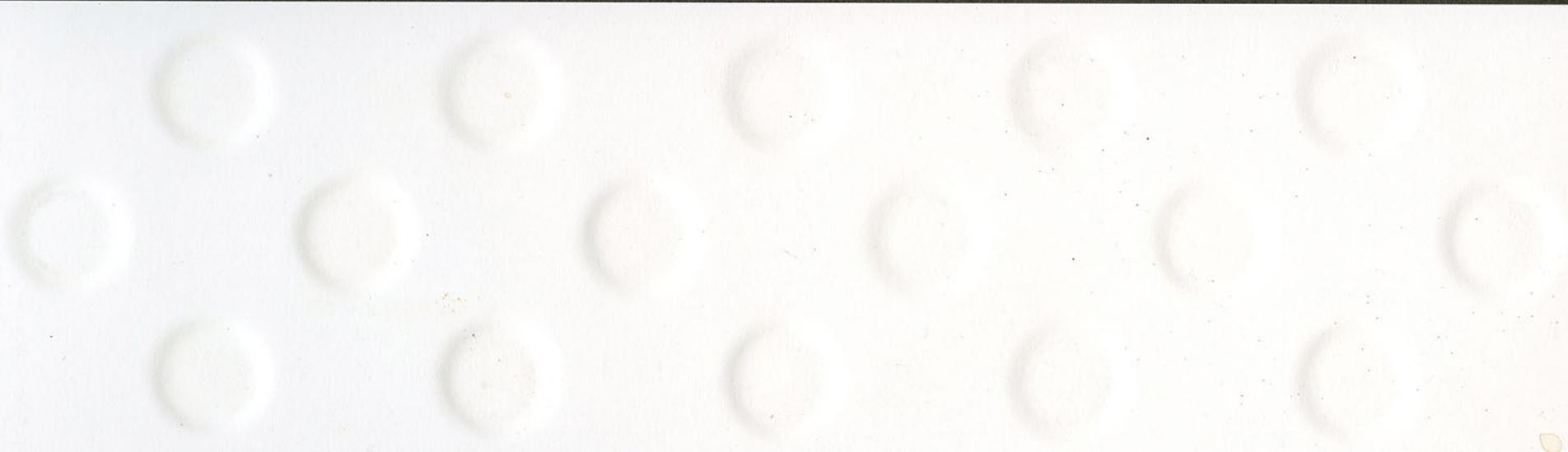


Westside Light Rail Public Art Guide



Westside Light Rail Public Art Guide

A Guide to Integrated Artwork on Westside MAX

Rebecca Banyas and Mary Priester



TRI-MET

Portland, Oregon

Published by:

Tri-County Metropolitan Transportation

District of Oregon (Tri-Met)

4012 SE 17th Avenue

Portland, Oregon 97202

(503) 238-RIDE (7433)

www.tri-met.org

Copyright 1998 by Tri-County Metropolitan Transportation

District of Oregon.

All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without written permission from the publisher except for the inclusion of brief quotations in a review.

Library of Congress Cataloging-in-Publication Data

Banyas, Rebecca.

Westside Light Rail public art guide, Portland, Oregon
: a guide to integrated artwork on Westside MAX / by
Rebecca Banyas and Mary Priester. — 1st ed.

p. cm.

Preassigned LCCN: 98-61132

ISBN 0-9666762-0-3

1. Tri-County Metropolitan Transportation District of Oregon —
Art Collections. 2. Public art—Oregon—Portland Metropolitan
Area. 3. Railroads, Local and light—Oregon—Portland Metropolitan
Area—Miscellanea. I.

Priester, Mary. II. Title.

N8836.07B36 1998

709'.7954'074

QBI98-1030

Front cover (left to right): Branch bench, Orenco; baskets and balls, Hatfield Government Center; canopy detail, Sunset Transit Center.

Back cover (left to right): Lettering and stars, Beaverton Creek; mosaic bench, Washington/SE 12th; armrests, Civic Stadium.

Editing: Robert Sullivan

Design: Martha Gannett, Gannett Design

Photography: Tim Jewett

Printed by Irwin-Hodson, Portland, Oregon

One of the workers on the construction crew who did the installation told me that not only had he not thought much about art before, but he'd never really seen it. He said, "Now I see art everywhere!"

Christine Bourdette

Contents

4	Preface	46	Elmonica/SW 170th
5	Foreword	48	Willow Creek/SW 185th Transit Center
6	Map/Using Tri-Met	50	Quatama/NW 205th
8	Introduction	54	Orenco/NW 231st
12	Civic Stadium	56	Hawthorn Farm
16	Kings Hills/SW Salmon	58	Fair Complex/Hillsboro Airport
18	The Trail of Impressions	60	Washington Street/SE 12th
20	Lincoln High School Fence	62	Tuality Hospital/SE 8th
22	Goose Hollow/SW Jefferson	64	Hillsboro Central/SE 3rd Transit Center
24	Washington Park	70	Hatfield Government Center
30	Landscaping as Art	72	Blue Sky Photographers
32	Sunset Transit Center	74	The Washington Park Fences Project
34	Time Windows	76	Artists and Writers
36	Beaverton Transit Center	78	Contributors
38	Beaverton Central	80	Light Rail in Portland
40	Millikan Way		
42	Beaverton Creek		
44	Merlo Road/SW 158th		



Preface

From the outset, design criteria for the Westside MAX extension included attention to aesthetic considerations.

Recognizing that the MAX system provides more than just transportation, a concerted effort was made through the architectural and artistic disciplines to bring strong, exciting and engaging features to the station platforms.

This attention to aesthetics was intended to engage and delight our customers, encourage the growth of ridership, and provide high quality amenities to stimulate compatible development in station areas along the entire length of the line.

We commend the conscientious and talented Westside and Hillsboro MAX art advisory committees and the project art coordinators for their vision, for selecting the artists and for implementing the works of the artists in the field.

The results are reflected on the platforms and in the myriad new developments that have been stimulated by the MAX project. They are embracing the project's commitment to design excellence and magnifying its salutary effect on the human spirit.

Tuck Wilson

Executive Director, Westside MAX Project

Foreword

In March 1992, we embarked on an extraordinary adventure: to imagine and oversee the art for the largest public works project in Oregon's history.

For those of us who were privileged to serve on the MAX art advisory committees, art was always an integral part of the light rail project, in some ways as important as the rails and electricity. Art has the power to illuminate our lives and connect us to something larger—our land, our community, our traditions. Our goal was to build into the system art that would reflect the cultural vibrancy of this metropolitan area. We wanted art that would, like the transit system itself, amplify all that we share in common while celebrating the distinct identity of each neighborhood and community served. We wanted every station to be reflective of its place.

What more unique landscape to explore and reveal than that at Washington Park, for example, the only underground station on the line, and the deepest transit station in North America? Here, 16 million years below the surface of the earth, a time line, filled with core samples from tunnel test borings, wraps around



Shipley (center) with Michael Knutson (left) committee member; and Art Louie, engineer

the platform and marks, strata by strata, the millennia of geologic and natural history that riders pass through on their journey.

Under the leadership of Tri-Met, architects, engineers and artists were brought together as equal partners. Creatively and intelligently, this design team deftly shaped the system and eloquently gave voice to the line. Each group made better the other's work.

Oregon has a long tradition of integrating art and public works. From Timberline Lodge and the WPA to our light rail system, we live amid reminders that one place does enrich and inform the other. With this vivid heritage in mind, the advisory committee went about its work. We have had a glorious ride. We hope the millions who use MAX will too.

Joan Shipley

Chair, Westside MAX Art Advisory Committee

Using MAX

Tri-Met offers bus and MAX light rail service in the three-county region of metropolitan Portland every day of the year.

What is light rail? Light rail transit is powered by electricity from overhead wires. A light rail train, generally one to four cars long, usually runs at street level,

either sharing road space with cars, running in a reserved lane, or running in its own right-of-way. Often light rail cars are articulated, allowing them to negotiate sharp curves. Because the cars are powered from above, the tracks are safe for pedestrians to step across.

A light rail system is much like a modern-day trolley. Occasionally light rail goes underground, as in the MAX system, with its three-mile tunnel.

MAX trains stop at every station at least every 15 minutes during weekdays. MAX schedules are posted at each station.



The yellow segment of the MAX line represents the westside extension of the system.

A validated ticket, transfer or monthly pass is required before boarding. Tickets can be purchased at self-service machines at all MAX stations. A machine-purchased single ticket is already validated. Other tickets must be validated at a self-service machine before boarding.

There are three fare zones. Fares differ according to the number of zones a rider travels through. To travel from downtown Portland to downtown Hillsboro, for example, requires a three-zone ticket. Fare inspectors randomly check for proof of purchase.

Fareless Square: all bus and MAX rides are free in downtown Portland between I-405 and the Burnside Bridge, from the river west to 10th Avenue.

Bikes on Tri-Met: bicyclists with permits can take bikes on MAX and use bike racks on buses. To plan a trip, call 238-RIDE (238-7433).



Art and architecture have always been integrated in traditional societies and old countries of Europe, Asia and Africa. When you go to these places and see the paintings and sculptures you've always read about, they're not isolated in a white-walled gallery. More often than not they are part of the cityscape or built right into the architecture. Seeing art this way is a much more powerful experience than looking at it in a museum. It's something you live with, not a thing apart. Integrating art into architecture helps to humanize the landscape and remind us of who we are.

Fernanda D'Agostino

The Westside MAX Public Art

Program is one of the country's most ambitious efforts to integrate the vision of artists into public transit. Over 20 artists contributed significantly to the design of the largest public works project in Oregon history.

Westside MAX, the 18-mile extension of Tri-Met's Metropolitan Area Express (MAX) light rail system, extended rail service from downtown Portland west to Hillsboro, with 20 stops along the way. The project cost nearly \$1 billion and took a decade to design and build. Its technological achievements include a three-mile tunnel with the deepest transit station and the first low-floor light rail vehicles in North America.

The art program was a voluntary effort of Tri-Met (Tri-County Metropolitan Transportation District of Oregon), the Portland-area transit agency that built Westside MAX with a mix of mostly federal and some local funds. Tri-Met did not fall under any jurisdiction's percent for art mandates. However, thanks to Tri-Met's General Manager Tom Walsh, the Regional Arts and Culture Council's Public Art Director Eloise MacMurray and Westside MAX Project Director Tuck Wilson, the program was blessed with a \$2 million budget, an art advisory committee was appointed and administrators were hired.

Though Tri-Met supported the program, the Federal Transit Administration (FTA) was dubious. Its policy on spending federal transit dollars for art was unclear;

regional FTA administrators were left to interpret whether an agency's art effort was legitimate. Other transit art programs around the country had been sanctioned, but only to the extent that federal funds paid for design, not art. Artists' fees to work on design, for example, were approved; the results of the artists' design efforts were often questioned. If the work was integrated as a functioning part of the system, it would probably pass muster. But in their quarterly reviews FTA administrators continued to question, "Is it art?"

Not to be stymied by foggy FTA regulations, the first five artists hired for the project—Westside design team artists Norie Sato, Tad Savinar, Richard Turner, Mierle Ukeles and Bill Will—worked tirelessly from July 1992 to early

in 1993 to lay the foundation for the program. Their first two weeks was a non-stop string of meetings with experts from every aspect of the light rail project, and design sessions with architects, engineers and landscape architects. This design charrette, repeated in a shorter version two years later with the Hillsboro program, resulted not only in conceptual principles (see "Big Ideas"), it set the precedent for including artists at the design table.

The artists brought their individual perspectives as well as a collective vision to the entire system. They collaborated on every station, contributing to station layouts, buildings, shelters, materials and landscaping. They added aesthetic elements that knit the stations to the adjoining communities, highlighting local history and culture.

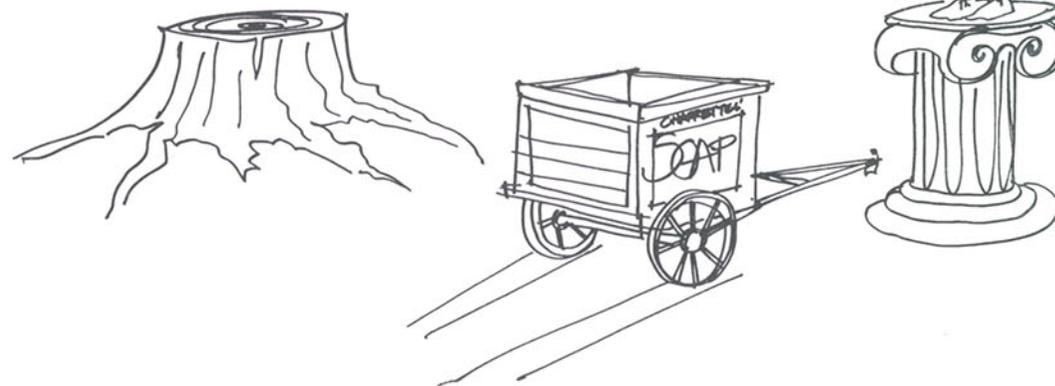
Stations were conceived from the ground up, with the artists' ideas carried through as part of the architecture. Whether a fence, a seating element, a paving treatment or some other feature, the artists' contributions were integrated into the architectural drawings and constructed by ten different contractors hired to build the system.

Tri-Met's bold venture into public art was an important catalyst for a transformation in arts policy at the federal level. In 1994, with other transit agencies asking the FTA to clarify its art policy, the

agency conceded that its direction was unclear. It called on agencies from around the country, including Tri-Met, to help update federal guidelines for art in transit. The result was a new federal directive strongly encouraging transit agencies to include artists in their projects.

Tri-Met took full advantage of the new FTA guidelines for the second phase of the Westside project, the six-mile Hillsboro extension. The Hillsboro art program, with design team artists Bill Will, Fernanda D'Agostino, Jerry Mayer and Valerie Otani,

continued the Westside standard of getting artists involved early in design and integrating their efforts into the construction documents. However, this time around, some non-functional artworks were added, and artists fabricated much of the work themselves.



The Westside and Hillsboro MAX art advisory committees, made up of citizens, technical staff and artists, watched over the aesthetic development of the art program for six years, ensuring a coherent body of artwork from downtown Portland to Hillsboro. With the Westside project (downtown Portland to 185th) finishing up design just as Hillsboro (185th to downtown Hillsboro) started, design team and committee membership overlapped to provide continuity for the two

discrete efforts. The committees established goals, selected artists and reviewed the work. They were wisely granted sole authority to judge artistic merit, protecting artists from having to go through numerous approval processes.

Keeping communities informed about the development of the artwork was an important goal. No one wanted to surprise constituents at the end, when the system opened. Artists, administrators and committee members made countless appearances before community

meetings, sharing artists' proposals and soliciting involvement. Artists often shared their humanistic perspective of a community's history or values, while the architects talked about how the future stations would function.

The design team artists and the committees also found opportunities for numerous individual artists to be involved in this program. Not only did they identify significant sites for individual work, they also identified several projects that were especially suited for first-time public artists. At the artists' urging, the committees granted at least five projects to artists who had never before been awarded a public commission; most since have undertaken other public art projects. In all, 13 artists carried out site-specific commissions.

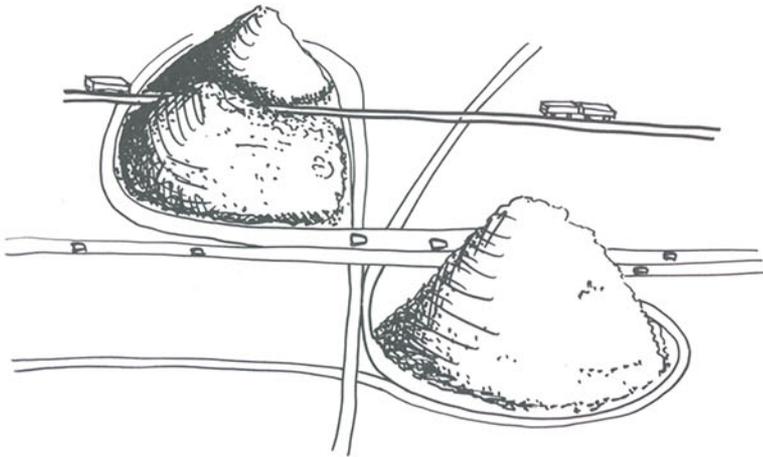
Collaboration extended through construction from 1996 to 1998,

when artists helped to plan how art elements would be fabricated and installed. In most cases, they also oversaw fabrication and installation. Some projects, like the Merlo Path and the Washington Park Core Sample Timeline, took over a year to plan.

The Westside MAX art program resulted in over 100 art elements woven into every station and sites in between. The line between art and design is, for the most part, indistinguishable. Artists' perspectives profoundly affected the landscape and architecture of the stations. It is a light rail system built by a team that proudly claims artists as members.

Rebecca Banyas

Manager, Westside MAX Public Art Program



The Westside Design Team Artists “Big Ideas”

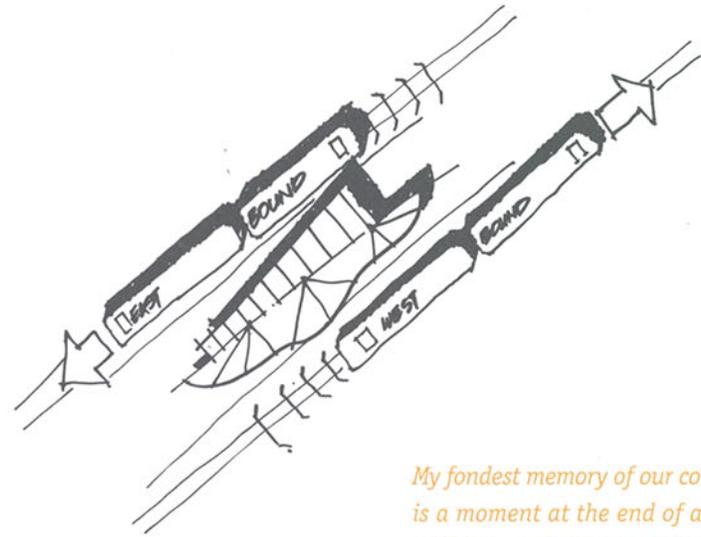
From the artists’ extensive research and involvement with a wide spectrum of experts—geologists, ecologists, systems engineers, historians, city documentarians, writers, politicians and teachers—emerged conceptual principles that guided the artists’ efforts over the next six years. Norie Sato sums them up in transit terminology:

Mass Transit Equals Regional Ecology emphasizes the interconnectedness of people, the environment and public transit. On a public transit system, everyone is equal. We are making the journey together. Embedded in this is the idea of stewardship, of taking care of the land and saving it for future generations. There is respect for diversity and materials, a reverence for life, a touching of the spirit and ethics of a place.

