NOMINATION OF HISTORIC BUILDING, STRUCTURE, SITE, OR OBJECT
PHILADELPHIA REGISTER OF HISTORIC PLACES
PHILADELPHIA HISTORICAL COMMISSION

SUBMIT ALL ATTACHED MATERIALS ON PAPER AND IN ELECTRONIC FORM (CD, EMAIL, FLASH DRIVE)
ELECTRONIC FILES MUST BE WORD OR WORD COMPATIBLE

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1. ADDRESS OF HISTORIC RESOURCE *(must comply with an Office of Property Assessment address)*

Street address: 2147-49 Ellsworth St

Postal code: 19146

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2. NAME OF HISTORIC RESOURCE

Historic Name: We the Youth mural

Current/Common Name: We the Youth mural

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3. TYPE OF HISTORIC RESOURCE

☐ Building ☐ Structure ☐ Site ☑ Object

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4. PROPERTY INFORMATION

Condition: ☐ excellent ☑ good ☐ fair ☐ poor ☐ ruins

Occupancy: ☑ occupied ☐ vacant ☐ under construction ☐ unknown

Current use: _____

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5. BOUNDARY DESCRIPTION

Please attach a narrative description and site/plot plan of the resource's boundaries.

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6. DESCRIPTION

Please attach a narrative description and photographs of the resource's physical appearance, site, setting, and surroundings.

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7. SIGNIFICANCE

Please attach a narrative Statement of Significance citing the Criteria for Designation the resource satisfies.

Period of Significance (from year to year): from 1987 to 1987

Date(s) of construction and/or alteration: 1987

Architect, engineer, and/or designer: Keith Haring

Builder, contractor, and/or artisan: Keith Haring

Original owner: _____

Other significant persons: _____

CRITERIA FOR DESIGNATION:

The historic resource satisfies the following criteria for designation (check all that apply):

- ☑ (a) Has significant character, interest or value as part of the development, heritage or cultural characteristics of the City, Commonwealth or Nation or is associated with the life of a person significant in the past; or,
- ☐ (b) Is associated with an event of importance to the history of the City, Commonwealth or Nation; or,
- ☐ (c) Reflects the environment in an era characterized by a distinctive architectural style; or,
- ☐ (d) Embodies distinguishing characteristics of an architectural style or engineering specimen; or,
- ☑ (e) Is the work of a designer, architect, landscape architect or designer, or engineer whose work has significantly influenced the historical, architectural, economic, social, or cultural development of the City, Commonwealth or Nation; or,
- ☐ (f) Contains elements of design, detail, materials or craftsmanship which represent a significant innovation; or,
- ☐ (g) Is part of or related to a square, park or other distinctive area which should be preserved according to an historic, cultural or architectural motif; or,
- ☑ (h) Owing to its unique location or singular physical characteristic, represents an established and familiar visual feature of the neighborhood, community or City; or,
- ☐ (i) Has yielded, or may be likely to yield, information important in pre-history or history; or
- ☑ (j) Exemplifies the cultural, political, economic, social or historical heritage of the community.

Criteria H and J added by Historical Commission

8. MAJOR BIBLIOGRAPHICAL REFERENCES

Please attach a bibliography.

9. NOMINATOR

Organization Philadelphia Historical Commission Date 6/18/2026

Name with Title Alexander Till, Historic Preservation Planner Email alexander.till@phila.gov

Street Address 1515 Arch St, 13th Floor Telephone 215-683-4673

City, State, and Postal Code Philadelphia, PA 19102

Nominator ☐ is ☑ is not the property owner.

PHC USE ONLY

Date of Receipt: 6/18/2026

☑ Correct-Complete ☐ Incorrect-Incomplete Date: 6/18/2026

Date of Notice Issuance: _____

Property Owner at Time of Notice:

Name: See attached sheet

Address: _____

_____

City: _____ State: ____ Postal Code: _____

Date(s) Reviewed by the Committee on Historic Designation: 9/16/2026

Date(s) Reviewed by the Historical Commission: 10/9/2026

Date of Final Action: 10/9/2026

☑ Designated ☐ Rejected

Property Owners at Time of Notice:

2147 Ellsworth St:

2147 Ellsworth LLC

1936 Washington Ave

Philadelphia, PA, 19146

2149 Ellsworth St:

Neighborhood Gardens Assoa Phila Land Trust

100 N 20th St, 5th Floor

Philadelphia, PA 19103

5. Boundary Description:

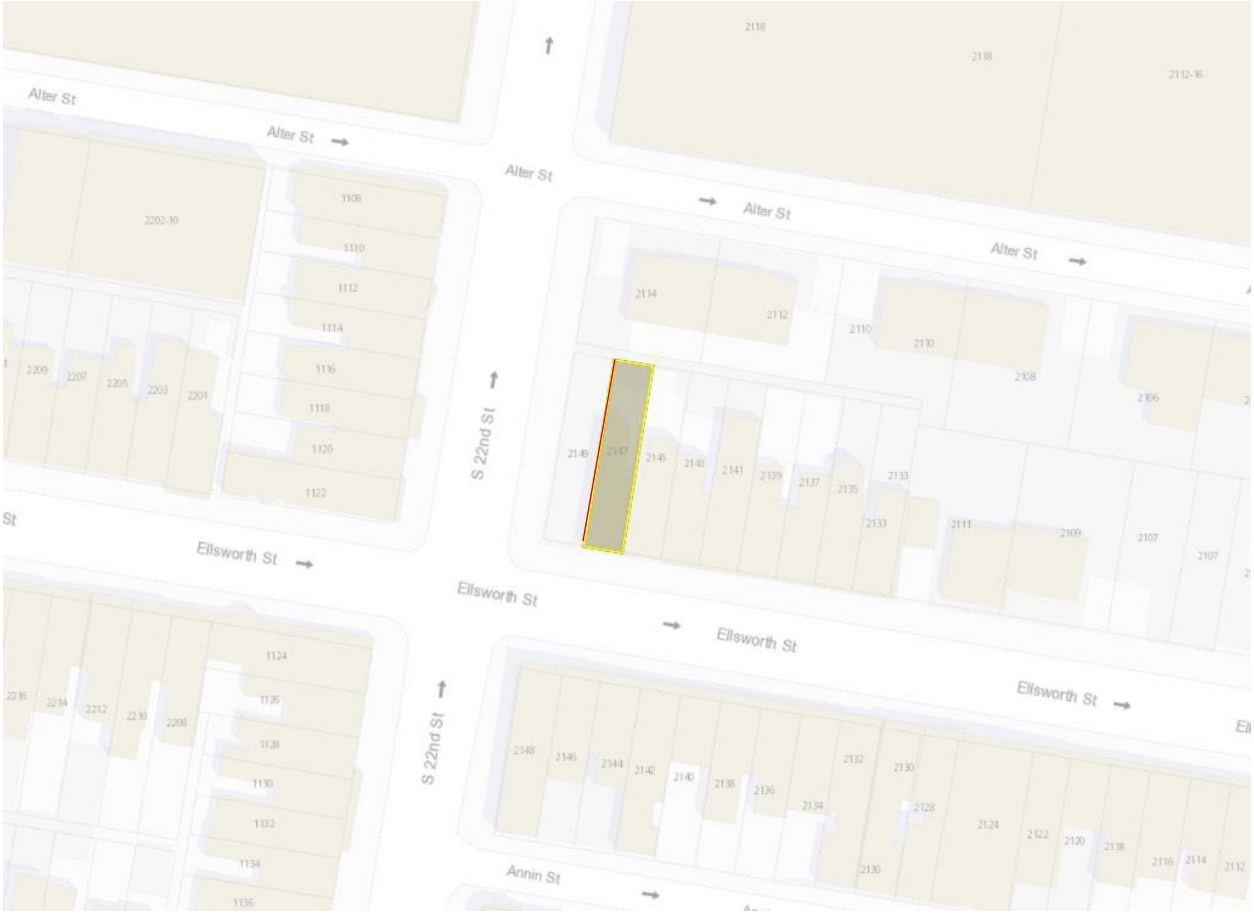

Figure 1: Location of the *We the Youth* mural is on the west facing wall of the house at 2147 Ellsworth St. Lot outlined in yellow, mural location delineated in red. Map courtesy of property.phila.gov

We The Youth is a mural that is painted on the party wall on the property line separating the properties at 2147 and 2149 Ellsworth Street. The mural spans the entire width and height of the exposed party wall and extends onto a concrete garden wall that runs along the property line. Only the mural itself and the walls it is painted on are proposed for designation, but the remainder of the house at 2147 Ellsworth Avenue is not. The mural satisfies the definition of an "object" established in the Philadelphia Historic Preservation Ordinance and the Philadelphia Zoning Code, §14-203(195) as "A material thing of functional, aesthetic, cultural, historic, or scientific value that may be, by nature or design, movable yet related to a specific setting or environment."

