



MAKING THE BUSINESS CASE FOR ART IN PLACE

Philadelphia, Pennsylvania

Workshop | February 26-27, 2025

About

Urban Land Institute

The Urban Land Institute (ULI) was established in 1936 as a nonprofit educational and research institute. It is supported by more than 45,000 members in 82 countries representing all aspects of land use and development disciplines. ULI's mission is to shape the future of the built environment for transformative impact in communities worldwide. ULI Philadelphia has nearly 900 members in the Philadelphia District Council, which includes the Philadelphia metropolitan area, Central Pennsylvania, the Lehigh Valley, Southern New Jersey and Delaware.

ULI provides guidance to nonprofits and municipalities seeking solutions to land use challenges. Its Technical Assistance Panels objectively evaluate specific needs and make recommendations on implementation in an atmosphere free of politics and preconceptions. ULI member and non-member professionals provide their expertise in a voluntary capacity and each has signed an agreement to prevent current and potential conflicts of interest.

Art in Place

Connecting Arts + Real Estate

A global cohort of ULI National and District Councils working to connect artists, developers, and community voices to enhance real estate value and drive more inclusive real estate outcomes.

Art in Place (AIP) amplifies community voices and artist perspectives to drive more inclusive and participatory real estate development processes. With financial and programmatic support from the ULI Healthy Places team, participating councils are working to advance artist-engaged partnerships in real estate to produce equitable outcomes, empower collective action, and repair the social fabric.

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Cover photo: One of the rotating gallery spaces at Park Towne Place Museum District Residences. (ULI)

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Crane Arts,
Philadelphia, PA.

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Introduction

ULI Philadelphia, the ULI Art in Place initiative and InLiquid presented, Making the Business Case for Art in Place workshop in Philadelphia on February 26-27, 2025. The goal of this program was to bring together a cross section of Philadelphia arts professionals and real estate leaders with peers from across North America that have successfully modeled integrating permanent arts programming in new and renovated development projects.

Participants included:

- Sara Anderson, Co-founder of CONTEXT studio, Phoenix, AZ
- Marguerite Anglin, Public Art Director of Creative Philadelphia, City of Philadelphia, PA
- Christopher Dezzi, Co-founder and President of The Dezzi Group, Philadelphia, PA
- Ebony Dumas, Director of Planning and Engagement of FORECAST, New Orleans, LA
- Valerie V. Gay, Chief Cultural Officer of Creative Philadelphia, City of Philadelphia, PA
- Julia Guerrero, Founder of Civic Centered Public Art Services, Philadelphia, PA
- Leilani Hudson, Co-founder of CONTEXT Studio, Phoenix, AZ
- Kiersten Mailler, Knowledge Community Director of uCity Square at Wexford Science and Technology, Philadelphia, PA
- Coralie Olson, Partner at MASSIVart, Toronto, ON, Canada
- Jenn Patrino, President and Co-owner of TierView Development, Philadelphia, PA
- Jacob Roller, Principal of J. Roller Development, Philadelphia, PA
- Patti Shwayder, SVP and Chief Corporate Responsibility Officer, Air Communities, Denver, CO
- Tayyib Smith, Partner and Principal, The Growth Collective/Smith & Roller, Philadelphia, PA
- Rachel Zimmerman, Founder, Visionary and Executive Director of InLiquid, Philadelphia, PA



Coralie Olson, Partner at MASSIVart, presents to workshop participants.

Over the course of two days, participants met to view and discuss successful examples of public art in Philadelphia while looking at case studies from presenters farther afield. On Wednesday, the day began at Park Towne Place Museum District Residences in Philadelphia's Museum District, which not only cohosted the event with partner InLiquid but which served as a meaningful case study. After hearing presentations from Marguerite Anglin about the extensive public art initiatives sponsored by the City of Philadelphia, and from Rachel Zimmerman and Patti Shwayder about their collaborative efforts to build the multifaceted public art program at Park Towne Place, participants toured the towers' gallery spaces, art-themed corridors, artist studios, and lobbies.

The group reconvened in the meeting room for a presentation by MASSIVart's Coralie Olson about partnerships between developers and public art creators. Later, the day wrapped with a gallery opening reception at Park Towne Place, followed by dinner.

