

Art in Public Space

Crossroads of Visual Arts, Architecture, Urban
Development and Civil Society

Introduction – Heike Sütter



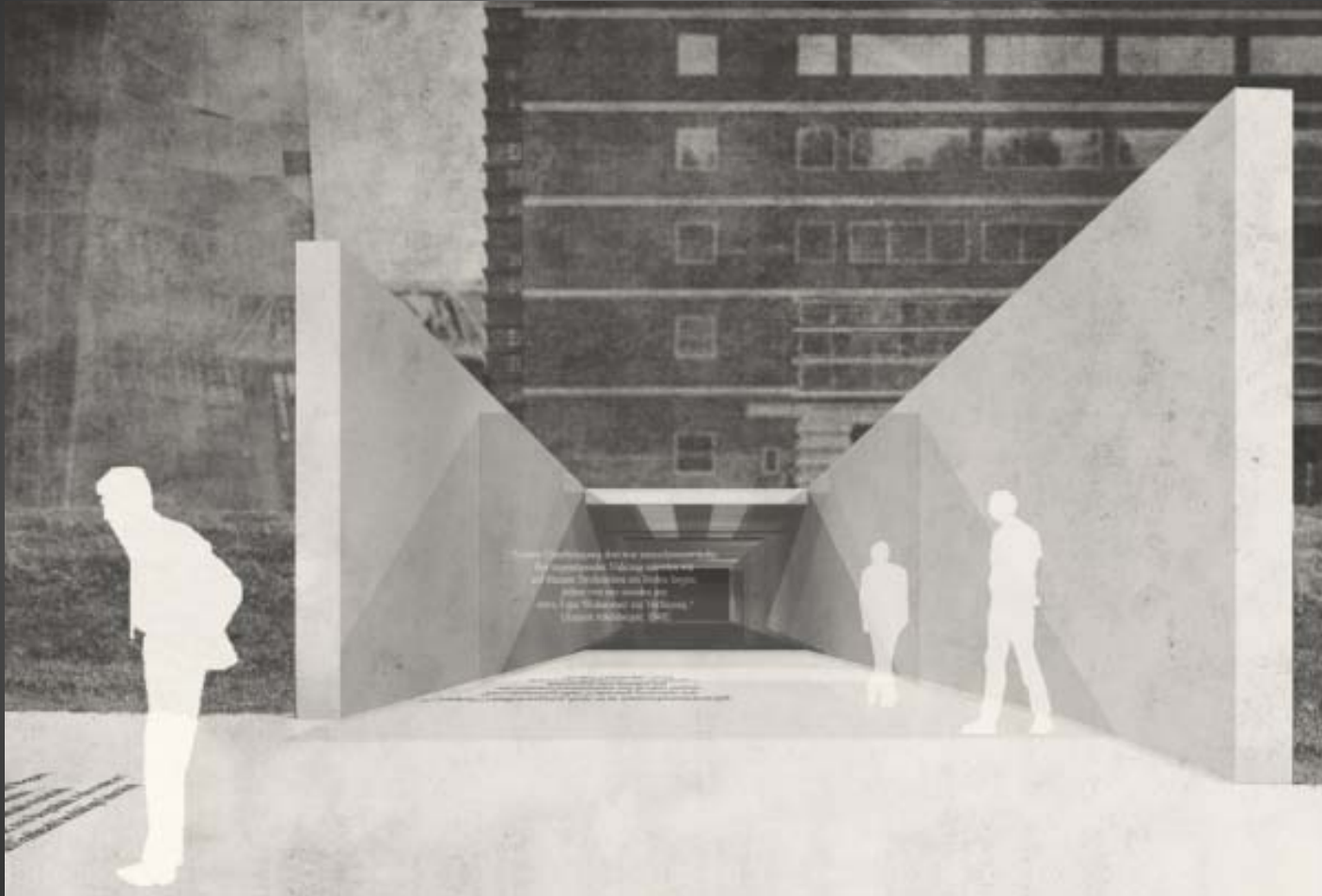
1. How the new ECB building triggered the idea
2. Code of practice in Germany
3. Public art – a very personal view



