

# Report: The Death and Rebirth of Community Bridge

November 30, 2021 (revised 10/22)

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*The final major feature of Community Bridge underway in 1997.*

## Report: The Death and Rebirth of Community Bridge

### Introduction

The city and the Community Bridge mural artist (this writer) have been working together steadily since 2017 to identify and address the factors damaging the Community Bridge artwork. The team includes Frederick's Deputy Director of the Department of Parks and Recreation Bob Smith, Director of the Department of Public Works Zach Kershner, and Structural Rehabilitation Group, LLC, a leading consulting structural engineering firm specializing in the repair and rehabilitation of structures, structural elements, and waterproofing systems.

This report:

1. Describes the terms under which the Community Bridge mural project was created twenty-five years ago, and its role as a cultural attraction in Frederick city and county since that time.
2. Details the various types and causes of damage to the bridge mural from water incursion and describes three expert assessments that identified the sources of issues and how they affected the artwork, including the two primary factors that together caused most of the damage:
  1. The absence of routine maintenance of, and care for, the project compromised its waterproofing protections and allowed vandalism and incidental damage to accumulate.
  2. The design of Carroll Creek Park created permanent pathways for uncontrolled moisture incursion throughout the bridge structure and mural substrates.
3. Itemizes the specific types of damage to the artwork, explains why it has become unsalvageable, and outlines the process to recreate this landmark project, using new, state-of-the-art materials.



*Above: Advanced colonies of what are believed to be the cyanobacteria *Gloeocapsa Magma* feasting on the cement substrate just beneath the silicate mural surface.*



*The Carroll Street Bridge in 1993.*

### The 1993 Work of Art Commission Agreement

The 1993 Work of Art Commission Agreement between the City of Frederick and the Community Bridge artist follows the language of the national model public art commission agreement that is still used throughout the public art field. The Agreement will remain in effect until 20 years after the death of the artist.

In the 1993 Agreement, the City of Frederick's committed to "maintain and protect [the artwork] from the ravages of time, vandalism, and the elements," and to:

- recognize that regular maintenance is essential to the integrity of the Work
- properly maintain and protect the Work from "the ravages of time, vandalism, and the elements," following the artist's written instructions
- consult with the artist on site changes planned to ensure the integrity of the Work
- provide property damage insurance on the artwork

The broad support of the community hinged on the City's commitment.

Per the Agreement, the artist provided written instructions for appropriate maintenance and preservation of the Work at the completion of the artwork and on multiple occasions since.

The City did little to fulfill its contractual obligations to protect, maintain, and repair the Bridge mural after 2001, and it did almost nothing except a conservator's assessment after 2006, until the current administration, which has been committed to understanding and addressing the issues.

### A Catalytic Project

For twenty years, visitors have ranked the award-winning Community Bridge mural as one of the three highest-rated attractions in Frederick County on TripAdvisor.com. The project was a

significant catalyst for the development of the long-stalled Carroll Creek Park. It established public art as an enduring force for economic, social, cultural, and educational transformation.

The five-year-long public creation of the artwork was unusual in three ways:

- the use of *trompe l'oeil* painting at a high level of detail on a grand scale
- the work's meaning and design was shaped by mass-scale community engagement
- county-wide support from the private sector provided a majority of project funding

Defying long odds, Community Bridge brought a divided community together around shared values of inclusion, creativity, and self-determination to jump-start Carroll Creek Park and develop Frederick as a cultural destination.

Many travel articles and awards for downtown Frederick describe the artwork as a “must-see attraction.” One can usually find people interacting with the bridge mural throughout the day.



*Celebration of Completion, September 1998*

Financial support from the community for Community Bridge came from scores of leading corporate and private philanthropists and multiple non-profit groups, including the state and local arts councils, the Rotary Club of Carroll Creek, Kiplinger Foundation, FCNB Bank, F&M Bank, Frederick Underwriters, State Farm, WAFY Key 103.1, Frederick Mutual Insurance, R.W. Warner, Inc., Miles and Stockbridge, George and Bettie Delaplaine, the Shockley Family, and thousands of others. A different individual or family sponsors nearly every stone in Community Bridge.

In-kind and logistical support—labor, materials, and expertise— sustained the project for more than five years from firms like Morgan Keller, Miscellaneous Metals, Frederick Cast Stone, George Moehrle Masonry, Jean Peterson Design, Toft Construction, Structural Systems, Sanbower Builders, Devilbiss Construction, the Kiwanis Club, and many others.

The community's investment has driven the artist to persist in working to protect the Bridge for two decades. Through four city administrations, the artist repeatedly asked the City to fulfill the maintenance terms of the Agreement, including in meetings, letters, emails, and presentations to every relevant department and agency, including the Mayor and Board of Alderman.

