central and Columbia Pike libraries have provided a home to *Put the "I" into C_vic* (Linda Hesh, 2016), originally commissioned for *Courthouse 2.0*.

- The Central Library hosted a *HOME @Arlington* bookmaking event with its Kindness Club in 2017.

- The Columbia Pike Library hosted artist *Donald Lipski's talk* about *The Pike* and a coin collection station for his project (2017–2018).

The Library also programs exhibition spaces in most branch libraries. These spaces are managed by library staff and advised by a library art committee.

Eternal Truths,
Lisa Fedon, 1999/2000.
Photo by Elman Studio.

GOALS

The Program will collaborate with Arlington Public Library to:

- Enhance audience development and engagement efforts

FIRE DEPARTMENT

Arlington County's Fire Department has a mission to provide fire prevention and education, deliver emergency medical and public safety services, and respond to environmental emergencies. It operates from nine stations scattered throughout Arlington. Nationally, it is known for being the local responding agency to the 9-11 attack on the Pentagon.
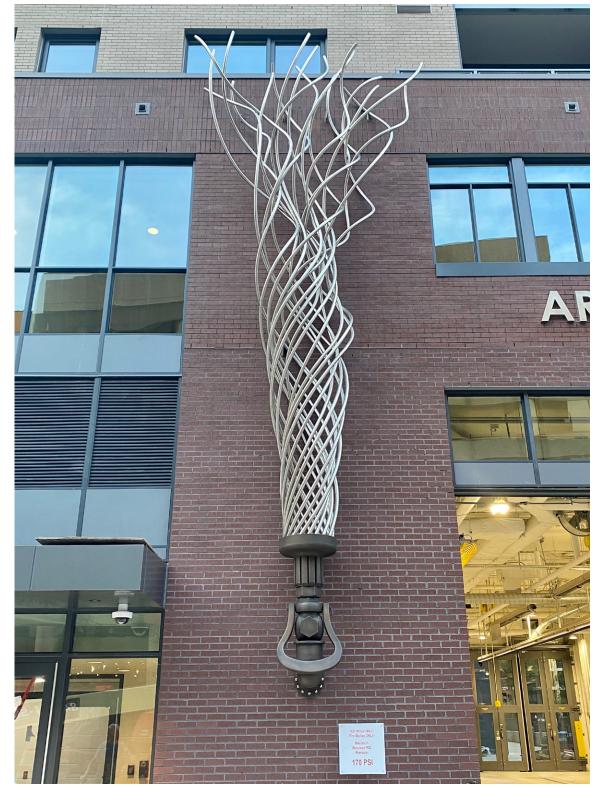
The County's FY 2023-2032 ten-year CIP includes funding for the construction of one new fire station on the west end of Columbia Pike, funding for planning for fire service needs in Clarendon and National Landing as development evolves there, and other funding for fire station replacement and additions.

Fire Lines, Arlington's first public art project at a fire station, was completed in 2021 at Station 10 in Rosslyn. Artists David and Eli Hess were commissioned for the artwork, which was funded by Penzance as part of the Highlands development process.

GOALS

The Program will collaborate with the Fire Department to:

- Build a cohesive collection of public art at the County's fire stations, starting with stations that are replaced or newly constructed

- Create visual markers and anchor the pedestrian environments at fire stations

- Engage new audiences in public art by collaborating with Fire Department community outreach programs

- Consider opportunity for public art in the proposed construction of a new fire station on the west end of Columbia Pike

- Consider opportunities for incorporating public art in the proposed replacement of Fire Station 4 and/or a potential adjacent plaza

Fire Lines, David and Eli Hess, 2021.
Photo courtesy of Arlington County.

ARLINGTON PUBLIC SCHOOLS

Over the last several years, Arlington Public Schools (APS) has experienced unprecedented enrollment growth because of the County's increasing population. During the COVID-19 pandemic enrollment fluctuated and now it has stabilized, allowing APS to focus on renovating existing school buildings to support and enhance student instruction.

APS schools are built to a very high design standard, reflecting an understanding of what makes for supportive learning environments as well as best practices for sustainable design and construction. Although the County's Public Art Policy excludes schools as locations for public art, and the Program does not have a track record of working formally with APS on capital projects, there are creative ways that the program can collaborate with APS on projects related to schools.

Some schools have commissioned artists in residence to work directly with students to create public art works. APS is supportive of projects developed through its Humanities Project artist in residence program. The Program can serve as a resource for APS to identify artists and organize residency programs that meet APS goals for teaching and learning as well as enhance the design of the school itself.

As APS continues to build and renovate schools, there are occasional opportunities for considering public art. For example, the historic Stratford Junior High School, where the desegregation of Arlington schools first occurred in 1959, was recently replaced with a new school. After the school was completed, the program (in collaboration with the Arlington Art Truck) was able to commission visiting artist Amos Paul Kennedy, Jr. to create a commemorative print that was handed out at an event marking the anniversary.

GOALS

The Program will collaborate with Arlington Public Schools to:

- Serve as a resource to APS in the development of artist residencies and interpretive projects

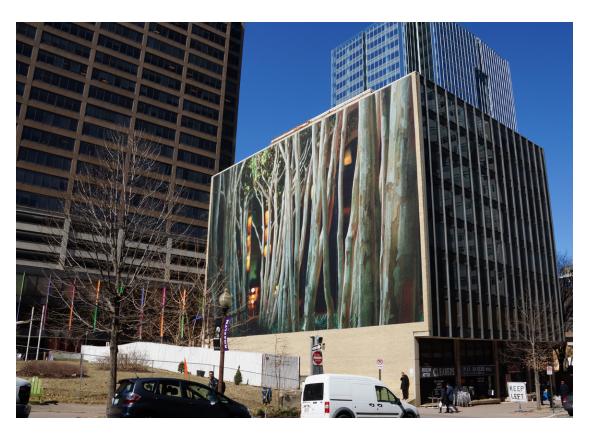*You are Magic*, Alicia Eggert, 2018. Photo courtesy of Arlington County.