Modal Shift refers to transfers between various modes of transportation, such as trains, buses, cars, pedestrian, bikes. We wanted to make these relationships visible and apparent. We were also interested in modal shifts: human and natural, urban and suburban, front and back.

Sensitive Edge is a term used to describe the rubber nosing on the leading edges of elevator doors or train car doors—they respond to touch and re-open if things get caught in between. We extended this concept to include the idea that the station itself needs to have approachable and accessible edges, sensitive to the neighborhoods they touch.

Alignment is the route of the train. It implies juxtaposition—nature and people, sun and shadow, time and place. It tells an unexpected story.



Relativity and Directionality:

Relativity is about the individual and the individual reality. Directionality is about distinguishing one direction from another, up from down, right from left. It is a subset of relativity.

Train Talks to System is a term describing the light rail’s communication systems. Other systems can also communicate: the landscape and ecological systems, building systems, city systems and social systems.

My fondest memory of our collaboration is a moment at the end of a long caffeine- and sugar-fueled day of working with the architects, engineers and artists when, exhausted by the efforts of being “on” all day long, but still riding the high of collective accomplishment, our battered but still fertile minds turned to silly permutations of ideas that we had only hours ago been giving serious consideration. The evening disintegrated as we toyed with juvenile word play, improbable architectural concepts and irreverent challenges to the Tri-Met bureaucracy.

Richard Turner

Civic Stadium

From early on in their design meetings, collaborating artists and architects set out to transform the first new MAX station into a civic heart—a plaza the size of half a city block that would knit together two historically different neighborhoods, southwest and northwest Portland, and conjure the qualities of a traditional town square.

There were discussions of town criers, hand bills, public discourse and spontaneous gatherings, all of which led the team to uncover highlights of Portland’s own illustrious history of communication and free speech and to design a station that would encourage the tradition to continue. The communications building, a backdrop for the plaza, was clad in stainless steel and etched with writing that highlights colorful episodes and characters in Portland’s history of public discourse. The bronze soapbox, the tree stump, and the pedestal in the center of the plaza each act as stages for spontaneous speechmaking, and the throne-like seats along both sides of the substation serve as seats for the audience.

12



The sign identifying the plaza is reminiscent of the one that marked a car dealership formerly on this site.

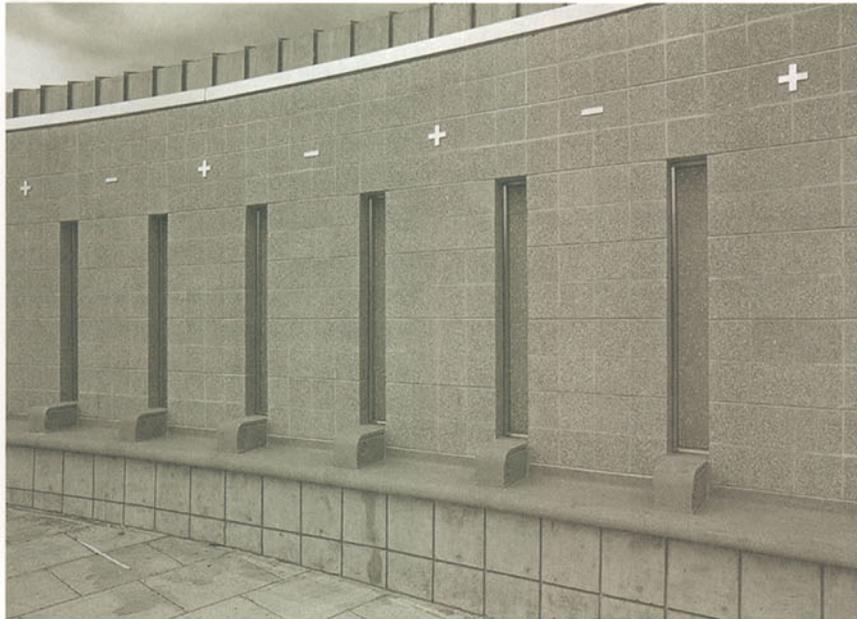
Bronze speaker's podiums invite spontaneous oratory.



The realization that this station would land on the border between one of Portland's most blue collar, politically active neighborhoods and one of the city's most upper-class, politically vocal residential areas was one of the main drivers to design a place that would encourage discourse.

Tad Savinar

Narrow fused glass windows (below) light up at dusk, adding comforting, pedestrian-level lighting. The curves of the substation and the landmark Civic Stadium across the street create a gateway into southwest Portland.



The communication theme is carried to the Yamhill (eastbound) platform, adjacent to the building where The Oregonian newspaper is printed. Exclamation marks, commas, parentheses and other punctuation marks are scattered along the platform in the form of seating and stainless steel inlays.



Design team artists:
Norie Sato, Tad Savinar,
Richard Turner, Mierle
Ukeles, Bill Will

Project artist:
Tad Savinar

Writer:
Robert Sullivan

Typography:
John Laursen

Architecture:
Zimmer Gunsul Frasca
Partnership

Contractors:
Kajima Engineering and
Construction; Slayden
Construction, Inc.

**Bronze stump,
soapbox and
pedestal:**
Walla Walla Foundry

Stainless steel:
Hanset Stainless, Inc.

Punctuation marks:
Custom Metal
Fabricators

Fused glass:
Savoy Glass

Fiberoptic lighting:
FiberStars Co.;
Portland Light and
Sound; Rose City
Sound

Sign:
Mayer/Reed

Communications Building

■ Long before this place was Portland, it was a quiet patch of woods tucked in between the Tualatin Mountains and the Willamette River, in view of the freshly crafted foothills of the Cascades.

The first humans to arrive in this clearing were often just passing through, harvesting plants and fruits in what was by then a savanna of oak trees and tall grass or traveling by foot or boat towards Celilo, the continent's great trading center, days east of here at the curve in the Columbia River.

By the beginning of the nineteenth century when the white men of the Hudson's Bay Company were trapping and trading in the area, the local tribes—the Multnomah, the Tualatin, the Clackamas, the Cowlitz—were falling to smallpox and malaria, diseases imported by the newcomers.

Over the course of a few decades, one society disappeared and another took its place at the confluence of the Willamette and Columbia rivers.

The sentiments behind the original blueprint to turn this clearing into a city were inspired half by profit, half by noble New England intentions. The smaller city blocks offered more corner plots to be sold at higher prices, but they were also reminiscent of the proud and sensible towns from which the first two developers hailed (Asa Lovejoy, Boston, Massachusetts; Francis Pettygrove, Portland, Maine).

By the time the small town had grown into a young city, the streets had filled with people; every two hundred feet pedestrians came upon the grand commotion of a city corner, some blessed with the added pleasure of a mountain view or the light of the river.

In time, horse carriages disappeared and were replaced by trolleys and later by cars, yet at its heart the city remained sympathetic to passage by human foot.

Years after Pettygrove won the famous coin toss in 1845 and named the new town, Portland continues to offer a rare physical congeniality.



■ The first wooden planks of the great plank road, the path through the Tualatin Mountains that this modern train route traces, were dropped in the dirt in 1851.

After sporadic success and a couple of bankruptcies, the road was as complete as it ever would be, which meant unpaved stretches and mud from natural springs: a seven-mile-a-day trip.

On this road people entered the city from the farms of the Tualatin plains, coming through the green canyon, over the crest at Sylvan, and into the raw clearing (for a time even passing the wandering flock of geese camped in what would become Goose Hollow).

By the end of the century, this ragged path was one of Oregon's first commercial highways, the Pacific Coast's first great corduroy road. With it, Portland grew in size and reputation.

Old planks gave way to new planks and more dirt during the Plank Road's first few decades. In 1930, two lanes of macadam gave way to four lanes of concrete, the road's name now Canyon and, by 1960, the Tualatin Hills just as likely to be referred to as the West Hills.

All the while this route remained a significant point of entrance into Portland. By the time Canyon Road entered the twentieth century, trains were a major route in and out of Portland too, and street cars were busy crisscrossing the expanding city; new homes sprawled east across the Willamette, where Portland, with the help of its first bridges, had merged with the cities of East Portland and Albina, in part to outpopulate Seattle, its only remaining civic rival in the Northwest.

And another road was drawing people into the city as well: Burnside Street. Burnside was lined with meeting halls

and cheap hotels, warehouses and lunch counters, and it boasted the longest bar in the world; by 1946 Burnside had become what Stewart Holbrook called "the most celebrated Skidroad in Oregon or on earth."

Over the years, at the stands along Burnside, people bought newspapers with names like Svenska Posten, Deutsche Zeitung, The Oregon Chinese News, El Hispanic News, La Stella, Oregon Nippo, The Catholic Sentinel, The Advocate, The Jewish Tribune. In 1890, in the United States, only San Francisco hosted more citizens from different lands.

■ The city of Portland has hosted its share of writers, poets, and speakers.

Firebrand, a magazine of militant Bohemianism, was published here for two years until it was closed down by city officials in 1897. John Reed briefly considered living in his home town again just before he went off to chronicle the 1917 Russian Revolution. ("There is no one to talk to and I'd go mad in a year," he was said to have said at the time.) Hazel Hall wrote her poetry in a house on Lucretia Place (now N.W. 22nd Place), a few blocks from here; and, in the 1920s, Beatrice Morrow Cannady, the first black woman to

practice law in Oregon, railed in The Advocate against the bigotry of the city's Ku Klux Klan. In 1964, a senator from Oregon, Wayne Morse, raised a lonely voice in opposition to what would become the Vietnam War.

C.E.S. Wood, a corporate attorney, writer, and anarchist, argued the right to free speech before the Supreme Court on behalf of Marie Equi, a local doctor whose clients were mostly union laborers and Indians.

Dr. Equi, a pacifist referred to as the Queen of the Bolsheviks by the local press, repeatedly protested America's entry into World War I. In 1916 she was beaten by an angry downtown mob and forced to kiss an American flag.

In 1917, after speaking what The Oregon Journal called "unpatriotic talk" in a union hall off Burnside, she was sentenced to three years in prison.

"I am going to speak when and where I wish," she said. "No man will stop me. The first man who touches me will die a slow lingering death. I'll stick him with a pin that contains a certain virus I can make."

In addressing the high court on Dr. Equi's behalf, Wood said, "The thought of man will continue to be uttered, though he go to death for it. Truth will survive, though it come from the soapbox or the cross—and error, though it come from the Supreme Court of the United States, will perish."

■ Heading west into the city, crossing the Steel Bridge, the train rises over the Willamette River.

Inside the train, a woman adjusts her glasses and turns the page of her book, a mystery; across the aisle, a man in army fatigues has closed his eyes and the two men standing near him are discussing the details of a dream.

In every car, people are lost in conversations or small debates, in stories or news, in the glorious monotony of a clear morning on a train.

Outside, in the sun, the Willamette's face shines like foil and Mount Hood flexes its glaciers behind a small halo of mutton clouds; beyond the glass office towers and the docks and the homes, folds of land surround the city. As the train descends from the bridge, people can be seen walking along the water on the bright green grass of Waterfront Park.

The train touches down in Chinatown and then passes under the Burnside Bridge, through Old Town, alongside the cast-iron Blagen Block. It stops, opens and closes its doors, and then proceeds on past a new coffee shop, past the old New Market Theater.

Across the street, through stone worn by years of rain and wind, the words etched in the sand-colored base of Skidmore Fountain speak the sentiments of Portland's former residents: good citizens are the riches of a city.

A few stops later, in sight of the long West Hills that lead out past Goose Hollow, out past the Tualatin plains and the Coast Range that borders the sea, the train stops in Pioneer Square and drops its passengers into the tangle of commuters and travelers, street people and casual pedestrians:

Into the accidental democracy of the city and its streets.

And then it continues on.

Robert Sullivan, 1993

Kings Hill/SW Salmon

This station shares its name with Amos N. King, who filed the land claim for the area in 1850. The two oldest houses in Kings Hill, dating from 1882, are about three blocks from the station.

When the design team artists discovered that the Kings Hill/SW Salmon station was situated over what was once Tanner Creek, they decided to tell the story of the creek. Thus, the story of Tanner Creek is etched in granite, undulating across the platform in an eloquent narrative that tells the tale of this once-significant natural resource, a stream that became buried 40 feet below as Portland grew.

In the eons before the city, a creek flowed where you are standing. It descended out of the hills to the west, through alder and hemlock groves to the Willamette River. The creek provided for animals and indigenous inhabitants, like any stream.

Then a pioneer settlement—the Carter farm—grew up along its banks. Its waters attracted flocks of geese, so the place became known as Goose Hollow.

The tributary got its name when the West Coast's first tannery was built nearby, with vats made of basalt rock taken from the creek bed. By the 1890s, Chinese gardeners had erected a gathering of small shacks along the creek and cultivated fresh produce for the growing city.

As the 20th century began, Tanner Creek was buried under tons of fill and entombed in brick and concrete

pipes because it had become a nuisance to encroaching urbanites. In its natural state, it flowed over impermeable clay and basalt and flooded nearby roads during torrential rains.

Now it winds far below the city, hidden, forty feet beneath this very spot. Its path can still be traced by the cracked facades of some of the buildings above it.

Joel Weinstein, 1993



The Trail of Impressions

*"Whoop Whoop" was the curious cheer,
of a colorful barkeep near here.
This common taxpayer
served two terms as mayor
Then returned to his former career.*

Pete Dorn

The residential neighborhood surrounding Civic, Salmon and Jefferson stations is rich with history. It is filled with period architecture both grandiose and humble and the legacies of literary and political figures who called Goose Hollow home. Tales of The Hollow, as it is known, abound.

One of the design team artists, Bill Will, happened to have lived in Goose Hollow for 19 years. When a new sidewalk was being poured outside his house in the late 1970s, Will and his neighbors drew the floor plans of their homes in the wet concrete to preserve a bit of their lives in The Hollow.

When the design team heard Will's story, they decided to capture some of the tales of Goose Hollow in what they first called the Street of Dreams, and which later became known as the Trail of Impressions. Contributions from residents were drawn in the wet concrete along 18th Avenue between Civic Stadium station and Collins Circle by illustrator Matt Wuerker. Fifteen illustrations accompanied with text offer quirky tidbits about the neighborhood.

**Residents A. Hinds
and L. Kliewer's
recollection of local
racoons**



Lincoln High School Fence

Carolyn King worked with students from Lincoln High School to transform what was originally proposed as a 134-foot concrete wall into a colorful collage of student artwork and a celebration of the historic architecture of the Goose Hollow neighborhood.

The transformation of this concrete wall also represented a shift in the posture of the school toward its backyard urban neighbors. For years the school had isolated its playing field with a tall hedge and fence topped with barbed wire. The new fence opened the school to 18th Avenue and the neighborhood.

King identified three art students at Lincoln to work with her in a design team. Armed with disposable cameras, they explored the neighborhood for inspiration and discovered a variety of window shapes and styles in the historic homes.

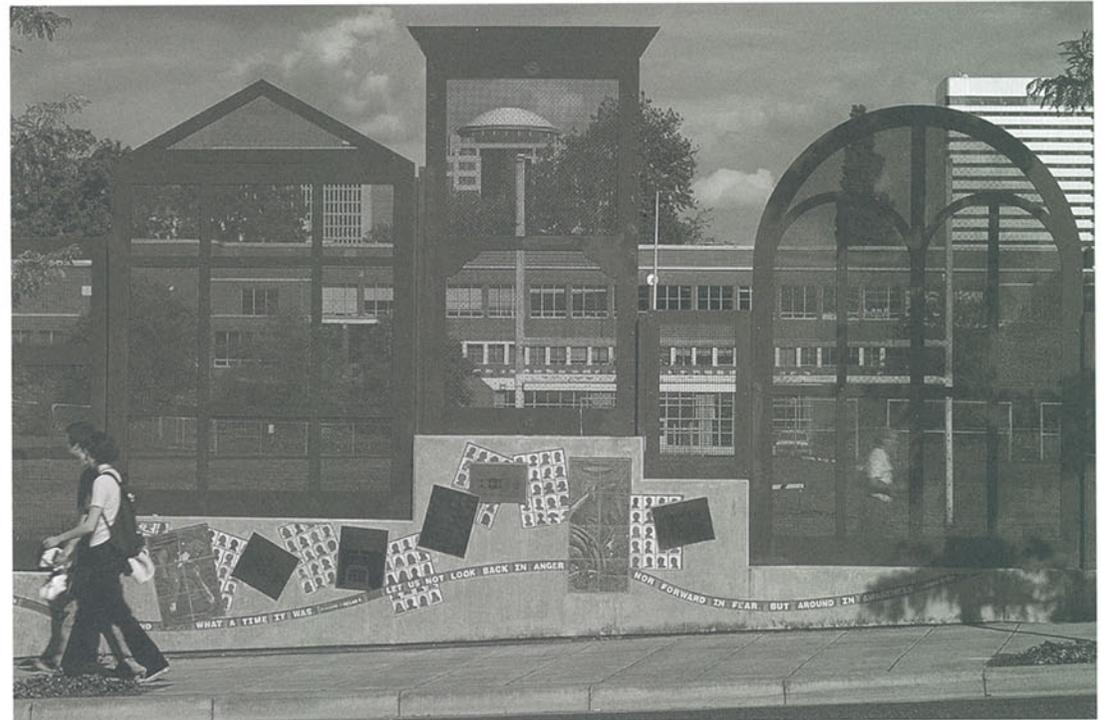
As the design developed, the wall became a fence, a series of tall windows backed with screening. The windows became a visual metaphor for opening the school to the neighborhood, while the screening provided some protection for students. Visual imagery about the school's history was set into the concrete base.

