



## 11. THE URBAN EXPERIENCE

### Introduction

Cities and the arts have had a symbiotic relationship in many countries through history. The social patterns of a city impact the evolution of an urban culture, and works of art produced and exhibited there reflect those influences.<sup>1</sup>

Cities are the centers of artistic life, with museums and galleries providing residents and visitors access to art. Places of worship, city parks, and the buildings themselves reflect each urban area's artistic ethos. In this way, the energy of city life feeds artistic inspiration, and the resulting artwork revitalizes city life.

### Structures for Worship

The construction of structures designed for religious purposes has been central to the growth of numerous cities throughout history. The world's first city was Uruk in Mesopotamia, approximately 155 miles south of present-day Baghdad, between the Tigris and Euphrates Rivers. By 3200 BCE, the population had reached 40,000. A fertile valley and successful agricultural practices made it possible for some residents to shift attention from farming to cultural activities. Monumental architecture embellished with mosaics of painted clay cones began to appear.

The photograph in Figure 1 (pg. 355) shows the remains of what was once the base for Uruk's White Temple, dedicated to the god of the sky, Anu, the chief deity of the Sumerians. Temples like this were built on stepped platforms called ziggurats so they would be visible to all from the surrounding area. The White Temple ziggurat rose 40 feet above the ground, lifting the temple above the city's fortification wall.<sup>2</sup>

Another temple—the Parthenon, seen in Figure 2 (pg. 356)—was the grandest in the Greek world by the time it was finished around 433-432 BCE. Construction of the largest structure on the Acropolis began after a significant Athenian victory over long-standing Persian rivals. The politician Perikles (d. 429 BCE) led the building campaign on the site that had been sacked by the Persians several decades earlier.



Figure 1. Unknown artist(s), (Uruk, Mesopotamia); *Ruins of the White Temple and Ziggurat*; brick; West Asia; ca.3200–3000 BCE; H:40 ft. (12 m.); Warka (ancient Uruk), Iraq. Photograph © Nik Wheeler/Corbis.



Figure 2. Iktinos and Kallikrates (architects); Pheidias (fl. c. 490-430 BC) (sculptor); *Parthenon*; marble; ca. 447/6–433/2 BCE; (Column) H: 34 ft. (10.4 m.) (Base) W: 100 ft. (30.5 m.), L: 225 ft. (68.6 m.); Acropolis, Athens, Greece. Photograph courtesy of © Charles O'Rear/Corbis.

Although the Parthenon looks symmetrical and straight, this is an illusion. Every vertical column is thicker in the middle than on the top and bottom. Each horizontal line rises in the middle, and none of the angles are right angles. The Greeks understood that from a distance the human eye would reconcile these distortions.

Inside stood a large, golden statue of the goddess Athena, to whom the temple was dedicated. In addition to ensuring her continued blessings, the statue and temple conveyed to the outside world that Athens was wealthy, powerful, cultured, and blessed.

By the 14<sup>th</sup> century, the city of Rome had fallen into a state of ruin. This was the consequence of waning papal authority during the Great Schism, when the legitimacy of the pope's role was called into question because multiple claimants assumed the title. The election of Martin V to the papacy in 1417 brought a focus on restoring power to the Church and glory to Rome. He and

his successors oversaw large-scale urban renewal projects, including the commissioning of art and architecture.

Pope Julius II (r. 1503-13) decided to build an impressive new structure in place of the old Roman basilica marking the burial place of Saint Peter. However, the Reformation thwarted his grand plans. Construction stopped and started, and responsibility for the structure changed hands several times.

In the 1540s, when the Counter-Reformation was underway, Michelangelo Buonarroti (1475-1564) took over as the architectural supervisor. The basilica dome seen in Figure 3 came to be regarded as a symbol of the Church's triumph over adversity. The strength of the Church continued to grow over the next century as increasing numbers of pilgrims came to Rome. In the 1660s, Gian Lorenzo Bernini (1598-1680) designed the curved colonnades that served to contain crowds of visitors, symbolically representing the Church's embrace. Through such commissions and urban spectacle, the papacy reinforced its legitimacy and power.<sup>3</sup>



Figure 3. Michelangelo Buonarroti (Italian, 1475-1564), Carlo Modeno (Italian, 1556-1629), Gian Lorenzo Bernini (Italian, 1598-1680), et al.; *St. Peter's Basilica and St. Peter's Square*; travertine marble; ca. 1506–1667; Vatican City, Rome, Italy. Photograph courtesy of Alinari Archives/Corbis.

Another religious architectural masterpiece is located in Djenné, the oldest known city in sub-Saharan Africa. The Great Mosque shown in Figure 4—the largest mud brick building in the world—was built in 1906-1907, and is said to be modeled on one that was built on the same spot in the 13<sup>th</sup> century. The mosque, situated in a large market square that residents regularly frequent, is the principal place of worship in a city where everyone is Muslim.

