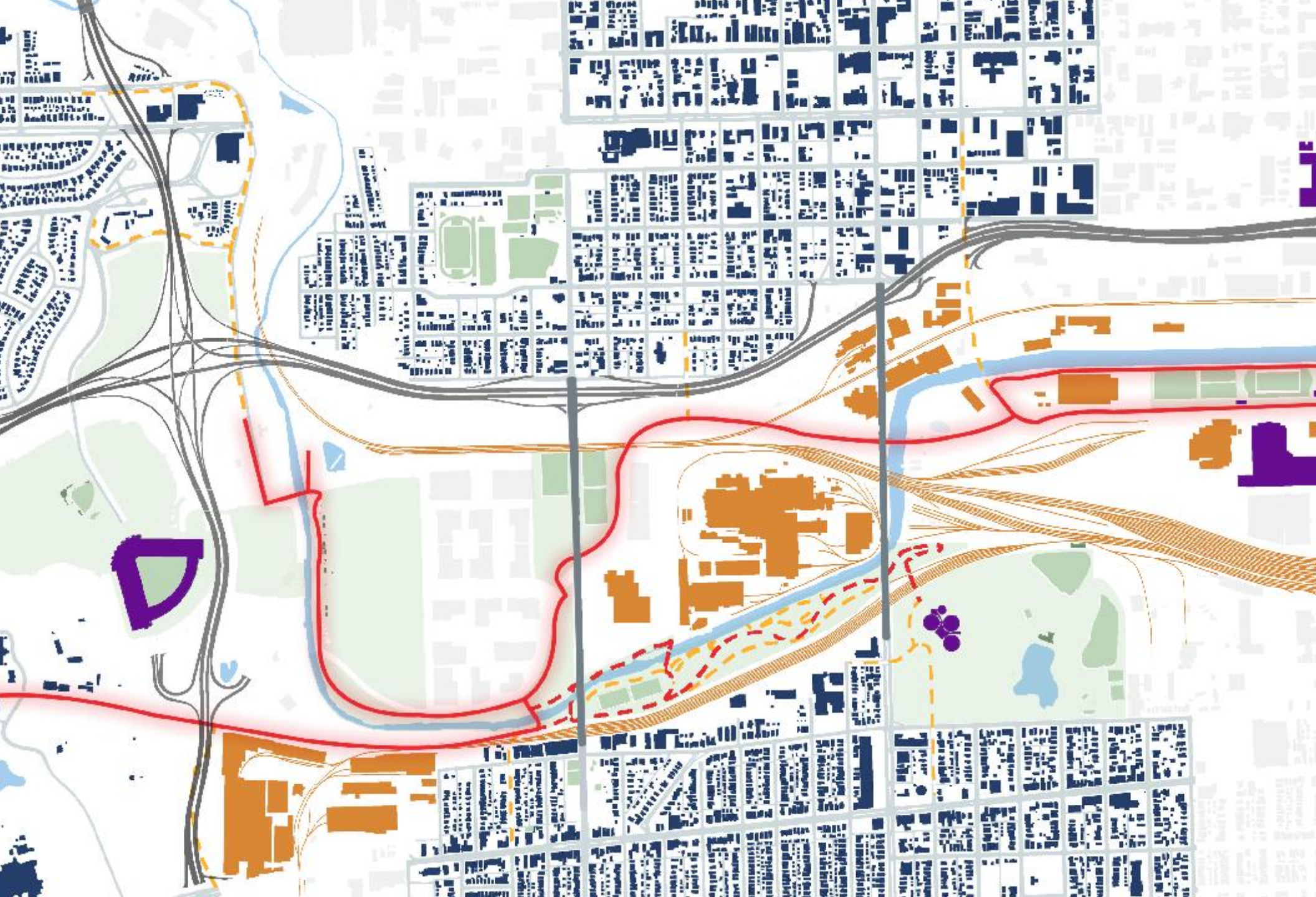
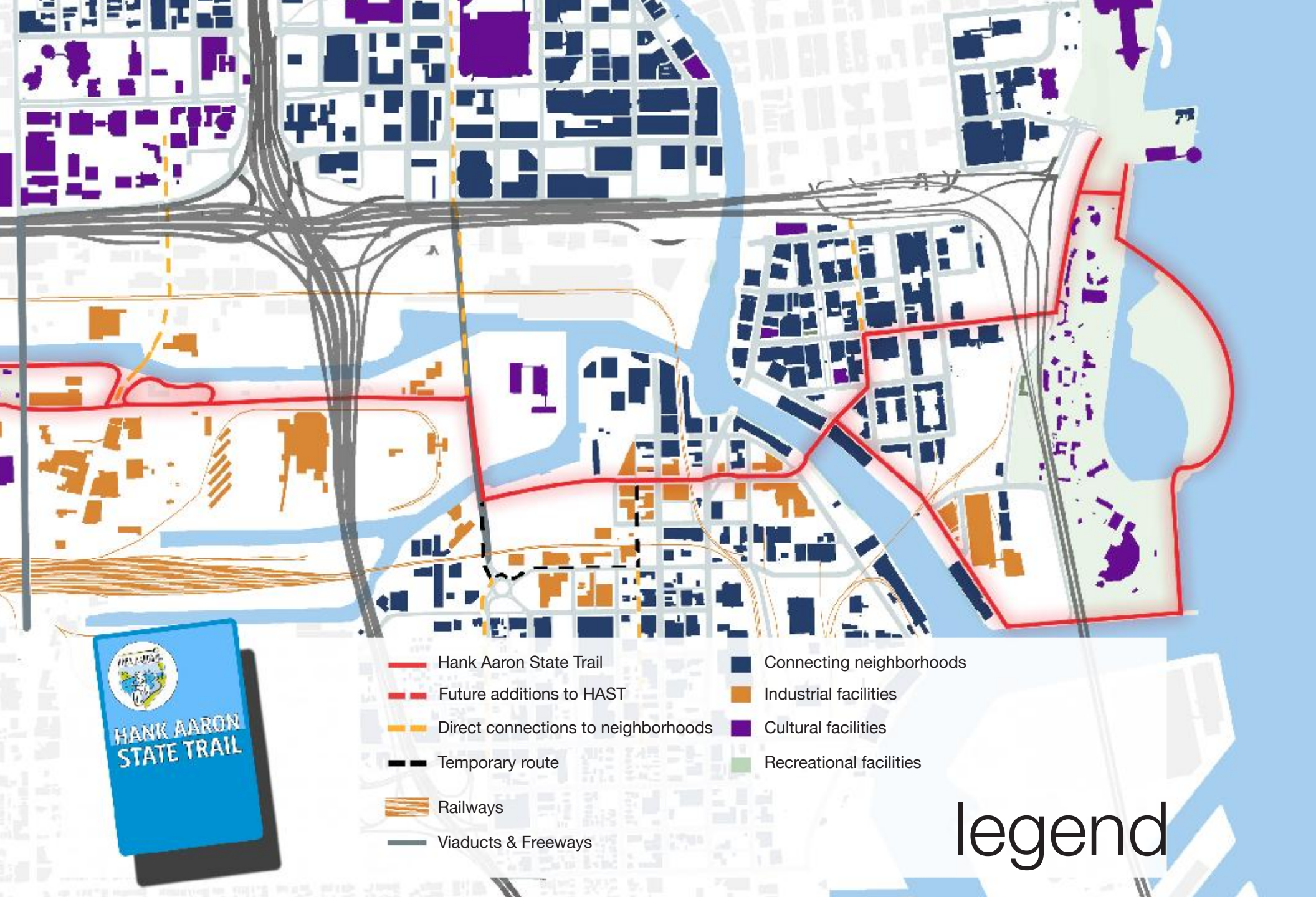


# HANK AARON STATE TRAIL **ART CONCEPT PLAN**

FRIENDS OF HANK AARON STATE TRAIL  
with WRITE NOW! CONSULTING  
& LA DALLMAN ARCHITECTS







-  Hank Aaron State Trail
-  Future additions to HAST
-  Direct connections to neighborhoods
-  Temporary route
-  Railways
-  Viaducts & Freeways
-  Connecting neighborhoods
-  Industrial facilities
-  Cultural facilities
-  Recreational facilities

legend

## acknowledgements

The Art Committee of the Friends of Hank Aaron State Trail is grateful for the support and contributions of many hard-working and dedicated people to this project. While it's not possible to name them all, we acknowledge here the particular contributions of the individuals listed below.

Friends of Hank Aaron State Trail Board of Directors  
Laura Bray, Corey Zetts, Menomonee Valley Partners, Inc.  
Sally Stanton, PhD and Michael Cotey, Write Now! Consulting  
James Dallman, Grace La, Paul Lorenz, La Dallman Architects  
Melissa Cook, Wisconsin Dept. of Natural Resources  
Karin Wolf, Arts Administrator, City of Madison

### Photographers

Nancy Aten  
Eddee Daniel  
Paul Lorenz

### Art Committee Members

Annemarie Sawkins, PhD, Co-chair  
Eddee Daniel, Co-chair  
Jeremy Belot  
Kelly Belot  
Corey Zetts



- 6 Preface
- 7 Introduction



9 The Valley: Past to Potential



23 Why Art?



29 Catalogue of Sites



55 Precedents

- 73 Selected Bibliography
- 74 Photo Credits

## preface

In 2000, the Hank Aaron State Trail was named a Millennium Legacy Trail for its respectful celebration of the past, its connection to the community, and its far-reaching vision for the future. The Hank Aaron State Trail differs from other state parks and trails, where land was dedicated as park space to preserve or provide access to areas of intense beauty. In fact, the Hank Aaron State Trail was developed on the state's largest former brownfield – an area contaminated by decades of heavy industrial use – in the heart of a city. The idea for a trail was put forth, not only for its immediate potential to spur the re-vitalization of the Menomonee Valley, but also for what a trail could and would inspire and achieve in the future.

Since planning of the Trail in Milwaukee's Menomonee Valley began in 1993, the area has changed considerably. The former brownfield now houses numerous businesses and provides more than 12,000 jobs. Over 40 acres of native plantings make the Valley a welcoming place to work and recreate. The Trail connects many cultural and recreational destinations, and dozens of acres of habitat for birds and other wildlife have been re-established along the Menomonee River.

However, the Trail is meant to be much more than an asphalt path for commuters and recreational users. From the east, the Trail originates in front of one of the country's most beautiful art museums, threads its way along the edge of downtown through the Historic Third Ward, and continues through the Menomonee Valley, bordering a cleaner and more vibrant Menomonee River. It makes sense that this Trail, built on a foundation of both history and promise, must now grow to be a destination in its own right.

The Friends of Hank Aaron State Trail commissioned this Art Concept Plan to lay the groundwork for the placement of public art along the Trail. This Plan identifies sites in which art could most effectively be placed, establishes principles for its placement, and explores how art can go beyond familiar conventions to reinforce the identity of the Trail and its surroundings.



# introduction

Historically, public art has served a variety of purposes. Traditional monuments commemorate important leaders, heroic individuals, and significant events. Allegorical works express the aspirations, achievements, and civic virtues of a community. Modern works more often relate abstractly to their immediate surroundings, with an emphasis on aesthetic considerations or conceptual meanings. Recent developments have led to a greater awareness of the role of public art in establishing a sense of place, creating a welcoming, engaging, or even occasionally challenging environment within a particular community.

The Hank Aaron State Trail (HAST) occupies a unique place in the Wisconsin State Parks and Trails system. Located in the heart of the Milwaukee metropolitan region, it has an urban character, interspersed with natural features as accents. In contrast with a traditional park, the HAST exists primarily within an architectural and cultural context. In order to enhance its identity as an urban park and to help make it a destination, the Friends of Hank Aaron State Trail developed this Plan to guide and inspire the placement of public art along the Trail.

This Plan is intended to be a comprehensive but flexible framework that will guide the way artists, donors, public officials, Friends, and other members of the Milwaukee community think about public art and how it can be incorporated into the Trail.

The Plan includes a catalogue of sites and a set of guiding principles. Sites appropriate for the placement of art are identified and discussed within nine zones that extend from Lake Michigan to Miller Park. A set of general principles outline a practical basis for the placement of art, including how it relates to physical, ecological, historical, and cultural features and how it can enhance a user's experience of the Trail.

The Plan concludes with an extensive list of national and international precedents, including public artworks that can be found locally. These are intended to stimulate discussion and inspire a broad understanding of the possibilities for public art and are not meant to be directives.





A photograph of a green plant growing from a crack in a rusty metal surface. The plant has several long, narrow leaves and a thin stem. The metal is heavily rusted and has several circular indentations or rivets. The text is overlaid on the right side of the image.

**HANK AARON STATE TRAIL**  
**THE VALLEY**  
**PAST TO POTENTIAL**



**Previous Page:** Wildlife and urban infrastructure co-exist in the Menomonee River Valley, creating a unique and rich tapestry. Artwork must be placed so that it does not distract from the natural beauty, but rather enhances it or conveys an educational message.

