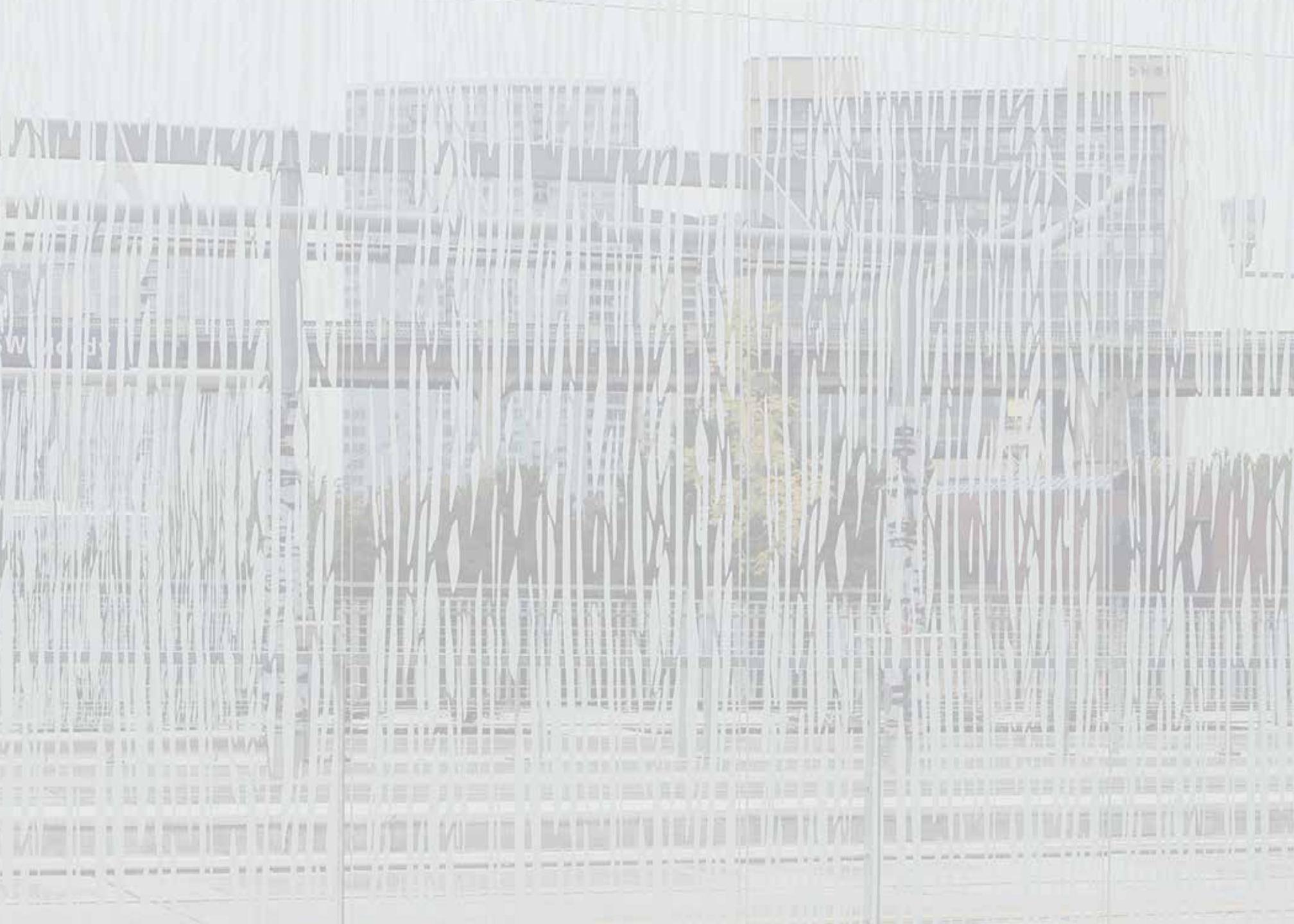




TriMet MAX Orange Line Public Art Guide



TriMet MAX Orange Line Public Art Guide



Mary Priester and Michelle Traver
with statements by artists

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The ruffle of a scrub jay's wings on landing

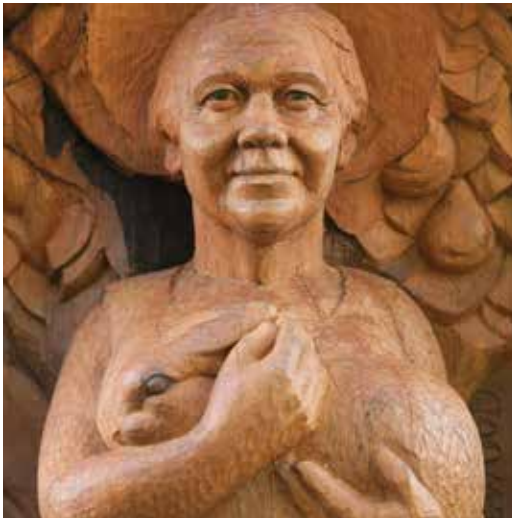
FROM *ORANGE LINING*, POEM BY JULES BOYKOFF

Journeys give us new eyes to see our world anew

FROM *ORANGE LINING*, POEM BY PAULANN PETERSON



Preface



For the past 30 years, as TriMet staff planned, designed and built each new light rail line, we gained valuable experience and learned many lessons. When work began on the region's newest line—the MAX Orange Line—we brought all this knowledge to bear not only on the basic project but also on redevelopment opportunities, sustainability and active transportation.

Similarly, we have honed our approach to public art on every light rail project since the Westside MAX Blue Line in the 1990s. The successful results, which you will see in these pages and hopefully in person along the new line, make evident why TriMet's Public Art Program is well loved locally and respected nationally.

With assistance from the volunteer Portland-Milwaukie Public Art Advisory Committee, the Public Art Program staff commissioned artwork that is impressive for its quality and scope, and for how the pieces inform the new line. The MAX Orange Line public art ranges from the monumental sculptures at the Clinton/ SE 12th Ave, SE Tacoma St/Johnson Creek and SE Park Ave Stations, to the human-scaled, wood sculptures along the

Trolley Trail and the poetry stamped in sidewalks all along the line. The work is variously serious or playful, but always engaging. Collectively, it combines TriMet's strong commitment to excellence, sustainability and community involvement that is at the heart of all of our infrastructure projects.

Successful public art functions on many levels and contributes to our sense of connection to place. MAX Orange Line public art reminds us how the vast natural resources of the Northwest have influenced who we are as a community, as well as our work and our values. At TriMet, our commitment to the environment and the places we live is inseparable from our commitment to providing convenient, shared travel. We are pleased to share this art with you and hope you will find it as inspiring as we do.

DANIEL W. BLOCHER, PE
EXECUTIVE DIRECTOR
TRIMET CAPITAL PROJECTS

Introduction

The MAX Orange Line public art consists of 25 projects with nearly 200 individual elements by 26 artists and 57 writers. It is a rich and varied collection that reflects both the shared history of communities that sprang up along the river and the uniqueness of each neighborhood from downtown Portland to Milwaukie and suburban Oak Grove.

Beginning with Westside MAX in 1998, the goals of the TriMet Public Art Program have been to acknowledge and contribute to the cultural richness in the tri-county area. Engaging artists to study a new alignment is the first stage in developing a successful program, and doing so early allows for maximizing opportunities for artwork. To this end, several artists were commissioned in 2009 during the preliminary engineering phase of what was then called the Portland-Milwaukie Light Rail Transit Project.

Buster Simpson was hired as the lead artist to help articulate an overall aesthetic direction. He envisioned the light rail line itself as a “poetic utility” where the functional aspects of the construction project could also be put to an aesthetic use. Tad Savinar analyzed each station area and proposed possible art commissions with associated budgets. On this foundation, public art staff laid a framework for the program with a vision for artwork that would be innovative and inspiring while encouraging civic discourse and environmental stewardship.



TriMet’s sixth light rail extension provides the region with much more than an efficient and sustainable transit system. It also offers extensive new networks for walking and biking, restored ecosystems and improved watershed health, in addition to site-specific art that helps create a sense of place within the communities we serve.

The Tilikum Crossing, *Bridge of the People*, the first bridge in the U.S. to exclusively serve public transit, bikes and pedestrians, was clearly an important opportunity for the art program. Anna Valentina Murch and Douglas Hollis were commissioned as design team artists to produce an Art Master Plan for the bridge, with an emphasis on developing architecturally integrated artwork. Working with the bridge architect, Donald MacDonald, they proposed a comprehensive design that featured an idea for aesthetic lighting that would make the bridge appear to breathe.

