Webinar

ULI Pittsburgh: Placemaking from the Artists View

Date: June 25, 2020

00:00:00 --> 00:00:04: Welcome for those of you who don't know me.
00:00:04 --> 00:00:09: I'm Jamie Pasquinelli, you ally Pitts Burg senior manager.
00:00:09 --> 00:00:15: Welcome you alive Pittsburgh. Due to our second program and
00:00:15 --> 00:00:21: it is webinars designed to educate and inspire best practices.
00:00:21 --> 00:00:25: As always, thank you to our sponsors that make our
00:00:25 --> 00:00:28: programming passadore Happy Birthday.
00:00:28 --> 00:00:29: You can use my sexy.
00:00:29 --> 00:00:32: She ate it.
00:00:32 --> 00:00:35: If everybody could be is your age rating even him
00:00:35 --> 00:00:36: in the same age range?
00:00:36 --> 00:00:38: You're both.
00:00:38 --> 00:00:41: Let's see here.
00:00:41 --> 00:00:42: There we go.
00:00:45 --> 00:00:49: Alright, we started this series with a visual tour that
00:00:49 --> 00:00:53: transported us to some of the most notable places in
00:00:53 --> 00:00:58: Pittsburgh and highlighted what makes them more celebrating.
00:00:58 --> 00:01:01: You can find our first web and are in the
00:01:01 --> 00:01:06: series on Knowledge Finder at knowledgefinder.uli.org and I will also
00:01:06 --> 00:01:09: put the direct link in the chat in just a
00:01:09 --> 00:01:14: second. And the second webinar in the series elements placemaking
00:01:14 --> 00:01:18: please making from the artist view will be followed by
00:01:18 --> 00:01:23: additional programs that continue to set the stage for participants
00:01:23 --> 00:01:26: to reflect on how vital place making is to our
00:01:26 --> 00:01:27: region.
00:01:27 --> 00:01:30: Future topics include placemaking resilience,

00:01:30 --> 00:01:33: places from the past, what's lasted,
00:01:33 --> 00:01:37: and what's been lost, and new places and spaces.
00:01:37 --> 00:01:42: You have allies mission to provide leadership and the responsible
00:01:42 --> 00:01:43: use of land,
00:01:43 --> 00:01:47: and in creating and sustaining thriving communities worldwide is even
00:01:47 --> 00:01:51: more critical as we respond to recent global events as
00:01:51 --> 00:01:54: a charitable 501C3 nonprofit organization,
00:01:54 --> 00:01:57: we rely on our members and supporters to fulfill that
00:01:57 --> 00:01:58: mission.
00:01:58 --> 00:02:01: We thank you for your support and ask that your
00:02:01 --> 00:02:06: continued engagement as we tackle the current challenges we face
00:02:06 --> 00:02:06: together.
00:02:06 --> 00:02:10: Please make sure to have your mikes muted throughout the
00:02:10 --> 00:02:12: program to prevent any distractions.
00:02:12 --> 00:02:14: Also, we will be engaging in a Q&A after the
00:02:14 --> 00:02:15: presentation.
00:02:15 --> 00:02:18: Please insert your question in the chat and we will
00:02:18 --> 00:02:21: get to the items in the order which they received.
00:02:21 --> 00:02:23: We regret that we may not be able to get
00:02:23 --> 00:02:25: all to all of the questions,
00:02:25 --> 00:02:28: but we will try to cover as much as possible.
00:02:30 --> 00:02:33: Our tour guide today is Douglas Cooper.
00:02:33 --> 00:02:38: Mr Cooper earned an undergraduate degree in architecture from the
00:02:38 --> 00:02:42: Carnegie Mellon University in Pittsburgh in 1970,
00:02:42 --> 00:02:46: where he where he is taught drawing since 1976.
00:02:46 --> 00:02:49: He is the author who won't well known text on
00:02:49 --> 00:02:52: the subject drawing and perceiving.
00:02:52 --> 00:02:55: For the last 30 years he is focused on large
00:02:56 --> 00:02:59: panoramic murals up to 200 feet long and 15 feet
00:02:59 --> 00:03:00: high in courthouses,
00:03:00 --> 00:03:03: markets and University centers worldwide.
00:03:05 --> 00:03:10: In these projects, he is sought opportunities for collaboration with
00:03:10 --> 00:03:14: other artists and local residents to incorporate their life stories
00:03:14 --> 00:03:17: into the works with drawings in their own hands with
00:03:17 --> 00:03:20: their own stories in their own languages.
00:03:20 --> 00:03:25: His most recent collaboration was a mural for CMU's Tepper
00:03:25 --> 00:03:25: Quad,

00:03:25 --> 00:03:30: Tepper School of Business, which he completed in 2019 with
00:03:30 --> 00:03:31: his wife architect.
00:03:31 --> 00:03:34: Slash quilter Stephanie Danes.
00:03:37 --> 00:03:40: Cities where his murals are located are Frankfort,
00:03:40 --> 00:03:43: Dojah, New York, Philadelphia, Pittsburgh,
00:03:43 --> 00:03:47: Rome, San Francisco. In Seattle he is random men.
00:03:47 --> 00:03:51: Memoir Still Shadows on his mural work in Pittsburgh,
00:03:51 --> 00:03:53: and more recently knowing and seeing,
00:03:53 --> 00:03:57: which looks at the intellectual roots of his work over
00:03:57 --> 00:03:59: career of making murals.
00:04:01 --> 00:04:04: In 2000, he was honored by the AIA at its
00:04:04 --> 00:04:09: National Convention for the contribution of his mural work in
00:04:09 --> 00:04:11: the field of architecture.
00:04:11 --> 00:04:15: He is also had solo exhibitions of his working gallery's
00:04:15 --> 00:04:16: in Cologne,
00:04:16 --> 00:04:20: Frankfurt, NYT, Pittsburgh, Seattle in Washington DC.
00:04:20 --> 00:04:24: His most recent exhibitions have have been at Herschel an
00:04:24 --> 00:04:28: Adler in New York Concept Gallery in Pittsburgh in 2018,
00:04:28 --> 00:04:32: and he has upcoming shows scheduled at Westmoreland mused,
00:04:32 --> 00:04:35: Sorry Museum of American Art in Greensburg,
00:04:35 --> 00:04:37: PA, for 2021. Without further ado,
00:04:37 --> 00:04:41: I will hand over the presentation to Douglas Cooper.
00:04:44 --> 00:04:48: Thank you very much Jamie for a wonderful introduction,
00:04:48 --> 00:04:51: so I'm going to share my screen and then we'll
00:04:51 --> 00:04:53: get on with the program.
00:05:03 --> 00:05:07: So I'm titling my show the place of murals.
00:05:10 --> 00:05:13: I began with with this man.
00:05:13 --> 00:05:17: The sculptor can bloomer. He was my drawing teacher in
00:05:17 --> 00:05:20: the fall of 1965 when I came to CMU.
00:05:20 --> 00:05:25: It was then called Carnegie Tech to study architecture.
00:05:25 --> 00:05:28: At the time, Kent was most known for doing brass
00:05:29 --> 00:05:29: sculptures.
00:05:29 --> 00:05:34: Sculptures like like this one that had a very strong
00:05:34 --> 00:05:36: sense of inside an outside.
00:05:36 --> 00:05:40: He used to do these down at his studio across
00:05:40 --> 00:05:41: from the.
00:05:41 --> 00:05:44: Janelle Mill, you can see him here at work with
00:05:45 --> 00:05:47: the mill in the background.
00:05:47 --> 00:05:51: The fact of the work having to do with inside
00:05:51 --> 00:05:55: and outside had something to do with what he ended
00:05:55 --> 00:05:56: up teaching us.

00:05:56 --> 00:05:58: He was, as I said,
00:05:58 --> 00:06:02: my drawing teacher and he came in on the very
00:06:02 --> 00:06:05: first day of class and he said.
00:06:05 --> 00:06:08: Well, we're going to do a semester long project an
00:06:08 --> 00:06:11: what I want you to do is to draw everything
00:06:11 --> 00:06:14: on the inside of this studio and everything on the
00:06:14 --> 00:06:17: outside of this studio. All in one drawing.
00:06:17 --> 00:06:20: And then he said, I'll see you in one week
00:06:20 --> 00:06:23: to see what you guys have come up with.
00:06:23 --> 00:06:26: Well, it ended up that this was a semester long
00:06:26 --> 00:06:30: project and probably just about everything that I've done in
00:06:30 --> 00:06:35: drawing cities has some relationship back to that original assignment.
00:06:35 --> 00:06:40: That fall can't had just completed his first big public
00:06:40 --> 00:06:41: Commission.
00:06:41 --> 00:06:45: This is a relief sculpture over at Rodeph Sholom along
00:06:45 --> 00:06:48: 5th Ave right near Carnegie Mellon.
00:06:48 --> 00:06:52: Um? And he's gone on to a major career in
00:06:52 --> 00:06:58: doing sculptural work for buildings of a kind of decorative
00:06:58 --> 00:06:59: sort.
00:06:59 --> 00:07:03: And here's one of his works at the Reagan Airport
00:07:03 --> 00:07:07: in Washington DC that he did about 10 or 15
00:07:07 --> 00:07:08: years ago.
00:07:11 --> 00:07:13: I didn't know it at the time,
00:07:13 --> 00:07:16: but my own career was going to parallel his in
00:07:16 --> 00:07:20: terms of the time that I would spend in doing
00:07:20 --> 00:07:25: public artworks associated with buildings such as this mural here
00:07:25 --> 00:07:27: at the University of Rome.
00:07:27 --> 00:07:31: And this one here in Cutter.
00:07:35 --> 00:07:39: Kent is had an influence on my own thinking about
00:07:39 --> 00:07:44: my work in ways beyond just that original assignment,
00:07:44 --> 00:07:46: and he has written a book.
00:07:46 --> 00:07:49: I guess it was about 10 years ago or so
00:07:49 --> 00:07:51: on the nature of ornament.
00:07:51 --> 00:07:56: It's a really, very interesting book that that really takes
00:07:56 --> 00:08:00: aim at the kind of modernist program for buildings and
00:08:00 --> 00:08:05: looks too for a real understanding of why ornament.
00:08:05 --> 00:08:08: Is a natural condition for buildings or should be such
00:08:08 --> 00:08:12: he develops a number of points and the three issues
00:08:12 --> 00:08:15: that I want to look at today are related to
00:08:15 --> 00:08:18: some of the points that he develops in his book.
00:08:18 --> 00:08:22: The first is knowing and seeing a place understanding our