## MENOMONEE RIVER VALLEY

Formed by glaciers 10,000 years ago, the Menomonee River Valley was once a vibrant wetland that provided a rich way of life for Native Americans, with its meandering river, lush tamarack swamp and wild rice marsh leading into the estuary of Lake Michigan. Beginning in the 17th century, missionaries, explorers, and European traders visited the area. By the 19th century, Milwaukee had evolved into a city, and the Valley had become the center of its burgeoning industries. To facilitate industrial development, rail, and shipping, a major civic effort was soon undertaken to dredge canals and use fill from the surrounding bluffs to fill the vast marshes. Grain elevators, breweries, tanneries, and meat processing plants were built on the newly created land. These industries thrived as dense residential and commercial development extended north and south of the Valley.

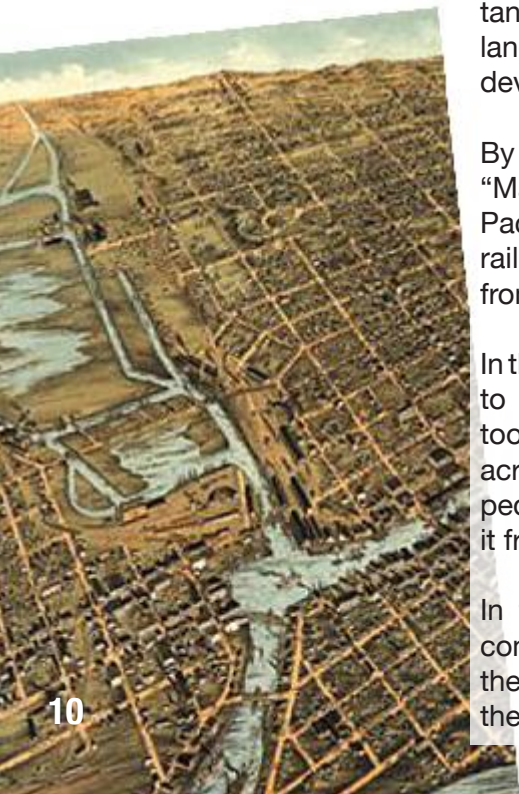
By the turn of the last century, Milwaukee was known as the “Machine Shop of the World” with the Valley as its economic engine. Packing plants, tanneries, iron works, and the nation’s third largest rail manufacturer together employed more than 50,000 people, most from the neighborhoods adjoining the Valley.

In the late 19th and early 20th centuries, four viaducts were constructed to span the Valley. These massive bridges carried roadways that took passenger vehicles such as streetcars, buses, and automobiles across, rather than into, the Valley. The viaducts limited casual pedestrian and vehicle access to the Valley, serving to further isolate it from the surrounding community.

In the 1960s, the Valley’s economic position weakened as many companies moved to the suburbs and others faced bankruptcy. By the 1980s, hundreds of acres of land lay underutilized or vacant and the Menomonee River was severely polluted.

**Left:** An artist’s rendering of the Menomonee Valley from the mid-1800s.

**Right:** At one time, the Menomonee Valley was filled with railway infrastructure and the noise of industry. The construction of four viaducts (bridges) over the Valley disconnected the area from pedestrian traffic and surrounding neighborhoods.







Early in the 1990s, Valley businesses, neighbors, and government leaders began partnering diligently on plans to revitalize the Valley. They envisioned a redeveloped Valley as central to the city now, and in the future, as it had been in the past: economically, with strong companies and jobs near workers' homes; ecologically, with healthy waterways and green space; and geographically, with renewed ties to the surrounding city.

In 2002, a national design competition was held for development of the Valley's priority site, 140 acres of environmentally degraded land long known as "Wisconsin's worst eyesore." The award-winning site plan maximizes the area's economic returns and fulfills the needs of a broad range of stakeholders, including business owners and neighborhood residents. The site is now a new industrial business center, providing 1000 family-supporting jobs, a new public park, a sustainable storm water treatment system, three new playing fields, two canoe launches, four miles of the Hank Aaron State Trail, and nearly 40 additional acres of restored native prairie and woodland along the Menomonee River.

The Menomonee River had long been a largely hidden urban asset - inaccessible, isolated, and historically abused. With the first phases of landscape restoration and river access complete, the community is watching wildlife return to the Menomonee River corridor, and is discovering new amenities for hiking, biking, picnicking, and fishing. The city, state, and federal governments have made the Valley a high priority, and these public investments have led to the environmental clean-up of hundreds of acres of brownfields in the Valley and to the creation of much-needed infrastructure, including new roads and the Hank Aaron State Trail.

## HANK AARON STATE TRAIL

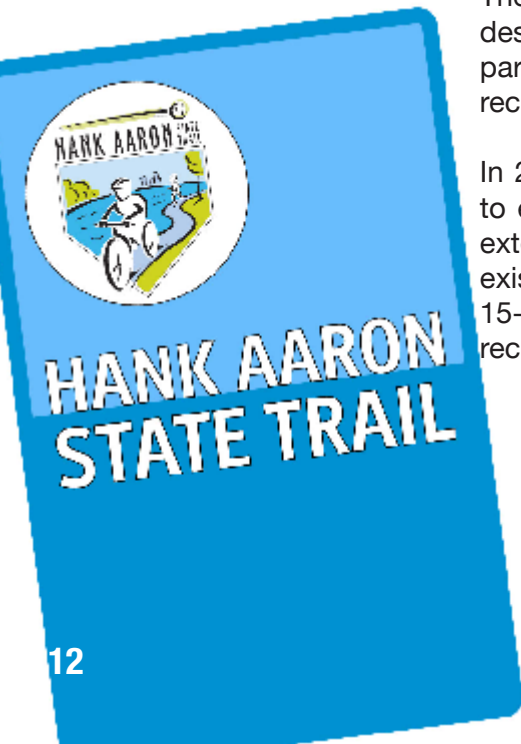
The Hank Aaron State Trail was conceived in 1993 to provide increased opportunities for recreation and to enhance natural resources in the urban center. The Trail was built in phases, beginning in the late 1990s, and was formally dedicated by the Wisconsin Department of Natural Resources in 2000. Working in partnership with numerous entities, the entire seven-mile stretch of Trail from Lake Michigan to Miller Park was officially opened in 2006 with a Grand Slam Festival featuring baseball legend Hank Aaron leading the ceremonies.

The Trail forms the backbone of the Menomonee Valley, connecting major destinations and employment sites in the Valley and beyond. Public parks being created in conjunction with the Trail are bringing nature and recreation back to the Valley.

In 2006, a 5.5-mile abandoned rail right-of-way was purchased in order to extend the Hank Aaron State Trail to the Waukesha county line. This extension will enable cyclists to easily connect with many of the region's existing bicycle trails. When completed, the entire Trail will be within a 15-minute bike ride of over 415,000 people, who can use it to reach jobs, recreation, and entertainment destinations.

**Left:** Signs placed along the Trail guide visitors all the way from the Calatrava to Miller Park and the Trail's connection with the Oak Leaf Trail at the Milwaukee / Waukesha county line.

**Right:** Extra efforts have been made to ensure that enhancements to the Hank Aaron State Trail are artfully designed. The main Trail sign near Miller Park, interpretive signs, and even utility buildings are designed to be more than just functional.







**Hank Aaron** played 23 years (1954–76) for the Milwaukee (later Atlanta) Braves and Milwaukee Brewers. He holds many of baseball's most distinguished records, including runs batted in (2,297), extra base hits (1,477), and total bases (6,856). He is the only player to hit 30 or more home runs in a season at least 15 times. Aaron made the All-Star team every year from 1955 until 1975 and won three Rawlings Gold Glove Awards. In 1957, he won the National League Most Valuable Player Award. His most notable achievement was setting the MLB record for most career home runs with 755, which he held for 33 years. Aaron is widely considered one of the greatest baseball players of all time.

## understanding the valley

Due to its large scale and evolving character, the Menomonee Valley functions like many broad, urban zones in which the complexity of the parts (and the diversity of its physical conditions) obscures a more intimate recognition of the Valley as a whole. The majority of the Hank Aaron State Trail traverses a post-industrial landscape, gradually transitioning from the dense, early-manufacturing and warehouse neighborhoods of the Third and Fifth Wards to the emergent natural surroundings to the west. Accordingly, the following maps depict the physical elements of the Valley, as well as their interrelationship, potential use, and character.

The following maps illuminate the potential of the Hank Aaron State Trail to join previously disconnected neighborhoods to the Valley and to weave a cultural and recreational spine across Milwaukee's urban landscape, linking the residential areas near Miller Park with the cultural and recreational activities on Lake Michigan.

While maps naturally present two-dimensional, "bird's-eye" views, such analyses obscure the complex, existing topography. Thus, the mappings can be considered neither complete nor a suitable substitute for a first-hand experience of the Valley. Rather, the mappings provide the reader with a way of thinking about the Valley which we hope will inspire and stimulate new understandings of each site, the Trail, and their combined potential.

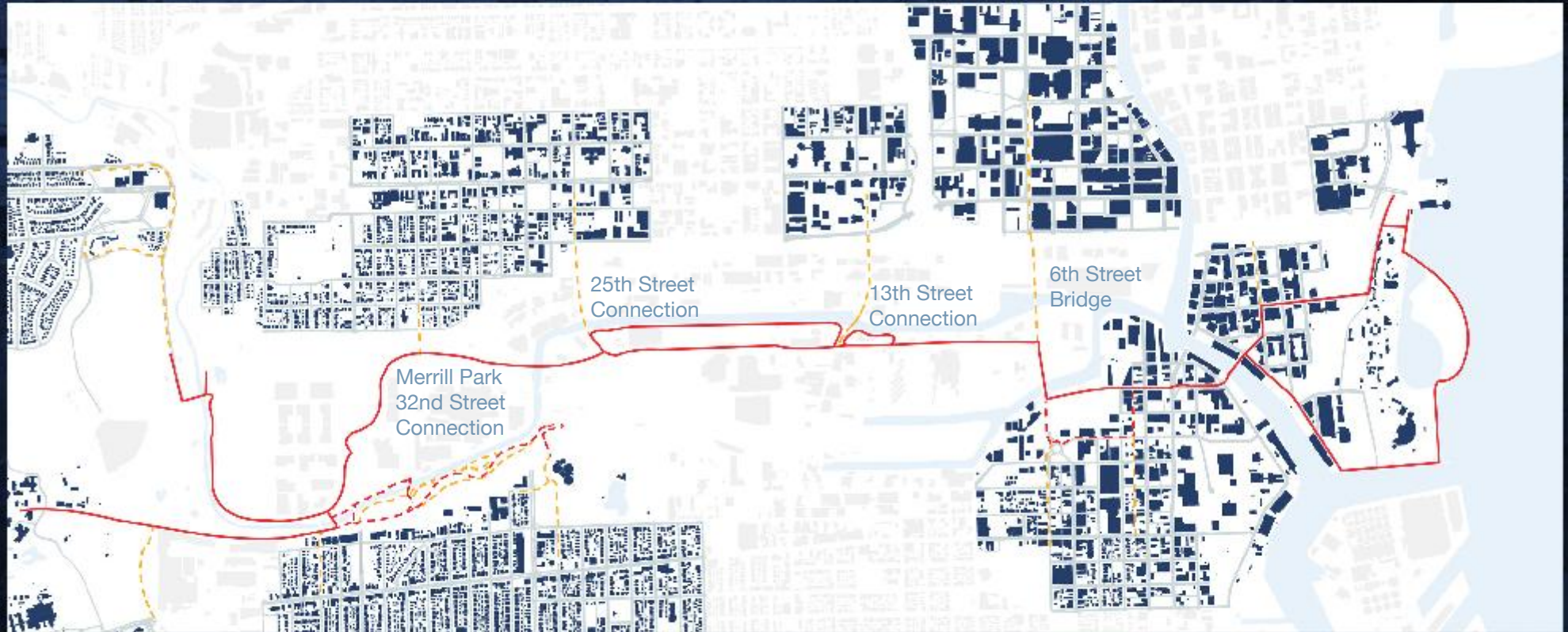
**Right:** The Hank Aaron State Trail offers a rich and varied experience along its path, allowing visitors to experience the natural, industrial, and recreational potential of the area it traverses from the Lake Michigan shore through the Menomonee Valley.







