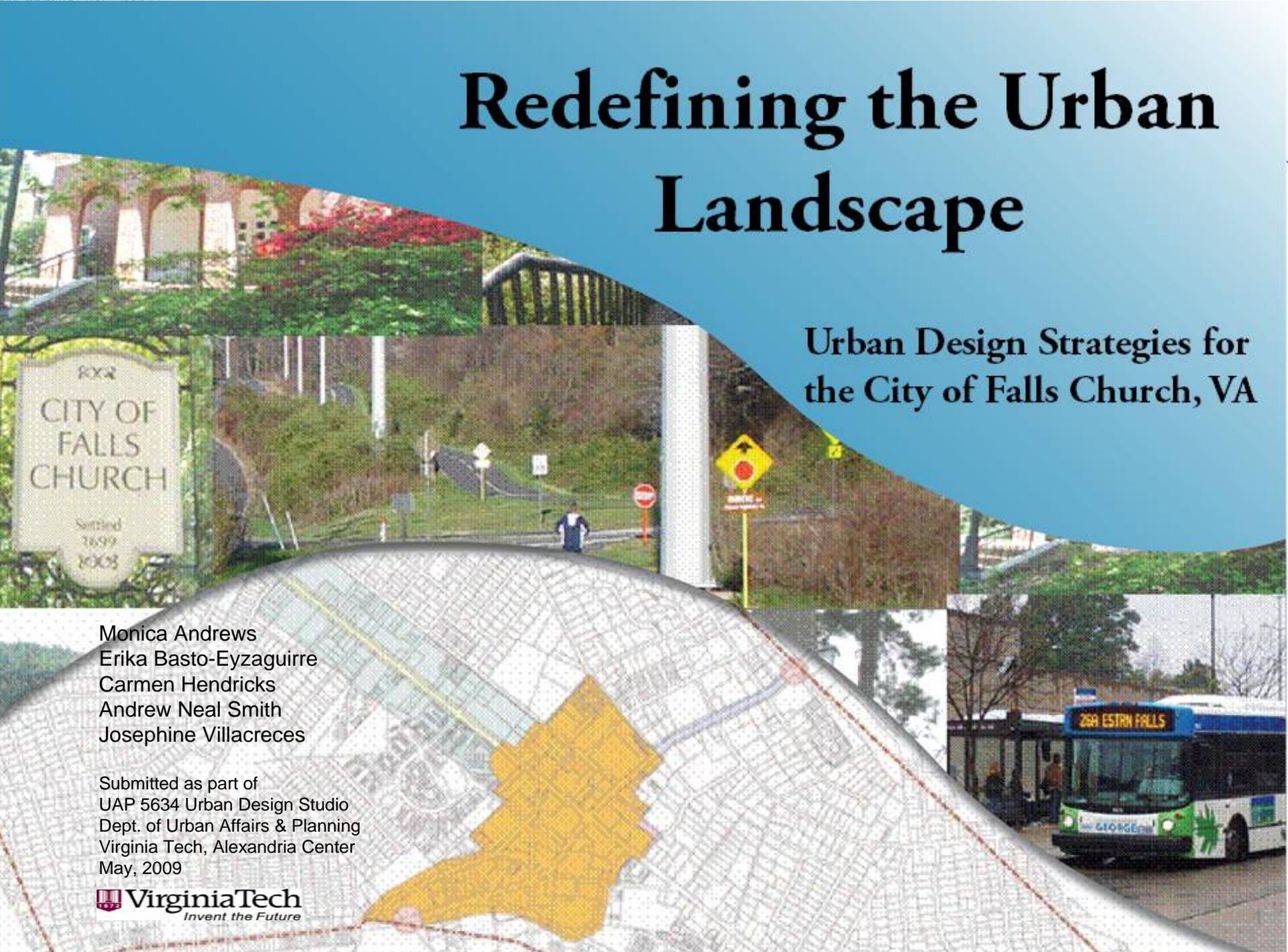


Redefining the Urban Landscape

Urban Design Strategies for
the City of Falls Church, VA



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Submitted as part of
UAP 5634 Urban Design Studio
Dept. of Urban Affairs & Planning
Virginia Tech, Alexandria Center
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 **VirginiaTech**
Invent the Future

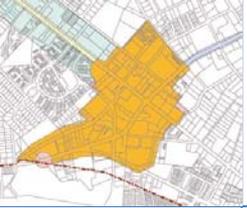


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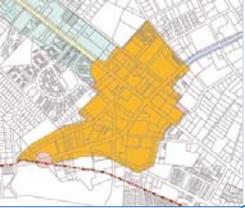
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Executive Summary

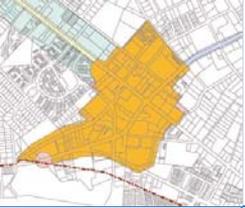
In the spring of 2009, graduate students in the Virginia Tech Urban Affairs and Planning program undertook a semester-long studio project, exploring history and urban design in Falls Church, Virginia.

Working with the Tinner Hill Heritage Foundation, students researched a variety of issues related to the historical roles, experiences and contributions of African Americans in Falls Church. Key goals were to understand history's impact on the urban landscape, and to develop preservation and interpretation strategies to make African American history central to the City's redevelopment efforts, embodied by the Arts & Cultural District and City Center plans.

Meeting with decision-makers across several City departments, students also gained a broad perspective on Falls Church's overall needs and goals in the area of urban design.

This report is one outcome of the studio. In it, we discuss urban design strategies that city officials and community and nonprofit leaders can explore to further integrate Falls Church's past with its future.



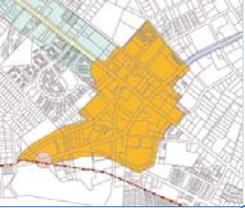


Principles

A review of stakeholder goals and City documents, such as the Comprehensive Plan and Design Guidelines, helped produce the graphic shown at right.

This graphic represents, in symbolic terms, our team's interpretation of Falls Church's core values that are to be promoted in urban design wherever possible.





Themes

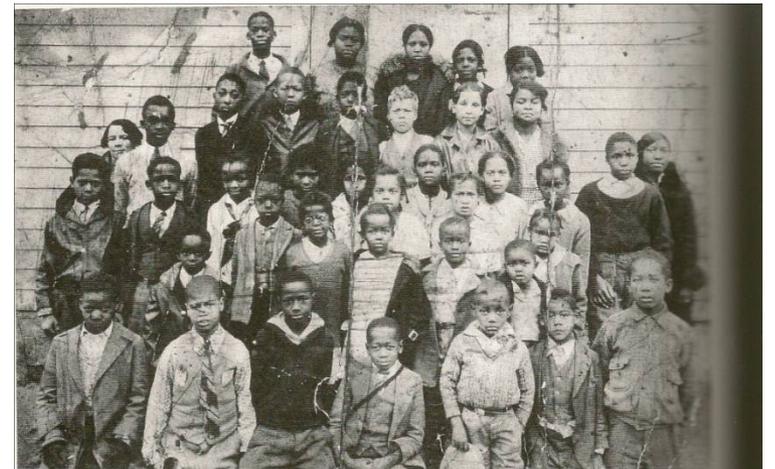
In addition to the City's principles, our team identified the following three themes, which surfaced in a variety of ways during our historical research regarding African Americans in Falls Church.

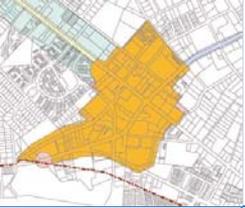
Education

The City of Falls Church is a strong proponent of high-quality education. The City values the provision of an outstanding education for all of its residents.

In 1872, the African American community helped develop this commitment to education, when the Falls Church Colored School opened in the basement of a local Baptist Church. In spite of this new educational opportunity for black children in grades one through seven, the conditions of the school were not ideal. In later years, Mary Ellen Henderson and Ollie Tinner petitioned for the establishment of a better facility for African American students. This petition, along with efforts from the NAACP, ultimately resulted in the opening of James Lee Elementary in 1948. Mary Ellen Henderson became the first principal of the new school.

However, African American students who aspired to an education beyond middle school were forced to commute to Washington, D.C. or Manassas. That ended in 1954 with the establishment of the Luther Jackson School. E. B. Henderson also encouraged African Americans to seek access to higher education by playing basketball. This historic theme of education can be channeled through the City's urban design strategies.





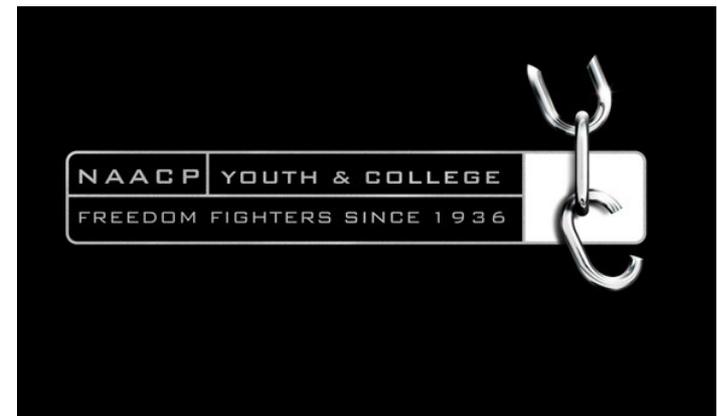
Themes

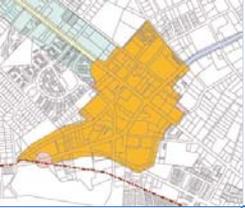
Empowerment

An important theme in the history of the African American community in Falls Church is empowerment: the expansion of their freedom and prosperity. In 1915, after city officials adopted an ordinance establishing residential segregation, E.B. Henderson gathered Black citizens of Falls Church at Joseph Tinner's home. Ultimately forming the Colored Citizens Protective League, these community members met regularly and protested the ordinance publicly. The opposition was successful, and the ordinance was never enforced. And thanks to the efforts of E.B. Henderson and Joseph Tinner, the first rural branch of the National Association for the Advancement of Colored People (NAACP) was established in Falls Church.

The establishment of the NAACP in Falls Church marked a turning point in the struggle of the African American community for legal and social equality. The impact was not only local. The successful opposition to the segregation ordinance provided an example for African Americans in other rural communities to follow.

Today, the community of Falls Church actively promotes diversity. Although minorities represent only 15 percent of the total population, each group plays an important role in the economy of the City, just as they do in the Washington metropolitan area as a whole. The history of empowerment in Falls Church contributed to the foundation of today's respect for different ethnic groups, and urban design elements can incorporate this theme.





Themes

Sense of Community

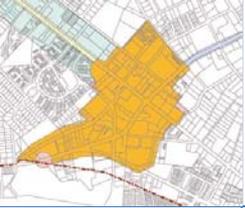
Sense of community is another theme on which the City of Falls Church places great emphasis. City leaders want to offer residents a good place to live, in a caring environment that successfully mixes family, shopping, recreation, cultural activities, good schools, religious institutions, accessible and responsive government, convenient location, and aesthetic attractiveness. Falls Church strives to be a place where neighbors interact.

The African American community has long been a part of this milieu and has maintained its social and neighborhood ties even after an act of gerrymandering in 1887. That decision, made for racially-charged political reasons, altered the boundary lines such that almost the entire James Lee area was separated from Falls Church proper.

Despite this political separation, ties between the members of this neighborhood remained strong. This is due to the attachments created between long-time residents; the commitment to their religious faith; and their pursuit of social equality. This can be seen through the involvement of residents in church affairs and the formation of other community organizations.

The African American residents of Falls Church have long placed a high value on neighborhood and a sense of community; the definition of home has always gone beyond the boundaries of immediate family. It is this sense of community which the City can help promote through urban design.





Falls Church Design Guidelines and Analysis

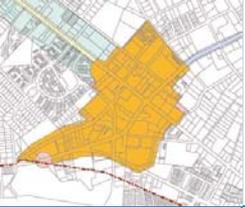
Falls Church possesses Design Guidelines to ensure that future development helps the City accomplish its goals of: becoming a walkable community with a sense of place; creating a unique physical identity, so that people know they are entering and exiting the City; and improving the design elements and appearance of a significant portion of the City's commercial areas.

What our team finds most relevant vis a vis the Design Guidelines, is the identification of residential and commercial corridors and subareas, each with its own unique character, that blend to create a common City identity. There are four corridors, two of them located along Broad Street and two along Washington Street. There are also three subareas: two of them (the Village and Downtown/City Center) overlap corridors, while the third (Seven Corners) is located in the southeastern part of the City. Finally, there are four gateway areas to/from Falls Church: two on Broad Street and two on Washington Street (see Map 1).