In 2010, volunteers with experience in the arts were recruited to represent their communities on a Public Art Advisory Committee (PAAC) that would help guide the new art program. A national Request for Qualifications was soon issued to which 225 artists responded, with an additional 50 applying for the Regional Emerging Artist shortlist. After an exhaustive review and succeeding rounds of elimination, the PAAC arrived at a list of artists assigned to specific major projects and a shortlist of artists to be considered for projects not yet defined.



The artists received orientation to the project and attended four resource sessions with over 50 participants who shared stories about their communities and expressed their hopes for the future. They also toured the alignment with neighborhood representatives and staff, surveying the physical characteristics of their given site and learning more about

the natural and cultural history of each area. From these experiences, additional meetings and personal research, the artists developed their initial proposals. They presented their concepts to the PAAC and, with approval, developed final designs. After numerous internal reviews, along with presentations to stakeholders and meetings with contractors, these designs were finally realized.

Eye catching, a game of small salutes

FROM *ORANGE LINING*, POEM BY PEG BUTLER

While most of the MAX Orange Line public art is comprised of individual pieces that help define a specific station, two artworks are “system-wide,” providing an identity for the entire line. **Buster Simpson** and **Peg Butler** generated excitement for the new light rail project with *Orange Lining: Art Starts Now*, a temporary work that turned common construction material—bright orange silt fencing—into a canvas for poetic phrases submitted by the public. These phrases were then stamped into new concrete sidewalks along the length of the line. **Lynn Basa** created a series of abstract paintings based on a notable aspect of each station area in her *Journey Through Time*. Working closely with

artisans at Bullseye Glass, her paintings were translated into glass mosaic tile and installed on the shelter columns at all but one of the ten stations. Basa's windscreen glass pattern, derived from natural forms in the flow of water and grain of wood, also appears at shelters throughout the MAX Orange Line.

Each of the ten stations, as well as several prominent locations in between, were the responsibility of individual commissioned artists or artist teams. **Elizabeth Conner** designed *Trio*, a cluster of three elegant sculptures across from the Lincoln St/SW 3rd Ave Station, in response to the modernist dynamism of the adjacent Halprin Fountain Sequence. **Jim Blashfield** used video technology and wry humor to chronicle the river and the surrounding



areas in *Flooded Data Machine*, four identical units installed on platforms at the two bridgehead stations.

Tilikum Light: An Illuminating Conversation between a River and a Bridge, by **Douglas Hollis** and the late **Anna Valentina Murch**, takes real time data from the Willamette River and translates it into colorful lighting on the cables and piers of Tilikum Crossing. Below the bridge deck, curved abutment walls are activated by localized sound and the same programmed light as above. Chinook artist, **Greg A. Robinson** celebrates the stories and enduring presence of First Peoples along the river with *We Have Always Lived Here*, a three-part work of cast bronze and carved basalt that anchors each end of the bridge.

Matthew Passmore repurposed freight rail for his sculpture *Intersection* at the Clinton/SE 12 Ave Station in consideration of the many junctures, both real and figurative, that influence the site. For *Velosaurus*, **Horatio Law** transformed recycled bicycle parts into playful, pre-historic creatures which were embedded in the walls below the light rail bridge over SE Powell Boulevard. **Bill Will** set

his sculptural boats adrift along former tributaries, creating a *Passage* from one era to the next in the landscaping along SE 17th Avenue. **Anne Storrs** mimicked the branching rails of the freight trackway below the new Rhine-Lafayette Pedestrian Overcrossing in *Along These Lines*. On the wall surrounding the TriMet Bus Maintenance Facility, **Blaine Fontana** interpreted local transit history with his bold and colorful mural, *TRI IT*.



The revitalization of Crystal Springs was the inspiration for **Dana Lynn Louis'** multi-part installation, *Crystallization*, at the SE Bybee Blvd Station. With a glowing cupola, light projections and etched glass, Louis created a fully immersive experience for passengers at the station.



Thomas Sayre earth-cast two monumental sculptures to mark the entrances to the Tacoma St Station. Titled *Kerf*, they speak to the area's early industry and the importance of equilibrium between humans and nature.



Brian Goldbloom carved *Threshold*, three highly detailed granite works for the Milwaukie/Main St Station, to emphasize the history of the site and its orientation between Kellogg Lake and downtown Milwaukie. **Andre Caradec** and **Thom Faulders** animated the underside of the Kellogg Light Rail Bridge with *Flow-Zone*, a dynamic installation based on patterns made by flocking animals. *Bower*, the landmark sculpture at the SE Park Ave Station, is **Susan Zoccola's** tribute to the environmental efforts of the community and its desire for an iconic gathering place.

Six artists who work with wood made artworks for the new section of the Trolley Trail built as part of the project between SE River Road and SE Park Avenue. **Patrick Gracewood, Lee Imonen, Toby Johnson, Kula Design, Chris Papa** and **Hilary Pfeifer** took trees removed from the area during construction and turned them into a diverse collection of sculptures ranging from traditional to abstract.

The MAX Orange Line public art brings meaning and visual character to each station area, enhancing the transit experience and contributing to the cultural vibrancy of our community. We are so proud to introduce this expression of TriMet's continued commitment to improving the quality of life in our region.

MARY PRIESTER,
PUBLIC ART PROGRAM MANAGER

MICHELLE TRAVER,
PUBLIC ART PROJECT MANAGER

We arrive together

FROM *ORANGE LINING*, POEM BY
ELISABETH TSCHALAER

Station Map & Artwork Locations

KEY

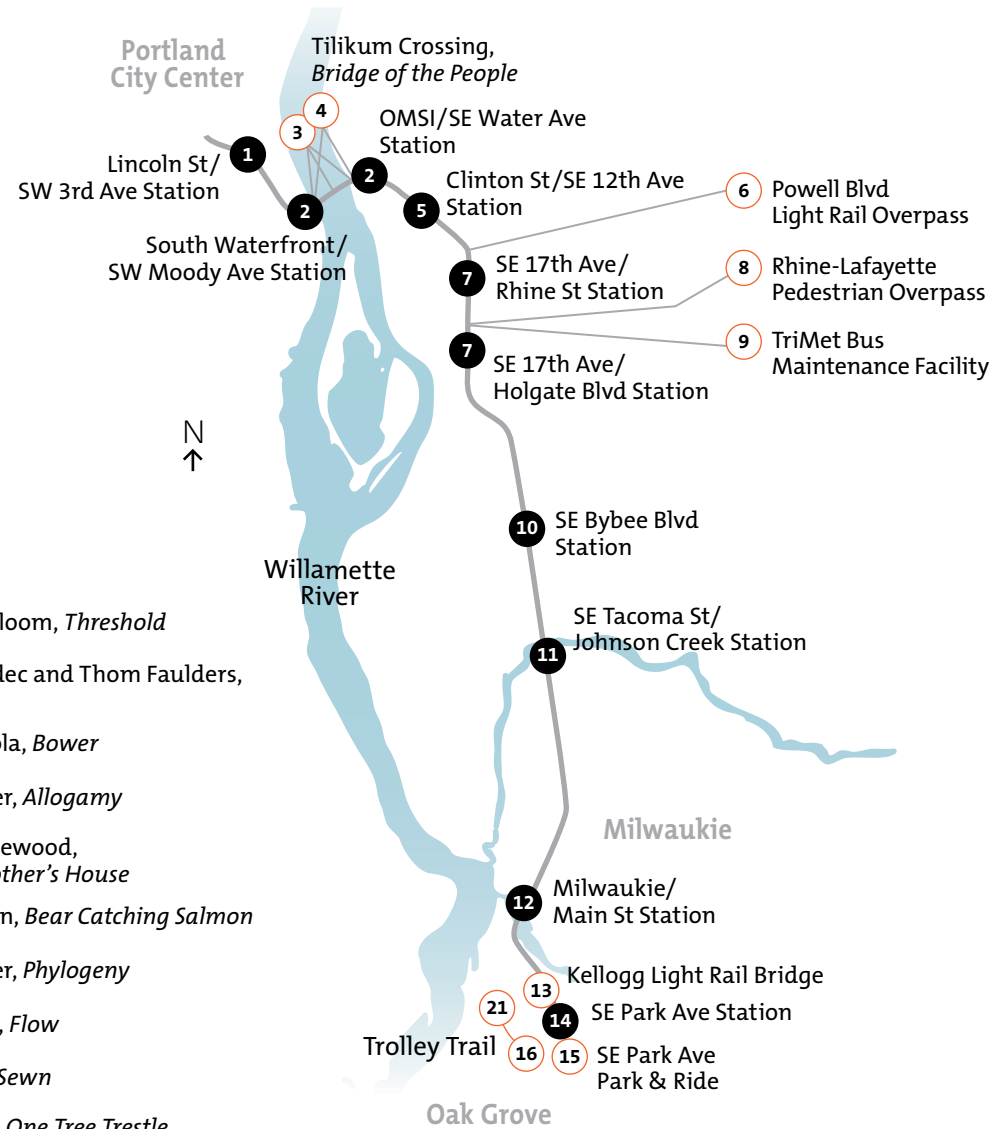
- Stations
- Other Locations

System-wide

Buster Simpson and Peg Butler, *Orange Lining: Art Starts Now and Impressed Concrete*