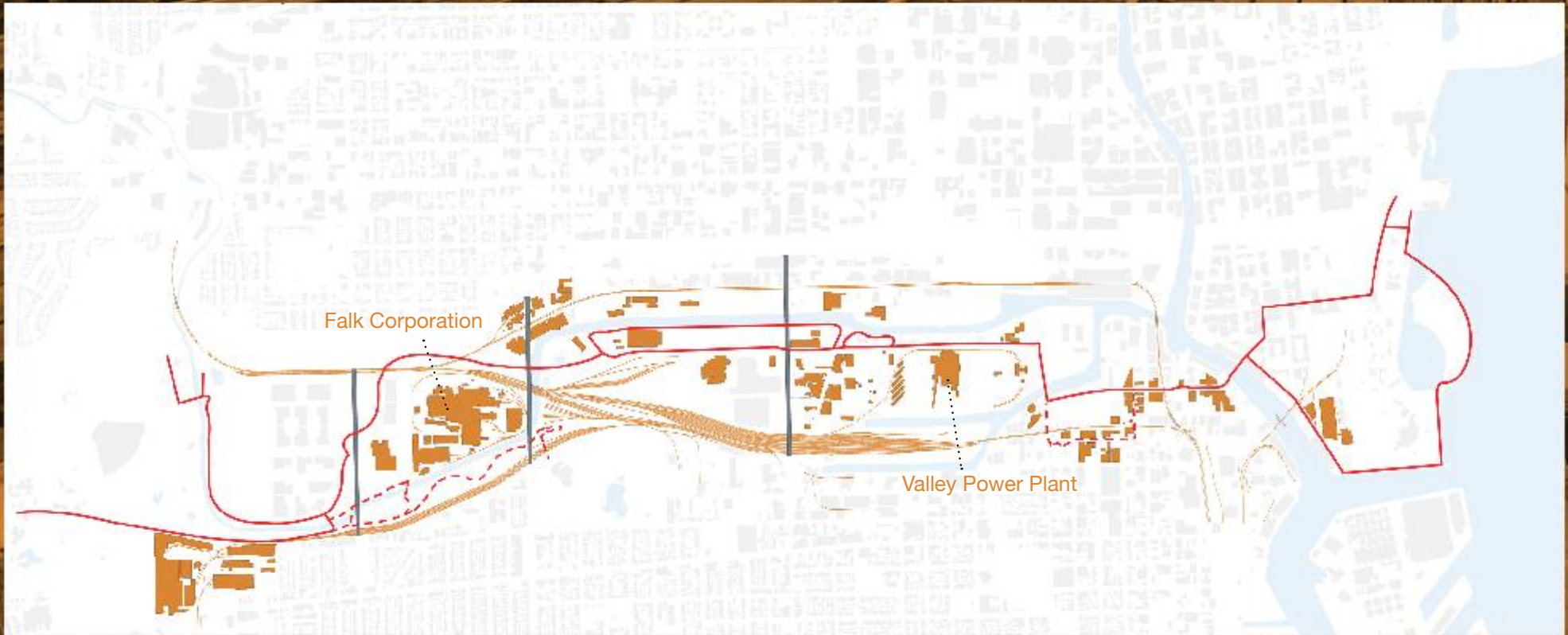
# NEIGHBORHOOD CONNECTOR



For residents living to the north and south, the Menomonee Valley has been difficult to access. Historically, bridges and viaducts were built over the Valley in order to provide rapid, unimpeded crossing; thus, few direct connections led onto the Valley's floor. In 2004, the 6th Street Viaduct was re-designed to provide much-needed direct access to the Valley. The Menomonee Valley Partners (MVP), Wisconsin Department of Natural Resources, and other organizations are currently working to create more connections, both pedestrian and vehicular, to enhance access.



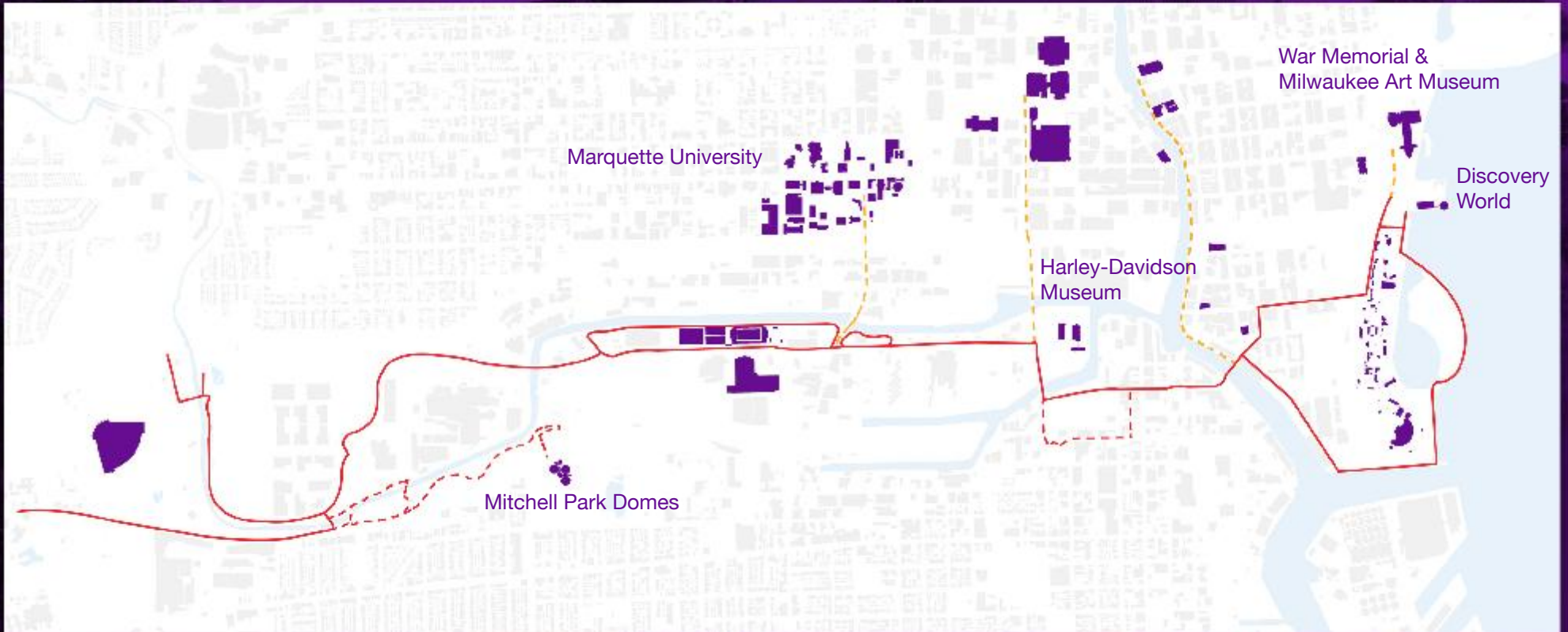
# INDUSTRIAL LEGACY



Like many cities, Milwaukee is abundantly supplied with remnants of its industrial heritage. A handful of industrial buildings are currently being converted to office space and light industry; simultaneously, several industrial companies have remained and continue to thrive, including Rexnord Industries and the Falk Corporation. Given the various businesses that form a loose constellation of industrial sites, how would the presence of public art encourage the future of both the Valley and the Trail, while also honoring the unique heritage of the area? How can the Valley's deeply rooted, industrial past inspire a response to the new contexts that revitalization has brought to the Valley?



# CULTURAL CORRIDOR



Winding its way through the Valley, close to downtown, the Hank Aaron State Trail links many of Milwaukee's cultural institutions: the Milwaukee Art Museum, the War Memorial, Discovery World at Pier Wisconsin, the Betty Brinn Children's Museum, Henry Maier Festival Grounds, the Milwaukee Institute of Art and Design, the Harley-Davidson Museum, the Haggerty Museum of Art at Marquette University, the Mitchell Park Horticultural Conservancy ("The Domes"), and the historic grounds of the Milwaukee Veterans Administration.

# RECREATIONAL CORRIDOR

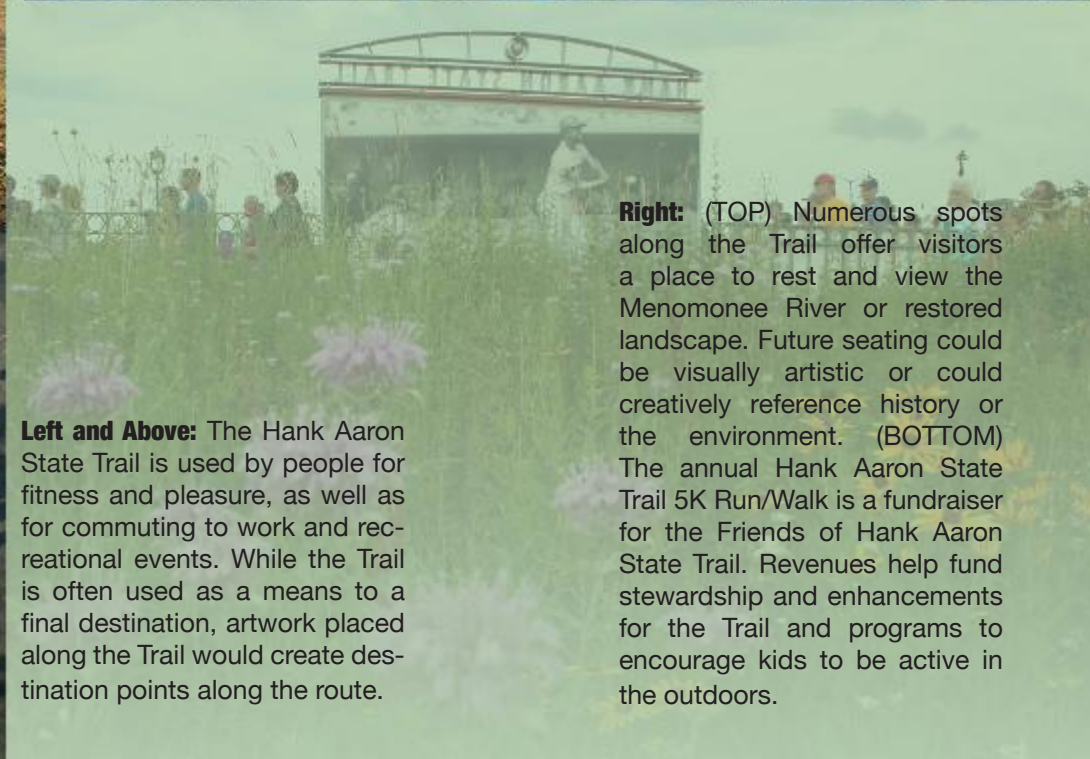


The Menomonee Valley has gradually been transformed into a modern industrial park dotted with recreational areas linked by the Hank Aaron State Trail. The Miller Park baseball stadium and the Marquette University athletic fields were supplemented in 2007 by the opening of the Menomonee Valley Community Park. These new developments offer additional soccer fields, open green spaces, and riverfront recreation. Future additions to the Trail will convert 20-acres of former rail yard to natural areas and create a connection to Mitchell Park.





**Left and Above:** The Hank Aaron State Trail is used by people for fitness and pleasure, as well as for commuting to work and recreational events. While the Trail is often used as a means to a final destination, artwork placed along the Trail would create destination points along the route.



**Right:** (TOP) Numerous spots along the Trail offer visitors a place to rest and view the Menomonee River or restored landscape. Future seating could be visually artistic or could creatively reference history or the environment. (BOTTOM) The annual Hank Aaron State Trail 5K Run/Walk is a fundraiser for the Friends of Hank Aaron State Trail. Revenues help fund stewardship and enhancements for the Trail and programs to encourage kids to be active in the outdoors.













**HANK AARON STATE TRAIL**  
**WHY ART?**



## why art?

The Trail is meant to be much more than an asphalt path for commuters and recreational users. The Hank Aaron State Trail, built on a foundation of history and promise, is now becoming a destination in its own right.

Public art **can invigorate public spaces** and help to engage the community on many levels. It can draw people onto the Trail, create a recognizable identity, and **link the landscape** to the history, architecture, and social fabric of Milwaukee.

Since the Trail is adjacent to some of Milwaukee's largest attendance generators, such as Miller Park, virtually millions of people are introduced to the Hank Aaron State Trail each year. Thoughtfully placed **high-quality artwork integrated with the Trail will enhance its value as a destination, drawing tourists and visitors to the region.**

**Everyone benefits.** Public art, supported by generous donors, provides a priceless legacy for future workers, visitors, and residents in and around the Valley. Milwaukee becomes an even better place, to live, work, and play.

**Previous page:** The integration of public art within the Valley and along the Trail has begun. Katrina Motley's work *March On* was inspired by the 1967 civil rights march on the 16th Street Viaduct, which passes over the Trail.

### **Right: OUR PRINCIPLES**

The following page outlines a number of principles that form the practical basis for this Art Concept Plan. These general principles describe a number of possibilities for how public art could invigorate the public experience of the Hank Aaron State Trail and the Menomonee Valley. These principles highlight the use of public art to accentuate the existing identity of the Valley, tying the Valley together as a cohesive whole while reinforcing the respective identities of its various areas.

These principles also emphasize further strengthening of the Valley's ecological systems, encouraging nature to return and flourish without erasing remnants of the area's industrial history.



### COMPOSE

To integrate with the natural areas of the Trail, not detract from them.



### ENTER

To act as a defining point or zone of transition between two areas of the Trail or call attention to an area along the Trail that the artist finds remarkable.



### FOCUS

To focus one's sight on a specific element that he or she may very well have missed in the normal course of using the Trail.



### HONOR

To reference or pay homage to a person, place, or event relevant to the Valley.