Djenné is in present-day Mali on the flood lands between two rivers, the Niger and the Bani. The mud of Djenné has manure and fish remains mixed in, which makes it exceptionally hard. As long as it is sealed, the mud is totally waterproof. But cracks develop at the end of every rainy season. To prevent the collapse of the building, the surface is re-plastered and resealed during an annual celebratory event that involves thousands of people.<sup>4</sup>



Figure 4. Unknown artist(s) (Niger Inland Delta, Mopti Region, Mali); *Great Mosque*; mud brick and palm wood; 1906-1907; H: 33+ ft. (10+ m.), W: approx. 246 ft. (75 m.), L: approx. 246 ft. (75 m.); Djenné, Mali. Photograph © Gavin Hellier/JAI/Corbis.

## Connecting to Nature

In urban areas, public gardens and parks enable city dwellers to enjoy and interact with nature as part of their daily lives. Considered the father of landscape architecture--a term he coined with his partner Calvert Vaux (1824-1895)--Frederick Law Olmsted (1822-1903) created designs for numerous major public parks, parkways, and green spaces within the United States. Olmsted believed that natural scenery could help improve the quality of urban life by offering a counterbalance to the stresses and inherently unnatural aspects of city life.<sup>5</sup> He drew his ideas from British naturalistic landscape theories and principles of human psychology, using picturesque and pastoral scenery to convey a sense of “bounteousness, profusion and mystery.”<sup>6</sup>

In addition to parks in cities like Boston, Chicago, Louisville, Rochester, Buffalo, Detroit, and Montreal, Olmsted designed a number of parks in New York. These include Central Park, Prospect Park, Riverside Park, Morningside Park, and Fort Greene Park.



Figure 5. Frederick Law Olmsted (American, 1822-1903) and Calvert Vaux (English, 1824-1895); *Central Park (view of the Turtle Pond)*; stone, earth, topsoil, water, various tree and plant species; originally designed 1857; 843 acres (entire park); New York, NY. Photograph © Richard Cummins/Corbis.

Olmstead and Vaux used careful planning to achieve the seemingly wild and natural appearance of Central Park, as seen in Figure 5 (pg. 359). Designed in 1857 and constructed between that time and 1871, the designers viewed their creation as a work of art. They intended to create a special refuge set apart from the hectic pace and challenges of city life. The integration of winding paths, spectacular views, and varied environments presents a striking contrast to the regular grid pattern of nearby streets. Turtle Pond, seen in the photograph, was added in the 1930s. Environmentally appropriate plants were introduced to the area around the pond, and fish, birds, frogs, dragonflies, and turtles have come naturally to live there.

The success of Central Park inspired the creation of urban parks elsewhere. In the 19<sup>th</sup> century, leaders of the City Beautiful Movement sought to improve the conditions of poor, dirty, crowded urban centers through urban planning and architecture. They believed a more aesthetically pleasing environment would inspire moral and civic-minded behavior. Other goals were to encourage tourism and spending and to foster national pride in American cities.

One of the most important precedents for City Beautiful planners was the broad boulevard in Paris, the Champs-Élysées, shown in Figure 6. The Champs-Élysées inspired the design of Philadelphia's Benjamin Franklin Parkway, seen in Figure 7 (pg. 361).



Figure 6. Unknown artist; Avenue des Champs-Élysées; late 19<sup>th</sup> century or early 20<sup>th</sup> century; Paris, France. Photograph © Corbis.



Figure 7. Paul Philippe Cret (French, 1876-1945) and Jacques Greber (French, 1882-1962) (designers); *Benjamin Franklin Parkway*, 1917-1926; L: approx. 1 mi. (1.6 km.); Philadelphia, PA. Photograph © Alan Schein Photography/Corbis.

The original plan for Philadelphia laid out in the 17<sup>th</sup> century by William Penn took the form of a regular, rectangular grid. The mile-long, tree-lined parkway cuts a swath across an entire section of that grid. Stretching just over a mile long, it runs between City Hall and the entrance to Fairmount Park, Philadelphia's extensive park system. In addition to providing a connection to nature, the parkway also provides city dwellers and tourists with access to a range of institutions promoting art, culture, and learning. The Philadelphia Museum of Art, a majestic example of Greek revival architecture, is at one end. Other important buildings located along the parkway include the Free Library, the Academy of Natural Sciences, and the Cathedral of Saints Peter and Paul. Reinforcing the City Beautiful ideals are greenery, monuments, and grand fountains on the islands that form its central axis.<sup>7</sup>

## Building Up

Skyscrapers have profoundly altered the appearance of cities as well as the quality of urban life. While small by contemporary standards at nearly 548 feet, Philadelphia City Hall was originally designed by Scottish architect John McArthur Jr. (1823-1890) to be the world's tallest building. But by the time it was completed in 1901, the Washington Monument and Eiffel Tower had already surpassed it.

