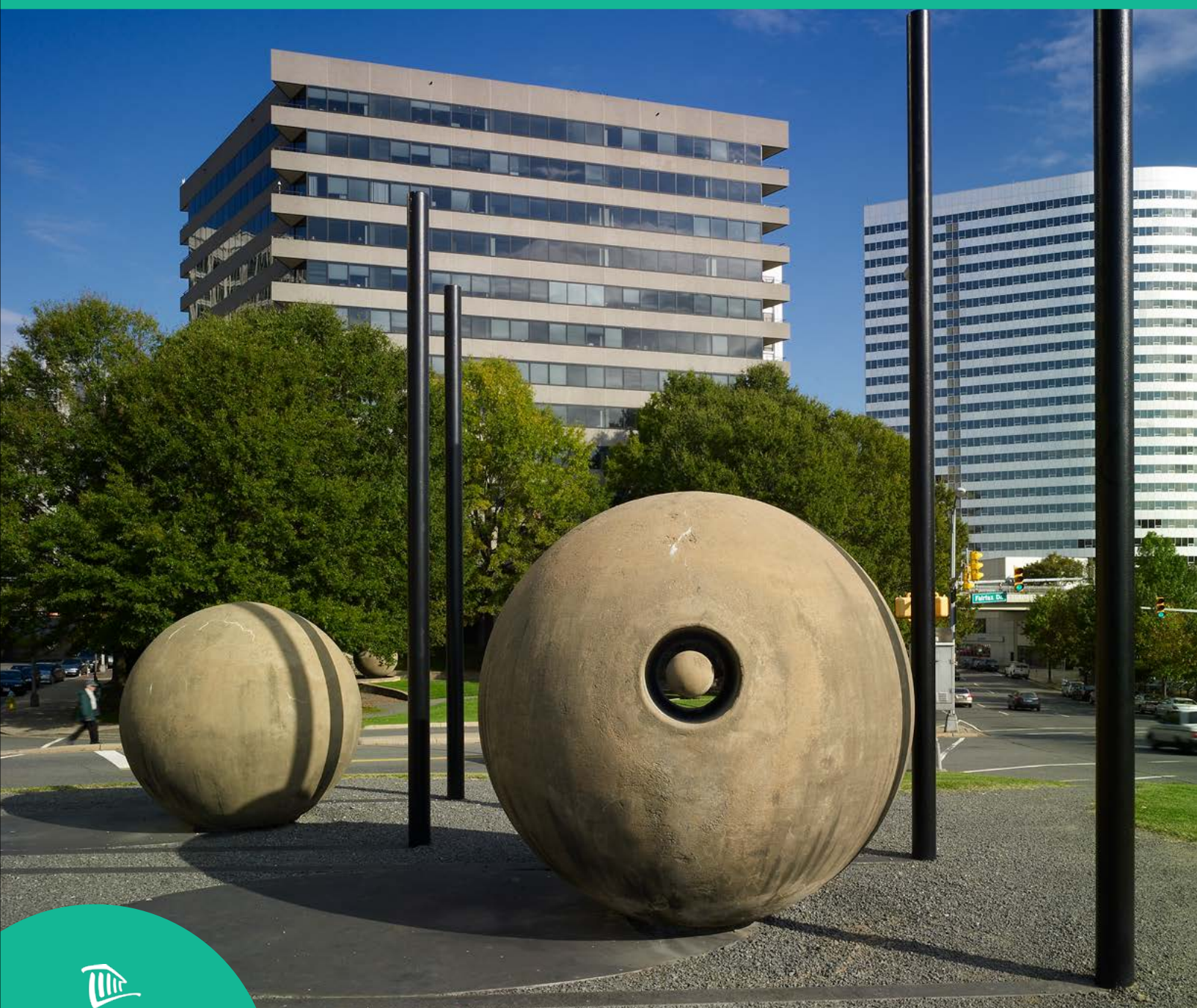
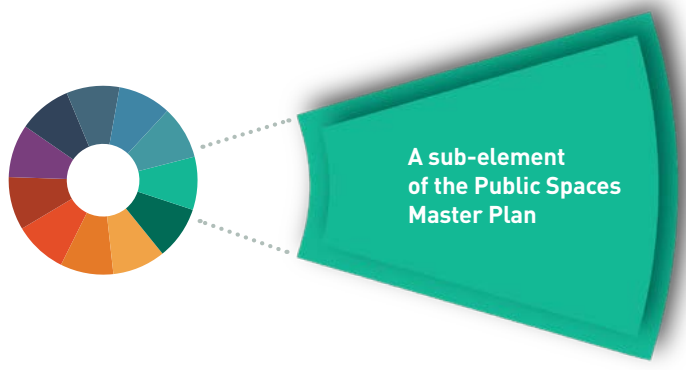
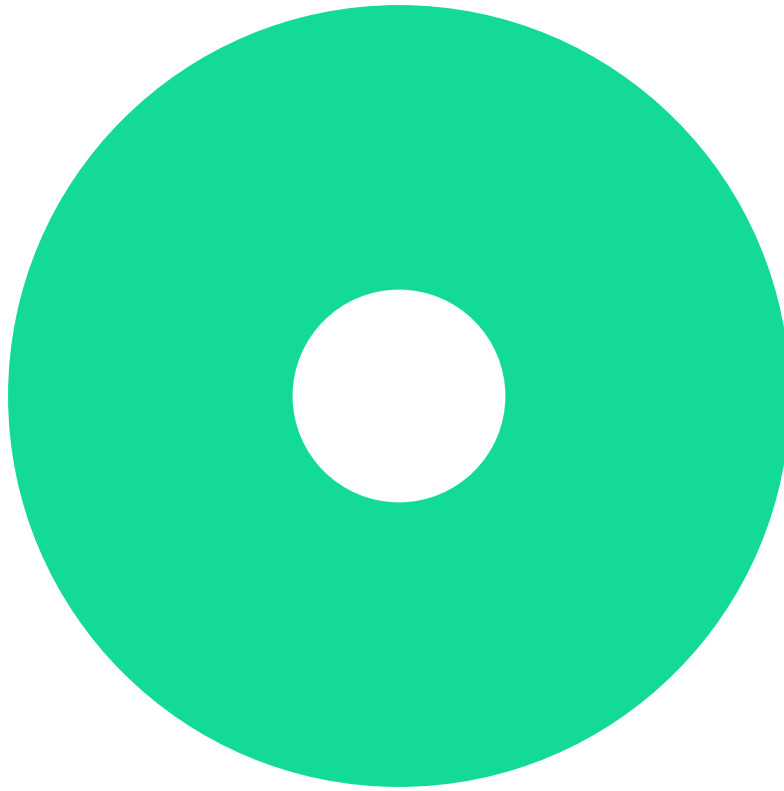


Public Art Master Plan

*In support of Arlington County's
Comprehensive Plan*

Adopted Month / Date, 2021





Public art is regarded as an important strategy in Arlington County's efforts to create a distinctive sense of place.



Dark Star Park, Nancy Holt, 1984. Photo by Anice Hoachlander.

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Related Documents



PUBLIC ART MASTER PLAN IMPLEMENTATION GUIDE



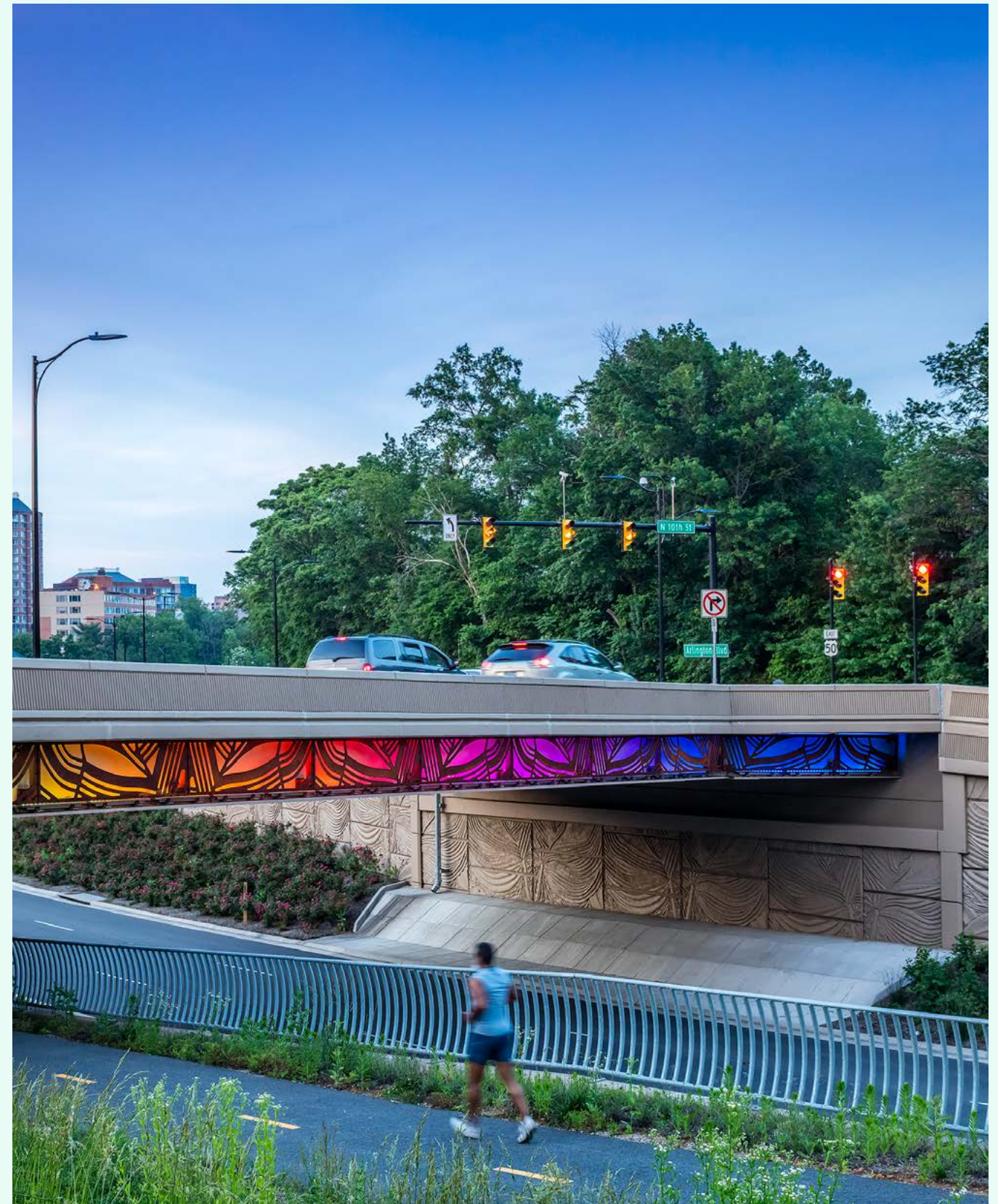
ENRICHING LIVES

EXECUTIVE SUMMARY

Over the last forty years, public art has become a distinctive and welcome aspect of Arlington’s visual landscape.

Today, Arlington is home to more than sixty permanent public art projects. These artworks have been commissioned by the County as part of capital improvement projects, sponsored by developers as part of the site plan process, and initiated by communities through neighborhood planning efforts.

Arlington’s Public Art Master Plan update charts a course for building on this track record of success in public art.



Arlington Boulevard, Vicki Scuri, 2014. Photo courtesy of Roger Foley Photography.

WHAT THIS PLAN ACCOMPLISHES

The purpose of this Public Art Master Plan (PAMP) update is to provide a framework for the County's public art goals and priorities. It offers guidance in responding to future opportunities, while embracing new approaches for artists working in urban contexts, recognizing that both Arlington and the practice of public art have evolved since the County's initial Public Art Policy and PAMP were approved in the early 2000s.

Confirms the vision for public art in Arlington:

- Arlington's public realm will be distinctive and engaging because it has embraced artistic thinking and excellence in the imagination, design and activation of public spaces and facilities.

Validates the values and guiding principles for public art in Arlington:

- A long-term view in developing projects
- Collaboration among multiple stakeholders
- Support for the work of public artists as a unique profession
- Quality in the conceptualization and execution of projects
- A Collection that serves as an ongoing resource to the community

Establishes four main goals for public art in the coming years:

- **Integrate.** Public art will be integrated in County facilities and infrastructure as a means of advancing excellence in civic and urban design.
- **Connect.** Public art will be proactively coordinated with long-term urban design and public realm initiatives that are identified in County plans and implemented through a combination of public and private investments.
- **Expand.** Temporary artworks, artist residencies and other non-permanent public art strategies will be offered to meet the goals of the County, partners, and communities.
- **Engage.** The County's Public Art Collection will be activated as a living resource that engages residents, workers and visitors on a day-to-day basis.

Sets out programmatic priorities for public art in Arlington:

- Public Art and Civic Design projects will shape the design of the County's public spaces, facilities and infrastructure through artworks integrated into capital projects.
- Special Projects will activate public spaces by initiating short-term public art installations, sparking Arlington's civic imagination by including artists in planning processes, and inspiring other civic inquiries.
- Audience Engagement activities will connect the public to the Collection through documentation, programming and the development of interactive tools.
- Developer Projects, which result from the County's site plan approval process, will influence the role that artists play in shaping the architecture and public aspects of private development projects.
- Community-Initiated Projects, which provide private funds for public art, will be supported through professional guidance by staff and other subject-matter experts.

Outlines priority areas and themes for public art, ensuring that projects support the County's policies, planning priorities, and vision for public spaces:

- The priority areas are major development and riparian corridors: Rosslyn-Ballston, Richmond Highway, Columbia Pike, Four Mile Run, Lee Highway, and the Potomac River. The updated plan includes recommendations and tools for public art identified in area plans, sector plans and other officially-approved County plans.

- The priority themes are Federal Arlington, Global Arlington, Historic Arlington, Innovative Arlington and Sustainable Arlington. These themes will help artists find unique linkages to Arlington's history, culture, economy and landscape and develop projects that speak deeply and directly to the community.

Will be accompanied by an implementation guide that provides more detail about how public art can be developed in collaboration with County processes and resources:

- Public art will be planned and developed through internal partnerships (County agencies) and external collaboration (BIDs and Partnership organizations).
- Public art will be incorporated into County facilities and infrastructure, in conjunction with current planning, capital budgeting and project development processes.
- Public art will be integrated with public realm planning, involving both County and private development resources.

The Implementation Guide will be finalized after the adoption of the PAMP.

Offers new tools for exploring the County's public art:

- A timeline that shows how the County's commissioning of public art has evolved over the years.
- A map that shows the existing collection and forthcoming projects at the time of this plan.

A NEW VIEW FOR PUBLIC ART

This PAMP update newly positions public art as a resource to support the County’s evolving priorities, such as supporting its natural resources through sustainable practices, leveraging its innovative businesses and workforce, fostering equity, and creating a sense of place in its steadily urbanizing corridors.

It accomplishes this while preserving some of the strongest aspects of Arlington’s approach to public art — its fundamental commitment to artistic quality, its focus on engaging with the most important places in Arlington’s public realm, and its flexibility in working with many partners to achieve outcomes that satisfy a broad range of goals.

In this way, public art will continue to be a timely and timeless resource, responding to current community priorities, while creating a legacy of artworks and places that are socially inclusive and aesthetically diverse features of Arlington’s public realm.

Yoga Inspired by Sculpture (at Richard Deutsch’s *Echo*). Photo by Lisa Marie Thalhammer, 2016, courtesy of Arlington County.



CO_LED, Jack Sanders, Robert Gay and Butch Anthony, 2007. Photo courtesy of Arlington County.

Spielschiff (Play Ship), Bonifatius Stirnberg, 2007. Photo by James Rawlings.

All Aflutter, Rachel Hayes, 2013. Photo courtesy of Rachel Hayes.



KEY DEFINITIONS

Artist

A person who derives her or his livelihood in full or part from the creation of art— a professional artist, craftsperson or artisan. For community-initiated projects, this also includes a person with a record of accomplishment as a practicing artist.

Public Art

A temporary or permanent work of art that is paid for with County funds, or is located on publicly-owned property, or is negotiated as part of a special exception project; and is located either indoors or outdoors in a place that is accessible to the public at least eight hours per day. Artist-designed functional elements are included in this definition.

Creative Placemaking

An emerging practice that promotes grassroots creative action to catalyze community and economic development, and which often involves artists.

Civic Imagining

A type of public art practice that challenges people to imagine how their communities could be shaped by different visions, policies or public priorities.

Equity

Arlington County’s [Equity Resolution](#) (adopted September 21, 2019) defines equity as “all populations having access to community conditions and opportunities needed to reach their full potential and to experience optimal well-being.”

INTRODUCTION

Public Art has been a valued asset of Arlington since 1979 when the County, a citizen activist, an artist, a developer, and the National Endowment for the Arts collaborated to create *Dark Star Park* (Nancy Holt, 1984), a seminal landscape artwork in Rosslyn.

Since then, community support and peer recognition have validated the County's investment in public art and the approaches the Public Art Program has followed in implementing projects.

- Residents have come to value public art for strengthening Arlington's authenticity and identity.
- Arlington's Economic Development Commission recognizes arts and culture as "sustainable economic development assets that can aid in the attraction and retention of businesses and workforce."¹
- Arlington's Business Improvement Districts, Partnership organizations and developers consider public art an essential tool for placemaking and creating communities that are inviting places to live, work and visit.
- Seven artworks in the County's collection have won recognition from the [Americans for the Arts Public Art Network, Year in Review](#). Projects have also received recognition from the International Downtown Association, the American Council of Engineering Companies and the American Society of Landscape Architects.



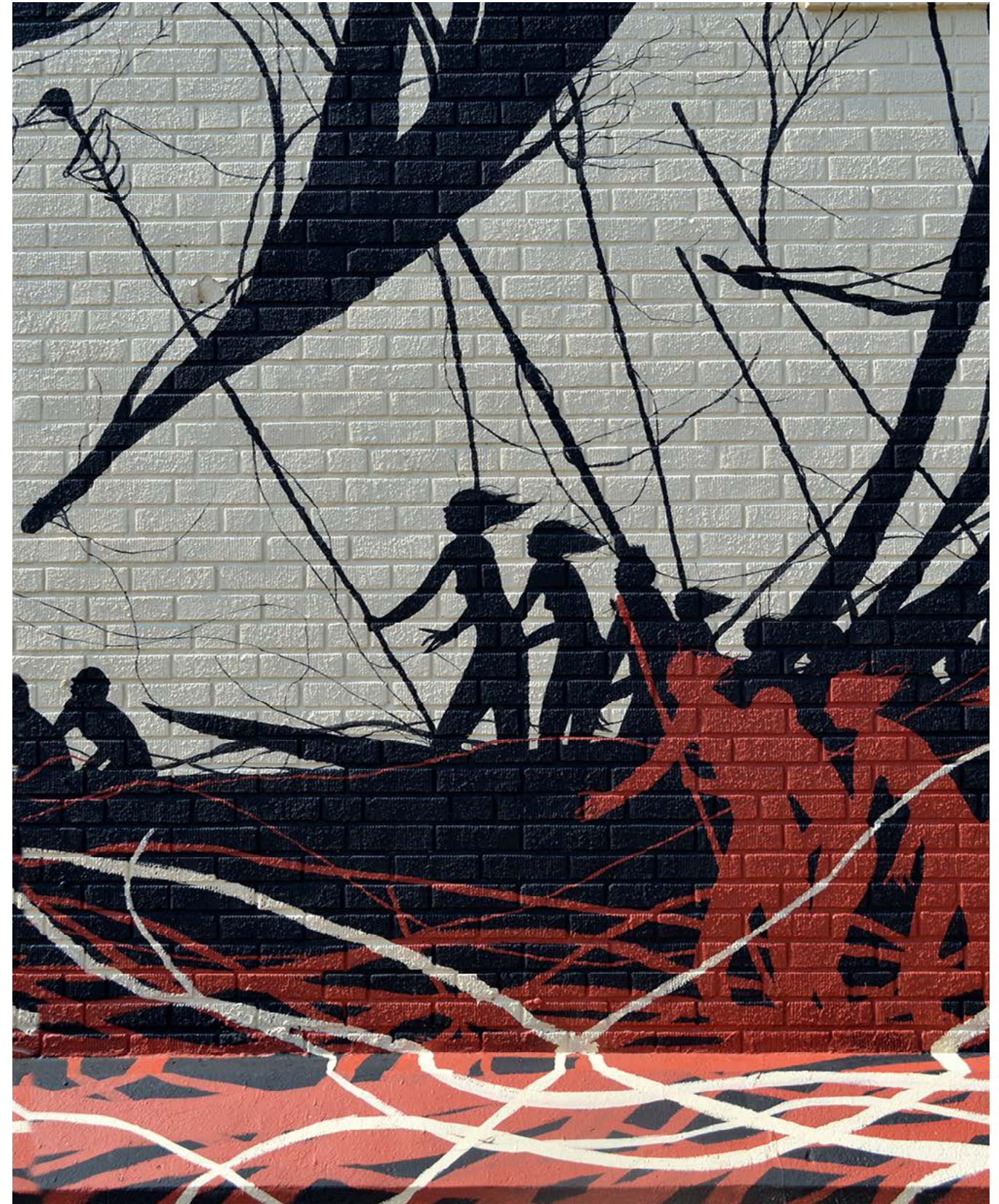
Dark Star Park Day shadow alignment. Photo courtesy of Elman Studio.

This update of Arlington’s Public Art Master Plan comes at a critical juncture, with new opportunities and challenges that are related to changes in not only County policies and priorities but also the field of public art.

Since the County’s Public Art Policy and PAMP were approved in the early 2000s, the County has adopted numerous plans that suggest new opportunities for collaborations between County agencies, private developers and the Public Art Program. These include an updated [Public Spaces Master Plan \(PSMP\)](#), [Enriching Lives: Arlington Arts and Culture Strategy](#), several new or updated sector and area plans that emphasize new public spaces, and new or updated plans for historic preservation, energy and natural resources.

County priorities for affordable housing, transit-oriented development, sustainability and equity provide powerful new contexts for public art. However, these priorities, coupled with the need for investment in schools and the Metrorail system, are creating difficult choices for limited public resources.

Finally, new approaches to public art practice — creative placemaking, social practice and civic imagining — have emerged. These suggest opportunities for new ways that public art can support the County’s planning, economic development and placemaking goals.



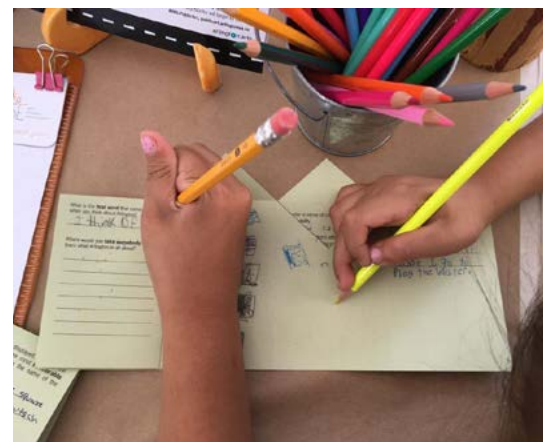
Change Begins Inside, David de la Mano, 2019. Photo courtesy of the artist.

HOW THIS PLAN WAS DEVELOPED

Community engagement and collaboration were important components of this master plan update, just as they are to the process of creating any public art project. The process included a variety of activities designed to achieve all levels of the County’s public engagement framework: communicate, consult, involve and collaborate.

Research

The research phase included an assessment of the Program’s Projects Plans and deliverables, a review of County plans that have been completed or launched since 2004, a review of private development patterns and projections, and a scan of peer public art programs in the region.



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

Engagement

The engagement process for the plan included internal and external stakeholder outreach, through a variety of activities beyond traditional public meetings:

- Consult and collaborate with an internal stakeholder group, which convened to review the overall planning process and key milestone drafts of the PAMP. This group included representatives from County departments with whom the program frequently collaborates;
- Consult with an external stakeholder group (the Public Art Committee), which was engaged at key milestones throughout the process;
- Involve internal and external stakeholders through interviews, beyond respective representative group members.
- Involve and consult with the public through a County-wide public questionnaire that generated 495 responses;
- Communicate with and involve the community through artist-led community engagement activities — [County Wandering](#) walking tours (Graham Coreil-Allen, 2017) and [HOME @Arlington](#) bookmaking project (Sushmita Mazumdar, 2017) — and PSMP public meetings and open door sessions.

HOW THIS PLAN RELATES TO OTHER COUNTY PLANS

This PAMP works hand in hand with other County planning initiatives. Its recommendations reflect recommendations about public art, public spaces and County facilities and infrastructure that can be found in existing approved County plans. Future plans will take into account the recommendations of the PAMP.

Comprehensive Plan

Arlington County’s [Comprehensive Plan](#) guides the coordinated development of the County. It includes eleven elements that touch on a range of community needs, such as open space, land use, transportation and water resources. The PAMP is a sub-element of the [Public Spaces Master Plan](#) (PSMP), and as such it will be consulted as future planning efforts are undertaken and as the County makes investments in facilities and infrastructure, within the consideration of other County priorities and plans.



Arlington County Comprehensive Plan elements. Graphic courtesy of Arlington County.

Public Spaces Master Plan (PSMP)

The PSMP provides strategies for the full breadth of the County’s public space system, including parks, trails, urban spaces and natural resources. The most recent update was approved in April, 2019. The PSMP and the PAMP share an interest in involving artists in the design and programming of these public spaces, particularly new urban spaces, and to the extent possible policy recommendations are coordinated between the plans.

Sector Plans, Area Plans and Zoning Overlays

Sector, area and other plans, along with certain zoning overlays, such as form-based codes, provide specific direction for particular areas of the County. The PAMP cross-references these plans, with a focus on recommendations for public spaces, public facilities and public art.

HOW THIS PLAN IS IMPLEMENTED

This PAMP update works within the context of several related documents that establish the County’s Public Art Program and guide its implementation. The Public Art Policy and Guidelines provide overall governance, the Public Art Master Plan and Implementation Guide establish priorities and programmatic direction, and the Annual Projects Plan outlines the actual activities the Program will undertake.

Public Art Policy

Arlington’s [Public Art Policy](#), adopted by the County Board in 2000, establishes principles and goals for public art in Arlington, including site selection, artist selection, community involvement, funding and collection management. It authorizes the Arlington Commission for the Arts and Public Art Program staff to develop detailed guidelines for implementing the Policy.

Public Art Program Guidelines

The [Public Art Program Guidelines](#), developed by the Commission and the Public Art Program staff and approved by the County Manager in 2015, establish procedures for implementing the Policy and outline the responsibilities of the Commission, staff and a Public Art Committee. The Guidelines cover processes for developing an inventory of existing and approved public art, developing and updating the Public Art Master Plan, and reviewing and recommending the selection of artists and the placement of specific public art projects, Site Plan projects, and community-initiated projects.

Public Art Master Plan

The PAMP provides direction for the Program’s resources. It considers the County’s current priorities and the interests of communities to establish general directions, program areas and priorities.

Public Art Master Plan Implementation Guide

The [Public Art Master Plan Implementation Guide](#) is a working document that outlines how the priorities outlined in the PAMP can be translated into actions through collaboration with County agencies, partnership organizations, communities and developers and through other planning processes. It also outlines the major actions for implementing the PAMP. The guide will be finalized and approved after the adoption of the PAMP.

Public Art Projects Plan

Each year, the Public Art Committee presents an annual public art Projects Plan to the County Manager for review and approval. This plan outlines the projects that staff will be working on, as well as programming and maintenance.

CONCLUSION

The County’s current priorities are ambitious — sustainability, transit-oriented development, housing affordability and equity. Its current initiatives are comprehensive — expanding its public realm; strengthening its multi-modal transportation network; incorporating sustainable approaches to managing environmental, energy and waste resources; and embracing the opportunities related to major new economic development.

This PAMP update sets the stage for public art to be an important tool that can help the County move forward in these directions. It offers strategies for making creativity a part of the way the County operates — engaging people in civic dialogue, helping the County explore new visions, creating public spaces and public facilities of lasting distinction, enlivening public spaces and maximizing people’s access to public art and programs that draw on the County’s Public Art Collection to support community life.

Town Square in Green Valley, concept drawing, Walter Hood. Graphic courtesy of the artist.



ARLINGTON'S PUBLIC ART VISION

VISION

Arlington's public realm will be distinctive and engaging because it has embraced artistic thinking and excellence in the imagination, design and activation of public spaces and facilities.

Sketch of *Bike Oasis*,
courtesy of Butch Anthony



Wave Arbor, Doug Hollis, 2011. Photo by Jesse Snyder.

VALUES

Arlington’s Public Art Program embraces the following values:

01

LONG VIEW

Successful public art projects often require a long view and engagement with processes that play out over extended periods of time, through multiple projects in multiple locations.

02

COLLABORATION

While artistic exploration often prioritizes the visionary insights and voice of an artist, public art is a collaborative endeavor.

Successful public art projects require the collaboration of public agencies, communities, project designers and other stakeholders. They require processes that are open and supportive of the participation of multiple stakeholders, and that are aimed not only at shaping a project but also fostering long-run engagement and investment with the artwork, the place where the artwork is located and the community at large.

03

ENGAGEMENT

A public art collection is a living resource to the community where it is located.

Engagement is important to ensure that people have a deep and lasting connection to artworks. For this to happen, engagement should be considered not only when a public art project is being developed but also after it is completed.

Public artists often consider engagement to be an integral part of their practice, as much as the artistic outcome itself, and should be encouraged to develop their own approaches under the guidance of the Public Art Program.

After a project is completed, the following strategies come into play: make it easier for people to access information about projects, create new opportunities to experience artwork through ongoing programming, and provide support for community- or artist-generated initiatives that offer fresh interpretations and activation of the Public Art Collection.

04

EQUITY

Public art projects and programs can support the goal that everyone should have an opportunity to participate in, benefit from and contribute to the cultural, economic and social resources of the community.

One of the foundational ideas about public art is that it should be available to all, without barriers to access. Over time, this has evolved to mean that public art can be a vehicle through which people can access the broader cultural and economic benefits of the community.

05

PUBLIC ART PRACTICE

Public art is a unique endeavor, pursued by people who are devoting themselves to public art as a profession.

Public art practice is a process of creative yet deliberate inquiry in which artists bring their unique insights and talents into the broader, public dialogue and experience of urbanism and civic life. Public artists consider how their projects stimulate individual creative agency, through the way people are engaged in developing projects, the way that people experience projects and the way that projects are activated through subsequent programming.

06

QUALITY

Public art is both a reflection of the community’s highest aspirations and a long-term investment in the civic landscape. Therefore, it is paramount to work at the highest levels of quality.

Quality begins with the conceptualization and contextualizing of projects. This involves the careful framing of project goals, rigorous artist selection processes, and resources for artists to engage thoughtfully with sites, communities and Arlington at large.

Quality extends to the execution of projects. This means setting budgets to provide for materials, fabrication methods and installation standards that reflect the importance of building in the civic landscape and the need for longevity and durability.

Arlington’s Program has set high standards for quality. At the time this plan was adopted, seven of its projects had been recognized nationally by the [Americans for the Arts, Public Art Network, Year in Review](#), and ten projects had been honored in the [Design Arlington Awards](#). Three projects have been supported by highly competitive grants from the National Endowment for the Arts.

GUIDING PRINCIPLES

01

Public art will be a tool for placemaking — creating meaningful connections between people and places important to civic life.

Public art projects can do more than simply make public spaces and infrastructure more beautiful. Public art can also make places more *distinct and memorable*, thereby strengthening people’s attachment to the civic landscape, through the creation of artworks that are unique to each site.

02

Public art will be located in places that a wide range of people are likely to encounter in their everyday lives.

Public art can be part of the broader visual environment of buildings, landscapes and infrastructure that people experience as they move about Arlington and as they gather for community activities.

03

Public art will be integrated into architecture, landscape design and infrastructure projects.

Public art can enhance the appearance of everyday infrastructure and capital projects – a present-day take on artistic traditions such as Art Nouveau design, the Arts and Crafts movement, the City Beautiful movement, and Works Progress Administration-era public works design.

04

The groundwork for future public art projects will be established in County planning initiatives.

Careful planning, strong collaborations and persistent advocacy are necessary to implement a clearly shared vision, which is a foundation for keeping public art projects on track for the many years it takes associated County capital projects to move through planning, funding, design and construction.

05

Developers will be encouraged to contribute to pooled funds to fund County-initiated public art projects.

Arlington’s long-range planning processes take a cohesive view of how public and private investment together shape a meaningful public realm. Sometimes, the best use of developer public art contributions is to support public art projects off-site, in conjunction with public spaces and infrastructure in the vicinity of their projects.

06

Public art will draw on Arlington’s diverse historic, environmental and cultural resources.

Public art can create a sense of place by uncovering hidden layers of meaning. It can connect to a deeper understanding of what Arlington is all about. And sometimes it can elevate voices that are not normally heard in civic processes.

07

Public art projects will have partners and adequate funding.

Successful public art projects are collaborative efforts that begin with a commitment to delivering extraordinary civic design in a complicated design, decision-making and funding environment. Public art often plays a bridging role among the work of architects, landscape architects, urban designers, planners and other professionals who shape the public realm.

Successful projects also require adequate funding to support collaborative design and engagement processes, build with quality and durable materials, ensure ongoing engagement with audiences, and provide for the conservation of the collection.

08

Public art will be accessible, engaging and enriching.

Public art can be an ongoing part of community life. Public art can be made accessible to people through strategies that engage them with the process of creating artworks as well as with the artworks that are completed. This engagement can be seen as a means of helping people develop their own civic and creative voices.

GOALS

This master plan update emphasizes four goals for making public art a valuable resource to Arlington.

01

INTEGRATE

Integrate public art with County facilities and infrastructure.

02

CONNECT

Coordinate art projects with long-term urban design and planning initiatives.

03

EXPAND

Develop new approaches to public art that reflect new opportunities and changes in the public art field.

04

ENGAGE

Continually engage people with the current Collection and new projects.

GOALS

01 / Integrate

Integrate public art in County facilities and infrastructure as a means of advancing excellence in civic and urban design.

Consider public art as a core component of County facility and infrastructure projects that serve as gathering places, in both urban corridors and neighborhoods.

- Consider public art opportunities in new capital projects at the earliest planning stages, when County departments formulate program and budget requests for inclusion in the Capital Improvement Plan (CIP), so that public art integration can be considered in the project budget.
- Engage Public Art Program staff with the [Public Facilities Review Committee](#) (PFRC) process and include a representative of the [Public Art Committee](#) as a “project specific member” in PFRC meetings for projects that will include public art.
- Develop guidelines for PFRC consideration of public art.
- Systematize public art procurement in design-build and public-private partnership projects.
- Improve strategies for incorporating public art into major transportation infrastructure systems — premium transit corridors, complete streets, Arlington Transit (ART) bus shelters and Metrorail entrances.

02 / Connect

Coordinate public art proactively with long-term urban design and public realm initiatives that are identified in County plans and implemented through both public and private investment.

Integrate public art into the design of pedestrian corridors and public spaces, whether built by the County or developers.