### IDENTIFY

To reinforce the identity of the area and take its surrounding context into consideration.



### INVITE

To provide focus for potential programmatic uses for the Trail, rather than simply acting as static objects placed in the landscape.



### LINK

To draw attention to a junction in the Trail or utilize it as part of the artwork.



### PLAY

To reference physical or cultural vigor by creating spaces along the Trail for physical or cultural activity.



### PAUSE

To be as stopping points for reflection or call attention to remarkable views of natural and industrial sites.



### PROTECT

To aesthetically cover a surface that may otherwise be susceptible to graffiti or other damage.



### REACT

To take advantage of the dramatic seasonal changes that occur in Wisconsin.



### REMEMBER

To celebrate the rich history and heritage of the Trail.



### RESPECT

To reinforce the reemergence of animal habitats by drawing Trail users' attention to the habitats without disrupting them.



### REVEAL

To respond to ecological processes by revealing to passersby some insight about Valley ecosystems that would otherwise go unnoticed.



### USE

To enhance amenities, like benches, drinking fountains and signage as works of art themselves.







**Left:** (TOP) A significant component of the Hank Aaron State Trail and Menomonee River Valley project involves the creation of improved habitat for birds and other wildlife, as well as places of respite for people. (BOTTOM) A beautiful stepped terrace offers stunning views of the Menomonee River. It also is a good place to spot birds, fish, and other wildlife and is one of the Valley's most peaceful retreats.

**Right:** Artwork could provide a decorative way to guide or direct Trail users to points of interest along the Trail or to various nearby destinations.

**Below:** Railroad history spans 150 years in the Valley. Artwork could reference this history.









A close-up photograph of tall, green grasses with golden-brown seed heads. In the background, a large concrete bridge with multiple spans is visible against a clear blue sky. The text is overlaid in the center of the image.

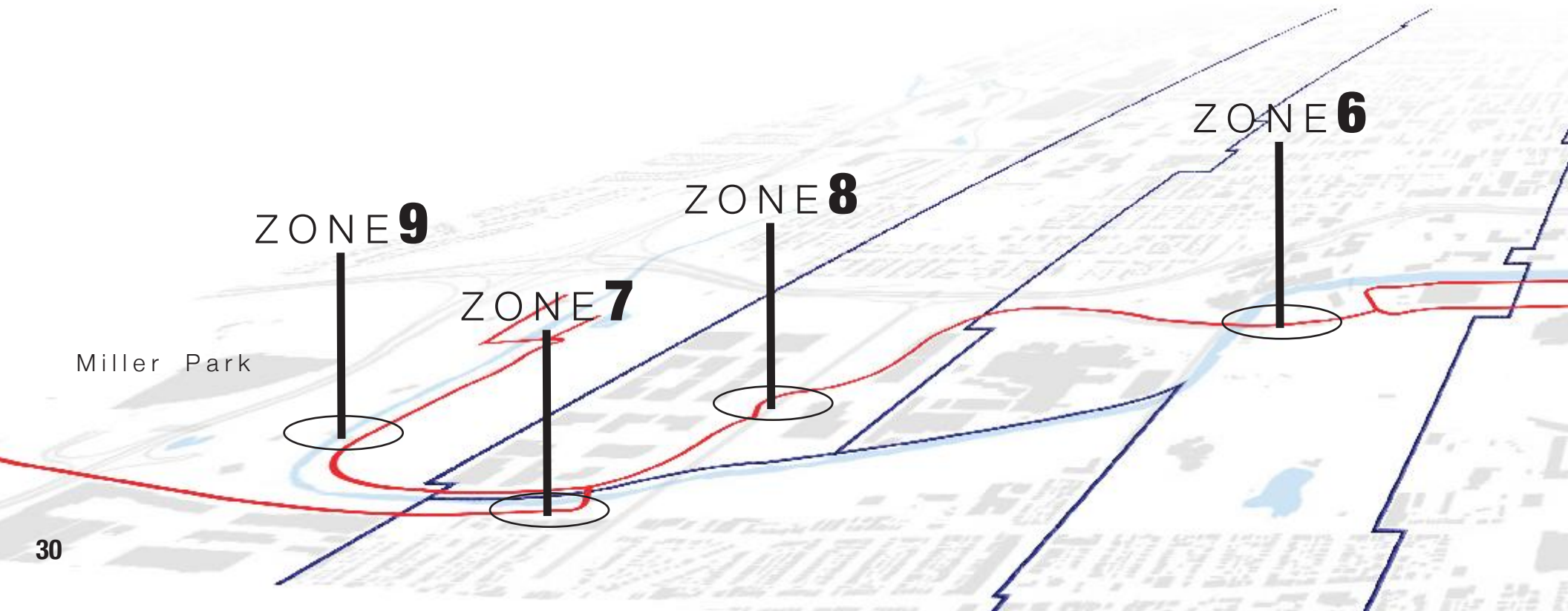
**HANK AARON STATE TRAIL  
CATALOGUE of SITES**



**Previous page:** The Menomonee Valley retains its beauty and interest in all seasons. Artwork could be crafted to take advantage of Wisconsin's dramatic seasonal changes or could provide historic interpretation in an interesting and visually pleasing manner.

## catalogue of sites

For clarity, the Menomonee Valley has been divided into nine separate zones, with one or more sites for public art identified within each zone. Each section includes a brief description of the zone as well as a site analysis describing the specific features in detail.



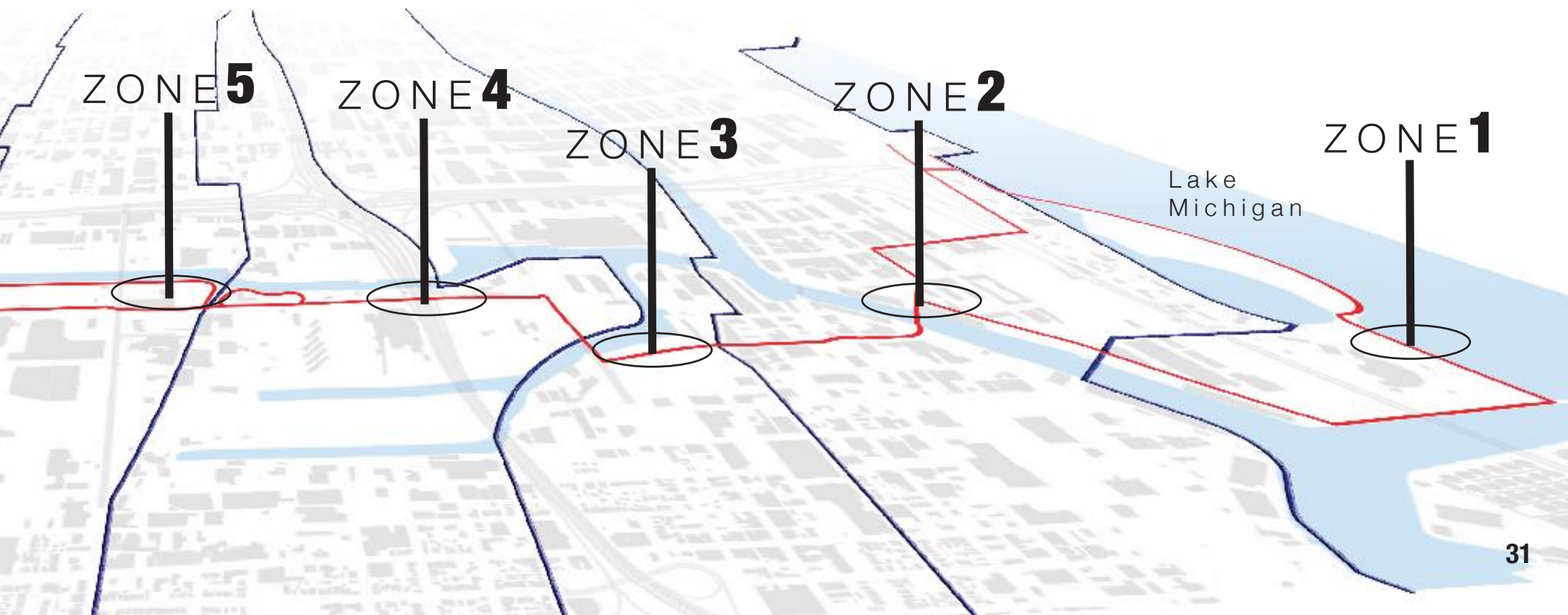
Miller Park

ZONE 9

ZONE 7

ZONE 8

ZONE 6



ZONE **5**

ZONE **4**

ZONE **3**

ZONE **2**

ZONE **1**

Lake  
Michigan



# ZONE 1



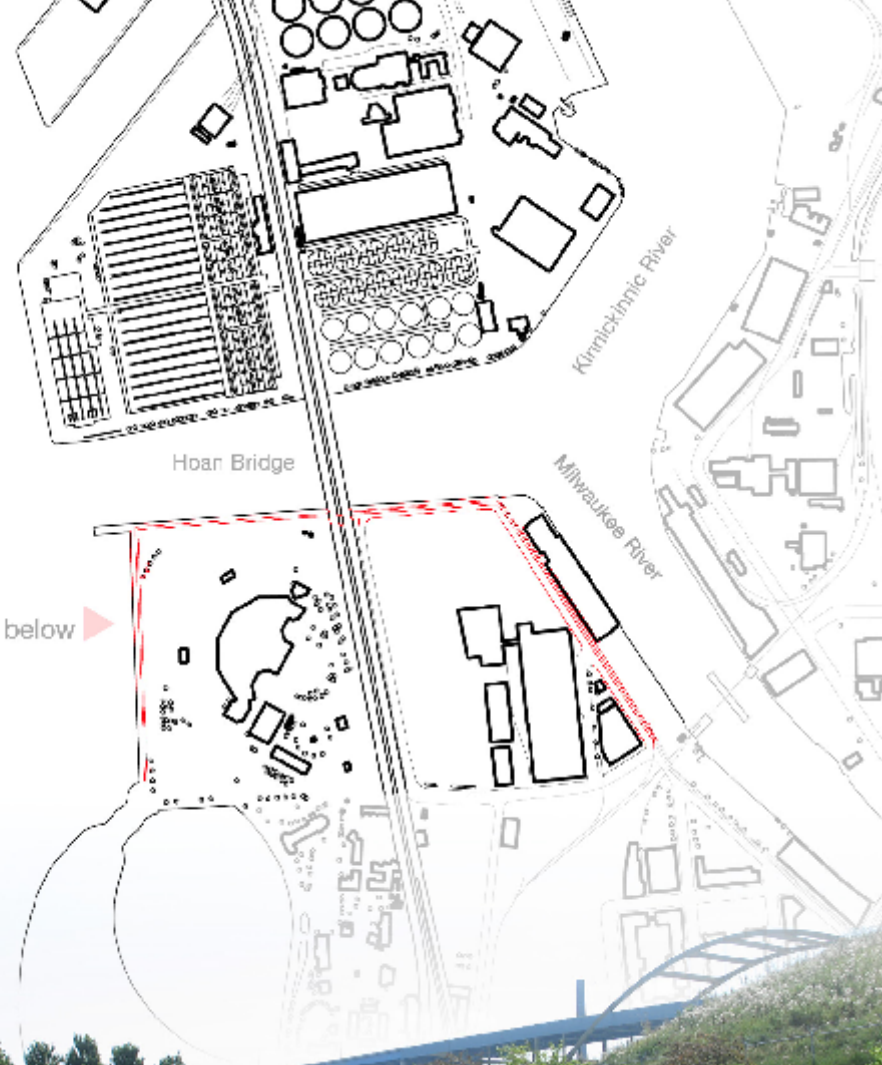
## The Shoreline

Zone 1 represents the easternmost section of the Hank Aaron State Trail. Traveling south and west from the trailhead at Lakeshore State Park, the Trail highlights the critical geographic feature which made the City of Milwaukee possible: the confluence of the Milwaukee, Kinnickinnic, and Menomonee Rivers.

This area is an under-celebrated space dominated by the Daniel Hoan Memorial Bridge, parking lots, and the rear of the Henry W. Maier Festival Park (popularly known as the Summerfest Grounds). Abandoned rail connections remain in this area as relics of outmoded economies.

Art in Zone 1 could be linear in form and placed between the Trail and the sheet-pile retaining wall. The art could reinforce the edge already presented by the river. A sculpture or work of art should not prevent Trail users from approaching the river, and should be sensitive to the natural features of the area. For example, it could pierce the visual horizon only at specific points where it will not block important views.

Lake Michigan



Hoar Bridge

Milwaukee River

▼ Pictured below ▼





# ZONE 2

## Third & Fifth Wards

This zone is comprised of two historic areas: the Third and Fifth wards (Walker's Point). In the late nineteenth century, development of the wards was contingent upon the success of Milwaukee's port. The warehouse districts were intimately tied to the river, which bisected the area. Changing economies caused the once-needed warehouse blocks to fall into decay. These districts found new use, however, when neglected storehouses became condominiums. As a result, retail and restaurant establishments have replaced industrial outlets. A network of railways still runs through the Fifth Ward.







