

# Public Art Proposal

## Scaife Hall

**Carnegie Mellon University**

# Project Criteria

- Aligns with the use of building and architectural plans
- Brings in the work of an accomplished artist to CMU-raising the profile of the university's art collection
- Considers the context of the site
- Aligns with the CMU's DEI goals – broadening representation of artists in the collection
- Fits within the scope of the project budget
- Feasibility of project

# Context - Previous Projects



Thaddeus Mosely at Fifth and Clyde and Stephanie Dinkins at TCS

# Process

- CMU's public art curator consulted with building architects and MechE representatives to determine goals for the project – first time this happened early enough to consider an “integrated” project
- Curator researched potential artists who could speak to the goals of the project and had professional skill set in alignment with project's needs
- Curator identified artist and worked with her on proposal
- Vetted proposal with stakeholders and incorporated feedback
- **Based on the proposal's alignment with criteria and support from stakeholders we are submitting this artwork to the PAC for approval**
- Once approved, a recommendation will be made by PAC chair to the President, who has final sign off

# The Project: Scaife Hall



VIEW FROM FREW STREET LOOKING WEST



Spencer Finch, *The Garden in the Brain* (2017)

## Spencer Finch

### *This is the Installation Title, 2017*

This series of tessellation patterns, composed of different materials and exploring different facets of tiling, straddle an intersection of art and mathematics, where decorative patterning and abstract mathematical expression coexist in geometrical form.

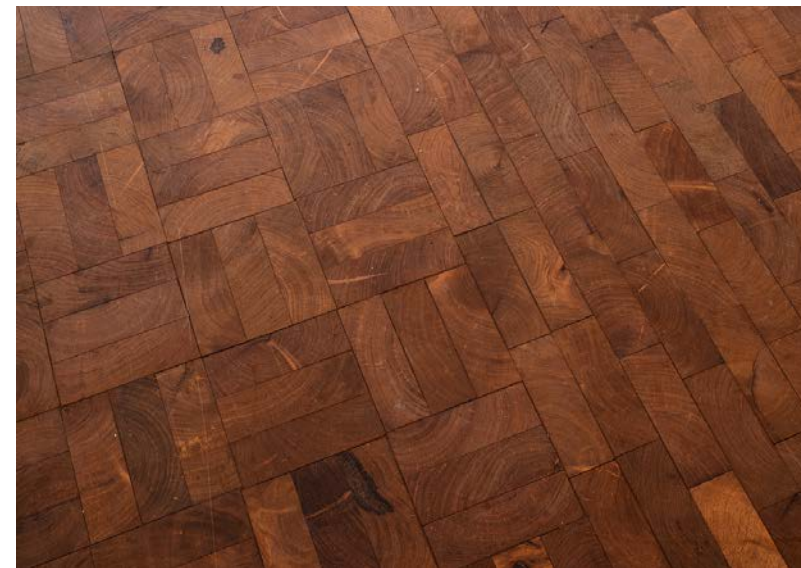
The complex visual arrangements in each series of tessellations manifest different mathematical properties, referencing both ancient decorative motifs and modern engineering concepts.

Tessellations are installed throughout the building in plywood, glass, ceramic, porcelain, and wood finishes.

Commissioned by the Public Art Committee, Brown University  
[brown.edu/public-art/Finch](http://brown.edu/public-art/Finch)

#### FIND THE INSTALLATIONS

<p>1 Main Entry Wall, Level 0 Dyed and engraved plywood</p> <p>2 Corridor Floor, Level 0 Porcelain tile</p> <p>3 Restroom Entrance Wall, Level 0 Ceramic tile</p> <p>4 Hazeltine Commons Floor, Level 1 Wood flooring</p> <p>5 West Terrace Entrance Paving, Level 1 Concrete pavers</p>	<p>6 Teaching Lab Wall, Level 1 Ceramic frit glass</p> <p>7 Restroom Entrance Wall, Level 1R Ceramic tile</p> <p>8 Restrooms, Level 2 Ceramic tile inserts</p> <p>9 Restrooms, Level 3 Ceramic tile inserts</p>
--	---



**Spencer Finch, *The Garden in the Brain* (2017)**



The world's greatest problems are made of many small parts.

