



NASHVILLE/DAVIDSON COUNTY PUBLIC ART

LOCATION STUDY & TYPOLOGY RECOMMENDATIONS



NASHVILLE/DAVIDSON COUNTY PUBLIC ART
LOCATION STUDY & TYPOLOGY RECOMMENDATIONS

Nashville/Davidson County Public Art: Locations Study & Typology Recommendations is a project of the Metro Nashville Arts Commission, and was researched and produced by the Nashville Civic Design Center.

This book was designed and written by:
Melissa Alexander, a Design Fellow of the Nashville Civic Design Center.

This book was edited by:
Nashville Civic Design Center: Gary Gaston, Design Director and Julia Landstreet, Executive Director.
Metro Nashville Arts Commission: Jen Cole, Executive Director, Sandra Duncan, Public Art Program Manager,
and Teri Alea, Public Art Project Manager.

The Nashville Civic Design Center would like to thank our interns that conducted research and site photography for this project: Sarah Goodrich, Jason Hitchcock, Brent Hunter, Jacqueline Lincoln, Andrew Park and Finis Ray for their contributions.

The Nashville Civic Design Center would also like to give special thanks to the Metro Nashville Planning Department for assistance in obtaining the aerial photographs used in this report, particularly: Jennifer Carlat, Scott Morton and Rebecca Ratz.

The Metro Nashville Arts Council would like to thank the Public Art Network for access to artist designed images and archives.

December 2010

THE NASHVILLE CIVIC DESIGN CENTER

Founded in 2000, the Nashville Civic Design Center is a nonprofit organization whose mission is to elevate the quality of Nashville's built environment and to promote public participation in the creation of a more beautiful and functional city for all. Towards this end, the Nashville Civic Design Center:

- Promotes the 10 Principles of *The Plan of Nashville*;
- Educates the public about civic design;
- Facilitates public dialogue about civic design and its impact on the built environment; and
- Researches and publishes reports on various civic design issues.

More information about the Nashville Civic Design Center & *The Plan of Nashville* can be found by visiting www.civicdesigncenter.org or calling 615.248.4280.

THE PLAN OF NASHVILLE: TEN PRINCIPLES

During the visioning process of *The Plan of Nashville*, consensus emerged regarding Ten Principles to guide public policy, development practice, urban planning and design.

- Respect Nashville's natural and built environment.
- Treat the Cumberland River as central to Nashville's identity - an asset to be treasured and enjoyed.
- Reestablish the streets as the principal public space of community and connectivity.
- Develop a convenient and efficient transportation infrastructure.
- Provide for a comprehensive, interconnected greenway and park system.
- Develop an economically viable downtown district as the heart of the region.
- Raise the quality of the public realm with civic structures and spaces.
- **Integrate public art into the design of the city, its buildings, public works and parks.**
- Strengthen the unique identity of neighborhoods.
- Infuse visual order into the city by strengthening sightlines to and from civic landmarks and natural features.

STAFF

- Julia Landstreet, Executive Director
- Gary Gaston, Design Director
- Stephanie McCullough, Community Program Manager
- Ron Yearwood, Urban Designer
- Kira Appelhans, Design Fellow
- Melissa Alexander, Design Fellow

METROPOLITAN NASHVILLE ARTS COMMISSION

The Metropolitan Nashville Arts Commission is a department of the Metro Nashville and Davidson County government. The MNAC exists to provide leadership that stimulates and advances the arts to enrich the human experience for the community.

GOALS

- Expand and Diversify the Public Art Program
- Expand Opportunities for Community Arts Access
- Broaden the Arts & Culture Brand of Nashville
- Increase Organizational Excellence in the Arts & Culture Sector

GUIDING PRINCIPLES

- Artists are Central
- Investment is Targeted
- Impact is Measurable
- Collaborations are Integral

COMMISSIONERS

- Jane Alvis, Chair
- Joseph "Pepe" Presley, Vice-Chair
- Jean Ann Banker, Secretary-Treasurer
- jeff obafemi carr
- Laurie Eskind
- Kim Fowler
- Kimberley LaMarque
- Meg MacFadyen
- Tonya Matthews
- Paula Roberts
- Victor Simmons
- Cindy Steine
- Howard Stringer
- Jamie Wyatt

STAFF

- Jennifer G. Cole, Executive Director
- Sandra D. Duncan, Public Art Program Director
- Teri M. Alea, Public Art Project Manager
- Carrie Logan, Public Art Project Manager
- Ian Myers, Finance Manager
- Judy Miller, Office Manager

More information about the MNAC can be found by visiting www.artsnashville.org or calling 615.862.6720.

TABLE OF CONTENTS	001
HISTORY	
What is the 1% for Public Art Program?	004
A History of the 1% for Public Art Program in Davidson County	005
<i>Ghost Ballet for the East Bank Machineworks</i>	006
<i>Citizen</i>	008
Artist Designed Bike Racks	010
LOCATION STUDY & TYPOLOGY RECOMMENDATIONS BY PLANNING SUBDISTRICT	
Methodology	017
Location Map	018
Joelton	020
Parkwood/Union Hill	024
Bordeaux/Whites Creek	028
Madison	032
East Nashville	044
Bellevue	060
West Nashville	068
North Nashville	084
Downtown	092
Green Hills/Midtown	116
South Nashville	136
Southeast	144
Antioch/Priest Lake	160
Donelson/Hermitage/Old Hickory	176
EPILOGUE	
<i>The Way Forward for Public Art</i> by Jennifer G. Cole, MNAC Executive Director	195
APPENDICES	
Appendix A: Public Art Typology Study	198
Appendix B: Site Analysis	262
Appendix C: <i>A Brief History of Percent-for-Art in America</i> , by John Weterhall	283



HISTORY
1% FOR PUBLIC ART IN DAVIDSON COUNTY

WHAT IS THE 1% FOR PUBLIC ART PROGRAM?

A bill creating the public art ordinance was announced on March 24, 2000, by the Mayor and adopted on May 16, 2000, as BL2000-250 by the Metropolitan Council of Nashville and Davidson County. The ordinance dedicates one percent (1%) of the net proceeds of any general obligation bond issued for construction projects to fund public art. Construction project means the building or erection of any public building, structure, park, or parking facility and will also include the reconstruction, replacement, extension, repair, betterment or improvement of any public building, structure, park or parking facility where the cost of the improvement exceeds fifty percent (50%) of the value of the existing entity. In addition to a percent for art process, the ordinance expands the public art program to include the ability to receive donations of cash and/or tangible art to fund or place public art in Nashville.

PURPOSE

The purpose of the public art program is to strengthen the positive reputation of the community, enhance the civic environment, and enrich the lives of citizens and visitors through the involvement of professional artists to integrate public artwork throughout Metropolitan Nashville and Davidson County.

GOALS

Metropolitan Nashville's public art program is committed to the highest artistic standards in form and content and the broadest involvement of artists. Specifically, the public art program seeks to:

- Enhance the visibility and stature of Nashville in local, regional, national and international arenas;
- Use public art as a means to further the community's sense of spirit and pride;
- Contribute to cultural tourism through public art;
- Promote distinctive and diverse artwork that will create a sense of place and contribute to the visual character and texture of the community;
- Integrate public art concepts, artwork, and artists into community and neighborhood planning processes;
- Encourage early collaboration on projects among artists, architects, landscape architects, engineers and other design professionals;
- Enrich the individual's experience of public spaces;
- Advance citizen understanding of public artwork and its civic role;
- Engage citizens in the public art process in meaningful and responsive ways;
- Stimulate public dialogue about issues raised by public art;
- Foster collective memory and give meaning to place by recalling local and regional history;
- Give visual expression to local values and cultural diversity;
- Ensure that public artwork is accessible to all individuals including those with special needs.

A HISTORY OF THE 1% FOR PUBLIC ART PROGRAM IN DAVIDSON COUNTY

In the year 2000, growing community interest in public art, combined with Mayor Bill Purcell's personal awareness of its value resulted in his introducing a bill to establish a Public Art Program. The Metro Council overwhelmingly adopted the bill with 31 members voting "yes," and Nashville's Public Art Ordinance was officially in place. The ordinance, modeled after successful programs around the country, allocates 1% of the budget for new construction and major renovations of public buildings to integrate art into the city's public spaces. With the passage of the ordinance, Nashville joined over 350 cities in the United States that have Public Art Programs.

Based on the ordinance, the Metro Nashville Arts Commission drafted policy guidelines and named a standing Public Art Committee that would direct policy and provide oversight of projects.

After an in-depth orientation, the Public Art Committee began seeking ways to engage the community in the public art process. About that time, they learned that the Nashville Civic Design Center was laying the ground work for a major visioning process for the city called *The Plan of Nashville*. Metro Arts was drawn to partner with the Civic Design Center not only because of its mission to create a more attractive and functional city for Nashville, but also for the value it places on public participation. Both groups recognized that public art should be a part of that plan and that the city would be better served discussing public art in an urban design context.

During 2002-2003, the Design Center facilitated over 40 community meetings throughout downtown Nashville and its surrounding neighborhoods. Over 800 citizens, including artists and arts enthusiasts, participated in *The Plan of Nashville* process. The result was a book describing how the urban core of Nashville should look and work in the twenty-first century. *The Plan* identified Ten Principles that serve as guides for public policy, development practice and urban planning and design. One of those principles is to "integrate public art into the design of the city, its buildings, public works, and parks."

Soon after the community meetings, the Civic Design Center and the Arts Commission teamed up to sponsor two workshops led by Seattle public artist Jack Mackie. "The goal of those workshops was to explore ways that public art can serve as a tool of urban design, and to identify the most favorable locations in Nashville for the initial public art projects." Sorting through all the maps that were developed during community meetings, Civic Design Center staff noted 50 sites identified as good locations for public art. Metro Arts staff researched and photographed each site and from that list created the first full-day workshop with the Civic Design Center. Over 75 participants gathered around tables and debated which sites would be best for public art and why. Table leaders made compelling presentations describing their location choices and to which principles those choices related. At the end of the workshop each participant was given three red stickers to vote for their personal preferences. When the dots were tallied, the East Bank Greenway near the Shelby Street Bridge was the top choice by a large margin, followed by the Downtown Greenway on the opposite side of the river and the Public Square.

After the East Bank Greenway received the most support at the first workshop, a second was planned. This time participants applied *The Plan of Nashville* urban design principles to determine what should inspire the artwork at that site. The workshop began with experts describing the site's history and archeology, as well as Nashville's bridges and greenways. Following that overview, participants took a field trip to explore the site. The afternoon was spent in teams discussing which key site features artists should consider in creating their artwork. Many of their ideas coalesced around two of the ten guiding principles: recognize the Cumberland River as central to Nashville's identity, and strengthen sightlines, in this case from Broadway, visually connecting the East and West sides of the river. Metro Arts and its Public Art Committee used this valuable information to develop goals and write a call-to-artist for the East Bank Greenway project, thus initiating Nashville's 1% for Public Art Program.



GHOST BALLET FOR THE EAST BANK MACHINeworks

In 2007, Alice Aycock installed Nashville's first Percent for Public Art commission on the bank of the Cumberland River, opposite the downtown. The 100' x 100' x 60' sculpture perches on a crane base once used to launch barges. The artwork references the site's industrial past and visually echoes current surroundings, including nearby bridges and the NFL Titans stadium. Its dynamic form conveys a sense of the area's evolution from industrial working river to recreation and entertainment, a theme that resonated with Aycock after her first site visit. "I immediately warmed to the sense of how you can make something that doesn't ignore what had been there, but builds on the past in some way."

The main structure of the sculpture is comprised of arced, red-painted steel trusses that twist upward from the crane base to form a disconnected spherical shape. On the ground, a red-painted aluminum "turbine whirlwind" serves as a visual generator for the swirling trusses above. At night, a glowing neon fixture illuminates the sculpture's center.

Aycock sees the piece as a work of static animation. "It changes as you move around it," she says. "It suggests a certain kind of movement, dance movements, which is why I refer to it as a Ghost Ballet."

The highly-visible location and prominence of the sculpture has citizens calling it the "newest landmark on the Nashville skyline." Aycock's work directly addresses the project goals to symbolically and visually connect the east and west sides of the river and engage pedestrian viewers both day and night, while also capturing the spirit and pride of Nashville.

During the Americans for the Arts Half-Century Summit in Baltimore June 24-27, 2010, the Public Art Network presented its Year in Review 50-Year Retrospective of the best 50 public art projects over the past 50 years. Nashville's *Ghost Ballet for the East Bank Machineworks* was one of the 50 selected artworks.





CITIZEN

Citizen, designed by Raleigh, N.C. artist Thomas H. Sayre, is composed of two citizens having a conversation. They are located in spaces at the southeast and southwest corners of the oval lawn on the Public Square. Both sculptures are composed of a tall, vertical base, one holding the torso of a man, and the other a woman, made of a radial pattern of glass "fins" which are clearly recognizable as humans pointing with an outstretched arm.

The exterior of the columnar bases are made of woven stainless steel, acting as a durable skin to a mechanical system which allows the public at any time to slowly rotate the glass torsos via a large, durable crank.

"These two sculptures represent the history of this space and our hope that the Public Square Park will be the central gathering place for Nashville citizens," Mayor Karl Dean said. "Public art is an important part of the identity of a city, and I look forward to seeing new installations across our community in the future."

Mayor Dean used the opportunity of the dedication to mention the great deeds of Nashville citizens in response to the severe flooding of May, 2010. "It is fitting, as we dedicate this new public art called *Citizen*, that we celebrate what it means to be a citizen of Nashville," Dean said. "Over the past six weeks, I have seen so many examples of Nashville citizens who opened their arms and their hearts to help those fellow Nashvillians who need help. As our lives have changed since the first weekend in May, the one thing we could count on was each other and the giving, caring community that we live in. We should all be so very proud to be citizens of Nashville, Tennessee."

Metro Nashville Arts Commission Executive Director Jennifer G. Cole said the art represents the city's "heart and soul - its citizens" and lauded Sayre's vision of two people conversing on the Courthouse square. "The two conversing figures represent the history of this space - relating how many conversations have occurred here that

have affected the history of the city of Nashville," Cole said. "At night, when the two citizens are lit, they will serve as a beacon for all to see and to recognize this as a gathering place for all Nashville citizens."

Cole said the interactive component of *Citizen*, the ability to turn either or both of the sculptures, offers an individualistic interpretation of the art. "Any visitor to the park can add his or her own interpretation to the pointing sculptures. They can be turned to welcome people; point to a specific direction or to the future, or point to the city as a whole - one person's interpretation stands until the next person comes and turns the sculptures in a new direction," Cole said.

Sayre's design, Cole said, brings some fun and merriment into the relaxing park space while still paying tribute to the historic importance of the Courthouse area.

Sayre said the design pays tribute to Nashville leaders pointing the way, going back to founders James Robertson and John Donelson pointing to the riverbank home of the first fort in Nashville. He also references the Fisk and Tennessee A&I University (now Tennessee State University) students who pointed the way to Civil Rights reform when they came to the courthouse steps to state their position on desegregation to then-Mayor Ben West. "Sometimes, these figures will be pointing at each other as if making a point in conversation or having a lively debate; sometimes one will point to the river, another will have its arm spread wide to welcome people to the park," Sayre said. "Our goal was to mark this space as a place for people. This park is yours, Nashville, and may you use it and enjoy it. My hope is that *Citizen* will delight, be memorable, at times cause questions, and take its place within Nashville's character as a unique place."



Corn & Tomatoes, Paige Easter & Dan Goostree
Bicentennial Mall, East Side of Farmers' Market



Corn & Tomatoes, Paige Easter & Dan Goostree
Bicentennial Mall, East Side of Farmers' Market



Emerge, Matt Young
Church St. at Capitol Blvd

PUBLIC ART BIKE RACK COMPETITION

On June 30, 2010, Mayor Karl Dean dedicated the city's newest public art – 7 distinctive artist designs for bicycle racks – located throughout downtown and midtown during a ceremony at the roundabout near historic Music Row. "These bike racks serve as an urban art gallery that expresses who and what we are as a city," Dean said. "Over time, these racks and others will become icons in our city, much like many of the landmarks near them. Public art, like these racks, brings us together as a community. I thank the artists for sharing their talent with us and am very proud of the collaboration between Metro Arts, Public Works and my Bicycle and Pedestrian Advisory Committee to bring these new pieces to our city," Dean said. The installed racks are:

- *Microphone Rack*, designed by Keith Harmon, Mac Hill and Franee Lee installed at the northeast corner of Demonbruen Street and the Roundabout
- *Emerge*, created by Matt Young, across from the Nashville Public Library at 615 Church St. at the intersection of Church Street at Capitol Blvd.
- *Corn and Tomato*, created by Paige Easter and Dan Goostree, installed on the east side of the Farmers' Market adjacent to the Tennessee Bicentennial Mall
- *The Capital*, designed by Luke Tidwell, located at the west entrance of the Farmers' Market on Rosa Parks Blvd.
- *Bicycle Copse*, designed by Anice Doak, located in front of SunTrust Plaza at 401 Commerce St., between Fourth and Fifth Avenues North
- *Banjo*, created by Ric Howse, located at the Fulton Complex on Second Avenue South
- *The Riders*, designed by Seth Conley, located at the east end of the Shelby Pedestrian Bridge near the Greenways trail head and LP Field

The bicycle rack designs were chosen by a citizen selection panel under the Metro Nashville Arts Commission's Public Arts Committee from a total of 139 submissions by 59 area artists living within a 200 mile

radius of Nashville. "We are so grateful to the artists who shared their visions with the community," Arts Director Jennifer Cole said. "With these very functional, yet imaginative pieces of art, we are altering the streetscapes and enhancing the immediate environment where they are located. We know cyclists will use these racks, and just as meaningful, is that all Nashvillians will be able to enjoy the artwork when they pass them."

The winning designs were selected on the basis of artistic merit, location context, functionality, and durability. "These will not be the first and only, artist-designed racks in Nashville. We hope to have more, spread across the county, as we move forward. This is art for all ages - and for the ages - in our community, and over time we hope all Nashvillians will have public art in their own neighborhoods," Cole said.



Bicycle Copse, Anice Doak Commerce Street b/w 4th & 5th Ave.



Capital, Luke Tidwell Farmers' Market Entrance



Riders, Seth Conley Shelby Street Pedestrian Bridge, East Entrance



Banjo, Ric Howse Fulton Complex on 2nd Ave. South



Microphone Rack, Franne Lee, Keith Harmon, and Mac Hill Demonbruen St. & Music Row



LOCATION STUDY & TYPOLOGY RECOMMENDATIONS

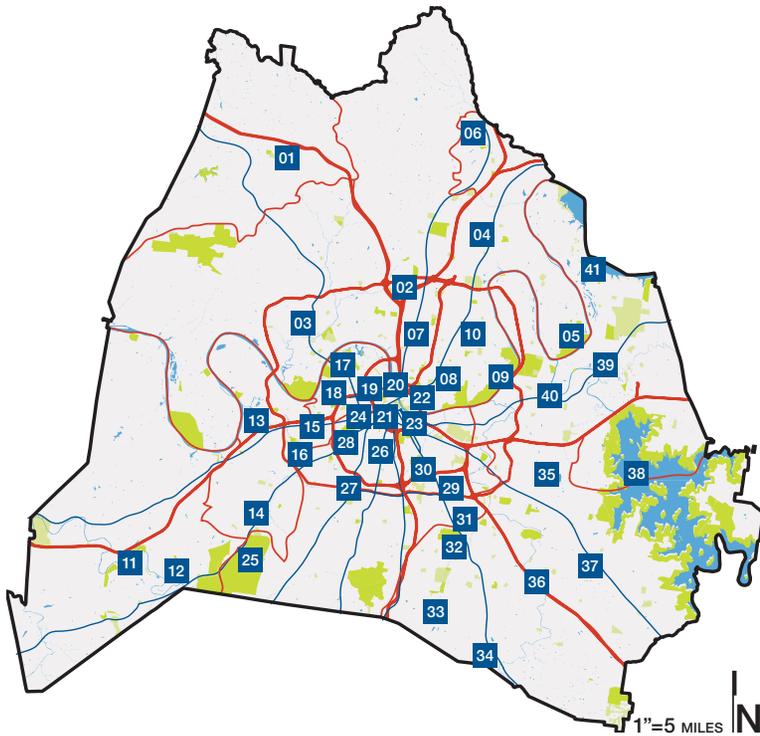
1% FOR PUBLIC ART IN DAVIDSON COUNTY

LOCATION STUDY METHODOLOGY

The Metro Nashville Arts Council (MNAC) partnered with the Nashville Civic Design Center (NCDC) to identify potential sites throughout Davidson County for consideration for future public art projects through the 1% for Public Art Fund. The following report identifies and articulates the logic behind these suggested sites. In addition to potential sites this report includes a listing of other successful public art projects and typologies to serve as catalysts for each community's selection process.

Priorities for site selection are first taken from each sub-district's community plan, including; visual, urban design, and planning frameworks. The overall patterns of development, each community's visual character and activities, and current plans for public infrastructure improvement were also consideration. Additionally, items that received a general consensus during The Plan of Nashville charrettes were addressed and vetted as a part of the site suggestion process, and the parks and recreation master plan document was consulted. The sites suggested herein aspire to serve a wide cross section of the public, in places rural, suburban, and urban. Public access and general site distribution across the county were considered in the composition of these suggestions.

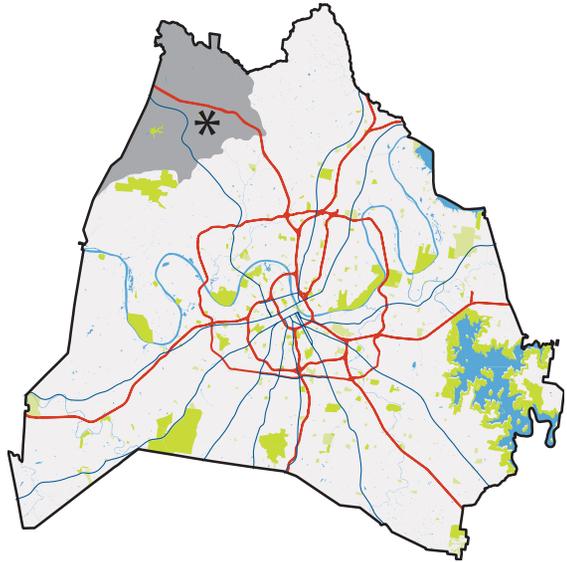
This report is in no way meant to limit public discussion about other potential sites. It is meant to engage citizens in this dialogue, and urge residents to think big about the potential for the incorporation of art into our public spaces.



LOCATION STUDY & TYPOLOGY RECOMMENDATIONS

JOELTON		GREEN HILLS/MIDTOWN	
01- Joelton Neighborhood Center	20	24- Edmonson Park	116
PARKWOOD/UNION HILL		25- Percy Warner Park	120
02- Parkwood Park & Community Center	24	26- Rose Park	124
BORDEAUX/WHITES CREEK		27- Elmington Park	128
03- Bordeaux Timothy Park & Bordeaux Library	28	28- 28th Ave Connector*	132
MADISON		SOUTH NASHVILLE	
04- Madison Branch Library	32	29- Coleman Park, Library, and Community Center	136
05- Peeler Park	36	30- Fairgrounds	140
06- Goodlettsville Public Library*	40	SOUTHEAST	
EAST NASHVILLE		31- William A. Pitts Park	144
07- Tom Joy Headstart and Park	44	32- Nashville Zoo at Grassmere	148
08- East Branch Library and Five Points	48	33- Edmondson Pike Library	152
09- Shelby Bottoms Greenway	52	34- Henry Oliver Middle & Shayne Elementary	156
10- Riverside Village	56	ANTIOCH/PRIEST LAKE	
BELLEVUE		35- Una Elementary	160
11- Harpeth River Greenway Extension*	60	36- Antioch Community Center	164
12- Colice Jeanne Rd.	64	37- Southeast Library	168
WEST NASHVILLE		38- Priest Lake	172
13- Richland Park and Library	68	DONELSON/HERMITAGE/OLD HICKORY	
14- Charlotte Park	72	39- Hermitage Community Center	176
15- Hwy 70/100 Intersection	76	40- Donelson Public Square	180
16- McCabe Park*	80	41- Lakewood Railroad Wall	184
NORTH NASHVILLE			
17- Ted Rhodes Park and Clarksville Hwy Bridge	84		
18- Hadley Park, Library, and Community Center*	88		
DOWNTOWN			
19- The Museum of African American Music, Art & Culture	92		
20- East Axis Capitol Termination	96		
21- Music City Center*, Roundabout & Relocated Substation	100		
22- Riverfront Park*	108		
23- Richard H. Fulton Complex*	112		

*Public Art Project Currently in Planning



JOELTON NEIGHBORHOOD CENTER

Site Description: Joelton is a semi-rural community of farms and suburban neighborhoods 20 minutes north of Downtown. It is located primarily in the Northwestern portion of Davidson County along Interstate 24 (Exit 35) and junctions with U.S. Highway 431, but parts of Joelton bordering Exit 31 of Interstate 24 lie in Cheatham County. The town sits on a ridge, called Paradise Ridge, and features hilly terrain. Originally a high school, Joelton Middle School was erected in the 1930s. JMS is the only middle school in the entire Northwest end of the county.

Suggestion: Joelton Middle School is at the heart of the citizen-identified center of the community. Created in 2003, the detailed community plan highlights this area as a center for future concentrated residential and commercial growth. The front lawn of the school, in conjunction with the adjacent traffic median at the intersection of Old Clarksville Pike and Whites Creek Pike, is an ideal location for a community enhancing public art feature. While there is not currently an abundance of pedestrian traffic, an element such as a town clock could be appreciated both from the vehicle and as a community identifying element. The clock might be placed at the southeast corner of the schoolyard, or perhaps in an enlarged traffic median. Hardscaping and/or landscaping might be incorporated. Other elements, such as community scaled lighting, a cohesive sidewalk system, and underground utilities would also enhance the pedestrian experience and reinforce this location as a true center of this community.



Site Photo: Joelton Middle School from traffic median.



Site Photo: Traffic Island from Schoolyard



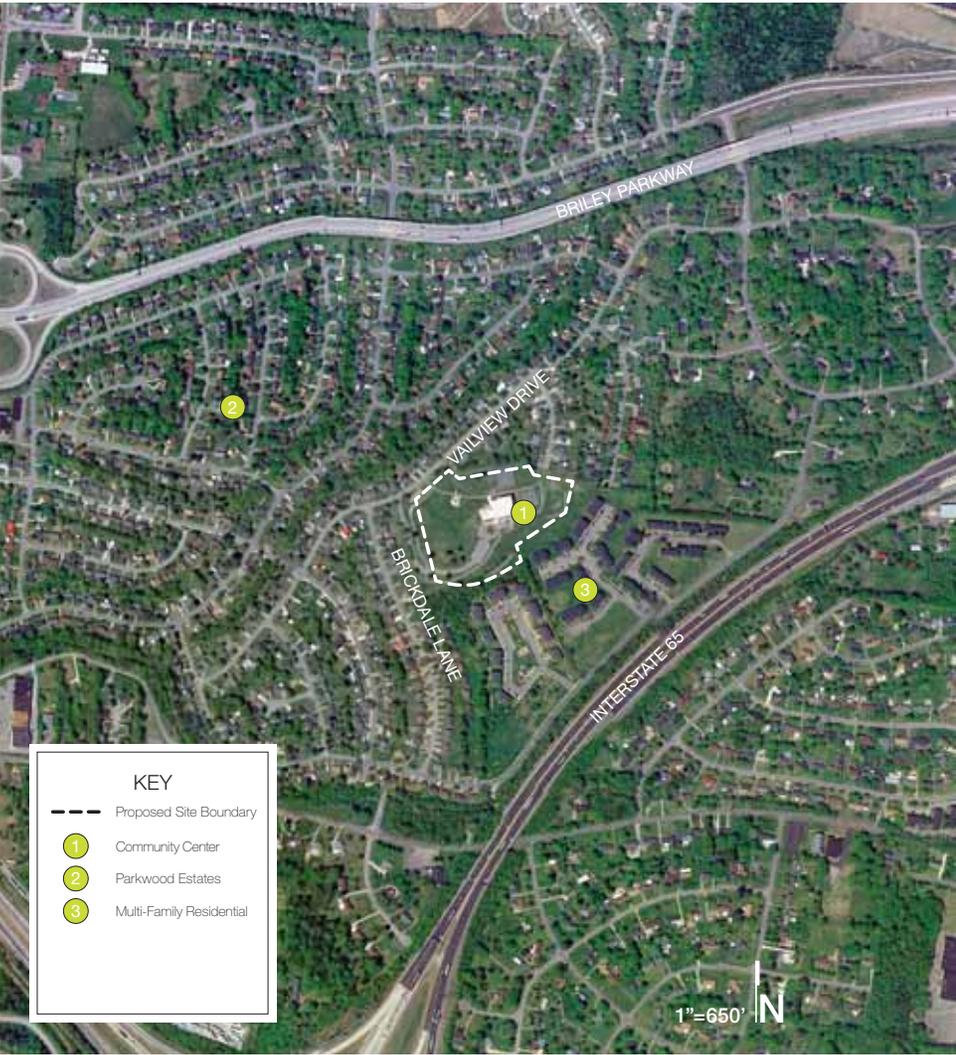
Site Photo: Traffic Island from North



Jan De Swart, a prominent Dutch born artist, designed this clocktower of laminated fir for the Fulton Mall in Fresno, California. The tower is 60 feet high and features four clock faces.

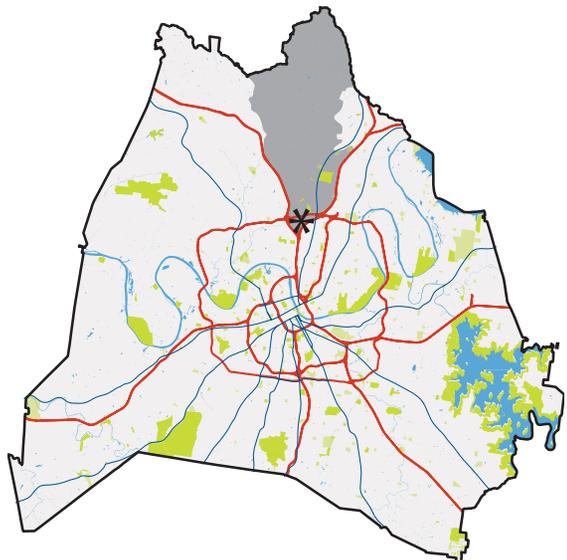


Project Example: Bill Whipple designed the famous seventeen foot high Question Mark Clock for Seattle, Washington. This landmark is a tribute to the frequently asked question, "What time is it?"



KEY

- Proposed Site Boundary
- Community Center
- Parkwood Estates
- Multi-Family Residential



PARKWOOD PARK AND COMMUNITY CENTER

Site Description: Despite some growth, Parkwood/Union Hill is one of Nashville's least developed communities. The community consists of two distinct areas: the southern portion, which is developed in a predominantly suburban pattern, and the northern portion which is largely rural. Development in both portions of the Parkwood/Union Hill community is mainly residential. The southern portion encompasses about one-fourth of the community's land area and is about 75 percent developed. Single-family subdivisions, townhomes and garden apartments are common including developments from the 1950s, like Parkwood and Bellshire, and newer developments, such as Quail Ridge and Mulberry Downs. The southern portion of the community also contains most of the community's businesses, civic activities and public benefit services. Located in the extreme southern portion of this community, Parkwood Park and Community Center serves the comparatively dense residential neighborhood of Parkwood Estates. In addition to the community center, the park currently has two tennis courts, a small playground, a hopscotch/four-square court, a paved walking track and a large expanse of tree-less, unprogrammed lawn.

Suggestion: Building off the momentum of the opening of the community center, an insertion of public art into this park has the potential to be appreciated by a large number of area residents. One suggestion to augment the park's current uses is an artist-designed sheltered picnic/gathering area within the expanse of unprogrammed grassy lawn. A shelter would provide much needed shade, as well as an outdoor gathering place for community meals, meetings, and celebrations. Additionally, this element might act as place-making feature for the neighborhood.



Site Photo: Large grassy lawn



Site Photo: Parkwood Community Center



Project Example: Dennis Oppenheim's *Electric Kiss* is a shelter object partly inspired by the flattened tear drop shape of the classic chocolate kiss, which emanates from the way liquids behave under the force of gravity.



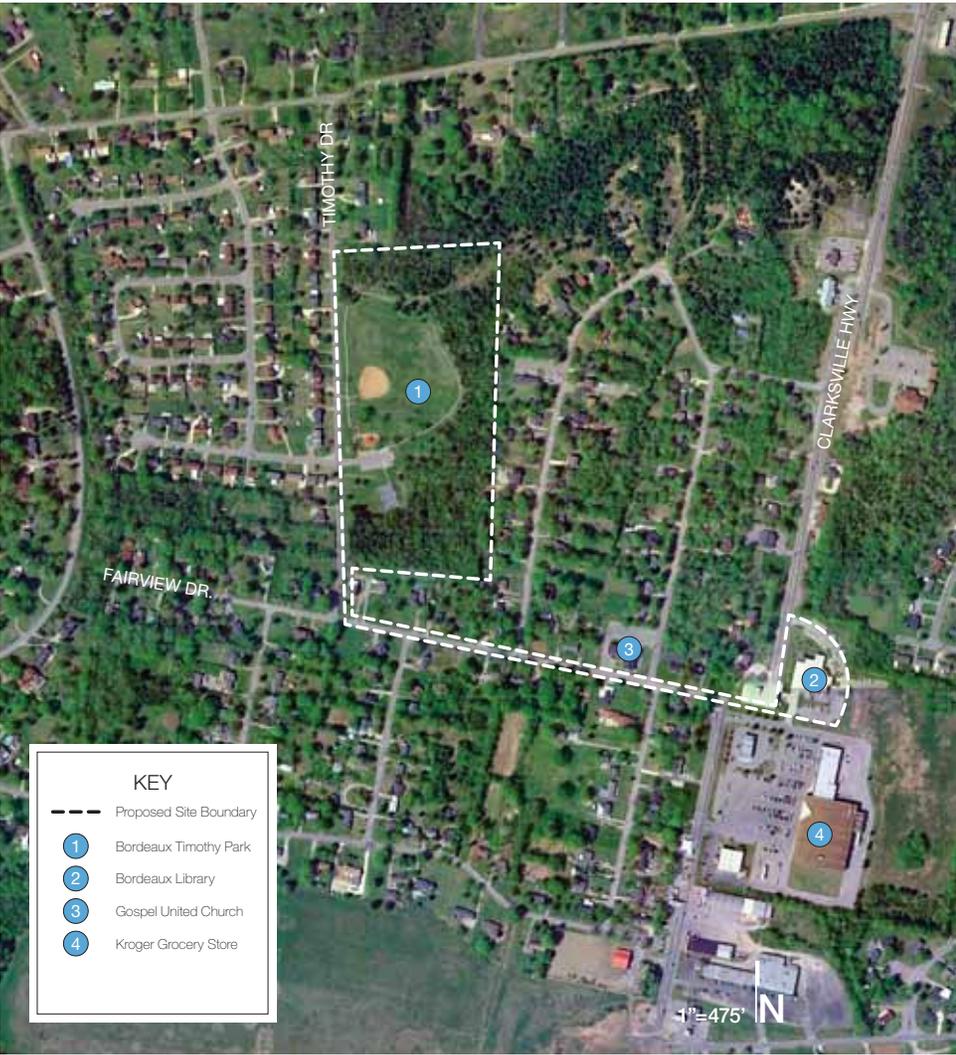
Project Example: *Political Ply* uses recycled political posters to create this cooling shade structure. This temporary project was installed on the sculpture court at Arizona State University Art Museum.



Project Example: Soapstone Prairie Natural Area has public art elements by artist Robert Tully. Taking visual inspiration from the site's topography and history, he developed the graceful curves of the roofs on the picnic shelters.

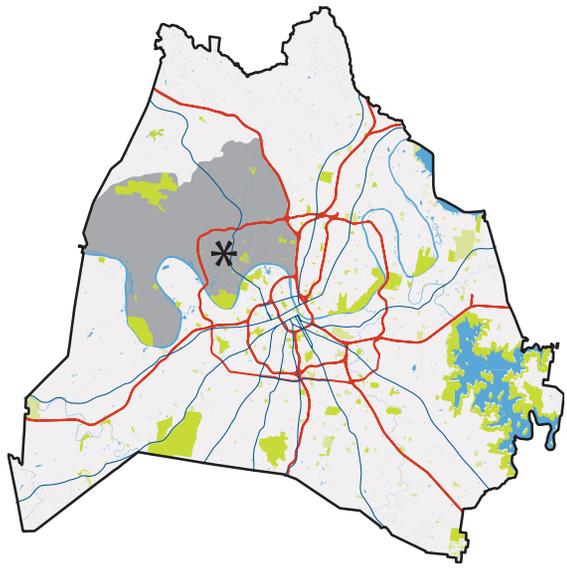


Project Example: Picnic shelter detail.



KEY

- Proposed Site Boundary
- Bordeaux Timothy Park
- Bordeaux Library
- Gospel United Church
- Kroger Grocery Store



BORDEAUX TIMOTHY PARK & BORDEAUX LIBRARY

Site Description: The Bordeaux-Whites Creek Community is located in northwestern Davidson County, stretching from the Cumberland River to Old Hickory Boulevard, Interstate 24 to the Cheatham County line. The area is largely characterized by older suburban development and rural land, and is important in the early history of the county as well as in the history of Nashville's African American community. The citizens of Bordeaux/Whites Creek have identified Clarksville Highway and Fairview Drive as an important intersection in the future growth of the neighborhood. Future plans highlight this area for concentrated civic, residential, and commercial growth. Bordeaux Library sits at this intersection. The structure is relatively new, completed in 2000. Like many in the system, this branch has an established story-time series for children of all age groups. A few blocks away lies Bordeaux Timothy Park. It currently has a playground, a paved walking track, a basketball court, a green lawn, and a forested area. These two locations have an advantageous relationship, as they are located only 1/2 mile apart along a lightly used road.

Suggestion: One project that could make use of this proximity is a themed story-time sidewalk. Similar to the Madison Branch Library's "The Lion, the Witch and the Wardrobe" theme, a new sidewalk connecting the library to the park could be a location for thematic elements from this community's favorite children's book (or books). The theme could influence the street furniture, sidewalk inlays, and a reading gazebo or amphitheater located within park, as well as enhance the connectivity of these civic elements. A trip along the themed path would encourage physical activity (in addition to emphasizing the importance of reading) and create activity within the neighborhood.



Bordeaux Timothy Park walking track and open play area.



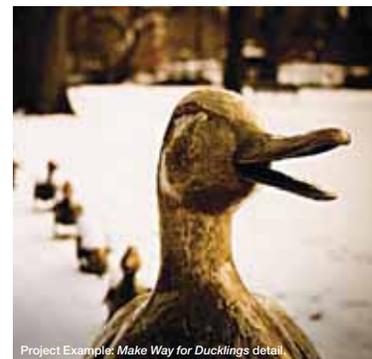
Bordeaux Library Interior.



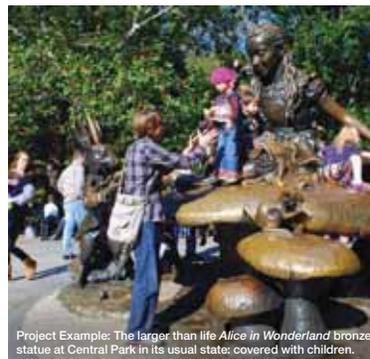
Bordeaux Library Entrance.



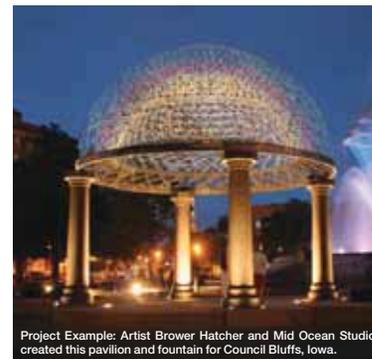
Project Example: *Make Way for Ducklings* is a series of small bronze sculptures located in The Public Garden in Boston. *Make Way for Ducklings* is a Caldecott Medal winning children's picture book written and illustrated by Robert McCloskey. First published in 1941, the book tells the story of a pair of mallard ducks who decide to raise their family on an island in the lagoon in Boston Public Garden.



Project Example: *Make Way for Ducklings* detail.