On Thursday, the conversation resumed at InLiquid's gallery in the Crane Arts building in the Olde Kensington neighborhood. Rachel Zimmerman gave an overview of the current exhibition on view and the building's role as a creative hub.

Sara Anderson and Lelani Hudson of Context Community Development Studio presented insights about building social capital in service of and through public art initiatives. Finally, the day closed with lunch and a discussion about the workshop's key takeaways.

Framing Questions

1. How can public art be integrated in the earliest stages of real estate development?
2. What are some best practices for integrating art in these projects?
3. Who are the players that need to be involved?
4. What makes a successful public art real estate project?
5. What are the major barriers that prohibit public art in development and how can they be mitigated?



Workshop panelists tour the gallery space at Park Towne Place Museum District Residences.



Patti Shwayder, SVP and Chief Corporate Responsibility Officer, AIR Communities presents to the workshop participants.



Creating Sustainable Models for Arts Programming

The City of Philadelphia has a long history of supporting and promoting public art. The birthplace of the Association of Public Art, Philadelphia also established two pioneering Percent for Art programs in 1959 which have long been a national model. In her talk, Marguerite Anglin, Public Art Director, Creative Philadelphia, City of Philadelphia, explained how they work and shared a recent case study.

Creative Philadelphia is the City's agency devoted to "providing creative and economic opportunities for all Philadelphians to thrive through the arts" by advancing access to arts and culture and working "to create a safer, cleaner, greener city where creatives thrive socially and economically, and arts and culture enriches the lives of all."

The office, currently developing a citywide Cultural Plan, oversees the conservation and maintenance of existing public art while commissioning new projects such as a Harriet Tubman statue recently installed on the north apron of City Hall, and a future statue of Sadie T.M. Alexander, honoring a legendary civil rights activist. In addition, Creative Philadelphia maintains an Art in City Hall program that turns the landmark building's corridors into galleries and conducts professional development workshops for local and emerging artists who want to compete for commission and grant opportunities.

Percent for Art

Percent for Art is the name for two parallel programs. One is a partnership between



"Connected" by artist Mz Icar, 2024, commissioned through PHDC's private developer program, built on City-owned land.

the Philadelphia Housing Development Corporation, in which one percent of the construction budget of any large scale project (US \$100,000 or more) where land is obtained from the Philadelphia Redevelopment Authority must either be devoted to a commissioned artwork or donated to a fund for public art. These works are financed by private developers and the artwork is owned and maintained by the developer.

A second Percent for Art program managed by Creative Philadelphia requires permanent, site-specific public art in city-funded construction projects. Any project with a budget over US \$1 million in a civic space such as a library, hotel, park or square must commission public art or pay into the public art fund. Creative Philadelphia owns and maintains the artwork. Community engagement plays a central role in the program, and the city works with local residents, stakeholders, and designers to ensure that the art reflects the city's communities and culture.

Case Study Delaware River Waterfront Corporation Weavers' Knot

Constructed in 2022, "Weavers' Knot" is a Percent for Art commission located on the Delaware River Trail. The City worked with Delaware River Waterfront Corporation to commission the piece by Ball-Nogues Studio.

Consisting of stainless-steel spheres arranged in a knot and suspended 21 feet over the sidewalk, the piece symbolizes the interconnectedness of the water to Philadelphians over time. The knot alludes to sailing and the city's history in textile manufacturing, helping establish a sense of identity and place.

The central location of the piece on the trail, close to the Cherry Street Pier, ensures that over 1 million visitors see it annually—whether on foot or from vehicles passing by—and it has since become a landmark, popping up in social media feeds and other media. The piece embodies Creative Philadelphia's four major criteria for Percent for Art commissions: in addition to its site-specificity, it's aligned with the mission, connects viewers to the city's history, and visually activates the trail.



"Weaver's Knot: Sheet Bend," Ball Nogues Studio, 2022.



Implementing a Holistic Public Art Program into Housing

Integrating public art into development does not have to begin and end with an installation—it can encompass an ongoing relationship between a curator/artists and a developer with dynamic programming. Philadelphia’s Park Towne Place Museum District Residences is one such example, as shared by InLiquid founder Rachel Zimmerman and Air Communities’ SVP and Chief Corporate Responsibility Officer Patti Shwayder.