BUSINESS IMPROVEMENT DISTRICTS / PARTNERSHIPS

There are three Business Improvement Districts (BIDs) (Rosslyn, Ballston, National Landing) and three Partnerships (Clarendon, Columbia Pike, Langston Boulevard) in Arlington, covering many of the corridors that the PAMP identifies as priority locations for public art.

BIDs and Partnerships have been increasingly interested in sponsoring public art and creative placemaking projects that promote their identity and activate public spaces in their areas of support. Each has sought out temporary, tactical and place activation types of projects, and each has sponsored at least one exhibition of temporary public art during the last five years.

- The Ballston BID sponsored "Public Displays of Innovation" in 2014. The exhibition received substantial in-kind and technical support, including hanging signs on County sign poles, exhibition space at Artisphere, and promotion.

- The National Landing BID embraces art in various forms as a means to activate and energize the public realm. Over the past several years, the BID has commissioned a number of original murals on public and private walls throughout the area. The BID also maintains a catalogue of licensed large-scale reproductions of two-dimensional pieces mounted on otherwise bland concrete walls. Given the level of transformation anticipated in the area, all BID-sponsored artwork to date has been considered temporary in nature and the BID seeks additional opportunities for both temporary art activations as well as permanent public art.

Frank Hallam Day, *Holy Crape: It's Myrtle Madness*, 2014. Photo courtesy of Rosslyn Business Improvement District.

- The Rosslyn BID "engages temporary public art projects to help solve urban design issues and provide points of interest and landmarks in the public realm."[1] Projects have included the SUPERNOVA performance art festival in 2013, projections in conjunction with Fotoweek DC (2009, 2010, 2011), and specially commissioned installations affixed to infrastructure or construction fencing. These included the fabric installation *All Aflutter* (Rachel Hayes, 2013) and *Rosslyn Photo Series* (Frank Hallam Day, 2014), which was printed on mesh used to wrap the construction fencing around Central Place.

- The Langston Boulevard Alliance has completed three murals: a portrait of *John M. Langston* by KaliQ Crosby; *Community*, by MasPaz; and *Change Begins Inside*, by David de la Mano.

The Program will continue to seek ways to collaborate with BIDs and Partnerships on developing temporary and long-term civic art and design projects.

BIDs and Partnerships tend to have financial resources, capacity and a clear sense of the needs and opportunities in the areas they support. They can provide continuity over the long-time frame that it often takes to develop civic art and design projects. They can also potentially leverage broader partnerships and funding

1. As published on **https://www.rosslynva.org/placemaking/public-realm**, February, 2020.

GOALS

The Program will:

- Collaborate with BIDs and Partnerships to get neighborhoods involved in and excited about public art

- Support BIDs and Partnerships in achieving their placemaking goals and following public art best practices

- Collaborate with BIDs and Partnerships to undertake projects that the Program would not undertake on its own

- Collaborate with BIDs and Partnerships to implement public art and design projects that support adopted County urban design strategies

- Collaborate with BIDs and Partnerships on projects and that offer public art planning and civic visioning opportunities

- Collaborate with BIDs and Partnerships to build stronger partnerships and funding

- Continue policy of requesting BIDs and Partnerships to report periodically to Public Art Program staff on their public art activities

- Encourage and provide support for BIDs and Partnerships to follow public art best practices, as outlined in the guidelines for County-initiated projects.

- Provide input into budgets, work plans, artist selection processes and project management techniques, when requested

- Meet with BIDs and Partnerships to discuss Public Art opportunities and possible collaborations while annual County funding requests are in development.

Axon Xylophone Bridge, ZeroZero Collective, 2014.

Artwork created by Lisa Marie Thalhammer ©2022 @lisamariestudio

DOMINION ENERGY

Nearly two-thirds of the energy used in Arlington is in the form of electricity, the vast majority of which is produced elsewhere. It is transmitted to Arlington via the electric grid and distributed by Dominion Energy through nearly 20 substations. These substations are sometimes highly visible from major transportation routes and sometimes tucked behind residential neighborhoods or parks.

Dominion Energy has collaborated on screening three substations with public art. In Rosslyn, Christian Moeller created a perimeter enhancement for the power station at 19th Street and Nash Street (*Quill*, 2014), as a community benefit negotiated as part of Monday Properties' 1812 N. Moore Street project. In Clarendon, Dominion Energy commissioned screening of its substation at 3200 Wilson Boulevard (Ben Fehrmann, *ballston*substation*, 2012). Both projects enhance visual gateways for people driving into and out of the Rosslyn–Ballston Corridor, and improve the pedestrian experience along those streets. In Crystal City, Dominion commissioned the screening of its substation at 1720 S. Fern St. (Elena Manferdini, *inVISIBLE*, 2023).
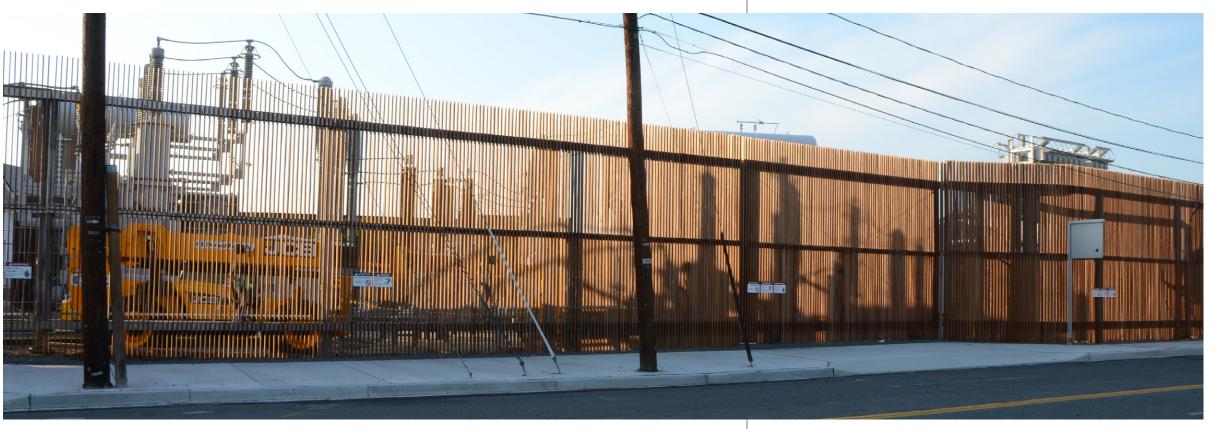
Dominion Energy's substations are often upgraded or expanded. Public art should be an option for consideration in substation projects located in highly-visible areas or adjacent to public spaces. One future candidate (the S. Four Mile Run Drive substation) is along Four Mile Run. When considering public art, safety, security and regulatory review of project costs must also be taken into account.