Nevertheless, today it is the world's tallest masonry building with granite and brick walls—some as thick as 22 feet—bearing the weight of the building, rather than the steel used in later skyscrapers. Topping the central tower is a sculpture of William Penn that is nearly 37 feet tall. For many years, according to a gentlemen's agreement, no other building in Philadelphia could exceed City Hall's height. That changed in 1987, when One Liberty Place was completed.<sup>8</sup>

In the mid-1880s, American architect William Le Baron Jenney (1832-1907) created the first load-bearing structural steel frame to support the entire weight of a building's walls. This load-bearing engineering innovation—together with other technological developments, such as the invention of the elevator—triggered an intense competition to build the tallest building.

The designers of early skyscrapers often incorporated historical reference into the embellishments of facades. The Woolworth Building in Manhattan, which opened in 1913,<sup>9</sup> alludes to the Gothic cathedral. In addition to its verticality, the sculptural element on top serves a similar purpose to that of a church steeple in a medieval town, designed to be seen from afar and to mark a significant landmark. Its lobby's stained glass resembles the types of glasswork that would be found in a cathedral. Gargoyles surrounding the entrance and lobby portray various types of workers as well as the architect and businessman Frank W. Woolworth (1852-1919). The five-and-dime



Figure 8. William van Alen (American, 1882/3-1954); *Chrysler Building*; steel frame, brick, concrete, masonry, and metal cladding; 1928-1930; H: 1,046 ft. (318.8 m.); 42<sup>nd</sup> Street and Lexington Avenue, New York, NY. Photograph © Alan Schein Photography/Corbis.

entrepreneur commissioned the building to be the headquarters of his business empire. Representing not only his own success, but also that of 20<sup>th</sup>-century capitalism, the Woolworth Building earned the nickname “The Cathedral of Commerce.”<sup>10</sup>

Like the Woolworth Building, the Chrysler Building in Manhattan, seen in Figure 8 (pg. 363), was designed to house company offices. The building was already under construction when Chrysler purchased it. Architect William van Alen (1883-1954) was hired to ensure that the skyscraper functioned as a commercial for the company brand. He added decorative features on the Art Deco façade that incorporated Chrysler emblems and references to automobiles, such as hood ornaments, wheels, and fenders. The stainless steel spike on the top made it the tallest structure in the world (77 stories) when it was completed in 1930.<sup>11</sup>



Figure 9. Johannes Vermeer (Dutch, 1632-1675); *View of Delft*; oil on canvas; ca. 1660-1661; H: 38 in. (96.5 cm.), W: 45 ½ in. (115.7 cm.); Royal Picture Gallery, Mauritshuis, The Hague, The Netherlands. Photograph courtesy of Art Resource, NY/Photo by Erich Lessing.

## Urban Perspectives

In addition to attracting large numbers of artists who choose to live near the amenities urban centers offer, cities also stimulate the creation of works that convey the artists' feelings about city life.

Painted between 1660 and 1661, the cityscape in Figure 9 (pg. 364) by Johannes Vermeer (1632-1675), *View of Delft*, is a tribute to the city's ability to overcome adversity. After the explosion of a gunpowder store and fire destroyed Delft in 1654, it was rebuilt. Vermeer's masterful rendering of sunlight with white and yellow paint focuses attention on important city monuments. These include fortifications and the tower of Nieuwe Kerk, a national symbol of Dutch independence, where the magnificent tomb of William the Silent (1533-1584) was located.<sup>12</sup>

By the 18<sup>th</sup> century, the world's largest city was Edo—present-day Tokyo—with a population of over one million. Edo's citizens included merchants, artisans, and *daimyo*—regional military leaders required to maintain part-time residence there—along with their households. Depicting various aspects of city life, *ukiyo-e* prints were a popular and affordable art form produced for residents, visitors, and individuals who would have liked to travel to Edo, but were unable to do so. The word *ukiyo-e*, meaning “pictures of the floating world,” comes from a Buddhist concept that has to do with the evanescence of life. In the 17<sup>th</sup> century, it came to be used to describe this world of temporary pleasures and distractions.

Edo's Yoshiwara quarter, a licensed pleasure district, appeared in numerous *ukiyo-e* prints. *Night View of Saruwaka-machi* (*Saruwaka-machi Yoru no Kei*) in Figure 10 (pg. 366), completed in 1856, comes from a series of woodblock prints by Edo native Utagawa (Ando) Hiroshige (1797-1858) entitled *Meisho Edo hyakkei*, or “One Hundred Famous Views of Edo.” The print depicts a group of people strolling through a street lined with shops in *Saruwaka-machi*, the theater district. Although the image seems to accurately represent the cleanliness of Edo, the artist's intention was to celebrate city life, rather than document it.<sup>13</sup> The work incorporates the Japanese aesthetic of simplified abstraction together with Western-influenced perspective.