00:08:22 --> 00:08:25: conception and perception of it.
00:08:25 --> 00:08:29: Shielding against anonymity of place and the importance of story
00:08:29 --> 00:08:30: for place making.
00:08:30 --> 00:08:34: I'll develop these of course much further as we go
00:08:34 --> 00:08:34: on.
00:08:36 --> 00:08:40: So the place I know best of courses is Pittsburgh,
00:08:40 --> 00:08:43: though I got there in a roundabout way.
00:08:45 --> 00:08:48: It really started with this image.
00:08:48 --> 00:08:51: Now Ken's drawing assignment had to do with inside and
00:08:52 --> 00:08:56: outside and he often referred us to Proto Renaissance painters
00:08:56 --> 00:08:59: and one of the works that he showed us frequently
00:08:59 --> 00:09:01: and I so I remember it well.
00:09:01 --> 00:09:04: Is this fresco by Lauryn Seti which is in the
00:09:04 --> 00:09:08: Palazzo Publico in Sienna and the interesting thing about it
00:09:08 --> 00:09:11: is as you can see that it shows the inside
00:09:11 --> 00:09:14: of the city, the market right here but at the
00:09:14 --> 00:09:15: same time in this.
00:09:15 --> 00:09:19: Image it shows the outside as well and he pointed
00:09:19 --> 00:09:21: out a number of attributes in this.
00:09:21 --> 00:09:25: First of all, the kind of rolling sense of landscape,
00:09:25 --> 00:09:29: but also the fact that things were drawn by or
00:09:29 --> 00:09:32: presented in a way where we were looking up at
00:09:32 --> 00:09:37: things and looking down at things all simultaneously.
00:09:37 --> 00:09:40: And that led me to look at the Pittsburgh landscape
00:09:40 --> 00:09:44: in a much different way based upon the influence of
00:09:44 --> 00:09:46: that of that fresco.
00:09:53 --> 00:09:56: He showed that he showed us how.
00:09:59 --> 00:10:03: As I said, things were looked up at and looked
00:10:03 --> 00:10:06: down at and I began to tilt things up in
00:10:06 --> 00:10:09: the drawings that I did of the city,
00:10:09 --> 00:10:13: such as lifting up the entire lower parts of Polish
00:10:13 --> 00:10:17: Hill so that in this view you could see and
00:10:17 --> 00:10:19: look down at them.
00:10:19 --> 00:10:23: And also looking in multiple directions.
00:10:23 --> 00:10:26: Downhill uphill.
00:10:26 --> 00:10:30: I started to really through drawing it come to an
00:10:30 --> 00:10:37: understanding about what was particular to the Pittsburgh landscape.
00:10:37 --> 00:10:44: With its geologic legacy of being an eroded seabed.
00:10:44 --> 00:10:46: It has a singular topography,
00:10:46 --> 00:10:48: one that has distinct edges,

00:10:48 --> 00:10:52: one that has ravines. It's rare that you don't sense
00:10:52 --> 00:10:53: in Pittsburgh.
00:10:53 --> 00:10:56: The edge of the neighborhood as you leave it,
00:10:56 --> 00:11:00: or the edge of a neighborhood as you enter it
00:11:00 --> 00:11:00: here,
00:11:00 --> 00:11:05: of course you see the Bloomfield Bridge entering into the
00:11:05 --> 00:11:07: general area of Polish Hill,
00:11:07 --> 00:11:09: or on the left, leaving Bloomfield.
00:11:12 --> 00:11:18: These ravines form the very distinctive backgrounds or backdrops for
00:11:18 --> 00:11:22: so many views that we find in the city.
00:11:22 --> 00:11:29: Another typical condition is that the city has these these
00:11:29 --> 00:11:32: city steps of legendary length.
00:11:32 --> 00:11:34: This is all on Pius Street,
00:11:34 --> 00:11:35: on the South side.
00:11:37 --> 00:11:40: And the terrain is created.
00:11:40 --> 00:11:43: A singular kind of place.
00:11:43 --> 00:11:45: Singular kind of urban place.
00:11:45 --> 00:11:48: We find these same kinds of places in West Virginia
00:11:48 --> 00:11:48: as well.
00:11:48 --> 00:11:52: But here in Pittsburgh they are much more urban in
00:11:52 --> 00:11:53: character of course,
00:11:53 --> 00:11:56: and these are the hollows we call them runs here
00:11:56 --> 00:12:00: and they have this characteristic of having one or two
00:12:00 --> 00:12:00: streets,
00:12:00 --> 00:12:04: and typically they have a church somewhere in the center.
00:12:06 --> 00:12:09: This is the run below by the old Janelle Mill
00:12:10 --> 00:12:10: site,
00:12:10 --> 00:12:13: and typically they had a mill at the end that
00:12:13 --> 00:12:15: opened up into the River.
00:12:15 --> 00:12:17: This would be true of Millvale,
00:12:17 --> 00:12:20: which has several. It would be true of so many
00:12:20 --> 00:12:23: hollows around and about in in the city,
00:12:23 --> 00:12:27: so it's a typical kind of space that I've constantly
00:12:27 --> 00:12:27: drawn.
00:12:27 --> 00:12:31: These hollows often have interesting centers,
00:12:31 --> 00:12:34: typically a railroad, typically a Creek.
00:12:34 --> 00:12:38: This the Turtle Creek Valley with the Old Pennsylvania railroad
00:12:38 --> 00:12:38: line.
00:12:38 --> 00:12:41: Wending its way off in the distance you'll see the
00:12:41 --> 00:12:43: Edgar Thompson works.

00:12:46 --> 00:12:50: Another typical condition of Pittsburgh that I've frequently drawn the
00:12:50 --> 00:12:52: sense of overlook here,
00:12:52 --> 00:12:54: and I often distinguish the edges.
00:12:54 --> 00:12:57: These are kind of layered views in the sense that
00:12:57 --> 00:12:59: we see a very distinct foreground.
00:12:59 --> 00:13:03: This little pocket. This neighborhood pocket up above our quickest
00:13:03 --> 00:13:06: St and looking down on South Oakland you could see
00:13:07 --> 00:13:10: perhaps the old trolley barn that was along Craig St
00:13:10 --> 00:13:11: and far in the distance,
00:13:11 --> 00:13:14: then into the River Valley where you can see the
00:13:14 --> 00:13:17: old Janelle mill with the hot metal bridge.
00:13:17 --> 00:13:19: And the South side works as well.
00:13:19 --> 00:13:20: On the other side of the River.
00:13:23 --> 00:13:26: A second issue that that I wear,
00:13:26 --> 00:13:29: I recognize Ken's influence is this one.
00:13:29 --> 00:13:34: The anonymity shielding against the anonymity of place,
00:13:34 --> 00:13:38: which is, I think one of the functions of neural
00:13:38 --> 00:13:39: making.
00:13:39 --> 00:13:43: Now remember that Kent is really taking aim at the
00:13:43 --> 00:13:44: modernist project,
00:13:44 --> 00:13:49: so to speak. He uses that exact phrase and describing
00:13:49 --> 00:13:53: it that treated all places in buildings as neutral.
00:13:53 --> 00:13:56: All places as somewhat the same.
00:13:56 --> 00:13:59: He wanted places to have to be distinctive.
00:13:59 --> 00:14:01: Not all of them, of course.
00:14:01 --> 00:14:05: 'cause then they would contend with each other,
00:14:05 --> 00:14:09: but some of them. And here's what he's really getting
00:14:09 --> 00:14:09: at.
00:14:09 --> 00:14:12: This obviously is in San Francisco.
00:14:12 --> 00:14:16: This is the Diego Rivera mural that's at the San
00:14:16 --> 00:14:18: Francisco College apart,
00:14:18 --> 00:14:21: and I think we could say that that that this
00:14:21 --> 00:14:26: room is distinct from all other places in San Francisco.
00:14:26 --> 00:14:28: By virtue of this mural,
00:14:28 --> 00:14:30: it has been made into its own place.
00:14:34 --> 00:14:38: This is the way the lecture Hall at the University
00:14:38 --> 00:14:42: of Rome looked up before I was commissioned to do
00:14:42 --> 00:14:43: a mural there.
00:14:43 --> 00:14:46: And this is the way it looked after.
00:14:46 --> 00:14:51: So same place, very different field.

