BOOK III:
sidewalk survey

Survey Crew c.1952
Engineering Dept. Neg. # 43996

SDOT ART PLAN

Mayor's Office of ARTS & CULTURAL AFFAIRS

LEAD PENCIL STUDIO

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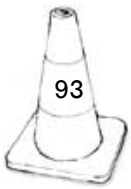

Sidewalk Survey

INTRODUCTION:

The city sidewalk is home to a relatively short list of officially sanctioned objects that include lampposts, fire hydrants, garbage cans, signal control cabinets, benches, bike racks, newspaper boxes, postal boxes, bus shelters, parking meters, trees, grates, and cast iron utility covers. The overall quality, quantity and arrangement of these objects, known collectively as street furniture, constitute the principal character of city streets.

For most passive observers, the landscape of the right-of-way is strangely invisible. Certainly there are more important things to be concerned with like moving cars, curbs, slippery surfaces, panhandlers, shop windows, architecture, traffic lights and bicycle messengers. Yet, the gestalt does not go by entirely unregistered in the conscious mind. It is convenient to compare this phenomenon to the experience of attending a lecture, where the sequence of a words and phrases may be forgotten, but overall, a clear impression of the overarching themes is retained.

Comparatively, the overall impression of a walk through a Seattle neighborhood can range from great all the way down to terrible. While impressions are inevitably shaped by what is encountered along the way, there remains a substantial influence from the invisible background. One need only take a walk for a stretch of sidewalk along Mercer Street and contrast the experience to a walk through Post Alley in the Pike Place Market to feel a palpable difference. Both are commercial environments inundated with cars, Dumpsters, broken sidewalks, utility poles and hatch covers, yet the arrangement of architectural scale, street furniture (or lack thereof), artwork, quality of construction, lighting and materials couldn't be more different.

Certainly the Post Alley experience is made more interesting because of the people and items for sale. Yet, even at night when the people and goods are gone, the space retains its magic. So what is it that makes Post Alley and the Pike Place Market so universally appealing? A careful look at the elements that contribute to this invisible experience reveals a pattern closely resembling randomness, also known as a *messy vitality*[1]. In other words there are portions of Post Alley that are ordered and rational intermixed with quirky elements, artwork, bizarre conditions, intimate spaces, interesting materials and a collision of styles. Every conceivable nook and cranny is tailored for the pedestrian scaled experience.

To document the experience in its entirety would be exhaustive, and also outside the function of the SDOT Art Plan. In lieu of this, it would be worthwhile to identify some of the essential layers contributing to the overall experience with the purpose of loosening up possibilities for the way that SDOT will conceive of future right-of-way projects. Following this, will be a 13 page visual tour of the right-of-way landscape in Seattle, in the dual effort to catalogue the full range of possibilities (both good and bad) and provide a lasting record of the state of our sidewalks in 2005.

[1] Denise Scott Brown and Robert Venturi, *Complexity and Contradiction in American Architecture* (NY: Museum of Modern Art, 1969)

Sidewalk Survey

A careful look at the condition of the right-of-way in Seattle reveals a complex layering of objects that share the pedestrian realm. To clarify the discussion on this environment it is convenient to break it down into four distinct layers.

Layer 1: Planar surfaces
This is the primary armature that everything else operates or attaches to and can be described as the architecture of buildings and the surface character of the sidewalk, curb and street material.

Layer 2: Street Furniture
Composed of such familiar necessities as utility poles, benches, parking meters, signal control cabinets, etc.

Layer 3: Freedom of Expression
This is what the SDOT Art Plan primarily concerns itself with. These items include all forms of public artwork, guerilla art, postering, legitimate news boxes and other perplexing objects (see Survey).

Layer 4: Urban Blight
This is a catch-all category for advertising riff-raff and other forms of visual pollution such as sandwich boards, graffiti, mock "news boxes" (dating and apartment "journals"), tagging, and advertising signs stapled to poles (diet and moving companies).

SDOT is to be commended for doing excellent work in managing the functional aspects of Layer 2 and keeping in check the rogue elements in Layer 4. With Layer 1, SDOT has not historically made a great contribution, with the exception of helping to decide the location of parking garage entries, loading areas and street parking. The standard SDOT concrete sidewalk (Layer 1) is at best a neutral object and in certain instances can become a positive contribution to a neighborhood when treated specially, as described in several parts of Book II: *Toolkit*.

If the urban blight of Layer 4 is unregulated, it can have a corrosive effect on every layer above it. While most American cities recognize this, it wasn't so long ago that the laissez-faire approach to sidewalk management resulted in a degraded pedestrian landscape, i.e. New York and Detroit in the 1970s.

It cannot be emphasized enough, within the context of this plan and in the formation of any great place, the importance of developing Layer 3 with careful intelligence. If the elements of Layer 3 are prevented from developing, a city can spend untold dollars on Layers 1and 2, resulting in a functional, yet lifeless, environment. Layer 3 is the outward manifestation of how seriously a city values its creative class. If this layer is regulated too carefully, it can result in a straight-jacketed appearance, or worse, contrived. Alternately, if this layer is left unregulated, the streetscape can become a free-for-all civic liability.

What is needed is a proactive regulatory system that is always pushing to encourage creative expression and the condition of a *messy vitality* without sacrificing the city's ability to defend itself against unreasonable lawsuits. The salient elements of Layer 3 that will lead to a vital and engaging quality of life are the same types of conditions that make the Pike Place Market so exquisite. These are:

1. High quality artwork in our most public locations.
2. Creatively control postering (prone to blight).
3. Reference an aspect of site history.
4. Preserve eclectic and mismatched surfaces.
5. Invert natural order and/or scale.
6. Riff on utilitarian objects that double as art or seating.
7. Embrace strange, colorful and textured objects.
8. Locate artwork in unusual and unexpected places.
9. Provide adequate places to sit and observe.

The following pages are a visual record of human creativity in the right-of-way in Seattle, 2005. This is not a record of all public art, just a record of all the basic types of artwork that physically occupy space in the right-of-way. Repetitive art objects, such as hatch covers, are minimally represented to save space. Graffiti-based creativity such as stencils, illegal postering and spray-can murals have been omitted to avoid conflict with municipal regulations; despite the fact that these art forms are defensible as human creativity, simply too much property damage occurs if any degree of tolerance is established. This survey represents a beginning with additions to be attached in subsequent editions of the SDOT Art Plan.

Sidewalk Survey

ART IN THE RIGHT-OF-WAY: Sculpture

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Sidewalk Survey

ART IN THE RIGHT-OF-WAY: Sculpture

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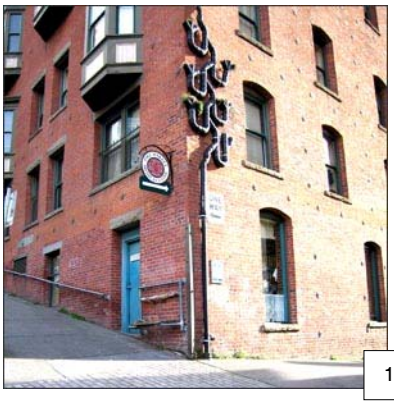
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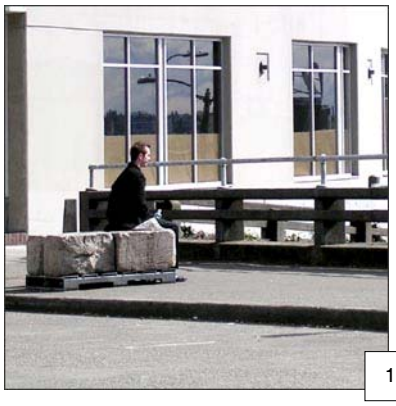
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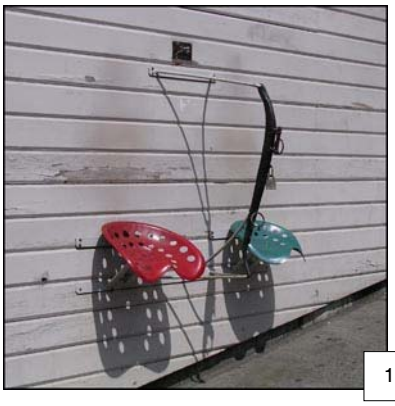
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Sidewalk Survey

ART IN THE RIGHT-OF-WAY: Art and Bridges

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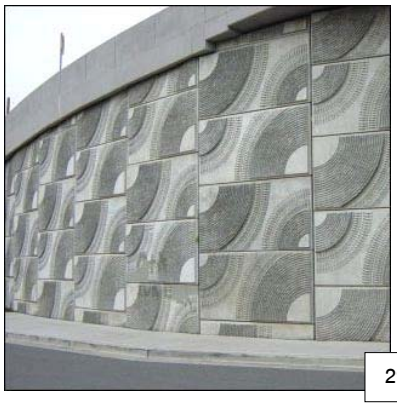

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ART IN THE RIGHT-OF-WAY: Sculpture and Kiosks

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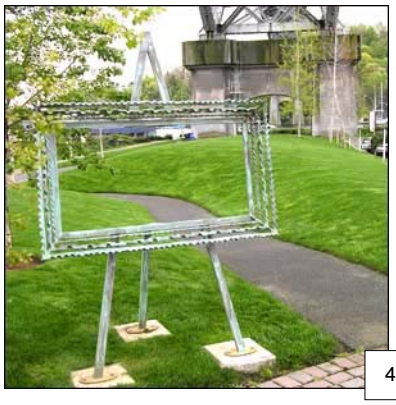
ART IN THE RIGHT-OF-WAY: General Artwork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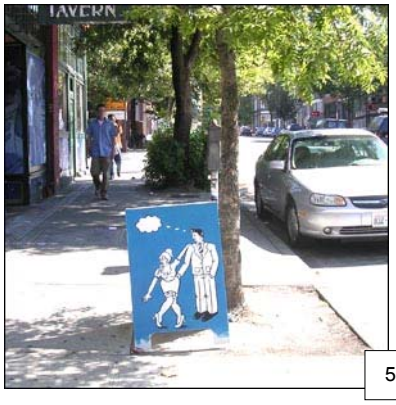
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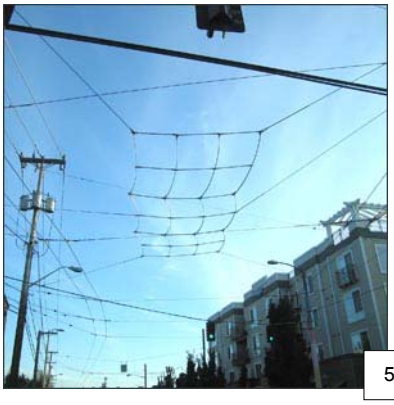
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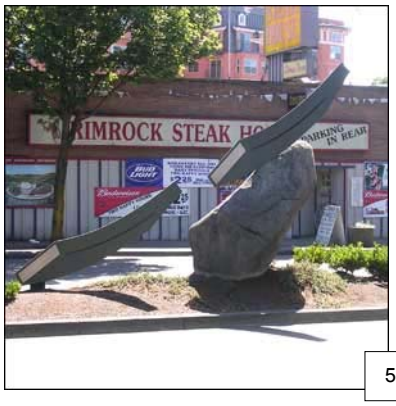
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Sidewalk Survey

ART IN THE RIGHT-OF-WAY: Sidewalk Art

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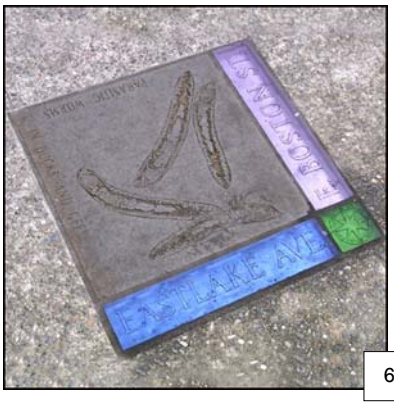

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Sidewalk Survey

ART IN THE RIGHT-OF-WAY: Sidewalk Art

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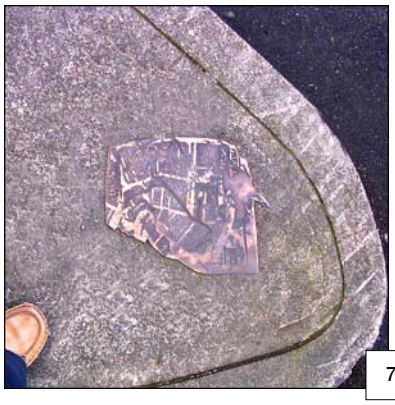
Sidewalk Survey

ART IN THE RIGHT-OF-WAY: Sidewalk Art and Murals



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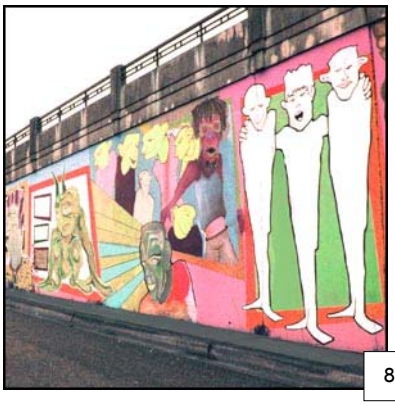

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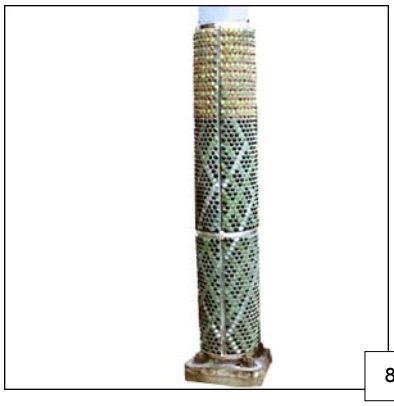

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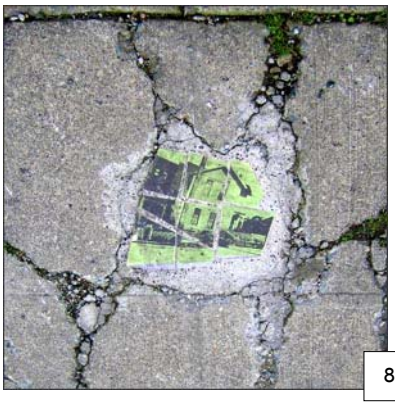

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ART IN THE RIGHT-OF-WAY: Art on Poles

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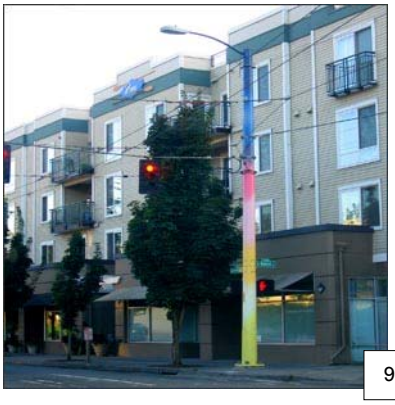
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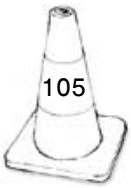

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Sidewalk Survey

ART IN THE RIGHT-OF-WAY: Citizen Creativity

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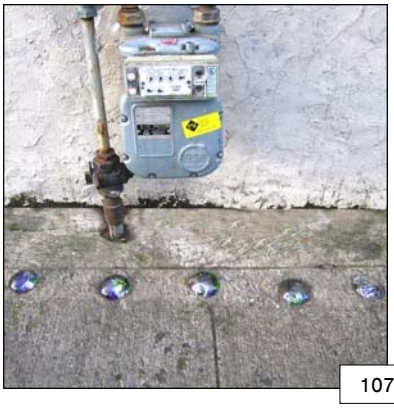

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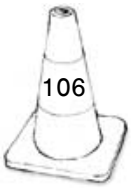

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Sidewalk Survey

ART IN THE RIGHT-OF-WAY: Company Creativity

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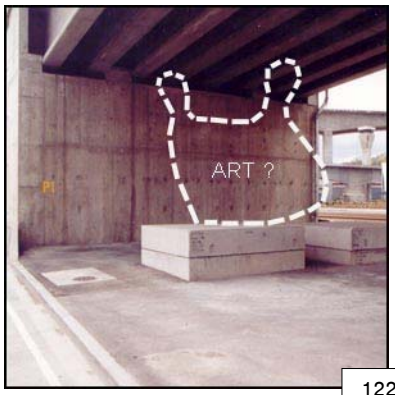
Sidewalk Survey

ART IN THE RIGHT-OF-WAY: Oddities



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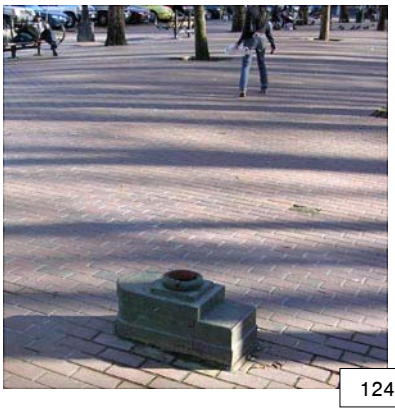

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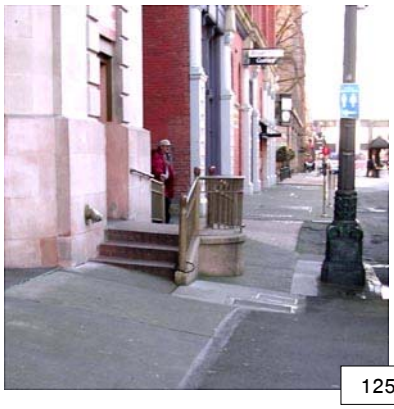

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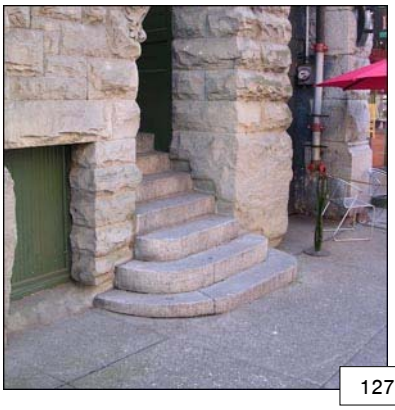

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ART IN THE RIGHT-OF-WAY: Oddities

