



# Public Art: Design in Disguise

schools of thought <sup>3</sup>

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march 9, 2007

## {publicart}

### designers' skill-set

Graphic Designers must be *creative* and able to *communicate* their ideas in *writing, visually, and verbally*. Because consumer tastes can change quickly, designers need to be *wellread, open to new ideas* and influences, and quick to react to *changing trends*. *Problem-solving skills, paying attention to detail*, and the ability to work *independently* and *under pressure* also are important traits. People in this field need *selfdiscipline* to start projects on their own, to *budget their time*, and to *meet deadlines* and production schedules.

*US Department of Labor*

## {publicart}

### public art skill-set

- creative problem-solving
- ability to work with stakeholders: experts and non-experts
- research to establish context
- create meaningful and appropriate messages
- strong communication skills: visual, verbal, & written
- ability to collaborate
- willingness to revise and compromise
- project management skills: people, time, & money
- form follows function
- ability to work with technology

Call to Artists | Request for Proposals:

- site description
- budget
- stakeholders
- eligibility
- artist selection process
- expected outcomes
- design criteria
- application procedure

Example of Materials Submitted:

letter of interest

- qualifications for and interest in the project?
- why do you want to work on this project?
- how do you envision your art impacting the public?
- have you worked on similar projects?
- if not, what relevant experiences do you have?
- how does this project relate to your current work?

resume

ten images on slides or cd/dvd of work

three references

self-addressed, stamped envelope

design



dynamic screen responds to the environment

design



propellers capture the energy of passers-by



sound and light ease a long passage





artificial luggage x-rays amuse passengers  
and reflect post 911 life

design



storytelling with an unexpected  
but familiar medium

design



responsive environment

*Art* is most widely used to describe a particular type of production generated by human beings. The denotation *art* implies some degree of aesthetic value, regardless of any practical value of the art in question. However, there is no agreed-upon definition of art. The impetus for *art* is often called creativity.

*Wikipedia: February 2007*

design



responsive environment engages the public

design



articulating form with whimsy

design



creating landmarks that define place

design



transforming place





transforming place



articulating and incorporating existing place:



amusing the public: bob newhart in chicago

design



telling relevant stories

design



meaningful surface treatment

design



meaningful surface treatment

*Design* is often viewed as a more rigorous form of art, or art with a clearly defined purpose. The distinction is usually made when someone other than the artist is defining the purpose. *Design* implies a conscious effort to create something that is both functional and aesthetically pleasing.