00:14:51 --> 00:14:53: It really had some ugly features.
00:14:53 --> 00:14:57: It had these ventilator grates paired on both sides of
00:14:57 --> 00:15:00: the lecture at the front and they were not going
00:15:00 --> 00:15:02: to going to go away.
00:15:02 --> 00:15:04: We had to find some way of dealing with them
00:15:05 --> 00:15:07: so we turned them into porticos.
00:15:07 --> 00:15:10: Long gallery's that would form a backdrop on either side
00:15:10 --> 00:15:11: of the lectern.
00:15:11 --> 00:15:15: Here you see this is during the installation of this
00:15:15 --> 00:15:15: mural.
00:15:15 --> 00:15:18: There is the block long blackboard,
00:15:18 --> 00:15:20: an elector enough at the end,
00:15:20 --> 00:15:22: and you can see that we were installing.
00:15:22 --> 00:15:26: These gallery's on either side to kind of form a
00:15:26 --> 00:15:27: center in the space.
00:15:27 --> 00:15:30: Here you see them. These have really when seen from
00:15:30 --> 00:15:31: the center,
00:15:31 --> 00:15:33: a tremendous kind of Trump,
00:15:33 --> 00:15:36: little effect that they really draw you back into the
00:15:37 --> 00:15:40: into the space and really nail down the corners of
00:15:40 --> 00:15:41: the space.
00:15:41 --> 00:15:45: And then this mural goes all the way around.
00:15:45 --> 00:15:48: The entire lecture Hall with a view that looks out
00:15:48 --> 00:15:51: over the city with the number of centers that Santa
00:15:51 --> 00:15:52: Maria Maggiore,
00:15:52 --> 00:15:54: right there and then to the West,
00:15:54 --> 00:15:56: all the way towards Saint Peters.
00:15:56 --> 00:15:58: This is in the escaline,
00:15:58 --> 00:15:59: oh part of the city.
00:15:59 --> 00:16:01: If you're familiar with Rome,
00:16:01 --> 00:16:04: one of the ancient Hills of Rome that looks down
00:16:04 --> 00:16:05: to the West towards the city.
00:16:08 --> 00:16:11: This is another space. This is at the temper building
00:16:12 --> 00:16:15: in the Carnegie Mellon campus and this is the way
00:16:15 --> 00:16:19: this space looked and would remain looking were it not
00:16:19 --> 00:16:22: for a mural that my my wife Stephanie and I
00:16:22 --> 00:16:23: did for this space.
00:16:23 --> 00:16:27: This is the way it now looks with this with
00:16:27 --> 00:16:27: this mural.
00:16:30 --> 00:16:32: We call this mural the.
00:16:35 --> 00:16:39: The collaborative campus.
00:16:39 --> 00:16:41: And it's meant to show,

00:16:41 --> 00:16:47: uh, a series of places within the Carnegie Mellon campus,
00:16:47 --> 00:16:48: and we.
00:16:50 --> 00:16:52: Let's see, I'll try to move on to the next
00:16:53 --> 00:16:53: slide now.
00:16:56 --> 00:16:58: Have four places that we picked.
00:16:58 --> 00:17:01: One is the College of Fine Arts,
00:17:01 --> 00:17:03: the other is the Robotics Institute.
00:17:03 --> 00:17:06: Down in the in the strip district,
00:17:06 --> 00:17:10: the other is 1/3 is the Margaret Morrison Entranceway,
00:17:10 --> 00:17:13: and a fourth is the atrium space of the of
00:17:13 --> 00:17:14: the Gates building.
00:17:14 --> 00:17:19: We picked these venues because we saw opportunities to place
00:17:19 --> 00:17:23: activities in them that were different that were let's say
00:17:23 --> 00:17:27: dis associated with the venue that was being shown.
00:17:27 --> 00:17:31: For example, into the College of Fine Arts,
00:17:31 --> 00:17:37: we set cognitive science and robotics and artificial intelligence represented
00:17:37 --> 00:17:41: here by Herb Simon and Allan Newell doing some of
00:17:41 --> 00:17:46: their experiments with the cognition associated with good chess.
00:17:46 --> 00:17:49: Playing off in the distance,
00:17:49 --> 00:17:51: you see some.
00:17:51 --> 00:17:57: Um? Some fencers that are doing a kind of fake
00:17:57 --> 00:18:04: or let's say artificial version of fencing the statues up
00:18:04 --> 00:18:05: there have.
00:18:05 --> 00:18:12: AI goggles onto to watch the event in the gates
00:18:12 --> 00:18:14: Atrium we set.
00:18:14 --> 00:18:17: But the drama school putting on a performance of the
00:18:17 --> 00:18:20: magic flute using that space in a way that I've
00:18:20 --> 00:18:23: always thought it would be best used to have a
00:18:23 --> 00:18:27: piano down at the bottom with wonderful music moving up
00:18:27 --> 00:18:28: through the top of it.
00:18:28 --> 00:18:33: So always we set an activity disassociate associated with the
00:18:33 --> 00:18:36: space in order to convey the sense of what is
00:18:36 --> 00:18:38: at the heart of Carnegie Mellon,
00:18:38 --> 00:18:42: namely, the fact that people work in a cross disciplinary
00:18:42 --> 00:18:43: way constantly.
00:18:47 --> 00:18:53: A third emphasis of Kent is the importance of story
00:18:53 --> 00:18:55: for placemaking.
00:19:00 --> 00:19:04: And it really began here with a mural that I
00:19:04 --> 00:19:04: did.
00:19:04 --> 00:19:09: This was when this mural was shown at the Carnegie

00:19:09 --> 00:19:12: Museum in about 1990 two 1993.
00:19:12 --> 00:19:18: It's now housed at the Heinz History Center and on
00:19:18 --> 00:19:20: this mural.
00:19:20 --> 00:19:24: I worked with a lot of people.
00:19:24 --> 00:19:28: I work with individuals largely after Vintage Senior Center out
00:19:28 --> 00:19:29: in Pittsburgh East End,
00:19:29 --> 00:19:32: and these are some of the people that I worked
00:19:32 --> 00:19:34: with and the reason I worked with them as I
00:19:34 --> 00:19:38: wanted to collect stories from the stories that they would
00:19:38 --> 00:19:40: represent.
00:19:40 --> 00:19:44: And frequently by doing drawings themselves.
00:19:44 --> 00:19:45: I didn't get everybody to draw,
00:19:45 --> 00:19:47: but these were really interesting people.
00:19:47 --> 00:19:50: One of the guys I'm not going to show you
00:19:50 --> 00:19:52: a drawing that he did because it was more a
00:19:52 --> 00:19:53: story that he told you.
00:19:53 --> 00:19:56: One of the most interesting man was this guy that
00:19:56 --> 00:19:57: you see down at the bottom.
00:19:57 --> 00:20:01: Harold Tinker who was the center field around the Pittsburgh
00:20:01 --> 00:20:04: Crawfords back in the old leaks and he told me
00:20:04 --> 00:20:05: lots of stories about.
00:20:05 --> 00:20:07: Playing once in Forbes Field,
00:20:07 --> 00:20:10: which was the fulfillment of a dream of his that
00:20:10 --> 00:20:12: he never thought would ever happen.
00:20:12 --> 00:20:15: Given that he could not play in the major leagues.
00:20:21 --> 00:20:25: These two women did this drawing of the boathouse that
00:20:25 --> 00:20:28: is down at the bottom of Panther Hollow.
00:20:31 --> 00:20:33: Josephine and Gertrude an after they.
00:20:33 --> 00:20:36: This shows some really interesting details.
00:20:36 --> 00:20:39: It shows the little island that used to be out
00:20:39 --> 00:20:40: in the center.
00:20:40 --> 00:20:42: It shows a fireplace you might be able to see
00:20:43 --> 00:20:44: it on the left of the roof.
00:20:44 --> 00:20:47: There it shows the benches that they used to sit
00:20:47 --> 00:20:48: on.
00:20:48 --> 00:20:51: The thing that so fascinated them or let's say,
00:20:51 --> 00:20:53: was so rich in their memory was walking down the
00:20:54 --> 00:20:57: slope from South Oakland down to go and skate on
00:20:57 --> 00:21:00: the Panther Hollow Lake when the Panther Hunter Lake used
00:21:00 --> 00:21:03: to freeze.
00:21:03 --> 00:21:05: So there's where we set it into the into the
00:21:05 --> 00:21:05: mural.

