

PHOENIX OFFICE OF ARTS AND CULTURE

PUBLIC ART PROGRAM



DOWNTOWN PUBLIC ART PROJECTS

Contact Information

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“Her secret is Patience,” Janet Echelman



LOCATION: Phoenix Downtown Civic Space

This landmark sculpture hangs above the new Phoenix Downtown Civic Space, a 2.7-acre park at the heart of downtown Phoenix and Arizona State University's new downtown campus (Taylor Street and Central Avenue)

Made of flexible polyester netting suspended 38 feet above the ground on a framework of steel rings, cables and poles, this monumental work reflects the iridescent beauty of southwestern light and makes visible the unseen patterns of desert winds. The sculpture's billowing and rippling net rises to an overall height of 100 feet and spans about 100 feet wide at its highest point. Echelman's vortex-like design for the net was inspired by Arizona's distinctive monsoon cloud formations, and by saguaro flowers and saguaro boots (which form inside the cactus and are often used as nests by birds).

Lighting

Specialized lighting gives the sculpture an extraordinary glowing presence at night. The illumination program, developed by Paul Deeb, of VOX, in consultation with the artist, changes color gradually through the seasons. Using 20 high-intensity metal halide fixtures at five optimum locations, Deeb combined a range of blue and magenta filters to enhance without overpowering the richness of the net's integrally-colored polyester fibers.

Awards: 2008 Award for Excellence in Structural Engineering to M3 Engineering from the Arizona Structural Engineering Association (ASEA).

Description:

The large three-dimensional multi-layered form is created by a combination of hand-baiting and machine-loomed knotting, and is the result of a collaborative effort with an international team of award-winning engineers. This work redefines the 'art space,' by bringing viewers eyes upwards to the sky, focused on a new celestial object.

A union of art and engineering, the sculpture's unique structure received the Excellence in Structural Engineering Award from the Arizona Structural Engineers Association (ASEA) even before it was erected, in June 2008. The award was given to Tucson-based M3 Engineering and Technology, a member of the sculpture's design and fabrication team, which is led by CAID Industries, also of Tucson.

The design, fabrication and installation of the \$2.5 million project involved a wide range of construction professions, supporting about 150 jobs.

The Civic Space artwork is Echelman's first permanent monumental sculpture in the United States. It was commissioned by the Phoenix Office of Arts and Culture Public Art Program using the city's percent-for-art art funds. These funds are part of Phoenix's capital improvement program. General purpose funding was not used for this project.

Design and Fabrication Team

Janet Echelman, artist (Boston)

Speranza Architecture, architect (Barcelona)

CAID Industries, project coordination, design/engineering and fabrication (Tucson)

M3 Engineers, steel structural engineer (Tucson)

Buro Happold Consulting Engineers, P.C. (New York), net design/engineering

Peter Heppel Associates (Paris), net design consultant

EDAW, landscape architects (Phoenix)

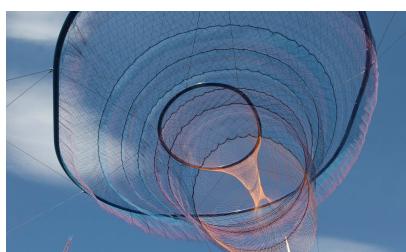
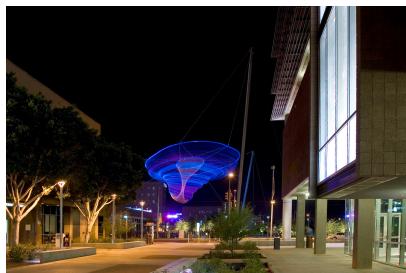
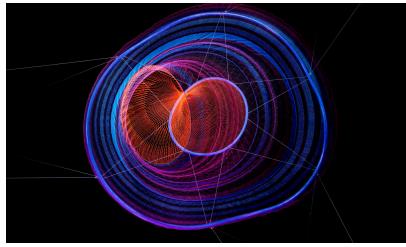
Paul Deeb, VOX, lighting design

Foresite Design and Construction, sculptural foundations and park (Tempe)

Nexus Steel, structural steel installation/erection (Tempe)

Diamond Nets, net fabrication (Washington)

NETServices, net installation (Washington)



