

**New Art City: Identifying and linking opportunities in the urban  
environment that support and grow creative communities**

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*To my Father, who always encouraged me to follow my passion and  
to trust in where it would lead me.*

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## **Abstract**

The goal of this study was to identify ways that cities might be able to strengthen their arts communities utilizing urban landscape design and planning strategies employed in the practice of Landscape Architecture.

The first step was to locate cities with thriving arts communities, referred to in this paper as “art cities”. The cities selected were Austin, New Orleans, Savannah, and Winston-Salem. Interpretation and survey were employed, through personal observation and interviews, to identify traits of these cities that helped attract and support members of the arts community.

Once a list of traits was compiled, and correlations were identified, the traits were used as a lens by which to analyze the potential of Gainesville, Florida, to become an art city. The presence and strength of these traits, in relation to Gainesville, were analyzed. Suggestions were given as to how the city might build upon these traits to elevate its status as an art city.

The conclusion reached was that there are common identifiable traits that help to attract and support a city’s arts community. Furthermore, the traits that were identified could be utilized by a city to decipher opportunities by which to strengthen and build upon their arts communities.

## **Chapter 1**

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### **Introduction**

Richard Florida has studied what he deemed the “creative class” and their rise in society today. He defines a member of this class as someone who would “use your creativity as a key factor in your work”, a group that he says makes up more than 30 percent of the US work force (Florida, “Rise of the Creative Class”, ix). He reports that members of this class are mobile and because of this they choose where they will live based on the lifestyle they desire.

James Richards, a Landscape Architect and Urban Sketch artist, took a look at the physical attributes shared by three cities that are hubs for Florida’s creative class; Austin, Seattle, and Washington D.C. Using these cities as case studies, he produced a list of the common qualities of place that he identified among them:

1. A green framework
2. A compact urban grid
3. Distinct, self-contained neighborhoods
4. An urban village at the center of the neighborhood
5. A range of viable transportation choices
6. A vital public realm
7. A wealth of “third places”
8. Preserved vintage landmarks, buildings, & districts
9. A range of cultural opportunities
10. A stimulus-rich environment

Florida’s definition of the “creative class” is focused on economics and innovation, and includes those working in a great number of fields where creativity is exercised including engineering, business, and law. My interest for this project is in taking a closer look at a sect of this creative class: the artists,

writers, and performers that Florida refers to as “bohemians” (Florida, 2002, 46). I came to study Landscape Architecture from a studio arts background and have watched as my peers in the arts disseminated throughout the country. I have been fascinated with all of our reasoning in the choosing of where we would move after college as well as in following everyone’s progress in these places that they chose. Early on in my Landscape Architecture studies I gravitated toward projects that utilized and supported the arts community. They were projects that would help create the kind of cities that my colleagues within the arts and I would want to move to. When I attended a presentation by James Richards of his work at an ASLA Conference, I realized that his was the type of research I had already been conducting on my own and that it was the direction I wanted to take in designing my graduate terminal project.

The focus group for this project will expand beyond those who are employed fulltime in the arts, identified by Florida as “bohemians”, to include what will be referred to in this project as the “arts community”. Members of this community do not have to work in the arts, but instead art and culture must be a driving force in their lives, dictating where and how they live. These communities include working artists, arts facility owners and operators, and students of the arts, as well as artists with day jobs and passionate arts patrons.

### **Research Questions**

Thanks to the work of Florida, we have identified a creative class and the cities they are currently attracted to. Richards showed us what physical qualities are common among these cities and gave suggestions as to how to encourage these qualities. Several of the qualities that Richards identified have direct links to the arts community, while others are potentially linked to it. This project questions whether, in addition to the direct benefits to a city provided by the arts community, this community might also provide the foundation for some of the other urban qualities identified by Richards as common to these creative cities. If

this were true, then a major factor for a city in physically attracting the creative class would be the presence of a strong arts community. In order to suggest how a city might utilize the arts community as a basis for future design and planning, this research asks,

- 1) What are the observable physical qualities of an art city?
- 2) What are the qualities and physical characteristics of an art city that arts community members identify as key to attracting and retaining them?

### **Art City Defined**

This project seeks to identify what will be referred to as “art cities”. This is not a term that can be defined via any dictionary, but is an expression of the quality and content of certain cities, as perceived by that city’s inhabitants as well as those who reside elsewhere. An art city will be characterized as a city that possesses a strong arts community, known to by residents of the city that are outside the arts community, and to non-residents who are interested in the arts. Those who were interviewed during the fieldwork portion of this project were familiar and comfortable with the term. For the most part, when case-study city interviewees were asked if they would define their city as an art city, they responded with a positive.

### **21<sup>st</sup> Century and the Art City**

Members of the arts community have certain criteria for the places that they live including “amenities, quality of life and an active and nurturing arts community.” (Markusen, “The Artistic Dividend” 3) These qualities are important in fueling creativity and the community necessary for the exchange of ideas. This research seeks to identify the qualities of the built environment, within both the public and private realm, that are present in existing art cities.

It’s these criteria that lead many of these people to move to a handful of cities in

the US including New York, San Francisco, Seattle, and Austin (Florida). This centralization of arts communities into only a few places is economically, socially, and environmentally unsustainable. Many artists end up far from their homes, which leads to an increased financial and fossil fuel expenditure as they travel back and forth. They are faced with ever increasing rents due to the constant influx of young artists, who also feel that their only choice is to move there, into cities whose pioneering opportunities have been exhausted (Steinhauer). Many arrive only to have to work long hours at uninspiring jobs to pay their rents leaving little time for the creative endeavors that they come to these cities to nourish.

Robert Thayer proposes in his article, “The World Shrinks, The World Expands” that as we move into the future our worlds will become more limited physically due to the shrinking supply of fossil fuels (11). At the same time, thanks to computer technology, we will have increasing opportunities for the exchange of ideas over great distances (14). Through video conferencing and the easy transfer of large files, we can work on projects with a team made up of people from many different geographic locations.

If Thayer is correct, then this shift in lifestyle will make moving across the country less plausible as well as appealing for members of the creative community. If going home for the holidays requires a huge financial commitment and a multi-day train ride, those trips will become several years between. On the other hand, communication tools through the Internet make it easy to share ideas with others. For example, two art school graduates live in separate cities, one in Seattle and the other in Gainesville. Both belong to an artist co-op in Atlanta, which shows their work in Brooklyn. They are able to view the progress of others over the web and give feedback at all hours of the day.

There is already a measurable trend towards smaller, more localized art cities (Markusen, “The Artistic Dividend” 4). If this trend continues, it will have many benefits including keeping these creative forces in our communities and having

citizens that are more vested in the cities where they live. Members of the creative community are often urban pioneers, moving into run down or abandoned areas of the city because of the cheap rents they offer. Through their skills and creativity these pioneers transform the neighborhoods, which then attract more shops, restaurants, and potential residents, decreasing crime and raising property values (Roney). With the large numbers of artists currently confined to a small number of cities, this process leads to skyrocketing real estate prices that drive artists “out of the very neighborhoods they helped to pioneer.” (Steinhauer) But if applied on a more local scale, urban pioneers can provide economic and social benefits to the greater community. This research aims to work towards the goal of fostering smaller, localized art cities by identifying common traits amongst existing art cities with the intention of applying these findings to potential future art cities.

## **Chapter 2**

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### **Literature Review**

#### **Creative Class**

Richard Florida, who calls himself an urban theorist, is the Director of the Martin Prosperity Institute at the University of Toronto and Global Research Professor at New York University. His 2002 book *Rise of the Creative Class*, a bestseller, introduced his concept of an emerging class which he coined the “creative class”. This classification is economically based and is defined as anyone who uses their creativity as a basis for the work they do. Florida claims that this class makes up more than 30 percent of the workforce and that because of their size, and their values, they are shaping the way we as a society live and work (Florida, *Rise*, iv). Through extensive observation and interviews with members of this identified class, Florida has come up with a profile of these individuals that includes their values, habits, and their influence on their environment. These class members occupy a great variety of fields, from art to law, music to business, but Florida believes that they share a “common creative ethos that values creativity, individuality, difference, and merit” (Florida, *Rise*, 8). He states that because these class members identify themselves as creative, they demand a lifestyle full of the experience of creativity (Florida, *Rise*, 13).

Florida states that today's, and even more so the future's, industry success depends on the acquisition of creative talent. Where as traditionally companies would locate themselves somewhere and then the workers would follow, he says that today's technology-based companies are now locating themselves in cities where they will more easily be able to attract creative class members. He has identified this as the reason for Austin and San Francisco's success as tech industries hubs. (Florida, *Rise*) In the introduction to his first book Florida recognizes that his “Bohemian Index – a measure of the density of artists, writers, and performers in a region” had a very strong correlation to his measures

for high-tech growth. "My conclusion was that rather than being driven exclusively by companies, economic growth was occurring in places that were tolerant, diverse and open to creativity – because these were places where creative people of *all* types wanted to live." (Florida, Rise, x)

In *A Theory of Scenes*, Daniel Silver, Terry Nichols Clark, and Lawrence Rothfield attempt to identify what makes a scene. They identify three ways in which people approach potential places to live. The first two are the more traditional. One is as a resident who looks to satisfy practical needs such as grocery shopping or parking. The second is as a producer, or worker, who looks at a place in terms of opportunities to make money. They suggest that the creative class, who "shop" for their cities, relate to a place as consumers. The basis of this group's social bonds are their ideals, their goals are based on experiences. Because of this they choose where they will live based on the amenities provided for them to consume.

"From this standpoint, the relevant social question is not focused on who you live or work with, but whether you can find others with whom to share your dreams and ideals, others with whom you can enjoy the amenities of life: is there a good jazz scene here, can I find martial arts clubs in the style I prefer, are there civil war reenactment societies? To view the city block, its institutions, and its people in this way is to view all of them as things to be consumed, enjoyed, and appreciated. When viewing a city block from this perspective – the consumer's – you are approaching it not as a neighborhood or industrial sector but as a scene – a distinct territory devoted to offering not just spaces to live and work but for amenities and pleasures, where social ties are defined by wishes, desires, and dreams, and healthy social ties by the energy with which those ideals are lived out. Scenes, that is, structure social consumption." (Silver, Clark, Rothfield 8)

James Richards, FASLA, has worked in the field of landscape architecture for over 30 years. He is co-founder and principal of TOWNSCAPE Inc., a Dallas/Ft. Worth based architecture, landscape architecture, and planning firm. In his 2005 thesis entitled *Places to Flourish: Placemaking that nourishes ideas, creativity, and commerce*, Richards presents us with planning and design strategies for creating cities that will attract Florida's creative class. These strategies were based on findings from interviews and personal observation of common physical

characteristics in three creative class hubs: Seattle, Washington D.C., and Austin. The strategies he suggests are:

1. Create a green framework
2. Embrace the traditional, compact urban grid
3. Foster distinctive, self-contained neighborhoods
4. Create an urban village at the center of the neighborhood
5. Provide a range of viable transportation choices
6. Create a vital public realm
7. Encourage a wealth of “third places”
8. Preserve vintage landmarks, buildings and districts
- 9. Provide a range of cultural opportunities**
10. Create a stimulus-rich environment

The ninth strategy, “Provide a range of cultural opportunities” is directly tied to the arts community. Richards elaborates on this suggestion by saying, “A choice of diverse and varied cultural outlets and opportunities, both formal (concerts, live theatre, galleries, and museums) and informal (clubs, street performers) is cited as critically important for leisure time activity, socializing and recharging creative batteries” (84). What part might the arts community play in applying the other strategies that Richards suggests? Once the art city case-study research has been completed, findings will be compared with this list to identify what relationships might exist.

### **The Arts Community**

Anne Markusen is an economist and professor at the University of Minnesota's Humphrey Institute of Public Affairs. Markusen's main research and publishing topic is the effects of artists on local economies. In her work, Markusen argues that artists provide benefits to their hosting cities' economies beyond what is commonly measured through data such as ticket sales.

“We show, on the contrary, that artistic activity is a major and varied contributor to economic vitality. We suggest that the productivity of and earnings in a regional economy rise as the incidence of artists within its

boundaries increases, because artists' creativity and specialized skills enhance the design, production and marketing of products and services in other sectors. They also help firms recruit top-rate employees and generate income through direct exports of artistic work out of the region" (Markusen, *The Artistic Dividend*, 4)

#### **COMPOSITION OF THE CREATIVE CLUSTER [Exhibit 1]**

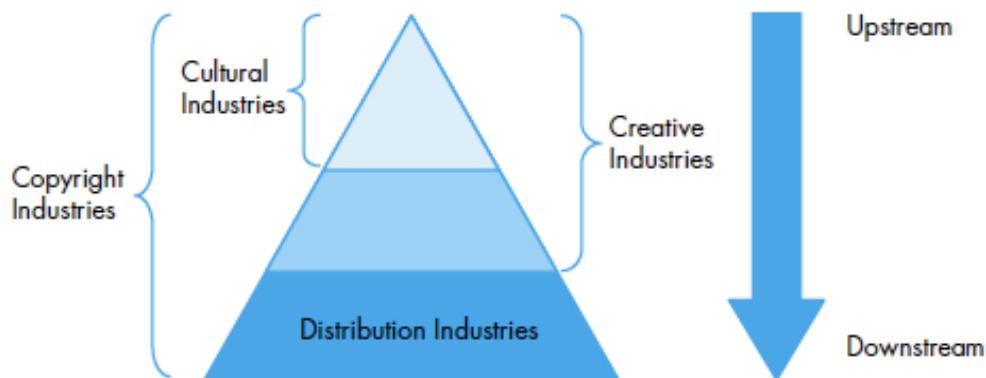


Figure 2-0. Creative Cluster. A chart illustrating the downstream effects of the arts on other creative, production-based industries. From the paper "Economic Contributions of Singapore's Creative Industries."

A group of economists, working along with the Economics Division Ministry of Trade and Industry in Singapore, presented a paper in 2003 entitled *Economic Contributions of Singapore's Creative Industries*. This paper sought to chart the downstream effects of the arts on the other creative and distribution-based industries along with the scope of these industries. They then compared Singapore's creative industry against several nations known to be leaders in the this sector, all with the intention of making policy suggestions to strengthen Singapore's creative industry.

Figure 2-0 illustrates the downstream effects of the arts community on output from Richard's creative class and beyond to the larger economy. The "Cultural Industries" are made up of the artists, performers, etc. that form the arts community that this project aims to identify and support. The "Creative Industries" are those populated by Richard's creative class and include areas such as advertising, software services, graphic design, and architecture. The category of "Copyright Industries" includes goods and services that are utilized by the

creative industries such as printing services for advertising. There is also an inverse relationship represented by those industries that rely on the services of the creative industries, exemplified by the building industries reliance on architectural services.

The authors compare Singapore's potential for strengthening its creative class economy with Australia, Hong Kong, the UK, and the US and ultimately propose public investment in arts, media, and culture as part of a plan to grow its creative economy. Figure 2-1 shows the importance of the creative industries in the US economy with 35% of the workforce being classified as members of the creative class and 20% of total exports being products of the copyright industry. It also shows that the US invests the least amount of public funds out of the case study cities in media, arts, and culture. (Heng, Choo, Ho, 2003)

The Singapore study helps to clarify why Richard Florida's class is such an important resource. It goes beyond the city scale, to the national one, highlighting the competitive advantage of supporting the creative class. These researchers theorize that the work of artists, or those involved in the "creative industries", make up the foundation for the creative class industry. Ann Markusen's work also places the presence of artists as an important factor in healthy economies. If these researchers are correct, then identifying what attracts and supports artists to a city is an important tool in securing the success of a city now and in the future. Building on what James Richards identified about creative class cities, this project will seek to identify how the built environment might be shaped to facilitate the creative interactions identified by these researchers.

## PROXY INDICATORS FOR SELECTED COUNTRIES

	<b>Manpower</b>		
	Social Diversity (Rating of 1 to 10)	Size of Creative Class (% of Total Workforce)	Innovative capability (Rating of 1 to 7)
Singapore	7.64	41.88	4.80
Australia	7.77	37.68	3.60
United States	7.70	34.35	6.00
United Kingdom	6.08	38.52	6.07
Hong Kong	7.54	31.89	4.60
	<b>Markets</b>		
	Copyright Exports (% of Total Exports)	GDP Per Capita at PPP (US\$)	VA of Knowledge Intensive Industries (% of GDP)
Singapore	2.90	22,262	56.38
Australia	1.82	25,980	48.60
United States	19.78	34,158	56.10
United Kingdom	9.41	24,146	51.40
Hong Kong	3.10*	25,467	NA
	<b>Infrastructure</b>		
	Institutional Framework (Rating of 1 to 7)	Size of Copyright Industries (% of GDP)	Public Expenditure on Media, Arts and Culture (% of GDP)
Singapore	5.90	3.20	0.30
Australia	6.10	3.30	0.32
United States	6.17	7.75	0.13
United Kingdom	6.27	7.90	0.15
Hong Kong	5.80	2.64^	0.29

\* Hong Kong's official estimate is computed as the percentage of total export services that could be attributed to creative industries, unlike other countries which consider both goods and services.

^ Hong Kong's official estimate of 2 per cent of GDP is based on creative industries only. This has been apportioned upwards to include distribution industries, assuming Hong Kong's copyright industries share a similar structure as Singapore's.

Source:

- [World Competitiveness Yearbook 2002](#)
- [International Labour Organisation](#)
- [Global Competitiveness Report 2002](#)
- [OECD Science, Technology and Industry Outlook 2000](#)
- [Copyright Industries in the US Economy – the 2002 Report](#), The Economists Incorporated
- [Creative Industries Mapping Document 2001](#), UK Creative Industries Task Force
- [The Economic Contribution of Australia Copyright Industries](#), Australian Copyright Council and Centre for Copyright Studies
- [Creative Industries in Hong Kong](#), Hong Kong Trade Development Council
- [Singapore Department of Statistics](#)

Figure 2-1. From the paper “Economic Contributions of Singapore’s Creative Industries.”

## New Art Cities

Most literature identifies large cities as the centers for the arts in the US. New York City ranks first on this list, often referred to as the cultural capital of this country, and sometimes the world. Other cities commonly found on this list include San Francisco, Los Angeles, Washington DC, and in the more recent times, the medium-sized cities of Seattle, Portland, and Austin (Markusen).

Numerous articles have been written about which cities are best for artists currently and in the near future. One such article is Maya Roney's "Bohemian Today, High-Rent Tomorrow" published in Business Week in 2007. This article was written with the intention of recommending cities to young artists but despite addressing the issue of high living costs, they reported that at that time artists were still likely to sacrifice in order to be near a large concentration of other artists and institutions. The recommendations put forth are based on five factors: art establishments per 100,000 people, percentage of population age 25-34, an Arts & Culture Index, a Diversity Index, and a Cost of Living Index. Of the ten cities recommended, LA, San Francisco, and NYC made the list despite ranking high on the cost of living index. Some of the other cities had impressive scores though, including Nashville, which ranked well in all the categories and had by far the lowest cost of living.

Articles have also been written addressing the issues of increasing real estate prices faced by artists in the most well established art cities today as well as tracking the trends of artists in response to this issue. Jennifer Steinhauer, in her 2005 article *New York, Once a Lure, is Slowly Losing the Creative Set*, reports that New York City artists have run out of affordable places to live and work and are leaving for cities like Seattle or even being courted by cities such as Philadelphia and Minneapolis (Markusen's home base) who wish to capitalize on a strong arts scene.

Robert L. Thayer, FASLA, is an Emeritus Professor of Landscape Architecture and founder of the Landscape Architecture program at University of California, Davis. He's published two books, including *Grey World, Green Heart*, and over 100 essays. In his 2008 essay entitled *The World Shrinks, the World Expands: Information, Energy, and Relocalization*, Thayer highlights the effects of peak-oil and advanced telecommunication on our experience and perception of the world. He forecasts what the future will look like as a result of these forces. With a landscape architecture-based audience in mind, he places his focus on the changes that would occur in terms of transportation, tourism, and land development patterns.

"In sum, the implications of the coming oil supply peak and steeply increasing transport fuel prices are considerable for the "grain" of the landscape, for the economy, for food, energy, and water supply chains, for travel and tourism. Part of the "re-expanding" physical world we will encounter will feature a significant relocalization of provision of physical needs." (13)

He predicts that travel by car and air will decrease significantly while increasing significantly by rail, a more energy efficient but slower means of transit. Because of this, he argues, people will choose to travel shorter distances to conserve monetary and energy resources, but also the resource of personal time. In reference to the impact of a diminishing fossil fuel supply on tourism, he states:

"Nearby nature" will become even more critical than it is today, and the entire landscape or tourism will most certainly be transformed. Tourist destinations that are capable of replacing remote international visitors with local and regional visitors will thrive"

Thayer then points out that these limitations on travel will "expand" our perception of what has been an ever-shrinking world. We will physically feel the impact of great distances when we can no longer visit them or must spend days or weeks to get there. But, he argues, technology will continue to expand our communication options over these distances, creating an opposing experience of a world that continues to "shrink". A key notion in Thayer's future is that of global

ideas lived out locally, a future where localized arts communities could be crucial for both the survival of the artists as well as the happiness of the greater community.

The research and vision of these writers shows us that creating and supporting strong arts communities outside of a few major cities provides benefits well worth the effort. Their presence helps to support the local economies as they are today and will perhaps play an even more important role in the future as our way of life shifts. So what can a city do to build upon this important resource? This project seeks to provide guidance to cities asking this question.

## **Chapter 3**

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### **Research Methods**

#### **Research Design and Methods**

This project utilized the research strategies of interpretation and survey and correlation. The nature of this research was qualitative in its search for commonalities and patterns. The following research methods were applied:

Case Studies: based on interviews and articles, four case study cities, of varying scale, were selected. These cities were selected based on a variety of indicators relating to the presence of established arts communities and with the intention of representing four very different types of “art cities”.

Interviews: in each of the case study cities, interviews were conducted with members of the creative communities as well as city, university, and private workers in the areas of urban planning, landscape architecture, and urban design. Topics included motivation for coming to their city, features that are important to the arts community, what makes this place special, and what may be missing. Interviews lasted from 45 minutes to 2 hours and went into great detail about the physical and social relationships between place and the arts community. All interviews were recorded for later reference.

Observation: based on insight gained from earlier research and interviews, personal observations of physical features that provide evidence of the presence of the arts community or have been reported as important to the creative community were identified and recorded. Features that were common to all case study cities were recorded as well as those that were unique to only one or some of them.

## **Choosing Case Study Cities**

The approach to this project was qualitative, not quantitative, so cities were chosen based on how they were perceived in terms of the arts rather than, for instance, how many arts facilities per capita they had. A list of possible case study cities was created first by scouring the Internet for arts based blogs, and collecting magazine and journal lists of top art cities. At the same time, informal conversations were conducted with many individuals posing the question of which cities they considered to be art cities. Artists that had moved to reported art cities were contacted and asked for their impressions. Questions about one art city would lead to mention of another. There was a certain amount of variety in the reported cities, but some city names came up repeatedly. From this process a list of possible cities, small, medium-sized, and large in scale, was formed.

The scope of the case-study cities for this project was contained within the southern region of the US. This was done for reasons of economic feasibility of this project as well as regional cultural connections to the design implementation city of Gainesville, FL. Many of the interviews conducted in search of case study cities were done in the southern region, providing the benefit of gaining an understanding of which cities artists within this region considered to be models for arts communities. Cities were broken up into three size categories; small cities being those with a metro population between 100,000 and 750,000, medium-sized cities being those with a metro population between 750,000 and 2,000,000, and big cities being those with a metro population of 2,000,000 or more. The chosen case study cities did not include any of the country's largest cities, but instead focused on two medium-sized cities and two small cities. During research of established art cities, the same big cities came up again and again like New York City, Washington DC, and San Francisco. Cities of this size are complex systems with many resources available in large quantities. Also, as stated above, there is already a trend toward artists locating to smaller cities (Markusen, "The Artistic Dividend" 4). As the purpose of this study is to find ways

in which to strengthen the arts community in more localized places, it was assumed that the larger cities had a weaker connection to the cities these findings would eventually be applied to.

Four case study cities were eventually selected, two within the medium-sized city category and two within the small city category. This particular group of cities was selected partly because each represented a different manifestation of an art city. The cities are of varying size and are distributed throughout the southern region. Some details of why each city was chosen:

Austin: Austin is a growing medium-sized city. Other medium-sized cities considered for this study included Nashville and the Research Triangle (Raleigh/Durham/Chapel Hill), but Austin was eventually chosen for several reasons. Since the publication of Florida's first book, which highlighted Austin as the prime example of a creative class city, many other articles have called out the city for its strength in attracting and supporting the creative class. It is also well known for having an internationally recognized music scene as well as for the city's steady growth in spite of the economic downturn. During the case study selection interview process, Austin was one of only several cities outside of the major hubs that were reported as popular destinations for artists to locate today.

New Orleans: The only other city in the southern region to be reported as a destination for today's artists was New Orleans. The city has long been known for its rich culture and arts scene, especially its music. It didn't rank highly, but made Florida's 2002 list based on his bohemian (artist-based) index. Since Hurricane Katrina though, the city has experienced a surge in its arts as well as its creative class community (Thompson). In 2008 Prospect.1 New Orleans began the largest biennial of contemporary art ever organized in the US. The fourth incarnation is scheduled for Fall 2014.

Savannah: Savannah is a small-sized city known for its large preserved historic downtown. It also has more galleries per capita than New York City (Baker) and is home to the Savannah College of Art and Design, a large private arts college with a decentralized campus. Florida and others have written about the important role of colleges and universities in strengthening creative cities and in a 2006 interview Florida said the city “defines the frontier” of building creative class cities due to a variety of resources and efforts that will be highlighted later in this paper.

Winston-Salem: Winston-Salem is another small-sized city. It was first considered as a case study city by suggestion from a new resident of the city studying film at one of the universities, and then seconded by a resident by birth. It did not appear on any of the published arts city lists. Research into the city revealed numerous mentions, by the city mostly, to the arts community. The arts council had a strong presence and the city had branded itself as “the City of Arts and Innovation”. Based on these findings, Winston-Salem was selected as a case study city to represent a city that was putting a lot of energy into being an art city. The unique question going into the analysis of this city was, “Can a city will a strong arts community into existence?”

## **Interviews**

In each city at least one person from each category below was selected to be interviewed:

- An artist: visual artist, musician, filmmaker, or dance/theater member
- Someone from the local college or university: an administrator, if it was an art school, or either an arts or landscape architecture/urban design professor or both from all other schools
- Planning Agency: someone from either the arts council or, if they didn’t have one, another city planning agency
- Arts Facilities Operators: often artists themselves, people who owned or helped to run galleries, theatres, and music venues

## **Observation**

Before visiting each case study city, extensive research was conducted to identify the general layout of the city including where the city center was, the size and location of colleges and universities, existence of arts facilities and organizations, and what the alternative transportation options were.

When the author arrived at each case study city she would travel the streets via car, foot, and/or public transit depending on what the city and neighborhood were suited for. She looked for signs of an arts community. Without a pre-conceived notion of what those signs would be, she noted any observations that seemed related to the arts community.

Next interviews were conducted. Based on what was learned from the interviewees, the author would head back out into the city, this time paying attention to and seeking out features that had been discussed during the interviews.

## Chapter 4

### Fieldwork: Case Study Cities



Figure 4-0. Map of the USA highlighting the region of The South. The four case study cities for this project are marked within this context.

## Austin: Western meets “Weird”

Population: City = 790,390, Metro = 1,716,289 (2010 US census)

Slogan: *The Live Music Capitol of the World*

Unofficial Slogan: *Keep Austin Weird*

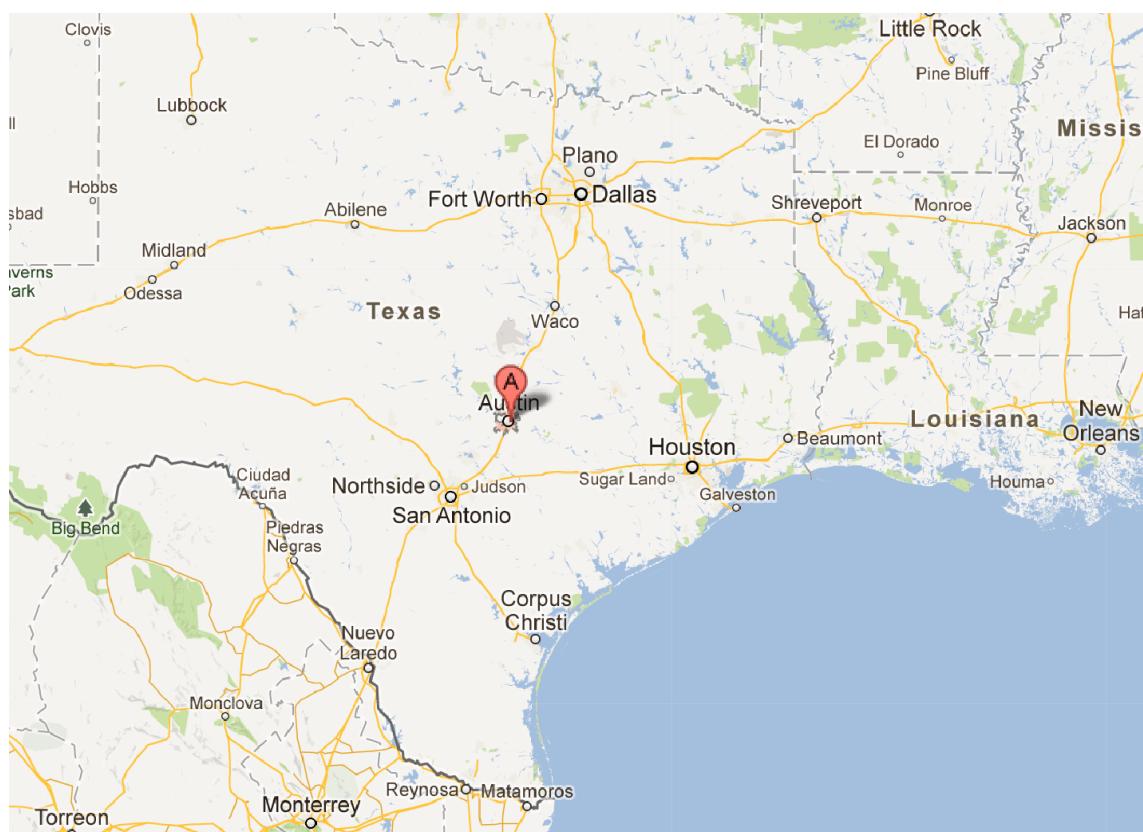


Figure 4-1. Regional map for Austin showing its place along a triangle formed by Texas' 3 largest cities: Houston, Dallas, and San Antonio. Image Source: maps.google.com

Austin is a growing medium-sized city that was chosen as a case study city for several reasons. The city appeared at the top of Richard Florida's list of Creative Class cities and has been referenced in countless articles and books focusing on the city's ability to attract and support the creative class, it's internationally recognized music scene, and the city's steady growth in spite of the economic downturn. The once popular phrase "Keep Austin Weird" seems outdated, as the city has gone from an anomaly in the center of conservative oil and cow country, to being a technology industry hub and well-established art city, appearing on both the national and international radar. Austin is known to be a creative city,

but what does the art scene look like there and how do those living in and out of the arts community see their city?

