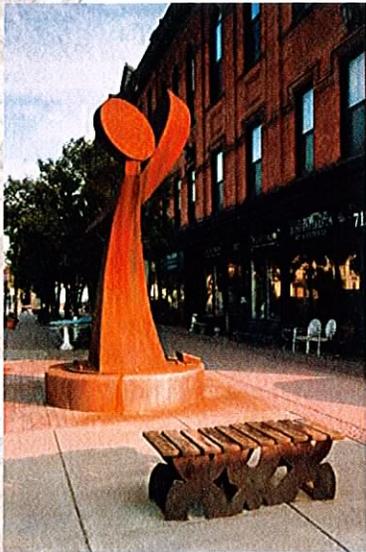
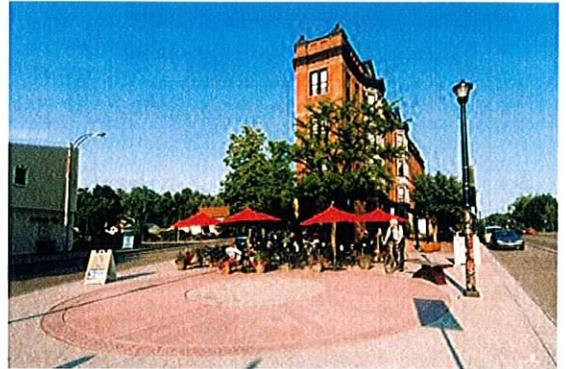


Project Approach

Overview

Bergmann Associates has been serving the City of Rochester since 1980, providing responsive and knowledgeable planning, urban design and street design capabilities. We pride ourselves on our ability to deliver diverse technical and creative design solutions over a broad spectrum of urban street and pedestrian projects.

The Bergmann Team will advance at the highest level of ability and proficiency the planning, design and necessary approval documents for the University Avenue Street Improvements and the ARTWalk II extension. Our Region 4 qualifications package provides detailed information as to our qualifications in all aspects of this project, and our extensive experience in assisting several municipalities, including the City of Rochester, on dozens of locally administered federal aid projects.



We admire and applaud the enormous success and energy of ARTWalk, and the desirable cultural and economic revitalization for which it has so clearly been the catalyst. We also acknowledge its great success as a model for a strong collaborative process and a collective value for the City of Rochester, not to mention demonstrating the power of public art to build community health. We have developed relationships with several of the principals in the progressive ARTWalk organization, and we recognize their efforts as essential to the success and future of the entire area. We know they welcome and actively seek new and improved strategies for the success of ARTWalk II. On one hand, this is a University Avenue Improvement Project that will provide needed reconstruction for years to come. This is not, however, just another city street project; it is an opportunity. The concept of infrastructure improvements again being combined with off right-of-way private investment and public art is exciting to be part of.

We perceive that ARTWalk II will occur in a very different context than ARTWalk, a context anchored by numerous distinguished and robust cultural and educational organizations and well-established neighborhoods. This is a context where world-class public art and urban planning are not only possible but necessary. Properly executed, ARTWalk II can unite and strengthen all of the civic and cultural initiatives that connect people to the arts and that celebrate the strengths and diversity of Rochester.



Project Approach

Stakeholders and Public Involvement

The Bergmann Team realizes that the success of the previous phase of University Avenue/ARTWalk improvements was due in large part to the involvement of the many stakeholders present within the University Avenue corridor and the larger Neighborhood of the Arts community. The current project will undoubtedly carry forward the visions, desires and needs of the NOTA stakeholders through their continued involvement.

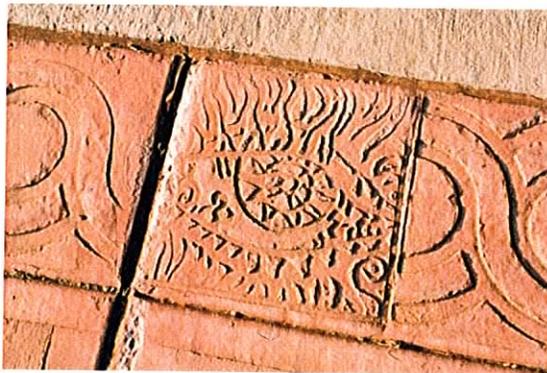


We are anticipating the creation of an Advisory Task Force / Project Steering Committee composed of a combination of the project stakeholders identified:

- City of Rochester
- Memorial Art Gallery
- ARTWalk
- Visual Studies Workshop
- Rochester Museum & Science Center
- School of the Arts
- Rochester Neighborhood of the Arts
- Neighborhood of the Arts Business Assoc.
- Neighborhood Institutions and Businesses

The formation of an active, organized and involved Advisory Task Force / Steering Committee will promote the targeted advancement of the numerous stakeholder goals and visions, bringing forth a consensus on the overall direction of the project. The Bergmann Team is excited about working with this group to bring about the collective vision for the University Avenue improvements and ARTWalk II.

Key Stakeholder: Memorial Art Gallery



The Memorial Art Gallery is recognized as a key project stakeholder, possessing a large percentage of property frontage adjacent to the planned ARTWalk II project limits. Bergmann Associates' Design Principal, Jim Durfee, AIA, has been directly involved with the MAG for many years and has a deep understanding of the art museum's strategic goals. He will act as a creative advisor to the design team,

contributing his insight where appropriate. As with the inclusion of William Cochran to facilitate the artist's voice, Jim Durfee will help make our design team as diverse and inclusive as possible, while maintaining a workable synergy amongst the



Project Approach

design professionals, stakeholders and client.

Our project process will begin with an Advisory Task Force / Steering Committee meeting to confirm the details of how the project will proceed, the communication plan, key contacts, project milestones, expectations for our design work and the establishment of a firm basis for moving forward.

Our highway and traffic design team members will begin their analysis and evaluation of the University Avenue corridor surroundings, while our design and public outreach group begins the public participation effort related to public art and place making. Throughout the project, ATF and public meetings will be led by Brian Dougherty and/or William Cochran with stakeholders and property owners to generate a collective vision and design that is ARTWalk II.



The findings and products from the public outreach meetings will be reviewed and refined through a back and forth process with the Steering Committee in an effort to build consensus through a structured participatory decision making process. Once the overall direction and collective vision for ARTWalk II is determined by the Steering Committee, the development of alternative concepts for the project area(s) will also follow the public outreach process, supported through the deliberations of the Steering Committee. The final design elements will be further detailed within the Design Approval Document as required by the NYSDOT Design Procedure Manual and appropriate sections of the Federal Aid Policy Guide.

University Avenue Street Improvements

Street Improvements



University Avenue is an historic corridor full of character and life. The corridor serves as an internal gateway within the City of Rochester, connecting Center City with the northeast neighborhoods. As well, University Avenue serves a dual purpose as the spine of the Neighborhood of the Arts, the core of Rochester's arts and cultural community. Our street design approach will seek a balanced solution that meets the future access and transportation needs of street users, while bringing the corridor more in harmony with the goals, aspirations and momentum of the vibrant Neighborhood of the Arts community.



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We will bring our experience and standards of practice to bear when assessing the correct curb line geometry, pavement rehabilitation or reconstruction methods to be implemented. The end result will be an improved roadway infrastructure that will have a minimum 20 year life, with the expectation that these improvements will last much longer.

Survey and Mapping and Right of Way Mapping



Bergmann Associates and our WBE subconsultant, Shumaker Engineering have significant experience in creating design mapping and right of way mapping that is in accordance with NYSDOT Highway Design Manual requirements. We will build upon the electronic mapping provided to us in creating the properly formatted mapping for the project.

As the alternative concept development evolves, we will identify necessary right of way acquisitions or easements, summarizing them in a detailed "Table of Anticipated ROW Acquisitions". Once the preferred build alternative is confirmed, the required acquisition maps will be prepared by a licensed surveyor in a format acceptable to the City.

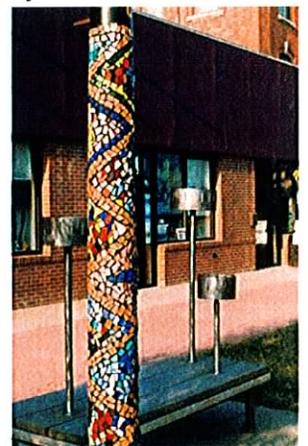
Utilities: Water, Sewer and Drainage Improvements

Coordination with public and private utilities will need to occur as an ongoing process throughout the project planning and design effort. It is acknowledged that during the reconstruction process certain existing critical infrastructure must remain intact and operable. Bergmann Associates will maintain a proactive approach to coordinating the work scopes and timing of necessary utility improvements to limit service disruptions.

Planned public utility improvements include catch basin and lateral replacements or repairs, new water service connections, new fire hydrant installations and select portions of water main abandonment and side street stub installations. The Bergmann staff selected for this project is well-versed in the means and methods, construction details and specifications for this type of work on City of Rochester street applications.

Street Lighting

Bergmann assisted the City and the Neighborhood of the Arts in evaluating and selecting the most appropriate street lighting system for the initial phase of improvements along University Avenue and ARTWalk. This evaluation considered lighting for the roadway proper and pedestrian level lighting, as well as the issues of initial cost, glare, ambiance, and long term maintenance. We envision a similar process for this phase of the project which will have similar needs and concerns while in a different contextual setting. A variety of options will be evaluated, including the system that was installed in the earlier project, along with alternatives that may present themselves throughout



Project Approach

the University Avenue/ARTWalk II design process.

Traffic Feature Improvements

The Bergmann Team will apply the most current and appropriate technology in evaluating existing and future traffic operations along the project corridor and the affected intersections and crosswalks. We are well versed in several traffic simulation and modeling tools, including the Synchro and VISSIM programs.



If a more detailed simulation is required than the Synchro traffic model proposed for this study, we can prepare a corridor specific VISSIM traffic model. The VISSIM model accurately assesses complex traffic systems and visually depicts a 3-dimensional simulation of future traffic conditions with the planned improvements in place. The VISSIM model can be used to test the variety of modifications under consideration for University Avenue and its connecting roadways, including; select curblines changes, intersection configurations and lane assignments, interim roadway narrowing (bump-outs, etc.) and the potential conversion from one-way to two-way traffic flow along Union Street, between University Avenue and East Avenue.

We will provide accurate, detailed information to assist in the technical evaluation and effective outreach and communication of the planned traffic feature improvements. We will work with traffic count data recently received from the city. Growth factors for traffic forecasting will be confirmed for use in the future condition analysis. A detailed traffic analysis will then be conducted to confirm existing and future traffic volumes and the opportunities and constraints to be evaluated along this section of University Avenue. This analysis will include existing and projected level of service at all signalized intersections along with identifying the necessary lane configurations and storage lane lengths throughout the project limits.

In addition, accident records will be compiled and reviewed in assessing accident types and trends that can be corrected with project improvements.



Provisions and enhancements for pedestrians and bicyclists will be evaluated. Potential unsignalized crosswalk locations will be studied, evaluating vehicular approach volumes and speeds, available sight distances and traffic flow gap analysis. Recommendations will be provided as to the viability of providing unsignalized crosswalks at specific locations along ARTWalk.

The project design will also include up to date design detailing for the planned pavement marking, traffic control signage and signalized intersection upgrades within the project limits.



Project Approach

Areaways

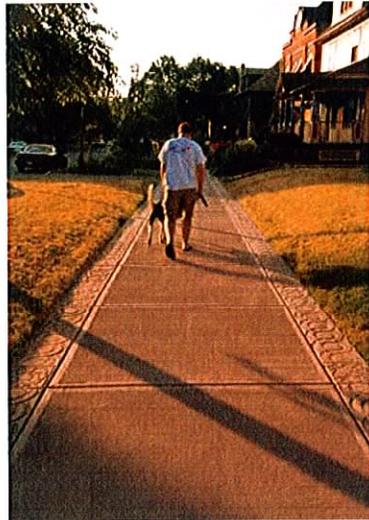
As an early step in the project, Bergmann Associates will conduct a field investigation to identify existing areaways within the University Avenue / ARTWalk II project limits and advise the City immediately on their existence and recommended disposition. Once a decision is made on how to proceed, we will begin the cost effective design of the selected abandonment or restoration for any areaways encountered.

Environmental Investigations and Studies

Bergmann Associates and our WBE subconsultant, Shumaker Engineering, have impressive NYSDOT environmental process and permitting experience. We are considered to be a leader in this regard with the DOT, having conducted dozens of similar investigations on a wide variety of transportation projects.

The environmental, social and economic considerations will be addressed and documented in an efficient manner, providing an increased level of detail only when deemed necessary. The successful and timely completion of these tasks and the preparation of the appropriate design approval document and project permits are strengths we bring to this assignment.

ARTWalk II Extension



The initial ARTWalk streetscape improvements came about through a grass-roots movement spear-headed by proactive local citizens who identified an opportunity for University Avenue to be more than just a street. Through its involvement with the initial project, Bergmann Associates became keenly aware of and sensitive to the surrounding residents' vision and goals for this corridor. We look forward to this new opportunity, and are prepared to advance the positive momentum and good will we have worked hard to establish within the NOTA to the planning and design of ARTWalk II.

The vision for a unique urban art trail is ready to expand further throughout the Neighborhood of the Arts; connecting institutions throughout the neighborhood along University Avenue, Goodman Street and East Avenue. While reaching deeper into the community, ARTWalk II will refocus place making efforts at the intersection of Goodman and University, making this key location the hub of the NOTA. As well, the pending evolution of ARTWalk II will raise the bar for what is possible in an urban art setting, while broadening the engagement and collaboration of the public.

Place making: 'Meet me at the corner...'

Successful urban environments are structured at their core with a strong sense of place; the ability to recognize that you are experiencing a space with a unique identity, or the notion that you have arrived at a distinct destination, nexus or



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gateway. The University Avenue/Goodman Street intersection will become the crossroads within ARTWalk. Yet, beyond the physical crossing of paths, this location is destined to become the central meeting space within the Neighborhood of the Arts, providing an outdoor urban environment for the arts that is readily identifiable as a place of community importance.



