



**PUBLIC ART PLAN FOR PHOENIX:
IDEAS AND VISIONS**

William R. Morrish
Catherine R. Brown
CITYWEST
and
Grover E. Mouton

Phoenix Arts Commission
City of Phoenix, Arizona
1988

City of Phoenix, Arizona
Phoenix Arts Commission

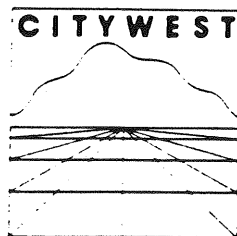
**PUBLIC ART PLAN FOR PHOENIX:
IDEAS AND VISIONS**

prepared by

William R. Morrish
Catherine R. Brown
CITYWEST, Los Angeles, CA

Grover E. Mouton
New Orleans, LA

January 1988



Phoenix Arts Commission
1987-88

Suzanne de Berge, Chair
James Rapp, 1st Vice-chair
Scott Jacobson, 2nd Vice-chair

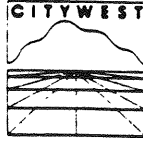
John Armstrong	James Fritz	Gerry Murphy
Barbara Brinig	Alice Froeb	Anne Rohrer
Hugh Callison	Georgie Goode	Karen Scates
Frances Cohen	Myrna Harrison	Rex Staley
Fred Dobelbower	Gail Jamieson	Glenn Stallcop
Peter Drake	Dina Lopez	Betsy Stodola
Millie Ehrlich	Gail McDonnell	Julia Zozaya
	Lawrence Moore	

Phoenix Arts Commission Staff

Deborah Whitehurst, Executive Director

Gretchen Freeman, Art Specialist
in Charge of Percent for Art Project

Kris Bain
Lennee Eller
Kent Kiser



Phoenix Public Art Plan

Table of Contents

I.	Overview of Public Art Plan for Phoenix: Ideas and Visions	1
	- Background on project	
	- Specifics of the proposed plan	
	Methodology of the Planning Process	2
	- The tasks as outlined by the Arts Commission	
	- Works in progress	
	- Assessing the available resources	
	- Ideal city, sites, and works	
	- Urban framework for public art: working zones	
	- Working zone recommendation	
	- What is a working zone	
	- A summary comment	
II.	Detailed Descriptions of Working Zones	9
	1. Downtown Pedestrian Core Paths	10
	2. Central Avenue from South Mountain Park to Arizona Canal	17
	3. Airports: Sky Harbor and Deer Valley	29
	4. Papago Park/Pueblo Grande	37
	5. Baseline Scenic Parkway	46
	6. Squaw Peak Parkway	53
	7. Cave Creek Park	60
	8. Maryvale Village	67
	9. Village Cores	73
	10. Neighborhood Parks	79
	11. Mountain Parks	87
	12. Canals	93
	13. Roads, Freeways, Transit	100
	14. Special Projects Outside Working Zones	105
	15. Building-Related Projects	112
III.	Urban Sites in Phoenix: Notes and Sketches by the Artist	114
IV.	Appendices	131
	Appendix A: Urban Design Systems of Phoenix	132
	Appendix B: Project Types Within Phoenix Project Art Plan	139
	Appendix C: Descriptive Bibliography of Materials Used to Prepare Phoenix Public Art Plan	143
	Appendix D: Background of Consulting Team Members; Phoenix Art Plan	148

I. A PUBLIC ART PLAN FOR PHOENIX: IDEAS AND VISIONS

"Effectively placing art in the public domain demands an understanding of the complex urban networks which make up a city, the uses and characteristics of potential locations, and of the range of artworks being created. The failure of many art in public places projects is not so much a failure of the artist's creative ability as it is the result of a commissioning agency's misalliance of artists and site."

Richard Andrews. ARTWORK/NETWORK

Overview of Public Art Plan

In September 1987 The Phoenix Arts Commission selected the CITYWEST team to advise them on just how to place art in the public domain of Phoenix. Our efforts began with a study of the systems and networks of the city and concluded with a proposed plan for public art sites. The process and methodology used by the study team is discussed in this introductory chapter. The specific recommendations for public art sites are detailed in the body of the report following this chapter.

Our team's two fold goal was first to identify and select the "sites" for artists to work on and second to insure that collectively all those sites and artworks would create a more beautiful, livable and comprehensive city for Phoenix.

Background on Project

The Phoenix Percent for Art program is unique and requires an unusually expansive public art master plan which defines "art sites" in terms of their appropriate position within the community's urban pattern. The plan must take and transform "parcels" which are disconnected into "sites" which are meaningful and understandable places for public art projects.

The reason the Public Art program is so unusual in the U.S. has to do with the expanding size of the city and the fact that Phoenix Percent for Art projects are tied to all public infrastructure improvements including utilities, roads, parks, transit and public buildings.

Public infrastructure projects are by their very nature, massive in size and made up of numerous elements which are integrally tied into a system. Since infrastructure improvements fund the public art projects, the link between the two, forces us to think comprehensively. In more precise terms the public arts program needs to begin its planning from the context of the artist working with the city's urban design ingredients. Within that view one can orchestrate individual places into systems of sites where an artist might find meaning and inspiration from places and features found in the public infrastructure systems and connections to the urban elements of the city.

Specifics of the Proposed Plan

The plan is composed of a series of sites linked to the spatial and public infrastructure systems of Phoenix. This approach allows for not only the provision of sites suitable for artists' works but also for the creation of a public orientation system. The public art "system" idea helps a person to locate oneself within the expansive urban landscape partly by creating a heightened sense of orientation. This can be created by responding to the context of natural and built landscape, climatic conditions and the historic/cultural tradition of the desert southwest. Collectively individual works of art and the public art system as a whole can help the citizen to better understand and comprehend both the city and the region.

From an urban design perspective we see multiple advantages of this comprehensive public art plan for the city. These are:

1. "Sense of Place": There is an opportunity to create for the residents of Phoenix a spatial structure of places, landmarks and experiences evoking within the viewer a strong sense of history, awareness and orientation.
2. "Unity and Diversity": There is an opportunity to establish a set of strategic points within the city which can function to unify as well as mark unique places in the urban context of Phoenix. It is a mechanism by which individuals can be oriented and villages and landmarks given identity within a metropolitan area of over 375 square miles.
3. "Growth and Foundation": There is an opportunity to enhance the spatial amenity and celebration of both the rehabilitation and expansion of existing urban cores as well as demarcating the new cores and edges of the city. Public art occurs both in the existing cores and at the edge of the city.
4. "Public Celebration and Civic Art": The possibility of combining public art and the formal elements of the city's urban design with public infrastructure into a unified urban spatial system offers a unique opportunity to create "civic monuments" representing the key elements which tie and fuel the making of the Phoenix urban landscape. It allows one to translate large scale utilitarian systems into the context of civic art. It is possible to render the city's large functional elements into a grand symbolic landmarks.

Methodology of The Planning Process

The Tasks as Outlined by the Arts Commission in their Request for Proposal

The Arts Commission in their Request for Proposal (R.F.P.) asked that we complete three tasks. The required tasks were completed but given the size of the city and its public infrastructure programs, we expanded the scope of the project. Listed below are the three original tasks and a brief description of what was proposed by the Arts Commission and how we expanded those tasks. It should also be noted that the R.F.P. specified that this study be produced as a joint collaboration between an urban design firm and an artist. From the two viewpoints of urban design and art we saw our job as follows:

- Task 1. The Arts Commission asked us to prepare a base of information on potential art sites, which would become the Commission and staff's planning tool to direct the development and placement of public art. We sought to place this information within the broadest context given proposed public infrastructure programs, developing urban patterns, and the wide spectrum of public art project types.
- Task 2. The Arts Commission asked us to develop criteria to select sites to be implemented over the next five years and to develop criteria for the selection of future sites. To accomplish this, we sought to identify those critical places in the urban landscape which were appropriate for public art and fundamental to the spatial structure of the city.
- Task 3. The Arts Commission asked us to review those municipal properties to be acquired in 1987-88 and to recommend specific public art sites. We expanded this view and sought to review the development trends and patterns in the whole of the city. We felt that it was necessary to see these potential sites in the context of the city as a "complex whole" created from an overlay of various systems containing individual present and future sites. Secondly, we sought to identify those critical sites which should become the first initial building blocks for the public art program.

Works in Progress

The planning process began with several objectives in mind. The phrase "Works in Progress", was mentioned many times in the development of our study as a term representing the spirit of the final product. We sought to produce a product establishing a beginning point. It was hoped that it would become a common base for the many different agendas, programs and interests, in short a product to stimulate discussion about the content and variety of possible solutions available to artists and the public arts program.

Therefore, we sought to characterize a wide range of site types and programmatic directions to present to the Arts Commission a comprehensive view of the opportunities that blending the systems of public infrastructure, urban design and public art could produce in Phoenix. The ideas in this report have been presented in the spirit of invigorating the imagination and directing Phoenix toward new insights. Our study was structured into three steps:

Step 1. Assessing the Available Resources

We began the process by holding two public workshops and interviewing various city officials, residents and artists about their insights and ideas on public art and general development trends in the Phoenix area. In addition, we researched five areas:

- A. Visual survey of existing and proposed sites
- B. Historic and existing development patterns and projects (see appendix for listing)
- C. Existing and proposed public infrastructure projects as listed in the 1987-88 Capital Improvement Program for Phoenix
- D. The Public Art Program for 1987-88, Phoenix
- E. Review of existing public art programs in other cities

Step 2. Ideal City, Sites and Works

With these resources, we launched into a period of "brainstorming". We sought to expand the idea of public art and urban design to its widest spectrum. We studied and discussed the city through the eyes of the artist and the urban designer, recognizing that each shared some common goals. One of these was to find those critical places, themes, and ingredients which if combined would create "the proper" public art site. We sought to see places as specific unique events as well as attempting to see them within a larger system affiliation. We saw the city as a complex urban landscape made from a layering of differing and complimentary systems. To view the city in less complex images, we pulled the city apart through a series of abstract diagrams and drawings. The drawings illustrated our insights into the issues of the collaboration between artist and the urban designer. They isolated what we felt were the basic spatial systems of the city. These systems held the greatest potentials for the integration of public art within the urban design context.

As we worked with the various sub-systems of the city we isolated those systems, unique places, or circumstances which might be important public art projects. From this expansive list we organized these potential sites into public art project types. We sought public art projects with a variety in scale and type from the smallest special piece in a secluded secret place, to grand landscapes.

When this exercise was completed, we had organized information into two primary categories. They are the spatial systems of the city and the public art project types. They contain the following elements:

- A. **Spatial Systems of the City.** In simple terms we felt there were the five primary spatial systems which describe the basic features of the City. The systems were defined by overlaying traditional urban design planning terms for describing an urban place, with the pattern of the primary public infrastructure systems. The primary source for these terms is Kevin Lynch's book, "The Image of the City". The goal was to locate the primary "peopled" areas in the city - places at which public art would hold both meaning and position in the context of the viewers' mental map of the city. The second goal was to describe to the various city departments and agencies how their particular domains might relate to the public art program.

For the public art program, we identified and developed drawings for five spatial urban design systems in Phoenix. Below is an abbreviated list of these. An expanded description of each can be found in the appendix of this report.

1. Water System in Phoenix
2. Park and Open Space System of Phoenix
3. Vehicular Systems
4. Landmark Systems
5. Pedestrian Systems of Phoenix

- B. **Project Types.** The Project Art Plan has three major project types within which all future Percent for Art projects can be catalogued. The first category is composed of percent for art projects directly related to building construction. The second category is made up of percent for art projects related to outdoor open spaces. The third and last category is composed of projects related to more extensive outdoor networks and infrastructure. This categorization of project types will be most useful as the Commission moves forward with implementation. For each of the three major categories and for every project type within these three, a generic description sheet can be prepared. These project sheets will facilitate organization and communication of information on each project underway which will be used by the Commission staff, Public Art Committee, jurors and artists.

The abbreviated list which follows, outlines the project types. An expanded list and description can be found in the appendix.

1. Projects Directly Related to Building Construction: Interior or Exterior
 - Object placed inside or outside of building
 - Integral to building
2. Projects Related to Outdoor Spaces
 - Transition Outdoor Spaces; space that a pedestrian passes through occurring between the point of arrival and the point of destination.
 - Destination Outdoor Spaces; large and small parks (primarily recreational)
 - Open spaces (other than recreational) primarily for preservation, conservation, education, reclamation, etc.
3. Projects Related to Infrastructure, Networks and Systems
 - Vehicular Systems/Roads
 - Mass Transit
 - Waste/Water Systems
 - Open Space Links and Systems

Step 3. The Urban Framework for Public Art: "Working Zones"

An important component of this study is establishing a framework that organizes 1987-88 Percent for Art projects into a comprehensible whole and provide a methodology for selecting future year projects. The framework we have established consists of Working Zones. The delineated zones provide a beginning point to define what we consider to be the major work areas within the city.

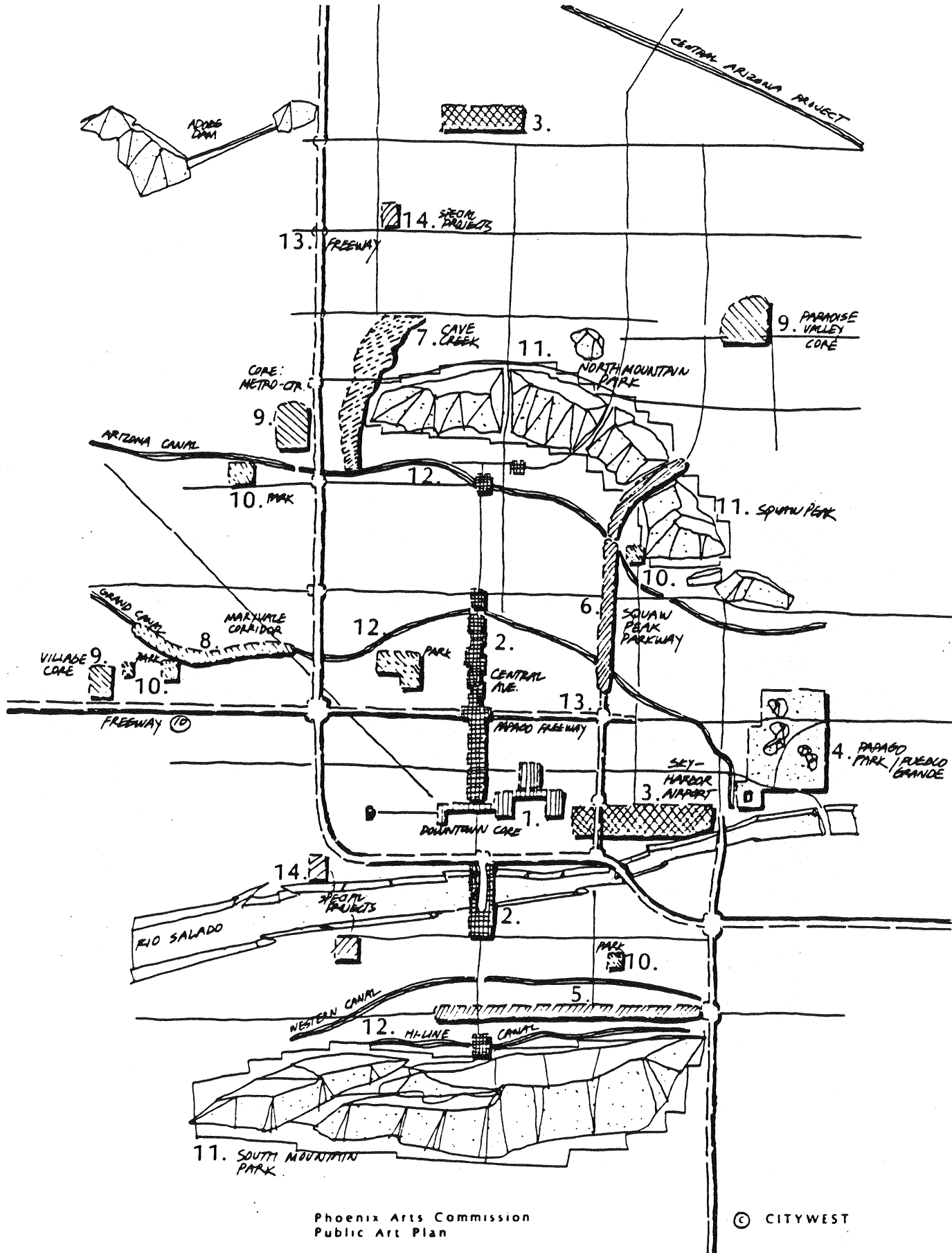
The Working Zones evolved out of our study and articulation of two foundation pieces; the urban design spatial systems and the public art project types. These two pieces are the basis for the articulated working zones. The working zones encompass both systems and project types and provide a specific approach to implement those ideas.

The fifteen working zones are listed below and then described in detail in the body of this report.

1987-88 Working Zones Recommendations

1. Downtown Pedestrian Core Paths
2. Central Avenue from South Mountain Park to Arizona Canal
3. Airports: Sky Harbor and Deer Valley
4. Papago Park/Pueblo Grande
5. Baseline Scenic Parkway
6. Squaw Peak Park
7. Cave Creek Park
8. Maryvale Village
9. Village Cores
10. Neighborhood Parks
11. Mountain Parks
12. Canals
13. Roads, Freeways, Transit
14. Special Projects Outside Working Zones
15. Building-Related Projects

WORKING ZONES



What is a Working Zone?

A Working Zone is a priority work area for public art projects within Phoenix for designated periods of time. Each Working Zone is made up of multiple sites for Percent for Art projects. Some of the sites are already funded in the 1987-88 Project Art Plan and other sites are recommended for funding in future years. Over a period of time (3-5 years) as a number of projects are completed within a Working Zone, it is likely that the Commission will delete it as a Working Zone and substitute other areas of Phoenix as new Working Zones.

Of the 15 Working Zones, there are basically two types of zones. The first type designates a specific geographical area of Phoenix. Within this type would be found multiple art projects and sites covering a full range of project types. For example, the Cave Creek Park Working Zone designates a specific geographical area of Phoenix and includes a variety of project types.

The second type of Working Zone is not so geographically specific to one area of the city. Instead it covers a large network spread throughout the city. This type includes village cores, neighborhood parks, mountain parks, canals and roads. These are Working Zones that recognize the importance of these networks and spaces and place a priority on their development as places for public art. It is likely that these will remain Working Zones and priority sites as long as the Public Art Program is in place.

The boundary for a Working Zone is loosely defined and differs from a planning district or political district boundary. A zone can expand or contract over time depending on circumstance. It is essentially a work area or point of concentration for a specific period of time. Annually, the Commission will update and revise Working Zones for the upcoming year. Advisory Committees can be established for each Working Zone, made up of residents from the area and city departmental representatives. These committees would provide public input and assistance as necessary to the Arts Commission for the implementation of Public Art projects within each zone.

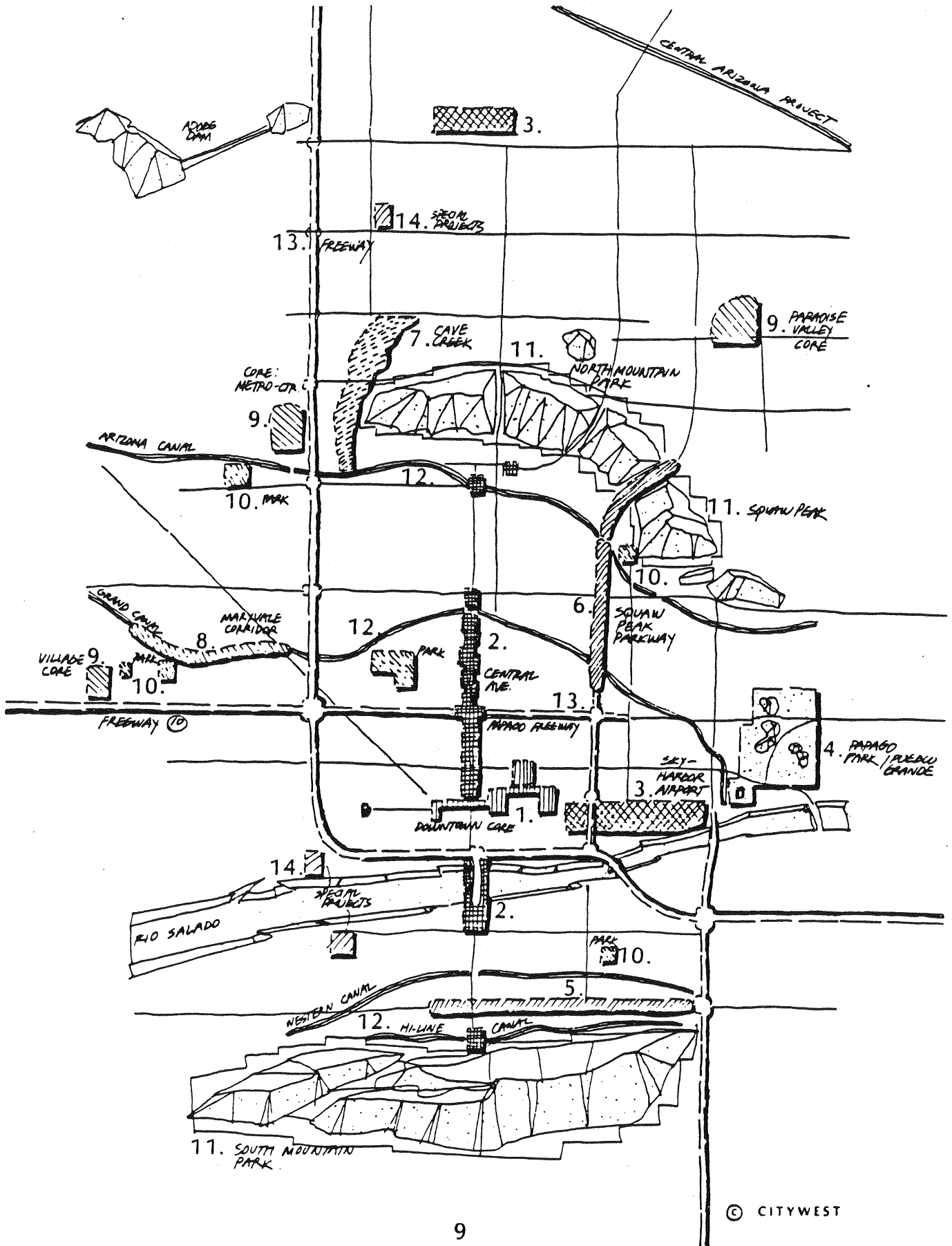
Working Zones naturally occur at points of concentration and capitalize on the number of capital construction projects underway in any area. In this way, Percent for Art efforts are focused on highly visible spaces where both public and private dollars are being spent on major capital construction expenditures. These zones offer an excellent opportunity for establishing Public Art projects which will realize all the goals of the program. The remainder of this report details all 15 Working Zones and includes a description of sites within each Working Zone.

A Summary Comment

Definitions of what is functional and beautiful in the city have as many interpretations as there are citizens. The city's various elements serve to fuel economic growth, to integrate residents into neighborhoods, to provide educational, recreational and cultural services and to establish and maintain a sense of place and identity. The history of urban form can be seen as the constant struggle to achieve a balance between the growth and change of these elements, especially change shaped from the demands for economic expansion. A cosmopolitan city expands its sense of community through the creation of a culturally rich and aesthetically beautiful city--a city with distinctive colors, rhythm, tempo, line, texture and memory of both the natural and urban landscape.

With a strong economic base, Phoenix is at the threshold of maturity, leaving the "boomtown" state and transforming itself toward an ever more cosmopolitan city. Adding to this state are the ingredients of the place--the powerful desert landscape containing peripheral stone mountains with an ancient past, palm and citrus groves, canals, the brilliant sky and the broad horizon. It is a rich palette for the artist and urban designer. The Public Art Program is the mechanism to transform this palette into a set of individualistic artistic expressions as well as systems of artworks emphasizing and celebrating the spatial systems of the city. These public art systems speak for both the uniqueness of the place and the new accomplishments of building a city in the desert.

II. Detailed Descriptions of Working Zones



1.0 WORKING ZONE: Downtown Pedestrian Core Path

Zone Description: Zone runs from the City Hall plaza/Palace West area, east to Civic Plaza along Adams Street. From Civic Plaza it continues east along Monroe Street to Heritage Square.

Observations: The Downtown Pedestrian Core is a project rich with development possibilities. Public art can enhance the experience of movement and orientation through the various blocks and spaces within the zone through the use of landmarks and aesthetic enhancements. This core path is a prototype for other pedestrian paths which might ultimately weave through the central core area.

1987-88 PAP Projects:

1.1 Civic Plaza at Monroe and 2nd Streets: The Solar Oasis

Recommended Projects:

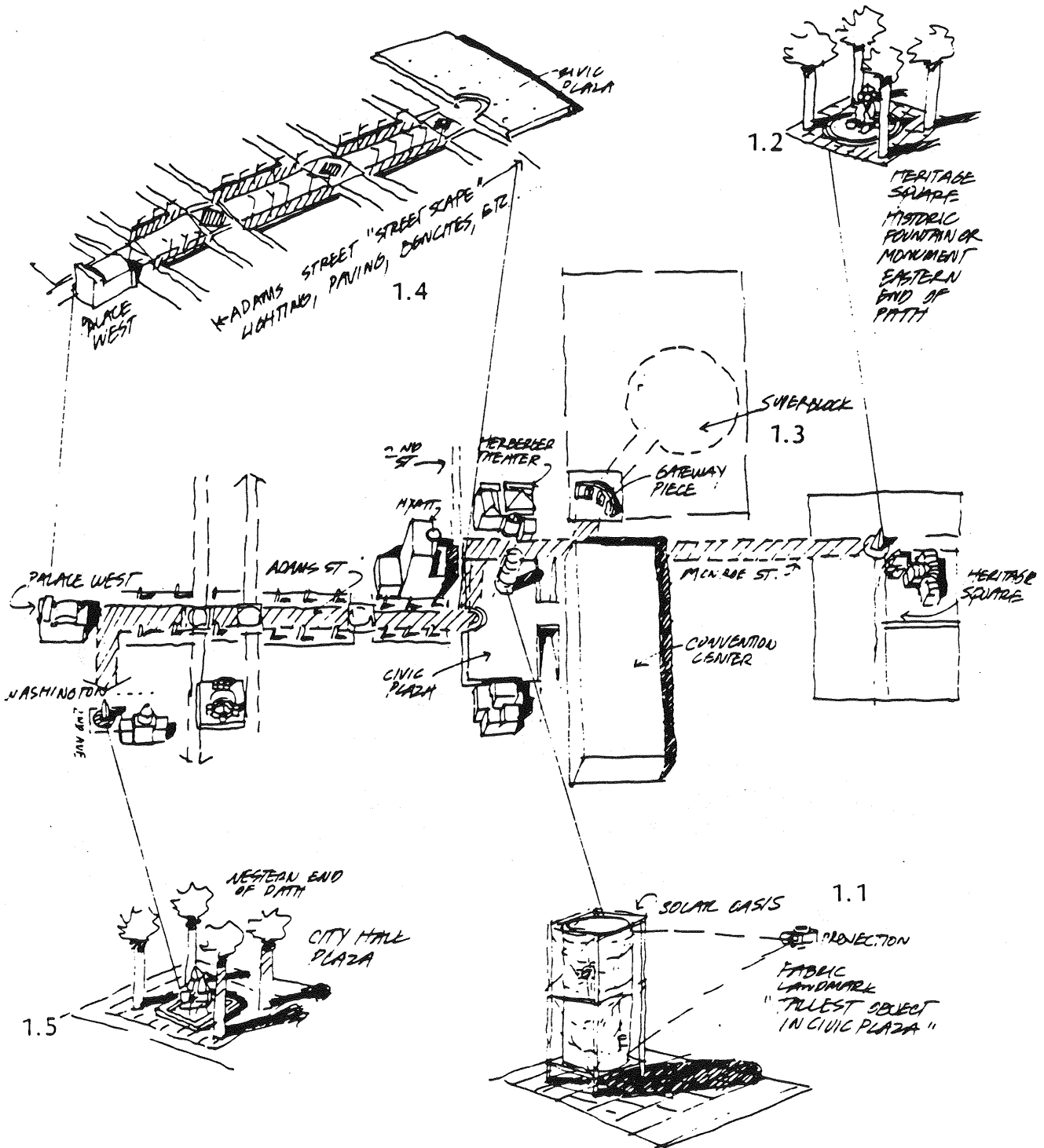
1.2 Heritage Square at 6th Street and Monroe: A focal point such as a historic fountain which also serves as an anchor for the path terminus.

1.3 Entrance to Superblock Development at Van Buren and Third Streets: A gateway or focal point at the entry corner.

1.4 Adams Street from Palace West Theatre to Civic Plaza: Pedestrian streetscape with lighting, paving, benches, etc.

1.5 City Hall Plaza at Washington and Second Avenue: Focal point for plaza which also serves as western anchor for zone.

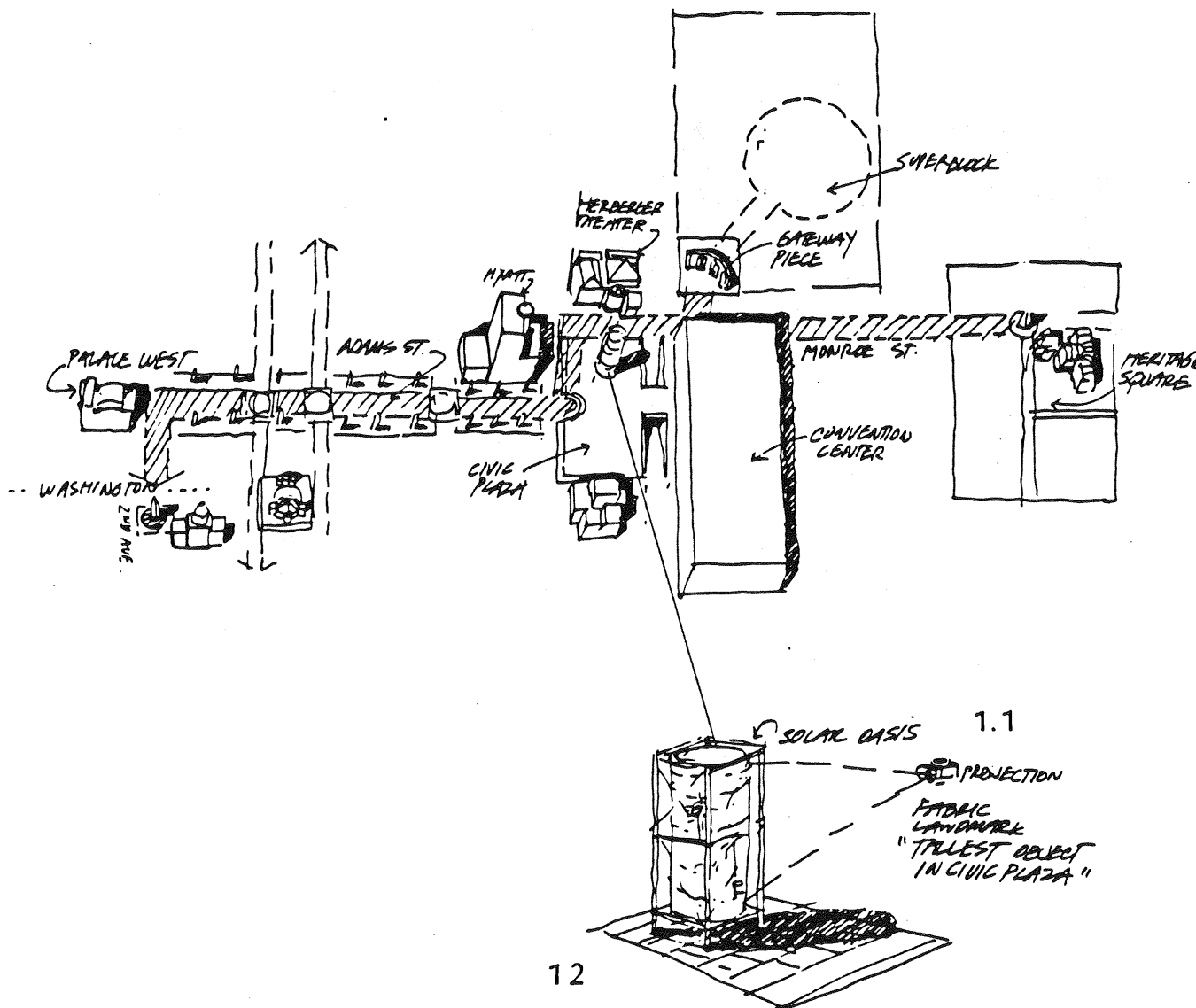
1.0 DOWNTOWN PEDESTRIAN CORE PATH



1.1 Civic Plaza at Monroe and 2nd Streets The Solar Oasis

Observations:

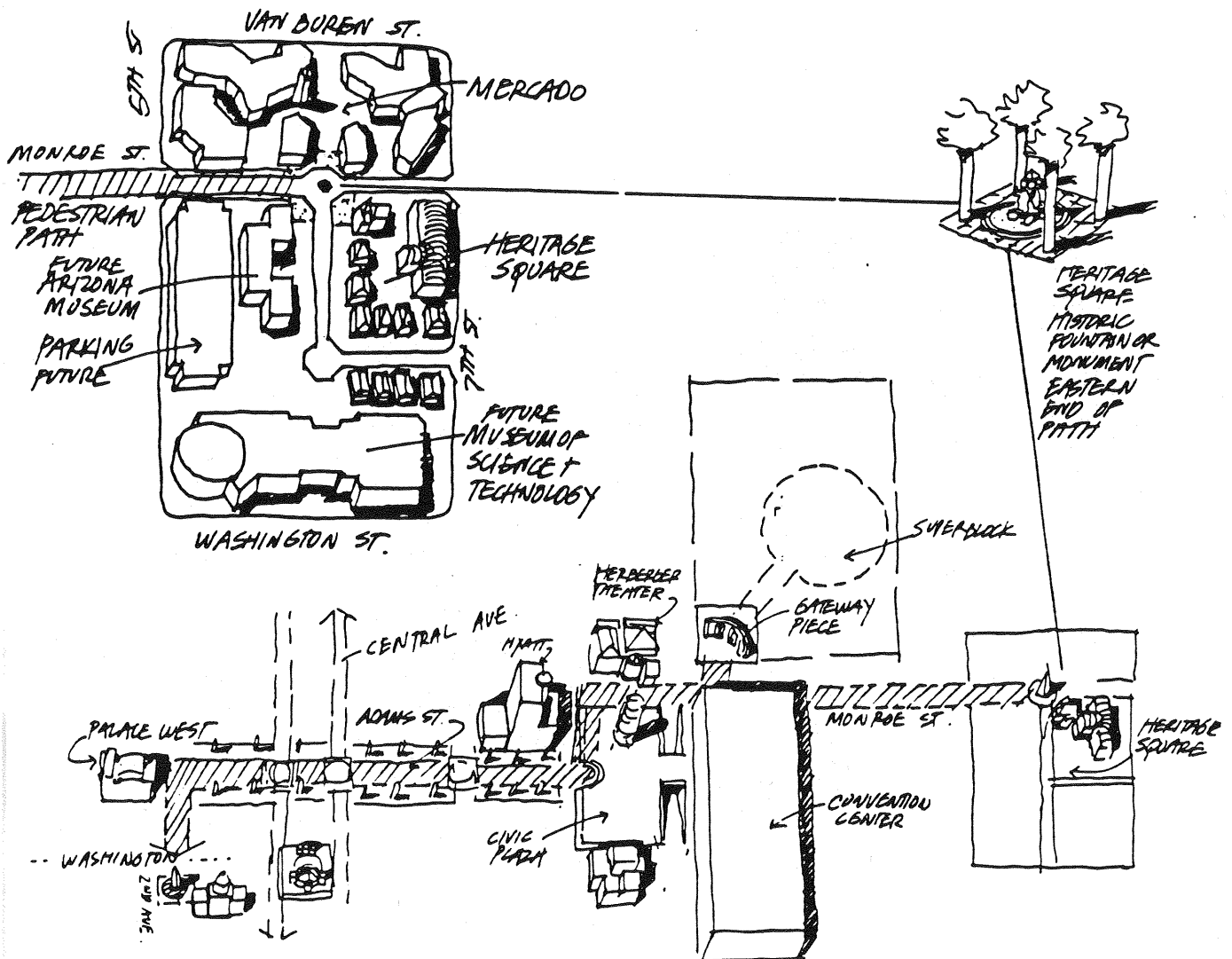
When the solar oasis is completed, it will become one of the major vertical landmarks in the downtown core area. Its presence as a landmark needs to be considered artistically as part of the larger Downtown pedestrian core area. We recommend that an artist become involved with the design and engineering team for the solar oasis considering especially the aesthetic rendering of the vertical solar oasis tower. In developing ideas for the tower the team should consider the times when the solar oasis tower will become part of the festive day and night events of the plaza. In many ways, the tower might be seen as a beacon in the pedestrian landscape.



1.2 Heritage Square at 6th and Monroe
Heritage Square Fountain

Observations:

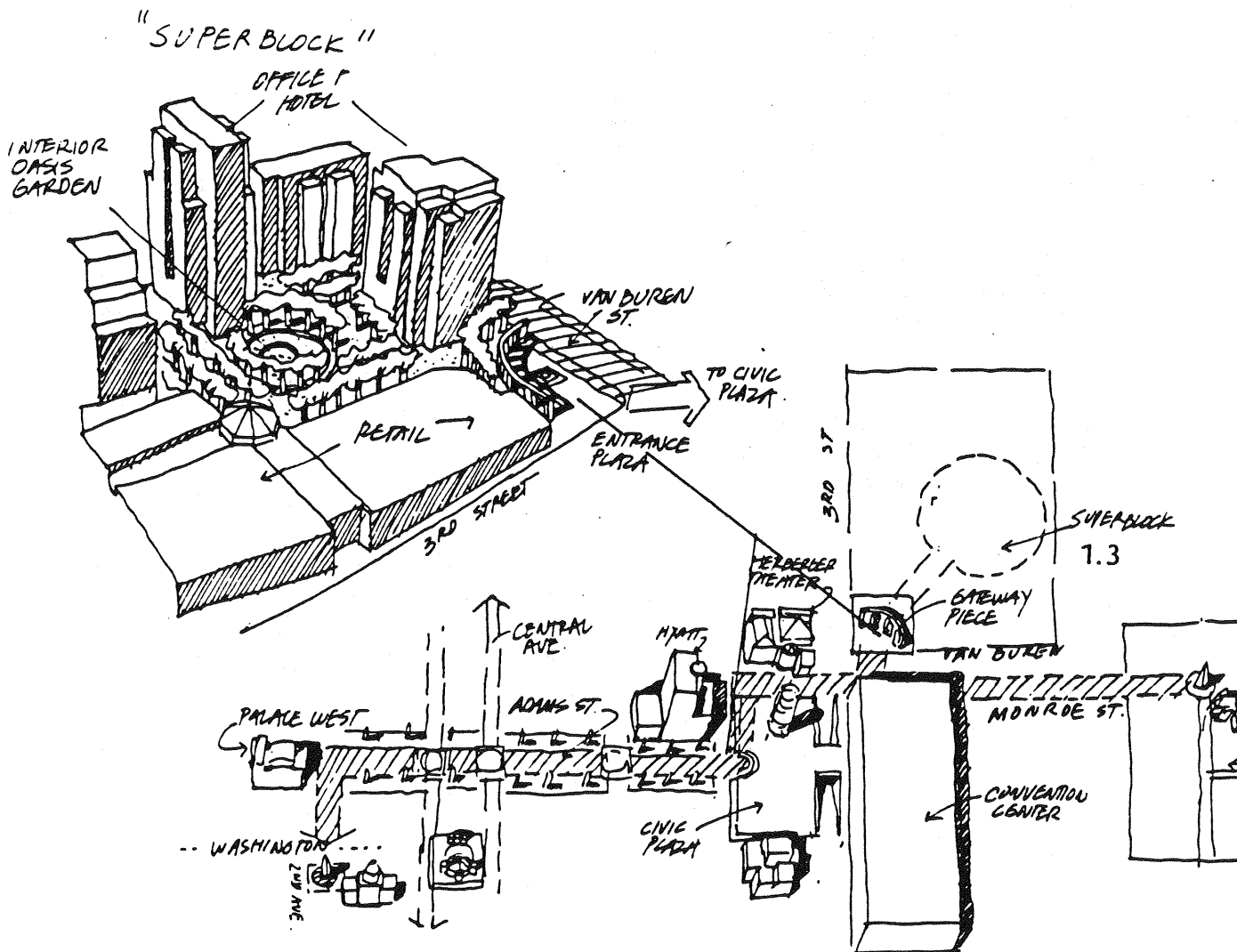
In the Downtown Pedestrian Core Path plan, it is proposed that the path begin on the eastern end at Heritage Square. To celebrate this beginning it is proposed that a "historic" fountain be developed to celebrate the past urban traditions of Phoenix. With the future development of the "Mercado" commercial project, this landmark can be seen as the central focal point tying the new project to the historic area. One suggestion for its permanent location - given road engineering constraints - is in the middle of the intersection at Sixth Street and Monroe Street as a traffic island. This location would enhance the pedestrian intersection between the Mercado and Heritage Square areas, as well as establishing a visual landmark for the whole area. The project might be developed as a joint development between the Mercado developers and the City.



1.3 Superblock Development bounded by Van Buren, Filmore,
 3rd, 4th Streets
Gateway entrance to Superblock development at Van Buren and Third.

Observations:

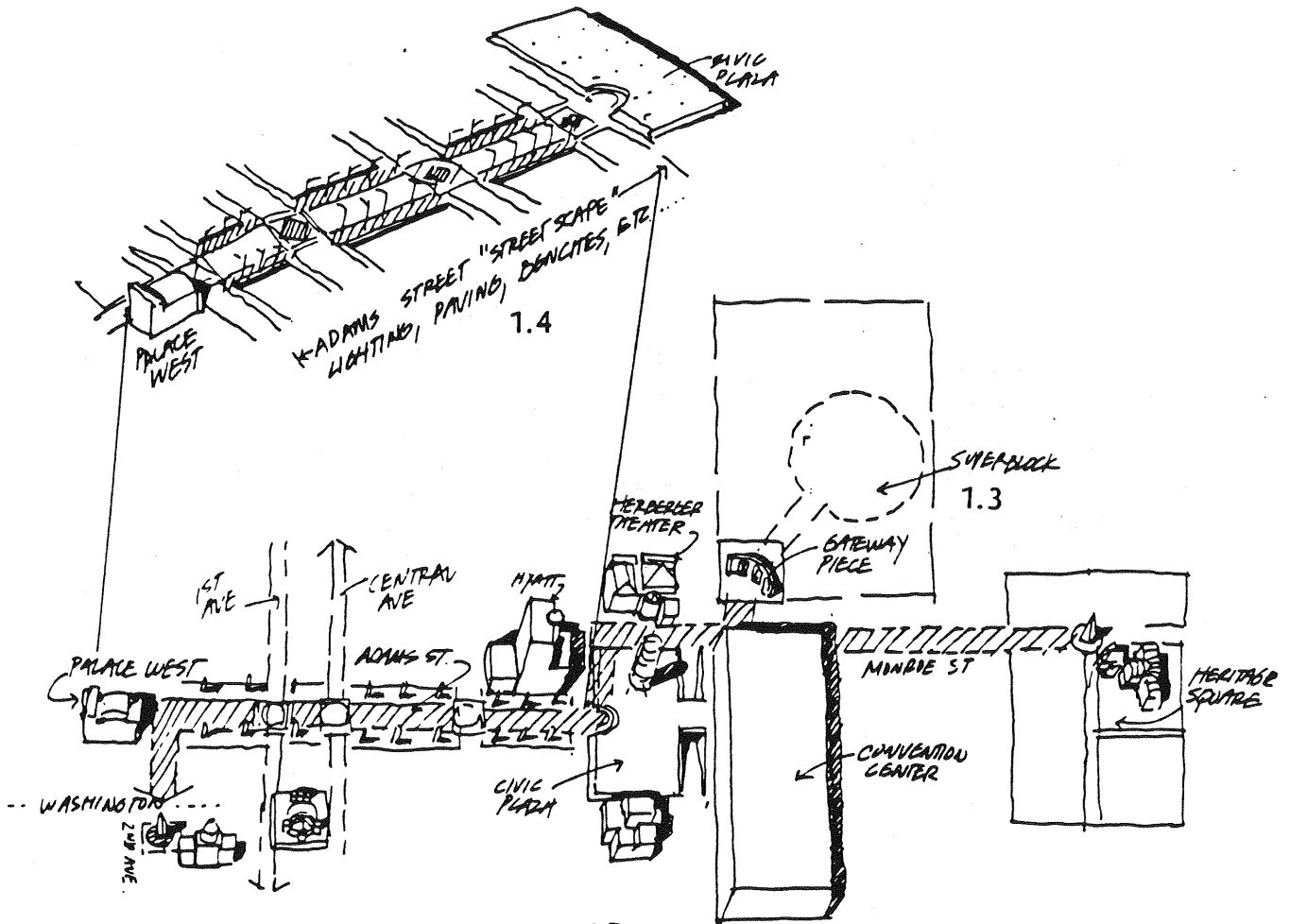
With the completion of the future Superblock project the downtown pedestrian core path will expand northward from Monroe Street into several pedestrian garden oases. We recommend that an artist be commissioned to design a focal point entrance gateway artwork on the corner of the development that will celebrate the transition from the public path into the interior gardens of the project. The piece should be created as a joint development project between the City and the developers.



1.4 Adams Street from Palace West Theater to Civic Plaza Pedestrian Streetscape

Observations:

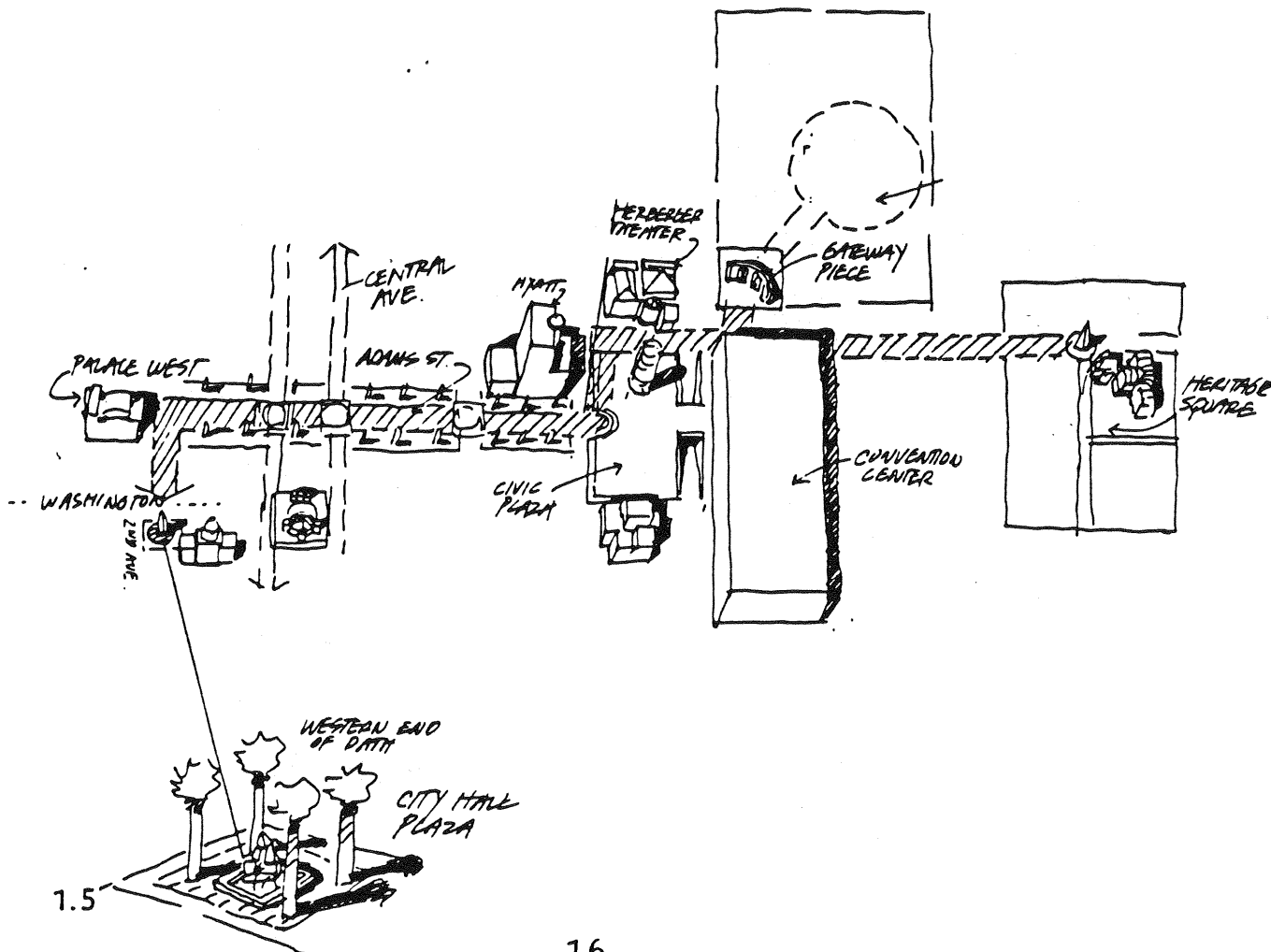
There are many examples throughout the United States where artists have collaborated with design professions to incorporate their works into the lighting, paving, street furniture and other elements of the street landscape. We recommend that an artist or group of artists collaborate with the design team from the beginning point on all streetscape design work for Adams Street.



1.5 City Hall Plaza at Washington and Second Avenue
City Hall Plaza focal point

Observations:

The Downtown Pedestrian Core Path needs a focal point at the western end of the path. We recommend that the work be another fountain similar to Heritage Square at the eastern end, but its theme might be focused towards the civic and governmental functions of the area. As the new municipal center is developed and City Hall is relocated, this fountain might be designed as part of the redevelopment of the old city hall complex.



2.0 WORKING ZONE: Central Avenue

Zone Description: One to two block wide zone running parallel to Central Avenue from South Mountain Park north to the Arizona Canal.

Observations: Central Avenue is a street for the whole city. Historically the north/south axis of Phoenix, Central Avenue serves as a super scaled main street, the linear heart of the city, the parade route for civic festivities. The Central Avenue Corridor Image Study describes it as a linear assemblage of rooms clustered along an axis running from North Mountain to South Mountain. Serving as the location of the Heard Museum, Phoenix Art Museum, Phoenix Little Theater, the Main Library and other cultural facilities, Central Avenue is a cultural experience formalizing itself into a truly unique urban street. Public Art can help to demarcate this space as well as embellish and enhance the positive elements which presently exist.

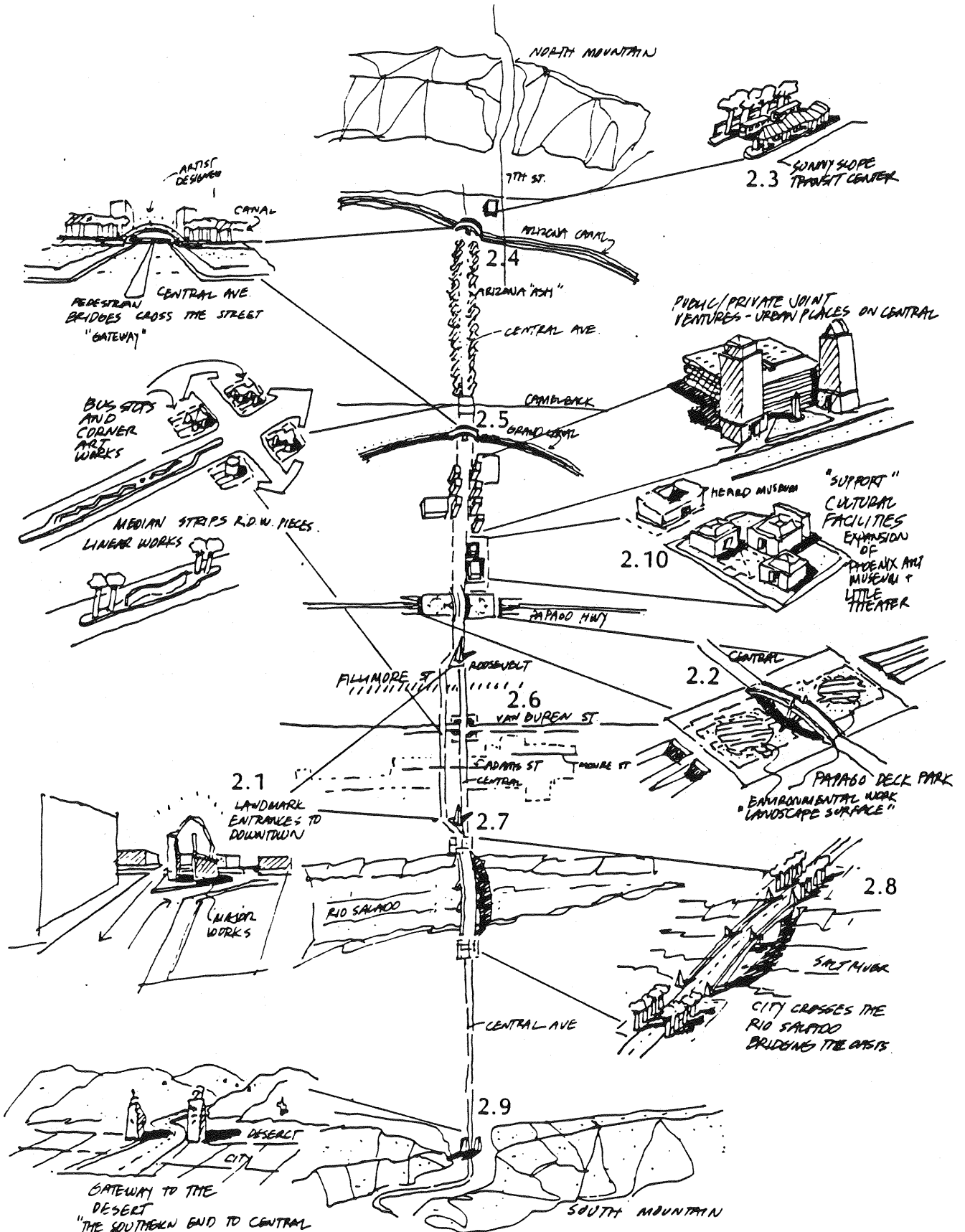
1987-88 PAP Projects:

- 2.1 Roosevelt Triangle at Central and Roosevelt: Focal point and northern landmark into downtown.
- 2.2 Papago Deck Park at Central Avenue and Papago Freeway: Environmental work, landscape treatment or surface.
- 2.3 Sunnyslope Village Transit Center: bus shelter, street furnishings.

Recommended Projects:

- 2.4 Central Avenue at Arizona Canal; Sunnyslope Village gateway pedestrian bridge across Central.
- 2.5 Central Avenue at Grand Canal: Northern gateway bridge.
- 2.6 Central at Van Buren: Streetscape demonstration project, bus stops, corner artworks, linear works in median strips.
- 2.7 Central at 1st Avenue near Buckeye Road: Southern landmark on triangular traffic island celebrating entrance to the central business district. Pair to Roosevelt triangle.
- 2.8 Central Avenue Bridge crossing Salt River: Oasis at river celebrating significance of site.
- 2.9 Central Avenue at South Mountain Park: Landmark, focal point, gateway celebrating southern end to Central, entrance to Park.
- 2.10 Central Avenue between Camelback and Roosevelt Triangle: Streetscape project developing bus shelters and artworks.

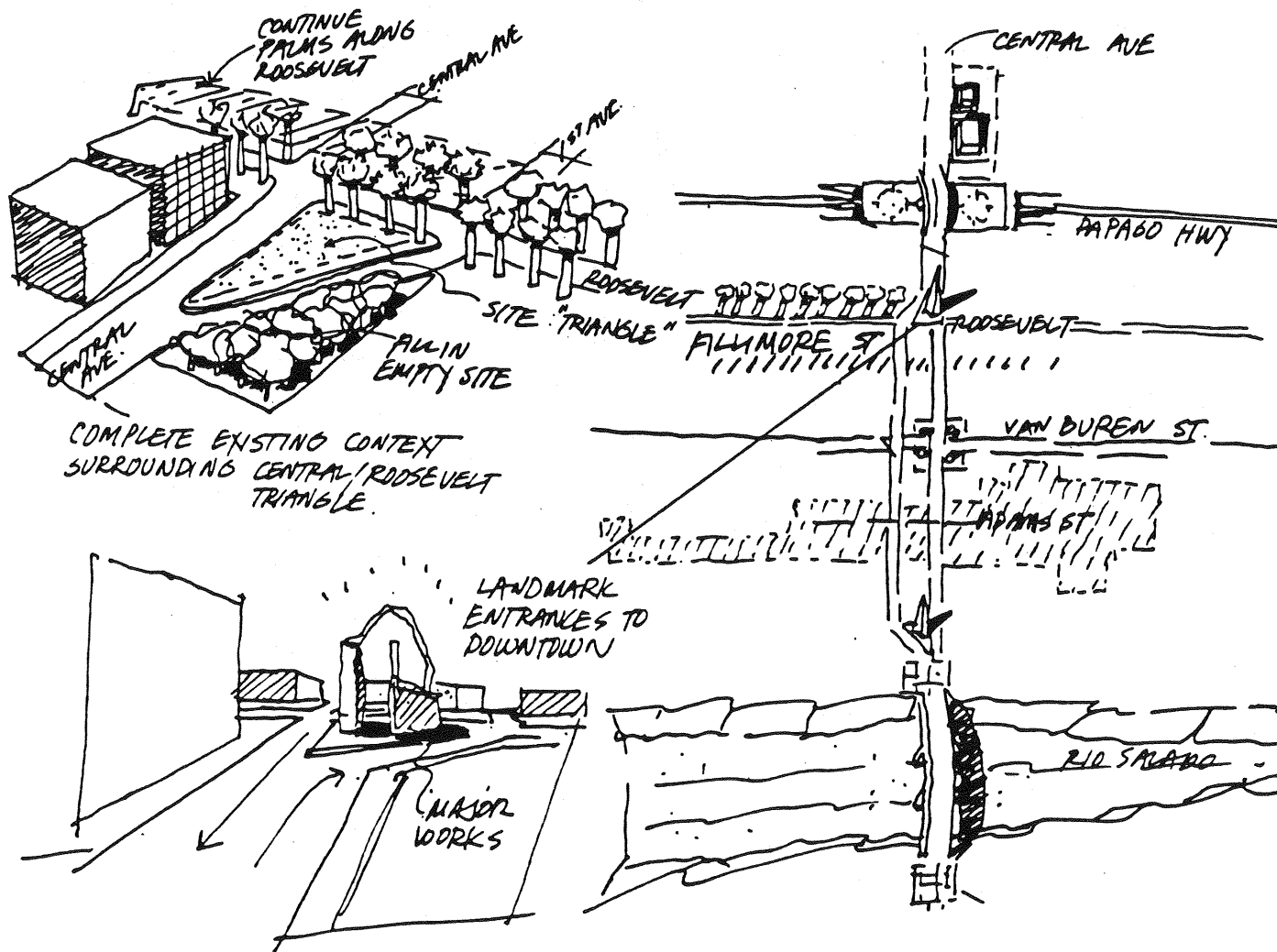
2.0 CENTRAL AVENUE



2.1 Roosevelt Triangle traffic island at Central Avenue and Roosevelt Avenue Roosevelt Triangle site

Observations:

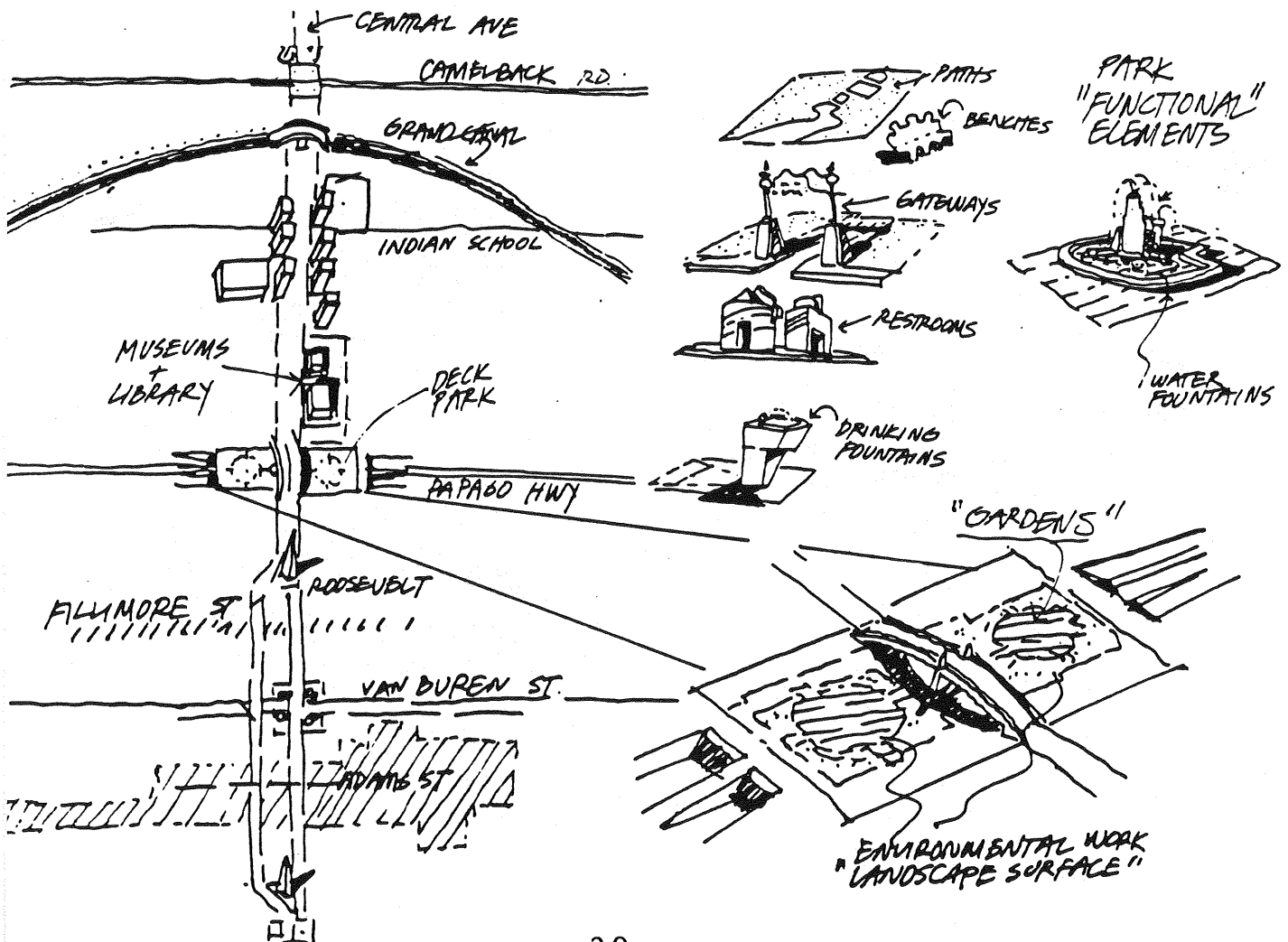
This triangular piece of land is situated such that it can be developed into one of the major public landmarks on Central Avenue as well as becoming a key gateway marker into the downtown central core. We recommend that the site become a place for a major work of art. In addition, it is recommended that the vacant parcels surrounding the central triangular site be further developed to enhance the spatial quality of the site. The palms on Roosevelt Avenue should be extended across the southern perimeter of the site to provide a background for the artwork. The abandoned triangular parcel to the northwest of the site should be developed into a lush park oasis creating a counter balance to the openness of the triangular site. These ideas and others need to be explored by the artist in collaboration with an urban designer and/or landscape architect when the project is developed.