Lynn Basa, *Journey Through Time*

- | | |
|--|--|
| 1 Elizabeth Conner, <i>Trio</i> | 12 Brian Goldbloom, <i>Threshold</i> |
| 2 Jim Blashfield, <i>Flooded Data Machine</i> | 13 Andre Caradec and Thom Faulders, <i>Flow-Zone</i> |
| 3 Anna Valentina Murch and Douglas Hollis, <i>Tilikum Light and Sonic Dish</i> | 14 Susan Zoccola, <i>Bower</i> |
| 4 Greg A. Robinson, <i>We Have Always Lived Here</i> | 15 Hilary Pfeifer, <i>Allogamy</i> |
| 5 Matthew Passmore, <i>Intersection</i> | 16 Patrick Gracewood, <i>To Grandmother's House</i> |
| 6 Horatio Hung-Yan Law, <i>Velosaurus</i> | 17 Toby Johnson, <i>Bear Catching Salmon</i> |
| 7 Bill Will, <i>Passage</i> | 18 Hilary Pfeifer, <i>Phylogeny</i> |
| 8 Anne Storrs, <i>Along These Lines</i> | 19 Kula Design, <i>Flow</i> |
| 9 Blaine Fontana, <i>TRI IT</i> | 20 Chris Papa, <i>Sewn</i> |
| 10 Dana Lynn Louis, <i>Crystallization</i> | 21 Lee Imonen, <i>One Tree Trestle</i> |
| 11 Thomas Sayre, <i>Kerf</i> | |





ARTWORK

UNDER A ZIPPER OF BRIDGES OF

NO
PARKING
THIS
BLOCK





System-wide

Buster Simpson and Peg Butler

Orange Lining: Art Starts Now and Impressed Concrete

Polypropylene, India ink and concrete

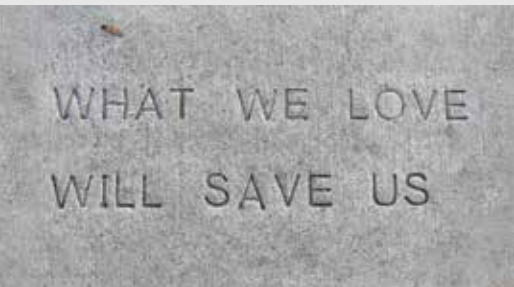
Orange Lining consists of two complementary projects that create conceptual and aesthetic continuity along the length of the MAX Orange Line. To begin, we drew upon Portland's ethic of civic engagement and creativity by extending a public call for short lines of text—50 characters or less—that reflected upon the nature of the new public transit project. Of the 1,100 submissions received, 102 were selected by a blind jury composed of a small group of local professional writers and us to be incorporated into the projects.

Our intention for both projects was to work with common construction materials and the skilled tradespeople responsible for building the new line. *Art Starts Now* used orange silt fencing as a surface for publishing the texts, assigning a dual function to this utilitarian material. The fencing was placed by construction crews wherever it was needed to control erosion during construction. For *Impressed Concrete*, a selection of these phrases was stamped into new concrete sidewalks at 122 locations along the finished 7.3 mile alignment. The temporal nature of the orange silt fence installation evolved into poetry set in concrete, becoming an enduring font of discoveries for MAX riders.

