Westside Light Rail Public Art Guide

A Guide to Integrated Artwork on Westside MAX

Rebecca Banyas and Mary Priester

TRI-MET
Portland, Oregon
One of the workers on the construction crew who did the installation told me that not only had he not thought much about art before, but he'd never really seen it. He said, "Now I see art everywhere!"

Christine Bourdette

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Preface

From the outset, design criteria for the Westside MAX extension included attention to aesthetic considerations.

Recognizing that the MAX system provides more than just transportation, a concerted effort was made through the architectural and artistic disciplines to bring strong, exciting and engaging features to the station platforms.

This attention to aesthetics was intended to engage and delight our customers, encourage the growth of ridership, and provide high quality amenities to stimulate compatible development in station areas along the entire length of the line.

We commend the conscientious and talented Westside and Hillsboro MAX art advisory committees and the project art coordinators for their vision, for selecting the artists and for implementing the works of the artists in the field.

The results are reflected on the platforms and in the myriad new developments that have been stimulated by the MAX project. They are embracing the project’s commitment to design excellence and magnifying its salutary effect on the human spirit.

Tuck Wilson
Executive Director, Westside MAX Project
Foreword

In March 1992, we embarked on an extraordinary adventure: to imagine and oversee the art for the largest public works project in Oregon’s history.

For those of us who were privileged to serve on the MAX art advisory committees, art was always an integral part of the light rail project, in some ways as important as the rails and electricity. Art has the power to illuminate our lives and connect us to something larger—our land, our community, our traditions. Our goal was to build into the system art that would reflect the cultural vibrancy of this metropolitan area. We wanted art that would, like the transit system itself, amplify all that we share in common while celebrating the distinct identity of each neighborhood and community served. We wanted every station to be reflective of its place.

What more unique landscape to explore and reveal than that at Washington Park, for example, the only underground station on the line, and the deepest transit station in North America? Here, 16 million years below the surface of the earth, a time line, filled with core samples from tunnel test borings, wraps around the platform and marks, strata by strata, the millennia of geologic and natural history that riders pass through on their journey.

Under the leadership of Tri-Met, architects, engineers and artists were brought together as equal partners. Creatively and intelligently, this design team deftly shaped the system and eloquently gave voice to the line. Each group made better the other’s work.

Oregon has a long tradition of integrating art and public works. From Timberline Lodge and the WPA to our light rail system, we live amid reminders that one place does enrich and inform the other. With this vivid heritage in mind, the advisory committee went about its work. We have had a glorious ride. We hope the millions who use MAX will too.

Joan Shipley
Chair, Westside MAX Art Advisory Committee
Using MAX

Tri-Met offers bus and MAX light rail service in the three-county region of metropolitan Portland every day of the year.

What is light rail? Light rail transit is powered by electricity from overhead wires. A light rail train, generally one to four cars long, usually runs at street level, either sharing road space with cars, running in a reserved lane, or running in its own right-of-way. Often light rail cars are articulated, allowing them to negotiate sharp curves. Because the cars are powered from above, the tracks are safe for pedestrians to step across.

A light rail system is much like a modern-day trolley. Occasionally light rail goes underground, as in the MAX system, with its three-mile tunnel.

MAX trains stop at every station at least every 15 minutes during weekdays. MAX schedules are posted at each station.

Hillsboro Aloha Beaverton

The yellow segment of the MAX line represents the westside extension of the system.
A valid ticket, transfer, or monthly pass is required before boarding. Tickets can be purchased at self-service machines at all MAX stations. A machine-purchased single ticket is already validated. Other tickets must be validated at a self-service machine before boarding.

There are three fare zones. Fares differ according to the number of zones a rider travels through. To travel from downtown Portland to downtown Hillsboro, for example, requires a three-zone ticket. Fare inspectors randomly check for proof of purchase.

Fareless Square: All bus and MAX rides are free in downtown Portland.

Bikes on Tri-Met: Bicyclists with permits can take bikes on MAX and use bike racks on buses. To plan a trip, call 238-RIDE (238-7433).
The Westside MAX Public Art Program is one of the country’s most ambitious efforts to integrate the vision of artists into public transit. Over 20 artists contributed significantly to the design of the largest public works project in Oregon history.

Westside MAX, the 18-mile extension of Tri-Met’s Metropolitan Area Express (MAX) light rail system, extended rail service from downtown Portland west to Hillsboro, with 20 stops along the way. The project cost nearly $1 billion and took a decade to design and build. Its technological achievements include a three-mile tunnel with the deepest transit station and the first low-floor light rail vehicles in North America.

The art program was a voluntary effort of Tri-Met (Tri-County Metropolitan Transportation District of Oregon), the Portland-area transit agency that built Westside MAX with a mix of mostly federal and some local funds. Tri-Met did not fall under any jurisdiction’s percent for art mandates. However, thanks to Tri-Met’s General Manager Tom Walsh, the Regional Arts and Culture Council’s Public Art Director Eloise MacMurray and Westside MAX Project Director Tuck Wilson, the program was blessed with a $2 million budget, an art advisory committee was appointed and administrators were hired.

Though Tri-Met supported the program, the Federal Transit Administration (FTA) was dubious. Its policy on spending federal transit dollars for art was unclear; regional FTA administrators were left to interpret whether an agency’s art effort was legitimate. Other transit art programs around the country had been sanctioned, but only to the extent that federal funds paid for design, not art. Artists’ fees to work on design, for example, were approved; the results of the artists’ design efforts were often questioned. If the work was integrated as a functioning part of the system, it would probably pass muster. But in their quarterly reviews FTA administrators continued to question, “Is it art?”

Not to be stymied by foggy FTA regulations, the first five artists hired for the project—Westside design team artists Norie Sato, Tad Savinar, Richard Turner, Mierle Ukeles and Bill Will—worked tirelessly from July 1992 to early
in 1993 to lay the foundation for the program. Their first two weeks was a non-stop string of meetings with experts from every aspect of the light rail project, and design sessions with architects, engineers and landscape architects. This design charrette, repeated in a shorter version two years later with the Hillsboro program, resulted not only in conceptual principles (see “Big Ideas”), it set the precedent for including artists at the design table.

The artists brought their individual perspectives as well as a collective vision to the entire system. They collaborated on every station, contributing to station layouts, buildings, shelters, materials and landscaping. They added aesthetic elements that knit the stations to the adjoining communities, highlighting local history and culture.

Stations were conceived from the ground up, with the artists’ ideas carried through as part of the architecture. Whether a fence, a seating element, a paving treatment or some other feature, the artists’ contributions were integrated into the architectural drawings and constructed by ten different contractors hired to build the system.

Tri-Met’s bold venture into public art was an important catalyst for a transformation in arts policy at the federal level. In 1994, with other transit agencies asking the FTA to clarify its art policy, the agency conceded that its direction was unclear. It called on agencies from around the country, including Tri-Met, to help update federal guidelines for art in transit. The result was a new federal directive strongly encouraging transit agencies to include artists in their projects.

Tri-Met took full advantage of the new FTA guidelines for the second phase of the Westside project, the six-mile Hillsboro extension. The Hillsboro art program, with design team artists Bill Will, Fernanda D’Agostino, Jerry Mayer and Valerie Otani, continued the Westside standard of getting artists involved early in design and integrating their efforts into the construction documents. However, this time around, some non-functional artworks were added, and artists fabricated much of the work themselves.
The Westside and Hillsboro MAX art advisory committees, made up of citizens, technical staff and artists, watched over the aesthetic development of the art program for six years, ensuring a coherent body of artwork from downtown Portland to Hillsboro. With the Westside project (downtown Portland to 185th) finishing up design just as Hillsboro (185th to downtown Hillsboro) started, design team and committee membership overlapped to provide continuity for the two discrete efforts. The committees established goals, selected artists and reviewed the work. They were wisely granted sole authority to judge artistic merit, protecting artists from having to go through numerous approval processes.

Keeping communities informed about the development of the artwork was an important goal. No one wanted to surprise constituents at the end, when the system opened. Artists, administrators and committee members made countless appearances before community meetings, sharing artists’ proposals and soliciting involvement. Artists often shared their humanistic perspective of a community’s history or values, while the architects talked about how the future stations would function.

The design team artists and the committees also found opportunities for numerous individual artists to be involved in this program. Not only did they identify significant sites for individual work, they also identified several projects that were especially suited for first-time public artists. At the artists’ urging, the committees granted at least five projects to artists who had never before been awarded a public commission; most since have undertaken other public art projects. In all, 13 artists carried out site-specific commissions.

Collaboration extended through construction from 1996 to 1998, when artists helped to plan how art elements would be fabricated and installed. In most cases, they also oversaw fabrication and installation. Some projects, like the Merlo Path and the Washington Park Core Sample Timeline, took over a year to plan.

The Westside MAX art program resulted in over 100 art elements woven into every station and sites in between. The line between art and design is, for the most part, indistinguishable. Artists’ perspectives profoundly affected the landscape and architecture of the stations. It is a light rail system built by a team that proudly claims artists as members.

