

Public



Art

Works:

The

A Collaborative Project Funded by:
Mrs. John W. Kieckhefer

The Design Arts Program of the
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The Arizona Commission on the Arts

The Phoenix Arts Commission

The Design Center for American
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skyline viewed from the State Capitol Building
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Urban Infrastructure

*Nancy Rutledge Connery,
A Recognized Authority
on the State of the
Nation's Infrastructure*

Infrastructure
(in' fra struk' char) n. [Infra +
structure]

*A sub-structure or underlying
foundation; esp., the basic
installations and facilities on
which the continuance and
growth of a community,
state, etc., depend, as roads,
schools, power plants,
transportation and commun-
ication systems, etc.*

*Webster's New World Dictionary,
Third College Edition, Simon and
Schuster 1988*

“Phoenix has arrived at its moment of reckoning and reconsideration. The monumental task of building a great, sprawling city in the harsh, unyielding desert has reached a new, critical phase. Now the civic body's system — its roads, highways, sewers, canals — require surgical heroics and precision to ensure a more effective organism with a viable future.”

*Patricia Phillips, "Public Art in Phoenix: Provocation or Decoration?",
The Artlink Letter, Spring/Summer 1991.*

The city of Phoenix offers a beacon of hope for rejuvenating America's crumbling infrastructure. Its citizens have bucked a national trend of disinvestment by committing public capital and creative resources to construct the city's future. By making art an integral part of public works planning and design, the Phoenix Percent for Art Program has infused new voices, new ideas, and immense vitality into the shape of commonplace structures which in turn shape the city.

The crux of the Phoenix experiment is to transform the hidden, homely underwear that typifies most municipal water supply, waste disposal, and transportation systems into pleasing and meaningful public symbols in their own rights. These symbols still have to provide safe and reliable service to rigorous standards, but they are also important expressions of common purpose, history, and sense of community.

Phoenix citizens seem to grasp the sacred value of storm sewers, freeway overpasses, water distribution mains, and solid waste transfer stations. Hopefully they will husband them with care. The success of the experiment can only

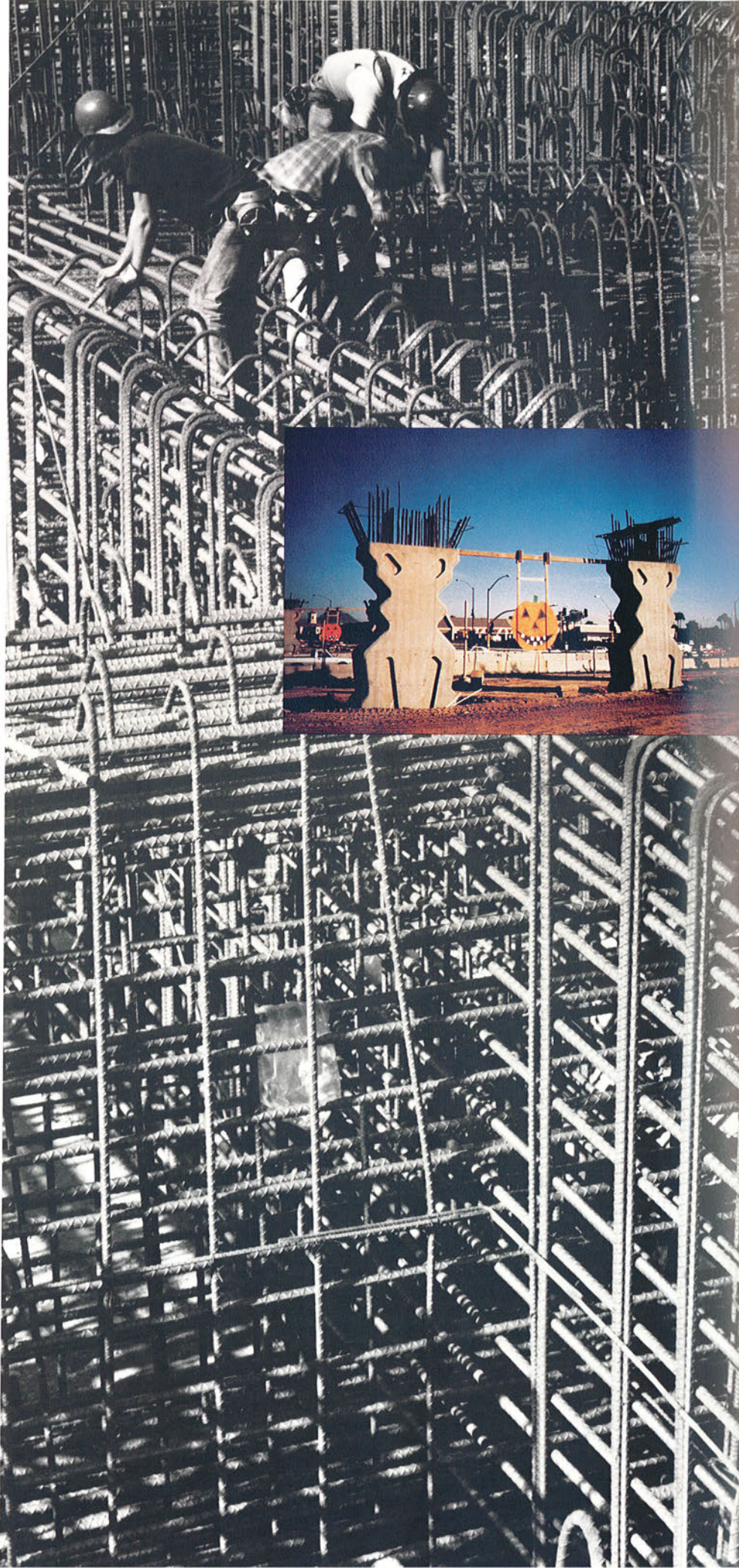
be gauged by how the city looks and operates a few decades — or centuries — down the line.

Art is no panacea to complex urban infrastructure problems but it offers a way to communicate what is important and to demonstrate the mutual dependency among us all.



Craig Smith
"Terminal 4, Sky Harbor
Airport, Phoenix AZ,
12/5/88",
photograph (detail)
©1991
photo: © Craig Smith

inset photograph:
Design Team Artist:
Marilyn Zwak
"Our Shared Environment",
concrete and adobe
(Thomas Road Overpass
under construction)
© 1991
photo: Jerry Cannon



"Not so very long ago dictionaries that carried the word infrastructure at all defined it — to quote from a 1961 edition of Webster's — as a term for 'permanent bases or supporting installations for military purposes.' No longer. Nowadays defined as the physical system behind such basic services as transportation, waste disposal and water resources, the word is gaining considerable attention, at least among economists and policy makers concerned about the nation's lackluster productivity performance. They call the condition of the infrastructure America's "third" deficit, after trade and the budget... The deteriorating condition of the U. S. infrastructure is amply documented. After a recent three-year study, the National Council on Public Works Improvement concluded that "if our public works were graded on an academic scale, their recent performance would earn a scant C."

Alfred L. Malabre Jr., "Economic Roadblock: Infrastructure Neglect," *Wall Street Journal*, July 30, 1990

Arizona: The Look of Communities

Shelley Cohn
Executive Director of the Arizona
Commission on the Arts

The Arizona Commission on the Arts

The Arizona Commission on the Arts was established as a state agency in 1967 to stimulate and encourage public interest in the arts. The Art in Public Places program was initiated in 1981, followed in 1987 by Arizona: The Look of Communities. "The Arts in Arizona: Long-Range Plan 1991-95" describes in more detail all of the programs of the Commission, and is available by writing to: Arizona Commission on the Arts, 417 West Roosevelt Street, Phoenix, Arizona 85003, 602-255-5882.

Design has long been considered a cornerstone of the arts by the Arizona Commission on the Arts.

Since 1978, the Commission has been awarding grants to communities to commission public art works. Community groups identified the siting for the work and ACA funds helped communities develop a selection process for the artist to complete the project. These were solid community-based projects but the results usually did not influence the overall design or identity of the community.

The completion in 1987 of the Phoenix Arts Commission's Public Art Plan turned our attention to a different focus for financial and technical assistance that could be made available to small communities. The *Public Art Plan for Phoenix: Ideas and Visions* looks at the diversity of the 400 square miles of Phoenix, identifies its urban design and infrastructure systems and divides the city into Working Zones. The plan recommends how the placement of public art and integration of art into the design of urban infrastructure can enhance Phoenix's sense of place and identity.

In 1987, using the Phoenix Arts Commission plan as a model, the Arizona Commission on the Arts initiated a statewide program called "Arizona: The Look of Communities". The program looked at community-wide planning that would include strategies for the placement of public art and landscaping as well as parks and open spaces, streetscapes and gateways. These were visual quality master plans. Since the inception of this program, the number of proposals solely for the placement of single public art projects has decreased; and they have been replaced by proposals to initiate comprehensive master plans or projects that incorporate art into infrastructure.

Master plan projects currently in progress include:

Art Park for the West Bank of the Santa Cruz River, Tucson

City of Tucson Public Art Master Plan

City of Tempe Public Art Master Plan for the Rio Salado Project

City of Tubac Master Plan for New Development to complement its historic district.

The number of communities in Arizona that have passed local Percent for Art ordinances has



Arizona city governments have also demonstrated commitment and support for programs which integrate public art works into community infrastructure and the fabric of their citizens' daily lives. Their continuing dedication to support of these projects attests to their belief in the value that public art works add to the community.

John W. Kieckhefer, philanthropist, and Mr. Edward 'Bud' Jacobson, philanthropist and attorney, who has been instrumental in the development of major state and city arts organizations and legislation. This book is dedicated to Mrs. of two individuals stands out. large and unwavering support communities. However, the ideas and visions contributing to the cultural growth of Arizona's nurtured the seeds of dreams, Many people have sown and

Many people have sown and nurtured the seeds of dreams, ideas and visions contributing to the cultural growth of Arizona's communities. However, the largesse and unwavering support of two individuals stands out. This book is dedicated to Mrs.

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◀
 Susan Furini
 "Desert Oasis",
 (front view)
 Town of Gila Bend
 fiberglass, cement,
 clay tile, epoxy paint
 © 1990
 photo: © Daniel Ball

"Arizona is a land of contrasts geologically, racially, socially, and culturally. Its mountains tower a mile or more into the air; the rivers have cut miles deep into the multicolored earth. Snow lingers on the peaks while the valleys are sweet with the fragrance of orange blossoms. Here are sere deserts and the largest pine forest in the world. Here are fallen forests turned to stone, and forests of trees that have survived the slow

change from jungle to desert by turning their leaves to thorns. Modern transport planes fly on regular passenger and mail routes, while Hopi grandmothers scatter sacred cornmeal on the newborn infant and pray to the sun for blessings."

From: Arizona: A State Guide, compiled by the Workers of the Writer's Program of the Work Project Administration in the State of Arizona. Sponsored by the Arizona State Teacher's College at Flagstaff, Hastings House, New York 1940

dramatically increased, from two in 1983 to ten in 1991. As these communities move forward to examine public art and its relationship to the community, they come to the Arizona Commission on the Arts for assistance in developing a comprehensive approach to planning that takes advantage of the community's assets and strengths.

Our hope is that this publication, a collaboration between the Arizona Commission on the Arts, the Phoenix Arts Commission, The Design Center for American Urban Landscape, and the National Endowment for the Arts, will demonstrate a variety of models which integrate public art into community design and infrastructure that can be adapted by both small and large communities. ▲



▲
 Susan Furini
 "Desert Oasis",
 (back view)
 Town of Gila Bend
 fiberglass, cement,
 clay tile, epoxy paint
 © 1990
 photo: © Daniel Ball

Grover Mouton
"Central Avenue,
study #1", (detail)
© 1988



Phoenix: The Challenge

*Deborah Whitehurst
Executive Director
Phoenix Arts Commission*

The Phoenix Arts Commission History

The Phoenix Arts Commission was established in 1985 as the City agency charged with supporting and encouraging the arts in Phoenix. Today, 1.3 million citizens and visitors participate in arts events supported with City matching grants; 88,000 school children are reached with arts in the schools; and public art is developing a new look for the city, its infrastructure and public places.

Public art is an odd term. What does it mean — art that is **in** the public domain... art that **is** the public domain... art that is not private... art **for** the public... art **by** the public...?

The constituencies of public art are many — elected officials, city employees, contractual designers, artists, agents, children, automobile drivers, bicyclists, joggers, pedestrians, office workers, payers of bills, construction workers, business owners, public schools, trash recyclers, frisbee-catching dogs, the print and broadcast media, neighborhood coalitions, graffiti-painters, and graffiti-busters.

In reality, public art is a change agent for the community. That role has developed in recent years, as the nature of public art has itself evolved.

Public art in America has many antecedents, from the garden cemetery movement to the erecting of public military monuments. But the public art programs in operation today, most of which take the form of Percent for Art programs in municipal, county, or state

governments, actually are a response to America's disconnection from the community pride that motivated garden cemeteries or military monuments.

Throughout the middle years of this century, America constructed buildings, bare plazas, and suburban subdivisions and stripped concrete public works. We did not build hometowns. We did not build civilized cities. We did not build places for kids, families, or even social individuals. As the collections of structures became more alienating, segments of the citizenry began a backlash — forming neighborhood associations, preserving historic buildings, building cultural facilities — a sense of caring about the quality of place was remembered. The recent history of public art grew from that remembrance.

At first, public art was Art in Public Places. Artists were asked to make objects that would disguise the blandness of public structures. Murals and big paintings hid blank walls, sculptures drew attention away from empty public plazas.

Then artists and arts administrators began to ask this question: if we commission an artist to make a work of art for a place, shouldn't the artist have an opportunity to design its environment — to plan the lighting, the sculpture base, to influence the introduction of anything that might obstruct the viewer's sightlines? The predictable answer, delivered by someone other than the artist or the public art administrator, was too often "No!" But a smart question, posed at a

pregnant moment, can yield amazing results. Some artists had, for several years, been producing artwork environments in their studios, in galleries, and in remote geographic locations. They had, in the process, developed remarkable skills: in problem solving at the scale of public works construction, in perseverance set to tackle bureaucracies, and in building coalitions of non-art participants and audiences. Through the 1960s and 1970s, artists like Robert Smithson, Douglas Heizer, Nancy Holt, Walter de Maria, and James Turrell addressed the creation of places as art. Across the country, a kind of Museum of America began to form — the vast "rooms" of the southwest deserts or the open plains of the midwest became galleries for artwork environments that both changed and defined the landscape.

In the wake of these placemakers' work, the question of the artist's role in locating art within the built environment once again was asked. Why are art objects being plopped into barren public places? Why are artists being asked to put an artwork band-aid on urban spaces without input regarding the look and function of the urban landscape? The artists and arts administrators asking such questions initiated a subtle shift in thinking: Art in Public Places became Public Art.

Nationwide, public art programs began to create opportunities for artists to work with architects and landscape architects in the early stages of design. At first, it was just to offer suggestions as to the lighting, sightlines, or type of building materials that might be used at the site of the artwork. But gradually, under the influence of the environmental art pioneers and the incessant questioning of the artist's role in building projects, the role itself changed.

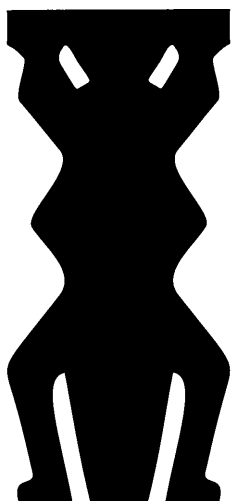
In cities like Seattle and Philadelphia, where long-standing Percent for Art programs had commissioned art objects for many public places, the boundaries of the artist's role were effectively stretched by placing artists on design teams at the beginning of the design process, not to make an artwork for the place, but to make the place the

artwork. And, in this placemaking art, artists returned to the community to ask, "How do you use this place; what does it mean to you?" In the transition from Art in Public Places to Public Art, a full cycle was completed. The citizenry that had expressed their sense of caring for the community through neighborhood associations, historic preservation, and cultural facilities — the citizens who remembered that the quality of a place is important in building a hometown — could express through the artist the visions, hopes, and meanings they held for their community. In the best public art projects, that is what happens.

Phoenix came late to the national dialogue about public art. Percent for Art programs had been in place for years in a number of major cities: Philadelphia (1959), Seattle (1973), Sacramento (1979), Portland (1980). In 1984-85, the Mayor and City Council of Phoenix appointed an Ad Hoc Committee on the Arts to examine ways that the City of Phoenix could support and encourage the arts. For over a year, the Ad Hoc Committee studied types of municipal support, argued strategies, and built a coalition of support that included not just the 25-member Ad Hoc Committee, but an "auxiliary" of 125 Permanent Guests to the process. In 1985 the Ad Hoc Committee recommended to the City Council that an Arts Commission should be formed (Phoenix was, at that time, the only major city in the U.S. that did not have a local arts agency), and that part of the charge of the Arts Commission should be to propose and administer a Percent for Art ordinance.

Grover Mouton
"Expressway,"
study #2, drawing,
© 1988





When the Ad Hoc Committee made its recommendations, the City Council Chamber was filled with over 200 participants in the study. The City Council voted unanimously to establish the Phoenix Arts Commission.

The newly formed Phoenix Arts Commission complied happily with its charge: in December 1986, a Percent for Art Ordinance was proposed by the Arts Commission and approved by the City Council, setting aside up to one percent of the municipal Capital Improvement Program for art.

Phoenix is a relatively new city. Although it is built on the ashes of the 1600-year-old Hohokam civilization, Phoenix was reborn just 100 years ago, and has grown to its present form only since the end of World War II. And Phoenix is a big city, with nearly one million residents in a horizontal urban/suburban landscape spreading over 400 square miles. Building the city is a non-stop task of building infrastructure.

When the Percent for Art ordinance passed into law, the Phoenix Arts Commission was faced with a dilemma: how could artworks projects be sited within 400 square miles and not simply disappear? The one percent was tied to the Capital Improvement Program and its annual listing of projects — a document that yearly emerged from

“By setting such ambitious standards and objectives Phoenix is under another kind of pressure to articulate a model, to channel a desire for public art. As the public art program looks discursively at its city it must also look critically at its results. Will the art of Phoenix be amenity or provocation, civic decoration or aesthetic experimentation? Will it be a stimulus that effects public life, that asks what each individual’s collective identity may be?”

Unfortunately, few agencies, artists or cities are asking these difficult social, political and aesthetic questions. Phoenix must fully accept the power of its public images to clarify a particular urbanism and to provoke the inevitable controversy. Many of us will be watching — wishing for courageous convictions and visions.”

Patricia Phillips, “Public Art In Phoenix: Provocation or Decoration?”, *The Artlink Letter*, Spring/Summer 1991.

the City’s Budget and Research Department as a two-inch thick catalog of over 1,000 building projects. How could the Arts Commission select, from more than 1000 building projects, those that would include art?

We began with some basic assumptions. Being familiar with the recent history of the Public Art movement in the United States, we believed that, at every opportunity, artists should be included in design teams on public building projects. We created a hierarchy of public art project types, a priority listing that governs the project approach that is taken with any artwork project:

Priority 1:
Placing artists on design teams.

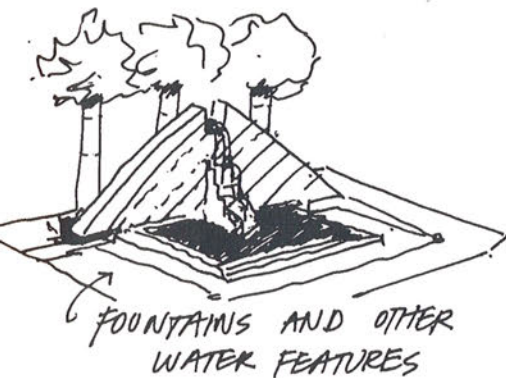
Priority 2:
Integrating artworks into construction projects.

Priority 3:
Purchasing or commissioning artworks after construction.

This assumption was more than just a reflection of the most current and popular thinking about public art. Conceptually it was based on a strongly held belief that, when artists serve as equal members of a design team, they challenge the imaginations of the bureaucrats, engineers, architects, and landscape architects who, in working for municipal government, too often provide only the most standard design solutions. In challenging imaginations, city building becomes more interesting, pleasing, and intriguing. The meaning of a place, which has been excised from most public infrastructure, could be remembered.

Meaning and remembrance are fundamental to another principle assumption of the Phoenix public art program. Phoenix has grown so rapidly and so recently that the unique character of its individual neighborhoods and its special places has not often surfaced in the drive to build. But unique character is present within the communities of the city; it can be expressed by the people who make up the community. We assumed, then, that the community has the responsibility to express the meaning, memories, and visions it has for itself, and that the artist and the Public Art program administrator have the responsibility to listen and to foster the community’s participation.

Finally, we had to assume what was, in fact, a given: that public art in Phoenix would be linked to the design and building of infrastructure. In order to plan for and implement that linkage, it was crucial that we understand the character of the city, its systems



◀ Drawing by
William R. Morrish

**“Central Avenue
deals with
urban images
and power and
movement.
Central Avenue
has all types of
variety that
artists can be
brought
to bear upon”**

Grover Mouton

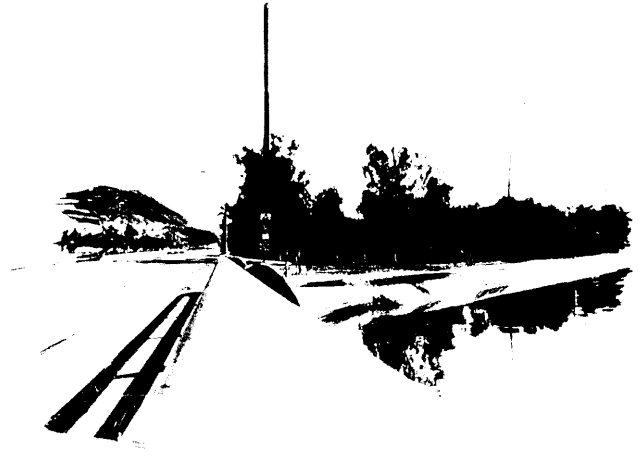
and landmarks, the ways that the people of the community would relate to the places of the city, and the opportunities and constraints that would be posed by a 400 square mile city. Where the art would go, where the artists would work, and how both would connect to the infrastructure, would then be clearer as we approached this understanding.

Design Team Artists: ▶
Howard Sice,
Juan and Patricia
Navarette,
Douglas Weigel
“Petroglyph Medallions:
Ancient Images in an
Urban Oasis”,
Central Avenue
Arizona copper,
© 1990
photo: © Craig Smith

This is where the work of William Morrish, Catherine Brown, and Grover Mouton, who studied Phoenix and wrote the *Public Art Plan for Phoenix: Ideas and Visions*, began. Their essay describes their work, and following is a description of some of the public art projects in Phoenix that have put the Master Plan, and the program’s basic assumptions, to the test. But Phoenix is not the only city used as an example in this publication. Because we believe that Phoenix should be viewed as a model for other cities and towns, and in fact because the principles of the master plan and public art in infrastructure are not unique to one municipality, this publication is a compendium of ideas about planning for and implementing a public art program. ▲



Grover Mouton
"Art Site - Canal #1",
drawing, (detail)
© 1988



Making a Public Art Master Plan

Essay by:

Catherine R. Brown
Coordinator of Special Projects
Design Center for American
Urban Landscape,
University of Minnesota

William R. Morrish
Director
Design Center for American
Urban Landscape,
University of Minnesota

*"Public Art Plan for Phoenix:
Ideas and Visions",
Originally Developed in 1988 by:*

William R. Morrish
Team Leader

Catherine R. Brown
Urban Designer

Grover Mouton
Artist

Creating and implementing a Public Art Master Plan is a considerable project, requiring the time, energy, commitment, vision, and understanding of many people. But the results of such a plan — a beautiful, more comprehensive, and liveable city — are well worth the effort.

There is no "right" way to implement a Public Art Master Plan. Every city and community is unique, and has different systems and priorities. By sharing our method, we hope to assist public art planners in designing and administering Public Art Master Plans appropriate to their own communities.

Our Approach

We had many goals for Phoenix's Public Art Master Plan, among them the future self-sufficiency of the Public Art Program. We wanted to suggest ways of thinking and talking about public art, urban design, and infrastructure that the Phoenix Arts Commission could use as it mapped out and coordinated public art projects with its arts teams and city agencies long after we had gone.

One of the concepts we wanted to advance was wider application of the term "infrastructure." Although "infrastructure" traditionally refers to public works projects such as roads, power and water systems, and public transportation, we recognized that the idea of "infrastructure" could be applied to the Public Art Master Plan itself. Our notion was that Phoenix's Public Art Master Plan would contain formal elements similar to the pattern of public works-type infrastructure systems. Both systems were seen as containing single elements and extensive supporting networks serving various functions all woven together into a complex urban fabric. This parallel was further reinforced by the fact that as infrastructure is funded and built, money is then available to build the public art project network parallel to the first system.

We also found it useful to apply the infrastructure concept to the city's cultural environment. In the public-works sense infrastructure provides a city's residents with warmth (heat), security (street lights), and comfort (water, electricity). We identified a parallel structure system—a "cultural infrastructure"—that we thought was as important to residents' sense of security, comfort, and belonging as are heat and light. This "cultural infrastructure" was comprised of at least three types of structural systems: historic urban patterns, the urban terrain, and what we called the public cognitive map.

• *Historic Urban Patterns*

Many Western communities have ancient histories. We discovered, for example, that the canals that transverse Phoenix's city grid have their origins in water systems created by the Hohokam Indians more than 1,600 years ago. Uncovering and celebrating these historic connections (which may include trails, historic overlooks, sacred sites, parks, and gardens) is an important part of uncovering a city's cultural infrastructure. Information about historic urban patterns can be found at a community's local historical society, museums, and interpretive centers.



• **The Urban Terrain**

As one of our team's primary goals was to reinforce Phoenix's connection to the desert, we made a real effort to understand its environmental systems. Knowing that in many cases infrastructure (again, in the traditional sense) is placed at the juncture between the land, the environment, and the community, we sought to identify public art opportunities that would celebrate that connection.

Storm water drainage, for example, is a primary concern in Arizona communities. The washes the storm water creates are quite beautiful, but are also quite problematic, from an engineer's point of view. Such phenomena offer a real challenge to an urban arts design team.

• **The Public Cognitive Map**

The public cognitive map is an even more ethereal aspect of a city's cultural infrastructure. This "map" is really an "invisible landscape of the imagination" based on a city's residents' own internal maps. It includes the landmarks, boundaries, and roads the community uses to navigate its way from home to work to shop and to special events. City residents, historic and cultural essays about the city, tourist pamphlets, and postcards the community creates to tell others what is unique about its home can all offer insight into the public cognitive map.