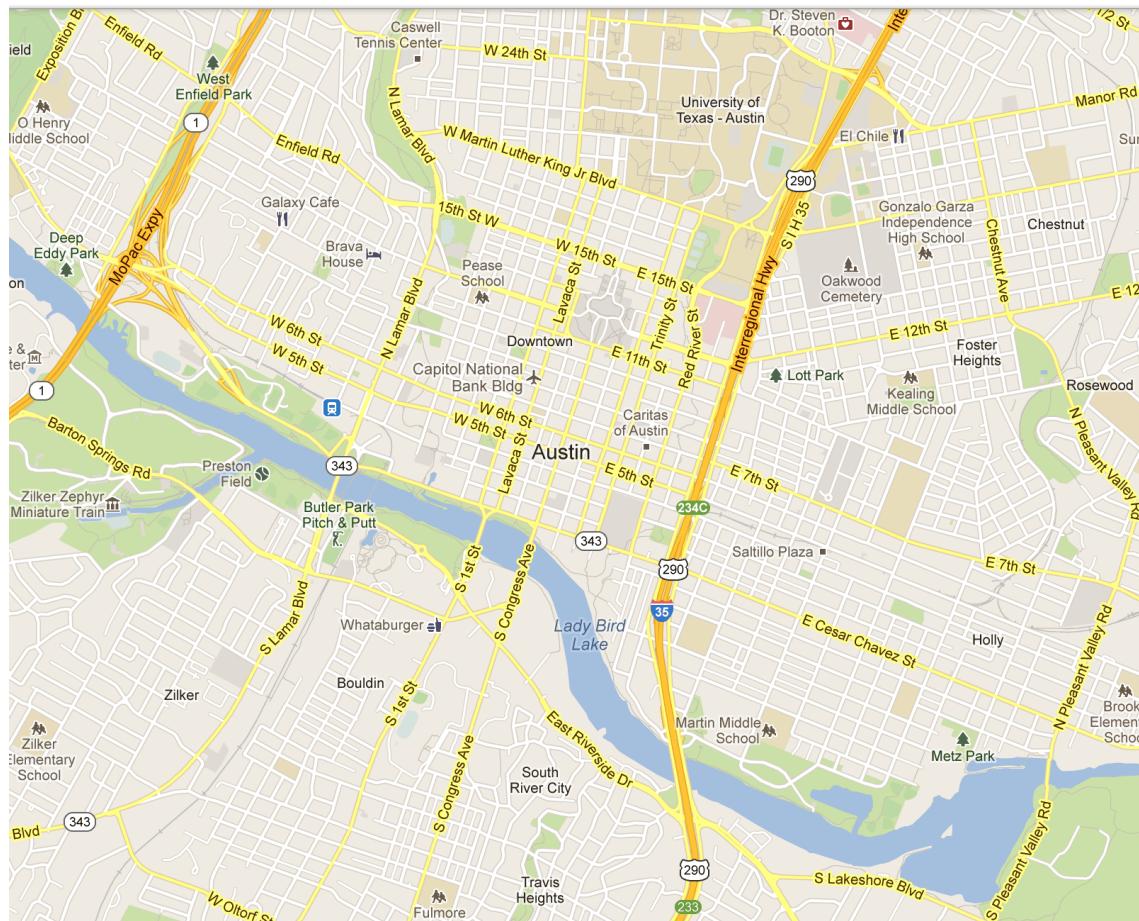


Figure 4-2. Google Maps image of downtown Austin. Image Source: maps.google.com

Austin is the capital of Texas and is located towards the center of the state in an area known as “Texas hill country”. It’s positioned in between Dallas/Ft. Worth and San Antonio and sits along one side of a triangle formed by the two cities, along with Houston (Figure 4-1). The city is also home to the University of Texas at Austin, a 350-acre campus with over 50,000 students ([utexas.edu](http://utexas.edu)). The campus is located just north of the capital, and is bordered to the east by I-35 and to the west by Guadalupe Street (Figure 4-2). Guadalupe, commonly referred to as “the drag”, is a long strip of college student-oriented restaurants, shops, and bars. The character is a mix of quirky independent businesses and typical chains. UT Austin has programs covering the full range of the arts and the

main campus includes generous facilities to house them like the Blanton Museum of Art, which boasts “the largest and most comprehensive collection of art in central Texas.” ([blantonmuseum.org](http://blantonmuseum.org))



Figure 4-3. UT Austin’s Public Art Master Plan. Prepared for the Landmarks program in 2008 by Peter Walker and Partners. Image Source: [landmarks.utexas.edu](http://landmarks.utexas.edu).

The university runs a unique public art program called Landmarks. This program brings sculptures from the Metropolitan Museum of Art to campus on long-term loan. The program is funded through the University’s Art in Public Places program, which reserves 1-2% of the budget of new buildings for public art, as well as philanthropic donations. The sculptures are placed based on a design by landscape architects at Peter Walker and Partners (Griffin).

The Program runs a comprehensive website with maps for printing and podcast tours that can be accessed by cellphone. The campus’ closed layout, with restrictive parking, limits the use of this resource, as well as other campus resources, by the greater public. Leah Griffin, the External Affairs Director for the

Landmarks program, spoke about the challenges of accessibility for off-campus community members,

“They do have to navigate into the center of campus which is...a challenge. I think for any person trying to get to campus for any event it’s a challenge if they’re not living here on a daily basis. It’s even challenging if you work here to park.” (Griffin).

Asked if the situation were any better at night, Griffin said, yes, but that you still have to pay and it’s still confusing to find your way around. The parking garage charges \$3 per hour for parking, 24 hours a day ([utexas.edu](http://utexas.edu)).

When Griffin was asked why she came to Austin, which she did a few years earlier, she spoke about her choice not to go to New York City or San Francisco. She said that she really loves both those cities but knew that if she moved there, she wouldn’t be able to afford to live in the actual city. She knew she was going to have to struggle and she might not be able to make it and might have to leave. Austin offered the quality of life that she desired, having an arts scene but also being very livable and very affordable. Also, because of the large university, she felt there would be job opportunities for her (Griffin). A Savannah resident and graduate of the Savannah College of Art and Design (SCAD) reiterated the draw of Austin as an alternative to the biggest art cities, “I know a lot of people who have graduated from SCAD who moved to Austin. It’s kind of like the New York of the South...we don’t want to move to New York!” (Hopkinson)



Figure 4-4. The Trailer Park Eateries, a culinary destination located on a gravel lot along S. Congress Avenue in “SoCo”.

The Colorado River runs through the heart of the city, dividing it into north and south. The river is damned towards the outskirts of town creating a reservoir known as Lady Bird Lake. The Capitol building sits on the north side of the river, in the center of town, and at its entryway begins Congress Avenue. The avenue stretches south through the downtown and continues across the river where it becomes South Congress, or SoCo. This popular pedestrian gathering area is made up of a long strip of stylish restaurants and bars, boutique hotels, and vintage shops. A block along the east side of the street features a gravel lot packed with food trucks and picnic benches, known collectively as the “Trailer Park Eateries” (Fig. 4-4). Lights strung from poles around the eclectic mix of food trucks collected there create a scene reminiscent of communal trailer park villages seen in movies. The residential neighborhoods that surround the SoCo strip are filled with a mix of historic and bold modern-style homes. These homes feature well-established landscaping that incorporates both traditional southern and desert plant palettes.

In the heart of downtown, back on the north side of the river, runs the infamous 6<sup>th</sup> Street. The street is divided east/west at Congress Ave, and it is east 6<sup>th</sup> from Congress to I-35 that makes up the 6<sup>th</sup> Street entertainment district. This strip of bars and clubs that serve as live music venues is closed off from traffic on weekend evenings. It's a popular destination for both college students and tourists that on your average weekend feels a lot like Bourbon Street, but once a year it is taken over by members of the weeklong international music festival South by Southwest, or SXSW.

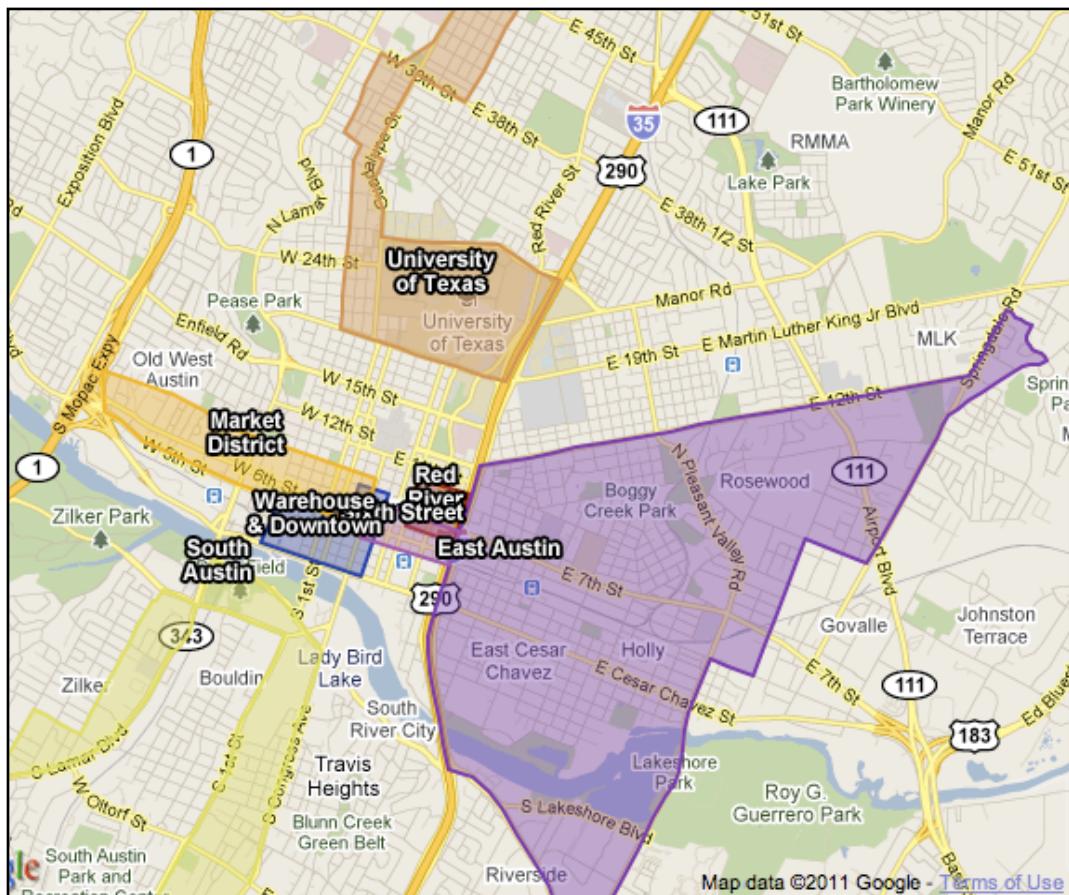


Figure 4-5. A Google map image of central Austin with overlays of the cities established districts.

Austin is well known as a music destination and the city has realistically branded itself as *The Live Music Capitol of the World*. While 6<sup>th</sup> street has a high concentration of music venues, Austinites report that this district provides only a

small portion of the music and culture that the city is famous for. The city hosts many music venues distributed all over town in little pockets. Figure 4-5 shows a breakdown of Austin by music district. One well-known venue is an old dance hall called the Broken Spoke. It's located in the "South Austin" district, in an area defined mostly by car repair shops. It's off a 5-lane road, with no bike paths or cross walks and a sidewalk on only one side of the street. The building looks like a "feed & seed" type shop with little indication of what is inside other than the proliferation of pick-up trucks in the parking lot and the mix of local cowboys and mainstream 20-somethings making their way in.



Figure 4-6. Toy Joy, novelty toyshop and café, located on Guadalupe, UT's main drag.

Many interviewees mentioned Austin's unique businesses as a major factor in their attraction to the city. The "Toy Joy" shop (Fig. 4-6), located near campus on the Guadalupe St. "drag", was a recommended example of this. The shop presents as a children's toyshop, but once inside the interior reveals a few surprises. It is a toyshop for all ages, full of novelty items ranging from Japanese figurines to roast beef flavored gumballs. It is also a coffee and ice cream shop.

Isaac Oster, who is both a visual artist and a video game designer, stated that this shop was a good representation of what he believes really makes Austin an art city. “It’s not necessarily the art that they have there, or even the music; it’s the places. The businesses have such character and imagination, that you find inspiration in your daily routine” (Oster).



Figure 4-7. Sixth St. Cool Store. A convenience store in the East Austin district, the neighborhood where young artists are currently congregating that still offers affordable housing and plenty of “funky” places.

With the influx of people, and money, Austin has been experiencing a lot of new development in the downtown. This urban infill can be viewed as positive in contrast to the urban sprawl that is chipping away at the area's distinctive hill country, but it lacks the character that Austin is known for. High-rise apartment buildings with balconies overlooking the water are popping up all along the river's north side. Urban pioneers have done their job in this area, establishing the brunch spots and music venues that have attracted these new residents. They've now moved to East Austin, the current pioneering neighborhood in Austin where interviewees consistently reported the arts community to now be centered. The

neighborhood is centered along two main strips of development. One is East Cesar Chavez Street. The other is East 6<sup>th</sup> street, which is a continuation of the music district mentioned previously that is separated by I-35. This side of the interstate is now a mix of Latino community and arts community members whose styles meet in the proliferation of murals that characterize many of the buildings (Figure 4-7). Here, interviewees said, one can be close to downtown and still afford a live-work space.

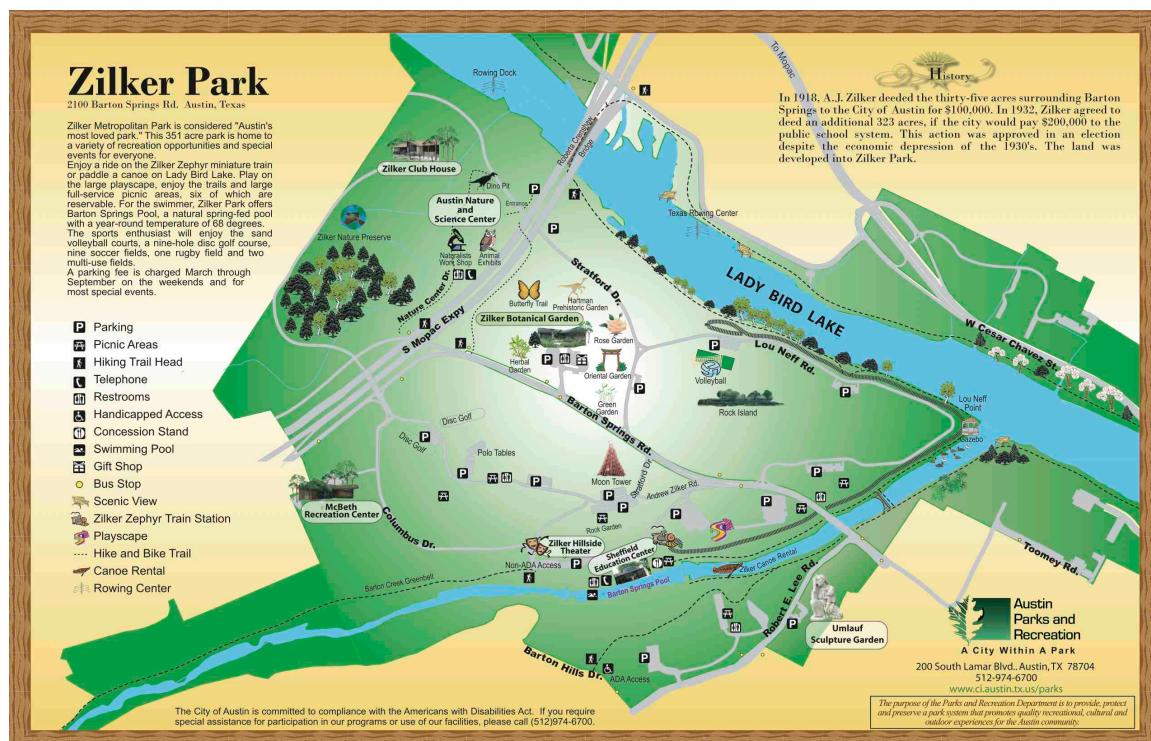


Figure 4-8. Zilker Park Map.

Outdoor recreation is popular in Austin with the waterways and many parks filled on temperate weekend days. Zilker Park (Figure 4-8), a resource cited by many of those interviewed, is a 350-acre (coincidentally the same size as UT's campus) park that contains the Barton Springs Pool (Figure 4-9) as well as botanical gardens, a sculpture garden, a hillside theatre, and biking and hiking trails. It also includes all the traditional park features like shelters and children's play structures as well as programmed sporting areas to include disc golf. The park is located in the heart of the city and is bordered by Lady Bird Lake to the northeast and Barton Creek, a tributary to the river, on the southeast.

([www.austintexas.gov](http://www.austintexas.gov)) Zilker hosts events throughout the year such as the family-friendly Zilker Park Kite Festival and the Austin City Limits Music Festival, a festival so popular that its attendance is capped at 75,000 people per day.



Figure 4-9. Barton Springs, featured in 2011's film "Tree of Life", is a city run spring-fed swim park within Zilker Park. Austin residents from all different backgrounds come to swim & sunbathe on warm days (of which there are many).

While the city does well to provide large-scale green space for residents, what it lacks are intimate public spaces. Bikers can be spotted riding along with traffic throughout downtown, but it is apparent that transit in Austin is dominated by cars. Interviewees consistently reported that cars were the main mode of transit and listed traffic as one of their biggest, and sometimes only, issues with the city. Austin is scaled for the car leaving little room for the intimate shared social spaces that are common in more finely scaled walkable cities. A possible reaction to this is the proliferation of porches found throughout the city and beyond to the suburbs (Figure 4-10). The porch culture places groups together in

common places where they've all come to celebrate favorable weather and the city's food, a frequently cited source of pride and entertainment. Not only do several bars contain the word "porch" in their name, but porches are featured in some fashion at most, if not all, eating establishments in the city center. Do the porches provide the festival-like social atmosphere that one experiences on the streets in downtown New Orleans?



Figure 4-10. Porch culture, downtown Austin.

## New Orleans: History, Culture, and Recovery

Population: City = 343,829, Metro = 1,189,866 (US Census Bureau, 2010)

Slogan: *Follow Your Nola (before 2013, You're Different Here)*

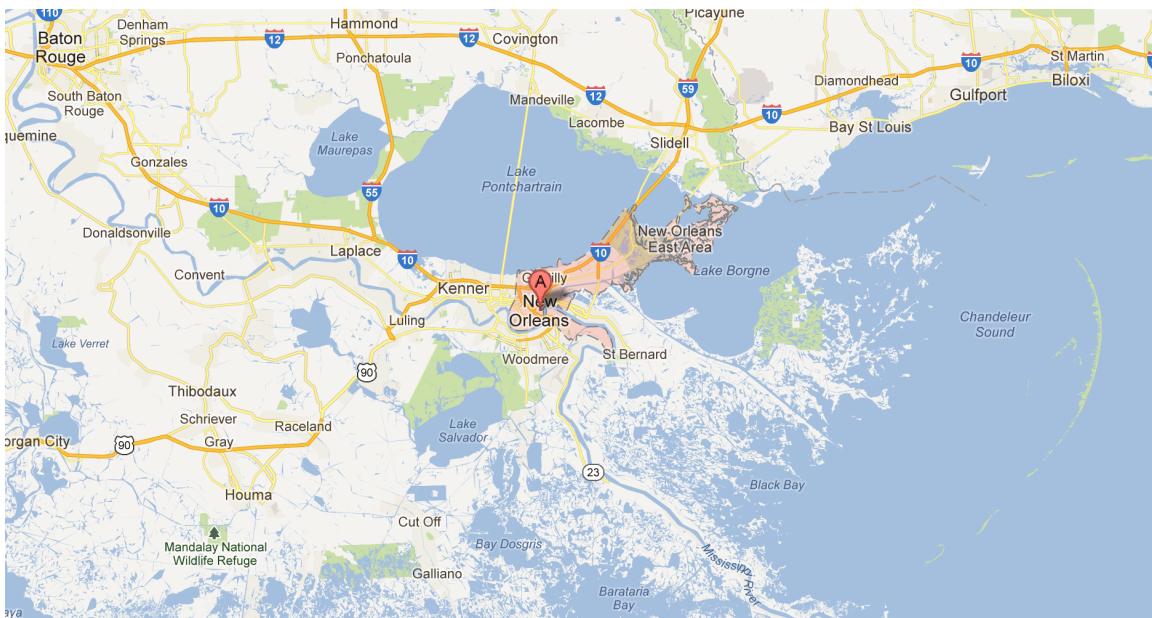


Figure 4-11. Regional map of New Orleans. Image source: maps.google.com

For a city its size, New Orleans is widely known in this country, as well as around the world. The city is a popular tourist destination for its music, unique culture, and festivals such as Mardi Gras and Jazzfest. It stands as a model of the concept that our country is a cultural melting pot. The city was chosen as a case study of a city that has historically been viewed as an art city and one whose arts community is currently evolving after one of the worst natural disasters our country has seen. Gene Meneray, Arts Business Program Director at the Arts Council of New Orleans spoke about what makes his art city unique,

"The interesting thing culturally...about the city of New Orleans is that there's this fantastic depth of stuff that's created here. And it's not an original thought. A lot of people have said the same thing, but what makes New Orleans a fun, creative city is that there's just so much stuff and it's being created by everybody. It's being created by a lot of people who have other jobs, who aren't considering themselves as full time artists. A lot of the jazz musicians in town, historically, have been tradesmen. The Mardi Gras Indians don't get paid for what they do; they have jobs. They present their art on the streets of New Orleans for free to the community and there are thousands of these people and there are thousands of visual artists as well. And what makes it an interesting place I think, is that

when people come down here they really get enveloped in the culture, it's everywhere. Every city has good artists...but what I think we bring is this just shocking depth." (Meneray)

Meneray speaks to several different characteristics of the arts community in this statement. One is the presence of art performed for free on the streets, making it accessible to everyone and turning the streets into a public gathering space. This practice was noted by interviewees in New Orleans, as well as outside, as what made the city a great destination for arts and culture.

Meneray also names two of the traditionally well-known artist groups in New Orleans: the jazz musicians and the Mardi Gras Indians, who perform in meticulously crafted costumes during the parades. He then speaks about the visual artists who outsiders may not realize make up a significant part of the city's arts community. New Orleans has always been a destination for music and for the theatrical pageantry associated with its festivals and theatres. Dawn Dedeaux, a successful visual artist who was born and raised in New Orleans and continues to work there, discusses how she sees the relationship between the various art forms in the city,

"Music is a dominant art form. It's the one most recognized internationally; it put New Orleans on the cultural map. I would say though that it's linked to the visual arts and the performing arts in the tableaux. The reality, not from a PR point of view or from a public perception point of view...is that we are a tableaux, a cross-discipline city. We have been all along. The music, I would offer, is very seldom static. It's usually while walking and there is music in the parades...If you look at the history of the visual arts, more often than not, it has served the parade. It has also moved... So I think where musical and visual arts meet is in the performance arena of the tableaux... But music is by far what has put New Orleans on the map. No doubt about it, its what brings people here." (Dedeaux)

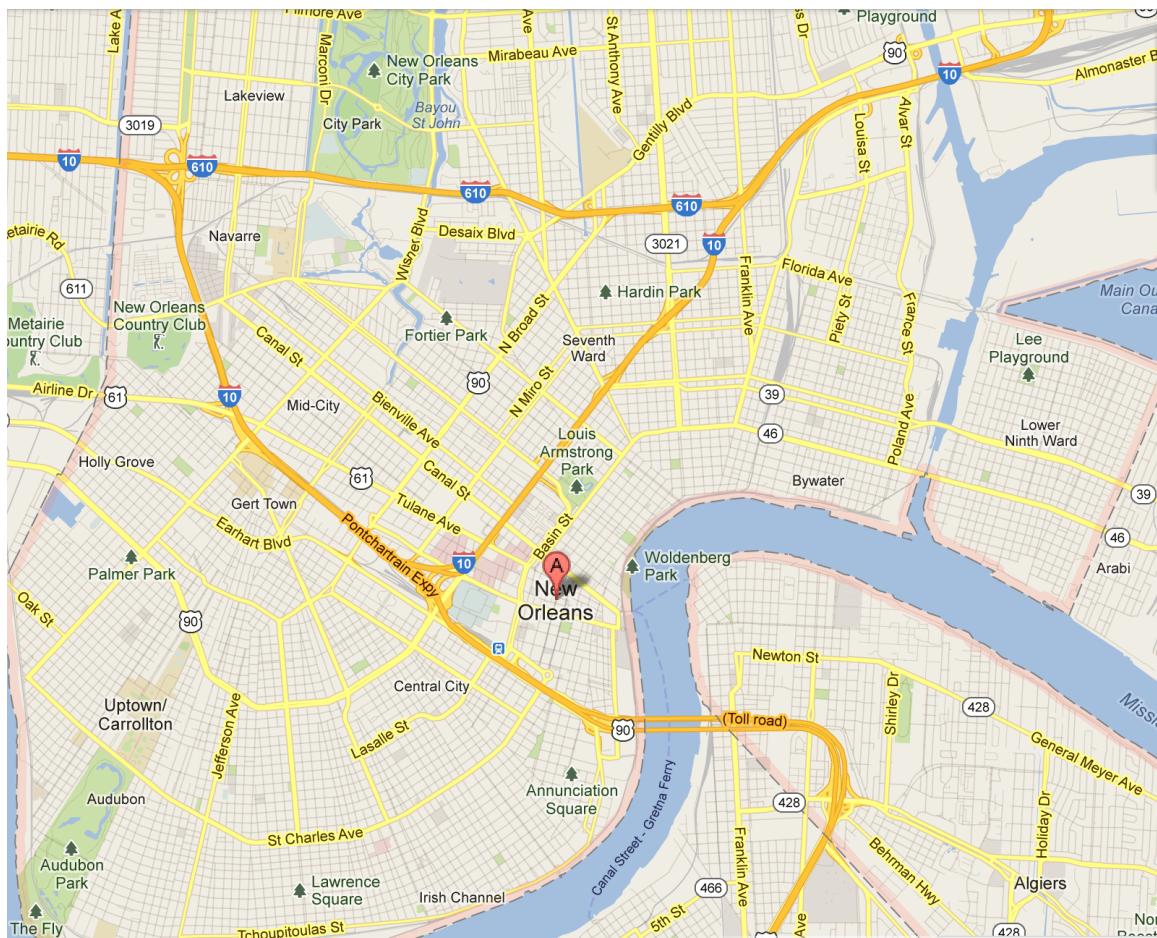


Figure 4-12. Map of central New Orleans. Image Source: maps.google.com

The city of New Orleans is situated along the east and west banks of the Mississippi River. It is bordered on the north and east by lakes and on the south by marshland and swamps (Figure 4-11). It is referred to as the “Crescent City” due to the shape of the downtown area formed by curvature in the Mississippi (Figure 4-12). The downtown neighborhoods run adjacent to each other along the river (Figure 4-13). The streets developed in sectioned grids that follow the path of the river, with St. Charles Ave set back from the water. A streetcar line runs down the center St. Charles, which is lined with historic mansions and oversized oak trees.

