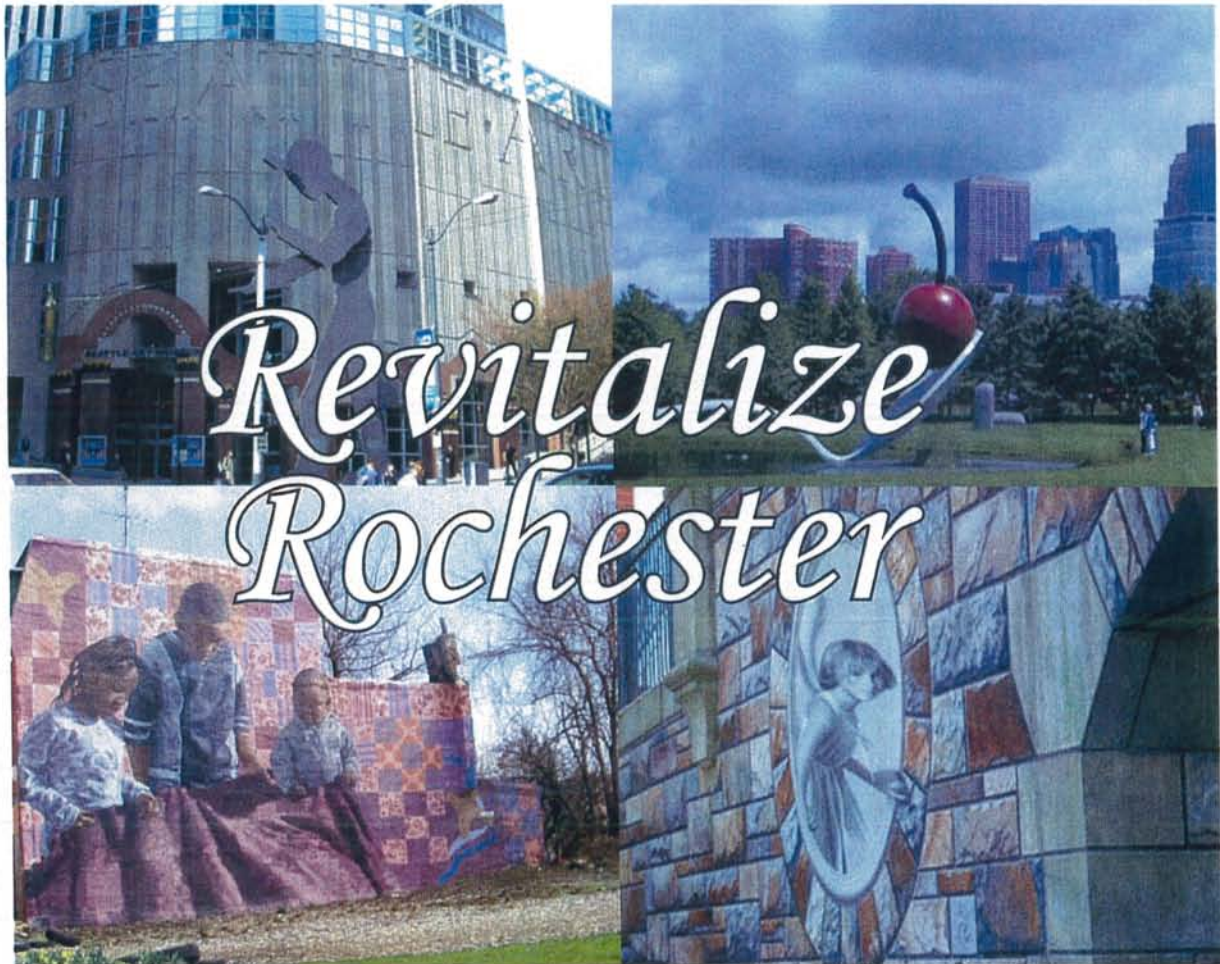


# A Revitalization Report

*Written for the ARTWalk 2 Steering Committee*

Rochester, NY



*Created by the Genesee Community Charter School*

Sixth Grade Class

June 2009

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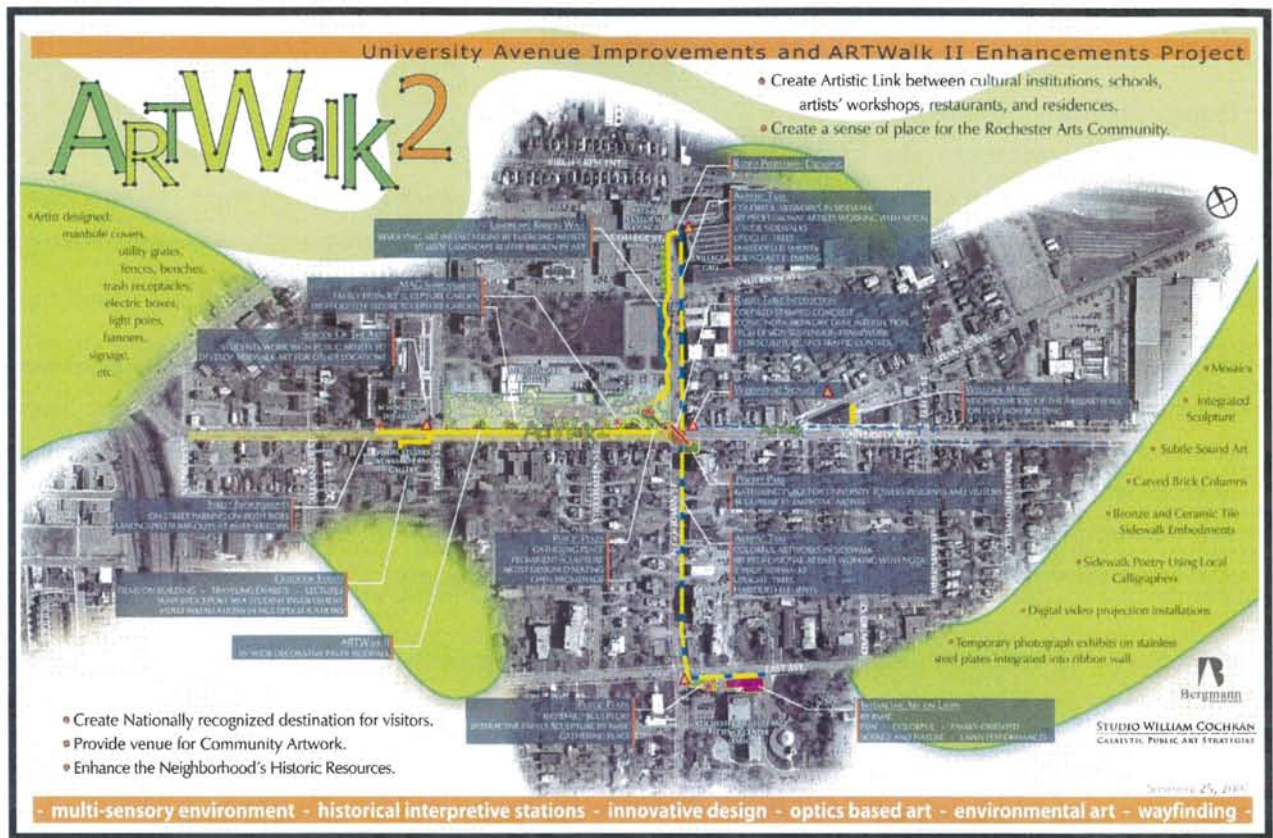
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# ARTWalk 2 Plan



"The intent of ARTWalk 2 is to build a "Creative Commons" that serves as an outdoor museum and gathering area for the entire region so residents of all ages can have free, safe, everyday access to extraordinary creative experiences. Similar to the vision of the first portion of ARTWalk, this asset-based community development project is designed to boost real estate values and create opportunities for small business owners to thrive. It is also intended to strengthen Rochester's competitive ability to attract and retain knowledge-based workers, jobs, and investment. It can also serve a role in helping to knit the community together, build ties between sectors, and ensure equitable access to cultural resources."

Rochester City Government Website  
<http://www.cityofrochester.gov/article>

# The Purpose

By: Mikael, Erika, Nicole, and Antonio



Happy Birthday, Rochester!

This year we celebrate our 175th Anniversary and say, "We are one city, one future." As the oldest students of the Genesee Community Charter School, we know better than anyone that this city prides itself in its rich local history. For seven years, we have studied the Genesee River and explored how it has influenced the growing economy and civic pride of our community.

