



Monday

March 19, 2018
1 Rajab, 1439
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Unfold Daily News unfoldbrics.art

Art, Real Estate and the Build Environment



SUBODH GUPTA | ARTIST
New Delhi, India



Subodh Gupta chooses signature objects of the Indian sub-continent and relocates them as art objects in monumental installations of stainless steel and tiffin-tins to create inspiring installations in public spaces.



Wahat Al Karama

Wahat Al Karama exemplifies the power of fusion between art and architecture in a project that conveys purpose and emotion and creates a place of reflection, serenity and significance for its nation.

UAP collaborated with British artist, Idris Khan, to realise a monument as the centrepiece of the new United Arab Emirates (UAE) Memorial Park, 'Wahat Al Karama', in Abu Dhabi. Commissioned by His Highness Sheikh Mohammed bin Zayed Al Nahyan, Crown Prince of Abu Dhabi and Deputy Supreme Commander of the UAE Armed Forces, the memorial honours the members of the UAE Armed Forces and the sacrifices made in support of their country's sovereignty, dignity and freedom.

The centrepiece of 'Wahat Al Karama', meaning "the oasis of dignity", is a 90-metre long monument comprised of 31 leaning tablets which symbolise the support between soldiers, families and citizens in the face of adversity. Clad with over 850 cast aluminium panels, sections of the tablets are sandblasted and stamped with poems by emirs of the UAE. The 'Pavilion of Honour' positioned at the end of the memorial journey was designed by Khan in collaboration with bureau^proberts. The internal walls of the pavilion are clad with over 2,700 plates cast from 11 tons of recycled aluminium sourced from decommissioned armoured vehicles. The plates are embedded with names of UAE heroes whose lives have been lost in service.

FORECAST

PUBLIC ART | PLACEMAKING | DESIGN

US Percent for Art Program

The term percent for art refers to a program, often a city ordinance, where a fee, usually some percentage of the project cost, is placed on large scale development projects in order to fund and install public art. The details of such programs vary from area to area. Percent for art programs are used to fund public art where private or specialized funding of public art is unavailable. Similar programs, such as "art in public places", attempt to achieve similar goals by requiring that public art be part of a project, yet they often allow developers to pay in-lieu fees to a public art fund as an alternative.

Boston

The Mayor's Office of Arts and Culture released the City's first cultural plan, Boston Creates, in 2016, calling for increased support to Boston's arts and culture ecosystem. The Percent for Art Program, included for the first time in the FY18-22 Capital Plan, is a critical policy outcome of this planning process. The Percent for Art Program demonstrates the City's leadership and commitment to sustainable funding for the arts by setting aside one percent of the City's annual capital borrowing for the commissioning of public art.

San Francisco

The City has two Percent for Art programs, in which a percentage of construction costs are allocated to art. The San Francisco Arts Commission manages the Art Enrichment Ordinance that ensures that 2% of construction costs of civic buildings, transportation improvement projects, and new parks be allocated for public art. The Planning Department administers the 1% for Art program, which requires private developers of buildings over 25,000 square feet in the downtown area and nearby neighborhoods to commission publicly accessible art equal to 1% of the development's hard construction costs. The intent of the 1% for Art program is to enrich large building projects with publicly accessible artworks.

Los Angeles County

Los Angeles County is the largest municipal jurisdiction in the United States serving a population of over ten million people. In 2004, the Los Angeles County Board of Supervisors adopted the County's first Civic Art Policy, which allocates 1% of design and construction costs of County capital projects to a Civic Art Special Fund. The Los Angeles County Arts Commission Civic Art Program provides leadership in the development of high quality civic spaces by integrating artists into the planning and design process at the earliest possible opportunity, encouraging innovative approaches to civic art, and providing access to artistic experiences of the highest caliber for the residents of Los Angeles County. Working with leading artists, emerging public artists, County departments and communities, the Civic Art Program creates artwork, design, public engagement activities, exhibitions, temporary art, and event based programming for new and renovated facilities throughout Los Angeles County. The program has commissioned work for capital projects for public libraries, parks, pools, community centers, jails and health centers.

