

PITTSBURGH

ART

IN **PUBLIC**

PLACES



DOWNTOWN

WALKING TOUR

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DOWNTOWN

WALKING TOUR

FOURTH EDITION

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PROJECT DIRECTOR Renee Piechocki
PROJECT DEVELOPMENT Rachel Klipa
DESIGN Little Kelpie
PHOTOGRAPHY Renee Rosensteel,
except where noted

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This book is designed to connect people with art in public places in Downtown Pittsburgh. In addition to art, noteworthy architecture, landscape architecture, and cultural objects have been included based on their proximity to the artworks in the guide.

Each walk takes approximately 80–120 minutes.
Allow more time for contemplation and exploring.

Free copies of this walking tour can be downloaded from the Office of Public Art's website, publicartpittsburgh.org.

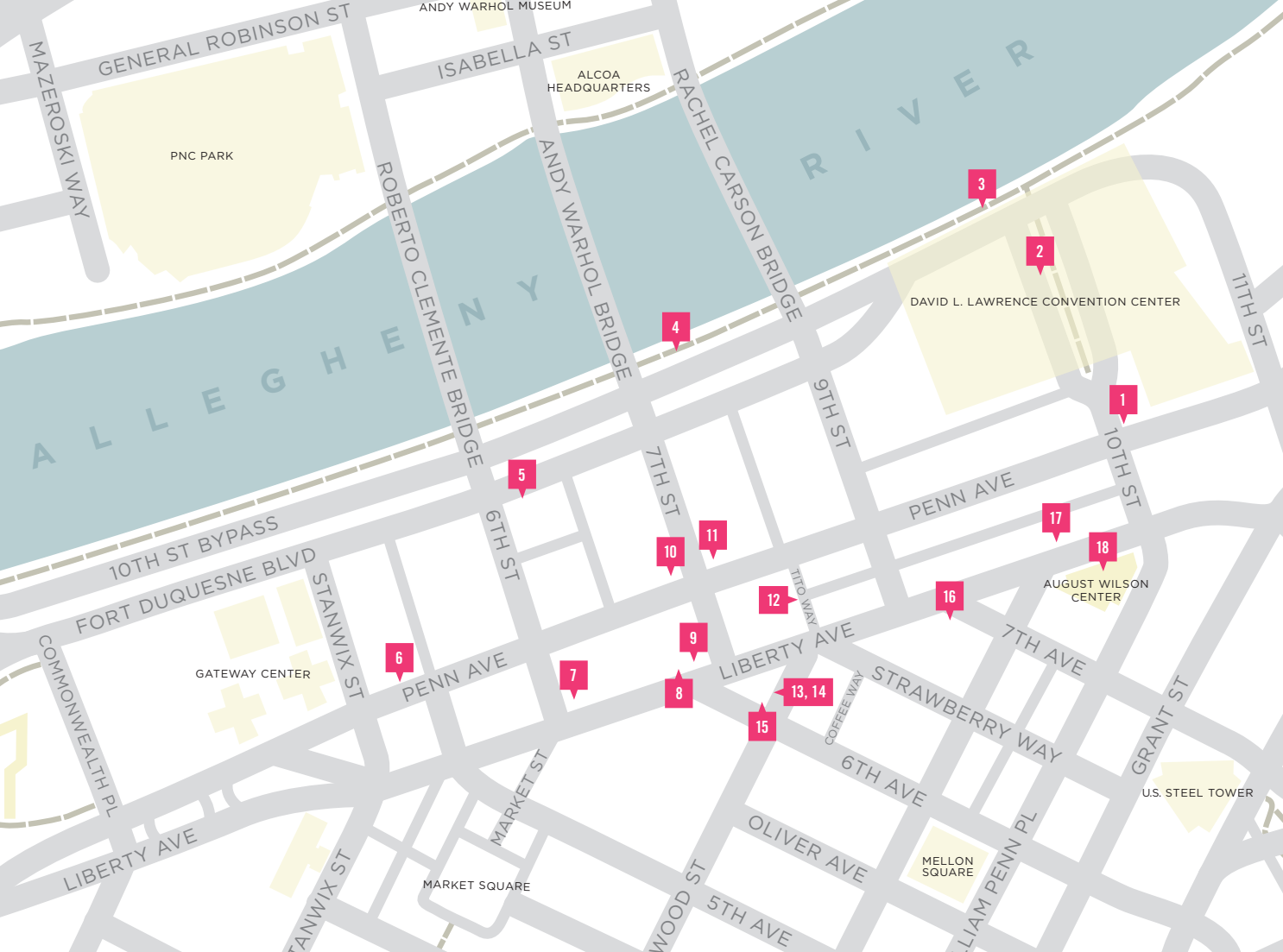
Learn more about art in public places in the region by visiting pittsburghartplaces.org.



WALKING
TOUR ONE

CULTURAL DISTRICT

Contemporary art plays a leading role in Pittsburgh's central arts neighborhood. Adventurous works by prominent artists mark the district's boundaries and are integrated into its varied public spaces.



CULTURAL DISTRICT

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1 FOR PITTSBURGH 2005 JENNY HOLZER

LED and text

📍 Fourth Floor Terrace, David L. Lawrence Convention Center, 1000 Fort Duquesne Boulevard. Can also be seen from the corner of Penn Avenue and Tenth Street

Stretching across the convention center's swooping roofline are 688 feet of blue light-emitting diode (LED) tubes. Jenny Holzer created this kinetic display to present important books that tell compelling stories about Pittsburgh, including Thomas Bell's *Out of This Furnace*; John Edgar Wideman's *Homewood Trilogy*, *Damballah*, *Hiding Place*, and *Sent for You Yesterday*; and Annie Dillard's *An American Childhood*. Over time, new books may be added to the collection.

The artwork's monumental scale creates a significant contribution to the city's skyline. The texts scroll 24 hours a day, 7 days a week. *For Pittsburgh* is one of the artist's largest LED projects in the United States.

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2 DAVID L. LAWRENCE CONVENTION CENTER 2003 RAFAEL VIÑOLY ARCHITECTS

📍 1000 Fort Duquesne Boulevard

The design for the convention center was inspired by Pittsburgh's bridges. This can be seen in the swoop of the cable-suspended roof, which is secured by a series of 15 individual cables and masts. It was the first convention center to achieve LEED® Gold under the New Construction rating system and LEED Platinum under the Existing Buildings: Operations & Maintenance rating system by the U.S. Green Building Council.

The public art program for the convention center included commissions and purchases of works by artists of local, national, and international renown, including *The Last Supper*, a triptych by Felix de la Concha, in the East Lobby.

The convention center bears the name of David L. Lawrence, the political maverick who served as Pittsburgh's mayor from 1946-1959 and saw the city through its first Renaissance.



3 CONVENTION CENTER RIVERFRONT PLAZA 2011

LAQUATRA BONCI ASSOCIATES, LANDSCAPE ARCHITECTS

↑ Allegheny Riverfront along Fort Duquesne Boulevard between Eleventh and Ninth Streets

This section of Three Rivers Park connects the Strip District to Downtown. Boat docks and seating areas are available for public use. The design features native vegetation common along Pittsburgh's rivers, and provides habitats for fish and other wildlife under the pedestrian platform.



4 ALLEGHENY RIVERFRONT PARK 2001

ANN HAMILTON, ARTIST, AND MICHAEL VAN VALKENBURGH ASSOCIATES, LANDSCAPE ARCHITECTS

📍 Allegheny Riverfront along Fort Duquesne Boulevard between Ninth and Sixth Streets

The Pittsburgh Cultural Trust created a transition from the city to the river by initiating an effort to improve this section of the Allegheny riverfront with a design by Michael Van Valkenburgh and Ann Hamilton. To allow easy access to the river's edge, two sets of ramps

were built off of the Andy Warhol Bridge. A cast-bronze handrail that references the river's movement, designed by Hamilton, guides pedestrians down the ramps. Along the river walkway, Hamilton imprinted bulrush reeds in the concrete paving, adding fossil-like striations to the hard surface. A variety of trees were used for the park and planted close to each other, a technique Van Valkenburgh calls "hyper-nature."

5 UNTITLED, (FULTON THEATER) 1993

RICHARD HAAS

Mural

↑ Byham Theater, North Façade, between Barkers Place and Sixth Streets along Fort Duquesne Boulevard

Richard Haas is well known for giving flat surfaces a three-dimensional appearance. This 36 x 56 foot mural was painted in a method known as *trompe l'oeil*, which translates from French to “fool the eye.”

The artist integrated the windows and doors of the theater into the mural, which presents Pittsburgh’s steel legacy. The setting is a steel mill interior where furnaces are pouring hot metal. The painted door on the lower right-hand side reads “Ohio,” in reference to the formation of the Ohio River by the confluence of the Allegheny and Monongahela Rivers.



6 OBJECTS IN THE GARDEN 1997

CHARLES OLSON

Acrylic on canvas

↑ Lobby of 501 Penn Avenue

Charles Olson is a painter known for his expressive color. He creates small-scale works from life and uses the studies to inform his large works, as seen here in this site-specific lobby series.





7 **ARPEGGIO** 2011 **ANGELA CONNER**

Steel

📍 Garden Plaza at Heinz Hall, Liberty Avenue at Sixth Street

The Pittsburgh Symphony transformed a former Woolworth's store into this plaza in 1982. It features a water fountain and *Arpeggio*, a sculpture inspired by the collaborative nature of the Pittsburgh Symphony Orchestra, as evidenced by the four steel structures that work together to produce sound and movement. The plaza was designed by MacLachlan, Cornelius & Filoni.



8 **PITTSBURGH PEOPLE** 1988 **PENELOPE JENCKS**

Bronze

📍 EQT Plaza, 625 Liberty Avenue

The figures in this plaza refer to the relationship between Pittsburgh's business and arts communities. This plaza was one of the early projects created during the redevelopment of Pittsburgh's vibrant Cultural District, which is home to the nearby Benedum Center for the Performing Arts, completed in 1987.

9 MIDTOWN TOWERS RELIEF 1907

ARTIST UNKNOWN

📍 643 Liberty Avenue

The façade of this building features reliefs of people with Pittsburgh connections. On the second story are portraits of: Teddy Roosevelt; Andrew Carnegie; George Guthrie, Mayor of Pittsburgh from 1906 to 1909; Matthew Quay, United States Senator from Pennsylvania from 1897 to 1899; songwriter Stephen Foster; William Pitt, the British Prime Minister for whom Pittsburgh is named; George Washington, who fought in Pittsburgh during the French and Indian War; William Penn; Mary Schenley, whose family land was donated to create Schenley Park; and H.D.W. English, former head of Pittsburgh's Chamber of Commerce.

Dominion Tower, now EQT Plaza, was designed by Kohn Pederson Fox Associates. Midtown Towers was designed by Thomas Hannah.





10 **AGNES R. KATZ PLAZA** 1999

LOUISE BOURGEOIS, ARTIST, IN COLLABORATION WITH MICHAEL GRAVES & ASSOCIATES, ARCHITECTS, AND DANIEL URBAN KILEY, LANDSCAPE ARCHITECT

Bronze, stone, trees

↑ Seventh Street and Penn Avenue

The plaza, named in honor of Agnes R. Katz, a local supporter of the arts, is a central feature of the Cultural District. According to landscape architect Kiley, “The plaza was designed to allow the sculpture to be the dominant feature, to promote maximum flexibility, and to allow users to experience it through a variety of ways.”

In the 23,000-square-foot plaza, Kiley planted 32 linden trees closely together in double rows in order for the branches to be pleached, or woven. In the center of the plaza are the most dominant features: the bronze fountain and eyeball-shaped benches by Louise Bourgeois. The fountain, standing 25 feet high, features two streams of water that spout from the top and flow to the base. This piece has heated water, allowing it to flow all year.



AGNES R. KATZ PLAZA

The Pittsburgh Cultural Trust has commissioned artists to create bike racks throughout the Cultural District. Notice the bike racks throughout the district, including *For Nate & Jakob* by Brett Yasko, across the street from this plaza.



11 **MAGNOLIAS FOR PITTSBURGH** 2006

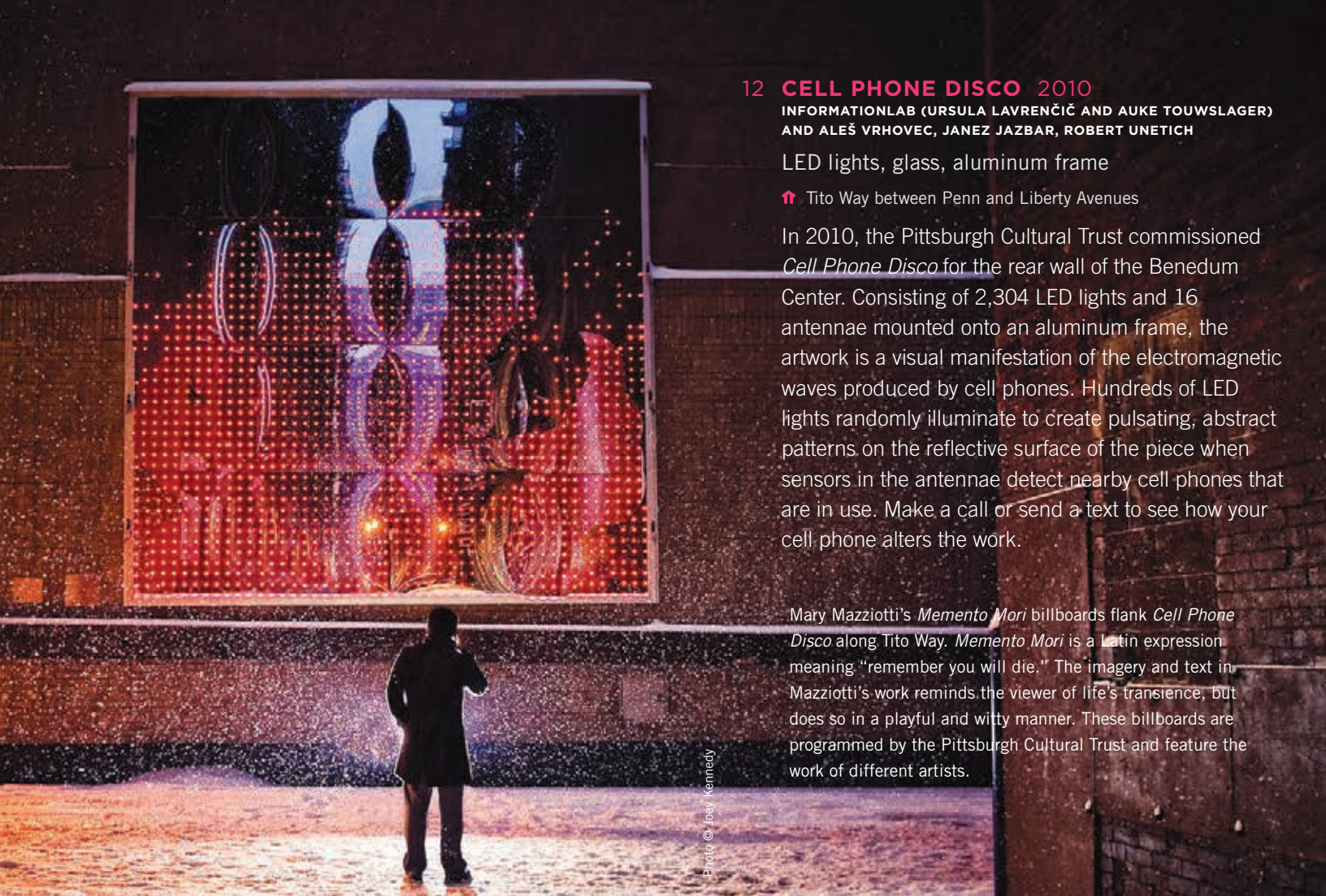
TONY TASSET

Painted bronze, trees, and landscaping

↑ Seventh & Penn Parklet, Seventh Street and Penn Avenue

Each of these hand-sculpted magnolia trees contains approximately 800 individually painted petals. The artist wanted “to create a little magic, fairy-tale moment in the daily hustle and bustle of Downtown Pittsburgh.”