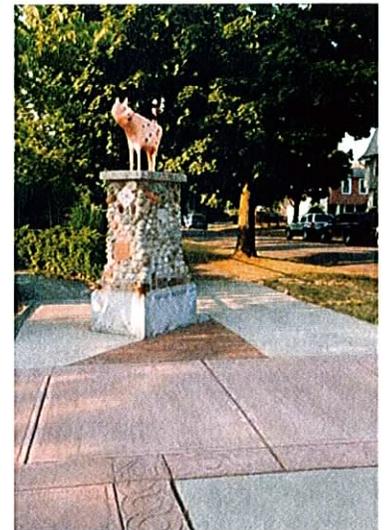
While place making in many instances can result from unique and vibrant design, urban places are successful when a memorable use or action takes place within them. The programmatic concerns for the spaces that make up and surround this intersection must be considered as part of the place making initiative. This will again bring the public together for a discussion on how these spaces should be used and to

what end their design is reflected in those intentions.

One of the primary functions of this intersection predetermined as part of this project is the creation of a grand entry point for the Memorial Art Gallery. The public has long been welcome to utilize the grounds in front of the MAG, yet the physical barrier represented by the existing fence does little to promote interaction. As well, the MAG is recognized as a key project stakeholder and the region's consummate supporter of the fine arts. The utilization of this intersection as a location of geographic and artistic importance presents a wonderful opportunity to provide a physical linkage between the MAG and the neighborhood's central meeting space.

Public Art Planning through Community Engagement

A critical component to this project will be the engagement of the community in the planning and design detailing for ARTWalk II. This engagement should be multi-faceted, seeking not only to inform and consult with members of the public, but to involve, collaborate and ultimately empower the key community and project specific stakeholders who will have an ongoing interest in the evolution of ARTWalk. The International Association for Public Participation has developed five levels of the Public Participation Spectrum, with the level of public impacts increasing as community involvement progresses from information to decision-making. The Bergmann Team will look to this spectrum as a guide to community engagement, maintaining and upholding the foundation that made ARTWalk I a successful urban design accomplishment.



Studio William Cochran as the Voice of the Artist

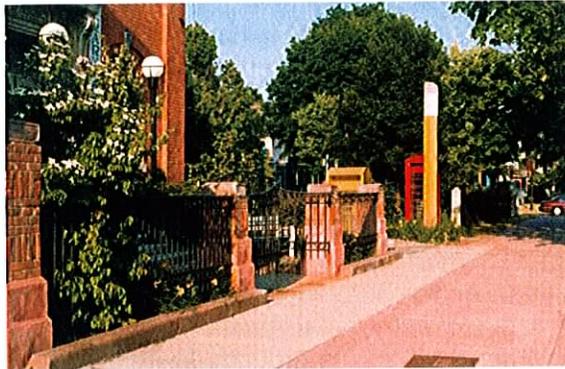
We believe that, in conjunction with the satisfaction of technical engineering concerns, our design team's primary goal should be to facilitate and focus the 'voice



Project Approach

of the artist' in a way that is both compelling and feasible. To this end, we have included William Cochran and his firm, Studio William Cochran, Inc., as a member of our proposed design team. Mr. Cochran's role will be facilitating participation by the artist community, leading and inspiring through the examples of his work, and helping formulate a workable design solution. The integration of William Cochran's experience and skill in collaboration and public participation within the existing ARTWalk model can propel ARTWalk II to new heights, achieving urban art that is dynamic, refined and sophisticated, yet retaining the playful and interactive qualities that have made ARTWalk a success.

Additional Opportunities for Public Outreach



Our team's approach will be to take advantage of William Cochran's past accomplishments in public participation by providing a significant level of access and exposure for the artist community. The Rochester area in general and the Neighborhood of the Arts in particular, are blessed with numerous organizations and institutions dedicated to the advancement of the artistic, cultural, social and economic fabric of our community. Every attempt, within reason, will be made to involve these organizations and their collective knowledge and skill sets to provide additional creative and functional resources to the project.

School of the Arts & Visual Studies Workshop

One potential opportunity is for a coordinated effort on the part of institutions such as the School of the Arts and the Visual Studies Workshop to meld curricula with the discussion and exploration of ARTWalk, culminating in a presentation to the visiting artist. These works would be focused on the nodes of ARTWalk II that terminate at these institutions, and would provide a fun and exciting way to get the youth of the community involved in planning ARTWalk II. Bergmann Associates has already discussed this possibility with *Ms. Susan Rudy, Director of the Art Department at the School of the Arts*. Ms. Rudy is excited about this opportunity and is planning to discuss it with her staff when they reconvene for the fall session.

Rochester Regional Community Design Center

The Rochester Regional Community Design Center is a valued resource that can be engaged to help communicate the project and insure that the many diverse opinions, ideas and opportunities are incorporated into the final design and future operation of University Avenue / ARTWalk II. The Bergmann Team has had discussions with *Ms. Joni Monroe, Director of the RRCDC*, about their previous contributions to ARTWalk, and will strive to foster and promote their continued enthusiasm and involvement as part of this exciting project.

M&T Bank Clothesline Festival and ARTWalk Alive

The presence of William Cochran and Bergmann Team representatives at this year's annual Clothesline Festival and ARTWalk Alive events would bolster enthusiasm and garner enhanced support for the successful kick-off of ARTWalk II.



Project Approach

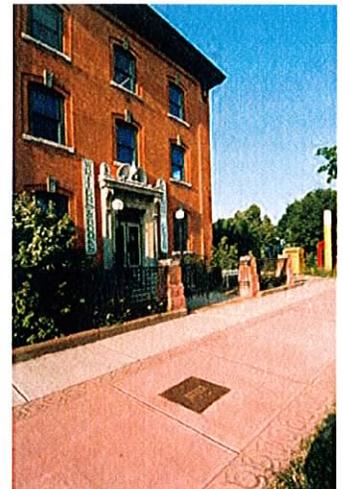
The opportunities range from providing a booth with information to a fully planned participatory event that will engage and involve festival goers from all walks of life and all ages.

Bergmann Associates as the Design Implementation Medium

In conjunction with William Cochran and the artist community, Bergmann Associates will bring to bear its comprehensive internal team of urban designer's architects, landscape architects, engineers, and graphic artists, providing creative, innovative and thoughtful solutions for the design and implementation of ARTWalk II. Our team of professionals will act as the 'design implementation medium' through which the artist's voices can be realized in a feasible, functional and constructible manner. Throughout our firm's history, engineers and technical staff have utilized a non-traditional approach to creative solutions. At the same time, a fluid working relationship between hard-engineering and detailed urban design will overcome the many potential obstacles to implementation.

Overall Project Management

The Bergmann Team is made up of creative design and technical professionals covering a broad range of skills and areas of expertise. For this project, the team will be guided by Senior Principal Brian Dougherty, P.E. As Project Manager, Brian will be responsible for project schedule and progress in a thoughtful, efficient and effective manner, taking into consideration the requirements of the client, the needs and desires of the key public stakeholders, and the reality of the project budget. The Project Manager is also charged with maintaining the quality of the interim and final products. Brian Dougherty, P.E. has extensive experience working with the public and has developed effective consensus building techniques through his relaxed and reassuring manner.



Art and Public Outreach

As a resource to Brian Dougherty on the ARTWalk II extension and public participation efforts, William Cochran of Studio William Cochran, Inc. will provide guidance on the creative possibilities and opportunities unique to this project. William and his firm will function as the focal point of public outreach, offering their award-winning record of highly collaborative public art planning and implementation and community engagement. The addition of Studio William Cochran to the Bergmann Team as leaders of public outreach provides the City of Rochester with an excellent talent that can be the signature of this ARTWalk II project.

Management techniques to be used to meet the aggressive schedule requested by the City will include:

- Regular electronic and voice communications with the planning and design team
- Clear definition of products and deliverables
- Bi weekly coordination with City staff on status, items needed and issues
- In house meetings on a regular basis to coordinate between traffic studies, roadway improvements, traffic calming techniques, etc.



Project Team

The Bergmann Team includes the following with the approximate percentage of responsibility noted:

- Bergmann Associates – 83.5%
- Shumaker Engineers – 6.5% (utilities and miscellaneous survey)
- Studio William Cochran – 10% (public outreach and creative design tasks)
- R.K. Hite – (as necessary for real estate tasks)

Bergmann Associates is recognized for our creative ability in urban street and streetscape designs that resonate well with the community they serve. Our commitment to our core competency of transportation corridor enhancement and signature roadways is real and alive around the northeast.

We have added Studio William Cochran to our team to strengthen the public art and community engagement aspects that are unique priorities to ARTWalk II, and will provide the added expertise and qualifications necessary to achieve a successful outcome for this very public project.

Key Project Team Members

Senior Leader, Brian Dougherty, PE will serve as the Project Manager, bringing 38 years of experience in civil engineering with an emphasis on transportation design, community outreach and planning. Brian will provide the necessary guidance and decision making capability required for this high profile public initiative.

Tom Lichtenthal, PE, will serve as Assistant Project Manager, bringing with him over 19 years of civil engineering experience and a breadth of understanding for City of Rochester project requirements. Tom will closely manage the engineering and design components of this project in conjunction with Brian and the Bergmann Team.

Mark McAnany, PE, Manager of Transportation will serve in a technical and creative advisory role, providing valuable insight gained as Project Manager for the highly successful ARTWalk I project. As a member of the ARTWalk Board of Trustees, he has continued to show commitment and an ongoing contribution to this initiative since its inception 5 years ago.

Mark Johns, ASLA, Bergmann's Principal Landscape Architect, will provide creative oversight of the streetscape and landscape architecture elements of ARTWalk II. Mark's experience on numerous City of Rochester streetscape projects will prove useful in both technical and creative advisory roles for the ARTWalk II portions of the project.

Jim Durfee, AIA, Bergmann's Principal Architect, will provide creative assistance in an advisory role for this project. Jim is recognized as an architect and community leader with over 25 years of experience in the profession. His contributions as a creative advisor, along with his direct involvement with the Memorial Art Gallery will benefit the project process.



ARTWalk 2

University Avenue Improvements and ARTWalk II Enhancements Project



Project Manager
Brian Dougherty, PE

Public/ Artistic Liaison
William Cochran
Teresa Cochran
Studio William Cochran, Inc.

Assistant Project Manager
Tom Lichtenthal, PE

Creative Advisors
James Durfee, AIA
Mark McAnany, PE
Mark Johns, ASLA

**Highway & Traffic
Engineering**
Tom Frye, PE
Mike Croce, PE

Landscape Architecture
Eric Shaw, ASLA
Matt Chatfield

**Environmental
Assessments**
Ed Jones, PG
Jim Boggs
Shumaker Engineering

Survey
Kevin Sullivan

Resume

William M. Cochran, artist
Studio William Cochran, Inc.
7192 Meadowbrooke Drive
Frederick, MD 21702

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301-788-4614 (mobile)
301-663-5605 (fax)

Web Site: www.WilliamCochran.com
Email: wmcochran@comcast.net

William Cochran creates public artworks in paint, glass, masonry, bronze, steel, and light. These projects frequently engage the community directly in the creative process. They explore local history, the fabric of community and the meaning of place in ways that illuminate common ground. The artworks are carefully integrated into their social and architectural environments, yet they retain a strong sense of the human hand. They are timeless, detailed and multi-layered. William and his partner Teresa work with a wide range of collaborating artists and architects, as well as government, private, community-based and non-profit organizations to develop and implement these projects. His work often involves master planning and visioning processes for place-making and urban design.

Selected Grants/Awards:

- 2007: Won competition for contemporary painted installation in the historic downtown of Gaithersburg, Maryland under the Art in Public Places program.
- 2007: Won invitational competition to design gateway sculpture for Druid Hill Park, Baltimore's premier public space. Urban Planner: Hord Coplan Macht
- 2006 Selected for master planning team for the redesign of the grounds of a mid-sized museum in Rochester, New York and integration with an urban art trail (Memorial Art Gallery of the University of Rochester)
- 2007 Won competition for contemporary mural under the public art program for Rockville, Maryland's new Town Center Development
- 2005 Won competition for public sculpture in Silver Spring, Maryland, a memorial to Rachel Carson. Design has passed all regulatory, design review approval.
- 2003 Identified in the Timeline of Art and Artists of a new art history textbook as an influential public artist in North America from 1960 to the present (Responding to Art, Robert Bersson, McGraw-Hill, 2003, p. A11).
- 2000 Core Values Award from the International Association of Public Participation
- 1999 First American invited to receive in-depth training in the 120-year-old Purkristalat paint system at Keim Mineral Paints in Germany
- 1999 Distinguished Alumni Award, McDaniel College
- 1998 Project of the year Award from the American Public Works Association
- 1993 - 2004 Seven grants for four public art projects from the Maryland State Arts Council, worked under one from the National Endowment for the Arts
- 1991 Award for Excellence, National Glass Association
- 1991 First Place, Art Glass Division, National Design Competition, ST Publications
- 1990 First Place, Mural Division, National Design Competition, ST Publications
- 1989 First Place, Mural Division, National Design Competition, ST Publications

Selected Public Art Commissions:

Under Installation: The Dreaming, 50' X 18', five story tall, permanent, layered, mixed-media exterior installation for historic downtown in Frederick County, MD, \$500,000, kiln-formed and silicate-painted glass, lightfast silicate paint on masonry panels, etched stone, stainless steel, lighting, grounded in a public plaza and artwork called The Dream Pool. Project has involved hundreds of local residents in contributing creative content to the work via 120 public conversations.

2005 A Handful of Keys, 8' X 17', permanent, exterior trompe l'oeil mural featuring local children on the Great Neck Arts Center, Long Island, \$94,000, lightfast acrylic on reinforced masonry panels.

2004 The Lonesome Touch, 7' X 20' detailed, permanent trompe l'oeil mural for historic core of Martinsburg WV, \$20,000, lightfast acrylic on masonry panels, UV and vandal resistant coatings, funded by National Endowment for the Arts and the West Virginia Commission on the Arts.

2003 Kardia, 10' X 9.5', double-faced, permanent architectural art glass installation piercing the gallery wall of the Regional Arts Commission HQ in St. Louis, MO., \$50,000, acid-etched painted mouth blown and float glass, with text gathered from the community along both sides of the racially divided neighborhood where art center relocated. Architect: Kiku and Obata Associates.