◀ Phoenix Solid Waste Management Facility, under construction
photo: © Craig Smith



◀ Phoenix Solid Waste Management Facility site, prior to construction
photo: © Richard Epstein

"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"

Grover Mouton



Garth Edwards
 "Dunlap Avenue Tree
 Guards", Sunnyslope
 painted steel
 © 1990
 photo: © Craig Smith

Yet another concept we wanted Phoenix's Arts Commission to become familiar with was something we called the *public orientation system*. In the urban design vocabulary, a public orientation system is one that helps people locate themselves within the expansive urban landscape by creating a heightened sense of orientation. By responding to any number of factors, including the natural and built landscape, the climate, and the historical/cultural tradition of an area or event, public art can increase spatial awareness and one's "sense of place."

From an urban design perspective, we saw multiple advantages in the comprehensiveness of the public orientation system model. These were:

1. A sense of place. We saw an opportunity to create for the residents of Phoenix a spatial sense of places, landmarks, and experiences that evoke a strong sense of history, awareness, and orientation.

2. Unity and diversity. We saw an opportunity to establish a set of strategic points within the city that would unify as well as mark unique places in Phoenix's urban context. It is a mechanism by which individuals can be oriented and villages and landmarks given identity within a large metropolitan area.

3. Growth and foundation. We saw 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.

4. Public celebration and civic art. We saw the potential of combining public art and the formal elements of the city's urban design with public infrastructure into a unified urban spatial system, offering a unique opportunity to create "civic monuments" representing the key elements that tie and fuel the making of the Phoenix urban landscape. Combining these two 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 grand, symbolic landmarks.

**Step 1:
 Assembling The Public Art
 Master Plan Team**

Our collaboration consisted of two urban design consultants—the CITYWEST team—and New Orleans artist/architect Grover Mouton. Our strengths as urban design consultants included experience in public-sector urban planning and design; familiarity with communities located in the arid Western landscape; experience working with public groups; and knowledge of the issues involved in infrastructure planning and design.

The inclusion of an artist in the planning stages was a conscious effort to ensure that the sites we chose were not only "good" from an urban design viewpoint, but also from an artist's viewpoint. The artist we chose had experience in the planning and development of public artworks; knowledge of artists and their work in the public art field; experience working collaboratively with urban designers; and skill in working with public groups and officials.

Although our team did not include an engineer, we recognize that there are emerging in the field of public arts and infrastructure talented engineers who have experience and interest in working with artists and urban designers on the development of public art projects. We recommend that the possibility of including one of these engineers on the urban design team be investigated.

In its Request for Proposals (RFP), the Phoenix Arts Commission had asked that we complete three tasks. Those were:

1. Prepare a base of information on potential art sites. This list would become the Commission's and the staff's planning tool to direct the development and placement of public art in the city.

2. Develop criteria to select sites to be implemented over the next five years and develop criteria for the selection of future sites.

3. Review those municipal properties to be acquired in the near future and recommend specific public art sites.



Step 2: Assembling The Available Resources — "Asking Around"

We began our work by interviewing various city officials, residents, and artists about their insights into and ideas about public art and general development trends in the Phoenix area. A number of city agencies had information that proved particularly useful to the public art planning process. Following is an outline of each office and agency's function and resource holdings, as well as suggestions about key questions to ask them. In addition, we've included a brief description of the Capital Improvement Program on page 17.

Civic Leadership

• Mayor, City Council

The mayor and city council members are important resources, and should be invited to participate in the process of devising a Public Art Master Plan. They should be interviewed about their feelings and insights into the form and structure of the community; after all, they know the territory. We suggest asking the mayor to lead the planning team on a tour of the town.

• City Manager

The city manager and/or the chief executive plays a leading role in assembling the Capital Improvement Budget (described below). In addition, they manage the community's various departments. In smaller cities where the mayor and the city council work only part-time, the city manager and chief executive are key decision makers.

Questions to ask include:

How does the capital improvement process operate?
What are the community's long-range capital investment plans?
Where do they see opportunities for public art?

Resource Material: Many communities produce a strategic "vision" paper that describes the community's long-term investment and service goals and objectives. The mayor, city manager, and/or chief executive can help look them over.

Cultural Institutions (Museums, Art Organizations, Performing Arts Groups, the Design Community, etc.)

We suggest establishing communication with the local cultural community early. They can provide insights and suggestions that will prove valuable in later planning stages.

Questions to ask include:

What would the cultural community like to see in a public art master plan?
What are their perceptions of the city's current public art projects?
How would they like to be involved in formulating the Master Plan?

Economic, Development, and Business Community

The economic development agency's responsibility is to expand the economic vitality of the community through projects that revitalize blighted sections of town or open up new territory through the improvement of infrastructure. The department is involved in public/private joint-venture projects for office parks, downtown revitalization projects, convention centers, arenas, housing, and other types of projects.

Questions to ask include:

What are the agency's long-range plans?
What interest does the private sector have in public arts development?

Resource Material: Redevelopment/Economic Development Agency master plan, project brochures, proposals.

Residents (Community Leaders, Neighborhood Leaders, and Other Special Interest Groups)

Each community, neighborhood, and interest group has different needs and concerns. They will understandably want to play a part in decision-making about public art projects in their communities, and should be consulted in the early planning stages.

Other Agencies City Planning

The city planning office manages and directs the community's growth by planning land use, administering zoning requirements, and producing and managing the community's comprehensive master plan. This department is a critical co-venture partner in the interpretation of the community's structure and its future growth patterns.

Questions to ask include:

What are the city's historical and current development plans and trends?
What are its plans for the future?
What kind of growth is being projected?

How is the physical structure of the community organized: the form and pattern of its neighborhoods, commercial areas, and open space and recreation areas?
What is the demographic structure of the community?
What are the opportunities for public art to enhance and enrich city planning goals and objectives?

Resource Material: The community's Comprehensive Master Plan is a document of primary importance. In addition, the city planning department has probably produced area reports describing planning efforts within special areas such as downtown, neighborhoods, and historic districts. This department will also have good base maps of the community, useful for public art project planning stages. People in the department will also know a lot about proposed private sector development plans.

Public Works

Public works departments, which may include streets or water and wastewater departments, plan, design, construct, and maintain the community's basic infrastructure systems including roads, street lights, the water supply, waste removal, and storm water management. In several Arizona communities, public works also maintains and operates the power systems. A primary activity of the public works department is transportation planning, design, and construction. A major portion of the capital budget is channelled toward transportation and road improvement. Making projects appear both interesting and worth supporting to the public works department is crucial.

Questions to ask the include:

What are the components and system structures of each infrastructure system?

What are the long-range master plan goals and objectives of each system?

Is the public works department exploring or investigating new technologies?

What do they see as opportunities to aesthetically enhance, improve functional efficiency, and/or increase public awareness and acceptance of their projects?

Resource Material: Each infrastructure system has a long-range master plan document that outlines the system's goals and objectives. Maps that illustrate future planned renovations, maintenance, and expansion of the system are often included with these reports. These maps and reports are critical to understanding how proposed CIP projects fit into the community's

long-term, overall community development plan, and potentially into future art opportunities. Public works departments also have excellent base maps, including aerial views of the community. The public works director may be willing to arrange for a tour of the city's infrastructure systems.

Parks and Recreation Department

The Parks and Recreation Department programs, plans, designs, constructs, and maintains the community's parks and other open space facilities and systems and also facilitates its leisure time activities. Employees in the department will have knowledge of local recreational habits, and can describe the various natural elements and systems that shape the city's environment.

Questions to ask include:

What is the structure and organization of the parks, open space and pedestrian/bicycle systems?

What are the long-range plans for renovation, maintenance, and expansion of these places and systems?

Are there any unique features, historic landmarks, or special activities located within the park system?

What projects or plans might benefit from participation by an artist?

Resource Material: The Parks and Recreation Department prepares a long-range master plan that outlines the goals and objectives of the community's parks and open space systems. The department might also generate area plans or project-specific reports that describe in detail new project proposals. They

may also have reports describing various features and vegetations of the local natural environment. A park-system tour, guided by the Parks and Recreation Director, is highly recommended.

The Capital Improvement Program (CIP)

The central working document for us was the community's Capital Improvement Program, its budgeting process, and its annual report, all of which are contained under the rubric of the CIP. This report outlines the full range of capital programs underway in the community, from the paving of roads to the construction of libraries and parks.

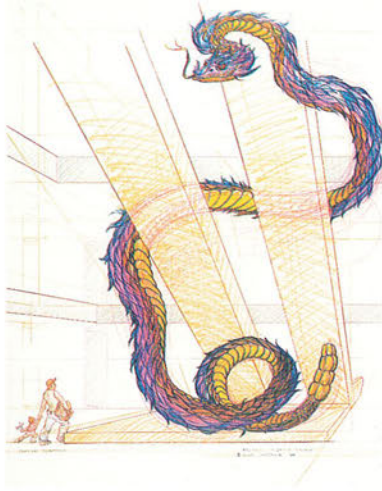
Capital Improvement Program projects can be grouped into four categories. Categorizing these projects is helpful in the later stages of the planning process. The four categories we used were:

- *Projects directly related to an agency or program, such as public works.*

- *Projects directly related to a system, such as storm water drainage and roads.*

- *Projects that have similar characteristics, or that offer potential interdepartmental collaboration, such as open space links and systems.*

- *Projects for which the community is committing funds to construct a special or unique facility, such as an arts complex, civic arena, or garbage recycling center.*



Luis Jimenez
 "Plumed Serpent
 Proposal",
 Terminal 4, Sky
 Harbor International
 Airport, drawing,
 © 1989

Example:
City of Phoenix
Capital Improvement
Program
Budget Page



**Capital
 Improvement
 Program**

Percent for Art

All Amounts Shown in Thousands

Percent for Art projects totaling \$4.7 million are programmed for 1989-90, according to the Percent for Art Ordinance approved by the City Council. This ordinance established a requirement for one percent of the annual capital budget to be set aside for art acquisition and architectural enhancement of city property. The ordinance was approved with the stipulation that an annual Project Art Plan would be developed by the Phoenix Arts Commission for approval by the City Council. The project Art Plan proposed by the Phoenix Arts Commission is summarized by program as follows:

Aviation	\$1,259,800
Information Systems	58,000
Civic Plaza	325,000
Cultural Facilities	179,500
General Purpose Funds	5,300
Fire Protection	64,400
Human Resources	20,000
Libraries	110,600
Economic Development	373,700
Neighborhood Improvement and Housing	78,600
Parks and Recreation	174,200
Police Protection	120,000
Solid Waste Disposal	265,000
Storm Sewers	470,000
Freeway Mitigation	50,000
Wastewater	365,000
Water	140,000
Streets	680,000
Total Percent for Art Program	\$4,739,100

Cultural Facilities
Capital Improvement Program Summary

Project	1989-90	1990-91	1991-92	1992-93	1993-94	Total
Little Theatre	\$ 350,000	\$ —	\$ 700,000	\$ 3,150,000	\$ —	\$ 4,200,000
Museum of Science and Technology	3,225,000	25,000	27,100,000	25,000	—	30,500,000
Art Museum	2,800,000	40,000	40,000	23,100,000	20,000	26,000,000
Museum of History	350,000	3,145,000	5,000	—	—	3,500,000
Symphony Hall	918,500	—	—	—	—	918,500
Palace West	9,659,100	—	—	—	—	9,659,100
Parking Garage	650,000	5,340,000	10,000	—	—	6,000,000
Total Costs	\$17,952,600	\$ 8,550,000	\$27,980,000	\$26,275,000	\$ 20,000	\$80,777,600
Source of Funds						
Bond Funds:						
1988 Cultural Facilities	\$14,211,300	\$ 8,550,000	\$16,780,000	\$20,275,000	\$ 20,000	\$59,836,300
Non-Appropriated Funds:						
Private Participation	3,741,300	—	11,200,000	6,000,000	—	20,941,300
Total Funds	\$17,952,600	\$ 8,550,000	\$27,980,000	\$26,275,000	\$ 20,000	\$80,777,600

Grover Mouton
"Pueblo Grande Concept
Art Site #2",
drawing, (detail)
© 1988



Our list is not comprehensive. Many communities have other agencies that fulfill specific missions whose plans and facilities are funded through community Capital Improvement Programs, including the Airport Commission, the School District, the Arena and Convention Center Commission, and Libraries.

Step 3: Assessing the Available Resources — "Looking Around"

Next we took time to "read" the community's urban landscape. This involved extensive field work—photographing, drawing, diagramming, and touring the whole community, from the center of town to its outskirts. Our goal was to build a visual vocabulary of places, forms, shapes, patterns, colors, and materials that describe the community's unique qualities. Arizona communities are shaped by the local topography and environmental systems. Powerful geomorphic features, striking vegetation, the carving pattern of streams and washes, and climate combine to give the community a

unique feel. Our team recognized this inherent (though at times uncelebrated) beauty of Phoenix's desert surroundings. Artist Grover Mouton has described the city this way:

There is greatness in Phoenix. Within all that sprawl you come upon parks and places like Pueblo Grande which take you right into the desert, where the color red is predominant and there's almost no green and you get those deep Western vistas. You can drive 15 minutes from a crowded downtown neighborhood and find yourself in a cactus stand with rattlesnakes.

We knew that our Public Art Plan would need to celebrate the connections between the city and this magnificent desert.

Step 4: Creating a Composite Map

Utilizing the images, maps, reports, master plans, site visits, and interviews gathered and undertaken thus far, we set about making what we called a *composite map*. This map marked the various systems, projects, and proposals we discovered during the early phase of project identification.

We located areas slated for infrastructure improvements on the composite map, as well as planned one-of-a-kind construction projects both public and private. In addition, we added the information gathered from interviews and field work. We hoped to create a "master map" that would illustrate the patterns of

infrastructure systems, areas of capital improvement development, and places devoid of systems or capital activity. This map would serve as a resource base for the next step—creating *signature opportunities*.

As we examined the composite map, we came to see the city as a complex urban landscape made up of many layers of complementary systems. To help us see it in less complex images, we pulled the city apart through a series of abstract diagrams and drawings. These drawings isolated what we saw as the basic spatial systems of the city. These systems, we felt, held the greatest potential for the integration of public art within the urban design context. We called this new map one of *primary infrastructure systems*.

Grover Mouton
"Art Site, Canal Study",
drawing, (detail)
© 1988



"My background is as an individual artist, but I'm also an architect and an urban designer. When I arrived in Phoenix, 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 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."

Grover Mouton

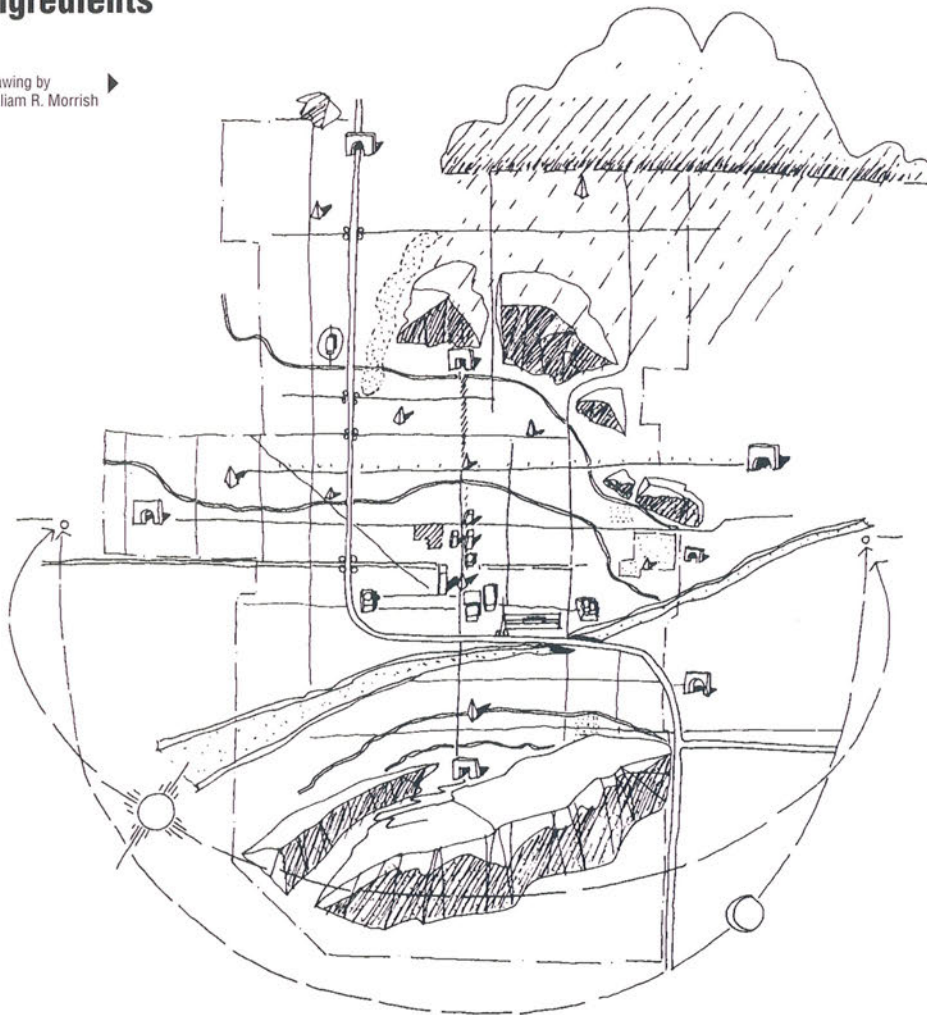
"I did these drawings to show how an artist might take a look at the site, showing the fragments of the earlier life. These tiny little hints, which are very much a part of the historical background of the site, the historical analysis of Phoenix, can lead an artist—properly defined and directed—into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

Grover Mouton

Grover Mouton
"Central Avenue
Study #2",
drawing, © 1988

Urban Ingredients

Drawing by
William R. Morrish



"URBAN INGREDIENTS"
PHOENIX, ARIZONA

In simple terms we felt there were five primary systems that describe the basic features of the city of Phoenix. 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 those terms we used is Kevin Lynch's seminal book *The Image of the City* (Cambridge, Massachusetts: Technology Press, 1960).

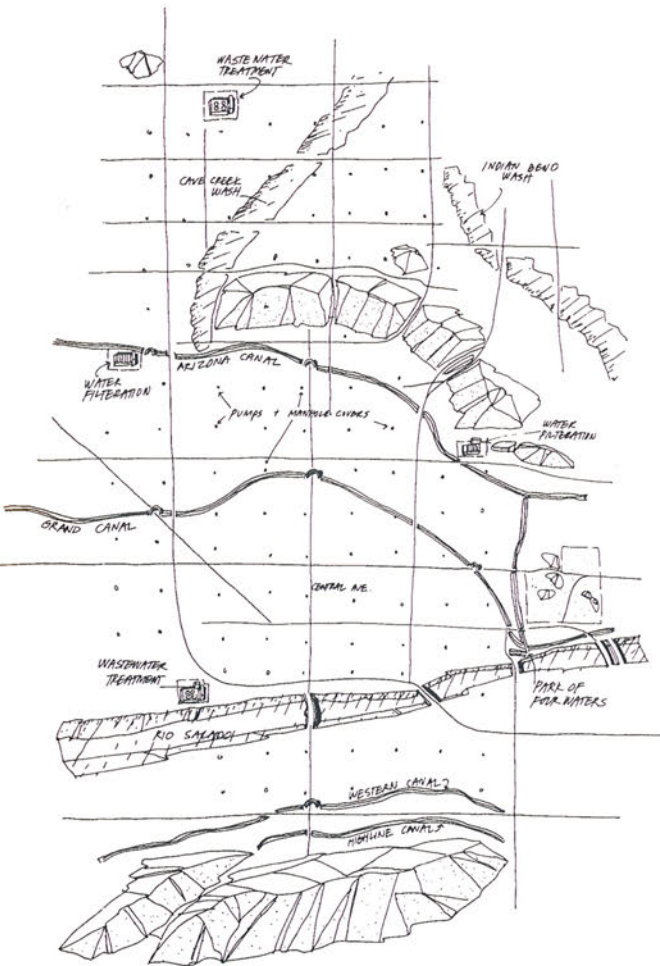
Our goal in delineating spatial systems was threefold: to locate the primary "peopled" areas in the city — places where public art would hold both meaning and position in the context of the viewer's mental map of the city; to reinforce the spatial networks and boundaries of the city; and to describe to the various city departments and agencies how their particular domains might relate to this public art program. We identified and developed drawings for five spatial urban design systems in Phoenix. They are:

1. Water Systems
2. Park and Open Space Systems
3. Vehicular Systems
4. Landmark Systems
5. Pedestrian Systems

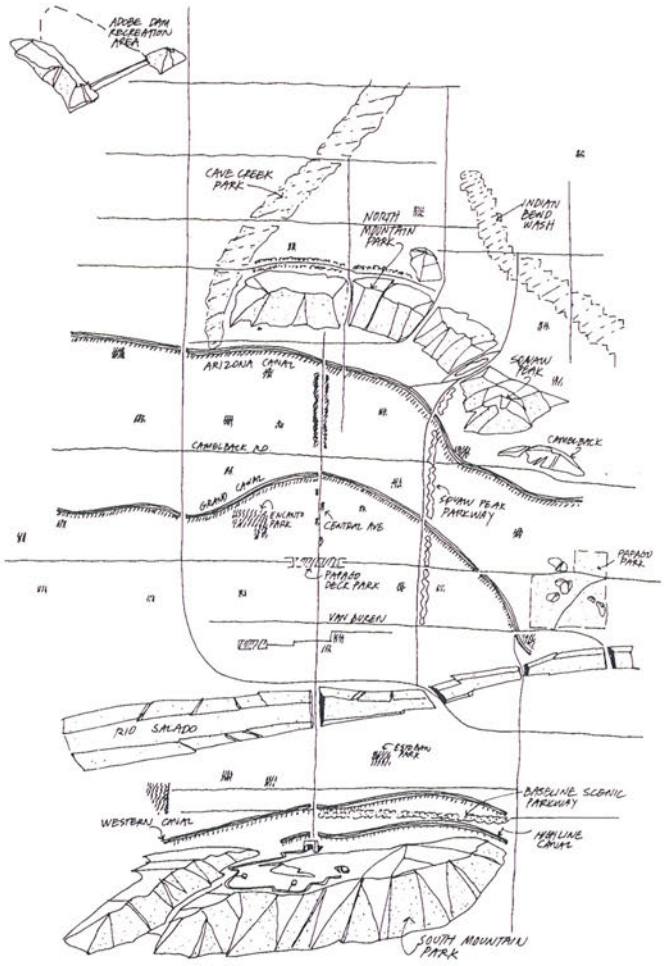
Otto Rigan
 "Cortez Arc",
 Cortez Park
 New Mexico marble
 and glass
 © 1989
 photo: © Craig Smith



The Water Systems

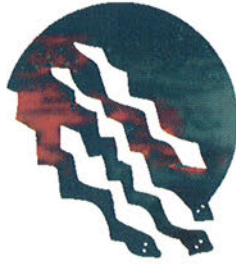


The Park and Open Space Systems



Drawings by
 William R. Morrish

Primary Infrastructure Systems: A city's basic spatial systems. These systems can be uncovered by pulling the city's infrastructure apart through a series of abstract diagrams and drawings.



Details of Central Avenue Medallions

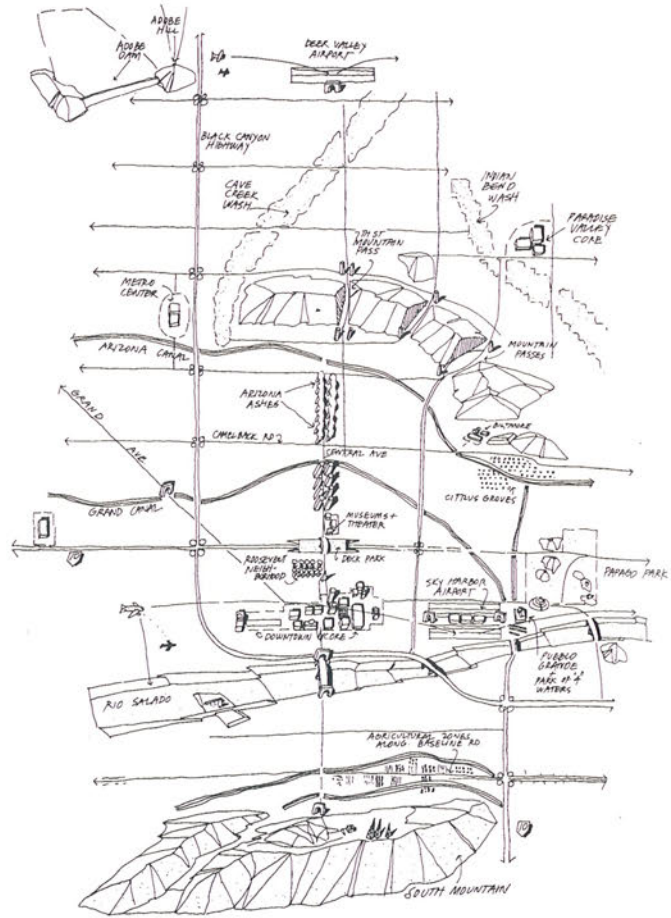
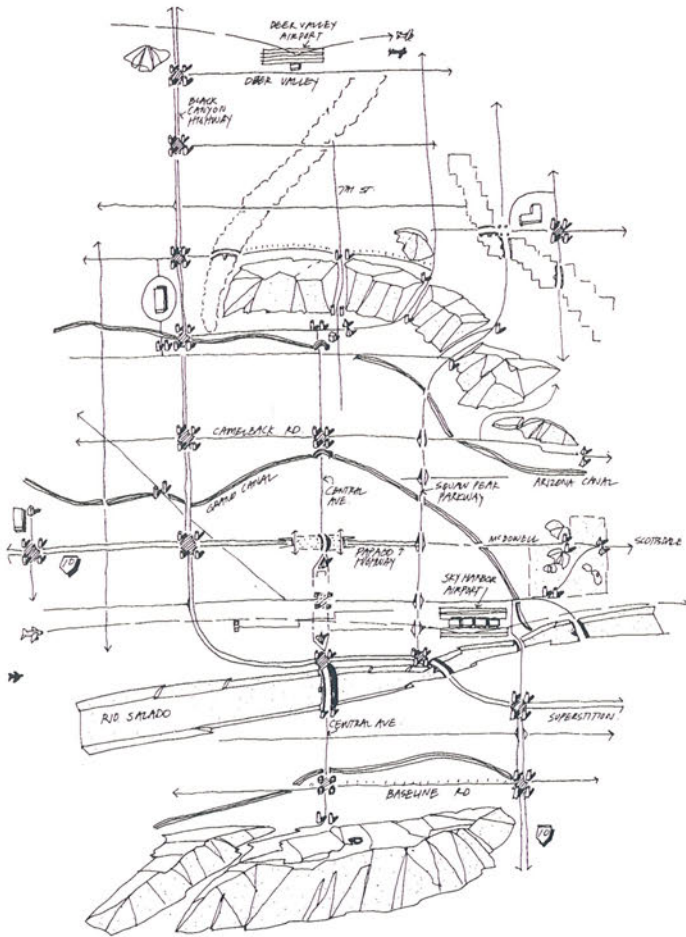
Doug Weigel
"Two-Horned figure",
A frequently depicted
supernatural figure, this
petroglyph image is from
the Largo Canyon area of
New Mexico.