00:21:05 --> 00:21:06: There you see the Lake.
00:21:06 --> 00:21:09: There you see the little island and there you see
00:21:09 --> 00:21:12: Oakland Square and the Boulevard of the Allies Bridge in
00:21:12 --> 00:21:12: this mural.
00:21:12 --> 00:21:14: That's at the Heinz History center.
00:21:16 --> 00:21:19: Um, Pauline used to be a Milliner.
00:21:19 --> 00:21:22: She worked at at Heinz Behind Store.
00:21:22 --> 00:21:23: At least not high seas.
00:21:23 --> 00:21:27: Mihor jokes, affords, and on the in the downtown.
00:21:27 --> 00:21:29: And she used to make hats.
00:21:29 --> 00:21:33: Obviously an she described this hat that she made.
00:21:33 --> 00:21:37: She was extremely proud of the hats that she made,
00:21:37 --> 00:21:40: so she described it. And then I did this drawing
00:21:40 --> 00:21:43: of of her hat based on her description,
00:21:43 --> 00:21:47: and then when it came to draw the downtown in
00:21:47 --> 00:21:49: this part of the mural.
00:21:49 --> 00:21:52: I represented horns. You might be able to see the
00:21:53 --> 00:21:54: hat down in there.
00:21:54 --> 00:21:58: I don't really have a cursor on always wishing I
00:21:58 --> 00:21:59: do it right down here.
00:21:59 --> 00:22:03: That's sort of in standing in for for the entire
00:22:03 --> 00:22:07: Horns store in this map of Pittsburgh Downtown,
00:22:07 --> 00:22:10: one of the most interesting women was this one.
00:22:10 --> 00:22:14: A woman named Anna, who had lived through the 1936
00:22:14 --> 00:22:18: flood that the Saint Patrick's Day flood is.
00:22:18 --> 00:22:23: It says it's called. That just inundated neighborhoods such as
00:22:23 --> 00:22:25: Lawrenceville where she lived.
00:22:25 --> 00:22:29: And she told me the entire story of the evening
00:22:29 --> 00:22:31: in through this drawing.
00:22:31 --> 00:22:34: First of all, she drew a house.
00:22:37 --> 00:22:40: Right here and then.
00:22:40 --> 00:22:44: She said she came home and someone had asked her
00:22:44 --> 00:22:47: how high was the water going to get out because
00:22:47 --> 00:22:51: she was obviously worried with all this rain and person
00:22:51 --> 00:22:53: said oh it won't get up much.
00:22:53 --> 00:22:57: Be above your curb. Well it did sometime in the
00:22:57 --> 00:23:00: middle of the night she saw that the neighbor of
00:23:00 --> 00:23:04: her who lived beneath her in the downstairs apartment tore
00:23:04 --> 00:23:08: the door off of his apartment and put his family
00:23:08 --> 00:23:11: on that Doran floated them off to safety.
00:23:11 --> 00:23:13: So this is pretty crude drawing,
00:23:13 --> 00:23:16: but you see this guy using the door as a

00:23:16 --> 00:23:19: kind of kick board with his family right there,
00:23:19 --> 00:23:23: then in the middle of the night later on Terrable
00:23:23 --> 00:23:26: event that stuck with her for the rest of her
00:23:26 --> 00:23:27: life.
00:23:27 --> 00:23:31: As you'll hear well, and you'll understand why she said
00:23:31 --> 00:23:35: that the cattle were washed through her backyard from the
00:23:35 --> 00:23:39: nearby stockyard and some of their hooves of several of
00:23:39 --> 00:23:41: them became shackled in the fence.
00:23:41 --> 00:23:45: And they ended up drowning there in the backyard.
00:23:45 --> 00:23:48: I asked her how high the water ended up coming
00:23:48 --> 00:23:50: and so she drew the water going,
00:23:50 --> 00:23:53: climbing up the face of her house so and it
00:23:53 --> 00:23:56: reached just below her second floor window where she was
00:23:57 --> 00:24:00: rescued by some prisoners who were let out of jail
00:24:00 --> 00:24:02: to come and rescue people.
00:24:02 --> 00:24:05: And then this is where her drawing ended up.
00:24:05 --> 00:24:08: It's somewhere in here. I'm not really sure where in
00:24:08 --> 00:24:10: this map of the Hill District,
00:24:10 --> 00:24:13: but this would be typical for the way these drawings
00:24:14 --> 00:24:15: by other people ended up.
00:24:15 --> 00:24:18: Entering into the murals that I that I've done.
00:24:23 --> 00:24:27: Home there is also a place for a kind of
00:24:27 --> 00:24:30: collective member or let's say,
00:24:30 --> 00:24:34: a collective story to enter into murals.
00:24:34 --> 00:24:40: This is the amazing, amazingly wonderful Nebraska State Capitol building
00:24:40 --> 00:24:41: in Lincoln,
00:24:41 --> 00:24:46: NE and the sculptural work there is just astonishing.
00:24:46 --> 00:24:50: The sculptures name is Lee Lowry,
00:24:50 --> 00:24:53: and he filled the building with.
00:24:53 --> 00:24:57: Covers the building with these amazing low relief sculptures that
00:24:57 --> 00:25:00: seem to be really emerging from the building and they
00:25:00 --> 00:25:04: really are meant to represent a kind of collective understanding
00:25:04 --> 00:25:07: of the place. Some of the figures show Indians some
00:25:08 --> 00:25:10: of the figures show settlers coming to it,
00:25:10 --> 00:25:13: but it also is meant to represent the purpose of
00:25:13 --> 00:25:16: the building as well of offering justice to the to
00:25:16 --> 00:25:17: the people.
00:25:20 --> 00:25:24: This is a mural that I did in the.
00:25:24 --> 00:25:28: In the courthouse, the King County Courthouse in Seattle,
00:25:28 --> 00:25:30: WA and it's really a mural series,

00:25:30 --> 00:25:33: meaning a series of panels that go of the length
00:25:33 --> 00:25:34: of the downstair.
00:25:34 --> 00:25:38: The main floor lobby of the building and in this
00:25:38 --> 00:25:43: spirit of representing a kind of collective understanding of a
00:25:43 --> 00:25:44: region.
00:25:44 --> 00:25:46: We we represented.
00:25:50 --> 00:25:55: Things activities that really in some ways I've never understood
00:25:55 --> 00:25:59: knew where you could associate with such as mining,
00:25:59 --> 00:26:02: but here logging and so we showed the practices,
00:26:02 --> 00:26:07: the historical practices I worked with my nephew Gregoire Pichay,
00:26:07 --> 00:26:12: who is in an outstanding figure drawing drawer of figures.
00:26:12 --> 00:26:15: He's an animator and so he had a long long
00:26:15 --> 00:26:20: long background in anatomy and true just beautifully.
00:26:20 --> 00:26:23: Actually, this figure is a kind of self portrait of
00:26:23 --> 00:26:23: him.
00:26:23 --> 00:26:27: This is we. We studied about some of the practices.
00:26:27 --> 00:26:28: This is what is called.
00:26:28 --> 00:26:31: This is called a steam donkey and this guy here
00:26:31 --> 00:26:33: who is called a choker,
00:26:33 --> 00:26:36: is attaching this rope to a log and then the
00:26:36 --> 00:26:40: steam donkey will pull these logs through the forest.
00:26:40 --> 00:26:43: That was one of the most dangerous activity in all
00:26:43 --> 00:26:47: of logging because sometimes these wires would run free and
00:26:47 --> 00:26:49: work like a site through the forest.
00:26:49 --> 00:26:51: These folks up here are.
00:26:51 --> 00:26:55: Standing on what were called springboards in the old practices
00:26:55 --> 00:26:56: of logging,
00:26:56 --> 00:27:00: and there they are felling a tree.
00:27:00 --> 00:27:06: Also had the benefit of a tremendous amount of photography.
00:27:06 --> 00:27:10: Seattle is one of the first cities that was.
00:27:12 --> 00:27:14: That grew up in the age of photography,
00:27:14 --> 00:27:17: growing up really after the Civil War,
00:27:17 --> 00:27:20: and so much of the information about the city was
00:27:20 --> 00:27:23: available to us through photography.
00:27:23 --> 00:27:28: But also we consulted a wonderful anthropologist named Hilary Stewart's
00:27:28 --> 00:27:32: wonderful work and studying the practices of the North Coast
00:27:32 --> 00:27:33: Indians.
00:27:33 --> 00:27:36: So what we're showing here are is a kind of

