

Beaverton Public Art Master Plan

Beaverton Arts Commission, April 2009

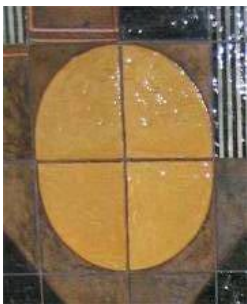
Consultants Bill Flood and Valerie Otani



What is Public Art?

Public art is visually or experientially meaningful artwork that is accessible to the public. Public art refers to original works of art in any artistic medium, permanent or temporary, a single event or piece, a series of installations or events, or part of an ongoing process enhanced over time. Public art in Beaverton can be as grand as the interior front wall of the Beaverton Library or as simple as artist-designed medallions marking historic properties.

Public art enhances the experience of people in public spaces, inspiring pride of place and contributing to the deeper understanding of that place, its people and history. Public art is a powerful tool in urban place-making - creating lasting connections between people and memorable public places.



Vision

The Public Art Project in Beaverton creates meaningful public places and enhanced civic identity through significant works of art that embrace Beaverton's diverse traditions and history.



Jun Kaneko, Ceramic Tile Wall, Beaverton Public Library

SUMMARY OF KEY RECOMMENDATIONS

Consultants Bill Flood and Valerie Otani were engaged to evaluate Beaverton's 22 year old public art program and recommend ways to make the program more visible, accessible and engaging.

Focus on Core Values

Following core values should be foremost in all programming and public art selection processes:

1. **Significance.** Focus resources, including funds and administrative time, on projects with significant impact. For example, commission larger scale works that are highly visible, works that create a memorable experience for participants or works that build an identity for the city.
2. **Artistic excellence.** Commission skilled and experienced artists who craft work of high artistic quality that is sensitive to both the site and the community.
3. **Diversity.** Beaverton's status as the most diverse city in Oregon is a tremendous resource in creating a rich urban environment. Public art projects should welcome Beaverton's ethnic communities and strive to involve these communities in arts planning and implementation. The public art collection should also include artwork of diverse media, scales and styles.



Brian Borrello, Silicon Forest, Portland

Mobilize and Lead

All involved in this public art plan process, including elected officials, city staff, artists, citizens, business people and others, are excited about using public art to strengthen the look, feel and identity of Beaverton. The Beaverton Arts Commission (BAC) should take leadership in identifying opportunities, providing technical assistance, and educating about public art.

Develop Capacity

Beaverton Arts Commission is positioned to serve as the focal point for planning and management of public art projects. Agencies within and outside city government will call on BAC for technical expertise. For public art to play a more prominent role in Beaverton, BAC needs additional capacity. This means adding staff or contractors and continuing to educate BAC Commissioners so that they become effective advocates for public art. BAC should also strengthen the participation of local artists in public art through their inclusion in selection panels and with technical assistance workshops.

The creation of stable funding sources is vital if the public art program is to become an effective part of building city identity and creating meaningful public places.



Jack Mackie,
Dance Steps on Broadway

Build on What Works

The Library and adjacent City Park are beloved public spaces and the core of a cultural district. Events such as Flicks by the Fountain and the Farmers' Market already draw large numbers of people from Beaverton and surrounding communities. Use and build on these proven successes. However, it may be challenging to find other suitable spaces in Beaverton for artwork. Consider programming exciting temporary public art projects and performances that enliven unused, maybe even less-loved spaces such as The Round and Westgate, which could help people envision their potential as new civic places.



Wayne Chabre, Walla Walla Farmer's Market



George Peters, Wind Garden



Mike Barber, 10 Tiny Dances, So Waterfront

Develop Partnerships

Work within the city to make public art an aspect of economic development, particularly downtown and urban renewal planning. Develop partnerships with Tualatin Hills Park and Recreation District (THPRD), TriMet and Beaverton Schools. People in Beaverton are proud of their parks, community centers, transit and schools. These are all prime opportunities to advance common goals.



Lorna Jordan, Longfellow Creek



Linda Wysong, Springwater Corridor

Increase Visibility

Enhance the BAC web site to showcase the public art collection, plans and current projects. Develop print and new media materials for a public art walking tour and school curriculum centered on the Library collection. Upgrade signage and labeling of existing public art, and move forward with the mural program. Use temporary art installations or events to generate visibility.