PHOTOS BY CRAIG SMITH



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ARIZONA SCIENCE CENTER PUBLIC ART PROJECT

“Curiouser and Curiouser” – Mary Lucking

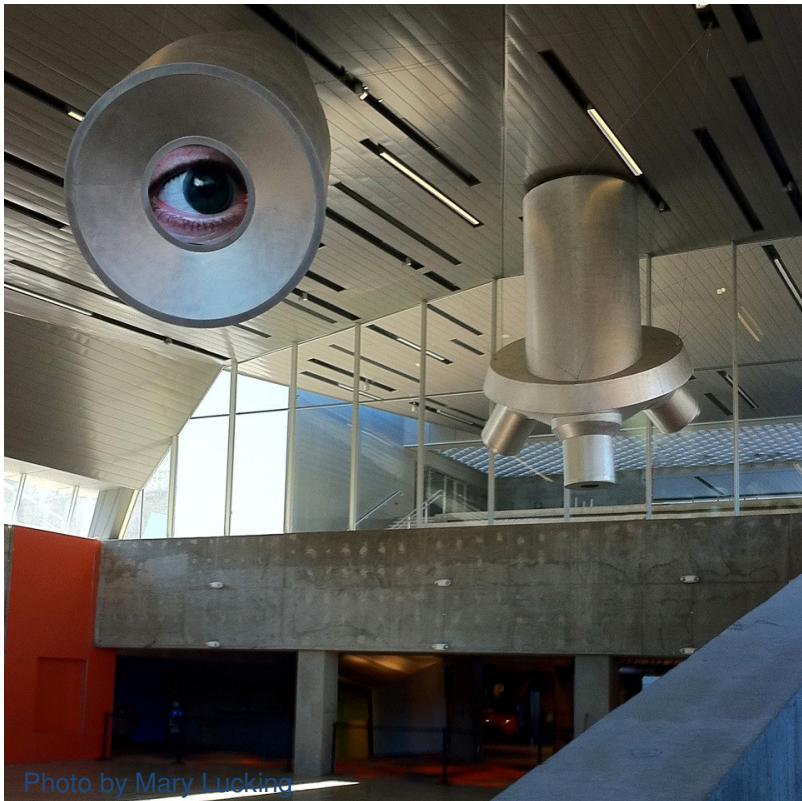


Photo by Mary Lucking

Visitors entering the new lobby of the Arizona Science Center will encounter an aluminum sculpture of an oversized telescope. Looking into the eyepieces, people see a series of short video clips: flying through around the Arizona landscape, into our night sky, zooming into a microscopic slide, and watching weather change and buildings grow: a mile-a-minute tour through the world of science, and the world of the museum.

Inside each eyepiece, there is also a small camera taking video of the viewers' eyes as they watch the videos.

As visitors continue into the lobby, giant versions of the microscope and telescope descend from the ceiling, as if puncturing through the roof from above and looking down at the lobby space. Looking into the lenses of these scopes, visitors see large eyes looking at them (live video feed from the cameras) as if they were the ones being examined.



PHOTOS BY RAPHAEL NGOTIE



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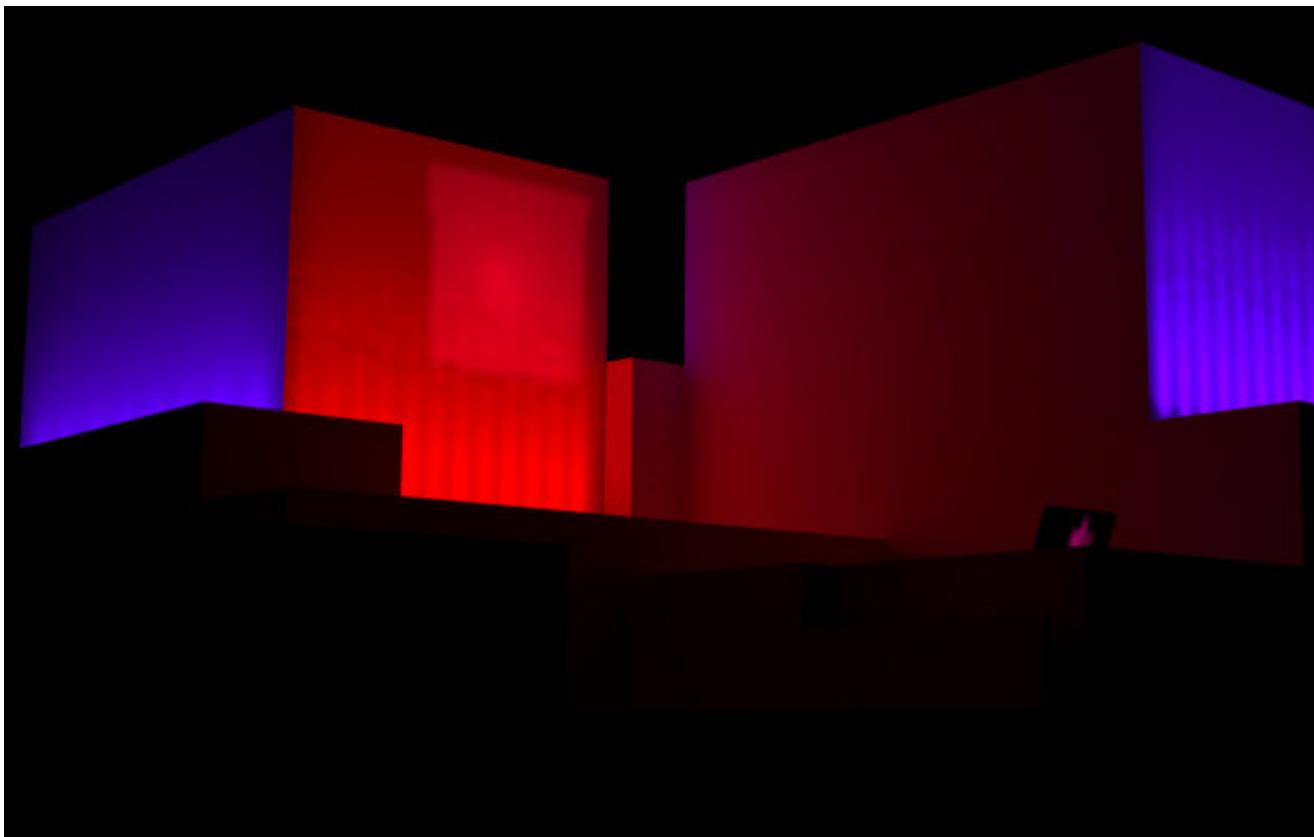
HERBERGER THEATER EXPANSION PUBLIC ART PROJECT

"Blues be there," Paul Deeb



Blues to be there is a new public art project commissioned through the Phoenix Office of Arts and Culture Public Art Program.