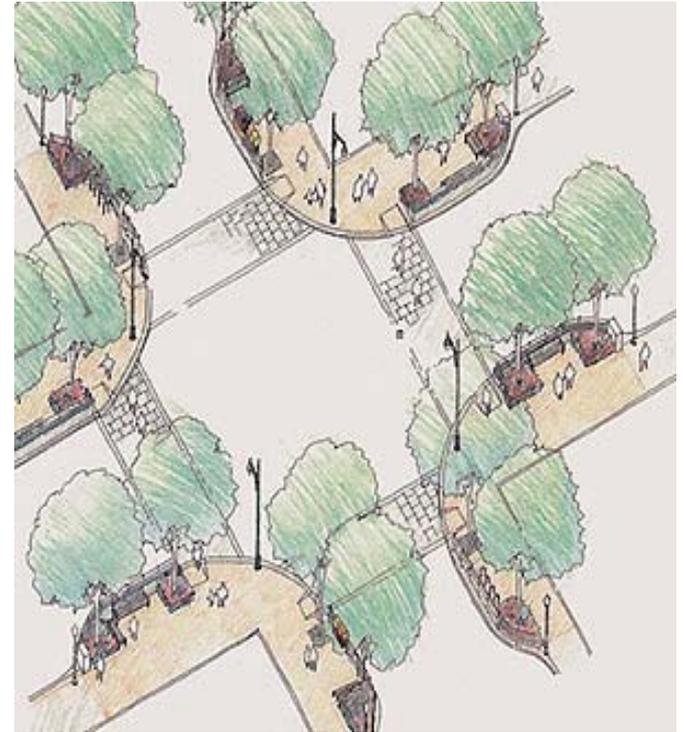
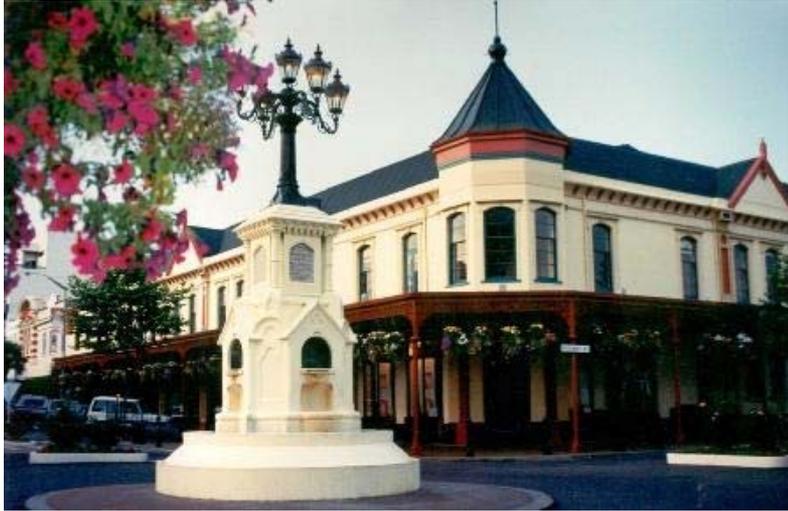
In addition to some of the features discussed in the Design Guidelines, our team identified existing buildings, parking lots, recreational sites and parks within Falls Church (see Map 2), as well as historic properties and vacant properties (see Map 3). The transit routes map (see Maps 4 and 4A) helps identify local bus services that connect the City to the two nearby Metro stations (East Falls Church in Arlington County and West Falls Church in Fairfax County) and the existing bicycle route.

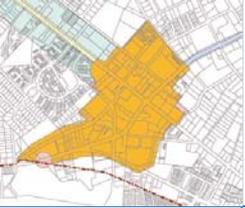
The analysis described above was performed to familiarize our team and readers of this report with the character of Falls Church and to propose an area for an Arts and Cultural District. Our team recommends that the Arts and Cultural District be implemented in a relatively small radius around the intersection of Broad and Washington Streets (see Maps 5 and 5A), because of this area's connectivity to a high number and wide variety of corridors, subareas, transit routes and historical sites discussed above. The City can also take advantage of vacant parcels and parks as venues for culture and art. Through community activities and permanent or temporary exhibitions, the City can attract more visitors. When engaging in all of these activities, the themes of education, empowerment and sense of community should be incorporated.





Urban Design Strategies





Wayfinding

An important part of this report's set of recommendations deals with wayfinding and the ways in which historical themes and City values can be interpreted through it.

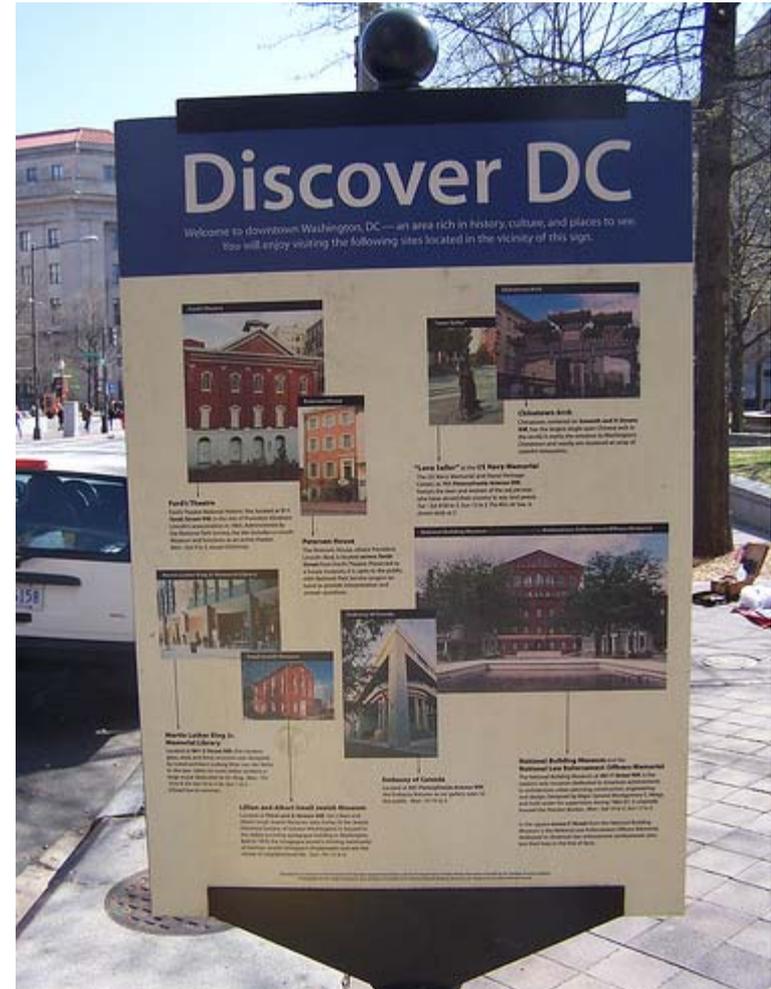
Wayfinding aids pedestrians and motorists in locating, traveling to, and understanding destinations. Systems can unify disparate or confusing municipal signage and reinforce a community's identity and brand.

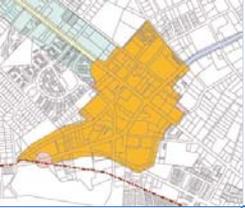
Components of a system typically comprise a variety of signs, kiosks, banners and other materials that serve informational, directional and/or historical-cultural purposes.

In developing a system, Falls Church should strive to design and create features that are uncluttered, legible, and recognizable. The City's system can and should be more than just a utilitarian collection of signage, however. It has the power to orient visitors and residents in not only *space* but also *time*. It is this critical feature which highlights Falls Church's unique opportunity to unite its past and future.

City leaders should begin system development by conducting a needs assessment, which entails the consideration of three critical questions:

- Who will be the users of the wayfinding system?*
- Where will they need or want to go?*
- How will they get there?*





Needs Assessment

Who are the users?

The residents of tight-knit Falls Church are one large group of users. Others include the thousands of workers who travel into or through Falls Church each day, as well as visitors from around the Washington, D.C. metropolitan area and beyond. These diverse groups will require a diverse range of directional, informational and historical/cultural wayfinding.

Where are they going?

The following categories of destinations will serve as ways of promoting the City's principles and the themes uncovered in our research:

Parks and recreational facilities: [Sustainability](#) | [Education](#)

The protection and celebration of the natural environment are important parts of City life and the City's image, and parks play a crucial role therein. Parks and recreational facilities also foster learning—about nature and history, for example—for local school children, residents and visitors alike. These facilities additionally help build community and encourage interaction. Major points should include Cherry Hill Park, Big Chimneys Park, Cavalier Trail Park, and the W&OD Trail.

Municipal facilities: [Empowerment](#) | [Diversity](#)

Public participation in local government and community activities is a significant aspect of City life in Falls Church. Considering the City's size and density, involvement in local affairs brings diverse groups of people even closer together to discuss issues, understand each other, exercise democracy, and plan for their collective future. Major points should include City Hall, the Mary Riley Styles Public Library, the Community Center, and City schools.

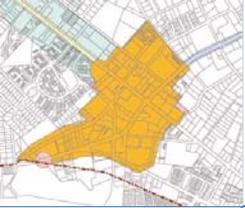
Commercial, cultural and entertainment areas: [Sense of Community](#) | [Connectivity](#)

One of the most critical areas of activity and interest, which is the focus of this studio project, is the proposed Arts & Cultural District (ACD) in the center of Falls Church—where the City is focusing many of its redevelopment efforts. This area includes Tinner Hill and the Henderson House; the centrally located Washington & Broad intersection; the City Center-Big Chimneys area; the North Washington corridor; and the commercial strip along East Fairfax, bordering The Falls Church property. Seven Corners and the West End areas are also important. Applying the wayfinding system to these areas will bring neighbors and visitors together, and create unique neighborhood identities while fostering a united City identity.

How do they get there?

The wayfinding system should focus on the City's four gateways, both Metro stations (in collaboration with neighboring jurisdictions), and the W&OD trail. System elements should also be present in the ACD, West End, Seven Corners, and at regular intervals in between these nodes and the gateways.





Recommendations

Materials: [Sustainability](#) | [Sense of Community](#)

High-quality materials with a sense of history are on display in Falls Church, whether in Victorian-era homes or the State Theater. This trend should be continued by designing Falls Church's signage with these themes in mind. Pink granite, historically mined by Joseph Tinner off South Washington Street, serves as the physical foundation of many of the City's structures. By incorporating it into larger, more iconic features (e.g., gateway signs, downtown kiosks) and selected sidewalk treatments, designers would implant this historical narrative in the collective consciousness of the City, whereby it would serve as part of the *foundation of the community* as a whole. Along the same lines, red brick and black wrought-iron evoke Falls Church's 18th and 19th century roots, and the use of these materials in the wayfinding system should be encouraged. Holding a competition for the specific design of these features would embody empowerment and civic participation while contributing to the public art process.

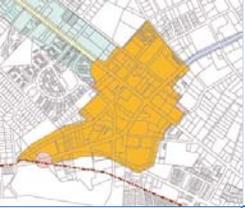
New Media: [Education](#) | [Empowerment](#)

Wayfinding elements can go far beyond the physical realm of signage and banners, and in Falls Church, they *should*. Intangible features would be an exceptional way to relate Falls Church's history, orienting users in time as well as space and producing a unique identity for the City. These systems would empower users to engage with history and connect knowledge to the physical landscape. These strategies can be cost effective compared to traditional bricks-and-mortar investments. They are also flexible enough to change over time. One salient manifestation of this design alternative is **[murmur]** (<http://murmurtoronto.ca>), a documentary oral history project begun in Toronto, Ontario, Canada. Historians collect and record personal and official narratives about specific places. They then install small visual cues around the places in question. Using a mobile device, users call the telephone number listed on the signs and listen to a particular story while standing in a specific spot that relates to it. Part of the **Cripplebush Ghost Tour** (<http://www.cripplebush.org>) in Brooklyn, New York, includes a similar pattern of tagging important places with visual cues, and sending text messages to users that contain historical information about the people for which the streets or landmarks are named. Tying this strategy in with the oral histories of Tinner Hill residents would be particularly effective.

Collaboration with Neighbors: [Connectivity](#)

The borders of Falls Church often deviate from street and property lines, and the built environment in many places blends seamlessly into neighboring Arlington and Fairfax Counties. In 1887, the southern boundary of the City was altered, retroceding the lands of a large African-American community to Fairfax County. This act of political gerrymandering affected the Tinner Hill neighborhood, for example, but economic and social ties between members of the African-American community remained. The fluidity of historic borders and the constancy of community ties should be recognized through partnerships between Falls Church and its neighbors, whereby wayfinding systems in border areas develop jointly.



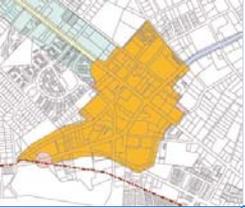


Public Art

Public art can take many forms, including statuary and sculptures in parks, art that is commissioned by communities, and even graffiti on blank walls. The City of Falls Church possesses its own kinds of public art, such as murals and monuments that tell stories about the community. By enhancing, publicizing and creating new public art in the community, the stories and history of Falls Church can be retold.

