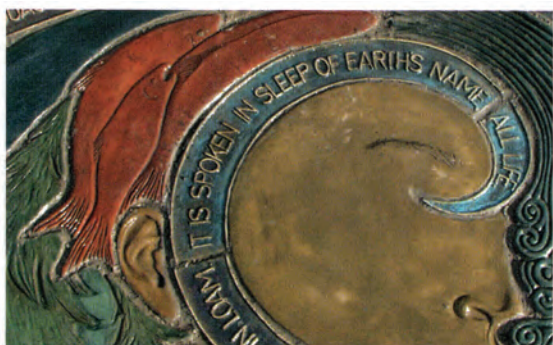
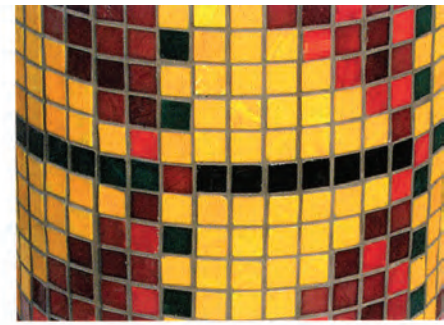


INTERSTATE MAX ART PLAN

BRIAN BORRELLO

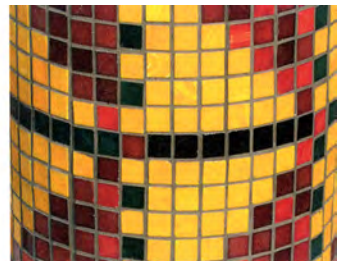
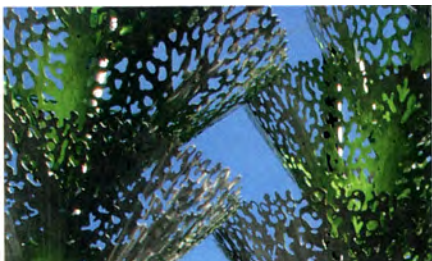
VALERIE OTANI

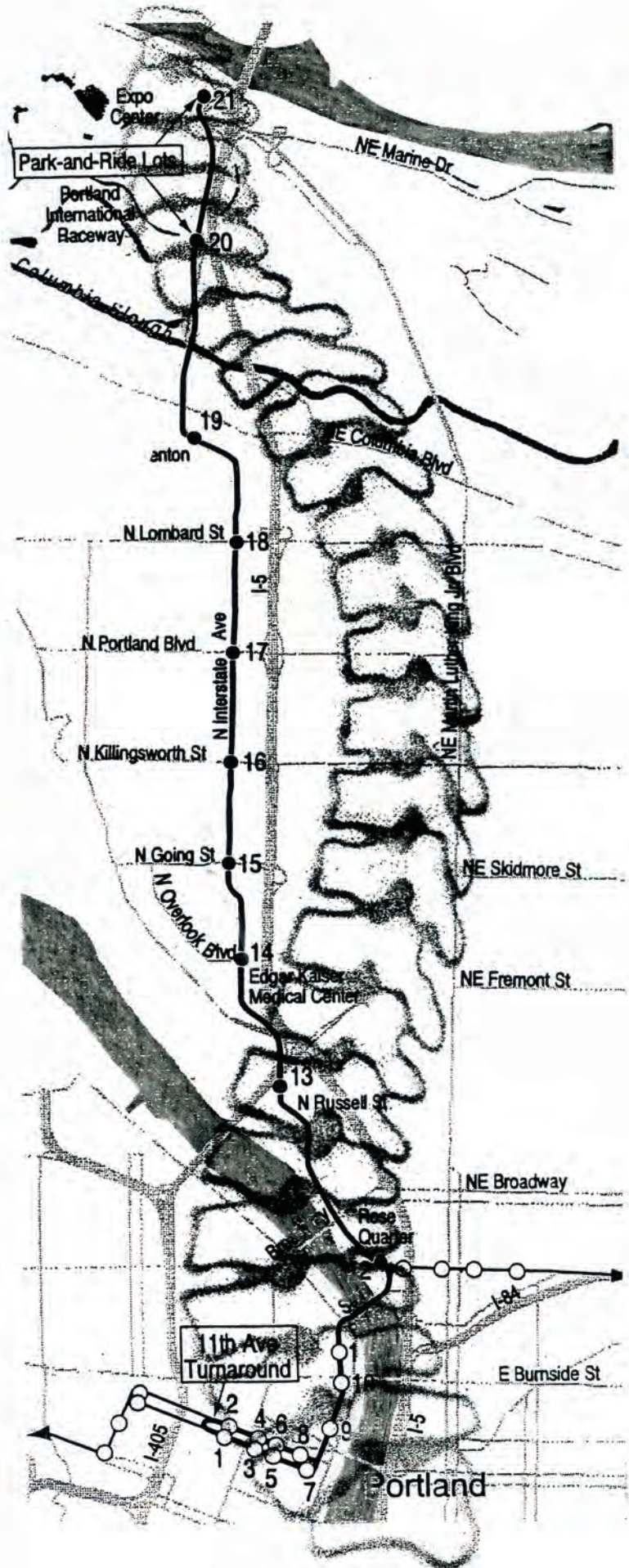
LINDA WYSONG



INTERSTATE MAX ART PLAN

BRIAN BORRELLO VALERIE OTANI LINDA WYSONG
DESIGN TEAM APRIL 2000





INTERSTATE MAX ART PLAN

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CONCEPTUAL STATEMENT

Urban Landscapes

"At the intersection of these fields lies the history of the cultural landscape, The production of space, human patterns impressed upon the contours of the natural environment. . . Cultural identity, social history, and urban design are here intertwined." Dolores Hayden

The dense and varied kaleidoscope of parks, neighborhoods and industry that is the landscape of North Portland springs from its geography, cultural diversity and history as a strong working community. "Layered with the traces of previous generations' struggles to earn a living, raise children, and participate in the community life"¹, it is a rich vernacular landscape which reaches to the core of our common humanity.

In a productive landscape the economic and social forces are more complex, the layers intricately profound, and the spacial discontinuities abrupt. It is in sharp contrast to the bland predictability of the suburban ideal. This contrast is one which speaks to the heart and character of the North Corridor and is key to an art program that embraces both a strong aesthetic sensibility and ties to local history and place.

The Urban Spine

*"Social life structures territory...and territory shapes social life."
Michael Dear & Jennifer Wolch*

The complex territory of people, place and memory embodied in the urban landscape is connected by the spine of the light rail line. In contrast to the brutal cleaving of the neighborhoods to cut a swath for the "Minnesota Freeway", Interstate 5, the light rail line is an integral part of the street, functioning much like the old trolley system. The simple access to on-street platforms offers the opportunity for easy integration into the active pedestrian life of the community.

The Interstate Max line forms an urban spine connecting Portland's two rivers, the Willamette and the Columbia. Interstate Avenue, the historic 99 E, retains the character of American roadways of the 50's, lined with the neon-lit motels and local roadhouses that preceded freeway cloverleaves and mega-chain motels and restaurants.

This narrow corridor in the center of Interstate Avenue establishes new public space as well: slender islands in the flow of street traffic. This public realm is not limited to the concrete platforms in the street. The spine of light rail is a corridor that provides a protected passageway for the flow of people, energy and ideas. From this spine, nerves and muscles activate the whole of the body. The rail line is an opportunity to use the energy of this passage to support and stimulate development along Interstate Avenue and direct the flow of activity and resources out into the neighborhoods.

1. Dolores Hayden, *The Power of Place, Urban Landscapes as Public History*, The MIT Press, Cambridge, Mass. 1999. p. 17.

INTRODUCTION

Artists Linda Wysong, Brian Borrello and Valerie Otani were selected by the Interstate Max Art Advisory Committee to draft an art plan for the light rail stations and right-of-way improvements for the Interstate Max line.

Linda Wysong is an interdisciplinary visual artist who strives to create opportunities to "re-see" the everyday in a new and revealing manner. Addressing the substructures of our culture, she looks at the interaction between the physical infrastructure of the late twentieth century and individual human concerns. This perspective has led to the exploration of the cycle of building and demolition, the juxtaposition of the built and the natural, and the issues of waste, water and environment.

Brian Borrello is a sculptor, designer, educator, and public artist, whose work focuses on the interrelationship between human culture and the natural world. He has designed and created sculptures for disabled children, elementary schools, cancer patients and survivors, community gardens in blighted neighborhoods, zoos and toxic waste sites. He was the recipient of an N.E.A. Fellowship for Visual Arts, and currently maintains a studio on Alberta Street in northeast Portland, where he runs a neon design company called Neonjones.

Valerie Otani was a design team artist for Tri-Met's Hillsboro light rail line, and has created public art works for Weller Street pedestrian bridge in Seattle and Southwest Community Center in Portland. Her work is concerned with revealing the layers of past and present meaning that add dimension to our experience of a place. She uses the richness of personal stories to help us see the complexity of community life, and she is interested in bringing together many perspectives to create memorable public spaces.

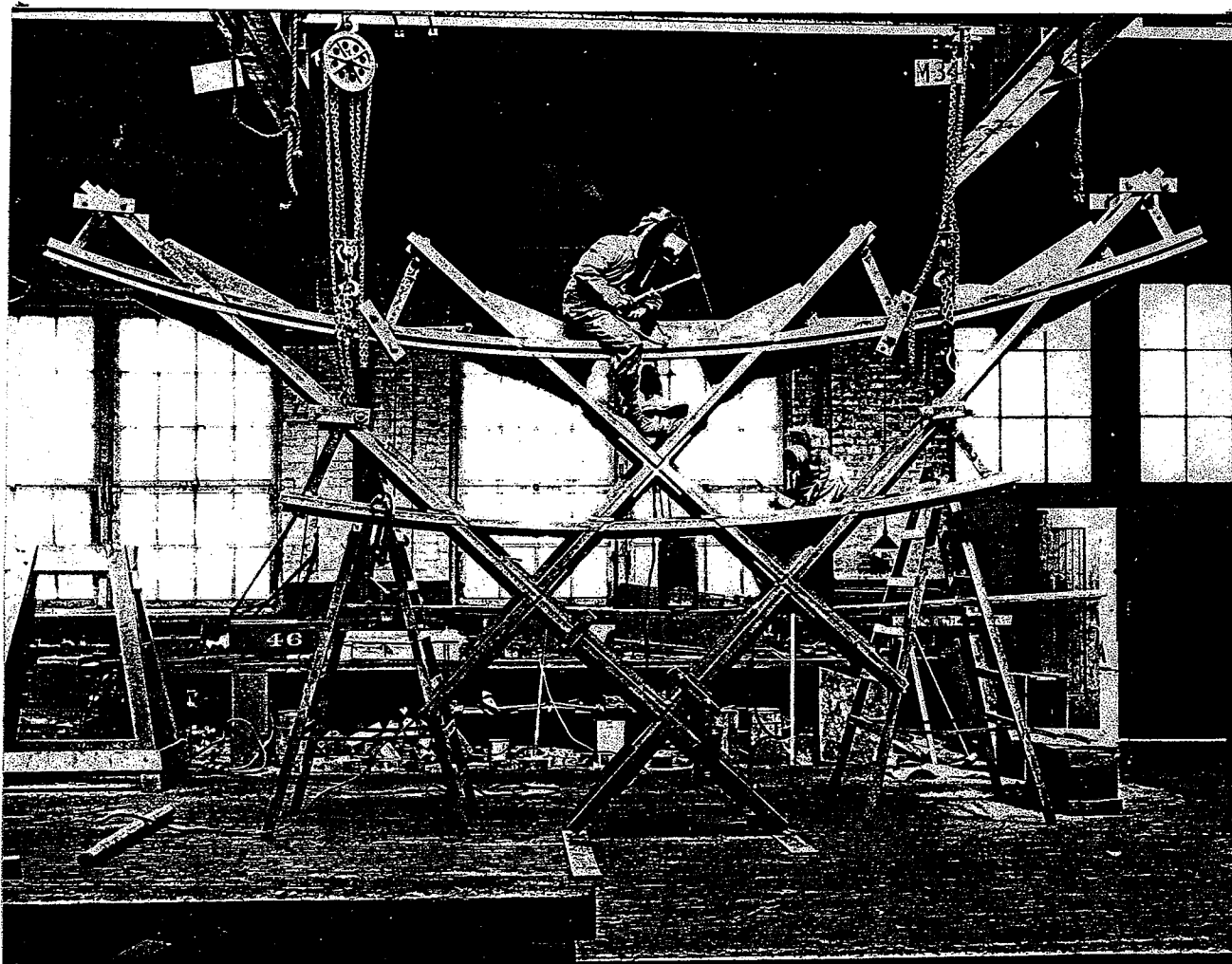
The artists have received tours and orientation to the project from architects Michael Fisher and Bob Hastings. An overview of neighborhood character, stakeholders along the line and community concerns was provided by Tri-Met, the City of Portland and Metro community relations staff and by a panel of local leaders at a community orientation.

Historical research and discussions of conceptual approaches were followed by further interviews with Alta Mischoff (Kenton), Harue Ninomiya (Kenton and Japanese internment camps), Harvey Rice (Community History Center), Regina Flowers (Ockley Green Middle School), Kurt Widmer (Russell Street Conservation District), Lenny Anderson (Swan Island transit advocate), Marcy McInelly (urban renewal district planning) and Roberta Wong (Interstate Firehouse Cultural Center) as well as a tour of the shipyards by Cascade General. Many contacts have been initiated to explore future partnerships along the line and resources for developing the art work.

The resulting plan precedes the start of work by the Design Team of architects, landscape architects and engineers and serves as a guide to the concepts that the artists will bring into the collaborative work with the Design Team.