Minnesota

The Minnesota Percent for Art in Public Places program acquires works of art to be exhibited in and around state-funded buildings in areas regularly accessible to the general public. The program is administered by the Minnesota State Arts Board in cooperation with the Minnesota Department of Administration. Percent for Art secures artwork in two ways: by purchasing existing work, or by commissioning artists to create new work especially for the building or site. In order to reflect the rich diversity of the citizens of Minnesota, the Percent for Art program chooses artwork that represents a wide range of social, cultural, and historical values. The work also must be enduring and thought provoking, as well as fiscally responsible and appropriate for the space.



Future / Pace

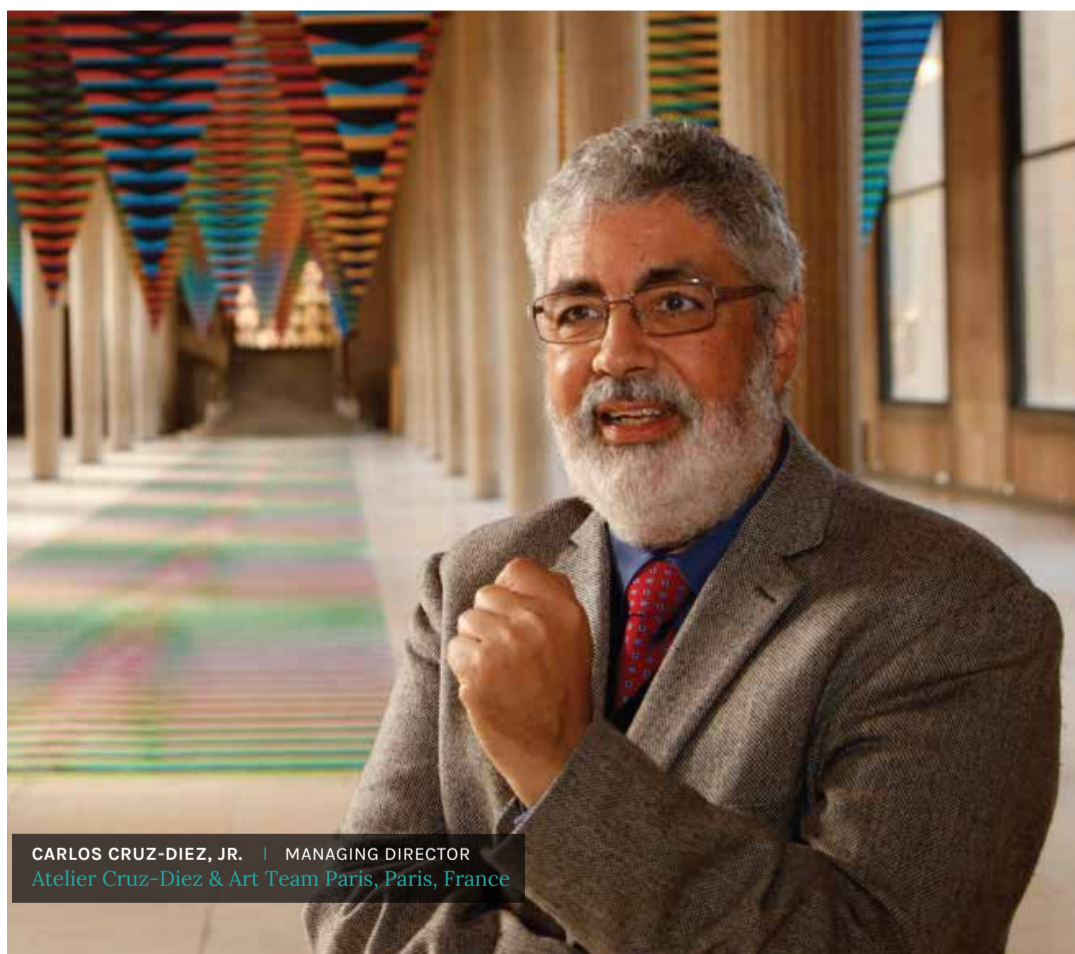
A Pioneering Approach to Commissioning Art in the Public Realm