Seize Opportunities

This is an important time for laying the groundwork for future projects. Embed public art in upcoming civic projects, especially where staff has expressed immediate interest. These include:

- Siting new permanent public artwork at City Park;
- Expanding temporary public sculpture program to sites at the Library;
- Integrating artwork into the Metro Greenspaces Grant Trail;
- Activating the Westgate property and The Round with dramatic, temporary artwork;
- Commissioning artworks that express environmental sustainability;
- Ensuring there is public art in downtown development plans and in a new cultural center; and
- Including diverse ethnic communities in the cultural life of the city.



Bill & Mary Buchen, Global Rhythms, Ohio State University



Suzanne Lee, Gates at New Columbia Community Garden

PLANNING FOR PUBLIC ART IN BEAVERTON

Methodology of the Planning Process

Consultant work has included the following elements:

- Review of existing Beaverton Arts Commission plans and policies;
- Review of other community plans
- Monthly meetings with the Public Art Task Force
- Interviews with 30 community leaders and other stakeholder groups;
- Facilitate two Public Art Summit community public review sessions (held on February 2 and April 23 at the Kingstad Center);
- Identify key public art opportunities and sites;
- Assess the City's current public art collection;
- Review current public art programs, policies and procedures;
- Research funding strategies.

Findings from Research and Citizen Input

Opportunities

- People feel strongly positive about the schools in Beaverton, parks, access to nature, Beaverton's central location in the metropolitan area, public safety, and the growing ethnic diversity.
- There is a strong focus on downtown development with city staff, and one can see the improvements and increased pride among downtown business owners. Downtown urban renewal planning and market analysis are underway, so the timing is right for public art to play an important role in further downtown development.
- The new mayor brings a strong commitment to the arts. Key city staff has both experience in and interest in using the arts in community development.
- There are many vacant, near-vacant or soon-to-be vacant lots in Beaverton, especially in downtown Beaverton. These are prime sites for re-development and artwork.



Max Carpenter Marks His Priorities at the February Public Art Summit

- The Beaverton Library is a public place that embodies the three qualities that can make for an exciting public art program in Beaverton: significance, artistic excellence, and diversity. People are also rightfully proud of the Beaverton Farmers' Market. These two institutions stand as models of success.
- There are examples in Beaverton of public art in private development, including artwork integrated with storm-water run-off features in the Cedar Hills Crossing New Seasons Market, and the sculpture at the Reser's Fine Foods headquarters on Jenkins Road. Again, these can serve as models for increased public art in private development.

Challenges

- It is difficult for people to describe the character of Beaverton and articulate a clear vision for its future.
- Beaverton's downtown lacks a clear identity, and many have negative feelings about the new downtown development at The Round. Also, the heavily traveled Farmington and Canyon Roads and rail tracks are barriers to pedestrians.
- Beaverton's "edges" can be confusing, and are indistinct from the surrounding communities, adding to the challenge of defining a city identity.
- There is no clear vision for the kind of public art appropriate to Beaverton, except that if art is placed in auto-oriented zones it should be bold and stand out.
- There is a shortage of engaging public spaces in Beaverton -- few immediate sites for public art. New spaces need to be created or partnerships developed with spaces not owned by the city.