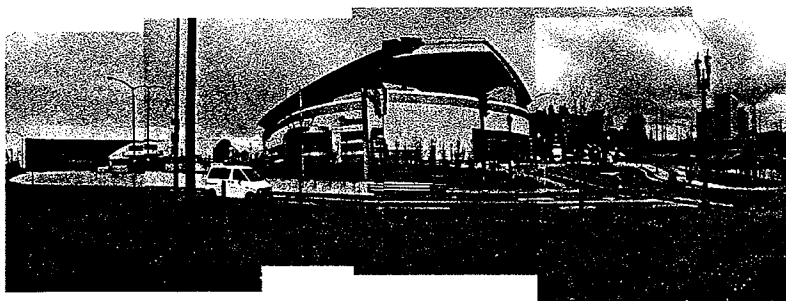
STATION NARRATIVES

The goal of the art treatment at each station is to establish a unique identity along the urban spine of the light rail line. Each station reveals layers of the urban landscape often overlooked, forgotten or buried. Restoring those layers to public view enriches our appreciation of the character of the place and the complex forces that form our communities.



Electric Rail, Center Street Shop (OHS)

ROSE QUARTER



Physical description

The Rose Quarter's physical description is a visually complicated area of broad expanse, with a somewhat concave grade. The site is functionally dominated by transit connections to central bus stops, peripheral rail stops, and a triangulation of car traffic through it. This site has been dubbed "Rose Garden West." It is a major transit hub connecting downtown, east-west, and north-south lines. Significant architectural forms visually command the site. The shell architecture of the Memorial Coliseum and Rose Garden Arena, and the glowing green glass spires of the Convention Center are a major feature of the Portland skyline. Sometimes the site is heavily trafficked by automobiles and pedestrians, especially during Rose Quarter arena events, but usually the area is lightly populated by people on foot en route to transit connections or a local business destination.

The orientation for pedestrians and passengers is confusing, with landscaping, pathways, and site lines that do not support the connections to the new light rail station. The Rose Quarter is the site with the closest connection to the Willamette River, and offers views of associated river industries, like granaries.

History and Culture

Prior to 1891 much of the east side, particularly Albina, was either wetlands or still in its original timbered state. By 1900, over half of Portland's residents were immigrants or their children. Thousands of European immigrants migrated to the large ethnic communities of the east side, and the population there grew from 32,000 to 120,000 during the first decade of the century. The commerce here was usually related to the river, as in grain elevators, sawmills and shipyards, or the rail shops associated with the Albina railyards. The Morrison Bridge, Steel Bridge and street railway extensions allowed for much development, and real estate prices for lots on open land tripled or quadrupled between 1900 and 1910.

The opening of the Broadway Bridge in 1912, helped the new middle class neighborhoods to grow in this area. As land was developed northward from the bridge, the African American population here grew. Williams Avenue became the active cultural and commercial center of the African American community. From the 1960's, urban renewal programs (often wryly referred to as "negro removal programs") displaced many homes and businesses here, first with the construction of the War Memorial Coliseum, and subsequent Minnesota Freeway (Interstate 5) and Rose Quarter. The site is located in the Lloyd neighborhood, with the Eliot neighborhood nearby.

Partnerships

Possible business partnerships could be created with Paul Allen, the Portland Trailblazers basketball team, or future developing entities at the site. An artist desiring contacts regarding historical and future references to this area would approach the Lloyd Neighborhood Association, Eliot Neighborhood Association, or Portland Development Commission.

Art Opportunities

The Steel Bridge, Convention Center, East Bank River Promenade, transit nodes, proximity to a major rail hub, the Memorial Coliseum, and Rose Garden Stadium, conspire to make this a complex site to address. The addition of a new Max line will change the pattern of use of the Rose Quarter plaza and paths. Paths and landscaping could be reconfigured to create clearly defined and inviting walkways to organize flow patterns and create a more pedestrian oriented urban plaza.

In considering the platform as artwork, an artist should consider the transition from this transit and entertainment zone to residential neighborhoods. There is a similar scale or feeling of art treatment in both Rose Quarter and Expo Center, as terminal points on Interstate Max, and both must respond to a similar large scale "shell architecture for transient spectacles."

Significant visual features at the site are the "baroque" Rose Garden signage-complex spiraling configurations of neon, stainless steel, and reader boards. Three sculptures by Ilan Averbuch, inspired by the book "The Little Prince", grace the area.

Any treatments should consider the dominant presence of the existing art and architecture - the whimsical green copper crown, large hollow shell arena structures. Better placemaking could be developed through addressing the ground plane and commanding vertical elements. Possible art treatments could be a large sculptural element or a pinnacle light tower, and could function as a wayfinding device, directing viewers to the connection between MAX lines. This site could lend itself to earthwork treatments by creation of berms and voids, and the placement of stones and trees. We consider this site to be an opportunity for a large scale commission by a national or regional public artist.

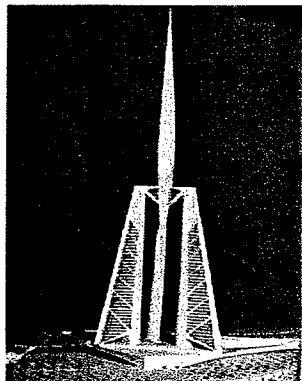
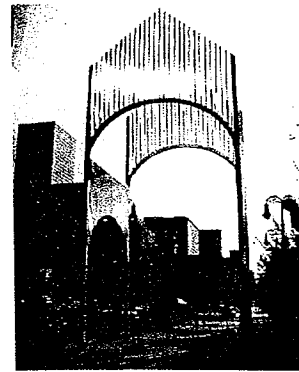
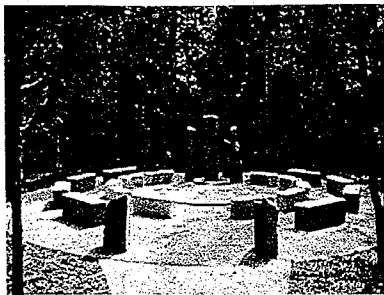
As a statement of approach, the art should appeal to human interaction, and size and scale will be an important factor. A community map project associated with the station as artifact site is both an opportunity for a regional artist commission, and great community involvement.

Design Team Collaboration

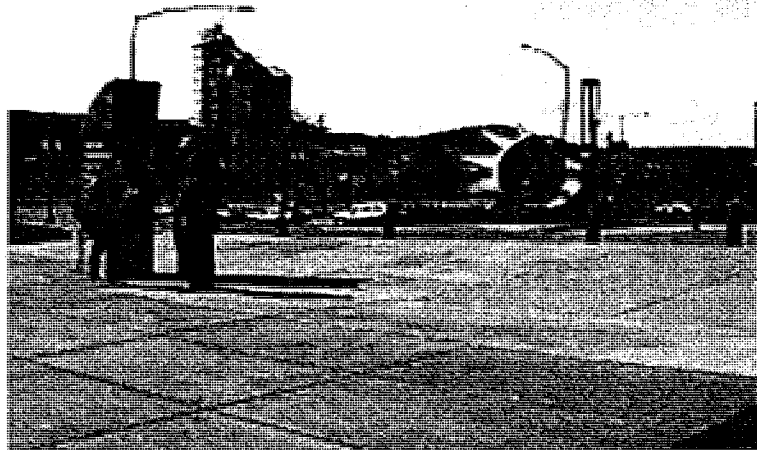
There may arise design team opportunities to redesign the pedestrian plaza, and charettes for design are forthcoming. Any art treatments should address the flow of pedestrians and traffic, considering this as a pedestrian improvement project.



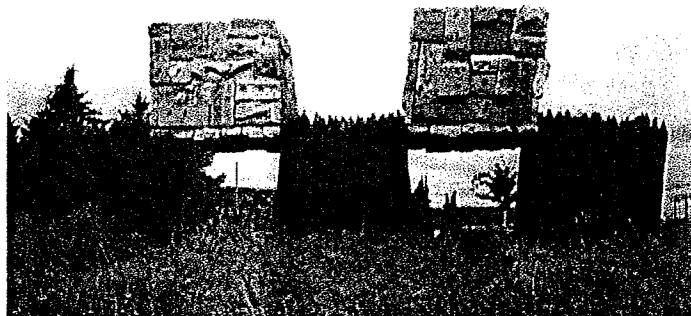
Ettore Sottsass,
Laughing Gas Station, 1972



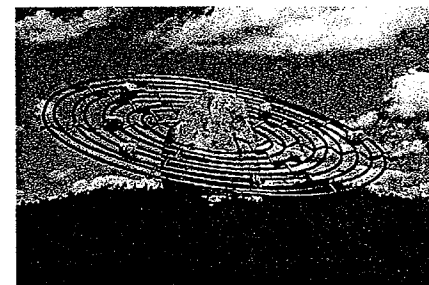
Santiago Calatrava,
Ciudad de las Moreras, 1992



Alexander Lieberman



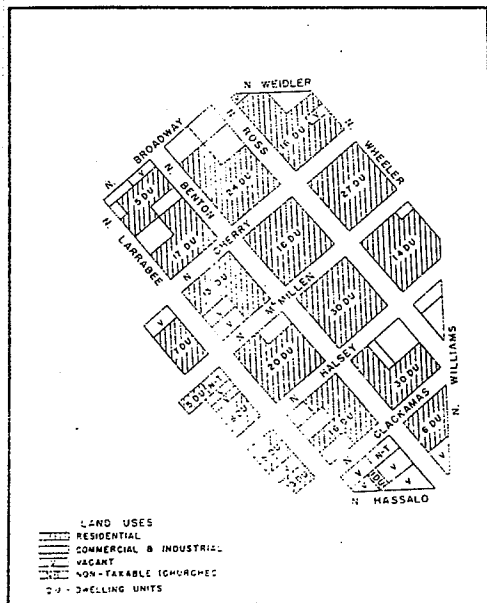
Ilan Averbuch, *Terra Incognita, 1996*



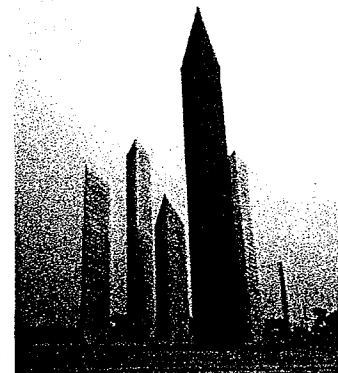
Zoran Mosjilov, *Saturn, 1996*



Tony Cragg

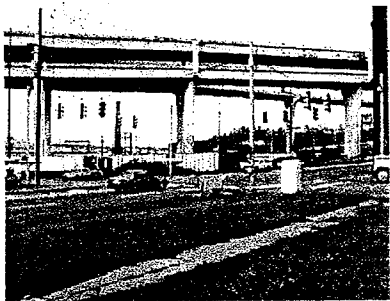


Broadway-Steel Bridge Tract



Matthias Goeritz

RUSSELL STREET



Physical Description

As Interstate Avenue moves along the East Willamette River Industrial District, there are docks, warehouses, grain silos, and extensive rail yards. The scale is large and the rumble of the large transport trucks is everywhere. The station platform site at Russell Street has the strong flavor of this industrial environment, especially

with the large number of trucks turning into the container yard, but as one looks across the street one sees the red brick buildings of an historic district. It is this contrast between the steel and concrete of industry and older more intimate structures that is the essential character of this stop.

History and Culture

Albina was established as a city on the east bank of the Willamette River by a coalition of corporate interests dominated by the Oregon Railway & Navigation Company in the 1880's and became a part of Portland in 1891. Starting with the first infusion of Irish and German workers, lower Albina has always maintained a strong working class identity.

After World War II and the Vanport Flood African-Americans began to move into the Albina area and by the 1950 census, 46% of Portland's black population lived here. In the late 1950s and the early 1960s several redevelopment projects were undertaken that once again displaced the community. Emanuel Hospital's expansion in 1962 was one of the most high profile and deleterious. Much of the vital business and entertainment district was demolished. The Hill Building cupola (once located at Williams and Russell) now sits as a solitary and isolated icon in Unthank Park. This type of urban renewal which was so devastating to the neighborhood is a reminder of the past and a warning for the future.

Now the area is on the mend; the Russell Street Conservation District is working to keep this history alive. It is now the home of the Widmer Brewery, the White Eagle Cafe, artists studios, and a variety of commercial enterprises.

The Russell Street Station is in the Eliot Neighborhood and will serve Emanuel Hospital.



Hill Building (OHS)

Partnerships

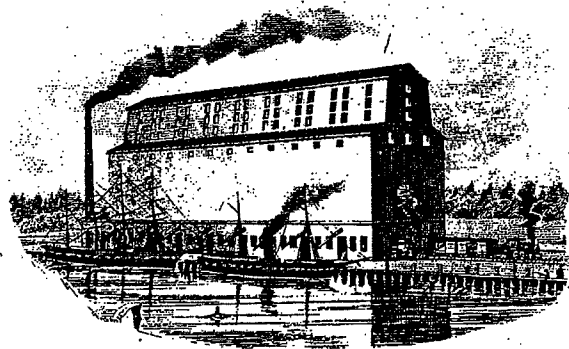
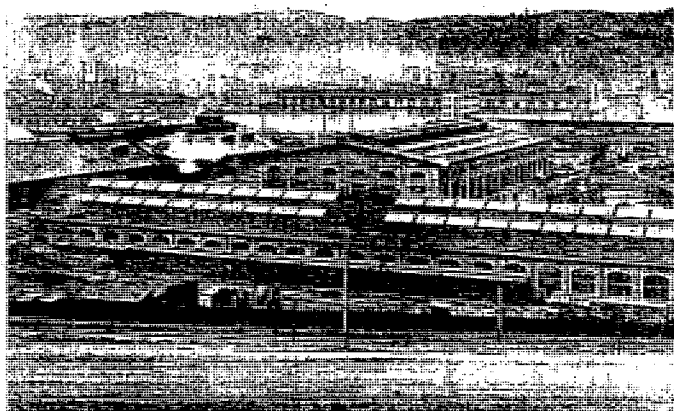
Kurt Widmer the owner of Widmer Brothers Brewing Co. is an active and concerned member of the community who has worked for the Russell Street Conservation District and has expressed interest helping to create a pedestrian friendly environment at the intersection of Interstate and Russell.