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SURVEY INDEX

No.	Category	Artist(s)	Location	Title / Description
1	Sculpture	James Wehn	Denny & 5th Ave	Traditional bronze sculpture of Chief Seattle
2	Sculpture	John Hoge	35th Street & Evanston	"Fremont Rocket" playful rendition of a space craft
3	Sculpture	Richard Brooks	5th & Stewart	Bronze rendition of John Harte McGraw (2nd Mayor of Seattle)
4	Sculpture	Stuart Nakamura	Rainer Ave S + ?	Homage to animal intelligence
5	Sculpture	Linda Beaumont Stuart Keeler, Michael Machnic	(3) locations along Eastlake	"Dream Boats" - Steel and resin upside down boat
6	Sculpture	Jim Pridgeon + Benson Shaw	Western Ave & Lenora	"Angie's Umbrella"
7	Sculpture	Clark Wiegman	Beacon Ave S + Spokane St.	Stainless steel
8	Sculpture	Buster Simpson	1st Ave near Battery St.	Tree fence made from headboards
9	Sculpture	UW students	Campus Parkway	Misc. steel sculpture on subject of free speech
10	Sculpture	Robert Shure	Was at 5th & Pike	Homage to stuffed animal and corporate advertising; removed in 2004 after store bankruptcy
11	Sculpture	Buster Simpson	6th & Denny	Recycled containers intended for native plants
12	Seating	Kurt Kiefer	2nd Ave near Blanchard	Bench made from galvanized pipe
13	Seating	Buster Simpson	Post Alley & Stewart	Downspout planters and wall-hung driftwood bench
14	Seating	Buster Simpson	1st Ave near Battery	Wilkinson sandstone stair seating
15	Seating	Buster Simpson	1st Ave near Battery	Wilkinson sandstone and galvanized palette seating
16	Seating	Bill Will	2nd Ave S. Ext & Jackson	Pink granite seating stones w/etched illustrations
17	Seating	Bill Will ?	Stewart in Pike Place Market	Wall-hung seating made from farming equipment
18	Seating	S. Keeler & M. Machnic	Genesee near Beacon S?	Colored paving & lunar phase sculpture on bus shelter
19	Seating	Art Institute Students	2nd Ave near Madison	Bus shelter mural
20	Seating	?	California Junction	Bus shelter with stainless cut-out of electric trolleys
21	Seating	Pam Beyette	45th near Phinney Ave	Bus shelter with steel cut-out of wildlife
22	Sculpture	Kate Wade	Pike St.& 7th-9th Ave	"Buzz Word" - illuminated boxes with historic photos
23	Sculpture	Steve Badanes + Others	Under Aurora on 36th	Playful sculpture with life-size VW bug, "Fremont Troll"
24	Sculpture	Mowry + Colin Baden	Under Aurora on 36th	Commemorating circus performance, "Wall of Death"
25	Bridge Painting	Fire Cruxent Studios	Under I-5 on Jackson	Painted columns carp & dragonfly designs
26	Bridge Painting	?	Under I-5 near Georgetown	Playful coloring & recycled tin lid motif
27	Sculpture	Dan Corson	Under Viaduct & Battery	"Wave Rave Cave" - temporary sculpture
28	Sculpture	Jerry Mayer	King Street Station	"Moto" – playful directional signage
29	Wall Relief	Vicki Scuri	Galer St. Overpass	Retaining wall pre-cast motif, "Wave Wall"
30	Sculpture	Vicki Scuri	Galer St. Overpass	Decorative lamp posts, "Sail Armatures"
31	Sculpture	Rodman Miller	Fremont Bridge Tower	Neon Sculptures of children's tales (one of two), "Rapunzel"
32	Sculpture	LeaAnne Lake & Tom Askman	Ballard Bridge	Sculptures of Ballard history (one of eight), "Ballard Gateway"
33	Signage	?	near Harbor Steps	Waterfront sidewalk gateway motif
34	Sculpture	George Tsutakawa	Maynard off of Jackson	"Heaven, Man, Earth" bronze sculpture
35	Sculpture	Heather Ramsay	3rd Ave near Union	Steel/copper, "Pendulum Clock"
36	Sculpture	Lawney Reyes	Yesler & 32nd	Galvanized memorial to Bernie Whitebear and Luana Reyes
37	Sculpture	Jean Johanson	Westlake & 6th Ave	Bronze fountain at Westlake Square
38	Sculpture	Emil Venkov	N 36th & Evanston	Bronze monument to Lenin
39	Sculpture	Daryl Smith	Broadway near Pine	Bronze stature of Jimmy Hendrix "Electric Lady Studio Guitar"
40	Kiosk	?	Rainier Ave S & Brandon	Decorative design for 3 sided kiosk
41	Kiosk	?	Pike & 10th Ave	Salvaged materials and old telephone pole
42	Sculpture	Diana Falchuk	1413 Post Alley (near Pike)	Collage made from utility pole paper mosaics

SURVEY INDEX CONTINUED

No.	Category	Artist(s)	Location	Title / Description
43	Kiosk	?	MLK & Othello	Cut steel community kiosk with dragon heads
44	Painting	?	5th Ave S & Massachusetts	Painted signal control cabinet
45	Sculpture	?	Under Aurora (near Northlake)	Painted steel picture frame
46	Sculpture	Richard Beyer	N. 34th & Fremont	Cast aluminum figures "Waiting for the Interurban"
47	Sculpture	Buster Simpson	Vine Street (btwn Western & 1st)	"Cistern Steps" modeled after Michelangelo's Fresco
48	Gateway	Cheryl Leo-Gwinn	Beacon Ave & ?	Cut steel, concrete and tile gateway in median
49	Mosaic	Maggie Smith & Judith Roche	Pike (near 9th)	Ceramic tile mural
50	Sculpture	Coyote Junior High	Cherry & MLK	Mosaic totems with flowers and birds in traffic island
51	A-frame	?	Pike (near 10th)	Painting on A-frame sign (1 of many)
52	Sculpture	Carolyn Law	Eastlake && Shelby	Ceramic +and cable grid suspended above street.
53	Planters	Clark Wiegman ?	Beacon Ave (near Spokane)	Pre-cast decorative concrete planters
54	Sculpture	Michael Sweeney	Lake City Way NE (near 125th)	"Gateway" concrete boulders with stainless lightning
55	Sculpture	Mark Lere	Emerson & 23rd Ave W	Abstract sculptural seating, "Seattle Scatterpiece"
56	Mosaic	Clark Wiegman /Benson Shaw	Wallingford Way & Northlake	Colorful terrazzo treatment to pedestrian landing
57	Bronze Inlay	Jack Mackie	Multi-site along Broadway	Classic dance moves inlaid into concrete, "Broadway Dance Steps"
58	Bronze Inlay	?	Rainer Ave S. & Dawson	Bronze inlay representing trees
59	Poetry Inlay	?	Madison & 20th	Poem incised on sandstone tablets
60	Inlay	Stacy Levy	Multi-site along Eastlake	Street name cornerstones in cast glass/concrete
61	Sculpture	Tom Jay	Fauntleroy(near ferry)	"Stream Echo" – multiple sculptural gestures in concrete
62	Manhole cover	Anne Knight	One of 13 locations in downtown	Shows map of Seattle cast onto iron hatch cover
63	Manhole cover	Chuck Greening	Yesler & 23rd	"Meridian Archway" decorative cast bronze with poem
64	Manhole cover	Garth Edwards	One of 9 locations in downtown	Cartoon depictions of people looking up from hole
65	Tree Grate	G. Edwards, M. Hassinger V. Paquette, S. Pant, D. Rey	Multi-site downtown	Maple leaf design
66	Bas Relief	Donald Crabtree	5229 Ballard Ave NW	Depicting Ballard industrial themes
67	Bas Relief	Susan Point	North side of Qwest Field	Cast iron inlay into concrete showing four cultures of the world
68	Concrete Inlay	Kurt Kiefer	2nd Avenue in Belltown	References boardwalk in colored concrete inlay
69	Tile Mosaic	None	Along Broadway Business Dist.	Decorative pattern with addresses
70	Colored Conc.	None	Main & 2nd Ave S	Colored concrete for highlighting park boundary
71	Colored Conc.	Robert Yoder	Royal Brougham at Stadium	Decorative abstractions in colored concrete
72	Colored Conc.	?	Lake City Way Business Dist.	Running color stripes along storefronts
73	Stone Pattern	?	Pine St. & 4th Avenue	Three colors of granite unit pavers arranged in geometric patterns
74	Sidewalk Paint	Steve Jensen Studio	10th Ave E (near Pike)	Decorative sidewalk design in front of artist's studio
75	Cast Glass	?	Maynard (south of king)	Decorative yin/yang pattern in sidewalk skylight
76	Colored Asphalt	?	Pine St. btwn 3rd & 4th Ave	Bus stop island decoratively patterned to increase safety
77	Steel Inlay	?	Pike St. & 11th Ave	Four corners with black concrete & mica sprinkles
78	Bronze Inlay	?	Fremont Ave & 35th Ped Island	Wrinkled reproduction of Fremont Times newspaper
79	Mosaic	?	Fremont Ave & 34th	Sidewalk inlay announcing office building
80	Ceramic Inlay	?	California Junction W. Seattle	Decorative tile work depicting electric trolley line history
81	Bronze Inlay	?	Western Ave & Seneca St.	Cast bronze reproduction of duck foot steps
82	Ceramic Tile	Students	California Junction W. Seattle	Bench and planter decorative tile work craftsman sidewalk
83	Mural?	At-risk youth	Ballard Bridge approach (N)	Street Smart Art project lead by Saundra Valencia
84	Mosaic Mural	Wilbur Hathaway + Others	Elliot Ave & Broad St.	Decorative design relating to gardening using salvaged tile
85	Mural	Wally Glenn	Aurora Ave & 38th St.	Panorama of Seattle

SURVEY INDEX CONTINUED

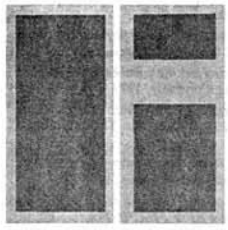
No.	Category	Artist(s)	Location	Title / Description
86	Mural	Billy King	Post Alley (near Yesler)	Painted on former sliding fire shutter
87	Mosaic	Kevin Spitzer	13 locations near Roosevelt	Utility columns wrapped in marble mosaics
88	Ceramic Inlay	Elizabeth Conner	Several locations near REI	Photo transfer onto ceramic tile set with sidewalk cracks
89	Armature	Kurt Kiefer	Sites along 2nd Ave in Belltown	Sculptural theme to hold fixtures, clocks and signage
90	Sculpture	?	Henderson & 52nd Ave S	Public art along SDOT pedestrian pathway
91	Sculpture	Meng Huang & Heather Achey	Multi-site in the Int'l District	Chinese dragons around perimeter of the ID
92	Sculpture	Beaumont, Keeler, Machnic	1st Ave btwn Madison & Marion	"Fire" referencing the history of the Seattle Fire
93	Signage	Fremont Arts Council	Fremont Ave & 35th	Directional signage to faraway places
94	Sculpture	Jennifer Dixon	Leary Ave. (near Market)	Bergen Place Park, "Witness Trees"
95	Lamp	Unknown Designer	1st Ave & James	Ornately sculpted lamp post.
96	Sculpture	Lezlie Jane	Beach Drive West Seattle	"Weather Station" with interpretive signage
97	Creative Color	Carolyn Law	Eastlake & Shelby	Metro utility poles painted in bright colors
98	Sculpture	?	Beacon Ave & Lander	Steel sculpture in place of lamp post banners
99	Sculpture	Carolyn Law	Multi-site along Fairview	Driftwood attached to colored KC Metro Utility poles
100	Seating	Citizen	35th & Fremont Pl	Large boulder for seating and steel pyramid sculpture
101	Seating	Citizen	2nd Ave (North of Blanchard)	Seating around cedar trees
102	Seating	Citizen	9th Ave (Near John)	Planters and seating with industrial materials
103	Seating	Citizen	Harrison (near Eastlake)	Seating made from timber and culvert pipe
104	Seating	Citizen	Thomas (near Bellevue)	Birdhouse place atop unused utility pole stub
105	Seating	Citizen	41st Ave E (near Madison)	Bench and tree planter from concrete masonry units
106	Decorative	Developer	Wall St btwn 1st & 2nd Ave	Re-used granite curbstone used vertically as planter edge
107	Glass Inlay	Citizen	Eastlake (near Harrison)	Glass spheres seat into concrete
108	Misc. Inlay	Citizen	2nd Ave (near Blanchard)	Misc. curio set into concrete vestibule
109	Drawing	Citizen	unknown	Chinese dragon, Go game board and insect drawn in concrete
110	Painting	Citizen	Brandon (near Airport Way)	Op-art painting fastened to utility pole
111	Bas Relief	Small Business	Leary Way & 36th	Ceramic relief design and decorative steel guardrail
112	Signage	Corporate	Multi-site near Yale & John	Directional signage on poles, with copper and stones
113	Seating	Small Business	35th (near Fremont Ave)	Rolling table with stools and garbage can wrapping post
114	Telephone	Small Business	Leary Way (near 42nd)	English phone booth place on sidewalk
115	Wall	Citizen	Eastlake & Boston	Former cobblestone used as retaining wall
116	Seating	Citizen	Harvard & Roy	Building remnants used as neighborhood seating
117	Advertising	Corporate	All over town	Qwest public phone booths used as advertising real estate
118	Guardrail	Corporate	Jackson & 2nd Ave S	Burlington Northern decorative iron guardrail remnant
119	Clock	Small Business	2nd & Pike	Jeweler's clock with delicate glass case
120	TV	Corporate	Occidental (near stadiums)	Outdoor television for advertising purposes
121	Found Art	Small Business	Seaview Ave (near 77th)	Driftwood sculpture placed along street for general interest
122	Oddity	Port of Seattle	Harbor Island	Mysterious concrete plinths – ready for Art?
123	Oddity	SPU?	Beacon Ave	Mysterious bright yellow concrete bollard or marker or Art?
124	Oddity	Parks Dept	Occidental (near Main)	Mysterious drinking water base
125	Oddity	Fire Department	Main St. (near 2nd Ave S ext.)	Unusual steps and ramp allowed in right of way
126	Oddity	Parks Dept	Alki Ave SW (Multi-site)	Mysterious lack of guardrail and handrails
127	Oddity	unknown	Yesler (near 1st Ave)	Unusual steps allowed in right of way (no handrail)
128	Oddity	unknown	1st Ave (near Yesler)	Unusual steps + guardrail condition
129	Oddity	City Light	Leary near (14th Ave NW)	Strange left over conduit + pedestal (Art?)

SURVEY INDEX CONTINUED

No.	Category	Artist(s)	Location	Title / Description
130	Oddity	Guerilla	1st Ave near Pike	Perplexing signage
131	Oddity	unknown	unknown	Strange left over
132	Oddity	City Light	Denny (near Broadway)	Strange left over pedestal
133	Oddity	Gas Company?	50th (near Meridian)	Curious and well made pipe
134	Oddity	KC Metro	Broadway (near Denny)	Mysterious aluminum pedestal
135	Oddity	SDOT	5th Ave (near Prefontaine)	Strange protective device – removed 2/2005
136	Oddity	SPU	Republican (near 9th)	Sculptural looking vent pipe
137	Oddity	unknown	Yesler (near Post Alley	Unusual collection of stand pipes
138	Oddity	SDOT	Post Alley +Virginia	Sculptural installation of bike racks
139	Oddity	City Light	Bay St. + Elliott Ave	Sculptural column wrapping
140	Oddity	SDOT	5th Ave (near Cherry)	Strange left over tree stump
141	Oddity	Citizens	Post Alley (near Pike)	Bubble gum mosaic mural
142	Oddity	unknown	Harrison (near 15th)	Left over lamp post base
143	Oddity	City Light	Terry Ave + Thomas	Wood utility pole stump with signage bits

ARTWORK NET**WORK**

A PLANNING STUDY FOR SEATTLE: ART IN THE CIVIC CONTEXT



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Seattle Arts Commission
Carl Petrick, Executive Secretary

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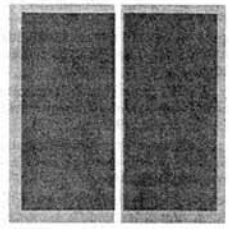
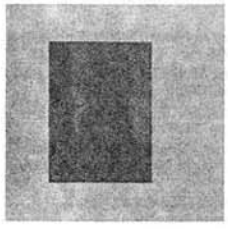
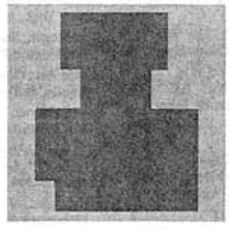
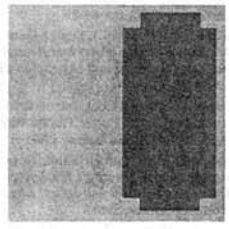
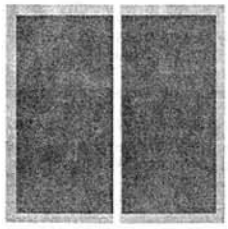
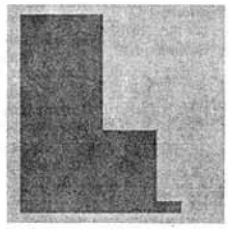


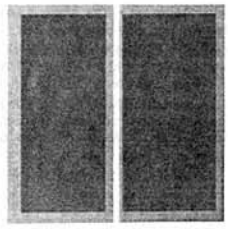






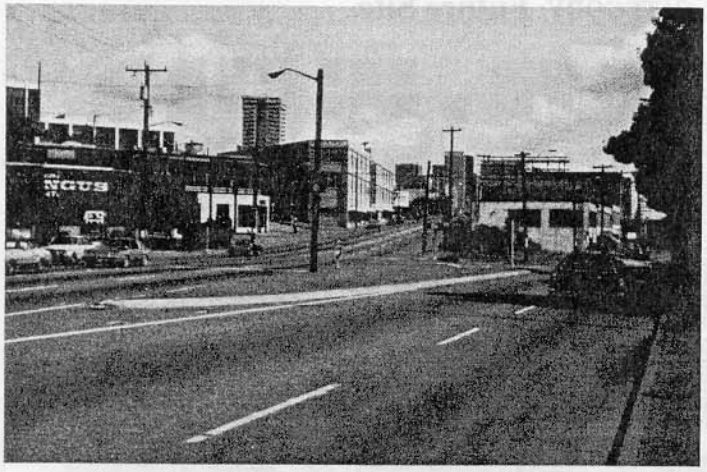


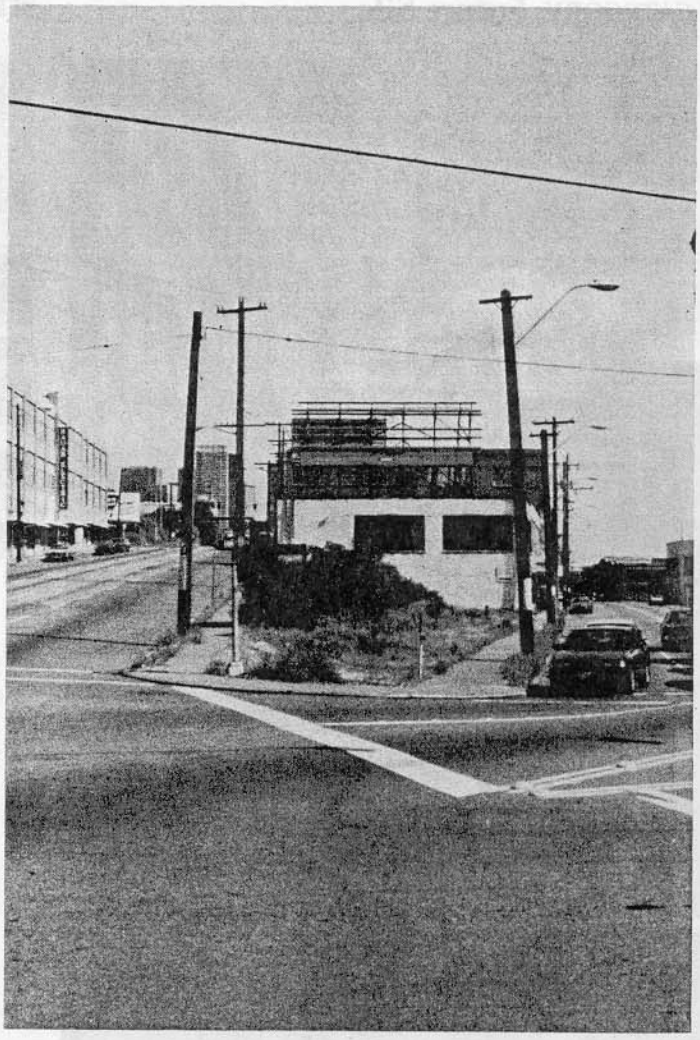




LOCATION: **Elliott Way and Western Avenue**

SITE CATEGORY: **Priority Site**





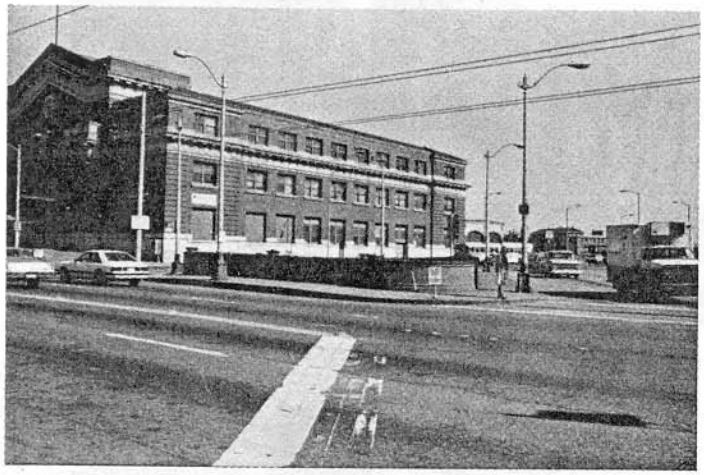
This neglected point of land, formed by the intersection of two arterials, provides access to downtown from Magnolia and Ballard. An artwork created for this site could mark an entry to downtown.