MOLLIE DENT-BROCKLEHURST | PRESIDENT
Pace Gallery, London, UK

Established by Futurecity Founder Mark Davy, together with Pace Gallery's Mollie Dent-Brocklehurst and Pace worldwide CEO Marc Glimcher, Future\ Pace offers an innovative approach to commissioning art in the public realm. It draws on the expansive and important histories of Futurecity and Pace, combining expertise in commissioning large-scale collaborative, multidisciplinary artworks alongside an extensive global network of contemporary artists, galleries and resources. Future\ Pace works with a carefully selected group of artists drawn from Pace's longstanding commitment to artists working in the fields of technology and experiential art. The Pace Art + Technology programme, launched in 2015, has drawn a connection from the Art and Technology movement of 1970s California, pioneered by Robert Irwin and James Turrell, to the artists that are breaking boundaries in the way

that contemporary art is seen and experienced today. Through experience, interactivity and social media, our artists have created new ways of engaging with a new audience, resulting in a large, passionately supportive and global audience. The partnership aims to create a 'gallery without walls', providing imaginative, site-specific contemporary art, embedded into infrastructure, architecture and urban landscapes. Their artists exist in a world where the interchange of disciplines is becoming the norm, working independently and in collaboration with other disciplines including architects, designers, landscape architects, engineers, community representatives, technologists and scientists, indeed with anyone interested in the idea of placing art in urban places.



CARLOS CRUZ-DIEZ, JR. | MANAGING DIRECTOR
Atelier Cruz-Diez & Art Team Paris, Paris, France

Carlos Cruz Diez JR has been instrumental in the realization process of monumental works of Carlos Cruz Diez being integrated in architecture and urban landscape.



Under The Patronage Of Her Royal Highness, Princess Sabeeka Bint Ibrahim Al Khalifa, Wife Of His Majesty The King Of Bahrain, President Of The Supreme Council For Women

2nd Annual UNFOLD ART XCHANGE
March 2019
MANAMA, BAHRAIN



SPONSORS:



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Public Art

MODERATED BY

THERESA SWEETLAND | EXECUTIVE DIRECTOR
Forecast Public Art, Minnesota, USA
Publisher Public Art Review - Forecast Public Art

Public art offers more than aesthetic enhancements to today's built environment. It is a distinguishing part of our public history, our evolving culture and our collective memory. It reflects and reveals our society and adds meaning to our cities and uniqueness to our communities. Public art humanizes the built environment and invigorates public spaces. It connects our past, present and future.

Places with strong public art expressions break the trend of blandness and sameness, and give communities a stronger sense of place and identity. It can also generate positive bottom-line economic impact, with material financial benefit, thus creating an unintended revenue stream for developers and the local government.

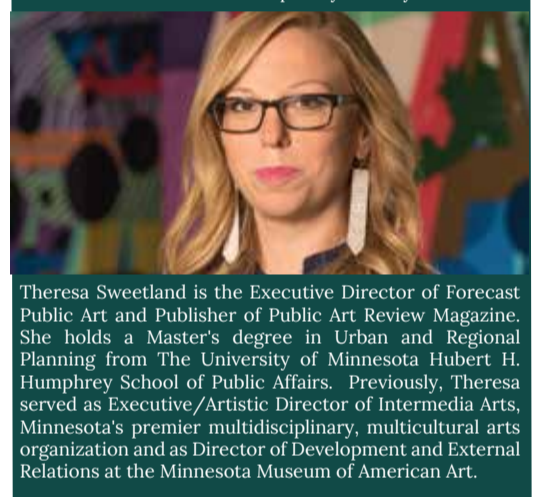
Public art in transit-oriented developments offers exceptional marketing opportunities for both public agencies and private developers. The continuous high visibility, publicity, and brand identification of iconic public art can generate increased leasing interest, perhaps more than any other element of a transit-related project.

The intangible benefits of public art – aesthetic beauty, cultural interpretation, education, inspiration, and the general improvement of the urban environment – are well-known. These "soft" benefits, however, are often overlooked or dismissed as a low priority, especially during challenging economic times.

