

Session Name: Architecture and Public Art Practice

Date: Nov
6

Notes

Topic	Key themes or ideas shared, questions & discussion
<p>Architecture & Public Art Practice</p> <p>Moderator: Alejandro – City of Saskatoon – public art program</p>	<ul style="list-style-type: none">• Public artists don't have same training as architects• Artists to develop parks• Cultural policy, landscape architecture, buildings• New public policy for art• Restoration and conservation of public art• Museums, public planning, programming• Difference between architect and artists and how do you work with architects and integrate artists into planning• Community development, public art, grants – what qualifies an artist, integration with art in capital projects, create opportunity within architectural program in a building• New builds, looking for art that suit their spaces – integration into architectural• Culture Days – unveilings, public art being made on site that become more permanent pieces, art planning, consultations – play a role in legacy of public art• Is there a distinction between public artist, artist and architect?• Design or designer – art & artist• Designer is there to solve a problem• Artist have a whole different way of sharing ideas – you have limitations, an artist needs to accept and understand limitations• Are they recognized (architects) in some way, often better at presentation materials and technical side of things• Budgets and parameters are intimidating to an artist – often go together with an architect as a team to help eliminate limitations• Regulations are familiar to an architect – depending on the project – some disagree, artists should also be familiar with this• Helpful to have architect directly hired on staff for the convenience of the stamp at any given time• In Quebec – grants mean you integrate public art into planning, committee uses a bank of artists to submit ideas – the local issue no

distinction of requirements

- Nova Scotia challenged by the college talent pool but no record of working within the public sector – gap in education to experience
- First gateway to success is so hard
- Professional practice is focused in gallery sector but not necessarily public art
- Hamilton did a call for emerging to public art artists – city to work with them and they do the fabrication – short listed 6 ideas and interviewed them and paired them with a designer, public consultation and picked 3 – paid for by the city so artist learned how to do it
- Burnaby did a 13 block park, call went out and picked a team to work with architects, recognized they were missing a layer – council wants local artists and the challenge is - no local arts council
- Get engineers to design features that public art can be put into would be an option
- Difference in payment between architect and public artist?
- Public artists are exception to policy in many municipalities
- Fixed price procurement – set amount and adjudicating for quality and interest but as soon as it's competitive pricing you can't do it
- Competitive pricing is a huge challenge
- Artist to do a project – they are basically working for free sometimes but architects usually make more and charge for their time
- Artists often spend too much time preparing something that may not be selected
- Compensation depends on status of the artist
- Lack of training for the artist is the big difference
- Almost need to soul source every public artist
- If you get too structured you are taking away their creativity
- One way around this would be separate artist fee from the project budget
- No minimum fee structure
- Harder for an artist to judge how long a project will take
- Artists often think down the road if when they will get the payout and will undermine their upfront fee because they see that payout down the road in many different ways
- Opportunity to identify what projects should go to artists and what should go to architect?
- Recognize we don't always have to think permanent – continuum temporary art intervention leading up to the monumental pieces

- Managing public expectations as well
- Definitions around temporary
- Politicians often want it to last forever – limits your artistic choices here as well
- When do you integrate artist into plans? Often the planning is already done for them by the time they get to a project ie. Park design
- RFP should read – design team needs to include an artist
- Questions? – how do you score them, how to ensure they don't get squashed throughout the process
- This applies in Quebec if grant from government is funding project
- Community engagement imperative as well
- Any policy wording includes finding opportunity for public artists? – Saskatoon has, Hamilton has tried without success,
- Any additional questions?
- Heritage – what about old public art?
- Nova Scotia removed statue – contentious permanent fixtures and when it is appropriate to remove or replace
- Permanence? What is permanent?
- Need to be more collaborative in the practice
- Range of scope depending on the person
- Must design a process to solve the problem
- Who is responsible to do this?

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Architecture & public art practice	<p>Define what is art, architecture, design</p> <p>Ambiguity about design, architect, landscape architect and artist</p> <p>Architects that have an artistic practice happening more often</p> <p>Do we all use Canada Council definitions?</p> <p>Eliminate those not meeting criteria before jury selection?</p> <p>Defining the 'artist' for purchasing policy can be an issue</p> <p>Ensuring artists represented on jury selection team</p> <p>Level the playing field between artist & architect?</p> <p>Manipulating policy for project to be ...</p> <p>Is there times when an artist's call could go to architects? Desire to see more opportunity for artists</p> <p>Desire to animate space, encourage artists,</p> <p>Capacity building for public art, pushing artist teams to mentor artists within a group</p> <p>Does anyone have a model of artists' teams? Ottawa transit project given as example.</p> <p>Bright water treatment plant discussed, integration as part of the team including the site selection.</p> <p>Traffic circle with public art in centre. Driven by the planning team just interested in the specs for base, get investment but from development as part of selection committee as an observer to gain buy in.</p> <p>Technical review, but design review to critique artist's submission to push artist's limits, filters out the politics</p> <p>Getting in before all planning is done is best practice</p> <p>Wording for bids can capture essence without limiting creativity</p> <p>Outside advisory committee? Decision making removed from council and put onto dedicated staff, provides protection for politicians</p> <p>Best practices, internal - planning, parks, budgets, external team defined, handle deaccessioning</p>