2.2 Papago Deck Park at Papago Freeway and Central Avenue

Observations:

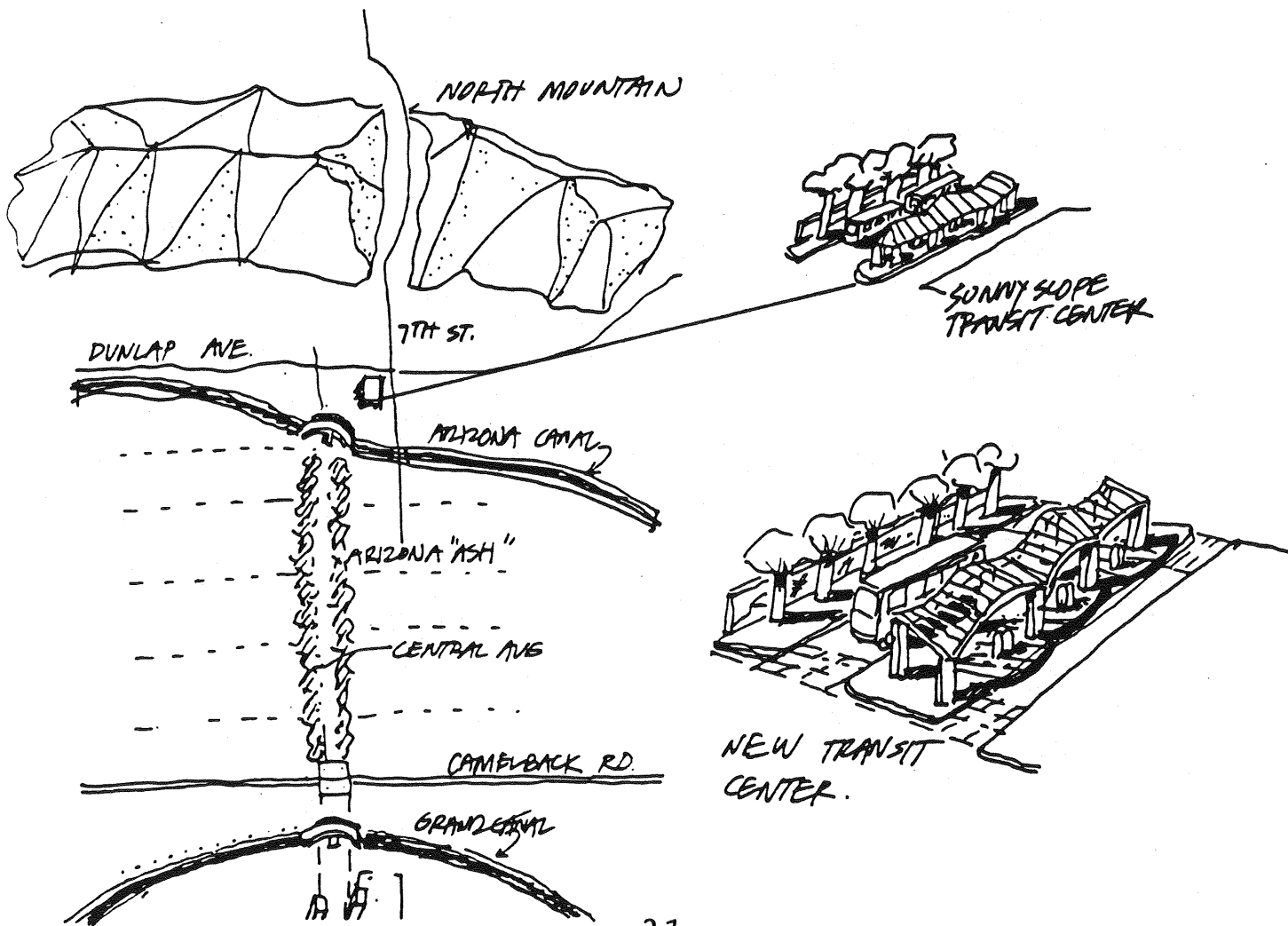
The freeway deck park is rapidly developing into a major urban oasis in the heart of the city. As the park is developed, artists and their works should become an integral part of the pedestrian landscape from street furniture, to traditional object pieces and fountains. In addition, the large areas of landscaping might contain an opportunity to involve an artist with a landscape work which could be experienced by the park user as well as viewed by passengers in vehicles as they pass over the park on Central Avenue.



2.3 Sunnyslope Village, Dunlap and 3rd Street Sunnyslope Village Transit Center

Observations:

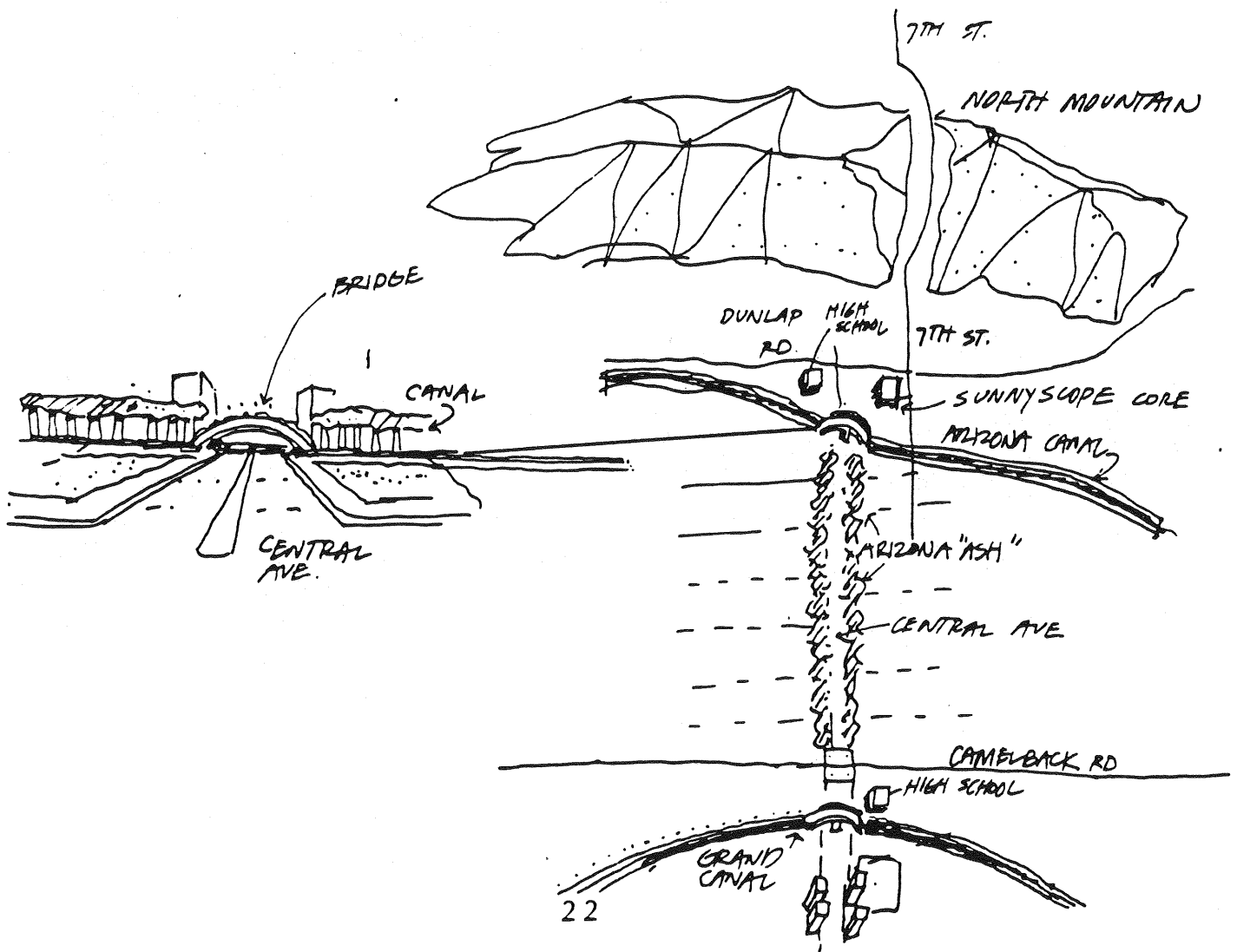
As buses circulate northward up Central Avenue, their route ends at the transit center at Sunnyslope Village. The transit center should integrate artwork which might celebrate the end of the line at the northend of Central Avenue as well as to enhance the spatial quality of the transit center.



2.4 Central Avenue at the Arizona Canal Sunnyslope Village Gateway

Observations:

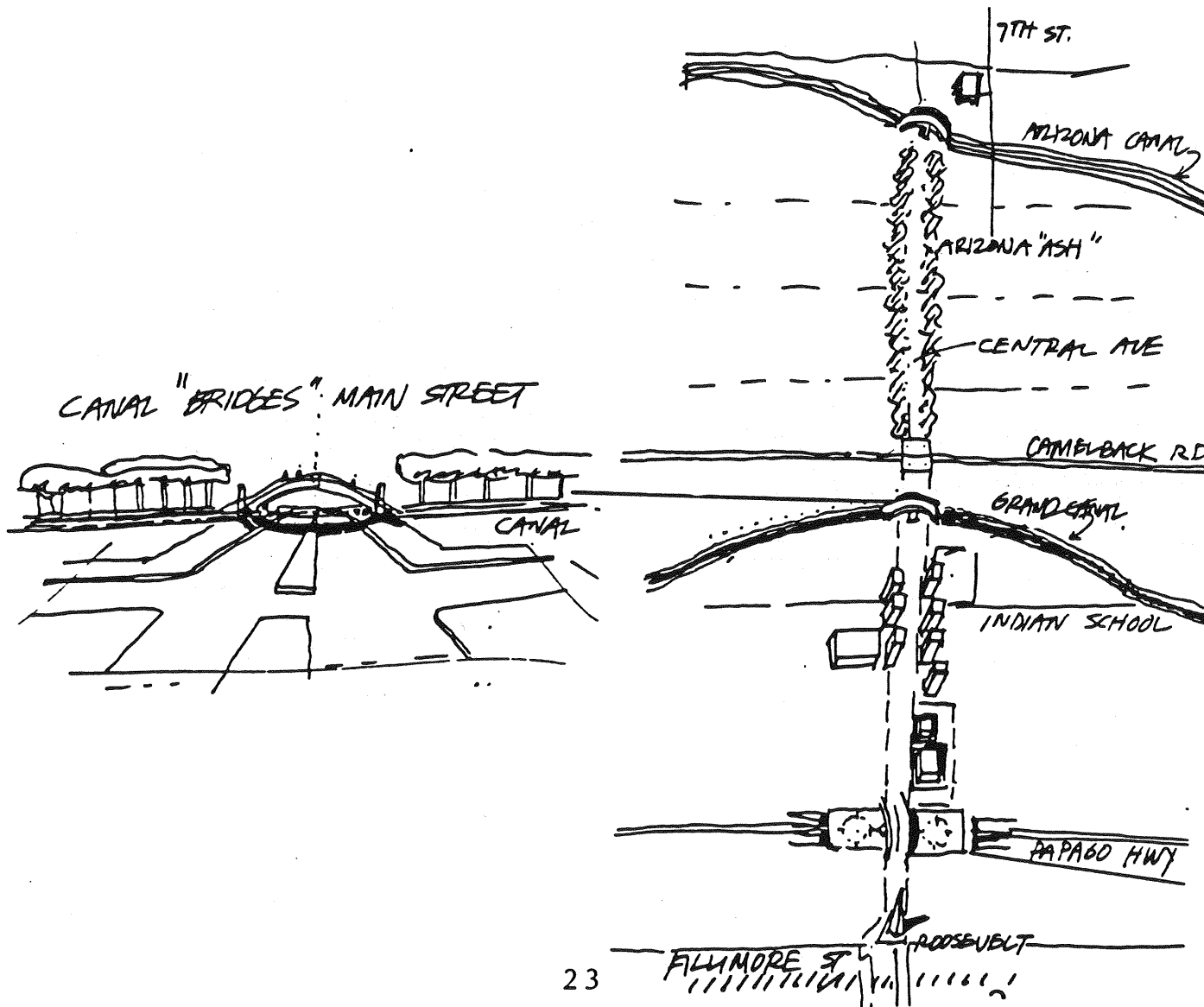
The Arizona Canal cuts across Central Avenue at the point where the residential neighborhoods of North Central Avenue end at the village core of Sunnyslope Village. Also at this point is a key path intersection crossing connecting the pedestrian paths and horsetrails of Central Avenue to the east-west trails which parallel the Arizona Canal. We recommend that this site be designated as a focal point and an artist be commissioned to produce a work which celebrates the intersection of water, road, path, and gateway. As examples, the work may be a functional element acting as a pedestrian bridge or a specially designed, signalled crossing.



2.5 Central Avenue at Grand Canal Gateway Bridge

Observations:

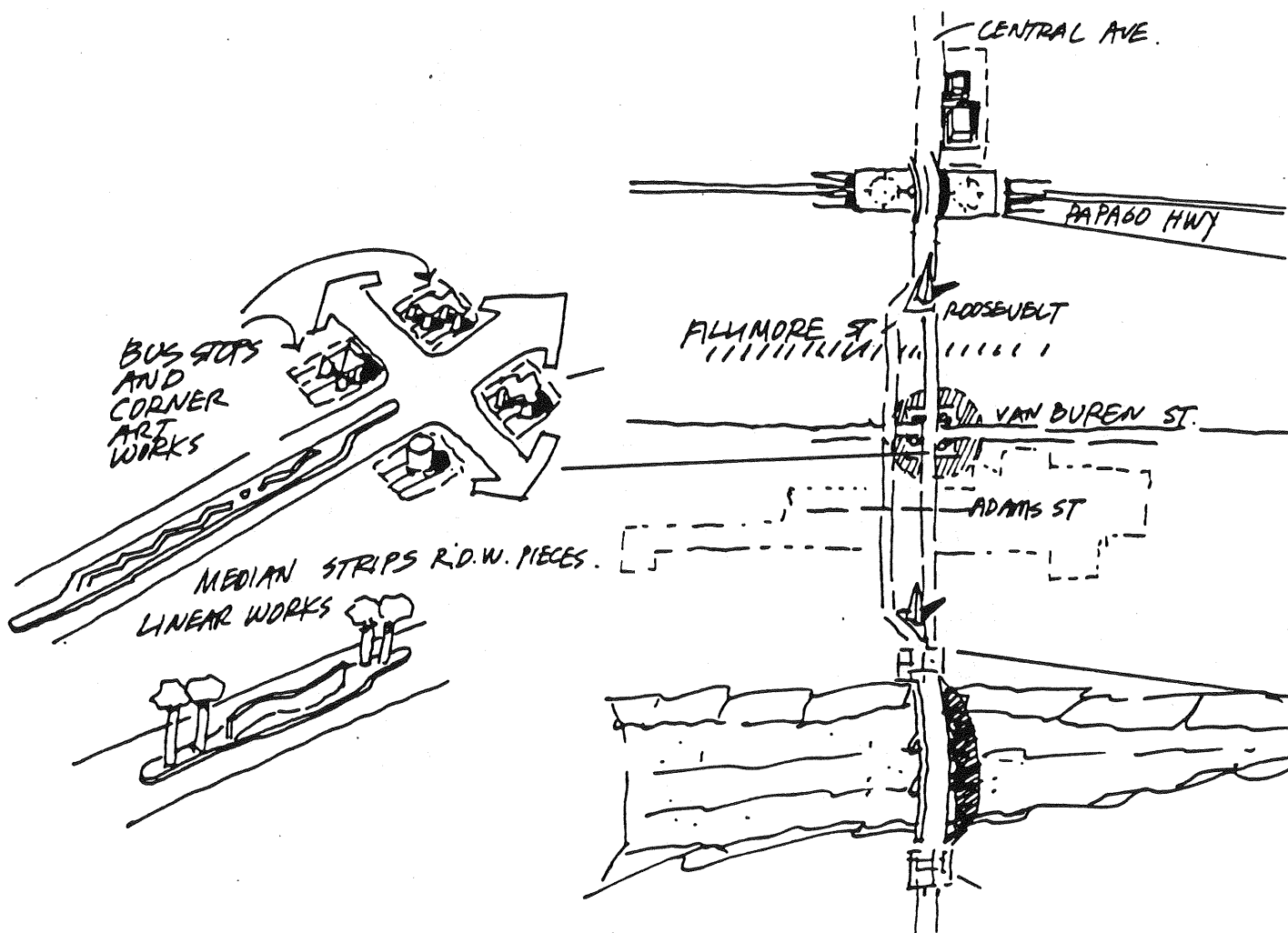
Grand Canal crosses Central Avenue just south of Camelback Road creating a unique site for public art. This site can be seen as a major focal point and gateway on Central Avenue celebrating the entrance into the financial and commercial core as well as a point where the annual Fiesta Bowl and civic parades might begin. At a more functional level the development of a bridge at this point would link two Central Avenue parallel pedestrian promenades with the Grand Canal open space pathway system, the local high school and church. We recommend that an artist be selected to create a festival and civic gateway celebrating the life and activity of the area as well as the passage of water through the city. Besides having a symbolic function this work may also serve the functional requirements as a pedestrian bridge.



2.6 Central Avenue at Van Buren Street
Streetscape demonstration project (also see 13.1 and 13.3)

Observations:

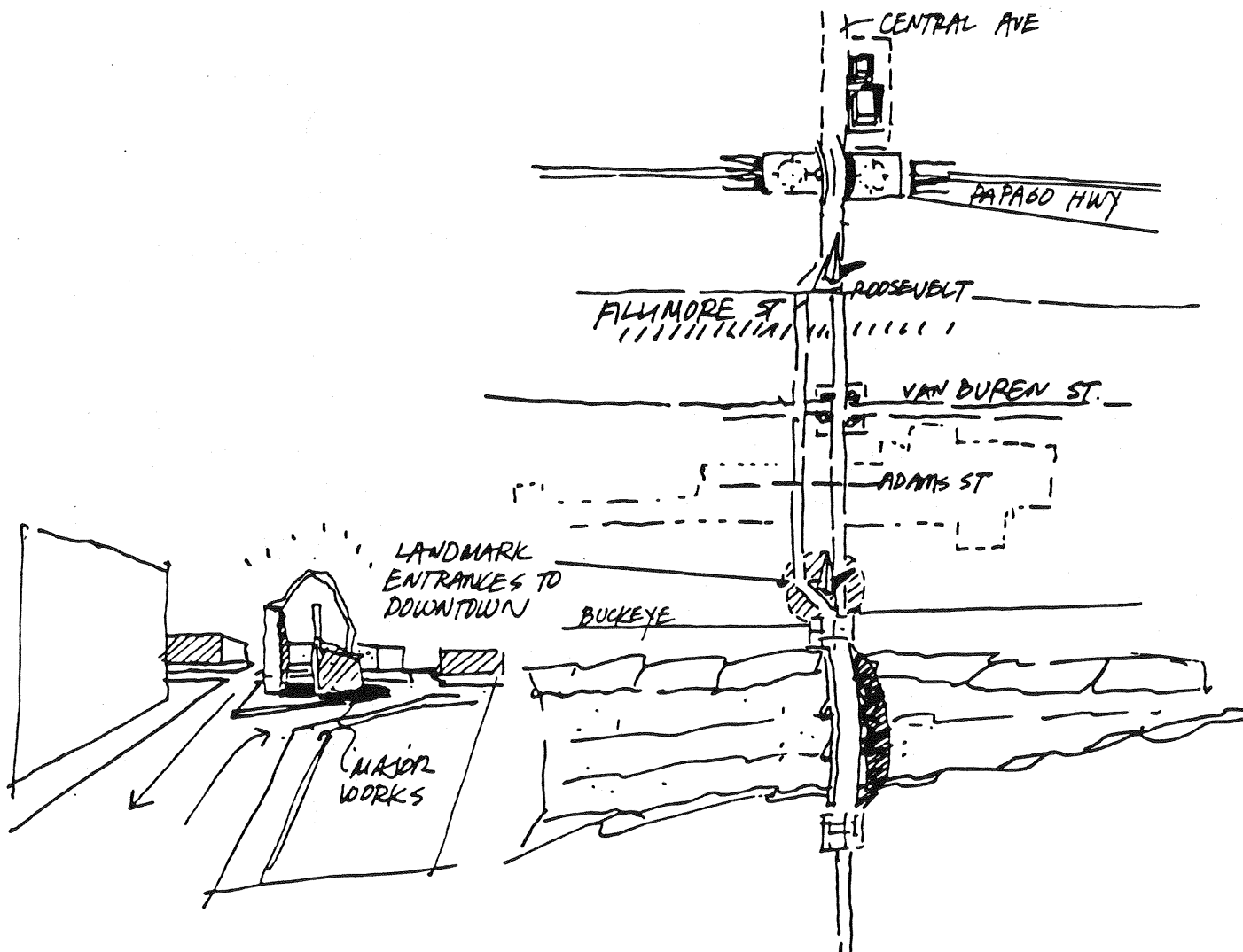
As part of the long term spatial enhancement and beautification of the city's road systems, road improvement monies have been allocated to integrate artwork into these urban corridors. As a first step in the development of this idea, we recommend a design concept competition be held to elicit ideas from artists about how various artworks might be created to meet the unique urban situations which exist in Phoenix. We recommend that the first demonstration project in this effort be a site - to be designated - near the intersection of Central Avenue and Van Buren Street as part of the Van Buren Street Redevelopment Area.



2.7 Central Avenue and First Avenue Crossover near Buckeye Road
Buckeye Triangle Site (see also 2.1)

Observations:

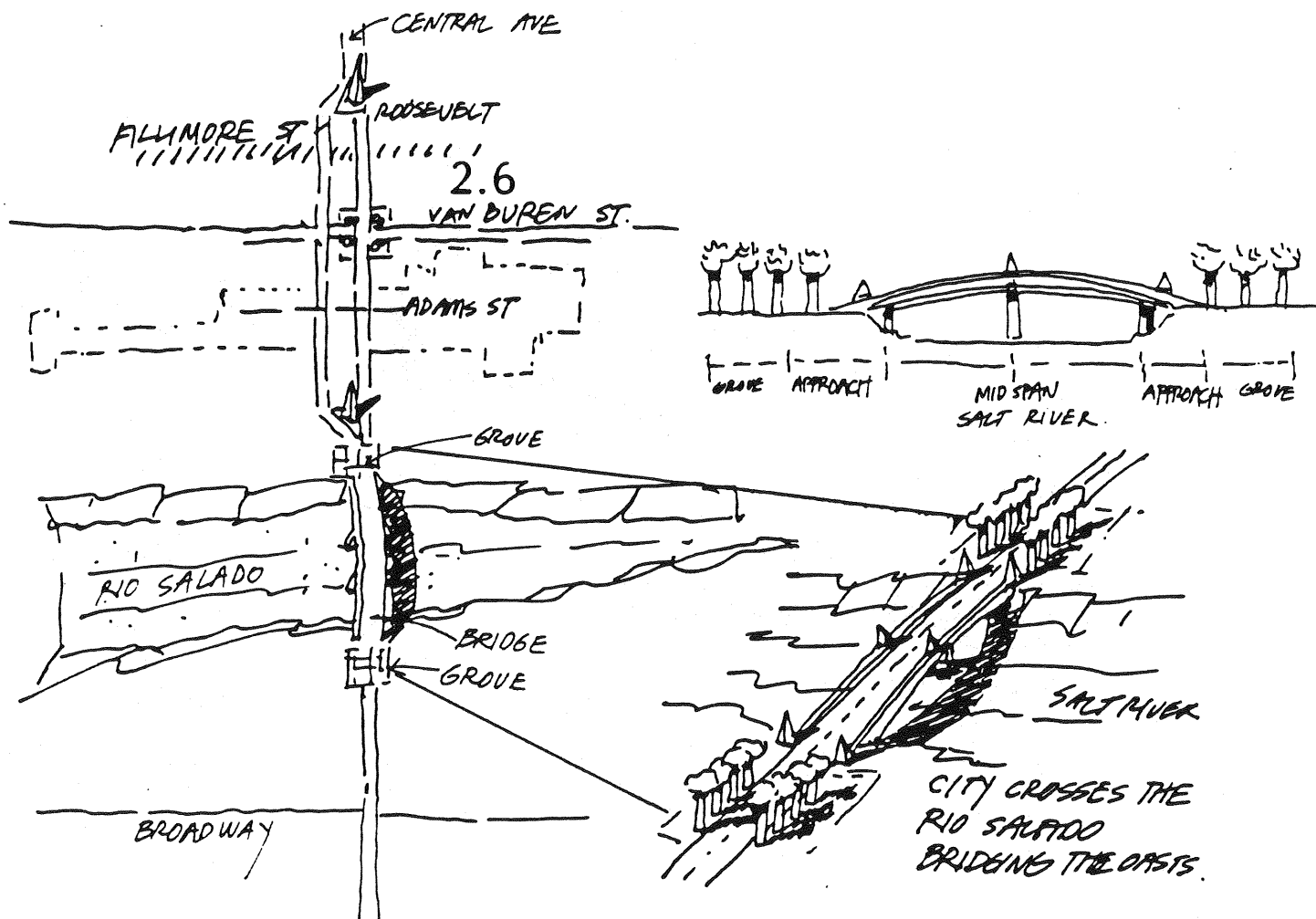
This site forms a pair to Roosevelt Triangle site 2.1. Both sites are the result of recent traffic engineering "crossovers" along Central Avenue leaving triangular traffic islands of land which are excellent art sites. The Buckeye triangle site occurs where First Avenue crosses over to Central Avenue. We recommend that an artist be commissioned to produce a work which becomes a Southern gateway entrance into the downtown core area.



2.8 Central Avenue bridge crossing at the Salt River Oasis at the Salt River

Observations:

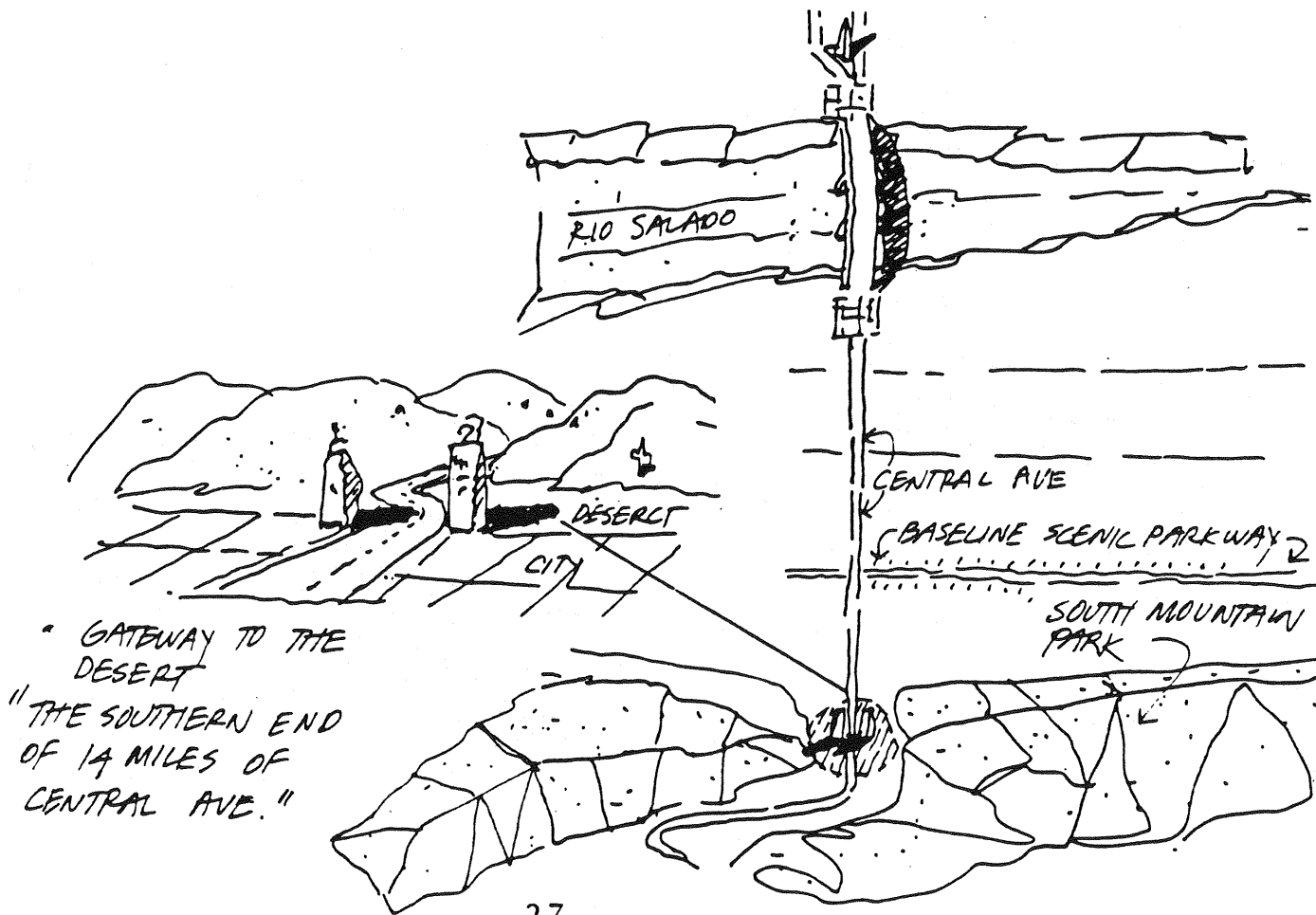
The "Central Avenue Image Study" by Gruen Associates (see Appendix) recommends that the northern and southern bridge heads crossing Central Avenue be developed into landscaped groves of palms. We support this recommendation and suggest that an artist be commissioned in collaboration with a landscape architect to develop this idea into an environmental work celebrating the passage of the city's main axis, Central Avenue, across the dry desert wash of Salt River.



2.9 Central Avenue at South Mountain Park Entrance
South Mountain Park Gateway

Observations:

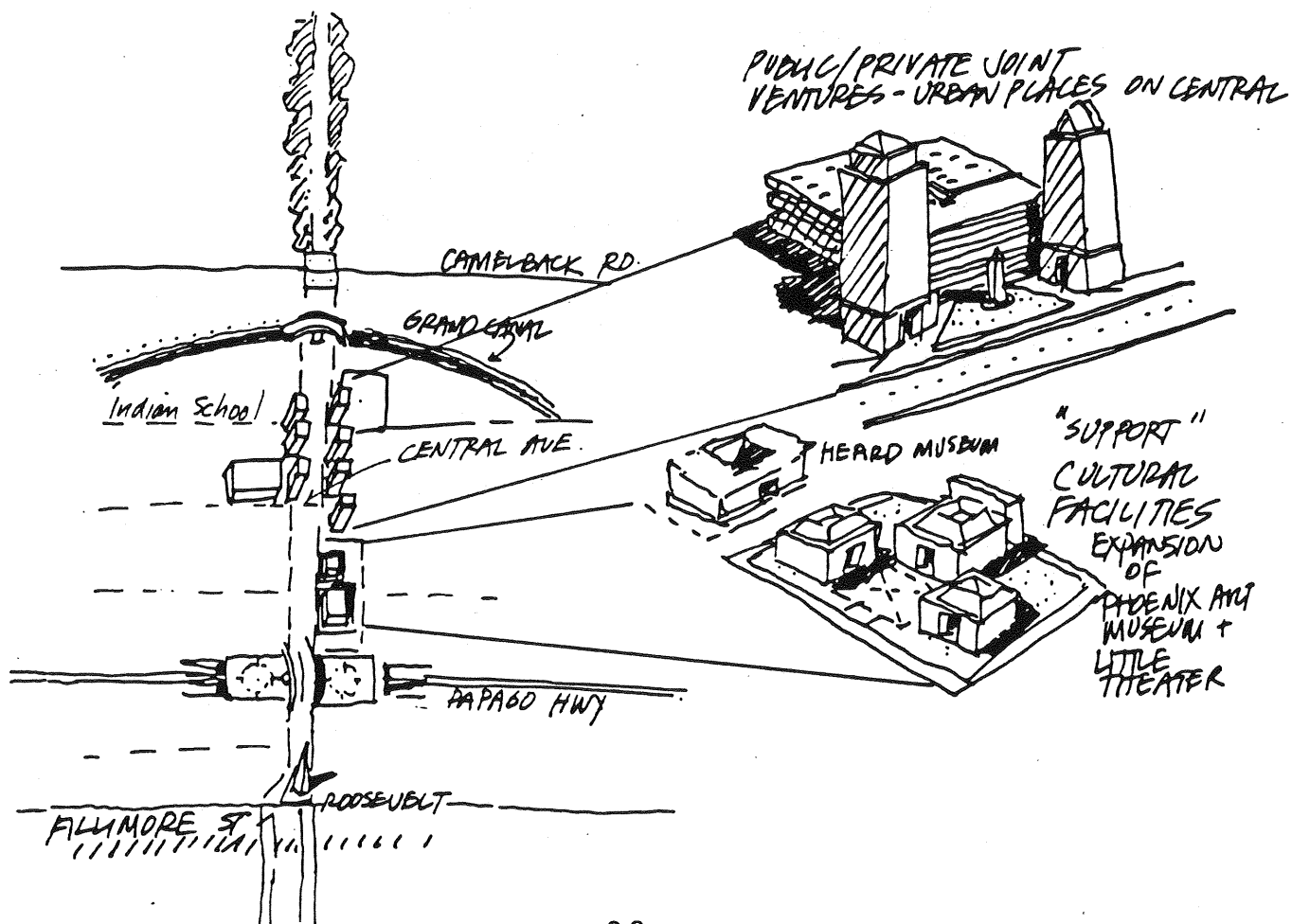
South Mountain Park is now being master planned. We recommend that as part of that plan an artist be commissioned to produce a work which would serve as a gateway and landmark. We see the work as celebrating and demarcating the edge between the city and the desert, and providing the southern visual termination to the fourteen mile length of Central Avenue.



2.10 Central Avenue between the Downtown Core and Camelback Road
Central Avenue Streetscape

Observations:

This area along Central is undergoing extensive development of new private financial and commercial projects. We recommend that the Arts Commission assist these developers in the selection of artworks and/or artists for these projects. We also recommend that the Commission support the future expansion of the Phoenix Arts Museum, Phoenix Little Theatre and the new City Library in creating outdoor public art spaces which enhance the spatial quality of the Central Avenue environment. In addition, we recommend that the Arts Commission pursue the idea of commissioning artists to design the numerous new bus shelters planned for placement throughout this corridor area as artworks and street furniture wherever possible. This project should be funded as a joint development of public amenities by both the city and the private development community.



3.0 WORKING ZONE: Airports

Zone Description: Sky Harbor Airport including terminal buildings, entry and exit roads, Sky Harbor Center Office Park.

Deer Valley Airport including entry/exit road and terminal.

Observations: The airport is the main entrance to the city receiving daily visitors and residents alike. Public art can enhance the sense of arrival and departure, celebrating the unique qualities of Phoenix and the desert southwest. Public art here can also be a device to orient the visitor to the unique qualities found in the urban oasis of Phoenix. Referred to by an artist as the "four-minute city", the airport is a prime opportunity to positively affect the perception of all entering and leaving Phoenix in a short period of time.

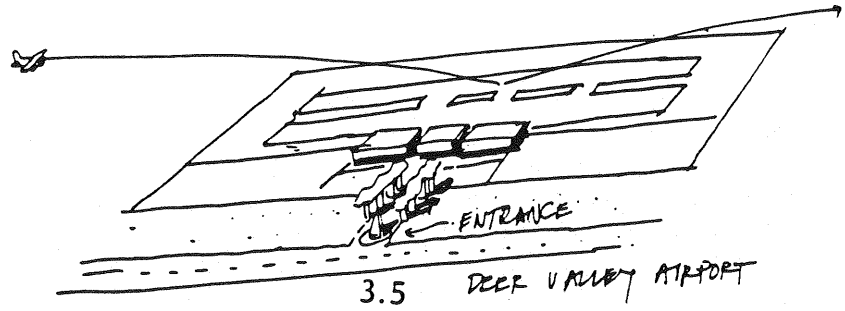
1987-88 P.A.P. Projects:

- 3.1 Sky Harbor Airport Entrance Gateway corridor, western entrance along Buckeye Road from 16th Street to 24th Street: Streetscape, landmarks, gateway
- 3.2 Sky Harbor Airport Entrance Gateway corridor, eastern entrance from Hohokam expressway into the airport: Streetscape, landmark, gateway.
- 3.3 Sky Harbor Airport Terminal 4: Public art projects in Terminal.
- 3.4 Sky Harbor Center Office Park Master Plan
- 3.5 Deer Valley Airport Entrance Gateway Corridor: Streetscape, landmark.

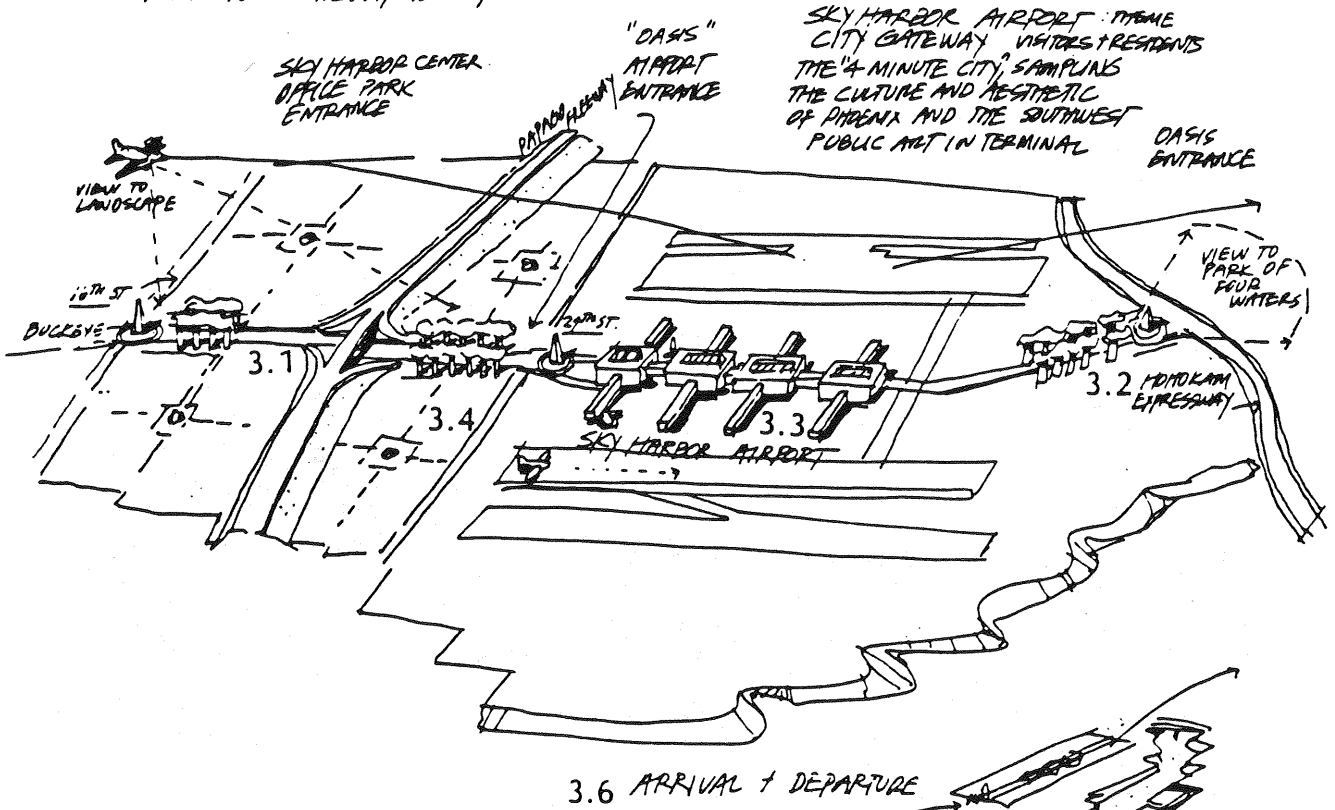
Recommended Project:

- 3.6 Salt River Channel: Skyworks within Rio Salado Corridor.

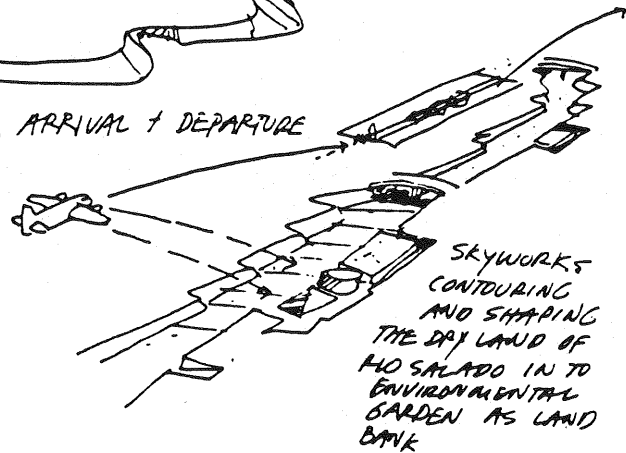
3.0 AIRPORTS



AIRPORTS: GATEWAY TO CITY



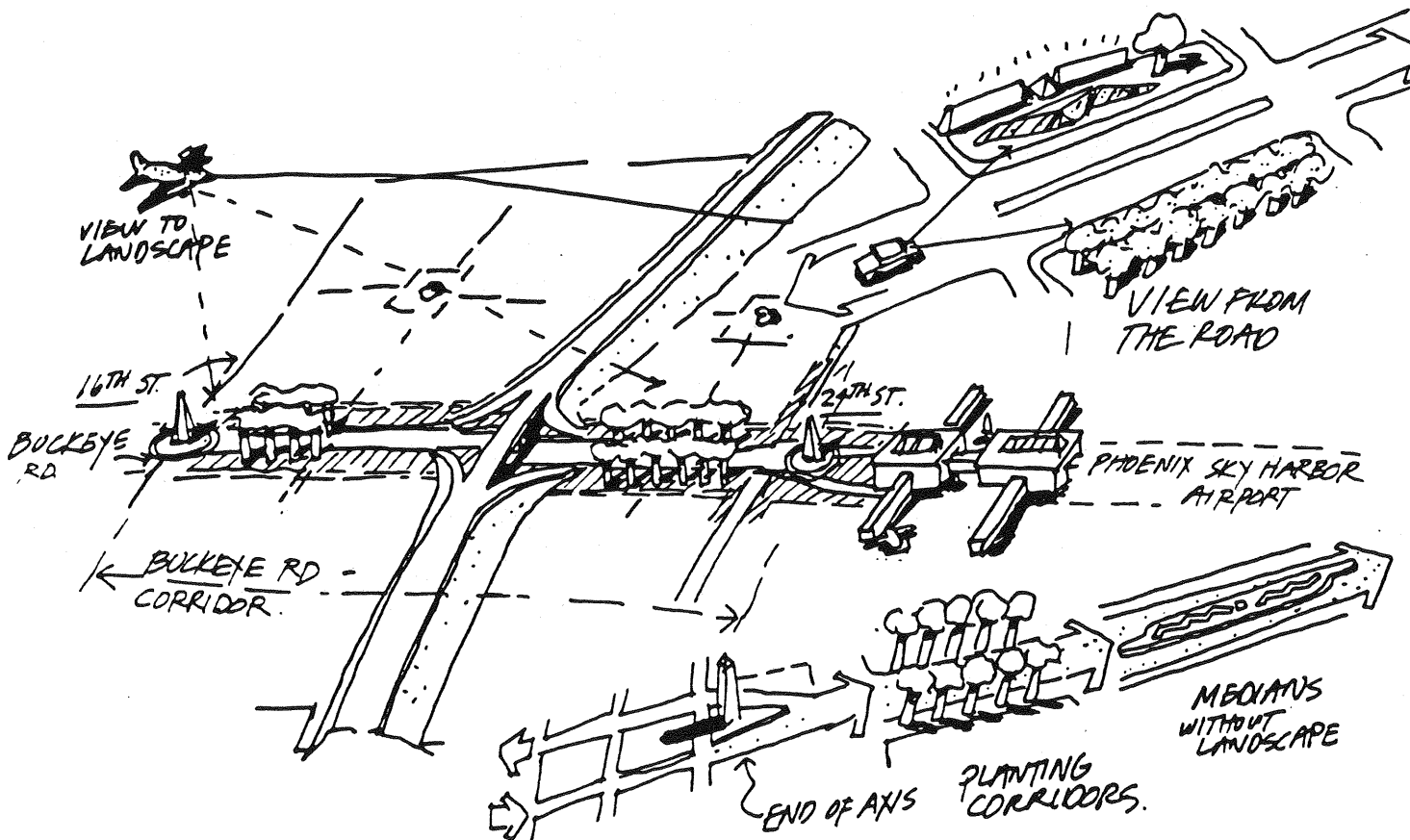
3.6 ARRIVAL + DEPARTURE



3.1 Sky Harbor Airport Western entrance along Buckeye Road from 16th Street to 24th Street
Sky Harbor Western Gateway Entrance

Observations:

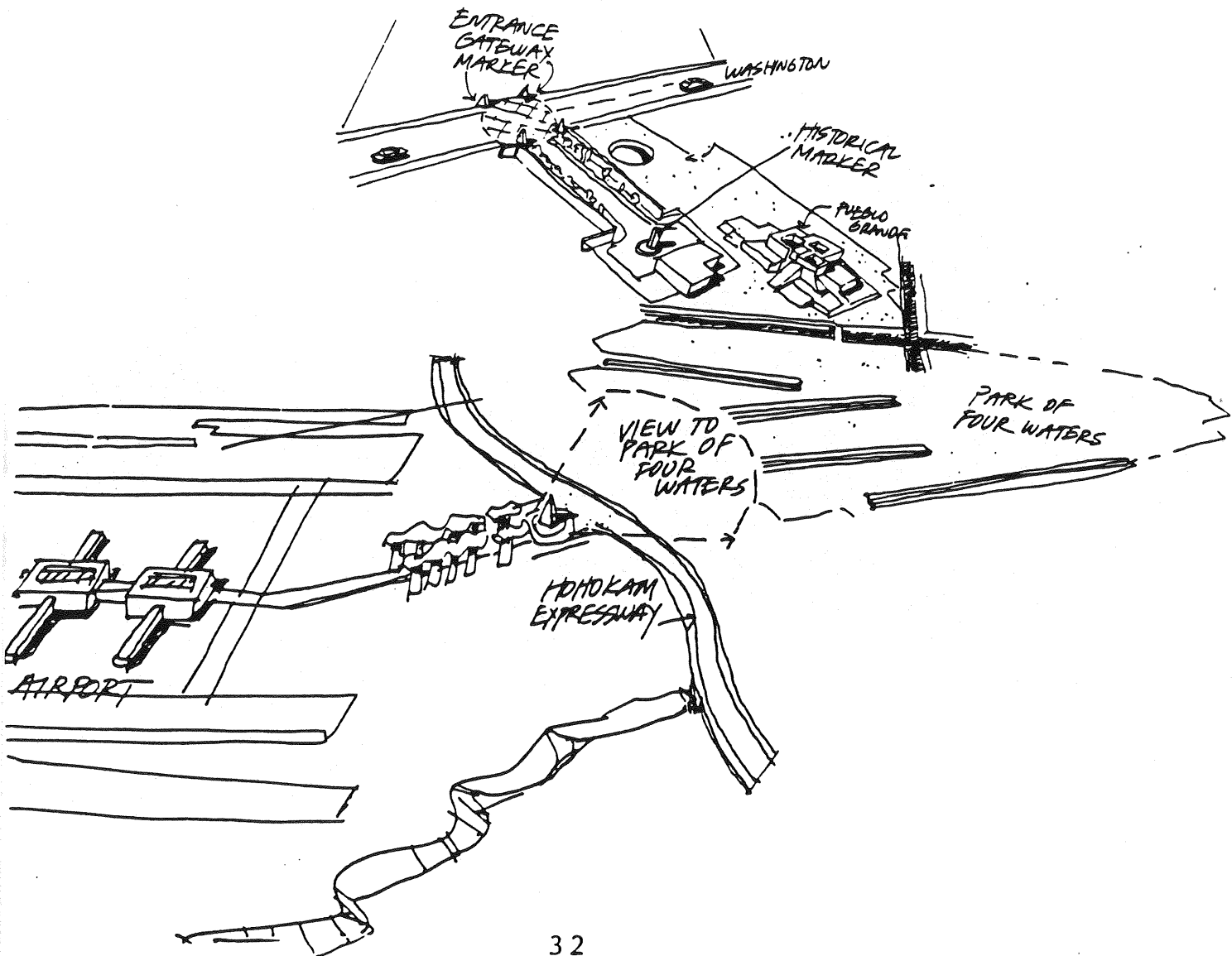
With the development of the Sky Harbor Office Park and the new Squaw Peak Parkway entrance at the western edge of the airport, there exists an opportunity to create a unique public corridor where the integration of artist works can be utilized to enhance the overall environmental quality. We recommend that artists collaborate with landscape architects to create environmental works or pieces which can function as symbolic gateway markers. These will signal the entrance into the airport and become urban gateways to the city through which visitors leaving the airport enter the city. This corridor has the potential of becoming a place where the ideas of urbanity, oasis and the desert environments of the southwest can merge through the creation of artworks and open space planning.



3.2 Sky Harbor Airport, Airport Road at Hohokam Expressway Sky Harbor eastern gateway entrance

Observations:

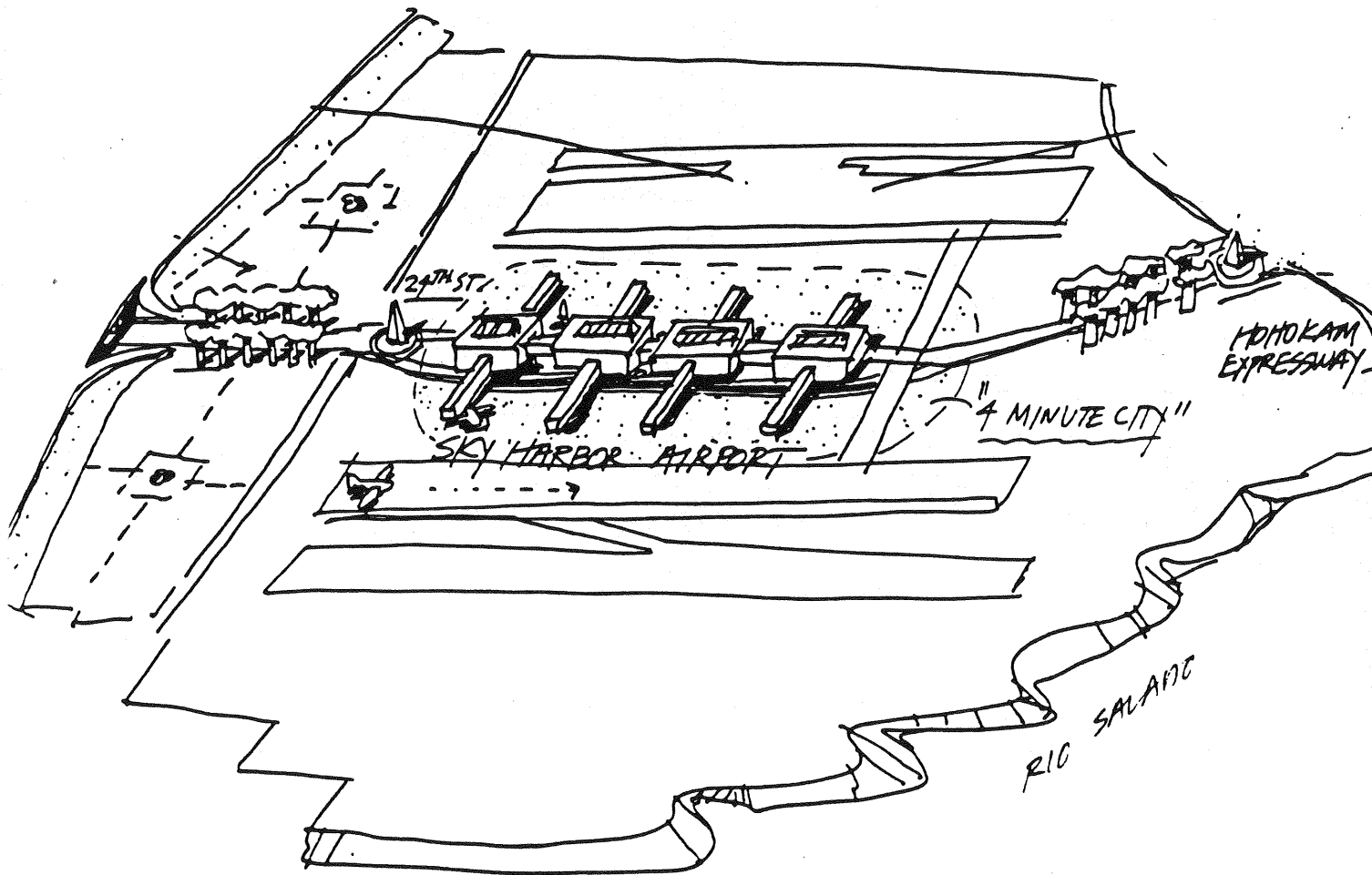
The eastern entrance has a different circumstance from its opposite western entrance. It is located in a more open setting on the Salt River plain. A sense of arrival and oasis is desperately needed to provide a respite from the harsh environment. It is also directly adjacent to the old site of the "Park of Four Waters" and Pueblo Grande, to the northeast across the Grand Canal. This site is a unique intersection between the modern urbanism of the airport and the ancient urban settlement patterns of the past. It is also a key urban gateway to the city. We recommend that this intersection be celebrated through a collaborative effort between an artist and as landscape architect to produce a work which becomes not only a link between the two urbanistic forms but also an oasis gateway to the airport.



3.3 Sky Harbor Airport Sky Harbor Terminal 4

Observations:

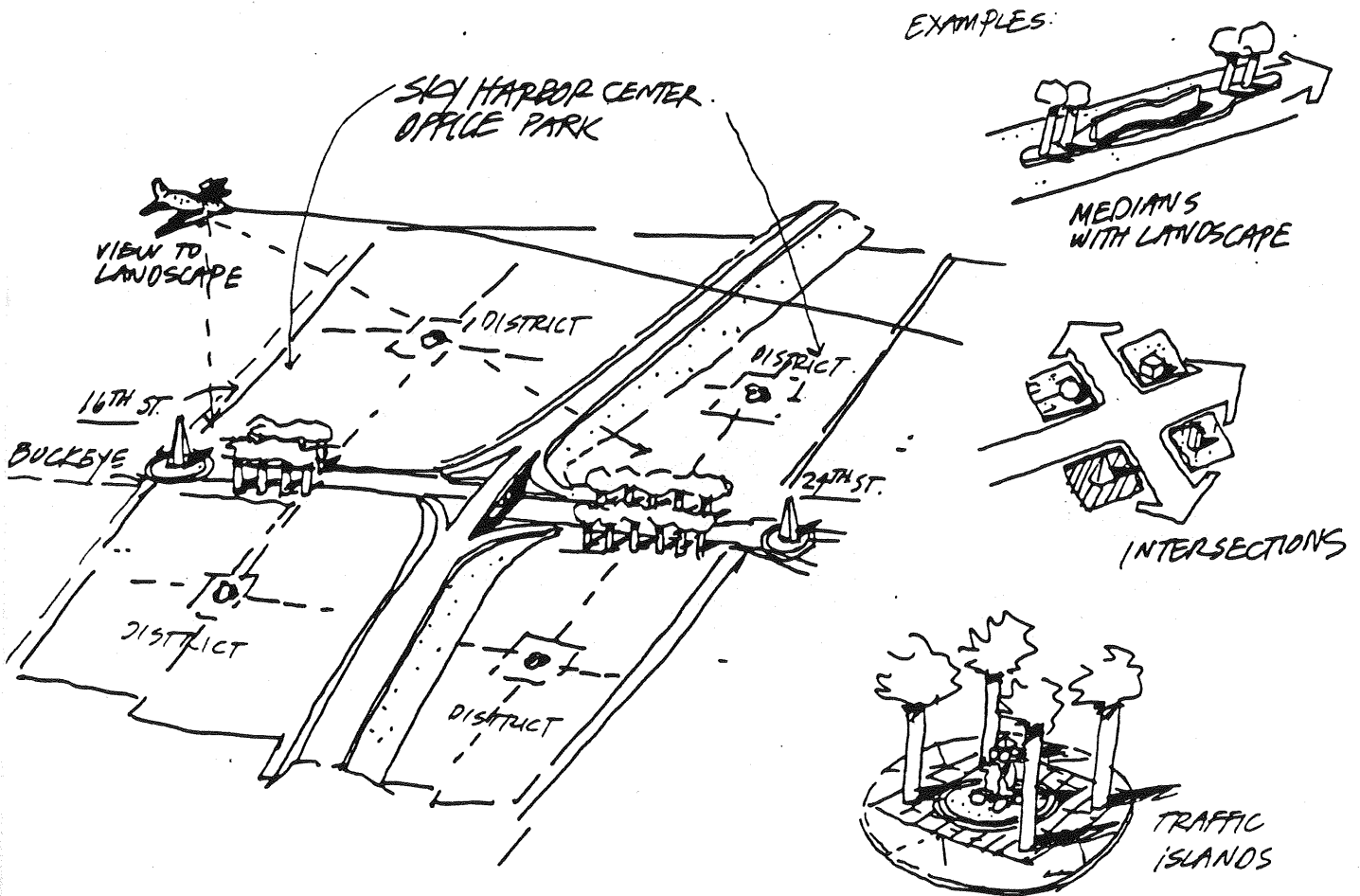
We encourage the present effort to enhance the spatial quality of the terminal facilities through the incorporation of public art. We recommend that the effort should extend to the outdoor areas as well. Also we feel that it is critical that artists are involved in the planning process of site selection and programming of art works for any future expansions at the airport.