With assistance from two teachers, the team worked for six months to refine the design and gain support for the project. They gave presentations to

administrative, parent and neighborhood groups and earned acceptance for their windows design. Through the next year, King led over 100 students in fabrication of the fence.

The contents of the collage span the years of Lincoln High School's existence (1869–1993). Images and text from past yearbooks, old papers and magazines express and contrast the hopes, dreams and fears of students and the community and significant events in history, with styles, fads and song titles from popular culture. Though the collage forms a flowing visual line, it is non-linear historically.

Design team proposal, 1993



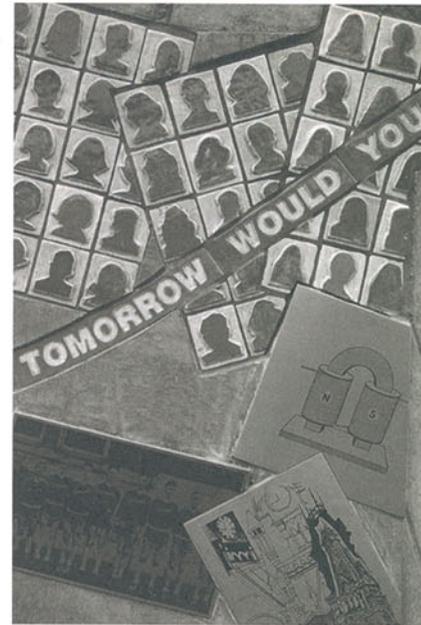
While the students, cameras in hand, began seeking inspiration for their project in the architecture and rich fenestration of the surrounding neighborhood, it became increasingly evident that the school administration wanted to obscure the public's view of athletic events, to shelter the students from people in the outside world and reduce distraction by neighbors wandering by. The principal and most students, however, were convinced that the purpose of the project was to form a connection between the school and the neighborhood to which they, as much as anyone, belonged.

Cynthia Abramson, *Public Art Review*, Fall/Winter 1997

Left to right: King with design team students Ariana Ward and Jacob Herbold (class of '94); and Karl Hories (class of '95).



Every yearbook contains quotes from the seniors. A red ribbon of quotes from past yearbooks runs the length of the fence.



Students contributed many of the drawings that were etched onto the bronze plates and assisted with creating over 800 ceramic tiles.

Project artist:
Carolyn King

Lincoln High School support:
Teachers Connie Speros and Cindy Irby; principal Velma Johnson; Jim Clark, Portland Public Schools

Architecture:
Zimmer Gunsul Frasca Partnership

Contractor:
Kajima Engineering and Construction

Concrete:
Ross Island Sand and Gravel

Bronze etching:
Ostrom Glass and Metal Works

Windows:
The Olgilvie Company

Student contributors:
Maggie Corvi, Carrie Dennison, Cody Harris, David Herbold, Anna Jablonski, Laura Jackson, Zed Kramer, Lindsay King, Caitlin Masson, Sean McElroy, Leah Naylor, Demaree Raveaux, Justin Spohn, Chris Weeks, Toff Williams, Ty Wyatt

Goose Hollow/SW Jefferson

The design of the Jefferson Street station is intended to express the spirit of an urban neighborhood constantly under pressure to change. A map of a narrow swath of the neighborhood appears on the platforms. Streets are tile and surface areas are concrete. The map becomes three dimensional as buildings and houses rise up to become seating.

Etchings on the four shelter canopies create active connections with the platform map and the neighborhood beyond. Shadows of the drawing of buildings and streets on the canopy roughly line up with streets on the platform. In "Dear Goose Hollow," a fictitious resident comments on change in the neighborhood, implying a certain resignation to the marching on of time.



Collins Circle was designed by Robert Murase. The circle was inspired by traditions of Japanese stonework.



A swath of neighborhood streets crisscross the platforms. Buildings and houses rise up to become seating.



Abstracted goose wings stretch across an entire canopy, reminding riders of the origins of Goose Hollow.

When the sun shines, the Ghost House searches for a home on the platform streets. This work symbolizes the uprooting caused by changes in the neighborhood and is also a metaphor for a neighborhood looking for its own identity.



Tales from Gooseland

While the husbands cleared the stumps or minded the bars, the good wives added to family comforts by raising geese and plucking feathers as far in the country as Thomas Carter's Southern-style mansion, near what is now SW Jefferson and 18th Avenue.

Soon the flocks grew and mixed in number and their owners began snitching one another's birds. Before long, every woman in the valley claimed all the geese. But James Lappeus, the police chief and owner of a saloon or two, proved equal to the occasion. He rounded up the flocks and divided them equally among contending owners and announced that anyone thereafter complaining about the geese would hit the slammer.

So ended the great goose war. For that incident Lappeus named the place Goose Hollow and the name stuck, although some citizens held out for the more fanciful "Paradise Valley."

Fred DeWolfe, Northwest Examiner, November 1994

Design team artists:
Norie Sato, Tad Savinar,
Richard Turner, Mierle
Ukeles, Bill Will

Project artist:
Norie Sato

Architecture:
Zimmer Gunsul Frasca
Partnership

Contractors:
Kajima Engineering and
Construction; Slayden
Construction, Inc.

Glass etching:
Ostrom Glass and
Metal Works

Graphics:
Visible Images

Bronze:
Fabrication
Specialties, Ltd.,
Messenger Signs

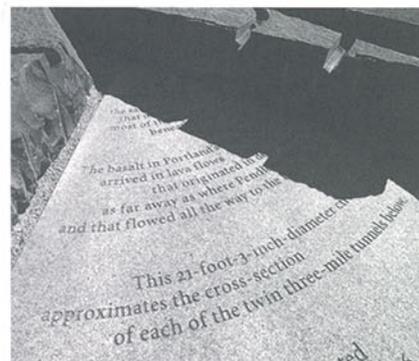
Washington Park

Washington Park station stands as one of the finest collaborative designs in the Westside system—and also one of the most difficult to achieve. Late one night during a work session, it became painfully clear that if the artists' vision for the Washington Park station was to be integrated, much of the architects' original design would have to change dramatically. Architects, landscape architects, artists and engineers worked side by side for the next six months to realize their aesthetic visions as well as the complex technical requirements of this showcase station, the deepest transit station in North America, second deepest in the world and the only stop in the three-mile tunnel.

The plaza architecture was inspired by the geology of the site and the two processes used to mine the twin tunnels 260 feet below. The surrounding institutions—Hoyt Arboretum, the World Forestry Center, the Oregon Zoo, and the Vietnam Veteran's Memorial—also played a major role in shaping the station and the artwork.

Columnar basalt, representing the predominant volcanic rock in the tunnel, was used to carry out the plaza's aesthetic theme, *The Kiss* and the *Explosion*. From the east, the tunnels were drilled by a giant tunnel boring machine (TBM). *The Kiss*, a large

The Kiss is 21 feet in diameter, the dimension of each tunnel before it was lined with concrete. Facts engraved in The Kiss, such as "miners consumed 54,962 cups of coffee," were collected from Tri-Met engineers, geologists, contractors, staff and artists.



sculpture at the south center of the plaza, represents the TBM mining. From the west, the tunnels were blasted with explosives. Large pieces of columnar basalt that radiate through the plaza represent the explosive drill and blast mining.

As the TBM bore through the rock, it created a pattern of concentric circles on the rock face. The columnar basalt in *The Kiss* is chiseled to recall this circular mark. A pie-shaped piece of granite contains facts and details about the tunnel mining. In some cases, the information disappears under the basalt, giving the impression that there is more to the story.



Model of Washington Park Station before collaboration.



The plaza after collaboration. Visitors and transit passengers can eat lunch, relax or view surrounding sites in the park-like setting.

The artists cajoled, insulted, begged and screamed with ZGF for nine days. On the tenth day at 10pm, Greg Baldwin loosened up his bow tie, turned to us and said, "Okay, now what is it you guys think this station should be?" That's when the real collaboration began. And the next morning Greg stood up in front of Tri-Met and said, "The artists have a better idea." ZGF took a real gamble and I have respected them for it ever since.

Tad Savinar



Washington Park continued

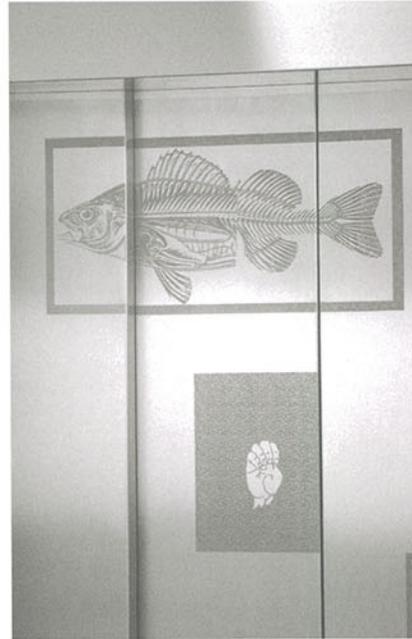
Elevator Doors and Light Boxes

Light boxes in the walls and etched images on the elevator doors allude to the institutions above with often playful imagery of plants, animals, humans and natural phenomena.

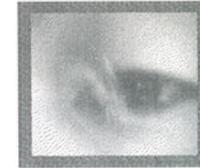
Some of the 27 elevator door images are animated by the opening and closing of the doors. For example, a turtle's head emerges from its body and then retreats as the doors open and close. A chain saw crosses a piece of wood. A frog's tongue catches an insect.

The 24 light boxes play with intersections between the human experience and the natural world, often contrasting similar shapes and patterns found in dissimilar contexts. The shape of a fish comprises a human mouth. The forms in an African petroglyph could be human or animal. A blow fish, a mohawk haircut and a cactus appear in the same box. A rhino charges toward a TV set.

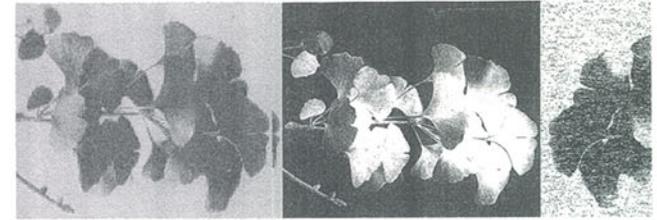
28



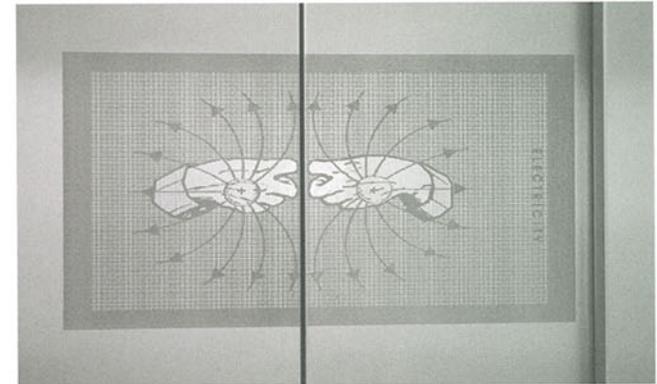
"East" in sign language



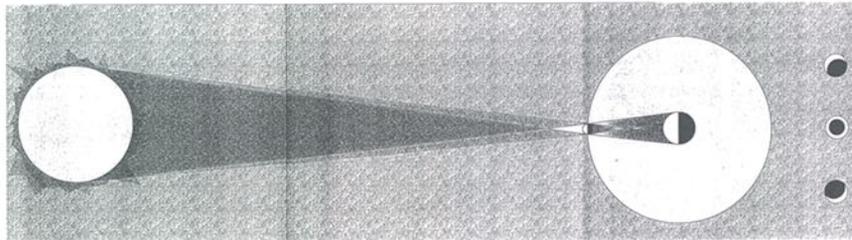
Human Eye



Ginkgo leaves



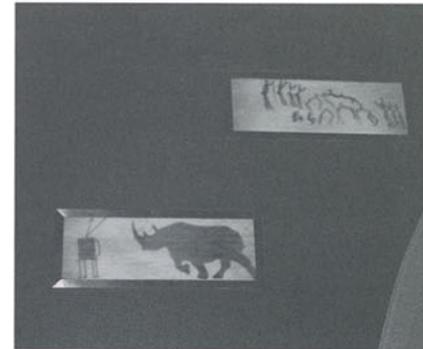
Contact points create energy



Eclipse



The light boxes challenge viewers to find the intersections between the natural and man-made worlds.



Design team artists:
Norie Sato, Tad Savinar,
Richard Turner, Mierle
Ukeles, Bill Will

Architecture:
Zimmer Gunsul Frasca
Partnership

Contractor:
Hoffman Construction

Kiss and basalt:
Star Masonry

Granite:
Western Tile
and Marble

Sandblasting:
Elite Granite
and Marble

Typography:
John Laursen

Timeline technicians:
Shannon Spence,
Ken Walsh, Amy Kelley,
Deborah Meadow

Light boxes:
Heath Signs, Savoy
Glass, Ron Sroka

Elevator images:
Montgomery-
Kone Elevators,
Visible Images

Landscaping As Art

When the Westside system was designed from 1992 to 1994, the line traveled from the urban density of downtown Portland to pastoral farms in Washington County, where cows and horses grazed as surveyors staked the new line. The landscape along the way was rich with inspiration: vast wetlands, an underground tunnel, traffic cloverleaves, large wooded groves, farms, vacant lots and abandoned barns. But the landscape would inevitably change, in some areas very dramatically and very soon, as growth moved west.

The contrast between what was now and what would be became central to the artists' work. Over and over the artists sought to provide a visual memory of what was, to preserve some remnant of the past.

The artists' collaboration with landscape architects was also significant. Generally, the architect, landscape architect and artist worked together to design a total environment.

The design team often worked to reflect the landscape of the area surrounding the station. At Quatama, for example, tracks of wild animals found in the nearby groves and wetlands are sandblasted in the platform, conjuring up the notion that the animals might cross the platform on their way from one natural area to another. At Washington Park, four large incense cedar trees at the plaza entrances remind visitors of nearby Hoyt Arboretum, and at Merlo, images of wetlands life are sandblasted in boulders and on bronze trail markers.

Some way of connecting with landscape comes out at almost every station, sometimes as a metaphor and sometimes as a way of revealing unseen processes or lost memories of the land.

Fernanda D'Agostino



A grove of old oaks at Orenco formed the backbone for the artwork at this station. The artists successfully lobbied to save the oaks.



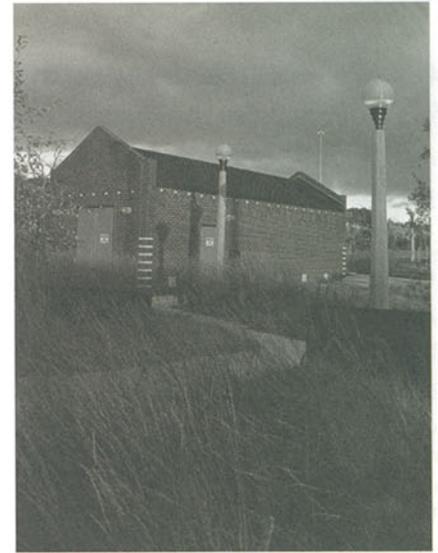
The Willow Creek station is a destination in the spring, when groves of cherry trees bloom.

Because we were working on a project with art integrated into it, the landscape architects and architects had permission to find more idiosyncratic solutions.

Valerie Otani



The Garden of Traditional Remedies at the Tuality station complements glass etchings of medicinal plants.



Native grasses at Sunset Transit Center call to mind a rural landscape.



Two large, grassy mounds, dubbed Preposition Pass, at the junction of Highways 217 and 26 were made from excess excavation materials from Sunset Transit Center. The artists proposed the mounds as a way to recycle the earth being removed for the light rail station. The site is named after the movement of the train through the landscape, under it, around it and over it. Wildflowers bloom on the mounds annually.

Sunset Transit Center

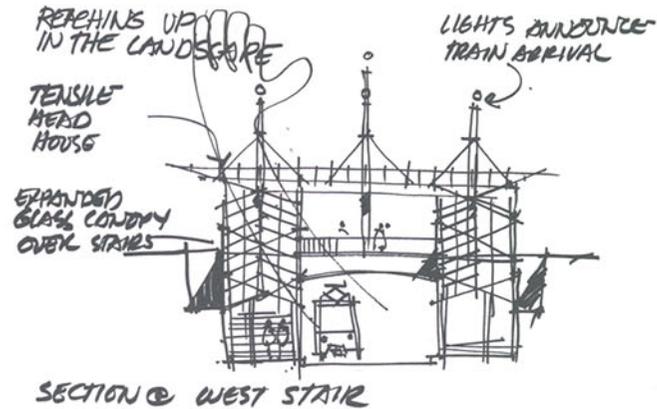
Sunset Transit Center is another tribute to the quality of collaboration in the Westside art program. The artists' work is hard to spot; yet their influence was pervasive in the entire configuration of the station.

The conceptual framework for the station emphasizes the connection between old and new, past and present—a new train cuts through an existing landscape previously used for other purposes. The train system reveals its technology; the station reveals remnants from the past.

The architectural detailing at the platform exudes the new. Tilted light fixtures at the surface line up with stainless steel trim along the platform wall. Cantilevered canopies provide support for the train's electrical system. Underneath is the old: basalt walls might be the remnants of an old foundation.

At the surface, a garden of tall grasses is crisscrossed with paths. Rusted steel "ribs" in the garden, connecting with the grid system of the tilted lights, evoke an old machine, left in a field to rust and unearthed when the new station was excavated.

Design team artist Mierle Ukeles conceived of the two mounds, Preposition Pass, at the east entry of the station (see Landscaping as Art). At the base of the mounds, striped landscaping emulates the direction of the train and in spring, blooms in contrasting colors.