Park Towne Place is a Museum District complex of four apartment towers with a total of 953 units. It was first built in 1959—interestingly, the same year as Percent for

Art was established. In 2002, the property was acquired by Aimco/AIR who embarked on a US \$200 million redevelopment effort. In 2011, Park Towne Place was listed on the National Register of Historic Places, making it the first midcentury modern multifamily residence building in the Commonwealth to earn the distinction.

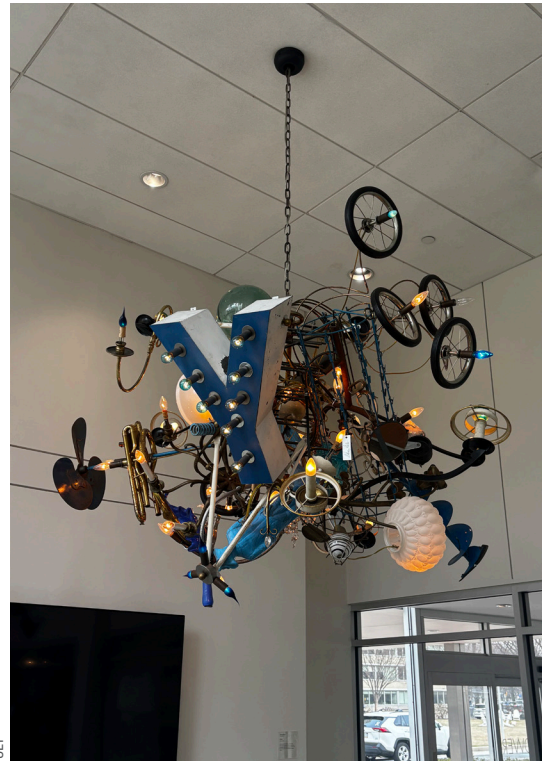
Part and parcel of the new repositioning was to celebrate and nurture stronger cultural connections to Park Towne Place’s setting on the Benjamin Franklin Parkway, home to the Philadelphia Museum of Art, the Rodin Museum, The Barnes Museum, and others.

With the additional goals of enhancing quality of life for residents and enlivening the aesthetic impact of the design, AIR partnered with local art nonprofit InLiquid to build a multifaceted public art program, which InLiquid manages. The partnership continues to thrive over a decade later.

While both Shwayder and Zimmerman cautioned that their model would not work in just any residential setting, their creativity in devising a uniquely fitting approach has paid off in driving apartment rentals, improving quality of life for residents, and activating public spaces in the development.



Park Towne Place Museum District Residences, South Tower.



Warren Mueller YB BLUE, 2015, South Tower Leasing Office.



Workshop panel touring the gallery space of the Park Towne Place Artist-in-Residence program.

Case Study

Park Towne Place Museum District Residences

When Aimco/AIR began planning for the redevelopment of Park Towne Place, public art was a priority and related planning began in the earliest stages of the project. The public art program at Park Towne Place Museum District Residences incorporates art via art-themed corridors and gallery spaces in every tower which host rotational exhibits three times a year. Gallery opening receptions are free and open to the public at large, and they are treated professionally, with artist remarks and a printed catalog accompanying each. All building residents can view the galleries at any time while nonresidents are invited to view them by appointment.

Park Towne Place has acquired a permanent art collection of over 150 pieces, some of which have been commissioned, and they're displayed in lobbies and public spaces of the towers and exterior courtyards and parks. As the manager of the program, InLiquid oversees their installation, maintenance, and repair.

In addition to the art on display, InLiquid runs regular programming for residents, including artist talks and "Drink and Draw" sessions. A Park Towne Place artist residency consists of three artists per year screened by InLiquid's art advisory committee of artworld professionals (educators, gallerists, curators, etc.). Each artist gets a 4-month residency, a \$300 stipend, a



The Park Towne Place Artist-in-Residence (PTPAIR) program aims to provide visual artists with a museum district studio location.

six-month InLiquid membership, a workshop for Park Towne Place residents, and an exhibit of the work produced during the residency with an opening reception.

Ongoing partnerships with the Association for Public Art, Philadelphia Mural Arts, Parkway Council, and City of Philadelphia, help support and promote the program. For instance, AIR worked with partners to build the adjacent Maja Park, named for a newly discovered and restored Gerhard Marcks sculpture, and located on the Parkway between 22nd and 24th streets. AIR funded the design of the park while grants from the Commonwealth and city capital funds paid for its construction.