2000 Insynergy, [unrealized due to building construction delays], three monumental scale artworks for E-Comm Square, a 26-story mixed-use building in Albany, NY, budget \$1,000,000: Sky Loom, 17-story holographic glass light shaft integrated into north face of building tower, with roof-mounted microprocessor-driven heliostat that follows the sun and redirects sunlight down the shaft; Weaving Wall, 50' X 40' installation of silicate paint and kiln-formed glass depicting architectural scale weaving with glass inserts that project light and color into conference center staircase; Covenant Park, an art plaza. Architect: Ehrenkrantz, Ekstut & Kuhn.
www.insynergy.org

2000 Argus, temporary integrated multimedia and light installation at Spirited Away, an invitational design showcase, with a dozen leading New York architectural firms and one artist at the Steelcase WorkLife Center on Columbus Circle in Manhattan, NY. Architectural partner: Ehrenkrantz, Ekstut & Kuhn.

1998 Community Bridge, 100' X 14', detailed trompe l'oeil mural covering six walls of urban traffic bridge in downtown Frederick, MD, \$500,000, lightfast, fireproof silicate paint on cement panels and cement stucco with cast stone elements; project involved the entire community and participants world-wide to shape the meaning and design of the work, which remains one of the city's leading attractions and an economic and cultural catalyst for a \$12M urban linear park. www.bridge.skyline.net

- 1992 Tradewinds, technical execution of painted mixed media installation for artist Harvey Sadow at the International Monetary Fund/World Bank, Washington, D.C., urethane enamels on fiberglass and aluminum.
- 1991 The Edge of Gravity, 8' X 8', lightfast acrylics on masonry, \$5000, trompe l'oeil mural in historic core of Frederick, MD, one of seven murals along major thoroughfare that together comprise a single artwork. Funded by private sources and art grants.
- 1990 Volunteers, 8.5' X 15', etched and sculpted glass mural in exterior façade of Firehouse Financial Center, Frederick, MD, \$34,000, Architect: Crosby & Associates

Selected Speaking Engagements:

- 2006 Philips Academy at Andover, Massachusetts
- 2005 The Innovation Conference Series: Connecting Creativity to Regional Success, Arts & Cultural Council for Greater Rochester
- 2005 Hecksher Museum of Art, Huntington, NY
- 2004 Dartmouth College, Hanover, NH
Xavier University, Community Building Institute, Cincinnati, OH
University of Cincinnati College of Art, Cincinnati, OH
- 2003 University of Pennsylvania, Philadelphia, PA
Texas Art Education Association Conference, Dallas, TX
- 2002 1st National Conference on Dialogue & Deliberation - Keynote, Alexandria, VA
- 2001 International Association for Public Participation - Keynote, Vancouver, B.C.
- 2000 Corcoran Museum, Washington, DC
ICA Millenium Conference: Leveraging Profound Societal Change, Denver, CO
The Guild International Artists Conference, keynote, Alexandria, VA
- 1999 Communiversity Conference, Keynote London, England, Keynote
- 1998 Minnesota College of Art and Design, Minneapolis, MN

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Project Web Sites: www.TheDreaming.info
www.InSynergy.net
www.bridge.skyline.net

Public Participation

The Dreaming, Frederick, Maryland, 2001 – present

This public art project expands the participatory model of Community Bridge. Developed an original process for public conversation. The final question of the conversation was, "If anything were possible, what would you create?" Trained two dozen facilitators; two were required for each conversation. Managed the execution of 120 facilitated hour-and-a-half conversations county-wide, two-thirds of them in public places and open to whoever wanted to take part. Culled, edited and prepared text to be carved into the wall of the city below the trompe l'oeil painting and architectural art glass that make up the rest of The Dreaming. The aspirations of several hundred residents will be represented in the final work. Coordinating a team of educators to develop interdisciplinary lesson plans based on the artwork.

Kardia, St. Louis, Missouri, 2003

Interviewed residents and visitors on Delmar Boulevard in St. Louis asking them to describe an unforgettable experience they have had with an artist or an artwork. Culled and edited that text and set it into a very complicated font based on a 17th century monk's handwriting for one layer of a 2-layer, 10-foot tall, keyhole-shaped glass artwork that pierces the wall of Regional Arts Commission Building on that street.

Insynergy, Albany, New York, 1999 - 2000

Worked with community leaders and the public school system to build a community-wide outreach across the Capitol District of New York to inform three artworks on a new landmark building. That outreach is unrealized because the building was not built.

Community Bridge, 1993 - 1998

Helped to formulate a new model of mass scale participation. Led and managed the award-winning public outreach effort that engaged thousands of participants from all population segments in the participatory phase of the Community Bridge project. Recruited and led:

- the Guidance Team composed of leaders of community organizations, corporations and non-profit organizations that designed the outreach effort to engage the community at large.

- the Volunteer Team Leaders, the group that implemented the outreach with more than a hundred volunteers and scores of community-based organizations.

Trained and coordinated volunteers from all backgrounds, including teams of high school and college interns.

Coordinated with the Frederick County Public Schools, which had Outreach materials as part of their curriculum K-12, as well as private schools and colleges.

Teresa Cochran – page 2

Management and Coordination

Manage and coordinate Studio William Cochran projects.

Shared Vision: Public Art for Community Transformation

Co-founded this 501(c)(3) non-profit public art organization. Acted as the founding executive director and served as project manager of its inaugural project, Community Bridge.

Bridge Builders Exhibit

Managed a process in which four regional artists showcased thousands of community ideas in an exhibit at the Delaplaine Visual Arts Center.

Events

Organize and manage complex events in relation to larger projects, including:

For The Dreaming, History and Education Summits and three day-long training sessions for Dreaming Conversation Facilitators.

For Community Bridge, the culminating event on Carroll Creek celebrating the completion of the project included live music and contemporary dance, fireworks, multi-media production including four cameras and a large projection screen suspended over the bridge, five media and public participation tents, a live Internet broadcast, participatory events involving a crowd of 5,000, and a simultaneous catered VIP reception on the rooftop of the adjacent parking deck.

A multi-day regional conference for arts integrated education (2006) called Rethinking Education: An Arts Integrated Approach.

Marketing & Public Relations

During the five-year Community Bridge project, generated over one million dollars worth of publicity, including articles in newspapers and magazines nationwide.

Account Manager & New Business Development Coordinator at Ann Burnside Love & Associates, 1993 - 1996. At that time, ABL was one of the top 25 ad agencies in the Washington Metro area. Managed the marketing of multiple companies at once.

Organizational Support of the Lead Artist

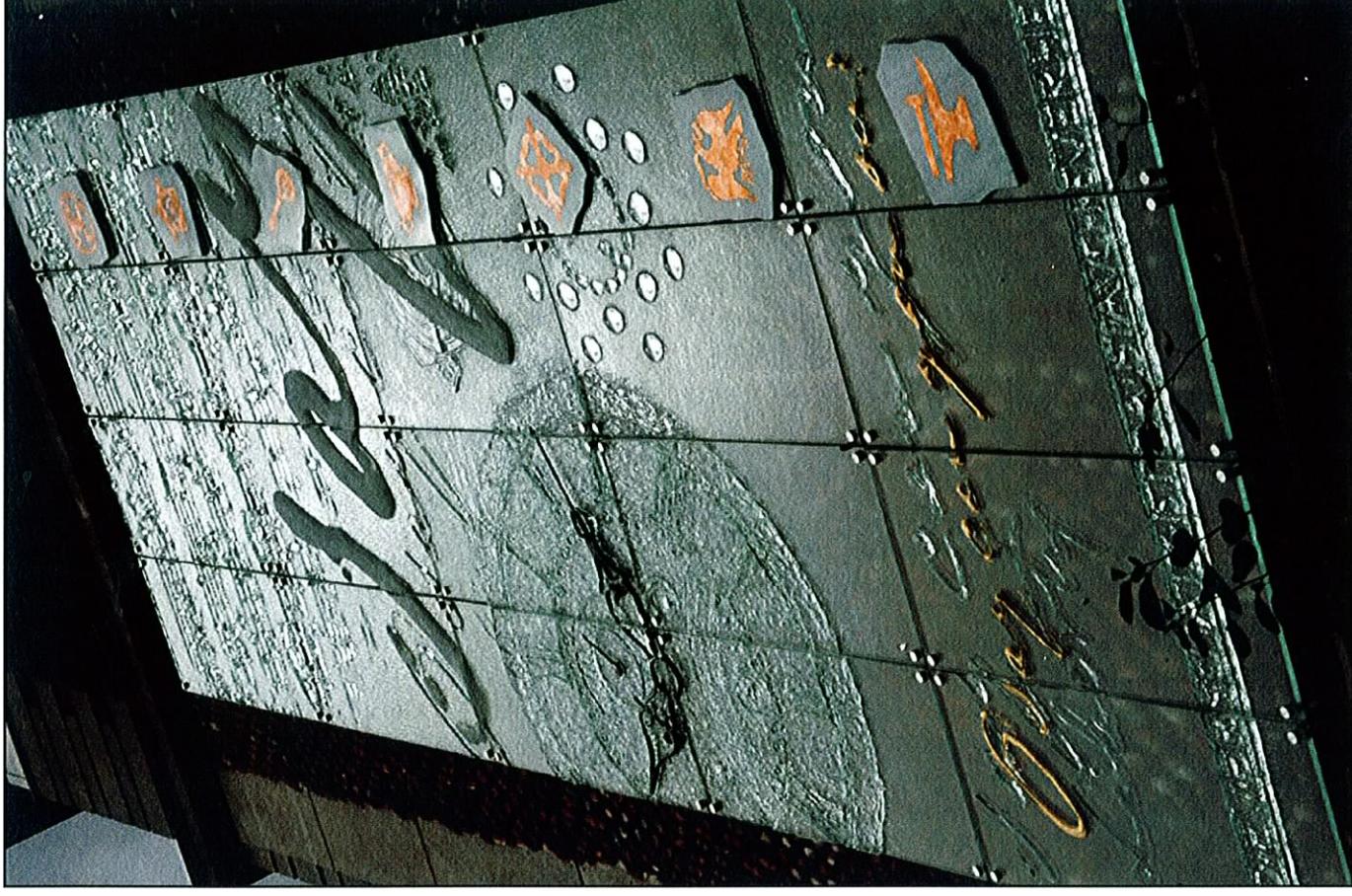
In addition to the participatory components of Studio William Cochran projects where I have primary responsibility, I work collaboratively with William on many aspects of the Studio's creative work, including conceptualization, writing, design, and coordination. In addition, my organizational support role allows William to focus more of his time and inventive resources on the creative aspects of the work.

STUDIO WILLIAM COCHRAN

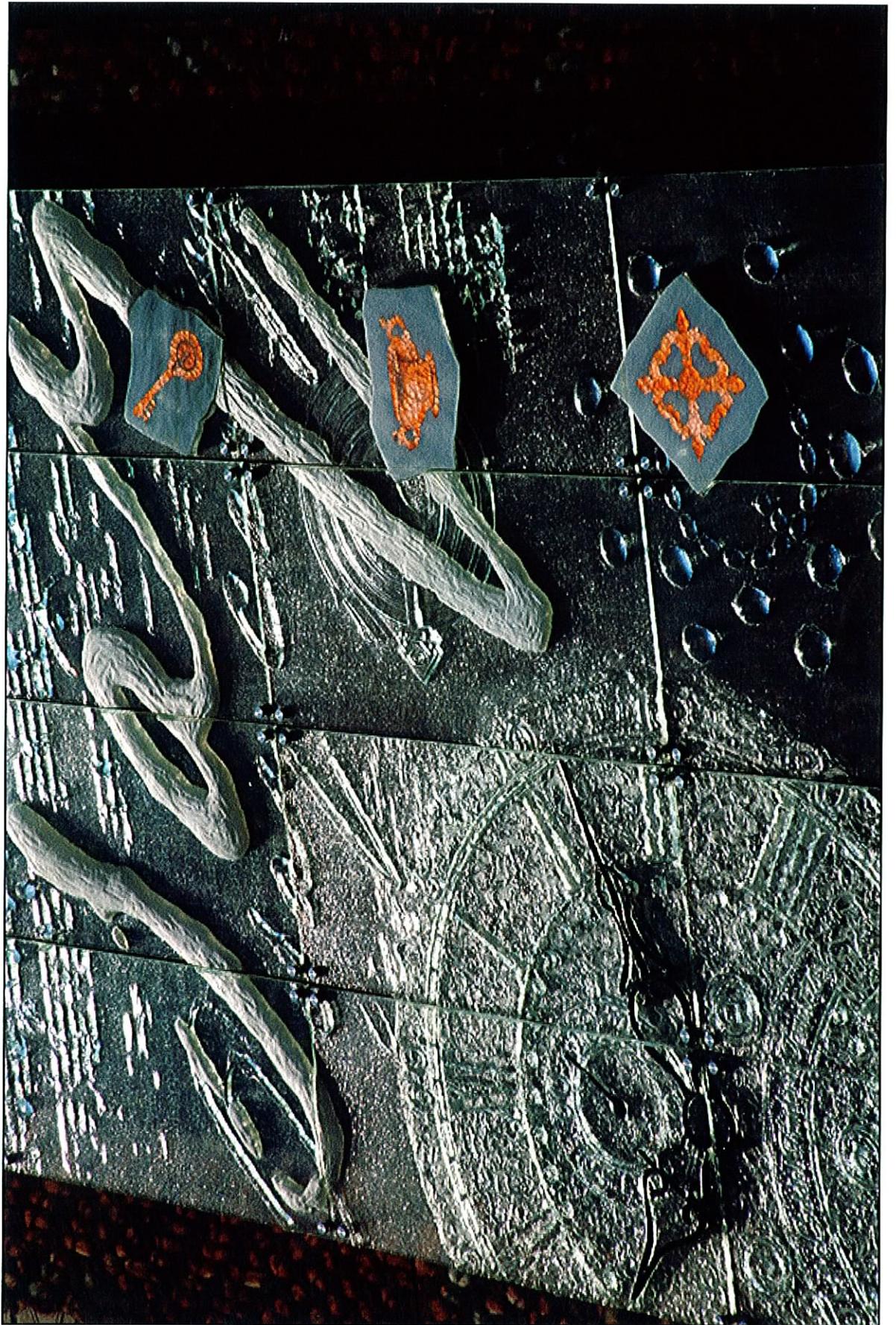
VISION

CRAFTSMANSHIP

COMMUNITY







ABOUT ARTIST WILLIAM COCHRAN

William Cochran is a noted American artist. His innovative, dramatic public artworks are carefully woven into their social and architectural environments, yet retain a strong sense of the human hand. They are timeless, layered and multifaceted, rewarding repeat visits. He is highly sensitive and responsive to issues of community engagement. He enjoys collaborating with architects, planners, public art consultants and talented design teams.