The artist designed the entire landscape surrounding the two bronze trees using five live magnolias, ivy ground cover, and a curved path. By choosing to keep the bronze trees eternally in spring, the artist has provided an element against which viewers can mark the changing seasons.



12 CELL PHONE DISCO 2010

INFORMATIONLAB (URSULA LAVRENCIĆ AND AUKE TOUWSLAGER)
AND ALEŠ VRHOVEC, JANEZ JAZBAR, ROBERT UNETICH

LED lights, glass, aluminum frame

↑ Tito Way between Penn and Liberty Avenues

In 2010, the Pittsburgh Cultural Trust commissioned *Cell Phone Disco* for the rear wall of the Benedum Center. Consisting of 2,304 LED lights and 16 antennae mounted onto an aluminum frame, the artwork is a visual manifestation of the electromagnetic waves produced by cell phones. Hundreds of LED lights randomly illuminate to create pulsating, abstract patterns on the reflective surface of the piece when sensors in the antennae detect nearby cell phones that are in use. Make a call or send a text to see how your cell phone alters the work.

Mary Mazziotti's *Memento Mori* billboards flank *Cell Phone Disco* along Tito Way. *Memento Mori* is a Latin expression meaning "remember you will die." The imagery and text in Mazziotti's work reminds the viewer of life's transience, but does so in a playful and witty manner. These billboards are programmed by the Pittsburgh Cultural Trust and feature the work of different artists.

Photo © Joey Kennedy



13 THIRTEEN GEOMETRIC FIGURES 1984 SOL LEWITT

Slate on marble

↑ Wood Street T Station, mezzanine level

In 1984, renowned American artist Sol Lewitt was commissioned to create *Thirteen Geometric Figures* for the Wood Street T Station. Lewitt's artistic studies in minimal forms and simple line drawings served as the template for this 200-foot-long mural; large, geometric shapes made of slate span the entire length of the monumental piece. The prominent location of the work on the mezzanine wall makes it impossible for viewers to miss; however, the mural's size prevents it from being seen all at once. For Lewitt, a leader in Conceptualism, the idea behind the art was the most important aspect of any work. According to him, "artists are mystics rather than rationalists. They leap to conclusions that logic cannot reach."



14 ORNAMENTAL FRAMES 1984 ALBERT PALEY

Steel

↑ Wood Street T Station, platform level

These sculptural frames are part of a tradition of functional objects designed by artists. In Downtown, there are examples of gates, bike racks, and seating made by artists. Paley worked intuitively on the frames without making initial sketches. The sweeping, organic lines of the work integrate into the station's architecture, transforming the frames into a sculptural relief rather than a wall assemblage. In addition to their decorative qualities, the frames function as a platform for advertising cultural events.



15 168 LIGHTBULBS 2001 JIM CAMPBELL

LED

↑ Above entry to Wood Street Galleries, Wood Street and Sixth Avenue

Campbell created this work by programming display patterns and images on a timed loop viewed on the grid of LED light bulbs. A man running on a beach, people crossing the street, and Claude Shannon, the father of information technology, take shape in the glow of alternately lit bulbs. *168 Lightbulbs* forces the viewer to stand back, away from the piece, to be able to see the images and to gain perspective on how the individual lights form shapes and figures.



16 YESTERDAY'S TOMORROW 2006

BRIAN HOLDERMAN

Mural

↑ Seventh Avenue and Liberty Avenue

Holderman intended to create a scene that focused on how past Pittsburghers may have imagined the city's future and, appropriately, modes of transportation. Located on the exterior wall of the Smithfield-Liberty Garage, Holderman's composition is full of vibrant color, vintage-inspired fonts, futuristic cars, and the skyline of a bustling city. Parked cars fill the foreground, a train cuts through the center of the work, and a blimp floats through the sky. Twisting and turning sidewalks unify imagery in the mural and also pay homage to the original mode of transportation—feet.



17 LIBERTY AVENUE MUSICIANS 2003

JAMES SIMON

Cast concrete

↑ 947 Liberty Avenue

Artist James Simon spent fifteen years of his career making violins. Fittingly, one of the fifteen-foot-tall figures, which pay homage to Pittsburgh's musical history, plays that instrument. The three figures were sculpted from clay in Simon's Pittsburgh studio and then cast in concrete before being installed in their courtyard home.

This project is located in the midst of the Penn-Liberty Historic District, which extends from Seventh to Tenth Streets between Penn and Liberty Avenues. The oldest buildings in the district were constructed in a variety of architectural styles, including Italianate, Queen Ann, Richardson Romanesque, and Classical Revival.



18 AUGUST WILSON CENTER FOR AFRICAN AMERICAN CULTURE 2009

ALLISON WILLIAMS, PERKINS+WILL, ARCHITECTS

↑ 980 Liberty Avenue

Named for the renowned playwright and Pittsburgh native August Wilson, the center celebrates the history and culture of African Americans through exhibitions and events. The building design draws inspiration from historical East African trading ships. The glass window billowing out toward Tenth Street resembles a sail that caught a gust of wind.





FORTUNE ON HER WHEEL

WALKING
TOUR TWO

GRANT STREET

CORRIDOR

Many grand public and corporate buildings in this district integrate art into their designs. Contemporary artworks that use sound and light are neighbors with historic works in stained glass, bronze, and stone.



ALLEGHENY COUNTY COURTHOUSE



GRANT STREET CORRIDOR

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19 **UNTITLED** 1974 **SYLVESTER DAMIANOS**

Painted steel

↑ Federal Reserve Bank of Cleveland Pittsburgh Branch,
717 Grant Street

At the building's entrance is a red, abstract sculpture created from three forms whose forceful presence is balanced by the negative space between them.



20 **FEDERAL RESERVE RELIEFS** 1931

HENRY HERING

Cast aluminum

↑ Federal Reserve Bank of Cleveland Pittsburgh Branch,
717 Grant Street

Hering trained at the École des Beaux-Arts in Paris and began his career as an architectural sculptor. Hering regularly collaborated with the Cleveland architectural firm Walker and Weeks to create embellishments for buildings; the same firm that designed the Pittsburgh branch of the Federal Reserve Bank of Cleveland. Above the first story windows here, Hering designed three cast-aluminum figures that symbolize mining, agriculture, and commerce and the sculptural eagles at the top of the building. The interlocking “4” and “D” patterns that repeat in the building’s metalwork refer to the fourth of twelve Federal Reserve districts.





21 **V/7/24/365** 2005

JEREMY B. BOYLE, ARTIST, AND GERARD DAMIANI, ARCHITECT

Sound, solar panel, and cables

📍 Strawberry Way, between William Penn Place and Grant Street

Boyle created a computer-generated, ever-changing musical composition based on Vivaldi's *Four Seasons* that pedestrians hear as they move through this portion of the alley. The Smithfield United Church spire can also be seen in the middle of the alley. It was designed by Henry Hornbostel and built in 1926, and its openwork aluminum form inspired the design of the cabling in this artwork.



22 **CITY COMPOSITION** 2016

DEANNA MANCE

Paint

📍 Strawberry Way, between William Penn Place and Grant Street

The surface of Strawberry Way is the site of a rotating, temporary mural program organized by the City of Pittsburgh, Pittsburgh Downtown Partnership, and Envision Downtown as part of their activation plan for the alley. Deanna Mance painted the inaugural mural. Working in her typical style of obsessive mark making, she was inspired by architecture and conversations with people she encountered during installation.

23 **PHANTASM 2005** LAUREL BECKMAN

Light boxes and transparencies

📍 Strawberry Way, various locations

Phantasm illuminates the alley with images that evoke an affinity among life forms through color and light. The first installation featured transparencies of the eyes of different animals. The project will change and evolve over time as one set of photographs is exchanged for another.

24 **THE TWO ANDYS 2005**

TOM MOSSER AND SARAH ZEFFIRO

Mural

📍 628 Smithfield Street at Strawberry Way

The Two Andys features an unusual pairing of two famous Pittsburghers getting a makeover: Andy Warhol to the left, and Andrew Carnegie to the right. The artists play with how the men are usually depicted, especially the stalwart Carnegie, now seen dipping his fingers into manicure bowls. Warhol shoots a wary eye at Carnegie while clutching his copy of *Fences* by Pittsburgh playwright August Wilson. Wilson's series of ten plays, known as *The Pittsburgh Cycle*, tells the story of the African American experience throughout each decade of the twentieth century.





25 **ARBUCKLE COFFEE BUILDING RELIEFS** 1865 **ARTIST UNKNOWN**

Stone

📍 Coffee Way, between Sixth Avenue and Strawberry Way

The alley was named for the Arbuckle Coffee Company, which had a building there until 1936. These reliefs were saved and integrated into the new building. It is speculated that the reliefs depict George Washington, Abraham Lincoln, either Mary Croghan Schenley or Jane Grey Swisshelm, and either an Indian head penny or a rendering of Liberty.



26 **RESURRECTION** 1985 **PAUL T. GRANLUND**

Bronze

📍 First Lutheran Church entrance, 615 Grant Street

The First Lutheran Church commissioned this bronze sculpture, with its theme of spiritual awakening, to celebrate man's ability to renew himself and his surroundings. The piece was created using the lost-wax method, a five-stage process that involves creating a series of molds.

The First Lutheran Church, designed by Andrew Peebles, was built in 1888. Inside is a stained glass window by Tiffany Studios. Downtown's many churches provide a unique architectural variation to the surrounding commercial skyscrapers, and are a reminder that Downtown was once heavily residential.



27 UNION TRUST BUILDING 1917

FREDERICK J. OSTERLING

📍 501 Grant Street

Henry Clay Frick commissioned Osterling to create this building; the same architect who remodeled Clayton, his East End mansion. In turn, Osterling consulted architect Pierre A. Liesch on the building's general design. Liesch's suggestions made a decisive impact on the Trust Building's final look. The building utilizes formal architectural elements characteristic of fifteenth-century Flemish Gothic and late northern French architecture. Sometimes thought of as chapels, the two Gothic towers on the roof were once offices, but now house mechanical utilities. Inside, don't miss the skylight designed by Rudy Brothers, a Pittsburgh-based stained glass shop established in 1893. Stand in the center of the first floor to look up into an 11-story central light well. The skylight includes coats of arms that are repeated in the stained glass above the building's entrances.

28 LIONS 1904 ALEXANDER PHIMISTER PROCTOR

Bronze

📍 Frick Building, 437 Grant Street

Proctor received this commission for the Frick Building after meeting the steel magnate at a luncheon at the Century Club during the 1893 World's Columbian Exposition in Chicago. Proctor's career flourished after he unveiled more than 35 sculptures of lions and other wild animals indigenous to North America at the Exposition's Fine Arts Building. He was acclaimed for his ability to create these massive works with great accuracy, and for his knowledge of American wildlife.

A plaque on the north façade marks the elevation of the street in 1912. The street was lowered in order to level the grade, forcing the extant buildings to redesign their first floor entrances. For example, these lions were originally located outside the building at the main Grant Street entrance. They were moved inside in 1913 to be the focus of the new lobby and grand staircase.





29 HENRY CLAY FRICK 1923 MALVINA HOFFMAN

Marble

📍 Frick Building, 437 Grant Street

This bust of Henry Clay Frick was commissioned by his daughter, Helen Clay Frick. Helen commissioned Hoffman to create three marble busts of her father after his death: one for her home in Prides Crossing, one for the Frick Building seen here, and one for the Frick Collection in New York. Hoffman studied with Auguste Rodin in Paris, and like her mentor, she attempted to capture not only the likeness of her subjects, but also their character. The unrefined marble that creeps up the bust to meet the beautifully sculpted and smoothed stone was a technique used by Michelangelo that Rodin incorporated into his own work; this no doubt influenced Hoffman's final version of Frick's bust.

The building's site was the original location for St. Peter's Church, built in 1852. When Frick selected the location for his new building, he agreed to move the church, brick by brick, to Oakland. He chose this site deliberately so he could build right next to his rival, Andrew Carnegie. The Carnegie building was located on Fifth Avenue before it was demolished in the 1950s. The height of Frick's building surpassed Carnegie's by a few floors and also put an end to the dominance of H.H. Richardson's courthouse tower across the street, which had been the prominent feature of Pittsburgh's skyline for 14 years.