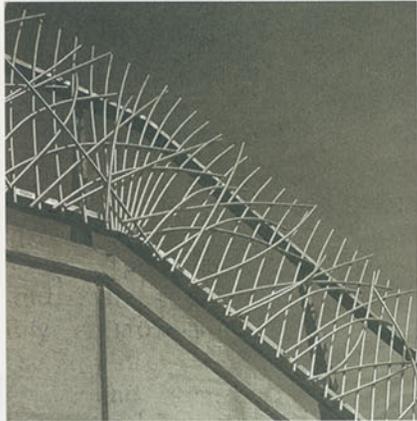
The platform is about 30 feet below the ground, open to the sky.



An ornamental fence mimics the blowing grasses in the landscaping.



Artists inspired architectural detailing, such as the "teeth" on the canopy.



Design team artists:
Norie Sato, Tad Savinar,
Richard Turner and
Bill Will

Architecture:
Zimmer Gunsul Frasca
Partnership

Landscaping:
Murase Associates, Inc.

Contractors:
Wildish Construction,
Slayden Construction,
Inc.

Preposition Pass:
Mierle Ukeles, Oregon
Department of
Transportation,
Mayer/Reed

Fence:
West Coast
Metal Works

Station letters:
Hanset Stainless, Inc.

Typography:
John Laursen

Time Windows

The view from six platforms, circa 1994, was captured in photographs and etched on the windscreens at six suburban stations—Beaverton Transit Center, Beaverton Central, Millikan Way, Beaverton Creek, 170th and 185th. Christopher Rauschenberg's panoramic impressions of open fields, vacant lots and woods document the past as the areas change and grow and offer a comparison with the landscape of the future.

34



Elmonica/170th, 1994

The Time Windows present an image of a specific place at a particular time in history. As the adjacent landscape changes, the significance of the images evolves from contemporary record through historic document to nostalgic recollection. The Time Windows will be the historians of the light rail system.

Richard Turner



Beaverton Transit Center, 1994



Beaverton Creek, 1994



Willow Creek/185th, 1994



Beaverton Central, 1994



Millikan Way, 1994

Design team artists:
Norie Sato, Tad Savinar,
Richard Turner and
Bill Will

Project artist:
Bill Will

Photographer:
Christopher
Rauschenberg

Film technicians:
Sarah Hall, Colourscan

Glass etching:
Ostrom Glass and
Metal Works

Contractor:
Slayden Construction,
Inc.

Beaverton Transit Center

Beaverton Transit Center is the first light rail station in Beaverton, a large suburban community undergoing intensive growth.

In the 1994 Time Window, the view from the platform was of a large vacant lot. Surroundings are obscured by tall grass, and a lone apartment building off in the distance is barely visible over the grass.

The Time Window is contrasted with whimsical photographic portraits of passengers and snapshots of local landmarks by students from the nearby Arts and Communications High School. Design team artist Richard Turner and photographer and teacher Barbara Gilson conceived of this project as a way of giving students the hands-on experience and responsibility involved in designing and executing a permanent public art project.

Gilson worked closely with two students for two years to conceive and execute the project. They explored Beaverton, took and developed hundreds of photos, and settled on issues of content, style, layout and size. Turner advised the group during his periodic visits to Portland.

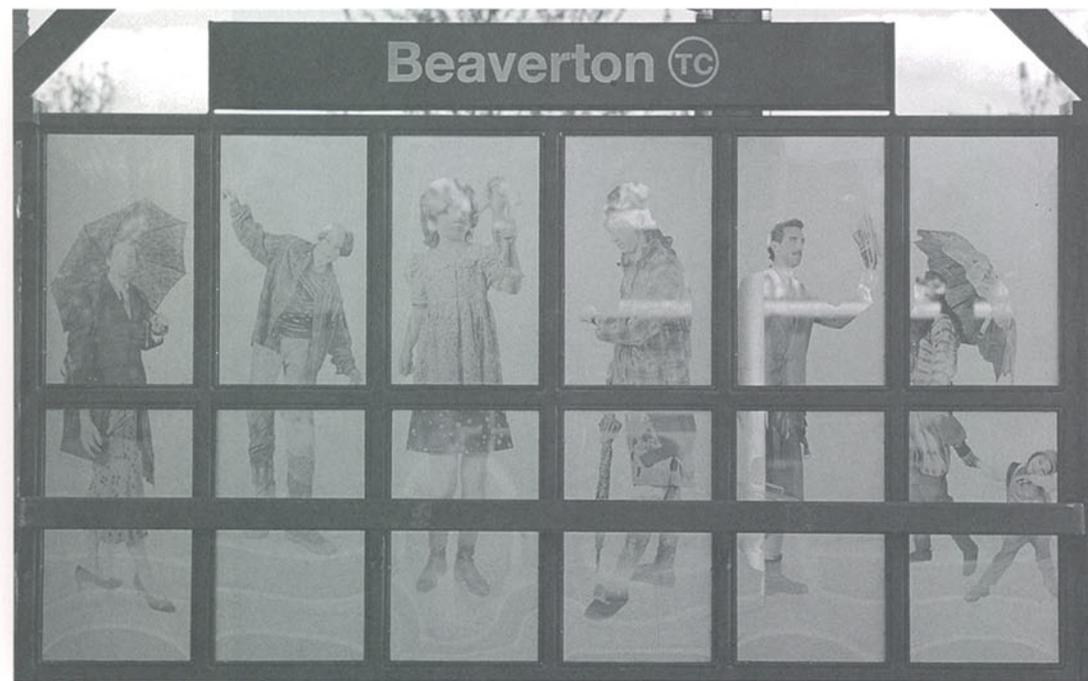


Beaverton Transit Center is one of the largest hubs in the Tri-Met system.

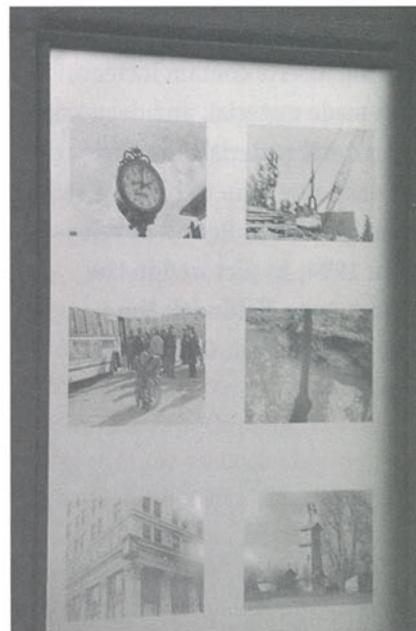
Left to right: Gilson,
Prostrednik, and
O'Malley



Styles of waiting
inspired humorous
portraits.



Student's selection
of local landmarks



Design team artist:
Richard Turner

**Project coordinator/
photographer:**
Barbara Gilson

Students:
Katie O'Malley and
Petra Prostrednik

Time Window photo:
Christopher
Rauschenberg

Film technicians:
Sarah Hall, Colourscan 37

Architecture:
Zimmer Gunsul Frasca
Partnership, Otak
Architects P.C.

Contractor:
Slayden Construction, Inc.

Etching:
Ostrom Glass and
Metal Works

Beaverton Central

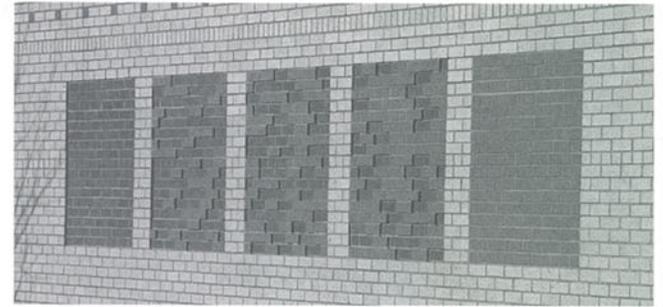
The design of the Beaverton Central station uses lunar motifs to reflect the notion of cyclic change.

Brick rectangles on the substation to the west of the platform abstractly suggest the phases of the moon. Large circular paving inserts contain increasing amounts of brick, a man-made material, and decreasing amounts of quartzite, a natural material. The circles rise up at opposite ends of each platform to become seats.

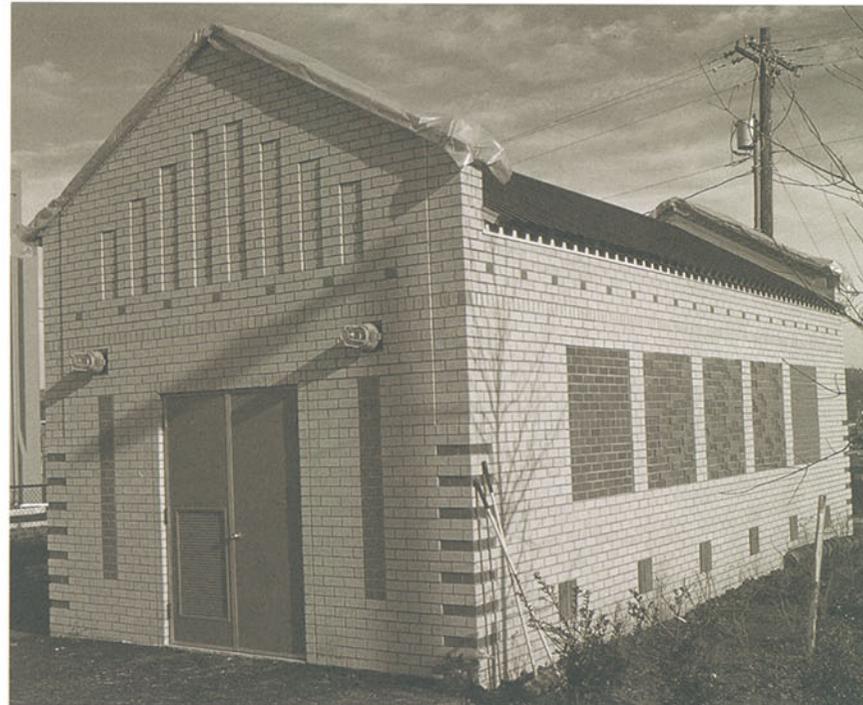
Now cloistered by the Beaverton Round development, the station site in 1994, as pictured in the Time Window, was a large, open field with the Westgate Theater in the background. Community gardens dotted the site.

The phases-of-the-moon benches and paving at Beaverton Central as well as the brick-patterned "windows" in the substation are intended to evoke a subtle sense of movement, transition and change—a fairly straightforward response to a major component of the public transit system.

Richard Turner



Abstract phases of the moon



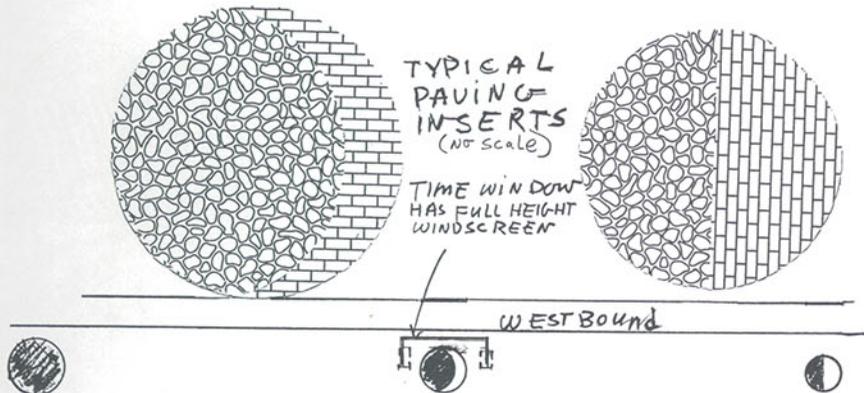
The different clusters of paving inserts and needs for accessibility locations.

Paving inserts indicate phases of the moon.



What I like most about the collaborative process is that, at its best, it is simultaneously a rigorous exercise in detachment from one's own ego and a wholehearted affirmation of the creative powers of the individual mind. Checking desire at the door, leaving one's ego in the coatroom, opens one up to the rough and tumble give and take of collaboration. Freed from concerns of ownership of ideas and control of process and preconceptions about the form of the outcome, the individual's mind can venture "where no man has gone before" at warp speed. T.S. Eliot's "visions and revisions, decisions which a minute will reverse" are essential to the play of creative minds working together.

Richard Turner



Design team artists:
Norie Sato, Tad Savinar,
Bill Will, Richard
Turner, Mierle Ukeles

Project artist:
Richard Turner

Time Window photo:
Christopher
Rauschenberg

Architecture:
Zimmer Gunsul Frasca
Partnership

Contractors:
Slayden Construction,
Inc., Morrison
Knudsen Corp.

Etching:
Ostrom Glass and
Metal Works

Millikan Way

The juxtaposition of light rail, nature and technology—“trees and birds gently bumping up against high technology,” as Norie Sato put it—is the foundation for the work at this station. Between the station and Tektronix, a high tech company, is a large wetlands.

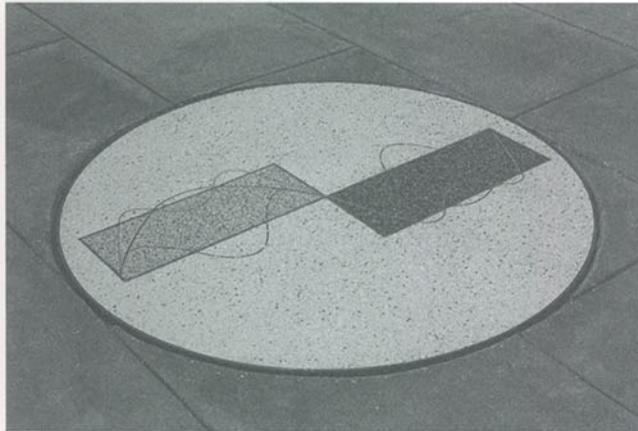
Tektronix manufactures electronic testing equipment which inspired six circular terrazzo inserts of common test patterns. Five larger terrazzo designs depict scientific notations on graph paper with brass strips and color.

Tektronix’s collection of mature trees is implied in brick patterns on the substations. On one building, the branches point downward to mimic coniferous trees, while on the other branches point upward like deciduous trees. Rectangular bronze inlays translate the songs of ten birds common to the site into sonograms.

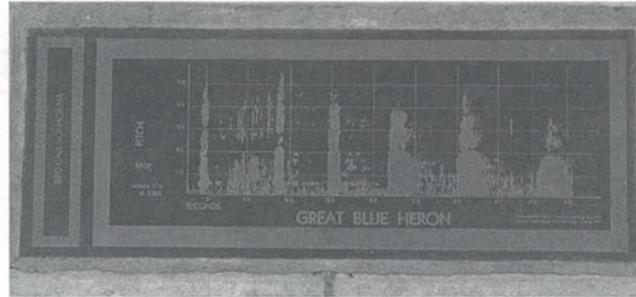
The Time Window captures a wooded view looking north before many of the trees were removed to make room for the Park & Ride parking lot.



Five different clusters of leaves and seeds are sandblasted in 30 locations.



Six circular terrazzo inserts depict common test patterns.



The songs of local birds were translated into sonograms at Cornell University's Library of Natural Sounds.

Coniferous and deciduous trees are represented in brick.



Design team artists:
Norie Sato, Tad Savinar,
Richard Turner, Mierle
Ukeles, Bill Will

Project artist:
Norie Sato

Time Window photo:
Christopher
Rauschenberg

Architecture:
Zimmer Gunsul Frasca
Partnership

Contractors:
Morrison Knudsen
Corp., Slayden
Construction, Inc.

Sonograms:
Cornell Laboratory of
Ornithology

Bird consultant:
Paul Sullivan

**Bronze and glass
etching:**
Ostrom Glass and
Metal Works

Terrazzo:
Venetian Terrazzo,
Fabrication
Specialities, Ltd.

Ghost leaves:
Elite Granite
and Marble

Beaverton Creek

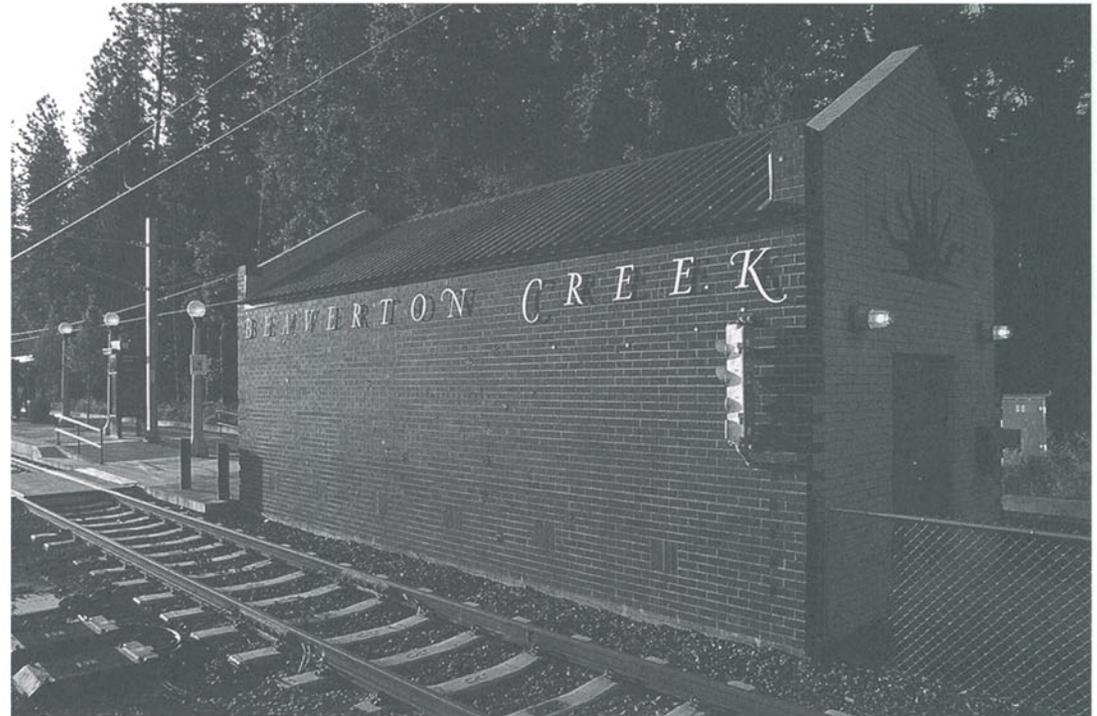
Tad Savinar and collaborating artist Anne Connell dubbed Beaverton Creek the Navigation Station. Situated between a new apartment community and a 74-acre woods owned by Nike Inc., whose world headquarters is just to the north, the station's compasses, clocks, planets and stars encourage passengers to plot a course, mark time and contemplate the solar system.