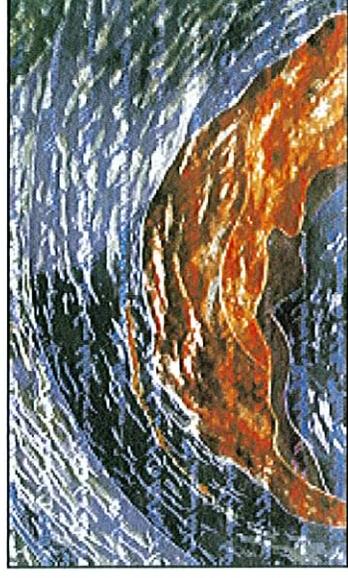
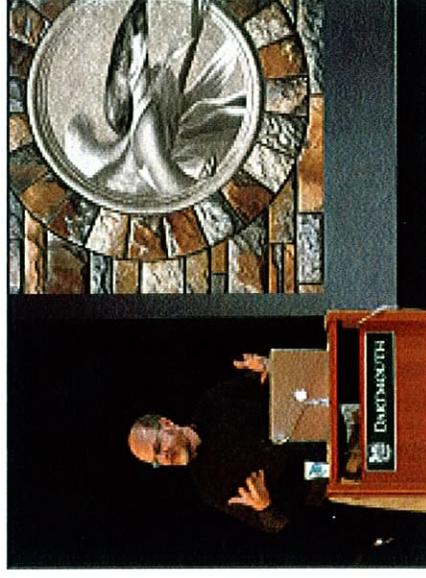
A new college art history textbook identifies him as a prominent figure in contemporary public art in North America in its *Timeline of Artists and Art (Responding to Art*, Robert Berson, McGraw-Hill, 2003, p. A11). He has won national design competitions and worked under grants from the Maryland State Arts Council and the National Endowment of the Arts. He has been awarded the Award for Excellence from the National Glass Association, the Project of the Year Award from the American Public Works Association, and the Core Values Award from the International Association of Public Participation. His projects in Frederick, Maryland were cited by the National Trust for Historic Preservation when bestowing the prestigious Great American Main Street Award on the city in 2006.

His acclaimed Community Bridge mural project transformed a plain concrete bridge into a powerful catalyst for revitalization and renewal, helping

to generate nearly \$300 million in new public and private investment. The project appears in educational materials for all grade levels nationwide.

He was the first American to be invited to Keim Mineral Paints in Augsburg, Germany, for in-depth training in the legendary 120-year-old mural technique of Purkristalat. He is one of a handful of living artists adept at the difficult, mind-bending Renaissance perspective technique of anamorphic projection, which creates astonishing illusions of depth when viewed at an angle.

He is currently working on projects in many cities, including placemaking and public art master planning processes. He is in demand as a speaker at colleges, universities and museums. He was a featured speaker at the W.E.B. DuBois Colloquium at Phillips Academy Andover and Xavier University and served on a critique panel at the National Academy of Art in New York. He has keynoted numerous national and international educational and art conferences. He was the keynote speaker at the first National Conference of Dialogue and Deliberation in Alexandria, Virginia, in 2002. Conference director Sandy Heierbacher said, "Cochran's presentation about the awe-inspiring Community Bridge project had everyone spellbound. The moving, extraordinary story of the bridge helped us to see the possibilities for our work in a new light."



The masterful artwork of William Cochran and his associates provides an appreciative, strength based process that has led to remarkable results for communities . . . his work provides a vital link to the coevolutionary search for the best in people, their communities, and the world around them.

– Deborah S. Eibner, Dartmouth College

The incredible depth of William Cochran's public art initiatives is matched by the stunning imagery and flawless technique with which they are executed.

– Jerene Weitman, Director of Public Programs, Heckscher Museum of Art

A clear demonstration of public art at its best: the highest quality of art and a community completely engaged.

– Cindy Kelly, public art administrator

Anamorphic paintings are exceedingly rare in art history. Archangel from Community Bridge struck me so profoundly that I would have to consider this as ranking in the top two examples of anamorphic perspective in art history, with Hans Holbein's sixteenth century painting The Ambassadors being the other.

– Michael J. Ruiz, Ph.D., Chair, Department of Physics, University of North Carolina

Community Bridge represents everything that is valuable in a public art project. It is brilliantly conceived and artfully produced . . . one of the most outstanding public art projects of recent years.

– Jeffrey York, Director of Public Art, North Carolina Arts Council

William Cochran is the leader in the use of murals for public engagement and economic and community development. His technical and artistic talents are unsurpassed and developed beyond any contemporary artist.

– Jack Becker, Publisher, Public Art Review



Edwin Re Ramsburg

KARDIA

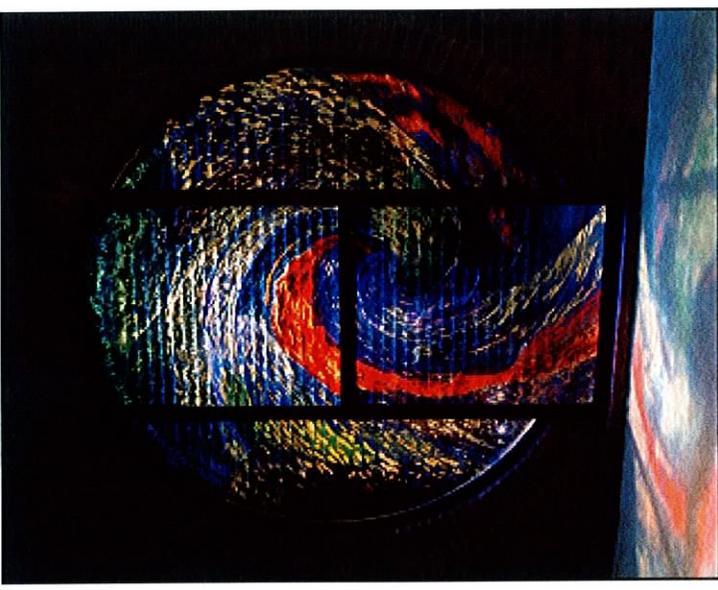
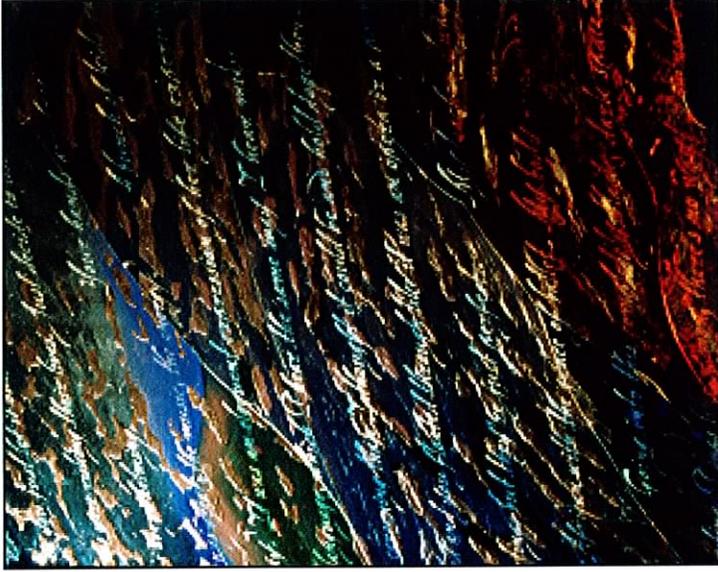
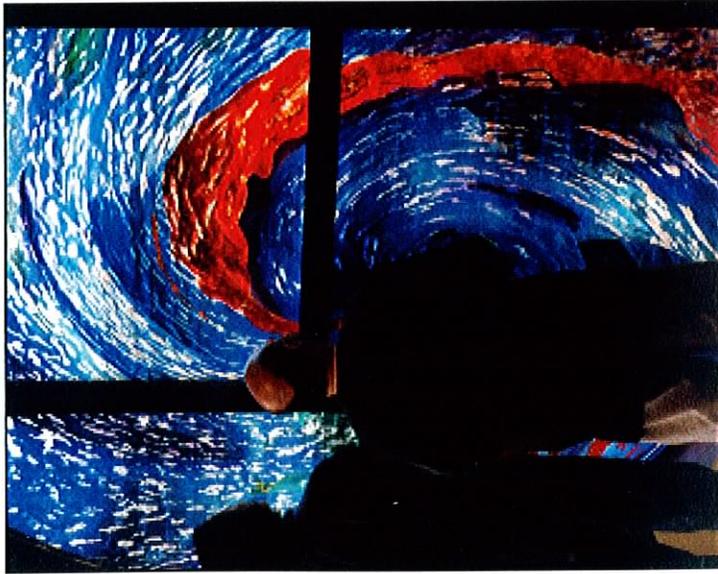
ST. LOUIS, MISSOURI

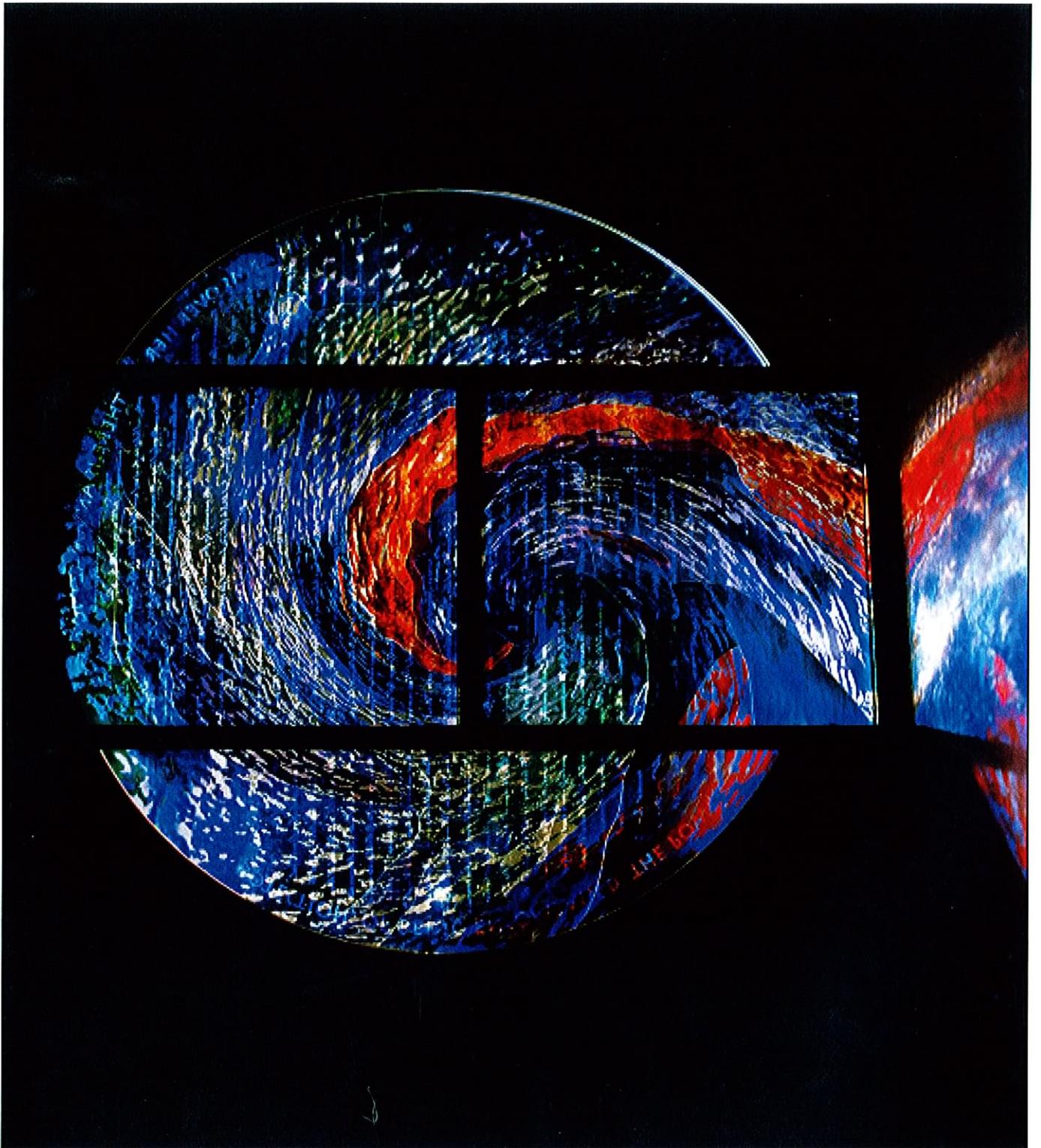
Kardia is a ten-foot-tall, double-faced, permanent architectural art glass installation piercing the gallery wall of the Regional Arts Commission in St. Louis, Missouri. The work transcended the Commission's original vision for a sculpture or a mural for the east wall. It is designed to be visible from within the building and to passersby outside, both day and night, presenting four distinct personalities to the viewer and creating a participatory dynamic at the building.