PUBLIC ART SITE OPPORTUNITIES

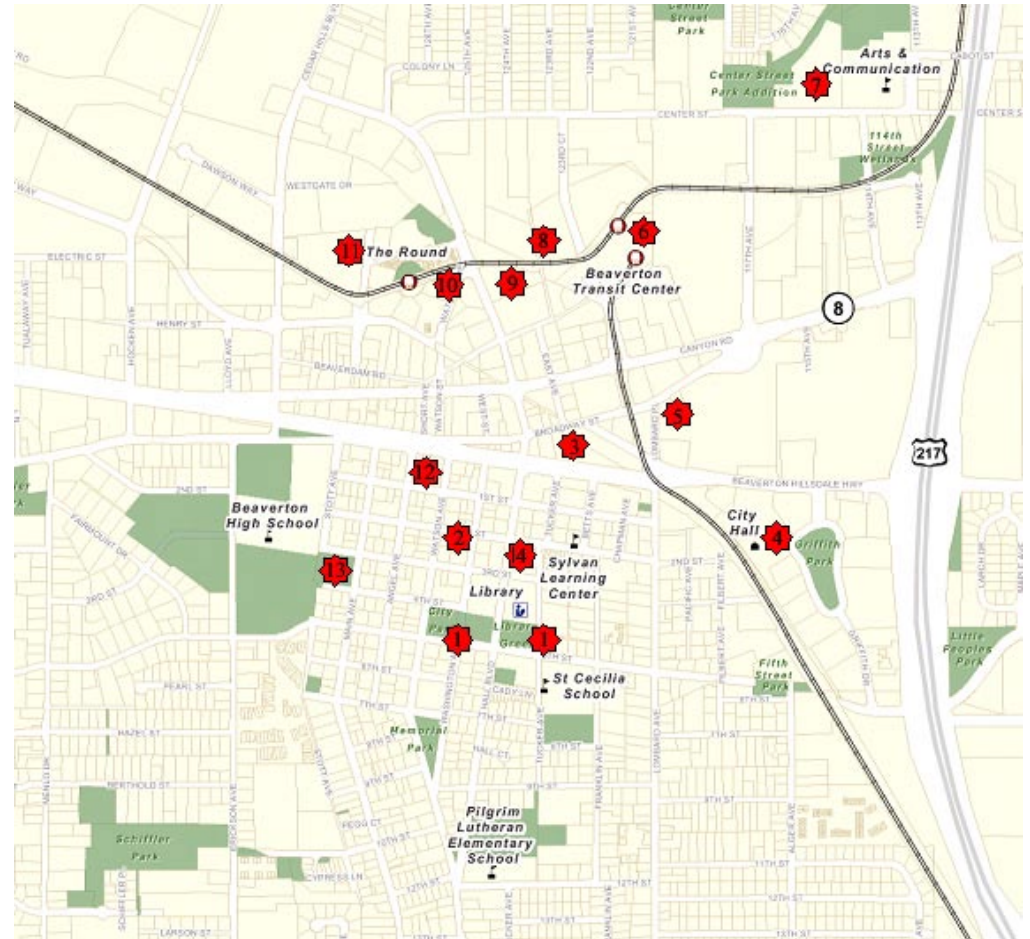
In keeping with our core values of **significance, artistic excellence, and diversity**, we strongly recommend focusing public art, at least through June 30, 2010, in public parks and in Beaverton’s central core, including any new public/private projects. Once a more active and visible public art program and presence is established in Beaverton, we recommend reaching out to all key public facilities and to new private development.

Public Parks

The Tualatin Hills Park and Recreation District is in a good position to partner with the Beaverton Arts Commission on public art projects in parks and THPRD facilities. THPRD successfully passed a public bond measure and will be continually improving its parks and facilities. We recommend including artists on park project design teams, as a way to ensure the thoughtful and innovative integration of public art, and to explore partnerships that bring art into the parks.

Downtown Core

Mapping the following key opportunity sites in Downtown Beaverton creates a rough circle which might become, over time, a walking loop through the downtown core, especially as the downtown core becomes more pedestrian friendly. Marking sites within this zone with public art begins to build a sense of connection and wholeness, as well as noting the special significance of each place. Each site should be a pedestrian zone where people can engage with one another and with the artwork.



Site #1 Library and City Park	Respect this as Beaverton’s cultural center and a prime location to create a significant body of artwork. This is our primary recommendation of a site for permanent and temporary sculpture. Permanent works should be planned to maintain the integrity of the existing greenspace plazas and their uses.
Site #2 Hall and Watson	According to the Hall/Watson Beautification Plan, place public artworks in key locations. Each location in the Plan should be evaluated to ensure that it is truly significant, pedestrian-friendly, is likely to be used, and provides a visible site in an auto-oriented environment.
Site #3 Historic Downtown	All artwork should be of high quality, unique to Beaverton, and add an authentic look and feel to the historic downtown. Artwork that celebrates history need not be in a particular style or material. A diversity of styles could add interest and welcome to the downtown.
Site #4 City Hall and Griffith Park	<ul style="list-style-type: none"> • If City Hall remains in its present location, both front and rear entrances to the building need treatment. They lack a sense of real beauty and dignity. • Retain the program, rotating 2-dimensional artworks at City Hall to accomplish the mission of BAC. • Griffith Park is problematic as an art site. It is a depression, making artwork less striking, and actively used by pedestrians.
Site #5 Lombard Plaza	Artwork can be used to draw attention to this plaza, but the artwork should be of a scale to be seen from the street. This is a suitable site for temporary artworks.
Site #6 Beaverton Transit Center	Include the TriMet and WES artwork as part of the public art attractions in Beaverton.
Site #7 Arts and Communications Magnet Academy	ACMA has broken ground on its new theater. ACMA already houses pieces of BAC’s public art collection (two-dimensional work). The new theater and grounds present an opportunity for new artwork, especially since this is such an important cultural facility for Beaverton.
Site #8 Metro Greenspaces Grant Trail	This trail is an immediate opportunity for artwork to enhance the experience of transit users and downtown residents. It could be a special opportunity to engage Latino neighbors and develop artwork that speaks to ethnic communities or to highlight the importance of urban streams.