3.4 Sky Harbor Office Park
Sky Harbor Center Office Park Master Plan

Observations:

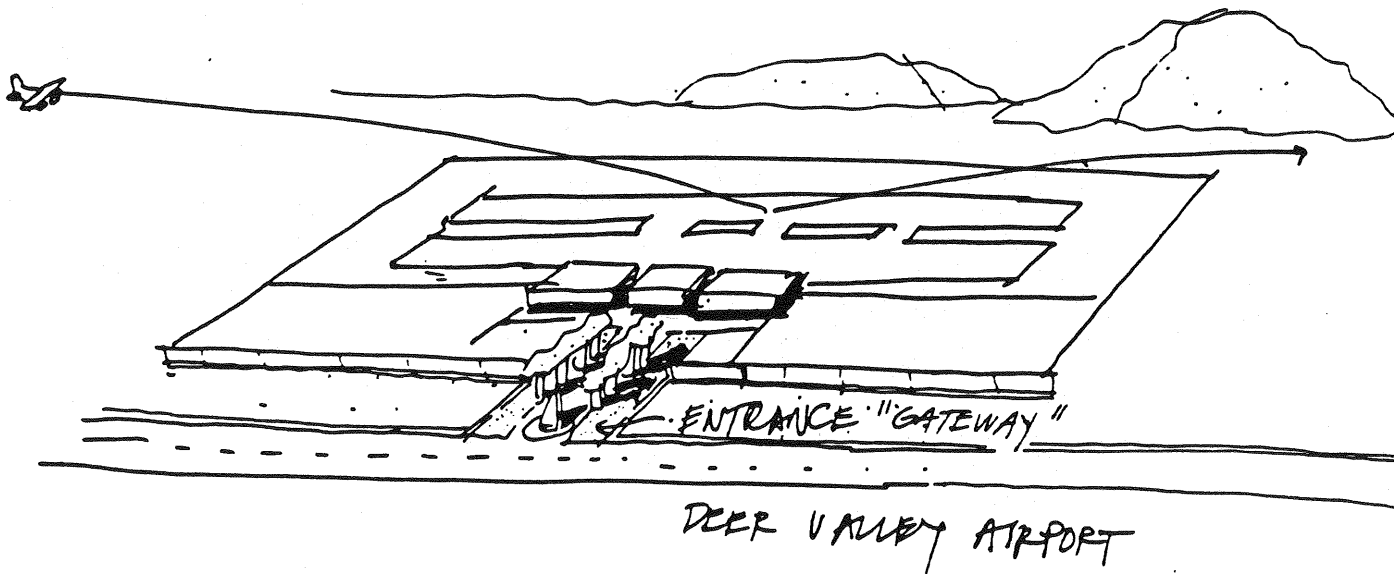
We recommend that the Arts Commission develop a special master plan for the integration of public art into the office park master plan. We recommend that priority sites be established at key intersections throughout the park providing the various sub-districts in the park with their own unique landmark. In addition, standards and guidelines need to be developed for the integration of art by private developers into public road right-of-ways, which further enhance the environment. Public art can be seen as a way of giving the new office park a unique and unifying character.



3.5 Deer Valley Airport entrance gateway at Deer Valley Road
Deer Valley Airport Gateway Entry Corridor

Observations:

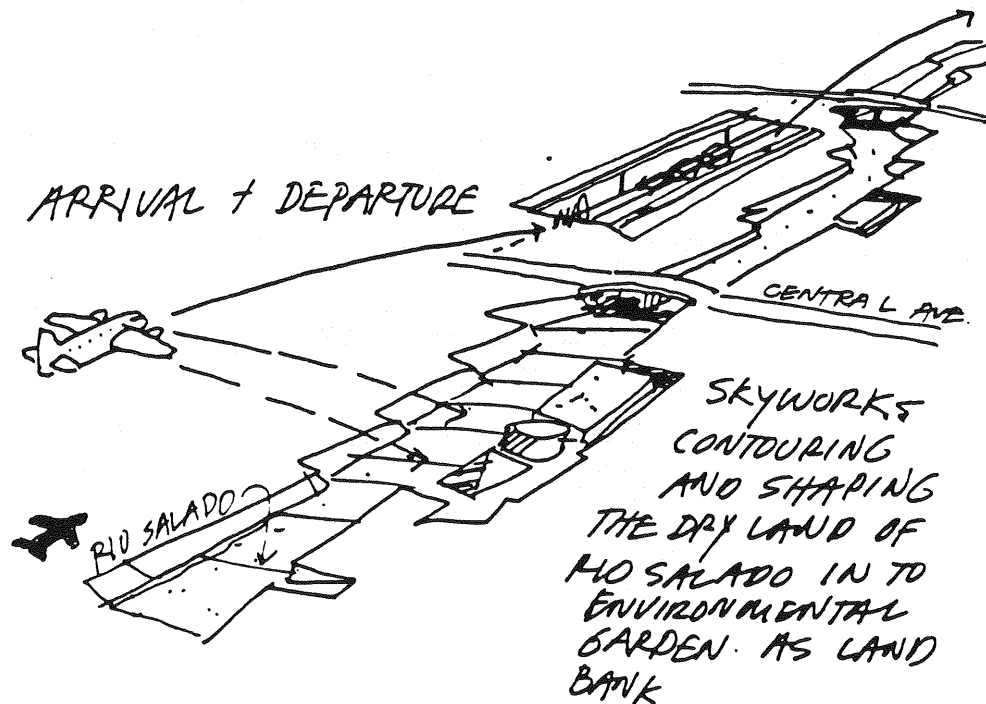
The Deer Valley Airport will continue to grow as a landmark and important gateway to the northern part of the city. We recommend that an artist be commissioned to collaborate with a landscape architect to produce a landscaped entrance gateway to the airport.



3.6 Salt River Channel near Airport Skyworks within Rio Salado Corridor

Observations:

Arriving or leaving Phoenix by airplane and looking from the airplane window, one is struck by the size and magnitude of the Salt River flood plain. We believe that it is an interesting artistic challenge to pull this drainageway into the urban fabric of the city. As an interim measure, until the river is developed into the Rio Salado open space system, artists could be commissioned who are familiar with large earthwork sculpture to recommend ways in which the river could be sculpted into a more visually pleasing pattern and form while still maintaining its hydrological requirements. To initiate this, the Arts Commission might commission several proposals, rendered in drawings or models, to illustrate how the land might be transformed into one of the world's largest environmental artworks. These proposals should become part of the airports collection, demonstrating to visitors and residents of Phoenix, the City's interest and commitment to both the arts and the land.



4.0 WORKING ZONE: Papago Park/Pueblo Grande

Zone Description: Zone includes all of Papago Park and Pueblo Grande Park.

Observations: Pueblo Grande is one of the first urban settlements in the valley and is the historic urban center of the city. Presently, its identity and location within the city is lost amongst the industrial and commercial uses of the area. In the near future construction of a new highway will pass close by to the eastern edge of Pueblo Grande. This urban historic site must be reinstated into the public consciousness. To the south of Pueblo Grande is an old abandoned area which was once called the Park of Four Waters, a place where the historic irrigation canals intercepted the water of the Salt River that was then carried into the city. This site also needs to be revived in the public consciousness.

Papago Park and the forms of its natural topography create a unique landmark in the city. Public art should be integrated into this landscape for a dual purpose. The first is to heighten the sense of arrival and experience of this place through the placement of markers in the landscape defining edges and points of reference in the open land. Secondly art can help to create an entrance into Phoenix from Scottsdale and Tempe.

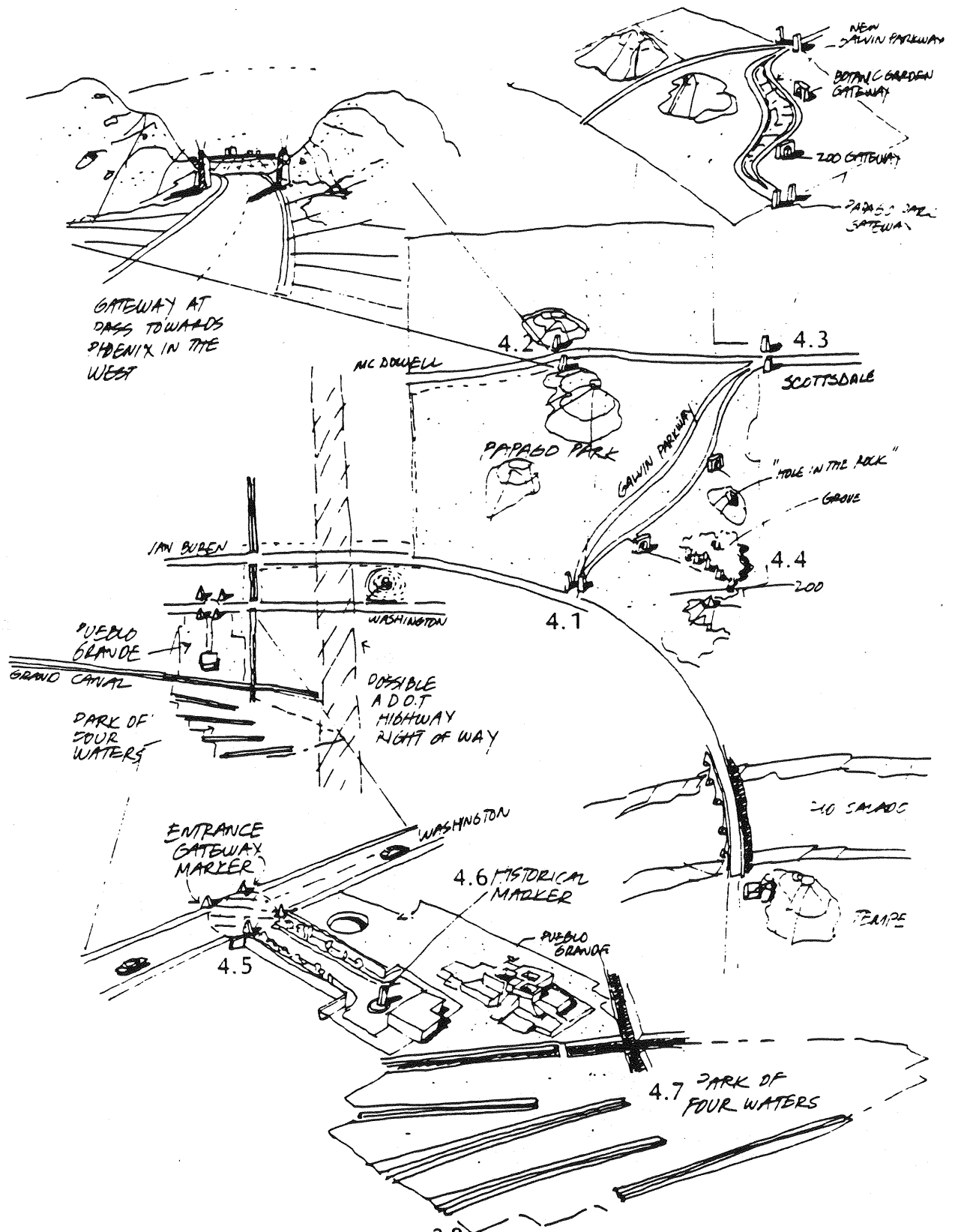
1987-88 P.A.P. Projects:

- 4.1 Papago Park at Van Buren and Galvin Parkway: Gateway, landmark, focal point.
- 4.2 Papago Park, McDowell Road at Papago Mountain: Gateway, landmark.

Recommended Projects:

- 4.3 Papago Park at McDowell Road and Galvin Parkway: Gateway, joint project with city of Scottsdale.
- 4.4 Papago Park, below "Hole in the Rock": Picnic areas, "artworks in the Oasis".
- 4.5 Pueblo Grande Park entrance at Washington Street: Entrance gateway marker to celebrate and highlight entry.
- 4.6 Pueblo Grande entrance drive: Focal point at end of entrance axis to Pueblo Grande, historical marker.
- 4.7 Park of Four Waters, South of Pueblo Grande site across the Grande Canal: Artwork commemorating archaeological and historical importance of the site.

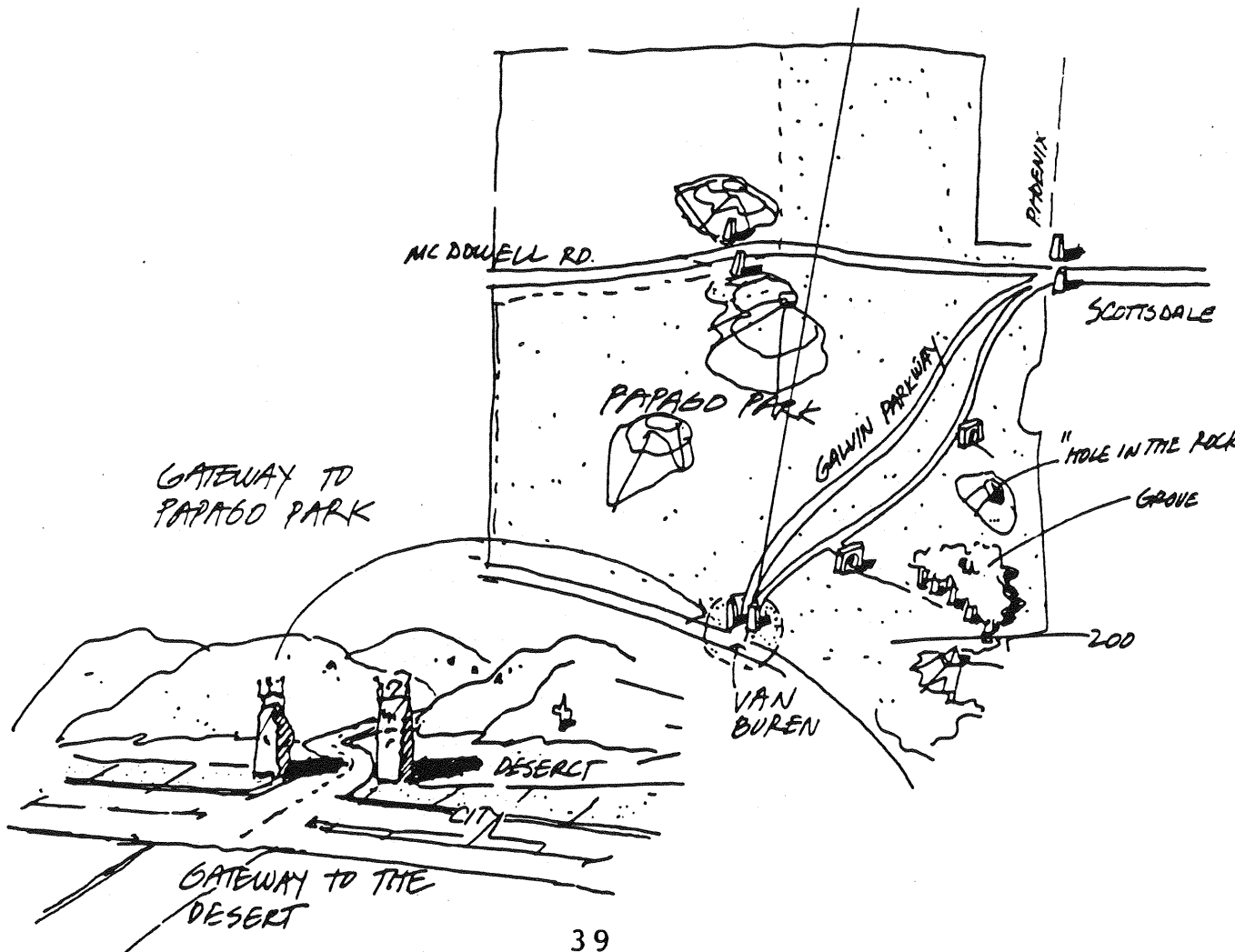
4.0 PAPAGO PARK AND PUEBLO GRANDE



4.1 Papago Park, Southern entrance at Van Buren and Galvin Parkway Papago Park Gateway

Observations:

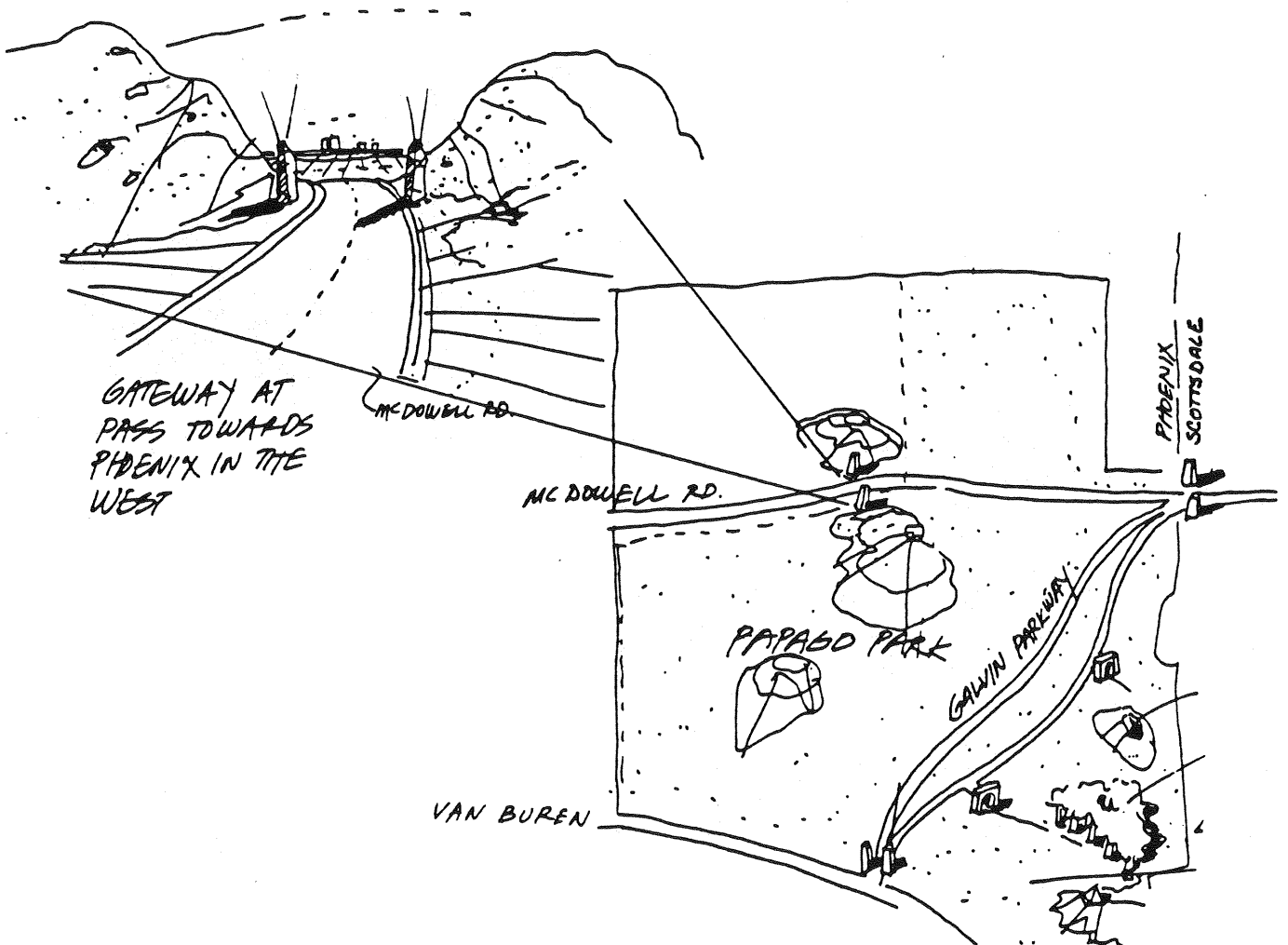
We recommend that an artist (possibly collaborating with an architect or landscape architect depending upon the nature of the work) develop a gateway piece which celebrates the arrival and unique sense of place which is found within the boundaries of Papago Park. The intersection at Van Buren and Galvin Parkway is a key orientation point for travelers moving across the city between Tempe, Scottsdale and Phoenix. In many ways the gateway can be seen not only as a marker into the park but as a gateway to the City of Phoenix as well.



4.2 Papago Park, McDowell Road at Papago Mountain
Papago City Gateway, Mountain Pass Gateway

Observations:

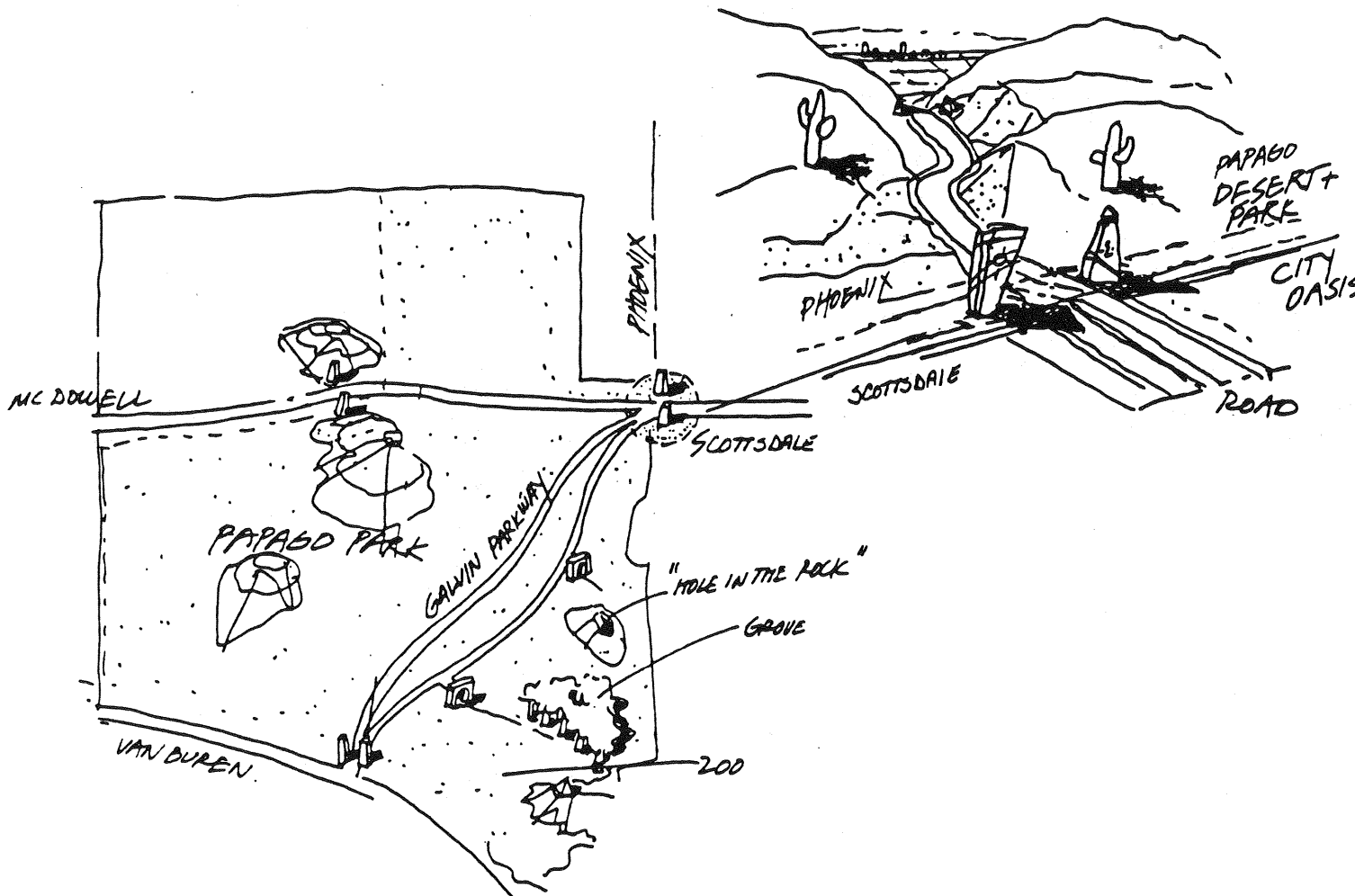
Travelling to Phoenix from Scottsdale west on McDowell, the road rises from the flat desert valley to an elevated point mid way across Papago Park at this important pass. From this vantage point the traveler has a unique view towards Phoenix in the distant western horizon. The existing topography has created a natural gateway to the City. We recommend that an artist be commissioned to further heighten this sense of passage into the City through an art work celebrating this special point.



4.3 Papago Park at McDowell Road and Galvin Parkway
Papago Park Eastern Entrance Gateway

Observations:

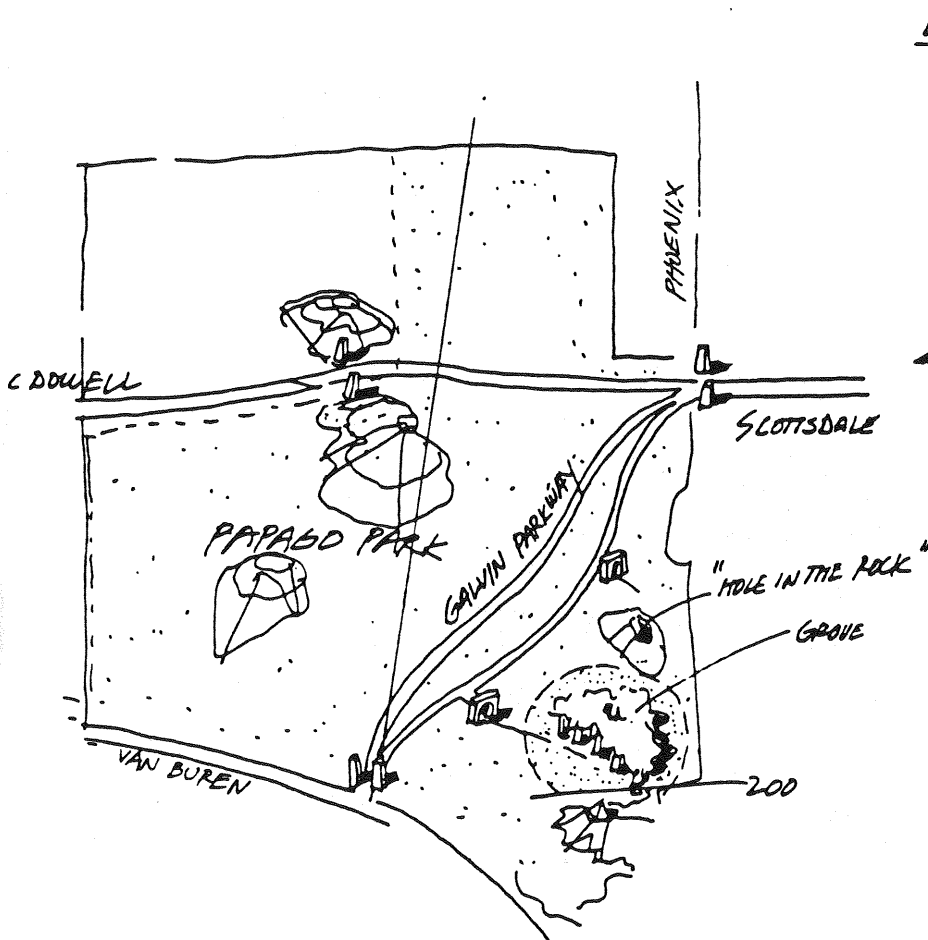
This intersection is the point where the two communities which share Papago Park meet. It is a point where the desert landscape of the park meets the residential edge of Scottsdale. We recommend that an artist be commissioned to develop an entrance marker or gateway celebrating the entrance to the park as well as the entrance to Scottsdale (to the east) and Phoenix (to the west). Since it sits on the boundary line of the two communities we recommend that the two communities explore developing the project jointly.



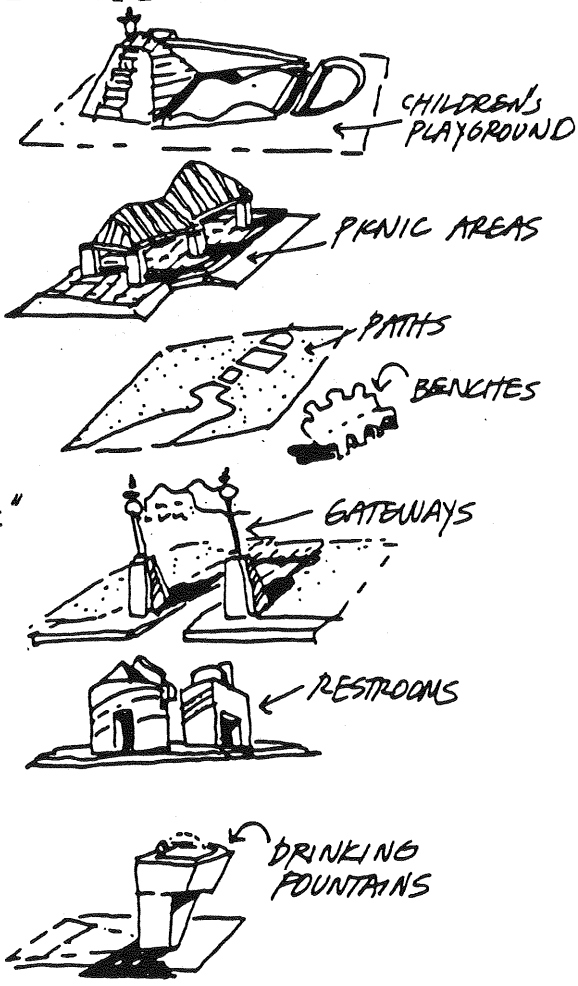
4.4 Papago Park Picnic Area at the foot of "Hole in the Rock" Artworks in the Park Oasis

Observations:

The palm groves, trees and lakes of the picnic oasis create a cooling respite from the surrounding desert. We recommend, when the area is redeveloped or expanded, that artists be commissioned to heighten the sense of place in this desert garden. We encourage the integration of artworks as functional elements for the picnic areas (such as ramadas and drinking fountains) as well as the development of traditional object pieces placed in and around the lakes and groves.



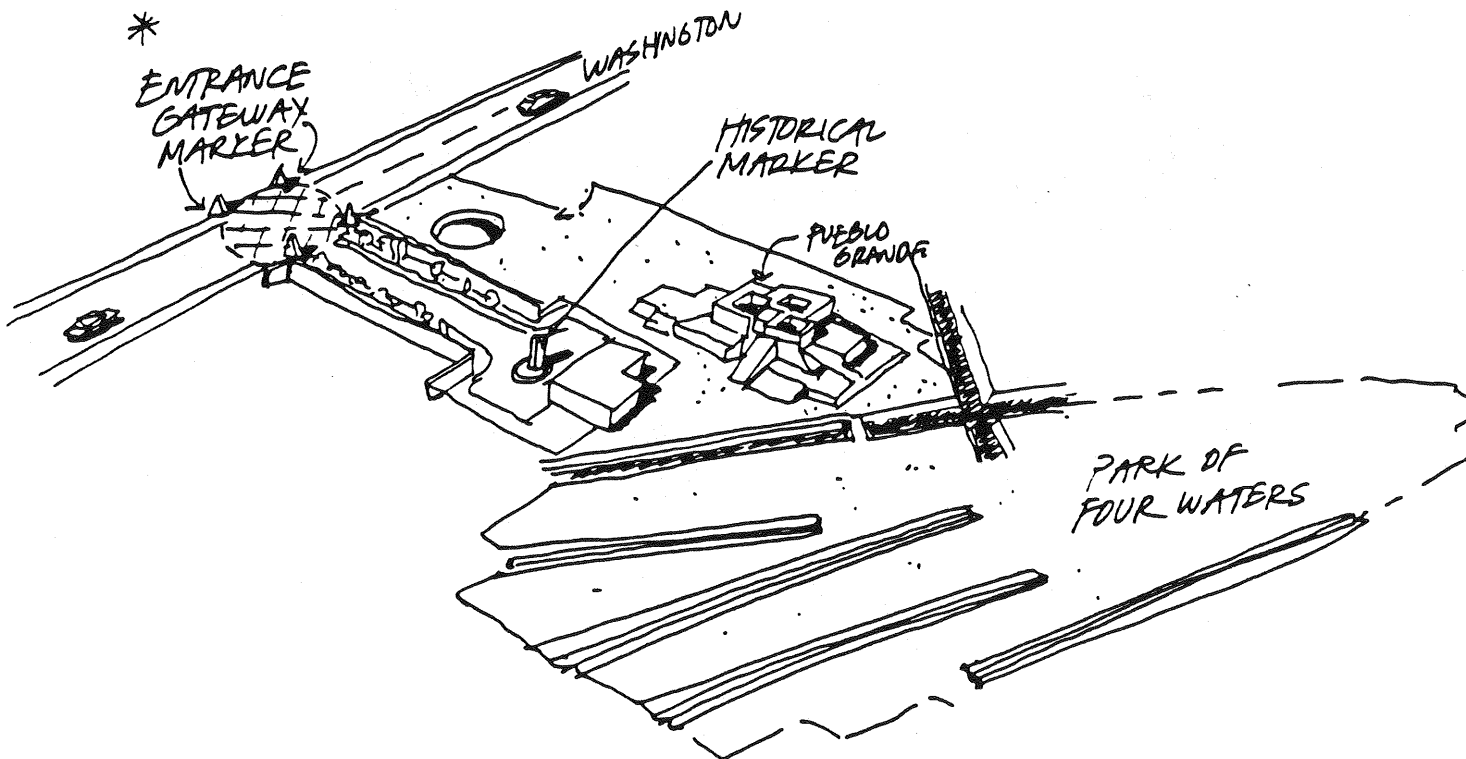
EXAMPLES:



4.5 Pueblo Grande Park Entrance, Washington Street between 44th and 48th Streets
Pueblo Grande Entrance Marker

Observations:

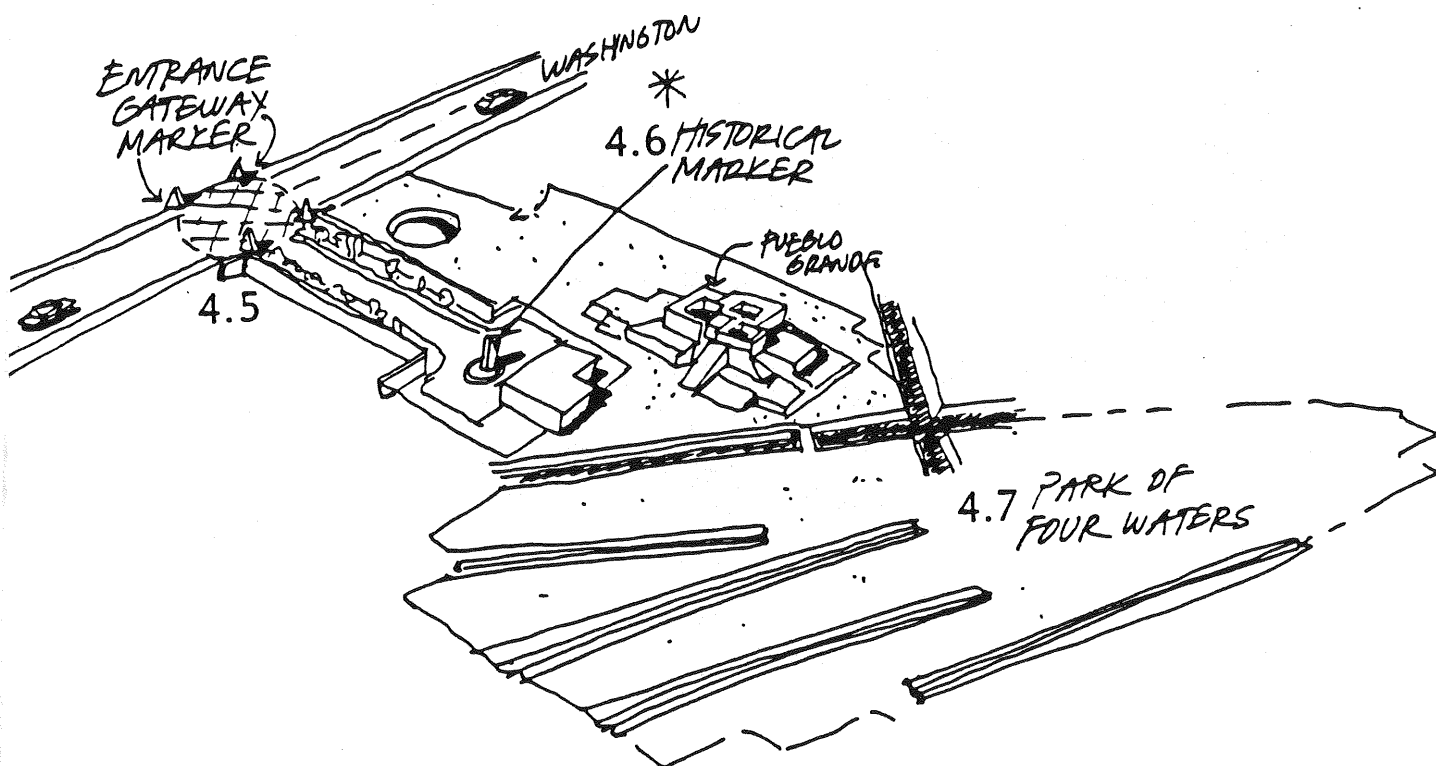
Pueblo Grande is one of the key historic landmarks in the City, if not the key landmark. We cannot stress strongly enough its importance to the city spiritually, historically and urbanistically. We recommend that its presence be demarcated at its entrance on Washington Street through the commissioning of an artwork designed as a marker signifying the importance of the site and signalling its location to travelers passing by the site as they enter and leave the City.



4.6 Pueblo Grande Museum, Entry Drive Terminus Pueblo Grande Historical Marker

Observations:

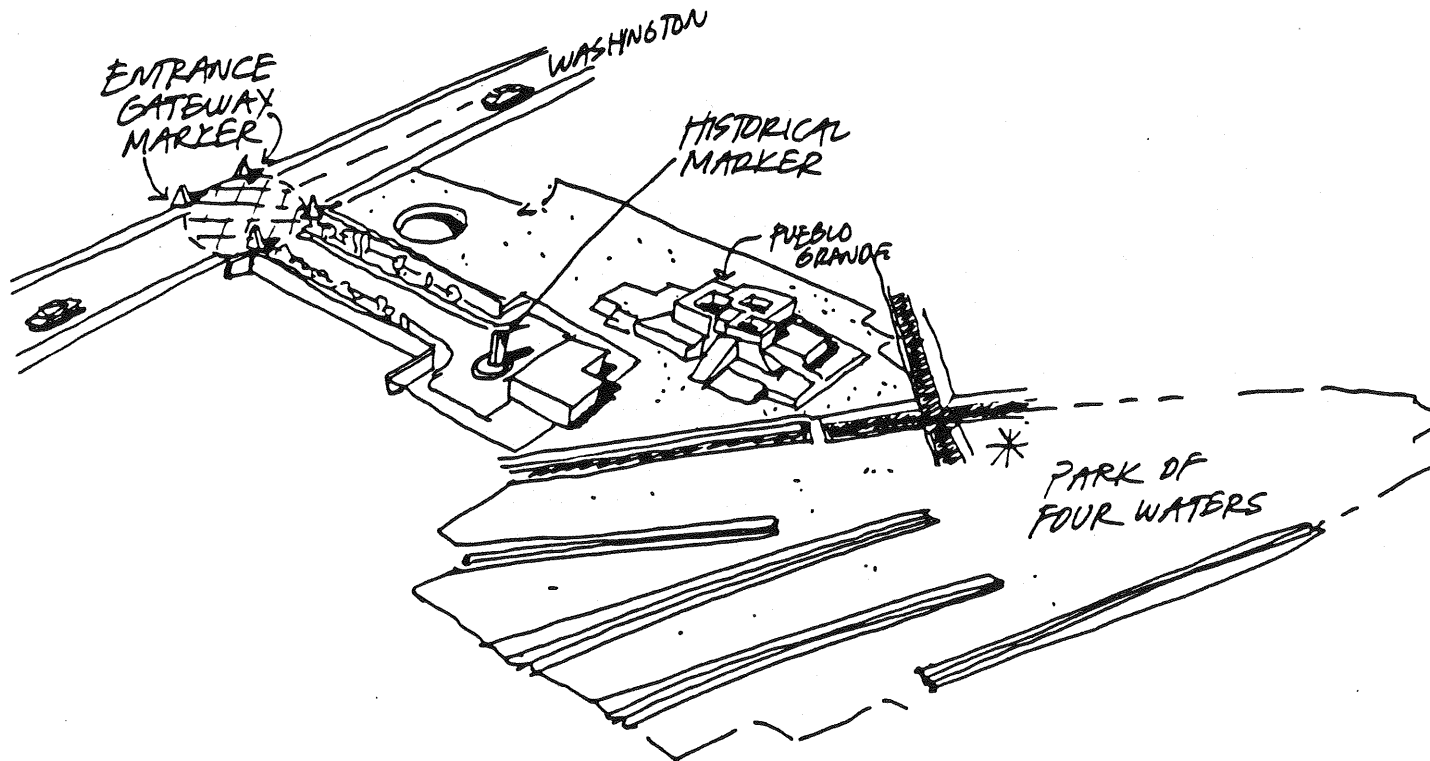
One turns off of Washington Street onto the Pueblo Grande entrance drive which is an exemplary space enclosed by white washed walls and desert plant materials. At the termination of this drive is the museum building. We recommend that an artist be commissioned to collaborate with the museum's historians and archaeologists to design a focal point landmark at the entrance plaza to the museum commemorating the historic importance of the place.



4.7 Park of Four Waters
South of the Pueblo Grande Museum at Grand Canal

Observations:

The "Park of Four Waters" is an important historic site which appears on the first maps of the Phoenix area. The site marks the intersection of the Salt River and of four canals developed by the earliest residents. Owned by the City of Phoenix it is currently abandoned. We recommend that the site be reinstated into the public realm as a vital environmental landscape through a collaborative effort between artists, landscape architects, historians and archaeologists.



5.0 WORKING ZONE: Baseline Scenic Parkway

Zone Description: Corridor parallels Baseline Road from Central Avenue to Interstate 10.

Observations: The South Mountain Village Plan calls for the development of Baseline Road into a widened scenic parkway. The parkway would be landscaped and sufficiently wide to include pedestrian, bicycle and horse trails. We recommend that percent for art projects be included along this important corridor to enhance the experience of moving along the parkway and to heighten its aesthetic beauty. Projects might allude to nurseries, groves, orchards and agriculture fields which once lined this entire road.

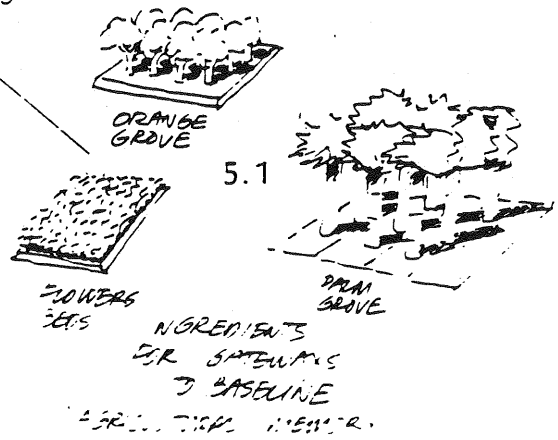
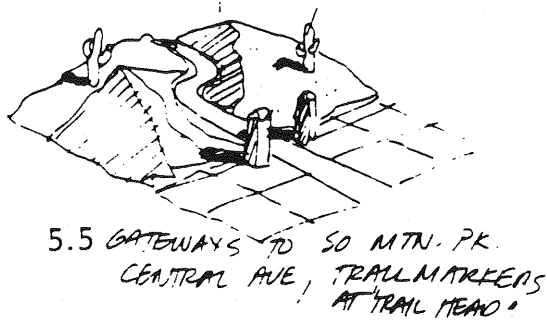
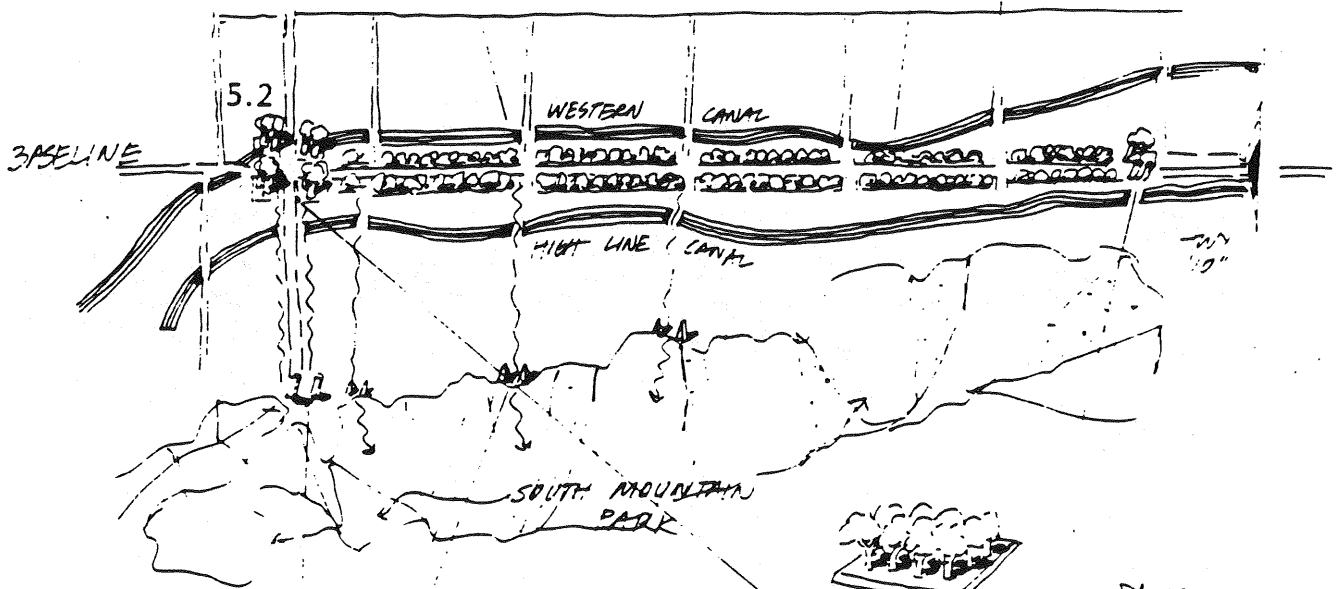
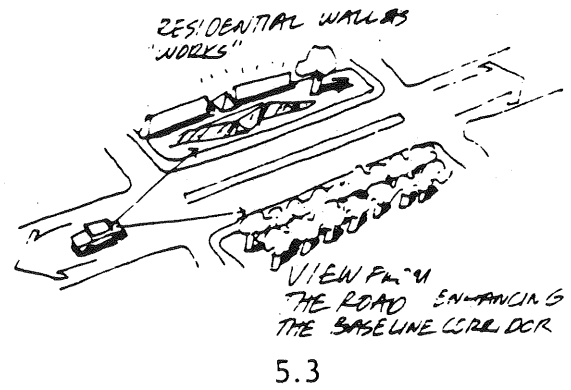
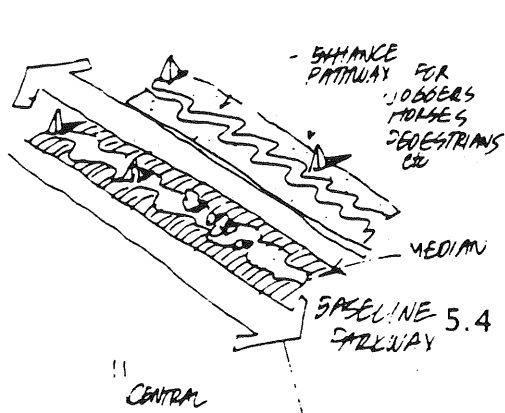
1987-88 P.A.P. Projects:

- 5.1 Baseline Road near Interstate 10: City Gateway at eastern edge of city boundary between Tempe and Phoenix.

Recommended Projects:

- 5.2 Baseline Road at Central: landscape, landmark noting intersection. This overlaps with 1.0 Central Avenue Working Zone.
- 5.3 Baseline Road Linear Open Space Corridor, Central Avenue to Interstate 10: Enhance pathway for pedestrians, bicyclists, horses through inclusion of public art.
- 5.4 Baseline Parkway: Enhance "view from road" through public art works in median strip and right of way for motorists to appreciate.
- 5.5 Trail markers to South Mountain Park: Markers to designate vehicular and pedestrian entrances to park.

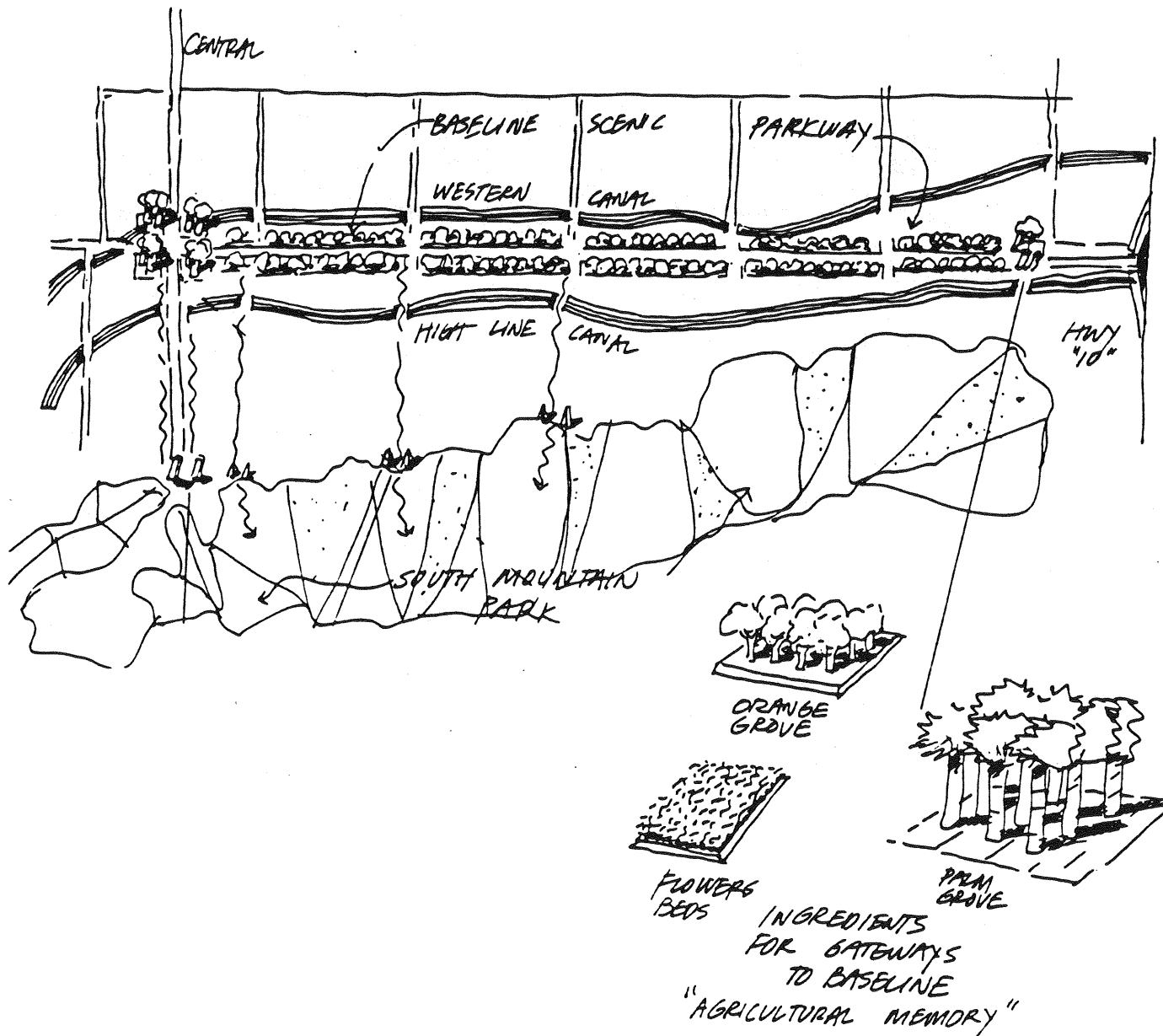
5.0 BASELINE SCENIC PARKWAY



5.1 Baseline Road near Interstate 10:
City Gateway to South Phoenix

Observations:

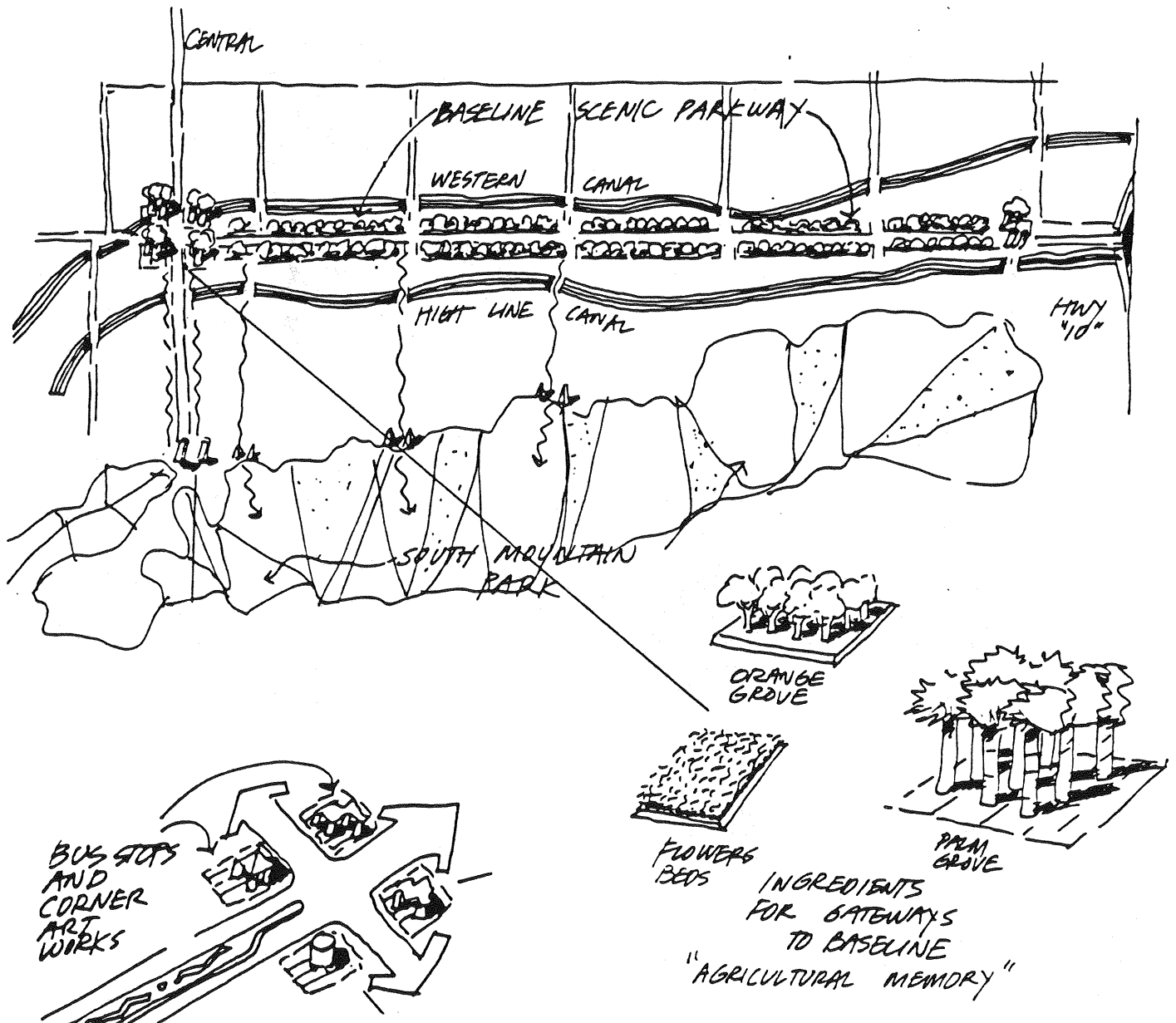
On a site to be designated in this general area, we recommend that a city gateway be developed to commemorate this entrance into the city and the unique agricultural history of the area - its nurseries, flower gardens and citrus orchards. An artist should be commissioned to work with a landscape architect to create an environmental work, a landscaped gateway at the eastern entrance to the Baseline Scenic Parkway.



5.2 Baseline Road at Central Avenue Landmark intersection

Observations:

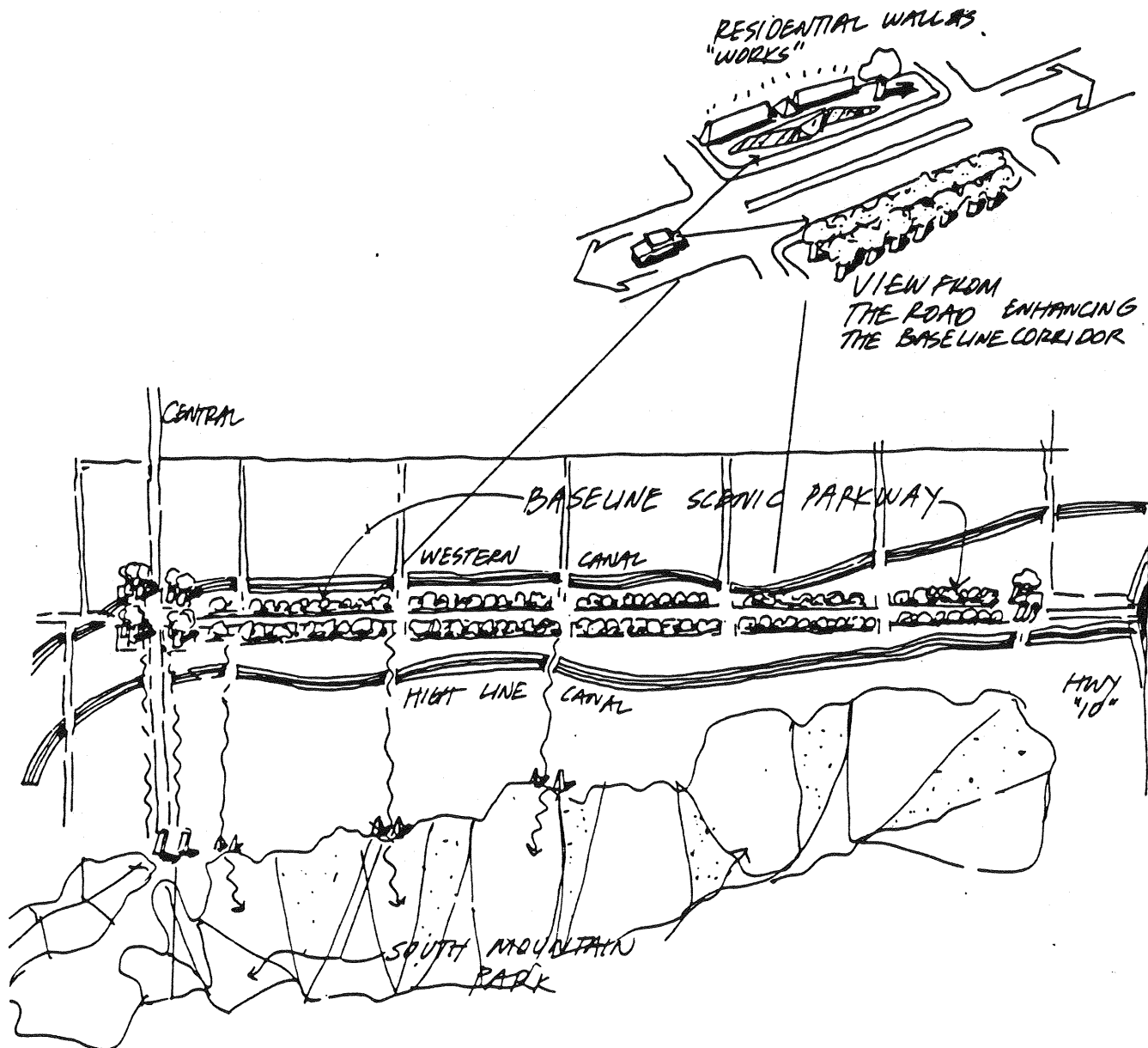
This intersection of major streets becomes an important place in the South Mountain Village area - here the landscaped corridor of Central Avenue intersects with the landscaped parkway of Baseline. We recommend that an artist be commissioned to work with a landscape architect to create a work celebrating the agricultural landscape history of the South Mountain Village, as well as the symbolic southern end of the village core. This intersection overlaps the Central Avenue Working Zone (1.0).