In the future, Dominion Energy may also build an additional substation or replacement stations, which could also be opportunities for artistic enhancement.

GOALS

The Program will collaborate with Dominion Energy to:

- Improve the appearance of major streetscape, pedestrian, trail and transit corridors where substations are located

- Feature unique artistic approaches to electrical infrastructure

ballston* substation,
Ben Fehrmann, 2012.
Photo by Ben Fehrmann.

ARLINGTON ECONOMIC DEVELOPMENT (AED)

Arlington Economic Development (AED) has been the parent department of the Cultural Affairs Division, which includes the Public Art Program, since 2010. AED is committed to helping Arlington thrive as an economically vital, competitive and sustainable community by providing leadership and services to Arlington's business, real estate, tourism and cultural sectors.

The inclusion of cultural affairs and public art in economic development is intentional and key to AED's placemaking strategies. Placemaking — the practice of creating or enhancing a community's assets to improve its overall attractiveness and livability — has become increasingly relevant in economic development strategies for attracting, retaining, and expanding business enterprises.
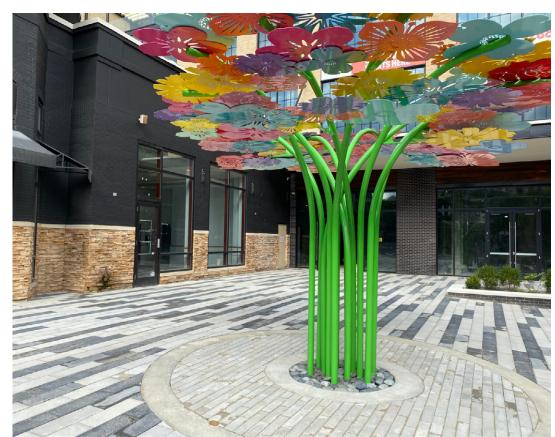
AED is guided by an economic development strategic plan that positions Arlington's location, educated workforce, commitment to business success, unique neighborhoods, and universities as catalysts for Arlington's continued economic success. One of its five goals is "All in on our global arts and culture," recognizing that investments in and support of arts, culture, placemaking, and entertainment are key in protecting and elevating Arlington's unique global identity.

The Public Art Program can serve as a primary placemaking tool that can support AED's work across all of its divisions.

GOALS

The Program will collaborate with Arlington Economic Development to:

- Establish opportunities for public art partnerships in each division work plan

- Collaborate with Real Estate Development Group and department leadership to facilitate opportunities with private developers and BIDs / Partnership organizations.

Floral Sky,
Michael Kalish, 2021,
Photo courtesy
of Arlington County

ARLINGTON'S PUBLIC REALM

PUBLIC ART IN PUBLIC SPACES

The PAMP will be most successful if it can seed visionary thinking about public art opportunities early in planning processes, promote consensus about flexible strategies for consolidating public art resources and direct those resources to priority projects, especially in areas with less funding.

Gravity and Grace, Cliff Garten, 2018. Rendering courtesy of the artist.

Designing and building the public realm is one of the most important aspects of urban design. In Arlington, public realm improvements are often designed and built through a combination of public resources (County CIP, grants) and private resources (through site plan agreements), and often implemented in phases as opportunities arise.

There are three key steps to incorporating public art into the design and construction of the public realm.

1. Identify Opportunities

The first step is to identify public art opportunities in approved County plans, and to advocate for public art to be considered when new plans are being undertaken. This includes the identification of specific locations for projects as well as the exploration of how those projects should be approached, particularly if they can involve communities that have benefitted less from public art resources in the past.

These include the Public Spaces Master Plan (PSMP) as well as sector plans. At the time this plan was approved, the adopted sector plans for Clarendon, Courthouse, Crystal City, Pentagon City and Rosslyn, included public space strategies. Examples include the creation of a through-street or pedestrian passage along 18th Street in Rosslyn, the extension of the Rosslyn Esplanade south to Meade Street, the creation of a new Courthouse Square, and the creation of new networks of urban spaces in Clarendon, Columbia Pike and Crystal City.

2. Monitor Public Realm Planning and Implementation

The second step is to monitor the planning of public realm opportunities continuously. This usually occurs through the County's CIP and private development proposals.

For County capital projects, any number of agencies can be involved, including DCPHD, DES and DPR. For developer projects, this can include DCPHD's planning, urban design and development review teams, and DPR.

