

# PITTSBURGH ART DOWNTOWN WALKING TOUR IN PUBLIC PLACES

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

Each walk takes approximately 70–120 minutes. Allow more time for contemplation and exploring.

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<b>PROJECT DIRECTOR</b>	Renee Piechocki
<b>RESEARCH ASSISTANTS</b>	Chuck Alcorn, Lea Donatelli
<b>DESIGN</b>	Landesberg Design
<b>PHOTOGRAPHY</b>	Jack Wolf, except where noted

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## WALKING TOUR 2

# The North Shore

The art on the North Shore is as diverse as the mix of cultural institutions, sports arenas, parks, and residential districts in this vibrant neighborhood.



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### **ALCOA BUILDING**

The Design Alliance Architects  
with Rusli Associates

YEAR 1998

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

North Shore between the Rachel Carson  
and Andy Warhol bridges

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

**PITTSBURGH  
VARIATIONS**

George Sugarman  
(1912–1999)

YEAR 1984

MATERIAL  
Painted aluminum

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

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



**ALLEGHENY LANDING**

*North Shore between the Roberto Clemente and Andy Warhol bridges.*

The redevelopment of the North Shore riverfront included a 2.7-acre sculpture park designed in 1983 by landscape architect R. Jackson Seay, Jr. Labor was selected as a theme for the park, and each of the artists was asked to address that theme. Seay worked closely with the artists to develop their sites. A riverfront walkway, docking facilities, and fishing access were also incorporated into the park.

**MYTHIC SOURCE  
AND PIAZZA LAVORO**Ned Smyth  
(b. 1948)

YEAR 1984

**MATERIAL**  
Cast concrete,  
marble mosaic,  
terrazzo

Ned Smyth designed a two-part installation along the riverfront. Each component includes an architectural element and mosaics.

The work recognizes the contribution of Pittsburgh to American labor, labor's role in our nation's development, and the delicate balance between civilization and nature. In the upper component, *Piazza Lavoro*, are four freestanding façades covered with mosaics of laborers at work. Smyth describes his decision to depict the laborers without clothes as a way to "not limit their universal expressiveness." With the classic figures and architectural structures, the work seems to reference ancient ruins.

The lower component is called *Mythic Source*. Here an abstracted palm tree is surrounded by mosaics of people and sea creatures, symbolizing man's origins in water.



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**THE FORKS**Isaac Witkin  
(1936–2006)

YEAR 1984

**MATERIAL** Aluminum

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

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**THE BUILDERS**George Danhires  
(b. 1942)

YEAR 1984

**MATERIAL** Bronze

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

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**ROBERTO WALKER  
CLEMENTE**

Susan Wagner  
(b. 1950)

YEAR 1994

MATERIAL Bronze

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

The sculpture is located in the center of a black granite base within an outline of a baseball diamond. First, second, and third bases have soil from Puerto Rico, his birthplace; Forbes Field; and Three Rivers Stadium respectively.

PNC Park, Federal Street at Roberto Clemente Bridge

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**WILLIE STARGELL**

Susan Wagner  
(b. 1950)

YEAR 2001

MATERIAL Bronze

Willie Stargell played for the Pittsburgh Pirates from 1962 to 1982. His primary position was left fielder. Affectionately known as “Pops,” he became a father-like figure for the Pirates. The artist sculpted Stargell as if ready to hit a baseball, perhaps one of the three home runs Stargell hit in the Pirates’ 1979 World Series victory.

PNC Park, Federal Street at Left Field Entrance

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**J. P. “HONUS”  
WAGNER**

Frank Vittor  
(1888–1968)

YEAR 1955

MATERIAL Bronze

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

PNC Park, W. General Robinson Street at Main Entrance



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





**CULTURAL DISTRICT  
LIGHT PROJECTS**

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

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**SIGN OF LIGHT**

Robert Wilson, artist (b. 1941)  
and Richard Gluckman,  
Gluckman Mayner Architects

**YEAR** 1999

**MATERIAL** LED and vinyl

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

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

**LIGHTWALL** (not pictured)

Robert Wilson, artist (b. 1941)  
and Richard Gluckman,  
Gluckman Mayner Architects

**YEAR** 1999

Across the river in the Cultural District, the design team also collaborated on *Lightwall*. It is composed of a single horizontal band of projected light that moves in a field of colored light, describing the passage of time through very subtle color changes.

*Lightwall* can be seen only at night on the side of the Mahla Building, 713 Penn Avenue.

