

# SENSE OF PLACE



**A FIELDBOOK FOR  
DUBLIN'S PUBLIC ART**

## ABOUT SENSE OF PLACE

Have you ever wondered why there are 6-foot tall ears of corn in Dublin? Or imagined that there must be a story behind the “cicada men” in the trees in Coffman Park? This interactive fieldbook invites you to step inside the mind of a public artist to learn how Dublin’s public art reflects the unique history, culture and spirit of the community.

You can visit 24 public artworks located across 14 Dublin parks with your Sense of Place fieldbook, engaging with creative prompts that explore the inner workings of public art. The fieldbook incorporates voices from public artists, administrators, and community members alike.

## JOIN THE PUBLIC ART CONVERSATION!

This fieldbook belongs to you, so feel free to sketch, write, doodle and make it your own. Once you have visited all the sites, bring your completed fieldbook to Dublin Arts Council, 7125 Riverside Dr., in Dublin, to collect a special prize.

## DUBLIN’S ART IN PUBLIC PLACES PROGRAM

The Dublin Art in Public Places program, which began in 1988, has grown to include more than 60 large and small-scale permanent, temporary and interactive public art projects today. The award-winning collection is currently valued at \$3.8 million and is a beloved cultural asset for the City of Dublin.

**Public art is dynamic.**

**Public art belongs to the community.**

**Public art is a conversation.**

***Sense of Place* was created in collaboration with Brian Harnetty.**

Brian is a Columbus, Ohio based sound artist using listening to foster social change. He works with sound archives and the communities connected to them, creating encounters that are rooted in place and the transformative power of listening.

More information: [www.brianharnetty.com](http://www.brianharnetty.com)

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~ THIS FIELDBOOK BELONGS TO ~

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I am \_\_\_\_\_ years old

Circle all that apply:

I LIVE ~ WORK ~ VISIT ~ PLAY ~ LEARN

Add your own:



In Dublin

My favorite color is:

{ Throughout this fieldbook, use all blank spaces to sketch, doodle, respond, record, and best of all - imagine! }

**If I could design a public artwork using any material(s),  
I would use** \_\_\_\_\_

\_\_\_\_\_ **because** \_\_\_\_\_

\_\_\_\_\_

**I would describe  
Dublin as:**

- \* \_\_\_\_\_
- \* \_\_\_\_\_
- \* \_\_\_\_\_
- \* \_\_\_\_\_
- \* \_\_\_\_\_
- \* \_\_\_\_\_

**Dublin's public art is:**

# MAP OF DUBLIN'S PERMANENT PUBLIC ART COLLECTION

## *Leatherlips*

Scioto Park, 7377 Riverside Drive

## *Out of Bounds*

Avery Park, 7401 Avery Road

## *Field of Corn (with Osage Orange Trees)*

Frantz Park, 4995 Rings Road

## *Dublin Community Recreation Center*

### *Relief Sculptures*

5600 Post Road

## *Jack Nicklaus Tribute Sculpture*

Muirfield Drive median south of Brand Road

## *Watch House*

Coffman Park, 5200 Emerald Parkway

## *Going, Going ... Gone!*

Darree Fields Park, 6259 Cosgray Road

## *Ascension*

Coffman Park, 5200 Emerald Parkway

## *One Step at a Time*

Ted Kaltenbach Park, 5984 Cara Road

## *Narrow #5*

Coffman Park, 5200 Emerald Parkway

## *Injection*

Coffman Park, 5200 Emerald Parkway

## *Exuvia*

Coffman Park, 5200 Emerald Parkway

## *Modified Social Benches*

Tuller Square Park, 4270 John Shields Parkway

## *One Scene and Untitled*

Dublin Community Recreation Center wall and City of Dublin Development Building entrance, 5600 Post Road and 5200 Emerald Parkway

## *Jaunty Hornbeam and Sanguine Standing Stone*

Dublin Arts Center, 7125 Riverside Drive

## *The Simulation of George M. Karrer's Workshop*

Historic Dublin, 6199 S. High Street

## *Daily Chores*

Historic Dublin, NW corner of Bridge & High Streets

## *Tree of Life, Future Tense*

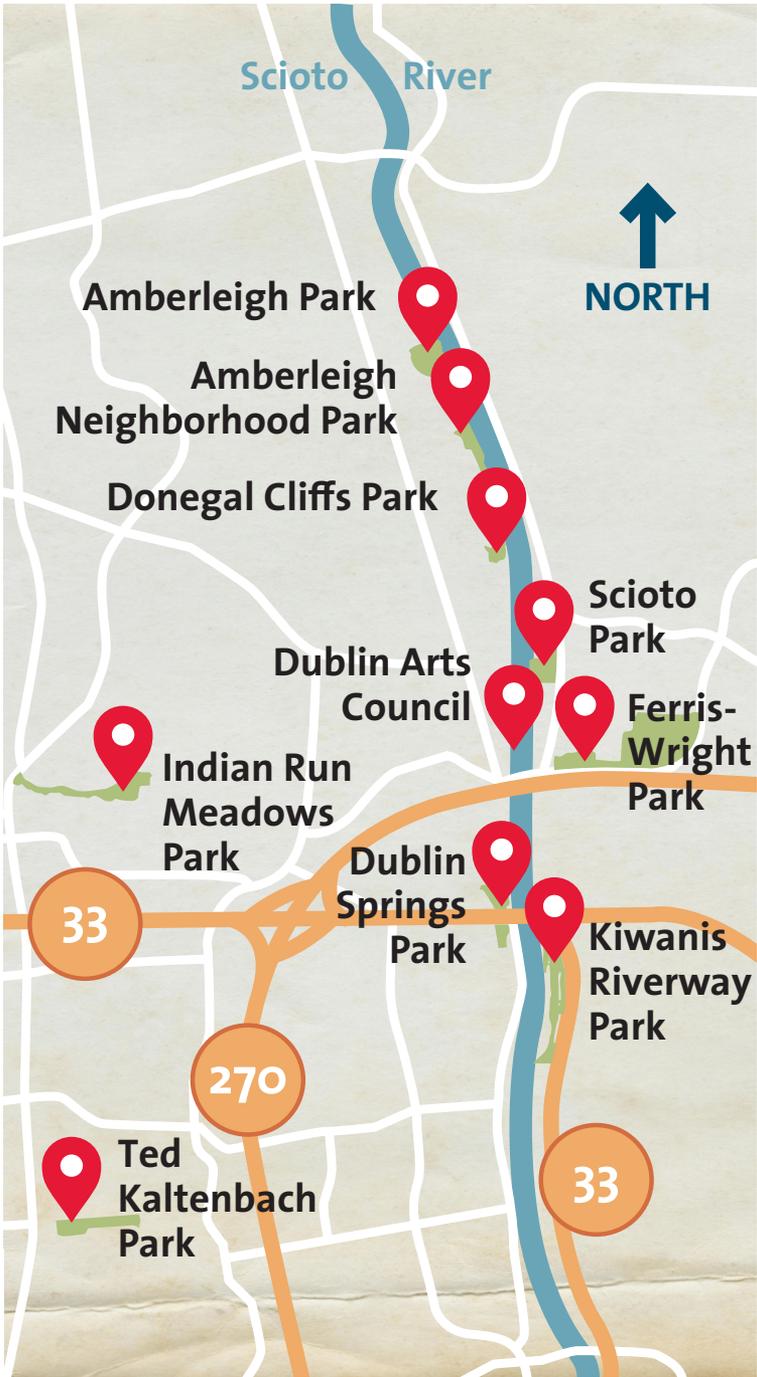
Dublin Arts Center, 7125 Riverside Drive