This section offers several recommendations for strengthening public art in Falls Church in a variety of arenas, including art in infrastructure, environmental art, and murals and ephemeral art. Emphasis is placed on how these types of public art have worked in other communities and how Tinner Hill themes and the City's principles can be interpreted through public art.



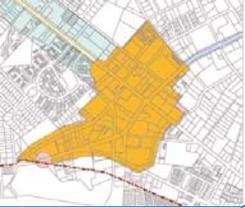


Public Art and a Sustainable Environment

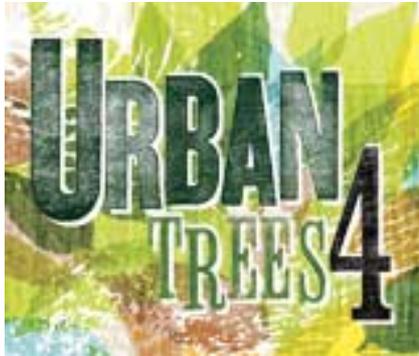


The City of Falls Church's devotion to the preservation of parkland and its focus on education provide a unique opportunity within the creation of an arts and cultural district. What types of exhibits might promote the city's desire to educate for environmental sustainability? What types of exhibits would both engage city residents and attract neighboring communities? Further, are there ways to incorporate into green space and the built environment installations that pay homage to city memory?

Considering the concentration of arts and cultural related businesses at the Washington and Broad Street intersection, Cherry Hill Park and Cavalier Trail Park are uniquely positioned within walking distance of this corridor to act as a backdrop for several types of ephemeral installations. Yet due to the temporary nature of such installations, vacant lots and land designated for future development would also make for great venues. Successful implementation of such projects will require leveraging strategic partnerships with Falls Church Arts, city schools, and Falls Church City Environmental Programs. The Tree Commission and the Village Preservation and Improvement Society, which sponsor Arbor Day Celebration each year, will likely prove to be key advocates. This section of the report focuses on several types of public art that may serve as inspiration.



The City of Falls Church, the “City of Trees”



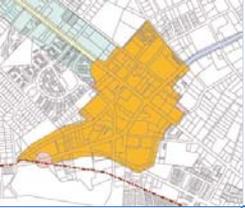
“Trees will [continue to] be recognized as a valuable economic, environmental, and aesthetic resource.”

- 2005 City of Falls Church Comprehensive Plan

The Port of San Diego’s annual Urban Trees Call to Artists serves as an innovative example of how a project can both draw local artist participation and pay homage to a city’s designation as a “City of Trees.”

Selected artists are given the opportunity to borrow up to \$2,500 at a low interest rate from the city to assist with the financing of their sculpture. The artwork remains on the property for up to twelve months and can be purchased by the general public. The Urban Tree can be any shape or design, provided that a minimum of a seven foot clearance is maintained for pedestrians to walk underneath the tree.





Education and the Sustainable City

“Schools will be maintained as high quality public facilities, commensurate with the continuing academic excellence for which the City is known, and will serve as an important focus for community, social, and cultural activities.”

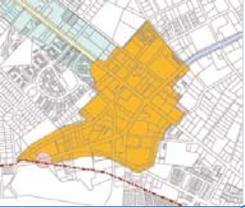
- 2005 *City of Falls Church Comprehensive Plan*

Ode to Living Machines was a temporary, metaphorical structure that demonstrated bio-mimicry, a relatively new discipline that studies nature’s best ideas and then imitates these designs and processes to solve human problems. PVC pipe appears to take water from a polluted creek, uses plants to cleanse the water, and return it to the creek. The construction of this type of ephemeral installation at Cherry Hill Park or Cavalier Park would be a great opportunity for the City of Falls Church Parks Department to partner with local artists as well as symbolize the City’s desire to restore its streams to their natural state.



An exhibit similar to *Back to the Garden*, would also reinforce the City of Falls Church’s commitment to the preservation of natural resources. Designed to be the physical manifestation of the recycling process, arches lead to a raised bed garden in the shape of a recycling arrow, going to compost to plants to fruit trees, and back to compost. Local artists may want to collaborate with a local high school biology class to maintain the garden.





Strategic Partnerships within the Sustainable City

“The City will continue to be committed to environmental protection, preservation, and restoration, and will provide a wide range of opportunities for residents to interact with the natural environment.”

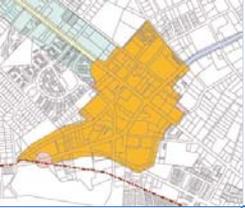
- 2005 City of Falls Church Comprehensive Plan



Concord Public Art's Commission's *For the Birds* exhibit was a six month installation in the city's central park. Public school children were tasked with creating birdhouses out of recycled materials. In an effort to encourage resident participation, the program also designated a public art day during which families could bring their own birdhouses made out of scrap. The City of Falls Church might consider incorporating its own *For the Birds Day* as part of its fall festivities. Although leaves would visually obstruct these birdhouses early in the fall, birdhouses would be revealed one by one with the change in season and subsequent falling of the leaves.

The three month ECOVENTION installation, *One Straw Revolution* in Cincinnati, Ohio is yet another example of a temporary installation designed to educate residents about an environmental issue. In this project, local businesses donated much of the materials needed during construction. Due to its central location within the city center, local schools were able to take short field trips, thereby giving the children a chance to learn more about bio-intensive farming, which is predicated on the idea that it is better to plant densely, never till the soil, use chemicals, or prune. The City of Falls Church might consider building upon this theme by creating a Children's Community Garden in one of the City's parks or perhaps on a vacant lot awaiting development.





Gateways

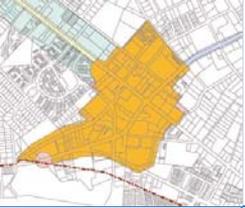


Emphasis will be on commercial and residential design that promotes a human scale and a pedestrian orientation, as well as accessibility by foot, bicycle, public transit, and automobile.”

-2005 City of Falls Church Comprehensive Plan

Environmental public art could be a creative way to distinguish the four gateways leading into the City of Falls Church. The City of Palo Alto, in an attempt to better identify its city borders, created *California Avenue*, *California Native*. This symbolic “gateway” streetscape extends the length of one full city block, incorporating native grasslands with wild flowers and Sierra granite stones. Adjacent bricks inset with poetic texts from a public contest about what is “quintessential about California” line the sidewalk.





City Memory

“The City will continue as a vibrant and thriving enclave in the Northern Virginia region, inhabited by citizens and businesses who believe strongly in community involvement and spirit.”

-2005 *City of Falls Church Comprehensive Plan*

The over thirty property owners who donated the pink granite used in the 1999 construction of the Tinner Hill Monument is a testament to the City of Falls Church's community spirit. When faced with the seemingly difficult task of gathering the pink granite originally quarried at the base of Tinner Hill by the Tinner family, residents banded together to offer a solution.



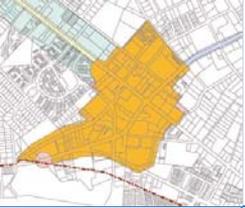
A granite sculpture similar to that of *Scholar's Rock* at the Institute of Advanced Studies in Princeton, New Jersey would be one way in which to recognize those City residents who successfully obtained separation from Fairfax County in 1948 in an effort to establish the highly acclaimed school system for which the City is known today.



Untitled, located in front of the AT&T Headquarters in New Jersey provides a place for peaceful contemplation in the middle of a busy work day. Strategically placing the same type of sculpture within the City of Falls Church's technology corridor symbolizes the City's desire to foster an innovative business spirit.



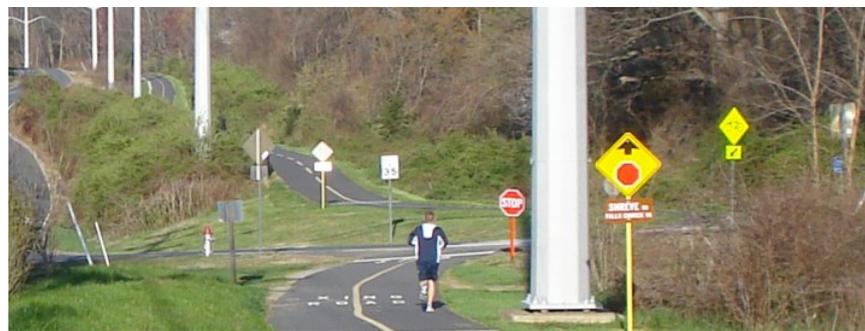
San Francisco commissioned an artist to design a granite centerpiece for its *First Market Plaza* rather than use traditional park benches. Should the opportunity arise to create a center city plaza within the proposed Arts and Cultural District, the City of Falls Church might want to consider using a similar focal point to encourage resident interaction.

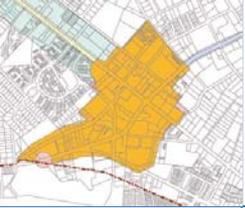


Public Art in Infrastructure

Infrastructure consists of the basic physical systems of a community's population that enable productivity in the economy;. Such systems include roads, utilities, water, sewage, etc. In spite of being one of the main elements that speed progress in our communities, these important systems are often kept out of sight and out of mind. By combining art with infrastructure cities can respond to the social, cultural and economic needs of the population and uncover its hidden functions. This innovative integration is especially important at a time when economic conditions are poor and there are not enough funds to build and operate all the programs needed by our communities.

This section of the report focuses on the opportunities that infrastructure presents for the City of Falls Church to expose its citizens to public art while recognizing the importance of communication, transportation and utility systems. In an effort to connect the Tinner Hill historic themes to the larger vision of Falls Church, the opportunities presented propose the integration of public art in *transit, utility systems, streetscapes, bridges* and *construction sites*.





Transit

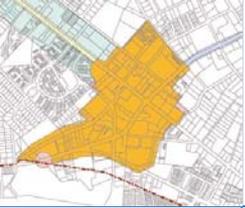
Improving the visual quality of transit systems can encourage the use of public transportation creating more pedestrian friendly and sustainable neighborhoods. In addition, the use of these systems as means to expose people to public art can transform the use of mass transit into a more educational and entertaining experience. Art can be incorporated into bus shelters, stations and buses to reflect the culture and heritage of a community and create sense of identity.

Several cities have developed projects that integrate public art into this type of infrastructure. The Charlotte Area Transit System has committed 1% of design and construction costs for the integration of art into major projects in the capital program. These projects include stations and surrounding areas, park and ride lots, transportation centers, maintenance facilities, and passenger amenities. The objective of the Art in Transit program is to create vibrant and neighborhood oriented transit facilities that represent the city's culture. In addition, it fosters the public's understanding and appreciation of public art through education and outreach efforts. These efforts are supported by the working relationships maintained by the city with various organizations.. The participation of local arts and cultural groups has proven to be vital to the success of this public/private collaboration

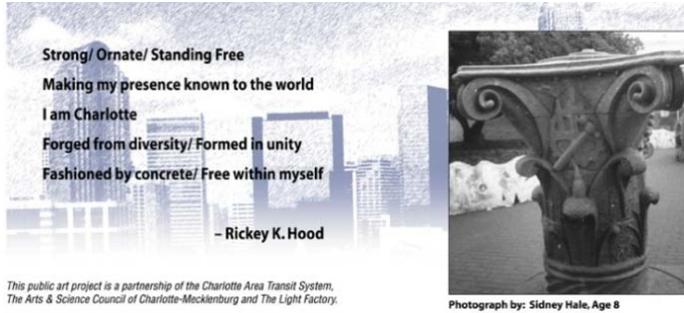


riding the bus is for
the enthusiast who
wants to feel the beat
of life in his own life.





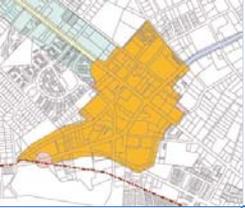
Transit



Art in Motion is a collaborative project between CATS (Charlotte Area Transit System), the Arts and Science Council and the Light Factory that incorporated art into the bus systems. The Light Factory, a museum dedicated to photography, film, and related light-generated mediums, sponsored summer workshops to teach local children how to shoot their own photographs. The children then captured images of the city's people, neighborhoods, and familiar places and local poets were invited by the Arts and Science Council to respond to selected photographs. The text and images were displayed on the buses, making the riding experience more pleasant.

Other ways to expose the community to public art include incorporating it into the design of bus shelters. In Phoenix, bus shelters were created to serve as a gateway to the Phoenix Sky Harbor International Airport. The shelters, which celebrate aviation and flight, feature roofs shaped like airplane wings, with bird silhouettes built into their profiles. Arlington and Charlotte have also used this idea to reflect specific neighborhood themes. Charlotte's *Coming Home To Cherry* project portrays the culture of an African American community by displaying collected images of former and recent residents on bus shelters, representing family, community and education. Arlington's Buckingham Streetscape Improvement Project included the design of bus shelters with etched glass to improve their appearance in a pedestrian and vehicle friendly commercial area.