<p>Site #9 Beaver Creek</p>	<p>Beaver Creek is a unique community asset and as such, should be considered a prime location for artwork, especially artist-designed landscape, bridges, overlooks and railings. Incorporate artworks around the creek corridor in coordination with landscaping from the Rose Biggi extension project. The paved lot south of the creek on Hall is a site that overlooks the creek, is visible from MAX and is close to the Round.</p>
<p>Site #10 The Round and adjacent property with proposed projects</p> <ul style="list-style-type: none"> - Sister City Garden - South Plaza - Project Gateway 	<p>Improvements to The Round should include public artworks. The proposed Sister City Garden and South Plaza are prime opportunities. Public artists should serve on design teams for both of these projects to create imaginative and engaging spaces.</p>
<p>Site #11 Westgate Property</p>	<p>While this property is vacant (probably for the next 2-3 years) it poses a unique opportunity for temporary public art events which utilize a large space and generate excitement about this space. Art and artists can be used to attract people to this location and to begin visioning its use. Events can include:</p> <ul style="list-style-type: none"> - a series of open-air performances - very large, colorful, installation - artist-in-residence...with indoor studio located in a vacant Round space and artist(s) involved in programming the outdoor area
<p>Site #12 Angel and Farmington</p>	<p>Incorporate artwork with this public/private development project.</p>
<p>Site #13 Beaverton High School and Swim Center</p>	<p>These are active public locations in the downtown core that could be marked with public artwork.</p>
<p>Site #14 Future Cultural Center (actual location to be determined)</p>	<p>This is a prime opportunity for including an artist on the design team and to incorporate a range of artworks with the project.</p>

Commercial Development

When developers are introduced to the planning and development process in Beaverton, they should be made aware of the benefits of integrating public art with commercial development to communicate an identity based on excellence and contribution to the community. Many cities, including Portland, have developed incentive systems for encouraging public

art in private development. Portland’s system (Floor/ Area Ratio Bonus Program) offers a developer additional floor area ratio in exchange for including public art or other public amenities in a project. Following are large planned development sites in Beaverton which could include public art.

- Willamette Ridge (Barnes Road);
- Peterkort Property/Sunset Transit Station (Barnes Road);
- Progress Ridge (Scholls Ferry);
- Former Greenwood Inn Site (217and Allen).

Other existing large retail/commercial environments to consider include Cedar Hills Crossing, Cascade Plaza, and Canyon Plaza.

BAC staff should develop a packet of materials (Planning for Public Art) for Community Development and Planning staff to share with developers. BAC staff should also work with Community Development and Planning staff on changes to the City Planning Code to encourage public art.

Neighborhood Development

Public art in neighborhoods is certainly a good idea, and the Beaverton Neighborhood Program provides small neighborhood-improvement grants which can be used for public art projects. With the emphasis on creating maximum impact with the public art program, this Public Art Master Plan focus is on fewer, more significant projects. BAC should act as a resource, encouraging neighborhoods to engage artists in their projects, but we would caution against dispersing the public art funds in too many small projects. When the public art program completes some major projects that establish visibility, it would be logical that some neighborhoods would want to develop their own gathering places or iconic identity. At that time, the program could consider broadening its focus to neighborhoods

Key Entrances and Gateways

Some communities use public art to mark key entrances and exits to a community. The unusually complex boundaries of Beaverton, potential annexations, and the seamless transition from one city to another are factors that make marking entrances difficult. Strong interest in creating “destinations” puts the emphasis on focusing the art in locations that will draw people to the downtown or to the parks. Once the identity of the downtown core is established, look at creating inviting gateways to the city that express local identity.

FUNDING OPTIONS

Following are options for supporting the development of public art in Beaverton.

Economic Development and Downtown Development

Just as in upcoming urban renewal projects, the place-making power of public art can be a key strategy in attracting attention to under-utilized sites in the city and in downtown development. BAC's temporary public art program is currently supported through Economic Development Department funds.

Urban Renewal

The City of Beaverton is in the process of forming an urban renewal district and mechanisms for financing key projects. Public art should be considered an essential element as this program develops.

Incentives for Developers

See prior section on how to encourage public art with commercial development.

Neighborhood Grants

Beaverton's Neighborhood Program currently offers a matching grants program. Funds can be used for public art and amenities that enhance neighborhoods.

