

Chapter 15

Public Art Guidelines

15.1 INTRODUCTION AND PURPOSE

Public art contributes significantly to the public identity of a place. Public art can stimulate creativity, imagination and add a unique human quality to the outdoor environment. A city rich in art becomes an outdoor cultural museum accessible to everyone.

Public art enriches the urban landscape and provides a means to express the City's cultural and social heritage. Therefore, public art is an increasingly important element to Santa Ana's built environment. The guidelines contained in this Chapter provide guidance for the development, placement, and selection of artwork.



Figure 15-1: Public art integrated into development is encouraged

15.2 GENERAL DESIGN OBJECTIVES

- Encourage the use of public art in the design of private and public development proposals.
- Foster collaboration among artists, developers, architects, landscape architects, and engineers to fully integrate artwork within public places.

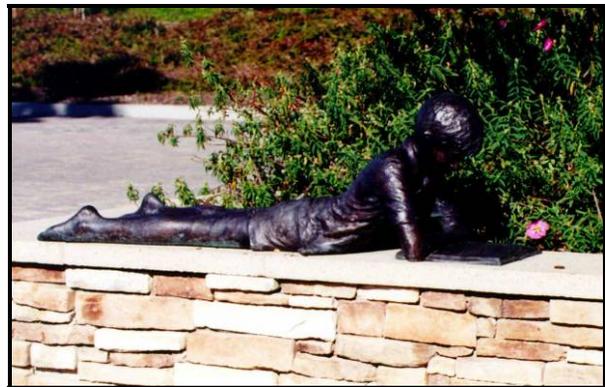


Figure 15-2: Integrate art into public places

15.3 PUBLIC ART GUIDELINES

- a. Public art associated with commercial development is encouraged. It is strongly encouraged that art should invite participation and interaction, add local meaning, interpret the community by revealing its culture or history, and/or capture or reinforce the unique character of a place (*Refer to Figure 15-1*).
- b. The physical setting of public art should be considered in its design. The impact of physical space and

nearby structures on public art should also be considered.

- c. The placement of freestanding pieces of art should avoid locations where it would compete with a storefront, obstruct a pedestrian path, create a traffic hazard, compete with another piece of art, or adversely impact adjacent buildings.



Figure 15-3: Locate public art in prominent locations and outside pedestrian paths

Figure 15-4: Enhance otherwise blank walls with murals

- d. Art should be sited to complement other features, such as a plaza or architectural components that acknowledge and respond to the presence of the art and make the art an integral part of site development (Refer to Figure 15-3).
- e. Public art should be constructed using durable materials and finishes such as stone or metal.
- f. Murals or bas-relief should be used to enhance otherwise blank walls (Refer to Figure 15-4).



15.4 CITY REVIEW PROCESS

Developers should contact the City as early as possible during the design process to obtain information regarding inclusion of artwork within a development proposal and guidelines for developing a project art plan, selecting and working with artists and art consultants.

Development of the Public Art Plan

A project Public Art Plan should be prepared by the project proponent to address the following:

- Describe the qualifying artwork, including artist concept & drawings, if available;
- Indicate the intended site(s), media, and materials of the artwork(s);
- Detail the schedule for the selection, fabrication(s) and installation of the artwork; and
- Describe plans for maintenance of the artwork(s).



Figure 15-5: Public art as part of a water feature

15.5 WORKING WITH CONSULTANTS

Project developers are strongly encouraged to work with an art consultant in the selection of artists and artwork. An art consultant can provide expert assistance about artists who work on public projects. Budgets, site selection and contract knowledge will assist the developer in developing the Public Art Plan.

15.6 SELECTING ARTISTS

Artists selected should be generally recognized as a professional of serious intent. Their work should show strong artistic excellence, the ability to produce works appropriate to the site, integration of artworks into the design of the building or landscape. The artwork should show recognition of accessibility, durability, and an awareness of the issues of security, maintenance, and safety (*Refer to Figure 15-6*).



Figure 15-6: Select public art that is accessible, durable, withstands weather, and provides ease of maintenance

15.7 ELIGIBLE ARTWORK TYPES

All forms of original creations of visual art are eligible, including but not limited to:

- a. Any public location within a project, including the street wall, paths and linkages, gardens and grounds, plazas, etc. The treatment of these areas might involve light, sound, water, tactile qualities, and any manner of materials.



Figure 15-7: Public art located in commercial development

- b. Painting of all media, including both portable and permanently affixed works, such as murals;



Figure 15-8: Sculptures of a variety of forms are encouraged

- c. Sculpture which may be in the round, bas-relief, high relief, mobile, fountain, kinetic, electronic, architectural etc., in any material or combination thereof; (Refer to Figure 15-8) and,
- d. Other visual media including, but not limited to, prints, drawings, stained glass, artistic lighting, calligraphy, mosaics, photography, clay, fiber and textiles, wood, metals, paving,

plant materials, plastics, crafts or artifacts, or other materials or combination thereof.

15.8 ARTWORK LOCATION

- a. Maximum visibility of the art is of primary concern. Public art location(s) should be clearly visible and freely accessible during daylight hours (Refer to Figure 15-9).
- b. The placement of artwork should avoid locations where it would conflict with monument signage.
- c. The developer should guarantee public access to the artwork(s).



Figure 15-9: Public art should be accessible to everyone

- d. Artwork shall be a permanent part of the development and shall remain in place for the life of the building.

15.9 LIGHTING

- a. Exterior artwork(s) should be adequately lit so as to be clearly visible from sidewalks during evening hours (Refer to Figure 15-10).

- b. Interior artwork should be adequately lit during all hours of public access (Refer to Figure 15-11).



Figure 15-10: Exterior public art should be adequately lit during evening hours



Figure 15-11: Interior public art should be adequately lit during hours of public access

15.10 OWNERSHIP AND MAINTENANCE

- a. The artist, project developer and architect (if appropriate) should

be credited for their roles in the art project through a plaque located near the artwork.



Figure 15-12: Credit should be given to the artist and/or sponsor directly adjacent to the artwork

- b. Art should be maintained and repaired as necessary by the property owner(s).
- c. Stolen or vandalized art should be replaced or repaired as close as possible to its original form.
- d. In the event repair of a work is required; the responsible artist(s) should be notified and given the opportunity to do the repair for a reasonable fee. In lieu of the original artist being available, another professional artist shall repair the work.
- e. The property owner(s) or representative should be responsible for the installation, future preservation, maintenance, and replacement if necessary, of the public art provided for the life of the development project.

- f. Public artwork that is removed due to ownership change should be replaced in-kind by the new property owner(s).