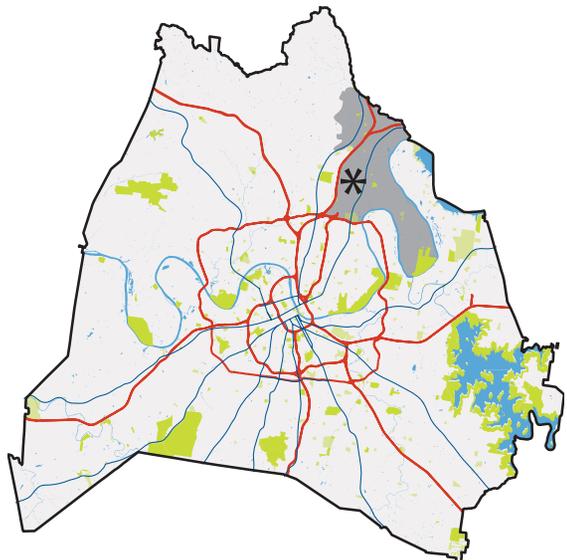
Project Example: The larger than life *Alice in Wonderland* bronze statue at Central Park in its usual state: covered with children.



Project Example: Artist Brower Hatcher and Mid Ocean Studio created this pavilion and fountain for Council Bluffs, Iowa.



KEY	
	Proposed Site Boundary
	Madison Branch Library
	Amqui Station Museum
	Community Center
	Grassy Lawn
	Shopping Center



MADISON BRANCH LIBRARY AND AMQUI STATION MUSEUM/VISITOR'S CENTER

Site Description: Madison Community is located in the northeastern section of Davidson County. To the north it borders Sumner County with the eastern line bordering the Cumberland River as well as parts of the south to Briley Parkway. Its western border is I-65. Over 50 percent of this community is residential with 25 percent being either vacant or agricultural; most of the remainder is a mixture of commercial and industrial use. The new Madison Library opened in 2007 on the site of the old Taylor Stratton School on Gallatin Road. In 2010, the historic Amqui Train Station was returned to Madison where it was restored and altered to include a Museum and Visitor's Center. Both of these neighboring locations are in a citizen defined important corridor within the community. Furthermore, the buildings are near the center of a study area for a transit oriented development (TOD).

Suggestion: The possibilities for these neighboring sites are varying and plentiful. Their proximity suggests a connective feature, perhaps taking advantage of the under utilized lawn between the library and Amqui Station. The feature might be functional, as a lighting feature or foot bridge, or whimsical, as a themed playground or sculptural land form sculpture. Any element inserted into this site would help articulate the character of the community. Additionally, an art piece might be integrated into any new transit development at the site.

Of Note: Both of these neighboring locations are in a citizen defined important corridor within the community.



Site Photo: Amqui Station Museum and Visitor's Center from Library.



Site Photo: Grassy lawn between Library and Amqui Station.



Site Photo: Amqui Station Museum and Visitor's Center.



Project Example: Designed by artist Larry Kirkland with Walker Macy Architecture, *The Story Garden*, a maze of cobblestone and lawn, encourages imagination with its 120 granite pieces inscribed with messages, pictures and quotes. The interactive play space enlivens Tom McCall Waterfront Park in Portland, Oregon while maintaining the park's sense of openness.



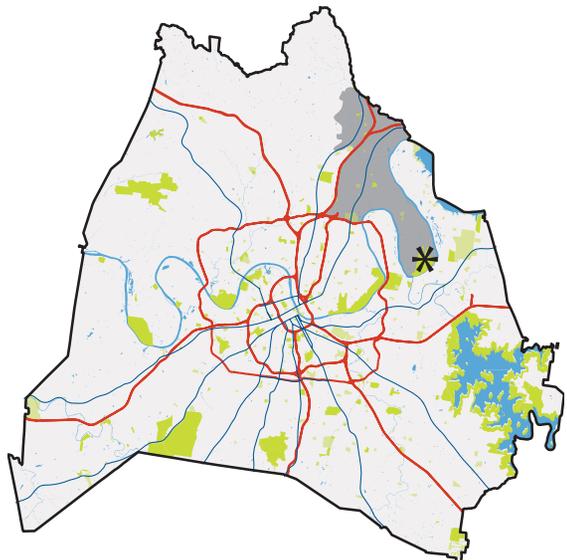
Project Example: *The Story Garden* detail.



Project Example: A series of sculpted spaces that feel both ancient and modern, Herbert Bayer's *Earthworks*' pure forms—cones, circles, lines and berms—are built into the alluvial delta at the mouth of Mill Creek Canyon in Kent, Washington. Grass and concrete, a wood bridge and steps: these are the materials at work, joined by the natural forces of Mill Creek itself.



KEY	
	Proposed Site Boundary
	Peeler Park
	Crab Island
	Boat Dock
	Model Plane Airstrip
	Hermitage Golf Course



PEELER PARK AND GREENWAY

Site Description: Located at the end of Neely's Bend Rd., Peeler Park has been called Madison's best kept secret. It is an important natural area in the Cumberland River watershed. Except for public use of the model plane airstrip located near the Peeler homestead and the public boat dock, the property was land banked until 2007. Over a ten-year period, a total of \$3,000,000 is planned for the park which will include a nature center, additional paved trails, permanent restrooms, an equestrian trail head with parking, and a river overlook. \$1,750,000 has been set aside for improvements, with \$549,000 in first phase construction complete.

Suggestion: With so many improvements planned for Peeler Park, there are many opportunities available for public art. An artist might be included in the design of the nature center. The new paved trails might include poetry in relief, or bronze plaques commemorating the rich history of the parks. The proposed river overlook might be a sculptural element inspired by the beautiful landscape and the native flora and fauna. The large, undeveloped areas of the park may also be good locations for large scale earthworks.



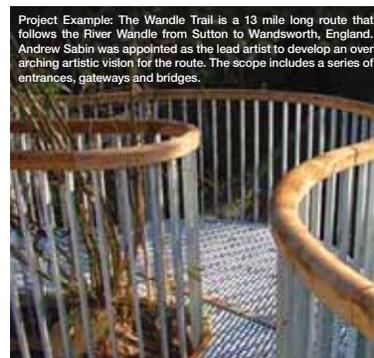
Site Photo: Peeler Park.



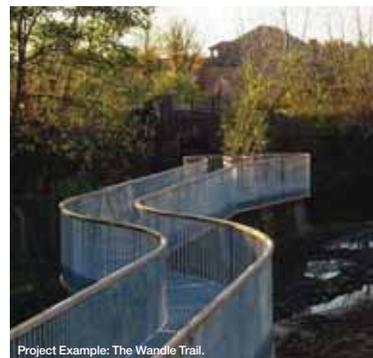
Site Photo: Peeler Park.



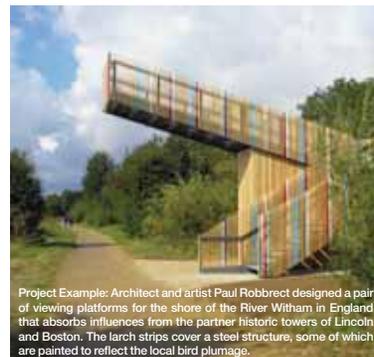
Site Photo: Peeler Park Model Plane Airstrip.



Project Example: The Wandle Trail is a 13 mile long route that follows the River Wandle from Sutton to Wandsworth, England. Andrew Sabin was appointed as the lead artist to develop an overarching artistic vision for the route. The scope includes a series of entrances, gateways and bridges.



Project Example: The Wandle Trail.



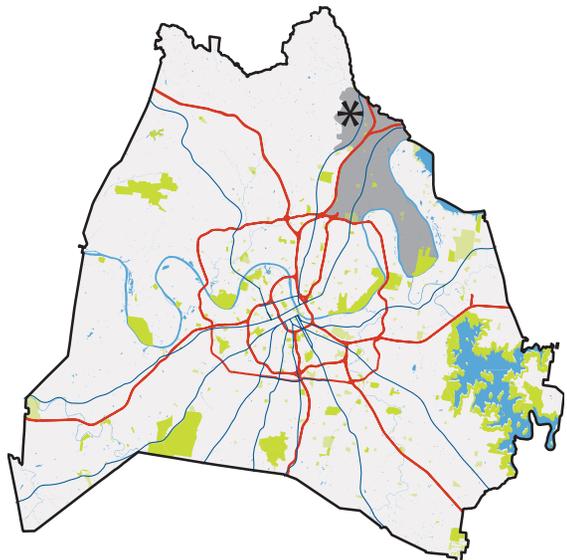
Project Example: Architect and artist Paul Robbrecht designed a pair of viewing platforms for the shore of the River Witham in England that absorbs influences from the partner historic towers of Lincoln and Boston. The larch strips cover a steel structure, some of which are painted to reflect the local bird plumage.



Project Example: Viewing Platform detail.



KEY	
	Proposed Site Boundary
	Goodlettsville Library
	Shopping Center
	Goodlettsville Elementary
	Goodlettsville Middle
	Miller-Motte Tech. College



GOODLETTSVILLE LIBRARY*

Site Description: Goodlettsville is a city in both Davidson and Sumner counties. It was incorporated as a city in 1958 with a population of just over 3,000 residents; at the 2000 census, the city had a total population of 13,780. Goodlettsville chose to remain autonomous in 1963 when the city of Nashville merged with the government of Davidson County. Therefore, the city is only governed by the Metropolitan Government of Nashville and Davidson County in a limited manner.

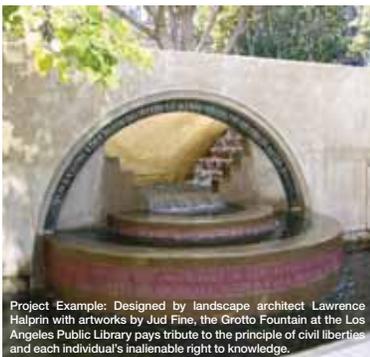
The new construction of the Goodlettsville Branch Library project is currently underway. The facility shall be open Summer 2011, and is located at the corner of Donald Avenue and Rivergate Parkway in Goodlettsville, Tennessee. It will be approximately 15,000 square feet and feature a children's area, teen area, computer space, café style coffee and vending area as well as meeting room space. The building shall feature two new vehicular entrances to the site, one on Rivergate Parkway and one on Donald Avenue. The project shall be a LEED Silver Certified Facility.

Suggestion: At the time of this printing, the MNAC and the NCDC are conducting public meetings to record the thoughts of the community that can be used to inform a public art piece at the new library. Thanks to this early involvement, the art for this project will be conceived cohesively with the design of the space. The participation of the citizens of Goodlettsville will ensure the spirit and identity of the community are incorporated.

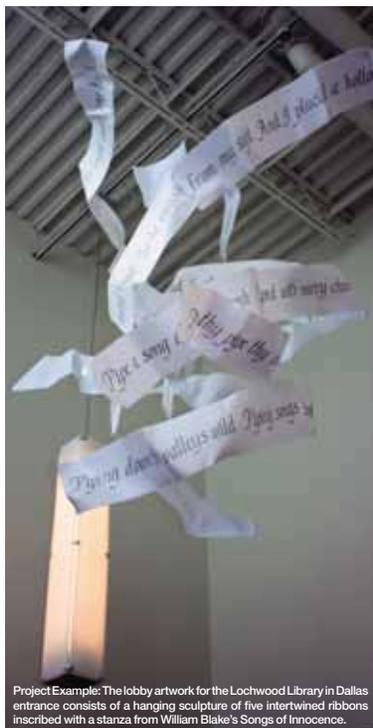
*Public Art Project Currently in Planning



Project Example: This chandelier hangs in the Los Angeles Public Library. Over 9' in diameter, it is part of a model of the solar system.



Project Example: Designed by landscape architect Lawrence Halprin with artworks by Jud Fine, the Grotto Fountain at the Los Angeles Public Library pays tribute to the principle of civil liberties and each individual's inalienable right to knowledge.



Project Example: The lobby artwork for the Lochwood Library in Dallas entrance consists of a hanging sculpture of five intertwined ribbons inscribed with a stanza from William Blake's Songs of Innocence.



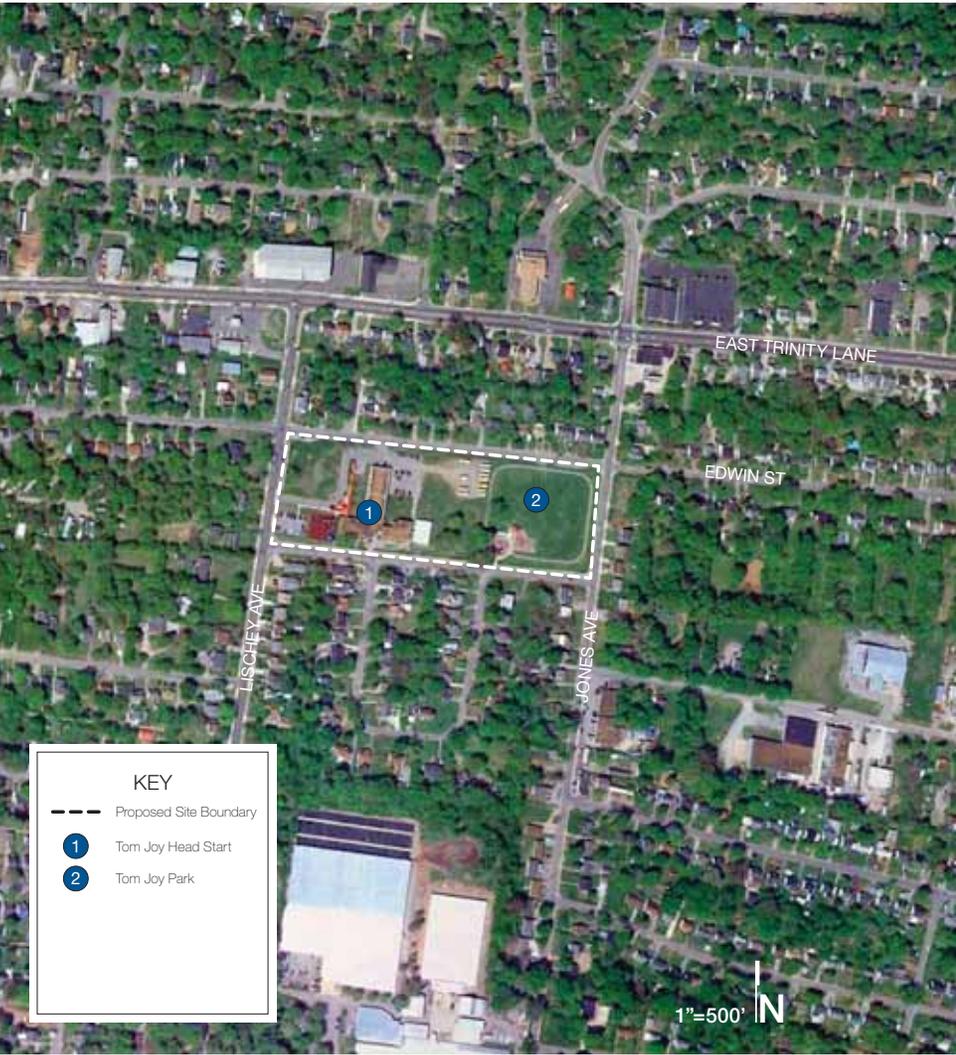
Project Example: *BeeLine* is an integral guardrail art piece by artists Andrea Myklebust and Stanton Sears installed at the Cambrian Library in San Jose. Narrative elements within the eighty foot length of the artwork are drawn from the natural and social histories of the site, and carry visual content which is meaningful to the community using the library.



Project Example: *Web of Native Botanicals* by artists Troy Corlies with Elin Christopherson hovers in the lobby of the Edenvale Library in San Jose. When working with the community, much of the interest for the project was directed towards the natural beauty that surrounds the area. The artist then imagined a view of the land that may have existed throughout the long history of the area.

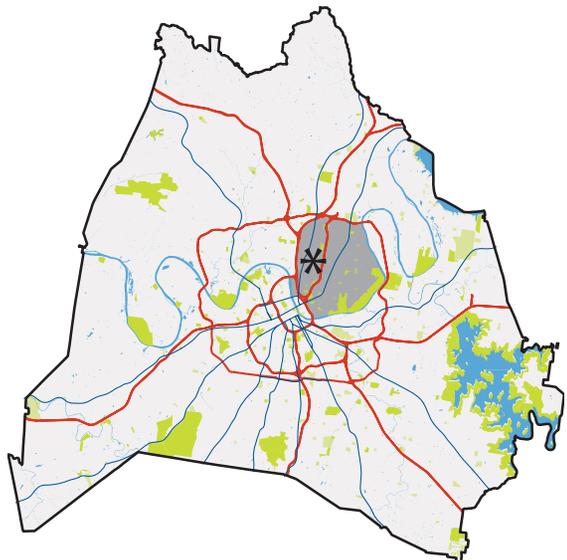


Project Example: Ann Hamilton designed Floor of Babble for the Evelyn Forest Learning Center at the Seattle Central Library in 2004. The floor is made up of a series of reliefs from the first sentences of books selected from the library's foreign language collection, which has books in eleven different languages. Hamilton was interested in the tactile experience of making books and looking at reading during the digital age.



KEY

- Proposed Site Boundary
- Tom Joy Head Start
- Tom Joy Park



TOM JOY HEAD START AND PARK

Site Description: The East Nashville community located just east and across the river from Downtown Nashville, bounded by the Cumberland River on the south and east, Briley Parkway to the north and I-65 to the west. It is known to have some of the most vibrant neighborhoods, as well as some of the most in need of revitalization. East Nashville has a mixture of historical old Victorian homes and cottages as well as low-income housing. In recent years the community has gained some very trendy restaurants, clubs, and businesses.

Tom Joy Head Start Center received a complete renovation in 2002, including barrier free ramps, walkways and restrooms, a major alteration of the main entrance, a security entry system, roofing, landscaping, flagpole and canopied walkway. The program is a highlight of Nashville's head start program. Additionally, Tom Joy received a barrier free playground in the summer of 2003. Tom Joy Park currently has a walking track and a small playground.

Suggestion: While the head start facilities have recently received much attention, the adjacent neighborhood park could benefit from an artful intervention that would make this place an amenity to the community. Suggestions include an artist-designed fence and gate to replace the rusty chain link/barbed wire barrier currently installed. The fence might be inspired by community suggestions or neighborhood history.



Site Photo: Tom Joy Park- Northeast Corner.



Site Photo: Tom Joy Park fence and gate.



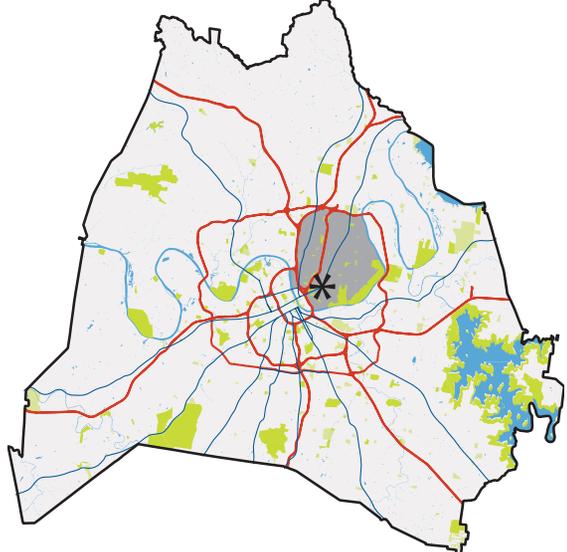
Project Example: Carolyn Law's *Sky to Earth* in Portland relates specifically to the nature of the site and the alignment of the light rail track as well as dealing with the striking openness and topography of the land where the station and access paths will be located.



Project Example: Cleveland Public Art and Park Works came together to sponsor the building of a fence to enclose a new playground at the Orchard School of Science in 2002. The fence was designed by local artist Brinsley Tyrrell and was fabricated by Steve Jordan. Every ten foot section of the fence is unique and contains images of children playing, running, dancing, biking, etc.



KEY	
	Proposed Site Boundary
	East Branch Library
	East Lit. Magnet High
	East Middle
	Five Points
	Substation



EAST BRANCH LIBRARY AND FIVE POINTS

Site Description: Excerpt from *Nashville and Its Neighborhoods: Fanning the Flames of Place* by Christine Kreyling: "Five Points' history as East Nashville's commercial center is reflected in its early twentieth century storefronts. Newer infill is of a more suburban character. The area is currently experiencing redevelopment, with restaurants and cafés, an art gallery and garden store that are destinations for Nashvillians in general...One of the major recommendations to emerge from the post-tornado R/UDAT study of East Nashville was for the creation of a central public space at the point where Main Street pivots to become Gallatin Road. This topographical high point, with splendid views of the downtown skyline, features several buildings of strong civic presence and dignity... [R/UDAT] also recommend this as the location of complementary public space that showcases East Nashville's cultural life." A study of the area was completed in 2004, with recommendations for a large plaza and fountain, with a traffic circle just north of the library.

Suggestion: The recommendation for a public plaza and traffic circle in East Nashville provides an excellent opportunity for public art, as it is highly visible along one of Nashville's busiest commercial pikes. The MNAC could work with the city to develop a public art strategy for the plaza, including a place making, destination element including a public art element in the proposed water feature. In addition, an artwork feature at the library's entrance, such as a plaza and sculpture, would help define the library's formal entrance and enhance this valuable community resource.

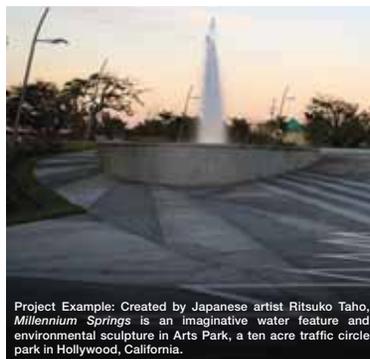
Of Note: Quote from *The City Paper*, Thursday, January 13, 2005: "Ask where the "nerve center" of burgeoning East Nashville is and the average resident of the area would likely respond: Five Points."



Site Photo: East Branch Library from East Literature Magnet High School.



Site Photo: View North from Library Plaza.



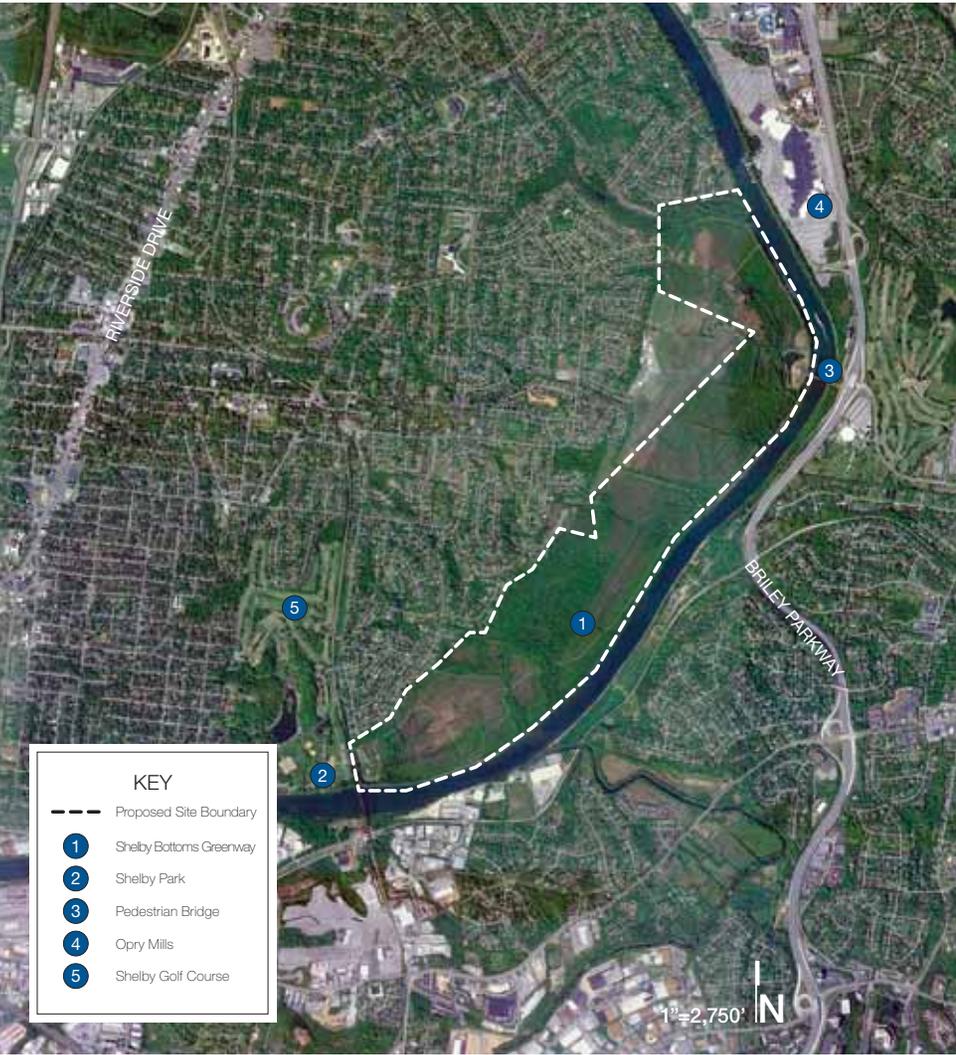
Project Example: Created by Japanese artist Ritsuko Taho, Millennium Springs is an imaginative water feature and environmental sculpture in Arts Park, a ten acre traffic circle park in Hollywood, California.



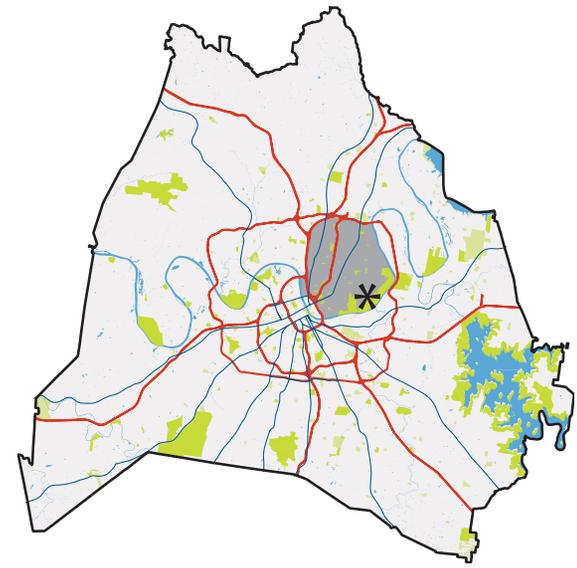
Project Example: Headwaters, by artist Larry Kirkland, sits in front of the English/Philosophy complex on the Lubbock campus of Texas Tech University.



Project Example: Fort Worth has created Avenue of Light, a major new work of public art created by artist Cliff Garten. Comprised of six soaring stainless steel sculptures set into the median of Lancaster Avenue, the monumental artwork forms a gateway to the city.



KEY	
	Proposed Site Boundary
	Shelby Bottoms Greenway
	Shelby Park
	Pedestrian Bridge
	Opry Mills
	Shelby Golf Course



SHELBY BOTTOMS GREENWAY

Site Description: The 810 acre Shelby Bottoms Greenway is located in East Nashville adjacent to Shelby Park. With approximately three miles of Cumberland River frontage and twelve miles of trail, this area features bottomland hardwood forests, open fields, wetlands and streams and excellent habitat for birds, amphibians and more. The Shelby Bottoms Nature Center opened in 2007. Here one can pick up a map, talk to a naturalist, learn about the natural history of the area, get a view of the Cumberland River, or get a program schedule of upcoming events. Programs are offered year-round on a variety of topics.

Suggestion: Shelby Bottoms Greenway is not only an amenity to East Nashville; but also to the whole of Davidson and surrounding counties. A public art element here will benefit many citizens. One idea is to have an artist design markers along the greenway. The markers could help mark the passage of time for those walking, running, or cycling. Another idea is a 'poetry on poles' program, in which snippets of poetry are integrated throughout the trails. Shelby Bottoms might be a good location for temporary public art installations. It could also be considered as a location for artist-design bike racks. Finally, the new pedestrian bridge at the north end of the park is a great opportunity - public art might contribute lighting or landscaping to the new structure.



Site Photo: Shelby Park South Entrance.



Site Photo: Shelby Bottoms Pedestrian Bridge.



Site Photo: Shelby Park Nature Center.



Project Example: *Genome Stripes*, developed by Katy Hallett, are a 70 metre stretch of colored stripes representing the code for the gene BRCA2 laid in exact order along the route. They highlight the pioneering work of Sir John Sulston in decoding the human genome.



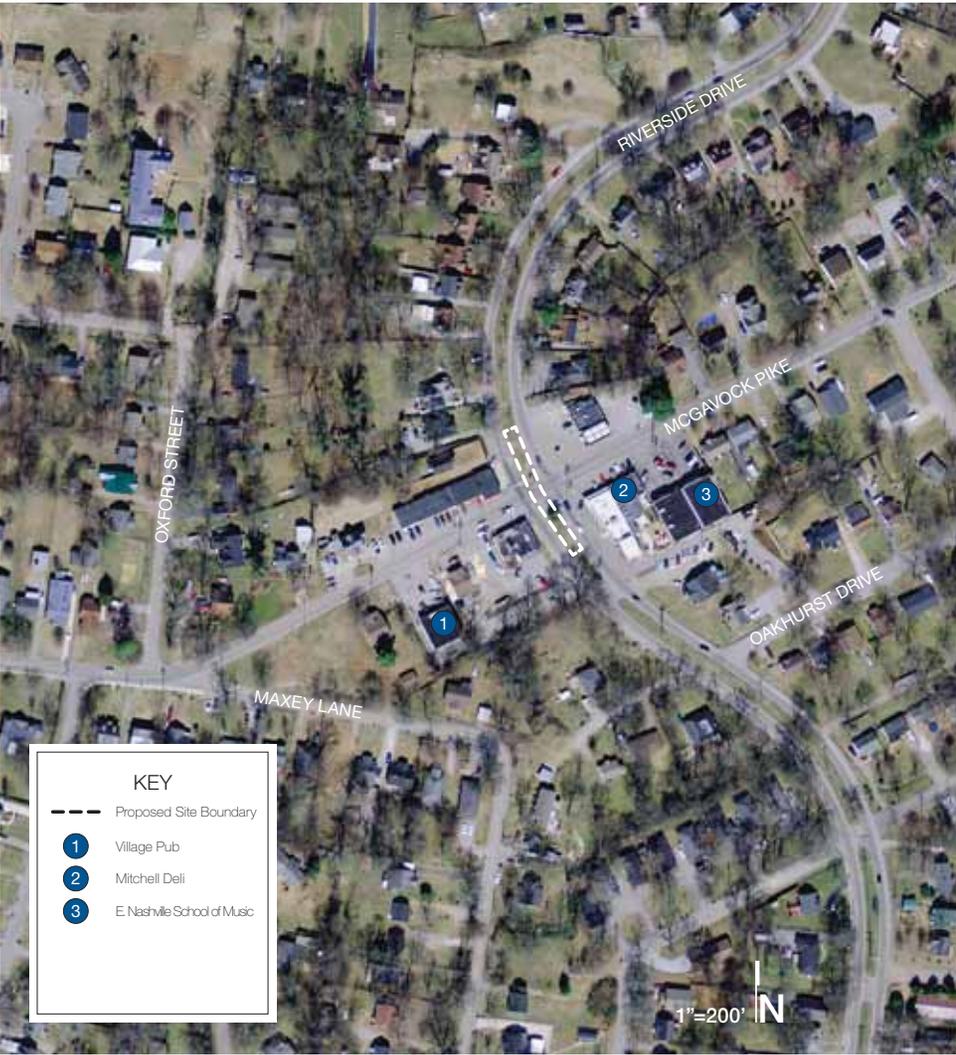
Project Example: *Genome Stripes* detail.



Project Example: *Poetry Trail* in Polesworth, England. A competition was held to select poems about the heritage of the town. The winners' poems were integrated with rocks and benches along the path.

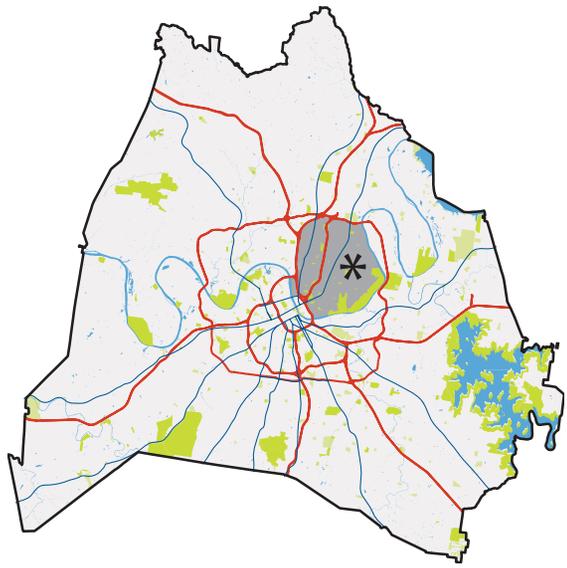


Project Example: *Poetry Trail* detail.



KEY

- Proposed Site Boundary
- Village Pub
- Mitchell Deli
- E Nashville School of Music



RIVERSIDE VILLAGE

Site Description: Once plagued by drug-dealing and violent crime, the commercial center at Riverside Drive & McGavock Pike has recently blossomed into Riverside Village—a dynamic, family-friendly destination for dining, shopping, community gatherings and arts education. The success of the project hinged on achieving two main goals: Eliminating the pervasive negative conditions of the immediate area, and attracting high quality, community-oriented businesses.

Cosmetic changes including new paint, lighting and signage, as well as the dramatic conversion of a trashy alley into a landscaped courtyard, catalyzed the transformation. The inviting new appearance attracted desirable, locally-owned new businesses including Mitchell Deli, East Nashville School of Music, Mike's Ice Cream Factory, Bagel Face Bakery, Olive & Sinclair Chocolate Company and Village Pub & Beer Garden, a just-opened neighborhood bar.

Reinforcing its focus on neighborhood needs, Riverside Village sponsors or hosts multiple public events throughout the year including Lockeland Design Academy's annual art show, a pet adoption day, community potlucks, numerous musical performances, puppet shows and an 5K charity race which sparked a campaign to revitalize Litton Middle School's Music Department. The Riverside Village Community Garden, planted in the courtyard by volunteers in February, 2008 to supply neighbors and local restaurants with fresh produce.

Suggestion: This newly established community center in East Nashville could be reinforced by a public art intervention, perhaps within the median of Riverside Drive. This element might advertise the community values of sustainability, or give emphasis to place making.



Site Photo: Riverside Drive at McGavock Pike.



Site Photo: Riverside Drive at McGavock Pike.



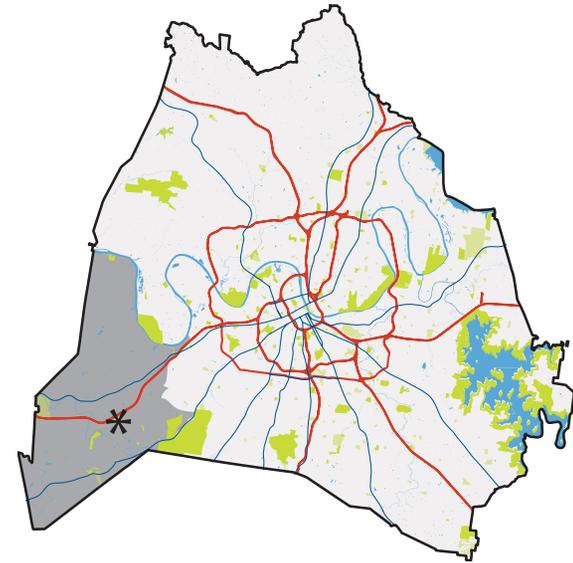
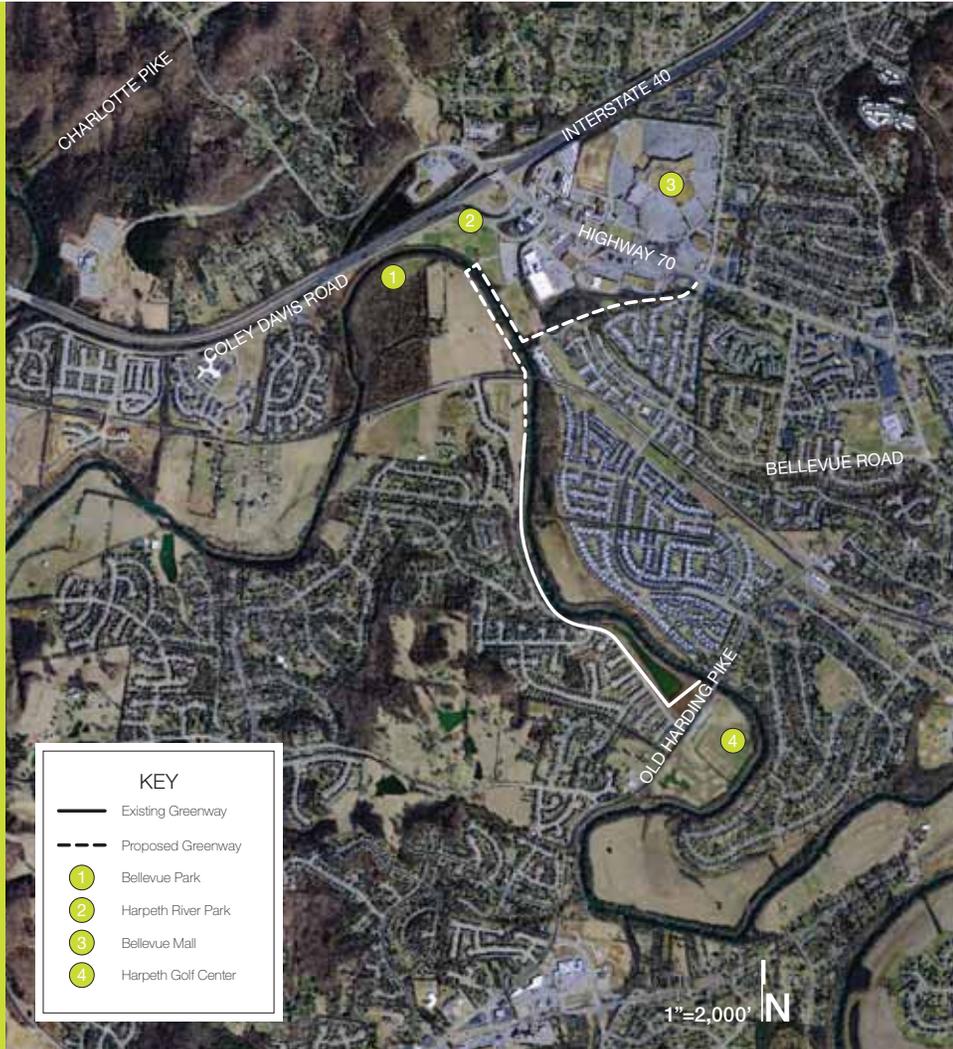
Project Example: Jann Rosen-Queral's *Cultivus Loci: Suckahanna* integrates public art with park design at the Children's Rain Garden in Powhatan Springs Park, Arlington, Virginia.



Project Example: *Cultivus Loci: Suckahanna* detail.



Project Example: This stunning field of solar sunflowers soak up the sun's rays and generate a steady stream of renewable energy while providing shade for pedestrians. Designed by public art team Harries/Hedér, the installation consists of 15 flower-like solar photo voltaic panels located on a pedestrian and bike path near the village of Mueller, Texas.



HARPETH RIVER GREENWAY EXTENSION*

Site Description: The Greenways Commission of Metro Parks is working to expand its system of multi-use paved trails and primitive hiking trails along the Cumberland, Stones and Harpeth rivers, as well as Richland, Whites, Seven Mile and Mill creeks. These trails will eventually form a network of corridors which will link communities throughout Nashville. Currently, Harpeth River Greenway consists of a one-mile trail with over 800 feet of boardwalk along Morton Mill Road. This greenway also provides scenic overlooks of the Harpeth River and quiet sitting areas along its length. The greenway is currently slated to receive an extension to the existing trail. This extension will provide a connection between residential development, the Harpeth Youth Soccer Complex, and Bellevue Retail areas.

Suggestion: The greenway system is a great opportunity to insert public art into the fabric of the community and serve a wide cross section of citizens. An artist might master plan a system of pavement relief or fences along the trail. A gateway at either end of the greenway would enhance visibility within the community.

Of Note: Quote from MNAC Greenway Vision, "We envision Nashville and Davidson County tied together with threads of green - bicycle paths and hiking trails that connect people to parks, to downtown, to schools and other areas of activity, to waterways, hillsides and the animals and plants that live there, and to each other. A city where natural areas, recreational opportunities, and non-motorized transportation are within easy reach of all of us."