Rebecca Banyas
Manager, Westside MAX Public Art Program

Introduction
The Westside Design Team Artists “Big Ideas”

From the artists’ extensive research and involvement with a wide spectrum of experts—geologists, ecologists, systems engineers, historians, city documentarians, writers, politicians and teachers—emerged conceptual principles that guided the artists’ efforts over the next six years. Norie Sato sums them up in transit terminology:

**Modal Shift** refers to transfers between various modes of transportation, such as trains, buses, cars, pedestrian, bikes. We wanted to make these relationships visible and apparent. We were also interested in modal shifts: human and natural, urban and suburban, front and back.

**Mass Transit Equals Regional Ecology** emphasizes the interconnectedness of people, the environment and public transit. On a public transit system, everyone is equal. We are making the journey together. Embedded in this is the idea of stewardship, of taking care of the land and saving it for future generations. There is respect for diversity and materials, a reverence for life, a touching of the spirit and ethics of a place.

**Sensitive Edge** is a term used to describe the rubber nosing on the leading edges of elevator doors or train car doors—they respond to touch and re-open if things get caught in between. We extended this concept to include the idea that the station itself needs to have approachable and accessible edges, sensitive to the neighborhoods they touch.

**Alignment** is the route of the train. It implies juxtaposition—nature and people, sun and shadow, time and place. It tells an unexpected story.

**Relativity and Directionality:**
Relativity is about the individual and the individual reality. Directionality is about distinguishing one direction from another, up from down, right from left. It is a subset of relativity.

**Train Talks to System** is a term describing the light rail’s communication systems. Other systems can also communicate: the landscape and ecological systems, building systems, city systems and social systems.

My fondest memory of our collaboration is a moment at the end of a long caffeine- and sugar-fueled day of working with the architects, engineers and artists when, exhausted by the efforts of being “on” all day long, but still riding the high of collective accomplishment, our battered but still fertile minds turned to silly permutations of ideas that we had only hours ago been giving serious consideration. The evening disintegrated as we toyed with juvenile word play, improbable architectural concepts and irreverent challenges to the Tri-Met bureaucracy.

Richard Turner
Civic Stadium

From early on in their design meetings, collaborating artists and architects set out to transform the first new MAX station into a civic heart—a plaza the size of half a city block that would knit together two historically different neighborhoods, southwest and northwest Portland, and conjure the qualities of a traditional town square.

There were discussions of town criers, hand bills, public discourse and spontaneous gatherings, all of which led the team to uncover highlights of Portland’s own illustrious history of communication and free speech and to design a station that would encourage the tradition to continue. The communications building, a backdrop for the plaza, was clad in stainless steel and etched with writing that highlights colorful episodes and characters in Portland’s history of public discourse. The bronze soapbox, the tree stump, and the pedestal in the center of the plaza each act as stages for spontaneous speechmaking, and the throne-like seats along both sides of the substation serve as seats for the audience.
The realization that this station would land on the border between one of Portland’s most blue collar, politically active neighborhoods and one of the city’s most upper-class, politically vocal residential areas was one of the main drivers to design a place that would encourage discourse.

Tad Savinar

Narrow fused glass windows (below) light up at dusk, adding comforting, pedestrian-level lighting. The curves of the substation and the landmark Civic Stadium across the street create a gateway into southwest Portland.

The communication theme is carried to the Yamhill (eastbound) platform, adjacent to the building where The Oregonian newspaper is printed. Exclamation marks, commas, parentheses and other punctuation marks are scattered along the platform in the form of seating and stainless steel inlays.
Communications Building

The sentiments behind the original blueprint to turn this clearing into a city were inspired half by profit, half by noble New England intentions. The smaller city blocks offered more corner plots to be sold at higher prices, but they were also reminiscent of the proud and sensible towns from which the first two developers hailed (Asa Lovejoy, Boston, Massachusetts; Francis Pettygrove, Portland, Maine).

By the time the small town had grown into a young city, the streets had filled with people; every two hundred feet pedestrians came upon the grand commotion of a city corner, some blessed with the added pleasure of a mountain view or the light of the river.

In time, horse carriages disappeared and were replaced by trolleys and later by cars, yet at its heart the city remained sympathetic to passage by human foot.

Years after Pettygrove won the famous coin toss in 1845 and named the new town, Portland continues to offer a rare physical congeniality.

By the end of the century, this ragged path was one of Oregon's first commercial highways, the Pacific Coast's first great corduroy road. With it, Portland grew in size and reputation.

Old planks gave way to new planks and more dirt during the Plank Road's first few decades. In 1930, two lanes of macadam gave way to four lanes of concrete, the road's name now Canyon and, by 1960, the Tualatin Hills just as likely to be referred to as the West Hills.

All the while this route remained a significant point of entrance into Portland. By the time Canyon Road entered the twentieth century, trains were a major route in and out of Portland too, and street cars were busy crisscrossing the expanding city; new homes sprawled east across the Willamette, where Portland, with the help of its first bridges, had merged with the cities of East Portland and Albina, in part to outpopulate Seattle, its only remaining civic rival in the Northwest.

And another road was drawing people into the city as well: Burnside Street. Burnside was lined with meeting halls
and cheap hotels, whorehouses and lunch counters, and it boasted the longest bar in the world; by 1946 Burnside had become what Stewart Holbrook called “the most celebrated Skidroad in Oregon or on earth.”


The city of Portland has hosted its share of writers, poets, and speakers.

Firebrand, a magazine of militant Bohemianism, was published here for two years until it was closed down by city officials in 1897. John Reed briefly considered living in his home town again just before he went off to chronicle the 1917 Russian Revolution. (“There is no one to talk to and I’d go mad in a year,” he was said to have said at the time.) Hazel Hall wrote her poetry in a house on Lucretia Place (now N.W. 22nd Place), a few blocks from here; and, in the 1920s, Beatrice Morrow Cannady, the first black woman to practice law in Oregon, railed in The Advocate against the bigotry of the city’s Ku Klux Klan. In 1946, a senator from Oregon, Wayne Morse, raised a lonely voice in opposition to what would become the Vietnam War.

C.E.S. Wood, a corporate attorney, writer, and anarchist, argued the right to free speech before the Supreme Court on behalf of Marie Equi, a local doctor whose clients were mostly union laborers and Indians.

Dr. Equi, a pacifist referred to as the Queen of the Bolsheviks by the local press, repeatedly protested America’s entry into World War I. In 1916 she was beaten by an angry downtown mob and forced to kiss an American flag.

In 1917, after speaking what The Oregon Journal called “unpatriotic talk” in a union hall off Burnside, she was sentenced to three years in prison.

“I am going to speak when and where I wish,” she said. “No man will stop me. The first man who touches me will die a slow lingering death. I’ll stick him with a pin that contains a certain virus I can make.”

In addressing the high court on Dr. Equi’s behalf, Wood said, “The thought of man will continue to be uttered, though he go to death for it. Truth will survive, though it come from the soapbox or the cross—and error, though it come from the Supreme Court of the United States, will perish.”

Healing west into the city, crossing the Steel Bridge, the train rises over the Willamette River.

Inside the train, a woman adjusts her glasses and turns the page of her book, a mystery; across the aisle, a man in army fatigues has closed his eyes and the two men standing near him are discussing the details of a dream.

In every car, people are lost in conversations or small debates, in stories or news, in the glorious monotony of a clear morning on a train.

Outside, in the sun, the Willamette’s face shines like foil and Mount Hood flexes its glaciers behind a small halo of mutton clouds; beyond the glass office towers and the docks and the homes, folds of land surround the city. As the train descends from the bridge, people can be seen walking along the water on the bright green grass of Waterfront Park.

The train touches down in Chinatown and then passes under the Burnside Bridge, through Old Town, alongside the cast-iron Blagen Block. It stops, opens and closes its doors, and then proceeds on past a new coffee shop, past the old New Market Theater.

Across the street, through stone worn by years of rain and wind, the words etched in the sand-colored base of Skidmore Fountain speak the sentiments of Portland’s former residents: good citizens are the riches of a city.

A few stops later, in sight of the long West Hills that lead out past Goose Hollow, out past the Tualatin plains and the Coast Range that borders the sea, the train stops in Pioneer Square and drops its passengers into the tangle of commuters and travelers, street people and casual pedestrians:

Into the accidental democracy of the city and its streets.

And then it continues on.

Robert Sullivan, 1993
Kings Hill/SW Salmon

This station shares its name with Amos N. King, who filed the land claim for the area in 1850. The two oldest houses in Kings Hill, dating from 1882, are about three blocks from the station.

When the design team artists discovered that the Kings Hill/SW Salmon station was situated over what was once Tanner Creek, they decided to tell the story of the creek. Thus, the story of Tanner Creek is etched in granite, undulating across the platform in an eloquent narrative that tells the tale of this once-significant natural resource, a stream that became buried 40 feet below as Portland grew.

