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Adventures in Crowdsourcing: A Digital Odyssey from Lower Manhattan to Google Earth to Build a Museum Without Walls

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Adventures in Crowdsourcing: A Digital Odyssey from Lower Manhattan to Google Earth to Build a Museum Without Walls

Abstract

cultureNOW has been developing a guidebook to the world outside thru smartphone technology to create a museum without walls. The exponentially growing digital collection currently contains about 18,000 sites, 52,000 images, 2550 podcasts, and 53 self-guided tours. 90 cities and arts organizations are partners to share their content. It is a collection that lives only in the cloud and can be accessed from everywhere, created by a group of 'accidental librarians' who are learning as they go about how to access and structure the content to reach its audience. It is very much a work in progress. These are some of our Adventures in Crowdsourcing.

Keywords

cultureNOW

Author Bio & Acknowledgements

Abby Suckle received her Master of Architecture from the Harvard Graduate School of Design and her undergraduate degree from the University of Pennsylvania. Prior to opening her own architectural firm, she practiced architecture with Pei Cobb Freed & Partners; her major projects include the US Holocaust Memorial Museum and the San Francisco Main Library. As the President of cultureNOW, Ms. Suckle has designed and distributed over 650,000 cultural and historical maps of New York. She leads the Museum Without Walls project. Ms. Suckle is a Fellow of the American Institute of Architects. In 2012 she received the AIA NY State Presidents Award and the National AIA Collaborative Achievement Award.

Anna Heineman has been working for cultureNOW since 2010. She received her Ph.D. in Art History from the University of Iowa the same year and wrote her dissertation on the oeuvre of a public artist. During the past five years, she has been a Public Art Administrator at both the University of Iowa and the University of Florida, and she currently is on the board of Public Art Dialogue, another organization devoted to public art.

There is something terrifically seductive about smartphone living. It is incredibly empowering to have the ability to call, text, or email our address book on demand, to play games with ourselves the instant boredom threatens to strike, to navigate from our current location to anywhere, to shop 24/7, and to have the world's intellectual content at our fingertips at any hour of the day or night whenever the whim strikes us. This is the library and the museum of the future all delivered through a handheld device. The technology might still be in its infancy, but it is developing rapidly. How do you embrace it and create a tool that would help you navigate the outside world, much of which is as yet un-catalogued?

cultureNOW was formed in 2002 as a pro bono initiative of New York City's design community in response to the tragedy of September 11th.¹ We created a series of cultural and historical maps of Lower Manhattan that were used to get people back downtown and for planning. Information was researched, assembled, and organized into a database; artwork was drafted, and in due course 650,000 maps were printed and distributed free.



Figure 1 - DowntownNOW Map 5 Sept, 2006

Having everything significant on a single page was great, but very dense. We came to realize that many people do not really understand the built environment and felt

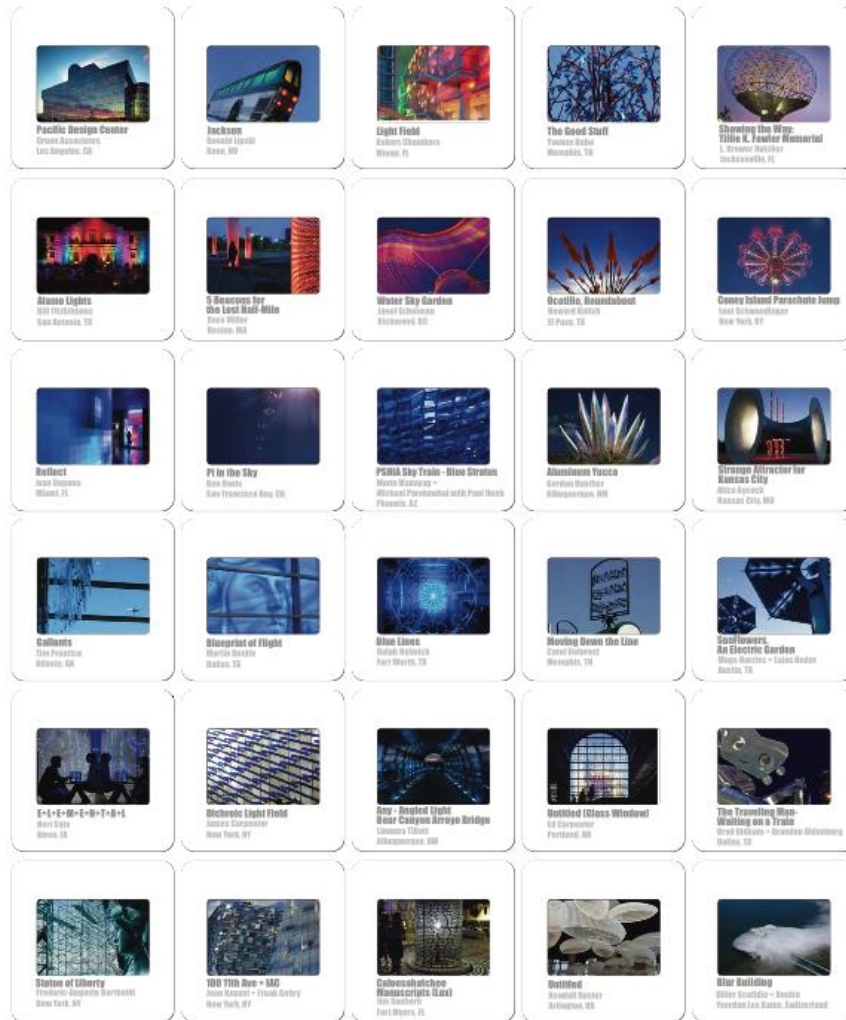
¹<http://www.culturenow.org/mission>

that they would make more informed design decisions if they were more knowledgeable about the places around them. We thought that physical maps might not tell the whole story, and that there were layers of richness that were impossible to convey in two dimensions.

