



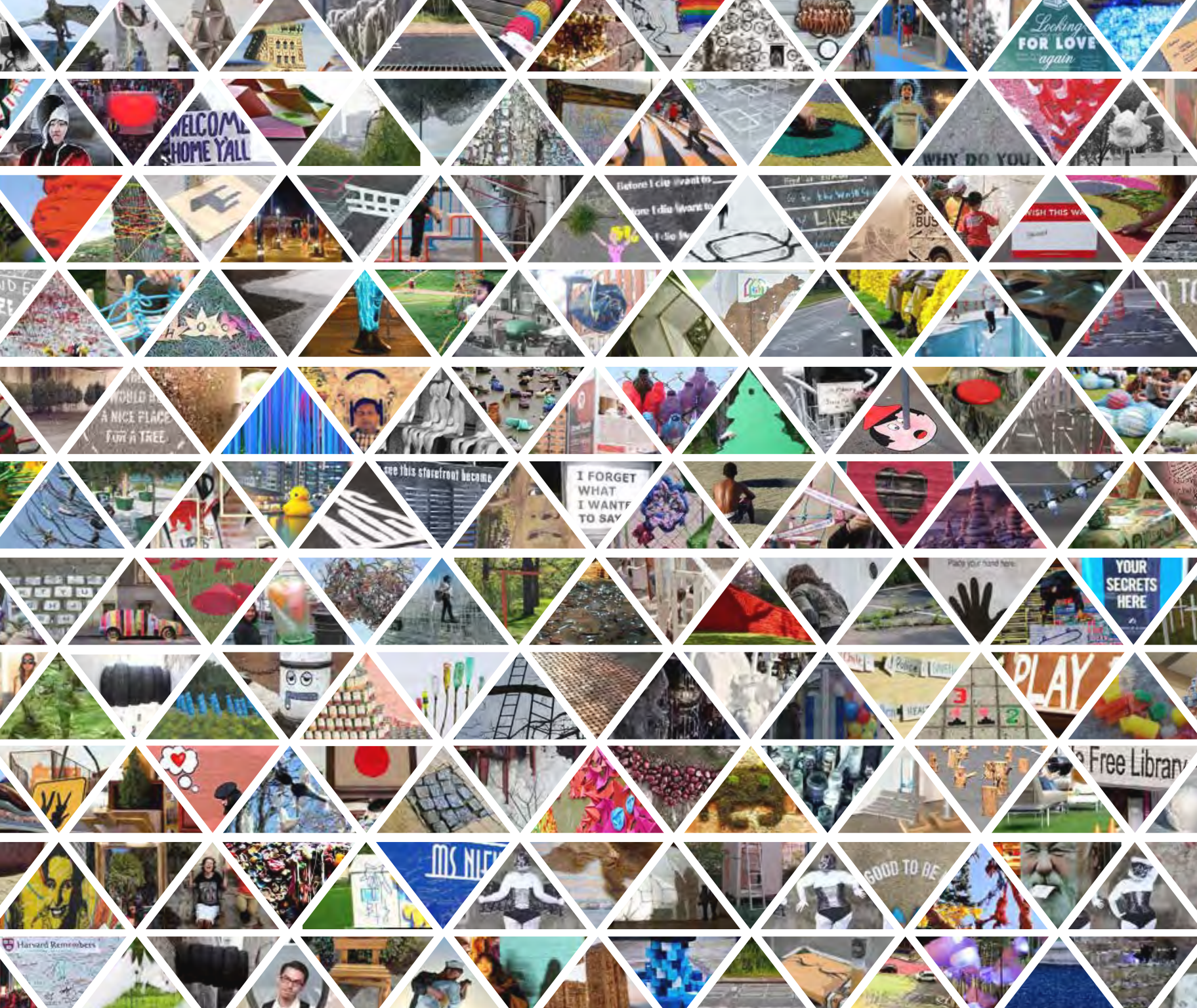
EPHEMERAL

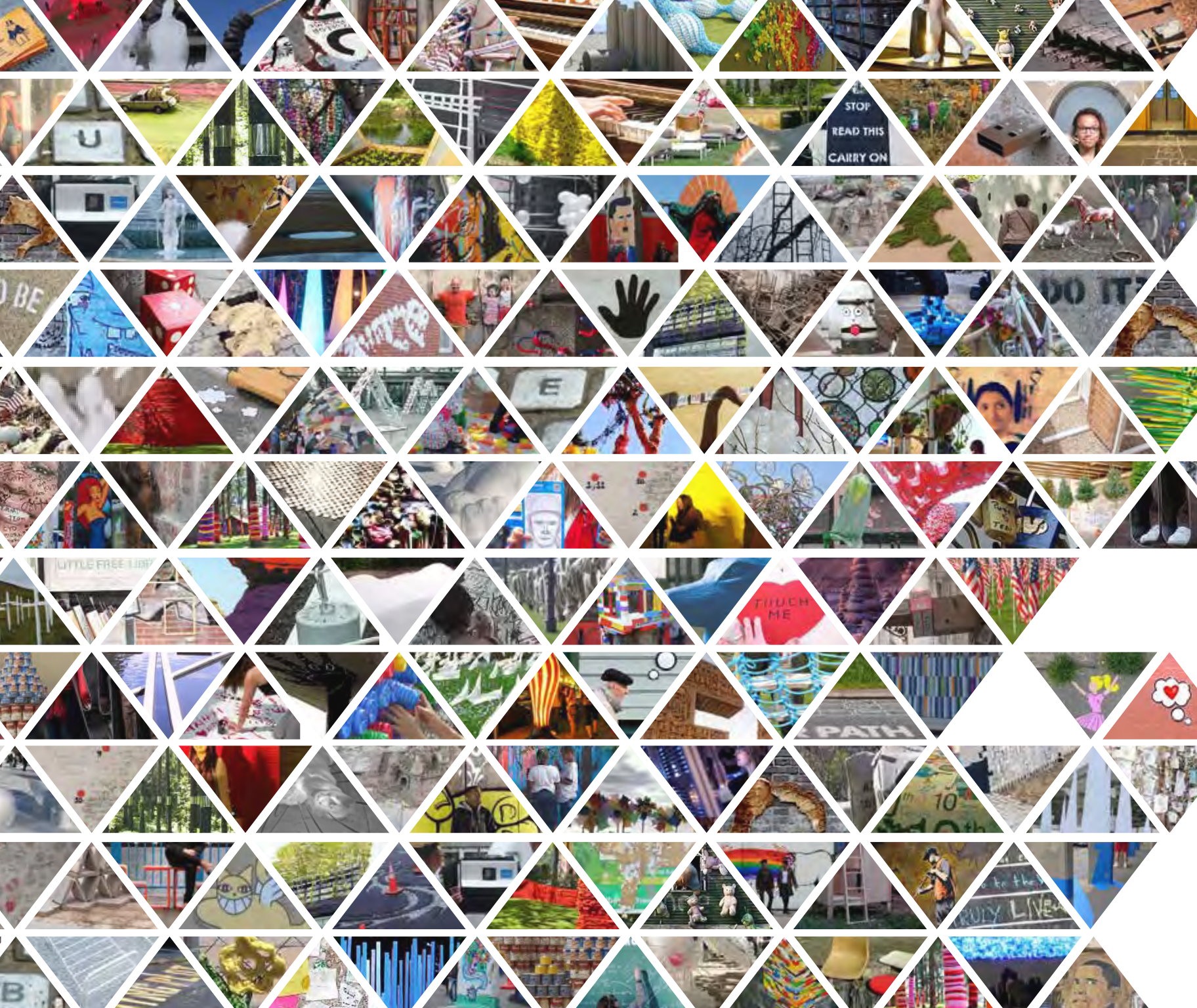
INTERVENTIONS SHAPING SPACE

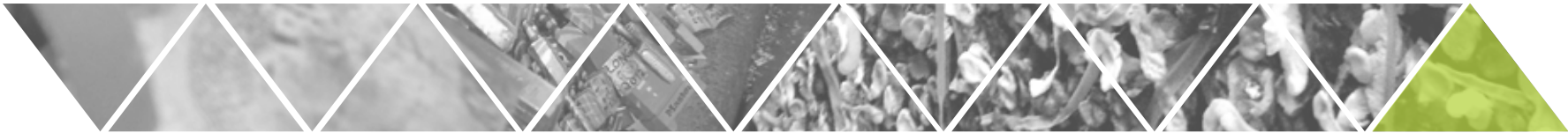
Shaunta Butler, Intern
with Magda Hogness and Guy Michaelson

SUMMER INTERNSHIP 2013

 **berger**
PARTNERSHIP







e·phem·er·al [ih-fem-er-uhl]

adjective

1. lasting a very short time; short-lived; transitory: the ephemeral joys of childhood.
2. lasting but one day: an ephemeral flower.

noun

1. anything short-lived, as certain insects.