In the eons before the city, a creek flowed where you are standing. It descended out of the hills to the west, through alder and hemlock groves to the Willamette River. The creek provided for animals and indigenous inhabitants, like any stream.

Then a pioneer settlement—the Carter farm—grew up along its banks. Its waters attracted flocks of geese, so the place became known as Goose Hollow.

The tributary got its name when the West Coast’s first tannery was built nearby, with vats made of basalt rock taken from the creek bed. By the 1890s, Chinese gardeners had erected a gathering of small shacks along the creek and cultivated fresh produce for the growing city.

As the 20th century began, Tanner Creek was buried under tons of fill and entombed in brick and concrete pipes because it had become a nuisance to encroaching urbanites. In its natural state, it flowed over impermeable clay and basalt and flooded nearby roads during torrential rains.

Now it winds far below the city, hidden, forty feet beneath this very spot. Its path can still be traced by the cracked facades of some of the buildings above it.

Joel Weinstein, 1993
The Goose Hollow Foothills League commemorated the neighborhood’s involvement in planning the light rail’s route and design by commissioning the 4-foot-high bronze goose by Rip Caswell. Funding for the sculpture was raised by the sale of the bricks that make up the platform.

The flow of the old creek is echoed in the splits in the stainless steel roof panels above the platform’s granite inlay. When it rains, water fills the letters of the Tanner Creek story.
The Trail of Impressions

"Whoop Whoop" was the curious cheer,
of a colorful barkeep near here.
This common taxpayer
served two terms as mayor
Then returned to his former career.

Pete Dorn

The residential neighborhood surrounding Civic, Salmon and Jefferson stations is rich with history. It is filled with period architecture both grandiose and humble and the legacies of literary and political figures who called Goose Hollow home. Tales of The Hollow, as it is known, abound.

One of the design team artists, Bill Will, happened to have lived in Goose Hollow for 19 years. When a new sidewalk was being poured outside his house in the late 1970s, Will and his neighbors drew the floor plans of their homes in the wet concrete to preserve a bit of their lives in The Hollow.

When the design team heard Will's story, they decided to capture some of the tales of Goose Hollow in what they first called the Street of Dreams, and which later became known as the Trail of Impressions. Contributions from residents were drawn in the wet concrete along 18th Avenue between Civic Stadium station and Collins Circle by illustrator Matt Wuerker. Fifteen illustrations accompanied with text offer quirky tidbits about the neighborhood.
Lincoln High School Fence

Carolyn King worked with students from Lincoln High School to transform what was originally proposed as a 134-foot concrete wall into a colorful collage of student artwork and a celebration of the historic architecture of the Goose Hollow neighborhood.

The transformation of this concrete wall also represented a shift in the posture of the school toward its backyard urban neighbors. For years the school had isolated its playing field with a tall hedge and fence topped with barbed wire. The new fence opened the school to 18th Avenue and the neighborhood.

King identified three art students at Lincoln to work with her in a design team. Armed with disposable cameras, they explored the neighborhood for inspiration and discovered a variety of window shapes and styles in the historic homes.

As the design developed, the wall became a fence, a series of tall windows backed with screening. The windows became a visual metaphor for opening the school to the neighborhood, while the screening provided some protection for students. Visual imagery about the school’s history was set into the concrete base.

With assistance from two teachers, the team worked for six months to refine the design and gain support for the project. They gave presentations to administrative, parent and neighborhood groups and earned acceptance for their windows design. Through the next year, King led over 100 students in fabrication of the fence.

The contents of the collage span the years of Lincoln High School’s existence (1869–1993). Images and text from past yearbooks, old papers and magazines express and contrast the hopes, dreams and fears of students and the community and significant events in history, with styles, fads and song titles from popular culture. Though the collage forms a flowing visual line, it is non-linear historically.

Design team proposal, 1993
While the students, cameras in hand, began seeking inspiration for their project in the architecture and rich fenestration of the surrounding neighborhood, it became increasingly evident that the school administration wanted to obscure the public's view of athletic events, to shelter the students from people in the outside world and reduce distraction by neighbors wandering by. The principal and most students, however, were convinced that the purpose of the project was to form a connection between the school and the neighborhood to which they, as much as anyone, belonged.

Cynthia Abramson, Public Art Review, Fall/Winter 1997

Left to right: King with design team students Ariana Ward and Jacob Herbold (class of '94); and Karl Hories (class of '95).
Goose Hollow/SW Jefferson

The design of the Jefferson Street station is intended to express the spirit of an urban neighborhood constantly under pressure to change. A map of a narrow swath of the neighborhood appears on the platforms. Streets are tile and surface areas are concrete. The map becomes three-dimensional as buildings and houses rise up to become seating.

Etchings on the four shelter canopies create active connections with the platform map and the neighborhood beyond. Shadows of the drawing of buildings and streets on the canopy roughly line up with streets on the platform. In “Dear Goose Hollow,” a fictitious resident comments on change in the neighborhood, implying a certain resignation to the marching on of time.

Collins Circle was designed by Robert Murase. The circle was inspired by traditions of Japanese stonework.

A swath of neighborhood streets crisscross the platforms. Buildings and houses rise up to become seating.
When the sun shines, the Ghost House searches for a home on the platform streets. This work symbolizes the uprooting caused by changes in the neighborhood and is also a metaphor for a neighborhood looking for its own identity.

Tales from Gooseland

While the husbands cleared the stumps or minded the bars, the good wives added to family comforts by raising geese and plucking feathers as far in the country as Thomas Carter's Southern-style mansion, near what is now SW Jefferson and 18th Avenue.

Soon the flocks grew and mixed in number and their owners began snitching one another's birds. Before long, every woman in the valley claimed all the geese. But James Lappeus, the police chief and owner of a saloon or two, proved equal to the occasion. He rounded up the flocks and divided them equally among contending owners and announced that anyone thereafter complaining about the geese would hit the slammer.

So ended the great goose war. For that incident Lappeus named the place Goose Hollow and the name stuck, although some citizens held out for the more fanciful “Paradise Valley.”

Fred DeWolfe, Northwest Examiner, November 1994
Washington Park station stands as one of the finest collaborative designs in the Westside system—and also one of the most difficult to achieve. Late one night during a work session, it became painfully clear that if the artists’ vision for the Washington Park station was to be integrated, much of the architects’ original design would have to change dramatically. Architects, landscape architects, artists and engineers worked side by side for the next six months to realize their aesthetic visions as well as the complex technical requirements of this showcase station, the deepest transit station in North America, second deepest in the world and the only stop in the three-mile tunnel.

The plaza architecture was inspired by the geology of the site and the two processes used to mine the twin tunnels 260 feet below. The surrounding institutions—Hoyt Arboretum, the World Forestry Center, the Oregon Zoo, and the Vietnam Veteran’s Memorial—also played a major role in shaping the station and the artwork.

Columnar basalt, representing the predominant volcanic rock in the tunnel, was used to carry out the plaza’s aesthetic theme, The Kiss and the Explosion. From the east, the tunnels were drilled by a giant tunnel boring machine (TBM). The Kiss, a large...
sculpture at the south center of the plaza, represents the TBM mining. From the west, the tunnels were blasted with explosives. Large pieces of columnar basalt that radiate through the plaza represent the explosive drill and blast mining.

As the TBM bored through the rock, it created a pattern of concentric circles on the rock face. The columnar basalt in The Kiss is chiseled to recall this circular mark. A pie-shaped piece of granite contains facts and details about the tunnel mining. In some cases, the information disappears under the basalt, giving the impression that there is more to the story.

The artists cajoled, insulted, begged and screamed with ZGF for nine days. On the tenth day at 10pm, Greg Baldwin loosened up his bow tie, turned to us and said, “Okay, now what is it you guys think this station should be?” That’s when the real collaboration began. And the next morning Greg stood up in front of Tri-Met and said, “The artists have a better idea.” ZGF took a real gamble and I have respected them for it ever since.

Tad Savinar
Elevator Doors and Light Boxes

Light boxes in the walls and etched images on the elevator doors allude to the institutions above with often playful imagery of plants, animals, humans and natural phenomena.

Some of the 27 elevator door images are animated by the opening and closing of the doors. For example, a turtle's head emerges from its body and then retreats as the doors open and close. A chain saw crosses a piece of wood. A frog's tongue catches an insect.

The 24 light boxes play with intersections between the human experience and the natural world, often contrasting similar shapes and patterns found in dissimilar contexts. The shape of a fish comprises a human mouth. The forms in an African petroglyph could be human or animal. A blow fish, a mohawk haircut and a cactus appear in the same box. A rhino charges toward a TV set.
The light boxes challenge viewers to find the intersections between the natural and man-made worlds.
Landscaping As Art

When the Westside system was designed from 1992 to 1994, the line traveled from the urban density of downtown Portland to pastoral farms in Washington County, where cows and horses grazed as surveyors staked the new line. The landscape along the way was rich with inspiration: vast wetlands, an underground tunnel, traffic cloverleaves, large wooded groves, farms, vacant lots and abandoned barns. But the landscape would inevitably change, in some areas very dramatically and very soon, as growth moved west.