30 FORTUNE ON HER WHEEL 1902

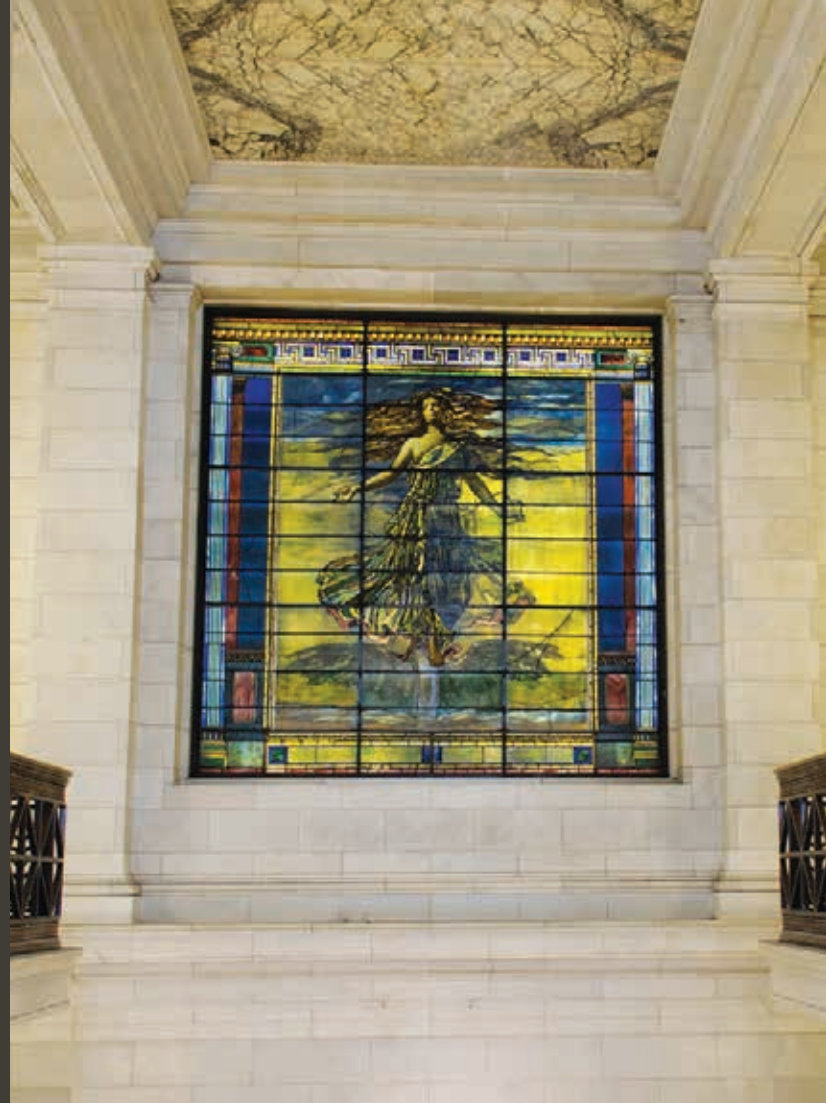
JOHN LA FARGE

Opalescent glass

📍 Frick Building, 437 Grant Street

When Henry Clay Frick asked World's Columbian Exposition architect Daniel Hudson Burnham to create "the perfect building" for his Pittsburgh headquarters, Burnham enlisted the talent of painter and opalescent glass inventor John La Farge to design a large window for the lobby. La Farge's centerpiece portrays Fortuna, the Roman goddess of chance and fortune. La Farge's choice to depict Fortuna as the main and only figure in this work was to showcase the power and prosperity of Frick.

Fortuna is seen standing perfectly balanced on a wheel as she effortlessly glides across turbulent waters. The symmetrical composition of the window is framed by architectural elements from antiquity: ionic columns, Greek key patterns, and a row of dentils. Fortuna, rising over Frick's bust, serves as a powerful reminder of his great success as an industrialist, and suggests Frick's ability to navigate dark and difficult periods of his life with ease.





31 **NORTH LIGHT** 1982 DAVID VON SCHLEGELL

Aluminum

📍 One Oxford Center, Grant Street and Fourth Avenue

The artist cited the traffic flow on Grant Street, and his interest in yacht and airplane designs, as the inspiration for this sculpture. He chose to place the work near the road to create a visual relationship between traffic patterns, the angles of the road, and the contrasting curve of the sculpture.

32 **BOULEVARD OF THE ALLIES MEMORIAL COLUMNS** 1922 **FRANK VITTOR**

Granite

📍 Bridge entrance of the Boulevard of the Allies at Grant Street

The Boulevard of the Allies is a memorial to World War I, built by the city to commemorate the war and its heroes while simultaneously improving the connection between Downtown and Oakland. The gateway to the boulevard is flanked by twin columns adorned with patriotic symbols, including Liberty's head, eagles, and the eternal flame.

33 **FIRSTSIDE PARK** 2007

ALBERT GUIBARA, ARTIST, STEVEN GILLESPIE & RACHELLE WOLF, LANDSCAPE ARCHITECTS, AND ASTORINO, ARCHITECTS OF PNC FIRSTSIDE CENTER

Bronze

📍 First Avenue, between Ross and Grant Streets

Firstside Park is located across the street from the PNC Firstside Center, a silver-rated LEED®-certified building on the site of a former B&O Railroad terminal. The park also was constructed using environmentally friendly practices. For example, it was built using 2,500 tons of recycled concrete from a demolished public safety building. The 1.5-acre park is an urban oasis; perennials, ferns, ornamental grasses, and deciduous trees surround undulating pathways. These lead to Guibara's sculptures of monkeys, rabbits, and frogs.





34 UP & AWAY 1977 CLEMENT MEADMORE

Painted COR-TEN® steel

📍 First Avenue, between Ross and Grant Streets

The Three Rivers Arts Festival's Sculpturescape project paired local companies who donated materials and labor with four artists who were commissioned to create sculptures. This sculpture was created with materials donated by the United States Steel Foundation and made at the PBI Industries plant in Williamsport, Pennsylvania. It was moved to this location in 2009.

35 RICHARD S. CALIGUIRI 1990 ROBERT BERKS

Bronze

📍 City-County Building rotunda, 414 Grant Street

Richard S. Caliguiri served as Pittsburgh's mayor from 1977 until his death in 1988. He was widely recognized for leading Pittsburgh through an era of revitalization. The sculpture was placed on the steps of the City-County Building because Caliguiri was often found there talking to the people of Pittsburgh. He is depicted gazing at a map of the city.



36 ALLEGORICAL FRIEZES 1915 CHARLES KECK

Stone

📍 City-County Building façade, 414 Grant Street

This work depicts draped classical figures that flank the crest of the City of Pittsburgh and Allegheny County. The architect of record for the City-County Building was Edward B. Lee, and the designer was Henry Hornbostel of Palmer, Hornbostel & Jones. The building's great hall features a three-story, barrel-vaulted ceiling lit by two light wells and lined by bronze columns fabricated by Tiffany Studios. Presidential portraits line the walls, including a bust of William Pitt by Sir William Reid Dick.



37 RELIEFS 1931 STANLEY ROUSH

Stone

📍 County Office Building, 542 Forbes Avenue

The architectural details on this building include circular, high reliefs on the Ross Street façade. The images include a male figure holding a bridge and flanked by an eagle, as well as a female figure with a child, holding a garland of flowers.



38 ALLEGHENY COUNTY COURTHOUSE AND JAIL 1888 HENRY HOBSON RICHARDSON, ARCHITECT

📍 436 Grant Street

The most influential American architect during the second half of the nineteenth century was undoubtedly Henry Hobson Richardson. He designed the Allegheny County courthouse and jail toward the end of his life; the structures were completed in 1888. Created as two separate buildings linked by a bridge over Ross Street, the courthouse and jail are recognized internationally as among the most significant of Richardson's work. For Richardson, a strong building plan and exterior ornamentation that clarified a building's function were essential in his designs. For instance, the building's tower not only highlighted the important public function of the space, but also aided the building's ventilation system. Colonnades of Richardson's signature arches, with large voussoirs, grace the exterior of the courthouse. The size of both buildings' rugged granite stones conveys a sense of mass, strength, and stability. Even Richardson himself thought that the courthouse and jail was his best work.

A self-guided walking tour brochure is available weekdays from the information office located in the courtyard off Forbes Avenue. The brochure is recommended to help visitors fully experience the building, including courtroom 321, which has been restored to its original design.



39 COURTHOUSE LIONS 1888 JOHN EVANS

Melford granite

📍 Courthouse façade, 436 Grant Street

Before Grant Street was lowered, these lions greeted courthouse visitors at street level. The building's stone carvings were completed by Boston's Evans & Tombs under the direction of master carver and H.H. Richardson associate John Evans.



40 WROUGHT IRON GATES 1928 SAMUEL YELLIN

Iron

📍 Courthouse entrance, between the lions, 436 Grant Street

When Grant Street was lowered, Stanley Roush, the county architect, designed a new entrance to the courthouse. Samuel Yellin was commissioned for the ironwork, including the wrought iron gates. The well-known metalworker was a leader in the Arts and Crafts movement in America during the early twentieth century.





41 **ALLEGHENY COURTHOUSE MURALS:
JUSTICE, PEACE, INDUSTRY, THE BATTLE
OF GRANT'S HILL, and FORT DUQUESNE**
1934-1938 **VINCENT NESBERT**

Paint on canvas

📍 Courthouse grand staircase, 436 Grant Street, through security checkpoint

After receiving a commission from the Federal Works Progress Administration's Public Works of Art Project (PWAP), Nesbert created these murals for the building's grand staircase. When funding fell through, he decided to

complete the mural for the love of the work, but was eventually paid by the County to complete the series.

From the beginning, the murals were a source of newspaper gossip. During the painting of *Justice*, the artist was accused of plagiarism, which he denied. In *Industry*, a bare-chested worker was a source of controversy, not due to his nudity, but because it was asserted that steelworkers always wear shirts while working. At one time, the murals even made the news because the artist had run out of canvas.



42 CHAIRS FOR SIX 1986 SCOTT BURTON

Granite

📍 500 Grant Street

The intent behind Scott Burton's sculpture was to create art that has social meaning. These six chairs invite people, perhaps strangers, to take a seat facing each other and carry on a conversation. This construct echoes Burton's early work as a performance artist using found furniture to create *tableau-vivant*, a form of art that requires participants to stand silently and motionless in carefully constructed poses to become a living picture.



43 IMPROVISATIONS FOR PITTSBURGH 1984

KATHLEEN MULCAHY AND RON DESMETT

Hand-pressed glass block, paint, and neon

📍 Steel Plaza T Station, mezzanine level

The artists developed layers of imagery carved into glass block that references Downtown's street grid, geography, and city life. Neon lines, some relating to the patterns on the block, some to the colors on the walls, are used to create a play of light between the walls and the glass block.

The One Mellon Center entrance to the Steel Plaza T Station is home to a gallery space for the Society for Contemporary Craft.

44 RIVERS OF LIGHT 1984, 2015 JANE HASKELL

Painted aluminum, neon, and glass block

📍 Steel Plaza T Station, platform level

Haskell was commissioned by Carol R. Brown, then president of the Pittsburgh Cultural Trust, to create a work for the new public art program for Pittsburgh's transit system. The result was *Rivers of Light*, a 5,000-square-foot installation of painted aluminum, glass block, and colored neon lights. Located on the platform level of the Steel Plaza T Station, *Rivers of Light* interplays with the V-shape of the platform; a direct reference to Pittsburgh's Golden Triangle. LED lights (originally neon) connected to a timer change from warm colors during the day to cooler colors in the evening. In 2015, restoration was completed on *Rivers of Light*, including the replacement of the original neon lights with high-efficiency LED fixtures, as per the artist's direction.



45 CHALLENGE PITTSBURGH 1985 H.R. SHULER

Mural

📍 Pedestrian walkway to the U.S. Steel Building from the Steel Plaza T Station

This mural is a celebration of Pittsburgh's steel industry. The piece depicts steel fabrication and steel's uses, including its vital role in the creation of cars and satellites.





46 BNY MELLON GREEN 2002
BURT HILL KOSAR RITTELMANN, LANDSCAPE ARCHITECTS

MELLON GREEN FOUNTAIN 2002
MARSHALL TYLER RAUSCH, ARCHITECTS

📍 Sixth Avenue and Grant Street

Pedestrians in need of some green space linger in the park, at the center of which is a fountain consisting of a series of granite columns sourced from Cold Springs, Minnesota. The flat, geometric shapes of the fountain are meant to inspire tranquility through their simplicity.

47 THE FLOW 1979 LOUISE PERSHING

COR-TEN® steel

📍 Sixth Avenue and Bigelow Square

Pittsburgh artist Louise Pershing fabricated this work from COR-TEN steel, which was invented in Pittsburgh by the U.S. Steel Corporation. It is an abstract representation of steelmaking that was inspired by Pershing's visit to the open hearth of the company's Homestead Steel Works.

48 U.S. STEEL BUILDING 1971

HARRISON, ABRAMOVITZ & ABBE, ARCHITECTS

COR-TEN® steel

↑ 600 Grant Street

This is U.S. Steel's world headquarters and Pittsburgh's tallest building, standing at 841 feet. The building's distinctive color is from the COR-TEN steel used on the exterior. As the material ages and is exposed to the elements, the surface develops a rusty-brown protective cover. The 18 exterior columns of the structure are filled with 400,000 gallons of water mixed with antifreeze and other chemicals to prevent corrosion and fire. Each floor occupies an acre of space. The building's abstract triangular plan was a result of rigorous testing by the building's engineers to determine the best shape for an edifice this size, and also referenced Pittsburgh's Golden Triangle.





49 **MOSAIC TUNNEL** 1964 **VIRGIL CANTINI**

Glass mosaic

📍 Pedestrian tunnel behind the U.S. Steel Building access off Chatham Square

This pedestrian tunnel is filled with colorful mosaic panels. One wall depicts a cross section of stratified earth and the other an abstract cityscape fabricated from glass and concrete. Cantini produced public art throughout the city during his career. The University of Pittsburgh in Oakland, where Cantini worked as a professor of art for 38 years, has several of his works displayed on campus.

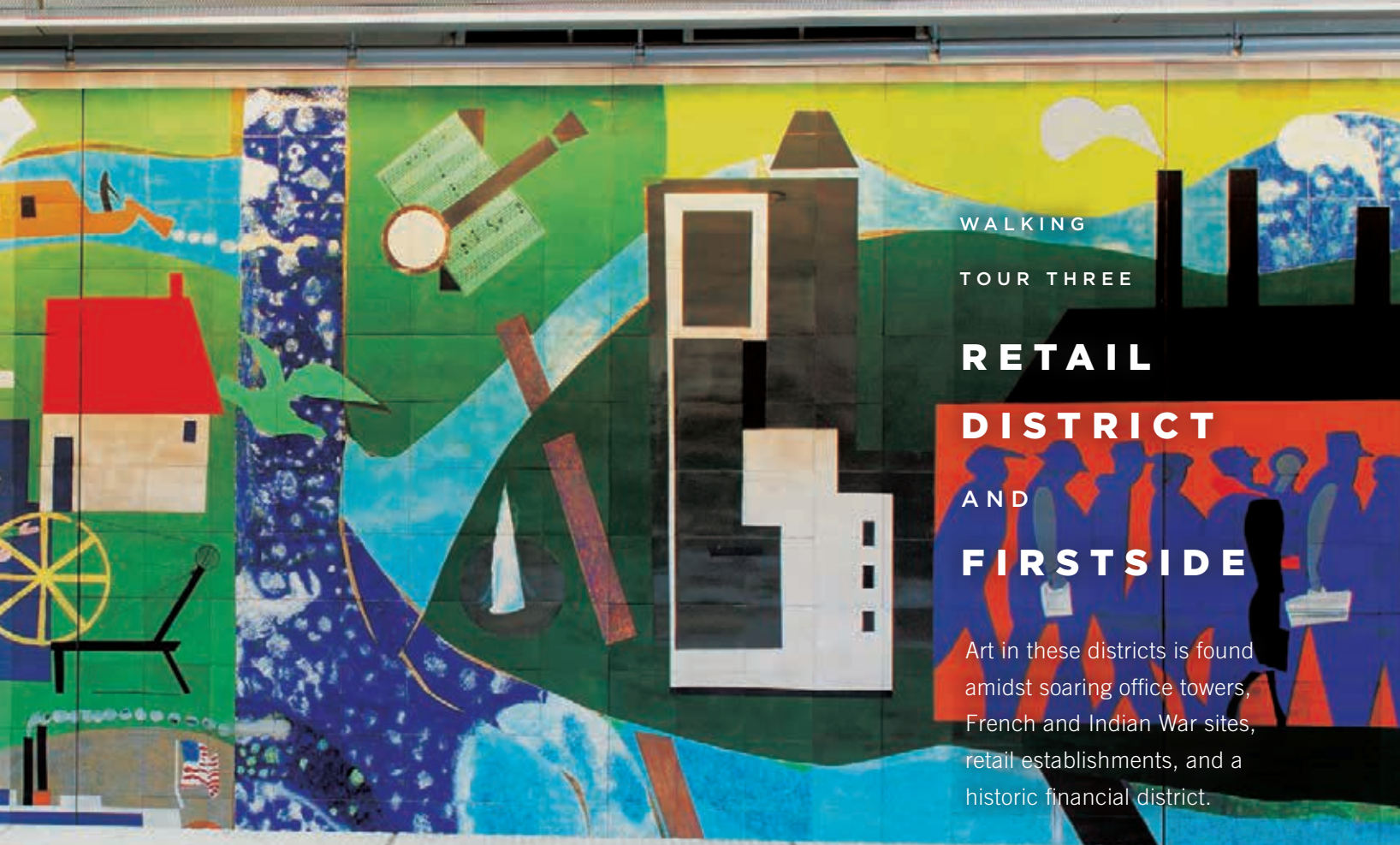
50 **PENNSYLVANIAN** 1898-1903

DANIEL HUDSON BURNHAM

📍 1100 Liberty Avenue, Liberty Avenue and Grant Street

This grand building housed Pennsylvania Railroad's Union Station. At night, the ceiling and its arches are brilliantly lit by uncovered light bulbs that mimic the carbon-filament lamps of the early 1900s. The station was built between 1898 and 1903, and was converted into housing and offices in the 1980s, when the concourse was closed to the public. The rotunda pillars name cities that the railroad served, including "Pittsburg." The city lost its "h" in 1891 when a national trend to standardize geographic places was in effect. The United States Geographic Board reinstated it in 1911.