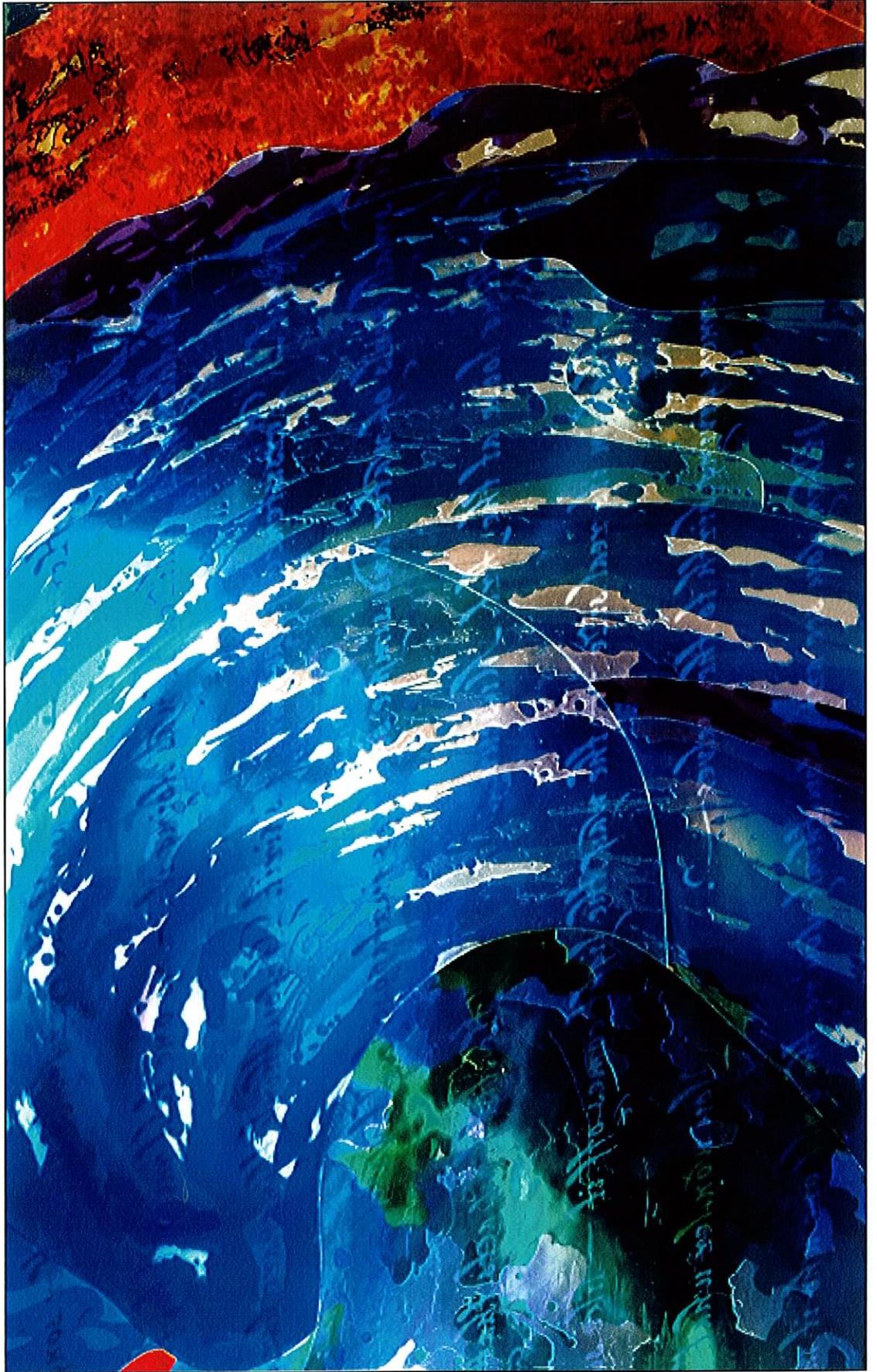
The goal was to connect this important new cultural center with its neighborhood and contribute to the rejuvenation of the Arts and Entertainment District, inviting passersby to explore further.

William Cochran created this project in cooperation with the artisans of Derix Glasstudios in Germany. He selected various colors of transparent mouth blown glass that were hand cut according to a predetermined pattern. He then painted

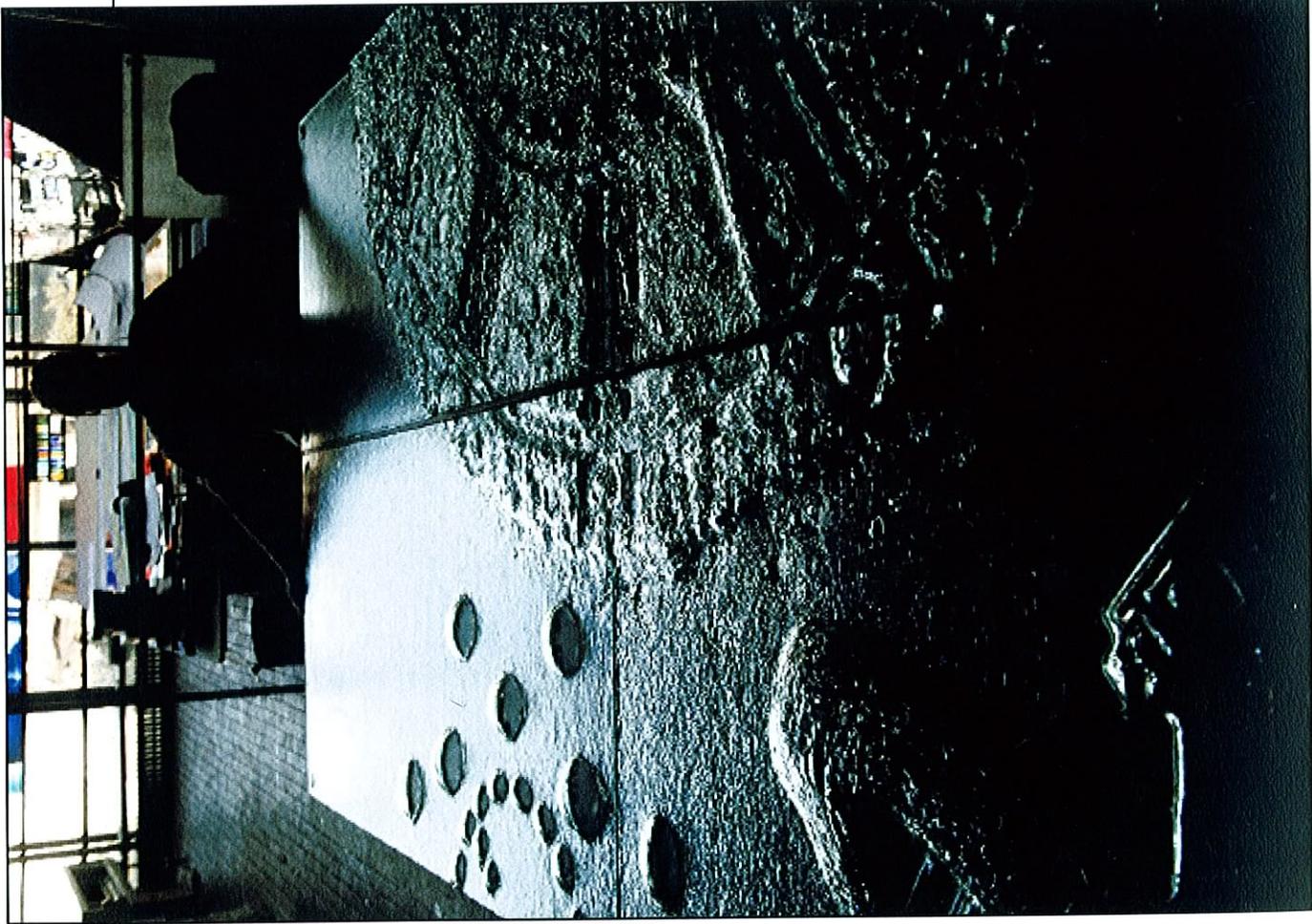
them with wax and acid etched them, repeating the process four times to create a sense of layers. The mouthblown glass was laminated to toughened float glass. The exterior face was etched with a pattern of text gathered from people of all backgrounds. The two glass faces were assembled and installed as a toughened, insulated glazing unit. Viewers can see through this window from both sides. It presents very different personalities from each side, day and night.







THE DREAMING



The Dreaming is a layered tapestry of weaving, painting, etched stone and sculptural glass, a five-story-tall public artwork on a historic hotel structure at the downtown core of Frederick, Maryland. This public artwork has created a spectacular cultural beacon at the center of the Arts and Entertainment District.

A 400-square-foot sculptural glass veil appears to float over a 500-square-foot illusionistic painting of a weaving, suspended on a concealed stainless steel subframe. The veil is comprised of twenty panels that were kiln-formed on large, hand carved molds. The panels are sandblasted, painted, and laminated.

The Dreaming reclaims and celebrates the forgotten cultural history of the community in an effort to revive a historic theater district. Both prominent and permanent, it rises from the site of three live theaters and an important downtown cultural arts center in a city that was the leading glass center in the nation in the late eighteenth century.

Public engagement is a critical component of this project, whose two-story-tall stone base is etched,

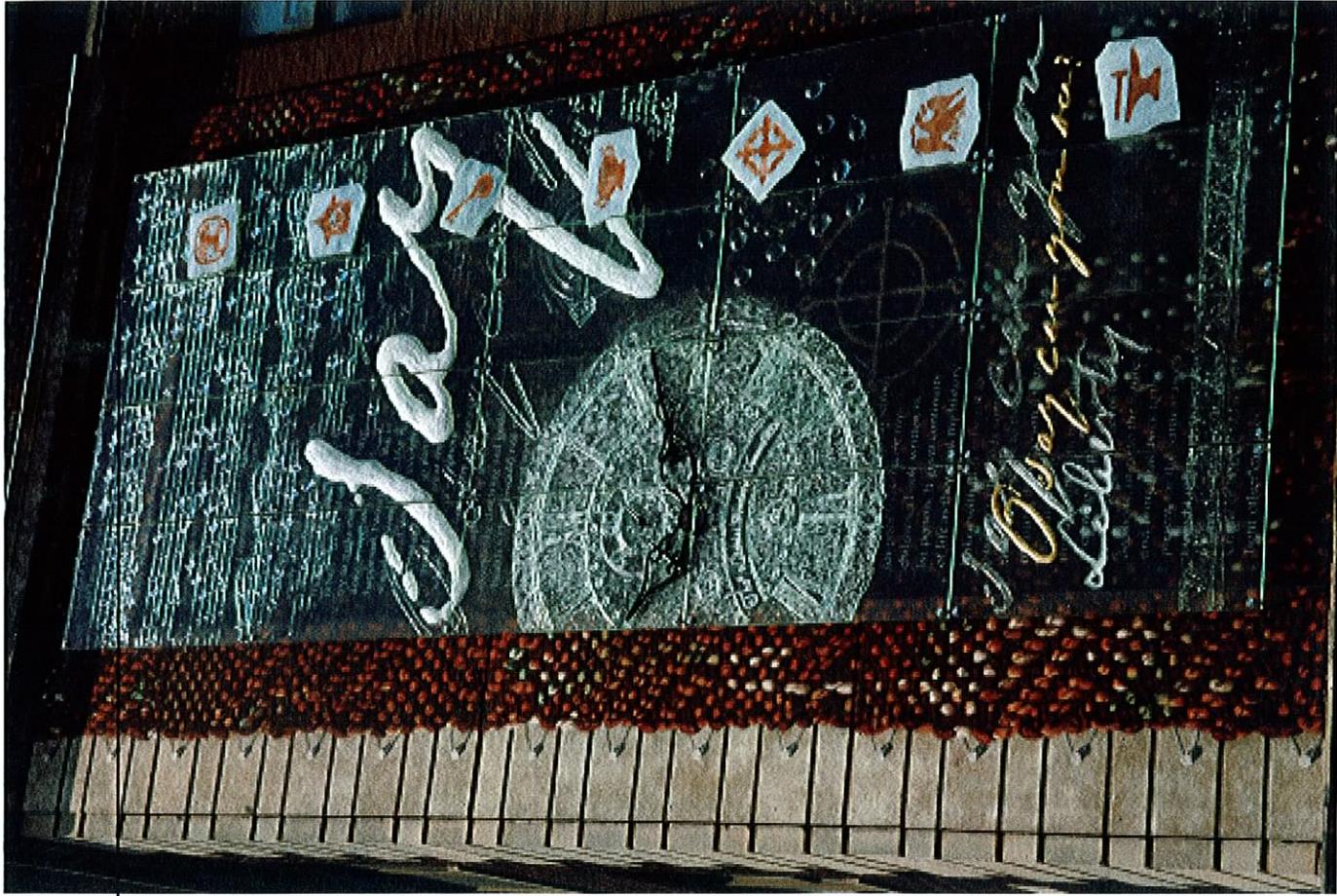
FREDERICK, MARYLAND

painted and carved with thousands of dreams gathered from local residents during sixty public conversation in schools, libraries, coffee shops, churches, businesses and homes. This content was used by the artist to shape the design and meaning of the artwork.

As this image of four of the twenty panels demonstrates, the glass layer of *The Dreaming* has a highly dimensional surface. The 400 square foot glass veil is comprised of twenty panels that were kiln-formed on large, hand carved ceramic molds. The panels were then sandblasted, painted, gilt, laminated, and more. Opalescent glass sub-panels carry hammered and fired copper symbols relating to fascinating but forgotten historical developments in this 260 year old city that historians have called *The Crossroads of Culture*. This exploratory model was made to demonstrate the techniques to be used in the work, which is now in the final design development process.