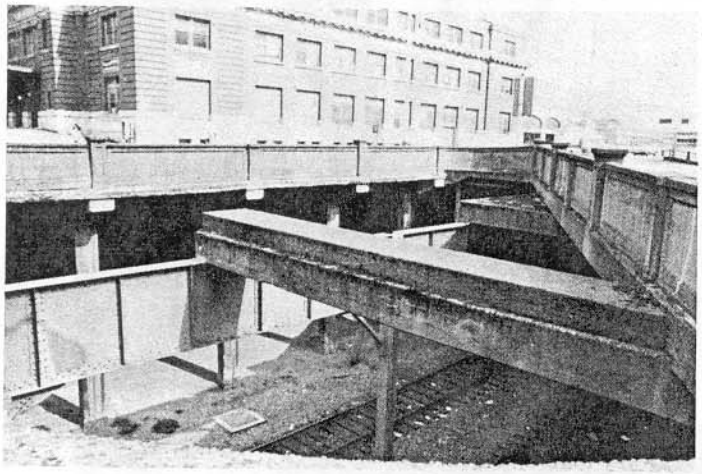
SPECIAL CONSIDERATIONS:

- Southbound traffic diverges here, either rising to the left on Western Avenue or continuing on Elliott Way. These different orientations to the site suggest a work with multiple perspectives.
- An uninviting bus shelter on the eastern edge of the site, and a prominent billboard just south of the site, might be incorporated in the artist's development of the site.
- The asphalt street triangle just north of the grassy triangle should be considered part of the site.
- A City Light Capital Improvement Project is proposed for Elliott Way.

LOCATION: **Second Avenue Extension, Fourth Avenue South, and South Jackson Street**

SITE CATEGORY: **Priority Site**





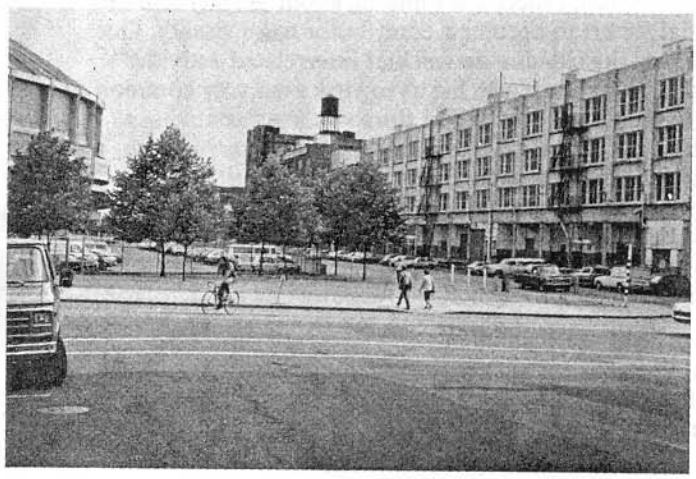
A rather unusual street triangle is formed by the intersection of the Second Avenue Extension, Fourth Avenue South, and South Jackson Street. A sidewalk and small four foot wall form the triangle's perimeter. With the exception of a few beams, the triangle is open to the railroad tracks below.

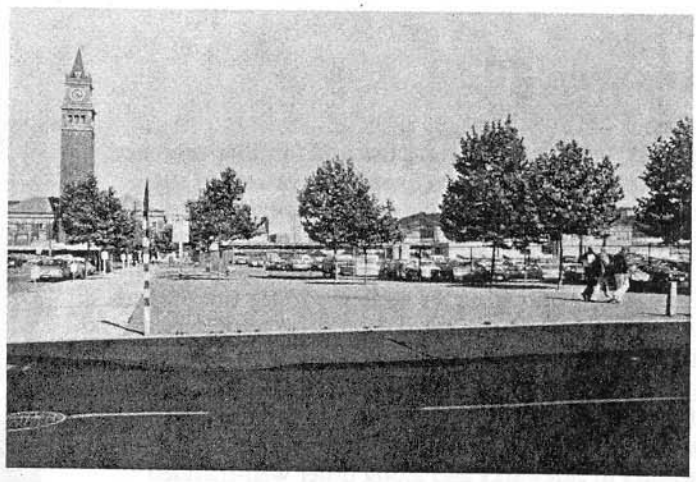
SPECIAL CONSIDERATIONS:

- The Union Street Corridor (see draft LUTP) could influence the availability of this site.
- The train tracks below the site are in use, and could add another dimension to an artwork.

LOCATION: **South King Street and Occidental Avenue South**

SITE CATEGORY: **Priority Site**





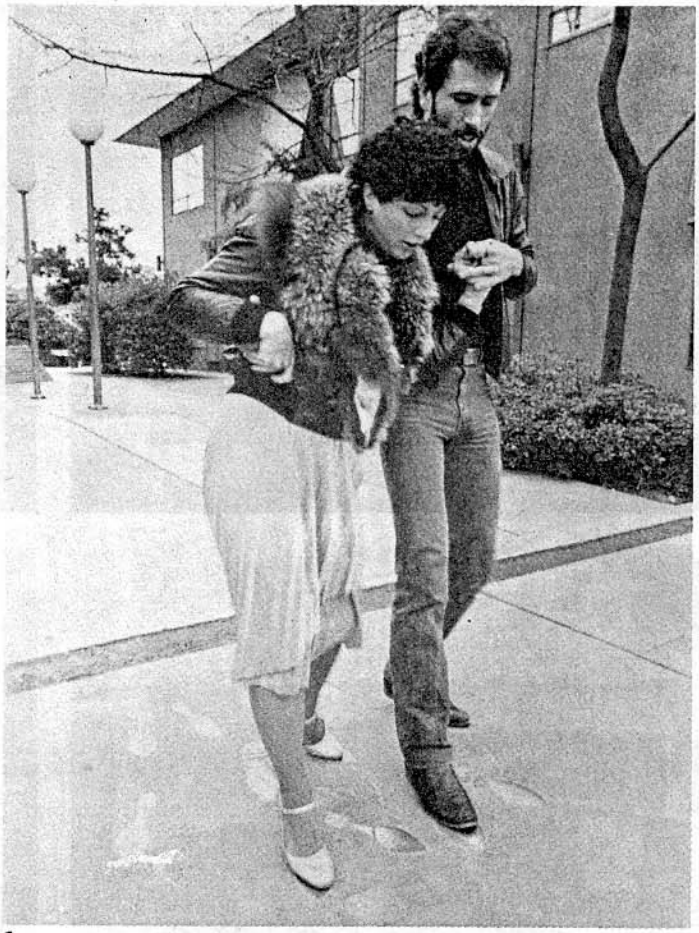
At the northwest corner of the Kingdome parking lot, a small triangle of City land sits unused. Thousands of people walk past the area on their way to the Kingdome or to seasonal events in Pioneer Square.

SPECIAL CONSIDERATIONS:

- The site would sit at the end of the proposed Occidental Street Park extension. In proposing new sites for artwork at each end of the pedestrian mall (see previous site recommendation), we envision an art corridor for this major access to the Kingdome.

Our primary site recommendations, illustrated in the previous section, reflect our thinking about the city and the potential for art to become a contributor to its vitality. Our ideas about the city as a network of interrelated activities and familiar public places led us to view even very common features such as sidewalks and store windows as having a wealth of possibilities for public art. During our research, we realized that there were many potential art sites downtown which would not make our final recommendations list, yet seemed too rich to pass over entirely. This appendix offers a sample of these supplementary sites as a contribution to the Arts Commission's downtown site bank.

We divided these supplementary sites into three categories: sites that are part of the existing streetscape, sites in transition, and a special category of hillclimbs, plazas, and atriums.



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STREETSCAPE

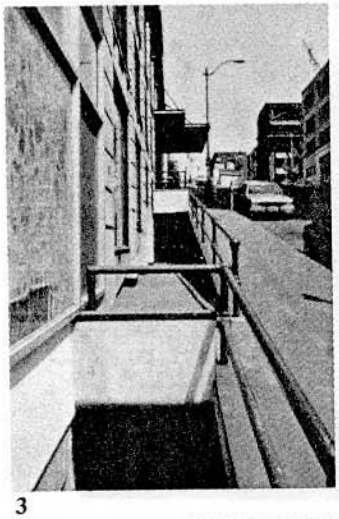
Sidewalks:

Sidewalks, with their constant use and familiar presence, could be explored by artists as linear sites or sets of sites. For example, artist Jack Mackie chose to incorporate pedestrian movement into his work by imbedding bronze dance steps along several blocks of sidewalk on Seattle's Broadway Avenue, inviting his audience to try out the foxtrot and other dance steps. Artist Don Scott continues to place bronze "Benchmarks" in a number of sidewalks throughout the downtown area as an artistic transformation of the familiar surveyor's benchmark. The Arts Commission might initiate a program to install plaques and timecapsules in sidewalks and along other well-traveled paths. The plaques could be historical, aesthetic or literary in nature, marking significant events or ideas that would otherwise go unnoted.

Alleys:

Although used primarily as service corridors, some alleys, such as Post Alley, the alley west of Nordstroms, and the alley intersecting People's National Bank, are designed for pedestrian use. As small environments, these alleys might provide artists with fertile ground for the development of temporary or permanent projects. Artist Buster Simpson has used Post Alley, with its socio-political history, as a springboard for ideas, and as a site for a variety of installations over the years.

1. Jack Mackie, *Dancers' Series: Steps*, Broadway, Seattle, Wa., photo: Charles Adler
2. Buster Simpson, *Post Alley Posting Wall*, Post Alley, Seattle, Wa.
3. Central Building, Columbia Street and 3rd Avenue, Seattle, Wa.
4. 400 Yesler Building, Seattle, Wa.
5. YMCA, Marion Street and 4th Avenue, Seattle, Wa.
6. 400 Yesler Building, Seattle, Wa.
7. Charles Simonds, *Dwelling—Urban Installations*, photo: Courtesy of Phoenix Art Museum, photography by Vermillion



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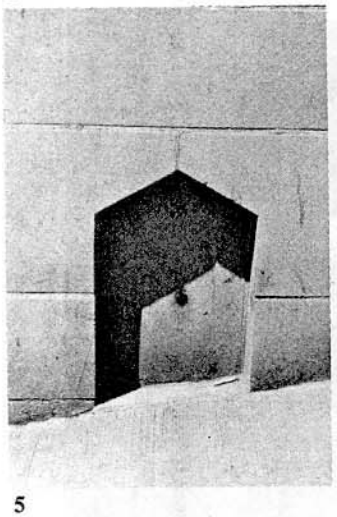

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Areaways, Lightwells, Niches and Pedestals:

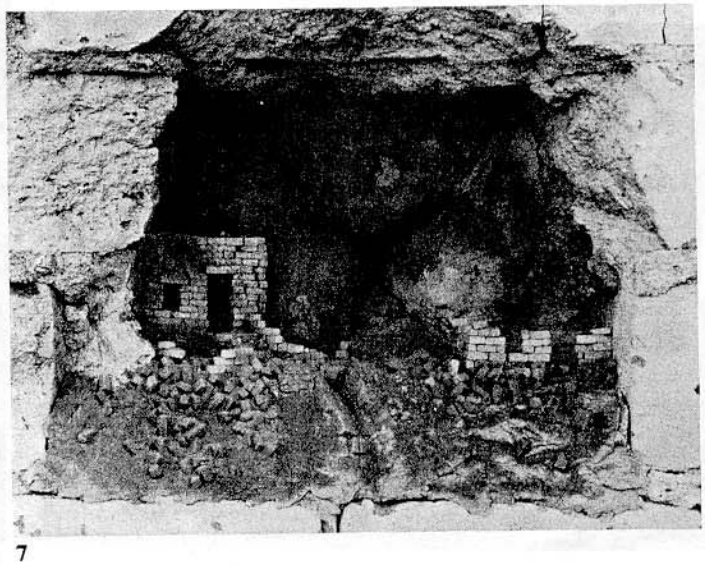
Because of Seattle's streep topography, many older buildings have areaways and lightwells to provide access and light to subgrade floors. The site's natural tendency to amplify low-grade sound suggests the possibility for sound installations. Below-street-level sites might also provide an unusual potential for subterranean works of art.

The small niches and recesses of older buildings provide an opportunity for smaller works of art. Artist Charles Simonds often uses building niches and ledges to host his mythological villages and ruins.

In addition to lightwells and niches, an architectural feature also found on older buildings is the pedestal. While one often thinks of this feature as supporting artworks, those which we discovered sit empty.

Street Level Display Windows:

For some time, display windows have been used as occasional sites for temporary projects. In Seattle, Nine One One and Art in Form provide space on a revolving basis for artists to create works that are seen by a substantial number of people. Vacant windows suggest the potential for artworks to revitalize a storefront or the surrounding street life. With the cooperation of merchants and property owners, artists could expand these opportunities to include performance. Display windows also offer a



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8. Art in Form, 2nd Avenue and Bell Street, Seattle, Wa.
9. Jack Mackie, Buster Simpson, 1st Avenue Project, First Avenue, Seattle, Wa.
10. Water Clock, Rome, Italy

chance to create works of a delicate or ephemeral nature: works that would not usually be appropriate for an unprotected public site.

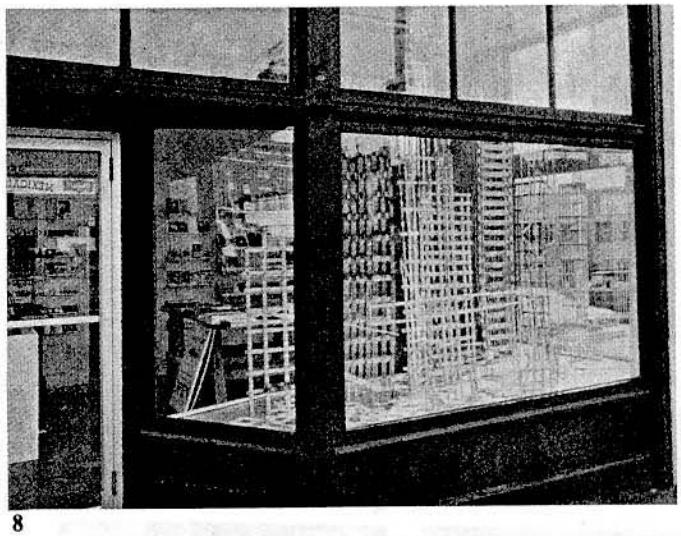
Kiosks and Clocks:

Artist-designed posting boards or kiosks for information on arts events might be constructed for the downtown. Public clocks, already a prominent feature of many urban streets, might also be an appropriate object to be created by artists.

Bus Shelters:

Seattle's downtown bus shelters are another familiar feature whose potential for art is largely unexplored. Two artists who have considered bus stops and their implications are Jack Mackie and Buster Simpson. Along a stretch of First Avenue, these artists are implementing a street tree and seating plan that will create small encompassing environments for bus stops.

The proposed Third Avenue Transit Tunnel and improvements will provide an excellent opportunity for artists and designers to integrate art into the stations and pedestrian paths. METRO is considering the installation of video monitors to provide riders with up-to-date information on bus schedules, which might provide a unique opportunity for video artists to create informational or purely aesthetic "programming."