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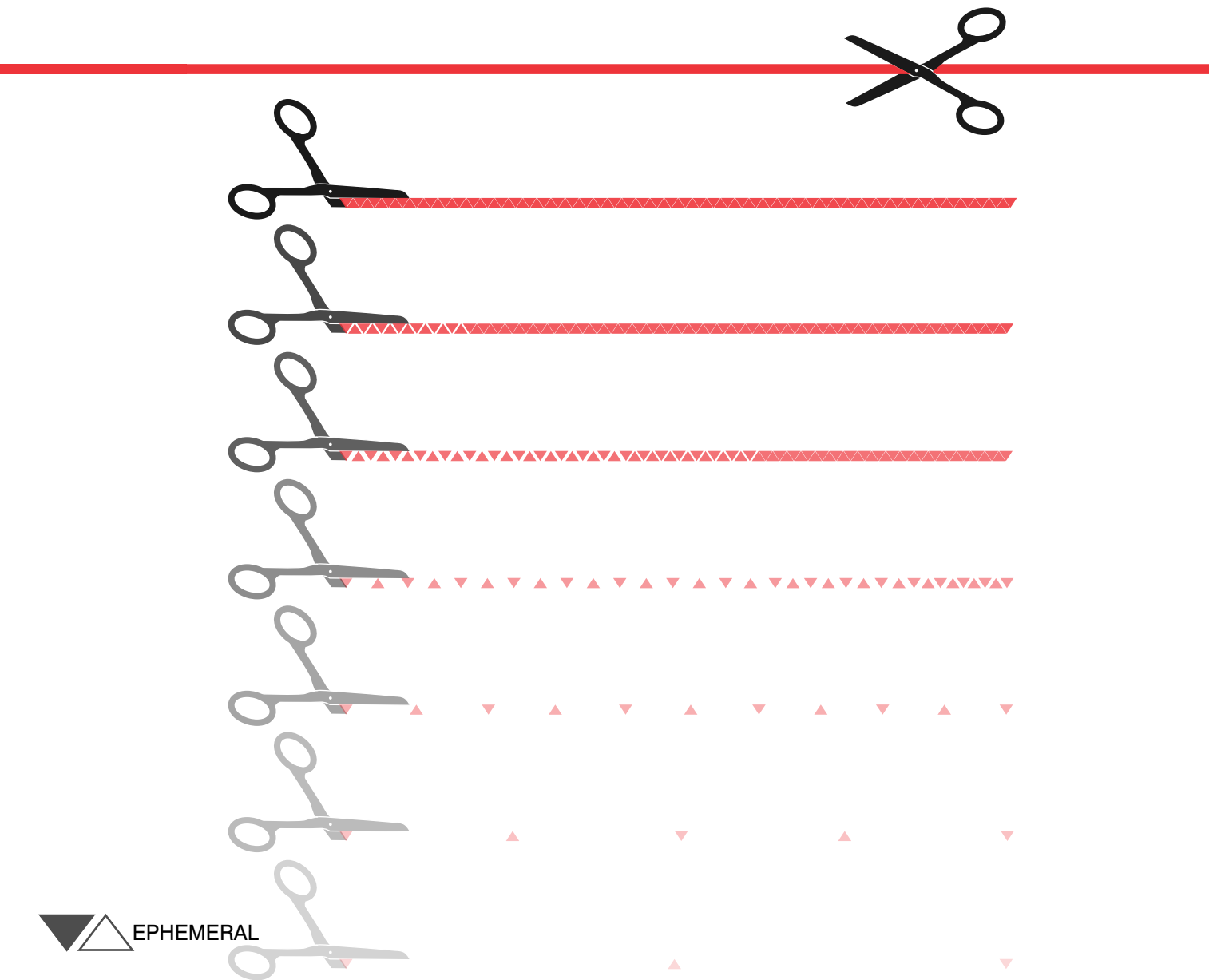
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INTRODUCTION



The current process of development is a linear progression—from need to scoping, to conceptual design, to design, to construction, to ribbon cutting, to operation and maintenance. Although this linear process works with places which have strong community commitment and involvement, spaces without such often become artificial or superficial.

As designers, and as users, we are interested in exploring how the design process can embrace an interactive dialogue, shaping and testing ever more enriching places. Ephemeral interventions in design allow an expansive and somewhat unprecedented opportunity for artists and designers to probe into uncharted territories. These interventions hold and convey a delicacy, a tension, and an immediacy that echoes that of life itself. Raw materials go from chaos to order and back again—one state giving way to another. Within the brief moments of the ephemeral interventions, fresh ideas and approaches are born, which further push the limits of the commonly understood professions/disciplines. Within this report we focus on these interventions to better understand how they happen and what common lessons they share.

"THE BEAUTY OF AMERICAN POP-UPS IS THEIR IMMEDIACY AND APPARENT SPONTANEITY. BUT USUALLY THEY ARE COMPLEX PHENOMENA OPERATING AT A VARIETY OF LEVELS, INVOLVING MANY PARTICIPANTS WITH VARIED SHORT-TERM AND LONG-TERM STRATEGIC GOALS.

TIMES SQUARE WAS FIRST CLOSED WITH BEACH FURNITURE AND FOLDING CHAIRS, RESTRICTING TRAFFIC FLOW, BEFORE BEING PERMANENTLY TRANSFORMED WITH MORE PERMANENT LANDSCAPING AND BENCHES.


A POP-UP FOOD PARK IN A PARKING LOT IN AUSTIN OR PORTLAND MAY SERVE IN A MUTUALLY BENEFICIAL RELATIONSHIP WITH THE BAR NEXT DOOR, WHILE IMPACTING THE CHARACTER OF THE CITY ITSELF, IN THE COMPANY OF NEW ZONING FOR STREET LIFE AND CAFES, AND A LIGHT RAIL LINE SPONSORING CLUSTERS OF STYLISH APARTMENT BUILDINGS AROUND ITS STOPS, FAR FROM THE MALLS. POP-UP CULTURE OFFERS A VERY DIFFERENT OFTEN PEDESTRIAN AND BICYCLE-BASED VISION OF THE AMERICAN URBAN FUTURE."

-D. GRAHAME SHANE



1890s

THE WORLD'S COLUMBIAN EXPOSITION COVERED MORE THAN 600 ACRES, FEATURING NEARLY 200 NEW (PURPOSELY EPHEMERAL) BUILDINGS OF PREDOMINANTLY NEOCLASSICAL ARCHITECTURE, CANALS + LAGOONS, + PEOPLE + CULTURES FROM 46 COUNTRIES.



1940s

DURING WWII, SEATTLE FACTORY WORKERS LIVED IN MOBILE HOMES AND SHOPPED AT TEMPORARY, WOOD-FRAMED, PROTOTYPE SHOPPING MALLS.



1960s

IN THE PATH OF ROBERT MOSES' UNBUILT LOWER MANHATTAN EXPRESSWAY A NEW CULTURE EMERGED AS ARTISTS TOOK OVER VACANT INDUSTRIAL SPACES.