The contrast between what was now and what would be became central to the artists’ work. Over and over the artists sought to provide a visual memory of what was, to preserve some remnant of the past.

The artists’ collaboration with landscape architects was also significant. Generally, the architect, landscape architect and artist worked together to design a total environment.

The design team often worked to reflect the landscape of the area surrounding the station. At Quatama, for example, tracks of wild animals found in the nearby groves and wetlands are sandblasted in the platform, conjuring up the notion that the animals might cross the platform on their way from one natural area to another. At Washington Park, four large incense cedar trees at the plaza entrances remind visitors of nearby Hoyt Arboretum, and at Merlo, images of wetlands life are sandblasted in boulders and on bronze trail markers.

Some way of connecting with landscape comes out at almost every station, sometimes as a metaphor and sometimes as a way of revealing unseen processes or lost memories of the land.

Fernanda D’Agostino

A grove of old oaks at Orenco formed the backbone for the artwork at this station. The artists successfully lobbied to save the oaks.
The Willow Creek station is a destination in the spring, when groves of cherry trees bloom.

**Valerie Otani**

Because we were working on a project with art integrated into it, the landscape architects and architects had permission to find more idiosyncratic solutions.

The Garden of Traditional Remedies at the Tuality station complements glass etchings of medicinal plants.

Native grasses at Sunset Transit Center call to mind a rural landscape.

Two large, grassy mounds, dubbed Preposition Pass, at the junction of Highways 217 and 26 were made from excess excavation materials from Sunset Transit Center. The artists proposed the mounds as a way to recycle the earth being removed for the light rail station. The site is named after the movement of the train through the landscape, under it, around it and over it. Wildflowers bloom on the mounds annually.
Sunset Transit Center

Sunset Transit Center is another tribute to the quality of collaboration in the Westside art program. The artists' work is hard to spot; yet their influence was pervasive in the entire configuration of the station.

The conceptual framework for the station emphasizes the connection between old and new, past and present—a new train cuts through an existing landscape previously used for other purposes. The train system reveals its technology; the station reveals remnants from the past.

The architectural detailing at the platform exudes the new. Tilted light fixtures at the surface line up with stainless steel trim along the platform wall. Cantilevered canopies provide support for the train's electrical system. Underneath is the old: basalt walls might be the remnants of an old foundation.

At the surface, a garden of tall grasses is criss-crossed with paths. Rusted steel "ribs" in the garden, connecting with the grid system of the tilted lights, evoke an old machine, left in a field to rust and unearthed when the new station was excavated.

Design team artist Mierle Ukeles conceived of the two mounds, Preposition Pass, at the east entry of the station (see Landscaping as Art). At the base of the mounds, striped landscaping emulates the direction of the train and in spring, blooms in contrasting colors.
An ornamental fence mimics the blowing grasses in the landscaping.

Artists inspired architectural detailing, such as the "teeth" on the canopy.

Design team artists:
Norie Sato, Tad Savinar, Richard Turner and Bill Wil

Architecture:
Zimmer Gunsul Frasca Partnership

Landscaping:
Murase Associates, Inc.

Contractors:
Wildish Construction, Slayden Construction, Inc.

Preposition Pass:
Mierle Ukeles, Oregon Department of Transportation, Mayer/Reed

Fence:
West Coast Metal Works

Station letters:
Hanset Stainless, Inc.

Typography:
John Laursen
The view from six platforms, circa 1994, was captured in photographs and etched on the windscreens at six suburban stations—Beaverton Transit Center, Beaverton Central, Millikan Way, Beaverton Creek, 170th and 185th. Christopher Rauschenberg's panoramic impressions of open fields, vacant lots and woods document the past as the areas change and grow and offer a comparison with the landscape of the future.

The Time Windows present an image of a specific place at a particular time in history. As the adjacent landscape changes, the significance of the images evolves from contemporary record through historic document to nostalgic recollection. The Time Windows will be the historians of the light rail system.

Richard Turner
Beaverton Transit Center

Beaverton Transit Center is the first light rail station in Beaverton, a large suburban community undergoing intensive growth.

In the 1994 Time Window, the view from the platform was of a large vacant lot. Surroundings are obscured by tall grass, and a lone apartment building off in the distance is barely visible over the grass.

The Time Window is contrasted with whimsical photographic portraits of passengers and snapshots of local landmarks by students from the nearby Arts and Communications High School. Design team artist Richard Turner and photographer and teacher Barbara Gilson conceived of this project as a way of giving students the hands-on experience and responsibility involved in designing and executing a permanent public art project.

Gilson worked closely with two students for two years to conceive and execute the project. They explored Beaverton, took and developed hundreds of photos, and settled on issues of content, style, layout and size. Turner advised the group during his periodic visits to Portland.
Left to right: Gilson, Prostrednik, and O'Malley

Student's selection of local landmarks

Styles of waiting inspired humorous portraits.

Design team artist: Richard Turner

Project coordinator/photographer: Barbara Gilson

Students: Katie O'Malley and Petra Prostrednik

Time Window photo: Christopher Rauschenberg

Film technicians: Sarah Hall, Colourscan

Architecture: Zimmer Gunsul Frasca Partnership, Otak Architects P.C.

Contractor: Slayden Construction, Inc.

Etching: Ostrom Glass and Metal Works
Beaverton Central

The design of the Beaverton Central station uses lunar motifs to reflect the notion of cyclic change.

Brick rectangles on the substation to the west of the platform abstractly suggest the phases of the moon. Large circular paving inserts contain increasing amounts of brick, a man-made material, and decreasing amounts of quartzite, a natural material. The circles rise up at opposite ends of each platform to become seats.

Now cloistered by the Beaverton Round development, the station site in 1994, as pictured in the Time Window, was a large, open field with the Westgate Theater in the background. Community gardens dotted the site.

Abstract phases of the moon

The phases-of-the-moon benches and paving at Beaverton Central as well as the brick-patterned "windows" in the substation are intended to evoke a subtle sense of movement, transition and change—a fairly straightforward response to a major component of the public transit system.

Richard Turner
Paving inserts indicate phases of the moon.

What I like most about the collaborative process is that, at its best, it is simultaneously a rigorous exercise in detachment from one's own ego and a wholehearted affirmation of the creative powers of the individual mind. Checking desire at the door, leaving one's ego in the coatroom, opens one up to the rough and tumble give and take of collaboration. Freed from concerns of ownership of ideas and control of process and preconceptions about the form of the outcome, the individual's mind can venture "where no man has gone before" at warp speed. T.S. Eliot's "visions and revisions, decisions which a minute will reverse" are essential to the play of creative minds working together.

Richard Turner
Millikan Way

The juxtaposition of light rail, nature and technology—
“trees and birds gently bumping up against high
technology,” as Norie Sato put it—is the foundation
for the work at this station. Between the station and
Tektronix, a high tech company, is a large wetlands.

Tektronix manufactures electronic testing equip-
ment which inspired six circular terrazzo inserts of
common test patterns. Five larger terrazzo designs
depict scientific notations on graph paper with brass
strips and color.

Tektronix’s collection of mature trees is implied in
brick patterns on the substations. On one building,
the branches point downward to mimic coniferous
trees, while on the other branches point upward like
deciduous trees. Rectangular bronze inlays translate
the songs of ten birds common to the site into
sonograms.

The Time Window captures a wooded view looking
north before many of the trees were removed to make
room for the Park & Ride parking lot.
Five different clusters of leaves and seeds are sandblasted in 30 locations.

Coniferous and deciduous trees are represented in brick.

The songs of local birds were translated into sonograms at Cornell University's Library of Natural Sounds.

Six circular terrazzo inserts depict common test patterns.
Beaverton Creek

Tad Savinar and collaborating artist Anne Connell dubbed Beaverton Creek the Navigation Station. Situated between a new apartment community and a 74-acre woods owned by Nike Inc., whose world headquarters is just to the north, the station’s compasses, clocks, planets and stars encourage passengers to plot a course, mark time and contemplate the solar system.

An 18th century-style stainless steel compass rose marks direction at the west end of the platform. On the east end is a contemporary arrow pointing north. Brick patterns and colors suggest the borders of old maps. Along the edge of the platform, the words eastbound and westbound appear in eleven languages.

The navigation theme is colorfully carried out on the surface of the building. The station’s name and the year the Westside line opened appear in bronze. Stars on the sides of the building are arranged in familiar constellations. Facing the platform is a 24-hour porcelain enamel clock with Roman numerals. Below the clock, a swath of the solar system is featured on enameled copper. On the east end of the building is a stainless steel setting sun that can be seen from the train.
In each station design, the artists looked to adjacent properties and improvements for inspiration. At Beaverton Creek, the properties were so unimproved I thought it might be interesting to make a station that was about finding place rather than identifying it. So, Anne and I based our station design on a romantic approach to wayfinding.