An 18th century-style stainless steel compass rose marks direction at the west end of the platform. On the east end is a contemporary arrow pointing north. Brick patterns and colors suggest the borders of old maps. Along the edge of the platform, the words eastbound and westbound appear in eleven languages.

The navigation theme is colorfully carried out on the surface of the building. The station's name and the year the Westside line opened appear in bronze. Stars on the sides of the building are arranged in familiar constellations. Facing the platform is a 24-hour porcelain enamel clock with Roman numerals. Below the clock, a swath of the solar system is featured on enameled copper. On the east end of the building is a stainless steel setting sun that can be seen from the train.



The 24-hour clock is based on an 18th century design.





Compass roses are imbedded in the platform.



"Eastbound" in Japanese

In each station design, the artists looked to adjacent properties and improvements for inspiration. At Beaverton Creek, the properties were so unimproved I thought it might be interesting to make a station that was about finding place rather than identifying it. So, Anne and I based our station design on a romantic approach to wayfinding.

Tad Savinar

Christopher Rauschenberg's Time Window features a view toward the woods.



Design team artists:
Norie Sato, Tad Savinar,
Bill Will, Mierle Ukeles,
Richard Turner

Project artists:
Tad Savinar,
Anne Connell

Time Window photo:
Christopher
Rauschenberg

Architecture:
Zimmer Gunsul Frasca
Partnership

Contractors:
Morrison Knudsen
Corp., Slayden
Construction, Inc.

**Stainless steel,
bronze and etching:**
Ostrom Glass and
Metal Works

Clock:
Sign Works, FireForm,
Winsor Porcelain
Enamel Display, Inc.

Typography:
Elizabeth Anderson

Merlo Road/SW 158th

In 1993, Fernanda D'Agostino was commissioned to create a connection between an extensive wetlands and the Millikan Way station. Shortly after she began work, her project, Human Systems/Natural Systems, was moved to a 200-acre nature park run by Tualatin Hills Park and Recreation District adjacent to the Merlo Road station. The district had plans for a trail system accessible to all and an interpretive center that would open about the same time as light rail.

D'Agostino reshaped her original project as a fully accessible path bordered with hand-carved perching poles, sandblasted boulders and trail markers. The path allows persons using mobility devices to ride the train from anywhere in the MAX system and tour the park.

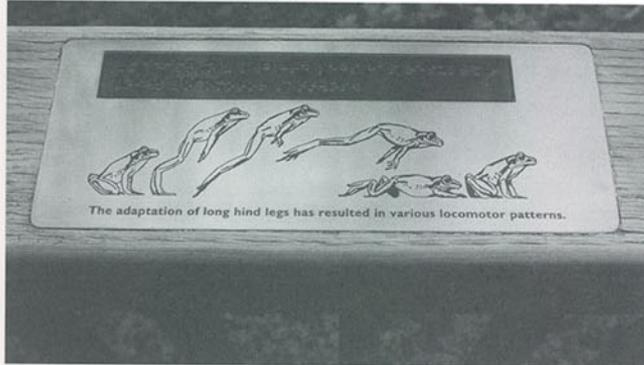
The trailhead, just south of the tracks, doubles as a bus stop and features a semicircular seat wall. A basalt retaining wall runs along the beginning of the asphalt trail. Visitors enter a quiet woods and the path soon becomes a boardwalk that spans a large wetland. A viewing blind and three spurs allow viewers a closer and quieter look at wildlife.

Station art echoes the human/natural theme. In a 1994 aerial photograph, a bird flies over a view of the site, before the park and path were developed. A map indicates the major bird migratory paths in the United States. Pennsylvania flagstone under seating areas adds a natural feel.

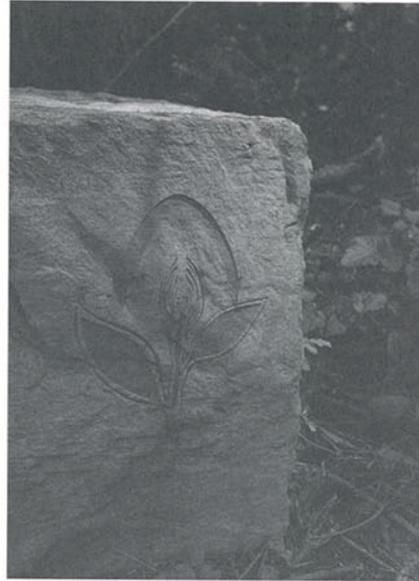


Natural and man-made forms are juxtaposed on the windscreens.

Bronze trail markers in the handrail feature images and text with Braille translations.



Large basalt boulders along the path contain sandblasted images from the natural world.



When we first cut a path through the brush and marsh grass, the beauty and stillness of the place was overwhelming. I wanted my work to create a very quiet sense of human presence that could be discovered by careful observation. I hoped that if there was something subtle to be discovered, it might cue people to look more carefully at everything around them.

Fernanda D'Agostino



D'Agostino worked extensively with landscape architects on the siting of the path, developed art work along the path and coordinated with the park district.

Project artist:
Fernanda D'Agostino

Architecture and landscape architecture:
Otten Associates,
Zimmer Gunsul Frasca
Partnership, Murase
Associates, Inc.

Bronze and etching:
Ostrom Glass and
Metal Works

Contractors:
Neosho Construction
Co. Inc., Slayden
Construction, Inc.

Boulders:
Interstate Rock
Products

Sandblasting:
Great Northern Granite
& Marble Co., Inc.

Elmonica/SW 170th

When Bill Will and Don Merkt first explored this site, they found a wheat field bordered by a grove of old growth ponderosa pine, oak and cypress trees. A sagging dairy barn damaged in the Columbus Day storm of 1962 was still standing.

This station's theme has to do with transplanting things—moving objects, plants and people from their original environment to a new place.

Platform bricks inlaid with tracks imply movement. Brick carts play with the theme. One cart is transplanting a tree. Another provides seating—the person sitting or standing on it is transported. On the east end is a flatbed cart. The bricks on its surface form a schematic diagram of the station, the Park & Ride lot and adjacent streets. Whereas the other carts represent individual movement, the flatbed cart symbolizes the transformation of the entire system. It also functions as a bench.

In a companion project, Paul Sutinen designed a walkway linking the station with Tri-Met's nearby Elmonica Operations Facility. The walk begins with brick and galvanized steel inlaid in the sidewalk to resemble a train rail. At the entrance gate, also designed by Sutinen, the walk begins to meander through a collaboratively designed landscape that features large rocks that conjure up ballast track beds. Sutinen also designed the pattern of the chain link fence between the station and the gate.

At both ends of the platform, metal letters spell the prefix trans adjacent to a wheel filled with suffixes such as port and plant.



Brick carts are a whimsical symbol for transporting.





Visitors to Elmonica are welcomed and then thanked in eleven languages along the walkway. As America's first maintenance facility for low-floor cars, Elmonica will host international visitors.

Rails going unlikely directions are laid in bricks.

The galvanized steel Elmonica gate is a grand but industrial entrance.



As we stood on the property, we were struck with the realization that this entire landscape would be replaced by another as it had when the farm was first developed. Once again we humans were going to transform an environment, this time with bricks and concrete, trees and shrubs. These materials would come from somewhere else, just as the population would.

Bill Will

Design team artists:
Norie Sato, Tad Savinar,
Richard Turner, Mierle
Ukeles, Bill Will

Project artists:
Bill Will, Don Merkt
and Paul Sutinen

Time Window photo:
Christopher
Rauschenberg

Architecture:
Zimmer Gunsul Frasca
Partnership

Landscape architects:
Murase Associates, Inc.

Contractors:
Slayden Construction,
Inc., Neosho
Construction Co., Inc.,
Kiewit Pacific Co.

Trans-circle:
ASI Signs

Granite:
Great Northern Granite
& Marble Co., Inc.

Gate:
Tranco

Willow Creek/SW 185th Transit Center

Early plans for a library branch at this station inspired the theme of reading and literature. Though the library is no longer planned, the theme blossomed, resulting in the creation of several living rooms, places where one can curl up with a good book under the cherry trees. The cherry tree was chosen because of the role it has played in literature from different cultures.

Cast concrete furniture is clustered in groups. Literary references are sandblasted onto the backs of the chairs and on tabletops. Word scramble puzzles under the three shelters contain names of authors and characters from children's books. Letters from the world's alphabets are randomly tossed in seven locations along the bus and light rail platforms.



Letters from the world's alphabets are scattered in seven locations.

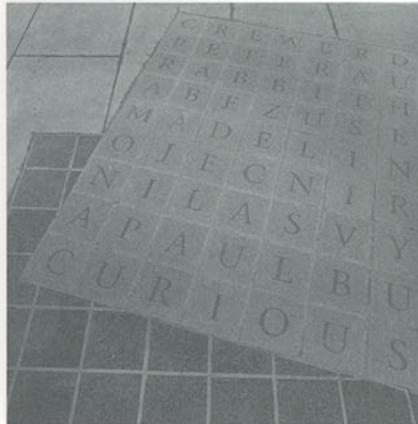


Fig 1-1
The project



*Literary references
are sandblasted in
the furniture.*

*Word puzzles appear
under the shelters.*



*Brick patterns in the three buildings
symbolize falling cherry blossoms. The
cherry trees surrounding the station bring
an explosion of pink in the spring.*

Design team artists:
Norie Sato, Tad Savinar,
Richard Turner, Mierle
Ukeles, Bill Will

Project artist:
Norie Sato

Time Window photo:
Christopher
Rauschenberg

Architecture:
Zimmer Gunsul Frasca
Partnership

Contractors:
Slayden Construction,
Inc., Neosho
Construction Co. Inc.

Benches:
Dura Art Stone

**Furniture
sandblasting:**
Elite Granite and
Marble

Typography:
John Laursen

Graphics:
Visible Images

**Glass etching, word
puzzle tiles:**
Ostrom Glass and
Metal Works

Letters:
ASI signs

Quatama/NW 205th

Beautiful groves of dense woods and extensive wetlands surround the Quatama site. Inspired by the rapidly changing landscape and nearby scientific research institutions, the artists created a contemplative place where art, science and nature intersect.

From a tower overlooking the Japanese snow monkey colony at the Oregon Regional Primate Research Center, the artists were amazed to see that the monkeys had taken the stones in their barren compound and rearranged them into a form reminiscent of a dry riverbed. Influenced also by Japanese rock gardens, the artists created Flow, a river-shaped plaza of exposed aggregate concrete, river rock and large boulders. Images that played key roles in the development of scientific theories appear like petroglyphs on the boulders.

At the east end of the plaza a basin, entitled Intersection, reveals the rain water drainage flow from the Park & Ride lot. A convergence of science and nature, Intersection provides a metaphor for suburbia's encroachment into the rural landscape and wetlands. With similar effect, a map of the Tualatin River watershed etched in the windscreen is overlaid with the MAX system map.

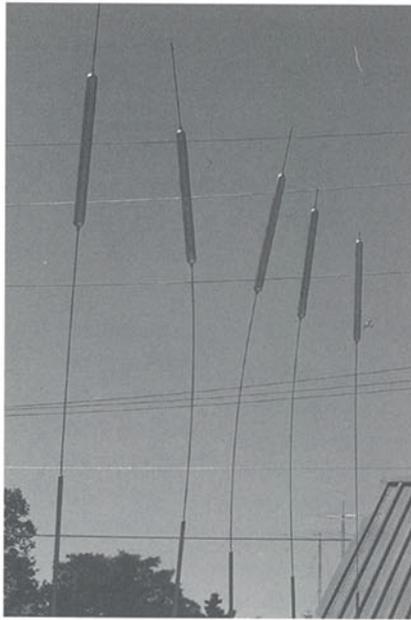
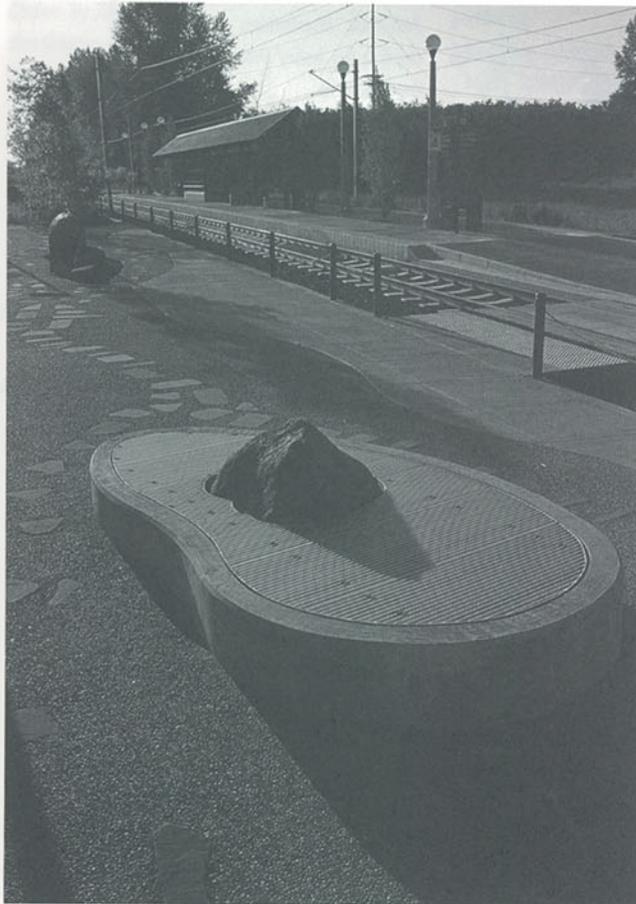


Extensive planting around the station provides an ecological corridor through the station.



Frog tracks cross the platform.

A large boulder pokes through the top of a basin which reveals the rain water drainage flow.



Each cattail in Michael Oppenheimer's 25-foot-tall Cattail Tunes weather vane responds to a different wind velocity depending on the position of its head.

During my first visit to the site, when walking the alignment from Quatama east toward the wetlands, I chanced upon a small cattail plant. Without knowing why, I stopped to take a photograph."

Michael Oppenheimer



Seeing the work of the snow monkeys gave us a wonderful insight into the creation of livable spaces and made a wry comment on our own work as artists, improving an expanse of concrete plaza with an arrangement of rocks in a river form.

Valerie Otani

Scientific images are sandblasted on the boulders.

Design team artists:
Fernanda D'Agostino,
Jerry Mayer, Valerie
Otani, Bill Will

Weather vane:
Michael Oppenheimer

Architecture:
Otak Architects P.C.

Contractor:
Kiewit Pacific Co.

Sandblasting:
Vancouver Granite
Works

Glass etching:
Ostrom Glass and
Metal Works

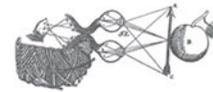
Boulders

I find it very mysterious the way ideas can sometimes come fully developed in the form of an image when we have not yet found ways to describe them in words. At Quatama, fragments of the life of the mind come to the surface like fossils in a river bed.

Fernanda D'Agostino



1. Anatomical drawing of the intestines, China, Dr. Oang Oé-Té
Prior to the 18th century in China, the doctrines of Confucius forbade dissection. Ideas of anatomy were reached by reasoning and assumption rather than observation.



2. Optic nerve, René Descartes (1596-1650)
To deduce the phenomena of the world, Descartes began with general ideas arrived at intuitively from self evident truths. This drawing indicates that he was not aware that the optic nerve fibers crossed over to the opposite side of the brain.



3. Hortus Sanitatis, 15th century
Sanitatis' illustration depicts his belief that insects were associated with the transmission of disease.



4. Chaldean Pedigree chart, c. 4000 BC
This chart indicates that selective breeding of horses was going on 6,000 years ago.



5. Spermatozoa, 17th century
Nicholas Hartsoecker's illustration of spermatozoa reflects the 17th century view of conception.



6. Ptolemaic and Copernican systems from Giordano Bruno, 1584
Bruno interpreted the relationship between the planets and the heavenly bodies as a hieroglyph of divine mysteries.

Orengo/NW 231st

When the artists first visited this site, they were “bowed over,” in their words, by the beauty of a grove of old oak trees. When they learned that Orengo had been the company town for what was once the Northwest’s largest nursery, Oregon Nursery Company, they decided to focus all the station artwork on trees. Due to the artists’ advocacy, the land the oak trees stood on was purchased by Tri-Met so the trees could be preserved.

The oak grove’s role as witness to this site became the artists’ central theme. A meandering path lined with stone walls leads past the trees. The path begins and ends with reflections by poet Kim Stafford. His words are etched in the Rings of Memory at the western end of the path and in a stone threshold to the east.

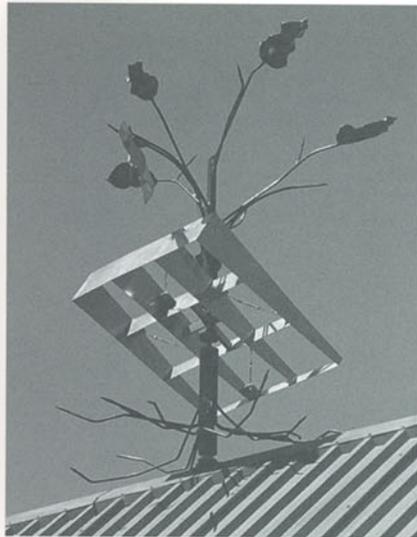
The Grafted Path, leading from the platform to NW 231st, uses contrasting paving materials, granite and metal bands to commemorate the grafting technique that distinguished Oregon Nursery Company trees around the world in the early years of this century. In a photograph taken from the company catalogue and etched on the windscreen, a young girl stands beside these prized trees.