Art Opportunities

This is a rich site with a number of opportunities for the integration of art and design. The juxtaposition of the pedestrian historic area and the scale and vigor of the working industrial area is interesting and visually complex.

* **Green Space/Bus Stop** - There is currently a strip of unused land on the east side of Interstate between Russell and Mississippi. We are interested in exploring the possibility of establishing a small green space which would lead people getting off the train up towards the neighborhood and enhance the character of the bus stop. If this green space develops as hoped, it would be an ideal location for sculpture. Trains and trolleys and the simple essential tank/vessel forms that are so connected to the site's history and current use, seem ideal starting points. Lighting would enhance aesthetics and safety. The sculpture is a possible commission opportunity.

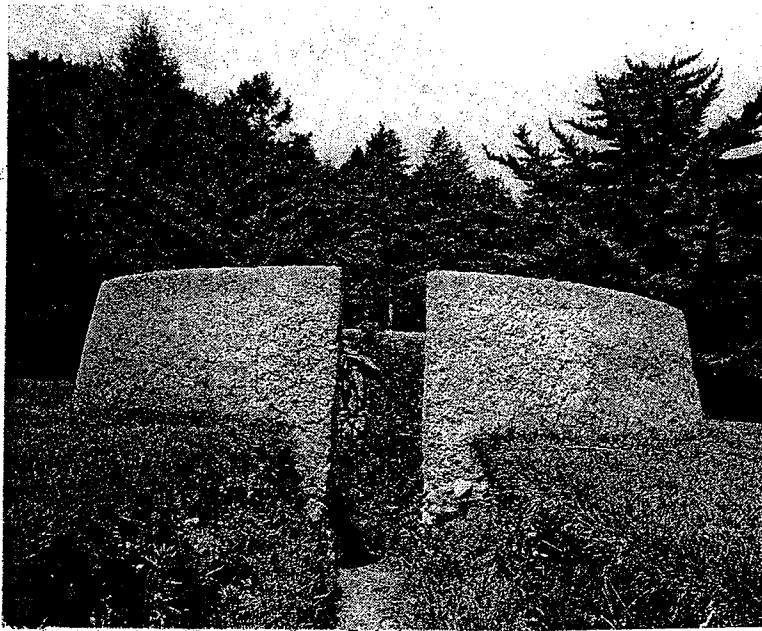
* **Station Platform** - This is an opportunity to include references to the historical juxtaposition of industry and a residential community as well as, the changing character of the district. Transportation (trains, trolleys and trucks) is integral to the site.



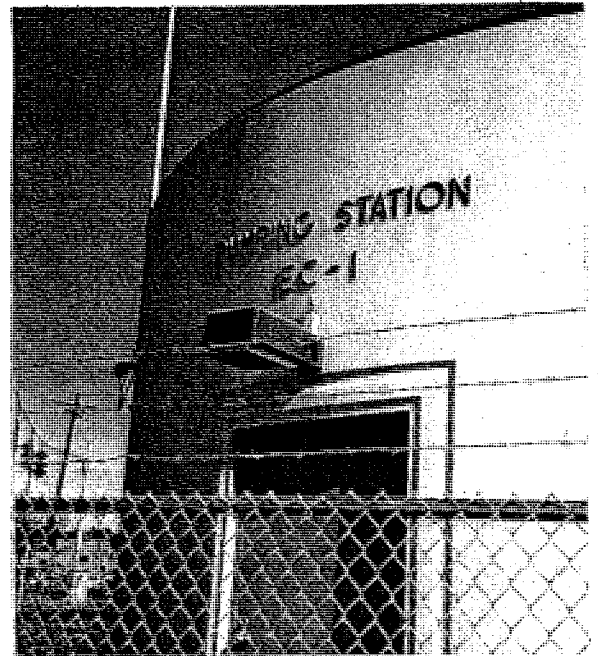
Design Team Opportunities

* **Pump Station Island** - This is an odd piece of land with an interesting circular building. The area offers the possibility to use relatively simple grading (earth work), plantings, and low concrete forms (walls ?) to highlight the recurring tank shapes seen in the pump station itself, grain elevators, ships, and the brewery across the street. With the billboards down and attentive landscaping this area could be a visual respite for passengers, drivers, and the pedestrians across the street.

* **Bus stop at Interstate and Russell** - A strip of land which is loaded with opportunities - depending on who owns it and how is used. It is an opportunity to establish a pedestrian friendly environment for both the people using the light rail and those waiting for the bus. A potential sculpture site.



Meg Webster, Hollow, 1985



OVERLOOK

Physical Description



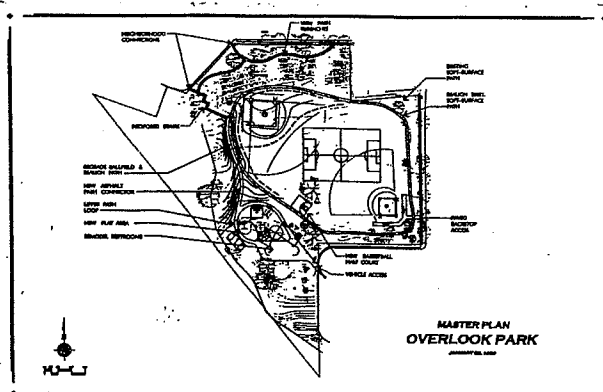
As one continues on Interstate Avenue the line travels under the highway and climbs up the grade reaching the top of the hill with its broad vista of the city. This is the site of the Kaiser Permanente and Overlook Park. The north bound station platform offers direct access to the health facility while the south bound platform is across from the grassy park. The Polish Library Hall, St Stanislaus Church, and the Finnish Town hall are in the next block. It is a busy multiple use area with substantial truck traffic going north to Going Street and Swan Island. Pedestrians are also plentiful - residents, park users, and Kaiser patients and employees.

History and Culture

Overlook developed as one of the residential subdivisions along the streetcar lines in 1890's and 1900's. The section known as Overlook triangle was set apart from the surrounding area with the development of Highway 99W and the Going Street access to Swan Island.

The Overlook House has been the community center since it was donated to the city by Mrs. Elvia Raven, widow of the founder of the Raven Dairy, in 1951. Since then it has been the site for children's activities, a variety of classes, and neighborhood meetings. It is currently operated by Portland Parks and Recreation.

Overlook Park is 12 acres and runs along the ridge offering an expansive view of Mocks Bottom, the Willamette River and the West Hills. It provides a number of opportunities for active recreation with a playground, baseball and soccer fields, handball and basketball courts, and a running area. The site was originally a steep ravine which served as a garbage dump. Mr. Ludwig Deines, a Russian-German immigrant started a hauling business in 1908; he collected refuse from Albina and Overlook residents and worked 6 days a week to keep the neighborhood clean. The dump was eventually filled to make a park. In 1934 Mrs. Gylling remembers: ... "little balls of fire.... dancing around on the grass there. For a child, it was a splendid sight to behold." It was, of course, methane gas escaping from the landfill. Fortunately, we are no longer treated to this memorable spectacle.



Partnerships

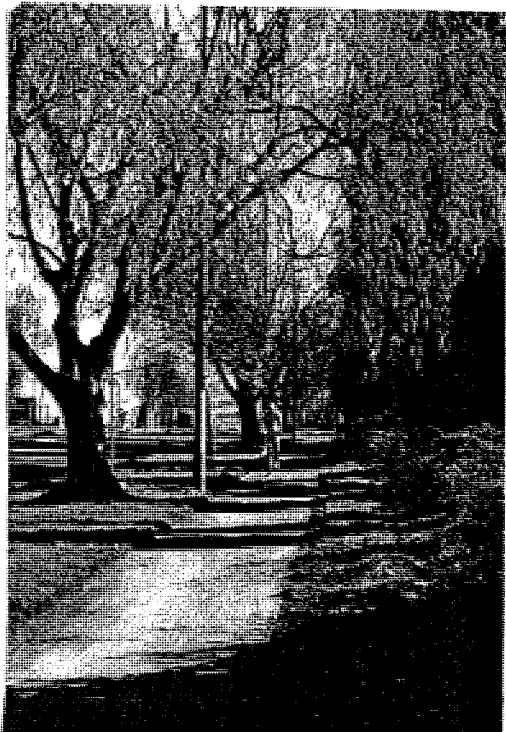
There is an Overlook Park Master Plan which includes a more direct path to northeast corner of the park and the planned I-MAX Station. We have contacted Jim Coker, a planner with Parks and Recreation who is also the parks representative on Urban Renewal District and Riley Whitcome who is currently overseeing park improvements. They are interested in a possible collaboration.

Kaiser Permanente is known as a substantial art patron and has a strong collection of regional artists at this facility. Wendy Wells Jackson and Carol Edelman curate and manage this collection. They have been contacted. This would be an opportunity for Kaiser to contribute as a corporate patron in sponsoring either an artists commission or providing valuable maintenance support.

Art Opportunities

* **Overlook Park** - The northeast corner is a grassy area which is an excellent art site; it is visible from the line and is also along the planned path to connect with the neighborhood. It could serve as a visual enhancement from the train, an additional seating area, and as refuge from the bustle and noise of the street traffic. The connections between nature, growth, biology, and modern science are rich areas for exploration.

The central tulip tree and wonderful view make this a great opportunity for an artist to create a resting place which could integrate seating with a strong sculptural statement. This project would need to be a collaboration with Parks, the Urban Renewal District and/or Kaiser Permanente. It is a possible commission.



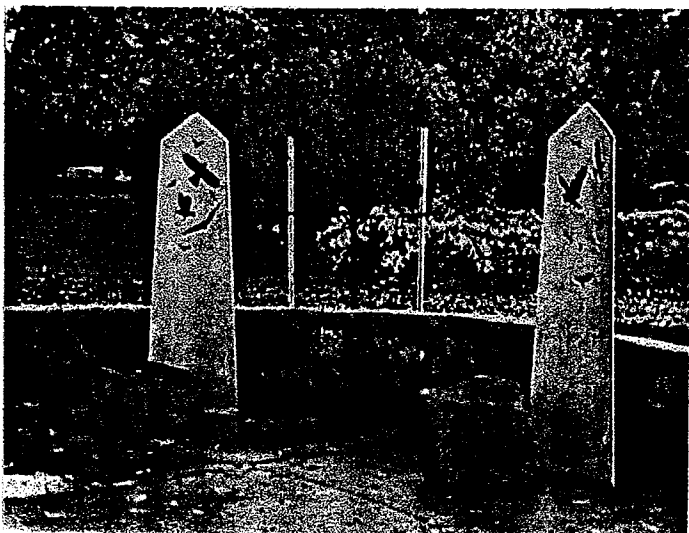
Art Opportunities - continued

* **Platform** - The platform is an excellent place to give information about the history of the community - both the Curated Collection and the Community Maps projects should be considered. The inclusion of design project such as a section of fence rail or bike lockers should be explored as a secondary priority.

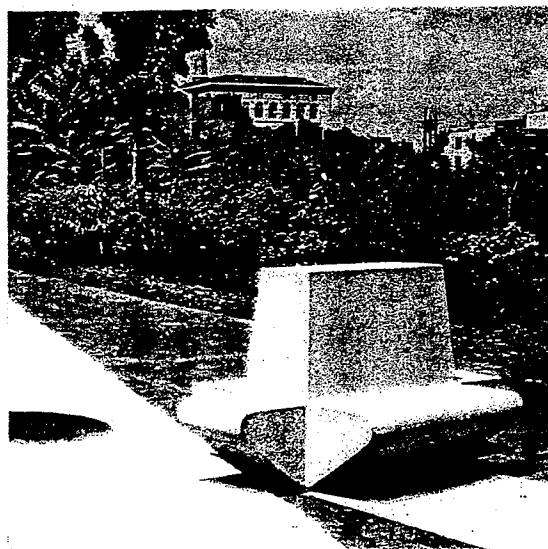
* **Substation** - The proposed substation in the middle of the block between Failing and Shaver is an interesting location - just past the memorable Palms Motel sign and in the center of a commercial block. The site should be considered as an opportunity to work with the design team - exploring the concept of making the 'system visible'. It is also the place to consider electronic media including light and video projections.

Design Team Opportunities

The design team opportunities at Overlook Park should be explored. The near by substation is also a site which presents a number of opportunities including the site design, landscape, architecture of the structure, and lighting.



Brian Borrello, *Raptor Crossing*



Scott Burton, Pearlstone Park, Baltimore

PRESCOTT STREET



Physical description

The station area is a predominantly residential, with small storefront business ventures and motels along the avenue. Taco Bell, Volunteers of America, a liquor store, a convenience store, and a hobby shop are in the immediate vicinity. The visual texture is rather harsh, as concrete predominates and trees and plant cover are sparse. Large trucks

rumble through this area en route to Swan Island and the railyards. The site will accommodate a midstreet "island" platform, uniquely positioned on a curve in the roadbed.

History and Culture

Historically this was the upper edge of Albina City, and is now a working class residential area in the Overlook neighborhood. The nearby areas to the east are designated as the Eliot and Humbolt neighborhoods. This stretch of Interstate Avenue, between Overlook and Killingsworth streets, best maintains the historical character as a transit corridor and its identity as "99E". The history of the site is expressed through its unique architecture- its neon festooned motels capture a moment when America went "automotive." The motels and neon signs are unique to this area. All efforts should be made to preserve these classic motel signs- The Palms, The Alibi, The Knickerbocker, perhaps by historic landmark designation.