1970s



AS THE MALLING OF PUBLIC SPACES BECAME COMMON PRACTICE, A NEW KIND OF COMMERCIAL POP-UP TOOK HOLD. THE FESTIVAL/FARMER'S MARKET. BOSTON'S FANEUIL HALL FESTIVAL MARKET MALL (1976).

1980s

FORT LAUDERDALE SWAP SHOP, THE LARGEST FLEA MARKET DRIVE-IN CINEMA IN THE WORLD.



1990s

IN ITS FIRST YEARS, BURNING MAN GREW BY WORD OF MOUTH ALONE. 1996 MARKED THE FIRST YEAR A FORMAL PARTNERSHIP WAS FORMED. INCIDENTALLY IT WAS ALSO THE LAST.

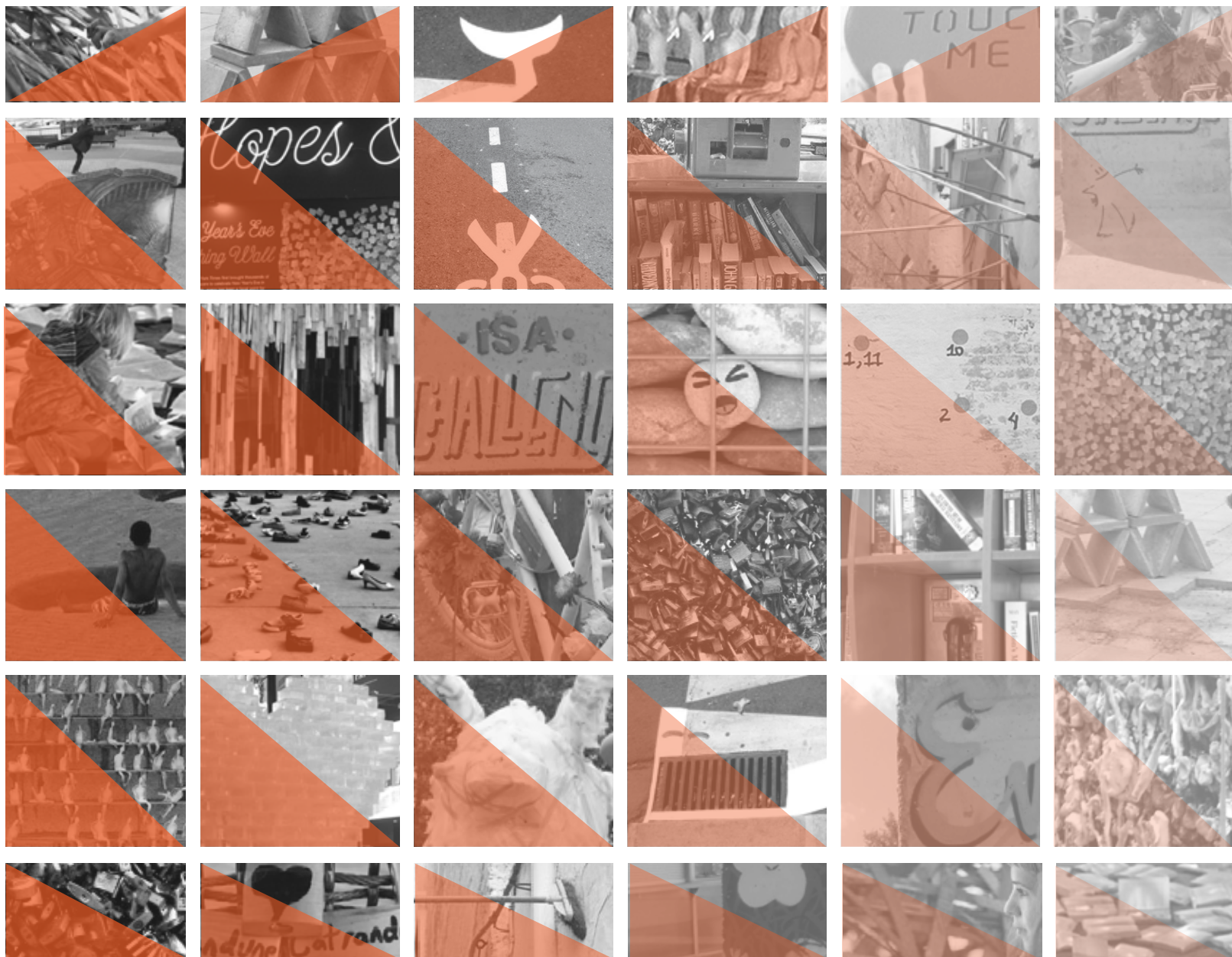


IN RECENT YEARS, THERE HAS BEEN A MOVEMENT OF INDIVIDUALS ACTING ON THEIR OWN INITIATIVE TO CREATE NEW OPPORTUNITIES AND AMENITIES FOR THE PUBLIC. SOME OF THESE AMENITIES INCLUDE: PARKING DAY.