## *Dublin Tunnel Mural*

Brandonway Bike Tunnel, 4900 Brandonway Road, under Dublin Road

## *Feather Point*

Thaddeus- Kosciuszko Park, 4444 Hard Road



**All parks located in Dublin, Ohio**

## **Leatherlips**

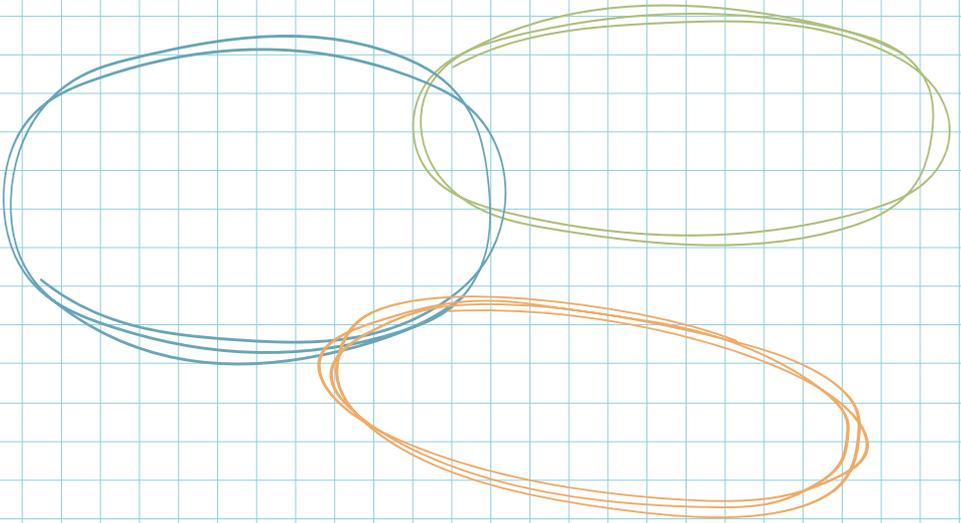
by Ralph Helmick, 1988



SCIOTO PARK  
7377 RIVERSIDE DRIVE

### **FIRST IMPRESSIONS**

List three words to describe this  
12-foot tall sculpture:



#### **WHO IS LEATHERLIPS?**

Leatherlips was a Wyandot leader and peacemaker between indigenous tribes and white settlers. The artist, Ralph Helmick was fascinated by the Chief's ability to relate to people with opposing views and was inspired to create a giant stone head on the very site Leatherlips was said to have spent his last days.



Here, *Leatherlips* has no mouth; he is silent. If he is unable to speak, to what do you think he is listening? Walk to the sides of the sculpture, and imagine what he hears. Traffic? Birds? Children playing? The Scioto River? The wind through the Buckeye and the Little Leaf Linden trees?

Scale is a great thing with which to play with outdoor artwork – the sky is truly the limit!

Imagine if this sculpture was 6-feet tall or 3-feet tall. How would it change the impact of the artwork?

The *Leatherlips* sculpture is “site-specific” which means it was designed specifically for this location. The artwork and the location work in harmony!

Walk carefully around the sculpture and observe how it incorporates elements of the land into the design. Consider its placement, the materials and the scale of the artwork. What do you notice?

Stand inside *Leatherlips* and gaze across the Scioto River, what do you observe?

How might your observations be the same as Chief *Leatherlips*? How might they be different?

## ***Out of Bounds***

by Lloyd Hamrol, 1992



AVERY PARK  
7401 AVERY ROAD

## **First Impressions**



**At first glance, the artwork looks...**

**It makes me feel...**

**I wonder...**

People often think public art is one singular sculpture, but *Out of Bounds* is a perfect example of how public art can include multiple structural elements spread across an expanse of land.



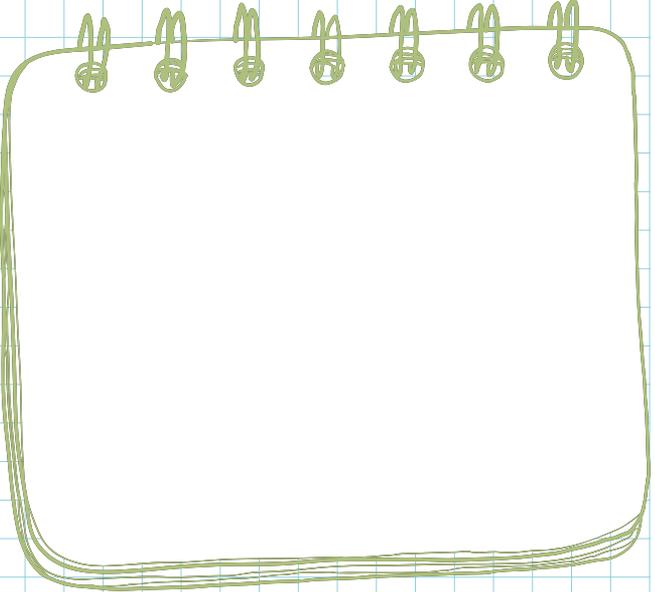
Take a walk between two or three of the soccer balls. What do you hear as you walk? A woman on the phone, a child learning how to ride a bike, a soccer game, a squirrel gnawing on a nut, and a trio of Eastern Bluebirds sitting on the fence of a baseball field?

Does it change your perspective of the park? You might understand the park in a new way.

### Is this site-specific?

Look out across the field. What qualities of the artwork resonate with the specific location? Consider the shape, scale, color and placement of the sculptures.

Now observe the landscape of Avery Park. How might the land have been considered and incorporated into the design of the artwork?



**JOIN THE CONVERSATION!**

What do you think is the best way to engage with this artwork? From a distance? Up close? While running across the field or playing a sport?

Try different ways of engaging with the sculpture and share your discoveries!

# ***Field of Corn (with Osage Orange Trees)*** by Malcolm Cochran, 1994



FRANTZ PARK  
4996 RINGS ROAD

Some people say, 'first impressions can last a lifetime,' while others believe, 'first impressions can be misleading.'

What was your reaction to *Field of Corn* as you approached it for the first time?

Now walk, run, skip, hide-and-seek, or dance your way through the artwork installation! What did you notice? Have your thoughts about the artwork changed?