Wikipedia: February 2007

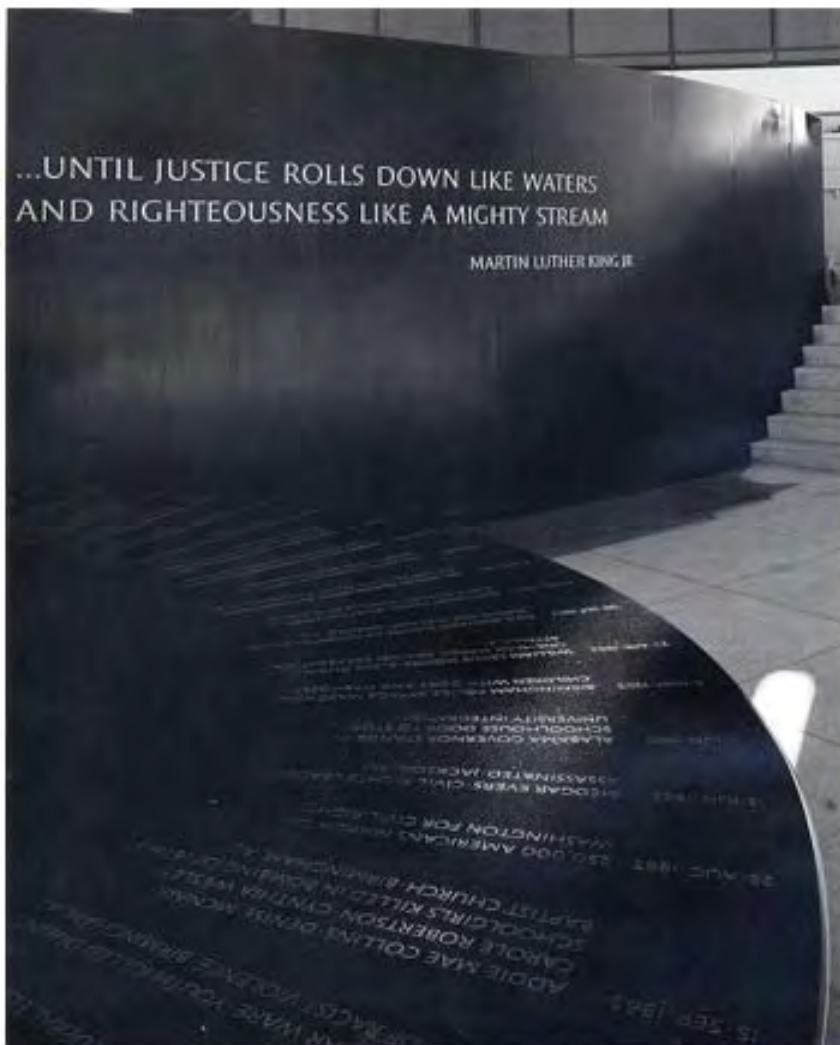
design



meaningful surface treatment



design



articulating history with meaningful form



function: flags blocking US propaganda in Cuba

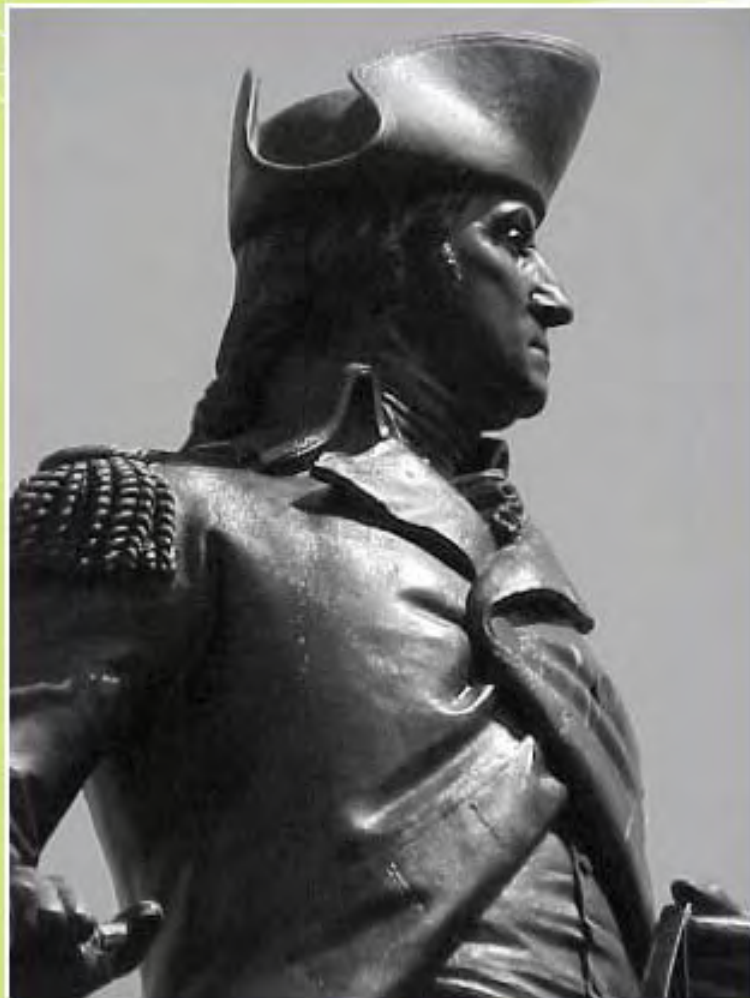
design



technology responds to place



design



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history

commemorative statuary

art

design



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controversy

titled *arc*: alienated the public

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design



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success

chicago picasso: challenges and  
engages the public

design

(public art)

success



chicago picasso: challenges and  
engages the public



design



{publicart}

“plop art”

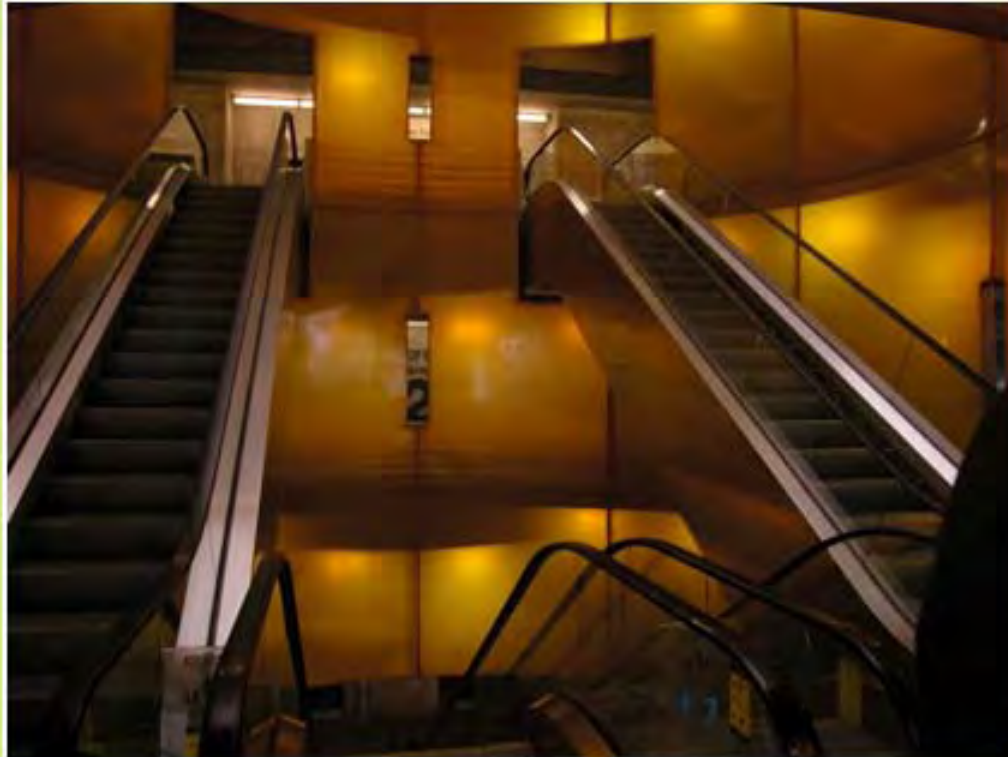
works created *without* regard for context

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design

[publicart]

“sense of place”



works created in response to context