- Integrate public art into improvements to the Meade Street Bridge as the third and final phase of [Corridor of Light](#) (Cliff Garten) in Rosslyn, which, when complete, will result in artwork marking three major entryways into Arlington.
- Continue integration of public art into Columbia Pike public spaces identified in the Columbia Pike commercial and neighborhood form-based codes.
- Establish coordinated public art strategies for public spaces identified in the Rosslyn Sector Plan, Crystal City Sector Plan and the [Clarendon Sector Plan](#) update.

Pursue opportunities to commission artworks at gateway locations.

Connect site plan-initiated public art to urban design strategies.

- Involve Program staff more closely in the review of public art strategies incorporated in Site Plans.
- Encourage developer contributions for public art projects that support urban design recommendations in adopted plans.
- Explore further collaborative projects, similar to the [Ballston Quarter Pedestrian Bridge](#) (studioTECHNE).

Include Program staff in all Comprehensive Planning processes and studies, such as area and sector plans, Phased Development Site Plans, General Land Use Planning (GLUP) studies and Comprehensive Plan element updates.

Collaborate as a regular partner on research, planning and implementation of public art related to County urban design goals and plans.

Strengthen public art planning in areas of the County where site plan projects are expected (for example, [Clarendon's West End](#) and [southwest Ballston](#)), so that there are clear recommendations for use of developer contributions for public art.

03 / Expand

Embrace new directions in public art by pursuing temporary art, artist residencies and other non-permanent public art strategies to meet the goals of the County, partners and communities.



CO₂LED, Jack Sanders, Robert Gay and Butch Anthony, 2007; with *Dark Star Park*, Nancy Holt, 1984. Photo by Robert Gay.

Expand involvement of artists in planning processes, particularly upcoming plans for environmental and infrastructure systems.

- Encourage artist involvement in future planning processes with County departments.
- Establish clear goals for artist engagement in planning processes; consider how artists can assist with public engagement and spark civic imagination.

Present major periodic temporary public art exhibitions in a significant public space, to strengthen Arlington's regional visibility in arts and cultural programming and to support its efforts to activate urban public spaces.

Collaborate with partnering organizations.

- Encourage and provide support for partnering organizations to follow best practices in the public art projects they develop.
- Provide technical support and consider financial support for partnering projects that follow the County-initiated projects process.
- Include partnering organization representatives on artist selection panels for County-initiated projects in their service areas.
- Collaborate with partnering organization leadership to leverage broader partnerships and funding.

Support neighborhood-scale projects.

- Create guidelines that assist partnering organizations in determining which projects are appropriate candidates for public art, for integrating public art into design processes and for identifying funding mechanisms for these projects.

Serve as a resource to County efforts to streamline the process of permitting temporary spaces and activities on both public and private lands.

04 / Engage

Activate the County’s Public Art Collection as a living resource that engages residents, workers and visitors on a day-to-day basis.

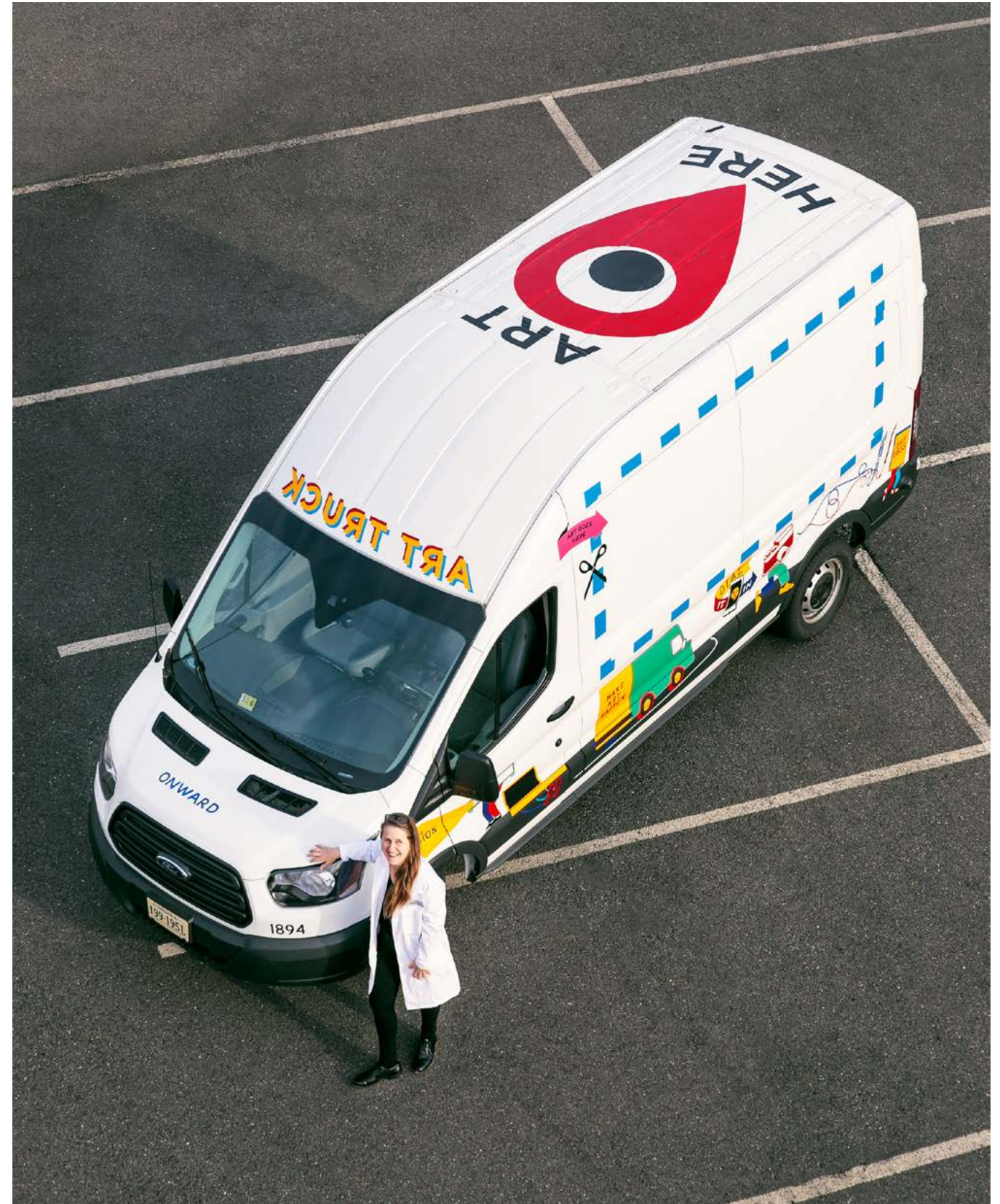
Align the County’s public art vision and mission with *Enriching Lives: Arlington Arts and Culture Strategy*.

Ensure that all four levels of the County’s public engagement framework – communicate, consult, involve and collaborate – are followed as appropriate in the commissioning of new public art projects.

Include resources for ongoing collection maintenance, activation, interpretation, education and evaluation in the Program budget

Develop audience engagement as a specific and ongoing focus area for the Program.

Develop appropriate approaches to evaluating public art and creative placemaking projects.



Arlington Art Truck. Photo by Elman Studio.

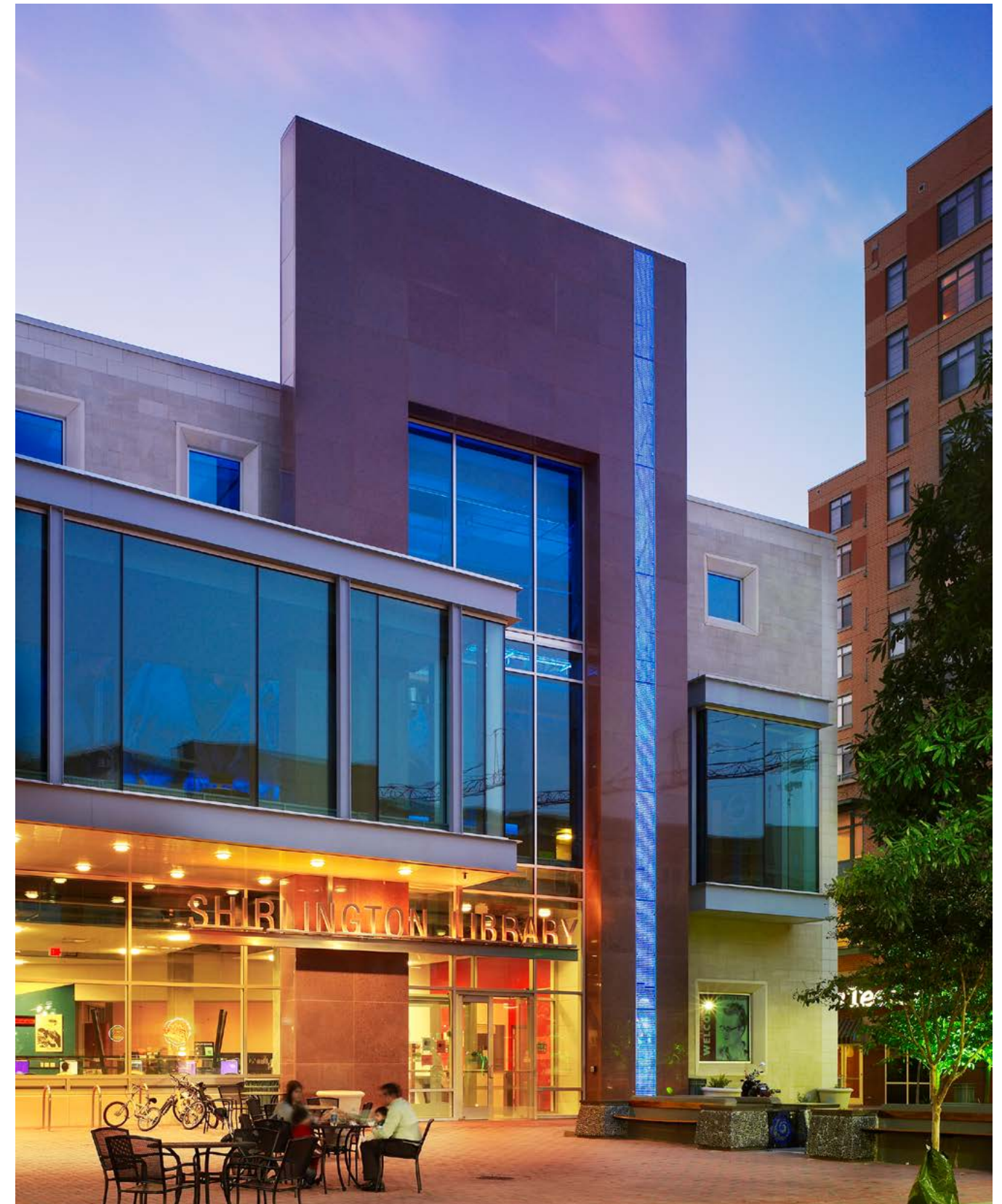
CONTEXT FOR PUBLIC ART

The history of public art is a history of the intentional engagement of artists with the processes that shape the form and activity of public spaces.

In the past decade, in Arlington and throughout the U.S., there has been an expanded interest in how artists can engage cities. More and more public and private entities are embracing public art as part of their mission and strategies. At the same time, the types of artists working in the public realm, the artworks they create and their visions for transforming communities have been diversifying greatly.

This expanded role for public art in cities can serve as an inspiration for Arlington. In the future, the Public Art Program can play a vigorous role in shaping the diverse and lively urbanism that is part of Arlington's vision for its future, while building on the record of accomplishment that makes the County a model for others throughout the region and the country.

This section covers the following topics:



Flow, Erwin Redl, 2006. Photo by Hoachlander Davis Photography.

The Environment for Public Art in Arlington

Opportunities

In the past decade, there has been a new public interest in public art, new expectations for design excellence, and new opportunities for partnerships:

- Arlington Cultural Affairs and the Public Art Program were shifted from the Department of Parks and Recreation (DPR) to Arlington Economic Development (AED) in 2011. While the Program continues to benefit from its strong relationship to DPR through the [Public Spaces Master Plan](#) (PSMP) and its patronage of public art projects, it also benefits from its closer connection to the County’s economic development strategies and private development projects.
- The Arlington Commission for the Arts has completed [Enriching Lives: Arlington Arts and Culture Strategy](#), a strategic framework that emphasizes a strong role for arts and culture activities, including public art, in creating a positive climate in Arlington for business attraction and residential retention.³
- The Department of Community Planning, Housing and Development (DCPHD) Planning Division has created an urban design unit, which is an additional resource to the Program in developing long-term strategies for public art that are related to the enhancement of Arlington’s public realm through high-quality urban design.
- The County has adopted several updated sector, area and other plans that indicate further opportunities for public art related to urban design and public space strategies.
- The County has created a [Public Facilities Review Committee](#) (PFRC) and [Principles of Civic Design](#) framework that guide the design of County facilities and schools.
- DES / Transportation is in the process of reinventing and/or expanding the County’s main transportation infrastructure — boulevards, Arlington Transit (ART) buses and shelters, and Metrorail station entries.
- There are more external partnerships (business improvement districts and similar organizations) operating in Arlington, and they have an increased interest in public art.
- Interest in the public art practice of “[creative placemaking](#)” has taken root among some of Arlington’s BIDs, Partnership organizations, developers and public agencies.
- New discourse about [equity and access](#) has enriched the understanding of how the Public Art Collection can be a resource that supports the cultural life of everyone in the community.
- [The County’s acceptance into the International Biophilic Cities Network](#) in 2020 provides all County departments and the private sector with an opportunity to consider public art as a means of expressing our vital connection with natural systems.

Challenges

Since the previous PAMP was approved, there have been several conditions that have made the operating environment for public art more challenging:

- County priorities for public investment are shifting, with schools, housing affordability and regional transit requiring a larger allocation of resources.
- There are additional requirements for public construction, such as the [Green Building Policy](#), that constrain budgets for capital projects.
- The County is exploring alternative means of procurement for public facilities, such as design-build, construction-manager-at-risk and public-private partnerships. This requires the reconsideration of certain aspects of the management of public art projects.
- The time-frame for completing significant civic design projects can be lengthy, which can make it challenging to sustain interest and funding commitments for public art.
- Public art funding is primarily based on a combination of capital improvement funds and developer contributions, as well as general fund support for Program staff and overhead. This funding structure leverages multiple sources and has enabled Arlington to undertake a remarkable variety of permanent and temporary projects, and to enter into partnerships with County agencies, arts organizations, BIDs and similar organizations with maximum flexibility. However, neither source has been a predictable or reliable source of project funding from year to year.
- The COVID-19 pandemic became a key focus of County government as this plan was being finalized, and its long-term impacts on County finances, public spaces and public engagement are hard to predict.

New Directions in Public Art Practice

Over the past decade, throughout the country, there has been a vigorous expansion of interest in public art, which has inspired an evolution in the practice of public art. This is related, in part, to the overall revival of interest in cities and urban life. These new directions have influenced the expectations of the public, the interests of artists and the priorities for external funding that may be available to the County.

Several trends in public art are particularly relevant to Arlington.

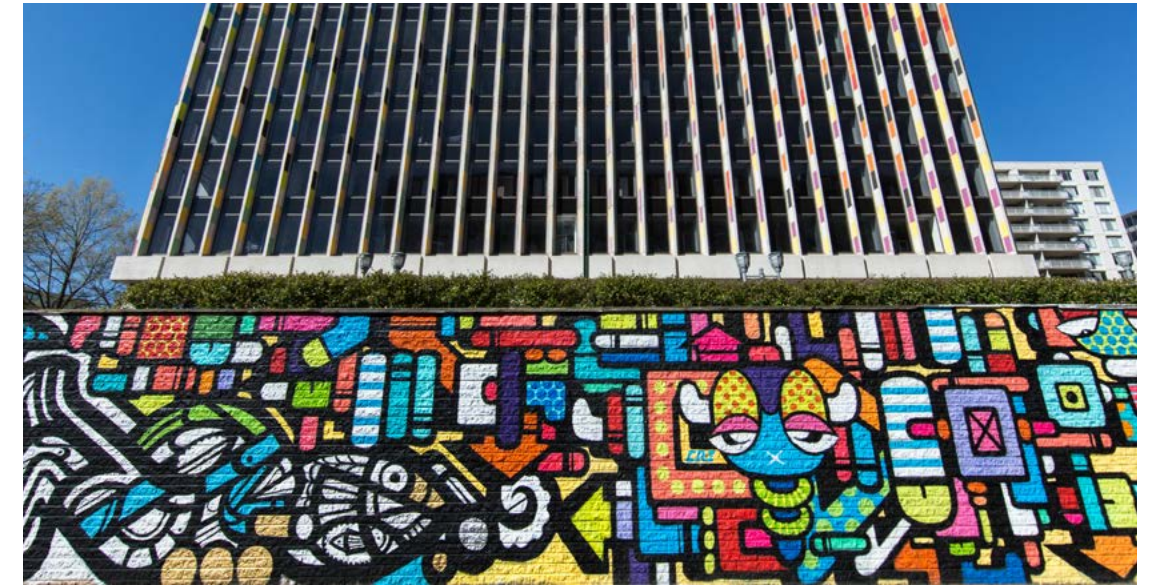
THE FIELD OF PUBLIC ART IS RAPIDLY EXPANDING:

- There has been increased interest in arts and culture strategies as a means to achieving community development, economic development and equity goals. These are often called Creative Placemaking, Social Practice and Civic Practice.
- Artists, curators, arts organizations and place-based organizations are exploring a wider variety of approaches to bringing public art to public spaces.
- There has been an increase in the type and number of organizations that are taking on public art projects as part of their core activities.
- There has been an increase in the number and types of higher education degree programs related to public art and public art curating.
- There has been an increase in national funding available from the National Endowment for the Arts and non-governmental philanthropic sources.

AT THE SAME TIME, THE FIELD IS EXPERIENCING NEW CHALLENGES:

- There has been a fresh questioning of the role artists play in urban and public projects, and how to curate and assess the quality of their work. In general, the pace of public art opportunities might be outstripping the capacity of artists and arts organizations to respond to them, particularly in regard to artists' ability to work in public space, and the ability of project sponsors to access and follow best practices for community engagement and project management.
- There has been a reduction in funding available from local government sources.

Mas Pez, Jeff Huntington, Juan Pineda, Cita Sadeli "Chelove," Thomas Pipkin, Mural 23. Photo courtesy of National Landing BID.



New Sponsors of Public Art

Since the late 1950s, public art has tended to be the responsibility of local government agencies whose role is to commission artworks in public spaces and in relation to the construction of public facilities and infrastructure. These agencies have tended to have staff, financial and political resources that enable them to manage complex projects in the public realm. This is the paradigm in which Arlington's Public Art Program was created.

In recent years, a variety of other types of organizations have embraced public art as a programmatic area key to their mission. These include place-based organizations like business improvement districts, park conservancies and community development corporations; as well as broader-based arts and educational organizations such as universities, art museums, historic homes and gardens and interdisciplinary arts festivals. Even some private development companies have created their own in-house public art and placemaking teams.

Intermediary organizations, such as the American Planning Association, the City Parks Alliance, the Local Initiatives Support Corporation, Smart Growth America and Transportation for America are creating new professional networks for public art and creative placemaking and providing resources and technical assistance for project development and evaluation. Notable among these is ArtPlace America, a funder that has also developed extensive research on the relationship between arts, culture, infrastructure and community development.

This trend is taking hold in Arlington, albeit slowly. The three Business Improvement Districts (Rosslyn, Ballston, National Landing) have begun to sponsor public art and creative placemaking initiatives on their own, sometimes working with outside curators and sometimes working in collaboration with the Program. The Arlington Arts Center has periodically produced or collaborated on public art projects, but largely with a focus on the public spaces immediately surrounding its facility in Maury Park. Local universities, such as George Mason (Arlington Campus), Marymount and Virginia Tech (Arlington Campus), have yet to embrace this trend.



Marc Pelaka, *Arlington Abstracted* (Parking Day, 2019). Proposal rendering courtesy of the artist.

Creative Placemaking

The emerging practice of creative placemaking has taken the fields of public art and community revitalization by storm in the last decade.

Creative placemaking is a widely dispersed movement, involving both countless grassroots efforts as well as top-down structures for defining, developing, funding and evaluating projects created by the National Endowment for the Arts, independent funders such as ArtPlace America and national intermediaries such as Springboard for the Arts. Creative placemaking embraces “pop-up” projects and tactical urbanism, among other approaches.

Some of the common critiques of the creative placemaking movement are that projects often cast the artist’s role as a means

to an end, without cultivating an authentic artistic practice, and that projects often trigger (unintentionally, perhaps) economic change and ultimately displacement in cities. Recent approaches by national funders have addressed these concerns, and can provide direction for how Arlington can adapt creative placemaking practices to achieve its goals.

In Arlington, creative placemaking has been embraced by a variety of entities that see it as a tool for engaging artists to advance the goal of enabling a lively pedestrian realm. For them, a persistent challenge in Arlington has been County codes, policies and practices that make it difficult to experiment as freely as they would like in the public right of way with placemaking projects.

Scott Pennington, *Art on the Art Bus*. Photo courtesy of Arlington County.



Temporary Artworks

The traditional paradigm for public art was aimed at producing permanent artworks, such as sculptures or two-dimensional artworks including murals, reliefs or enhancements for building surfaces. Temporary artworks also have a long, but narrower tradition; important independent arts organizations such as New York City’s Public Art Fund and Creative Time have been producing temporary projects for several decades.

Over the past decade there has been growing interest in temporary artworks, or artworks that are up for only a limited amount of time, particularly site-specific commissions. There are a variety of reasons for the interest in temporary artworks, one of which is that they allow for more experimentation in regard to artistic approaches, themes and locations. That, in turn, allows more artists and more communities to connect with public art. Additionally, because these projects are only up for a short period of time and tend to be experimental, they can attract media attention and additional visitors. Lastly, they are generally less expensive.

Arlington’s Program has its roots in temporary artworks as well, having presented site-specific temporary commissions starting in 1987 and then continuing until now through a variety of initiatives. Since the 2004 PAMP was completed, temporary commissions have branched out into mixed-media collaborations that have involved dance and performance.⁴

Most of these have been smaller-scale projects located in parks or public buildings; several projects have been placed in gateway locations in Rosslyn (for example, *Bike Oasis*, *CO₂LED* and *Grassman* (John Antone, 1993)). The Program has collaborated with Planning Division staff on *Courthouse 2.0*, a public art initiative aimed at sparking public conversation about the future *Courthouse Square* by exploring the interaction between civic space and civic life in Arlington in the twenty-first century.

Social Practice

Another type of specialized public art practice, called social practice, has also evolved considerably in the last decade. Social practice art is generally defined as projects that focus more on processes of engagement with communities for the purposes of generating social awareness, engagement or change rather than on purely physical or visual outcomes. Seminal projects in the U.S. range from [Project Row Houses](#) (Rick Lowe, ongoing), which has evolved into a decades-long community revitalization project in Houston, to the [University Avenue Project](#) (Wing Young Huie, 2010) an artist-instigated social-cultural investigation in Saint Paul, Minnesota, that relied on participatory photography.

Social practice public art is taking root in Arlington. The Program, in collaboration with the County's Historic Preservation Program and Arlington's Center for Local History, has created a [multi-year residency for printmaker Amos Kennedy](#) to explore this history of the desegregation of Stratford Junior High School and lunch counter sit-ins.

Earlier projects like [County Wandering](#) (Graham Coreil-Allen, 2017) and [Put the "P" into C_vic](#) (Linda Hesh, 2016) arguably borrow from social practice thinking in that they involve processes of engagement and are intended to provoke new ideas on the subject of place and civic engagement, respectively.

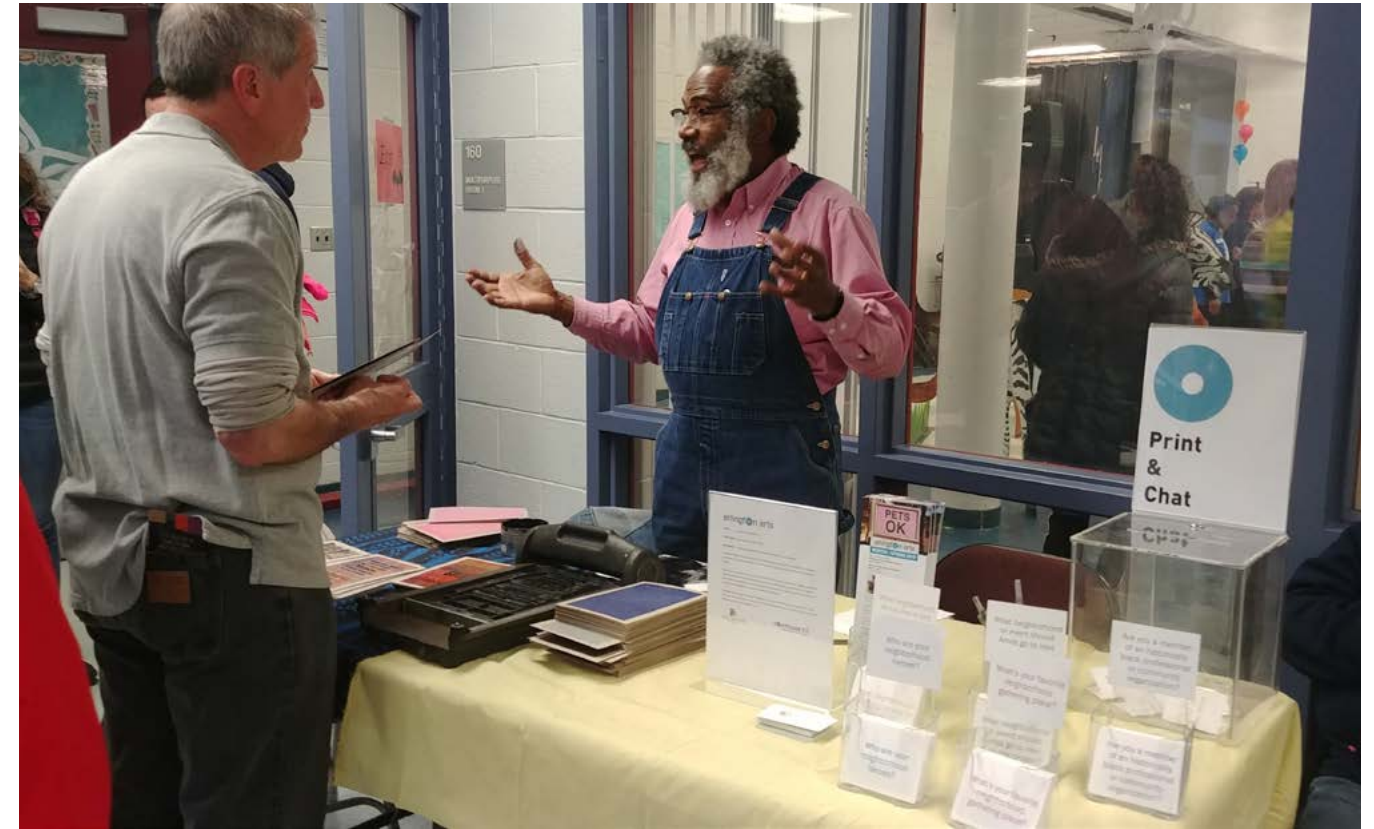
Civic Imagining

The process of civic imagining inverts conventional public art thinking. Rather than drawing on the metaphor of a city as an outdoor gallery, or a canvas for artistic embellishment, civic imaging asks, "What if artists were cast in the role of imagining creative solutions to the problems of urban settings?"⁵ This approach contrasts with the use of public art as beautification or spectacle, instead focusing on how public art can be intertwined with the function, understanding and re-imagination of city infrastructure and systems.

"Civic imagining" projects borrow from the traditions of design charrettes or competitions common in other design fields, offering critiques of and visions for urban development. They engage the public in visionary exercises that transcend the boundaries of public engagement that is conventionally practiced in planning processes.

"Civic imagining" projects come in many guises. One of the best known projects is called [PARK\(ing\) Day](#) (Rebar Group, 2005), which started when a group of artists took over a metered parking space in San Francisco for two hours and turned it into a public green space, questioning the predominance of auto-oriented spaces in cities. PARK(ing) Day has become a worldwide event and resulted in policy changes in dozens of cities. Arlington has participated for several years, with [six projects featured in 2017](#), sponsored by County agencies, community and civic groups, and design firms.

Another such project, [Beachfront Potential](#) (Patrick McDonough, 2014), part of the "[Public Displays of Innovation](#)" program sponsored by the Ballston Business Improvement District, asked viewers to imagine the day when global warming would raise the Potomac River level to the point when Ballston apartment and office towers became waterfront property.



Visiting Artist Amos Kennedy at the Feel the Heritage Festival.
Photo courtesy of Arlington County.

Evaluation

Evaluative processes are increasingly common in public art administration. Broadly, one type of evaluation focuses on the processes of developing projects, and another type of project focuses on the impacts of public art on audiences, places and economic development.

In Arlington, the Program has collaborated with Virginia Tech and Americans for the Arts on pilot evaluation processes. The findings from this process have informed recommendations in this plan about collaborative and integrated public art projects, as well as the ways that artists are asked to develop their projects.

General Policy Trends in Arlington County

Fiscal, Development and Infrastructure Climate

In recent years, the County has experienced overall growth in population and employment of about one percent a year, a pace that had been expected to continue for the next two decades⁶ (though that forecast will likely improve with major new corporate headquarters locating in Arlington). New residential and commercial development has been concentrated along the County's two Metro corridors, as well as Columbia Pike.

Beneath that positive long-term outlook, the County has been experiencing new pressures on its fiscal environment. First, it is experiencing historically high office building vacancy rates, which depress its commercial tax collections and pressures its residential tax collections. This trend, which has been occurring for about a decade, is a result of reductions in federal government leasing due to its Base Realignment and Closure process (BRAC), sequestration and relocations, competition from newer buildings in Fairfax accessible via Metrorail's Silver Line, a general trend towards the reduction of space needed for office workers, and the obsolescence of Arlington's office building stock. Second, the County is facing fiscal pressure for capital investment

and operating support for the Washington Metropolitan Transportation Authority (WMATA) (to address disinvestment) and Arlington Public Schools (to address demographic trends). A third issue is rising housing costs, which has led to an exploration of public and private strategies for providing affordable housing.

As a result, compared to the era when the Public Art Program got its start, County operational and capital budgets are facing new demands and new priorities have emerged in negotiations with developers. This has led to adverse pressure on the Program's main revenue streams.

Arlington has also moved aggressively to address the impacts of the COVID-19 pandemic, which has been a critical County priority as this plan was being completed. It is possible that the pandemic will have long-ranging impacts on County finances, the use of public spaces, and how public engagement takes place.

Economic Development Climate

The nature of the County's economy is changing, as well. For decades, Arlington's economy has been dependent on government offices (defense, national security, sciences) and related contractors and consultants. As that segment of the economy is declining, Arlington is building a more broad-based innovation, technology and corporate sector. Compared to a decade ago, it has an expanded university presence and a range of business development strategies and networks that are seeking to stimulate investment in a broader variety of cyber, media and research sectors. Recent decisions by several corporations to locate their headquarters in Arlington are signs of the County's continued vibrancy.

In addition, the County recognizes it is competing in a more broadly competitive environment, and community amenities will be critical to its success in attracting and retaining businesses and residents. The County's economic development strategic plan states as one of its five major goals:

Arlington will enjoy high quality places that ensure an exceptional quality of life and offer amenities that are valued by residents, businesses and visitors.⁷

And it outlines the following strategic initiative:

Community arts and culture are sustainable economic development assets that can aid in the attraction and retention of businesses and workforce. ... public art that reinforces a sense of place and defines community identity should be encouraged.⁸

Other Approved Plans and Policies

PUBLIC SPACES MASTER PLAN

The Public Art Master Plan (PAMP) is a component of the County's [Public Spaces Master Plan](#) (PSMP), an update of which was approved in April, 2019. One of the important new focuses of the PSMP update is privately-owned public spaces, such as urban plazas. The PSMP and the PAMP share an interest in involving artists in the design and programming of these public spaces, particularly new urban spaces.

SECTOR AND AREA PLANS

Since the last PAMP was completed, the Clarendon, Crystal City and Rosslyn sector plans were updated, a new vision was developed for the Courthouse area, an area plan was completed for East Falls Church, and new plans were developed for the neighborhoods adjacent to Columbia Pike and for Four Mile Run Valley. These all include urban design and public space initiatives that will lay the foundation for opportunities for comprehensive public art approaches, which are referenced in the [Program's implementation guide](#).

Also, it is anticipated that during the next few years the County will undertake several other plans and updates. In 2019, the County launched a plan for the Lee Highway corridor from Rosslyn to East Falls Church, which will build on a 2016 vision study. The County Board adopted an updated Community Energy Plan in 2019, and the County is embarking on updates to the Urban Forest Master Plan and Natural Resources Management Plan.

BIOPHILIC CITIES INITIATIVES

In 2020, as this plan was being completed, the [County was accepted into the international Biophilic Cities Network](#), which is dedicated to improving the connection between residents and urban nature. Arlington will apply biophilic principles to its current and future policies and practices. The principles will not only influence public space projects in parkland and the right-of-way but also private development. Arlington will track its progress using the following indicators:

- Expanded biophilic planning and design principles throughout existing policies and processes, such as comprehensive plan elements, sector plans, site plans, park master plans, and multimodal transportation plans and projects;
- Educational opportunities for the community, including residents and development stakeholders, about the benefits of biophilic principles to further the presence of nature in our buildings, facilities, homes and public spaces;
- Expanded natural elements within Arlington’s built environments, as well as conservation of our natural resources;
- Creation of publicly accessible urban nature projects; and
- Equitable access to green spaces, parks and other natural elements.

Equity

The idea of equity — broadly meaning that everyone should have an opportunity to participate in, benefit from and contribute to the cultural, economic and social resources of the community — has become a priority issue for Arlington.

The County’s [vision statement](#) begins:

“Arlington will be a diverse and inclusive world-class urban community with secure, attractive residential and commercial neighborhoods where people unite to form a caring, learning, participating, sustainable community in which each person is important.”

The County’s [Equity Resolution](#) defines equity as:

“All populations having access to community conditions and opportunities needed to reach their full potential and to experience optimal well-being.”

The resolution further commits the County to:

“... [collaborate] on initiatives to address inequities in Arlington, establishing partnerships among the County Board, County staff, Arlington Public Schools, non-profits, businesses, neighboring jurisdictions, and new partners aimed at enhancing our effort and commitment to fostering equity.”

The Arts Commission’s strategic plan, *Enriching Lives*, predates this resolution but also takes up themes of inclusion, engagement and personal growth, in regard to participation in arts and culture activities. It focuses on strengthening access to arts resources for people and cultural organizations, particularly those from communities that have been under-resourced in the past. It specifically references supporting arts and culture to create engagement opportunities that reflect and involve Arlington’s diverse and immigrant populations, and the full spectrum of their creative expressions.

FOUR LENSES ON THE VALUE OF PUBLIC ART

In 2012, the Public Art Program commissioned *Four Lenses for Looking at the Value of Public Art in Arlington*, a white paper on how communities assess the value of public art. The paper’s authors scanned research from the U.S. and abroad to understand how the impacts of public art have been documented and used these findings to interpret Arlington’s Public Art Collection. The paper was drafted “as the starting point for a broader examination of the key roles that the public art program can play in the cultural, economic and social life of Arlington in the future, and for a discussion about the directions the program might take in the coming years.”⁹

The Poet is In, Courthouse Square 2.0. Photo by Elman Studio.