Rings of Memory

*Working so, we will learn history as a tree knows it
we will climb into shapes printed in the seed
we will become time made visible, years made fragrant
we will make of concentric memory a stem of praise
we will inhabit daylight at a tree’s own speed
we will be travelers who remain, patriots to this ground.*

Kim Stafford



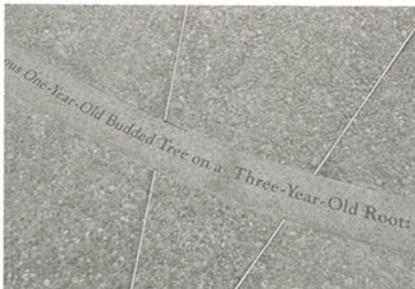


A hand-forged tree by Stuart Keeler and Michael Machnic spreads its roots on top of the station's systems building and rises up through a nine-square grid that represents the original town plan for Orenco.

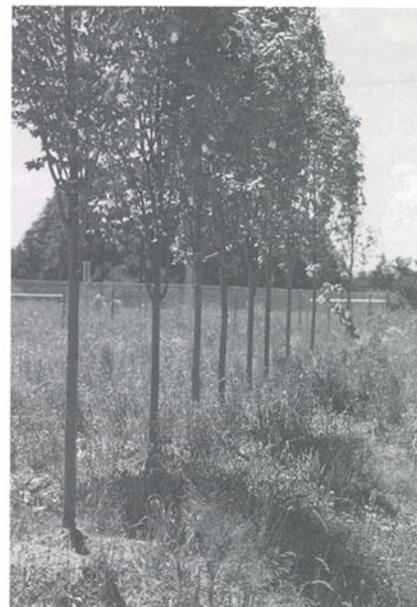
A path with stone walls provides a shady retreat for travelers.



The Grafted Path commemorates the Oregon Nursery Company's technique of grafting one-year-old trees onto three-year-old root stock.



The Grove of Perspective, rows of trees east of the station, create optical effects when viewed from a moving train.



Nancy Merritt designed and built this bench out of wood branches so it could be cast into bronze. A nearby arbor holds wisteria.

Design team artists:
Fernanda D'Agostino,
Jerry Mayer, Valerie
Otani, Bill Will

Weather vane:
Stuart Keeler and
Michael Machnic

Writer:
Kim Stafford

Typography:
John Laursen

Bench:
Nancy Merritt, Walla
Walla Foundry

Architecture:
Otak Architects P.C.

Contractor:
Kiewit Pacific Co.

Granite:
Elite Granite and
Marble

Sandblasting:
Vancouver Granite
Works

Glass etching:
Ostrom Glass and
Metal Works

Windscreen photos
courtesy of the
Washington County
Museum

Hawthorn Farm

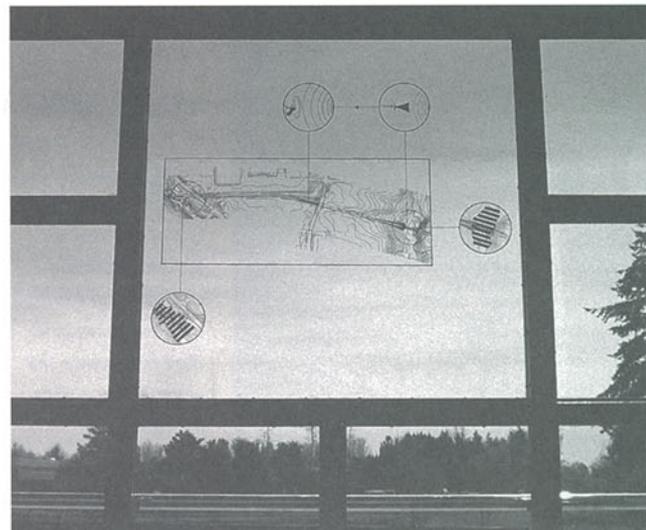
Patrick Zentz, an artist and rancher from Montana, built three sound installations at this station. Inspired by nearby wetlands and adjacent high tech industries, Zentz translated local topography into musical scores that are conducted by wind and train movement.

The chrome tone bars of Subsystem I—two installations at each end of the windscreen—resemble the topography of Hawthorn Hollow wetlands to the east, and Dawson Creek wetlands to the west. When the train crosses either wetlands, it signals the corresponding set of tone bars to emit soft bell sounds.

56

Subsystem II, developed in collaboration with Dennis Miller and sponsored by Intel, translates wind direction into sound and light. An anemometer on top of the shelter selects a radius on the map that points in the direction of the wind. Then, Subsystem II emits a percussive beat and pulsing lights where that radius intersects with the map's topographic lines, resulting in different patterns, depending on wind direction.

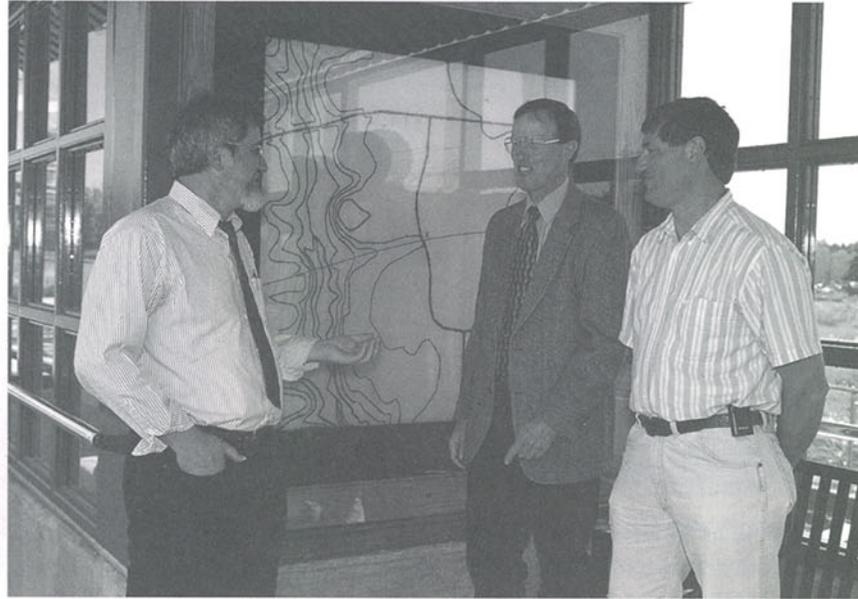
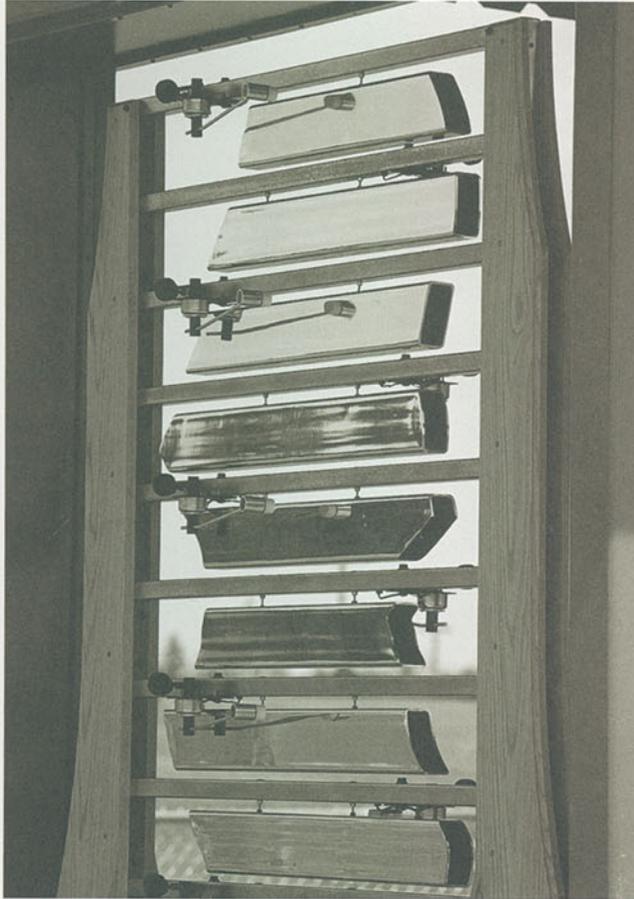
The final element in this land symphony is Subsystem III. Actual sounds from Dawson Creek and Hawthorn Hollow—frogs, birds and insects—are projected through speakers at the platform.



Visual clues to the origins of the sounds and forms of Subsystems I, II and III are found in diagrams etched in the windscreen.



Dawson Creek wetlands, west of the station, are represented in Subsystem I.



Patrick Zentz (center) discusses Subsystem II with Bill Burkitt (right) and Dennis Miller.

The definition of what a specific place means to us and the comprehension of the impact of our presence on that place are critical to the understanding of ourselves. As we change our notion of where we are, we simultaneously change our ideas about who we are.

Patrick Zentz

Artist:
Patrick Zentz

Artist assistant:
Travis Kennedy

Subsystem II collaborator:
Dennis Miller, Intel

Architecture:
Otak Architects P.C.

Contractor:
Kiewit Pacific Co.

Electrical:
Bill Burkitt,
Team Electric

Glass etching:
Ostrom Glass and
Metal Works

Fair Complex/Hillsboro Airport

The light-hearted landmark of this station—a 20-foot-high trophy planted in ivy—honors the spirit of competition and displays of skill that are the heart of activities near this station. The two largest events, the Washington County Fair and the Hillsboro Air Show, are held annually. The trophy also is an irresistible photo opportunity, where people can pose with a new baby or a blue ribbon pie under the inscription, “World’s Greatest.”

While researching the origins of the air show, the artists discovered a rich history of small planes designed and built locally. Model plane buffs Glen Geller and Curt Oliver were commissioned to create models of five locally significant aircraft. Their weather vane planes fly 20 feet above a miniaturized patchwork garden, suggesting an agricultural landscape as seen from the air.

Walkways to the fairgrounds are curved, and dense plantings of trees create rooms or places of shade and shelter to rest along the way.

Images of prize-winning produce and the Main Street Fair, c. 1909, are etched in the windscreen shelters.





Curtiss Pusher

RV-3



Weather vane planes soar above a patchwork garden that looks like a field seen from the air.

Weather Vane Airplanes

Gelatine

In September 1905, 18-year-old Lincoln Beachey made the first powered flight in Portland in this lighter-than-air dirigible at the Lewis and Clark Exposition.

Curtiss Pusher

The first airplane to fly over Portland was designed by Glen Curtiss. On March 5, 1910, Charles Hamilton flew the

Pusher from the Rose City Racetrack before a crowd of 70,000 spectators.

Longster III

This popular little plane was one of 11 designs Cornelius resident Les Long created and sold between 1927 and 1937. His designs continue to influence today's homebuilts.

Geodetic

During the 1930s George Yates experimented with

geodetic structures at an airfield in Beaverton. He built several different designs with one and two engines and flew them successfully for over a decade.

RV-3

The first all-metal design was by Richard VanGrunsven, who continues to produce one of the most popular airplane kits in the world, the RV-6A, at the Van's Aircraft Factory in North Plains, Oregon.

Design team artists:

Fernanda D'Agostino, Jerry Mayer, Valerie Otani, Bill Will

Weather vane planes:

Glen Geller and Curt Oliver

Typography:

John Laursen

Architecture:

Otak Architects P.C.

Landscape:

Murase Associates, Inc.

Contractor:

Kiewit Pacific Co.

Trophy:

Decorative Metal Services, Elite Granite and Marble

Glass etching:

Ostrom Glass and Metal Works

Windscreen photos courtesy of the Washington County Museum

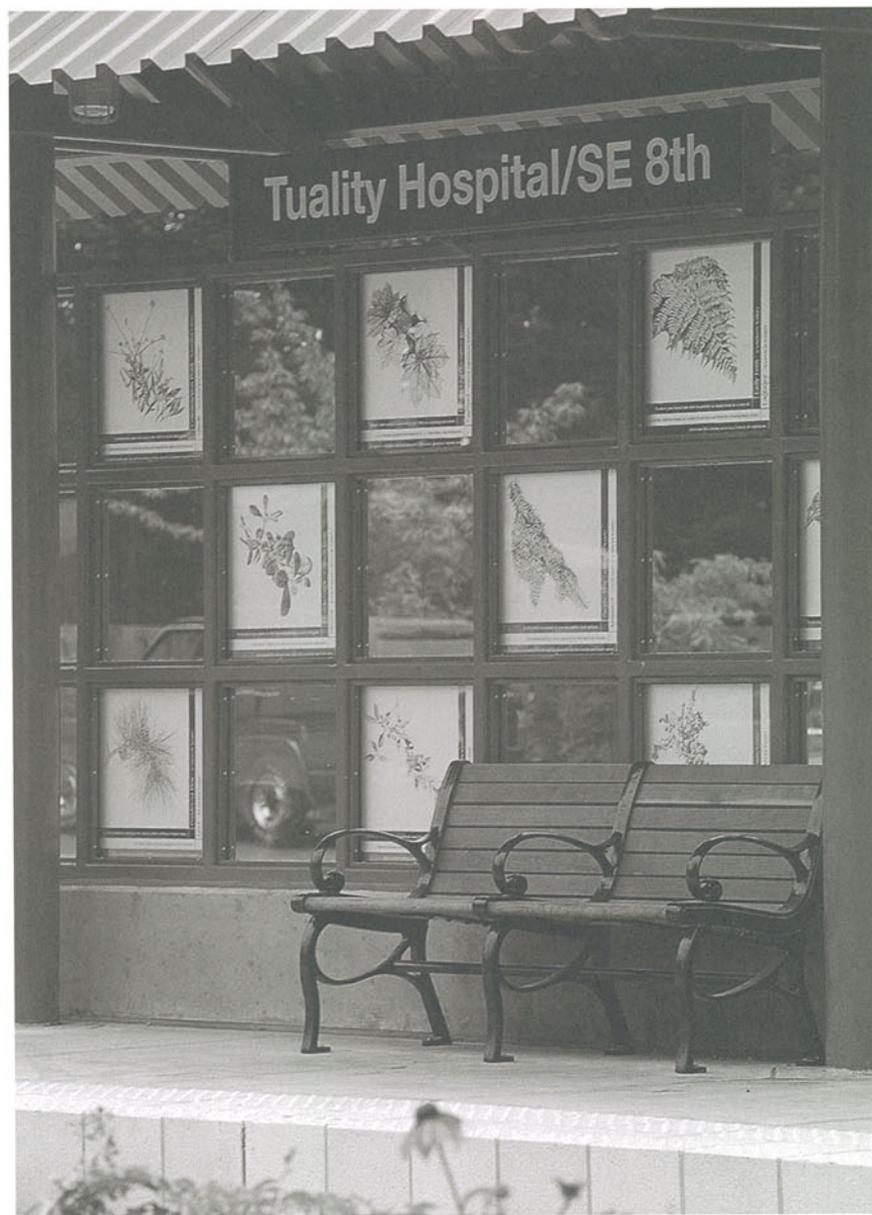
Tuality Hospital/SE 8th

The hospital staff at nearby Tuality Community Hospital work round-the-clock, so the artists wanted to help light the area and lift people's spirits as they went to and from the hospital.

They took as their theme light, hope and healing and found their imagery in Shakespeare. His words—*True hope is swift, and flies with a swallow's wings*—were cast in bronze and set into the sidewalks. The quote is followed by a path of 250 bronze swallows that swoop and soar, reflecting light as they guide people to the station.

East of the platform is the Garden of Traditional Remedies, a planting strip featuring native plants used for medicinal purposes. As the artists researched plants for the garden, they realized that many of the same plants that were used by Native Americans, and later by settlers, are today still being investigated for their pharmaceutical properties. Inspired by a photo of a quilt that had come over the Oregon Trail, they etched glass with illustrations of nine local medicinal plants and their uses.

A photograph of Minnie Coy Jones, founder of Tuality Community Hospital, appears on the windscreen.



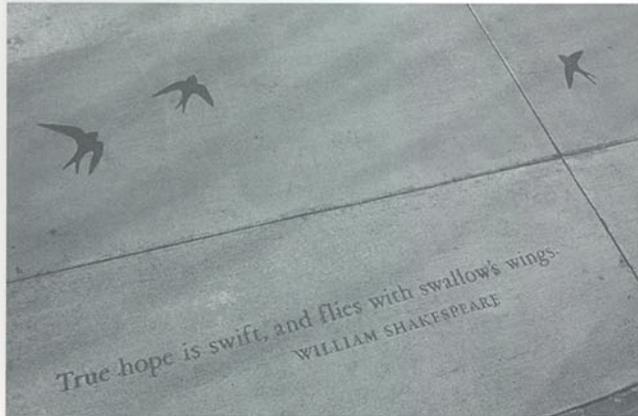
The artists' collaboration with a botanical illustrator, a medical botanist, an anthropologist and a typographer on the Quilt of Traditional Remedies reminded one of the artists of the way quilts have always been made.

Traipsing through the woods with Brian Altonen and Jane Kies, looking for medicinal plants for the "Quilt," was a revelatory experience. It's wonderful to realize how much you still have to learn. I hope the evidence of what we discovered piques people's curiosity about the places they live and work.

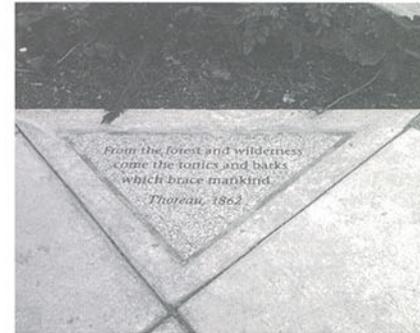
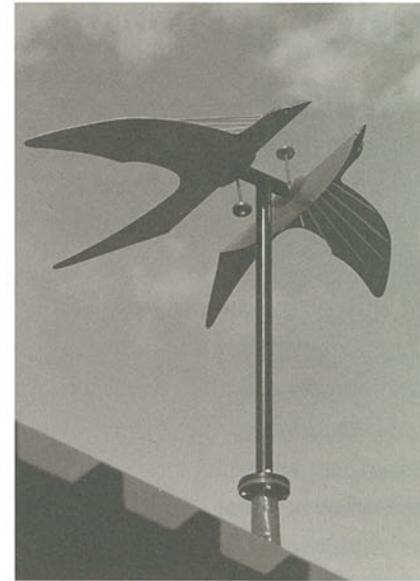
Fernanda D'Agostino



Shakespeare's words inspired a path of swallows.