2000s



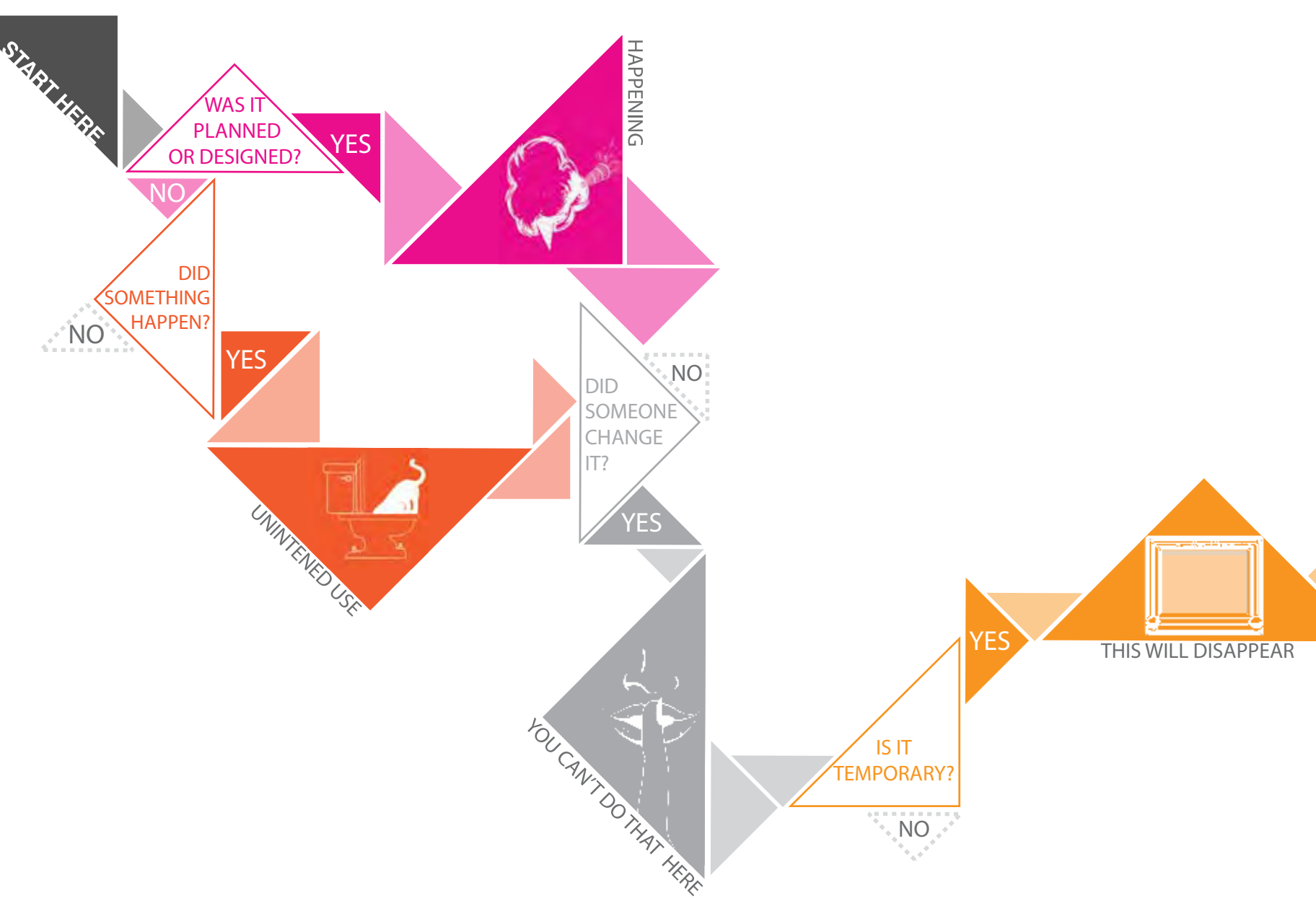
The limited life span of landscapes, structures, installations and materials distinguishes the ephemeral from other kinds of interventions in design, art and architecture. The ephemeral implies an approach and a process that might allow projects to be brought to life within an accelerated time frame, making them fresher, sometimes provocative and more relevant, fueled from the excitement and raw energy of their formation, making them bolder through continuous creative involvement and in response to new insights, making them truly authentic and more captivating.