FINDINGS

The paper found that:

*Just as the approaches to public art have evolved over the last century or more, the arguments for the value of public art have evolved as products of their time, as well. These arguments ... can be distilled into four main categories ...*¹⁰

Public art is an essential element of placemaking and civic design.

Public art is part of the broader visual environment of buildings, landscapes and infrastructure. It can promote a sense of place, contribute to legibility or wayfinding, and generally support efforts for quality civic design.

Public art promotes community connectedness.

Public art projects, and the processes by which they are created, can heighten social and cultural awareness, strengthen community bonds, give voice to marginalized communities, and build a path to constructive civic participation.

Public art generates economic benefits.

Public art can help make a place more desirable for tourism, business location or development; generate activity through events; and support the broader creative economy.

Public art provides a path towards individual enrichment.

Public art provides people with access to art experiences that they might not otherwise have in the course of their daily lives. These experiences can enrich us as individuals, enable us to enjoy our surroundings, sharpen our outlook on the world, and help us participate more fully as members of our communities.

ARLINGTON ARTS AND CULTURE STRATEGY

In 2017, Arlington’s Commission for the Arts, the parent commission for the Public Art Program, completed *Enriching Lives: Arlington Arts and Culture Strategy*.¹¹ This strategic vision emphasizes a strong role for arts and cultural activities, including public art, in creating a positive climate in Arlington for business attraction, residential retention and community development. *Enriching Lives* outlines a vision, values, goals and strategies that offer a useful context and framework for public art. It was adopted by the County Board in 2019.

Values

- Art has value in itself
- Arts and culture are a strategic community resource
- Arts and culture underpin economic development and sustainability



Rosslyn Jazz Fest. Photo by Arlington County.

Goals

- **INTEGRATE:** Integrate arts and culture into all aspects of civic and community life
- **INVEST AND BUILD:** Invest in a vibrant, equitable, sustainable and evolving arts and culture ecosystem
- **LEARN AND EXPLORE:** Use arts and culture to facilitate accessible and inclusive opportunities for lifelong learning, health, discovery and creativity
- **SPOTLIGHT:** Increase the visibility, awareness and prominence of artists and artistic and cultural organizations in Arlington
- **TERROIR:** Establish public spaces that offer opportunities for appreciating and interacting with arts and culture to enhance daily experience



Dia De Los Muertos, Robin Bell and Edgar Reyes, 2017, projections at Arlington Arts Center. Photo by Elman Studio.

Strategies

- **EMBED:** Incorporate the varied and essential civic benefits of arts and culture by considering and including these benefits in all relevant County plans and studies
- **RISKY BUSINESS:** Value and reward risk-taking for innovative and impactful achievements across the artistic and cultural community
- **CROSS-POLLINATE:** Encourage partnership and collaboration across art forms, sectors and the community to grow and deliver strategic investments in the arts and culture ecosystem
- **PUBLIC PASSION:** Create sustainable public will, desire and support for arts and culture
- **EVERYONE WINS:** Deliver civic and publicly accessible spaces that generate economic, environmental and social sustainability benefits for the community
- **CIVIC FUN:** Use artistic and cultural programming to activate public spaces
- **ART EVERYWHERE:** Incorporate public art in the design, planning and building of the public realm

PUBLIC ART PROGRAM AREAS

Arlington's Public Art Program has thrived because it has had a clear vision and the ability to work flexibly with many partners within County government and the broader community. Looking forward, the Program will continue with its vision and maintain its entrepreneurial approach, while prioritizing the following types of work:

Public Art and Civic Design

Shaping the design of the County's public spaces, facilities and infrastructure through artworks integrated into capital projects

Special Projects

Activating public spaces by initiating short-term public art installations; stirring Arlington's civic imagination by including artists in planning processes and other civic inquiries

Audience Engagement

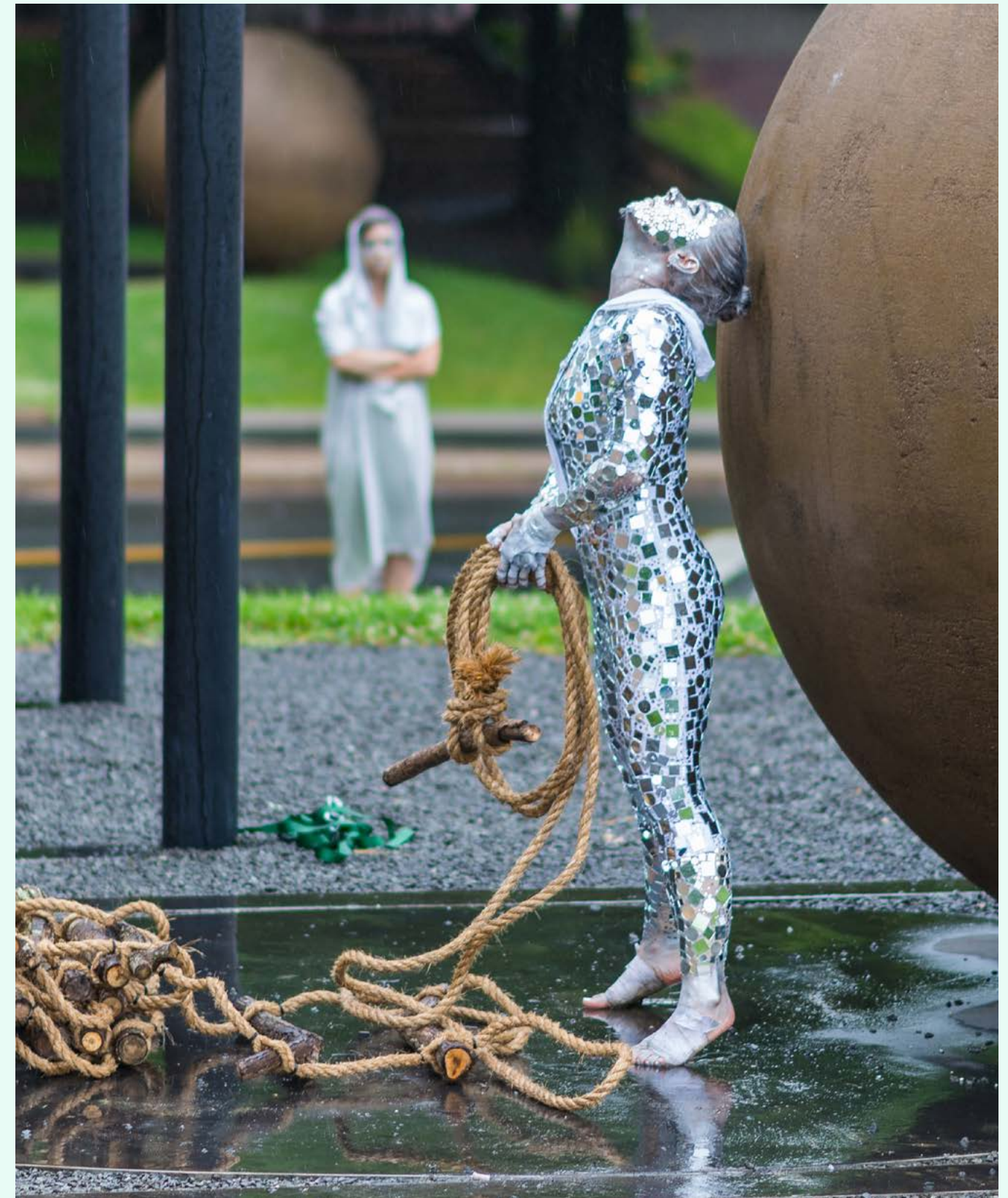
Connecting people with the existing Collection through documentation, programming and the development of interactive tools for engaging with public art

Developer Projects

Influencing the role that artists play in shaping the architecture and public realm design of private development projects

Community-Initiated Projects

Providing professional guidance to communities that raise funds for public art projects

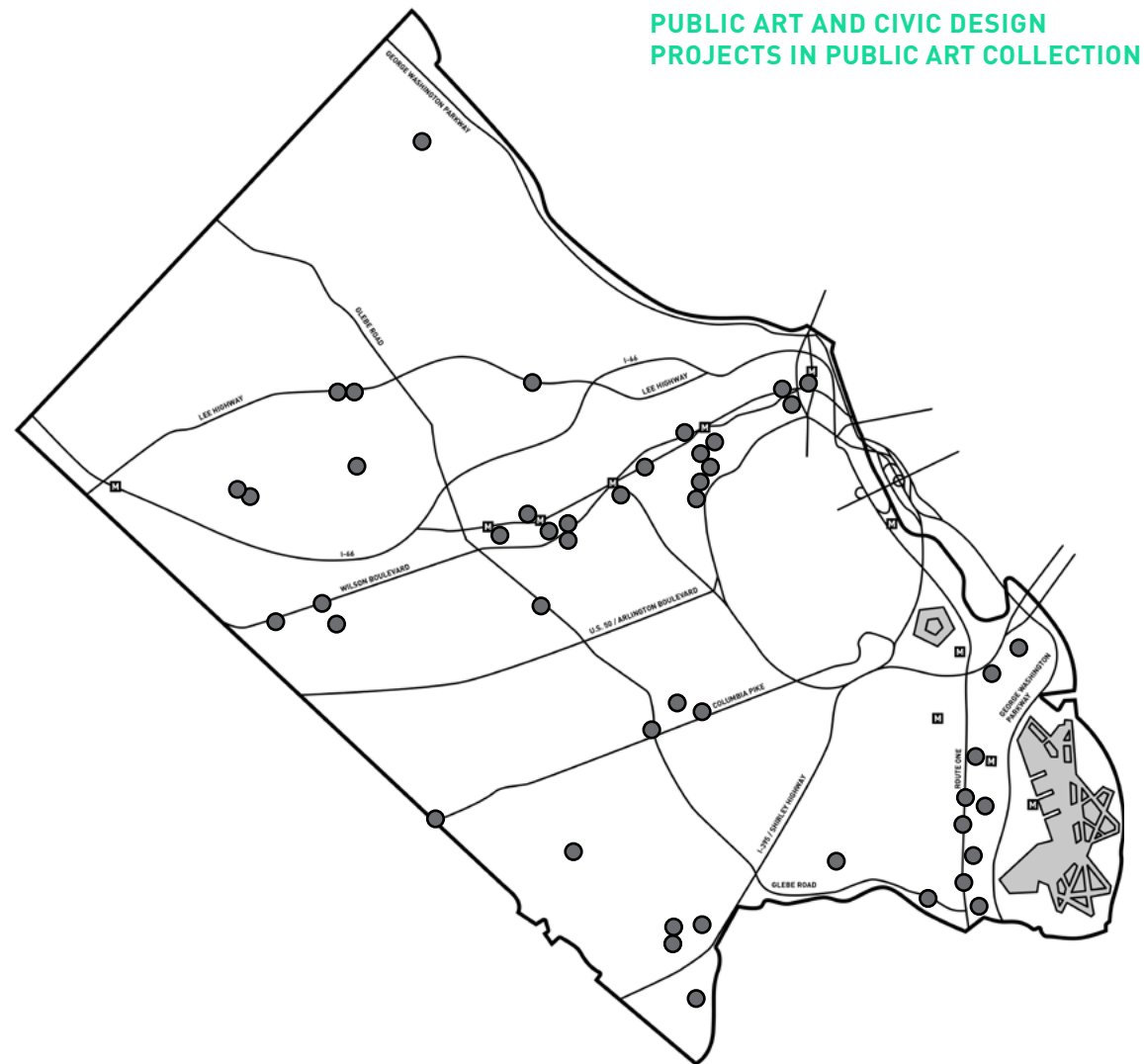


"the still point," J.J. McCracken, 2013; 24-hour endurance performance interpreting Nancy Holt's design for Dark Star Park
Photo and artwork © J.J. McCracken 2018. Photo courtesy of CONNERSMITH.

PROGRAM AREA:

PUBLIC ART AND CIVIC DESIGN

The County has emphasized the integration of public art into buildings, infrastructure, streetscapes and other public spaces and capital projects that it builds, with the vision of transforming the design of Arlington's public realm. There is strong public sentiment that this approach should remain a core focus of the Public Art Program.



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



Following this vision, the Program has been able to propose visionary, large-scale projects that involve artists in the conceptualization of infrastructure at the urban design scale, an ambition that has been accomplished by very few public art programs. One of its signature accomplishments is [Arlington Boulevard](#), which includes lighting, metalwork and custom-designed concrete panels integrated into the design of bridges and retaining walls at the interchanges of U.S. 50, Courthouse Road and 10th Street. In Crystal City, the Program was able to incorporate artwork into the glass panels of the Crystal City Potomac Yard Transitway ([Connections](#)).¹²

However, the Program has also run into challenges, particularly related to the continuity in County capital plans and the long time frame that is usually required to complete intensive capital projects. Public art projects require an overall commitment to design excellence; a consistent, predictable process for developing public facilities; and the ability to receive and maintain funding over the long time frame that it takes the County to plan, design and build capital projects.

GOALS

- Monitor future County planning efforts, such as the development and/ or revision of comprehensive plan elements, General Land Use Plan studies and department, sector and area plans:
 - Identify potential opportunities for public art as early as possible, when County investments are being identified in planning processes
 - Familiarize lead planners with the approach of the Program and identify how the recommendations and priorities of the PAMP can be carried through in other County plans
 - Introduce citizens involved in these planning efforts to the role that public art can play in helping to achieve the County's planning visions
- Consider public art opportunities in new capital projects at the earliest stage, when County departments are formulating program and budget requests for consideration by the County Board, prior to the inclusion of projects in the CIP
- Clarify how the standard public art commissioning process relates to the standard development process for County facilities
- Engage Program staff with the [PFRC](#), and include a [Public Art Committee](#) representative in PFRC meetings for projects that will include public art

Untitled (Courthouse Plaza Etched Glass), Linn Meyers, 2012. Photo by Hoachlander Davis Photography.



Cultivos Loci: Suckahanna, Jann Rosen-Queral, 2004. Photo courtesy of Arlington County

PROGRAM AREA:

SPECIAL PROJECTS

The 2004 PAMP established the potential for the Public Art sProgram to “reserve time and financial resources for special projects that are not directly related to County capital projects or private development.”¹³ Since then the Program has participated in numerous projects of this sort, most notably collaborations such as [Courthouse 2.0](#) and [Echoes of Little Saigon](#) (Kim A. O’Connell, 2016). Special projects have sometimes involved collaboration with programming staff from Arlington Cultural Affairs.

This master plan update offers a focused vision for special projects: They will focus on civic initiatives that can stir people’s [civic imagination](#) or their “capacity to imagine creative alternatives” for the future,¹⁴ as well as engage more County residents in civic dialogue. These projects could become a more significant part of the Program’s portfolio, as the pace of capital investment slows down.

The Program can implement this vision by organizing these projects on its own or working through productive partnerships with other County programs and agencies, partnering organizations, arts organizations and other community groups.

Put the “I” into C_vic,
Linda Hesh, 2017.
Photo by Linda Hesh.



Temporary Installations

[Temporary projects](#) are defined as having a limited life span, which can be from a few hours to several years. They can address a number of goals: promoting interest in County policies and priorities (walking, bicycling, recycling, waste reduction, etc.), highlighting the unique character of each neighborhood, providing opportunities for local artists with a diverse range of practices to experiment and gain experience, and underscoring the catalytic role public art can play in transforming the identity of a place.

SIGNATURE COMMISSIONS

The Program will seek locations and resources for signature temporary public art installations on a periodic basis, potentially every other year. The installations will preferably be original commissions and located in areas of easy access and high public visibility. They will reflect on civic themes, such as innovation or sustainability, discussed in this plan.

COLLABORATIVE PROJECTS

The Program will support other organizations, such as independent arts groups, partnering organizations and developers, in organizing temporary public art projects and exhibitions, as long as they follow the Program’s guidelines for artist selection and project development.

In the past, the Program has supported temporary projects in Maury Park organized in collaboration with the [Arlington Arts Center](#). Other projects have been focused on place activation, but the Program will also encourage projects that challenge the civic imagination and allow emerging regional artists to develop a public art practice. These could include rotating sculpture sites or mural walls.

Artist Residencies

The Program will seek opportunities to embed artists in County agencies, partnering organizations, arts organizations or other entities that offer a productive environment for artists to research and develop projects that foster civic visioning. The expectation will be that the artist would create a public art project that is based on the exploration conducted during the residency, and would engage with the general public in presenting the work.

Artist Engagement in Planning Processes

The Program will support the involvement of artists in County planning processes, including sector and area plans, infrastructure plans, Comprehensive Plan elements and special studies. The Program, sponsoring agency and key stakeholders will collectively determine the best approach to artist involvement. Outcomes could include experimental place activation projects, such as [Meeting Bowls](#) (mmmm..., 2017) and [Put the “P” into C_vic](#) (Linda Hesh, 2016), which were part of the [Courthouse 2.0](#) initiative.

Collaborative Urban Design Initiatives

The Program will support and be involved with collaborative projects (County, developers, partnering organizations) that implement County urban design visions. An example of this was the replacement of the [Ballston Quarter Pedestrian Bridge](#).

Portable Works

From time to time the Program has acquired, commissioned or exhibited [portable works](#), primarily wall-hung works such as drawings, paintings, photographs and prints.

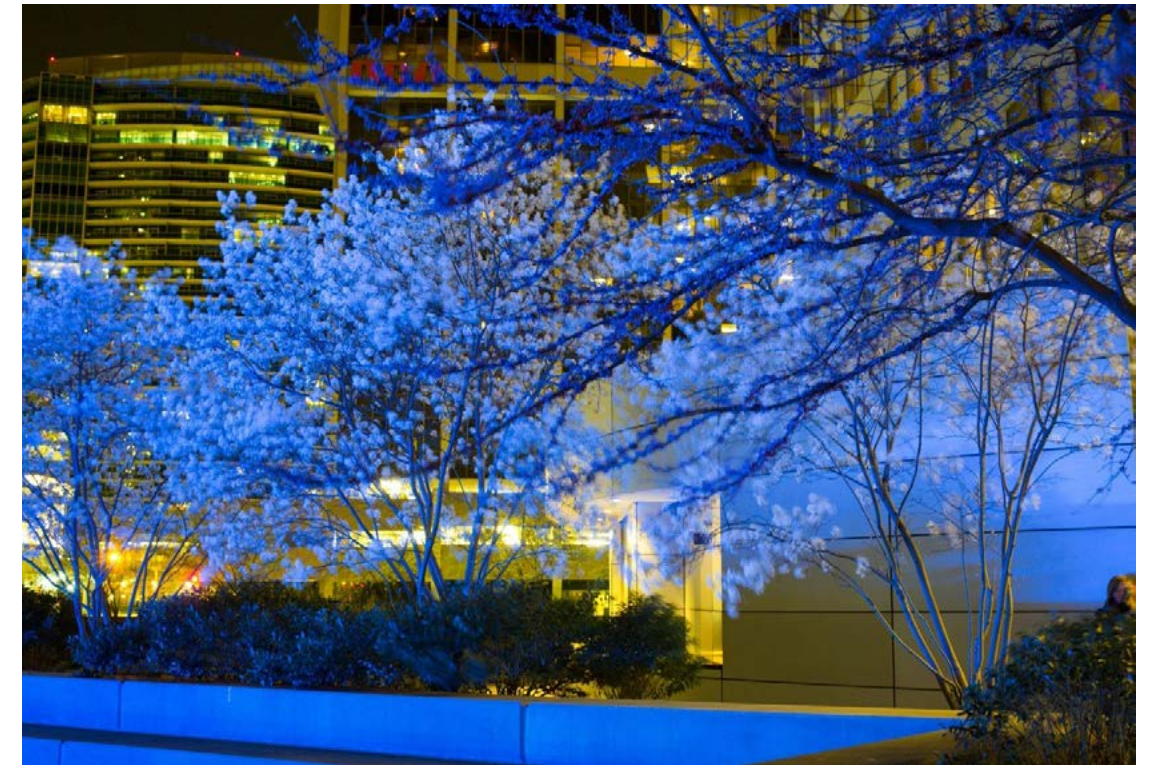
Most of these works are on display in the public spaces of the County offices, primarily at the Ellen M. Bozman Government Center (2100 Clarendon Boulevard), the Department of Human Services (2100 Washington Boulevard) and Arlington Economic Development (1100 North Glebe Road).

The Program has acquired, commissioned or exhibited portable artworks in order to address specific situations, such as presenting art in buildings where integrated artworks are not possible, exploring topics of interest to the Program for which other commissioning approaches are not feasible, or documenting projects that are in process, temporary or completed. For example, when the Rosslyn Business Improvement District commissioned photographer Frank Day to create a series of photographs that it could use for temporary enhancement projects, the Program acquired prints of several of the photos for the [Portable Works collection](#). They were originally exhibited at the Spectrum Theatre and are now installed at the Bozman Government Center in conference rooms.

The Program will continue to build and exhibit its Portable Works collection in this manner as these types of opportunities arise.

GOALS

- Consider both artistic and community/partnership goals in special projects
- Follow the County's public art guidelines in engaging artists in Special Projects
- Clarify messaging about the Program's role in public art projects that are undertaken through partnerships



Blue Blossoms, Frank Hallam Day.

Bike Oasis, Butch Anthony, 2006.

Photos courtesy of Arlington County.



PROGRAM AREA:

AUDIENCE DEVELOPMENT AND ENGAGEMENT

Arlington County has built a significant Public Art Collection, with numerous artworks that are well-loved and considered as landmarks. However, public art cannot be regarded as a static resource; the Program must work on an ongoing basis to activate the Collection as part of the community's ongoing cultural life.

The County's arts and culture strategy recognizes this challenge, calling for a broader reassessment of how the County's cultural enterprises engage with audiences:

Because of changing technology and market forces, there is an increasing recognition that artistic and cultural programs and services need to be delivered in a way that matches audience's evolving expectations. Whether community arts or professionally curated programming, people expect unique participatory experiences personalized to their preferred times and locations.¹⁵



Cloud, Ivo Bukvic, Aki Ishida, community workshop, 2014. Photo © Jeff Goldberg / ESTO, courtesy of artist.

The Program is well-positioned to address this challenge

The Program has organized and supported numerous events and activities aimed at enriching community life with public art. Some of these have been related to County planning efforts, supporting all [four levels of the County's community engagement framework](#). Some have been co-developed with artists, community organizations and community leaders, reflecting the highest level of collaborative engagement.

- [Cards Against Urbanity](#). The Program collaborated with GreaterPlaces.com and DoTank DC to “re-imagine” the “Cards Against Humanity” card game with a special game dedicated to Arlington. The project, part of [Courthouse 2.0](#), involved events at various locations throughout Arlington.
- [Sculptural Yoga](#). The Program teamed with Lisa Marie Thalhammer, a local artist and certified yoga instructor, and WithLoveDC to lead free classes at various locations with public art. The participants were led through postures, intentions and breathing movements that focused on the artworks.
- [Dark Star Park Day](#). The Program, in collaboration with the Rosslyn BID, celebrates the morning of August 1, the anniversary of the day that William Henry Ross acquired the land that became Rosslyn, as the time when shadows created by the poles and spheres of the artwork align with shadow patterns on the ground.

The Program has also developed robust web and social media platforms, which are managed primarily by its project management staff. During the Public Art Master Plan update process, the Program used these tools aggressively, issuing weekly posts on Facebook, Instagram and Twitter highlighting works from the Collection.

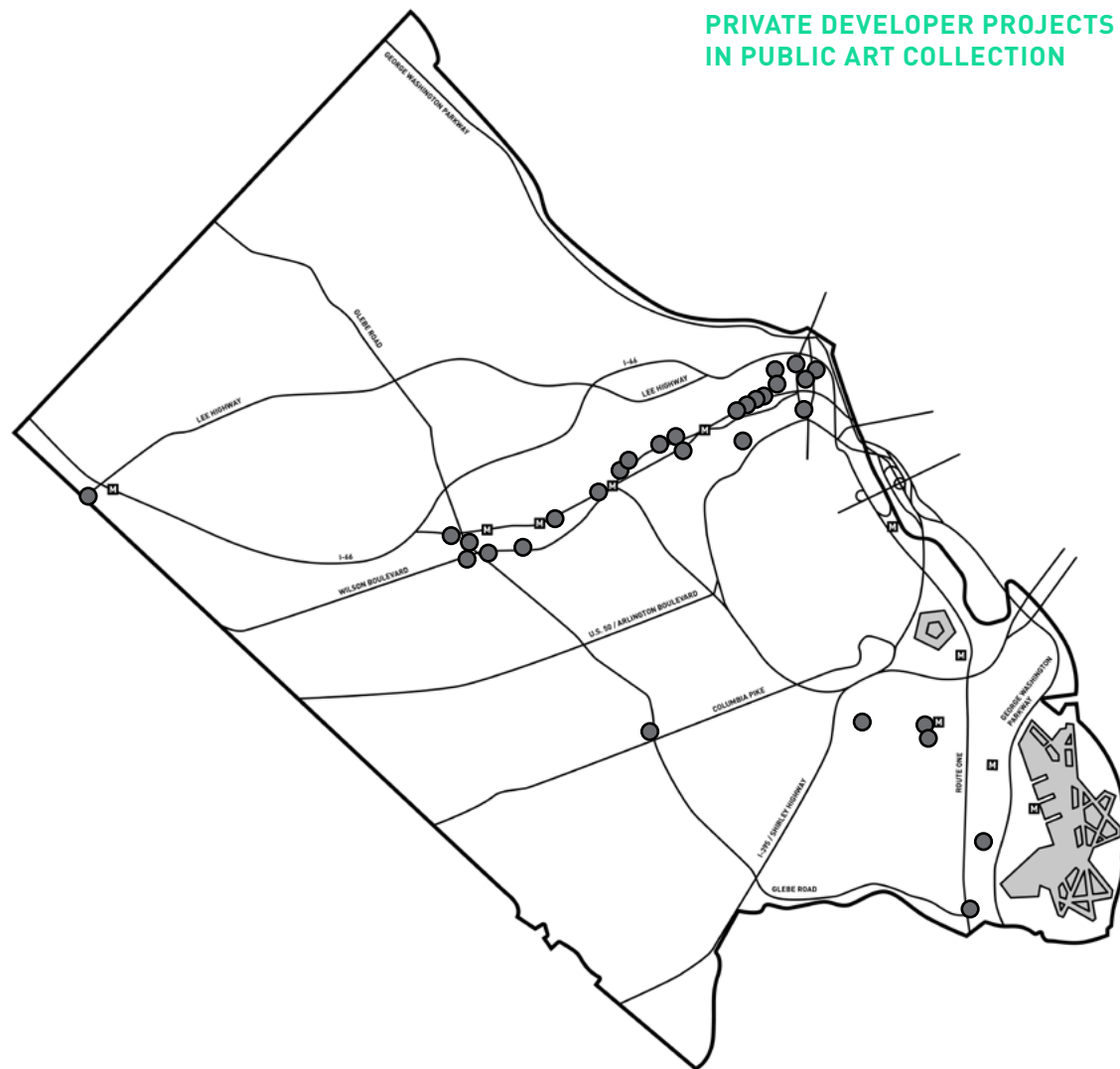
GOALS

- Consider audience development and evaluation an integral part of the Program's annual Projects Plan
- Make it easier for people to access information about projects
- Create new opportunities to experience artwork through ongoing programming
- Encourage community-generated interpretation and activation of the Collection

PROGRAM AREA:

SITE PLAN / DEVELOPER PROJECTS

The County’s vision for public art projects initiated through the site plan process calls for supporting the County’s goals of design excellence in public space. Since 2004, the County and developers have entered into more than 50 site plan agreements related to public art, resulting either in new artworks or contributions to the Public Art Fund.



Over the past decade, several important integrated works have been completed, notably *Naga* (Lisa Scheer, 2010) in B. F. Saul Company’s development in Clarendon; *Quill* (Christian Moeller, 2014), commissioned by Monday Properties in Rosslyn; and *Dressed Up and Pinned* (Vivian Beer, 2016), commissioned by Schupp Companies for the Hyatt Place hotel in Courthouse. However, the Public Art Program faces greater challenges when connecting developer projects to the implementation of longer-term public art or urban design strategies (for example, Cliff Garten’s *Corridor of Light*, which will mark three major entryways into Arlington along Rosslyn’s North Lynn Street corridor.)

Developers who commission public art say they have valued the opportunity to contribute to the quality of the public realm, particularly around their development sites; and that they have appreciated the expertise of the Program staff and the Program’s flexibility in meeting project thresholds in ways that were compatible with their design and construction schedules. Some have expressed concern that the public art contributions they agree to make under site plan conditions cannot be used for signage, branding or temporary placemaking elements.

The Program has been somewhat successful in guiding the artistic approaches or choices that developer projects make. However, the Program has been challenged in aggregating funds from developments having multiple phases, or from multiple developers in one area. This has limited the scale and ambitiousness of projects and their impact on the public realm. Looking forward, this could impact how public art funds are aggregated for proposed projects like Rosslyn Plaza Park and Courthouse Square.

Site Plan Public Art Projects

This master plan update reaffirms the County’s commitment to encouraging developers to create permanent artworks of the highest artistic quality. In particular, site plan-initiated public art will strengthen public spaces that are accessible to all, particularly public realm improvements identified in County-approved plans. Types of locations include publicly-accessible outdoor plazas and pedestrian connections, Metro station entrances, bus stop areas and streetscapes. Another option is to integrate art projects into facades, building lighting, seating and other features so that they contribute to the pedestrian experience.

Alternatively, developers who wish to support public art as part of their site plan development will be encouraged to make cash contributions to “area funds” established within the Public Art Fund for each planning area in the six priority corridors. Each “area fund” supports public art in that area; either County projects, especially those related to urban design and public space strategies identified in area plans, or community projects. For equity purposes, up to 10 percent of the funds can be used in areas of the County where developer resources aren’t usually available. Funds contributed from projects outside these corridors should be used for public art near the development that provided them.

Anna and David,
Miriam Schapiro, 1987.
Photo courtesy of
Arlington County.



AFFORDABLE HOUSING PROJECTS

Some site plan projects covered by the County's [Public Art Policy](#) are also affordable housing developments. The Policy will remain in place for these projects for various reasons, so that people of all income groups have access to public art and cultural resources.

However, the Program will consider flexibility in public art outcomes for affordable housing developments, on a case-by-case basis subject to certain criteria. Such projects might be developed through a community-engaged process or be programmatic in nature. One example is the Affordable Housing Residency, which is being supported by a National Endowment for the Arts grant. Resident artists are provided with studio and community space at the affordable housing site, and will carry out interviews, group discussions and participatory art making. The artist will develop a concept for a permanent public artwork that would be installed at the site.

CREATIVE PLACEMAKING

Developers and property owners who wish to engage artists in other creative projects outside the public art process will be supported in doing so, but not as a substitute for the County's public art requirements.

One important step will be to implement the County's [PSMP](#) recommendation that the County streamline the process of permitting temporary creative activities on public and private space. The Program will serve as a resource to this process, in particular assisting with the consideration of how common requests such as murals, lighting and other artist-designed projects will be handled.¹⁶

GOALS

- Confirm that the primary purpose of public art negotiated through the site plan process is to provide a long-term, integrated enhancement to Arlington's pedestrian public realm
- Consider how temporary public art programs can achieve these goals and update guidelines accordingly
- Involve Program staff in the review of Site Plans, to consider how public art strategies and opportunities can be consistent with the PAMP and public art opportunities identified in relevant area or sector plans
- Work with DCPHD to consider flexibility in how developers can meet milestones in the standard condition language, when warranted by extraordinary circumstances
- Maintain inclusion of affordable housing developments in the Public Art Policy, but encourage flexibility in provision of public art benefits with a focus on direct access to public art for residents
- Strengthen policy regarding inclusion of developers and their artworks in the Program's audience development efforts

Bennet Park Art Atrium; *Untitled*, Kendall Buster, 2007; *Aya*, Foon Sham, 2007. Photo by Hoachlander Davis Photography.



PROGRAM AREA:

COMMUNITY-INITIATED PROJECTS

Public artworks in neighborhoods can be responsive to community needs and allow Arlington artists to contribute to the County's artistic legacy.

In Arlington, community-initiated projects have resulted in new gathering places, expressions of neighborhood history and culture, and unique visual features. Examples include the artworks at Halls Hill/High View Park and the mural at Lee Highway and Veitch Street painted by Kate Fleming.

Community-initiated art projects have been supported by programs such as DCPHD / Neighborhood Conservation Services (Halls Hill/High View Park) and Arlington Arts Grants (Lee Highway mural, individual artist grant), as well as initiatives sponsored by various community organizations.

Following the County's Public Art Policy, neighborhood-initiated art projects are not eligible for County public art funding. However, if neighborhood or civic organizations develop public art projects and obtain funding, Public Art Program staff may provide guidance as resources permit. Program staff also work closely on the implementation of projects created through DCPHD / Neighborhood Conservation Services.

GOALS

- Communities are encouraged to develop public art projects through a recognized planning process (such as a Neighborhood Conservation Plan).
- Communities are encouraged to fund public art projects through the Neighborhood Conservation Program and Arlington Arts Grants, as well as external sources of funding.
- Communities are encouraged to follow the Public Art Guidelines for projects they initiate.

Kate Fleming,
Lee Highway Mural, 2015.
Photo by Tom Woodruff.



SETTING PRIORITIES

Public art in Arlington will maintain its strong alignment with the County’s vision for public spaces and design quality, and it will continue to support key County initiatives.

Many opportunities identified in this master plan update are related to plans and projects that will be realized over the next decade or longer. The Public Art Program will not necessarily be in control of that timing; therefore, it must work collaboratively and creatively with County agencies and other stakeholders through long-term planning and implementation processes, detailed elsewhere in this plan. This chapter outlines key corridors, themes and urban design opportunities the program should focus on in pursuing these collaborations.

Priority Corridors

This chapter identifies priority corridors where public art can align with County planning and urban design visions that are being implemented through capital projects and private development. For each corridor, this chapter outlines future directions for development and public space, and discusses specific issues, goals, policies and actions related to public art.

Key Themes

This chapter also outlines key themes that could be explored in future public art projects. These themes are related to either County priorities or aspects of Arlington’s character. They should be considered in prioritizing projects and setting goals for the artist’s research and engagement processes.

Urban Design Framework

Finally, this chapter identifies key aspects of Arlington’s urban design framework that the Program will focus on — parks, plazas and the pedestrian realm. It provides an inventory of specific opportunities and outlines the conditions that are necessary for the Program to become involved in a project.



Corridor of Light concept, Cliff Garten. Drawing courtesy of the artist.

SIX CORRIDORS

There are six corridors in Arlington that are priority areas for public art. These corridors are the focus of public and private investment in the County, and they comprise a network of urban villages and open spaces that are focal areas for economic development and civic life.

The [Rosslyn-Ballston Corridor](#) and the [Richmond Highway Corridor](#) comprise Arlington's two designated high-density mixed-use corridors, with nodes focused around Metrorail stations. They began developing as satellites to downtown Washington more than forty years ago. As time has passed, the older areas have been particularly impacted by shifts in the location of federal government employment and by their legacy of auto-oriented urban design. Both corridors are adapting to contemporary, mixed-use, pedestrian-oriented urbanism that allows them to function more independently as urban centers, and both are key to Arlington's economic success.