*Public Art Project Currently in Planning



Site Photo: Harpeth River Greenway.



Site Photo: Harpeth River Greenway.



Site Photo: Harpeth River Greenway.



Project Example: *Sentinel 1*, created by artist Jim Paulsen, serves as both a gateway and an attraction along this bike path near Bristol in the UK.



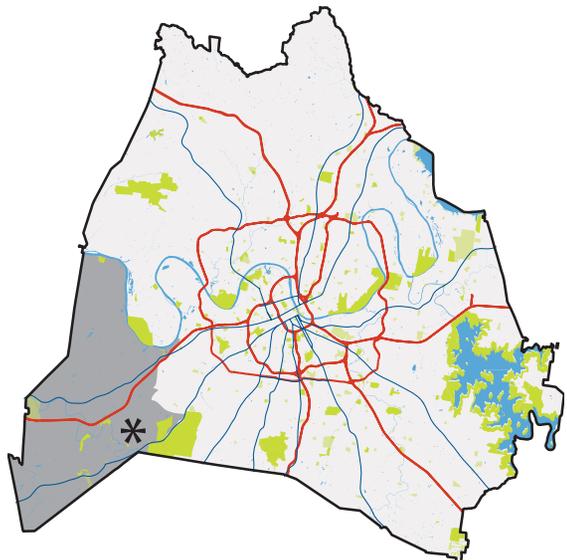
Project Example: *Cyclisk* detail.



Project Example: Artists Mark Grieve and Ilana Spector created *Cyclisk* out of recycled bicycle parts. Standing 60' tall, this work promotes alternative means of transportation as well as recycling.



KEY	
	Proposed Site Boundary
	Bellevue Middle
	School Sports Fields
	Bellevue Library
	Bellevue Rec. Center
	Bellevue Church of Christ



COLICE JEANNE ROAD, BELLEVUE

Site Description: Bellevue is an area of Nashville, located roughly 13 miles southwest of downtown area via I-40. It is incorporated as part of the Metropolitan Government of Nashville and Davidson County. In the 1950s, Bellevue was a small community which existed primarily to service the needs of nearby farms. It was located mostly along the railroad tracks near the Harpeth River, and had only a few buildings such as a hardware store, a post office, and a Masonic lodge hall. Since the year 2000, Bellevue has grown in population and development not only in the already established areas along Old Hickory Boulevard and Highway 70, but also in the more affluent and rural developments off Tennessee State Highway 100. Colice Jeanne Road is the home to many of Bellevue's civic amenities, specifically a middle school, a small branch library, and a recreation center with a large playground.

Suggestion: The proximity of these buildings and spaces might suggest a public art feature involving the concept of connectivity. Perhaps a lighting installation, or a series of sculptural planters, along the road. A public art piece here has the ability to create a true identity for Bellevue and encourage the activity along the street.



Site Photo: Picnic Facilities at Recreation Center.



Site Photo: Street View looking south at Recreation Center.



Site Photo: Street View from South End of Colice Jeanne Road.



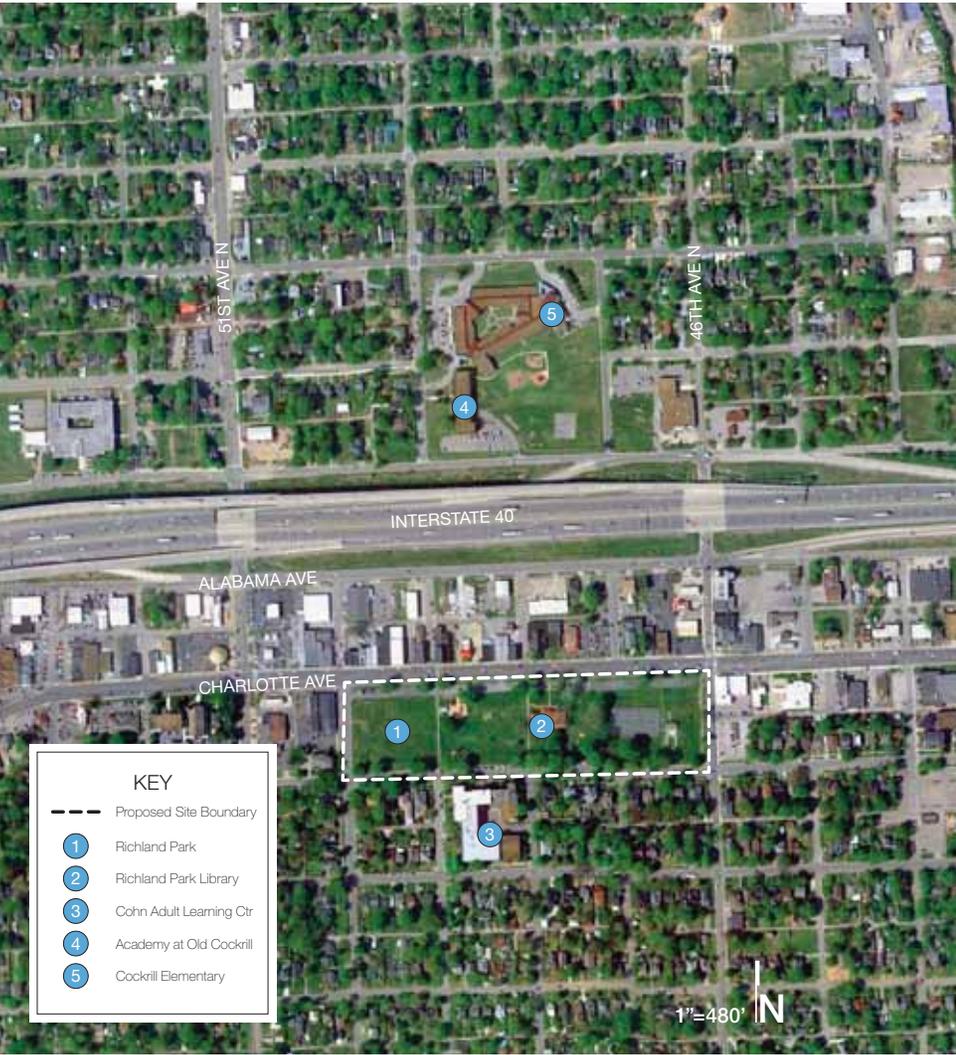
Project Example: Local artist/architect John Fleming created *Glass Blades*, a thicket of flat, upright steel fronds planted in a grove just north of the Experience Music Project in Seattle. The art piece serves as a visual connection throughout the area.



On this three mile stretch in Phoenix, artists developed 18 different designs for 300 copper medallions based on authentic petroglyph images indigenous to Arizona, primarily from the Hohokam and Anasazi tribes. The completed designs are placed on pedestrian light poles such that no street block has the same design repeated.

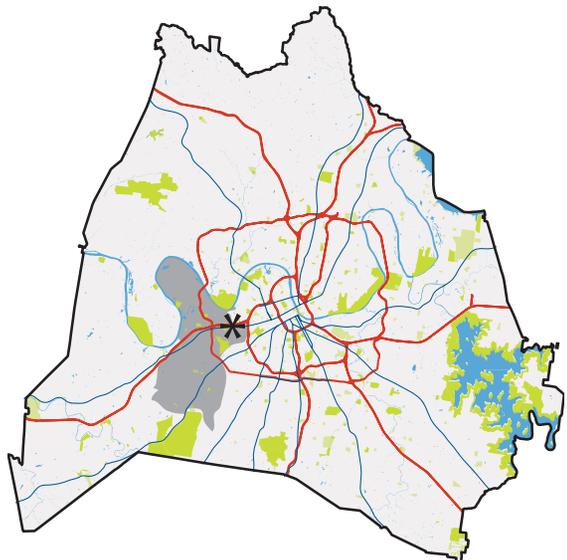


Project Example: Artists Aileen Barr and Colette Crutcher created the mosaic that adorns this public staircase. The continuous design unifies this neighborhood in San Francisco. The beauty of the tiled steps has continued to draw admirers, and instills in the locals a sense of community pride.



KEY

- Proposed Site Boundary
- Richland Park
- Richland Park Library
- Cohn Adult Learning Ctr
- Academy at Old Cockrill
- Cockrill Elementary



RICHLAND PARK AND LIBRARY

Site Description: Richland Park is a large grassy meadow (with a few nice shade trees.) There are several tennis courts to the east of the library, a baseball diamond, a playground, a volleyball area, and a handful of covered picnic tables. The library and nearby schools contribute activity to the park, even at off-peak hours. The park is a destination for many walkers and joggers in the neighborhood, and has just over 1/4 mile of frontage nestled into the busy Charlotte Pike Corridor. The park accommodates many activities, such as a farmer's market and yoga lessons. A bandshell used to exist in the center of the park, but was demolished. A master plan for the park was completed in 2008, but it's implementation is uncertain. This area has also been considered for the creation of a livability core.

Suggestion: The options for this site are varied and plentiful. The noise of Interstate 40 and Charlotte Avenue might be masked with an interactive fountain, which could double as a play destination for young children. The long stretch of frontage on Charlotte Ave might be embellished with an artist-designed fence, perhaps celebrating the rich history of the neighborhood. A covered shelter for the weekend farmer's market and yoga classes could be appropriate as well. The master plan makes several apt suggestions for the park, such as returning the bandshell or installing a rain garden, both of which could be enhanced by an artist's involvement.

Of Note: The Richland Park Master Plan highlights the return of the historic bandshell to the park.



Site Photo: Richland Park playground and picnic facilities.



Site Photo: Richland Park Library Main Entrance.



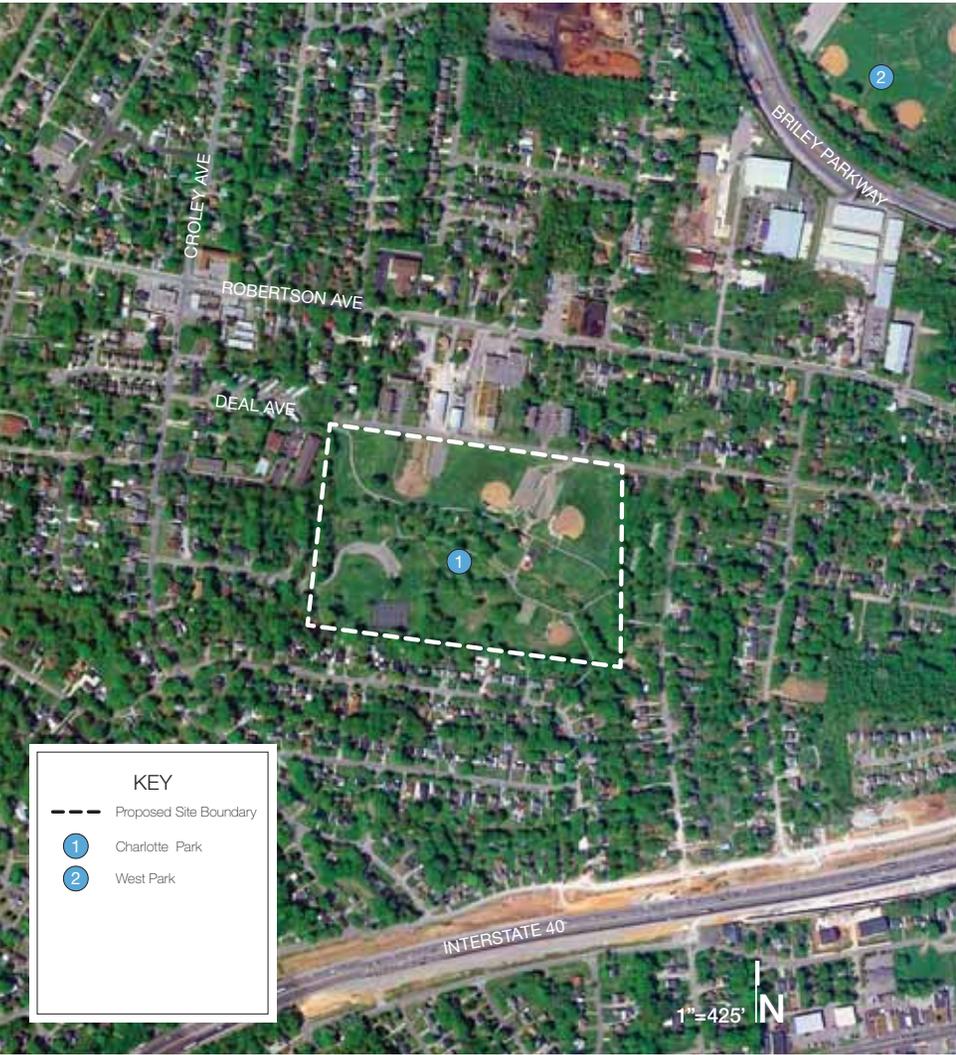
Project Example: Panhandle Bandshell detail.



Project Example: Panhandle Bandshell detail.

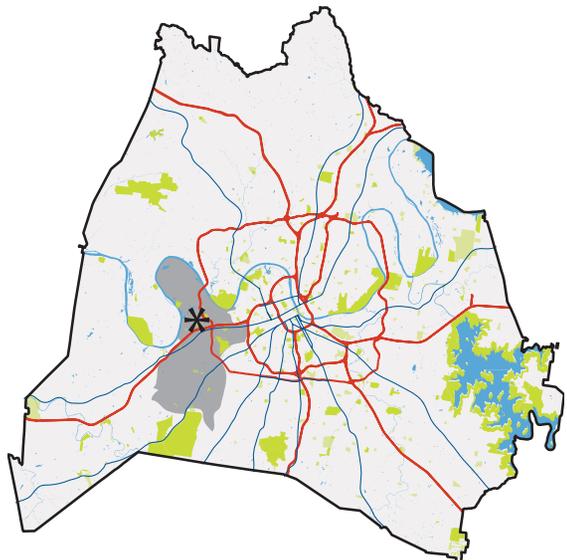


Project Example: Designed and constructed by Finch Mob Architects, REBAR Arts Collective, and CMG Landscape Architecture, the Panhandle Bandshell is a full-scale performance stage constructed almost entirely out of reclaimed and repurposed materials, including 65 automobile hoods, hundreds of computer circuit boards, 3,000 plastic water bottles, French doors, reclaimed wood, and recycled structural steel. As a fully modular structure, it can easily be dismantled, moved and re-assembled anywhere.



KEY

-  Proposed Site Boundary
-  Charlotte Park
-  West Park



CHARLOTTE PARK

Site Description: Charlotte Park is a medium sized community park serving the neighborhoods north of Interstate 40 and West of Briley Parkway. Amenities include three baseball diamonds, two batting cages, three tennis courts, a small playground and ample parking. There are many shade trees. The park is also criss-crossed by slow moving streets, which many use for walking and running.

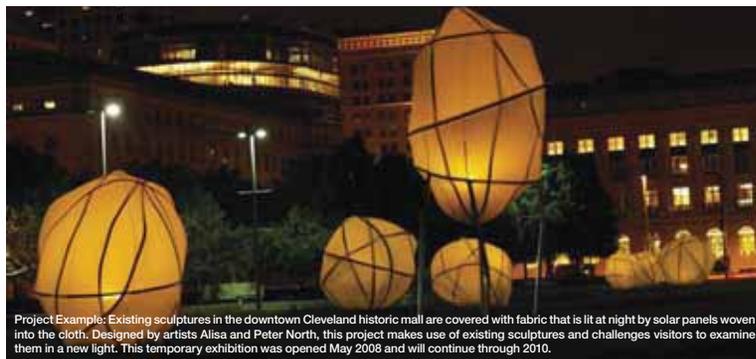
Suggestion: Many opportunities exist within the park for functional public art, such as fences, water fountains, seating, shading devices, etc. A nature play area, similar to the new Warner Park playground, could complement the existing traditional playground. A series of inlays within the paved walking paths might be beneficial as well.



Site Photo: Charlotte Park paved walking path.



Site Photo: Charlotte Park playground.



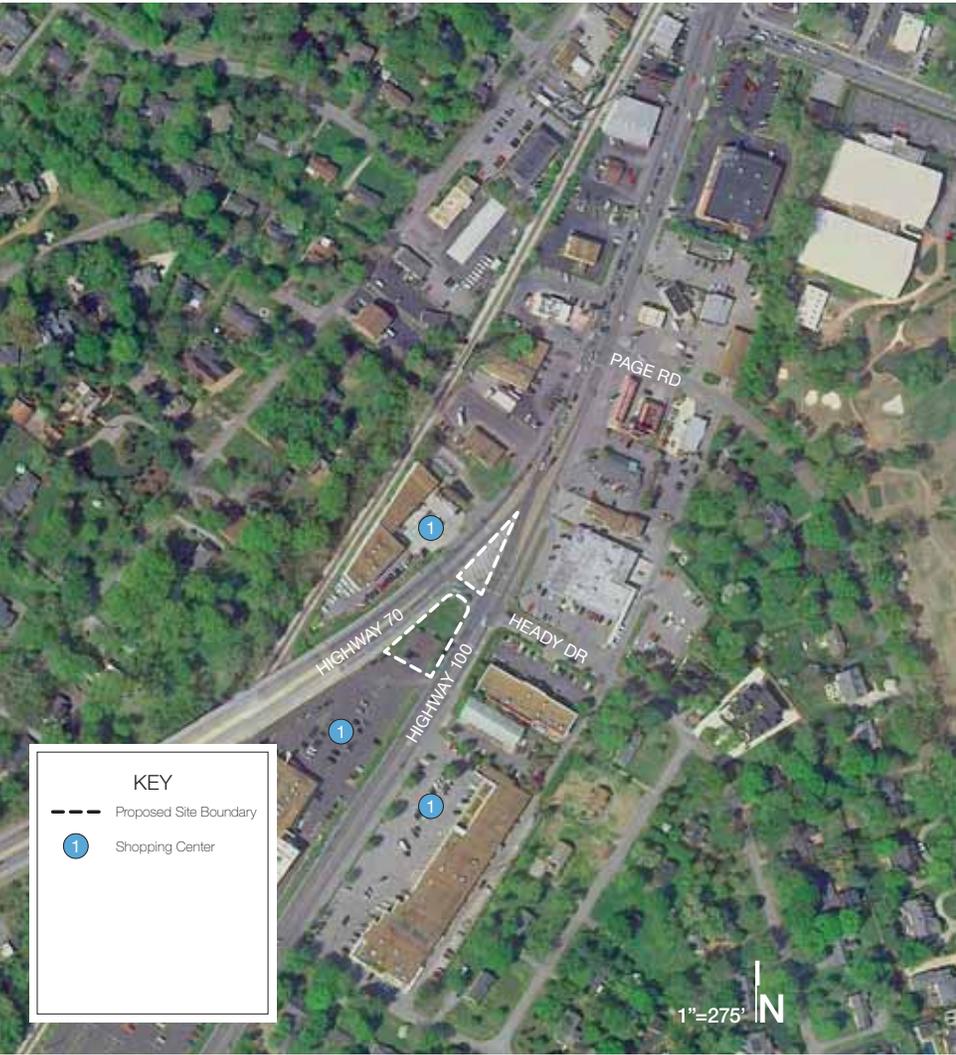
Project Example: Existing sculptures in the downtown Cleveland historic mall are covered with fabric that is lit at night by solar panels woven into the cloth. Designed by artists Alisa and Peter North, this project makes use of existing sculptures and challenges visitors to examine them in a new light. This temporary exhibition was opened May 2008 and will continue through 2010.



Project Example: *Playground Fence*, designed by artist Tejo Remy, is a playful re-interpretation of playground fences.

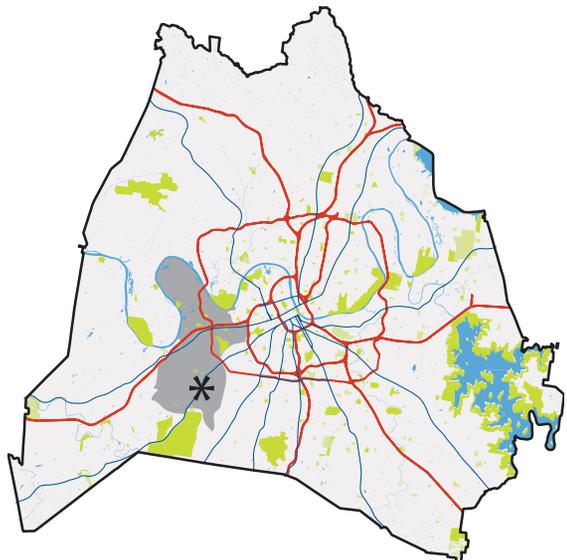


Project Example: The *Tarax Play Sculpture* is an abstract playground element by artist Peter Cortland located at the McClelland Gallery + Sculpture Park in Melbourne.



KEY

-  Proposed Site Boundary
-  Shopping Center



HIGHWAY 70/100 INTERSECTION

Site Description: The intersection at Highways 70/100 is an important linkage within West Nashville. Indeed, both highways serve as important commuter routes from Bellevue to downtown, so the intersection is seen daily by a large number of citizens. The West Nashville Community Plan Update Visioning Workshop, conducted near the end of 2008, involved almost a hundred citizens. A consensus of suggestions arose, surrounding the notion that this area lacks focus and character.

Suggestion: The traffic median and adjacent parking lot might be a good location for a community character building public art piece. Experienced primarily through vehicular traffic, this could be a sculpture, a town clock, or a lighting installation. It might be surrounded with landscaping or hardscaping. The adjacent parking lot is not Metro owned, but is seemingly under-utilized. A public/private partnership here could benefit a public art installation.



Site Photo: Traffic median at highway split.



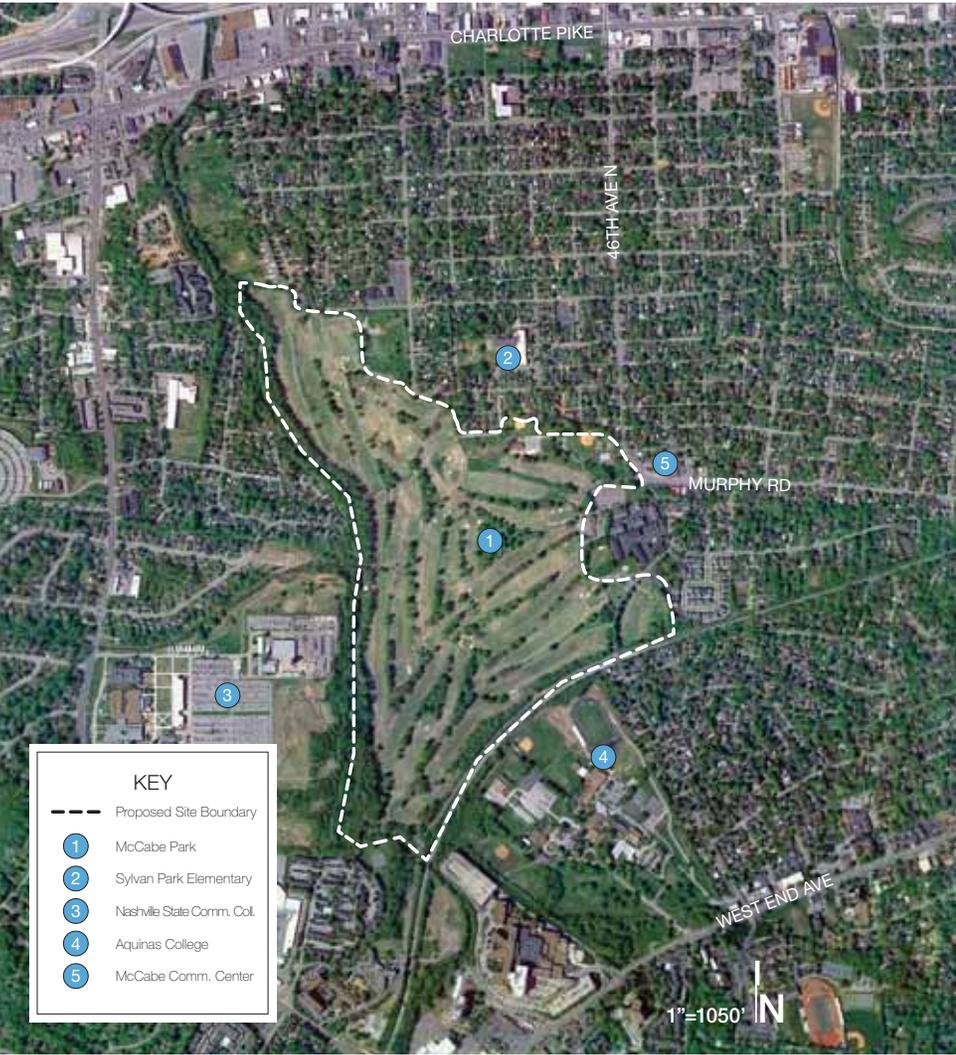
Site Photo: Traffic median.



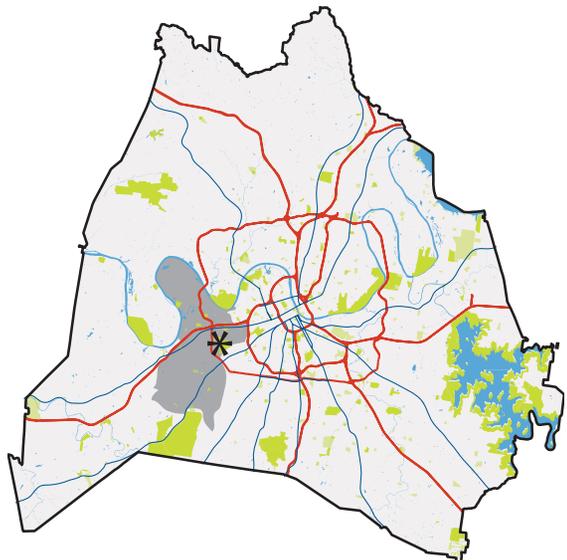
Project Example: Designed by artist Jonathan Borofsky, *Hammering Man* is a series of monumental kinetic sculptures which have been installed in various cities around the world. The arm hammers silently and smoothly four times per minute, from 7 AM to 10 PM, every day, resting in the evening and every year on Labor Day.



Project Example: Nearly 100' tall, artist Wolfgang Buttress's *Silica* has become a new beacon for the historic 'big lamp corner' in the UK.



KEY	
	Proposed Site Boundary
	McCabe Park
	Sylvan Park Elementary
	Nashville State Comm. Col.
	Aquinas College
	McCabe Comm. Center



MCCABE PARK COMMUNITY CENTER*

Site Description: McCabe Park is one of the largest in the system. The park is primarily dedicated to the 27 hole golf course, most of which has been in place since 1942. Before that, there was a small airport on the site. A new community center at McCabe Park will house a wide array of activities, including a fitness room, a large gymnasium, a dance studio, and an accessible green roof. Phase two includes an indoor pool with locker rooms and showering facilities. The existing playground is expected to stay, flanked by a new privacy fence and trees. Much of the open space surrounding the new building will be occupied by rain gardens and swales.

The MNAC has met with the architects, as well as Parks and Recreation, for initial discussions regarding public art at this location. Structural wood beams have been removed from the previous community center, and are currently in storage for possible inclusion in the new center or in a public art piece.

Suggestion: There are many suggestions for public art at McCabe Park. Perhaps an artist could be involved with the privacy fence, creating a design that incorporates the community character of Sylvan Park. The rain gardens could incorporate an artist planned planting strategy, perhaps with a boardwalk hovering lightly over the area. The accessible green roof would be an ideal location for a seating element, perhaps with a shade cover. Additionally, the interior of the community center offers plentiful opportunities: a hanging sculpture in the lobby, or art integrated into the fenestration might be appropriate.

*Public Art Project Currently in Planning



Site Photo: McCabe Park picnic and play facilities.



Site Photo: McCabe Park.



Site Photo: McCabe Park.



Site Photo: McCabe Park.



Project Example: Linda Wynsong's *Shifting Assets* in Portland, is a site specific installation consists of several "stopping places" along the 3.5 miles trail. The sliced stones refer both to the layers of time and the areas geology and human history.



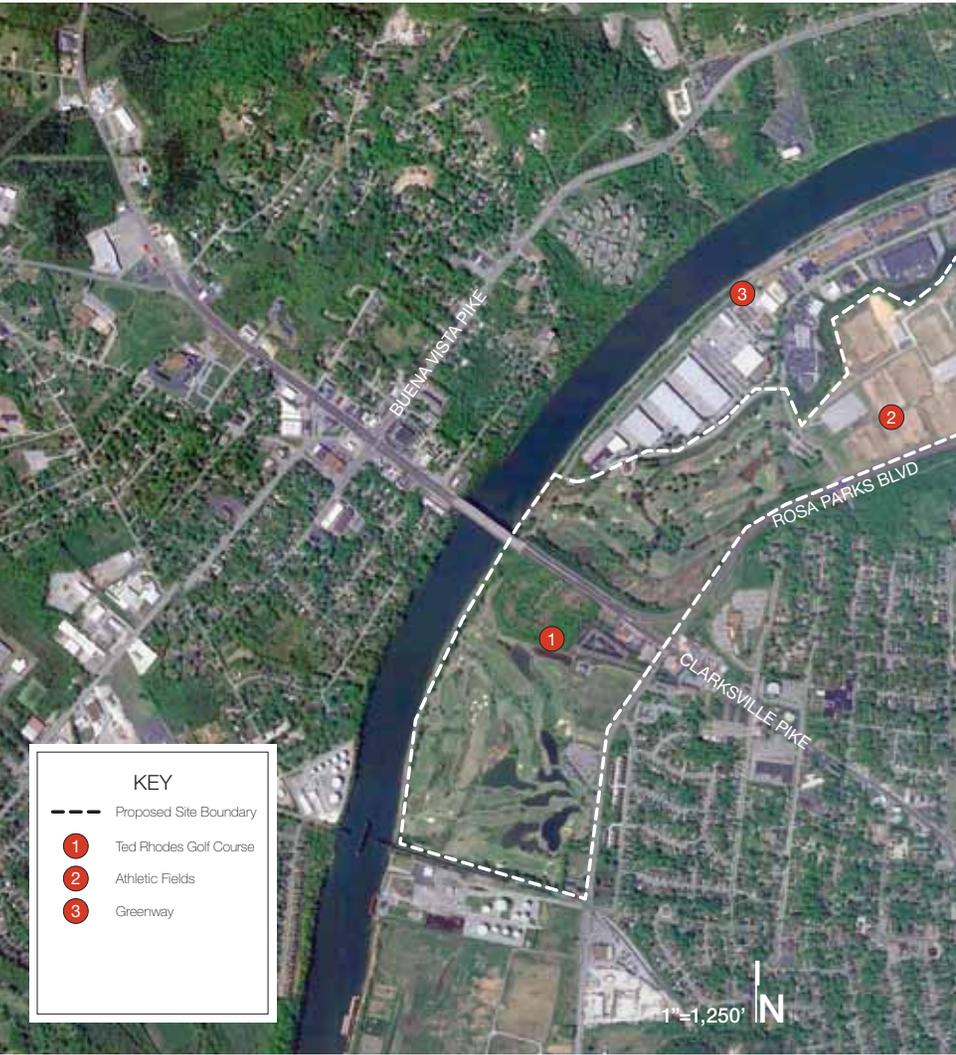
Project Example: This fence at the Cleveland Environmental Center incorporates solar panels, bird houses, and "green screen," a material that encourages growth of vegetation.



Project Example: Artist Hatcher Brower and Mid Ocean Studio created *Aurora* for the Glass Sculpture Garden in Tempe, Arizona.

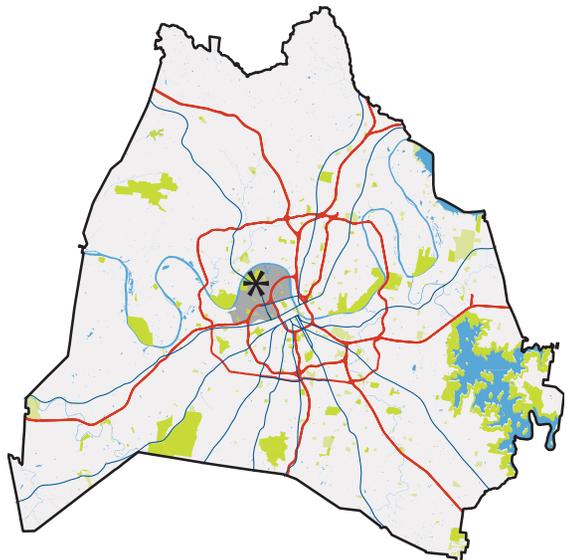


Project Example: *Aurora* detail.



KEY

- Proposed Site Boundary
- Ted Rhodes Golf Course
- Athletic Fields
- Greenway



TED RHODES PARK AND CLARKSVILLE HIGHWAY BRIDGE

Site Description: Ted Rhodes Park & Golf Course is spread over a vast green expanse with lakes and connected waterways that are home to turtles, fish, muskrats and beavers. The park is named in honor of Ted Rhodes, an Nashville born African-American pioneer in the sport of golf. It currently has an 18 hole course, with additional athletic fields. The park is also home to a MetroCenter Levee Trail greenway trail head. A cooperative project with the U. S. Army Corps of Engineers, this greenway provides over three miles of riverfront trail in the heart of a booming industrial and office complex and will soon connect to the downtown greenway. The Clarksville Highway Bridge hovers over the golf course. A six lane bridge with fast moving traffic, this bridge is a key connection to Downtown.

Suggestion: Should the bridge ever be redeveloped to include better pedestrian and cycle access, a public art intervention would be appropriate. Additionally, an opportunity would exist to insert a public art element connecting the bridge more directly with the greenway. Finally, this park was a location that many after the flood brought the remains of their home demolition and renovation waste. An opportunity exists for a public art piece as a memorial to remember this tragic time in Davidson County's history.

Of Note: During *The Plan of Nashville* community workshops, citizens highlighted the Clarksville Highway Bridge as an excellent opportunity to include better pedestrian, cycling, and transit lanes.



Site Photo: Tennis Courts.



Site Photo: Greenway Trail head.



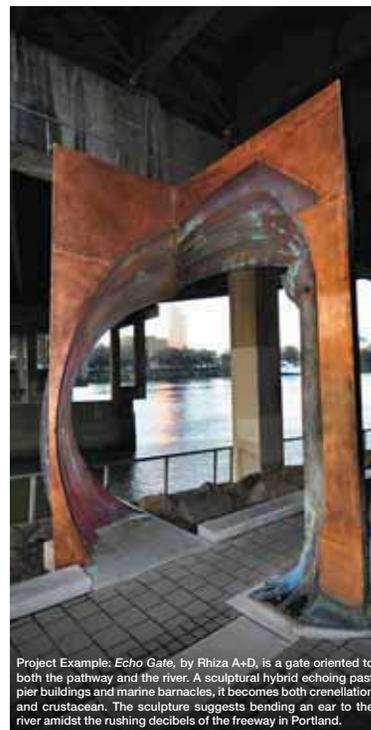
Site Photo: Ted Rhodes Park.



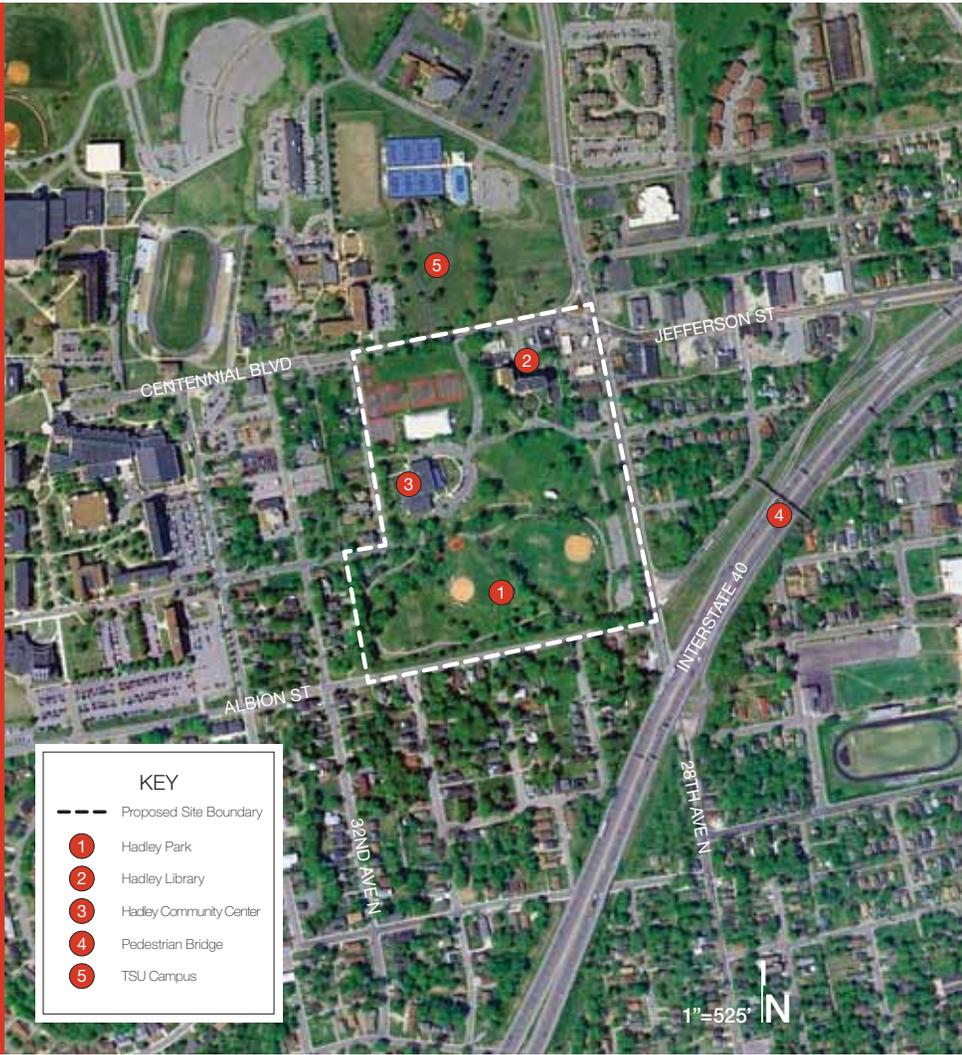
Project Example: *Ghost Ship* detail.



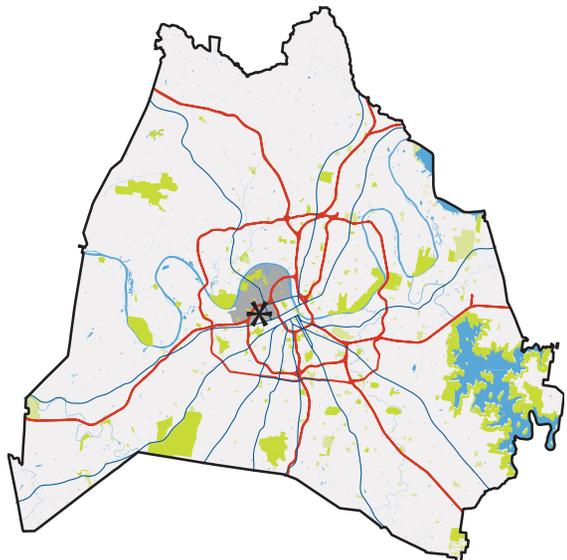
Project Example: *Ghost Ship*, by Rhiza A+D, recalls Portland's maritime history; it is a sculptural ghost illuminated from within, a beacon from the past marking the rivers edge.



Project Example: *Echo Gate*, by Rhiza A+D, is a gate oriented to both the pathway and the river. A sculptural hybrid echoing past pier buildings and marine barnacles, it becomes both crenellation and crustacean. The sculpture suggests bending an ear to the river amidst the rushing decibels of the freeway in Portland.



KEY	
	Proposed Site Boundary
	Hadley Park
	Hadley Library
	Hadley Community Center
	Pedestrian Bridge
	TSU Campus



HADLEY PARK, LIBRARY, AND COMMUNITY CENTER*

Site Description: In 1912, Hadley park was the first public park for black citizens in any city in the US. Additionally, both Hadley Park Community Center and Hadley Park Branch Library were intended to serve the African-American community. For many years it this was the only library in Nashville-Davidson County that African Americans were allowed to use. Today, both facilities serve a wide array of neighborhood citizens. The community center and park share tennis courts, baseball fields, a sports bubble, and a small playground.

Suggestion: The heavy use of these current neighborhood amenities ensures a public art piece at this location will be appreciated and highly visible. One suggestion might be an art piece that terminates the axis from the main entrance, of Centennial Boulevard, and the side entrance, off 28th Avenue. This might be a fountain or sculpture that could address the rich history of the neighborhood and commemorate the importance of the historical facilities.