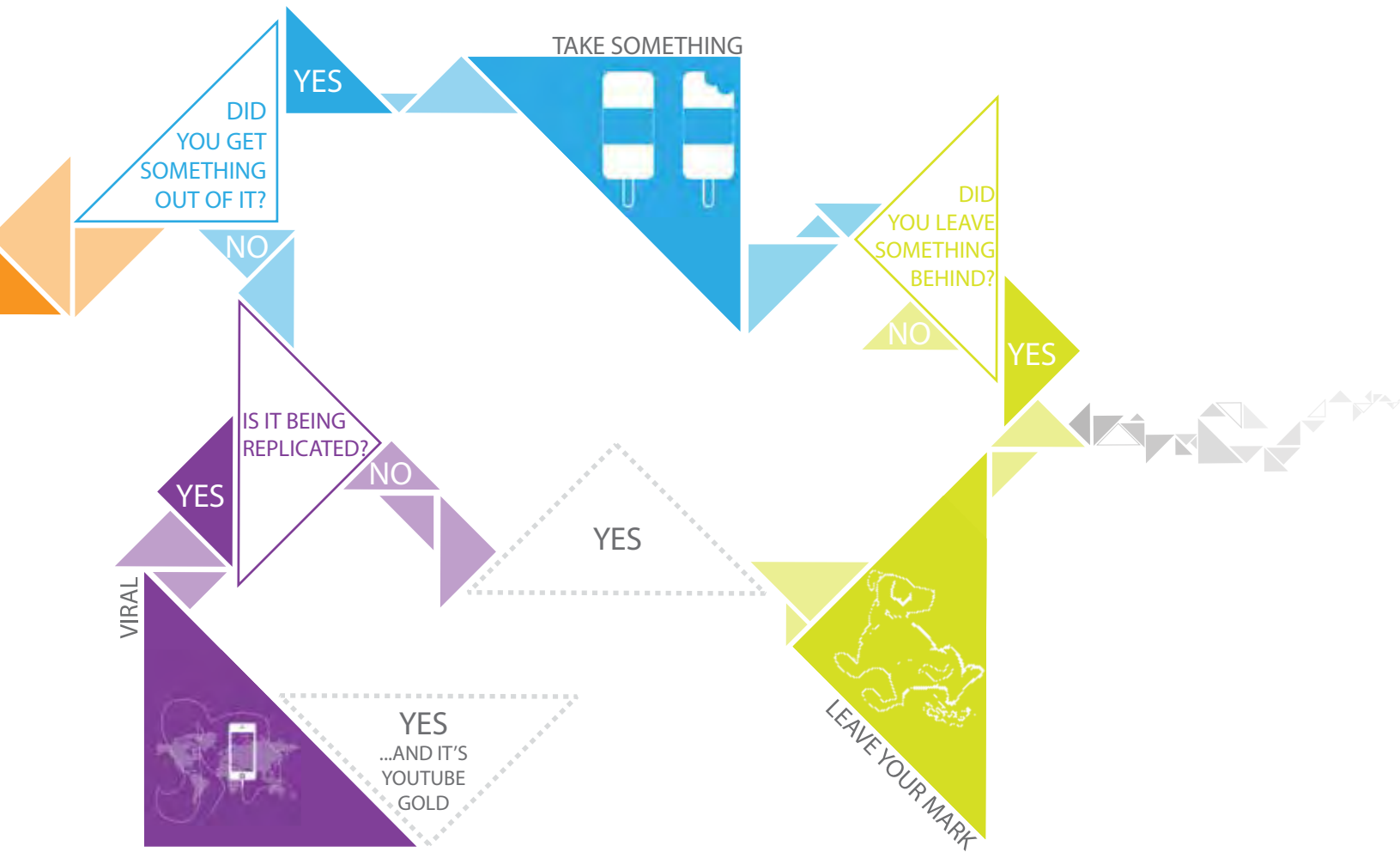
The ephemeral phenomena and materials form our perception of the world: they are part of the rich experiences of life. Experiences are so precious because they are temporally restricted. Nature has designed creatures and plants not to last forever. Humans are familiar with and value the ephemeral. In design the ephemeral establishes art, architectural and social relationships where unpredicted behaviors may emerge. These aspects get increasingly important as we think about the way most designers, artists, and everyday people interpret a project as not being done until the “ribbon is cut”; yet we interact with and encounter these spaces and projects for months, in some cases even decades, before the space is deemed complete, finished, or usable.

The word “ephémēros” is originally Greek and literally means “lasting only one day.” It is used to specify different phenomena or species in nature, like the mayfly (ephemeroptera). The short life of the mayfly, and indeed the ephemeral, can be defined as the brief existence of transitory things. Within cultural studies the term ephemeral is used to describe phenomena that arise and disappear again. Ice sculptures, yarn bombing, sand castles, and artist Candy Chang’s fill-in-the-blank stencils on black boards where passersby share their hopes and life ambitions, all are ephemeral, as they will eventually melt, smear, be washed or blown away and disappear. Likewise, ephemeral landscape architecture and architecture is defined by its eventual demise to the greater forces of nature or its metamorphosis, disassembly, demolition or abandonment.