Tad Savinar

“Eastbound” in Japanese

Christopher Rauschenberg’s Time Window features a view toward the woods.

Compass roses are imbedded in the platform.
Merlo Road/SW 158th

In 1993, Fernanda D'Agostino was commissioned to create a connection between an extensive wetlands and the Millikan Way station. Shortly after she began work, her project, Human Systems/Natural Systems, was moved to a 200-acre nature park run by Tualatin Hills Park and Recreation District adjacent to the Merlo Road station. The district had plans for a trail system accessible to all and an interpretive center that would open about the same time as light rail.

D'Agostino reshaped her original project as a fully accessible path bordered with hand-carved perching poles, sandblasted boulders and trail markers. The path allows persons using mobility devices to ride the train from anywhere in the MAX system and tour the park.

The trailhead, just south of the tracks, doubles as a bus stop and features a semicircular seat wall. A basalt retaining wall runs along the beginning of the asphalt trail. Visitors enter a quiet woods and the path soon becomes a boardwalk that spans a large wetland. A viewing blind and three spurs allow viewers a closer and quieter look at wildlife.

Station art echoes the human/natural theme. In a 1994 aerial photograph, a bird flies over a view of the site, before the park and path were developed. A map indicates the major bird migratory paths in the United States. Pennsylvania flagstone under seating areas adds a natural feel.
When we first cut a path through the brush and marsh grass, the beauty and stillness of the place was overwhelming. I wanted my work to create a very quiet sense of human presence that could be discovered by careful observation. I hoped that if there was something subtle to be discovered, it might cue people to look more carefully at everything around them.

Fernanda D'Agostino

D'Agostino worked extensively with landscape architects on the siting of the path, developed art work along the path and coordinated with the park district.
When Bill Will and Don Merkt first explored this site, they found a wheat field bordered by a grove of old growth ponderosa pine, oak and cypress trees. A sagging dairy barn damaged in the Columbus Day storm of 1962 was still standing.

This station’s theme has to do with transplanting things—moving objects, plants and people from their original environment to a new place.

Platform bricks inlaid with tracks imply movement. Brick carts play with the theme. One cart is transplanting a tree. Another provides seating—the person sitting or standing on it is transported. On the east end is a flatbed cart. The bricks on its surface form a schematic diagram of the station, the Park & Ride lot and adjacent streets. Whereas the other carts represent individual movement, the flatbed cart symbolizes the transformation of the entire system. It also functions as a bench.

In a companion project, Paul Sutinen designed a walkway linking the station with Tri-Met’s nearby Elmonica Operations Facility. The walk begins with brick and galvanized steel inlaid in the sidewalk to resemble a train rail. At the entrance gate, also designed by Sutinen, the walk begins to meander through a collaboratively designed landscape that features large rocks that conjure up ballast track beds. Sutinen also designed the pattern of the chain link fence between the station and the gate.
Visitors to Elmonica are welcomed and then thanked in eleven languages along the walkway. As America's first maintenance facility for low-floor cars, Elmonica will host international visitors.

The galvanized steel Elmonica gate is a grand but industrial entrance.

As we stood on the property, we were struck with the realization that this entire landscape would be replaced by another as it had when the farm was first developed. Once again we humans were going to transform an environment, this time with bricks and concrete, trees and shrubs. These materials would come from somewhere else, just as the population would.

Bill Will

Rails going unlikely directions are laid in bricks.
Willow Creek/SW 185th Transit Center

Early plans for a library branch at this station inspired the theme of reading and literature. Though the library is no longer planned, the theme blossomed, resulting in the creation of several living rooms, places where one can curl up with a good book under the cherry trees. The cherry tree was chosen because of the role it has played in literature from different cultures.

Cast concrete furniture is clustered in groups. Literary references are sandblasted onto the backs of the chairs and on tabletops. Word scramble puzzles under the three shelters contain names of authors and characters from children’s books. Letters from the world’s alphabets are randomly tossed in seven locations along the bus and light rail platforms.
Literary references are sandblasted in the furniture.

Brick patterns in the three buildings symbolize falling cherry blossoms. The cherry trees surrounding the station bring an explosion of pink in the spring.

Word puzzles appear under the shelters.
Beautiful groves of dense woods and extensive wetlands surround the Quatama site. Inspired by the rapidly changing landscape and nearby scientific research institutions, the artists created a contemplative place where art, science and nature intersect.

From a tower overlooking the Japanese snow monkey colony at the Oregon Regional Primate Research Center, the artists were amazed to see that the monkeys had taken the stones in their barren compound and rearranged them into a form reminiscent of a dry riverbed. Influenced also by Japanese rock gardens, the artists created Flow, a river-shaped plaza of exposed aggregate concrete, river rock and large boulders. Images that played key roles in the development of scientific theories appear like petroglyphs on the boulders.

At the east end of the plaza, a basin, entitled Intersection, reveals the rain water drainage flow from the Park & Ride lot. A convergence of science and nature, Intersection provides a metaphor for suburbia’s encroachment into the rural landscape and wetlands. With similar effect, a map of the Tualatin River watershed etched in the windscreen is overlaid with the MAX system map.
Frog tracks cross the platform.

A large boulder pokes through the top of a basin which reveals the rain water drainage flow.

During my first visit to the site, when walking the alignment from Quatama east toward the wetlands, I chanced upon a small cattail plant. Without knowing why, I stopped to take a photograph.

Michael Oppenheimer

Each cattail in Michael Oppenheimer’s 25-foot-tall Cattail Tunes weather vane responds to a different wind velocity depending on the position of its head.

Seeing the work of the snow monkeys gave us a wonderful insight into the creation of livable spaces and made a wry comment on our own work as artists, improving an expanse of concrete plaza with an arrangement of rocks in a river form.

Valerie Otani

Scientific images are sandblasted on the boulders.
Boulders

I find it very mysterious the way ideas can sometimes come fully developed in the form of an image when we have not yet found ways to describe them in words. At Quatama, fragments of the life of the mind come to the surface like fossils in a river bed.

Fernanda D'Agostino

1. Anatomical drawing of the intestines, China, Dr. Oang Oé-Té
Prior to the 18th century in China, the doctrines of Confucius forbade dissection. Ideas of anatomy were reached by reasoning and assumption rather than observation.

2. Optic nerve, René Descartes (1596–1650)
To deduce the phenomena of the world, Descartes began with general ideas arrived at intuitively from self-evident truths. This drawing indicates that he was not aware that the optic nerve fibers crossed over to the opposite side of the brain.

3. Hortus Sanitatis, 15th century
Sanitatis' illustration depicts his belief that insects were associated with the transmission of disease.

4. Chaldean Pedigree chart, c. 4000 BC
This chart indicates that selective breeding of horses was going on 6,000 years ago.

5. Spermatozoa, 17th century
Nicholas Hartsoeker's illustration of spermatozoa reflects the 17th century view of conception.

6. Ptolemaic and Copernican systems from Giordano Bruno, 1584
Bruno interpreted the relationship between the planets and the heavenly bodies as a hieroglyph of divine mysteries.
7. Monkey virus, 1995
Drawn by Joel Ito of the Oregon Regional Primate Research Center, the monkey virus is being studied for its similarities to HIV.

8. Tree of life, Charles Darwin (1809-1882)
Darwin first conceived of evolution through the analogy of a branching tree.

9. Lunar calendar, Ahrensburg, Germany, c. 8000 B.C.
The engraved marks along one side of the Ahrensburg ax may have been used to track the phases of the moon.

Da Vinci believed the branching of the plants and the density of the branches were related to mathematical principles.

11. Benzene Ring, August Kekulé von Stradonitz, 1865
Kekulé was napping when this image of a benzene ring came to him. The monomers represent six carbon atoms joined in a ring. Their tails represent the six hydrogen atoms on the outside of the ring.

12. Amma, Dogon creation myth
Grain is the symbol of the beginning of all things. The spiral is the seed, and the two strokes on the last dot refer to the future sprouting of the grain.

13. Progression of whole numbers
The natural progression of whole numbers with their inverse progression is a pattern for the formation of the most common leaf form.

14. Human sensibility, Carl Gustav Carus (1789-1869)
Depicted as a plant rooted in dream life, this concept of human sensibility was an important precursor of the theory of the unconscious.

15. Fractal
Natural phenomena are fractal in nature. They are complex and detailed at any level of magnification. Each small portion can be viewed as a reduced-scale replica of the whole.
When the artists first visited this site, they were “bowled over,” in their words, by the beauty of a grove of old oak trees. When they learned that Orenco had been the company town for what was once the Northwest’s largest nursery, Oregon Nursery Company, they decided to focus all the station artwork on trees. Due to the artists’ advocacy, the land the oak trees stood on was purchased by Tri-Met so the trees could be preserved.