WRITING ADVISORY TEAM David Abel, David Oates, Lisa Radon

SPECIAL THANKS Stacy and Witbeck, Inc, especially Hailey Mason and Scott Gregson

Orange Lining Poems



More information at orangelining.net

**FAINTEST ECHOES, THEIR WORDS
WALKED HERE**

NATURE, PART II

**TO READ THE TRACKS TO NEED
TO KNOW**

—*David Abel*

**CARRY THESE WORDS LIKE FOLD UP
CHAIRS ACROSS TIME**

—*Frances Payne Adler*

**CROSS THE FREIGHT TRACKS LATTICE
OF STEEL & LIGHT**

**DUSKY WAREHOUSES EYES SHUT
BACKS TO THE RIVER**

**FREIGHT CARS CHUFFING ON
THE LADDERED LANES**

**STEEL CABLES SOLDER THE SKY
TO STAINED GLASS**

**THE OLD TREES SWEEP OUR WAY
POUR OVER THE ASPHALT**

—*Ayelet Amittay*

**A HIGH WATER MARK STILL RINGS
THESE TREES**

**I SING THE ELECTRIC LINES CHARGED
FULL WITH SOULS**

**PASS CAREFULLY BY LADD'S
SPIDERWEB OF STREETS**

**THE COUNTY LINE IS NOT MARKED
ON THE EARTH**

—*Tiel Aisha Ansari*

**I LEARNED ABOUT FAITH FROM THE
BEND OF THE RIVER**

**MY STONE SKIN CHIPS AWAY AS
HERONS BREEZE OVERHEAD**

**STONES STAND STEADY TO DULL
THE BULLDOZER'S BLADE**

**WHEN THE COYOTES CRY YOU'LL
HEAR THE CHINOOK WIND**

—*Mike Aspros*

**SO MANY HEARTS WHERE MY HEART
NOW RIDES**

—*Lana Hechtman Ayers*

**PRIMERO Y PARA SIEMPRE EL ESPIRITU
DEL CAMINO**

—*Pedro Ferbel-Azcarate*

**SET YOUR BAGS DOWN FOR A
FEW NIGHTS**

—*David Biespiel*

**SWOLLEN SWIRLING EDDIES CLAIM
UNMOORED THOUGHTS**

—*Becca Biggs*

INSERT TRAVELERS PROVERB HERE

—*Olivia Blacklock*

**A HOST OF OAKS TILTING TOWARD
RECOGNITION**

**SHE SNAPPED PHOTOS OF THINGS
I COULDN'T SEE**

**THE RUFFLE OF A SCRUB JAY'S
WINGS ON LANDING**

—*Jules Boykoff*

**COASTING OUR BOUNDARIES WE
FOREVER RIDE THE LINE**

—*Jordan Brown*

**WE SLED DOWN THE BIG HILL TO
DOVE STREET**

—*Tina Buettell*

THE SUBTLE BUILDING OF A SMILE

**CHOREOGRAPHY OF PLACE,
LYRICAL ALIGNMENT**

**CIVILITY UNSPOKEN AS EACH STEP
CONSIDERS THE OTHER**

**EYE CATCHING, A GAME OF
SMALL SALUTES**

**GRAPEVINE RIGHT GRAPEVINE LEFT
BACKWARD WALKS**

KICK KICK TRIPLE STEP ACROSS POINT

OLD STONES GOOD CITY BONES

SHE KNEW SHE WOULD GET THERE IN TIME

—*Peg Butler*

**WILLAMETTE RIVER WHITTLED BY
RIPRAP AND WAPATO**

—*Sara J. Call*

**INTO THE LILT SONG INTO THE FLASHES
OF RED**

**STEEL ON STEEL RACING TO CATCH
THE MELODY**

THE RUT A THOUSAND HOOVES HAVE CUT

—*Gregory Chaimov*

**BEHIND THE VEIL OF MORNING FOG
MOUNT HOOD**

—*Margaret Chula*

LOST IN THOUGHT, A JOLT A BUMP, A SMILE

—*Kathleen Detaeye*

**BLACKBIRD'S RED SHOWS ONLY
ON OPENED WINGS**

**ILLUMINATED WE FLOAT LIKE
FINGERPRINTS ON GLASS**

—*Brigitte Goetze*

**BARN SWALLOWS FLYING TILT RHYTHM
QUICK AND DIVING**

THE SUN RETURNING THE SKY TO US

—*Melanie Green*

**CLACKAMAS TO MULTNOMAH SHE
STILL WATCHES OVER YOU**

—*Cindy Williams Gutierrez*

EARTH AND SKY PRESS US LIKE
LETTERS TO EACH OTHER

—*Dinae E Horne*

NEAR REED I SAW LONG AGO A POND
WITH WHITE GEESE

—*Margaret Krausse*

ON THE ORANGE LINE ONE BLUE
UMBRELLA LEFT BEHIND

ON TRAINS WE STAND SHOULDER TO
SHOULDER

—*M*

AWAKE A THROB OF CRICKETS IT TAKES
THE WEIGHT OF YOU

—*Amy MacLennan*

EVERY RUIN IS A THING WE HAVE MADE

—*Jason Mashak*

FRESH OUT OF THE TUNNEL LIGHT
IS MILK AND HOLY WATER

—*Amber T May*

TWITTER CHERRY BLOSSOMS
FACEBOOK RAINDROPS

WOULD YOU LIKE SOME TEA WITH
YOUR RAIN

—*Kunal Mehra*

DOWNTOWN PORTLAND FACES
SKETCHED FAST

—*Wendy Moidel*

DID YOU REMEMBER TO BRING
YOURSELF ALONG

—*Anatoly Molotkov*

KNIT THE CITY BONES RIDE THE VEINS
POETRY IS THE SOUL'S EROSION CONTROL

—*J. Graham Murtaugh*

BLOOMING IN THE VALLEY,
MY LITTLE DARK ROSE

EVERY DIRECTION LEADS US BACK AGAIN

—*Casey Neill*

A TREE IS MY UMBRELLA

—*Helen Nighthawk*

TOE POEM ARTISANAL TARSAL FARCE

WHAT WE LOVE WILL SAVE US

—*David Oates*

JOURNEYS GIVE US NEW EYES TO
SEE OUR WORLD ANEW

—*Paulann Petersen*

FAMILY TIES LACED IN OUR
NEIGHBORS' SHOES

MUTUALLY WOVEN INTO ANOTHER'S
CONSIDERATION

—*Garret Potter*

COSMOPOLIS STRETCHES OUT AN ARM

—*Magdalen Powers*

CLASS B CDL WITH P SAYS OK TO LRV
TO SE PDX

—*Andrew Quadri*

WHERE ARE WE GOING TOGETHER

—*Sandy Sampson*

LEFT ALL I KNEW IN HINDSIGHT LONG
FROM HOME

—*Jessica Samuelsen*

ATOP AN OPULENCE OF STICKS OSPREYS
SPY THE RIVER

—*Kaia Sand*

THE STORY BEGINS AT THE CORNER

—*Martha Sandstead*

EVEN NOW THE HEART IS FLOWERING A
WILD PATIENCE

EVERY DAY WE END UP POLISHED FROM
A ROUGHER STONE

FENCE IS SIMPLE DIVISION INSISTENT AS
SYLLABLES

USE PINK SKY TO IRON WATER

—*Amy Schutzer*

A SEED BLOWN THERE BY ACCIDENT

YOU ARE THE ELEMENT OF SURPRISE

—*Micki Selvitella*

A RIVER, BLURRED IN THE DISTANCE

HER FACE AS SHE TURNS FROM
THE WINDOW

LET THERE BE A NARROW MARGIN
EMERGENT IN THE SAND

—*Anne Elizabeth Shaw*

WE WERE SHORTWAVE WE WERE
WHAT ROVES

—*B.T. Shaw*

IN DAYDREAMS WHICH STRANGERS
BECOME FRIENDS

SOME HAVE EVOLVED TO COMMUTE
UPRIGHT SMILING

EVERYONE IS A LITTLE MORE FAMOUS
ON A TRAIN

HERE JURIES OF MOSS AND LICHEN
REST IN THE TREES

IN SPRINGTIME EVERYONE SECRETLY
LOVES YOU

UNDER A ZIPPER OF BRIDGES OUR
GREEN CITY THRUMS

—*Scot Siegel*

HONED IN MIND, WORN BY THE SOLE
IMPRESSED (Date)

ORANGE SILT FENCE CARBON
BLACK BARRIER

—*Buster Simpson*

PULLING THOUGHTS OVER HOLLOW
WALKING TO THE RIVER

RIVER'S EBB INSCRIBED ON
BRIDGE LEGS

—*Charles F. Thielman*

CHERRY AND BLUE OUR SHADOWS SWIM
THROUGH EACH OTHER

—*Margaret Thomas*

PEOPLE PULLER WHISPERS ALONG

—*Quake Tornieri*

I IMAGINE YOU AND HOW I BRUSHED
BY YOU WITH WORDS

WE ARRIVE TOGETHER

—*Elisabeth Tschalaer*

A BRIDGE CHANGES SYSTEMS

—*Annika Wang*

A RIVER OF STRIPED STEEL,
OF ROLLING GLASS

—*Carol Weliky*

CRAWLING IN DUST HOW HEAVY THESE
FEET OF CLOUDS

—*Laura Winter*

I SEE MOONLIGHT RUSHING ON
THIN RIVERS OF STEEL

—*Gillian Zacharias*

DAY TRAIL NIGHT VEIL LIGHT RAIL

—*Jana Zvibleman*

System-wide

Lynn Basa

Journey Through Time

Glass mosaic, etched glass

Sixty mosaic shelter columns placed at stations all along the MAX Orange Line, except for Milwaukie/Main St, tell the story of a journey from the gridded urban center of Portland to the green edge of Oak Grove. Locally-made, handcrafted glass on the columns brings a unifying element to the light rail line while each station has its own unique, site-specific design. I like to think of each station pattern as a chapter, giving an abstract hint into the history or geography of the nearby neighborhood.

The shelter windscreen glass is part of this story, with patterns derived from natural forms seen in the flow of water and in wood grain.



Lincoln St/SW 3rd Ave Station—an abstract interpretation of a Lawrence Halprin drawing makes reference to his historically significant sequence of parks and fountains that borders the north edge of this station.

MOSAIC GLASS AND FABRICATION Bullseye Glass
MOSAIC CONSULTANT Mosaika Art and Design
MOSAIC INSTALLATION Schonert & Associates
GLASS ETCHING Moon Shadow Glass, Inc



South Waterfront/SW Moody Ave Station—birch trees and their resemblance to DNA sequencing inspired this pattern at the site of OHSU’s new Collaborative Life Sciences building.



OMSI/SE Water Ave Station—a tree bark pattern reflects the once dominant lumber industry in the colors of copper, one of the basic building blocks of computer technology.



Clinton St/SE 12th Ave Station—falling apples refer to the settler, Gideon Tibbetts, who staked a claim and planted an extensive orchard on land that is now the Hosford-Abernathy and Brooklyn neighborhoods.



SE 17th Ave & Rhine St Station—simplified boat shapes relate to Bill Will’s sculptures along 17th Avenue and the small waterways for which the Brooklyn (Brook-Land) neighborhood was named.



SE 17th Ave & Holgate Blvd Station—roses represent Rose City Transit and honor the history of TriMet whose operations and bus maintenance facilities are served by this station.



SE Bybee Blvd Station—this floral effusion was inspired by the nearby Crystal Springs Rhododendron Garden.



SE Tacoma St/Johnson Creek Station—fish swim in blue waters like the salmon returning to the newly restored Johnson Creek.



SE Park Ave Station—leafy oak trees represent their namesake Oak Grove community.







1

Lincoln St/SW 3rd Ave Station

Elizabeth Conner

Trio

Stainless steel and weathering steel



My concept for *Trio* was inspired by its location at the southern edge of the landmark series of public spaces known as the Halprin Fountain Sequence. In the mid-20th century, landscape architect Lawrence Halprin and his wife, dancer and choreographer Anna Halprin, collaborated on experiments in movement and design. As a young dance student in New York City in the early 1970s, I was inspired by the improvisational choreography of Anna Halprin and several of her students. *Trio* responds to the work of both Halprins, and reflects new rhythms at the place where quiet pedestrian passages emerge onto the bustle of Lincoln Street.

The three sculptures are still and silent, but they also appear to fold and unfold, becoming animated as you pass by. In their polished steel surfaces, you may glimpse reflections of moving vehicles and pedestrians, or notice shifts in color, light and shadow.

Trio's abstract forms are open to interpretation; they may evoke waiting figures, landscapes, or memories of trees and houses belonging to a lost neighborhood. In the 1960s, fifty-four South Portland blocks were destroyed, displacing 1500 Jewish and immigrant residents and businesses. The resulting “blank canvas” was transformed by Halprin into his well-loved fountains and plazas. The mixed emotions that often accompany change are embodied in *Trio*.