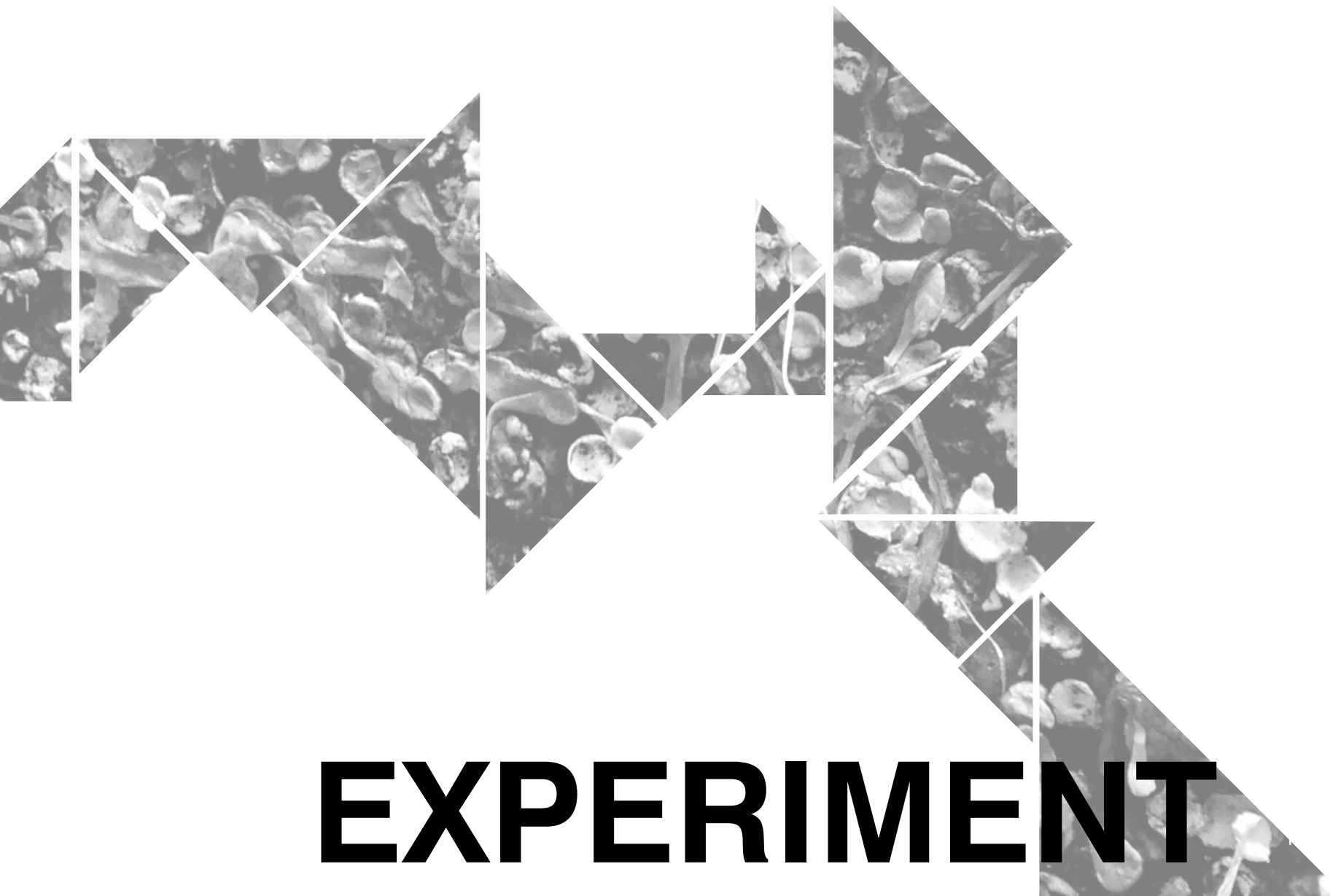
The ephemeral can illustrate a broad variety of time spans—from seconds to years. Ephemerality is an important aspect of human life—on a big scale regarding our own lives (childhood/teens), and on a small scale regarding all the special moments and experiences we have. The opportunity to experience something that is only there for a brief glimmer of time makes it a distinctive and sometimes iconic experience. Natural phenomena like rainbows, bioluminescence, and even meteor showers, which happen beyond our control, are brilliant and striking moments.



WAS IT EPHEMERAL?