5.3 Baseline Road Linear Open Space Corridor, Central Avenue to Interstate 10
Art along the Parkway Trails

Observations:

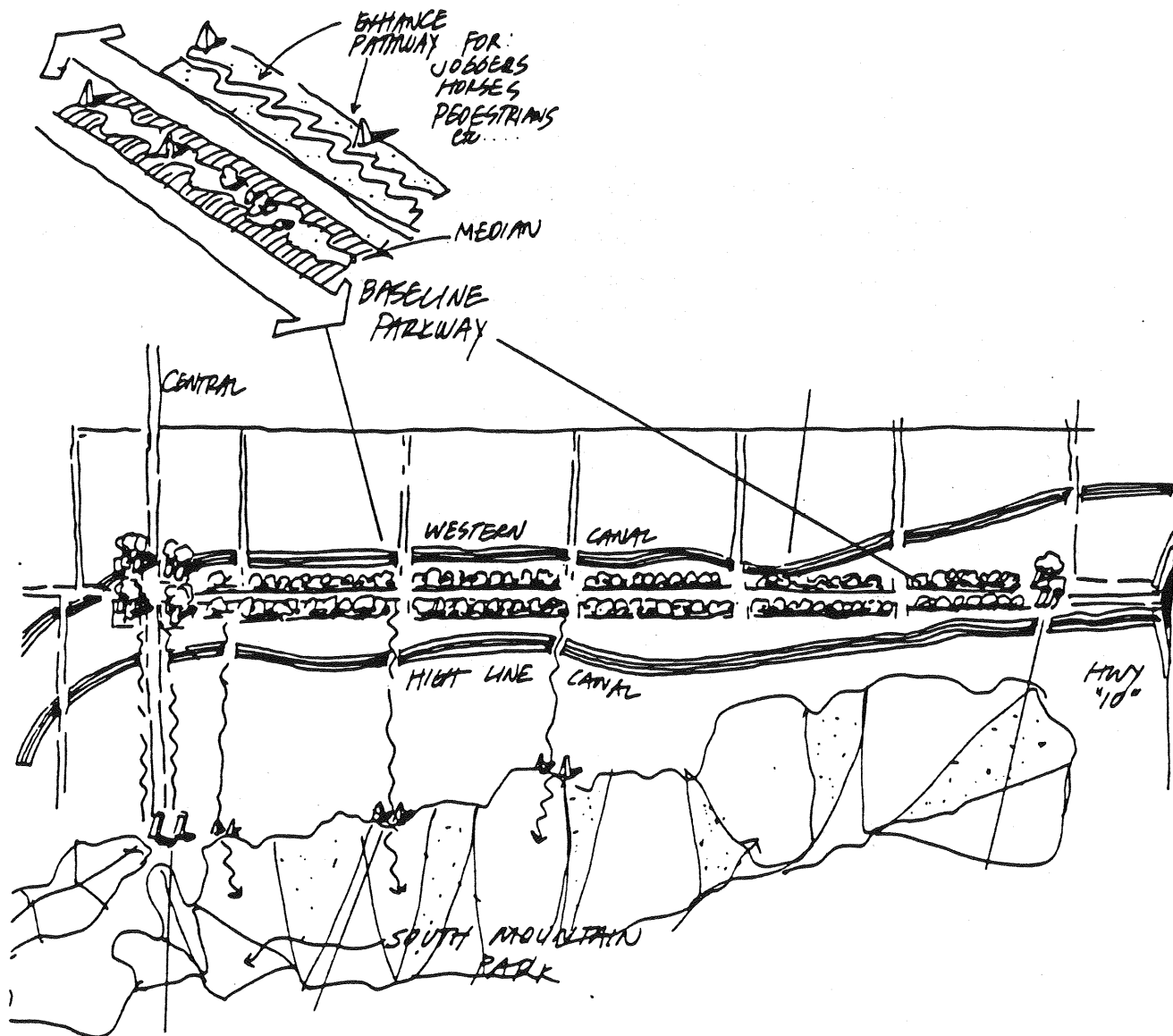
The South Mountain Village Plan recommends that Baseline Road be transformed into a scenic parkway which would include parallel horse, pedestrian and bicycle trails. We recommend that when these spaces are developed an artist be commissioned to create artworks which will enhance the spatial experience of the open space system. As examples, pieces might be created which become trail markers, rest stations, lighting standards as well as the more traditional "object" artworks which are placed in appropriate sites. We encourage the participation of artists in the selection of sites and programming of the works as the areas are being planned.



5.4 Baseline Road
"View from the Road" from Central Avenue to Interstate 10

Observations:

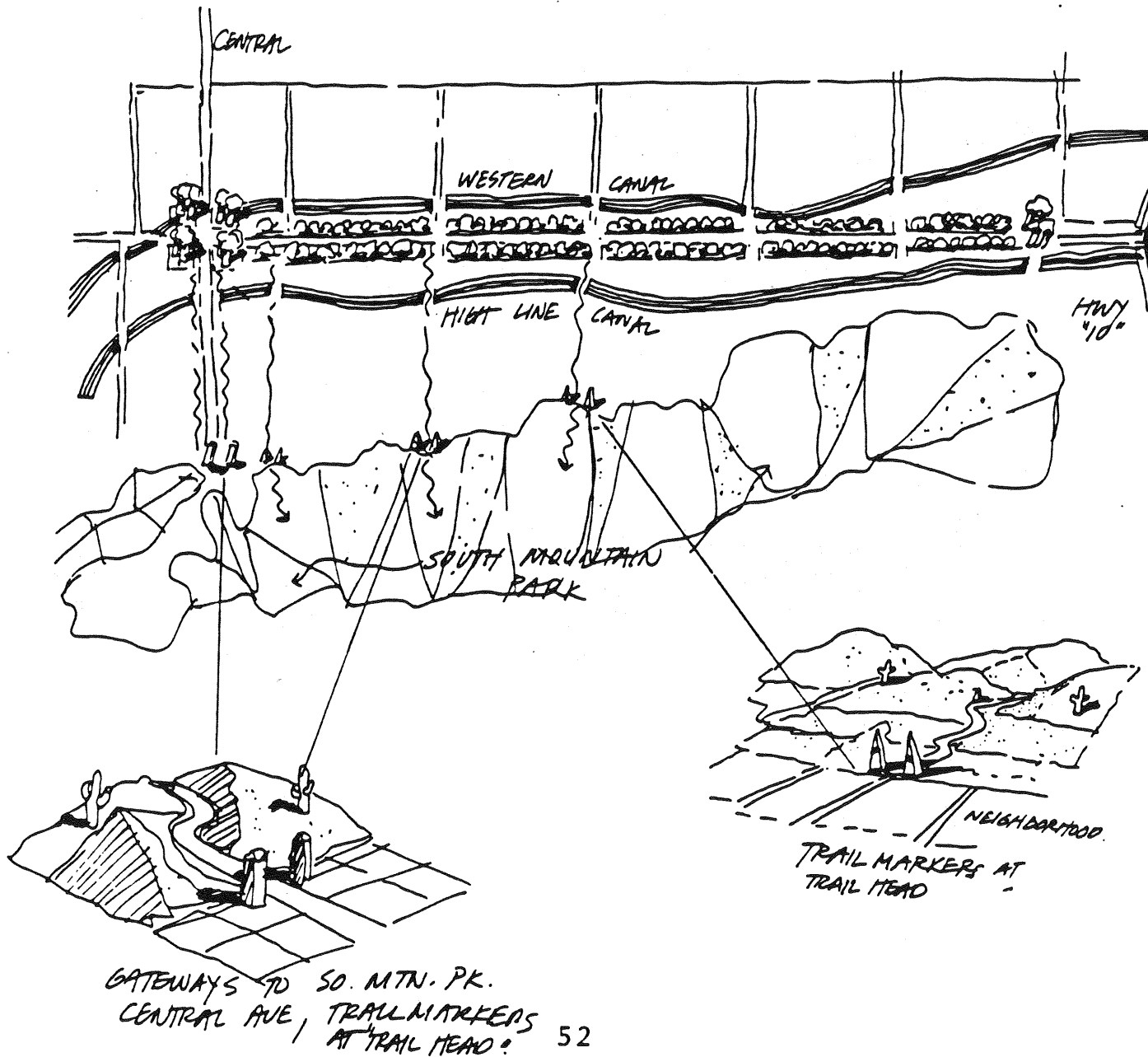
As Baseline is re-engineered to handle a greater volume of traffic, we recommend that an artist be involved in enhancing the various spatial components of the street right-of-ways, including crosswalks, median strips and other street elements. This project should probably be developed in unison with the Baseline open space corridor, artworks along the Parkway trails (5.3).



5.5 South Mountain Park Pedestrian and Vehicular Entry Points Trail Markers

Observations:

The Baseline Scenic Parkway crosses and connects various open space pathways within the village which pass through neighborhoods and extend in to the desert landscape of South Mountain Park (Refer to South Mountain Village Plan). As part of an open space orientation system, we recommend that over time artists be involved in developing a set of trailhead markers along the Baseline Road system and stretching into the outer edges of South Mountain Park. These markers are key ingredients to demarcate for pedestrians and motorists the various open space amenities in South Mountain Village.



6.0 WORKING ZONE: Squaw Peak Parkway

Zone Description: Work area parallels alignment of Squaw Peak Parkway between Thomas Road and Dreamy Draw.

Observations: Squaw Peak Parkway is similar to Indian Bend Wash in that it creates a pedestrian trail system within the city. The trail can be accentuated and enhanced by projects such as pedestrian bridges, trail markers, water fountains, sculpture gardens, etc. The trail and bridges form important links across the canals and link the Grand Canal to the Arizona Canal.

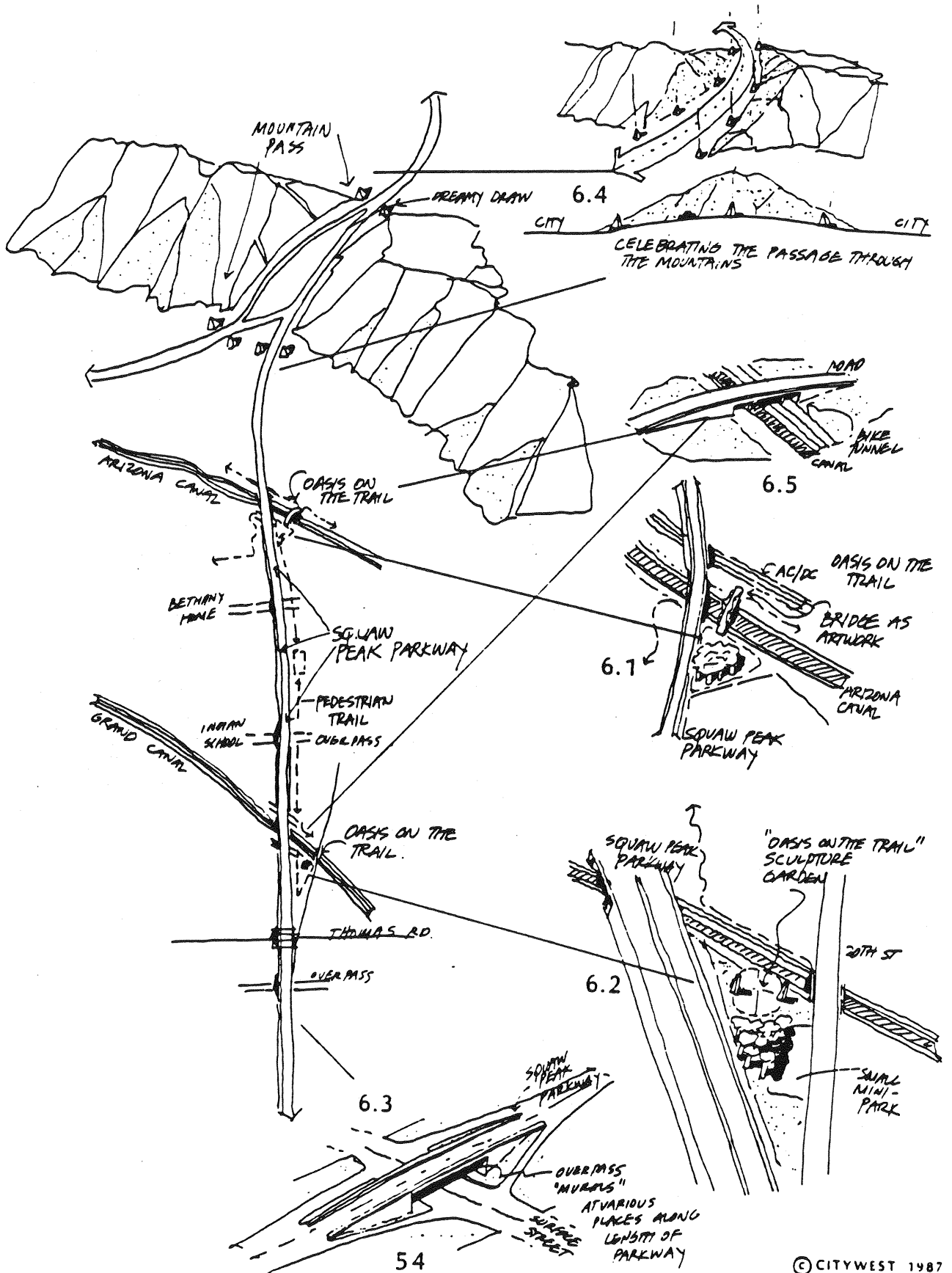
1987-88 P.A.P. Projects:

- 6.1 Squaw Peak Parkway at the Arizona Canal: "Oasis on the Trail", prototype pedestrian bridge across Arizona Canal.
- 6.2 Squaw Peak Parkway at Grand Canal and 20th Street: A sculpture garden, focal point on triangle of land, "Oasis on the Trail" theme.
- 6.3 Squaw Peak Parkway Overpasses at Bethany Home Rd, Indian School, McDowell and Thomas Road.

Recommended Projects:

- 6.4 Squaw Peak Parkway Mountain pass through Dreamy Draw: Gateway at eastern and western ends of parkway as it passes through Squaw Peak Mountains.
- 6.5 Squaw Peak Parkway at Arizona Canal and at Grand Canal: Bicycle tunnels crossing under the Parkway.

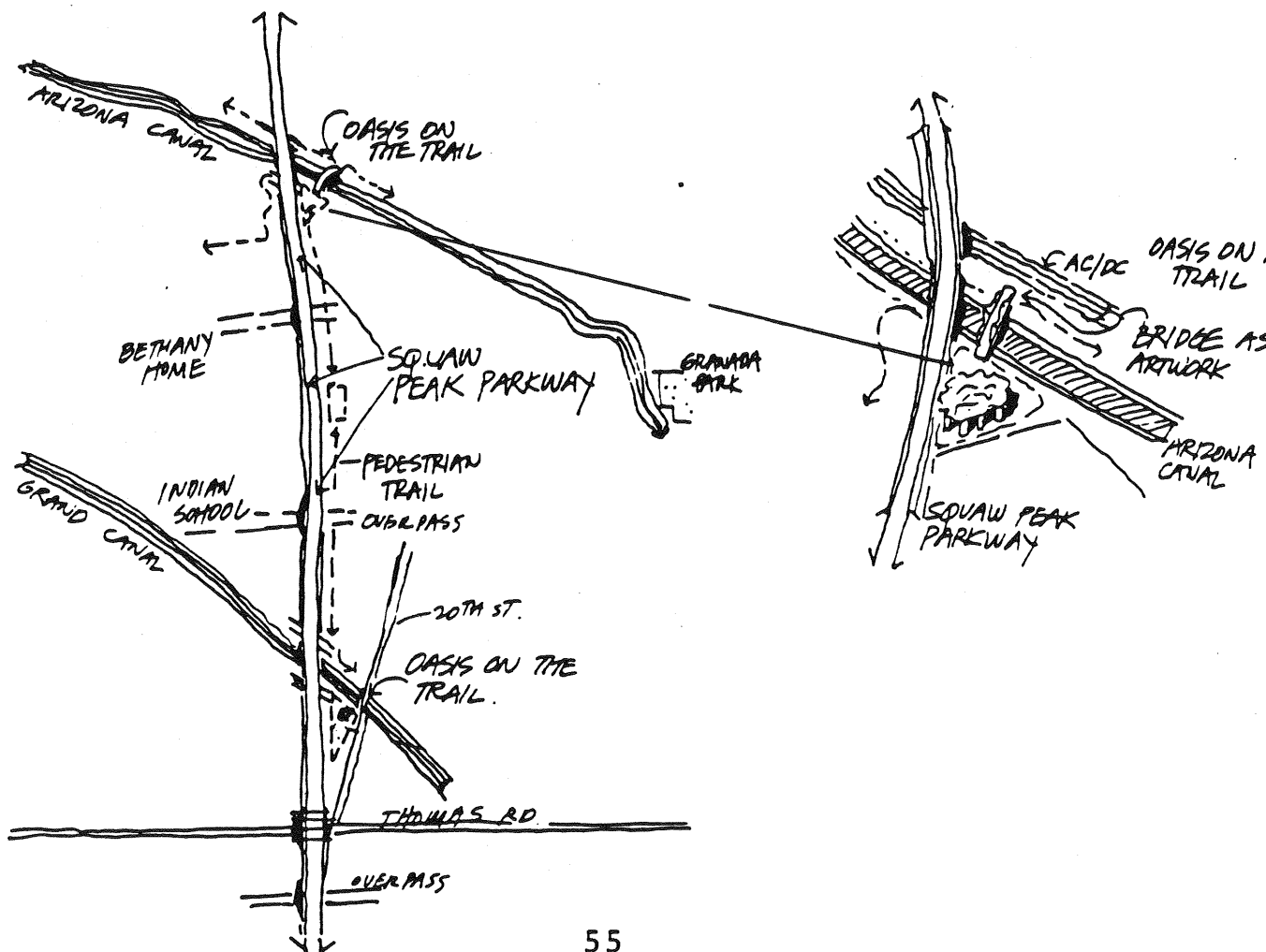
6.0 SQUAW PEAK PARKWAY



6.1 Squaw Peak Parkway at the Arizona Canal Oasis on the Trail, a pedestrian bridge

Observations:

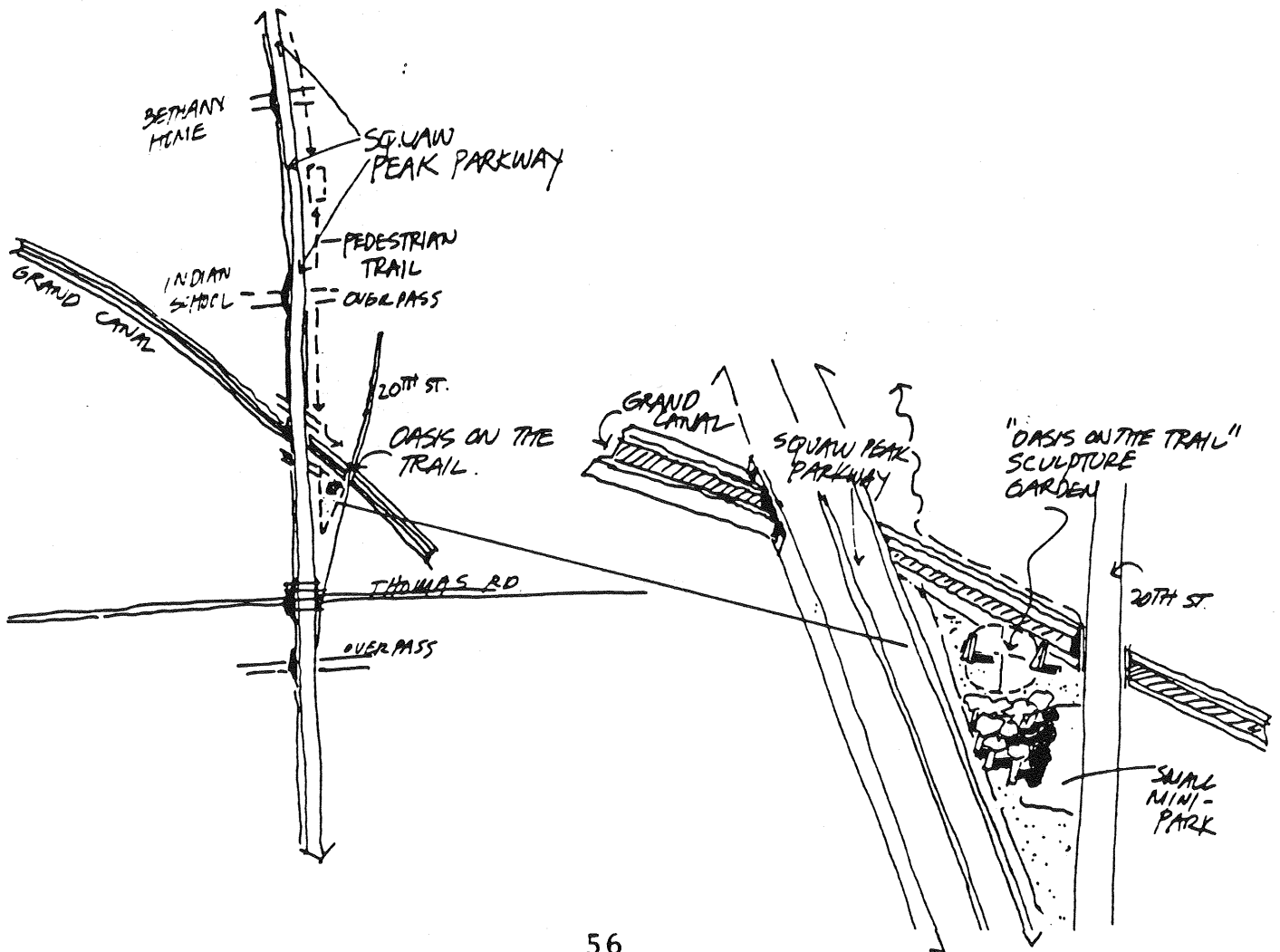
As part of the Squaw Peak Parkway, several small mini-parks and several miles of pedestrian trails have been created within the new rights-of-way. We recommend that at the location of this small park, a pedestrian bridge be designed by an artist to provide a connection to the Arizona Canal open space system from the various surrounding neighborhoods. The bridge should be seen as a prototype for other "artist designed" bridges which might develop along the canals length.



6.2 Squaw Peak Parkway at Grand Canal and 20th Street
Oasis on the Trail, a sculpture garden

Observations:

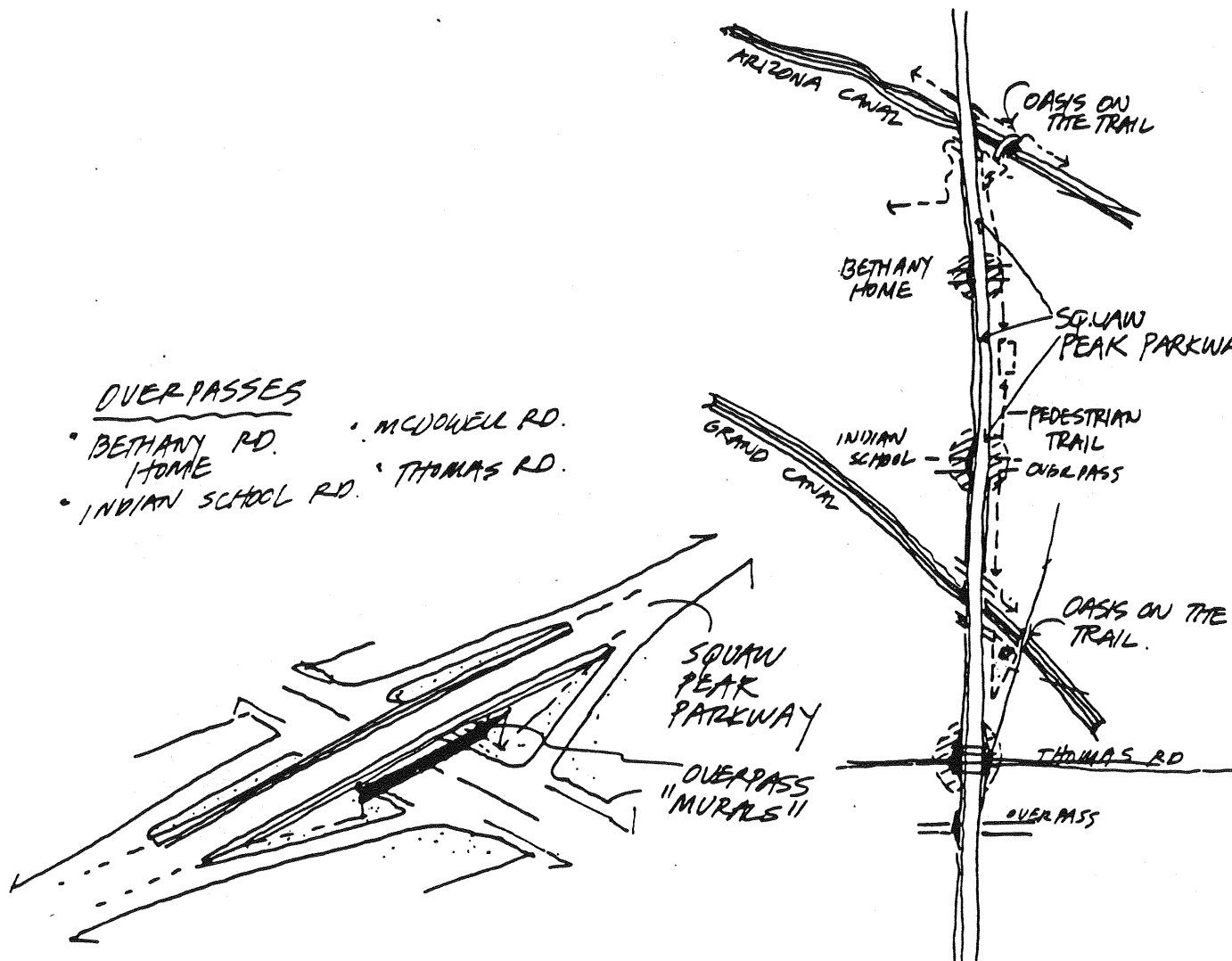
We recommend that a small sculpture garden be developed at this location in the mini-park just being completed. Working with the landscape architect, an artist should be commissioned to select the location for the sculpture garden within the park, develop the space and artwork for the garden.



6.3 Squaw Peak Parkway underpasses at Bethany Home Road, Indian School Road, McDowell Road, and Thomas Road.

Observations:

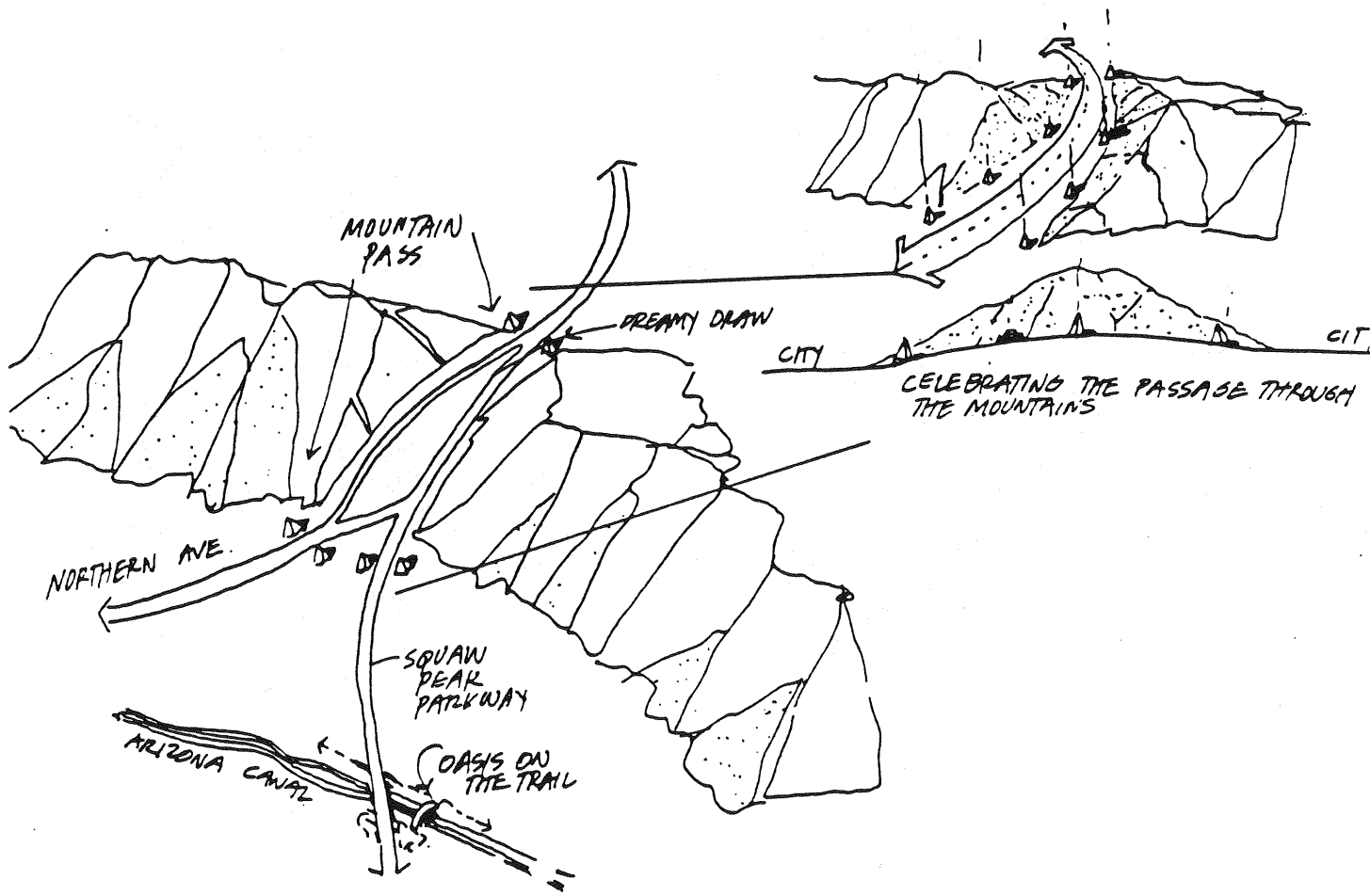
The Arts Commission has selected two artists to produce works to be installed in appropriate "mural" locations designed as part of the bridge abutment design of the Squaw Peak parkway overpasses. We recommend that this idea be expanded to other overpasses along the Parkway. Also, we feel this should be promoted as a demonstration project showing how public art can be integrated into the city's new parkway and freeway system. (See working zone 13.3)



6.4 Squaw Peak Parkway Mountain Pass through Dreamy Draw Dreamy Draw Gateway

Observations:

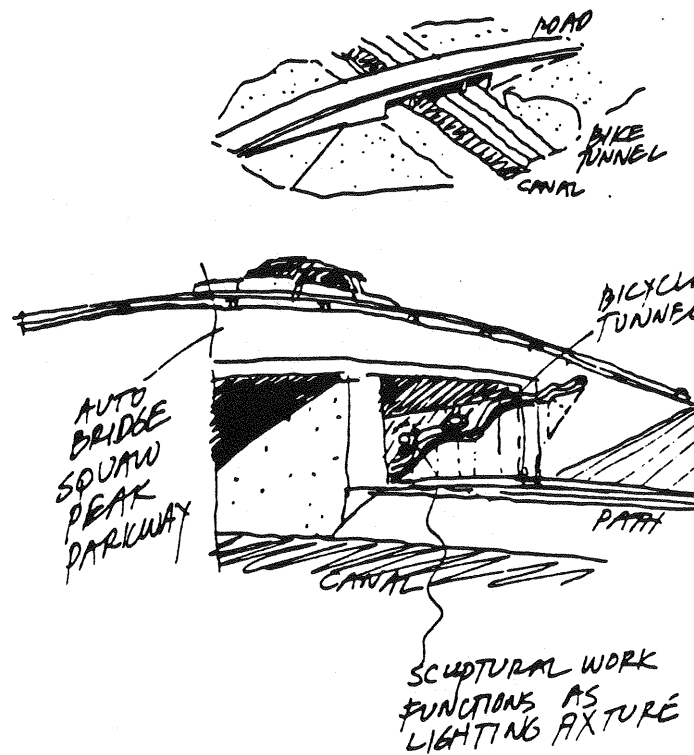
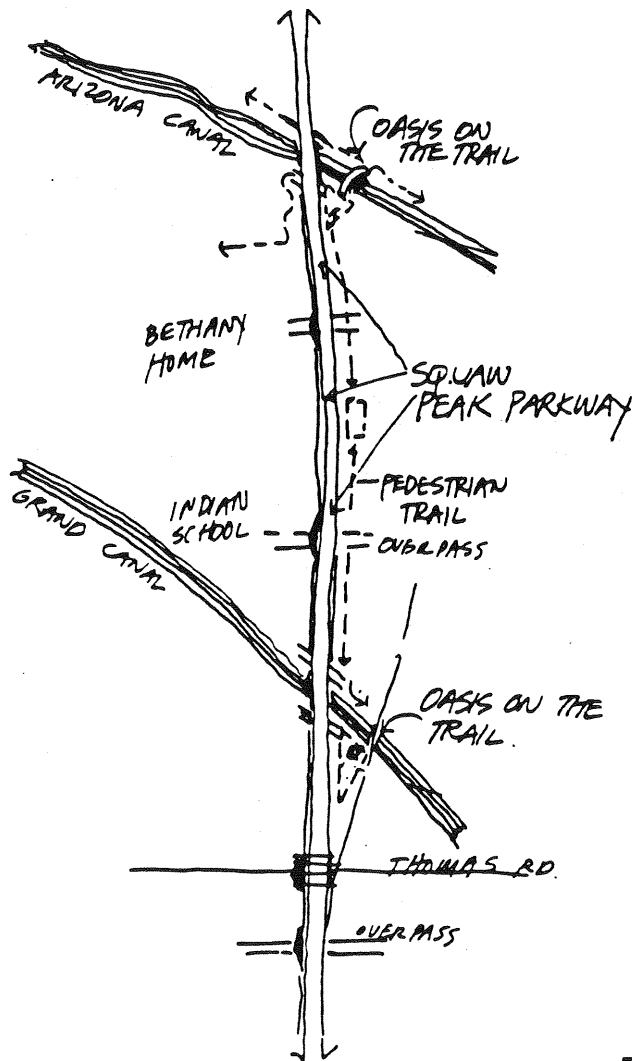
In the future the Squaw Peak Parkway will be re-engineered through Dreamy Draw. We recommend that an artist be commissioned to work with the engineers to create a work which celebrates the roads passage through the pass to the city villages on either side.



6.5 Squaw Peak Parkway at the Arizona and Grand Canals Bicycle Tunnels

Observations:

There are various tunnels designed to allow bicycle and pedestrian pathways to pass under the Parkway. Many people dislike the hard surface and darkened length of these tunnels. We recommend that artists be commissioned to enhance the spatial and aesthetic quality of these tunnels. For example an artist might be commissioned to design a unique lighting system for the tunnel.



7.0 WORKING ZONE: Cave Creek Park

Zone Description: Designated Linear Park running from the Arizona Canal to Greenway Road.

Observations: Cave Creek Park can be compared to the Indian Bend Wash Open Space system. As a linear park it will provide a significant system of paths and trails. The opportunity exists for a unique "art walk in the desert". Other important sites occur at the intersections where bridges and roads crisscross the park.

1987-88 P.A.P. Projects:

7.1 Cave Creek Park from Arizona Canal to Peoria Street: Paths and trails running length of park, trail markers, art walk.

Recommended Projects:

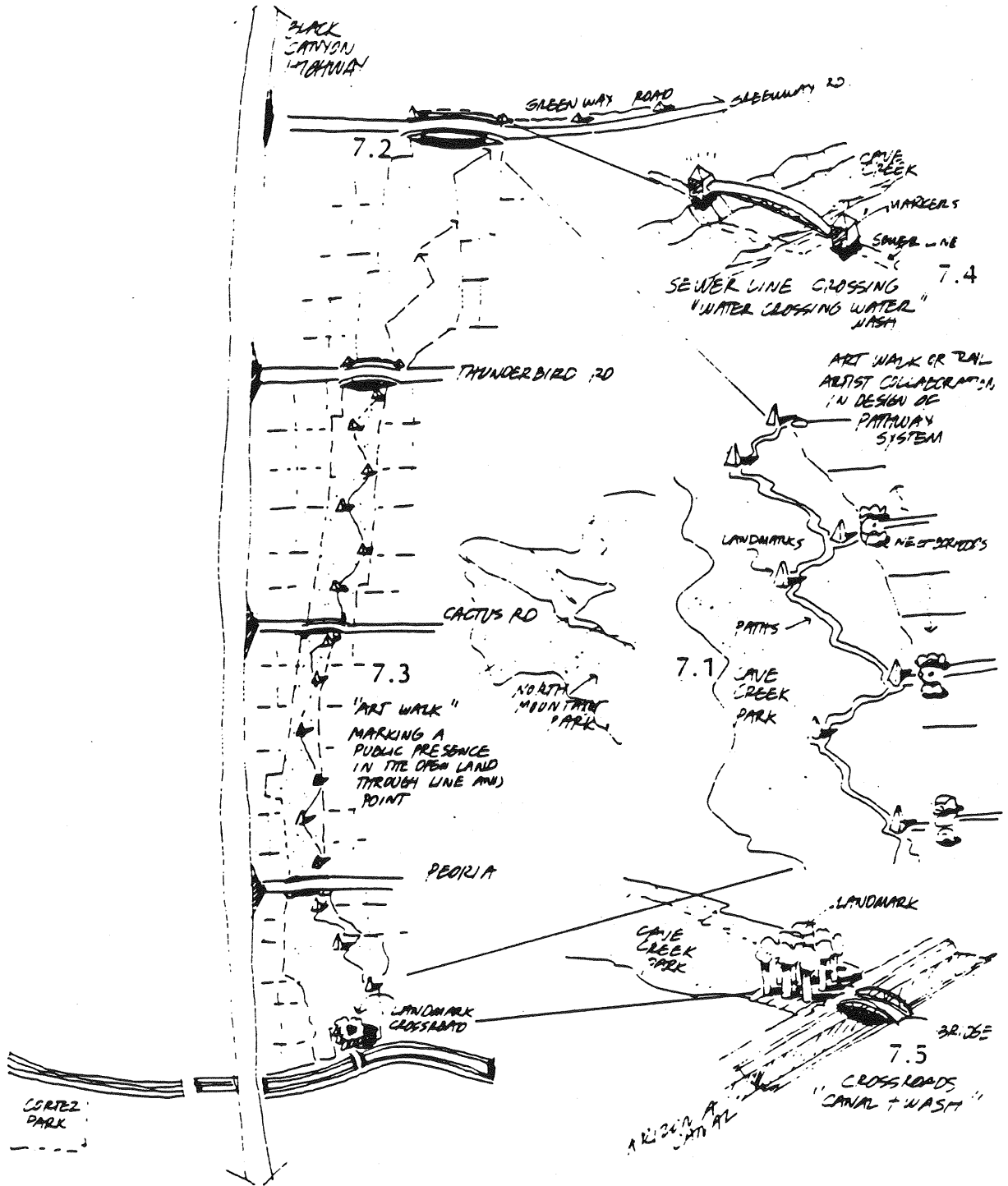
7.2 Greenway Road and Cave Creek Park: Vehicular bridge crossing over Cave Creek Park, landmark.

7.3 Cave Creek Park from Peoria to Greenway Road: Extension of 7.1, paths and trails, to complete entire length of park.

7.4 Greenway Road and Cave Creek Park, Sewer Line Crossing: Point where "water crosses wash", landmark.

7.5 Cave Creek Park at Arizona Canal: Landmark oasis marking intersection, pedestrian bridge across canal, beginning of park.

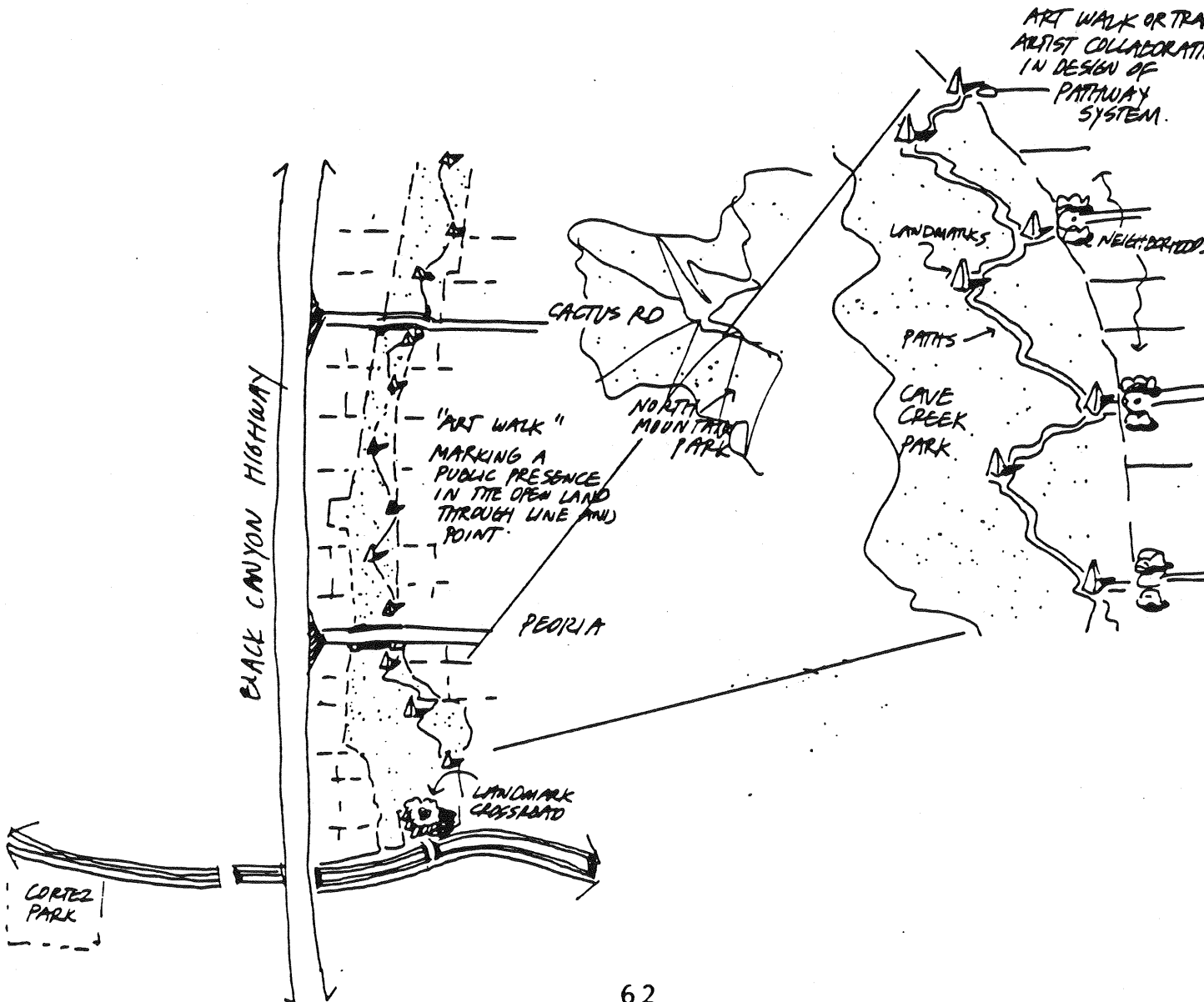
7.0 CAVE CREEK PARK



7.1 Cave Creek Park, Arizona Canal to Peoria Street
Pathway in the Park

Observations:

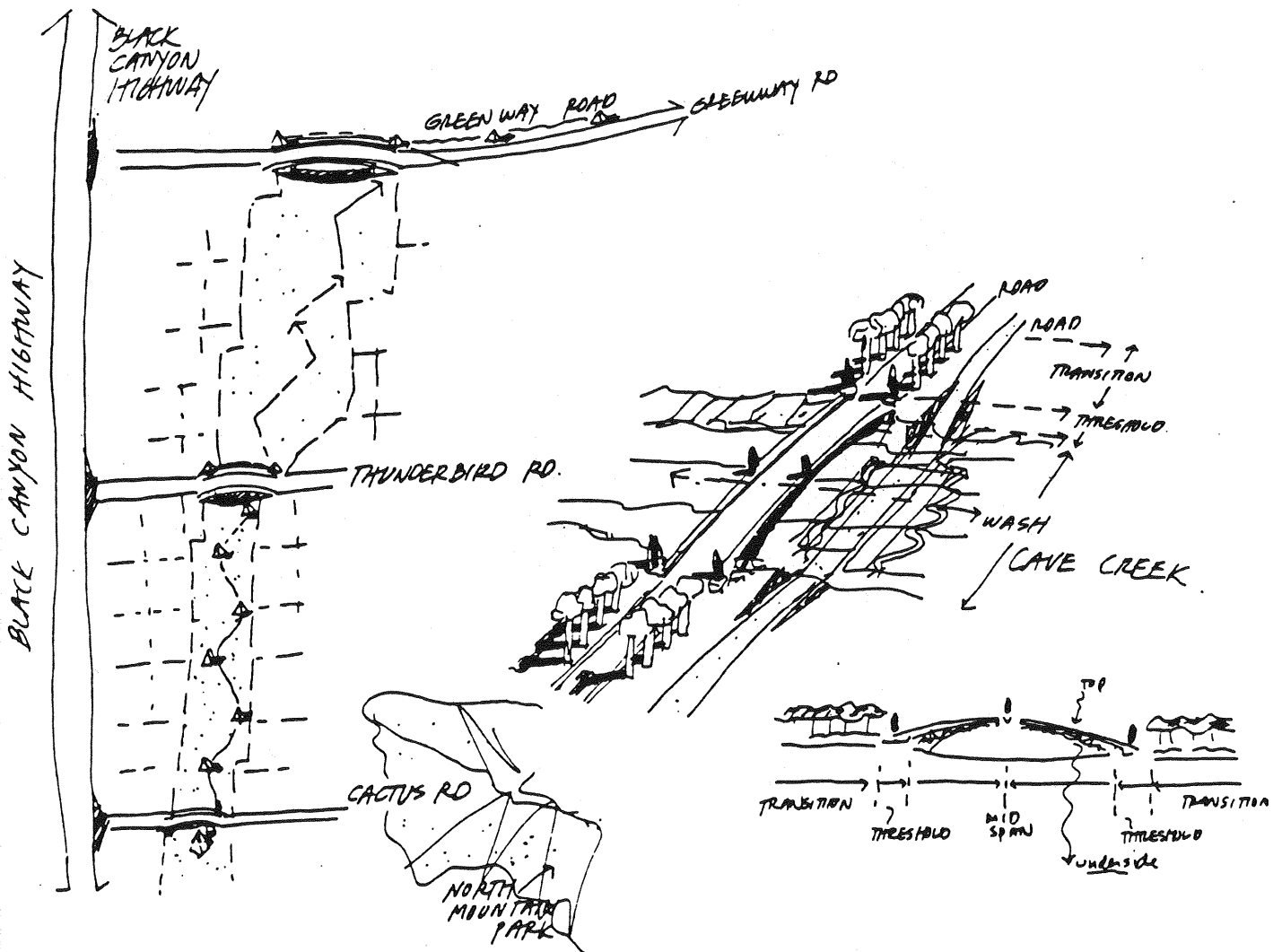
We recommend that an artist be commissioned to collaborate with a landscape architect to develop a "desert walk piece", celebrating the transformation of the dry wash into an urban park. The artist might design trail markers, light standards, object pieces, etc. placed at intervals demarcating space in the open plain of the park, or even the path itself stretching through the land which symbolize the uniqueness of the place.



7.2 Cave Creek Park and Greenway Road Vehicular Bridge Crossing

Observations:

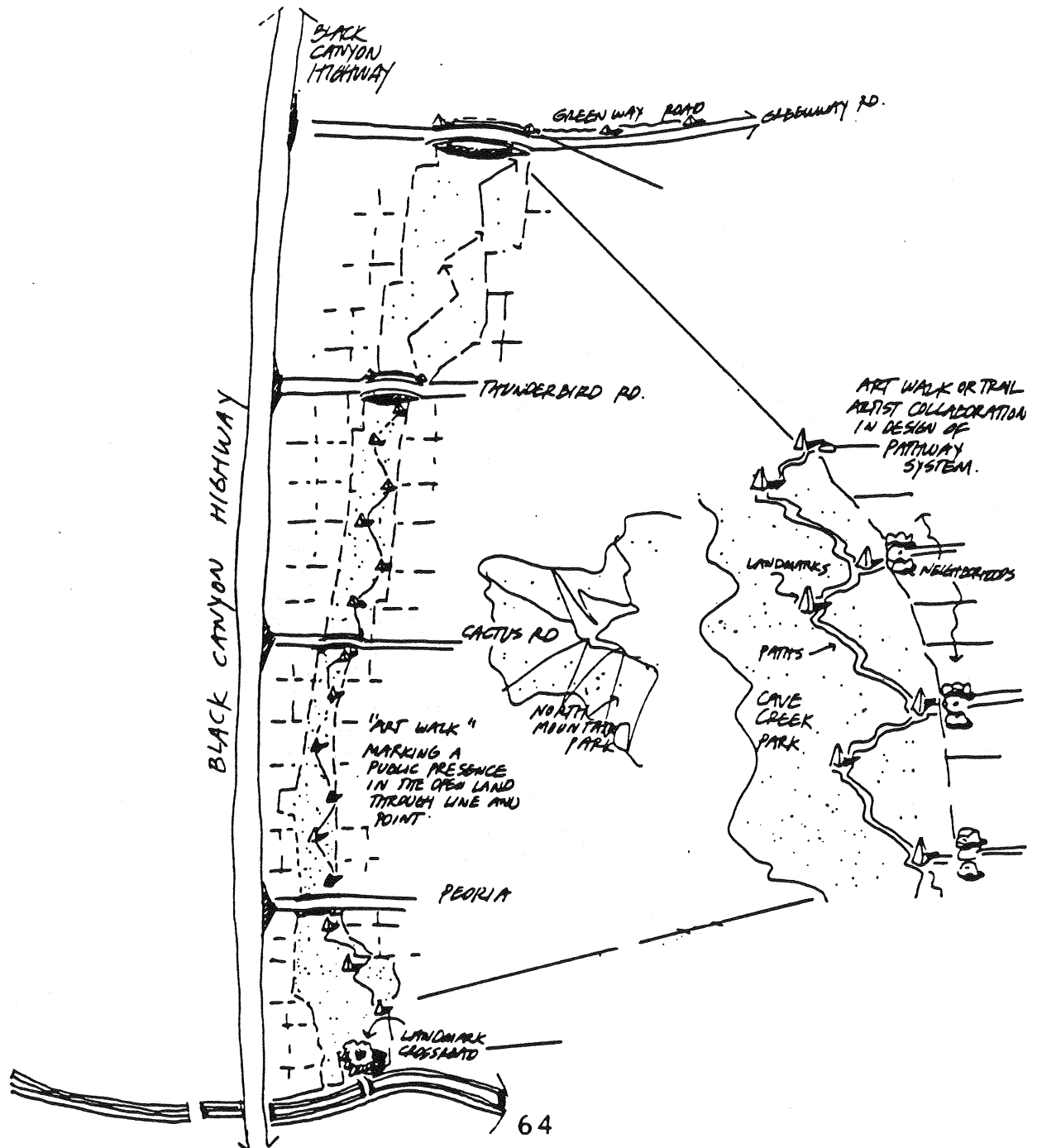
Greenway Road is the northern boundary of Cave Creek Park. An extensive redesign of Greenway Road is now underway for extending the road eastward. We recommend that money be utilized to commission an artist to demarcate this crossing and ending, by developing a piece which enhances the underside of the bridge, a space through which park users will be passing through. Further we recommend that artists be commissioned to enhance the aesthetic and spatial quality of each of the other bridges which pass over the park to the south.



7.3 Cave Creek Park from Peoria Street to Greenway Road Pathway in the Park

Observations:

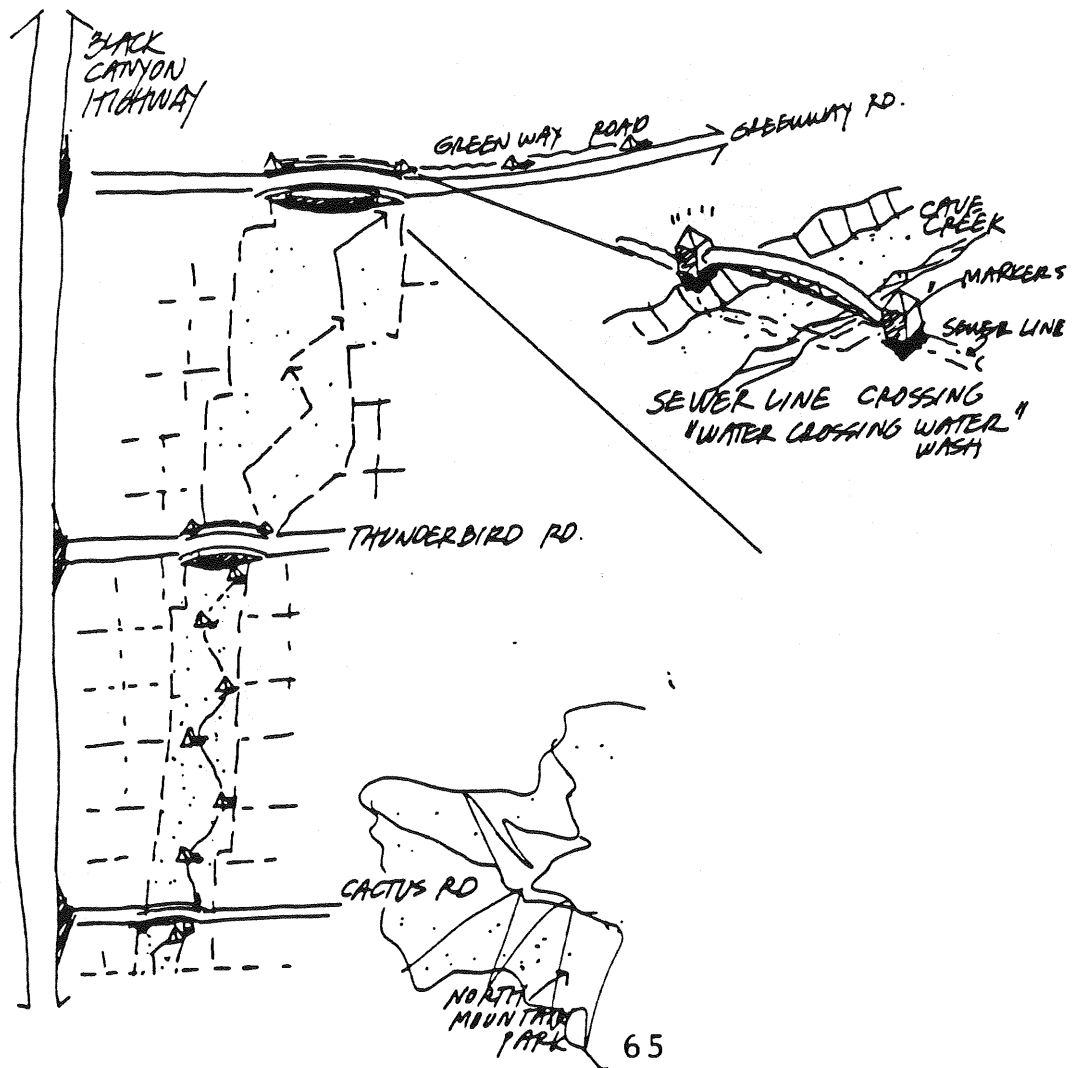
We recommend that the pathway system developed in 7.1 be continued northward to Greenway Road. New artists should be selected and new ideas developed exploring the spatial qualities of path and place in the open land.



7.4 Greenway Road and Cave Creek Park
Wastewater crosses the Wash

Observations:

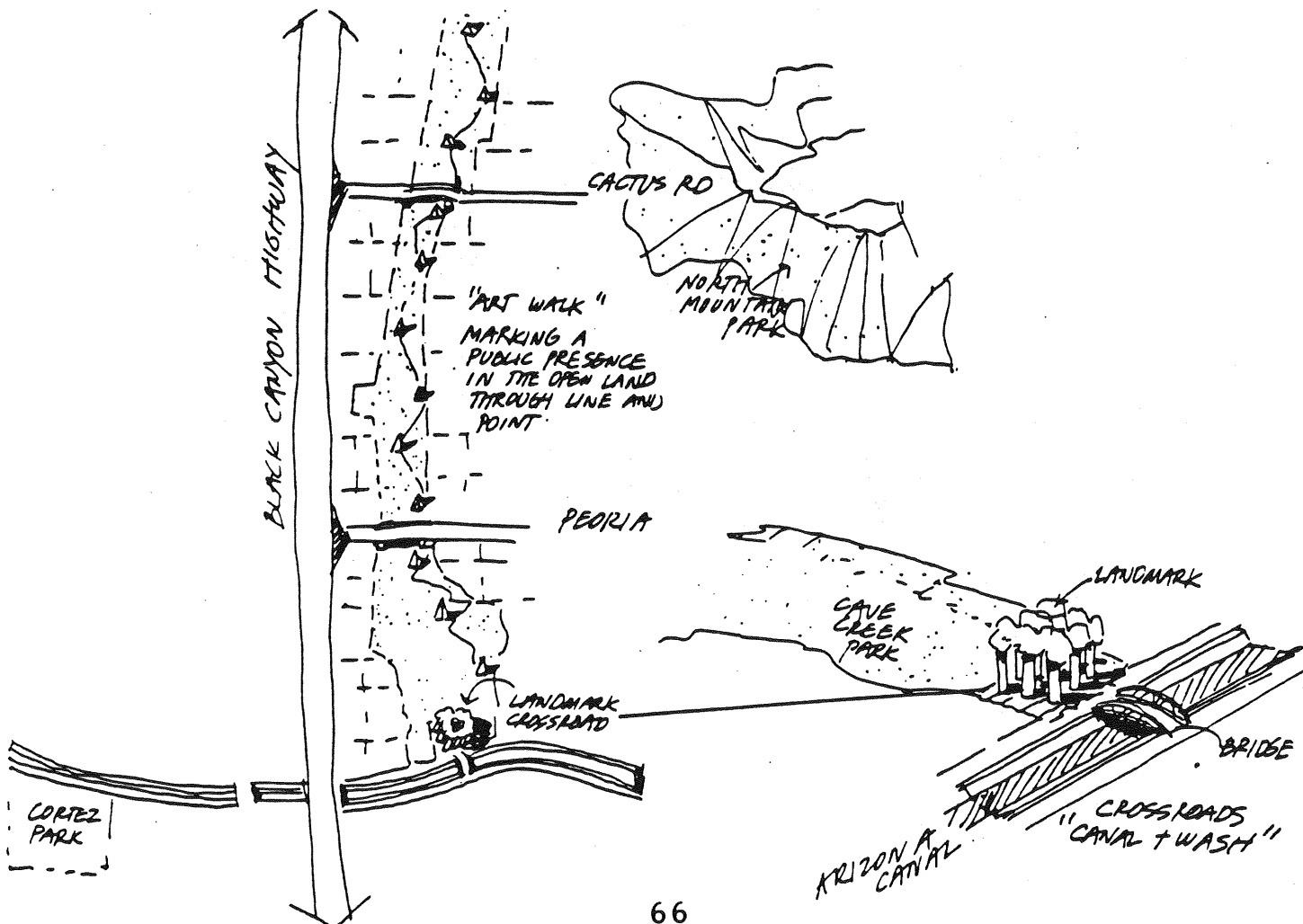
In addition to the development of the Greenway Road right-of-way, the City is also increasing the wastewater capacity in this area by adding new lines. One of these lines crosses Cave Creek Park. We are intrigued with the concept of celebrating a point where the water line crosses a desert water wash. We recommend that an artist be commissioned to explore this idea in a work that will be integrated into Cave Creek Park. This piece might be tied into 7.2



7.5 Cave Creek Park and the Arizona Canal Cave Creek Oasis

Observations:

Another interesting intersection of water channels is at the southern end of Cave Creek. It is an interesting point where the water wash intersects the urban channel of the Arizona Canal. We recommend that an artist be commissioned to explore the potentials of this collision of water channels. In many ways the green park "springs" from the life giving water of the canal and is a sacred place in the city.