Ten years and nearly a dozen maps later we were bitten by the technology bug and started to experiment with utilizing smartphones to develop a better tool to explain and explore the world outside which we called a guidebook to the museum without walls. We looked at place as a confluence of the built environment (architecture) punctuated with cultural insertions (public art) and history (what happened over time). Through cultural storytelling, we wanted a viewer to be able to stand at a location and have it tell the story about itself. The phone would become an acoustiguide to the environment. Using GPS, it would superimpose podcasts and videos onto layers of images, drawings, and maps both historical and current. Architects could tell the backstories behind their buildings; artists could share the vision that informs their work. Historians can bring the past to life. Civic leaders would share their visions about the future. We created an app that layers different content all anchored by place.

The exponentially growing digital collection currently contains about 18,000 sites, 52,000 images, 2,550 podcasts, and 53 self-guided tours. Ninety cities and arts organizations are partners to share their content. Already one of the largest compendiums in the country, the collection is parked in the cloud and curated by a group of volunteer professionals: artists, architects, planners, historians, academics, curators, and civic leaders who share their expertise and multiple perspectives.

We are accidental librarians travelling on a journey in real time to an unimagined destination as we deconstruct and reconstruct the real world. This is a trip that is part swashbuckling adventure into the digital high seas, part meandering walkabout as we (and the technology) come of age, part Sisyphean slog, part roller coaster ride. We thought we would share a few notes from our journal the blog of our adventure in the creation, growth, maintenance and future as we build our digital 'national' gallery, cultureNOW's Museum Without Walls.



art architecture + history in the public realm **cultureNOW MUSEUM WITHOUT WALLS**

Figure 2 - Collection Highlights

The Challenges of Collection Management

Content + Container

Historically, digital collections have been created to supplement and replicate the actual material physically housed in libraries and museums. They are used to make the originals widely available to people who might not be able to physically visit the facility. They also help preserve the original material. The collection's jewels are carefully scanned at high resolutions and the curator is able to maintain complete control over the resulting images.

cultureNOW's approach is the opposite. We own no objects and no physical collection. What we have is a server living somewhere in the cloud. Over the past fifteen years, as mapping and GIS developed, we have been able to take a lot of disparate

information gleaned from a planet's worth of sources in multiple media and meld it together into a single coherent database.

The content is structured around the place itself, or 'site', which is geotagged. The site has the information, the description about the artwork, building, landscape, or event that happened there. The supporting databases--people and organizations, media (podcasts and videos), images and events--are created and linked as needed. Since everything was 'built' when it was required, the 'museum' is iterative with the result that there is not a lot of metadata save captions and photographers' names attached to the images. Similarly, the events are a series of listings of lectures, programs, and tours that we thought people might find interesting as well as historical events marking moments in time linked to a calendar.

Collections that come from outside are organized in a hodgepodge of ways, not all of them intuitive. Since people and disciplines are siloed, descriptions of works they provide vary accordingly depending on who is categorizing them and what they use them for. Terminology customary in one field is not the same in others. To an architect a bench is a piece of street furniture; to an artist it is a sculpture. To one collection manager, a bust of Benjamin Franklin might be a sculpture; another will call it a memorial. Labels such as medium and dimensions, which are used to denote artworks, make little sense when scaled up for a building. Even something as universally familiar as the Statue of Liberty is at the same time an artwork, a memorial, and a museum.

Furthermore, the depiction of the content varies widely. Architects will provide copious gorgeous images of buildings Photo-shopped within an inch of their lives and detailed renderings painstakingly composed accompanied by prosaic descriptions and lengthy credit lists. Artists tend to do the opposite, frequently documenting their own works with cellphone snapshots and flowery text based on personal experience.

None of this relates to the technical challenges currently involved in smartphones: content must download quickly, images must be downsized, descriptions must be concise, podcasts must be shortened.

Curating Lite

Every museum has vast offsite closets in which to park their less than display-worthy objects as they await a turn in the galleries with exhibition schedules cast in stone years in advance. Our digital gallery in contrast, has everything always on display. In an ephemeral museum, a couple of keystrokes are theoretically all it takes to rearrange material, allowing us to be more experimental, more nimble, and more forgiving. But, it also means that not all content is equally ready for primetime. While we gravitate to the more significant works, we curate with a lighter hand because we understand that most sites submitted are important to somebody and we check content as best as we can.

From Local to Global

In the best of all possible worlds, who wouldn't want to have the luxury of visiting artworks, experiencing buildings, documenting them carefully and thoughtfully, distilling the information, and creating a meaningful and very clear entry that fits neatly into a bigger story? However when the works span the planet, no budget could ever be large enough to permit the curators to see more than a fraction of them firsthand. The corollary is that we are totally dependent on our sources, with all the baggage that this

entails. It is impossible to confirm even something as simple as a location of a mural in North Dakota accurately, even with the help of Google Earth. With crowdsourced entries, we continuously monitor their accuracy knowing that it is always a work-in-progress. There are lots of surprises.