3. Propose Comprehensive but Flexible Strategies

The third step, when the opportunity arises, is to propose public art strategies that embrace visionary and systemic approaches, such as *Corridor of Light* in Rosslyn, while also providing flexibility to adapt to the evolving plans and needs of multiple stakeholders.

The Program can develop these strategies on its own or commission artists to work with planning teams. As it is difficult to sustain a commitment to such strategies over the decade or more that it can take to realize them, the Program can also commission artists to create temporary projects that encourage public exploration of ideas for public spaces.

Throughout the planning and project development process, the Program will work with County agencies, County leadership and partnering organizations to ensure that funding is available from CIP budgets and from private developer contributions to implement long-term public art strategies, and that these strategies are coordinated with appropriate agencies.

CREATIVE PLACEMAKING

"Creative placemaking" is an emerging practice that promotes grassroots creative action to catalyze community and economic development and often involves artists.

Throughout the country, creative placemaking involves both community-based efforts as well as top-down structures for defining, developing, funding and evaluating projects, such as those facilitated by the National Endowment for the Arts, independent funders such as Art Place America and national intermediaries such as Springboard for the Arts.

In Arlington, creative placemaking has been embraced by a variety of entities that see it as a low-cost, easily achievable tool for creating a lively pedestrian realm and public spaces — developers and partnering organizations as well as DCPHD–Planning and Urban Design and DPR.

As the field of creative placemaking has evolved, there has been a debate about the relationship between placemaking and public art. A consensus is emerging that while the fields overlap to a great degree, they remain different in regard to their goals, the way that projects are developed and the way that artists are engaged.

The County's clear priority will be to continue focusing its public art funding and developer contributions on public art projects that enhance the County's public spaces and facilities and that are developed through the process outlined in the Public Art Guidelines. However, the Program will support efforts to enhance Arlington's public realm through creative placemaking efforts in a manner that is consistent with the Public Art Program Guidelines.

Meeting Bowls, mmmm…, 2017. Photo by Elman Studio.

GOALS

- Stimulate further artist involvement in placemaking projects

- Use temporary artworks to test / prototype emerging ideas for placemaking and for public spaces before making long-term investments

- Promote best practices, particularly in engaging artists and communities in an equitable manner

- Ensure that placemaking projects are not regarded as a substitute for public art contributions negotiated through the site plan process

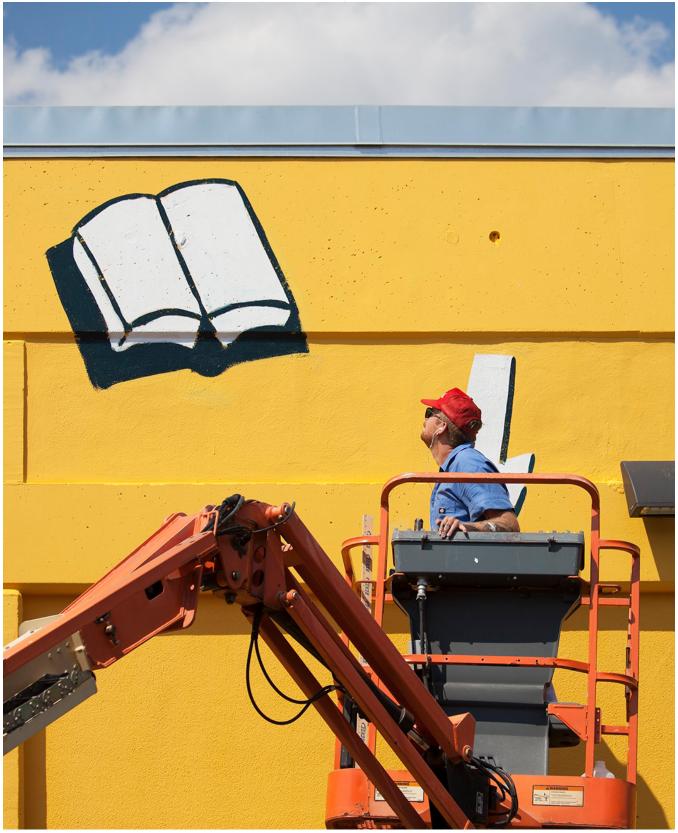- Encourage and support the promotion and documentation of projects

MURALS

Murals are an increasingly popular form of public art. In Arlington, they have been commissioned through a variety of approaches.

The National Landing Business Improvement District has commissioned several murals. JBG Smith commissioned a mural on Uhle Street in Courthouse by German artist SatOne and another in Rosslyn by Jason Woodside. The Engleside Cooperative commissioned a mural by Kate Fleming along Langston Boulevard at Uhle Street, and the Langston Boulevard Alliance has completed three murals: a portrait of John M. Langston by KaliQ Crosby; *Community*, by MasPaz; and *Change Begins Inside*, by David de la Mano. These murals have drawn on a number of funding sources, including BID funds, Artist Spotlight Grants awarded by the Commission for the Arts, private funds and sponsorships.

The Program has developed a guide to producing murals that includes information about best practices and County approvals. (All murals in Arlington must conform with the County's sign ordinance and those that are on public property must be approved by the Public Art Committee.)

As murals continue to increase in popularity, the Program will support installations that meet broader County planning and urban design goals. For example, murals have been suggested as appropriate types of public art for Columbia Pike and Langston Boulevard.

3700 Mural, Ham Smith, 2017. Photo by Scott Sawyer.

ACKNOWLEDGEMENTS*

Public Art Program Team (Angela A. Adams, Elizabeth Carriger and Deirdre Ehlen), 2018. Photo by Elman Studio.