Lighting artist Paul Deeb designed specialized artistic lighting that helps to distinguish the exterior of the recently renovated Herberger Theater. The project washes the walls with colored light to give a luminous appearance to the existing vertical surfaces of the fly towers.



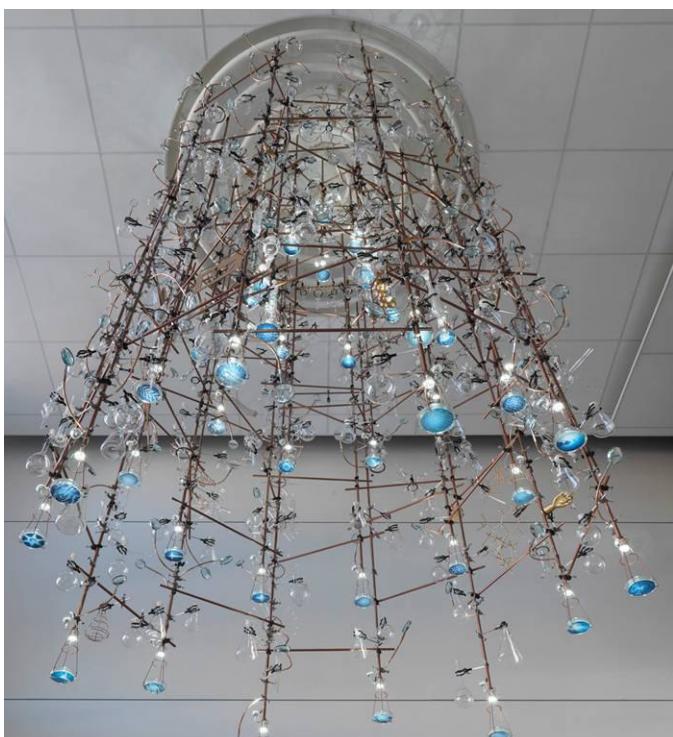
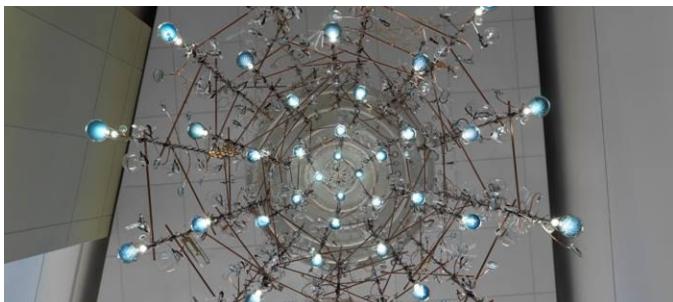
PHOTOS BY ARTIST



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PHOENIX FORENCICS CRIME LAB PUBLIC ART PROJECT

"Pattern Recognition," Ralph Helmick and Stuart Schechter



Pattern Recognition is major new work of public art in the lobby of the Phoenix Forensics Crime Laboratory, located on the southeast corner of 7th Avenue and Washington Street. Created by Massachusetts artists Ralph Helmick and Stuart Schechter, the artwork is a surrealistic chandelier that pays homage to the art of forensic science. Held together by an anarchic armature of steel rods and laboratory clamps, the artwork contains hundreds of glass beakers, flasks, test tubes, pipettes and other elegant tools of the forensics trade. Interspersed among this array of real-life equipment are scores of artist-made forms, among them molecular models of drugs, fingerprints, DNA strands, implausible conflations of lab glass, pop cultural references to police work, and over 130 magnifying glasses.

Approximately 10 feet in diameter and 18 feet high, the piece is suspended from the lobby ceiling by forty posts at the base of which are backlit Petri dishes holding graphic references to the lab's investigative specialties, as well as additional LED's. The work's title, Pattern Recognition, describes a common and recurrent theme in scientific investigation. As the title suggests, the artwork itself is a mystery to solve. Seen from the side and from an adjacent balcony, it appears to be a chaotic array of unrelated parts. From directly below, the overhead cluster of colors, forms and lights falls into a clear concentric pattern of imagery depicting the clues that forensic scientists encounter in the course of cracking criminal cases.

The dynamic between frenzied and orderly viewpoints serves as an esthetic metaphor for the lab's mission, where in the applied study of human pathology specialists share expertise in the course of evolving a comprehensive understanding of crime.

The artists worked with the Police Department and Durrant, the building architect, to integrate their work into the design of the building. The Forensics Lab public art project was developed as part of the Phoenix Office of Arts and Culture's Public Art Program. It was made possible by Police Percent for Art funds.