The Back End

Counting Pageviews

No matter how many pageviews you capture and statistics you collect, it is far more difficult to know the audience for a digital collection than if you were in a standing in a library talking to patrons. We expected that friends and family would check in periodically. Architects view their buildings, artists their artworks, photographers their pictures. Partner organizations highlight their collections, initiatives, exhibitions, new works, and awards. Tourists plan sightseeing excursions. Students supplement their educations. We hoped that architects and planners would use the content as a design tool to inform how they shape cities. And all of this, of course, is organized in the back end of our website system.

We happily showed everyone who wanted to help how clever we were and gave them the ability to work on the entire back end, which ended abruptly, after we discovered that someone had managed to inadvertently delete Frank Gehry's Disney Concert Hall. A security system was quickly put into place allowing people to only edit their collections. It doesn't work perfectly and we have to override it whenever we want to do something more complicated.

User Guides

Hand in hand with the database are a series of online user guides, each of which was an internship project in itself. Carefully crafted to anticipate any and every potential query, the goal was to provide instant technical support for users navigating the back end. Every step and pitfall is laid out clearly generously illustrated with screenshots. Even though, we always get compliments from users on their completeness, clarity, simplicity, etc. We suspect that users experiment with the back end before they turn to instruction manuals.

The Longer a Form Is, the Less Accurately It Is Filled Out

We've never met anyone who will not assure us that they are conscientious. However, we have discovered that it turns out that when filling out forms, especially online via the info@ account, some people have the attention of fruit flies. The more fields that there are, the less they are filled out. In our situation where there are a multitude of fields, which are not always appropriate, it is difficult to expect the user to tag a work correctly.

Attributions

Crediting work is also a challenge. Architectural practices such as Skidmore Owings and Merrill have offices spanning the globe and partners in many cities. Design firms often affiliate with executive architects on public projects. They are also notorious for having transition issues as the founders move from the scene and the next generation takes over. Ennead, for instance, is a rebranding of James Stewart Polshek's office after

he retired; with the help of a naming consultant, it was named after nine deities. There are now eleven principals, removing the logic from the name change. This causes us to ask: should we change the name for the earlier work to Ennead or leave it as Polshek Partnership? It goes without saying that each firm has resolved the problem in their own way.

Not all long-term relationships stand the test of time. Marital strife between bickering partners often leads to messy professional divorces and legal squabbles as to who gets the building credit.

To complicate matters, buildings take a long time to construct, allowing many people the opportunity work on each project in many capacities. Renovations of buildings by other architects add additional layers of complexity and multitudes of roles.

Public vs Private

Early on we made the decision not to show the interiors of residences, unless the project had won a design award or was important to the architect's professional career. We decided that the owner has to be on board because we really didn't want to let the general public into someone's home. In New York, not showing apartments made perfect sense; but as soon as we began to work on the left coast with Los Angeles architects, everything changed since much of their work is residential and their clients are comfortable with having the private visible online. A lot of architects wanted to showcase their house designs.

Non-public interiors, such as offices, are treated as private spaces. We naturally shy away from law firms. Many architects, such as Clive Wilkinson and Gensler, with interiors practices, wanted us to showcase them. So, we decided that if the work was interesting and the client approved we could accommodate them. We were thrilled because these are spaces that are hard to access and that exhibit cutting edge approaches to workplace design.