ARLINGTON
VIRGINIA

RECOMMENDED ACTIONS (SPRING 2024)

This document is comprised of a matrix that details concrete actions that the Program can take to implement the Public Art Master Plan (PAMP). The matrix represents a compilation of projects from adopted County plans (FY 2023-2032 Capital Improvement Plan (CIP), sector, area, General Land Use Plan) that align with the recommendations of the PAMP and should be monitored by Program staff on an ongoing basis.

These projects either directly refer to public art or call for the creation of public spaces, County facilities and/or infrastructure that present a potential opportunity for public art consistent with the vision, values, principles, and goals outlined in the PAMP.

The following tables provide definitions for the Public Art Program Areas under which each action in the matrix corresponds, as well as the five Stages of progression for each action. Partners and Adopted County Plans referenced in the matrix are also provided.

Each year, the Program will assess its current projects and future opportunities in the light of these Recommended Actions when it develops its annual Projects Plan. Available funding sources and County priorities will also be considered. Over time, some of these actions will be completed while others will be superseded by recommendations in new County plans.

PROGRAM AREAS	
Public Art and Civic Design (County-Initiated)	Shaping the design of the County's public spaces, facilities and infrastructure through artworks integrated into capital projects
Special Projects (County-Initiated)	Activating public spaces by initiating short-term public art installations; stirring Arlington's civic imagination by including artists in planning processes and other civic inquiries
Audience Engagement (County-Initiated)	Connecting more people in the County with the existing Collection through documentation, programming and the interactive tools for engaging with public art
Developer or Site Plan-Initiated Projects	Influencing the role that artists play in shaping public aspects of private development projects
Community-Initiated Projects	Providing professional guidance and technical assistance to communities that raise funds for public art projects

STAGES	
Completed	Public art has been installed or occurred
Ongoing	Public art is part of an ongoing series or focus of the Program
Underway	Public art is in the process of being designed, fabricated or installed
Preliminary	Public art is part of the project conversation
Future	Potential for public to be part of the project

PARTNERS	
ACFD	Arlington County Fire Department
AED	Arlington Economic Development
APAH	Arlington Partnership for Affordable Housing
APL	Arlington Public Library
APS	Arlington Public Schools
BID	Business Improvement District
CPHD	Community Planning, Housing and Development
DES	Department of Environmental Services
DPR	Department of Parks and Recreation

ADOPTED COUNTY PLANS REFERENCED
Clarendon Sector Plan (2022)
Columbia Pike Form Based Code (2003)
Courthouse Sector Plan Addendum: Courthouse Square (2015)
Crystal City Sector Plan (2010)
East Falls Church Area Plan (2011)
Four Mile Run Restoration Master Plan (2006)
Four Mile Run Valley Area Plan and Design Guidelines (2018)
Four Mile Run Valley Park Master Plan (2018)
Historic and Cultural Resources Plan (2023)
Langston Boulevard Area Plan (2023)
Master Transportation Plan
Pentagon City Sector Plan (2022)
Public Spaces Master Plan (2019)
Rosslyn Sector Plan (2015)

PROJECT	ACTION/ DESCRIPTION	PROGRAM AREA	CORRIDOR, NEIGHBORHOOD	PARTNERS	STAGE	CURRENT CAPITAL IMPROVEMENT PLAN (FY 2023 – FY 2032)	FY 2024 PUBLIC ART PROJECTS PLAN	FUNDING SOURCE	ASSOCIATED PLANS	ARTIST IDENTIFIED	ESTIMATED TIMELINE	MAP #
Columbia Hills/Columbia Grove	Develop and implement an affordable housing artist in residency pilot program	Special Projects	Columbia Pike	APAH	Completed (2023)	No	Yes	Arlington County Public Art Fund		Asa Jackson		34
West Glebe Road Bridge	Incorporate art elements into the bridge rehabilitation	Civic Design	Four Mile Run	CPHD, DES	Completed (2023)	Yes	Yes	Arlington County and City of Alexandria Transportation	Four Mile Run Restoration Master Plan	Vicki Scuri		50
Columbia Pike Temporary Placemaking	Consider opportunities to support Columbia Pike Partnership temporary placemaking projects.	Special Projects	Columbia Pike	CPHD, Columbia Pike Partnership	Ongoing	No	Yes	Arlington County Transportation and Public Art Fund				37
Plan Langston Boulevard	Consider a program of temporary public art projects as interim activations in support of the Langston Boulevard Area Plan	Special Projects	Langston Boulevard	CPHD, Langston Boulevard Alliance	Ongoing	No	Yes	Not Identified	Langston Boulevard Area Plan			3
Columbia Pike Transit Stations	Complete the incorporation of public art into all 23 new stations planned for Columbia Pike as part of the premium transit network	Civic Design	Columbia Pike	DES	Completed - Phase One (2023): 7 stations; Underway - Future Phases	Yes	Yes	Arlington County Transportation and Public Art Fund	Columbia Pike Form Based Code	Spencer Finch	Future Phases through 2028	35
Arlington Ridge Road Bridge	Incorporate art elements into the reconstructed bridge	Civic Design	Four Mile Run	CPHD, DES	Underway	Yes	Yes	Arlington County and City of Alexandria Transportation	Four Mile Run Restoration Master Plan	Vicki Scuri	2025	51
2700 S. Nelson Street / 3700 S. Four Mile Run Drive	Consider temporary public art as part of planned public space	Special Projects	Four Mile Run, Green Valley	CAD	Underway	Yes	Yes	Arlington Cultural Affairs		Graham Coreil-Allen	2024 - 2025	47
Transitway Extension to Pentagon City	Incorporate glass film artworks into the Transitway station windscreens similar to those in the Crystal City/Potomac Yard Transitway	Civic Design	Richmond Highway, Pentagon City	DES	Underway	Yes	Yes	Arlington County Transportation and Public Art Fund	Crystal City Sector Plan	Barbara Bernstein	2023-2025	52
Ballston Metro Canopy	Support the Ballston BID's proposal for the Ballston Metro Canopy	Civic Design	Rosslyn-Ballston, Ballston	Ballston BID, WMATA	Cancelled	No	Yes	Ballston BID and Arlington County Public Art Fund		Blendid		8
Ballston Station / Ballston Central United Methodist Church (BCUMC)	Restoration and installation of Tiffany Studios "Christ in Blessing" window	Developer	Rosslyn-Ballston, Ballston	APAH, BCUMC, CPHD	Completed	No	Yes	Private Developer		Louis Comfort Tiffany	2024	9
Bozman Government Center	Monitor renovations for opportunities for integrated artworks, exhibitions and portable work	Civic Design	Rosslyn-Ballston, Courthouse	DES	Underway (integrated artworks)	Yes	Yes	Arlington County Public Art Fund		Kipp Kobayashi, Linn Meyers	2024	20
Penrose Square Phase 2	Resite *Echo* (Richard Deutsch, 2012) appropriately within the square when it is expanded	Civic Design	Columbia Pike	DPR	Preliminary	Yes	No	Not Identified	Columbia Pike Form Based Code	Richard Deutsch		41
Short Bridge Park	Participate in the park master plan final design process and consider public art opportunities	Civic Design	Four Mile Run, Potomac Yard	DPR	Preliminary	Yes	Yes	Not Identified	Public Spaces Master Plan		2025	61
Gateway Park Connection to Mount Vernon Trail-Potomac Heritage Trail	Participate in future planning and design studies	Civic Design	Potomac Riverfront	DPR, DES	Preliminary	Yes	No	Not Identified	Public Spaces Master Plan			24
Courthouse / Courthouse Square	Create a curatorial plan for public art in the Courthouse area, including major, temporary public art installations in the overall district and in the completed Courthouse Square	Civic Design	Rosslyn-Ballston, Courthouse	CPHD	Preliminary	No	No	Arlington County Public Art Fund	Courthouse Sector Plan Addendum: Courthouse Square			21