8.0 WORKING ZONE: Maryvale

Zone Description: Work Area bounded generally by Indian School on the north, Grand Avenue, Thomas Road and 59th Avenue. Area includes Grand Canal and Marivue Park.

Observations: Maryvale is a village in transition, containing a mixture of light industrial commercial and residential areas. Public art can fill two functions in Maryvale. First, to establish a public presence through the development of landmarks, in unique places such as the Grand Avenue crossing at Grand Canal. The second is to provide the neighborhoods with public amenities in the neighborhood parks.

1987-88 P.A.P. Projects:

8.1 Marivue Park: Plaza within park

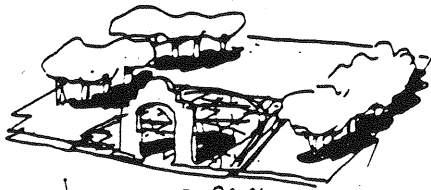
Recommended Projects:

8.2 Grand Avenue at Grand Canal: Landmark intersection, northwest gateway to Phoenix.

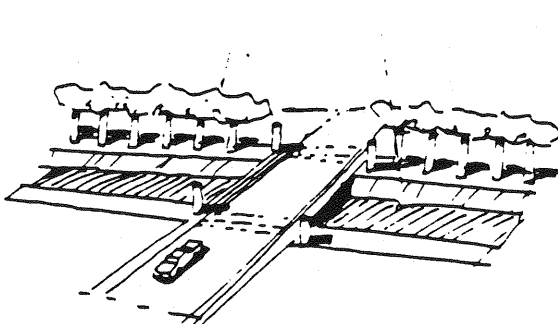
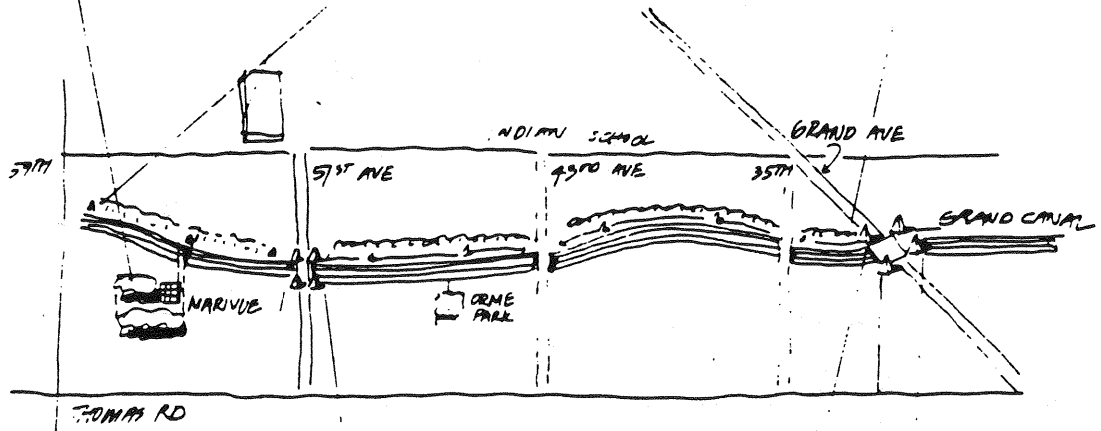
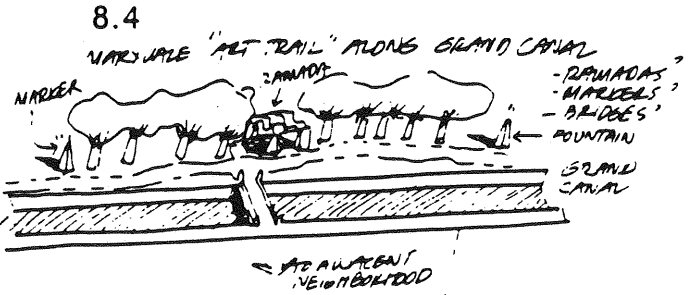
8.3 Grand Canal at 51st Avenue: Gateway to village core at bridge.

8.4 Grand Canal between 59th and Grand Avenue: Maryvale pedestrian trail along Grand Canal (ramadas, markers, bridges, fountains)

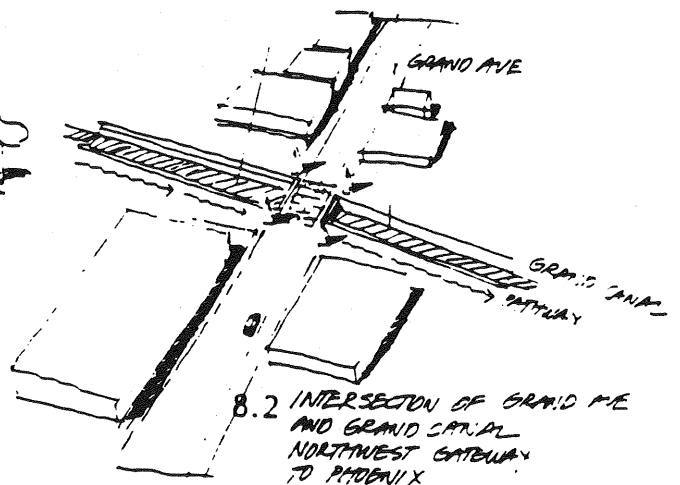
8.0 MARYVALE



MARIVUE PARK
"PLAZA"
8.1



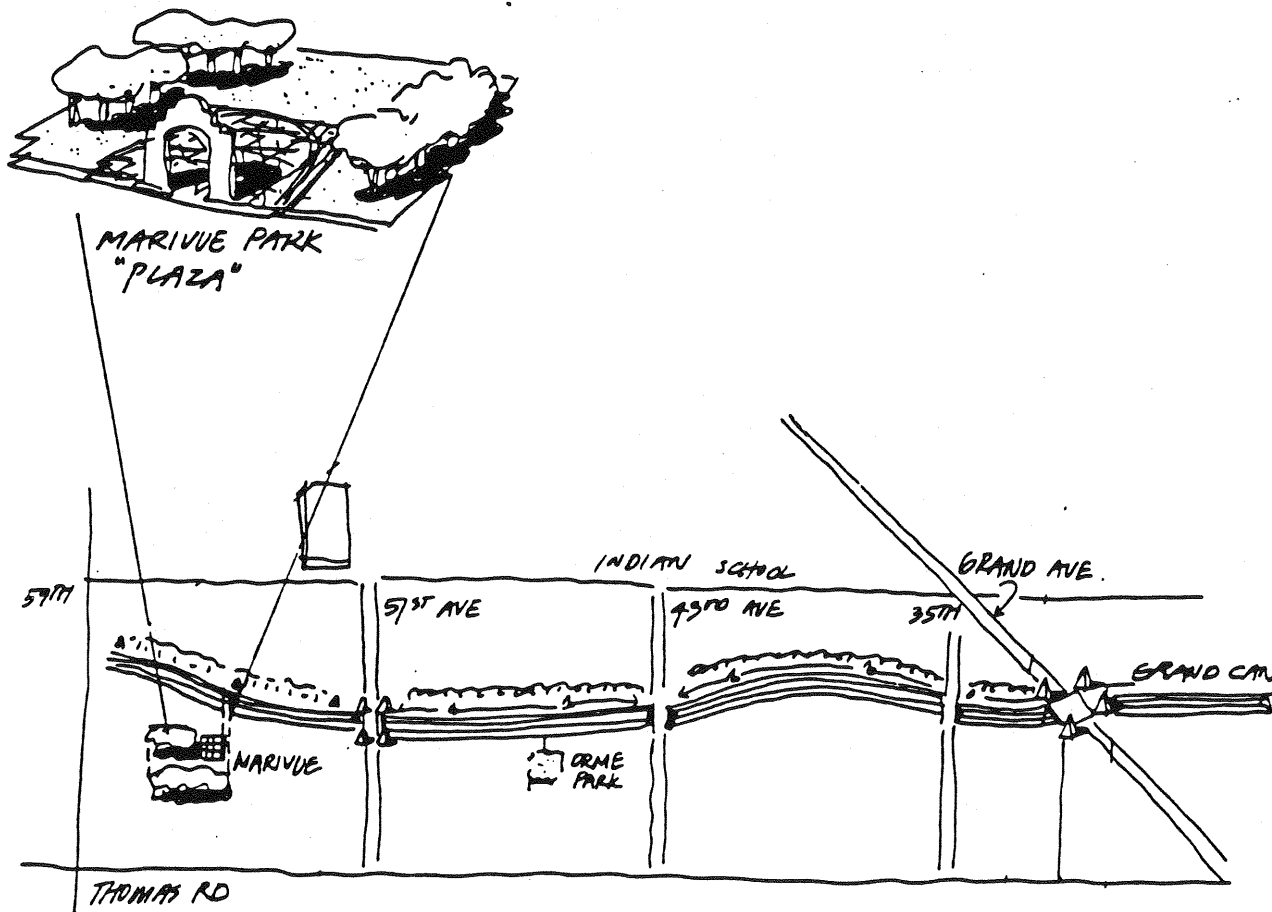
8.3 ROAD CROSSING CANAL AND PATHWAY CELEBRATING WATER PASSING THROUGH THE CITY A GATEWAY TO VARIOUS SUB-NEIGHBORHOODS



8.1 Marivue Park
Plaza in the Park

Observations:

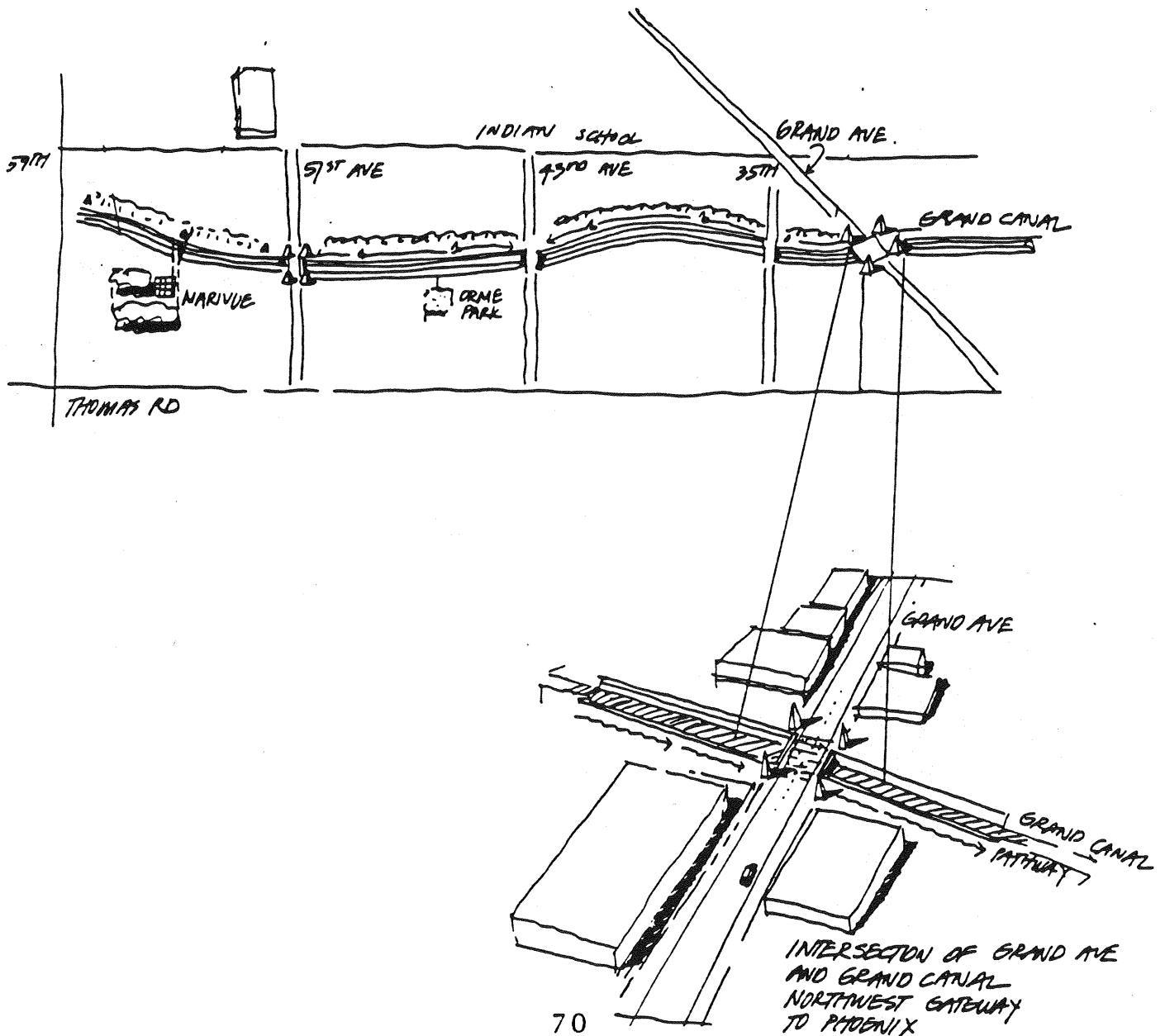
In the present 1987-88 P.A.P. project list, it is recommended that an artist be commissioned to design the surface of a plaza within the park. We concur with this idea, and believe that it should be seen as a demonstration project for other such park plazas in other villages. Concepts for this plaza might be to develop a tableau illustrating the origins of Maryvale, or it might celebrate the festivals which in the future can take place on its surface.



8.2 Grand Avenue at Grand Canal City Gateway

Observations:

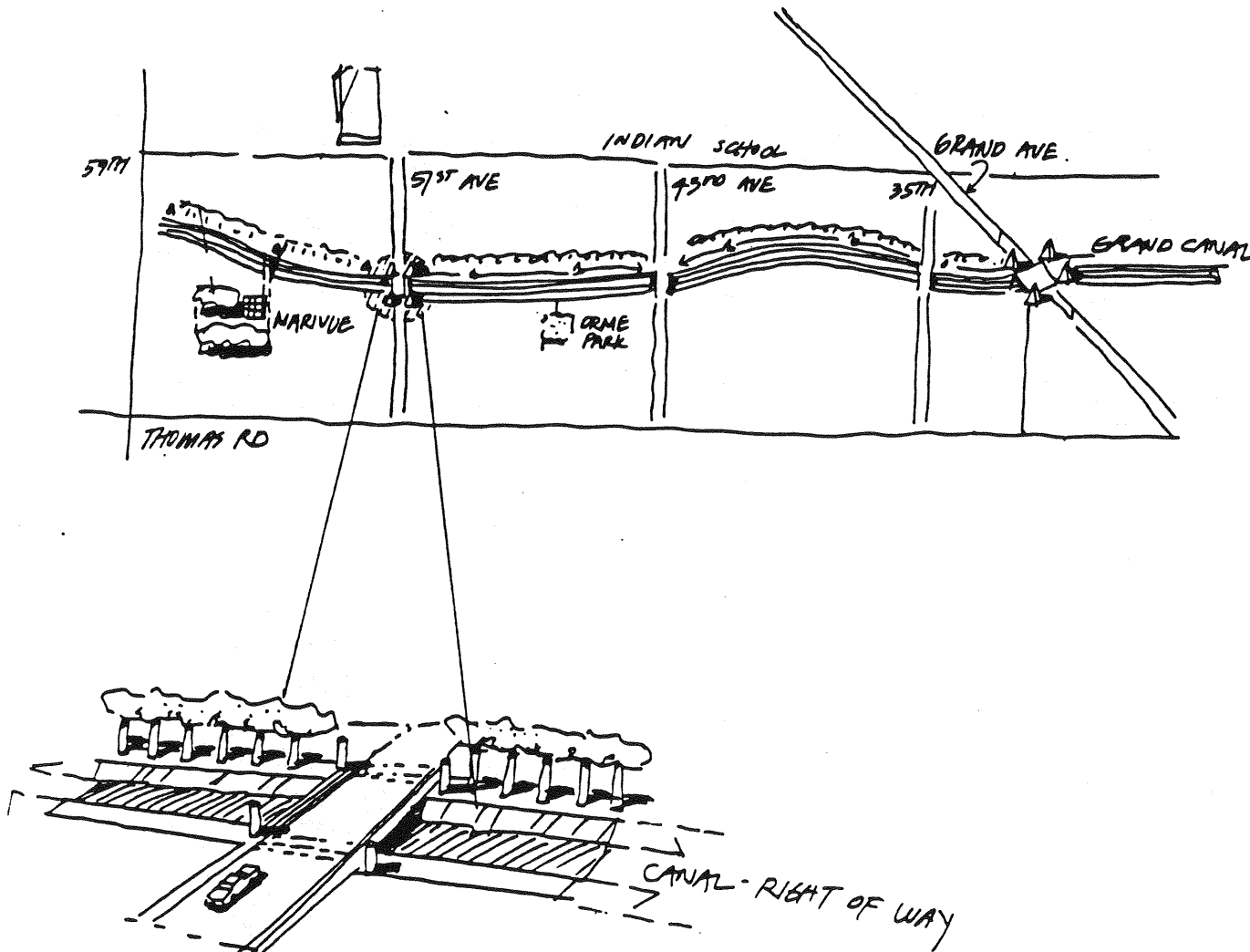
Grand Avenue is the only major diagonal street in Phoenix. The diagonal moves across the grid creating the intersection of Grand Avenue and Grand Canal which is a unique place in the City. We recommend that this juncture be celebrated as the northwest gateway to the City of Phoenix from Sun City and Peoria. An artist should be selected to create a piece which speaks to the unique context of Grand Avenue, Maryvale Village and the passage of the Grand Canal through this urban landscape. (See working zone 12.4).



8.3 51st Avenue and Grand Canal Maryvale Village Core Gateway

Observations:

There are several major avenues which cross Grand Canal. At 51st Avenue the street crosses Grand Canal and enters into the village core area on the north side of the canal. We recommend that an artist be commissioned to celebrate this intersection and gateway. The piece should speak to the surrounding village core area as well as signifying the passage of the Grand Canal through the area. This should be seen as a demonstration project for the development of other avenue crossings along Grand Canal in Maryvale Village as well as other villages, where major arterials cross over canals. (See working zone 12.4).

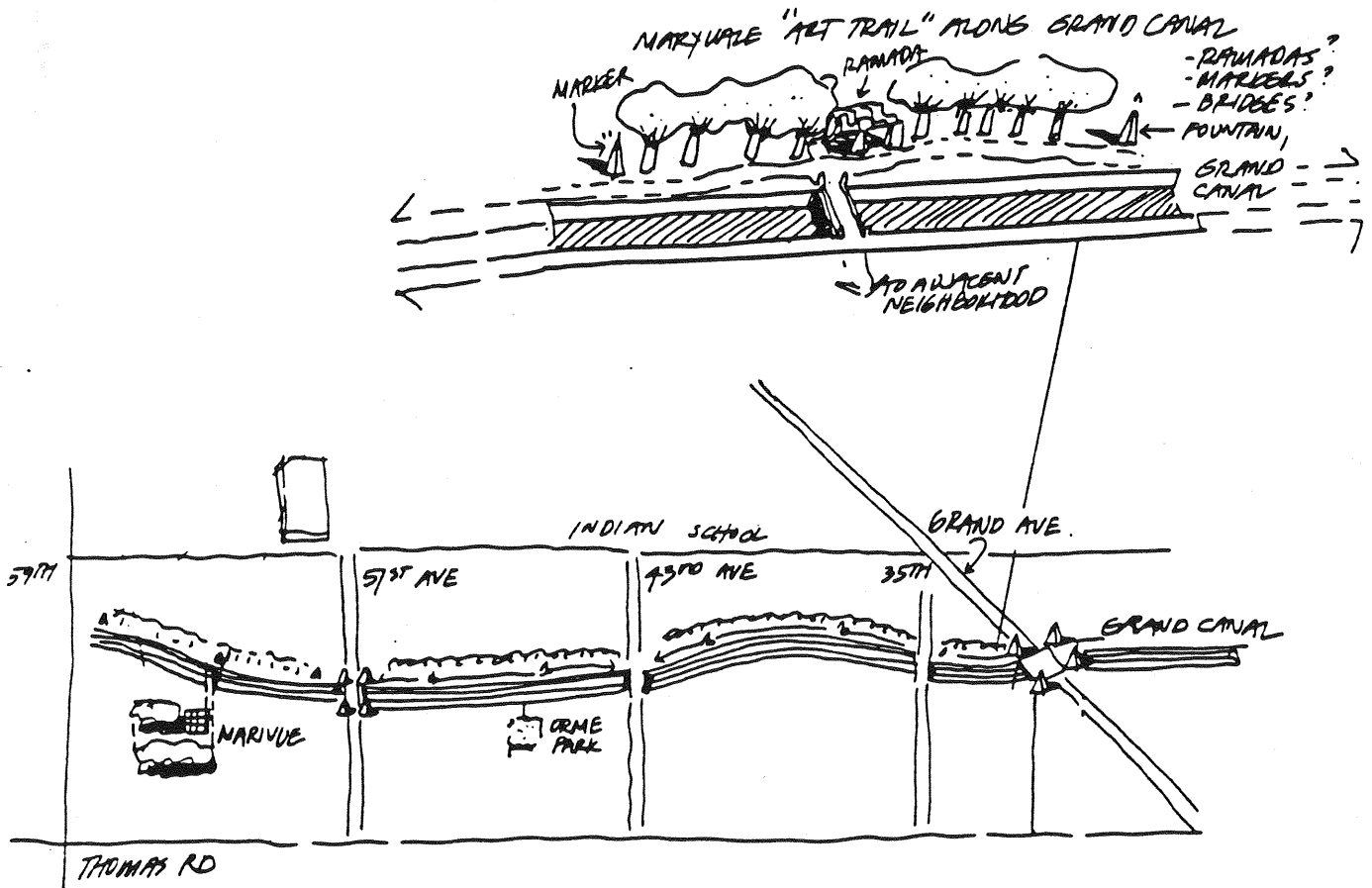


ROAD CROSSING CANAL AND
PATHWAY CELEBRATING
WATER PASSING THROUGH THE
CITY. A GATEWAY TO VARIOUS
SUB-NEIGHBORHOODS.

8.4 Grand Canal from Grand Avenue to 59th Avenue
Grand Canal Pedestrian Trail

Observations:

The various canals which flow through the City are truly unique opportunities to develop pedestrian open space pathways. The Grand Canal flows through the center of Maryvale Village. As part of the pedestrian open space development of this right of way, we recommend that an artist be commissioned to collaborate with the landscape architect in the design of the markers, foot bridges, drinking fountains, ramadas and/or the landscaping of the path. This segment of the canal and pedestrian trail can become a unifying symbol for the various neighborhoods of Maryvale. The path development should be seen as a demonstration project for how canal right-of-ways can be developed in other villages.



9.0 WORKING ZONE: Village Cores

Zone Description: There are eleven Village Cores designated by the City Master Plan that are located over all of Phoenix.

Observations: Village Cores are seen as being areas of higher intensity commercial and office development with close proximity to major transportation facilities. These are the areas where the city is permitting the highest and most intensive uses. Because of the concentration of buildings, people and pedestrian activity, cores are logical points of concentration for public art projects.

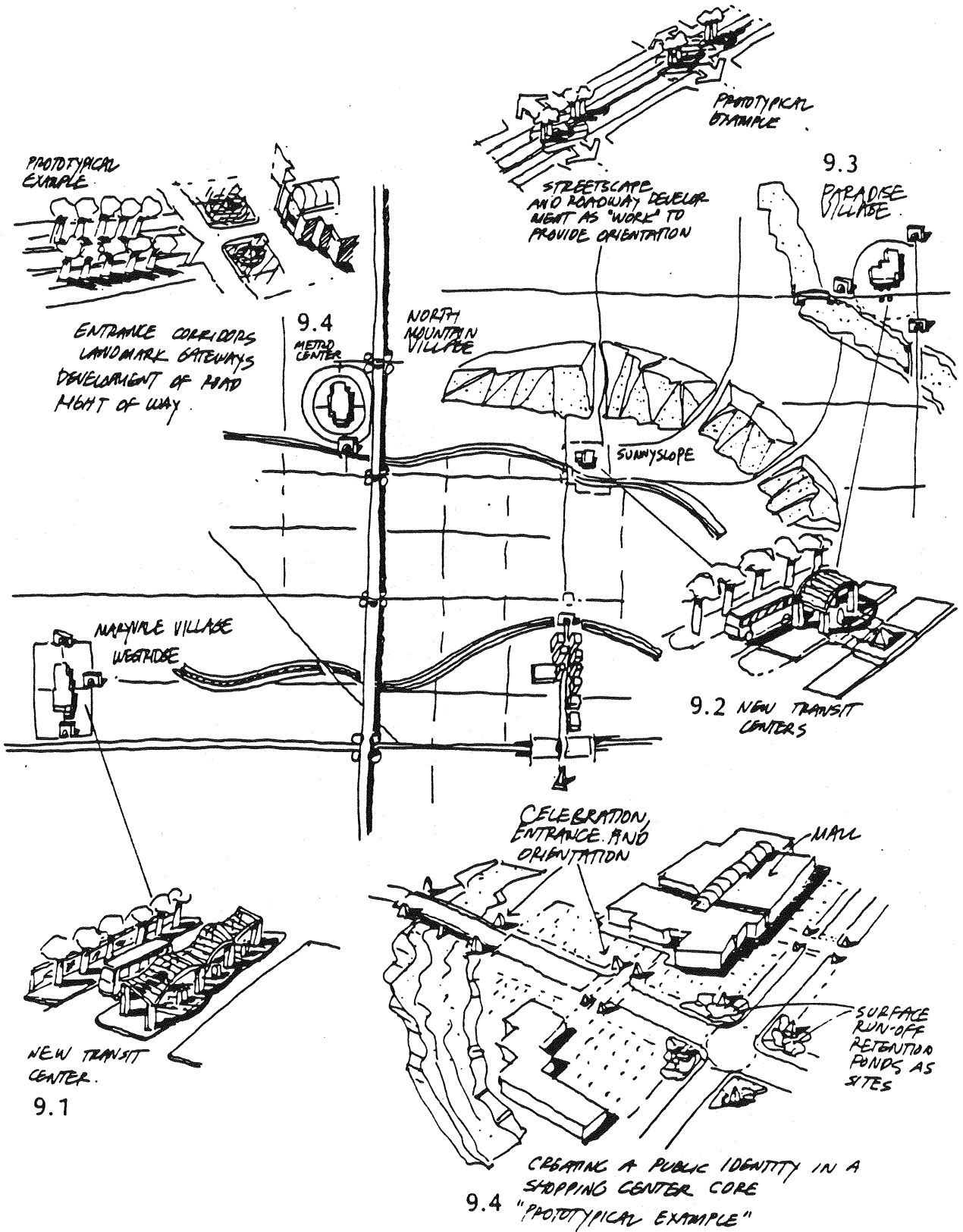
1987-88 P.A.P. Projects:

- 9.1 Westridge Mall in Maryvale Village: Transit Center
- 9.2 Sunnyslope: Transit Center at Dunlap and Third Street (see 2.3)
- 9.3 Paradise Valley: Transit Center

Recommended Project:

- 9.4 Metro Center Access Road, 29th Avenue North of Dunlap Ave: North Mountain village core gateway demonstration project.

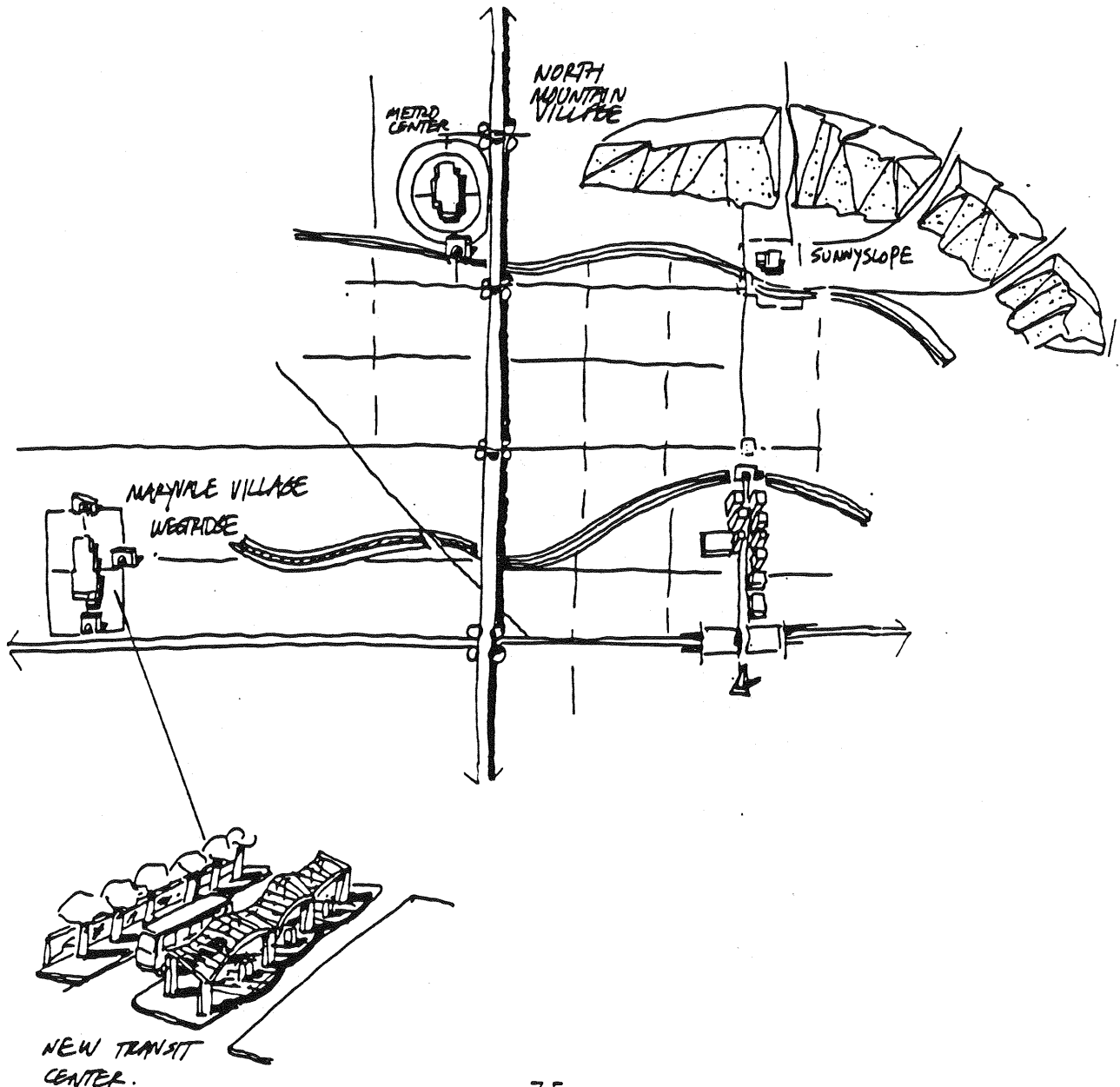
9.0 VILLAGE CORES



9.1 Westridge Mall, Maryvale Village
Transit center

Observations:

This project is underway and the artist has been selected. In general, all transit centers in the various major shopping center village cores can be seen as the one of the first interventions by the public sector into these private developments. As public transit services expand in the future, these urban points will begin to grow and become major public spaces. We recommend that the future aesthetic and public art component of these points be carefully planned and implemented. These transit points can become symbolic of the various unique characteristics of each village and of the ideas on movement in a modern community.

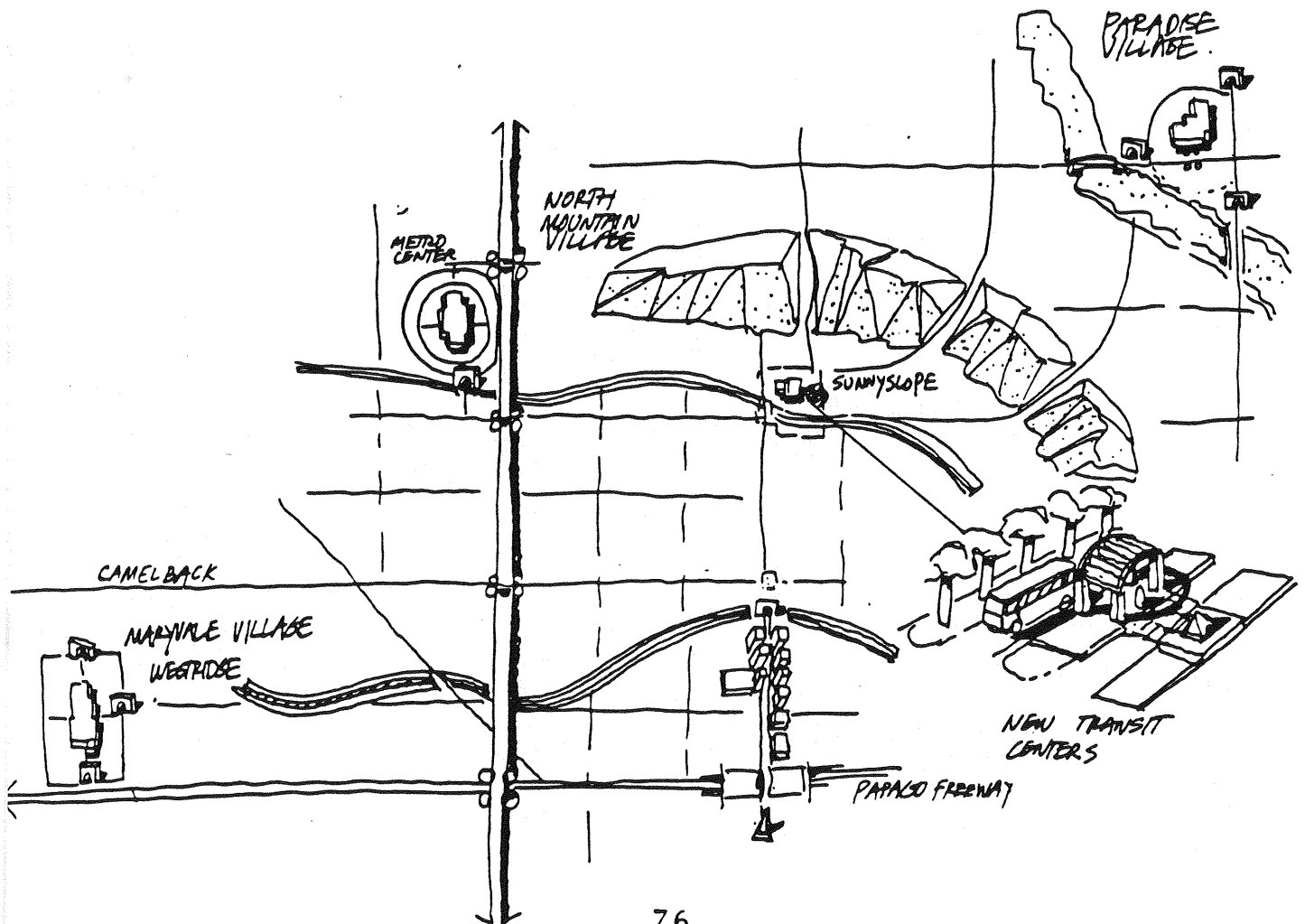


9.2 Sunnyslope: Dunlap and 3rd Street Transit center

Observations:

See working zone 2.3

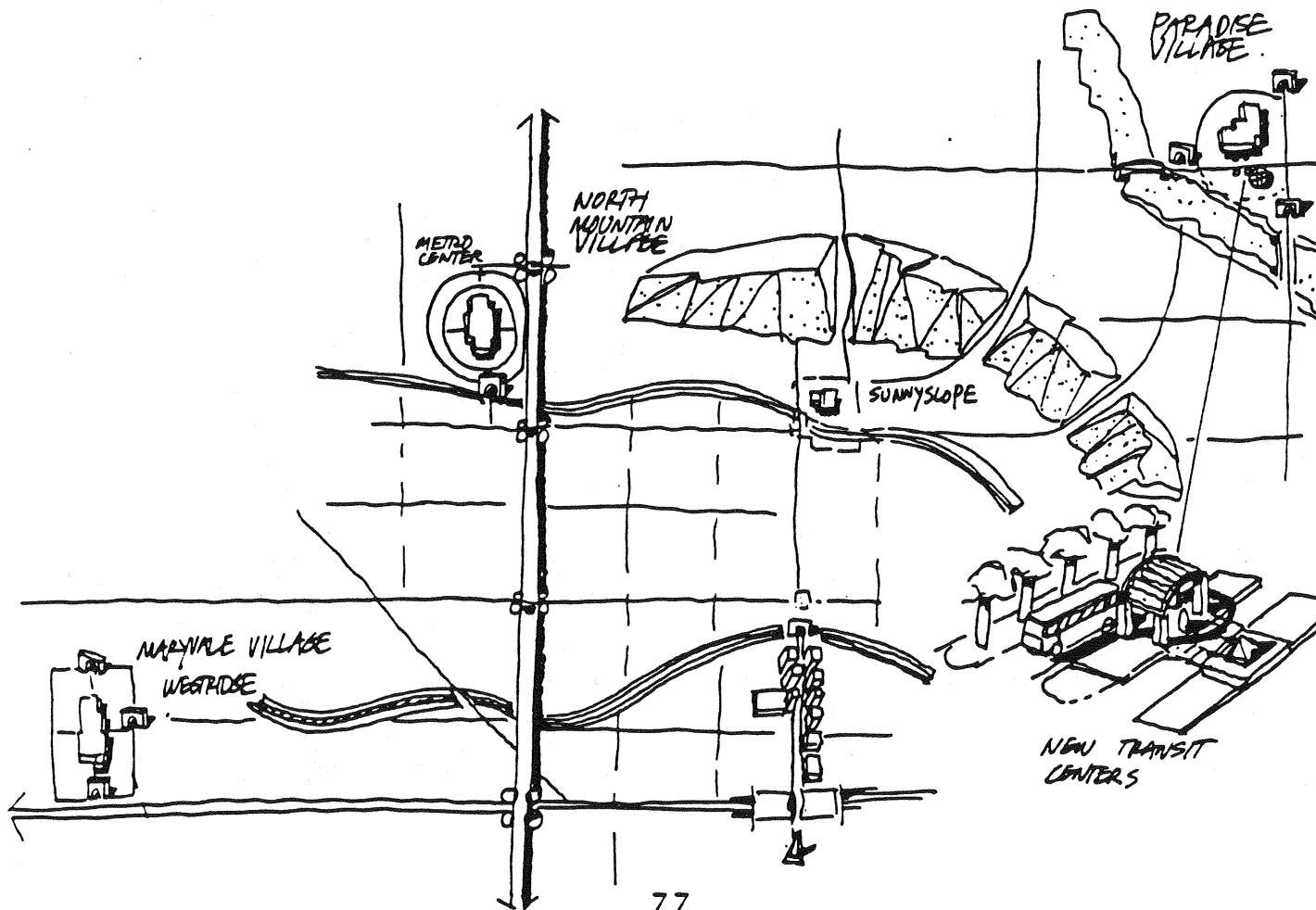
As buses circulate northward up Central Avenue, their route ends at the transit center at Sunnyslope Village. The transit center should integrate artwork which might celebrate the end of the line at the northend of Central Avenue as well as to enhance the spatial quality of the transit center.



9.3 Paradise Valley Transit center

Observations:

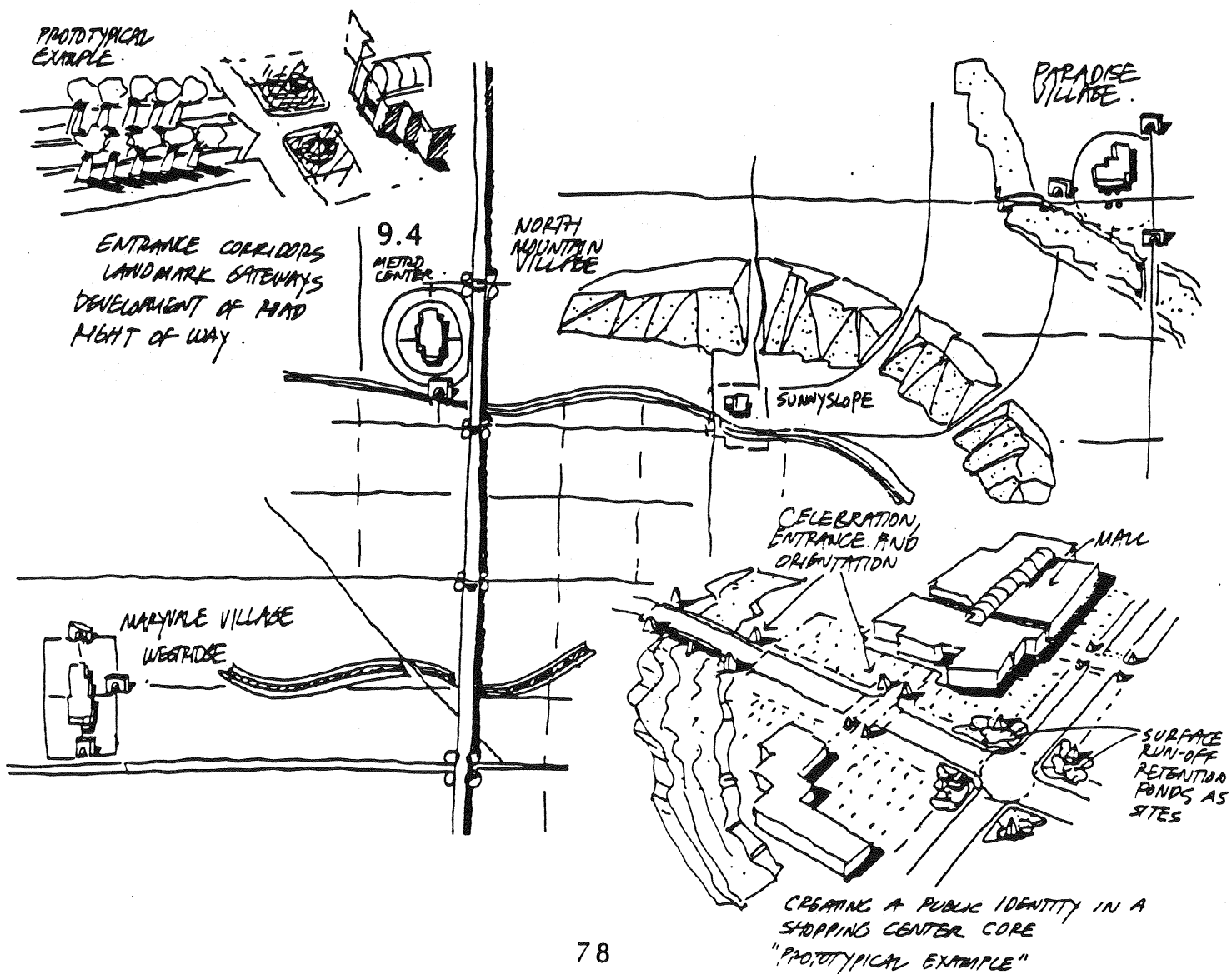
In general, all transit centers in the various major shopping center village cores can be seen as one of the first interventions by the public sector into these private developments. As public transit services expand in the future these urban points will begin to grow and become major public spaces. We recommend that the future aesthetic and public art components of these points be carefully planned and implemented. These transit points can become symbolic of the various unique characteristics of each village and of the ideas on movement in a modern community.



9.4 Metro Center Access Road, 29th Avenue north of Dunlap Avenue North Mountain Village Core Gateway

Observations:

In general, the issue of transforming what are essentially private sector shopping centers into "public village cores" is a challenging question. Starting as shopping centers, places like the Metro are slowly becoming the "village main streets" of the places like North Mountain Village. The development of transit centers will further fuel this transformation of a specifically auto oriented center into a diversified pedestrian and auto oriented space. Public art can play an important role in the transformation of the private realm into true public spaces. The first task is to develop landmarks establishing a public sense of entrance and arrival to the center. There are excellent art sites in the shopping center such as land being used for retention ponds for rain water runoff from parking lots and traffic islands. In the case of the Metro Center there is a major access road on 29th Avenue which crosses City property at the Deer Valley Filtration Plant. As a first step towards the goal of integrating public art in the shopping center village core, we recommend an artist and urban design collaboration for the design and spatial enhancement of the 29th Avenue access road to translate this utilitarian street into a major linear public art piece.



10.0 WORKING ZONE: Neighborhood Parks

Zone Description: Neighborhood Parks are designated, developed public parks included on the Parks, Recreation and Library Department's facility map and are scattered throughout Phoenix.

Observations: Neighborhood parks are points of concentrated pedestrian activity throughout the city. They are publically owned and are a logical place for public art projects. Envisioned projects include water elements, landscaping, playgrounds, picnic areas, paths, benches, gateways, restrooms, drinking fountains.

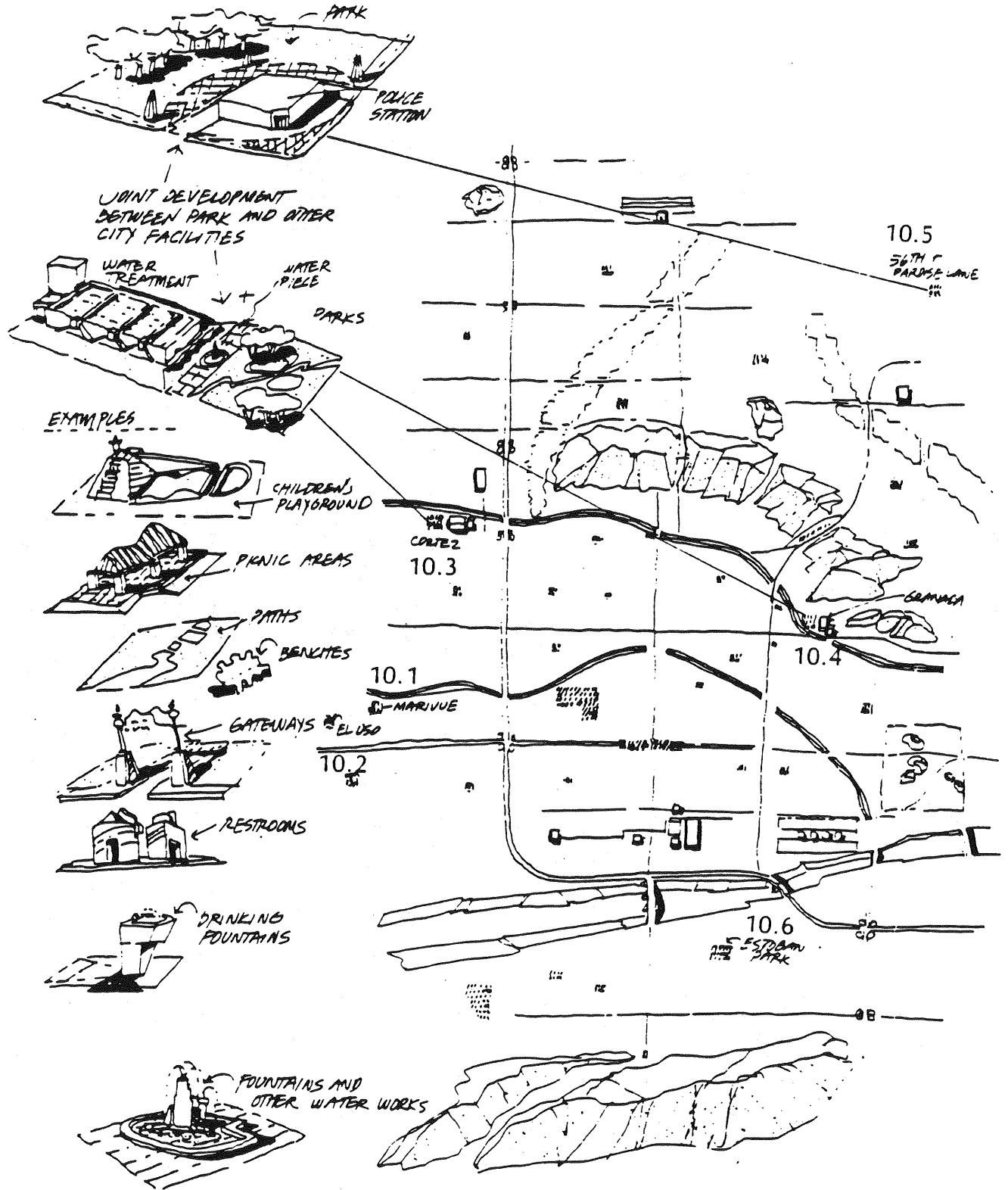
1987-88 P.A.P. Projects:

- 10.1 Marivue Park, 35th Ave. and Osborn Road: Artist to develop plaza in park.
- 10.2 El Oso, 75th Ave. and Osborn Road: Children's playground
- 10.3 Cortez Park, 35th Ave. and Dunlape Ave.: Water oasis adjacent to park.
- 10.4 Granada Park, 20th Street and Maryvale Ave.: Water oasis adjacent to park.
- 10.5 56th and Paradise Lane: Police station and park on same site, shared artworks project

Recommended Project:

- 10.6 Estoban Park, 32nd St. and Roeser Rd.: Gateway to youth art center

10.0 NEIGHBORHOOD PARKS

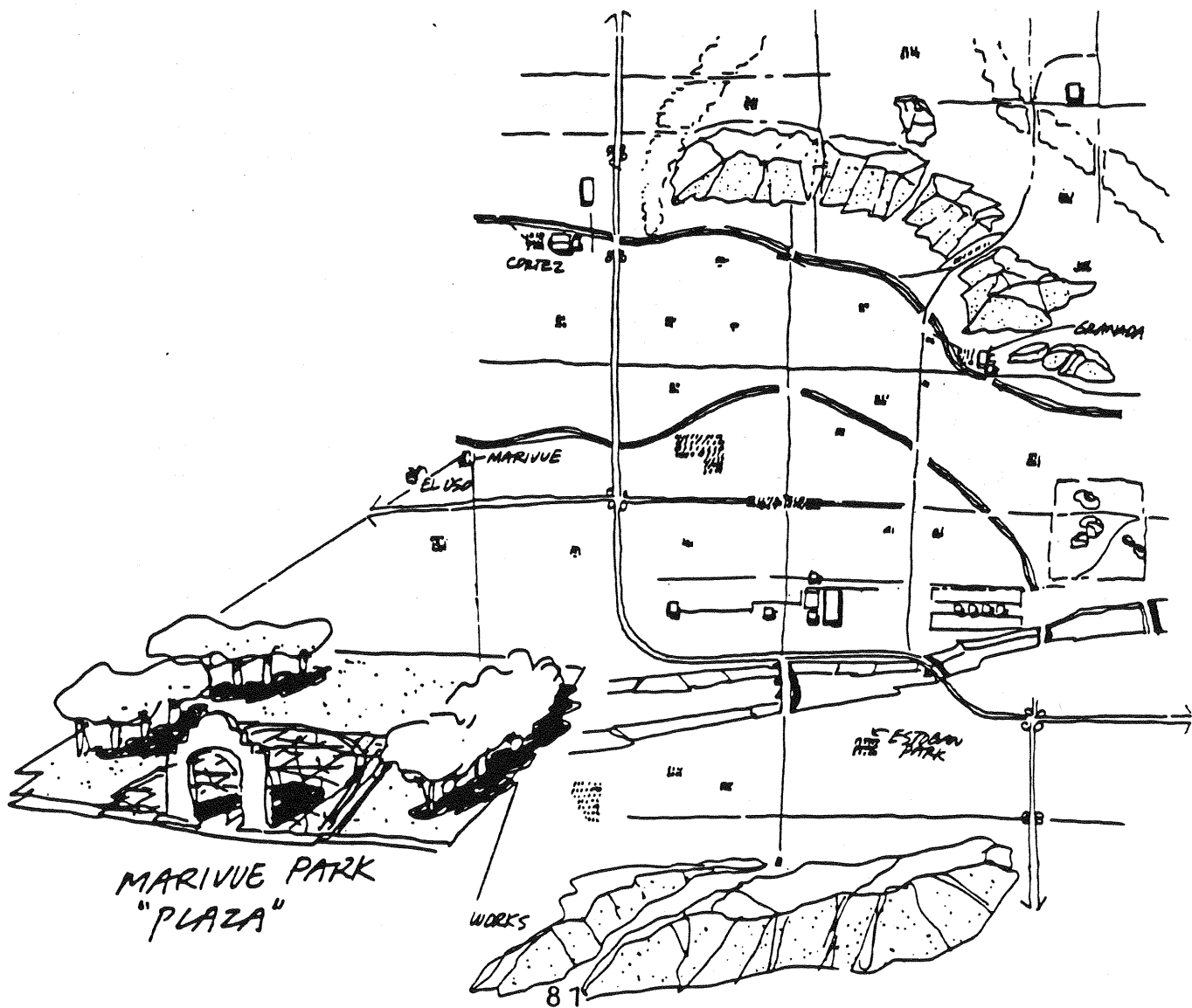


10.1 Marivue Park, 35th Avenue and Osborn Road
Plaza in the Park

See working zone 8.1

Observations:

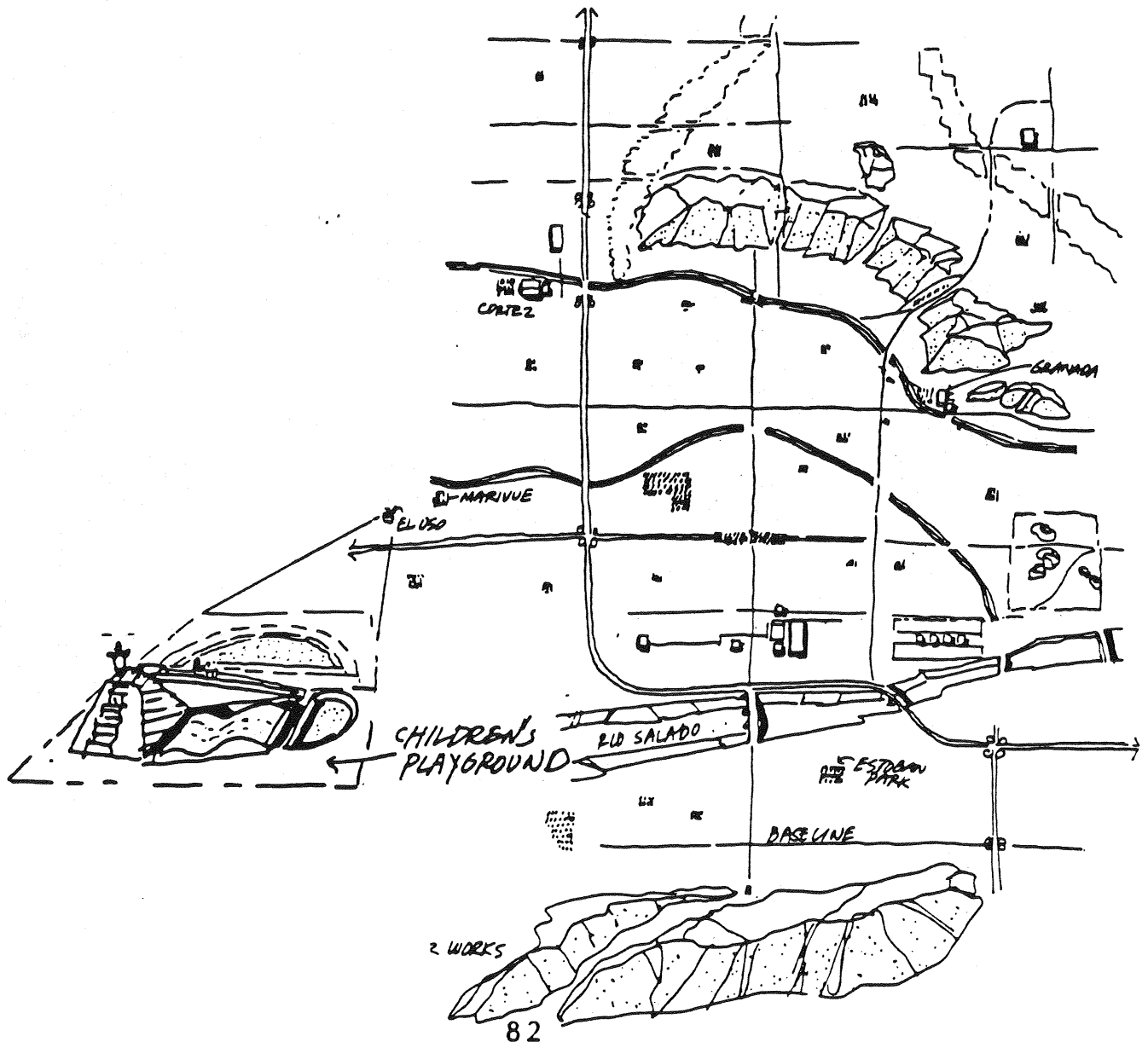
In the present 1987-88 P.A.P. project list, it is recommended that an artist be commissioned to design the surface of a plaza within the park. We concur with this idea, and believe that it should be seen as a demonstration project for other such park plazas in other villages. Concepts for this plaza might be to develop a tableau illustrating the origins of Maryvale, or it might celebrate the festivals which in the future can take place on its surface.



10.2 El Oso Park, 75th Avenue and Osborn Road
Children's Playground

Observations:

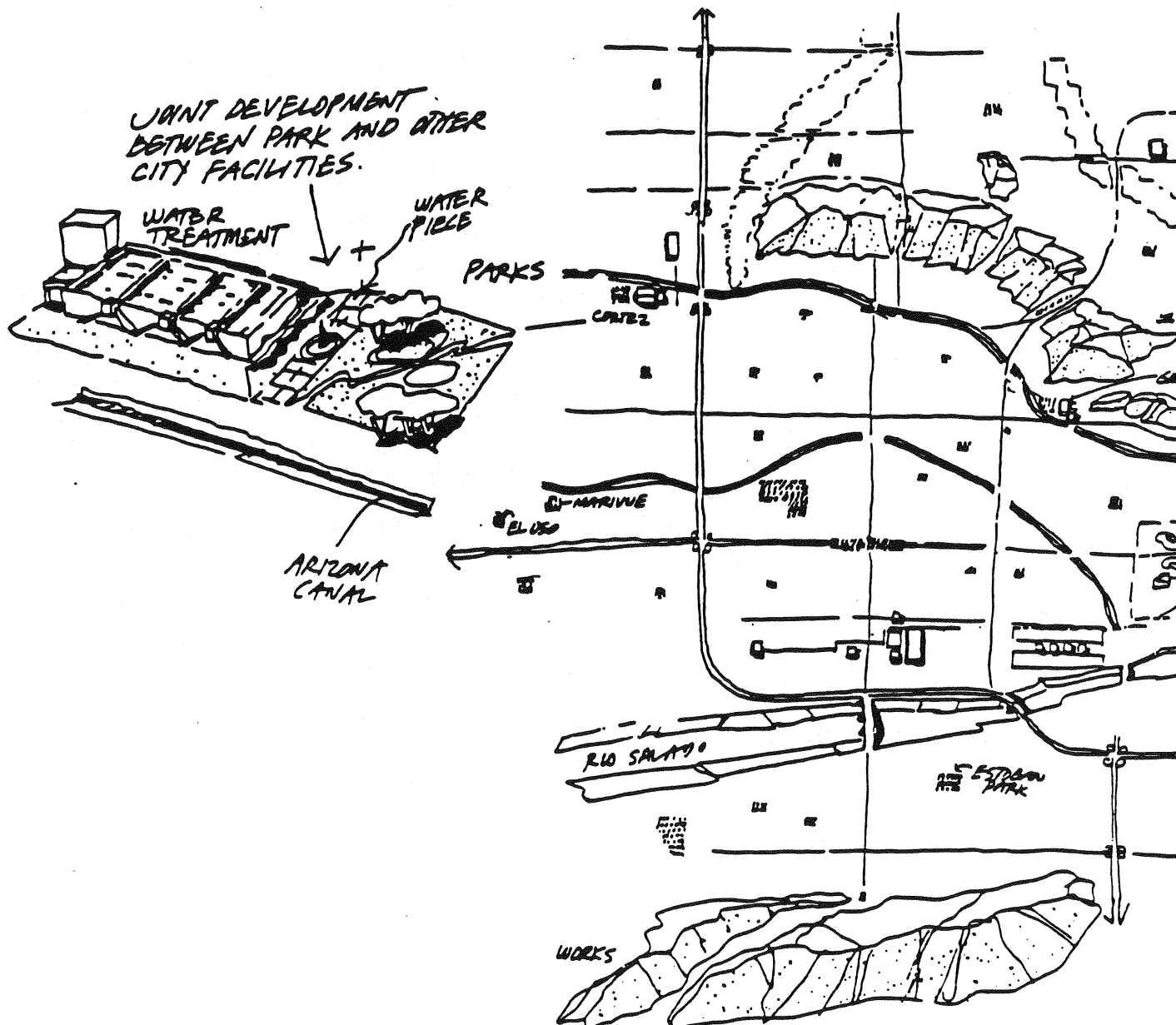
In the 1987-88 P.A.P., it was proposed that an artist be selected to design a children's playground. We recommend this proposal and further suggest that this work be seen as a demonstration project of how other children's playgrounds might be designed by artists for other village neighborhood parks.