Donations and Special Fundraising Projects

Connect with the desire of local businesses and individuals to support their community. Involve local artists in this process.

Partnering with Beaverton Arts Foundation

The Beaverton Arts Foundation could be utilized as a resource in fundraising and as a match for existing city dollars designated for public art.

Continued City Funding

The City of Beaverton has stepped forward to fund this Public Art Master Plan and special public art initiatives. City support is essential to providing a stable financial foundation for the Public Art Program.

Appendix 1

ACKNOWLEDGEMENTS

Public Art Task Force

Mary Braund

Joan Chapin

Melia Donovan

Christine Helton

Liz Jones

Larry Kangas

Staff

Jayne Scott, Executive Director, Beaverton Arts
Commission

Consultants

Bill Flood

Valerie Otani

Appendix 2

STAKEHOLDERS INTERVIEWED

Bob Becker -- Chair of Library Board

Susan Bender Phelps -- Development Coordinator, Tualatin Hills Park Foundation

Steve Brennan -- Operations Manager, Beaverton Public Works Department

Hal Bergsma -- Director of Planning (formerly in Planning with the City of Beaverton)

Gary Brentano -- Director, Beaverton Public Works Department

Carol Cartier -- Principal, Catatilla Design and incoming Chair of Chamber of Commerce

Leigh Crabtree -- Associate Planner, City of Beaverton Community Development Department

Janice Deardorff -- Assistant to Mayor

Lonnie Dicus -- Business Service and Plant Manager, Office of the Mayor

Denny Doyle -- Mayor

Bev Ecker -- artist developing historic walking tour and murals

Lora Fischer -- Gallery Director, Kingstad Center

Barbara Fryer -- Senior Planner, City of Beaverton, Community Development Department

Suzie Gonzalez -- Assistant Hispanic Minister, St. Cecilia Church

Jon Gottschow -- Photography teacher, Arts and Communications Magnet Academy

Ed House -- Director of Beaverton Library

Michael Johnson -- Principal, Arts and Communications Magnet Academy

Liz Jones -- Redevelopment Project Manager, Office of the Mayor
Eric Kingstad -- Owner, Kingstad Center
Agnes Kwan -- Member, Asian Health and Service Center Art Committee
Bonnie Laing-Malcolmson -- Director of Oregon College of Arts and Crafts
Andrea Lindberg -- CDBG/HOME Project Coordinator,
City of Beaverton Community Development Program
Erin Moran -- Code Services Assistant, Office of the Mayor
Lani Parr -- Neighborhood Program Manager, Office of the Mayor
Rob Pochert -- Economic Development Program Manager, Office of the Mayor
Debbie Schoen -- Center Supervisor, Cedar Hills Recreation Center, THPRD
Steve Sparks -- Principal Planner, Beaverton Community Development Department
Matthew Stadler -- author
Tracy Ullom -- Designer, Catatilla Design
Jason Wachs -- Program Coordinator, Neighborhood Associations, Office of the Mayor
Chuck Wilson -- Sub Station owner
Gina Wilson -- artist
Michael Wong -- Director of Beaverton
Historical Society, founder of NODDS

Presentations Made to These Groups

City Department Managers
Central Beaverton Neighborhood Association
City Council
Tualatin Hills Park and Recreation District
Managers
Leadership Beaverton



Anish Kapoor, Cloud Gate, Millenium Plaza, Chicago

Appendix 3

Participants at Public Meetings

Don Ashmanskas
Roberta Babcock
Kathy Banach
Brenda Boylan
Krista Carpenter Max
Carpenter
Carol Cartier
Kathy Christian
Janice Deardorff
Lori Delius
Bev Ecker
Lora Fisher
Susan Gallacher-Turner
Joyce Gates
Karin Gaves
Bob and Sue Hamlin

Chris Helton
Kevin Hoover
Shelley Johnson
Peggy Kendellen
Bill and Wendy Kroger
B. Kurtz
Susan Kuznitsky
D. Lukin
Denice McDonald
Angelina Marino
Joni Mitchell
Phil Nelson
J. Olesksinki
K. Olson
Melissa St. Onge
Anita Ott

Jim Raugh
K. Rhrach
Carol Rogat
Marianne Ryder
Donna Sanson
Dick Schouten
Warren Smalley
Lisa Strout
Lynn Taylor
Stephen Thompson
Carla Ueki
Karen Van Hoy
Milt Wear
Gina Wilson
Charles Wilson
Michael Wong
Jerry Woodbury