6. Description:

Figure 2: View of *we the* Youth mural from S. 22nd St looking east, July 2025. Courtesy of cyclomedia.phila.org

We The Youth was painted by the artist Keith Haring in 1987 in collaboration with high school students from Philadelphia and New York City as well as the artists Clarence Wood, Gilberto Wilson, and Jose Seabourne.[1] It was painted on a shared party wall at 2147 and 2149 Ellsworth Street located at the corner of 22nd and Ellsworth Streets in the Point Breeze neighborhood of South Philadelphia. The mural spans the entire length of the exposed party wall and steps down in height as it moves to the rear of the building from the three-story main block, to a two-story ell, and then to a shoulder height concrete garden wall that serves to divide the properties. The mural overlooks an empty lot that has been owned and operated by the Neighborhood Gardens Trust since 1995 as the Haring Mural Garden, which highlights the mural and honors the legacy of the artist.

The mural depicts an assemblage of multicolored dancing figures outlined in black set on a white background. The figures are variously colored green, blue, red, and yellow, and while some are solid, others are filled with patterns and symbols. Haring painted the outlines of the figures, and the students helped fill in the outlines.[2] On the far-left side of the mural, the words "We the Youth: City Kids of Phila + NYC" are written and filled with similar colors and symbols as appear in the rest of the mural. The artist's initials and the date the mural was completed are painted on the bottom right area of the wall. As described by Mural Arts Philadelphia, *We The Youth* contains "limned, primary-colored beauty, lyrical characters, and childlike innocence" and is "quintessential Keith Haring."[3] Haring's style as an artist

[1] Hernick, Karen. "Why This 30-Year-Old Keith Haring Mural Was Never Meant to Last," *Artsy*. 1 September, 2017.
[2] Hahn, Ashley. "Point Breeze's Keith Haring mural pops with color anew," *WHYY.* 31 October, 2013..
[3] "We The Youth," *Mural Arts*. Accessed 28 May, 2026

emerged from his background in the 1980s New York street art scene and he is well known for the bold and iconic symbolism that he repeatedly used in his works. The simplified, dancing figure in a bright primary color, as seen in *We the Youth,* is one of his often-used symbols and a key aspect of the artist's visual vocabulary.

Figure 3: Detail of *We the Youth* mural, May 2026. Courtesy of the author.

Figures 4 and 5: Additional details of *We the Youth* mural, including the artist's signature "K". May 2026. Courtesy of the author.

The mural is set within Point Breeze, a South Philadelphia rowhouse neighborhood. The blocks around it are populated with two- and three-story brick rowhouses, small businesses, churches, schools, and other structures typical of the low-height residential portions of the city. It is also sited two blocks to the south of the major arterial roadway of Washington Avenue, which includes many older industrial and larger commercial buildings, though in recent years, many of them have been converted to contemporary residential and retail uses. The location is a particularly important aspect of the mural as the artist specifically wanted this work to be set in an urban neighborhood and not a commercial or tourist-focused section of the city.[4]

Figure 6: View down Ellsworth Street showing the *We the Youth* mural's location set among rowhouses, May 2026. Courtesy of the author

[4] Chernick, Karen. "Why This 30-Year-Old Keith Haring Mural Was Never Meant to Last," *Artsy*. 1 September, 2017.

7. Statement of Significance

Keith Haring was an influential American artist and activist who emerged from New York City's downtown art and graffiti scenes in the 1980s. The bold graphic imagery and playful visual nature of Haring's work have "become a widely recognized visual language."[5] Haring first gained attention by creating spontaneous chalk drawings in New York City subway stations featuring his commonly used images and symbols including barking dogs, dancing figures, and other animated icons that would reappear throughout the span of his career. He quickly gained gallery representation and began creating larger paintings, sculptures, and installations. In addition to multiple solo exhibitions, his works appeared in major international art shows including the Whitney Biennial in New York, the São Paulo Biennial, and the Venice Biennale. Between 1982 and 1989, Haring painted more than 50 public murals throughout the world, many done voluntarily for schools, hospitals, and other community spaces. Haring frequently addressed political and social issues important to him through his work, including anti-apartheid activism, drug use, homosexuality, safe sex, and AIDS awareness. Though his life was tragically short - he died in 1990 at the age of 31 - Haring was a prolific artist, and his murals remain a powerful testament to his commitment to public art, activism, and accessibility.