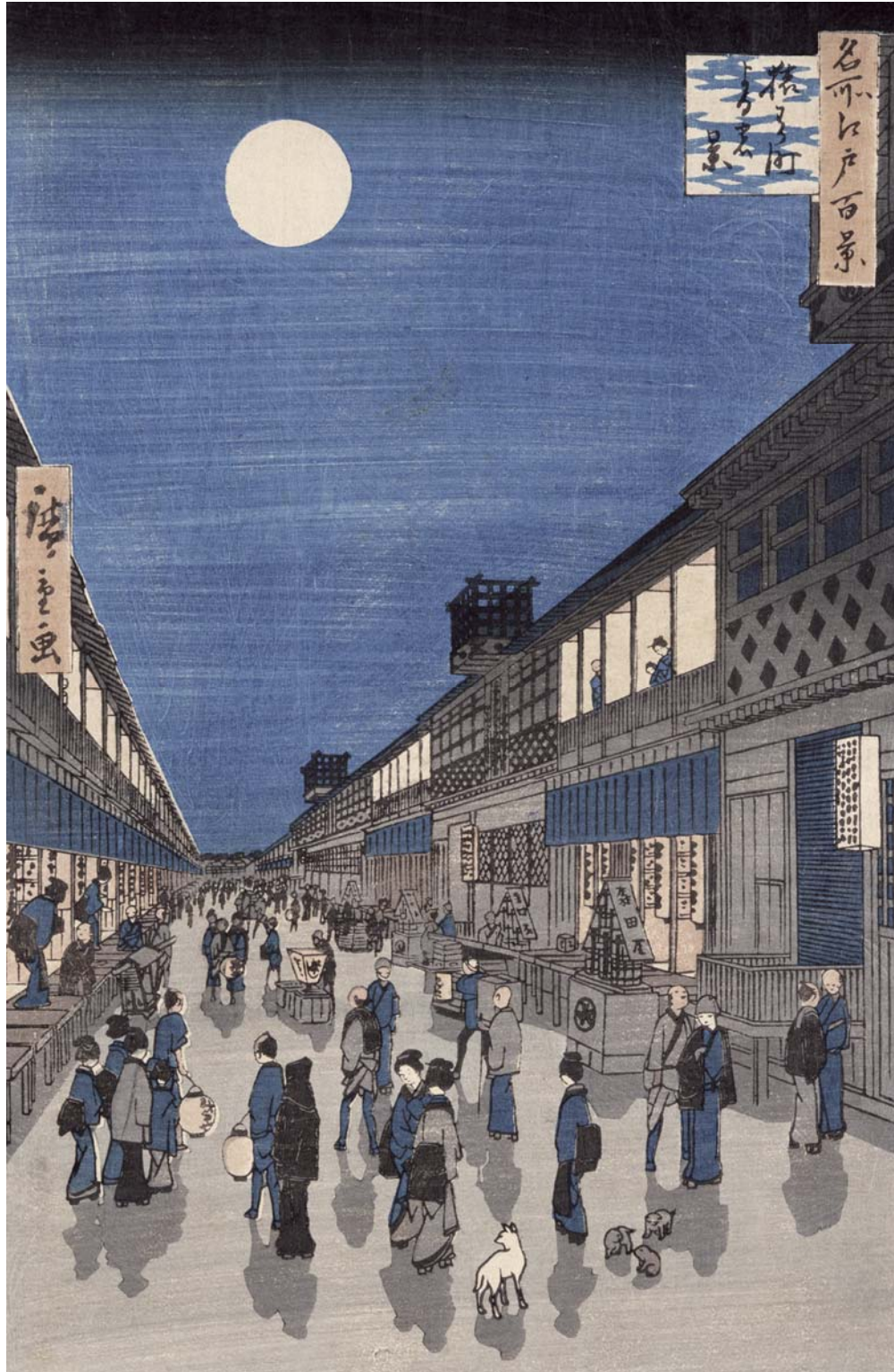


Figure 10. Utagawa (Ando) Hiroshige (Japanese, 1797-1858); *Night View of Saruwaka-machi* (*Saruwaka-machi Yoru no Kei*) from *One Hundred Famous Views of Edo* (*Meisho Edo hyakkei*); color woodblock print; 1856; H: 13  $\frac{1}{4}$  in. (33.8 cm.), W: 8  $\frac{2}{3}$  in. (22.5 cm.); Musée Claude Monet, Giverny, France. Photograph courtesy of Giraudon/the Bridgeman Art Library.