Howard Sice
"Hunter/Protector",
The northern Arizona
hunter's shields inspired
this design.

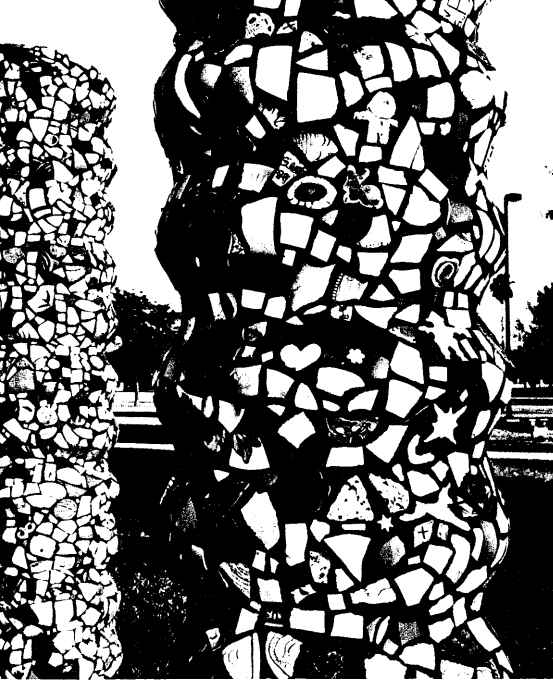
Juan and Patricia Navarrete
"Snakes",
The pointed-head snake was
a commonly used Hohokam
design.

Vehicular Systems

Landmark Systems



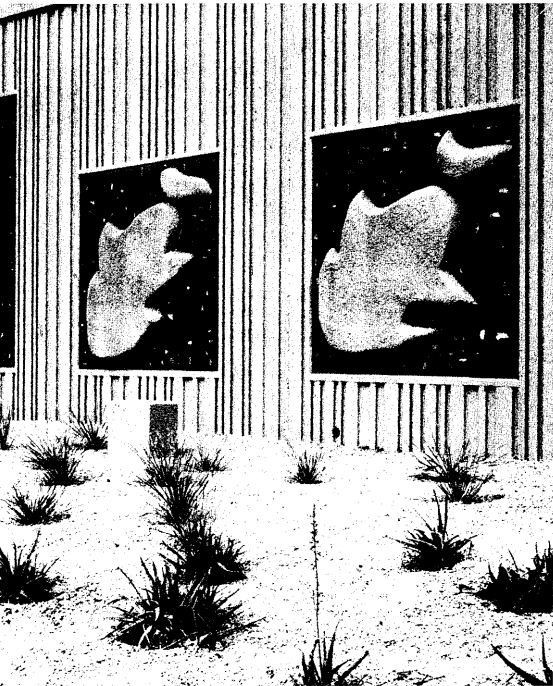
Drawings by
William R. Morrish



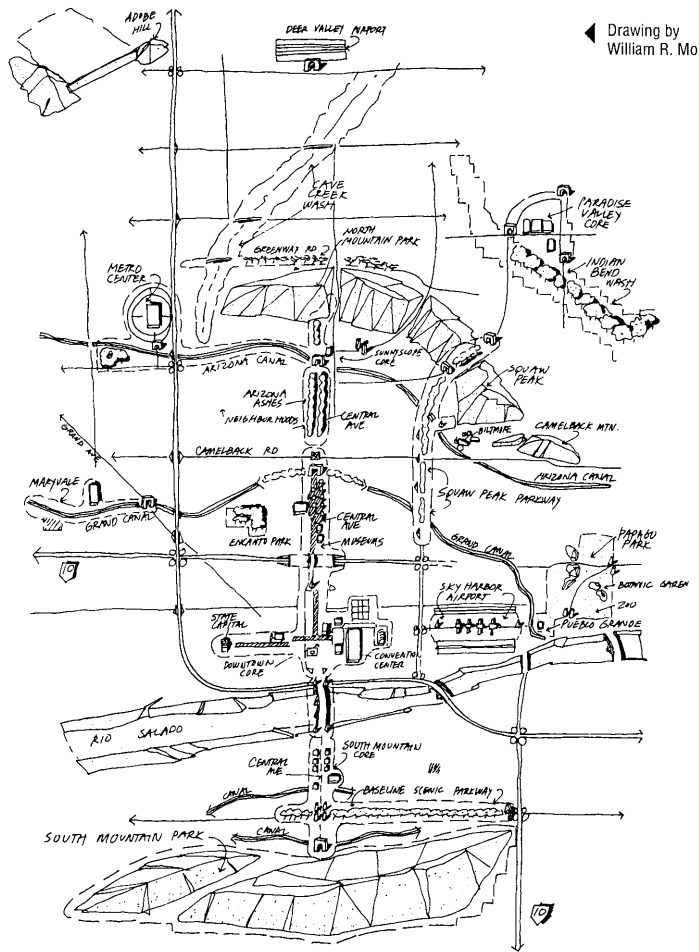
top photo:
 Ron Gasowski
 "Nuestro Pueblo",
 Marivue Park
 ceramic and mixed
 media, (detail)
 © 1989
 photo: © Craig Smith

middle photo:
 Design Team Artist:
 Marilyn Zwak
 "Our Shared Environment",
 Thomas Road Overpass
 adobe and concrete
 (detail), © 1990
 photo: © Craig Smith

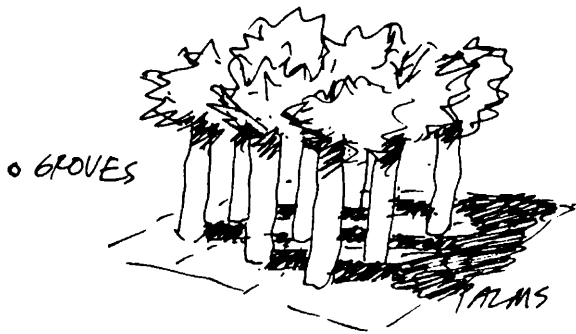
Pedestrian Systems



Garth Edwards
 "Dunlap Avenue Tree
 Guards", Sunnyslope
 painted steel
 © 1990
 photo: © Craig Smith

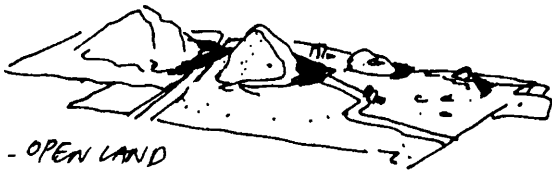


◀ Drawing by
 William R. Morrish

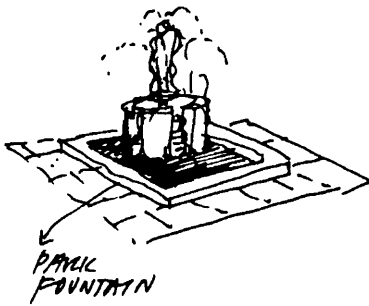


o LARGE PARK

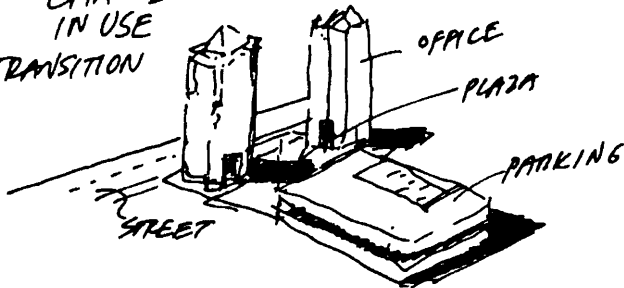
"DESERT" (L) PAPA GO PARK



- OPEN LAND
- COLOR
- DRY DESERT

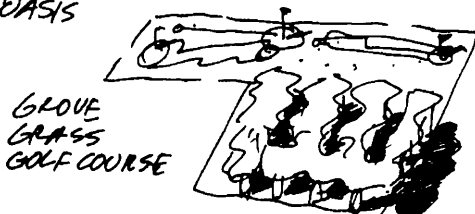


CHANGE
IN USE
TRANSITION



o LARGE PARK

"GREEN" (L) ENCANITO PARK
OASIS



As we worked within the various subsystems of the city, we isolated those systems, unique places, and circumstances that 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 of various scales and types, from the smallest special place in a secluded secret space to grand landscapes.

We conceived of three major project types within which all future Percent for Art projects could 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 urban spaces. The third category is composed of projects related to more extensive outdoor networks and infrastructure.

The Commission found it useful to fit public art project ideas into the Project Types Outline below. The categorization of project types was most useful as the Commission moved forward with implementation. For each of the three major categories and for every project type within these three, a generic description sheet could be prepared. These project sheets facilitated organization and

communication of information on each project underway and were used by the Commission staff, the public art committee, jurors, and artists. The project sheets included a Diagram Sketch (a diagram containing an idealized picture of the recommended project and its location within the working zone) and a Descriptive Paragraph (a description of the development context within which the project was located). In many cases, a description of long-range planning or public works goals and how they could be enhanced by the inclusion and participation of artists and their work was also included. These recommendations often provided a starting point for discussion.

Following is a detailed outline of the three major Public Art Project Types.

◀ Drawings by
William R. Morrish

Nam June Paik
 "Electro-Symbio
 Phonics for Phoenix",
 America West Arena
 video sculpture and
 neon installation,
 © 1992
 photo: © Craig Smith



I. Projects Directly Related to Building Construction, Interior or Exterior

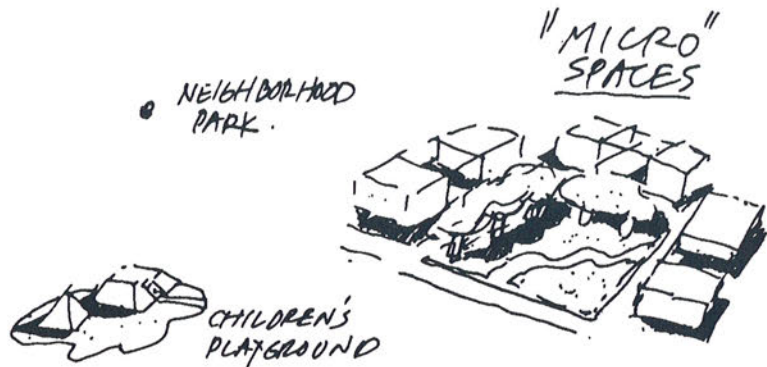
- A. Object placed inside after building is complete
 1. temporary or rotating object(s)
 2. permanent object(s)
- B. Integral to Building
 1. interior of building
 - a. surfaces, such as walls, floors, ceilings
 - b. fixtures or functional elements, such as drinking fountains
 2. Exterior of Building
 - a. surfaces, such as walls and roof
 - b. fixtures, such as floors, arcades, windows

II. Projects Related to Outdoor 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 areas and the building
 2. plazas
 3. arcades, pedestrian passage ways
- B. Destination Outdoor Spaces: Large and small parks (primarily recreational)
 1. micro scale: small-scale parks, plazas
 2. macro scale: large parks, linear parks, regional parks
- C. Open Spaces (other than recreational) primarily for preservation, conservation, education, reclamation, etc.
 1. historic/archaeological/sacred sites
 2. landfill
 3. watershed

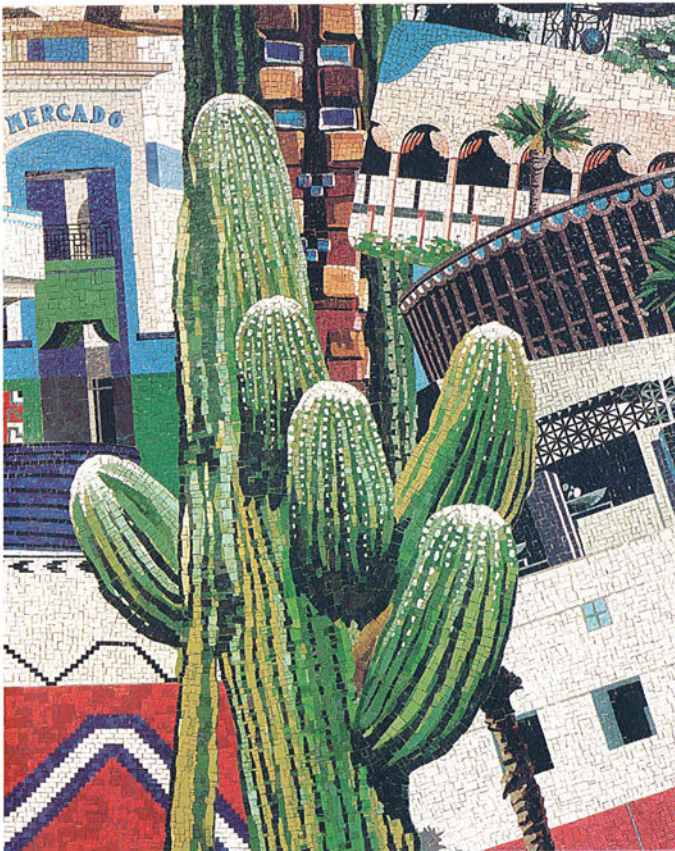
III. Projects Related to Infrastructure, Networks, and Systems

- A. Vehicular Systems/Roads
 1. surface streets/parkways
 - a. roadways, right of way
 - b. intersections
 - surface
 - overpass/underpass
- B. Sidewalks, pedestrian steps along the roadway
- C. Mass Transit
 1. transit lines
 2. transit center
 3. transit stations
- D. 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. waste water treatment
- E. Open Space Links and Systems
 1. bicycle and pedestrian paths, linear parks
 2. utility right-of-ways



Drawings by
 William R. Morrish

Signature Opportunities:
Specific places, spaces, unusual programs, and activities that offer potential public art opportunities. Signature opportunities should satisfy three criteria: 1) they should enhance the community's urban landscape; 2) they should be or become part of a community-wide public art project framework; 3) funds should exist for their implementation.



▲
 Howardena Pindell
 "Memory: Arizona",
 Terminal 4, Sky Harbor
 International Airport
 smalti glass tile wall
 mural, © 1991
 photo: Craig Smith

Step 5: Identifying Signature Opportunities

Once we had uncovered the primary cultural infrastructure systems, we went to work investigating their component parts and systematic characteristics in search of potential public art opportunities we called *signature opportunities*. These were specific places, spaces, vacant parcels, unusual programs, and activities that we hoped would respond to the dual objectives of an urban arts design plan, contributing to the city's coherence while adding meaning and aesthetic quality. Signature opportunities, we decided, should formally satisfy three criteria: they should enhance, enrich, and render more coherent the community's urban landscape; they should be or become part of a community-wide public art project framework and/or public infrastructure system; and funds should exist for the project in current and future capital improvement budgets and long-range master plans.

Following are ten signature opportunity categories our team found useful, along with a specific-to-Phoenix example of the type of project each category might include.

1. System Patterns

The pedestrian trail system, which parallels the city's canal system, provided an excellent opportunity for the design of key bridge crossings or special signage and lighting.

2. Key Intersections

The intersection of the Arizona Canal and Central Avenue in Phoenix offers the opportunity to construct a significant city gateway.

3. Publicly owned vacant lot

The city owns numerous pieces of small, oddly shaped parcels left behind by street realignments. These parcels can provide excellent sites for gateway projects that signify entrances into neighborhoods.

4. Programs that need parcels or projects

There was a strong desire to use the public arts program to "humanize" the city's street arterials and a new highway. One of the first projects completed by the Phoenix Arts Commission was a collaboration between an artist and an engineer for the design of freeway overpass that doubled as a gateway into a neighborhood.

5. "One-of-a-kind" opportunities

The Capital Improvement Program budgeted two large projects: an expansion to Sky Harbor Airport and the construction of a new garbage recycling center. Both of these projects now involve artists.

6. Opportunities for public instruction and education

The department was interested in exploring the possibility of designing a public water and wastewater tour in tandem with the renovation of an adjacent water filtration plant, which would illustrate the wise utilization of water resources to park visitors.

7. Opportunities for visual enhancement of industrial areas and public utilities

Artists are now under contract by the public works department to improve the image and aesthetic quality of a central garbage recycling center.

8. Opportunities to improve the functional efficiency and quality of public infrastructure

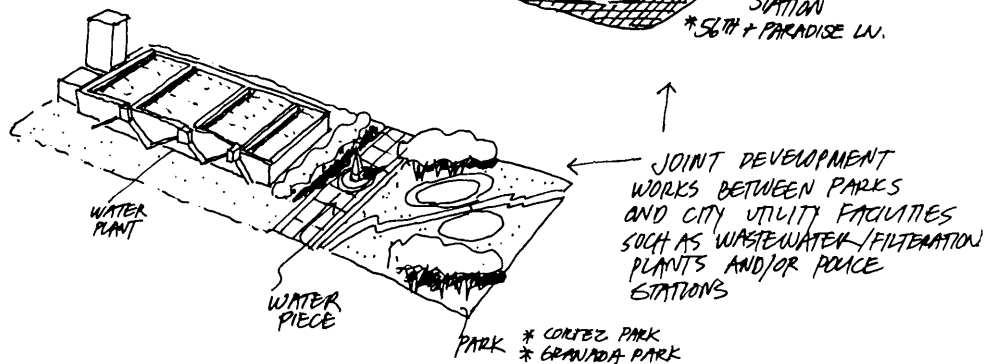
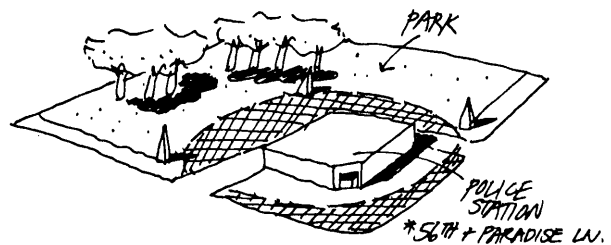
This category covered a wide range of projects, from adding play furniture to a public park, to enhancing bus shelters, to street light standards on Central Avenue.

9. Opportunities for public memorial and commemoration

We became interested in commemorating the agricultural landscape heritage of the valley, which is rapidly disappearing under the pressure of new development. We proposed that a road being planned, Baseline, which was slated for landscape improvement, be bordered by citrus and flowers, which had once blossomed along its right of way.

10. Opportunities to celebrate and reconnect the community to its natural landscape

We became interested in the edges between urban development and the large desert mountain parks. We proposed celebrating this unique resource through its gateway entrances, demarcating in the urban landscape a distinct point of beginning and end between the park and the city.





◀
 Grover Mouton
 'Art Site - Canal #1',
 drawing, (detail)
 © 1988

Step 6: Creating the Urban Design Framework for Public Art — "Working Zones"

Our final task was to refine the list of signature opportunities into a Master Plan framework and work agenda. We approached this stage of the process by aggregating projects into what we called *working zones*. These zones provided a starting point for defining what we consider to be the major work areas of the city.

The working zones made use of our earlier thinking about urban design systems and public art project types. These two categories, in fact, served as the basis for the articulated working zones. The working zones encompass both systems and project types. Each zone is made up of multiple sites for Percent for Art projects.

The boundary for a working zone is loosely defined and differs from a planning district or political boundary. A zone can expand or contract over time, depending on circumstance. Over a period of three to five years, as a number of projects are completed within a working zone, the Arts Commission will likely delete it as a working zone and substitute other areas of Phoenix as new working zones.

Working zones naturally occur at points of concentration and build upon 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 that will realize all the goals of the Public Art Program.

Of the 15 working zones, there are basically two types. The first type designates a specific geographical area of Phoenix. Within this type can 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 geographic area of Phoenix and includes a variety of project types.

The second type of working zone is not 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 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 15 working zones are listed below.

1987-1988 Working Zone 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, Transits
 14. Special Projects Outside Working Zones
 15. Building-Related Projects
- Since this list was completed, a sixteenth zone was added:
16. Schools

Residents of each working zone, as well as representatives from the appropriate city departments, can be organized into Advisory Committees to provide public input and to assist the Arts Commission in its implementation of Public Art projects within each zone.

In our final Master Plan we described each working zone, including the following information:

- Zone description (a simple statement defining the boundaries of the working zone)
- Observations (one paragraph describing the reason for selecting the zone, the elements of the zone, and how the artist and his or her work might enhance or enrich the zone)
- Capital Improvement Program Projects (a short description of how existing, approved CIP project Percent for Art funding could be spent for public art projects)
- Recommended Projects (an outline of future Public Art projects, ideas, and concepts, given long-range public improvement planning goals and objectives as well as a more detailed description of the design concept, starting with the first development step).

Grover Mouton
"Historic Art Site #3",
drawing
© 1988



Upon completing the Phoenix Public Art Master Plan, we reviewed the 15 working zones and 70-odd projects we had recommended for development before 1992. We were amazed at the depth and breadth of the list of possible projects, which included both familiar public art types and innovative, untried collaborations. To date, Phoenix has maintained its commitment to making a more beautiful, amenable city by utilizing public art, undertaking many of the projects suggested in 1987.

Definitions of what is functional and beautiful in a 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 the change shaped from the demands of 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.

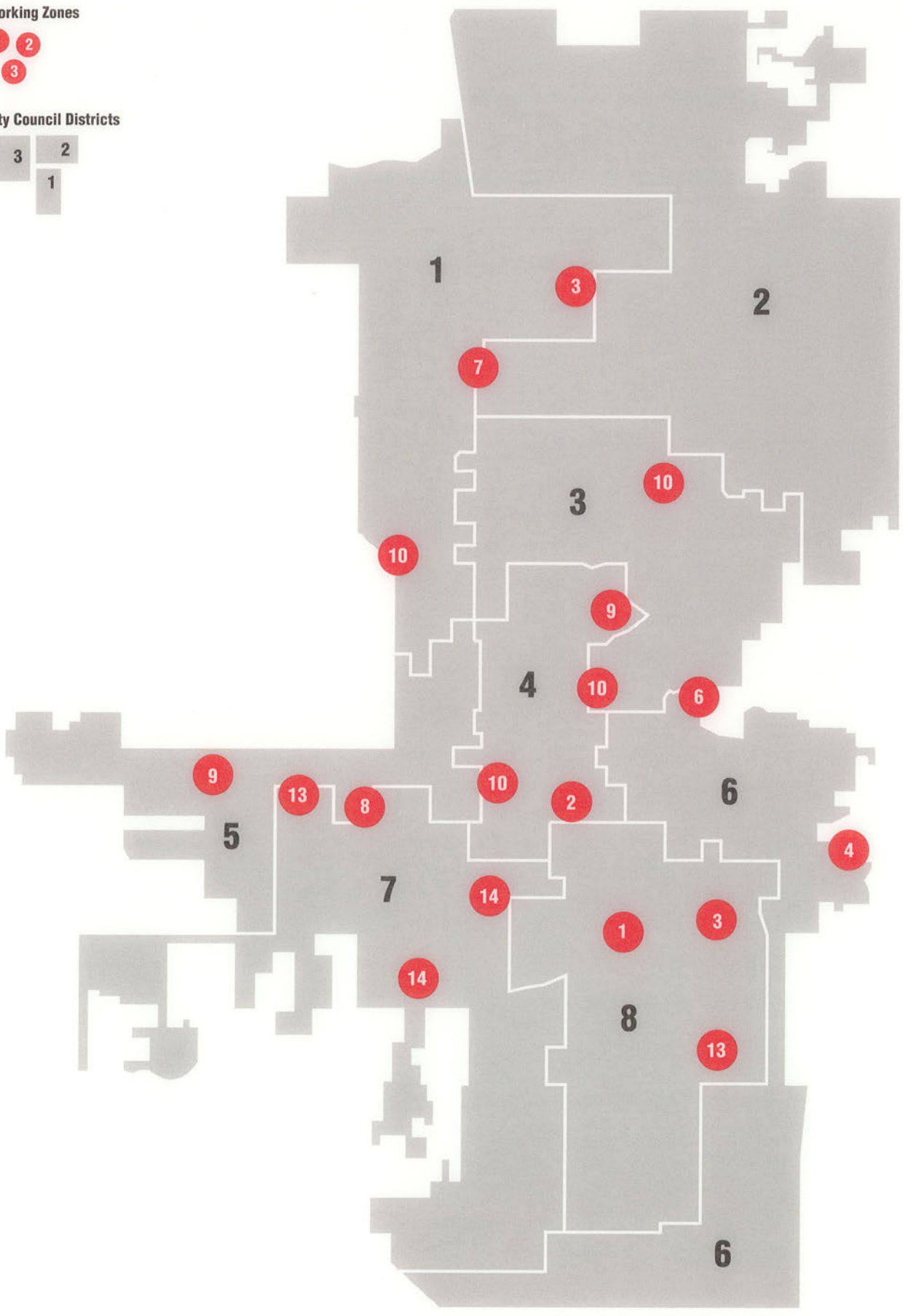
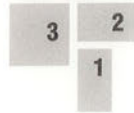
Recently, Phoenix has experienced a slowdown in its once expansive economic growth, providing the city with an opportunity to become culturally rich and aesthetically beautiful. Phoenix's powerful desert and citrus groves, canals, brilliant sky, and broad horizon provide a rich palette for the artist 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 systems speak for both the uniqueness of Western cities and the new accomplishments of building a city in the desert. ▲

Unless otherwise indicated, all drawings in Section 4 were done by William R. Morrish for *Public Art Plan for Phoenix: Ideas and Visions*, Phoenix Arts Commission, January 1988.

