

# Art in Situ: Exploring Art in Public Places

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## PURPOSE AND GOALS

The purpose of this thesis project was to design a holistic document that not only serves as an educational tool also but as a guide to creating more tools related to educating, engaging, and experiencing public art. The deliverables seek to educate the public about the public art on UW Seattle's campus but also offer some insight into the commission, acquisition and selection of artworks, artists, and buildings.

The programs developed for this project seek to engage a specific audience with connections to the campus. Through the combination of all the components of this project, the public will have ample tools to explore and connect with the Art in Public Places program.

## BACKGROUND

The Washington State Art Collection's Art in Public Places program (AIPP) acquires and cares for artworks throughout state buildings, colleges, universities, and schools where people study, work, and live. The Collection includes a wide range of materials, sizes, and styles and represents notable artists from Washington, the Pacific Northwest, and beyond.

The Washington State Art Council believes that its Art in Public Places program is uniquely positioned to advance and support art and artists across Washington. UW Seattle is home to 135 artworks part of the AIPP; this project proposes interpretation materials to be incorporated into the various locations and public programs on campus.

The deliverables are informed by research about understanding contemporary public space, the bonds between these spaces and audiences, and the importance of context. The interpretive content was collected from ArtsWa's database, records, and selection paperwork as well as independent research.

## PROCESS AND ACTIVITIES

This project began by conducting research into the ArtsWA AIPP online portal. I started by choosing 20 artworks from the collection. The selection included a variety of artists, mediums, locations on campus, and acquiring processes. By December 2022, the artworks were shared with ArtsWA with a request for any records available.

In January, I received records from ArtsWa and toured the campus to collect on-site photographs. By February I had designed and produced the interpretation guide and public programming toolkit. I then used the documents to inform the design of two public programs: a scavenger hunt and a coloring book. I also designed evaluation instruments.

In March, all deliverables were shared with my thesis committee for feedback. Comments, suggestions, and concerns were addressed. Finally, in May the coloring book was printed and shared with peers and placed in nearby locations. The scavenger hunt was hosted on May 12th. Results from the evaluation of the instruments were incorporated into the final versions of the deliverables.



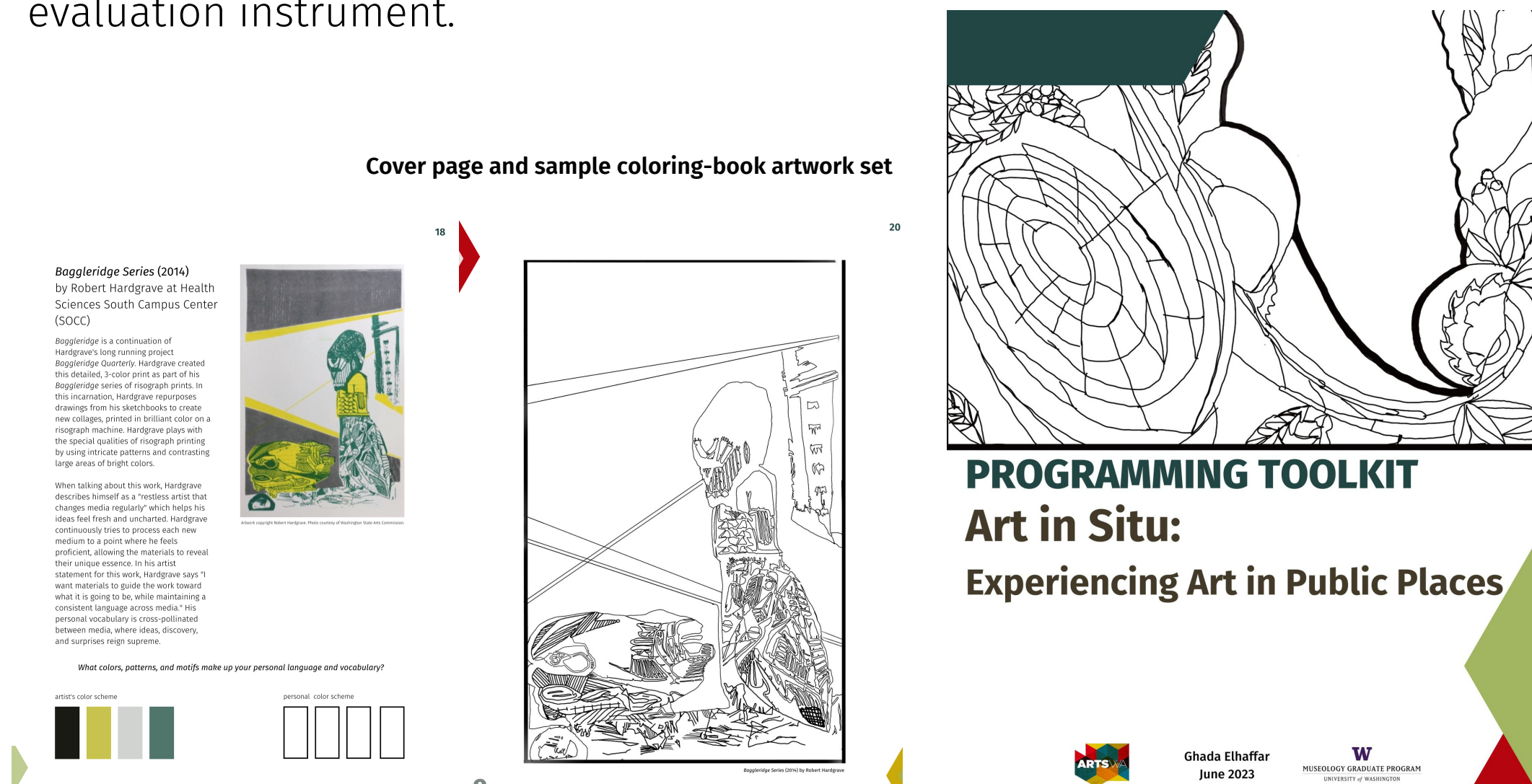
## PROJECT DELIVERABLES

The final deliverables are divided into two main components; an interpretation guide, and a public programming toolkit.

**Understanding Art in Public Places, an Interpretation Guide:** This deliverable contains 26 Artwork sets that include context about the artwork, the artist's general practice, information about the location, and keywords related to the artwork's themes.



**Experiencing Art in Public Place, a Programming Toolkit:** this deliverable contains list of things to consider when creating public programs for young cosmopolitans, examples of programs, a framework for new programs, and evaluation instrument.



## NEXT STEPS

Both programs designed are easily accessible to the public. A logical next step for the programs would be incorporating them into various orientation schedules at UW. Both deliverables offer frameworks for next steps as well. There are templates to include new artwork to the interpretation guide, to replace stops on the scavenger hunt, to add more pages to the coloring book, or to design new programs. The interpretation guide was designed to be a tool for future use beyond this project.

The deliverables can also be used as a template for other public art collections, whether related specifically to the Art in Public Places program or not.

## ACKNOWLEDGEMENTS

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## RELEVANT RESOURCES

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