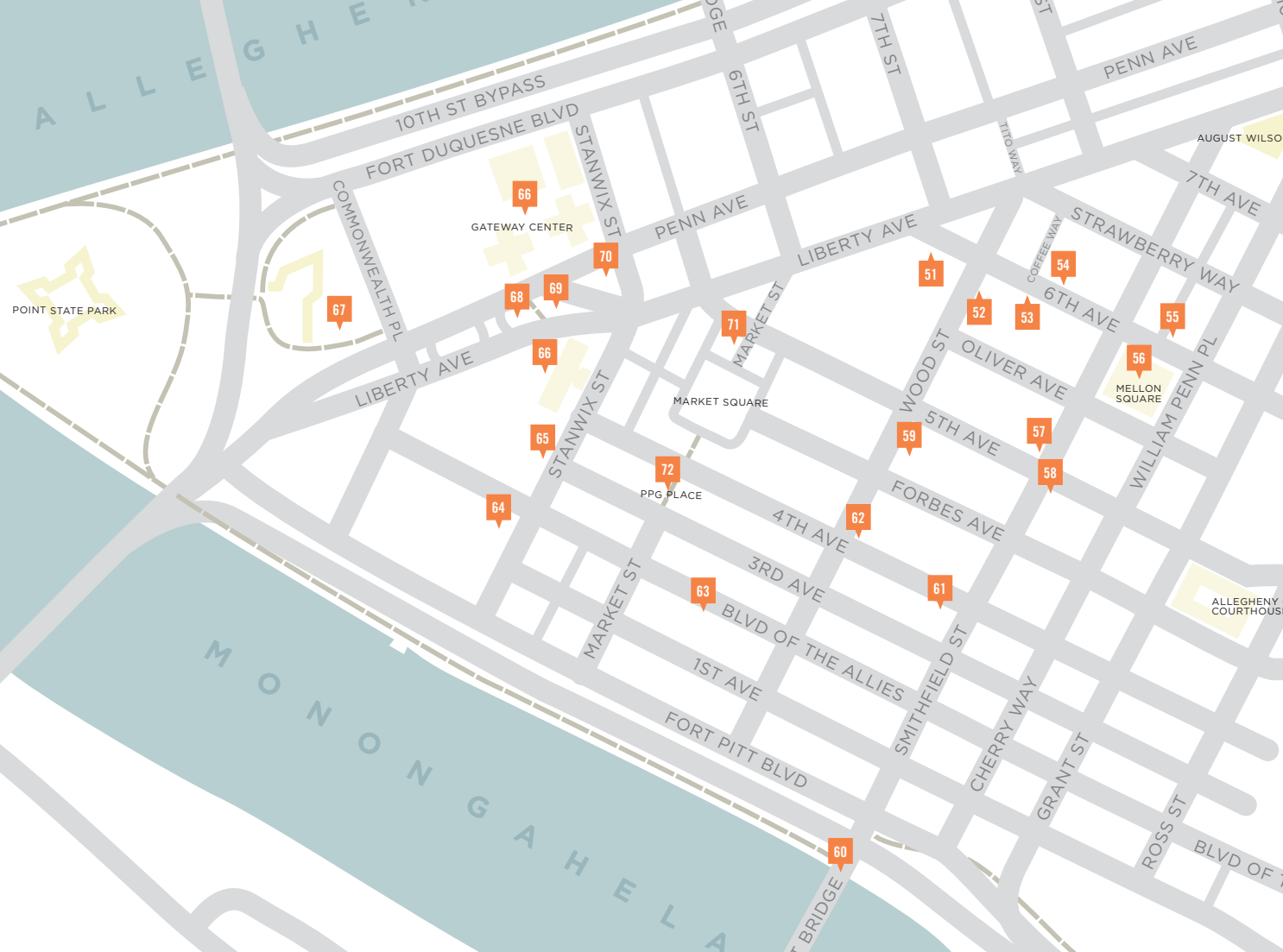


WALKING
TOUR THREE

**RETAIL
DISTRICT
AND
FIRSTSIDE**

Art in these districts is found amidst soaring office towers, French and Indian War sites, retail establishments, and a historic financial district.





RETAIL DISTRICT AND FIRSTSIDE

- 51 **LIGHT COLUMNS and MOBIUS STRIP** p88
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51 LIGHT COLUMNS and MOBIUS STRIP 2010

CERITH WYN EVANS

Neon

↑ K&L Gates Center lobby, 210 Sixth Avenue

The intersection of Sixth Avenue and Wood Street is home to several artworks that use light in different ways. These two sculptures by British artist Cerith Wyn Evans were selected by K&L Gates to activate the newly renovated lobby. The *Mobius Strip* represents the mathematical concept of the mobius, a shape that has one side and one boundary. If a mobius was made of a half-twisted strip of paper, joined on both ends, and that strip was divided, the strip would remain intact and create a new, conjoined mobius. Wyn's double *Mobius Strip* highlights the mathematical possibilities of the mobius, and its close relationship to the idea of infinity.



52 THE PUDDLER 1939

ARTIST UNKNOWN, POSSIBLY ANTHONY OR DAVID HARRITON,
FABRICATED BY HARRITON CARVED GLASS COMPANY

Stained glass

↑ 300 Sixth Avenue Building, Wood Street entrance

This mural of carved and colored glass depicts a worker in the process of converting cast iron into wrought iron or steel. The figure could be puddling steel, placing iron into a hot furnace then stirring frequently. It could also depict a worker with a ladle transferring molten metal. The mural is lit at night with animated sparks from the hot metal.





53 **FIRST PRESBYTERIAN CHURCH** 1903

THEOPHILUS PARSONS CHANDLER JR., ARCHITECT

📍 320 Sixth Avenue

The architect who designed this building spent most of his career in Philadelphia, where he was the founder and head of the School of Architecture at the University of Pennsylvania, and also the head of the local AIA chapter. Thirteen of the windows surrounding the sanctuary were designed and hand painted by Tiffany Glass Studios.

54 **HENRY J. HEINZ** 1924 **EMIL FUCHS**

Bronze

📍 Heinz 57 Center, 339 Sixth Avenue

The artist was commissioned by employees of the H.J. Heinz Company to create a monument of Heinz after his death in 1919. The sculpture was unveiled on October 11, 1924, Heinz's birthday. Some 10,000 employees celebrated the anniversary in 62 cities in the United States, Canada, and Europe. During the dinners, which occurred simultaneously, speeches were broadcast from the White House. Before being housed in this lobby, the sculpture was located at the Heinz headquarters on the Northside.

55 **THREE BIRDS IN FLIGHT** 1953 **MARY CALLERY**

Aluminum

📍 425 Sixth Avenue

The artist was commissioned to create this work by the Aluminum Corporation of America (Alcoa), which was once headquartered in this building. The abstracted birds are suspended within the entrance, which resembles a glass aviary. Other commissions by the artist include a sculpture for the proscenium arch, designed by Philip Johnson, at the Metropolitan Opera in New York City.

Built in 1950 by Harrison & Abramovitz of New York, the building showcases the use of aluminum in construction—it was used in every element possible, from the curtain wall to the furniture.



56 MELLON SQUARE 1955

SIMONDS & SIMONDS, LANDSCAPE ARCHITECTS

📍 Smithfield Street between Oliver and Sixth Avenues

In 1949, the Pittsburgh Regional Planning Association redeveloped this site as a parking garage with a modernist rooftop park through Pittsburgh's Renaissance, an initiative to transform Downtown into a modern, post-war city from its industrial past. The project opened to critical acclaim, and helped to initiate the renewal of Downtown. Mellon family foundations offered four million dollars for the project, slightly more than half of the project costs.

The garage was designed by Mitchell & Ritchey. The 1.37-acre park is by John O. Simonds and Paul Simonds. Main features include: 25,000 plants, trees, and shrubs planted in containers throughout the park; terrazzo paving that references Pittsburgh's Golden Triangle; and several fountains, including a cast bronze fountain. The park was renovated in 2013 by the Pittsburgh Parks Conservancy.





57 **TELAMONES** 1896 **ARTIST UNKNOWN**

Terra cotta, originally polychromed

📍 Park Building, 355 Fifth Avenue

Unless you walk through Pittsburgh looking up, some sculptural works throughout Downtown go unnoticed. The telamones, or sculptural supports, on the top of the Park Building are a perfect example, and the figures can be seen perfectly from the edge of Mellon Square. The building was designed by George B. Post in 1898. The identity of the sculptor is a mystery, but Patricia Lowry, the *Pittsburgh Post-Gazette* architecture critic, believes that Karl Bitter (1867–1915) may have sculpted them, since he worked with Post on other buildings in New York.



58 **KAUFMANN'S CLOCK** **ARTIST UNKNOWN**

Bronze

📍 Smithfield Street and Fifth Avenue

This bronze ornamental clock features telamones on both sides and is a favorite meeting place in Pittsburgh. It was integrated into the Kaufmann's store façade in 1913 to accentuate the new terra cotta building addition designed by Janssen & Abbott. The original building was designed by Charles Bickel in 1898.

59 THE TOWER AT PNC PLAZA 2015

GENSLER, ARCHITECTS

Glass and composite material

📍 Wood Street between Fifth and Forbes Avenues

The Tower at PNC Plaza is a LEED®-certified structure that is considered to be the greenest office building in the world. The 32-story building boasts a double-skin façade to allow natural ventilation into the building, a solar chimney, and its own water recycling and treatment system. Hanging in the atrium lobby is the data-and-light media installation by New York-based ESI Design. Known as The Beacon, the 24-foot-high work has 1,584 liquid-crystal polycarbonate panels, each with LED lights that change color and produce patterns and sound. These visual and auidial manifestations are caused by the changes occurring in the building. In other words, The Beacon monitors and shows how the building is expending its energy.





60 SMITHFIELD STREET BRIDGE 1881-1883

GUSTAV LINDENTHAL, ENGINEER

📍 Smithfield Street and Fort Pitt Boulevard

In a city of bridges, the Smithfield Street Bridge stands out as a National Historic Landmark designed by engineer Gustav Lindenthal. This bridge replaced two of its predecessors: the original Smithfield Street Bridge, built in 1818, was the first river bridge in Pittsburgh and was designed by Lewis Wernwag; the second was designed in 1846 by John Augustus Roebling, who also designed the Brooklyn Bridge in New York City. As one of the oldest bridges in the country, the Smithfield Street Bridge is remarkable for its use of lenticular trusses, which allow it to carry enormous weight. The ornaments on the portals, added circa 1915 by County Architect Stanley Roush, depict a miner holding a pick, a man holding machinery gear, and the City of Pittsburgh's coat of arms. Reconstruction in 1934 rebuilt the bridge's railings with aluminum, while a modern restoration saw the lenticular trusses painted a dark blue as they would have been in 1883, and the portals painted a muted yellow as they originally were in 1915.



61 LIONS 1871 MAX KOHLER

Brownstone

↑ Dollar Bank entrance and lobby, 340 Fourth Avenue

The two lions that guarded the entrance to this historic landmark were carved on location by sculptor Max Kohler to guard people's money. However, those currently displayed on the exterior are not the originals. The sculptures were restored in 2012 by McKay Lodge Conservation Laboratory, and replicas were made by master carver Nicholas Fairplay for the exterior pedestals. The originals are located in the lobby of this historic bank branch along Fourth Avenue.

The bank was designed by Isaac H. Hobbs & Sons. Visit the Heritage Center in the back of the lobby to watch a video about the restoration of *Lions* and additional bank history.

62 TYMPANUM 1901 JOHN MASSEY RHIND

Limestone

↑ Bank Tower, 307 Fourth Avenue

In 1908, twenty banks and trust companies were located on or around Fourth Avenue, the Wall Street of Pittsburgh. The Bank Tower was designed by Alden & Harlow. The entrances contain reliefs enclosed in the space beneath the arches called a tympandum. The beehives, which represent the Golden Age, are surrounded by figures representing commerce, labor, knowledge, and fortune.

63 PITTSBURGH PEOPLE 1985 JERRY CAPLAN

Terra cotta

📍 Wood-Allies Parking Garage Parklet, 232 Boulevard of the Allies

A small park on the side of the garage is filled with figurative sculptures and reliefs that surround a water feature. Some of the figures represent actual Pittsburghers in elevators, including gallery owner Carol Siegel, Mayor Richard Caliguiri, Parking Authority board member Edison Montgomery, and artist Donna Hollen Bolmgren, along with the artist's self-portrait.

Point Park University's Urban Park at the Academic Village at the intersection of Wood Street and Boulevard of the Allies opened to students and the public in 2011. The 12,000-square-foot green space was designed by Tasso Katsela Associates, Inc. and Klavon Design Associates.