### Moisture Incursion and Waterproofing

The painted surface of the mural is durable and protects the cement and concrete faces of the bridge walls from moisture. The silicate paint shrugs off most common hazards. It has never faded or peeled, and even a blowtorch cannot hurt it. However, like all murals, it can be damaged by prolonged water intrusion into and behind the mural surface. Of course, if the cementitious surfaces deteriorate, the mural goes with them.

Concrete may look "hard as a rock," but it is an incredibly porous material that resembles a sponge on the inside. Twelve to eighteen percent of concrete are tiny open holes and tunnels. This network of tunnels rapidly conveys any moisture and contaminants throughout the concrete by **capillary action**, the term for how water transports quickly through concrete's tiny pores due to surface interactions between liquid and the pore wall that occur on a molecular level.



Moisture wicks throughout concrete and cement much faster than most people imagine, and often carries dissolved salts and other corrosives. Moisture intrusion is the **leading cause of concrete degradation worldwide**. Protecting concrete structures from moisture and salt incursion is a designer's primary responsibility.

**Structural dampness** is the presence of unwanted moisture in a structure, caused by either direct

penetration from outside the structure, by capillary action into and through concrete when it is in contact with other wet surfaces, or by condensation.

Designers use many methods to control moisture intrusion. Community Bridge employed professionally designed waterproofing membranes, flashings, caulks, and coatings as well as, water redirection and drainage, adequate ventilation to promote evaporative drying, and more. All such measures require regular inspections for signs of water intrusion and routine maintenance, for example, to replace caulk, sealants, mortars, and flashings as they near the end of their service life but before they have deteriorated.

In the absence of the required routine inspections and maintenance, the caulks, sealants, mortars, and flashings that protected the Bridge walls from moisture reached the end of their

service life and failed – years ago. Compromised flashings and ventilation measures allowed moisture to penetrate—and salts to accumulate—within virtually all mural substrates for a



*Adjacent walkways and landscaping all slope downhill toward the low area around Community Bridge.*

decade or more. Vandalism and incidental damage went unaddressed after 2006. The required property insurance lapsed. The artwork was not cleaned nor inspected after 2006, until the conservator assessed the project thoroughly and inventoried the damage in 2016.

### The Carroll Creek Park Design Process

During the Carroll Creek Park design process (2003-2005), the designers of new park improvements and Carroll Creek Park Commission members did not grasp the many ways their work might permanently harm the Bridge mural. They did not consult the artist on many permanent site changes. Some of these changes created significant aesthetic issues for the mural, but it was the park design's technical aspects of that caused lasting harm to the artwork.

The park and surrounding terrain now slope down to the bridge on all sides. Consequently, runoff from rain, snow, and irrigation moves downhill and becomes concentrated in the bridge area, where the sand bed beneath the pavers acts as a reservoir, a 5000-square-foot “wet blanket” that is continually replenished by precipitation and the park's irrigation systems. This “wet blanket” of sand-set pavers holds water in the liquid state against the concrete surface of the conduit and the base of all bridge walls, columns, and mural substrates for extended periods. It wicks moisture into all the concrete structures it touches.

Each point where the sand-set pavers are in contact with concrete is a point of possible moisture intrusion into the bridge and the mural substrates. Because the park's paver surface is regularly treated with de-icing salts (rock salt), moisture in the underlying sand bed contains significant concentrations of dissolved salts. Once these chlorides enter a partially closed system

like the bridge area (closed due to the concrete and sand beneath the brick and the limited drainage measures beneath the brick) they persist and recirculate for years. Corrosive salts are thus constantly migrating into the bridge mural surfaces and the bridge's concrete structures. They deteriorate concrete through both chemical and mechanical weathering. They corrode steel reinforcements, accelerating the deterioration. The chronic presence of moisture trapped within the surfaces has damaged all mural cement substrates, and with them, the painted surfaces.

Park design plans included no drainage board under the brick, no augmented drainage into the conduits, and no trench drains or moisture breaks at the bottom of ramps or the base of the



mural walls. Overspray from poorly positioned irrigation outlets in the planting beds has regularly wetted the wing walls and paver walkways, contributing significantly to the moisture problems. The longstanding presence of moss and lichens on the pavers is an unmistakable sign of the constant presence of water.

Worsening the situation, the brick pavers were installed hard against the lower edges of all mural surfaces, over the objections of the Community Bridge artist. Placed directly against the mural surface, the park pavers:

- cracked many cement panels along their lower edge when they expanded
- blocked crucial drainage and ventilation routes that kept the mural surface dry.
- fed moisture directly into the stucco, cement panels, and concrete surfaces.

The design of the park transformed the area under and around the Bridge into a bowl that, without commensurate drainage improvements, holds moisture and salts on a permanent basis.



