

From: Scala, Mary Joy
Sent: Friday, September 25, 2015 12:53 PM
To: camille cooper (coopercamille@hotmail.com); Rodney Durso (rodneydurso@gmail.com)
Subject: BAR Actions - September 15, 2015 - Art Bridge

September 25, 2015

Preliminary Discussion

ArtBridge

Camille Cooper and Rodney Durso, Applicants

Dear Applicants,

The above referenced project was discussed before a meeting of the City of Charlottesville Board of Architectural Review (BAR) on September 15, 2015. The following action was taken:

The BAR discussed Art Bridge under Matters from the public not on the agenda. Rodney Durso explained the concept of temporary art at construction sites. BAR was supportive of future administrative approvals because the art installations would be temporary.

The complete discussion is available on video archive at:
http://charlottesville.granicus.com/ViewPublisher.php?view_id=2

You may submit your certificate of appropriateness application for a specific location when ready.

If you have any questions, please contact me at 434-970-3130 or scala@charlottesville.org.

Sincerely yours,

Mary Joy Scala, AICP
Preservation and Design Planner

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**CITY OF CHARLOTTESVILLE
BOARD OF ARCHITECTURAL REVIEW
STAFF REPORT
September 15, 2015**



Preliminary Discussion
ArtBridge
Camille Cooper, Applicant

Background

ArtBridge promotes emerging artists while transforming shared urban spaces. ArtBridge partners with developers and site owners to transform street level construction fencing into large-scale, gallery-quality art exhibitions. These projects are meant to empower local artists to transform their own neighborhoods into a collective asset for the public. The applicant is before the BAR to introduce their organization and its ideals to the BAR. At this time no specific location for a mural has been proposed.

Criteria, Standards and Guidelines

Review Criteria Generally

Sec. 34-284(b) of the City Code states that,

In considering a particular application the BAR shall approve the application unless it finds:

- (1) That the proposal does not meet specific standards set forth within this division or applicable provisions of the Design Guidelines established by the board pursuant to Sec.34-288(6); and*
- (2) The proposal is incompatible with the historic, cultural or architectural character of the district in which the property is located or the protected property that is the subject of the application.*

Pertinent Standards for Review of Construction and Alterations include:

- (1) Whether the material, texture, color, height, scale, mass and placement of the proposed addition, modification or construction are visually and architecturally compatible with the site and the applicable design control district;*
- (2) The harmony of the proposed change in terms of overall proportion and the size and placement of entrances, windows, awnings, exterior stairs and signs;*
- (3) The Secretary of the Interior Standards for Rehabilitation set forth within the Code of Federal Regulations (36 C.F.R. §67.7(b)), as may be relevant;*
- (4) The effect of the proposed change on the historic district neighborhood;*
- (5) The impact of the proposed change on other protected features on the property, such as gardens, landscaping, fences, walls and walks;*
- (6) Whether the proposed method of construction, renovation or restoration could have an adverse impact on the structure or site, or adjacent buildings or structures;*
- (7) When reviewing any proposed sign as part of an application under consideration, the standards set forth within Article IX, sections 34-1020, et seq. shall be applied; and*
- (8) Any applicable provisions of the City's Design Guidelines.*

Pertinent Guidelines for Public Design and Improvements include:

J. Public Art, Statues, & Fountains (Amended October 21, 2013)

- 1. Maintain existing features related to public art, statues and fountains.*

2. *Public art is preferred that offers a place-making role in celebrating and communicating the history and culture of the districts.*
3. *Develop an appropriate relationship between materials, the scale of artwork and the surrounding environment.*
4. *Choose artwork that is appropriate for the current general character of the site.*
5. *Consider the appropriateness of the sculpture base.*
6. *Public art, statues, and fountains shall be maintained as accessible to the public.*
7. *A mural's appearance, materials, colors, size, and scale should be compatible with the building and historic district of which the building is a part.*
8. *The use of neon, luminescent, or reflective paint or materials is discouraged.*
9. *A mural should not obscure or distort the historic features of a building, and should not cover an entire wall.*
10. *Murals painted on primary facades are rarely permitted and strongly discouraged.*
11. *In general, previously unpainted masonry should be left unpainted.*
12. *Painting directly onto the walls of a non-contributing building, or adding a mural to a previously-painted, non-primary elevation of a contributing building will be considered on a case-by-case basis.*
13. *In general, murals should be created on removable material, no directly on a building wall; installed on framing that allows water to weep between the mural and the wall; and attachments should not irrevocably damage the building.*
14. *Mural art that constitutes a sign shall conform to the sign regulations.*

EMPOWERING LOCAL ARTISTS TO TRANSFORM NEIGHBORHOODS

ArtBridge promotes emerging artists while transforming our shared urban landscape. Between new construction and Local Law 11, New York City is currently ensnared by 192 miles of street-level construction fencing. ArtBridge partners with developers and site owners to transform this blight into large-scale, gallery-quality art exhibitions. These projects empower local artists to transform their own neighborhoods, turning a communal liability into a collective asset.



SELECT ARTBRIDGE SUPPORTERS

- Arnold Lehman, Brooklyn Museum
- Corey Johnson, Council Member CD3
- Mickalene Thomas, Int'l Renowned Artist
- David and Jed Walentas, Two Trees Mngmt.
- Robert Hammond, Friends of the High Line
- David Rowe, CAMBA
- Lawrence B. Benenson, MoMA Board Member
- Bruce Ratner, CEO, Forest City Ratner
- Vik Muniz, Internationally Renowned Artist
- Eric Rudin, Rudin Management Company

Previous ArtBridge curators (among many others)