However, recently Rochester has faced some difficult times along with the entire nation. Rochester's economy is declining. There has been urban blight and Rochester is losing its younger citizens. Crime also continues to be a major problem in this city. Major employers are downsizing and the unemployment rate continues to concern our families. Our communities are beginning to separate even though it's time to come together as "one city." We all need to feel the sense of community and remember the opportunities our city has offered us in the past.

Four cities in the nation have found some solutions to these problems. They all fall under one theme: Public Art. Each city has learned how public art can help to alter the city's civic pride, safety, economy, and renewal. Here is a brief glimpse into their dreams that have become reality:



Have you ever imagined hearing a soothing sound of nature as you enter a Recycle and Transfer station? In Seattle, Washington, they have a piece of public art known as "sound art". This piece of public art is called *Retire*. It is bright and colorful and is made of huge dump-truck tires with brightly painted audio speakers mounted in the tires. *Retire* has a calming sound of nature as you are entering the dump.

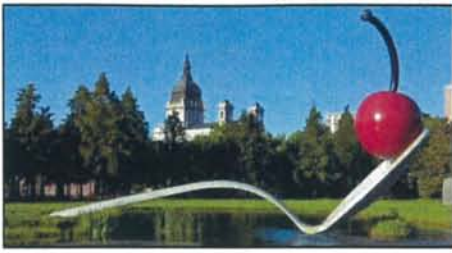
For example, you might hear frogs, rain, birds, and other sounds of nature. When business at the Transfer Station gets noisy, the sounds of the installation gets louder, but it still has the relaxing calm feeling of the natural world. So, as you're entering the transfer station you have something beautiful to look at and pleasant to hear. Public art can make even a trip to the public dump a wonderful experience.