Mural surfaces and walkways alike have shown consistently high moisture readings, even weeks after rain. In the bridge area, the park became the equivalent of a marine environment.

The 1993 Work of Art Commission Agreement included the standard provision that the city would “consult with the artist on changes planned for the site to ensure the integrity of the Work.” The park design’s harmful impact on Community Bridge is precisely the type of mistake this standard public art contract clause was intended to prevent.

### 2016 Community Bridge Conservation and Maintenance Plan by Past Matters, LLC

Eight years ago, in 2013, alarmed by increasingly high levels of damage and deterioration, the artist again detailed his concerns to the City in writing, warning that the ongoing neglect of required regular maintenance procedures was causing repair costs to spiral. The artist re-submitted the maintenance instructions and explained their importance.

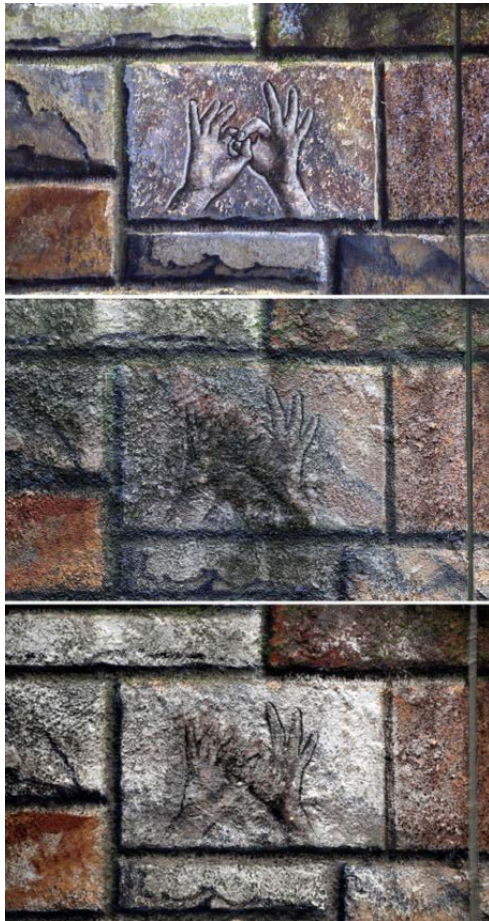


Because damage from neglect and vandalism had become advanced, the artist made two new recommendations in 2013:

1. Engage a structural engineer to review the original construction drawings and conduct a detailed inspection and assessment of the entire structure, including the mural panel system, cement stucco treatments, galvanized lathe, fasteners, fiber-reinforced cement panels, water penetration points, caulk, flashings, condition of the waterproofing measures behind the retaining walls, how the mural has been affected by water from within or behind the structure’s walls, how park improvements may have affected the artwork, and any condition that would shorten the mural’s lifespan.

2. Engage a qualified, independent, professional AIC conservator to examine and assess the structure and painted surfaces and develop recommendations for complete cleaning, stabilization, repair, and restoration.

By that point, the situation had been out of control for years, and both the surface and the underlying substrate had sustained significant damage from moisture incursion. Destructive biological growth had taken hold on the surface of the mural.



*Top: The American Sign Language symbol for unity in the original painting.*

*Center: After years of moisture and advanced biofilm growth.*

*Bottom: What remained after biofilm removal.*

The City engaged a conservator, but three years elapsed from the initial request to completion of the final report. The 2016 Community Bridge Conservation and Maintenance Plan from Past Matters, LLC confirmed the lack of maintenance had allowed moisture into the substrate.

The report included a fifteen-page inventory of unaddressed damage throughout the project. It detailed urgent recommendations, including instructions for both immediate repairs and for regular, ongoing maintenance. Most of these were not followed.

Biological films are visible in the photographs contained in the 2016 Community Bridge Conservation and Maintenance Plan, although the conservator seems to have mistaken them for wash-down soiling patterns.

#### 2017 Assessment by Keim Mineral Coatings of America

On the artist's recommendation, the City brought a technical representative from the silicate paint manufacturer in North Carolina and Germany to assess the project in December 2017.

The tech rep noted the biological growths on many painted surfaces and concrete pavers near the walls as evidence of long-term, pervasive moisture problems. He indicated that both the moisture problems and the biological growths were damaging the cementitious mural surfaces and prematurely eroding the paint binder.

The paint manufacturer's Field Report recommended: removing the biological growths, renewing the biocide, addressing the moisture incursion by inspecting, repairing, and maintaining all waterproofing measures, re-establishing ventilation obstructed due to deferred maintenance, and removing the park pavers at the foot of the bridge

walls that obstruct ventilation and drying and cause moisture to wick up into the walls and mural surface from the sand-set pavers.

The biological growths were removed in the summer of 2018. The paint was stabilized with applications of potassium silicate fixative to restore the binder. This slowed but did not halt the paint surface deterioration, and it could not reverse the losses to the painted surface.

