

TriMet MAX GREEN LINE
PUBLIC ART GUIDE

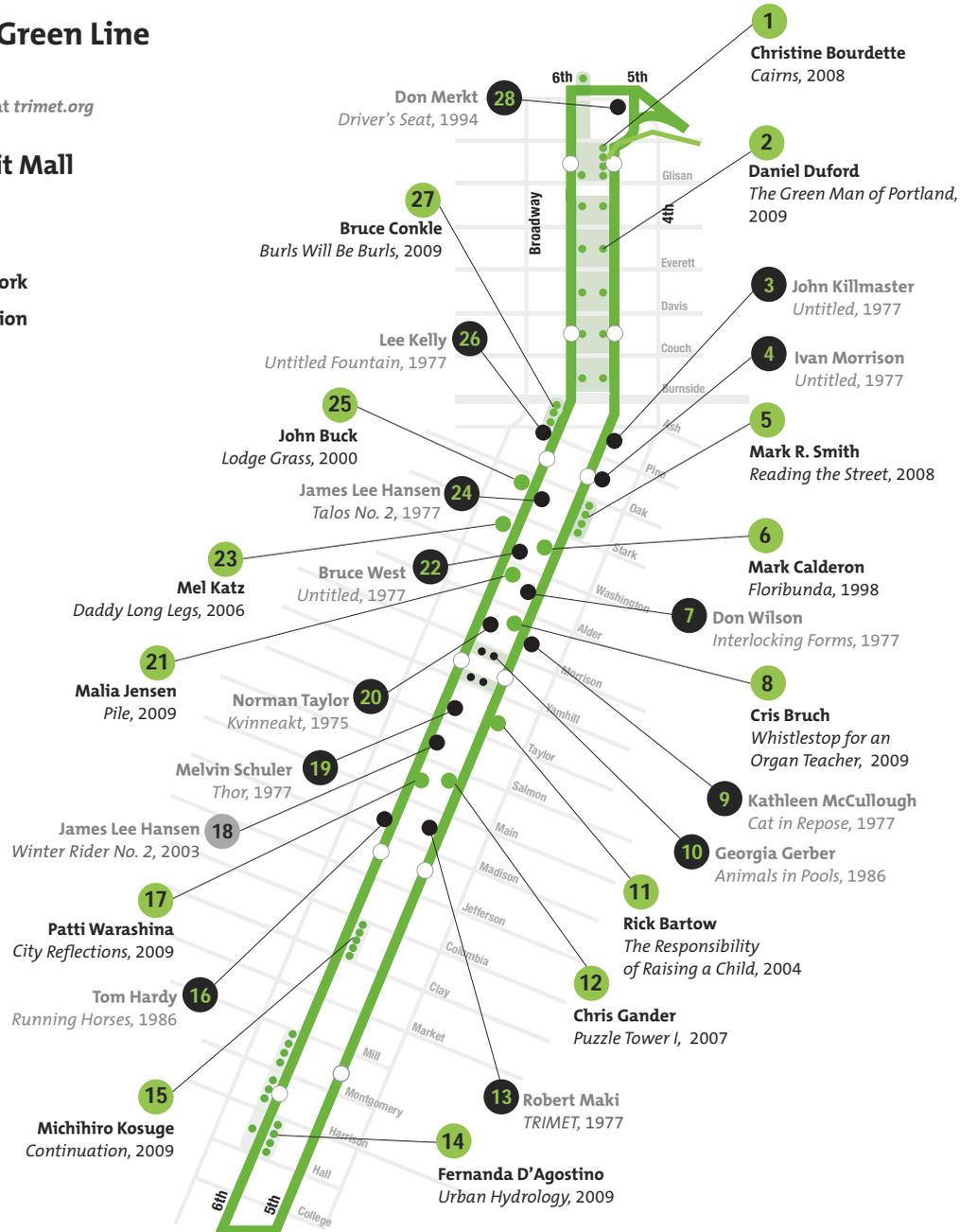


TriMet MAX Green Line Public Art

Podcast available at trimet.org

Portland Transit Mall

-  MAX station
-  New work
-  Multiple-part work
-  Original collection
-  On loan



I-205 MAX Stations





402

PSU

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MAX



TriMet MAX GREEN LINE PUBLIC ART GUIDE

Mary Priester and Michelle Traver
with statements by artists

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PREFACE

In addition to being an exercise in planning, budgeting and construction, taking a new MAX line from concept to finished light rail alignment is also a creative process. This was certainly the case with the MAX Green Line.

In the late 1970s, when Interstate 205 (I-205) was under construction in East Portland and Clackamas County, a transitway was built alongside of the freeway. This public right of way provided the impetus for a regional priority: a light rail line to connect Clackamas County with the rest of TriMet's transit system.

After the opening of the MAX Yellow Line in 2004, various agencies and jurisdictions in the region focused on realizing this goal. Simultaneously, revitalizing the main north-south bus route along 5th and 6th avenues in downtown Portland, known as the Portland Mall, became essential to the health of the city and to expansion of the transit system. One idea for revitalizing the Mall included new light rail service to and from Portland State University, the top destination for transit users.

Regional growth and transit planners created the innovative plan to combine the I-205 and Portland Mall alignments into one light rail line via the existing trackway that runs next to I-84. This new line would provide riders with a multitude of destinations and multi-modal connections.

With this vision, regional partners created a project that leveraged existing infrastructure to bring new transit options to communities not served by light rail in the past. The project also proposed inventive solutions to the multi-modal use of downtown streets and worked to bring sustainable practices to construction and landscaping efforts.

Six years of planning, community outreach and construction culminated on September 12, 2009, with the opening of the MAX Green Line between Clackamas Town Center and Portland State University in downtown Portland. The project adds twelve stations in downtown Portland and eight in Southeast Portland and Clackamas County. Along the I-205 alignment, five new Park & Rides provide more than 2,300 parking spaces.

The creation of 8.3 miles of new trackway resulted in the Portland region's fifth light rail line and the first with service into Clackamas County. The Green Line expands the MAX Light Rail system to 52 miles and raises the number of MAX stations to 84.

The Green Line takes public art to an entirely new level. As with nearly all of our region's mass transit projects—Westside MAX, Airport MAX, Interstate MAX and WES Commuter Rail—a percentage of funds was set aside for art. Fourteen artists created over forty individual sculptures as part of the revitalization of the Portland Mall. For the historic North Mall, artists

developed works with a sense of history. For the progressive university district in the South Mall, artists addressed the theme of sustainability. Ten new pieces were added to existing sculptures in the Central Mall to create a more comprehensive collection of Northwest sculpture in the heart of downtown.

Along I-205, seven artists were selected to create site-specific artwork at each of the eight light rail stations. Artists were guided by the unifying theme of the cultural history report, *Signposts, Symbols and Settlement Stories*, commissioned to provide background on the local communities. In addition to the sculptures, each station features a windscreen glass design and colorful, recycled glass-tiled shelter columns.

Thanks go to TriMet's Public Art Manager, Mary Priester, and Public Art Coordinator, Michelle Traver, as well as to the Portland Mall Public Art Advisory Committee and the TriMet (I-205) Public Art Advisory Committee, and, of course, the artists. The public art along the MAX Green Line provides a sense of unity, community and creativity to a line that travels from Clackamas County to the core of Portland. Individually and collectively, the art reminds us that it takes vision and creativity to bring great ideas to life.

Neil McFarlane
Executive Director
TriMet Capital Projects

INTRODUCTION

TriMet's public art program, begun in 1992 as a voluntary effort on the part of the transit agency, has since become firmly established with a percent-for-art budget for large-scale capital projects and a long record of success. Each TriMet public art venture is customized to the particular project, and the MAX Green Line art program, the fifth for TriMet, presented its own unique opportunities and challenges. Running from Portland State University to Clackamas Town Center and comprised of two distinct parts—the Portland Transit Mall and I-205 Light Rail—the Green Line art needed to reflect these fundamentally different regional corridors. Just as each section had its own team of architects, engineers and contractors, so did each have its own art advisory committee, art budget, goals, artists and, of course, outcomes. The stories of the two MAX Green Line segments are distinct, but they come together as one art-infused, operational whole.