## ***Field of Corn***

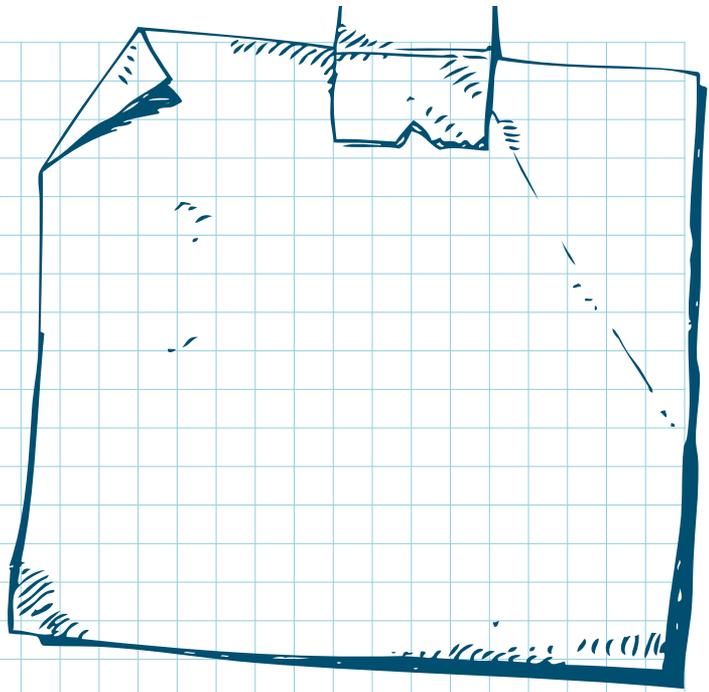
was installed at Frantz Park, which was once the Frantz family farm. While this artwork feels to some like a roadside attraction, it also pays tribute to Dublin's agricultural past.



While it is now one of the most iconic pieces in Dublin's collection, *Field of Corn (with Osage Orange Trees)* was not always well received. But artist, Malcolm Cochran wasn't fazed by the initial pushback. He knew people would eventually find ways to engage with the artwork.

"Public art should inspire an emotional response," says DAC Executive Director David S. Guion. "And *Field of Corn* has done just that. It has drawn attention to what otherwise may have been missed – a generic corner in a thriving community. It provokes questions and invites interaction."

Today, people have picnics, play tag, perform photoshoots and even get married here! Do you have your own memories from *Field of Corn*? If so, what are they? If not, what kind of event or activity can you imagine would be fun at this site? Sketch your memories or imaginings here!



Start at the osage orange trees. Listen for the breeze, let it hit your ears. If you're lucky, listen to the back and forth commentary from cicadas and crickets. Why are these trees here, in an otherwise empty field? Now, walk through the corn, imagining the Frantz family farm that was here before. What would the farm have sounded like?

**JOIN THE CONVERSATION!**

What do you think?

Is *Field of Corn* (with *Osage Orange Trees*) important to Dublin? Why or why not?

# Going, Going...Gone!

by Don Merkt, 2001



DARREE FIELDS PARK  
6259 COSGRAY ROAD

Each site has its own mood or feeling. Some feel alive and busy with people and activity, while others can be peaceful and reflective, secluded or mysterious... and a whole range of other things in between. Many public artists are inspired by the mood or feeling of a site.

When artist, Don Merkt first visited Darree Fields, he observed two distinct areas: the circular, open field and the wooded foot-path. He loved the contrast between these natural features and used that as inspiration for his site-specific artwork.

Spend some time with the artwork in the open field, making note of your observations:

## FIELDNOTES



Begin at the baseball bat and walk the length of the field as you follow the trajectory of the clock. Imagine the ticking of the clock and the WHACK as the bat hits it. As you walk, listen to the world around you: what do you hear? Soccer games, dogs, cheers, sirens, clapping, whistles?

**I hear:**

**I see:**

**The site feels:**

**I wonder:**

Now follow the trajectory of the “baseball” into the wooded area and continue along the footpath

**I hear:**

**I see:**

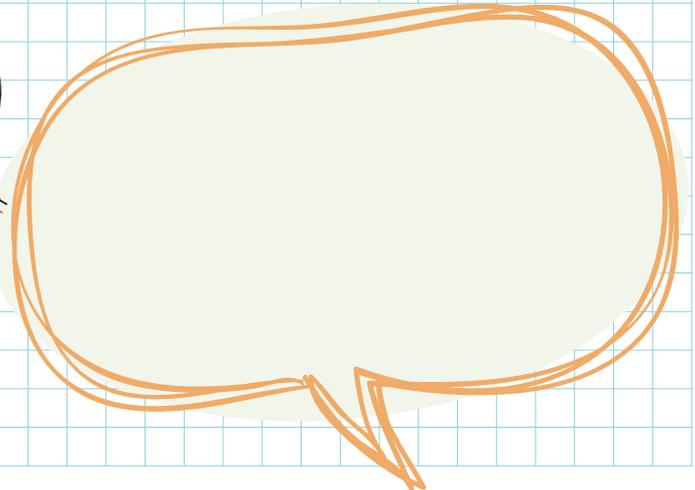
**The site feels:**

**I wonder:**

**JOIN THE  
CONVERSATION!**

Did you make any discoveries on your journey through the woods?

What did you discover?



# Dublin Community Recreation Center Relief Sculptures

by Andrew F. Scott &  
David Bamber, 1996



DUBLIN COMMUNITY  
RECREATION CENTER  
5600 POST ROAD

When the artists were selected to create public artwork for the Dublin Community Recreation Center (Rec Center) it was still under construction, so the sights and sounds were wildly different from what they are today. The artists held numerous public meetings to learn about the history, culture and people of Dublin so they could integrate voices from the community into the artwork.

## Charting History

As you enter the Rec Center hallway, you'll come across a series of abstract maps.

### FIRST IMPRESSIONS

The maps make  
Dublin look...

I wonder...



Three maps of metal, each one charting time: 1796, 1842, 1996. Think about the clang of construction and change: paths walked, wars fought, roads built. What did those times sound like? How have the sounds changed over two centuries? Now, look and listen more closely: what do these maps show? Reveal? Hide?

## Community Time Capsule



Just like the other two art works in this building, this one is made of metal, and marks the passage of time. Here, you can think about the sounds of sport and performance and celebration, and how they may have changed over the years. Also note the layers of metal, etched away, fragmented. Can you capture these moments in your mind? Listen: cheers at a football game, the splash of swimming, the squeak of sneakers on the court, the soft thud of running across grass.

This artwork is designed as a trophy case that allows the community to add and take away artifacts of Dublin. What artifacts can you see currently on display in the *Community Time Capsule*?

**DRAW A PICTURE OF THE ARTIFACT YOU WOULD ADD TO THE CASE.**

The artifact  
I chose is...

I chose this  
artifact  
because:



## Running Man Frieze (after Muybridge)



Peek into the fitness area to find the *Running Man*.

Discover ten panels, reminiscent of the very first movies, or a gigantic metal flip book. They are static, but feel as if they are in motion. Do you hear the runners on the track up above, making a soundtrack for the panels? What else do you notice? Iron clanking, fans, a TV, grunts, conversations, an exercise class nearby?

# Watch House

by Todd Slaughter, 1999

 COFFMAN PARK  
5200 EMERALD PARKWAY

When the artist visited this site, he was inspired by the natural landscape.