Art could be placed beneath the overhead rail lines on either side of, or along, the Pittsburgh Avenue sidewalks. Art could reinforce the chute-like space beneath the rail overpass. For this reason, a mural or other two-dimensional project would work best. Art installed in this location would be visible to both Trail users and drivers, drawing attention to the Trail. However, additions cannot project into the pathway in any way, as this would present a potential safety hazard.





# ZONE 3



## Along the Canal

Occupying the land between the western edge of the Fifth Ward and the 6th Street Viaduct, Zone 3 is primarily a large portion of currently vacant land. This vacant land is bordered by the South Menomonee Canal, the 6th Street Viaduct, and numerous warehouse buildings. It is expected that the Trail, rather than remaining on its current route around the edges of Zone 3 on city streets, will eventually reach this land via a ramp from the 6th Street Viaduct and travel along the canal to the Fifth Ward. The architecturally significant 6th Street Viaduct and the Harley-Davidson Museum across the South Menomonee Canal provide additional context. With its proximity to downtown, Walker's Point, and the burgeoning Third Ward, development of the vacant land in Zone 3 is anticipated.





The development of this site will likely transform it into an area similar to the adjacent Third Ward, but will also likely include green space along the canal. The site enjoys one of the most spatially intimate relationships with the Valley's canal system. Plans call for this section of the Trail to exist as a riverwalk which ramps onto 6th Street on the west side and continues via a stairway on the east side. Art could mark the distinction between the openness of the Valley and the density of the warehouse districts. An artist should consider the multiple viewing angles and elevations of the site.



# ZONE 4



## Narrow Corridor

Stretching from the Harley-Davidson Museum complex past the freeway bridges of Interstates 94 and 43 and the WE Energies Valley Power Plant, Zone 4 encompasses the eastern end of the Menomonee Valley. The freeway bridges and the power plant's steam pipes and high-tension wires form a series of physical features of varying scales that demarcate this area. The Trail corridor in this zone is narrow, tightly bordering several private properties. Any inclusion of artwork must take these features into consideration.





HARLEY DAVIDSON MUSEUM

LONESTAR BUILDING

One potential site for an art project is the WE Energies steam arch across Canal Street. Any proposal to create art in this zone would require approval from private industry or the property owners.



# ZONE 5



## Fork in the Trail

The Hank Aaron State Trail divides Zone 5 into two distinct areas. The main branch of the Trail continues along Canal Street while the second branch starts at Ember Lane and hugs the edge of the Menomonee River until the branches rejoin at the 25th Street vehicular roundabout. Despite the presence of numerous industrial buildings and the 16th Street Viaduct looming overhead, the zone is made friendly for visitors by the presence of the Potawatomi Casino, Marquette University Valley Fields, and the Cargill Foods sculpture garden. The alternate loop of the Trail leads the user away from the noise of Canal Street to a path along the Menomonee River. Here a narrow strip of land with native plants and trees can be enjoyed against the backdrop of the industrial facilities across the river.





**5.1 River Loop** This unique section of trail is bounded by a chain-link fence along its south side and a narrow strip of native vegetation along its north side, adjacent to the river. Designated as the River Loop, this site has been used for a number of art projects.

In 2007, portions of the Trail were stenciled with unity symbols; a quarter-mile section of the fencing serves as a gallery wall for student-created murals celebrating the 40th anniversary of Milwaukee's civil rights marches; and artwork honoring Native Americans was installed in two locations on this segment. Since several art works exist on the east end near Emmber Lane, additions would need to fit in both spatially and aesthetically. Two-dimensional works of art may be affixed to the fence or sculpture may be installed within the vegetated areas. Nothing, however, could project into the Trail or into the space above the river. Although the site is long and narrow, it has an open character due to the proximity of the river. Art works placed here could take advantage of these dynamic qualities.

**5.2 Canal Street** This site occupies one of the most densely built areas along the Trail. To the immediate north, a two-story brick industrial structure and the Marquette playing fields prevent any unmediated views. To the south, Potawatomi Bingo Casino constrains sightlines as well. The only long views are along Canal Street towards the 16th Street Viaduct. The Trail is narrow at this point and any additions cannot project outwards from the wall or fence that line the Trail. One possibility, however, is to paint directly on the pavement and use the Trail itself as a canvas.





# ZONE 6



## Elevated Vantage Point

Zone 6 begins with the parallel Trail loops of Zone 5 coming together at the 25th Street roundabout and continues to the bio-retention pond. Beyond this point, both Canal Street and the Trail become elevated as they pass over a bend in the Menomonee River. From this vantage point, though the 27th Street Viaduct rises overhead, much of the Valley is visible below. The vast rail yards to the south of Canal Street are visible from this section, as are the massive facilities of the Rexnord/Falk Corporation. This river crossing is where the three major east-west modes of transit through the valley—road, rail, and river—meet.



Unlike adjacent Zone 5, much of this zone is broad. It includes the Valley's remaining rail yard and a bio-retention facility. The Trail runs between these two features.

**6.1 Convergence Point** The convergence of the 27th Street Viaduct, the Menomonee River, and the expansive rail yards makes this a significant area. This point defines an intersection of the Menomonee River and the Trail. Artwork installed here could acknowledge this link.

**6.2 Roundabout** A roundabout at the intersection of 25th and Canal Streets includes a large, circular, grassy space surrounded by a paved road. In 2006, artist Roy Staab constructed and installed a temporary art work made of native plant materials (pictured in the bottom right). While *Nature Bell* stood only for the summer months, it was viewed daily by the thousands of individuals who visit the Valley, as the location is a key focal point and gateway. This location, as well as the large grassy expanse in front of the adjacent Department of Public Works facility, offers a range of opportunities for an artist.

**6.3 West River Loop** On the west end of the River Loop, near the 25th Street entrance, a whimsical, interactive sculpture known as the *Bird Bike* by Bridget Quinn and Emily Belknap (pictured at left) invites trail users to pedal in flight. The bike, along with Katrina Motley's mural *March On* located on the eastern portion of this loop, was originally part of a project bringing temporary pieces of art work to the Trail by students from the Milwaukee Institute of Art and Design (MIAD). In this same area, a concrete ledge formerly used as a surface for coal conveyers runs next to the trail and along the fence. This interesting structure, as well as the fence, may offer additional opportunities for artwork in a confined space.

**6.4 River Loop meets Roundabout** Where the west end of the river loop ends and meets the roundabout, the east-facing side wall of 25th Street, which ramps up to its connection with St. Paul Avenue and the Interstate 94 freeway, provides a potential location for a mural or other artwork.





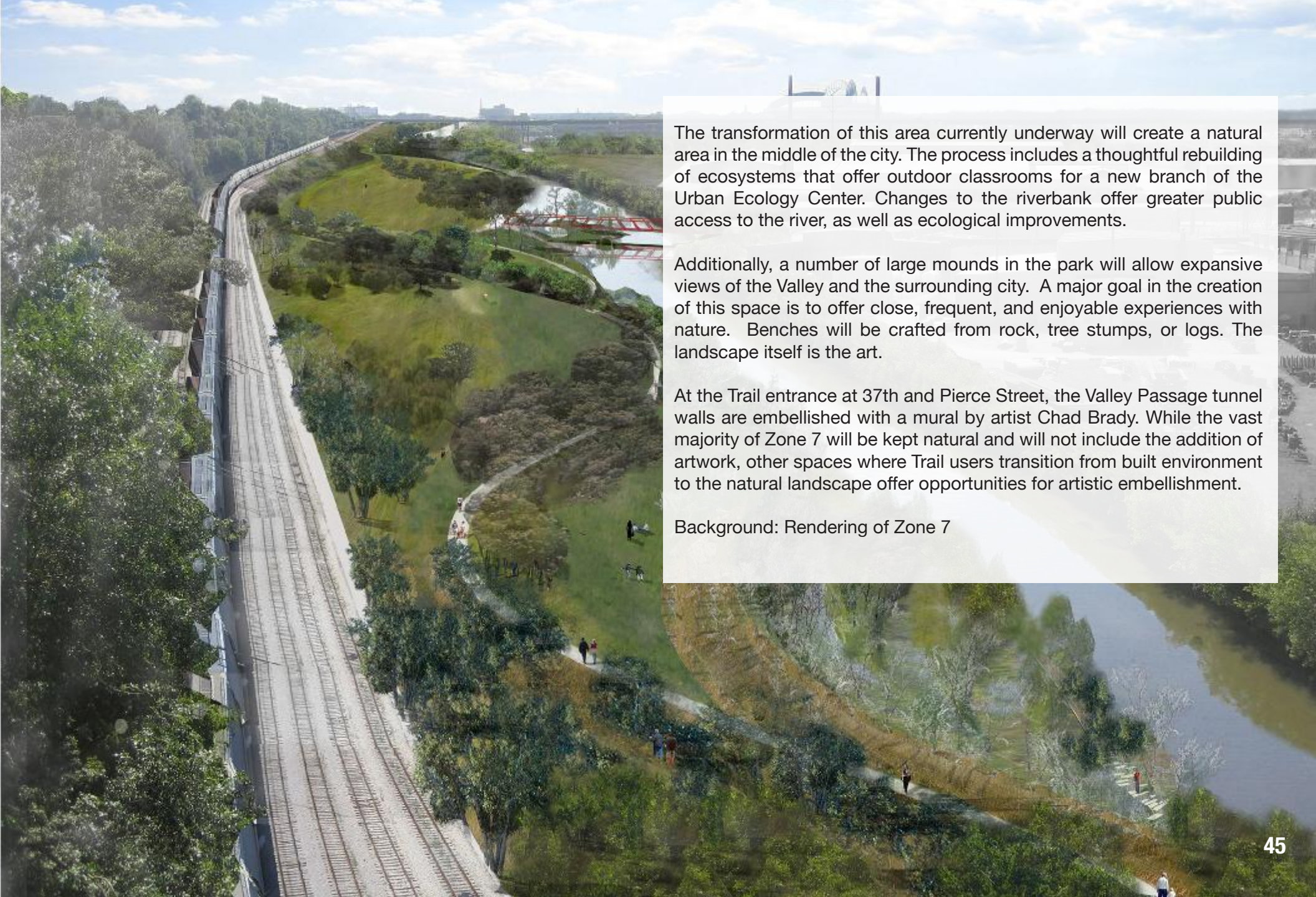
# ZONE 7

## Airline Yards

Historically known as the Airline Yards, Zone 7 is bordered approximately by the 35th Street Viaduct on the west and the 27th Street Viaduct on the east. Formerly a rail yard, this zone sat isolated between the Menomonee River along its northern edge and an active rail line along its southern edge. In addition to being an attraction in its own right, the site will link the Hank Aaron State Trail to south side neighborhoods via cyclist and pedestrian bridges at Mitchell Park, 33rd Court, and the Valley Passage at 37th Street. These bridges are being constructed to facilitate access to the Valley.







The transformation of this area currently underway will create a natural area in the middle of the city. The process includes a thoughtful rebuilding of ecosystems that offer outdoor classrooms for a new branch of the Urban Ecology Center. Changes to the riverbank offer greater public access to the river, as well as ecological improvements.

Additionally, a number of large mounds in the park will allow expansive views of the Valley and the surrounding city. A major goal in the creation of this space is to offer close, frequent, and enjoyable experiences with nature. Benches will be crafted from rock, tree stumps, or logs. The landscape itself is the art.

At the Trail entrance at 37th and Pierce Street, the Valley Passage tunnel walls are embellished with a mural by artist Chad Brady. While the vast majority of Zone 7 will be kept natural and will not include the addition of artwork, other spaces where Trail users transition from built environment to the natural landscape offer opportunities for artistic embellishment.

Background: Rendering of Zone 7



# ZONE 8



## Rail Shops & Open Spaces

The focus of a national design competition, this zone has been the most extensively transformed. The Hank Aaron State Trail snakes diagonally through this zone along Canal Street and the community park.