00:27:36 --> 00:27:40: modern version of some Native Americans showing their children the
00:27:40 --> 00:27:42: ancient ways of fishing.
00:27:42 --> 00:27:46: How they would build these weirs on these streams so
00:27:46 --> 00:27:50: that they could trap the salmon as they were rushing
00:27:50 --> 00:27:50: upstream.
00:27:50 --> 00:27:54: And here this mother is showing her daughter how they
00:27:54 --> 00:27:57: would smoke the fish or dry the fish.
00:27:57 --> 00:27:57: Excuse me.
00:28:00 --> 00:28:03: This mural in Cutter is also a study of,
00:28:03 --> 00:28:07: let's say, a kind of collective memory,
00:28:07 --> 00:28:11: but in this case it's a collective memory that is
00:28:11 --> 00:28:15: being erased that we were trying to capture.
00:28:15 --> 00:28:19: When and I did this mural with my daughter,
00:28:19 --> 00:28:21: Sarah Cooper and her business partner,
00:28:21 --> 00:28:24: Nina Gore, for the two of them,
00:28:24 --> 00:28:30: are photographers who've lived in Sweden since the year 2000.
00:28:30 --> 00:28:34: Anyway. The three of us gathered in Cutter in the
00:28:34 --> 00:28:40: spring to gather photographic material for what would become the
00:28:40 --> 00:28:41: mural.
00:28:41 --> 00:28:45: And the first thing that we realized was how rapid
00:28:45 --> 00:28:49: the growth was that we were witnesses witnessing before our
00:28:49 --> 00:28:50: eyes.
00:28:50 --> 00:28:55: Now this photograph here was taken about 10 years before
00:28:56 --> 00:28:57: we got to Cutter.
00:28:57 --> 00:29:01: But this photograph?
00:29:01 --> 00:29:04: Shows what it looks like now.
00:29:04 --> 00:29:08: This building right here. Is this building right here?
00:29:08 --> 00:29:12: It's a growth that is just astonishing.
00:29:12 --> 00:29:15: And the more we we.
00:29:15 --> 00:29:18: Learned about the place, the more we sensed that the
00:29:18 --> 00:29:20: past was being erased,
00:29:20 --> 00:29:24: I often found myself wondering what it would be like
00:29:24 --> 00:29:27: to live in a place in which everything that I
00:29:27 --> 00:29:30: was now seeing around me was different from what I
00:29:30 --> 00:29:34: remember during my childhood.
00:29:34 --> 00:29:38: I remember similar stories about of people who have lived
00:29:39 --> 00:29:42: in in cities that have been that were severely bombed
00:29:43 --> 00:29:46: during the Second World War and kind of searching for
00:29:46 --> 00:29:50: some fragment of the of the city that would somehow
00:29:50 --> 00:29:54: remind them of the past that was now lossed so

00:29:54 --> 00:29:54: quickly.
00:29:54 --> 00:29:58: This mural took on the role of kind of dealing
00:29:58 --> 00:30:00: with the issue of lost memory.
00:30:00 --> 00:30:04: We what we wanted to reinstate was something of this.
00:30:04 --> 00:30:09: Something of the traditional life because Cutter was a seasonally
00:30:09 --> 00:30:11: inhabited place,
00:30:11 --> 00:30:14: it never had a regular population of any sort.
00:30:14 --> 00:30:20: People would come there seasonally because the fishing was really
00:30:20 --> 00:30:20: good.
00:30:20 --> 00:30:24: And they would dig wells on the near the water's
00:30:24 --> 00:30:24: edge.
00:30:24 --> 00:30:28: That would be a little bit smaller as they move
00:30:28 --> 00:30:29: or let's say,
00:30:29 --> 00:30:32: a little bit less brackish as they moved away.
00:30:32 --> 00:30:35: And that's how they were able to survive.
00:30:35 --> 00:30:38: But nobody lived there permanently.
00:30:38 --> 00:30:41: That is until oil and then natural gas cutter sits
00:30:42 --> 00:30:45: on the 4th largest proven reserves of natural gas in
00:30:45 --> 00:30:46: the world.
00:30:46 --> 00:30:48: And it's a tiny little place,
00:30:48 --> 00:30:51: O Nina and Sara photographed.
00:30:51 --> 00:30:55: Our images throughout trying to develop traditional stories.
00:30:55 --> 00:30:59: This was one of the stories that we heard a
00:30:59 --> 00:31:02: kind of legend of a of a man who had.
00:31:02 --> 00:31:06: Who had gotten food for all of this?
00:31:06 --> 00:31:07: His family.
00:31:09 --> 00:31:13: Meanwhile, back in Petsburgh, along with a student who am
00:31:13 --> 00:31:15: I hired for the summer,
00:31:15 --> 00:31:18: we began to work on a mural that would be
00:31:18 --> 00:31:22: have layers and the idea of these layers was that
00:31:22 --> 00:31:25: they would sit over the top of photographs of the
00:31:25 --> 00:31:29: traditions of Cutter, the traditional life of cutter,
00:31:29 --> 00:31:33: and almost by setting up a series of shapes that
00:31:33 --> 00:31:37: would appear all akimbo against that tradition would seem as
00:31:37 --> 00:31:38: if it was.
00:31:38 --> 00:31:42: Actively erasing it, actively occluding it.
00:31:42 --> 00:31:45: That was the idea to set up a kind of
00:31:45 --> 00:31:49: dynamic set of shapes over top of these traditional stories
00:31:49 --> 00:31:52: that were in the background.
00:31:52 --> 00:31:55: This is the mural as it looked before it left

00:31:55 --> 00:31:59: my studio in Pittsburgh and then this is as we
00:31:59 --> 00:32:02: were beginning first to install it.
00:32:02 --> 00:32:05: Some of these panels weighed about two 300,
00:32:05 --> 00:32:08: two 150 to 300 pounds and we often had to
00:32:08 --> 00:32:09: do them.
00:32:09 --> 00:32:13: To lift them into places of threesome to lift they
00:32:13 --> 00:32:17: they were heavy and you can see how that weight
00:32:17 --> 00:32:21: contributes to a sense of three dimensionality.
00:32:21 --> 00:32:25: This stair up to this minaret really flows out from
00:32:25 --> 00:32:28: the wall and is meant to from the major angle
00:32:28 --> 00:32:32: of approach along this card or is meant to feel
00:32:32 --> 00:32:36: as if it is 3 dimensional in a way.
00:32:36 --> 00:32:40: One of the most exciting aspects of this mural.
00:32:40 --> 00:32:43: It comes precisely from those layers.
00:32:43 --> 00:32:48: I've always had a really strong interest in low relief
00:32:48 --> 00:32:52: sculpture and low relief anything because of the of the
00:32:52 --> 00:32:56: fact that it can generate a certain sense of of
00:32:56 --> 00:32:59: parallax, namely that as you move,
00:32:59 --> 00:33:02: shapes begin to move with you.
00:33:02 --> 00:33:04: It moves along this curving wall,
00:33:04 --> 00:33:09: the original image that. That attracted me to the idea
00:33:09 --> 00:33:13: of bringing making this mural 3 dimensional layered in this
00:33:13 --> 00:33:16: way was an image that I had in my mind
00:33:16 --> 00:33:20: when I saw this curved wall of a freight train
00:33:20 --> 00:33:24: passing by and the cars unfolding in parallax as they
00:33:24 --> 00:33:28: moved past me and I found actually it was uncanny
00:33:28 --> 00:33:30: that when you move move past it,
00:33:30 --> 00:33:32: it does feel 3 dimensional,
00:33:32 --> 00:33:34: not in a way that is,
00:33:34 --> 00:33:37: let's say exactly that's not the point.
00:33:37 --> 00:33:40: But that it unfolds in the way that a 3
00:33:40 --> 00:33:44: dimensional image dogs when we are moving as viewers.
00:33:44 --> 00:33:46: This is the way this mural appears.
00:33:46 --> 00:33:49: If you look at it frontally and you can see
00:33:49 --> 00:33:52: the way these shapes are meant to be kind of
00:33:52 --> 00:33:55: actively erasing and including these backgrounds.
00:33:55 --> 00:34:00: Wonderful stories that we gathered while we were there in
00:34:00 --> 00:34:01: Cutter.
00:34:01 --> 00:34:04: And one of the most important of these for,
00:34:04 --> 00:34:09: let's say it's instructive NIS about making art in public
00:34:09 --> 00:34:10: places,
00:34:10 --> 00:34:14: is this one one of the things that was really

00:34:14 --> 00:34:17: helpful to me in doing this mural was the fact
00:34:17 --> 00:34:21: obviously that Laura and Sarah are female,
00:34:21 --> 00:34:26: and that meant that we could include stories from females.
00:34:26 --> 00:34:30: I, as a male, would simply not have been able
00:34:30 --> 00:34:32: to interview women in a.
00:34:32 --> 00:34:37: In an desert, Arab Kingdom simply would not have happened
00:34:37 --> 00:34:41: and one of the stories that Sara and Nina and
00:34:41 --> 00:34:46: I heard frequently was were stories about kite flying.
00:34:46 --> 00:34:49: Of and that it seems kind of logical in a
00:34:49 --> 00:34:52: way that kite flowing would flying would be an important
00:34:52 --> 00:34:56: activity that has a child you might engage in because
00:34:56 --> 00:34:59: there is a constant wind in a in a desert
00:34:59 --> 00:35:01: Kingdom that cut in the desert Kingdom.
00:35:01 --> 00:35:06: That cutter is at the edge of the Persian see.
00:35:06 --> 00:35:11: And so they represented these women with these tethers.
00:35:11 --> 00:35:15: But they're not really flying kites.
00:35:15 --> 00:35:19: The tethers are. It's really kind of below the water,
00:35:19 --> 00:35:23: and we did it in this way because we also
00:35:23 --> 00:35:26: heard stories of mermaids.
00:35:26 --> 00:35:30: Mermaids are profound figures in an Arab culture in on
00:35:30 --> 00:35:33: the coasts of water of seas,
00:35:33 --> 00:35:39: and there are very important because of the risks involved
00:35:39 --> 00:35:41: in in fishing.
00:35:41 --> 00:35:45: That attend a shallow area like the Persian Gulf,
00:35:45 --> 00:35:49: so that's what they represented.
00:35:49 --> 00:35:51: Women kind of flying kites,
00:35:51 --> 00:35:53: but tethered to these boats.
00:35:53 --> 00:35:58: And it wasn't meant to necessarily represent anything precise.
00:35:58 --> 00:36:02: And I think it was really important that it wasn't.
00:36:02 --> 00:36:06: So one day this gentleman came by this elderly Arab
00:36:06 --> 00:36:07: gentleman,
00:36:07 --> 00:36:11: and he looked at this area where we had all
00:36:11 --> 00:36:13: these women and he said,
00:36:13 --> 00:36:17: what's this all about? And we found a way to
00:36:17 --> 00:36:20: kind of turn the story around at and ask him
00:36:20 --> 00:36:24: what it what did he think it was about?
00:36:24 --> 00:36:29: And he said, well? I I see it this way.
00:36:29 --> 00:36:34: When fishermen used to go out into the Persian Gulf.
00:36:34 --> 00:36:38: They would sing songs when they were out in the
00:36:38 --> 00:36:39: dangerous waters.
00:36:39 --> 00:36:43: They would sing songs to their family back on shore.