10.3 Cortez Park, 35th Avenue and Dunlap Avenue
Water Oasis

Observations:

Cortez and Granada parks are two unique neighborhood parks because they are adjacent to water filtration plants and the Arizona canal. They also contain several small ponds. We recommend that artists be selected to develop works which celebrate this unique circumstance. In particular the works should attempt to inform the viewer about the conservation and use of water and suggest an attitude about the lifegiving importance of careful water use. In Cortez Park, the site is situated in a very flat area, and is heavily used by many families for picnics and boat rides. The artist should explore incorporating these unique characteristics.

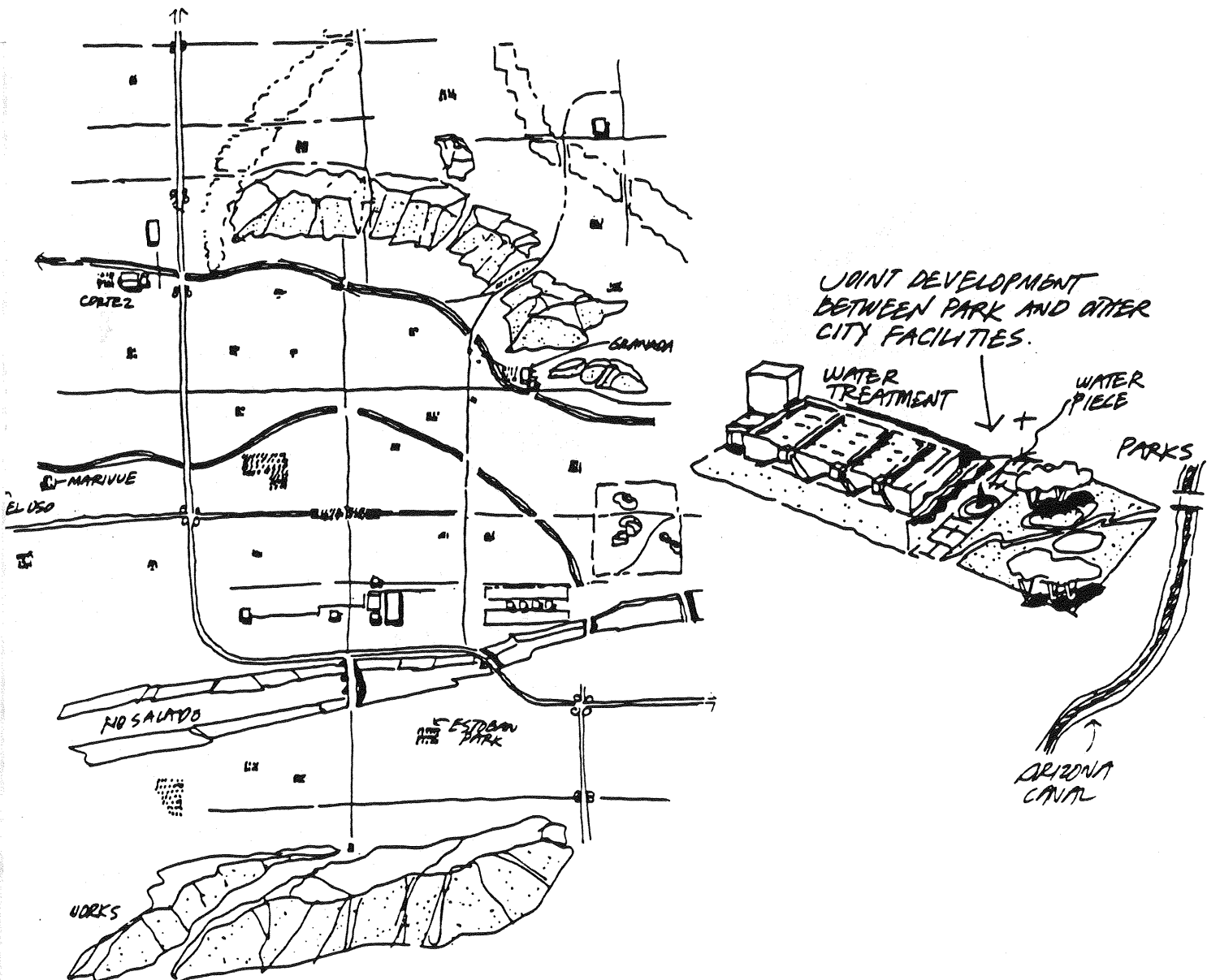


10.4 Granada Park, 20th Street and Maryland Avenue Water Oasis

Observations:

Cortez and Granada parks are two unique neighborhood parks because they are adjacent to water filtration plants and the Arizona canal. They also contain several small ponds. We recommend that artists be selected to develop works which celebrate this unique circumstance. In particular the works should attempt to inform the viewer about the conservation and use of water and suggest an attitude about the lifegiving importance of careful water use.

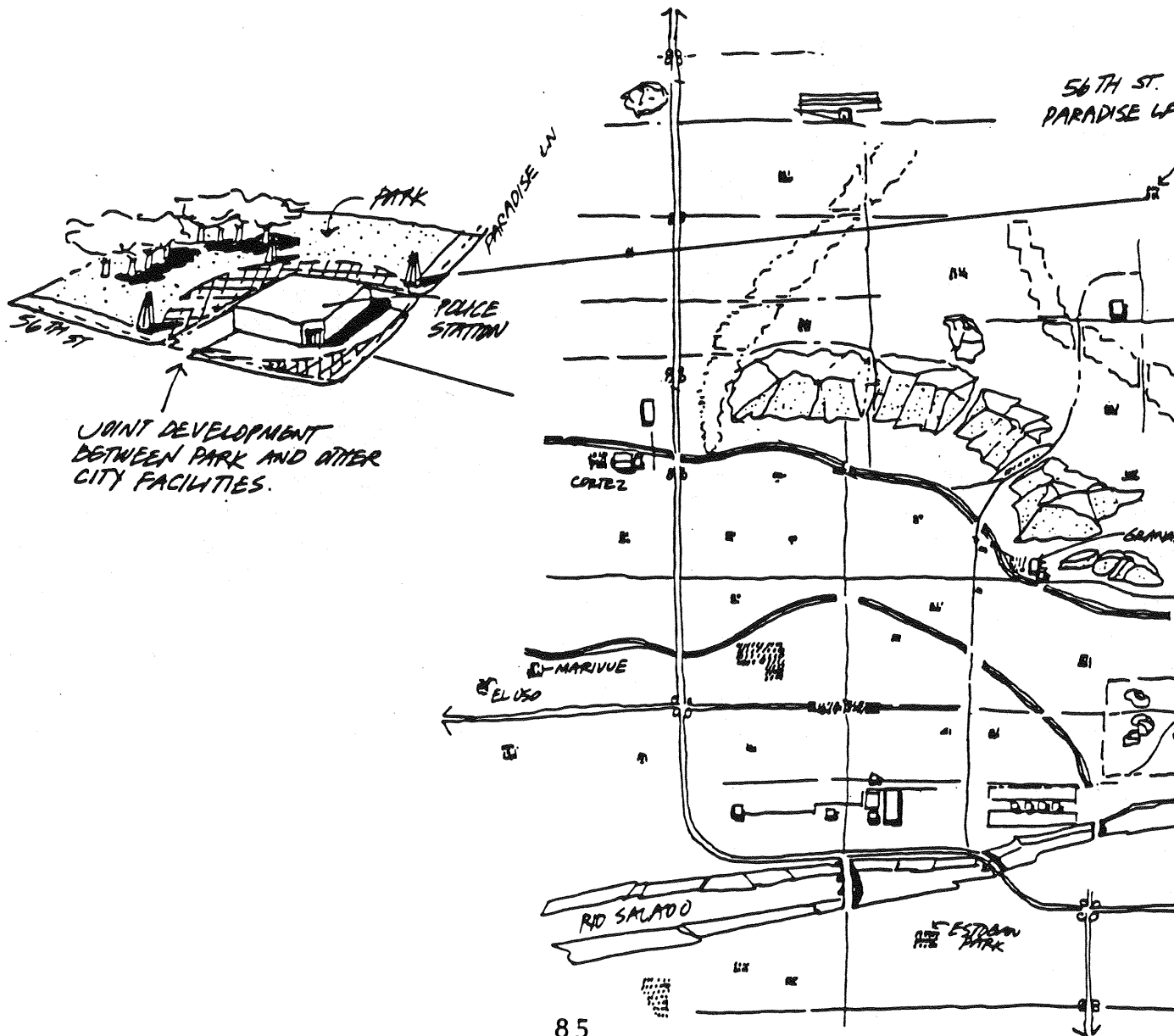
Granada Park is situated on a sloping site overlooking East Camelback and North Mountain Village to the west. The site contains several lakes and has less vegetation than Cortez Park. Behind the park, Squaw Peak looms above the land. This site and the utilization of water in this work might heighten the desert quality of this microclimate.



10.5 56th and Paradise Lane
Mixed uses in the neighborhood park

Observations:

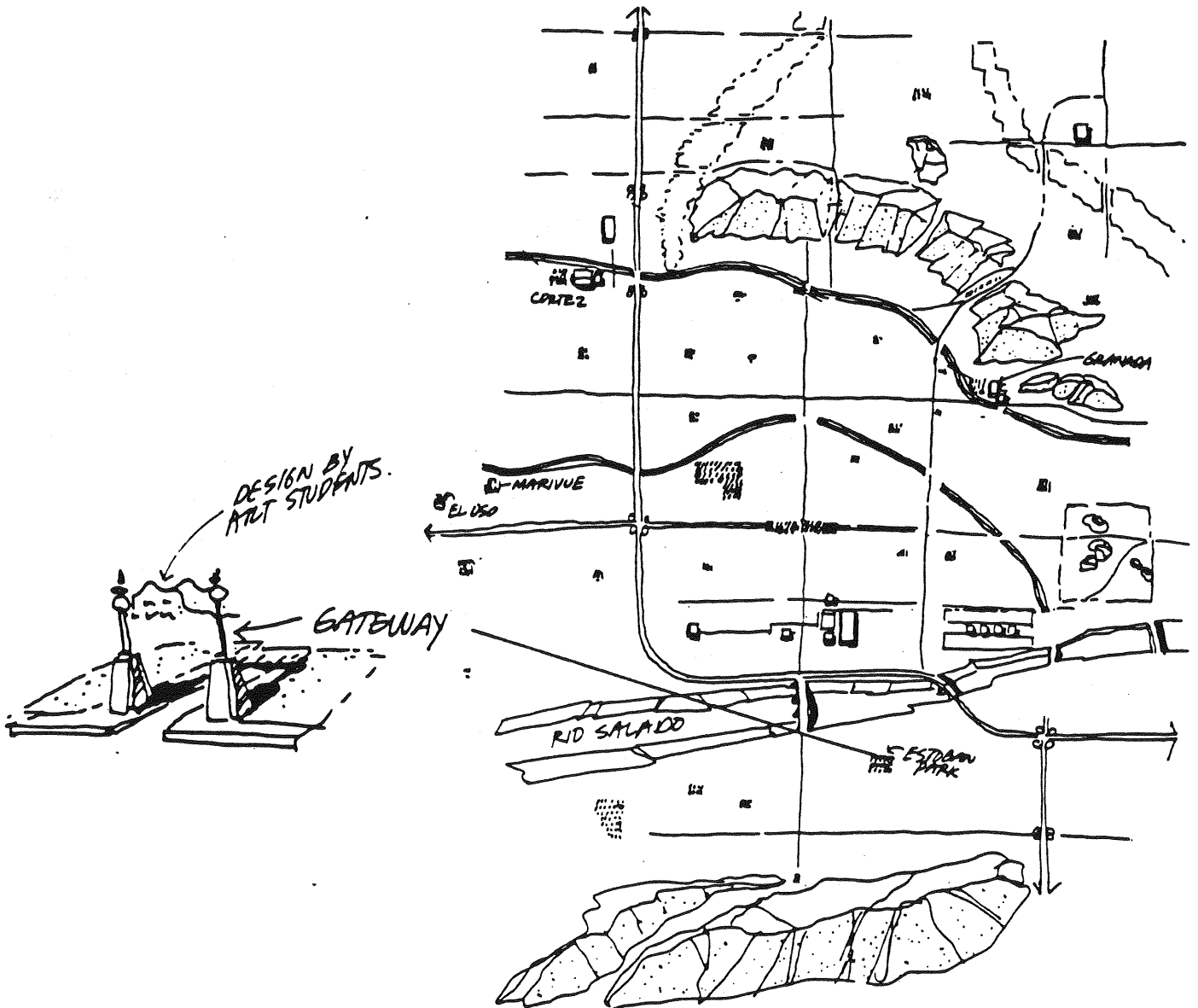
On this piece of land two uses are proposed. On the northeast corner a new police station is planned and surrounding the station to the south and west a new neighborhood park will be developed. We recommend that an artist be selected to integrate these two uses through a work which provides a visual connection between the park and the neighborhood unifying the surface and entrances to the park and police station. This work may involve collaboration with a landscape architect. The goal is to make the park read not as a space behind the police station, but rather as a police station in the park.



10.6 Estoban Park, 32nd Street and Roeser Road
Gateway to youth art center

Observations:

The development of the Estoban Park youth center can become an important center for the development of young artists. We recommend that a young artist or group of young artists be commissioned to design a special gateway to this center or sculpture garden to celebrate its presence in the art community and in the city.



11.0 WORKING ZONE: Mountain Parks

Zone Description: Unique to Phoenix are the magnificent mountain parks which frame the city's vistas. The parks include: North Mountain, Squaw Peak and South Mountain Park.

Observations: Forming a semicircular ring around the valley of Phoenix are rocky desert mountains. They are key landmarks in describing Phoenix as a distinctive urban place. Without intruding into preserve lands, art works can be used to heighten the experiential quality of these gigantic islands which rise from the urban sea. Artists can help define the gateways and boundaries of the parks, as well as collaborating in the design of the functional elements for areas of the park which are to be developed for recreational use.

1987-88 P.A.P. Projects:

11.1 North Mountain Park: Picnic area developed through artist/landscape architect collaboration.

Recommended Projects:

11.2 North Mountain Park Entrance at 7th Street: City/Mountain Gateway

11.3 All Mountain Parks: Trailmarkers at trailheads.

11.4 South Mountain Park: Integration of artworks into South Mountain Park Masterplan

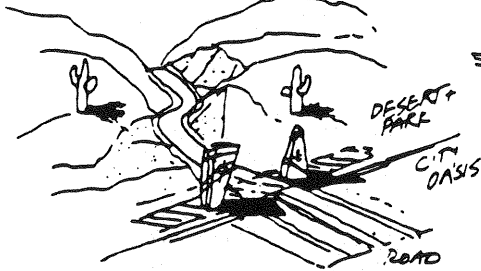
11.0 MOUNTAIN PARKS



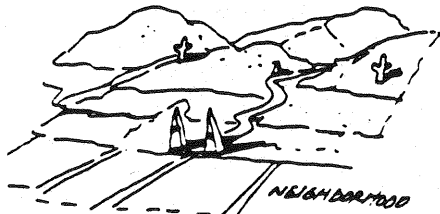
'ARTIST COLLABORATION'
DEVELOPMENT OF PICNIC
AND RECREATION AREAS.
E NORTH MOUNTAIN PARK
PICNIC AREA

11.1

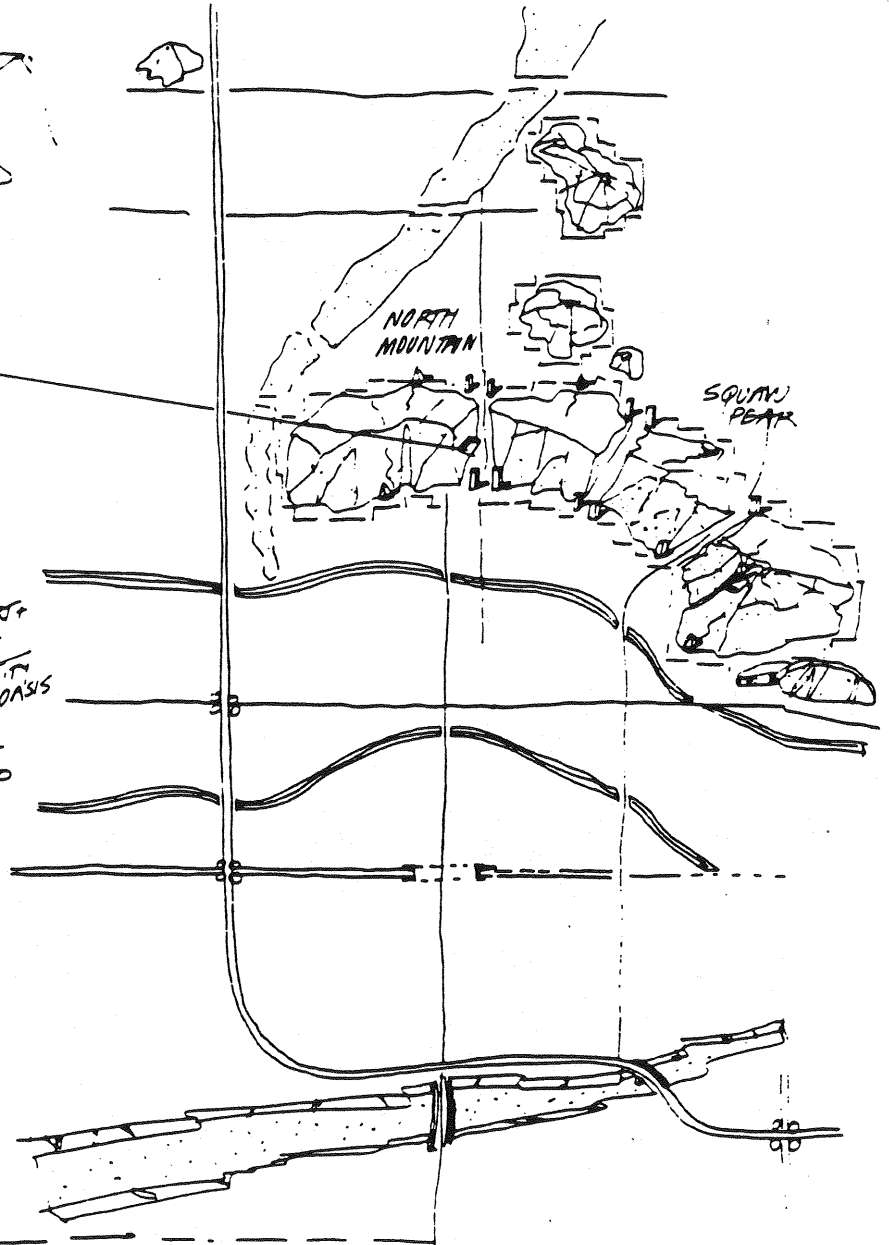
PARK ENTRANCES 11.2



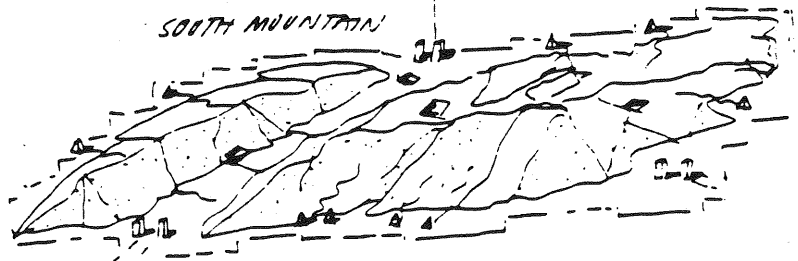
DESERT
PARK
CITY
OASIS
ROAD



TRAIL MARKERS AT
TRAIL HEAD 11.3



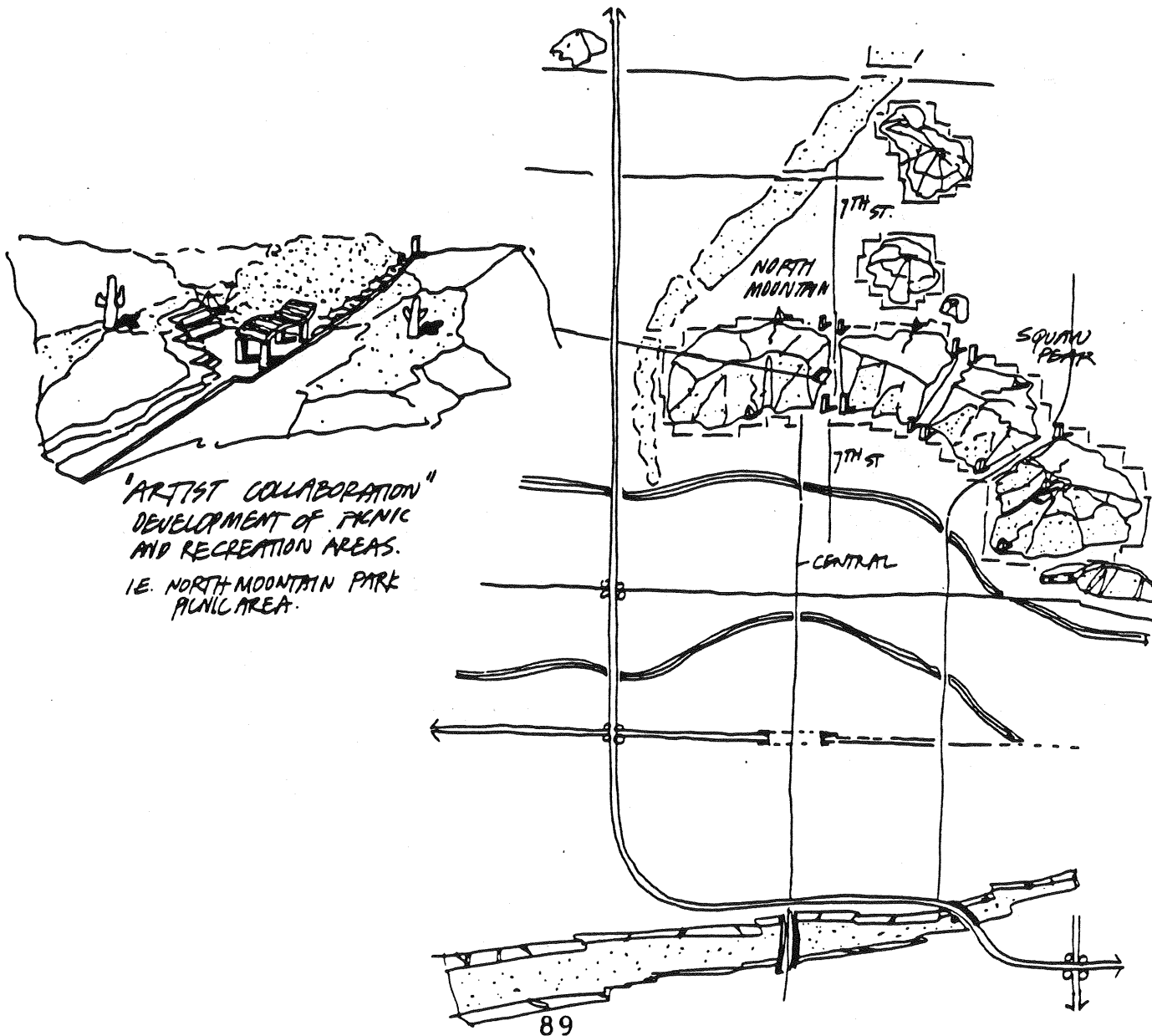
SOUTH MOUNTAIN PARK
MASTER PLAN
REVIEW PLAN FOR
INTEGRATION OF "ARTS" 11.4



11.1 North Mountain Park
Mountain Picnic Area

Observations:

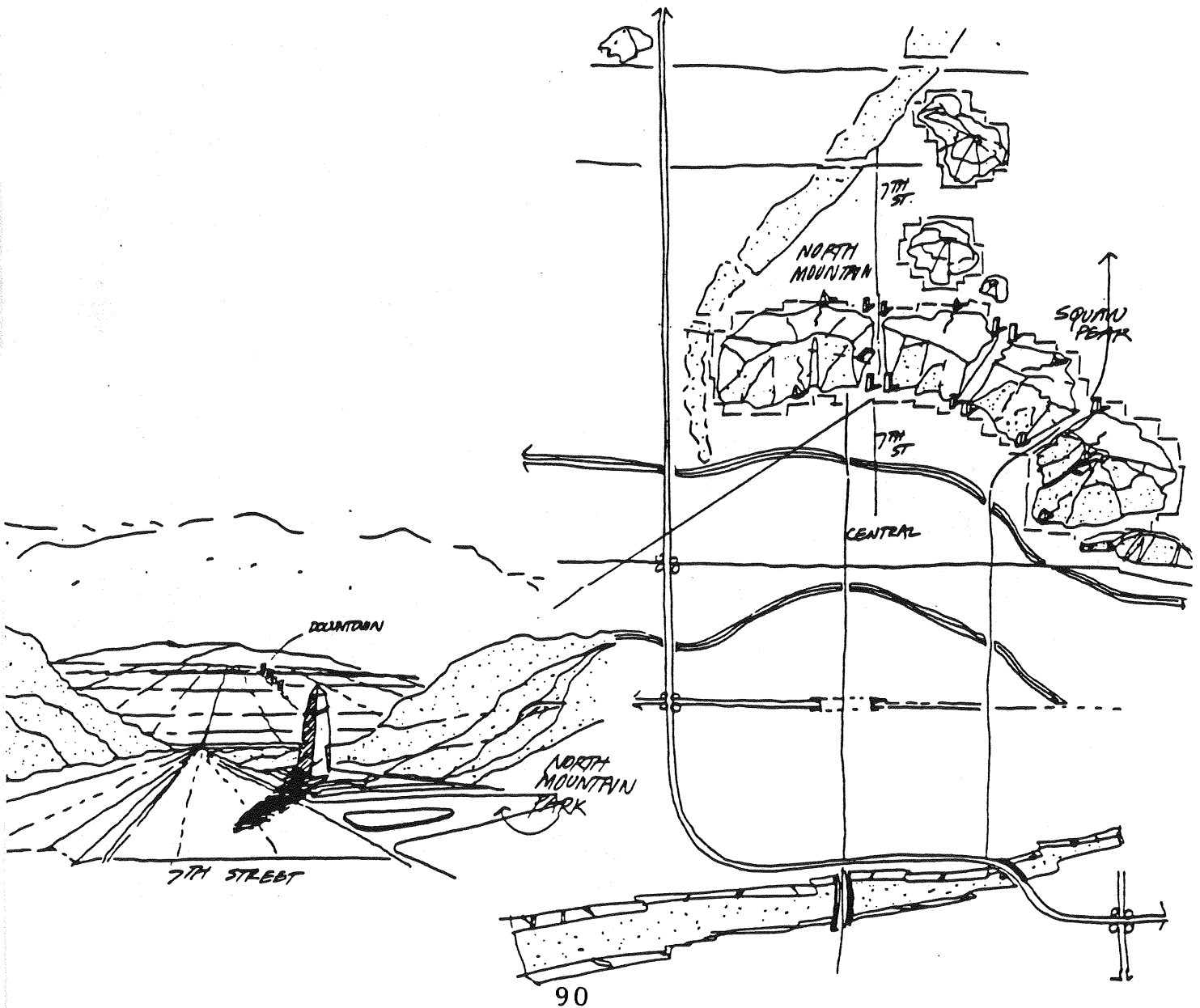
In the 1987-88 P.A.P. project list it is proposed that an artist be selected to collaborate with a landscape architect or architect on the design for new picnic areas in the park. We support this recommendation and suggest that it be seen as a demonstration project on how the "typical" picnic area might be further enhanced as a "special place" in the desert mountain parks. We believe that there is an exciting potential for artists to explore the shading qualities and patterns generated in making the shading devices for ramadas, or in the design of tables, restrooms, and park furniture for these areas. In areas such as South Mountain Park now under planning review, artists might be consulted during the process of selection and definition of "special places" which might become picnic areas, celebrating a strong sense of place.



11.2 7th Street at the entrance to North Mountain Park
City "Mountain" Gateway

Observations:

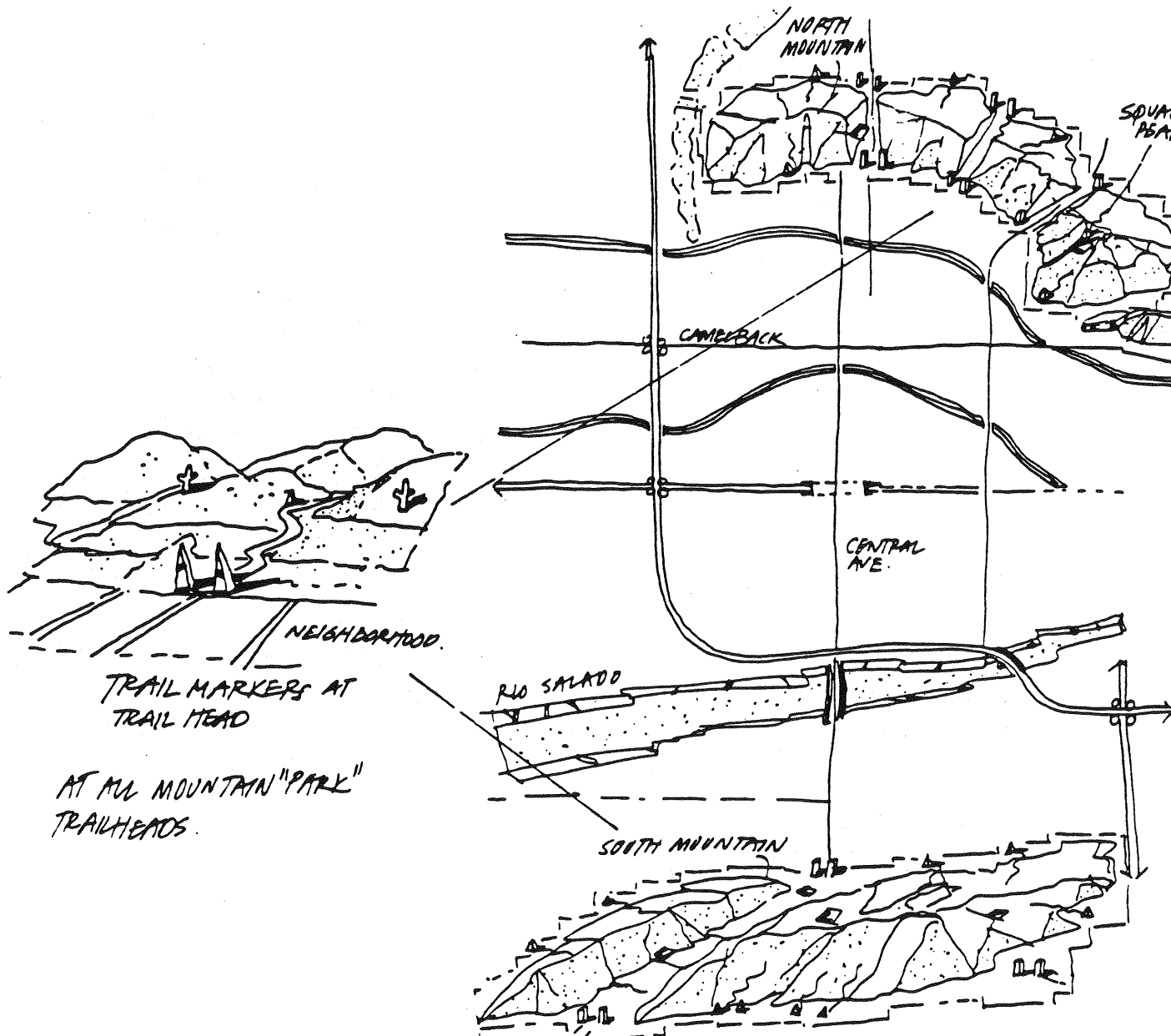
As one crosses the mountains on 7th Street heading southward, there is a point - at the entrance to North Mountain Park - that one can see the city of Phoenix spreading out below. We recommend that a marker be developed by an artist to celebrate this point as an entrance to the city and commemorating the passage through the mountains. We further recommend that in the future an opposite site on the north side of the mountain be selected to mirror this point and celebrating the arrival to urban areas in the north. (See working zone 2.9).



11.3 All mountain parks citywide
Trailheads and Trailmarkers into the Mountain parks

Observations:

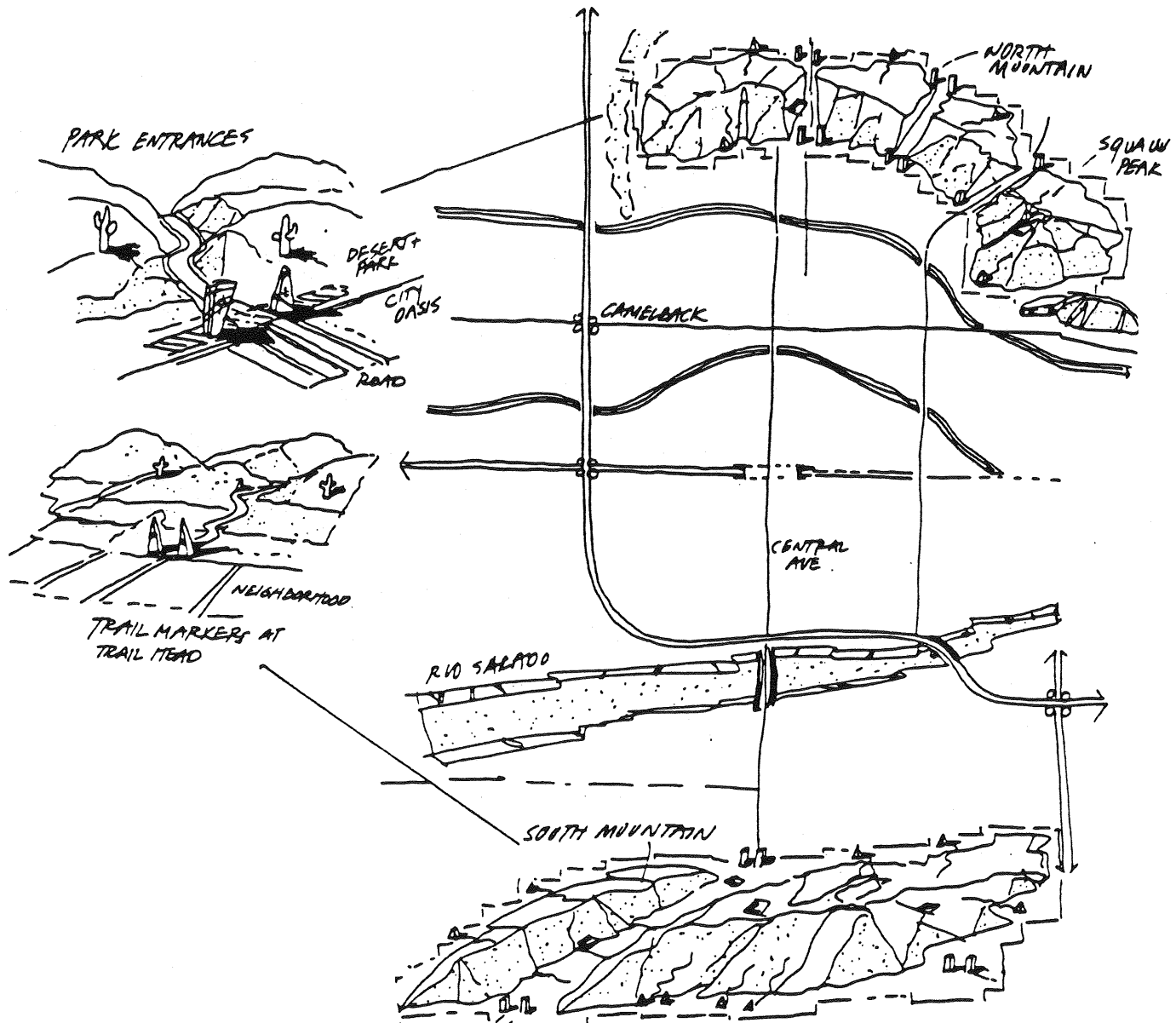
There are numerous trailheads extending from various neighborhoods into surrounding mountain parks. This is a unique urban amenity to have mountain parks in the midst of a city. We recommend that artists be commissioned to mark these points where the city ends and the desert begins. The pieces might celebrate the unique character of each neighborhood and contain information of the trails length and direction.



11.4 South Mountain Park
Mountain Park master plan

Observations:

Presently the 17,000 acres of South Mountain are being planned to include a large area set aside for park uses. We recommend that the Arts Commission become involved with this planning process defining places where public art can contribute to the creation of public places in the mountain area. As picnic areas, gateways and other elements of the plan are developed we suggest that the Commission may want to include artists in the definition and design of specific sites and elements for the park. In general, as the Parks, Recreation and Library Department develops other parks, the Arts Commission should be informed and participate in generating criteria and providing information to the process.



12.0 WORKING ZONE: Canals

Zone Description: Canals carry water and cut diagonally through the grid of the city. The major canals are Central Arizona Project, Arizona Canal, Grand Canal, and Western Canal.

Observations: The canal system which passes through the village is one of the oldest urban systems in the city. Within the canal, the city's lifeblood, water, flows to its various destinations. The development of sites and works along the canal routes are seen as a mechanism to heighten the presence of the system within people's perception of the city and its history. It is a unique event, when travelling across the sprawling grid of the city, to suddenly cross a canal flowing diagonally under the street. It is projected in city plans that the canal levees will be developed as pedestrian trails. Artworks can enhance this pathway system providing interesting destinations or creating functional elements such as seating, shade and drinking water rest stops.

1987-88 P.A.P. Projects:

12.1 Squaw Peak Parkway at Arizona Canal: Pedestrian Bridge; canal prototype.

12.2 Cortez and Granada park: parks adjacent to canals.

Recommended Projects:

12.3 Grand Canal south of the Pueblo Grande site: Park of Four Waters, historic site commemorating the ancient urban canal systems.

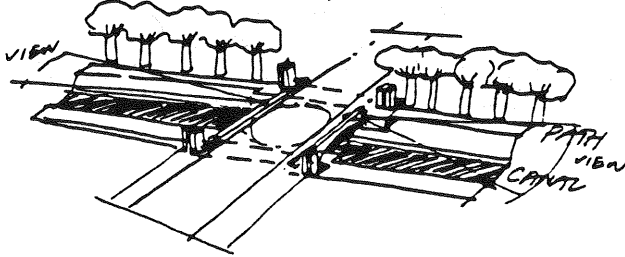
12.4 Citywide: road crossings over canals.

12.5 Citywide: Canal pedestrian bridge crossings over roads.

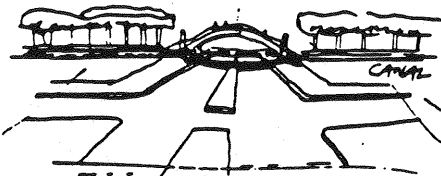
12.0 CANALS

12.4

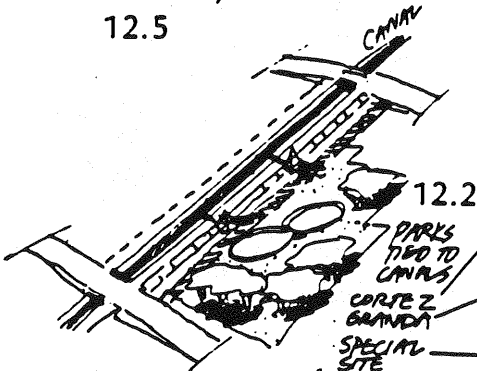
ROADS CROSS CANALS
'A BREAK IN THE CITY'S PATTERN'



CANAL "BRIDGES" MAIN STREET



12.5



12.2

PARKS TIED TO CANALS
CORTEZ GRANDMA
SPECIAL SITE

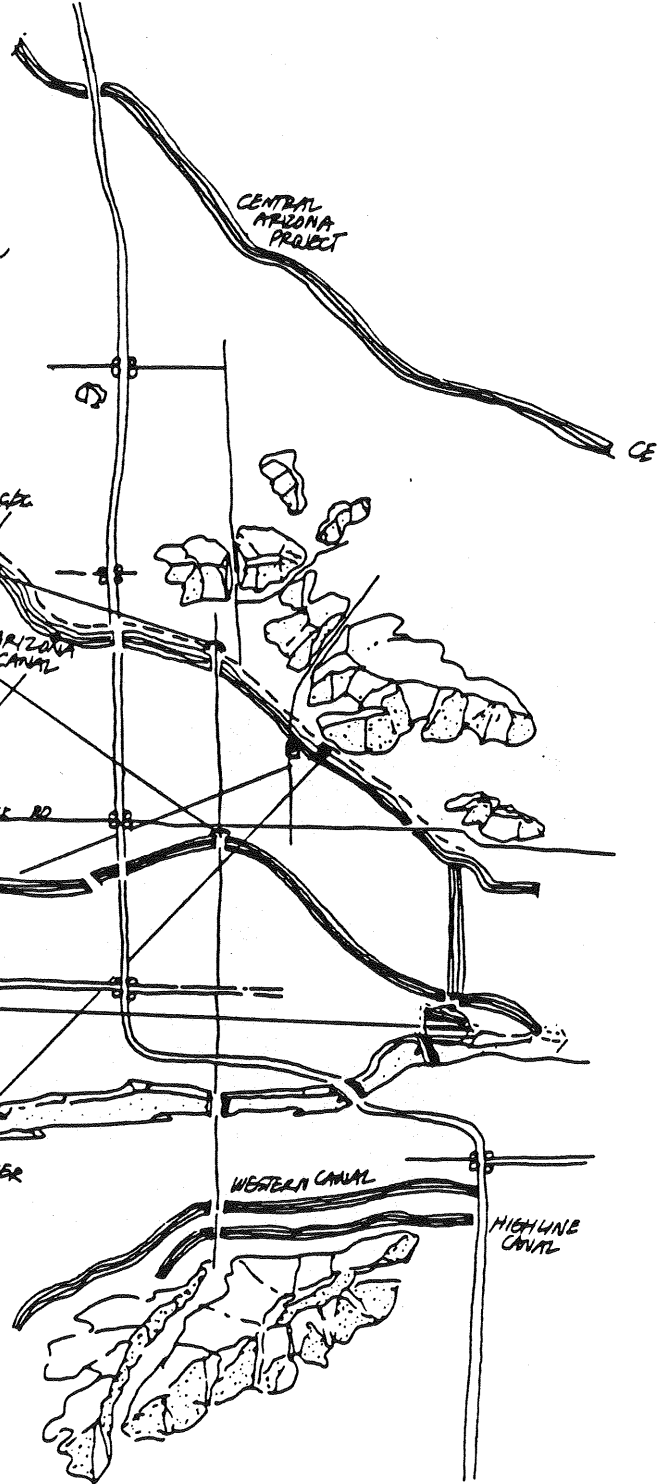
12.3 'PARK OF FOUR' WATERS
MEMORY OF OLD CANALS

12.1

a) 'CROSSINGS BRIDGES AS WORKS'



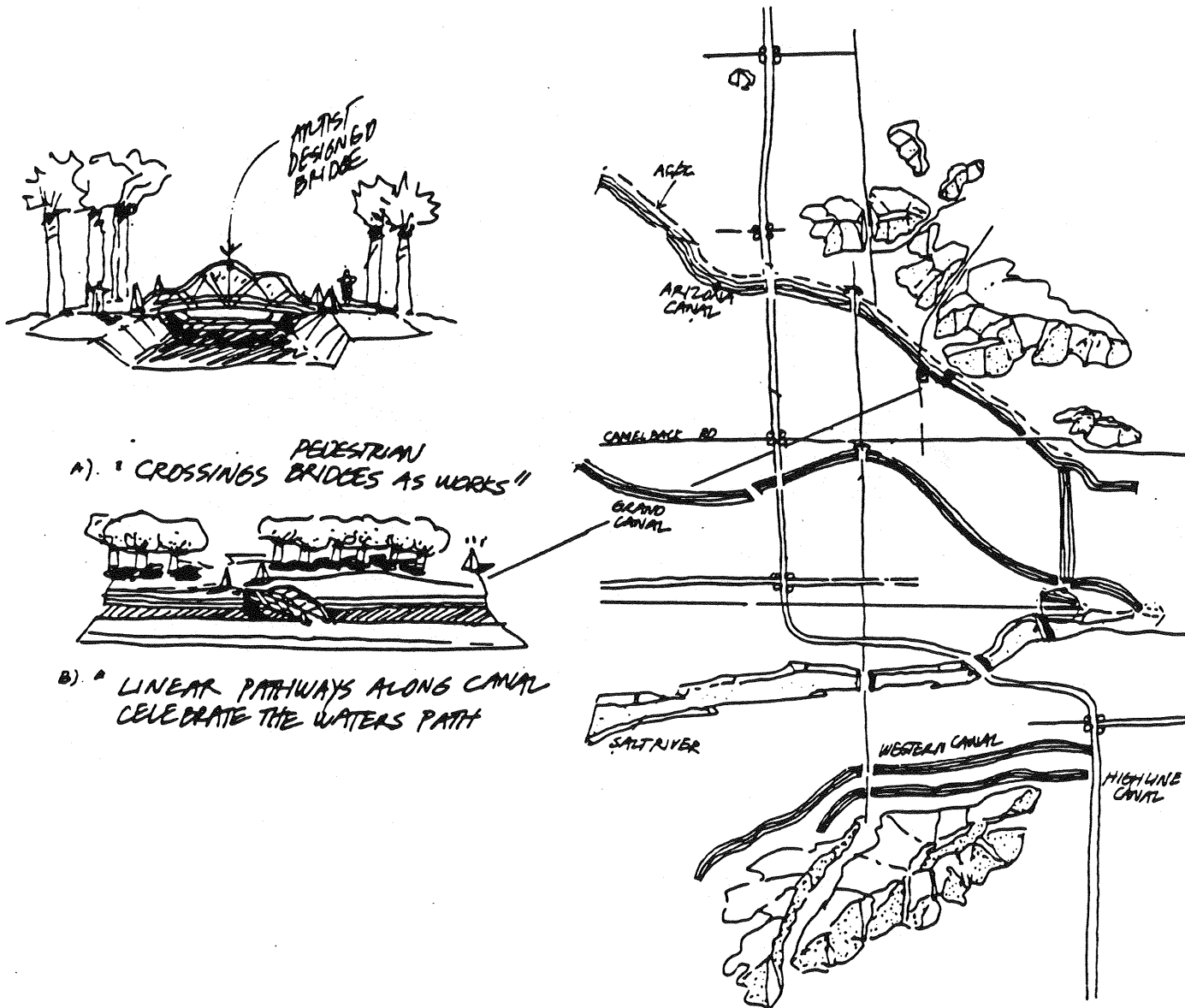
b) 'LINEAR PATHWAYS ALONG CANAL
CELEBRATE THE WATERS PATH'



12.1 Squaw Peak Parkway and the Arizona Canal Pedestrian Bridge, Canal prototype

Observations:

See working zone 2.4, 2.5, 6.1. In general, the canals which cut diagonally across the neighborhoods of the city provide a unique opportunity for a pedestrian system, linking neighborhoods together and providing access to other urban open space amenities. But in many cases the canal separates and divides the neighborhoods. The development of bridges is not only necessary to provide continuous connection, but also is an exciting point where public art and planning requirements can merge to create powerful visual and experiential points along the pedestrian ways. Bridges can be designed to celebrate unique characteristics of neighborhoods or special neighboring uses, such as parks, schools, or commercial areas.

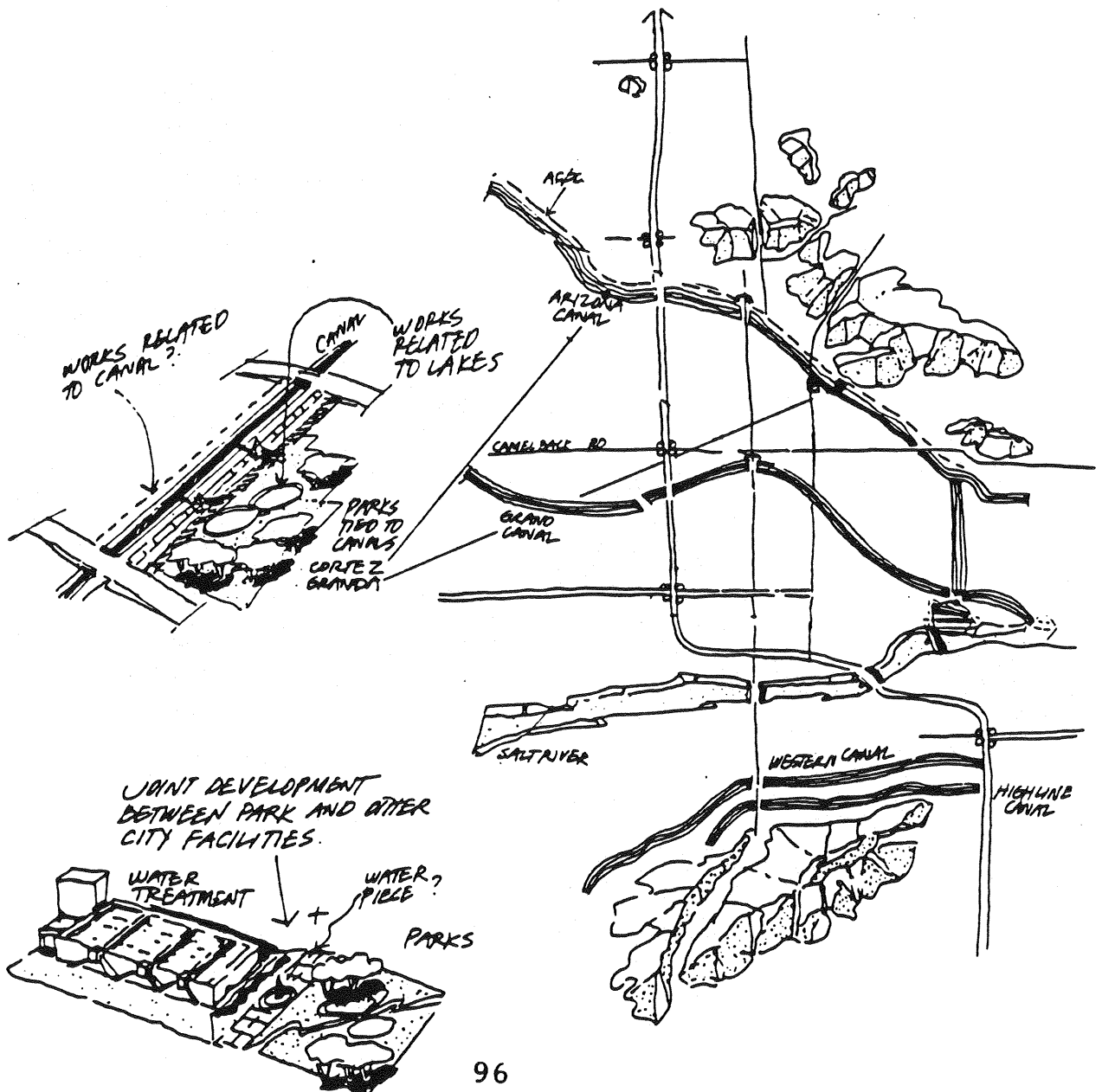


12.2 Cortez and Granada Park
Parks adjacent to Canals

See working zone 10.3 and 10.4.

Observations:

Cortez and Granada parks are two unique neighborhood parks because they are adjacent to water filtration plants and the Arizona canal. They also contain several small ponds. We recommend that artists be selected to develop works which celebrate this unique circumstance. In particular the works should attempt to inform the viewer about the conservation and use of water and suggest an attitude about the lifegiving importance of careful water use.

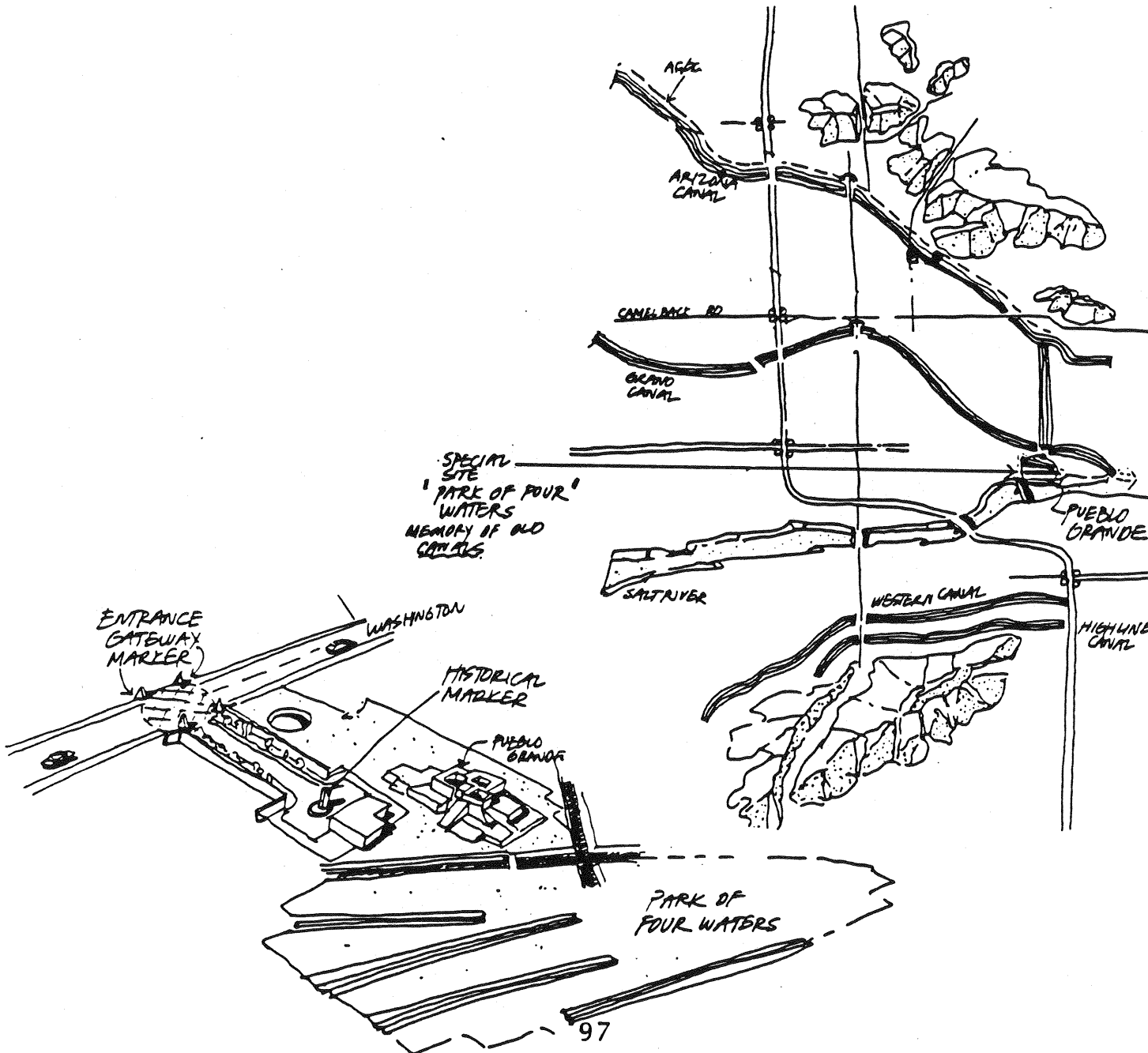


12.3 Grand Canal south of Pueblo Grande Park of Four Waters. Historic site

See working zone 4.7.

Observations:

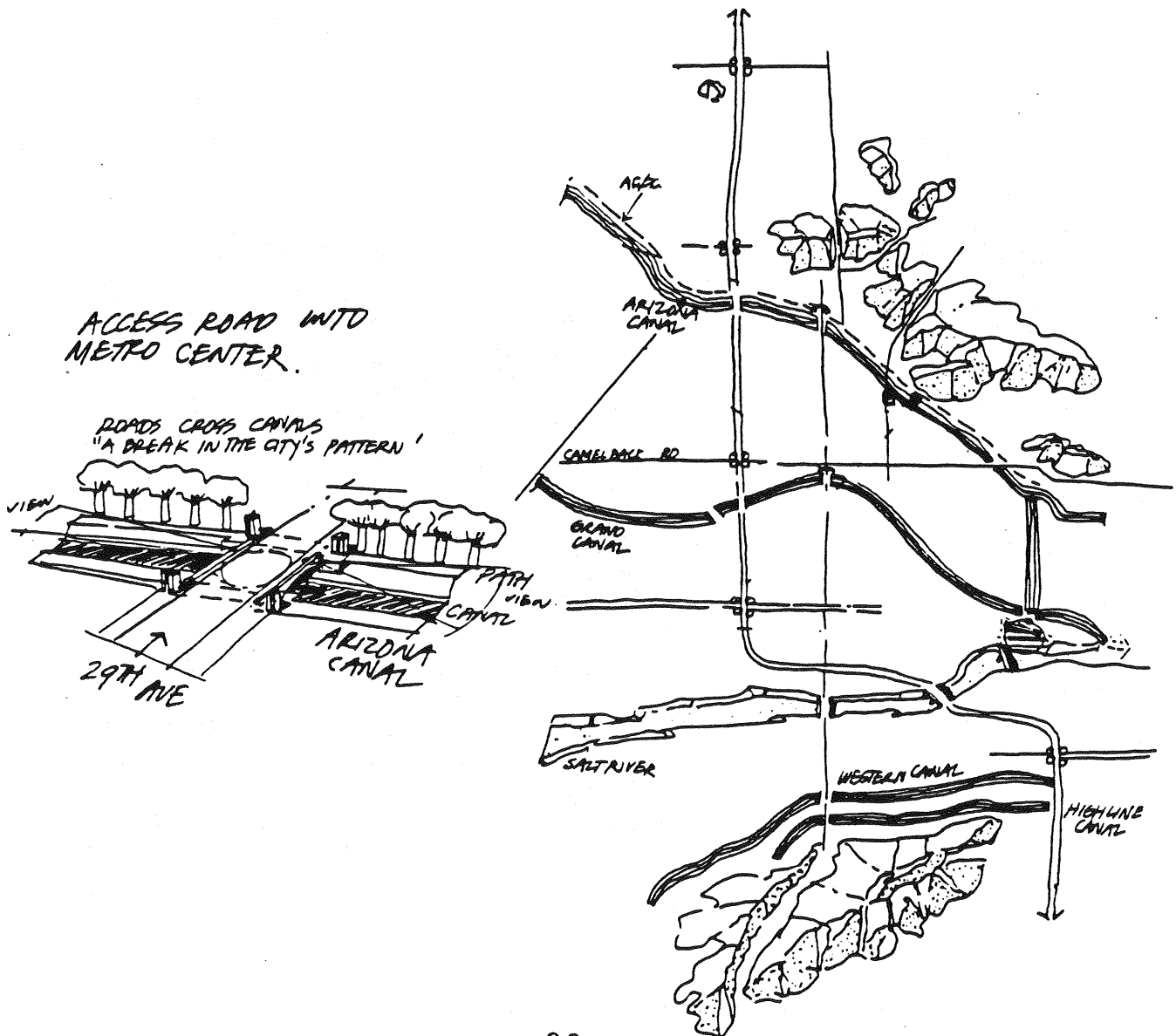
The "Park of Four Waters" is an important historic site which appears on the first maps of the Phoenix area. The site marks the intersection of the Salt River and of four canals developed by the earliest residents. Owned by the City of Phoenix it is currently abandoned. We recommend that the site be reinstated into the public realm as a vital environmental landscape through a collaborative effort between artists, landscape architects, historians and archaeologists.