We the Youth stands out among Haring's mural work as the only example of one of his collaborative public murals that remains in its original location in the United States.[6] Its appearance features one of Haring's frequently used symbols – that of the dancing figure – and it was painted by the artist as part of the celebration of the bicentennial of the writing of the Constitution, in collaboration with multiple community focused organizations, and in partnership with local students, lending it significance both in the context of Haring's career as well as the history of public art in Philadelphia. For the importance and impact Haring and his work have had on national and international public art and art history, as well as the mural's local significance and impact on its community, *We the Youth* is eligible for listing of the Philadelphia Register of Historic Places under Criteria A and E:

(a) Has significant character, interest or value as part of the development, heritage or cultural characteristics of the City, Commonwealth or Nation or is associated with the life of a person significant in the past;
(e) Is the work of a designer, architect, landscape architect or designer, or engineer whose work has significantly influenced the historical, architectural, economic, social, or cultural development of the City, Commonwealth or Nation;

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[5] Haggerty, George, *Encyclopedia of Gay Histories and Cultures*. (Taylor & Francis, 2013), p. 425.
[6] "We The Youth," *Mural Arts*. Accessed 28 May, 2026.

Figure 7: Keith Haring in May 1985. Bernard Gotfryd, photographer. Courtesy of the Library of Congress Prints and Photographs Division.

Criteria A and E

Keith Haring was born on May 4, 1958, in Reading, Pennsylvania and during his childhood lived in nearby Kutztown. He started drawing at a young age along with his father and was inspired in his early years by Disney and Looney Tunes cartoons, Charles Schultz, and Dr. Seuss, influences that would later become apparent in the bold, graphic style employed throughout his work.[7] After graduating high school in 1976, Haring briefly attended the Ivy School of Professional Art in Pittsburgh, though he quickly realized he had little interest in a

[7] "Keith Haring," *Encyclopedia.com*. 13 August, 2018.

commercial art career and dropped out after two semesters.[8] While still in Pittsburgh, he had his first solo exhibition at the Pittsburgh Arts and Crafts Center in 1978. Later that same year, Haring moved to New York City and enrolled at the School for Visual Arts. It was there that he became immersed in a thriving downtown art scene that included graffiti artists, breakdancers, musicians, and other visual artists. He became friends with similar minded artists including Kenny Scharf and Jean-Michel Basquiat.[9]

Haring took inspiration from artists that came before him including the works of Jean Dubuffet, Pierre Alechinsky, William Burroughs, Brion Gysin, and, in particular, Robert Henri's manifesto *The Art Spirit*, "which asserted the fundamental independence of the artist" and with all of these influences in mind, Haring pushed his work to pursue the "primacy of the line."[10] He also began to heavily steer his career toward participatory art and public art, particularly inspired by Christo and Jean-Claude's work *Running Fence,* a temporary installation artwork consisting of a 24.5 mile long veiled fence that was removed after 14 days, and by the career and approach to life and art of Andy Warhol. Early in his life in New York, Haring began drawing numerous temporary chalk graffiti drawings on matte black advertising panels in New York subways. Between 1980 and 1985, Haring created hundreds of these drawings featuring many of his repeated images like the radiant baby, dancing figure, and barking dog. These drawings became common to New York commuters who would often stop and talk with the artist as he worked. Haring considered the subway his "laboratory" for experimenting with ideas.[11]

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[8] "Bio," *The Keith Haring Foundation*. Accessed 26 May, 2026.
[9] ibid
[10] ibid
[11] ibid

Figure 8: Haring working in the subway, 1983. Chantal Regnault, photographer. Courtesy of the Keith Haring Foundation.

Figure 9: *Running Fence*, Christo and Jeanne-Claude, 1972–76. Wolfgang Volz, photographer.