PHOTOS BY ARTIST



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CRONKITE SCHOOL OF JOURNALISM PUBLIC ART PROJECT

“The Passive Solar Light Engine,” Paul Deeb



Paul Deeb's artwork is a centerpiece along Taylor Street, a major pedestrian corridor at the heart of ASU's downtown Phoenix campus. Deeb designed the art as part of the building's 71 x 17-foot glass stairwell façade. The work is both visual and practical. In addition to producing a sun-driven, ever changing display of light and color, it helps to lower the building's consumption of energy by transferring heat from the façade. To accomplish these things, Deeb designed a window system that sandwiches a narrow chamber between two curtains of frosted glass. The chamber contains scores of suspended optical lenses, prisms and reflectors that spin slowly in place as air flows upward from the base of the stair tower. These spinning elements cast slowly-moving reflections of light and color onto the glass, both inside and outside. The movement of the effects may be almost imperceptible in the morning, when air in the chamber is relatively still. As the day wears on, and sunlight heats the south-facing façade, the movement accelerates, creating lacy patterns and hot spots of subtly-colored light that often appear to have come from under water. Special lighting gives the artwork a luminous presence after dark.



PHOTOS BY ARTIST



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PHOENIX CONVENTION CENTER PUBLIC ART PROJECTS

Artwork has been a critical component of the Phoenix Convention Center since it originally opened in 1972. Building upon this civic commitment to the arts, the City, through the Phoenix Office of Arts and Culture Public Art Program, commissioned new artworks by local, regional and national artists to be incorporated into the expanded Phoenix Convention Center. These works offer a variety of perspectives on life in Phoenix, the United States, and the world in the 21st century, and join several other pieces in the Convention Center's extensive collection.

Public Art Program Budget and Funding:

The Phoenix Public Art Program was established in 1986 and, has involved artists in the design of every kind of city building and space, ranging from streetscapes, freeway overpasses and pedestrian bridges, to canal trails, parks and libraries. The Phoenix Public Art Program is managed by the Phoenix Office of Arts and Culture and has commissioned more than 120 public art projects in the past 20 years.

The Phoenix Convention Center's \$3.2 million public art budget comes from three capital improvement program bonds:

- Phoenix Convention Center Capital Improvement Percent for Art Funds
- Street Transportation Capital Improvement Percent for Art Funds
- Water Department Capital Improvement Percent for Art Funds

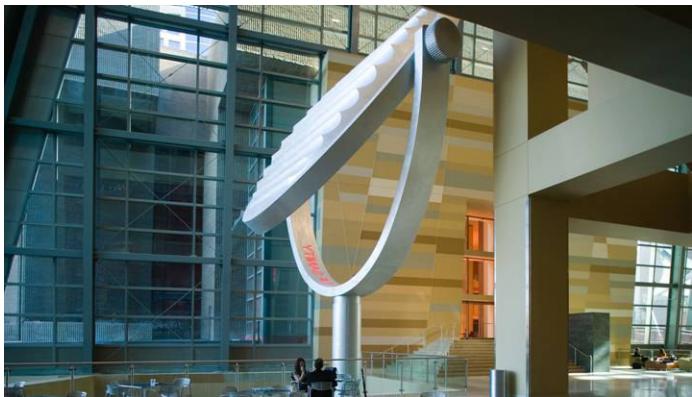
Artist Selection Process:

A "call to artists" process was issued by the Phoenix Office of Arts and Culture. A 10-member public art panel for the Phoenix Convention Center expansion project was assembled, and reviewed the 342 local, regional and national artists who submitted. As part of the Phoenix Convention Center expansion, 10 artists were selected to create pieces for the new West and North Buildings. The artwork was installed in both phases of construction, with a majority of pieces being installed in Phase Two.



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PUBLIC ART PROGRAM

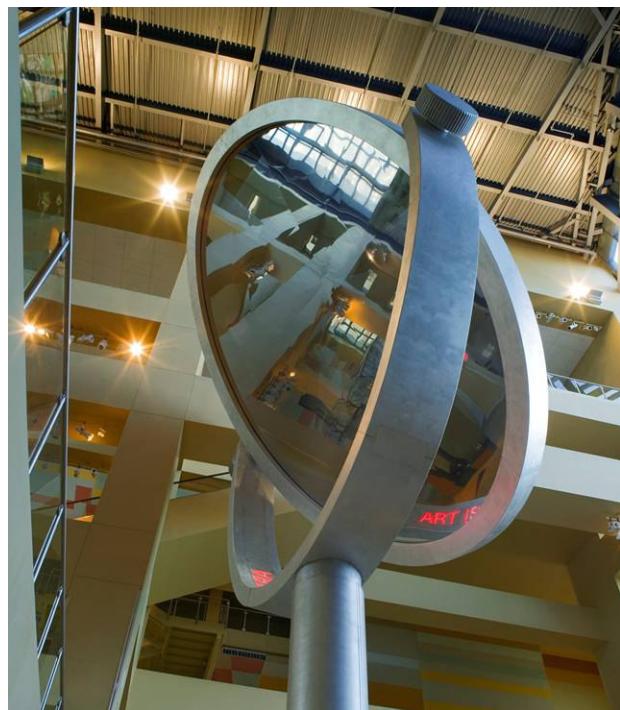
"Art is a Guaranty of Sanity," Louise Bourgeois



A monumental, 90-foot mirror sculpture, located in the West Building atrium. The mirror face is highly polished steel, cut into shapes derived from a drawing of a spider web – a recurring theme in much of the artist's work. Visitors will see themselves and the atrium space dynamically reflected in the mirror's surface. The mirror also reflects one of Bourgeois's hallmark phrases, which also serves as the title for the piece: "Art is Guaranty of Sanity." The sculpture was engineered and fabricated by Caid Industries, in Tucson.