MICKALENE THOMAS
artist



BETH RUDIN DEWOODY
collector and curator



CHRISTOPHER Y. LEW
curator, the Whitney Museum



VIK MUNIZ
artist

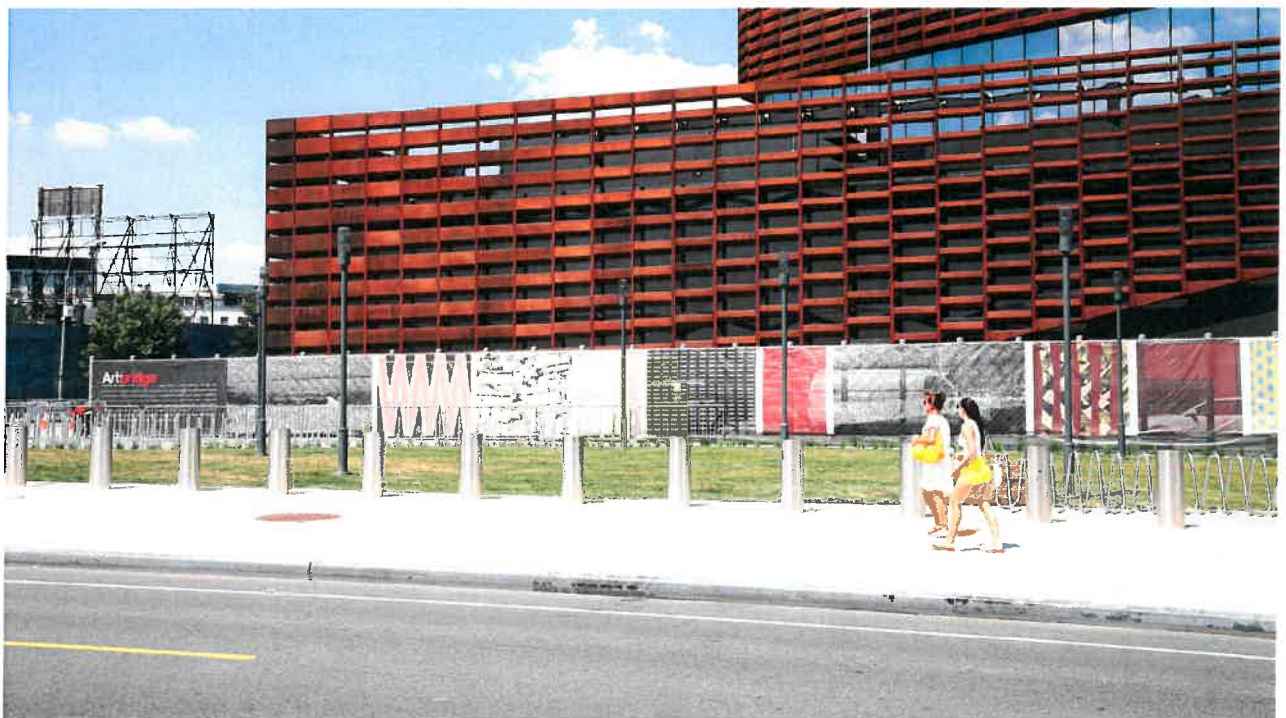


LORNA SIMPSON
photographer

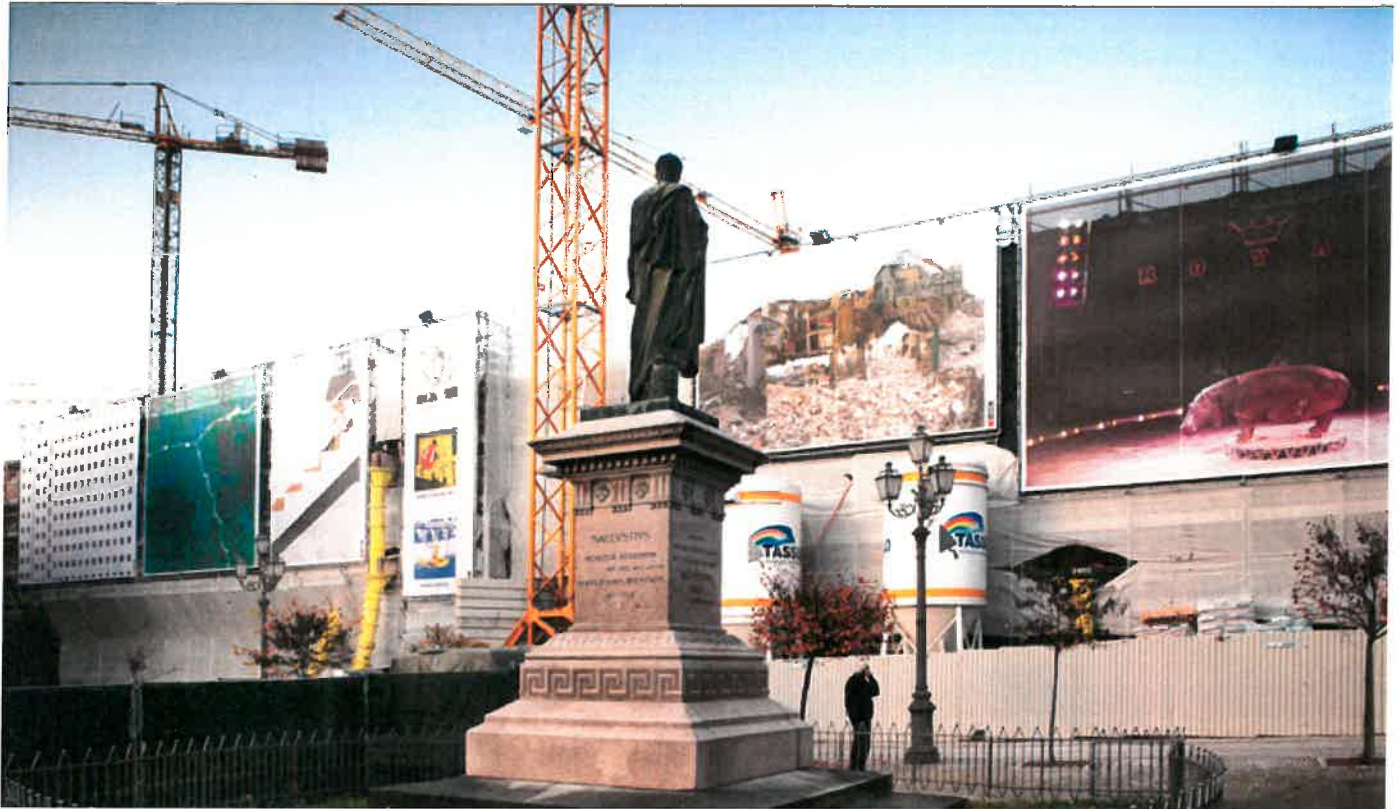


CHARLES RENFRO
architect

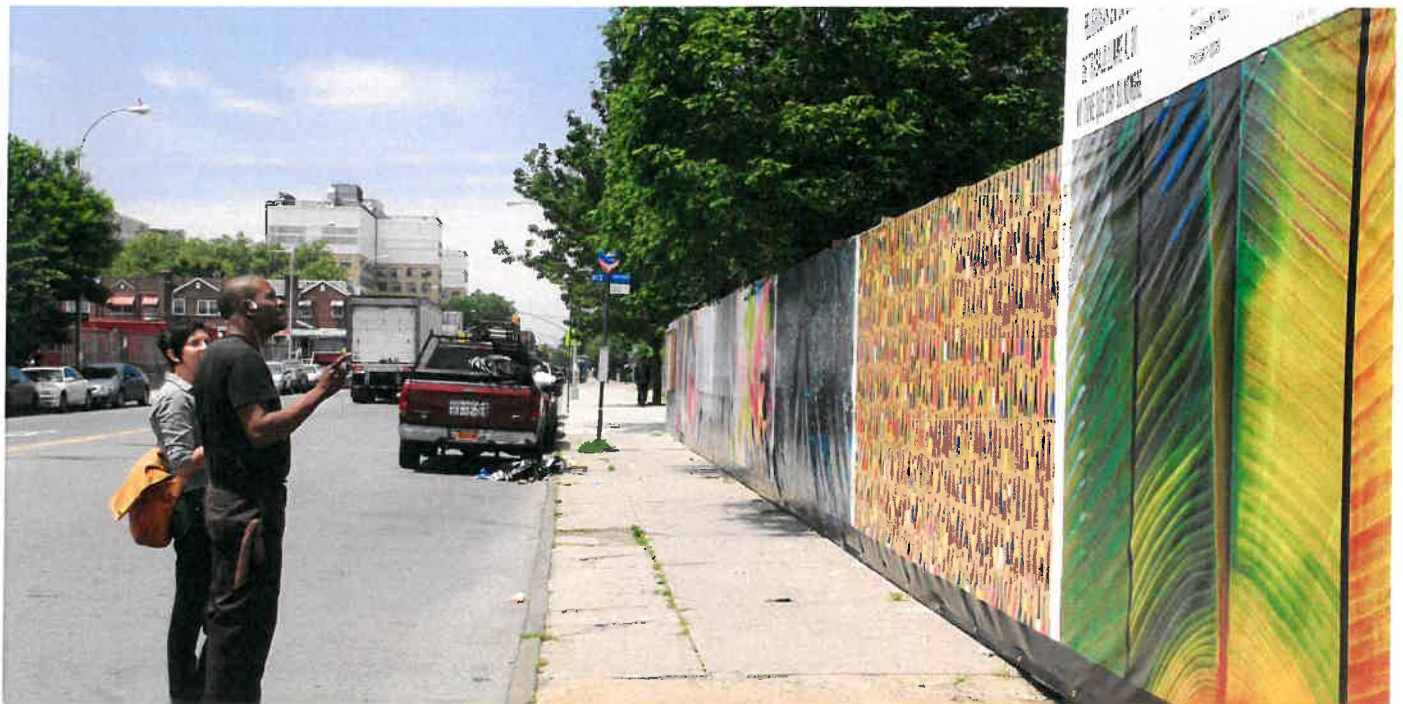
BARCLAYS CENTER, BROOKLYN 2013/2014



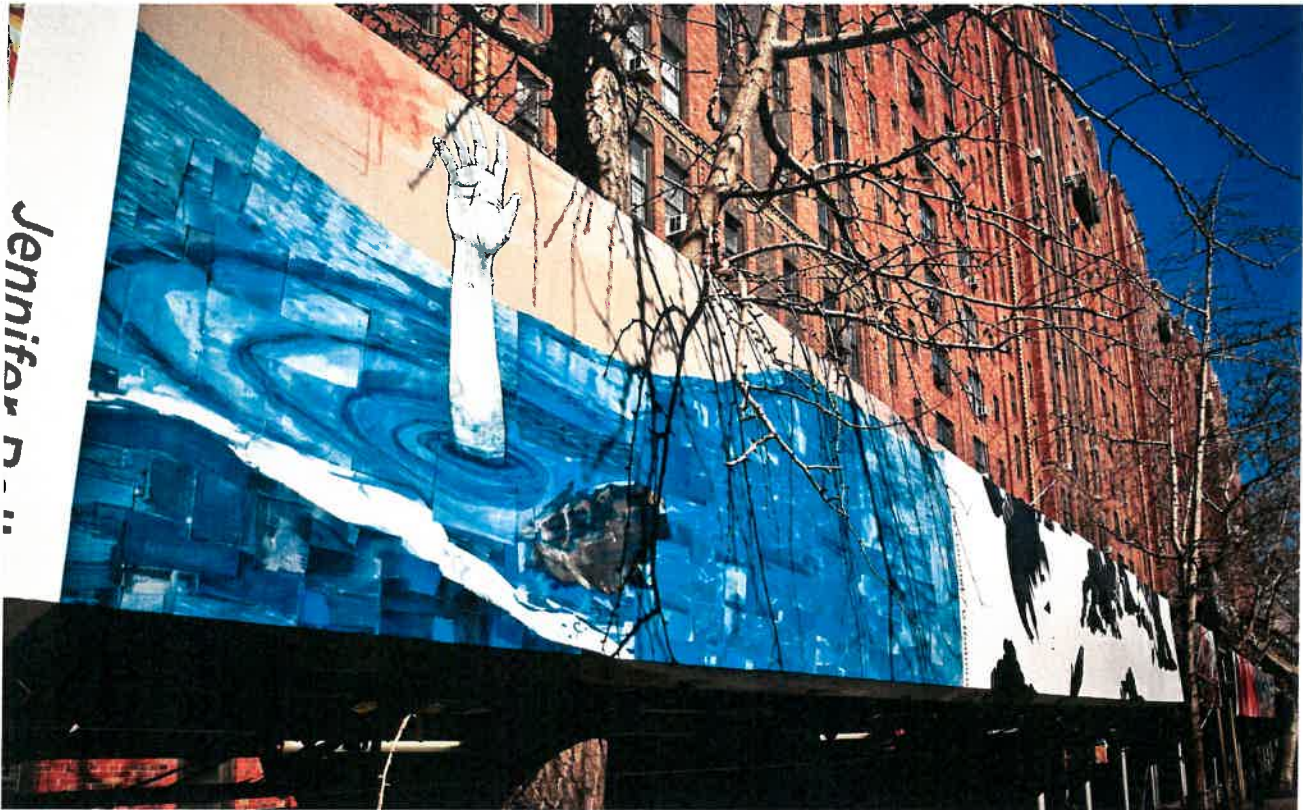
L'AQUILA, ITALY, 2015



CAMBA, BROOKLYN, 2012



LONDON TERRACE GARDENS, CHELSEA, 2009





THE NEW YORKER

JULY 29, 2013

AWAY WITH THE CLICHÉ

POSTED BY THEA TRAFF

This summer, the artist Mickalene Thomas and the Humble Arts-founder Jon Feinstein curated “Another New York,” a show that aims to move past the iconic and at times clichéd images that are often used to represent the