00:36:43 --> 00:36:48: And likewise their family. The women would sing songs to
00:36:48 --> 00:36:49: them.
00:36:49 --> 00:36:52: To care for each other while they were away.
00:36:52 --> 00:36:55: So that was his interpretation of it,
00:36:55 --> 00:36:59: and I think it points to the importance of abstraction
00:36:59 --> 00:37:00: in this case.
00:37:00 --> 00:37:03: In dealing with what was a very difficult issue for
00:37:03 --> 00:37:06: us to find some way to deal to address,
00:37:06 --> 00:37:12: namely the changing role of women in in that society.
00:37:12 --> 00:37:13: I want to talk a little bit.
00:37:13 --> 00:37:17: I'm calling this your mural because I understand that a
00:37:17 --> 00:37:19: number of you are from Michael Baker Ann.
00:37:19 --> 00:37:22: You have a mural that that I did there a
00:37:22 --> 00:37:23: number of years ago.
00:37:25 --> 00:37:30: And I'll start with what it looked like when we
00:37:30 --> 00:37:32: first got there.
00:37:32 --> 00:37:36: There was a desk here and subsequently that desk was
00:37:36 --> 00:37:37: to be moved.
00:37:37 --> 00:37:38: We had no idea when,
00:37:38 --> 00:37:41: so we had to plan basically for both the desk
00:37:41 --> 00:37:45: being there and the desk not being there,
00:37:45 --> 00:37:47: so we treated it this way.
00:37:47 --> 00:37:50: That's with the Bureau. There we try to engage the
00:37:51 --> 00:37:54: desk because it was there and we felt it wasn't
00:37:54 --> 00:37:56: going to go away for a good long time.
00:37:56 --> 00:37:58: And so we built it.
00:37:58 --> 00:38:00: So that it would would use a column.
00:38:00 --> 00:38:03: It would seem to come directly from the desk itself
00:38:03 --> 00:38:05: to try to engage it.
00:38:05 --> 00:38:08: In some ways. It's a parallel to what we did
00:38:08 --> 00:38:09: with the Grace.
00:38:09 --> 00:38:12: Those ventilator grades back at the University of Rome,
00:38:12 --> 00:38:16: Namey, namely, finding something that's there that is basically a
00:38:16 --> 00:38:18: constraint that you have to deal with.
00:38:18 --> 00:38:20: It's not going to go away,
00:38:20 --> 00:38:23: or at least it wasn't for a good while and
00:38:23 --> 00:38:25: then find a way to use it in some way
00:38:25 --> 00:38:28: as part of the work that will end up going
00:38:28 --> 00:38:30: into the. Into the space.
00:38:30 --> 00:38:34: And we almost turned it into something really fun.
00:38:34 --> 00:38:37: We turn the receptionist desk into a roadway here.

00:38:37 --> 00:38:40: I always wanted her to get some toy cars and
00:38:40 --> 00:38:43: put them right here on her on her desk so
00:38:43 --> 00:38:46: that it would kind of make that make the joke
00:38:46 --> 00:38:50: more interesting. Then here you see her desk as it
00:38:50 --> 00:38:53: was right then with the roadway going back here off
00:38:53 --> 00:38:55: of it right there.
00:38:57 --> 00:39:00: Um? The idea of this mural was to tell the
00:39:00 --> 00:39:05: story of the Michael Baker Company and how it started.
00:39:05 --> 00:39:08: So we represented the hotel where I think it was
00:39:08 --> 00:39:12: in Beaver PA where this hotel was where the papers
00:39:12 --> 00:39:15: were drawn up originally for the company when it was
00:39:15 --> 00:39:19: founded, I think about 1940.
00:39:19 --> 00:39:23: And obviously they do. Major major civic works over the
00:39:23 --> 00:39:26: years you'll see in the upper reaches of this right
00:39:26 --> 00:39:29: about here you'll see an airplane.
00:39:29 --> 00:39:32: Maybe you can just see the wing right there.
00:39:32 --> 00:39:36: That airplane is there because one of the first contracts.
00:39:36 --> 00:39:40: First big contracts that Michael Baker got was a US
00:39:40 --> 00:39:44: government contract to go and build airfields up in Alaska
00:39:44 --> 00:39:48: during the Second World War as a way of ferrying
00:39:48 --> 00:39:50: supplies to the Pacific Theater.
00:39:50 --> 00:39:53: Are they needed that as a kind of hop hop
00:39:53 --> 00:39:58: off place for moving supplies further and also for protecting
00:39:58 --> 00:40:03: that state which was attacked briefly during the Second World
00:40:03 --> 00:40:07: War by the Japanese? The fact of that that.
00:40:07 --> 00:40:11: In in depth experience that Michael Baker got of doing
00:40:11 --> 00:40:17: engineering works in Arctic surroundings led to another major contract.
00:40:17 --> 00:40:20: Much later in the history of Michael Baker,
00:40:20 --> 00:40:23: namely building the Alaska Pipeline,
00:40:23 --> 00:40:26: and that you can see right here,
00:40:26 --> 00:40:28: sort of wandering off in this.
00:40:28 --> 00:40:32: So it was certain extent what this mural became.
00:40:32 --> 00:40:36: Was there kind of kind of fictitious landscape that was
00:40:36 --> 00:40:38: built out of various?
00:40:38 --> 00:40:41: Projects of the Michael Baker Company and we set up
00:40:42 --> 00:40:42: a River,
00:40:42 --> 00:40:46: a fictitious River with all with loads of bridges that
00:40:46 --> 00:40:47: they have built here.
00:40:47 --> 00:40:50: One of the guys on the workers is sort of
00:40:50 --> 00:40:53: setting this this toy bridge in place right here.
00:40:53 --> 00:40:57: Here you see his hand outstretched to set this bridge

00:40:57 --> 00:41:00: in place so that these cars can now finally class
00:41:00 --> 00:41:01: cross it.
00:41:01 --> 00:41:05: Here's the Anchorage for that bridge right there.
00:41:05 --> 00:41:08: And then, as your eye moves up the mural,
00:41:08 --> 00:41:12: there are more bridges that Michael Baker is worked worked
00:41:12 --> 00:41:12: on.
00:41:12 --> 00:41:15: This is one of the bridges that they restored.
00:41:15 --> 00:41:18: I think it's the Triborough Bridge in New York.
00:41:18 --> 00:41:22: The suspension span as that as part of that bridge.
00:41:22 --> 00:41:26: Also some of the major oil facilities that they've built
00:41:26 --> 00:41:29: out on the Persian excuse me out in the Gulf
00:41:29 --> 00:41:31: of Mexico and likewise here,
00:41:31 --> 00:41:32: the New River Gorge Bridge,
00:41:32 --> 00:41:35: which is a magnificent bridge.
00:41:35 --> 00:41:38: One of the. I think it it may even be
00:41:38 --> 00:41:41: the hyest from top to base of Valley.
00:41:41 --> 00:41:43: Arch is in the world,
00:41:43 --> 00:41:49: it's in West Virginia. Over the new over the New
00:41:49 --> 00:41:50: River Gorge.
00:41:50 --> 00:41:52: And we thought, oh sorry,
00:41:52 --> 00:41:54: this got so blanched out.
00:41:54 --> 00:41:58: Oh my goodness, anyway, we sought to try to to.
00:41:58 --> 00:42:04: Um? Tie the mural with the architecture by extending elements
00:42:04 --> 00:42:06: in the mezzanine,
00:42:06 --> 00:42:09: such as this rail out into it.
00:42:09 --> 00:42:15: I'll move past that. I got blanched out I wanted
00:42:15 --> 00:42:15: to.
00:42:15 --> 00:42:20: Mentioned something about this book that I've recently written because
00:42:20 --> 00:42:22: some of you may be interested in it.
00:42:22 --> 00:42:24: It's called knowing and seeing,
00:42:24 --> 00:42:27: and it builds obviously on some of the things that
00:42:27 --> 00:42:28: I've talked about,
00:42:28 --> 00:42:31: but it's really a look back over the course of
00:42:31 --> 00:42:35: 50 years at the drawings that I've done murals and
00:42:35 --> 00:42:37: drawings that I've done of cities.
00:42:37 --> 00:42:38: It's a large format book,
00:42:38 --> 00:42:42: coffee table style and and it's richly illustrated with stories
00:42:43 --> 00:42:44: about the mountain murals,
00:42:44 --> 00:42:48: how I've done them. And why they are the way
00:42:48 --> 00:42:49: they are?