Ms. Bourgeois, widely recognized as one of the world's foremost living sculptors, explored several of her lifelong themes in creating the signature sculpture for the Phoenix Convention Center. The spider-web pattern on the face of the mirror gives viewers constantly changing views of themselves and the atrium. Spiders and webs have intrigued the artist since childhood, when she began to see similarities between their work as nature's weavers and her

Bourgeois was awarded the National Medal of the Arts, the nation's highest honor for visual arts, by President Clinton in 1997. Bourgeois was born in France in 1911 and moved in 1938 to New York, where she still lives and works today.



PHOTOS BY BILL TIMMERMAN



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“Million Colors,” Tony Oursler



Five video installations projected directly onto the architectural surfaces of the arcade space between the West Building Atrium and Monroe Street. The videos feature local theatre actors reciting poetic vignettes about Arizona. The works comprise a montage of colorful and kinetic images that include human faces and features, landscape, satellite, and symbolic graphics, sound and text. The artist worked closely with local actors and the building's architects and engineers to create the projections.

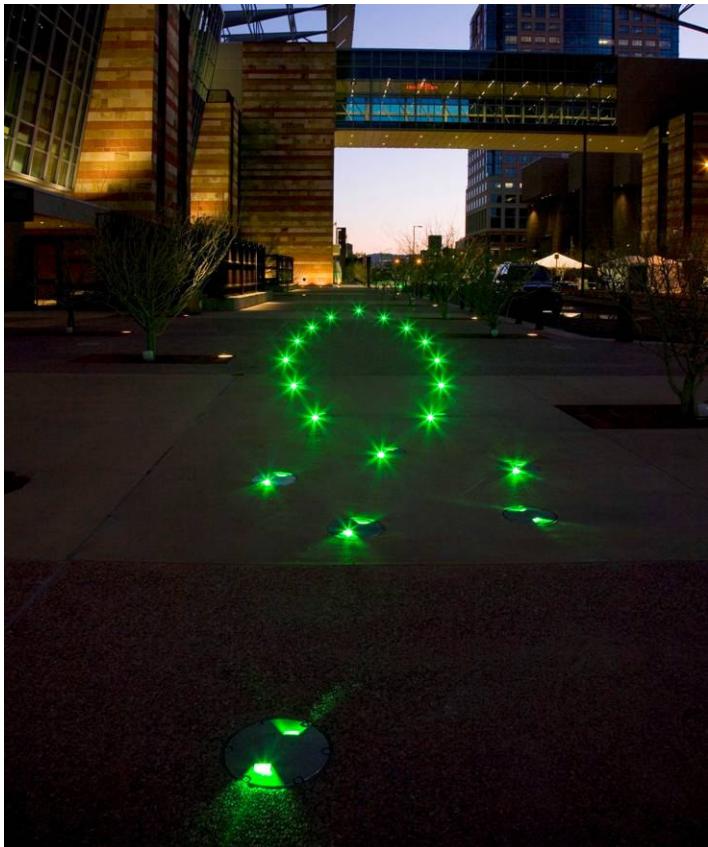


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“Night Blooming Garden,” Beliz Brother



One hundred forty-four blue and green LED runway lights arranged in arcs along the sidewalks around the Phoenix Convention Center campus. The lights are designed to replicate a night-blooming cereus plant of the Sonoran Desert and gently influence pedestrian movement surrounding the Convention Center facilities.



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PUBLIC ART PROGRAM

“Habitat,” Ten Eyck Landscape Architects

Habitat is an environment in which living organisms can live and thrive. In a quest to make our desert city more comfortable, sustainable and of this place, environmental artists Christy Ten Eyck and Judeen Terrey created a habitat garden nourished by our urban systems. The living wall and garden at the Phoenix Convention Center is inspired by the sheltered canyon habitats found in the Sonoran Desert and the settlement of Hohokam Indians who lived on this very site. Designed to maximize our use of limited water resources, the wall and garden thrive on the condensate produced by the Convention Center’s air conditioning system – moisture that otherwise would slip down the drain, into the city’s sanitary sewer system.

At its peak, the building generates more than 800 gallons of condensate water per day. This project collects the water from 14 air handling units, stores and treats it in two collection tanks, then channels it from the heart of the building into a runnel that irrigates the living wall and garden outside the southwestern entrance to the building. The initial collection tank is located in a pedestrian corridor on parking level one. The secondary tank is located on the second floor of the Phoenix Convention Center. This tank is visible to conventioneers through a window that displays and, through signage, explains that it is the condensate collection point storing water for the Habitat garden. Throughout the year, as humidity levels increase, thousands of gallons of water will pass through these point. The condensate generation is directly correlated with the garden’s seasonal irrigation demands. The harvested condensate is purified with ultra-violet rays before being pumped to the wall and garden. In celebration of the water’s movement, the purified condensate descends through three stainless steel discs, trickling down an Arizona rain chain (bronze Soleri links) before its journey through a steel channel to nourish the vertical garden.