Haring held his first solo exhibition in New York at the Westbeth Painters Space in 1981 and made his Soho debut with an acclaimed exhibition at the Tony Shafrazi Gallery in 1982. He continued to gain national and international acclaim between the years of 1980 and 1989 and participated in notable large art exhibitions including Documenta 7 in Kassel, Germany in 1982, the Sao Paulo and Whitney Biennials in 1983, and the Venice Biennale in both 1984 and 1986. Additionally, Haring began to gain notoriety beyond the fine art world. His work appeared on the cover of Vanity Fair in 1984, and he was featured in the October 1984 issue of Newsweek. In addition to formal gallery shows and art fairs, Haring completed many public projects in the first half of the 1980s. He created an animation that was displayed on the large screen in Times Square,[12] he designed sets for New York theaters and clubs, and he developed commercial designs for Swatch watches and Absolut vodka, among many other projects.[13]

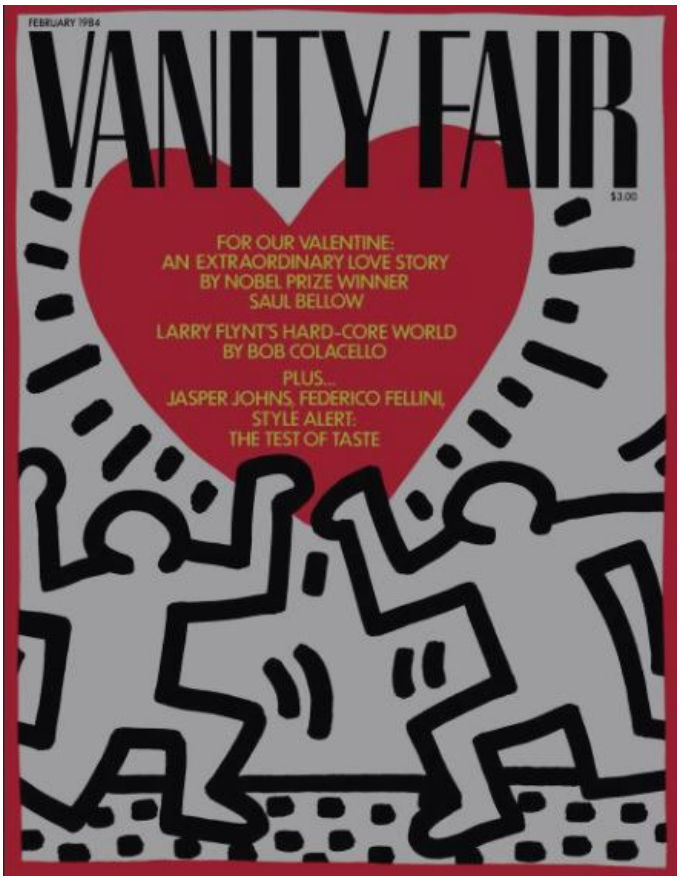

Figure 10: February 1984 cover of *Vanity Fair* magazine featuring Haring's design.

Haring embraced the intersection of art and consumerism even more when he opened his Pop Shop in April 1986. The shop was a store in SoHo, in Lower Manhattan, that sold shirts,

[12] Breson, Michael, "ART PEOPLE; Art lights up Times Sq." *The New York Times*. 25 June 1982.
[13] "Bio," *The Keith Haring Foundation*. Accessed 26 May, 2026.

posters, buttons, and various other small goods with Haring's images and frequently used iconography. The artist considered this commercial work as an extension of his art overall and painted the interior of the store with a black and white mural. The shop allowed any person to access and own Haring's work, which had grown in value over the course of his career. Through the Pop Shop, he was able to offer the same designs for a low cost, and it allowed him to reach as wide an audience as possible. Parts of the art world criticized this consumerist approach at the time, but Haring was committed to the idea and was supported in it by his friends and other artists, including Andy Warhol. Haring's designs continue to be featured on clothing and other products to this day.

Figure 11: Haring in the Pop Shop featuring various pieces of clothing with his designs printed on them. Courtesy of the Keith Haring Foundation

Haring's interest in making his art accessible to the public naturally evolved into mural painting since murals are typically located in public spaces, making them accessible to anyone regardless of socioeconomic status. Haring painted more than 50 murals during the 1980s, frequently on a voluntary basis and for community focused institutions. Like his

other works, Haring's murals feature bold lines, bright colors, and frequent use of the artist's iconography. They frequently carried social or political messages. Haring became increasingly engaged with activism throughout the 1980s and many of his murals feature messages related to AIDS awareness, LGBTQA+ issues, drug addiction, and nuclear disarmament.