Imagine a single mural being able to change a whole neighborhood. Mantua (located in Philadelphia, Pennsylvania), used to be dirty, hazardous, and a welcoming place for crime.

*Holding Grandmother's Quilt* is on the sides of two houses in the Mantua community, which borders a vacant lot that has been transformed into a pocket park. Even though you can feel the uneasiness as you enter this community, the area surrounding the mural feels inviting and gives you a true sense of "home." This mural has inspired the community





to come together to keep this area clean and safe for children in the neighborhood. Developers have begun to revitalize houses nearby and a playground has been installed behind the pocket park.

Imagine if each piece of public art in a city attracted an increasing number of visitors. The Walker Sculpture Garden is a main attraction in Minneapolis and its corresponding museum has been rated one of the top ten museums to visit. One of its sculptures, *Spoonbridge and Cherry*, has become an unofficial symbol of the city. Since about 1988, when *Spoonbridge and Cherry* was first put up, the Walker Sculpture Garden has drawn visitors to the city, making a big economic difference in Minneapolis, and St. Paul as well. In fact, The Sculpture Garden made the top ten free travel destinations to see in America in the *USA Today Weekend Summer Travel Issue*.



Imagine a sculpture in between two buildings. It stands on a base of four legs and rockets 40 feet in the sky interacting with people that surround it. On the front part of the metal there is an engraved poem written by famous poet Dolores Kendrick. This brightly colored, amazing, abstract sculpture is named *Epoch*. It is known as a perfect landmark to meet someone in a busy city. This sculpture is a good community connector because it is on the corner of the two streets that brings people to a little plaza behind it. When you go to the plaza it has a shop at the end where people can buy food. You can find this sculpture in Washington D.C., in front of the famous Washington Wizards Stadium and across from the National Portrait Gallery. Overall, *Epoch* is a perfect example of public art that brings community together.

Examples like these are just small illustrations of the variety of public art that has inspired the future of Seattle, Washington; Philadelphia, Pennsylvania; Minneapolis, Minnesota; and the Greater District of Columbia area. We were fortunate to be asked to help contribute our public art research and ideas to the ARTWalk 2 Steering Committee and, therefore, have spent the year educating ourselves on the history, science, and importance of public art. This report speaks to our specific insights and possible applications for the future of ARTWalk 2 and the city of Rochester.

“*Good public art reflects the community, is embraced by the community, is inspiring, evocative and challenging.*”

— Jane Golden, Mural Arts Program director



# Seattle, Washington

By: Shalonda, Alison, Hannah, and Emma



Situated along the Puget Sound in the Pacific Northwest, 600,000 people call Seattle home. Despite the fact that it rains 50 percent of the time, 27,000 pieces of public art attract visitors and residents, filling the city with life. The city is beautified with public art representations of Seattle's historic past, the abundance of water, and their connection to the environment.

The importance of the arts is evidenced by the number of arts-related organizations found in Seattle. Having more organizations than any other city in the country, agencies work together to create a picturesque place. The City of Seattle has a One Percent for Art program that is very successful. In addition, a public art program involving the utility companies works to make service-related structures visually appealing. Organizations like 4 Culture work with city officials and artists to help integrate art into structures and other spaces throughout the city. Neighborhood-based programs such as SouthEast Effective Development (S.E.E.D.) help make neighborhoods better places to live. Through community-based public art projects, they create a safe and positive atmosphere for everyone. These are a few examples of special programs throughout the city that make it unique. Seattle implements public art programs through Design Team Collaboration and Peer Panel Selection. Invented in Seattle in 1990, the Design Team Collaboration Model consists of a team of architects and engineers led by an artist. Together, these teams design infrastructure that creatively integrates art into the plan and construction of buildings, bridges, or parks. The Peer Panel Selection committee is a way that Seattle involves experts and the community into the selection process of public art. A panel, made up of select experts in a field, community members, and the user group, work together to choose the most appropriate piece of public art for a location. For example, if public art was going to be installed at a firehouse, a firefighter, along with someone who lives in the neighborhood, might be part of the committee. The mission in Seattle is to incorporate artists' ideas into a variety of public settings through public art.

## Planning Process



Seattle's Design Team Collaboration Model provides a unique way for designing and building infrastructure. Different from a traditional design team, an artist leads this group of engineers, architects, and other key people involved in planning a structure. The City of Seattle advertises locally and nationally for artists needed for projects. The selected artist and the design team think about how the art would fit with the environment, look appealing, and be functional. For example, the Sammamish River gently meanders through Seattle. Curving along side of the river, hiking



trails provide recreation for residents. When designing the York Street Bridge that crosses the river, the environment inspired the artist. The design of the railings reflects the flow of the river and trails below. Once the artist created the design, the architects and engineers needed to make sure the bridge could be built so it would be safe for cars and people. They compromised on ideas until they were satisfied with a final design. That is why the design team is so important.

It takes \$170,000 per year to maintain the art in Seattle. The city is responsible for maintaining the art. It is paid with the city's public money. The city provides for art through their Percent for Art program. If an art program is not part of the city's art program they have to pay to maintain their art with their own money. For example, SEED Art works with people in the community to make art, and they are responsible for keeping their art in good shape. Art on the city's property needs a permit. In Seattle, the art on city property is expected to last for 30 years.