At Carnegie Mellon we have a unique atmosphere deeply native to our culture, and practice a systems approach to problem solving.

We ask different questions. Better questions.

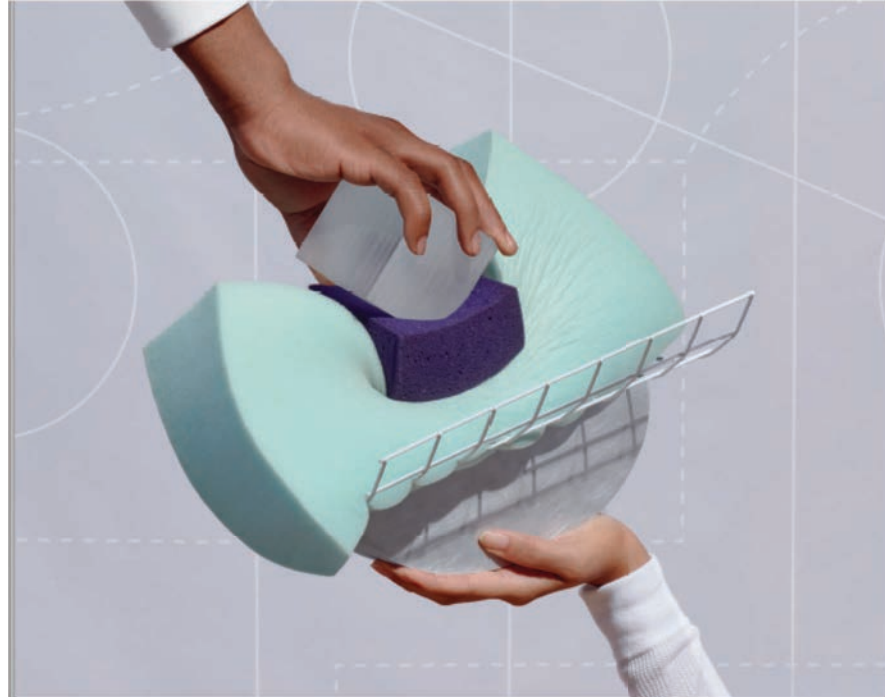
Through decades of working together, we've learned how to assemble the most diverse experts and solve complex problems piece by piece.

*The most complex problems.  
The most diverse experts.*

College of Engineering  
ADVANCED COLLABORATION®



CONTACT US  
ENGINEERING.CMU.EDU/ADVANCED-COLLABORATION



Too many people are getting injured playing hockey, and it's putting the game's future at risk.

We wanted to change that.

Together with the Pittsburgh Penguins and high-tech polymer company Covestro, we are inventing safety innovations without impacting game play.

It's time to make hockey safer for professional and junior players alike.

Visit our site to learn more about how future rink dasher boards, player equipment and helmets are being engineered for safety.

*The most complex problems.  
The most diverse experts.*

College of Engineering  
ADVANCED COLLABORATION®



Visit Rethink the Risk: [ENGINEERING.CMU.EDU/RINK](http://ENGINEERING.CMU.EDU/RINK)



# The Artist

## Jessica Stockholder



Jessica Stockholder is an esteemed professor of art who was director and professor of graduate studies in sculpture at Yale University from 1999 to 2011. She is currently the faculty chair of the Department of Visual Arts (DOVA) at the University of Chicago.

Stockholder has won international acclaim for her genre-defying multimedia installation pieces. In 2007, she received the Lucelia Artist Award, which recognizes exceptional American artists under 50, from the Smithsonian American Art Museum. Her work has been shown at the Dia Center for the Arts, the Whitney Museum for American Art, Museum of Modern Art PS1, the Venice Biennale, the Centre Pompidou in Paris, and the Museo Reina Sofía in Madrid.

Stockholder studied art at the University of Victoria and received an MFA from Yale University.

In 2009, The New York Times said of Stockholder: *For more than 25 years, Ms. Stockholder has been celebrated for site-specific sculptures and installations that challenge boundaries, blurring the distinction among painting, sculpture and environment, and even breaching gallery walls by extending beyond windows and doors.*

## Like Water if Pond as Lily

Mission Bay Medical Center, San Francisco, CA. 2014. Made in collaboration with Lynne Bear and Mathieu Gregoire who facilitated production. Commissioned by Mission Bay Hospital.