FABRICATION Fabrication Specialties Limited

ENGINEERING Paul Diedrich, GRID Engineers

SPECIAL THANKS Halprin Landscape Conservancy



2

South Waterfront/SW Moody Ave and OMSI/SE Water Ave Stations

Jim Blashfield

Flooded Data Machine

Stainless steel, video

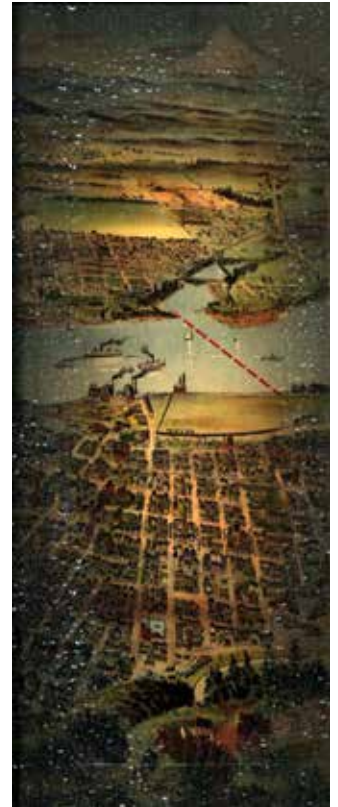
Flooded Data Machine consists of four duplicate “machines,” two at each of the stations on either side of the Tilikum Crossing. The devices are designed to look like unassuming appliances, the kind we see every day, but without knowing what they do. This particular machine has a gauge near the top that periodically reports statistical information about the river. However, it seems to be experiencing some serious water damage. The gauge itself is partially submerged, and rivulets of water constantly stream down the inside of the enclosure. This might seem unfortunate, except that several times a day, if you happen to be there at the right moment, something strange begins to happen. Images begin to slowly metamorphose and percolate up from the dripping interior of the machine—images that are sometimes rational and sometimes hallucinatory and dreamlike—alluding to some of the many past and present identities of this part of the Willamette River and its adjacent shores. At these moments, if you look closely, brief clues may reveal themselves inside the gauge as well, encouraging further exploration.

COMPOSITING AND PROGRAMMING Zak Margolis

SYSTEM DESIGN Scott Wills

STRUCTURAL DESIGN AND ELECTRONICS INTEGRATION EK Miller Design, LLC

ENCLOSURE FABRICATION Landscape Forms



Flooded Data Machine, *video stills*

Tilikum Crossing, *Bridge of the People*

Anna Valentina Murch and Douglas Hollis

Tilikum Light: An Illuminating Conversation between a River and a Bridge

LED fixtures, stainless steel and ceramic tile

Tilikum Light is a dynamic environmental artwork that illuminates the Tilikum Crossing with a poetic interpretation of the Willamette River. We used specialized software to read real-time, United States Geological Survey data from the river, and translate it into a sequence of color and movement. The water temperature and speed of the river determine the base colors and control the pace at which the colors change and move across the cables and piers of the bridge. All this makes the bridge a “living” entity—not just a beautiful, static object.

We also designed two 10' x 20' parabolic sound dishes that are formed into the abutment walls at each end of the bridge. These oval forms are lined with stainless steel penny-round tile framed by the white tile surface of the larger curving walls. As people pass by on the riverside paths, ambient sound is focused in areas along the path, offering surprising moments of amplification. In the evening, the walls are animated by the same vibrant lighting as that on the bridge above.





Tilikum Light

DIGITAL ART AND PROGRAMMING Morgan Barnard
LIGHTING ENGINEERING Reyes Engineering, Inc
LIGHTING ASSISTANCE Hollywood Lights, Inc; ETC
INSTALLATION O'Neill Electric, Inc
PROJECT COORDINATION Kiewit Corp

Sonic Dish

DESIGN Donald MacDonald Architects
CONSTRUCTION Kiewit Corp
TILE FABRICATION Pratt & Larson Ceramics, Mohawk Metal
INSTALLATION Venice Genoa Tile, LLC

Tilikum Crossing, *Bridge of the People*

Greg A. Robinson

We Have Always Lived Here

Bronze and basalt

We Have Always Lived Here is comprised of three elements: two carved basalt columns and a large cast bronze medallion. Basalt carvings are an ancient tradition among the Chinookan peoples of the Columbia River. These welcoming figures stand as a permanent testimony to the peoples who thrived here before contact and are still here practicing their language and culture. Both stones show a Tayi, or headman, with his people represented below. A salamander, a high-status animal from the old stories, sits on top of the stones while other salamanders cascade down the sides. The colored stone is of higher status than the uncolored stone. Each is a different, living, entity.

The bronze medallion features symbols representing the five directions, earth and the heavens. The outer ring shows Coyote as he travels through the world making it ready for the new humans. He sets many rules and taboos for the new people, shown in the second ring, carrying the burden of the difficult rules. The inner circle is Morning Star with her children around her. The concentric circle arrangement is a common element in Columbia River Art.

FABRICATION ASSISTANCE Greg Archuleta

BRACKET FABRICATION Art and Design Works, LLC

SPECIAL THANKS The Confederated Tribes of Grand Ronde, Shriver Farms









5

Clinton St/SE 12th Ave Station

Matthew Passmore

Intersection

Steel

Intersection is a monumental steel sculpture that marks the entrance to the new Clinton Street Station. Constructed with decommissioned freight rail removed to make way for the light rail project, it makes both formal and material references to the history of the neighborhood, an area dramatically shaped by transportation infrastructure. The heavy steel is bent into seemingly impossible but familiar curves and arcs that resemble transit maps and railroad trackways.

The name refers to many different kinds of intersections: intersecting steel rails, the complex traffic intersection adjacent to the sculpture, the intersection of the Hosford-Abernathy and Brooklyn neighborhoods, and the intersection of local historical narratives, particularly those related to community organizing and sustainable transportation.

ENGINEERING Grummel Engineering, LLC

FABRICATION Art & Design Works, LLC

Powell Blvd Light Rail Overpass

Horatio Hung-Yan Law

Velosaurus

Pigmented concrete and painted steel

I created *Velosaurus* for the retaining walls below the overpass as though it were an archeological excavation, uncovering a whimsical moment from an as yet undetermined era. The eight bas-relief panels are made of new and recycled bicycle and skateboard parts, arranged in colored concrete to resemble the skeletal remains of imaginary reptiles and dinosaurs. The *Velosaurus* is a fictitious species of dinosaur named for its bicycle-part skeletal structures. The lost creatures, the equivalents of Tyrannosaurus Rex, Apatosaurus, Triceratops, and Titanoboa are buried and frozen in time, while engaging in a fierce game of “turtle-ball.” This re-imagining of natural history suggests that the origin of our current burgeoning green culture may lie in Portland’s very distant past.

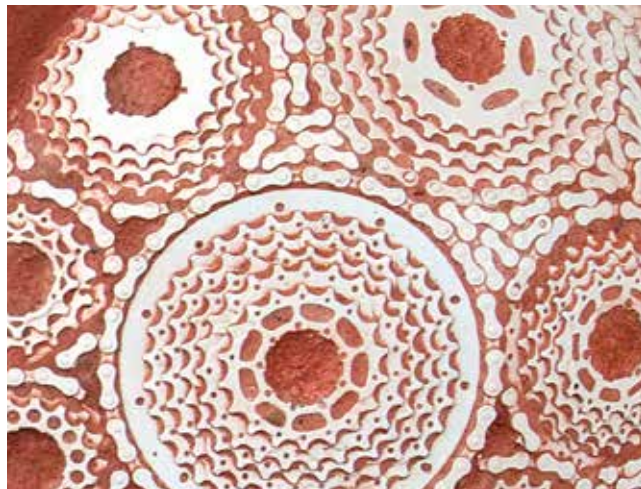


ENGINEERING Grummel Engineering, LLC

FABRICATION Art & Design Works, LLC

USED BIKE PARTS DONATIONS Seven Corners Cycles, A Better Cycle, Sellwood Bike Commuter, Crank, Clever Cycle Works, Coventry Cycles

SPECIAL THANKS River City Bicycles; Citybikes; Keith, Marilee and Nils Tillstrom; HAND; and Brookyn Action Corps Neighborhood Association







7

SE 17th Ave Corridor: Rhine St and Holgate Blvd Stations

Bill Will

Passage
Steel

Passage is an installation of 38 weathered steel rowboats inspired by the character and history of the Brooklyn neighborhood. In 1861, settler Gideon Tibbets called the area “Brook Land” because of the creeks that flowed into a stream near what is now 17th Avenue. I named the work *Passage* because this corridor has always been a passage: first as a wildlife trail to the Willamette River, and more recently as an important transportation link between north and south.

These simplified replicas of a classic sailing rowboat are embedded in the landscaping along 17th Avenue. Plants surround them like waves and several have tree “masts” growing from the center of their hulls. MAX riders will see the boats appearing to float along a one-mile stretch of the street between SE Powell and McLoughlin, suggesting a passage through time along a running stream.

ENGINEERING Grummel Engineering, LLC

FABRICATION Art & Design Works, LLC



8

Rhine-Lafayette Pedestrian Overpass

Anne Storrs

Along These Lines

Stainless steel and pigmented concrete

Along These Lines is a multi-part artwork I created for the landings on either side of the new pedestrian bridge. The bridge crosses the Union Pacific Railroad and allows people, including students from Cleveland High School, to travel between east and west sides of the Brooklyn neighborhood.

The idea for the piece came while I was standing on the old bridge and noticing the light reflecting off the rails; the branching lines made me think of travel and life's diverging paths. Building on the theme of branching, I designed a tree-like form for the west landing, constructed of eight pieces of steel that rise from the ground, run parallel and then cross like railroad tracks. Circling the tree form is an in-ground stainless steel ring with a site-specific poem, *Numen*, written by Paulann Petersen, Oregon's Poet Laureate from 2010–2014.

