Art Commission Application Form

You must submit the following along with this form as a single PDF.

• Individual or organizational statement (250 word max)
• Letter of intent that includes history of project and its impact on the community (500 word max)
• Visual materials (See Art Commission Guidelines for requirement)
• Budget describing cost of materials, artist fees, maintenance, installation, etc.
• Two letters of support from project partners or neighborhood organizations
• One letter of support from the Department of Public Works or Department of Mobility & Infrastructure

Notes:

• You may be required to hold a Development Activities Meeting with the applicable Registered Community Organization prior to Hearing. For more information, visit pittsburghpa.gov/dcp/rco.
• After receiving Art Commission approval, any necessary permits, certificates of occupancy, legal agreements, or other city approvals are still required. These must be applied for separately at the appropriate City departments and are the responsibility of the applicant.
• Application format is a digital copy of full application form, required documents, and the presentation to be projected at the Hearing as one single PDF. Send all documents to pacd@pittsburghpa.gov.

Project Information

Type of Project:  [X] Conceptual Review
     [ ] Conceptual/Final Review
     [ ] Final Review
     [ ] Courtesy Review

Has this project been come before Art Commission before?

     [ ] No              [X] Yes, when:  11/17/21

Duration of project: From ___/___/___ to ___/___/___

Permanent?  [ ] No              [X] Yes
Conceptual Review for Art in Parks
OOA Designs

Project Location

Address: Emerald View Park – exact location to be determined

Neighborhood: Duquesne Heights

Applicant Information

Name: Sarah Minnaert, Public Art & Civic Design Division, Department of City Planning

Mailing Address: 200 Ross St, 4th Floor, Pittsburgh PA 15219

Phone: 412.255.8996 Email: sarah.minnaert@pittsburghpa.gov

Relationship or Role in Project: Public Art & Civic Design Manager
RE: Art In the Park: AC Re-Submit Conceptual Review

CONCEPT

In considering the feedback from the first Art Commission hearing, we will be focusing our conceptual approach on Pittsburgh’s Industrial Heritage, past and present, through materiality using steel and glass.

**GRIT**

Pittsburgh’s ascent is often attributed to the region’s vast coal supply, extensive river system, and burgeoning railroad network. Our inspirations come from the visual vein and artery-like network of these structures. The blast furnace’s main structure that behaved and resembled a heart- vents, chambers, and pipes encasing various compartments, glowing red on the interior, pipes pumping air into the bessemer-type structures as it was being pumped with coal, limestone and ore. We took a look at the photography of Bernd and Hilla Becher 1983 works “Blast Furnace Plants.” Their focus was the furnace structures- much like our own. The furnaces form and use personify the structures of a heart. Its deep rooted connection to the four elements- wind, water, fire, earth, encapsulates our vision of Grit, Flow and Glow. We are considering how the sculpture will read in the daytime, at night as well as the view from traffic. This sculpture aims to portray the strength, resilience, and power of industry and the heart of the people that sacrificed themselves to the mills.

*Grit*- Comes from our use of scrap metal, steel and leaving it raw to reflect Pittsburgh’s historical steel industry.

*Flow*- Comes from the use of glass, we are interested in the process of glass casting, fusing, and integrating rebar structures that glass is blown into or glass is slumped over. We also may incorporate more structured and flowing laser cut forms.

*Glow*- We will be very deliberate in our use of lighting to illustrate the glow that came from the furnace.
FORM

We are in the process of gathering and considering materials and forms and will base our final choices in materials response to the items collected and what will best suit the project design in real time. We have enclosed several sketch renditions- incorporating lanterns, antique glass insulators, borosilicate glass tubes, cast glass bricks, rebar and welded textured and colored powder coated surfaces. We will be manipulating steel rebar to create elegant visual line work. We will also use steel tubes as lanterns that are internally lit to represent vessels, chambers or bodies adorned with glass elements. All structures we create will mitigate rain and ice collection and insert holes or release points. There are many ways we can take this work, and over the next month we will hone in on the most elegant and best materials and forms to create the distinct essence of Grit, Flow and Glow.