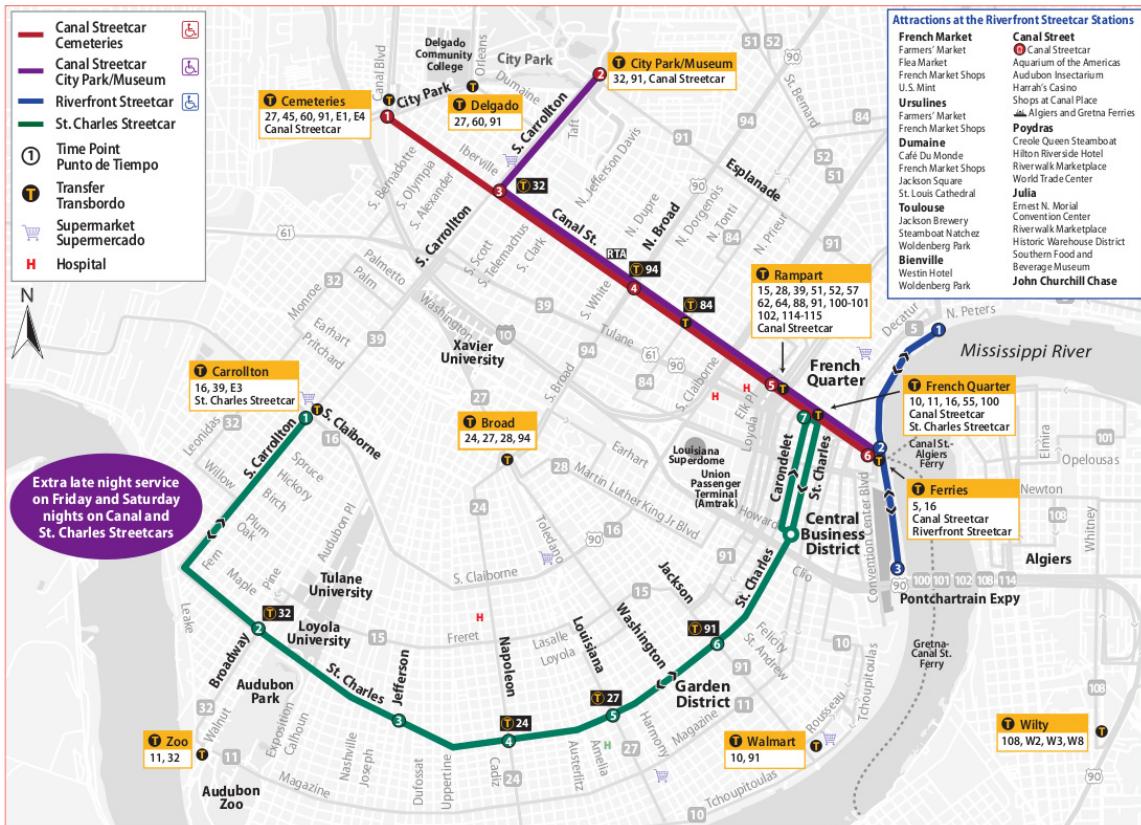


Figure 4-13. Streetcar map of New Orleans showing the four interconnecting lines. This map also shows the ferry that connects the section of the city across the river and some of the downtown neighborhoods including the Garden District, the Central Business District, and the French Quarter. Image Source: norta.com

The St. Charles streetcar line starts at the Uptown neighborhood that forms the western edge of central New Orleans. It then runs through the Garden District, a historic residential neighborhood that is famous for its mansions. Next the streetcar passes under I-10, which forms the dividing line between the Garden District and the Warehouse Arts District. The streetcar travels around Lee Circle, a large traffic circle that holds a monument to Confederate General Robert E. Lee. This neighborhood is characterized by converted warehouse spaces and houses a number of museums as well as the city's gallery district. This transitions into the Central Business District (CBD), which is made up of a mix of historic and modern taller buildings. The line ends at Canal Street, which runs perpendicular to the river and starts a shift in the grid. This shift signals a neighborhood change as Canal forms the entry point to the historic French Quarter. This popular tourist destination is commonly travelled on foot. The

walkable streets are lined with bars, restaurants, and shops. Bourbon Street, known for its walk-through bars and strip clubs, is cut off to traffic for much of its length and serves as an active public gathering space. The Project for Public Spaces calls it “perhaps the most sociable and pedestrian oriented street in the country” ([pps.org](http://pps.org)). The neighborhood has a number of galleries, mostly catering to tourists, and many of the bars offer live music. The bars open their doors so that the music fills the street in an attempt to lure in passing pedestrians.

Thirteen blocks later, at Esplanade Avenue, the grid shifts again signaling the end of the French Quarter and the beginning of the Marigny neighborhood. This is where the local arts community members reported that they went as an alternative to the tourist-heavy French Quarter. The other neighborhood the locals said they visited to see music shows was the Uptown neighborhood that houses a lot of the areas college students.



Figure 4-14. St. Charles line streetcar passing Loyola University.

Rather than having one dominating university, as in Austin, New Orleans has a large collection of smaller colleges. The largest is Tulane University with a current population of 13,486 ([tulane.edu](http://tulane.edu)). The remaining schools have less than 10,000 students. The city hosts several historically African-American schools as well as two seminary colleges. Tulane's campus runs north-south from St. Charles Ave. to Claiborne Ave. in the Uptown neighborhood of central New Orleans. The smaller Loyola University is located adjacent to it on St. Charles and together the two sit prominently along the streetcar line (Figure 4-14).

Hurricane Katrina, which devastated the city with massive flooding in 2005, was still very much in the forefront for those who live in the city. Scarcely a subject was discussed without the context of Katrina's effects on it. The flood, while devastating, seems to have united the arts community here and undoubtedly put them in the national and international spotlight (Meneray). As people work to rebuild the city, many are using the arts as an anchor to build community upon.

Although the city was still struggling to fix things such as street signs, overall when compared with conditions pre-Katrina, it looked and felt much the same as it had before the event. One marked difference was in the influx of people in the arts who had taken up residence there, at least part time. There were young filmmakers from afar in town looking to find inspiration for their next movie, like Benh Zeitlin, writer and director of *Beasts of the Southern Wild*, a magical realism film about a homeless community living outside the levees when a storm hits. The film was nominated for a 2012 Best Picture Oscar. Gallerists from New York City opened up shop and organized the United States' first art biennial in the city of New Orleans, calling it Prospect 1. Dedeaux spoke of the art scene post-Katrina,

"There were so many satellite activities. Young people from around the country came in, everybody wanted to be here. Not just for the art but there were lots of young people coming in to rebuild the city. It presented new opportunities and education in architecture, urban planning, in almost any field you can think of."

The slate was wiped clean. Okay, what can we do new and better? So it brought in lots of new creative energy, including young artists...The locals, the old-timers such as myself, when we came back to the city we had a different kind of a can-do spirit. I think we were left to dangle and I think we pulled ourselves up and it gave us a different sense of resiliency and self-reliance...let's rebuild, let's remake. So I think the combination of a new kind of emotional structure on the part of longtime residents combined with all the new energy and innovative ideas such as Prospect 1 has really fostered an extraordinary thing. This is one of the happening places to be right now in the arts." (Dedeaux)

Meneray agrees that the arts community has really strengthened in the past few years, but he doesn't give all the credit to Katrina,

"I think there's a lot more interesting things going on here than there were when I first came here (in 2001). Some of that is storm related, but not all of it. New Orleans was getting ready to blow up arts wise before the storm anyway, its just that we had this huge gash that took a long time to repair, which still hasn't fully been done of course...there were more interesting artists that were coming to town and then the storm did add, oddly enough, an element to that. We definitely become known much more nationally and worldwide...then when things started to rebuild decently well, in their own weird way, there were a lot of, especially young people, that wanted to be a part of that, especially in arts and culture."

(Meneray)

Dedeaux, who has spent months to years working on projects in well-established art cities like New York and San Francisco had this to say about a recent stint away from her home, "Vancouver was gorgeous, but in the end a little too clean for me. In the end, you look for the funk a little bit. You want a little asymmetry, a little something off-beat, a bit of imperfection." (Dedeaux)

## Savannah: The Arts College Town

Population: City = 136,286; Metro = 347,611 (US Census Bureau, 2010)

Slogan: *Savannah Est. 1733* ([savannahnow.com](http://savannahnow.com))

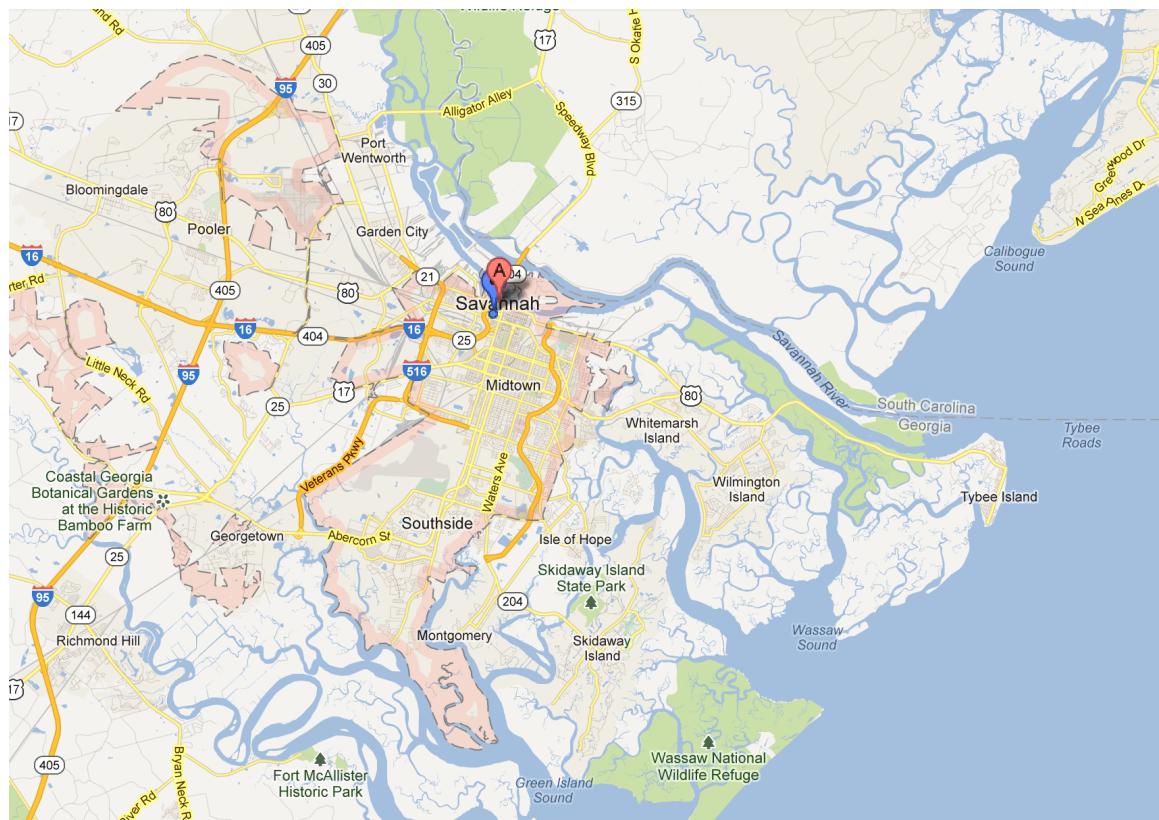


Figure 4-15. Regional map of Savannah. The city is separated from the Atlantic Ocean by marshland and barrier islands. Image Source: [maps.google.com](http://maps.google.com)

Savannah is known in the US and beyond to be a tourist destination for its designated historic district. It contains the largest registered historic district in the country (Baker). The city also hosts 60 galleries, more than three times as many per capita as New York City (Creative Coast). It is home to the Savannah College of Art and Design, or SCAD, a large and well-known university that is dedicated to the arts.

Savannah does not appear in Florida's original creative class index (Rise 2002) but the city has changed since then. Here's what Florida had to say in an interview about the city in 2006,

"Savannah virtually defines the frontier of this field. You are on the absolute cutting edge. I'm so pleased to see things like the Creative Coast effort down there. You're certainly a city with enormous geographic assets, your fantastic historic buildings.

Another great thing you've got going on is having the university and college community that you do – both with the Georgia Tech installation that you have and SCAD, with its unique ability not only to revitalize its own buildings but to revitalize the community as well. That kind of seamless blending of environments is very important in attracting the creative class." (Morekis 2006)

Savannah is nestled within marshland along the south edge of the Savannah River. It lies on the edge of the Georgia border with South Carolina just north over the river. Marshes and barrier islands separate the city from the Atlantic Ocean, which is a 15-20 minute drive away. The city, established in 1733, developed along the river and grew south from it in a grid pattern. The historic grid goes well beyond the designated historic area, referred to by locals as downtown.



Figure 4-16. A Saturday in Forsyth Park, Savannah's central urban park located in the Victorian District. Residents enjoy activities ranging from sports, music, and farmer's market shopping, to just strolling the promenade or relaxing on the grassy fields.

Within the designated historic area is a feature that makes Savannah unique and plays a large role in the city's popularity with tourists. A series of squares, preserved from the city's original design, remain a part of the urban fabric today. Each of the twenty-two squares is a unique public space and all are connected by attractive walkable streets. The grid of green spaces terminates to the south with a sizeable central park called Forsyth Park (Figure 4-16). The park is simple and keeps with the style of the squares. A formal fountain stands at the north entrance and a pedestrian promenade travels long ways through the center. Fields on each side provide space for concerts, farmer's markets, and other community events. SCAD holds their Sidewalk Arts Festival there, "The 32nd annual Sidewalk Arts Festival...features the imaginative chalk-art creations of SCAD students and alumni. This ever-popular event creates an open-air gallery in the enchanting environs of Forsyth Park for the public to enjoy." (scad.edu)

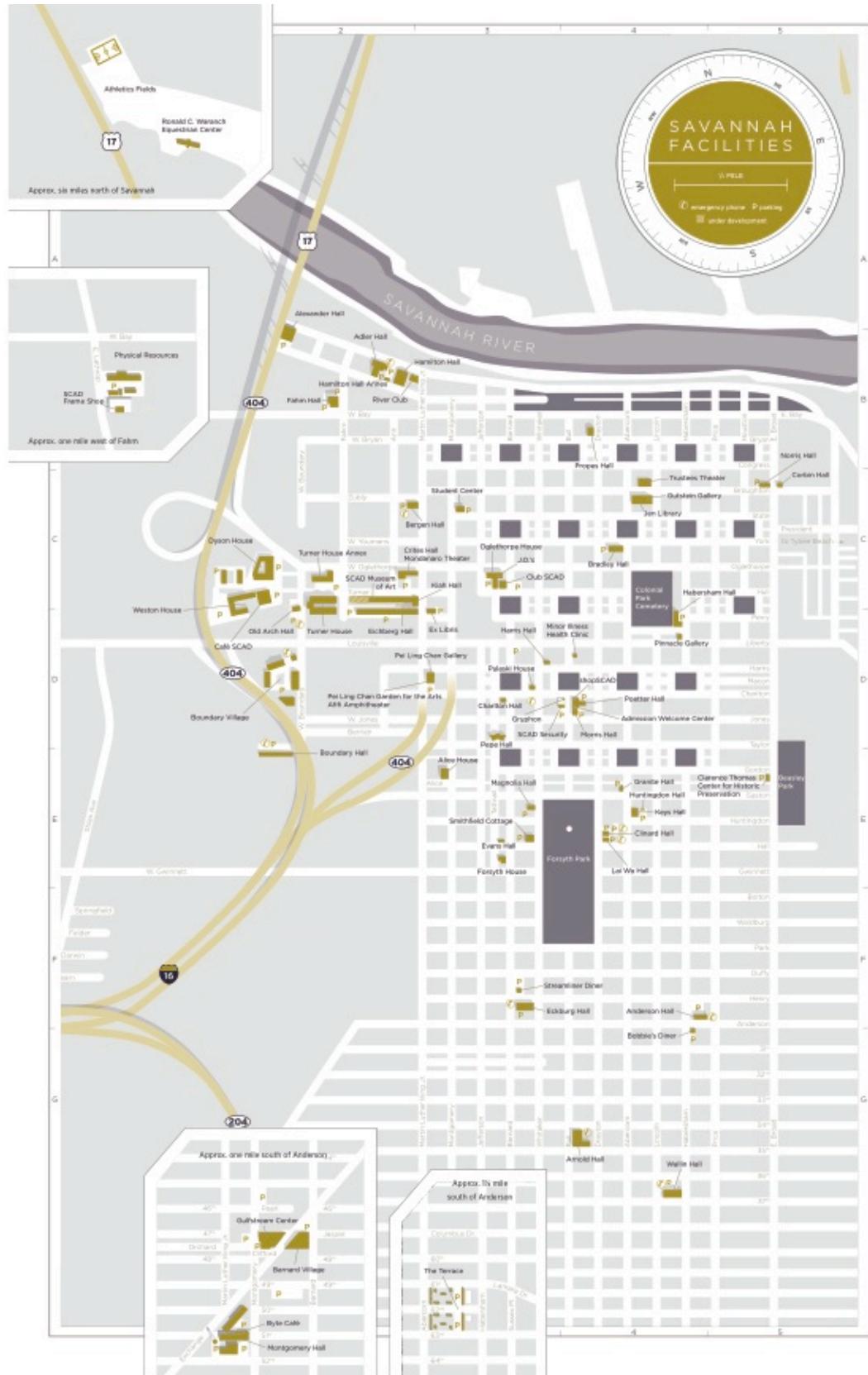


Figure 4-17. Map of SCAD's campus. This map shows the city's downtown area and highlights the SCAD's buildings as well as the city's series of squares and parks. Image Source: scad.edu

The Savannah College of Art and Design is a private university that offers bachelors and graduate degrees in the fields of art and design. The school claims to offer “more degree programs and specializations than any other art and design university” ([scad.edu](http://scad.edu)) It currently enrolls just under 9,000 students ([usnews.com](http://usnews.com)) in programs covering the range of traditional art and design offerings as well as programs such as historic preservation, illustration, and game design.

SCAD contributes to the arts community by bringing in large numbers of faculty and students who practice the arts, but it is their open campus that brings this resource to the larger arts community (Singiesen). Figure 4-17 shows a map of SCAD’s campus. The school’s buildings are shown in brown and contrasted with the city’s historic squares and parks, which are shown in purple. The buildings are distributed throughout the designated historic downtown and further south, past Forsyth Park, where begins the Victorian District that interviewees reported housed many students and arts community members.



Figure 4-18. Broughton Street, a main street in historic downtown Savannah.

The school's impact on the urban landscape can be seen in Figure 4-18. The image shows Broughton Street, a main street in historic downtown Savannah that has wide, shaded, pedestrian-oriented sidewalks that are lined with shops and galleries. The Trustees theatre, seen on the street with a SCAD marquee, originally operated from 1936-1980. SCAD acquired the property, which they re-opened in 1998. It now houses theatrical and musical performances as well as the annual Savannah Film Festival ([scad.edu](http://scad.edu)). Debra Zumstein, Arts Program Coordinator at the Savannah Department of Cultural Affairs, says the film festival is an example of how the school and the city work together to bring arts to the city, "The film festival is a SCAD thing, but we fund that. It's a symbiotic relationship."

The school's influence is one that some interviewees indicated both strengthens and stifles the local arts community. The open campus means that art is in the image and consciousness of the whole city, an asset to the community. But the school's seeming monopoly on all things innovative in art was indicated as an oppressive force by some local arts community members.

Field observation and interviews revealed that there were many artists living in and around the city. The artists were there because they attended SCAD, or they worked at SCAD, or because they thought of Savannah as an art city due to its history as such and the presence of a such a large art school.

"you have a lot of (current) students, a lot of students who ended up staying here and local artists who have moved here because there's a lot of resources for them here because of the college." (Gossett)

But the art that was being publicly displayed, for the most part, was either tourist-oriented or brought in by SCAD as a resource for the students (Hopkinson). The presence of SCAD galleries displaying work by national and international artists is a great resource, but the city currently suffers from a lack of young, emerging, and innovative artwork that is accessible to the public (Morgan).

The visual art scene, however, sounds as though it is strengthening to a point where people are starting to find alternative ways to show their artwork such as the once monthly Studio Hop. The hop works because a number of artists have their studios in the same area allowing for a map-driven walking tour. Myrriah Gossett, Executive Director at the Desotorow Gallery, had this to say in response to the question of whether she considered Savannah to be an art city,

"Oh definitely. A lot of times when you talk to people who've never been here and you say something about Savannah, they think of *Midnight in the Garden of Good and Evil* and that whole southern drama...I think once people are here they can feel more of the artist community." (Gossett)

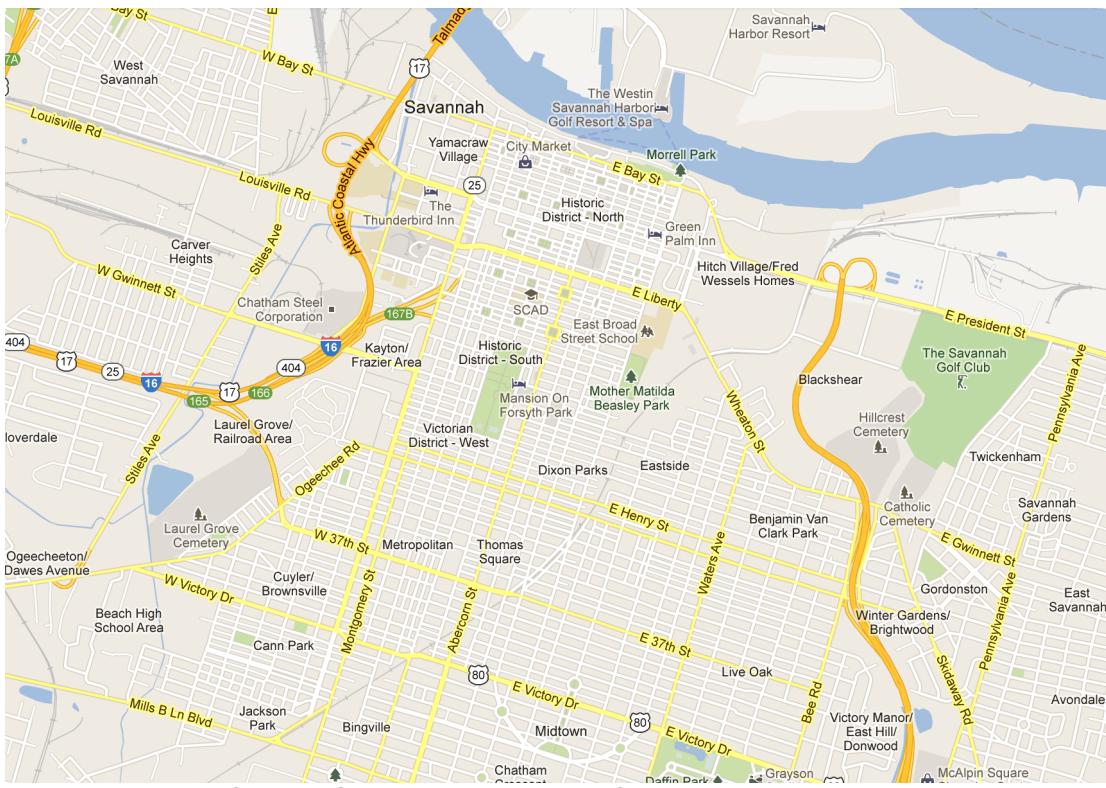


Figure 4-19. Map of central Savannah. The series of squares can still be seen in the historic district. The grid pattern continues past the historic district to the south and east. Image Source: maps.google.com



Figure 4-20. An artist interviewee's house and studio in the Victorian District, one of several neighborhoods south and east of the designated historic district that offer affordable historic homes and retail spaces for urban pioneering.

Two artists interviewees reported that they had bought historic homes, which they renovated to be used as live-work spaces (Figure 4-20). A drive around the city revealed many more vacant homes available to fix up (Figure 4-21) Older buildings are also utilized for music and theatre productions (Baker).

"its very very cheap to live here in comparison to other cities that have large art communities. If you move to New York, you're cutting off an arm and a leg to live there. Where as here you can still hold down a part time job and afford to pay all of your bills, even if you're a working artist. I think part of the draw is the fact that there is a younger crowd here because of the college but there's more people staying because its affordable to live here. (The arts community) continues to grow because of the graduates who have decided to stay." (Gossett)



Figure 4-21. A boarded up house in the Eastside neighborhood, another neighborhood on the outskirts of the historic district with historic homes available to be renovated.

Artist Johanna Hopkinson said this in reference to the Eastside neighborhood where she once lived,

"There's a lot of artists that have bought houses there because it was kind of a very bad area, like you didn't go over there. It's the state streets. They're all named after states. The one that I lived on was Louisiana. Pennsylvania's a big one...and that's pretty much where the Studio Hop was, not show spaces, but people's studios." (Hopkinson)



Figure 4-22. Desoto Ave, in the newly developing Starland District.

The Starland District was reported by art community members to be a developing arts area. Desoto Avenue, shown in Figure 4-22 is where the Desotorow Gallery is located, along with several other local shops and cafes catering to community members. The area is located in the Metropolitan neighborhood, just south of the Victorian neighborhood (Figure 4-18).



Figure 4-23. The McQueen's Island Historic Trail is a multi-purpose trail that runs 6 miles along the Savannah River. It's located along US-80, travelling through the marshlands between Savannah and Tybee Island.

Artists stated that they found inspiration in the unique landscape surrounding the city. The marshland and island culture's influence is obvious in the many paintings around town that depict them. The same is true of the historic streets and squares that are also popularly depicted. But they are also sited as important to the abstract painter and the musicians for the beauty and inspiration that they add to their lives.

Savannah's historic district, like the entire city of New Orleans, allows pedestrians to consume alcohol on the streets if they follow certain rules such as avoiding glass containers. These city's "wet laws" are aimed at tourists, but also contribute to a street culture that is popular with artists. Socializing is not confined to clubs or house parties, but can be a strolling, anywhere and everywhere event. It gets people out of the bars and into the streets, utilizing and

strengthening these public spaces by activating them. It encourages development that is pedestrian friendly and is conducive to events such as art walks, which often include street performers and vendors. It also makes going out more affordable as there is no charge for walking the streets, whether one brings a beverage or not.

The city also passed ordinances that restricted alcohol consumption in ways that Gossett says has affected the arts community,

“The music scene is also on the rise...the city wants to try and embrace savannah being this up and coming young bustling art scene but they pass all these ordinances that totally restrict that.”

Gossett says that when she first moved to Savannah, at age nineteen, she couldn't go to any music shows. The city had just passed a law that after 10pm, if you weren't twenty-one years old, you couldn't go in to a bar/music venue. So half of the crowd couldn't support the bands they wanted to see. A new ordinance has affected the gallery she helps run, “Galleries now, we get fined if we have wine at our gallery openings. It's a gallery opening, when is there not wine and beer?..It's very restricting.” SCAD can still have wine at their openings because they have their own catering company with its own liquor license, so they are not affected by the ordinance. (Gossett)

Another artist mentioned the lack of wine as part of why the art hop felt “stuffy” and she was not inclined to participate in it. She also cited the amount of time it took to get to all the participating galleries as an issue. (Hopkinson)

As Richard Florida observed back in 2006, Savannah does seem to be on the “cutting edge” of becoming a well-known destination for creative class as well as arts community members,

“My painting professor came here because he thinks it's an emerging art scene, he's brought other people here. There's the SCAD art scene and then there's this other art scene which is much more diverse and happening.” (Hopkinson)

"There's more and more things going on if you plan on staying and living here as a young artist, or just as an artist. There's a lot of opportunities for you to show your work or just to be involved in that community. I mean, even this coffeeshop runs as a gallery too. This is all work from Savannah State University, their seniors." (Gossett)

## Winston-Salem: Desire & Potential; Can an Art City be Willed?

Population: City = 229,617; Metro = 640,595 (US Census Bureau, 2010)

Slogan: *Your Southern Wake-Up Call* (before 2013, *The City of Arts and Innovation*)

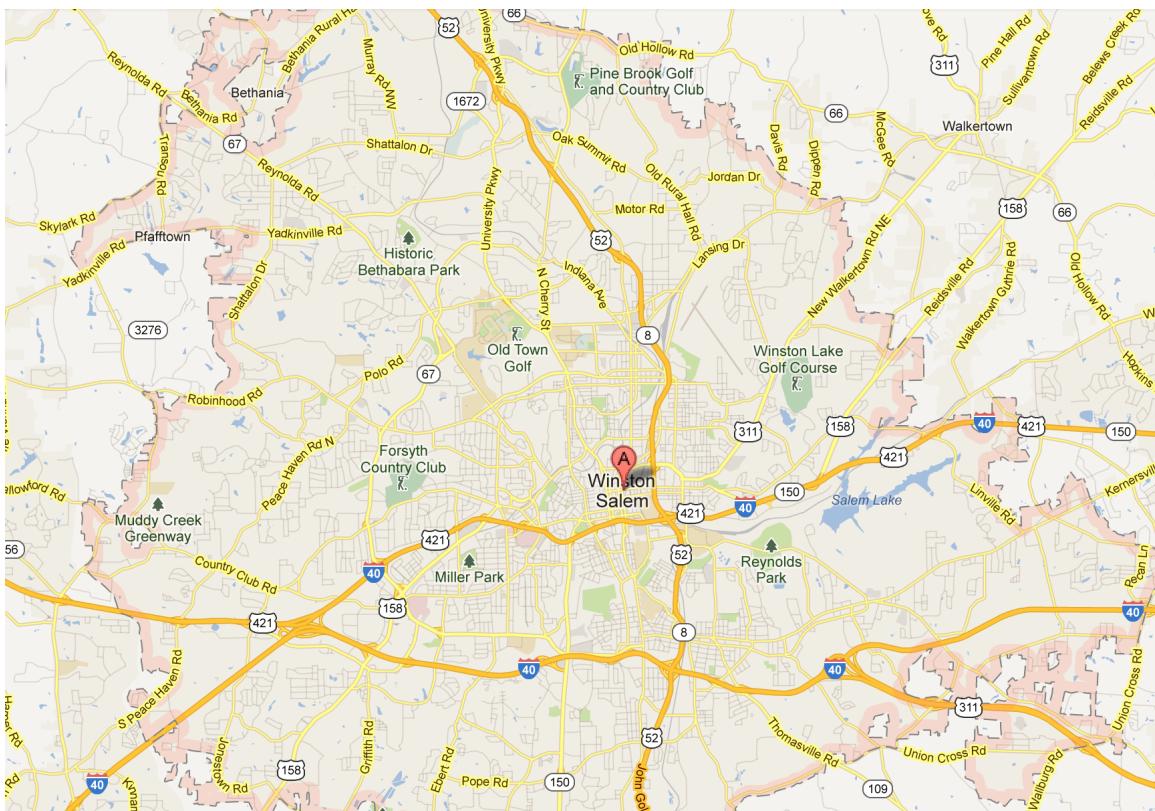


Figure 4-24. Map of greater Winston-Salem. Image Source: maps.google.com

Winston-Salem came about as a case study city by suggestion from a new resident of the city and then was seconded by a resident by birth. It did not appear on any of the published arts city lists. Research into the city proved intriguing revealing numerous mentions, by the city mostly, to the arts scene. The arts council had a strong presence and the city had branded itself as *The City of Arts and Innovation*. Based on these findings, Winston-Salem was selected as a case study city to represent a city that was putting a lot of energy into being an art city. The unique questions for this city, going into the interview and landscape analysis phase, were, “Are they pulling it off? Can a community will an art scene into existence?”