PROJECT	ACTION/ DESCRIPTION	PROGRAM AREA	CORRIDOR, NEIGHBORHOOD	PARTNERS	STAGE	CURRENT CAPITAL IMPROVEMENT PLAN (FY 2023 – FY 2032)	FY 2024 PUBLIC ART PROJECTS PLAN	FUNDING SOURCE	ASSOCIATED PLANS	ARTIST IDENTIFIED	ESTIMATED TIMELINE	MAP #
Corridor of Light - Phase III: Meade Street Bridge	Consider potential treatment of Meade Street Bridge as final phase of Corridor of Light	Civic Design	Rosslyn-Ballston, Rosslyn	DES	Preliminary	Yes	Yes	Not Identified	Rosslyn Sector Plan	Cliff Garten		32
Dark Star Park Expansion and Restoration	Expand Dark Star Park into closed slip lane between Fort Myer Drive and North Lynn Street and undertake extensive park restoration plans	Civic Design	Rosslyn-Ballston, Rosslyn	DES, DPR	Preliminary	No	Yes	Not Identified		Nancy Holt		31
Gateway Park	Consider public art as part of redevelopment plans	Civic Design	Rosslyn-Ballston, Rosslyn	DPR	Preliminary	Yes	No	Not Identified	Rosslyn Sector Plan, Public Spaces Master Plan			22
Audi Site	Consider incorporating public art at the site when redeveloped	Developer	Columbia Pike	CPHD, DPR, Developer	Future	No	No	Not Identified	Columbia Pike Form Based Code			38
Rite Aid Site	Consider incorporating public art in the public space when redeveloped	Developer	Columbia Pike	CPHD, DPR, Developer	Future	No	No	Not Identified	Columbia Pike Form Based Code			40
Greenbrier Apartments Site	Consider incorporating public art in the public space when redeveloped	Developer	Columbia Pike	CPHD, DPR, Developer	Future	No	No	Not Identified	Columbia Pike Form Based Code			33
Dorchester Towers Site	Consider incorporating public art in the public space when redeveloped	Developer	Columbia Pike	CPHD, DPR, Developer	Future	No	No	Not Identified	Columbia Pike Form Based Code			42
West End Fire Station	Consider incorporation of public art into new fire station proposed for the west end of Columbia Pike	Civic Design	Columbia Pike	ACFD, DES	Future	Yes	No	Not Identified	Columbia Pike Form Based Code			36
Columbia Pike Library	Consider opportunities for public art in the refresh/replacement of the Columbia Pike Library	Civic Design	Columbia Pike	APL, DES	Future	Yes	No	Not Identified				39
S. Four Mile Run Substation	Explore a potential collaborative initiative for S. Four Mile Run Substation upgrade	Civic Design	Four Mile Run	CPHD, Dominion Energy	Future	No	No	Not Identified				46
Drew Park	Consider public art as part of redevelopment plans	Civic Design	Four Mile Run, Green Valley	DPR	Future	No	No	Not Identified	Public Spaces Master Plan			45
Shirlington Park	Consider public art as part of redevelopment plans	Civic Design	Four Mile Run, Shirlington	DPR	Future	Yes	No	Not Identified	Public Spaces Master Plan			44
East Falls Church Metro Station West Entrance	Consider integration of public art in the proposed new West Entrance to the East Falls Church Metro Station	Civic Design	Langston Boulevard, East Falls Church	DES, VDOT, WMATA	Future	No	No	Not Identified	East Falls Church Area Plan			1
East Falls Church Park & Ride Lot	Consider public art for the proposed central plaza on the Park & Ride Lot	Civic Design	Langston Boulevard, East Falls Church	DES, DPR	Future	No	No	Not Identified	East Falls Church Area Plan			2
Potomac Riverfront	Develop special projects, such as artist residencies, exhibitions and temporary projects that explore connections to the Potomac River and river trails	Special Projects	Potomac Riverfront	DPR	Future	No	No	Not Identified	Rosslyn Sector Plan, Public Spaces Master Plan			23
Mount Vernon Trail Connection to Theodore Roosevelt Island	Participate in future planning and design studies	Civic Design	Potomac Riverfront	DPR, DES	Future	No	No	Not Identified	Public Spaces Master Plan			28