For the east side, I designed an in-ground medallion with the lines branching out in four directions. Surrounding the medallion is a poem, *Roots*, by student Monica Arnone, who composed it as part of my outreach with the English classes at Cleveland High.

ENGINEERING Grummel Engineering, LLC

FABRICATION DRAWING David Bales Design

STEEL FABRICATION Art & Design Works, LLC

STEEL ETCHING NW Etch Technology

NUMEN

*Let me grow within
a tree's axis, my roots
looped firm into shale and silt.
I'll be half-rigid,
but as a tree's lower half
is rigid—roots fixed,
trunk upright, steady.
Only my branches will bend
and buckle in wind,
their leaves tossed to the ground
to be ground into duff.
Steeped into earth, they'll be
lifted by my roots
again—into leaves.*

*Give me a heart
large enough to pump
fallen rain up and up.
Let each leaf-finger
of my thousandfold hands
unfurl itself—green net
to snare the sun.*

**PAULANN PETERSEN,
OREGON POET LAUREATE EMERITA**

ROOTS

*Grow up and find
your way in the world.
Travel far, but
return to your home,
to rain and the rumble of trains.
Explore the earth and
feel foreign soil beneath
your feet. Hear other voices.
Crave your mother tongue.
You have seen the tips
of leaves and swung on
branches. Yet you return
to your home. Your roots.*

**MONICA ARNONE,
CLEVELAND HIGH SCHOOL,
CLASS OF 2016**





EST.

1969

GATE CTS





9

TriMet Bus Maintenance Facility

Blaine Fontana

TRI IT

Paint



TRI IT portrays TriMet's central role in local public transit history at the site where various transportation companies have served the public for over 100 years. Despite the predominant car culture, the region's transportation system has long been a beacon of pioneering spirit, inspiring the nation with its bicycle, pedestrian, streetcar, bus, and light rail connectivity.

The 1,250 square foot mural begins on the east end of the wall along SE Holgate Blvd, depicting the westward expansion that began before 1872, and moves forward in time. Each section graphically represents advances in Portland's transit system, featuring TriMet's marketing symbols, along with historic milestones and significant landmarks. The mural prominently identifies the Brooklyn neighborhood and ends with an image of the Tilikum Crossing around the corner on SE 17th Ave.

Like most of my murals, *TRI IT* is about making a positive impact and connecting people. When a piece can spark an ongoing dialogue, it brings pride and connection to a neighborhood. I hope *TRI IT* helps create a visual identity for Brooklyn that the community is proud to call its own.

ASSISTANCE Gage Hamilton, David Rice, Zach Yarrington

SE Bybee Blvd Station

Dana Lynn Louis

Crystallization

Screen-printed, painted, and etched glass, projected light

Crystallization is a multimedia installation inspired by Crystal Springs, a natural spring buried over time by development and gradually restored with such success that salmon have returned to nearby Reed Canyon. The installation incorporates a number of elements that feature drawings of crystalline structures, including etched glass on the elevator and windscreen glass throughout the station entrances.

Above the station headhouse, glass in the cupola features a photomontage that combines photography, painting and drawing to create a landscape representing the essence of Crystal Springs. The glass is made of three layers that have been screen-printed, hand-painted, etched and then laminated. At night it becomes a lantern and a beacon for the station, animated by interior motion lamps that give the water a sense of movement.

Several times a year, light on the elevator tower will vary in color, changing in concert with hand-drawn light projections on the platforms. These seasonal changes add a bit of magic to the experience of both passengers and passersby.

GLASS FABRICATION Peters Glasmalerei, Glass Strategies

GLASS ETCHING Moon Shadow Glass, Inc

ENGINEERING Grummel Engineering, LLC

LIGHTING Emily Stadulis, Hollywood Lights, Inc







11

SE Tacoma St/Johnson Creek Station

Thomas Sayre

Kerf

Pigmented concrete and dirt

Two earthcast sculptures entitled *Kerf** act as landmarks for the station and speak to the influence of wheels upon the area. In the late 19th century, water wheels on nearby Johnson Creek powered sawmills, furniture manufacturers and knitting mills. Freight trains and eventually automobiles further stimulated the growth of the adjacent communities. The sculptures are connected even more literally to the station locale through the earthcasting technique, which involves the use of molds carved directly into the local earth.

One wheel is reminiscent of a gear and the other of a saw blade. The scale of the piece is designed to be seen from all of the various modes of transportation which surround it. In its broadest terms, *Kerf* points to the delicate relationship between human-made and nature-made, of the balance between the built and natural worlds.

**Kerf* is the term for the cut mark left by a blade or a trench left in the earth.

ENGINEERING Lysaght and Associates

EARTHCASTING Clearscapes, Inc

FABRICATION ASSISTANCE Brian Gualtieri, Brian Hutsebout, Blaine Janus, Christian Karkow, Ricky Pearce



Milwaukie/Main St Station

Brian Goldbloom

Threshold

Carved granite

Threshold spans the length of the Milwaukie/Main St Station, with three pieces that take their cues from the site's history. The north end of the platform is in downtown Milwaukie, while the south end faces Kellogg Lake. The lake began as a natural creek before becoming a millpond for a large flour mill in the mid 1800s. Later, it was enjoyed for recreational use until around the mid-1950s when it began to decline. Now there are ongoing citizen efforts to restore its scenic integrity and healthy habitat.

A pair of carved granite millstones marks the station's north entrance and pays homage to that early mill. Carving on one stone suggests an imaginary satellite image of how downtown Milwaukie might have looked circa 1895.

On the platform, between the two ends of the station, the shelter appears to be held up by columns of oversized vine maples. Although the carved-granite trunks clearly refer to nature, each is composed of assembled sections, as evidence that the trees have been built rather than grown.

While the imagery of the north end evokes human endeavor, the south end speaks of nature. Here visitors cross a carved-granite wooden footbridge that spans a carved streambed in the stormwater planter. The streambed continues vertically down the retaining wall where water drops down the carved falls to the rocks below.



ENGINEERING Grummel Engineering, LLC
 CARVING ASSISTANCE Ben Mefford, Aaron Sylvester, Sam Nagmay



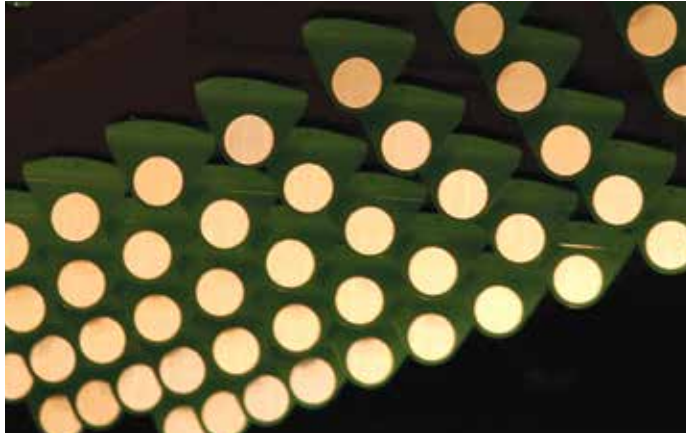
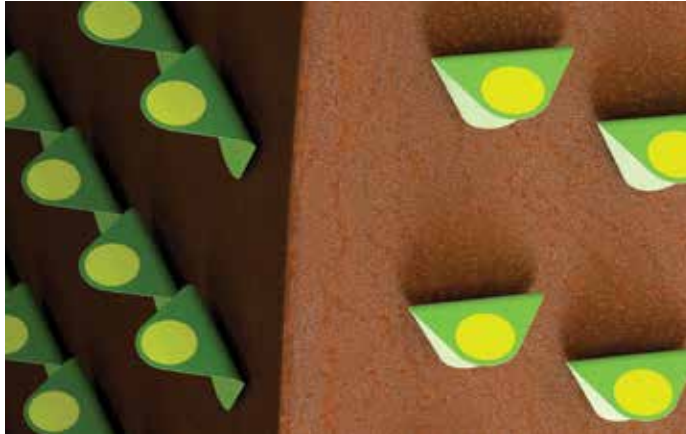


Kellogg Light Rail Bridge

Andre Caradec and Thom Faulders

Flow-Zone

Powdercoated aluminum and reflectors



Flow-Zone is an art installation on the underside of the new Kellogg Light Rail Bridge where it crosses over the Trolley Trail. Created as a way to activate the 1,700-foot-long Corten steel structure, the installation is composed of nearly 2000 bright green “botts” individually placed to form an intricate geometric pattern upon the bridge. The cumulative field enlivens the underside of the bridge, transforming the area into a more vibrant public space for local residents and passing commuters.