Winston-Salem is located in the foothills of North Carolina. It was built on the tobacco and textile industries, and came about when the neighboring cities of Winston, the county seat, and Salem, an old Moravian settlement, were joined. In the early through the mid-1900's the Reynolds Tobacco Company and the Hanes textile factory were the major employers of the town. The names of these families can still be found attached to things like parks, museums, and theatres. Since tobacco has decreased in popularity and textiles have moved overseas, Winston-Salem, like many other cities, is looking for a new industry (Bright).

As their slogan before 2013, *The City of Arts and Innovation*, told us, the city was looking to the tech industry and arts tourism as the new face and economic drivers for the city. But interviewees reported that the slogan was branding and nothing more and that the city at this time did not live up to it. The new slogan “*Your Southern Wake-Up Call*”, which so far has not been taken up by the arts organizations, is perhaps a signal that city leaders have given up on trying to remake the traditional southern town.

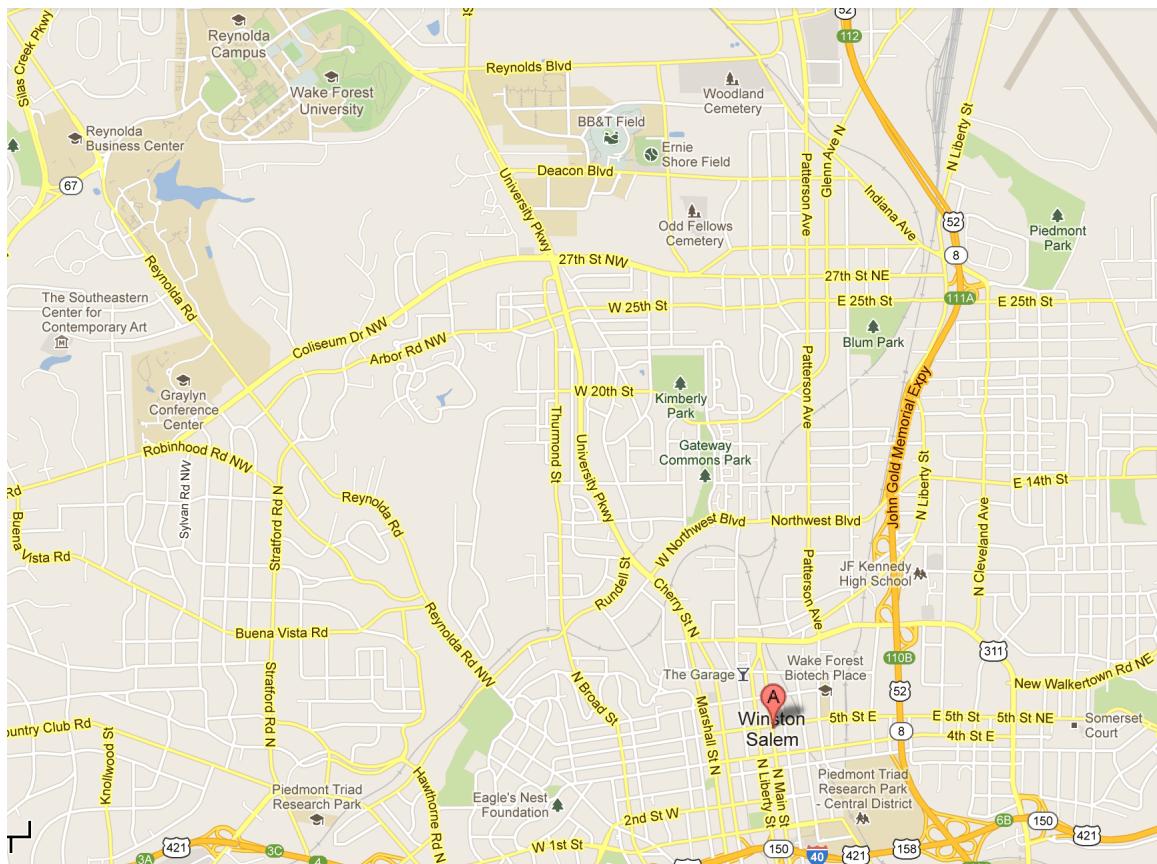


Figure 4-25. Map of downtown and north central Winston-Salem. Wake Forest campus can be seen in the northwest corner of the map. Image Source: maps.google.com

The city hosts several colleges. The two largest are Wake Forest, a private university of just under 5,000 students whose strengths are their business and medical schools, and Winston-Salem State, a public and historically African-American university with enrollment of over 5,600. There are a number of other schools, most notably the UNC School of the arts, a member of the North Carolina public university system that has high school through graduate students majoring in all areas of the arts, and Salem College, a small (1,200 student) liberal arts all girls' school located in the historic old Salem area of town.

Each of the schools is located some distance from the downtown area (Figure 4-25, especially Wake Forest University, which is a 4.5-mile drive from city center (Figure 4-24). In some cities, these distances would not be far, but because of the rural or suburban quality of much of the city, these campuses seemed quite disconnected. A professor at NC School of the Arts reported that his students

rarely travelled into downtown Winston-Salem and that it seemed as though it were in a different town. Instead, they mostly stayed on campus, where they are all required to live, or visited the shops and restaurants located across the street (Shelnutt).

One of the interesting comments received from those who had visited the city was regarding the apparent segregation of the city into an African-American and an Anglo-Saxon side of town. Two people separately suggested this observation as a possible factor in stifling the development of arts and culture within the city. Connections were not obvious at first, but interviewees were asked about the issue during investigation. A driving tour revealed that while the city may not be universally split, it is clear why the observation had been made before. Several interviewees identified US-52 as the dividing line. Interview questions regarding this returned interesting answers along with some history and thoughts on why it had not changed.

The city has a compact downtown with a mix of historic buildings and modern skyscrapers. The main strips of activity downtown are 4<sup>th</sup> Street and Trade Street. Each houses bars and restaurants ranging from college-oriented to upscale. Trade Street has been labeled by the city as the “Avenue of the Arts” and there are signs at each intersection alerting visitors to this fact. A visit to the “Avenue of the Arts” revealed a street that contained a few so-called galleries. But upon closer inspection they were mostly gift and home décor shops. There were no apparent music venues either.



Figure 4-26. A “gallery” along the Avenue of the Arts sells imported pieces for home décor.

Trade Street has its version of galleries, while 4<sup>th</sup> street features UNCSA’s historic Steven Center for performing arts along with an independent film theatre and several more shops calling themselves “galleries”. The arts council has an office on 4<sup>th</sup> St. and their new Milton Rhodes Center for the Arts is just around the corner.

The Milton Rhodes Center incorporates a redeveloped city block and includes, “two new galleries, meeting and event spaces, a café and terrace, the new Hanesbrands Theatre and Sawtooth School for Visual Art.” ([rhodesartcenter.org](http://rhodesartcenter.org)) Like the Department of Cultural Affairs headquarters in Savannah, the center houses art classes, a gallery, and a flexible multi-use black box theatre in one space. The newly renovated space in Winston-Salem was more polished than the Savannah arts space and appeared to be of a larger scale.



Figure 4-27. Winston Square Park.

A walking tour of the downtown revealed only one obvious public gathering space. Between 4<sup>th</sup> street and the arts center site is Winston Square Park, a city park, more of a plaza really, that contains a water feature and an open-air amphitheater. On a pleasant Sunday the park was empty save for a pair of homeless-looking people.



Figure 4-28. "Avenue of the Arts". The red sign at each intersection alerts visitors that they are in the arts area. The streets are empty on an acclimate weekend day.

A striking feature of downtown Winston-Salem overall was how empty it appeared. On a weekday or weekend, even during pleasant weather, the streets were mostly populated by individuals who appeared to be homeless and radiating from the bus depot located downtown. During weekday lunch and on weekend nights the popular restaurants and bars along the main strips attract a lot of people, but at any other time the scene on the streets is in stark contrast to the tall buildings and sizable population. It is difficult to envision a city population of nearly 230,000 and, in fact, students who were asked were often surprised to hear the figure. The downtown scene, in terms of people sited and businesses that serve residents, is indicative of a population well under 100,000.



Figure 4-29. "To Build a Community," Brad Spencer, 2006, Winston-Salem, NC.

The sculpture in figure 4-29, tucked away in a back corner of the Super Walmart parking lot, highlights a missed opportunity by the city. A 1% for the arts program was implemented so that new big box retailers might offset their negative aesthetic impact by supporting public art (Davis). Unfortunately, this sculpture, along with another at the other end of the parking lot, was allocated to the property of the large retailers with no control over where they were placed. The meaning and impact of these pieces is lost in the odd context. Could these pieces have been used to activate the downtown areas where pedestrians would encounter them? When taken to see the pieces, a local student and interviewee was surprised that he had never noticed them before (Corrao).

The Winston-Salem arts community suffers from a failure to connect the arts community from school of the arts and the other colleges with the desired downtown arts community. The city's attempts at creating this community seem stifled by a lack of authenticity that arts community members consistently reported being repelled by.

## **Chapter 5**

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### **Findings**

#### **The Artist and the City**

An artist requires some essentials to both survive and create. Arts community members identified the following list of requirements as universal needs that their cities must provide: inspiration, income, workspace, and community.

*Inspiration.* Artists interpret the world as they see it for their art. They require some source of inspiration to fuel their creativity. The sources are as individual as the work, but common external sources of inspiration included nature, culture, and the art of others.

“The good thing is that there is food here to nourish creativity. The circumstances are perfect right now.” (Dedeaux, in reference to New Orleans)

An artist needs to eat, literally. They need some source of *income* to pay the bills. Ideally this income comes from the selling of their work, but more often it is in the form of residencies, grants, or working a day job. The most ideal jobs are those that support their art, namely teaching jobs, community arts work, or working in the facilities where the art takes place. (Markusen, Dividend, 19)

In order to produce and share their work, an artist needs a *workspace*. Musicians, dancers, and those in theatre need rehearsal and performance spaces. Visual artists need studios and show spaces. Filmmakers need locations and studios to shoot in and workspaces in which to edit. First and foremost, these spaces need to be affordable, but just as important is the quality of place.

“One of the reasons I chose to stay here over New York was economy. Its so much cheaper to live and work here. Its getting more expensive though.” (Dedeaux, who’s workspace is in a historic New Orleans home complete with a full kitchen and furnished bedroom for when she works late)

Lastly, few artists can survive without *community*. Solo artists need colleagues to bounce ideas off of and share resources with. Many artists, especially those in the field of music, theatre, film, or integrated arts, work consistently with other artists. Just as important are the patrons. The artist creates their work to share with others and this experience of sharing is what helps to fuel their work.

### **Richards' Creative Class Characteristics**

In the process of this research, relationships were identified between the arts community and the strategies James Richards suggested for attracting the creative class. In some cases, the arts community directly provided the resources needed, in other cases the arts community demanded the same characteristics.

1. *Create a green framework*: access to nature was universally reported as important to members of the arts community.
2. *Embrace the traditional, compact urban grid*: urban pioneers from the arts communities gravitate towards the areas within their cities that contain a compact urban grid. Foot traffic is important to galleries and music venues, so the walk-able scale of these areas attracts them. The relationship works both ways here as a compact urban grid attracts the arts community and they also, in turn, preserve and revitalize these areas by settling there.
3. *Foster distinctive, self-contained neighborhoods*: the arts communities tend to congregate, creating a vibrant arts district. These districts make for distinct and desirable neighborhoods.
4. *Create an urban village at the center of the neighborhood*: it was observed that, aside from large theaters, most arts venues are at the scale of the urban village. They cluster alongside cafes and shops toward the centers of neighborhoods creating arts nodes in various neighborhoods throughout a city.
5. *Provide a range of viable transportation choices*: the availability of transit options was a common characteristic of the case study art cities

and was named by arts community members as an important criterion when choosing their city.

6. *Create a vital public realm*: the arts community contributes to a vital public realm through activities such as arts and film festivals, monthly art walks, fresh air markets, downtown concerts and outdoor movies screenings. They require centralized and pedestrian friendly streets and public spaces in which to conduct these events.
7. *Encourage a wealth of “third places”*: live music demands venues and enlivens coffee shops and bars. Many visual artists show their work on the walls of these places. Galleries and museums are themselves third places.
8. *Preserve vintage landmarks, buildings and districts*: artists serve as urban pioneers, doing the work to preserve historic buildings and open spaces.
9. *Provide a range of cultural opportunities*: the arts make up the bulk of cultural opportunities a city provides. These include the activities listed that enliven the public realm, as well as theatrical and musical performances, film screenings, and visits to galleries and museums. Besides providing cultural opportunities, artists also require this resource as it provides inspiration for their work.
10. *Create a stimulus-rich environment*: The unique storefronts, signage, and outdoor spaces created by arts venues work towards creating a stimulus-rich urban environment, as do street artists and public art.

### **Arts City Traits Identified**

Through literary review, observation of the case study cities, and personal interviews with residents in the arts and design communities in each, fourteen traits were identified that were common to some or all of these cities. These traits each play a role in the presence of the arts in a city, be it as a source for artistic inspiration, a tool for sharing the arts, or as a signal of the strength of the arts

community. Below, the traits are first listed with a brief explanation, after which they will be discussed in relation to each case study city with examples to help clarify the concept.

#### Nature - Local

James Richards identified a “green framework” as one of the physical characteristics of a creative class city. He advises cities wishing to attract the creative set to “Preserve the best and most distinctive natural features and extend and link them to create a generous, interconnected network of green space, framing urban growth and buffering incompatible uses while providing a wide range of landscape experiences.” (Placemaking, 48)

Markusen identified as important the pull of the “area’s unique lake, river and recreational environment” (Dividend, 21) in her research on artists and the arts community in the Twin Cities. This category refers to the natural resources available within the city. This refers to not just the quantity of these resources, but also the quality. Important questions are: What is the accessibility to nature within the core of the city? Can these resources be accessed via public transit? Are there bike and pedestrian greenways? This category includes greenways as well as accessible areas such as wooded parks and preserves, waterways, and gardens.

*City as nature* – some cities have a sense of nature that is integrated with the urban fabric. Observed and reported elements that contributed to this sense included tree cover formed by large shade trees of organic form, overgrown landscape shrubs and groundcover or established plantings that are meant to mimic nature, and older weathered hardscape or hardscape that responds to the existing plantings.



Figure 5-0. "Savannah Marsh" by Carolyn Molder.

### Nature – Regional

Regional nature is accessible outside the city at a distance of up to an hour and a half by car. Interviewees in each case study city identified regional natural resources as important in their choice to be in these cities, but this message was especially strong in Austin and Savannah, two cities with a variety of unique natural areas within a short distance from city center. The importance of these places as a resource for artists is reflected in their frequent depiction in art pieces displayed throughout the city. Figure 5-0 shows a painting by a Savannah artist. The image was found on her website along with the quote "Savannah is a painters paradise. The marsh just draws this artist..." (Art Expressions by Carolyn, 2012)

### Local Cultural Identity

The successful art cities that were studied each had their own local and cultural identity. This culture formed organically and its presence was evidenced through the music venues, food establishments, shops, and public celebrations. Because the only “native” culture to the US is Native American, all these unique local cultures were either formed by the various groups that through the years made these cities their homes, or by cultures that were formed in the cities themselves.

### University

Richard Florida identified universities as an important part of the creative class city, “In my view, the presence of a major research university is a basic infrastructure component of the Creative Economy...” (Rise, 291) He breaks down the university’s influence into three roles. Technology: university’s being on the cutting edge of research in technological fields; Talent: university’s bring in those who are talented in their fields for teaching and for graduate study, and graduates create spinoff companies located nearby; Tolerance: “Universities also help to create a progressive, open and tolerant people climate that helps attract and retain members of the Creative Class.” (Rise, 292)

The presence of a college or University also plays an important role in art cities. (Markusen, Dividend, 16) If the school has arts programming, as most do, it does so by bringing artists and art historians to the city to teach and by creating fluctuating but ever-present student arts communities. These schools provide performance and gallery spaces for students to share their work with the university population as well as the community, often at very reasonable prices. They also bring in artists to showcase for the students and larger community.

Schools differ in their contribution to the city’s art scene depending on factors of accessibility (venue size, parking, signage) and publicity of arts events and resources. Internet mapping and social networking has increased the value of this resource as community members can now subscribe to schools’ arts

departments and venues for notification and can more easily look up directions and instructions.

### Urban Environmental Cues

These cues are the visible evidence to the public of an active arts community. This would not include a public art piece commissioned by the city, but instead the more organic, everyday displays of a city influenced by the arts. The murals of Austin are an example of this.

### Pedestrian Promenade

Qualities of a pedestrian promenade include either entirely carless streets or large sidewalks, filled with parading people, and often characterized by unique shops, cafes, and galleries. Sometimes these promenades are more nature focused, occurring along the water or through a tree-lined allée.

### Centralized Public Gathering Space

These gathering spaces, in the center of the city, serve as venues for the cities' many festivals and celebrations. They are the destination for people from all different backgrounds, bringing them together in great numbers on beautiful spring Saturdays and serving as shared backyards and neighborhood streets for weekday evening strolls. These spaces include central parks and pedestrian-only or dominated streets and quarters.

### Transit Options

"A range of viable transportation choices" was listed as one of James Richardten Creative City Characteristics. (Placemaking, 63) Florida too found transit options to be important to the creative class, "The availability of subway and rail transportation was a key factor cited by creative people in the interviews and focus groups for the Rise of the Creative Class..." (Flight, 201)

In his book My Kind of Transit: Rethinking Public Transportation in America", Darrin Nordahl looks at public transportation not for its economic or

environmental benefits, but for its potential as a destination in itself. He argues that when thoughtfully and creatively designed, public transit can attract users and itself become a sought after public gathering space.

Most of the successful art cities, and many great cities in general, offer attractive transportation options besides a personal vehicle. In the art city, these options are not only offered, but they have character, enriching the experience of the traveller as well as adding visual interest to the city's urban fabric. These options include novelty public transit, attractive walk-able streets, and pedestrian and bike-friendly streets and greenways.

### Arts Nodes

An arts node will be defined in this paper as a grouping of arts venues and may include arts-supportive businesses and public open space. These nodes form organically as each of the venues and businesses serve each other in a reciprocal way. These nodes often begin in an area with excess empty commercial space that offers low rents and little restrictions on what businesses can do with the spaces.

"So it doesn't get officially designated like "we're gonna make this a gallery district." It sort of organically happens to where there's a leased building that suddenly becomes vacant, so an artist will move in and then another artist will move in. Then it becomes that gallery designation of a cultural district, rather than the district being defined and then the shops." (Baker)

### City & Community Arts Infrastructure

The four cities studied for this project each have strong city and community arts infrastructure. This includes city arts councils and various community-run arts organizations. These groups function to offer support to artists in the area as well as make the arts more accessible to the community. Each of the case study cities had at least one, and often several, physical spaces that housed these organizations. These spaces typically included offices for the staff with information and advice available to local artists as well as performance, studio,

and/or exhibition space. Many used the venues to offer classes for adults and children within the community.

### Connectivity

Connectivity in this context refers to the adjacency of desirable traits such as affordable housing, arts nodes, nature, university, and public gathering space. Also, what the transit options available to connect these areas are.

### Affordable Real Estate with Character

Interviewees consistently referred to neighborhoods offering older/historic areas that were still affordable as an important resource for artists. These neighborhoods were important in terms of both residential and business real estate. They offer opportunities for urban pioneering, the process by which individuals or groups move into a neglected area and fix it up. The presence of the pioneers attracts other businesses, then more residents. Real estate values go up and then eventually the original pioneer populations gets priced out and moves on to another area to start the whole process over again. Artists make for obvious pioneers due to their need for cheap workspace and their skills for fixing places up. Arts nodes, which may now be upscale, were often formerly settled through this urban pioneering process.

### Public Functions

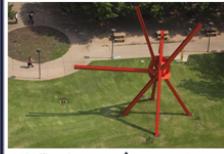
In the case study cities visited, it was discovered that there were a lot of public, outdoor-based functions happening. Some were free of charge and others were ticketed events, but all were open to anyone who wished to attend. Some of these functions included: art walks, farmer's markets, parades, and festivals. Festival themes included art, music, theatre and film, as well as non-arts themes like the kite festival in Austin or a beer festival in Winston-Salem.

### Public Art

The presence of public art sends the message to residents as well as visitors that art is something that the city values. Public art did not have a large presence in all the cities studied, but in the ones where it did, it was well distributed throughout the city. Surprising was the finding that most of the public art in these cities was tucked away off park paths or on neighborhood streets, rather than being large and flashy and located on major streets where they would get the most exposure. This created a real sense of discovery and allowed for a more intimate experience with the art pieces.

### **Breakdown by Case-Study City**

The chart in Figure 5.1 is a visual comparison of how the identified art city traits manifest differently in each of the case study cities. A section is marked with an “X” when a trait was either absent from a city or when no visual example of the trait was identified. Following, each city is revisited through the prism of the identified traits, exploring further how they may attract and support the arts community through these elements of the built environment.

City Traits	Austin	New Orleans	Savannah	Winston-Salem
Nature: Local	 Barton Springs	 Audubon Park	 Large shade trees downtown	 pastoral Land within city
Nature: Regional	 Hamilton Pool	 The Bayou	 Marshlands	 Sauratown Mountains
Local Cultural Identity	 Broken Spoke honky tonk	 Mardi Gras Indians	 Historic River Street	 Old Salem Village
University	 UT: Landmarks public art	 Loyola on St. Charles street	 The restored Trustees Theatre	 NC School of the Arts
Urban Environmental Cues	 proliferation of whimsical signage	 City Park holiday lights	 retro bikes meet canon-clad architecture	X
Pedestrian Promenade	 S. Congress	 Magazine St.	 River Street	X
Centralized Public Gathering Space	 Zilker Park	 Bourbon St.	 Forsyth Park	X

City Traits	Austin	New Orleans	Savannah	Winston-Salem
Transit Options	 <p>Rickshaws</p>	 <p>Bike &amp; Ped Greenway</p>	 <p>Trolleys</p>	
Arts Nodes	 <p>6th Street Music Venues</p>	 <p>White Linen Night @ Julia St.</p>	 <p>Starland Galleries</p>	 <p>Sawtooth School of Visual Arts</p>
City & Community Arts Infrastructure	 <p>Dougherty Arts Center</p>	 <p>Contemporary Arts Center</p>	 <p>Dept. of Cultural Affairs</p>	 <p>Winston-Salem Arts Council</p>
Affordable Real Estate	 <p>East Austin</p>	 <p>Large stock of historic homes</p>	 <p>Large stock of historic homes</p>	
Connectivity	 <p>Congress Street Bridge</p>	 <p>St. Charles Streetcar</p>	 <p>series of public squares</p>	
Public Functions	 <p>SXSW Music Festival</p>	 <p>Freret Market</p>	 <p>Film Festival</p>	 <p>Gallery Hop</p>
Public Art	 <p>Art in Public Places</p>	 <p>Sculpture for New Orleans</p>	 <p>historic statues and fountains</p>	 <p>mosaic wall downtown</p>

Figures 5-1. Art City Traits: this matrix compares the different manifestations of the identified art city traits in each of the case study cities.

## Austin



Figure 5-2. Nature within the city. Clockwise from top left: “Festival Beach” community garden; dog park along the river, dinosaur sculpture at Zilker Botanical Gardens; Barton Springs at Zilker Park; Kite Festival at Zilker Park; greenway along the river during a rowing event.

### Nature – Local

Austin has a strong showing of nature at a local level. Interviewees referred to several local resources and conveyed a high level of satisfaction with the access to nature that the city provided. High on the list of nature destinations was Barton Springs Pool, a large spring-fed pool constructed within a creek (Figure 4-6). The pool is located within Zilker Park, which contains a variety of other natural areas with access via bike and hike trails, canoes and kayaks. The city is divided by the Colorado River, which was dammed at the east end of the city and created Lady Bird Lake. Bridges over the water, bike and hike trails along it, and access points along the shore provide opportunities for the community to enjoy this resource (Figure 5-2).



Figure 5-3. City as Nature: an outside bar and music venue on busy South Congress Street.



Figure 5-4. Regional Nature. Clockwise from top left: Hamilton Pool Nature Preserve located 30 miles from Austin city center; spring at Lady Bird Johnson Wildflower Center; winery in Texas Hill Country, irrigation structure at Lady Bird Johnson Wildflower Center; and The Salt Lick barbecue restaurant in Driftwood.

Parts of Austin provide the experience of *city as nature*. Along some of the city's urban pedestrian-oriented streets are pockets like the one, pictured in Figure 5-3, that look like a wooded park.

### Nature – Regional

Lady Bird Johnson Wildflower Center, a renowned native plant botanical garden and research center, lies on the southwest outskirts of town. The region of the country in which Austin lies, referred to as "Texas Hill Country", offers a unique landscape experience and is dotted with beautiful natural formations like Hamilton Pool (Figure 5-4).



Figure 5-5. Local Cultural Identity: Food trucks found throughout the city.

### Local Cultural Identity

Austin is home to real cowboy culture, a culture that manifests in country music shows, honky-tonk dance clubs, boot shops, and restaurants visible throughout the city. The influence of the city's Latino population is evidenced by the many Mexican-themed restaurants, but the population is not really integrated into the city as a whole. East Austin offers an opportunity to experience this culture

through the businesses still owned and patronized by Latin Americans. The influence of Latino culture can also be seen throughout the city with the proliferation of food trucks. Food trucks are now an integrated part of Austin's culture, showing up solo or in groups, in parking areas or empty lots throughout the city, serving every kind of food imaginable (Figure 5-5).

### University

The University of Texas at Austin is a large university that offers a lot of cultural resources to the city of Austin. It is located just north of the city center and houses numerous arts venues. The school's Landmarks public art program brings outdoor sculptures by well-established artists to the campus as well as visiting artists and indoor pieces in other mediums. While the school has a lot to offer the arts community, its closed campus design and limited parking can make it difficult for off-campus community members to access these resources. The city is also home to a number of other small public and private colleges including an offshoot of the Art Institute of Houston.

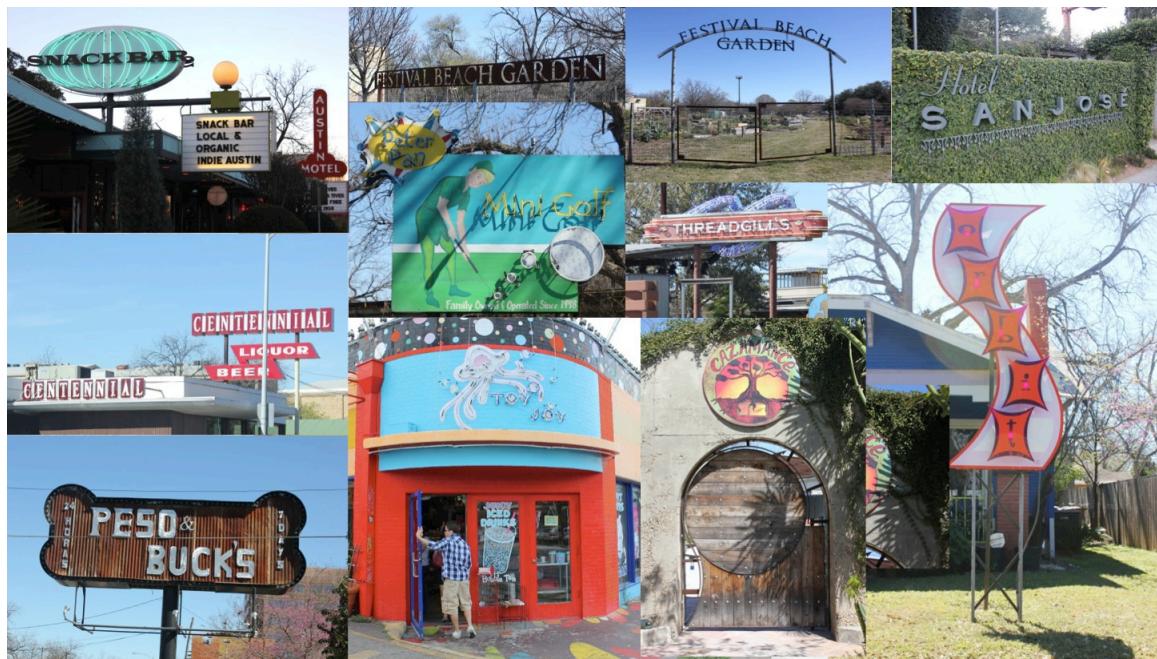


Figure 5-6. Urban Environmental Cues: Signage.