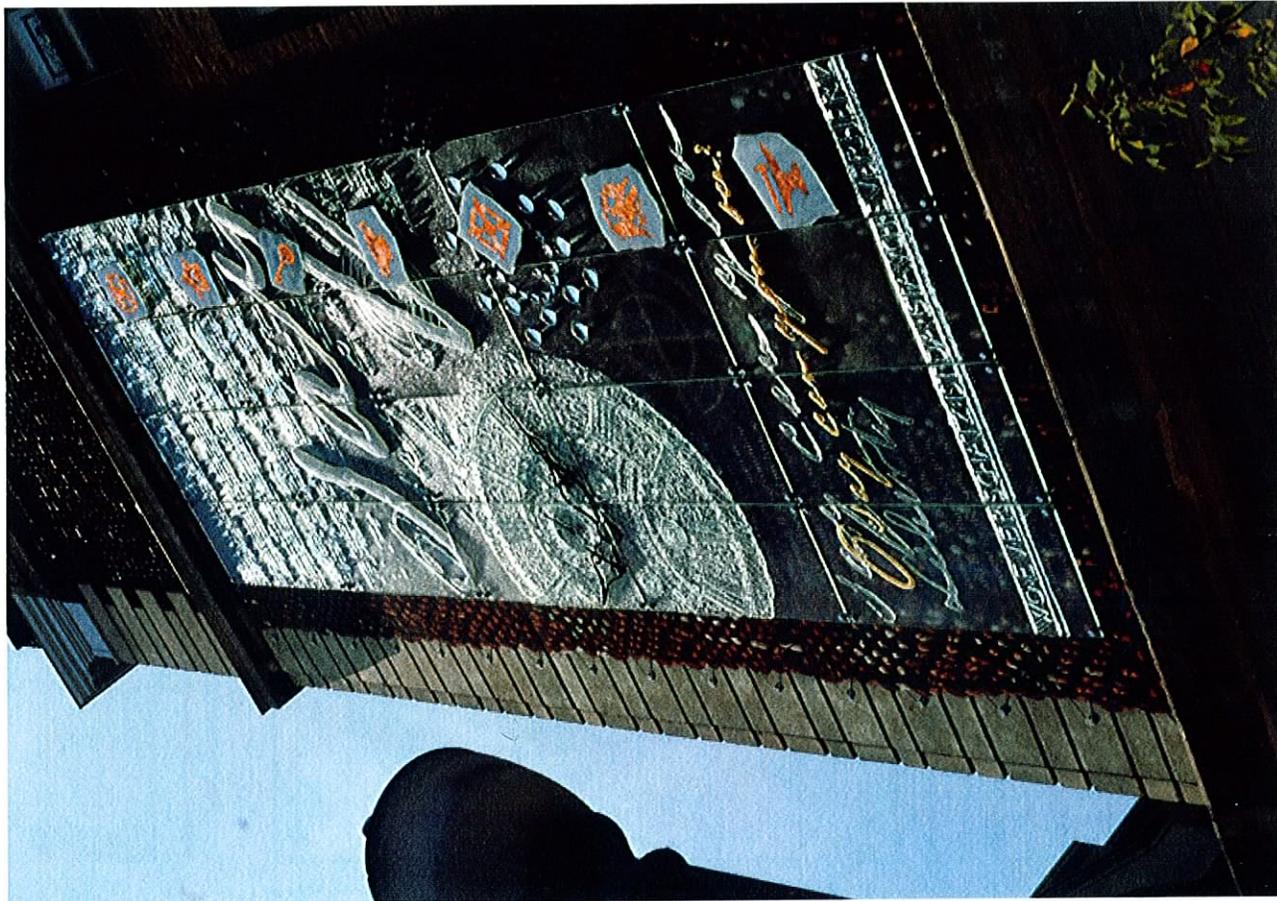
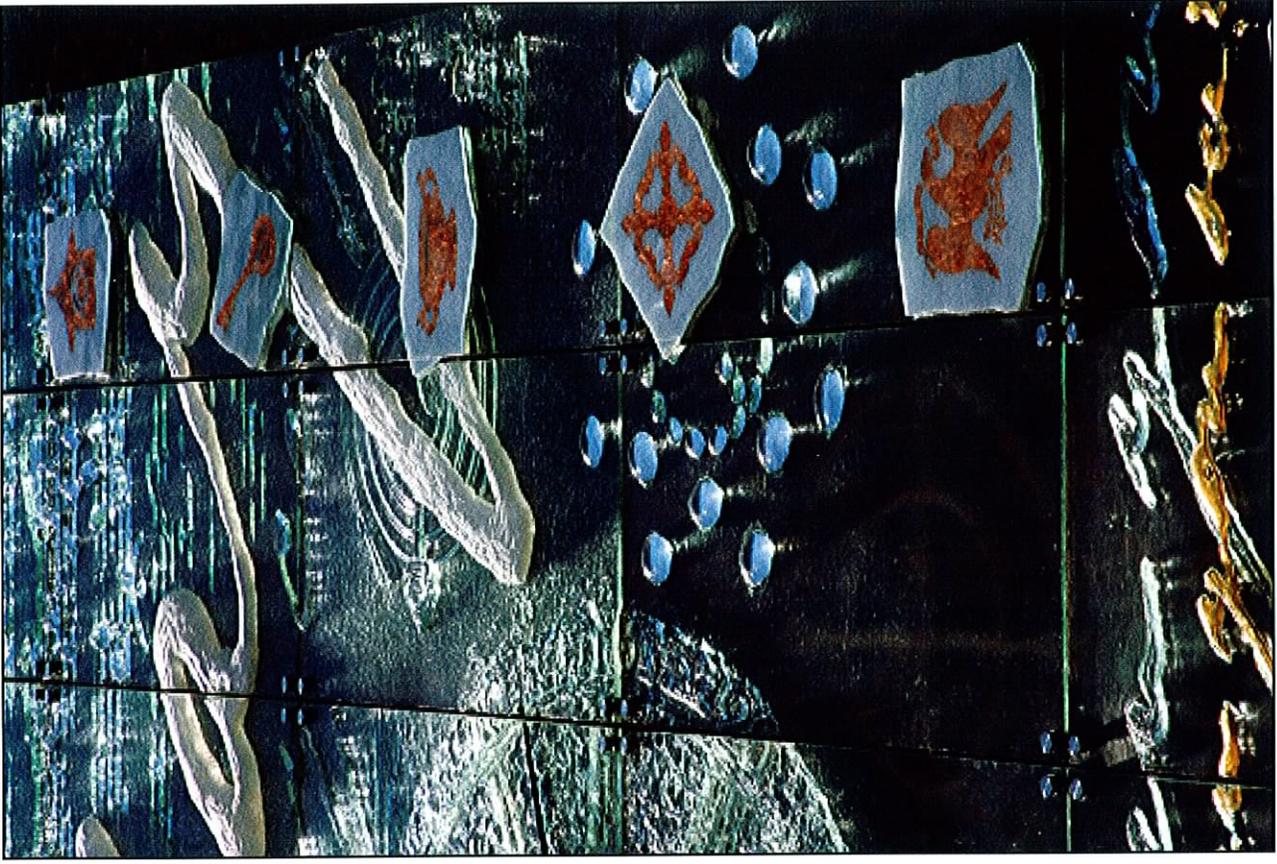
Opposite: The dimension in the glass creates shimmering light patterns by day and night.

Left: The upper components of The Dreaming.

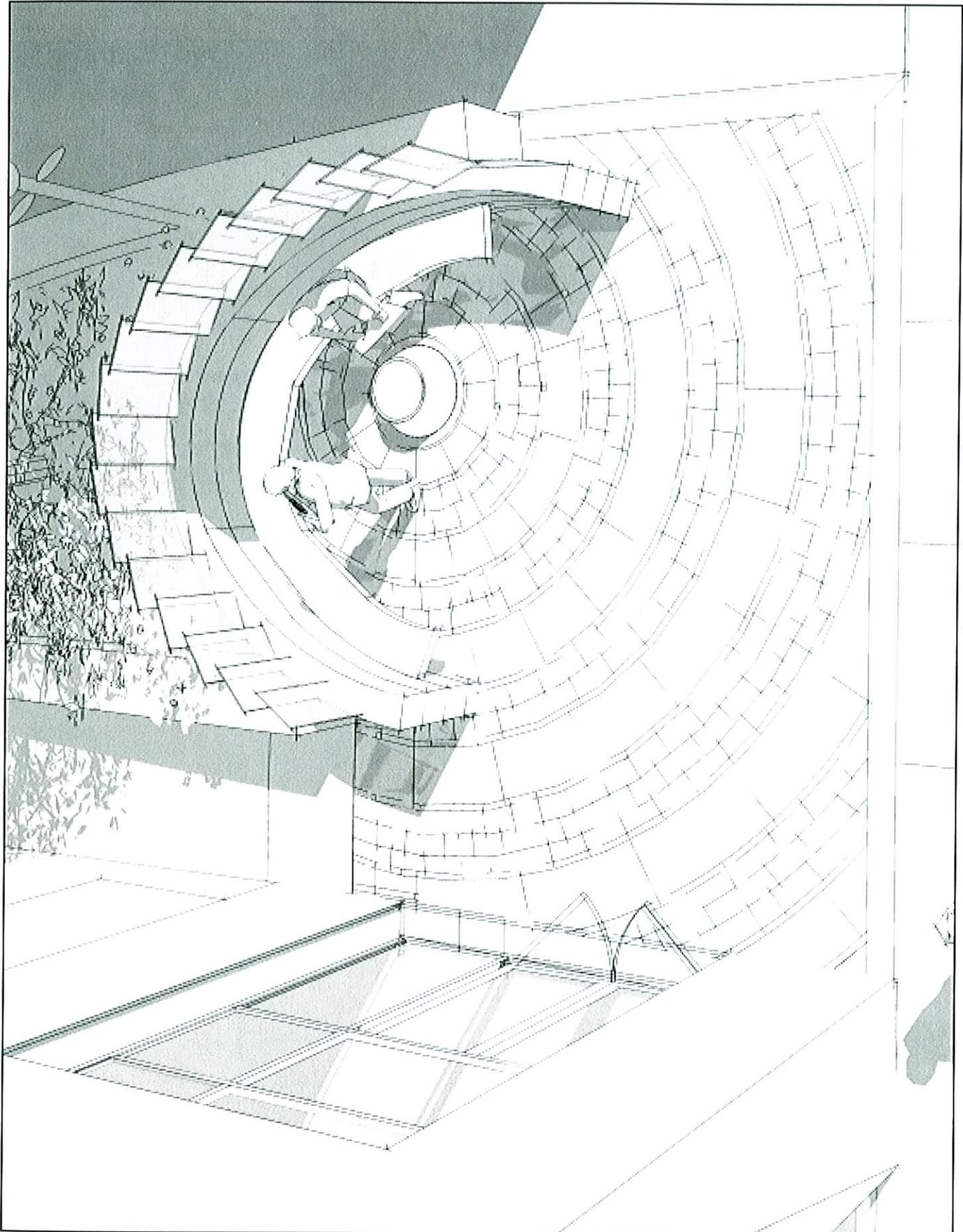




Above: Weaver Margaret Hluch in the studio with William Cochran's painting of her weaving for The Dreaming. This illusionist weaving underlies the glass veil in The Dreaming



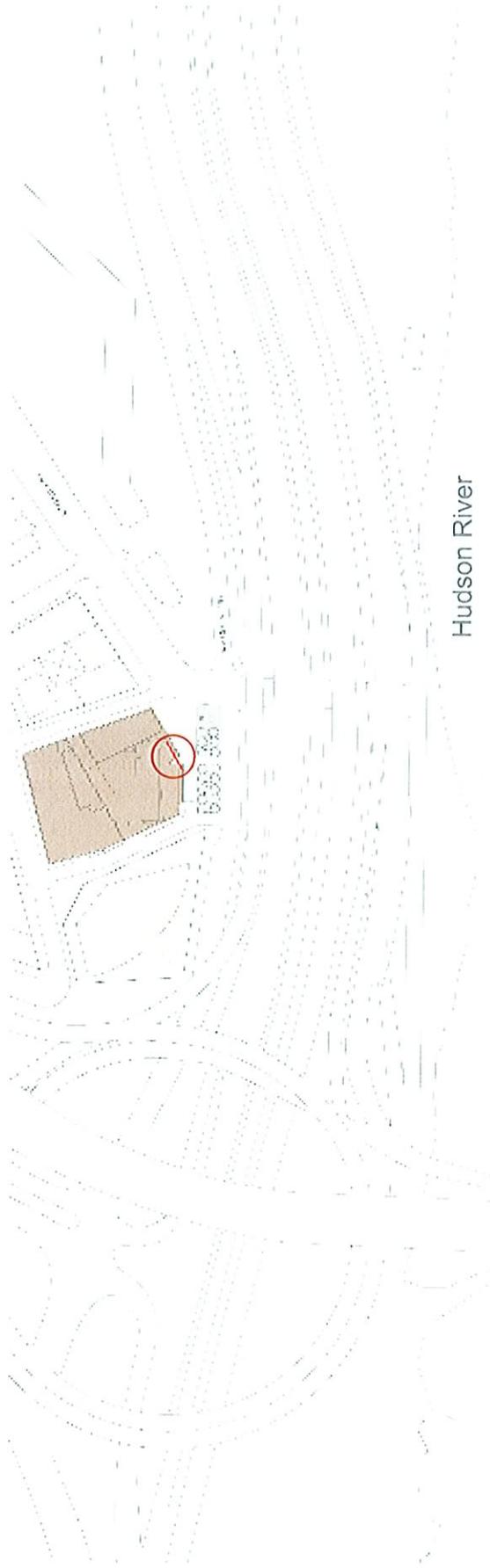
Above left: The Dreaming has very different appearances throughout the day and night as the light changes.
Above right: The work is filled with images of artifacts that trace the community's astonishing cultural history.