The vertical garden is constructed of steel columns and mesh and light-weight soil and filter fabric. It is planted with native seed mix and seedlings. All water runoff from the wall is then diverted via runnels to the adjacent sunken water harvesting garden. The sunken garden also captures rainwater runoff from the adjacent plaza, which features sculptures by artist Tom Otterness.

The resulting artwork is a case in which the gardens and architecture do more than just exist together; they each make it possible for the other to thrive. The building supplies the desert gardens with condensate water and the landscape provides comfortable outdoor gathering spaces.

This project was made possible through extensive collaboration with the City of Phoenix Office of Arts and Culture Public Art Program, and Water Services Department, the building architect and its mechanical engineers.

Design Team

Environmental Artist and Design Landscape Architect: Ten Eyck Landscape Architects, Inc.

Landscape Architect of Record: A. Dye Design

Architect: Populous (Formerly know as HOKSVE)

Environmental Planning and Engineering: Wass Gerke Associates, Inc.

City of Phoenix Office of Arts and Culture

MEP/FP Engineering: Syska Hennessy

Structural Engineer: Magnusson Klemencic Associates, Inc.

Assoc. Structural Engineer: Nabar Stanley Brown, Inc.

Civil Engineering: David Evans and Associates, Inc.

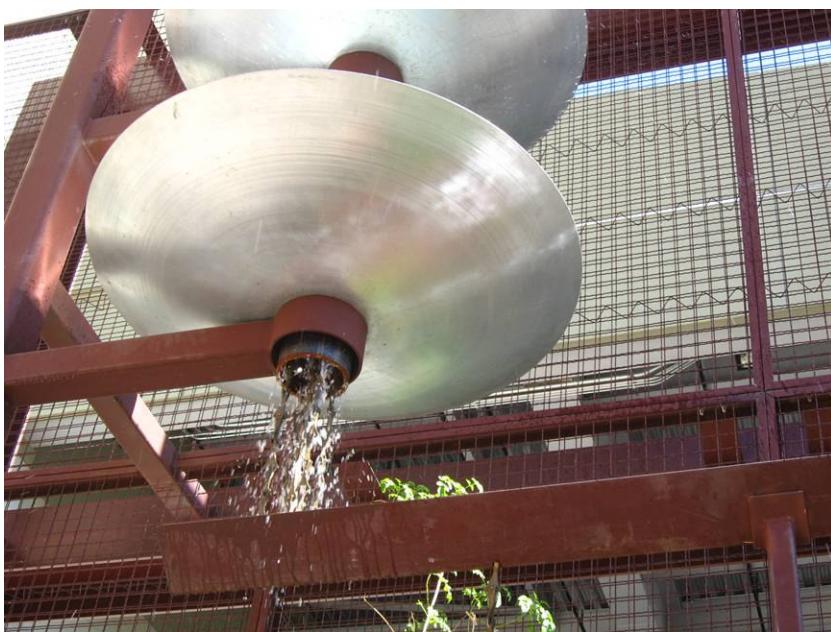
General Contractor and Construction Manager: Hunt Russell Alvarado

Landscape Contractor: AAA Landscape



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“Habitat,” Ten Eyck Landscape Architects



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PUBLIC ART PROGRAM

“Social Invertebrates”, Tom Otterness



Three large, whimsical bronze sculptures of desert creatures, enlarged to human scale. The creatures include a millipede with a hat and shoes; a walking stick in high heels, and a scorpion holding two small men in top hats tugging at a bag of money. Accompanying sculptural elements of people, scaled down to Lilliputian dimensions, interact with the creatures. The sculptures are set in a unique water-harvesting garden at the public plaza located near the southeast entrance of the North Building. .



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“Southern Exposure,” Jamex and Einar de la Torre



Two large-scale sentry figures, inspired by the columnar figures at Tula, Mexico. They are constructed of metal, plate glass, blown glass and resin. The stacked glass boxes that make up with the 14-foot-tall figures contain blown glass objects, found objects and cultural artifacts reflecting the ancient and contemporary cultures of Arizona and the Southwest.