A dramatic perspective also distinguishes the view of city life presented in *Paris Street; Rainy Day* (1877), shown in Figure 11, by French painter Gustave Caillebotte (1848-1894). The neighborhood was going through a transition begun in the 1850s and '60s when Baron Haussmann, the city prefect, initiated a massive urban renewal project to transform Paris into a model modern metropolis. Narrow streets became the broad boulevards seen in the painting. Although Caillebotte's style was quite different from the Impressionist artists with whom he exhibited—including Monet, Renoir, and Degas—he shared with them a desire to capture momentary experience. The Impressionists were also interested in depicting how the physical changes in the urban landscape were impacting the social life of the city, prompting people of different classes to interact. Some artists embraced the change to Paris; others mourned the loss of history and tradition, and perceived a growing disconnection among residents. Caillebotte's response in the painting is more ambivalent. He depicts a fashionably dressed couple on the right and a workman on the left. Although they share the same space, they are separate.<sup>14</sup>



Figure 11. Gustave Caillebotte (French, 1848-1894); *Paris Street; Rainy Day*; oil on canvas; 1877; H: 83 ½ in. (212.2 cm.), W: 108 ¾ in. (276.2 cm.); Charles H. and Mary F.S. Worcester Collection, The Art Institute of Chicago, IL. Photograph courtesy of Art Resource/Photo by Erich Lessing.



Figure 12. Umberto Boccioni (Italian, 1882-1916); *The City Rises*; oil on canvas; 1910; H: 78.5 in. (199 cm.), W: 118.5 in. (301 cm.); The Museum of Modern Art, New York, NY. Photograph © The Museum of Modern Art, Licensed by SCALA/Art Resource, NY.

The attitude toward change and progress reflected in *The City Rises*, (1910), shown in Figure 12, is unambiguous. Italian painter Umberto Boccioni (1882-1916) and his futurist colleagues shared a utopian dream of transforming Italy into a modern, industrial nation by harnessing the power of technology. The 10-foot-wide painting depicts muscular and agile workers energetically constructing an electric power plant. To Boccioni, the city of the future was Milan, unencumbered by the tradition and history of a place like Venice. The gigantic horse with a wing-like yoke, together with the heroic representation of the workers, serve to mythologize the building of this modern city.

## Public Art in 2D

Much public art in the modern era serves a different purpose than the statues and monuments erected in cities for centuries to commemorate the accomplishments of individuals and governments. Mexican artist Diego Rivera (1886-1957) painted murals on public buildings to communicate his Marxist political views. His works depicted workers and the indigenous population of Mexico, who were also his intended audience.

Rivera, José Clemente Orozco, and David Alfaro Siqueiros—known collectively as *los tres grandes* or “the big three”—all created murals for the Ministry of Education in Mexico City. In 1923, Rivera began cycles for the building’s Court of Labor and Court of Fiestas, where *La Quema de los Judas* (*The Burning of the Judases*), shown in Figure 13 (pg. 370), stands along with depictions of other local festivals, such as the Day of the Dead.

Each year on the Saturday before Easter, the local community gathered to explode firecracker-filled, papier-mâché effigies of Judas, the apostle who betrayed Christ. Judas also represented evil and corruption, and there was a tradition of using the destruction of the effigies as a form of political protest. In the painting, the “Judases” representing the government, army, and the church are a politician in a suit, a general on a horse, and a priest in black robes. Painted just a few years after the Mexican Revolution, the mural conveys Rivera’s criticism of these institutions for betraying the people before the war, and reinforces his support of socialist ideals.

More recently murals have played a key role in an effort to help address social problems in poor Philadelphia neighborhoods. In 1984 the city established an agency to promote urban renewal through public art projects. The Mural Arts Program, as it is now known, transforms graffiti-scarred walls into paintings, incorporating the input and artistry of neighborhood residents.

*Tribute to Jackie Robinson* (1997), by American artist David McShane (b. ca.1970) and shown in Figure 14 on page 371 covers, the side of a three-story building in a part of North Philadelphia with a large African American population. The mural honors Jackie Robinson, the first player to desegregate Major League Baseball in 1947, depicted sliding dramatically into home plate. A hero of the Civil Rights movement, Robinson worked to improve underserved African-American neighborhoods after retiring from the sport. By limiting the palette to black and white, the artist references Robinson’s struggle in a racially divided America. The Mural Arts Program has made possible the creation of more than 2,800 murals in Philadelphia.<sup>15</sup>



Figure 13. Diego Rivera (Mexican, 1866-1957); *The Burning of Judases* (*La Quema de los Judas*); mural; 1923-1924; H: 14.10 ft. (4.30 m.), W: 12.56 ft. (3.83 m.); Court of Fiestas, Level 1, West Wall, Secretaria de Educacion Publica, Mexico City, D.F., Mexico. Photograph © Schalkwijk / Art Resource, NY.