[Four Mile Run](#) comprises a series of parks, infrastructure and neighborhoods along Arlington's major internal waterway. Overall, corridor planning has focused on flood mitigation and environmental sustainability. Several areas on the lower reach of the corridor, such as Potomac Yard, Shirlington and Four Mile Run Valley, are taking on their own urban character. The upper reach is characterized by parks.

[Columbia Pike](#) is an emerging mixed-use corridor, supported by bus transit, along an historic arterial street through central Arlington that in recent years has been characterized by vibrant cultural diversity. The redevelopment process comprises neighborhood-serving commercial districts and medium-density housing.

[Lee Highway](#) and the [Potomac Riverfront](#) are new priorities for public art because of new planning and project activities. County planning efforts for Lee Highway launched in early 2019. Along the Potomac, the County is investigating how connections to parks along the river can be improved.

General Goals for Public Art in Corridors

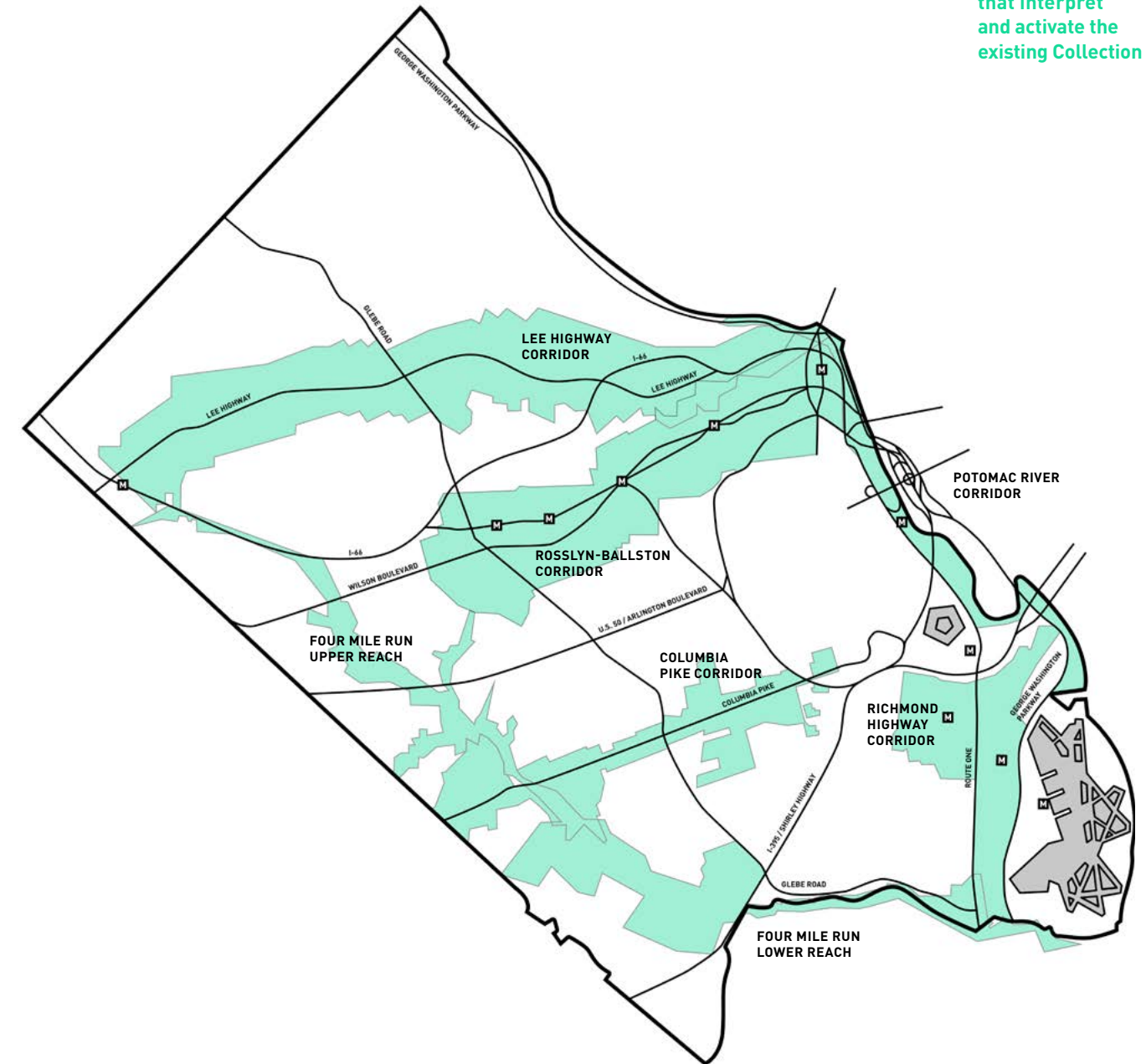
Assemble public and private resources into planned, curated and impactful experiences; avoid the sense of randomly placed artworks

Support projects that implement urban design, public space and streetscape recommendations in officially adopted plans

Support general planning goals of promoting mixed-use development and pedestrian, transit and bicycling circulation

Explore connections between urban systems and the environmental systems that will be the focus of County planning efforts in coming years

Continue projects that interpret and activate the existing Collection

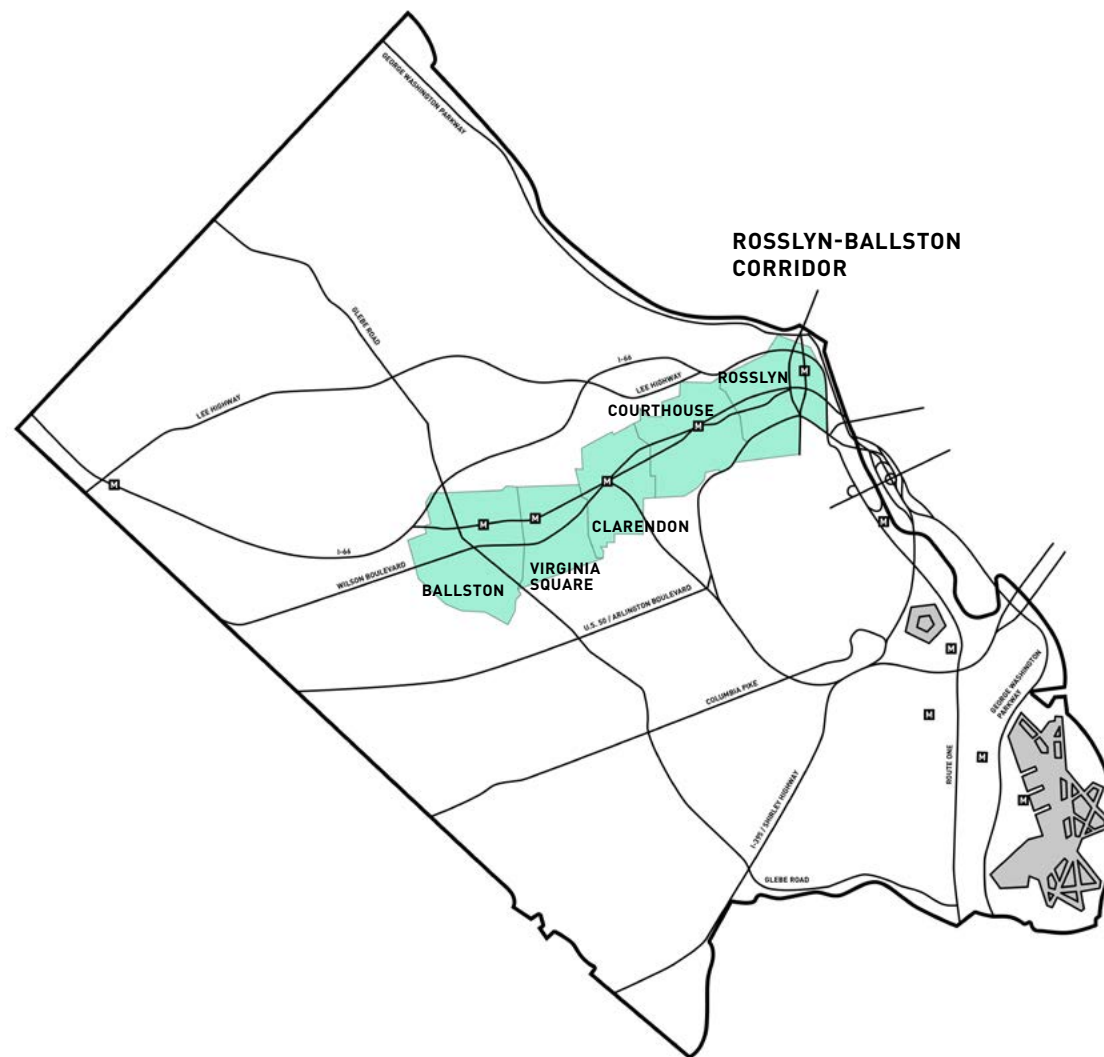


PRIORITY CORRIDOR:

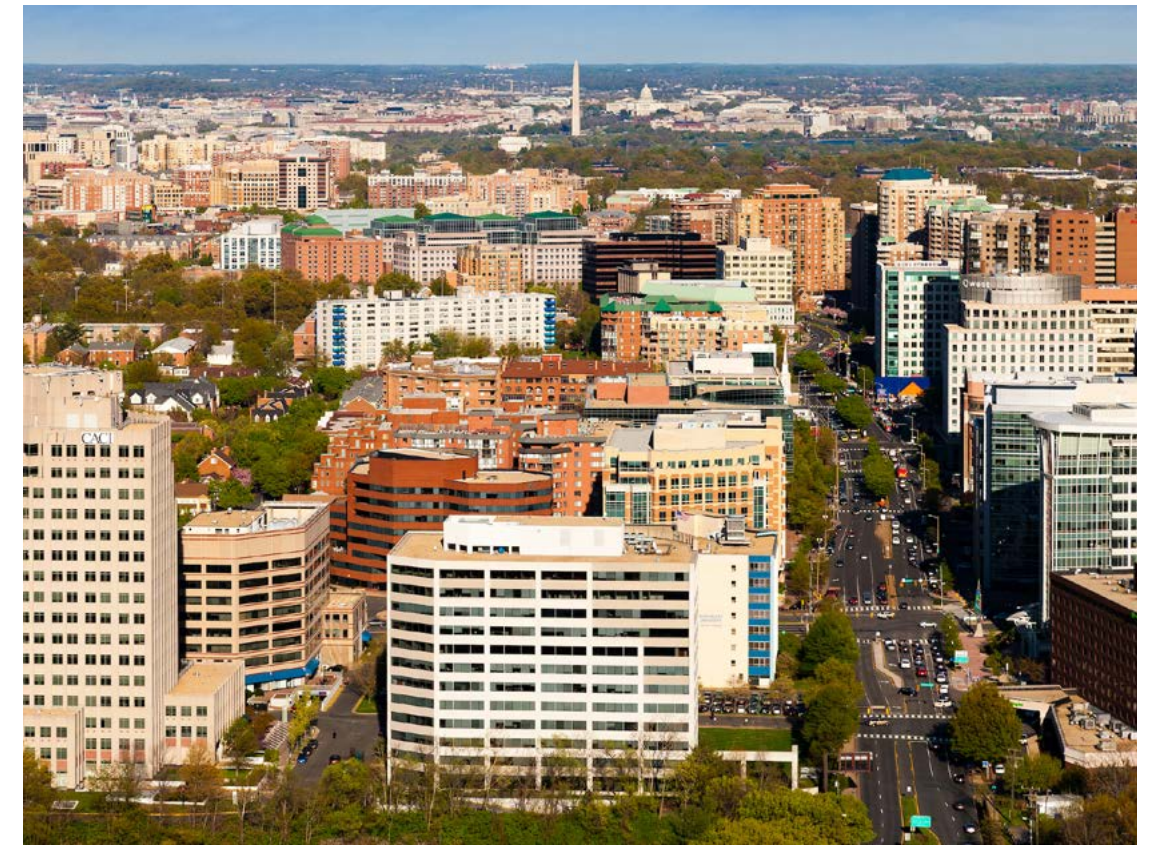
ROSSLYN-BALLSTON

The Rosslyn–Ballston Corridor has served as Arlington’s central business district for more than half a century. The corridor evolved a century ago as a tangle of neighborhood shopping streets served by trolleys that connected to Washington, D.C. Eventually village centers formed around Ballston, Clarendon and Rosslyn.

After construction of the Metro Orange Line more than forty years ago, denser commercial and residential development followed, and each of the five station areas in the corridor began to evolve its own identity.



Rosslyn–Ballston Corridor. Photo courtesy of Arlington County.



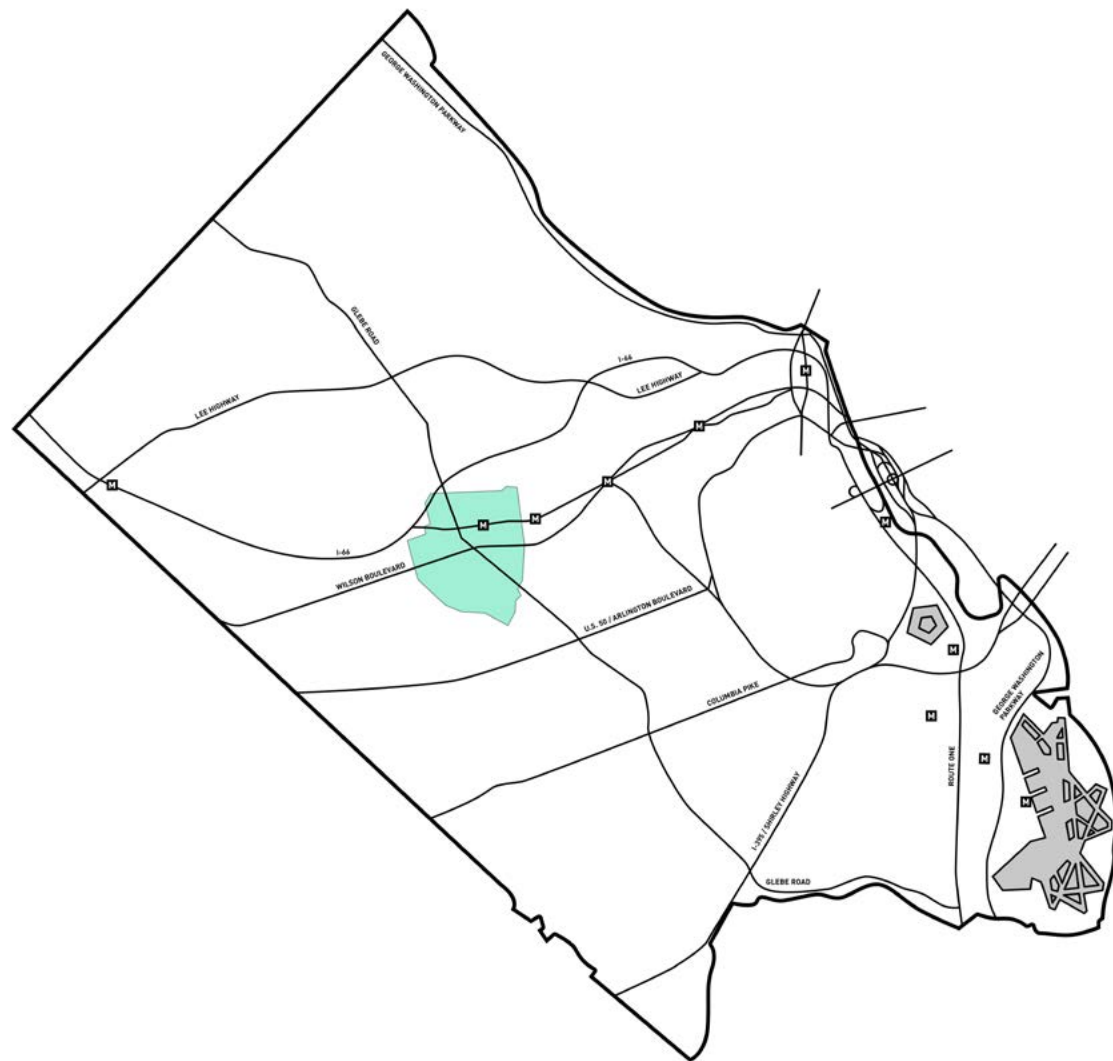
Today the corridor plays a key role in the everyday lives of people who live or work in Arlington. It is regarded as a place for shopping, walking, and working. It is popular for its festivals, arts events, community activities and entertainment venues.

The corridor is also key to Arlington’s economic development, a place where corporate headquarters and educational institutions are now locating, diversifying from the government-oriented businesses that have long characterized the corridor. The redevelopment that began in the late 1970s and 1980s is now being supplanted by new waves of redevelopment that reflect new urban design principles for mixed-use districts and pedestrian-friendly streets.

Much of Arlington’s public art can be found in the Rosslyn–Ballston Corridor, largely through developer requirements. Recent planning initiatives and new development presents many opportunities for additional public art that is closely integrated with the County’s emphasis on providing a stronger pedestrian realm and better public amenities.

Ballston

Ballston has positioned itself as a hub of innovation, research, learning, technology and science devoted to research and discovery. It is anchored by tenants like the Defense Advanced Research Projects Agency, and the Virginia Polytechnic Institute has set up its Washington-region research center there.



Flame, Ray King, 2006. Photo by Hilary Regan.

BACKGROUND

Public art priorities have focused on the pedestrian realm in Ballston’s core, with an emphasis on Ballston’s transit core, the main pedestrian spines along Stuart Street and Fairfax Drive, and the Ninth Street North corridor of public spaces, including the Ellipse and Welburn Square. Several notable projects follow this vision. [Flame](#) (Ray King, 2006) marks the gateway intersection of N. Glebe Road and Fairfax Drive, just east of the entry into the Rosslyn–Ballston Corridor from Interstate 66. [Arlington Gateway](#) (Jackie Ferrara and M. Paul Friedberg, 2004) marks the western end of the Ninth Street pedestrian promenade.

Most recent development has occurred along Glebe Road and Wilson Boulevard, and projections are for development to continue shifting toward Ballston’s southern and western edges. The pedestrian center of gravity has shifted from Fairfax Drive to Wilson

Boulevard, and will continue to do so as the Ballston Common Mall is reinvigorated as “Ballston Quarter,” a more open, dynamic and outward-facing development with a mix of retail and residences” and a new public space along Wilson Boulevard.¹⁸ Several other buildings are being reconfigured to present pedestrian-oriented retail along Ballston’s streets.

One specific project is the [Ballston Quarter Pedestrian Bridge](#), which replaced an existing pedestrian bridge over Wilson Boulevard. The County, the developer, the Ballston BID and other partners successfully collaborated on the design of the bridge, which was built by the developer as part of the public improvements it provided in conjunction with the Ballston Quarter project.

A second project at Ballston Quarter will be a new public space along Wilson Boulevard, at the location where the former pedestrian bridge connected. This will provide opportunities for arts programming.



Ivo Bukvic, Aki Ishida,
Cloud, installation in
 Welburn Square, 2014;
 Photo © Jeff Goldberg
 / ESTO

*Variation on Blue with
 White and Clear*, Jeffrey
 Allen Wilson, 2006.
 Photo courtesy of
 Arlington County.



The Ballston sector plan has not been updated since the [Rosslyn-Ballston Corridor Mid-Course Review](#) in 1989 and there is no public realm plan for Ballston comparable to those developed for Courthouse, Crystal City or Rosslyn.

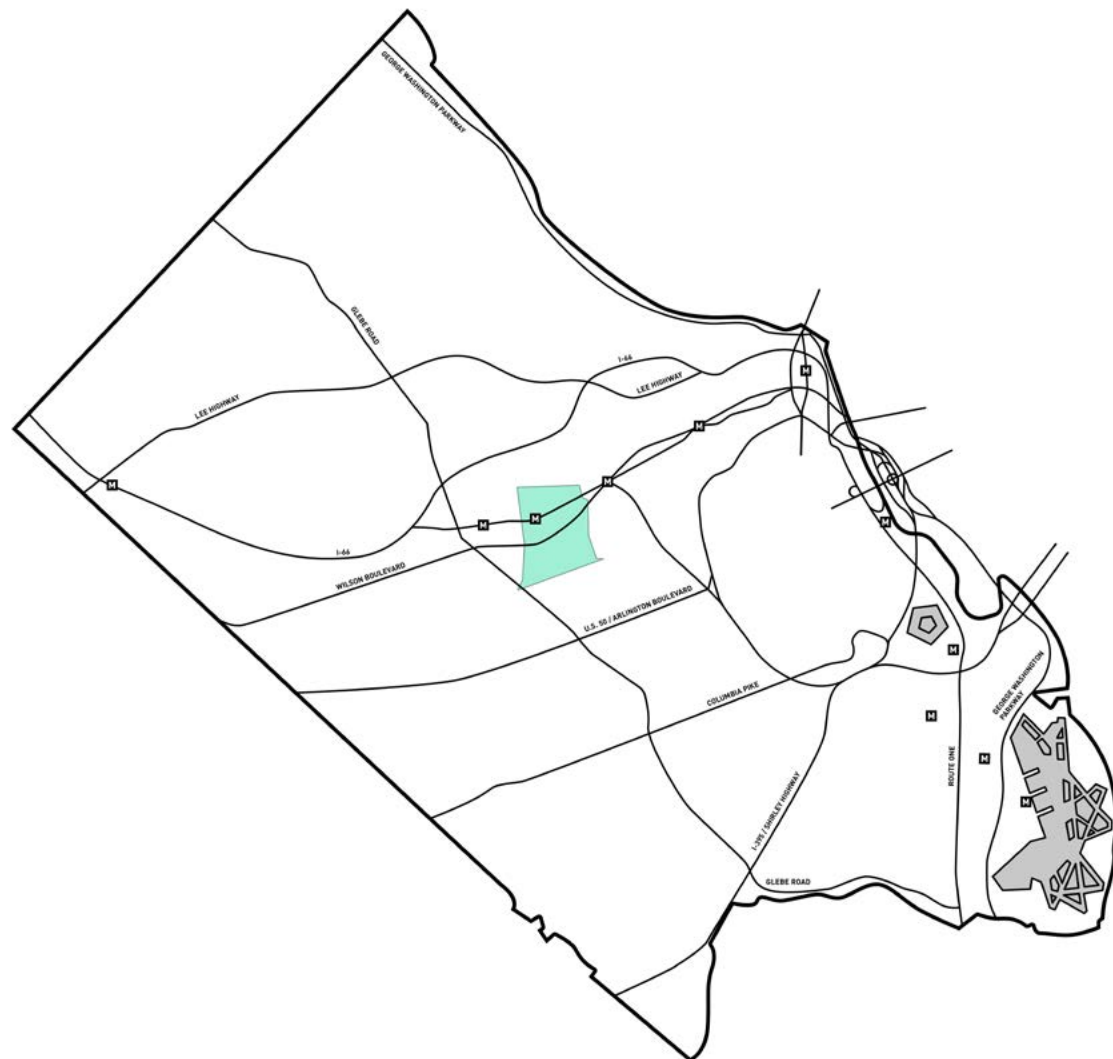
However, the Ballston BID has prepared a placemaking study intended to enhance pedestrian networks, and is implementing entry and streetscaping features. As an outcome, the BID sponsored “[Public Displays of Innovation](#)” (2014), seven site-specific, temporary art projects that reflected on the theme of art and technology, culminating with an exhibition. Also, it is planning for a [long-term temporary artwork](#) for the canopy over the primary Ballston Metrorail entrance (Blendid, artist team).

GOALS

- Support Ballston’s identity as one of Arlington’s innovation centers
- Build productive partnerships with business, civic and education sectors in generating resources, locations and new approaches to art projects

Virginia Square

Virginia Square is anchored by arts and educational institutions, including the Arlington Arts Center (AAC), Central Library and the George Mason University Arlington campus, surrounded by a strong residential neighborhood. Virginia Square has seen less redevelopment than other Metro station areas over the last decade, and it is the one station area in the Rosslyn–Ballston Corridor that had, at the time of this plan, neither a recently adopted sector plan nor an active BID nor a Partnership organization.



Gourd Palace, Doug Retzler, 2013. Photo by Doug Retzler.

BACKGROUND

The Program has been active with permanent and temporary projects in Virginia Square. In coordination with improvements planned for Oakland Park, the Program has installed *Ridge* (Foon Sham, 2019), which functions as a shading element and landmark. Previously, it completed *Spielschiff* (Bonifatus Stirnberg, 2007), a play structure in Maury Park. The Program has also collaborated with AAC on several temporary installations in Maury Park, including *Gourd Palace* (Doug Retzler, 2013) and *Historical Markers Project* (Timothy Thompson, 2012).

The [Virginia Square Sector Plan](#), which was adopted in 2002, envisioned that Virginia Square would have a focus on arts and culture. The main arts and cultural institutions — Arlington Arts Center (AAC) and Central Library — are located next to public spaces (Maury Park and Quincy Park respectively).

George Mason University completed a visioning study for its campus in spring, 2017. Among its key recommendations were the design and activation strategies to turn its main plaza on Fairfax Drive into a “public quadrangle” that is “more engaging ... and welcoming for all,” the development of spaces and facilities that serve both the campus and the wider community, streetscape improvements to connect the campus along Fairfax Drive to the Metrorail station, and public-private partnership opportunities, especially for student housing.¹⁹

QUINCY PARK RENOVATION

Quincy Park is the largest park in the Rosslyn–Ballston Corridor, located in one of the most densely populated portions of Arlington and adjacent to Central Library. Although areas of the park have been upgraded, in the long run the County envisions the complete renovation of the park because multiple facilities will require replacement within the same time period, and because of the need to continue realigning park features and materials to reflect its urban location and current design standards.

URBAN PARKS MASTER PLAN AND IMPLEMENTATION

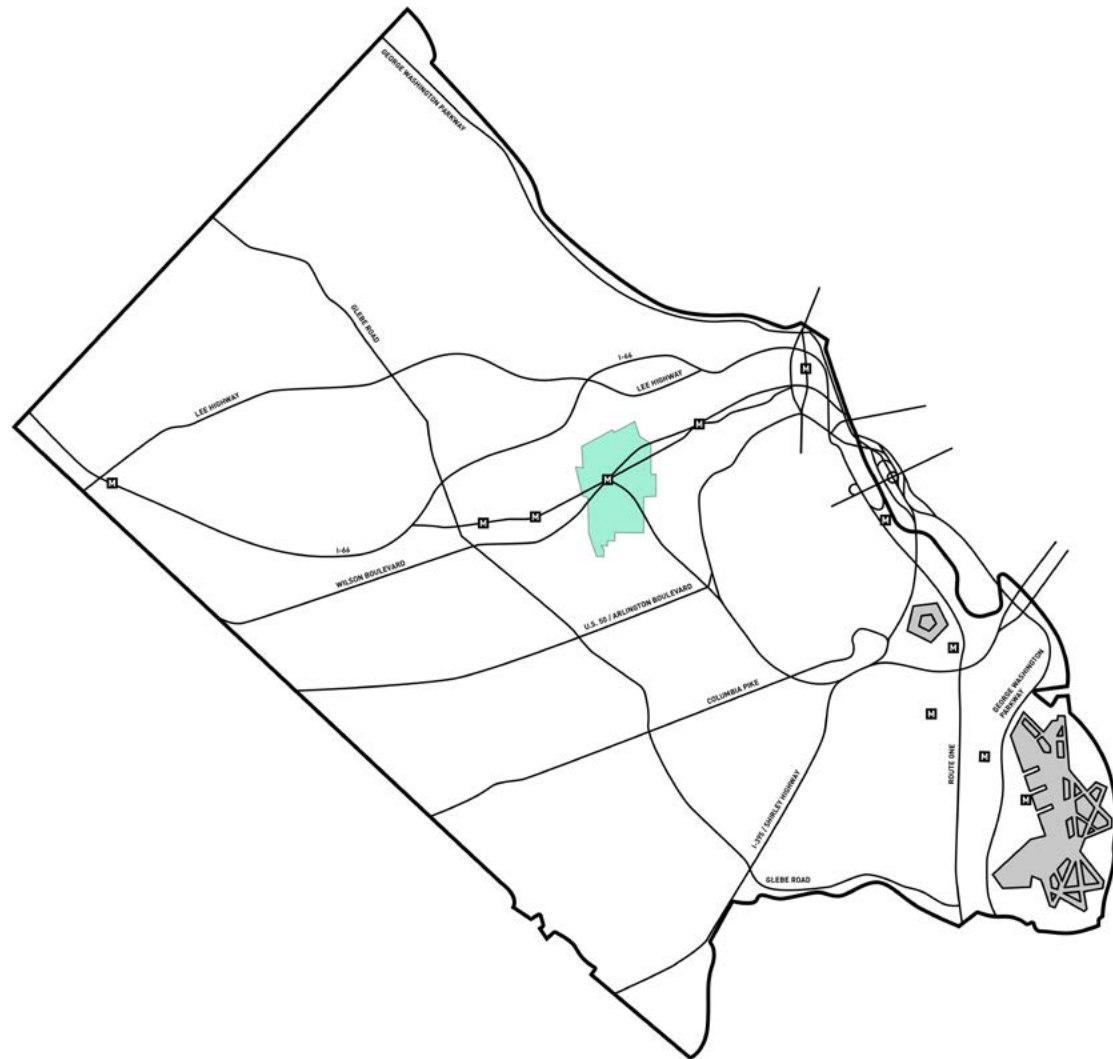
Arlington’s Capital Improvements Plan includes long-range funding for a master plan for Maury, Herselle Milliken, Oakland and Gumball Parks, located in the Ballston-Virginia Square area. The County’s goals are to consider the parks together as a community resource, identify community needs and priorities, and upgrade to current design standards. In 2019, the County completed upgrades to Oakland Park, as described above. Future park upgrades may present additional opportunities for public art.

GOALS

- Expand productive partnerships with County, arts, educational and institutional stakeholders in Virginia Square to generate resources, locations and approaches for permanent and temporary public art projects.

Clarendon

Clarendon is a hub of nightlife and community activity, characterized by restaurants and retail shops, with a mix of local businesses and national chains. The district is anchored by Central Park, where the Metro station is located, and the Market Common retail center. The Clarendon Alliance hosts several events that serve Arlington at large, such as its Mardi Gras parade.



As on a Darkling Plain, Wendy Ross, 2006. Photo by Jesse Snyder.

BACKGROUND

Clarendon has retained its essential character even as it has experienced dense infill development, primarily along Clarendon Boulevard and Washington Boulevard.

A number of development projects have included public art. Notable among them is *Naga* (Lisa Scheer, 2010), an integrated artwork that frames an outdoor seating area at a development by the B. F. Saul Company. The Program encouraged Dominion Energy Virginia to commission *ballston*substation* (Ben Fehrmann, 2012) at its substation on Fairfax Drive, improving the pedestrian experience in the blocks that connect Clarendon to Virginia Square.

In addition, the Program commissioned a wayfinding project at James Hunter Park (Thoughtbarn, 2013) and collaborated on the project, *Echoes of Little Saigon* (Kim A. O'Connell, 2016), which documented the contributions of Vietnamese immigrants to Arlington through oral histories.²⁰



Clarendon Circle.
Courtesy of Arlington
County.

Untitled Wayfinding
(James Hunter Park),
Thoughtbarn, 2013.
Photo by Hoachlander
Davis Photography.



SECTOR PLAN PUBLIC SPACE RECOMMENDATIONS

The [Clarendon Sector Plan](#) was updated in 2006. A major focus of the plan is on creating more public space, particularly in the West End area, where most development is expected. One of the major strategies is reclaiming small spaces through redesigning large intersections to convert road space to public space. Key spaces are West End Plaza, the Fairfax Drive Multi-Use Area, 10th Street Park, 13th Street / Washington Boulevard Park, Washington Boulevard / Irving Street, and Clarendon Boulevard / Edgewood Street. In addition, the County is studying mid-block pedestrian connections in Clarendon's West End.

The development of these spaces has proceeded slowly, with only two being implemented at the time of this plan, and none of the others included in future capital budgets.²¹

Many of the proposed spaces would be built through a combination of County site assemblage and improvements by private developers. All of these spaces will be considered opportunities for public art.

SECTOR PLAN PUBLIC ART RECOMMENDATIONS

The [Clarendon Sector Plan](#) also outlines recommendations for public art related to potential future capital projects and to private development:

Public space proposals such as the West End Plaza, a public market pavilion (concept and location to be determined through a future study), and possible future public facilities in Clarendon, like the Clarendon Fire House [Fire Station #4], could incorporate public art successfully.

In lieu of financial contributions, integrated public art on private development sites enlivens the environment by transforming elements of the built environment into experiences that challenge or delight. Artists work as members of design teams and develop art projects that are integrated into the architecture or landscape. Integrated art projects should be located in highly visible spaces, (e.g., external and visible from the street or a publicly accessible open spaces).

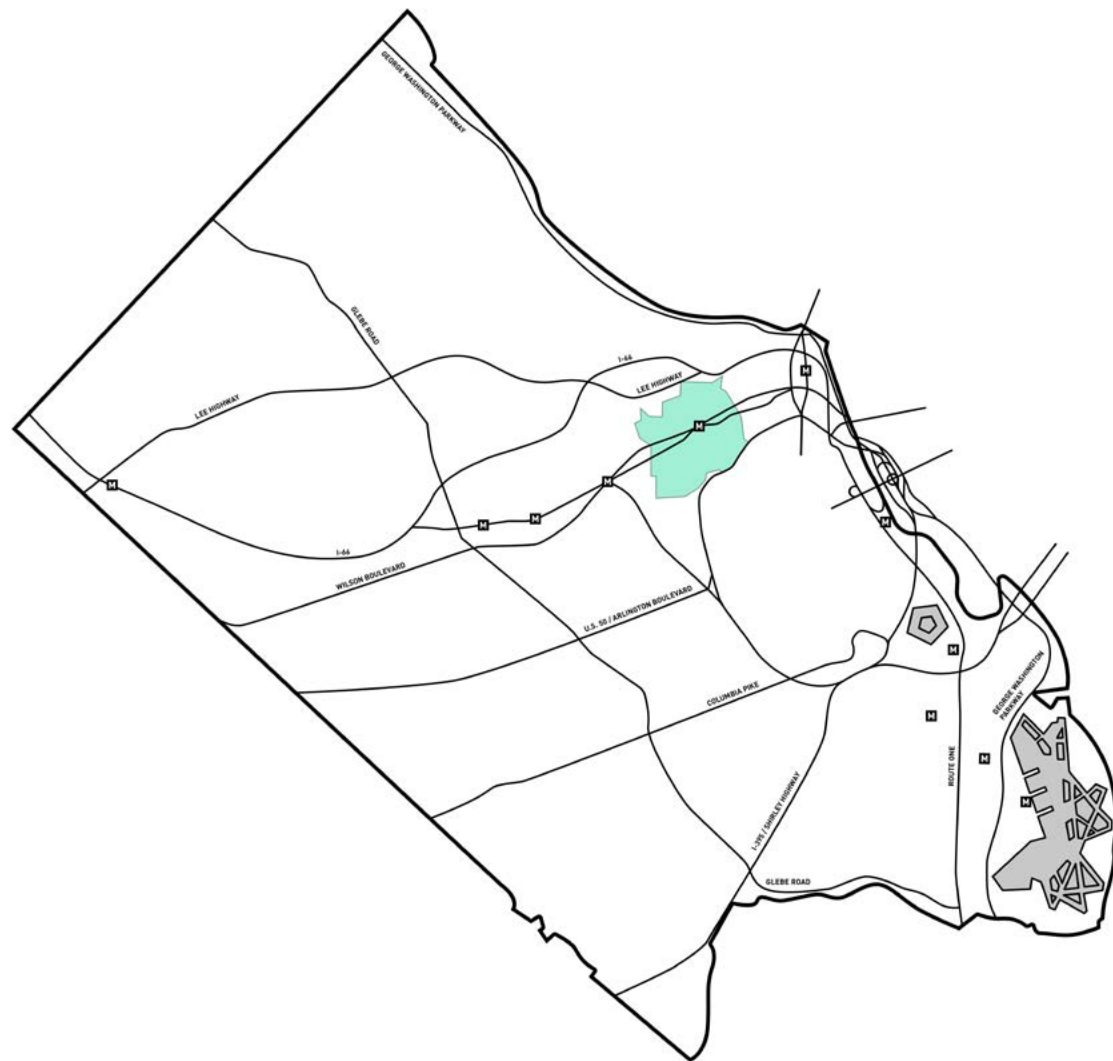
The capital projects referenced above are long-term proposals that were not incorporated into the FY20 capital budget.