00:42:49 --> 00:42:53: Also looks at the intellectual roots of the of the
00:42:53 --> 00:42:55: works that I've done.
00:42:55 --> 00:42:58: For example, looking at some.
00:42:58 --> 00:43:05: Foundational understandings of cartography that have entered into the drawings
00:43:05 --> 00:43:06: that that I've done.
00:43:06 --> 00:43:08: And it has lots of foldouts.
00:43:10 --> 00:43:15: And with that I'll close and I'll be happy to
00:43:15 --> 00:43:20: hear to answer any questions that you might have.
00:43:20 --> 00:43:22: Awesome, though that was awesome.
00:43:22 --> 00:43:26: Yes, if anybody has any questions please type them in
00:43:26 --> 00:43:29: the chat and will get them read out loud to
00:43:29 --> 00:43:29: the group.
00:43:35 --> 00:43:37: I'm Jamie, will you be reading this?
00:43:37 --> 00:43:40: The questions then yes I will be super yes yes.
00:43:46 --> 00:43:49: I mean, I actually have a question,
00:43:49 --> 00:43:55: but it's more of an artist question than placemaking question.
00:43:55 --> 00:43:59: Sure you do all of these amazing murals and you
00:43:59 --> 00:44:03: know I've taken a couple art classes in my day
00:44:03 --> 00:44:07: and you know the instructor was always like.
00:44:07 --> 00:44:10: I need to finish. I need a finished piece and
00:44:10 --> 00:44:12: I'm like well I am finished.
00:44:12 --> 00:44:15: How do you know when you're finished like which your
00:44:15 --> 00:44:16: process with that?
00:44:16 --> 00:44:18: It's just something that just.
00:44:18 --> 00:44:22: It's a question that birds for artist to me.
00:44:22 --> 00:44:26: Well, I think given that I do murals and here
00:44:26 --> 00:44:30: I'll talk more about the mural work first.
00:44:30 --> 00:44:34: Because I do murals and I have clients that I'm
00:44:34 --> 00:44:35: working with.
00:44:35 --> 00:44:40: Have to be very able to predict the outcome.
00:44:40 --> 00:44:43: Because I have to, the client has to have some
00:44:43 --> 00:44:43: sense.
00:44:43 --> 00:44:47: Obviously there's a certain amount of trust that's involved here,
00:44:47 --> 00:44:50: but the client has to know.
00:44:50 --> 00:44:54: What's coming and how it relates to the program of
00:44:54 --> 00:44:55: their building.
00:44:55 --> 00:44:59: For example, this mural that is still up right now
00:44:59 --> 00:45:02: that I did for Michael Baker,
00:45:02 --> 00:45:05: I did a large cartoon of this and ran it
00:45:05 --> 00:45:09: past the CEO of the company and they accepted it.

00:45:09 --> 00:45:14: I was had to do with the themes and such
00:45:14 --> 00:45:15: of the mural.
00:45:15 --> 00:45:18: And then I started so I knew where it was
00:45:18 --> 00:45:19: headed from.
00:45:19 --> 00:45:21: The outcome after really work.
00:45:21 --> 00:45:25: What was spontaneous about it was that early work.
00:45:25 --> 00:45:27: You know in other words.
00:45:27 --> 00:45:31: A number of different things that I worked through before
00:45:31 --> 00:45:34: I presented a proposal for this mural to the to
00:45:34 --> 00:45:35: the client,
00:45:35 --> 00:45:38: and that's I think that may have something to do
00:45:38 --> 00:45:42: with my background as a as an architect name.
00:45:42 --> 00:45:46: Actually, I shouldn't say that because I always only educated
00:45:46 --> 00:45:47: as an architect.
00:45:47 --> 00:45:50: I'm I've never practiced as an architect,
00:45:50 --> 00:45:54: but it probably comes from that education.
00:45:54 --> 00:45:57: To a certain extent, but just as an architect,
00:45:57 --> 00:45:59: you have to know what's happening.
00:45:59 --> 00:46:03: Granted there going to be some surprises and things that
00:46:03 --> 00:46:07: happened along the way that you didn't quite anticipate,
00:46:07 --> 00:46:09: but I can see the end from a very early
00:46:09 --> 00:46:11: point in the in the process.
00:46:11 --> 00:46:14: I can usually also never see the entire T.
00:46:14 --> 00:46:17: Um, this mural here is about,
00:46:17 --> 00:46:21: I guess, about 25 feet higher or so.
00:46:21 --> 00:46:24: In my studio where I did this was about 10
00:46:24 --> 00:46:25: feet high.
00:46:25 --> 00:46:28: So I did it on panels that were mounted horizontally
00:46:28 --> 00:46:31: so I could shuffle from top to bottom through it,
00:46:31 --> 00:46:35: but I could never see the entirity at once so
00:46:35 --> 00:46:38: I had to have a kind of predicted document in
00:46:38 --> 00:46:42: order to anticipate how it would work other murals.
00:46:42 --> 00:46:45: The studio where I used to work in on the
00:46:45 --> 00:46:48: South side had a wall that was about 50 feet
00:46:48 --> 00:46:48: long,
00:46:48 --> 00:46:51: but the and the largest mural that I did in
00:46:51 --> 00:46:54: terms of length was the mural in Rome that I
00:46:55 --> 00:46:58: did in that studio before shipping it over to Rome.
00:46:58 --> 00:47:01: I could never see the entire T of that mural.
00:47:01 --> 00:47:04: I just would move from one end to the other.
00:47:04 --> 00:47:08: So done is basically when I reach the end of
00:47:08 --> 00:47:12: what is hopefully a very predictable outcome that's less true

00:47:12 --> 00:47:14: of the smaller works.
00:47:14 --> 00:47:18: Um, there. There's much more experimentation and a little bit
00:47:18 --> 00:47:19: freer,
00:47:19 --> 00:47:22: but. Um?
00:47:22 --> 00:47:25: I think after a period of work that and it's
00:47:26 --> 00:47:28: actually it's covered in the book.
00:47:28 --> 00:47:31: I think in a much deeper way than I can
00:47:31 --> 00:47:34: get into today where I really engaged to,
00:47:34 --> 00:47:36: kind of.
00:47:36 --> 00:47:40: The issue of movement in a really forceful way where
00:47:40 --> 00:47:44: the drawings took on a highly gestural content for a
00:47:44 --> 00:47:46: number of years really there.
00:47:46 --> 00:47:50: I think I probably worked in a way that is
00:47:50 --> 00:47:53: more related to what your question is directed at,
00:47:53 --> 00:47:56: where you're kind of done when you,
00:47:56 --> 00:48:00: when you're when you're almost when the energy is now
00:48:00 --> 00:48:01: stopped.
00:48:01 --> 00:48:06: The impulses now stop, but I rarely work that way.
00:48:06 --> 00:48:10: Awesome when we do have a couple more questions on
00:48:10 --> 00:48:10: one.
00:48:10 --> 00:48:14: From Peter Quintanilla. It's great to see how much historical
00:48:14 --> 00:48:17: information is in your drawings.
00:48:17 --> 00:48:20: Just like cities, there are a number of layers that
00:48:20 --> 00:48:22: aside from the visual ones,
00:48:22 --> 00:48:24: how do you select slash,
00:48:24 --> 00:48:29: isolate the layers and information in each and also what
00:48:29 --> 00:48:31: is your medium pencil?
00:48:31 --> 00:48:34: The last answer, the last question first,
00:48:34 --> 00:48:36: the medium uses Vine charcoal.
00:48:36 --> 00:48:38: It's really not Vine charcoal anymore,
00:48:38 --> 00:48:41: but it used to be made out of cooked vines.
00:48:41 --> 00:48:44: That's hence the name, and I use it because you
00:48:44 --> 00:48:47: can get a really good range of darks in it.
00:48:47 --> 00:48:50: You have to build and work on it sometimes using
00:48:50 --> 00:48:54: fixative in between to get to something that is dark,
00:48:54 --> 00:48:57: but the major feature of an charcoal that I love
00:48:57 --> 00:49:00: is that I can erase back into it that I
00:49:00 --> 00:49:02: can set a tone in and then use an eraser
00:49:02 --> 00:49:05: back into either blend the tone.
00:49:05 --> 00:49:07: Or two.
00:49:07 --> 00:49:09: Create the sense of light.
00:49:09 --> 00:49:12: I haven't shown you any images of it,