The work greets visitors as they enter the hospital. "Like Water if Pond as Lily" includes six different elements; two outdoor sculptures, art glass panels, a frieze, a sculpture, and a ceiling pattern in the lobby. The layers presented by the work are both physical and visual, shifting in relation to each other as people move around them. The work transcends the architecture that

is supporting it, and proposes another, intersecting, structure of its own. This new and surprising other structure is the core of the work and helps to carve out room for people to understand that all it takes to see the whole world differently is a shift in mind, or frame.

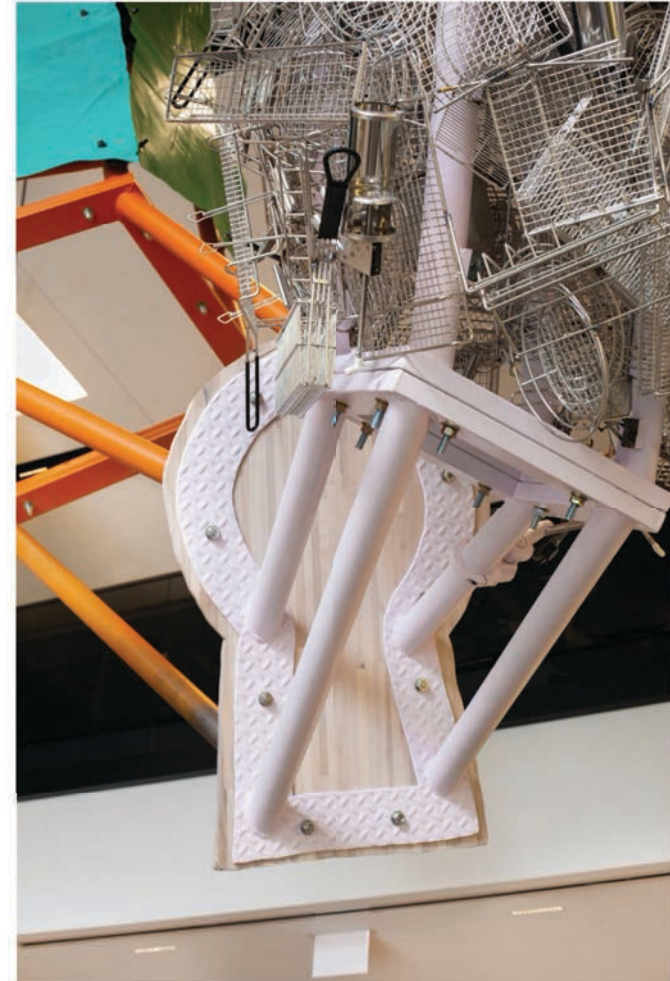


## Cloud Storage

*Installed in McDonalds Headquarters in Chicago. 2018. Produce by Kavi Gupta Gallery and commissioned by McDonalds.*

Cloud Storage, made in response to the particular space of the McDonald's headquarters. In total the work presents a coherent whole as it is round, and it has a center. The whole is both solid and open. The work is dimensional and ethereal. Many of the objects that form it have distinct characters and intended use coming from the commercial kitchen and the world of industrial production. Inside of this sculpture those characters come and go as other qualities of the materials – their color, weight, scale, and sheen – participate in creating a shifting experience of wholeness that is both dependent on and independent of the space the work is installed in. The physical and perceptual openness of the work as it gathers itself towards unity