Working Zones



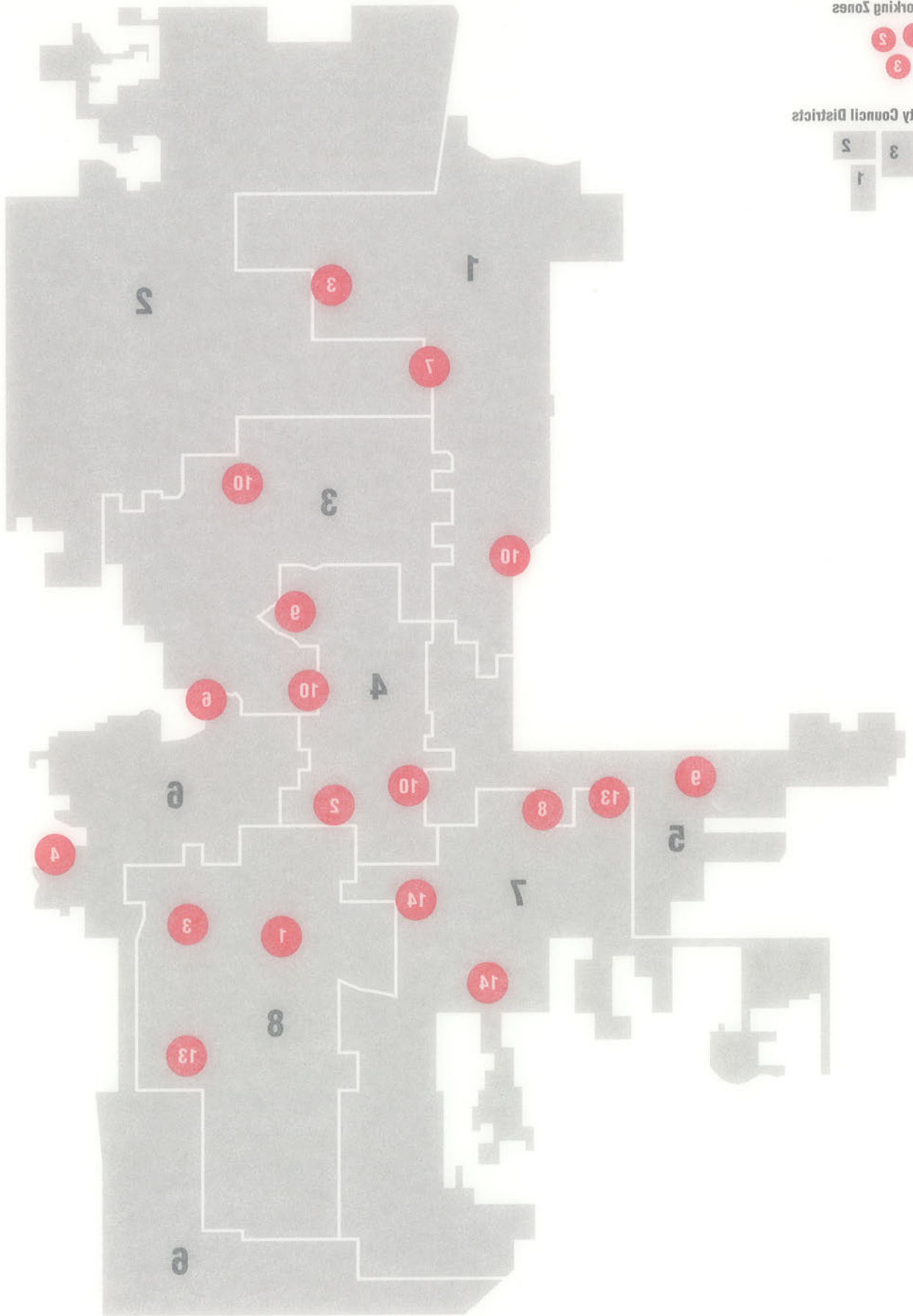
City Council Districts



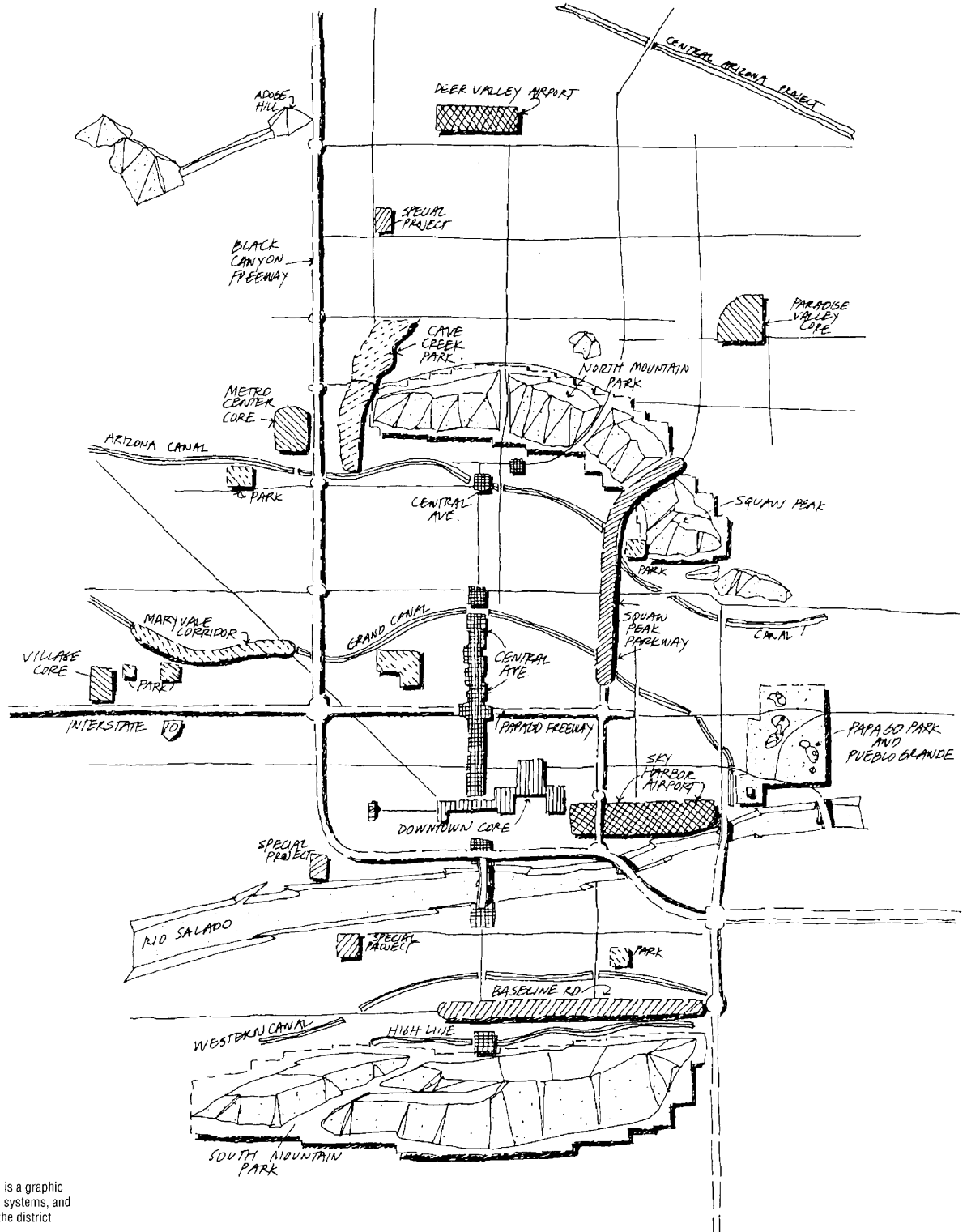
Working Zones



City Council Districts



Working Zones / Systems Composite



Drawing by
William R. Morrish

This background composite drawing is a graphic representation of working zones and systems, and does not exactly match the scale of the district map overlay.

Phoenix Projects

*Gretchen Freeman
Public Art Program Manager,
Phoenix Arts Commission*

Profiles of Completed Projects and Works in Progress

This section describes projects which were selected from the many that have been identified since the first Project Art Plan was prepared in 1987.

They are organized according to the 1987-88 Working Zone Recommendations listed in Section 4 on page 28. Each zone may be made up of multiple Percent for Art project sites, and may impact on more than one system.

Working Zones 5, 11, and 12 are not included since their projects are described in other related working zones.

The public art projects presented are intended to provide the reader with examples that demonstrate the wide variety of possibilities that exist as well as challenges to be met.

When I became the first administrator of Phoenix's public art program in 1987, several important aspects of the program were already in place. Program guidelines had been established; the creation of the "Public Art Plan for Phoenix: Ideas and Visions" was underway; and 68 capital improvement projects had been designated to receive Percent for Art funds.

Since my job was to initiate all of them, I charged ahead, asking questions, making the necessary contacts within the city bureaucracy, scheduling the projects, contacting the community, and establishing the artist selection panels.

Ten months into the job, an administrator from a well-established public art program in another city told me how overloaded she was with projects. When I asked her how many she was handling, she said, "Four." That was when I realized the ambition and magnitude of the Phoenix program.

Our public art staff has grown from one to seven in four years. This team brings a variety of ideas and abilities to the program and represents the disciplines of an architect, writer, artist, urban planner, and professional administrator. Despite our cumulative expertise, very little in our past professional lives prepared us for the complex nature of managing public art projects. We have learned on the job and have acquired a wide range of skills.

In a given day our work involves contract negotiation, construction oversight, community advocacy, public speaking, political strategy, and invariably, putting out bureaucratic fires.

Just as public art administrators are being asked to facilitate a process for which they have no direct training, artists are also being asked to function in a way they may never have contemplated. The mention of "art" usually conjures up an image of discrete objects being created by uncompromising individuals working "quietly" alone. However, the art sponsored by the Phoenix Arts Commission and other arts agencies across the country involves artists in the "noisy" public process of building communities and cities. Established definitions of art and traditional roles played by artists are being challenged and expanded upon by the very process of involving artists in creating works for infrastructure projects.

The evidence can be seen in the work. Artists producing work for Phoenix projects are responding to the contemporary issues, problems and potential of the southwestern city and its surroundings. Water/wastewater, open space planning and design, transportation, natural resources, solid waste treatment,

solar energy, and social concerns challenging the city are the new southwestern themes, not the romantic and stereotypical images of cowboys, horses, and howling coyotes.

Many artists have a difficult time making the transition from object-maker to city-builder. Yet it is just as hard for engineers, maintenance specialists, landscape architects, capital improvement program coordinators, and members of city staff, with whom the artists and public art administrators work on a daily basis, to set aside their preconceptions about art and artists, and remove the barriers and roadblocks limiting the role of artists in designing public works.

We have learned as administrators that managing public art projects requires stamina, diplomacy, an unshakable sense of humor, and, above all, the ability to convince others to take risks and try something "new." Taking risks and experimenting with something new is not what bureaucracies do easily or best. The many rules and procedures directing the conduct of municipal business often prevent the kind of innovation that public art programs should strive to achieve.

Fortunately, the "risk-taking" administrator is not working alone. Despite the few who block innovative approaches to solving the problems of urban and community design, there are many in government who are genuinely curious and willing to try the new.

"If public art is to be respected, it is important to provide as much advance notice as possible and to educate the public about the art's origins and significance. The success of a public art program depends upon this step."

"Arts on the Line", A Public Art Handbook, Massachusetts Transit Authority, October 1987

"Public art is to fine art what rhetoric is to poetry. It can be very good, even inspiring, but its meaning is communal, not private. Whether it is good or bad, it is fundamentally different from what van Gogh or Rembrandt painted."

Richard Nilsen, "Public Art: A Community Collage", The Arizona Republic, Sunday, January 26, 1992

Design Team Artist:
Marilyn Zwak
"Our Shared Environment",
Thomas Road Overpass
adobe and concrete
(dedication ceremony)
© 1990
photo: © Bob Fink/
City of Phoenix



▲
Jim Campbell
"Ruins of Light",
America West Arena
video sculpture
© 1992
photo: © Craig Smith

"Art needs to address the questions of here and now." 'Here', for us, is the American West, and 'now' is the time of pickup trucks and groundwater irrigation. I look for those artists who are honest to their task, who respond not to some imagined 'cutting edge' or to some fantasized never-neverland of six-gun showdowns, but to the light, the land, the people and culture of the West.

The best works abandon trends and fantasy to bring us a powerful view of reality."

Richard Nilsen, "Visions of the Real West" The Arizona Republic, January 5, 1992

Through education and involvement, that curiosity and willingness can be transformed into enthusiasm and, eventually, into successful projects.

Arts administrators tend to concentrate first on the need and desire of the general public to understand how it can become involved in and benefit from a public art program. Our colleagues in city government deserve the same consideration. Their cooperation, enthusiasm, and expertise often determine the difference between the success or failure of public art projects. Moreover, the continuing and long-term viability of our entire public art program depends upon the enlightened understanding, interest, and support of the elected officials, managers, and staff who run the city.

The Master Plan has been vital in assisting the Arts Commission's efforts to convey the promise of public art to both the public and the bureaucracy. Its recommendation that artists become involved in defining the appearance and character of new city infrastructure makes sense in Phoenix's growing urban environment. Unlike older American cities, which are built-out

and geographically restricted, Phoenix is expanding its borders — building roads, trails, landmarks, water and sewer lines, bridges, parks, and other infrastructure improvements for the first time.

Our urban identity is being created by the way these systems interact as they overlap, connect and parallel one another throughout the city. The present and future challenge is to maintain the quality of a wide variety of projects occurring in so many different areas at once.

Successful implementation of the Public Art Master Plan for Phoenix, which was never intended to be a practical guide to building public art, depends upon our ability to understand and respond to the ever-changing community needs and the realities of municipal politics. Flexibility is the key.

The following case studies and project profiles reveal the range of projects which the Phoenix Arts Commission has undertaken since the Public Art Program's inception. Represented are completed projects and some that are still in progress.

Among the many works in progress are environmental projects aimed at changing public attitudes about critical issues in the West — water, wastewater, water conservation and re-use, water transportation systems (the canals), and solid waste disposal. Seen together, they illustrate a new theme and image of art in the urban Southwest. ▲

Downtown Pedestrian Core Path

Working Zone

1

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.



Michael Maglich
"#2-Arizona Double-Headed Fossil"
cast iron,
© 1992
photo: © Michael Maglich

Water Valve and Water Meter Box Hatch Cover Design

Project Data

Location Areas in Phoenix with a high degree of pedestrian traffic

Artist Arizona artist Michael Maglich was commissioned to develop designs for round, 10" water valve hatch covers and for several rectangular water meter box hatch covers.

Selection Process Artist selection panel chose from the Phoenix Arts Commission's slide bank.

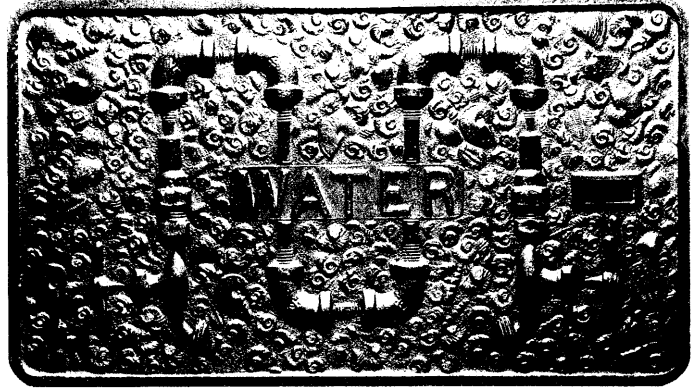
Funding Source Percent for Art Funds from the Water and Wastewater Department Capital Improvement Projects

Budget Design and moldmaking: \$28,000 (Water/Wastewater will pay for actual casting)

Status In progress

Materials Cast iron

Council District Citywide



Michael Maglich
"#5-Arizona Bighorn Water Faucet Fossil"
cast iron,
© 1992
photo: © Michael Maglich

Project Description

The Hatch Cover Project is one of a series of projects that will be funded by the Water and Wastewater Department. A plan is being developed to identify projects and sites throughout the city that can illustrate to the public the importance of water in an urban desert environment, and reveal the water and wastewater system.

Since the hatch cover project is primarily one of design and does not require fabrication services from the artist, the Arts Commission saw this as an opportunity to involve artists working in a variety of media. Agreeing with this assessment, the selection panel chose ten artists to do proposals: a quilt maker, a photographer, sculptors, and architectural designers. From the ten proposals,

the panel selected Michael Maglich to complete designs. The artist will work closely with the selected foundry during the mold making process to ensure that the cast hatch covers reflect the artist's designs.

These artist designed hatch covers will be placed in areas throughout the city where there is a high level of pedestrian activity. The Water and Wastewater Department will remove the existing covers in these areas and replace them with the artist designed covers. The existing covers can then be reused in other areas of the city.

Central Avenue

Working Zone

2

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, the Phoenix Art Museum, the Phoenix Little Theater, the Phoenix Central 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 the positive elements that presently exist.

The Central Avenue Beautification Project

Petroglyph Medallions

Project Data

Project Title Petroglyph Medallions: Ancient Images in an Urban Oasis

Location Three hundred pedestrian light poles along a three-mile segment of Central Avenue between Culver Street and Camelback Road.

Artists Howard Sice, Tucson; Juan and Patricia Navarrete, Taos, New Mexico; Douglas Weigel, Scottsdale.

Selection Process Panel

Funding Source Percent for Art funds from Street Transportation Department Capital Improvement Projects

Budget Artwork: \$129,000

Status Installed November 1990

Size 39 inches in diameter

Materials Copper from Arizona

Council Districts 5, 7, and 8



▲
Howard Sice
"Singers for Rain"
Representing a line of human figures and rain clouds, these images were inspired by rock drawings that depict ceremonies or gatherings. These petroglyph elements have been found in the South Mountains near Phoenix and in New Mexico.
© 1990
photo: © Craig Smith



Project Description

The artists developed 18 different designs based on authentic petroglyph images indigenous to Arizona, primarily from the Hohokam and Anasazi tribes. No street block has the same design represented twice. The medallions contribute to the unique character and identity of Central Avenue as well as reflect the rich historical and contemporary cultural heritage of Phoenix.

▲
Juan and Patricia Navarrete from left to right:
"Lizards",
This often-used Hohokam animal form is reflective of the Gila petroglyph style, and is found in Phoenix at the Pueblo Grande Museum site.
"Frog and Spiral",
Discovered in the Phoenix area, this frog design is found on shell jewelry originating in the Gulf of California. The spiral design is an abstract element prevalent in Hohokam art.
"Dancers",
This Hohokam petroglyph which depicts a line of dancers, is found on granite picture rocks in the Tucson mountains.

Airports: Sky Harbor and Deer Valley

Working
Zone

3

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, in a short period of time, of all entering and leaving Phoenix.

Sky Harbor International Airport

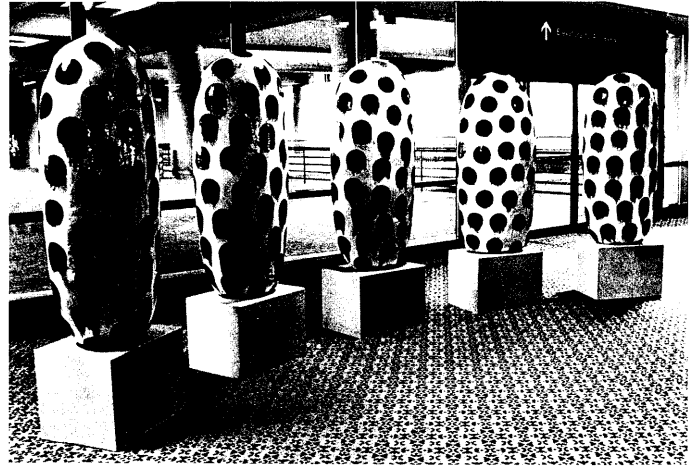
Project Data

Project Name Barry M. Goldwater Terminal 4 and Sky Harbor International Airport Remote Shuttle Parking Lot

Location North of the Salt River between 24th and 44th Streets

Budget
Completed Projects \$1,028,784.00

Projects Fourteen completed and one pending



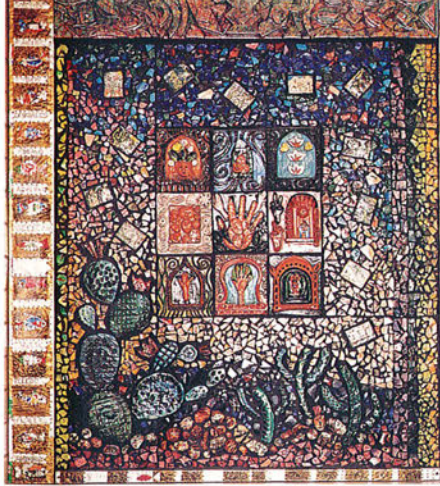
▲
Jun Kaneko
"Dangos",
glazed ceramic sculptures
(detail), © 1991
photo: © Craig Smith



"Three airports employ art, and even humor, to spruce up parking lots. In Phoenix, the remote shuttle parking lot is studded with five Bob Haozous steel sculptures that use imagery from ancient Hohokam pottery in playful pieces that resemble large, stationary weather vanes."

▲
Bob Haozous
"Homage to the Hohokam",
remote shuttle parking lot
corten steel, (detail)
© 1991
photo: © Craig Smith

Suzanne Carmichael, "Stuck at the Airport? Then Look at the Art", *New York Times*, December 15, 1991.



◀ Eddie Dominguez
"Collaboration"
mixed-media,
© 1990
created in collaboration
with students from
Herman Elementary
School,
photo: © Craig Smith

"With few exceptions, the most impressive collections are at airports in the Southwest and West. At Sky Harbor International Airport in Phoenix, paintings depicting Arizona's landscapes are punctuated by a variety of

sculptures. One favorite, by the Japanese artist Jun Kaneko, is "Dangos," Ten richly colored, rounded ceramic monoliths arranged in two semicircles near Terminal 4's ticketing area. In Terminal 3, escalator riders drift past Jose Bermudez's "Galaxy," a massive copper mural resembling an abstract aerial photograph."

Suzanne Carmichael, "Stuck at the Airport? Then Look at the Art," New York Times, December 15, 1991.

Project Description

Since Terminal 4 was already designed when the Phoenix Arts Commission became involved, the artwork projects had to be related to building finishes, or placed inside after the building was complete.

The permanent collection in Barry M. Goldwater Terminal 4 was developed by the Phoenix Arts Commission in cooperation with the City of Phoenix Aviation Department. The eight commissioned artworks on view when the terminal opened in November 1990 included two temporary installations of photographs documenting the construction of the terminal. When the collection is completed in 1993, there will be 13 artworks in all. Each one celebrates the artist's vision of contemporary Phoenix and the surrounding desert, and responds to its specific setting in the terminal.

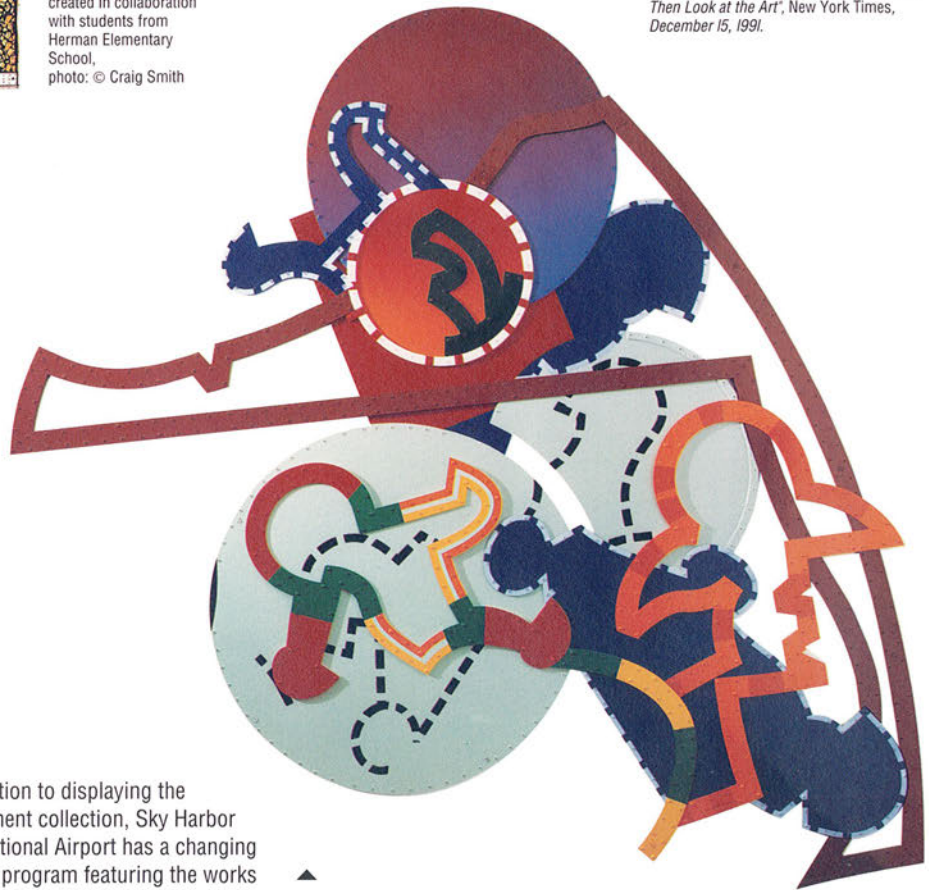
Artists who have completed projects for Terminal 4:

Kevin Berry
Michael Chiago
Lewis deSoto
Eddie Dominguez
Ron Gasowski
Richard Gubernick
Martha Heavenston
Jun Kaneko
Mark Klett
Celia Munoz
Howardena Pindell
Craig Smith
Marilyn Szabo

Artists who have projects pending:

Luis Jimenez

In addition to displaying the permanent collection, Sky Harbor International Airport has a changing exhibit program featuring the works of Arizona artists, performance groups, and cultural facilities. New exhibits are installed at least quarterly. Subjects for exhibits have included: Terminal 4 Public Art Proposals; Arizona Designer Craftsmen; Arizona Tribal Basketry; Architectural Details: Contemporary Blacksmithing; The Making of Terminal 4; Flight Patterns: An International Kite Exhibit; and Step into Aviation History.



▲ Richard Gubernick
"Shards"
painted aluminum,
(one of six)
© 1990
photo: © Craig Smith

Sky Harbor Art Program
logo design, 1990
Ann Hermanson Design



Papago Park Pueblo Grande

Working
Zone

4

Description

Includes all of Papago Park and Pueblo Grande Park.