Before entering the *Watch House*, take a moment to observe the natural features of the site.



*Watch House* sits at the edge of a mounded basin full of plant and animal and insect life. Spend some time here, paying attention to how things change throughout the day and night. See the bat box off to the side, and remember, or learn, how bats use echolocation to find their meals.

*I notice...*

*First Impressions*

*The landscape looks/feels...*

*I wonder...*

## Now enter the *Watch House* and observe its features.



In the house, listen through the holes in the floor for the plants and bugs below. And then, look up into the dome above you and speak. Do you hear how your voice changes and echoes? Imagine the sounds of the animals up there. And finally, each window is a picture frame. Does it focus or change what you hear?

**I notice:**

**When I am in the *Watch House*, I feel:**

**I wonder:**

The artist hoped *Watch House* might offer a place where visitors to the Rec Center could be alone to gather their thoughts. What other activities might be ideal in *Watch House*?

### **DID YOU KNOW?**

Artist Todd Slaughter says, “*Watch House* was primarily inspired by Dublin itself, its early history as including Hopewell/Adena Native American mounds, its participation in providing assistance to slaves finding their way north out of captivity, as well as its current status as a thriving, forward-looking community.”

**JOIN THE CONVERSATION!**

## **Ascension**

by Brian Russell, 2007



COFFMAN PARK  
5200 EMERALD PARKWAY

## **First Impressions**



**I see...**

**Moving closer, I notice...**



**When I touch the artwork, it feels...**

**I wonder...**

### **DID YOU KNOW?**

*Ascension* is a form of abstract art, meaning it does not attempt to depict something from reality.

Abstract art can be interpreted by viewers to bring different concepts, emotions or moods to mind. When you observe *Ascension*, what words, feelings or ideas emerge?



*Ascension* sits against a backdrop of plants and insect life. As you walk around the sculpture, pay attention to the wind flowing through the branches and the birdsong. In the same way, pay attention to the twisted aluminum and curved glass, and how blue-green light passes through. Step over to where the water flows from the hill to the stream, and think about how *Ascension* stands still even though the water and wind are always moving.

One reason artist, Brian Russell creates public art is to invite viewers to slow down, observe, and reconnect with their thoughts or perceptions.

Focus on one point in the sculpture and take three deep breaths. What do you notice?

Now change your point of view or position and focus on a different point on the sculpture. Take three more deep breaths. What do you notice?



Imagine a sculpture that compliments *Ascension*. Your sculpture can be similar to *Ascension* in materials or form, or it can be composed of opposites!

Draw a design for your sculpture here.

## **Narrow #5**

**by Shawn Morin, 2007**



**COFFMAN PARK  
5200 EMERALD PARKWAY**

## **First Impressions**



**I notice...**

**The sculpture reminds me of...**

**Because...**

**I wonder...**



If you stand close,  
*Narrow #5* feels like a  
gateway. Pretend it is a big  
ear and listen through it.  
**What do you hear?**

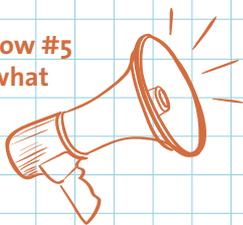
Stand on one side of the  
sculpture and look through  
*Narrow #5* as if it were a  
frame. What do you see?

Now stand on the opposite  
side, so that *Narrow #5*  
frames a different view.  
What can you discover?

Public artists spend a lot of time considering how to  
encourage people to explore their artwork. Artist Shawn Morin  
feels that if art is too overt or blatant, it won't be appreciated  
as much by those who experience it.

**“It is my desire to lead them in a way that they can discover things  
for themselves, and on their own time and in their own way.”**

Imagine *Narrow #5*  
had a voice, what  
would it say?



# ***Injection***

**by David Middlebrook, 2007**



**COFFMAN PARK  
5200 EMERALD PARKWAY**

## **First Impressions**



**I see** \_\_\_\_\_

\_\_\_\_\_. **Moving closer,**

**I notice** \_\_\_\_\_

\_\_\_\_\_. **When I touch the artwork,**

**it feels** \_\_\_\_\_

**. I wonder** \_\_\_\_\_

\_\_\_\_\_.

**The artist behind *Injection* calls himself a “master of materials.”**

How many different materials can you identify in this artwork?

Do the materials work in harmony?

Do they stand in opposition or collide?



Focus on the textures and materials of this sculpture: smooth back, rough top, the coppery green-blue colors. Can you imagine corresponding sounds? A ripple of water, gravel crunching underfoot, a frog croak. The middle section is basalt: a volcanic rock formed from molten lava. Imagine what that might sound like! Also, there is a crack in the stone. Where did this come from? It adds to the story and the mystery of the sculpture. And finally, where the bronze comes together with the basalt, imagine the sounds of forging these two materials.

The word “injection” has different meanings:

- 1) a shot or a dose of medicine given by way of syringe and needle
- 2) the entry or placing of a spacecraft or other object into an orbit or trajectory

Why do you think the artist chose ‘Injection’ as the title for this artwork?

Unlike artwork that is purchased by individuals or private collections, public art is always on view for everyone to visit! Artist, David Middlebrook says, **“I often go incognito to visit my pieces so that I can see how people engage with it. It teaches me how to adapt and create new work.”**

Explore different ways of engaging with the artwork.



- > Change your perspective or point of view by moving around the artwork and observing it from different angles.
- > Stand in a position that mimics or responds to the sculpture.
- > Imagine what the sculpture might say if it had a voice.
- > Come up with your own ways to engage!

JOIN THE CONVERSATION!

What did you discover after experimenting with different ways of engaging with *Injection*?





## DID YOU KNOW?

Exuvia is the name for the remains of the exoskeleton left by an animal, like a shell or a skin. The brood cicada is a perfect example, as they scatter exuvia all over Ohio's trees and landscape every 17 years. Cicadas need trees to live and thrive. They climb them in order to transform into the flying insects that fill our skies and fill our ears with sound after they emerge. They mate and lay eggs of the next generation into the branches. They then hatch, crawl back into the ground and rely on the safety of undisturbed soil to wait the next 17 years.

Why do you think the artist created a human-cicada?



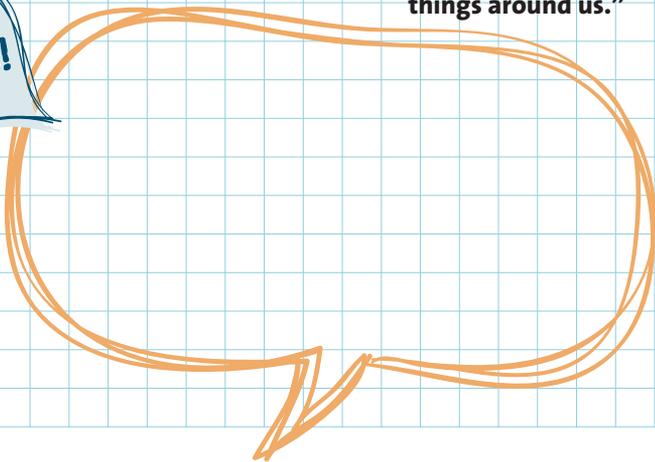
Imagine you are hanging the trees with the sculpture. What do you notice from the tree perspective?