12.4 Citywide-Road crossings over canals

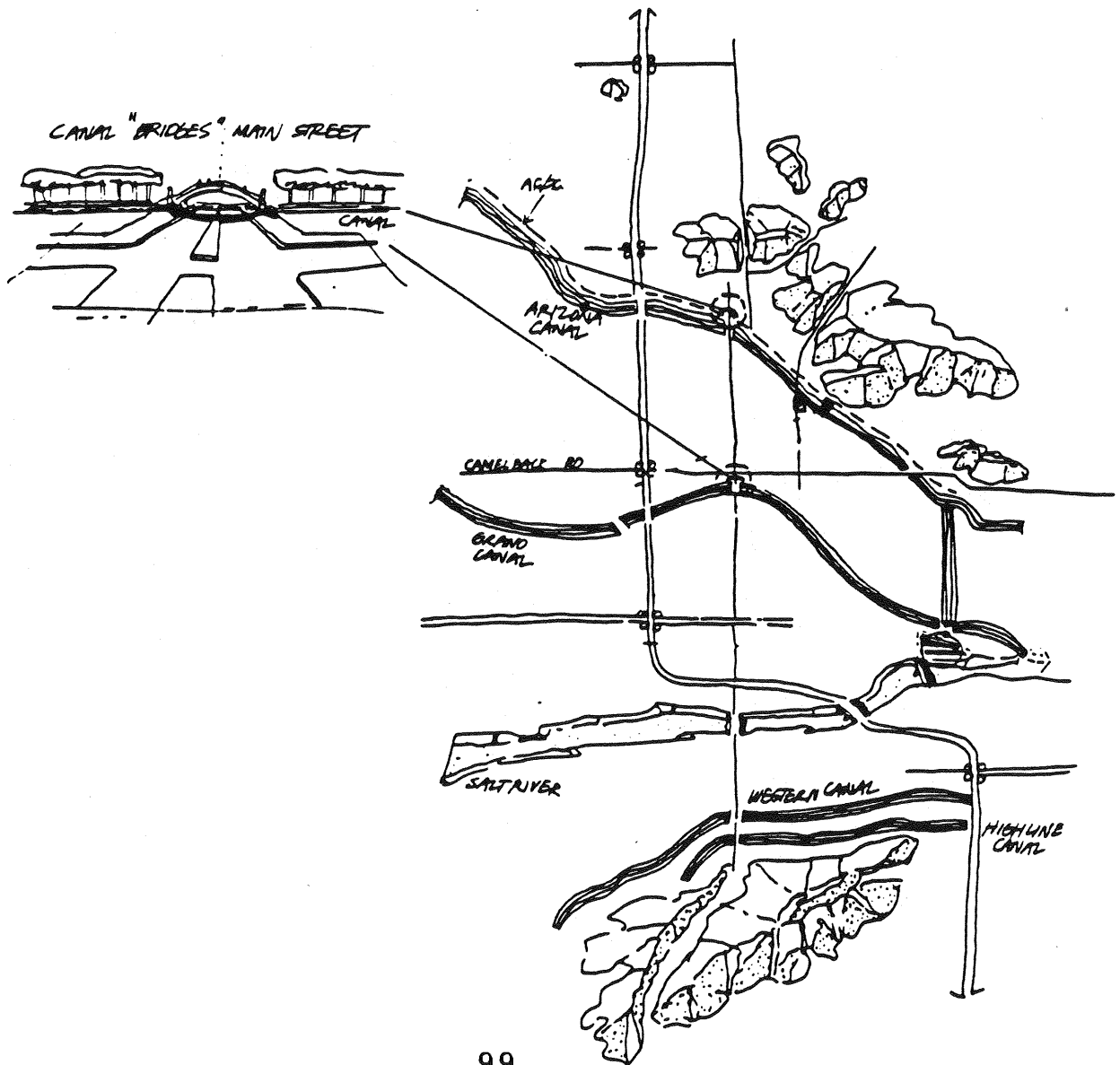
Observations:

See working zones 8.2, 8.3 and 9.4. In general, the point at which the canals cut across the major arterials in the city, there exists a brief point in the visual experience of the street environment that one can look upon the cooling water of the canal.



12.5 Citywide
Canal pedestrian bridge crossings over roads

The canal system is rapidly becoming a key open space path system crisscrossing the city. This system cuts diagonally across several city boulevards such as Central Avenue. At these intersections artworks integrated into the design of pedestrian bridges. The work can respond to two issues. The first is the connection and continuation of the path system which parallels the canal, up and over the street. The second is the creation of urban landmarks symbolic of these unique places where water intersect the boulevards.



13.0 WORKING ZONE: Roads, Freeways, Transit

Zone Description: Major traffic routes across the city in all three categories.

Observations: Roadways crisscross in a grid-like fashion across the valley floor. They have mainly been perceived as utilitarian viaducts for moving traffic efficiently between destination points. This strict utilitarian rule is beginning to change as new development emerges along their right of ways. People are becoming concerned not only about what the view to the road is, but just as important to them is the view from the road. Because the city, county, and state are involved in an extensive revamping of the road network, there exists a unique opportunity to introduce the sensibility of the artist in an attempt to enhance the sense of movement, space, time, and orientation experienced in our daily travels. The first step is to explore this idea through design studies in order to define the appropriate design vocabulary and project descriptions.

1987-88 P.A.P. Projects:

13.1 Central Ave. at Van Buren and 7th St, Dunlap Road and Cave Creek Road: View from the road, ideas for the integration of public art into street right of ways. Idea competition and demonstration projects.

Recommended Projects:

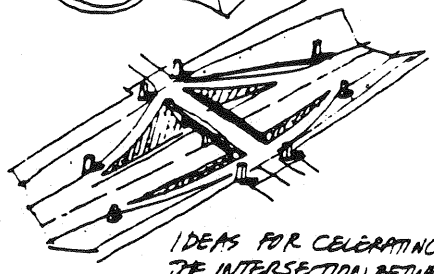
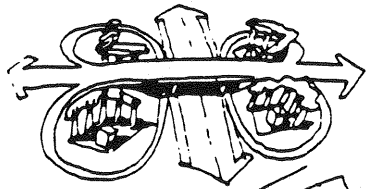
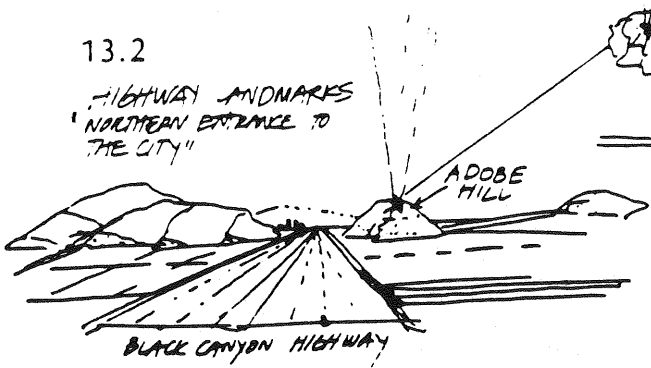
13.2 Black Canyon Highway at Adobe Hill: Highway landmark, city gateway, at northern entrance to Phoenix.

13.3 Citywide Freeway/Street Intersections: a joint study with state and county, where appropriate. An idea competition for celebrating the intersection between the freeway and surface streets looking at ideas for creating gateways to the city, celebrating points of entry and exit.

13.0 ROADS, FREEWAYS AND TRANSIT

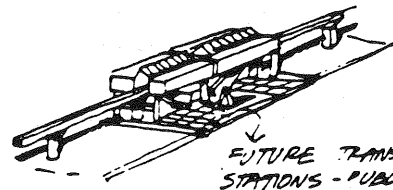
13.2

HIGHWAY LANDMARKS
"NORTHEAST ENTRANCE TO
THE CITY"



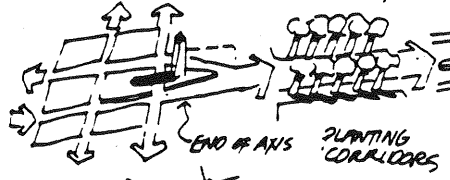
IDEAS FOR CELEBRATING
THE INTERSECTION BETWEEN
THE HIGHWAY AND THE SURFACE
STREET. "GATEWAY TO CITY"

13.3

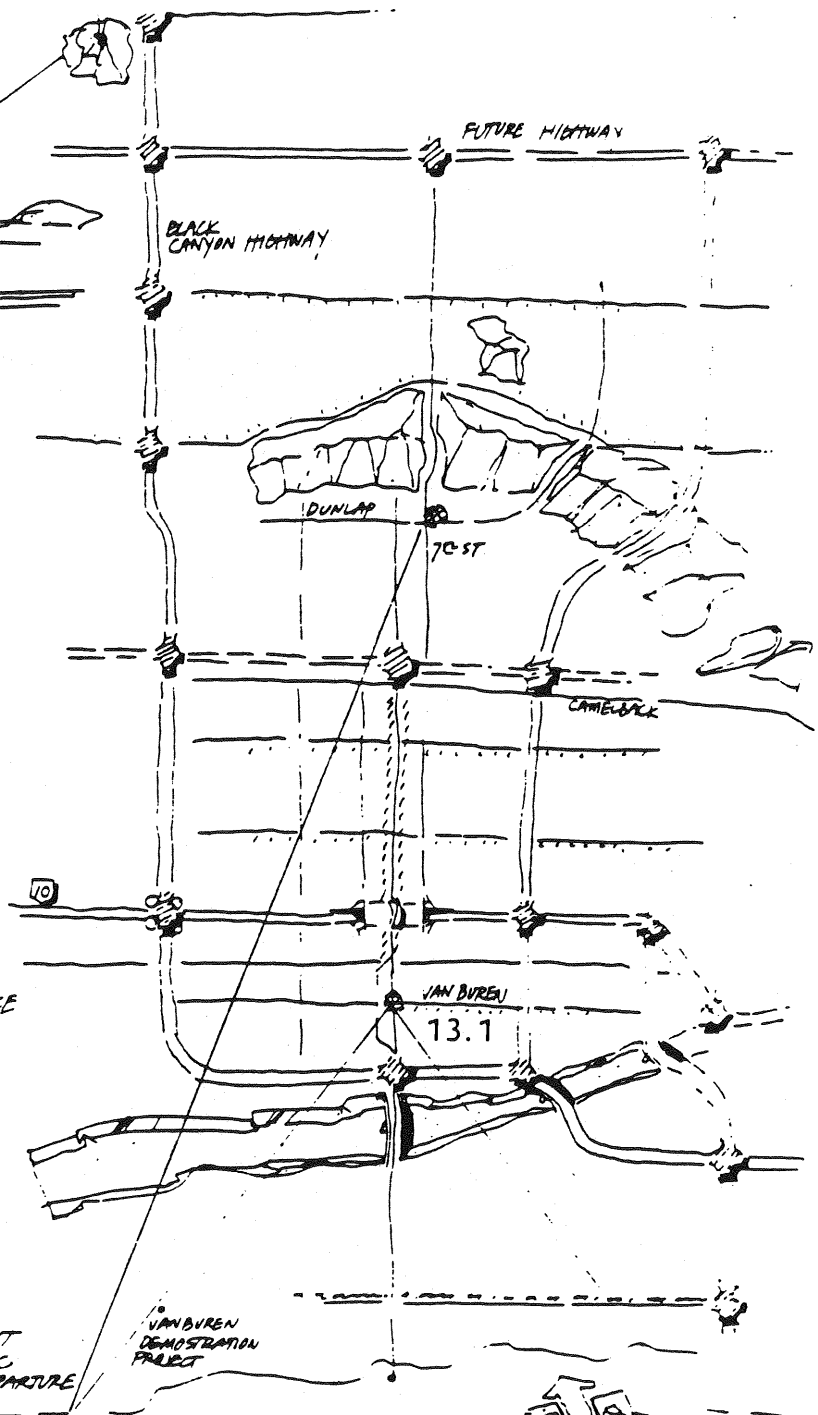


FUTURE TRANSIT
STATIONS - PUBLIC
ARRIVAL AND DEPARTURE
POINT

IDEAS FOR ENHANCING THE SPATIAL EXPERIENCE
OF THE STREET RIGHT OF WAY



EXAMPLES OF SITE SITUATIONS



VAN BUREN

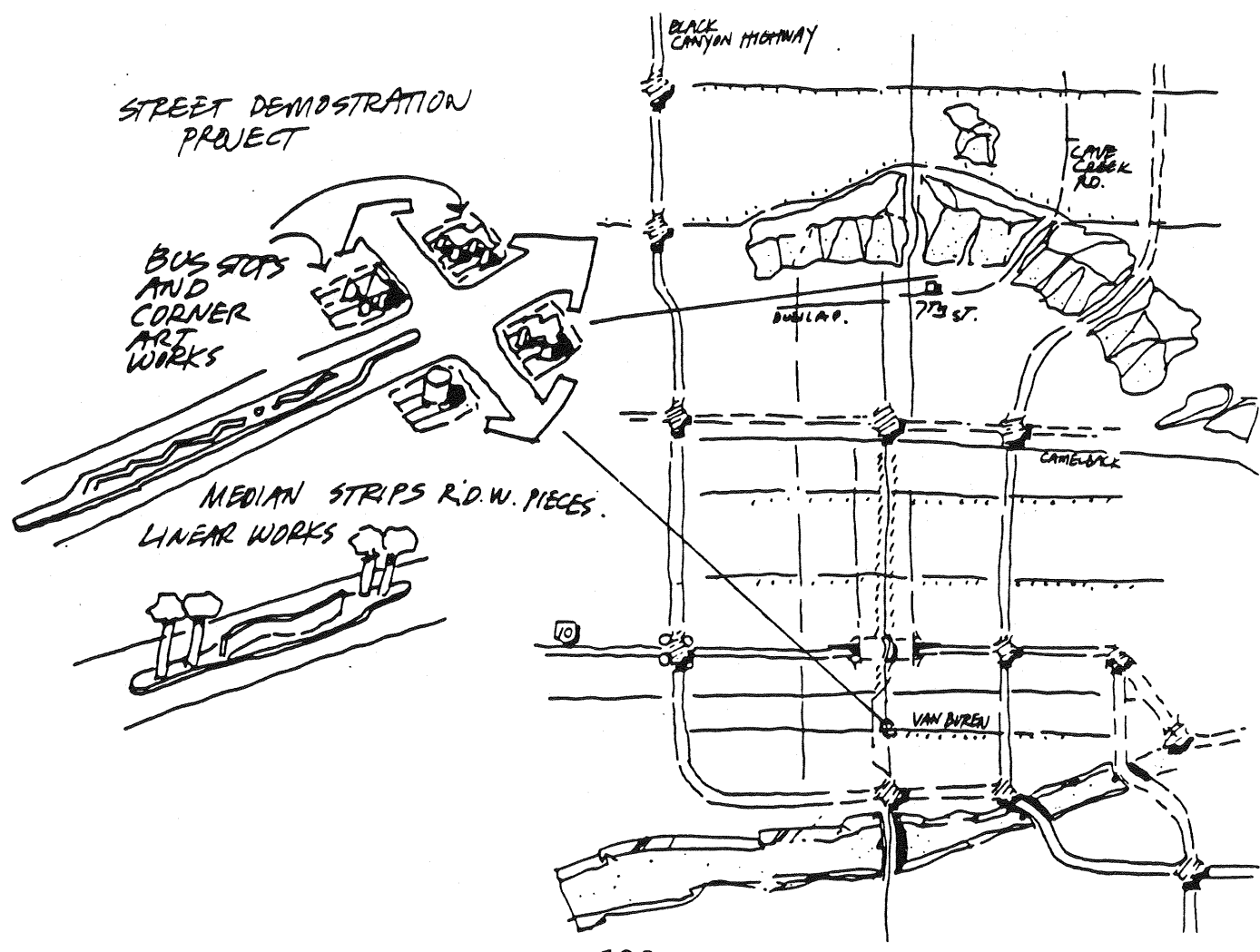
13.1

13.1 Central Avenue at Van Buren Street and 7th Street, Dunlap Road and Cave Creek Road.

View from the Road, street demonstration projects

Observations:

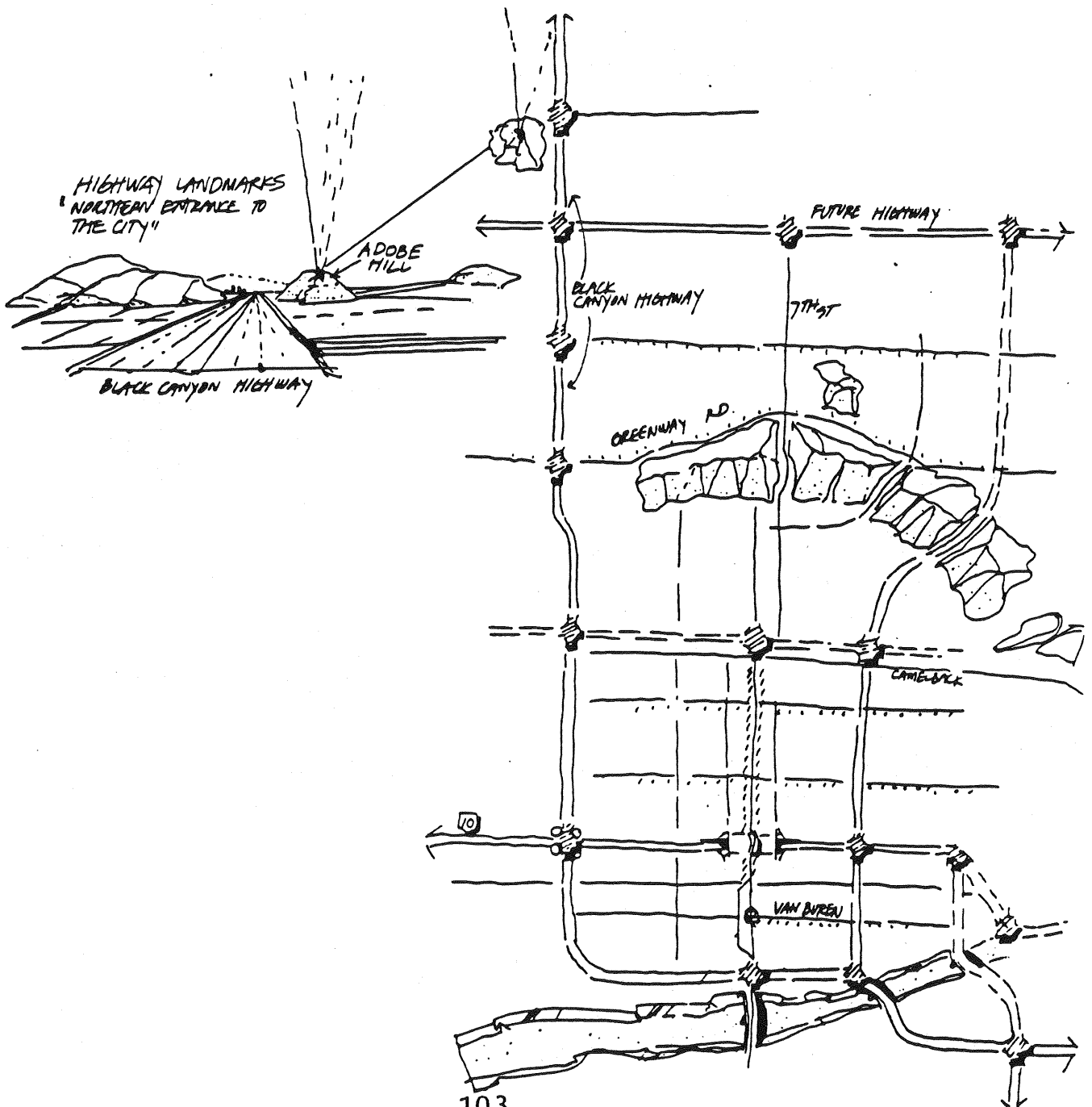
See working zone 2.6. In general, the visual enhancement of the major strip commercial right-of-ways in the city will be an ongoing process of development. It is a challenge to involve artists and their public art works in this highly eclectic and difficult urban landscape. Therefore, we recommend that artists be asked to first experiment with conceptual ideas. This step will enable artists to become familiar with the visual and structural problem of creating public art in this very specific context. Through this conceptual demonstration both artist and prospective client - public and private - can visualize what is needed in order to incorporate public art into their development plans for commercial areas and street improvements.



13.2 Black Canyon Highway at Adobe Hill City gateway

Observations:

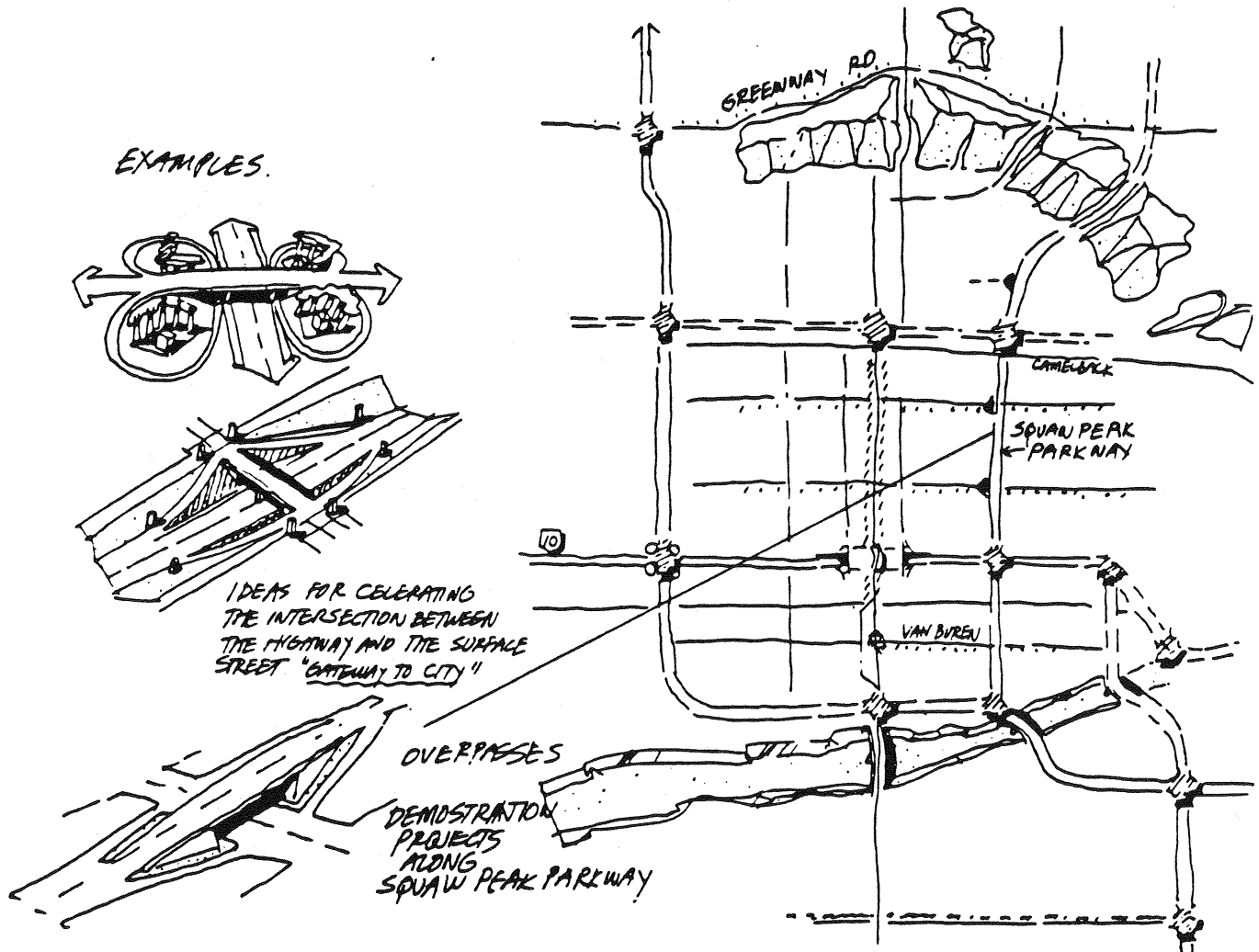
Arriving at Phoenix from the north a traveler on the freeway is greeted by a small hill to the right of the freeway called Adobe Hill. Standing in the open it acts like a gateway landmark celebrating the end of the mesas and mountains to the north and the beginning of the Valley of the Phoenix. We recommend that an artist be commissioned to work with this hill with the idea of converting it into a geomorphic landmark gateway to travelers passing by in the day and at night.



13.3 Citywide Freeway/Surface Street Intersections

Observations:

The various governmental entities in the city, county and state are involved in a massive freeway construction program. The freeway is the basic high speed movement system upon which we spend a great deal of our day travelling to and from various destinations in the city. These corridors consume a vast amount of land and dominate the visual landscape of the city. It is rapidly becoming one of the main orientation systems for residents moving through the city. We recommend that the various governmental agencies collaborate to integrate public art into this primary urban spatial system. We believe that the first step is a period of conceptual brainstorming commissioning artists to generate ideas for how public art can not only enhance the spatial environment of overpasses and intersections, but working with road engineers to actually improve the visual orientation and cognitive process of driving, for example by creating landmarks and gateways to villages and their cores (see working zone 6.3).



14.0 WORKING ZONE: Special Projects

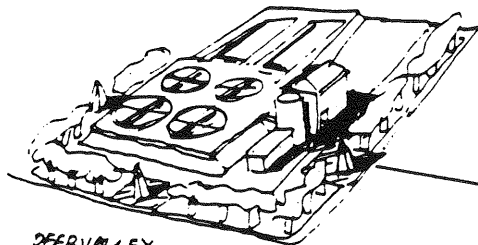
Zone Description: Any project which does not fall into the previous 13 zones, located anywhere in the city.

Observations: Special projects is a working zone category which contains sites that are primarily "one of a kind" projects scattered throughout Phoenix. Currently the individual sites are envisioned as one time only developments, however they may emerge as the first prototype for future working zones.

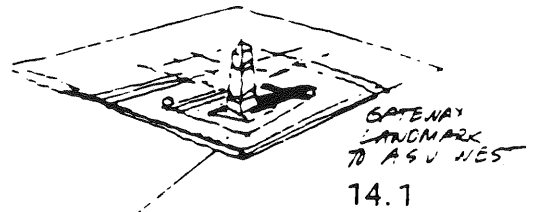
1987-88 P.A.P. Projects:

- 14.1 43rd and Thunderbird at Arizona State University West: A joint venture project with the State, a gateway project to celebrate the new campus.
- 14.2 23rd Avenue Wastewater Treatment Plant: Landscaped garden adjacent to plant for employees.
- 14.3 Deer Valley Road, Union Hills Water Treatment Plant: Garden, landscape transition, collaboration with artist and landscape architect.
- 14.4 Citywide: manhole cover program to be designed by artists.
- 14.5 Southwest Area Transfer Station, solid waste plant: Skyworks project with an artist to produce a large sculptural work.

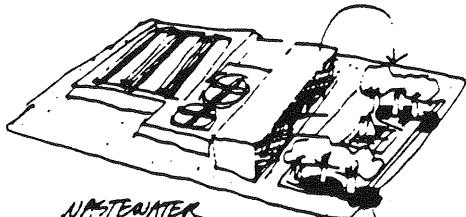
14.0 SPECIAL PROJECTS



DEERVALEX
WASTEWATER
CENTER
14.3
LANDSCAPE TRANSITION
COLLABORATION BY ARTIST

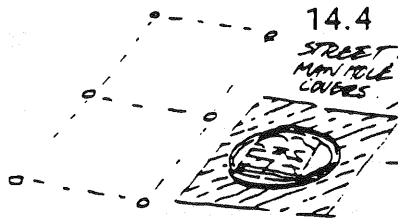


GATEWAY
LANDMARK
TO ASU WEST
14.1

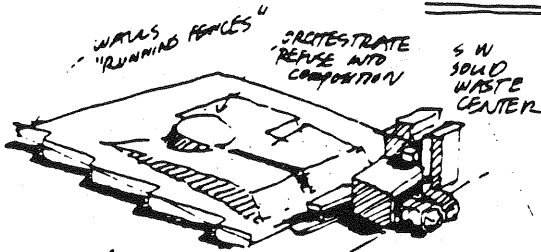


WASTEWATER
23RD AVE - GARDEN FOR
EMPLOYEES
14.2

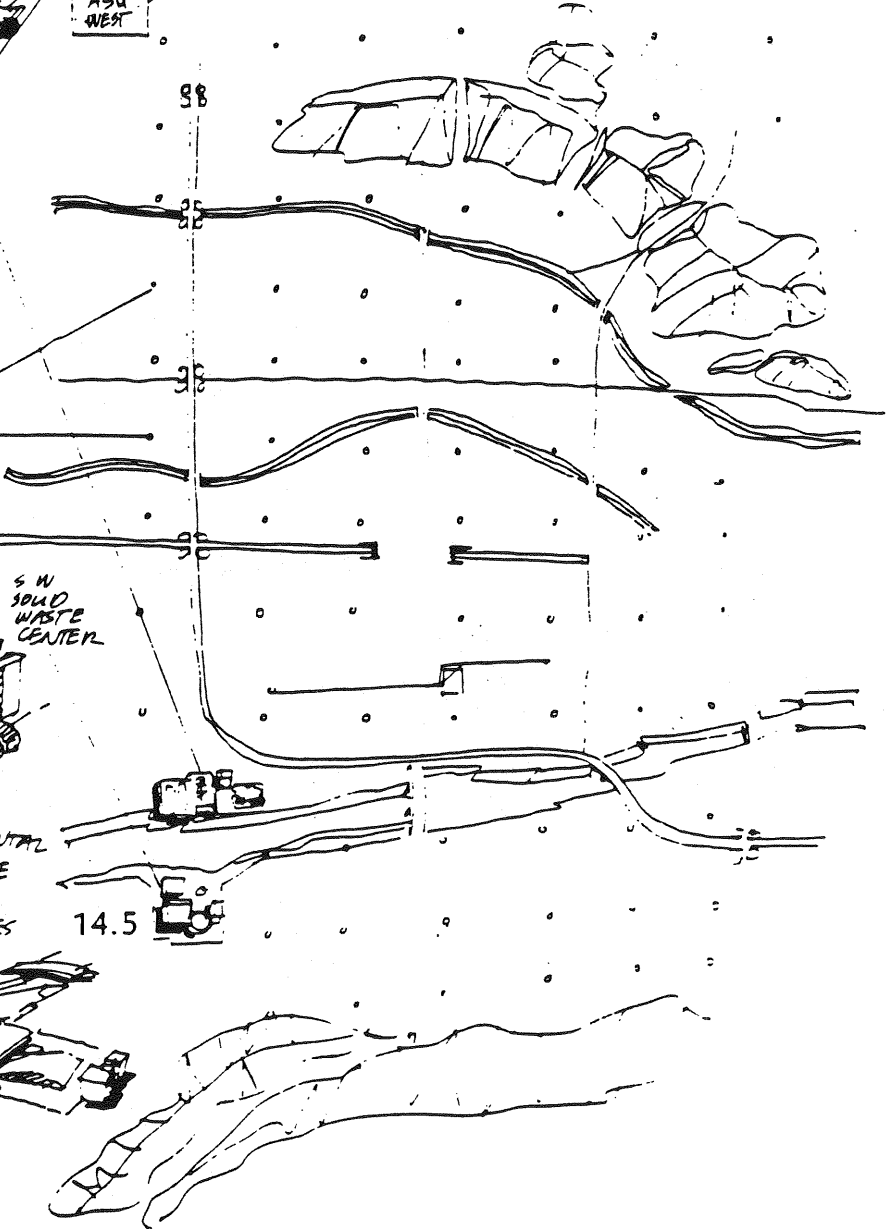
ASU
WEST



14.4
STREET
MANHOLE
COVERS



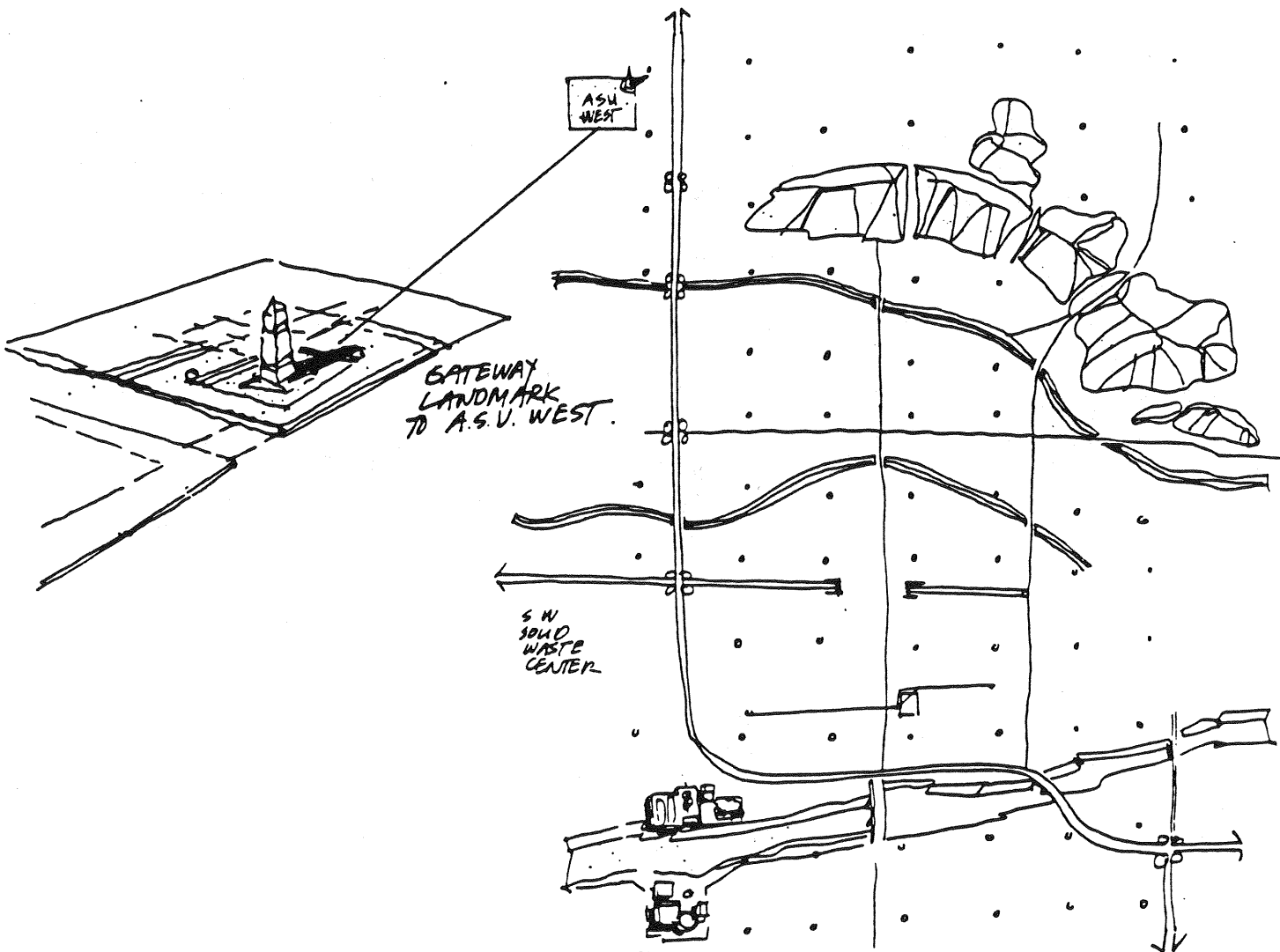
WALLS
"RUNNING FORCES"
14.5
ARTIST USED
PRODUCE LARGE ENVIRONMENTAL
PIECE WORKING WITH REFUSE
PROCESSING
COMPOSITION BECOMES
SCULPTURE



14.1 43rd Avenue and Thunderbird Road at Arizona State University, West Gateway

Observations:

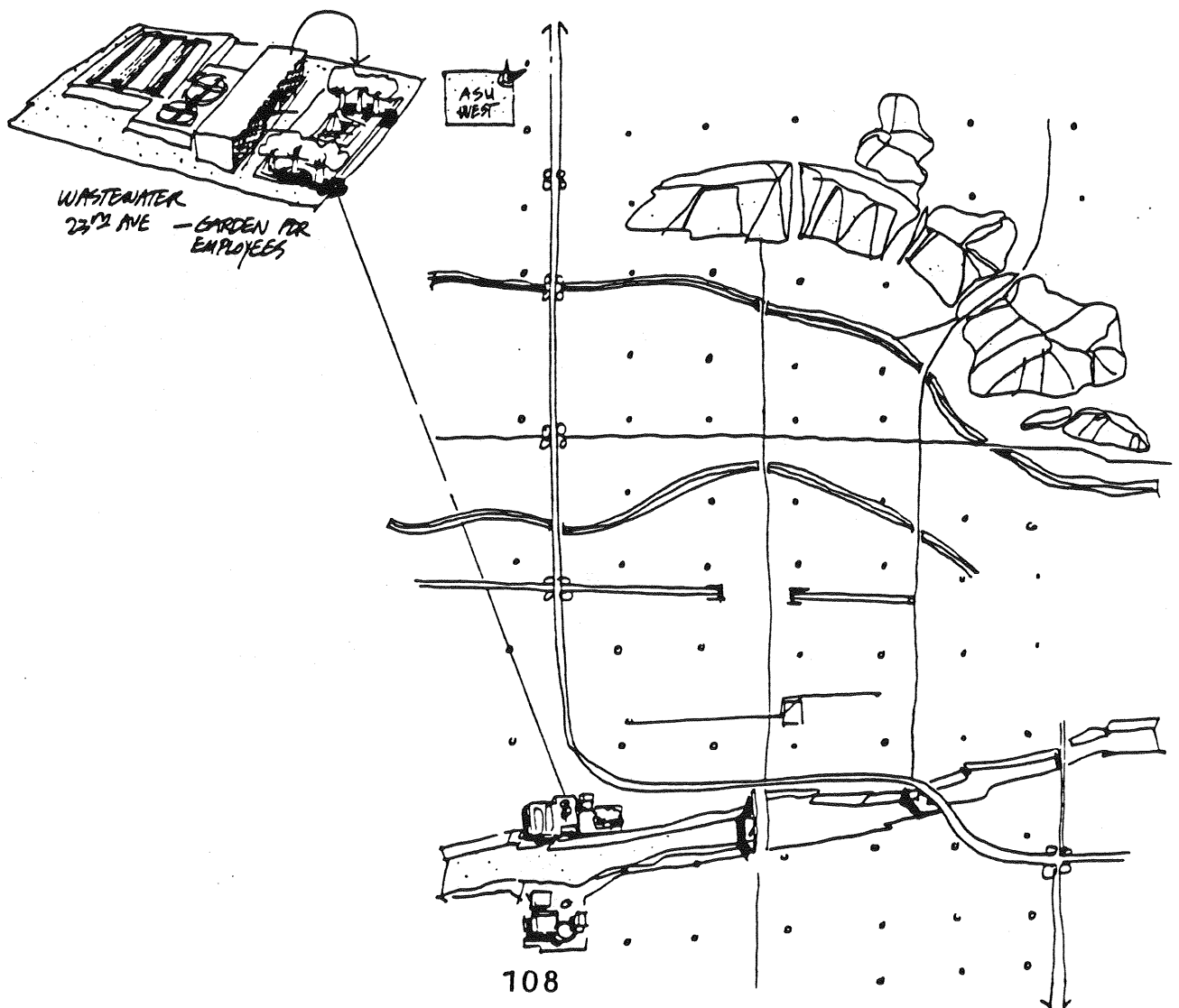
We recommend that the City and the State enter into a joint venture development for a gateway landmark celebrating the development of the new campus.



14.2 23rd Avenue Wastewater Treatment Plan Sculpture Garden

Observations:

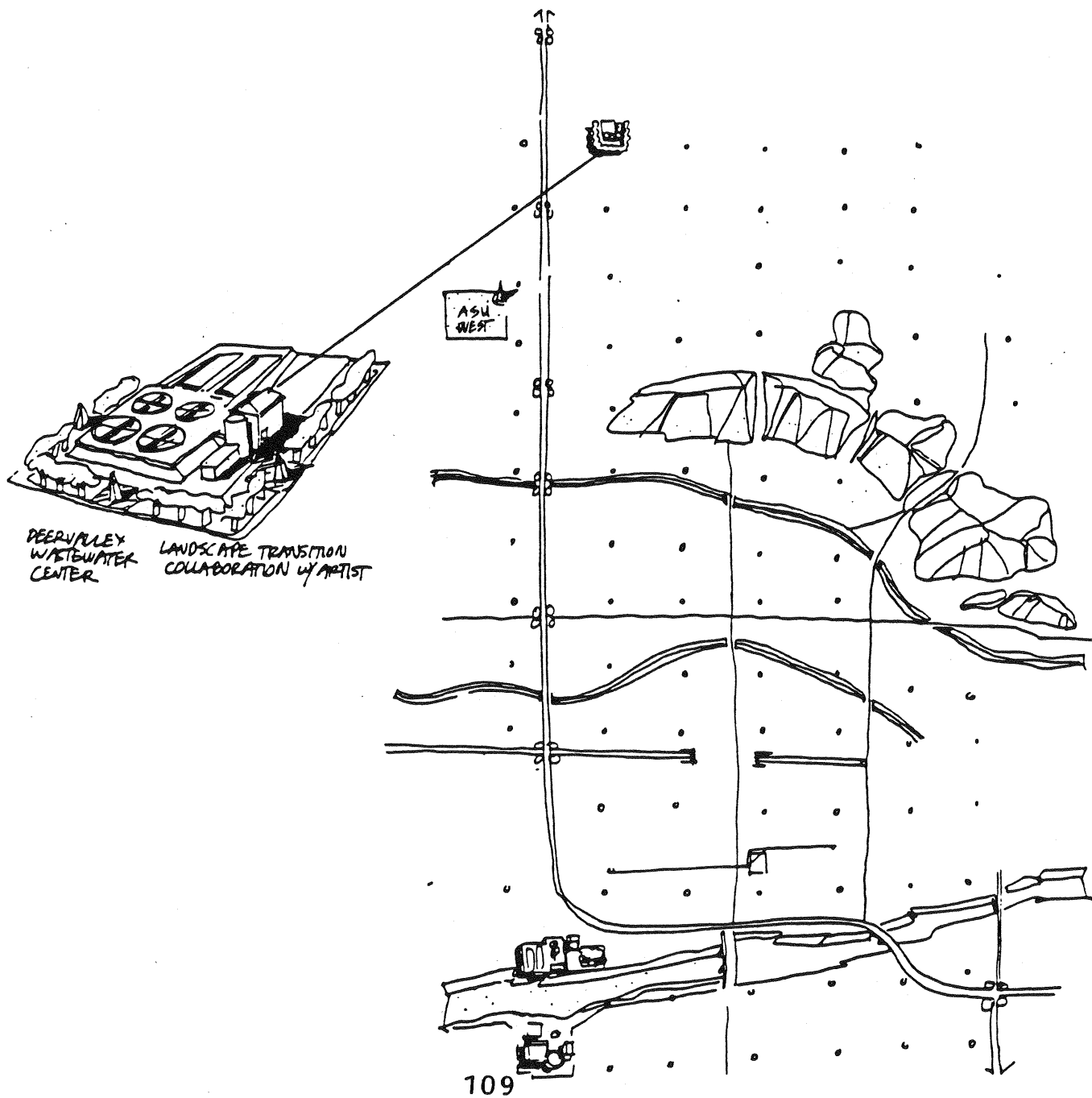
We recommend that an artist be commissioned to collaborate with a landscape architect on the design of a small garden for the employees working at the plant as both a lunch time respite sculpture garden, and a visual landmark to passerbys in their autos looking from the elevated freeway.



14.3 Deer Valley Road, Union Hills Treatment Plant
Transition Garden

Observations:

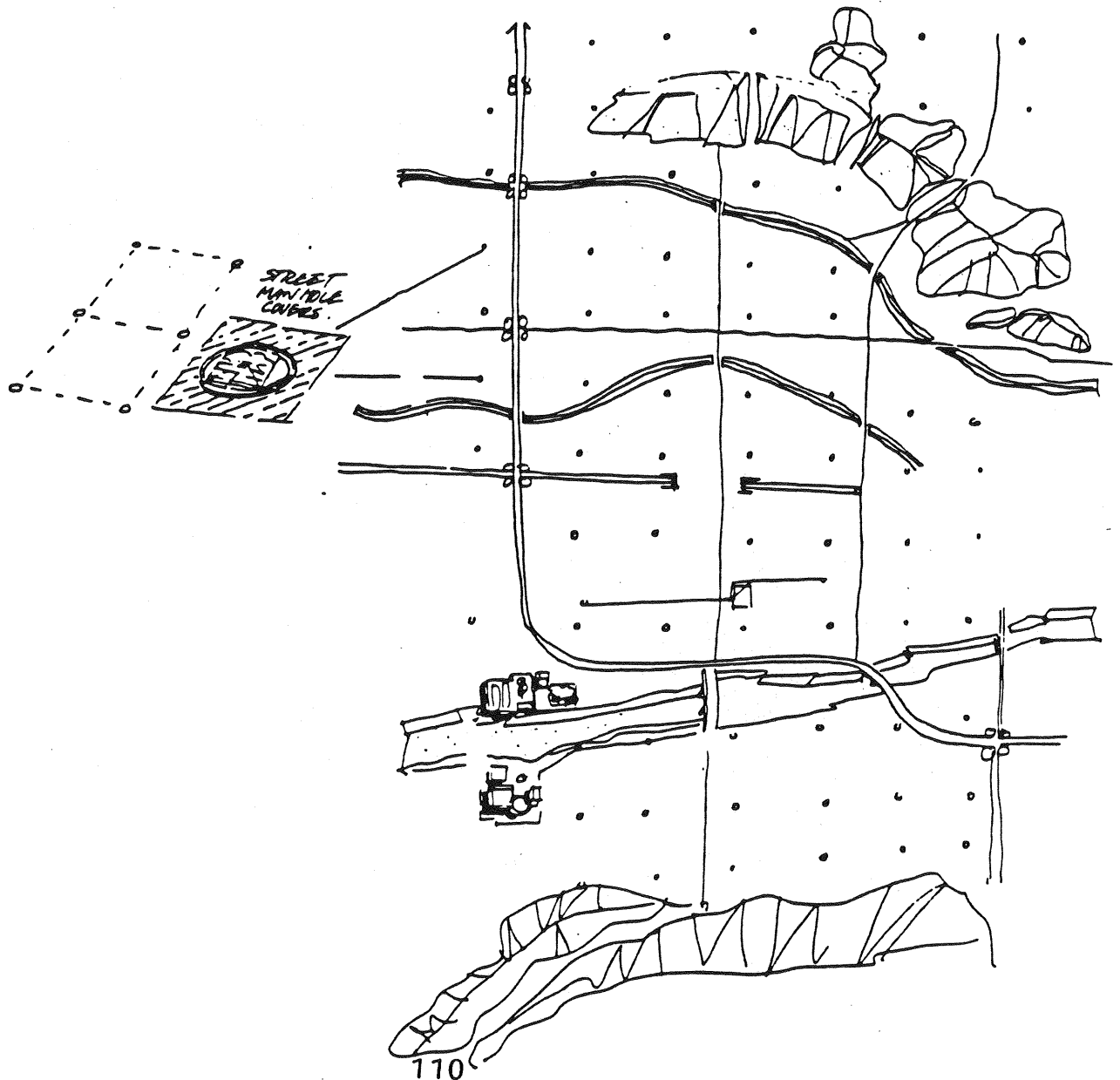
We recommend that an artist be commissioned to collaborate with a landscape architect to design the transition area or perimeter landscape edge of the treatment plant.



14.4 Citywide - Manhole covers

Observations:

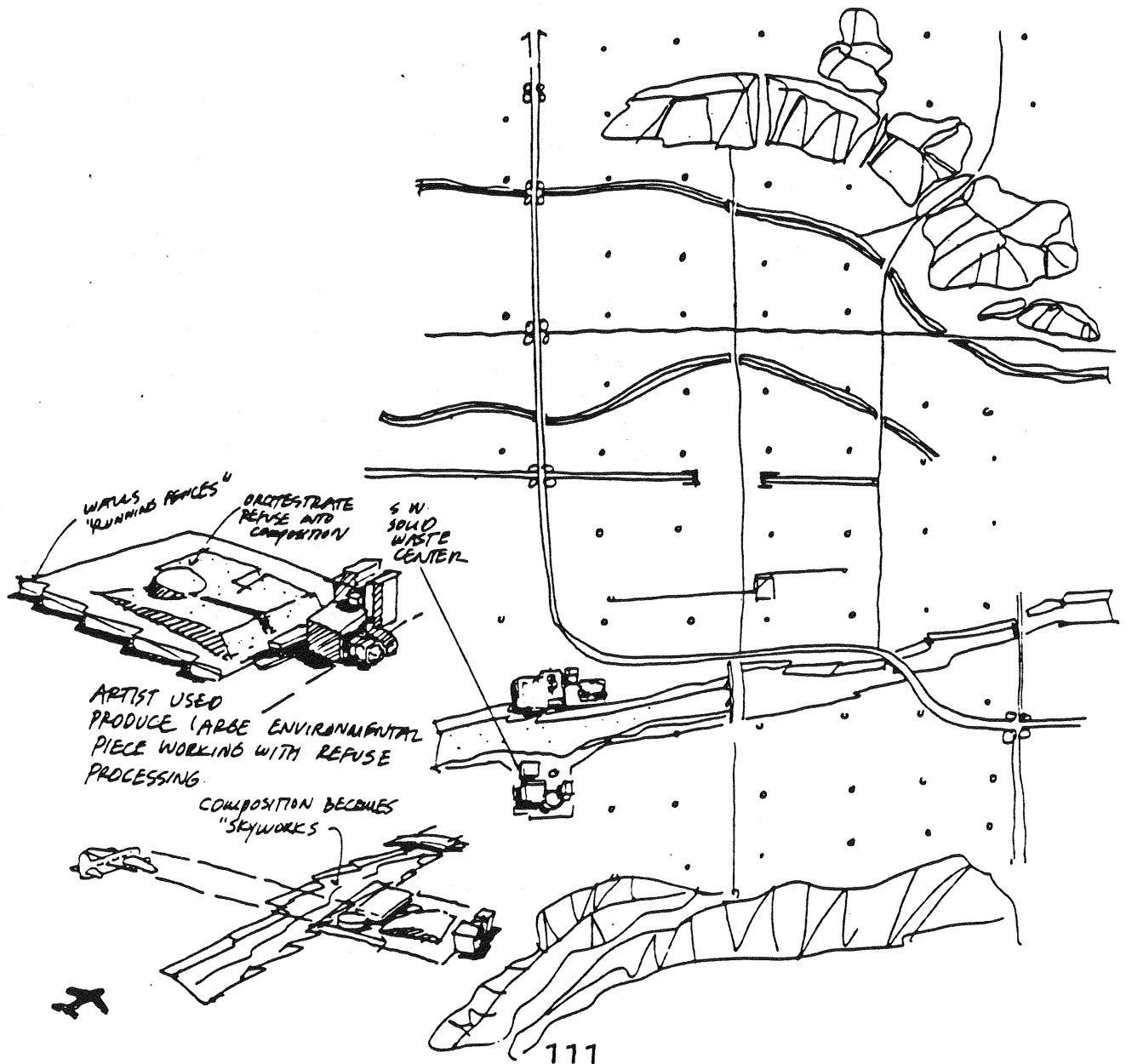
We recommend that an artist be involved in the design of manhole covers citywide. We suggest that the various manhole covers might be categorized into two groups. The first group are those manhole covers which are found in pedestrian zones where a person can actually come in contact with the object without endangering themselves from auto traffic. The second category are those manhole covers which are seen only from the auto and are designed to be simple pieces which might be viewed in sequence or groups over a period of time and space.



14.5 Southwest Transfer Station for Solid Waste Skyworks

Observations:

The location of the transfer station has not yet been decided. Once the location has been specified and design begins we envision an enormous artistic challenge to visually enhance and bring new meaning to the utilitarian piece of infrastructure. We recommend that an artist be selected, who has experience in earthworks, to collaborate with the engineers of the transfer station in the planning and design of part of the facility in such a way that it can be seen from the air and on the ground as a large public art work. As an example of this collaboration, an artist might design a unique perimeter fence, or work with the design team in organizing the site plan into a composition to be seen from the sky by people flying into and out of the airport. The Arts Commission could begin by selecting the artist to generate conceptual drawings and models for the proposed project for discussion and display at the airport.



15.0 BUILDING RELATED PROJECTS

Zone Description: Public Facilities located throughout Phoenix.

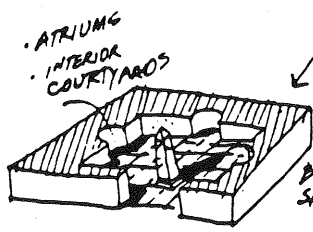
Observations: This zone encompasses all projects directly related to the construction of public buildings for the City. There are two major types of art projects: "Object" type where artwork is moved into place after building construction is complete and "integral" artwork which is incorporated into the building construction on the interior or exterior. A building related project can include either or both types.

1987-88 P.A.P. Projects:

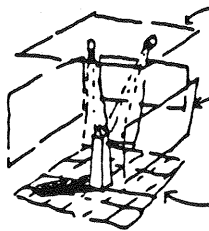
- 15.1 Terminal 4 at Phoenix-Sky Harbor Airport.
- 15.2 Municipal Center at 4th Avenue and Washington.
- 15.3 Fire Station #8 at 11th Street and Polk.
- 15.4 Fire Station #10 at Interstate 17 and Thomas Road.
- 15.5 Fire Station #5 at 18th Place and Cambridge.
- 15.6 Fire Station #41 at 25th Avenue and Morningside.
- 15.7 Cholla Branch Library at 10005 Metro Parkway.
- 15.8 Northwest Branch Library at Bell Rd. and Union Hills.
- 15.9 Police and Public Safety Building remodeling at 620 W. Washington.
- 15.10 Police, Union Hills Precinct Briefing Station at 302 E. Union Hills.
- 15.11 Police, Southern Command Station at a site to be selected.
- 15.12 Maryvale Precinct Station at N. 61st Drive and Encanto Blvd.
- 15.13 Sunnyslope Manor at 205 East Ruth.
- 15.14 Maryvale Parkway Terrace at 4545 N. Maryvale Parkway.
- 15.15 Pine Towers at 2936 N. 36th Street.
- 15.16 Fillmore Gardens at 802 N. 22nd Place.
- 15.17 Washington Manor at 1123 E. Monroe.

15.0 BUILDING-RELATED PROJECTS

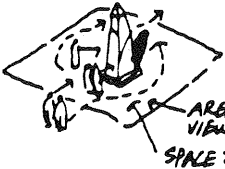
OBJECT
 "ANY WORK THAT IS
 PLACED INTO A SPACE
 AND IS FREE STANDING"



BUILDING SHAPES
 SPACE FOR OBJECT
 ISSUES
 INTERIOR OR EXTERIOR



CEILING
 • LIGHTING?
 • HEIGHT?
 WALLS
 • COMPATIBLE WALL SURFACES
 • LIGHTING
 FLOOR



• WEIGHT OF OBJECT STRUCTURAL LOAD?
 • ENOUGH FLOOR AREA SURROUNDING OBJECT IN ORDER TO VIEW PIECE AND CIRCULATE AROUND

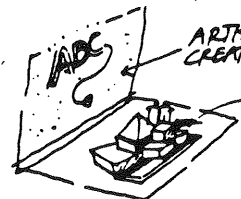
IS PIECE PERMANENT? OR TEMPORARY?

OBJECT MORE INTEGRAL TO SPACE

PIECE ROTATES WITH OTHER WORKS
 OTHER WORDS SPACE BECOMES LIKE A GALLERY

INTEGRAL-INTERIOR
 "NEVER MOVES"
 PART OF BUILDING ENVIRONMENT

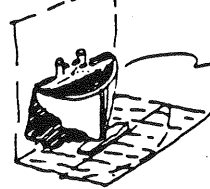
INTEGRAL TO THEME OR FUNCTION OF ROOM
 EXAMPLE: CHILDREN'S READING ROOM IN LIBRARY



ARTIST CREATES A CHILD'S READING WALL
 CHILDREN'S READING AREA

OTHER SPACES
 - ENTRANCES
 • WALLS
 • FLOOR etc

INTEGRAL TO FUNCTIONAL ELEMENTS OF BUILDING

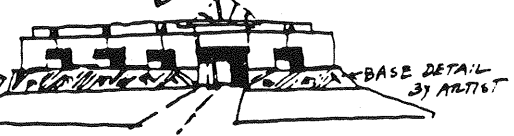
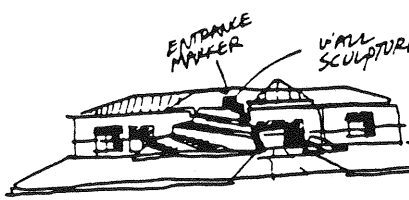


EXAMPLE DRINKING FOUNTAIN DESIGNED BY ARTIST

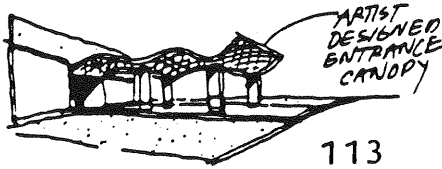
- CEILING
 • SKYLIGHTS
 • WINDOWS

INTEGRAL-EXTERIOR
 "PART OF BUILDING"

EXAMPLES
 • DECORATIVE



• FUNCTIONAL



III. URBAN SITES IN PHOENIX: NOTES AND SKETCHES BY THE ARTIST



III. URBAN SITES IN PHOENIX: NOTES AND SKETCHES BY THE ARTIST, Grover Mouton

"What I'd like to say before I go into any description of the individual sites is that my background is as an individual artist, but I'm also an architect and an urban designer. When I arrived here, it was so different from any other major American city that I'd experienced. I was always looking for those situations or "moments" that an artist could get involved with that again would give us that special artistic intervention only found in Phoenix. The things that originally drew my attention were what I call the "remnants" of your landscape, which are those mountains - those along with the palm trees and canals."

"One of the things I found very intriguing here was the idea of the canals cutting through the parks. I thought it was a wonderful situation that an artist could get involved with, because I find the potential of marking edges here so important."

"We must always think of the artist first. The artist must have a place to work and the description of the site is very important. So in all the urban design analysis, in all these working zones, we have categorically gone through each zone and developed precise descriptions of sites and I have made sure that if any artist were asked to work in any of these zones, there would be a comfortable place for that artist to work. We talked about setting up situations where the Commission could be involved in the urban situation and where an artist could do what I call "artistic intervention," which means an intervention by an artist. The designer is not an artist. This is dangerous to say, but an urban designer is not an artist, an architect is not an artist. An artist is someone who has spent their life developing a personal vocabulary that brings something special to a place."

"The importance of any master plan and one effort here is to identify and analyze those elements that can be developed to give you a reference through public art, an acceptance to public art that perhaps has never been created anywhere else."