*Public Art Project Currently in Planning



Site Photo: 28th Avenue Entrance.



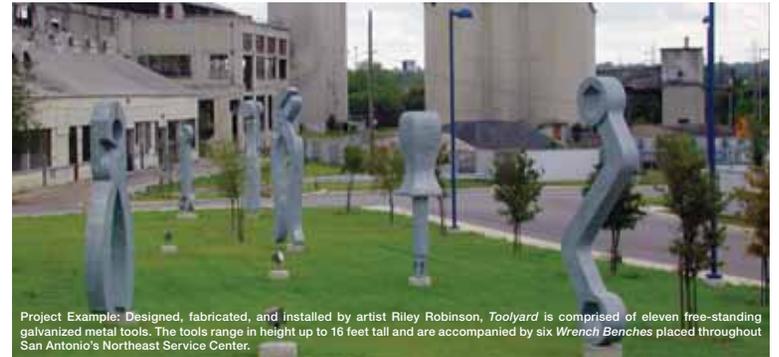
Site Photo: Centennial Boulevard Entrance.



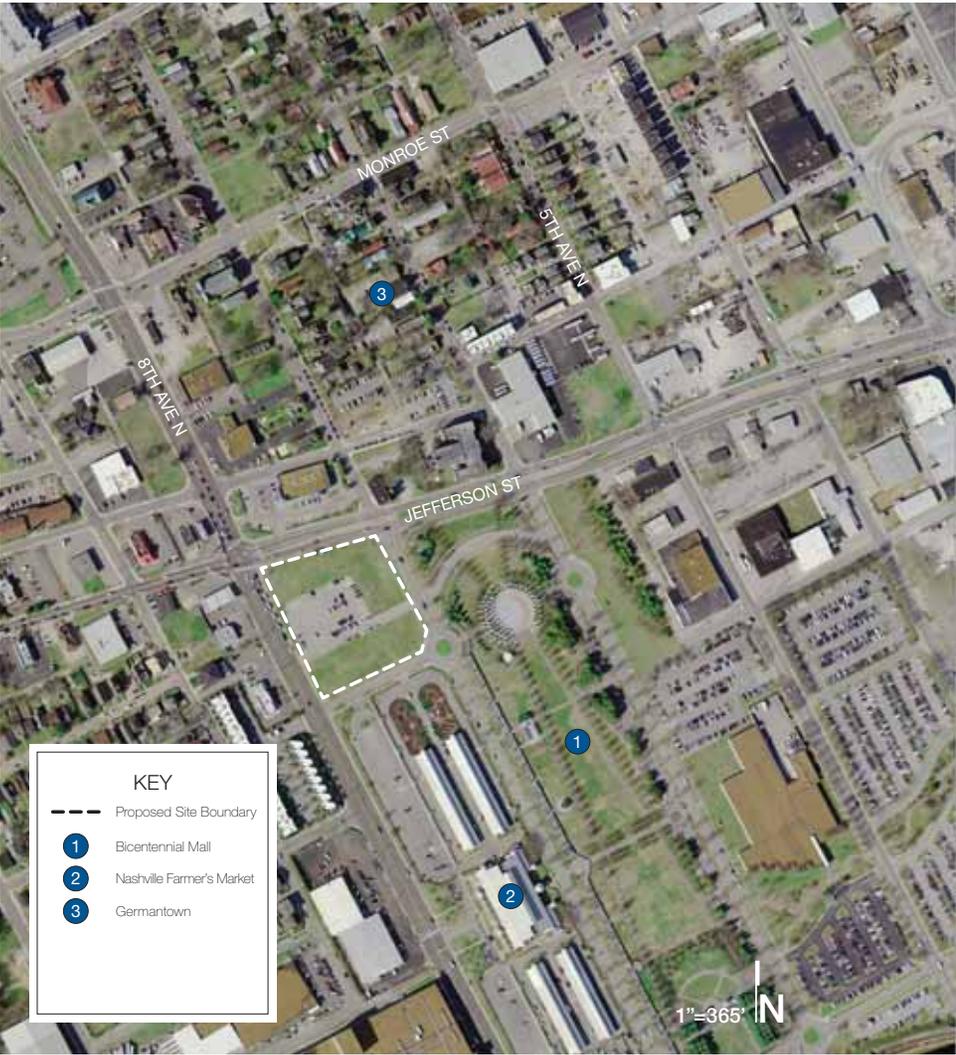
Project Example: Indian Run Park lighting installation detail.



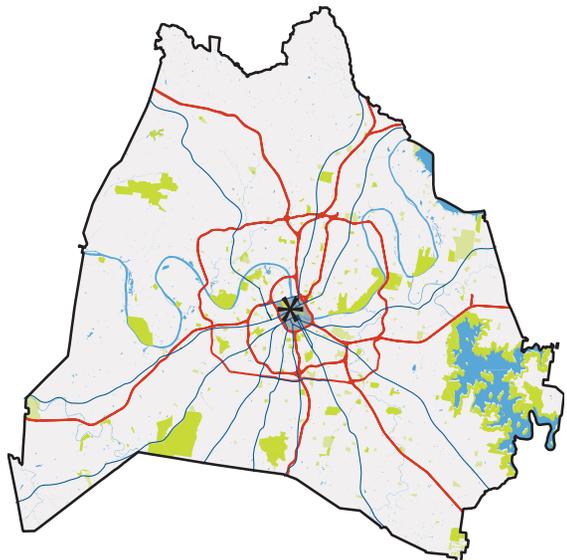
Project Example: Artist Jim Sanbom designed Indian Run Park for the U.S. Federal Courthouse in Beltsville, Maryland. Taking inspiration from the site's Native American Heritage, this park was "seeded" with 10,000 arrowheads provided by the artist, these will be recoverable by visitors for many years.



Project Example: Designed, fabricated, and installed by artist Riley Robinson, *Toolyard* is comprised of eleven free-standing galvanized metal tools. The tools range in height up to 16 feet tall and are accompanied by six *Wrench Benches* placed throughout San Antonio's Northeast Service Center.



KEY	
	Proposed Site Boundary
	Bicentennial Mall
	Nashville Farmer's Market
	Germantown



THE MUSEUM OF AFRICAN AMERICAN MUSIC, ART & CULTURE

Site Description: Ground breaking is set to begin in 2010 for Nashville's new Museum of African American Music, Art & Culture. This project's look, scope and mission involve chronicling the extensive range of contributions by African-American Nashvillians across the cultural spectrum. The project is slated to open it's doors in 2012.

The museum will contain 55,000 square feet of usable interior space, and will be located at the northwest corner of the Bicentennial Mall. While paying homage to the city's storied African-American North Nashville, the site is also significant as it is near the proposed site for a new Tennessee State Museum.

Suggestion: Early concepts for the museum include a 14,000 square foot courtyard at the Southeast entrance, which could be a good location for a formal public art element. A fountain or sidewalk inlays might be appropriate here. Additionally, the entrance lobby could be a good location for public art that is architecturally integrated, such as a bas relief or floor element. Any public art piece here should reinforce the values and mission of the museum, which is to show how the elements of African American culture evolve as a product of history, thrive by great movements, and remain intertwined by the power of music.



Site Photo: Future museum site.



Site Photo: Future museum site.



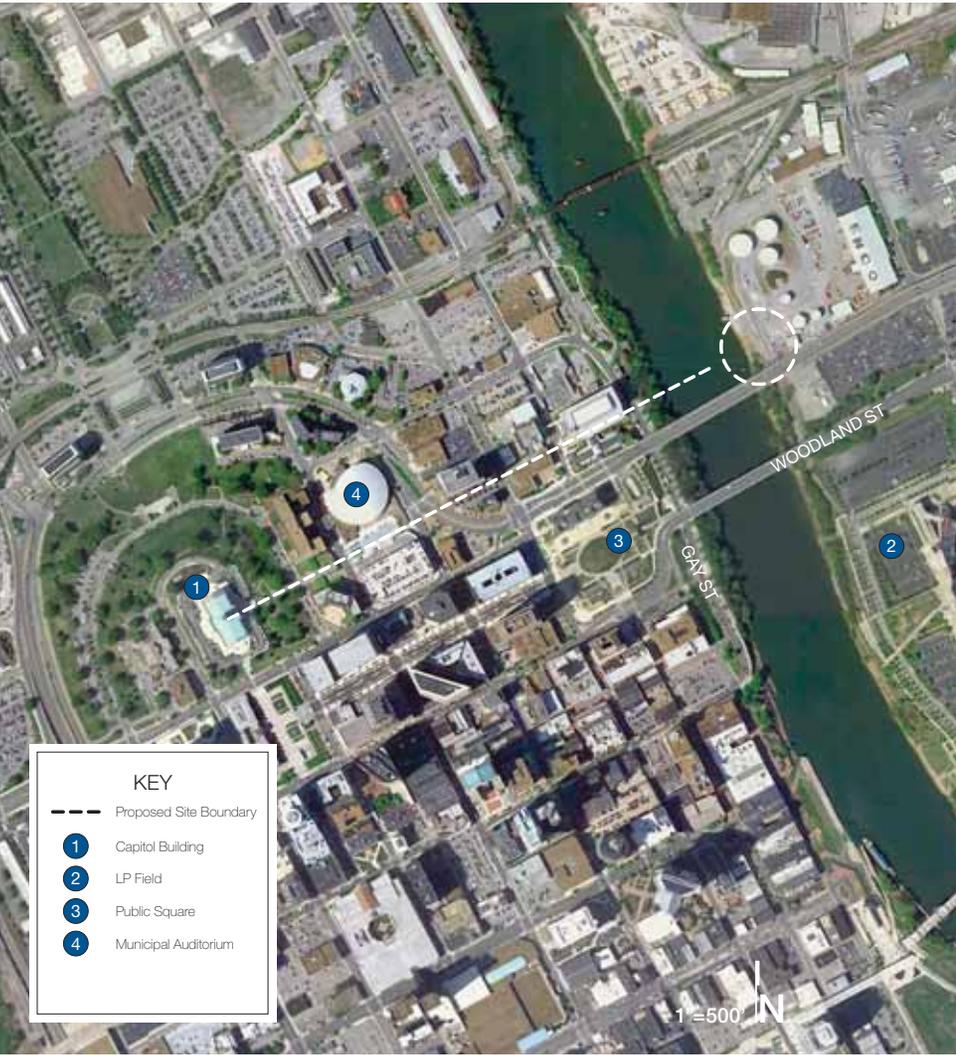
Project Example: The Olympic Gateway was commissioned by the Los Angeles Olympic Organizing Committee to commemorate the 1984 Olympics. Rising 25 feet above the ground, the 20,000 pound post-and lintel structure is surmounted by bronze torsos of male and female athletes.



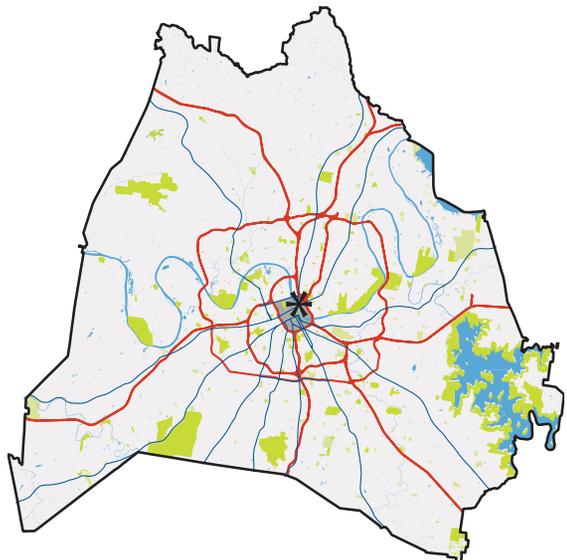
Project Example: Native sons Jackie and Mack Robinson are honored with these two nine-foot tall, 2700 pound sculptures by noted artist Ralph Helmick in front of Pasadena City Hall.



Project Example: Artist Amy Trachtenburg envisioned this rotunda for the Hillview Library in San Jose. The columns and frieze honor the laborers of Santa Clara Valley, often called the 'fruit basket of North America.'



KEY	
	Proposed Site Boundary
	Capitol Building
	LP Field
	Public Square
	Municipal Auditorium



CAPITOL BUILDING- EAST AXIS TERMINATION AT RIVERFRONT

Site Description: This small piece of land just north of the Victory Memorial Bridge is the capstone of the Riverfront Development in schematic design during the summer of 2010. Additionally, the parcel lies directly on the path of the Capitol's East axis. This location is also where the Native Americans crossed the river during the event known as the Trail of Tears.

Suggestion: Similarly to the *Ghost Ballet* sculpture terminating the axis of Broadway, a public art element here might be a monumental sculpture that captures the Capitol Building's east axis. This element could also act as a transition from the riverfront greenway to the bridge for pedestrians and cyclists. The artwork might also honor the Trail of Tears. As a capstone to the riverfront development, a gateway or interactive element could be a nice addition.

Of Note: *The Plan of Nashville* proposes a termination marker for the Capitol's East axis on the Eastern bank of the Cumberland River and just north of the Victory Memorial Bridge.



Site Photo: View to Capitol from East (not from site.)



Site Photo: View East from Capitol (view currently blocked by Criminal Justice Center.)



Project Example: Aaron Hussey and Brad Bourgoyne created this sculpture, a 12 foot tall bridge with 7 bronze figures referencing the Trail of Tears and the African American contraband camp that was close to the site of Renaissance Park in Chattanooga.



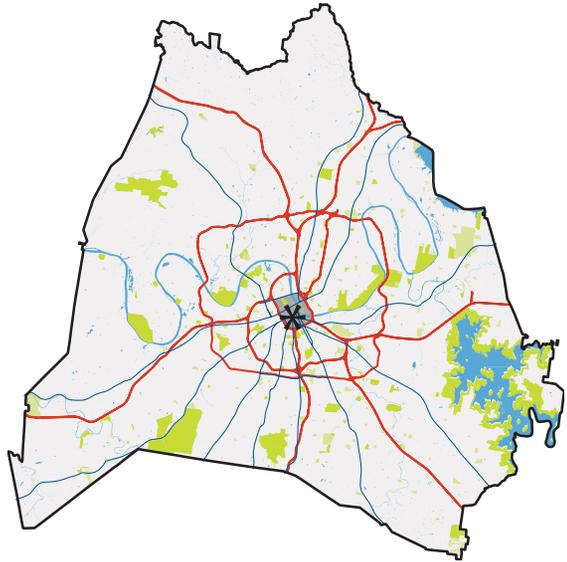
Project Example: Part of a Chattanooga's massive waterfront redevelopment, *The Passage* is a dramatic underground passageway to the Tennessee River which marks the beginning of the Trail of Tears. The exhibit is filled with references to Native American culture.



Project Example: The Spire of Dublin, officially titled the *Monument of Light*, is a stainless steel, pin-like monument. 398 feet in height, the sculpture is located on the site of the former Nelson's Pillar on O'Connell Street in Dublin.



KEY	
	Proposed Site Boundary
	Convention Center Site
	Proposed Roundabout
	Bridgestone Arena
	Country Music Hall of Fame
	Relocated Substation



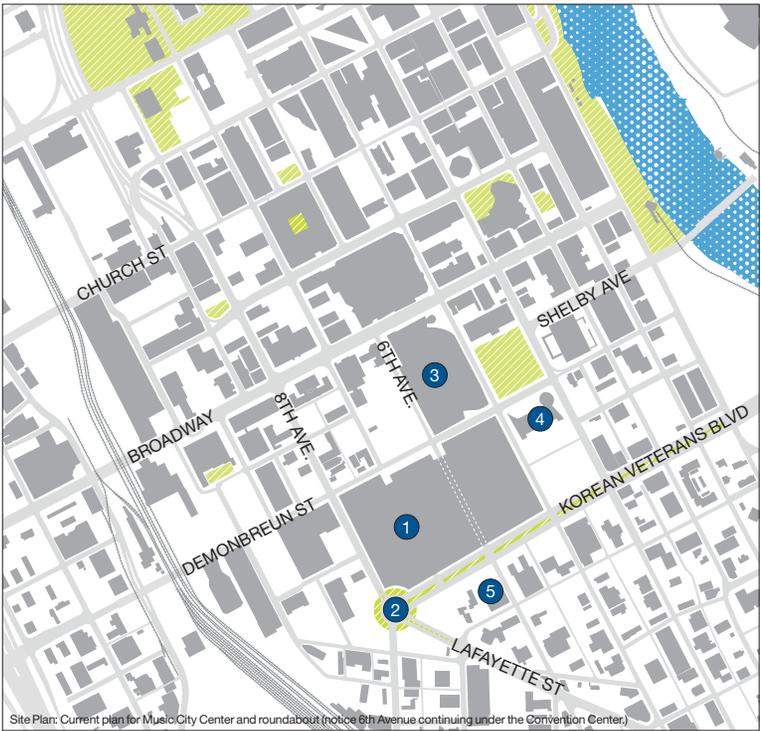
MUSIC CITY CENTER*, ROUNDABOUT, AND RELOCATED SUBSTATION

Site Description: A new convention center is under construction downtown; Music City Center, located adjacent to Bridgestone Arena on the south side of Broadway, will more than double the downtown meeting and exhibit space available in the current convention center. Plans call for the facility to be built out at approximately 1.2 million square feet, and will feature a 350,000 square foot exhibit hall acoustically designed to double as a concert hall, more than 50 meeting rooms and two ballrooms.

The MCC will offer stunning views of the Nashville skyline and, in keeping with the city's commitment to sustainable development, boast a green roof. In addition, the building has been designed to capture Nashville's best attributes and immerse visitors in the unique character of Music City. In addition to this new facility, a new roundabout is planned that pulls together the Korean Veterans Bridge, Lafayette St., and 8th Avenue South. The nearby electrical substation will also be relocated.

Suggestion: The roundabout is a wonderful location for public art; a marker here anchors all the roads to which it connects. An artful element in the new 6th Avenue tunnel, within Music City Center, would be a wonderful amenity for drivers and passengers, instead of a path to be traversed quickly, the tunnel might be a memorable, pleasant experience. This element might be a lighting installation, or perhaps something integrated with the building. Finally, the substation relocation into the SoBro neighborhood could be a great public art opportunity, along 6th Avenue South, transforming the currently underutilized street into a pedestrian friendly avenue that connects to the Adventure Science Center further to the south.

*Public Art Project Currently in Planning



Site Plan: Current plan for Music City Center and roundabout (notice 6th Avenue continuing under the Convention Center.)



Site Rendering: Music City Center from Northeast.



Site Rendering: Music City Center from roundabout.



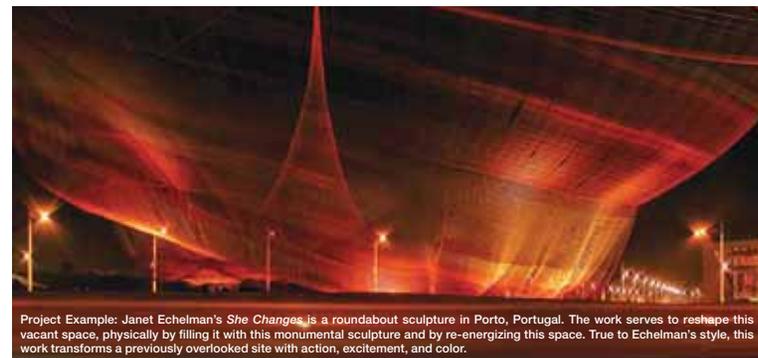
Project Example: Created by artist Locky Morris, the *Polestar*'s shape alludes to the outline of a boat, as well as having a locomotive theme, to commemorate the fact that both forms of transportation played a major part in the town's development in the past.



Project Example: *Traffic Light Tree* detail.



Project Example: *Traffic Light Tree* was created by French sculptor Pierre Vivant for a Public Art Competition. It is situated on a roundabout near Canary Wharf in one of London's financial districts. The sculpture imitates the natural landscape of the adjacent London Plane Trees, while the changing pattern of the lights reveals and reflects the never ending rhythm of the surrounding domestic, financial and commercial activities.



Project Example: Janet Echelman's *She Changes* is a roundabout sculpture in Porto, Portugal. The work serves to reshape this vacant space, physically by filling it with this monumental sculpture and by re-energizing this space. True to Echelman's style, this work transforms a previously overlooked site with action, excitement, and color.



Project Example: Another example by Janet Echelman, this piece in Phoenix is titled *Her Secret is Patience*.



Project Example: Located a few blocks from Hollywood's Walk of Fame, *Face Finder* by artist Steve Appleton functions as a kind of high tech photo booth. Patrons' faces are scanned and added to a digital parade of faces projected onto a nearby wall.



Project Example: Artist Lawrence Argent created *I See What You Mean* for the Denver Convention Center. As the bear peeks inside at the conventioners, displacement and wonder pique curiosity and question a greater relationship of art, technology and whimsy.



Project Example: Donald Lipski created *Intimate Apparel & Pearl Earrings* from 500 donated hats for the Forth Worth Convention Center.



Project Example: *Rock Island Link*, by artist Leni Schwendinger, animates a tunnel through the Rhode Island Convention Center. Granite quarries and costume jewelry - two major Rhode Island industries - are referred to by way of large scale reflective filament images mounted onto a wall and the ceiling in the tunnel.



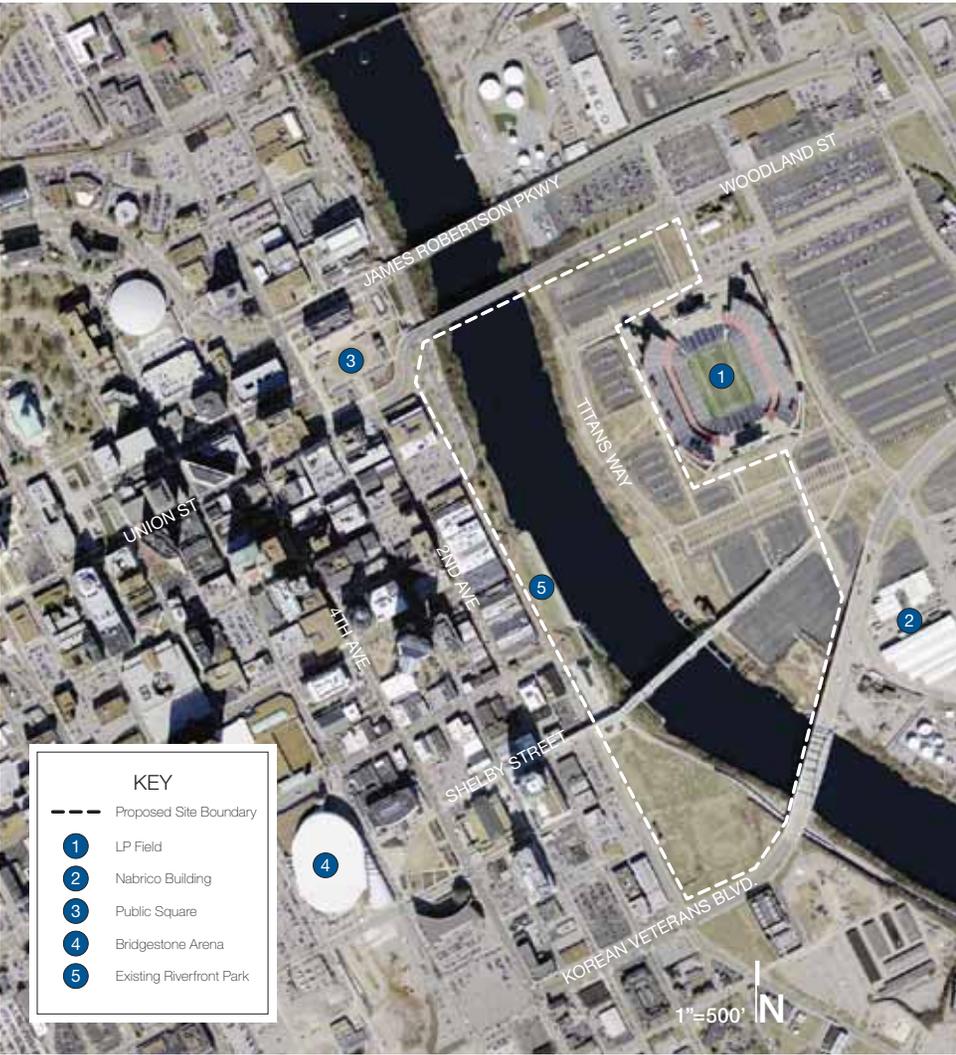
Project Example: At the Thomas Road Overpass in Phoenix, the artist Marilyn Zwack designed six giant, stylized lizard forms to support the parkway's triple-span overpass.



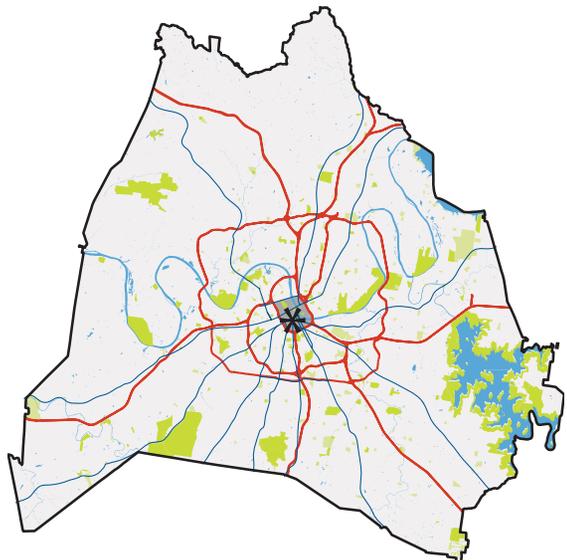
Project Example: Designed by multi-media artist Sheila Klein, these sculptural forms light up this underpass near Santa Monica.



Project Example: Detroit's colorful *Light Tunnel*, by Marcus Wuebker, connects Concourse A with Concourse B/C in the McNamara Terminal. Light patterns along the tunnel are choreographed with music.



KEY	
	Proposed Site Boundary
	LP Field
	Nabrico Building
	Public Square
	Bridgestone Arena
	Existing Riverfront Park



RIVERFRONT PARK*

Site Description: Ten years in the making, the new Riverfront Park is designed to provide new public attractions, parkland, and waterfront access, giving residents and visitors a reason to come and enjoy both sides of the riverfront. When fully implemented, the project area will be ten times the size of the existing Riverfront Park. These modifications include public features such as fountains, spraygrounds, boardwalks, overlooks, piers, performance spaces, wetlands, plazas, new docking facilities, increased bikeways, and open play space.

A restructured and expanded riverfront will be an astounding recreational and visual attraction for residents and visitors. It will draw more people to downtown along both sides of the river. The possibilities of adding public features, recreational opportunities, and improving the environmental quality of the land and water allows Nashville to turn and face the river once again; to give it back to the people and attain its full potential for future generations.

Suggestion: Public Art elements within the new Riverfront Park could enhance an already exciting project. Opportunities for Public Art within the project are many, including enhancing proposed elements such as the spraygrounds, boardwalks, and plazas. As the construction time frame is measured in years, with some pieces of the project as yet unfunded, a public art strategy that takes advantage of the development phases would be appropriate.

*Public Art Project Currently in Planning



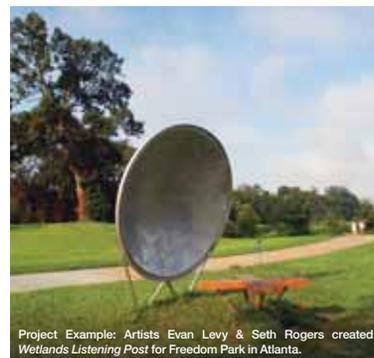
Site Rendering: New Riverfront Bird's Eye View



Site Rendering: New Riverfront Play Area.



Site Rendering: New Riverfront Esplanade.



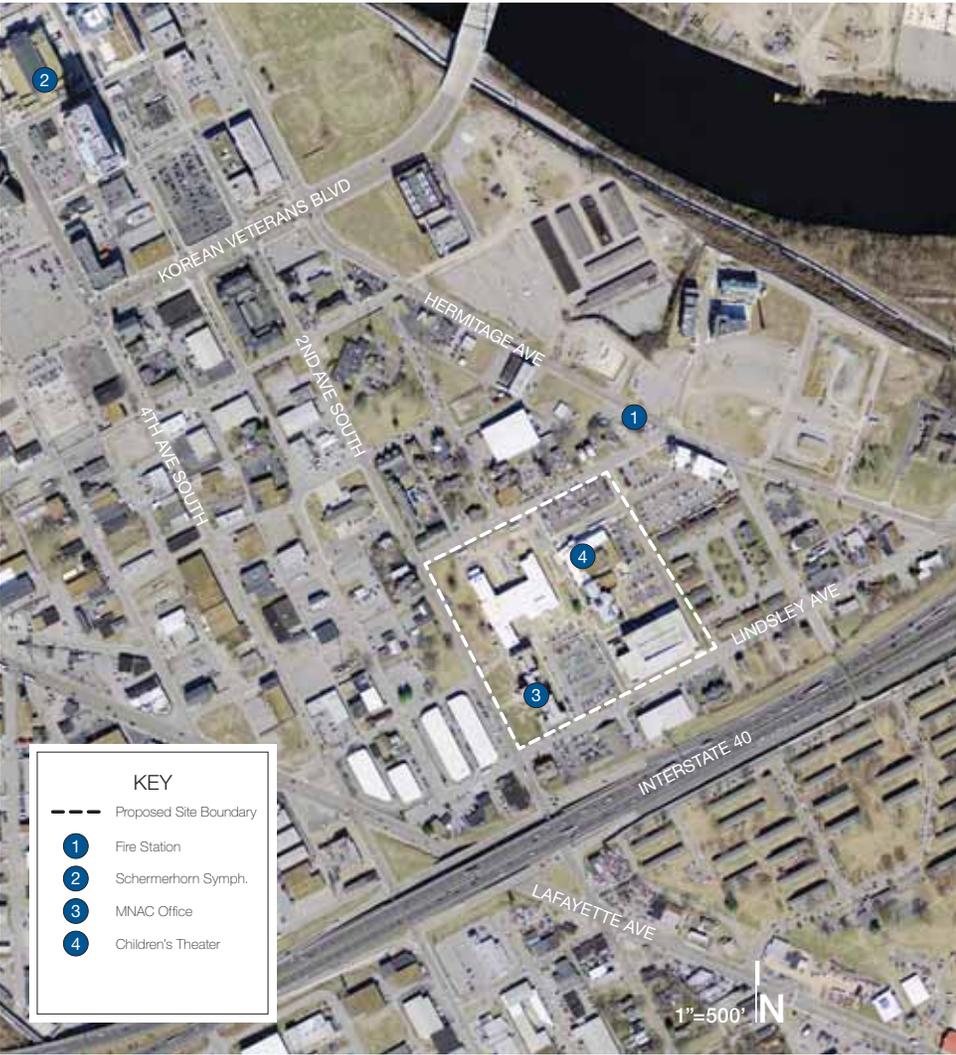
Project Example: Artists Evan Levy & Seth Rogers created *Wetlands Listening Post* for Freedom Park in Atlanta.



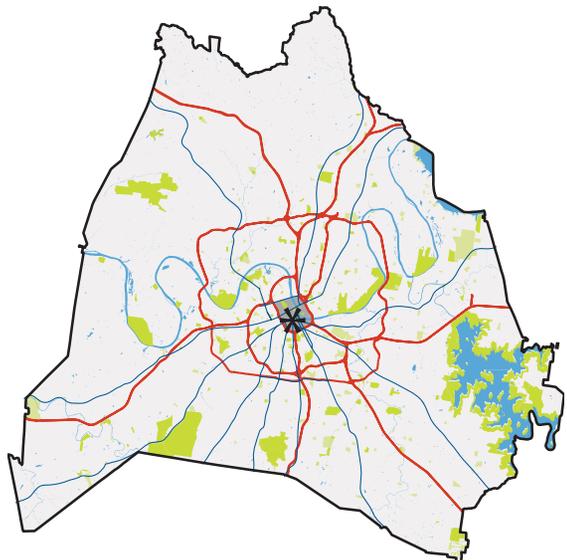
Project Example: Richard Hansen's *Edge Elements* align with the water's edge at strategic points within South Shore Park, encouraging awareness of the vital presence that is Lake Michigan.



Project Example: Located near the DART Deep Ellum Rail Station, just east of downtown Dallas, Texas, *The Traveling Man* is a sculptural series designed by artists Brad Oldham, Brandon Oldenburg, and Reel FX Creative Studios. In September 2009, the light rail station opened concurrently with the introduction of *The Traveling Man* on three distinct sites along Good Latimer Avenue.



KEY	
	Proposed Site Boundary
	Fire Station
	Schermerhorn Symph.
	MNAC Office
	Children's Theater



RICHARD H. FULTON COMPLEX*

Site Description: The Richard H. Fulton Complex primarily includes civic offices for the Nashville and Davidson County, and includes both the Howard Office Building and Lindsley Hall. Both structures underwent renovation during 2008-2010. Additionally, the shared surface parking was completely renovated into a sustainable parking lot, with permeable pavement and bioswales.

The Nashville Children's Theater is also located on the site. Founded in 1931, NCT is the oldest professional children's theatre in the US. A 22' tall dragon sculpture, created by metal sculptor Zophia Kneiss, greets visitors at the entrance.

Suggestion: The newly renovated buildings create an opportunity for Public Art within the formal lobbies. Additionally, a Public Art element within the under utilized swath of grass lining 2nd Avenue would address both building patrons and vehicular traffic.

*Public Art Project Currently in Planning



Site Photo: Children's Theater.



Site Photo: Low Impact Parking Lot.



Site Photo: Fulton Complex Courtyard.



Project Example: Ray King's *Spectral Cloud* hovers above the atrium of Almaden Branch Library and Community Center in San Jose.



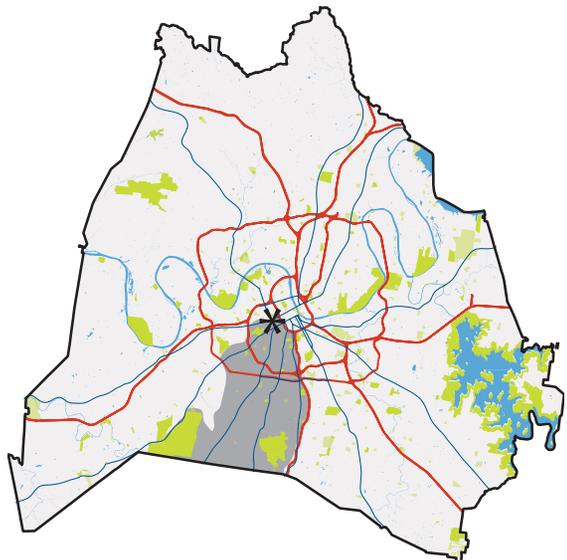
Project Example: Leo Berk's *Low Ceiling*, located at the 4Culture conference room in Seattle.



Project Example: This series of public art benches entitled *Take a Seat* was procured by the City of Omaha.



KEY	
	Proposed Site Boundary
	Henry Hale Homes
	Watkins Park
	MLK Magnet High School
	Watkins Park Library



EDMONDSON PARK

Site Description: William Edmondson, the park's namesake, was an African-American folk art sculptor and Nashville native. Edmondson was the first African-American artist to be given a One-Person show at the Museum of Modern Art in New York City (1937). His sculptures were simple and emphatic forms ranging from one to three feet in height, usually carved biblical figures, angels, doves, women, turtles, American eagles, rabbits, horses, etc.

Edmondson Park is a recently acquired property by Metropolitan Development & Housing Agency from the Metropolitan Board of Parks & Recreation. The park creates a formal entry to the Henry Hale Homes Complex, and is mainly a large swath of green lawn. Nearby Watkins Park contains a baseball diamond, a few tennis courts, a basketball court and a playground. Watkins Park Branch Library is also located near the site.

Suggestion: A public art element here might naturally honor it's namesake, William Edmondson. An artist designed playground element or gathering area might also lend identity to the neighborhood. Finally, due to the park's prominent location along Charlotte Avenue, a sidewalk inlay or fence element might be appropriate.



Site Photo: Edmondson Park.



Site Photo: Edmondson Park Memorial.



Site Photo: Edmondson Park.



Project Example: The City of Knoxville commissioned artist Tina Allen to commemorate Pulitzer Prize-winning author Alex Haley with this 13 foot, 6,500 pound statue.



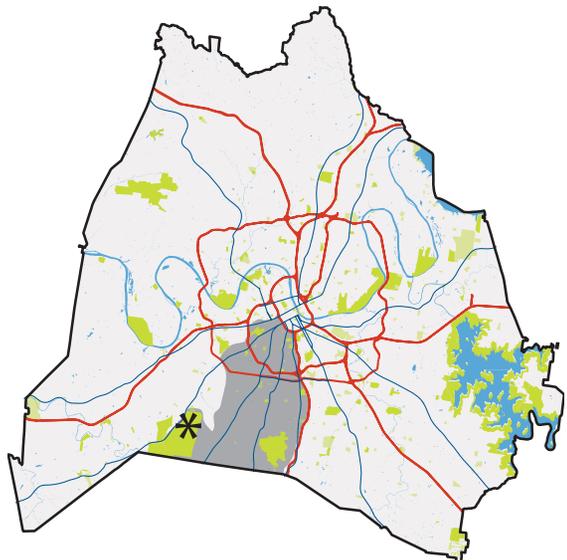
Project Example: The memorial sculpture by artist Frank Varga, entitled *Eternal Vision*, celebrates Carolyn Sims' contribution to the quality of life in Boynton Beach, Florida.



Project Example: These whimsical street tree fences by artist Garth Edwards add life to this streetscape.



Project Example: This low fence and bench, also by Garth Edwards, lends identity and character to this small park.



PERCY WARNER PARK

Site Description: Donated to the county by Luke Lea in 1927, the Warner Parks have the prestige of being the largest municipal park in the state. The portion north of Old Hickory Boulevard is known as Percy Warner Park, after Luke's father-in-law who served as a member of the Nashville Board of Park Commissioners. The southern portion is known as Edwin Warner Park, after Percy's brother, who served as a park commissioner. Over a million people visit the site annually to utilize the walking trails, scenic roadways, picnic areas, nature center, overlooks, athletic fields and horse trails. The site also boasts two golf courses and steeplechase track that hosts the Iroquois Steeplechase. The Friends of Warner Parks completed a capital campaign in 2010 that will add an additional 455 acres to the 2684 acres that makes up Warner Parks. 255 acres of the new property contain an old growth forest that has received a State Natural Area designation.

Suggestion: In Fall 2010, Warner Parks received an enhancement grant to construct a pedestrian underpass to link the existing and the newly acquired properties, offering a great opportunity for public art. A Master Plan will be developed by spring of 2011 and construction can begin as early as summer 2011. Many additional opportunities exist within the park for functional public art, such as fences, water fountains, seating, shading devices, etc. The entrance on Old Hickory attracts a diverse group of users, some attending a steeplechase, others using picnic facilities, some going to the natural playground, while still others are accessing the hiking trails. An element at this entrance would serve not only this diverse group, but also vehicular traffic. Finally, because this park is a major attraction in itself, a temporary installation of lighting or sculptures or site specific work could create a memorable occasion here.



Site Photo: Warner Park iconic entrance alley.



Site Photo: Warner Park rear entrance.



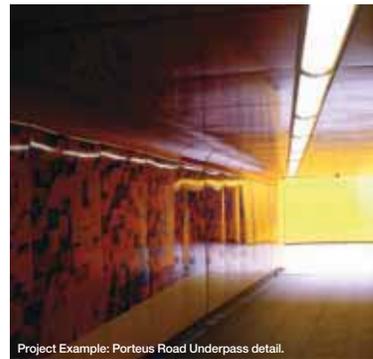
Project Example: This community bricolage mosaic enhances the Bryn Mawr underpass in Chicago.



Project Example: Bricolage detail.