64 UNITED STEELWORKERS BUILDING 1963

CURTIS AND DAVIS ARCHITECTS AND ENGINEERS

↑ 60 Boulevard of the Allies

This building is noteworthy for having its supporting structure, a diamond-patterned exoskeleton, on the outside, which is an adaptation of the wooden framing invented by engineer and architect Ithiel Town in 1820. The building was designed for IBM, the original tenant. Several interior details refer to the high-tech company, such as the heat grates, patterned like computer punch cards. A number of artworks that celebrate Pittsburgh's steel heritage can also be seen in the lobby.



65 BELL TELEPHONE CLOCK AND MAP 1957

EMIL W. KINDER WITH WILLIAM TESKEY AND PRESS DOWLER OF
DOWLER CALVERT & ASSOCIATES, ARCHITECTS

↑ 201 Stanwix Street

Near the entrance to this building is a relief of the Commonwealth of Pennsylvania with images of the Liberty Bell, Pittsburgh's skyline, and the Appalachian Mountains. A rotating globe, clock, and the words "anywhere any time by telephone" hint that this building was formerly the western Pennsylvania headquarters of Bell Telephone.



66 GATEWAY CENTER 1952 and 1955

**OTTO EGGERS AND DANIEL HIGGINS, ARCHITECTS,
CLARKE & RAPUANO, LANDSCAPE ARCHITECTS,
MAX ABRAMOVITZ FOR HARRISON AND ABRAMOVITZ, ARCHITECT,
COLLINS, SIMONDS & SIMONDS, LANDSCAPE ARCHITECTS FOR
EQUITABLE PLAZA**

↑ Stanwix Street between Fourth Avenue
and Fort Duquesne Boulevard

When a fire destroyed the Pittsburgh and West Virginia Railroad terminal buildings at Pittsburgh's point in 1946, an opportunity was presented to reconsider Pittsburgh's future and how it could transition from an industrial city. As part of this Renaissance, the City of Pittsburgh organized the Urban Redevelopment Authority (URA) in 1947. The URA worked with Equitable Insurance to create Gateway Center, the nation's first non-federally funded commercial redevelopment. The 23-acre complex features stainless steel office towers Gateway One, Two, and Three designed by Otto Eggers and Daniel Higgins. During the planning process, particular attention was paid to the landscape architecture of the site, which resulted in public spaces with extensive vegetation and water features. Four Gateway Center was built in 1958 by Max Abramovitz and features a garden, designed by Collins, Simonds & Simonds, on the roof of a parking garage.





67 POINT STATE PARK 1974

**RALPH E. GRISWOLD AND CHARLES M. STOTZ, ARCHITECTS,
AND MARION PRESSLEY, ARCHITECT FOR RENOVATION**

↑ 101 Commonwealth Place

Point State Park is designated as a National Historic Landmark because the land was considered to be a strategic location in the Ohio Valley. The French and English built Fort Duquesne and Fort Pitt here, respectively, and outlines integrated into the modern-day landscape denote where the forts once stood. After the French and Indian War ended in 1763, the land transformed many times until it became a 36-acre state park in 1974. The park was designed by Ralph E. Griswold, and it includes a pedestrian passage designed by Charles M. Stotz known as the portal bridge. The renovation of the park that started in 2006 was led by landscape architect Marion Pressley of Pressley Associates.

68 PIPE DREAM IV 1970 **SISTER JOSEFA FILKOSKY**

Painted steel

📍 Stanwix Street between Penn and Liberty Avenues

The works of dedicated minimalist sculptor Sister Josefa Filkosky focused on shape and form. This piece explores movement through the thrusting and turning of the pipe. It was created for the 1970 Three Rivers Arts Festival, and it is sometimes fondly called “the paper clip.” Filkosky is credited with founding the bachelor of fine arts program at Seton Hill University.

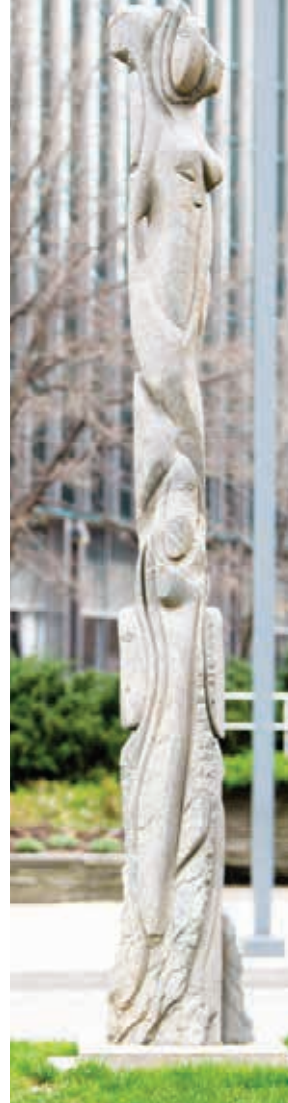
69 MAN'S ASCENT TO WOMAN 1987

DAVID BREEDEN

Virginia soapstone

📍 Stanwix Street between Penn and Liberty Avenues

This figurative sculpture was installed for the 1987 Three Rivers Arts Festival. It features two abstracted and intertwined female and male figures, forming a 14-foot-high vertical column.





70 PITTSBURGH RECOLLECTIONS 1984

ROMARE BEARDEN

Ceramic tile

📍 Gateway Center T Station, platform level

This mural is an excellent example of Bearden's visual orchestration—a collage of highly stylized images and abstract forms. In this piece, he juxtaposes Pittsburgh's social and cultural history, including images of the French and Indian War, the steel industry, music, and science. The artist was born in North Carolina, and lived most of his life in New York City. He spent some

of his adolescence in Pittsburgh, graduating from Peabody High School in 1929. The mural was on the track level of the original Gateway Center T Station across the street. It was unveiled here in 2011, after a three-year process of removing and cleaning the tiles.

The new Gateway Center T Station was designed by the Light/Motion Collaborative, a joint venture of Pfaffmann + Associates and Edge Studio.

71 **DIAMOND DIAMONDS** 2011 **CARIN MINCEMOYER**

Steel, acrylic, and LEDs

📍 Light poles, Market Street between Fifth Avenue and Market Square

The artist researched the history of Market Square during the design phase of this sculpture. She discovered this public plaza was once called “the diamond,” inspiring the use of the molecular and popular forms of the gem in this artwork.



72 **PPG PLACE AND OBELISK** 1984

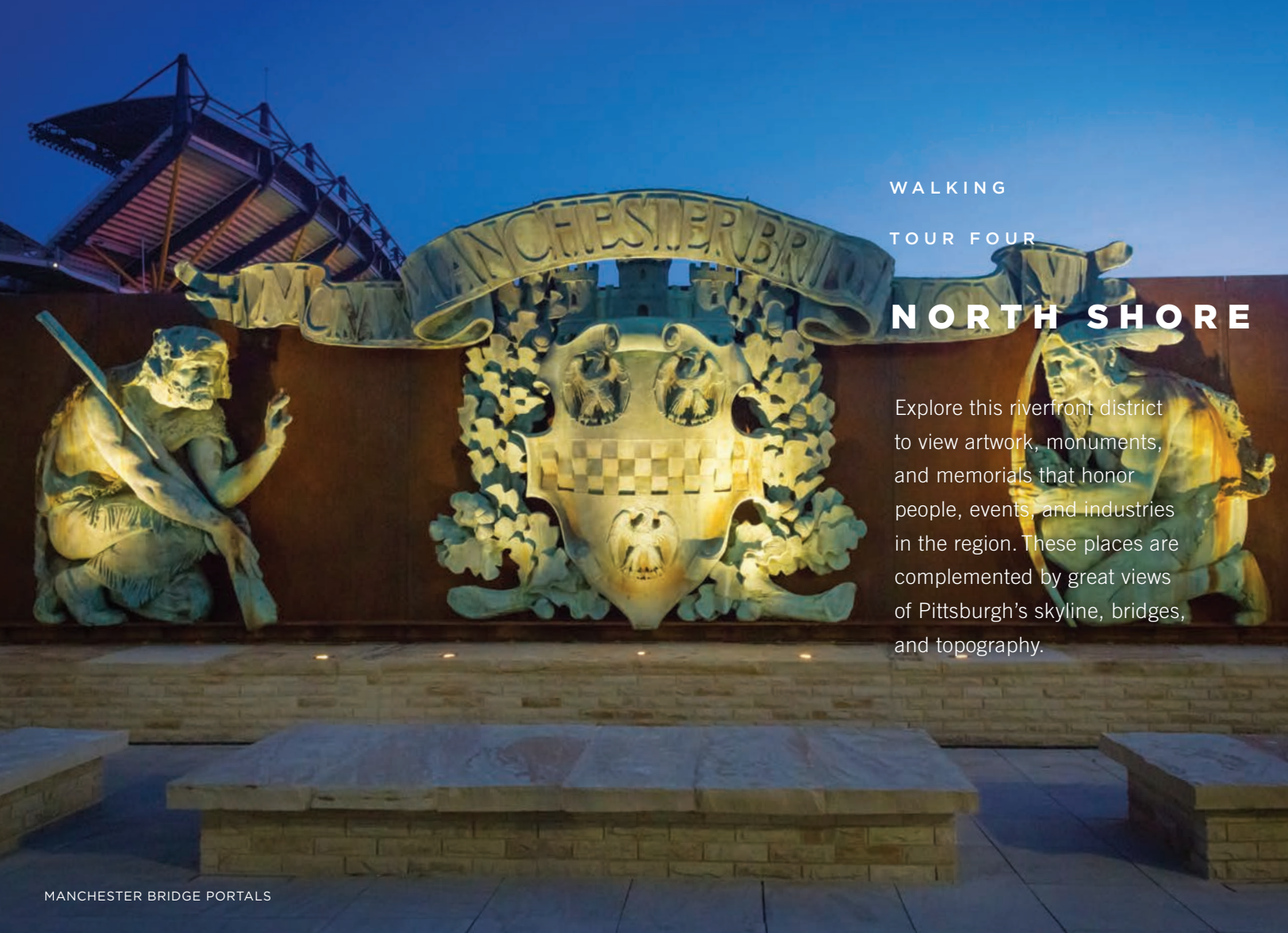
JOHNSON/BURGEE ARCHITECTS

📍 Stanwix Street between Third and Fourth Avenues

Internationally renowned architects Philip Johnson and John Burgee designed the headquarters of PPG Industries with a mix of historical forms, including elements of neighboring buildings and modern construction methods. The office complex occupies six city blocks, with five uniformly detailed low-rise buildings and a 40-story, 635-foot-high tower. There are 231 glass spires, and all of the buildings are sheathed in mirrored glass. The spires refer to “the Point,” where Pittsburgh’s three rivers meet. In the central plaza stands a 44-foot-tall rose granite obelisk.



The City of Pittsburgh worked to renovate Market Square in 2011 to make the area a hub of activity for Downtown. Market Square is believed to date back to 1784 and was designated as the city’s first historic district in 1971. It now features a piazza for outdoor seating and activity, designed by Klavon Design Associates.



WALKING

TOUR FOUR

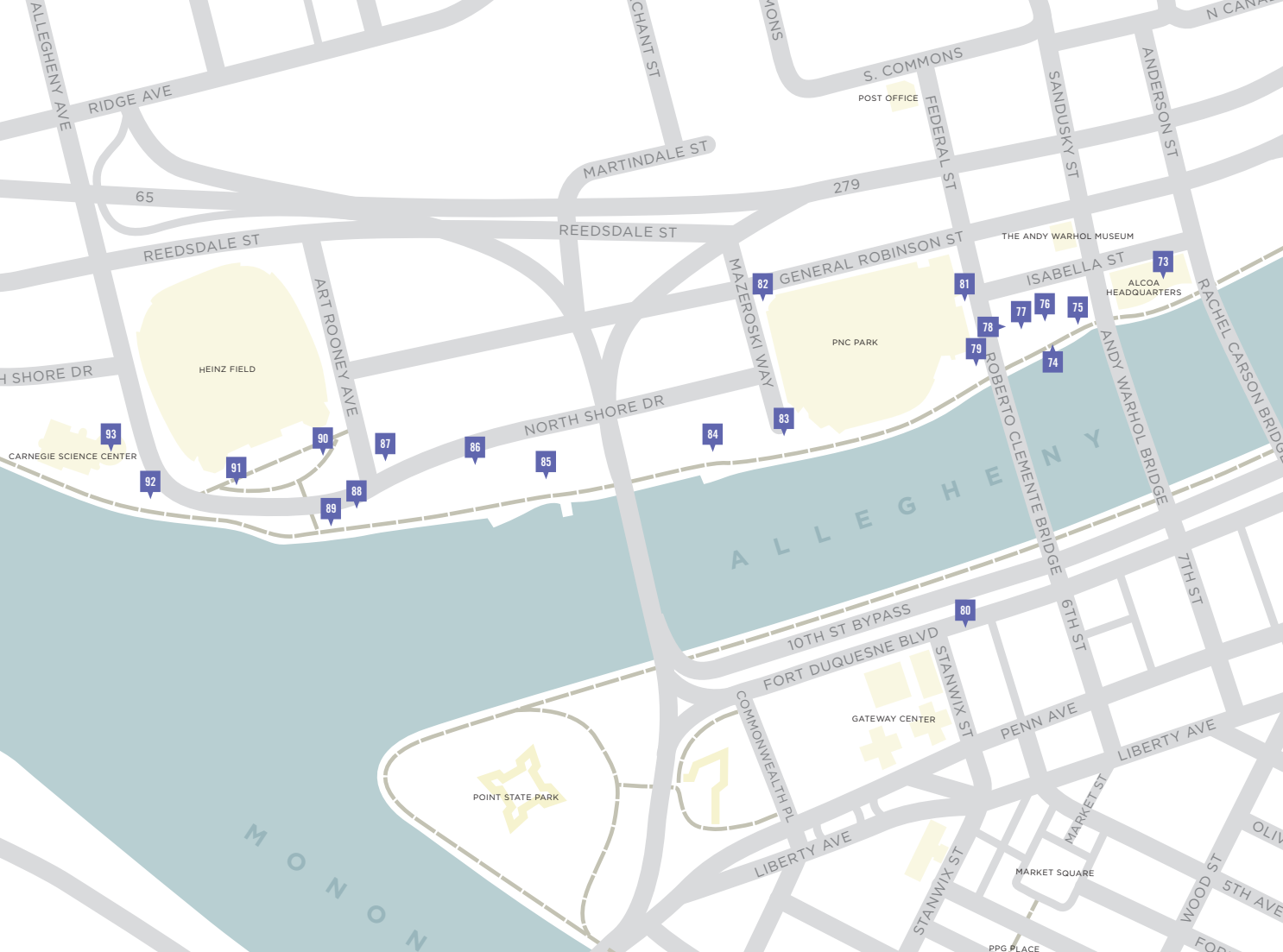
NORTH SHORE

Explore this riverfront district to view artwork, monuments, and memorials that honor people, events, and industries in the region. These places are complemented by great views of Pittsburgh's skyline, bridges, and topography.