Portland Transit Mall

Twenty-five years after the original Transit Mall opened a new chapter in the life of downtown Portland, rescuing it from deterioration and urban flight, the Portland Mall Revitalization Project took up the challenge again. Although the addition of light rail was a driving force, the Revitalization was always intended to be something more than just an expansion of

local transit options. It was an opportunity to re-envision the Mall as a “Great Street,” one that not only accommodated light rail, buses, autos, bicycles and pedestrians, but also featured elegant new sidewalk and station furnishings, a vigorous storefront improvement effort, and an ambitious art program.

The Portland Mall Public Art Program was, from its beginning, an essential component of the Revitalization. Public art staff participated fully in the development of the project's defining document, *The Urban Design Framework* (UDF) and public art was key to achieving the goals it set out. The broad urban design principles outlined in the UDF were also adopted by the Portland Mall Public Art Advisory Committee, a voluntary group of artists and art professionals responsible for overseeing the Mall art program. These principles were:

Continuity: build on the success of original Transit Mall art

Distinction: support the identity of station areas

Activation: engage passengers and pedestrians

Clarification: help clarify use of the transit system

Durability and Maintenance: design for low maintenance.

The Mall art program had two primary missions and two budgets with which to fulfill them: \$437,000 to remove, refurbish and



relocate existing sculptures on the Mall, and \$750,000 to commission new work.

Most of the existing sculptures were purchased and installed in 1977 to coincide with the opening of the original Transit Mall. Although it was progressive at the time to have art associated with transit, the placement of the works was something of an after-thought. The sculptures were uniformly placed in close proximity to the street, where they appeared static, removed from the flow of pedestrians and with little room to view them in the round. The need to protect the artwork during construction provided an opportunity to rectify this situation. Most of the sculptures were removed from the Mall with the intention of re-siting them when heavy construction was complete.

The strategy for adding new art to the Mall was rooted in UDF principles but also reflected the goal of every TriMet public art program: to acknowledge and support local identity. In the case of the Mall, this followed a natural division of the downtown into three parts: North—between NW Irving and Burnside, Central—between Burnside and SW Jefferson, and South—between SW Jefferson and College.



Each of these areas has a distinct character that called for its own unique art treatment.

The North Mall is the home of Old Town/Chinatown with its numerous two- and three-story brick buildings and a thick aura of history. At the same time, there is a growing arts community here with new galleries opening and artists moving into empty storefronts and affordable apartments. The goal for the North Mall was to find a visual expression of the area's emerging character. The challenge for the artists was to pay tribute to the past using the language of the present. Christine Bourdette drew on an ancient tradition to develop *Cairns*, a series of abstract, stacked-stone sculptures that contribute to way-finding between Union Station and the nearest light rail stations. Daniel Duford combined sculpture and the graphic novel to tell his own

“fake legend” of *The Green Man of Portland* based on the actual history of the Old Town/Chinatown neighborhood.

Portland State University (PSU) dominates the South Mall both physically and culturally, and shares with TriMet a deep commitment to sustainability. As a result, the area received special sidewalk treatment involving planting strips and bioswales for storm water filtration. Artist Fernanda D’Agostino, consulted with a PSU environmental science professor to develop her concept for *Urban Hydrology*, a series of stone sculptures featuring the single-celled organisms used to evaluate water quality. In an act of inspired reuse, Michihiro Kosuge transformed granite from a decommissioned fountain from the original Transit Mall into the five elements of *Continuation*.

The sculptures first selected for the Transit Mall became the impetus for the creation of the Northwest Sculpture Collection in the Central Mall. The concept was to develop an area that could be experienced as an outdoor walking museum. Fifteen regional curators were invited to submit their list of the “top ten” most significant sculptors of the last thirty years who live in the Northwest and create work appropriate for permanent outdoor public display. The curators were also asked to include up to five sculptors who were at an earlier stage of their careers but showed particular promise. Eventually, these lists became a pool of twenty-four artists from which all subsequent purchases and commissions were

made. A total of ten new sculptures were added to the original twelve so that there is now a piece on nearly every block along 5th and 6th avenues, constituting an up-to-date collection of our region’s best outdoor sculpture in the city’s central core.

I-205 MAX Stations

In 2005, the TriMet Public Art Advisory Committee (TMAPAC) commissioned *Signposts, Symbols and Settlement Stories*, a cultural history report on the neighborhoods along the proposed Green Line. The intention was to provide the committee with a framework for commissioning artists as well as source material for the artists to consider when developing concepts for artwork. The report was a well-researched document that described the area’s rural past along with the more recent challenges of urban growth, such as the construction of Interstate 205 in the late 1970s.



The I-205 Public Art Program had a budget of \$495,000 to commission artwork for eight new light rail stations. Inspired by the cultural history report, the TMPAAC selected eight artists to create sculptural signposts that would help identify the new station areas and offer fresh symbols for the evolving neighborhoods. Most of the pieces produced are of notable scale, visible from both the surrounding vicinity and the highway. While these works respond to their specific locations, other elements consistent at every station provide a sense of line identity. Windscreen glass designed by Kim Hamblin is etched with silhouettes of regional birds, and shelter columns wrapped with glass tile are transformed into colorful station markers.

Richard C. Elliott and Pete Beeman both recognize local history, but with a contemporary twist. The various patterns in **Chain of Life**, Elliott's suite of works at the Clackamas Town Center Transit Center, resonate with the complexity

of Native American baskets, pioneer quilts and the double helix structure of the DNA strand. At the SE Fuller Rd Station, Beeman's **Waving Post**, an interactive kinetic sculpture, provides a healing gesture in a neighborhood painfully divided by the freeway.

Wind and solar energy animate the **Lents Hybrids** by Brian Borrello, a series of self-illuminating, plant-like sculptures at the Lents Town Center/SE Foster Rd Station. With **Johnson Creek Watershed Map** at the SE Flavel St Station, Borrello subtly reminds TriMet riders they stand only a few feet away from one of the major inland water courses of Portland.

Suzanne Lee's **Shared Vision** and Valerie Otani's **Money Tree**, reference symbols of renewal and hope found in the folk art of the multicultural communities of southeast Portland. With its ornate cut-metal lanterns, Lee's illuminated sculpture at SE Holgate Blvd Station becomes a beacon of optimism. Images signifying prosperity appear in the intricate branches of Otani's tree-shaped sculpture at the SE Powell Blvd Station.

Nature provided the inspiration for both Carolyn Law and Anne Storrs. **Sky to Earth** by Law alludes to the movement of the wind as her colorful, yet functional, chain link fence energizes the entire site of the SE Division St Station. Storrs hones in on a single element of the landscape in **Tall and Fallen** at the SE Main St Station, using it as a metaphor open to multiple interpretations.



From one end of the line to the other, from Portland State University to Clackamas Town Center, the MAX Green Line provides pedestrians, passengers and even freeway drivers the opportunity to experience high-quality artwork by many if not most major sculptors in the region. While the light rail physically knits our community together, this new collection of art is a civic amenity that contributes to our cultural heritage and confirms our shared humanity.

Mary Priester and Michelle Traver
TriMet Public Art Program



PORTLAND TRANSIT MALL
NEW WORK

Christine Bourdette

Cairns, 2008

Silver ledgestone

NW 5th and 6th between Irving and Glisan

My inspiration for *Cairns* came from the man-made stacks of stones that have historically served as landmarks for navigation, memorials, rituals and commemorative markers all over the world. Travelers on cross-country hiking trails traditionally add stones to cairns as they pass, resulting in animated and sometimes precarious stacks of rocks and pebbles.

This evidence of our comings and goings, often in rather comical human form, signify safety and reassurance in the wilderness. In the urban wilderness, finding one's way through the various stages of hurry-up-and-wait is just as significant.

I am fascinated with all the ways my fellow citizens and I learn how to navigate our surroundings. My specific intention for these stacked stone forms was to mark the path to the light rail stations as well as to celebrate points of arrival and departure.

Masonry: Cliff Townsend Masonry, Inc.
Oregon City, OR





Daniel Duford

The Green Man of Portland, 2009

Bronze, cast concrete, porcelain enamel on steel

NW 5th and 6th between Burnside and Glisan

With *The Green Man of Portland*, I have created a fake legend. It goes like this: ever since Portland's founding there have been sightings of small green archers. Whenever the archer hits someone with an arrow, her vision changes: flowers grow from the heads of passersby, a building called The Greenwood appears, and a giant tree towers over the city. On certain nights, a great white celestial stag is spied in the skies over Portland.