city. In collaboration with ArtBridge, the curators selected works by fifteen Brooklyn-based photographers who depict New York in surprising and unusual ways.

In keeping with the show’s focus on unexpected viewpoints, the pictures in “Another New York” are exhibited on the construction surrounding the Barclays Center, in Brooklyn. Feinstein says he hopes that “taking these photographs out of the commercial context of the gallery will allow for a pure appreciation of the quiet moments that these photographs offer passersby.”

AWAY WITH THE CLICHÉ

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“Untitled.” Photograph by Darren Hall.

The New York Times

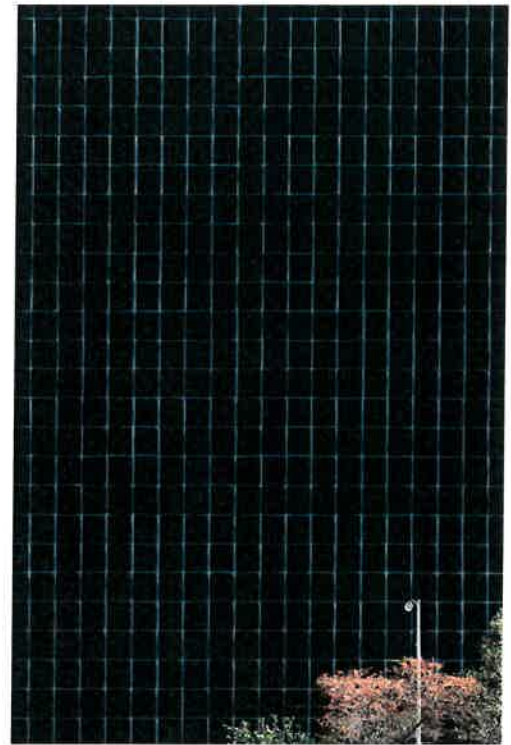
Slow Dance in Brooklyn

July 19th, 2013