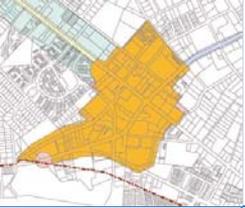
Transit



Similar initiatives can be undertaken by Falls Church to reflect the different cultures of the city's social fabric and introduce art into the public realm. As new development and rehabilitation projects emerge along the right-of-ways of the city's main corridors, the integration of public art in bus systems and shelters create opportunities for connectivity while promoting the GEORGE bus service.

The application of art on bus shelters to represent specific neighborhood themes can create connections within the sections of the city enhancing their unique character. This concept can compliment the proposal highlighted in the city's *Federal Stimulus Project Submission* in which the construction of five bus shelters on the city's main commercial corridors is presented as part of the development of City Center. The Transit Routes & Proposed Arts and Cultural District Map 4A in Appendix A highlights potential locations for the display of public art. The bus shelters within these areas can reflect neighborhood themes, such as the ones identified for Tinner Hill: education, empowerment and sense of community

At a broader scale, the concept of buses as moving galleries can be applied by displaying different kinds of art on GEORGE buses suggesting a connectivity between the surrounding neighborhoods and City Center. This approach reinforces the "diversity" vision of Falls Church .



Utility Systems

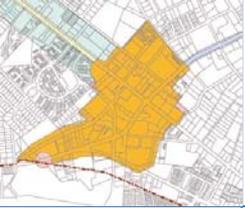
The application of art in the city's utility systems, such as electric power, and water systems, can create opportunities to enhance the pedestrian streetscape. Furthermore, investment in the aesthetic improvement of these systems allows communities to expose their fundamental physical organization and reflect their unique character in creative ways.



The city of Phoenix has been successful in incorporating art into different types of infrastructure. The Water and Wastewater Department, for example, developed a plan that identifies projects and sites throughout the city that can illustrate to the public the importance of water in the urban environment. The Hatch Cover is one the projects funded by this department in which local artists were invited to design hatch covers in a variety of media. Selected designs were to be used throughout the city in places with high level of pedestrian activity.



The City of Falls Church could incorporate this type of public art as part of pedestrian streetscape enhancement efforts. The *Broad St./ Washington St. Streetscape & Utility Undergrounding* project ;suggested in the *Federal Stimulus Proposal* presents a good opportunity for the application of art in water management systems. This approach can add to the experience of movement and orientation through the different blocks within the future downtown area. By developing design competitions based on specific neighborhood themes, this type of project can spur the involvement of local talent creating a sense of pride among residents.



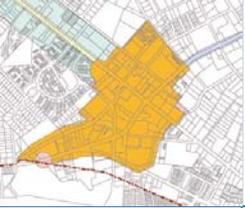
Utility Systems

The application of art in the design of public spaces that house water treatment processes, such as retention ponds, creates potential venues for educational and cultural activities.

As part of a regional sewage treatment plan, the Waterworks Gardens were developed in Renton, Washington. This project consists of eight acres of publicly accessible space that is interlinked with the treatment of stormwater. The artist, Loma Jordan, attempted to portray a balance of natural, cultural and industrial systems that present educational opportunities for the community on the process of this physical system.

Similar opportunities can be pursued in strategic areas of Falls Church that can underline the importance of education as part of the broader vision of the city. Some interest for this type of venture has already been expressed for areas like Crossman Park, Lincoln Ave. and Thomas Jefferson Elementary.





Utility Systems

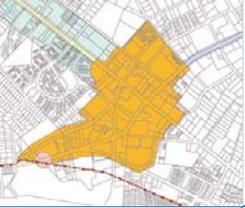
The use of infrastructure as a means of introducing art to the urban milieu can create significant cultural opportunities.

The artistic medallions of street light poles in Phoenix contribute to the unique character of Central Avenue while reflecting the rich cultural heritage of indigenous tribes. In addition, it demarcates a section of the city known for its various cultural activities.

The City's strong interest in delineating the different sections of Falls Church suggests that this type of public art could be a creative, subtle and cost efficient alternative. The historical and contemporary cultural heritage could be reflected by incorporating art into the light poles along the two main commercial corridors. Specific themes of the city's rich history could stress the urban village character from the technology corridor along Broad Street; and the City Center area from the North and South sections of Washington Street. This concept can also be applied in specific neighborhoods like Tinner Hill, in order to ensure the representation of African American heritage in the built environment.



Falls Church



Sidewalks

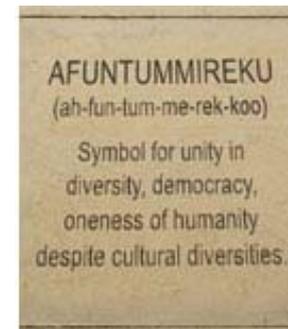


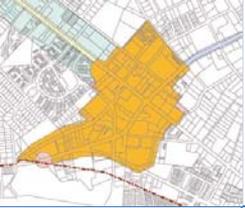
Streets and sidewalks are the most important elements of a city. They are the carriers of vehicles and people that allow us to travel from place to place. In addition to providing mobility, sidewalks are essential public places for the encounter between residents, workers and visitors. Using public art to strengthen the qualities of these public spaces can help define the character of an urban village as well as main gateways for the city.

In Arlington, Virginia, a mix of brick patterns are used throughout the city to reinforce the people-oriented qualities of its central public spaces. The incorporation of this type of public art is also incorporated on the sidewalks around Metro stations, enhancing the character of the urban village.

The city of Charlotte, North Carolina has taken the same approach by incorporating symbols and patterns into the sidewalk pavement located in front of a community transit center. The Adinkra symbols sandblasted in the sidewalk are complemented with pronunciations that represent African proverbs that originated in Ghana. In this case, the incorporation of art is used to enhance the visual quality of the neighborhood as well as to portray its cultural diversity in a place of high pedestrian activity.

In Falls Church, the integration of art in the design of sidewalks at access points to the city can help represent the cultural heritage of communities, like Tinner Hill, while delineating areas of transition.



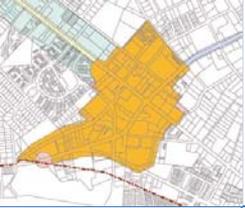


Sidewalks

Other ways to enhance the urban streetscape under a limited budget can be accomplished by focusing on sidewalk elements such as benches, signs, and trees. Phoenix and Vancouver have adopted this kind of public art as a way to enhance sections of their streets by incorporating art in the design of tree grates and guards. The lack of funds from the Department of Transportation in Phoenix led the city to use Percent-for-the-Arts dollars to complete this project.

Using these strategies to improve the streetscape of Falls Church can allow the city to enhance its unique urban village character. The abundance of trees in the area generates many opportunities for the creative application of art in the physical environment reinforcing the ideal of sustainability. This type of public art can also be used to reflect African American themes around the Tinner Hill community reflecting the cultural heritage of the residents and improving the visual quality of their streets.





Bridges

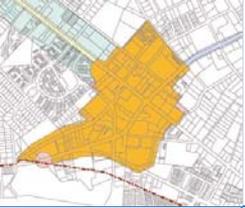
Bridges are important connectors that allow the mobility of people and goods throughout the country. Seeing that a large portion of federal investment usually focuses on this type of infrastructure, the City should seek opportunities to improve the visual quality of these structures.



Phoenix, for example, works with structural engineers to ensure the application of art in the design of its bridges. One of its projects includes the design of a protective bridge cage that emulates the mountains surrounding the area. The shape of this structure not only makes the natural qualities of the region apparent but also acts as a gateway to the city. Another of Phoenix's successful projects was the collaborative work between artists and engineers to create a place for a mural. The piece is located on a section of a bridge visible to drivers and pedestrians, allowing them to discover different details every time they experience it. The mural illustrates the irrigation system used by natives as well as the people that live and work in the city.

One of the most significant physical features of the Washington St. corridor is the access to the East Falls Church Metro Station. As suggested in the city's Comprehensive Plan, the construction of a pedestrian bridge at this access point can create a significant entrance and make a visual distinction between Arlington and Falls Church. The application of art in the design of this proposed bridge can result in the construction of a gateway feature that welcomes residents and visitors to the city. In addition, the concept of a mural can be incorporated to represent the diverse cultures that contribute to the unique character of Falls Church.





Construction Site Fences

Temporary infrastructure, like the fencing used in construction sites, can act as an urban canvas for the display of public art. In addition, this type of infrastructure serves as a means to improve the visual quality of areas undergoing redevelopment.

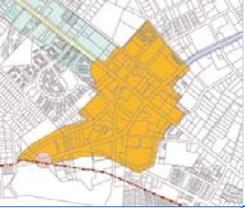
Seattle uses this type of public art in different areas of the city where fencing has become an inconvenience to the pedestrian experience. The objective of this approach is not only to improve the visual quality of the streetscape but also to explore the cultural and educational opportunities that these blank walls present.

Christian Moeller, a photography artist, used black and white images that captured the common sight of the daily bus commute to decorate the fencing of a bus yard. The images were translated to the public domain by attaching plastic disks to the chain link fencing, revealing a large-scale pixelated portrait. The application of art to an otherwise unnoticed feature captures the attention of residents while providing a transformative public experience.

Following the same concept, Susan Zoccola used the fence of a construction site in Seattle to create an educational experience. Her project, located beneath a looping overpass, was inspired by the Fibonacci series, a mathematical sequence that occurs in nature. The colorful design creates an innovative and educational experience in an industrial district.

The future development planned for Falls Church suggests that this type of temporary barrier will become commonplace along the main arterials of the City. This provides an opportunity to demonstrate to residents, visitors and workers the benefits of public art. In addition to being a canvas where neighborhood themes can be illustrated, these unsightly temporary structures can be used as a stage for activities that encourage the participation of residents, strengthening their sense of community. .





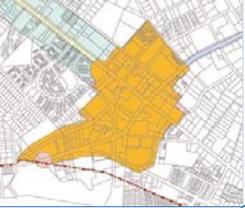
Murals and Ephemeral Art

Murals can be an opportunity for education, enlightenment and are a source of enjoyment for the entire community. For the City of Falls Church in particular, the development, design, and interpretation of murals can serve as a great opportunity for learning and community expression. In “Murals as Documents of Social History,” Mary Jane Zander outlines some strategies for teaching through public art. The objectives of the teaching plan are for students to be able to identify features of narrative murals that refer to local history, discuss the role of government support in the arts, and intends for students to design and create a mural that reflects elements of their own community’s history. This lesson plan is geared toward middle and high school students.

First the lesson plan goes in the history of murals in the United States and introduces several famous murals for discussions. The discussion strategies in this lesson plan could be easily applied to lesson plans for school in the City of Falls Church. Zander recommends that students explore current murals and to discuss the content and themes of murals. This same discussion could be held about the Bankok Blues mural in Falls Church. Some questions to ask: What is this mural about? What are people doing and wearing? What might the people in the mural be thinking? Students could even write their own captions and newspaper stories for the mural.

Secondly, students can discuss the meaning of public art and its placement in society. Students should discuss the role of the artist and images in murals that might not please everyone equally. By thinking about images of life that might offend people, students will learn what is “acceptable” or a “problem” for a community. While the artwork in Zander’s article reflects the agrarian traditions of rural Mississippi, students can look at artwork that is more closely related to the Tinner Hill or greater Falls Church experience. Students might want to look into public works of art that are related to the diversity of Falls Church, environmental sustainability or the African American experience in Falls Church. Themes of Tinner Hill can be easily incorporated into murals by depicting the influence of the first rural NAACP or the role of early African American education.



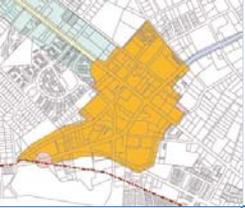


Murals and Community

Muralism is often used to bolster the local economics and engage civic pride in small towns and cities. In Joliet, Illinois (pop. 136,000 and 35 miles south of Chicago), murals play an important part in the art and culture of the city. An organization called Friends of Community Public Art (FCPA) was started in 1998 through the efforts of artist Kathleen Farrell. In 1975, as part of Farrell's graduate degree thesis in Community Public Art, Farrell first attempted to create a murals program for the Joliet, with the goal of bringing first rate art to the city's downtown. The program also works to tell the story of the community's working class history.



Over the years, after gaining public support and funding, the FCPA now has murals all over the city and hires 15 artists on a per commission basis each year. Every artist has a different idea for each project and the group explores ideas for murals in community meetings. The FCPA is different from other mural programs in that they have a particular willingness to tackle the realities of history, with civil rights portrayals in mural. The artists build all content for murals in meetings between community members, city council members and other artists. Farrell says that this method works since an artist "might go in with one concept and the community has another, then you thrash it out until you find a common design." While the artists respect the ideas and taste of the community, the community does not completely dictate the style of the murals.

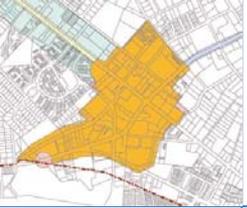


Community members can learn the art of mural making by becoming an apprentice or assistant to a lead artist. Since the FCPA does not offer training in mural painting, community members must seek out classes to learn basic drawing skills and demonstrate a commitment to the program.