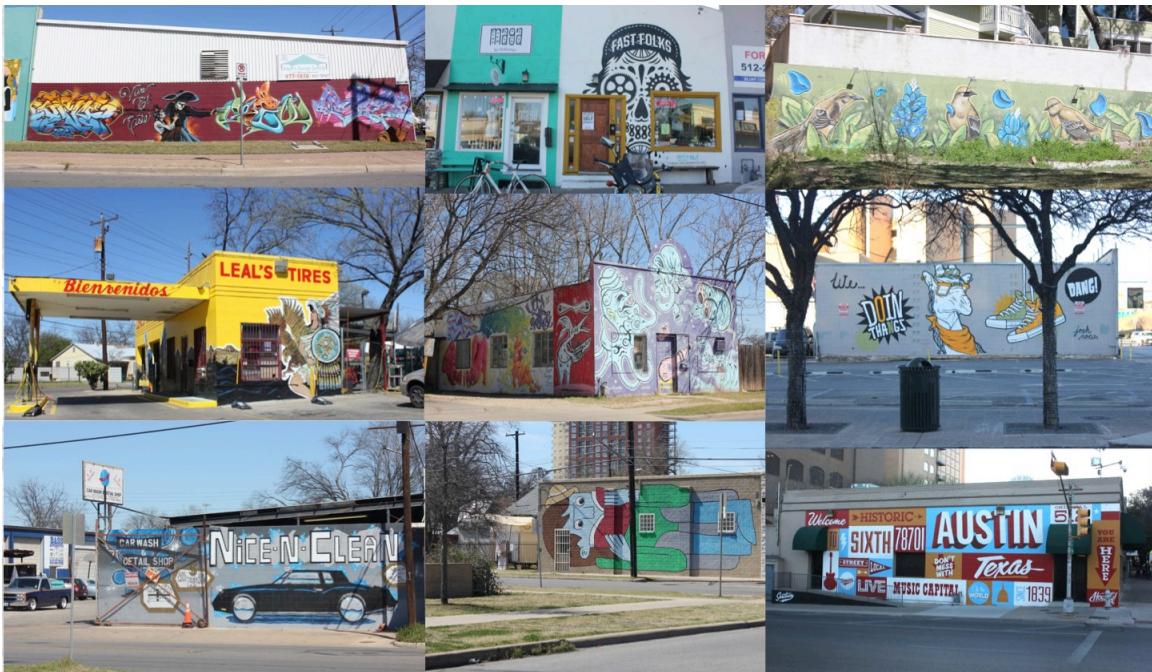


Figure 5-7. Urban Environmental Cues: Murals.

### Urban Environmental Cues

Quirky businesses with imaginative and highly visible signage (Figure 5-6) give the city character and signal a creative culture. Murals throughout the city (Figure 5-7) pay homage to this traditional art form of the city's Latin American population while also reflecting the city's support for unregulated urban art.

The prevalence of both food trucks and porch culture show the penetration of creativity in all aspects of public life, including dining out. Each food truck is as unique as is their placement, sometimes clustering together to create their own small villages where people sit family style at picnic tables. If a restaurant has space surrounding the building, then they usually have a porch, many of which are full of character.



Figure 5-8. South Congress Pedestrian Promenade.

### Pedestrian Promenade

A number of pedestrian oriented streets form the backbones of the arts neighborhoods. South Congress, starting just south of the river, is popular with locals as well as tourists for its galleries, funky shops, and unique eateries (Figure 5-8). Historic east Sixth Street, located downtown, is lined with bars and clubs serving as music venues. The street is closed off to cars on most weekend evenings and for special events (Figure 5-9).



Figure 5-9. Pedestrians and bikes take over for the South by Southwest Music Festival on East 6<sup>th</sup> Street.

### Centralized Public Gathering Space

Zilker Park is Austin's large, programmed, and heavily used central park. It is used daily by city residents and is also the venue for special events and festivals such as the Austin City Limits Music Festival. The Colorado River runs through the heart of the city and is utilized by businesses for views and citizens for activities ranging from water sports to sunset bat viewing on the bridge. East Sixth Street, when closed off from traffic on weekend evenings and for special events like the SXSW music festival (Figure 5-9), serves as public gathering space.



Figure 5-10. Rickshaws provide relief to pedestrians on their way to and from the Kite Festival at Zilker Park.

### Transit Options

While Austin has implemented transit alternatives such as a limited rail line, cars still appear to rule the streets there and terrible traffic was the one complaint that most all interviewees had. A certain constituency seems determined to bike despite the apparent dangers of riding along and amongst thick car traffic. One interesting transit option is the popularity of rickshaws or pedicabs in areas where there are crowds.

### Arts Nodes

Austin's numerous music venues are clustered in large numbers in areas such as East Sixth Street and South Congress. The city has many others though, and rather than being limited to an Arts District, arts venues are distributed in pockets throughout the city.

### City & Community Arts Infrastructure

Austin hosts a number of arts organizations, with coinciding venues, covering all areas of the arts. The university plays a key role in the cities performing arts programming (van Ryzin, “Austin arts groups feel strains of growth”)

### Affordable real estate with character

East Austin currently provides an opportunity for cheap housing and pioneering opportunities, but as Austin has grown quickly, the pioneers have exhausted much of the historic affordable housing that the city had.

### Connectivity

Arts nodes, the university, public gathering space, and nature are all adjacent to each other, but the city's scale and lack of transit options make it so that many activities involve a car ride. Most interviewees indicated that they travelled miles apart for various activities and relied on their cars to get from one place to another. There are neighborhoods in the downtown area that provide numerous resources at a bike-able distance, but it appears that the only one that also offers affordable housing is East Austin.

### Public Functions:

Austin has an active festival schedule of music, film, and arts festivals as well as novelty festivals like the Kite Festival. The city hosts two well-known music festivals. One of these, SXSW, brings in artists and fans from around the world. Tickets are expensive, but off-shoots from the event turn the entire downtown into a weeklong arts festival. There are numerous farmers' markets spread out all over the city.



Figure 5-11. "Rayo de Esperanza - A Beacon of Hope: Sculpture, Community Kiosk, Benches" by artists Connie Arismendi and Laura Garanzuay at the entrance to the East Austin neighborhood.

#### Public Art:

Austin has a strong public arts presence. The city's Art in Public Places program allocates 2% of capital improvement project budgets for the acquisition of public art. The website for the program, which catalogs all the pieces and tells where you can find them, lists 168 pieces of public art work ("Art in Public Places"). Austin is also rich with murals, which help to characterize the city.

## New Orleans



Figure 5-12. "City as Nature"

### Nature – Local

The Mississippi River forms the southern edge of the downtown. Audubon Park is a large natural park in city center that also houses a zoo. Much of the city has a "city as nature" quality with large oak trees forming allées along major avenues.

### Nature – Regional

The city rests between a lake and a river. Just beyond the city is the Gulf of Mexico and the bayou stretches out to the east and west of the city providing a variety of unique ecosystems.

### Local Cultural Identity

New Orleans serves as a microcosm of "the melting pot" phenomenon that defines American culture. The city's name is unanimous with culture and interviewees from this city, as well as from others, referenced the city's rich culture as inspirational. There appears to be a certain level of cultural mixing throughout the city center, at least when compared with the other case study cities. New Orleans history brought with it a unique style, amongst American

cities anyways, that is reflected in the endless blocks of beautiful historic streets and squares.

### University

The city hosts several colleges and universities with arts programs. Tulane and Loyola sit adjacent to each other on St. Charles, along the streetcar line. The location and visibility of the schools make their arts offerings more accessible to the larger community.



Figure 5-13. Urban Environmental Cues.

### Urban Environmental Cues

“Funky” spaces abound in this city with plenty of “grit”, even in the gentrified areas. The house in Figure 5-13 shows evidence of Mardi Gras, many months after the festival has ended.

### Pedestrian Promenade

Bourbon Street is the street in New Orleans most famous to those outside the city. It is cut off from traffic and hosts an endless stream of parading tourists, but the locals indicated that they do their best to stay away from this node of debauchery. Neighborhoods beyond the French quarter provide alternative pedestrian promenades, such as Magazine Street, that are where the locals spend their free time.

### Centralized Public Gathering Space

New Orleans has a very large, programmed park called City Park that sits at the north end of the city. Audubon Park is a natural park that is on the south side. These parks are used for events and as a place to gather and enjoy the outdoors. It is the streets and squares though, that really serve as New Orleans' centralized public gathering spaces.

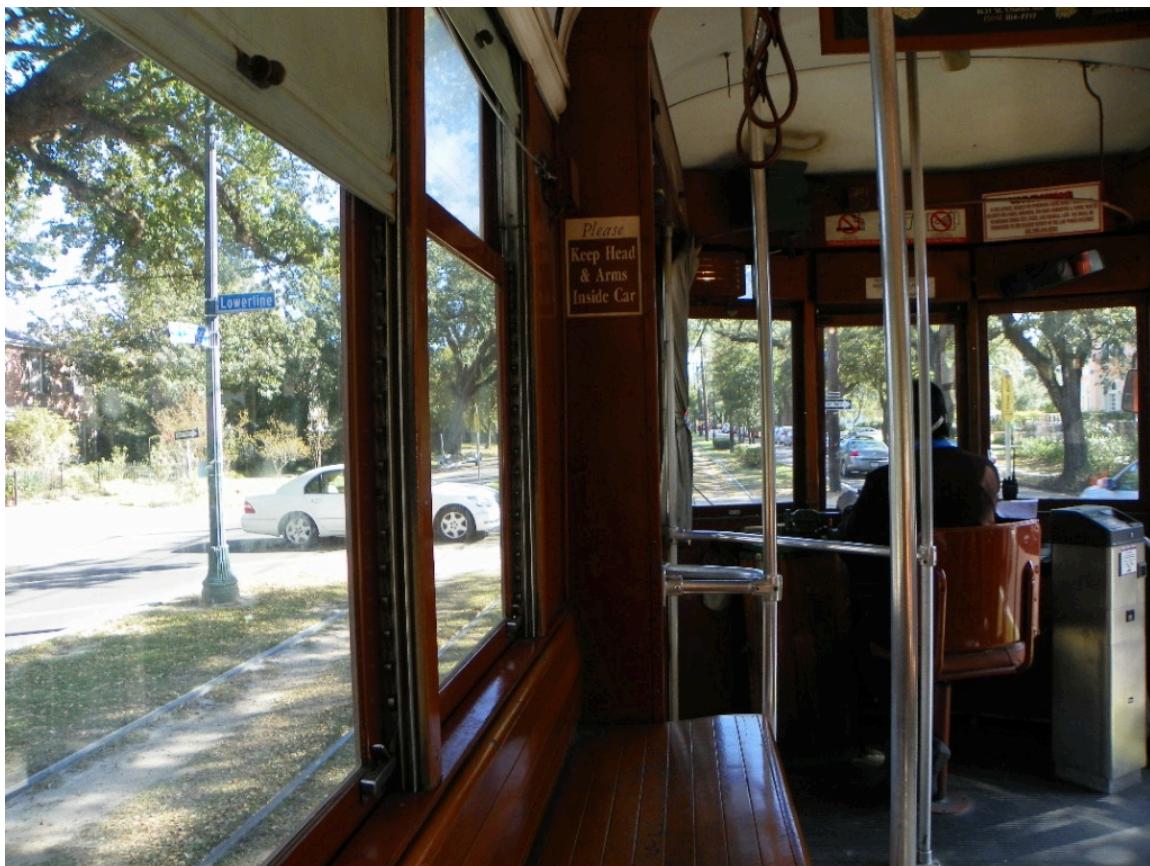


Figure 5-14. View from the streetcar.

### Transit Options

Driving in New Orleans is relaxed due to wide slowly travelled streets and a surprising lack of traffic in the city center. Perhaps that is because the city offers an inviting and enlivening public transit system of streetcars (Figure 5-14) and ferries as well as a pedestrian oriented city center. Two of the main attractions for visitors to the city are riding the streetcar and walking the streets of the French Quarter.

### Arts Nodes

New Orleans has several identifiable arts nodes. The Julia street arts district presents a strong visual arts node. The French Quarter and Adjacent Marigny neighborhood are filled with music venues.

### City & Community Arts Infrastructure

New Orleans now has a strong city & community arts infrastructure thanks to numerous city and community run arts organizations. The tourists who come to the city for its arts and culture help to support the city's artists and give rise to these organizations. Interviews revealed that since Katrina the national attention and interest in helping to rebuild after Katrina have led to the organization of arts events, such as Prospect New Orleans. This event, for instance, strives to function as the United States premiere biennial arts event.



Figure 5-15. Freret Street Center in the pioneering Freret Street neighborhood.

#### Affordable real estate with character

Due to the large stock of historic buildings, the city still has plenty of older neighborhoods that provide cheap housing and pioneering opportunities. Freret Street (Figure 5-15) is just one example of this.

#### Connectivity

New Orleans' downtown neighborhoods, Universities, and large naturalistic park are all connected via streetcar and walk-able streets. Another streetcar travels north ending near the very large City Park. Ferries connect the downtown to neighborhoods across the Mississippi River.

### Public Functions

Festivals are a key part of New Orleans culture. The city hosts some sort of festival every week and many of these festivals offer opportunities for local artists to participate and make money (Meneray). They have festivals themed around every area of the arts, the most famous being the New Orleans Jazz and Heritage Festivals held at City Park. The biggest festival of all though is Mardi Gras, held in the streets of the city, which officially runs for twelve days and brings together all areas of the arts into a parading arts and culture experience.

### Public Art:

Public art in New Orleans is a mix of more classic styled pieces that blend in with historic parks and squares and colorful modern pieces distributed throughout. The works are organized by the Arts Council of New Orleans and funded by a program called Percent for Art that collects 1% of eligible municipal capital bonds (Meneray).

## Savannah



Figure 5-16. Savannah squares and the walkable streets that connect them.

### Nature – Local

The city of Savannah is located along the Savannah River and the city is defined on two more sides by marshland. The historic city center is built around a grid of park-like squares each with large shady oak trees. The squares are connected by tree-lined walkable streets (Figure 5-16) and terminate at Forsyth Park.

### Nature – Regional

Marshland extends from the border of the city to the ocean, a 15-minute drive away. Amongst the marshlands are wooded preserves. Tybee Island, along the ocean, offers sandy beaches.

A Savannah visual artist, when asked to map the city of Savannah, highlighting what places were important to her, had this to say:

“The most important places for me are the islands because even just driving out to Tybee you see all that marsh. Just seeing the horizon I think is, it’s good for

people. It sets my mind at ease to see the horizon. You look at it, so peaceful. It's great, especially if it's warm enough to get in the water." (Hopkinson)

### Local Cultural Identity

Savannah has a large, beautiful historic district at the city center. It is, in fact, the largest National Historic Landmark District (Baker) and is a popular tourist destination because of this resource. The city has a rich African-American history that dates back to the slave trade and reaches forward through the civil rights movement. The city's historic tours offer several oriented towards the African-American community.

### University

Savannah has a remarkable number of colleges and universities for its size. The Savannah College of Art and Design is a large, private, arts-centered university. This school has the biggest impact on the arts community in Savannah due to its focus as well as its open distributed campus, which integrates the school with the greater arts community. Florida shared this observation in an interview, "SCAD, with its unique ability not only to revitalize its own buildings but to revitalize the community as well. That kind of seamless blending of environments is very important in attracting the creative class." (Morekis 2006)

Personal Interviews suggested that SCAD had a powerful relationship with the city because of its size and investment in downtown real estate. Since the school has no campus, as it grows it acts as urban pioneer fixing up marginal historic buildings and transforming the areas they are contained within.

"That's another thing people don't realize. There's SCAD, but we have the second largest student population per square mile, second only to Boston. There's SCAD which in the downtown, then there's Savannah State which is out toward Skidaway and more towards the islands. They have an art program as well. Almost all of the interns at my gallery have come from Savannah State. A lot of our volunteers are from SCAD, but almost all of our interns are from Savannah State...A lot of people forget about the other colleges because SCAD is so well known and its downtown. Because we don't have a centralized campus... every other block you're seeing a SCAD building, so you just assume

that it's the only college here. But its not, there's a lot of them and they all contribute to the different programs." (Gossett)



Figure 5-17. A SCAD building offers the juxtaposition of "retro" bikes with canon-clad historical architecture.

### Urban Environmental Cues

One cue of the creative community is the juxtaposition of historic architecture with artifacts of the modern arts culture and venues (Figure 5-17).

### Pedestrian Promenade

River Street, along the water, is a promenade lined with bars, restaurants, and shops that is popular with tourists and college students. The city's infamous series of squares connected by pedestrian-oriented oak tree-shaded streets serves as a pedestrian promenade along with the central path of the park that's at the terminus of the grid. Open container laws throughout the designated historic district bring patrons to the streets where they stroll and take in the views rather than being limited to the indoors while imbibing.



Figure 5-18. Forsyth Park.

#### Centralized Public Gathering Space

The historic city is built on a series of squares connected by pedestrian-oriented streets. These squares culminate at a small (30-acre), but active, central park (Figure 5-18).

#### Transit Options

Savannah has pedestrian oriented streets throughout the city center. A charming ferry, waterfront streetcar, and downtown shuttle connect many of the city's cultural and civic destinations, all for free. The biking infrastructure is limited, but enough residents choose to bike so as to create a critical mass. The critical mass makes for a steady presence so that cars become accustomed to looking out for bikes. Like New Orleans, there is an ease to driving the streets of Savannah's city center thanks to wide streets, a number without lane dividers, and slow driving speeds.

#### Arts Nodes

Arts venues, including those at SCAD, are distributed throughout downtown. The Starland District, south of the historic district is a burgeoning arts district. Several galleries and creative independent businesses have moved in to vacant retail space there and the arts community is active in trying to grow it.

### City & Community Arts Infrastructure

The city has a long history of arts-based tourism (Baker). Because they still do, the city invests in its arts community. The city's Department of Cultural Affairs puts on festivals and productions and offers art classes to the community. It's housed in a building in the South of Forsyth Park (SOFO) neighborhood where the monthly Art Bash takes place and includes studios, a gallery, and a black-box theatre.



Figure 5-19. Affordable historic real estate available for pioneering.

### Affordable real estate

Older neighborhoods, like the Victorian District, that surround the designated historic district still provide a generous stock of affordable historic housing and pioneering opportunities (Figure 5-19).

### Connectivity

Connectivity in the downtown is pretty good. Walk-able streets and squares lead from the waterfront to the central park. A variety of public transit options connect areas to and around downtown. The scale and pace of the city and clustering of resources in the city center make walking and/or biking a viable way of life.

### Public Functions

The city hosts a number of music and technology related festivals in the vein of Austin. The First Friday Art March covers venues in the area called SOFO (south of Forsyth Park). The area is south of the historic district and contains the Starland District arts node. Every Saturday there is a farmer's market at Forsyth Park.

### Public Art

The city has a lot of historic statues and fountains (public art was very big here in the 1800's) that add to the historic experience, but is quite limited when it comes to modern public art. (Zumstein)

"The one thing we've all been talking about that the city lacks is public artworks." That's something we've been working on at the gallery. We'd really like to start a public art program. "a lot of it is, because its a historical town, you can't actually do them. The historic district has very strict guidelines even on what color you can paint your house." But there are other areas where public art could be integrated such as the Victorian District where many of artists live because it's cheaper. (Gossett)

Zumstein, from the Department of cultural affairs also spoke to a lack of public art in the city, saying, "It has a lot of monuments. As far as modern public art, no. (The city has) a lot of historic public art."

## **Winston-Salem**



Figure 5-20. Reynolda Gardens, originally owned by the Reynolds Tobacco family now belongs to Wake Forest University. It is contained on campus and is free, accessible, and open to the public.

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### Nature: Local

Winston-Salem has city parks and historic gardens (Figure 5-20) distributed around the suburban residential areas that make up most of the city. Rural areas between different sections of the city offer the experience of nature while driving (Corrao).

### Nature: Regional

The city is in the Piedmont region of North Carolina with small but picturesque mountains a short drive away. For example, Pilot Mountain State Park is a 25 minute drive away and Hanging Rock State Park is a 45 minute drive.

### Local Cultural Identity

Old Salem, a National Historic Landmark that showcases the historic Moravian settlement through a staffed interpretive village, and other history-based parks provide for cultural tourism. The city's focus on historical ways of life and the appearance of racial segregation in the urban landscape make for a sense of experiencing the culture of the old south, for better or worse.

### University

The city has several universities, including Wake Forest and Winston-Salem State, each with standard arts program offerings. As with the rest of the city, the campuses of these schools are separated from the city center by rural areas. The North Carolina School of the Arts is a state run magnet arts boarding high school that offers undergraduate and graduate degree programs in the arts as well. The campus is within the city limits but is distanced from the city center and students rarely engage in activities off-campus (Shelnutt).



Figure 5-21. "Avenue of the Arts." Clockwise from top left: The avenue on a Saturday afternoon. A red sign near the traffic light reads "Avenue of the Arts"; an interesting building off of the avenue with graffiti reading "What is art?"; a lamppost along the avenue with a banner that reads "Downtown Arts District: Where art lives."; the avenue is cut off from traffic at night for the once monthly artwalk.

### Urban Environmental Cues

Downtown has a designated “arts district” which is heavily advertised through signage and publications but which contains little true art. The area is very polished, lacking the gritty quality of other art cities (Figure 5-21).

### Pedestrian Promenade

A few people can be seen walking to shops and restaurants along the pedestrian oriented streets of the city center. Students can also be seen parading down the pedestrian-friendly sidewalks, lined with bars, on weekend nights. For the most part though, the city has no true pedestrian promenade.

### Centralized Public Gathering Space

Most of the time, the downtown feels empty. Considering the population size, the city feels surprisingly empty as well (Corrao). However, streets in the historic downtown center are closed off to traffic for special events (Figure 5-21, last image), creating a much-needed centralized public gathering space.

### Transit Options

The Winston-Salem transit authority offers a fairly comprehensive bus service. Routes radiate from the city center, connecting residential areas with the downtown, without any links between. The bus appears to be mostly utilized by those who cannot afford a car with interviewees reporting that they do all their travel in the city by car.

### Arts Nodes

The arts organizations have been a major shaping force in the downtown center and have clustered their venues there accordingly (Hanes).



Figure 5-22. Arts Facilities. The images to the left show the Hanesbrands Theatre (top) and Sawtooth School for Visual Art (bottom), both part of the new Milton Rhodes Center for the Arts; the image to the right shows the Stevens Center, a historic theater operated by the UNC School of the Arts that is located downtown.

### City & Community Arts Infrastructure

The city has a number of active city arts planning groups that are ready and waiting to support the arts activity that the city has to offer. Mr. Hanes (a Hanes underwear heir in his 80s) himself, as well as other interviewees familiar with the history of the cities arts community, credited Hanes as helping to build both the city and community arts infrastructure.

### Affordable real estate

Recognizing the trend towards downtown revitalization, the city has paired investors with most of the unique historic structures downtown. Residential areas mostly appeared either well kept or impoverished with no signs of urban pioneering.

### Connectivity

The city does not work as a whole, instead like several small towns in proximity to each other. Each of the schools sits as an outlier and the students have little, if any, contact with the rest of the community. Arts facilities, entertainment venues,

and shops are clustered downtown, but the lack of affordable housing makes this resource only available to wealthier city residents, few of whom are likely to be working artists.

### Public Functions

The city hosts a number of arts-themed festivals including a weeklong arts festival, a film festival, and an African-American theatre festival. The “Downtown Art District” hosts a monthly Gallery Hop with closed-off streets and street performances as well as an “Arts on Sunday” series that runs through the month of May in the same area.



Figure 5-23. Public Art. The mosaic wall on the left is an older piece, located in the downtown area. The piece on the top left is located in a Wal-Mart parking lot. Below it is an aerial view of the parking lot, the sculpture's placement indicated by a green star.

### Public Art

The city passed an ordinance requiring large-scale retail developments to either be designed to create some kind of visual interest, which can be satisfied by landscaping, or to include some kind of public art. The success of this ordinance is questionable (Titus). Figure 5-23 shows an example of a public art piece tucked away in a Wal-Mart parking lot.

Community arts organizations have contributed permanent public art pieces as well as organizing temporary installations like the Winston-Salem Light Project, now in its fifth year (Hanes).

## Synthesis

The chart below (Figure 5-24) summarizes the presence and strength of art city traits in each of the case study cities. Below each synopsis is a ranking, ranging from 1 to 5. The rankings were given based on observation and indication during interviews of the strength of these qualities in each city. The numerical value represents that the strength of the trait is:

- 5: very strong
- 4: strong
- 3: average
- 2: weak
- 1: very weak

City Traits	Austin	New Orleans	Savannah	Winston-Salem
Nature: Local	A large variety of natural resources with numerous ways for the public to access them. Hiking, biking, kayaking, botanical gardens, and natural dog parks.  Ranking: 5	Central river, natural park, and large programmed City Park provide access to nature. "City as nature" quality with large oak trees forming allées along major avenues.  Ranking: 4	The city is bordered by the Savannah River and marshland. The historic downtown offers a series of walkable squares with large oak trees.  Ranking: 4	Neighborhood parks and pastoral historic estates define the suburban greenspace. Travel from one part of the city to another offers driving views of these areas.  Ranking: 3
Nature: Regional	Surrounding area, known as "Texas Hill Country" offers natural resources that are unique to the region.  Ranking: 5	Surrounded by the river, lakes, bayous, and the Gulf of Mexico offering a large variety of ecosystems to explore.  Ranking: 5	A short drive through the marshlands leads to a series of islands and the Atlantic ocean.  Ranking: 4	Located in the Piedmont region with small mountains within a half-hour's drive.  Ranking: 4
Local Cultural Identity	Real Cowboy culture, a large Latino community in East Austin, as well as the influence of Latino culture on the city.  Ranking: 4	Well known as a cultural "melting pot" with a unique blend of cultures that serves as inspiration for local artists.  Ranking: 5	Largest designated historic district in the US, a rich African-American history, a fairly integrated city.  Ranking: 4	Historical destinations like Old Salem, and an old south feel to the city, including the impression of segregation.  Ranking: 3
University	Large, centralized University that offers arts resources including the Landmarks program, but the closed campus limits access to these resources by the greater public.  Ranking: 4	Several smaller universities and colleges offer greater accessibility, but their influence on the arts appear to be small within the scale of the city's arts community.  Ranking: 3	The large, de-centralized campus of Savannah College of Art and Design has a huge impact on the city's arts community as well as influencing downtown development.  Ranking: 5	The city hosts several schools with arts programs including a state arts magnet school, but the campuses remain insular and separated from the rest of the city.  Ranking: 3

City Traits	Austin	New Orleans	Savannah	Winston-Salem
Urban Environmental Cues	Quirky businesses with imaginative signage, proliferation of murals, original food trucks and character-filled porches.  Ranking: 5	"Funky" businesses and plenty of "grit" even in historical areas, along with remnants of festivals seen year-round.  Ranking: 5	Juxtaposition of historic architecture with modern arts culture and venues.  Ranking: 3	"Arts district" is heavily advertised through signage, but contains little art. The area is polished, rather than "gritty" as in other cities.  Ranking: 2
Pedestrian Promenade	A number of pedestrian-oriented streets form the backbones of arts districts in the city.  Ranking: 4	Bourbon street is a world famous pedestrian promenade, and the city has many others.  Ranking: 5	Many including River street, the pedestrian-oriented connectors between squares, and the park's promenade.  Ranking: 5	Students walk pedestrian-friendly streets between bars on weekends, but no true promenade.  Ranking: 2
Centralized Public Gathering Space	A large central park, accessible waterfront, and a music district which is closed off from traffic for weekends & events.  Ranking: 5	The city has large parks, but the pedestrian-oriented central streets serve as the public gathering space.  Ranking: 5	A series of public squares which culminate in a smaller, but active central park.  Ranking: 4	No central park or plaza and downtown streets feel empty considering the city's size.  Ranking: 2
Transit Options	The city is working to introduce options, but for now cars still dominate.  Ranking: 2	Pedestrian-oriented streets, several street-car lines and ferries provide for options.  Ranking: 5	Pedestrian-oriented streets, limited street-car and ferry, downtown shuttles, and biking are all utilized.  Ranking: 4	Car travel dominates in a city that sprawls.  Ranking: 2

City Traits	Austin	New Orleans	Savannah	Winston-Salem
Arts Nodes	Several clustered music nodes, but many venues are distributed as well.  Ranking: 4	Visual arts node as well as the arts focused neighborhoods of French Quarter and Marigny.  Ranking: 5	Arts venues are plentiful and scattered aside from Starland, a now-forming node.  Ranking: 3	Arts organizations have helped shape downtown and thus have clustered there, non-organically.  Ranking: 2
City & Community Arts Infrastructure	City and private arts groups provide venues covering the range of arts and the university plays a key role in the city's performing arts programming.  Ranking: 4	Tourists provide support for artists and arts groups and Katrina inspired national attention in supporting the arts community.  Ranking: 4	Tourists come for the art, and the city in turn supports the arts community. Private groups are also invested in the arts.  Ranking: 4	The city has a number of arts planning groups, with hosting and teaching venues, that are ready and waiting to support what art there is.  Ranking: 5
Affordable Real Estate with Character	East Austin currently fills this need, but the city is developing quickly and rents are high and rising.  Ranking: 2	Due to the large stock of historic homes, the city still has plenty of real estate available for pioneering.  Ranking: 5	The variety of affordable, historic spaces is an attractor for artists to the city.  Ranking: 5	Recognizing the trend towards downtown revitalization, developers have scooped up most of the interesting real estate.  Ranking: 2
Connectivity	Arts nodes, the university, public gathering space, and nature are all adjacent to each other, but the city's scale and lack of transit options are a challenge to connectivity.  Ranking: 3	Streetcars and ferries connect neighborhoods and parks that run up against each other, creating an ease in flow from one amenity to another.  Ranking: 5	The scale of the city makes walkable streets and the variety of public transit options that connect areas to and around downtown highly functioning.  Ranking: 5	The city does not work as a whole, instead like several small towns in proximity to each other.  Ranking: 1

City Traits	Austin	New Orleans	Savannah	Winston-Salem
Public Functions	The city has an active schedule of music, film, theatrical and visual arts festivals as well as novelty (such as kite) festivals and prolific farmer's markets.  Ranking: 5	Festivals are a key part of New Orleans culture. The city hosts festivals every week and many offer opportunities for local artists to participate.  Ranking: 5	The city hosts a number of music and tech related festivals as well as once monthly art walks. SCAD organizes several public arts events.  Ranking: 4	Several arts themed festivals include a weeklong arts festival, a film festival, and a theatre festival, as well as a monthly artwalk.  Ranking: 4
Public Art	A strong public arts presence, provided by the city, as well as a large number of murals organized by both the city and individuals.  Ranking: 5	A variety of historic-themed and modern public art pieces are distributed around town through a city run program.  Ranking: 4	The city has a lot of historic statues and fountains, but is quite limited when it comes to modern public art.  Ranking: 3	The city created a program to support public art through new development, but the success, due to the guidelines, is questionable.  Ranking: 3

Figure 5-24. City Trait Summary.