The oak grove’s role as witness to this site became the artists’ central theme. A meandering path lined with stone walls leads past the trees. The path begins and ends with reflections by poet Kim Stafford. His words are etched in the Rings of Memory at the western end of the path and in a stone threshold to the east.

The Grafted Path, leading from the platform to NW 231st, uses contrasting paving materials, granite and metal bands to commemorate the grafting technique that distinguished Oregon Nursery Company trees around the world in the early years of this century. In a photograph taken from the company catalogue and etched on the windscreen, a young girl stands beside these prized trees.

Rings of Memory

Working so, we will learn history as a tree knows it we will climb into shapes printed in the seed we will become time made visible, years made fragrant we will make of concentric memory a stem of praise we will inhabit daylight at a tree’s own speed we will be travelers who remain, patriots to this ground.

Kim Stafford
The Grafted Path commemorates the Oregon Nursery Company's technique of grafting one-year-old trees onto three-year-old root stock.

The Grove of Perspective, rows of trees east of the station, create optical effects when viewed from a moving train.

A path with stone walls provides a shady retreat for travelers.

Nancy Merritt designed and built this bench out of wood branches so it could be cast into bronze. A nearby arbor holds wisteria.
Hawthorn Farm

Patrick Zentz, an artist and rancher from Montana, built three sound installations at this station. Inspired by nearby wetlands and adjacent high tech industries, Zentz translated local topography into musical scores that are conducted by wind and train movement.

The chrome tone bars of Subsystem I—two installations at each end of the windsreen—resemble the topography of Hawthorn Hollow wetlands to the east, and Dawson Creek wetlands to the west. When the train crosses either wetlands, it signals the corresponding set of tone bars to emit soft bell sounds.

Subsystem II, developed in collaboration with Dennis Miller and sponsored by Intel, translates wind direction into sound and light. An anemometer on top of the shelter selects a radius on the map that points in the direction of the wind. Then, Subsystem II emits a percussive beat and pulsing lights where that radius intersects with the map's topographic lines, resulting in different patterns, depending on wind direction.

The final element in this land symphony is Subsystem III. Actual sounds from Dawson Creek and Hawthorn Hollow—frogs, birds and insects—are projected through speakers at the platform.
Dawson Creek wetlands, west of the station, are represented in Subsystem I.

Patrick Zentz (center) discusses Subsystem II with Bill Burkitt (right) and Dennis Miller.

The definition of what a specific place means to us and the comprehension of the impact of our presence on that place are critical to the understanding of ourselves. As we change our notion of where we are, we simultaneously change our ideas about who we are.

Patrick Zentz

Artist:
Patrick Zentz

Artist assistant:
Travis Kennedy

Subsystem II collaborator:
Dennis Miller, Intel

Architecture:
Otak Architects P.C.

Contractor:
Kiewit Pacific Co.

Electrical:
Bill Burkitt, Team Electric

Glass etching:
Ostrom Glass and Metal Works
The light-hearted landmark of this station—a 20-foot-high trophy planted in ivy—honors the spirit of competition and displays of skill that are the heart of activities near this station. The two largest events, the Washington County Fair and the Hillsboro Air Show, are held annually. The trophy also is an irresistible photo opportunity, where people can pose with a new baby or a blue ribbon pie under the inscription, “World’s Greatest.”

While researching the origins of the air show, the artists discovered a rich history of small planes designed and built locally. Model plane buffs Glen Geller and Curt Oliver were commissioned to create models of five locally significant aircraft. Their weather vane planes fly 20 feet above a miniaturized patchwork garden, suggesting an agricultural landscape as seen from the air.

Walkways to the fairgrounds are curved, and dense plantings of trees create rooms or places of shade and shelter to rest along the way.

Images of prize-winning produce and the Main Street Fair, c. 1909, are etched in the windscreen shelters.
Weather vane planes soar above a patchwork garden that looks like a field seen from the air.

Weather Vane Airplanes

Gelatine
In September 1905, 18-year-old Lincoln Beachey made the first powered flight in Portland in this lighter-than-air dirigible at the Lewis and Clark Exposition.

Curtiss Pusher
The first airplane to fly over Portland was designed by Glen Curtiss. On March 5, 1910, Charles Hamilton flew the Curtiss Pusher from the Rose City Racetrack before a crowd of 70,000 spectators.

Longster III
This popular little plane was one of 11 designs Cornelius resident Les Long created and sold between 1927 and 1937. His designs continue to influence today's homebuilt.

RV-3
The first all-metal design was by Richard VanGrunsven, who continues to produce one of the most popular airplane kits in the world, the RV-6A, at the Van's Aircraft Factory in North Plains, Oregon.

geodetic structures at an airfield in Beaverton. He built several different designs with one and two engines and flew them successfully for over a decade.

Design team artists:
Fernanda D'Agostino, Jerry Mayer, Valerie Otani, Bill Will

Weather vane planes:
Glen Geller and Curt Oliver

Typography:
John Laursen

Architecture:
Otak Architects P.C.

Landscape:
Murase Associates, Inc.

Contractor:
Kiewit Pacific Co.

Trophy:
Decorative Metal Services, Elite Granite and Marble

Glass etching:
Ostrom Glass and Metal Works

Windscreen photos courtesy of the Washington County Museum
Tuality Hospital/SE 8th

The hospital staff at nearby Tuality Community Hospital work round-the-clock, so the artists wanted to help light the area and lift people’s spirits as they went to and from the hospital.

They took as their theme light, hope and healing and found their imagery in Shakespeare. His words—True hope is swift, and flies with a swallow’s wings—were cast in bronze and set into the sidewalks. The quote is followed by a path of 250 bronze swallows that swoop and soar, reflecting light as they guide people to the station.

East of the platform is the Garden of Traditional Remedies, a planting strip featuring native plants used for medicinal purposes. As the artists researched plants for the garden, they realized that many of the same plants that were used by Native Americans, and later by settlers, are today still being investigated for their pharmaceutical properties. Inspired by a photo of a quilt that had come over the Oregon Trail, they etched glass with illustrations of nine local medicinal plants and their uses.

A photograph of Minnie Coy Jones, founder of Tuality Community Hospital, appears on the windscreen.
Traipsing through the woods with Brian Altonen and Jane Kies, looking for medicinal plants for the “Quilt,” was a revelatory experience. It’s wonderful to realize how much you still have to learn. I hope the evidence of what we discovered piques people’s curiosity about the places they live and work.

Fernanda D’Agostino

Miles Pepper’s swallow weather vanes move with unpredictable grace. The swallow is a traditional symbol of hope.

Shakespeare’s words inspired a path of swallows.

A stone inscribed with a quote by Thoreau marks the Garden of Traditional Remedies.

True hope is swift and flies with swallow wings.

WILLIAM SHAKESPEARE

Design team artists:
Fernanda D’Agostino,
Jerry Mayer, Valerie Otani, Bill Will

Weather vanes:
Miles Pepper

Architecture:
Otak Architects P.C.

Contractor:
Stacy & Witbeck, Inc.

Bronze swallows:
Calcagno Studio and Foundry

Hope quote:
Fabrications Specialties, Ltd.

Granite:
Elite Granite & Marble

Botanical illustrations:
Jane Kies

Glass etching:
Ostrom Glass and Metal Works

Typography:
John Laursen

Research:
Brian Altonen, medical botanist, Henry Zenk, anthropologist

Windscreen photo courtesy of the Tuality Community Hospital
Because of this station’s location in the heart of historic downtown Hillsboro, the artists decided that it was the place to tell an informal people’s history of Washington County. They transformed the traditional station building and its surroundings into a community album—a collection of objects, images and text that communicate the richness of everyday life over time.

The artists identified objects and photographs that evoked the diversity of cultures from the area. Some objects they borrowed; others were commissioned to be made by traditional artisans. These items were made permanent—the photographs were etched on glass, the objects were cast in bronze—and they were set into niches in the building’s brick walls.

From extensive research at the Washington County Historical Museum and numerous personal interviews, the artists also collected various oral and written remembrances from the people of Washington County. These Voices, as they became known, are etched in granite and laid into the pavement surrounding the station. Selections range from a frontiersman’s diary to the poetry of a Japanese immigrant.

Etched in the windscreens of a bus shelter are Albert Tozier’s youthful tales of the wild frontier town of Hillsboro, as told to his “Dear Friend William.” Other etchings depict the Oregon Electric Railroad circa 1920 and the plank road that connected Hillsboro to Portland at the turn of the century.
I'm struck by the spirit that comes through the voices of all the disparate lives that make up this community. The changes and growth in Washington County are happening so fast. One reason people fear change nowadays is because too often it means that what is unique about a place is wiped away. To the extent that we have woven a sense of place into the new suburban fabric, we have been successful.

Fernanda D'Agostino

The bronze burden basket is filled with camas roots. A sheaf of wheat hangs next to it.