Farrell says that the diversity in the murals lies in recruiting local artists. The program also uses signboard murals made from medium density overlay that are easier to repair and maintain. This way, building owners do not have to take long-term responsibility of the murals.

The City of Falls Church can learn from Joliet, Illinois. Like Joliet, Falls Church seeks to create an artist community from within. By encouraging local artists to be involved in projects and helping ordinary citizens to learn the art, the subject matter of all public art can relate to the citizens. Community meetings can help artists to fine tune ideas that could range from telling the story of civil rights to environmental issues.

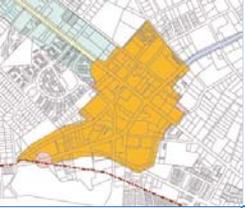




Murals about History

Finally, students can take the chosen themes that are important to the community and design a mural. Students should be able to choose from a range of themes and time periods to represent in the formation of a mural. The mural could be permanently painted on a wall at school, on an empty wall in the town or even simply on a long sheet of butcher paper. By working together, students and teacher can decide how to select the final design, divide up the work and format for the mural. By employing the skills and creativity of young members of the community, Falls Church will be able to include and interest a younger generation in public art and the historic of their city.



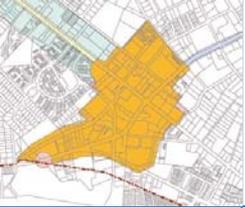


Art for Education

St. Louis Public Art Consortium supports the arts and public arts education through publicity, marketing and information for teachers, students and the general public. The group is composed of Arts in Transit, University City Arts and Letters Commission, City of St. Louis, Clayton Arts Commission, Laumeier Sculpture Park, Saint Louis University, and others. The St. Louis curriculum kit website offers a map of the sites around the city, complete with curriculum guidelines for teachers in the form of printable documents. The teaching suggestions relate each artwork with difference elements of learning, such as social studies, language arts, science, math and technologies. The website is helpful for teachers looking for ways to incorporate public art into the classroom. <http://www.stlpack.org>.

Case study: *Shadow Lighting* by Randy Burkett is one example of how the St. Louis Public Art Consortium has created a lesson plan in coordination of a public art installation. At night, *Shadow Lighting* brightens the facades of several buildings in the old St. Louis Theater district with various colored lights and patterns. For social studies, the teaching suggestions include researching the history of theaters and life before electricity. For science, math and technology, the guide suggests researching and visiting a neon sign maker's shop or finding other artists who use this type of technology. The guide also suggests strategies for incorporating public art into performing arts and gives further art project ideas.



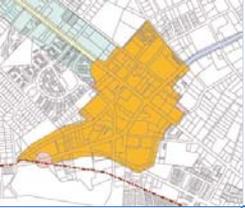


The examples in the St. Louis PACK would be a helpful resource for inspiration for Tinner Hill and the City of Falls Church. The City of Falls Church could identify examples of public art in the City and develop teach strategies for each of these sites. In addition to encouraging learning in all subjects, students' attention on city art could encourage interest and further support for the arts. In order to ensure that the teaching suggestions coordinated with the existing curricula and were teacher-friendly, the consortium invited a variety of city and county schools to join the Teacher Advisory Committee. Teachers participated in two workshops about developing art-centered curricula and the production of teaching suggestions for the kit.

The City of Falls Church could encourage existing arts organizations in the city to organize a system where teachers could get together to coordinate learning strategies based on city public art. By creating slides, locator maps, and posters, a Falls Church curriculum kit would encourage teachers and students to explore the city. Suggestions for curriculum should be customized for teachers from different subjects and for students of different ages. The kits could also include materials for pre and post-visits of public art.

The St. Louis Consortium selected public art with five goals in mind: 1. The selection had to be sensitive to the community history, assets, issues and aspirations; 2. community and site-oriented to work to unify, surprise, question, express, engage, elevate, describe and identify a place; 3. develops in an opened, informed atmosphere, 4. articulates and extends the values and vision of a diverse community; 5. and allows for artistic creativity and innovation with added resources of community input, local character and materials. The City of Falls Church in particular could use these selection criteria to decide which public art should be incorporated into school curricula. Additionally, themes of empowerment, sustainability and sense of community could be included in the selection criteria.

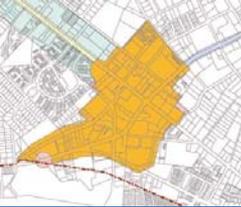




Participatory Art

Pamela Geiger Stephens, in “Informing Community Based Learning through a Model of Participatory Public Art,” writes about how a collaborative process of participatory art can bring together the differences and similarities in a community through social interaction. Stephens introduces and investigates *Community Bridge* (2005), a work of art by William Cochran to provide insights into the concepts surrounding participatory public art. The artwork employs the use of “trompe l’oeil” mural painting on a bridge in Frederick, Maryland. This painting technique tricks the eye into thinking that flat surfaces are three dimensional. The mural covers about 3,000 square feet and approximately 2,200 hand painted unique stones appear on the bridge.

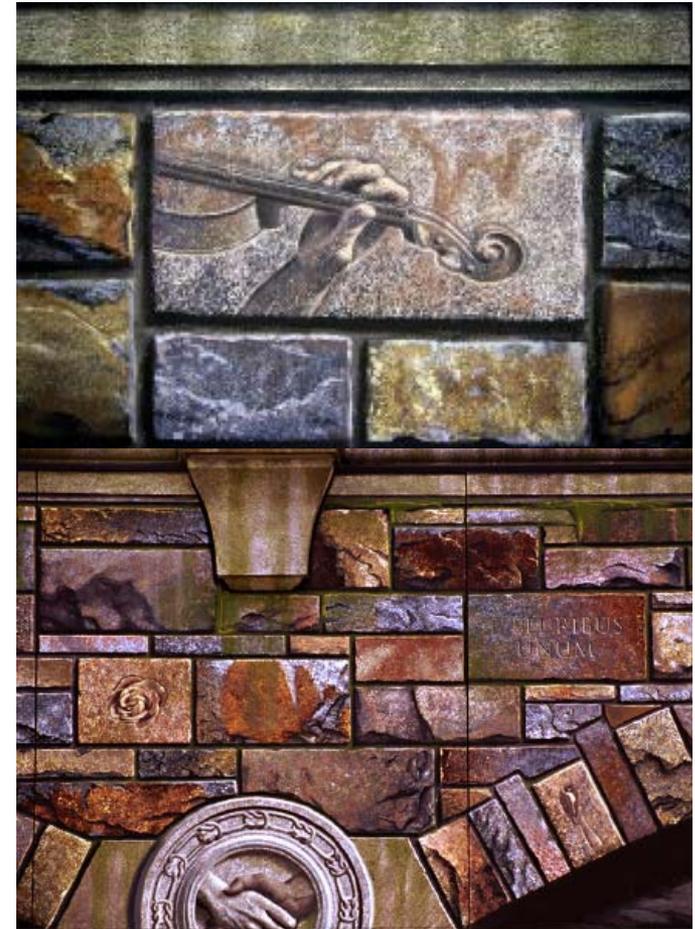




Public art is “...a manifestation of how we see the world – the artist’s reflection of our social, cultural, and physical environment.” (P.B. Bach, 1992)

When the City of Frederick first considered renovating the bridge, city officials wanted to install nondescript cast stone panels. However, William Cochran envisioned another solution for the bridge that involved community participation. The project started with a series of conversations between friends and quickly spread out towards the community. Cochran asked the community, “What object represents the community to you?” Soon, people started contributing to “the question” through posters, brochures, letter writing campaigns, speaking engagements, public service announcements and a website. Ideas were sent in from all over the world to the artist for final selection. The criteria for selection was that the idea had to be “simple and make a plausible stone carving; have meaning to many people; illuminate the spirit of community from an original perspective; represent a diversity of viewpoints; and [embody] the full body of ideas.” (T. Cochran, 2005)

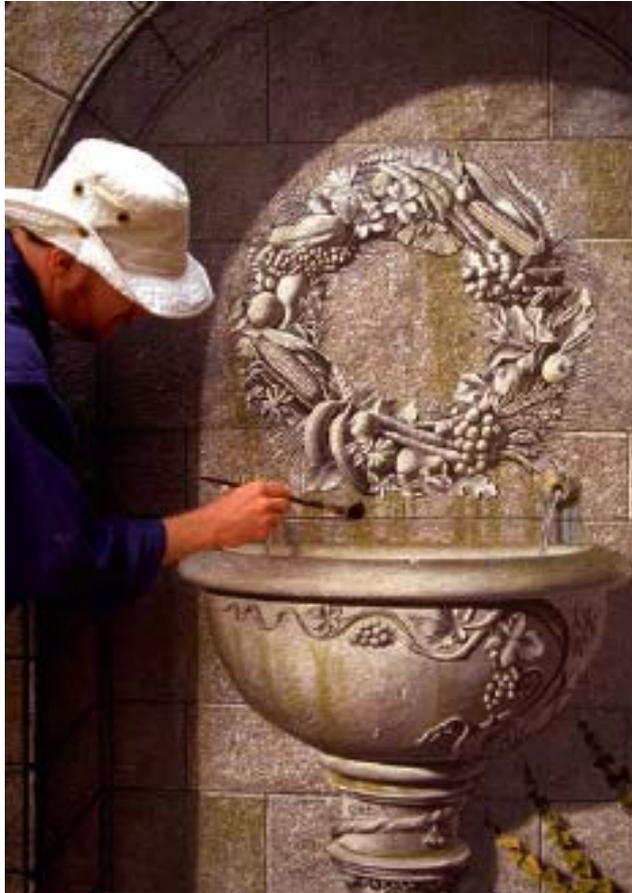
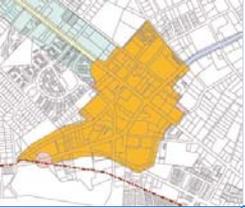
The bridge is composed of different elements from all of the community. Symbols, suggested by the public, appear on more than 160 of the stones. Some of these symbols, which are meant to be contemplative, include butterflies, an African turtle, and a never-ending knot. Circular medallions located at the tops of the supporting columns represent paintings of ideas suggested by many people. Some of the paintings include clasped hands, church spires, a tree and the earth, to represent relationships between humankind and the world. Nikitin says that “Participatory art is an invitation to the creative, expressive natures of people to explore together ideas too large to be encompassed by a single artist working within the limits of a solitary artist working within the limits of a solitary human perspective, idea such as the nature of community.”



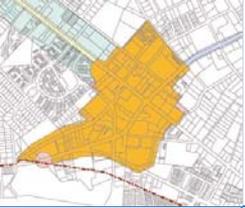


Schools in Falls Church can also use the method of participatory artwork to extend lessons beyond the classroom. Participatory art can give a community the opportunity to become meaningfully involved in community activities that may involve partnerships. For example, the schools in Falls Church could partner with civic organizations to create a piece of art. Through art projects, students can learn valuable skills of collaboration and cooperation. Participatory art can also give school children learning opportunities that more closely emulate what students will actually experience outside of the classroom.

“... public art projects [are] most effective when they are part of a holistic, multi-disciplinary approach to enlivening a city, neighborhood or downtown, and are produced in collaboration with the people for whom they are meant.” Nikitin (2000)



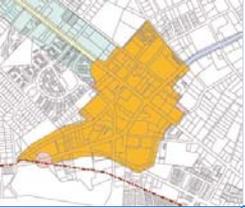
In light of the uniting potential of participatory art, our recommendation to Falls Church is to organize public art that allows the community to take on the active part of creative contributor, while the artist becomes the facilitator to oversee the project. The City of Falls Church could undertake this same process of engaging the community to ask itself the important questions about representation and symbolism of community. By incorporating all viewpoints of the community, public art will contribute to the unique sense of place in Falls Church. Since Falls Church is full of diverse people, places and viewpoints, participatory art could be an appropriate channel for artistic expression in the community.



Trail Systems and Trailheads



Trail systems and trailheads can link interpretive elements together and introduce an area. Trail signage in Somerville, Massachusetts and San Jose, California incorporate elements of their community culture and history. Trail markers can also be used to illustrate political and social history, the architectural style of buildings and materials in a city, and the flora or fauna of an area. The City of Falls Church should consider the interpretive and unifying potential of trailheads and connected trail systems when evaluating existing trails. The Victorian home trail could be composed of signage that hinted at the Victorian-era architecture, or the African American trail could allude to the history and culture of a particular group of people.



Art in Street Signage

The artwork by Joe Tyler was created to represent the Fremont Cottonwood, an Arizona native tree. The sculpted tree provides seating, shade and a place for rest. The stone wall displays donors and has room for the installation of plaques. Each steel leaf of the tree is engraved with names of the Adopt-A-Tree donors. Since the City of Falls Church has abundant, beautiful trees, the City could center public art on the tree as a symbol of sustainability or sense of place.