GOALS

- Support public art recommendations for County projects, Clarendon Alliance and private developers as outlined in the [Clarendon Sector Plan](#)

Courthouse

Courthouse is a lively, mixed-use and transit-oriented village that has been the County's seat of government for more than a century. The County's offices, courts and detention center are located in this area, interspersed with retail, high-density office and residential uses. It hosts Arlington's oldest and largest farmer's market, as well as various events and programming. New plans envision redevelopment around a major new public space, Courthouse Square, and an expanded pedestrian realm.



Dressed Up and Pinned, Vivian Beer, 2016. Photo courtesy of Vivian Beer.

BACKGROUND

Over the last decade, the Courthouse area has experienced infill development and redevelopment, which has included several new public artworks. Most notable among them are [*Dressed Up and Pinned*](#) (Vivian Beer, 2016) and [*Courthouse River Plaza*](#) (Jesus Moroles, 2009), which terminates the western end of the Courthouse promenade.

Arlington's Old County Courthouse was demolished in 1997 and the square in which it was located was turned into a large parking lot, which is now a central

feature of the Courthouse district. [*Envision Courthouse Square*](#) is a long-range plan for the development of a new civic center for Arlington and infill development in the central core of the Courthouse district, an area roughly bounded by Courthouse Road, Veitch Street, Fourteenth Street and Clarendon Boulevard. It was adopted in 2015 as an addendum to the Courthouse Sector plan, and sets forth a vision, concept, design guidelines and implementation recommendations.



Courthouse Farmers Market. Photo courtesy of Arlington County.

Transmission, Richard Chartier and Laura Traverso, 2006. Photo by James Rawlings.



The key recommendation of [Envision Courthouse Square](#) is to create Courthouse Square, a new civic space where the parking lot is located. Overall, the concept plan is organized around an urban design framework of public spaces, pedestrian promenades and new building parcels. It identifies seven potential areas for permanent and temporary public art: including a new Metro plaza, pathways and seating areas along a memorial grove, a main lawn, a new promenade, and a stairway connection on N. Veitch Street.

As [Envision Courthouse Square](#) is a long-range plan, County staff have been collaborating on [Courthouse 2.0](#), a series of “civic visioning” projects (public art and other types of place activation) that explore the idea of public interaction and civic space in a twenty-first century urban community.

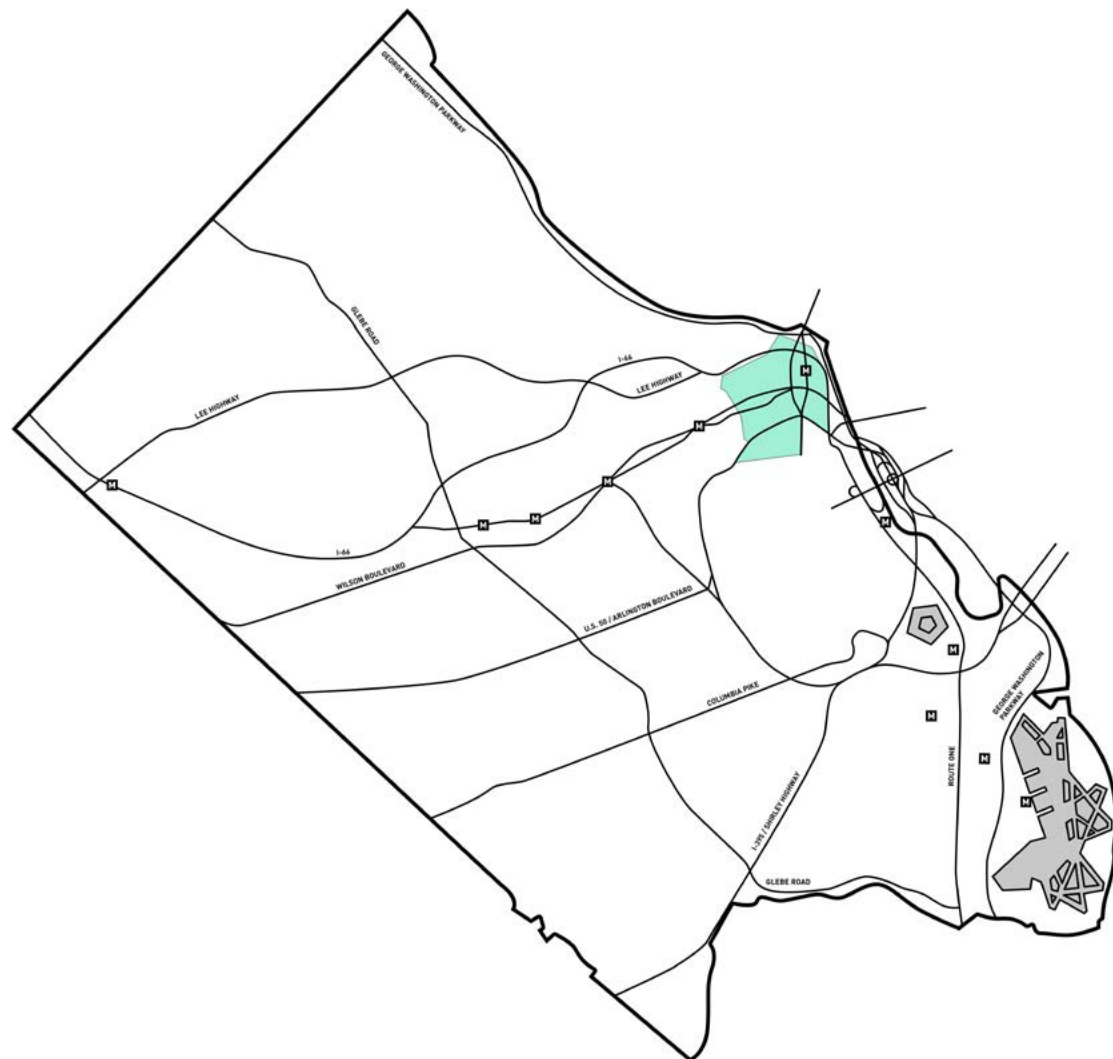
In addition, renovations planned for the Bozman Government Center, the County’s leased office space, will be monitored to determine whether there are opportunities for integrated artworks similar to the etched glass windows installed in public conference rooms (*Untitled*, Linn Meyers, 2012), as well as Portable Works and a lobby exhibition space.

GOALS

- Support Courthouse’s identity as Arlington’s civic center
- Support the implementation of [Envision Courthouse Square](#) and the 2015 [Courthouse Sector Plan Addendum: Courthouse Square](#) to the 1993 [Courthouse Square Sector Plan](#)

Rosslyn

Rosslyn emerged as an “edge-city” office district in the 1960s and 70s. It is now undergoing a second wave of redevelopment, remaking itself into a more pedestrian-scaled district with new offices, residential conversions, ground-floor retail and stronger connections to the Potomac River.



Cupid's Garden, Chris Gardner, 1994. Photo by Elman Studio.

BACKGROUND

Rosslyn is home to [Dark Star Park](#), which was the inspiration for Arlington’s Public Art Program. The project, which features a sculptural ensemble in an artist-designed landscape setting, highlighted the potential for integrated public art at an urban scale. The project also illustrated how the County could leverage its efforts with resources from private developers and other external funders.²³

Since then, Rosslyn has accumulated the highest concentration of public art in Arlington. It has been a focal point for site plan-initiated public art projects because of the history, extent and intensity of development there, and because of special zoning provisions that apply to part of the area. The Rosslyn Business Improvement District has also initiated numerous temporary public art projects.

In recent years, three major artworks have been completed. [Quill](#) (Christian Moeller, 2014) activates the facade of a Dominion Energy Virginia substation and serves as a gateway for drivers arriving from Washington, D.C., on Fort Myer Drive. [Gravity and Grace](#) (Cliff Garten, 2018), at Central Place, and [Luminous Bodies](#) (Cliff Garten, 2020), at the Lynn Street Esplanade, were the first two phases of a larger project, [Corridor of Light](#) (Cliff Garten), which will mark three entries into Arlington along Rosslyn’s North Lynn Street corridor. The final phase is a possible treatment for the Meade Street Bridge.

The Program has also organized temporary projects at key gateway locations — [Bike Oasis](#) (Butch Anthony, 2006)²⁴ and [CO,LED](#) (Jack Sanders, Robert Gay, Butch Anthony, Lucy Begg, 2007)²⁵ — and supported events and performances that celebrate and interpret [Dark Star Park](#).

ROSSLYN SECTOR PLAN

[Realize Rosslyn](#), the Rosslyn Sector Plan, updated in 2015, calls for several important urban design and public space initiatives:

- Creating Rosslyn Plaza Park, a major new public space envisioned in the Rosslyn Plaza phased development site plan
- Creating 18th Street Corridor through Rosslyn's core, leading to the river and connecting to Theodore Roosevelt Island
- Revitalizing Gateway Park to improve access and support neighborhood recreation
- Creating the Esplanade, a public promenade proposed for Rosslyn's eastern edge along the Potomac, connecting from Gateway Park to the Iwo Jima Memorial
- Revitalizing Freedom Park

[Realize Rosslyn](#) recommends that public art be considered as part of these initiatives, suggests that public art generally can enhance streetscapes and blank facades, and recommends temporary sculpture exhibitions.

WRAPS PLANNING STUDY

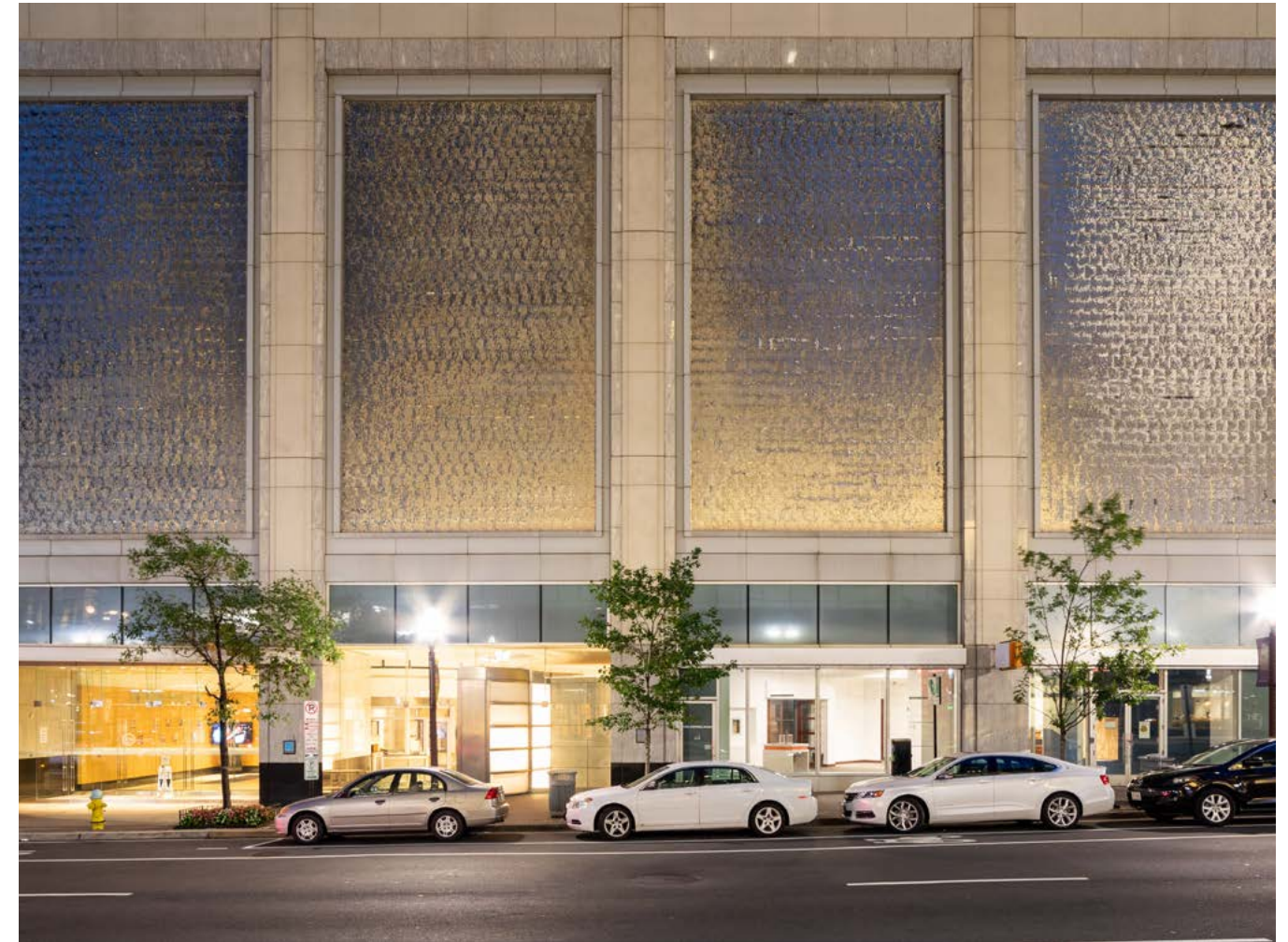
The [Western Rosslyn Area Planning Study](#), approved by the County Board in 2016, considers how three civic uses (a fire station, a park and a school) and housing affordability can be integrated into new private residential, retail and office development in the western portion of the Rosslyn Station Area (see discussion of Fire Station No. 10, below).

FIRE STATION NO. 10

[Fire Station No. 10](#) is being built through a public-private partnership involving the County and the developer of a large site in West Rosslyn. The station is planned for the base of a private mixed-used building facing Wilson Boulevard east of Pierce Street. A facade enhancement by artists David and Eli Hess is planned.

ARLINGTON BOATHOUSE

Several County plans have recommended that a boathouse be built along the Potomac River in the Rosslyn area. The boathouse is part of a long-time goal to improve access from urbanized areas to parkland along the river. The project would be developed in partnership with the National Park Service (NPS).



Liquid Pixels, Ned Kahn, 2002; Photo by Elman Studio

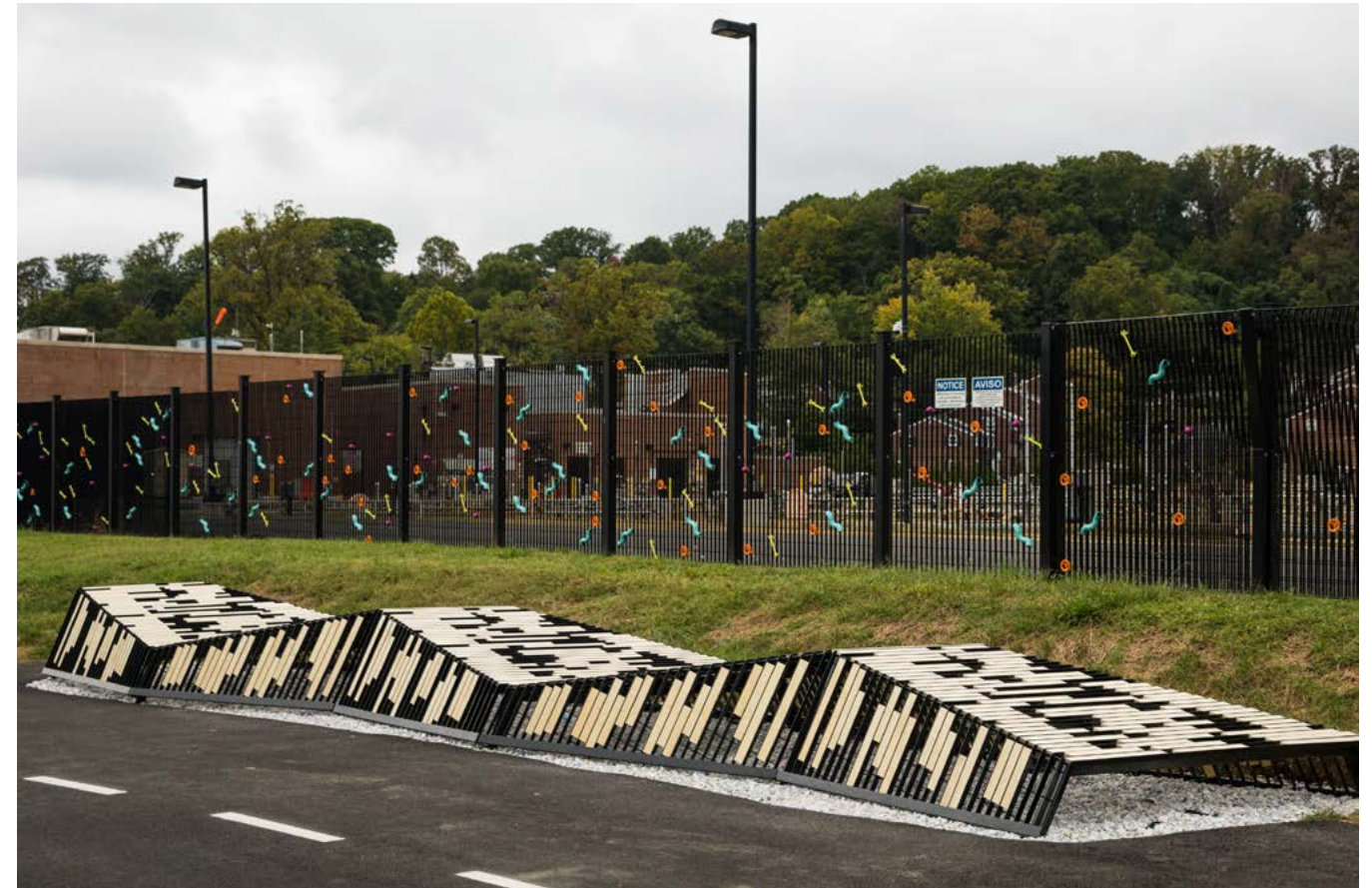
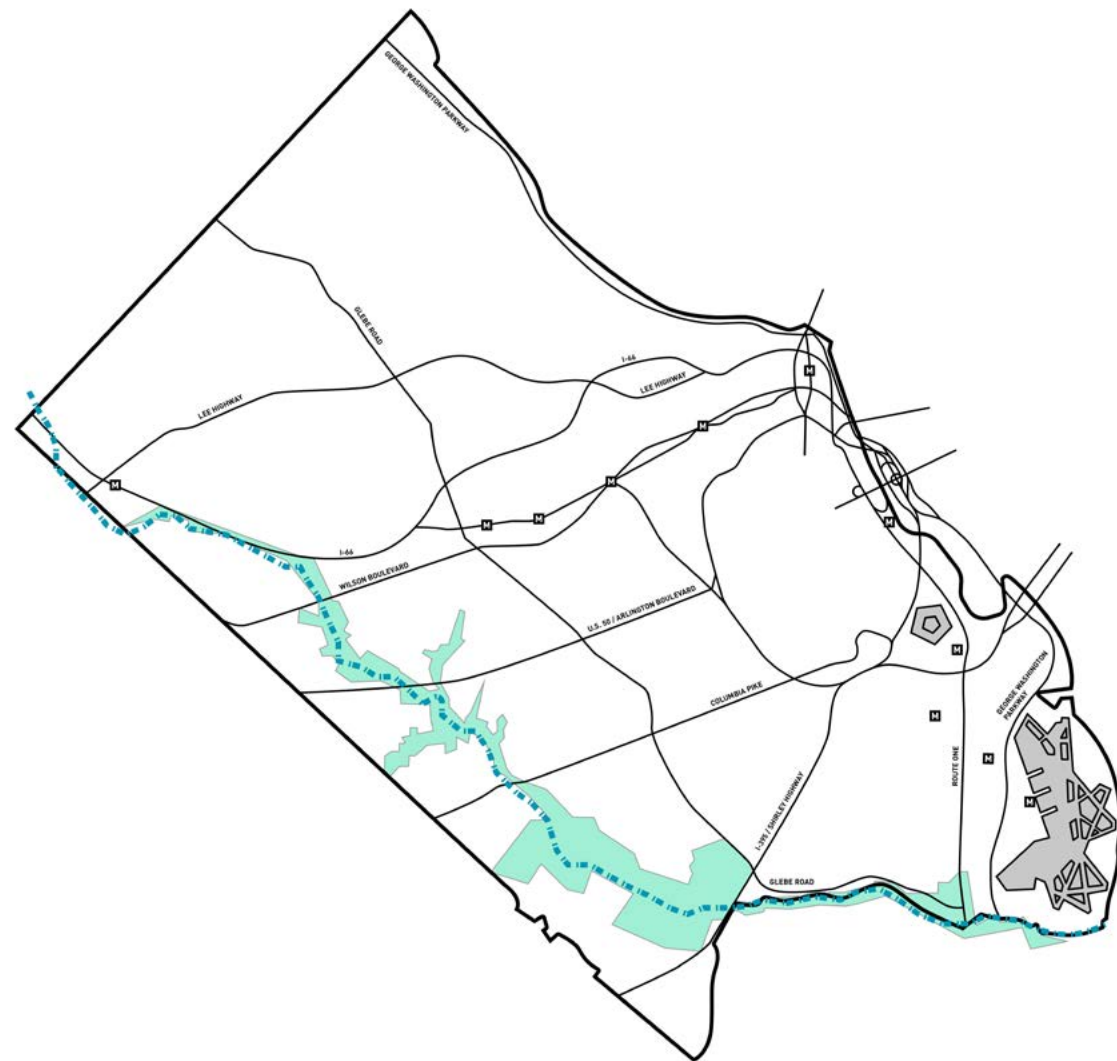
GOALS

- Support Rosslyn's transition to a more walkable, dynamic, live-work-shop-play urban center and vibrant gateway to Arlington as envisioned in [Realize Rosslyn](#)
- For key urban design and public space initiatives (such as the 18th Street Corridor, the Esplanade, Gateway Park, Freedom Park and Rosslyn Plaza Park):
 - Develop strategies for including public art in long-term plans for these projects
 - Develop mechanisms for funding public art components of these projects through County capital funds and private development public art contributions
- Support temporary public art installations that address the pedestrian realm

PRIORITY CORRIDOR:

FOUR MILE RUN

Four Mile Run is Arlington's major natural corridor. The lower reach, which flows from Shirlington into the Potomac River, is highly managed for flood control purposes and forms Arlington's southern border with the City of Alexandria. The upper reach largely flows in a natural state and connects a series of County parks.



Ripple, Tejo Remy and Rene Veenhuizen, 2015 (fence) and 2017 (bench). Photo by Elman Studio.

BACKGROUND

[Four Mile Run Valley](#), on the north bank of the stream where the lower and upper reaches meet, was the subject of a planning study completed in 2018. [Shirlington Village](#), a major development area on the south bank of Four Mile Run, is a gateway to Arlington from Alexandria to the south. [Green Valley](#) is a historically African-American neighborhood to the north of Four Mile Run Valley.

A number of artworks have been completed recently or are underway. In the lower reach, [Ripple](#), an artist-designed fence enhancement and bench at the Water Pollution Control Plant (Tejo Remy, Rene Veenhuizen, 2015) and [Watermarks](#), artist-designed marking of outfalls (D.I.R.T. Studios, 2017) have accompanied major investments in wastewater and stormwater management in that area.

In Shirlington, [Flow](#) (Erwin Redl, 2006) and [Down Stream](#) (Martha Jackson Jarvis, 2006) were integrated into a new library and urban space, in collaboration with the private developers who built the complex where the library is located.

In Green Valley (formerly known as Nauck), [John Robinson, Jr., Town Square](#) has been designed by artist and landscape architect Walter Hood.

Four Mile Run Master Plan

In 2006, the County Board approved the [Four Mile Run Master Plan](#), an extensive inter-jurisdictional, inter-agency, and citizen-based collaborative effort. The plan, which focuses on the lower two miles of Four Mile Run from Shirlington Road to the Potomac River, presents a vision for enhancing environmental, recreational and public space resources. Staff and citizens from the County and the City of Alexandria, along with the Northern Virginia Regional Commission and the U.S. Army Corps of Engineers developed the overall scope for the stream restoration effort and managed the master planning process.

Initially, implementation focused on the development of design guidelines and the design of tidal corridor in-stream improvements. As part of this work, the Program secured National Endowment for the Arts funding for a design study and subsequently commissioned [Watermarks](#).

The plan also envisions numerous plazas, promenades, and other public gathering spaces along both the Arlington and Alexandria sides of Four Mile Run. All of these would be opportunities for public art.

SHORT BRIDGE PARK

One of the key recommendations of the Four Mile Run Master Plan, South Park at Potomac Yard, was incorporated into the Potomac Yard Phased Development Plan, and is now in the project implementation phase, having been renamed [Short Bridge Park](#). The park master plan, which was approved in 2017, provides a concept design that can be phased and implemented over time, potentially in collaboration with the City of Alexandria. The first phase of construction will be a trail. The second construction phase will build the remaining park elements. Public art is included in the budget for phase two.

Four Mile Run Valley

In 2018, the County completed two plans for Four Mile Run Valley, just upstream of Shirlington. This segment of Four Mile Run represents the convergence of an environmental stream corridor, parkland, cultural facilities, trails, residences and industrial and service-oriented businesses.

FOUR MILE RUN VALLEY AREA PLAN

The Four Mile Run Valley Area Plan includes recommendations for public art, particularly related to natural and cultural resource education, and proposes arts-oriented development in the industrial areas of the corridor.

FOUR MILE RUN VALLEY PARK MASTER PLAN

The approved master plan for Jennie Dean Park, Shirlington Park and Shirlington Dog Park includes recommendations for phased development of the newly expanded [Jennie Dean Park](#), including recreation, cultural and environmental resources, and public art, with construction anticipated in 2020. Shirlington Park improvements, which will be completed at a later date, may include historical and environmental interpretation and public art.

Other Projects

DREW PARK

The park will be expanded, redesigned and rebuilt.

SHIRLINGTON BUS STATION EXPANSION

Shirlington Bus Station is Arlington's only enclosed public bus station and is the principal transfer point for Metrobus and ART bus service in South Arlington.

This project will ensure capacity for local bus service and connectivity with a regional bus rapid transit network, including Alexandria's future "Corridor C." Planning is expected to begin in FY 22.

VILLAGE AT SHIRLINGTON SPECIAL GENERAL LAND USE STUDY PLUS AND CONCEPT PLAN

The County Board approved this [study](#), which recommends amending the General Land Use Plan designation for the central core of Shirlington, in July, 2020. The study recommendations provide a template for redeveloping this area, with consideration to both permanent and temporary public art.

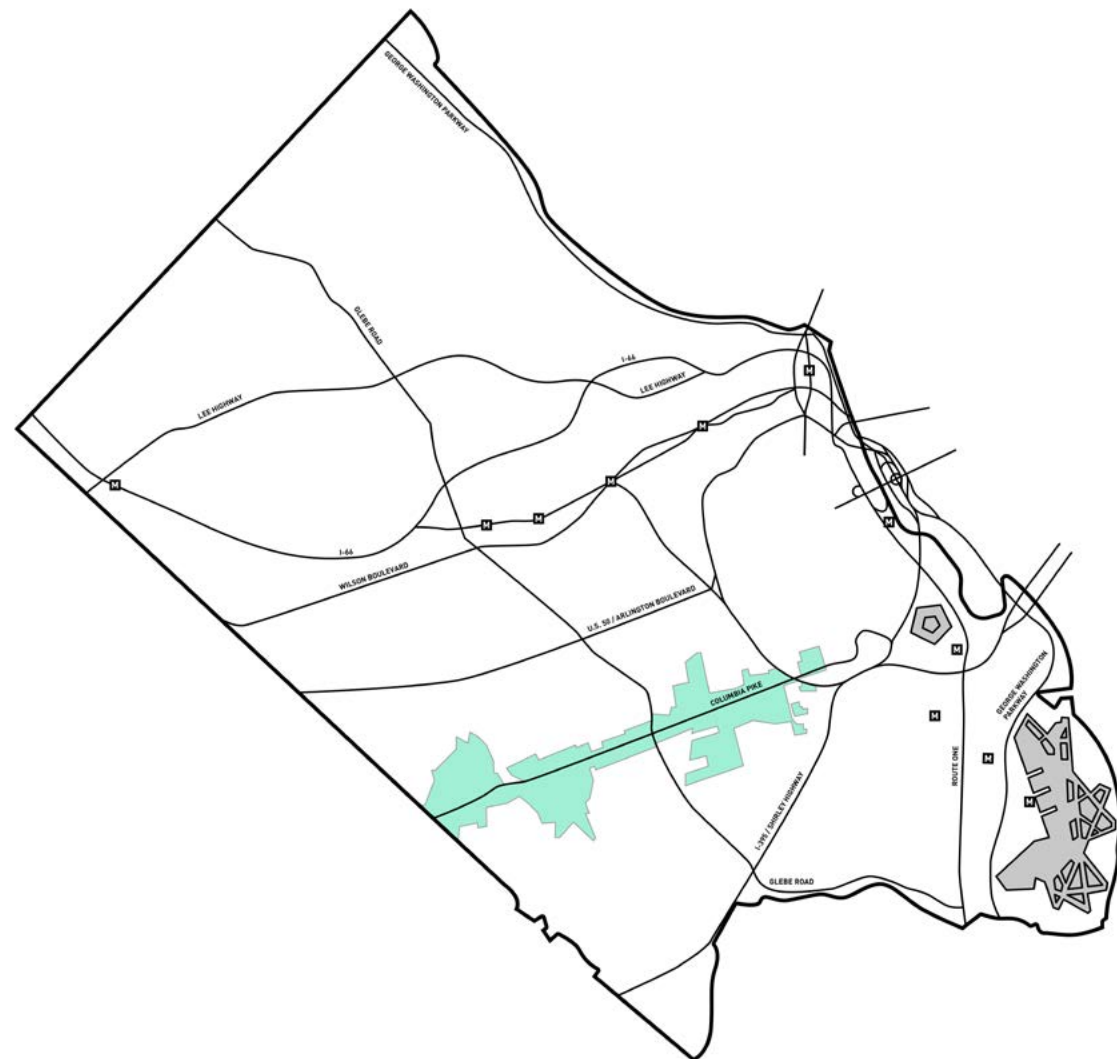
GOALS

- Support the County's multiple goals for the Four Mile Run corridor, including storm and wastewater management, the development of arts and creative industries, public space and recreation
- Enhance the design of infrastructure (such as bus transit, wastewater management and floodways)
- Enhance the public understanding of infrastructure (such as wastewater management and floodways), natural systems (such as tributaries and riparian habitat) and cultural resources
- Support urban design, community planning and public space goals for Four Mile Run Valley, the rest of Green Valley and Shirlington

PRIORITY CORRIDOR:

COLUMBIA PIKE

Columbia Pike is a corridor in transition. For many years, it has been a vintage commercial corridor, with a variety of locally-owned small businesses that reflect Arlington's diverse cultural communities. It is now redeveloping along new transit infrastructure.



Echo, Richard Deusch, 2012. Photo by Jesse Snyder.

BACKGROUND

Nearly twenty years ago the County Board launched the Columbia Pike revitalization process, which resulted in the development of community-based long-term plans, new zoning tools to implement that vision, and ongoing capital improvements for the corridor. Since then, developers have added more than 3,000 residential units, more than 323,300 square-feet of commercial space, a community center, public plazas, mini-parks, and new supermarkets.²⁶

Columbia Pike Public Spaces

Columbia Pike's commercial form-based code identified five sites with public spaces where public art will be incorporated. One project, *Echo* (Richard Deusch), was completed at Penrose Square in 2012

and has been the focus of programming since then. Another public art project, commissioned by a developer at Centro (Village Center), was completed in 2020 (*Phantom Formwork*, Thoughtbarn).

In addition, the [Columbia Pike Neighborhoods Area Plan](#) proposes several new public open spaces (identified as plazas) where public art will also be considered once private redevelopment is initiated through the Neighborhoods Form Based Code (Dorchester Towers, Greenbrier).



Columbia Pike. Photo by David Hills.

Apart from private redevelopment, Artist Donald Lipski was commissioned by the County in 2013 to create [The Pike](#), an artwork specifically conceived for Arlington's Western Gateway at S. Jefferson St. This project will mark the entrance to Arlington from Fairfax County, and is being commissioned in conjunction with the County's [Multimodal Street Improvement project](#).

County Projects

The County is in the process of implementing the [Columbia Pike Premium Transit Network](#) along a route that will connect from Columbia Pike through Pentagon City to the busway through Crystal City, Potomac Yard and ultimately the Braddock Road Metrorail station in Alexandria. The Columbia Pike corridor will include 23 new transit stations that are being designed and built by the County. There are plans for including public art in these stations.

The Columbia Pike Library plans to complete interior renovations to upgrade its collections and technology in the near future. At the time of this plan, Arlington Public Schools was evaluating new options for the Career Center site, where the library is located.

The [Columbia Pike Revitalization Organization](#) (CPRO) was launched in 1986 to help the County develop and implement the vision for Columbia Pike. It developed a strategic plan in 2018. CPRO plans for additional public art along the corridor, particularly murals and shorter-term projects that support its goals of enlivening the corridor with activities and programming.

The Program, in collaboration with WalkArlington and CPRO commissioned artist Graham Coreil-Allen to develop and lead a series of walking tours along Columbia Pike ([Wandering the Pike](#), 2016; [Wandering the West Pike](#), 2018).