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**KOREAN WAR**

**VETERANS' MEMORIAL**

R. Allan Christianson

**YEAR** 1999

**MATERIAL** Stone

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

North Shore Riverfront Park between PNC Park and the Equitable Gas Building



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**VIETNAM VETERANS' MONUMENT**

John Robert Middleton and Edward Dumont, landscape architects, with George Danhires, artist, and Ron Bennett, artist

**YEAR** 1987

**MATERIAL**

Bronze, steel, stone

TJ McGarvey, a Vietnam Veteran living in Pittsburgh, led the campaign to build this memorial. His poem "Welcome Home" is presented on a bronze plaque at the site, setting the monument's theme. The design was chosen through a national competition. The monument includes artworks by George Danhires and Ron Bennett. George Danhires created the figurative bronze sculptures, which depict soldiers being reunited with their families. The figures are placed inside a circle, inscribed with the Vietnamese words "xin ban binh cho chúng tôi" and the English translation "grant us peace." The figures are surrounded by a steel dome based on the shape of an inverted lotus blossom, a Buddhist symbol for peace. Ron Bennett created the wind chimes within the dome.

North Shore Riverfront Park, between Del Monte Foods and Heinz Field



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**EVER WATCHFUL**

Susan Wagner (b. 1950)

**YEAR** 1996

**MATERIAL** Bronze

The Law Enforcement Officers Memorial was designed by the architecture and environment consulting company EDAW. The prominent feature of the memorial is a figurative sculpture by Susan Wagner of an officer who looks over his shoulder to watch the city.

North Shore Riverfront Park, near Heinz Field at Art Rooney Way

**ART ROONEY**

Raymond Kaskey, FAIA

(b. 1943)

YEAR 1990

MATERIAL Bronze

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

Heinz Field, near Gate D, at Art Rooney Way

**LANGLEY OBSERVATORY CLOCK**

R.M. Fischer (b. 1947)

YEAR 2007

MATERIAL COR-TEN® steel, glass, stainless steel

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

With its form and materials, the artwork evokes the passage of time and the industrial history of the city.

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

**E-MOTION**

Shashi Caan

**COLLABORATORS:**

Matthew Tanteri,  
lighting designer,  
and Nicholas Goldsmith,  
design engineer

**YEAR** 1999

**MATERIALS**

Fabric, cables, light

White during the day, *E-Motion* is dramatically different at night, when a rainbow of light covers the surface of the sculpture. Shashi Caan designed several color sequences for the Science Center to select from, referring to weather changes, events, and special occasions. Caan also designed the Center's sign, located beneath *E-motion*.

Rooftop of Carnegie Science Center, One Allegheny Avenue

Tasso Katselas Associates, Inc.  
was the architect of  
Carnegie Science Center.





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**CUBED TENSION**

Sylvester Damianos,  
FAIA (b. 1933)

YEAR 1969

**MATERIAL**

Painted aluminum

Sylvester Damianos is an architect and sculptor who was commissioned by the Urban Redevelopment Authority to create a piece for the redevelopment of the Northside. In the September 1982 issue of *Carnegie Magazine*, the geometric work was described as “a prism bent to form a cube. It’s almost touching, but not quite.” As you walk around the work, the relationship of the planes evolves into new forms.

Allegheny Center, near the entrance to the Carnegie Library of Pittsburgh Allegheny Regional Branch

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**DISCOBOLUS**

Marina Warren Nash

YEAR 1994

MATERIAL Wood

Discobolus was made for the 1994 Three Rivers Arts Festival. The work plays with the relationship of positive and negative space. The Festival’s exhibition catalogue explains that “the series is about conversation and interaction between two or more beings.” If you focus on the negative space between the two wooden forms, you see the discus thrower Discobolus, a symbol of strength, hope, and determination.