Millennium Gate, in Greensboro, North Carolina is a functional arched gate, consisting of 105 icons that depict the history and events of the community over the last 1000 years. Citizens and local artists submitted ideas for each of the icons. The City of Falls Church could use the idea of *Millennium Gate* to enhance the gateways of the city so that the community is involved in telling the story and past of the community.



IMAGE REFERENCE

EXECUTIVE SUMMARY



The Falls Church
Falls Church, VA

http://www.dhr.virginia.gov/reqisters/Cities/FallsChurch/FallsChurch_photo.htm

AFRICAN AMERICAN HISTORICAL THEMES

EDUCATION



Falls Church Negro School
Gernand, Bradley E., and Nan Netherton. 2002. *Falls Church: A Virginia Village Revisited*. Falls Church: City of Falls Church.



Falls Church Negro School
Gernand, Bradley E., and Nan Netherton. 2002. *Falls Church: A Virginia Village Revisited*. Falls Church: City of Falls Church.

EMPOWERMENT



NAACP logo

www.geocities.com/kcmonaacyc/first_page.html

SENSE OF COMMUNITY



Typical Single Family Home
Falls Church, VA

http://www.homefinders.com/county_maps/virginia/falls-church-city.php



203 Lawton Street
Falls Church, VA

<http://www.vpis.org/buildingphotos/index.php?view=203Lawton.htm>

URBAN DESIGN STRATEGIES



Urban Design Project
New Zealand
Dickson Lonergan Architects

<http://www.dla.co.nz/projects-urban%20design>



Urban Streetscape
Philadelphia, PA
GreenPlan Philadelphia
City of Philadelphia

<http://www.greenplanphiladelphia.com/node/56>



Street Corner *Bump-outs*
St. Louis Downtown
Streetscape Design Guidelines
Downtown St. Louis
Partnership, Inc.

<http://stlouis.missouri.org/development/downtown-now/reports/streetscape.html>

WAYFINDING



Discover DC Signage
Washington, D.C.

<http://urbanplacesandspaces.blogspot.com/2008/07/wayfinding-signage-for-florida-market.html>

PUBLIC ART



Mosaic Wall Project,
Baltimore Maryland
American Visionary Art
Museum
Media: 2,000 sf glass mozaic
Mosaic done by Baltimore
youth
http://www.communityarts.net/readingroom/archivefiles/2008/11/safe_spaces_com.php



Bank of America Blues Mural
Falls Church, Virginia
Photo by Carmen Hendricks

PUBLIC ART: SUSTAINABLE ENVIRONMENTS



Carmen Hendricks:
Cherry Hill Park
Falls Church, VA



City of Falls Church
Falls Church, VA

<http://www.fallschurchva.gov/>



Mary Riley Styles Public Library
Falls Church, VA

<http://www.falls-church.lib.va.us/>



Carmen Hendricks:
Cherry Hill Park
Falls Church, VA

The City of Falls Church, the "City of Trees"



Urban Trees 4
Unified Port of San Diego
San Diego, CA

<http://www.portofsandiego.org/public-art/learn-about-the-urban-trees-project/896-urban-trees-4.html>



David Hartwell: *Tree in the Key of Life*
Urban Trees 4
San Diego, CA

<http://www.portofsandiego.org/public-art/learn-about-the-urban-trees-project/837-urban-trees-4-selections.html>



Jean Cornwell: *The Melotree*
Urban Trees 4
San Diego, CA

<http://www.portofsandiego.org/public-art/learn-about-the-urban-trees-project/837-urban-trees-4-selections.html>

Education and the Sustainable City



Susan Leibovitz Steinman:
Ode to Living Machines
Berkeley, CA

http://www.steinmanstudio.com/publicart/ode_livingmachines/berkeley/trees_bg.html



Susan Leibovitz Steinman:
Back to the Garden
Berkeley, CA

<http://www.steinmanstudio.com/publicart/backgarden/index.html>

Strategic Partnerships within the Sustainable



Susan Leibovitz Steinman: *For the Birds*
Concord, CA

<http://www.steinmanstudio.com/publicart/forthebirds/index.html>



Susan Leibovitz Steinman: *One Straw Revolution*
Cincinnati, OH

<http://www.steinmanstudio.com/publicart/onestraw/index.html>



Susan Leibovitz Steinman:
One Straw Revolution
Cincinnati, OH

<http://www.steinmanstudio.com/publicart/onestraw/index.html>

Gateways



Susan Leibovitz Steinman:
California Avenue, California Native
Palo Alto, CA

<http://www.steinmanstudio.com/publicart/califave/index.html>



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California Avenue, California Native
Palo Alto, CA

<http://www.steinmanstudio.com/publicart/califave/index.html>



Elyn Zimmerman: *Scholar's Rock*
Princeton, NJ
<http://elynzimmerman.com/public10.htm>



Elyn Zimmerman: *Untitled*
AT&T Headquarters, NJ
<http://elynzimmerman.com/public4.htm>



Elyn Zimmerman: *Untitled*
AT&T Headquarters, NJ
<http://elynzimmerman.com/public4.htm>



Elyn Zimmerman: *First Market Plaza*
San Francisco, CA
<http://elynzimmerman.com/public5.htm>



Elyn Zimmerman: *First Market Plaza*
San Francisco, CA
<http://elynzimmerman.com/public5.htm>

PUBLIC ART & INFRASTRUCTURE



Bridge
Falls Church, VA

<http://media-cdn.tripadvisor.com/media/photo-s/01/22/af/f8/deception-pass-bridge.jpg>



Bike Trail in
Falls Church, VA

<http://media-cdn.tripadvisor.com/media/photo-s/01/22/af/f8/deception-pass-bridge.jpg>



George Bus System
Falls Church, VA

<http://fallschurchtimes.com/2009/04/18/little-george-bus-suddenly-infamous-around-the-world/>

Transit

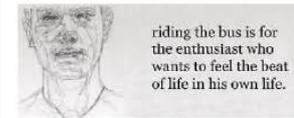


Marek Ranis: *Routes*,
Charlotte, NC

<http://www.charmeck.org/Departments/CATS/Art+in+Transit/South+Tryon+Bus+Facility.htm>



Inspired by CATS' bus routes, two tracks of glazed blue and orange brick travel along the standard red brick façades of the parking garage, bridge connector, administration and maintenance buildings, as well as the gateway entrance for buses.



riding the bus is for the enthusiast who wants to feel the beat of life in his own life.

Jessica Greenfield : *Imaginary Discourse*,
Pittsburg, PA

<http://artintransit.org/2006/gallery.php>

This is one of a series of drawings that explores the things that remain unsaid between passengers on the bus



Art in Motion,
Charlotte, NC

<http://www.charmeck.org/Departments/CATS/Art+in+Transit/home.htm>



Kevin Berry , 24th Street Transit Shelters
Phoenix, AZ

<http://artintransit.org/2006/gallery.php>



George Bus System
Falls Church, VA



Buckingham Streetscape Improvement Project .
May 2008
Arlington, VA

http://www.arlingtonarts.org/cultural_affairs/recentprojects.htm



Susan Harbage Page
Coming Home To Cherry
Charlotte, NC

<http://www.charmeck.org/Departments/CATS/Art+in+Transit/rosaparks.htm>

Utility Systems



Michael Maglich: *Water Main Hatchcovers*
Phoenix, AZ

http://phoenix.gov/ARTS/cp_46.html

This project was conceived to encourage people to notice the invisible water distribution system that flows beneath streets and sidewalks



Imaginative rain downspout design with potentially sonic overtones, Germany.



Michael Maglich: *Water Valve and Water Meter Box Hatch Cover Design*
Phoenix, AZ

<http://phoenix.gov/ARTS.html>



Michael Maglich: *#2-Arizona Double-Headed fossil*
Phoenix, AZ

<http://phoenix.gov/ARTS.html>



Lorna Jordan : *Waterworks Gardens*
Renton, WA

<http://www.djc.com/special/landscape98/10037858.htm>



Sheila Klein,: *Vermonica Urban Candelabra*,
Los Angeles, CA.
An artist-initiated sculpture located in the parking lot of a mini-mall.

http://www.4culture.org/publicart/registry/sites/sites_profile.asp?ProjectID=klein09



Sheila Klein Howard Sice, Juan and Patricia Navarrete, Douglas Weigel: *Central Avenue Medallions*
Phoenix, AZ

http://phoenix.gov/ARTS/cp_31.html



Sidewalks



Jackie Ferrara and M. Paul Friedberg
Arlington, VA
http://www.arlingtonarts.org/cultural_affairs/publicarthighlights.htm



Chandra Cox: *Rosa Parks Place Community Transit Center*
Charlotte, NC
<http://www.charmeck.org/Departments/CATS/Art+in+Transit/rosaparks.htm>



Tree grate, Coal Harbor,
Vancouver BC.
<http://vancouver.ca/commsvcs/oc/PublicArt/pdf/SEFCartMasterPlan.pdf>



Garth Edwards: *Dunlap Avenue Tree Guards*
Phoenix, AZ

Bridges



Roberto Delgado:
Untitled
Phoenix, AZ

http://phoenix.gov/ARTS/cp_26.html



Laurie Lundquist: *Nisbet Road Pedestrian Bridge*
Phoenix, AZ

http://phoenix.gov/ARTS/cp_62.html



Vicki Scuri: *VDOT – Arlington Boulevard Interchange Project*
Arlington, VA

http://www.arlingtonarts.org/cultural_affairs/recentprojects.htm

The Arlington Boulevard interchange project is located at Courthouse Road and North 10th Street. Public art treatments will focus on two bridge facades, retaining walls, and proposed enhancement lighting.



Falls Church, VA
Google Earth

Construction Site Fences



Art on a construction fence along Atlantic Ave. as part of ARTWalk 2005 Brooklyn, NY

<http://atlanticavenueartwalk.com/home/>



Christian Moeller: *Bit Map Fence: News Readers*, Seattle, WA.

http://www.4culture.org/publicart/project_profile.asp?locID=30



Susan Zoccola: *Bloom* Seattle, WA.

http://www.4culture.org/publicart/project_popup.asp?locID=30&single=False&imageID=183&artistID=88

MURALS AND SIGNAGE



Caption: Lucile Blanch, *Rural Mississippi from Early Days to the Present*, 1942

Location: Tylertown, Mississippi
University of Mississippi

http://www.research.olemiss.edu/UMQuest/2004/Fall/windows_on_the_past.html

Murals About History



Caption: Stuart Purser, *Ginnin' Cotton*, 1940
Location: Leland, Mississippi

Media: Egg tempera fresco
University of Mississippi
http://www.research.olemiss.edu/UMQuest/2004/Fall/windows_on_the_past.html

Arts for Education



Photo Caption: Randy Burkett, *Shadow Lighting*, 1992

Media: Electric lighting
Location; St. Louis, Missouri
St. Louis Public Art Consortium
<http://www.stlpack.org/FeaturedArt/shadow.html>



William Walker, *All of Mankind*, 1973

Stranger's Home Missionary Baptist Church, Chicago, Illinois
Description: A tribute to understanding and peace among races.
<http://www.flickr.com/photos/70267247@N00/148696944>

Participatory Art



William Cochran, *Community Bridge*, 1995
Frederick, Maryland

Description: Before and after of the bridge. The artwork is a catalyst for economic, social and growth for the community.
<http://www.madstencilist.com/classes/bigoakCochran.pdf>



William Cochran, Details of *Community Bridge*, 1995

Frederick, Maryland
Description: Detailed, hand-painted illusion on a flat wall.
<http://www.madstencilist.com/classes/bigoakCochran.pdf>



William Cochran, *The Unfound Door*, detail of *Community Bridge*, 1994

Frederick, Maryland
<http://www.madstencilist.com/classes/bigoakCochran.pdf>



William Cochran, *The Forgotten Song*, detail of *Community Bridge*, 1995
 Frederick, Maryland
 Description: William Cochran painting details in his *Community Bridge* mural.
<http://www.madstencilist.com/classes/bigoakCochran.pdf>



Cliford Selbert Design, *Seven Hills Park*, 1990
 Somerville, Massachusetts
 Description: Each of the Seven Hills has a marker of a different symbol mounted on a pole at the art of a path that leads from the old rail line to Lexington.
<http://repositories.cdlib.org/cgi/viewcontent.cgi?article=2143&context=ced/places>



Michael Manwaring, *Street Sign*, 1987
 San Jose, California
 Description: The sign is part of 38-markers total on a historic trail. The design features a sunburst and stylized plum leaves to represent the region's first agricultural product of prunes.
<http://www.waymarks.com/waymarks/W1459/>



Joe Tyler (lead artist), *John's History, Our History: African Americans*, 1997
 Description: Located on the north east corner of E. Washington Street at Richards Street
 Acrylic on sign board (10' H x 16' W (scale model 20"H x 31"W))
<http://www.fcpaonline.org/publicart.asp?c=1&art=16>