00:49:12 --> 00:49:16: but of these, but some of the images that I've
00:49:16 --> 00:49:20: done show I've shown steel steel Mills and I love
00:49:20 --> 00:49:20: to.
00:49:20 --> 00:49:24: I love trying to get the sense of the light
00:49:24 --> 00:49:27: sort of flashing out at you from a mill.
00:49:27 --> 00:49:31: I can also move back really quickly.
00:49:31 --> 00:49:34: To an image right here and give you another sense
00:49:34 --> 00:49:37: of the contribution of Vine charcoal.
00:49:47 --> 00:49:48: This image right here.
00:49:50 --> 00:49:57: I usually like to draw the faces of buildings.
00:49:57 --> 00:49:57: Dark.
00:49:59 --> 00:50:02: And I think it's related to my love of film
00:50:02 --> 00:50:06: noir that often the fronts of things are dark and
00:50:06 --> 00:50:09: the size are where the path of light is visible.
00:50:09 --> 00:50:12: So here if you look at this building down here
00:50:12 --> 00:50:13: on the right,
00:50:13 --> 00:50:15: you'll see exactly what I mean.
00:50:15 --> 00:50:19: This kind of face. Which is at night at night
00:50:19 --> 00:50:20: looking out at you.
00:50:20 --> 00:50:24: The side with this light from some unknown source.
00:50:24 --> 00:50:28: Glancing off of it. This building here and I like
00:50:28 --> 00:50:28: to use.
00:50:28 --> 00:50:31: This goes back to the little bit of the first
00:50:31 --> 00:50:33: part of this question.
00:50:33 --> 00:50:36: It has to do with the nature of history and
00:50:36 --> 00:50:38: the nature of change.
00:50:38 --> 00:50:41: I like to show things at different times of day.
00:50:41 --> 00:50:44: So this. Is meant to be shown at night or
00:50:44 --> 00:50:46: in the evening,
00:50:46 --> 00:50:48: and this is during the day.
00:50:48 --> 00:50:51: And then this area down here is once again at
00:50:51 --> 00:50:55: night so that there's this sense of layering of different
00:50:55 --> 00:50:56: times of day.
00:50:56 --> 00:51:00: The question the first part of the question was about
00:51:00 --> 00:51:03: history and I think that I used to live across
00:51:03 --> 00:51:07: the street from Forbes Field when when I was a
00:51:07 --> 00:51:11: student where the Pirates used to play in Oakland an
00:51:11 --> 00:51:13: it was the center of my life.
00:51:13 --> 00:51:17: I was a tremendous baseball fan and I just loved
00:51:17 --> 00:51:20: living across from this baseball park.
00:51:20 --> 00:51:25: Obviously it's gone now. And I.
00:51:25 --> 00:51:29: The thing that I most remember about Forbes Field was

00:51:29 --> 00:51:32: trying to explain to a friend of mine who came
00:51:32 --> 00:51:35: to visit me from Germany as we were driving along
00:51:35 --> 00:51:38: a Rd that passes through what used to be the
00:51:38 --> 00:51:39: outfield of Forbes Field.
00:51:39 --> 00:51:44: I was trying to explain to my friend.
00:51:44 --> 00:51:47: All about Forbes Field and it was just so such
00:51:47 --> 00:51:51: a difficult task to show that it began to set
00:51:51 --> 00:51:55: in motion and that that that memory of Forbes Field
00:51:55 --> 00:51:59: is one of the things that made me want to
00:51:59 --> 00:52:04: talk to all those people that vintage because it occurred
00:52:04 --> 00:52:05: to me that.
00:52:05 --> 00:52:08: A city is not just what it is,
00:52:08 --> 00:52:11: it's never fixed in time.
00:52:11 --> 00:52:15: The inhabitants. Carry all of these stories with them.
00:52:15 --> 00:52:18: All of these memories of the same place,
00:52:18 --> 00:52:21: now different and I wanted to get the sense of
00:52:21 --> 00:52:24: memory into these works so the history enters.
00:52:24 --> 00:52:28: For that reason. The sorting because there was something about
00:52:28 --> 00:52:31: why do I pick one thing over another to a
00:52:31 --> 00:52:32: certain extent,
00:52:32 --> 00:52:35: I leave it to people to tell me what is
00:52:35 --> 00:52:38: important to remember about a place that boathouse.
00:52:38 --> 00:52:41: Why would have ever drawn that boathouse?
00:52:41 --> 00:52:44: But it turned out that boathouse was important to.
00:52:44 --> 00:52:48: Everybody who lived in South Oakland at the time who
00:52:48 --> 00:52:51: went who used to go skating there and during the
00:52:51 --> 00:52:54: winter was a big important place for them.
00:52:54 --> 00:52:57: Are there is a little bit of a kind of
00:52:57 --> 00:52:59: I don't know.
00:52:59 --> 00:53:03: Instant anthropology, I suppose that's involved in this sort of
00:53:03 --> 00:53:04: uncovering.
00:53:04 --> 00:53:08: What are the stories that are now missing from the
00:53:08 --> 00:53:12: environment and some attempt to kind of reinstate them?
00:53:12 --> 00:53:15: Awesome, we have about 3 or 4 minutes left.
00:53:15 --> 00:53:18: We have one more week about time for one more
00:53:18 --> 00:53:21: question on this one was from Jim Fuller,
00:53:21 --> 00:53:24: Doug Great Talk and wonderful murals.
00:53:24 --> 00:53:27: Reminds me of when you spoke at the University of
00:53:27 --> 00:53:30: Hartford and also of my own days as a student
00:53:30 --> 00:53:32: at CMU in the late 70s.
00:53:32 --> 00:53:35: My question is, your murals are monochromatic,

00:53:35 --> 00:53:37: can you elaborate on that?
00:53:37 --> 00:53:41: Do you see color as distracting from the message?
00:53:41 --> 00:53:46: I don't think so. I think I I just sort
00:53:46 --> 00:53:52: of settled in around charcoal because the first work that
00:53:52 --> 00:53:58: I did was in Pittsburgh when when I found that.
00:54:00 --> 00:54:03: A monochromatic approach simply cannot work.
00:54:03 --> 00:54:05: Has for example in Cutter.
00:54:05 --> 00:54:10: Then I've I've gone out and sought collaborators to work
00:54:10 --> 00:54:12: with who could bring that element,
00:54:12 --> 00:54:16: and that's why I initially engaged my daughter.
00:54:16 --> 00:54:19: Enter Enter partner to work with me.
00:54:19 --> 00:54:21: I thought. I mean charcoal,
00:54:21 --> 00:54:26: Anna, Desert Kingdom, crazy. I mean there would be absolutely
00:54:26 --> 00:54:26: no fit.
00:54:26 --> 00:54:28: I do work in color,
00:54:28 --> 00:54:32: and I actually surprisingly. Teacher color course.
00:54:32 --> 00:54:35: I suppose you could say my credit for that sort
00:54:35 --> 00:54:38: of hot an currently at work trying to get better
00:54:39 --> 00:54:40: at watercolor,
00:54:40 --> 00:54:42: so I do lots of watercolors on my own.
00:54:42 --> 00:54:45: They're not for public consumption,
00:54:45 --> 00:54:49: but there I find the medium absolutely fascinating and I
00:54:49 --> 00:54:53: find the interaction of colors with each other are fascinating
00:54:53 --> 00:54:54: subject.
00:54:58 --> 00:55:03: Great, that's awesome. I'm we are actually approaching our 2:00
00:55:03 --> 00:55:04: o'clock.
00:55:04 --> 00:55:08: Time limit here. So I just wanted to thank you
00:55:08 --> 00:55:08: Doug,
00:55:08 --> 00:55:12: for joining us today. It was so informative in your
00:55:12 --> 00:55:15: murals are absolutely breathtaking.
00:55:15 --> 00:55:19: I've learned so much as I'm sure everybody else has.
00:55:19 --> 00:55:22: We did record this.
00:55:22 --> 00:55:26: Program, so I'm hoping that will have that up in
00:55:26 --> 00:55:29: the next week or so on Knowledge Finder,
00:55:29 --> 00:55:32: but also check our monthly newsletter which comes out the
00:55:32 --> 00:55:34: last day of the month,
00:55:34 --> 00:55:37: so our newsletter will come out June 30th and if
00:55:37 --> 00:55:39: it is upon Knowledge,
00:55:39 --> 00:55:43: Finder will definitely have a link in there for everybody
00:55:43 --> 00:55:44: to check out.
00:55:44 --> 00:55:47: So again, thank you, everybody for coming and keeping an

00:55:47 --> 00:55:50: eye out for our next program in this series.
00:55:50 --> 00:55:54: And again, we really appreciate having you here,
00:55:54 --> 00:55:57: Doug. Thank you Jamie, I really appreciate it doing this
00:55:57 --> 00:56:00: and just as an offer to anyone who has a
00:56:00 --> 00:56:01: question that didn't get,
00:56:01 --> 00:56:03: wasn't able to be answered.
00:56:03 --> 00:56:04: Please send me an email.
00:56:04 --> 00:56:08: I'd be happy to try to answer any questions that
00:56:08 --> 00:56:09: you have about the work.
00:56:09 --> 00:56:12: Yes, I can definitely share that with him with the
00:56:12 --> 00:56:14: folks that answered the questions.
00:56:14 --> 00:56:17: So thank you for offering that your thanks,
00:56:17 --> 00:56:20: Jamie, alright thank you all.
00:56:20 --> 00:56:25: Again, thank you you too bye.

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