Miles Pepper's swallow weather vanes move with unpredictable grace. The swallow is a traditional symbol of hope.



A stone inscribed with a quote by Thoreau marks the Garden of Traditional Remedies.

Design team artists:
Fernanda D'Agostino,
Jerry Mayer, Valerie
Otani, Bill Will

Weather vanes:
Miles Pepper

Architecture:
Otak Architects P.C.

Contractor:
Stacy & Witbeck, Inc.

Bronze swallows:
Calcagno Studio
and Foundry

Hope quote:
Fabrications
Specialities, Ltd.

Granite:
Elite Granite & Marble

**Botanical
illustrations:**
Jane Kies

Glass etching:
Ostrom Glass and
Metal Works

Typography:
John Laursen

Research:
Brian Altonen, medical
botanist, Henry Zenk,
anthropologist

Windscreen photo
courtesy of the Tuality
Community Hospital

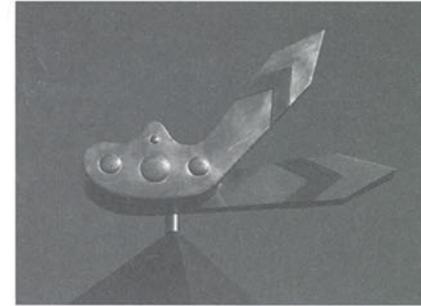
Hillsboro Central/SE 3rd Transit Center

Because of this station's location in the heart of historic downtown Hillsboro, the artists decided that it was the place to tell an informal people's history of Washington County. They transformed the traditional station building and its surroundings into a community album—a collection of objects, images and text that communicate the richness of everyday life over time.

The artists identified objects and photographs that evoked the diversity of cultures from the area. Some objects they borrowed; others were commissioned to be made by traditional artisans. These items were made permanent—the photographs were etched on glass, the objects were cast in bronze—and they were set into niches in the building's brick walls.

From extensive research at the Washington County Historical Museum and numerous personal interviews, the artists also collected various oral and written remembrances from the people of Washington County. These Voices, as they became known, are etched in granite and laid into the pavement surrounding the station. Selections range from a frontiersman's diary to the poetry of a Japanese immigrant.

Etched in the windscreen of a bus shelter are Albert Tozier's youthful tales of the wild frontier town of Hillsboro, as told to his "Dear Friend William." Other etchings depict the Oregon Electric Railroad circa 1920 and the plank road that connected Hillsboro to Portland at the turn of the century.



Keith Jellum's bronze sculpture, entitled "Semaphore," combines the stop and approach signals of an old-fashioned train signal.





I'm struck by the spirit that comes through the voices of all the disparate lives that make up this community. The changes and growth in Washington County are happening so fast. One reason people fear change nowadays is because too often it means that what is unique about a place is wiped away. To the extent that we have woven a sense of place into the new suburban fabric, we have been successful.

Fernanda D'Agostino

The bronze burden basket is filled with camas roots. A sheaf of wheat hangs next to it.

A re-created plank road forms the floor of the building.



Voices and niche objects weave a rich tapestry of the eras and cultures of Washington County.

Sophie George demonstrates how the burden basket was carried.



The Burden Basket

The artists selected a harvest basket used by the local Kalapuya people in the 19th century as one of the objects for the niches in the building. When they approached basketmaker Sophie George to recreate the basket so that it could be cast in bronze, they discovered that the art of making what the Kalapuya referred to as a burden basket had been lost. Fortunately, it was discovered that a Kalapuya burden basket from the 1870s is housed at the British Museum in London. From photos taken in London, George successfully reproduced the basket.

After reproducing the basket for the station, George then began sharing her skill at the Grand Ronde reservation. Through these classes elders of the Grand Ronde, including descendants of the Kalapuya, became interested in the Hillsboro Central art project and requested to be present when the basket was cast in bronze. Five elders came to the foundry to bless the casting.

Before being placed in the niches, the finished bronze baskets were taken to the reservation for other tribal members to see and bless. George's original basket is on permanent loan to the Confederated Tribes of the Grand Ronde and is displayed in their community center.



Northeast wall



Oregon Historical Society #26558

*Indian training school,
Forest Grove, c. 1882*



Oregon Historical Society #37245

*Spokane Indians after seven
months of Indian training
school, Forest Grove, c. 1882*

If her child went to the other world in white people's clothing, they would think she was white, and put her in the paleface's heaven, and she did not want her little child there. She wanted her to go to the Indian's heaven where she would be with her own people and be happy.

Robert W. Summers, 1876

66

Northwest wall



Birdseye workers, 1941



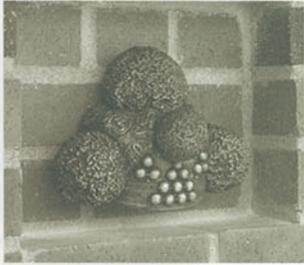
*Emma McKinney at
the Argus, 1890s*



*Intel women
workers, 1990s*

They say necessity is the mother of invention. It can also be the mother of a woman's career.

Emma McKinney, 1954



Mien baby hat, 1997
Chebmeng Saechao
and Mouang C.
Saechao



Lasso, 1996
Martha Rangel



Grave marker, 1846
Old Scotch Church

Living here in the United States you have to respect the other traditions, but it's important to keep your own traditions as well. Dominguear is my favorite, the Sunday tradition of getting together with family. Come 6 or 6:30, one week we are at my house, the next at my brother's or sister's or daughter's. I know I'll see my mother, I know I'll see my brothers. Time doesn't wait; we have to make time for our families.

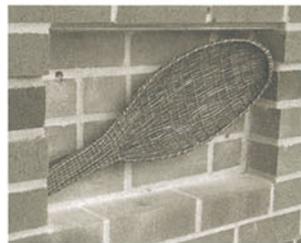
Chavela Mendoza, 1996



Flax field, Cornelius
late 1940s



Bean pickers, 1930s



Seed fan, 1996
Ed Carriere



Combine in field, 1950s

It was a custom of these Indians, late in the autumn, after the wild wheat was fairly ripe, to burn off the whole country. The grass would burn away and leave the sappolil standing, with the pods well dried and bursting. . . Both young and old would go with their baskets and bats and gather in the grain.

Jesse A. Applegate, remembering the 1840s

Southwest wall



*Dog leading horse
date unknown*



Two women on train, 1910s



Tualatin co-op truck, 1950s

It may well be that we are leading the nation in this difficult thing of planning the growth of a suburban area. Maybe we can keep some control over the purely money interests which would devote this entire fertile valley into a leap frog development.

Robert Benson, 1978



Oregon Historical Society #94609

*Hillsboro air traffic
control tower, 1966*

68

Southeast wall



Oregon Historical Society #48116

*Man in wheat field
Gaston, c. 1908*



Oregon Historical Society #22018

*Oregon Electric Railroad
Garden Home, c. 1908*



*Pavement marker
early 1900s*



Oregon Historical Society #57721

*Grand opening of Somerset West,
planned city 10 miles west of
Portland, 1963*

Now is the time that capitalists are buying lands and lots in the towns along the railroads that are to be, with the hope of realizing double, treble, and even quadruple their investments.

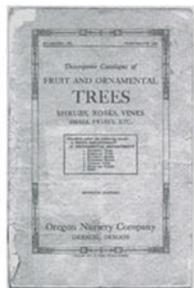
Alexander Jay Anderson, 1870



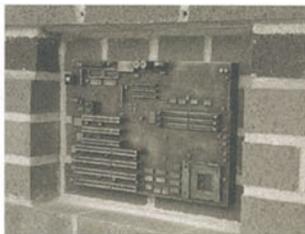
Burden basket, 1997
Sophie George



Sheaf of wheat
1996
Randy Gall



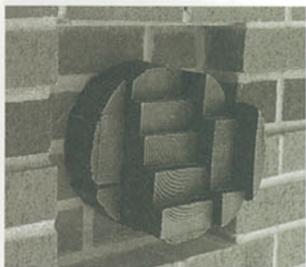
Orengo catalogue
1911



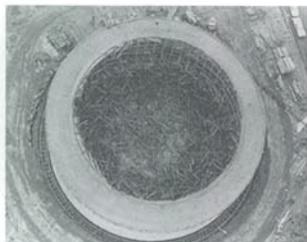
Motherboard, 1997
Intel

The sources of Hillsboro's importance are visible in the plowings and harrowings of spring, audible in the buzzing threshers of summer, and calculable in the warehouses of fall.

The West Shore Magazine, 1879



Log sawing display, 1997
Stimson Lumber Co.



Oregon Historical Society #94595

Water tower collapse
Hillsboro, 1962



Wooden water pipe, 1927

Albert, tell people to own their own homes, if it is only a 10 x 12 lot with a clapboard roof over them. When the rain patters, let it be on their own roof.

Mary Wood (age 120), 1907

Design team artists:

Fernanda D'Agostino,
Jerry Mayer, Valerie
Otani, Bill Will

Weather vane:

Keith Jellum

Architecture:

Otak Architects P.C.

Contractor:

Stacy & Witbeck, Inc.

Bronze:

Calcagno Studio and
Foundry

Bronze molds:

Lash Quality Molds

Framed photos:

Creative Central

**Granite and
sandblasting:**

Elite Granite
and Marble

Typography:

John Laursen

Glass etching:

Ostrom Glass and
Metal Works

Photos and letter
courtesy of the
Washington County
Museum unless
otherwise noted

Hatfield Government Center

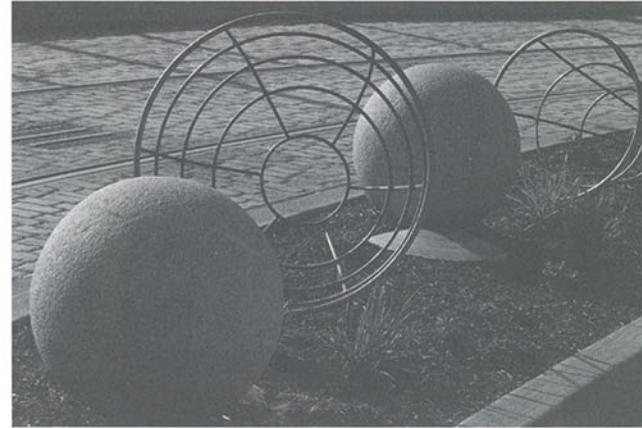
In honor of the agricultural roots of Washington County, Christine Bourdette developed the theme of Gathering and Dispersal. In three related works, she sought to equate the rhythms of agricultural cycles with the daily comings and goings of MAX passengers.

The cast bronze ceremonial garland on the building marks the beginning and end of the light rail line. Named the Gathering Rail, it symbolizes the gathering together of the various fibers of the community. Its richly sculpted surface depicts products of Washington County, from strawberries to silicon wafers.

Local plants sculpted in the Gathering Rail are also depicted in an etched glass design entitled "Connecting Threads." Twisting ropes, twining vines and brambles become more organized as they progress around the shelter, evolving finally into a woven grid.

Images that can be seen in the windscreen are made three-dimensional in the long planter that extends south from the end of the platform. Seven large gathering baskets, fabricated in bronze, are based on various indigenous basket shapes. Large granite balls seem to be rolling into or out of the baskets, in playful reference to the comings and goings of all who use the station.

The Washington County Sculpture Garden, with work by five Oregon sculptors, is across the street in front of the Washington County Justice Center.



Large granite balls are paired with bronze baskets at the south end of the station.

Connecting Threads





Miles Pepper's abstracted scarecrow fends off crows perched on the corners of the building. A seed head linked to the scarecrow brings the movement of the wind indoors.



I was inspired by the town of Hillsboro—that it has integrity as a civic entity and that clearly there is civic pride.

Inspiration for the Gathering Rail came from Japanese ceremonial garlands that hang at the entrances of Shinto shrines.

Christine Bourdette



Bill Bane sculpted the bronze tribute to Mark O. Hatfield under the direction of designers Elizabeth Anderson and John Krygier.



The richly sculpted surface of the Gathering Rail invites touching.



Artist:
Christine Bourdette

Weather vane:
Miles Pepper

Architecture:
Otak Architects P.C.

Contractor:
Stacy & Witbeck, Inc.

Baskets:
Fabrication
Specialties, Ltd.

Granite balls:
Star Masonry

Bronze:
American Art
Casting, Inc.

Glass etching:
Ostrom Glass and
Metal Works

Blue Sky Photographers

In 1992, photographers from Blue Sky Gallery approached Tri-Met about voluntarily documenting the Westside MAX project. The idea was that each photographer would choose an aspect of the project that was personally interesting, and document the developments from that point of view over the duration of construction.

Four photographers undertook the documentation for six years. Ann Kendellen identified an elderly Beaverton woman who was scheduled to be re-located. Kendellen recounted Lula Cooper's story in photographs and text.

Patrick Stearns photographed the east portal and tunnel throughout construction.

Rich Rollins documented the east portal of the tunnel and construction of the Hillsboro alignment, which, for three miles, was the old Oregon Electric right of way.

Kathe Worsley canoed through wetlands of Beaverton, documenting wetland areas that disappeared or were altered as a result of construction, and some which re-appeared elsewhere in Beaverton through the wetlands mitigation program.



Rich Rollins

Bridge at Rt. 216, August 1994



Kathe Worsley

Tektronix, Fall 1993



*She's not upset to get rid of any of these things,
rather it's the uncertainty of when and how she will do it
that disturbs her.*

*She has a lot of things. She showed me a heart-shaped
candy box filled with old thimbles,
some sterling silver from Germany, one from Australia.*

September 1993

Ann Kendellen



Patrick Stearns

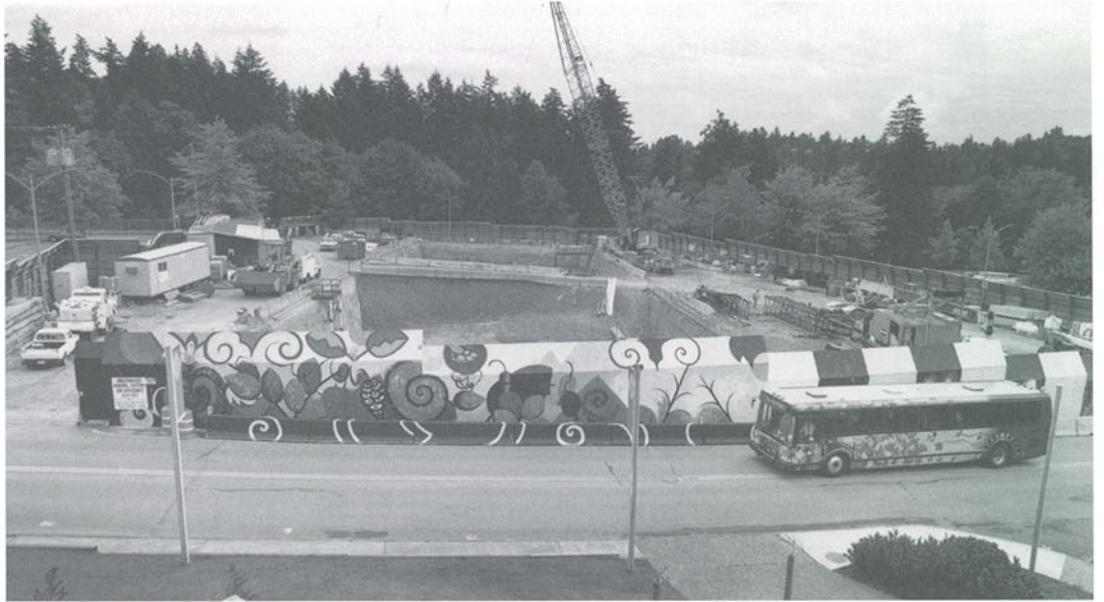
Tunnel Construction, April 1996

The Washington Park Fences Project

The Washington Park Fences Project, the only temporary project in the art program, softened the chaos of the large construction site at one of the state's busiest tourist centers and gave local painters a chance to paint on a grand scale.

Seventeen artists were selected from a field of 200 applicants to paint 11,000 square feet of temporary construction fence surrounding the future Washington Park Station. The artists developed their concepts over the winter and, during a two-week period in the spring of 1995, executed their huge paintings. The 12-foot-high paintings ranged in length from 44 to 144 feet. Tri-Met provided only five paint colors and set up a color mixing station for the painters. The 16 paintings added delight and surprise to a dreary, congested construction environment.

The Regional Arts and Culture Council, which cosponsored the project, produced a color catalogue documenting the project and paintings, which were destroyed when the fence came down.



The painted fence surrounded the site of the Washington Park Station during construction.



Michael Brophy (right) and Jim Blashfield



Kay French used brooms to paint.

Rebecca Campbell



Angela Medlin



Fences artists:

- Rick Austin
- Manda Beckett
- Jim Blashfield
- Michael Brophy
- Rebecca Campbell
- Judy Cooke
- Kay French
- Gregory Grenon/
Mary Josephson
- David Haggood
- Stephen Hayes
- Angela Medlin
- William Park
- Lucinda Parker
- Laura Ross-Paul
- Phil Sylvester
- Margot Thompson

Selection Committee:

- Kristy Edmunds,
curator; Howard
Aaron, Terri Hopkins,
Amy Carlsen
Kohnstamm,
Norie Sato

Coordinator:

- Barbara Berger

Artists and Writers

Christine Bourdette (Hatfield Government Center)
Portland, Oregon
Born Fresno, California, 1952
Elizabeth Leach Gallery, Portland
Baptist Medical Center Children's Hospital, Jacksonville, Florida, 1998
Juvenile Justice Complex, Portland, 1997
Lloyd Center, Portland, 1992

Anne Connell (Beaverton Creek)
Portland, Oregon
Born 1959
Robischon Gallery, Denver, Colorado
This is her first public art commission.

