



Arts/Placemaking Research & Overview

This attachment includes: key definitions, staff research, applicable sections of the Rio29 Small Area Plan and staff recommendations.

What is "creative placemaking"?

Creative placemaking is when artists and arts organizations collaborate with their neighbors to shape their community's future, working together on place-based outcomes. It's not necessarily focused on making places more creative; it's about creatively addressing challenges and opportunities. It works to address challenges like economic development, transportation, public safety and more.

This research and recommendations seek to identify ways that regulatory and development processes can support this creative and collaborative work in Rio29.

Recommendations

CREATE AN IDENTITY

Create an identity for the area through public art, wayfinding, and other public realm design choices.

Conduct a visual preference survey to identify preferred architectural styles, materials and character for the area.

Adopt more specific architectural requirements to reflect the visual preference survey results.

Encourage natural features and outdoor amenity spaces within development.

Establish frontage characteristics consistent with the adjacent Street Type.

Promote and protect open vistas to mountains. ►

HUMAN SCALE/PEDESTRIAN ORIENTED

Incorporate minimum architectural standards into zoning, such as first floor transparency and blank wall regulations, to create a visually interesting pedestrian environment.

Bring buildings closer to streets and public amenity spaces.

Require functioning pedestrian entrances at regular intervals along the street.

Relegate all parking and encourage structured parking in the Core areas, with linear buildings along the street.

Reduce or eliminate parking minimums and establish parking maximums.

Encourage shared parking between compatible uses.

Create smaller block sizes.

Mountain views should not be sacrificed to achieve the desired form. Although fieldwork and geospatial analysis was conducted during the Rio29 planning process to identify potential view cones, further study will be necessary.

Considerations should include:

- Prioritizing views from public rights-of-way, particularly Entrance Corridors.
- Incentives for private development to offset potential losses from view preservation.
- Administrative ability to define and regulate views for by-right development.



Views of Lewis Mtn. & Mt. Jefferson Looking South from GSI



View of Southwest Mountains From Rio Road West, Looking NE



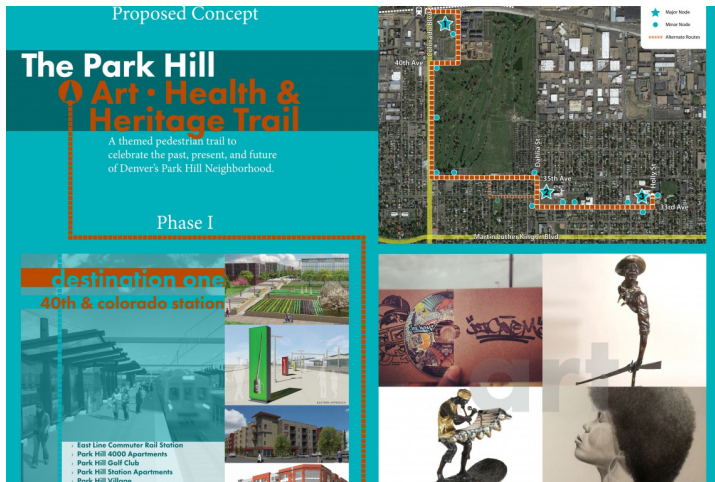
The Apex Project - Detroit, MI

Detroit Afrikan Music Institution will work with local architects and designers to rehab the historic Apex Lounge on Oakland Avenue in Detroit, MI's North End neighborhood. Historically, this neighborhood was Detroit's premiere African-American music district. The Apex Lounge will transform from a vacant property into a center for education, rehearsal, and performance that will serve as a catalyst for reigniting Detroit's music economy. <https://www.artplaceamerica.org/funded-projects/apex-project>



The Well - Pittsburgh, PA

Pittsburgh's Larimer neighborhood has an antiquated storm water drainage system that frequently causes severe flooding. The Kingsley Association, in partnership with artists, architects, and engineers, will build "The Well"—a water/energy park that will also function as a storm water catch basin. The park will provide an interactive and playful community gathering space while providing innovative stewardship of storm water. <https://www.artplaceamerica.org/funded-projects/well-civic-water-celebration-park>



303 Artway - Denver, CO

The Northeast Park Hill neighborhood of Denver, CO will welcome a new commuter rail station in 2016 and must develop safe pedestrian and bike access to the new station for residents. The Urban Land Conservancy and several partner organizations will lead a community visioning charrette and preliminary design/feasibility study to create a plan for the initial phase of the 303 ArtWay; a new urban multi-use trail improving connectivity to the rail station, while celebrating the unique heritage and cultural identity of the area as Denver's sole remaining predominately African-American community. The public visioning process will explore new social and physical connections across neighborhood boundaries, including a number of temporary and permanent public art installations to demonstrate the flavor and character of the new urban trail. Our efforts will culminate in a festival event that promotes the local arts, culture, and history of the evolving neighborhood.