Sophie George demonstrates how the burden basket was carried.

The Burden Basket

The artists selected a harvest basket used by the local Kalapuya people in the 19th century as one of the objects for the niches in the building. When they approached basketmaker Sophie George to recreate the basket so that it could be cast in bronze, they discovered that the art of making what the Kalapuya referred to as a burden basket had been lost. Fortunately, it was discovered that a Kalapuya burden basket from the 1870s is housed at the British Museum in London. From photos taken in London, George successfully reproduced the basket.

After reproducing the basket for the station, George then began sharing her skill at the Grand Ronde reservation. Through these classes elders of the Grand Ronde, including descendants of the Kalapuya, became interested in the Hillsboro Central art project and requested to be present when the basket was cast in bronze. Five elders came to the foundry to bless the casting.

Before being placed in the niches, the finished bronze baskets were taken to the reservation for other tribal members to see and bless. George's original basket is on permanent loan to the Confederated Tribes of the Grand Ronde and is displayed in their community center.
If her child went to the other world in white people's clothing, they would think she was white, and put her in the paleface’s heaven, and she did not want her little child there. She wanted her to go to the Indian’s heaven where she would be with her own people and be happy.

Robert W. Summers, 1876

They say necessity is the mother of invention. It can also be the mother of a woman's career.

Emma McKinney, 1954
Living here in the United States you have to respect the other traditions, but it's important to keep your own traditions as well. Domingueur is my favorite, the Sunday tradition of getting together with family. Come 6 or 6:30, one week we are at my house, the next at my brother's or sister's or daughter's. I know I'll see my mother, I know I'll see my brothers. Time doesn't wait; we have to make time for our families.

Chavela Mendoza, 1996

It was a custom of these Indians, late in the autumn, after the wild wheat was fairly ripe, to burn off the whole country. The grass would burn away and leave the sappolil standing, with the pods well dried and bursting... Both young and old would go with their baskets and bats and gather in the grain.

Jesse A. Applegate, remembering the 1840s
Southwest wall

It may well be that we are leading the nation in this difficult thing of planning the growth of a suburban area. Maybe we can keep some control over the purely money interests which would devote this entire fertile valley into a leap frog development.

Robert Benson, 1978

Hillsboro air traffic control tower, 1966

Southeast wall

Now is the time that capitalists are buying lands and lots in the towns along the railroads that are to be, with the hope of realizing double, treble, and even quadruple their investments.

Alexander Jay Anderson, 1870
The sources of Hillsboro’s importance are visible in the plowings and harrowings of spring, audible in the buzzing threshers of summer, and calculable in the warehouses of fall.

The West Shore Magazine, 1879

Albert, tell people to own their own homes, if it is only a 10 x 12 lot with a clapboard roof over them. When the rain patters, let it be on their own roof.

Mary Wood (age 120), 1907
In honor of the agricultural roots of Washington County, Christine Bourdette developed the theme of Gathering and Dispersal. In three related works, she sought to equate the rhythms of agricultural cycles with the daily comings and goings of MAX passengers.

The cast bronze ceremonial garland on the building marks the beginning and end of the light rail line. Named the Gathering Rail, it symbolizes the gathering together of the various fibers of the community. Its richly sculpted surface depicts products of Washington County, from strawberries to silicon wafers.

Local plants sculpted in the Gathering Rail are also depicted in an etched glass design entitled “Connecting Threads.” Twisting ropes, twining vines and brambles become more organized as they progress around the shelter, evolving finally into a woven grid.

Images that can be seen in the windscreen are made three-dimensional in the long planter that extends south from the end of the platform. Seven large gathering baskets, fabricated in bronze, are based on various indigenous basket shapes. Large granite balls seem to be rolling into or out of the baskets, in playful reference to the comings and goings of all who use the station.

The Washington County Sculpture Garden, with work by five Oregon sculptors, is across the street in front of the Washington County Justice Center.
I was inspired by the town of Hillsboro—that it has integrity as a civic entity and that clearly there is civic pride.

Inspiration for the Gathering Rail came from Japanese ceremonial garlands that hang at the entrances of Shinto shrines.

*Miles Pepper’s abstracted scarecrow fends off crows perched on the corners of the building. A seed head linked to the scarecrow brings the movement of the wind indoors.*

Bill Bane sculpted the bronze tribute to Mark O. Hatfield under the direction of designers Elizabeth Anderson and John Krygier.

*Christine Bourdette*

The richly sculpted surface of the Gathering Rail invites touching.
Blue Sky Photographers

In 1992, photographers from Blue Sky Gallery approached Tri-Met about voluntarily documenting the Westside MAX project. The idea was that each photographer would choose an aspect of the project that was personally interesting, and document the developments from that point of view over the duration of construction.

Four photographers undertook the documentation for six years. Ann Kendellen identified an elderly Beaverton woman who was scheduled to be re-located. Kendellen recounted Lula Cooper's story in photographs and text.

Patrick Stearns photographed the east portal and tunnel throughout construction.

Rich Rollins documented the east portal of the tunnel and construction of the Hillsboro alignment, which, for three miles, was the old Oregon Electric right of way.

Kathe Worsley canoed through wetlands of Beaverton, documenting wetland areas that disappeared or were altered as a result of construction, and some which re-appeared elsewhere in Beaverton through the wetlands mitigation program.
She's not upset to get rid of any of these things, rather it's the uncertainty of when and how she will do it that disturbs her.

She has a lot of things. She showed me a heart-shaped candy box filled with old thimbles, some sterling silver from Germany, one from Australia.

September 1993

Ann Kendellen
The Washington Park Fences Project

The Washington Park Fences Project, the only temporary project in the art program, softened the chaos of the large construction site at one of the state’s busiest tourist centers and gave local painters a chance to paint on a grand scale.

Seventeen artists were selected from a field of 200 applicants to paint 11,000 square feet of temporary construction fence surrounding the future Washington Park Station. The artists developed their concepts over the winter and, during a two-week period in the spring of 1995, executed their huge paintings. The 12-foot-high paintings ranged in length from 44 to 144 feet. Tri-Met provided only five paint colors and set up a color mixing station for the painters. The 16 paintings added delight and surprise to a dreary, congested construction environment.

The Regional Arts and Culture Council, which cosponsored the project, produced a color catalogue documenting the project and paintings, which were destroyed when the fence came down.
Kay French used brooms to paint.

Rebecca Campbell

Fences artists:
Rick Austin
Manda Beckett
Jim Blashfield
Michael Brophy
Rebecca Campbell
Judy Cooke
Kay French
Gregory Grenon/
Mary Josephson
David Hapgood
Stephen Hayes
Angela Medlin
William Park
Lucinda Parker
Laura Ross-Paul
Phil Sylvester
Margot Thompson

Selection Committee:
Kristy Edmunds, curator; Howard Aaron, Terri Hopkins, Amy Carlsten
Kohnstamm, Norie Sato

Coordinator:
Barbara Berger
Artists and Writers

Christine Bourdette (Hatfield Government Center)
Portland, Oregon
Born Fresno, California, 1952
Elizabeth Leach Gallery, Portland
Baptist Medical Center Children's Hospital, Jacksonville, Florida, 1998
Juvenile Justice Complex, Portland, 1997
Lloyd Center, Portland, 1992

Anne Connell (Beaverton Creek)
Portland, Oregon
Born 1959
Robischon Gallery, Denver, Colorado
This is her first public art commission.

Fernanda D’Agostino (Hillsboro design team; Merlo station)
Portland, Oregon
Born Trenton, New Jersey, 1950
Elizabeth Leach Gallery, Portland
Southwest Community Aquatic Center, Portland, 1998
Pedestrian Bridge, Weller Street, Seattle, Washington, 1997
Environment Enhancement Park, Bureau of Environmental Services, Portland, 1997
“Voice of the River” Greenway, Master Plan for Baker City, Oregon, 1997

Barbara Gilson (Beaverton Transit Center)
Portland, Oregon
Born Boston, Massachusetts, 1956
Sette Gallery, Phoenix, Arizona
Blue Sky Gallery, Portland
Beaverton Transit Center is her first public art commission.