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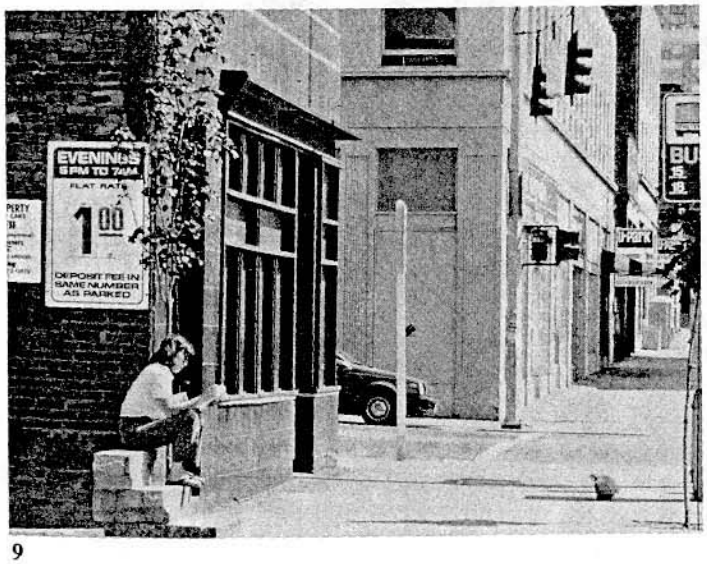

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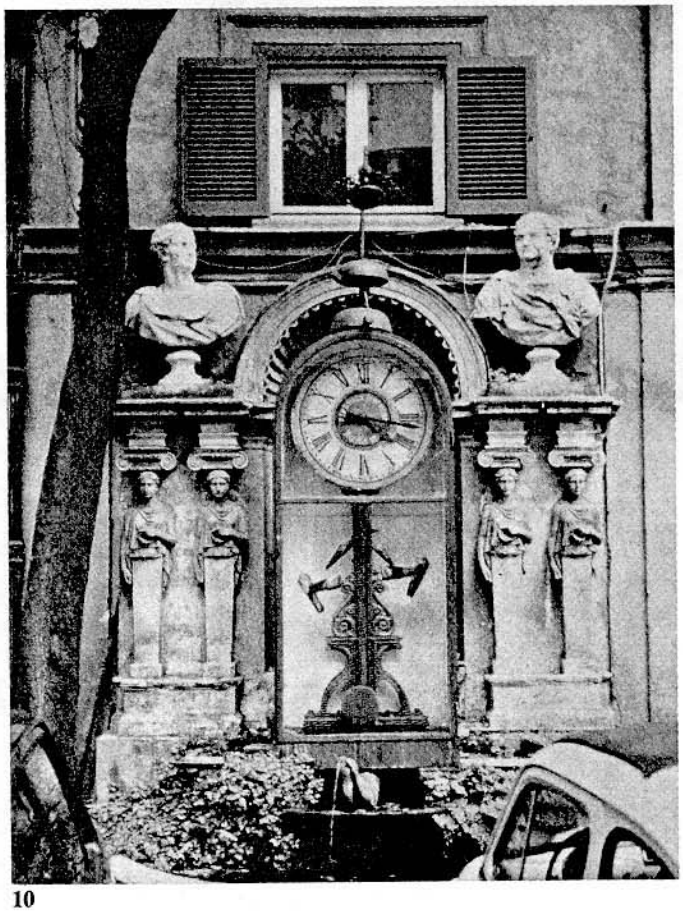

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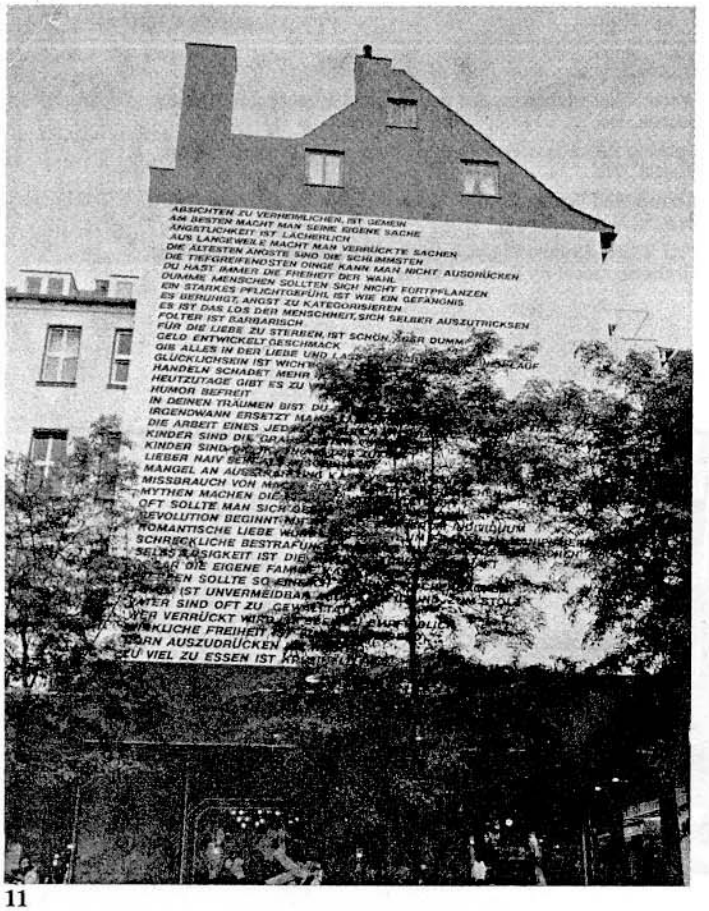

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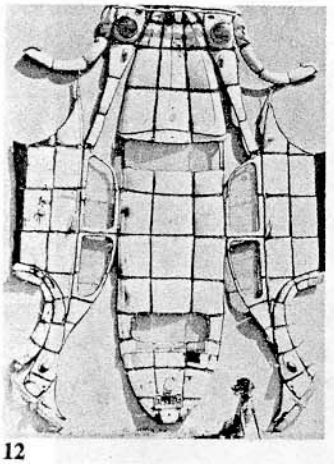
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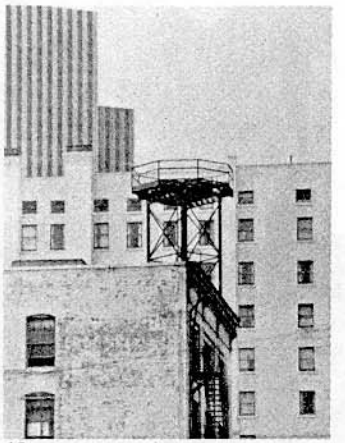
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SITES IN TRANSITION

Walls and Billboards:

Blank walls and billboards have become traditional sites for artists' projects and deserve continued exploration by artists. Some extensions of the traditional painted image are Krzysztof Wodicsko's projected photographic images on buildings (see *The Public Presence of Art*), Jenny Holzer's prose "truisms" on a variety of facades, and Dustin Schuler's three-dimensional "trophies" for walls.

Water Tanks:

Seattle's older buildings sometimes used gravity-fed fire protection systems which required large water tanks on the roofs. Many of these tanks or the platforms that once held the tanks remain, providing a ready-made structure for temporary artworks. The platforms are widely visible and occur with surprising frequency. In some instances, groups of up to five platforms or tanks can be seen from one vantage point. We recently observed a Manhattan water tank wrapped in gold lame cloth which made a stunning transformation of the ordinary into a work of art.

Parking Lots and Booths:

Artists as diverse as Gene Davis and the group SITE have transformed parking lots into artworks by painting or manipulating the asphalt surface itself. Parking attendant booths offer another kind of unusual urban site for art installations. These booths, many in disrepair, range in style from concrete block boxes to more architecturally elaborate buildings. Creating artworks for these spaces would not only provide citizens with an unexpected glimpse of art, but would help renovate some of the declining structures. Protected from urban vandalism, delicate or intricate installations could be viewed through the windows while the booths' exteriors could complement or call attention to the work within. Artist Edward Kienholz has recreated similar urban structures such as "Barney's

Barbara Gladstone Gallery

12. Dustin Schuler, *Auto Pelt, 63 V.W.*
13. Water Tank Platform, 3rd Avenue and Washington Street, Seattle, Wa.
14. Parking Attendant Booth, 2nd Avenue and Virginia Street, Seattle, Wa.
15. Abandoned Foundation, 7th Avenue and Olive Way, Seattle, Wa.
16. 1111 Third Avenue Plaza, Seattle, Wa., sculpture by Robert Graham, mural by Richard Haas

Beanery" to create artistic scenarios within, and one could imagine a permanent installation in one or a series of these booths.

Vacant Buildings — Foundations:

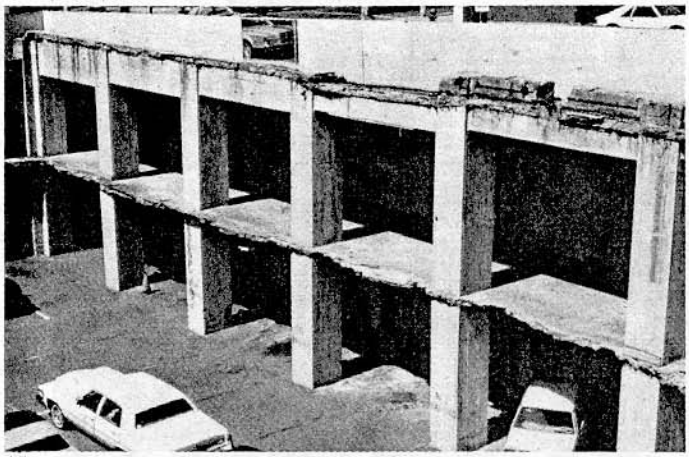
Vacant buildings scheduled for demolition could become sites for temporary art projects. The building's eventual demise would free artists to make major experimental alterations in the structure. The circumstances surrounding the building's condemnation might lend themselves to artworks of an historical, sociological or political nature. In England, artist Gordon Matta Clark altered old buildings by extensive interior cutting to create a kind of "archeological" sculpture.

When a building is razed, sections of foundation sometimes remain, creating a subgrade amphitheater. These might easily function as sites for a variety of temporary artworks and offer settings dramatically distinct from the plazas of the surrounding office towers.

HILLCLIMBS, PLAZAS AND ATRIUMS

As First Avenue and the waterfront continue to develop, pedestrian hillclimbs, encouraged in the draft LUTP as a means to "help pedestrians conquer the steeper downtown streets," will become more prevalent. Hillclimbs, with their small scale and pedestrian focus, present opportunities for artists to become involved in their design, continuing the Arts Commission's successful artist-design team program.

There are a number of privately-owned public plazas and atriums throughout downtown Seattle that have ample and interesting spaces capable of hosting a wide range of art projects and events. The Downtown Seattle Association has already utilized some of these plazas for temporary artworks and performances during its successful "Out to Lunch" series. The use of public plazas and atriums for both conventional and unconventional artistic projects should be further encouraged.



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EVERYBODY'S ART
LONG-TERM SUPPORTERS OF TEMPORARY PUBLIC ART

Patricia C. Phillips

Originally published in *Public Art Review* magazine

Long-term support for temporary art may sound like an oxymoron, but organizations around the nation are engaged in this very endeavor. In Chicago, New York, Minnesota ,and Northern California, groups have been providing a framework for this essential, yet ephemeral art form.

The myriad organizations that have emerged in the past 20 years to support and stimulate public art generally fall into two categories, both indispensable to each other. Throughout the nation there are city, state, and federal percent-for-art initiatives which designate a part of a construction budget for the acquisition or production of public art. There also are many other agencies, working more autonomously, that have enabled the successful distribution of permanent public art. The other group of organizations, frequently receiving both public and private funding, has accepted an alternative role in contemporary public art. These vital, agile organizations provide opportunities for artists to create temporary work in cities, communities, and other urban spaces. While the landscape of permanent works provides people with a repository of visions reflecting the changing conditions of public life, temporary work functions in a field of speculation that may identify how the unpredictable branches of reality might grow.

Over the years, I have been an enthusiastic advocate for temporary projects because the lessons provided and the issues raised are valuable for artists and arts agencies, not to mention the communities and constituencies that may serve as the site, subject, and audience of the art. While all arts organizations are always at risk—vigilance, vision, and perseverance are the name of the game—the agencies that encourage ephemeral work always seem a little more fragile—perhaps more vulnerable when arts funding is on the decline. After all, skeptics may ask why the money used to support a program or project that is willfully short-lived cannot be used to produce a lasting project—isn't this a more sound investment? And philosophically, isn't permanent work a more essential engagement of a site and commitment to a community? There is a place and a need for both enduring and ephemeral public art so that stability and speculation, practice and theory, enduring values and more topical issues can ensure that public art does not become too platitudinous or inscrutable to the audiences it once set out to reach. The point is not to identify and consolidate a "public art audience" as if it were one step removed from a museum audience, but to encourage a range of public art practices that engage different audiences—for different durations and situations. The relation of "public" and "audience" remains a puzzling question; by looking more critically at the dynamics and contrasts of enduring and ephemeral projects, we may begin to understand how a new conception of audience functions as the critical idea of public art in the late twentieth century.

Activating Culture

In 1983, Sculpture Chicago was formed to bring the practice and production of art normally encountered in the haven of the museum or gallery into the streets. The organization began by sponsoring biennial juried exhibitions for emerging artists to create their work for public view. Assembled at a single outdoor site, "Public View" was a focused, centralized initiative—not so dramatically different from the conditions of the gallery or museum. In the late 1980s more recognized artists including Vito Acconci, Judith Shea, and Richard Serra were invited to Chicago to create works on the Equitable Plaza, a busy center-city site. With the exception of Acconci's "Floor Clock" (a wry look at time and space as the rotating hands of a clock periodically swept participants off the plaza benches), which was re-sited at another plaza, all of Sculpture Chicago's summer projects were temporary.

A decade after its thoughtful, if cautious, beginnings, the organization radically departed from its previous conception and practice of ephemeral public art. Independent curator Mary Jane Jacob, expanding on the innovations she began in Charleston, S.C. with "Places with a Past: New Site-Specific Art in Charleston" (1991), constructed a decentralized, process-oriented temporary public art program called "Culture in Action." Eight artists and artist teams developed projects based on a particular conception of community. Whether community was identified as the women of the city, people with AIDS, residents of a housing project, employees at a factory, or teenagers in a particular neighborhood, many "Culture in Action" artists worked in contexts far from the city center, producing work that was possibly consumable, alterable, educational, or "eventful."

Critics, artist, curators, and arts administrators have been discussing—even arguing about—"Culture in Action" since its inception. Even before the ephemeral projects concluded or disappeared, skeptics were asking, "Where's the art?" The complex nature of its realization has only fanned the flames of controversy.
This radical project left few assumptions about public art, perception, distribution, and the roles of artists – and curators – unchallenged. Whether it can serve as a blueprint for other cities and communities remains to be seen. Can such powerful, often unruly ideas flourish at other sites without the vision and tenacity of the originator?

Sculpture Chicago's "Culture in Action" did confirm the response temporary public work can generate in communities, cities, and the art world. The project raised significant questions and issues that have re-energized a dialog on public art that had become laggard and listless. While the best permanent work stimulates discourse about the past and present of cities, temporary work encourages and empowers us to imagine how the future can develop, our roles in its formation, and the kind of partnership it will have with the past.

Institutional Flexibility

Two organizations in New York City have devotedly enabled artists to make temporary work in the city while continually adjusting their objectives and agendas. The Public Art Fund officially began in 1977, an offspring of cultural organizations that emerged in the early 1970s to bring art into the urban environment. The Fund secured many sites for temporary projects, primarily sculptures and murals. These activities have continued for almost two decades: In fall 1993 a procession of Fernando Botero's gargantuan bronze sculptures were installed along Park Avenue from 54th to 61st streets. And a plaza that marks the southern edge of Central Park (now named Doris C. Freedman Plaza in memory of the visionary founder of the Public Art Fund) has hosted projects by Jenny Holzer, Alan Sonfist, Mark di Suvero, Alice Aycock, and many others over the years.

But the Public Art Fund has continued to broaden its agenda. In an appropriationist initiative in the 1980s, the Public Art Fund negotiated with Spectracolor Signboard to provide opportunities for changing roster of artists to design 20-second spots for its huge sign in Times Square. Over six years, many artists created "Messages to the Public" about political and social events. These artist interludes appeared in the midst of advertising for banks, home furnishings, and every other imaginable "Big Apple" enticement. The project provided a rare opportunity to consider the kinship of advertising and activism.

One of the most recent projects has commissioned five artists to develop garden proposals for selected city sites. "Urban Paradise: Gardens in the City" begins this spring with an exhibition of proposals at the Paine Webber Gallery, with the expectation that some of the gardens will be realized. Whether the mutable character of an urban garden—its inherent theatricality—constitutes a temporary project that is reinvented each spring, the Public Art Fund has never strayed far from its founding premises—a mission that enables art to be a dynamic agent in the city.

In its 20th year, Creative Time is a brilliant, maverick organization with staying power. Sponsoring a daunting range of annual projects (many of which address risky and disturbing subjects), it has balanced the rhythm of annual programs—like "Art in the Anchorage" which invites collaborative groups of artists to produce environmental and/or performance works in the dark, dank vaults of the Brooklyn Bridge—with special, often timely, events. Whether sponsoring a public poem by Karen Finley on the Lower East Side, an evolving, ambitious installation by Martha Fleming and Lyne La Pointe in the Battery Maritime Building, or a recent series of performances by women about health care called "Body Politics," Creative Time has sustained one of the most spirited, experimental forums for public art as temporary presentation.

In spite of the planning and resources required to orchestrate so many different projects, the organization's work is characterized by energy, urgency, and vision. Art functions as an instrument to study the structures and circulation of the civic body. In summer 1993, Creative Time organized the "42nd Street Art Project," which brought artists to one of the most tawdry sections of the street (between Eighth Avenue and Times Square) to install ephemeral projects. Jenny Holzer used the dormant surfaces of old theater marquees to present disquieting aphorisms from her "Truisms" and "Survival" series. Liz Diller and Ric Scofidio's "Soft Sell" projected huge, red lips through the doors of the Rialto Theater. The sounds of seductive phrases at this sealed entrance offered frustrating refrains of unsatisfied arousal. Other artist used abandoned storefronts, security gates, and the sidewalks. With remarkable resonance, these temporary projects recalled the history of this anxious urban site.

Interactive Opportunities

While the Public Art Fund and Creative Time have set their sights on the city, other organizations support temporary projects in a regional context. Based in St. Paul, Minn., Forecast Public Artworks was founded fifteen years ago. Its two major programs are "Public Art Affairs" and this publication, the semi-annual *Public Art Review*. The former provides funding for Minnesota artists to create public events, performances, or installations throughout the state. Accepting the complex processes involved in the production of public art, the grants can be used to support research and development or to realize a particular, temporary project. At a time of such critical and programmatic change in public art, the availability of money to conduct research is important—but all too rare. Like the annual Hirsch Farm Project, an interdisciplinary forum dealing with public art and communities based in Hillsboro, Wis., and funded by Howard Hirsch and organized each year by Mitchell Kane, Forecast's "R&D Stipends" provide invaluable opportunities for artists to speculate and experiment. Recent "R&D" recipients will use their awards in a variety of ways. Alberto Justiniano will work on an interactive play that concerns the alarming drop-out rate among Hispanic high school students. Erik Roth will prepare an ecological inventory of two Minnesota sites. Negotiating the natural and human histories of Cedar Lake and Bluff Creek in Minneapolis, his research may provide data for new forms of interpretive paths.

Public Art Works, based in San Rafael, Calif., has as its mission to "engage the public in consideration of the relationship between art, place, and the community."

Through interactive opportunities for artists and communities, educational programs, and temporary exhibitions that enable artists to engage the mission's tripartite relationships, the organization has sustained a vital forum in the region for over a decade. While the organization does support permanent works (there is no other public art program in Marin County), the "Temporary Works Program" has offered a flexible instrument to consider public art issues.

In 1991 a section of old, virtually unused railroad tracks became the site of investigation for four artists and artist groups to consider the dramatic decline of this once-vital circulation system in Marin County. In 1992, Public Art Works began "Art-in-Print," which commissions artists to create printed matter that is distributed to a general audience. Temporary projects can allow artists to be activist, topical, and timely. Planned ephemerality can also test and challenge systems of access and distribution—proposing new conceptions of audience participation—where most permanent work cannot. While there are numerous examples of annual festivals/events that have a visual arts dimension, many are unremarkable forms of entertainment. A notable exception is Pittsburgh's Three Rivers Festival, which reliably includes a public art program with an agenda far more ambitious than the placement of pleasing amenities. The organizers embrace this annual event as a unique opportunity to support temporary public artwork that is fundamentally connected to the historical, cultural, and environmental character of the city.