The piece consists of two sculptures and eight "story markers," told as a poem over ten blocks of Old Town and Chinatown. The images in the panels combine the visual language of seventies horror comics and WPA (Work Progress Administration) posters. Pedestrians and riders come upon the story in fragments, depending on their routes through the neighborhood.

The legend encompasses all the varied, transitional communities that call Old Town and Chinatown home. My great hope is that *The Green Man of Portland* will quietly twine itself into the fabric and many-layered history of the community.

Bronze: Blue Mt Fine Art Foundry, Baker City, OR

Cast concrete: Architectural Reproductions, Portland, OR

Porcelain enamel on steel: Winsor Fireform, LLC, Tumwater, WA





The Green Man of Portland

1.

It began as all things do.
A bird, a seedling, a fire.
Roots.

Buried, chopped, masticated by worms,
Each burial brings a thousand new lives.
This is the story of the Green Man of Portland.

2.

The archer, sure footed and steady handed,
Stays invisible among the cedar shakes
And mud streets of old Portland.

Only with that faint pin prick
Does the secret world turn visible
His aim is sure and true—
the Green Man of Portland.

3.

What does he show you?
First there's the Greenwood
That Flying Dutchman of buildings.
Sneaking among the blocks of construction
With its balustrade of foliate heads
It is the home of the Green Man of Portland.

4.

When the blooms burst
From the soil of the brows
Of all the people in this green town,

And the scent and taste
Goes virescent and fresh,
Then you've been chosen
by the Green Man of Portland.

5.

Let us not forget
Old Doug Fir's boughs towering
Above Forest Park.

The unnoticed source of it all,
A vast nurse log
The Green Man of Portland.

6.

The laurel-headed stag
Stalks the night sky,
The stag itself stalked by the archer.

Only the arrow-struck can track
Its nightly trek from dawn to dusk,
Pursued by the Green Man of Portland.

7.

The flooding droves
Come to cut timber,
Make steel and farm
The rich bottomlands of the Willamette.

The railroads and ships
Welcome at the shore
And even the shunned
Are held in the arms of the Green Man of Portland.

8.

Is the Green Man one man?
The Green Man is not one man at all
But everyone
And all at once.

The archers teem the old streets
With green bows and rooted tips,
You may be the Green Man of Portland.



Mark R. Smith

Reading the Street, 2008

Enameled and laminated glass, stainless steel

SW 5th between Oak and Stark

Reading the Street consists of a series of eight glass panels with images of silhouetted figures arranged in horizontal rows. Through body language and gestures, the images are meant to be read and deciphered like text, as the work addresses the complicated nature of human interaction in crowded urban thoroughfares. As people cross paths with one another, encounters can be intimate and anonymous at the same time. They are also multilayered and flavored by each individual's perception of archetypes: the street vendor, the disabled vet, the corporate VP, the student activist or the sports fan.

Through visual transparencies and overlays of images, I was attempting to obscure any clear reading of an individual's appearance or behavior. Changes in light and atmosphere affect the translucent surfaces of the glass panels. Under direct lighting, the figures appear somewhat stationary and fixed. When the panels are backlit, the figures appear to be in flux. In other words, people are not always what they appear to be.

Glass: Glasmalerei Peters, Paderborn, Germany
Steel: Madden Fabrication, Portland, OR





Mark Calderon

Floribunda, 1998

Bronze 3/3

SW 5th and Stark

Floribunda is one of a series of works I made in the late nineties inspired by the hairstyles found in Japanese Buddhist sculpture in the twelfth and thirteenth centuries. Much of my work from that period was inspired by religious images of ancient cultures and consisted of larger than life-size pieces—head-like in form—meant to be displayed on a wall.

Floribunda is the only free-standing work from this series. It is comprised of two hemispheres that come together into one form. Repeated ribs rise from the base and expand as they twist in a clockwise direction. They end at the midline to meet the upper ribs, which rotate in a counter-clockwise direction and culminate in a plume-like topknot. The design and pattern of the hairstyle envelops the entire form, creating a finished work that is quite abstract.

Bronze: Bronze Works, Tacoma, WA

Cris Bruch

Whistlestop for an Organ Teacher, 2009

Stainless steel

SW 5th between Alder and Morrison

Whistlestop for an Organ Teacher was designed to be a small island of stillness amidst the urban hubbub and dissonance of the downtown transit mall. The stainless steel sculpture is large enough to hold its place in a public setting, yet approachable and human scale.

My mother was an accomplished organist and teacher, and I grew up spending an inordinate amount of time around large pipe organs. I have always found these hand-built instruments to be remarkable and fascinating, particularly the mechanical action organs. While most people appreciate the sound of the instrument and the casework, I am drawn to the processes that go into the construction of the organ.

The title has a number of references. The word “whistlestop” refers to an earlier era when politicians campaigned from trains, taking their messages to small-town, far-flung constituencies. “Stop,” in organ terminology, means a rank of pipes that all speak with a similar voice. Though my sculpture is silent, it makes a direct reference to sound.

Steel: Specialty Metals, Kent, WA; Newport Manufacturing, Newcastle, WA; and Fabrication Specialties, Seattle, WA





Chris Gander

Puzzle Tower I, 2007
Stainless steel

SW 5th and Salmon

Puzzle Tower I consists of five basic geometric forms designed as an exploration of symmetry, visual balance and the creation of something familiar out of something unknown or new. I intentionally kept these forms basic and slightly vague in origin; they can be thought of as structural or architectural.

The act of combining these forms in new, perhaps unexpected, ways presented interesting problems to me as an object maker. I equate the act of solving these problems to basic human tendencies: searching for meaning, significance and understanding.

Just as puzzles rely on clues and speculations for their resolutions, *Puzzle Tower I* invites viewers to make connections—to speculate and find meaningful personal references from something unknown or unfamiliar. It is my hope they will equate this experience to the act of thinking and resolving.

Steel: Chris Gander

Rick Bartow

The Responsibility of Raising a Child, 2004

Cast 2009, Bronze 2/10

SW 5th and Taylor

Symbols of parenting and life cycles are woven throughout *The Responsibility of Raising a Child*. At the center of the sculpture is the Native American trickster—coyote—representing life that is out of balance. On the back of the coyote is the Grandmother's mask. In many tribal communities, the matriarchs are the doctors who put lives back in balance.

Above the Grandmother's mask sits a coastal bird, the Killdeer. This legendary mothering bird distracts predators approaching the nest by acting wounded and hobbling away.

Representing the struggles of parenthood, a pair of salmon circle a burden basket. Salmon endure great hardships and eventually give up their lives to have children. A lamprey eel feeds on the male salmon, showing us the naturally occurring interdependence of species.

Peering out of the burden basket is a wide-eyed infant modeled after my own daughter, Lily. The sculpture started out expressing the difficult circumstances and troubled life of single parents, often grandparents stepping in to raise a child. But when I placed Lily in the basket it became a hopeful, encouraging and optimistic work.

Bronze: Cascade Fine Arts Foundry, Damascus, OR





Fernanda D'Agostino

Urban Hydrology, 2009

Carved granite

SW 6th between Hall and Mill

My concept for *Urban Hydrology* was to create a visually compelling urban journey that reveals some of the investigations in environmental science taking place at nearby PSU. A professor there told me that one problem humans have in addressing environmental problems is our limited ability to perceive at different scales. Many important things are simply too small or too large for us to comprehend. This made me think it would be valuable to reveal some hidden phenomenon, in particular the beautiful single-celled organisms used to evaluate water quality in urban streams.

Twelve oversized diatoms carved in granite are sited in the biofiltration strips unique to the southern portion of the Transit Mall. Placing them in the water filtration strips adds a supporting layer of content to the landscape.

With *Urban Hydrology* I tried to thread the needle between beauty, abstraction and content to appeal to both academic and casual viewers.

Stone: Saldana Stone Sculptures









Michihiro Kosuge

Continuation, 2009
Carved granite

SW 6th between Clay and Columbia

With the five sculptures that make up *Continuation*, I reused red granite from an earlier sculpture and fountain installation on the bus mall. The designated location for the work was unusual in that it encompassed the outdoor spaces of a privately-owned hotel as well as the adjoining sidewalk. For me, the material and the site presented both opportunities and challenges. In particular, I wanted to create relationships between the multiple pieces while allowing each piece to stand on its own.

For the concept, I began by studying the stones, which were relatively small and with curved edges. Their size and shape were central in determining what the final work would look like.