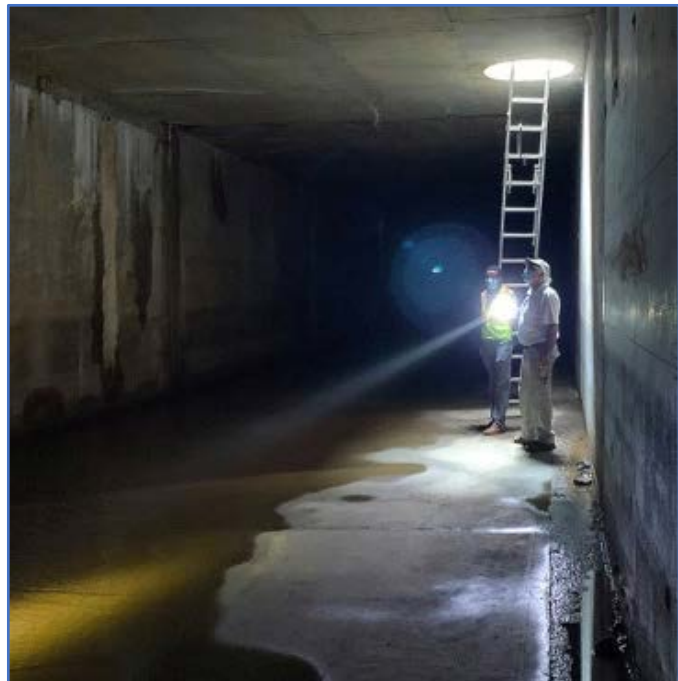
The City has not yet successfully implemented the other recommendations. Today, four years after the Keim assessment, high moisture levels within all concrete surfaces continue to affect the entire mural. Their relentless assault on the Bridge mural will go on for some time before remediation efforts can begin.

### 2020 Moisture and Water Intrusion Evaluation by Structural Rehabilitation Group, LLC

The artist recommended that the City engage the leading structural rehabilitation and moisture remediation firm in the region, Structural Rehabilitation Group (SRG), to conduct a comprehensive investigation and design solutions. During SRG's 2021 investigation, DRG engineers and DPW personnel identified multiple serious, pervasive moisture issues.

One of the first recommendations of the SRG engineers was to replace the sand beneath the pavers around the bridge with drainage board. They also recommended:

- excavating the three finished planting beds behind the wing walls to replace the subgrade waterproofing membranes and regrade the surface for better drainage.
- removing the heavy coping stones on the lower walls to install new flashings beneath them, then reinstalling the capstones.
- install new waterproofing and drainage within the utility trenches on the bridge deck
- re-establishing ventilation behind lower panels currently obstructed by the pavers.
- designing and installing replacement aluminum flashings at the top of the face walls.
- adding trench drains at the bottom of ramps near the bridge.
- re-establishing ventilation behind the face wall mural panels and elsewhere.



*Standing under Community Bridge, SRG engineers inspect conditions within the underground flood control conduits on which Carroll Creek Park is built.*

## The Death of Community Bridge

As mentioned before, biological films are visible in the photographs included in the 2016 Community Bridge Conservation and Maintenance Plan.

Biological growths create a destructive microclimate on the surface that accelerates the water-related decay of the cement in many ways: by clogging the pores, by increasing water uptake and retention, by hampering water diffusion and evaporation, by causing pervasive damage to the mural and substrate during freeze-thaw cycles, and by producing organic acids that contribute to the damage.

Biofilms readily grow on cementitious surfaces with high moisture retention and poor drainage. Their presence is generally a sign of construction and maintenance defects that allow water infiltration. In fact, they usually indicate that water-related decay has been underway for some time.

Unfortunately, the biological growths covering many Bridge surfaces for three years were more destructive than lichens or algae. They appear to have been *Gloeocapsa magma*, an aggressive cyanobacterium that creates all the damages itemized above, but also has two other characteristics that make it especially harmful.

First, *Gloeocapsa magma* consumes calcium carbonate in cement and concrete as food. Second, unlike most biological growths, *Gloeocapsa magma* grows a hard UV shield around it, giving it the unusual ability to thrive on surfaces exposed to direct sunlight.



The characteristic dark streaks seen in the photograph on the previous page are advanced colonies of *Gloeocapsa magma*. These colonies are pulled downward by gravity when they reach advanced stages of development. The bacterial infection also invisibly covers and damages the surface in the area between the dark streaks. These bacteria spread aggressively across all mural walls, north, south, east, and west. The cement surface had already suffered damage from prolonged moisture intrusion when these armored bacteria began feasting on the mural's substrates. They were sustained for at least three years by the high levels of moisture permeating the surfaces.