Going Street, which crosses Interstate Ave., is highly trafficked by trucks, and is the single entry point to the thriving industrial hub of Swan Island. Swan Island was once an island, until the river course to the east was filled in, the western course dredged. It has a rich history of heavy industry, particularly shipbuilding. Portland's first airport was built here and operated until deemed impractical. The historic development of the area relates to transportation of goods- the airport (for a short period), rail, shipping and the shipyards. The Kaiser shipyards built Liberty ships and freighters using a labor force that included women and minorities, and had a strong union presence.

Partnerships

Possible business partnerships could be with Freightliner, Cascade Shipyards, UPS, local businesses like Harbor Freight Tools, etc. Contacts regarding historical and future references to this area would be Overlook Neighborhood Assn., transit activist Lenny Anderson, Eliot Neighborhood Association, and Urban Renewal District Office.

Swan Island Business Assoc. TMA

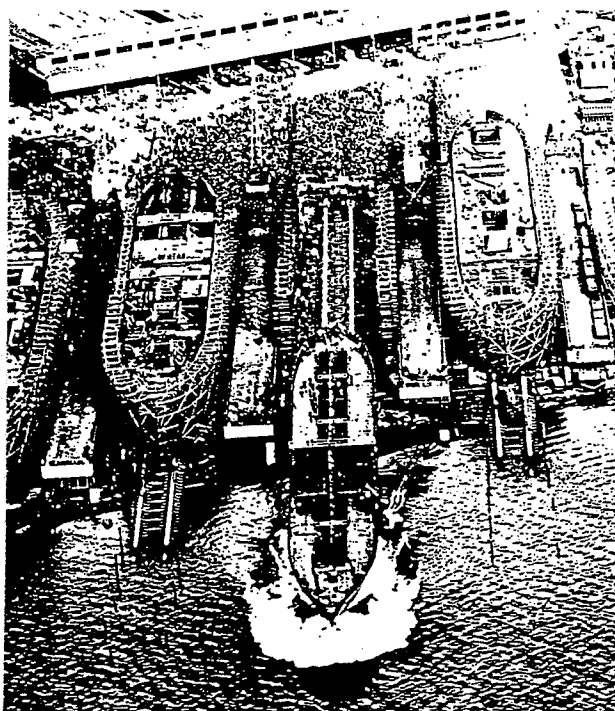
Art Opportunities

With their formative role in the development of Portland, these industries offer rich possibilities for inspiration, as do the current phalanxes of UPS and Freightliner that roll along Going. Since the river is and was vital to all activity here, in fact vital to the very origin of Portland as a city, this could be a site for connecting visually and conceptually to the Willamette River, which runs parallel to the line and is just down the bluff. An artistic intervention would be effective here that uses themes and forms developing watershed or alternative stormwater management awareness in an urban setting. We see this site as an opportunity for collaboration between an artist and design specialist in this field.

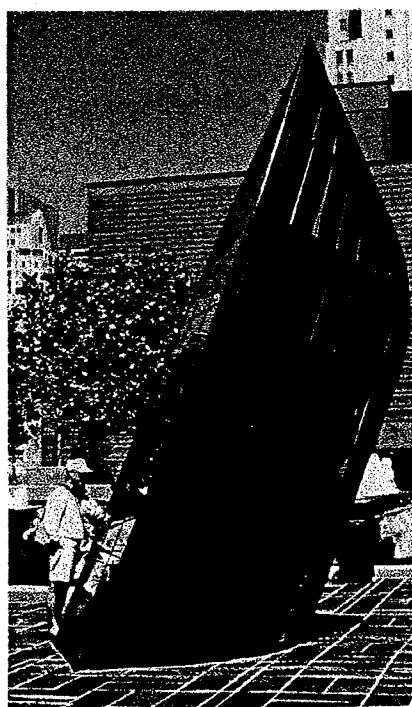
The harsh environment of large trucks and heavy traffic emphasize the need to create a pedestrian refuge at the light rail station. The excess street width on Prescott Street is an opportunity to work with the design team to "reclaim" this unused street area as viable public social space and activate it with landscaping and sculpture.

As in other areas on Interstate where the roadway curves in contrast to the rectilinear city grid plan, one green triangle parcel exists on Maryland Avenue southeast of the platform location. This might be an appropriate site to connect an iconic sculpture to the nearby historic shipyards of Portland. This zone could connect visually through landscape design and art placement with the Kenton site and its several triangles. This site could lend itself to a call for a commissioned artist.

As a statement of approach, the art should create an impression of entering real neighborhoods, the art should reflect the history and character of the neighborhood by its themes and elements. An artist would consider the role of shipyards in influencing the character of Portland, and acting as a catalyst for diversity through a labor force rich with differing ethnicities and women.



Launching a vessel at Kaiser shipyards, Oregon Historical Society



John Roloff

KILLINGSWORTH



Physical Description

At Killingsworth, the station is split, with platforms to the north and the south of the intersection. Enhanced bus shelters on the east side of Interstate indicate the importance of the east-west bus connections. Bus traffic here is active, with many youthful student riders.

This location serves the educational resources of Portland Community College

Cascade Campus and Jefferson High School as well as Interstate Firehouse Cultural Center adjoining Patton Park. The park's green space, large trees, water tower and historic brick firehouse visually signal the approach to the station

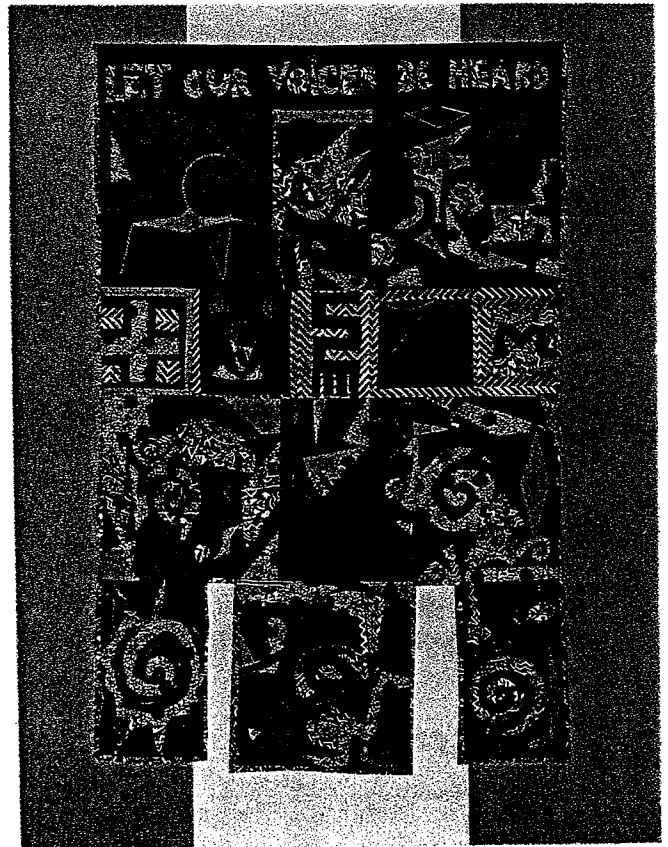
A substation is planned at the north end of the platform at Church Street. Sitting at the front of a corner lot, this substation will be the most prominent one on the line and must be a visual asset.

History and Culture

The vitality of cultural life, the celebration of learning and cultural diversity are the themes here. Colorful, vibrant artwork, infused with cultural connections should radiate from this station. The light rail station, bus shelters and substation treated together establish a strong sense of a transit crossroads.

Partnerships

The strong cultural partners at this site, IFCC and PCC Cascade should be engaged to deepen the reach of the art program into the cultural life of the community. The IFCC has resources in its artist in residence program, community access, curatorial expertise and exhibition space. PCC Cascade and possibly Jefferson High School can provide a connection to focusing student interest on public art.



Adrienne Cruz, textile

Art Opportunities

We propose this station as a mentorship/collaboration. A mature artist, whose work expresses cultural connections, but has had limited opportunity to work on architectural solutions will work collaboratively with a design team artist to create an integrated spatial installation, and follow it through to completion.

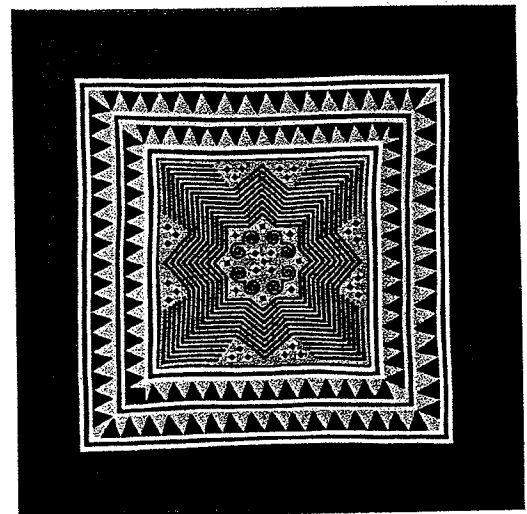
Three to five artists would be invited for interviews, and the design team artists would have a major role in selection to give the best chance for an effective collaboration.

Design Team Collaboration

The artists would work to create a unified approach to the platform, bus shelters and substation to create a strong station area identity.



Baba Wague Diakite, ceramic



Sao Ying Xiong, Hmong tapestry, 1884

PORTLAND BOULEVARD



Physical description

The station area is a low to mid-income inner city neighborhood. Peninsula Park is nearby, and many fine, well kept homes exist along Portland Boulevard. Where Portland Blvd. intersects Interstate Avenue, there are several small storefront businesses; a gas station, an armored car service, and the Nitehawk Cafe are on the key corners. This type of business presence fronts most of this area along Interstate Avenue. A huge blow was dwelt several years

ago when Safeway closed (now Oregon Armored Services). Other than the historic brick building on the northeast corner, and the classic motel architecture and signage nearby, there exist few focal points for civic pride at this site.

History and Culture

This site is located in the Arbor Lodge neighborhood, with the Humbolt and Piedmond neighborhoods nearby. The history of this area was as a residential development for working class people. On Interstate Avenue, "fortress" decor prevailed after the nearby riots in 1966. This area was an urban renewal target, and is near what was the "Model Cities" boundary. The Portland Development Commission is pursuing development opportunities here, most likely in the form of mixed-use retail and housing.

The character of the site is expressed through its diverse population of ethnically varied, low and mid-income people. Much of Portland's African American population settled here after being displaced by development in Albina and the Vanport flood. The Hispanic population has tripled here recently. There are also residents of many ethnic origins, including Asians, Native Americans, East Indians, and Russians.

Partnerships

An artist could investigate possible business partnerships with Ockley Green Middle School, Interstate Bowling Lanes, and the PDC. Contacts regarding historical and future references to this area would be resident historians Mrs. Regina Flowers and Mr. Harvey Rice, the Urban Renewal District, Arbor Lodge Neighborhood Association, Ms. Blanche Berry and the Portland Development Commission.

Art Opportunities

The street improvements on Ainsworth are an excellent location for the involvement of Ockley Green Middle School. The school is a receptive institution for art, education and community involvement. There is the possibility for enhancing the identity of both the school and IMAX through visual treatments. The Ainsworth alignment will reclaim public space from the street, and could provide an attractive site for an treatment associated with the school. The oak trees along Interstate will be cut prior to construction, and we propose their salvage as a medium for sculpture or seating. (The trees could be cut, blocked, waxed and cured for large scale wood carving, perhaps creating an opportunity here to involve a wood sculptor or craftsman. Upright columns or totems, turned wood forms, or carved wood benches are possibilities).

This site would lend itself to a site for curated collection display of regional artists. As a statement of approach, the art associated with the station platform should provide quality experience- color and sparkle are what this area deserves. A possible treatment could be to use colorful lighting for jewel-like effect for nights and dark days in the platform area.

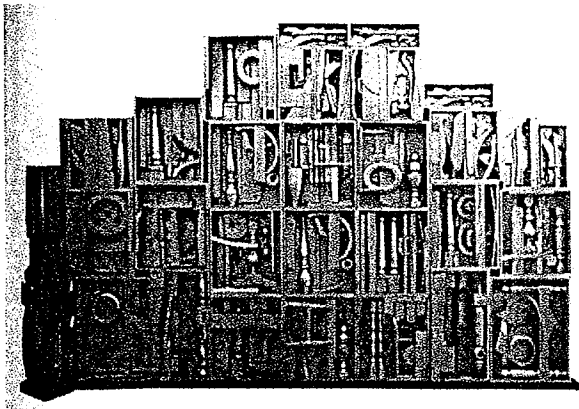
There are some significant urban design issues here that need to be addressed. The transit platform areas, as well as future real estate streetscape development, should strive to develop an area hospitable to pedestrians. The art could augment this program by generating significant visual interest, and act as a catalyst for future aesthetic treatments in the area.

Design Team Collaboration

The design team could address the two pedestrian crossings near the stop for limited art treatment possibilities. They are unique in their design as Z-crossings with small refuges, to provide a safe crossing, particularly for the students. They are sited at Sumner at Jarrett., and Colfax in front of Ockley Green M.S. (There is another of these unique crossings closer to Killingworth, - Mason at Wygant.) These crossings could lend themselves to slender columnar sculptural forms, enhancing their identity and visibility.