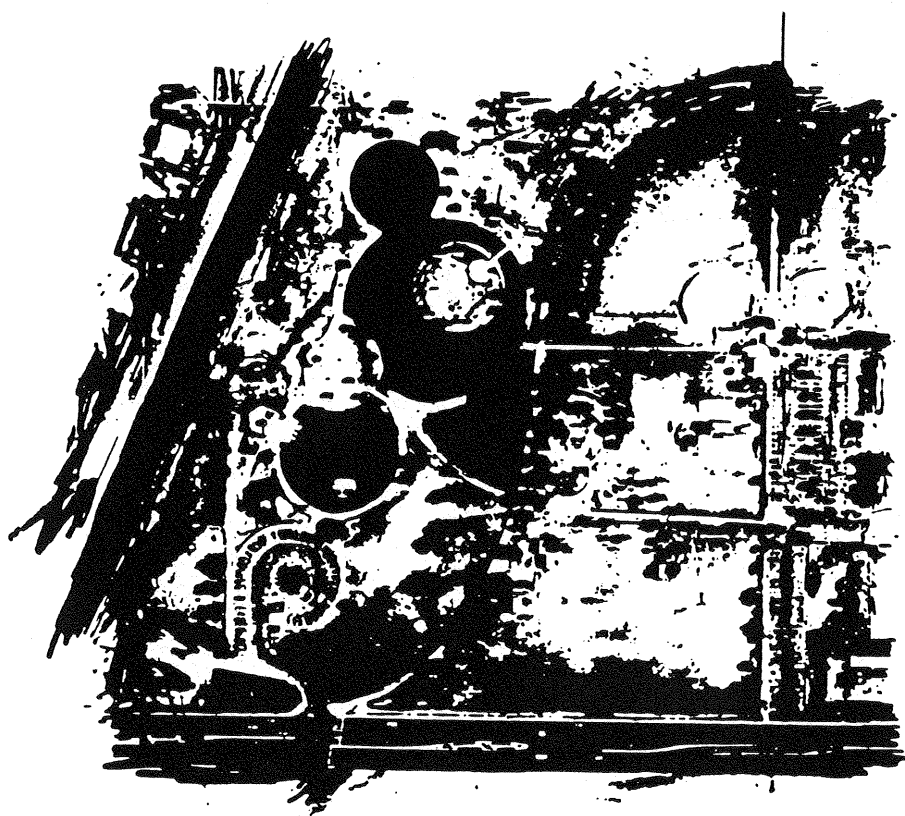
Grover Mouton

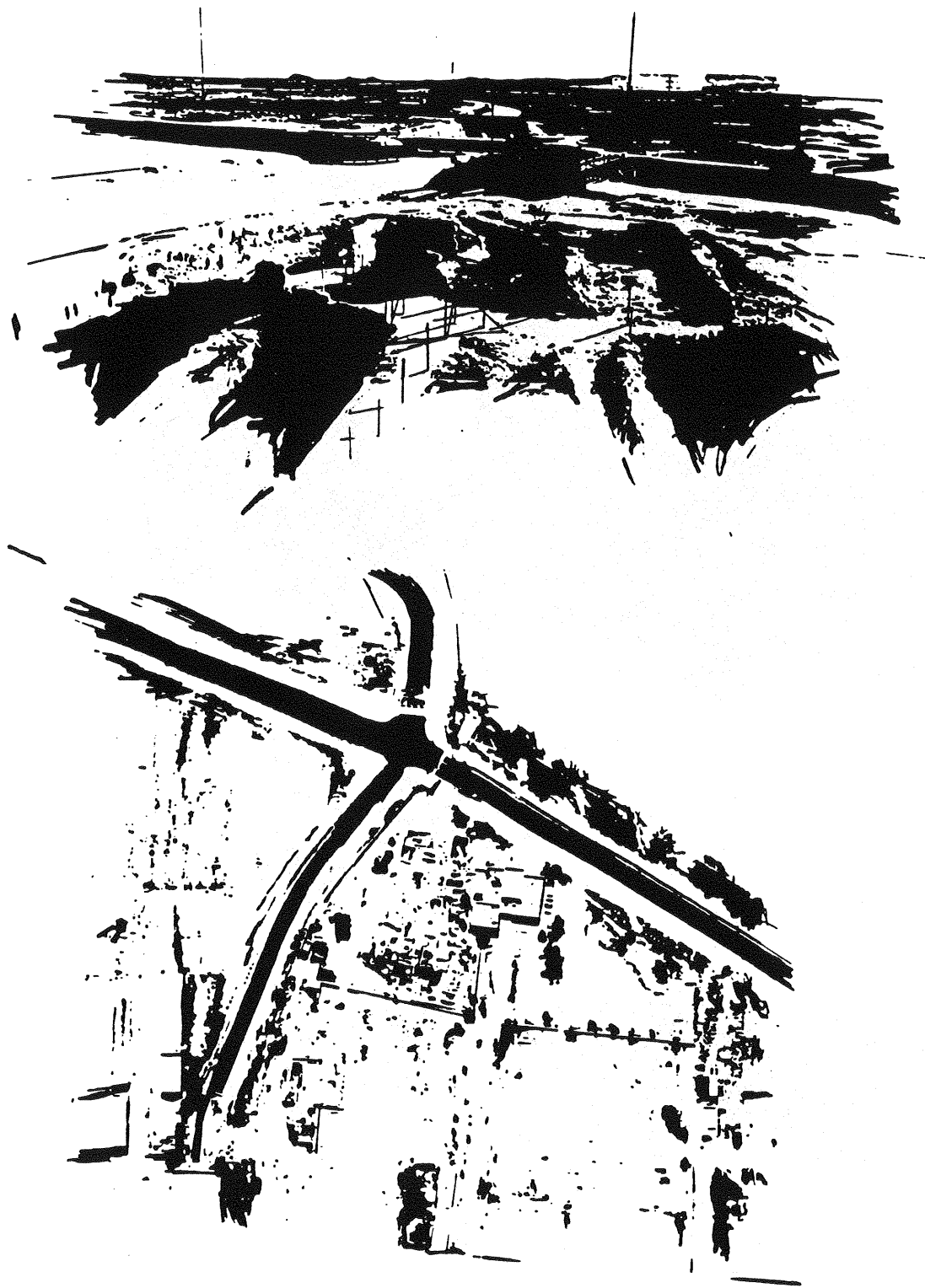
"I found that Papago Park had a strong historical basis and it has the ingredient for a certain kind of artist to get involved which is totally different than what you might call the Central Avenue experience. An artist that is working in Papago Park probably should not be involved with Central Avenue. Central Avenue deals with urban images and power and movement. Central Avenue has all types of variety that artists can be brought to bear in. Papago Park deals with quietness, peacefulness and situations where one individual will come in contact with the site as opposed to a large group on Central Avenue. The mountain parks have "secret sites" which are areas where artists may come to work where perhaps nobody would ever see their work. It would just exist. These were the different levels of artistic intervention that I was hoping we could find."

"Anyway, I did these drawings. I do a lot of little crazy drawings that end up being a personal vocabulary. The idea is that your context is so well defined, it has its own definition, and it gives birth to the kinds of spaces that artists can get involved with."

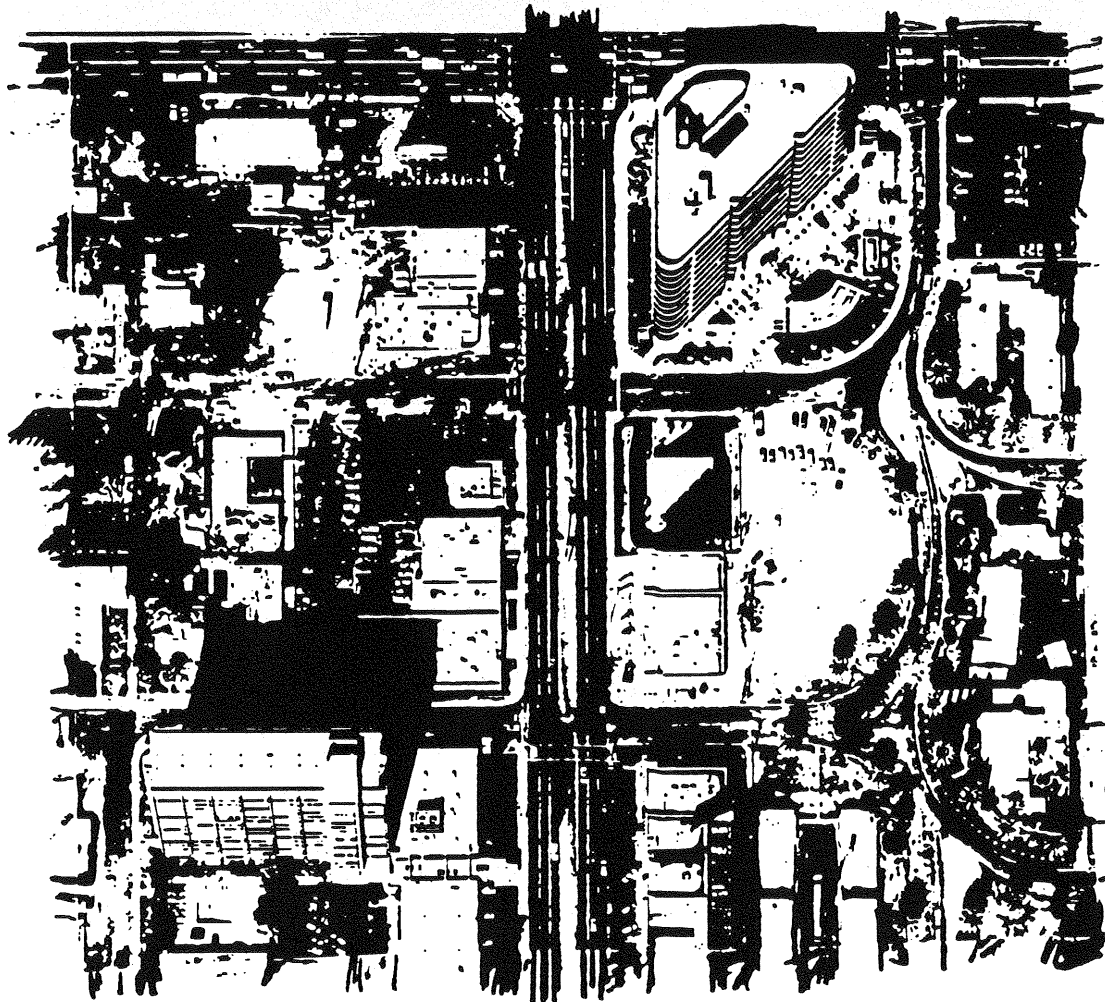
"I did these drawings to show how an artist might take a look at the site, showing the fragments of the earlier life. These tiny little hints, which are very much a part of the historical background of the site, the historical analysis of Phoenix, can lead an artist--properly defined and directed--into a whole area of real magic."

Grover Mouton



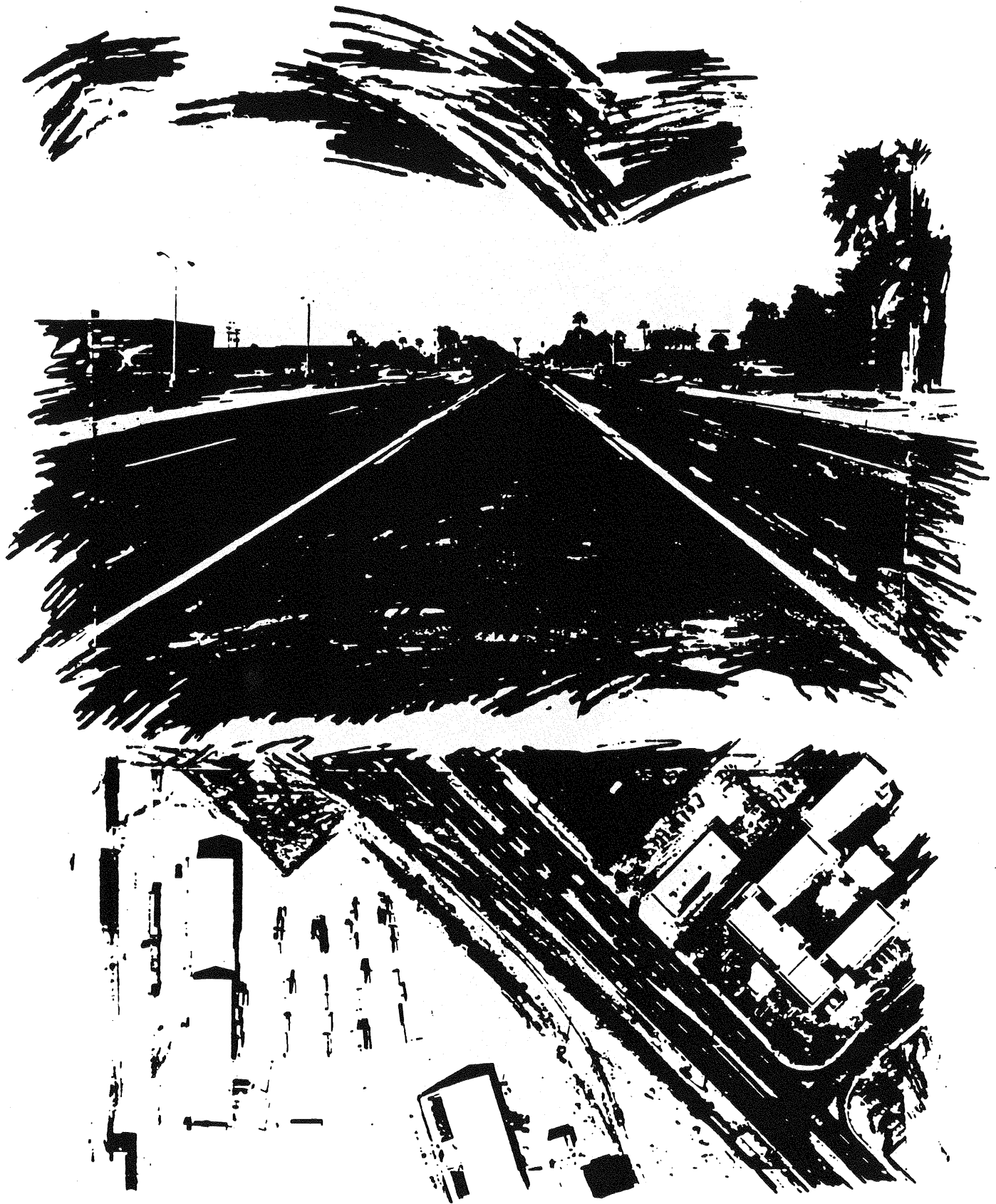


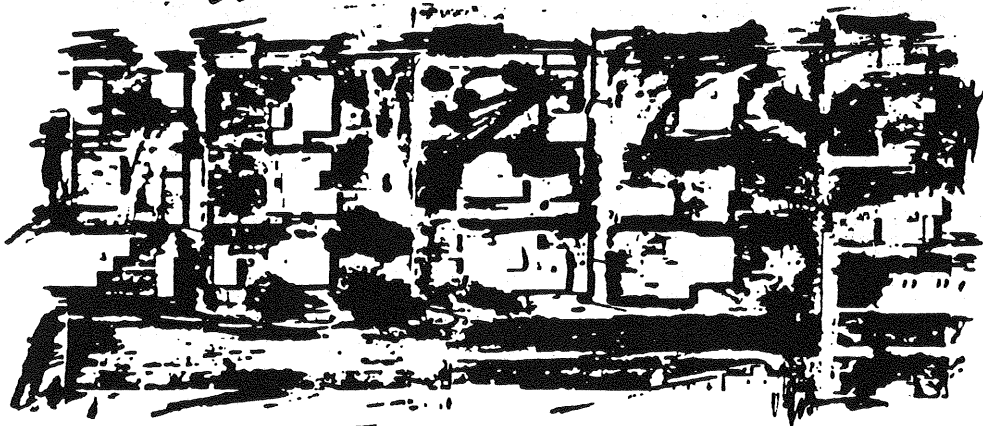


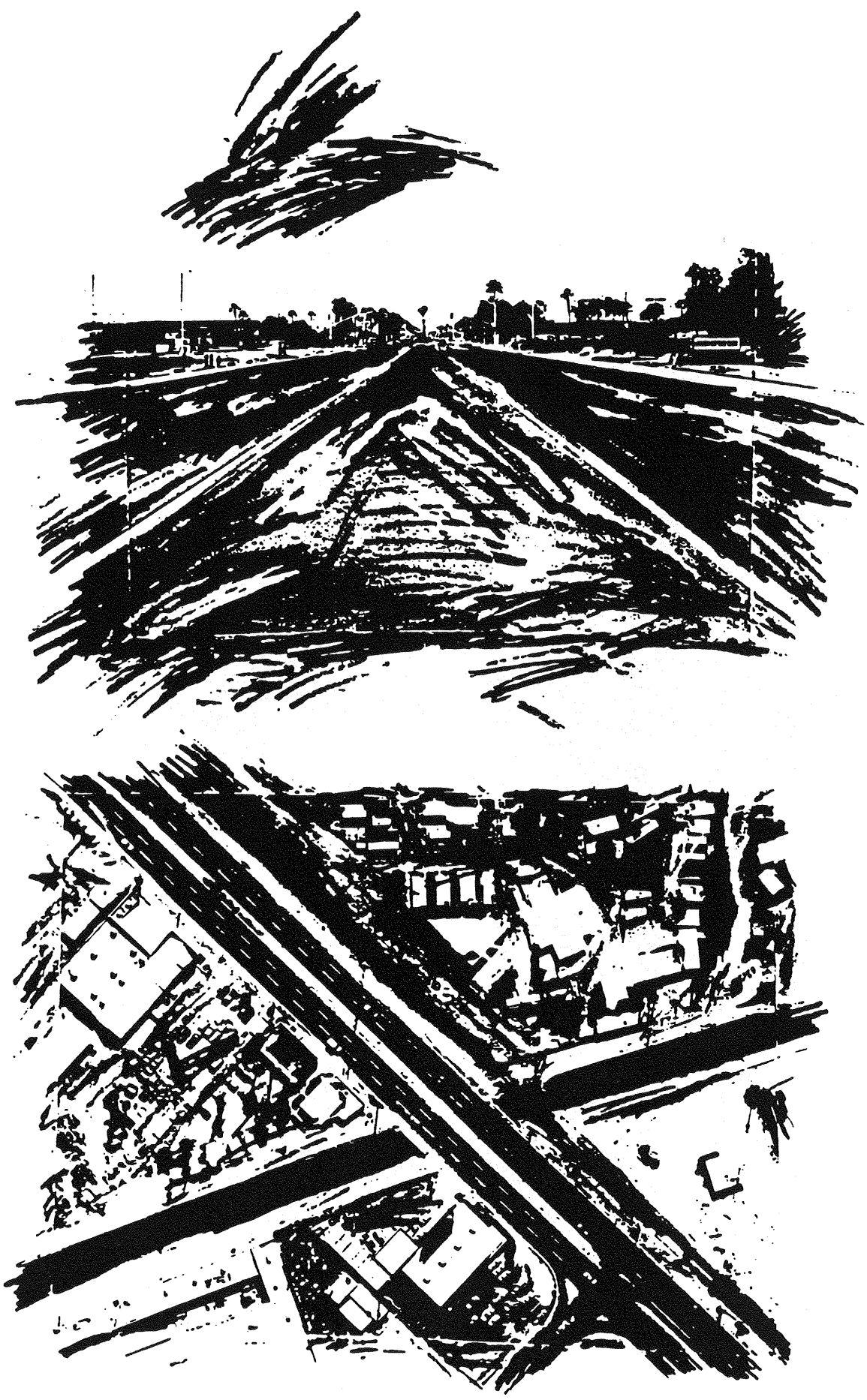






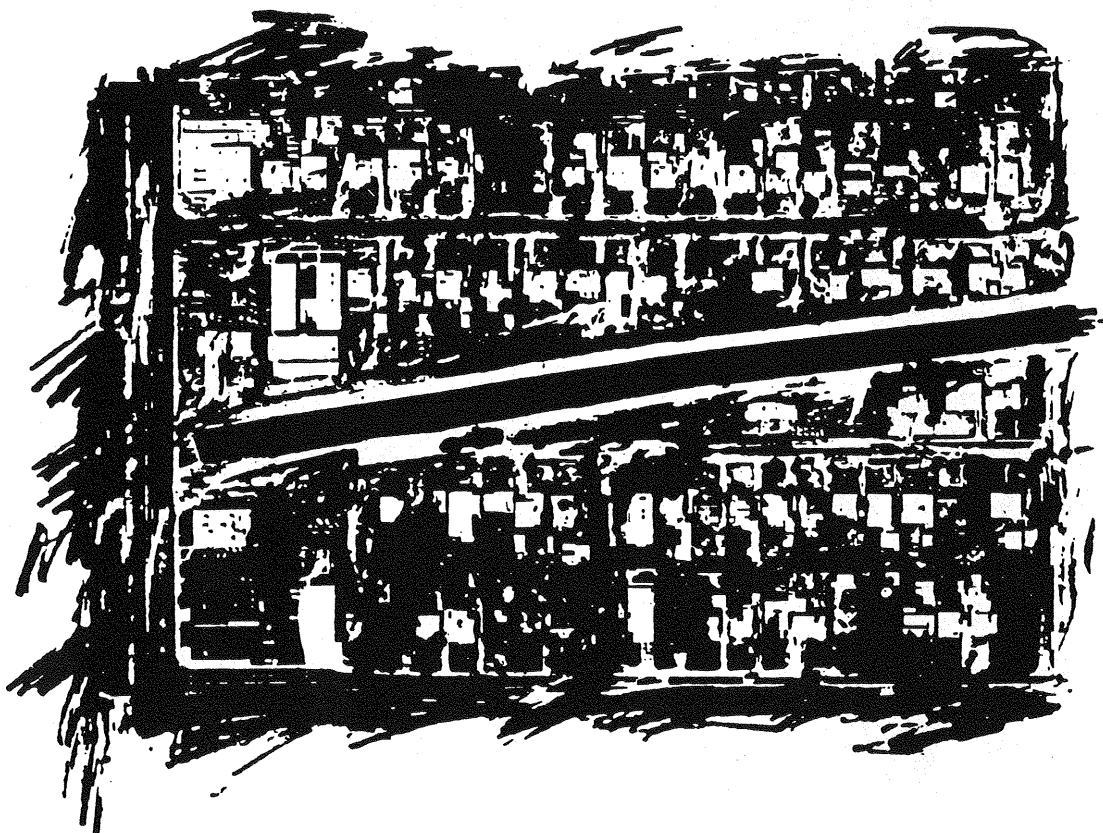








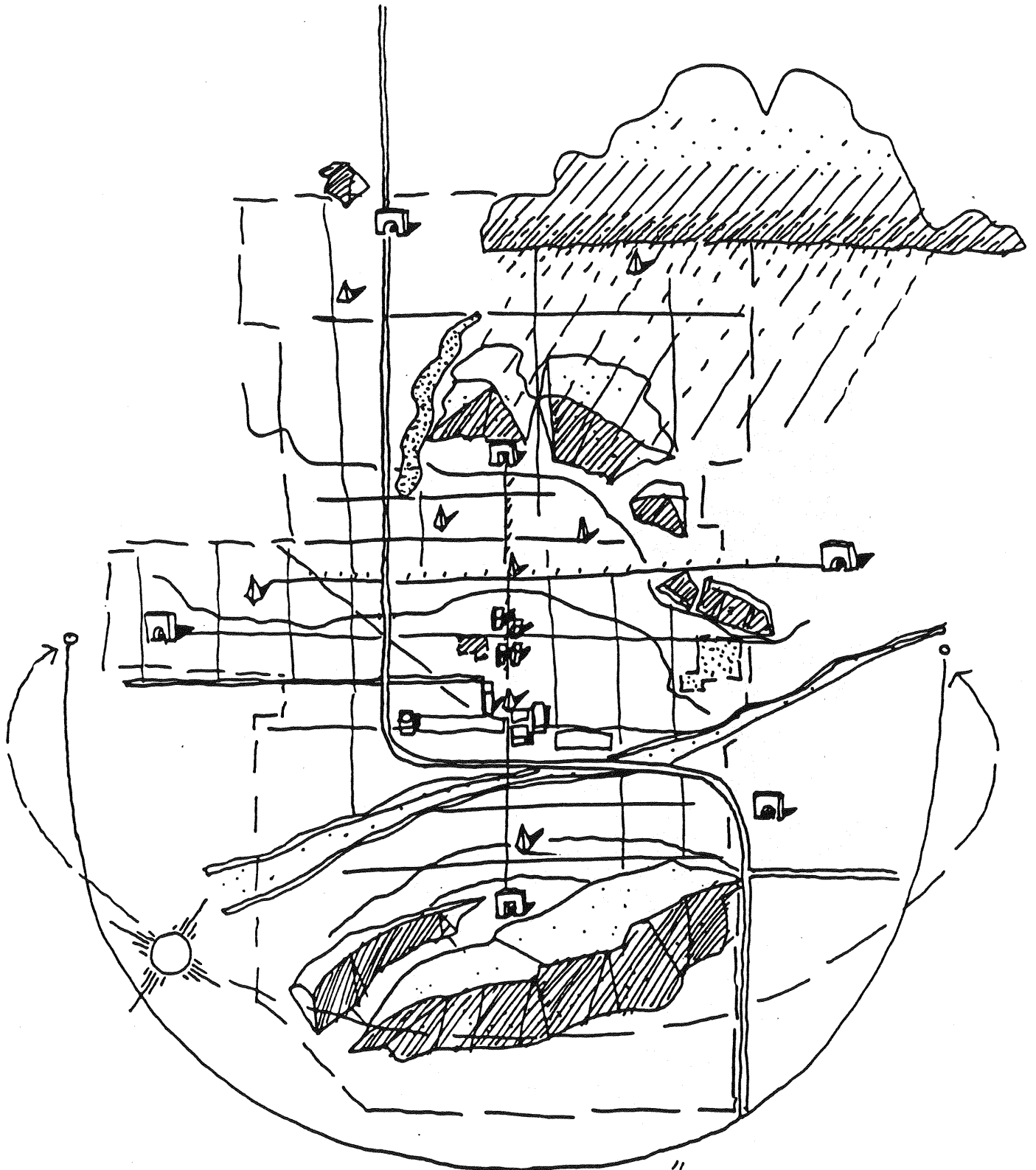








IV. Appendices



- "URBAN INGREDIENTS"
© CITYWEST - 1980



MEMORANDUM

TO: Deborah Whitehurst, Director, Phoenix Arts Commission
FROM: William R. Morrish, Catherine Brown, Grover E. Mouton
DATE: December 9, 1987
SUBJECT: THE PHOENIX PUBLIC ARTS PLAN

URBAN DESIGN SYSTEMS OF PHOENIX: An Urban Approach to Locating Prime Sites for Public Art Projects

The city of Phoenix covers 375 square miles of land and is planning to expand northward in the future. A public art program to cover this vast area must begin with an urban design perspective which views public art works and their sites as part of a larger urban network.

The role of the urban designer is to assess the larger context of the city to create plans which assist in establishing a more coherent and comprehensible city. This is done by considering how Phoenix defines itself as a whole, develops its various parts, and establishes its connection to the surrounding land and environment. The development of public infrastructure is the critical thread in knitting the city into a coherent fabric. Public art linked to this thread and then stitched into the urban fabric can produce a vital network of "pearls" thereby creating an aesthetically pleasing and comprehensible city.

To do this for Phoenix, we sought to develop a comprehensible public art master plan, considering both our field studies of the urban structure of the city and the list of sites on the Percent for Arts program. Out of this we have generated five new organizational patterns which attempt to categorize sites as to their appropriate urban network. These patterns or groupings were established to place artworks in a position within the urban fabric of the city. The intent is to achieve maximum benefit from the development of each artwork so that we accomplish as many of the original goals as possible. These categories are specific to Phoenix and represent the unique features of the city that can be artistically explored and enhanced. Attached are a series of drawings which illustrate in a general way the five categories described below. The categories are:

4.1 Water System of Phoenix

As everyone in Phoenix knows, water is the basic element to urban survival in the desert valley. There are various aspects of this system which can be developed to celebrate every step in the hydrological cycle from water supply, to filtration, treatment and drainage. The canals, water tanks, various plants and washes are physical forms in the city which provide a unique framework of a system for artworks to celebrate the primary role water plays in the city's life.

URBAN DESIGN SYSTEMS OF PHOENIX: An Urban Approach to Locating Prime Sites for Public Art Projects (Cont'd)

4.2 Park and Open Space System of Phoenix

With the flow of water into the desert, the city has created oasis for public recreation and spatial relief which are key elements in the livability of the city. From small public courts, to plazas, neighborhood parks, urban parks, linear paths and mountain preserves - each is part of a spatial system celebrating the city's sense of place in relationship to the land and its environment. Artwork can play a key role in defining the edges through gateways or through the establishment of special places or groves which might, for example not only contain a picnic area but be a memorable place as well.

4.3 Vehicular System

The primary mode of transportation in Phoenix is the automobile. Elevated on a freeway or travelling downtown along Central Avenue, the view from the road is a critical and exciting environment for the artist and the urban designer to collaborate upon. In our daily routes we pass through a variety of spatial transitions whether driving on the elevated freeway or on surface streets through changing urban corridors. In a sprawling city like Phoenix, providing a sense of direction and orientation plays a primary role if the city is to remain readable to its users. The artist can play a significant role in this by establishing pieces which assist in this orientation and clarify the movement systems in the city. In the future the city is looking to add new mass transportation systems which also need the consideration and attention of artists.

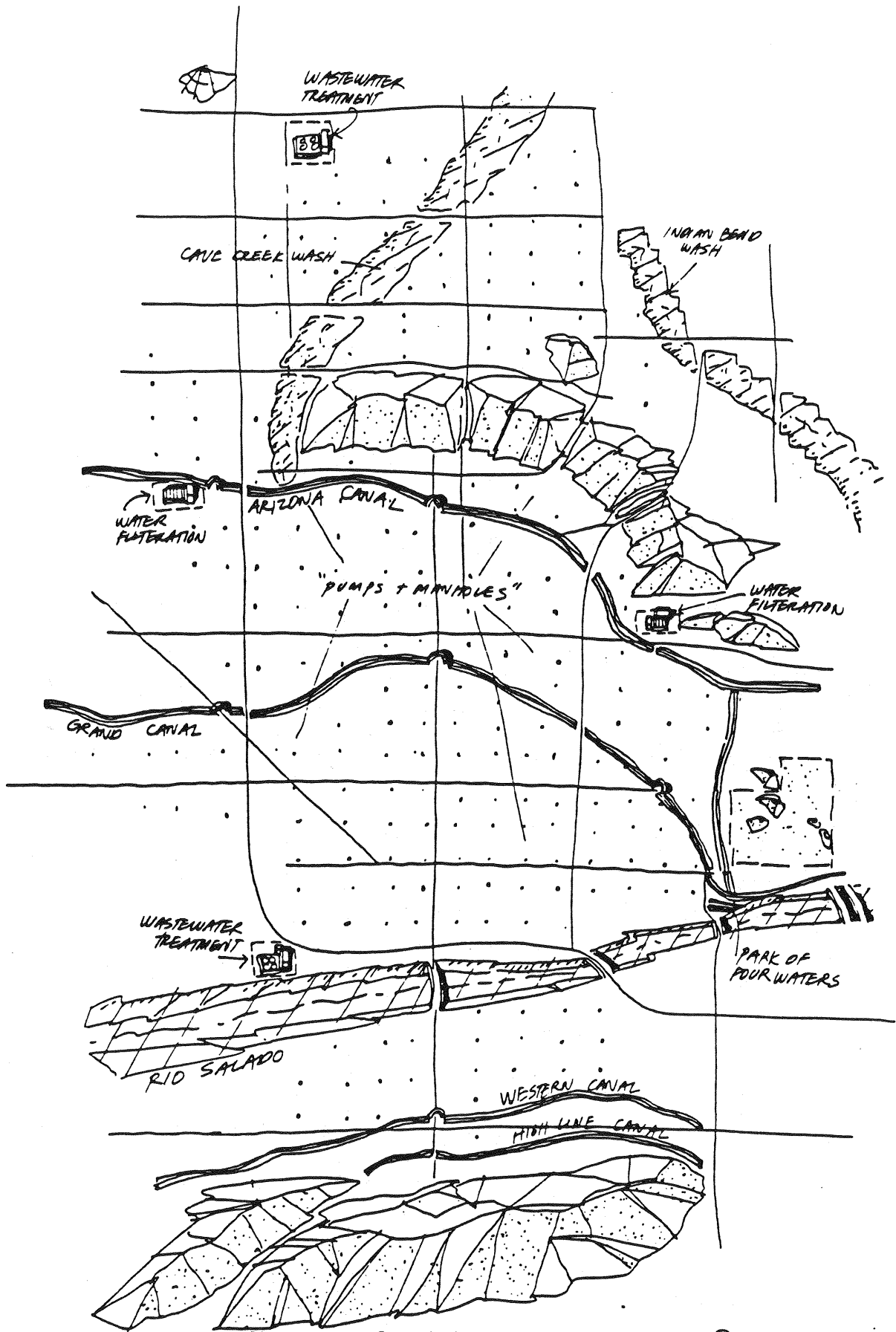
4.4 Proposed Landmarks System

Within the city there are key points which are seen to be important to the whole community such as Pueblo Grande, the ancestral home of the city and points of entry to the city such as Sky Harbor Airport. These points of origin and gateways to the city need to be celebrated. At a smaller scale there are landmarks within the various villages which need to be addressed.

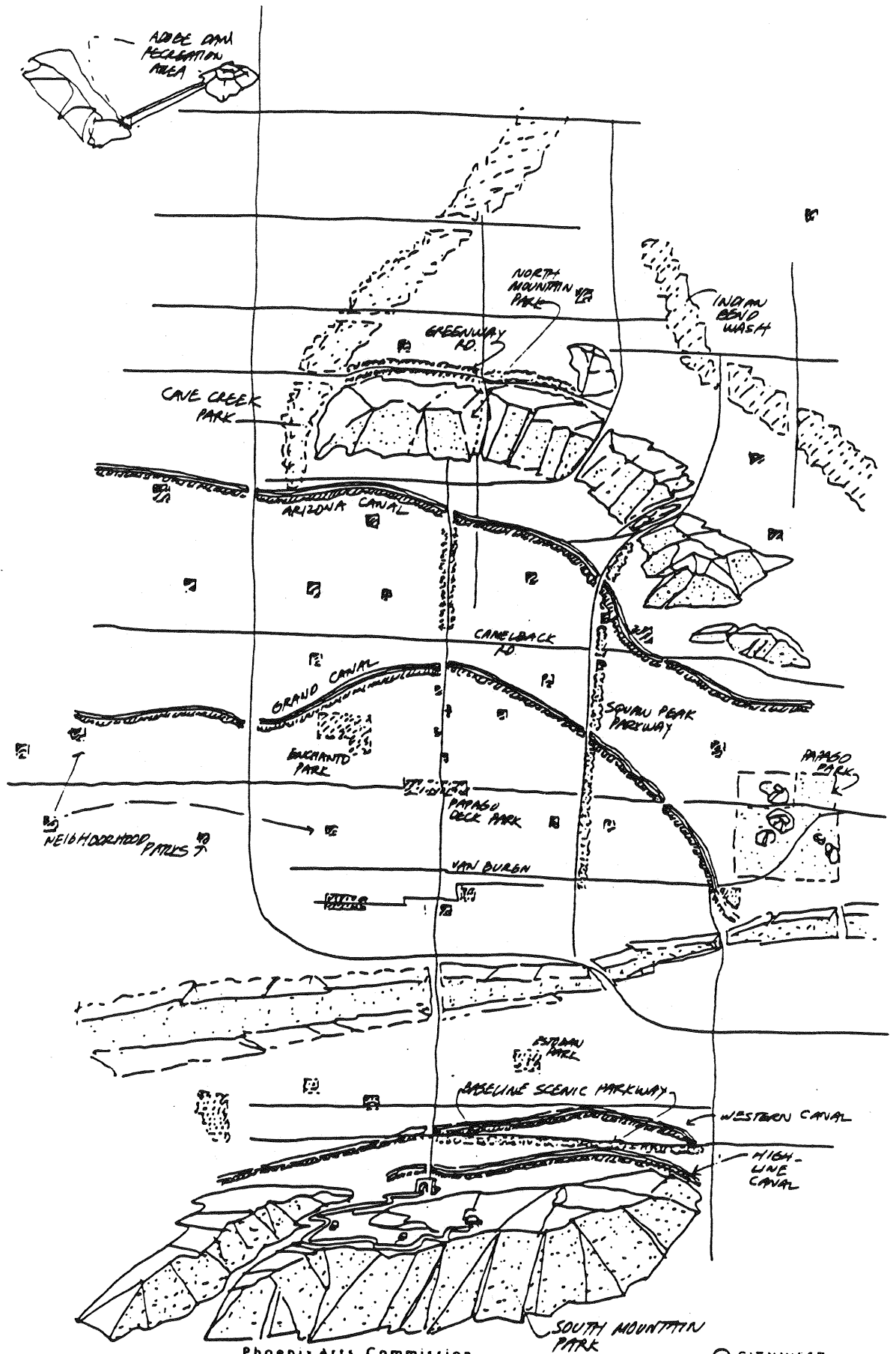
4.5 Pedestrian Systems of Phoenix

In many ways, this last category is a composite of the four categories above. In a large city like Phoenix, one might think that there is little pedestrian activity. Actually upon closer examination there is a potential for quite an extensive system in which the development of artworks placed in a system of spaces might encourage the act of exploring the city on foot or by bicycle. The pedestrian systems are a blend of commercial corridors, civic districts, and recreation paths. When these three are seen as an interconnected spatial system, the City can begin the process of formalizing a city-wide pedestrian network. Artists can play both an artistic and functional role in developing this system by creating places, which people visit and enjoy.

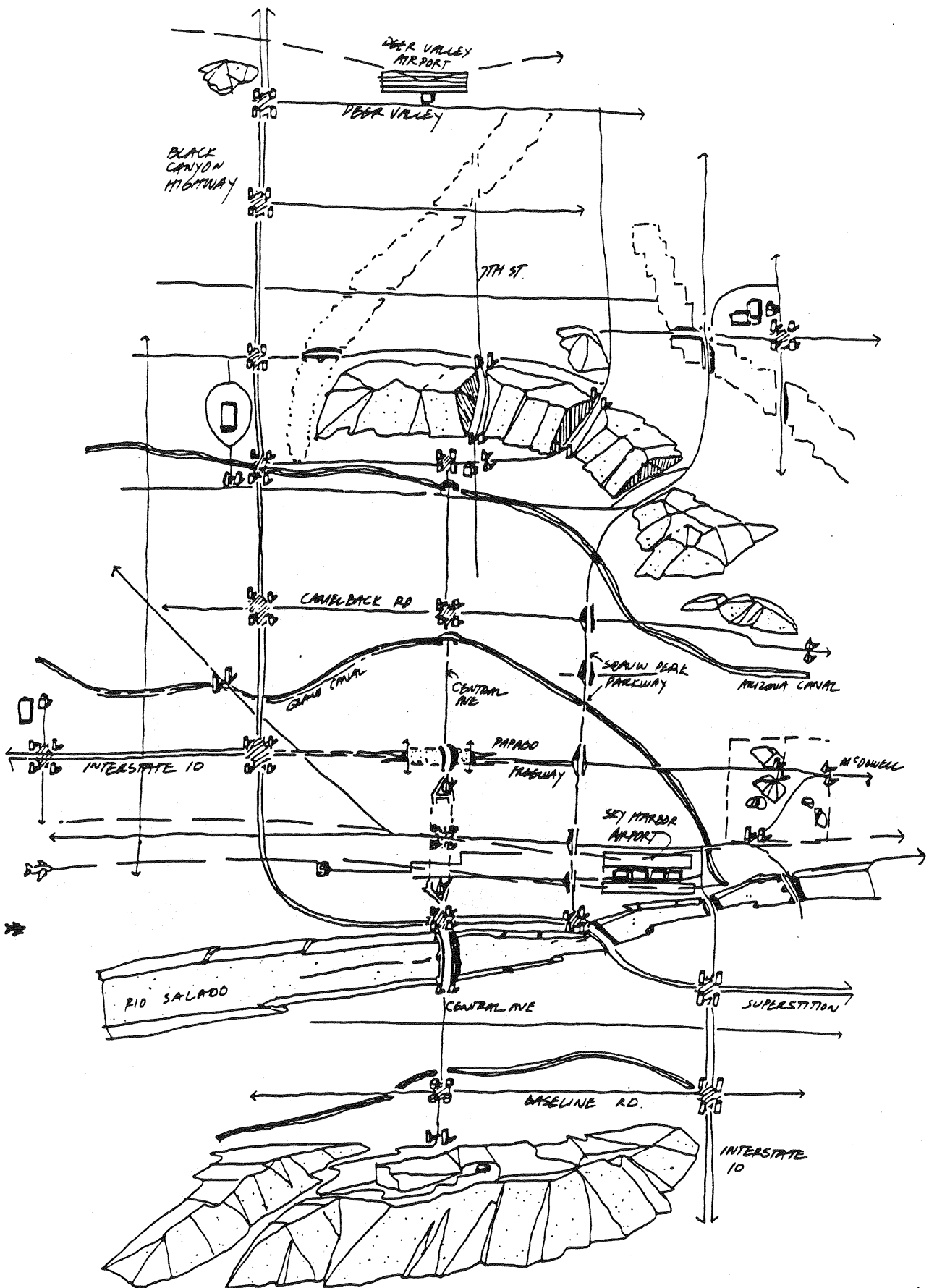
WATER SYSTEM



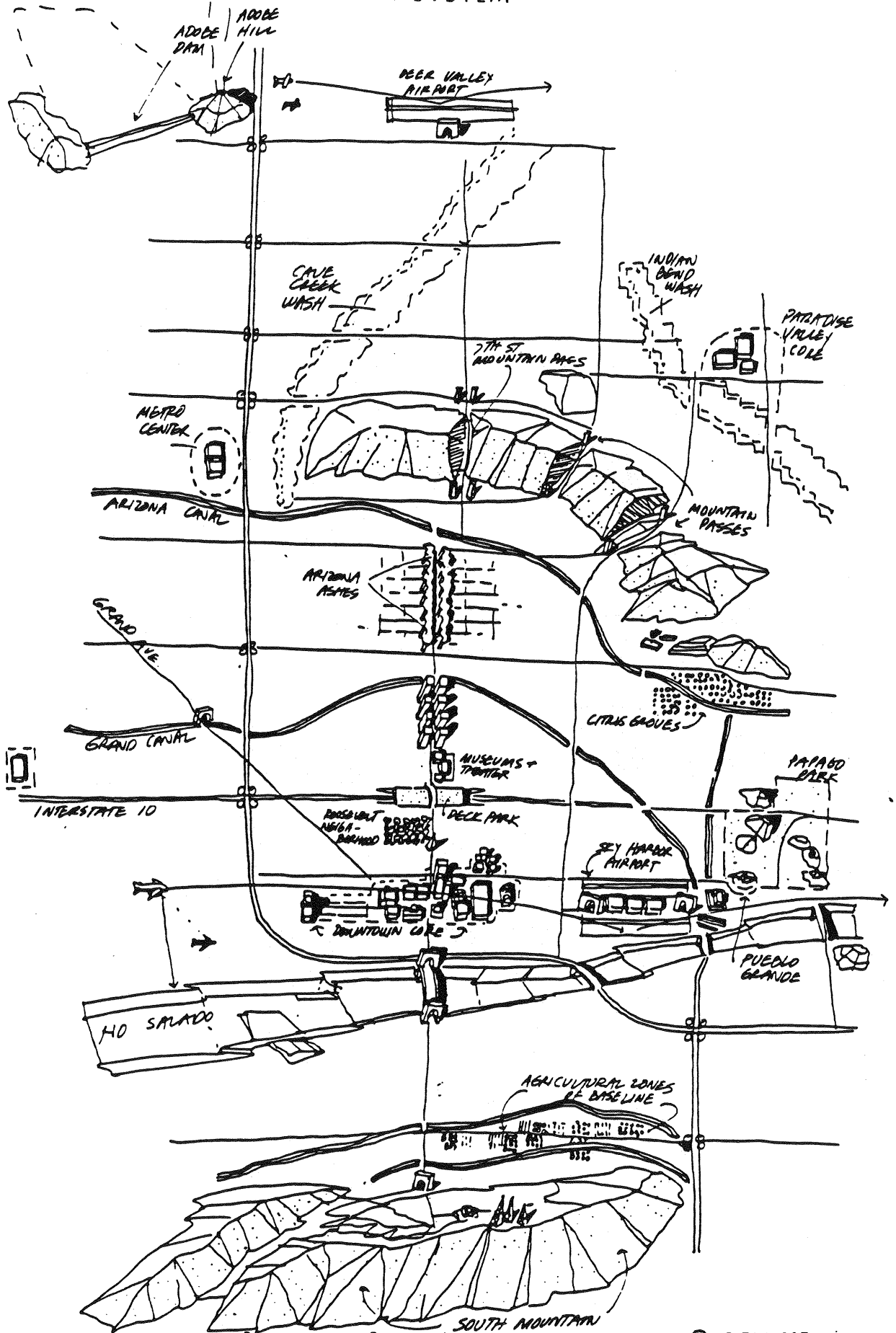
PARK AND OPEN SPACE SYSTEM



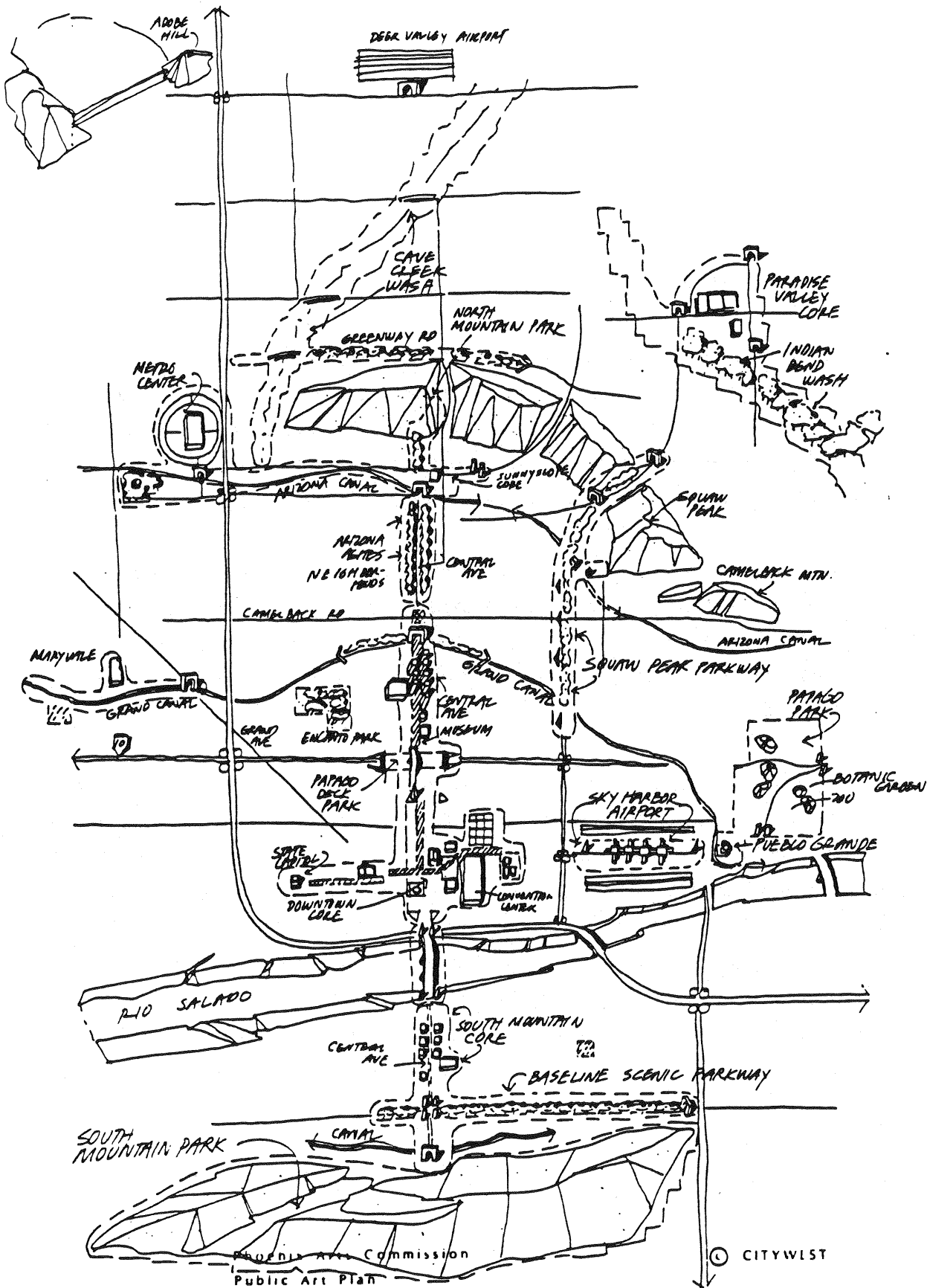
VEHICULAR SYSTEM

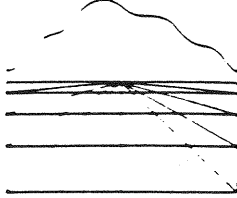


LANDMARK SYSTEM



PEDESTRIAN SYSTEM





MEMORANDUM

TO: Deborah Whitehurst, Director, Phoenix Arts Commission

FROM: William R. Morrish, Catherine Brown, Grover E. Mouton

DATE: December 9, 1987

SUBJECT: THE PHOENIX PUBLIC ARTS PLAN

PROJECT TYPES WITHIN PHOENIX PROJECT ART PLAN

The Project Art Plan has three major project types under which all future Percent for Art projects can be catalogued. The first category is composed of percent for art projects which are directly related to building and building construction. The second category is made up of percent for art projects related to outdoor open spaces. The third and last category is composed of outdoor projects related to networks and infrastructure and in some cases is a composite including projects from the first two categories.

This categorization of project types will be most useful as the Commission moves forward with implementation. For each of the three major categories and for every project type within these three, a generic description sheet can be prepared. These project sheets will facilitate organization and communication of information on each project underway which will be used by the Commission staff, Public Art Committee, jurors and artists.

As an example, assume a project is planned for Roosevelt Triangle. As Commission staff works to organize materials to give to Public Art Committee and artists on this project, they would go to the project files. There information sheets on "plazas", "small open spaces", "surface streets" and "transit lines" would be pulled from the files. Each of these sheets would provide background information on basic characteristics and intentions. Along with this, information on the "Central Avenue Working Zone", which is where the project is located, would also be included. Collectively this packet of information would provide background on the site type and the overall Project Art Plan for Phoenix. Over time as projects are completed, new information will be added which will enhance these descriptions and provide specific case studies of what has been accomplished. Finally, commission staff would prepare a cover memo detailing site specific data and special requirements for the project.

The list which follows, outlines all of the project types as they have been categorized to date. Over time categories can be expanded or compressed.

PROJECT TYPES WITHIN PHOENIX PROJECT ART PLAN (Cont'd)

- I. Projects Directly Related to Building Construction
 - A. Object: Art work moves into space after construction is complete
 1. Temporary or Rotating Object(s)
 2. Permanent Object(s)
 - B. Integral: Art work is part of building
 1. Interior of building
 - a) surfaces such as walls, floors, ceiling
 - b) fixtures or functional elements
 2. Exterior of building
 - a) surfaces such as walls, roof
 - b) fixtures such as doors, arcades, windows
- II. Projects Related to Outdoor Open Spaces
 - A. Transition Outdoor Spaces: space that a pedestrian passes through occurring between the point of arrival and the point of destination.
 1. "Front Yards", spaces between parking area and building
 2. Plazas
 3. Arcades, pedestrian passage ways
 - B. Destination Outdoor Spaces
 1. Open spaces primarily recreational
 - a) Micro scale
 - small scale parks, mini-parks, neighborhood parks, plazas
 - b) Macro scale
 - larger scale parks, linear parks, regional parks
 2. Open spaces primarily for preservation, conservation, education, reclamation, etc.
 - a) Historic/archaeological/acred sites
 - b) Landfill
 - c) Watershed

PROJECT TYPES WITHIN PHOENIX PROJECT ART PLAN (Cont'd)

III. Projects Related to Infrastructure, Networks and Systems

A. Vehicular Systems/Roads

1. Surface Streets/Parkways
 - a) Roadways, Right-of-Ways
 - b) Intersections
 - surface
 - overpass/underpass
 - c) Sidewalks, Pedestrian stops along roadway
2. Freeways
 - a) Roadways
 - surface, elevated, depressed
 - b) Intersections
 - onramps, offramps, cloverleafs
 - underpasses, overpasses

B. Mass Transit (Future)

1. Transit Lines
2. Transit Center
3. Transit Stations

C. Water/Waste Water Systems

1. Water Supply
 - a) Washes and rivers
 - b) Canals
 - c) Water tanks, lakes and ponds
 - d) Filtration plant
2. Waste Water
 - a) Sewers and drainage
 - b) Wastewater treatment

PROJECT TYPES WITHIN PHOENIX PROJECT ART PLAN (Cont'd)

- D. Open Space Links and Systems: (Lands which link parks and open spaces into a system)
 - 1. Bicycle and pedestrian paths, linear parks
 - 2. Utility Right-of-Ways

Descriptive Bibliography of Materials Used to Prepare Phoenix Public Art Plan.

A. Documents

1. Report:
Airport Master Plan
Update for Phoenix-Litchfield Municipal Airport
Author: Coffman Associates, Inc. July 1986
City of Phoenix
2. Booklet:
Archaeology in the City, A Hohokam Village in Phoenix Arizona
Author: Michael H. Barlett, Thomas M. Kolaz and David A. Gregory
University of Arizona Press
3. Pamphlet:
Arizona Bicycle Task Force: Summary Report
Author: Don Myers
State of Arizona
4. Map:
Arizona Department of Transportation - Freeways; East Papago and Hohokam
Freeway, System Completion, Outer Loop, and 1-10.
State of Arizona
5. Map:
Arizona Department of Transportation
East Papago-Hohokam-Sky Harbor Freeways
Author: D.M.J.M. in association with H.W. Lochner, August 1987
State of Arizona
6. Report:
Arts District Task Force
Final Report, Sept. 9, 1987
Author: The Central Phoenix Committee
Henry Sarget, Chairman
7. Drawing:
Arizona Canal Diversion Channel
General Plan Sta. 335+00 to Sta. 1024+10, Landscape Modules A-X, Typical Trail,
and Channel Graphics
Author: U.S. Army Corps of Engineers, Los Angeles District
8. Report:
Artwork Network
A Planning Study for Seattle: Art in the Civic Context
Author: Richard Andrews, Director
City of Seattle - Seattle Arts Commission
9. Pamphlet:
The Bus Book
The City of Phoenix Transit System
Author: City of Phoenix

10. Report
Central Avenue
Image/Traffic Study Phoenix, Arizona; November 17, 1986
Author: Gruen Associates
11. Map:
City Redevelopment Areas
City of Phoenix
12. Pamphlet:
The Completion of Interstate 10 through the Heart of Phoenix
Arizona Department of Transportation
13. Report:
Downtown Art in Public Spaces Policy
August 26, 1985
Community Redevelopment Agency, City of Los Angeles
14. Report:
Downtown Development Summary
September 1987
Economic Development Department, City of Phoenix
15. Report:
Downtown Plan, Draft
Richard F. Counts, Director
City Planning Department, City of Phoenix
16. Pamphlet:
Get Away To The Mountains Without Leaving The City Limits
City of Phoenix Parks, Recreation and Library Department
17. Report:
Long Range Facilities Plan 1987
Water and Wastewater Department, City of Phoenix
18. Report:
Outer Loop Highway
Landscape Design Guidelines
December 1986
Author: Deleuw Cather
Arizona Department of Transportation
19. Pamphlet:
Paradise Corridor-SR 317
Squaw Peak Parkway to Outer Loop Freeway, January 1987
Arizona Department of Transportation
20. Map/Directory
People Spaces
Phoenix Parks, Recreation and Library Facilities
Parks, Recreation and Library Department, City of Phoenix
21. Report:
The Phoenix Capital Improvement Program 1987-92
City of Phoenix

22. Report:
Phoenix-Deer Valley Municipal Airport
Master Plan Update and Associated Studies, February 1986
Author: Howard Needles Tammen & Bergendoff (H.N.T.B.)
23. Pamphlet:
Phoenix "Downtown is Going Up"
Central Phoenix Redevelopment Agency, City of Phoenix
24. Report:
Phoenix Sky Harbor International Airport
Summary Report Airport Master Plan 1983
Author: PRC Engineering
25. Drawings:
Phoenix Mercado, Preliminary Studies June 1987
Development by Chicanos Por La Causa, The Symington Company
Author: Cornoyer Hedrick Architects and Planners, Inc.
26. Newsletter:
Phoenix Partnership
Vol. 3, August 1987
27. Report:
Placement of Artworks at the Phoenix Civic Plaza
Author: Lisa R. Findley, Denis Gillingwater
Phoenix Arts Commission
28. Report:
A Plan For Our Future, "Village Plans", Draft Reports, February 1985; Encanto Village, Maryvale Village, South Mountain Village, Deer Valley Village, Camelback East Village, North Mountain Village, Central City Village, Paradise Valley Village, Alhambra Village
City Planning Department, City of Phoenix
29. Article:
Planning Urban Sites in Arid Zones: The Basic Considerations
Author: Gideon Golany
30. Report:
Project Art Plan 1987-99
Project List
Phoenix Arts Commission
31. Pamphlet:
Pueblo Grande
100 Years of Archaeology, 1887-1987
The Pueblo Grande Museum
32. Report:
Proposed Phoenix Downtown Plan
September 10, 1987, Summary
Task Force: Economic Development and Phoenix Community Alliance

33. Report:
Rio Salado Master Plan
Final Draft, January 1985
Author: Carr, Lynch Associates
34. Report:
Six-Year Major Street Program 1987
City of Phoenix
35. Report:
Sky Harbor Center Redevelopment Area Plan
April 24, 1985
City of Phoenix
36. Map:
Squaw Peak Extension
State Route 510, Dreamy Draw Section
June 1987
By Gruen Associates
Arizona Department of Transportation
37. Drawings:
Squaw Peak Parkway Overpass at McDowell Road-Overpass Plan and Abutment Plan and
Elevation
Engineering Department, City of Phoenix
38. Drawing:
Squaw Peak Parkway
Sketch diagram for Bike Paths and Parkway System, 11/12/87
Engineering Department, City of Phoenix
39. Drawing:
Squaw Peak Parkway Segment #2, Grand Canal to Indian School and Arizona Canal
Diversion Channel
Engineering Department, City of Phoenix

B. Resource Contacts

1. Arizona Department of Transportation
E. LeRoy Brady, ASLA, Roadside Development Services Manager
William J. Hayden, Urban Highway Liaison Coordinator
Harry E. Woelzlein, ASLA, Landscape Architect
2. Arizona State University:
Leonard Lehrer, Chair, Department of Art
3. City of Phoenix, Economic Development Department
George Flores, Director
4. City of Phoenix, Engineering Department
C. Philip Arthur, P.E., Deputy City Engineer, Design
Robert J. Bortfield, P.E., Engineering Supervisor

5. City of Phoenix, Parks, Recreation and Library Department
Dale Larsen
L.B. Scarewaiter
Kim Schneider
6. City of Phoenix, Planning Department Long Range Planning Division
Joy A. Mee, Assistant Planning Director
7. City of Phoenix, Water and Wastewater Department
Stephen L. Bontrager, P.E., Planning And Programming Superintendent
8. Phoenix Art Museum
Jim Ballinger, Director
9. Phoenix Community Alliance
Stephen Dragos
Martin Paul
10. Regional Public Transportation Authority
Tresa Cooper, Administrative Assistant
Larry E. Miller, Executive Director
11. Rio Salado Development District
Aaron Kizer, Executive Director

Background of Consulting Team Members, Phoenix Public Art Plan

William R. Morrish A.I.A.

Urban Designer, Architect and Professor, Los Angeles, CA, Co-founder CITYWEST Inc. (1978-present). B. Arch, University of California/Berkeley, CA (1971); M. Arch, Harvard University, Cambridge, MA (1978), Professor of Architecture, University of Southern California (1984-present); Project director Phoenix Public Arts Master Plan.

Catherine R. Brown

Urban Designer, Landscape Architect and Professor, Los Angeles, CA, Co-founder CITYWEST Inc. (1978-present). B.L.A. Louisiana State University, Baton Rouge, LA (1973); M.L.A. U.D. Harvard University, Cambridge, MA (1978), Adjunct Professor of Architecture, University of Southern California (1986-present). Regional Representative NEA, Design Arts Program (1983-88).

Grover E. Mouton III

Artist; Architect and Professor, New Orleans, LA. B.A., Tulane University, New Orleans, LA (1971). M.A. Harvard University, Cambridge, MA (1974). American Academy of Rome Fellow (1971-73). Skowhegan School of Painting and Sculpture (1970). Projects include: Project Director, Expansion of New Orleans Botanical Gardens (1987 to present); Director, Public Art Program, Aquarium and Riverfront Park, New Orleans (1984-88).