Figure 14. David McShane (American, b. ca. 1970); *Tribute to Jackie Robinson*; mural; 1997; H: 30 ft. (9.1 m.); W: 24 ft. (7.3 m.); 2803 North Broad Street, Philadelphia, PA. Photograph © 1997 City of Philadelphia Mural Arts Program / David McShane Photo © JackRamsdale.com.

### Public Art in 3D

In the 1960s, the city of Grand Rapids, Michigan, incorporated public art into an urban renewal initiative. With the support of the relatively new National Endowment for the Arts, the city commissioned American sculptor Alexander Calder (1898-1976) to create a new work to be displayed in front of city hall. *La grande vitesse* (1969), shown in Figure 15, meaning “grand rapids,” when translated roughly from the French, is an unmoving stabile, as opposed to the moving mobiles the artist made. Calder constructed the bright red, 42-ton piece from steel, riveting and welding it together using the same technique as that used to build ships. Calder’s use of industrial fabrication contrasts with his curving, organic forms.

*La grande vitesse* has had a lasting impact on Grand Rapids, becoming an iconic symbol of the city. The city logo based on the sculpture appears on municipal letterhead, street signs, and city vehicles. Every year the city holds an arts festival on Calder’s birthday, and the residents honored the artist by renaming the location of the stabile “Calder Plaza.”

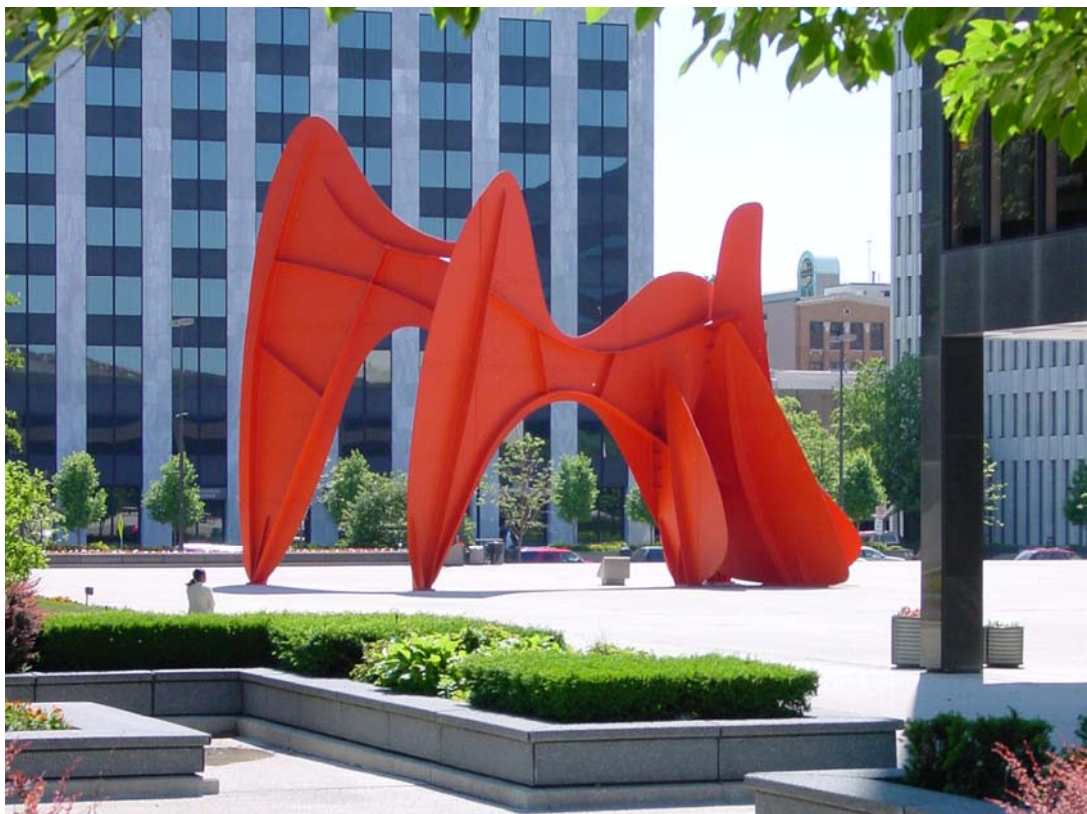


Figure 15. Alexander Calder (American, 1898-1976); *La grande vitesse*; sheet metal, bolts, and paint; 1969; H: 43 ft. (13.1 m.), W: 55 ft. (16.8 m.), D: 25 ft. (7.6 m.); Calder Plaza, Grand Rapids, MI. Photograph courtesy of the Tourism Department of the City of Grand Rapids.