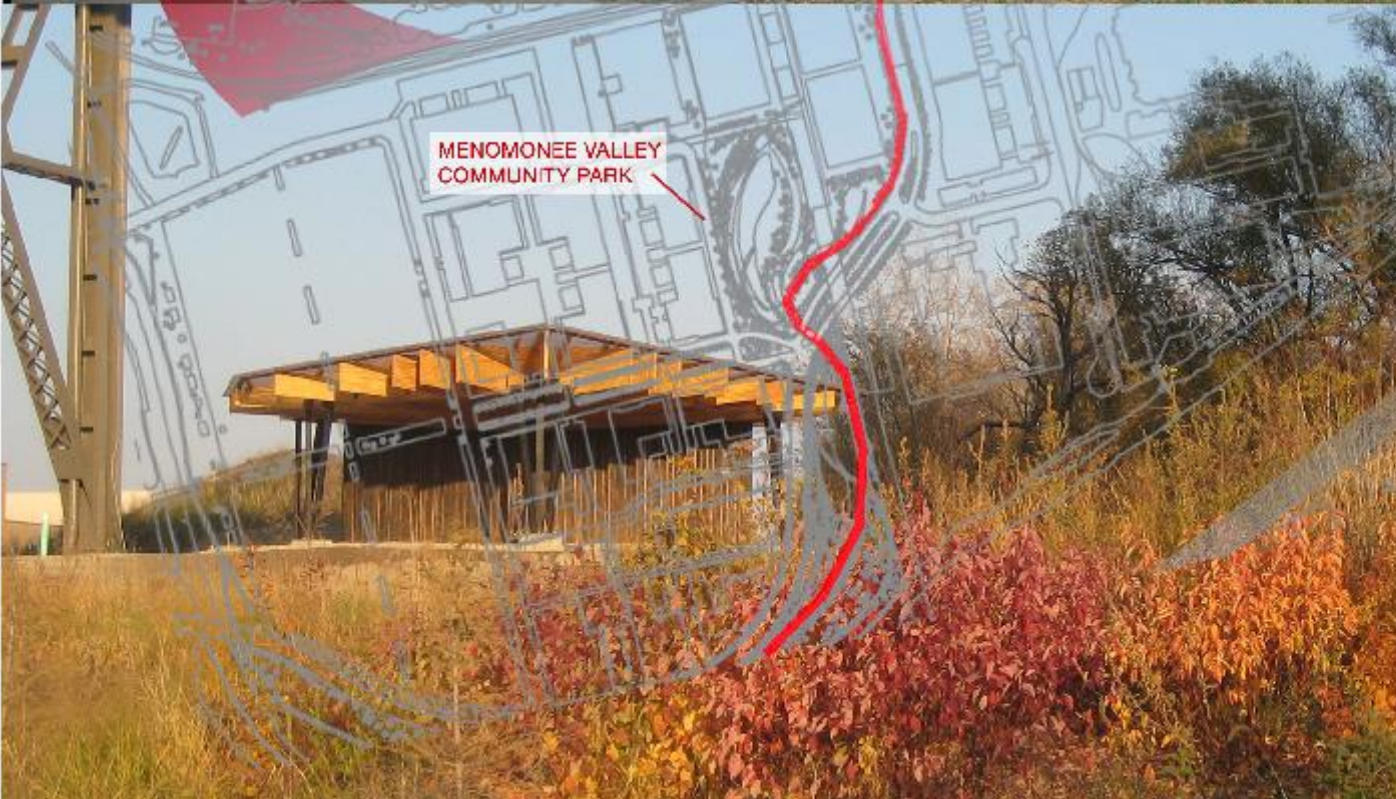
The only remnants of the area's industrial history, the two chimneys of the former Milwaukee Road Rail Shops, were recently dismantled due to safety concerns. Beyond the park, but still within view of the Trail, the rest of the zone is being developed with manufacturing facilities. Wenk Associates, winner of the national design competition for this space, worked to make this an appealing space. They designed a stormwater management park with sweeping arcs, visually intriguing plazas, ponds, and a series of overlooks for viewing native plantings. Colorful glass panels representing the Valley's native flora and fauna, created by local artist Catherine Lottes, were incorporated into the railings at the overlooks.







With the chimneys now gone, the space seems even more open than before. Art in this area could celebrate either this local history or the transformation of the Valley. The park includes a canoe launch and picnic areas, along with a series of interlacing paved paths that create multiple opportunities for the placement of sculpture in tightly defined but open settings.



Art placement in this zone must not detract from the native plantings. A pavilion, which doubles as a storage shed, was constructed by UWM architecture students in 2008. Its unique design is visually pleasing, but blends in with the natural environment with little distraction.



# ZONE 9



## Miller Park Zone

Zone 9 houses Miller Park, the Milwaukee Brewers' baseball stadium. Here, the Menomonee River and the Hank Aaron State Trail run adjacent to large parking lots, but both are situated at a lower elevation and somewhat out of view. To connect the east parking lots with the stadium and the adjacent interstate freeway, three bridges cross the Trail, two vehicular and one pedestrian. A distinct transition occurs along this stretch of the Trail, from an expansive prairie-like character to the more confined riverside character that runs under these bridges. A trail spur comes to a dead end within view of the Interstate 94 bridge crossing the Menomonee River. This zone offers several opportunities for site-specific art works.



**9.1 Vehicular Bridges** Portions of the two vehicular bridges that cross above the Trail could be seen as canvases for artwork. The vertical sides of the concrete structures are clearly visible from either direction along the Trail and are divided into panel-like sections, which could be used for paintings, mosaics, or other artwork. Alternatively, the sloping concrete underneath the bridges might be used creatively. While these sites may be a tempting target for graffiti, they are ideal canvases for a commissioned artist, or a series of artists who wish to embellish the Trail at these locations.

**9.2 Trail Spur** North of the most northerly bridge, a Trail spur comes to an end in a circular area furnished with benches and interpretive signs. Artwork could be placed within the area between the Interstate 94 bridge and the south side of the railroad tracks. The size and openness of the site make it ideal for a large-scale work.

**9.3 Detention Pond** Immediately east of the Trail spur terminus (Site 9.2), a stormwater detention pond collects runoff from the adjacent parking lots. A narrow strip of land running diagonally down the center of this pond could be the site for a sculpture. Although this site is more constrained than site 9.2, it is potentially more visible and might be home to a large-scale, site-specific sculpture or artful landscaping.

**9.4 Restored Prairie** A five-acre area of restored prairie runs along Canal Street and the Trail south and east of the southernmost bridge. This location is highly visible from the street and Trail, and may present an ideal location for artwork.





## note about sites

Due to the Hank Aaron State Trail's proximity to adjacent private properties and its utilization of shared space, additions of artwork or use of space not under the control of the State of Wisconsin would require the permission of the property owner. Any discussion of a location within this Plan that suggests placement of art on private property does not indicate that the permission has been sought or granted.

To provide a safe environment for Trail users, artwork may not project outwards into the Trail from adjacent walls or fences lining the Trail. The same sensitivity must be demonstrated in terms of impacts to the natural environment.

In addition to permanent pieces of public art, temporary artwork is welcome, and in fact, has been placed along the Trail since the beginning of Trail development. Examples of temporary works that were once installed along the Trail include Roy Staab's *Nature Bell* at the 25th Street roundabout; MIAD art students' works along the River Loop between Emmer Lane (13th Street) and 25th Street; and a Walker's Point Center for the Arts student interactive land art project near the canoe launch. The Trail has also been the site of performance pieces such as the Milwaukee Mass Portrait and the Wild Space Dance Company's *On Site: Menomonee Valley* performances in Chimney Park.

This Plan does not discuss additions of art on the Trail's extension west of Miller Park. Art will undoubtedly add significance and create additional destinations on the new segment and will be approached with the same thoughtful analysis as the Valley zones identified in this Plan.

**Right:** Colorful glass panels representing the Valley's native flora and fauna, created by local artist Catherine Lottes, are incorporated into the railings at the overlooks.









**Left:** Students from Walker's Point Center for the Arts create ephemeral art during their summer program.

**Below:** The value of being outdoors and enjoying nature's majesty and solitude can not be overstated. People of all ages, races, and ethnicities participate in group planting days, bike tours, and other community planned events. Artwork could offer commentary on how diversity is important, not only in plants and animals, but also among people.

**Facing page and Bottom Corner:** Wildflowers and native plants make beautiful views and present an interesting contrast to the historic infrastructure. Art could be used to inspire Trail users to pause and reflect or to focus on a specific view.

Thousands of native species have been planted along the Trail to enhance the Trail user's experience. Proper placement of artwork, particularly where plantings are not possible, could further enhance this experience.















# HANK AARON STATE TRAIL PRECEDENTS





## precedents

In order to understand the task of integrating public art into Milwaukee's cityscape, a catalogue of precedents has been selected. One section focuses specifically on the public art precedents in Milwaukee. The catalogued images are not intended to be comprehensive, nor is the intent to present only the most laudable works of art. Instead, this catalogue contains a sampling of public art in varying form, scale, material, environment, and quality. This precedent catalogue is not meant to suggest any particular art installation; it serves to stimulate discussion about the desired aesthetics and integration of art into the Hank Aaron State Trail.

Special attention is given to public art that avoids stereotypical 'plop art,' in which sculptures inappropriate to their surroundings are placed into public spaces. While sculpture is very successful as public art, many other types of public art exist, such as murals, public infrastructure, landscape art, gardens, or media installations. The examples of public art in the following pages may inspire an artistic vision for the Hank Aaron State Trail that will make it a unique and exciting destination.

<b>pg. 57</b>	<b>art in the valley</b>
<b>pg. 58</b>	<b>art in milwaukee</b>
<b>pg. 60</b>	<b>sculptures</b>
<b>pg. 62</b>	<b>earthworks</b>
<b>pg. 63</b>	<b>landscapes</b>
<b>pg. 64</b>	<b>murals</b>
<b>pg. 65</b>	<b>sound art, performance art &amp; media installations</b>
<b>pg. 66</b>	<b>infrastructure</b>
<b>pg. 67</b>	<b>monuments</b>
<b>pg. 68</b>	<b>notable parks / ensembles</b>



# art in the valley



## A Place to Sit

**Artist:** kathryn e. martin (2009)

The high-back chairs of *A Place to Sit* honor the spirit and people of Wisconsin's American Indian tribes. In their tradition of cooperating with others to share in the bounty of the Menomonee Valley, all are invited to gather and share in the rich history and promising future of this area.



## Milwaukee Mass Portrait

**Artist:** Troy Freund Photography (2007)

Mayor Tom Barrett invited the City of Milwaukee to participate in the historical tradition of mass portraiture. The event took place in Milwaukee's newest public park, the Menomonee Valley Community Park. Five hundred citizens turned out for the photographic experience.



## Nature Bell

**Artist:** Roy F. Staab (2006)

This ephemeral work by Wisconsin's leading environmental artist was placed in the center of the 25th Street Roundabout adjacent to the Hank Aaron State Trail. Designed to be kinetic, it responded to the wind and morphed over time. *Nature Bell* remained in situ for over three months.

**Material:** Reeds, willow branches

## On-Site Menomonee Valley

**Artist:** Wild Space Dance Co.

Set in the Menomonee Valley Community Park green space, the performance engaged an exciting mix of dance and vertical movement as performers moved around and along the park's towering chimneys and the 35th Street Viaduct stairway, exploring how space and built forms influence interactions, function, and sense of place.





### Cleopatra's Wedge

**Artist:** Beverly Pepper (1991)

Though not designed for this specific site, *Cleopatra's Wedge*, is fabricated from Corten steel, is the visual centerpiece of Burns Commons, a small triangular park on Milwaukee's Lower East Side.

**Material:** Corten Steel

**Size:** 18'h

### The Calling

**Artist:** Mark di Suvero (1982)

Fabricated of steel I-beams, characteristic of di Suvero's work, this bright orange sculpture anchors the eastern terminus of Wisconsin Avenue. Originally sited on a bluff overlooking the lakefront, *The Calling* functioned as an organizational element for the later development of architect Santiago Calatrava's addition to the Milwaukee Art Museum. Calatrava designed his addition to align directly with *The Calling* when viewed from Wisconsin Avenue. **Material:** Steel



### Mural of Peace

**Artist:** Reynaldo Hernandez (1994)

This four-story mural of an eagle and a dove, near the intersection of 6th Street and National Avenue in the heart Milwaukee's Walker's Point neighborhood, is prominently visible from interstates I-94/43. It adorns the headquarters of Esperanza Unida, a nonprofit organization that helps people find family-supporting jobs, along with other human service agencies.





## Cudahy Gardens

**Artist:** Dan Kiley (2001)

Dan Kiley designed this landscape complement to the Milwaukee Art Museum building. The gardens use fountains to create living walls between tall, manicured hedges. Occupying the front garden lawns of the museum, this green space offers a communal place for art festivals, outdoor concerts, and public gatherings.



## Birds of Knowledge of Good and Evil

**Artist:** Magdalena Abakanowicz (2001)

Commissioned by the Women's Club of Wisconsin on the occasion of its 125th anniversary, these birds, made of rough-hewn, textured cast aluminum, soar on poles over a median near the eastern terminus of Kilbourn Avenue.

**Size:** 19'h

## Wind Leaves

**Artist:** Ned Kahn (2006)

Originally designed by MacArthur 'genius grant' recipient Ned Kahn for a quiet site in Veteran's Park, this sculpture was moved to be an anchor for the grass field that connects Discovery World at Pier Wisconsin and Lakeshore State Park to the rest of downtown. The sculpture's 500,000 sequin-like silver discs are hung from semi-circular 'leaves', reflecting light while shimmering in the wind.







# SCULPTURES



**Sumo** (Hamilton, NJ)  
**Artist:** Ernest Shaw (1994)

Ernest Shaw's *Sumo* is one of nineteen sculptures from the Philip and Muriel Berman Collection. This piece was exhibited at Grounds for Sculpture during the Spring/Summer 1995/96 Exhibition. The large sections of Blue Mountain granite seem to reflect the natural breaks in the stone. The heavy mass of *Sumo*, inviting and imposing in nature, combines architectural structure with figurative composition to produce an aesthetic both human and totemic.