"What started as an amenity for residents became a gift to Philadelphia," Shwayder says, noting that the decade-old program continues to draw in new residents and visitors, and it won the Multifamily Executive Amenity of the Year award in 2018.

Key takeaways: Public art programs require ongoing buy-in from the developer, and they must be tailored to their location, footprint, and the community they serve, among other site-specific factors.



Forging a Successful Partnership Between Artists and Developers

As a managing partner of MASSIVart in Toronto, Canada, Coralie Olson specializes in public art and placemaking, collaborating with developers on large-scale projects while managing the process—from strategy, planning, and design to fabrication, project management, and marketing. A crucial principle in nearly all of their projects, Olson says, is integrating public art from the earliest stages of planning.

Public art in these projects can manifest as creative design elements, large scale installations, and/or cultural programming, but thoughtful and deliberate implementation is key for success, she says. Equally important is communicating the ROI to developers. MASSIVart took part in a 2022 Toronto Metropolitan University study that found that public art and creative placemaking can increase the intention to spend time in a built environment by 50%, increase positive perceptions of the location by 63%, and increase the likelihood that visitors will recommend the site to family, friends and acquaintances by 77%. As seen in the Royalmount Case Study, public art can also positively impact demand and pricing for retail units.

Case Study Royalmount

Located in Montreal, Quebec, Royalmount is an 80,000 square foot mixed-use development featuring 170 stores, 60 cafes and restaurants, offices, and urban parks. As the largest private development in the province, Royalmount is first and foremost an upscale shopping destination, and its developers aimed to engage visitors with a “luxury experience at human scale.” MASSIVart was engaged alongside architects, marketing and branding consultants, an art production firm, urban and environmental planners, and landscape designers to help create a public art plan.

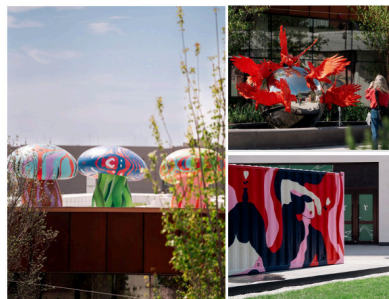
Implementation and installation were an equally collaborative effort and MASSIVart worked with the artists as well as architects, engineers, electricians, and other contractors to bring the design to life.

The plan included permanent public art, temporary and seasonal installations of murals, photography and sculpture, as well

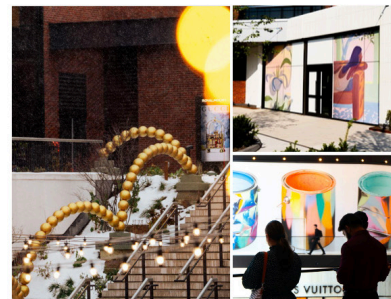
as cultural programming by global and local artists. MASSIVart worked with local artists, organizations, and cultural institutions to create excitement, align the vision, and produce some of the artwork.

The result has been a unique and memorable environment for visitors, with works such as Chun Hua Catherine Dong’s giant sculpture The Wishing Bear becoming key landmarks that are photographed and shared on social media. Mirror Mirror is an outdoor installation in which a partial circle of mirrored panels beckons viewers to walk inside and experience sound-responsive LED lights. Not only has the shopping center become a destination where visitors linger, but the thoughtful incorporation of public art has made Royalmount a desirable location for retailers, driving up lease rates.

Key takeaways: Integrating public art from the earliest planning stages and demonstrating ROI are crucial for successful implementation.



PERMANENT PUBLIC ART



TEMPORARY & SEASONAL
INSTALLATIONS



CULTURAL PROGRAMMING

Building Social Capital: The Business Case for Upfront Investment in Artistic Partnerships, case study presentation. Permanent Public Art: Nicole Beno (Left), Cooke-Sasseville (Top Right), Hanna Barczyk (Bottom Right), Temporary Installations: MASSIVart (Left), Holly Stapleton (Top Right), Nik Mirus (Bottom Right).

Case Study

Wexford Science & Technology

The developer Wexford Science and Technology has established a unique model for implementing and managing public art programming. In the uCity Square innovation hub in Philadelphia, a Knowledge Community Director (KCD) role was established in 2023. The KCD acts as a connector and moderator for companies in and around the Wexford Knowledge Community (sometimes referred to as an “innovation ecosystem” in other markets), specifically and intentionally working with local university partners University of Pennsylvania and Drexel University. Through a combination of public programming, event and space management, and relationship building, the KCD works to connect the surrounding network of life science professionals and neighborhood partners.