Collaboration with government agencies has been critical to the work of American artists Christo (b. 1935) and Jeanne-Claude (1935-2009), who began working together on public art projects in 1961. Their large-scale environmental works have been designed for both urban and rural locations, and has required elaborate planning that sometimes has taken decades from design to execution. But they always have insisted on total artistic control and have funded their projects themselves, without any sponsorship.

*The Gates*, pictured in Figure 16, were on view in Manhattan's Central Park for two weeks at the end of February 2005. The installation, covering 23 miles, included 7,503 gates constructed of nylon fabric and vinyl poles designed to rest on the pavement so there would no negative environmental impact.<sup>16</sup> According to the artists, the right-angled poles referred to the grid of streets surrounding the park. The undulating saffron fabric, which brightened the winter landscape, corresponded to the curved parkway paths and movement of tree branches.<sup>17</sup>



Figure 16. Christo (American, Bulgarian-born, b. 1935) and Jeanne-Claude (American, French-born, 1935-2009); *The Gates, Project for Central Park, New York*; vinyl poles, nylon fabric, and metal bases; 1979-2005; H: 16 ft. (4.8 m.) (each gate); New York, NY (temporary installation). Photograph © Alan Schein Photography/Corbis.



Figure 17. Olafur Eliasson (Danish, b. 1967); *The New York City Waterfalls*; scaffolding and piping; 2008; H: 90-120 ft. (27.4-36.6 m.); New York, NY (temporary installation). Photograph © Alan Schein Photography/Corbis.

Another temporary installation seen in Figure 17 (pg. 374)—the New York City Waterfalls—also provided an urban audience with a new kind of experience of nature. Danish artist Olafur Eliasson (b. 1967) used water from New York’s East River and exposed scaffolding to create a series of waterfalls placed at four locations. Varying in height from 90 to 120 feet, the waterfalls were on display from June through October 2008.

The four locations of the Waterfalls were the north shore dock of Governors Island, along the Brooklyn Heights piers, under the Brooklyn Bridge, and at Manhattan’s Pier 35. Eliasson’s intention was that people could not see four waterfalls from one vantage point, but would need to travel to each location, enjoying other sights of the city en route.<sup>18</sup>

New York City’s Public Art Fund, a non-profit organization established in 1977, supported the Waterfalls. Its mission is to bring works of contemporary art out of museums into public spaces, where they can engage the city’s diverse population. According to director Anne Pasternak, the goal of public art like the Waterfalls is to delight and stimulate city residents and visitors, encouraging them to talk to one another.

Some art in the urban environment is not officially supported by government or arts organizations. The international phenomenon known as Street Art, which developed in the 20<sup>th</sup> century, involves surprising and often illegal placement of images and objects. American artist Leon Reid IV (b.1979), who sometimes uses the alias Darius Jones, is a practitioner. He has works—sometimes installed furtively with helpers dressed in hardhats and vests of city workers—in the US, Europe, and South America.

Reid created *I Hear you Bro*, seen in Figure 18 (pg. 376), with his frequent collaborator, artist-filmmaker Brad Downey (b.1980). In this and other projects, Reid modified a sign commonly found on city streets. He and Downey have replaced the generic word “phone” with the more empathetic phrase “I hear you bro.” The placement of the sign across from a Brooklyn housing project is an intentional demonstration of support for the residents.

Reid assumes his work will be removed by pedestrians or the law, but sometimes installations remain in place for years. Because he loses control of works after placing them in the urban environment, Reid documents them in video or photographs. Whatever happens to his creation out in the city—unwatched by museum or gallery security guards—becomes part of the life of the artwork.<sup>19</sup>



Figure 18. Darius Jones (Leon Reid IV) (American, b. 1979) in collaboration with Brad Downey (American, b. 1980); *I Hear you Bro*; aluminum, spray enamel; 2003; H: approx. 18 in. (46 cm.), W: approx. 18 in. (46 cm.); Brooklyn, NY. Photograph courtesy of the artist.

For centuries, cities have been the centers of artistic life, where people regularly confront the positive and negative aspects of the human condition. The conundrums and contradictions of city living have inspired the work of artists from around the world, prompting the emergence of new visions from urban chaos. The arts in the urban context historically have contributed to the enhancement of the quality of urban life--and they continue to do so. Together with art in museums and galleries, architecture, parks, sculpture, and murals provide both residents and visitors with positive shared experiences that offset some of the challenges associated with city living.

## Endnotes

<sup>1</sup> Zeynep Celik and Diane Favro. "Methods of Urban History." *Journal of Architectural Education* 41.3 (1988): 4-9.