The cumulative damage to the mural from all causes over many years became severe and extensive. Most areas now look like they have suffered repeated acid attacks. Sadly, most of the original hand-painted artwork surface has been lost, exposing the underpainting. Not everyone notices, because the painted colors remain rich and unfaded and because the four major features still retain considerable detail. But make no mistake, the large-scale artwork dedicated in 1998 in front of thousands of residents—that has been lost. The deterioration cannot be halted easily or inexpensively.

The danger the Bridge artist warned about for many years has come to pass. Long-term neglect caused repair costs to spiral higher, year after year. The process has ended with the loss of Community Bridge. The spectacular dimension and detail that made it unique are gone or greatly reduced. Mural sections on the lower walls, including the four major features, are now unrestorable due to the salts and moisture that have migrated into the surfaces over many years from the sand-set pavers under the bridge. In theory, the upper face wall mural sections could be restored if they can be removed intact. However, the cost of restoring the 26-year-old panels will exceed the cost of recreating those sections on new fiber cement panels in the studio.

Had Community Bridge received proper care, it could still look virtually new today. But the damage has been done. In some areas, the surface has deteriorated down to bare cement. In many places, the paint can no longer waterproof and protect the cement surfaces.

### Preventable Cause of Death

For Community Bridge, the cause of death was chronic neglect. The owner of the public artwork, the City of Frederick, committed to perform regular maintenance on the artwork and protect it from “the ravages of time, vandalism, and the elements.” The maintenance needs of Community Bridge were quite modest, requiring, on average, approximately one day of work for two persons each year. But inexplicably, the City did not fulfill its commitment.

The prolonged, slow-motion loss of the City's flagship public artwork to chronic neglect, despite many explicit warnings over two decades, exposes the need for fundamental, comprehensive reform of the City's approach to its public art policies.

Avoidable design mistakes transformed the environment around Community Bridge into an environment hostile to the mural, afflicting the bridge structure with moisture and salts on a permanent basis. This catastrophic error alone exposes the need for reform of the City's approach to public art.

Among the many avoidable mistakes that grew from flawed public art policy:

- A significant artwork had no advocate within the city or its commissions.
- No one took the initiative to set up the maintenance plan for the artwork, even though a roadmap was repeatedly provided.
- The artist was not adequately consulted on major decisions affecting the Bridge mural.
- The neglect was longstanding.

Without an adequate maintenance capacity for public art the city could only conduct studies and assessments to assess the growing but predictable and preventable damage. The process moved at a glacially slow pace. The three studies consumed eight years, during which the damage to the mural reached critical levels.



*A Frederick resident serving with the 32-nation peacekeeping force that ended the Bosnian War contributed her symbol of community: the IFOR symbol of the multinational effort, with letters appearing side by side in English and Cyrillic. She said, "it shows what can happen when we all work together."*

This loss is just as catastrophic as one that happens suddenly—but when a loss occurs incrementally, it can escape public awareness until it is too late.

### Twin Losses

This is essential to understand: Community Bridge produced a second cultural resource, another work that is an extension of the mural, one that is perhaps more valuable than the bridge itself, and more worth preserving. If the mural is lost, it too will be lost. This second work is the quietly radical creation story of Community Bridge.

Community Bridge has a collective voice that emerged through the story of its ground-breaking collaborative creation. These two Works could not be more different—the first is passive and solidly physical; the second is active and transitory. Both are deeply rooted in the creativity of Frederick County residents.

The first is well-known to many in Frederick as a traditional-looking stone bridge fixed in one place on Carroll Creek. The second is largely unknown to most current Frederick residents. It is a spoken word work that has traveled far beyond Frederick over many years. It crosses oceans and borders and can appear in entirely unexpected settings. Wherever it goes, this story challenges old perspectives and outmoded ways of thinking. It has probably affected as many people as the Bridge mural itself.

It may be hard to think of the traditional-looking Community Bridge as bold or radical, or to understand the project's reach into other cities and countries, unless you know the Bridge has an immaterial twin that few in Frederick County have met.

### International Impact

The story of the bridge first began taking shape to convey the essence of the multi-dimensional project. The story emerged at the dawn of the Internet and took early advantage of that powerful new communications tool, accelerating its development. Outside observers immediately picked up on the Bridge project's dual identity. A Silicon Valley reviewer wrote,

*“Community Bridge is so astonishingly unusual that, at first, it is difficult to see its many dimensions. You’ve got to read the story behind it to get the full impact of its quietly creative audacity.”*

The story of the Bridge generated media stories nationwide and was featured in educational materials, textbooks, magazines, and journals in fields as diverse as public art, urban planning, economic development, art and culture, public participation, dialogue and deliberation, social equity, and education.