## Economic Costs and Funding



Seattle, Washington is always committed to the funding process. They are dedicated to setting aside tax money for public art. Every time a new building is constructed, one percent of the total cost goes to installation of a new piece of public art on their property. When building developers are planning to build using public money, they take one percent out of the total cost to use for public art improvement. For example, if someone wants to put public art in front of a utility building, one percent of the utility bills go to public art on that utility's property. Even though Seattle gets \$2.5 million from the Percent for Art program each year, the city still has to pool together other money from different small projects and funding streams. For example, City Hall contributes \$1 million for public art beyond what is raised by the Percent for Art program.

When Seattle is making public art that is embedded in the hardscape, some of the expenses of the art come from the construction costs. For example on the York Street Bridge, the railings are the public art. Since the bridge needed railings no matter what, the original cost for the railings was used to make public art.



## Types of Art and Artists



Public art makes Seattle an extraordinary place to live, work, and visit and is included in everyday life. The library, garbage dump, county and city buildings, fire and police stations, and neighborhood sidewalks are just a few of the places where art can be found. Seattle is known for many types of art, such as recyclable art and site-specific art.

Recyclable art can be found in a variety of places in Seattle. *Retire*, which was mentioned earlier, is just one example of how something ugly can be made into something beautiful by reusing items that otherwise would be garbage, and by adding sound art. Another example can be found on the floor of the central library. Created out of local wood, the hardwood floor features the first lines of 1,543 books in 11 different languages. The letters and symbols are backwards so they look like they are typeset. Along the Puget Sound, pieces of art rise from land that was once a brownfield. The Olympic Sculpture Park is home for many famous sculptures, including a Nurse Log. A big fallen tree is housed in a climate-controlled greenhouse, allowing for the tree to provide life for new plants. This natural sculpture is always changing in color and texture.

Seattle uses location to inspire site-specific art. The entrance of the King Street Center is a piece of art called *Rain Forest Gates*. Plants and animals of the Pacific Northwest are displayed on these iron gates. The courtyard of this building was inspired by the fact that Seattle is located in an earthquake zone. Everything in the plaza is crooked so it looks like it was hit by an earthquake! At the library there is an artistic piece that uses technology. *Making the Visible Invisible* has screens that display the database of the library. As books are checked in and out, the screens show words and numbers in different designs. The walls of the Martin Luther King County Court House are covered in giant murals depicting the historic past, present, and future. Native people are shown performing traditional tasks in clothes from today. Famous people from Seattle and aliens from the future are also included.



Wherever you go in Seattle, you are surrounded by public art. It makes the city beautiful!

### Seattle's Best Unique Practices for Public Art:

- Design Team Collaboration Model
- Peer Panel Selection Committee
- Construction costs used for public art in the hardscape
- Recyclable Art



# Philadelphia, Pennsylvania

By: Julia, Anastesia, ShaMiiah, and Zhanna



Walking through downtown Philadelphia, murals tower over you, sculptures amaze you with their surprising historic tales, and everyday objects shock you with larger-than-life appearance. This artful city holds approximately 1.5 million people and most of its popular art revolves around city history and country representation. The city's main reasons for public art are to enliven public places and humanize unused areas with art that is interactive with the public environment.

On our trip to Philadelphia, we encountered four public art programs. They include the Fairmount Park Art Association, COSACOSA, The Mural Arts Program, and the city-sponsored Public Arts Program. The Mural Arts Program started as the Anti-Graffiti Network 25 years ago to stop a major problem in Philadelphia. Today, Philadelphia is known as the mural

capital of the world with just under 3,000 murals. This program has involved the community in making the murals and helped children graduate from high school through their summer art programs. COSACOSA also uses community helpers in the northern Philadelphia area. Not only does COSACOSA create community mosaics, it enriches community with theater, crafts, and parties. COSACOSA believes that the process is just as important as the product.

Philadelphia also has the oldest Percent For Art program, which ensures that one percent of the expenses of projects go to helping build and maintain public art. Philadelphia is celebrating its 50th anniversary with Percent For Art this year.

## Planning Process



"It is important to make a cohesive plan so everyone is not just doing what they want." That is what Kim Niemela (the director of COSACOSA) said as we interviewed her about her organization. All four public art programs that we visited have similar methods for planning public art.

The Fairmount Park Art Association and the city-run Public Art Program plans by first by picking a site and putting out a call for artists in the local and national regions. Then, the artist that they choose creates a proposal and the city works with the artist to finalize the plans. After that, the artist starts to make the public art and they install it in the site where they choose to put the piece.



The last thing they do is maintain the art by using walnut shell-blasting or other less aggressive techniques. If there is a work of public art that is a gift to these programs, then they will install and maintain that as well.

COSACOSA and the Mural Arts Program have a slightly different process. They both involve the community in the decision-making. COSACOSA uses community "Way finding" to gather information through interviews, while Mural Arts Program has an application process. After that, these organizations have celebrations and events to create the art through school programs and designated art days with the artist. Both the community and the program staff help to maintain the art and its surroundings.