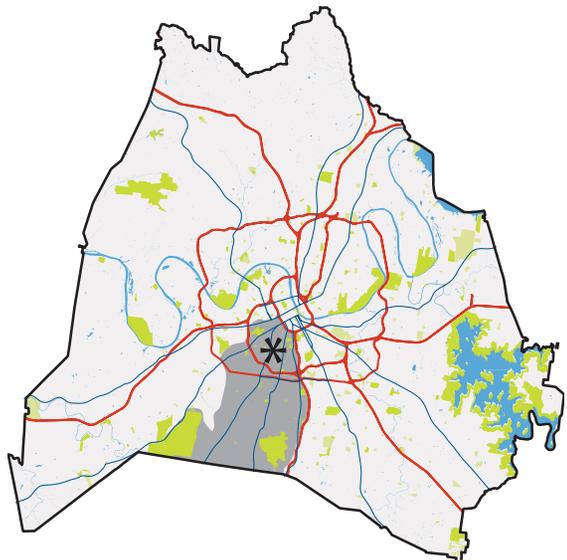
Project Example: Artist Peter Fink and architect Igor Marko created this pedestrian underpass solution for Porteus Road in London.



Project Example: Porteus Road Underpass detail.



KEY	
	Proposed Site Boundary
	Carter Lawrence Elem.
	Rose Park Mag. Middle
	Community Center
	Reservoir Park



ROSE PARK

Site Description: Rose Park is being redeveloped in 2010 to include new sports facilities. The project is a joint endeavor between Metro Parks & Recreation and Belmont University. Belmont will utilize the facilities to host sports events, while the community, local churches, nearby schools and nonprofit sports organizations will also have access to the park. The \$8 million enhancement will include NCAA quality public fields for baseball, softball, soccer and track and field.

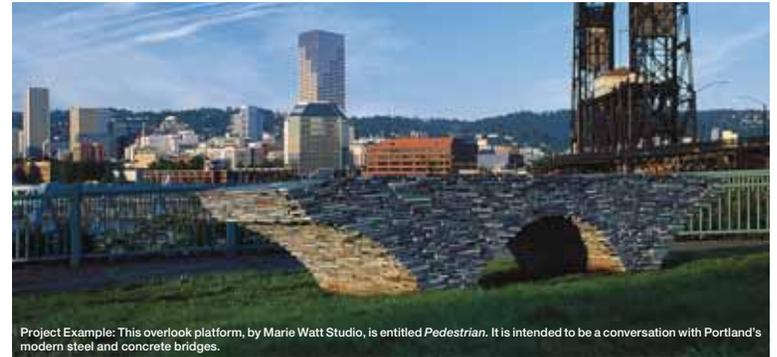
Suggestion: In this case, because the new sports facilities will be shared with the public, a public/private partnership with Belmont might be beneficial. Public art could benefit the new facilities, making them memorable and lending identity to the park. Additionally, there is an amazing viewpoint near the northwest corner of the site. A viewing platform designed by an artist might have informational elements, highlighting the skyscrapers downtown and sharing their history, along with the rich history of Edgehill within the African American history of Nashville.



Site Photo: View North to Downtown from Rose Park.



Site Photo: Rose Park.



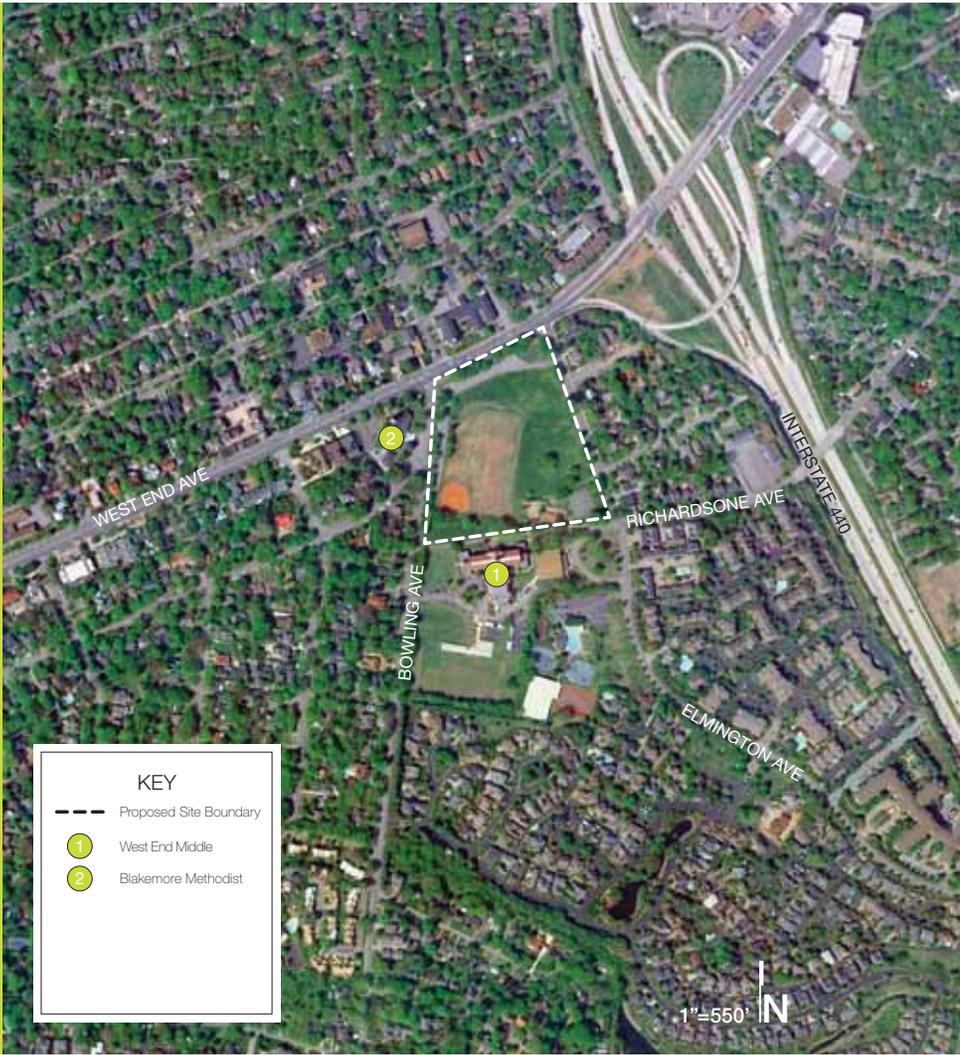
Project Example: This overlook platform, by Marie Watt Studio, is entitled *Pedestrian*. It is intended to be a conversation with Portland's modern steel and concrete bridges.



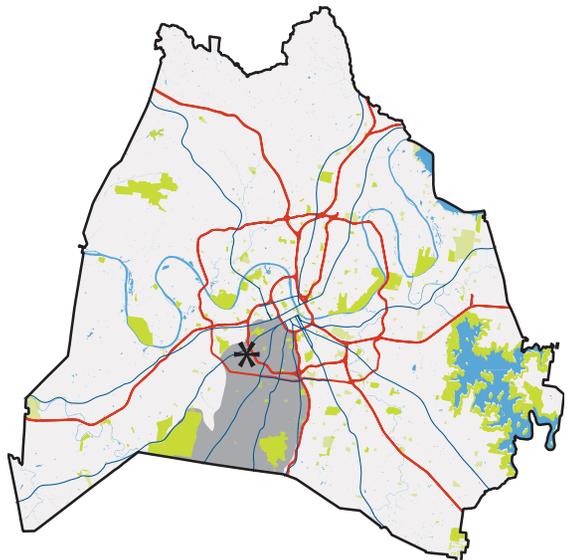
Project Example: London designers Studio Weave have completed a visitors' shelter made of wooden profiles depicting trees and plants overlooking Kielder Water in Northumberland, UK.



Project Example: Viewing platform and clocktower folly by artist/architect Bernard Tschumi in Parc de la Villette, Paris.



KEY	
	Proposed Site Boundary
	West End Middle
	Blakemore Methodist



ELMINGTON PARK

Site Description: Elmington Park is located on the southwest corner of West End Ave and Elmington Ave. The site consists of a large, open playing field, a playground and two tennis courts. The park is a regular location for medieval reenactments on the weekend and is home to Nashville Kangaroos, an Australian-rules football team.

Suggestion: The park is a popular neighborhood attraction. Many opportunities exist within the park for functional public art, such as fences, water fountains, seating, shading devices, etc.



Site Photo: West End Middle School.



Site Photo: Elmington Park bus shelter.



Project Example: This untitled sculpture by Kendall Buster serves as a gathering point and place making feature in Arlington, Virginia.



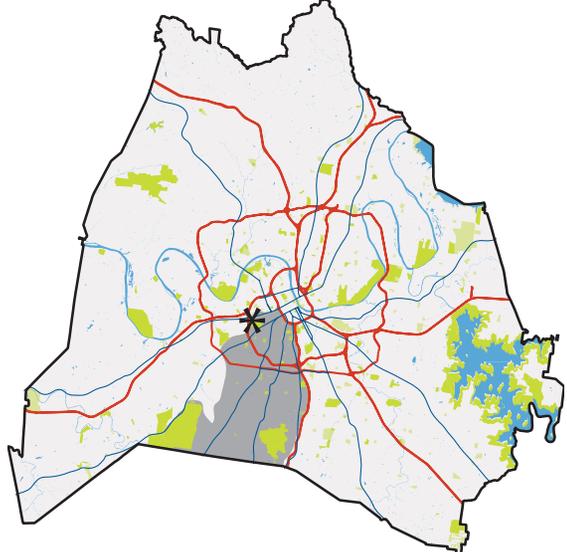
Project Example: *Watermarks* mosaic benches by Olivia Gude, Keila Songhay-Smith, Cynthia Weiss, Mirtes Zwierzynski in Chicago's Gateway Park.



Project Example: *Watermarks* detail.



KEY	
	Proposed Extension
	Centennial Park
	Centennial Medical Ctr
	Vanderbilt Campus



28TH AVENUE CONNECTOR*

Site Description: In the 1960, interstate construction cut off a simple route between North Nashville and West End. A proposal to once again connect the two areas has recently been approved by city council. The connector will unite the stretch of 28th Avenue North that ends at Charlotte Avenue with 31st Avenue North, which stops at Park Plaza near the headquarters of HCA Inc. It will bridge neighborhoods by enhancing street access from north Nashville destinations like Metro General Hospital, Mehary Medical College and Tennessee State University to West End's Vanderbilt University, Centennial Medical Center and HCA.

Suggestion: A pedestrian and bicycle bridge is a great opportunity for public art. An artist might be involved in the design of the bridge, or certain elements of the bridge such as lighting or guardrails. An art intervention here serves pedestrians and cyclists, as well as nearby vehicular traffic and might become an iconic element within the city.

*Public Art Project Currently in Planning



Site Photo: Train tracks at site.



Site Photo: 31st Avenue.



Site Photo: 31st Avenue.



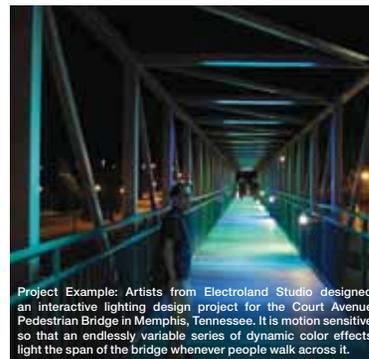
Project Example: *Reunion* is a collaboration between artists Kim Yasuda, Noel Kortzen, Torgen Johnson, and Matthew Vanderborgh. This artist team designed a series of six bus passenger waiting areas which reference the social and natural history of the site and incorporate ideas about shelter, movement, evolution and change.



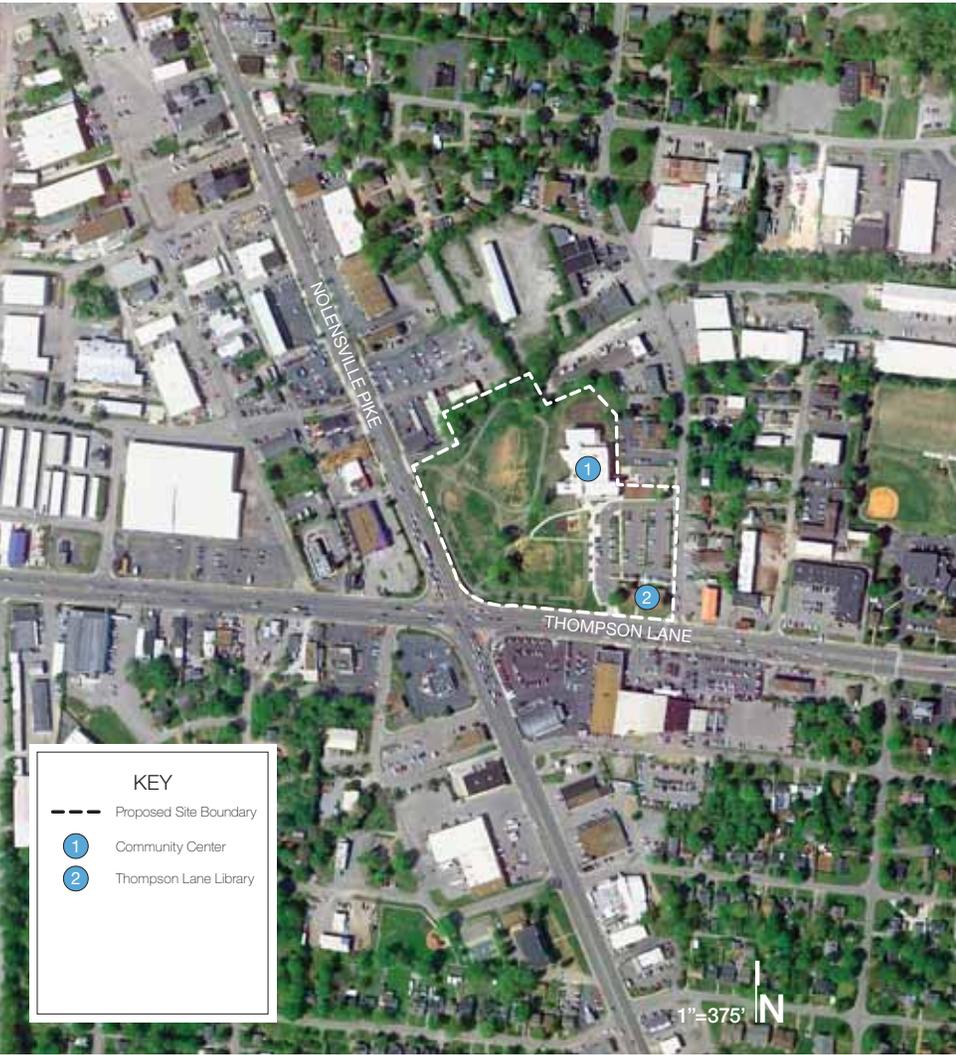
Project Example: Gary Bates created *Rain Scale* for Green River Community College in Washington. In addition to responding to rainfall, a publicly accessible hand pump allows anyone to activate the ring, which pumps filtered pond water up into the ring and cascades into the pool below.



Project Example: This retaining wall is part of a larger installation entitled *Illusion of Place* by artists Jim Hirschfield and Sonya Ishii.

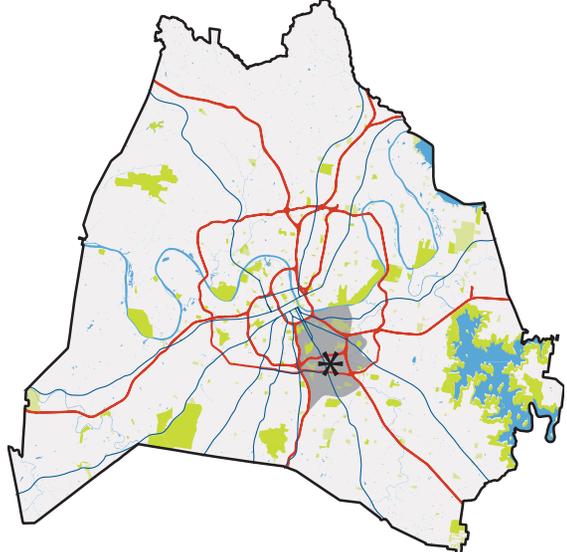


Project Example: Artists from Electroland Studio designed an interactive lighting design project for the Court Avenue Pedestrian Bridge in Memphis, Tennessee. It is motion sensitive so that an endlessly variable series of dynamic color effects light the span of the bridge whenever people walk across it.



KEY

-  Proposed Site Boundary
-  Community Center
-  Thompson Lane Library



COLEMAN PARK, LIBRARY, AND COMMUNITY CENTER

Site Description: Located at the busy intersection of Nolensville Pike and Thompson Lane, Coleman Park is adjacent to a community center and a library. The site is popular with neighbors, who visit the park to take advantage of the grassy lawn and generous shade trees, the walking track, the weekend Farmers' Market; it also hosts the annual Flatrock Music and Arts Festival.

Suggestion: One suggestion for public art at this site is the fence along the Nolensville Pike and Thompson Lane frontage. This fence might be designed by an artist to interact with pedestrians and vehicular traffic via colored lights or other means. Alternatively, the existing chain link fence could be embellished. Other ideas include an interior piece, perhaps within the community center or library.



Site Photo: Coleman Park, sidewalk at Thompson Lane.



Site Photo: Coleman Park entrance from Nolensville Pike/Thompson Lane intersection.



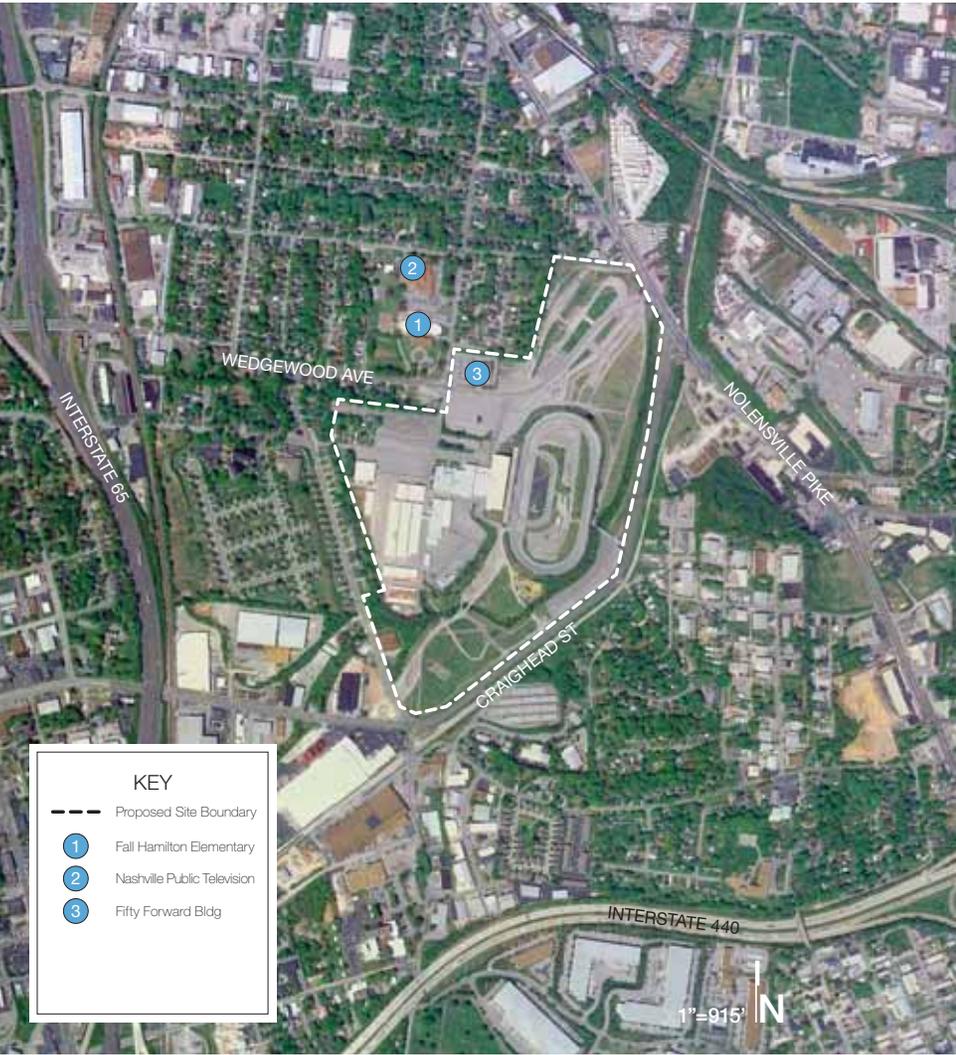
Project Example: Public Art fence at Doncaster Hill civic hub in England. The fence is translucent and lit to show bright, active children at night.



Project Example: Public Art Fence detail.

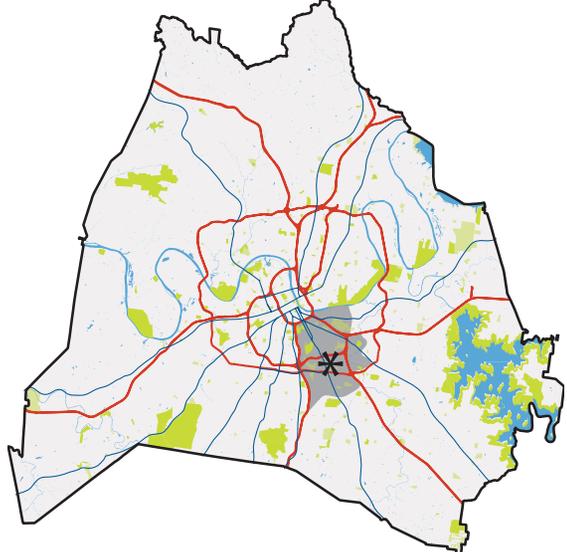


Project Example: Ellen Driscoll's *Pro Patria Mori* fence and gate forms an entrance to the Liberty Memorial and Museum in Kansas City.



KEY

- Proposed Site Boundary
- Fall Hamilton Elementary
- Nashville Public Television
- Fifty Forward Bldg



FAIRGROUNDS

Site Description: The Tennessee State Fairgrounds is the largest and last remaining tract of land once owned by John Rains, an early settler in the region. The land was given to him by the United States for his service in the Revolutionary War. In the mid 1800s the land became known as Cumberland Park. The area in which the Music City Motorplex now resides was home to one of the region's most famous horse racing tracks. Events at the race track were not only reported on within the region, but also around the world. By the turn of the century, a new era was ushered in that included automobile racing among the events on the fairgrounds. By the middle of the century the track was paved and became host to many NASCAR events. Additionally, the site has regularly hosted the annual Tennessee State Fair, the Nashville Flea Market, and the Nashville Roller Girls. Finally, the Fairgrounds houses the Nashville Expo Center and the Music City Motorplex.

Suggestion: The future of the fairgrounds is uncertain; December, 2010 marks the end of all current programming. A task force has been appointed to study the site, as well as record community input. It is safe to assume a certain amount of public space will be included in the plan, and public art would be a nice amenity for the space; in addition, consideration for public art should be a component of any master planning efforts in the future.



Site Photo: Bus Storage at the Fairgrounds.



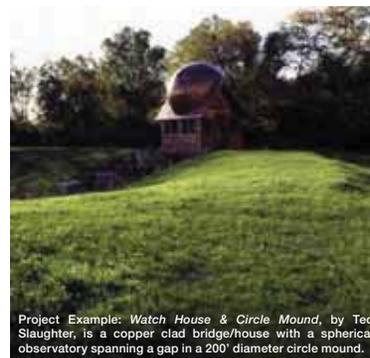
Site Photo: Open Space at the Fairgrounds.



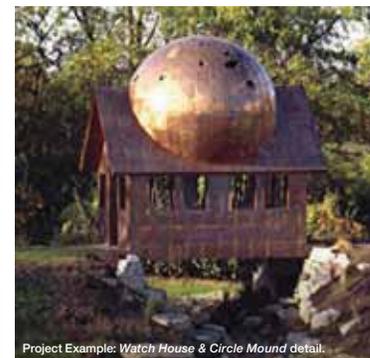
Site Photo: Stadium at the Fairgrounds.



Site Photo: Fairgrounds Entrance.



Project Example: *Watch House & Circle Mound*, by Ted Slaughter, is a copper clad bridge/house with a spherical observatory spanning a gap in a 200' diameter circle mound.



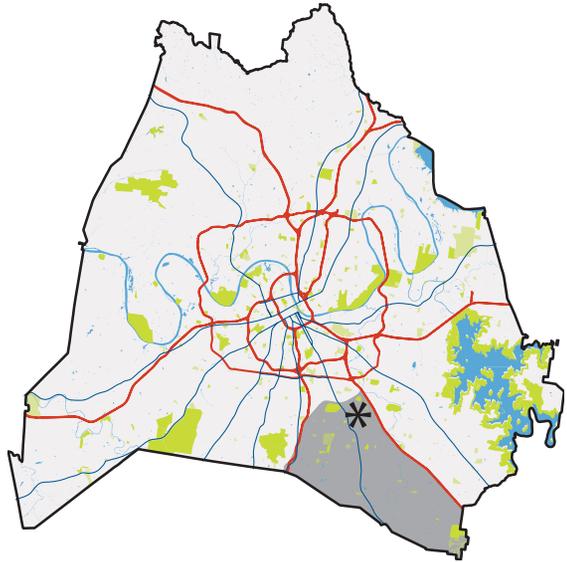
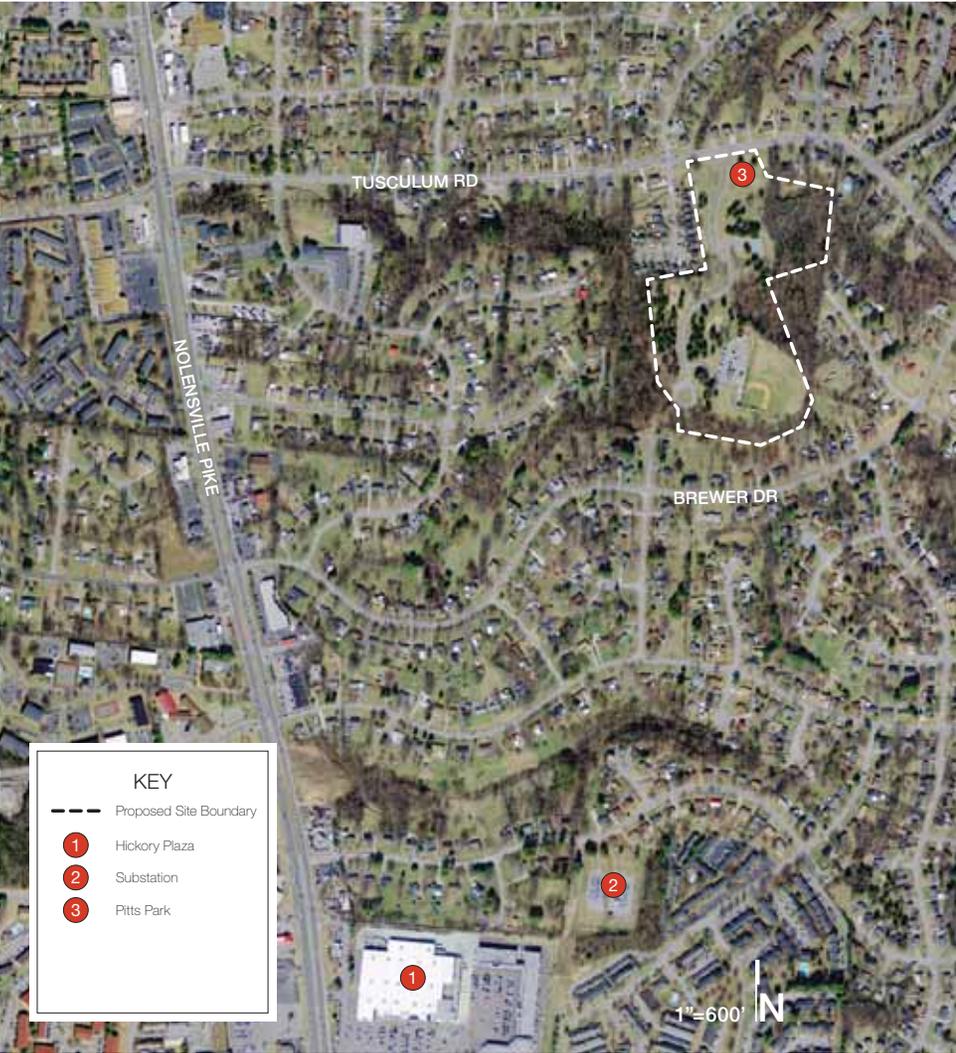
Project Example: *Watch House & Circle Mound* detail.



Project Example: Commissioned by the City of Algeciras, Spain, *La Mano Y La Bola* by artist Todd Slaughter, is positioned on a ridge overlooking the Strait of Gibraltar. The two sides of the hand are made of 1100 movable panels which swing out in a breeze. The ball rotates at 5 rpm, powered by wind.



Project Example: *La Mano Y La Bola* detail.



WILLIAM A. PITTS PARK

Site Description: Pitts Park serves several communities in the Southeast section of Davidson County. It contains several basketball courts, a baseball field, and a small playground. It is home to the Cougar Baseball Club.

Suggestion: Many additional opportunities exist within the park for functional public art, such as fences, water fountains, seating, shading devices, etc.



Site Photo: Parking turn around.



Site Photo: Parking turn around.



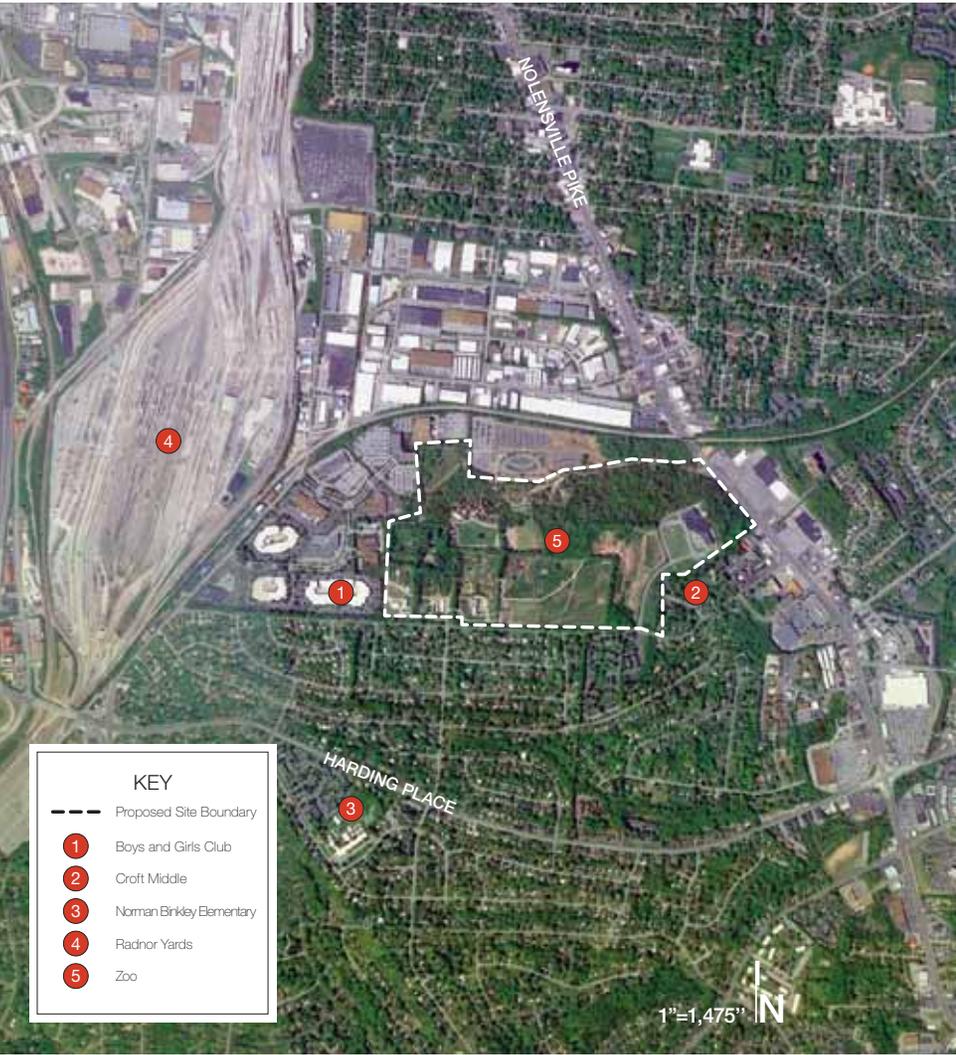
Project Example: Themed bronze drinking fountain in Bristol, UK, by artist Kate Malone.



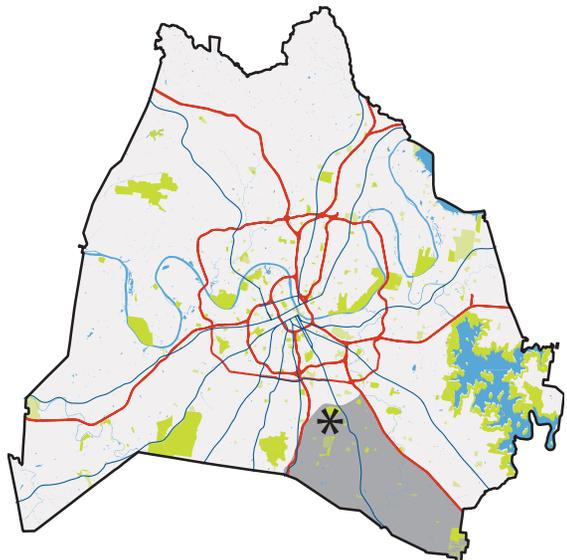
Project Example: Drinking fountain detail.



Project Example: *Windblown Seat* by artists Jim Partridge and Liz Walmste.



KEY	
	Proposed Site Boundary
	Boys and Girls Club
	Croft Middle
	Norman Binkley Elementary
	Radnor Yards
	Zoo



NASHVILLE ZOO AT GRASSMERE

Site Description: The Nashville Zoo at Grassmere was founded in 1996, the result of a merger between two upstart competing facilities, The Nashville Zoo (located near Joelton) and Grassmere Wildlife Park (which was located at the zoo's present location). The resulting facility has been engineered to grow so as to take maximum advantage of its 188 acres. On the grounds of the zoo facilities, the property still maintains the original historic plantation house, called Grassmere. Visitors to the zoo can tour this 19th century historic house museum, its gardens and the associated Grassmere Historic Farm. Additionally, the railroad overpass immediately north of the zoo on Nolensville Pike currently hosts an animal themed mural.

In addition, the zoo also sports the "Jungle Gym," the largest community-built playground of its kind in the country, created in 1998. Thousands of volunteers worked together to build a vast array of slides, cargo netting, swings and climbing structures for children.

Suggestion: A public art piece at the zoo would be accessible to a diverse group of people, as the Zoo serves the whole of Middle Tennessee and not just the immediate neighborhood. This element might exist at the main road frontage on Nolensville Pike. A zoo themed bus shelter would be an appropriate addition.



Site Photo: Zoo themed art at overpass piers.



Site Photo: Zoo entrance.



Site Photo: Railroad overpass at Nolensville Pike Zoo Entrance.



Project Example: A 30 ton tiger sculpture made of copper, by Chinese sculptor Yuan Xikun, is unveiled at Beijing Zoo in February, 2010 ahead of the Chinese Lunar New Year of the Tiger.



Project Example: This bus shelter near the Dallas zoo has column mosaics that abstractly represent the skin markings of a giraffe, leopard, tiger and zebra.

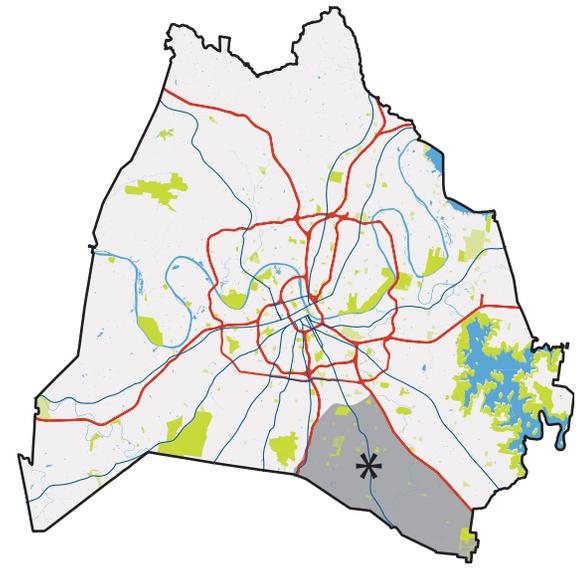


Project Example: Ten tribute mosaics were donated to the Australia Zoo to honor the death of Steve Irwin.



KEY

- Proposed Site Boundary
- 1 Shopping Center
- 2 Apartment Complex
- 3 Library



EDMONSON PIKE LIBRARY

Site Description: The southeast community is located in the southern most part of Davidson County. It offers several large retail and residential areas, yet it is considered a bedroom community which offers large rural area near its southern borders.

Conceived as an "open and inviting civic space" by architects Tuck-Hinton, the Edmondson Pike branch was built to serve a growing community by emphasizing books, ideas and a forum in which to learn and communicate. The library features an open, linear design accented by large windows and a trapezoid-shaped public meeting room. Its design won the Southern Area Business Council Architecture Award in 2002. This branch opened in December 2000.

Suggestion: A public art piece at this location could be a wonderful addition to the interior of the building. Other ideas include a piece that addresses vehicular traffic along Edmonson Pike. Finally, the large grassy lawn to the West of the property could be a wonderful location for a reading gazebo or covered gathering place.



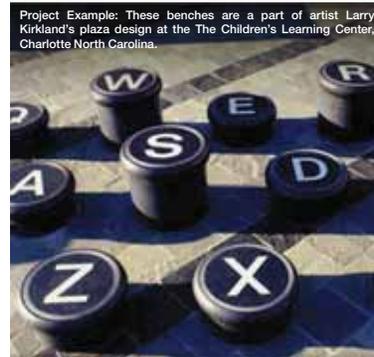
Site Photo: Library from Edmondson Pike.



Project Example: Grant Kinzer's bronze sculpture entitled *Joy of Learning* is located at the Branson Library's North Entrance, on the campus of New Mexico State University.



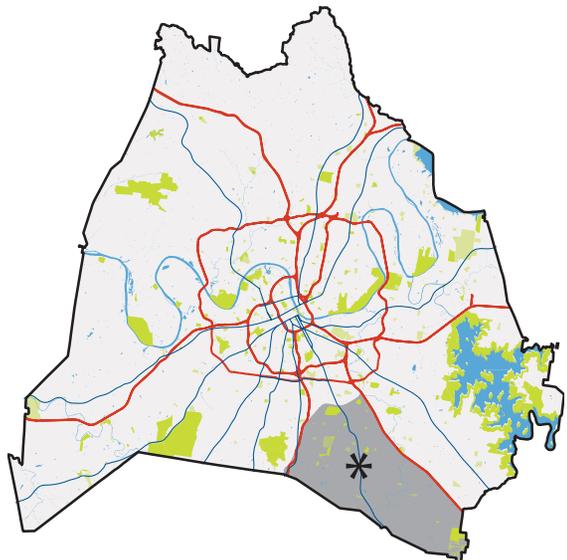
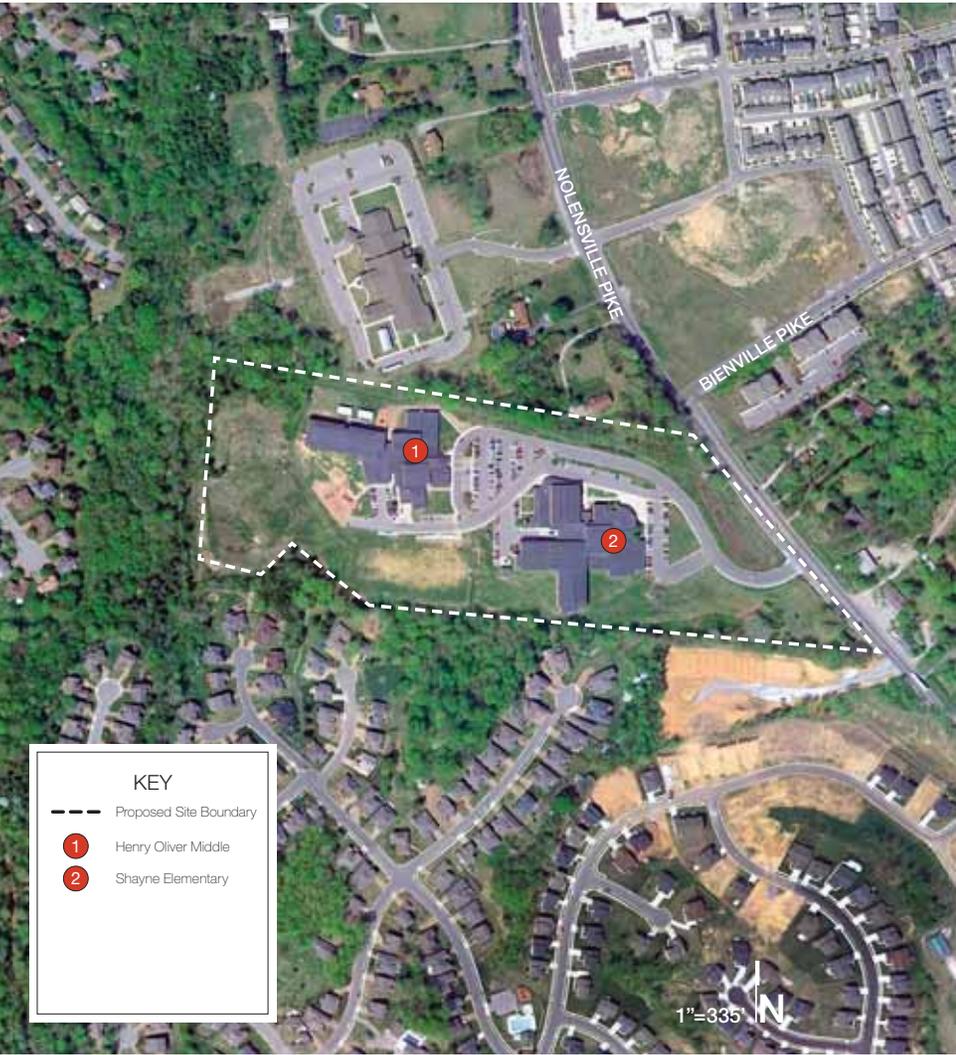
Project Example: Larry Kirkland's *Imagination Gives Us Wings* is a favorite sculpture of Scottsdale, Arizona residents.