Perhaps his most famous mural, *Crack is Whack*, was painted on the wall of a handball court in East Harlem in 1986. Created at a time when the crack cocaine epidemic in America was at its height, the mural offers an unambiguous warning about drug use. The mural features his signature black outlined figures on a red background. Haring initially painted the mural without permission and was arrested for vandalism of City property. The mural proved popular with both the press and the public, though, and Haring ultimately was only given a small fine. The mural itself was soon vandalized after Haring finished it, but the New York City Department of Parks and Recreation offered to allow the artist to recreate it on the same site later that year, which is the version that remains in place today.[14]

Figure 12: *Crack is Whack* mural, 1986. Second version – the first was painted without permission and later vandalized. Photo courtesy of architecutrladigest.com

Also in 1986, Haring was commissioned to paint a mural to commemorate the 100th anniversary of America receiving the Statue of Liberty from France. Haring produced the mural on a large 90' by 30' banner in collaboration with over 900 children from all five New

[14] Cox, Savannah. "The Story Behind Keith Haring's Original 'Crack Is Wack' Mural," *All That Is Interesting.* 8 November, 2023.

York City boroughs. The completed banner debuted at Liberty Tower in Battery Park City over the 1986 Fourth of July celebration and has subsequently been exhibited in Europe and throughout the United States.[15]

Haring also painted murals in locations outside of the United States including in Paris, Berlin, Melbourne, and elsewhere. These murals all featured the artist's recognizable style, but their content was customized for each location. In 1984, Haring was invited to visit Australia by the director of the Australian Centre for Contemporary Art. He painted a mural as part of his trip on the wall of a Technical College in Melbourne. This mural, simply called the *Keith Haring Mural*, was added to the Victorian Heritage Register in 2004 for its "historical, aesthetic and social significance to the State of Victoria."[16] In Berlin, he painted a segment of the Berlin Wall in 1986 at the request of the Checkpoint Charlie Museum using interlocking figures painted in the colors of the German flag, symbolizing unity in a divided city.[17] In 1987, Haring painted a narrow, 88.5-foot-tall mural featuring black outlined figures on a multicolored background on the wall of a stairwell at the Necker-Enfants Malades children's hospital in Paris. His intent was to enliven a drab hospital building and to, in the artist's own words, "amuse the sick children in this hospital, now and in the future."[18]

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[15] "Keith Haring Statue of Liberty Screenprint and Mural," *Masterwork Fine Art Gallery*. Accessed 2 Jun, 2026.
[16] "Keith Haring Mural" *Victorian Heritage Database*. Accessed 28 Mat, 2026.
[17] "Berlin Mural, 1986," *The Keith Haring Foundation*. Accessed 26 May, 2026.
[18] Sulcas, Roslyn, "An 88-Foot-High Keith Haring Mural Is Restored in Paris". *The New York Times*. 7 September, 2017.

Figure 13: *Berlin Mural*,1986. No longer extant. Courtesy of Wikiart.org

Another significant mural by Haring is *Todos Juntos Podemos Parar el SIDA (Together We Can Stop AIDS),* painted in the Barrio Chino neighborhood of Barcelona in 1989. Haring himself was diagnosed with AIDS the prior year and he became a public advocate for AIDS awareness and education. The mural combines his distinctive bold visuals with an explicit message about prevention and solidarity. In 1989, he also established the Keith Haring Foundation, both as an organization to manage his artworks, but also to fund AIDS organizations and children's programs. Haring stated in an interview with *Rolling Stone* in 1989 that "AIDS has made it even harder for people to accept, because homosexuality has been made to be synonymous with death. It's a justifiable fright with people that are just totally uninformed and therefore ignorant."[19]