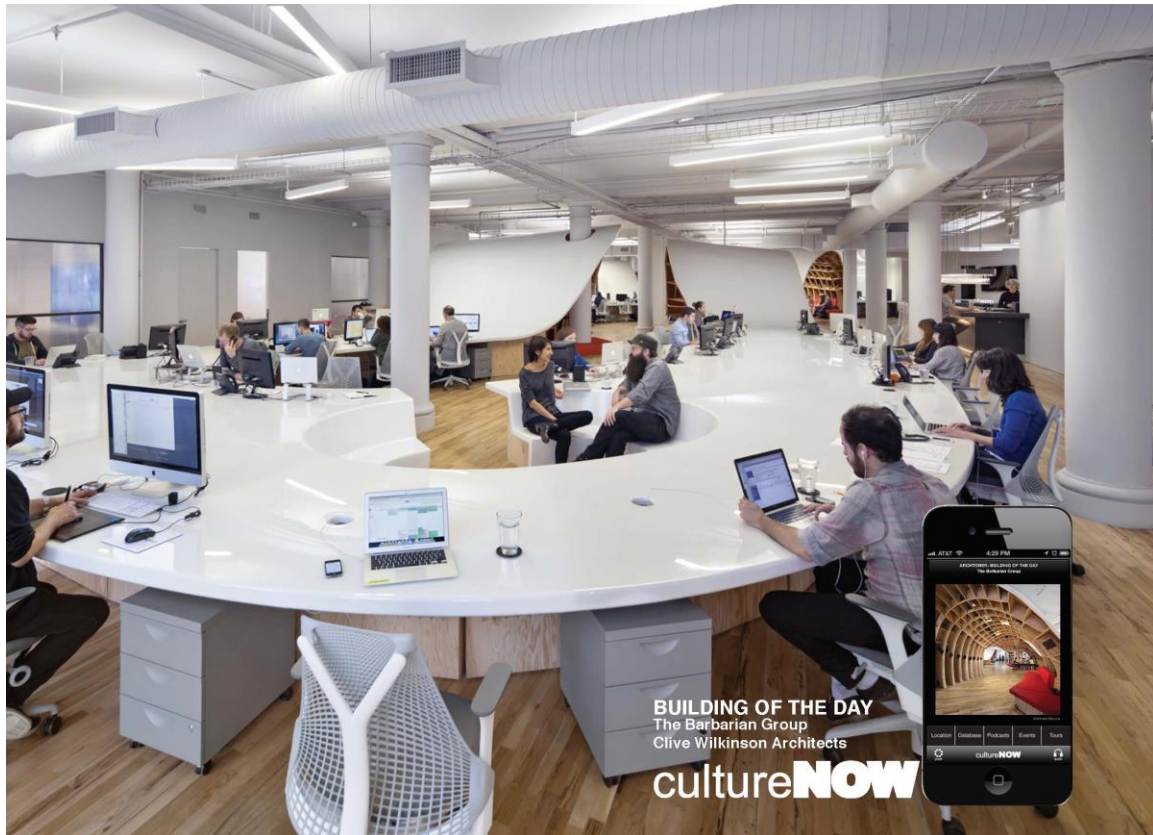


Figure 3 - Clive Wilkinson The Barbarian Group (Michael Moran Photographer)²

When Goldman Sachs commissioned their headquarters at 200 West Street in 2004, they hired Harry Cobb of Pei Cobb Freed to design the building. Skidmore Owings and Merrill got the interiors commission, Gensler the food service commission, and a handful of innovative smaller firms, including Preston Scott Cohen, Architecture Research Office, SHoP, Kuwabara Payne McKenna Blumberg and Office dA were commissioned to design the auditorium, canopy, executive floor cafeteria, and fitness center. Sorting the credit list, and attaching them to the extremely limited number of images available of the famously private investment bank, left us wondering what to do, as it broaches issues of what is public and what is private.

Untitled by Unknown

By far the largest component of our public art collection is artworks with incomplete provenances. There are over 700 pieces variously labeled *Untitled Sculpture*, *Untitled Mural*, *Abstract Blue Sculpture*, *Animal Mural in Park*, *Steel Sculpture*, *Untitled Picasso*, and whatever seems reasonably descriptive in an effort to differentiate them sufficiently to make the works accessible and possibly searchable.

Hand in hand is the accompanying artist attribution “Unknown.” Several years ago the *New York Daily News* decided to feature our app in their real estate section. They settled on a nice picture of a large untitled mural on the side of a building in Harlem to

² <http://www.culturenow.org/entry&permalink=19632&seo=The-Barbarian-Group-Clive-Wilkinson-Architects>

accompany the piece which was buried deep on an inside page. Even though it was a nice article, it was hard to believe that anyone would see it. By 8:30 am we had received a phone call from the executive director of the Creative Arts Workshop for Kids, the arts organization which had sponsored the work. This sparked what became a long and fruitful partnership with them.³

Keeping Track of the Calder

Philadelphia, for instance, has had the good fortune of being the home of three generations of Calders, all of whom became sculptors. Its patriarch, Alexander Milne Calder created the statue of William Penn gracing the top of City Hall, which was for decades the tallest structure in town. His son Alexander Stirling Calder expanded and sculpted figures for the National Mall, the Washington Square Arch, and the San Francisco Exposition. His son Alexander ‘Sandy’ Calder carried on the ‘family business’ becoming famous for his monumental abstract mobiles and stabiles. They were all talented and all very prolific. Keeping track of the Calders has consequentially become both a joy and a headache.⁴

Nomenclature

Tim Prentice was commissioned by the state of Utah to install one of his kinetic sculptures in the Agriculture Building at the State University in Logan. He called it *Straws in the Wind*. The State however, titled it *Soft Rain*. It took us a while to figure out that they were the same and not companion pieces. Another artist, Sharon Loudon has created a series of works called *The Bridge*, which are installed respectively in Birmingham, Alabama, and in Greensboro, North Carolina. To tell them apart, we changed the title. Is this correct?

Just Where is Aviation Boulevard?

Pretty much every airport in this country maintains an art collection with work sprinkled throughout the public spaces of the facilities. The preferred street address of most of the airports is Aviation Boulevard, a fact that we inadvertently discovered as multiple airport art collections were uploaded and geotagged to the same address.

Snøhetta is an architecture firm which first came to prominence when they won the competition for the Alexandria Library. The name comes from a Norwegian word for a mountain with a hood of snow. However, the Norwegian spelling is a nightmare for our search engine online and virtually impossible to thumb-type correctly into an iPhone. It is not the only spelling challenge.

We have cataloging issues with groups of artworks by the same artist as well. The great Blizzard of 1888 prompted New York City to bury all its wires underground; to access them manholes were built. They were covered with cast-iron medallions, which were originally a measure of civic pride and carefully designed. In 2000, the Public Art

³http://www.culturenow.org/?page=search&search_param_item=creative+artworks&submit=SEARCH

⁴http://www.culturenow.org/?page=search&search_param_item=calder&submit=SEARCH

Fund decided to resurrect them and commissioned artist Larry Weiner to design a series, which were installed throughout lower Manhattan, mainly around Greenwich Village. Here are twenty odd identical works from a well-known artist sprinkled over a relatively large area. Do we point out one or a group? If so, which one? These questions are but a few of many that arise when inputting artists' collections.