The resulting five sculptures involve interconnecting visual elements that include repetition, tension and stability. Hopefully, each viewer will have a unique opportunity to enjoy the pieces from different perspectives and to understand the relationship of the sculptural shapes to one another.

Granite: Kosuge Studio

Patti Warashina

City Reflections, 2009

Bronze and granite

SW 6th and Main

In conceiving *City Reflections*, I thought about life on an urban public walkway. The transit mall between Salmon and Main, where my two bronze sculptures are located, is in the heart of Portland where business, civics and culture all come together.

The standing figure is a stylized version of a strong female in both a classical and minimal form. The watching dog acts as a counterbalance to the female figure and is the friendly canine companion that is so much a part of our popular culture.

Black geometric shapes on the bronze sculptures reference elements of the human body and reflect the shapes and shadows of the surrounding buildings. The black shadows on the sidewalk serve as a natural transition to the pedestrians on the street, as well as indicating the time of day.

The smaller copper shapes scattered on the surface of the figures represent computer-generated forms, which speak to the times we live in.

Bronze: Blue Mt Fine Art Foundry, Baker City, OR
Granite: Raimore Construction, Portland, OR





Malia Jensen

Pile, 2009
Bronze 1/3

SW 6th between Alder and Washington

Much of my work involves animals and objects combined into situations suggesting a narrative or parable. I think of *Pile* as an homage to the Portland I knew as a kid—a tougher, grittier Portland. It's a kind of totem of portraits that can be arrayed in the mind into various stories.

The crate as a base represents Oregon's agricultural foundation and its tradition of hands-on work. The pillow is a stand-in for home, wherever one finds it. The phonebooks mark my affection for the tactile aspect of information and searching, a relic of another era as we rely increasingly on electronic media.

Pigeons and crows are urban birds, traveling between a paved-over city environment and an airborne wilderness that hints at what has been lost. The pigeon has a patient forbearance while the more ambitious, perhaps imperious, crow seems to consider how or where to go next.

So even as you find your way—to a bus or to your future—it's useful to consider where you've been.

Bronze: Calcagno Foundry, Boring, OR

Mel Katz

Daddy Long Legs, 2006
Painted aluminum

SW 6th and Stark

In *Daddy Long Legs*, I combined elements of sculpture and painting to create a counterpoint and contrast that add to the complexity of the work. My father was a tailor, and growing up I was influenced by watching him work with templates to cut pattern pieces. Many of the shapes I use resemble these pieces.

I began my career as a painter, but after turning to sculpture discovered I could create shapes with colors. When I used paint on my materials, whether wood, plastic or cast concrete, the variations brought me back to where I had started as a painter.

This free-standing aluminum sculpture maintains a flat surface but the painted interior shapes that overlap and interlock give the illusion of dimension. To me, this is a painting issue. The lower half of the sculpture, with its elongated black shapes and welded base plates, suggest pant legs. This became my reason for naming it *Daddy Long Legs*.

Lazer cutting: BBC Steel, Canby, OR
Masking: Aztec Sign & Graphics, Portland, OR
Painting: Dura Industries, Portland, OR





John Buck

Lodge Grass, 2000

Bronze 1/3

SW 6th and Oak

The title of my sculpture, *Lodge Grass*, refers to a town in Big Horn County, Montana, that was originally settled by Native Americans. Lodge grass is also the name for a range of plants used by indigenous people to make shelters. As the environment has evolved and useful plants such as lodge grass have disappeared, the thistle and other noxious weeds have replaced them, in the same way that wilderness areas have been replaced by suburban developments.

In this sculpture I have substituted symbols and imagery for the figure's head and shoulders. One form is an abstract shape suggesting a teepee reflected in water. The other more dominant form is that of a thistle, the first plant to pop back up after you've cleared the land.

In making *Lodge Grass* I whittled and chiseled the figure from laminated wood, and then cast it in bronze. The greenish patina is the natural color of bronze after it has weathered over a long period of time.

Bronze: Walla Walla Foundry, Walla Walla, WA

Bruce Conkle

Burls Will Be Burls, 2009
Bronze and cast concrete

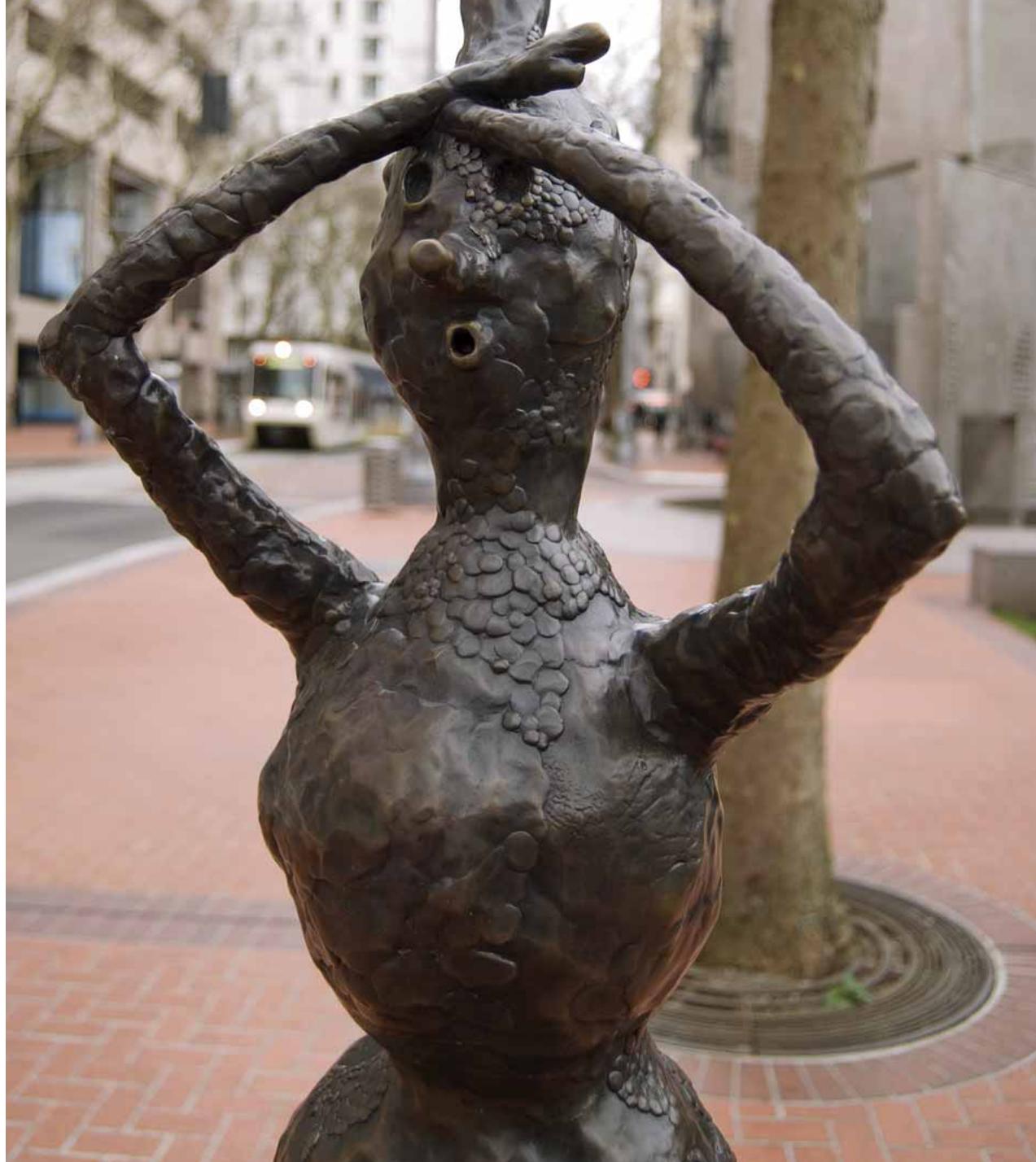
SW 6th between Ash and Burnside

Burls Will Be Burls is my tribute to snowmen and to the forests of the Pacific Northwest. I consider snowmen the proverbial “canary in the coal mine” for climate change, as they won’t withstand warming of more than a few degrees, and must evolve to survive changing conditions.