**Material:** Blue Mountain Granite  
**Size:** 136'l x 154'w x 48'h

**Molecule Man** (Berlin, Germany)  
**Artist:** Jonathan Borofsky (1997)

Emerging from the Spree River in the eastern portion of Berlin, this sculpture takes advantage of the view corridor created by the river to become a prominent feature of the eastern Berlin skyline. Because of its location in the water, it is a frequent point of orientation (and an amusing destination) for boaters and swimmers. **Size:** 100 ft



**Space of Unknown Growth** (Vilnius, Lithuania)  
**Artist:** Magdalena Abakanowicz (1998)

This range of massive boulders and twenty-two variously sized man-made forms create an impressive landscape - a space for experience. Viewers freely give their own meaning to these anonymous objects.

**Size:** 6601 sq ft





### **Cloud Gate** (Chicago, IL)

**Artist:** Anish Kapoor (2004)

Positioned on a plaza that itself is a zone of transition between the dense urbanism of Chicago's Loop and the green of Millennium Park, *Cloud Gate* was inspired by the shape of liquid mercury. Its curvaceous and shiny steel skin actively engages viewers by allowing them to walk underneath the sculpture and by reflecting a distorted version of their own images. The sculpture also provides an interesting way of looking at the surrounding city by reflecting and distorting the adjacent skyline.

**Size:** 66'l x 42'w x 33'h



### **Famine Memorial** (Dublin, Ireland)

**Artist:** Rowan Gillespie (1997)

*The Famine Memorial* statues were presented to the City of Dublin in 1997, commemorating the Great Famine of the mid-19th century, when Ireland lost more than half of its population. Over 1.5 million Irish men, women, and children emigrated to Britain and North America; the famine was documented to have caused one million deaths. The six larger-than-life figures, near the mouth of the River Liffey, evoke a haunted feel.



### **Fremont Troll** (Seattle, WA)

**Artists:** S. Badanes, W. Martin, D. Walter & R. Whitehead (2005)

*The Troll Under the Bridge* is a piece of whimsical public art in the Fremont neighborhood of Seattle. The idea of a troll living under a bridge was taken from the Scandinavian folk tale "Three Billy Goats Gruff." Located under the north end of the Aurora Bridge, the troll is clutching an actual Volkswagen Beetle as if it had just swiped it from the roadway above.

**Material:** Ferroconcrete

**Size:** 42'h





**Sun Tunnels** (Lucin, UT)  
**Artist:** Nancy Holt (1976)

An artwork consisting of four large concrete tubes, *Sun Tunnels* is laid out in the desert in an open X configuration. The 9-foot diameter by 18-foot-long “tunnels” are pierced by holes of varying size that correspond with the pattern of selected celestial constellations, creating tunnels for Draco, Perseus, Columba, and Capricorn.

**Stone Houses** (New York, NY)  
**Artist:** Andy Goldsworthy (2004)

*Stone Houses* is constructed of two columns of balanced stones, each surrounded by an octagonal dome of split rails. Within the wood domes are stacked, tapered stones, visible to curious viewers. The granite stones, the largest of which weighs one-and-one-half tons, are from the beaches of southern Scotland. Goldsworthy says about his sculpture that he envisioned it as “an exploration of the relationship between stone and wood... [with] stone the more fragile partner—protected by the [guardian wood rails]—just as trees often hold together and protect the landscape in which they grow.” **Material:** Granite



**Isolated Mass / Circumflex (#2)**  
(Houston, TX)

**Artist:** Michael Heizer (1972)

Continuing a formal thread that began with his first *Isolated Mass* sculpture in rural Nevada, this work cuts through a grass lawn on the grounds of the Menil Collection. The lawn that the landform art occupies is a transition zone between a suburban Houston neighborhood and the more enclosed grounds of the Menil Collection.





# landscapes



## Zipper Path (Kansas City, MO)

**Artist:** Dan Kiley, Jaquelin Robertson (1989)

*The Zipper Path*, a meandering pedestrian path, is part of the Nelson-Atkins Museum Sculpture Park. The 22-acre grounds, including the path, are a collaborative design of Dan Kiley and Jaquelin Robertson completed in 1989.



## Dreaming Girl (Thames, UK)

**Artist:** Sue & Peter Hill

Located in the middle of the Garden of Dreams is an island - home to a dreaming girl. This living sculpture overlooks a pool surrounded by plants such as vervain, borage, lavender, and chamomile, all renowned for their calming properties, intoxicating scents, and subdued colors. *Dreaming Girl* bears witness to the relaxing effects of color, scent, texture, birdsong, water, and reflective light.



## Tanner Springs Park (Portland, OR)

**Artist:** Altelier Dreiseitl (2005)

This small urban park within a newly built district makes extensive sculptural use of water to refer to the area's wetland history along with industrial remnants (i.e. rusty train rails) to refer to the area's industrial past. The park is not intended for typical recreational activity but rather for personal contemplation. A series of ponds brings nature back into an urban environment, with the sounds of water overwhelming the sounds of the city. The design of the benches and walkways, however, make it clear that this is still a place for human habitation.

## Fountain Place (Dallas, TX)

**Artist:** Dan Kiley (1986)

*Fountain Place* is where exuberant nature and precise geometry create one of the great urban spaces in America. Part water garden, part public plaza, it is loud and expansive rather than quiet and contained. Because it is at least 10 degrees cooler than the rest of downtown during the summer, it attracts hordes of office workers as well as swarms of kids, sprinting through the computerized water jets.





# mural s



## **Sweeping It All Under the Carpet** (London, UK)

**Artist:** Banksy (1996)

Like most Banksy works, this painting was created without permission in the middle of the night on a wall by a subway station in Camden Town, a working-class area of London. The painting is intended to bring awareness to western countries' perceived lack of effort in fighting AIDS in Africa.



## **Animurals** (Oakland, CA)

**Artist:** Dan Fortes (1985)

*Animurals* consists of six larger-than-life zebras painted in oils on a concrete wall beneath Highway 580 in Oakland, California. Commissioned by the Oakland Office of Community Development, it was also funded by numerous donations.



## **Riverwalk Gateway** (Chicago, IL)

**Artist:** Ellen Lanyon (2000)

*The Riverwalk Gateway* on Chicago's Lake Shore Drive is one of that city's largest displays of public artwork. The 336 foot long mural tells the history of Chicago and its river using both narrative and decorative panels, painted and fired on ceramic tile. The viewer is presented with images ranging from the 1673 explorations of Marquette and Joliet through scenes of recreational use of the river in the 21st century.

## **Bride and Groom** (Los Angeles, CA)

**Artist:** Kent Twitchell (1976)

*Bride and Groom* is a recognized landmark, painted by the artist in massive scale on the north wall of 242 S. Broadway, home at the time of the Monarch Bridal Shop. This five-story mural painted in one color was commissioned by then tenant Carlos Ortiz, and depicts a Hispanic couple (modeled by Ortiz and a friend) dressed for their wedding in a style of gown and tuxedo available in the store.



# sound art, performance art & media installations



## **Panoramic Echoes** (New York, NY)

**Artist:** Bill Fontana (2007)

Hidden from view, parabolic speakers were used to throw sound about Madison Square Park so that sounds were perceived to be coming from surprising locations. The artist recreated the sounds of the long-defunct bells of the MetLife Building, along with various birdcalls and traffic sounds.



## **Tompkins Square Crawl** (New York, NY)

**Artist:** William Pope.L (1991)

Taking a harsh perspective on racial relations in America, Pope.L crawled along the ground of Tompkins Square Park in New York while a white cameraman filmed the event.



## **Crown Fountain** (Chicago, IL)

**Artist:** Jaume Plensa (2004)

Glass block towers feature LED screens that display videos of the faces of 1000 Chicago residents. In a reference to medieval gargoyles, the lips of the residents occasionally shoot out streams of water. The project has been very successful in attracting onlookers interested in the faces and children who play in the water on hot days. Situated between Millennium Park and the crowded Chicago Loop, the massing of the towers seems to refer to the surrounding context of skyscrapers.

**Size:** 232' l x 50' h

## **Sonic Garden** (New York, NY)

**Artist:** David Byrne, et al (2002)

The Winter Garden Indoor Public Plaza at the World Financial Center was filled with hidden speakers in palm trees, air ducts, stairwells, and on the ceiling. Sounds, created by four prominent New York artists, filled the area with strange ambient noise (voices, string quartets, falling stones, stock exchange sounds, etc.) meant to symbolize the revitalization of the neighborhood following September 11.





infrastructure



### Marsupial Bridge (Milwaukee, WI)

**Artist:** La Dallman Architects (2005)

Suspended beneath the Holton Street Viaduct on Milwaukee's East Side, the *Marsupial Bridge* adds an important pedestrian and bicycle connection between two neighborhoods separated by the Milwaukee River. The bridge is an example of how functional needs can be artfully served.



### Rolling Bridge (London, UK)

**Artist:** Thomas Heatherwick (2004)

The bridge consists of eight triangular sections hinged at the walkway level and connected above to two-part links that may be collapsed toward the deck by hydraulic pistons, which are concealed in vertical posts in the bridge parapets. *The Rolling Bridge* is curled up every Friday at noon.



### Bus Home (Ventura, CA)

**Artist:** Dennis Oppenheim (2002)

*Bus Home*, a bus transfer station, is one component of the bus center at the Pacific View Mall in Ventura, California. Oppenheim said of his project: "*Bus Home* is a shelter. The work depicts the metamorphosis of a bus becoming a house. This frozen animation of one image into another takes the form of a looping corkscrew entering the ground and coming up again. It slowly transforms from a bus to a house...For the tired and often alienated traveler the experience of waiting wished to be intervened by the realization that the transaction will be complete. The passengers will arrive at their destination. They will arrive home."

### 6th Street Viaduct (Milwaukee, WI)

**Artist:** HTNB Corp. of Milwaukee (2002)

*The 6th Street Viaduct* is known as a gateway to Milwaukee's south side and the Menomonee River Valley. It is also Wisconsin's first cable-stayed bridge for vehicular traffic.





# monuments



## **House** (London, UK)

**Artist:** Rachel Whitread (1993)

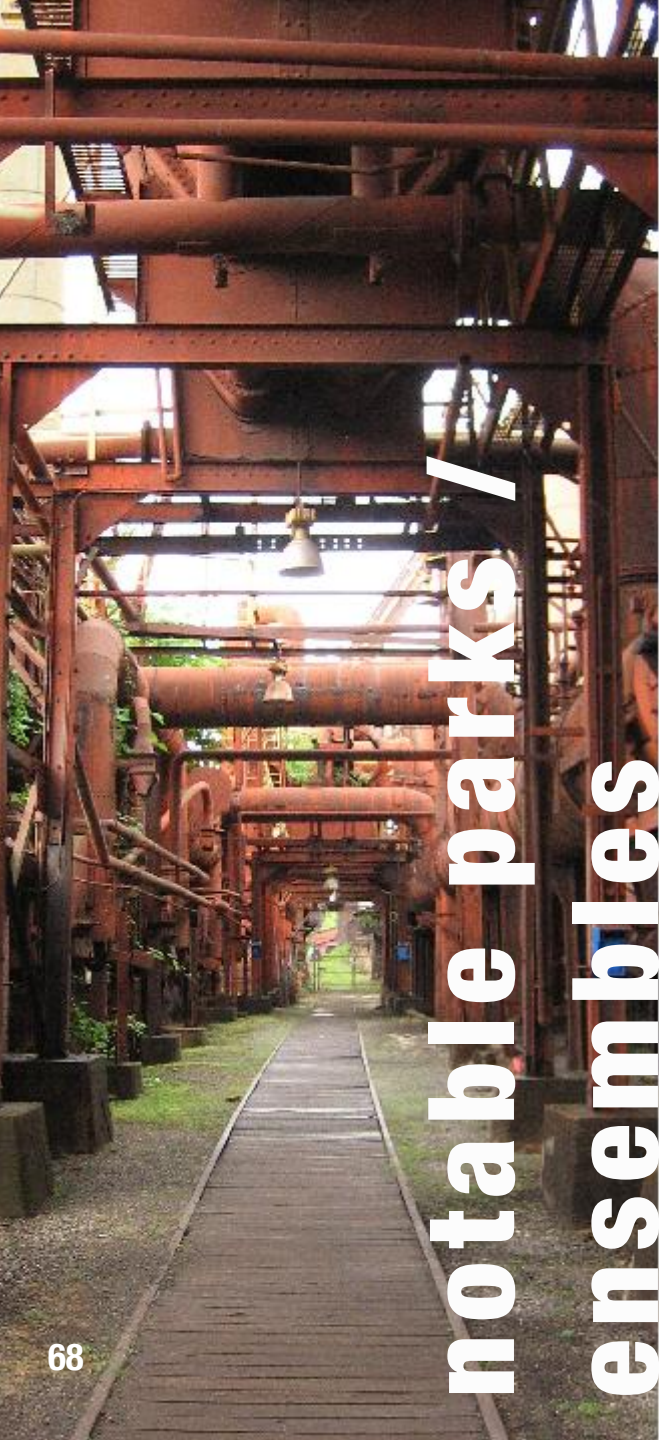
To call attention to the cost of progress, Whitread sprayed concrete on the inside of all the walls of a Victorian era house in a block that was to be torn down to make space for a public park. The walls were then removed, leaving the empty shell of the house. After a year on the site, the piece was destroyed. Whitread was making a statement about the losses incurred, in this instance of a block of historic homes, as a result of progress.