The 1993 festival's "Sculpture at the Point" exhibition included outdoor installations by Dennis Adams, Bob Bingham, Suzanne Lacy, and Donald Lipski. None of the projects represented the usual "lite" fare for a summer festival. Suzanne Lacy created an installation on domestic violence. Before the project, Lacy, who has worked with many communities and groups, collaborated with the staff and survivors of the Women's Center and Shelter of Greater Pittsburgh. Her project, "Underground," was organized around a long spine of railroad tracks laid in a bucolic park setting. The tracks recalled the industrial history of the city, as well as a metaphorical path to freedom and opportunity—the image of the train as part of the nation's frontier mythology, or Harriet Tubman's Underground Railroad that created a circuit of safe havens for slaves on their way north to freedom. Along the tracks were rusted, crumpled, junk cars. If the tracks were a passage to hope and help, the cars contained the ghastly stories and statistics of domestic abuse. But the final car along the route, filled with suitcases and stories of escape, offered a vision—if not the vehicle—of hope for battered women.

The terminus of the tracks was a telephone booth with an interactive line, where participants could learn where to get help or leave their own messages and meditations. Like the phone booth, "Underground" had its own endpoint. As a temporary work it focused unerringly on a profound social problem. For a short time, the artist used the harrowing private stories of abused women to create a participatory public environment. Whether "Underground" could have ever been installed or succeeded as a permanent work anywhere is uncertain. But I have less doubt that the image and meaning of her work is seared into many souls who saw and experienced its powerful—and ephemeral—presence. I suspect that, like Lacy's project, there are many brief interludes of public art that leave a direct and lasting effect.

In a magnificent inversion of more conventional public art assumptions (if there isa plaza there can be art; public art goes "here" and not "there"), the 1994 Three Rivers Festival will organize a series of temporary public art projects for city plazas entitled "Sculpture in the Plaza." The experimental objectives of this summer program will be brought directly to the city, leaving its former park-like context for more urban investigations.

Temporary public work remains a promising laboratory to orchestrate the controlsand variables that, every now and then, lead to new findings. Of course, there need to be critics, theorists, arts organizers and administrators, curators, and artists who will creatively and consciously interpret the significant results of ephemeral work. Without these and many other initiatives and organizations public art could easily become too much about the fine-tuning of theories, assumptions, and procedures. The organizations that enable artists to work within the freedom and limitations of a short-lived situation are an essential form of long-term research.

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THOUGHTS ON GRAFFITI AS PUBLIC ART

Suvan Geer and Sandra Rowe

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BACKGROUND: *This is a rumination. We are not authorities, we are artists. We live in and near cities dotted with graffiti, some of it quite stunning to look at for the short time it exists between abatement crews. We began this exploration of graffiti as public art out of curiosity and a sense of confusion. On one hand we could see the refinement and obvious craft of some of the works, but on the other hand were the unsophisticated, ubiquitous scrawls which smacked of threat, gangs, and a sense of violation. Finally, there was the always mystifying, nearly illegible text itself. What we discovered about graffiti was fascinating—that it is a part of a worldwide subculture of hip-hop graffiti, rap music, rave party competition, overnight bombing runs, tags, throwups, and pieces. While we learned much from speaking with the advocates and the opponents of graffiti, these comments are still admittedly ignorant of many nuances within the graffiti movement. They are also in many ways specific to hip-hop graffiti, Los Angeles, and California. Hip-Hip Graffiti should not be confused with the tags of gangs, or with other kinds of graffiti such as "latrinalia," or bathroom graffiti. "HHG is distinct in both form and function."1*

Suvan Geer: If we are going to talk about graffiti, we have to begin in a very obvious place: the public space. That's the realm graffiti operates in and it is the context that makes it a political and confrontational gesture. I think that to get to what graffiti means, both to the producers and the people who see it, we have to remind ourselves that public space is a community's social space. As cultural critic Amalia Mesa-Bains pointed out at the P.A.R.T.I. conference, "Social space produces social relations," and "social production is an act of property [*see review,p.48*]. It is about economic value and even historical meddling." Public space is the always occupied mental and economic territory of the public. How it is structured, what decorates it, or what it memorializes is a representation to and of a community and a culture. Most clearly, it exemplifies and illustrates who's in charge.

1 *Devon D. Brewer, "Hip Hop Graffiti Writers' Evaluation of Strategies to Control Illegal Graffiti," Human Organization, 51:2 (1992), p. 188-196.*

Sandra Rowe: *Who* ***is*** *in charge? One tagger told the L.A. County Sheriff's Department, "I want people to remember me, no matter what the cost." He said his specialty was freeway overhead signs, which he referred to as "the heavens," because they offered more visibility for a longer period of time.2 These kids believe they are in charge.*

Geer: In the parlance of a consumer-based society, what we own defines our power and our very worth to that society. What we own, we write our names on. For all the world to see we are then represented by those things. That is the power of the sign or signifier. What's interesting, of course, in the contemporary world is the fascinating way in which the signature, the brand, the logo, or the tag becomes confused with, accepted as, or even sought, as if it has become the thing it represents. Not suprisingly, in this atmosphere the sign's power to represent the individual—to declare a presence and establish a social territory—finds a perfect corollary in the scrawls of young graffiti makers.

Rowe*: Graffiti as a revolutionary shift of meaning? That's reminiscent of feminist theorist Gayatri Spivak's remark that "A functional change in a sign-system is a violent event."*

Geer: Graffiti can be considered, in a social dialogue acted out in social space, as the activity of the disenfranchised youth of every country and socio-economic group. As critic Hal Foster commented in his article, "Between Modernism and the Media," graffiti is "a response of people denied response. In the midst of a cultural code alien to you, what to do but transgress the code? In the midst of a city of signs that exclude you, what to do but inscribe signs of your own?"

Rowe*: Is this really the activity of the disenfranchised? Police Detective Wright from Riverside, CA, talks about taggers driving BMWs. Some of the taggers are college students. In middle-class neighborhoods, the youth are copying what they see on the freeway signs and writing on the fire hydrants and sidewalks of upscale shopping centers. They are copying the "look" of tagging just like they copy the trendy, thrift shop/postindustrial look of the clothing of the hip-hop rappers, "gang-ers" and taggers. What are they looking for?*

2 *David Ogui*, The Press Enterprise *(Riverside, CA), November 7, 1993.*

Geer: Without moving this discussion of social space further into a sociological dimension, I'd speculate that the answer to that probably lies in the feelings of powerlessness of all youth. But I agree that graffiti does raise other issues besides just proclaiming territory and implanting identity. Kids do it because it's fun and an almost instant access to visibility and celebrity.

Rowe*: I believe tagging marks come from the need of our youth to see a "self" identity in marks recognized by their peers. The youth culture swims in an environment where the value of celebrity status can be seen in the trappings of what fame and power can bring.*

Geer: Graffiti brings all this baggage into the arena of public art. While some graffiti and street artists like Jean-Michel Basquiat (Samo), Keith Haring, and Chaz Bojórquez have attained economic status within the art world, the majority of graffiti piecers and taggers have not. They remain identified in the media with gangs, vandalism, and all the criminality possible to associate with an act of rebellion aimed at one of the capitalist world's most cherished tenets. But can graffiti imagery and its principles of construction be considered apart from its illegitimate use of walls and space?

Rowe*: Well, all graffiti gets lumped together. I think we need to be clear that there is a difference between taggers and piecers. While they all refer to themselves as writers, taggers will mark anything, in any place. Unlike gangs, they aren't marking territory, they are just trying for maximum visibility and numeric force without the confines of geographic boundaries. The idea is to "get up" all over.3*

Piecers are the elite in the street culture of graffiti. Piecer comes from the word "masterpiece." Perhaps more than quantity, piecers venerate and concentrate on the evolution of "style." "Style," in its various practices such as wild style, computer, slice and shift, or abstract, has different looks. But each form seems to share an appreciation for the dynamic and graphic image where size, clean lines, layering, and a feeling of spontaneity all come together.

3 *Devon D. Brewer and Marc L. Miller, "Bombing and Burning: The social Organization and Values of Hip Hop Graffiti Writers and Implications for Policy,"* Deviant Behavior, *11 (1990), p. 345-369.*

Geer: It's not all the animated calligraphic tags like those we see around Los Angeles. In different parts of the word writers also use scenes, characters, and slogans.

Rowe*: I remember in New York and San Francisco seeing bright, hot-colored words intertwined with other images that you had to stop and spend time deciphering. In Paris there was a funny image repeated at different sites along the Seine River, making a political statement that became a tourist attraction as people actually tried to find it.*

Geer: In the no-rules, anything-for-fame, hip-hop graffiti culture, one of the primary concerns of the piecers is the mesmerizing beauty of the images. Tiger from the NASA crew, who does interconnected, animated letters, told me, "I mean them to be beautiful, so people can get lost in them, kind of like a puzzle. They're not simple, because everything I do in my life is a challenge and pushes me. You can never get enough style."

Part of the that style is the mastery of the various wall surfaces, and appreciation of things like "can control," as well as motion and color knowledge—a specialized kind of color manipulation based more on manufactures' color charts and retail availability than on academic theory. This is part of the complicated knowledge and technical prowess that piecers look for and value.4

Rowe*: Both taggers and piecers belong to crews, who watch each other's backs and help in the proliferation of the crew tag and the taggers' noms de plume. The crew is adolescent community on a night raid for daylight celebrity, which equates with power. Power, along with fame, artistic expression, and rebellion are the four fundamental values of the hip-hop graffiti subculture.5*

Geer: It is the piecers whom I find easiest to identify with as an artist. They are dedicated to their craft. Sumet, a local piecer I spoke with, told me he learned to draw by sketching and studying books like *Getting Up*. He spoke of being mentored by an older artist who made sure he understood about style and the history of the images. He also learned about respecting other murals. A lot of piecers complain that the taggers today

4 *Interview with piecers Luan Nguyen and Akiel Daniel conducted by Suvan Geer, December 18, 1994.*

5 *Brewer and Miller*, op cit., *p. 357-361.*

don't know anything about style or graffiti history and that's why they tag all over the great pieces.6

Piecers evidently begin as taggers, but over years of work on walls and sketchbooks they develop their own kinds of characters and lettering. It's a very traditional–sounding kind of apprenticeship and grass roots schooling. Piecers even exchange photographic images as they might trade baseball cards and they travel, as finances allow, to other cities and countries to view, work, and discuss the construction and development of pieces. All this is part of the responsibility required of those respected in the genre. And peer respect is, of course, basic to this kind of highly visible self-representation.

Rowe*: Remember though that this visibility is an illegal act. It's almost frightening the kind of response that tagging provokes in many people. Maybe because graffiti is a visual sign of a crime committed, cities and the police can simulate fighting crime by fighting the "sign" of the tagger. Abatement sure costs enough, over $50,000,000 in 1989 in Los Angeles alone.7 It also gets politicians working overtime making laws. Recent legislation in California titled SB 1779 would allow warrantless arrest of a graffiti writer simply for the possession of spray cans or graffiti implements and would make graffiti a felony. Writers could be arrested even if they were not observed marking.8 This makes people like the ACLU nervous because it leaves so much leeway for false accusation and abuse.*

Geer: There have been, and still are, attempts in some communities to designate certain walls for graffiti work—including all kinds from stencil work and brush work to spraycan pieces. At the Huntington Beach Center, one mile of the sea wall facing the ocean was divided into areas where murals could be painted. According to Naida Osline, who opened the mural program to spraycan artists, it already had a 20-year history of throwups (an outlined tag name quickly done in one layer of paint). She said the response from the writers was amazing. A thousand kids from all over Southern California came to get permits and use that wall before public pressure on the city closed it a year later.

6 *Letters*, The Word (*zine for Huntington Beach's The Walls project*), *#3 (January 1993).*

7 *Brewer*, op cit., *p. 188.*

Tiger worked there and said that he prefers to work on legal walls because he can do the work during the day, talk to people, and not get hassled. Several piecers said that illegal piecing isn't worth arrest and that, when they get the urge to piece they go to places where they have permission or to other legal yards around Los Angeles. They maintain those walls, buff out tagging, and try to see that the best works get preserved.

Rowe*: Some people feel that piecers' works should be protected and conserved as an art form. This proposal has met with negative comments from some of the graffiti artists as well as from their opposition, according to Susan Hoffman, director of the California Confederation of the Arts. She felt that graffiti artists didn't want to be coopted by any form of control or intervention, and that they want to do it "their way."*

Geer: I find it interesting that legal areas for pieces get such mixed reviews from the public and the participants. Graffiti, even wonderful eye-catching images, clearly makes people nervous. The gang associations are still there along with general mistrust of kids, of ethnic "outsiders" in a community, and of all the unwanted tagging that that kind of public mark-making brings to surrounding walls. But youth still needs to find a space for itself—to imagine itself in ways different from what advertising and TV tells us. Several piecers proposed that legal walls be operated by community centers to give writers a place to learn, practice, and get peer and public exposure. They felt that, over time, that kind of access to public attention would limit the amount of illegal work being seen because it gets the same results without the arrests and the fines.9 As part of a program for youth that channels their interest into more socially acceptable lines, while making sure to keep the pressure on illegal work, it seems a positive alternative to filling the jails with kids who transgress society's codes with an activity that mimics that code of possession and feeds it back to society, emptied of economic meaning. As two writers, Eric Montenegro and Joseph Montalvo from Earth Crew in Los Angeles, recently told the P.A.R.T.I. art conference, "Graffiti is not destruction of property. A bomb is destructive. Graffiti is aesthetic alteration."

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8 *Susan Hoffman, Executive Director of the California Confederation for the Arts, Legislative Notes.*

9 *Brewer and Miller*, op.cit., *p. 363.*

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A Brief History of Percent-for-Art in America

John Wetenhall

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Did you know that for a records depository the government spent over 4 percent of its construction budget on art? How about 2.75 percent for a law office? Or over 2 percent for a post office? And all the while, not a single statue, law, or guideline covering the commission was in place.

The year was 1927. The project: the Federal triangle in Washington, D.C. Two percent was set aside for sculpture to adorn the Department of the Post Office building; $280,000 for the Department of Justice; and John Russell Pope's National Archives was lavished with over 4 percent of its construction budget on art.1

There is nothing particularly new about the U.S. government's allocating some of its construction budget on art. In the days of Beaux Arts architecture, when architects designed pediments to be filled with allegory, architraves to be punctuated with reliefs, and plazas to boast uplifting symbols perched high atop pedestals, art in architecture was considered *de rigeur*. And as a percentage of budget, government officials expected to spend far more on art than they do today.

As a matter of public policy, the percent-for-art concept dates back to the New Deal and the Treasury Department's Section of Painting and Sculpture (established in 1934). The program set side approximately 1 percent of a federal building's cost for artistic decoration. Artists were chosen by anonymous competition, although provisions existed so that especially accomplished artists could receive commissions directly. The section differed from other New Deal art programs because it had nothing to do with welfare relief or "make-work" strategies. The program essentially continued the nation's practice of decorating it's public buildings but transferred the selection of artists from architects to separate committees of experts who administered competitions intended to encourage and publicize the development of American art.2

Art purchased for federal buildings during the Roaring Twenties was regarded as an essential component of classical design, but during the Depression era, the Treasury Section established an expanded rationale for public art. Now, in addition to securing high quality art for public buildings, the section was committed to stimulating appreciation of art by the American people, and, through competitions, to offering little known artists a means of recognition. In practice, the competitions often provided specific narrative themes to assure that the final work would please the local community, a practice that led juries to favor styles of "contemporary realism." In concentrating on recognizable, local themes, the section hoped to inspire an essentially "democratic" appreciation of fine art at the grass-roots level.

When national priorities were realigned by World War II, the section gradually lost impetus and officially disbanded in 1943. Its practice of selecting artists through independent panels of experts rather than through project architects would not reappear in federal policy until the late 1960s. The broader percent-for-art concept, however, endured, becoming an increasingly attractive model once policymakers recognized the meager adornment of governmental buildings erected after World War II. Given the scarcity of post-war federal art commissions you might imagine that the percent-for-art guideline fell into disuse. On the contrary, officials understood the concept and purported to follow it, sometimes at an even higher percentage than the more celebrated one or half of one later used during the 1960s, 70s, and 80s. In testimony before the Commission of Fine Arts, recorded in its 1953 report on *Art and Government*, administrators from the General Services Administration (GSA, the federal agency responsible for buildings and supplies) described their "rule" that set aside 1.5 percent of each project's appropriation for sculptural or mural decoration. In contrast to the frugal bureaucratic attitude of the times, GSA Administrator Jess Larson actually wanted to raise the limit, objecting to the 1.5 percent formula as "establishing a ceiling for expenditures for decoration, rather than a floor." As for aesthetics, GSA policy considered art to be "functional decoration," such as "a mural painting which immortalizes a portion of the history of the community in which the building stands, or work of sculpture which delights the eye and does not interfere with the general architectural scheme." Seeing art as decoratively subordinate to architecture and to perceived popular standards, GSA practice circumscribed artistic creativity and proved incapable of inspiring any significant use of art in governmental buildings.

In 1959, Philadelphia became the first city in the United States to approve an ordinance mandating a percentage of its building costs for art. The ordinance codified an existing policy of the Philadelphia Redevelopment Authority that, since the late 1950s, had included a clause in contracts for rehabilitation projects that required no less than 1 percent of the construction budget to be allocated for art. The contract allowed a broad interpretation of "fine arts;" in addition to sculpture and murals, "fine arts" included such amenities as foundations, textured walls, mosaics, pools, tiled columns, patterned pavement, grillwork, and other ornamentation. According to its originator, Michael von Moschzisker, Chairman of the Redevelopment Authority, the program endowed public spaces with particular identities, as did such Philadelphia landmarks as the bronze eagle in Wanamaker's store and the billy goat in Rittenhouse Square.4 Von Moschzisker's percent-for-art requirement was neither a special interest hand-out to artists nor a subsidv for modern art but a public interest program to accentuate the distinctiveness of downtown Philadelphia.

The municipal ordinance, established through the lobbying efforts of the local Artists Equity Association, extended the percent-for-art requirement to structures as diverse as offices, bridges, and city gates. Standards for categories of art included relief, stained glass, and fountains as well as murals and sculpture. Nothing in the legislation particularly advocated modern art and, in fact, its most vociferous Artists Equity sponsors were old-school practitioners of academic art. As implemented, the ordinance produced a variety of sculptures in public places, many of them figurative, some abstract. Most were small-scale pieces by local artist that, however pleasant, could hardly have wielded any national influence. It was, in short, an urban enhancement measure, offering incidental benefits to the local art community.

Baltimore followed Philadelphia with a municipal percent-for-art policy in 1964.Like Philadelphia's, Baltimore's ordinance originated with lobbyists from Artists Equity, but its rationale extended far beyond the art community. City Councilman William Donald Schaefer (later Mayor of Baltimore and Governor of Maryland) sponsored the bill as a vital urban necessity—a measure, as he would later characterize it, to distinguish the city's aesthetic character:

The question of financing art in new construction is not a matter of can we afford the expense of art in our new buildings, but rather can we afford not to finance art…It is art in the form of sculpture, paintings, mosaics, fountains and the like, that turns sterile new buildings into living things that attract people. People, in turn, are what a city needs to live.5

Next, San Francisco adopted percent-for-art legislation in 1967, and a host of cities soon followed. States also embraced percent-for-art measures, starting with Hawaii in 1967, Washington in 1974, and succeeded by many others during the late 1970s and 1980s.