For artist Todd Smith, public art is a great way to bring joy or surprise through the unexpected. **“I like to highlight the overlooked and remind people of the wonder embedded in the natural things around us.”**



**JOIN THE CONVERSATION!**

The *Exuvia* sculpture has been given many nicknames including ‘the cicada-man’ and ‘Guy in the Tree.’ What is your nickname for the sculpture?



## **One Scene**

**by Daisuke Shintani, 2008**



**DUBLIN REC CENTER WALL  
5600 POST ROAD**

*One Scene* is installed on the expansive Dublin Community Recreation Center wall that serves as a backdrop to the entryway pond.

*First Impressions:  
stand at the edge of the pond to observe  
the artwork from a distance.*

*I notice...*

*I wonder...*



Imagine water pouring from the large sculptural leaves suspended over the pond. Now, it stops, and the water is frozen in midair. What fills this silence? Birds chirp across the pond, maybe you hear a rustle of leaves. Look at the sculpture reflected in the water. What else is there? Perhaps shimmering clouds, ducks migrating across, or a hidden sun. Can you see and hear how it is always changing?

Draw your attention to light. How does light play a role in this artwork?

Imagine how the artwork would change depending on the quality of light. What do you think would be the ideal time or lighting to view this artwork and why? Would it be dusk? Sunrise? A bright sunny day, overcast skies?

## DID YOU KNOW?

*One Scene* was installed by Hiroshima, Japan-born artist, Daisuke Shintani while suspended over the water on a window washing equipment platform. The artist uses a casting process where glass is poured over an object to freeze it in time. What you see in the sculpture is actually the reverse side of the leaf!

Be sure to check out, *Untitled*, a second artwork by Shintani installed in the entryway of the City of Dublin Development Building (formerly City Hall).

## ***Jack Nicklaus Tribute Sculpture***

**by Jeffrey Varilla & Anna Koh-Varilla, 1999**



**MUIRFIELD DRIVE MEDIAN,  
SOUTH OF BRAND ROAD**



On a narrow island between roads, this solitary sculpture might be hard to see up close. Maybe you'll only be able to observe it while passing by, but it nevertheless symbolizes Nicklaus' mark on Dublin. This might be an opportunity to listen to the past and the present together. In what ways has this place changed over the last fifty years?

When artist duo Jeffrey Varilla & Anna Koh-Varilla visited Dublin, their first impression was that the Dublin community was family-oriented, young and booming with lots of new businesses. What details would you include in the sculpture to symbolize these first impressions?

### **DID YOU KNOW?**

Jack Nicklaus is a retired professional golfer thought to be one of the greatest players of all time. Mr. Nicklaus served as the vision behind Dublin's world-class, Muirfield Village Golf Club and Course, home to the annual Memorial Tournament.

A tribute is an act intended to show gratitude, respect, or admiration. What qualities of the sculpture demonstrate gratitude, respect, or admiration for Jack Nicklaus?

Imagine the sculpture portrayed Jack Nicklaus by himself. How would your impression of the tribute change?

This sculpture is sited on a median (a portion of land that separates traffic). How does this particular location shape the way you engage with the sculpture?

Who else do you think deserves a tribute sculpture in Dublin and why?



### **What would your tribute look like?**

Draw a picture or snap a photo of how you would like to be represented in a tribute sculpture!

# ***One Step at a Time*** by Candyce Garrett, 2007



KALTENBACH PARK  
5984 CARA ROAD

## **First Impressions**



**I see...**

**Moving closer, I notice...**



**When I touch the artwork, it feels...**

**I wonder...**

### **DID YOU KNOW?**

Working with granite takes a significant amount of time and patience. That is one reason why this artist loves it. It slows down the process and allows her to be more thoughtful and intentional with her creations.



Note how this sculpture of pink and black granite is both strong and unmoving, yet encourages us to look “up” and listen “out.” Take in what is all around you; redbud, oak and maple trees, and a prairie across the path. Listen for a symphony of swishing grasses and insects, barking dogs, and the scurry of squirrels.

There are two different colors and styles of granite in this piece. Texas, pink granite and African, black granite. Investigate the sculpture closely. How do you imagine the artist fused together the granite?

If *One Step at a Time* leads somewhere, where do you imagine it leads? Describe or draw your answer.

**i THINK THE ARTIST WAS INSPIRED BY**



# ***The Simulation of George M. Karrer's Workshop***

by Brower Hatcher, 2010



HISTORIC DUBLIN  
6199 S. HIGH STREET

## **FIRST IMPRESSIONS:**

**I notice...**

**The sculpture reminds me of...**

**Why does it remind you of this?**

**I wonder...**

## **Who was George Karrer?**

George M. Karrer came to Dublin from Germany in the 1850s. He built the barn that stands on the site in 1876 with tools of his own making. Karrer ran a farm with the help of his sons, but his primary business was serving the community with his technical craft as a blacksmith. The wheelwright stone that he used to fit metal “tread” onto a wooden wagon wheel remained on the property and has now been incorporated into the artwork.



A skeleton of a workshop sits in an open field next to a bald cypress tree. Step inside, and the open building becomes a sound sculpture. You might hear crickets singing all around you, or water dripping from the center stone. Or, look up and imagine what all of those tools hanging above might have sounded like long ago: clanking metal, wrenches and horse shoes, heat, fire, and hissing steam.

This artwork is site-specific as it references a workshop that once stood on these grounds and served as the creative hub for innovation and community growth in Dublin.

Stand inside the sculpture and look closely for hidden artifacts. What do you discover?

When you hear the word 'simulation,' what do you think?

**JOIN THE  
CONVERSATION!**

How does the artwork blend the past, present, and future?

## Daily Chores

by Mike Tizzano, 2012



HISTORIC DUBLIN  
CORNER OF BRIDGE &  
HIGH STREETS

## First Impressions

*I notice...*

*I wonder...*

Public art can serve as a time machine that draws us back to significant events in history or offers a glimpse at an everyday activity from days past.

*Daily Chores* draws viewers back to the early 1900s.

Artist, Mike Tizzano loves engaging the community in his creative process. He created the sculpture at the Dublin Community Recreation Center, live and on view for an eight-month time period to encourage community education and public engagement.

**“By interacting with the viewer, I get energized and motivated to produce a work that they will long remember and relate to.”**



Think back in time and imagine how important water has been for everyone who has lived here. Can you imagine water splashing out of this spot many years ago? Do you hear the river below? Imagine water flowing, giving life, drawing people to this very place, and how it brings us together.

Observe the sculptural children at the town pump and transport yourself back to this day in history. What does historic Dublin look like?

How far do you think the children walked to bring the water back to their home?

### DID YOU KNOW?

Dublin's old town pump was originally located mere yards away from the site of this fountain sculpture. Interestingly, the original pump was found in current use in a resident's back yard! After reading about the creation of the sculpture in a newspaper article, the resident invited the artist to visit so he could accurately depict the original town pump.