Observations

Papago Park and its natural topography creates a unique landmark in the city. Integrating public art into this landscape would heighten the sense of arrival and experience of this place through the placement of markers defining edges and points of reference in the open land, and it would help to create an entrance into Phoenix from Scottsdale and Tempe.

Pueblo Grande is one of the first urban settlements in the valley and is the historic urban center of the city. The site needs to be revived in the public consciousness. Planning for this area is in progress.

Papago Park City Boundary Project

Project Data

Location Intersection of McDowell Road and Galvin Parkway (64th St.)

Design Team Jody Pinto, Artist, New York City and Steve Martino, Landscape Architect, Phoenix

Selection Process Five- person jury selection; Call for Entries

Funding Source Percent for Art Funds, City of Phoenix Street Transportation, and Parks, Recreation, and Library Departments, and the City of Scottsdale through the Scottsdale Cultural Council.

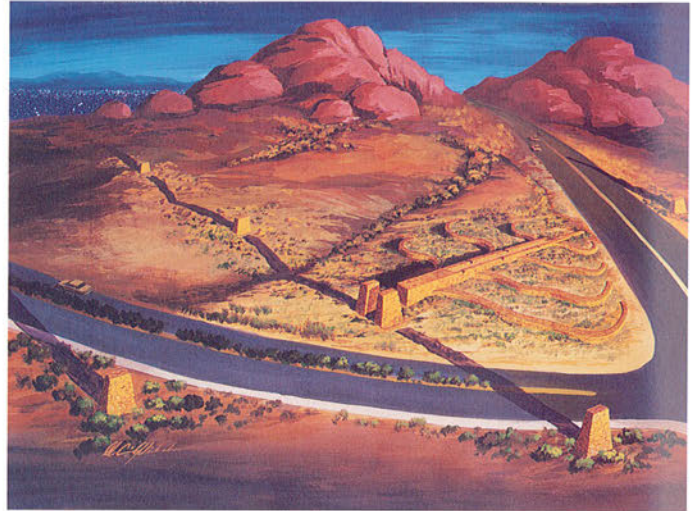
Budget \$240,000 Total including \$25,000 from Scottsdale

Status Completed March 1992. Dedicated June 21, 1992

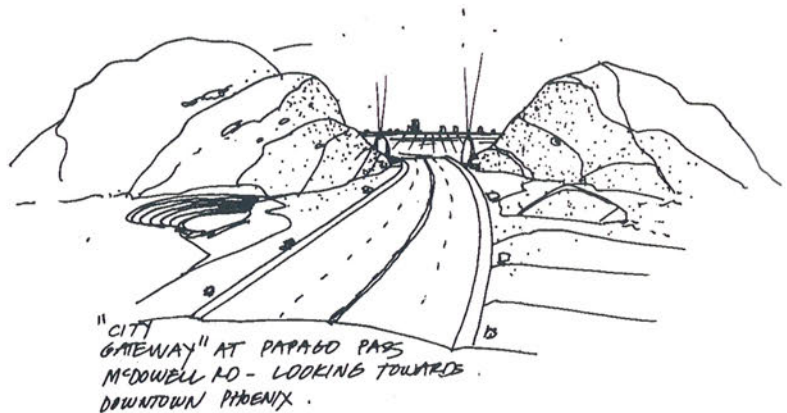
Size Aqueduct wall: 240 ft. long. Seven field stone markers: each 16 ft. high, working site: 1.5 acres

Materials Stacked field stone, mortar, and desert plants

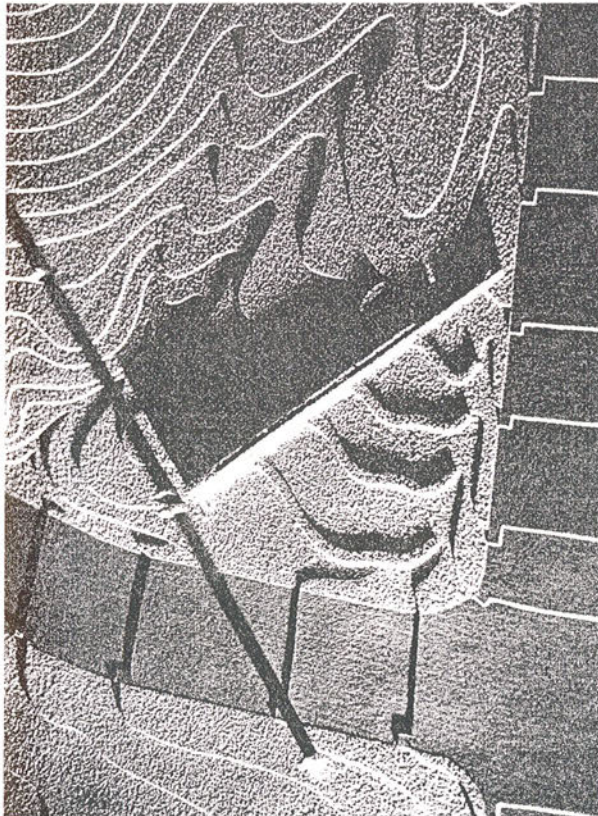
Council District 6



▲
Artist Jody Pinto
with Landscape Architect
Steve Martino
"Papago Park/City Boundary
Project",
stacked field stone, mortar,
native plants
© 1992
color rendering:
© Craig Wickersham



▲
Drawing by
William R. Morrish



▲ Steve Martino and Jody Pinto
Papago Park/City Boundary
Project Proposal Model

Project Description

The Papago Park / City Boundary Project is a collaborative effort between the cities of Scottsdale and Phoenix to commission a work of art which serves both as a boundary marker for the two cities as well as an entrance into Papago Park.

Jody Pinto and Steve Martino's approach to the project centers around Papago Park as a major historic and ecological boundary marker within the valley. Symbolically, their design strives to create a new kind of intersection not based on traffic. The work consists of seven 16-foot-high field stone markers sited around a long field stone wall with seven "branches" radiating from its center referencing a tree form. The markers serve as an axis for directing viewers to municipal, historical, and natural sites in the valley — they also align with the Summer Solstice on June 21st, the longest farming day of the year.

The wall, which is approximately 240 feet long, functions as an aqueduct with planting terraces to

reflect the importance of water and farming to the valley. The project site is landscaped with desert plants compatible with the Desert Botanical Garden's revegetation efforts in the area. The Desert Botanical Garden, which features the largest display of cacti and other desert plants in the world, is located in Papago Park. It is at this point that Phoenix, Scottsdale, and Tempe meet in a clear, open desert sanctuary. Jody Pinto says, "We've redefined the idea of boundary. Rather than division, this is alignment with each other with a gentle, encompassing entryway." Martino says, "It will look like it has always been there. It is based on the site. Ground in the sight."

“We've redefined the idea of boundary. Rather than division, this is alignment with each other with a gentle, encompassing entryway. It will look like it has always been there. It is based on the site. Ground in the sight.”

Squaw Peak Parkway

Working Zone

6

Zone Description

Work area parallels alignment of Squaw Peak Parkway from McDowell Road on the south, through the Dreamy Draw (the Squaw Peak extension), exiting on the north at Shea Boulevard.

Observations

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

Paradise Valley Gateway

Dreamy Draw Pedestrian Bridge

Project Data

Location Squaw Peak Parkway at 29th Street

Design Team Vicki Scuri, Artist, Seattle, Washington and T. Y. Lin International, Design Engineers

Selection Process Panel

Funding Source Joint effort and funding by the City of Phoenix Street Transportation Department and the Arizona Department of Transportation

Budget*	City (streets)	City (%for art)	State (ADOT)	Total
---------	----------------	-----------------	--------------	-------

Design	109,009	25,000	80,021	214,030
Const.**	-0-	296,203	579,000	875,203
Total	109,009	321,203*	659,021	1,089,233

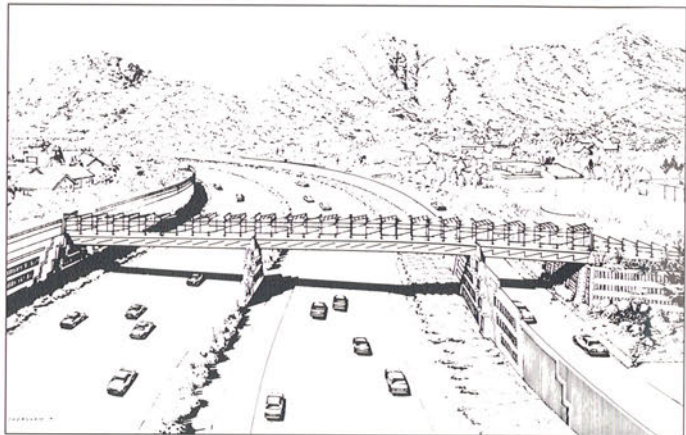
projected**

Status Construction began Fall 1992

Materials and Size Painted steel and concrete 311 feet long

Council District 3

Design Team Artist: Vicki Scuri
 Dreamy Draw Pedestrian Bridge, painted steel and concrete, color rendering:
 © Craig Wickersham



Project Description

The Dreamy Draw Bridge project was initiated by a community task force appointed to review the designs of the Squaw Peak Parkway as it impacted their village core. Impressed by the work of artist Marilyn Zwak on the design team for the Thomas Road Overpass, the committee requested that an artist be invited to design a new pedestrian bridge over the parkway. The new bridge would serve as a gateway into the Paradise Valley Community, as well as a connector between neighborhoods divided by the new freeway.

The artist moved to Phoenix for six months to collaborate with the engineering firm. The result of their work is a unique infrastructure project that, through color and form, references its mountain desert surroundings and responds to the needs and safety concerns of area residents.

This project required the collaboration and coordination of numerous public and private entities. From its inception, this project has been structurally complicated and difficult to administer due to the numerous agencies and funding mechanisms involved. Vicki Scuri was originally hired to work on this state-funded project by the Phoenix Arts Commission at the request of the Street Transportation Department. The Phoenix Arts Commission served as technical advisor to the project and administered the contract for the Street Transportation Department. As the project grew in scope, the City of Phoenix added Percent for Art funds for the construction of the bridge to supplement the Arizona Department of Transportation's (ADOT) budget. When the project went to bid during the summer of 1992, Scuri was contracted to provide aesthetic supervision over portions of the bridge construction. The Arts Commission and Street Transportation Department are working with ADOT in coordinating Scuri's construction contract and that of the general contractor.



◀
 Design Team Artists:
 Mags Harries and
 Lajos Heder
 "Wall Cycle to Ocotillo",
 (installation)
 Moroccan vessel-site 27
 polychromed concrete
 and steel, © 1992
 photo: © Robert Buitron

Project Description

The goals of the project were to develop strategies to improve the compatibility of the freeway and adjoining neighborhoods, and to create a sense of place and visual identity for the communities impacted by the freeway.

The artist team approach was to test the inventory potential landscaping and public art sites adjacent to the freeway. Harries/Heder conducted two public workshops to solicit neighborhood concerns and expectations for the project before developing initial concepts and themes for public art. The Planning Center reviewed existing landscape plans, view corridors, and community requests before identifying 115 potential sites for landscape enhancement.

Over 35 individual artworks are sited at 19 different areas on and around the freeway noise walls, bike trails, and canals.

Harries/Heder's concepts for art evolved out of a concern for the psychological and visual impact of the noise walls on the adjacent neighborhoods. The overall theme of "vessels" was selected as a way to address these issues and to explore a wide range of conceptual and formal artistic concerns.

Inspiration for the vessel theme developed out of Mags Harries' interest in using a familiar form, in various shapes and sizes, to create a continuous interest along the freeway noise wall and bike trails.

The vessels, ranging from two to fifteen feet, are made from cast concrete and steel and finished in paint, tile, metallic leaf, and other graffiti-resistant polychrome materials. Many incorporate landscaping, water features, seating, solar lighting, and pumping systems.

Despite encouraging citizen involvement during the design phase, the project generated public outcry and extensive media coverage.

Questions raised include:

- Why was money spent on art when the economy was down?
- Is public art an appropriate or effective way to mitigate the impact of a ten-lane freeway through neighborhoods?
- Should art work projects be limited to in-state artists?
- Should the community and city officials have a larger role in selecting artwork?

Squaw Peak Parkway Landscape Enhancement and Public Art Project

Project Data

Project Title "Wall Cycle to Ocotillo"

Location The Community site of the parkway from Interstate 10 to Glendale Avenue

Design Team Mags Harries and Lajos Heder, Harries/Heder Collaborative, Cambridge, Mass. and the Planning Center of Phoenix, selected by a panel composed of city staff, a local landscape architect, and a local artist

Fabricators Harries/Heder Collaborative, Larson Company, DeAngelis Iron Works Inc., and Environmental Solutions, Inc.

Funding Source Percent for Art funds and Freeway Mitigation Bond monies administered through the Planning Department, with assistance from the Phoenix Arts Commission and Street Transportation Department.

Budget

Masterplan:
 \$15,000 for landscaping and public art
 \$57,000 funded by Freeway Mitigation Bond Funds
 \$58,000 funded by Percent for Art funds

Artwork:

\$474,000 for fabrication, construction, and installation, funded by Freeway Mitigation Bond Funds spent as follows:
 \$ 182,240 non-local expenditures - 38%
 \$261,289 expenditures in Arizona - 55%
 \$30,471 contingency funds - 7%
 \$474,000 Total

Landscape:

\$419,000
 funded by Freeway Mitigation Bond Funds

Status

Installation mid-December 1991 to mid-February 1992

Council Districts 3, 6, and 8



▲
 Design Team Artists:
 Mags Harries and Lajos Heder
 "Wall Cycle to Ocotillo"
 site 59/60, polychromed
 concrete, © 1992
 photo: © Robert Rink/
 City of Phoenix

The Thomas Road Overpass at the Squaw Peak Parkway

“Our Shared Environment”
Design Team Artist: Marilyn Zwak

Written by: Edward Lebow
and Betsy Jarrett Stodola

Project Description

The Squaw Peak Parkway is a six-lane freeway that runs north and south through the city of Phoenix. Planned and partially completed in the 1980s, it was identified by Morrish and Brown in their Public Art Master Plan as a prime opportunity to involve artists in designing the city's infrastructure. The mile-long Thomas Road Overpass was the Arts Commission's first design team project. Since carrying its first automobiles in August 1990, it has received numerous awards in the fields of engineering, public art, and urban design.

The artistic concept for the three-span bridge originated in two ways. First there was a concern for how art could help mitigate the impact of the highway and its adjacent neighborhoods. Second, the artist's thought process led her to the realization that the artwork could serve as a memorial to the inhabitants of the ancient Hohokam village that was discovered at the site when excavation for the project began.

The resulting bridge features six reptile-shaped support columns, each 24 feet tall, and 18 relief panels of human, abstract, and animal images. The panels are 13 feet high and extend up to 150 feet along the retaining walls of the bridge. The artist surfaced the relief forms with adobe, a traditional southwestern building material made from dirt, clay, water, and hay.

Funded by the Street Transportation Department and the Phoenix Arts Commission's Percent for Art Program, the bridge cost \$12.8 million. Percent for Art funds, which amounted to 1.75 percent of the budget, were used to pay for the artist's design team services (\$25,000) and the construction of the adobe features (\$200,000). An additional \$100,000 in art-related costs were covered by the project's general construction budget. The completed overpass was nearly \$1 million under budget.

Post Project Discussion

The following discussion with members of the design team and the City's project managers profiles the planning, design and construction of the overpass. In addition to providing specific details about this project, it also provides insight into how the Percent for Art process works in Phoenix. This was the first time that the participants had been together in one room to discuss the project after its completion. The discussion participants included:

Jerry Cannon
Project Design Engineer, Cannon & Associates, Phoenix

Nina Dunbar
Public Art Program Consultant, Phoenix Arts Commission

Angela Dye
Project Landscape Architect, Acacia Group, Phoenix

Gretchen Freeman
Public Art Program Manager, Phoenix Arts Commission

Ken Gustafson
Construction Manager, Tanner Construction, Phoenix

MariAnn Holder
Squaw Peak Parkway Project Engineer, Street Transportation Department, City of Phoenix

Edward Lebow
Public Art Program Consultant, Phoenix Arts Commission

James Matteson
Director, Street Transportation Department, City of Phoenix

Marilyn Zwak
Project Artist, Cochise, Arizona

For the purpose of this discussion, the speakers are identified by their initials and generic titles.

Planning The Project

GF Public Art: The Arts Commission had done one highway overpass project before this one but its scope was very different. The artist in that instance came in after construction and painted murals on the walls under the overpass where a space had been reserved. After the project was completed, we learned that placing a mural under the overpass might not be an appropriate expenditure of Arizona Highway User Revenue (AHUR) funds. Access to AHUR funds in the future would require that the artist play a more integral role in the design of the roadway. The timing to do that on the Thomas Road project was just right.

MAH Streets: We not only looked at the timing, but also at other factors. We thought that having an artist involved would really help to enrich the project and sell it to the community. The history of the parkway had been controversial from the beginning, so we saw the public art component as a positive one.

JM Streets: MariAnn is absolutely right — the neighborhood felt that they had actually been violated by this freeway which cut the neighborhood right in half. To a large degree, the greater Phoenix community and the City Council agreed, so anything we could do to return to the neighborhood what had been taken from them was going to be a positive. The second factor was that we were building the overpass in the middle of a freeway that was already in operation.

Forming The Design Team

JM Streets: We were looking for a structural engineer to design a bridge, plain and simple. We weren't looking for anybody who was going to design something remarkable or new or different, because the preliminary geometries for the bridge and all facets of the bridge, roadway and grid were already set.

Five different design teams submitted proposals for the original design of the first mile of the parkway. I looked at those five design teams and decided that not one of them was right. So, I took the civil engineer from one team, the landscape architect from another, the hydraulic engineer from the third team and so forth. We built the team that designed the first mile of the Squaw Peak

Design Team Artist:
Marilyn Zwak
"Our Shared Environment"
(model), adobe
© 1989
photo: © Chuck Koesters



Parkway and used this process as a model for selecting future freeway design teams.

GF Public Art: The process the Arts Commission followed to select the artist was very different. Since we are required to use a public process, we put together an artist selection panel that included an artist, an architect, and an arts administrator. MariAnn Holder and Pete Johnson, Street Department, served as advisors to the process, but the final recommendation came directly from the panel.

ND Public Art: I'm curious. One of my greatest difficulties as an arts administrator is convincing people in other city departments to involve artists on design teams. How did you convince the Street Department that an artist should work with them without being able to tell them what the artist was going to do?

GF Public Art: I recall that the scope of the artist's involvement in the project was somewhat vague and that many of the design professionals I worked with in the city felt very uncomfortable with that. More than anything, it was a leap of faith on their part, with the understanding that we were risking this new approach together. Much of the success of these projects really depends on the willingness of the various players to discover how they can work together. There is no magic or secret to that, just a cooperative spirit and the desire to have a positive effect on the community.

JM Streets: There was a lot of leaping, not necessarily all towards faith, but as to whether or not this approach was the right one. The

City Council had mandated the Percent for Art Program and we had to accept it whether we were happy or not. It was a political reality. From my vantage point, the Percent for Art program had a certain sum of money to apply, and as the overpass reached the design phase, people realized that we had a tremendous opportunity. I admit that I was scared to death that this thing was going to fall flat on its face and be a fifteen million dollar fiasco. Instead, it has turned out to be a fifteen million dollar project as an example of how to do it right, which is being held up all over the nation. The success is due to the people involved, not the result of our having planned it.

Designing The Bridge

EL Public Art: The minutes of the design team start-up meeting indicate that the artist showed slides of her previous work and that her role in the project was understood to include:

Modifying the architectural treatments used on other segments of the parkway

Providing artwork under the overpass

Serving as an active member of the design team

What sort of expectations did you have working with an artist?

JC Engineer: When we were selected we had our own design team, which included traffic, civil, landscape, geotechnical, and electrical people. I had them all under contract and thought I knew exactly what to expect. The

inclusion of an artist was a complete surprise — a pleasant surprise. As far as I was concerned, the artist was just another member of the team. I had tried it with architects before, but there seemed to be a lack of creativity. Architects are trained so much like engineers, even their approaches to materials are alike. So, I was receptive to working with an artist, but I also worried that the project could get out of hand. I feared that the artist might come in and say, this is what we have to have and that would be it. Without deviating from the budget and schedule, I wanted to find a way to make the project work.

MZ Artist: "Freaked out" is how I felt. This was far more complex than anything I had done before. I had planned and built all my previous works alone, and some pieces were rather large-scale.

EL Public Art: Had you ever worked on anything resembling a design team before?

MZ Artist: When I was a nurse we always worked in teams. And building the adobe wall in Winkelman also required a team effort. It was not a very cooperative team. I had to do everything — the administration, the planning, and the gathering of the team. It was far easier to design and build the Thomas Road Overpass, where we shared our resources and ideas, than it was to build the far smaller Winkelman Wall.

EL Public Art: How did your ideas develop into the final designs for the overpass?

MZ Artist: First of all, I did not want to start this project without true inspiration, because I knew there would be a lot of people questioning the design. So, I climbed Squaw Peak mountain and received an inspiration that said, "All used up." Then I went to the Pueblo Grande Museum and opened a brochure. It said the direct translation of "Hohokam" is "all used up." So, I began researching the Hohokam, particularly the remnants of the Hohokam settlement that was uncovered when the state excavated the right-of-way for the freeway. As my ideas grew, I began to see that I was doing a memorial to the Hohokam.

EL Public Art: How did your collaborators view your role?

MZ Artist: I knew that they wanted me to do something similar to the Winkelman Wall project on the walls under the overpass, and in a nice way they said, "Could you please stay off the bridge?" I didn't see why anyone would want to put a sculptural piece underneath the overpass; it didn't make sense.

JC Engineer: It should be understood that the design we started with was wildly different from the one we ended up with.

JM Streets: In fact, from the time the contract was signed with Cannon & Associates, until the overpass was dedicated in 1990, the entire design concept was totally changed. In 1983 the Squaw Peak Parkway was to be a six-lane expressway with traffic signals at major crossings and very few overpasses. Since public sentiment was so negative, the issue went to a citywide election, and, finally, the



voters approved it in a February 1984 bond election. In 1985, when the first mile of the surface parkway was under construction, somebody got the bright idea to build freeways all around the valley. So, in October 1985, Maricopa County voters approved the use of sales tax revenues to build freeways. All of a sudden we were told to change everything — except the schedule and budget. We changed the concept from a six-lane parkway to a depressed freeway, building it within six years instead of ten, and using basically the same \$175 million budget.

These changes had a profound impact on the design of the overpass. As originally conceived in 1983, it was to have three small short-span bridges with an urban interchange over the top and some landscaping thrown in. It was not supposed to be this big, long, graceful span with all of the artistic work. Somehow, the design team created the fantastic creature we have out there, in two-thirds the time and with substantially the same budget.

Designing The Columns

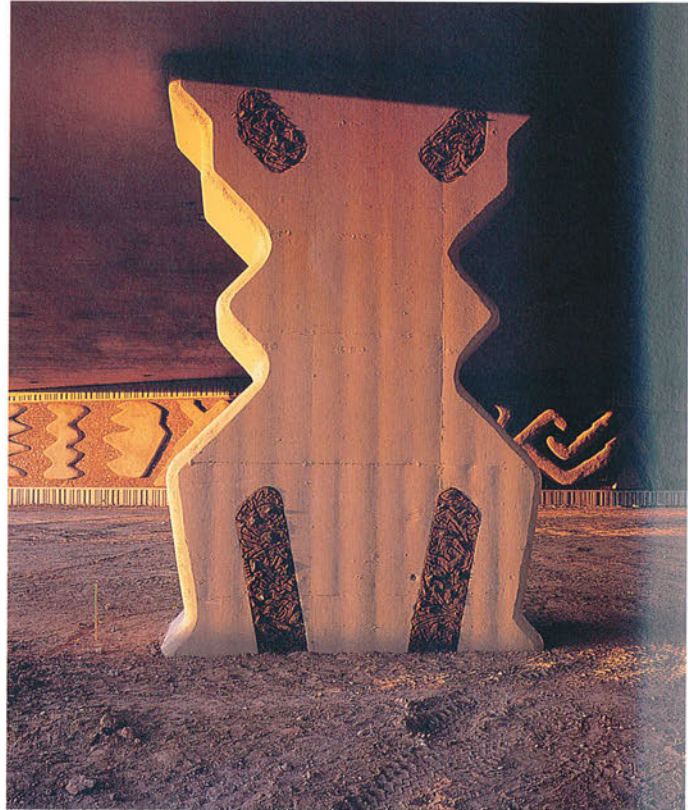
ND Public Art: Let me understand you. Are you saying that the design team was told by the Street Transportation Department what kind of bridge they had to build and the team decided to redesign it?

JC Engineer: No, not exactly. The overpass was originally designed as a simple single-span bridge, slightly longer than the ones at Indian School or McDowell Roads. We knew we were pushing the design and the materials so we decided to look at a three-span alternative with

a couple of sets of columns. After running some studies, we decided we could save about \$500,000 with the alternative design which could use the standard “golf tee” columns. By that time the artist was part of the design team and she was working on her own column designs.

MZ Artist: My first idea was that we needed something that looked like it was holding up a bridge, something with the stance of a weightlifter. Using Hohokam designs, I came up with a composite of their different zoological forms, which typically have a triangular, diamond-shaped belly. We would call it a frog, I suppose, but it's the embodiment of the Hohokam zoological forms. I roughed out the idea using pink concrete and brought the model to Jerry Cannon. The first model had holes where the legs or arms were, but I didn't know how thick or high it had to be. That's when Jerry started to interact with the idea.

One of his immediate suggestions was to put rebar inside, which meant eliminating the holes and making do with adobe inlays. He gave me the dimensions and determined whether it could be used structurally. With that information, I was then able to do scale models. The columns had to be three different heights because the overpass has a cant, so, I worked with Cannon engineers cutting up little columns to see how we could dimension them, and include enough rebar and still retain the character of the design.



▲ Design Team Artist:
Marilyn Zwak
“Our Shared Environment”
(Thomas Road Overpass
under construction)
bridge column, adobe and
concrete, © 1990
photo: © Craig Smith

Design Team Artist:
Marilyn Zwak
"Our Shared Environment"
construction of artwork
form, © 1989
photo: © Marilyn Zwak



Selling The Design

EL Public Art: Was the City aware of what was occurring?

MAH Streets: We had seen the artist's original column design with the holes, so we knew what to expect.