Four Allegheny Center, at East Commons



**COLONEL JAMES  
ANDERSON  
MONUMENT**

Daniel Chester French, artist (1850–1931), and Henry Bacon, architect (1839–1912)

YEAR 1904

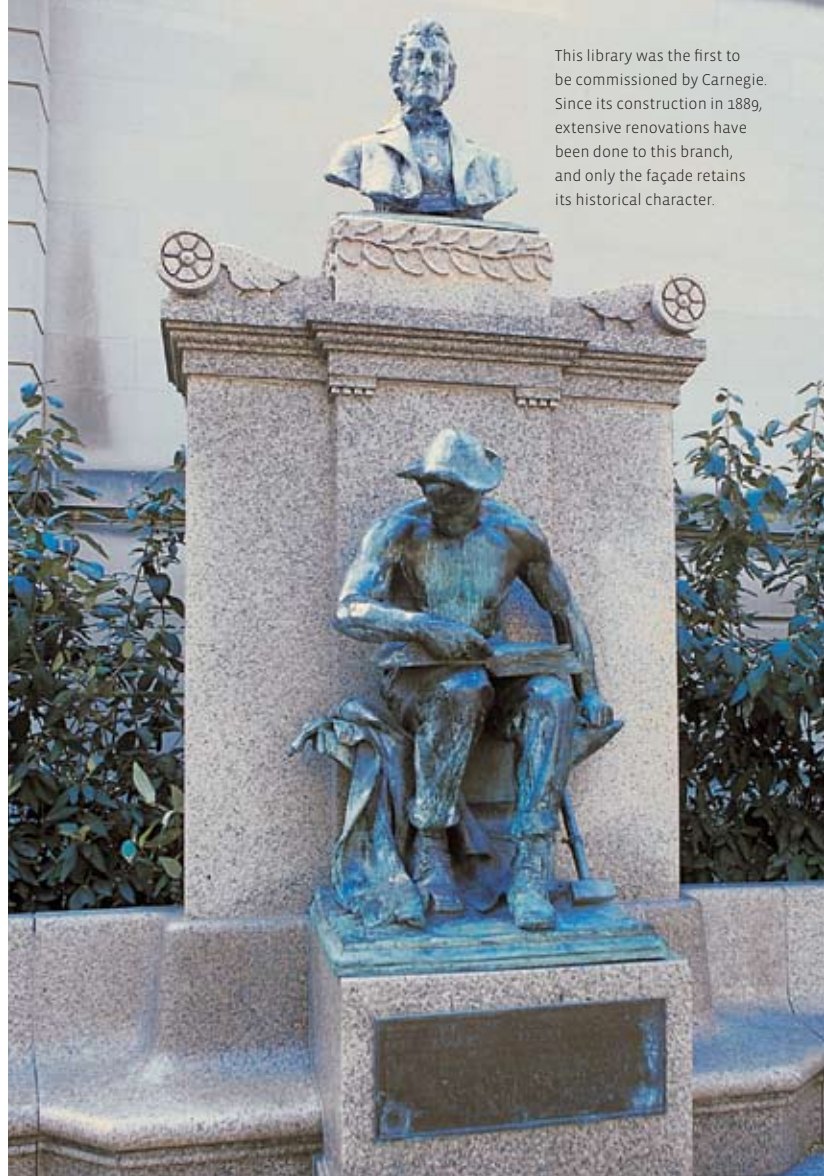
MATERIAL  
Bronze and red granite

After serving in the War of 1812, Colonel James Anderson became a pioneer in iron manufacturing. In the 1850s, he opened his book collection to the young people of Allegheny City, where he acted as a librarian on Saturdays. Andrew Carnegie, who grew up in Allegheny City (today known as Pittsburgh's Northside) benefited from Anderson's generosity, and was inspired by him to create free libraries around the world.

Carnegie, wanting a prominent memorial, chose sculptor Daniel Chester French and architect Henry Bacon. The two worked together on many projects, including the Lincoln Memorial in Washington, D.C. The main architectural feature is the exedra, a curved outdoor bench, which encompasses two pedestals for bronze sculptures. The works include a bust of Colonel Anderson and a seated figure, *Labor Reading*. Carnegie provided the inscription on the plaque. The work was dedicated with great fanfare on June 15, 1904.

This monument was located at the northeast corner of Federal and East Ohio Streets from 1904 until the 1960s, when the Urban Redevelopment Authority created Allegheny Center. During the project, the memorial was dismantled. The sculptures were stored in the library and the exedra was destroyed. In 1984, a restoration campaign to have the memorial rebuilt was initiated by the Pittsburgh History & Landmarks Foundation. What is seen today is a replica of the memorial facing the library. The sculptures are original.

Allegheny Center, across from the entrance to the Carnegie Library of Pittsburgh Allegheny Regional Branch



This library was the first to be commissioned by Carnegie. Since its construction in 1889, extensive renovations have been done to this branch, and only the façade retains its historical character.