09:00

SPECIAL KEYNOTE ADDRESS

Exploring the Current Trends and Examining the Critical Issues facing Artists, Public Agencies, Program Managers, City Planners, Educators, Developers and Others who comprise the Constellation of Public Art Stakeholders in our Contemporary Society



Theresa Sweetland is the Executive Director of Forecast Public Art and Publisher of Public Art Review Magazine. She holds a Master's degree in Urban and Regional Planning from The University of Minnesota Hubert H. Humphrey School of Public Affairs. Previously, Theresa served as Executive/Artistic Director of Intermedia Arts, Minnesota's premier multidisciplinary, multicultural arts organization and as Director of Development and External Relations at the Minnesota Museum of American Art.

Art & Architecture

MODERATED BY

MATT SHAW | SENIOR EDITOR
The Architect's Newspaper, New York, USA
Founder and Co-Editor of Mockitecture

Harmony is a state of coexistence, it is achieved when two or more entities complement each other and enhance one another's effects. It is ubiquitous, but when things are in perfect harmony we rarely give a second thought to the disparate elements at play. As intuitive as it may seem, Architecture and Art are not always seen as cohabiters of the same space and is too often forgotten, an example of a harmonious relationship. Sensitivity to the relationship between art and its surroundings has grown during the last decade to create a balance in interior and exterior design. There is an increasing importance of integrating art within architecture to meet the evolving needs of contemporary society and shape today's real estate and the built environment. Utilizing art to enrich the urban landscape provides a unique identity and greater visibility to architectural excellence.



Matt Shaw is the founder and co-editor of Mockitecture, a half-manifesto/half-satire collection of architectural debauchery. He has worked for the Columbia Laboratory for Architectural Broadcasting (C-Lab), Storefront for Art and Architecture, Architizer, and been published in The Architectural Review, Beyond, Domus, and Icon. He wrote and researched two editions of the guidebook "Europe's Top 100 Architecture and Design Schools" for Domus. Matt leads the experimental research group Critical Method Unit (CMU) at Syracuse University NYC Architecture Program and has been an invited critic at numerous schools including Yale University, Columbia University, SCI-Arc, and UCLA. He is a member of the Board of The Architecture Lobby and Tenured Professor at Pratt Institute.

09:15 | **PERCENT FOR ART PROGRAM**
The Role of Public Art in Enhancing the Environment, Increasing Civic Pride and Promoting Economic Development.



BEN OWEN | PROGRAM OFFICER,
PERCENT FOR ART
Minnesota State Arts Board,
Minnesota, USA



DORKA KEEHN | PRINCIPAL
Keehn on Art, San Francisco, USA
Commissioner SF Arts Commission



KARIN GOODFELLOW | DIRECTOR
Boston Art Commission & Boston AIR,
Mayor's Office of Arts & Culture,
Boston, USA



PAULINE KANAKO KAMIYAMA |
DEPUTY DIRECTOR OF CIVIC ART
Los Angeles County Arts Commission,
Los Angeles, USA

10:30 | **MORNING REFRESHMENTS**
SPECIAL PHOTOGRAPHY BY **FILMATOGRAPHY**

11:00 | **INSPIRING AND BUILDING BETTER COMMUNITIES**
Transforming Everyday Spaces into a New Public Art Gateway



LAUREN KENNEDY | EXECUTIVE
DIRECTOR
UrbanArt Commission, Memphis,
Tennessee, USA



SUBODH GUPTA | ARTIST
New Delhi, India



JESSE BRACKENBURY | EXECUTIVE
DIRECTOR
Rose Kennedy Greenway Conservancy,
Boston, USA



SAM RAUCH | DIRECTOR OF SPECIAL
PROJECTS
Public Art Fund, New York, USA

12:15 | **FUTURE\PACE**
A Pioneering Approach to Commissioning Major Artworks in the Public Realm



MARK DAVY | FOUNDER & CHIEF
EXECUTIVE OFFICER
FutureCity, London, UK



MOLLIE DENT-BROCKLEHURST |
PRESIDENT
Pace Gallery, London, UK
Founder of Future\ Pace



IKKAN SANADA | FOUNDER & PRESIDENT
Ikkan Art International,
Singapore



HANNES KOCH | CO-FOUNDER &
DIRECTOR
Random International, London, UK
The creators behind the immersive
spectacle 'Rain Room'

