

Growing Vine Street, Seattle, WA 1998 - 2004

Artist/landscape architect design team member, with artist Buster Simpson, architect Don Carlson and planner Greg Waddell, for innovative 'green street' master plan design, sponsored by Belltown/Denny Regrade community members. Concepts integrate nature and natural processes, reveal historic layers of pavement (urban archeology), blur traditional streetscape edges, allow for interaction and dynamism, and completely transform the feeling of the street into a sculptural habitat and pedestrian-friendly place. Unifying earth/water features include the 'Runnel,' 'Cistern Steps,' and community p-patch garden plots.

Master plan completed in 1998. First phase '81 Vine Street' construction, including native habitat and wetland plantings and 'Beckoning Cistern' artwork by Buster Simpson, completed in Spring 2003. Second phase 'Cistern Steps' construction in Fall/Winter 2004.

Project wins Certificate of Merit from 1999 Ahwahnee Awards.

'Leaves' Art Walls, I-90 Sunset Interchange, Issaquah, WA 2003

Artist for 'Forest Patterns: Leaves' original artwork relief patterns on over 20,000 square meters (215,000+ square feet) of concrete wall facing panels along I-90 Sunset Way Interchange highway corridor and trails, at Gateway to the Cascades, Mountains to Sound Greenway.

Dubbed 'Dancing Leaves' by citizens of Issaquah, Peggy's original drawings of poplar, willow, cedar and Douglas fir seed symbolize Issaquah's farm windrows and history, Issaquah Creek, native Cascade forest, and regeneration or hope. The drawings are enlarged many hundreds to over a thousand times, creating 2 inch depth relief sculpture within random stone texture background on 5x5 foot precast concrete wall panels. Inspired by imagined local wind currents, enlarged 'Leaves' are arranged in swirling patterns on highway walls, and abstract as gestures of movement to reflect the adjacent transportation activity and speed of travel.

As landscape architectural subconsultant, GAYNOR, Inc. also provides visual assessment and aesthetic design, concepts and coordination for trails, bridges, flyovers, ramps, lighting, landscape and sculptural earthworks for storm water facilities for new I-90 Interchange at Sunset Boulevard in Issaquah, for Washington State Department of Transportation. \$60 million total construction, with approximately \$2.24 million for walls and \$250,000 for 'Leaves' art. Major construction completed in 2003.

Project wins 2004 Gold Award for Complexity from American Council of Engineering Companies of Washington.

'Shrine Garden' Artwork Relocation, Seattle, WA 2003

Artist/landscape architect for site design and relocation of 'Shrine Garden' artwork, porcelain enamel panels on concrete monoliths by artist Cheryl Leo Gwinn, for King County 4Culture (Arts Commission). Work created new setting for artwork with earthwork berms, access path and colorful garden plantings. Completed Spring 2003.

'Sign Wall' at Mee Kwa Mooks Park, Pathfinder School, Seattle, WA 1999

Artist/fabricator, in collaboration with 2nd & 3rd graders from Pathfinder School, for creation of (19) 8"x16" sandcast concrete wall cap 'signs' made of mixed media inlay, relief and applied stainless steel plaques on 25 foot long concrete block wall. 'Sign Wall' caps are designed in naive style to reflect children's input and 'ingredients' (drawings and writing) developed during class time with Pathfinder School students.

'Sign Wall' announces and enhances a native plant demonstration garden in Mee Kwa Mooks Park in West Seattle, planted by same 2nd and 3rd grade Pathfinder School students. Funded by Starflower Foundation for approximately \$15,000. Completed in 1999.



'Reflective Refuge' at Meadowbrook Pond, Seattle, WA 1998

Artist with team of Aldredge•Gaynor•Wade responsible for creating large-scale ecological sculpture and mixed-media installations integrating earth, artworks, structure, and created-wetland detention pond on 9.5 acre site near Nathan Hale High School in Northeast Seattle, in collaboration with Seattle Public Utilities and Office of Arts & Culture (Seattle Arts Commission) Percent for Arts. Sculptural earthworks provide sensory and experiential passage from noisy urban environment to a place of quiet and reflection at confluence of Thornton Creek and pond. Artworks and installations involve a wide range of materials, scales, styles and techniques, all working to reveal subtle sound, sight, smell and touch sensations of natural environment, and to invite human interaction, response and renewal.

Specific artworks by Peggy Gaynor include:

1. **Sound Mirror**, 9-ft diameter steel plate with double weld bead linework and polished copper flamespray finish.
2. **Sound Reflector Wall**, 15-ft high x 18-ft wide compound parabolic-curved precast concrete wall with integral black color. Focuses sound waves from Sound Mirror and 'plays' natural sounds of water, wind and birds.
3. **Flood Pool**, 12-ft x 18-ft 6-stepped elliptical helix, poured-in-place concrete, with integral color and stone inlay designs in each step. Flood water enters and flows along pool's steps. Includes an interactive spray feature.
4. **Tufa Cliff Wall**, 80-ft long x 15-ft high art wall of peat moss-sand-granite grit-oyster shell-cement mix, with integral planting pockets. Installed with assistance from local community members and college/high school students.
5. **Wetland Mosaic**, 0.15 acre flood plain at Thornton Creek, dragonfly/butterfly wing-form mosaic of earth, water and native wetland plants. Nathan Hale High School horticulture students assisted with project installation.
6. **Earth Sculpture and site perimeter berms**, 25,000 cubic yards of recycled earth, from pond excavation, create 4-acre environment, buffer noise, cradle individual artworks and provide choices for paths and experiences.