Sato
Linda Haworth (Washington/12th Avenue)
Portland, Oregon
Born Patagonia, Arizona, 1951
Interstate Frontage Road, 18th St. Pedestrian Underpass, Arizona Department of Transportation, Tucson, Arizona, 1997-99
Public Art Master Plan and Character Study for Los Arcos Redevelopment Area, Scottsdale, Arizona, 1997
Bus Stop Seating Wall, Tempe, Arizona, 1997
Public artist for the Downtown Tucson Pedestrian Improvement Plan, Tucson, 1995-96

Keith Jellum (Hillsboro Central)
Sherwood, Oregon
Born Oregon, 1939
“Pegasus,” University of Oregon, Eugene, Oregon, 1995

Stuart Keeler (Orenco)
Seattle, Washington
Born Vancouver, British Columbia, 1963
Anderson-Glover Gallery, Seattle, Washington
Mariners Ball Park, Seattle, 1998
“Dreamboats,” Seattle Arts Commission, 1996
“FIRE!” First and Second Avenues, Downtown Seattle Association, Seattle, 1995

Carolyn King (Lincoln High School fence)
Portland, Oregon
Born Kansas City, Kansas, 1941
Nine Gallery, Portland
Yeon Building Addition, Land Use Planning Building, Portland, 1998
North Precinct Building, St. Johns, Oregon, 1997

Michael Machnic (Orenco)
Seattle, Washington
Born Buffalo, New York, 1963
“Holly Park” design team, Metro, Seattle, 1998
Mariners Ball Park, Seattle, 1998
Washington State Convention and Trade Center design team, Seattle, 1998
“Dreamboats,” Seattle Arts Commission, Seattle, 1996

Jerry Mayer (Hillsboro design team)
Portland, Oregon
Born Portland, Oregon, 1946
Nine Gallery, Portland
Tualatin Commons Plaza, Tualatin, Oregon, 1996
“Mark, Measure, Inventory & Pattern,” East Portland Community Policing Facility, Portland, 1996
“Cobblehale,” Portland State University, Portland, 1992

Don Merkt (Elmonica/170th)
Portland, Oregon
Born Oakland, California, 1945
“Port/Land,” City Hall, Portland, 1998
“Our Time,” City Hall, Portland, 1998
“Water Please,” Water Pollution Control Lab, St. Johns, Oregon, 1996
“The Driver’s Seat,” Amtrak Station, Portland, 1994

Haworth
Nancy Merritt (Orenco)
Portland, Oregon
Born Seattle, Washington, 1951
The branch bench is her first public art commission.

Michael Oppenheimer (Quatama)
Lummi Island, Washington
Born Berkeley, California, 1943
“AMD and ART” Southwest Pennsylvania, 1995–
“Byxbee Park” park with art elements, Palo Alto, California 1991

Valerie Otani (Hillsboro design team)
Portland, Oregon
Born Berkeley, California, 1947
Doernbecher Children’s Hospital, Portland, Oregon, 1998
Southwest Community Aquatic Center, Portland, 1998
“Cannery Row Catch” with André Thompson and Elizabeth Stanek, Monterey, California, 1991

Miles Pepper (Hatfield Government Center and Tuality)
Pullman, Washington
Born North Dakota, 1958
“Morpheus,” Seattle Arts Commission, Seattle, 1998
“Coho Commute,” Tri-Met Park and Ride, Tualatin, Oregon, 1997
“Metamorph,” Placer County Library Branch, California, 1996

Christopher Rauschenberg (Time Windows)
Portland, Oregon
Born New York, New York, 1951
Elizabeth Leach Gallery, Portland
Metro Washington Park Zoo Alpine Ecosystem Interpretive exhibit, Portland, Oregon, 1998
Visual Chronicle of Portland, Regional Arts and Culture Council
Portable art collection, Regional Arts and Culture Council, Portland

Norie Sato (Westside design team)
Seattle, Washington
Born Sendai, Japan, 1949
Meyerson & Nowinski Art Associates, Seattle, Washington
Elizabeth Leach Gallery, Portland, Oregon
“Briefcases,” City Hall, Portland, Oregon, 1998
University of Wisconsin Madison, Biochemistry Addition, Madison, Wisconsin, 1998
Miami International Airport, Miami, Florida, 1996
Dallas Convention Center, Dallas, Texas 1994

Tad Savinari (Westside design team)
Portland, Oregon
Born Portland, Oregon, 1950
Savage Fine Art, Portland
SK Jofreymb, Portland
Meyerson & Nowinski, Seattle
Metrolink Forest Park Station Area design team, St.Louis, Missouri 1998–
Oregon Garden Project design team, Silverton, Oregon, 1996–
University of Texas at San Antonio, 1995
Light Rail Public Art Master Plan, Salt Lake City, 1997

Nate Susarenko (Washington/12th)
Born Moscow, Idaho, 1969
The weather vane was his first permanent public art commission.
“Light Houses,” Corvalis, Oregon, 1994
Art Quake, temporary public artworks, Portland, 1990

Kim Stafford (text, Orenco)
Portland, Oregon
Born Portland, Oregon, 1949
Author, We Got Here Together, 1994
Wind on the Waves, 1992
Entering the Grove, 1990
Having Everything Right: Essays of Place, 1986

Robert Sullivan (text, Civic Stadium)
Portland, Oregon
Born New York, New York, 1963

Paul Sutinen (Elmonica Path)
Portland, Oregon
Born Portland, Oregon, 1949
Nine Gallery, Portland
Oregon Holocaust Memorial Garden design team, Portland, 1996
Gresham City Hall, Gresham, Oregon, 1996
Master Plan for the Visual and Cultural Reclamation of Lincoln City, Lincoln City, Oregon, 1989
South Park Blocks Redevelopment Project, Department of Parks and Recreation, Portland, 1984

Richard Turner (Westside design team)
Orange, California
Born Orange, California, 1943
Metropolitan Bio-Solids Center, San Diego, California, 1998
Veteran Memorial, Anaheim, California, 1998
Newton Police Station, Los Angeles, California, 1997
Aviation Station, Los Angeles Municipal Transit Authority, Los Angeles, 1994
Mierle Ukeles (Westside design team)
New York City
Born Denver, Colorado, 1939
Ronald Feldman Fine Arts Inc., New York, New York
Schuykill River Park, Schuykill River Park Development Council, 1997
Bronx NY Firehouse, NYC Percent for Art commission, 1997
Flow Thru Out, Percent for Art commission for the Maine College of Art, Portland, Maine, 1997
Turnaround Surround, Danehy Park, Cambridge Arts Council, Cambridge, Massachusetts, 1990

Joel Weinstein (text, Salmon Street)
Dallas, Texas
Born Denver, Colorado, 1946
Editor and publisher, Mississippi Mud, Dallas
Contributor, The Oregonian, Portland
Dallas Morning News, Dallas
Austin American Statesman, Austin, Texas

Bill Will (Westside and Hillsboro design teams)
Portland, Oregon
Born Washington State, 1951
Nine Gallery, Portland
King Street Station Redevelopment, Seattle, Washington, 1998
"Brief Cases," City Hall, Portland, 1998
Waterfront Line Light Rail Transit Link design team, Cleveland, Ohio, 1994-95
"Street Wise," Portland, 1989

Matt Wuerker (Trail of Impressions)
Portland, Oregon
Born Long Beach, California, 1956
"Great Wall of LA," public mural project, Social Public Art Resource Center (SPARC), Los Angeles, California, 1992
"Off the Wall Mural Project," Harver Freeway for 1984 Olympics, SPARC, Venice, California, 1984

Patrick Zentz (Hawthorn Farm)
Laurel, Montana
Born Cando, North Dakota, 1947
"Salt Palace Windmills," Salt Lake City, Utah, 1996
"Heliotrope," University of Nevada, Las Vegas, Nevada, 1991

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Valerie Otani
Norie Sato
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Michael Oppenheimer
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Special Thanks
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Eloise MacMurray, Regional Arts and Culture Council
Jan Schaeffer, Director, Westside Community Affairs, Tri-Met
Tuck Wilson, Director, Westside project, Tri-Met

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Terence O'Donnell, Historian
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Bob Post, Tri-Met
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John Griffiths
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Gary Hartnett
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Ron Highbee
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Other Assistance
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Dennis Werth, anthropologist
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Cathy Cheney, page 60 (dancers), 65 (George)
Mark Going, page 19 (panels), 33 (fence, canopy)
Harold Hutchinson, page 21 (students)
Kris McIvor, page 37 (students)
Murase Associates, Inc., page 22 (Collins Circle)
Norie Sato, page 23 (ghost house)
Light Rail in Portland

1969  Oregon Legislature enables formation of public transit districts. Tri-Met is formed and takes over Rose City transit

1976-77  The 22-block downtown Portland transit mall is constructed

1979-83  Preliminary studies of Westside light rail begin

1982-86  The $214 million 15-mile Banfield light rail project from downtown Portland to Gresham is constructed

1986  Over 200,000 residents celebrate the opening of MAX on September 5

1988  Environmental and engineering studies for the Westside light rail project begin

1990  By a three-to-one margin, voters approve funding for the Westside light rail project

1991  Alignment for the Westside line is determined

1992  Federal Transit Administration (FTA) approves the full funding grant agreement for the Westside project (75% federally funded/25% locally funded)

1993  Ground is broken for the 18-mile Westside MAX in August

1994  Tunnel construction begins in February

1996  The first of 52 new low floor cars—and the nation's first—arrives in Portland

1997  Service begins to Civic Stadium and Salmon Street August 31

First low-floor cars put into service

Tri-Met adopts a Percent for Art policy

1998  Westside MAX opens 18 new stations to Hillsboro September 12, on schedule and within its $963.5 million budget