The cast bronze figures of *Burls Will Be Burls* represent what might happen when a snowman melts and nourishes a nearby living tree. Water is absorbed by the roots and carries the spirit of the melted snowman up into the tree where it manifests itself as burls. By using recycled cardboard to model the bases, I created monuments to the prior life of the trees before they are cut down and used for paper products.

One of the burl figures gazes at a column of precariously stacked snowballs, looking back to his frozen watery past while contemplating his future. This columnar formation of spheres—thought of as an “Endless Snowman”—is a riff on “Endless Column” by Constantin Brancusi. The far figure, closer to Pine Street, strains to see the other works, attempting to focus on both the column and her own burl kin.

Bronze and cast concrete: Blue Mt Fine Art Foundry,
Baker City, OR







3 John Killmaster, *Untitled*, 1977, Cor-ten steel, porcelain enamel
SW 5th and Pine



7 Don Wilson, *Interlocking Forms*, 1977, Indiana limestone
SW 5th and Washington



4 Ivan Morrison, *Untitled*, 1977, Painted aluminum
SW 5th and Oak

Original Transit Mall Art Steering Committee

Bill Roberts
Bill Fletcher
Donald Jenkins
Edgar Waehrer
Rachel Griffin
Gunnar Ingraham

Staff

Emily Carpenter
Tom Houha
Byron McCulley
Roger Shiels

Project # 1 Jury

Large Fountain Sculpture (Lee Kelly)

Ruth Asawa
Rachel Griffin
Jim Haseltine
Joan Shipley
Pietro Belluschi

Project #2 Jury

Medium Sized Fountain with Sculpture (Robert Maki)

Louis Bunce
Henry Hopkins
Hope Pressman
William Fletcher

Project #3 Jury

Medium Sized Sculpture (Don Wilson)

Michael Mathers
Peter Hero
Maribeth Collins
Donald Jenkins

Project #4 Jury

Sculpture Collection (Hanson, Kelly, Killmaster, McCulloch, Morrison, Schuler, Taylor, West)

Ed Carpenter
Mary Beebe
Anne Crumpacker
Edgar Waehrer

ORIGINAL COLLECTION

When the original Portland Transit Mall opened in 1977, public art in a transit setting was a groundbreaking innovation, both locally and nationally. For the federal funding agency Urban Metropolitan Transit Administration (UMTA), Portland's program represented its initial foray into the world of public transit art. Locally, the artist selection process involving artists, architects and citizens became the national model for UMTA's Art in Transit program.

The Portland Transit Mall was the largest and most cohesive public art program undertaken in Portland to date. The Metropolitan Arts Commission (now the Regional Arts & Culture Council) administered the process for TriMet to select artworks and sculpture fountains that would enliven the pedestrian environment. The Portland Mall Art Steering Committee provided oversight, creating additional juries made up of artists, architects, citizens and steering committee members for specific projects that included a large sculpture fountain, a mid-sized sculpture within a pre-designed fountain, a medium-scale sculpture and a group of individual sculptures. The Committee chose to focus on Pacific Northwest artists, to be selected through open competitions, for all but the large fountain competition. Ultimately, all of the artworks were given to the City of Portland.

The large sculpture fountain at SW 6th and Ankeny was the result of a national competition. Oregon sculptor Lee Kelly won the competition because, as juror Rachel Griffin noted, his sculpture "impressed us with its promise to stand up in an urban environment." Over a series of months and many meetings, the juries selected the sculptures they believed to be the best of their time. In the 1980s and early 1990s, additional works were added through gifts and smaller renovations to the mall. As part of the current project, the Douglas Goodman family provided the *Winter Rider No. 2* by James Lee Hansen.

Thirty years later, the renovation of the Transit Mall and the addition of light rail afforded us the opportunity to restore and re-site all of the original artworks*. From the Norman Taylor sculpture, *Kvinneakt*, made famous in the poster entitled "Expose Yourself to Art" starring former Portland Mayor Bud Clark, to Kathleen McCulloch's *Cat in Repose* and all the sculptures in between, we studied each piece and worked with TriMet to create new placements of the original mall art mixed with the newly acquired works.

Kristin Calhoun, Public Art Manager
Regional Arts & Culture Council

*Matrix by Charles Kelly was not reinstalled due to structural flaws.



9 Kathleen McCullough, *Cat in Repose*, 1977, Indiana limestone
SW 5th and Morrison



10 Georgia Gerber, *Animals in Pools*, 1986, Bronze
SW Yamhill and Morrison between 5th and 6th



13 Robert Maki, *TRIMET*, 1977, Painted aluminum
SW 5th between Madison and Main



16 Tom Hardy, *Running Horses*, 1986, Bronze
SW 6th and Madison



18 James Lee Hansen, *Winter Rider No. 2*, 2003, Bronze
SW 6th between Salmon and Taylor



19 Melvin Schuler, *Thor*, 1977, Copper on redwood
SW 6th and Taylor



20 Norman Taylor, *Kvinneakt*, 1975, Bronze
SW 6th and Morrison



22 Bruce West, *Untitled*, 1977, Stainless steel
SW 6th and Washington



24 James Lee Hansen, *Talos No. 2*, 1977, Bronze
SW 6th and Stark



26 Lee Kelly, *Untitled Fountain*, 1977, Stainless steel
SW 6th and Pine



28 Don Merkt, *Driver's Seat*, 1994, Galvanized steel
SW 5th and Irving



Anne Storrs

Tall and Fallen, 2009

Pigmented concrete, stainless steel

SE Main St Station

The inspiration for *Tall and Fallen* came from the beautiful fan-shaped leaf of the Ginkgo biloba. A group of these trees planted around the Main Street platform reinforced my idea to make this sculpture for this station.

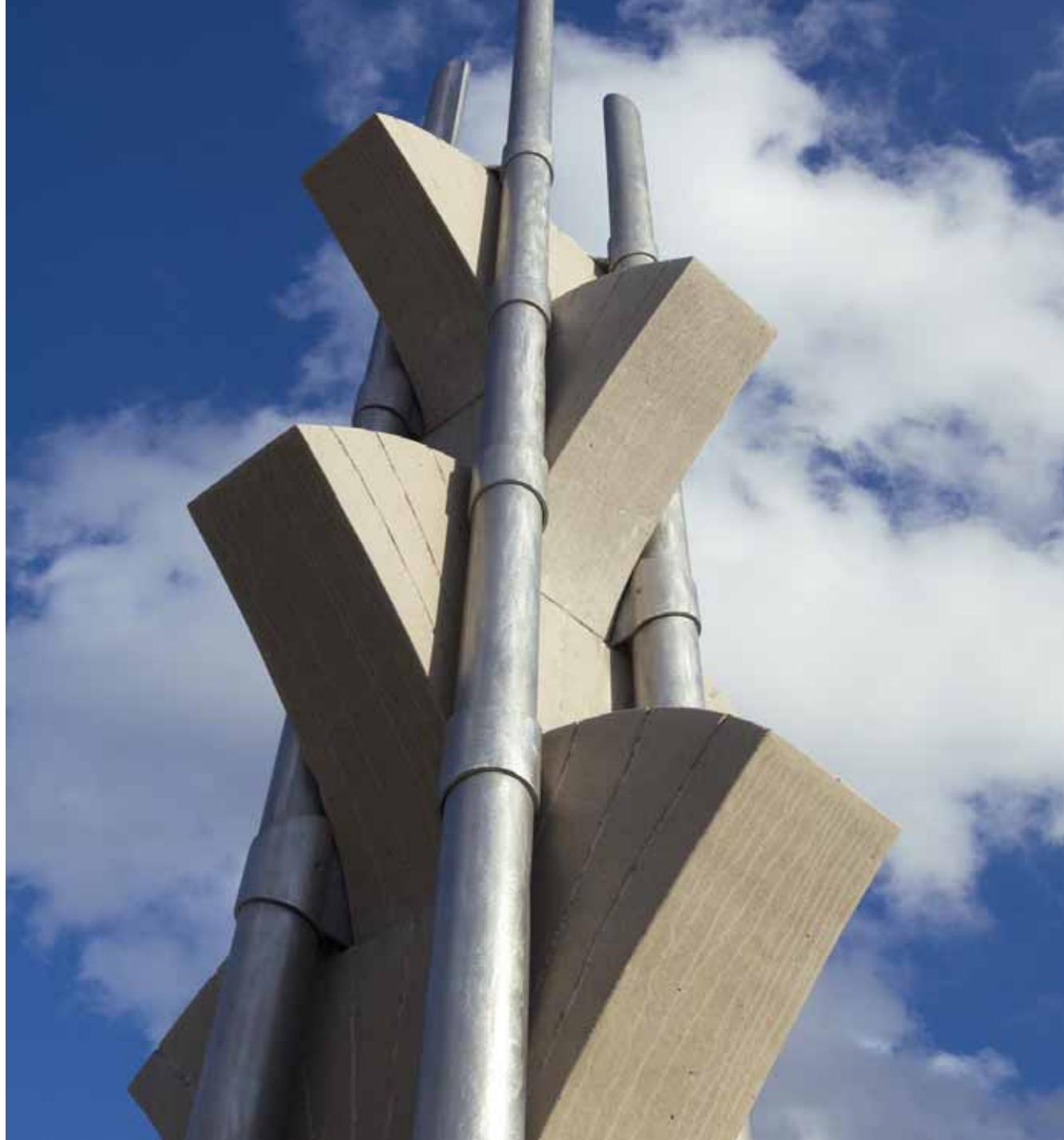
Tall consists of seven abstracted ginkgo leaves cast in concrete. The top of the leaf form is notched so the pieces interlock and stack inside four stainless steel poles. I like this combination of materials, and the way the piece goes together makes me think of an erector set. It also reminds me of a spinal column, or maybe an emerging plant.