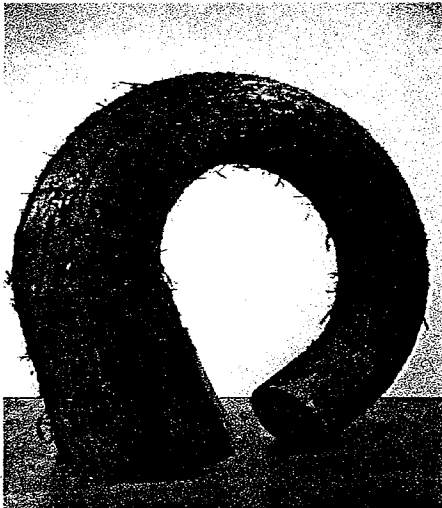
David Nash, *Ash Dome*



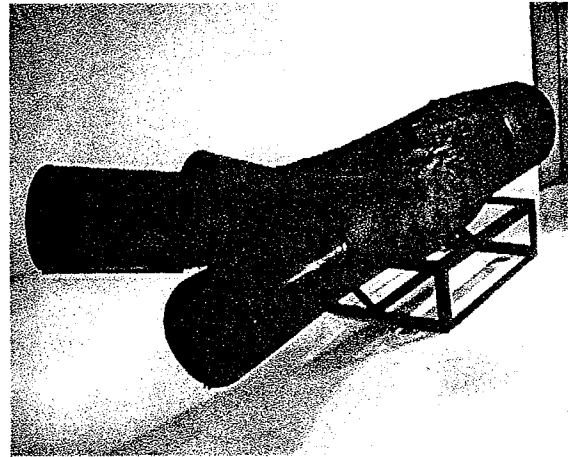
Louise Nevelson



Tony Cragg



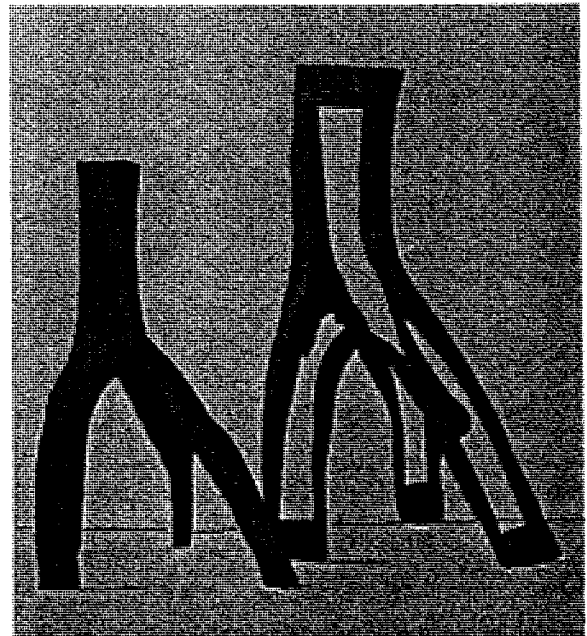
Chuichi Fujii, *Untitled*, 1990



Magdalena Abakonowicz



Mel Kendrick



David Nash

LOMBARD STATION

Physical Description



The corner of N. Lombard and Interstate Avenue is a wide busy thoroughfare which connects to I -5 . There are service stations on two corners and a Fred Meyers store with a large asphalt parking lot in the southeast. The northwest corner is the chain linked fence which surrounds the grounds of Kenton Stockyard School. There are eight lanes of traffic (4 on each street) which add to the general sense of bustle and noise.

Yet in spite of the dominance of the automobile, people are walking everywhere and the connecting bus stops are some of the most used in the city.

History and Culture

Lombard is the dividing line between the Kenton and the Arbor Lodge neighborhoods and has the working character that they both share. Kenton School which is eligible for listing in the National Register of Historic Places was known as the stockyard school for many years. The strong history of working families is still evident in the fact that the Carpenters and Ship Wrights Unions are both just down the street.

The area is becoming more culturally diverse and now has 18% minority population which includes African-American, Asian, and Hispanic residents.



Alexsander Ekster, 1922

Partnerships

Explore the possibility of connecting with organized labor, especially the Building Trades - assuming there is a union contractor.

Art Opportunities

The site is a transportation cross roads in the center of a community with a strong working history. The dual themes of labor and transportation - people from different places and speaking different languages moving across the city - should be considered.

* **Bus Shelters** - The visible and highly used bus shelters could connect with the themes and images used on the platform. This is a possible opportunity for a small artist commission.

***Platform** - This would be an ideal place to recognize work in general as well as, the individual workers who actually constructed the I-MAX. Explore using names in bricks, plaques, images, and tools.

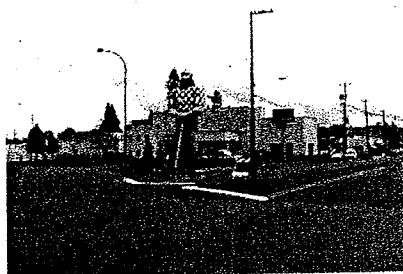
It is a possible site for the Curated Collection and the Community Map projects. Design projects for either a section of the fence rail or the bike lockers should also be explored.



W. Eugene Smith, *Pittsburgh Steel Worker*

Jacob Lawrence
The Migration Series

KENTON



Physical Description

As Interstate Avenue travels north towards Kenton, the curved road intersects the street grid resulting in a series of triangular islands and planting areas that create a processional effect leading to the dramatic curve as the line moves on to Denver Avenue. The double sided platform opens onto two landscaped areas that form the entrance to the historic business district of Kenton.

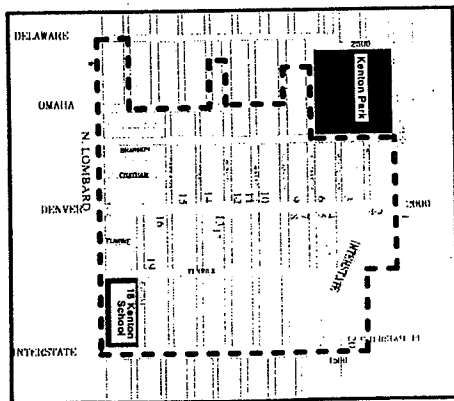
History and Culture

The distinctive cast stone architecture is a visible reminder of Kenton's development as a company town for the meat packing industry. The architectural cement blocks mimicked the carved stone of an Eastern Oregon cattle town to welcome the ranchers and cowboys with a familiar style that would make them feel at home.

The historic old town lies just out of view of the station, so the art in the twin plazas north of the platform should draw pedestrians down Denver Avenue into the commercial center. The clarity of Kenton's historic identity calls for an approach to the artwork that draws on the traditions of this neighborhood where residences are close to industry and to the natural areas of the Columbia Slough. The trolley system that took workers to their jobs during the week and to the amusement park at Jantzen Beach on the weekend has returned in the form of light rail that connects to jobs and to recreation at PIR, Expo Center or the Rose Quarter.

Partnerships

Strong local activism provides potential partnerships with the Kenton Action Plan, Kenton Neighborhood Association and the Kenton 40 Mile Loop Committee.



Art Opportunities

The twin plazas at the entrance to Denver Avenue pose a real challenge. The space will be dominated by the 31 foot tall statue of Paul Bunyan erected in 1959. Despite the historic character of Kenton, the north plaza sits in front of a completely modern manufacturing facade. The plaza design should reflect a sensitivity to the work of the neighborhood groups that have recently devoted much energy to the renovation of the Paul Bunyan statue and its landscaping. These strong neighborhood groups may provide the basis for community involvement in the development of the plaza areas.

Design Team Collaboration

The artists will work with the design team to maximize the effect of the island green spaces from Kilpatrick to Denver to create a strong approach to the station, and develop the plazas to incorporate new art commissions alongside the towering figure of Paul Bunyan.



Paul Bunyan stands tall over a hopeful Kenton

Residents want the spruced-up statue to overlook a renaissance they anticipate with a light-rail line

By JOE FITZGIBBON
SPECIAL TO THE OREGONIAN

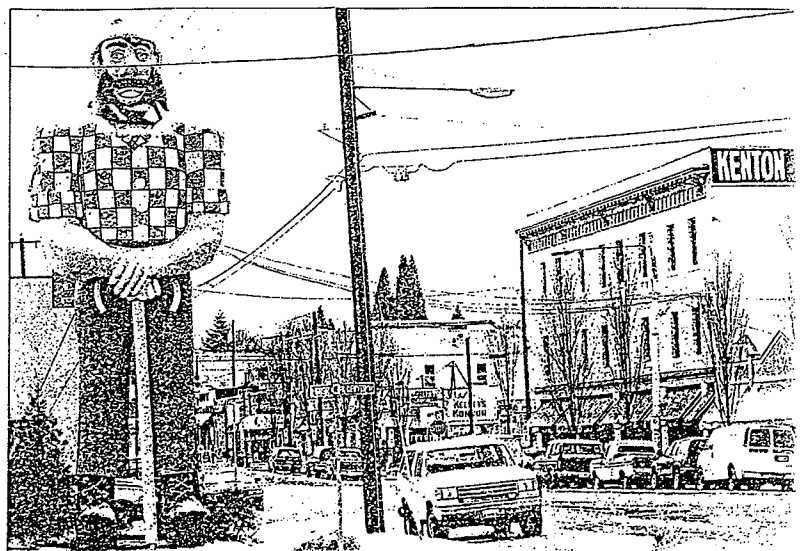
Paul Bunyan is making a colorful return in Kenton.

The 31-foot statue of the legendary woodsman stands near a planned stop along the proposed Interstate MAX light-rail line.

The line would run between the Rose Quarter area and the Portland Expo Center, and residents and shopkeepers expect it to give a boost to local businesses and urban development plans. And they want the caulked-boot icon in his bright lumberjack's outfit to point the way.

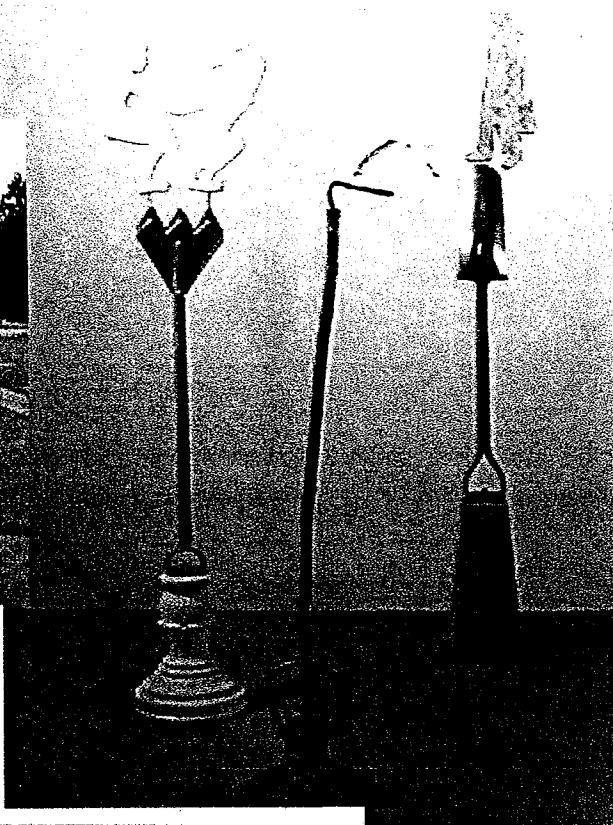
"We've always been a people-friendly area," said Alta Mitchoff, longtime resident and local historian. "And when someone asks, 'Where is Kenton, anyway?,' I tell them to look for Paul Bunyan, and most of them know what I'm talking about."

In recent months, Mitchoff and





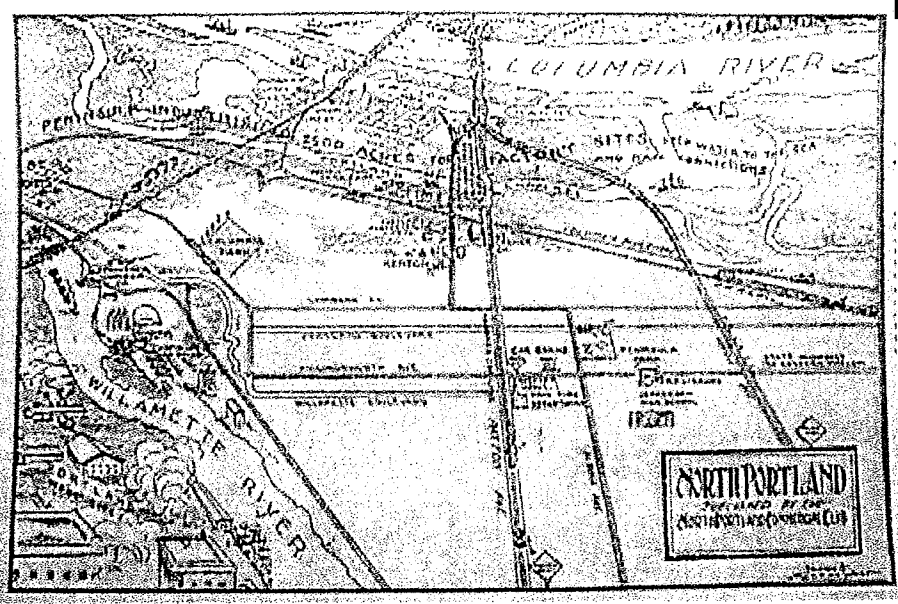
Herbert Bayer



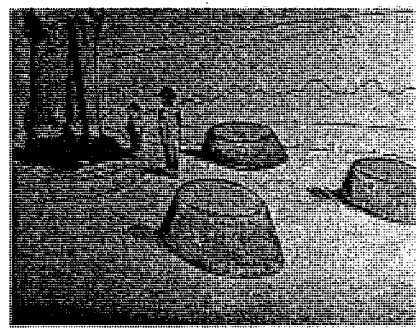
Gloria Bornstein



Frederick Remington.