Imagine the sculpture were to reflect 'daily chores' of today? What would the sculpture look like? Draw your ideas here:

# ***Tree of Life, Future Tense*** by Mary Jo Bole, 2014



DUBLIN ARTS CENTER  
7125 RIVERSIDE DRIVE

## **FIRST IMPRESSIONS:**

**I see** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**When I look closer, I notice** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

*Tree of Life, Future Tense* includes a bronze cast sculpture that embraces a live red oak tree planted within. The artwork illustrates the term ‘site-specific’ in an interesting way as it incorporates a living, growing tree into the heart of its design.

Take a step closer to investigate the details. There are smaller items engulfed by the tree as well. What can you identify?



Here, the artist made an artwork for the future, where a living tree will someday grow and take over the sculpture. Can you imagine what that might sound like: the twisting of bronze and the crack and crumble of porcelain? Why would an artist make something that will continue to change beyond a lifetime? Can you imagine what this place might sound like in a century?

**I wonder** \_\_\_\_\_

**I think the artist was inspired by** \_\_\_\_\_

**because** \_\_\_\_\_

Another element the artist is considering is time.  
Imagine what this artwork will look like in another 100 years.  
Draw what you imagine!

# ***Jaunty Hornbeam & Sanguine Standing Stone***

by Joseph Wheelwright, 2009



DUBLIN ARTS CENTER  
7125 RIVERSIDE DRIVE

Inspiration for *Jaunty Hornbeam* came when the artist climbed a tree to retrieve a figure-like twig.

“Trees are more like our bodies,” the artist says, “they are very energized and athletic, their arms are flailing, and their roots are seeking things underground, their branches are reaching for the sun, and so on, so they are more like our bodies.”

---

The artist also sees human-like qualities in rocks. He’ll notice a smile or particular look on a stone and feel a sense of joy. “Stones are very much like our heads, they are stubborn, they seem to have a great capacity for thinking and they are often quite patient.”

## **FIRST IMPRESSIONS:**

**I notice:**

**I feel:**

**I wonder:**



Hornbeam trees are also called “musclewood,” because of their strength and sinewy appearance. Can you see that texture in this sculpture? Imagine the wood moving, twisting, reaching out, and what that might sound like. Also, imagine what we can’t see and hear underground: roots reaching for water, worms, soil, clay. Take this occasion to listen to all of the trees around you, and how the wind activates and bends their leaves and branches.



*Sanguine Standing Stone* is made of quartzite, a very hard stone, yet, the face is soft, reflective. It is also looking up. This might be a good place to lie on the ground to reflect and look up, too. What do you see and hear? Tree tops, cars passing by, a wood chipper, a plane overhead? Now, pay attention to the figure's stone ears, a counterpart to Leatherlips' ears just down the road. What can stone ears hear? If this stone were frozen music, what would it sound like?

## What is Jaunty's story?

*Jaunty Hornbeam* feels:

*Jaunty Hornbeam's*  
greatest wish is:

## What is Sanguine's story?

*Sanguine Standing Stone* feels:

*Sanguine* is looking at:

*Sanguine's* life purpose is:

## ***Tunnel Mural***

**by ALternative, Jen & Jeremy Wood & Community Volunteers, 2015**



**BRANDONWAY BIKE TUNNEL  
4900 BRANDONWAY DRIVE UNDER  
DUBLIN ROAD**

Public art is designed in many different ways. It can be static, kinetic, permanent, temporary, two-dimensional, sculptural, performance, participatory and much more!

### **First Impressions**

**I notice...**

**I wonder...**



Think of this tunnel as a big musical instrument. Walk through and listen and make sounds: stomp your foot, yell, whistle, clap, slap your hands on the walls. Now, listen to other sounds: children laughing as they walk to school, cars driving overhead, and the slow dripping of water. Finally, hear the outside sound emerge as you reach the other side: cars, crossing guards, dewy grass, a school bell.

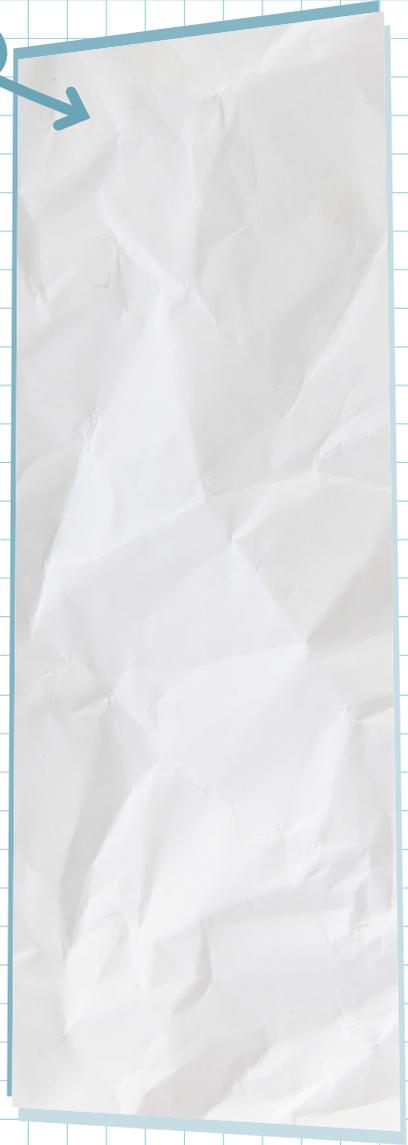
This artwork is unique in Dublin's public art collection, because it is a tunnel mural, and also because it took hundreds of different hands from the community to create!

Students, teachers, residents, business owners, City staff and more came together to create the mural under the guidance of artists Jen and Jeremy Wood and ALternative, a creative non-profit artists' collective.

The mural was intended to create a vision for the Dublin community. To decipher the vision, look for repeated imagery or themes in the mural and list them here:

**The tone or mood of the mural is:**

**If the mural had a voice it would say:**



If you were to deliver a message for the community of Dublin today, what would it be?



What images, colors, and designs would you use to communicate that message through a mural?

## ***Feather Point***

**by Olga Ziemska, 2016**



**THADDEUS KOSCIUSZKO PARK  
4444 HARD ROAD**

## **What does the feather symbolize for you?**

**Take a step closer to observe the shape and quality of the feather.**

**I notice...**

**I wonder...**



Feathers, trunks, and branches all have a kind of majestic silence, with different weights and movements: stable and connected, or agile and flying. Spend time thinking of these materials, how they influenced this sculpture, and what they may sound like.

Using reclaimed, found or natural materials is an important part of artist Olga Ziemka's process. *Feather Point* was created from fallen tree limbs that were gathered at the site by community volunteers. The limbs were arranged in the unique feather pattern and then cast in stainless steel by a foundry. *Feather Point* is a great example of how public art can engage the community at different stages in its creation.