## Economic Costs



The funding for public art in Philadelphia happens in several ways. Three of the programs we visited were financed mainly through the city's money. They get their money through community fund-raising, Percent For Art, taxes, and private non-profit organizations. Public art can also be gifted to the city.

The Fairmount Park Art Association uses various funding streams like an endowment, grants, corporate sponsorship, state funding, membership, and fundraisers. They are in charge of public art in Fairmount Park and Benjamin Franklin parkway.

The Mural Arts Program began as a private grass-roots organization, but it now has an economic relationship with the city. A typical mural costs \$15,000-250,000 and they have fifty people on staff and work with approximately 200 artists per year. Because they have such a large budget to pay for these murals and staff members, the program also uses community volunteers and fundraising to help their organization.

COSACOSA is not funded by the city. It uses government grants, a cultural fund, and The Philadelphia Foundation to help support its organization. Their \$200,000 budget helps to pay for about eight artists, a small staff, and supplies.

## Types of Art and Artists

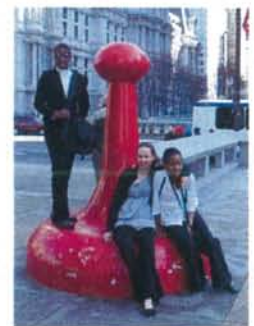


As the "mural capital of the world," Philadelphia has a lot of wall art. Murals are a type of wall art that are as large as the side of a building. Sometimes they are made on a material similar to parachute cloth so that they can be created in the winter and installed in the spring. Even though murals are wall art, they can also be plop art, historic, site specific, and



even interactive. Jane Golden founded the Mural Arts Program, which supports art and community development. She believes that “murals work on a symbolic level providing opportunities for the community to express important concerns, values, and aspirations.” One of Philadelphia’s most popular murals is called *Common Threads* By Meg Saligman. It was created to represent intergenerational connections and ignite a hope for the future.

But, murals aren’t the only kind of public art in Philadelphia. They also highlight sculptures that can be historic, site specific, or plop art. Sculptures in Philadelphia are sometimes larger than life, and can be made to commemorate people or events or create an identity for the city. For instance, the *Love Sculpture* in center city represents Philadelphia because they are known as the “City of Brotherly Love.” Another example of site specific art is the Benjamin Franklin bust entitled *Keys to the Community*. It is located near a firehouse because he was the founder of the first Fire Department. Other sculptures like *The Clothespin* by Claes Oldenburg and *Your Move* by Daniel Martinez, Renee Petropoulis, and Roger White are considered plop art sculptures because they are surprising to the public eye. *The Washington Monument* is located in front of the Art Museum and is considered historic art. This sculpture is about the Revolutionary War, which is an important event to both Philadelphia and the United States.



#### *Philadelphia’s Best Unique Practices for Public Art:*

- Mural Arts Program
- Community “Way finding”
- Philadelphia Public Art Foundation
- Public Art that tells an important story



# Minneapolis, Minnesota

By: Grace, Morgan, Marcus, and Alice



As you walk through the twin cities of Minneapolis and St. Paul you find a wide variety of public art around every corner. Although the population of their metropolitan areas is larger, with 3.2 million people, these cities share many similarities with Rochester. The climates are similar, with both cities having to deal with cold winters and being blessed with summer warmth. The twin cities, like Rochester, are built around a river with an early economy focused on the mills. The urban areas have a mix of middle class and economically struggling neighborhoods.

In the dreary days of late March, we visited Minneapolis and St. Paul. We discovered two cities that are brightened by their public art. We found public art all around – enhancing parks, decorating the sides of buildings, beautifying bike trails, gracing bridges, adorning window panes, and embellishing the architecture, sidewalks, and streets. Public art has made these cities a pleasure to live in and visit, even for those who aren't usually attracted to art.

## Planning Process



Minneapolis has a very well-developed set of policies and procedures for their public art. The policies guide the planning, installation, maintenance, and deaccession of all art that is on city-owned property. These policies seemed like very good rules to follow so that their art will be community-friendly.

Maintenance is just as important as the installation and planning of public art. During the planning phase, Minneapolis tries to make maintenance as easy and effective as possible. For example, they try to choose materials that don't break and damage easily. Minneapolis believes who ever put the public art up should be responsible for the maintenance and the deaccession of it.

Minneapolis values their beautiful community so much that they have come up with a way to make the everyday infrastructure like pieces of art. They have put an artist on the staff of the public works department of their city. Before they had an artist in the department, the engineers and construction workers just did what they were told and put plain sidewalks, bridge railings, and building walls to replace the old. Now, since they have an artistic mind in that department,

the everyday sidewalks, bridge railings, and building walls are little masterpieces. The workers' attitudes used to be "Let's just get it done and make it usable." Now, their attitude is "We're going to build it anyway, so why not make it beautiful?" The effect is that the built environment has become more enjoyable to see.