Barry Flanagan, *After Bell*, 1982



Babe the Blue Ox Benches



Henry Moore

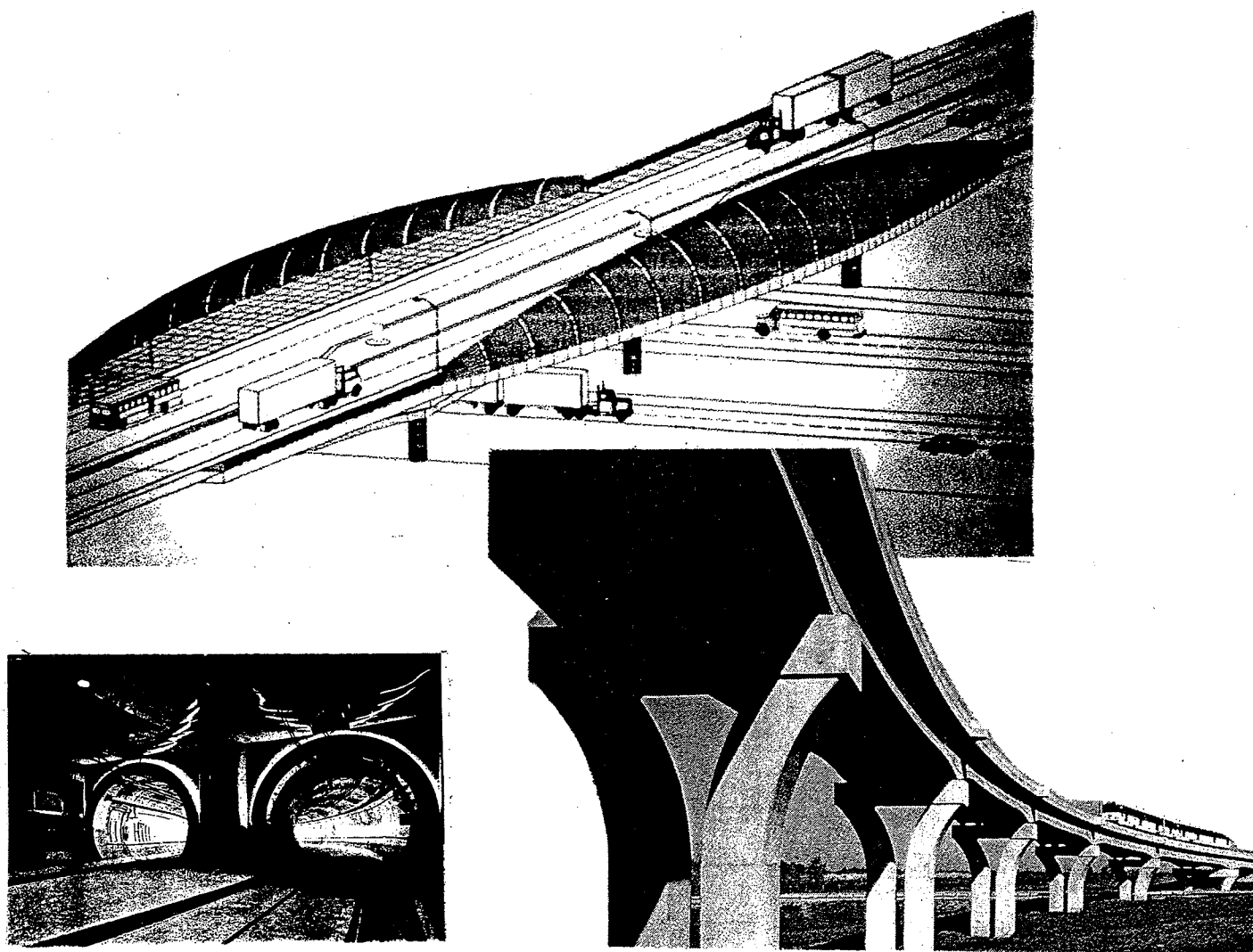
VIADUCT STRUCTURES

Design Team Collaboration

To the north of Kenton, the light rail line is on a viaduct and passes through two tunnels as it crosses the wetland and industrial filled land approaching Columbia Slough. These engineered structures should be considered from the perspective of a passenger riding the train and from the broader aesthetics of civil engineering. The structures will be visible to the community as well as people on the Slough, the 40 Mile Loop and on local roads.

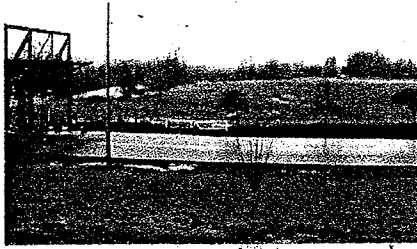
Artists will work with the Design Team and participate in design choices to maximize the art opportunities in the retaining wall and tunnel structures. Art work for the retaining walls would need to be effective at high speeds, and lighting effects in the tunnel could heighten the contrast between containment and open space.

Planning in this area should include assisting with connections to the 40 Mile Loop bicycle trail, and improvements to recreational uses of the Columbia Slough area.



VANPORT/PIR

Physical Description



The line moves north across the Columbia Slough, through a series of tunnels to arrive at a station over looking Victory Boulevard and backed by Interstate 5. This is the site of the Portland International Raceway (PIR) and a commuter Park and Ride. The visitor going to PIR descends through three irregular shaped parking areas on connecting footpaths. There are no residencies or businesses in the immediate area. One can see clusters of cotton wood trees and the flat fields under the radio towers.

History and Culture

November 5th Tuesday 1805

“I slept but verry little last night for the noise. Kept up during the whole of the night by the Swans, Geese, white & Grey Brant Ducks & c. on a Small Sand island close under the Lard. Side; they were emensely noumerous, and their noise horid...”

The Journals of Lewis and Clark

This wetlands and marsh area in the Columbia River was a hunting and gathering area for Native Americans. A U.S.C &G Survey of 1890 shows a maze of lakes that has since been filled and reconfigured by the Army Corps of Engineers. As the shape of the land changed so has its uses which have included the Swift Meat Packing Plant and numerous small truck farms.

In 1942 this area was selected as a temporary housing project for the families of the men and women who came to work in the Kaiser Shipyards during World War II. Henry J. Kaiser purchased 650 acres just outside of the Portland city limits in August and the first families moved into their new homes in December 1942. By 1945 there were over 30,000 people living at Vanport which was at that time, the second largest city in Oregon. The largest wartime housing project in the United States boosted a hospital, library, theater, schools, 24 hour day care, a college, and police and fire stations. Families came from over 40 different states and included people of color. During the height of production 20% of the population was African -American. With the end of the war many war workers moved to other parts of Portland but entrenched real estate red lining made finding housing extremely difficult for black families and the proportion of African - Americans in Vanport rose to 35%.

History and Culture (continued)

On Memorial Day 1948 the Columbia River rose 15 feet above the ground level of Vanport and the railroad dike on its western boundary broke. A wall of water 10 feet high roared through the town, knocking down buildings and popping the walls out of others. The residents who were given no warning lost their homes and all their possessions. The land returned to the wetlands it once was.

As time went by residents of Kenton began to use sections of the old streets of Vanport for auto racing and eventually this use was formalized with the first Rose Cup race on June 11, 1961.



Vanport Refugees (OHS)



Vanport Flood (OHS)

Partnerships

The Portland International Raceway is in West Delta park and leases the site from Portland Parks and Recreation. There is already a partnership between Tri-Met and PIR which was established with the concept of the shared Park & Ride. As the water quality treatment area is developed, a continued partnership with both PIR and Parks and Recreation seems appropriate.

PIR is currently in the final stages of developing a Master Plan which it hopes to have to the City Council in April. We have spoken with Jim Figurski in Parks and there is interest in working together.

Art Opportunities

* **Station Name** - The artists have taken the initiative to urge that Vanport be included in the station name. We feel it is important to acknowledge the historical origins and cultural importance of this site.

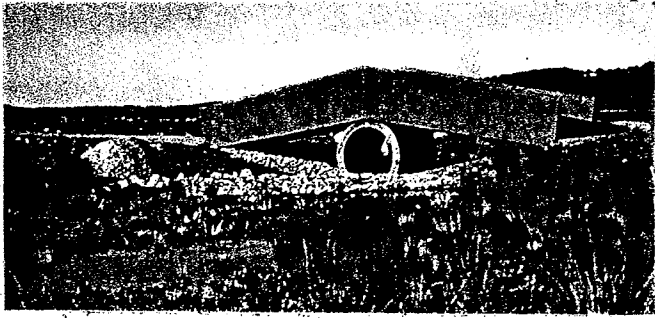
* **Park and Ride/Water Quality** - The area which includes the three parking lots, the connecting paths, and the land around them is an excellent art opportunity. Working with the Design Team an artist could develop work which addresses space, movement, and the essential issues of habitat and water quality. There is also the possibility of connecting with a planned trail along the North Slough.

* **Park and Ride/Vanport** - There are still many artifacts from the Vanport Flood buried in the track infield. The sculptural use of the actual items or a reference to them could be used as both aesthetic and historical markers - particularly in the upper areas on the stepped pedestrian path.

* **Platform** - This is an ideal place to use maps, images, or other references to the historical city of Vanport. Consider the possibility of incorporating a section of the street in the platform like ancient ruins are exposed in Rome.

Design Team Opportunities

This is a complex and fascinating site - the station, the tiered park and ride, and the water quality treatment are all excellent opportunities for collaboration. The station artist needs to work with the Design Team, Portland Parks and Recreation, and other land holders.



Siah Armajani, NOAA Bridges, Seattle



Slough near Park & Ride Site



Martin Puryear, Nathan Manilow Sculpture Park, Illinois

EXPO CENTER



Physical Description

At Expo Center, the train enters the station passing by open wetlands and skirting a fringe of woodland to the east. Even this narrow band of trees between massive freeway ramps and a desert of pavement provides an island of natural habitat; a vigorous coyote bounded from the woods as we stepped in to explore.

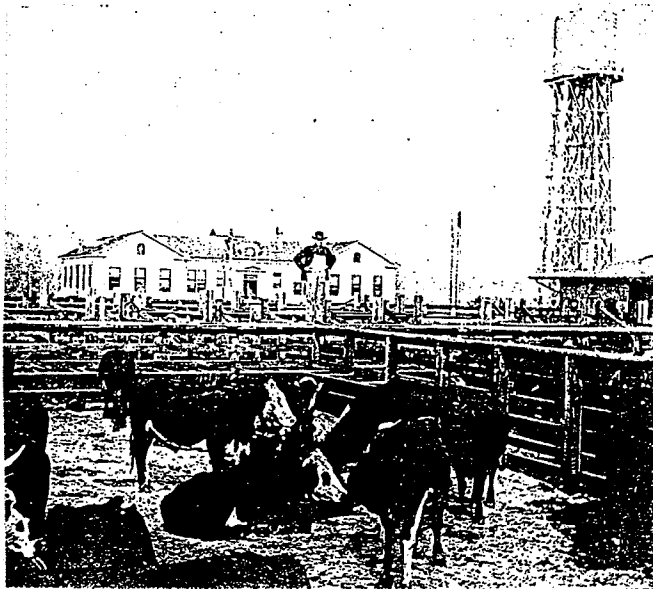
Exiting the train, the rider faces a vast expanse of parking. Above, on levee-like freeway ramps, huge trucks rumble by while to the north, the tops of riverside industries hint at the Columbia River, nearby, but out of sight. A substation is located at the south end of the station.

History and Culture

The Expo Center has a past as a livestock auction and rodeo site, and a present as an exhibition and vendor hall that sees over 650,000 patrons a year. It alternates between deserted days and bustling event days when the parking lot is full and patrons walk in from Expo Road. A dark moment in the Center's history was the summer of 1942, when it served as the incarceration center for 3,700 local Japanese Americans who were removed from their homes and waited there for four months before being shipped to camps far from the West Coast.

Partnerships

Plans should be developed with consideration to expansion plans at Expo Center in consultation with the Center and its governing body, Metro / MERC



Portland Union Stock Yards, opening day, September 15, 1909



Exposition hall being prepared to house Japanese Americans, 1942

Art Opportunities

A primary concern of the artwork at this station will be establishing station visibility from the Expo Center buildings. The station sits below a slope and plantings, so from some points leaving the buildings, the station is barely visible. Clear walkways will establish the route to the station. Artists will work with the Design Team to maintain and emphasize those connections. Artwork at the station should use height and scale to clarify station location. Existing sculpture by Robert Maki and a sculpture currently under commission will be acres away from the platform, so unlikely to create a conflict.

We are interested in addressing the theme of Japanese internment at the Portland Assembly Center, as it was then called, because of the unique opportunity to create an artwork on the actual site. The wooded area behind the station provides a striking backdrop to the station, and could become part of the design. As an example, stands of giant timber bamboo could be planted alongside the native cottonwoods and alders to evoke the "transplanting" of Asian lives in Oregon soil. The suitcases and duffel bags of household belongings reiterate the theme of displacement echoed in the Lloyd, Albina and Vanport neighborhoods.

Design Team Collaboration

Design considerations include the visibility from the Expo Center to the station, the strip of wooded land behind the station and treatment of the substation.



Mrs. Miye Sasaki and her children bring their belongings to Portland Assembly Center, May 1942



Giant timber bamboo

CURATED COLLECTION

Concept:

The urban community is a beautiful and intricate patchwork quilt with people of diverse origins and backgrounds living and working next to each other every day of the year. Since there is no single perspective that can capture this richness, we are interested in gathering a variety of visions and mixing and matching them in the Curated Collection. This collection is conceived as one which acknowledges the power of each individual artist's vision and the unique insight it provides.