Fallen, constructed with the same leaves stacked singly or in pairs, suggests the ginkgo trees' fallen leaves, and is a metaphor for the ordering, scattering and reordering of people riding the train.

Some say the leaf of this ancient tree, if taken as an extract, aids the memory. So this sculpture might help you remember this is Main Street, and you might remember other things too.

Precast concrete: Michael's Precast Concrete, LLC, Boring, OR

Steel: Jim Schmidt/Art and Design Works, North Plains, OR









Carolyn Law

Sky to Earth, 2009

Custom-colored, vinyl-clad fencing

SE Division St Station

Sky to Earth is a vivid sky blue, vinyl-clad fence that rides the visual edge between the light rail tracks, the I-205 freeway lanes, and the expansive topography of the surrounding land.

The fence can be viewed at many speeds and from many angles. Its flowing and changing sculptural line shifts between solid and transparent, and activates the site and the experience of riders as they use the train and the station. It is also visible to people on the freeway and in the street.

The *Sky to Earth* site is an intense place with a sensory undercurrent of the sky and the wind. The wind is almost a constant. Grasses ripple elegantly and hypnotically, registering the caprice of the wind's direction from moment to moment. The artwork plays with this notion while embracing the entire station.

Fabrication and installation: Portland Fence Company, Portland, OR

Valerie Otani

3 *Money Tree*, 2009
Stainless steel, Plexiglas

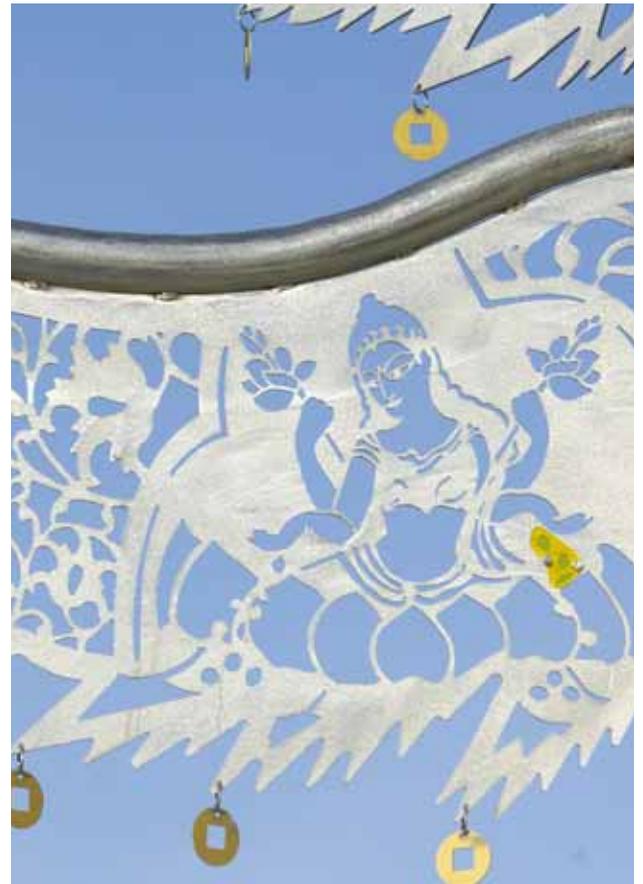
SE Powell Blvd Station

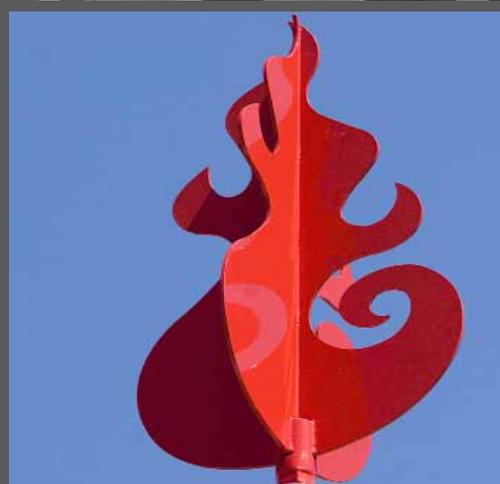
Money Tree was inspired by a 2000-year old bronze sculpture from the Eastern Han dynasty at the Portland Art Museum. I loved its lacy form, which reminded me of the art of paper cutting. This led me to make a tree for East Portland that would symbolize the revitalization of the neighborhood and hope for the prosperity of the new immigrant communities.

The overall form of *Money Tree* evokes a Douglas Fir, the familiar trees that once stood on this site. Each branch takes its design from the folk art of the cultures of the neighborhood. In China, a carp in combination with a lotus carries the wish for successive years of abundance. Gold coins cascade from the hand of the Indian goddess Lakshmi. A unique branch designed by Arab-American artist, Huda Totonji, uses calligraphy to form the wings of a bird. Atop it all is a phoenix, a symbol of rebirth that represents how the new light rail line contributes to the regeneration of the neighborhood.

Steel: Jim Schmidt/Art and Design Works, North Plains, OR; and John Groth/Water Jet Design, Hillsboro, OR









Suzanne Lee

Shared Vision, 2009

Stainless steel, paint, fiber optic lighting

SE Holgate Blvd Station

Lanterns are popular festival decorations associated with gaiety and rejoicing that remind us of the security of a light in the window.

The lanterns at the Holgate station represent prosperity as the richness of positive social interaction and communication—the very essence of neighborhood. Embracing family, home and community, my sculpture symbolizes the revitalization of an area previously identified by low income, high crime, indifference and division. These culturally referenced lanterns “light the way,” emphasizing a sense of well-being and celebrating many voices being heard. Light is defined as something that makes vision possible. Using light as a metaphor for expanded awareness, the lanterns reflect public knowledge, insight and joy.

The shapes and patterns of the lanterns were inspired by traditional designs from Asian, Russian, European, Latin American, African, Moroccan and Native American cultures. *Shared Vision* stimulates both personal and communal memory, capturing past and present cultures and mirroring them back to their communities.