The ranking were then added up and divided by the number of traits (14) creating an average that could be used to compare how the cities ranked over all. These are the totals from highest ranking to lowest:

- New Orleans: total - 65, average - 4.64 (strong to very strong)
- Austin: total - 58, average - 4.14 (strong to very strong)
- Savannah: total - 57, average - 4.07 (strong to very strong)
- Winston-Salem: total - 38, average - 2.71 (weak to average)

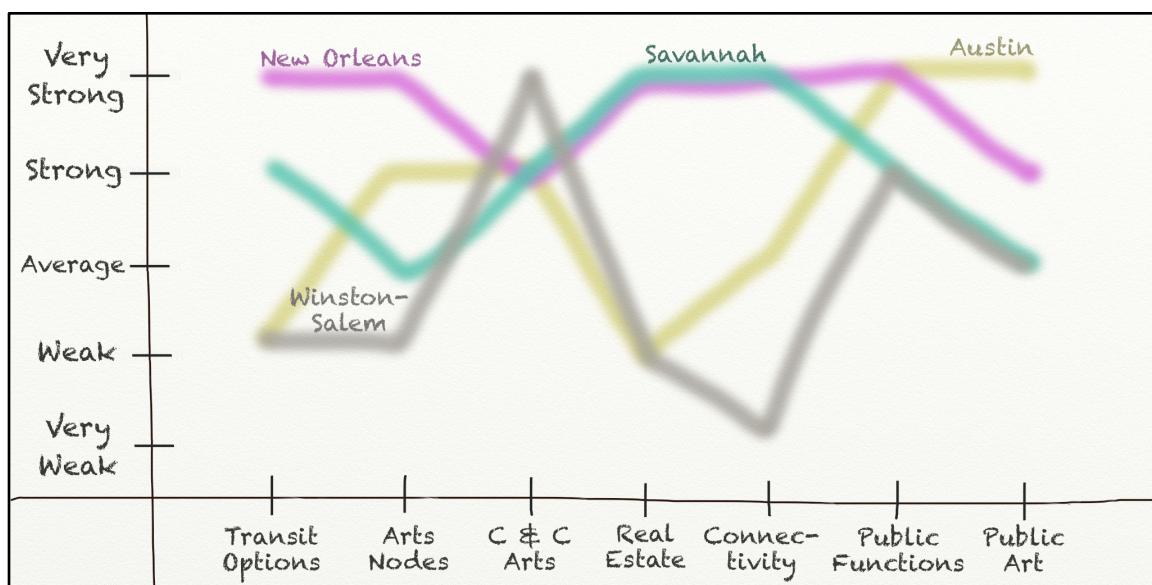
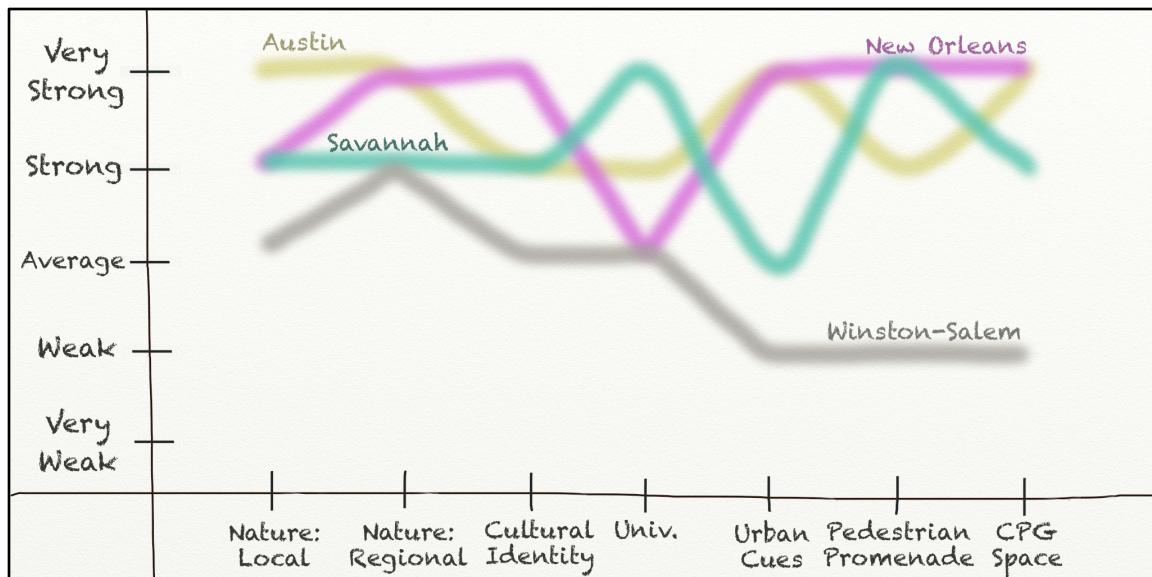


Figure 5-25. City Trait Ranking Chart.

In Figure 5-25 the rankings were charted to give a visual understanding of how they ranked through the categories. In comparing these different charting methods, varying patterns were observed. For instance, Austin ranked near the top in most categories, but its average was brought down by weakness in the two categories of transit and real estate. Despite these factors though, Austin is viewed as a successful and desirable art city, highlighting that a city needn't have strength in every one of the identified traits to be a success. Also, Savannah

ranked very closely to Austin, though it is a much lesser known art city due to its scale. The city was only “very strong” in four of the categories, but it also never dipped below an “average” ranking indicating no serious areas of weakness. This would seem to indicate that Savannah is a good example of a regionally-scaled art city, providing the same traits as bigger art cities, but on a smaller scale. It also indicates that the city traits can be used to analyze smaller cities that wish to identify the potential to grow their arts communities.

How might a city’s rankings in the different categories change as it develops as an art city? Savannah, for example, may rise in its rankings of the three categories it did worst in: urban environmental cues, arts nodes, and public art. Like Austin though, its rankings may drop in the category of “affordable real estate with character” as pioneered neighborhoods move into the next phase of gentrification. Winston-Salem ranked fairly low overall for an art city. Its lowest rankings included (but were not limited to) the following areas: pedestrian promenade, centralized public gathering space, transit options, and connectivity. These are areas within the design and planning powers of the city, which with the right vision could help to shape the art city they seem to desire so much.

## Chapter 6

### Bringing it Home: Gainesville as Art City

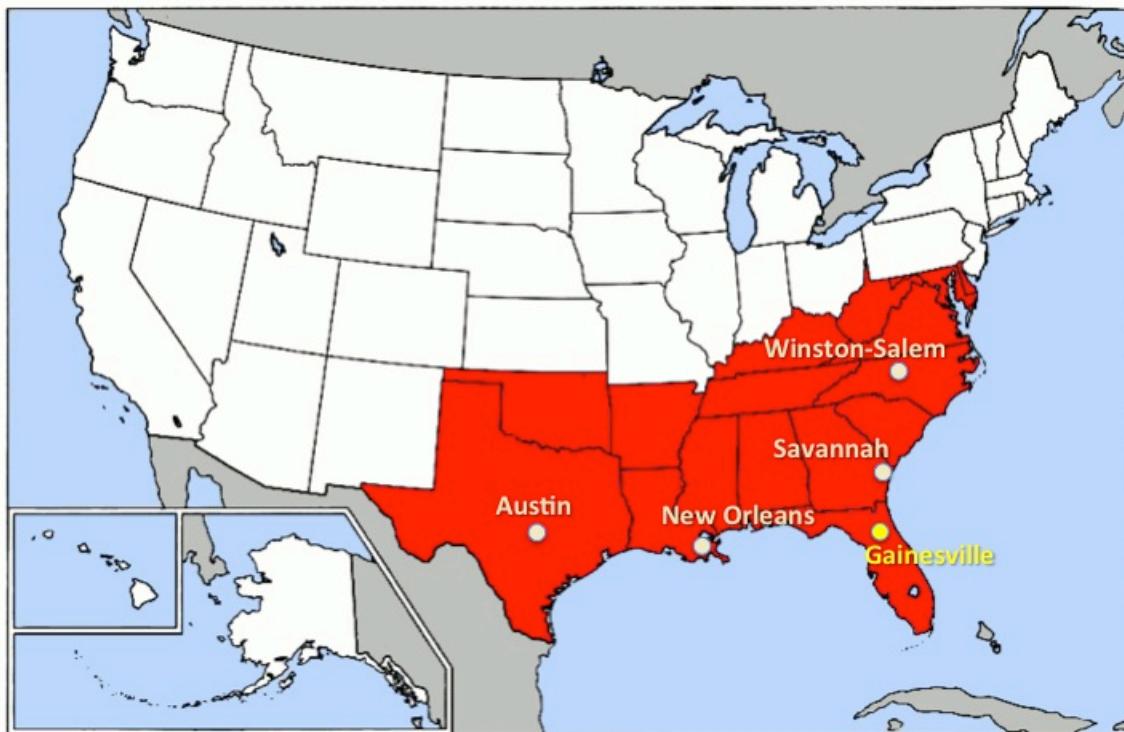


Figure 6-0. Map of the USA highlighting the region of The South. The city of Gainesville is marked, along with the previous case study cities, for context.

## Gainesville

Population: City = 124,354; Metro = 264,275 (US Census Bureau, 2010)

Slogan: *Every Path Starts with Passion*

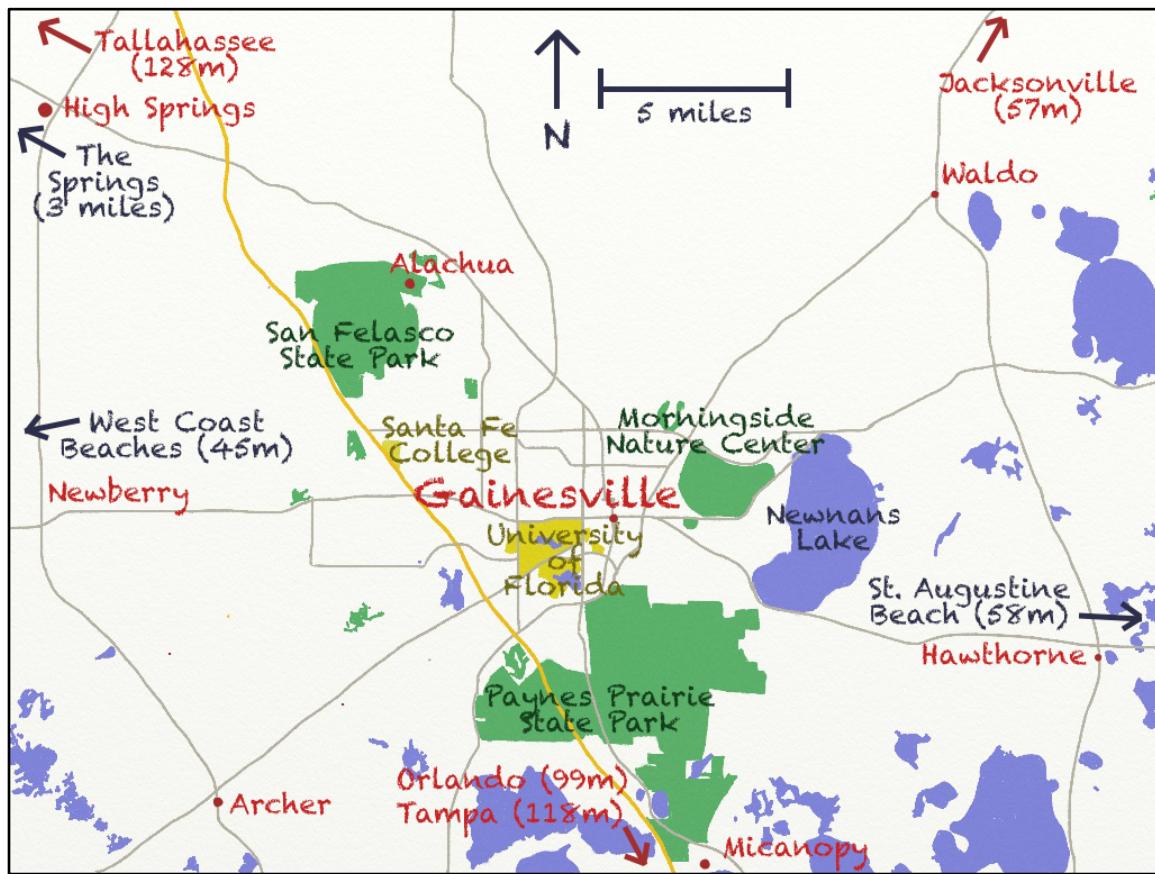


Figure 6-1. Regional map of Gainesville showing vicinity to other cities and natural resources.

With a population of almost 125,000, Gainesville is alternately thought of as a small city or a large town. From an outsider's perspective, it is dominated by its role as home to the University of Florida. The university is one of the largest in the nation that is well known for many things including research and a top-ranking football team. The city also hosts Santa Fe College and its population of over 23,000 students. A well-respected community college, the school is in the process of expanding its program offerings as it takes on its new role as a four-year college.

The residents of Gainesville know that there is more to the city than it's University. The city is known regionally, and beyond by those who know of it, as culturally rich and the region is heralded for it's natural beauty and resources. The large student population and hip long-time residents support the arts and local businesses that contribute funkiness to the town. Gainesville has a lot in common with the art cities profiled for this project, but you won't find it on any art city lists out there, at least not yet.



Figure 6-2. Local Nature: Paynes Prairie Preserve.



Figure 6-3. Local Nature. Clockwise from top left: bat houses on UF campus, the City's historic Evergreen Cemetery, bridge at Kanapaha Botanical Gardens, a butterfly rests at UF's Butterfly Rainforest.



Figure 6-4. City as Nature. Street, houses, and a parking lot in the area surrounding IHub Square.



Figure 6-5. City as Nature. The live oak canopied SW 2<sup>nd</sup> avenue, adjacent to UF's law school.

### Nature – Local

Gainesville residents often boast about their “tree city” and generally report that they are happy with the city’s natural resources. Gainesville has a well-developed neighborhood park system distributed throughout the city, with larger spaces concentrated on the outskirts. Throughout the city are small nature parks with trails and many of the programmed parks have large shade trees and overgrown shrubs that give a feeling of being in “nature.” Just outside the city limits to the north and east of town are access points to Paynes Prairie (Figure 6-2), a unique ecosystem that houses a great variety of indigenous plants and animals. The preserve contains numerous walking trails and is most noted for frequent sightings of birds and alligators and the occasional glimpse of introduced buffalo and wild horses.

Just west of the city there is Kanapaha Botanical Gardens, a private park which houses a variety of garden styles from around the world. UF campus, near the

center of town, contains several publically accessible preserved areas including a lake. Large bat houses and a Butterfly Rainforest provide opportunities to see these ephemeral animals close-up (Figure 6-3). These resources are limited in their availability as Kanapaha charges an entrance fee and is a challenge to get to without a car and parking is heavily restricted on campus.

Much of the city of Gainesville, especially the older areas east of 34<sup>th</sup> street, qualifies for the concept referred to in this project as “city as nature.” Several people interviewed referred to feeling as though they were in nature when they visited older neighborhoods and areas of the downtown. Large trees abound and much of the landscape has grown out to a natural form throughout the years. Figure 6-4 shows examples of this in the College Park/University Heights area located between UF campus and downtown.



Figure 6-6. Regional Nature. Clockwise from top left: the Santa Fe River, a pelican flies over a dock at Cedar Key, Ichetucknee Head Springs, Marjorie Kinnan Rawlings Historic State Park.

## Nature - Regional

The region surrounding Gainesville offers a great variety of natural resources. Large preserves like Paynes Prairie and San Felasco sit just outside the city limits. Spanning from a half to one hour's drive north are a series of springs that feed into a system of rivers. Itchetucknee Head Springs (Figure 6-6) is the beginning of the Itchetucknee River, a crystal clear river that is popular for tubing and canoeing. An hour and a half in either direction are the Atlantic and Gulf coasts. Florida's Eden is an organization that works to combine art, nature, and economy in North Florida in order to preserve lands, educate the public, and connect locals and tourists to the resources the area provides (McMurry).



Figure 6-7. Local Culture: Gator Fans & Ethnic Diversity. Gator football culture unites people from all walks of life, as long as they wear the right colors. Reggae Shack Café Jamaican restaurant and Caribbean Queen café offer tastes of Caribbean culture.



Figure 6-8. Porters & Hippies. Clockwise from top left: a house in the Porters neighborhood; The Jam music venue where patrons are encouraged to bring their own instruments and jam out together; another house in Porters; hippies playing banjo and juggling oranges at the Downtown Farmer's Market.



Figure 6-9. Springhill Neighborhood. Clockwise from top left: historic Perryman's Grocery; the historic Cotton Club; presumed sign for the historic Cotton Club; an example of residences in the neighborhood. Center: Springhill Neighborhood sign displayed outside the historic Cotton Club, which is still being redeveloped in the eastside of Gainesville.

### Local Cultural Identity

The Gainesville community doesn't contain any singular culture that is unique, but is made up of a diverse population that is rich in culture and that blends together to create an overall unique "Gainesville culture". Some examples of this include the Gator football culture that takes over the streets from downtown to the university on seven Saturdays each fall (Figure 6-7) and the Hare Krishnas who have a large presence on campus and can be seen chanting and parading down the streets.

The Porters Community (Figure 6-8), a historically African-American residential neighborhood located just west of downtown is named after the train porters who originally settled the area. The Springhill Neighborhood (Figure 6-9) of Southeast Gainesville, another African-American neighborhood, houses two culturally significant historic buildings, the former Cotton Club and the historic Perryman's Grocery. The city's Community Redevelopment Agency is in the process of renovating the building with plans to utilize the whole site as a community resource. The former grocery store will have a commercial kitchen and shop and the site will host a cultural farmer's market. ("Project: Cotton Club/Perryman's Grocery Revitalization & Farmer's Market")

Thanks to the University, the city hosts students, professors, and their families from all over the world. Opportunities to share in these cultures are presented by the restaurants, ethnic grocery stores, clubs, and festivals that are a part of the urban fabric (Figure 6-7). The University and Santa Fe College, along with the city's abundance of nature, create an atmosphere that attracts another of the city's cultural populations. Gainesville is known to many as a "hippy" town because of the liberal-minded and colorfully clothed people who flocked to the town in the 60's, and never left, contributing creatively designed cafés and shops and helping to support the arts community. The city would do well to support the visual presence of these communities who often inhabit "funky" older buildings

that offer lower rents and are vulnerable to being pushed out of the way for shiny new (or redeveloped) developments in the city's core.



Figure 6-10. College & University Arts Facilities. Clockwise from top left: UF's University Auditorium; a performance outside Santa Fe State College's Gallery; UF's 4most Gallery located between campus and downtown; UF's Phillip's Center for Performing Arts, part of UF's Cultural Plaza.



Figure 6-11. Public Art on UF campus. Clockwise from top left: "Blue Trees" by artist Konstantin Dimopoulos; "Whispering Close" by artist Seward Johnson; "Squares on Square" by artist Charles Fager.

### University

Gainesville is home to both a college and a university: The University of Florida, the 2<sup>nd</sup> largest state university in Florida with nearly 50,000 students (A.Ps, "Enrollment at Florida universities is up 2.6 percent"), and Santa Fe State College which has a student population of nearly 24,000 ("About Us" *Santa Fe College*). Both schools have programs that cover the range of the arts and each contributes to the presence of the arts within the greater community. For example, Santa Fe College puts on the annual Spring Arts Festival held in the streets of downtown.

Figure 6-10 shows some of the arts venues at the two schools. While the University hosts a generous variety of arts events, interviews revealed that events on the east side of campus were often unknown and perceived as inaccessible to some of those from the Gainesville community. Many of those interviewed who did not currently attend the University said that they rarely heard

about events happening on campus, but that even if they did, they wouldn't know where to park or how to navigate the campus.. The university is spread out and boxed in by the large streets that border it on all four sides. Parking is extremely limited on campus and prohibited in the areas surrounding it for blocks. By contrast, evening events at the west campus venues contained within UF's Cultural Plaza, including The Harn Museum of Art, The Phillips Center for the Performing Arts, and The Museum of Natural History, were more well-known to the general public who indicated in interviews that they were familiar with the location and felt confident that they could find parking there. The university is responsible for doing a better job publicizing it's events, and social networking is helping, but how can UF and the city work together to "open the doors" of the university to the rest of the community by providing better access to art and cultural events on campus? How can they help those who are unfamiliar with campus to navigate it once they are there?

The University of Florida has several public art pieces located either on the exterior of buildings or in the landscape (Figure 6-11). "Squares on Square" is one that is tucked away and can only be seen when approaching the building who's wall contains it, but it offers a great surprise when it is discovered. Like many of the art pieces on campus, it was funded through UF's Art in State Buildings program, a subsidiary of the state of Florida's program by the same name. The program was established in 1979 and works by reserving up to .05% (capped at \$100,000) of state funds for new buildings to purchase public art ("About" *Art in State Buildings at the University of Florida*.). "Blue Trees" is a temporary on-campus installation in which high-profile trees were painted with an environmentally safe pigment. The project highlights Florida-Friendly tree varieties and is meant to bring awareness to deforestation. The UF Foundation funded the project in celebration of the 150 anniversary of the Land Grant Act, which created the university and also in celebration of National Arts and Humanities Month (Crabbe, "Attention-getting art project aims to save forests").

A collaboration between the University of Florida and the Gainesville Community Redevelopment Agency brought outdoor sculptures to both the UF campus and the city's downtown area. "Whispering Close" is the only statue that remains from the large collection of sculptural figures included in the exhibition entitled "Crossing Paths" (Crabbe, "Statues to bring real life, artistic replicas to Gainesville"). These lively public art pieces caught the attention of many residents and students and served as a great example of how the university and city can work together to elevate the arts experience for both populations.



Figure 6-12. Urban Environmental Cues: Businesses use buildings as canvases. Clockwise from top left: FLA Gallery; The Top restaurant and bar; The Original Pizza Palace restaurant; Best Jewelry & Loan pawn shop.



Figure 6-13. Urban Environmental Cues: Unique and visually striking businesses. The Repurpose Project on South Main Street and The Zen Hostel in the SE downtown area.

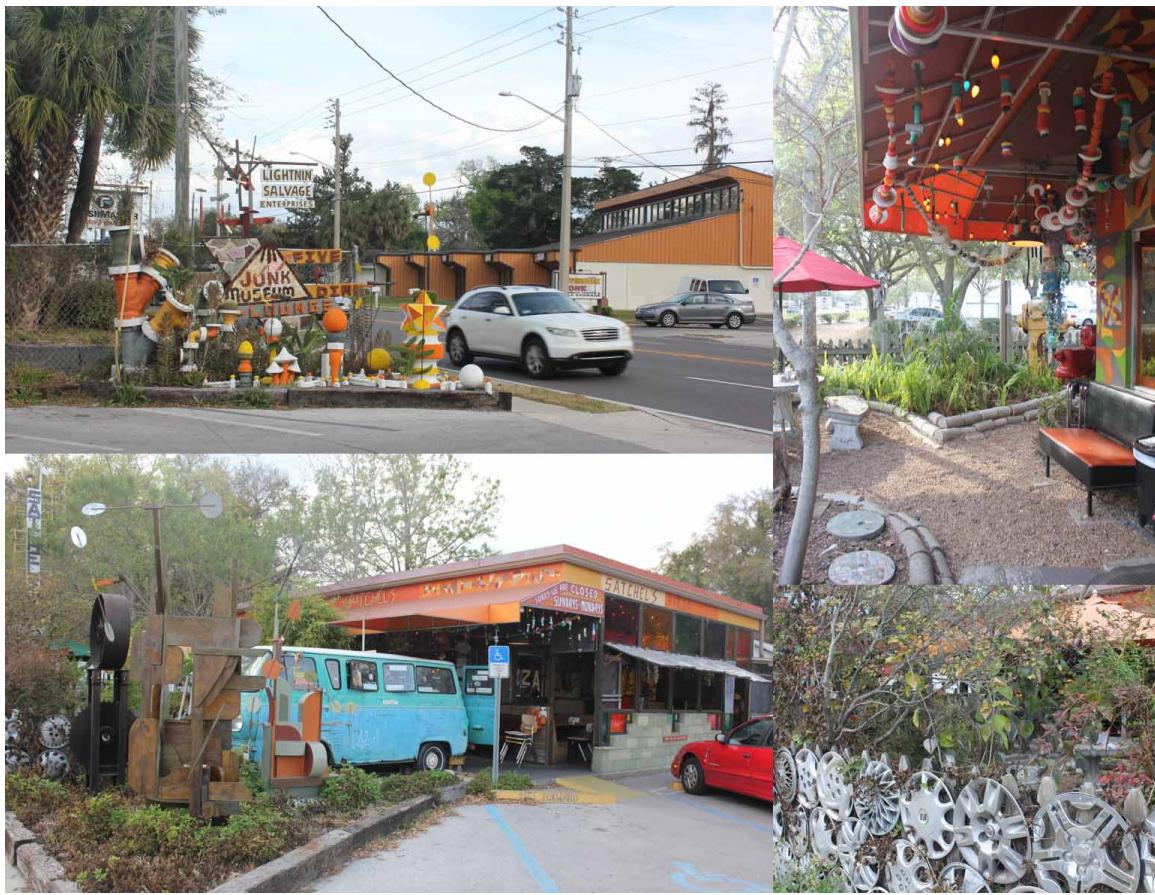


Figure 6-14: Urban Environmental Cues: Restaurant theme parks. Lightnin Salvage Enterprises which encompasses Satchel's Pizza, Junk Museum, Five & Dime, and Lounge on the far NE side of Gainesville.



Figure 6-15. Urban Environmental Cues: In your face sustainability. Tempo Bistro To Go café on NW 13<sup>th</sup> Street.



Figure 6-16. Urban Environmental Cues: Porch culture. Clockwise from top left: Common Grounds music club; The Lunchbox café on the downtown plaza; The Lunchbox café with live music during Artwalk; The Top restaurant & bar.

### Urban Environmental Cues

It is not unusual to see businesses in downtown Gainesville use their buildings as canvases (Figure 6-12). Murals are a cue that there are artists active in the area and that the city supports the arts by allowing this form of public art.

Locally-owned businesses are popping up all over downtown Gainesville. These newer business are incorporating originality to differentiate themselves and to fill unique niches (Figure 6-13). The Repurpose Project on South Main Street is both a unique and visually striking business. The business is a non-profit and works by collecting excess materials from the public that would otherwise be thrown away. They then offer workshops for a minimal fee where they demonstrate how to re-use the materials in creative ways. They also have a gallery that showcases recycled art and they participate in Artwalk by running workshops. The Zen Hostel in the SE downtown area offers unique accommodations. In the spirit of Zen, the hostel only suggests a donation of \$20-40 and asks that visitors do ten

minutes of chores. The compound, adjacent to the Sun Center, is worth just walking by.