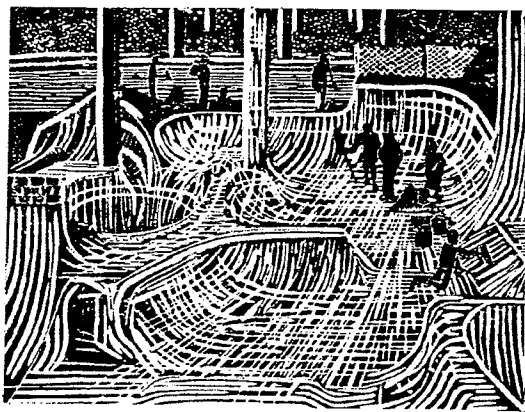
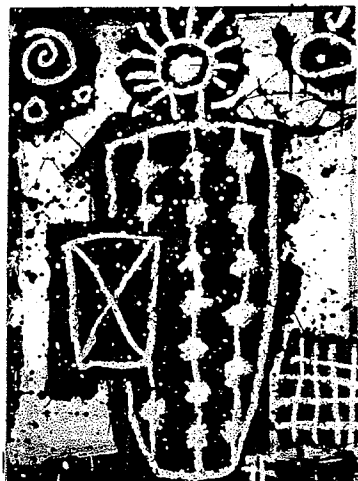
Work which reflects the people, places, and activities of the community will be selected by an artist curator, a person with both a strong critical eye and diverse art connections. The artist curator will be a vehicle for direct community outreach. This person will have the opportunity to bring together art by established, emerging, and folk artists.

The collection would be displayed and rotated over a period of time established by the curator on a selected group of station platforms. At this time we are suggesting that these be: Overlook, Prescott, Portland Boulevard, and Lombard, all stations with limited physical space and strong neighborhood connections. The method of display and exact placement will be established with the other members of the Design Team. Some possibilities included: mounting the work on utility boxes, designating a place on the pylons, using sign clips, and creating an art kiosk.

A Few Practical Concerns:

The work selected can be of any style and mediumwatercolor, oil painting, print, photography, fabric, or even mixed media collage. Many of the artists who create two dimensional or fragile work feel excluded from public art opportunities. Yet there are a number of ways to transfer these images to permanent plates. We will establish the appropriate method and make the necessary business connections so that all artists will have an equal opportunity to participate. The selection will be made by the artist curator with the design team acting as an advisory committee.

There will be an open call for both the artist curator and the participating artists. The curator will also have the option to solicit and commission work when appropriate.



top: Cathy Cheney, *Promised Land*; Henry Fonseca, *Haiku* (Permanent Collection), Gail Carter, *Roslyn's Cafe*; Jolene Thompson, *Dance of the Red Socks*; Sao Xiong, *Celestial Star* (Permanent Collection), Paul Fujita, *Burnside Skatepark*, Portland Visual Chronicle, unless otherwise noted, Regional Arts & Culture Council (RACC)

COMMUNITY MAPS

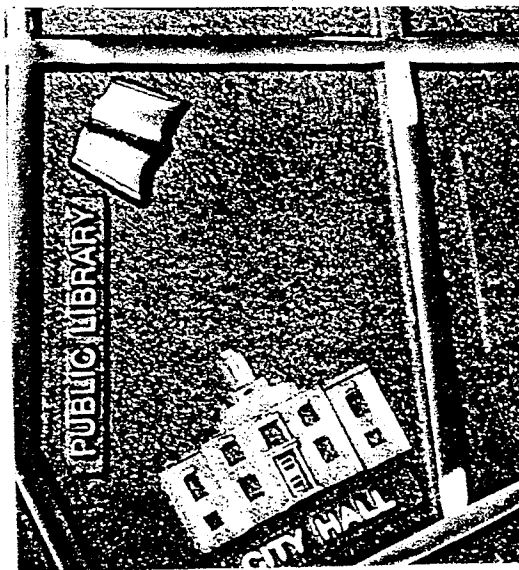
As a rider alights from a transit car, she scans the landscape for orientation. Signposts, natural features, buildings, color and movement direct her step. The transit station is the node from which activity flows in and out of the neighborhood.

Maps provide a guide beyond the immediately visible. A map of the community adjoining the station will be a unique feature at each station. These maps will be varied, aimed at revealing the "hidden treasures" of the neighborhood. In some cases the map could reveal past communities displaced by development, or natural feature like streams flowing beneath the pavement. Or the map could be constructed from a child's eye view - the corner candy store, the tree that is a good "base" for tag. Each station map would represent a guide to an unseen part of the community.

The maps are an opportunity for community participation, ranging from consultation with neighborhood associations to hands-on design in public workshops. The maps would probably be placed in the platform pavement to lead pedestrians out into the neighborhood. The maps would be visually striking, using strong color and graphics to emphasize station identity and the reclaimed social and cultural history of urban landscapes. This would be an artists' commission.



Roy Harrover and Associates, Inc.
Riverwalk, Memphis, Tennessee, 1982



Greg LeFevre, Clinton Street Map
Highland Park, Illinois

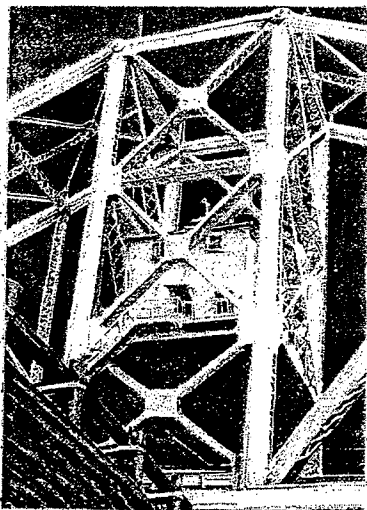
ART AS RECORD

To place a rail line in an urban area is a complex task that requires much more than engineering. Change shifts daily patterns and these shifts may be reflected in a sense of discomfort and disorientation. It also brings new energy and opportunity. Whatever one's perspective it most certainly heightens your sense of the relentless passage of time.

The recording of the actual construction, the process of work, children crossing the street at a new place, and businesses struggling with interruption, while looking toward a brighter future are all part of the drama. We want to catch this important moment in time in a manner that truly reflects all of its subtlety and depth.

To do this we suggest drawing on the diverse visions of the art community of Portland. We want to include a range of artists and a variety of media. Some possibilities might include: a photographic look at a community elder who lives along the line, prints of architectural transformations, paintings of the slough bridge, and an art video of the choreography of construction. Stretching the form will create a body of documentation that is as rich and complex as North Portland itself. Such a history will be enduring art, as well as, being innovative outreach and strong public relations. There is the successful precedent of the Blue Sky Grid project on the west side MAX.

The Design Team artists are interested in curating and overseeing this project. We hope to commission a number of artists to bring their eyes and energy to this dynamic visual history.



Randall Koch



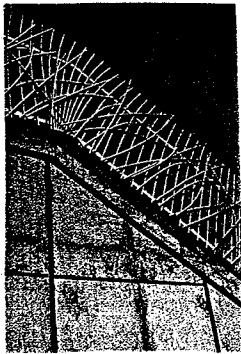
Martha Rosler (video still)

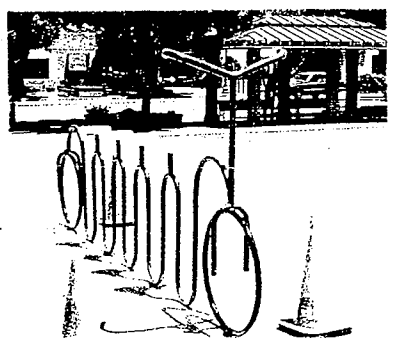
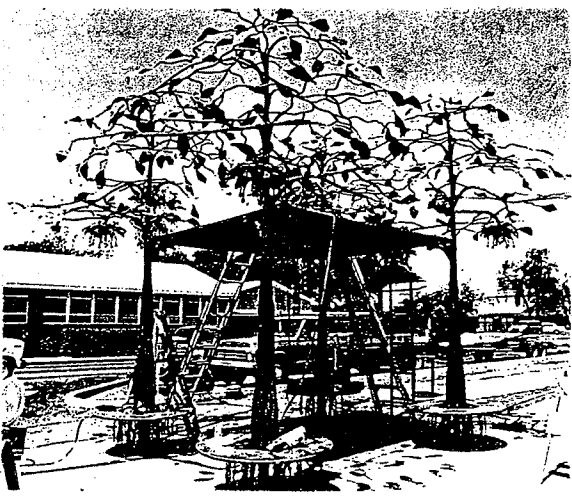
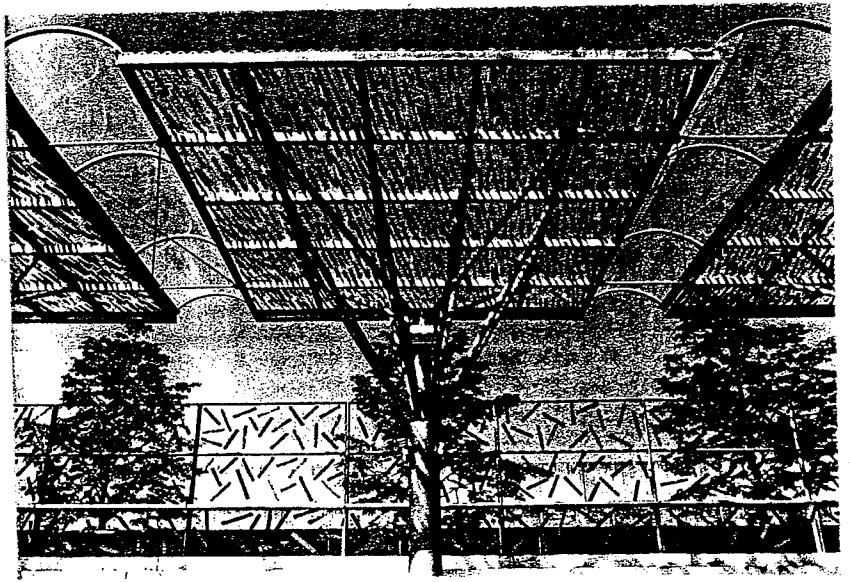
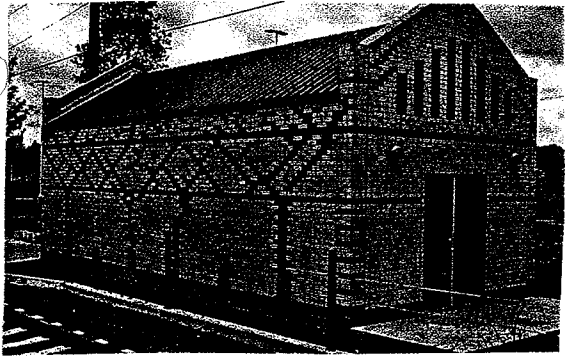
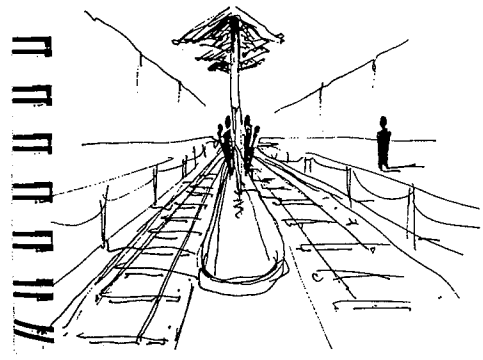
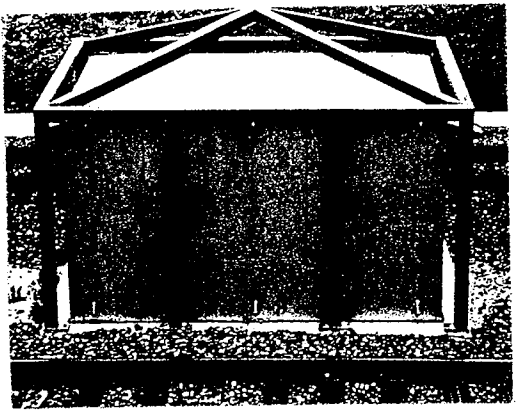
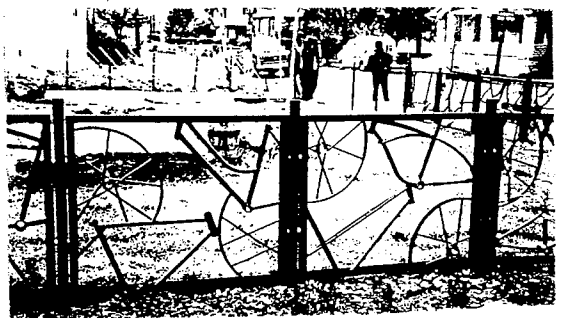
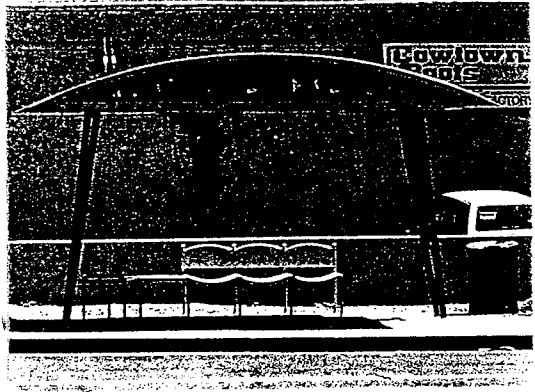
Systemwide Elements

Opportunities for Design Team Involvement

We intend to maximize the design potential of the systemwide elements to supplement the art presence and enhance its effect. The following are systemwide elements that present opportunities to create line identity, and could be addressed throughout the design team creative process:

- transit shelter: platform and all spatial elements; canopy is largest visual statement on sites, could interface with architects' design
- seating: provocative treatments of functional form
- railings: interest in 12'-20' sections of custom railing which could be inserted among the established fence modules. These unique elements will help create individual station identity and provide small but visible commissions for a variety of artist craftpersons
- paving: ground plane treatments with colors, textures, or symbols
- lighting: augment safety with color and reflectivity, halogens, neon, etc.
- bollards and chain: could be special, i.e., reflect vernacular of shipyards
- utility boxes: the ubiquitous boxes, opportunity for rotating temporary visuals
- bus shelters: "hybrid" designs at Killingsworth, Lombard Blvds, could do-design with architects
- bike lockers: could consider co-design with industrial designers
- landscape: opportunity for artistic landscape sculpture, street trees, island plantings, collaboration opportunity with landscape professionals
- pedestrian crossings/ refuge (x3): possible passages, portals, archways
- signage: interest in the placement and aesthetic of informational; signage. Also desire to explore the possibilities of additional signage with alternative perspectives.