The KCD position is financed through a tenant line-item fee based on tenant square footage. A cent-per-square-foot amount is collected across all the buildings that Wexford operates, and that collection goes into a fund that supports personnel, support staff, all event spending, and any additional overhead for the position. In some markets, the fee comes from the university partners who have additional input into the programming calendar. A quarterly report is shared with stakeholders and outlines all activities and spending.

All events are required to be free and open to the public, and are therefore widely advertised

within uCity Square and in surrounding communities. Activities include a range of target audiences, such as students, professionals, neighbors, c-suite scientists, and many more. All events encourage collaboration and connection across industries and backgrounds to foster relationships that will enhance participants’ connection to the built environment and the Life Science community.

This role is unique to Wexford and demonstrates the company’s commitment

to providing connections between public and private partners and neighborhood inclusion to strengthen the scientific ecosystem for its partners in every city.

Key Takeaway: Building in a funding plan for a public art management position ensures that art and arts programming are a priority while protecting the investment going forward. Designating personnel who can be responsible for programming is also essential.



Free public programming along 37th Street Walk in University City.



Leveraging Social Capital for Public Art

Sara Anderson and Lelani Hudson are co-founders of Context Community Development Studio in Phoenix, Arizona, a consulting firm which helps institutions connect to art and arts programming. With their mutual backgrounds in community engagement and event planning, Anderson and Hudson look for creative solutions to engage audiences with arts and culture.

Central to their model is the concept of social capital—which they define as “the value of social networks, relationships, and connections between people. It reflects trust, shared values, and mutual support within a community, helping individuals and groups achieve goals more effectively.” These may take the form of strategic partners, sponsors, mentors, or collaborators.



Bring People Together

R & R are relationships and resources. Case study presentation.

Case Study Artist + Researcher Exhibition (ARx)

Engaged by Phoenix Bioscience Core, a 30-acre life science innovation district, Context Community Development Studio was initially charged with building community between the many research and healthcare entities—University of Arizona, Northern Arizona University, Arizona State University, and Maricopa Community College—and their staff located there.

Context, understanding that art could be the ideal means of fostering community, connected with Dr. Cynthia Standley, who was already running the Art and Medicine Program at University of Arizona's College of Medicine. Together they decided that a collaboration between artists and researchers was worth exploring – eventually becoming the Artist + Researcher Exhibition, for short ARx. Seeking researchers from all stakeholders on the Phoenix Bioscience Core allowed ARx to be a natural unifier.

The objectives of the program are to build relationships and nurture collaboration, deploy a creative lens to translate complex information about research, and provide commercial opportunities for artists. Unlike other public art initiatives, the end goal is not to commission the art so much as create opportunities for artists and researchers to connect with one another and give the artists meaningful challenges and the space for professional growth.

Context engaged the Bentley Gallery as a curator to design the program on an “artists’ timeline,” giving participants nine months to develop relationships, create concepts, and then fabricate those concepts. The Artist + Researcher initiative was kicked off with a grant from the City of Phoenix Office of Arts and Culture.

Selected by a multidisciplinary committee, researchers from University of Arizona, Northern

Arizona University, and Arizona State University were matched up with artists to create work that communicated the concepts behind the research. For instance, Muralist Suzanne Whittaker was paired with Occupational Therapist Amy Armstrong-Hemsworth who focuses on youth aging out of the Foster Care System. Suzanne, determined to help the general public develop the empathy needed to understand the full story pushed her painting skill set toward sculpture and built a board game much like the game of life. Through the ARx collaboration she gained access to real life scenarios of the individuals in Dr. Armstrong-Hemsworth's research which, identities omitted, became the outcomes of the game. The work is displayed at the University of Arizona Medical School and later installed at the Arizona Science Center where the artists present their work for a large audience in the Irene P Flinn Giant Screen Theater. The art is for sale with 75% of proceeds going to the artists, and the remainder going back to the program.

Along the way, participants are supported with regular check-in meetings and Context, as program manager, helps them source needed supplies, tools, and services through its network.