Partnerships

With more than 90 partners, it is inevitable that we have built a wide range of relationships with organizations whose missions are not the same as ours. While the bulk are public art collections, not all are. We program, have exhibitions, and run internships at the Center for Architecture in New York, the Boston Society of Architects, and the Los Angeles Chapter of the American Institute of Architects; we promote their design award programs and events, such as Archtober, architecture month in New York.

The Holcim Foundation based in Zurich is another partner; it is a leader in promoting sustainable design and runs a prestigious award program. The Beverly Willis Foundation started a program called Built x Women which highlights women's contributions to the built-scape of New York; their first exhibition has found its way onto our site. Because it's crowdsourced, the award winners are only showcasing women's contributions to the buildings in any capacity. Any member of a design team could submit; consequently plenty of women who worked on these projects are not properly credited with their design. We have adjusted what we could.

Another partner, *Public Art Review*, is the magazine of choice for the public art field. Issues come out twice a year; we have been helping to digitize their content and geotag the articles.

Additionally, every August, the New York City Department of Transportation closes Park Avenue for three Saturday mornings for a biking/art festival that requires us, as partners, to create complimentary tours of art and architecture highlights along the route. Still another partner is the annual Architecture Film Festival, which shows movies about architecture; the screenings are posted.



Figure 4 - Summer Streets Seagram Building (Photographer Ezra Stoller)⁵

The State of Wisconsin

When Scott Walker was elected Governor of Wisconsin, his first act was to slim down the state payroll. His ax quickly fell on the curator of the state art collection, a lovely woman, who was sent into early retirement, with the artworks placed under the jurisdiction of the tourist board. Her last act as curator was to place the digital collection onto our Museum Without Walls. Now, however, the contact to the Wisconsin collection is vacant, leaving us with a collection that needs updating, but no one has stepped into the position to assist us with this task.⁶

CRA LA

The Community Redevelopment Agency in Los Angeles was created over half a century ago to foster economic development and affordable housing. It was eliminated in 2012. Its real estate assets are being sold. The extensive percent-for-art collection has been split among LA County, non-profits, and museums. The former curator has found

⁵ http://www.culturenow.org/entry&permalink=05131&seo=Seagram-Building_Philip-Johnson-Mies-Van-Der-Rohe-and-Kahn--Jacobs

⁶ http://www.culturenow.org/?page=search&search_param_item=wisconsin+arts+board&submit=SEARCH

another job. cultureNOW, though, provides access to this collection; our site includes its walking tours, which have remained part of cultureNOW's website/app.⁷



Figure 5 - Alamo with Tony Rosenthal ⁸

Tony Rosenthal

Tony Rosenthal was the first artist commissioned as part of New York City's Percent for Art Program, by the then new Public Art Fund, in the 70's to create *Alamo* for Astor Place. We invited him to share his insights about the work in 2009. At the time, he was 95, so travel was too much of a challenge. So, we visited his studio in Long Island and recorded what became our first podcast. Tony spoke for a long time, telling us the story about that piece and a few others. He died not long after. The oral history that we made, may have been one of the last times anyone captured his voice. He was the first, but definitely not the only, deceased podcaster. We were lucky to record Fred Schwartz, the architect of the South Ferry Terminal and several 9/11 memorials. Liz Berger, former president of the Downtown Alliance, made a podcast about the Canyon of Heroes, which commemorates the Ticker Tape parades down Broadway.

We also have some jewels: artists include, Alice Aycock, Richard Haas, Jackie Ferrara, Mary Miss, Gregg LeFevre, Ralph Helmick, Janet Echelman, Nancy Schön, and

⁷ http://www.culturenow.org/tours&tour_id=00019

⁸ http://www.culturenow.org/entry&permalink=01582&seo=Alamo_Tony-Rosenthal

Donald Lipski; architects include, Brad Cloepfil, Hugh Hardy, Cesar Pelli, Charles Renfro, Ann Beha, and Claire Weisz; historians include, Barry Bergdoll, David Fixler, Carol Krinsky, and Gail Cornell.

Yugon Kim and Matthew Broderick

A healthy percentage of recently completed museum additions have been designed by Renzo Piano. Obviously, he has a strong team of designers working on each project. Yugon Kim was the project architect on the Gardner Museum addition in Boston. He created a series of podcasts about the design of the building to give firsthand insights into the context, building façade design, and music hall. They are Yugon's words, but he no longer works for Piano and he is not famous enough for anyone to intuitively search for his podcasts. At the other extreme is Matthew Broderick, a recognizable actor, who read a script for a walking tour of the sculptures in Bryant Park. It was assembled by the 34th Street Partnership, which is organized as a business improvement district, not a curatorial organization. Since the artists who created the sculptures are deceased, it would be impossible to get any more firsthand sources.