GOALS

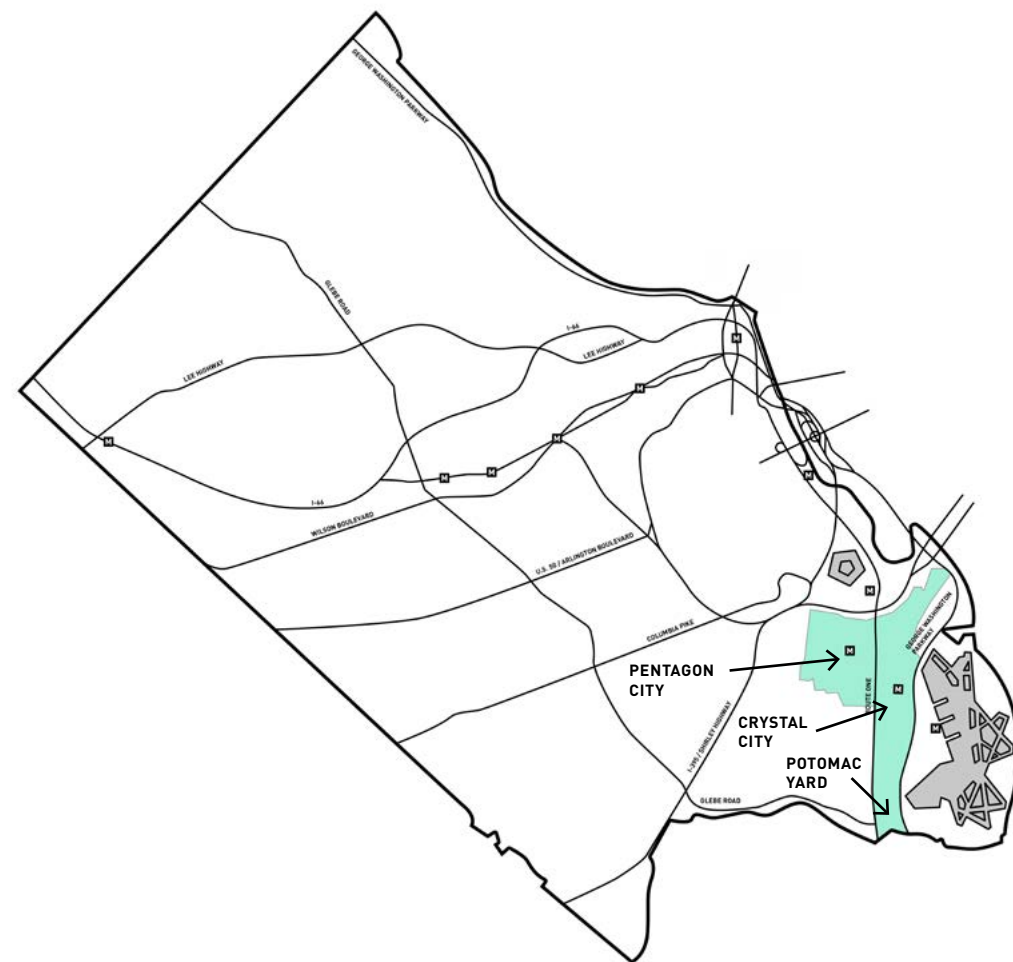
- Support the Columbia Pike vision for a walkable, transit-oriented, mixed-use, ethnically diverse and culturally rich corridor
- Consider incorporating public art into public spaces built as a result of the form-based code zoning tools
- Consider incorporating public art into County infrastructure and facility projects along the corridor
- Continue collaborations with CPRO on audience development and engagement through public art programming
- Encourage efforts for murals and short-term art projects along the corridor to follow County guidelines and public art best practices

PRIORITY CORRIDOR:

RICHMOND HIGHWAY

The Richmond Highway Corridor, also known as National Landing, consists of three distinct but connected areas: [Crystal City](#), [Pentagon City](#) and Potomac Yard–Arlington. The three neighborhoods create a mixed-use urban center with both commercial and residential density. The corridor also includes [Long Bridge Park](#), one of the County’s largest parks.

This corridor will be the focus of some of the County’s largest economic development initiatives. In 2018, Amazon announced that it had chosen to locate a major new headquarters in National Landing in Arlington and Alexandria. Approximately \$2.5 billion in investment, including more than 4 million square feet of office space, is expected.



Wonder Wander, Larry Kirkland, 2010. Photo by Craig Collins.

Crystal City

BACKGROUND

Crystal City’s office market was impacted by the federal Base Realignment and Closure (BRAC) process, which resulted in the relocation of thousands of military jobs from Arlington to other places, starting in 2005. Not long after the BRAC relocations were announced, the County launched a visioning process for the revitalization of Crystal City and in 2010, the County Board adopted an updated sector plan for Crystal City.

The Program has recently completed one significant project, [Connections](#) (Barbara Bernstein, 2016), incorporated into the glass of seven new transit shelters for the Crystal City Potomac Yard Transitway.

The [National Landing BID](#) has been particularly active in placemaking initiatives, which range from branding and wayfinding to events, art displays and installations. It has also been active in attracting artist / maker activity to underused spaces in the Crystal City Underground mall.

Much of the commercial property in Crystal City is owned by one entity, which is planning to create a comprehensive public realm, placemaking and revitalization plan for the properties in its portfolio.

CRYSTAL CITY SECTOR PLAN

[Crystal City’s sector plan](#) sets out an agenda for transformation into a successful and competitive twenty-first century urban district: a stronger focus on the pedestrian public realm, a finer-grained mix of uses, human-scaled architecture and design, multimodal access and connectivity, and sustainable / green building principles.

One of the key proposals is for a network of public spaces, ranging from the existing Water Park to new plazas, squares and pocket parks. Many of these spaces would be good opportunities for public art, which will be explored further in the planning and design processes for those spaces. Two parks, the 15th Street Garden Park and the 18th Street Plaza (Metro Market Square), are funded in the Capital Improvement Plan. The sector plan also recommends gateway features in various locations. Public art approaches will be determined on a site-by-site basis, and considered if they can be incorporated into other capital project budgets.

Pentagon City

[Pentagon City](#) is a redeveloping area that includes corporate headquarters (Amazon), regional commercial (Fashion Centre at Pentagon City), federal offices and high-density residential (Metropolitan Park) uses. There has not been a planning process for the overall area for twenty years, and until recently there had been no BID or Partnership organization working there (the County Board approved the expansion of the National Landing BID into this area in 2019).

“[Guiding Principles](#)” for the [Pentagon Centre](#) site, which at the time of this plan was anchored by big-box retailers, were adopted in 2008. They state that “a public plaza or significant public art feature should create an entry to the neighborhood at the Metro entrance at the intersection of 12th and Hayes Streets and contribute to an easily recognizable image and identity for the area.”

A [Pentagon City Planning Development Study](#) was launched in summer, 2020. It is funded by the County and developers in the study area and will provide a cohesive vision for redevelopment in the area, exploring how the remaining lots around Amazon’s new headquarters can be redeveloped.

The major public investment for the area is the [Pentagon City Transitway Extension](#), which will connect the [Crystal City–Potomac Yard Transitway](#) with the Columbia Pike Premium Transit Corridor on an alignment following 12th Street and Hayes Street. Barbara Bernstein, who created artworks for the windscreens at the station along the Crystal City–Potomac Yard Transitway, has been commissioned to create artworks for the new stations.

Long Bridge Park

Long Bridge Park is Arlington County’s most recently-completed major park. With more than 30 acres of recreation and open space, it is a distinctive showplace of environmentally sound redevelopment with a central expanse of public green spaces, outdoor sports and recreation facilities, and an aquatic and fitness center.

The Program commissioned [Wave Arbor](#) (Douglas Hollis, 2011), which is located in the outdoor sports area of the park, and [Sky Column](#) (Douglas Hollis, 2020), for the area near the aquatic center.

The County has also proposed a pedestrian and trail bridge connection between the Long Bridge Park Esplanade and the Mount Vernon Trail. This could also be a public art opportunity.

Potomac Yard

Development at Potomac Yard (Arlington) is guided by the [Potomac Yard Phased Development Site Plan \(PDSP\) and Design Guidelines](#). Public art implementation is guided by a consultant study adopted subsequent to the PDSP approval with input from the Public Art Program. Public art projects in the development of future land bays will be implemented as recommended in that approved plan. Future developer contributions to the Public Art Fund will be directed to the [Short Bridge Park](#) project.



Crystal City. Photo Courtesy of Arlington County.

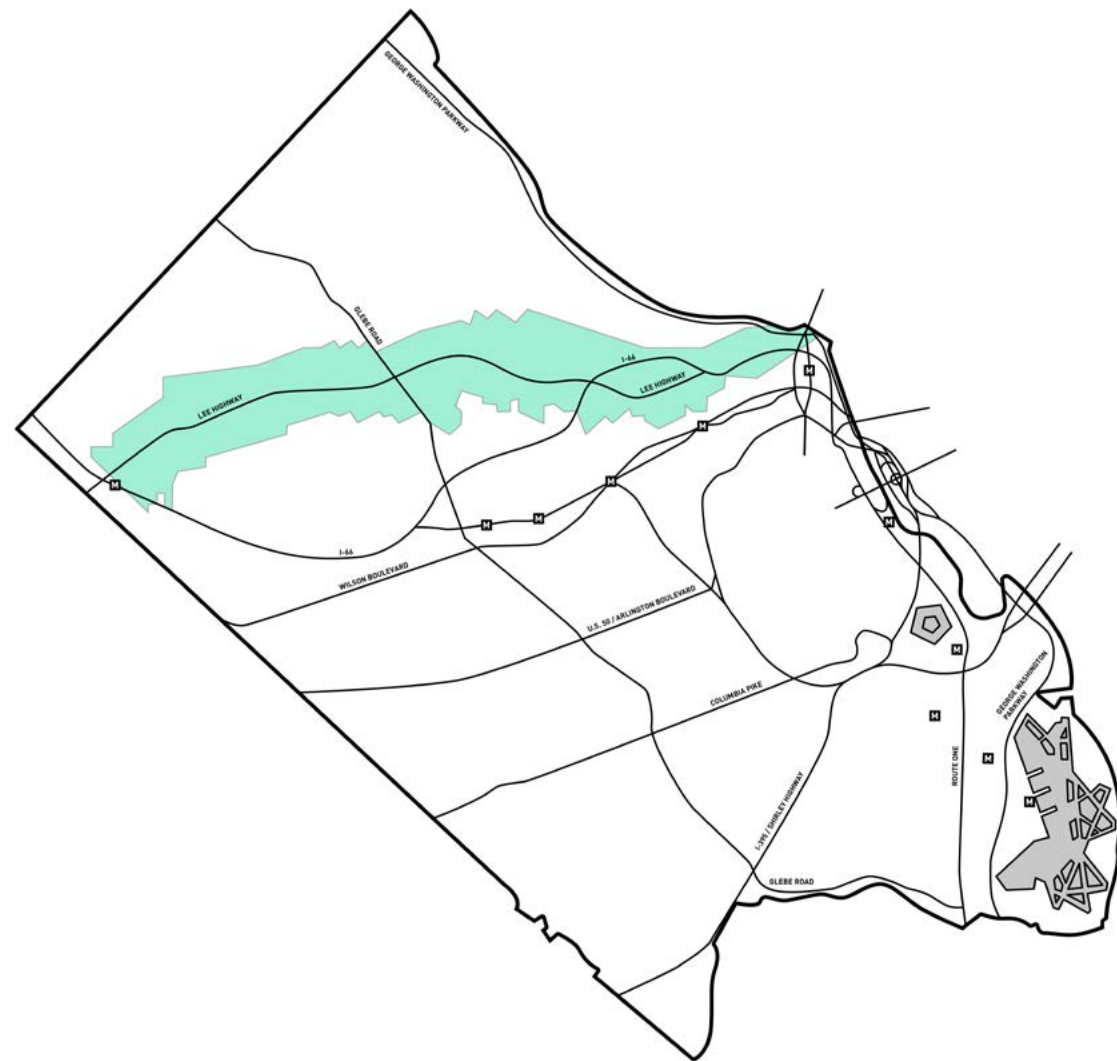
GOALS

- Support strategies for integrating public art into County transportation improvements
- Support strategies for integrating public art into public spaces, including the long-term, phased improvements recommended in the *Crystal City Sector Plan* and the *Guiding Principles for the Pentagon Centre* site, as well as any recommendations forthcoming from the Pentagon City Planning Study
- Support the Crystal City Sector Plan’s focus on the pedestrian public realm, a finer-grained mix of uses, human-scaled architecture and design, multi-modal access and connectivity, and sustainable / green building principles
- Support temporary public art installations that address the pedestrian realm
- Support public art planning at a granular level for Crystal City, Pentagon City and Potomac Yard

PRIORITY CORRIDOR:

LEE HIGHWAY

The Lee Highway corridor stretches from the northern edge of [Rosslyn](#) to East Falls Church, passing through a variety of historic neighborhoods. Since 2010, several redevelopment projects have been completed. Anticipating more changes, a County-sponsored, community-led visioning process was conducted for the corridor and completed in 2016. In 2019, the County began a formal planning process.



Memory Bricks, Winnie Owens-Hart, 2004. Photo courtesy of Arlington County.

BACKGROUND

Several artworks are already located along the corridor. [Up and Down](#) (Graham Caldwell, 2006), was commissioned by a developer whose project serves as a gateway into Arlington from Falls Church. [The Family](#) (Winnie Owens-Hart, 2004) is an integrated artwork completed at Halls Hill High View Park. There is a [community-initiated mural](#) (Kate Fleming, 2013) near Veitch Street that was funded through a grant from Arlington Commission for the Arts. A mural by Spanish artist David de la Mano, *Change Begins Inside*, was completed in 2019 at a high visibility intersection at Lee Highway and Glebe Road.

Lee Highway Planning Processes

Building off the visioning work conducted under the leadership of the Lee Highway Alliance in 2016, the County began a [planning process for Lee Highway](#) in 2019. Through a multi-year, community-based planning process, County staff expects to analyze existing conditions, establish the vision and develop recommendation that are organized around nine planning elements: land use; housing; transportation and connectivity; parks and open space; building form; height and urban design; historic preservation; cultural resources; art; economic vitality; sustainability; and public facilities.

East Falls Church Area Plan

The [East Falls Church Area Plan](#) (2011) was created to generate a vision for transit-oriented development around the East Falls Church Metrorail station. It establishes a vision for a walkable “neighborhood center” around the Metro station and focuses on how targeted sites might redevelop.

Overall, the plan recommends:

Public art is an important element of the public realm of East Falls Church. The design and siting of public art should be carefully evaluated. The design of public art should enhance the character of public spaces, promote pedestrian activities and create visual and aesthetic interest and aesthetic attraction. Public art locations should be carefully incorporated into streetscapes, public open spaces or parks, transit and infrastructure.²⁷

The plan identifies two key locations for public art:

- A central plaza proposed on the WMATA Park & Ride Lot created through the redevelopment process with public art provided as part of the site plan process
- The proposed West Entrance to the East Falls Church Metrorail station

GOALS

- Consider locating public art in key community and civic locations recommended in [East Falls Church Area Plan](#)
- Support Lee Highway planning processes through artist-led community-engagement activities in partnership with the Lee Highway Alliance
- Support public art (temporary and permanent) in opportunity areas recommended through the Lee Highway planning process



Up and Down, Graham Caldwell, 2006. Photo courtesy of Arlington County.

PRIORITY CORRIDOR:

POTOMAC RIVER

The Potomac River forms Arlington’s eastern boundary, and it is the waterway into which all of Arlington’s streams, stormwater and treated wastewater ultimately drain. Much of Arlington is unusually detached from the riverfront, and the County is searching for ways to improve access to the federal parklands and trails along the river.

BACKGROUND

The parklands along the Potomac are used heavily for recreation, and the County is engaged with regional watershed organizations and initiatives that are addressing water quality in the river and the Chesapeake Bay, into which it flows. However, Arlington residents are not generally aware of the County’s relationship to the watershed; a County survey reported on in 2014 found that only half of the Arlington residents who responded knew that Arlington was in the Potomac River watershed.²⁸

Arlington has little direct control over its riverfront; most is under the ownership of national or regional authorities — the National Park Service (NPS), the Northern Virginia Regional Park Authority and the Metropolitan Washington Airports Authority. Federal installations such as Arlington Cemetery and the Pentagon, geographic features such as the northern Arlington highlands, and infrastructure such as the George Washington Memorial Parkway also cut the river off from neighborhoods.



As a result, there are no County projects or private developments that are addressing the river, except for a potential boathouse proposed to be developed in partnership with the NPS in the Rosslyn area. However, several County plans are contemplating public improvements that would create new and/or enhanced connections to the NPS lands.

GOALS

- Support County efforts to create better connections to riverfront facilities and trails
- Raise public awareness about the riverfront, the characteristics of the river-shoreline ecotone and the functioning of the watershed

View North from Chain Bridge, Anne Rowland, 2017.



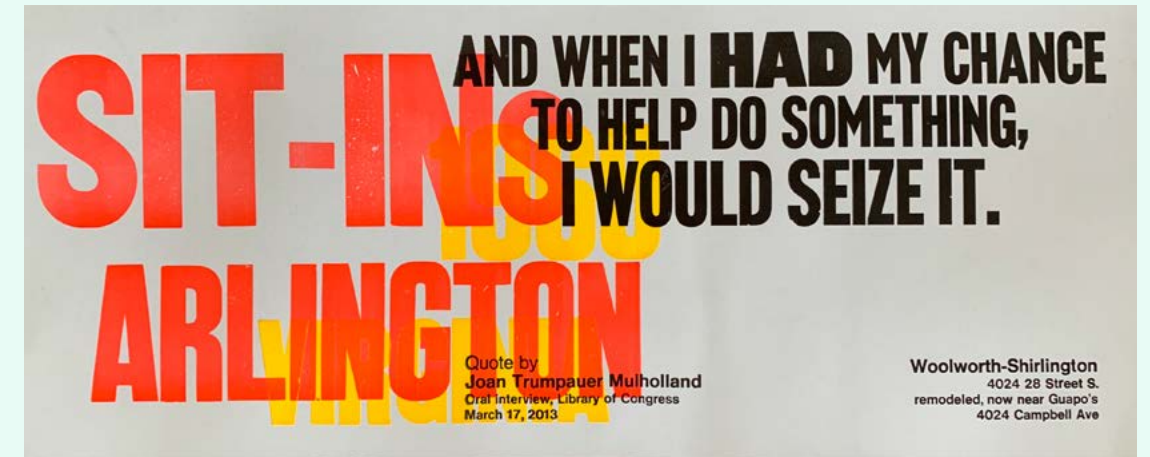
PRIORITY THEMES

Five themes provide a starting point for considering public art projects in Arlington.

“[Federal Arlington](#),” “[Historic Arlington](#)” and “[Global Arlington](#)” offer unique lenses on how Arlington’s history and culture have shaped its landscape. “[Innovative Arlington](#)” and “[Sustainable Arlington](#)” reflect County policy priorities and initiatives at the time of this plan.

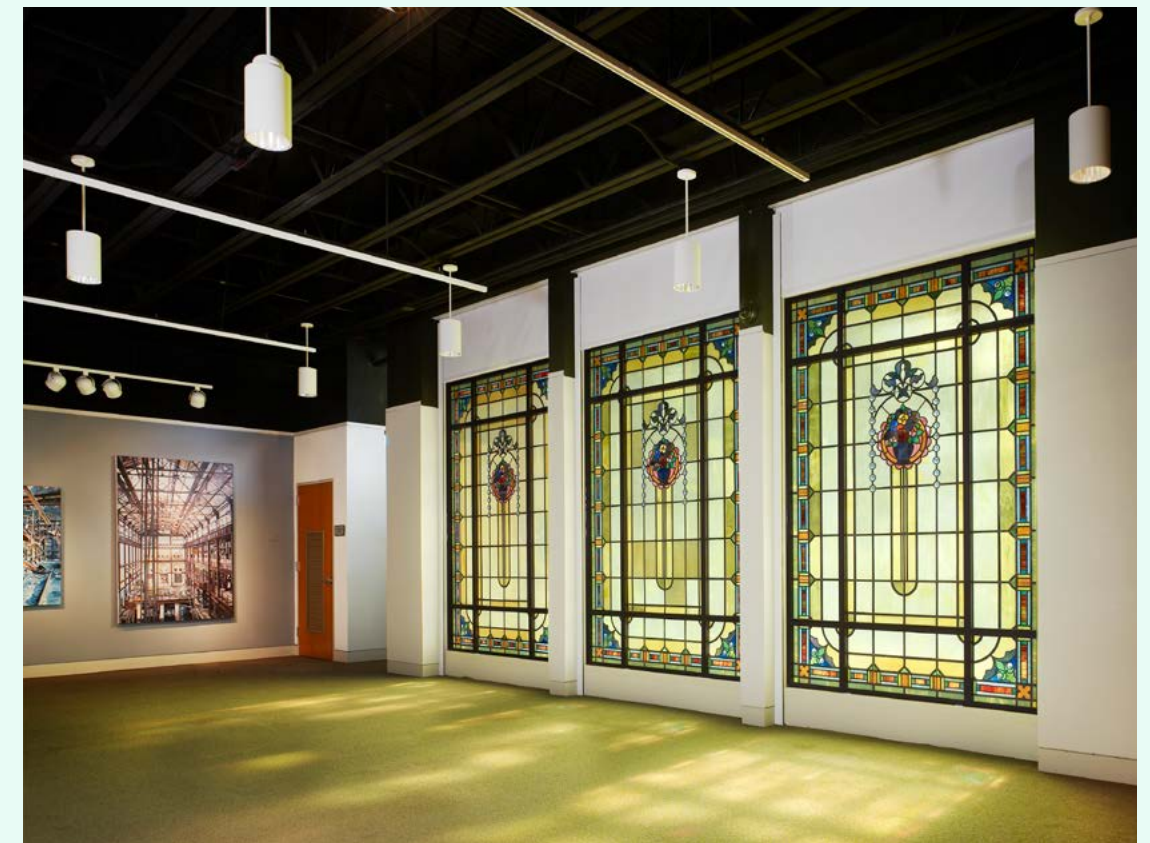
Each provides a rich subtext about patterns of development, public space and daily life in Arlington. Each can influence decisions about which public art projects are developed and can inspire artists in thinking about their projects.

The Program will work directly to identify opportunities for addressing these themes. Artists will be asked to consider these themes as a starting point in their exploration of Arlington.



The Desegregation of Arlington Lunch Counters: 60th Anniversary Tribute, 2020. Amos Kennedy. Collaboration with Arlington Art Truck, Center for Local History, and Arlington Historic Preservation Program.

Stained Glass Windows (Arlington Arts Center), Louis Comfort-Tiffany, 1930s, restored 2004. Photo by Hoachlander Davis Photography.



PRIORITY THEME:

FEDERAL ARLINGTON

Arlington's history is intimately bound with its relationship to the nation's capital across the river, and almost every layer of Arlington's built environment bears the federal imprint.

Consider how the area now known as Arlington was once part of the District of Columbia, until that territory was ceded back to Virginia in 1846, with many of the boundary markers placed by Benjamin Banneker still remaining. Consider how the ring of Civil War-era fortifications that lined (and leveled) Arlington's ridges and treescapes defended the capital from the possibility of attack, and still help define Arlington's network of parks and open space. Consider how national housing policies shaped the development of single-family residential subdivisions and garden apartments as affordable housing for the burgeoning federal workforce, areas that are now the heart of historic neighborhoods. And consider how federally-backed infrastructure such as Reagan National Airport, interstate highways and Metro lines, and flood control along Four Mile Run all have left their mark. And consider the Depression-era murals commissioned by the Treasury Department in Arlington's main post office in Clarendon.

Arlington has prospered because of its proximity to the nation's capital, but the federal presence has been contentious. About one-eighth of Arlington's land area is controlled by the federal government. Federal agencies have protected Arlington's greatest open-space asset, the Potomac riverfront, and graced Arlington with landscapes like Arlington National

Cemetery. However, the County has little say in how federal parklands can be community open space and recreational resources. Also, while government-related businesses and Metrorail have contributed greatly to Arlington's growth in the 1980s and 1990s, they also contributed to the displacement of residents and businesses. Federal base closures and consolidations since then have adversely impacted the number of federal employees and contractors working in Arlington, particularly Crystal City.

The theme of Federal Arlington could continue to serve as a starting point for numerous art projects.

Permanent art projects might celebrate Arlington's contributions to the nation, mark important events where local and federal fates converge, remember people and places that were impacted by federal expansion, explore places that mark the overlap between federal and local (Metro infrastructure, federal installations), or celebrate places that feature views of District landmarks.

Temporary art projects in the Rosslyn-Ballston Corridor or lower reach of Four Mile Run might explore the tensions of this juxtaposition, such as the impact of commuting, the impact of channelization of Four Mile Run, or the porosity of federal boundaries.

PRIORITY THEME:

HISTORIC ARLINGTON

Arlington's physical and social histories provide a variety of contexts for public art that marks, interprets and celebrates people, places and causes, both exemplary and ordinary, that speak to the history of Arlington and its people.

Arlington has been shaped by successive layers of settlement and development dating from before European colonization began through the waves of suburbanization and urbanization that occurred over the last century. Both specific places of significance and common landscapes — such as the remnants of nineteenth-century farms, estates and villages, and military works; twentieth-century residential developments and the transportation infrastructure that connected them; and the mixed-use urban cores that have evolved in the last forty years — contribute to the way that Arlington is experienced today. They manifest themselves in ways that are subtle, striking and not always well understood, such as how common development patterns reinforced racial segregation.

Arlington has also been shaped by successive generations of people who have lived and worked here, including Native Americans and colonists, enslaved people and freedmen, soldiers and scientists, federal workers and tech entrepreneurs, community activists and trailblazers, and immigrants from around the world. All of these people have made an imprint on Arlington through their vision and leadership; their nurturing of community, neighborhood and civic institutions; their labor and their innovation; and their struggles for justice for those who have been excluded from the full benefits of our society.

In recent years, the Program has been involved in projects that address aspects of Arlington's history that have not been as well documented or in some cases forgotten. These projects, which involve collaborations with other County agencies and community groups, have focused on ensuring that people have an opportunity to bring their own histories to light and a voice in shaping them. They have involved the Vietnamese community in Clarendon and the historic African-American communities of Green Valley and Halls Hill.

These projects have led to some of the Program's most fruitful, innovative and enthusiastic collaborations, both across professional disciplines and with communities that are not normally engaged in public art processes. Continuing this type of project will be an important strategy for the Program to ensure that it is connecting all of Arlington's communities with artists and bringing creative processes to bear on their desire to have their stories heard.

PRIORITY THEME:

GLOBAL ARLINGTON

It is hard to live or work in Arlington without observing the expanding web of connections between its residents, businesses, and institutions and the rest of the world. Arlington's globalization plays an increasingly important role in its future.

Arlington is a destination for immigrants, particularly from Africa, Central and South America, and Southeast Asia, and some ninety-nine languages are spoken by children in Arlington's public schools. These groups maintain links to friends and families and the politics and economies of their homelands. As these residents have settled in, they have started businesses that reflect their particular needs and offer others distinctive choices. They have organized arts and culture groups and celebrations that take place in parks and streets, and have influenced the shape of educational and social programs.

Arlington's businesses have an increasingly broad scope of operations. The County hosts the international and national headquarters of companies such as Nestlé and the Federal Deposit Insurance Corporation, and national advocacy groups such as The Nature Conservancy and the National Rural Electric Cooperative Association. The federal agencies based in Arlington, particularly the Defense and State departments, a national and international influence. Tragically, the 9/11 attack on the Pentagon put Arlington on the front lines of the global war on terrorism.

This expanding range of relationships can impact Arlington in various ways. As people's attention turns beyond their communities, the bonds of place might be loosened. Conversely, as businesses become more mobile, the local quality of life can influence decisions about where they set up shop. As immigrants establish new communities, they develop activities, businesses and organizations that create new bonds to a place. As these global enterprises settle in Arlington, they become magnets for tourism and travel, the arts and education.

These dynamics provide rich opportunities for public art. Art projects could reflect imagery and narratives particular to Arlington's many new communities, or link folk art traditions to the creation of designs for public places and public art. Global Arlington can bring out public art's propensity to provide variety and surprise, to reveal hidden landscapes and undocumented connections and to be a universal language for celebrating the complexity of human culture.

This theme could be explored in almost any corner of Arlington. It will be particularly appropriate along [Columbia Pike](#) and [Lee Highway](#), to reflect the communities that have settled along those corridors. Civic artworks in areas such as [Ballston](#) and [Rosslyn](#), which have a concentration of these global businesses, could reflect this theme as well.

The Pike concept, Donald Lipski. Rendering courtesy of Arlington County.



PRIORITY THEME:

INNOVATIVE ARLINGTON

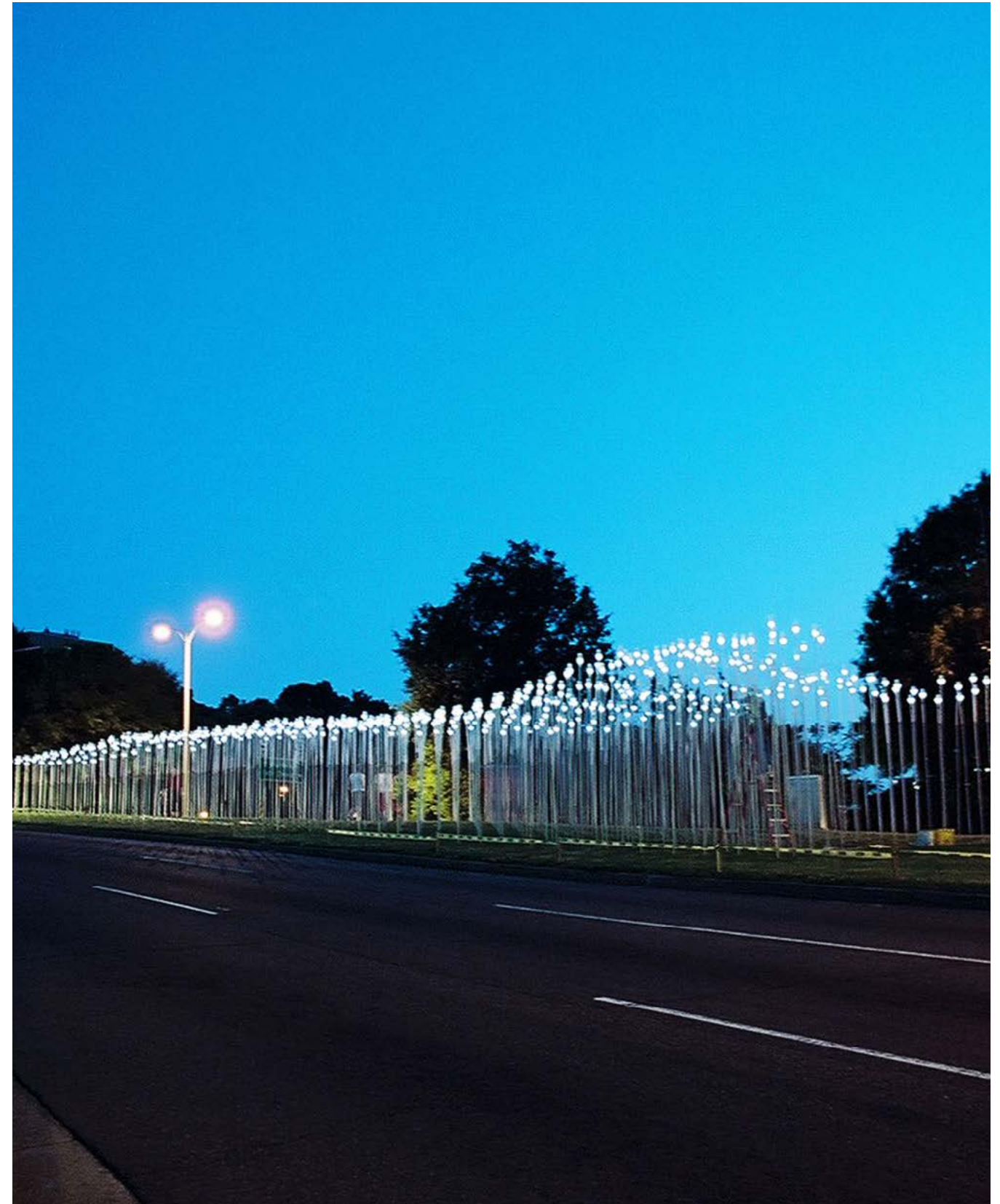
Arlington’s business and employment profiles have been undergoing a significant change over the past decade. Federal and contracting employment has decreased as a result of BRAC and relocations of government offices from Arlington to other areas. Meanwhile, major corporate employers are moving in, universities (Marymount, George Mason, University of Virginia, Virginia Tech) are expanding their presence, and start-up companies are finding fertile ground.

Arlington’s innovation sector is driven, in part, by government-sponsored research. It has played a leading role in developing components of our digital world that are now considered commonplace – global positioning, voice recognition and even the Internet itself.

Arlington Economic Development has identified several components of the innovation economy that the County will cultivate: educational and governmental research institutions; incubators and accelerators, co-working and maker spaces; and successful startup companies and an entrepreneurial workforce. [Ballston](#) and [Crystal City](#) have been nodes for this activity for many years, and [Rosslyn](#) is emerging as well.

Connecting with creative businesses is not always easy, as innovators are focused on building their businesses in competitive and high security environments. Nevertheless, the Program (working with the rest of Arlington Cultural Affairs) will engage with Arlington’s entrepreneurial sector to understand the resources it offers, to encourage participation in arts and culture programming and to convey the importance of arts and cultural programming to Arlington’s creative industries.

An early step would be to link the theme of Innovative Arlington to the idea of commissioning a major artwork. Artists who work in media such as data-mining, interaction design, locative technology, robotics, cybernetics, digital graphics, and information systems will be recruited to propose demonstration projects. In this way, the Program can lead the conversation about public art and innovation by example.



COLED, Jack Sanders, Robert Gay and Butch Anthony, 2007. Photo by Robert Gay.

PRIORITY THEME:

SUSTAINABLE ARLINGTON

Sustainability is an increasingly important focus for the County.²⁹ Early in 2020, [it was accepted in the international Biophilic Cities Network](#), which will be a cornerstone of its future efforts.

The Program has already developed several projects exploring sustainable natural systems and environmental issues to date — *Bike Oasis*, *CO₂LED*, *Watermarks*, *Cultivus Loci: Suckahanna* (Jann Rosen-Queralt, 2004) and *Gourd Palace* (Doug Retzler, 2013). The Program will continue its focus on projects that explore sustainability, particularly in support of County planning and policy initiatives.

Sustainability is also an increasing focus for public art practice internationally. ArtPlace America has documented five ways that arts and culture can accelerate environmental progress³⁰:

- Spark public interest and demand for sustainable solutions
- Build community capacity and agency
- Connect local experiences to larger contexts
- Enrich and activate the built environment
- Nurture sustainable economies

These approaches to public art can support the County's efforts to apply biophilic principles to its policies and practices, engage the public and track its progress. At the time this plan was approved, there were two potential planning opportunities related to sustainability: updates to the [Natural Resources Management Plan](#) and the [Urban Forest Master Plan](#).

Artists could be engaged with issues of sustainability in a number of ways:

Civic Visioning

In this approach, artists can make invisible or illegible infrastructure and environmental systems visible to people. This approach was featured in the D.I.R.T. studio [Watermarks](#) project for the Four Mile Run restoration project, which features markers along the bike trail that indicate where the stormwater outfalls are located and identify native species of fish.

Civic Participation

In this approach, artists can strengthen stakeholder involvement in official planning processes by organizing activities that provide unique and interesting ways for people to have input in the plan. One example of this would be to sponsor an artist-led community asset-mapping inventory to engage people in documenting the County's environmental resources.