## Economic Costs and Funding



Like many cities that we visited, Minneapolis uses their Percent for Art program as a primary way to pay for their public art. They also raise money through community organizations, corporate donations (such as AT&T), and private donors. The city's Public Art Administrator, Mary Altman, decides how the money is spent on various projects. Local businesses, such as Target, also install and maintain public art on their properties.

Public art also generates money in the Twin Cities. For example, tourists come to see the The Walker Sculpture Garden and spend additional money in the city. Minneapolis has also refitted empty buildings to be used as artist lofts and installed public art in this area as well. Revitalization projects such as this have also helped to improve the local economy.

In Minneapolis, they are able to embed public art in construction projects. Not only does this make the city more beautiful, but it has economic savings as well. Infrastructure development and city maintenance will always be needed, but if you include public art in the construction (like Minneapolis does) then you are able to achieve both goals at the same time. For example, the city is planning to create drinking fountains that are both amazing works of public art and will encourage citizens to drink city water rather than bottled water.

## Types of Art and Artists



Minneapolis and St. Paul are full of art that will take you by surprise. From the splendid collection of art in the Walker Sculpture Garden to the not-so-ordinary manhole covers on Nicolett Mall, the twin cities are full of public art transforms the ordinary into the extraordinary.

The piece of public art that has come to represent Minneapolis is *Spoonbridge and Cherry* by Claes Oldenburg and Coosje Van Bruggen. *Spoonbridge and Cherry* is a jaw-dropping piece of art that makes an ordinary object seem extraordinary by its huge size. You don't feel like you've really seen Minneapolis until you've seen *Spoonbridge and Cherry*. It sits in the center of the Walker Sculpture Garden, surrounded by a remarkable assortment of sculptures.



Public Art in Minneapolis is not limited to the pieces in the Walker Sculpture Garden. In fact, Minneapolis has many types of functional pieces that change the hardscape into art. All over the city there are artist-designed manhole covers. These manhole covers are special to Minneapolis because they reflect local plants and animals such as the loon and wheat. Minneapolis has a plan to create artist-designed drinking fountains that will represent how important water is to their city. Every bridge that we saw had decorative railings. The city also has bike racks that are shaped like different objects or animals. Benches all over the city are made special because they have designs that are unique and quirky. Even sidewalks in the Twin Cities become art. Some sidewalks feature mosaics and others are stamped with poems written by community members.



The Greenway Bike Trail in Minneapolis was originally just a trail, but the community has made it extraordinary by decorating it with public art. The bike trail highlights thought-provoking, open-ended questions that make you want to think about your life while you exercise.

The *Brackett Park Rocket* was originally just a piece of ordinary playground equipment that was becoming unsafe for children to play on. The neighborhood wanted to keep the piece of equipment because it was a landmark and many residents had fond memories of playing on it when they were children. Instead of throwing away the rocket, artist Randy Walker made it a piece of public art. Now the rocket has been preserved for future residents to enjoy.

We met two artists who turned ordinary brick walls into extraordinary art pieces. One of the pieces, made by Craig David, used mosaics to represent different native cultures. The other piece, made by Ta-coumba Aiken, is a mural that he designed with the help of school-age children and painted on the side of the Gillette Children's Hospital in Downtown St. Paul. These two artists add beauty to the city by using paints and tiles to change ordinary buildings into extraordinary works of art.



*Minneapolis' Best Unique Practices for Public Art:*

- An artist on staff with the public works department
- Include public art and maintenance in construction costs
- Iconic public art can make an economic impact
- Public art in the hardscape and infrastructure

# Greater District of Columbia Area

(Frederick, MD; Arlington, VA; and Washington D.C.)

By: Tahj, Jason, Maya, and Aurora



The city of Frederick is nestled in farm country, but is brimming with public art. From public murals to fantastic bridges this small city of around 60,000 residents focuses their public art on historical pride. The main example of this is *The Community Bridge*. About one hour away, Arlington is located just over the Potomac River from D.C., and has about 350,000 residents. It is a quiet city with a lot of public art incorporated into it. Arlington focuses its public art on creating connections between people and place, and

they have been an innovator in the public art with works like *Liquid Pixels* and *Dark Star Park*. Our nation's capital has an impressive display of monumental art and once you get away from the National Mall, the city itself also has a strong display of public art.

All three cities have art programs. Frederick has an Arts Council and William Cochran Studio, which work with the city to initiate much of their public art. Both Arlington and Washington D.C. have public art programs that are part of the city government. In Arlington, the program is part of the Department of Parks Recreation and Cultural Resources. In D.C., the art program is the Commission of the Arts. The National Capital Planning Commission runs the federal art program.

## Planning Process



When designing a new piece of public art, many cities have similar philosophies. Three cities to compare for public art and planning and process are Frederick, Maryland, Arlington, Virginia, and the District of Columbia. These cities are good to compare because they are geographically close and have strong public art programs. But these cities do have differences. Two things that D.C. and Arlington have that Frederick doesn't is a Percent for Art program and a master plan. Arlington's master plan is to put a lot of public art along a corridor and expand out from there. Washington D.C.'s master plan is to revitalize the community through public art, educate the community, and encourage appreciation for the arts.