Figure 6 - Isabella Stewart Gardner Museum Addition⁹

Reimagining Boston City Hall Plaza

⁹ http://www.culturenow.org/entry&permalink=12884&seo=Isabella-Stewart-Gardner-Museum-Addition_Renzo-Piano-Building-Workshop-and-Buro-Happold

Fifty years ago, Mayor John F. Collins invited architects to imagine the City Hall of the future, which would be the centerpiece of I.M. Pei's design for Government Center, located on the former Scollay Square. There were 356 entries in the two-stage national design competition, which was the first public competition for a city hall in the US since San Francisco was designed in 1912. It was won by Kallman, McKinnell and Knowles, and it launched their firm. Since its completion the building has been loved and hated as it has aged and fashions have changed. What unites Bostonians is that no one has ever liked the plaza it sits on. Every citizen has a vision for improving the design. Needless to say, it seems to be a rite of passage for every architect in Boston to reimagine the plaza design. There are probably hundreds of schemes proposed over the past half-century. Many of the designs have found their way onto our site. We post as many as we can.

The Ephemeral

We have also included many temporary works on the site. There are many art exhibitions that last for a few weeks. Currently, for instance, we are partnering with Compassionate St. Augustine to exhibit a series of obelisks that they have commissioned for public spaces in their downtown. The artists have made podcasts and we set up a self-guided tour. We've collaborated with other cities to promote temporary art festivals, such as Pasadena, New Orleans and Scottsdale.



Figure 7 - Cityscapes of Boston (Peter Vanderwarker Photographer)¹⁰

¹⁰http://www.culturenow.org/?page=search&search_param_item=cityscapes+of+Boston&submit=SEARCH

Over Time

Every week or two, for about twenty years, Boston photographer, Peter Vanderwarker, and Boston Globe architectural critic, Robert Campbell, would take a location in Boston and look at how it had changed over time. They would write an article, with then and now images that had appeared in the newspaper. Eventually, they published a book. We worked with both of them to digitize it and added it to our collection. It was the first time we geo-located historic photographs and created sites around them. It led us to begin working on documenting actual historic places and experimenting with geotagging. Lower Manhattan is the perfect location to do this, because so much of our nation's history occurred there. Not only was it center stage during the Revolutionary War, but also Federal Hall was our first capital. It is home to the first electrified building, the first subway, in addition to being the site of the Wall Street Crash of 1929, Occupy Wall Street, 9/11, and Superstorm Sandy.

Keeping Current

With the best of intentions we try to keep the collection current. We take the initiative and call our partners periodically to inquire about works in progress. To make matters easier for them, we volunteer to scrub their websites. We reach out to artists and architects to find out if there is anything new. We scour awards programs and read all the journals. But, we always are playing catch-up.

After Sandy

In 2010, we collaborated with MoMA on the *Rising Currents* show, which imagined what would happen if the waters of Palisades Bay rose between 3 and 6 feet, something anticipated to occur by 2050. Two years later, Superstorm Sandy struck, and no longer did the city have the luxury of time, as at its peak the storm surge deluged lower Manhattan with nearly 13' of water and debris. Our software allows us to create bounded areas, which we had been using to define historic districts and public parks. In moments, we had a list of all the cultural assets that were impacted. It proved incredibly useful for FEMA and for some of the resiliency planning that the Municipal Art Society, AIA, and the City of New York were undertaking.



Figure 8 - AroundManhattanNOW Map showing extent of flooding after Sandy

Conclusion

The reward of instant global impact dangles like lottery winnings just off-screen. Somewhere on YouTube or Google is the trick to reaping the bounty, mastering just enough social media skills to be sufficiently liked, blogged, and retweeted by our multitudes of new virtual friends deep in the cosmos. More is better.

From our minuscule corner of the Internet, we try to celebrate the richness and diversity of our cultural environment. We hope that by shedding light on our digital issues, as we pioneer a different kind of collection, we can start a conversation that will make our project better, more effective, and perhaps advance the field.

Bibliography

Suckle, Abby, and Seetha Raghupathy. "Beyond Paper Maps: Archeologies of Place." In *Cultural Mapping as Cultural Inquiry*, edited by Nancy Duxbury, Will Garrett-Pitts, and David MacLennan, 254-275. New York: Routledge, 2015.

Partnerships

PARTNER ORGANIZATIONS	Collaborative ACTIVITIES	ORGANIZATION URL:	cultureNOW URL:
PUBLICATIONS			
Public Art Review	Semiannual magazine dedicated to public art.	http://www.forecastpublicart.org/	http://www.culturenow.org/?page=search&search_param_item=public+art+review+&submit=SEARCH
EVENTS			
Built x Women	Exhibition by the Beverly Willis Architecture Foundation which promotes women in Architecture	http://www.bwaf.org/	http://www.culturenow.org/?page=search&search_param_item=built+by+women&submit=SEARCH
Summer Streets	Street Festival in August: Maps& Postcards	http://www.nyc.gov/summerstreets	http://www.culturenow.org/tours&tour_id=00100&tour_stop_id=00792
Archtober	NYC's Architecture and Design month, held in October - cultureNOW has been a partner since its inception and developed the app	http://www.archtober.org/	http://www.culturenow.org/?page=search&search_param_item=archtober+2014&submit=SEARCH
AIA CHAPTERS			