The Kennedy administration markedly redirected the federal attitude toward architecture in May 1962 with its publication of recommendations by the President's Ad Hoc Committee on Government Office Space. Chaired by Secretary of Labor Arthur Goldberg, the Committee was convened in autumn 1961 to explore solutions to the scarcity of administrative buildings in Washington and to what many perceived as the mediocre design of federal office buildings. Its final report confronted the absence of prior policy in a special section, "Guiding Principles for Federal Architecture" which spelled out a new, quality-conscious federal attitude toward architecture, one that would lead directly to a mandate for fine art in public buildings. Prefaced with ideals of "dignity, enterprise, vigor, and stability," the "Guiding Principles" proposed revitalizing governmental architecture through a three-point architectural policy: 1) distinguished building design should be acquired from the finest American architects; 2) no official governmental style should be allowed to develop; and 3) attention should be paid to each building site for its location and beauty. In effect, the "Principles" proposed to abolish the "old-boy" system of federation commissions that had presumed a Beaux Arts style and had relegated sculpture and mural painting to the second-class status of ornaments. The report also contained an economic rational: "The belief that good design is optional…does not bear scrutiny, and in fact invites the least efficient use of public money." Originally, the Committee had drafted a fourth guiding principle, which would have required the government to spend up to 1 percent of a building's cost on art.6 This fourth principle did not appear in the final report only because before publication, General Services Administrator Bernard Boutin (an Ad Hoc Committee member) had already instituted the policy.

In the background of the "Guiding Principles" lay a heightened awareness in the early 1960s among architectural critics, journalists, and policy makers that urban America had become exceedingly ugly and that federal architecture had set a leading example of conformity and the mundane. *Architectural Forum* hailed the Committee for at last confronting "the Beaux Arts clique that has banished good architecture from the capital city for many decades, and made Washington a cemetery of neo-classic plaster casts, stacking ennui alongside tedium."7 Jane Jacob's book *The Death and Life of Great American Cities* (1961) had already turned a spotlight on the unsightliness of urban America, supplemented by Peter Blake's *God's Own Junkyard* (1964), an expose on the vulgarity, litter, and decay produced by commercial marketeers and industrial polluters and tolerated by complacent civic officials and apathetic citizens.

The GSA activated its new policy in spring 1963, by continuing, if in greater numbers, the commissioning procedures already in place. Suggestions for art still depended on each project architect; the percent-for-art policy simply protected art line items from budgetary cut-backs. The architect normally provided a short list of potential artists, which the GSA would pass along to the Commission of Fine Arts for non-binding selection (normally based on artistic competence, not necessarily on creative ability). The Commission of Fine Arts might even approve the entire list, leaving the choice to the GSA. In any event, the selection process was not very rigorous.

With the GSA's role in selecting artists effectively subordinated to that of the architect, the art it commissioned naturally varied in kind and quality. Academic sculptors continued to enjoy governmental support (such as Paul Jennewein, Joseph Kiselewski, and Marshall Fredericks); but modernists, too, received commissions (such as Robert Motherwell, Dimitri Hadzi, and Herbert Ferber). In its first four years, the program sponsored nearly 40 commissions, eclipsing the paltry twelve executed during the four previous years.

But by 1966 it was all over—the program was suspended because of the

budgetary pressures of the war in Southeast Asia, some scattered controversy, and probably most damaging of all, apathy. No GSA commission during the period distinguished itself as artistically extraordinary: architects treated art as minor parts of their designs, and the public ignored the artwork. Even Congress expressed uneasiness about the GSA program whenever legislators presented bills during the 1960s to mandate percent-for-art appropriations and to invigorate the selection process.8

By the late 1960s, the persistent mediocrity of federal art revealed itself in the growing perception that the architectural and aesthetic concepts of the once-hopeful "Guiding Principle" had been altogether neglected. Speaking on the floor of the U.S. Senate, Edmund Muskie (D-Maine) proposed his Federal Fine Arts and Architecture Act of 1969 with a speech distressingly evocative of those same themes of American ugliness that had supposedly been addressed during the Kennedy administration:

Too often Federal buildings outside the District of Columbia are unimaginative, mediocre structures which have been built to last, but not to add aesthetic beauty to their surroundings.

Too often they bear little relation to their sites or to architectural styles around them. Frequently the works of art in these buildings have been added as afterthoughts and not as integral parts of the total design. Unfortunately, many Federal buildings throughout the United States stand as monuments to bad taste for generations to come, when they should be examples of what is best in contemporary American art and architecture.9

So by 1970, the initiative to enhance federal architecture with art had once again reached a standstill. Modern public sculpture became a requisite component of federal building design in winter 1973, when the GSA reinstituted its art in architecture program and made its first monumental modern commission: Alexander Calder's *Flamingo* for the Federal Center in Chicago. By this time, major corporations such as Chase Manhattan and Pepsico had already committed themselves to acquiring modern art; significant municipal commissions such as Henry Moore's *Archer* in Toronto (1996) and the Picasso in Chicago (1967) had earned civic acclaim; and the National Endowment for the Art's (NEA) Art in Public Places program had dedicated Alexander Calder's *La Grande Vitesse* in Grand Rapids in 1969. The impetus for the 1973 program came from the Nixon White House, articulated in a presidential directive on federal aesthetics issued on 16 May 1972. The directive proposed an annual design assembly for government administrators, a program to improve official graphics and design, and a comprehensive review and expansion of the 1962 "Guiding Principles for Federal Architecture" to encompass "a program for including art works in new Federal buildings."10 That summer,

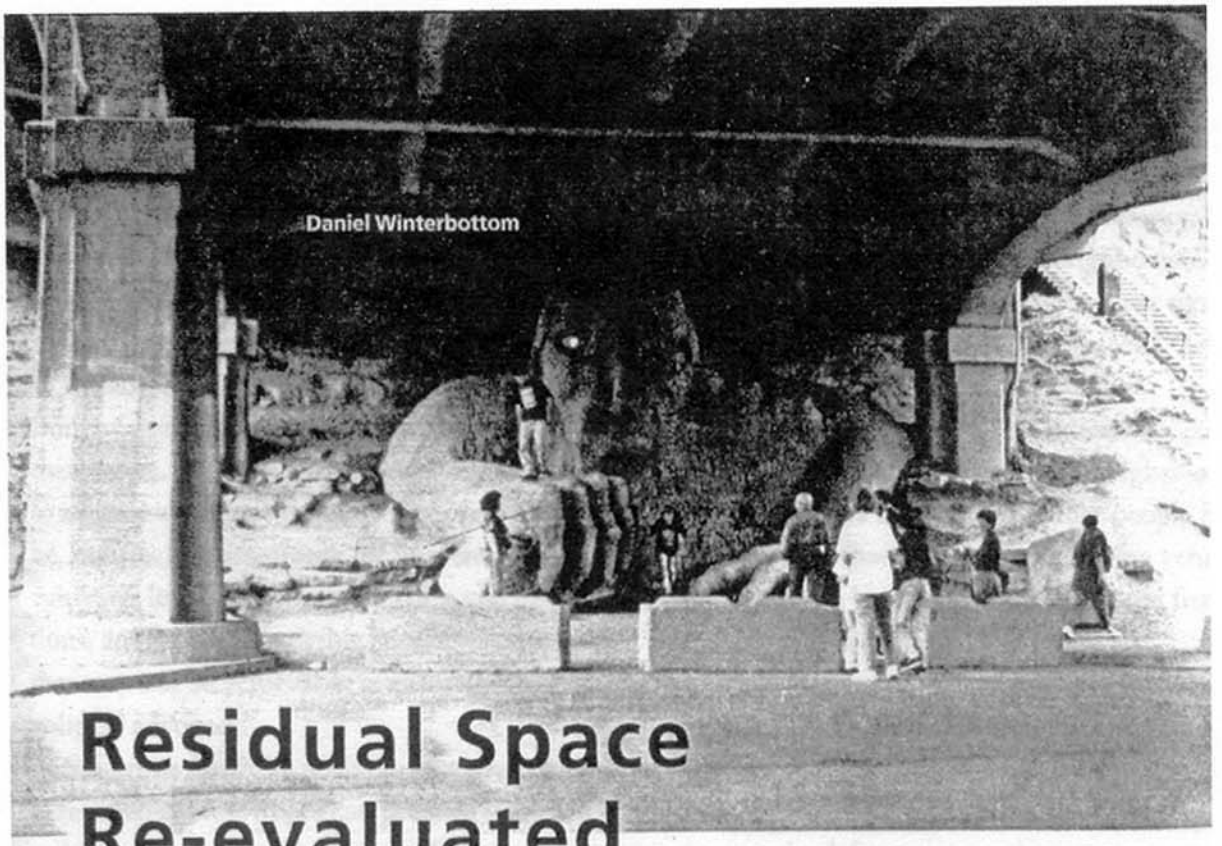
GSA officials agreed to reinstate the percent-for-art policy; by September, with the help of representatives of the NEA, they had framed a new procedure to select artists. Project architects would thereafter recommend the location and characteristics of art proposed for their building design. An NEA panel, including the architect, would then nominate a list of artists, from which the GSA Administrator would make the final selection—a process that included GSA officials and architects but essentially entrusted selection to independent panels of experts, administered by the NEA.

The GSA resurrected its art in architecture policy with a newfound determination to use it. The Public Building Service memorandum that accompanied the new guidelines assertively declared that "fine arts shall be treated as any other essential part of the building…[and] shall not be deleted as a part of a cost-reducing expediency effort without…written approval."11 New standards of aesthetic excellence arbitrated by experts, would constitute, in GSA Administrator Arthur Sampson's words, "a fresh commitment to commission the finest American artists."12 The most striking aspect of the new program was the rapidity with which it began. By January 1974, the GSA had received thirty-two proposals from contract architects, with twelve more in preparation. Founded upon the trial-and-error experience of the NEA, the GSA's percent-for-art program began quickly with long-term commitment.

The subsequent prosperity of the GSA's percent-for-art program and the many similar programs administered by states and municipalities is by now well known. What is often forgotten, however, are the broad inclusive reasons for which such programs were formed—not just as entitlements for artists but as necessary accoutrements to governmental architecture, means of urban enhancement, and expansive commitments to civic welfare. But since the notion of allocating a small percentage of architectural budgets for art is nothing new, the salient question about percent-for-art has never been one of whether to allocate funds, but simply, of how. John Wetenhall serves as Executive Director of the John and Mable Ringling Museum of Art in Sarasota, Florida.

Notes

1 These figures are extrapolated from George Gurney, *Sculpture and the Federal Triangle*, (Washington, D.C.: Smithsonian Institution Press, 1985).
2 On the Treasure Section, see Francis V. O'Connor, *Federal Art Patronage*, (College Park: University of Maryland, 1966.)
3 See *Art and Government: Report to the President by the Commission of Fine Arts*, (Washington,D.C.: Government Printing Office, (1953), p. 45.
4 See Joyce Newman,"One Percent for Art Kit No. 2" published by Artists Equity Association, Inc., n.d. (NEA Library, Art in Public Places notebook).
5 Quoted in the document "% for Art," p. 29 (NEA Library, Art in Public Places notebook #2).
6 Letter from Daniel P. Moynihan to Arthur Goldberg, John F. Kennedy Library, Papers of August Heckscher, box 30, "Executive Branch—Federal Building: Design & Decoration, 3/30/62-6/15/62."
7 "At Last: Leadership from Washington." *Architectural Forum* (August 1962), p. 79.
8 A file marked "Fine Art Legislation" in the files of the GSA Art in Architecture program contains copies of seven different percent-for-art bills proposed in Congress from 1961 through 1972.
9 *Congressional Record—Senate*, 10 March 1969, v.115, pt. 5, pp. 5688-89.
10 "Statement about Increased Attention to the Arts and Design in Enhancing Federal Buildings and Publications," *Public Papers of Richard M. Nixon* (Washington, D.C.: Office of the Federal Register, 18 May 1972).
11 Larry Roush to All Regional Commissioners, PBS, 24 April 73, GSA Files, "Art in Architecture: '73-Present."
12 Arthur Sampson, in "Fine Arts in Federal Building," *Calder/Chicago* (dedication program published by the GSA, 1974); on the GSA program, see "Donald W. Thalacker, *The Place of Art in the World of Architecture* (New York: Chelsea House, 1980).



Daniel Winterbottom

Residual Space Re-evaluated

As urban dwellers in Seattle struggle to increase the amount of open space within their neighborhoods, many are recognizing the existence and value of residual space and the tremendous potential it has for transforming local communities.

From median strips planted with corn to a bridge embankment from which a troll sculpture emerges, residual spaces are being reincorporated creatively into the fabric of Seattle neighborhoods. They are providing space for recreational activities, spiritual regeneration and growing food; many declare or reinforce community identity; some even provide niches for urban wildlife. Most of the residual space projects in Seattle have been driven and managed by local communities, and the process of creating these projects can evolve meaning as much as the outcomes.

Several factors are contributing to Seattle's rediscovery of residual space. The city's voters recently rejected a tax increase to fund a large-scale public open space project, Seattle Commons, with sentiment leaning toward smaller-scale, more manageable neighborhood-based projects. There is a much-celebrated precedent of public art projects that address community concerns and character using commonly neglected urban spaces, such as traffic islands, road right of ways and parking lots. And the voices of neighborhood councils are growing stronger as Seattle wraps up a citywide neighborhood planning process in compliance with its comprehensive plan.

In Seattle, the rediscovery of residual spaces is helping to address a number of problems. One is the fragmentation of neighborhoods through insensitive siting of arterials, bridges, freeway ramps and strip development. Another concern is that as infill housing projects are built, the amount of informal open space available to communities is decreasing. Meanwhile, budgets for public land acquisition are shrinking, and voters have proven less willing to fund parkland projects.[1]

What kinds of space do communities need? How can the planning and design process foster

Fremont troll
Photos: Daniel Winterbottom

exchange and a sense of community identity? I will offer some thoughts about those questions and describe five residual space projects.

Communities can use more of what David Engwicht calls "exchange space." In *Reclaiming Our Cities and Towns*, he argues that spontaneous exchange space, such as local grocery stores and walkable streets, is an essential component of healthy urban communities because it can help establish and reinforce community structure.[2]

Also, neighborhoods need a better network of pedestrian connections, especially to increase safe movement and the social relations that pedestrian activity promotes.

Finally, communities (and individuals) benefit from projects they can initiate and implement themselves. This typically enables communities to address what they perceive their real needs to be, reduces the timeframe for implementation, cultivates local civic life, leadership and institutions, and provides tangible results — outcomes that may not be achievable as easily through political advocacy.

Solutions for these problems are often found in residual spaces, which can provide reasonable and immediate opportunities for linkages and re-adaptive open space uses. Residual spaces are often publicly owned and of low value, as they have little prospect for commercial or residential development. Typically considered eyesores or waste zones, they invite creative solutions.

Indeed, many communities are looking for opportunities that supplement traditional large-scale public works improvements, such as public parks, greenbelts, recreation facilities and the like. As Terry Keller notes on his experience in New York City, "The lifestyle of the average New Yorker is not suited to having parks as works of art. Neighborhoods do not need parks as ornaments, something to look at but not really use. Our city is one of different cultures with different perceptions and needs, so the open space appropriate for the people living in each community and neighborhood must be taken into account."[3]

What is residual space? The dictionary provides one answer: "residual" means "a remainder" or "remaining after a part is taken." In *Finding Lost Space*, Roger Trancik writes:

Generally speaking, lost spaces are the undesirable urban areas that are in need of redesign—anti spaces, making no positive contribution to the surrounding or users. They are ill-defined, without measurable boundaries, and fail to connect elements in a coherent way.[4]

Looking specifically at the neighborhood context, I find it useful to think about three types of residual space, what I call "non-spaces," "leftover spaces" and "dual-use spaces."

Non-spaces are often near movement corridors and include median strips and rights-of-way along highways and roads. Because people frequently view these spaces from moving vehicles, the landscape becomes a backdrop, seen from a moving perspective.

Leftover spaces are not programmed and not connected to surrounding spaces. Created by intrusions into a previous open space, they include odd geometric spaces adjacent to intersections, setback frontages, underpasses, easements and traffic islands.

Dual-use spaces are areas that have a single use at certain times but are otherwise underused, thus becoming residual spaces for certain periods—for example, parking lots that are largely vacant after business hours.

In the neighborhoods we have studied, approximately five percent of the public and private unbuilt land can be considered residual space. The various spaces differ in scale, function and form, but they share a detached quality, providing little opportunity for meaningful engagement by the community.

Re-adapted

Fremont Troll: Eyesore to Icon

Fremont, an old industrial neighborhood north of Lake Union, has been revived by an active arts community. Characterized by single-family houses, small apartment buildings and commercial streets, it is bisected and bridged by Aurora Avenue, a major arterial that leads across the lake towards downtown.

The steep embankment beneath the Aurora Bridge was a typical "leftover" space. It was used for shelter by transient people, many of whom were drug abusers, and the area had become a safety concern. In 1990, a group of University of Washington students won a public competition and built a large figurative sculpture called "The Fremont Troll" on the embankment. (Many community members pitched in during the construction.) The troll, funded by the Fremont Arts Association, was conceived as an iconic figure, reflective of Scandinavian mythology, a tribute to those who settled the area. The figure is enormous-it grasps a real Volkswagen in its hand-and it animates the space under the bridge.[5]

Literally and symbolically, the troll reclaims for the neighborhood the underside of the bridge and highway that bisect it. The sculpture does so with a sense of humor and creativity, qualities that are now identified with the Fremont community.

The figure was not designed for a particular use group, and people of all ages respond to it. The troll has become a celebrated landmark, its image replicated in a local grocery store and on T-shirts sold in the neighborhood. It is also a significant play structure, in a community that has few playgrounds. At any time of day, one can find residents and visitors congregating there and having their pictures taken.

Median Gardens: A Survey

Residential medians (planting strips between sidewalks and streets) are residual space at the smallest scale. As "non-spaces," they may not be read in the landscape at all, or might be seen as sites for illegal parking. But residents are using them as places for social exchange and for expressing both individual and community identity.

Median strips, commonly planted with turf grass and street trees, are now being used for gardens with both ornamental and edible plants. The gardens are often places for expressiveness through ornamentation and art, and sometimes have raised beds so that people in wheelchairs can tend or enjoy them.

In Seattle, property owners are legally responsible for improving and maintaining the medians in front of their properties. In theory, all improvements must be permitted by the city, but in actuality, most temporary uses are overlooked unless a complaint is registered or the improvement obstructs a vehicular sight line.

The use of medians, particularly for gardening varies by neighborhood and, within any one neighborhood, by streets. On some blocks, eighty percent of the median strips are intensely planted; in others it can be as low as ten percent. Apparently, once a few median conversions occur, strip gardens soon spread along the rest of the block.

In 1996, my students and I conducted a survey of median gardeners in the Wallingford and Capitol Hill neighborhoods. Both are inner-city districts that are undergoing gentrification and have a mix of single- and multifamily dwellings. The survey was designed to explore the motivations for and rewards of gardening in the median. It consisted of four biographical, three multiple choice and six open-ended questions We placed the survey was placed in the mailboxes of 120 houses with median gardens in cultivation and received ninety percent back.

When asked: "Why have you chosen to plant the median?" sixty percent of the respondents said the lack of planting space elsewhere on the property and fifty percent replied that it provided a space for the garden to be seen by the public.