It is important that the city and the community get involved in public art. One example of this is in Frederick where there's a piece of art called *The Dreaming*. The artist interviewed residents throughout the city and engraved their words and images in the wall below the glass panels.

Another example is in Arlington, Virginia where there is a place called *Powhatan Springs Park*. It has a soccer field, a skate park and a water park called *Suckahanna*. The water park artist (Jann Rosen-Queralt) interviewed residents before deciding that an interactive, unstructured water park would be the best fit.

## Economic Costs and Funding

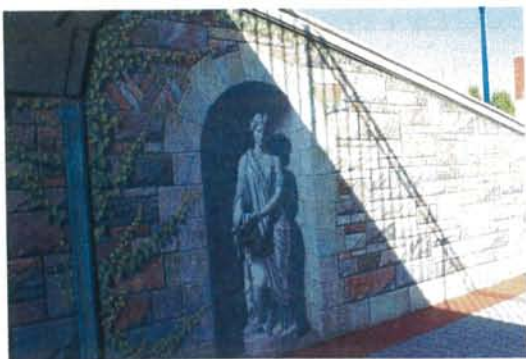


All three cities have effective practices for funding public art. Frederick has no Percent for Art program, so they have to come up with the money from different funding streams like fundraising and donations. For example, *The Community Bridge* received \$200,000 in donations and \$300,000 from funding streams such as private, public, and not-for-profit donations.

Arlington is different from Frederick because it has a Percent for Art program. There is a public art administrator and a public art curator who oversee the program. It currently has 35 developers spending three million dollars on current art donations.

Washington, D.C. is similar to Arlington because it has a Percent for Art program, however two percent of the government budget goes to public art rather than the traditional one percent that you see in most cities. The federal government approves that two percent from their budget and in addition to that money, they also get grants from cultural foundations. The final funding method is that the federal government pays for art with federal taxes. For instance, the ArtWalk in Washington, D.C. followed this funding process and used it to revitalize their outdoor bus terminal.

## Types of Art and Artists



There are two main types of art that stand out as very successful works of public art. In Frederick, there is a very well-known artist named William Cochran. Mr. Cochran created two works of art, *The Community Bridge* and *Angels in the Architecture*. Both works of art are murals that use a technique of painting called *Trompe l'oeil*. This means that the painting "tricks the eye" by appearing to be real. When you look at the bridge from far away it looks like real stonework and carvings, but up close it

looks like a painting. Everything painted on *The Community Bridge* is an object that the community decided on. An example of one of the suggestions is a circle with people holding hands, but within the circle are all different types of people. *Angels in the Architecture* surprise you as they are different images that jump off of the walls and appear out of place and time.



In Arlington, there is a very special park called *Dark Star Park*. This place gives you a warm welcome as a gateway into Arlington. The park contains huge cement spheres and tunnels that are interactive. This park is also site-specific because the sculptures align with the sunrise on a specific day once a year. Nancy Holt designed this park and installed it in 1984. This was Arlington's first major public art commission.

*Frederick's, Arlington's, and D.C.'s Best Unique Practices for Public Art*

- ☐ City wide Master Plan
- ☐ Art expanding from a corridor or zone
- ☐ Community inspired artwork, like Community Bridge
- ☐ Site specific art



# Recommendations

By: Dakota, ShaMar, Jackson, and Gena

## What Children Find Appealing



ARTWalk 2 is an opportunity to make children a visible part of the community and they should have the opportunity to enjoy the art as much as adults do. Children love interactive art because parents don't have to say, "Don't touch that!" Interactive art gives kids a chance to run, jump, play, and act their age. ARTWalk 2 should have something like the sculpture *Spielschiff* (German for Play Ship) in Arlington, which kids can climb on. It is a fun, colorful, sculpture that acts as an unstructured playground.

In addition, children love to see ordinary things become extraordinary. That's why we were amazed by Claes Oldenburg's sculpture, *Spoonbridge and Cherry* in Minneapolis. You don't see that every day! ARTWalk 2 should consider having a sculpture of an oversized everyday object because it is fun and surprising. This invites people to think in new ways and approach life with a sense of wonder.



Another public art element children find interesting are lights. They are appealing because they are bright, colorful, and best of all, fun. With Rochester's long, dark winters we could really use some art that uses lights in a new, interactive way. Even when the sunlight starts to fade, children can still play and cast shadows in the lights. Lights invite people to participate in the artwork.

Finally, children love to run around and play. A maze in front of the Memorial Art Gallery would engage children and give them a chance to experience public art in a new way. At each dead-end of the maze there would be a piece of public art and they would all be different types of art. The maze would end at the Memorial Art Gallery, inviting people to go in and experience art at a different level.



## Recommendations for ARTWalk 2

We recommend that the Planning Committee incorporate some of what we have learned into ArtWalk II. Our research has shown that public art can be very successful if it is well-planned and well-maintained. In the four cities we visited, we have seen great public art that Rochester can only imagine. Kids can change the world, and we want to start with public art to make our environment more aesthetic.



Our first recommendation is to put an oversized science tool at the corner of the Rochester Museum & Science Center. This sculpture will give people an idea of what's in store for them and will make



them want to come inside. We suggest a giant magnifying glass looking at a bug, a brain, or a dinosaur bone. Our other suggestion is a giant beaker that pours out smoke when you press a button. This could be our big signature piece of public art for Rochester.