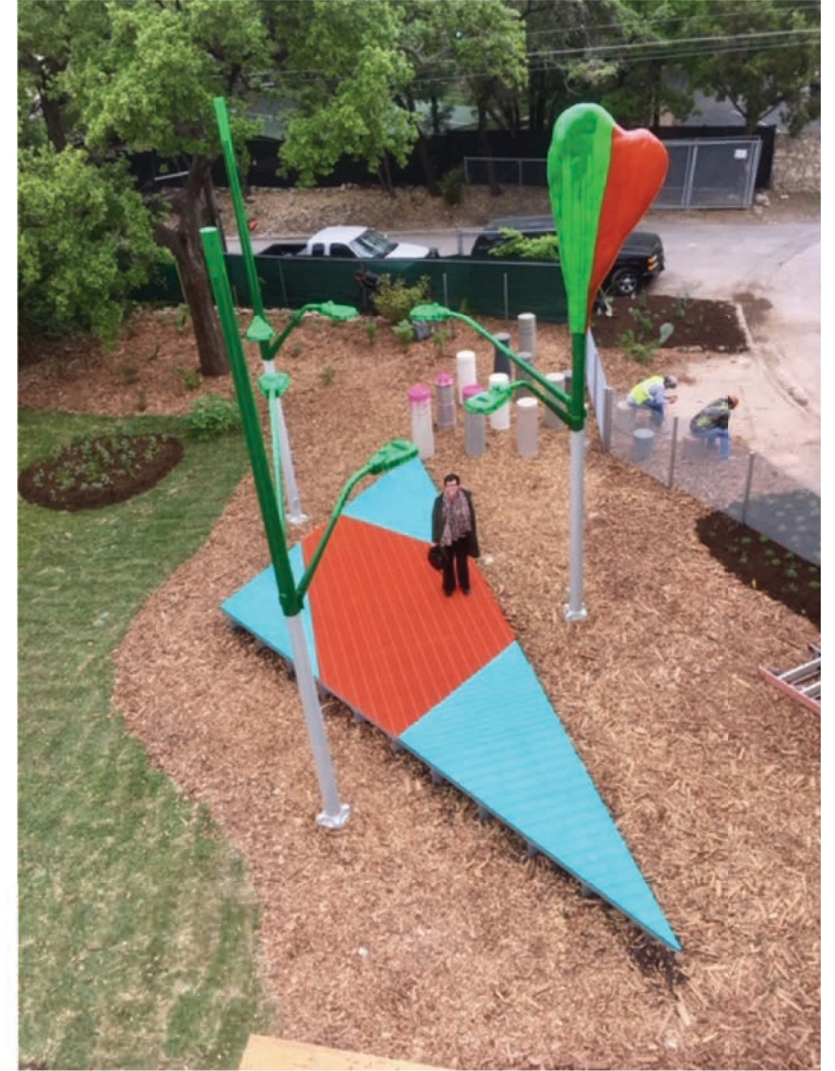
and wholeness, points to the capacity of human mind to be always shifting and discovering new ways to think and understand. The work takes shape in response to the materials offered, the limitations imposed by circumstances, and the myriad opportunities inherent in the available methods, materials, and expertise of the production crew. The final form of the work is inflected with many turns of mind accumulated as the idea meets material circumstances. This process can be understood alongside the entrepreneurial vision and energy that gives rise to all successful ventures.



## Save on select landscape & outdoor lighting: Song to mind uncouples

Installed at Laguna Gloria, The Contemporary Austin, Texas. 2018.

Bringing painting into three-dimensional space this work plays with color, form, and abstraction in relationship to everyday objects and the surrounding environment. In this work, the functioning street lamps, pre-fabricated grating, and concrete bollards work together to represent geometric form, two and three-dimensional images, and a viewing or gathering platform. The lines between colors and the edges between materials function as drawings, visually creating both order and chaos. The top of one lamp transforms into a large unruly mass of resin, divided by color, beckoning to visitors. The phrase "Song to mind uncouples" comes from a line by the renowned Canadian experimental poet BP Nichol (1944–1988).