How the new ECB building triggered the idea



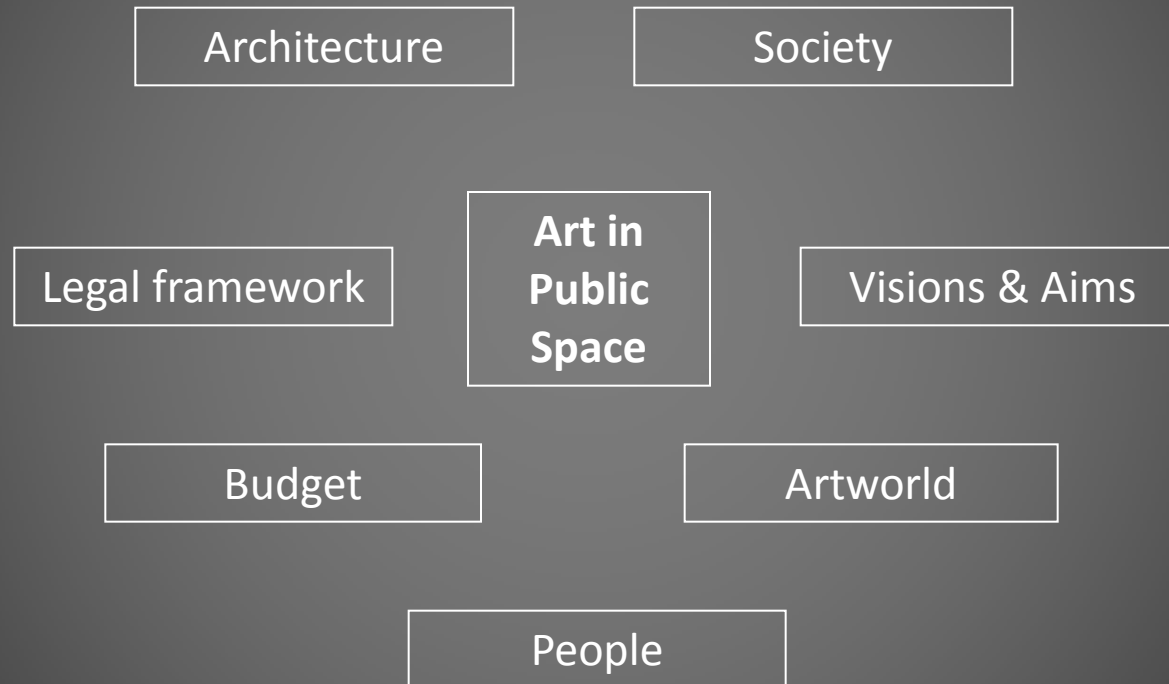
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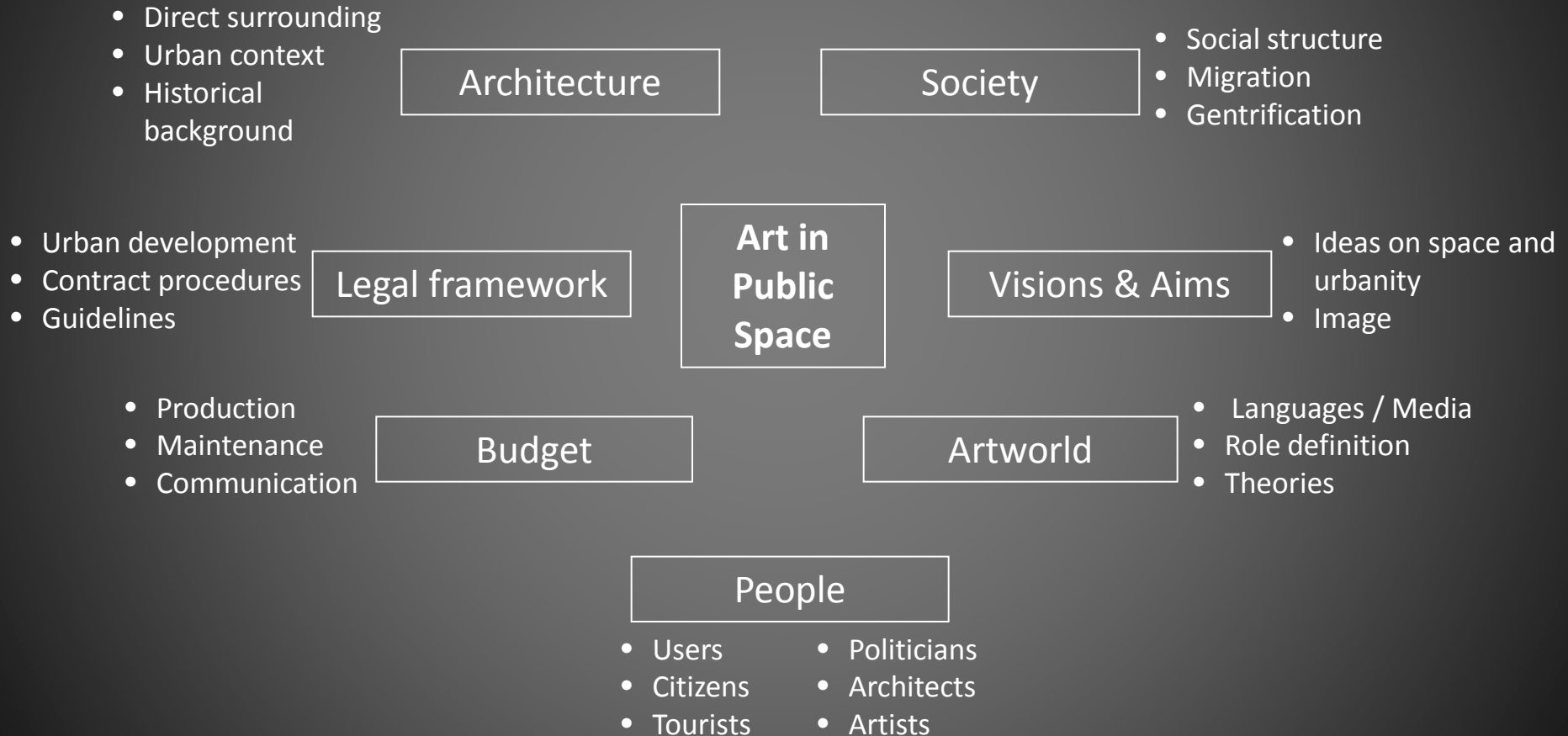
„Hard“ factors