"Another New York" is an exhibition of 56 photographs mounted outside the Barclays Center in what may be a Sisyphean mission: to convey the inner rhythm of Brooklyn to pedestrians whose senses are already overloaded with that beat.

"We looked for those everyday moments that you see," said the artist Mickalene Thomas, 42, one of the show's curators, who has lived in Brooklyn since 1995. "These moments are not necessarily iconic identifiers of Brooklyn, but they're poetic signifiers that illustrate the subtlety of Brooklyn." "

As captured by 15 photographers, it is a Brooklyn unlike the one seen in Ms. Thomas's mural inside the arena, which shows the Brooklyn Bridge and other landmarks. The images, mounted on plywood construction barriers along Dean Street, are quiet and still in a way that Brooklyn rarely is. The most striking, of a young couple nearly eclipsed by foliage in Prospect Park, lends a bucolic dissonance to the music of Flatbush Avenue.



Niv Rozenberg, *Automonument #4*



Matthew Schenning, *Surfers Wading Out*

"I hope that people can walk by on the day-to-day, and maybe there's an image that will inspire them or make them smile — 'Oh, yeah, I remember that area' — like a participant in a call and response," Ms. Thomas said.

On Monday morning, none of the few passers-by stopped to consider the art. It was too hot, the street was too noisy. But by night the streets are filled with a different crowd, and the next night with another still. This is the rhythm of this stretch of development-driven Brooklyn, to which "Another New York" adds an elusive backbeat.

- John Leland