When researching historical figures, the artist noticed a feather was featured in photographs of both Thaddeus Kosciuszko and Bill Moose. She used this commonality to honor both men and their connection to this particular land. **“It reminds us of our connection to nature and how important that connection is.”**

What other symbols represent our connection to nature? Draw them here!



### DID YOU KNOW?

This site has ties to significant historical figures. The park is named after Thaddeus Kosciuszko, a revolutionary soldier honored for his contributions during the revolutionary war. The site was also significant to Bill Moose, the last full-blooded member of the Wyandot Tribe who lived in the Dublin area.



## **Modified Social Benches**

by Jeppe Hein, 2008



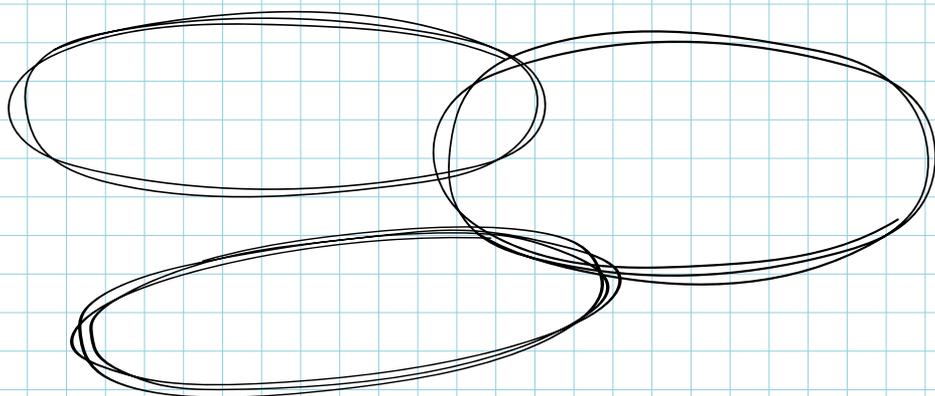
TULLER SQUARE PARK  
4270 JOHN SHIELDS PARKWAY

Jeppe Hein's *Modified Social Benches* illustrate how public art can challenge our perceptions.

What makes these benches different from those you would typically find in public spaces?

## **FIRST IMPRESSIONS**

**3 words to describe these artworks:**



Does sitting this way change your perspective of the way you see and hear around you? What is different? Perhaps a crow might hop over and talk with you. Maybe there are other people sitting there already, and they are having a conversation. Imagine what they might be talking about: today's news, a first date, an argument, a joke, or possibly planning excitedly for the future.

Experiment with different ways you can sit on the benches. Once you find your favorite position, take a selfie or draw yourself on the bench.

If you post a selfie on social media, tag @DublinArts on Instagram or @DublinArtsCouncil on Facebook, using the hashtag #DublinSenseOfPlace.



**When I sit on the bench this way,  
I feel \_\_\_\_\_  
because \_\_\_\_\_**

**JOIN THE  
CONVERSATION!**

Why do you think  
the artist created  
these benches?

# It's your turn to create a public artwork!



**DONEGAL CLIFFS PARK**  
**4460 DONEGAL CLIFFS DRIVE**

Take inspiration from the site itself to create your public artwork for Donegal Cliffs Park.

From the parking lot, walk past the tennis courts and follow a paved path that leads you downhill through a wooded area. At the roundabout, continue straight to follow a dirt path. Stay left to go uphill until you reach a distinct clearing.



This is a very special place. Hear your feet crunching on the stones in this open field with a rock floor. Walk across a loose stone path lined with trees and dappled sunlight and squish through shallow water. Swish through grasses and cattails taller than you and perhaps observe a piper stepping across. Climb the rocks and imagine the sounds of cutting and moving these ancient stones.

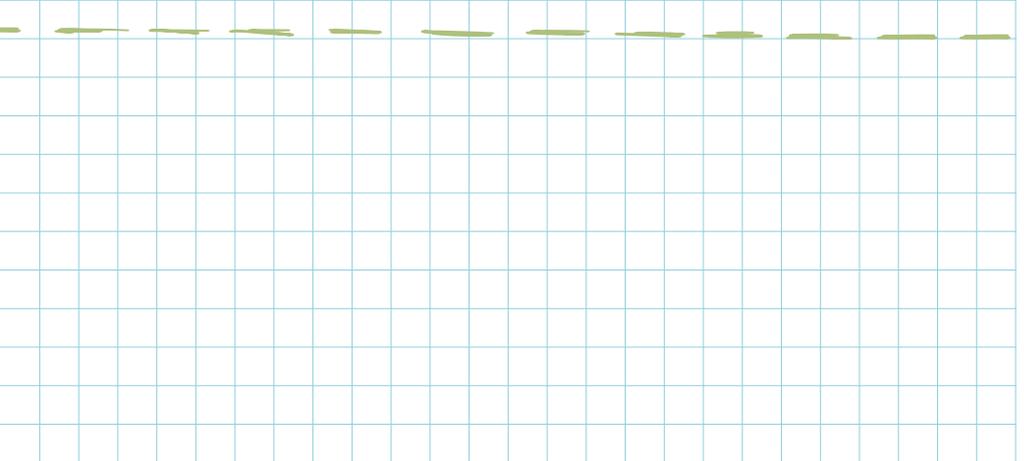
## DID YOU KNOW?

This specific site played a critical role in putting Dublin on the map! Donegal Cliffs once served as a functioning limestone quarry where the stones for buildings in Dublin's historic district were originally obtained.

- » What natural features do you see (trees, plants, stream, river, birds, insects, etc.)
- » Observe the light (Is there an open sky? Tree canopy? Shade?)
- » Observe the land (Is there a hill or slope? Is it flat? Is there dirt? Grass? Gravel? Pavement?)
- » How does the site feel? What is the mood? What makes it unique?
- » Activities (Why might people come here?)
- » What makes you curious about this site?

FIELDNOTES

**DRAW A SKETCH OF YOUR PUBLIC ARTWORK ON THIS IMAGE  
FROM DONEGAL CLIFFS PARK.**



# It's your turn to create a public artwork!



**ARBORETUM AT M.L. RED  
TRABUE NATURE RESERVE  
6566 POST ROAD**

Take inspiration from the site itself to create your own site-specific artwork for the arboretum.

From the parking lot, take the paved path to the right to find the arboretum.



Walk among the trees: catalpa, oak, black walnut, eastern cottonwood, Siberian crabapple, Japanese maple (and many more). Listen to their different sounds and rustles, high- and low-pitched, fast and slow, close and far. Then, walk to the nearby stream and perhaps you will hear rushing water, a blue jay above, or, if you're lucky, even a belted kingfisher or pileated woodpecker.

## **DID YOU KNOW?**

This arboretum is home to more than 75 species of native Ohio trees including Pawpaw trees, which were an important fruit source for the indigenous Wyandot People when they lived in the area.

- » What natural features do you see (trees, plants, stream, river, birds, insects, etc.)
- » Observe the light (Is there an open sky? Tree canopy? Shade?)
- » Observe the land (Is there a hill or slope? Is it flat? Is there dirt? Grass? Gravel? Pavement?)
- » How does the site feel? What is the mood? What makes it unique?
- » Activities (Why might people come here?)
- » What makes you curious about this site?