Inspired by the irregular formations of flocking birds and clouds, the 800-foot-long bott pattern visually pools and separates when viewed from different vantage points. Rather than conforming to the geometry of the structure, the pattern responds to the traffic flows on the multi-use Trolley Trail and roadways below. Round light reflectors fastened to each bott register the passing lights of cyclists and automobiles, illuminating *Flow-Zone* and creating a dynamic presence at night.

CREATIVE ASSISTANCE Andrei Hakhovich, Jessica Lisagor, William Meeker

INSTALLATION Stacy and Witbeck, Inc



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SE Park Ave Station

Susan Zoccola

Bower

Painted and powdercoated steel

My sculpture was inspired by the people of Oak Grove and their commitment to a beautiful natural environment. Through meetings and visits with community members, I came to visualize a canopy of oak leaves floating over three tall arches that could act as a community gathering place. At a distance, the thirty-foot-high sculpture functions as an iconic focal point, while up-close, it invites lingering with space for public activities in and around it. Over-sized, laser-cut metal leaves shimmer in daylight and cast shadows on the plaza when it is sunny. At night, in-ground lights give the piece a glowing, welcoming appearance.

In honor of the area's historic native oak woodlands, a companion oak tree was planted that will eventually rival the scale of my sculpture. I hope *Bower* will be enjoyed for many years to come as it celebrates the community's continuing growth and vibrancy.

ENGINEERING Grummel Engineering, LLC

LIGHTING DESIGN Sidney Genette, Lighting Designs

3D RENDERING Matthew Waddington

FABRICATION Metalistics

PAINTING Long Painting

POWDERCOATING Seattle Powder Coat





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SE Park Ave Park & Ride

Hilary Pfeifer

Allogamy

Carved wood

Allogamy was carved from a single Western red cedar that once stood 100 feet from the present sculpture site. It consists of eleven stacked geometric forms reminiscent of the seeds, nuts and berries found in the area long before human settlement. The seed forms are intentionally blockish so they act as architectural components stacked to create the tower-like structure. The sculpture alludes to the urbanization of the valley and to the Fischer Pottery, once a popular stop along the former trolley line. From the 1880s through the early 20th century, Fischer produced brick and tile made from local clays.

The title, *Allogamy*, comes from a scientific term describing the concept of cross-fertilization of species, and honors the inspiring minds of the Youth Take Action class at New Urban High School in Oak Grove, where I was a guest instructor during the early design stages of this piece.

SPECIAL THANKS Fred Soelzer, Hal Pfeifer

Trolley Trail

Patrick Gracewood

To Grandmother's House

Carved wood, paint, weathering steel

I wanted to create an heroic sculpture of a woman full of the experience of a long life, well lived. *To Grandmother's House* honors older women, who help hold communities together through their work, their many relationships, their families and their hard-earned wisdom. The model for this figure was an elderly German woman I knew long ago. Does she remind you of someone you know?

This sculpture is a dialog of past, present and future. The wood is from a 75-year-old Atlas cedar tree grown along the old trolley line. After three years at my studio, it has returned to the site in its new role as art. The steel shelter is both house and tree and protects the carving from the weather. I hope *To Grandmother's House* inspires people to think about ways to live more closely with nature and to remember those who have gone before us.

ENGINEERING AND TECHNICAL ASSISTANCE David Bales Design

METAL FABRICATION Howser Steel





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Trolley Trail

Toby Johnson

Bear Catching Salmon

Chainsaw carved wood

Bear Catching Salmon was inspired by my love for hunting, fishing and the beauty of nature. I picked out a Sequoia from the trees marked for removal for its red color and long-lasting properties. I worked on the bear first, sketching the scene on a nine-foot section. I wanted to capture him in action, so I carved him climbing down a patch of rocks to swipe at a salmon. On the opposite side, I carved a beaver which is completely different from the bear both in size and character. The bear will hurry down the mountain without a thought while the beaver takes time to make sure his construction is done to perfection. The two animals balance out one another. The bench slabs were made from another local tree, milled to length and then the whole piece was coated with log oil so that it can be enjoyed for many years to come.





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Trolley Trail

Hilary Pfeifer

Phylogeny

Carved and painted wood

Phylogeny (“Tree of Life”) honors the animals that inhabited part of the Willamette Valley long before any human. At the south-facing base of the totem, a grizzly bear holds a hatchet. Above the bear is a black panther, an animal rumored to be living here at the time of the early pioneers. The panther holds a potato masher, a cooking tool that a pioneer woman may have found useful in the event she needed to protect herself from a panther. At the very top is a duck with a millstone motif carved into its belly. The duck sits on a brick, symbolic of the Fischer Pottery that produced building materials important to the early development of this area.

The north-facing side of the totem celebrates animals that have been human companions since the earliest settlement. At the bottom, a dog holds a hammer, and on its head sits a cat with a rolling pin. At the very top is a chicken on a brick with a saw blade motif. Observant eyes may spot the chicken footprint on the side of the brick, something one might also find on some of Milwaukie’s oldest brick buildings.

FABRICATION ASSISTANCE Hal Pfeifer, Ivan McLean

Trolley Trail

Kula Design: Pasha and Kate Stinson

Flow

Wood and steel

Flow is about transformation and the interdependent relationship between humans and nature. Using two sequoia trees marked for removal along the Trolley Trail, we created a sculpture that is respectful of both community history and these wonderful old trees. Referring to one of the earliest sources of renewable energy, our stylized waterwheel is a tribute to the hard work of early settlers who converted the force of water into energy and, in a larger sense, helped drive future development.

We have sited *Flow* close to where the original sequoias were felled, underscoring the idea of connection and transformation. By juxtaposing unyielding steel and malleable wood with organic growth rings carved into geometric shapes, we hope to illustrate the idea of deliberate and natural forces combining to create something entirely new. After taking shape for two years in our studio, *Flow* has come back home along the Trolley Trail.



Trolley Trail

Chris Papa

Sewn

Wood and steel cable

Sewn is a synthesis of monolithic form and complex patterning. Its boxy, geometric shape is softened by flexible walls made of wooden panels joined together with steel cable. The panels were hand cut and then charred using a Japanese method of wood preservation so that they range in shade as well as shape. These individual pieces are joined to create a unified structure analogous to the meshwork of planning and happenstance of urban settlement that occurred along the 1893 Portland to Oregon City Trolley Line. It is an expression of the ways individuality and serendipity contribute to a community's vitality.

Just as early residents forged connections to the area by using available resources to build their homes and make their livings, the sculpture's wood, harvested on site, gives *Sewn* a physical connection to the neighborhood.



Trolley Trail

Lee Imonen

One Tree Trestle

Wood and steel



One Tree Trestle takes its form from the Union Pacific railroad trestle as it crosses Kellogg Lake. My intention was to link the ongoing narrative of the Trolley Trail and the role of the historical trolley line in the development of communities along its path. Of equal importance is the sculpture's complete re-purposing of a Douglas fir that grew along the trail as a means to relate to both the public and personal histories of this place. The sculpture serves as a record of nature's cycle of growth and change. It recognizes the history of the trolley and serves as a metaphorical bridge into the future as the community continues to grow and develop.

One Tree Trestle is part of my ongoing *Source Series*, where each sculpture is made from a single salvaged or windfall tree. One part of each log remains intact in its natural form, while the other half has been cut, sawn, constructed and reconfigured into an object that would typically be made from that wood. The challenge in creating the sculpture is to highlight the transformation of materials from one form into another. The series highlights our connection to the places we live and work, our dependence on natural materials and our need to balance our consumption of these resources.

ENGINEERING Catena Consulting Engineers



Acknowledgments

Infrastructure projects on a scale such as the MAX Orange Line require great vision, patient collaboration and boundless determination. We are grateful to the countless individuals who dedicated years of their lives planning, designing and building the MAX Orange Line. Their efforts have enriched the transit experience, better connected our cities and made our region stronger. While many of them are listed in the following pages, we are compelled to single out several groups here for their particular contributions to the MAX Orange Line Public Art Program.



So many hearts where my heart now rides

FROM *ORANGE LINING*, POEM BY LANA HECHTMAN AYERS

THANK YOU:

To the many community members—for stepping forward to share your knowledge and love of your neighborhoods. You have provided inspiration for artwork we hope you will be proud of for years to come.

To the members of the Public Art Advisory Committee—for hundreds of hours of thoughtful consideration, engaging discussions and your commitment to civic improvement. We deeply value our time together and the friendships made collaborating on this extraordinary endeavor.

To each and every artist—for sharing this lengthy, and often challenging, process with us and for producing such outstanding work. May it inspire creativity in our communities and foster a shared sense of humanity.