## **New England Holocaust Memorial** (Boston, MA)

**Artist:** Stanley Saitowitz (1995)

The memorial consists of six glass towers that the visitor can walk beneath. Each tower symbolizes a different major concentration camp (Majdanek, Chelmno, Sobibor, Treblinka, Belzec, and Auschwitz-Birkenau), but can also be interpreted to be representative of menorah candles or of the six million Jews killed in the Holocaust. Engraved on the towers are six million numbers to symbolize the victims. Underneath the towers, steam rises up through metal grates from a dark floor covered with twinkling lights.





notable parks /  
ensembles



**Sloss Furnaces National Historical Landmark** (Birmingham, AL)

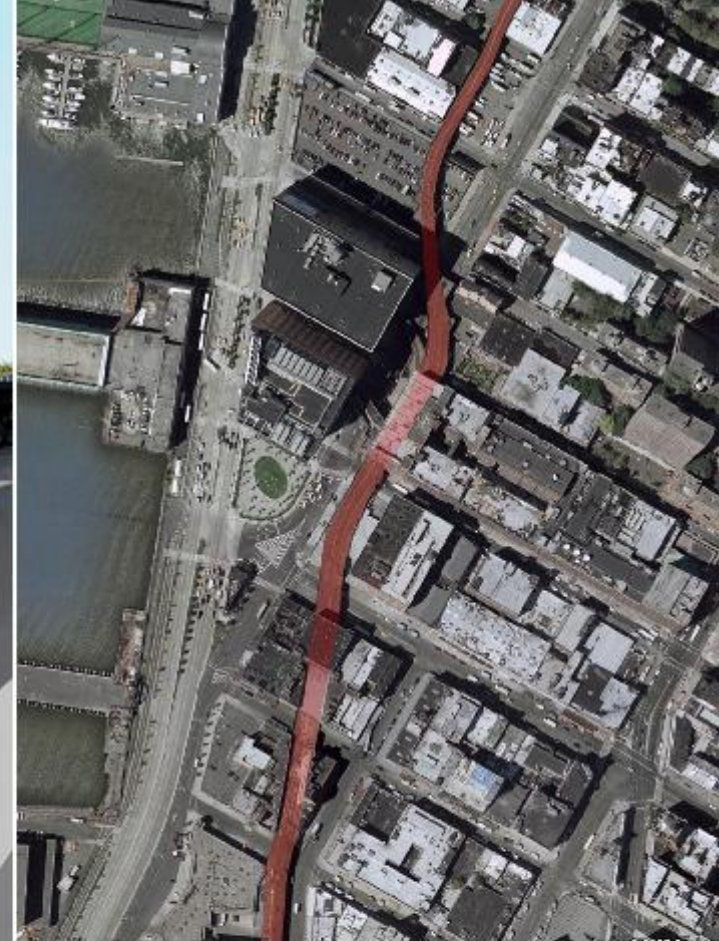
**Architect:** Jim Walters

**Landscape:** Edah Grover (1981-1983)

The Sloss Furnaces were operated as iron-producing blast furnaces. After closing it became one of the first industrial sites in the United States to be preserved for public use. The architect and landscape architect worked jointly to repair and repaint the furnaces, add sidewalks, guardrails, and parking facilities. In addition to the impressive furnaces, a sculpture garden and park are free for public use. The Sloss Museum on the site serves as an interpretive museum of industry and hosts a nationally recognized metal arts program.

**Size:** 30 acres





## **The High Line** (New York, NY)

**Architect:** Diller Scofidio + Renfro (2008)

*The High Line* is an abandoned, elevated freight rail line being converted into a 1.5-mile linear park. Saved from destruction through the efforts of a nonprofit group, the park offers visitors a lush green reprieve from the city around them. An innovative reuse of derelict industrial space, The High Line will offer an interesting perspective on the city.

**Size:** 1.5 mi









**Above:** The Hank Aaron State Trail is used for commuting, recreation, and exercise. The presence of interesting buildings and locations enhanced by nature make it a pleasing route for all pursuits.

**Left:** Wild places exist in the middle of the city, and the Trail will take visitors to both.

**Right:** (TOP) The beautifully designed Sixth Street Bridge touches the Valley floor, something not accomplished by previously constructed viaducts which cross above the Valley. The Hank Aaron State Trail uses the bridge to connect from the Menomonee Valley to the Fifth Ward (Walker's Point) and points further east. (BOTTOM) The Hank Aaron State Trail and the restored Menomonee Valley are interspersed with natural spaces in the heart of the city of Milwaukee. Well placed art could further invigorate these public spaces.









## selected bibliography

Adler, Margot. "Sculpting a New York Park in Sound." All Things Considered. 23 March 2007. <<http://www.npr.org/templates/story/story.php?storyId=9112099>>.

"Birds of Knowledge of Good and Evil." Magdalena Abakanowicz: Permanent Outdoor Installations. 09 May 2007. <<http://www.abakanowicz.art.pl/permanent/milwaukee1.php>>.

Fontana, Bill. "Panoramic Echoes by Bill Fontana." Bill Fontana Sound Sculptures. 09 May 2007. <<http://resoundings.org/Pages/Panoramic.html>>.

Gould, Whitney. "Public Art's Emergence Offers Different Ways to Experience the City." Milwaukee Journal Sentinel. 7 Oct 2002. <<http://www.jsonline.com/story/index.aspx?id=85729>>.

Johns, Anna. "Amid Condos, A Spot to Contemplate." The Portland Tribune. 29 July 2005. <[http://www.portlandtribune.com/news/story.php?story\\_id=31049](http://www.portlandtribune.com/news/story.php?story_id=31049)>. Newspaper article describing the newly opened Tanner Springs Park by Atelier Dreiseitl.

Kimmelman, Michael. "An Artist at the End of World." The New York Times Magazine. 6 Feb 2005. Pp. 32-41, 59, 72, 78.

Norris, Mary. "Ring A Ding Ding." The New Yorker. 7 May 2007. <[http://www.newyorker.com/talk/2007/05/07/070507ta\\_talk\\_norris](http://www.newyorker.com/talk/2007/05/07/070507ta_talk_norris)>.

O'Neill, Brendan. "A London Scene Set by Guerilla Art." The Christian Science Monitor. 09 Jan 2007. <<http://www.csmonitor.com/2007/0109/p20s01-alar.html>>.

"Platzgestaltung mit Bürgerbeteiligung." Atelier Dreiseitl. 09 May 2007. <<http://www.dreiseitl.de/projekte/auswahl/?lang=de&choice=17&ansicht=text>>.

Quigley, Kelly. "Esperanza Unida Hopes to Raise \$75,000 to Restore Landmark 'Mural of Peace.'" The Business Journal of Milwaukee. 26 Nov 1999. <<http://www.bizjournals.com/milwaukee/stories/1999/11/29/story5.html>>.

"Walter De Maria: Lightning Field." Dia Art Foundation. 09 May 2007. <<http://www.lightningfield.org>>.



# photo credits

## pg 54

Watts Tower // Vishal M. [flickr.com/photos/vm1757/408596279](https://www.flickr.com/photos/vm1757/408596279)  
The Garden before the Snake // Wally Gobetz [flickr.com/photos/wallyg/2258526211](https://www.flickr.com/photos/wallyg/2258526211)

## pg 57

Milwaukee Mass Portrait // Chris Hemmerly [flickr.com/photos/chrishem/1031597703](https://www.flickr.com/photos/chrishem/1031597703)

## pg 58

The Calling // Blue(skied) Rulliweb.com [flickr.com/photos/rulliweb/833758950](https://www.flickr.com/photos/rulliweb/833758950)  
Cleopatra's Wedge // Retinal Fetish [flickr.com/photos/retinalfetish/165471329](https://www.flickr.com/photos/retinalfetish/165471329)  
Mural of Peace // Christopher Zaborsky

## pg 59

Wind Leaves // Indiehuman [flickr.com/photos/10751862@N04/1753143496](https://www.flickr.com/photos/10751862@N04/1753143496)

## pg 60

Molecule Man // DCR1138 [flickr.com/photos/dcr1138/1800064585](https://www.flickr.com/photos/dcr1138/1800064585)  
Sumo // Tommy Bass [flickr.com/photos/vintagecamerafanatic/1483402368](https://www.flickr.com/photos/vintagecamerafanatic/1483402368)  
Space of Unknown Growth // Kees Koolhoven [flickr.com/photos/7805677@N07/556669752](https://www.flickr.com/photos/7805677@N07/556669752)

## pg 61

Cloud Gate // Aaron Jarrette [flickr.com/photos/ajarrette/1079092708](https://www.flickr.com/photos/ajarrette/1079092708)  
Famine Memorial // Val. [flickr.com/photos/valpic/498782321](https://www.flickr.com/photos/valpic/498782321)  
Fremont Troll // worldgreen [flickr.com/photos/worldgreen/2365512806](https://www.flickr.com/photos/worldgreen/2365512806)

## pg 62

Stone House // Thom Watson [flickr.com/photos/thomwatson/328573](https://www.flickr.com/photos/thomwatson/328573)  
Sun Tunnels // Unattributed  
Isolated Mass // Barry(b2tse) [flickr.com/photos/b2tse/2160660158](https://www.flickr.com/photos/b2tse/2160660158)

## pg 63

Fountain Place // William Addington [flickr.com/photos/williamaddington/2403748](https://www.flickr.com/photos/williamaddington/2403748)  
535Zipper Path // Buford Blue [flickr.com/photos/mr\\_blue/288834220](https://www.flickr.com/photos/mr_blue/288834220)  
Dreaming Girl // Caroline (elfleda) [flickr.com/photos/carolinespics/152697929](https://www.flickr.com/photos/carolinespics/152697929)  
Tanner Springs // Gerry Chu [flickr.com/photos/gerrychu/438326273](https://www.flickr.com/photos/gerrychu/438326273)



### pg 64

Bride and Groom // Ingrid Truemper [flickr.com/photos/ingridt/1969698925](https://www.flickr.com/photos/ingridt/1969698925)  
Sweeping it all Under the Carpet // Simon Crubellier [flickr.com/photos/simon-crubellier/147034740](https://www.flickr.com/photos/simon-crubellier/147034740)

Animurals // Thomas Hawk [flickr.com/photos/thomashawk/34753042](https://www.flickr.com/photos/thomashawk/34753042)  
Riverwalk Gateway // Lynn Fagerlie [flickr.com/photos/lynn\\_fagerlie/369905605](https://www.flickr.com/photos/lynn_fagerlie/369905605)

### pg 65

Sonic Garden // Mark Hout [flickr.com/photos/markhout/136166767](https://www.flickr.com/photos/markhout/136166767)  
Panoramic Echoes // Alistair McMillan [flickr.com/photos/alistairmcmillan/37503211](https://www.flickr.com/photos/alistairmcmillan/37503211)  
Tompkins Square Crawl // Unattributed  
Crown Park // Lynn Faerlie [flickr.com/photos/lynn\\_fagerlie/348180966](https://www.flickr.com/photos/lynn_fagerlie/348180966)

### pg 66

6th Street Viaduct // Johnny Wobbly [flickr.com/photos/wobbly85/527601054](https://www.flickr.com/photos/wobbly85/527601054)  
Marsupial Bridge // La Dallman  
The Rolling Bridge // Andrew Cullen [flickr.com/photos/40211230@N00/344531332](https://www.flickr.com/photos/40211230@N00/344531332)  
Bus Home // Stephan Schafer [flickr.com/photos/schafphoto/2346825808](https://www.flickr.com/photos/schafphoto/2346825808)

### pg 67

New England Holocaust Memorial // Wally Gobetz [flickr.com/photos/wallyg/495060485](https://www.flickr.com/photos/wallyg/495060485)  
House // Jacob Samuelson [flickr.com/photos/24546801@N05/2324835323](https://www.flickr.com/photos/24546801@N05/2324835323)

### pg 68

Sloss Furnace // Steve (g-s-h) [flickr.com/photos/g2223060/16309204](https://www.flickr.com/photos/g2223060/16309204)  
Sloss Furnace // Steve (g-s-h) [flickr.com/photos/g2223060/16309954](https://www.flickr.com/photos/g2223060/16309954)

### pg 69

The High Line // Diller Scofidio + Renfro [dillerscofidio.com/highline.html](http://dillerscofidio.com/highline.html)