PROJECT	ACTION/ DESCRIPTION	PROGRAM AREA	CORRIDOR, NEIGHBORHOOD	PARTNERS	STAGE	CURRENT CAPITAL IMPROVEMENT PLAN (FY 2023 – FY 2032)	FY 2024 PUBLIC ART PROJECTS PLAN	FUNDING SOURCE	ASSOCIATED PLANS	ARTIST IDENTIFIED	ESTIMATED TIMELINE	MAP #
Foxcroft Heights Park	Monitor federal land donation adjacent to Foxcroft Heights Park and participate in planning for a potential project related to Arlington's African-American heritage and Freedman's Village	Special Projects	Richmond Highway	CPHD, DPR	Future	No	No	Not Identified				43
15th Street Garden Park	Consider public art for new public space at 15th Street between Clark-Bell Street and Crystal Drive	Civic Design	Richmond Highway, Crystal City	DPR, DES	Future	No	No	Not Identified	Crystal City Sector Plan			57
Metro Market Square	Consider public art for new public space along 18th Street between Clark-Bell Street and Crystal Drive	Civic Design	Richmond Highway, Crystal City	DPR, DES	Future	No	No	Not Identified	Crystal City Sector Plan			58
Crystal City to Reagan National Airport Multimodal Connection (CC2DCA)	Explore possibility of artist design or integrated art in proposed multimodal connection between Crystal City and Ronald Reagan Washington National Airport	Civic Design	Richmond Highway, Crystal City	DES, VDOT	Future	No	No	Not Identified	Crystal City Sector Plan			59
Grace Murray Hopper Park	Consider public art in planning and design of park improvements	Civic Design	Richmond Highway, Pentagon City	DPR	Future	No	No	Not Identified	Pentagon City Sector Plan, Public Spaces Master Plan			53
The Green Ribbon	Develop strategy for incorporating public art into the Green Ribbon concept, a proposed network of biophilic walking paths recommended in the Pentagon City Sector Plan	Civic Design	Richmond Highway, Pentagon City	CPHD, DPR, Developer	Future	No	No	Not Identified	Pentagon City Sector Plan			54
Virginia Highlands Park and Nearby Public Spaces	Consider opportunities for public art in parks master planning and implementation	Civic Design	Richmond Highway, Pentagon City	DPR	Future	Yes	No	Not Identified	Pentagon City Sector Plan			56
Shirlington Bus Station Expansion	Consider public art as an amenity for station users	Civic Design	Richmond Highway, Shirlington	DES	Future	No	No	Not Identified				49
Arlington Boathouse	Consider including public art in the design of the community boathouse	Civic Design	Rosslyn-Ballston / Potomac Riverfront, Rosslyn	DPR, NPS	Future	Yes	No	Not Identified	Public Spaces Master Plan, Rosslyn Sector Plan			27
Ballston-MU Metro Station West Entrance	Explore ways of incorporating public art into the proposed new Ballston West Metro entrance, specifically the elevators, as well as the three existing elevators that serve the station	Civic Design	Rosslyn-Ballston, Ballston	DES, WMATA	Future	Yes	No	Not Identified	Master Transportation Plan			7
Ballston Quarter Public Space	Collaborate with Ballston Quarter stakeholders on temporary public art and programming in the public space along Wilson Boulevard	Special Projects	Rosslyn-Ballston, Ballston	Brookfield Properties, Ballston BID, CPHD	Future	No	No	Not Identified				10
Washington Boulevard at 13th Street and North Irving Street	Consider opportunities for a permanent installation for proposed public space at Washington Boulevard at 13th Street and North Irving Street	Civic Design	Rosslyn-Ballston, Clarendon	CPHD, DES, DPR	Future	No	No	Not Identified	Clarendon Sector Plan			14,16