K. Scarboro & K. Farrell, *Bluff Street Architecture in 1840*, 1995
 Joliet, Illinois
 Description: located on the south side of W. Jefferson Street at Bluff Street
 Acrylic on concrete (20' H x 70' W (scale model 22"H x 70"W))
<http://www.fcpaonline.org/publicart.asp?c=1&art=4>



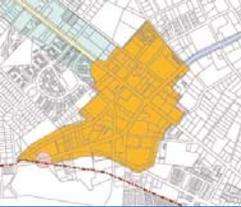
Alejandro Romero (lead artist), *Visions of Joliet*, 1991
 Union Train Station, Joliet, Illinois
 Description: Features the rebuilding of Joliet City Center with elements of Joliet history
 Acrylic on plywood (7' 6" H x 41' W)
<http://www.fcpaonline.org/publicart.asp?c=1&art=58>



Jim Galluci, *Millennium Gate*
 Greensboro, North Carolina
 Bronze, galvanized steel, silicon and granite
<http://www.jimgalluccicultor.com/gates/gso-millennium.htm>

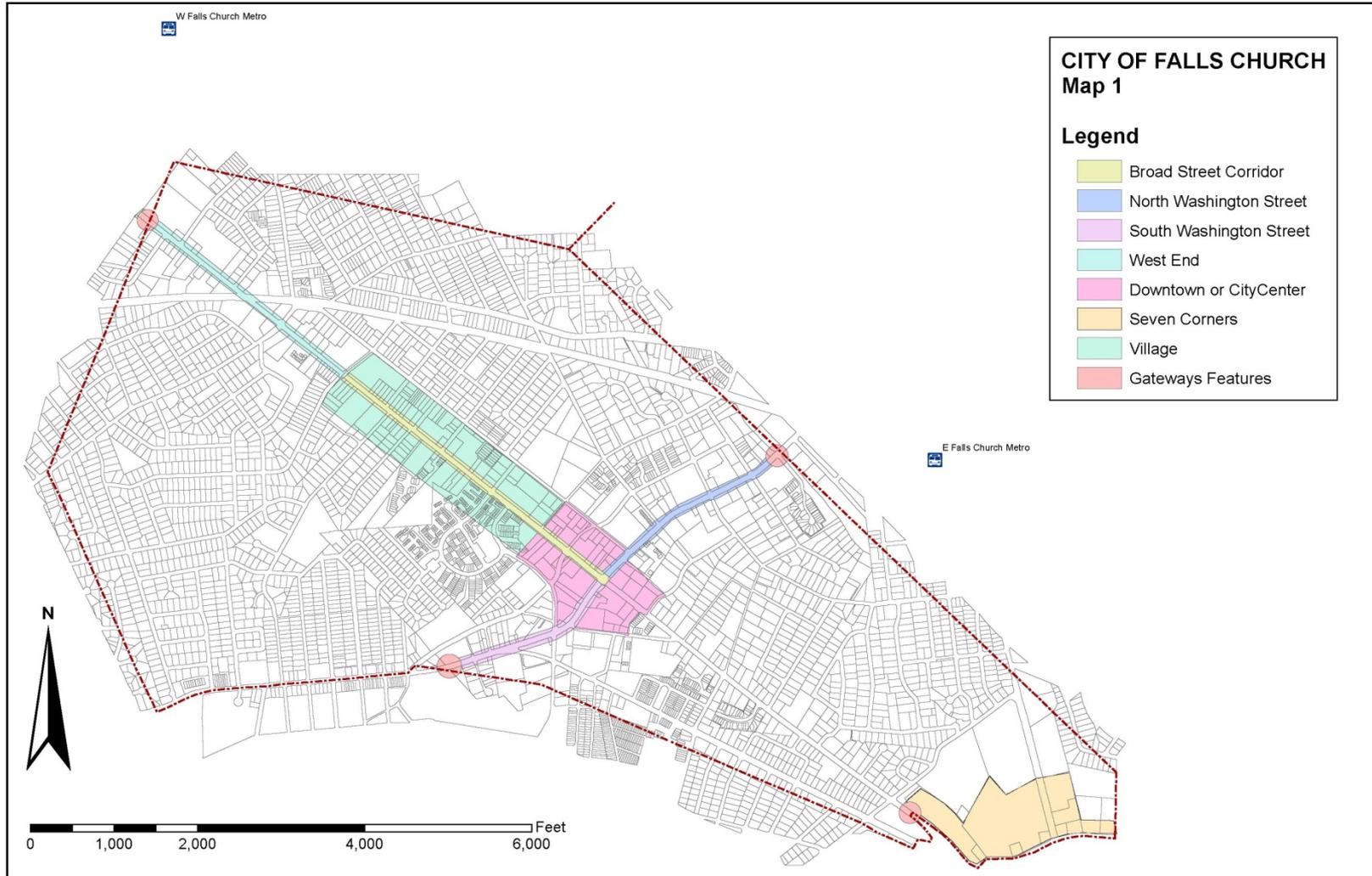


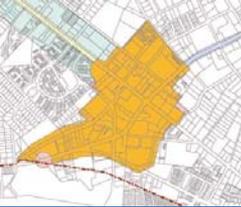
Joe Tyler, *Populus Freemonti – Tree at the Narrows*, 1998
 Tempe, Arizona
 Welded Steel
<http://www.tempe.gov/arts/publicart/Fact%20sheets/PopulusFreemonti.pdf>



Appendix: Map 1

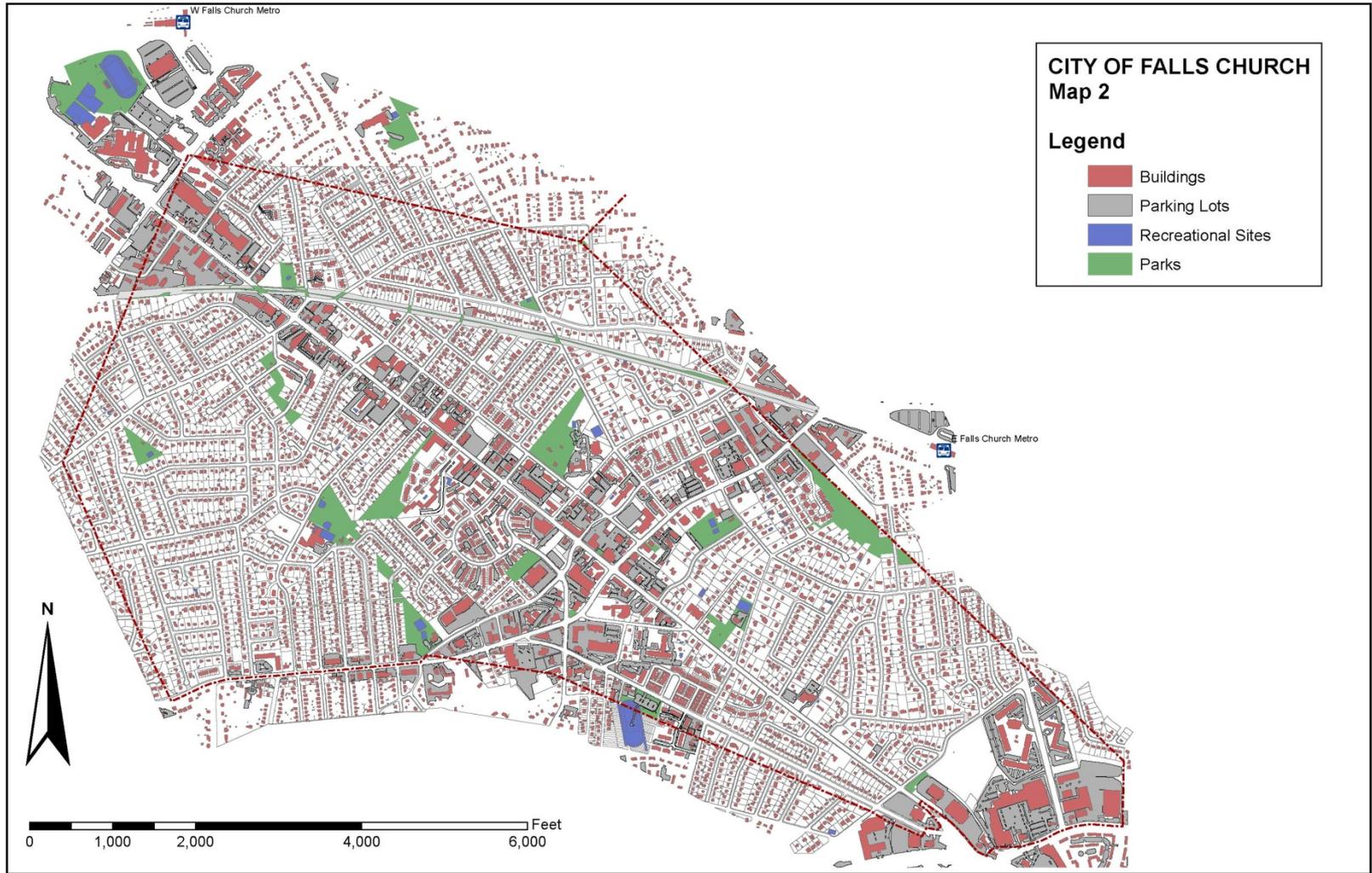
Corridors, Subareas, and Gateways

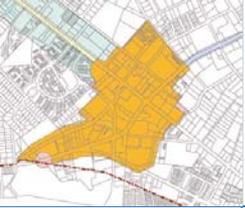




Appendix: Map 2

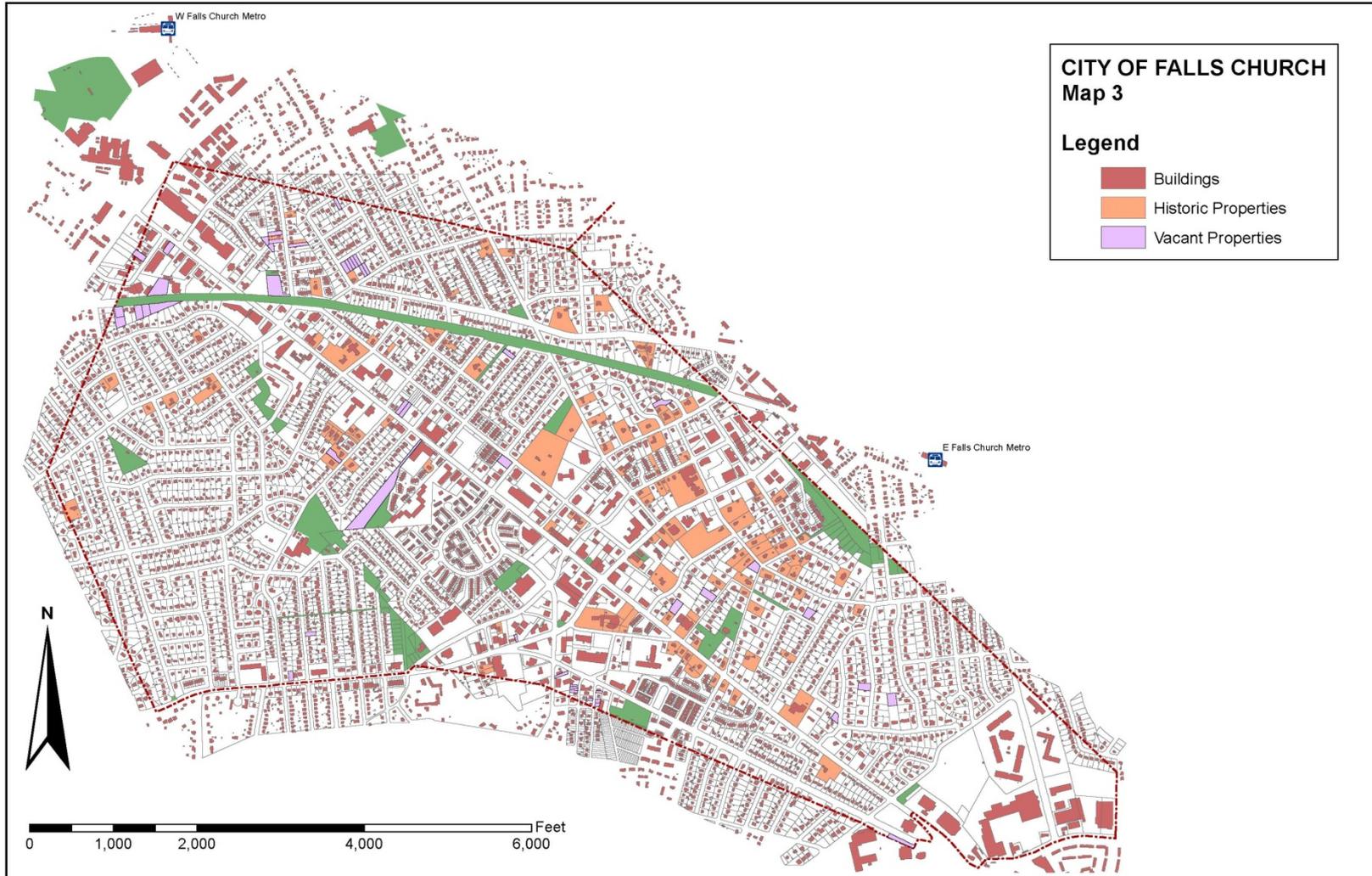
Buildings, Parking Lots, Recreational Sites, and Parks