\$58,000 Office of Arts & Culture (Seattle Arts Commission) art team design fee for integrated art concepts in collaboration with Seattle Public Utilities Meadowbrook Detention Pond project. \$68,000 artwork commission for Sound Mirror, Sound Reflector Wall and Flood Pool artworks and onsite construction observation of approximately \$600,000 site-related artwork (Earthwork Sculpture) done by General Contractor. Wetland Mosaic, Tufa Cliff Wall and other tufa pieces funded in part by \$16,500 grant from Starflower Foundation. Open to public in June 1998.

Project wins 1998 Artistic Merit Award for Excellence in Concrete Construction, Special Applications.

'Geometry Ponds,' Meadowbrook Wetlands & Creeklet at Meadowbrook Playfield, Seattle, WA 1993 - 1997

Artist/landscape architect for community-driven, multi-phased wetland restoration and creek daylighting project within Meadowbrook Playfield in Northeast Seattle, sponsored by Meadowbrook Advisory Council and Thornton Creek Alliance. Design of wetland and stream creates whimsical, geometric-shaped ponds, open streamlet and earthworks with native plantings that provide wildlife habitat, passive recreation, environmental educational opportunities, and creative drainage solution for playfield next to Nathan Hale High School.

Wetland and 'Geometry Ponds' constructed in 1993 with \$42,000 City of Seattle Neighborhood Matching Fund grant. Stream daylighting constructed in 2 phases, starting in 1995 and continuing in 1997, with donations from Thornton Creek Alliance, National Association of Industrial and Office Properties (NAIOP) Community Enhancement Project, and volunteers, and with \$5,000 Small and Simple Department of Neighborhood grant and Seattle Parks funds.

Project wins 1991 Merit Award from Washington Chapter American Society of Landscape Architects.



Art Master Plan, Spokane Joint Higher Education Center at Riverpoint, Spokane, WA 1996

Artist/landscape architect, collaborator with artists Peter Richards and Michael Oppenheimer, for art master planning of new 50-acre urban college campus in downtown Spokane. Ideas explore ways to infuse art and opportunities for art of all genres into buildings, landscape and infrastructure of campus. Concepts include: 'The River,' 'Campus Steptoe,' 'Amphitheater Wetland,' and 'Window Walls' as well as programmatic elements designed to involve people of all ages in life and learning on campus. \$25,000 art fee through Washington State Arts Commission. Completed in 1996.

'Waterworks Garden,' METRO Regional Treatment Facility, Renton, WA 1996

Artist/landscape architect, on art team with artist Lorna Jordan, for Conceptual Design of wetponds and wetlands on 7 acres of METRO's expansion of Renton Treatment Facility. Naturalistic leaf-like ponds and delta channel forms provide large-scale earth/water sculpture enhanced with creative native plantings, pedestrian access trail, and smaller-scale integrated and/or interpretive art pieces that celebrate and reveal metaphysical qualities of natural elements, particularly water.

Waterworks Garden creates artistic aesthetic for unique ecological art park that provides stormwater treatment, public education, passive recreation and wildlife habitat. \$1.2 million conceptual design construction budget funded in part by King County 4Culture (Arts Commission) Percent for Arts Program. Conceptual design completed in 1993. Final design constructed in 1996.

'Ephrata Entrances,' Ephrata, WA 1995

Artist/landscape architect, collaborator with artist Carolyn Law, for sculptural art pieces at three main highway entrances into City of Ephrata. Pieces combine earth sculpturing with native basalt stone and farm machinery relics to mirror and illuminate environment of Eastern Washington. Approximately \$80,000 art commission, completed in 1995.

'Regenerating Landscape,' Pierce College at Puyallup, WA 1991

Artist/landscape architect, on art team with sculptor Ned Kahn, for ecological artwork at main entry plaza to new Pierce College main campus building. Stone, earth, plants, and water 'medium' is sculpted and manipulated to evoke a dramatic sense of recent environmental disruption, inspired by 1980 eruption of Mount St. Helen's. Performance aspects of artwork are: 1) constantly changing physical recovery of site through natural succession, involving pioneer species and microorganisms (mosses, lichens, ferns, forbs) to maturing forest; and 2) interaction of humans and wildlife within artwork's setting and environments.

Although potentially useful as an educational site, artists' primary desire is to impart feelings of wonder and mystery relating to ceaseless changes in the natural world around us and remarkable power of life to regenerate or heal itself after ruination. Funded by \$20,000 grant from Washington State Arts Commission. Completed in 1991. Deaccessioned in 1996 due to lack of maintenance funding.

Canal Substation, Seattle, WA 1986

Landscape architect for site improvements at two city block Seattle City Light substation, with Office of Arts & Culture (Seattle Arts Commission) Percent for Arts program and community input. Art by Barbara Noah is 'Sources of Power,' human silhouettes in substation building windows representing types of power - love, money, justice, science or the mind, and physical force (rock, paper, scissors). Sitework by Peggy Gaynor plays off of art with colorful and fragrant checkerboard of herbs striped with paving evoking former rail lines, edible 'hedgerows,' delicate-to-dense 'living' fence, salvaged substation lightening arrester stands reused as benches, observation mound earthwork, and interpretive signage. Approximately \$220,000 for landscape and site improvements. Constructed in 1986.