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**ELONGATED DISC**

James C. Myford  
(b. 1940)

**YEAR** 1976

**MATERIAL** Aluminum

This sculpture references the techniques used in Pittsburgh's metal industries. The artist describes his casting technique as "full mold process." Works are carved in styrofoam and buried in foundry sand. Molten aluminum is poured onto the foam, leaving only an identical aluminum form. Fabrication of this sculpture took eight months, with over a year of planning. It weighs nearly 2,800 pounds.

Near the entrance of Eight Allegheny Center



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**DAY  
NIGHT  
THE HEAVENS  
THE EARTH  
PRIMITIVE SCIENCE  
MODERN SCIENCE**  
Sidney Waugh  
(1904–1963)

**YEAR** 1939

**MATERIAL**  
Grey limestone,  
bronze with gold leaf

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

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

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

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

**CHILDREN'S MUSEUM  
OF PITTSBURGH**

Koning Eizenberg  
Architecture (KEA),  
design architects,  
Perkins Eastman,  
executive architects

YEAR 2004

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

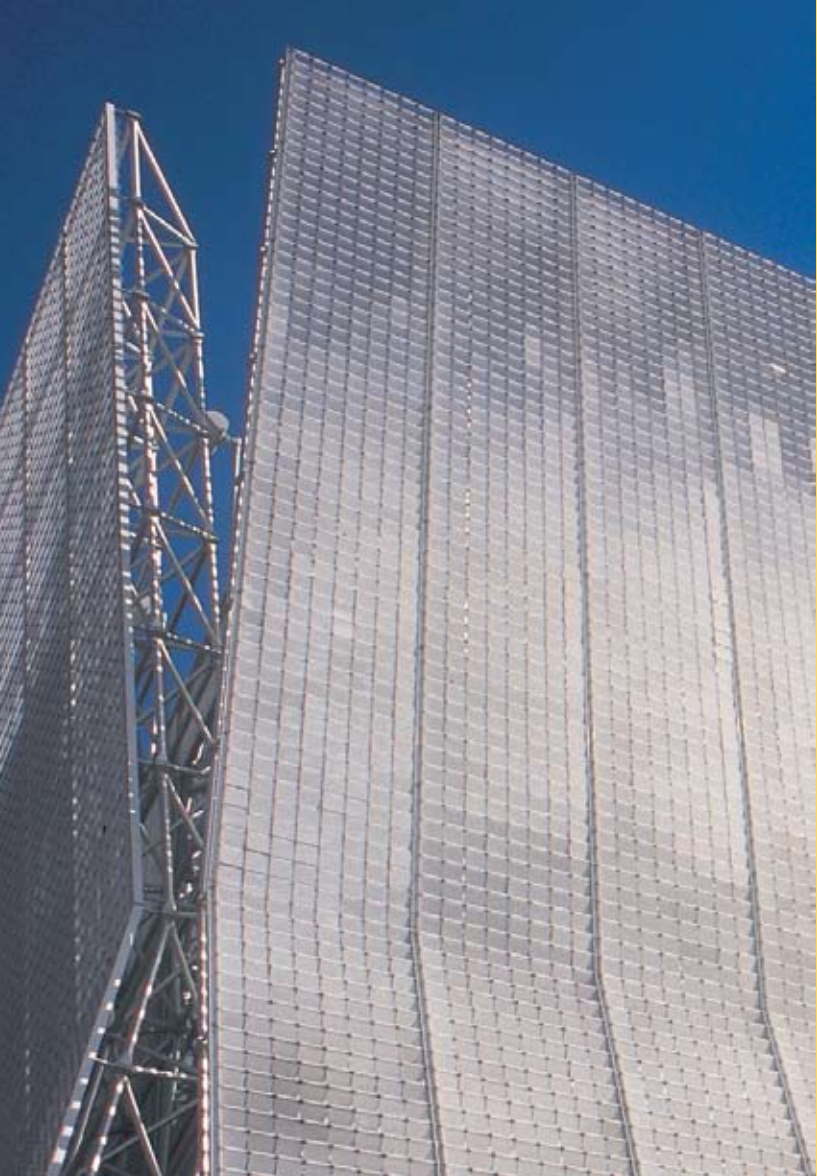
The architects created a three-story structure to connect the old Allegheny Post Office, built in 1897, to the former Buhl Planetarium, built in 1939. The design respects the historic significance of the existing structures, while creating an energizing building for the museum's audience. It is the nation's first children's museum to receive the U.S. Green Building Council's Leadership in Energy and Environmental Design (LEED®) certification.