Many find the story transformational. It has been told in museums, universities, and conferences in London, Vancouver, Denver, Dallas, Cincinnati, Minneapolis/St. Paul, Boston, and many other places. It received standing ovations at two international professional conferences in the fields of dialogue and deliberation and public engagement.

In 2017, following the war in Iraq, thousands of Iraqi urban planners, architects, artists, and civil society groups learned about Community Bridge and considered how its process might inform their work to rebuild their nation. The US embassy's public information officer carried a DVD with the Bridge story wherever he went, showing it to groups he met with as an exemplar of arts-based revitalization and reconciliation and to share a different side of America.

Kosovo learned about Community Bridge in 2018 when that beleaguered nation was still young. The US embassy sponsored a nationwide speaking tour that attracted broad media coverage, including a talk show on Serbian television. This introduction sparked new government funding for public art and helped instigate an advanced degree program in visual art at the University of Pristina.

The museum director, senior staff, and curators of the National Museum of China were brought to Frederick by cultural workers at the U.S. State Department for a Bridge tour. A State Department official said the group included 8 of the top 10 public artists in China.

The story of the Bridge stunned a group of public school superintendents from rural, urban, and suburban school districts across Pennsylvania. Dr. Harris Sokoloff, director of the Center for School Study Councils at the University of Pennsylvania's Graduate School of Education, called the experience "incredibly stimulating" with "a powerful perspective-broadening impact." He said, "the challenges to thinking and seeing that underlie the Bridge project motivated them to reexamine their current perspectives."

The story has seeded new public art projects in other cities. It sparked the development of a multi-million-dollar sculpture park (with Cochran Studio as design, public art, and public participation consultants) that won a top national NEA grant and multiple urban design awards. This sculpture park is on the grounds of a university art museum, and it garnered the museum the largest single donation in its history.

Community Bridge is part of the regular rotation of artworks studied in Maryland public schools. The American Planning Association, National Education Association, International Association of Public Participation, National Coalition for Dialogue and Deliberation, and Public Art Review (the international journal for public art) have all promoted its story as an exemplar.

The Arts & Health Outreach Initiative at Pennsylvania State University, the Social Visionary Speaker Series at Hood College, and the Maryland Shakespeare Festival were all founded because the story of Community Bridge inspired somebody. Leadership Frederick County has included the story of the Bridge in its Quality of Life Day for 25 years.

Large corporations and educational institutions have used the Story of Community Bridge in management and educator training workshops to highlight critical 21st-century skills:

- Creativity and imagination
- Collaboration and teamwork
- Problem solving
- Flexibility and adaptability
- Global and cultural awareness
- Leadership and vision

Unfortunately, the story of Community Bridge fell silent as the mural's deterioration advanced. Today the fate of the mural is no longer in doubt: it is gone, and so is the story, unless a new ending is written—starting immediately—by the artist and the City of Frederick.

### Rebuilding a Bridge

The most cost-effective option to resuscitate Community Bridge is to repaint the large-scale mural using new, state-of-the-art technical design, materials, and substrates that make it nearly impervious to neglect and that can safely usher it into the *next* century. But repainting must begin at once and proceed to completion without further interruptions or delays.

Silicate paint has been purchased, and eight replacement panels have been funded by the City. The artist will begin painting the first eight panels in his studio in January 2022. They will replace

the center section on the west face wall, including the two support columns and their medallions. Repainting the entire mural project will require at least 40 months of work in the studio. The new mural sections will be installed as they are completed.

In its whole and its parts, from a distance and close range, the new Bridge mural can and will appear much more alive, detailed, and dimensional than the relatively flat appearance of the damaged Bridge mural today. The new painting will be more magnetic and engaging than the original painting because the artist continued to develop his painting skills over the past two decades since he completed the bridge mural.

Community Bridge was conceived and created as a participatory artwork that engaged the community on a mass scale in a process of co-creation. Residents of all ages and backgrounds contributed the creative raw materials that shaped its meaning and design.

Similarly, the recreation that begins soon can use 21st-century communication tools to engage new generations in the creative process. Residents can contribute new symbols and fresh perspectives to help shape the next chapter of this project's story. Perhaps they can monitor the painting process and interact with the artist via live feeds from the mural studio – the 21<sup>st</sup> century equivalent to watching the bridge painting unfold on Carroll Creek.