Steel: Bob Skerl, Suzanne Lee and Laser Cutting Services, Tualatin, OR

Brian Borrello

Lents Hybrids, 2009

Powder-coated steel, vertical wind turbines, photovoltaic panels, light-emitting diodes

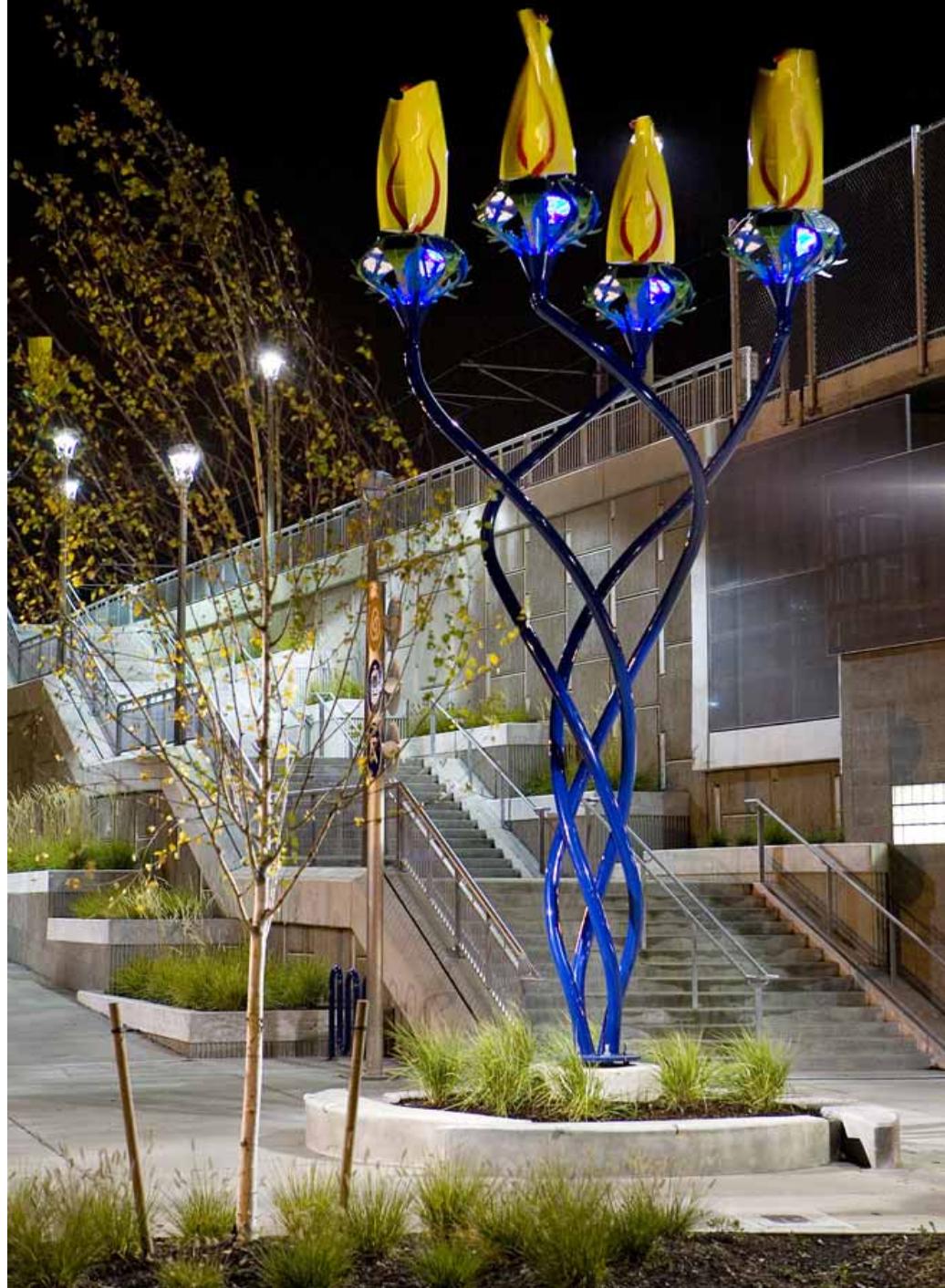
Lents Town Center/SE Foster Rd Station

Lents Hybrids at Lents Town Center is a series of spiraling plant forms with “buds” that generate energy through a hybrid system of wind and solar generators. The plants are evocative of the long grasses that may have grown in the meadows around here; the buds are symbolic of unfolding beauty and potential for the Lents neighborhood.

I made the *Lents Hybrids* tall and colorful and sited them throughout the station to help riders find their way to the platform. They also serve as strange biomorphic entities that respond to environmental conditions with their expression of light and movement.

Vertical axis wind turbines spin at the slightest breeze, and solar panels collect energy even on cloudy days. Blue LED lighting is programmed to pulse with the range of available energy, glowing gently with an intermittent “heart beat” in low power, and flashing rapidly in times of high power gain from wind and sun. I like to think of *Lents Hybrids* as sculptures that constantly change and at night come alive like giant night blooming flowers.

Steel: Brian Borrello and Albina Pipe Bending Co., Inc.
Tualatin, OR









Brian Borrello

Johnson Creek Watershed, 2008
Pigmented concrete, stainless steel

SE Flavel St Station

Maps are a way of connecting people to places, guiding them and allowing them to take a mental journey before they make the actual physical one. People find places meaningful through their memories and experiences of the space, and maps help facilitate this. With *Johnson Creek Watershed Map*, I wanted to remind riders and the local community of their regional watershed, one of the major inland watercourses of Portland.

The five circular medallions in stainless steel and pigmented cement at the SE Flavel Station represent the five tributaries that comprise the Johnson Creek watershed. At the station, you stand only a few feet from Johnson Creek, a vital flowing body of water that is joined by other creeks—Veterans Creek, Mitchell Creek, Kelly, Butler, and Badger Creeks. All flow into the Willamette River, which in turn flows into the Columbia and on to the ocean.

Leonardo daVinci said: “When you put your hand in a flowing stream, you touch the last that has gone before and the first of what is still to come.”

Steel: Brian Borrello and BBC Steel, Inc., Canby, OR
Concrete: South Corridor Contractors and Ross Island Sand & Gravel Co., Portland, OR

Pete Beeman

***Waving Post*, 2009**

Stainless steel, powder-coated steel and aluminum

SE Fuller Rd Station

The forms of *Waving Post*, my stainless steel and aluminum sculpture at Fuller Rd Station, are visually suggestive without being too explicit. When I designed the yellow and red horizontal elements, I wanted them to suggest different things to different viewers. One person might see a human spine while others see a dinosaur bone, bird wings or a building truss.

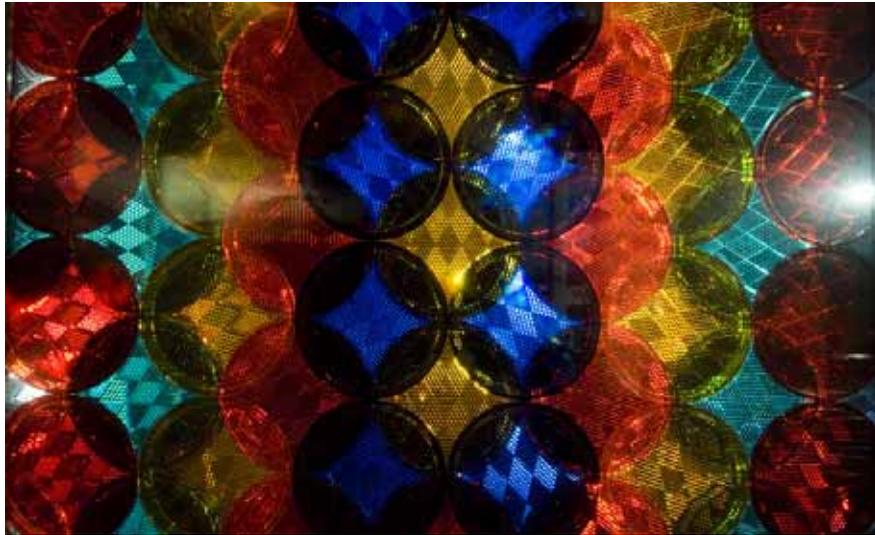
The Fuller Rd Station is located in an old neighborhood named for an Oregon Trail family. When the freeway went in, the neighborhood was bisected and mostly eliminated. When I realized that a one-block piece of Con Battin Road continued on the other side of I-205, I wanted to make a sculpture that could wave hello at the long separated street across the way.