MANCHESTER BRIDGE PORTALS



PIAZZA LAVORO



NORTH SHORE

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73 ALCOA HEADQUARTERS 1998

THE DESIGN ALLIANCE ARCHITECTS WITH RUSLI ASSOCIATES

📍 North Shore, between the Rachel Carson and Andy Warhol Bridges

The Alcoa Corporate Center fills an entire city block along Three Rivers Park. Materials used to construct the building reference Pittsburgh's landscape and history. The undulating glass façade refers to the river and the city's glass industry, and the building's sandstone came from a local quarry that supplied stone for nearby bridge piers. The building is constructed from 800,000 pounds of Alcoa aluminum and 70,000 square feet of glass.

74 ALLEGHENY LANDING 1983

R. JACKSON SEAY JR., LANDSCAPE ARCHITECT

📍 North Shore, between the Roberto Clemente and Andy Warhol Bridges

The redevelopment of the North Shore riverfront included a 2.7-acre sculpture park designed in 1983 by landscape architect R. Jackson Seay Jr. "Labor" was selected as a theme for the park, and each of the artists was asked to address that concept. Seay worked closely with each artist to develop their site. A riverfront walkway, docking facilities, and fishing access were also incorporated into the park. In 2010, a consortium of public and private partners began to collaborate on the renovation of the park and the conservation of the artworks with LaQuatra Bonci landscape architects.

Behind this modern office building is a landmark two-story building on Isabella Street, built by Frederick J. Osterling in 1917 to house his offices.



75 PITTSBURGH VARIATIONS 1984

GEORGE SUGARMAN

Painted aluminum

↑ Allegheny Landing, between the Roberto Clemente and Andy Warhol Bridges

Pittsburgh Variations is a four-part arrangement of abstract, painted-aluminum shapes referencing the growth of Pittsburgh. The pieces represent a paddlewheel to symbolize the rivers, a crucible for industry, the Golden Triangle for business and finance, and Penn's Woods for forests and natural resources.

The artist's public sculptures were designed to transcend what he called the "indoor eye," where artwork is seen in isolation from its physical and social environment. This sculpture invites interactivity — visitors can walk through the works and sit on the integrated benches to enjoy the view.





76 MYTHIC SOURCE and PIAZZA LAVORO 1984 NED SMYTH

Cast concrete, marble mosaic, and terrazzo

↑ Allegheny Landing, between the Roberto Clemente and Andy Warhol Bridges

Ned Smyth designed a two-part installation in the park. Each component includes an architectural element and mosaics. The work recognizes the contribution of Pittsburgh to American labor, labor's role in our nation's development, and the delicate balance between civilization and nature. In *Piazza Lavoro*, four freestanding façades are covered with mosaics of laborers at work. Smyth describes his decision to depict the laborers without clothes as a way to avoid limiting "their universal expressiveness." With the classic figures and architectural structures, the work seems to reference ancient ruins. The other component is *Mythic Source*. Here, an abstracted palm tree is surrounded by mosaics of people and sea creatures, symbolizing man's origins in water.

Originally, *Mythic Source* was located at the bottom of the hill close to the river. In 2015, Ned Smyth was recommissioned to restore and relocate parts of the artwork to remove the mosaic from the floodplain.

77 THE FORKS 1984 ISAAC WITKIN

Aluminum

📍 Allegheny Landing, between the Roberto Clemente and Andy Warhol Bridges

This cast-aluminum sculpture references the confluence of Pittsburgh's three rivers: the Allegheny, the Monongahela, and the Ohio. The cluster of forks demonstrates the impact of the rivers on Pittsburgh's economic development, including the molten metal that was once made in the city's riverfront mills.

78 THE BUILDERS 1984

GEORGE DANHIRES

Bronze

📍 Allegheny Landing, between the Roberto Clemente and Andy Warhol Bridges

These bronze sculptures are a tribute to the builders of Pittsburgh's two renaissances. The figures seem to be planning the next phase of construction that will further change the skyline. Mellon-Stuart, the construction company that commissioned this work, supplied the artist with photographs of two employees who inspired the figures.





79 **ROBERTO WALKER CLEMENTE** 1994

SUSAN WAGNER

Bronze

↑ PNC Park, Federal Street at Roberto Clemente Bridge

Roberto Clemente was at the height of his career when his life came to a tragic end. He was on a flight that crashed on its way to deliver supplies for earthquake victims in Nicaragua. He played in Pittsburgh for his entire career, from 1955 to 1972, ending his last season with 3,000 hits.

The sculpture is located at the center of a black granite base within an outline of a baseball diamond. First, second, and third bases are marked with soil from Puerto Rico, Clemente's birthplace; Forbes Field; and Three Rivers Stadium, respectively.

80 SIGN OF LIGHT 1999

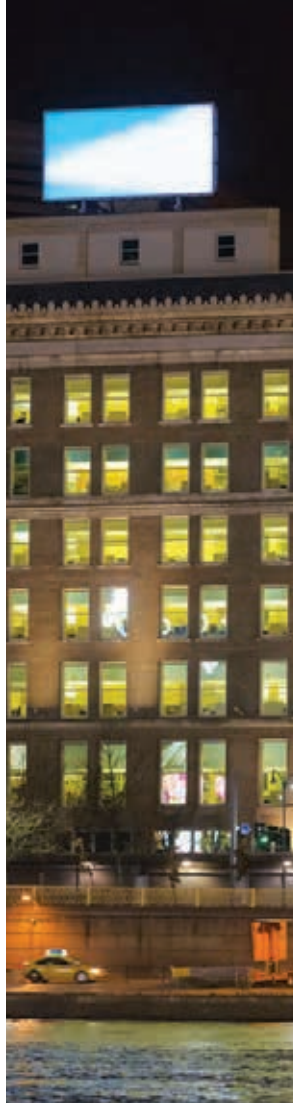
ROBERT WILSON, ARTIST,
AND RICHARD GLUCKMAN, ARCHITECT

LED and vinyl

↑ *Sign of Light* is a billboard on top of Penn Avenue Place, facing the Allegheny River, that can be seen after dusk from the North Shore

Artist and theater designer Robert Wilson and architect Richard Gluckman were commissioned by the Pittsburgh Cultural Trust to create artworks that used light to define the borders of the Cultural District.

Sign of Light sits atop the old Joseph Horne building, now Penn Avenue Place. It looks like a blank billboard during the day. At night, however, more than 10,000 LEDs form a luminous triangle that rotates and changes colors. The sign is covered with a layer of vinyl to soften the light. The triangle is a reference to Pittsburgh's "Golden Triangle," the triangle of land that is created by the confluence of the Allegheny, Monongahela, and Ohio Rivers.



81 WILLIE STARGELL 2001

SUSAN WAGNER

Bronze

↑ North Shore, PNC Park, Left Field entrance

Stargell played for the Pittsburgh Pirates from 1962 to 1982. His primary position was left field. Affectionately known as "Pops," he was a father figure for the team. The artist sculpted him ready to hit a baseball, perhaps one of the three home runs he hit in the Pirates' 1979 World Series victory.

PNC Park was designed by Hellmuth, Obata + Kassabaum (HOK). Even the highest seats are only 88 feet from the field, giving visitors an intimate view of the game and Pittsburgh's skyline.



82 J.P. "HONUS" WAGNER 1955 FRANK VITTOR

Bronze

📍 PNC Park, W. General Robinson Street at Mazeroski Way

J.P. "Honus" Wagner was born in Carnegie, Pennsylvania, in 1874. He played for the Pittsburgh Pirates for 21 years and was considered the greatest shortstop of his time. The base of this sculpture contains reliefs by Tony Vittor, the artist's brother, that depict young people looking up at the baseball hero with admiration. The sculpture previously stood on the grounds of Forbes Field and Three Rivers Stadium, where the Pirates played before moving to PNC Park.



83 BILL MAZEROSKI 2010 SUSAN WAGNER

Bronze

📍 Mazeroski Way, near the Allegheny River

Pittsburgh Pirates second baseman Bill "Maz" Mazeroski played from 1960 to 1971. The sculpture depicts Maz's famous home run that ended the 1960 World Series, clinching a win for the Pirates. Maz was inducted into the Baseball Hall of Fame in 2001. The wall surrounding the sculpture references the ivy covered walls of Forbes Field, the Pirates' former home in Oakland.



84 **KOREAN WAR VETERANS' MEMORIAL** 1999

R. ALLAN CHRISTIANSON

Stone

📍 North Shore Riverfront Park, between PNC Park and Heinz Field

The memorial is positioned and shaped to capture sunlight through its vertical spaces. While the sun travels the horizon, columns of light shine onto the ground, highlighting words that express individual and shared experiences about the war.



85 VIETNAM VETERANS' MONUMENT 1987

**JOHN ROBERT MIDDLETON AND
EDWARD DUMONT, LANDSCAPE ARCHITECTS,
GEORGE DANHIRES, ARTIST, AND RON BENNETT, ARTIST**

Bronze, steel, and stone

📍 North Shore Riverfront Park, between PNC Park and Heinz Field

T.J. McGarvey, a Vietnam veteran living in Pittsburgh, led the campaign to build this memorial. His poem “Welcome Home” is presented on a bronze plaque at the site, setting the monument’s theme. George Danhires created the figurative bronze sculptures, which depict soldiers being reunited with their families. The figures are placed inside a circle inscribed with the Vietnamese words *xin ban binh an cho chúng tôi*, translated into English as “grant us peace.” The figures are surrounded by a steel dome, fabricated by Triangle Welding Co., based on the shape of an inverted lotus blossom, a Buddhist symbol for peace. Ron Bennett created the wind chimes within the dome.

86 **SOUTHWESTERN PENNSYLVANIA
WORLD WAR II MEMORIAL** 2013
THE STUDIO OF LARRY KIRKLAND AND THE DESIGN WORKSHOP

Steel, glass, and granite

📍 North Shore Park

The Southwestern Pennsylvania World War II Memorial focuses on the story of the brave men and women of this region who contributed to the war effort. Between the granite slabs and steel spires are glass panels that contain historical photographs; in the center of the memorial, the images document the history of the region and its participants during World War II, while the glass panels on the exterior show two large comprehensive photographs of the Pacific and European campaigns. The black granite is inscribed with a narrative that one can follow as s/he walks through the memorial. The entire space forms an elliptical that opens toward a perfectly aligned view of the fountain at Point State Park across the Allegheny River.



87 MANCHESTER BRIDGE PORTALS 1917 CHARLES KECK

Bronze

↑ Plaza at North Shore Drive and Art Rooney Avenue

Built in 1915, the Manchester Bridge linked the Northside to Downtown. When the bridge was demolished in 1970, the portals' 12-foot-high bronze sculptures of historical figures and folklore characters from Pittsburgh's past were saved and stored at Heinz Field. In 2016, two of the sculptures were installed in a plaza on the North Shore. Placed on a COR-TEN® steel wall, the sculptures feature frontier scout Christopher Gist, who led George Washington through this area during the 1700s, and Seneca chief Guyasuta, who joined Washington on his expedition to Fort Duquesne. The two figural sculptures flank William Pitt's coat of arms.



88 EVER WATCHFUL 1996 SUSAN WAGNER

Bronze

↑ North Shore Riverfront Park, at Art Rooney Avenue

Designed by architecture and environment consulting company EDAW, the Law Enforcement Officers Memorial features a life-size sculpture of an officer who looks over his shoulder to watch the city. Wagner used police equipment, including a disabled gun, to help model elements of the sculpture in her Pittsburgh studio. In 2015, Wagner was inspired to add a K-9 officer to this memorial after Pittsburgh police dog Rocco was slain in the line of duty in 2014.





89 **TRIBUTE TO CHILDREN** 2009 **ROBERT BERKS**

Bronze

📍 North Shore Riverfront Park, at Art Rooney Avenue

Fred Rogers, a native of Latrobe, Pennsylvania, was dedicated to educating children. His famous children's television series, *Mister Rogers' Neighborhood*, was broadcast on public television for more than 30 years from WQED in Oakland.

The sculpture is seated in an environment designed by Astorino, a Pittsburgh architecture firm, which transformed a pier of the Manchester Bridge into a platform where viewers can enjoy Pittsburgh's skyline, rivers, and hillsides. The bridge was removed from this site in 1970 as part of the creation of Point State Park.

90 ART ROONEY 1990 RAYMOND KASKEY, FAIA

Bronze

📍 Heinz Field, west of Art Rooney Avenue

The sculpture of the Pittsburgh Steelers' patriarch, Arthur J. Rooney, was funded with donations from nearly 7,000 individuals, including more than 100 former players. The artist captures the impact of his subject, often called "The Chief," by the scale of the work: the seated figure is seven feet tall; if standing, it would be close to ten. The artist also designed the exedra upon which the figure is seated. He chose to depict "The Chief" as he looked in the 1970s, holding his ever-present cigar. A nearby plaque is inscribed with Rooney's famous quote, "I never met a player I didn't like."



91 THE PITTSBURGH PANTHER 2001

TIBERIU MOSTEANU

Bronze

📍 Heinz Field, near Gate A

The University of Pittsburgh shares Heinz Field with the Pittsburgh Steelers. Their Oakland campus is represented in the paving by the Cathedral of Learning, one of the city's most recognizable buildings. The panther, which is native to this part of Pennsylvania, was adopted as the university's mascot in 1909.





92 **LANGLEY OBSERVATORY CLOCK** 2007

R.M. FISCHER

COR-TEN® steel, glass, and stainless steel

📍 Allegheny Avenue Plaza, North Shore Riverfront Park adjacent to Carnegie Science Center

This sculpture was inspired by the astronomer and astrophysicist Samuel P. Langley. Langley was the head of the Allegheny Observatory from 1867 to 1891. In 1870, he introduced the Allegheny System, which standardized time using the observatory telescope and astronomical calculations. This system was sold as a service to railroads and cities across the country and is the basis for standardized time used today. Funds that Langley received by providing this service were put toward his research in the field of solar physics.

With its form and materials, the artwork evokes the passage of time, a train engine, and the industrial history of the city. R.M. Fischer won the Mayor's Award for Public Art for this piece in 2009. The award recognizes a public art project that contributes to the quality of life and economic development of a Pittsburgh community.