**INTEGRATED ARTWORK OVERVIEW**

**EXTERIOR**

- 1 LIGHT POLE
- 2 LIGHT BOLLARDS

**INTERIOR**

- 3 LEVEL 1 LIGHT
- 4 LEVEL 1-3 LIGHT
- 5 STAIR WALL & GUARDRAILS
- 6 GLAZING FILM
- 7 LEVEL 1 TERRAZZO

**LV1 ENTRY PORTAL - LOOKING WEST**

CARNEGIE MELLON UNIVERSITY SCAIFE HALL



\* MORNING LIGHT

**LV1 ENTRY PORTAL - LOOKING WEST**  
CARNEGIE MELLON UNIVERSITY SCAIFE HALL



\* AFTERNOON LIGHT

**LV1 ENTRY PORTAL - LOOKING WEST**  
CARNEGIE MELLON UNIVERSITY SCAIFE HALL



\* EVENING LIGHT

**LV1 ENTRY PORTAL - LOOKING WEST**  
CARNEGIE MELLON UNIVERSITY SCAIFE HALL





1

2

2

**INTEGRATED ARTWORK OVERVIEW**

**EXTERIOR**

1 LIGHT POLE

2 LIGHT BOLLARDS

\* TREES NOT SHOWN FOR CLARITY

**LV1 ENTRY PORTAL - LOOKING NORTH**  
CARNegie MELLON UNIVESITY SCAIFE HALL



\* TREES NOT SHOWN FOR CLARITY

**LV1 ENTRY PORTAL - LOOKING WEST**  
CARNEGIE MELLON UNIVERSITY SCAIFE HALL



ALAN MAGEE SC

Scaife Hall  
4805 Frew St.