Boston Society of Architects	Design Awards, Maps to Apps Exhibition, Programs, Internships	http://www.architects.org/	http://www.culturenow.org/exhibitions&exhibition=bostonnow_maps_to_apps
AIA New York Chapter	Design Awards, Cocktails & Conversations, Exhibition Mapping The Cityscape & Programming	http://cfa.aiany.org/	http://www.culturenow.org/cocktails_and_conversations
AIA Los Angeles Chapter	Design Awards, Exhibition, Internship Program	http://www.aialosangeles.org/	http://www.culturenow.org/exhibitions&exhibition=losangelesnow
Holcim Foundation	Swiss Foundation to promote sustainable design: Awards Program	http://www.lafargeholcim-foundation.org/	http://www.culturenow.org/?page=search&search_param_item=holcim&submit=SEARCH
PUBLIC ART COLLECTIONS			
City of Albuquerque Public Art Program		https://www.cabq.gov/culturalservices/public-art	http://www.culturenow.org/map&zoom=12&latLng=35.105660,-106.616135
Public Art San Antonio		http://www.getcreativesanantonio.com/publicart.aspx	http://www.culturenow.org/map&zoom=12&latLng=29.4239,-98.4933
City of Phoenix Office of Arts & Culture		https://www.phoenix.gov/arts/public-art-program	http://www.culturenow.org/?page=search&search_param_item=city+of+phoenix&submit=SEARCH
MIT Public Art Collection		http://listart.mit.edu/collections/public-art-collection	http://www.culturenow.org/?page=search&search_param_item=mit+public+art+collection&submit=SEARCH
Broward County Public Art & Design		http://www.broward.org/Arts/PUBLICART/Pages/Default.aspx	http://www.culturenow.org/?page=search&search_param_item=broward+county+Public+Art+%26+Design+Program&submit=SEARCH
City of Portland and Multnomah County Public Art Collection		https://www.racc.org/public-art/overview-opportunities	http://www.culturenow.org/?page=search&search_param_item=portland+&submit=SEARCH
Dallas Public Art		http://www.dallasculture.org/publicArt.asp	http://www.culturenow.org/?page=search&search_param_item=city+of+dallas&submit=SEARCH

Images

Site	Artist or Architect	Collection	Photographer	Link
Pacific Design Center	Gruen Associates, César Pelli, Pelli Clarke Pelli	n/a	courtesy of the Architect	http://www.culturenow.org/entry&permalink=13457&seo=Pacific-Design-Center_Csar-Pelli-Gruen-Associates-and-Pelli-Clarke-Pelli

	Architects			Architects
Jackson	Donald Lipski	Regional Bus Terminal	Donald Lipski	http://www.culturenow.org/entry&permalink=12797&seo=Jackson_Donald-Lipski
Light Field	Robert Chambers, Arquitectonica	Miami-Dade County Art in Public Places	Robin Hall	http://www.culturenow.org/entry&permalink=11948&seo=Light-Field_Robert-Chambers-Arquitectonica-and-MiamiDade-County-Art-in-Public-Places
The Good Stuff	Yvonne Bobo	City of Memphis, UrbanArt Commission	UrbanArt Commission	http://www.culturenow.org/entry&permalink=13948&seo=The-Good-Stuff_Yvonne-Bobo-City-of-Memphis-and-UrbanArt-Commission
Showing the Way: Tillie K. Fowler Memorial	L. Brower Hatcher	Jacksonville's Art in Public Places Program	n/a	http://www.culturenow.org/entry&permalink=09124&seo=Showing-the-Way-Tillie-K-Fowler-Memorial_Brower-Hatcher-and-Jacksonvilles-Art-in-Public-Places-Program
Alamo Lights	Bill FitzGibbons	n/a	Bill FitzGibbons	http://www.culturenow.org/entry&permalink=12330&seo=Alamo-Lights_Bill-FitzGibbons
5 Beacons for the Lost Half-Mile	Ross Miller	MassHighway Department	n/a	http://www.culturenow.org/entry&permalink=13109&seo=5-Beacons-for-the-Lost-HalfMile_Ross-Miller-and-MassHighway-Department
Water Sky Garden	Janet Echelman	Richmond, BC Public Art Program	Peter Vanderwarker	http://www.culturenow.org/entry&permalink=05307&seo=Water-Sky-Garden_Janet-Echelman-and-Richmond-BC-Public-Art-Program
Ocotillo, Roundabout	Howard Kalish	City of El Paso MCAD	Christ Chavez Photography	http://www.culturenow.org/entry&permalink=11299&seo=Ocotillo-Roundabout_Howard-Kalish-and-City-of-El-Paso-MCAD
Coney Island Parachute Jump	Leni Schwendinger	n/a	ArchPhoto	http://www.culturenow.org/entry&permalink=05147&seo=Coney-Island-Parachute-Jump_Leni-Schwendinger
Reflect	Ivan Depena	Miami-Dade County Art in Public Places	Ivan Depena	http://www.culturenow.org/entry&permalink=15441&seo=Reflect_Ivan-Depena-Public-Art-Review-and-MiamiDade-County-Art-in-Public-Places
Pi in the Sky	Ben Davis	n/a	Courtesy of the Artist	http://www.culturenow.org/areas&area_id=15736
PSHIA Sky Train-Blue Stratus	Mario Madayag + Michael Parekowhai with Paul Deeb	City of Phoenix Office of Arts and Culture	Bill Timmerman	http://www.culturenow.org/entry&permalink=16549&seo=PSHIA-Sky-Train--Blue-Stratus_Mario-Madayag-and-Michael-Parekowhai-with-Paul-Deeb--City-of-Phoenix-Office-of-Arts-and-Culture-HOK-Gannett-Fleming-and-CAID
Aluminum Yucca	Gordon Huether	City of Albuquerque Public Art Program	Courtesy of the City of Albuquerque	http://www.culturenow.org/entry&permalink=07457&seo=Aluminum-Yucca_Gordon-Huether-and-City-of-Albuquerque-Public-Art-Program
Strange Attractor for Kansas City	Alice Aycock	Kansas City, Missouri: One Percent for Art Collection	Courtesy of the City of Kansas City	http://www.culturenow.org/entry&permalink=05094&seo=Strange-Attractor-for-Kansas-City_Alice-Aycock-and-Kansas-City-Missouri-One-Percent-for-Art-Collection
Gallants	Tim Prentice	Atlanta Airport Art Program, City of Atlanta Office of Cultural Affairs Public Art	Courtesy of the Artist	http://www.culturenow.org/entry&permalink=13610&seo=Gallants_Tim-Prentice-Atlanta-Airport-Art-Program-and-City-of-Atlanta-