93 E-MOTION 1999

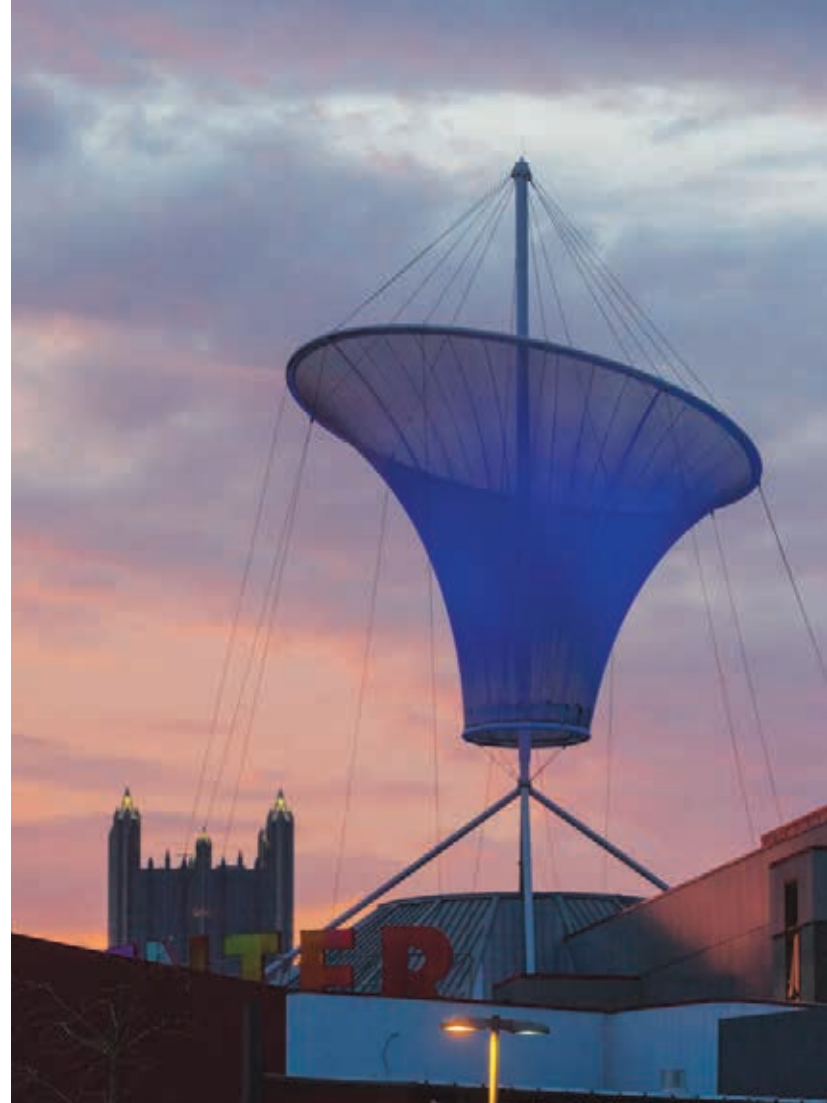
SHASHI CAAN WITH COLLABORATORS MATTHEW TANTERI,
LIGHTING DESIGNER, AND NICHOLAS GOLDSMITH, DESIGN
ENGINEER

Fabric, cables, and light

📍 Rooftop of Carnegie Science Center, One Allegheny Avenue

White during the day, *E-Motion* looks dramatically different at night when it becomes a weather beacon delivering the next day's forecast. Red lights indicate warmer weather, blue forecasts cooler weather, and green stands for no change. Yellow lights warn of severe weather, and you can expect rain when it flashes different colors.

Tasso Katselas Associates, Inc.
designed the Carnegie Science Center.





WALKING
TOUR FIVE

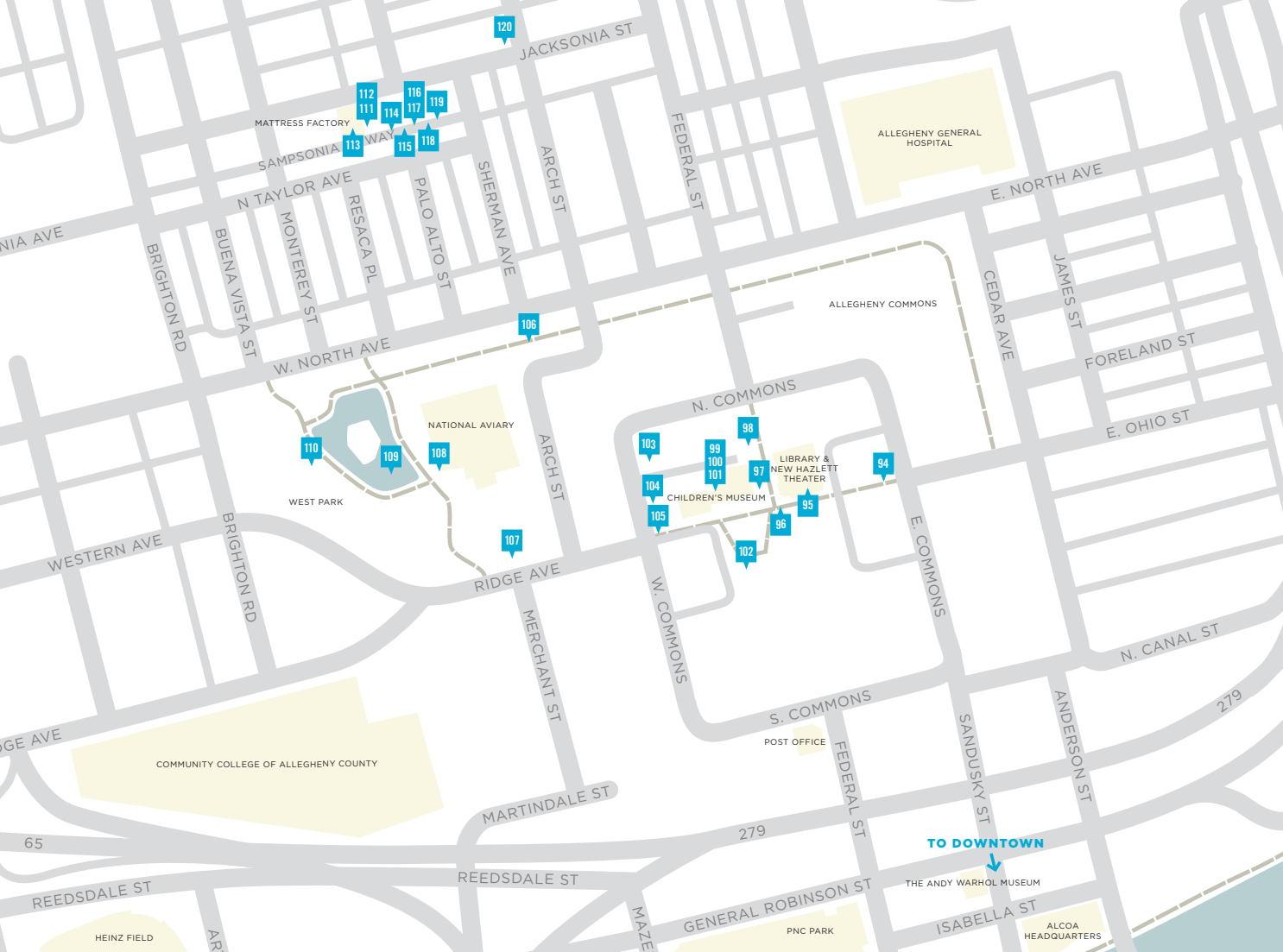
NORTHSIDE

Tour this neighborhood to find contemporary art and monuments intermingled with historic buildings, parks, museums, and the Mexican War Streets historic district.

SAMPSONIA WAY



RANDYLAND



NORTHSIDE

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94 DISCOBOLUS 1994 MARINA WARREN NASH

Wood

📍 Four Allegheny Center, at East Commons

This abstract sculpture was created for the Three Rivers Arts Festival. It references the ancient Greek sculpture the *Discobolus of Myron*, although the artist uses the relationship of positive and negative space to define the figure. Unlike the Greek sculpture, the discus thrower in Nash's *Discobolus* is perceived by viewing the space inside of the wooden form.

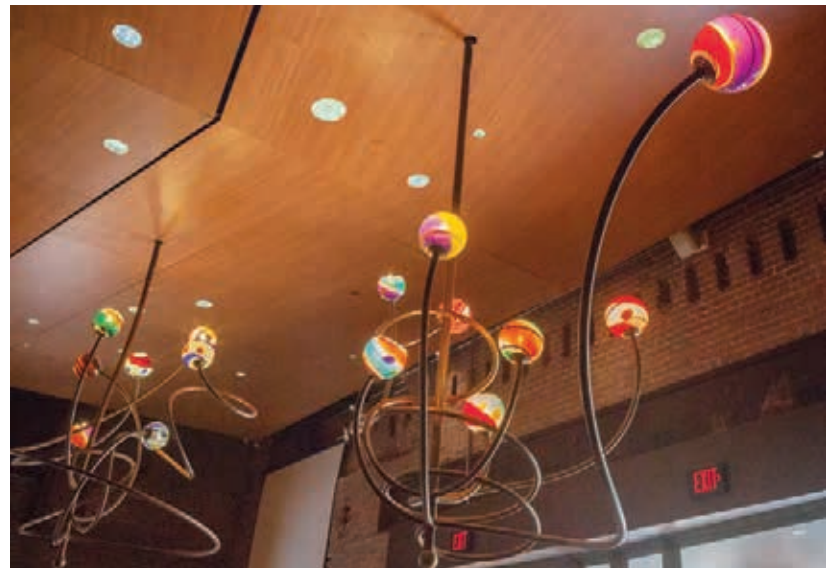


95 CHANDELIERS 2006 KATHLEEN MULCAHY AND RON DESMETT

Steel and blown glass

📍 New Hazlett Theater, 6 Allegheny Center

The New Hazlett Theater is housed in the Music Hall of the former Carnegie Free Library of Allegheny. The lobby was renovated in 2006 by Pittsburgh-based EDGE Studio. To complement the changes, artists Mulcahy and Desmett were commissioned to design chandeliers for the space. The swirling, blown-glass cosmic orbs of the chandeliers were inspired by Gerard Manley Hopkins' poem, "Slip of Comet."



96 **CUBED TENSION** 1969 SYLVESTER DAMIANOS

Painted aluminum

↑ Allegheny Center, near the entrance to the site of the former Carnegie Free Library of Allegheny

Sylvester Damianos is an architect and sculptor. He served as the national chair of the American Institute of Architects. *Cubed Tension* was painted blue for many years but was re-painted red, its original color, in 2015.

▼ Photo © Kahmeela Friedson



This library was the first to be commissioned by Carnegie. Since its construction in 1889, the library has had extensive renovations, and only the façade retains its historical character. This branch closed in 2006 after the building was struck by lightning. A new library branch is located close by on Federal Street, designed by Loysen + Kreuthmeier Architects.





97 COLONEL JAMES ANDERSON MONUMENT 1904

DANIEL CHESTER FRENCH, ARTIST, AND HENRY BACON, ARCHITECT

Bronze and red granite

📍 Allegheny Center, on the east side of the Children's Museum of Pittsburgh

After serving in the War of 1812, Colonel James Anderson became a pioneer in iron manufacturing. In the 1850s, he opened his book collection to the young people of Allegheny City, which is known today as the Northside. Carnegie, who lived in this neighborhood, benefited from Anderson's generosity, and it inspired him to create free libraries around the world.

Carnegie chose sculptor Daniel Chester French and architect Henry Bacon, who also worked together on the Lincoln Memorial in Washington, D.C. The main

architectural feature of this monument is the exedra, a curved outdoor bench, which encompasses two columns for bronze sculptures. The bust of Colonel Anderson is placed on top of the column, above the seated figure, *Labor Reading*. The work was dedicated with great fanfare on June 15, 1904.

This monument was located at the northeast corner of Federal and East Ohio Streets until the 1960s, when the Urban Redevelopment Authority created Allegheny Center. During the project, the memorial was dismantled. In 1984, a restoration campaign was initiated by the Pittsburgh History & Landmarks Foundation. What is seen today is a replica of the original memorial that faced the library. The sculptures are original.

98 **ELONGATED DISC** 1976 JAMES MYFORD

Aluminum

📍 Near the entrance of Eight Allegheny Center

Myford was commissioned by the Alcoa Foundation to create *Elongated Disc* as a gift to the City of Pittsburgh. The sculpture weighs close to 2,800 pounds and is made from solid-cast aluminum. To produce this work, Myford carved styrofoam and buried the pieces in foundry sand. Molten aluminum was poured onto the foam, leaving an identical aluminum cast.





99 DAY, NIGHT, THE HEAVENS, THE EARTH, PRIMITIVE SCIENCE, MODERN SCIENCE 1939 SIDNEY WAUGH

Grey limestone and bronze with gold leaf

📍 Exterior of the former Buhl Planetarium, now the Children's Museum of Pittsburgh

The Buhl Planetarium, designed by Ingham & Boyd, was built with a bequest from Henry Buhl Jr., a Pittsburgh merchant and philanthropist. At the time of its opening in 1939, there were only four other planetariums in the country.

The artist designed the six reliefs integrated into the building's exterior. The bronze figures *Primitive Science* and *Modern Science* are located near the former main entrance. *Primitive Science* is represented by a Native American surrounded by fire and medicinal plants, holding snowshoes, a bow, and an arrow. *Modern Science* is represented by a researcher surrounded by objects that refer to chemistry, physics, and geography.

The Heavens and *The Earth* are on either side of the former entrance. *The Heavens* holds the sun, surrounded by wind and rain. *The Earth* clutches a hammer in front of plants that formed the region's coal deposits. Above the old side entrances, *Night* is asleep at the west door and *Day* holds a dove at the east door.



100 CHILDREN'S MUSEUM OF PITTSBURGH
2004 KONING EIZENBERG ARCHITECTURE, DESIGN
ARCHITECTS, AND PERKINS EASTMAN, EXECUTIVE ARCHITECTS

📍 Allegheny Center, 10 Children's Way, Allegheny Square

In 2000, the Children's Museum of Pittsburgh organized a design competition for their expansion. Six firms from across the United States were invited to participate in the competition, which was funded by the National Endowment for the Arts.

The architects created a three-story structure to connect the old Allegheny Post Office, built in 1897, to the former Buhl Planetarium, built in 1939. It is the nation's first children's museum to receive LEED® certification.

Twelve artists were commissioned to create interactive works for the museum. Visit the museum to experience the full range of commissions and the design of the building. Ask for a map of the artworks at the information desk.



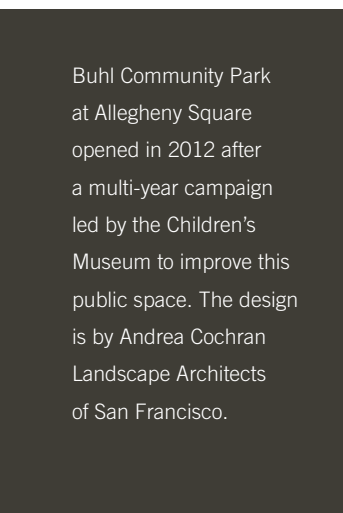
101 ARTICULATED CLOUD 2004

NED KAHN, ARTIST, AND KONING EIZENBERG ARCHITECTURE, ARCHITECTS

Polycarbonate and steel

📍 Children's Museum of Pittsburgh, 10 Children's Way, Allegheny Square

MacArthur Award-winning artist Ned Kahn has explored the confluence of art and science throughout his career. He collaborated with Hank Koning and Julie Eizenberg to create the museum's façade, transforming the building into a wind sculpture. Hinged to a steel screen are 43,000 individual square panels that move in the wind and reflect light and shadows. The work is lit from within at night, turning the entrance into a shimmering lantern.