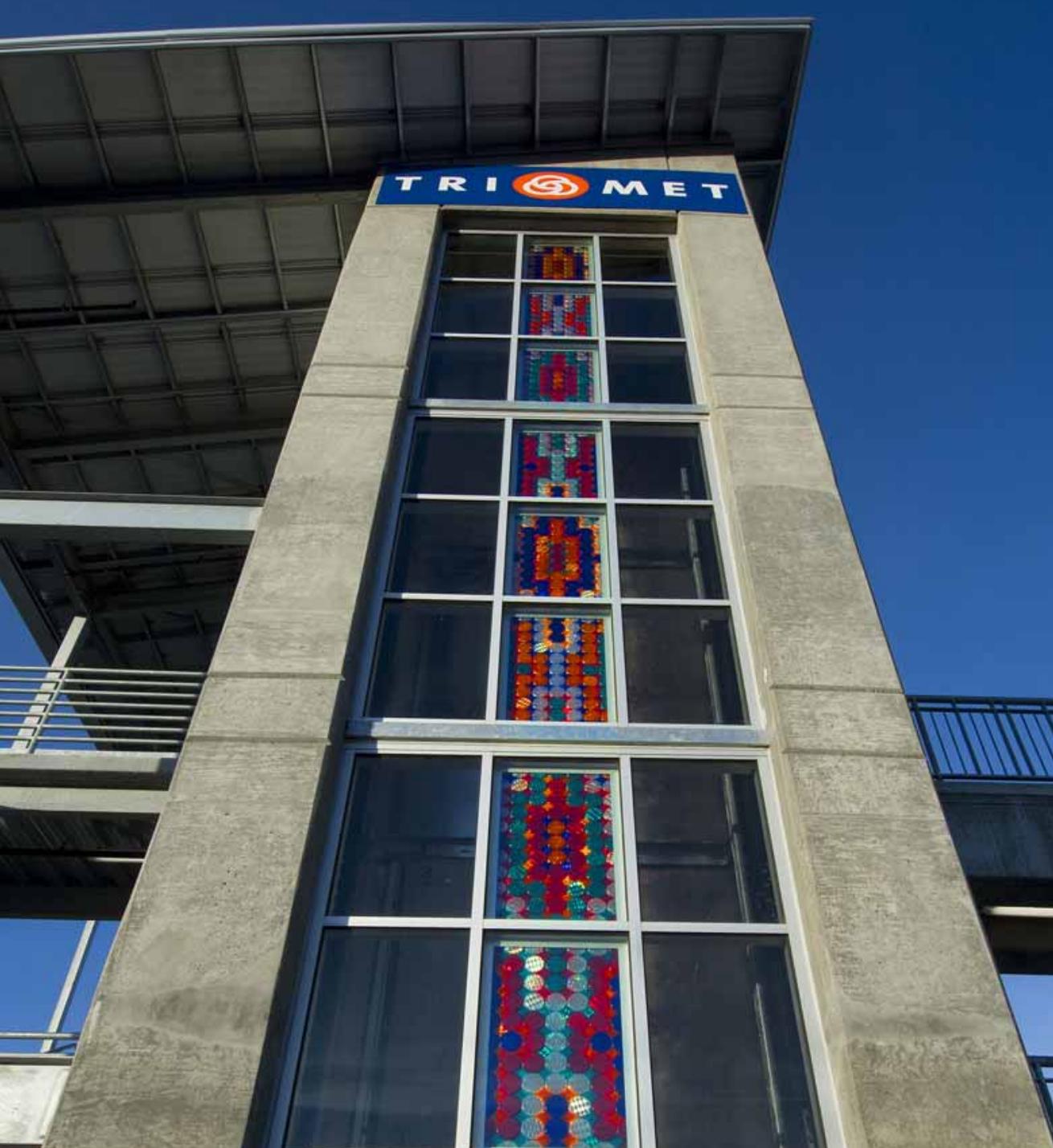
It is important to me that public art be engaging. *Waving Post* invites viewers to turn the crank, bring the sculpture to life, and wave to the neighbors.

Steel and aluminum: Pete Beeman and IRC Aluminum and Stainless, Portland, OR









Richard Elliot

Chain of Life, 2008

Galvanized steel, platform pavers

Twisted Ribbon, 2008

Acrylic reflectors, Plexiglas

Clackamas Town Center Transit Center

My work combines elements of primal symbolism with modern technology. Rectangles, stars, diamonds and waveforms are images used by cultures throughout the ages to describe the workings of the cosmos. Symbols speak to a deep understanding of the inner-connectedness of all things.

The first link in this chain is on the station platforms. Brick pavers express a design inspired by the complex patterns of native Clackamas basketry.

The next link in time honors Oregon's pioneer quilt makers. My long-time study and appreciation of quilts inspired the cut steel designs on the guardrail panels.

Twisted Ribbon, a twenty-eight foot tall artwork installed in the windows of the elevator facing Clackamas Town Center, is the contemporary link. Nine acrylic panels faced with two layers of multi-colored reflectors suggest a ribbon-like pattern of DNA. The brilliant light reflected from *Twisted Ribbon* creates an energy that connects the body and spirit.

Acrylic reflectors and Plexiglas: Richard Johnson
Steel: Jerry Wayne Bement and Galvanizers Co.,
Portland, OR

TIMELINE

1969

Oregon Legislature enables formation of public transit districts. TriMet is formed and takes over Rose City transit.

1978

The 22-block downtown Portland Mall opens for bus service only.

1983

I-205 completed, with a dedicated transitway along a portion of the highway.

1982-86

The 15-mile Banfield light rail project from downtown Portland to Gresham is constructed.

1993-98

The 18-mile Westside MAX is constructed from downtown Portland to downtown Hillsboro.

1994

Oregon voters approve funding by 64% for the 25-mile South/North light rail extension, running from Clackamas County to Clark County, Washington.

1995

Clark County rejects financing for their segment of South/North.

1997

TriMet adopts a Percent for Art policy.

1999-2001

A 5.5 mile light rail extension is constructed from Gateway to Portland International Airport in a unique public/private partnership.

1998-1999

An Oregon-only South/North project fails in the region, but is supported within the city of Portland. Local business and community leaders persuade TriMet and Metro to develop a light rail project through North Portland.

2000-04

Construction of the 5.8 mile Interstate MAX ends ahead of schedule and under budget.

2003-2006

The south portion of South/North is studied and designed.

2007

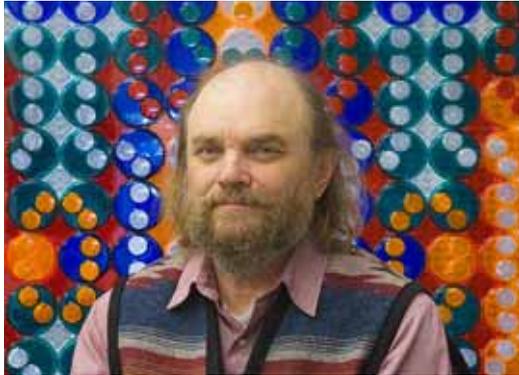
Construction begins on the 8.3 mile Green Line bringing service to Clackamas County and creating a north-south alignment in downtown Portland.

2009

MAX Green Line service begins.



In Memoriam



Richard C. Elliott
1945 - 2008

Richard C. “Dick” Elliott was well known in the Pacific Northwest for his popular public art commissions and large-scale art works comprised of industrial-grade light reflectors, which he referred to as “paintings of light.” We are grateful to have known Dick and to have experienced firsthand his bright spirit and generous nature. He was a Portland native and it seems only fitting that one of his final public artworks is here. We are honored to have such a fine example of his profound and unique work in the TriMet collection.

ACKNOWLEDGMENTS

Work on the MAX Green Line Public Art Program began in the summer of 2005 and concluded with the opening of the new light rail line in September 2009. Projects of this scope and duration inevitably involve many people from many fields of expertise pulling together with a common purpose. For us, the foundation of this effort rests on the two committees who devoted countless hours of work over a span of years to make sure that the art we commissioned was worthy and relevant to their communities. We are grateful for all their hard work, their insights and advice as they guided these programs to success.

Behind every individual artwork is a complex matrix of skills and activities and the people who provide them. We are thankful for our colleagues within the agency, especially Bob Hastings, Liz Crane and Paige Schlupp for design support, and to staff of the field offices who guided us through construction, especially Nick Flagg. While we had many excellent partners in the city and county, our relationship with the Regional Arts and Culture Council (RACC) is particularly noteworthy. Kristin Calhoun was a close partner in the planning phase of the Mall Art Program and was later joined by Keith Lachowitz who took a leading role in the artwork installation. RACC maintains the original Transit Mall art collection and will also be the guardians of the new art in the downtown segment. Tad Savinar, artist and urban planner, also played a

pivotal role, especially in helping us understand the best opportunities for siting artwork along the Mall and by complementing our efforts with his plan for “Block-by-Block” improvements. Special thanks also to Judith Partee and Jason Wasinger for expertly managing complicated installations on I-205.

Finally, we must acknowledge all twenty-one artists who endured the gauntlet that is public art with its multiple layers of review and stringent design criteria, and still gave us their very best work. Heartfelt thanks to each of them for contributing their enormous talents to this effort and for the lasting gifts they gave to our community.

Mary Priestler and Michelle Traver



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