PROJECT	ACTION/ DESCRIPTION	PROGRAM AREA	CORRIDOR, NEIGHBORHOOD	PARTNERS	STAGE	CURRENT CAPITAL IMPROVEMENT PLAN (FY 2023 – FY 2032)	FY 2024 PUBLIC ART PROJECTS PLAN	FUNDING SOURCE	ASSOCIATED PLANS	ARTIST IDENTIFIED	ESTIMATED TIMELINE	MAP #
West End Plaza / Fairfax Drive Public Space	Consider a temporary installation or artist led community engagement project to highlight future plans	Civic Design	Rosslyn-Ballston, Clarendon	CPHD, DES, DPR	Future	Yes	No	Not Identified	Clarendon Sector Plan			15
Clarendon Fire Station #4	Monitor proposals for replacing station and incorporate public art as warranted	Civic Design	Rosslyn-Ballston, Clarendon	ACFD, DES	Future	Yes	No	Not Identified	Clarendon Sector Plan			18
10th Street Park	Consider public art for proposed new park at 10th Street North between North Irving and North Hudson Streets	Civic Design	Rosslyn-Ballston, Clarendon	DPR	Future	No	No	Not Identified	Clarendon Sector Plan			17
Clarendon Boulevard and Edgewood Street	Consider public art for proposed new public space at the corner of North Edgewood Street and Clarendon Boulevard	Civic Design	Rosslyn-Ballston, Clarendon	DPR	Future	No	No	Not Identified	Clarendon Sector Plan			19
The Esplanade	Consider public art as part of redevelopment plans	Civic Design	Rosslyn-Ballston, Rosslyn	DES	Future	No	No	Not Identified	Rosslyn Sector Plan, Public Spaces Master Plan			29
Rosslyn Plaza Park	Consider public art as part of redevelopment plans	Civic Design	Rosslyn-Ballston, Rosslyn	DPR	Future	No	No	Not Identified	Rosslyn Sector Plan, Public Spaces Master Plan			26
18th Street Corridor	Consider public art as part of redevelopment plans	Civic Design	Rosslyn-Ballston, Rosslyn	DES	Future	No	No	Not Identified	Rosslyn Sector Plan			25
Freedom Park	Consider public art as part of redevelopment plans	Civic Design	Rosslyn-Ballston, Rosslyn	DPR	Future	No	No	Not Identified	Rosslyn Sector Plan, Public Spaces Master Plan			30
Quincy Park	Consider opportunities for public art in park master planning	Civic Design	Rosslyn-Ballston, Virginia Square	DPR	Future	Yes	No	Not Identified	Public Spaces Master Plan			11
Virginia Square Urban Parks Master Plan	Consider opportunities for public art in parks master planning and implementation	Civic Design	Rosslyn-Ballston, Virginia Square	DPR	Future	No	No	Not Identified	Public Spaces Master Plan			13
Central Library	Consider opportunities for public art	Civic Design	Rosslyn-Ballston, Virginia Square	APL, DES	Future	No	No	Not Identified				12
Gateways: ● North Glebe and Chain Bridge Roads ● Wilson Boulevard and North McKinley Road ● Arlington Boulevard and Manchester Street ● Shirlington at South Glebe Road and I-395 ● Crystal City at Richmond Highway and I-395 ● Crystal City Gateway ● Crystal City at Richmond Highway and South Glebe Road	Coordinate closely with planning, capital project and site plan processes to identify and implement opportunities for public art related to gateways identified in adopted County plans	Civic Design	Various	DES	Future	No	No	Not Identified	Various			4, 5, 6, 48, 55, 60, 62

RECOMMENDED PROJECTS

This map presents projects from adopted County plans outlined in the previous charts that present potential opportunities for public art.

1. EAST FALLS CHURCH METRO STATION ENTRANCE
2. PARK AND RIDE SITE
3. LANGSTON BOULEVARD (TEMPORARY)
4. NORTH GLEBE ROAD AND CHAIN BRIDGE
5. WILSON BOULEVARD AND NORTH MCKINLEY ROAD
6. ARLINGTON BOULEVARD AND MANCHESTER STREET
7. BALLSTON METRO WEST ENTRANCE
8. BALLSTON METRO CANOPY
9. CENTRAL UNITED METHODIST CHURCH
10. BALLSTON QUARTER TEMPORARY PUBLIC ART
11. QUINCY PARK
12. CENTRAL LIBRARY
13. VIRGINIA SQUARE URBAN PARKS MASTER PLAN / IMPLEMENTATION
14. 13TH STREET / WASHINGTON BOULEVARD PARK
15. WEST END PLAZA / FAIRFAX DRIVE
16. WASHINGTON BOULEVARD AND IRVING STREET
17. 10TH STREET PARK
18. FIRE STATION #4
19. CLARENDON BOULEVARD / EDGEWOOD STREET
20. ELLEN M. BOZMAN GOVERNMENT CENTER RENOVATIONS
21. COURTHOUSE SQUARE
22. GATEWAY PARK
23. POTOMAC RIVERFRONT
24. CONNECTION TO MT. VERNON TRAIL
25. 18TH STREET CORRIDOR
26. ROSSLYN PLAZA PARK
27. ARLINGTON BOATHOUSE
28. CONNECTION TO ROOSEVELT ISLAND
29. ROSSLYN ESPLANADE
30. FREEDOM PARK

31. DARK STAR PARK EXPANSION AND RESTORATION
32. CORRIDOR OF LIGHT
33. GREENBRIER SITE
34. COLUMBIA HILLS/COLUMBIA GROVE
35. COLUMBIA PIKE PREMIUM TRANSIT STATIONS
36. WEST END FIRE STATION
37. COLUMBIA PIKE TEMPORARY PLACEMAKING
38. AUDI SITE
39. COLUMBIA PIKE LIBRARY
40. RITE AID SITE
41. PENROSE SQUARE
42. DORCHESTER TOWERS SITE
43. FOXCROFT HEIGHTS PARK
44. SHIRLINGTON PARK
45. DREW PARK
46. S. FOUR MILE RUN DRIVE SUBSTATION
47. 2700 NELSON / 3700 S FOUR MILE RUN DRIVE
48. SHIRLINGTON AT SOUTH GLEBE ROAD & 395
49. SHIRLINGTON BUS STATION
50. WEST GLEBE ROAD BRIDGE
51. ARLINGTON RIDGE ROAD BRIDGE
52. PENTAGON CITY TRANSITWAY EXTENSION
53. GRACE HOPPER PARK
54. GREEN RIBBON
55. CRYSTAL CITY AT RICHMOND HIGHWAY & I-395
56. VIRGINIA HIGHLANDS PARK
57. 15TH STREET GARDEN PARK
58. 18TH STREET PLAZA (METRO MARKET SQUARE)
59. PEDESTRIAN BRIDGE TO NATIONAL AIRPORT
60. CRYSTAL CITY GATEWAY
61. SHORT BRIDGE PARK
62. CRYSTAL CITY AT RICHMOND HIGHWAY & SOUTH GLEBE ROAD

● CIVIC DESIGN
● DEVELOPER PROJECTS
● SPECIAL PROJECTS