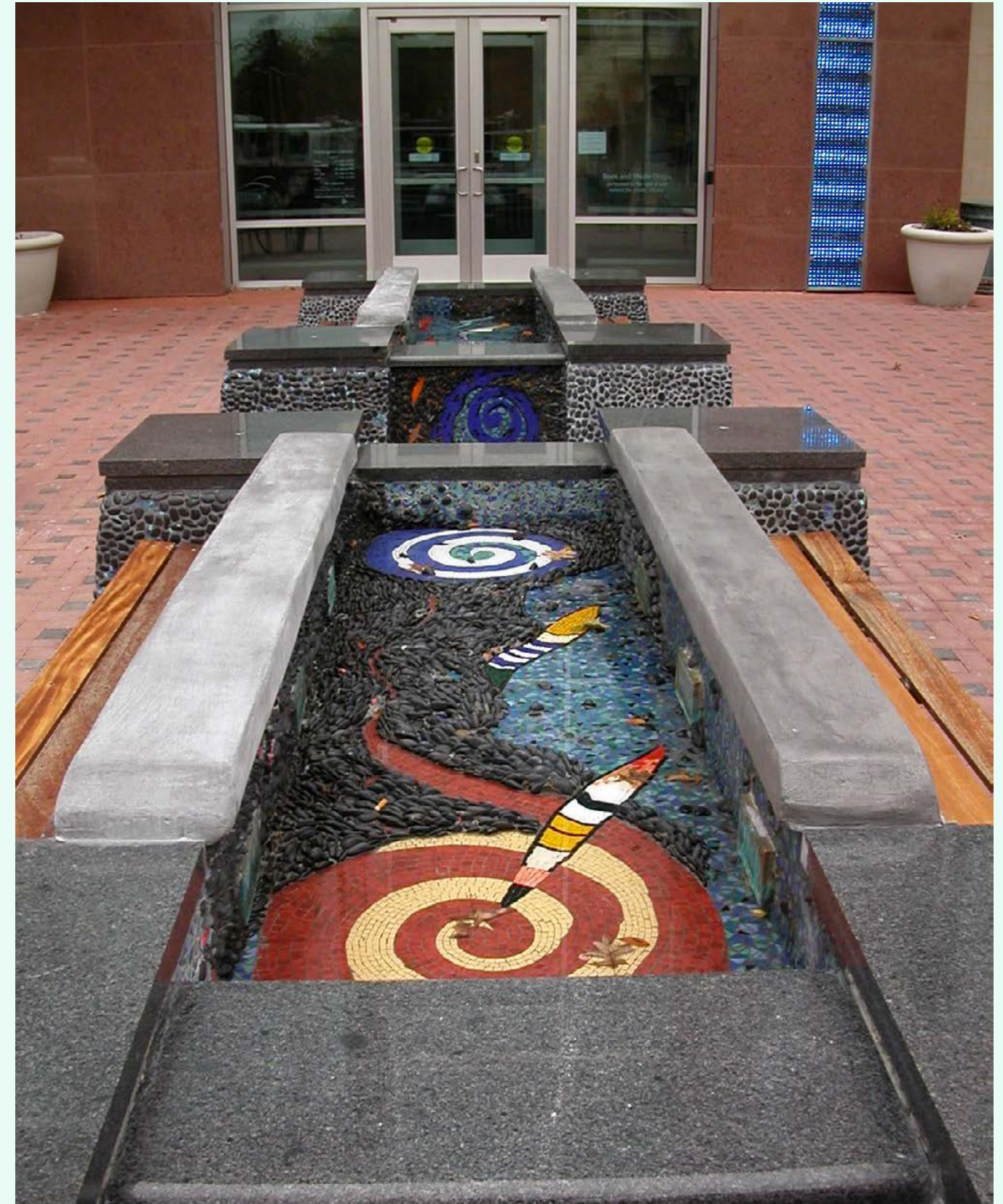
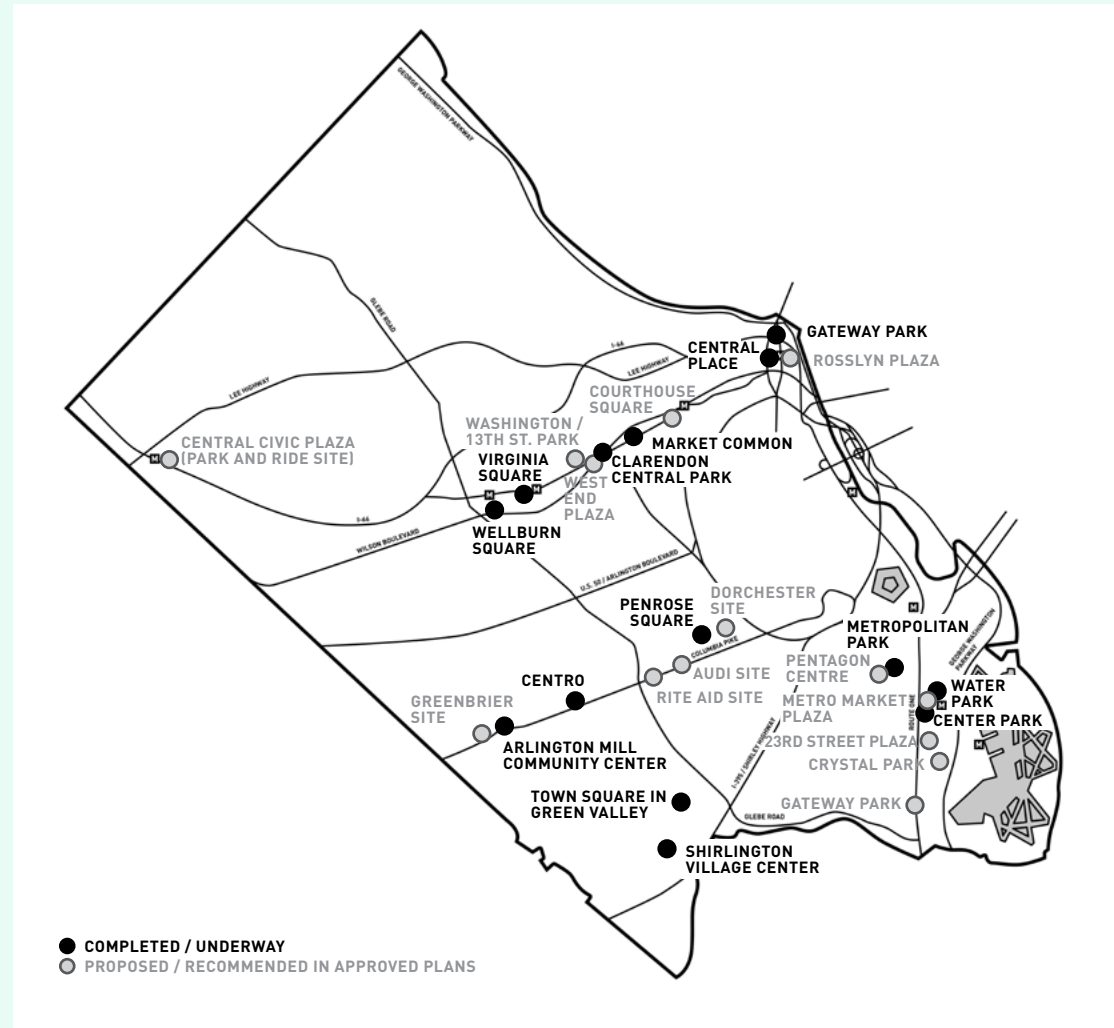
Watermarks, D.I.R.T. studio, 2017. Photo by Elman Studio.



PRIORITY PLACE:

PLAZAS AND GREEN SPACES

Plazas and green spaces, two open space types described in the PSMP, are common and important features in Arlington's urban design plans. They can serve as gathering places, focal points and anchors for neighborhoods, commercial corridors and transportation nodes. They are also key locations for public art.



Down Stream, Martha Jackson Jarvis, 2006. Photo courtesy of Arlington County.

Because of the important role these spaces play in the patterns of urban development and community life in Arlington, they will serve as key locations for public art. Art projects in these spaces will be of the highest priority and proceed as funding and partnering organizations emerge.

Permanent and temporary public art projects have been created or are in progress in many of Arlington's urban spaces, such as [Penrose Square](#) on Columbia Pike, Welburn Square in Ballston, Central Place Plaza in Rosslyn, the plaza in front of the Shirlington branch library and the [Town Square in Green Valley](#).

Generally, opportunities for plazas and green spaces are identified in sector plans. Approved plans for Clarendon, Courthouse, Crystal City, East Falls Church and Rosslyn include public space frameworks with long-range plans for urban spaces. Usually, these spaces are delivered by the County, private developers through the site plan process, or some combination. They are usually maintained by the County, developers or partnering organizations.

For the Program to advance its goals for public art in these types of spaces, it will have to coordinate closely with land-use planning, capital project planning and site plan processes. As a matter of principle, the Program will focus developer site plan contributions on public art improvements in these spaces.

Public Spaces Master Plan

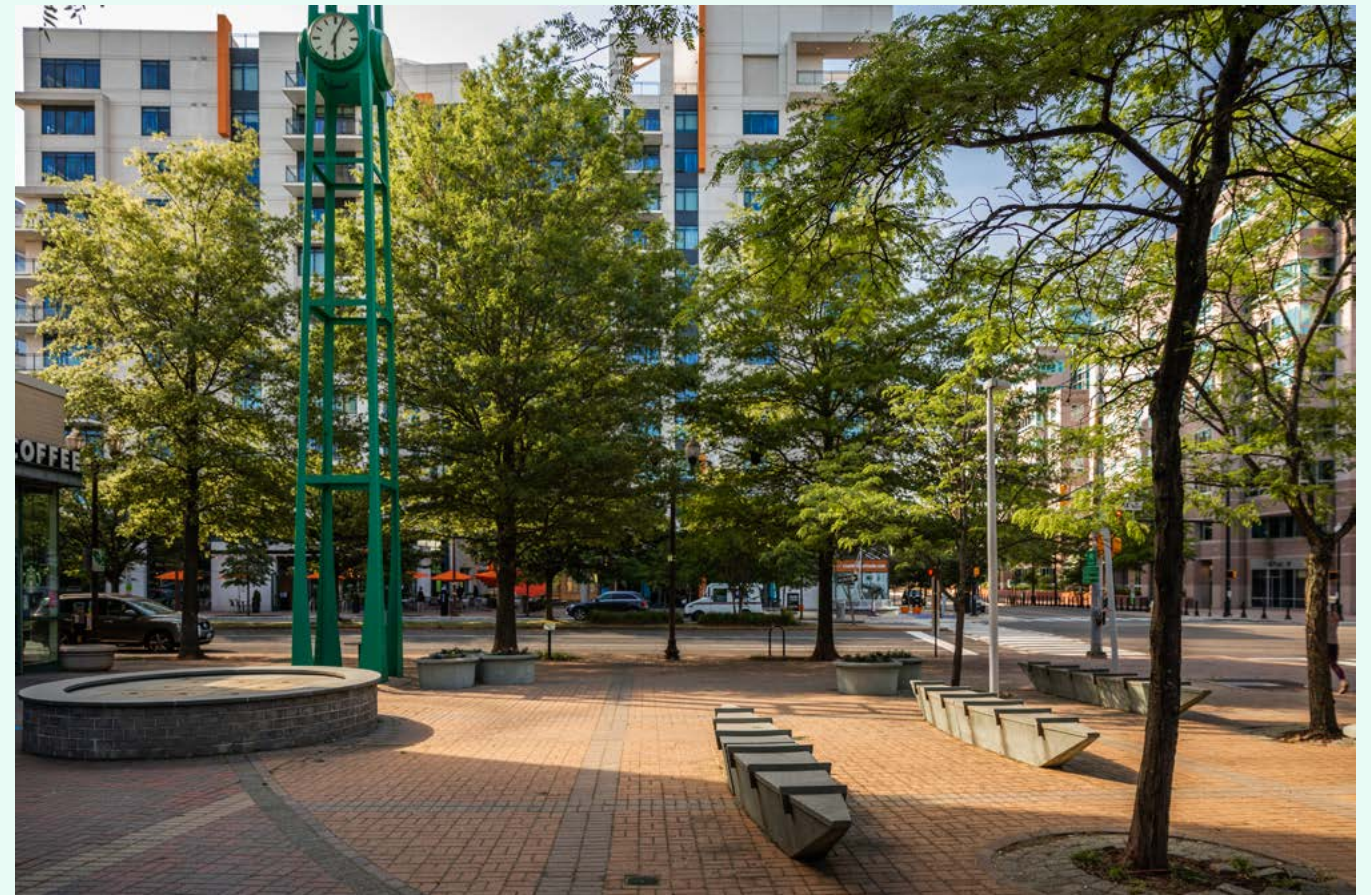
The [Public Spaces Master Plan \(PSMP\)](#) update approved in 2019 includes general recommendations for plazas, a type of public space that is generally found in high-density areas and:

... can serve as places of respite amid bustling streets and buildings. They are places to sit and relax and may, depending on their design, serve as small gathering and event spaces ... (they) often include a balance of paved and natural or landscaped areas, providing visitors a small connection with nature while also accommodating a wide variety of uses and activities ... They can include small recreational amenities, such as bocce, table tennis, or play features, but usually do not include larger amenities.³¹

The PSMP update includes several recommendations for follow-up actions that have implications for public art in privately-owned public spaces (POPS). Already, the County has created guidelines for the design and management of these spaces. Going forward, the PSMP recommends that public art should be considered in the design of these spaces; and that plazas should be upgraded with infrastructure for events and programming, as well as casual use (seating, wifi). The Program will play a role implementing these recommendations, especially the consideration of public art in new POPS.

GOALS

- Continue to focus on plazas and green spaces as key locations for public art
- Play a key resource role in implementing recommendations of the PSMP update as they relate to plazas and green spaces
- Participate as a stakeholder in or resource to the future development of guidelines for the design and management of plazas and green spaces
- Coordinate closely with planning, capital project and site plan processes to identify and implement opportunities for public art related to plazas and green spaces



Untitled (Virginia Square Metro Plaza), Tom Ashcraft and Y. David Chung, 2003. Photo by Elman Studio.

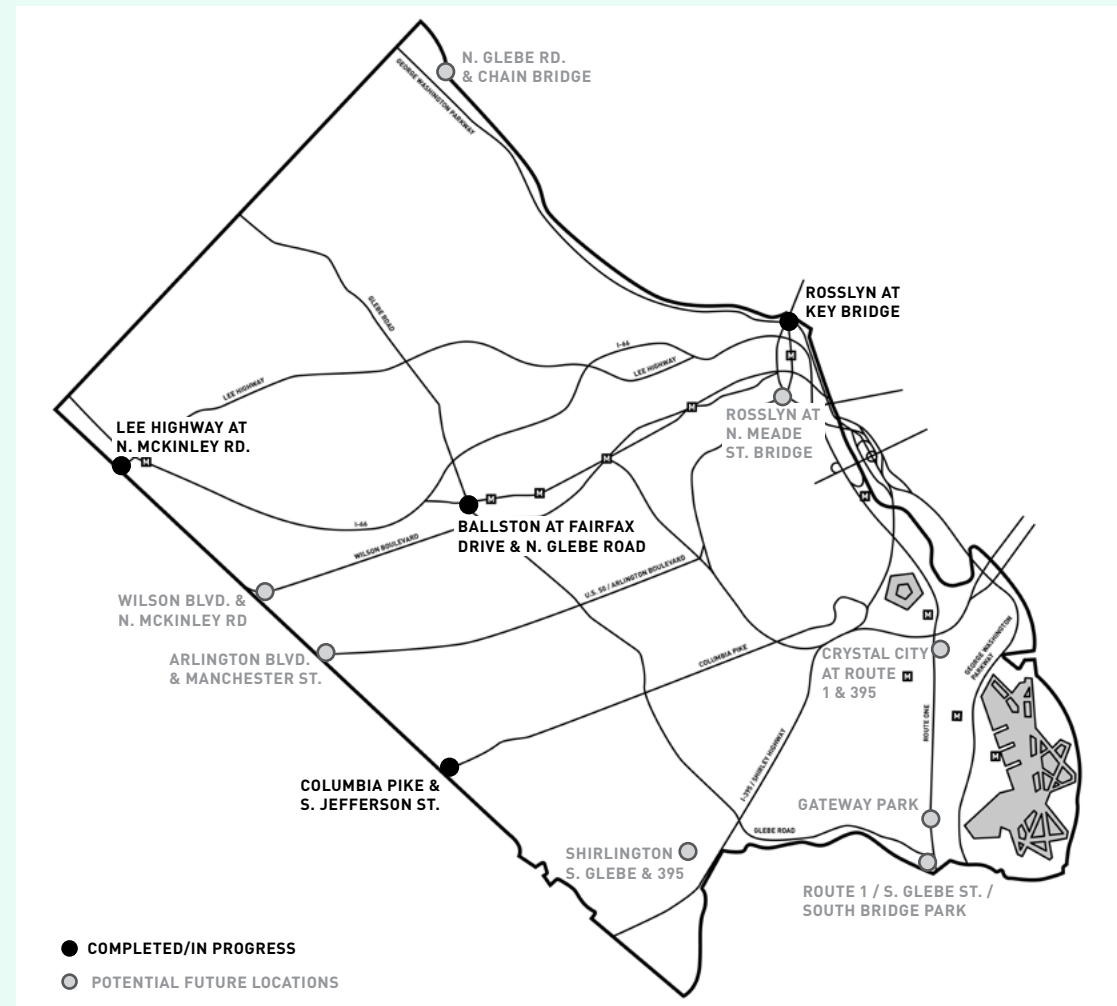
PRIORITY PLACE:

GATEWAYS

Civic leaders, citizens and County staff often express interest in gateway projects. They can provide a sense of arrival and welcome to the community, set the stage for what's to come and serve as iconic elements that become synonymous with the place.

However, gateways must be approached sensitively. They often function as one-dimensional visual markers and sometimes send a message of exclusion, rather than creating engaging places that serve a diverse community and are a priority for Arlington's public art. Large-scale gateway projects, such as markers designed for roads or public

transportation systems, can consume an inordinate amount of resources. Though gateways are not a priority for Program resources, they can be pursued when they address broader planning goals and are approached through an appropriately inclusive process.



County Gateways

In 2011, the County undertook an internal wayfinding study that identified a small number of gateway locations that “create special gestures of welcome at points where one enters the County from across the river or from a neighboring county.”³² The study identified three categories of gateways:

URBAN VILLAGE GATEWAYS

- Rosslyn at Key Bridge
- Rosslyn at N. Meade Street Bridge
- Crystal City at Route 1 & 395
- Crystal City at Route 1 & S Glebe
- Shirlington at S. Glebe Road & 395

SUBURBAN COMMERCIAL GATEWAYS

- Columbia Pike & S. Jefferson Street
- Wilson Boulevard & N. McKinley Road

RESIDENTIAL GATEWAYS

- North Glebe Road & Chain Bridge
- Arlington Boulevard & Manchester Street
- Lee Highway & N. Westmoreland Street

Public art has already been developed, or is in progress, at several of the locations listed above:

- Rosslyn at Key Bridge, Rosslyn at N. Meade Street Bridge. *Corridor of Light* was completed as a component of a County capital project at Key Bridge and is proposed as part of a future capital project at the N. Meade Street Bridge.
- Columbia Pike and S. Jefferson Street. *The Pike* has been commissioned as a component of County street improvements at this location.
- Lee Highway & N. Westmoreland Street. *Up and Down* was completed by a private developer.

Neighborhood and District Gateways

The following neighborhood- and district-scale gateway projects have been completed by the Program or private developers:

- *Flame* in Ballston.
- *COLED* (a temporary installation) in Rosslyn.

Some of the County's area plans recommend new neighborhood- or district-scale gateways. Several are called out in the Crystal City sector plan, for example.

GOALS

- Coordinate closely with planning, capital project and site plan processes to identify and implement opportunities for public art related to neighborhood- or district-scale gateways
- Prioritize integrated artworks or design-team approaches
- Plan for appropriately inclusive public engagement processes
- Explore collaborations with neighboring jurisdictions
- Overall, do not prioritize the use of public art resources for these projects

CONCLUSION

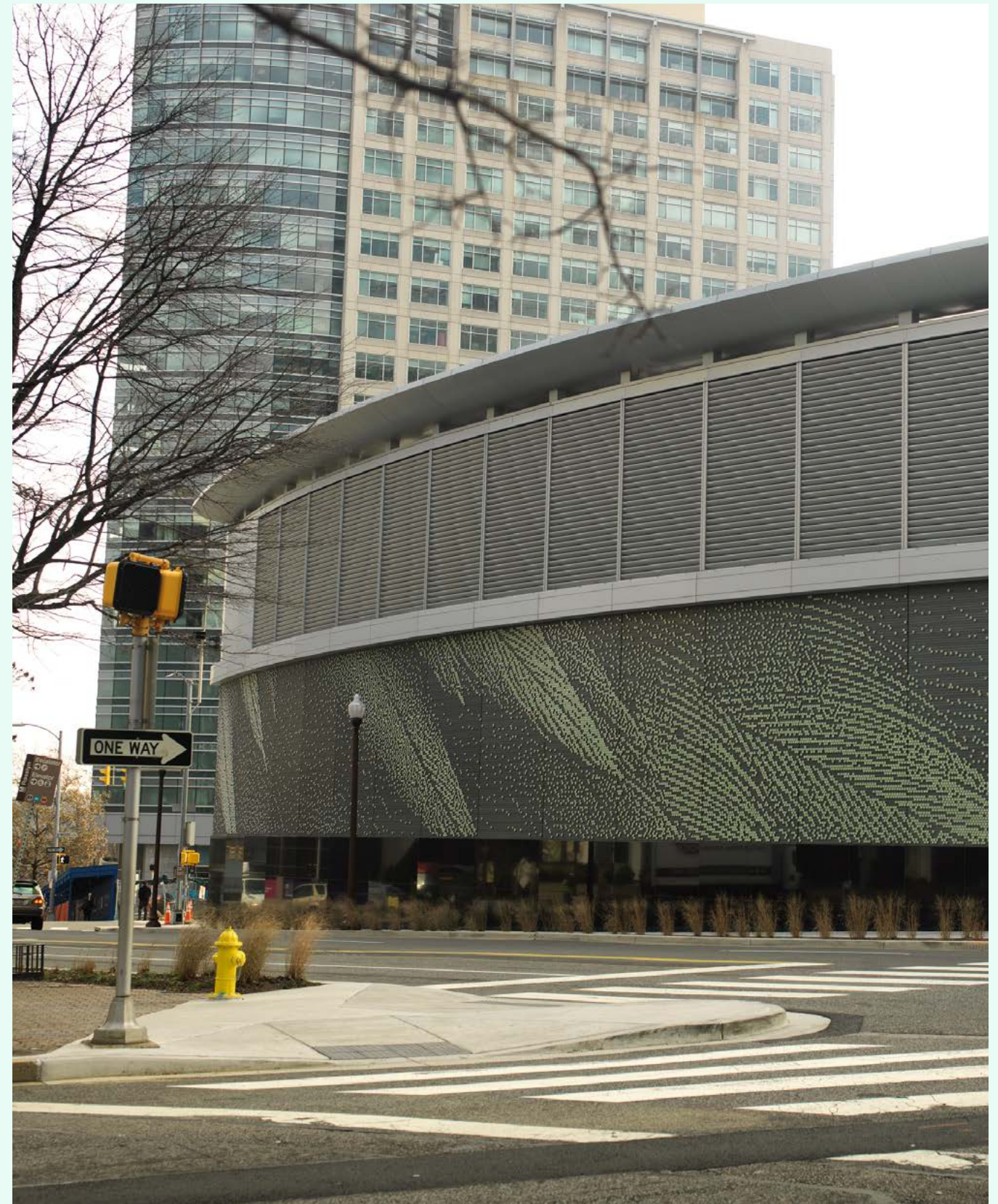
Public art has become a distinctive, welcome, and valued aspect of Arlington’s visual landscape. The artworks that have been commissioned by the County and by developers have achieved national distinction. This PAMP update lays the groundwork for Arlington to build on that success.

Arlington’s public art success has been characterized by the strategic application of resources to public artworks that are integrated into public spaces, facilities and infrastructure, and that respond to the County’s urban design and placemaking goals. The County has been effectively entrepreneurial in leveraging its funds with private sector support and external grants.

In the coming decades, Arlington plans to make transformational investments in its infrastructure and environmental systems — from streets and transit to energy, waste, and urban forests. This master plan update outlines the trajectory for County investment in public realm, capital facilities and planning initiatives, and identifies where the best opportunities for public art can be realized. The [Implementation Guide](#) that is a companion to this master

plan update outlines partnerships and processes that can help projects move forward in the same collaborative manner that has characterized the development of projects in the past.

Forty years ago, Arlington launched its public art program with a commission from a visionary artist who created a seminal artwork that transcends time and place. Since then, public artists have demonstrated their ability to create memorable places and moments that strengthen people’s connections to places and support Arlington’s prospects as a vibrant community. Arlington can continue that unique placemaking tradition as it rises to meet the challenges and opportunities presented by the next chapter in its history.



Quill, Christian Moeller, 2014. Photo by Serge Hoelttschi.

PLANS CONSULTED

Arlington Public Art Documents

[Public Art Policy](#)

[Public Art Master Plan](#)

[Public Art Implementation Guide](#)

[Public Art Guidelines](#)

[Guidelines for Site Plan Projects](#)

[“Seven Guiding Principles for Public Art”](#)

[“Four Lenses for Looking At the Value of Public Art in Arlington”](#)

County Plans

[Arlington’s Framework for Prosperity: Economic Development Strategic Plan](#) (2008)

[Ballston Sector Plan](#) (1980)

[Clarendon Sector Plan](#) (2006)

[Columbia Pike Neighborhoods Area Plan](#) (2015)

[Columbia Pike Initiative – A Revitalization Plan](#) (2005)

[Courthouse Sector Plan Addendum: Courthouse Square](#) (2015)

[Crystal City Sector Plan](#) (2010)

[East Falls Church Area Plan](#) (2011)

[Enriching Lives: Arlington Arts and Culture Strategy](#) (2019)

[Four Mile Run Valley Area Plan and Design Guidelines](#) (2018)

[Four Mile Run Valley Park Master Plan](#) (2018)

[General Land Use Plan](#) (2017)

[Historic Preservation Master Plan](#) (2006)

[Public Art • Public Spaces](#) (2004)

[Public Spaces Master Plan](#) (2019)

[Realize Rosslyn, Rosslyn Sector Plan Update](#) (2015)

[Rosslyn-Ballston Corridor Mid-Course Review](#) (1989)

[Virginia Square Sector Plan](#) (2002)

[Western Rosslyn Area Planning Study](#) (2016)

County Guidelines, Reports and Studies

[Arlington County Wayfinding Analysis and Criteria](#) (2011)

[Pentagon Centre Site Guiding Principles](#) (2008)

[WalkArlington](#) (2000)

[Community Facilities Study, Final Report](#)

[Guiding Principles for Stratford School](#)

[DCPHD / Neighborhood Conservation Program guidelines](#)

[Public Facilities Review Commission Principles of Civic Design](#)

Other Plans, Reports and Studies

[Lee Highway Visioning Study](#), Lee Highway Alliance, 2016

[Public Art in Private Development Resource Guide](#)

[Visioning Charrette for Mason Arlington Campus](#), George Mason University, 2017

External References

ArtPlace America, [Farther Faster Together: How Arts and Culture Can Accelerate Environmental Progress](#) (2018)

Jen McDonald, [“Test Your Stormwater IQ,”](#) September 17, 2014

Henry Jenkins, as quoted in Andrew Slack, [“Why We Need a Civic Imagination,”](#) *Civicist* (July 27, 2015)

Benjamin Schneider, [“How Park\(ing\) Day Went Global,”](#) *CityLab* (September 15, 2017)

“Re-envisioning the Ballston Common Mall,” *The Citizen* (September October 2015)

Market Street Prototyping Festival, <http://marketstreetprototyping.org/>

ACKNOWLEDGMENTS

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

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NOTES

1. Arlington Economic Development Commission, *Arlington's Framework for Prosperity* (Arlington, 2008), 11.
2. These include updated sector plans for Clarendon, Courthouse, Crystal City and Rosslyn, and a new plan for the *Columbia Pike Neighborhoods Area Plan*.
3. Arlington Commission on the Arts, *Enriching Lives: Arlington Arts and Culture Strategy* (Arlington, 2017).
4. Arlington Public Art's temporary projects are documented at <https://publicart.arlingtonva.us/temporary-installations/>
5. Henry Jenkins, as quoted in Andrew Slack, "Why We Need a Civic Imagination," *Civicist* (July 27, 2015). See <https://civichall.org/civicist/why-we-need-a-civic-imagination/>
6. Employment is anticipated to fall over the next few years but rebound after that. Urban Design+Research, *Profile 2017* (Arlington: Department of Community Planning, Housing and Development, Planning Division, 2017).
7. Arlington Economic Development Commission, *Arlington's Framework for Prosperity* (Arlington, 2008), 10.
8. Arlington Economic Development Commission, *Arlington's Framework for Prosperity* (Arlington, 2008), 11.
9. Todd Bressi and Meridith C. McKinley, *Four Lenses for Looking at the Value of Public Art in Arlington* (Arlington: Arlington Economic Development, 2012), 1.
10. Todd Bressi and Meridith C. McKinley, *Four Lenses for Looking at the Value of Public Art in Arlington* (Arlington: Arlington Economic Development, 2012), 2.
11. Arlington Commission on the Arts, *Enriching Lives: Arlington Arts and Culture Strategy* (Arlington, 2017).
12. The transitway project built on an Arlington precedent, Preston Sampson's etched glass shelters.
13. *Public Art, Public Places: Public Art Master Plan for Arlington County* (Arlington, 2004), 39.
14. Jill Bennett and Saskia Beudel, *Curating Sydney* (Sydney: New South Publishing, 2014), 3.
15. Arlington Commission for the Arts, *Enriching Lives: Arlington Arts and Culture Strategy* (March, 2017), 3.
16. Arlington Public Spaces Master Plan, Final Draft (October, 2018), 80.
17. Arlington County General Land Use Plan, February 2020, 14.
18. Re-envisioning the Ballston Common Mall," *The Citizen*, September October 2015.
19. *Visioning Charrette for Mason Arlington Campus* (Arlington: George Mason University, 2017).
20. The project was a collaboration of Arlington Public Art, Arlington Arts, DCPHD / Historic Preservation, and the Arlington Public Library.
21. The public spaces are mapped on page 64 of the *Clarendon Sector Plan*.
22. Redevelopment sites are indicated in "Figure 2.26, Building and Public Space Concept Diagram," in *Courthouse Sector Plan Addendum: Courthouse Square*, 2015, p. 35.
23. Funded and developed with support from National Endowment for the Arts, J.W. Kaempfer Company, Arlington County, Theodore Gould, Morris and Gwendolyn Cafritz Foundation, Marriott Corporation, Westfield Realty, Charles E. Smith Building Corporation, McDonald's Corporation, Weissberg Development, Preston Construction Corporation, Charles and Smith Management, Geneva Associates.
24. This artwork has since been relocated permanently to Barcroft Park.
25. Commissioned in conjunction with the Planet Arlington music festival.
26. Cited at: <https://projects.arlingtonva.us/neighborhoods/columbia-pike-form-based-codes/>
27. *East Falls Church Area Plan* (Arlington County, 2011), p. 68.
28. Jen McDonald, "Test Your Stormwater IQ," September 17, 2014, <https://environment.arlingtonva.us/2014/09/test-stormwater-iq/>
29. In 2019, the County Board passed a resolution to join the Biophilic City network, a community that places nature at the core of design and planning and works to create opportunities to learn about and connect with nature. Arlington County Board, Biophilic Cities Resolution, December 17, 2019, <https://arlingtonva.s3.amazonaws.com/wp-content/uploads/sites/22/2019/12/Biophilic.pdf>
30. ArtPlace America, *Farther Faster Together: How Arts and Culture Can Accelerate Environmental Progress* (2018).
31. Arlington Public Spaces Master Plan, Final Draft (October, 2018), 39.
32. This section draws from the recommendations of Gensler, "Arlington County Wayfinding Analysis and Criteria" (Arlington Economic Development, June 2011).



Arlington Gateway, Jackie Ferrara and M. Paul Freidberg, 2004. Photo courtesy Arlington County.

REFERENCE MATERIALS

ARLINGTON COUNTY PUBLIC ART POLICY

This policy was adopted by the Arlington County Board in December, 2000. It will be reviewed and updated after the adoption of this master plan. Current information about the Policy is posted on the [Program's web page](#).

Art enhances Arlington's identity as a community that values creative and diverse expressions. It builds our sense of civic pride, and enriches the quality of our lives. Public art fulfills these purposes in a myriad of ways: by improving our experience of public spaces through excellent and harmonious design; by sensitively preserving or highlighting vistas; by introducing surprising and enlivening elements into otherwise ordinary spaces; and by engaging us with insightful interpretations of our community's activities, aspirations, and history. In sum, public art has the capacity to humanize our urban and suburban environments.

In recognition of the importance of integrating public art into the daily lives of the residents of Arlington County, Virginia ("Arlington"), the County Board of Arlington County ("County Board") supports a strong public art program. To this end the County Board hereby establishes the Arlington County Public Art Policy ("Policy") with the following goals in mind:

- create exciting, appealing, and harmonious public spaces by integrating art into architecture, urban design and the planning of infrastructure at the earliest design stage;
- celebrate our community's heritage, ethnicity, commonality and civic pride by stimulating collaboration and understanding between artists and Arlington's diverse community;
- enhance Arlington's image locally, regionally and nationally by insuring the creation of the highest quality public art;
- foster the public's understanding and enjoyment of public art;
- promote artists to live and to work in Arlington and to participate in public presentations of their art in the County; and,
- encourage federal, state and private support for Arlington's public art program.

Through this Policy and the Public Art Program Guidelines ("Guidelines"), the County Board seeks to have the Arlington County government ("County") provide opportunities for creating exciting and attractive public spaces that are used and enjoyed by Arlington's residents, workers and visitors.

1. PUBLIC ART COVERED BY THIS POLICY

Public art, as defined by this policy, encompasses the broadest definition of visual art including the imaginative use and interplay of all artistic disciplines. Public art governed by this policy shall be art that is visually or physically accessible to the public, and that is acquired by County funds, donated to the County, or provided by a private entity as a community benefit as required by special exception and approved by the County Board. Public art that is neither paid for with public funds nor created through a special exception benefit, condition or approval by the County Board, is not governed by this Policy.

2. GUIDELINES

The County Board authorizes the Arlington Commission for the Arts ("Commission") and staff to develop detailed guidelines outlining all aspects involved with the implementation of this policy including the processes used to: develop an inventory of existing and approved public art; develop and update the Public Art Master Plan; review and recommend a process for the selection, placement and implementation

of specific public art projects; and, review and recommend Special Exception Projects. These guidelines will be developed by the Commission and appropriate County staff and approved by the County Manager and County Attorney.

3. PUBLIC ART SITES

Sites for public art covered by this Policy are prominent locations in Arlington which are identified as suitable for public art projects and are physically and/or visually accessible to and by the public. Public art projects covered by this policy for which public money is utilized may be located on either public or private property. For a public art project to be located on private property, the owner must grant the County an easement for access, with a grant of all ancillary rights that the County deems necessary in order to implement the public art project according to this policy. Identification of a piece of property as a public art site shall not relieve the property owner from complying with all applicable County laws and regulations.