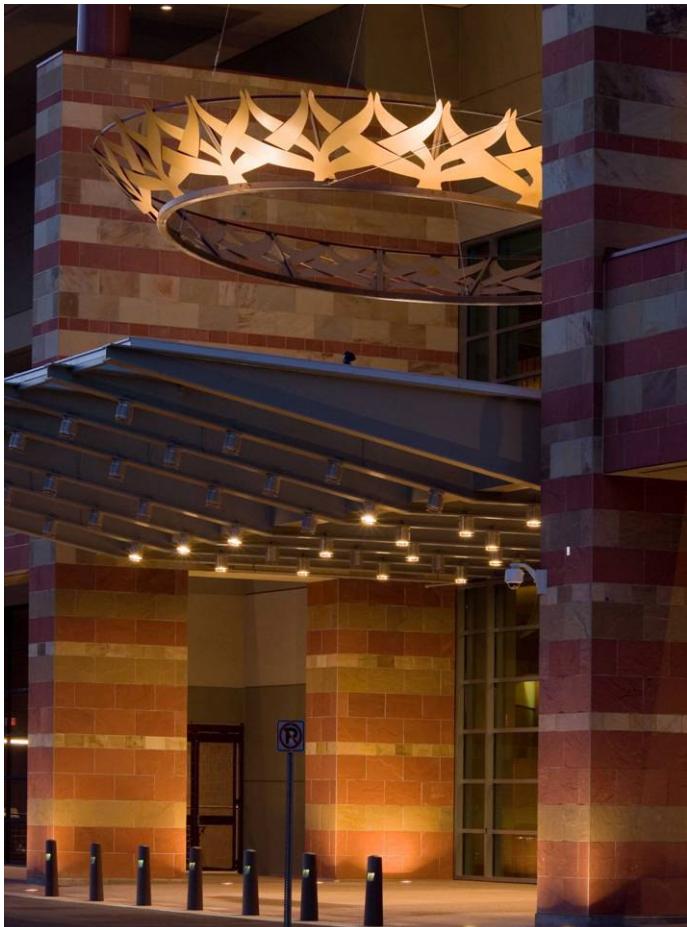


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“Halo,” William Bennie and Kim Cridler



A wreath-like metal sculpture suspended over the Monroe Street ballroom entry. The sculpture employs a conical ring of interwoven agave leaves, framed and supported by a grid-like structure. The form references the multiple meanings of a wreath as denoting good luck; transformation through regeneration, like the Phoenix itself; and the ring of continuity, life, and cyclic time.



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“Arizona Beach,” Hirotsune Tashima



A series of humorous stoneware ceramic sculptures, intended to point to the power of growth and to encourage people to live fully. Located in the food court area inside the North Building, the playful group of sculptures mixes native flora and fauna and contemporary cultural references with the idea of a desert “beach.”

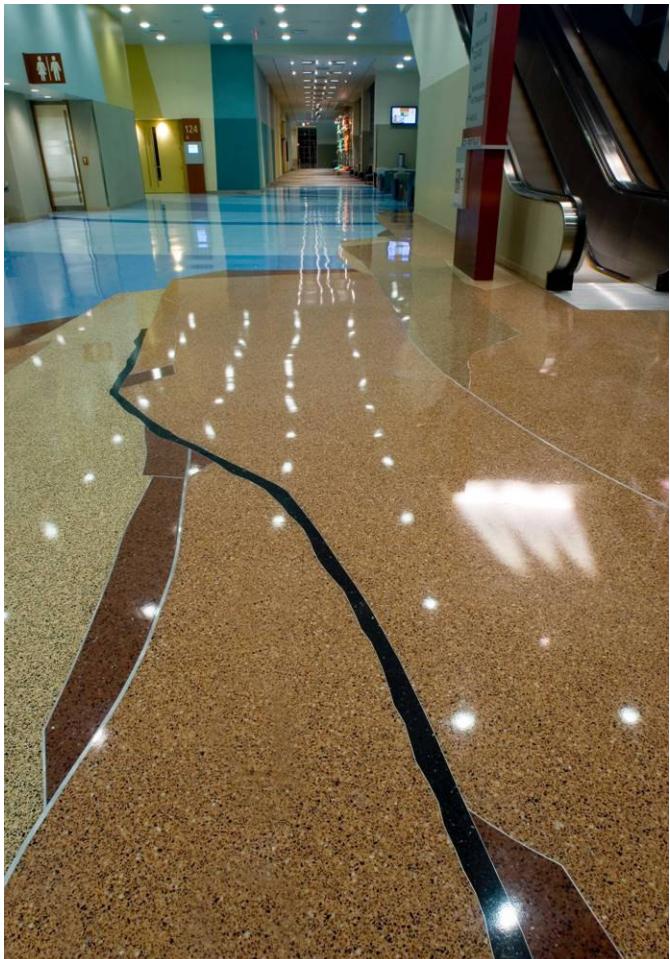


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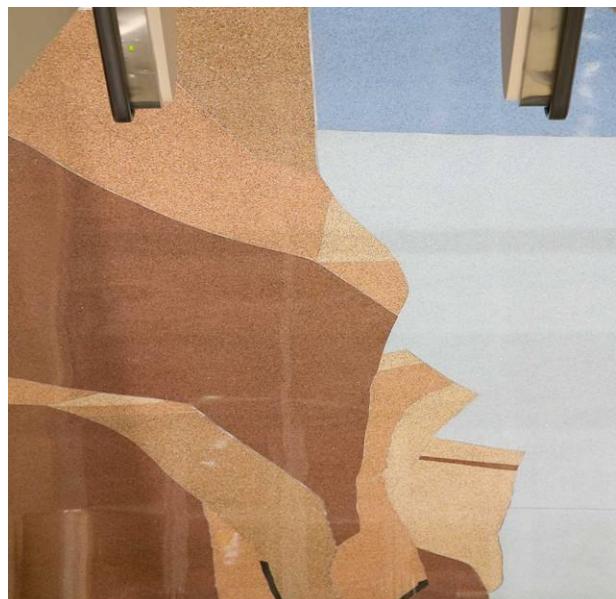


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“A Moment at the Narrows,” Troy Moody



Water and landscape-inspired terrazzo flooring designs featured at two locations along the corridor inside the Washington Street side of the North Building. The designs are inspired by the topography of Arizona and the fragmented profiles of the Grand Canyon cliff face, which follow the irregular contours of the stone up to the vast blue sky.