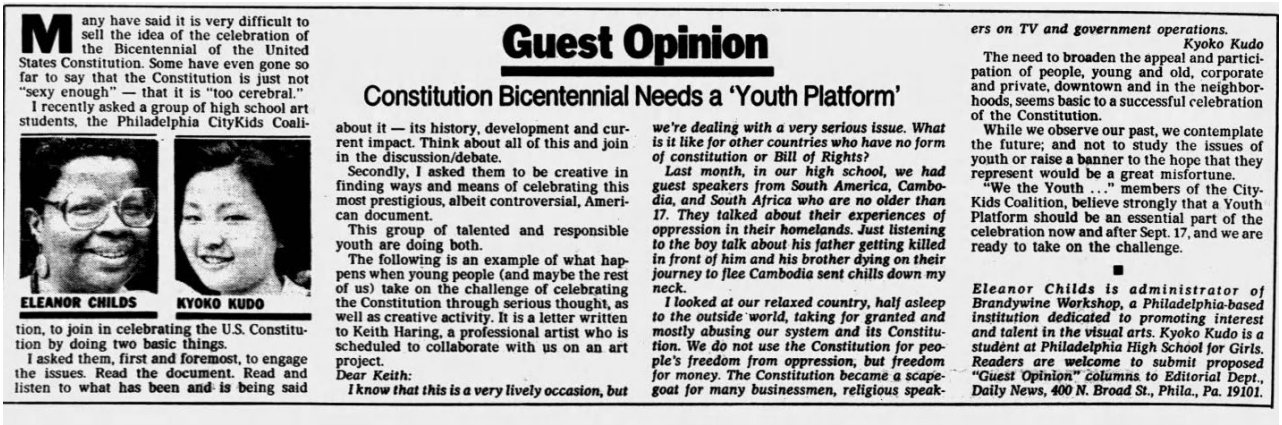
Figure 14: A portion of *Todos Juntos Podemos Parar el SIDA*, 1989. No longer extant in original location, but a tracing of it is in the collection of the Museum of Contemporary Art Barcelona. Courtesy macba.net.

[19] Sheff, David. "Keith Haring: Just Say Know". *Rolling Stone*. 10 August, 1989.

Haring tragically died of AIDS-related complications on February 16, 1990. Despite his growing fame and notoriety over the course of his career, Haring remained deeply connected to grassroots communities and the public. He frequently worked with children, schools, and community organizations, often creating murals collaboratively. He used his artwork to deliver messages about countless social ills and to spread awareness about issues he believed in. His works emphasized participation and collective creativity, reinforcing his belief that art should be inclusive and empowering.

Haring's Philadelphia mural, *We the Youth*, was painted in September of 1987 at the height of the artist's career. Almost every aspect of its creation reflects Haring's artistic philosophy and values. Haring was invited to paint a mural in the city as a collaboration with the Brandywine Workshop, a Philadelphia based arts non-profit with a history of organizing public art projects in the 1980s, and CityKids of New York, a youth outreach and programming organization with whom Haring worked previously on his Statue of Liberty mural.[20] Similarly to other mural projects of his, Haring painted the mural in collaboration with children – in this instance, high school art students from both Philadelphian and New York. Haring also used the mural as an opportunity to offer his art to the common person, choosing to paint it in an established residential area instead of in a more centralized commercial district. In addition, it was painted to commemorate the bicentennial of the US Constitution, specifically choosing to play on the words "We the people" from the preamble. One of the participating students said of the mural: "The picture doesn't actually say much about the Constitution, but bringing people from all different backgrounds and all different places … to work on this mural is doing something unified, and that has to do with the constitution."[21]

[20] "We The Youth," *Mural Arts*. Accessed 28 May, 2026; Codrington, Andrea, "Keith's Kids." *Sphere Magazine*. 1997.
[21] Brandywine Workshop and Archives, "Keith Haring – We the Youth," posted by Brandywine Workshop and Archives 11 July 2011.



Guest Opinion

Constitution Bicentennial Needs a 'Youth Platform'

Many have said it is very difficult to sell the idea of the celebration of the Bicentennial of the United States Constitution. Some have even gone so far to say that the Constitution is just not "sexy enough" — that it is "too cerebral."

I recently asked a group of high school art students, the Philadelphia CityKids Coalition, to join in celebrating the U.S. Constitution by doing two basic things.

ELEANOR CHILDS KYOKO KUDO

I asked them, first and foremost, to engage the issues. Read the document. Read and listen to what has been and is being said about it — its history, development and current impact. Think about all of this and join in the discussion/debate.

Secondly, I asked them to be creative in finding ways and means of celebrating this most prestigious, albeit controversial, American document.

This group of talented and responsible youth are doing both.

The following is an example of what happens when young people (and maybe the rest of us) take on the challenge of celebrating the Constitution through serious thought, as well as creative activity. It is a letter written to Keith Haring, a professional artist who is scheduled to collaborate with us on an art project.