Satchel's Pizza is now a Gainesville institution. The restaurant/museum/five & dime was a true urban pioneer when it opened in 2003 near the far NE Industrial Park (Figure 6-14). Since its popularity, several other restaurants have given the area a try but most have closed or relocated. The restaurant succeeds because it is a destination in its own, worth travelling across town or even to town for (their Facebook page contains comments from fans who drive from towns like Jacksonville, an hour and a half away, just to eat there). Outdoor seating options include lush landscaped gardens and a Volkswagen Bus. There is almost always a wait for a table, but that's no problem because it gives guests the time to explore the theme park that is Satchel's.

Local businesses in Gainesville are working together to elevate sustainable practices and create a tighter knit community. Tempo Bistro To Go is an example of a local café that utilizes "in your face" sustainability projects to attract and inspire its customers (Figure 6-15). Their backyard patio showcases rain barrels and repurposed vertical gardens. The compost advertises a relationship with a local compost company that manages their compost in exchange for collecting it and selling it to the community. Another sign advertises the local source for their heirloom vegetable garden.

When the weather is nice and the setting is too, people flock to restaurants and bars with porches (Figure 6-16). Porch culture is growing in Gainesville as more businesses are making the effort to create charming outdoor spaces that have open views to public streets and squares. Seeing people enjoying the social outdoor scene of a porch is great advertising and a healthy porch culture is a sign to visitors that the community knows how to enjoy themselves.



Figure 6-17. University Avenue looking west from West 8<sup>th</sup> Street.

### Pedestrian Promenade

Gainesville, as it stands today, lacks a dense urban core. To some, this is a good thing as it leaves the downtown more relaxed and more easily accessible via car. Most all art cities though, or “cities” in general, have a part of town where the scale of the buildings shifts to become larger and more dense. Sidewalks widen to accommodate greater pedestrian traffic. When entering a new city, one needs only look for the skyline to point them towards the restaurants, bars, shops, and galleries. Gainesville has a downtown, much of it lovely and historic, but it is fairly spread out making navigating from one venue to another by foot challenging. The once monthly art walk exemplifies this. Arts venues have began to congregate in the downtown, but they are still too far apart to visit them all without getting in the car a few times, having to deal with the challenges of parking each time. Future plans for Innovation Square offer some promise for providing urban density but that will take time and some versions of the plans seem aimed at more of a corporate park than a diverse and stimulating town center.

The closest the city currently comes to a pedestrian promenade would be University Avenue which holds pockets of shops that are almost close enough to warrant parading along (Figure 6-17). Infill on this street seems likely in the future and linking these pockets with interesting retail and venues would make it a destination. The sidewalks, however, are tight. Even at four lanes, the traffic can be congested. What if this street were to be closed off from traffic? Replaced with wide sidewalks, bike lanes, and a streetcar or trolley? Due to the fact that the avenue is a state road, this possibility seems highly unlikely. One idea that has been discussed is to use SW 2<sup>nd</sup> in this way. This idea will be further discussed below in the “Transit Options” section.



Figure 6-18. Existing downtown public space. Clockwise from left: The Sun Center plaza; Bo Diddley Community Plaza; brick streets of the historic downtown temporarily closed off to traffic during an annual arts festival; Easter Sunday photo shoot at the Thomas Center gardens.

-  School
-  Conservation Area or Nature Park
-  Community Park
-  Neighborhood or Mini park

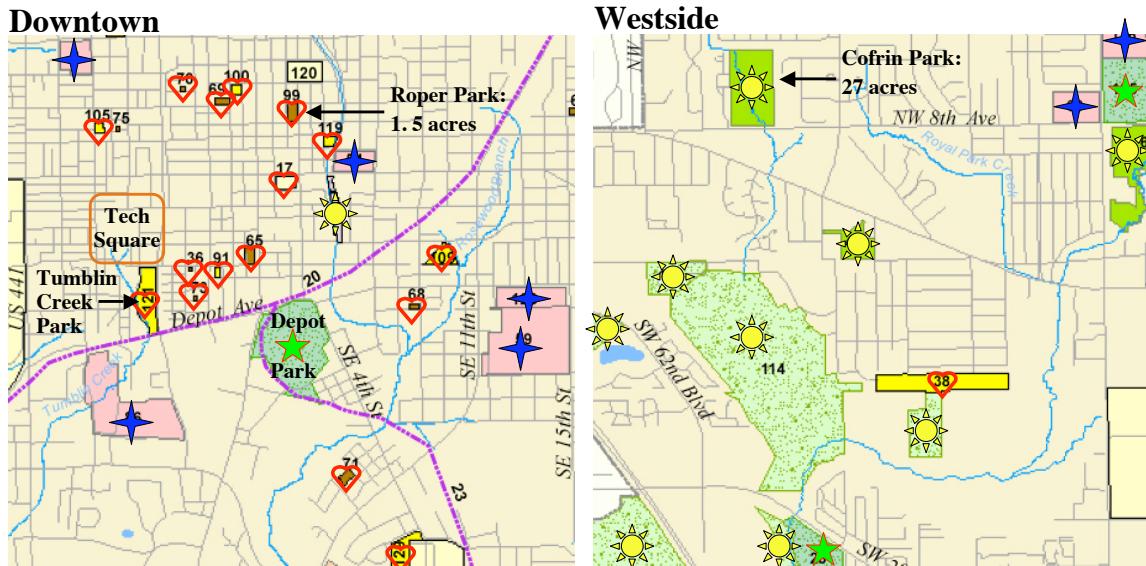


Figure 6-19. Open Space Study. The study shows that West Gainesville is less dense with many large-scale natural and recreational parks. Downtown and East Gainesville have denser populations with many small parks, some only a fraction of an acre, but few if any large scale or natural parks.



Figure 6-20. Future Public Space. An artist's rendition of the future Depot Park slated to open in 2015 in the SE downtown area. Image Source: [gainesvillecra.com](http://gainesvillecra.com)

### Centralized Public Gathering Space

Gainesville offers a small, pedestrian-oriented, historic city center.

Beyond the Downtown Plaza, it offers limited public areas for gatherings and events. The city does well with the small Downtown Plaza for small concerts and

the farmer's market. They shut down the charming historic streets surrounding it for special events such as the biannual arts festivals (Figure 6-18).

The successful art cities that this study looked at, as well as other well known cities, have a large central park-type space where the public gathers on evenings and weekends creating opportunities for collaboration and community building at all times and bringing a diversity of people together who would not otherwise meet in the course of their own daily routines. One of Gainesville's strengths is its cultural diversity, but small neighborhood parks tend to only serve the segregated communities that they are contained within (Figure 6-19). Plans are in the works for a large downtown park on the SE edge of town that will be named Depot Park (Figure 6-20). While not currently central, the park is close to the downtown center and offers the potential to expand the downtown development to the south and east. How can this park be programmed to become an attraction for the community at large, a true "central park"? How can it reach out and connect with the rest of the city so that people will want to make the trek there?



Figure 6-21. Transit Options. Clockwise from left: Entrance to the Hawthorne Trail from Depot Avenue; new pedestrian and bike friendly street in SE downtown; the new and expanded bus station ready to integrate BRT if and when the city starts it up; a city bus on SW 2<sup>nd</sup> avenue.

### Transit Options

Gainesville has a well-developed public transit system, based solely on buses. The system is ever expanding and is currently the fourth largest in the state. It is supported by fees and grants from the University of Florida and Santa Fe College and is offered to University of Florida students free of charge. Although the system is actually very reliable, and most buses can be tracked in real-time using GPS, residents often reported the bus to be very unreliable. Most of those who had the option of driving expressed that they only take the bus when forced due to parking restrictions on campus. The buses are very mundane which may contribute to lack of interest many residents feel in exploring them as an option. They are all painted the same, unless covered by advertisements, and offer no stimulation once inside either.



Figure 6-22. Innovation Square. An image created by Perkins & Will showing what SW 2<sup>nd</sup> Avenue could look like in the future. Image Source: [perkinswill.com/work/innovation-square](http://perkinswill.com/work/innovation-square)

The city is slowly growing its bike infrastructure. They are working to expand rails to trails and are proposing other rail and pedestrian friendly routes throughout the city. SW 2<sup>nd</sup> avenue, which runs from downtown to campus, is a good example of a multimodal route. Buses, cars, bikes and pedestrians share the roadway with equal status (Figure 6-21). This avenue is part of the streetcar route in the city's BRT (Bus Rapid Transit) proposal. A successful multi-modal transit corridor, yes, but does this avenue have the potential to become a pedestrian promenade as discussed in the earlier section? This will hinge on how the area is developed. Currently the avenue contains large sections of historic residential homes set back from the road as well as blocks free from any development. There isn't really anything to visit along the route, and walking is the least common mode of transit observed by those using it today. The future development of the area known as "Innovation Square", which takes up several blocks roughly half way between downtown and campus, could turn the avenue into a pedestrian destination. Some versions of the plans for the future include pedestrian friendly sidewalks, pedestrian-scaled infill, and pedestrian destinations such as shops and sidewalk cafes (Figure 6-22).

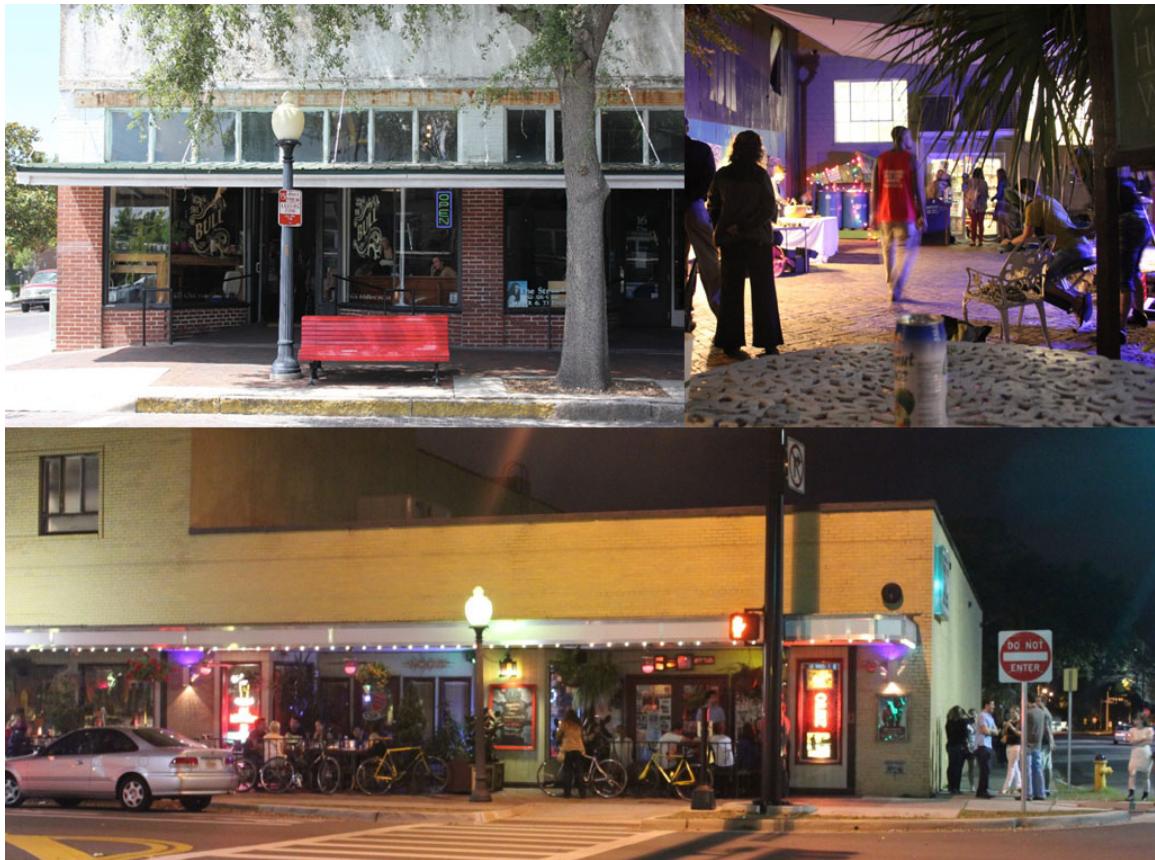


Figure 6-23. Downtown Arts Node. Clockwise from top left: The Bull bar which hosts art shows and live music just off of South Main Street; the courtyard at the center of a burgeoning arts node on South Main Street; The Top restaurant on North Main street has created its own node by opening a music venue across the street and bringing in a gallery next door.



Figure 6-24. The Downtown Arts Node. from left to right: the pillars of the Hippodrome Theatre and gallery with Gallery 21 next door; the Artisan's Guild Gallery and Persona in the Union Street Station; Maude's local coffee shop in the historic Sun Center that wraps around the Hippodrome; across the street, the rival Starbucks coffee in Union Street Station.



Figure 6-25. The South Main Arts node. Clockwise from top left: the main building on Main Street that houses the Display Gallery, Civic Media Center, and the Co-op Grocery store; Across a small avenue and adjacent to the shared parking lot is The Church of Holy Colors, an artist's cooperative started by recent UF grads; the courtyard with seating and a stage and access to the businesses housed there; the courtyard entrance to the Sequential Artists Workshop, an art school for the graphic arts.

### Arts Nodes

The downtown is home to a number of galleries, theaters, and music venues branching east and west off of North and South Main Street. The Sun Center, in the Southeast quadrant of downtown, is a historic complex of galleries, shops, and restaurants that wrap around the historic Hippodrome Theater with a plaza in between. The Hippodrome is the architectural showpiece of downtown and houses the city's largest theater as well as an independent film venue and a gallery. Across the street is the fairly new Union Street Station, a development with retail on the bottom floor and upscale condos on several floors above. The complex did an excellent job of blending in with the Sun Center and fits comfortably in its place in the center of downtown. Two longtime artsy Gainesville businesses have relocated there: the Artisan's Guild, a co-op retail space for local artists, and Persona, a shop for eccentric used costumes and décor.

Outside Persona is a public art piece that looks like a beast in recline (Figure 6-24). This piece is part of a public art project that the owner of the shop, who is also a painter, has just started.

Further south on Main Street is an area that has been slowly pioneered and has recently organized together around a central courtyard to form an arts node that calls themselves the South Main Arts & Community Center (Figure 6-25). The node is made up of a gallery, an artist's cooperative, a co-op grocery, a graphic arts school, and the Civic Media Center, an alternative library that hosts educational and arts events. The courtyard is the center of the action during the monthly Artwalk with live music on the painted stage, food trucks, and other vendors. This is a very exciting area, showcasing the kind of urban arts pioneering that anchors the hip neighborhoods in established art cities. It is currently under threat, and possibly already doomed, by the city and private developers who wish to take over the transitioning area. It would be a loss to Gainesville's development as an art city if this node were dismantled too soon.



Figure 6-26. The Doris Bardon Community Cultural Center on North Main Street.



Figure 6-27. The Actors' Warehouse, a non-professional community theater, is home to the Star Center Children's Theatre and the Spirit of Soul Repertory Company. The black-box theater opened in 2011 in small strip development on North Main Street.



Figure 6-28. Across Main Street and in between The Doris and The Actors' Warehouse a sign announces the arrival of a new business. Vine is a local bakery and pasta maker that got its start at the Farmer's Market. A sign of a developing arts node on North Main Street?

### City & Community Arts Infrastructure

The city's community arts organizations finally have a face. The Doris opened recently in an interesting historic building on North Main Street (Figure 6-26). It features a gallery and artists' studios as well as ceramic and printmaking studio access for the public. The artists-in-residence teach art classes in the studios.

The Artisan's Guild Gallery (Figure 6-23) offers local artists an opportunity to sell their work in a retail setting in exchange for working in the shop several hours a week. This also offers the artists and community members a chance to interact and connect.

There are numerous groups that are active in bringing in outside, and showcasing local, arts in Gainesville and the surrounding areas.

The city has good community support for independent businesses making it more viable for people to take the risk of starting up the kinds of businesses that support a strong arts community (Figure 6-28).



Figure 6-29. Affordable historic business real estate. Clockwise from top left: former home of Louis Lunch burger joint which closed after 82 years in business; a very unique building on North Main Street; the old Rice Hardware building just off South Main Street; a vacant building on University Avenue near Main Street.



Figure 6-30. Housing stock. Clockwise from top left: two houses from the SE area near the future Depot Park; a cottage integrated into a local Bed & Breakfast complex; a student rental along SW 4<sup>th</sup> avenue near campus.



Figure 6-31. The Power District. The relocation of the city's utility company opens up 16 acres of land in the SE near the future Depot Park.



Figure 6-32. The Catalyst Building on the outskirts of The Power District which now houses Prioria Robotics.

### Affordable real estate with character

Downtown Gainesville, while far along in the revitalization process, still offers affordable and unique retail spaces (Figure 6-29). Historic houses are available at all levels of renovation and offer opportunities for artists looking for affordable housing near the downtown with pioneering potential (Figure 6-30).

Southeast Gainesville is an important resource for the arts community because of art city traits addressed in other categories that precede and follow this one, like “Arts Nodes” for example. These features include affordable historic buildings and neighborhoods, the future Depot Park, the bus and future BRT depot, and the burgeoning South Main arts node. The relocation of the city’s utility company opens up 16 acres of land in southeast Gainesville adjacent to the bus depot and the future Depot Park. The city has branded the land and the neighborhood surrounding it as the Power District (Figure 6-31). A peak inside reveals Gainesville’s only factory building with potential to become lofts. The old smoke stacks and cylindrical tanks make for a visually rich environment. How could this area evolve if it were taken over by artists as a live-work space? It could grow to be a unique and exciting destination for locals as well as cultural tourists from all over.

Figure 6-32 shows the Catalyst Building, the first building to be renovated and occupied within the Power District. While this building serves as the first step towards redevelopment of the district, the project seems to have missed the mark. The building now looks new standing in contrast to the historic residential neighborhood and weathered industrial district behind it. The city seems enthusiastic that the company, which creates drones for the military, will encourage other tech companies to settle in the area (Curry, “Prioria Robotics moves into former GRU warehouse”). The Innovation Square site (Figure 6-33), located midway between downtown and the university, has also been designated as a tech hub. The University of Florida’s Innovation Hub, the only building on the

otherwise cleared site, is a tech company incubator that is similar in design and feel to the Catalyst Building. Does Gainesville need two downtown tech hubs?

The Innovation Square site, with its lack of existing buildings of interest and location near the university as well as downtown, seems like a better fit for a tech hub. The Power District, full of character and located adjacent to the South Main Arts node and other pioneering opportunities, has great potential to serve as the arts district that would attract tech companies to house their headquarters at the Innovation Square site. If Austin is the model because of its booming tech industry that has completely transformed the downtown with shiny new skyscrapers, it's important to remember that Austin had many gritty neighborhoods surrounding the downtown available for pioneering. It is these neighborhoods that now attract the creative class and the tourists to the city.



Figure 6-33. Basic design plans for Innovation Square, a technology centered redevelopment area located between the University and downtown. Image Source: [innovationsquare.ufl.edu](http://innovationsquare.ufl.edu)

## Connectivity

Gainesville currently suffers from a disconnect between the University's large enclosed campus and the downtown area where much of the arts and cultural activities are centered. Santa Fe College's main campus is located beyond the city limits on the other end of town from downtown. The large park that is in the process of being developed is positioned to the south of downtown and south and east of most residents. The bus service is impressively comprehensive, and growing, but still serves mostly those who have no other option. Bike and pedestrian options are being expanded that aim to connect these resources.

The closing of an old hospital has created an opportunity to reshape the heart of Gainesville. An area several blocks wide in both directions has been wiped clean for development. It has been branded as Innovation Square (Figure 6-33) in hopes that it will be the anchor for technology-based development. What happens in this area has an opportunity to link the University of Florida campus and downtown as it sits halfway between the two locations and is convenient to both of them.

Santa Fe College has a downtown campus located along University Avenue and NW 6<sup>th</sup> Street, just north of downtown. The campus offers a selection of classes to those living on the eastside because the main campus is beyond the city limits to the northwest. This prime real estate is under utilized with outdated one-story buildings and large open parking lots. Could Santa Fe move some of their arts facilities, including a gallery, to this location? This would put them in the vicinity of the downtown arts nodes, where they could participate in the Artwalk. They would also be located halfway between the downtown arts and the campus arts, serving as a potential link.



Figure 6-34. Festivals. Clockwise from top left: belly dancers at the Tioga Arts Festival in Town of Tioga, a TND planned community in a suburb north of town; waiting for the next band at a Farm to Family music festival in rural Alachua; live painting at the Tioga Arts Festival; local painter Peter Carolyn's display at the Downtown Arts Festival; University Avenue, closed off from traffic, for the Downtown Arts Festival.



Figure 6-35. The Downtown Farmer's Market held every Wednesday afternoon at the Bo Diddley Community Plaza downtown.



Figure 6-36. Artwalk Gainesville, held on the last Friday of each month, presents gallery openings and musicians on the street. Clockwise from left: Humble Pie food cart at the South Main Arts & Community Center; interior plaza of the South Main Arts & Community Center; a band plays outside the Artisan's Guild Gallery; patrons walking from Union Street Station and the Hippodrome galleries to the next venue; Gallery 21 in The Sun Center.

### Public Functions

Gainesville hosts a number of yearly arts-themed festivals. During the two largest of the festivals, the Spring Arts Festival and the Downtown Arts Festival in the fall, the city closes off several blocks downtown to traffic. These blocks are adjacent to the Downtown Plaza and together they form a public gathering space large enough to accommodate the events. The charming cobblestone streets of downtown make for a great street festival setting. Other smaller festivals are held in areas further from the city center such as Tioga Arts Festival held in Town of Tioga, a TND planned community in a suburb north of town. Farm to Family is a three-day music festival held out in the country several times a year (Figure 6-34)

One of Gainesville's great attractors is the Downtown Farmer's Market held every Wednesday afternoon (Figure 6-35). Each week the Downtown Plaza is transformed into a true festival atmosphere with crowded booths selling produce as well as prepared foods and wares, people picnicking, hoola-hoopers, and children running around on the lawn. Often there are people playing music on the stage. This event activates the whole downtown area as porches in the surrounding businesses fill up for farmer's market specials.

Thanks to a grant and a team of university interns, the town's Artwalk has really started to come together in the last few years (McMurry). During the event, held on the last Friday of every month, galleries stay open late and bands play at cafes and along the paths that connect these venues (Figure 6-36). The galleries stretch from The Doris on North Main Street, to the South Main Arts node. They dip down into the Downtown Arts node near the Hippodrome. There are a few outliers like the University of Florida's 4most Gallery near SW 6<sup>th</sup> Street. The nodes are too far in distance to walk in the time allotted and parking has to be found several different times if the route is taken by car. Nonetheless, this event really helps to highlight and make a connection between the existing art nodes and could help encourage greater connection and infill in the future.



Figure 6-37. The Intersection of Art & Nature. “Gainesville Solar Walk” by artist Elizabeth Indianos. The ten 14-ft sculptures stretch along NW 8<sup>th</sup> Avenue from 34<sup>th</sup> Street to 22<sup>nd</sup> Street and intersect with the Hogtown Creek Greenway, which cuts across NW 8<sup>th</sup> Avenue to connect wooded paths on either side.



Figure 6-38. Murals depicting the civil rights struggle by artist Alan T. Pearsall at the Rosa Parks downtown bus depot. The Art in Public Places Trust funded the project.



Figure 6-39. The 34<sup>th</sup> Street Wall mural runs along the east side of SW 34<sup>th</sup> Street starting at 2<sup>nd</sup> Avenue and ending 5 blocks south.

### Public Art

Driving, biking, or walking along NW 8<sup>th</sup> Avenue between 34<sup>th</sup> Street and 22<sup>nd</sup> Street, travellers get a sense of the scale of the universe thanks to a public art project entitled “Gainesville Solar Walk” (Figure 6-37). The installation includes ten 14-ft sculptures that represent the sun and nine planets (Pluto is included because it was installed in 2002) and are placed at distances that correlate to their true positions in our solar system at a scale of 4 billion to 1. The piece intersects with the Hogtown Creek Greenway that cuts across NW 8<sup>th</sup> Avenue to connect wooded paths on either side. Additions have been made to the installation to include benches, signage and two comets. The project was paid for through a collaboration between Gainesville’s Art in Public Places Trust and the Alachua Astronomy club. This art is highly visible along a major avenue. The subject is very accessible to all ages, but the concept and vehicle are creative and original.

A new addition to the city’s public art stock are the murals depicting the civil rights struggle by artist Alan T. Pearsall at the Rosa Parks downtown bus depot (Figure 6-38). The murals are painted on the columns and are highly visible to those waiting at the depot as well as those walking or driving by. The project is a permanent installation funded by the Art in Public Places Trust.

The 34<sup>th</sup> street wall is a five-block long ever-evolving mural wall (Figure 6-39). Students and citizens are frequently spotted, day or night, adding a new painting. While every painting isn’t always what most would consider “art”, the wall brightens up an otherwise mundane 6-lane road and gives a sense of ownership to the public in relation to the public art presence in town.

## Synthesis

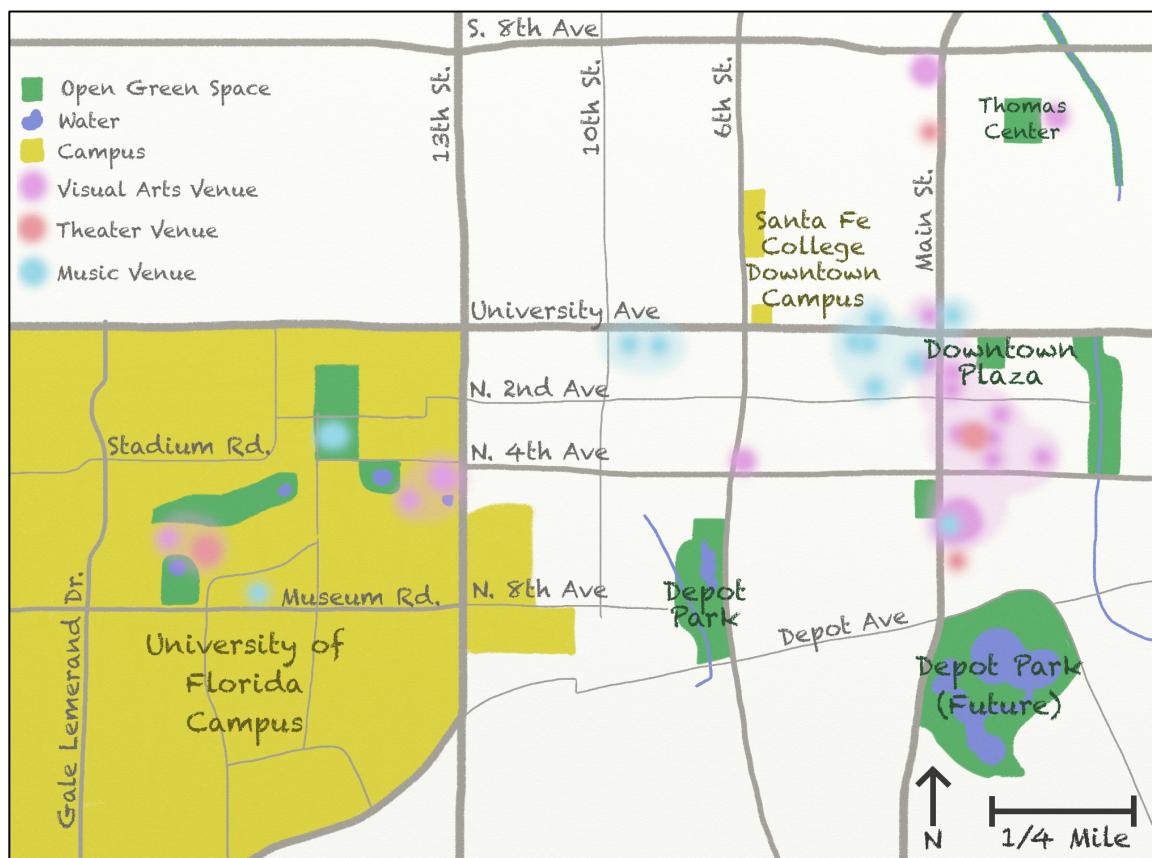


Figure 6-40. Existing arts facilities and greenspace between UF campus and downtown.

Gainesville has strengths in a number of the city trait categories including nature, both local and regional, culture, university, and arts facilities and nodes. It has some weaknesses in realizing these resources though due to issues of connectivity and accessibility. However, this shows potential that the foundation for an art city is there. The resources just need to be identified and strategies for better access need to be explored.

Figure 6-40 shows a section of Gainesville stretching from the eastside of UF campus past the downtown area. Open green space and water resources are identified along with important roads and the placement of Santa Fe College's downtown campus. Pastel colored dots represent known arts facilities, broken down into visual arts, theater, and music venues. The venue dots show the arts nodes identified earlier in the center of downtown and along South Main Street.

They also highlight the arts resources available on the east side of campus and give an idea of the challenges of accessibility to these venues, as well as their connectivity with the downtown nodes. As discussed earlier, the Artwalk in Gainesville has gained a lot of momentum, but venues outside the central downtown cluster are difficult to make it to on foot. Having to get in and out of the car several times defeats the purpose of an art “walk” and still leaves campus venues out of reach for most people. Artwalks are a tool utilized by many art cities to familiarize residents with the arts venues in their town. The event creates a festival like atmosphere where people feel comfortable walking in to arts venues just to check out what they have to offer.