Project Example: These benches are a part of artist Larry Kirkland's plaza design at The Children's Learning Center, Charlotte North Carolina.



Project Example: Located at Wade Park Elementary School in Cleveland, the *Learning Garden* contains stair step seating designed by artists Allison Egan and Mark Suguchi.



WILLIAM HENRY OLIVER MIDDLE & SHAYNE ELEMENTARY SCHOOL

Site Description: William Henry Oliver Middle School opened its doors in 2004 to 314 students in grades five through eight with only twelve classrooms completed and the remainder of the building under construction. Shayne Elementary opened in 2004 as well.

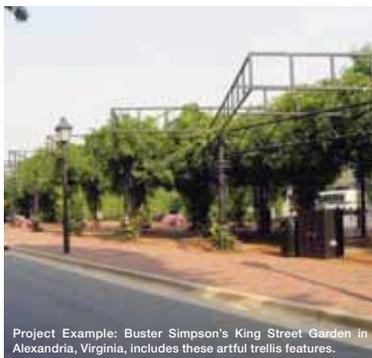
Suggestion: In order to benefit the most diverse group of citizens, a public art piece along the main road frontage of Nolensville Pike might be appropriate. This could take advantage of a water retention depression near the school's entrance; an artist might integrate a swale or rain garden in addition to a sculpture. Another idea would be iconic street lighting, which would lend identity to this area, or a gateway treatment at the drive entrance. Public art along the street frontage would benefit residents visiting the school, as well as those passing on Nolensville Pike.



Site Photo: Retention pond at school entrance.



Project Example: Buster Simpson's King Street Garden in Alexandria, Virginia, includes these artful trellis features.



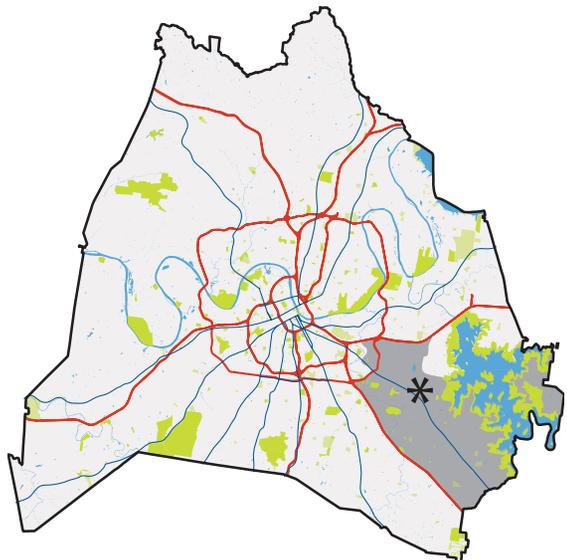
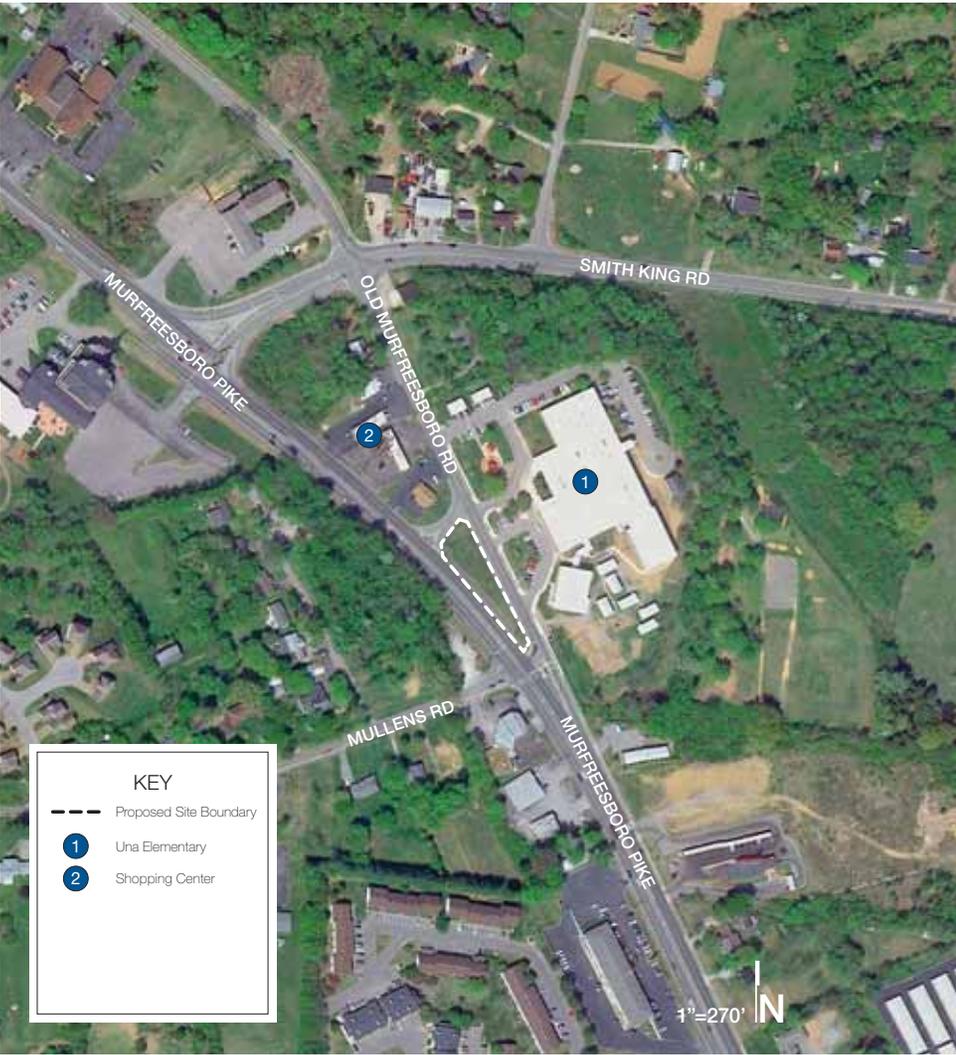
Project Example: Buster Simpson's King Street Garden in Alexandria, Virginia, includes these artful trellis features.



Project Example: *Beckoning Cistern* by artist Buster Simpson makes a show of collecting rainwater from nearby structures in Seattle.



Project Example: Artist Vicki Scurri's 5,000 square feet. *Rain Garden* channels rainwater away from city drainage in Lake Forest Park, Washington.



UNA ELEMENTARY

Site Description: Una Elementary houses almost 1000 Pre-K through Fourth Grade students. The facilities are sited at the intersection of Murfreesboro Pike and Old Murfreesboro Rd., at a large traffic median.

Suggestion: Vancouver, Canada is home to the Vancouver Biennale, Canada's bi-annual public art exhibit. The Vancouver Biennale features sculptures, new media and performance works by international artists, in parks, on beaches and in plazas, turning Vancouver into one giant open air museum. The Biennale focuses on strategically placing art near bike paths, train stations, and other high traffic areas, helps to symbolize the movement of people in our society and the ever-changing attitudes and awareness of art.

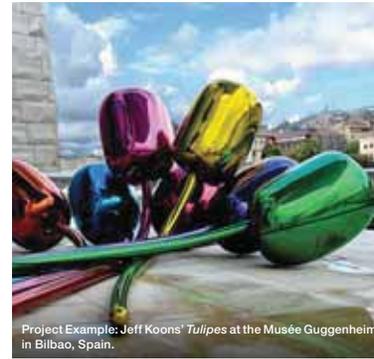
Similarly, the median near Una Elementary is at the intersection of two important pikes within the county. A large sculpture here could lend a sense of identity to the community, and would serve a large cross section of vehicular traffic, including parents and students, as well as daily commuters.



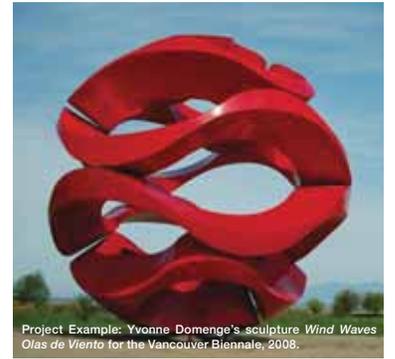
Site Photo: Traffic Island.



Site Photo: Traffic Island.



Project Example: Jeff Koons' *Tulipes* at the Musée Guggenheim in Bilbao, Spain.



Project Example: Yvonne Doméneq's sculpture *Wind Waves Olas de Viento* for the Vancouver Biennale, 2008.



Project Example: Dennis Oppenheim's *Engagement* made of painted aluminum, steel and glass, is featured prominently at the Vancouver Biennale, 2008.

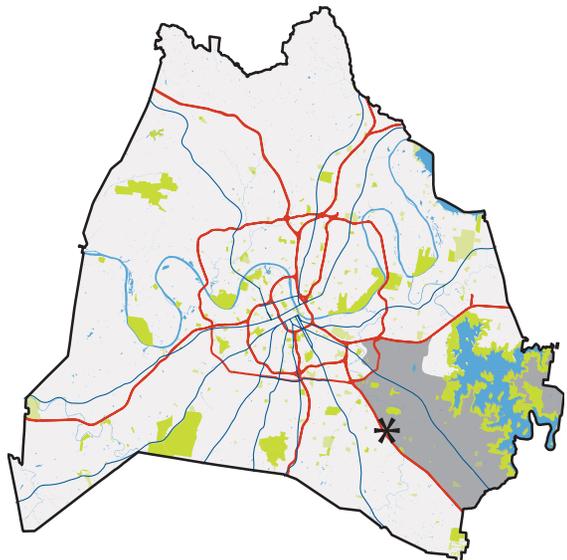


Project Example: Jaume Plensa's 16' tall sculpture *We*, 2008 is made up of characters from eight international alphabets, strung together to form a human body.



KEY

- Proposed Site Boundary
- Antioch Middle School
- Mill Creek Greenway
- Community Center



ANTIOCH COMMUNITY CENTER

Site Description: The Antioch area is known by some as one of Nashville's best unknown places to live. With affordable living conditions, easy proximity to major interstate transportation, and an abundance of recreational activities, it is a great place to live and raise a family.

The Antioch Community Center is one of 22 community and recreation centers operated by Nashville Metro Parks. The facility has many amenities, including a gymnasium and meeting rooms. Also located on this site is a trail head to Mill Creek Greenway. The site is directly across the street from Antioch Middle School.

Suggestion: This community center is closed for construction during the summer of 2010. Any improvements made to the center might be a good opportunity for public art integration, such as a floor treatment or lighting installation. An art piece that visually connects the Community Center to the Mill Creek Greenway Trail head is could also be an opportunity.



Site Photo: Antioch Middle (across street from community center.)



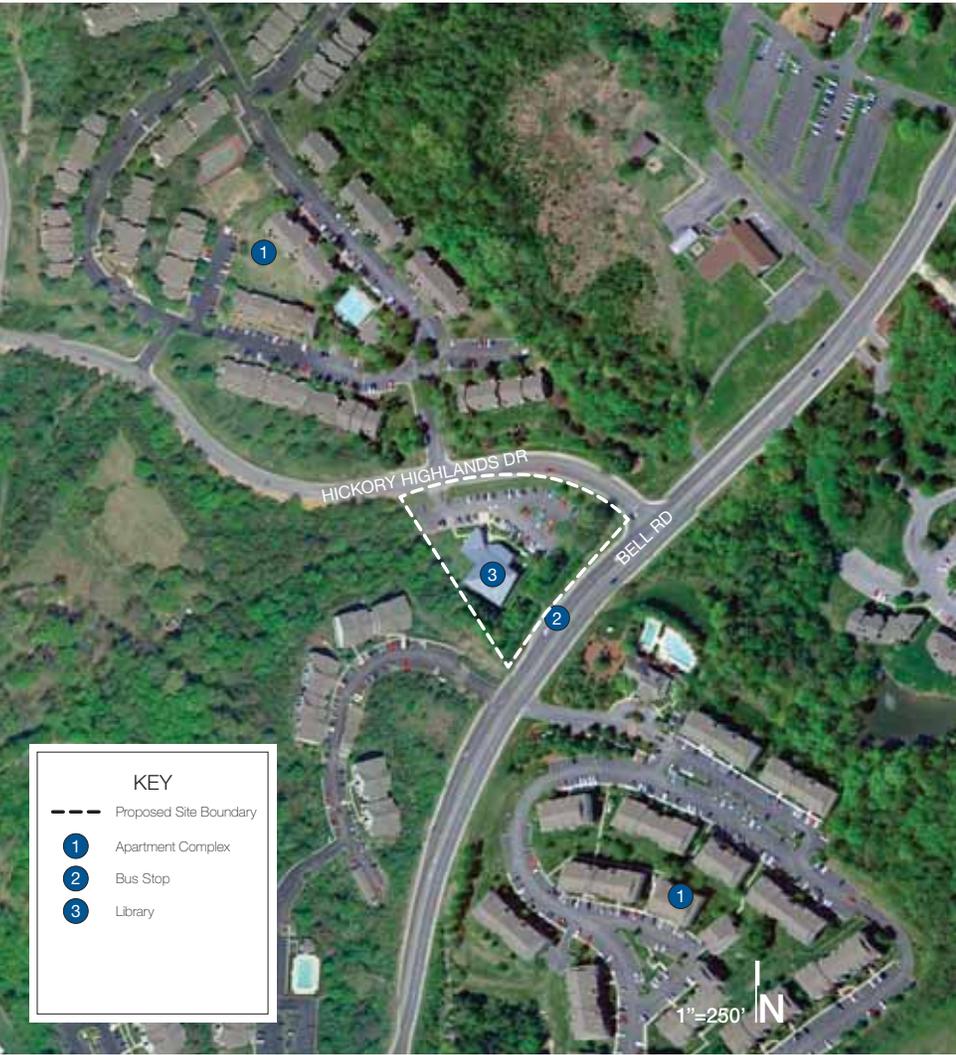
Site Rendering: Antioch Community Center entrance.



Project Example: *The Lady of Shalott* is a cycle route gateway on the bank of the River Witham just to the east of Lincoln in the UK.

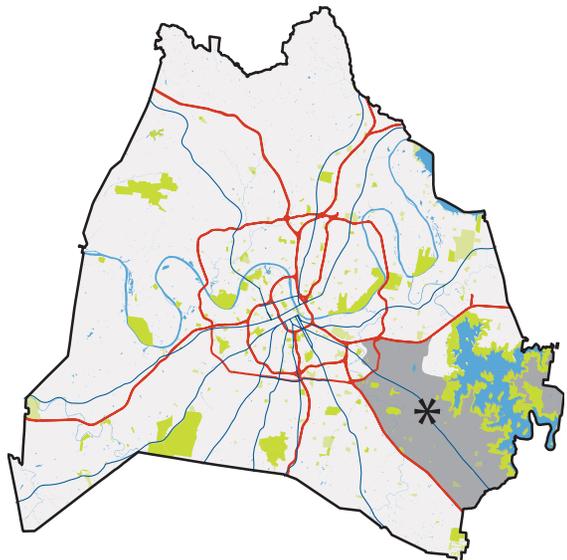


Project Example: *Twisted Arch*, by artist Louise Vergette, is a symbol of regeneration and growth on a bike path in Bristol, UK.



KEY

- Proposed Site Boundary
- Apartment Complex
- Bus Stop
- Library



SOUTHEAST LIBRARY

Site Description: Southeast Branch opened in 1992. The 17th and largest branch in the library system when it opened, Southeast was the first branch to have a Young Adult Librarian and the first to open with computers, not a card catalog. The design features a cupola, opaque windows and natural oak furniture.

The Library is situated on Bell Road, which serves as a connector between several communities.

Suggestion: An art piece at this library might be an amenity to the interior, perhaps the lobby or children's rooms. Additionally, there is an unplanned pedestrian path that has appeared simply from use. This path, located at the bus pull-off area, seems to be serving those arriving at the library via mass transit, as well as the adjacent neighborhoods. This 'secret path' might be embellished, or a small footbridge inserted to enhance the pedestrian experience of the site.



Site Photo: Community Center along main road...



Site Photo: Southeast Library pedestrian path from bus stop.



Site Photo: Southeast Library pedestrian path from bus stop.



Project Example: Jody Pinto's *Fingerspan Bridge* in Fairmont Park, Philadelphia, stretches over a picturesque gorge. Created in 1987, the bridge's weathering steel has already begun to rust, as planned, illustrating the effects of nature on man-made materials.



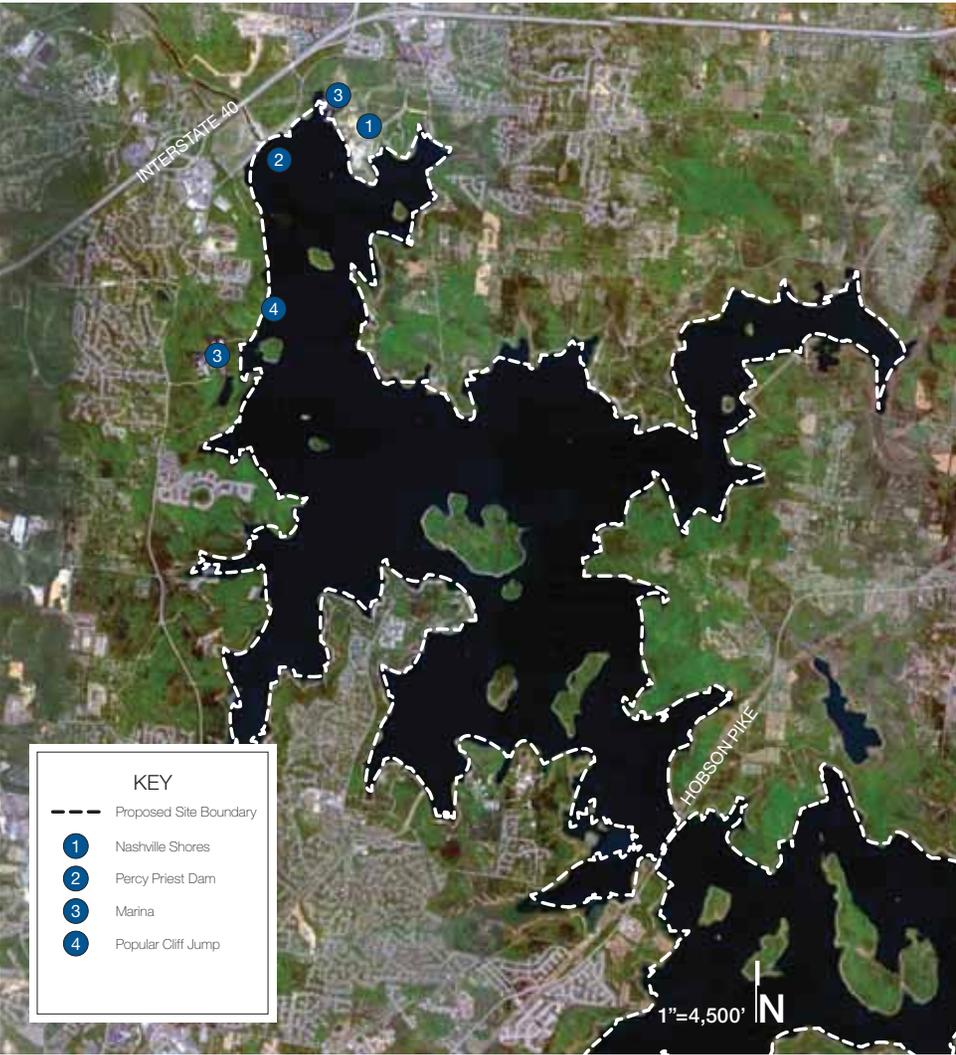
Project Example: *Fingerspan Bridge* detail.



Project Example: Artist Sherri Warner Hunter's mosaic benches create a unique courtyard space at the Memphis Public Library.

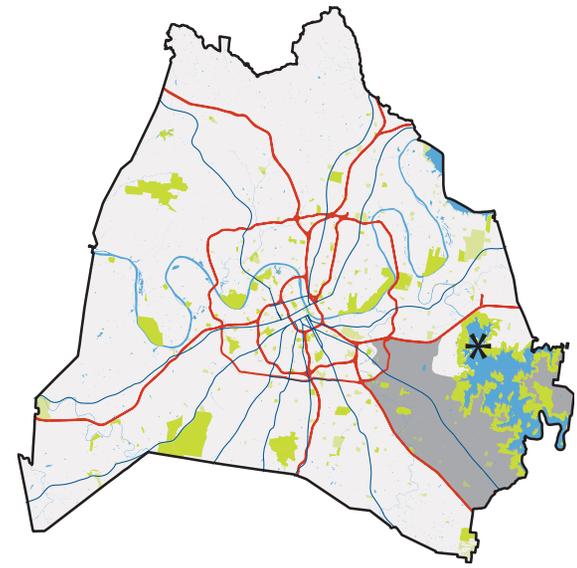


Project Example: Artist Nancy Cheairs' colorful house sculpture invigorates the Children's Area of the Memphis Public Library.



KEY

- Proposed Site Boundary
- 1 Nashville Shores
- 2 Percy Priest Dam
- 3 Marina
- 4 Popular Cliff Jump



PRIEST LAKE

Site Description: Located in the Southeast portion of the county, Priest Lake defines the communities in this area. The lake provides a variety of outdoor recreational opportunities for millions of visitors each year. Because of the temperate climate and relatively long recreation season, visitors have numerous activities from which to choose, including: fishing, hunting, camping, picnicking, boating, canoeing, hiking, horseback riding, and others. Nashville Shores, a water slide park, operates on the lake's edge.

Suggestion: The lake attracts a diverse group of users at all times of the year. One suggestion might be to include a public art piece in the lake, visible from the dam, interstate, and Nashville Shores water park. Another idea would be to include art in the public parks that ring the lake, perhaps overlooks or platforms that stretch into the lake and give the user a different appreciation of this amenity.



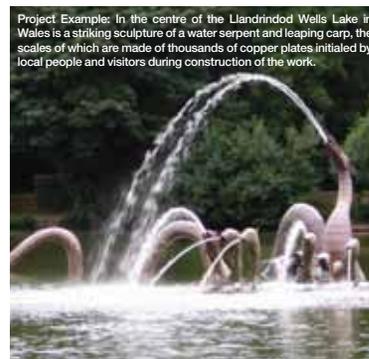
Site Photo: Priest Lake.



Site Photo: Priest Lake from Dam.



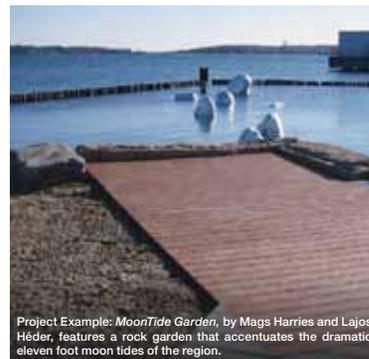
Project Example: At 32' long, *The Big Fish* made a big splash in Belfast in 1999. The work was commissioned to celebrate the regeneration of the River Lagan.



Project Example: In the centre of the Llandrindod Wells Lake in Wales is a striking sculpture of a water serpent and leaping carp, the scales of which are made of thousands of copper plates initiated by local people and visitors during construction of the work.



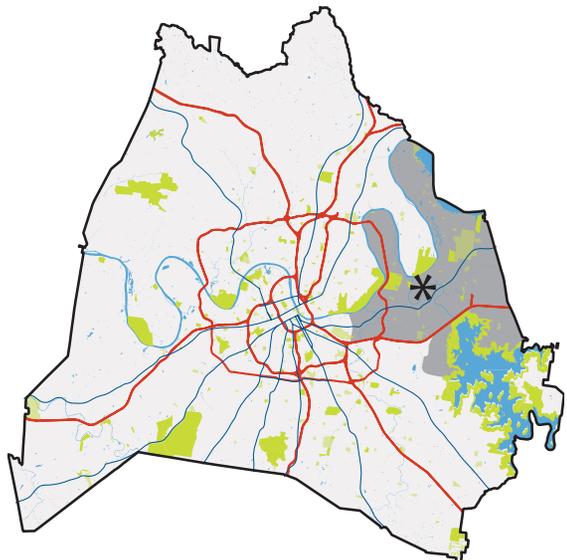
Project Example: *MoonTide Garden* detail.



Project Example: *MoonTide Garden*, by Mags Harries and Lajos Héder, features a rock garden that accentuates the dramatic eleven foot moon tides of the region.



KEY	
	Proposed Site Boundary
	Hermitage Library
	Community Center
	Sundial Sculpture
	Shopping Center
	Playground



HERMITAGE NEIGHBORHOOD CENTER

Site Description: At community planning meetings, the citizens of Hermitage agreed that the intersection of Dodson Chapel Road and Central Pike was their community center. The Northwest corner has been reserved as open space. The location shares a block with the Hermitage Branch Library, Hermitage Community Center, and the *Airplane Wing Sundial* sculpture. It is adjacent to some small commercial buildings and a mix of residences. The civic institutions, along with a new police station, have allowed the area to evolve into the civic heart of the community. In addition, the site is only a mile from the center of a future transit-oriented development (TOD) study.

Suggestion: Because a sculpture already exists on the site, one option for enhancing the community identified neighborhood center might be to create a pedestrian friendly plaza around the sculpture. It might contain seating and shade trees, or a water element. An artist-designed lighting strategy could lend identity to the community. This option would complement this block's existing civic facilities, as well as provide the citizens of Donelson with much needed public gathering space.

Of Note: It should be noted that two goals deemed important by the community are: to reconstruct Central Pike to accommodate a boulevard design with generous room for sidewalks, street trees and bike lanes, and to create a pedestrian friendly neighborhood center.



Site Photo: Existing sundial sculpture entitled *Cleared for Landing* by Joe Sorce.



Site Photo: Hermitage Library.



Site Photo: Playground near Hermitage town center.



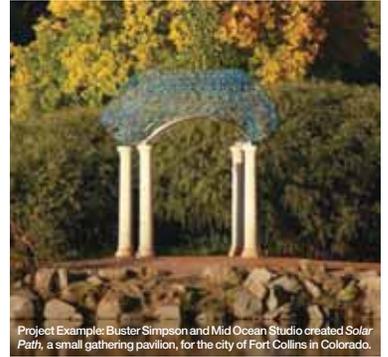
Project Example: *Shadow Pavilion*, by Rhiza A+D, is located in the Oregon Burn Center Garden in Portland, Oregon. This project creates a peaceful oasis for recovering patients and their families.



Project Example: The *Silver Plaza Fountain* in Silver Spring, Maryland, serves as a gathering place for the community.



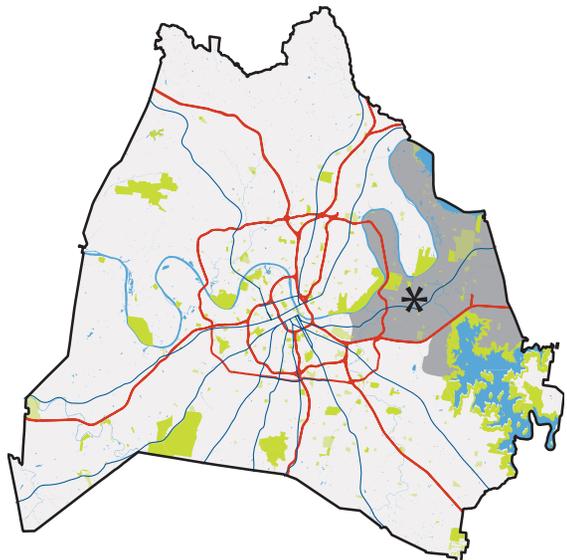
Project Example: This abstract water fountain in Brussels was created in 1995 by artist Pol Bury.



Project Example: Buster Simpson and Mid Ocean Studio created *Solar Path*, a small gathering pavilion, for the city of Fort Collins in Colorado.



KEY	
	Proposed Site Boundary
	Music City Star Station
	Shopping/Bowling
	Donelson Primary School



DONELSON PUBLIC SQUARE

Site Description: With the recent addition of a commuter rail station, Donelson has shifted its focus to becoming a walkable village. During community planning workshops, a small park site was identified to become the neighborhood's center. Currently, the site is a triangular swath of developed land situated along Lebanon Pike a little less than one mile from Briley Parkway. The community master plan highlights this area as future open space. The site sits adjacent to Two Rivers Veterinary Hospital, a furniture store, and multiple dining locations. An additional site identified at the meetings is located at the terminus of Donelson Pike. The community desires a marker at this location that offers an entrance into the community and anchors the eastern edge of the neighborhood.

Suggestion: One suggestion for this location is a community identifying feature, such as a sculptural marker, a town clock, or a fountain, surrounded by a plaza with pedestrian friendly seating and shade. This would provide the citizens of Donelson with much needed public space, while also anchoring the western edge of the community. Another suggestion, while not on land currently owned by Metro, is a marker at the terminus of Donelson Pike. This marker could simultaneously anchor the axis of Donelson Pike, while also providing an identifying element to the community.



Site Photo: Donelson town center.



Site Photo: Donelson Town Center.



Site Photo: Donelson Pike terminus.



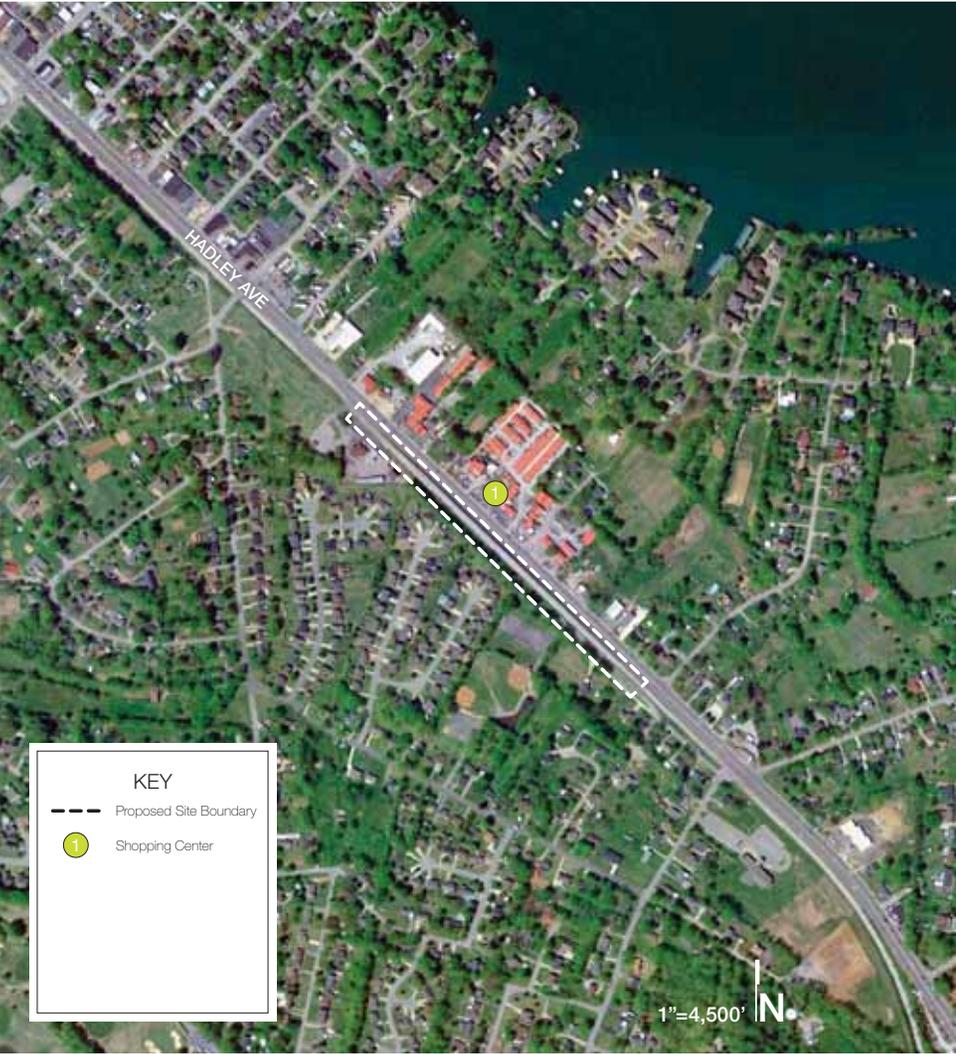
Project Example: The tiny *Acorn Park* by artist Mame Cohalon in Silver Springs, Maryland includes a thematic gazebo and shaded seating.



Project Example: In Florence, a copy of *David* by Michelangelo gives Michelangelo Square its name.

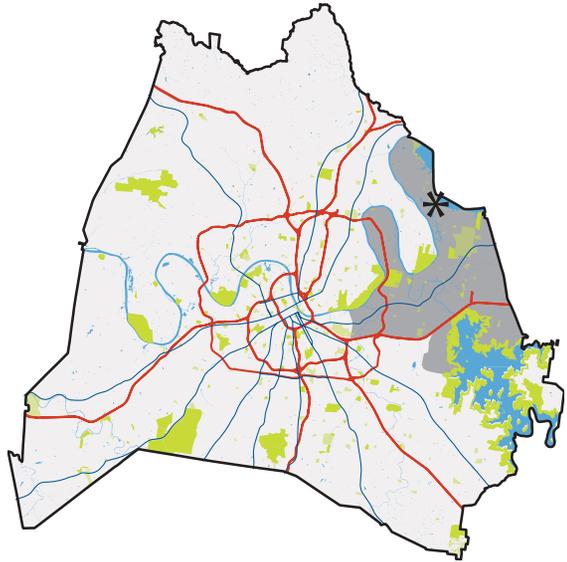


Project Example: Agnes R. Katz Plaza, in Pittsburg, features a large fountain and iconic benches by artist Louise Bourgeois.



KEY

-  Proposed Site Boundary
-  Shopping Center



LAKEWOOD RAIL WALL

Site Description: The Lakewood rail wall is about a 1/4 mile long wall adjacent to a CSX Short Line and Regional Connector railway. The wall emerges on the south side of Hadley Ave., between the intersections of Pitts Avenue and Hadley Ave., and 32nd Street and Hadley Ave. The wall is the viewshed for many businesses including the Riverside Marine, Lakewood Cycles, Lakewood Water Services and a small flea market, as well as the many drivers that commute to and from Nashville on this road.

Suggestion: The wall could be a great opportunity for murals, reliefs, or plantings.



Site Photo: Rail wall from South.



Project Example: Artist and botanist Patrick Blanc is best known for his work with vertical gardens.



Project Example: Colored glass and sunlight enliven Martha Schwartz's Soundwall, a mile-long sound attenuation wall separating the Miami airport from two adjacent neighborhoods.



Project Example: Artist Vikki Scuri's interstate wall in Kirkland, Washington features a Maple Leaf bas relief pattern.



EPILOGUE

THE WAY FORWARD FOR PUBLIC ART BY JENNIFER G. COLE, MNAC EXEC. DIRECTOR

THE WAY FORWARD FOR PUBLIC ART

This research shows the diversity of our city's neighborhoods and the complexity of its design. Public Art can and should be a core principal for the development of new living enclaves and the reimagining of established areas. Public Art can and should be a defining characteristic of Nashville's streets, byways and neighborhoods. The Metro Arts Commission has already made great strides initiating neighborhood scale projects in both Goodlettsville and Sylvan Park. In order for Public Art to take root as a defining civic livability element, several key actions are recommended:

DEVELOP A PUBLIC ART MASTER PLAN

The city should, in the next 5 years engage in an overall master plan for public art—including the review of existing neighborhood plans, open space, parks, greenways and transit infrastructure planning. Short of a comprehensive Davidson County Master Plan, interim steps should be considered including:

- Development of a Public Art overlay for the Parks & Greenways Master Plan.
- Integration of Public Art within the Riverfront Redevelopment Zone.
- Create Public Art master plan for the Music City Center Complex.
- Develop public art recommendations for the emerging Open Space Plan.
- Public Art inclusion in local transit planning including efforts with MTA and the MPO.
- Conduct regular professional development activities with county planners and private sector architects, designers and land use planners on the role of art as a design element and for its ability to mitigate undesirable aspects of a project.

CULTIVATE LOCAL PUBLIC ARTISTS

Nashville is, by all standards an incredibly gifted and creative city. Despite its pivotal role in the music and recording industry it lags in the cultivation of world-class public artists. Nashville has thousands of working visual and performance artists and a robust gallery culture—the city produces and consumes world class art. However, a relatively small percentage of working local artists make the leap from studio to street. In order to scale local art, the city must invest time in resources in cultivating more public artists. This move will build our ready network of artists for neighborhood and smaller scale projects, but will also help us begin to create an export commodity on the larger world art scene—innovative and iconic Nashville public artists. The following are a few ways we can build the bench of local public artists.

- Create regular training and web-learning opportunities for public artists.
- Initiate a Public Artist in Residence or Public Art Grant program.
- Expand opportunities for temporary art shows and installations.

UPDATE PUBLIC ART GUIDELINES

Guidelines are the key way the Metro Arts Commission staff and community partners determine project scope, feasibility and ultimate fundability. The guidelines were designed immediately after the adoption of the Percent for Art Ordinance and designed to flesh out legislative intent. After a decade in practice, the guidelines should be re-examined and updated to both reflect our city's movements in urban design, the development of neighborhood character and the quick evolution of our artistic depth as a city. Specific changes that should be reviewed or considered include:

- Clarification and definition of project planning and funding criteria;
- Design of key project types and definitions (that take into account scale and purpose);
- Establishment of Temporary Project criteria and guidelines.



APPENDIX A
PUBLIC ART TYPOLOGY STUDY

PUBLIC ART TYPOLOGY RECOMMENDATIONS

There are many ways of categorizing types of art: by medium, scale, purpose, venue, location, etc. This study does not intend to provide an exhaustive list of public art categories; instead, it is a way to begin a conversation about types of public art, and a way to review them visually.

PUBLIC ART TYPOLOGY STUDY

FUNCTIONAL		INTEGRATION	
Benches & Seating	200	Architectural	240
Bike Racks	204	Electrical Substations	242
Bollards	206	Greenways	244
Clocks	207	Infrastructure	246
Drinking Fountains	208	Manhole Covers	250
Fences	209	Sidewalk Art	251
Lighting	210	Railroad Overpass	252
Overlooks/Platforms	212	Signal Box Art	254
Play Equipment	214	Tree Grates	255
Pedestrian & Foot Bridges	218	Transit Shelters	256
Planters	220		
Shading Devices	221	NON-VISUAL	
Trash Cans	222	Oral Histories	258
Water Features	223	Sound Art	259
NON-FUNCTIONAL: 2 DIMENSIONAL			
Murals	226		
Poetry	228		
NON-FUNCTIONAL: 3 DIMENSIONAL			
Bas Reliefs	230		
Earth Works	232		
Sculpture	234		
Tiny Art	238		



This laser-cut stone bench is part of the public art program in Vancouver, Canada. The words cut into the bench can be read in the shade on the sidewalk, allowing the bench to interact with its environment.



Bill Woodrow's *Sitting on History* is a sculpture that functions as a seat, and is only complete when a person sits on it. With its ball and chain, this bench refers to the book as captor of information from which we cannot escape.