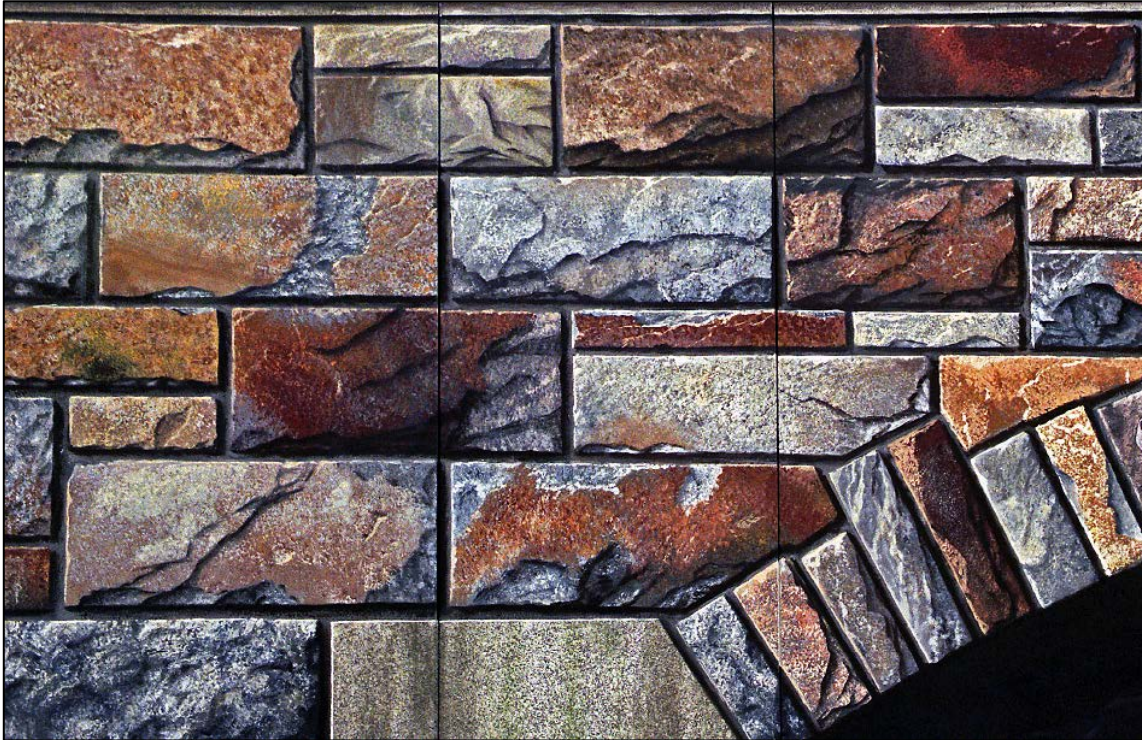
### Transforming a Transformational Story

Community Bridge 2.0 could transform the role of the story. Using advanced communication tools like augmented reality and binaural 3D audio, it is possible to unite these different but related genres—the visual art of the mural and the spoken word art of its story—into a single integrated artistic experience that leverages the smart phone in the viewer's pocket as a portal.

The integration of both dimensions of the Bridge could become a one-of-a-kind experience within Carroll Creek Park. Both the bridge and its story challenge the illusions we accept as real every day. Both cause us to reassess our current perspectives. An artistic integration of the Bridge and its story could bring the bridge to life in an unprecedented way. It could add a deeper dimension to the bridge— and another valuable visitor experience that may protect the bridge against the eternal risk of neglect.



*Teresa Cochran, in white, tells the story of the bridge to a tour group a few years after the work was completed.*



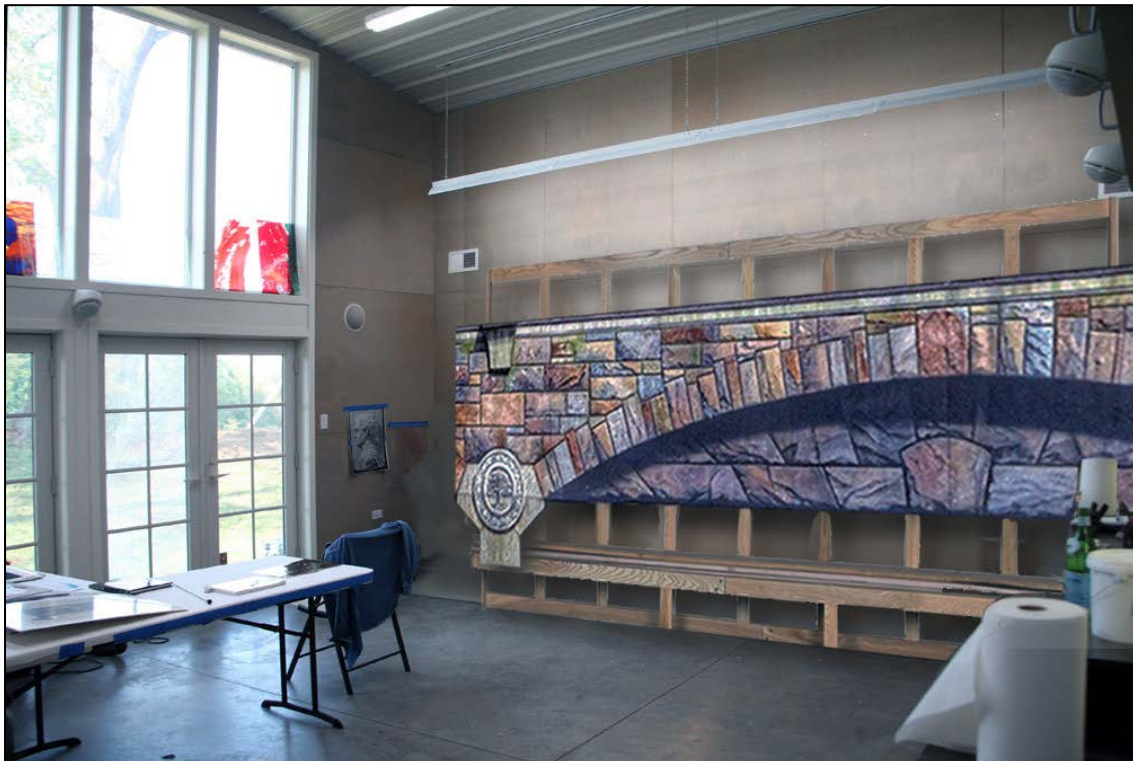
*Above: the detail and dimension that once defined Community Bridge can do so again, at a higher level. Below: Cochran Studio is in a purpose-designed pole barn building built in 2008 behind the Cochrans' residence, facing a tree farm at the northern boundary of the City of Frederick.*