Summary of Site Opportunities

Rose Quarter

National Sculpture Commission in plaza

Plaza design charette - Brian Borrello

Platform - river connection, change & displacement

Community map; commission/team

Station contact: Brian Borrello

Russell Street

Regional Sculpture Commission in Bus Stop Plaza

Design Team Collaborations: Bus Stop Plaza and Pump Station Island

Valerie Otani & Linda Wysong

Platform - rail roads, trolleys, historic city of Albina

Community map; commission/team

Station Contacts: Valerie Otani & Linda Wysong

Overlook Station

Overlook Park, Refuge - possible seating and sculptural area

Brian Borrello

Platform - nature, biosciences and healing

Community map; commission/team

Curated Collection

Station Contact: Brian Borrello

Substation - systems made visible

Design Team & Linda Wysong; possible electronic arts commission

Prescott/ Going

Prescott Street Alignment; reclaim greenspace and address urban storm water

Design Team and Valerie Otani & Brian Borrello

Platform - shipyards, trucking, storm water

Community map; commission/team

Curated Collection

Station Contact: Valerie Otani

Killingsworth

Collaborative Design Mentorship Commission with Valerie Otani

Integrated Design for bus shelters, substation and platform

Platform - cultural connections

Station Contact: Valerie Otani

Portland Boulevard

Regional Wood Sculpture Commission, Ainsworth Street Alignment
Collaboration and coordination with Ockley Green School

Brian Borrello

Ainsworth Street Alignment Design
Design Team and Brian Borrello

Platform - community
Community map; commission/team
Curated Collection

Station Platform Contact: Linda Wysong

Lombard Street

Bus Shelters; Regional Commission (Cross Roads)

Platform - recognition of workers, bricks etc.

Community map; commission/team
Curated Collection

Station Contact: Linda Wysong

Kenton Station

Regional Sculpture Commission - to be placed in landscape; work closely with Brian
Greenspace Islands and Plaza

Design Team and Brian Borrello

Platform - historic district, meat packing, connections with eastern Oregon

Community map; commission/team

Station Contact: Brian Borrello

Viaduct Segment

Structures: viaduct crossing, tunnels, walls, grading

Design Team & Linda Wysong

Lighting in Tunnels - Brian Borrello

Vanport/PIR Station

Park and Ride; landscape, grading, paths, water quality treatment, sculpture

Design Team & Linda Wysong

Platform - historic city of Vanport, wetlands, natural environment, water quality

Community map; commission/team

Station Contact: Linda Wysong

Expo Center

Landscaping and substation

Design Team & Valerie Otani

Connecting walkways and coordination with new art commissions

Design Team & Brain Borrello

Platform - Internment of Japanese Americans

Station Contact: Valerie Otani

Multi- Station Projects:

The Curated Collection

Community Maps

Art as Record

Appendix

OPPORTUNITIES FOR ARTISTS

Format

Interstate MAX is an important link in the metropolitan transportation system as a whole and perhaps even more importantly, has the potential to enrich and expand the local communities. A strong art program that is viewed as inclusive is an important element in neighborhood outreach.

It is important to establish an approach that both allows and encourages a broad range of artists with diverse backgrounds and levels of experience while maintaining unity, consistency and quality.

Therefore we suggest a framework for artist opportunities that establishes several participation models which can be used concurrently, creating art that is as rich and diverse as the neighborhoods on the line. This framework will also allow for the inclusion of artists without previous Public Art experience through discrete experience and mentor ship. All of the following options should be advertised in a public call - open to all. Outreach is key to the success of the process.

Opportunity Options:

1. Station and/or Site Design with a Collaborative Mentorship - The mature artist who has had limited opportunity to work in architectural/engineering collaborations would work collaboratively with a design team artist to create an integrated spatial installation, and follow it through to completion.

2. Individual Sculpture Commission - There is at least one opportunity (possibly more) to commission a large scale sculpture - to be placed in a pre-designed site. This is appropriate for a mature artist with a strong individual vision which stands on its own and does not necessarily demand site specific integration.

3. Artist/Curator - The possibility of commissioning or purchasing a 'collection' of two dimensional pieces that can be displayed and possibly rotated in a series of preestablished station sites opens the opportunity for an artist/curator. This person would need to have curatorial experience and connections with a range of artists. In this manner, the curator will have a unique opportunity and there will be a vehicle for direct community outreach.

4. Artist as Image Maker and Fabricator - There should be opportunities for artists to create individual images to be integrated into the stations in pre-designed sites. These commissions can include the Curated Collection and other sites - in concrete, tile, mosaic, stone, bronze, baked enamel etc.. Both mature and emerging artists should have this opportunity.

5. Artist as Image Maker with a Preestablished Fabricator - This is an opportunity for artists who work primarily in 2-D media that would not be appropriate for an permanent outdoor installation. Artists who create watercolors, quilts, paintings, pastels, photography, etc. would have the ability to be a part of Interstate MAX. Both mature and emerging artists should have this opportunity.

6. Designer/Craftsperson - There may be a number of opportunities for designer/craftspeople to create one or more of the utilitarian items needed for the stations - railings, fences, bike lockers, etc. Both mature and emerging artists are appropriate for this opportunity.

7. Artists as Documenter - Artists should not only make work along the line but also be utilized for their skills and unique perspectives to record the neighborhoods, the construction process, and resulting changes. This can be done from diverse perspectives, and in a variety of media. (The excellent photographs taken by the Blue Sky Grid Project on the West side are an excellent example but the documentation should not be limited to photography.)

8. Artist Poster - An artist should be commissioned to create a piece that celebrates the opening of the I-MAX. It should be a strong individual statement that can be used as a poster. Artquake had a tradition of artist posters that is an excellent precedent. Both mature and emerging artists are appropriate for this opportunity.

Contextual Notes on History

These historical summaries are provided for the artist becoming involved in future projects or any person interested in deriving a context for art in response to past and present characteristics. A bibliography is also appended for further historical and critical research.

Overview of human history of the area

The upper Willamette valley is described geographically by the confluence of the Willamette and Columbia Rivers. The climate is temperate, moderated by the nearby Pacific Ocean. Oregon had no cities or highways for thousands of years, instead small villages and narrow footpaths leading through forests. This area was at one time inhabited by the Clackamas, a Chinookan-speaking peoples who lived in what is now metropolitan Portland. Large households and permanent villages existed here, as well a patterns of seasonal migration by the inhabitants. Native activities seemed to focus around fishing, digging and carving canoes, building villages, and establishing camps.(1)

The settlers to this area were of European descent, and in the Willamette Valley they found dense forests surrounding grasslands and oak savannas. The indigenous people regularly burned the land to provide clearing for oak trees, as acorns and camas bulbs were harvested, and provided attractive habitat for white tail deer. Evidence of this type of land use appears to have taken place from 7 to 8 thousand years ago until colonization.

The US government sponsored the expedition of Lewis and Clark in 1805 to discover a cross-continental passage, and they mapped the northwest terrain. Their journals inspired great interest in this region. As mentioned, as recently as 150 years ago, Oregon had no highways or large towns. The first indications of colonial settlement was Hall Kelley's City, envisioned in a pamphlet published by Hall J. Kelley in Boston in 1831. It would have been where north Portland is today. It existed only on paper, and was described as a "Christian Utopian" community townsite. The site had been first claimed by Overton in 1843. It was described for years as "The Clearing." That year Overton sold half his share of the land claim to Lovejoy for c25. Overton sold the rest of his claim to Pettygrove for \$50 the next year, and the development of Portland was begun in 1844 by Lovejoy and Pettygrove. A penny coin toss between Overton, who wished to call it after his native Boston, and Maine native Pettygrove, decided the name "Portland." In 1845 Lovejoy sold a stake to Benjamin Stark for \$390. Also that year James Stephens acquired claim to a square mile that became east Portland from Dr. McLoughlin for \$200. This activity of land speculation was new to the area, where formerly residents believed they were stewards of the land and had no concept of land as "private property."

J.Q. Thornton made these observations aboard the bark "Whiton" in October, 1847: "Ships drawing 12 or 14 feet can ascend the Wilhamette to the pleasant and flourishing village of Portland. Vessels could ascend higher, but they can anchor at Portland because there are warehouses and a convenient wharf at that place. Portland is a small and beautiful village. It contains about 100 inhabitants and has an air of neatness, thrift, and industry." (2)

A visitor at that time also noted that "The trees are cut down where the streets are surveyed, but the stumps are left." Rival townsites derisively dubbed Portland as "Little Stumptown." (Stumps were often painted white, so people would not run into them at night.) The city grew as a port city with the development of steamships, and timber was a valuable commodity. It prospered as a supply point for California's, then Alaska's, gold fields. The population of Portland began to grow as both Americans and immigrants from Europe and Asia came in search of opportunity. Lumber, shipbuilding, meat processing, shipping, and manufacturing were the growth industries near the turn of the century. Prior to 1891 much of the east side, particularly Albina, was either wetlands or still in its original timbered state.

By 1900, over half of Portland's residents were immigrants or their children. Thousands of European immigrants migrated to the large ethnic communities of the east side- the Irish and Germans had moved to the old city of Albina to work in the rail shops, and the mills, sawmills, and shipyards attracted Scandinavians, Polish, and German immigrants.

The Lewis and Clark Exposition and Oriental Fair in 1905 was intended to showcase Portland as a world class city, it created a building spree and reflected a prosperous time. This boom sped development of the urban boundaries of the city. The Morrison Bridge, Steel Bridge, and street railway extensions allowed for much development, and real estate prices for lots on open land tripled or quadrupled between 1900- 1910. The east side population grew from 32,000 to 120,000 during the first decade of the century. The opening of the Broadway bridge in 1912 helped the new middle class neighborhoods to grow in this area. The black population colonized the Albina area in the 20's as the white population moved out. The area around Russell and Williams became a hub of African American culture.(4) WWI created a modest boom in shipbuilding, and that effort became monumental in WWII at the Kaiser shipyards. A significant event occurred in 1948, when the railroad dike broke and the city of Vanport, second largest Oregon city and largest federal housing project in history, was destroyed by Columbia River floodwaters in minutes. The significant presence of African-Americans working for Kaiser here was absorbed by the Albina and North Portland areas. As America developed its infrastructure for transportation of goods and travel, Interstate Avenue or Highway 99E was built as a route connecting Portland to Seattle. This area of North Portland near Interstate Avenue was targeted by urban renewal schemes in the 60's as a "Model Cities" area, and most of the city's minority population was concentrated here after displacement by development projects in Albina. With the building of Interstate 5 in the 1970's, the primacy of 99E gave way to a less thriving economic area with a more residential character. The Interstate Max will be constructed exactly down the middle of this thoroughfare.

Portland is still Oregon's biggest city and main port. At the turn of the 20th century, Portland's population is over a million and growing rapidly. It is part of the area described as the "Silicon Forest," where the high technology industries are flourishing. Although traditional flows of the workforce from home to workplace continue, developments in digital technologies and telecommunications, have more workers telecommuting and these technologies are re-shaping our culture at an accelerated pace.

Overview of art

Art and cultural histories of native people

Archaeologists have designated the range from northern California to Vancouver, BC, as the "Northwest Cultural Area." Common features of native people in this area were wood plank house construction, dugout canoes, a heavy emphasis placed on wealth items, and making extensive use made of salmon for food. The Chinookan speaking Clackamas people lived in the Portland area, and their range extended from the confluence of the Willamette and the Columbia to the coast. They practiced slavery, for which the source of human capital were war captives, orphans, and gambling debtors. They preferred flattening the head by use of cradleboards, (as all high born people of good social standing had this appearance), and laplets, or lip plugs, were worn by women. They fashioned decorative carvings into functional objects like antler or bone pry-handles for their digging sticks, and gambling dice from beaver teeth. There was a tradition of weaving, and knob top hats woven of basketry were worn by high status individuals. Archaeological artifacts of the east side of Willamette River valley have been found in the form of representational decorative items fashioned from antler and bone. Objects in the Portland area were found in a residential context, in contrast to gravesite artifacts in other areas of the Northwest.(3)

Art and cultural histories of Portland

Landscape and portrait painting, sculptural statuary from European traditions dominated the last century, and western themes emerged as Americans sought to define an art of their time and place. Portraiture and Northwest themes such as nature landscapes predominated within the fine arts tradition through most of the century. Art in public places was, as now, often not without controversy. The landmark bronze elk sculpture on SW Main and 4th Street, was derided by some Portlanders upon its installation in 1905, but has since become embraced as a vital city landmark. There has historically been a strong craft tradition- weaving, woodcraft, and ceramics, and those traditions still thrive today. Pride in place in Portland is evident in past civic ornamentation on architecture in stone, woodwork, and glazed ceramic tile. Since the 1980's, contemporary fine art has seen a rise in commodity status in the marketplace. Currently there is an increasingly active arts and culture scene in Portland, with acclaimed artists in film, performing arts, visual arts and craft, and literary arts.

Art and rail transit

There is a history of art in transit in the US and in Europe- the oldest examples are in the larger metropolitan cultural cities like Paris, London, and New York. Posters displayed the latest offerings from the museum, and in a way the transit system acted as an extension of the museum.(5) Art in public places has grown in the last 30 years, and transit art in particular has developed in cities across the country, in Seattle, Chicago, Phoenix, Los Angeles, Minneapolis, New York, Miami, Boston, Detroit, and Dallas.