LV1 ENTRY PORTAL - LOOKING SOUTH  
CARNEGIE MELLON UNIVERSITY SCAIFE HALL



**LV1 COMMONS - LOOKING SOUTH**  
CARNEGIE MELLON UNIVERSITY SCAIFE HALL



**LV1 COMMONS - LOOKING EAST**  
CARNEGIE MELLON UNIVERSITY SCAIFE HALL



**LV2 HALLWAY - LOOKING SOUTH**  
CARNEGIE MELLON UNIVERSITY SCAIFE HALL



LV2 HALLWAY - LOOKING SOUTH  
CARNEGIE MELLON UNIVERSITY SCAIFE HALL



**INTEGRATED ARTWORK OVERVIEW**

**EXTERIOR**

- 1 LIGHT POLE
- 2 LIGHT BOLLARDS

**INTERIOR**

- 3 LEVEL 1 LIGHT
- 4 LEVEL 1-3 LIGHT
- 5 STAIR WALL & GUARDRAILS
- 6 GLAZING FILM
- 7 LEVEL 1 TERRAZZO

**LV2 HALLWAY - LOOKING EAST**  
CARNEGIE MELLON UNIVERSITY SCAIFE HALL





**INTERMEDIATE STAIR LANDING – LOOKING EAST**  
CARNEGIE MELLON UNIVERSITY SCAIFE HALL



**LV3 HALLWAY – LOOKING SOUTH**  
CARNegie MELLON UNIVERSITY SCAIFE HALL



**LV3 HALLWAY – LOOKING NORTH**  
CARNegie MELLON UNIVERSITY SCAIFE HALL



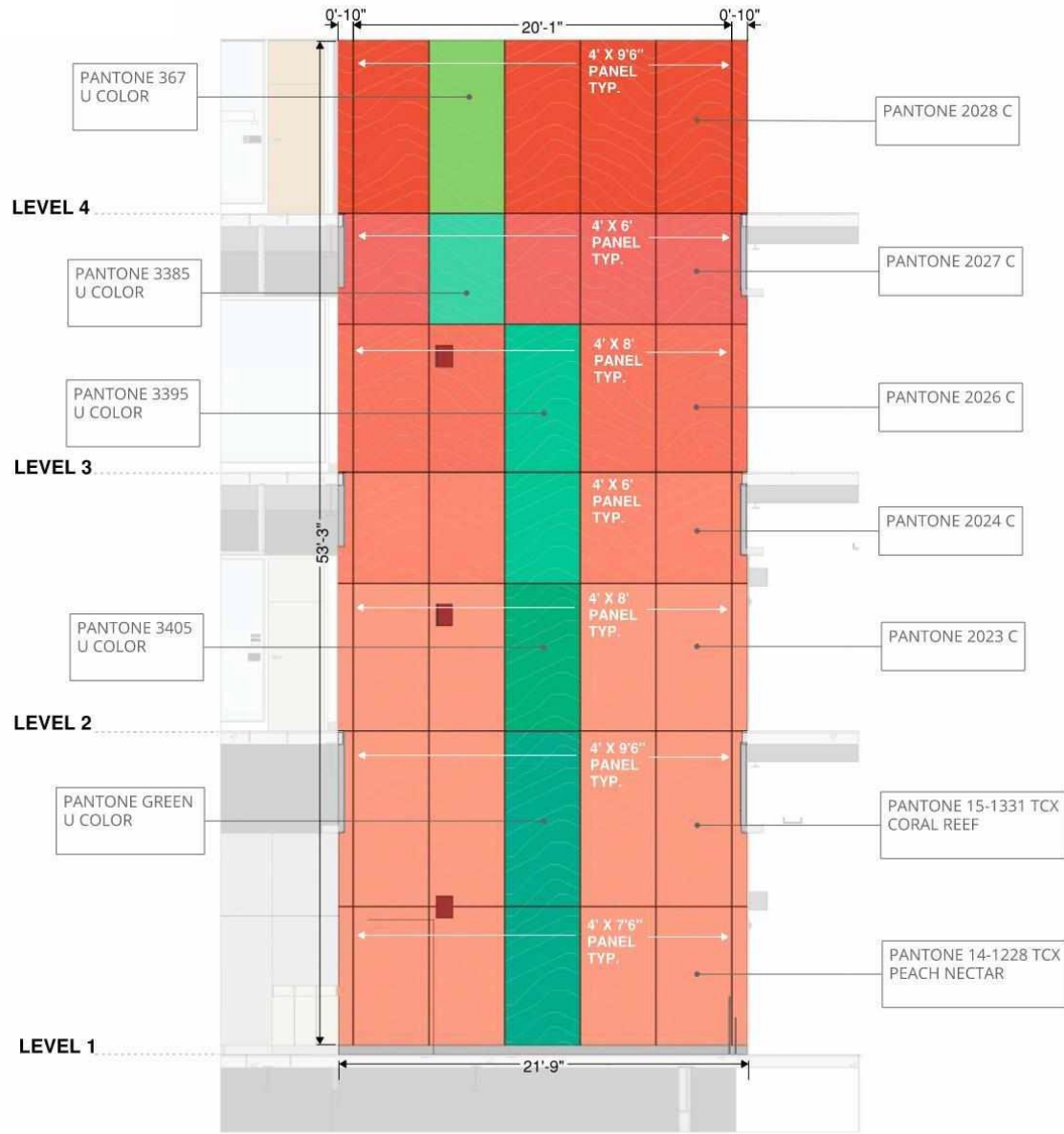