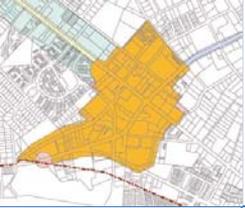




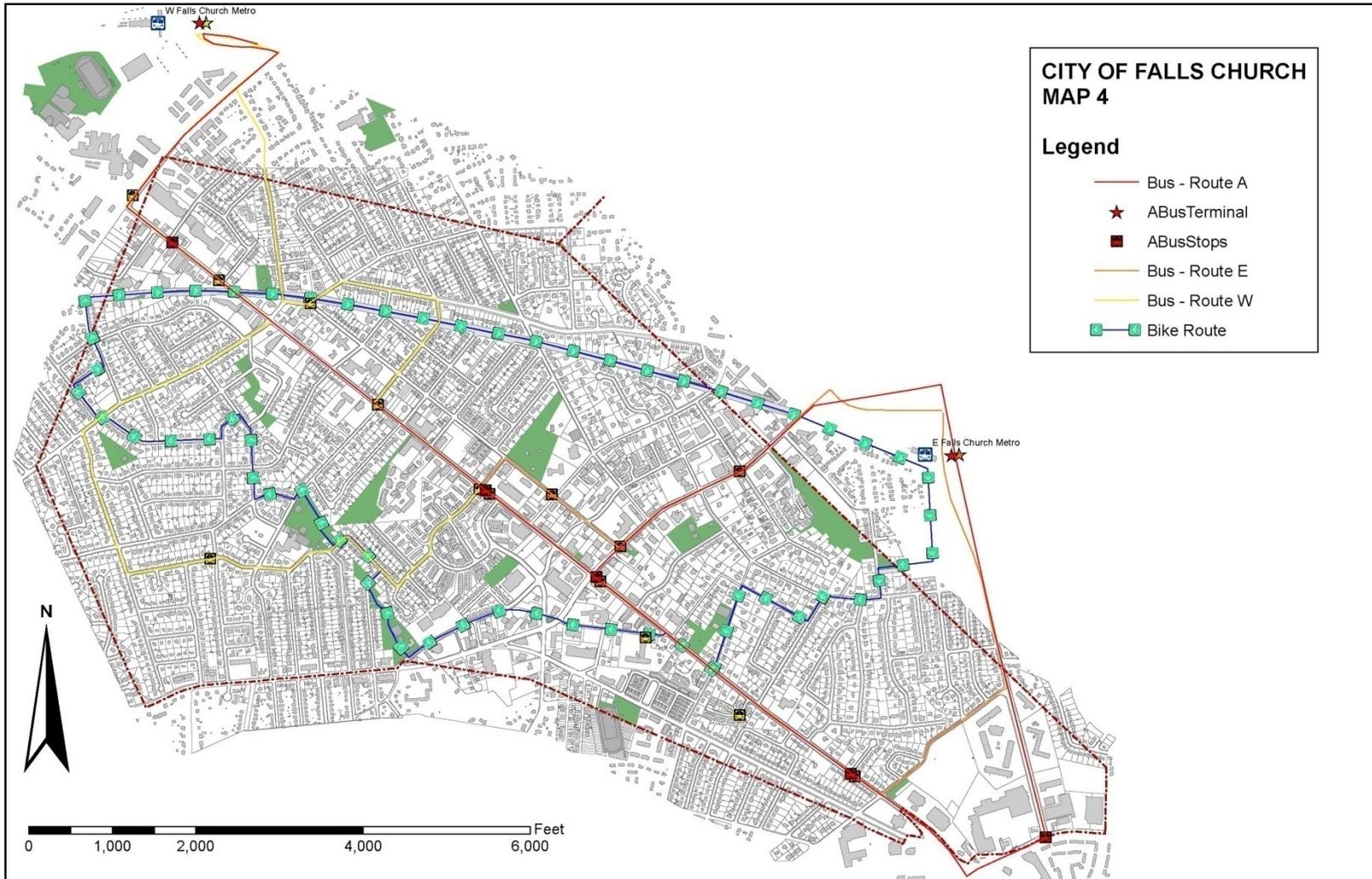
Appendix: Map 3

Historic and Vacant Properties



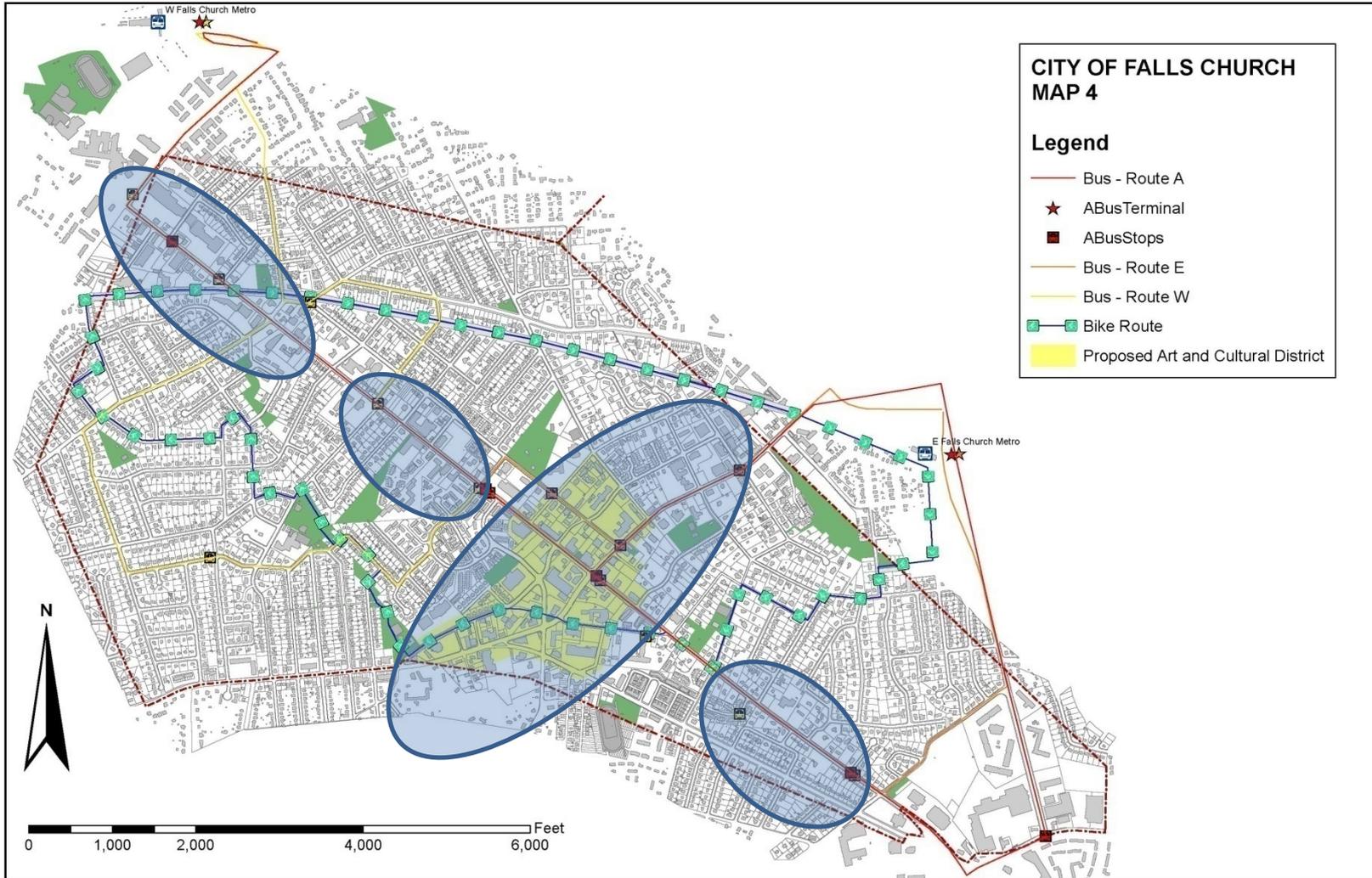


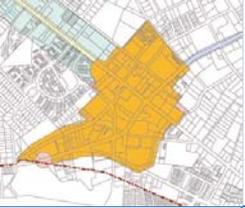
Appendix: Map 4 Transit Routes



Appendix: Map 4a

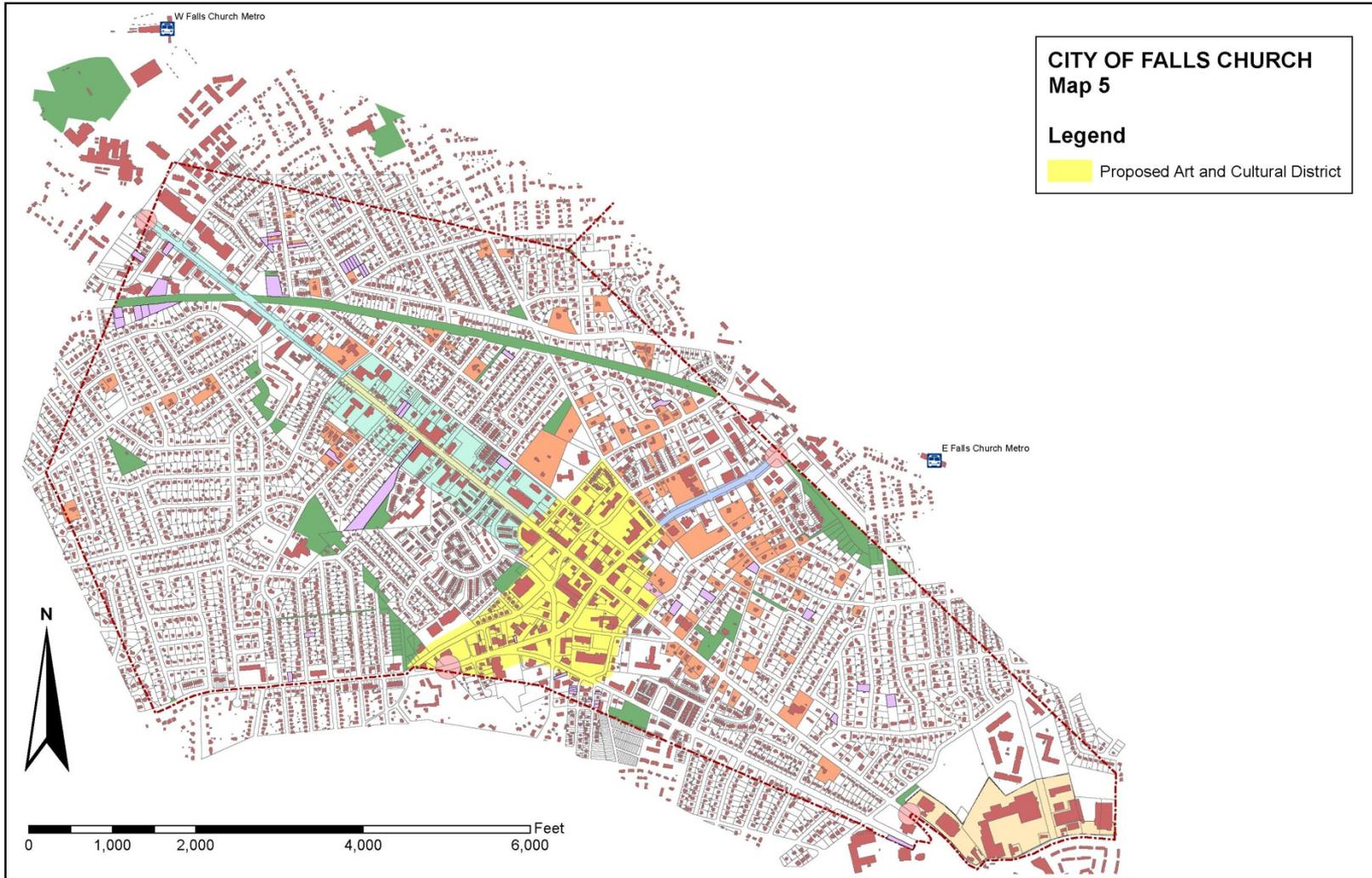
Transit Routes & Proposed Arts and Cultural District

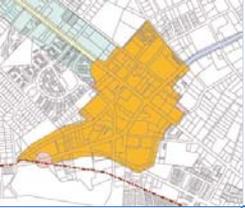




Appendix: Map 5

Proposed Arts and Cultural District





Appendix: Map 5a

Enlarged Proposed Arts and Cultural District