Buhl Community Park at Allegheny Square opened in 2012 after a multi-year campaign led by the Children's Museum to improve this public space. The design is by Andrea Cochran Landscape Architects of San Francisco.



102 CLOUD ARBOR 2012 NED KAHN

Steel and fog

📍 Allegheny Square, Buhl Community Park

The stand of 64 stainless steel poles are a key sculptural feature of this newly renovated park. *Cloud Arbor* is a fountain, but not a typical one that uses water in its liquid form. Every few moments, a cloud of fog is emitted from a series of high-pressure nozzles. Depending on the weather, the fog may form a sphere, float through the park at ground level, or rise in the wind.

103 **MON, AL, & OH:**
THE THREE THAT GOT AWAY 2005

CHRIS SIEFERT AND ELIZABETH SIEFERT

Painted fiberglass

📍 Children's Museum of Pittsburgh, parking lot,
near West Commons

Artist Chris Siefert collaborated with his daughter Elizabeth to create these three 14-foot-long bass. Each fish weighs 400 pounds, but that does not stop them from turning in the most gentle breezes.



104 **(RE)CARSTRUCTION** 2009 **KENY MARSHALL**

1983 Jeep® Grand Wagoneer

📍 Children's Museum of Pittsburgh, parking lot,
near West Commons

Marshall often transforms discarded industrial materials and technology in his work to reveal the physical and ideological construction of objects. With this piece, he reconfigured a donated Jeep into a sphere. The artist encourages participation with the sculpture by presenting a timer that activates solar powered lights and portals to view the interior.





105 NAVIGATION AND ENLIGHTENMENT 1889 EUGENIO PEDON

Granite

📍 Corner of West Commons and Ridge Avenue

Eugenio Pedon was commissioned to create sculptures for federal buildings throughout the nation, including Pittsburgh's Fourth Avenue Post Office in 1880. Allegorical figures representing navigation, enlightenment, and industry were created for the top of the building; the proportions of the figures were designed to be viewed from below.

In 1966, the post office was demolished. The sculptures were placed here as part of the Pittsburgh History & Landmarks Foundation's Old Post Office Museum Artifact Garden, which was located on the site that is now the museum's parking lot. Many of the artifacts can still be found on the other side of the stone wall with plaques that describe their original locations.

106 GEORGE WASHINGTON 1891

EDWARD LUDWIG ALBERT PAUSCH

Westerly granite

📍 West Park, near the intersection of North Avenue and Arch Street

Equestrian statues have been used around the world to commemorate leaders from antiquity to the modern era; however, this type of monument is especially fitting for memorializing George Washington. According to Thomas Jefferson, Washington was “the best horseman of his age, and the most graceful figure that could be seen on horseback.” Pausch, commissioned by the Order of United American Mechanics of Western Pennsylvania, copied Washington’s face from a life-size marble statue at the Virginia State House in Richmond. In addition to embellishing the base of George Washington with laurel and oak branches, a ship, a fort, and an eagle, an oak leaf-covered stump was placed under the horse’s midsection to support the weight of the sculpture.





107 **THOMAS A. ARMSTRONG** 1889

A.E. WINDSOR & COMPANY

Granite

📍 West Park, close to the intersection of Ridge Avenue and Merchant Street

Thomas A. Armstrong worked for labor and veteran causes throughout his life. He moved to Pittsburgh for a career in typography and lived on nearby Lacock Street. After his service in the Civil War, he was active in the National Typographical Union Local No. 7 and later cofounded the *National Labor Tribune*. The memorial was dedicated on November 28, 1889, following his death in 1887.



108 **MAINE MONUMENT** 1914–1915

CHARLES KECK, ARTIST, AND STANLEY ROUSH, ARCHITECT

Torpedo tube, armored porthole, and limestone

📍 West Park, behind the National Aviary

The U.S.S. Maine sunk in 1898 during the Spanish-American War in Havana Harbor. Several different memorial ideas for the Maine were proposed in Pittsburgh. The concept for this monument was accepted by the City's Art Commission in 1914, and it was completed in 1915 with the installation of the reliefs. The names of the sailors who perished with the ship are listed, including Lt. Friend William Jenkins of Pittsburgh.



109 LAKE ELIZABETH 1967 SIMONDS & SIMONDS

📍 West Park, near West North Avenue and Monterey Street

Allegheny Commons was Allegheny City's first park, designated in 1867. The park was designed by Mitchell & Grant to give residents a place to experience nature at a time when Pittsburgh was a sooty, smoky industrial center. Allegheny City became a part of the City of Pittsburgh in 1907, and the park was renamed

West Park. The current landscape design surrounding Lake Elizabeth, including the concrete bridges, was developed in 1967 by John Ormsbee Simonds. The bridges span the man-made lake, which replaced the pond that was a part of the original park. The project was recognized as a Marvel of Modernism in 2009 by the Cultural Landscape Foundation.

110 SOLDIERS' MONUMENT 1871

REDESIGNED IN 1931

PETER CHARLES RENIERS, ARTIST, AND LOUIS MORGANROTH, ARCHITECT (ORIGINAL); GEORGE PAUL AND ROBERT SCHMERTZ, ARCHITECTS (REDESIGN)

Granite

📍 West Park, near W. North Avenue and Monterey Street

This Civil War monument only includes parts of the original, which was dedicated on Decoration Day in 1871 on nearby Monument Hill. Monument Hill is now occupied by the Community College of Allegheny County. The monument was dismantled in 1929 when the site was redeveloped, causing much controversy and debate about finding a new location for it. It was relocated here in 1931. The winged figure of Fame can be seen on the top of the column, but original figures from the artillery, cavalry, infantry, and navy were not included in the new design.



111 **GARDEN** 1993 **WINIFRED LUTZ**

Stones, concrete, rebar, wood, plants, and a fountain

📍 Mattress Factory, 500 Sampsonia Way

The artist was inspired by the history of the neighborhood surrounding the Mattress Factory. She studied the space for several years before creating a peaceful, living installation using remains of the Steward Paper Factory, stones from a western Pennsylvania quarry, and plants native to the area.

The Mattress Factory was founded in 1977 by Barbara Luderowski. She bought a warehouse, which had formerly belonged to the mattress manufacturer Stearns & Foster, and repurposed the space into an internationally renowned museum for installation art. Visit the museum to see permanent projects by Yayoi Kusama, James Turrell, Allan Wexler, Greer Lankton, and more.





112 **MUSIC FOR A GARDEN** 1996 **ROLF JULIUS**

CD, speakers, and amplifier

📍 Mattress Factory, 500 Sampsonia Way

The natural and electronic sounds in the garden are not all coming from the surrounding trees and residences. Some emanate from speakers located on the museum's exterior walls. This site-specific sound work was designed to enhance the experience of visitors as they move through the space. Other works by this artist can be found inside the museum.



LED light tubes

↑ Mattress Factory, 500 Sampsonia Way

Ten years ago, the Mattress Factory commissioned Hans Peter Kuhn, a light and sound based installation artist, to create a permanent, outdoor work that would dominate the institution's roof and pierce through the building's façade. At long last, *Acupuncture* was unveiled in June of 2016 at the Mattress Factory's annual Urban Garden Party. *Acupuncture* consists of LED light tubes that Kuhn calls "light sticks." Several of the tubes meet at the same point and stretch across the roof, creating an abstracted form. The artwork can be seen from various perspectives throughout the Northside. Moreover, the piece was fabricated by local company Bunting Graphics, and the Mattress Factory had the roof reinforced by Centimark, a commercial roofing company in Canonsburg, Pennsylvania.

Photo courtesy of the Mattress Factory





114 THE TOM MUSEUM 2006–2009 TOM SARVER

Various

📍 410 Sampsonia Way

Commissioned by the Mattress Factory in 2006, The Tom Museum was a constantly changing performance and installation venue where the artist lived and worked. Visitors were able to interact with Sarver, participate in performances, and explore changing installations. The Tom Museum won the Mayor's Award for Public Art in 2007. The award is given by Pittsburgh's mayor to recognize high-quality public artwork. Today, all that remains of the museum is the mural on the façade.

115 HOUSE POEM 2004 HUANG XIANG

Calligraphy

↑ 408 Sampsonia Way

Huang Xiang was the first writer to complete the City of Asylum/Pittsburgh's exiled writers' residency program. He lived in this house for three years. *House Poem* is a response to the complete freedom he experienced while writing poetry in Pittsburgh. His writing had been banned for forty years in his native China, where he'd been arrested and placed in work camps for his poetry.

City of Asylum is an international organization that provides sanctuary to writers exiled under threat of persecution so they can write without repression or danger. City of Asylum/Pittsburgh was founded in 2004, and supports residencies, a reading series, and the annual Jazz Poetry Concert. During their residencies, the writers are housed along Sampsonia Way. Some of the writers participate in the house publications project, which transforms the façades of buildings into a library of text-based public art.



116 HOUSE PERMUTATION 2006

WOLE SOYINKA, DOOR, LAURA JEAN McLAUGHLIN
AND BOB ZILLER, MOSAIC

Glass and tile

📍 402 Sampsonia Way

Nobel Prize winner Wole Soyinka is a cofounder of City of Asylum. The glass door on the house features a passage from Soyinka's memoir, *The Man Died*, in his own handwriting. Soyinka was imprisoned during the Nigerian civil war in 1967 after calling for a cease fire.

The glass tile mosaic behind the door is a collaboration of Laura Jean McLaughlin, Bob Ziller, and the Mattress Factory's Community Art Lab.

117 SPIRITUAL WINGS 2006 THADDEUS MOSLEY

Wood

📍 402 Sampsonia Way

Thaddeus Mosley spent decades living and sculpting on the Northside. He primarily uses wood and found objects. Mosley managed to dedicate time to his art practice while working for the post office for 40 years. He told *Sampsonia Way* magazine in 2010, "Talent is one of the most plentiful things in the world. It's passion that is lacking. The first thing I want to do when I get up is go to my studio and create." This sculpture is a response to the excerpt of Soyinka's memoir inscribed on the door.





118 PITTSBURGH—BURMA HOUSE 2010

THAN HTAY MAUNG AND KHET MAR

Mural

📍 324 Sampsonia Way

Than Htay Maung, an illustrator and visual artist, created this mural based on the story written by Khet Mar about her transition from Burma to Pittsburgh. This house was created while the two artists were in residence with City of Asylum/Pittsburgh.

119 JAZZ HOUSE 2010

OLIVER LAKE AND THAN HTAY MAUNG

Mural

📍 320 Sampsonia Way

Oliver Lake is a jazz saxophonist and composer who worked with City of Asylum/Pittsburgh to create the Jazz Poetry Concert series. He is the founder of the renowned World Saxophone Quartet. Lake is also a painter, and he collaborated with Than Htay Maung on *Jazz House*. Some images and text on the exterior reference a man in Lake's hometown in Marianna, Arkansas, who wore safety pins on his coat and hat. He would give out the pins encouraging folks to "just be good." The interior of the house and the doorbell chime were also created by the artists.

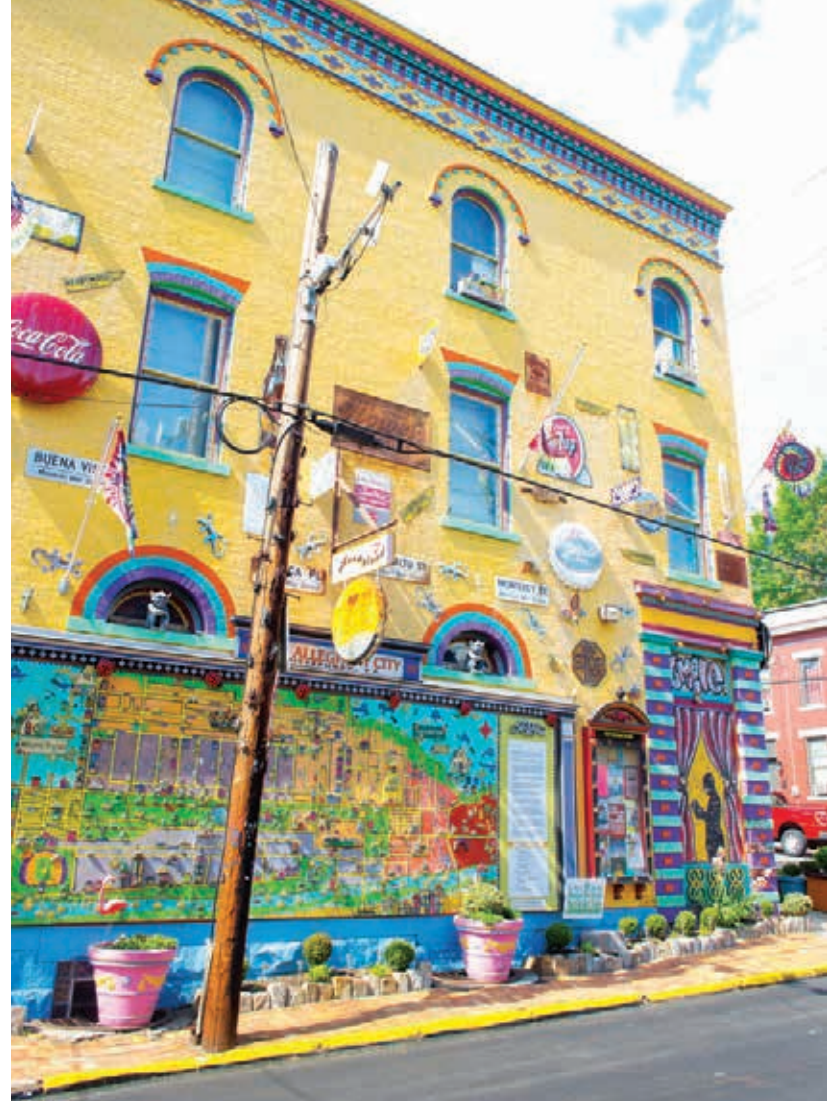


120 **RANDYLAND** 1996, ONGOING **RANDY GILSON**

Paint, found objects

📍 Corner of Jacksonia and Arch Streets

In addition to helping the Northside create community gardens from underused land, Randy Gilson is constantly at work transforming his home. Since 1996, the energetic Gilson has used found building materials, paints, plants, plastic animals, yard sale finds, and the help of anyone who will lend a hand to add to this Pittsburgh landmark.



ACKNOWLEDGMENTS

This is the fourth edition of *Pittsburgh Art in Public Places: Downtown Walking Tour*. We thank everyone who generously gave their time during the creation of each edition to review our research, share their knowledge, and give context and perspective to the diverse collection of art in Pittsburgh. We especially thank: Chuck Alcorn, research assistant for the 2006 edition; Lea Donatelli, research assistant for the 2008 edition; Laura Zorch and Kate Hansen, research assistants for the 2013 edition; and Mary Navarro, who helped to develop the original concept for the guide.

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