It is very important to note that the structure will be 100% based on the materials that we scavenge and collect from our Community Engagement Process, which we will begin as soon as possible. We will put out a flyer to Mt. Washington RCO, post around town and post on social media to collect scrap metal from the community. These pieces will be curated, altered through plasma cutting, powder coating and composed within the sculpture. The use of scrap represents the use of scrap metal collected and melted down during WWII.

The use of scrap materials is a tenant core value of sustainability for OOA. It also represents our process of developing work- we are both collage artists in both paper and in a sculptural sense. We use this process to illustrate our ideas. Our maquettes are made by printing photos of scrap, rebar and other industrial materials and then shapes and forms were meticulously cut out to collage a more 3D model of our ideas- this helps direct us further sculpturally than a 2D sketch.
COMMUNITY ENGAGEMENT/RESEARCH

1) Meeting with Ron Baraff, Director of Historic Resources and Facilities for Rivers of Steel to research in archives and photographs of steel mills - we are particularly interested in hearing about Women’s role in industry- the naming of the furnaces (who the women the furnaces were named after)

- What types of forms were unique to each furnace (for example: diamond “staples” were used at the Carrie Furnace to hold together the stacks as all the expanding and contracting began to loosen rivets.

2) Studio Visit with Danny Bracken, Director of Exhibitions at the Mattress Factory December 5th - Danny is also an artist with expertise in lighting, projection and installation.

3) Discussions with Pittsburgh Glass Center, Ashley Macfarland on the possibilities of glass casting and blowing into rebar structures. We already know the PGC facilities cannot accommodate borosilicate- so we will also connect with Corning Museum of Glass studios and some other glass fabricators in Ohio that work with Pyrex.

4) We have connected with the Director of the Stained Glass Association of America Megan McElfresh, EXECUTIVE DIRECTOR who gave us a demonstration on pulling scrap glass around copper pipes. We will reconnect to see if she has any other resources pertaining to borosilicate and large scale glass fusion.

5) We will be taking classes at the Protohaven Makerspace on powder coating and laser cutting.
LOCATION
- Our location choices were tentatively run by DPW. Our final choice is Anchor Garden Park, as this underused space is calling for interaction. Its ease in accessibility, concrete pad, sidewalks, surrounding gardens and vacant area.
- Anchor Green Park is on the top of PJ McCordle Parkway, just to the right of the stop light. There is ample accessibility routes from the sidewalk in front of the park, and two sidewalks that lead into it.
- The vista is fenced in with a small plaque in front of the fence. It is predominantly filled in with foliage from long standing trees and recently planted trees. The sculpture would not impede on any vista views of the city. These trees provide a natural nest in which the sculpture can be placed.

LIGHTING
- We are exploring power sources as well as solar possibilities. DPW said we would be able to easily tap into the traffic light that is right next to the site.
- We understand the Dark Sky Ordinance may take effect soon; therefore, the internally lit sculptures will be dim, essentially a 12v light- pointed down or emanate with a warm dim glow.
- We will speak to electricians about Dark Sky-compliant fixtures as well as solar alternatives and will use them if feasible budget wise.
- Our vision is to be able to cast shadows around the garden surface, transforming the space at night, again in compliance with the ordinance.
OOA DESIGNS

Engaged  Elegant  Placemaking
GRIT FLOW GLOW

The telling of a story...
By creating an illustrative sculpture in a brutalist style reflecting the rigor and grace of Pittsburgh’s land and labor history through use of material.

- A monument symbolizing the heart of Pittsburgh, it’s landscapes; natural man made.
- An homage to steel and glass industry
- A recognition to woman laborers- both at home and in industry.
Heart of Industry

Steel Mills were unique, organic systems that created the steel for the world.

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Sketch One: Combustion of the Heart

Lacey “skin” or “blood vessels” made from cold and hot working steel line work.