**LV4 HALLWAY – LOOKING SOUTH**  
CARNEGIE MELLON UNIVERSITY SCAIFE HALL



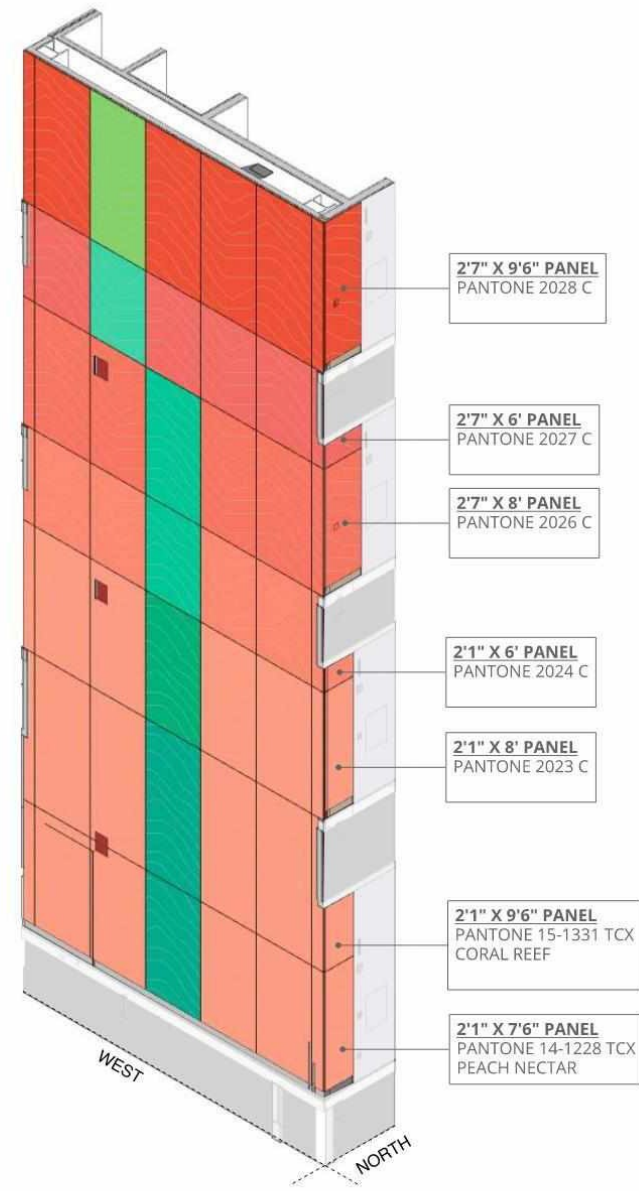
LV1 ENTRY PORTAL - LOOKING WEST

REGENT COURT PROJECT SCAPING PLAN

# APPENDIX / DIAGRAMS

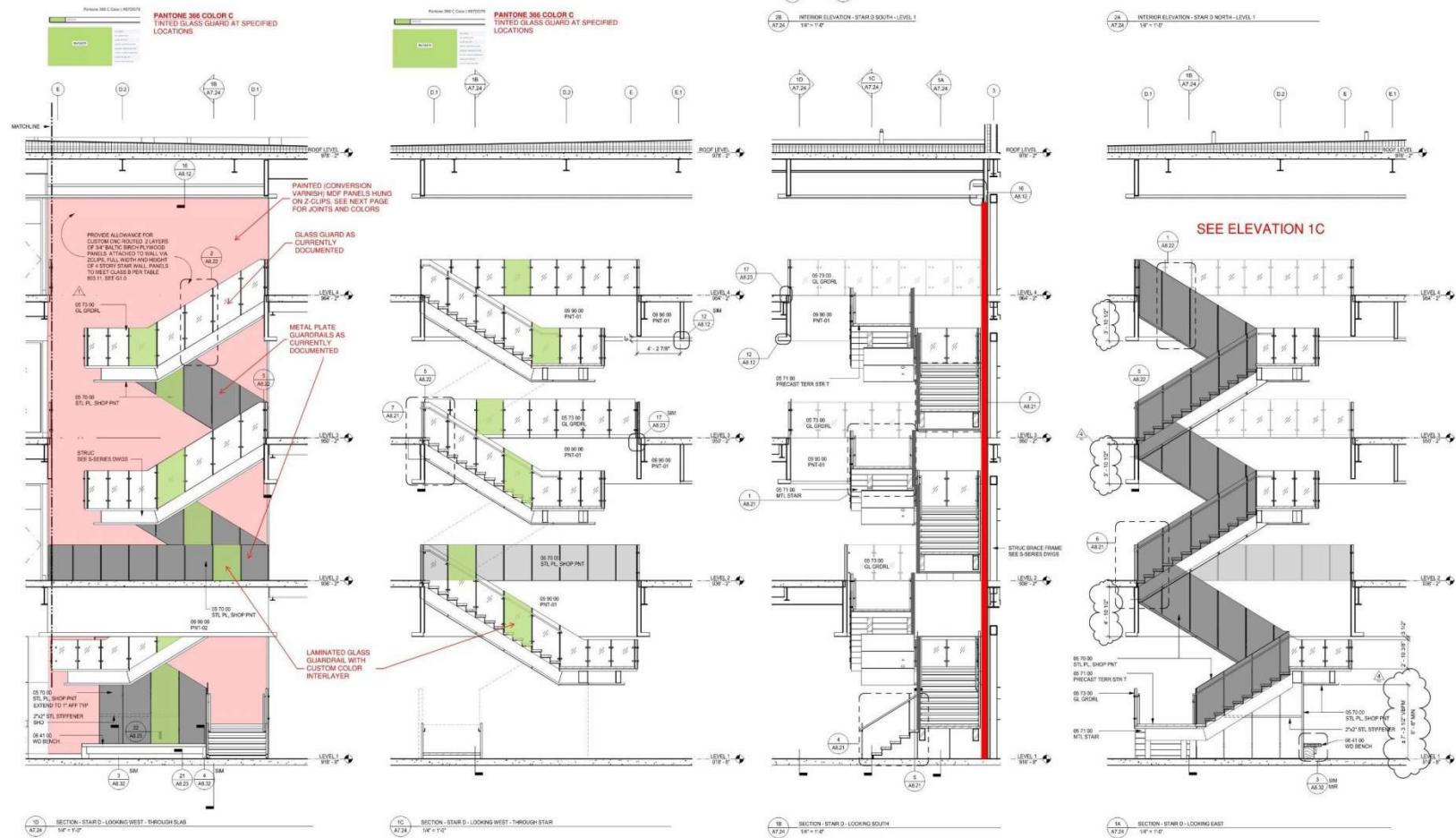


STAIR D - WEST ART WALL ELEVATION



ART WALL - NORTH PANELS

**INTERIOR STAIR GUARDRAILS**  
**CARNEGIE MELLON UNIVERSITY SCAIFE HALL**



**ARCHITECT**  
**KIERAN TIMBERLAKE**  
 881 NORTH AMERICAN STREET  
 PHILADELPHIA, PA 19122  
 V 215-261-8852  
 F 215-622-8850  
 kieran@kieran.com

**STRUCTURAL / MEP / FF / IT / ENGINEER**  
**BURD HARRIS HOLD**  
 1400 PINE PLAZA, 19TH FLOOR  
 PITTSBURGH, PA 15222  
 V 412-325-6273

**LANDSCAPE ARCHITECT**  
**COLIN**  
 150 S INDEPENDENCE MALL W SUITE 1103  
 PHILADELPHIA, PA 19106  
 V 215-442-0000  
 F 215-442-0001

**CIVIL ENGINEER**  
**LANGRAN**  
 2650 ANKERS DRIVE, SUITE 403  
 CARONSBURG, PA 15017  
 V 724-544-9100  
 F 724-544-9191