JC Engineer: We didn't hold anything back. Every two weeks we presented design progress to the City. We met with Street's zone supervisor Pete Johnson to present the plan we would eventually propose to the City Transportation Planning Team. By then we had been working with the artist for quite a while and her ideas had evolved to the point where the design team supported them. The meeting with Pete was the first time we really presented the concept to anybody of authority in the City — he didn't say a word.

GF Public Art: I remember the shocked looks on the faces of the Transportation Planning Team members when we gave them the presentation we eventually gave to the City Council. The first person to speak was Ron Short, Director of the Planning Department. He took one look at the artist's column design and just blurted out, "My frogs."

JM Streets: Ron Short loves frogs. He collects frogs. His office is full of frogs. And when he said, "My frogs," that broke the ice.

MZ Artist: One thing that helped us get support for the project was that we didn't present drawings, we presented prototypes of concrete and adobe which gave people something tangible to consider.

JC Engineer: The artist's approach to individualizing the shapes was an excellent one. It really brought people alive and helped them to visualize the concept. Written statements just don't cut it and the general public usually has trouble reading engineering drawings. But show a drawing and a model and you start to get some messages across. The prototype models enabled us to sell the idea to the various committees.

MZ Artist: Even though the early presentations went well, I think there was still plenty of doubt about the "social acceptability" of the columns. Jerry was really tense while the rendering was being prepared. I'll never forget the day it was unveiled.

JC Engineer: That day we all trooped into the City Council meeting together; the three of us sat at the table and explained the plan. We had choreographed the presentation like clockwork. We showed the renderings and the model prototypes. We had everything down, every single word, and when we finished there was total silence. We were all holding our breath, believe me. Mayor Terry Goddard spoke first: "That model is mine." And that was it — no dissent. The Council members just wanted to know when the dedication was going to be held.

Pricing The Design

JC Engineer: We knew what dimensions the columns needed to be to carry the bridge load, and after we gave the artist the appropriate proportions she modified them. We were right down to the minimum that we needed to bear the weight of the bridge. I took a drawing of her column design to contractors and asked them what they thought. If they had told me, "This is the most stupid thing in the world," I would have backed off. But their attitude was that it wouldn't cost much more than the "golf tee" column. Actually, since the artist's design is just a rectangular column with a couple of bumps on it, it is easier to build than the "golf tees" which require more analysis.

KG Contractor: I don't agree that the artist's design cost the same as the standard ADOT (Arizona Department of Transportation) column, because most contractors either own or can rent the forms.

JC Engineer: I left that part out — I wanted to sell this to the City.

ND Public Art: Creative pricing?

JC Engineer: That's right, because by that time I liked the idea.

ND Public Art: We haven't discussed the cost of involving the artist in the process. The perception is that this causes the price to go up. How did you budget for and schedule the artist's participation, and would you have pledged more money to it if necessary?

JC Engineer: I asked Pete Johnson, the Street's zone supervisor, that question after we found out what it

might be like having an artist involved. I told him I had no idea whether it would cost more money or not, since it was not a part of the original budget. But as far as I'm concerned now, I would not budget a lot more money for it. You have to look at the end result. If you can make something a little better, then you ought to try a little harder. Working with an artist was a way to make the project better, although it cost more, it took more time, and I had a lot more sleepless nights. Artist-related issues like cost and time might be included in contract negotiations, but on the other hand it might be self-defeating. We came out okay on the project.

EL Public Art: Did the construction cost estimators have a problem when they first tackled the project?

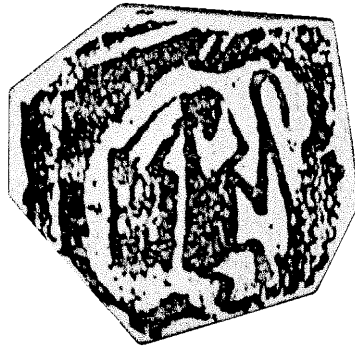
KG Contractor: No. They got the job specifications and then it became a field problem. The liability issue was the most frightening, but we got lucky on that one. As competitive as today's market is, if I hadn't been prepared to take certain risks and make certain assumptions, I wouldn't have been the low bidder.

Approving The Materials

ND Public Art: How did you sell the City on the idea of using an untried material like adobe? And how did the engineering firm agree to use such an unknown commodity?

left:
Hohokam pottery design
"Basket Carrier"

right:
Hohokam pottery design
"Abstract Spiral"



JC Engineer: The City constantly asked me, "Is this going to be okay? Is it stable? Is it going to stay on the wall?" I was under the gun and I figured this was the issue that was going to "get" us. I was afraid that the adobe would fall off the structure or that people would dig it out, and then the City would come back to Cannon & Assoc. One of a number of steps we took to protect ourselves was to have the artist make some samples so that the materials could be tested. We needed to determine that the adobe would adhere properly. I reinforced the surface with steel mesh, but I didn't know if the adobe would stick. We also did compression and pull-out tests and found that adobe is a weak material. I kept saying to the artist, "How about using precast concrete? It's a beautiful material. Everyone knows it works." I showed her how pretty concrete could be if it was mixed with concrete cement. Marilyn said, "It's too uniform and not earthy enough. The colors don't come out right." I never gave up trying to move in the direction that I thought would protect everybody. I challenged the artist about stabilizing the adobe right up until the bidding was happening.

MZ Artist: The engineer's constant coercion led to my settling on an asphalt emulsion, which proved to be the most stable for use in construction. I had used it before but it does tend to break down in ultraviolet light, and that made Jerry nervous. So, I kept looking for another solution. I had been working with linseed oil which doesn't break down in UV light, it resists surface moisture, yet it breathes and allows moisture to

pass through it from the inside. When mixed with the adobe correctly, the linseed oil alternative did okay in the tests.

The engineers could not have given me the answer to this problem. I had to search for it. But their pressure helped me find the best solution for the adobe stabilizer, as well as the concrete relief forms for the columns.

Caring for adobe is a lot different than caring for a bronze sculpture. The nature of adobe is changeable; a certain amount of erosion actually adds to the work. It isn't going to remain the way it looks the day it is finished. That's what I like about it.

JC Engineer: I've never been able to sell anybody on the erosion factor of anything.

MZ Artist: It could look even better after ten years of weathering. I know we pushed for the absolute best material and process. My contract includes a clause protecting the City from inherent vice for three years but the fact is we are still conducting an experiment. Adobe has never been used hanging on a bridge before.

EL Public Art: I gather that the artist has never directly eased your qualms about the adobe.

JC Engineer: No. She said all along it was a snap, no problem. And we did push her into coming up with the linseed oil solution, which made sense. I found out that linseed oil was what had been used on the floors of old adobe buildings. We obtained a sample of that and it tested okay, but I think the City still has questions about the material.

Building The Overpass And The Columns

EL Public Art: Ken, at what point did the construction firm join this whole process?

KG Contractor: When we became low bidder. We were already doing the Highland to Bethany Home Road section, so we just moved South to the Thomas Road site. The specs for the job were pretty normal, until I got to the artwork. I'm glad Marilyn didn't get sick or die, because I didn't know what to expect.

ND Public Art: Why do you say that?

KG Contractor: We were the general contractor, and the artist was on the design team, but her contract was with the Phoenix Arts Commission. In other words, she was another general contractor.

JC Engineer: The nature of the artist's design also required that she build it, to actually become, as Ken said, general contractor. Just as I had no direct control over her on the design team, Ken had no direct control over her in the field. The contractual arrangement for a hands-on project like this can be tough for the prime contractor, because there is tremendous risk and liability.

KG Contractor: Just to give you an example, at the beginning of construction the artist and her crew wore hard hats. But as soon as she found out that they didn't have to follow our rules, there went the hard hats.

JC Engineer: I wanted to keep the artist away from the work of the contractor, separate them, and avoid the liability. We talked extensively at our team meetings about scheduling work, and planned the main heavy construction for the first year and the artwork and landscape for the second year. As it turned out, the heavy construction was completed faster than scheduled, so Marilyn was able to start earlier as well. An unwilling contractor could have worked against us.

EL Public Art: How were the columns constructed?

KG Contractor: The first conversation I had with Jerry was about the radius of the columns. By the way, I didn't know they were frogs — I thought they looked like gummy bears. At any rate, the difficulty with following the artist's design came in forming the rounded radius edges. Since it is hard to build a rounded form, I asked Jerry if they could be beveled to a radius. Jerry said, "Give it a try, but I haven't had much luck convincing the artist to change."

I decided to ask Marilyn to help figure it out, so she came when we built and poured the first one. We used a polystyrene to form the columns and started pouring. I'm sure everyone who traveled past the site wondered what the hell was going on. My foreman told me there were lots of questions from the City Council members. The bent-up rebar on top of the columns shook everybody, but from the day we stripped the first column I think people appreciated them.

Design Team Artist:
Marilyn Zwak
"Our Shared Environment",
concrete and adobe,
retaining wall (Thomas
Road Overpass under
construction), © 1990
photo: © Chuck Koesters



ND Public Art: One of the advantages of our program is that by incorporating artwork into the design of infrastructure we can piggyback our resources. The project engineers and Street Transportation Department can help develop and refine the artist's work and vice versa. This project had two separate contracts, the general contractor's and the artist's. More and more often the artist has a role in actually building the work or supervising the work that is being built. This poses some tough liability issues. Artists usually can't afford the insurance that the City requires. Who then assumes the liability of having the artist on site?

KG Contractor: That's exactly what concerned me on the Thomas Road Overpass. I did not have a contract with the artist but she was working on my project. The specs made me responsible for certain things over which I had absolutely no control — I had to provide scaffolding, but I couldn't tell the artist's crew to wear hard hats or to tie off to something when using the scaffolding. I never did get an answer about the liability. Then, to top it off, here come the folks from the neighborhood to participate in applying the adobe. I was scared to death.

MAH Streets: We knew that having two contractors and the City in the middle could be a horrible mix. So we planned for the worst case. Jerry and I worked out the specs by figuring out who should be responsible for the different tasks and we met with Gretchen to determine how the artist would fit into the construction phase of the project.

JM Streets: Whenever an artist is going to be working on the site, I think we should continue to do it the same way — allow for the worst and hope for the best.

ND Public Art: So, you think it's best for the Phoenix Arts Commission to hold and administer the artist's contract, while the City holds and administers the general contractor's?

JM Streets: Yes, I think it's important for the Arts Commission to maintain control of the artist, even on design team projects.

GF Public Art: That's a really interesting comment. I get a lot of the opposite point of view from the City Engineering Department, which has been trying to convince us that the artist should be a subcontractor to the design architect or engineer.

JM Streets: I absolutely disagree with that. I don't think you'd have the creativity under that kind of scenario. Let the artist work with others, but don't make the artist answer to others.

ND Public Art: The public art staff spends most of its time policing projects, defending the artist's position, making sure that the artist is involved in key meetings, ensuring that all the players are listening to the artist. It's a never ending battle. How can we avoid some of these problems?

JM Streets: To avoid misunderstandings, the general contractor's and the artist's contracts should be as specific as possible, defining the role each will play in the project. It must be understood that most of our street work affords very little flexibility — virtually none. The design engineer is told exactly what to do and how to do it. They are not much more than a drafting agency working for the City.

GF Public Art: Are you saying that there are traffic engineering studies which define the project, and that the artist, like the design engineer, simply has to contend with these parameters?

JM Streets: Correct. Marilyn didn't try to dictate the structural design of the Thomas Road Overpass. The artist's role on the design team was very clear and she did a fantastic job. Putting the design engineer in control of the artist would be just as wrong as putting the artist in control of the design team. You must have independent players doing what they're equipped to do well. They are experts in their own fields — let them do their jobs.

GF Public Art: When Marilyn was selected to join the design team we regretted that the artist hadn't been included in the initial Request for Proposal process. In fact, it is just recently that our requests for proposals specify that design teams will involve artists as collaborators. What you just described doesn't sound like a collaboration.

ND Public Art: This is kind of a historic moment. Our position had been that we oppose forced marriages. We don't want to take an artist and an engineer and say

"Okay, you're a team, now get to work." However, Jim, you're suggesting that forced marriages have great potential.

JM Streets: The design engineer should know right up front that he'll be collaborating with an artist. The City selects the design engineering firm first, and the artist is added later. No offense, but that's a fact. The art is not the issue, the structure is. You can have a wonderful artist and lousy engineer and the project fails. You can have a good engineer and a lousy artist, and the project looks terrible but it doesn't fall apart.

Maintaining And Accepting Liability For The Art

ND Public Art: We know who takes credit for the successful completion of a project and artwork, but who takes responsibility for the maintenance and liability? Public art, like any other City building project, is not going to last forever, and as public art administrators we have to be concerned with this issue.

JC Engineer: I don't know what our insurance company would say. While designing the project, I thought we would be responsible for everything that ever happened. We know who has the deep pocket and that's why we have liability insurance.

JM Streets: The City has a deep pocket too, but if the bridge falls down, you bet we'll come back to the engineering firm and the contractor.



Design Team Artist:
Marilyn Zwak
"Our Shared Environment",
(Thomas Road Overpass
under construction),
© 1990,
photo: © Chuck Koesters

JC Engineer: If the bridge falls down, yes, but how about if the adobe murals start crumbling off the walls?

JM Streets: Realistically, we think in terms of a 50-year life on city construction, and I suspect that is going to be the life of the adobe.

ND Public Art: So you don't consider this too much of a risk at this point?

JM Streets: Not at this point. However, we won't stop worrying about the adobe material for several years. My concern is that in a few years when the artist and the design engineer are somewhere else, the City will be responsible for making repairs or modifications to the overpass and artwork. That's why I kept asking MariAnn and Pete, "Wait a minute, are we going to be able to send a "Worker I" out there to repair the bridge or the adobe?"

MZ Artist: I want the "Worker I" putting his fingers on my adobe. It's a lot easier to repair those murals than it is to create them.

ND Public Art: Are directions enabling a "Worker I" to repair the adobe included in the artist's maintenance report?

MZ Artist: We stockpiled the adobe that was left and I wrote down the formula and procedure for repairing the adobe material. But it's true that somebody couldn't just take what I wrote and repair the damaged sections. Although they would probably do all right.

ND Public Art: The Squaw Peak Parkway Project Engineer and the Streets Maintenance department received copies of the artist's maintenance report, and approved it. Do I understand that it will just be filed and that you hope nothing ever happens?

MZ Artist: Basically, that's the case, but I don't know what other choice we have.

Creativity

EL Public Art: Which players on the design team contributed the most creativity to the project?

AD Landscape: I don't think we should assume that all of the creativity on a project comes just from the artist. In this case the structural engineer was also extremely sensitive and understood adobe as a material. The premise of a collaborative project is that all of the design team members contribute creatively. If the artist is put on a pedestal — an extreme situation — I don't think it is a good collaborative relationship.

GF Public Art: Angela, I remember you said, "We would never have been able to do what we did had there not been an artist on board." Jerry said earlier that engineers have certain prescribed ways of thinking, and that architects are basically engineers who work with materials differently. Don't you think that you were allowed to exercise your creative talents more freely on this project because of the cooperative spirit?

AD Landscape: I was grateful that the artist was involved, so we could make the overpass exceptional. The architectural, landscape, and

engineering design professions have become so rigid. We develop specs and details and construction drawings that tend to reduce everything to a common denominator. We are not often challenged by, nor do we normally challenge the client, so when a creative challenge is added to the equation, the client usually won't buy it. Somehow there was a license given because of the artist, but I still believe that other team members can bring creativity and vision to the process.

EL Public Art: Jerry, do you share the feeling that the artist's presence allows greater creative license on projects?

JC Engineer: There was a lot more license for creativity, but other people contributed ideas too. The artist deserves a lot of credit, but the electrical engineer became deeply involved in his own way and so did the landscape architect. There were interactions, arguments and discussions among these talented professionals. This doesn't always happen. There was energy and enthusiasm, and it felt as though we were doing something important, rather than just the routine job. That's what made this project so exciting and fun.

Summing Up

GF Public Art: Our hope is that by using the design team process things will change, not just for the artist, but for all the design professionals involved.

KG Contractor: Having survived this project I think I would rather get people to work together. I think it works better overall.

JM Streets: Everything about this project was done exactly counter to conventional wisdom. Engineers are taught from birth not to allow contractors on the same project at the same time, because you know one is going to screw up the other. And the ultimate loser is the client. And for God's sake never allow anybody with artistic talent to get involved in the process because you'll have something which can't be built, or if it can be built, it will cost too much. In spite of all these things, we ended up with a marvelous project.

ND Public Art: Maybe one of the truths about this process is that every situation is going to be different. We can't predict or prescribe what's going to happen, and that's what scares people.

JM Streets: I don't think it's scary. I think it's a challenge and an opportunity. As the client in this case, MariAnn and I are responsible to the public, the City management, and ultimately to the City Council for bringing forward a knockout project. Whatever the project might be, we have to collaborate with the people involved, and that means keeping an open mind, maintaining flexibility, and refusing to put on the blinders that traditional engineers have been taught all their professional lives to wear. We are plowing new ground. We are in an area that has never been tested before.

Cave Creek Park Recreation Corridor and Wash

Working
Zone

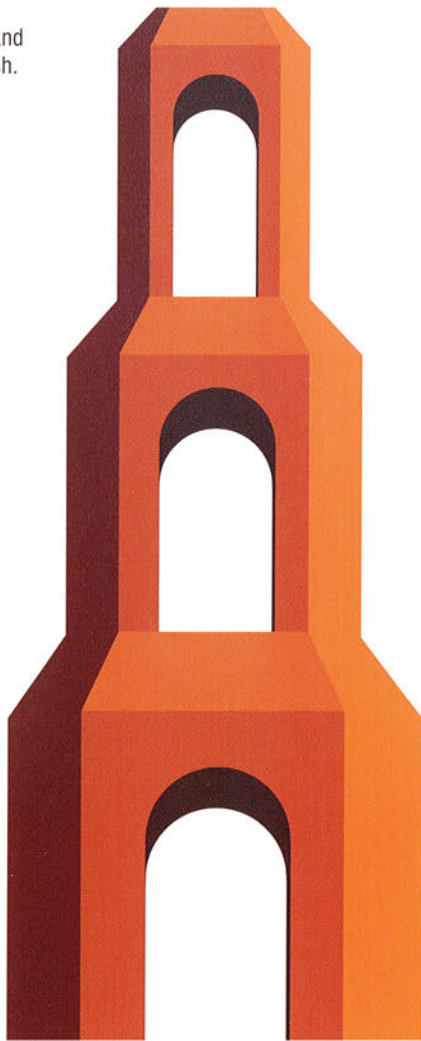
7

Zone Description

Designated linear park running from Arizona Canal on the south beyond Union Hills on the north.

Observations

Cave Creek Park and Wash can provide a system of paths and trails — an “art walk in the desert.” Other site opportunities occur at intersections where bridges and roads cross the park and wash.



Seventh Avenue Bridge at Cave Creek Wash

Project Data

Location 7th Avenue and Grovers Street, between Union Hills Drive and Bell Road, north of Cave Creek Park.

Artist Lloyd Hamrol, Los Angeles

Selection Process Panel

Funding Source Street Transportation and Storm Sewer bonds funds

Budget Design: \$30,000 Street Transportation Department; Art Elements Construction: \$150,000 Storm Sewers

Status Design complete. Construction to begin in 1995.

Materials Metal, concrete, rocks and landscape materials

Council Districts 1 and 2



▲
Design Team Artist:
Lloyd Hamrol
“7th Avenue Bridge at
Cave Creek Wash”
metal, concrete rocks
and landscape materials
© 1991
color rendering:
Kay Hallman
KVIRGCompany

Project Description

The artist, Lloyd Hamrol, was a member of the design team for the 7th Avenue Bridge at Cave Creek Wash. In addition, Hamrol was responsible for the design of the redirected wash and recreation trails which will serve as a prototype for a trails system in the area.

Design elements by the artist include: the railing above the concrete barriers on the bridge, the pattern and color in the pavement on the bridge, the concrete patterning on the wingwalls of the bridge, specified gabion structure of the retaining wall, the materials used in the landscape plan and the placement of boulders in the wash, the elevation marks on the piers, and some input into the design of the coordinated bike, pedestrian, and equestrian trails.

◀
Mary Ann Unger
“Cave Creek Tower”,
Cave Creek Park
painted steel,
© 1989

Maryvale Village

Working Zone

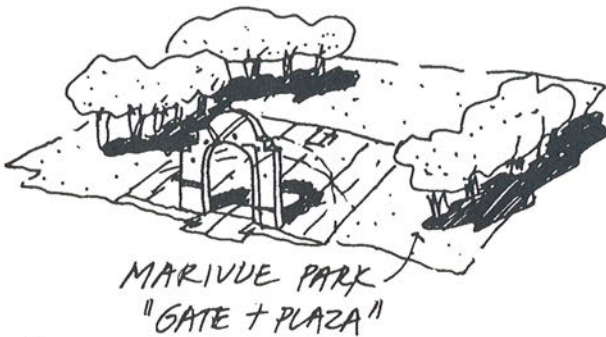
8

Zone Description

An area bounded by Indian School on the north, Thomas Road on the south, Grand Avenue to the east, and 59th Avenue to the west includes the Grand Canal and Marivue Park.

Observations

Maryvale is a village in transition, containing a mix of light industrial, commercial, and residential areas. Public art can establish a public presence through landmark development in unique places like Grand Avenue crossing the Grand Canal, and provide neighborhoods with public amenities in their parks.



▲ Drawing by William R. Morrish

Marivue Park Sculpture

Project Data

Project Title "Nuestro Pueblo"

Budget \$18,000

Location 55th Avenue and Osborn Road

Status Installed 1989

Artist Ron Gasowski, Phoenix

Materials Concrete reinforced with car wheel rims, rebar, and wire with ceramic mosaic surface.

Selection Process Panel

Council District 7

Funding Source Parks, Recreation and Library Department Percent for Art Funds

▶ Ron Gasowski
"Nuestro Pueblo"
mixed media,
© 1989
created in
collaboration with
public school
students
photo: © Craig Smith



Project Description

Utilizing the symbol of a house, "Nuestro Pueblo" is constructed of four totem-like pillars. The artist named the sculpture in honor of Simon Rodia, the folk artist/architect and builder of the "Watts Towers" in Los Angeles. Rodia's work and other nontraditional or "outsider" folk art is the inspiration for the work, which employs hand-made and recycled objects.

With the assistance of students from five elementary schools, one junior high, and one high school, the artist designed and fabricated the pillars and the brightly colored ceramic pieces on them. The artist says that, "The images found in the students' work are micro-mirrors of American life and ideals in the late

twentieth century. One can easily recognize signs, symbols, images of fancy cars and trucks, rock stars, MTV, skateboards, and individualized signature pieces and initials that will become dated emblems in a time capsule-like surface of information."

Each pillar weighs close to a ton and the project took four months and over 800 man-hours to complete.

Urban Villages and Cores

Working Zone

9

Alhambra Urban Village

Located in the irrigated lands south of the Arizona Canal and within easy reach of the Phoenix Mountain Preserve.

Zone Description

There are nine urban villages and twelve village cores, three of which are secondary cores, which were designated by the General Plan for Phoenix 1985-2000.

Observations

Within each Urban Village, there is a variety of housing, a diversity of shopping and job opportunities, recreation centers, and educational facilities. Urban Village cores are 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.

31st Avenue: Cordova School

Project Data

Location Storm Sewer capital improvement area 31st Avenue, Camelback Road to Bethany Home Road, at 31st and Montebello.

Design Team Trude Parkinson, Artist, Tempe Arizona, and Michael Dollin, Landscape Architect, Phoenix

Selection Process Panel of local arts professionals and representatives of Cordova School and the community

Funding source Storm Sewers Percent for Art Funds

Budget \$170,000

Status Design to be completed by January 1993 Construction to begin in 1993

Council District 5

Project Description

The design team will work closely with students at Cordova School and neighborhood residents to develop a public art project along the 31st Avenue median strip owned by Salt River Project. The median strip, which runs between Camelback and Bethany Home

Roads, is maintained by the City. The team will involve Cordova School students in every aspect of planning, designing and, if appropriate, constructing the project to enable the students to understand how city infrastructure is designed, built and maintained.

Granada Schools: Public Art Project

Project Data

Project Name "Granada Promenade"

Location Storm Sewer capital improvement area, 31st Avenue between the Grand Canal and Butler Drive, schools are at 31st Avenue and Campbell

Design Team Lloyd Hamrol, Artist, Los Angeles, and Lauren Melendrez, Landscape Architect, Melendrez Associates, Los Angeles

Selection Process Panel of arts professionals and community representatives selected the artist team from 28 responses to a call for entries.

Funding Source Storm Sewers Percent for Art Funds

Budget \$100,000

Status Project completed September 1992

Council Districts 4 and 5

Project Description

The design team was chosen to design and install artwork along 31st Avenue at Granada Primary and Granada East Schools. The scope of work included producing art elements and landscape design to help provide overall identity for the two campuses, while recognizing the individual contribution that each school makes to the site.

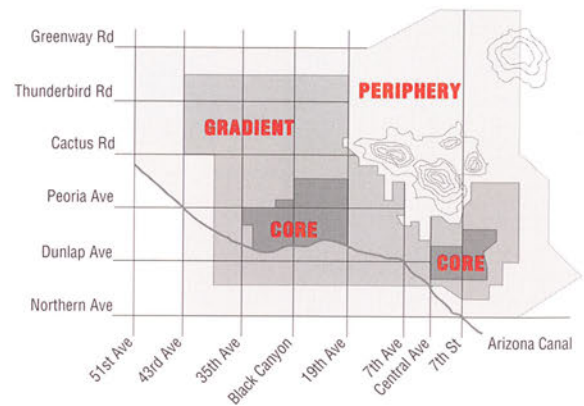
The artist and landscape architect held community workshops and met with various officials to gather input. Two issues placed constraints on artwork design: the artwork had to be located in an area that would be minimally affected in the event renovations had to be made to either campus, and artwork located on school district property had to be "moveable" in case that became necessary.

environment for motorists and pedestrians. The artwork is composed of a variety of elements derived from the thematic forms of bubbles and water wells. The bubble form celebrates the free-flowing creative spirit and playfulness of the students, and the well form commemorates the site's flood irrigation technique in Phoenix's arid environment. A gateway is also created at the intersection of 31st and Campbell Avenues.

The Granada East School students will produce hand-painted tiles to be inlaid in existing sidewalks. The street is lined with California fan palms and Chinese elm trees. A colored vinyl-coated fence on each side of the street supports a line of specially designed blue lights.