FIELDNOTES

**DRAW YOUR PUBLIC ARTWORK BELOW, INCLUDE EXISTING SITE FEATURES  
SO OTHERS KNOW EXACTLY WHERE YOUR ARTWORK WILL BE INSTALLED:**

**Artwork title:**

**Materials:**

**Artist statement:**

# It's your turn to create a public artwork!



**FERRIS-WRIGHT PARK**  
**4400 EMERALD PKWY**

Take inspiration from the site to create your own site-specific public artwork for Ferris-Wright Park.



This is a great spot, but the vehicular traffic is unusually loud here. Walk across the bridge and climb down into the stream for the best sonic experience. Ceaseless drones of insects, chirps and calls of birds, and the flowing water all provide a counterpoint to the freeway. Can you hear all of these sounds together (including the traffic) as one? Can you separate them in your mind? What would this place sound like without cars?

## DID YOU KNOW?

The land surrounding Ferris-Wright Park has been home to many people over the years, from the indigenous peoples of the Hopewell era to one of Dublin's first settlers, John Ferris. The site contains several earthworks—precise geometric shapes that hold meaning and purpose—constructed by the Hopewell People between 200 B.C. and 400 A.D. The earthworks were places for ceremony, for marriages, to honor relatives and neighbors who died, to make alliances, for celebration, feasting and sacred games.

- » What natural features do you see (trees, plants, stream, river, birds, insects, etc.)
- » Observe the light (Is there an open sky? Tree canopy? Shade?)
- » Observe the land (Is there a hill or slope? Is it flat? Is there dirt? Grass? Gravel? Pavement?)
- » How does the site feel? What is the mood? What makes it unique?
- » Activities (Why might people come here?)
- » What makes you curious about this site?

FIELDNOTES

**DRAW YOUR PUBLIC ARTWORK BELOW, INCLUDE EXISTING SITE FEATURES  
SO OTHERS KNOW EXACTLY WHERE YOUR ARTWORK WILL BE INSTALLED:**

**Artwork title:**

**Materials:**

**Artist statement:**

# BEFORE YOU COMPLETE SENSE OF PLACE TELL US WHAT YOU THINK!

“My favorites are the *Riverboxes*. I like them because they are subtle and you have to search for them. I like that you can write a note or leave a thought.”

– Christine, age 58

“Dublin’s public art reveals our unique identity. It adds meaning to our city, lifting up our past, present and future. It adds life to our public spaces!!”

– Katya, age 30

“Public art is a story of what we observe.”

– David, age 77

“The guy in the tree (*Exuvia*) is very talkative once you get to know him. He likes to climb around and explore what’s happening below.”

– Ellie, age 7

“It’s true that art seems to ‘come alive’ when you appreciate it.”

– Joan, age 74

“Dublin is full of art! Art tells the stories that we can’t always communicate, it’s what makes it so special for our cities, others and I’m so sure, the artist.”

– Kait, age 27

“Studio art is like a candle lit dinner whereas Public Art is a space launch!!! Two completely different animals.”

– Shawn

“I really enjoy Public Art that tells a story or is unique- some people will like it and some won't. It should inspire conversation, it could be a fun meeting place, or a place to spend time and take a selfie with family and friends. My favorite piece of public art in Dublin are the *Riverboxes* because they are unique, add an element of fun and adventure, and are fun to discuss with others.”

– Leah

“Public art reaches everyone and increasingly is doing more than just decorate our landscape. It can inform, offer hope and an image of change.”

– Todd

“Whether you love it or hate it, public art gives you an emotional reaction. I love the wonder and learning experience.”

– Rebecca

“Public art pulls you out of your routine. It wakes you up and invites you to reconnect with your thoughts and your surroundings.”

– Etienne, age 35

“My favorite piece is in Coffman Park - the stone that is sitting on its point (*Injection*). My favorite part is the symmetry. It makes me look at the world differently.”

– Cap, age 67

ADD YOUR  
VOICE!

What does public art  
mean to YOU?

My favorite  
public artwork in Dublin is...  
It's my favorite because...

# CONGRATULATIONS!

You have completed  
*Sense of Place: A Fieldbook for Dublin's Public Art*  
and are now a public art aficionado!

VISIT DUBLIN ARTS COUNCIL, 7125 RIVERSIDE DRIVE, TO

>> **CLAIM YOUR PRIZE** <<

~ Check Dublin Arts Council's website for current hours of operation ~  
[www.dublinarts.org](http://www.dublinarts.org)

**Name (required):** \_\_\_\_\_

**Email Address:** \_\_\_\_\_

**Mailing Address:** \_\_\_\_\_

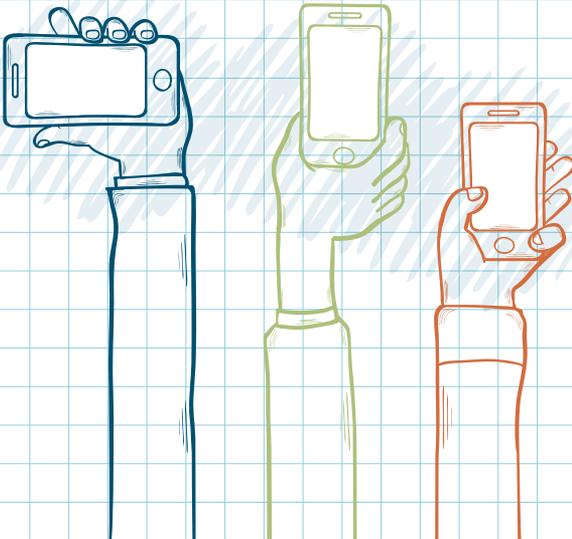
**Phone:** \_\_\_\_\_

Email and mailing address fields are optional. If you provide your contact information, we'll keep you up to date on Dublin's Art in Public Places programs and other fun events happening year-round at DAC!

## YOUR VOICE MATTERS!

Tell us about your  
experience with  
Sense of Place by  
doing a quick survey.





You can also share your experience on social media, using **#DublinSenseOfPlace** and tagging **@DublinArts** on Instagram and Twitter, and **@DublinArtsCouncil** on Facebook.

# THANK YOU!

Dublin Arts Council would like to thank community partners including City of Dublin Parks and Recreation, sound artist Brian Harnetty, fieldbook designer Alan Jazak and Formation Studio for their contributions to the *Sense of Place: A Fieldbook for Dublin's Public Art*.

This project is part of a multi-year Art & Wellness Initiative, realized with support from the City of Dublin, Ohio Arts Council and The National Endowment for the Arts. Dublin Arts Council would like to thank the community partners who continue to support this initiative, which include Washington Township EMS, Syntero Counseling Centers, Dublin City Schools, Dublin Chamber of Commerce, OhioDance, Japan-America Society of Central Ohio, Dublin Bridges, Cardinal Health and several City of Dublin departments, including Police, Human Resources, Recreation Services and Parks and Recreation.

**Dublin Arts Council thanks the following  
for their support of this project:**