WEAVING WALL

ALBANY, NEW YORK



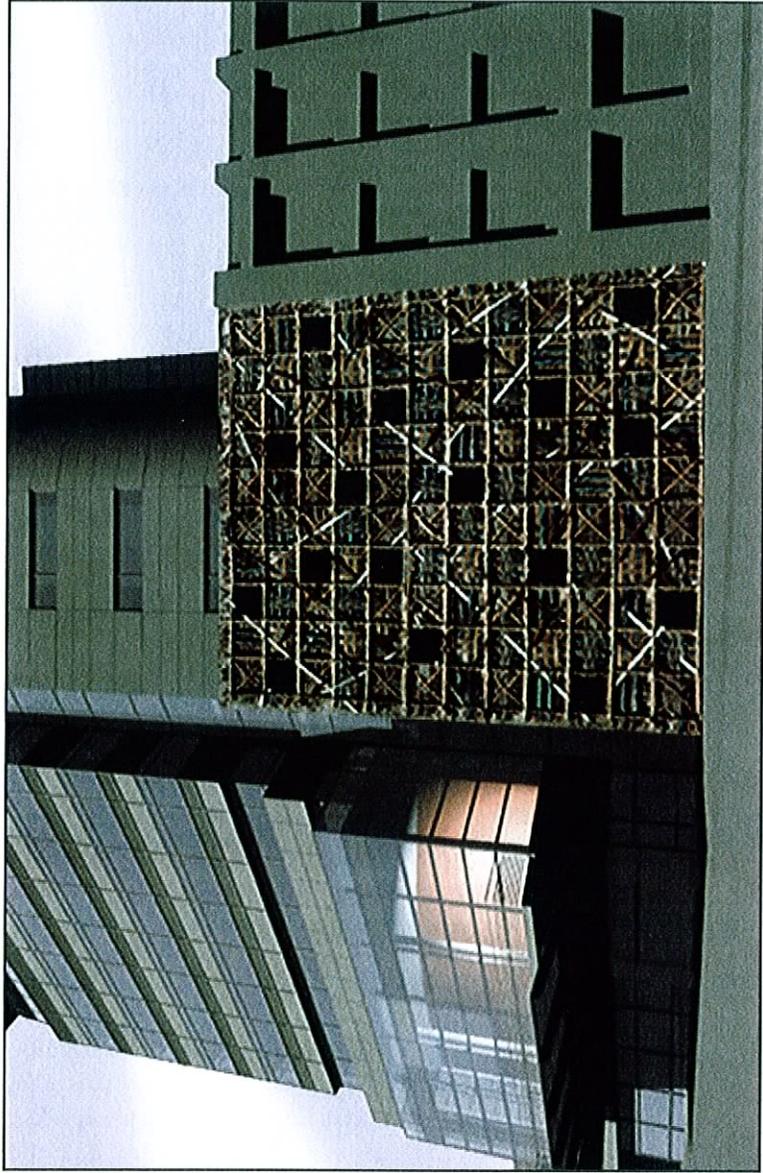


Hudson River

This 26-story mixed-use tower in Albany, New York will house a conference center, boutique hotel and two restaurants, but it faces large highway structures that compete visually with the building.

Artist William Cochran worked with contemporary textile master John Garrett to design a dramatic, four-story wall of contemporary weaving that faces Covenant Park, a gathering place designed by the artist to rejuvenate the southern entrance to the city. This weaving will be a convincing painted illusion, depicting materials first traded on this site in the seventeenth century, including copper, leather, cloth, glass, wood, and paper. The art glass panels suspended in the weaving are windows into the building's interior. When sunlight passes through these windows, it projects patterns of color, light and text onto the back wall of a public staircase connecting the floors of the conference center. At night, the unusual pattern of illuminated art glass enlivens Covenant Park and draws visitors into the building.

Left and right: Artist's concept images.



SKY LOOM

ALBANY, NEW YORK

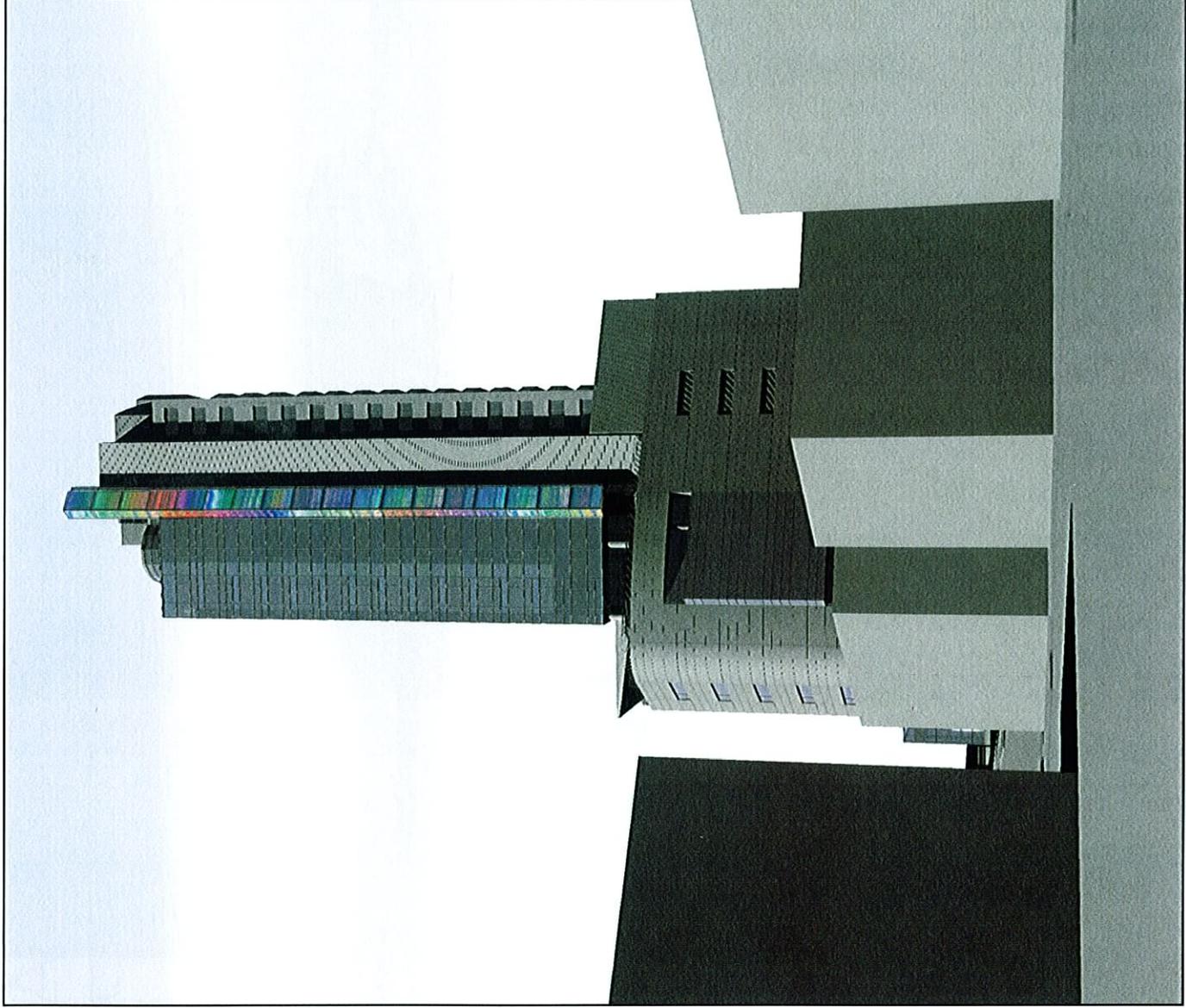
This signature 26-story tower is a mixed-use structure with two restaurants, a conference center, a four-star boutique hotel, and office space. The presenting facade faces north, toward Albany's downtown. Guests arrive from this direction.

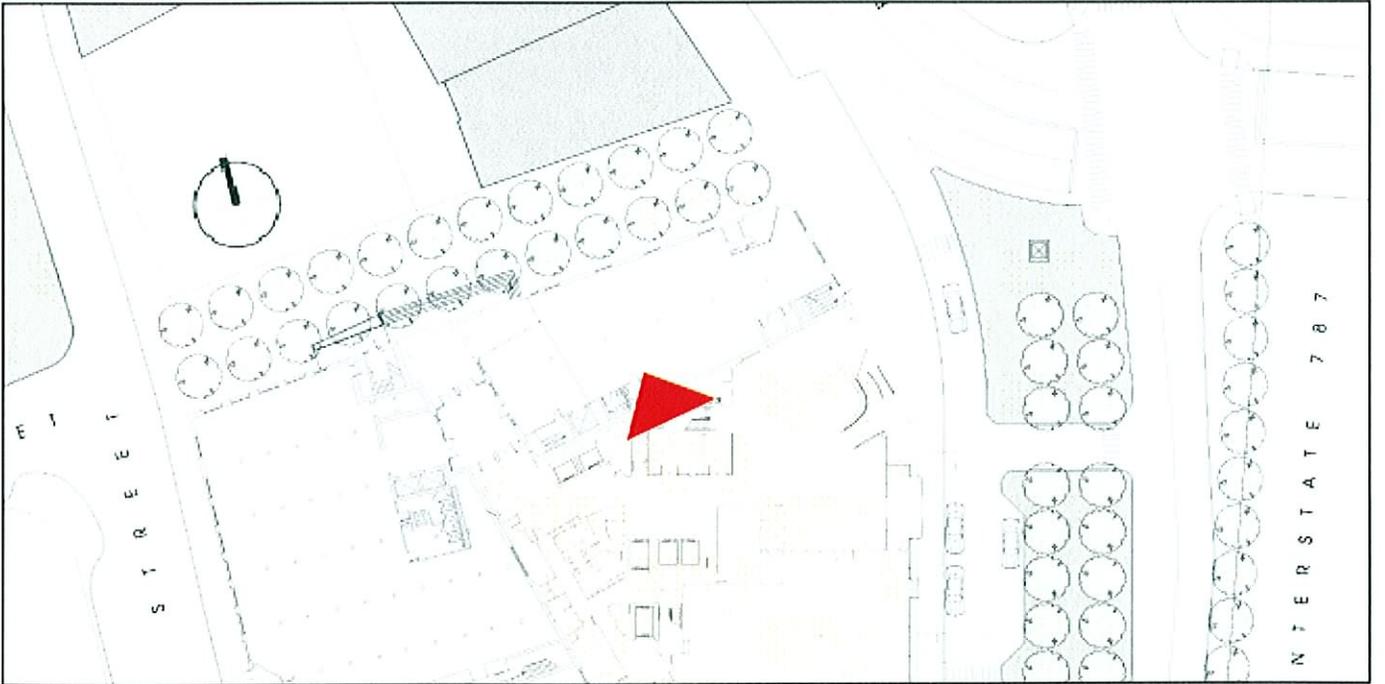
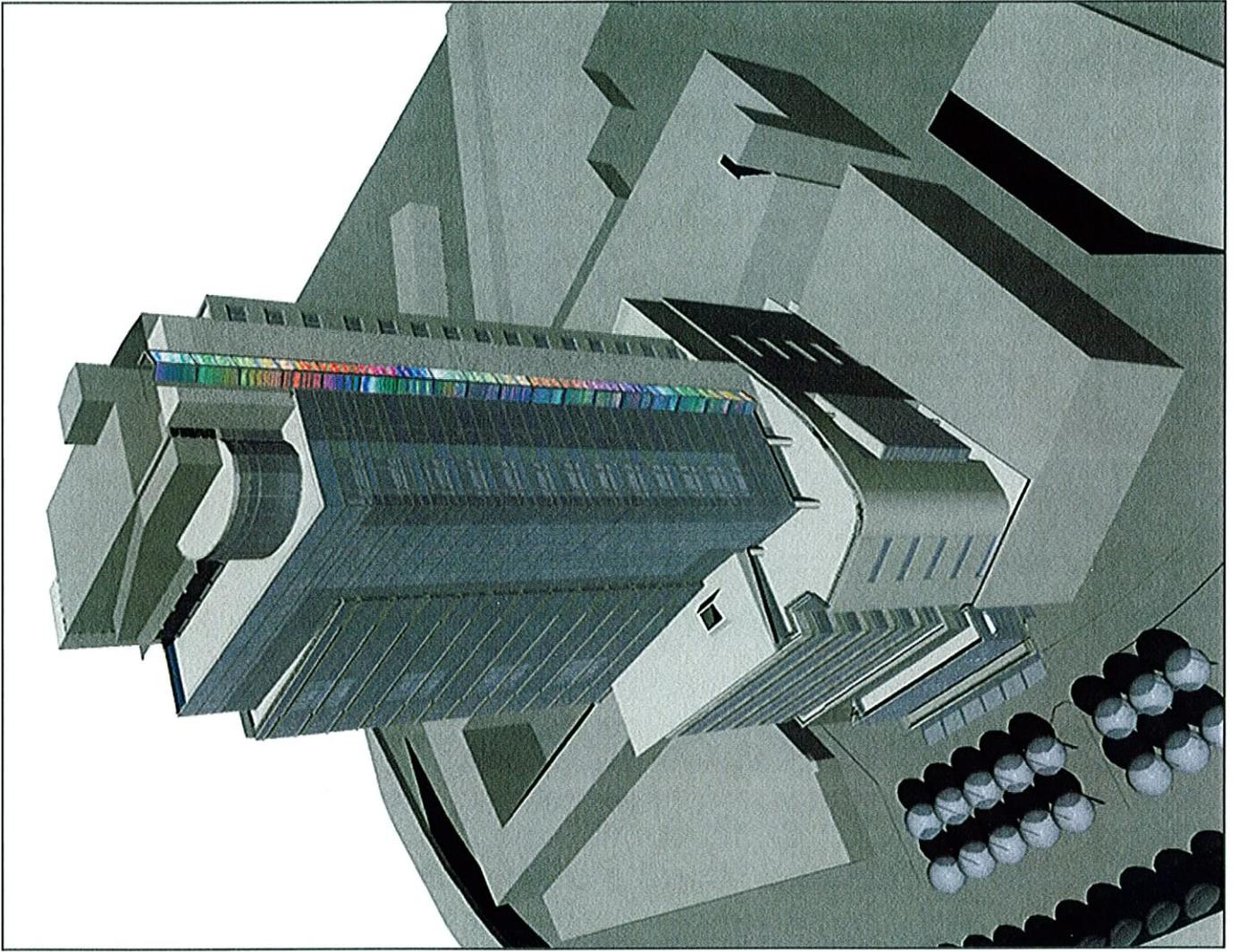
The challenge was to enliven the north face of the tower, which is nearly always in shadow. The artist solved this problem by bending light onto the north face in a work called Sky Loom.

Sky Loom is a kind of high-tech prism, a 17-story-tall holographic glass light shaft. A heliostat — computer-driven mirrors on the roof — will collect sunlight and redirect it down the tower's shadow side, where the holographic glass weaves it into changing, fugitive patterns of color, "threads of light," forming a symbolic warp and weft.