„Soft“ factors



„Hard“ factors

„Soft“ factors



Helpful Instruments / Approaches ?

Theories:

Space
Perception
Sociology
Human Geography
Psychology
Culture
.....

Experiences / Case studies:

Best practice
Guidelines
Examples
Empirical Data
Personally acquired information
.....



Guideline „Kunst am Bau“ – Aims

- Support of (young) artists
- Promotion of aesthetic values and education („Baukultur“)
- Representation / communication of abstract, basic values of the country
- Support of the users' acceptance of and identification with the space
- In the best case: Creation of a meaningful sign for the identity of a place

Guideline „Kunst am Bau“ – Framework

- No predetermination of artistic genres
- Early integration of artists (preferably already during planning phase)
- Budgetary guidelines
 - Construction sum < 20 Mio €: 1.5% for art
 - Construction sum 20 – 100 Mio € : 1%
 - Construction sum > 100 Mio €: 0.5%

Guideline „Kunst am Bau“ – Selection Procedures

1.) Open competitions

- Anonymous
- Mainly two phases
- Jury selects short-list of artists from phase 1 for elaboration of detailed proposals

+ open, equitable

+ Possibility to discover new artists

- Can attract huge amount of inadequate submissions

- High profile artists often don't apply

Guideline „Kunst am Bau“ – Selection Procedures

2.) Invitational competitions

- Limited number of artists are approached (5-7) to apply with detailed proposals
- Balanced ratio of female and male artists
- Jury selects winner (anonymous or with possibility to rework proposal)

+ Efficient selection process

+ Possibility to approach high profile artists

- /+ Quality of entries depend on knowledge of inviters

„The snowman is the ideal sculpture for art in the public space: It is popular, its symbolic value is collectively known and – above all – it is not permanent.“

(Walter Grasskamp)



Art in public space works, if it

- shifts our habits of perception
- makes something visible in a new, creative, visionary and surprising way
- values and interprets a context with its form and content
- is affectionate and sensual, carefully trying to avoid appararent „intellectual borders“, that might people make feel to be excluded from its reception