We also recommend a weaving that connects two buildings together, for example the museum and planetarium. We suggest commissioning Randy Walker from Minneapolis to design the weaving.

We recommend a new type of art for ARTWalk 2, art that makes sound. For example, we could install musical tiles along a path that leads through a sculpture garden on the lawn of the Memorial Art Gallery. The sculpture garden could include a fountain that people can run through. On a hot day, people could go outside and cool off or soak up the sun while they're soaking up public art.

We would also like to see an unstructured playground as part of the sculpture garden on the corner of the Memorial Art Gallery. Dakota mentioned that kids like to climb and run and play. We recommend that the sculpture garden include art that children can play on. The kids will love the sculpture garden so much that they will want to go inside and discover more art. This is a perfect way to build an audience for the Memorial Art Gallery.



We would like to see interactive public art along ArtWalk II. For example, in front of the Gleason Works building we would like to see interactive gear art that moves and makes something happen when people turn a wheel. This piece of art would represent Rochester's history and would be fun for children and visitors.





An average sign to welcome people into Artwalk II is not good enough. We need a fancy sign to let people know that we're really stepping up our community's involvement in public art. The sign would make people feel welcome in the Artwalk area and would let them know that this is no ordinary place – it's a magical place filled with masterpieces that people of all ages can enjoy.

## Ideas for the City of Rochester

### ART IN THE HARDSCAPE

We are not satisfied with limiting public art just to ARTWalk. We would like to see more public art throughout the whole city. We have several recommendations that we have taken from various cities that we highly recommend for Rochester.



One of our recommendations is for Rochester to focus its public art efforts on the hardscape. The city will always need to replace sidewalks, repair bridges, and build bridges. Why not incorporate art into these everyday objects? For example, we could turn all of the benches and garbage cans into art by adding paintings or tiles, or changing the shapes and sizes. Also, we could create colorful, flashy street signs and poles that display small tiles and fancy fonts, or are made in different shapes. Another idea might be repairing sidewalks to look more interesting by adding quotes about the community. We could take regular manhole covers and decorate them with different designs and colors that represent Rochester's history

from F-L-O-U-R City to F-L-O-W-E-R City. City buses and dump trucks will no longer be unappealing, when we apply designs, colorful murals, and beautiful patterns that draw people's attention as they pass by.



### ART TO IDENTIFY AND CONNECT NEIGHBORHOODS

Another recommendation we have is to create neighborhood gateways. They are pieces of public art that seem to say, "Welcome to a special neighborhood." Those public art pieces can be archways, pocket parks, small sculptures, or murals that attract people to come and find out what is unique about that neighborhood. In Philadelphia strong mural arts programs were particularly useful in erasing urban blight and establishing neighborhood identity. Several cities that we visited use the model of creating a corridor to connect parts of a city. Of course, ARTWalk 2 is already doing this. However, the city could create a master plan modeled on this already strong example. By using public art to connect neighborhoods there would be a greater sense of whole city commitment and unity.



## ART HIGHLIGHTING HISTORY



We also recommend more art that tells people about Rochester's history, but not in a boring way. People might not be attracted to statues or plaques with no color, but if we can create art that not only traps everyone's attention, but also teaches them about Rochester's history, then it will be a win-win situation. People will come back multiple times just to marvel at the beautiful representation of our city's past. We should expand upon that idea by taking an important part of our history, adding a public art touch to it, and creating a spectacular representation of that historic time. For example, we suggest highlighting areas of our city history that are unique to Rochester: the Erie Canal, High Falls, Mount Hope Cemetery, our industrial past, and our Underground Railroad history.

Public art has a tremendous potential for bringing people together. Residents could give their opinion about what they would like to see in the city. Everyone could get the feeling that they helped create some of Rochester's public art, by creating a program that allows people to join in on helping an artist produce a new piece. Another way to involve the community would be to start contests where people can give ideas for what quotes to put into the sidewalks. We can honor city leaders by creating sculptures for them.

## A Final Call to Action



Imagine strolling down an ordinary city street that, for some reason, doesn't seem so ordinary. Every bus stop you pass is turned into something magical. You stop to take a drink from a water fountain covered in color tiles. You walk by an electric box that is painted to tell a story. You look down and notice pictures and quotes imprinted on the sidewalk that make you want to keep walking. Imagine seeing a giant sculpture that draws your attention and makes you wonder. Imagine thinking "What a beautiful city this is. I love it." Imagine that that city has a growing economy, raised housing values, lowered crime rates, and happy people. Now imagine that you are thinking about Rochester – a city with surprising and stunning public art around every corner.

We have gone to four cities where public art works, and public art can work in Rochester, too. ARTWalk is a great start. It is time to make public art a priority so that Rochester can become the city we imagine and hope that it will someday be.





*Genesee Community Charter School  
at the Rochester Museum & Science Center*

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657 East Avenue Rochester, NY 14607 (585) 271 - 4320 [www.gccschool.org](http://www.gccschool.org)