The display is fleeting and interactive, constantly shifting in response to the time of day and season and the perspective of the viewer. The work activates both day and night, and is visible from within the hotel corridors on every floor. From the ground, the work is visible over long distances, including the entire Hudson riverfront and the downtown.

The aesthetic and technical design for this work is complete, but the building construction is on hold due to financing issues. Artist William Cochran worked closely with architects Erenkrantz Ekstut & Kuhn to integrate the work into the architecture.





A HANDFUL OF KEYS

GREAT NECK, NEW YORK



This trompe l'oeil mural on the exterior wall of an art center in Great Neck, New York, depicts local children. It was created on cement panels and will last for decades.

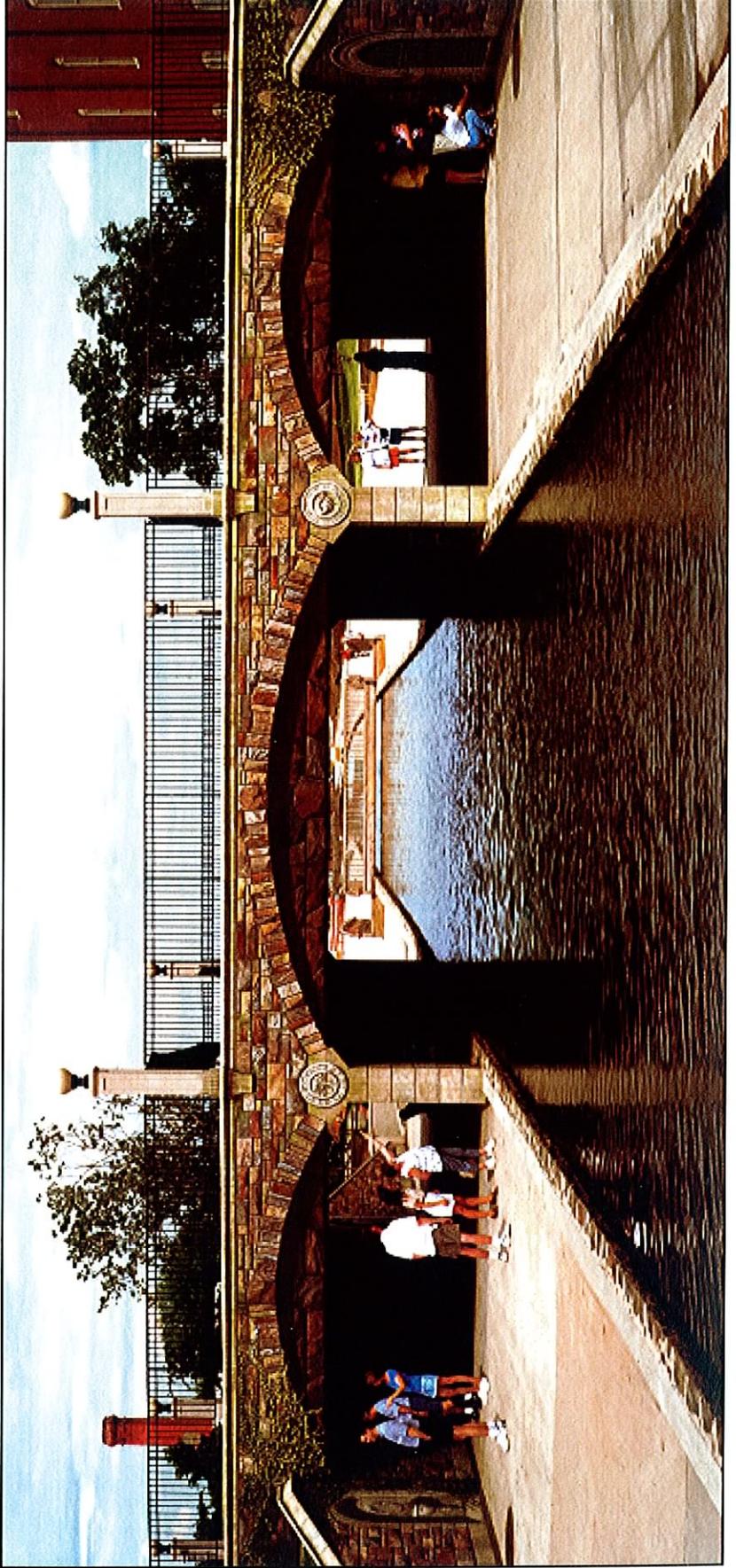






COMMUNITY BRIDGE

FREDERICK, MARYLAND



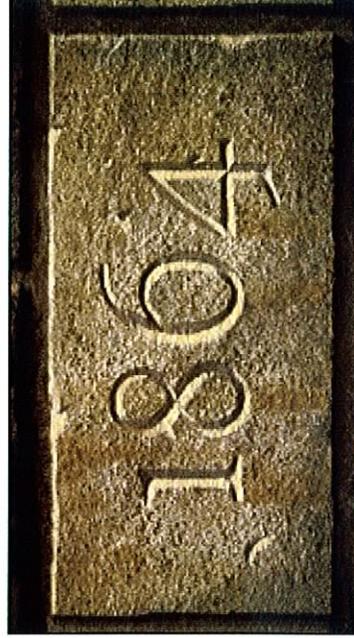
The *Community Bridge* mural project in Frederick, Maryland transformed six walls of a plain concrete traffic bridge in a declining, high-crime area into the stunning painted illusion of an old stone bridge, using permanent silicate paints. Ideas from thousands of people — depicted as “carvings” in the “stone” — shaped the meaning of *Community Bridge*, demonstrating the visionary capacity of everyday people of all backgrounds and ages

who have no special training in creativity or the arts. Eventually the bridge drew ideas from across the United States and 30 countries on five continents, attracting tens of thousands of visitors and helping to spur three hundred million dollars in new public and private development.

Today the bridge is a catalyst for economic, social and cultural transformation in Frederick, Mary-

land. It has won several major awards, and its story has been widely published, inspiring similar projects in many cities and countries.

The following images are flat walls — there is no fountain, no birds, no bas relief hands. All of it is a detailed hand-painted illusion. Four major focal points and many smaller images express common themes and collectively speak with the voice of the community itself.

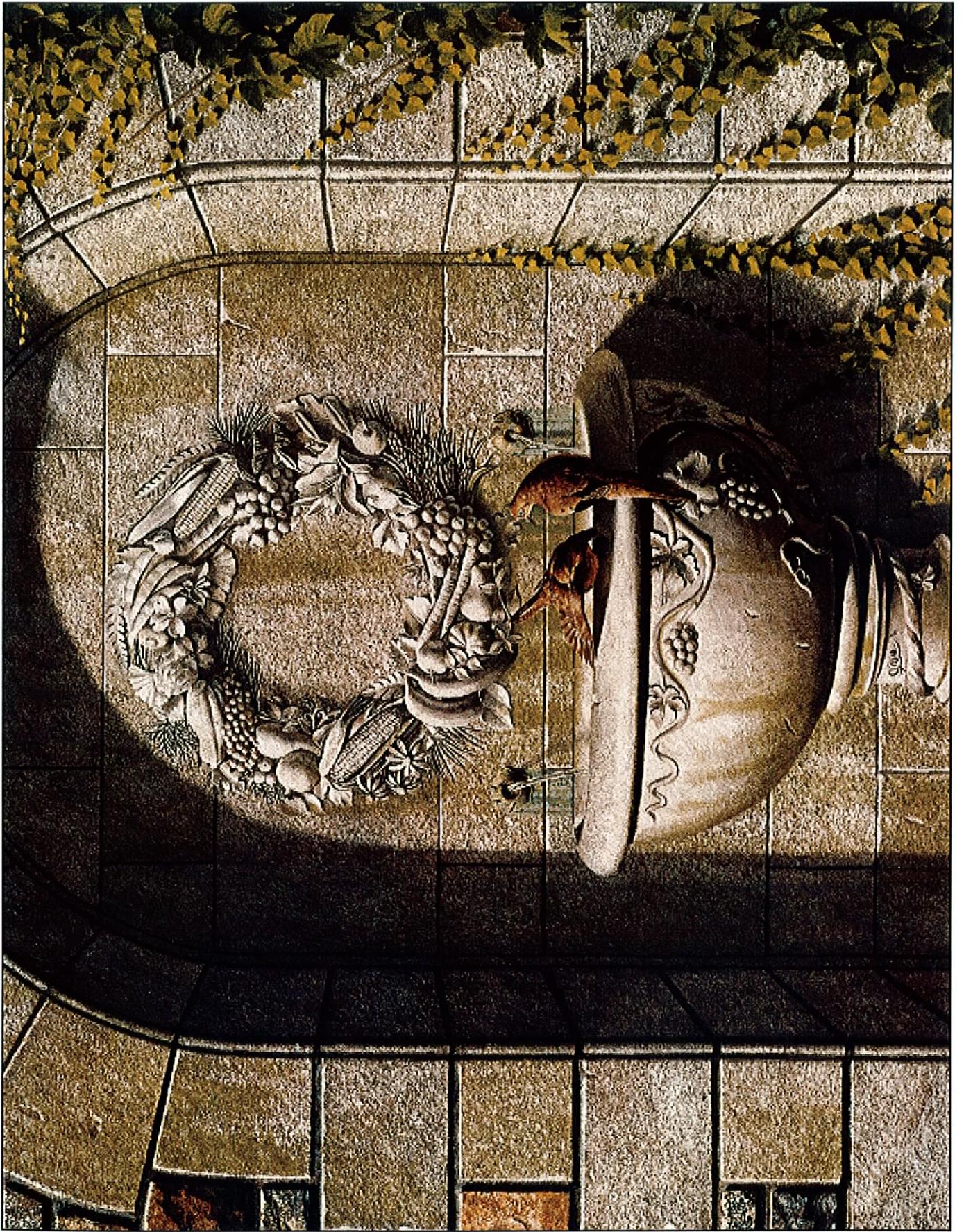




Left: The Light Within, detail of Community Bridge, 1995, Frederick, Maryland

Next page: The Forgotten Song, detail of Community Bridge, 1995, Frederick, Maryland





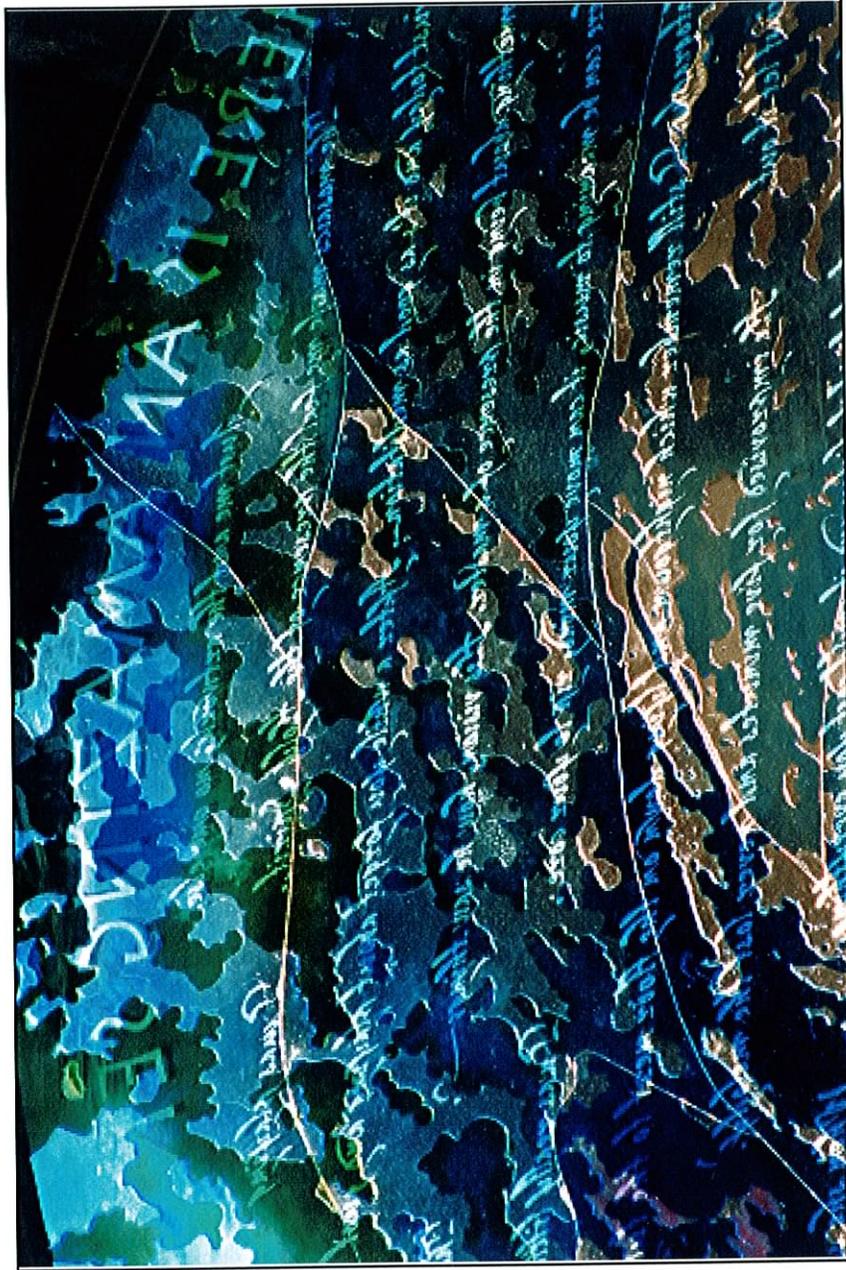
Left: The Unfound Door, detail of Community Bridge, 1994, Frederick, Maryland

Below: William Cochran painting The Forgotten Song, detail of Community Bridge, 1995, Frederick, Maryland

Next page: Five thousand people who helped build Community Bridge gathered to celebrate its completion at the Community Bridge Celebration, September 18, 1998, Frederick, Maryland. The event included live music and dance and was broadcast around the world on the Internet.







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SEE MORE HERE:

WWW.WILLIAMCOCHRAN.COM
WWW.THEDREAMING.INFO

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ABOVE: DETAIL OF KARDIA IN SUNLIGHT, INTERIOR VIEW.