Installations are located primarily between the schools on 31st Avenue, creating a dramatic

North Mountain Village: Sunnyslope Village Core



Introduction to Projects

Nina Dunbar
Art Consultant
Phoenix Arts Commission

The Morrish/Brown Public Art Master Plan for Phoenix is seductively simple. Its maps and strategies for building and placing public art visualize a city suffused with art. However, implementing the plan has been a daunting task. Individual artworks are easily lost in the city's urban sprawl; others have succumbed to political, financial, and logistical constraints that the plan could not possibly have foreseen.

The opportunity to approach the plan in a more intense, focused manner presented itself through Phoenix's Urban Village Core concept. Village cores are areas of high-density development that define the character and identity of the surrounding neighborhoods. In terms of public art, the cores present opportunities to combine projects with several systems — like streets, transit, and water to develop visual linkages in a single community.

The projects described here are located in the Sunnyslope Village Core in North Mountain Urban Village. New construction and community involvement were key elements for siting public art in the area. Several capital improvement projects planned for the core supplied funding for the artwork. The Arts Commission was able to become involved in the early stages of the improvement projects, since design and construction schedules allowed enough time.

Sunnyslope's active civic and neighborhood organizations helped create community advocacy vital to the implementation and completion of the projects.

Four major public art projects were initiated. Each directly or indirectly impacted all five systems identified in the Master Plan: vehicular, pedestrian, water, open space, and landmarks. Because of their proximity to each other, planning and scheduling of the projects were coordinated to maximize Arts Commission resources and staff time. In the process, the Arts Commission staff became more familiar with the day-to-day activities of the community, and the community gained a better insight into the public art program and its role in urban infrastructure planning.

The community also became an active participant in the creation of a mini-master plan for siting artworks at several locations along the canal system. The Sunnyslope Canal Design Task Force, formed by the Phoenix Arts Commission in November 1990, issued its final report in August 1991, and a Call for Entries was issued to artists in February 1992.

The District 3 Art Advisory Committee

In order to monitor the progress of the projects and ensure a continuous flow of information between the Arts Commission and the community, Paul Johnson, then City Councilman, now Mayor of Phoenix, proposed the creation of a district-wide public art advisory committee.

The seven-member District 3 Art Advisory Committee, made up of residents from various neighborhood and civic groups, became a critical factor in Sunnyslope's understanding and support of the projects. The committee became the Arts Commission's liaison to the community, and acted as a sub-committee of its Art in Public Places Committee. It was also a valuable resource for information about the Sunnyslope community, helping to identify local representatives to serve on selection panels, providing historical and political insight into neighborhoods, reviewing artists' proposals, and most importantly, becoming local advocates and spokespersons for the projects.

The following project discussions are categorized according to the systems they impact. Garth Edwards and Kevin Berry's work on Dunlap and at the transit center have begun to form the nucleus of a wider circle of public art projects planned for the area. Projects at Royal Palm School and along Sunnyslope's canal system address other systems defined in the Master Plan and serve to reinforce the larger role public art can play in the community. ▲

Dunlap Avenue Streetscape: Tree Guards

Vehicular and Pedestrian Systems

Project Data

Project One hundred custom-designed tree guards for a new streetscape project in the village core

Location Dunlap Avenue — Central Avenue to 7th Street

Artist Garth Edwards, Seattle, Washington

Selection Process Panel of three

Funding Source Street Transportation Percent for Art funds

Budget \$60,000

Status Completed January 1991

Materials Painted Steel

Council District 4

Project Description

This project was initiated as part of street improvements related to the widening of Dunlap Avenue, which is the gateway through the Sunnyslope Village Core.

Heavy lobbying by the community resulted in the development of a distinctive streetscape design aimed at preserving the pedestrian-oriented, storefront character of the area. Design elements for this seven-block stretch included new street furniture, a red brick sidewalk separated from the street by enhanced landscaping, and 100 shade trees. The community requested that tree guards be provided for protection and to reinforce the distinct identity of the street and gateway to the village.

Since the City of Phoenix Street Transportation Department had not budgeted tree guards into the design, they asked the Arts Commission to support the project by using Percent for Art funds. This seemed like a dangerous precedent — using Percent for Art dollars to make up for another department's lack of funds.

However, it was viewed as a worthwhile public art opportunity given the difficulties involved with creating street-related public art projects due to restrictions in using Arizona Highway Users Revenue (AHUR) funds, and engineering and safety requirements for siting art in traffic right-of-ways. Using artists to design street furniture is one way of solving the problem.

The decision was made to support the tree guard project with Percent for Art funds, and using the standard procedures for commissioning public art, the Arts Commission formed an artist selection panel. The three-member panel, composed of an artist, an architectural historian, and a community representative recommended by the District 3 Art Advisory Committee, visited the site, heard a presentation by the project landscape architect, and spent the rest of the day reviewing slides of work by artists on file in the Arts Commission's slide bank. Five artists were asked to submit proposals, and two months later the panel reconvened to review the proposals and select one finalist and an alternate.

Rather than the customary review by the Arts Commission's Art in Public Places Committee as the next step, the panel recommendations were presented to the District 3 Art Advisory Committee. The panel recommendations were accepted by the Advisory Committee with one reservation. They felt that the alternate artist's work seemed more appropriate to the Sunnyslope area. Upon reviewing the panel recommendations and

the comments by the Art Advisory Committee, the Art in Public Places Committee decided in favor of the alternate artist. Interestingly, this meant choosing a Seattle, Washington artist over the Arizona artist recommended by the selection panel.

The tree guard designs by Seattle artist Garth Edwards consist of seven different life-size, painted metal silhouettes of human figures attached to 50 tree guard locations, while the other 50 trees have plain guards. Humorously depicting stylized residents of Sunnyslope, the figures appear to be sentinels or gatekeepers of the Sunnyslope Village Core. Despite visual congestion along this busy street, the repetition of the simple black silhouettes creates a successful linear artwork for both vehicular and pedestrian viewers.



▲
Garth Edwards
"Dunlap Avenue Tree
Guards", (woman)
painted steel
© 1990
photo: © Craig Smith

"As I write this, the U.S. has just started its second day of bombing Iraq. Art won't stop war and it may not be as fascinating as war, but it's a step in a better direction. These figures greet you as you pass. They are solemn black in color, yet slightly comical in form. I like to think of them haunting Dunlap in a positive way. If they inspire wonder and curiosity, they have succeeded."

Garth Edwards, Artist, January 1991

**Sunnyslope Transit
Center and Dunlap
Avenue Streetscape
Bronzes**

*Vehicular and
Pedestrian System*

Project Data

Projects Six bronze sculptures illustrating children's ideas about mass transportation, and bronze castings inlaid into Dunlap Avenue sidewalks near the Transit Center

Location Sunnyslope Transit Center, Third Street, south of Dunlap, and Dunlap Avenue

Artists Kevin Berry, Phoenix, and Third- and Fourth-Graders from Sunnyslope Elementary School

Selection Process Panel

Funding Source Public Transit and Street Transportation Department Percent for Art Funds

Budget \$13,000 Transit Center sculptures
\$60,000 Dunlap Avenue Streetscape castings

Status Completed November 1991

Size and Material Each transit center bronze sculpture — 12" x 20" x 8", mounted on concrete base 48" high x 20" wide. Castings — various

Council District 3

Johan Sellenraad
"Phoenix: A Landscape
in Time"
acrylic paint, concrete,
copper, river rock,
native plants
© 1991
photo: © Craig Smith

Project Descriptions

The Transit Center
Although the City of Phoenix Planning Department had designated Dunlap Avenue as the spine of the North Mountain Village Core, the Master Plan focused public art away from this busy street to the newly designed public transit center just off Dunlap on Third Street.

The transit center was planned as a state-of-the art facility with cooling towers, enhanced landscaping, and attractive seating areas. The artwork was incorporated into the architectural design of the center.

The artist worked with Sunnyslope Elementary School students to develop clay models of different modes of mass transit, which were then cast in bronze. The finished sculptures were installed on pedestals at six locations around the transit center, creating meeting areas and focal points.

The Dunlap Avenue Streetscape

Surplus funds not used on the tree guard project were allocated to artist Kevin Berry to expand his work at the Transit Center and connect it to Dunlap Avenue. In this second phase, the artist chose to document Sunnyslope's past and present with a series of bronze castings made from found and created objects. He worked with the schoolchildren and a folklorist to identify historical and contemporary "artifacts" typical of the area. The bronze castings depicting these were laid into the concrete portions of Dunlap Avenue's sidewalks, at intersections and other heavily trafficked areas.



Project Description

Siting Water and Wastewater public art projects poses interesting challenges, since most of these capital improvements take place underground. One of the Arts Commission's solutions to this dilemma is to locate artworks at schools near the improvement project site.

Royal Palm School is situated on the outskirts of the Sunnyslope Village Core, but it benefited from the combined project planning efforts for the entire area.

Working with the school community, the art consultant identified an art site which, although centrally located on the campus, was unused because of traffic noise and lack of seating.

Using a panel selection process similar to the one used for Dunlap Avenue, New York-based artist Johan Sellenraad was commissioned to design a work that would

provide an inviting environment in which students and teachers could gather. The artist relocated to Phoenix to gain a better understanding of the community and the site. He held numerous school meetings and collaborated with a local architect and landscape designer.

The mural on the interior surface of the 42-foot-long wall depicts a subjective historical panorama of Phoenix from prehistoric times to the present. A landscaped mound and seating area in front of the wall and near shade trees serves as an outdoor classroom.

Project Data

Project Title "Phoenix: A Landscape in Time"

Project Mural and seating mound, wall, and canal

Location Royal Palm School, 19th Avenue and Butler

Artist Johan Sellenraad, New York and Phoenix

Selection Process Panel of arts professionals

Funding Source Water and Wastewater Percent for Art funds

Budget \$95,000

Status Dedicated September 1991

Size and Materials Mural wall 42' x 8'11" x 2.5'; Acrylic products, foam, fiberglass, Dryvit, earth, river rock, granite, and desert landscaping

Council District 3

The Sunnyslope Canal Projects

Water, Park, and Open Space Systems

Project Data

Location Four sites along the Arizona Canal (an irrigation canal), and the Arizona Canal Diversion Channel (ACDC — a flood-control channel)

1. Dunlap Avenue Crossing of the Arizona Canal/ACDC
2. Herberger Park Trail, from Dunlap to Central Avenues
3. Central Avenue Crossing of the Arizona Canal/ACDC
4. 7th Street Crossing of the Arizona Canal/ACDC

Selection Process Panelists will determine artists or teams to develop proposals for each site. Finalists will be invited to visit the sites and develop proposals for final review and selection. A design fee will be paid for each proposal. The jurors will have the right to reject any entries and to nominate artists and/or design teams for the projects.

Funding Sources Percent for Art funds from Storm Sewers and Water/Wastewater Department

Coordination Army Corps of Engineers, Flood Control District of Maricopa County, City of Phoenix Departments, Civic and Neighborhood Associations, Metropolitan Canal Alliance, Salt River Project, Sunnyslope High School, and United States Bureau of Reclamation

Budget Total Approximately \$400,000

Status Artist selection by spring 1993

Council District 4

Project Description

A Historical Overview

No other man-made environmental features of Phoenix are as significant or as old as the canals. The earliest ones, which are no longer in use, were built by the Hohokam Indians between 100 B.C. and 1450 A.D. Delivering water to villages and fields as far as 16 miles from their Salt River source, the more than 300 miles of major canals built by the Hohokam constituted the most sophisticated irrigation system in Pre-Columbian North America. They transformed the desert into arable fields growing squash, corn, maize, tobacco, beans, and agave.



These ancient canals were the forerunners of the 181-mile network that brings water to Phoenix and its neighboring cities today. No one knows why the Hohokam left the area or where they went.

The first of the modern waterways was built by a private canal company on the eroded remnant of a Hohokam canal in 1867. More canals were constructed in the years leading to the turn of the century. But it wasn't until 1902, when the United States Congress passed the National Reclamation Act, that a reliable modern system of water storage and delivery became possible in Phoenix.

To overcome the western cycles of droughts and floods, the federal government built reservoirs and diversionary dams along the Salt River (Rio Salado), purchased and improved the existing canals, and began building new waterways to expand the Valley's irrigation system.

Canal Corridors

Owned by the United States Bureau of Reclamation and maintained by the Salt River Project, the modern canals were initially dedicated solely to "reclaiming" the desert through farming. However, the recent urbanization of agricultural land has caused much of the water to be diverted to the water treatment plants of Phoenix and neighboring cities for use by homes and businesses. This shift has drawn Valley-wide attention to the history and role of the canals in the life of the region.

▲ Canal Corridors: Arizona Canal paralleled by the Arizona Canal Diversion Channel photo: Edward Lebow

The four designated Percent for Art sites being planned along the Arizona Canal and the Arizona Canal Diversion Channel in Sunnyslope (a flood control channel being constructed by the U.S. Army Corps of Engineers), will be Phoenix's first efforts to exemplify the expanding urban role of the canal corridors as unique outdoor spaces for educational, recreational, and cultural experiences.

The Sunnyslope Canal Design Task Force, convened by the Arts Commission, studied the sites and their surrounding neighborhoods, and included in its study, a community design workshop that involved residents in setting the project's goals.

The artists and/or design teams selected for the projects will be required to work closely with the community and the coordinating agencies to turn the canal banks into landmarks of neighborhood activity and pride.

Neighborhood Parks

Working Zone

10

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 publicly owned and are a logical place for public art projects. Envisioned projects include water elements, landscaping, playgrounds, picnic area, paths, benches, gateways, restrooms, drinking fountains.

Parks

Project Data

Cortez Park
35th and Dunlap Avenues
Otto Rigan, Phoenix
"Cortez Arc", 1989
Cost: \$28,000

Granada Park
20th Street and Maryland Avenue
David Phelps
"Tracker", 1989
Cost: \$29,000

Encanto Park
15th Avenue and Encanto Boulevard
Kiddieland Adventure Playground
Peter Shire, Los Angeles
"Mr. Potato Head Rises Over Phoenix", 1991
Cost: \$97,000

Lookout Mountain Park
18th Street and Winchcomb Drive
Roger Asay and Rebecca Davis
Prescott, Arizona
"Desert Passages", 1990
Cost: \$18,000



Cortez Park

Otto Rigan
"Cortez Arc", (detail)
New Mexico marble
and glass, ©1989
photo: © Craig Smith

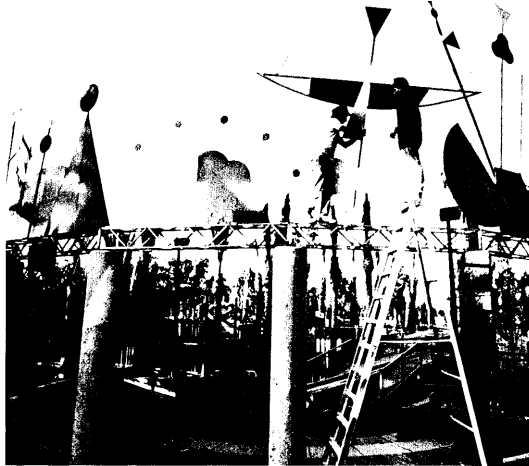
Granada Park

David Phelps
"Tracker",
Cast bronze double lifesize figure
of a man pulling a boat through
a dry river bed toward a lagoon
in the park.
© 1989
photo: © Craig Smith



Encanto Park

Peter Shire
"Mr. Potato Head Rises Over
Phoenix", (installation)
A series of concrete columns, ten
feet high, arranged in an arc just
inside the playground entrance,
plus six single-column pieces
scattered about the site, creating
a landmark for Kiddieland. The
columns are crowned with an
assortment of polychrome
enameled metal geometric pieces,
"a cross between a controlled
explosion and Mr. Potato Head
with the Arizona sun rising in it,"
says the artist
© 1991
photo: © Craig Smith



Lookout Mountain Park

Roger Asay and Rebecca Davis
"Desert Passages", (detail)
A mile-long exercise trail through
a natural desert environment,
with sculptural elements and
landscape design features,
including large boulders, live
trees, and cactus and earth
forms. The art pieces are
structured and ordered to raise
an awareness of the park
environment. The trail becomes
not just a pathway from one
place to another, but a giant
graphic line written on the
desert's surface
© 1990
photo: © Craig Smith



Phoenix Parks

Phoenix has over 24,000 acres of mountain parks and approximately 5,000 acres of flatland parks. Open space comprises nearly 14 percent of Phoenix's land. There are 27 mini-parks, 55 neighborhood parks, 34 community parks, eight district parks, three regional parks totaling over 16,000 acres, special recreation facilities, and an extensive trail network.

Four parks: Cortez, Granada, Encanto, and Lookout Mountain are illustrated to show various types of park environments and the kind of projects that were designed for each one.

Cortez and Granada Parks are unique because they are adjacent to water filtration plants and the Arizona Canal. They also contain several small ponds.

Encanto and Lookout Mountain Parks have very contrasting characteristics. Encanto, located in the well-established Encanto residential area near the central city, is a large district park which has undergone extensive renovation. Lookout Mountain Park is a newly developed neighborhood park near a mountain preserve in the north part of the city. Unique public art projects were developed for each.

Zone Description

Major traffic routes across the city

Observations

Roadways crisscross in a gridlike fashion across the valley floor. As new development emerges along their right-of-ways, people are becoming concerned about the views to and from the roads. No longer just utilitarian viaducts for moving traffic efficiently between destination points, road networks being extensively revamped by the city, county, and state present unique opportunities to introduce the sensibility of the artist.

Westridge Mall Transit Center

A Bus Stop as Sculpture

Project Data

Location North Parking Lot, 75th Avenue and Thomas Road

Artist Kenji Umeda, Phoenix

Selection Process Panel of arts professionals and community members, advised by the Public Transit Department

Funding Source Public Transit Department Percent for Art funds

Budget Design and construction oversight \$14,000

Status Completed January 1990

Materials Granite, painted metal, brick, and trees

Council District 5



Kenji Umeda
"Westridge Mall Transit
Center",
Granite, painted metal,
brick, and trees,
© 1990
photo: © Craig Smith

Project Description

Artist Kenji Umeda worked closely with the Public Transit Department to design this new bus center located in the middle of a sea of cars at the parking lot at Westridge Mall. The Center was constructed by Olson Diversified, Inc., according to the artist's design and specifications.

The artist's concept was to provide an oasis for passengers waiting for the bus — a place that would provide shade and rest. "I designed the stone benches and placement of them so that people could sit and talk or sit and wait, be in groups or alone, and feel comfortable being there."

The granite-clad benches of various angular shapes and sizes and the domed yellow canvas shade canopy make the site easily identifiable from a distance. Umeda also selected the trees, grates, and pavers that complete the project.

All of the design elements make this "an integrated facility which functions well... and is visually pleasing." The Public Transit Department constructed this unique transit center without expending additional funds over their original budget.

Southern Avenue Streetscape and Patrick Park Plaza

Project Data

Location Southern Avenue between 24th and 40th Streets

Funding Source Street Transportation Department Percent for Art funds

Design Team Jody Pinto, Artist, New York; Krog & Tegnell, consulting landscape architecture firm for the artist; and Dennis Scholtz, Landscape Architect, City of Phoenix

Budget Artist Design: \$15,000
Artist construction administration services and construction costs for pedestrian plaza: \$104,300

Selection Process Panel

Status Completed December 1992

Materials Colored concrete, river rock, copper, native plants

Council District 8

Project Description

Artist Jody Pinto worked with the Street Transportation Department and community members of South Phoenix to develop a unique design concept for street-widening improvements to Southern Avenue. The design emphasizes the area's distinct rural character using landscaping, color themes, and signage. Patrick Park Plaza, a small pocket park at 30th Street midway along the streetscape area, was developed from a right-of-way acquisition by the city.

Pinto says, "The design concept for Patrick Park Plaza reflects a symbolic joining of community and the park through the use of a double spiral form." One of the most ancient symbols for life, growth, and eternity, the double spiral appears throughout Native American cultures, including that of the Hohokam. The double spiral in the park is formed by a shallow channel of water whose source is the adjacent San Francisco Canal. The Salt River Project agreed to allow the use of water from the canal; this was the first alliance to be formed with SRP for such a purpose.

Each node of the spiral contains benches surrounding the water features, which will run only when the nearby canal is carrying water. These nodes offer public and private spaces that provide continuity and a sense of place for the community. The path of the spiral continues across Old Southern Avenue using colored concrete inset into the street surface, visually joining the nodes.

Landscaping used for the streetscape and the park are native and low water usage. The design of the street and the sidewalk saves about 350 existing mature trees.

Community members along Southern Avenue were very active on the project throughout its design and construction phases. They particularly stressed the importance of preserving the history of this South Phoenix neighborhood. Kay Shepard, a resident of the area for 24 years, said, "This is a farming community, and we're not going to lose any of the big trees out there." A large Jacaranda that is in the construction path will be relocated to Patrick Park Plaza.

Due to the special artistic features incorporated into the design, the artist's supervision over these elements during their construction is being coordinated with the Street Transportation Department.



▲
Design Team Artist:
Jody Pinto
"Patrick Park Plaza",
(under construction)
colored concrete, river rock,
copper, native plants
© 1992

Special Projects: Signature Opportunities

Working
Zone

14

Zone Description

Any project which does not fall into the other working zones, located anywhere in the city.

Observations

Although envisioned as primarily "one of a kind" developments, Special Project sites may emerge as the prototypes for future working zones.

The Solid Waste Management Facility: From Landfill to Landmark

Project Data

Location 27th Avenue and Lower Buckeye Road on 24 acres just north of the Salt River

Design Team

Artists' Team:
Artists Linnea Glatt, Dallas, Texas and Michael Singer, Wilmington, Vermont;
Project Facilitators designer/builder Sterling McMurrin and architect Richard Epstein
Design Engineers:
Black & Veatch, project engineer Richard Reeves

Selection Process Panel

Funding Source Public Works Department Percent for Art funds

Budget

\$20 million: Total Capital Improvement Project
\$217,000: Artists' design
\$65,000: Construction supervision by artists

Status Design completed June 1991, construction in progress, completion by February 1993

City Council District 7

Project Background

When Morrish/Brown were completing the Master Plan, the location of this facility had not yet been decided. However, they envisioned correctly what an enormous artistic challenge it was going to be to visually enhance and bring new meaning to this utilitarian piece of infrastructure. They recommended the selection of artists with experience in doing earthworks to collaborate with the engineers who would be planning and designing the facility.

In Spring 1989, Arts Commission Executive Director Deborah Whitehurst and Public Art Program Manager Gretchen Freeman met with Director of Public Works Ron Jensen to discuss capital improvement projects coming up in his department. Whitehurst asked if there were any that the public could see.

Their initial meeting was followed by a series of brainstorming sessions that further explored possible projects. They kept coming back to the transfer station. "It was an evolutionary process," said Jensen. "With the premise that we would concentrate on the transfer station, Deborah kept asking how the public could be involved. I wanted the station to be more attractive so the public could visit it."

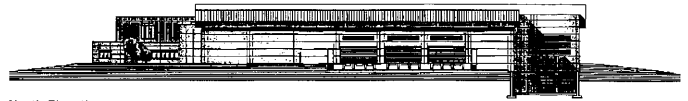
Since there was no interest in just placing an artwork somewhere on the site, the decision was made to affect the overall design of the facility itself by involving artists. The Public Works Department was in the pilot stage of a recycling program, and plans for the transfer station included expansion into recycling.

The preliminary drawings by the engineering firm Black & Veatch revealed a square, utilitarian structure. There was plenty of room on the 24-acre site to change the building design to include processing, recycling, and separating solid waste materials.

Using the recycling function as the focus, Jensen wanted to shepherd the design of the facility toward providing public education, involvement, and school participation. He "saw the artists involvement as being the catalyst to create the basic facility and bridge the gap to the community." Jensen, Whitehurst, and Freeman agreed that the artist's viewpoint and sensibilities should be a part of the basic design and construction.

When the artists Linnea Glatt and Michael Singer were selected later that spring, Jensen said, the team had never seen this type of facility and they were somewhat reluctant. However, they formed a design team that included designer/builder Sterling McMurrin and architect Richard Epstein as project facilitators. The team developed a plan for the design of the site layout, landscape, and buildings.

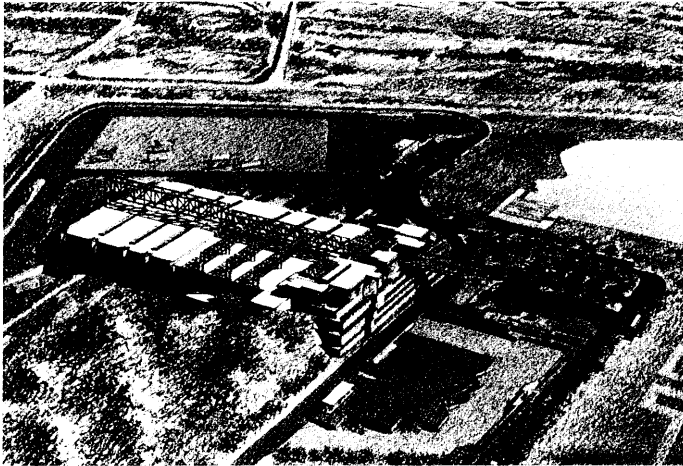
Black & Veatch
Phoenix Solid Waste
Management Facility,
Recommended
Alternative 1988.



North Elevation



East Elevation



▲
Design Team Artists:
Linnea Glatt and
Michael Singer,
Solid Waste Management
Facility,
concrete, steel, glass,
© 1990
color rendering: © Paul Oles

Black & Veatch Project Engineer Richard Reeves said, "The artists were instructed by the Public Works Department to coordinate with us to understand the types of problems going on inside the facility — and the design constraints — and to feel free to develop a brand new concept. They took that as a challenge and developed some radically different concepts."

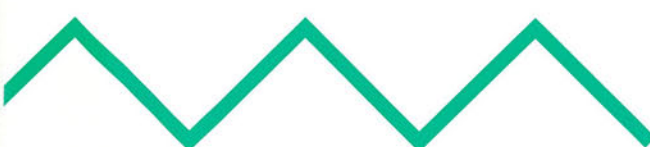
"I played referee," Jensen says candidly. "I said to the engineers, 'You guys may not like this, but initially I want the artists to take the lead and you guys follow, and we're going to put together a great facility.' There have been some troubled times, but it was a tremendous learning experience for the engineering firm, the city engineering department, and for my staff."

Project Design

In the past, facilities like this have taken the form of boxes, designed and sited to disguise their real purpose. Black & Veatch's first design embodied this out-of-sight, out-of-mind approach. When the Public Works Department set aside the original design and invited artists to propose new ideas, it placed the artists in roles traditionally reserved for architects and engineers. Michael Singer says, "It's not so much a piece of art for a place, but using an artist to solve a problem."