<sup>2</sup> K. Kris Hirst, "Uruk (Iraq)," in *Archaeology*. About.com Web site: <http://archaeology.about.com/od/utermis/g/uruk.htm>; Guillermo Algaze. "The Uruk Expansion: Cross Cultural Exchange in Early Mesopotamian Civilization." *Current Anthropology* 30.5 (December 1989): 571-608; "Uruk: The First City," in *Heilbrunn Timeline of Art History*. Metropolitan Museum of Art Web site: [http://www.metmuseum.org/toah/hd/uruk/hd\\_uruk.htm](http://www.metmuseum.org/toah/hd/uruk/hd_uruk.htm) (October 2003); and Marc van de Mieroop. "Reading Babylon." *American Journal of Archeology* 107.2 (April 2003): 257-275.

<sup>3</sup> Adam Mizrahi. "St. Peter's Basilica and Square: Influential Urban Space." Urban City Architecture Web site: <http://www.urbancityarch.com/2009/06/st-peters-basilica-and-square/> (June 16, 2009).

<sup>4</sup> "Places of Peace and Power: Djenne, Mali." Sacred Sites Web site: <http://www.sacredsites.com/africa/mali/djenne.html>.

<sup>5</sup> Charles E. Beveridge. "Frederick Law Olmsted Sr." National Association of Olmsted Parks Web site: <http://www.olmsted.org/ht/d/sp/i/1162/pid/1162>.

<sup>6</sup> Beveridge, "Frederick Law Olmsted Sr."

<sup>7</sup> "Historical Overview and Documentation: Rehabilitating the Benjamin Franklin Parkway." Historic Preservation Society Web site: <http://www.nps.gov/history/hps/hli/currents/franklinpark/historic.htm>.

<sup>8</sup> "Art on City Hall," in *Philadelphia and the Countryside*. gophila.com, The Official Visitors Site for Greater Philadelphia: [http://www.gophila.com/C/Things\\_to\\_Do\\_in\\_Philadelphia/211/Museums\\_and\\_the\\_Arts\\_in\\_Philadelphia/210/Public\\_Art/22/U/Art\\_on\\_City\\_Hall/1211.html](http://www.gophila.com/C/Things_to_Do_in_Philadelphia/211/Museums_and_the_Arts_in_Philadelphia/210/Public_Art/22/U/Art_on_City_Hall/1211.html).

<sup>9</sup> "Woolworth Building." The Skyscraper Museum Web site: [http://www.skyscraper.org/TALLEST\\_TOWERS/t\\_woolworth.htm](http://www.skyscraper.org/TALLEST_TOWERS/t_woolworth.htm).

<sup>10</sup> "The Woolworth Building." New York Architecture Images Web site: <http://www.nyc-architecture.com/SCC/SCC019.htm>.

<sup>11</sup> "Chrysler Building." New York Architecture Images Web site: <http://www.nyc-architecture.com/MID/MID021.htm>.

<sup>12</sup> "View of Delft." Essential Vermeer Web site: [http://www.essentialvermeer.com/catalogue/view\\_of\\_delft.html](http://www.essentialvermeer.com/catalogue/view_of_delft.html).

<sup>13</sup> "Hiroshige's One Hundred Famous Views of Edo: Hiroshige and His World," in *Exhibitions*. Brooklyn Museum Web site:

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<http://www.brooklynmuseum.org/exhibitions/online/edo/hiroshige/>; Money L. Hickman. "Views of the Floating World." *MFA Bulletin* 76 (1978): 4-33, <http://www.jstor.org/stable/4171617>; and Polyxeni Potter. "The Darkest Place Is under the Light House," in *EID Journal*. Centers for Disease Control and Prevention Web site: <http://origin.cdc.gov/eid/content/13/4/676.htm>.

<sup>14</sup> "Impressionism and Post-Impressionism." Oxford Art Online: <http://www.oxfordartonline.com/public/page/themes/impressionismandpostimpressionism>.

<sup>15</sup> Michael Powell. "Philadelphia, the Last Stand for Urban Murals." *Washington Post*, December 29, 2005, A03: <http://www.washingtonpost.com/wp-dyn/content/article/2005/12/28/AR2005122801310.html>.

<sup>16</sup> "The Gates, Central Park, New York City, 1979-2005." Christo and Jeanne-Claude Web site: <http://www.christojeanneclaude.net/tg.shtml>.

<sup>17</sup> Adam Burke. "Two Artists, a River and a Debate Over Public Space," in *Arts & Life*. National Public Radio Web site: <http://www.npr.org/templates/story/story.php?storyId=5205935> (March 11, 2006); and Peter Schjeldahl. "Gated," *New Yorker*, February 28 2005: [http://www.newyorker.com/archive/2005/02/28/050228ta\\_talk\\_schjeldahl](http://www.newyorker.com/archive/2005/02/28/050228ta_talk_schjeldahl).

<sup>18</sup> The New York City Waterfalls Web site: <http://www.nycwaterfalls.org>.

<sup>19</sup> Leon Reid IV Web site" <http://www.leonthe4th.com/>.