Anatomic and stylized heart “beacon” built out of scrap steel, rebar, glass insulators in a brutalist construction with pointed illumination to spread constellations of light across the hillside landscape.
Sketch Two: 7 pillars

7 stacks represent the 7 furnaces each named after steel barons' wives.
Sketch Three: Grit, Flow, Glow
Slag Runners

Link to three rivers
Anchor Green Garden at Grandview and Merrimac on Right side of PJ Mcardle Parkway
Anchor Green Garden: Top of McCardle
INSPIRING PROCESS  Cast Glass and Plasma Cut Hand Drawings

Resource: Vintage patterned glass designs from Pittsburgh Glass Company
Illumination Continued

Lighting and glass sources

Imaged by Heritage Auctions, HA.com
Illumination

"Argentum: Double-Positive", photo by J. Adam Fenster / University of Rochester

Example of the potential for illustrative narrative by negative cutouts and illumination at night
Research into Women Behind the Furnace Names

Mrs. Leslie B. Worthington, name-sake of the Dorothy blue blast furnace, and founder of Isabella Furnaces Co., which built the two original Triest furnaces. Chal-lent may also have had a side Isabella, married to another partner named Heros. For years Isabella, the furnace, made ferro- manganese, which domestic, clean and bogus in market steel.

Lory. Isabella's contemporary and partner, across the Allegheny River in Lawrenceville. Opened by James, Carpeace & Co. in 1875. Lory was named after Lucy Colonae Carpeace; the wife of Thomas Cur-singer and sister-in-law of Andrew. For many years Lucy and Isabella kept tramping each other with ferromanganese, making 100 tons per week in 1875 to 1,900 tons in 1890. Lory No. 1 shut down in 1909. Lory No. 2 in 1930.

Carrie Furnace in Braddock began making hot metal for Homestead works more than 130 years ago. Carrie apparently was a daughter of one of Andrew Carnegie's competitors. The first guest in the war was Carrie Montbrook Holland (1834-1947), wife of Wil- liam J. Holland, a minister and biographer who was chancellor of Western University (now the University of Pittsburgh) and then director of Carnegie Museum. He also claimed to be Carnegie's best friend. For years there were seven Carrie furnaces, then six.

Ellen. The first two Ellen furnaces were built in Pittsburgh 1827 and 1843.

Ellen. The better-known Ellen was the namesake of six Blast Furnaces at Jones & Laughlin and 12 blast furnaces in the Jones & Laughlin mill next to the Parkway East (Highwood). It flourished until 1896. Ellen, please write your story.

Ann. John named P.J., the Hazelwood furnace was first up by Jones & Laughlin in 1866. It was named after Ann Harrison Stephens, the daughter of J.M.- president William J. Stephens. She may have had a blast furnace named after her.

Dorothy. The furnaces at the Du-quesne Works at U.S. Steel were named for Dorothy, another partner of Andrew Carnegie. The furnace was built by George Armstrong in 1833.

Dorothy. This is the same that company named the first blast furnace in Pittsburgh, built by George Armstrong in 1833. As a furnace it started something big in the area. As a woman's name it never caught on.
Field Research

Youghiogheny Opalectant Glass Company, Inc.
Field Research Continued

Visiting Youghiogheny Glass 10/15/21

Stain Glass Association of America
Community Engagement

Library
Community Centers
Social Media
RCO

Talk to Rivers of Steel/Steel workers to glean stories, images, metal

WANTED
SCRAP METAL
TO MAKE

A SCULPTURE
in EMERALD VIEW PARK

We will pick up pipes, mufflers, tool boxes, sheet metal, old tools chain etc (no appliances please)

Send us a pic or describe what you have!
Email OOADESIGNS@GMAIL.COM

A Project by OOA DESIGNS LLC https://www.behance.net/ooadesigns
Commissioned by Allegheny County and the City of Pittsburgh's RADical lMPAct project
Example of Oreen’s work using scrap propane tanks powder coated and hand plasma cut
Thank you!

Please take our survey, we want your feedback!

https://engage.pittsburghpa.gov/art-parks/ooa-designs