13:15 | **NETWORKING LUNCH AT MAIDEN SHANGHAI, FIVE PALM JUMEIRAH DUBAI SPONSORED BY** **LEO GALLERY**



14:30 | **ART MEETS ARCHITECTURE**
The Role of Art as an Ideal Companion to Architectural Excellence



DARA TOWHIDI | PARTNER
Foster + Partners, London, UK



UWE NIENSTEDT | SENIOR REGIONAL
MANAGER MIDDLE EAST - NORTH AFRICA
Skidmore Owings & Merrill LLP, Dubai,
UAE



CARLOS CRUZ-DIEZ, JR. | MANAGING
DIRECTOR
Atelier Cruz-Diez & Art Team Paris,
Paris, France



ERIC TOMICH | FAIA, RIBA
Adrian Smith + Gordon Gill, Dubai, UAE

16:45 | **AFTERNOON REFRESHMENTS**
SPECIAL PERFORMANCE & PHOTOGRAPHY BY **PIANOS** & **FILMATOGRAPHY**

16:30 | **PLACEMAKING AND URBAN SPACES**
Creating High Performing Urban Cities through Creative Art-Based Placemaking



ROBERT SHAKESPEARE | GROUP
DESIGN DIRECTOR
Cracknell, Dubai, UAE



CHRIS RAZZELL | DIRECTOR
Aspect Studios, Melbourne, Australia



PHILLIP JONES | PRINCIPAL,
MANAGING DIRECTOR MIDDLE EAST
& NORTH AFRICA
B+H Architects, Dubai, UAE



DANIEL TOBIN | FOUNDER &
CREATIVE DIRECTOR
UAP, Brisbane, Australia

17:45 | **END OF CONFERENCE**

Artist Project Feature

LEO VILLAREAL

The Bay Lights, the USD\$12 M 25,000 LED Installation by artist, Leo Villareal for the San Francisco Bay Bridge discussed by Dorka Keehn who led the fundraising.



AI WEIWEI

Marque Exhibition of Public Art Fund's 40th year, Ai Weiwei: Good Fences Make Good Neighbours, a project of unprecedented scale and scope encompassing more than 300 unique commissioned artworks installed throughout the urban landscape of New York



RANDOM INTERNATIONAL

Random International is a collaborative studio for experimental practice within contemporary art. Founded in 2005 by Hannes Koch and Florian Ortgrass, the studio now includes a larger team in London and Berlin. Questioning aspects of identity and autonomy in the post-digital age, Random International's work invites active participation. Their work Rain Room—a large-scale environment of continual, responsive rainfall—has been exhibited at Los Angeles County Museum of Art (2015); Yuz Museum, Shanghai (2015); Museum of Modern Art, New York (2013); and London's Barbican (2012).



TEAM LAB

teamLab is a collaborative and interdisciplinary group of 'ultra-technologists', whose work rests at the intersection of art, science, technology and creativity.



CARLOS CRUZ DIEZ

Carlos Cruz-Diez (Caracas, 1923) is the father of a new cognitive approach to color: he notably focused on a dissociation between form and color "I changed the colored plane into a succession of parallel colored lines laid out vertically"; "chromatic event modules" that materializes a color "constantly appearing and disappearing over time" as he explains. Based on this observation, he developed his work through several theories: Couleur Additive(1959), Induction Chromatique (1963), Physichromie (1986) and Chromosaturation to only name a few. Internationally renowned, Carlos Cruz-Diez exhibited his work at the MoMA in New York during "The Responsive Eye's" exhibition in 1965, in the Venezuelan Pavilion at the Venice Biennale in 1970, as well as at the Museum of Fine Arts, Houston (MFAH), which has shown an extensive retrospective of his work in 2011. But Carlos Cruz-Diez's work isn't just made for museums. In July 2016, the artist, interviewed by Olivier Namias for Jean Nouvel's L'Architecture d'Aujourd'hui explains how his artistic commitment has always prompted him to intervene directly into the city: "The streets and architecture appeared to me as the best way to communicate art and to integrate it into society". Carlos Cruz-Diez's artistic approach shows him as a humanist, conscious of an art that is open to all, prompting him to work with architects and engineers in order to integrate his work in office spaces, public spaces, or passageways.