4. SITE SELECTION

The process used to select public art sites is dependent upon the type of project executed.

A. County-Initiated Projects

Working with the Commission, the County will develop a Public Art Master Plan ("Plan"). The Plan will identify appropriate and significant sites for the location of public art. The Commission will oversee a comprehensive community planning process to develop this Plan. The Commission shall ensure that the process of preparing the Plan and any subsequent modifications provides ample and appropriate opportunities for public input into site identification. The Plan must complement and supplement the County's various other planning documents guiding the growth and development of

Arlington, such as, but not limited to, the Open Space Master Plan, General Land Use Plan, Sector Plans, Area Revitalization Plans and Master Transportation Plan. The initial Plan shall be submitted to the County Board by the Commission for the County Board's review and approval on or before July 1, 2002. The Plan will be reviewed and updated every five years, commencing with fiscal year 2007. The Plan may also be revised at such other times as a proposal for inclusion of a project on a site not identified in the Plan is received by the County, if the County finds such proposal to be consistent with laws and regulations and the County's general policies on public art. In general, County Initiated Projects will be located on sites identified in the Public Art Master Plan. The Commission, working with County staff, will identify the highest priority projects described in the Plan and recommend those projects for implementation as funding allows. As much as possible, these projects should correspond with new construction or renovation projects planned by the County for that year.

B. Special Exception Projects

A site for the inclusion of public art amenities in conjunction with a special exception development project (as permitted by the zoning ordinance) may be identified. The Public Art Master Plan will provide guidelines for this siting process. The County may negotiate for the inclusion of the art amenity as part of the site plan process. If public art is a component of the site plan, then the Commission's Public Art Committee shall review the public art proposal during or subsequent to the public review process and may make recommendations to the County Board concerning the appropriateness of the public art proposal as part of the site plan.

C. Community-Initiated Projects

As currently exists through other County funding sources, an Arlington community group or neighborhood association may propose a public art project for a site that may or may not be on the Public Art Master Plan and apply for County funds to implement the project.

5. ELIGIBLE PUBLIC ART PROJECTS

A. Public Art Projects may include:

- the commissioning of permanent works designed for specific public sites in Arlington;
- the loan, purchase or donation of art works deemed appropriate for public sites;
- artists contracted to work as integral members of architectural, infrastructure, and urban design teams; and
- installations, artist-in-residence programs, and other short-term projects or planning activities that result in the creation of temporary or permanent public art.

B. Two types of Public Art Projects are possible:

- 1. County-Initiated Projects.** The Commission may propose one or more public art projects for sites identified in the Public Art Master Plan. The Public Art Committee, working with appropriate County staff, will identify the highest priority projects.
- 2. Special Exception Projects.** In conjunction with Arlington's site plan review process, the County may negotiate for the inclusion of public art as a component of the site plan approval for a specific development.

6. COMMUNITY INVOLVEMENT

Each public art project created through this policy shall include an outreach program that will encourage community involvement in the implementation of the project as well as periodically inform and educate citizens about the specific project.

7. ARTIST SELECTION

Methods used for artist selection may include open competition, invitational competition, or direct selection but shall comply with all laws, regulations, and County policies governing purchasing. Community involvement in the development of any Public Art Project is crucial and shall be part of the selection process. For Public Art Projects attached to private or public construction, the artist selection and approval process must be integrated into the overall project timeline so as not to cause delays.

8. ART OWNERSHIP, COPYRIGHT

In general, for County Initiated and Community Initiated permanent works of public art the County shall own the physical work and copyrights shall be retained by the artist, with reproduction rights allowed the County for appropriate promotional and educational purposes. Legal title and copy rights in any work of public art funded in whole or in part by direct County funding and/or the Public Art Fund, or donations or loans of public art which are accepted by the County, shall be spelled out in a mutually agreeable contract between the County and the artist and the owner. Ownership of art obtained through special exception projects will be negotiated on a case-by-case basis.

9. FUNDING

A. Direct County Funding

The annual CIP budget submitted by the County Manager to the County Board will include a provision for an amount that is no more than 1/2% of the County CIP budget from the areas of Local Parks and Recreation, Transportation, Community Conservation, and Government facilities. Funds appropriated will be utilized to support approved County Initiated projects pursuant to the Public Art Master Plan. Through the CIP budget review process, the County Board will determine the actual funding level for public art projects each year. Funding may be allocated from either the pay-as-you-go budget or bonds or both. When the public art project is part of a new construction or renovation, the funding should be appropriated in the same funding cycle as the construction.

B. Other Funding Sources

- 1. Government, Foundations, Corporations And Other Contributions.** The County will be active in applying for non-County public and private funds to support public art projects as appropriate. Individuals, businesses and organizations will also be encouraged to make contributions to the County for public art projects.
- 2. Special Exception Projects.** Contributions for public art received in conjunction with a special exception project may include funding for a specific art project in a proposed development, funds for a project included in the Public Art Master Plan, or a contribution to support the County's public art program. Using the Public Art Master Plan as a guide, the County may negotiate for any of these contributions in conjunction with the site plan approval process, as agreed to by the developer and the County.

C. Public Art Fund

All funds for public art received by the County from any source other than the CIP of the County shall be deposited in a public art Trust and Agency account established by the County (“Public Art Fund”). The Public Art Fund may be used to support County Initiated Projects, as approved by the County Board. The Public Art Fund shall be administered by the Department of Parks, Recreation, and Cultural Resources.

10. PROGRAM ADMINISTRATION

A. Program and Collection Management

The Department of Parks, Recreation and Cultural Resources is responsible for the administration of the County’s Public Art Policy and the management of the County’s public art inventory.

B. Project Implementation Costs

All costs of the public art program’s operating budget will be budgeted in conjunction with the total cost of the annual program and allocated from the annual appropriation. The costs may include: staffing, project consultant fees, administrative costs, programming costs, project implementation costs and maintenance expenses.

11. MAINTENANCE

The County shall be responsible for the maintenance of County Initiated projects created through this policy. All permanent public art projects must have a plan that projects both staff time and funding needed to properly maintain the work. Funds for the maintenance of County Initiated Projects will be allocated as a portion of the public art program’s operating budget. Maintenance of public art in special exception projects will be negotiated on a case by case basis. Maintenance of public art donated to the County will be negotiated with the donor.

12. ACCESSIONING AND DE-ACCESSIONING PUBLIC ART

Gift acceptance and placement of public art should be in accordance with historic use or the Public Art Master Plan and should be in keeping with the County’s general public art goals. The quality, scale, and character of the gift should be appropriate to the particular setting. Donations of works that require the County to pay installation, framing, restoration, or repair are not encouraged. The County will evaluate such expenditures at the time the gift is considered. Works of art requiring high or excessive maintenance may be declined. All donations of art must be reviewed by the Commission and approved by the County Board. In accordance with the provisions of the Guidelines, the County shall de-accession and dispose of works of art in its collection only when it finds such action to be in the public interest or as a means of improving the quality of the collection or public safety. Works of public art may be relocated or removed if a gift or commissioned piece becomes a hazard or liability or if the approved terms of acceptance are not fulfilled. Works of public art sited on private property as special exception projects that becomes redeveloped will be conserved if possible or replaced by new art work of comparable value at the developer’s expense. Works of art that meet the definition for public art covered by this Policy but came into existence prior to the adoption of the Policy will be subject to this same de-accessioning procedure.



*Untitled (mosaic medallions),
Judy Stone, 2002, located
in Bon Air Memorial Park.
Photo courtesy of Arlington
County.*

PROGRAM OVERVIEW

Program Areas

- Public Art and Civic Design
- Special Projects
- Audience Engagement
- Developer Projects
- Community-Initiated Projects

Funding Sources for Public Art

- County CIP projects that include public art funding within overall project planning and construction budgets
- “Area funds” supported by in-lieu cash contributions negotiated through the site plan process
- Neighborhood Conservation funding
- Private or community funds may supplement funding sources

Possible Locations for Public Art

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

Eligible Projects

Permanent or temporary

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

Ineligible Projects

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

Types of Public Art Projects

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

Artist Selection Processes

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

PROGRAM TIMELINE



AURIEL BESSEMER
*Agricultural
& Industrial
Scenes – Sketches
of Virginia*

Joseph L. Fisher Post Office,
Clarendon

Funded by the Treasury Department's Section
of Fine Art.

Restoration funded by Keating Development Co.

1939



NANCY HOLT
Dark Star Park
Rosslyn

Funded and developed with support from the
National Endowment for the Arts, J.W. Kaempfer
Company, Arlington County, Theodore Gould,
Morris and Gwendolyn Cafritz Foundation,
Marriott Corporation, Westfield Realty, Charles
E. Smith Building Corporation, McDonald's
Corporation, Weissberg Development, Preston
Construction Corporation, Charles and Smith
Management, Geneva Associates.

1984



JIM SANBORN
Invisible Forces
Rosslyn

Funded by Weissberg Development Corporation.



MIRIAM SCHAPIRO
Anna and David
Rosslyn

Funded by Joseph Kaempfer.

1987



J. W. MAHONEY
Named Stones
Bluemont Park, Boulevard Manor

Funded by Arlington County and the Virginia
Commission for the Arts.

1989



BOAZ VAADIA
*The Family:
David, Haggit,
and Adoniyya*
Rosslyn

Funded by LaSalle Partners.



RODERICK TURNER
Halls Hill
Halls Hill High View Park

Funded by Arlington County.

1992



ART ATTACK INTERNATIONAL
Dominion Dum
Old Dominion
Temporary

Funded by Arlington County.



CHRIS GARDNER
Cupid's Garden
Rosslyn

Funded by LaSalle Partners.

1994



ART ATTACK INTERNATIONAL

Vessel

Clarendon
Temporary

Funded by Arlington County.



SAM CHRISTIAN HOLMES

Standing at the Crossroads: Freedman's Village Gate

Gunston Theater II,
Long Branch Creek

Previously installed in Ellipse Arts Center.

Funded by Arlington County.



ED BISESE

Condensed History

Central Park, Clarendon
Temporary

Funded by Arlington County.

ALBERTO GAITAN

Loci 1.0

Cherrydale
Temporary

Funded by Arlington County.

BRECE HONEYCUTT

Clean Out Your Files Day: endangered species

Ellen M. Bozman Government
Center, Courthouse
Temporary

Funded by Arlington County.



MICHAEL TOWNSEND,
STRUAN ASHBY & ERICA DUTHIE

Tape Art: Dive

Ellen M. Bozman Government
Center, Courthouse
Temporary

Funded by Arlington County.



LISA FEDON

Eternal Truths

Arlington Central Library,
Virginia Square

Funded by Arlington County, Friends of the
Library, and the Campaign for Excellence.



JOACHIN ARAYA

Aspects of Arlington

Arlington County Courthouse,
Courthouse

Funded by Arlington County.



LINCOLN SCHATZ

Fifi

Pentagon City

Funded by Post Properties, Federal Realty
Investment Trust (FRIT) and Riverhouse.

BRECE HONEYCUTT

at Table

Arlington Arts Center,
Virginia Square
Temporary

Collaboration with students Nick Barbee, Molly
Cross-Cole, Sophia Kelly, Eliza Smith Langhans,
Macon Reed, and James Sullivan.

Funded by Arlington County.

County Board approves the first Public Art Policy.

Y. DAVID CHUNG

Scenes of Rosslyn

Rosslyn Metro Station, Rosslyn

Funded by Arlington County, Federal Transit
Administration's Livable Communities Initiative,
WMATA, and Rosslyn Renaissance.



KENDALL BUSTER

Untitled

Courthouse

Funded by Bell Atlantic (Verizon).

ALFREDO RATINOFF

The Triumph of Literature

Columbia Pike Branch Library,
Arlington Heights

Collaboration with ArtsWork program
and Arlington youth.

Funded by Arlington County.

1995

1997

1998

1999

2000



BRYAN KING
Greetings From Clarendon
 Columbia Lodge Masonic Building, Clarendon
Temporary

Funded by Arlington Arts Commission, Clarendon Alliance, Walsh Colucci Law Firm, Ed Peete, Buck & Associates Realty.



JORGE LUIS SOMARRIBA
Buckingham Mural
 Glebe Market, Buckingham
Temporary

Funded by Buckingham Youth Brigade.

CAMILLE GUSTUS
Prestissimo
 Pentagon City Metro Station, Pentagon City
Temporary

Collaboration with ArtsWork program and Arlington youth.

Funded by Arlington County.

2001



NED KAHN
Liquid Pixels
 Rosslyn

Funded by Steuart Investment Company and JBG Smith.



PRESTON SAMPSON
Etched Glass Bus Shelter (Arlington Heights 1)
 Arlington Heights

Collaboration with ArtsWork program and Arlington youth.

Funded by Arlington County.

2002

PRESTON SAMPSON
Etched Glass Bus Shelter (Cherrydale 1)
 Arlington Heights

Collaboration with ArtsWork program and Arlington youth.

Funded by Arlington County.

PRESTON SAMPSON
Etched Glass Bus Shelter (Clarendon 1)
 Arlington Heights

Collaboration with ArtsWork program and Arlington youth.

Funded by Arlington County.



MOLLY ROSS
Rising Relics
 Gulf Branch Nature Center, Old Glebe

Collaboration with ArtsWork program and Arlington youth.

Funded by Arlington County.



JUDY STONE
Untitled Mosaic Medallions
 Bon Air Memorial Park Rose Garden, Bluemont

Funded by Arlington County.

NANCY HOLT
Restoration of Dark Star Park
 Rosslyn

TOM ASHCRAFT & Y. DAVID CHUNG
Continuum and Reposto
 Rosslyn

Funded by the Donohoe Companies, Inc. and Twin Oak LLC.

TOM ASHCRAFT & Y. DAVID CHUNG
Untitled
 Virginia Square Metro Plaza, Virginia Square

Collaboration with SmithGroup architects and Stephenson & Good landscape architects

Funded by the Donohoe Companies, Inc.



PRESTON SAMPSON
Etched Glass Bus Shelter (Buckingham 5)
 Buckingham

Collaboration with ArtsWork program and Arlington youth.

Funded by Arlington County.

2003

PRESTON SAMPSON
Etched Glass Bus Shelter (Virginia Hospital Center 2)
 High View Park

Collaboration with ArtsWork program and Arlington youth.

Funded by Arlington County.

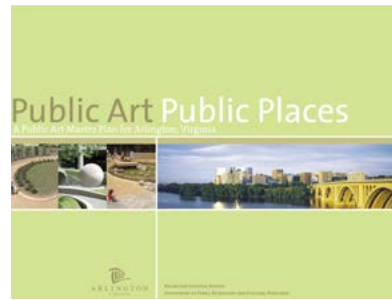


WENDY ROSS
Bud/Blossom
 Ballston

Funded by Monument Realty, LLC.

LIZ CANNER
Moving Visions
 Netherlands Carrilon, Marine Corps Memorial, Court House Metro and Shirlington Cineplex Odeon exterior wall
Temporary

Funded by Arlington County, the National Endowment for the Arts, and Virginia Commission for the Arts.



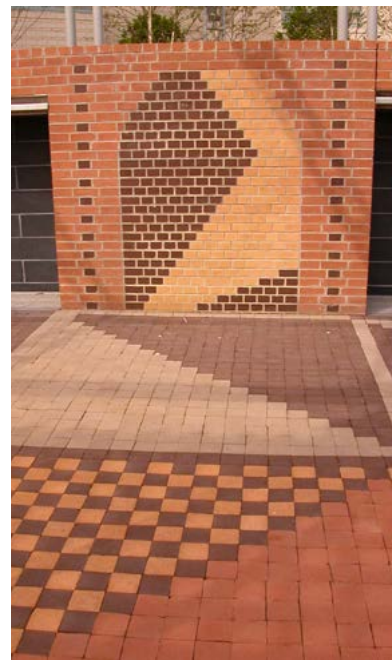
**County Board approves
Public Art, Public Places,
the Arlington Public Art
Master Plan.**



WINNIE OWENS-HART
Memory Bricks
Halls Hill/High View Park
Funded by Arlington County.



JANN ROSEN QUERALT
**Cultivus Loci:
Suckahanna**
Powhatan Springs Park,
Boulevard Manor
Funded by Arlington County
Deaccessioned



JACKIE FERRARA & M. PAUL FRIEDBERG
Arlington Gateway
Ballston
Funded by JBG Smith and J.E. Roberts Companies.



WINNIE OWENS-HART
The Family
Halls Hill/High View Park
Funded by Arlington County.

SAM CHRISTIAN HOLMES
**Restoration of
Standing at
the Crossroads**

LOUIS COMFORT TIFFANY
**Resiting of
Stained Glass
Windows**
Arlington Arts Center,
Virginia Square
Originally installed at Abbey Mausoleum (1930).

2004

**County Manager approves
the first Public Art
Program guidelines.**

AUSTIN THOMAS
**Dreamer,
An Eyrie Perch**
Clarendon Central Park, Clarendon
Temporary



LISA FEDON
**Restoration of
Eternal Truths**

2005

**Portable Works Collection
begun for public locations
at Ellen M. Bozman
Government Center.**



MARTHA JACKSON-JARVIS
Down Stream
Shirlington Library

Funded by Arlington County, FRIT, Transwestern
Monument Randolph Square LLC, and Shirlington
HHG Hotel Development, LP.



RAY KING
Flame
Ballston

Funded by JBG Smith.



ERWIN REDL
Flow
Shirlington Library

Funded by Arlington County, FRIT, Transwestern
Monument Randolph Square LLC, Shirlington
HHG Hotel Development, LP.



RICHARD CHARTIER & LAURA TRAVERSO
Transmission
Arlington TV Studios, Courthouse

Funded by Arlington County.

2006



GRAHAM CALDWELL
Up and Down
East Falls Church
Funded by Silverwood Homes.



JOHN DREYFUSS
Helix
Rosslyn
Funded by Holladay Corporation.



BRAD MORTON
We the People
Shirlington
Funded by Ed Peete Company.



KOKORO CARVERS (B. AMORE & WOODY DORSEY),
Potomac Garden
Crystal City
Funded by Crescent Resources, LLC.



WENDY M. ROSS
As on a Darkling Plain
Clarendon
Funded by 2900 Clarendon Boulevard LLC.

2006

BUTCH ANTHONY
Bike Oasis

Barcroft Park, Four Mile Run
Funded by Arlington County, previously installed in Rosslyn.



AURIEL BESSEMER
Mural Exhibition
Central Library, Virginia Square



KENDALL BUSTER
Untitled
Art Atrium at Bennett Park Apartments, Rosslyn

Funded by Washington Realty Investment Trust.



WENDY ROSS
Radiolaria
Art Atrium at Bennett Park Apartments, Rosslyn

Funded by Washington Real Estate Investment Trust.



FOON SHAM
Aya
Art Atrium at Bennett Park Apartments, Rosslyn

Funded by Washington Real Estate Investment Trust.



BONIFATIUS STIRNBERG
Spielschiff (Play Ship)
Maury Park, Virginia Square

Funded by Arlington County.

2007



TIM TATE
Transparent Tapestry
Ballston

Funded by the Shoosan Company.



JACK SANDERS (WITH BUTCH ANTHONY, ROBERT GAY & LUCY BEGG)

CO₂LED
Rosslyn
Temporary

Funded by Arlington County.



ROSEMARY COVEY

The 0 Project
Arlington Arts Center, Virginia Square
Temporary

Collaboration with Arlington Arts Center.

Funded by Arlington County.

2007

CLIFF GARTEN

Concept Approval of Corridor of Light
Rosslyn

LAURA JANE HAMILTON

Paint the Town

Clarendon Central Park, Clarendon
Temporary

Funded by Arlington County.

BRIAN BUCK, JANE JERARDI & GINGER WAGG

Chance Video-Dances

Clarendon
Temporary

Commissioned by Transformer in collaboration with Ellipse Arts Center (Arlington County), Clarendon Alliance and Mexicali Blues Restaurant.

BRECE HONEYCUTT

Spinning Session

Arlington County Fair, Harvey Hall Community Center, Arlington Mill Community Center, Planet Arlington World Music Festival, and Ellipse Arts Center
Temporary

Funded by Arlington County.

Public Art Program co-hosts Americans for the Arts Knowledge Exchange for public art master planning.



LOUIS COMFORT TIFFANY

Resited: Stained Glass Window Skylight

Fairlington Community Center

Originally installed at Abbey Mausoleum.

2008



JESUS MOROLES

Courthouse River Plaza

Residence Inn, Courthouse

Funded by the Donohoe Companies, Inc.

LOUIS COMFORT TIFFANY

Resited: Stained Glass Windows

Westover Library

Originally installed at Abbey Mausoleum.



Resited: Granite acroterion

Westover Library

Originally installed at Abbey Mausoleum.

2009

LARRY KIRKLAND

Wonder Wander

Center Park, Potomac Yard

Funded by Meridian.

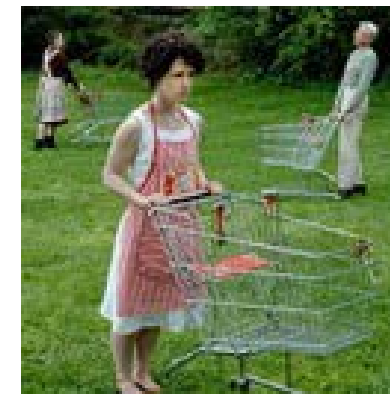


LISA SCHEER

Naga

Clarendon

Funded by B.F. Saul Companies.



LIZ LERMAN DANCE EXCHANGE

Drift

Courthouse Farmers Market
Temporary (dance performance)

Funded by Arlington County.

2010



JASON HOROWITZ & MARY NOBLE OURS

Faces of Sustainability

Rosslyn

Temporary photo projections in conjunction with FotoWeek DC

Funded by Arlington County.



DOUGLAS HOLLIS
Wave Arbor

Long Bridge Park, Crystal City

Funded by Arlington County, Monument Realty and North Tract Lofts.



EVAN REED
Dome Homes

Long Branch Nature Center
Temporary

Commissioned by Arlington County in collaboration with Arlington Arts Center, funded in part by the National Endowment for the Arts.



LINN MEYERS
Untitled (Courthouse Plaza Etched Glass)

Ellen M. Bozman Government Center, Courthouse

Funded by Arlington County.



BEN FEHRMANN
ballston substation*

Clarendon
Funded by Dominion Energy Virginia.



RICHARD DEUTSCH
Echo

Penrose Square, Columbia Pike

Funded by Arlington County.



TIMOTHY THOMPSON
Historical Markers Project

Virginia Square
Temporary

Collaboration with Arlington Arts Center.

Funded by Arlington Arts Center.



THOUGHTBARN
Untitled (Wayfinding)

James Hunter Park, Clarendon

Funded by Arlington County.



DOUG RETZLER
Gourd Palace

Arlington Arts Center, Virginia Square
Temporary

Collaboration with Arlington Arts Center.



J.J. MCCRACKEN
the still point

Performance in Dark Star Park, Rosslyn
Temporary

Funded by Rosslyn Business Improvement District for SuperNOVA performance art festival.



VICKI SCURI
Arlington Boulevard Courthouse

Funded by Arlington County with Virginia Department of Transportation.

CHRISTIAN MOELLER
Quill

Dominion Energy Virginia Substation, Rosslyn

Funded by Monday Properties.

ALEX BRADEN
Piece and Quiet

Arlington County Public Libraries
Temporary (sound)

Funded by Arlington County.

Dark Star Park thirtieth anniversary

With Dark Star Park Day proclamation.

2011

2012

2013

2014



TEJO REMY & RENE VEENHUIZEN
Ripple

Water Pollution Control Plant,
Four Mile Run

Funded by Arlington County.



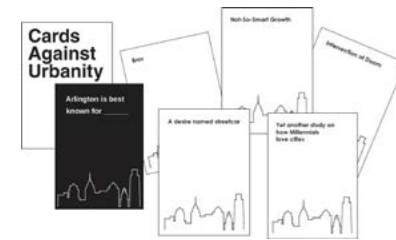
PHILLIP K. SMITH
**Line to Circle;
Arc Line Arc**

Metropolitan Park, Pentagon City

Funded by Kettler.

FRANK HALLAM DAY
Rosslyn Blossom
Ellen M. Bozman Government
Center, Courthouse
Photo Series

Acquired for Portable Works Collection;
originally commissioned by the Rosslyn
Business Improvement District in 2014.



**Cards Against
Urbanity: Arlington
Edition**

Temporary

A Courthouse 2.0 project.



BARBARA BERNSTEIN
Connections

Potomac Yard/Crystal City
Transitway

Funded by Arlington County.



VIVIAN BEER
**Dressed Up
and Pinned**

Hyatt Place Hotel, Courthouse

Funded by the Schupp Companies.

LINDA HESH
Put the "I" into C_vic
Courthouse, Virginia Square,
Columbia Pike
Temporary

A Courthouse 2.0 project.

Funded by Arlington County.

KIM A. O'CONNELL
Echoes of Little Saigon
Clarendon
Temporary

Funded by Arlington County.



D.I.R.T. STUDIO
Watermarks

Four Mile Run

Funded by Arlington County and the National
Endowment for the Arts.



MMMM...
Meeting Bowls

Courthouse
Temporary

Funded by Arlington County.

GRAHAM CORIELL-ALLEN
**County
Wanderings**
Courthouse, Columbia Pike,
Lee Highway, Rosslyn
Temporary

Artist-led tours.

Funded by Arlington County.

SUSHMITA MAZUMDAR
**HOME @Arlington
2017**

Countywide
Temporary

Artist-led community bookmaking project
as part of the public engagement process
for the Public Art Master Plan update process.

Funded by Arlington County.



CLIFF GARTEN
**Gravity and Grace,
(Corridor of Light -
Phase 1)**

Rosslyn Central Place Plaza

Funded by JBG Smith and Arlington County.



VISITING ARTIST AMOS KENNEDY
**Commemorating
Arlington's Civil
Rights History**

County-wide, 2018-2021

A collaboration with Arlington Art Truck,
Arlington Historic Preservation,
Center for Local History

2015

2016

2017

2018



MARC PEKALA
Arlington Abstracted
Pop-up Plaza at the Grove,
Courthouse
Temporary
Funded by Arlington County.

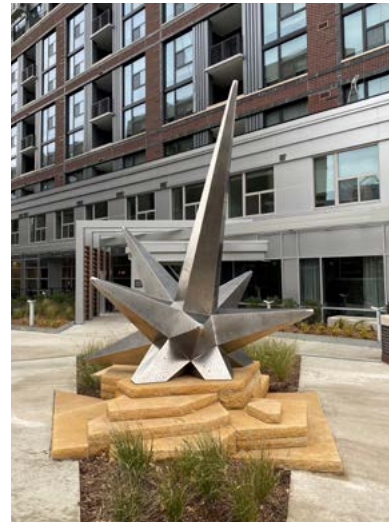


DAVID DE LA MANO
Change Begins Inside
Lee Highway
Temporary
Funded by the Lee Highway Alliance and
Spain Arts & Culture.



STUDIOTECHNE|ARCHITECTS
**Ballston Quarter
Pedestrian Bridge**
Ballston Quarter, Ballston
Funded by Brookfield, QIC, Arlington County,
Crimson Partners and The Penrose Group.

2019



JOE O'CONNELL AND
CREATIVE MACHINES
Rising Star
Courthouse
Funded by Gables Residential.



FOON SHAM
Ridge
Virginia Square
Funded by Arlington County and Amelia 2 L.C.



LISA SCHEER
Acanthus
Ballston
Funded by Saul Centers, Inc.



THOUGHTBARN
Phantom Formwork
Columbia Pike
Funded by Orr Partners.

2020



CLIFF GARTEN
**Luminous Bodies
(Corridor of Light
Phase 2)**
Rosslyn
Funded by Arlington County.



LARRY KIRKLAND
Fragments of Sky
Potomac Yard, Central Park North
Funded by Property Reserve, Inc.



DONALD LIPSKI
The Pike
Columbia Pike
Funded by Arlington County.



MARK REIGELMAN
**Jennie Dean Park
Public Art Project**
Jennie Dean Park, Four Mile Run/
Shirlington
Funded by Arlington County.

MICHAEL KALISH
Floral Sky
Market Common Clarendon
Funded by Regency Centers.

BLENDID
Intersections
Ballston Metro
Funded by Arlington County, Ballston BID

BARBARA BERNSTEIN
Transit Shelters
Crystal City/Pentagon City
Funded by Arlington County.

IN PROGRESS



DAVID AND ELI HESS
**Fire Station 10
Public Art Project**
Rosslyn
Permanent
Funded by Penzance.



WALTER HOOD
**Town Square
in Green Valley**
Green Valley
Funded by Arlington County.

DOUGLAS HOLLIS
Sky Column
Long Bridge Park, Crystal City
Funded by Arlington County.

COLLECTION MAP

COUNTY PROJECTS

- 01. HISTORICAL AND INDUSTRIAL SCENES - SKETCHES OF VIRGINIA BY AURIEL BESSEMER
- 02. DARK STAR PARK BY NANCY HOLT
- 05. NAMED STONES BY J.W. MAHONEY
- 07. CUPID'S GARDEN BY CHRIS GARDNER
- 08. STANDING AT THE CROSSROADS: FREEDMAN'S VILLAGE GATE BY SAM CHRISTIAN HOLMES
- 09. ASPECTS OF ARLINGTON BY JOACHIN ARAYA AND STUDENTS
- 10. ETERNAL TRUTHS BY LISA FEDON
- 14. THE TRIUMPH OF LITERATURE BY ALBERTO RATINOFF AND STUDENTS
- 16. ETCHED GLASS BUS SHELTER BY PRESTON SAMPSON AND STUDENTS
- 17. ETCHED GLASS BUS SHELTER BY PRESTON SAMPSON AND STUDENTS
- 18. ETCHED GLASS BUS SHELTER BY PRESTON SAMPSON AND STUDENTS
- 19. RISING RELICS BY MOLLY ROSS AND STUDENTS
- 20. UNTITLED BY JUDY STONE
- 21. ETCHED GLASS BUS SHELTER BY PRESTON SAMPSON AND STUDENTS
- 22. ETCHED GLASS BUS SHELTER BY PRESTON SAMPSON AND STUDENTS
- 27. MEMORY BRICKS AND THE FAMILY BY WINNIE OWENS-HART AND STUDENTS
- 28. UNTITLED (STAINED GLASS WINDOWS) BY LOUIS COMFORT TIFFANY STUDIOS
- 30. FLOW BY ERWIN REDL
- 32. TRANSMISSION BY RICHARD CHARTIER AND LAURA TRAVERSO
- 38. BIKE OASIS KIOSK BY BUTCH ANTHONY
- 42. SPIELSCHIFF BY BONIFATIUS STIRNBERG
- 44. UNTITLED (STAINED GLASS WINDOWS) BY LOUIS COMFORT TIFFANY STUDIOS
- 46. UNTITLED (STAINED GLASS WINDOWS) BY LOUIS COMFORT TIFFANY STUDIOS
- 47. GRANITE ACROTHERION BY UNKNOWN
- 50. WAVE ARBOR BY DOUGLAS HOLLIS
- 51. UNTITLED BY LINN MEYERS
- 53. ECHO BY RICHARD DEUTSCH
- 54. UNTITLED BY THOUGHTBARN
- 55. ARLINGTON BOULEVARD BY VICKI SCURI
- 57. RIPPLE BY TEJO REMY AND RENE VEENHUIZEN
- 59. CONNECTIONS BY BARBARA BERNSTEIN
- 61. WATERMARKS BY D.I.R.T. STUDIO
- 63. ARLINGTON ABSTRACTED, BY MARK PEKALA
- 65. RIDGE BY FOON SHAM
- 72. THE PIKE BY DONALD LIPSKI*
- 73. DISSOLVING COLUMN BY DOUGLAS HOLLIS*

- 74. CORRIDOR OF LIGHT BY CLIFF GARTEN*
 - 75. DAVID HESS AND ELI HESS, FIRE STATION 10 ARTWORK*
 - 76. JOHN ROBINSON, JR., TOWN SQUARE BY WALTER HOOD*
 - 77. MARK REIGELMAN, JENNIE DEAN PARK ARTWORK*
 - 79. BARBARA BERNSTEIN, CRYSTAL CITY / PENTAGON CITY BUS SHELTERS*
- ## DEVELOPER PROJECTS
- 03. ANNA AND DAVID BY MIRIAM SCHAPIRO
 - 04. INVISIBLE FORCES BY JIM SANBORN
 - 06. THE FAMILY BY BOAZ VAADIA
 - 11. FIFI BY LINCOLN SCHATZ
 - 13. UNTITLED BY KENDALL BUSTER
 - 15. LIQUID PIXELS BY NED KAHN
 - 23. CONTINUUM_REPOSTO BY TOM ASHCRAFT, Y. DAVID CHUNG
 - 24. UNTITLED BY TOM ASHCRAFT, Y. DAVID CHUNG
 - 25. BUD / BLOSSOM BY WENDY ROSS
 - 26. ARLINGTON GATEWAY BY JACKIE FERRARA AND M. PAUL FRIEDBERG
 - 29. DOWN STREAM BY MARTHA JACKSON-JARVIS
 - 31. FLAME BY RAY KING
 - 33. UP AND DOWN BY GRAHAM CALDWELL
 - 34. HELIX BY JOHN DREYFUSS
 - 35. POTOMAC GARDEN BY KOKORO CARVERS
 - 36. WE THE PEOPLE BY BRAD MORTON
 - 37. AS ON A DARKLING PLAIN BY WENDY ROSS
 - 39. UNTITLED BY KENDALL BUSTER
 - 40. AYA BY FOON SHAM
 - 41. RADIOLARIA BY WENDY ROSS
 - 43. TRANSPARENT TAPESTRY BY TIM TATE
 - 45. COURTHOUSE RIVER PLAZA BY JESUS MORALES
 - 48. WONDER WANDER BY LARRY KIRKLAND
 - 49. NAGA BY LISA SCHEER
 - 56. QUILL BY CHRISTIAN MOELLER
 - 58. ARC LINE ARC, LINE TO CIRCLE BY PHILLIP K. SMITH III
 - 60. DRESSED UP AND PINNED BY VIVIAN BEER
 - 62. GRAVITY AND GRACE (CORRIDOR OF LIGHT, PHASE ONE) BY CLIFF GARTEN
 - 66. BALLSTON QUARTER PEDESTRIAN BRIDGE BY STUDIOTECHNE
 - 67. RISING STAR BY JOE O'CONNELL
 - 68. PHANTOM FORMWORK BY THOUGHTBARN
 - 69. FRAGMENTS OF SKY BY LARRY KIRKLAND*
 - 70. ACANTHUS BY LISA SCHEER
 - 71. FLORAL SKY BY MICHAEL KALISH*

OTHER PROJECTS

- 12. SCENES OF ROSSLYN BY Y. DAVID CHUNG
- 52. BALLSTON*SUBSTATION BY BEN FEHRMANN
- 64. CHANGE BEGINS INSIDE BY DAVID DE LA MANO
- 78. INTERSECTIONS BY BLENDID*

* IN PROGRESS AT TIME OF PLAN ADOPTION