Bench in the form of hands found in a subway in Taipei, Taiwan.



Tree Bench detail.



All Together Now is a bench and sculpture by Roberto Behar and Rosario Marquardt for Denver.



Paul Sorey's *Tree Bench* located in Pratt Park was funded by the Seattle Pro Parks Levy Percent for Art program. This beautiful bench provides a resting place for visitors to the park.



Eye Benches by Louise Bourgeois in the Agnes R. Katz Plaza in Pittsburgh.



These benches in High Line Park, located in New York City, sit atop the old rail road tracks and can be pushed or pulled along the tracks, allowing visitors to bring seats together or set them apart for some solitude. In addition to providing a resting place for visitors, they highlight the original function of this space as a railway.



Martha Jackson-Jarvis contributed these mosaic benches for the Cleveland Buckeye Project: Family Circle.



The 7-by-13 foot Lotus Bench by Matt Cartwright is made of stainless steel pipes and flat bars, designed to resemble five petals fanning over and around its patrons.



This bench near Fisherman's Wharf in San Francisco has sea life themed bronze plaques applied to discourage skateboarding.

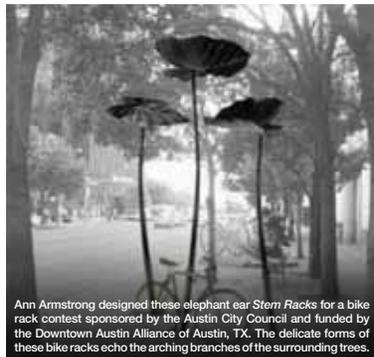
The New York City Public Art Fund sponsored David Byrne to design a series of nine bike racks for the city in 2008. Because of Byrne's celebrity, the project drew a lot of recognition from residents and visitors alike, providing an opportunity to promote New York's Public Art Program along with the benefits of bike riding.



Byrne's bike rack detail.



Byrne's bike rack detail.



Ann Armstrong designed these elephant ear *Stem Racks* for a bike rack contest sponsored by the Austin City Council and funded by the Downtown Austin Alliance of Austin, TX. The delicate forms of these bike racks echo the arching branches of the surrounding trees.



These colorful bike racks are located downtown Reno, Nevada. The gear-inspired forms are clearly marked with the images of bicycles so that their function is not mistaken.



This paper clip bike rack in Bucheon, Korea adds a fun twist to a normal bike rack. The design allows multiple cyclists to use each paperclip for locking down their bikes and the simple design does not take up any additional space on the sidewalk.



Greyworld designed a series of bollards called *Musica* in 2009 for Leicester, UK. These interactive bollards, located in the downtown area, light up and play music as individuals pass by them.



Post Secret detail.



Jane Edden's *Post Secret* is a series of bollards that were created for the Cardiff Public Art Program in 2010. Edden designed tiny scenes for the inside of the bollards that could be viewed by looking through a small peephole in the side. These black and white scenes depict moments of calm that contrast with the busy shopping center in which the bollards are located.



The Loloma Transit Station in Scottsdale, Arizona serves a dual purpose: as a beacon for transit users and as a gateway to downtown. This clock, by Vito Acconci, also serves as a sunshade.



Craig Nutt's *Imperator* reminds passengers of the time at the Hartsfield International Airport in Atlanta.



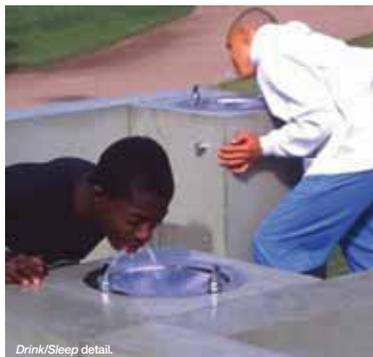
David Harber's Freeman Family Drinking Fountain was the first publicly commissioned drinking fountain for Hyde Park in London in the last 30 years. Commissioned in 2010, this spherical fountain contains four different spaces at varying heights for park-goers to grab a quick drink or fill up their water bottles.



Drinking fountain detail.



Andrea Blum's *Drink/Sleep* drinking fountain is located in Strasbourg, France, where it was created in 2004. The geometric design of this drinking fountain has many different spaces for individuals to stop and take a drink and allows multiple users to partake at once.



Drink/Sleep detail.



Jim Hirschfeld and Sonya Ishii's *Illusion Of Place* in Albuquerque.



Artist Christian Moeller's *Bitmap Fence: Newsreaders* transforms this block-long chain link fence at Atlantic Central Base transit facility into a pixelated palette for giant-scale photographic portraits.



Carolyn King and students from Lincoln High School designed the fence along Lincoln's playing field in Portland.



On the UCSF Mission Bay campus, this sculpture of a perforated metal column casts the images of its multi-lingual text across the ground and adjacent facades.



West 8 designed this Dragon Light for a neighborhood in Copenhagen in 2002. This fanciful light combines functionality and entertainment as it illuminates the streets for pedestrians.



These red street lights in La Coruna illustrate how subtle decoration might enhance a street more than traditional street lights and create an identity for a neighborhood.



Each year since 1998, new commissions by international artists have been added to this annual city-wide display of Christmas lights in Turin, Italy. This installation is by Daniel Buren.



Designed by Dutch firm West 8 in 1996, Shouwburg Plein in the heart of Rotterdam is an open square used for many functions. This interactive space includes features such as these hydraulic lighting elements, which can be maneuvered and manipulated by city-goers.



Bruce Munro's iconic *Field of Light* is installed at the Eden Project in Cornwall. The piece was installed on the sloping grass roof of the Visitor's Center between the famous Rainforest and Mediterranean Biomes. It is made of 6,000 acrylic stems, through which fiber optic cables run, each crowned with a clear glass sphere.



Completed in 2010, Mary Elana Gonzalez's *You and Me* at the Storm King Art Center in upstate New York is an interactive series of platforms and overlooks integrated into the sculpture park. The installation is made up of 16 different platforms that allow visitors to interact with each other and the sculptures from various levels.



You and Me detail.



Detail.



Detail.



West 8 designed the Simcoe Wave Deck for downtown Toronto in 2008. The wave-like forms of the deck mimic the shores of Lake Ontario and bring the presence of the lake to urban dwellers.



Detail.



Detail.



The Fannie Mae Dees Park, more commonly known as Dragon Park, is located at Blakemore Avenue and 24th Avenue in Nashville, TN. The mosaic dragon sculpture, designed by Pedro Silva, is the heart of the park and contains images drawn by local students in the 1970s. Loved by Nashville residents, Dragon Park is used for playing, picnicking, and socializing.



Detail.



Detail.



Sculptor Tom Otterness created this single piece bronze playground sculpture located off of West 42nd Street in New York in 2007. This sculpted playground is the perfect setting for exercising imagination and fun.



Detail.



Detail.



Located in Piedmont Park in Atlanta, GA, Playscapes is the only Isamu Noguchi playground in the United States. Created in 1976, this fanciful park contains elements of repeating shapes and bold colors making this a visually exciting environment for playing.



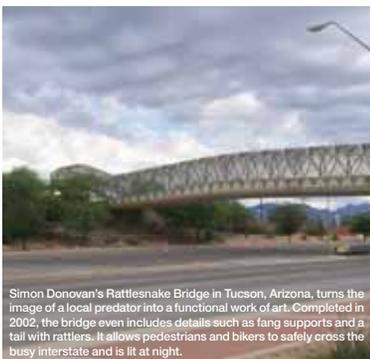
A natural play area opened in April 2009 as part of the Play Pathfinder project. The design was inspired by a local child who imagined a giant meteor crashing into the park from outer space. It features a boulder, meteor crater, felled tree, water feature and sand pit area.



Hero Park Detail.



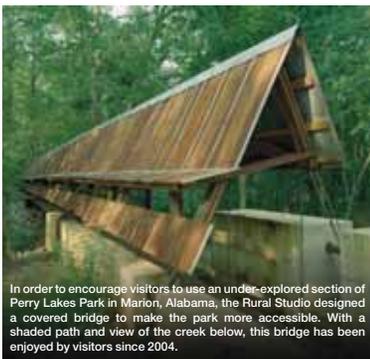
The Rural Studio constructed Hero Playground in Greensborough, Alabama in 1997. The combination of natural materials and simple shapes, including the repeating tree-like form of telephone poles, explains why this is such a popular place for children and families.



Simon Donovan's Rattlesnake Bridge in Tucson, Arizona, turns the image of a local predator into a functional work of art. Completed in 2002, the bridge even includes details such as fang supports and a tail with rattlers. It allows pedestrians and bikers to safely cross the busy interstate and is lit at night.



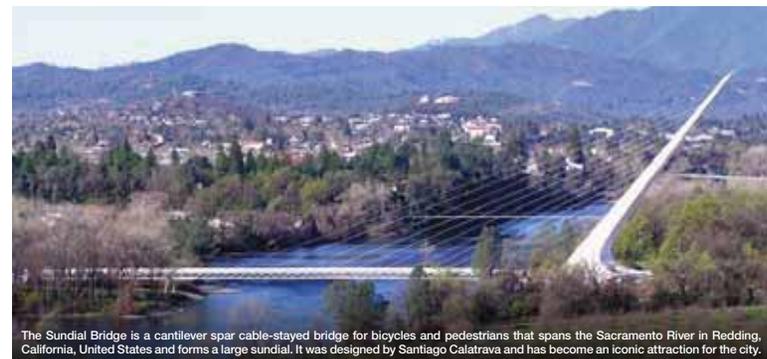
Rattlesnake bridge detail.



In order to encourage visitors to use an under-explored section of Perry Lakes Park in Marion, Alabama, the Rural Studio designed a covered bridge to make the park more accessible. With a shaded path and view of the creek below, this bridge has been enjoyed by visitors since 2004.



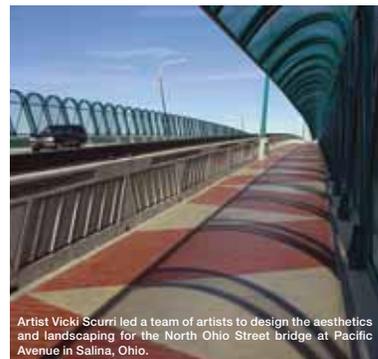
Artist Ed Carpenter worked with an engineer to design a pedestrian bridge in the form of two grasshoppers in Phoenix.



The Sundial Bridge is a cantilever spar cable-stayed bridge for bicycles and pedestrians that spans the Sacramento River in Redding, California, United States and forms a large sundial. It was designed by Santiago Calatrava and has become an iconic attraction for the city.



Artist Vicki Scurri created the Shoreline Interurban Trail Bridge for the city of Shoreline, Washington.



Artist Vicki Scurri led a team of artists to design the aesthetics and landscaping for the North Ohio Street bridge at Pacific Avenue in Salina, Ohio.



The Cleveland Public Art Commission and the Downtown Cleveland Alliance came together to increase art throughout the city. Mark A. Rejzleman II's Euclid Avenue Planters are one of the products of this initiative. Completed in 2009, these fun planters add color and decoration to Euclid Avenue.



Buster Simpson created this large container for aloe vera plants as a part of *Offering Hat, Drinking Cup & Illuminated Boat* in Kansas City.



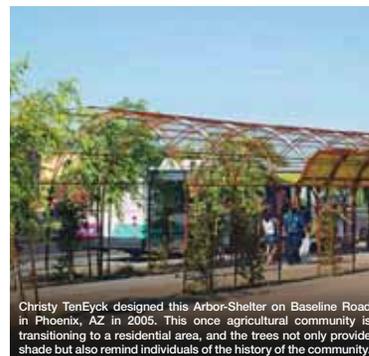
This small garden greets visitors at the Desert Botanical Gardens in Phoenix, Arizona.



This unused newspaper box managed to consume valuable sidewalk space in New York for 16 years before a guerilla artist created this impromptu street planter.



This artist designed sunshade in Forth Worth was made from the structure of an old Cotton Depot that was on this site.



Christy TenEyck designed this Arbor-Shelter on Baseline Road in Phoenix, AZ in 2005. This once agricultural community is transitioning to a residential area, and the trees not only provide shade but also remind individuals of the history of the community.



Nancy Holt's *Sun Tunnels* are located in Lucin, Utah, part of the Great Basin Desert. Completed in 1976, the project consists of four tunnels, each nineteen-feet long with a nine-foot diameter. Their strong geometrical forms contrast with their desert surroundings, and the shape and placement of the tunnels is a play of light and shadow though out the day. The tunnels are used for much-needed shade and shelter from the hot desert sun.



Jayson Owens with help from John Miller created The Space Between, a trash receptacle for the Can-Do project in Tacoma, WA, an initiative to transform the waste receptacle around the city.



Artist Mary Lucking Baily created this colorful public trash can as part of a hands on community project in Nashville.



In 2007, the City of Yonkers, New York commissioned garbage truck designs in an attempt to increase public awareness about environmental issues and to educate the community about the role that workers for the Department of Public Work have in keeping the community clean.



The world's largest hydraulophone is the FUNtain, located at the Ontario Science Center. Designed by Steve Mann, this interactive water feature can be "played" by visitors who touch the water, resulting in musical sounds.



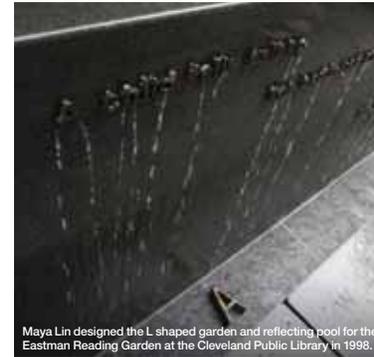
Jim Sanborn created *Coastline* for the Museum of the Sea in Silver Spring, Maryland. A computer link monitors realtime wave heights and replicates them in the fountain.



Artist Pete Helzer created the much adored *Turtle Fountain* for a public swimming pool in Eugene, Oregon.



Installed in 2004, James Pensa's *Crown Fountain* in Chicago is a contemporary example of a public water feature that embodies the character of a city. Located in Millennium Park, the fountain is made up of two fifty-foot block towers with shallow reflecting pools. The towers have LED screens that project images of Chicago residents and make reference to historical gargoyles.



Maya Lin designed this L-shaped garden and reflecting pool for the Eastman Reading Garden at the Cleveland Public Library in 1998.



Matthew Gellar combines a fountain, a swing, and a shelter in *Babble, Pummel, and Pride*.



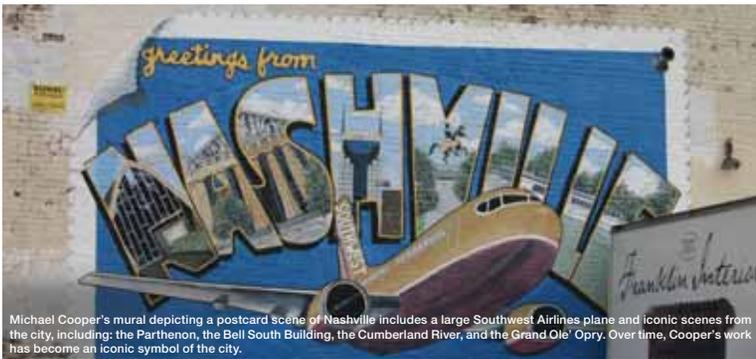
Designed by Finnish-American architect Eiel Saarinen, the *Triton Pools* are a series of terraced reflecting pools located prominently at Cranbrook Academy of Art near Detroit, Michigan. Bronze sculptures, designed by Swedish sculptor Carl Milles and based on the classical myth of Triton, are playfully located throughout the pools.



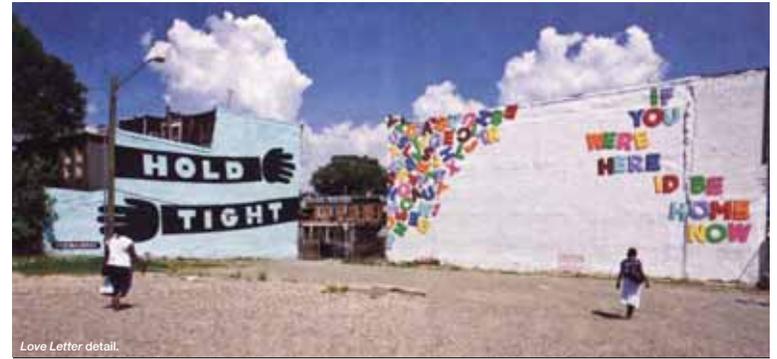
With help from Shaun Breslin and John Troxell, Christopher Diehl created a mural for the Morgana Run Park in Cleveland, OH. Completed in 2008, the mural project helped beautify a long stretch of the park near older buildings. Now, a 20' by 300' abstract mural full of vibrant colors and rich design helps to energize this part of the path. Moreover, publicity for the mural project helped gain awareness for the park and fitness in general. This image shows the industrial building before the project, while below shows the finished mural.



Morgana Run Park detail.



Michael Cooper's mural depicting a postcard scene of Nashville includes a large Southwest Airlines plane and iconic scenes from the city, including: the Parthenon, the Bell South Building, the Cumberland River, and the Grand Ole Opry. Over time, Cooper's work has become an iconic symbol of the city.



Love Letter detail.



Love Letter is an unprecedented public art project by Steve Powers and The Philadelphia Mural Arts Program. Over 40 artists painted 50 murals on city buildings over a one month period. Each mural is a love letter, which is special to Philadelphia (as the city of brotherly love.)





Thomas Jay Warren was commissioned for the African American Spirit of the West, 15 foot high bas reliefs flanking the African American Research Library in Denver, CO. Finished in 2004, these beautiful figures of bronze and mosaic embody the strength and spirit of African American pioneers.



Gregg LeFevre created this bronze relief for a Bronx school. Designed in collaboration with more than 40 students, the relief has over two hundred individual carvings, representing the school and its environs.



Project Example: Artist Vikki Scurri created this sound wall for Tacoma, Washington.



Karen Huyi created these relief pieces for Vanderbilt University. They simultaneously reference abstract patterns and cell biology.



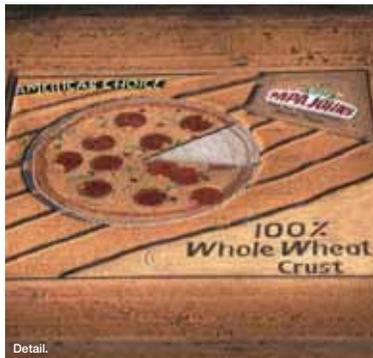
Wopo Holup's cast cement relief for this school depicts a garden bordered by a rainbow. All the animals in the relief were selected by the school's students.



Created at Storm King Sculpture Garden over a two-year period, the 2,278 foot long site-specific sculpture was made using stones gathered from the Art Center property. The first part of the wall weaves in and out of trees, following and extending the path of an old stone wall that had existed previously on the site, meandering downhill to a nearby pond. The wall's second section emerges out from the other side of the pond, continuing its westward "walk" uphill.



Stan Herd is a world famous landscape artist known for his ability to manipulate the earth into representational earth works. Working primarily with crops, Herd turns large fields into works of art, generally in the likeness of icons such as Amelia Earhart and Papa John's Pizza.



Detail.



Earthworks detail.



Earthworks detail.



A series of sculpted spaces that feel both ancient and modern, Herbert Bayer's *Earthworks* pure forms—cones, circles, lines and berms—are built into the alluvial delta at the mouth of Mill Creek Canyon in Kent, Washington. Grass and concrete, a wood bridge and steps: these are the materials at work, joined by the natural forces of Mill Creek itself.



Created by David Phelps in 1988, the *Oarsman* has become a community landmark in Knoxville, TN. This bronze sculpture of an oarsman looks as if it is growing out of the ground, and the subtle placement often surprises unsuspecting passersby.



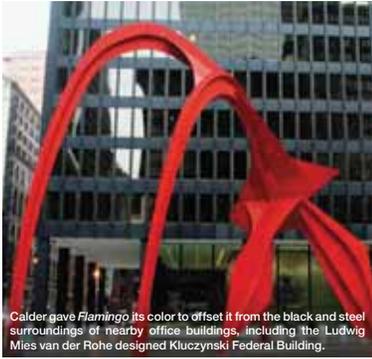
Commissioned to create work for the International concourse at the Atlanta Hartsfield Airport, Nashville woodwork artist Craig Nutt produced *Corncorde*, a flying corn in the likeness of an airplane. The work was finished just before the 1996 Olympic games and greeted visitors to the airport.



Located in the Queen's Family Courthouse, *katul katul* is Ursula von Rydingsvard's abstract sculpture created out of cedar, then cast in polyester plastic and aluminum.



Claus Oldenberg's 45' clothespin sculpture was revealed in Philadelphia in 1976. This 10 ton stylized clothespin gives new meaning to an ordinary object by changing the context in which it is usually seen. Today, the work has become an icon for the city.



Calder gave *Flamingo* its color to offset it from the black and steel surroundings of nearby office buildings, including the Ludwig Mies van der Rohe designed Kuczynski Federal Building.



Andy Goldsworthy's *Arch at Goodwood* is a site-specific piece that arches over a historical flint wall.



The *Chicago Picasso* is an untitled monumental sculpture by Pablo Picasso located in Chicago, Illinois. The sculpture is 50 feet tall and weighs 162 tons. The Cubist sculpture by Picasso was the first such major public artwork in Downtown Chicago, and has become a well known landmark.



LOVE is a sculpture by American artist Robert Indiana. The image was originally designed as a Christmas card for the Museum of Modern Art in 1964, and first exhibited as a sculpture in New York City in 1970.



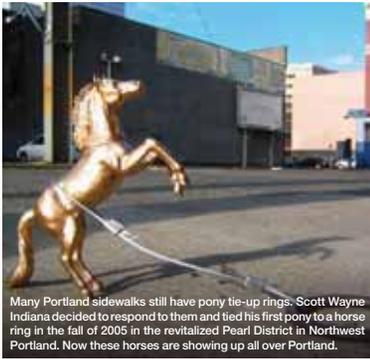
Anish Kapoor created *Cloud Gate* for Chicago's Millennium Park.



Transformed Flower is a new public art sculpture designed and built by Phillip K. Smith, III, principal of The Art Office for the newly renovated Richard and Annette Bloch Cancer Survivors Park in Kansas City.



A team of nine Manitoba Aboriginal artists were commissioned to create the public art sculpture *Grand Entry* for the 2010 Winter Olympics in Vancouver.



Many Portland sidewalks still have pony tie-up rings. Scott Wayne Indiana decided to respond to them and tied his first pony to a horse ring in the fall of 2005 in the revitalized Pearl District in Northwest Portland. Now these horses are showing up all over Portland.



Detail.



Edgewater Hill is a neighborhood in Cleveland, OH near the coast of Lake Erie, which is a migratory path for birds. In 2009, Mark A. Reigelman II designed a set of 35 small bluebirds that are placed around the community in a gesture of unification. The Edgewater Hill Bluebirds are a subtle, but consistent presence throughout the neighborhood and remind residents of their connection to the lake and the birds.



Detail.



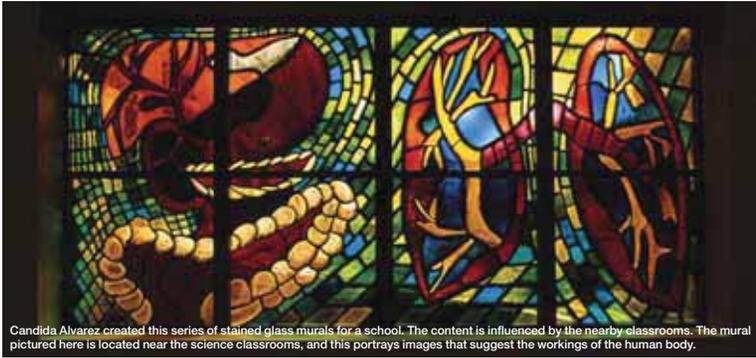
Life Underground detail.



Life Underground detail.



Tom Otterness's *Life Underground* was funded by New York City's Percent for Art Program and installed in 2000. Located at the 14th Street and 8th Avenue Subway Station, *Life Underground*, is a series of miniature bronze sculptures scattered throughout the station and are a delight to travellers of all ages.



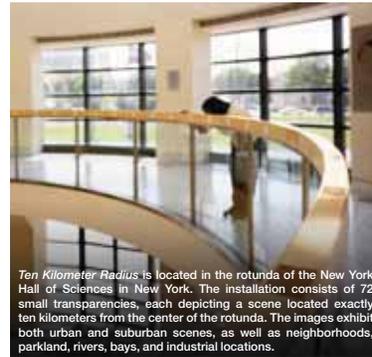
Candida Alvarez created this series of stained glass murals for a school. The content is influenced by the nearby classrooms. The mural pictured here is located near the science classrooms, and this portrays images that suggest the workings of the human body.



The *Podium Light Wall* by James Carpenter is located on the South and North facades of 7 World Trade Center. As people wander on the pavement below a strip of blue light gracefully follows them. This strip of blue light is seven floors tall and is visible from Freedom Park. The wall accentuates the individual, and the patterns that are created as many pass by together.



Michèle Oka Doner created *Life Forms*, a series of tiny bronzes inlaid in terrazzo at the Life Sciences Building on Rutgers Campus.



Ten Kilometer Radius is located in the rotunda of the New York Hall of Sciences in New York. The installation consists of 72 small transparencies, each depicting a scene located exactly ten kilometers from the center of the rotunda. The images exhibit both urban and suburban scenes, as well as neighborhoods, parkland, rivers, bays, and industrial locations.



Ming Fay's *Ginkberry GWA* is a two-story installation at the Oregon Convention Center in Portland. Crafted in 2004, this steel, glass, and bronze piece makes reference to ancient and magical elements of the area. The Northwest was once home to ginkberry trees in the Miocene Era, and the GWA flowers reference the Kwakwaka'wakw Native American word for tree of life, Gwakalekala.



Detail.



Detail.



Jason Burges studio created this cheerful cover for the Dagenham Substation in Dagenham, England in 2008. A digital light installation and artistic fencing dramatically transformed the substation into a beautiful display of light and color.



In 2007 with help from Georgia Tech students and professors, Amy Landesberg designed *Power Wrap*, an enclosure for the electrical substation on Georgia Tech's campus. The peek-a-boo fencing with a continuously changing light show greatly improved the appearance of the substation and helped integrate it into the campus. Rather than hiding the substation behind closed walls, Landesberg and her collaborators wanted to find a way to draw positive attention to the feature.



Power Wrap detail.



With *Light Channels*, Bill Fitzgibbons hopes to transform an urban barrier into a passage that welcomes visitors, encourages citizens to travel to areas of new development, and provides design solutions resulting in a 24 hour enhanced environment.



Located in the Mexican community of Barrio Logan, just outside of downtown San Diego, this mural adorns the piers of the interstate bridge.



Carolyn Braaksma designed this underpass for Boulder, Colorado. Multiple images refer to the architecture, location, and symbolism of the University of Colorado. Bronze books and book titles and stone bison were inserted after concrete was poured.



Vikki Scurri created this road wall for La Cholla Boulevard in Tucson Arizona. The 12" x 24" panels can be configured in a variety of ways to create a pattern.



Artist Vikki Scurri created these concrete relief panels, inspired by tire tracks, for the Boren Avenue Parking Garage in Seattle.



Emily Acita and the children of Lakeview Terrace Community Center designed this mural on West 28th Street in Cleveland, OH. The mural, which is an abstract map of Cleveland, draws positive attention to this under served area of the city.



This pedestrian underpass in England, from Middlesbrough centre going towards the Riverside stadium, was designed by a painter.



Working with Emphas's Design and artists Linnaea Tillet & Karin Tehve, the Dumbo Improvement District undertook this great project to provide a sense of direction and place to the one million tourists who cross over the Brooklyn Bridge each year.



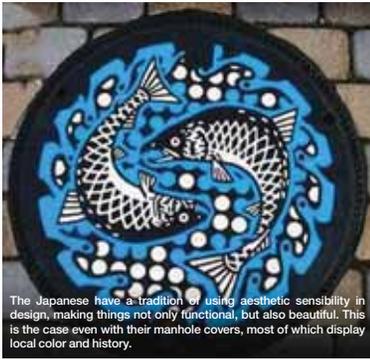
A bricolage mural by Bryn Mawr at the Lake Shore Drive Underpass in the Edgewater neighborhood of Chicago.



This underpass skate park is another example of a way to turn the often neglected landscape under the highway into a functional and beautiful space. Rather than leaving it vacant, community members can gather here for exercise and practicing their sport.



The Marseilles Skate Park is France's largest skate park. The bowls of the park are covered with graffiti and work from other local artist in the hopes that park-users would take pride in their park and help keep it clean. The result is a colorful hodgepodge of local flavor and decoration.



The Japanese have a tradition of using aesthetic sensibility in design, making things not only functional, but also beautiful. This is the case even with their manhole covers, most of which display local color and history.



Detail.



Kate Burk was commissioned to make a series of manhole covers in Minneapolis. These covers, called *Hail Minnesota*, include images of plants and animals that are native to the area.



Hail Minnesota detail.



At the World's Fair Park in New York, Matt Mullican's black granite pavement etching creates a hieroglyphic story of the history of the two World's Fair events held there.



Library Walk in New York City is a series of 96 bronze sidewalk plaques with quotes from poetry and literature leading up to the New York Public Library. This is an example from the 2004 project, a quote from Henry David Thoreau.



Shadow and Light is a subtle, beautiful, and practical work of art oriented to the 150 foot tall wind turbine on the front lawn of the Great Lakes Science Center created by New York artists Allan Wexler and Ellen Wexler.



Jack Mackie designed these bronze dance step sidewalk inlays for Seattle.



This mural, on a railroad overpass near the Nashville Zoo, features an animal theme.



A loaded grain train brakes towards a stop at Eighth St. while passing over the mural bridge at the south edge of downtown Vancouver, Washington.



This bridge, just south of Central on South Cooper Street, marks the entrance to the funky, artsy Cooper-Young neighborhood in Memphis.



A proposed installation for Northhampton, Massachusetts, this project suggests screening the width of the railroad bridge with a rigid translucent sculpture, depicting a realistic draped curtain.



A proposed installation for Northhampton, Massachusetts, this design is a forced perspective metal collage of the iconic downtown skyline that lies just beyond the underpass.



Sharon Hodgson created this lively signal box mural of her hometown Halifax, Canada.



Blue Mountain Studio's Christos Hamawi painted Urban Wilds, a set of signal box murals for Copley Square in Boston. The plants depicted on the work are weeds that often grow around traffic boxes and in sidewalks and are removed. The work requires the viewer to think about nature in different forms and to question our power over it.



Bruce Harmon designed these colorful jellyfish signal box mural, which is a easy way to brighten a street corner, to unify a neighborhood or street, and to discourage tagging.



These wonderful tree grates in Vancouver artfully combine function and form. The clear design enhances the sidewalk and delights unsuspecting pedestrians.



Artist designed tree grates at Blu, a mixed use development in San Francisco.



Designed by Susan A Point and cast in patinaed iron, these tree grates were commissioned by First and Goal, Inc. for the Seattle Soccer Stadium.



South Mountain Studio's designed this shaded shelter located outside of the Greenbaum Specialty Hospital in Scottsdale, AZ. The simple design is made up of organic elements like the leaf metalwork behind the bench. A trash can and a bike rack are included with the design.



This stop in Vancouver encourages movement and exercise of bus patrons.



This shelter, by architect Santiago Calatrava, in the centre of St Gallen is on a scale closer to a small station concourse than a bus stop, and is elegant in both the esthetic and engineering senses of the word.



Bus Home, by artist Dennis Oppenheim, depicts the metamorphosis of a bus becoming a house.



Artist Taylor Davis created this sculptural bus shelter at Russell Field in North Cambridge near Boston.



Santiago Caltrava's design for the new New York World Trade Center subway station is a structure of light and steel. The interior has high walls along the walkway for displaying artwork.



Sonic Forest is a light and sound installation created by artist, architect and composer Christopher Janney. The installation is composed of 16 eight-foot columns, each containing audio speakers, lights and photo-electric sensors.



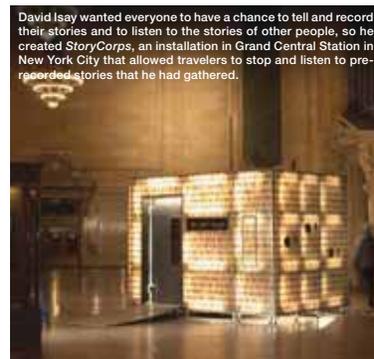
In 2004, a series of 35 interactive works were installed along the Hiawatha Light Rail system in Minneapolis to entertain visitors waiting for the train. The works are all part of a project called *Small Kindness, Weather Permitting*, and all have a mechanical initiator like a button or crank and a digital output of either sound or sound and video.



Sound Carnival, by Bill and Mary Buchen for a school in New York, consists of several colorful telephone-style tubes. Through the artwork, children can explore sound and music.



Mary and Bill Buchen created *SunCatchers* for the Arizona Science Center in Phoenix, AZ. Their 1997 project consisted of 5 wind driven musical sculptures set on the pentatonic scale often used in African, Asian, or American Blues music. The sculptures also have a triangle feature that changes colors as the vanes shift with the wind.



David Isay wanted everyone to have a chance to tell and record their stories and to listen to the stories of other people, so he created *StoryCorps*, an installation in Grand Central Station in New York City that allowed travelers to stop and listen to pre-recorded stories that he had gathered.



David Hollie's 1982 *Sound Garden* is located in Magnusson Park in Seattle, WA. The garden is made up of twelve wind activated sculptures constructed out of silver towers and vertical organ pipes that make sound when the wind blows.

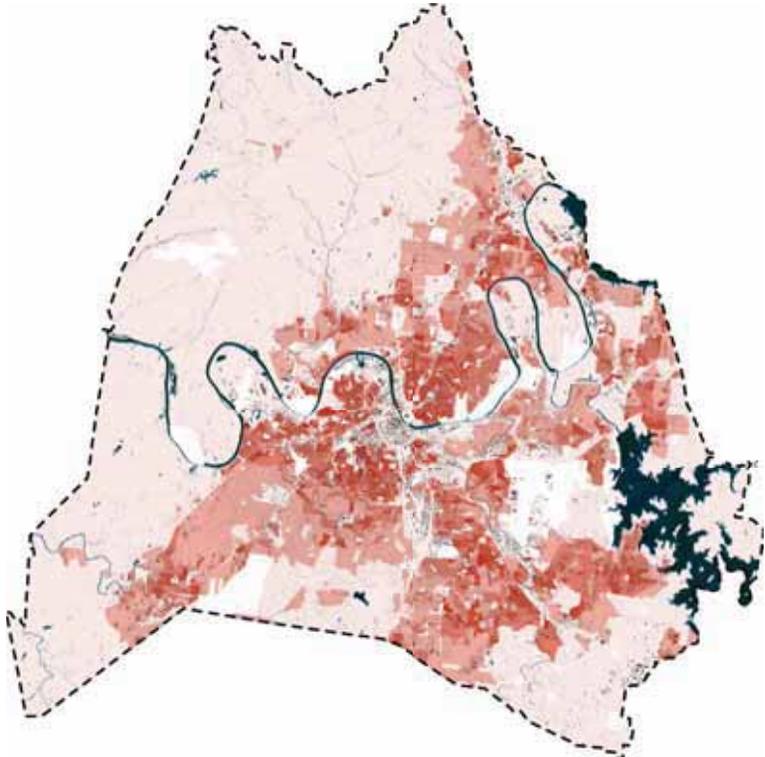


APPENDIX B
SITE ANALYSIS

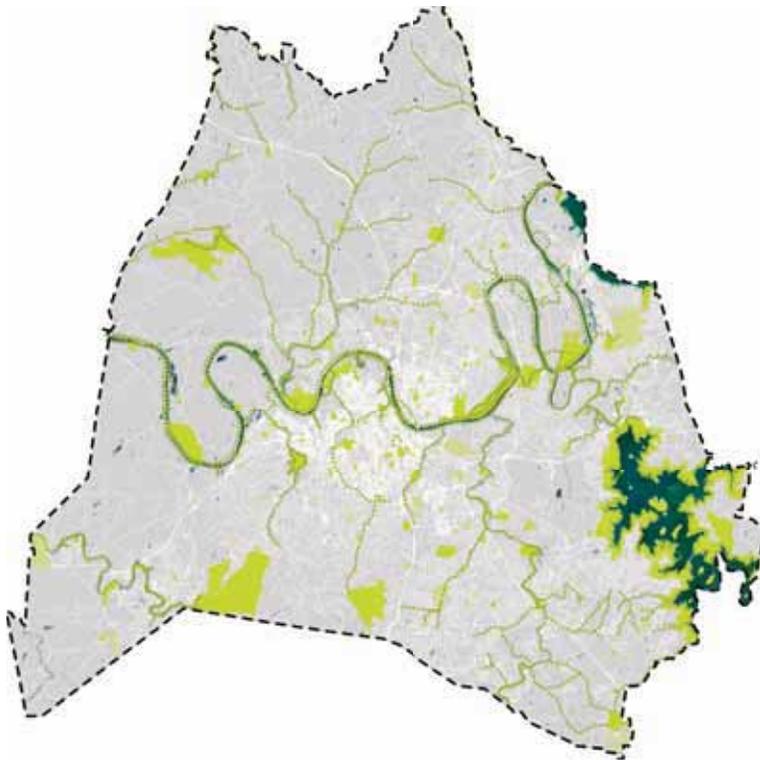


AERIAL PHOTO

--- County Edge

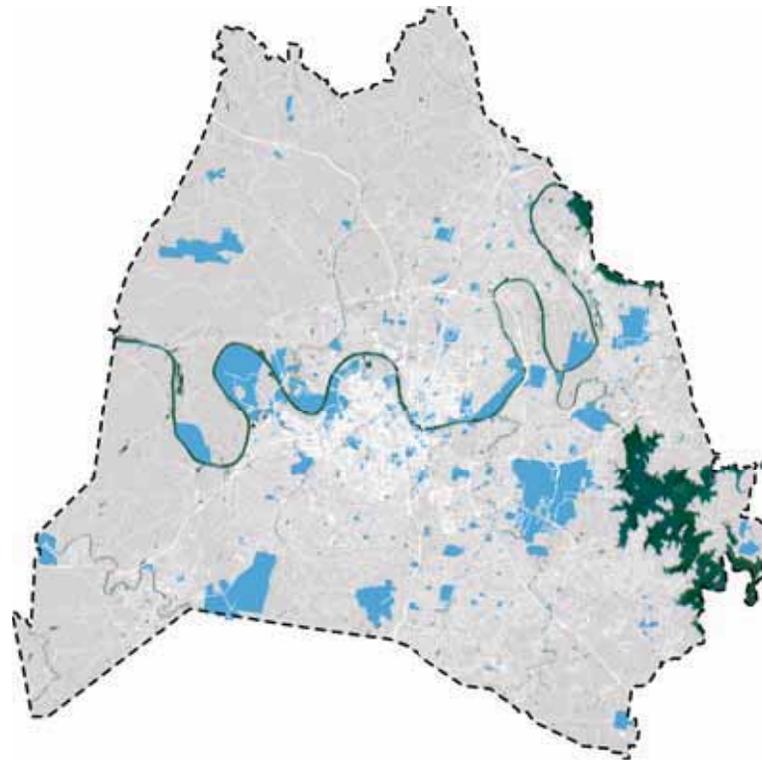


DEMOGRAPHIC: POPULATION DENSITY



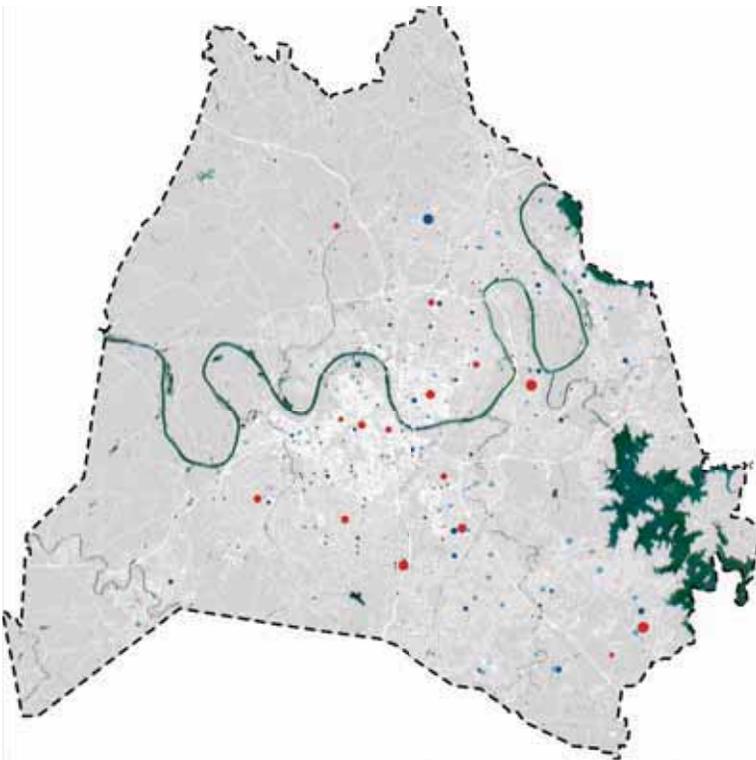
GEOGRAPHY: OPEN SPACE

- County Edge
- Existing Park/Open Space
- Future Park/Open Space
- Existing Greenway
- Future Greenway