The artists' site plan and conceptual design for the building amplify the startling contrast between the "built" and "natural" landscape surrounding the landfill site. In addition to meeting the utilitarian requirements of the building, the design will also give the public an opportunity to discover how the city handles household trash and, moreover, to reconsider the current assumptions about garbage disposal and the facilities that do the "dirty work."

The straightforward design suggests a very different approach to solid waste management, which both reveals and revels in the building's function. Included are large windows and a catwalk from which the daily activities are brought into full public view. An amphitheatre for public lectures and educational programs is also part of the design. The artists are overseeing the construction of the project, and are continuing to participate in developing a master plan for the 300-acre site adjacent to the facility.



The transfer and recycling operations occupy an area the size of two enclosed football fields, and a visitor's courtyard will offer views directly onto the "market-place," where bales of recyclables will begin their return to useful products.

In addition to the city refuse truck traffic, "self-haulers," who want to deposit cans, bottles, paper, plastic, and landscaping trash will be accommodated.

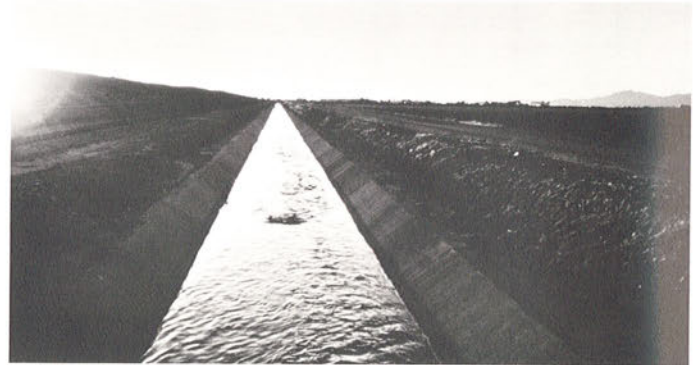
Jensen says, "We are using as many recycled products as possible in the construction." Materials like rubber asphalt — ground-up tires in asphalt paving, and glass-phalt — asphalt that uses ground glass rather than rock, are two examples. "The use of other recycled materials will also be demonstrated throughout the facility" — berms constructed from concrete rubble will be planted with natural desert vegetation.

The second phase of the plan for the facility calls for a concrete effluent channel to border the site, bringing water from a nearby wastewater treatment plant through a new marsh and pond. If built, the system will cleanse the water and recapture a desert riparian habitat for plants, birds, and wildlife.

Believing that the NIMBY (Not In My Back Yard) syndrome could be turned into the YIMBY (Yes In My Back Yard) syndrome, Ron Jensen, who served as President of the American Public Works Association in 1991-92, provided the climate in which the engineers, the artists, and the city could produce a facility that is already drawing national attention. He would like it to become a destination point for visitors who come to Phoenix.

The innovative approach taken by the Public Works Department, in collaboration with the artists, planted the seed for developing a large-scale research and demonstration site on the 300-acre area located on the north side of the Salt River, and immediately adjacent to the Solid Waste Management Facility. The purpose of such a project would be to further educate the public about recycling and re-using materials.

Representatives of six city departments and divisions: Public Works; Water/Wastewater; Parks, Recreation and Libraries; Planning; Engineering; and the Phoenix Arts Commission are now studying the potential for demonstration projects featuring the use of solar energy, natural systems for water/wastewater treatment, and recycled materials, such as methane gas (a product of landfill decomposition and wastewater treatment), rubber tires, and yard waste and sewage sludge. A reforestation project and a plan to develop a passive use park are also under consideration. ▲



▲
Solid Waste Management Facility site, concrete effluent channel

"...fully 90 percent of Arizona's water-based habitats, known as riparian areas, has been destroyed or seriously degraded. The Arizona Game and Fish Department estimates that three-quarters or more of all the state's native wildlife species depend on these

areas for at least some portion of their life cycle. Desert riparian areas are capable of producing more than 100 times as much living matter as other parts of the desert."

"Riparian areas; Protect them, for our future", Chuck Blanchard, Vice Chairman of the Arizona Senate Environment Committee. The Arizona Republic, February 2, 1992

The 23rd Avenue Wastewater Treatment Plant

Project Data

Project Develop a conceptual design proposal for a public tour of the plant

Location 2301 West Durango, on 54 acres just north of the Salt River

Artist Team Laurie Lundquist, Phoenix; Jaune Quick-To-See Smith, Corrales, New Mexico

Selection Process Call for Entries, four-member panel of arts professionals chose from 44 entries after review of slides and submitted materials

Funding Source Water/Wastewater Department Percent for Art funds

Budget
\$8,500: Conceptual Design
\$34,000: Design Phase
Fabrication / installation budget to be determined in the design phase

Status
Conceptual design complete
Design phase 1993
Fabrication/installation, 1994-95

Project Description

In a desert city such as Phoenix, water supply is a topic of primary concern. However, the public perception has yet to catch up with the natural, economic, and political realities that limit future water supply for a growing population. While the water supply is decreasing, wastewater is increasing. New technology, along with new EPA standards, provides an increasingly useable wastewater product, but public perception is that wastewater is unfit for any use.

The goal of the public tour, which the artist team will design, is to encourage dialogue on water supply and recycling issues, and begin to change public perceptions. The tour's audience will be both adults and schoolchildren, and will include presentation and interpretation of the water treatment process and other pertinent water issues. It will also commemorate the employees who operate and monitor the plant's

processes. Located near the Solid Waste Management Facility, the Wastewater Treatment Plant is undergoing major renovations, which will continue into 1994. The facility was built in 1931, when it was determined that the Salt River bed was being severely polluted by untreated wastewater. It serves most of the downtown Phoenix area, with a population equivalent of 500,000. State-of-the-art technology improvements will produce water that is technically potable.

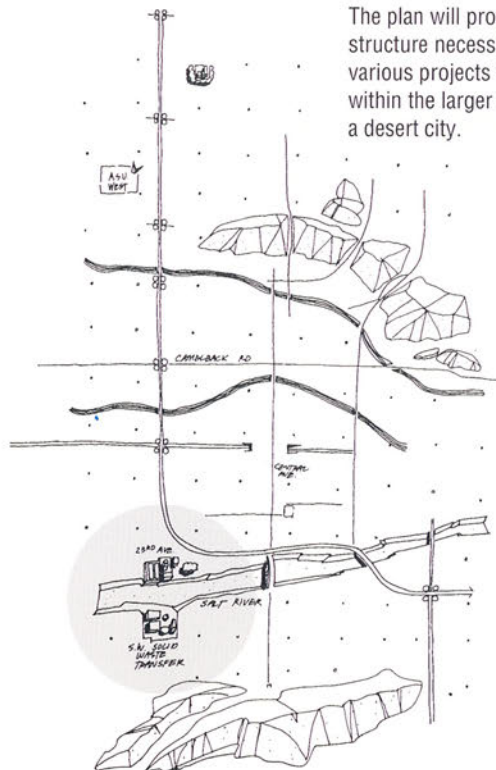
The artists will be working closely with the staff at the treatment plant and schoolchildren in the area.

Solid Waste Management and 23rd Avenue Wastewater Treatment Plant Site

Public Art Water Plan

As a major southwestern city, Phoenix is facing the challenge of managing available water in an urban desert environment. The City is currently making major upgrades to its water and wastewater treatment facilities. The Percent for Art portion of these expenditures provides the City the opportunity to increase public awareness of water issues in Phoenix including conservation, quality, and reuse of treated wastewater.

Involving water experts, artists, urban designers, writers, educators, and citizens in a planning process, the Arts Commission is developing a five-year plan for art projects that will focus attention on water issues. The plan will provide the vision and structure necessary to relate these various projects to each other within the larger context of water in a desert city.



Drawing by William R. Morrish

Arizona Projects

*Rex Gulbranson
Design/Organization
Development Director
Arizona Commission
on the Arts*

Arizona Commission on the Arts: Design/Public Art Program

Support and advocacy for public art and design takes many forms. Since the State of Arizona has not passed Percent for Art legislation, the Arizona Commission on the Arts has arrived at creative and resourceful ways to support and fund public art and design activities.

During 1987-88, in order to stimulate interest in preserving and enhancing the visual quality of the State's communities, the Arizona Commission on the Arts sponsored a series of statewide design and public art conferences. These included:

"Design/History/Art/Community" — Prescott, Bisbee, and Yuma

"Going Public: Southwest Public Art Forum" — Scottsdale

"New City/Old Bridge" — Lake Havasu City

Co-sponsors of the conferences were: The University of Massachusetts Arts Extension Service, The National Endowment for the Arts, the National Trust for Historic Preservation, the Arizona State Historic Preservation Office, the Arizona Main Street Program, the Arizona Department of Transportation, and local governments and community organizations.

The conferences provided the impetus for the Arizona Commission on the Arts to strengthen and expand its Design/Public Art Program. Thus, the Arts Commission currently provides direct grant support by offering matching project grant funding in four areas:

1. Arizona: "The Look of Communities" supports visual quality planning projects, including public art master plans.
2. "Art in Public Places" provides support for planning and implementation of public art projects.
3. "Design" supports projects such as design exhibitions and workshops.
4. "Design Residencies" in schools and other community organizations are provided through the Arts in Education Program.

The ACA also supports public art and design in communities by providing technical assistance with cultural planning, and general operating grant support for local arts agencies. In 1987 the Arizona Commission on the Arts initiated the Community Cultural Assessment Project, which enables communities to examine issues concerned with cultural development — policy setting, organization structure, and financing methods. Conducted in partnership with the University of Massachusetts' Arts Extension Service, the assessment process includes interviews with community leaders, city staff, artists, and arts organizations; a public forum to discuss the consultant's findings; and a written final report.

Since the project began, 15 urban and rural communities have participated — each assessment producing different results. Several local arts agencies have been formed and have subsequently applied to the Arts Commission's Locals Development Program for funding to hire a permanent full-time managing director. The assessment project has created and strengthened existing public art programs and has encouraged many communities to integrate cultural planning into their overall community planning, economic development, and tourism promotion activities.

The Arizona map on the facing page locates the communities in which Art in Public Places grants have resulted in the installation of 18 pieces of public art since 1985. ACA grant monies expended on these projects total approximately \$70,000, while actual project costs total approximately \$171,000.

The map also shows the sites where master plan projects described on the following five pages are located. These projects illustrate how public art planning and design are being integrated into the colorful fabric of Arizona's past, present, and future. ▲

"Tubac, founded as a mining town in 1751, was Spain's military and exploration center for the Southwest. It flourished in pre-Civil War days, and now is one of Arizona's most popular attractions for tourists, combining history, art, food, crafts and fashions flavored with a mix of Sonora and Arizona lifestyles. Besides being the first settlement, it was the leaping-off place for the De Anza expedition that founded San Francisco."

Tubac's presidio was the first military post, and its soldiers fought hundreds of battles and skirmishes with Apache Indians.

The first Spanish settlers began trickling into the area in the 1730s, drawn as much by the rich farmland along the Santa Cruz River as by the gold and silver mines in the nearby mountains."

Bob Thomas, "Tubac bounces back—again," The Arizona Republic, January 19, 1992.

Project Data

Population 3,665,228 in 1990	Native Americans 14 Indian tribes representing 160,000 people
Size 400 miles long x 335 miles wide 113,956 square miles Fifth-largest state	20 reservations covering more than 19 million acres Navajos are largest tribe in U.S. The Hopi pueblo at Oraibi is the oldest continuously inhabited village in the U.S.



- Master Plan Projects
- ▲ Public Art Work Sites
- Park Design

Arizona Projects: Cities

Planning projects are underway in five Arizona cities with small to large populations. All but two described here have received grants from the Arizona Commission on the Arts through its "Arizona: The Look of Communities" program.

City of Tubac Master Plan for New Development to Complement its Historic District

The Visual Quality Master Plan for the historic village of Tubac focuses on the open space within its commercial district. Landscape architect Margaret Joplin was selected in 1991 to develop guidelines for a streetscape and site plan for the public open space known as "the Plaza."

The streetscape phase will result in the development of guidelines for future signage, lighting, sidewalks, landscaping, public art, parking, and other pedestrian-oriented amenities. "The Plaza" plan will include the design of a multi-use center to be built on county-owned land. Locations for public art, landscaping, pedestrian, and vehicular circulation will be clearly defined.

Three public hearings solicited input from the public, local artisans, and village merchants. A steering committee was formed to develop an RFP and to select a design team. Public workshops are being conducted by the committee to obtain input on design alternatives throughout the project. The plan will be presented to the Santa Cruz County Board of Supervisors for approval along with a five year capital improvement plan to be funded by both public and private investment. The Arizona Commis-

sion on the Arts provided \$4,000 to help fund the plan. The completed project will cost approximately \$500,000.

The Public Art Plan for Metropolitan Tucson

This plan was prepared in 1991 for the Public Art Committee of the Tucson/Pima Arts Council by Corky Poster, Architect and Planner, Tucson; and Harries/Heder Collaborative, Boston.

The Tucson/Pima Arts Council, incorporated in 1984 as a private non-profit corporation, is charged by the City of Tucson and Pima County to act as a regional advocate for the arts in the metropolitan Tucson area. As a private agency with public oversight and public responsibility, T/PAC has, among other functions, the responsibility for the promotion, facilitation, and planning of public art.

Percent for Art programs exist to various degrees in the City of Tucson, Pima County, at the University of Arizona, the Tucson Airport Authority, and Tucson International Airport.

In 1989, the Tucson City Council mandated funding for public art in all capital improvements "with high public contact," and agreed to a proposal from the Arts Council to develop a Public Art Plan for the Metropolitan area. The Arizona Commission on the Arts granted \$10,000 to assist with the development of this plan, which was presented to the community and city late in 1991.



▲
 Thomas Moran (U.S. 1837-1926)
 "Zoroaster Temple at Sunset", 1916
 oil on canvas,
 25" x 20" (63.5 x 50.8)
 Phoenix Art Museum; Gift of
 Mr. and Mrs. John Kieckhefer

A Downtown Area Plan for Flagstaff

Winter & Company, urban designers from Boulder, Colorado, completed this plan in January 1991. A special advisory committee, composed of representatives from a range of groups that have an interest in making physical improvements to the downtown, provided the overall direction for the plan.

Since Flagstaff is the gateway to a number of major tourist attractions like the Grand Canyon, the committee sought ways for the downtown to serve as a center for visitor-related businesses.

In conjunction with public policy guidance from the Planning Commission, these groups developed the goals that form the basis for the plan. The Arizona Commission on the Arts provided informational assistance during its development.

The implementation of the plan, suggested to take place over five one-year segments, includes several recommendations related to public art planning:

1. The establishment of an arts commission to oversee the selection of artists and review public art proposals.

2. The creation of a staff position to administer the public art program.
3. The formation of a design team composed of landscape architects, urban designers, civil engineers, water resource engineers, and public art artists, for the purpose of developing designs and construction documents for streetscape improvements.
4. The use of "BBB" (Bed, Board, and Booze) tax dollars to fund the public art component of the plan. Upon approval of the plan by the City of Flagstaff, some public art projects may be undertaken.

Art Vista: A Public Art Master Plan for Sierra Vista

This plan was prepared for the Art in Public Places Committee of the Sierra Vista Arts and Humanities Commission by Nina L. Dunbar and Donna Isaac Gelfand in July 1991. Funded by a \$1,000 grant from the ACA and \$1,000 from the City of Sierra Vista, the intent of the plan was to develop a creative and aesthetic approach to achieving urban planning and cultural goals using the city's new Percent for Art Program.

In April 1990, Sierra Vista approved a Percent for Art Ordinance, which dedicates one percent of construction costs of various capital improvement projects for art in public places. One year later they

Artist Concept Team: Jayna Shewak, Joan Baron, Sally Weyers
 Park Bench Projects for Indian Bend Wash
 Public Art Design Team Sketchbook, "Artscape: A Public Art Plan for Scottsdale", July 1990
 Figure 5 reproduced with permission from Scottsdale Cultural Council and Betty Drake.

SECTION ONE ARTSCAPE

selected the team to write the Public Art Master Plan. This may be the first time a city as small as Sierra Vista has made a long-range plan for public art.

Two major Arizona highways converge upon Sierra Vista. Its growth has been enhanced by Fort Huachuca, a military installation that has protected the southern boundaries of the United States since 1877 and has a growing reputation as a retirement community. Its recent designation as an eco-tourism destination for wildlife enthusiasts is expected to bring more attention, visitors, and full-time residents to the city as well.

Recognizing these facts and the possibility that it might lose its rural character, Sierra Vista chose to improve the quality of its urban form using public art as an integral component. Integrating aesthetics into the overall quality of the Sierra Vista experience is directly addressed in its comprehensive plan for the city.

Art Vista addresses sites, guidelines, criteria, and alternative sources of funding, which could include dedicated taxes, government grants, and private foundations. The plan is very much a reflection of what the community has determined as its goals.

Artscape: A Public Art Plan for Scottsdale

The Artscape Plan and reports were prepared for the Scottsdale Cultural Council by Betty Drake, in close cooperation with the City of Scottsdale during 1989-92. Although this project received no grant money from the Arizona Commission on the Arts, it seems appropriate to describe the unique approach taken by Scottsdale in developing its plan.

The planning process included a fundamental commitment to meaningful public involvement through public meetings; an ongoing Artscape exhibit at the Scottsdale Center for the Arts, with information about the plan, current public art opportunities, and a colorful box for volunteer signups, comments, and ideas; an Artscape survey questionnaire to which over 1,300 people responded; the formation of public art design teams which included about 90 volunteers who produced sketches to illustrate their concepts; wide community distribution of Artscape reports; and public hearings by the Scottsdale Cultural Council and City Council on the Artscape plan.

The final plan has not yet been presented to the City Council, but city staff are already using its recommendations in long-range planning. The final Artscape Plan report was completed November 1, 1992.

The Scottsdale Cultural Council (SCC) receives funding from the City of Scottsdale Percent for Art

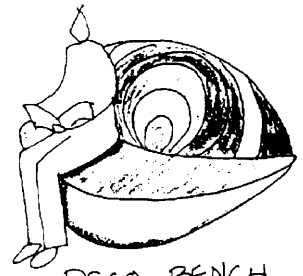
Ordinance, that allows expenditure of funds tied to construction of public buildings and Water/Wastewater Department capital improvement projects.

The SCC is a private, non-profit organization that contracts with the City every five years to administer the art program. The salary of the SCC's Manager of Public Art is paid by the City; the salary of her assistant is funded by SCC. A City-funded Contract Administrator, able to make decisions and provide approval mechanisms, serves as liaison to the City.

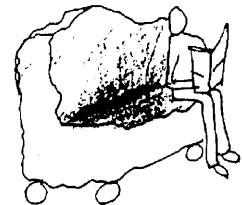
Artwork projects are being planned for, or already exist, at City Hall, the Scottsdale Center for the Arts, the Public Libraries, the Police/Court building, the downtown arts district, and other locations. ▲



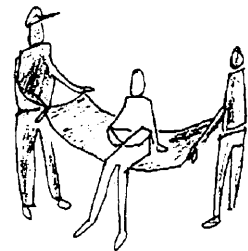
HAND BENCH



DECO BENCH



"CARVED STONE" BENCH
(FLINTSONES FURNITURE)



STATUES WITH BLANKET BENCH



SNAIL BENCH

Arizona Projects: Rivers and Roads

Rivers in Arizona present special challenges. Sometimes they are wide ribbons of flowing water, sometimes they are dry river beds. Flood management practices have changed the configuration of the rivers over the years, and many cities and towns are taking on the challenge of including the river channels into their overall planning.

The Rio Salado

The Rio Salado, or the Salt River, begins in eastern Arizona and winds its way to the Gila River just southwest of Phoenix. Five dams are found along the Rio Salado, the earliest built in 1908, and the largest, Theodore Roosevelt Dam, built in 1911. The Verde River, which flows from the North into the Salt, has two dams, and though its flow is puny in many places, it is never dry.

These two rivers, which provided an erratic and unruly water supply to south central Arizona deserts before 1900, came under the control of the Salt River Valley Water Users Association in 1903. Now known as the Salt River Project, this entity manages the water supply through a system of dams and canals. The dry bed of the Rio Salado is a source for sand, gravel, and river rock, and serves as a recreational site for unorganized activities such as four-wheeling.

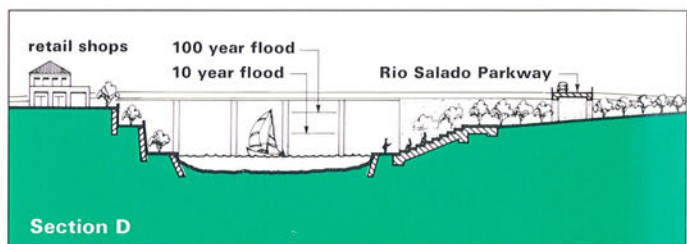
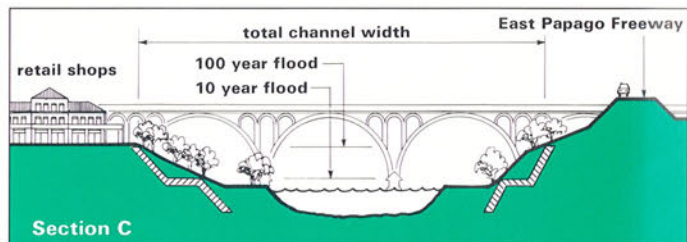
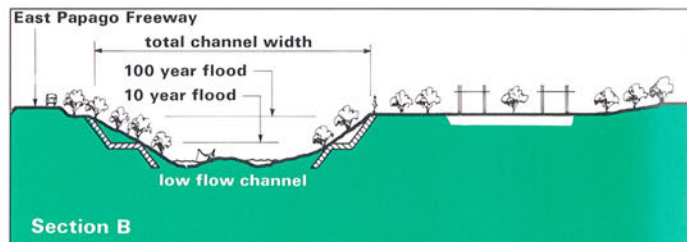
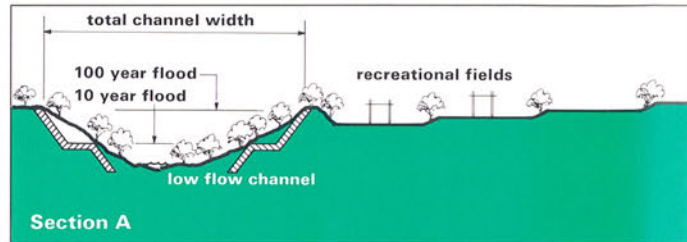
In 1987 Maricopa County asked voters to approve the allocation of billions of dollars to develop and improve the 40-mile Rio Salado section within its boundaries.

Although the voters as a whole did not approve the measure, the City of Tempe decided to go ahead with its five-mile section adjacent to Arizona State University and the City's downtown development. The project will be a partnership between the City and private developers who will contribute over 90 percent of the estimated \$440 million budget. Most of the five-mile Tempe section is government-owned, and a zoning overlay outlaws rock mining, junk yards, and landfills.

The Rio Salado "linear park" project began with an ASU professor of architecture whose classes were taking a serious look at its possibilities. Now, over 20 years later, it is becoming a reality in Tempe.

Public Art Plan For The Tempe Rio Salado

In December 1991, the Tempe Municipal Arts Commission issued a Request for Qualifications from consultants interested in developing a Public Art Master Plan for the Rio Salado Development in Downtown Tempe. The Arizona Commission on



▲
Tempe Rio Salado Project
Graphic Representation:
City of Tempe
Public Relations Department
© 1988

Dick Arentz
"Mission San Xavier
del Bac Arizona"
platinum/palladium print
© 1988
Courtesy Center for
Creative Photography,
Tucson, Arizona



the Arts granted \$6,000 to assist this project, which would result in a set of narrative guidelines for the placement of public art and also act to guide private development in the implementation of the Art in Private Development Ordinance.

Since Tempe has both Public and Private Percent for Art Ordinances, the opportunity exists for the realization of artistically excellent programs. The master plan could also act as a guide to the cities of Mesa and Phoenix if and when they choose to pursue the Rio Salado linear park concept in their communities.

The consultant team was selected in August 1992, and the Public Art Plan completion is scheduled for February 1993.

The Santa Cruz River

Sometimes called the "wrong-way" river, the Santa Cruz rises in Arizona, loops into Mexico, "makes a turn, and then flows north through a narrow pass at the border" just east of Nogales. "It then bisects the great saucer-shaped Santa Cruz Valley through Tucson, passes over a great dam-like fault at the north end of the saucer and disappears in the desert before it loses its race to the Gila River."*

Along the banks of the Santa Cruz river in 1700, Padre Eusebio Francisco Kino laid the cornerstone of the Mission San Xavier del Bac, and in 1776, nine miles north of the mission, the walled city of Tucson was born.

Two projects involving the Santa Cruz River, important in the past, then neglected, and now highly prized by Tucson as a natural and cultural asset, are currently in the implementation phases.

Design of an Art Park for The West Bank of The Santa Cruz River

Funded in part by a \$3,500 grant from the Arizona Commission on the Arts, the Tucson Downtown Development Corporation contracted with artist/designer Barbara Grygutis to design a linear park. Grygutis and Peter Warshall, biologist/anthropologist, prepared a proposal, completed in December 1990, for the design of a desert/art park. The DDC board approved the plan in 1991, and the artist is helping to identify sources of further grant monies to fund the implementation of the design proposal. It is hoped that Pima County will take charge of this part of the river in its continuing development phases.

Over the last 50 years the dry bed of the Santa Cruz River had been used for a dumping ground. The artist's intent is to renew and revitalize the west bank of the river by creating a nature-oriented park, offering the opportunity for community enrichment, both as a city-wide attraction and as a neighborhood asset.

The project will serve as a model for the reclamation of dry riverbed banks, a problem throughout western states, and contribute to the recognition of Tucson's unique location in the beautiful and fragile Sonoran Desert, where riparian habitats were once integral to the environment.

Public Art For Santa Cruz River Parks

This project is funded by the Pima County Department of Transportation and Flood Control District in cooperation with Tucson/Pima Arts Council. Artists were selected in 1990 to design public art for eight linear parks located along the Santa Cruz River.

The Tucson/Pima Arts Council assisted in organizing the competitions for these river park commissions. The T/PAC will also assist businesses that want to organize public art projects in private development. ▲

* Arizona Days and Ways Magazine, Sunday supplement to The Arizona Republic, February 11, 1962

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