**GEOTECH ENGINEER**  
**SCOTER CONSULTANTS**  
 855 RIDGE ROAD, SUITE 303  
 PITTSBURGH, PA 15228  
 V 412-371-4460

**LABORATORY PLANNER**  
**RESEARCH FACILITIES DESIGN**  
 3905 FORT ANDERSON SUITE 100  
 SAN DIEGO, CALIFORNIA 92161-3152  
 V 619-224-0200  
 F 619-224-4901

**FURNITURE / FIXTURES / EQUIPMENT DESIGN**  
**SPACE SMITH**  
 ONE NEW YORK PLAZA, SUITE 4200  
 NEW YORK, NY 10004  
 V 212-629-0853

**SCAIFE HALL**  
**Carnegie Mellon University**

4635 FRANK ST., PITTSBURGH, PA 15213  
 KT PROJECT NO. 952

**REVISIONS**

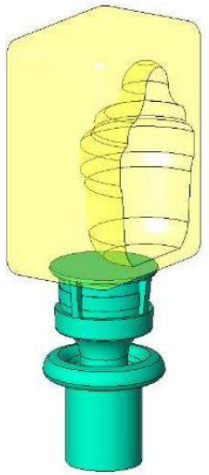
NO.	DATE	DESCRIPTION
1	10/14/2020	RELIPTN 01
4	11/02/2021	RELIPTN 04

**ENLARGED SECTIONS - STAIR D**

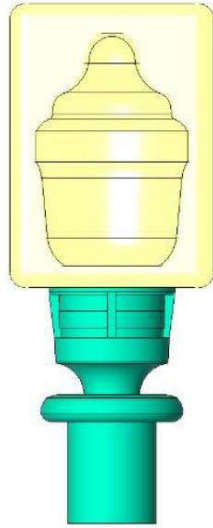
SCALE: 1/4" = 1'-0"  
 DRAWN BY: JGD  
 CHECKED BY: CHECKER  
 DATE: 7 OCTOBER 2020

**A7.24**  
**CONSTRUCTION DOCUMENTS**  
**ISSUED FOR BID & PERMIT**

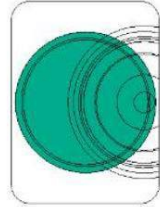




ELEVATION  
PERSPECTIVE



FRONT VIEW



PLAN VIEW