Fernanda D'Agostino (Hillsboro design team; Merlo station)
Portland, Oregon
Born Trenton, New Jersey, 1950
Elizabeth Leach Gallery, Portland
Southwest Community Aquatic Center, Portland, 1998
Pedestrian Bridge, Weller Street, Seattle, Washington, 1997
Environment Enhancement Park, Bureau of Environmental Services, Portland, 1997
"Voice of the River" Greenway, Master Plan for Baker City, Oregon, 1997

Barbara Gilson (Beaverton Transit Center)
Portland, Oregon
Born Boston, Massachusetts, 1956
Sette Gallery, Phoenix, Arizona
Blue Sky Gallery, Portland
Beaverton Transit Center is her first public art commission.



Sato

Linda Haworth (Washington/12th Avenue)
Portland, Oregon
Born Patagonia, Arizona, 1951
Interstate Frontage Road, 18th St. Pedestrian Underpass, Arizona Department of Transportation, Tucson, Arizona, 1997-99
Public Art Master Plan and Character Study for Los Arcos Redevelopment Area, Scottsdale, Arizona, 1997
Bus Stop Seating Wall, Tempe, Arizona, 1997
Public artist for the Downtown Tucson Pedestrian Improvement Plan, Tucson, 1995-96

Keith Jellum (Hillsboro Central)
Sherwood, Oregon
Born Oregon, 1939
"Transcendence," Ninth and Salmon, Portland, 1997
"Pegasus," University of Oregon, Eugene, Oregon, 1995
"The Electronic Poet," Portland, 1986
"Sky Cephalopod," Washington Park Zoo, Portland, 1984

Stuart Keeler (Orenco)
Seattle, Washington
Born Vancouver, British Columbia, 1963
Anderson-Glover Gallery, Seattle, Washington
Mariners Ball Park, Seattle, 1998
"Dreamboats," Seattle Arts Commission, 1996
"Gifts Break Rock," Lyon Building, AIDS Housing of Washington, Seattle, 1996
"FIRE!" First and Second Avenues, Downtown Seattle Association, Seattle, 1995

Carolyn King (Lincoln High School fence)
Portland, Oregon
Born Kansas City, Kansas, 1941
Nine Gallery, Portland
Yeon Building Addition, Land Use Planning Building, Portland, 1998
North Precinct Building, St. Johns, Oregon, 1997

Michael Machnic (Orenco)
Seattle, Washington
Born Buffalo, New York, 1963
"Holly Park" design team, Metro, Seattle, 1998
Mariners Ball Park, Seattle, 1998
Washington State Convention and Trade Center design team, Seattle, 1998
"Dreamboats," Seattle Arts Commission, Seattle, 1996

Jerry Mayer (Hillsboro design team)
Portland, Oregon
Born Portland, Oregon, 1946
Nine Gallery, Portland
Tualatin Commons Plaza, Tualatin, Oregon, 1996
"Mark, Measure, Inventory & Pattern," East Portland Community Policing Facility, Portland, 1996
"Cobbletale," Portland State University, Portland, 1992

Don Merkt (Elmonica/170th)
Portland, Oregon
Born Oakland, California, 1945
"Port/land," City Hall, Portland, 1998
"Our Time," City Hall, Portland, 1998
"Water Please," Water Pollution Control Lab, St. Johns, Oregon, 1996
"The Driver's Seat," Amtrak Station, Portland, 1994



Haworth

Nancy Merritt (Orenco)
Portland, Oregon
Born Seattle, Washington, 1951
The branch bench is her first public art commission.

Michael Oppenheimer (Quatama)
Lummi Island, Washington
Born Berkeley, California, 1943
“AMD and ART” Southwest Pennsylvania, 1995–
“Byxbee Park” park with art elements, Palo Alto, California 1991

Valerie Otani (Hillsboro design team)
Portland, Oregon
Born Berkeley, California, 1947
Doernbecher Children’s Hospital, Portland, Oregon, 1998
“Folly Bollards,” Portland Center for the Performing Arts, Portland, 1998
Southwest Community Aquatic Center, Portland, 1998
“Cannery Row Catch” with Andrée Thompson and Elizabeth Stanek, Monterey, California, 1991

Miles Pepper (Hatfield Government Center and Tuality)
Pullman, Washington
Born North Dakota, 1958
“Morphauna,” Seattle Arts Commission, Seattle, 1998
“Coho Commute,” Tri-Met Park and Ride, Tualatin, Oregon, 1997
“Metamorph,” Placer County Library Branch, California, 1996

Christopher Rauschenberg (Time Windows)
Portland, Oregon
Born New York, New York, 1951
Elizabeth Leach Gallery, Portland
Metro Washington Park Zoo Alpine Ecosystem Interpretive exhibit, Portland, Oregon, 1998
Visual Chronicle of Portland, Regional Arts and Culture Council
Portable art collection, Regional Arts and Culture Council, Portland

Norie Sato (Westside design team)
Seattle, Washington
Born Sendai, Japan, 1949
Meyerson & Nowinski Art Associates, Seattle, Washington
Elizabeth Leach Gallery, Portland, Oregon
“Briefcases,” City Hall, Portland, Oregon, 1998
University of Wisconsin Madison, Biochemistry Addition, Madison, Wisconsin, 1998
Miami International Airport, Miami, Florida, 1996
Dallas Convention Center, Dallas, Texas 1994

Tad Savinar (Westside design team)
Portland, Oregon
Born Portland, Oregon, 1950
Savage Fine Art, Portland
SK Josefsberg, Portland
Meyerson & Nowinski, Seattle
Metrolink Forest Park Station Area design team, St. Louis, Missouri 1998–
Oregon Garden Project design team, Silverton, Oregon, 1996–
University of Texas at San Antonio, 1995
Light Rail Public Art Master Plan, Salt Lake City, 1997

Nate Slusarenko (Washington/12th)
Born Moscow, Idaho, 1969
The weather vane was his first permanent public art commission.
“Light Houses,” Corvallis, Oregon, 1994
Artquake, temporary public artworks, Portland, 1990

Kim Stafford (text, Orenco)
Portland, Oregon
Born Portland, Oregon, 1949
Author, *We Got Here Together*, 1994
Wind on the Waves, 1992
Entering the Grove, 1990
Having Everything Right: Essays of Place, 1986

Robert Sullivan (text, Civic Stadium)
Portland, Oregon
Born New York, New York, 1963
Author, *The Meadowlands: Wilderness Adventures at the Edge of a City*, 1998



Savinar

Paul Sutinen (Elmonica Path)
Portland, Oregon
Born Portland, Oregon, 1949
Nine Gallery, Portland
Oregon Holocaust Memorial Garden design team, Portland, 1996
Gresham City Hall, Gresham, Oregon, 1996
Master Plan for the Visual and Cultural Reclamation of Lincoln City, Lincoln City, Oregon, 1989
South Park Blocks Redevelopment Project, Department of Parks and Recreation, Portland, 1984

Richard Turner (Westside design team)
Orange, California
Born Orange, California, 1943
Metropolitan Bio-Solids Center, San Diego, California, 1998
Veteran Memorial, Anaheim, California, 1998
Newton Police Station, Los Angeles, California, 1997
Aviation Station, Los Angeles Municipal Transit Authority, Los Angeles, 1994

Mierle Ukeles (Westside design team)
New York City
Born Denver, Colorado, 1939
Ronald Feldman Fine Arts Inc., New York,
New York
Schuylkill River Park, Schuylkill River Park
Development Council, 1997
Bronx NY Firehouse, NYC Percent for Art
commission, 1997

Flow Thru Out, Percent for Art commission for
the Maine College of Art, Portland,
Maine, 1997
Turnaround Surround, Danehy Park, Cambridge
Arts Council, Cambridge,
Massachusetts, 1990

Joel Weinstein (text, Salmon Street)
Dallas, Texas
Born Denver, Colorado, 1946
Editor and publisher, *Mississippi Mud*, Dallas
Contributor, *The Oregonian*, Portland
Dallas Morning News, Dallas
Austin American Statesman,
Austin, Texas

Bill Will (Westside and Hillsboro design teams)
Portland, Oregon
Born Washington State, 1951
Nine Gallery, Portland
King Street Station Redevelopment, Seattle,
Washington, 1998
"Brief Cases," City Hall, Portland, 1998
Waterfront Line Light Rail Transit Link design
team, Cleveland, Ohio, 1994-95
"Street Wise," Portland, 1989

Matt Wuerker (Trail of Impressions)
Portland, Oregon
Born Long Beach, California, 1956
"Great Wall of LA," public mural project, Social
Public Art Resource Center (SPARC),
Los Angeles, California, 1992
"Off the Wall Mural Project," Harver Freeway
for 1984 Olympics, SPARC, Venice,
California, 1984

Patrick Zentz (Hawthorn Farm)
Laurel, Montana
Born Cando, North Dakota, 1947
"Salt Palace Windmills," Salt Lake City,
Utah, 1996
"Snake River System," Snake River Correctional
Institution, Ontario, Oregon, 1993
"Heliotrope," University of Nevada, Las Vegas,
Nevada, 1991

Contributors

Design Team
Fernanda D'Agostino
Jerry Mayer
Valerie Otani
Norie Sato
Tad Savinar
Richard Turner
Mierle Ukeles
Bill Will

Project Artists
Christine Bourdette
Anne Connell
Fernanda D'Agostino
Barbara Gilson
Linda Haworth
Keith Jellum
Stuart Keeler
Carolyn King
Michael Machnic
Don Merkt
Nancy Merritt
Michael Oppenheimer
Miles Pepper
Christopher
Rauschenberg
Nate Slusarenko
Paul Sutinen
Matt Wuerker
Patrick Zentz

Writers
Kim Stafford
Robert Sullivan
Joel Weinstein

Editors
Lola Ready
Jan Schaeffer
Robert Sullivan

Public Art Staff
Rebecca Banyas,
Manager
Mary Priester,
Coordinator
Megan Amaral, Intern
Melinda Block, Intern
Corey Guinnee, Intern
Allyson Lazar, Intern
Anna Seitz, Intern

Special Thanks
Joy Gannett, Zimmer Gunsul Frasca Partnership
Eloise MacMurray, Regional Arts and Culture
Council
Jan Schaeffer, Director, Westside Community
Affairs, Tri-Met
Tuck Wilson, Director, Westside project, Tri-Met

Architects
Zimmer Gunsul Frasca Partnership
Greg Baldwin
Jim Cox
Brent Denhart
Max DeRungs
Bob Easton
Mark Foster
Joy Gannett
Bob Hastings
Lloyd Lindley
Bob Packard
Ron Stewart
Otak Architects P.C.
David Couch
Amy Eggertson
Sinan Gumusoglu
Kevin Janik
Ralph Tahran

Landscape Architects
Murase Associates, Inc.
Kim Isaacson
Alan Johnson
Bob Murase
Jim Nelson
Joe Percival

Mayer/Reed

Michael Reed

Nick Wilson

George Otten and Associates

MAX Art Advisory Committees

Bill Allen, Santa Clara Valley Transportation Authority

Howard Aaron, Northwest Film Center

Gary Baker, chair, joint committee, Baker Rock Resources

Michelle Biehler, artist

MaryAnn Cherrier, chair, Hillsboro committee

Mike Eidlin, Tri-Met

Joy Gannett, Zimmer Gunsul Frasca Partnership

Terri Hopkins, ArtGym, Marylhurst College

Carolyn King, artist

Michael Knutson, artist, Reed College

Connie Letamendi, Correos, Inc.

Bob Packard, Zimmer Gunsul Frasca Partnership

Joan Shipley, Chair, Westside committee, collector

Ralph Tahrán, Otak Architects P.C.

Tuck Wilson, director, Westside MAX

Judith Wyss, artist

Resource Panel

Judy Bryant, Portland Public Schools

Kathleen Johnson Kuhn, Business Committee for the Arts

Esther Lev, Wildlife Ecologist

Virginia Mapes, Beaverton Historian

Terence O'Donnell, Historian

Christine Poole-Jones, Portland Public Schools

Bob Post, Tri-Met

Yolanda Valdes, Catlin Gabel School

Joel Weinstein, Publisher

Nick Wilson, Mayer/Reed Landscaping

Following is a partial list of others who contributed to the art program

Elaine Adair

Steve Apanian

Sandy Bradley

Bob Brannan

Christine Canham-Leon

Robert Chow

K.C. Cooper

Ron Drake

Deneen Everly

Leslie Gamel

Joe Gildner

Tammy Going

Jeff Goodling

John Griffiths

Mike Grodner

Gary Hartnett

Lorian Hendrickson

Ron Higbee

Bob Hill

Gary Hopkins

Don Irwin

Cork Jennings

Ken Kirse

Amy Carlsen Kohnstamm

John Lackey

Mark Larson

John Lostra

Art Louie

Anna-Marie Lucas

Chris Ludington

Katie Mangle

Ann Mason

Paul McCauley

Kevin McFall

Neil McFarlane

Kris McIvor

Jeff McKay

Robin McKnight

Andy Moniz

Naomi Moorehead

Rick Nannenga

Lana Nelson

Wayman Nordstrom

A.J. O'Connor

Jenifer Pardy

Bob Pike

Denny Porter

Susan Pratt

Susan Gartrell Purkerson

Tony Raben

Xavier Ramirez

Bud Roberts

Lorenzo Rubio

Harry Saporta

Lina Garcia Seabold

Celia Strauss

John Sturdavant

Don Tjostolvson

Diane Trudo

Tom Walsh

Brent Ward

David Zagel

Other Assistance

Kao Chiem Chao, Iu-Mien Association of Oregon

Katie J. Hill, historic research

David Milholland, Oregon Cultural Heritage Commission

Dennis Werth, anthropologist

Ed Wolf, Window Film and Supply

Additional photo credits:

Mark Barnes, page 19 (students)

Cathy Cheney, page 60 (dancers), 65 (George)

Mark Going, page 19 (panels), 33 (fence, canopy)

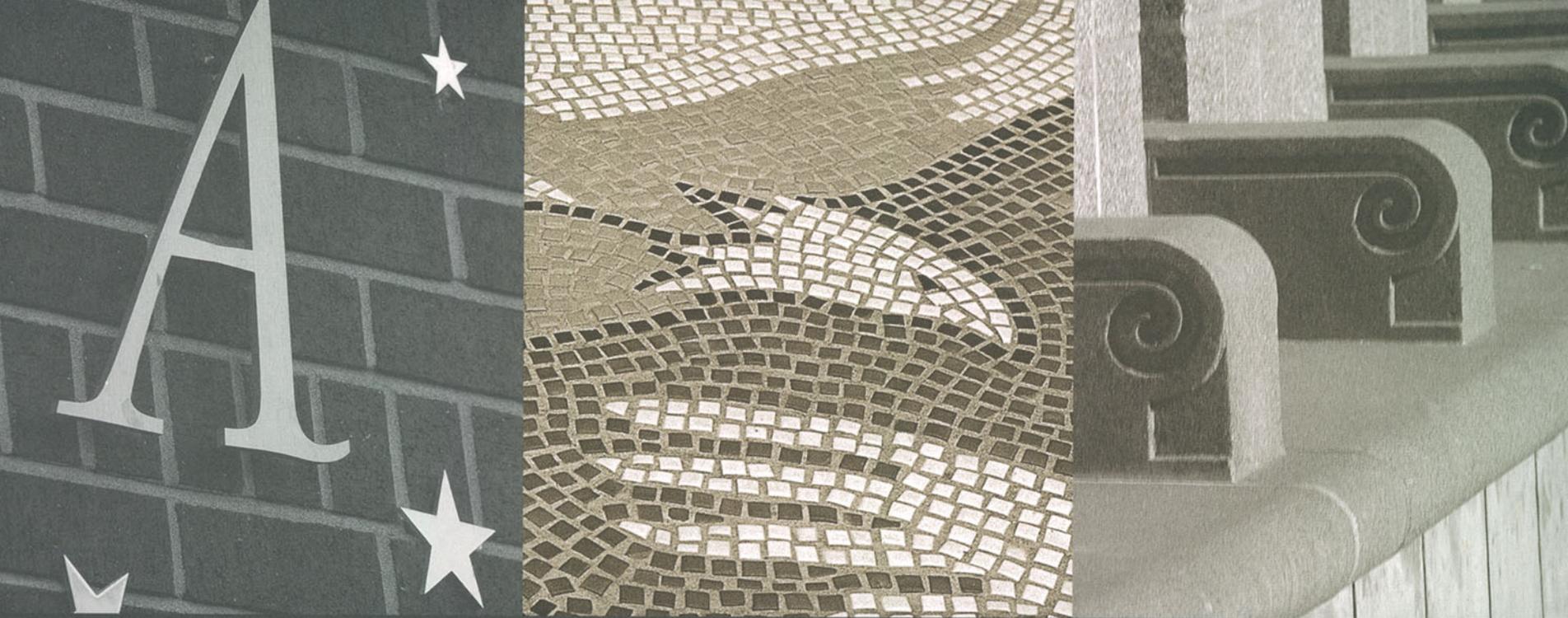
Harold Hutchinson, page 21 (students)

Kris McIvor, page 37 (students)

Murase Associates, Inc., page 22 (Collins Circle)

Norie Sato, page 23 (ghost house)

- 1969** Oregon Legislature enables formation of public transit districts. Tri-Met is formed and takes over Rose City transit
- 1976–77** The 22-block downtown Portland transit mall is constructed
- 1979–83** Preliminary studies of Westside light rail begin
- 1982–86** The \$214 million 15-mile Banfield light rail project from downtown Portland to Gresham is constructed
- 1986** Over 200,000 residents celebrate the opening of MAX on September 5
- 1988** Environmental and engineering studies for the Westside light rail project begin
- 1990** By a three-to-one margin, voters approve funding for the Westside light rail project
- 1991** Alignment for the Westside line is determined
- 1992** Federal Transit Administration (FTA) approves the full funding grant agreement for the Westside project (75% federally funded/25% locally funded)
- 1993** Ground is broken for the 18-mile Westside MAX in August
- 1994** Tunnel construction begins in February
- 1996** The first of 52 new low floor cars—and the nation’s first—arrives in Portland
- 1997** Service begins to Civic Stadium and Salmon Street August 31
First low-floor cars put into service
Tri-Met adopts a Percent for Art policy
- 1998** Westside MAX opens 18 new stations to Hillsboro September 12, on schedule and within its \$963.5 million budget



Tri-Met Portland, Oregon