Now in its fourth year, the program has partnered with Wexford Science and Technology, which will be the “flagship entity” funding the next cohort and there are plans to scale the program to include other sites nationally, beginning with Philadelphia.

Key Takeaways: Develop collaborations and connections within and around the project to ensure its success and longevity. Be generous with time, especially in the earliest stages, to allow for problem solving and effective project management.

CONTEXT: COMMUNITY DEVELOPMENT STUDIO

Context looks for ways to involve the community and pool collective resources, not only to solve financial challenges in their projects but to build relationships and networks around the project with emotional ties to the work, creating a sense of ownership, personal involvement, and ultimately, buy-in.

"Resources are not just monetary," Anderson says. "People are smart and creative and often they have diverse resources to offer."

As an example, Anderson engaged the group in a shared exercise where participants each named one or two resources they could personally offer someone else in the room to

develop public art projects in real estate. These included things like a makerspace for artists, access to materials, experience finding funding for nonprofits, or technical assistance in architecture and engineering.



CONTEXT: COMMUNITY DEVELOPMENT STUDIO

Case study presentation, Building Social Capital.



Challenges and Recommendations

During the workshop's facilitated conversations, consensus began to emerge about shared challenges for public art implementation while participants offered recommendations and best practices to help address these challenges.

Challenge

Outside of percent for art programs, developers are rarely setting aside funding for public art integration.

Recommendations:

1. Consider creative financing options such as grants, cultural funds, public-private partnerships, and other ways to fund the commissioning, construction, implementation, and ongoing maintenance of public art.
2. Use social capital: Draw on relationships for collective community resources, often non-monetary such as mentoring, professional services, physical space, tools and supplies, and promotion to help reduce costs—without asking artists to contribute their work or time for free.
3. Practical inclusions: Look for ways to implement art in a building's functional components such as hand railings, lighting fixtures, furniture, or flooring to minimize cost while uniquely adding interest to the space.

Challenge

Managing the integration of public art is a complex process that depends on skilled coordination—often, there is a cultural and linguistic disconnect between artists and developers requiring translation.

Recommendations:

1. Start and plan early. Building public art into the development from the earliest stages not only saves money and time from the outset but it will ensure that the process is more streamlined from start to finish.
2. Identify experts to bridge the gaps. Find a curator, public art professional, or other subject matter expert to project manage and act as a go-between for developers and creatives.
3. Create road maps for developers. Developers who are experienced in public art integration should create locally specific road maps to help other developers navigate the process from community engagement to local policy to permitting considerations.

Challenge

A negative perception or lack of awareness about public art in addition to a lack of institutional support may be a barrier for developers who might otherwise consider its inclusion in their projects.

Recommendations:

1. Communicate ROI and engage partners from the beginning. Ensure that developers better understand that investment in public art has real financial benefits, such as spurring additional economic development, revitalizing neighborhoods, increasing the property value, and attracting tenants or buyers.
2. Build in data gathering: To garner more support for public art projects, better data demonstrating its positive impact is always needed. Establish success metrics during the planning process and commit to not just culling the information but sharing it publicly.
3. Find and communicate the mission behind the project. In addition to the tangible benefits stated above, public art has intangible benefits that can include placemaking and placekeeping, healing and comfort, supporting communities, and more. Determining the “why” behind the project and ensuring that others understand that “why” will help build more support for a given project and other public art real estate initiatives to follow.
4. Establish a brand and market it. Build the development's brand equity by marketing public art amenities and programming.



For Further
Consideration

Ongoing conversation between developers and arts professionals will help establish best practices and pave the way for future collaboration. The following are some questions raised during the workshop that merit more detailed discussion.

1. How can cities and municipalities simplify and incentivize the inclusion of art in small infill projects?
2. What are some strategies developers and arts professionals can adopt for ongoing maintenance and conservation of public art and how should they be implemented?
3. What are some of the specific challenges around the community engagement process for integrating public art in real estate and how can these challenges be addressed?

Appendix

- [Creative Placemaking: Top 3 Best Practices to Optimize Value](#)
- [Creative Placemaking: Sparking Development with Arts and Culture](#)
- [Creative Placemaking: Recommendations from and Impact of Six Advisory Services Panels](#)
- [FORECAST Public Art Portfolio \(2024\)](#)
- [A New Bottom Line: The Value & Impact of Placemaking](#)



Rotating gallery space at Park Towne Place Museum District Residences.