Median garden,
Wallingford neighborhood

When asked, "What do you most enjoy about your median space?" eighty percent responded that others can see and enjoy the garden, and sixty percent said it increased interaction with neighbors and passersby.

All respondents indicated that they had met more neighbors since they started their median gardens, and all had received positive reactions from neighbors and passersby. The increased sociability may result from frequent, spontaneous interactions or from the exchange of work and resources. On many blocks, neighbors team up to weed, remove sod and water, or arrange for the bulk delivery of materials.

Fremont Open Market: Parking Lot as Town Commons

On Sunday afternoons, a centrally located parking lot in Fremont becomes a twentieth-century commons. This is a "dual-use" space: During the week, it provides parking for businesses; on weekends it is used for a public, open-air market with crafts-people and food-sellers.

The market was conceived by a self-proclaimed business association headed by John Hagelman, a local community advocate and writer (and formerly an advertising executive) who wanted to find space where his wife could sell her crafts. Remembering open-air street markets he had seen in England, he eyed a parking lot behind the buildings along Fremont Avenue, a main neighborhood commercial street, and opened the market in September, 1990.

The Fremont market is an example of a creative partnership between community interests and the private sector. The inclusiveness of the process was essential. Hagelman first approached the owner, who supported the idea. Then his group met with area business owners, heard their concerns and included them in the process.

The market is now a weekly social event, attracting people from Fremont and beyond. It continues to provide an outlet for people who operate cottage industries, often home-based, that can afford neither gallery rents nor the staff necessary to run a retail space. It also functions as a testing ground for young entrepreneurs.

The space supports large gatherings, serving as the main location for the annual Fremont Fair and the endpoint of the Fremont Parade, the community's major civic celebration. On Saturday evenings in the summer, a blank wall serves as a screen for the Fremont Open Air Movies (also started by Hagelman). Like a drive-in-theater,

without the anti-social nature of cars, the parking lot serves as a mass seating area.

As the market grew successful, Seattle's Engineering Department and Board of Health took notice and raised issues of compliance. Hagelman's group worked with the agencies to revise outdated codes and regulations that prohibited public markets, and the city subsequently placed signs directing the public to the market.

Phinney Ridge: Vacated Street to Community Gardens

Unused "non-space" street rights of way offer many opportunities for active and passive uses. Some can be unprogrammed play areas. Others lack stewardship and revert to a succession of opportunistic species, becoming urban wildlands and providing cover for animals. Still others become encampments for the homeless or places for antisocial activities. Some are co-opted by abutting property owners, who turn them into illegal extensions of their private property, blocking public access and views.[6]

Many community groups are spearheading processes to vacate unused street rights of way and convert them into community parks and gardens. The city considers such conversions in three situations. The first involves unpaved rights of way, strips of land set aside for future use. Having never served as streets, they are easiest to convert. The second involves former streets that have already been vacated. The third involves a "Green Street" designation, in which existing streets are redesigned to give pedestrians, bicyclists and transit users preference over passenger vehicles.

It is not always easy to convert unused rights-of-way to community use, as public agencies are reluctant to relinquish control of streets, built or not. But when Phinney Ridge residents tired of people using a local unused right-of-way for driving off-road vehicles, they took action. The engineering department rejected their request to block vehicular access to the street with permanent barriers, so residents joined the city's "Pea Patch" program to develop a community garden, considered a temporary use within the street.

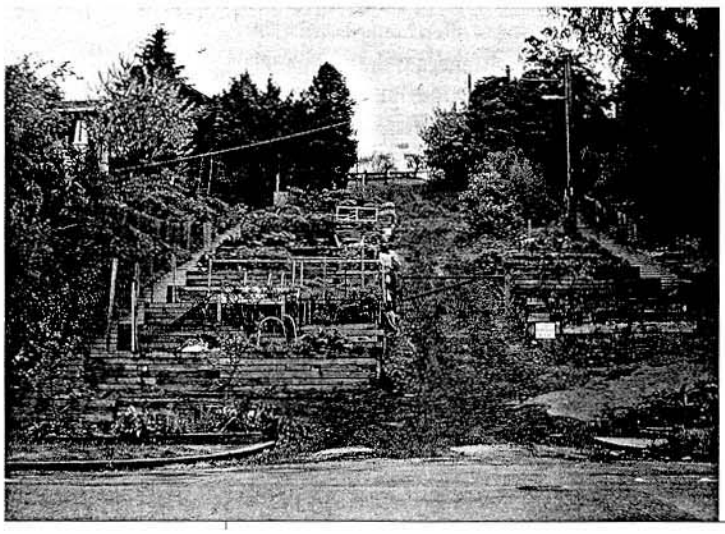
The upper portion of the site was planted with fruit trees and serves as a passive pocket park. Raised planting beds were built into the existing grades, providing garden plots for residents without private yards. Many residents come to watch and chat, while others come to tend their plots.

The garden has become a civic center for the neighborhood; community cookouts, celebrations (such as birthday parties) and gardening demonstrations are held there. Fall cleanup and spring start-up events also serve as annual social events for the community.

Georgetown: A University Design Studio

My landscape architecture studio at the University of Washington, "Small Community Design," worked a few years ago with Georgetown, a low-income neighborhood in south Seattle. The community is fragmented by intense rail and truck traffic, and the open space is either privately owned or extremely contaminated.

Students met with representatives of three main interest groups: heavy industry and trucking, design businesses and residents. The residents' major concerns were negative pedestrian



Street right-of-way converted to community gardens, Phinney Ridge neighborhood

Daniel Winterbottom
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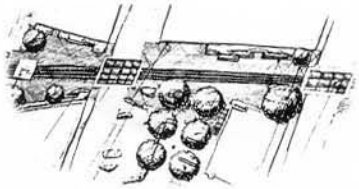


Re-imagined

experience, lack of recreational opportunities and loss of neighborhood identity. They believed they had suffered from the siting of a disproportionate amount of anti-residential uses, including three freeway access ramps and increased industrial activity, and from the closure of civic institutions like a school, library and town hall.

The residents felt the city was unresponsive and were searching for vehicles for self-empowerment and strategies to improve and reconnect the physical fabric. They needed a master plan with ideas and processes for making low-cost improvements, re-establishing connections, increasing accessible open space and improving pedestrian routes. Of key value to them was a resource list citing suppliers, potential lenders, city departments and labor pools to implement the ideas.

Trucking and industry representatives were concerned that freeway access might be rerouted to accommodate pedestrian friendly streets, resulting in longer trip times. The design trade constituents were worried about maintaining direct trucking and customer access to the center. Moreover, the conversion of industrial space into housing threatened to displace the shippers, packagers and exhibit fabricators they depended on.

The studio served many purposes; the most important, and undoubtedly the most difficult, was to create an atmosphere for discussion among these groups. We held several workshops in which ideas were presented in a discussion format and participants from these groups could enter int a dialogue. We conducted one-on-one intervie to ascertain the important issues for each grou Finally, during the design presentations, the groups again had an opportunity to join the dia logue. Through the process, a sense of respect and understanding emerged; former strangers came to know each other as neighbors. Unfortunately, this dialogue was not formalized.

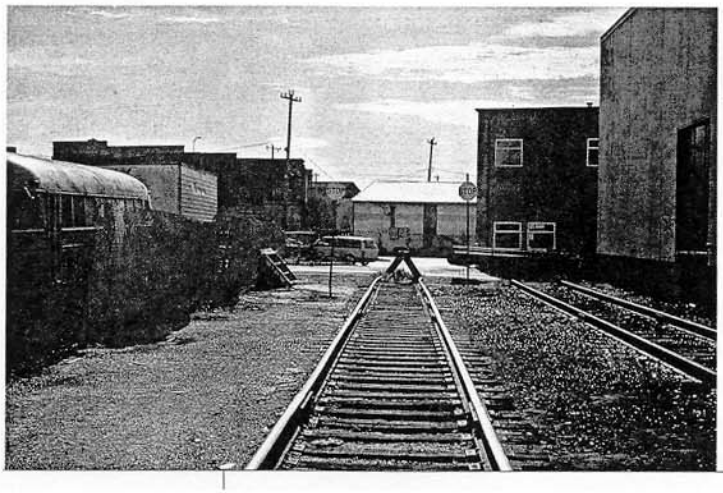
Residual space provided many design opport nities. The studio helped prepare a mural maste plan that inventoried large blank walls at important entry points into the community and along major roadways. The mural content was planne to correspond to the evolution of the specific site

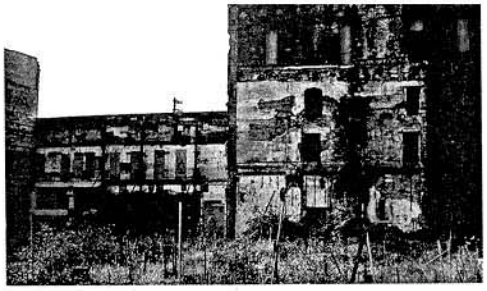
The studio also studied opportunities for making safe, pedestrian-oriented linkages within the area, particularly between the residential com munity and the neighborhood core and the desig center. One significant connection employed a rail spur that was used once a day; the right of wa was redesigned to accommodate pedestrians, pocket parks and commercial activity. Residual space was also used to improve access to the river and to create gateways into the community.

The studio also suggested how residual space could be used for public recreational activities. Freeway ramps and underpasses were redesigned to accommodate basketball, rollerblading and street hockey. Artworks and lighting were added to increase people's sense of safety in and enjoyment of the spaces.

In university-based design studios, residual space projects require different approaches and produce different results than typical projects do. Communities need help with processes, implementation plans and guidelines, as well as information on funding, resources, regulations and permits. Students are challenged to work as intently on these issues as on producing designs.

This can result in a reconsideration of the product that is provided to the community.





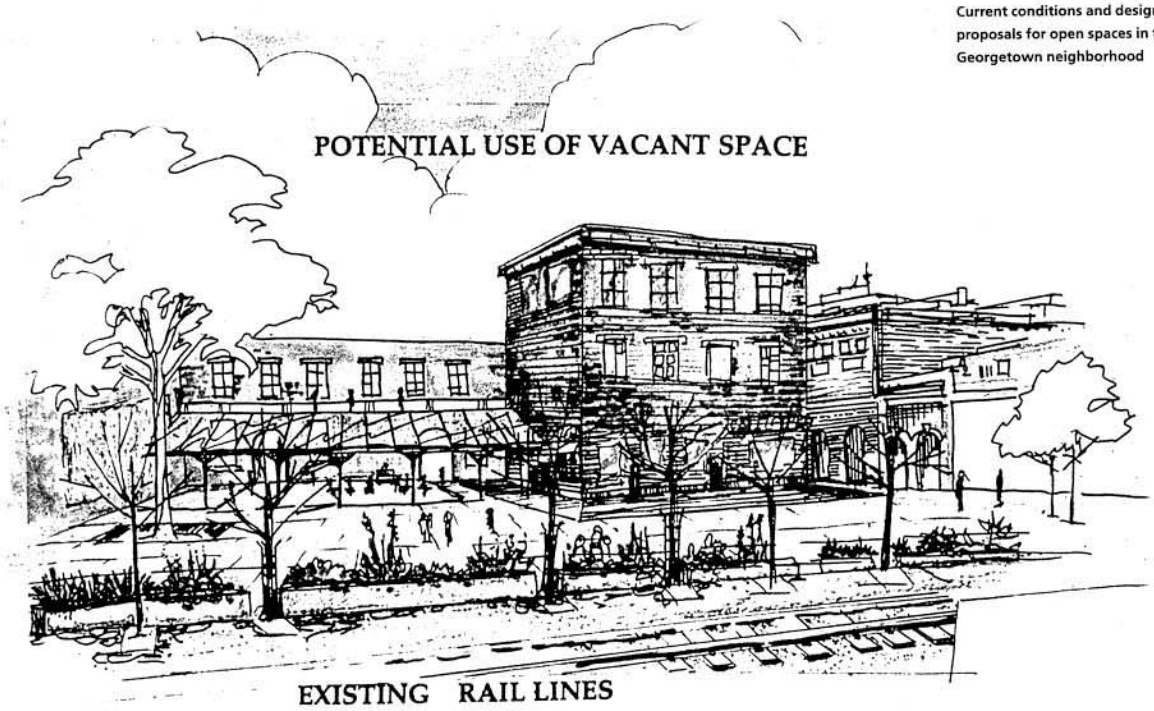
This studio provided the Georgetown not only with a master plan and site designs but also with lists of funding sources and politicians who would be sympathetic to its efforts. The studio provided examples of similar projects so the community had examples of how others had brought their ideas to fruition.

Epilogue

While this article was being completed, the parking lot owner has decided to develop the property. Options for relocating the market and movies are being evaluated. Fremont's success (partly due to the market, movies and art) has brought many people to the area, increasing the development opportunities and resulting in the loss of the attributes that initially been the focus of the community.

Notes

1. *Seattle Times*, 20 September 1995
2. David Engwicht, *Reclaiming Our Cities and Towns* (Philadelphia: New Society Publishers, 1993)
3. Terry Keller, *Green Cities, Ecologically Sound Approaches to Urban Space (The Green of the Big Apple)* (New York: Black Rose Books, 1990)
4. On the definition of residual, see *Webster's Third New International Dictionary Unabridged* (Springfield, Mass.: G. & C. Merriam, 1967). On "finding lost space," see Roger Trancik, *Finding Lost Space* (New York: Van Nostrand Reinhold, 1986).
5. Students: Will Martin, Donna Walter and Ross Whitehead. Instructor: Steve Badanes. The selection committee included several community representatives.
6. *Seattle Times*, 27 December 1994



Current conditions and design proposals for open spaces in the Georgetown neighborhood

ROAD WORK

RECONFIGURING THE AMERICAN HIGHWAY

Harriet F. Senie

SINCE ITS BEGINNING, THE UNITED STATES HAS BEEN DEFINED BY THE ROAD. WESTWARD SETTLEment, itself dependent on roads, gave rise to a rich tradition of road literature, music, and films expressing themes of national identity. In books as diverse as L. Frank Baum's *The Wizard of Oz*, Jack Kerouac's *On the Road*, and Jean Baudrillard's *America*, experience is framed in terms of the road.

As suburbia boomed and the national highway system expanded after World War II, the look of the country changed. The road became both the quintessential American landscape and an important form of public space. Already a significant, though not well recognized, theme in contemporary art, the road is a relatively new site for public art.[1]

The highway is a peculiar kind of public space, democratic yet insular. It is open to anyone with a car yet is experienced in private—drivers and passengers isolated in vehicles. Symbolically, the road encapsulates dichotomies: freedom versus danger, the lure of speed versus the reality of rush hour traffic jams.

BILLBOARDS AND INSTALLATIONS

Art enters the road at risk, in competition with an array of commercial distractions: billboards, motels, diners, gas stations. Public art must catch the motorist's eye but not engage it to the point of becoming a safety hazard: visual sound bytes.

For decades, artistic interventions have challenged the monopoly of commercial billboards. *Billboard: Art on the Road*, an exhibition at MASS MoCA in 1999, documented the last thirty years of that effort.[2] Most artist billboards addressed social or political issues, such as Ron English's *The New World Order* (1990) or Hachivi Edgar Heap of Birds's 1997 *Reclaimed* (New York: Purchased? Stolen? Reclaimed?), made to look like an exit sign. This type of public art is the most easily inserted on the road and potentially the most widely noticed and effective.

Suggesting a different possibility for road art, Alisa Dworsky's sculpture, *Luminous Fields, Longitude in Time* (2001), explored "the idea of interval in relationship to the roll of the open meadow adjoining the road."[3] A temporary installation along Route 4 in Castleton, Vermont, it was a pilot project sponsored by the Vermont Agency of Transportation and several community arts organizations. Consisting of about five hundred seven-foot steel posts set one foot into the ground and nearly one thousand blue and green reflectors, it was "meant to be experienced as a visual sequence that reveals itself over time, much as a musical composition is experienced." Three signs alerted motorists to the piece: "Caution," "Roadside Artwork Ahead," and "No Stopping."

The work initially prompted few viewer responses. Over time, however, the installation drew an array of appreciative comments. Several local letters noted that the work would be missed when it was gone. Student response at the artist's presentation at Castleton State College was overwhelmingly positive about the work and the road as a site for art, with fewer generally supportive of road art but reserved about this piece, and some negative about road art altogether.

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(background) Alisa Dworsky, *Luminous Fields, Longitude in Time*, mile marker on westbound Route 4, Castleton, Vt., 2001.

(inset) Alisa Dworsky, *Luminous Fields, Longitude in Time*, warning sign on westbound Route 4, Castleton, Vt., 2001.
Photos courtesy Alisa Dworsky

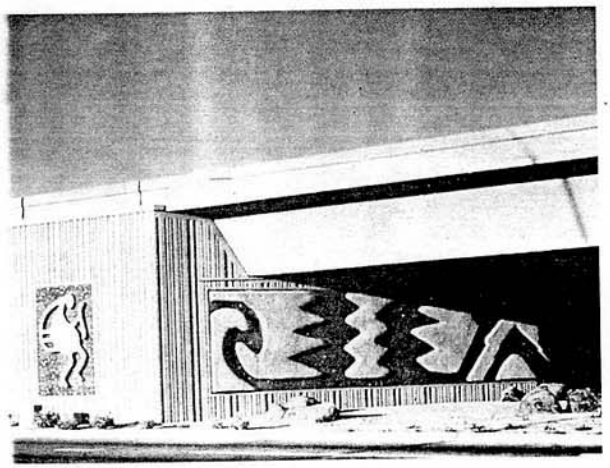
(above) Ron English, *The New World Order*.
New York City, N.Y., 1990.
Photo courtesy Ron English

(below) Marilyn Zwak, *Our Shared Environment*,
Phoenix, Ariz., 1990.
Photo by Craig Smith, courtesy the Phoenix Arts Commission

Billboards and road art are essentially add-ons, public art that has the potential to change the typical road experience as well as affect sociopolitical issues. More recently, artists have been involved more integrally—in concept planning, project design, and bridge building—shaping and reshaping the national roadscape. Some have even made this the primary focus of their career. The following are examples of the range of recent road work.

PLANNING THE PROJECT

In 1999 California artist Barbara McCarren participated in the Santa Monica Boulevard Transit Parkway Study, working with architects from Gruen Associates and traffic engineers from Meyer Mohaddes Associates. The last leg of historic Route 66 had become a commuter nightmare and general eyesore. Perhaps the country's most famous road, with its own museum and television show, it provided a rich history closely tied to the developing nation. McCarren focused on the local legacy. She wanted "to evoke the experience of the traveler, who, after traveling for many days, was met by the orange groves and palm trees that represent the exotic paradise of southern California. The urban design concept and streetscape design integrates Route 66 imagery with the combinations of native exotic plants unique to the Southern California landscape."[4] McCarren considered the major vehicular audience in terms of "retaining walls, vertical sculptures and plantings, earthworks, dramatic fountains, lighting elements, and thematic coloration." For the smaller but also significant pedestrian audience she suggested "two-dimensional works on the ground plane, interpretive signage, theme gardens, and seating areas for respite." After countless community meetings, listening to and incorporating a range of concerns and input, the design team has won local approval. Construction is set for 2002-2004.