		Program		Office-of-Cultural-Affairs-Public-Art-Program
Blueprint of Flight	Marin Dolin	City of Dallas Office of Cultural Affairs Public Art Collection	Courtesy of the City of Dallas	http://www.culturenow.org/entry&permalink=16092&seo=Blueprint-of-Flight_Martin-Donlin-and-City-of-Dallas-Office-of-Cultural-Affairs-Public-Art-Collection
Blue Lines	Ralph Helmick	Fort Worth Public Art Collection	Courtesy of the Artist	http://www.culturenow.org/entry&permalink=14268&seo=Blue-Lines_Ralph-Helmick-and-Fort-Worth-Public-Art-Collection
Moving Down the Line	Carol Deforest	Urban Art Commission	Courtesy of the Urban Art Commission	http://www.culturenow.org/entry&permalink=14023&seo=Moving-Down-the-Line_Carol-Deforest-UrbanArt-Commission-and-Memphis-Area-Transit-Authority
SunFlowers An Electric Garden	Mags Harrie + Lajos Heder	Austin Art in Public Places	David Newsom	http://www.culturenow.org/entry&permalink=09383&seo=SunFlowers-An-Electric-Garden_Mags-Harries-and-Lajos-Heder
E+L+E+M+E+N+T+A+L	Nori Sato	Iowa Art in State Buildings Program	Courtesy of the Artist	http://www.culturenow.org/entry&permalink=16390&seo=ELEMENTAL_Norie-Sato-Iowa-Art-in-State-Buildings-Program-and-University-Museums-Iowa-State-University-
Dichroic Light Field	James Carpenter	American Broadcasting Company Headquarters	cultureNOW	http://www.culturenow.org/entry&permalink=03399&seo=Dichroic-Light-Field_James-Carpenter
Any-Angled Light Bear Canyon Arroyo Bridge	Linnaea Tillett	City of Albuquerque Public Art Program	Charlie Brokade	http://www.culturenow.org/entry&permalink=16745&seo=Any--Angled-Light--Bear-Canyon-Arroyo-Bicycle--Pedestrian-Bridge_Linnaea-Tillett-Geoffrey-Adams-and-City-of-Albuquerque-Public-Art-Program
Untitled (Glass Window)	Ed Carpenter	City of Portland and Multnomah County Public Art Collection courtesy of the Regional Arts & Culture Council	Courtesy of the City of Portland and Multnomah County	http://www.culturenow.org/entry&permalink=06340&seo=Untitled-Glass-Window_Ed-Carpenter-and-City-of-Portland-and-Multnomah-County-Public-Art-Collection-courtesy-of-the-Regional-Arts--Culture-Council
The Traveling Man-Waiting on a Train	Brad Oldham + Brandon Oldenburg	Dallas Area Rapid Transit	Courtesy of the Artist	http://www.culturenow.org/entry&permalink=13905&seo=The-Traveling-ManWaiting-on-a-Train_Brad-Oldham-Brandon-Oldenburg-and-Dallas-Area-Rapid-Transit
Statue of Liberty National Monument	Frederic-Auguste Bartholdi	National Park Service	Dan Cornish	http://www.culturenow.org/entry&permalink=03567&seo=Statue-of-Liberty-National-Monument_FredericAuguste-Bartholdi-Richard-Morris-Hunt-Alexandre-Gustave-Eiffel-Swanke-Hayden-Connell-Architects-and-The-Office-of-Thierry-W-Despont
100 11th Ave + IAC	Jean Nouvel + Frank Gehry	n/a	cultureNOW	http://www.culturenow.org/entry&permalink=04480&seo=IAC-Headquarters-Building_Adamson-Associates-Frank-Gehry-STUDIOS-Architecture-and-InterActiveCorp-
Caloosahatchee Manuscripts (Lux)	Jim Sanborn	City of Fort Myers Public Art Collection	Courtesy of the Artist	http://www.culturenow.org/entry&permalink=13343&seo=Caloosahatchee-Manuscripts-Lux_Jim-Sanborn-and-City-of-Fort-Myers-Public-Art-Collection
Untitled	Kendall Buster	Arlington Public Art	Hoachlander Davis Photography	http://www.culturenow.org/entry&permalink=13545&seo=Untitled_Kendall-Buster-and-Arlington-Public-Art

Blur Building

Diller Scofidio + Renfro n/a

Courtesy of the
Architect

http://www.culturenow.org/entry&permalink=13894&seo=Blur-Building_Diller-Scofidio--Renfro