#### Five facts about the Story of Community Bridge:

1. It was co-created through direct artistic engagement with this community and speaks with its collective voice.
2. It has a rare capacity to profoundly affect audiences of different ages and backgrounds.
3. Its ability to reveal the unseen common ground beneath our many illusions of difference could not be timelier.
4. Its lightning flashes of insight about the individual and the human condition are more relevant now than when the work was created twenty-five years ago.
5. Its revelations about our interconnections and interdependence with the natural world have never been more urgent.

*Below: Cochran Studio's facility has a large painting studio with 14' tall walls designed for creating large-scale murals, and professional development workshops for muralists. The photo simulation immediately below shows the scale of the tallest section of Community Bridge in this mural studio, as it may appear when the repainting gets underway.*





## *Cochran Studio Celebrates 30 Years in Frederick*

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Cochran Studio celebrates its 30-year anniversary in Frederick in 2021-2022. William Cochran introduced contemporary, site-specific public art to the city and county with six award-winning works in the historic district of Frederick beginning in 1988. He formed the studio with his wife Teresa, who led the large-scale public participation phase of Community Bridge. Their final Frederick work, completed in 2008, was *The Dreaming*, designed to honor the cultural heritage of Frederick and reinforce the downtown cultural district.

Since then, the studio has completed large, multi-year public art commissions in New York, St. Louis, Washington DC, Alexandria, Silver Spring, Bethesda, Baltimore, Pennsylvania and elsewhere. Studio projects have won awards for design excellence, historic preservation, and public participation. As professional public art consultants, the studio has completed public art master plans in Albany, Rochester, Columbia, Havre de Grace, Cumberland, and Hagerstown, and has managed and facilitated public art projects by many regionally and nationally known artists.

William Cochran wrote the conceptual master plan for the grounds of the University of Rochester Memorial Art Gallery, paving the way for Centennial Sculpture Park, and served as the senior artist on the design team for the award-winning sculpture park and a larger urban art trail, securing one of the top grants in the nation from the National Endowment for the Arts Mayor's Institute on City Design. The studio served as the public art and design consultant for the Hagerstown Cultural Trail, and recently designed a new, multi-modal streetscape for the historic city center of Cumberland. The 15-million-dollar reimagining of the historic downtown as a flexible, pedestrian-friendly, sustainable heart of the



regional community has been termed a “green cathedral” and a “festival street.” The design plan has successfully completed all state reviews and is on target to go to bid next year.

The artist speaks at universities and colleges and has been a featured speaker at many conferences on public art, design excellence, public participation, and historic preservation. He has conducted workshops in creativity, diversity, and other areas for corporate and educator groups. He introduces audiences to new ways of seeing and perceiving and is skilled at inspiring individuals with their own creative potential.



*Teresa Cochran with Two Roads, Cochran’s tribute to Maryland resident Rachel Carson, founder of the international environmental movement.*

Teresa Cochran, founding principal of Cochran Studio, is a specialist in arts administration, public participation and group facilitation. She has facilitated hands-on public design workshops and artist selection panels and managed large public art projects. Currently she serves as the architect and content director for an international art competition. She was the public art consultant for a Sustainable Design Assessment Team (SDAT) for the American Institute of Architects' Center for Community By Design, working with community decision-makers and stakeholders in a west coast city to develop a vision and framework for a sustainable future.