## Design Suggestions

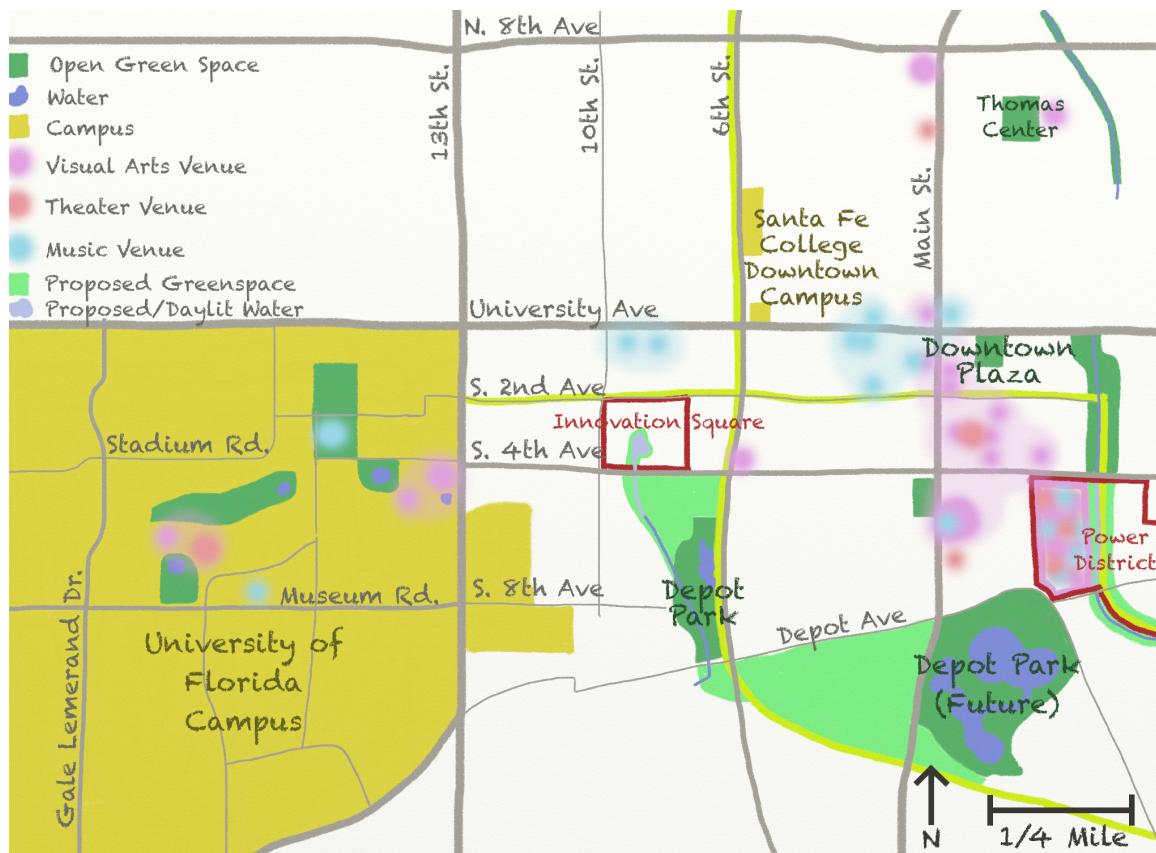


Figure 6-41. Design suggestions for Gainesville city center.

Figure 6-41 shows the resources mapped previously in the synthesis with future design suggestions incorporated. The suggestions aim to increase connectivity by linking and expanding open greenspace as well as bike and pedestrian route options. It also addresses two redevelopment areas and how they might be utilized to this end. Features of the design include:

- Expansion and linking of existing greenspaces to create a central park that runs into the heart of the city. Expansions are shown in lighter green and link the current and future depot park with a green square located within Innovation Square. Plans for the new development already include park space that would link it with the current Depot Park.

- Utilization of Tumblin Creek as an amenity by daylighting (exposing to the surface) its spring source. The creek is currently channeled underground from its source in the center of Innovation Square to the south side of South 4<sup>th</sup> Avenue.
- Daylighting of Sweetwater creek within the Power District redevelopment area. The creek area north of the Power District is buffered by park. This design proposes expanding that linear park through the redevelopment area and exposing the segment of the creek that now lies underground.
- Increased connection between greenspace and bike and pedestrian routes.
- Creation of artist work-live space within the west end of the Power District. This is the portion that contains factory loft-type buildings that are attractive to working artists.

Daylighting of water bodies and returning them to a natural system offers the benefits of greater cleansing to the water, exposure to citizens of how their water system works, and the creation of a natural amenity. The three most successful case study cities all had water as a defining element of the downtown. Though Gainesville is not located along a river, as those cities all are, creeks and ponds in the downtown area offer opportunities and flexibility in shaping the city's future blue infrastructure.

The yellow paths that run east-west and north-south represent existing, planned, and suggested routes. The existing rail-trail that runs from south of the future Depot Park up north along 6<sup>th</sup> Street is currently planned to be disconnected from greenspace until it reaches the existing Depot Park. This proposal for expanded park space, besides creating a large centralized gathering space, would make for an extended greenway experience. South 2<sup>nd</sup> Avenue currently accommodates bike and pedestrian traffic while the linear park that it terminates at is underutilized. This design suggests connecting to the path system in the existing

linear park as well as continuing it into the expanded linear park that would run through the Power District.

The creation of an artist work-live area within the industrial portion of the Power District would elevate the city's status as an art city and help to attract the creative class tech industry that the city wishes to capitalize on. Artists would use their skills to transform the rundown industrial area into a unique arts destination. The area is adjacent to existing arts venues as well as the future park and would help to link the two areas as pedestrian destinations. This space, like no other left available in the city center, offers the skeletal structure of what could become a dynamic and unique arts district that would put Gainesville on the map.

### Arts Bus Route

In a second design suggestion, the Artwalk would be used as the impetus to create greater connection between, and accessibility to, the arts venues identified on the synthesis map. Currently the Artwalk includes venues that are too far apart to travel by foot, taking away from the essence of the event as a walking experience. Also, although there are arts events that occur on the eastside of campus during Artwalk, due to distance and parking issues these campus venues cannot logically be included.

What if the city created a bus route that connected the downtown and University arts destinations? Downtown to campus is already a popular route, and no new stops would need to be added to connect the venues that have been mapped.

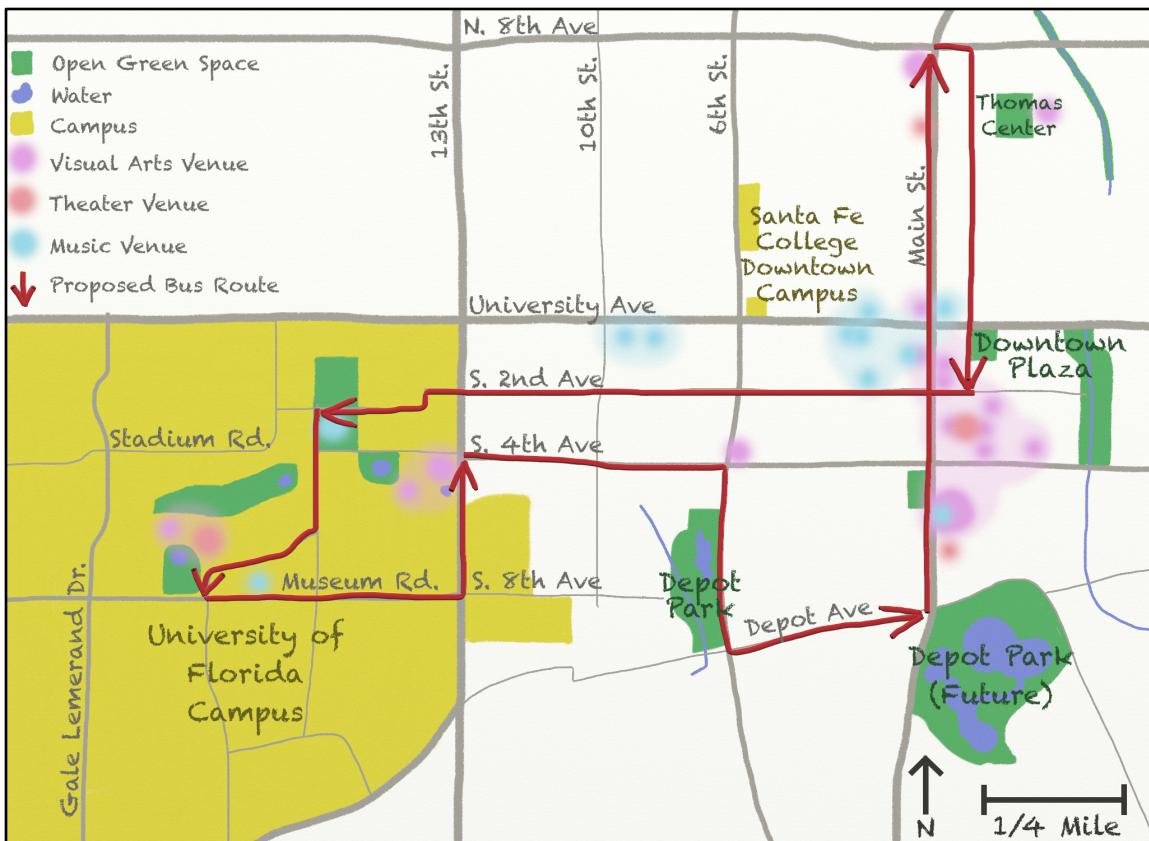


Figure 6-42. Proposed Art Bus route connecting arts destinations from campus to downtown.

Figure 6-42 shows the proposed art bus route in relation to the resources identified in the synthesis. It passes directly, in most cases, or within a block or two of all destinations currently participating in Gainesville's Artwalk. At the north end is the Doris Bardon Community Cultural Center in an area with potential to form into another arts node, especially if it were better connected. It travels south along Main Street where it passes the city's largest clusters of arts venues until it reaches the site of the Cade Museum. Then it travels west and north, intersecting with the University's student-run 4most Gallery at S. 4<sup>th</sup> Avenue and 6<sup>th</sup> Street. It then heads west again along the south edge of Innovation Square, the redevelopment area that seeks to connect with both downtown and campus and to collaborate with the creative forces of each. The route hits campus at the site of several galleries and then takes riders into campus to reach the remaining east campus music and theater venues. It returns east along South 2<sup>nd</sup> Avenue, passing the northern edge of Innovation Square, until it reaches Bo Diddley

Downtown Plaza, home to many outdoor performances and events. The route back north is along East 1<sup>st</sup> Street, the tree and historic home-lined street that hosts the Spring Arts Festival each year.

The route would also connect to greenspaces in the area, highlighting the connection between nature and the arts. These spaces include the future Depot Park, the current Depot Park, Lynch Park, the Downtown Plaza, the Thomas Center Gardens, and green open spaces on campus such as the Plaza of the Americas.

Gainesville has a very comprehensive bus system, with plans to continue to expand, but the system lacks any of the charm observed in public transit options in case study cities like New Orleans and Savannah. Additionally, in a city with a lot of warm and rainy days, there is a shortage of bus shelters. Shelters are a resource that, when available, makes riding public transit much more comfortable.

The arts-focused destinations would only be one piece of the art bus experience. Artist designed and painted buses would be mobile art pieces in themselves and artist-designed bus shelters would mark the route. These buses would act as travelling advertisement for the arts community and would serve as an engaging public gathering space. The shelters would provide a needed public function and increase public interest in riding the bus. At the same time the bus shelters as a group would create a striking public art piece that would signal the presence of a strong arts community and the city's investment in the arts and public transit.



Figure 6-43. A Mexico City art piece consisting of a Japanese bus that was “Yarnbombed” by American artist Magda Sayeg. Image Source: telegraph.co.uk

The bus line could start as a shuttle (Figures 6-43 and 6-44) that runs on the last Friday of every month during Artwalk. Or it could run on Friday and Saturday evenings when the greatest number of events and performances occur. This would create the desired buzz while testing out the popularity of the route. Then, if the route were successful, an artist-designed city bus (Figures 6-45 and 6-46) and fulltime bus line could take over.



Figure 6-44. A “matatu”, the most common form of public transit in Kenya and neighboring countries complete with disco lights and stereo system. Image Source: markiliffe.wordpress.com

#### Ideas for the art bus:

- Music playing by local musicians
- Film/video art pieces and video tours of arts venues and events
- Pamphlets about local arts and cultural venues and events
- Rotating shows inside with prints under plastic cover, the way advertising is currently displayed
- Offer the bus free of charge during Artwalk

#### Examples of art buses in other cities:

Figure 6-45 shows a bus from the Sun Metro Bus fleet in El Paso, Texas. The bus was painted by community members and ran as part of the cities bus system for six months. ([main-tain.com/sun-metro-art-bus](http://main-tain.com/sun-metro-art-bus))



Figure 6-45. A bus from the Sun Metro Bus fleet in El Paso, Texas. Image source: [main-tain.com/sun-metro-art-bus](http://main-tain.com/sun-metro-art-bus)

Figure 6-46 shows a bus from the Metro Arts in Transit program, based in St. Louis, Missouri. The program paints approximately five buses a year using an artist's design and help from members of the community. The program also commissions public art in bus and light rail stations, at bus shelters, and in bus interiors. ([artsintransit.org](http://artsintransit.org))



Figure 6-46. A bus from the Metro Arts in Transit program, based in St. Louis, Missouri. Image source: nextstopstl.org

### Examples of art bus shelters



Figure 6-47. Sea themed bus shelter in Seattle. Image source: blog.arldesign.com; Stained glass bus shelter in Seattle. Image source: cityofart.net; "School bus" shelter in Athens, Ga. Image Source: chicagonow.com; Watermelon bus shelter in Japan. Image source: chicagonow.com

Figure 6-47 shows examples of artist designed bus shelters in Seattle, Athens (Georgia) and Japan. Seattle's relationship with water and the ocean is reflected in the artist's use of mermaids and waveforms. Gainesville's bus stops could too create a sense of place if local artists were commissioned to design them. Instructions could include that the pieces be site-responsive or that they express how the artist sees or feels about his or her city.

This design proposal has the potential to bring the face of the arts out in to the public realm, signaling to current and potential residents that the city has a strong arts community. It would bring more people to the existing arts venues, giving greater support to the arts community, and would encourage businesses to fill in along the route. The city has just approved a study to look at the potential for a future trolley or streetcar route that would connect the downtown and campus (Curry 2013). The art bus could be utilized as a piece of the study looking at the arts community's use and impact on public transit in this area.

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## Conclusions

### **City Traits: Which are a “must have”**

Following is advice for city planners, designers, and arts community builders based on the case study and test city findings. Each category is addressed based on its importance across all four case study cities, as well as the test city.

Nature: at both the local and regional scale. Each of the successful case study cities was rich in unique and varied natural resources at both the local and regional scale. Artists in each city indicated that the natural resources of their city were an important factor in their choice to stay in the city. They also indicated that the unique natural resources of their particular city contributed to their connection with the city that they have come to identify with.

Local Cultural Identity: local cultural identity was strong in all three successful art cities, strongest in the two most established. Community members identified with this culture, and as with the nature distinctive to their city, found it important in their connection with the city. Artists reported that they found inspiration from the local culture. This would indicate that this trait is very helpful in building a strong arts community. Since a city can't create local culture, the way to strengthen this trait would be to identify and nurture whatever local culture there may already be.

University: all the case study cities had multiple colleges and universities, but the schools' importance in the larger arts community varied. New Orleans and Winston-Salem had the weakest connection with the campus arts due to school size in relation to the city, in the case of New Orleans, and physical disconnection in Winston-Salem. Savannah had the strongest correlation because of the schools scale, focus on the arts, and open campus design. So it is less a question of is there a college, than how is this potential resource utilized.

Urban Environmental Cues: once again, Austin and New Orleans, the most successful of the arts cities, both scored high in this category. These cues are important in attracting artists to a city as well as cultural tourists who can help support the arts. They send the message to the whole population that art and creativity are valued by the city and the communities who are the source of these cues. Winston-Salem's attempt to replace organic cues with branding and signage only draws more attention to what's missing.

Pedestrian Promenade: this trait was strong in the top three case study cities. Promenades get people out on the street where they can experience music and visit shops and galleries. This trait may not be essential, but it would be a good idea to foster this resource if there is an opportunity.

Centralized Public Gathering Space: this trait was strong in all three top art cities and was very weak in Winston-Salem. This seems to indicate that this trait is an important piece of the art city equation. These spaces are used as venues for all mediums of art and create an opportunity for community building and encounters with community members from different cultures and scenes.

Transit Options: Austin ranked low in terms of transit options, but all interviewees complained about the traffic issues. The city has a lot of other things going for it, so people are willing to tolerate this inconvenience. Transit options may not be essential, but they offer an opportunity to implement something, like the art buses, that will make a city standout.

Arts Nodes: these nodes were present, though not dominant, in both Austin and New Orleans. They were less present in the other two case study cities. Arts nodes tend to develop organically, and since they do not seem to be essential, it may be better to let them develop on their own rather than to put a lot of energy into creating them.

City and Community Arts Infrastructure: arts infrastructure was strong in all of the case study cities. Each had an arts council, by some name, which housed a supportive staff. Some offered venues for performance, show space, and studio space and some offered classes to the community. These spaces create a physical representation of the city and community's commitment to the arts.

Affordable Real Estate with Character: When an art city is getting established, affordable real estate with character is an essential resource to attract artists into settling in your city and to allow for the urban pioneering that will shape the organic growth of the art city. Artists in each of the case study cities, as well as in Gainesville, reported this as being an important factor in where they chose to live. Each of the three successful art cities that had this, and the two most well established cities, Austin and New Orleans, had been built upon this.

Connectivity: connectivity was high in both New Orleans and Savannah. Austin ranked lower due to its scale versus transit options. Winston-Salem ranked very low on this trait. This trait may not be essential, but increased connectivity elevates the strength of the other art city traits.

Public Functions: this trait was observed in all four case study cities. These functions can be organized by the city, the university, or arts community groups. Themes can range from art, to food, to culture, to the novel but most include music, food, and celebration. A city can encourage public functions by providing the right venue, making it affordable, and creating regulations that will support successful public functions in relation to issues such as open container.

Public Art: an abundance of art in public places is a definite sign of a city that cultivates the arts. Both Austin and New Orleans have programs dedicated to public art. The quantity of these commissioned pieces, along with the flexibility that the cities allow citizens in creating their own public art, makes for an overall culture of art for and by the people.

## **Planning & Design Factors**

Exploration: One of the most important qualities of art is the way it communicates and idea or emotion without just simply stating it. The artist spends time with a theme and then creates an original expression of that theme. People who are interested in art are interested in experiencing place in the same way. They want to explore. In vibrant art cities art, music and theatre are happening in alternative and secret spaces that are off the beaten path. In Savannah, for instance, it has long been popular to house theatre companies in old Victorian homes downtown. The patron has to seek this type of venue out. An interviewee from Austin reported that what she loved about the arts scene in that city is that there isn't just one strip downtown where you go to get your arts fix, and then its over. There's lots going on in different places and the variety and the spontaneity is part of what makes it interesting (Griffin). You have no chance of that when you go into a an area that's labeled "Arts District", where you then see a sign pointing you to the "Arts Avenue". This practice leaves little opportunity to just explore and discover and it makes for the same experience in every city.

Social Media: social networking, internet mapping, and podcasting all now play an important role in strengthening arts communities by linking art and place. These tools make the exploration described above possible and viable to the larger community.

The Landmarks program at the University of Texas in Austin uses all three of these tools to maximize the exposure and access to the public art resources they've obtained. The programs website, which provides a mobile version as well, displays online maps showing the location of all art pieces on campus. A podcast on the site, that can either be downloaded ahead of time or accessed by phone, takes viewers on a walking tour through the campus landscape where information enhances exploration of the pieces. Social media like Facebook is used to promote events, such as live art performances, and share images and videos of these events for those that can't make it.

Evolution: art cities can't be built overnight. They must grow from what already exists by taking the right steps to create opportunities for future evolution by the community to occur. Some suggestions on how to encourage evolution:

- Take stock of things
- Pass regulations that support the arts. Don't pass those that can harm growth of the arts community like single use zoning or unreasonable alcohol use restrictions (as in Savannah)
- Find ways to link things through green space, interesting walkable streets, or novelty transit
- Organize artwalks & festivals

### **Questions for Future Exploration**

The discoveries made during this project raised many questions and opened up areas for future exploration. Questions of history and evolution include, How did these cities come to be art cities? Some, like New Orleans and Savannah had long histories as arts destinations, but Austin's appearance as an art city was rather sudden. How long did the arts community take to develop? There are also questions about city form and development and whether that had an impact on the city's potential as an art city. What was the city's pattern of development? When it came to becoming an art city, did every city do it the same way?

Other questions look to the future. If someone were to monitor Winston-Salem, will they be successful in creating an arts city? The city is attempting to do so from a top down approach, rather than the more organic, bottom-up evolution that seems to have created the other case study art cities. In the future, will the successful art cities studied be able to sustain their arts identity?

The issue of sustainability is an important one. This research grew in part as a way to look for alternatives to the long-established art cities like New York that may have been pioneered past its capacity so that no affordable artist space

remained. Is an art city sustainable in the long term? Or is it true that once a city is on the map, artists will flock to it, grabbing up all the affordable real estate and beginning the gentrification process that will eventually displace them? Perhaps creating more localized art cities is the solution to this process though and their absence has been the cause of this dilemma all along.

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### **Interviews**

1. Baker, Eileen. Personal Interview. 22 October. 2010. Director of the City of Savannah Department of Cultural Affairs.
2. Bright, Paul. Personal Interview. 12 November. 2010. Visual Artist and Assistant Director of Hanes Gallery at Wake Forest University in Winston-Salem.
3. Brott, Andy. Personal Interview. 11 December. 2010. Glass artist based in New Orleans
4. Browning, Michael. Personal Interview. 1 February. 2011. Landscape Architect who works in Savannah (lives in Atlanta?)
5. Corrao, Nick. Personal Interview. 11 November 2010. Formerly a graduate student in Documentary Film at University of Florida, currently a graduate student in Documentary Film at Wake Forest University in Winston-Salem.
6. Dalton, Mary. Personal Interview. 13 November. 2010. Personal Interview. Professor of Documentary Film at Wake Forest University in Winston-Salem.
7. Davis, Bill. Personal Interview. 13 November. 2010. Landscape Architect at Stimmel and Associates in Winston-Salem.
8. DeCristo, Jim. Personal Interview. 4 March. 2011. Director of External Affairs at the University of North Carolina School of the Arts in Winston-Salem.
9. Dedeaux, Dawn. Personal Interview. 10 December. 2010. Multi-media artist born, raised, and based in New Orleans.
10. Garcia, Carl John. Personal Interview. 11 February. 2011. Tattoo artist living in Austin since early high school.
11. Gossett, Myriah. Personal Interview. 31 January. 2011. Undergraduate student in Art History at Savannah College of Art and Design and Executive Director at Desotorow Gallery in Savannah.

12. Grengs, Kellie. Personal Interview. 11 December. 2010. Professor of Theatre at Loyola University in New Orleans. Founder of The New Freret organization.
13. Griffin, Leah. Personal Interview. 10 February. 2011. External Affairs Coordinator for the Landmarks Program at the University of Texas, Austin.
14. Hanes, Phillip. Personal Interview. 12 November 2010. Eldest surviving member of the Hanes (Underwear) Family. Has spent his life building arts councils throughout the US and elevating the arts presence in his hometown of Winston-Salem.
15. Hopkinson, Johanna. Personal Interview. 23 October. 2010. A visual artist and graduate of Savannah College of Art and Design living in Savannah.
16. Lyons, Anthony. Personal Interview. 13 January. 2011. Director of the Community Redevelopment Agency of Gainesville, Florida.
17. McMurry, Ken. Personal Interview. 13 of February. 2012. Director of Artwalk in Gainesville, Florida.
18. Meneray, Gene. Personal Interview. 10 December. 2010. Arts Business Program Director at the Arts Council of New Orleans.
19. Nowlin, Lesley. Personal Interview. 12 February. 2011. Owner and Director of Nowlin Gallery in Austin.
20. Oster, Isaac. Personal Interview. 13 February. 2011. Visual Artist, Musician, and Video Game Designer in Austin.
21. Richards, James. Personal Interview. 11 Sept. 2010. Landscape Architect and author of the 2005 MLA thesis *Places to flourish: Placemaking that nurtures ideas, creativity and commerce*.
22. Sakakeeny, Matt. Personal Interview. 9 December. 2010. Professor of Ethnomusicology at Tulane University in New Orleans.
23. Santander, Morgan. Personal Interview. 30 January. 2011. Visual artist and Professor at Savannah College of Art and Design in Savannah.
24. Shelnutt, Greg. Personal Interview. 4 March. 2011. Director of Visual Arts and Professor of Sculpture at the University of North Carolina School of the Arts in Winston-Salem.
25. Singeisen, Scott. Personal Interview. 31 January. 2011. Chair of Urban Design at SCAD.
26. Titus, Harry. Personal Interview. 12 November. 2010. Art History and Landscape Architecture Professor at Wake Forest University in Winston-Salem.

27. Veltheim, Zachary. Personal Interview. 11 of February. 2012. Longtime resident, graduate student in Landscape Architecture at the University of Florida and former owner of a non-profit indie film rental shop in Gainesville, Florida.
28. Zumstein, Debra. Personal Interview. 22 October. 2010. Arts Program Coordinator at the City of Savannah Department of Cultural Affairs.

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## Appendix

### Interview Question Samples

Below are examples of templates used to create interview questions for this project. For each interviewee, questions were tweaked to their exact position and some more specific questions were added in regards to each city. In each interview though, these basic questions began a conversation that spanned from 45 minutes to over two hours.

#### Planners

- How long have you lived here?
  - If more than 5 years, do you consider it home?
    - Why, or Why not?
- How long have you been in this position?
  - In any planning position in this city?
- How would you describe this city?
  - What is the image?
  - Are there plans to change the image?
    - If so, what tools does the city plan to use?
- Does this city wish to brand itself as an art city?
  - If so, what policies and programs has the city initiated to work towards this?
  - If not, what place does do the arts hold in the city's agenda?
- Is the arts scene here long established? In your time here, has the arts scene grown, maintained, or changed in any other way?
- Does the city have what you would consider to be an Arts District?
- What is/are the colleges' relationship like with the community arts scene?
  - Are there specific areas/venues where the students and the community come together in support of the arts?

- Does tourism play a big role in the cities economy?
  - If so, are the arts an important part of the tourism industry here?

### College Faculty: Urban Design

- How long have you lived here?
  - If more than 5 years, do you consider it home?
    - Why, or Why not?
- How long have you taught here?
- How would you describe your city?
  - What is the image?
  - Are there plans to change the image?
    - If so, what tools does the city plan to use?
- Does the city have what you would consider to be an Arts District?
- How are the College's arts facilities (galleries, performance spaces) situated in terms of accessibility and attraction to the greater community?
- Since you've been here, in what ways has the city developed in relation to the arts community?

### College Faculty: Arts

- How long have you lived here?
  - If more than 5 years, do you consider it home?
    - Why, or Why not?
- How long have you taught here?
- How would you describe your city?
  - What is the image?
  - Do you know of any plans to change the image?
- Is the arts scene here long established? In your time here, has the arts scene grown, maintained, or changed in any other way?
- Does the city have what you would consider to be an Arts District?
- What is the "School of the arts" relationship like with the community arts scene?

- Does the school have arts facilities or events (galleries, performance spaces, readings) off campus and within the city?
  - If so, what part of town are they located in?
  - What kinds of spaces are used (for instance, are readings held at a local coffee shop, are studios housed in an old industrial building, are performances done in a park or at a street festival)?
- When you visit an arts event or venue, is it typically an isolated event or are there multiple stops in the same area (such as dinner and a film, or gallery openings and then a band, or farmer's market and children's theatre in the park)

### Arts Community Members

- How long have you lived here?
  - If more than 5 years, do you consider it home?
    - Why, or Why not?
- Were you involved in the arts before you came here?
- How would you describe your city?
  - What is the image?
  - Do you know of any plans to change the image?
- What brought/attracted you to this city?
- What elements (resources) of the city keep you here?
- Is the arts scene here long established? In your time here, has the arts scene grown, maintained, or changed in any other way?
- Does the city have what you would consider to be an Arts District?
- Since you've been here, in what ways has the city developed in relation to the arts community?
- When you visit an arts event or venue, is it typically an isolated event or are there multiple stops in the same area (such as dinner and a film, or

gallery openings and then a band, or farmer's market and children's theatre in the park)

### Landscape Architects

- How long have you lived here?
  - If more than 5 years, do you consider it home?
    - Why, or Why not?
- How would you describe your city?
  - What is the image?
  - Are there plans to change the image?
- Is the arts scene here long established? In your time here, has the arts scene grown, maintained, or changed in any other way?
- Does the city have what you would consider to be an Arts District?
- Since you've been here, in what ways has the city developed in relation to the arts community?
- In your experience has the city worked to brand itself as an art city?
  - If so, what policies, programs, or developments has the city initiated to work towards this?
- If not, what place do the arts hold in the city's agenda?

For more details on the interviews conducted for this project, as well as other questions regarding this body of work, the author can be contacted via email at: amandes@gmail.com