<https://www.artplaceamerica.org/funded-projects/303-artway-northeast-denver-art-health-and-heritage-trail>



Designing Justice + Designing Spaces - San Francisco, CA

The Pop-Up Resource Village (PRV) is a site activation project led by Designing Justice + Designing Spaces (DJ+DS) and a range of community partners in the Bay Area. The PRV is a mobile village that will use the power of design to bring together social services and commercial/retail resources that 'pop-up' in anything that moves; from converted buses to shops on wheels. This collection of mobile resources will help with public safety by activating unused sites, increasing economic and education opportunities, providing greater access to social service resources and increasing trust in the community.

<https://www.artplaceamerica.org/funded-projects/designing-justice-designing-spaces>

Creative Placemaking Example Projects

Public Art Bonuses & Standards

Case Study: Bradenton, Florida Form-Based Code



ARTICLE 11. PUBLIC ART

11.1 INTENT

- 11.1.1 Public art makes a city more livable and more visually stimulating. The experience of public art makes the public realm and public areas of buildings and their grounds more welcoming and may provide an opportunity for contemplation and meditation. Public art may illuminate the natural history and culture of a city or capture timeless themes that may be considered universal. A city rich in art encourages cultural tourism and provides opportunities to enrich its residents and visitors alike. An artfully embellished public realm ensures that all have access to art.
- 11.1.2 Public art planning should be integrated into project planning at the earliest possible stage.

11.2 DEFINITION

- 11.2.1 Public art or public works of art is defined as the application of creativity by artists to the production of tangible objects, including but not limited to:
- Paintings
 - Carvings
 - Collages
 - Sculptures
 - Frescoes
 - Mosaics
 - Site-specific installations
 - Mobiles
 - Statues
 - Engravings
 - Bas-reliefs
 - (note: Murals are administered in City of Bradenton LUR 4.13.14)
- 11.2.2 Public art or public works of art shall also include the application of skill and creativity to the artistic embellishment of a building or structure. Architects and landscape architects are not considered artists under this definition. Exemption: Architects are considered artists if directly responsible for integrated, permanent building ornament or sculpture. Only those architect fees resulting from the design, production, and installation of integrated, permanent building ornament or sculpture may be counted as public art expense for the project.
- 11.2.3 The following shall not be considered public art or public works of art:
- Reproductions or unlimited copies of original art work
 - Art objects which are mass-produced
 - Overall architectural design of a building, functional elements of the architecture or landscape design, except when commissioned from an artist as an integral aspect of a structure or site
 - Architectural rehabilitation or historical preservation
 - Logos or interpretations of logos

Bradenton, Florida's form-based code requires projects in certain areas, exceeding \$250,000 in construction value as well as residential, mixed-use and public facilities to include a budget for public art. This budget is equal to 0.0025% of the pre-bonus height construction value.

An additional 0.0075% contributed to public art qualifies for a height bonus. This public art may be provided for on-site or contributed to a Public Art Fund.

Bradenton includes public art as a permitted use, with lists of permitted media (e.g. paintings, carvings, frescoes, mosaics, mobiles, statues, bas-reliefs) and objects that are not considered to be public art (e.g. reproductions of original work, mass-produced objects, historic preservation/rehabilitation, logos or interpretations of logos).

Public art must be located outside of buildings and completely visible from the public right-of-way or located on a publicly viewable facade.

Link: <https://formbasedcodes.org/content/uploads/2014/02/bradenton-form-based-code.pdf>

Public Art Density Bonuses

Case Study: Colorado Springs, Colorado



Colorado Springs, Colorado implements public art through a program called "Art on the Streets". This program allows development projects to qualify for density bonus points if a project contributes one percent (1%) to art or cultural amenities.

The amenity must be located within a plaza or entryway feature and may be incorporated into the structure itself as a mural or relief.

A museum, art gallery or other cultural facility within the structure will also qualify the project for incentive points. These facilities must be open to the public on a regular basis and no less than 3,000 square feet.

Staff Recommendation

Overall Recommendation

Staff recommends that alongside form-based code regulations, a comprehensive cultural planning effort be completed, coordinated with wayfinding, to support development of a cohesive identity for Rio29. The planning process should include the appropriate structure for accepting public art bonuses and administering a public art fund. Staff also recommends arts and placemaking-related users be encouraged by providing flexible use and permitting requirements within the form-based code.

Form-Based Code Recommendation

Staff recommends providing bonuses and/or reduction in certain site design requirements for the inclusion public art with new development projects, either on-site or as a contribution to a public art fund. A percentage of the construction valuation should be used as a required budget to qualify for the bonus. The artwork should be accessible to the public, by being visible from the public right-of-way, public amenity space, or on a publicly viewable façade.