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

Allegheny Center, 10 Children's Way, Allegheny Square







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## **ARTICULATED CLOUD**

Ned Kahn, artist (b. 1960)  
and Koning Eizenberg  
Architecture, architects

**YEAR** 2004

### **MATERIAL**

Polycarbonate and steel

MacArthur Award–winning artist Ned Kahn collaborated with architects Hank Koning and Julie Eizenberg to create the museum’s façade, creating a building that is also a mesmerizing wind sculpture. Forty-three thousand individual square panels are hinged to a steel screen, moving in the wind and reflecting light and shadows. The work is lit from within at night, turning the entrance into a shimmering lantern.

The artist has explored the confluence of art and science throughout his career. In addition to this work integrated into the museum’s architecture, he has several interactive artworks inside the museum.

Children’s Museum of Pittsburgh, 10 Children’s Way, Allegheny Square

**NAVIGATION AND  
ENLIGHTENMENT**

Eugenio Pedon

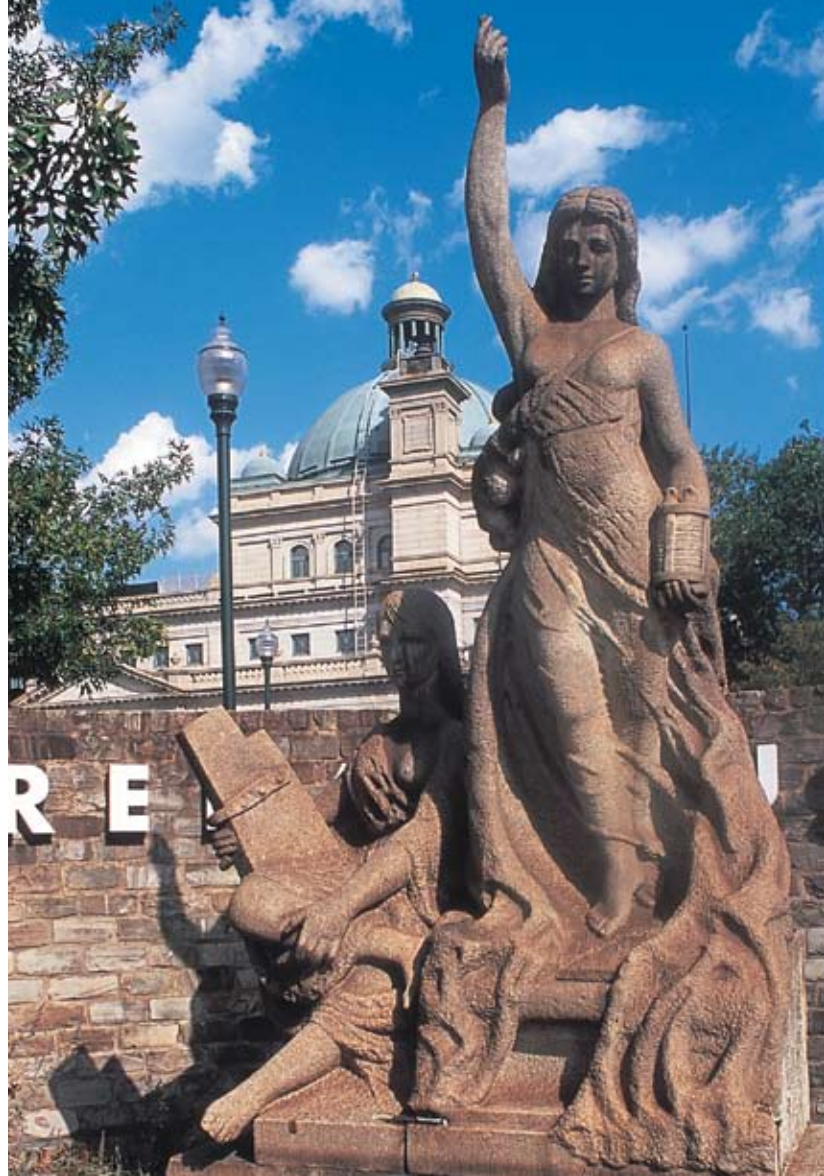
YEAR 1889

MATERIAL Granite

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

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

Corner of West Commons and Ridge Avenue





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

Chris Siefert (b. 1966)  
and Elizabeth Siefert (b. 1997)

**YEAR** 2005

**MATERIAL** Painted fiberglass

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

The Children's Museum of Pittsburgh's parking lot