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MARY PRIESTER AND MICHELLE TRAVER



In Memoriam

Anna Valentina Murch 1948-2014

Born in Scotland and educated in London, Anna Valentina Murch spent most of her career creating artwork and teaching in the Bay area. Anna was a placemaker who received many awards for her multi-sensory and nature-based installations. In 1988 she married her “soul mate” Douglas Hollis, an environmental artist, and the two of them collaborated on numerous projects throughout the US and Europe. We feel extremely fortunate to have commissioned Anna and Doug to develop artwork for the Tilikum Crossing. Their aesthetic light treatment and design for the abutment walls are powerful and poetic, reflective of the river and of the strong creative spirit that was Anna’s.

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Adam Kuby's Portland Acupuncture Project, September 2010, brought energy to the future SE Clinton/SE 12th Ave Station.

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*Interpretive panel at the
Lincoln St/SW 3rd Ave Station
by Mayer/Reed with assistance
from the Halprin Landscape
Conservancy highlights the
Halprin Fountain Sequence.*





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Kenny Waters
Jacob Wichman
John Wiener

Subcontractors

Affordable Electric
Axis Crane
C.O.A.T. Flagging
Culver Glass Company
Kaiebu Newson
DeaMor Associates
Graffiti Removal Services
Paul Watts

KLK Consulting
Long Painting Company
Ron Fabsits
Dennis Heffernan
Lorentz Bruun Construction
Ryan Shoop
O'Neill Electric
Ryan Keene
Camilo Marquez

Raimore Construction
Rod Brunetto
Reyes Engineering
Bert Klawa
Schonert and Associates
Jason Schonert
Team Electric
Dave Alexander
Davey Morris
Kyle Seal
Valley Growers
Venice Genoa

COMMUNITY RESOURCES

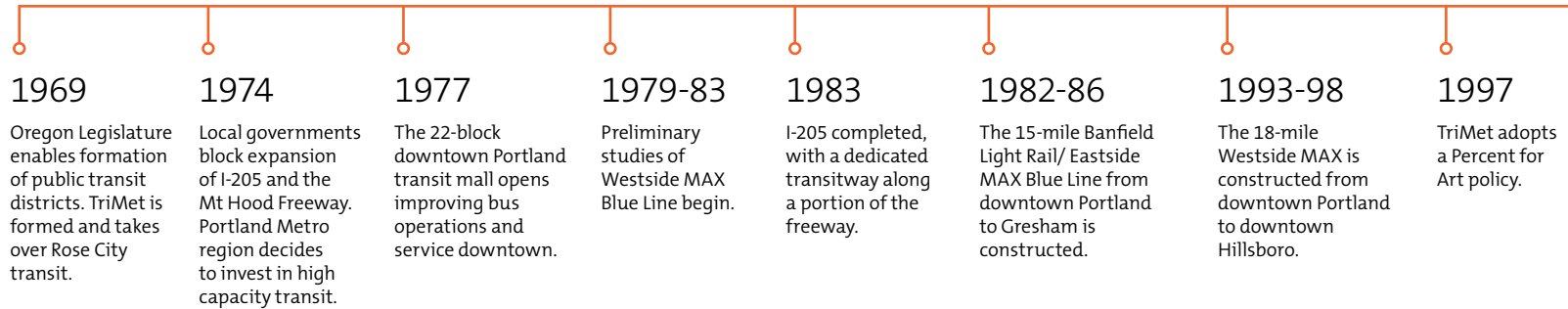
Ellen Burr
Matt Clark
Pete Collins
Eileen Fitzsimmons
Matt French
Chad Jacobsen
Pat Kennedy
Amy Lewin
Robert Liberty
Linda Nettekoven
Bud Oringdulph
Marty Urman
Kelly Scherr
Dion Shepard
Sarah Smith
Ernest Tsukuda
Randy Vandiver
Sarah Vondevel
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Timeline



Every day we end up polished from a rougher stone

FROM ORANGE LINING, POEM BY AMY SCHUTZER



1998

An Oregon-only South/North project funding ballot fails in the region, but is supported within the city of Portland

1999-2001

The Airport MAX Red Line, a 5.5 mile light rail extension is constructed from Gateway to PDX in a unique public/private partnership.

2000-04

The 5.8 mile Interstate MAX Yellow Line serving North and Northeast Portland is constructed.

2003

Metro region decides to proceed with a two-phased South Corridor light rail program including I-205/Portland Mall and Portland-Milwaukie segments.

2007-09

The 8.3 mile MAX Green Line is constructed bringing service to Clackamas County via I-205 and the transitway set aside in the 1970's, and creating a north-south alignment in downtown Portland.

2008

Metro region chooses bridge location and project terminus and moves forward with the Portland-Milwaukie Light Rail Transit Project (PMLR.)

2011-2015

PMLR/MAX Orange Line is constructed beginning with the Tilikum Crossing, *Bridge of the People*.

2015

The 7.3 mile MAX Orange Line opens on time and under budget.



Under a zipper of bridges our green city thrums

FROM ORANGE LINING, POEM BY SCOT SIEGAL

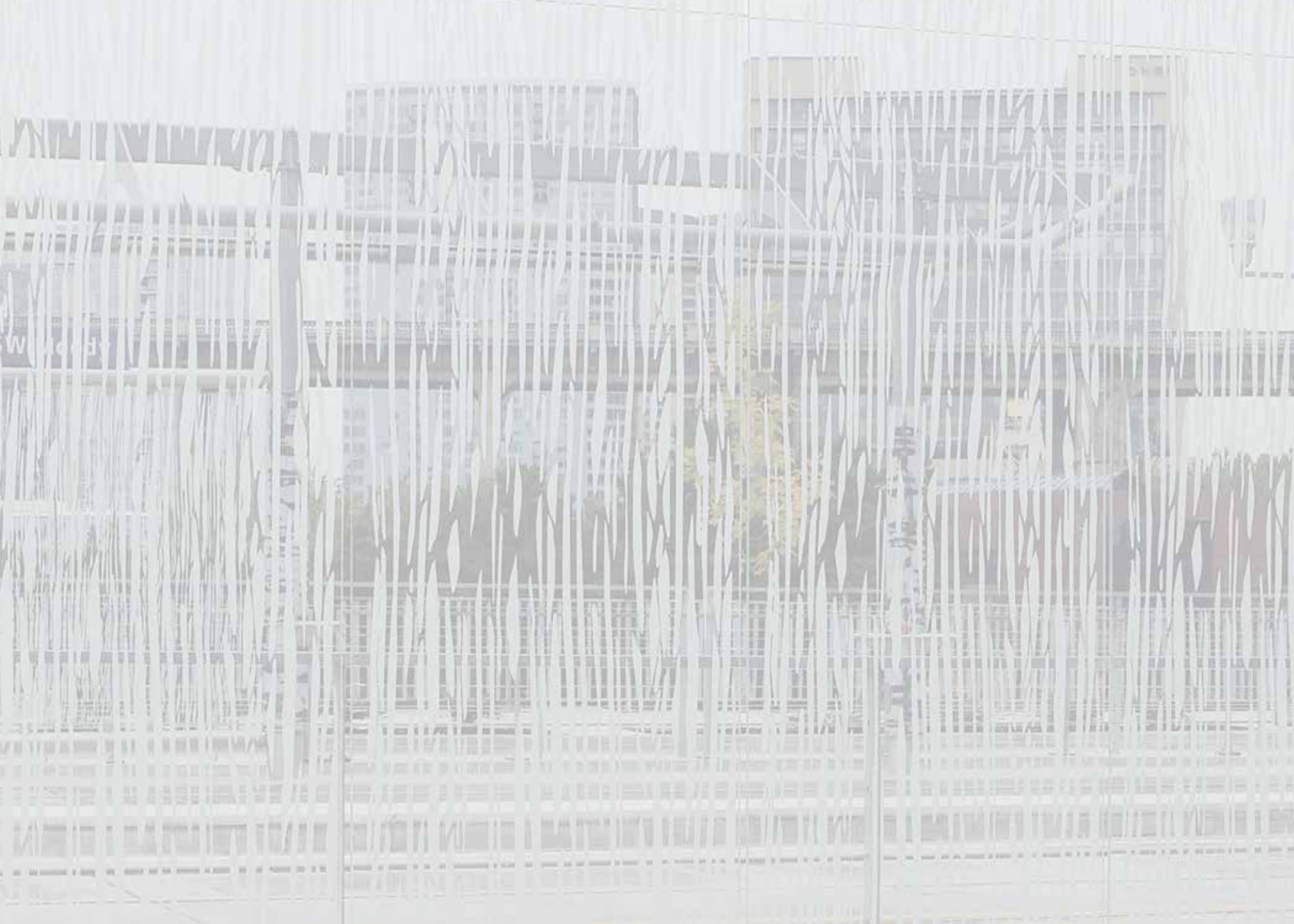


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