The proposed sculpture for Riverview Hill in Frick Park uses the architectural turret and an amusement park ride as its visual and functional language, creating a participatory artwork that will also be a landmark, a destination, and a gathering place. With its reference to an architectural turret, the sculpture’s canopy creates a silhouette—part landscape, part cityscape, and part crown. The artwork is a folly in the landscape that, in addition to the Park’s elegant castle-like entrances, its clay tennis courts, and its quaint lawn bowling center have allowed Frick Park to retain the ambiance of a country estate more than a century after serving as one.

The three 4-seat draped-steel benches rotate 100° such that one has a choice to face others directly and engage in conversation or look out at the panoramic landscape or look up at the sky and the swaying canopy.

The wind sways the six-foot-tall canopy suspended eight feet above. Also, people interacting with the sculpture cause the three vertical pipes to shake and teeter-totter the canopy. The animated canopy mimics the trees surrounding and dotting the landscape, creates a shadow dancing on the grass, and acts as a beacon to those on Riverview Hill.

The sculpture’s colors are supplemented by the colors in the canopy’s negative spaces. The colors change based on the viewer’s location, the season, and the weather. A viewer, for example, sees the colors of grass and trees and/or the colors of the sky.

Location

The proposed artwork location is adjacent to the Riverview Trail in Riverview Hill. The artwork joins the series of steel structures—workout stations—distributed along the trail through Riverview Hill.

As of January 9th, there are ongoing discussions with the Department of Public Works and the Parks Conservancy about the exact artwork location. An additional artist site visit to review the site topography and sightlines will also be necessary to determine the precise location.
Implementation

- Construction documents stamped by a structural engineer licensed in Pennsylvania
- Zoning Design Review
- Pittsburgh General Contractor’s License
- Building Permit
- Fabrication documents
- Fabrication
  - Materials: Painted and unpainted carbon and/or stainless steel, Paint (Delfleet Essential, Single Stage Polyurethane Enamel, ESSS), Theft-resistant bolts, compacted decomposed granite
- Site Preparation
  - The artwork will be installed on a level circular compacted decomposed granite surface adjacent to the Riverview Trail. Compacted decomposed granite, often used to create trails, is low maintenance and meets ADA guidelines.
- Shipping – Denver (fabricator) to Pittsburgh
- Installation
  - Footing - The artwork will be anchored to a below-grade cylindrical concrete footer
  - Heavy Equipment - concrete transit mixer and telehandler reach forklift
- Inspections as per project structural engineer and City of Pittsburgh requirements

Budget

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<td>Engineering &amp; CDs</td>
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COMMUNITY ENGAGEMENT

- August Frick Park tour focusing on potential sites
  - Sarah Minnaert, Public Art & Civic Design Manager, Department of City Planning
  - Erica Heide, Park Ranger
  - Kathryn Hunninlen Sr. Manager of Special Initiatives, Pittsburgh Parks Conservancy.

- Site location reviews completed by Tom Paulin, Superintendent, Department of Public Works
  - No issues with the site.

- Squirrel Hill RCO (SHUC) meeting
  - Presented past work and shared potential sites
    - SHUC to share information with other RCOs adjacent to the Park and others.

- AiR Community Meeting, November 10th

- Sophia Fang, Frick Park Storyteller
  - Meeting to discuss public art and storytelling project status and process.

- Engage Park Survey
  - https://engage.pittsburghpa.gov/art-parks/hutabut-llc

BIO

In the 1980s, Matthew Geller switched his studio practice from primarily sculpture to the production of video works, reworking the structure and style of television storytelling with comic narratives that played off conventional genres—documentary, fairytale, melodrama. Geller uses fragmentation and disjunction as storytelling devices to intercut several seemingly unrelated anecdotal stories into cohesive if nonlinear, narratives. Beginning with his fellowship at the American Academy in Rome, he integrated his storytelling skills by creating intimately observed worlds in miniature. For the past 18 years, he has taken these ideas, changed the scale, and extended the possibilities for site and a chaotic viewership by producing temporary and permanent public art, which has been described in various ways, from "urban earth-works" to "industrial baroque settees."
Geller has created public artworks throughout the United States and in Canada. He has exhibited at the: Museum of Modern Art, Whitney Museum, New Museum, Kunst Kanaal—Amsterdam, Stedelijk Van Abbemuseum—Eindhoven, Witte de With—Rotterdam, Smithsonian Institute, Los Angeles Contemporary Art, Queens Museum, Boston ICA, Chicago MCA, Moderna Musset—Stockholm, among others.

Geller’s public artwork has won numerous awards, and he has received fellowships from the American Academy in Rome, National Endowment for the Arts, and New York Foundation for the Arts. He has received grants from Creative Capital, New York State Council on the Arts, National Endowment for the Arts, Jerome Foundation, Foundation for Contemporary Art, and Greenwall Foundation, among others.

ARTIST STATEMENT
Matthew Geller’s history with public art has included many object-based and site-specific artworks integrated with their environment. The artworks are participatory, interactive, and kinetic, promoting inclusivity and creative uses of the site. While his work is visually eclectic, his work always creates moments of respite, contemplation, and delight, befitting the site’s functional and visual context. This would also be the case for the Frick Park public artwork, which will provide a sense of place, create a landmark and a destination, and foster the ideals of an inclusive and diverse community.

Geller purposefully uses materials from the everyday outdoor environment—anything from benches, to swings, to canopies, to pipes—and brings them into the realm of art. He creates a level of connection to the familiar while highlighting elements of awe and beguilement, often using existing artifacts from the site and retrofitting them to make a micro public square or landmark that encourages creative patterns of use.

The works are spirited, accessible, participatory, and very often unexpected. By considering behavioral design and combining strong visuals with dynamic elements activated by people and changes in ambient light and weather, the resulting work is in constant flux. The artwork becomes part of the community’s fabric and is integral in shaping how we live in public space. The idea is to surprise while fostering a sense of community around an unlikely object or site.
The proposed sculpture for Riverview Hill in Frick Park uses the architectural turret and an amusement park ride as its visual and functional language, creating a participatory artwork that will also be a landmark, a destination, and a gathering place. With its reference to an architectural turret, the sculpture’s canopy creates a silhouette—part landscape, part cityscape, and part crown. The artwork is a folly in the landscape that, in addition to the Park’s elegant castle-like entrances, its clay tennis courts, and its quaint lawn bowling center have allowed Frick Park to retain the ambiance of a country estate more than a century after serving as one.

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Final Design
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