Dear Keith:

I know that this is a very lively occasion, but we're dealing with a very serious issue. What is it like for other countries who have no form of constitution or Bill of Rights?

Last month, in our high school, we had guest speakers from South America, Cambodia, and South Africa who are no older than 17. They talked about their experiences of oppression in their homelands. Just listening to the boy talk about his father getting killed in front of him and his brother dying on their journey to flee Cambodia sent chills down my neck.

I looked at our relaxed country, half asleep to the outside world, taking for granted and mostly abusing our system and its Constitution. We do not use the Constitution for people's freedom from oppression, but freedom for money. The Constitution became a scapegoat for many businessmen, religious speakers on TV and government operations.

Kyoko Kudo

The need to broaden the appeal and participation of people, young and old, corporate and private, downtown and in the neighborhoods, seems basic to a successful celebration of the Constitution.

While we observe our past, we contemplate the future; and not to study the issues of youth or raise a banner to the hope that they represent would be a great misfortune.

"We the Youth ..." members of the CityKids Coalition, believe strongly that a Youth Platform should be an essential part of the celebration now and after Sept. 17, and we are ready to take on the challenge.

■

Eleanor Childs is administrator of Brandywine Workshop, a Philadelphia-based institution dedicated to promoting interest and talent in the visual arts. Kyoko Kudo is a student at Philadelphia High School for Girls. Readers are welcome to submit proposed "Guest Opinion" columns to Editorial Dept., Daily News, 400 N. Broad St., Phila., Pa. 19101.

Figure 15: An article from the Jun 25, 1987 issue of the Philadelphia Daily News written by Eleanor Childs of the Brandywine Workshop and local student Kyoko Kudo discussing their collaboration with Haring.

We the Youth has become part of Philadelphia's long history of commitment to public art and mural making. The country's first private, non-profit public art organization, The Association for Public Art, was founded in the city in 1872 as the Fairmount Park Art Association, and has for over 150 years commissioned, preserved, and promoted public art in the city.[22] Philadelphia was the first American city to establish a "percent for art" program in 1959, which requires developers to designate funds for public art for any project that uses city funds for its construction. Mural Arts Philadelphia, founded in 1986, is a non-profit organization that supports the creation of public murals in the city and has influenced the creation of nearly 4000 murals over its forty-year history.[23] The Brandywine Workshop, on whose invitation Haring painted *We the* Youth, was founded in 1972 as the Brandywine Graphic Workshop with the goal of supporting the art of predominantly Black and Hispanic working-class communities in the city. It quickly expanded to organize and support many public art projects and in particular, worked closely with the Point Breeze Federation to paint murals in the neighborhood in the 1980s and 90s as a means of community development.[24] The Neighborhood Gardens Trust, which owns and maintains the adjacent lot as the Haring Mural Garden, was established in 1986 to secure a protect community gardens throughout the city.[25]

We the Youth stands as a testament to public art in a city that has pioneered the creation and preservation of it. Keith Haring dedicated his artistic career to the democratization of art and the pursuit of social commentary and change through it. In addition to more traditional paintings, sculptures, installation pieces, and commercial designs, Haring also

[22] "History." *Association for Public Art*. Accessed 8 Jun 2026.
[23] Rizzo, Johnna, "This city has more than 4000 mural – and counting." *National Geographic*. 20 April 2022.
[24] "Our History." *Brandywine Workshop and Archives*. Accessed 8 June 2026.
[25] "About Neighborhood Gardens Trust." *Grounded in Philly.* Accessed 8 June 2026.

created more than 50 murals and public art pieces all over the world. Many of these were made in collaboration with local arts organizations and artists, including students. *We the Youth* stands out as one of the few of these collaborative murals, and the only one in the United States that he created that remains in its original location, as many were painted on surfaces that naturally would be destroyed over time, leaving Philadelphia's mural as a rare surviving testament to the public nature of his work. For its significant value as part of the heritage and culture of public art in Philadelphia and for its association with the life of Haring, *We the Youth* is eligible for designation on the Philadelphia Register of Historic Places under Criterion A. In addition, as the work of a designer whose work has significantly influenced the cultural development of the City, Country, and World, it is also eligible for designation on the Philadelphia Register of Historic Places under Criterion E.

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