BUILDING BRIDGES

Bridges represent one of the most visible opportunities for structural public art on the road. The precedent-setting pedestrian bridges of Siah Armajani, most notably in Minneapolis, have been well documented, and an array of artist-designed bridges now define many roads. Consultants William Morrish and Catherine Brown, together with artist Grover Mouton, developed a public art master plan for Phoenix in 1989, identifying the city's vehicular system as a potential opportunity for public art. The Squaw Peak Parkway, a six-lane freeway running through central Phoenix, became the site of several projects, most strikingly a series of bridges.

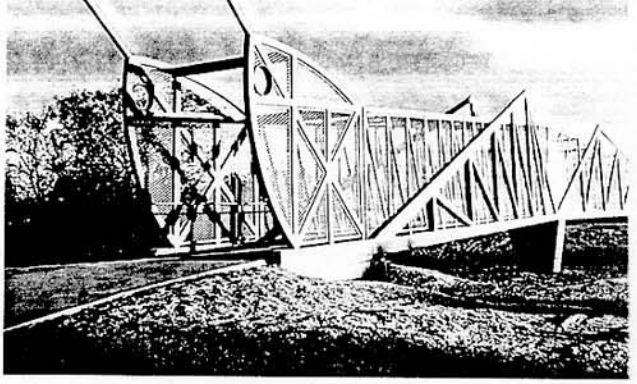
In 1990 Marilyn Zwak from Cochise, Arizona, created *Our Shared Environment* at Thomas Road. With imagery from designs on prehistoric Hohokam artifacts found at the site while excavating for the freeway, she decorated six twenty-four-foot reptile-shaped support columns and twenty-four relief panels, using stabilized adobe. Local residents responded to her invitation to imprint their own designs and objects in the freshly laid adobe surface by leaving hand prints, personal initials, abstract patterns, tools, keys, coins, and bits of clothing.

Laurie Lundquist, a Tempe-based artist, took the image of nearby mountain vistas for the form of her *Nisbet Road Pedestrian Bridge* (1998). Working with SVR, Inc., HDR Engineering, Inc., and the Arizona Department of Transportation, she created a safe connec-

tor for pedestrian and bicycle traffic between two residential areas. The outline of the silver chain-link fence echoes the outline of the surrounding mountains. Pleased with the effect of a "ghost mountain" for the road-bound viewer, the artist also provided a rich and subtle array of patterns of light and shadow for the pedestrian.

On a more whimsical note, Ed Carpenter from Portland, working with engineer Jerry Cannon, created *The Grasshopper Bridge* (1997) at the 7th Avenue pedestrian bridge at Cave Creek Wash, Moon Valley Park. Taking the form of two grasshoppers, its legs serve as the structural supports. Intended to provide a safe passage way between Mountain Sky Junior High and Moon Valley Park, the bridge features animal and insect images created by local students, sandblasted and stained onto the concrete deck walkway.

Incorporating indigenous imagery, evoking local fauna and mountain ranges, Phoenix's bridges go a long way towards creating a sense of place. Positive response to public art does not generate much press, but according to Greg Esser, public art program manager at the Phoenix Arts Commission, people like the bridges and are very proud of them.

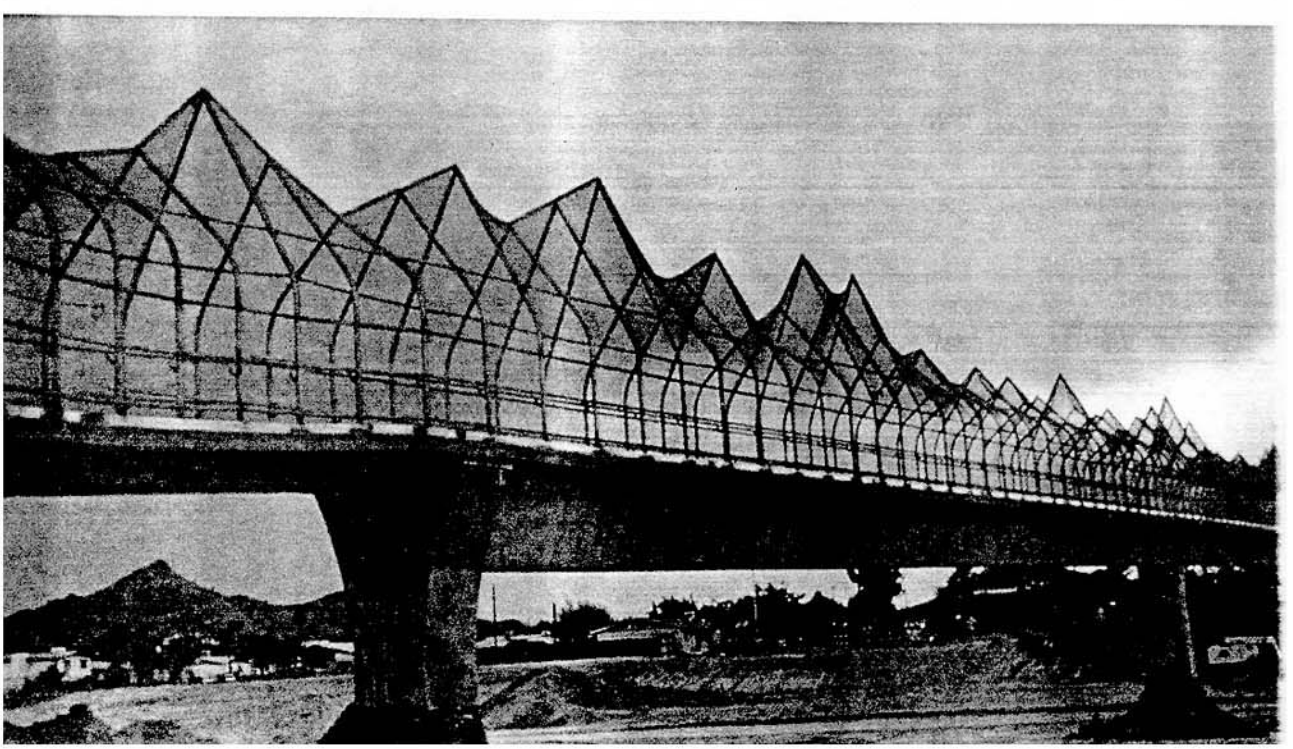


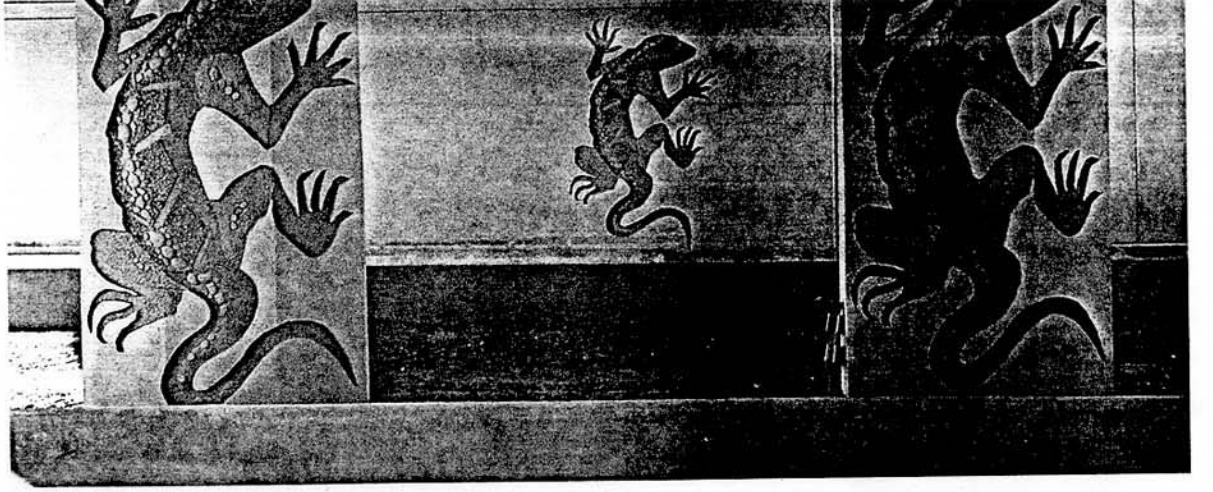
(above) Ed Carpenter, *Grasshopper Bridge*, Phoenix, Ariz., 1997.
Photo by Bob Rink, courtesy the Phoenix Arts Commission

(below) Laurie Lundquist, *Nisbet Road Pedestrian Bridge*, Phoenix, Ariz., 1998.
Photo by Laurie Lundquist, courtesy the Phoenix Arts Commission

DECORATING THE WALLS

Last year Kim Sorvig observed, "Something remarkable has happened to the Pima Expressway in Scottsdale, Arizona: It has become an artwork."[5] Using complex textures and color to decorate five hundred thousand square feet of concrete surfaces (sound walls, retaining walls, and piers) of ten bridge structures, a design team with artist Carolyn Braaksma made the Pima Outer Loop highway a site-specific experience. Giant lizards twenty feet high crawl up concrete piers, while twelve-foot prickly pear cactus plants adorn retaining walls, with borders and railings decorated with Maricopa Indian and lizard skin patterns. More natural outgrowth than industrial imposition, *The Path Most Traveled* (1997) transformed traditionally anonymous invisible structural elements into images of local color and relevance. Today, Denver-based artist Braaksma is involved in similar





(above) Carolyn Braaksma, *The Path Most Traveled*, Scottsdale, Ariz., 1999.
Photo courtesy Carolyn Braaksma©

(below) Vicki Scuri Siteworks and Abam Engineers, Boren Avenue Parking Garage, tire tread patterns, Seattle, Wash., 1990.
Photo courtesy Vicki Scuri/Siteworks

projects in San Jose and Palm Springs, California, and Fort Collins and Denver, Colorado.

ARTIST ON THE ROAD

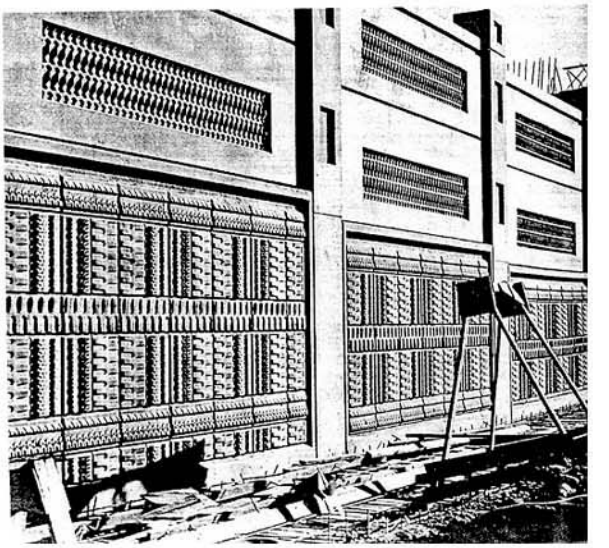
In recent conversations with public art administrators, one name that came up consistently was Vicki Scuri, a Seattle-based artist. Always interested in interdisciplinary design, her first project was for the Seattle Metro. Working with engineers (Parsons Brinkerhoff Quade & Douglas) and architects (TRA) in 1985-90, she created *Patterned Tiles* for Westlake Station, *The Beltline* for University Street Station, and *The Tunnel Art Project*, a reflective marking for a 1.3-mile bus tunnel.

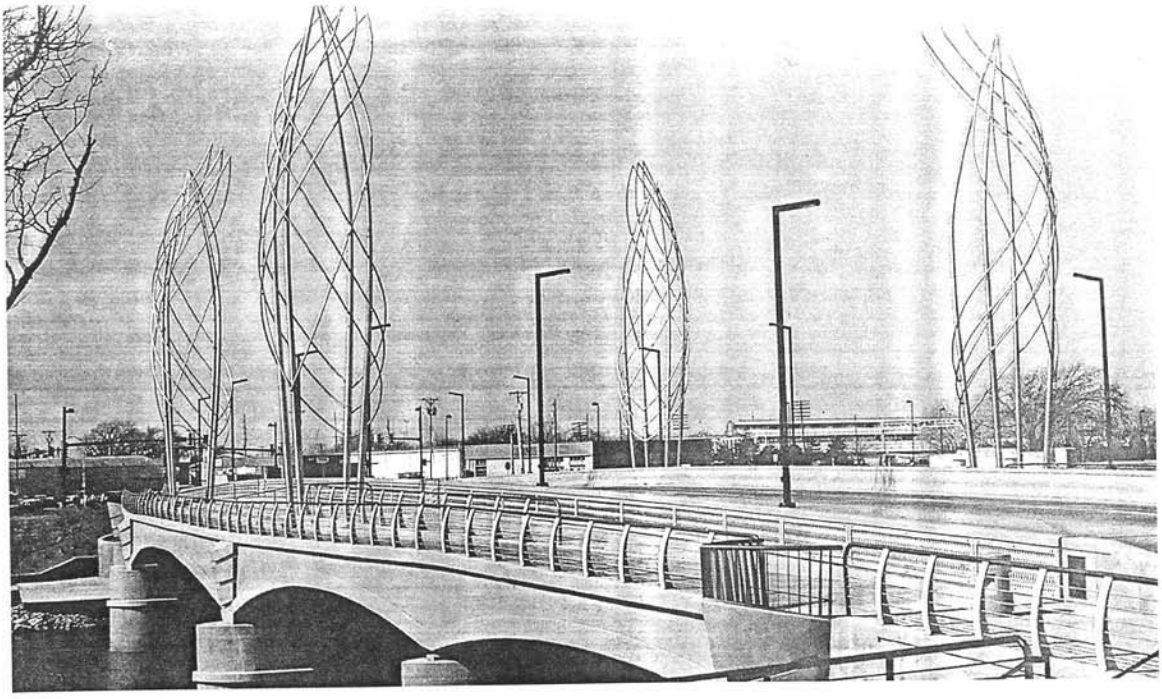
At Westlake she was inspired by the terracotta-ornamented, early twentieth-century architecture in the retail district to create her own "patterned environment." At University Street, she used "transit-scaled pattern motifs, suggesting an urban landscape." There her work also served as a backdrop for a piece by Bill Bell and Robert Teeple.

Next Scuri worked on the Boren Avenue Parking Garage (1989-90), also in Seattle. Commissioned by King County Public Art Program and Harborview Hospital, the work is based on patterns of recycled tires and articulates the structural elements of the garage, "cross-referencing landscape elements, automobile iconography and Indian basket-weave patterns, while creating pedestrian-scaled spaces."

Scuri's third road-related work was a bridge for Phoenix's Squaw Peak Parkway. Working with engineer Dan Heller to create a 311-foot pedestrian bridge and gateway for Paradise Valley, Scuri used patterns derived from recycled tire treads, and designed piers and ramps to suggest surrounding mountain forms. *Dreamy Draw Pedestrian Bridge* (1989-95) won the ACEA Award for Excellence (1991), the Hollander Award, National League of Cities (1995), and the NEA Design for Transportation National Merit Award (1995). Scuri's career path was set. She has since worked on several bridges in California, Kansas, and Seattle; a retaining wall for Bellevue, Washington; and a master plan for Tacoma. Scuri is especially excited by the opportunity "to shape the big footprint," to reconfigure the national roadscape in terms of local imagery and human scale.

Artists like Scuri, whose public art focus is the highway, fall into a peculiar category. If their work is reviewed at all, it is usually in local articles about new transportation amenities or pioneering uses of technology. Their projects are more likely to appear in stories





Vicki Scuri Siteworks and Mark Spitzer Designs,
Lewis Street Gateway Bridge, Wichita, Kan., 1995-2000.
Photo courtesy Vicki Scuri/Siteworks

about concrete than in articles on creative art. But by changing the experience of the road, they are redefining a classic American landscape. The message they are conveying is clear: Local identity is important; communities want markers, a sense of uniqueness that public art can provide. In 1992 Wallace Stegner lamented, "We have made a culture out of the open road, out of movement without place."[6] Recent public art on the road is addressing precisely that problem.

It is curious that just when Europe is moving towards a more uniform image (witness the Euro), the United States is becoming more insistent on clearly designated local identities. In this regard, art serves the opposite purpose of commerce. Rather than uniformity (another McDonalds), it offers a site-centered image—determined by local history, the look of the land, community input, and artistic imagination.

In 2001 Susan Snyder of the Company for the Civic Arts, Philadelphia, and Steven Izenour of Venturi, Scott Brown and Associates, Inc. were invited by Glenn Weiss, then director of the Broward County Public Art and Design Program, to look for opportunities that "would express the identity of Broward County" in southern Florida. They considered "the county's major transportation systems: the road system from interstate to local streets (car and buses) and the Fort Lauderdale-Hollywood International Airport.[7] Positing "a new order of contemporary life" that they called "auto-urbanism," they imagined "the contemporary city as a loose arrangement of separate events and places, held together in a mutual attraction activated by the driver and the car." In this new paradigm, centered on movement and the road, Snyder and Izenour recognized a fundamental reality of contemporary life in most parts of the country. For better or for worse, our roads are us.

Harriet F. Senie is director of museum studies at The City College of New York and professor of art history there and at the Graduate Center. She is the author of *The Tilted Arc Controversy: Dangerous Precedent?*; *Contemporary Public Sculpture: Tradition, Transformation, and Controversy*; and numerous articles on public art.

Notes:

1. I am in the process of curating an exhibition focused on modern and postmodern art about the road entitled *Windshield Visions: The New American Landscape*, venue currently under negotiation.

2. See Laura Heon, ed., *Billboard: Art on the Road: A Retrospective Exhibition of Artists' Billboards of the Last Thirty Years* (MASS MoCA Publications with the MIT Press, 1999), including my essay "Disturbances in the Field of Mammon: Towards a History of Artists' Billboards."

3. Letter from the artist, December, 2001. All quotations are from this source.

4. Barbara McCarren, *Santa Monica Boulevard Transit Parkway Project: Public Art Opportunities Study Report*, June 1998. 3. All quotations from McCarren are from this source.

5. Kim Sorvig, "Roadside Relief," *Landscape Architecture*, April 2001, 46.

6. Wallace Stegner, "Where the Bluebird Sings to the Lemonade Springs," (1992), quoted in Ronald Primeau, *Romance of the Road: The Literature of the American Highway* (Bowling Green, OH: Bowling Green State University Press, 1996), 100.

7. *Where I, Beyond I, Beyond I, Beyond?: A Proposed Program for Civic Identity and Public Art*, prepared for Public Art and Design, Broward Cultural Affairs Council by Venturi, Scott Brown and Associates and Company for the Civic Arts, Feb. 12, 2001.

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After all this seriousness, a closing poem...

Cone Sentinel

O stalwart shield of the careless and rash
Egyptians of old built cone temples for you
Orange Angel, you stand, constant and true
Your sacrifice diverting each fatal crash.

What divine hand shaped your perfect form?
What gods stole your color from the sun's rays,
Infused it into that primordial clay
And kissed it to life with the breath of a storm?

How many pass by, never knowing that they
Are sheltered beneath your wings of gold,
Kept safe from the clutches of Death so cold.
But thankless, unmoving, and faithful you stay.

O Sentinel, your spirit no human could tame
Without you, our roads would ne'er be the same.

-Lori O'Conel

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