PHOTOS BY CRAIG SMITH

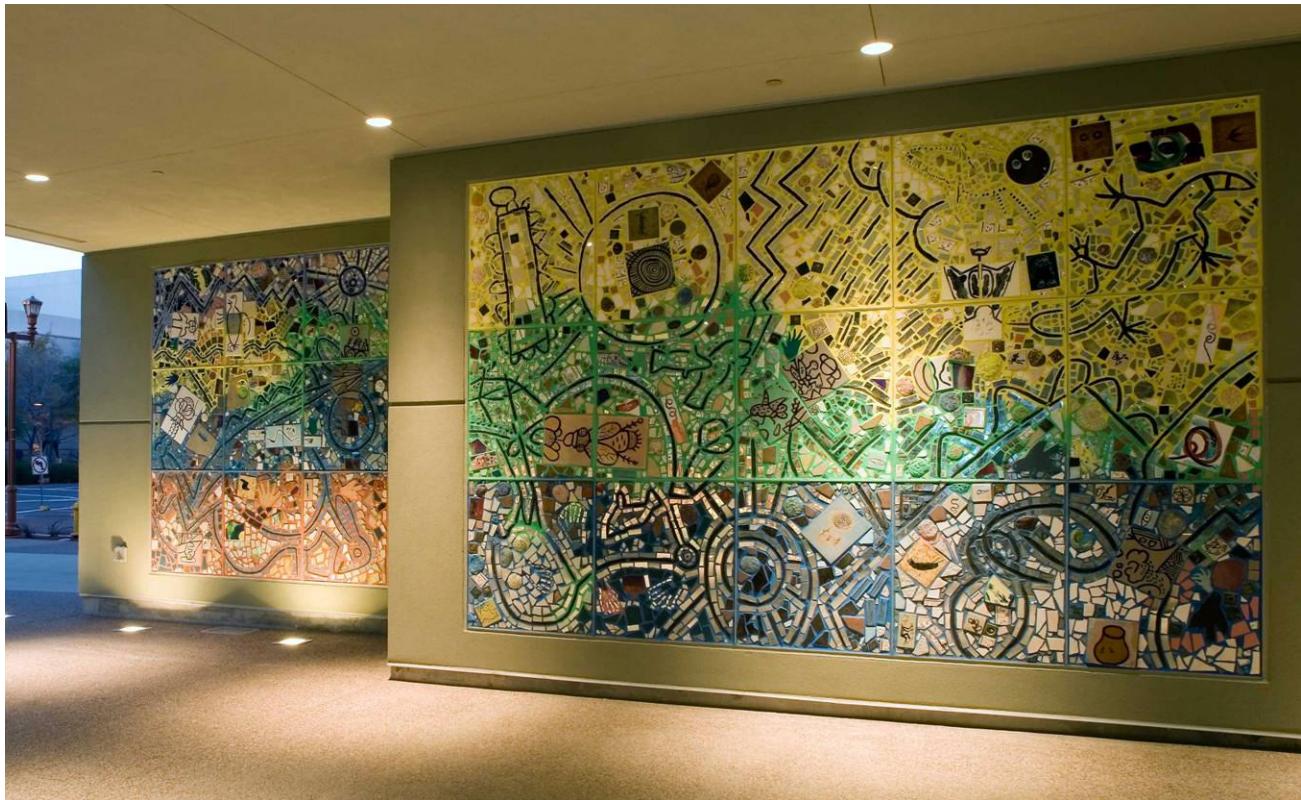
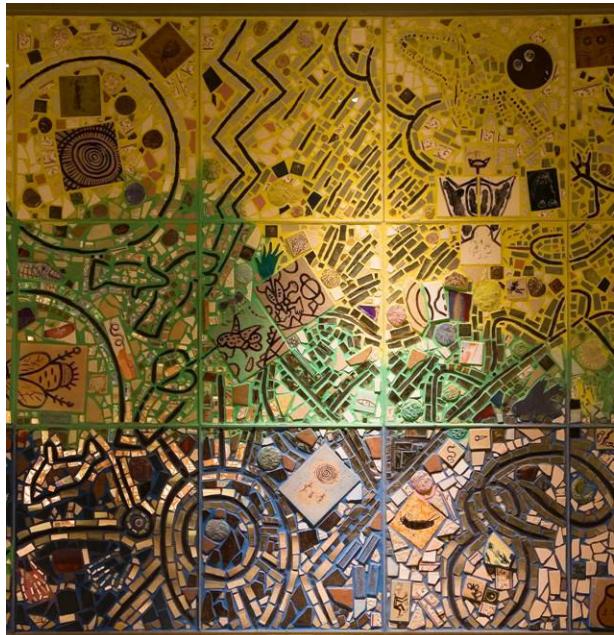


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“The Earth Dreaming,” Isaiah Zagar



A colorful mosaic of tile murals at the Third Street and Monroe Street entrance which creates Phoenix and Arizona-specific imagery within the mural.



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“Arizona Handshake,” Stephen Farley



Installation of ten 3' x 10' photographic tile panels depicting diverse individuals shaking hands as a symbol of welcome, economic prosperity, congratulations, assistance and community.



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