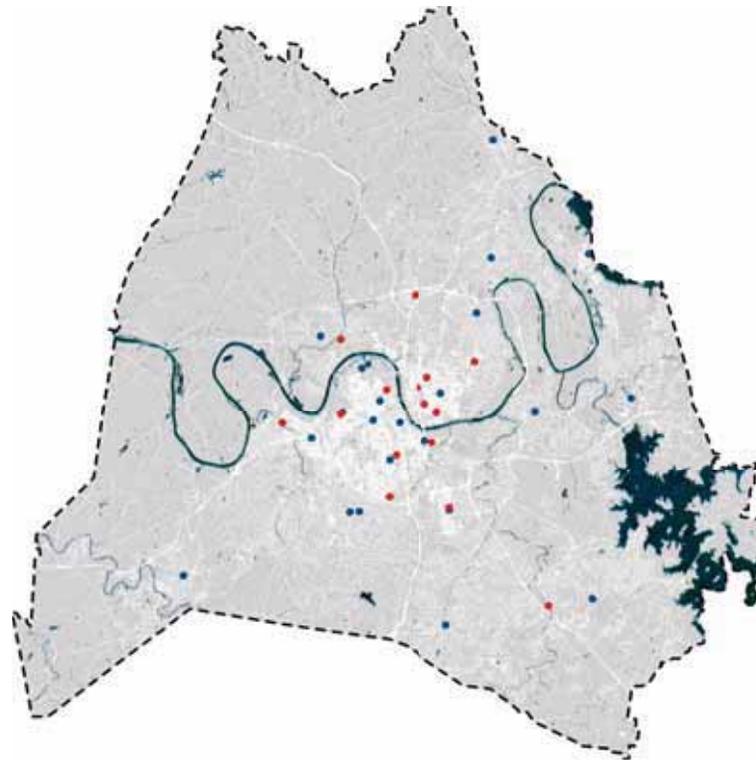
GEOGRAPHY: METRO OWNERSHIP

- County Edge
- Metro Ownership



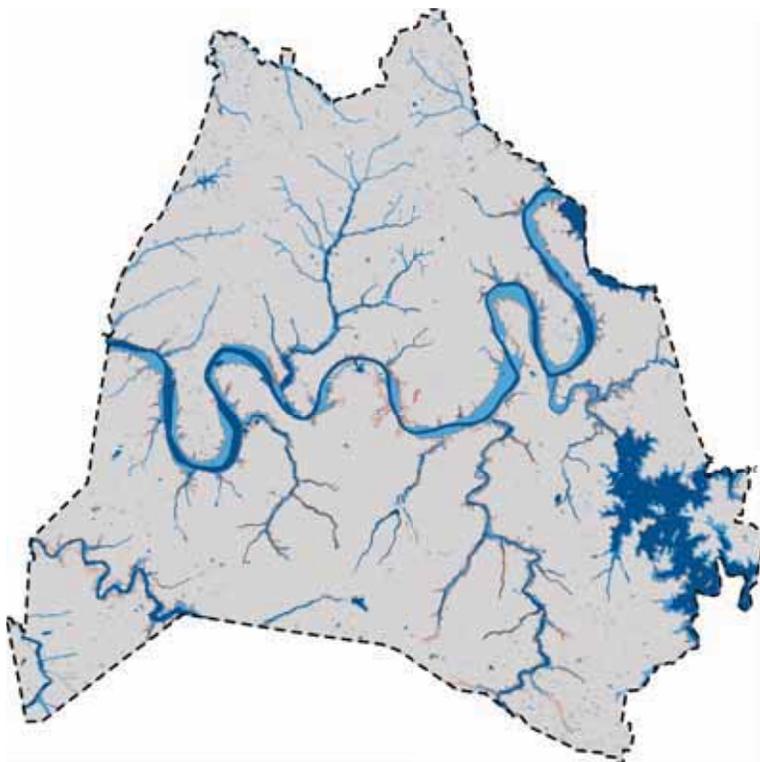
GEOGRAPHY: SCHOOLS

- County Edge
- Elementary School
- Middle School
- High School
- ★ Private School



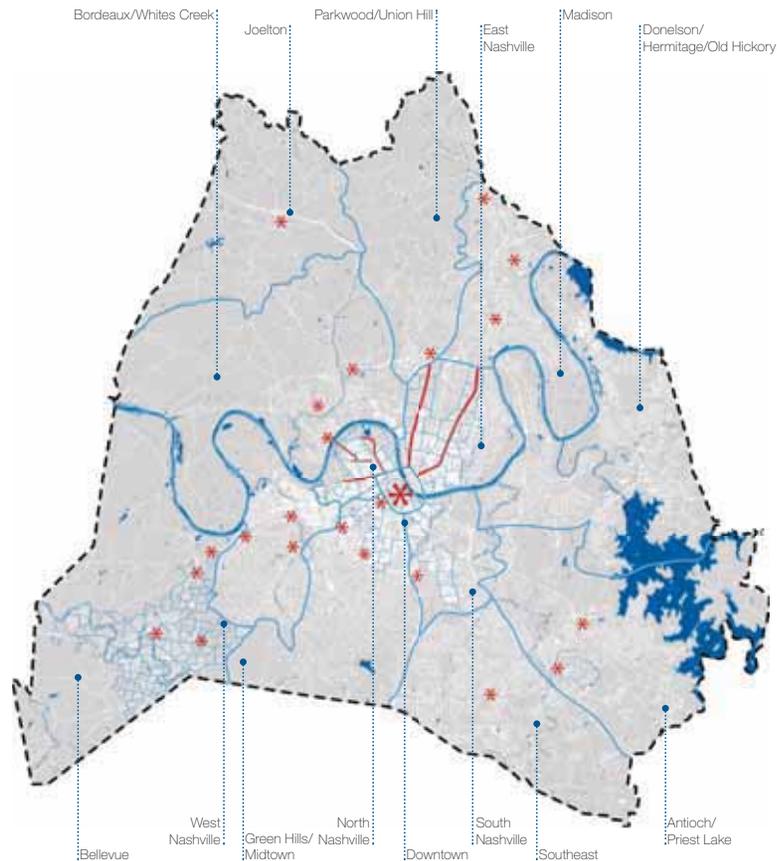
GEOGRAPHY: LIBRARIES AND COMMUNITY CENTERS

- County Edge
- Library
- Community Center



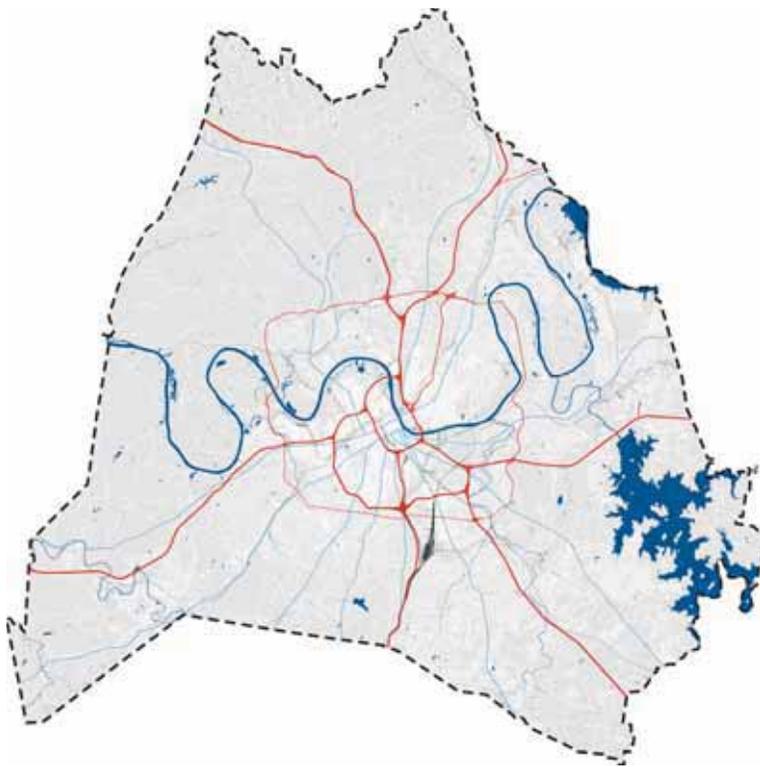
GEOGRAPHY: RIVER & FLOODING

- County Edge
- Typical River Level
- 100 Year Floodplain
- 500 Year Floodplain (2010 Flood)



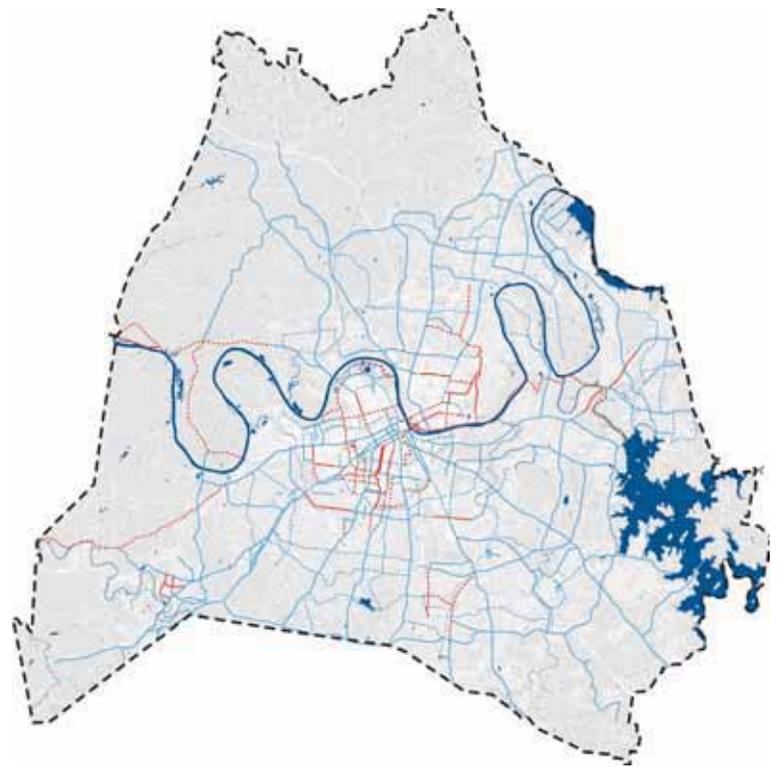
GEOGRAPHY: NEIGHBORHOODS

- County Edge
- Major Neighborhood Edge
- Minor Neighborhood Edge
- * Neighborhood Center
- Neighborhood Corridor



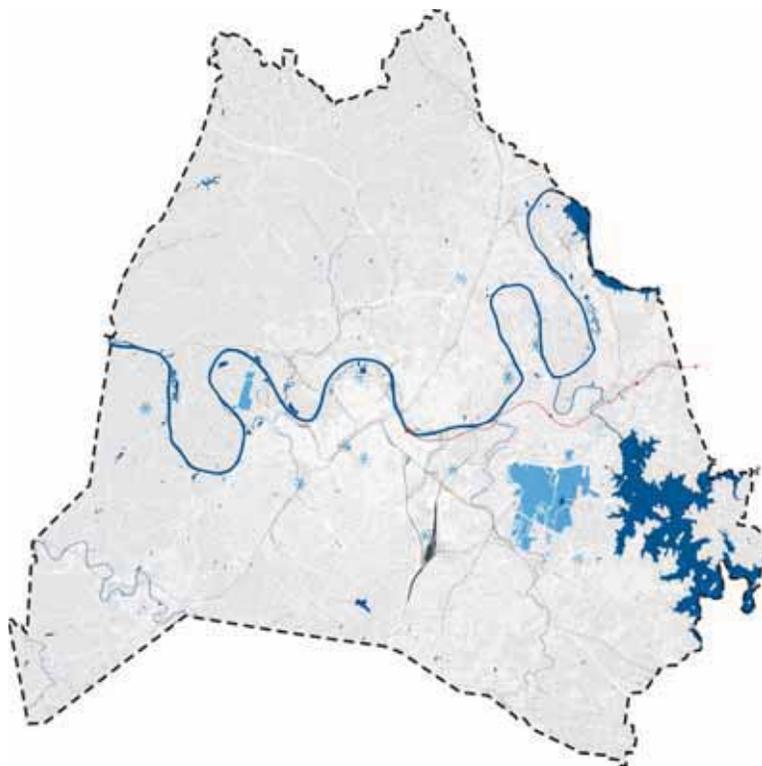
TRANSIT: ROADS

--- County Edge	— Major Road/Pike
— Primary Highway	— Minor/Local Road
— Secondary Highway	



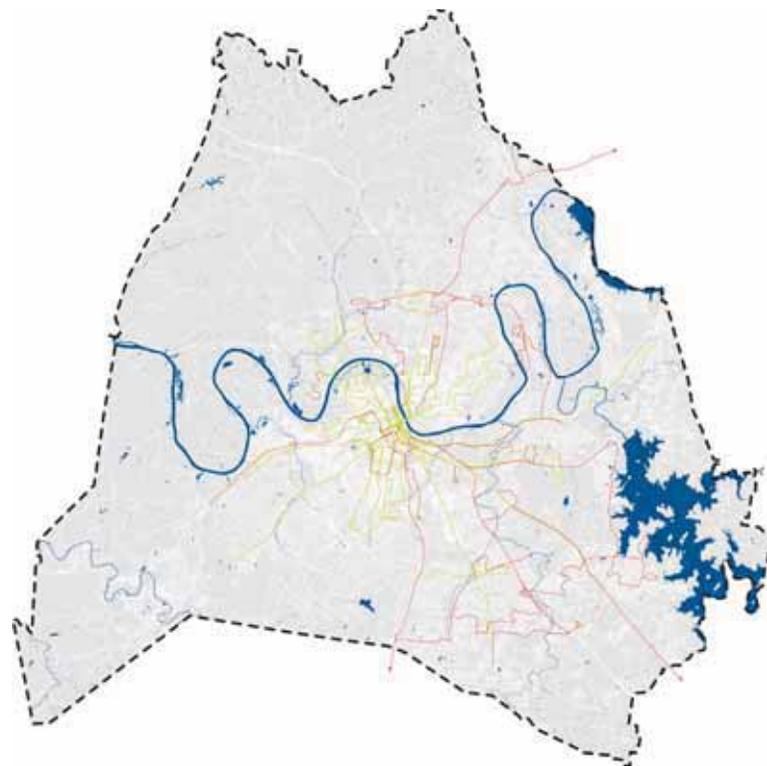
TRANSIT: BIKE ROUTES

--- County Edge	— Proposed Dedicated Bike Lane
— Existing Dedicated Bike Lane	--- Proposed Shared Bike Lane
--- Existing Shared Bike Lane	



TRANSIT: RAIL & AIR

--- County Edge	+++++ Industrial Rail
-●- Commuter Train Route/Station	Public Airport/Heliport
	* Private Airport/Heliport



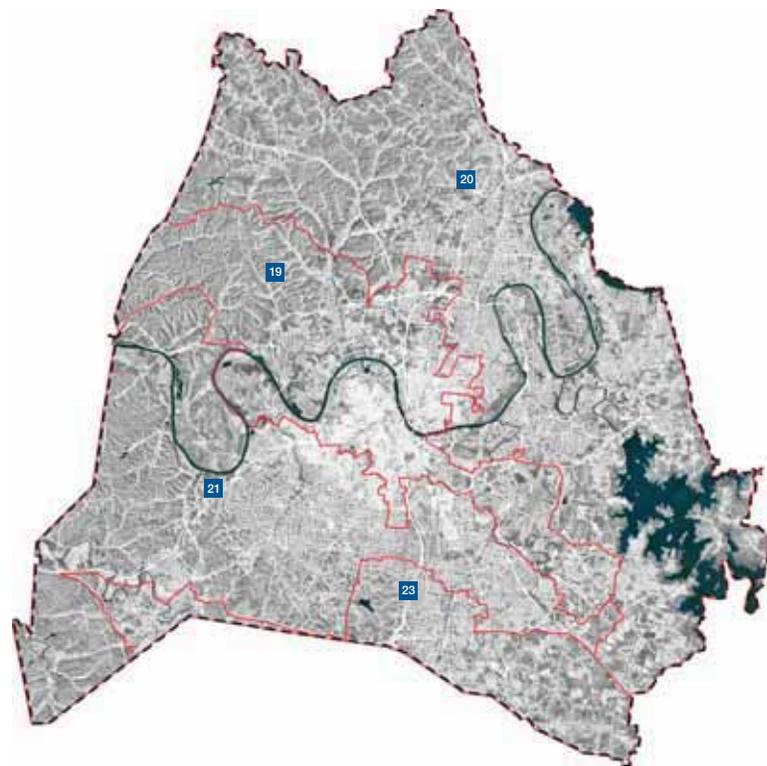
TRANSIT: BUS ROUTES

--- County Edge
Bus Route
Express Route



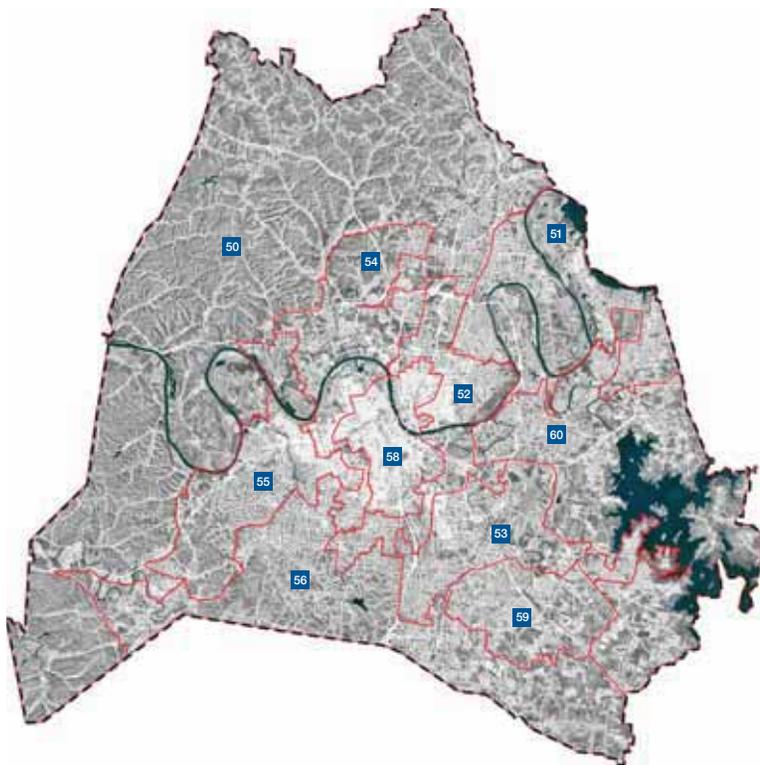
POLITICAL: US CONGRESSIONAL DISTRICTS

- County Edge
- District Edges
- Roads



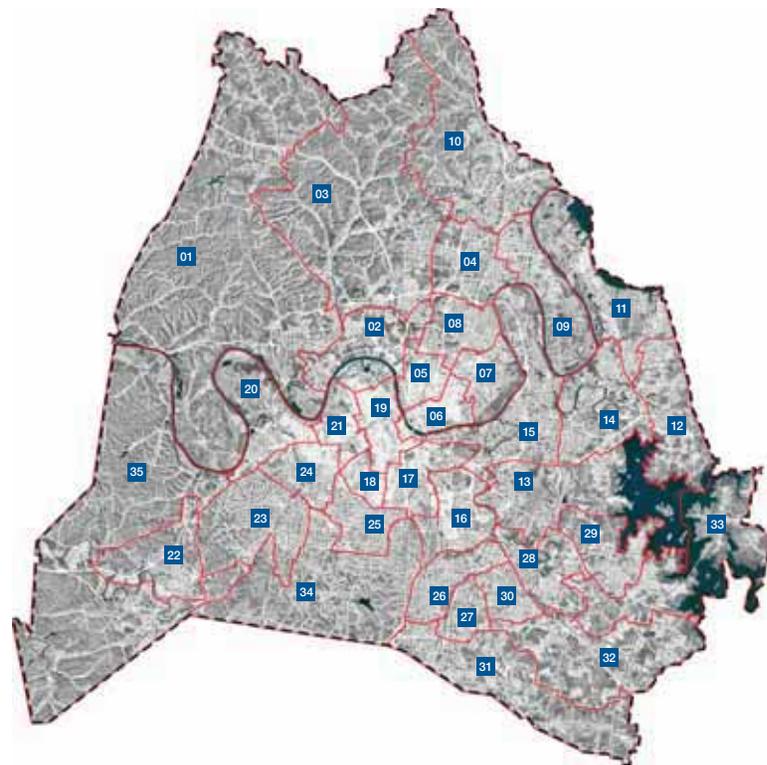
POLITICAL: STATE SENATE DISTRICTS

- County Edge
- District Edges
- Roads



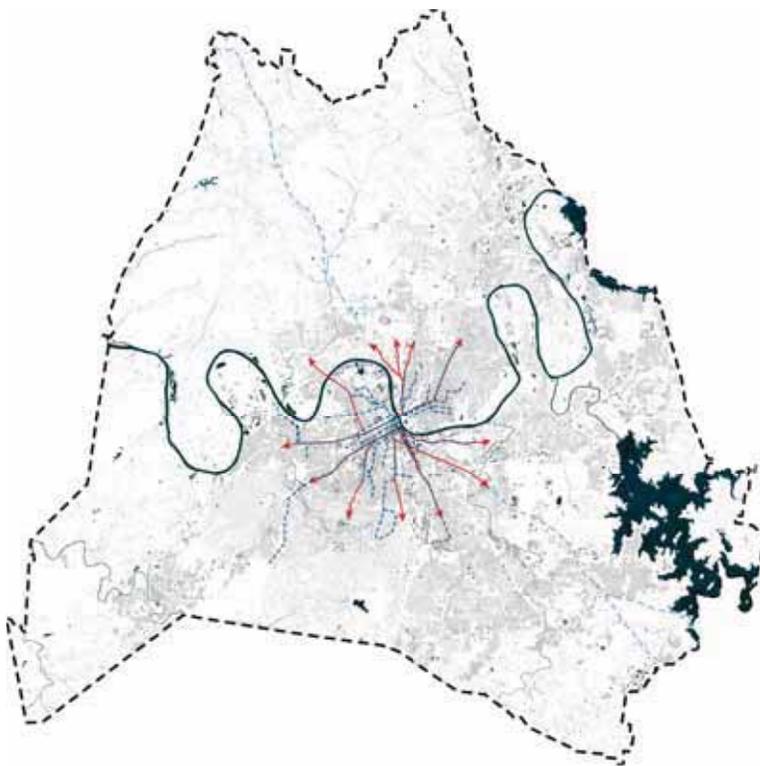
POLITICAL: STATE HOUSE DISTRICTS

- County Edge
- District Edges
- Roads



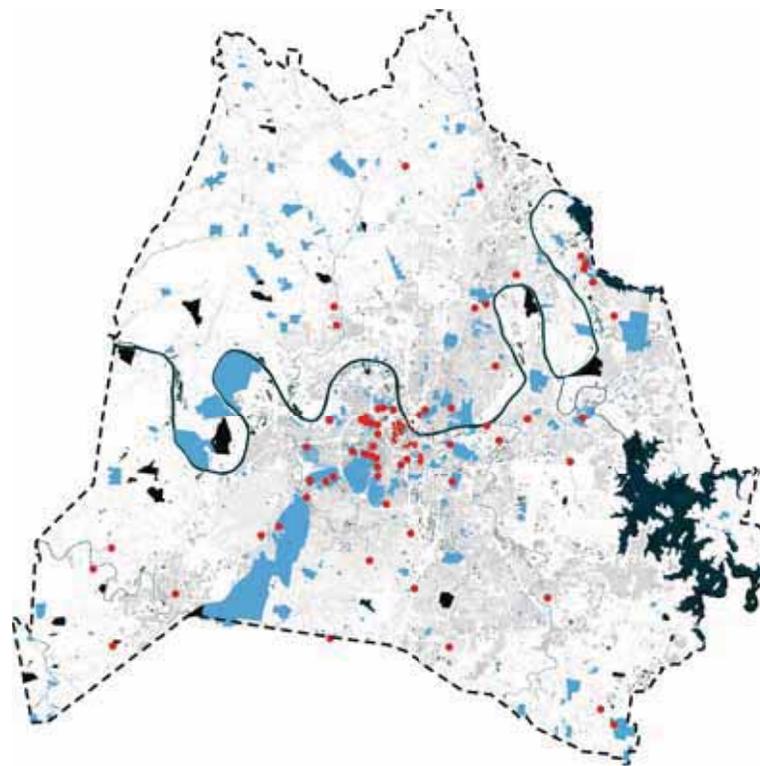
POLITICAL: LOCAL COUNCIL DISTRICTS

- County Edge
- District Edges
- Roads



HISTORY: PATHS

- County Edge
- Historic Pikes
- Historic Trolley Lines
- Trail of Tears



HISTORY: PLACES

- County Edge
- Historic District Properties
- Historic Farms
- National Register of Historic Places



APPENDIX C
A BRIEF HISTORY OF PERCENT-FOR-ART IN AMERICA, BY JOHN WETENHALL

A BRIEF HISTORY OF PERCENT-FOR-ART IN AMERICA, BY JOHN WETENHALL

Did you know that for a records depository the government spent over 4 percent of its construction budget on art? How about 2.75 percent for a law office? Or over 2 percent for a post office? And all the while, not a single statue, law, or guideline covering the commission was in place.

The year was 1927. The project: the Federal triangle in Washington, D.C. Two percent was set aside for sculpture to adorn the Department of the Post Office building; \$280,000 for the Department of Justice; and John Russell Pope's National Archives was lavished with over 4 percent of its construction budget on art. [1]

There is nothing particularly new about the U.S. government's allocating some of its construction budget on art. In the days of Beaux Arts architecture, when architects designed pediments to be filled with allegory, architraves to be punctuated with reliefs, and plazas to boast uplifting symbols perched high atop pedestals, art in architecture was considered de rigeur. And as a percentage of budget, government officials expected to spend far more on art than they do today.

As a matter of public policy, the percent-for-art concept dates back to the New Deal and the Treasury Department's Section of Painting and Sculpture (established in 1934). The program set aside approximately 1 percent of a federal building's cost for artistic decoration. Artists were chosen by anonymous competition, although provisions existed so that especially accomplished artists could receive commissions directly. The section differed from other New Deal art programs because it had nothing to do with welfare relief or "make-work" strategies. The program essentially continued the nation's practice of decorating its public buildings but transferred the selection of artists from architects to separate committees of experts who administered competitions intended to encourage and publicize the development of American art. [2]

Art purchased for federal buildings during the Roaring Twenties was regarded as an essential component of

classical design, but during the Depression era, the Treasury Section established an expanded rationale for public art. Now, in addition to securing high quality art for public buildings, the section was committed to stimulating appreciation of art by the American people, and, through competitions, to offering little known artists a means of recognition. In practice, the competitions often provided specific narrative themes to assure that the final work would please the local community, a practice that led juries to favor styles of "contemporary realism." In concentrating on recognizable, local themes, the section hoped to inspire an essentially "democratic" appreciation of fine art at the grass-roots level.

When national priorities were realigned by World War II, the section gradually lost impetus and officially disbanded in 1943. Its practice of selecting artists through independent panels of experts rather than through project architects would not reappear in federal policy until the late 1960s. The broader percent-for-art concept, however, endured, becoming an increasingly attractive model once policy makers recognized the meager adornment of governmental buildings erected after World War II.

Given the scarcity of post-war federal art commissions you might imagine that the percent-for-art guideline fell into disuse. On the contrary, officials understood the concept and purported to follow it, sometimes at an even higher percentage than the more celebrated one or half of one later used during the 1960s, 70s, and 80s. In testimony before the Commission of Fine Arts, recorded in its 1953 report on Art and Government, administrators from the General Services Administration (GSA, the federal agency responsible for buildings and supplies) described their "rule" that set aside 1.5 percent of each project's appropriation for sculptural or mural decoration. In contrast to the frugal bureaucratic attitude of the times, GSA Administrator Jess Larson actually wanted to raise the limit, objecting to the 1.5 percent formula as "establishing a ceiling for expenditures for decoration, rather than a floor." As for aesthetics, GSA policy considered art to be

"functional decoration," such as "a mural painting which immortalizes a portion of the history of the community in which the building stands, or work of sculpture which delights the eye and does not interfere with the general architectural scheme." [3] Seeing art as decoratively subordinate to architecture and to perceived popular standards, GSA practice circumscribed artistic creativity and proved incapable of inspiring any significant use of art in governmental buildings.

In 1959, Philadelphia became the first city in the United States to approve an ordinance mandating a percentage of its building costs for art. The ordinance codified an existing policy of the Philadelphia Redevelopment Authority that, since the late 1950s, had included a clause in contracts for rehabilitation projects that required no less than 1 percent of the construction budget to be allocated for art. The contract allowed a broad interpretation of "fine arts," in addition to sculpture and murals, "fine arts" included such amenities as foundations, textured walls, mosaics, pools, tiled columns, patterned pavement, grillwork, and other ornamentation. According to its originator, Michael von Moschzisker, Chairman of the Redevelopment Authority, the program endowed public spaces with particular identities, as did such Philadelphia landmarks as the bronze eagle in Wanamaker's store and the billy goat in Rittenhouse Square. [4] Von Moschzisker's percent-for-art requirement was neither a special interest hand-out to artists nor a subsidy for modern art but a public interest program to accentuate the distinctiveness of downtown Philadelphia.

The municipal ordinance, established through the lobbying efforts of the local Artists Equity Association, extended the percent-for-art requirement to structures as diverse as offices, bridges, and city gates. Standards for categories of art included relief, stained glass, and fountains as well as murals and sculpture. Nothing in the legislation particularly advocated modern art and, in fact, its most vociferous Artists Equity sponsors were old-school practitioners of academic art. As implemented, the ordinance produced a variety of sculptures in public places, many of them figurative, some abstract. Most were small-scale pieces by local artist that, however pleasant,

could hardly have wielded any national influence. It was, in short, an urban enhancement measure, offering incidental benefits to the local art community.

Baltimore followed Philadelphia with a municipal percent-for-art policy in 1964. Like Philadelphia's, Baltimore's ordinance originated with lobbyists from Artists Equity, but its rationale extended far beyond the art community. City Councilman William Donald Schaefer (later Mayor of Baltimore and Governor of Maryland) sponsored the bill as a vital urban necessity—a measure, as he would later characterize it, to distinguish the city's aesthetic character:

The question of financing art in new construction is not a matter of can we afford the expense of art in our new buildings, but rather can we afford not to finance art...It is art in the form of sculpture, paintings, mosaics, fountains and the like, that turns sterile new buildings into living things that attract people. People, in turn, are what a city needs to live. [5]

Next, San Francisco adopted percent-for-art legislation in 1967, and a host of cities soon followed. States also embraced percent-for-art measures, starting with Hawaii in 1967, Washington in 1974, and succeeded by many others during the late 1970s and 1980s.

The Kennedy administration markedly redirected the federal attitude toward architecture in May 1962 with its publication of recommendations by the President's Ad Hoc Committee on Government Office Space. Chaired by Secretary of Labor Arthur Goldberg, the Committee was convened in autumn 1961 to explore solutions to the scarcity of administrative buildings in Washington and to what many perceived as the mediocre design of federal office buildings. Its final report confronted the absence of prior policy in a special section, "Guiding Principles for Federal Architecture" which spelled out a new, quality-conscious federal attitude toward architecture, one that would lead directly to a mandate for fine art in public buildings. Prefaced with ideals of "dignity, enterprise, vigor, and stability," the "Guiding Principles" proposed revitalizing governmental architecture through a three-point architectural policy: 1) distinguished building design

should be acquired from the finest American architects; 2) no official governmental style should be allowed to develop; and 3) attention should be paid to each building site for its location and beauty. In effect, the "Principles" proposed to abolish the "old-boy" system of federation commissions that had presumed a Beaux Arts style and had relegated sculpture and mural painting to the second-class status of ornaments. The report also contained an economic rationale: "The belief that good design is optional...does not bear scrutiny, and in fact invites the least efficient use of public money." Originally, the Committee had drafted a fourth guiding principle, which would have required the government to spend up to 1 percent of a building's cost on art. [6] This fourth principle did not appear in the final report only because before publication, General Services Administrator Bernard Boutin (an Ad Hoc Committee member) had already instituted the policy.

In the background of the "Guiding Principles" lay a heightened awareness in the early 1960s among architectural critics, journalists, and policy makers that urban America had become exceedingly ugly and that federal architecture had set a leading example of conformity and the mundane. Architectural Forum hailed the Committee for at last confronting "the Beaux Arts clique that has banished good architecture from the capital city for many decades, and made Washington a cemetery of neo-classic plaster casts, stacking ennui alongside tedium." [7] Jane Jacob's book *The Death and Life of Great American Cities* (1961) had already turned a spotlight on the unsightliness of urban America, supplemented by Peter Blake's *God's Own Junkyard* (1964), an expose on the vulgarity, litter, and decay produced by commercial marketers and industrial polluters and tolerated by complacent civic officials and apathetic citizens.

The GSA activated its new policy in spring 1963, by continuing, if in greater numbers, the commissioning procedures already in place. Suggestions for art still depended on each project architect; the percent-for-art policy simply protected art line items from budgetary cut-backs. The architect normally provided a short list of potential artists, which the GSA would pass along to

the Commission of Fine Arts for non-binding selection (normally based on artistic competence, not necessarily on creative ability). The Commission of Fine Arts might even approve the entire list, leaving the choice to the GSA. In any event, the selection process was not very rigorous.

With the GSA's role in selecting artists effectively subordinated to that of the architect, the art it commissioned naturally varied in kind and quality. Academic sculptors continued to enjoy governmental support (such as Paul Jennewein, Joseph Kiselewski, and Marshall Fredericks); but modernists, too, received commissions (such as Robert Motherwell, Dimitri Hadzi, and Herbert Ferber). In its first four years, the program sponsored nearly 40 commissions, eclipsing the paltry twelve executed during the four previous years.

But by 1966 it was all over—the program was suspended because of the budgetary pressures of the war in Southeast Asia, some scattered controversy, and probably most damaging of all, apathy. No GSA commission during the period distinguished itself as artistically extraordinary; architects treated art as minor parts of their designs, and the public ignored the artwork. Even Congress expressed uneasiness about the GSA program whenever legislators presented bills during the 1960s to mandate percent-for-art appropriations and to invigorate the selection process. [8]

By the late 1960s, the persistent mediocrity of federal art revealed itself in the growing perception that the architectural and aesthetic concepts of the once-hopeful "Guiding Principle" had been altogether neglected. Speaking on the floor of the U.S. Senate, Edmund Muskie (D-Maine) proposed his Federal Fine Arts and Architecture Act of 1969 with a speech distressingly evocative of those same themes of American ugliness that had supposedly been addressed during the Kennedy administration: Too often federal buildings outside the District of Columbia are unimaginative, mediocre structures which have been built to last, but not to add aesthetic beauty to their surroundings. Too often they bear little relation to their sites or to architectural styles around them. Frequently the works of art in these

buildings have been added as afterthoughts and not as integral parts of the total design. Unfortunately, many federal buildings throughout the United States stand as monuments to bad taste for generations to come, when they should be examples of what is best in contemporary American art and architecture. [9]

So by 1970, the initiative to enhance federal architecture with art had once again reached a standstill.

Modern public sculpture became a requisite component of federal building design in winter 1973, when the GSA reinstated its art in architecture program and made its first monumental modern commission: Alexander Calder's *Flamingo* for the Federal Center in Chicago. By this time, major corporations such as Chase Manhattan and Pepsico had already committed themselves to acquiring modern art; significant municipal commissions such as Henry Moore's *Archer* in Toronto (1996) and the Picasso in Chicago (1967) had earned civic acclaim; and the National Endowment for the Arts (NEA) Art in Public Places program had dedicated Alexander Calder's *La Grande Vitesse* in Grand Rapids in 1969. The impetus for the 1973 program came from the Nixon White House, articulated in a presidential directive on federal aesthetics issued on 16 May 1972. The directive proposed an annual design assembly for government administrators, a program to improve official graphics and design, and a comprehensive review and expansion of the 1962 "Guiding Principles for Federal Architecture" to encompass "a program for including art works in new federal buildings." [10] That summer, GSA officials agreed to reinstate the percent-for-art policy; by September, with the help of representatives of the NEA, they had framed a new procedure to select artists. Project architects would thereafter recommend the location and characteristics of art proposed for their building design. An NEA panel, including the architect, would then nominate a list of artists, from which the GSA Administrator would make the final selection—a process that included GSA officials and architects but essentially entrusted selection to independent panels of experts, administered by the NEA.

The GSA resurrected its art in architecture policy with a newfound determination to use it. The Public Building Service memorandum that accompanied the new guidelines assertively declared that "fine arts shall be treated as any other essential part of the building... [and] shall not be deleted as a part of a cost-reducing expediency effort without...written approval." [11] New standards of aesthetic excellence arbitrated by experts, would constitute, in GSA Administrator Arthur Sampson's words, "a fresh commitment to commission the finest American artists." [12] The most striking aspect of the new program was the rapidity with which it began. By January 1974, the GSA had received thirty-two proposals from contract architects, with twelve more in preparation. Founded upon the trial-and-error experience of the NEA, the GSA's percent-for-art program began quickly with long-term commitment.

The subsequent prosperity of the GSA's percent-for-art program and the many similar programs administered by states and municipalities is by now well known. What is often forgotten, however, are the broad inclusive reasons for which such programs were formed—not just as entitlements for artists but as necessary accoutrements to governmental architecture, means of urban enhancement, and expansive commitments to civic welfare. But since the notion of allocating a small percentage of architectural budgets for art is nothing new, the salient question about percent-for-art has never been one of whether to allocate funds, but simply, of how.

NOTES

- [1] These figures are extrapolated from George Gurney, *Sculpture and the Federal Triangle*, (Washington, D.C.: Smithsonian Institution Press, 1985).
- [2] On the Treasure Section, see Francis V. O'Connor, *Federal Art Patronage*, (College Park: University of Maryland, 1966).
- [3] See *Art and Government: Report to the President by the Commission of Fine Arts*, (Washington, D.C.: Government Printing Office, (1953), p. 45.
- [4] See Joyce Newman, "One Percent for Art Kit No. 2" published by Artists Equity Association, Inc., n.d. (NEA Library, Art in Public Places notebook).
- [5] Quoted in the document "% for Art," p. 29 (NEA Library, Art in Public Places notebook #2).
- [6] Letter from Daniel P. Moynihan to Arthur Goldberg, John F. Kennedy Library, Papers of August Heckscher, box 30, "Executive Branch—Federal Building: Design & Decoration, 3/30/62-6/15/62."
- [7] "At Last: Leadership from Washington." *Architectural Forum* (August 1962), p. 79.
- [8] A file marked "Fine Art Legislation" in the files of the GSA Art in Architecture program contains copies of seven different percent-for-art bills proposed in Congress from 1961 through 1972.
- [9] *Congressional Record—Senate*, 10 March 1969, v.115, pt. 5, pp. 5688-89.
- [10] "Statement about Increased Attention to the Arts and Design in Enhancing Federal Buildings and Publications," *Public Papers of Richard M. Nixon* (Washington, D.C.: Office of the Federal Register, 18 May 1972).
- [11] Larry Roush to All Regional Commissioners, PBS, 24 April 73, GSA Files, "Art in Architecture: '73-Present."
- [12] Arthur Sampson, in "Fine Arts in Federal Building," *Calder/Chicago* (dedication program published by the GSA, 1974); on the GSA program, see "Donald W. Thalacker, *The Place of Art in the World of Architecture* (New York: Chelsea House, 1980).



METRO ARTS

Metropolitan Nashville Arts Commission