EXPERIMENT

THIS WILL
DISAPPEAR

UNINTENDED
USE

LEAVE
YOUR
MARK

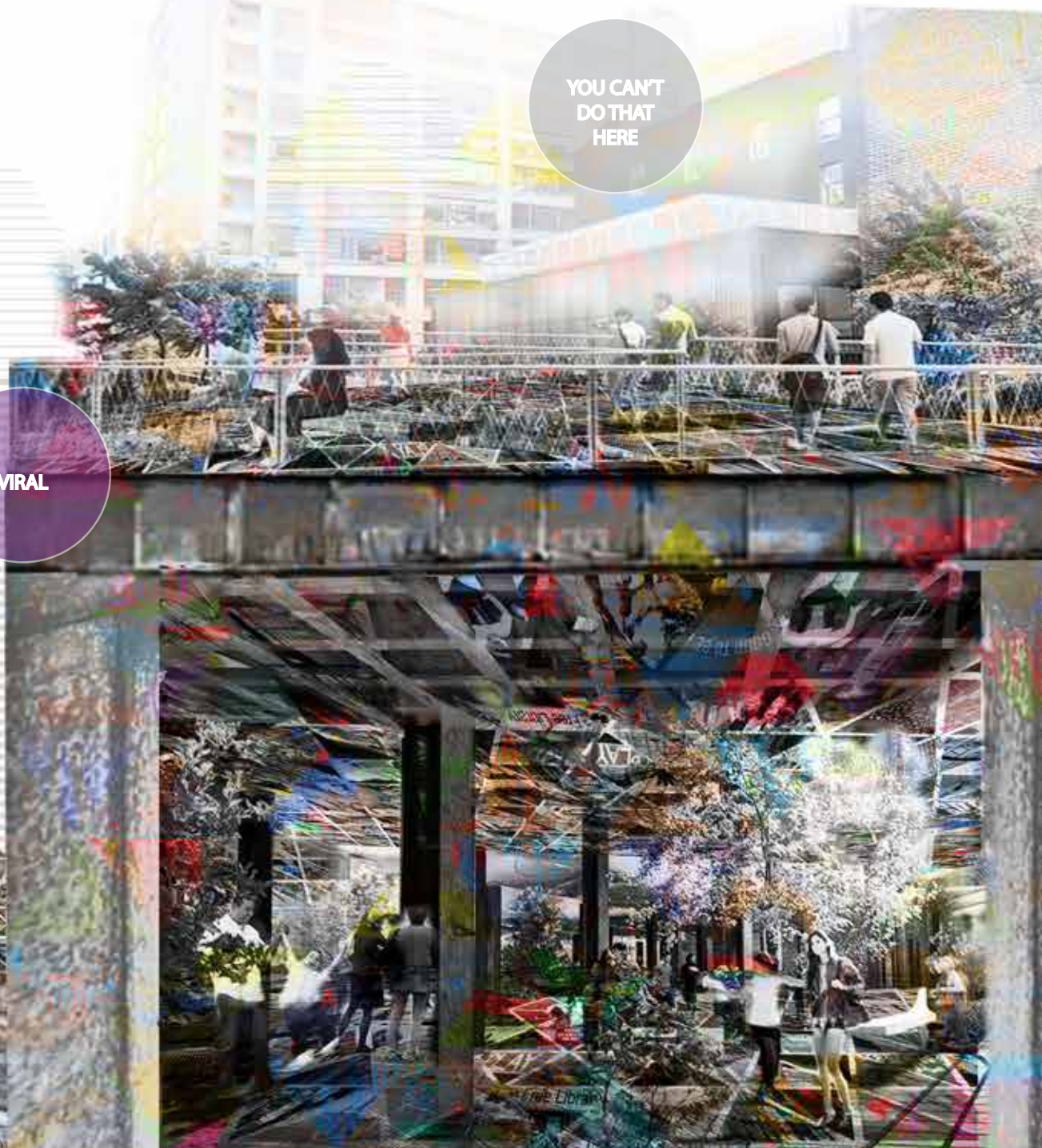
HAPPENING

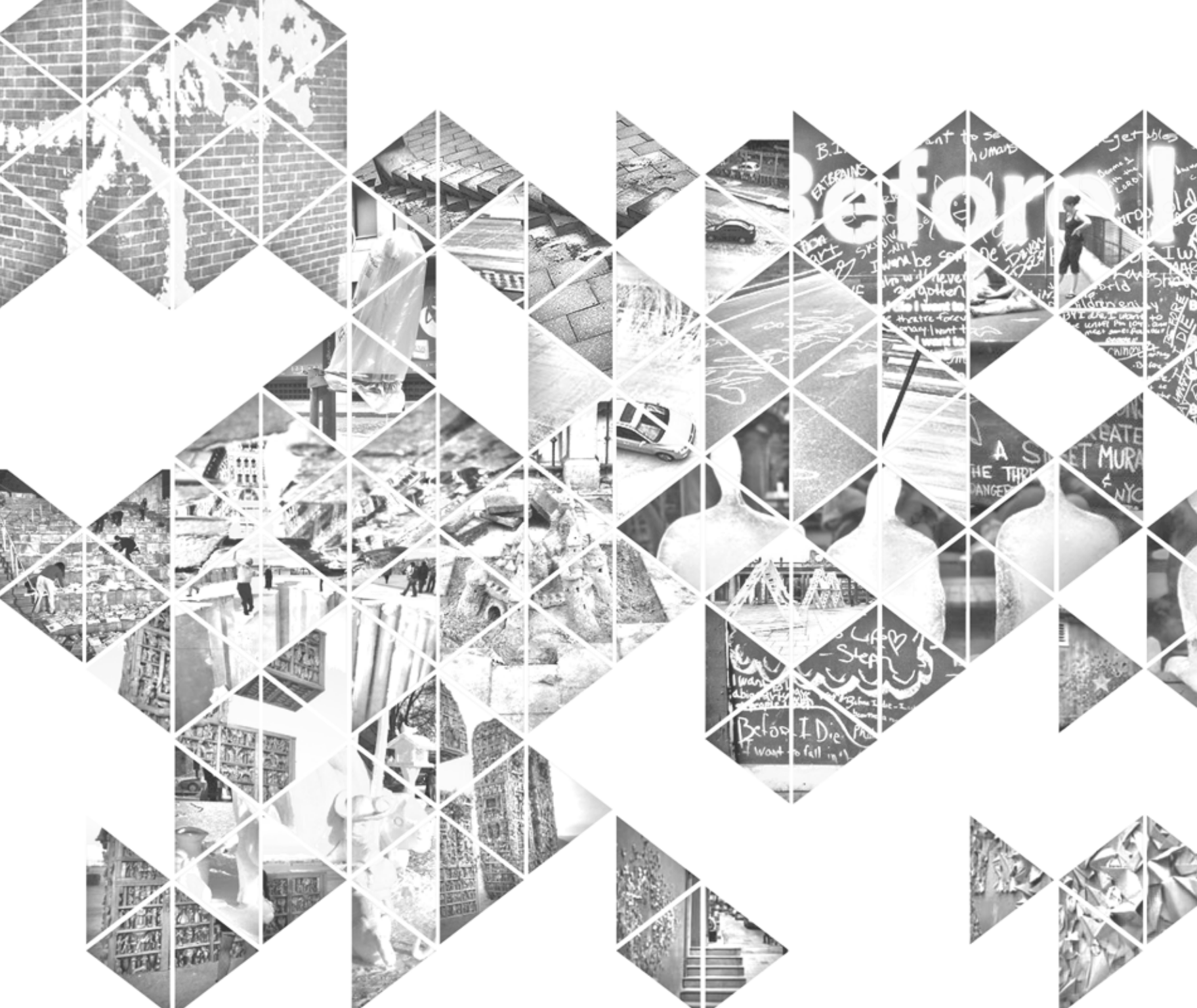


TAKE
SOMETHING

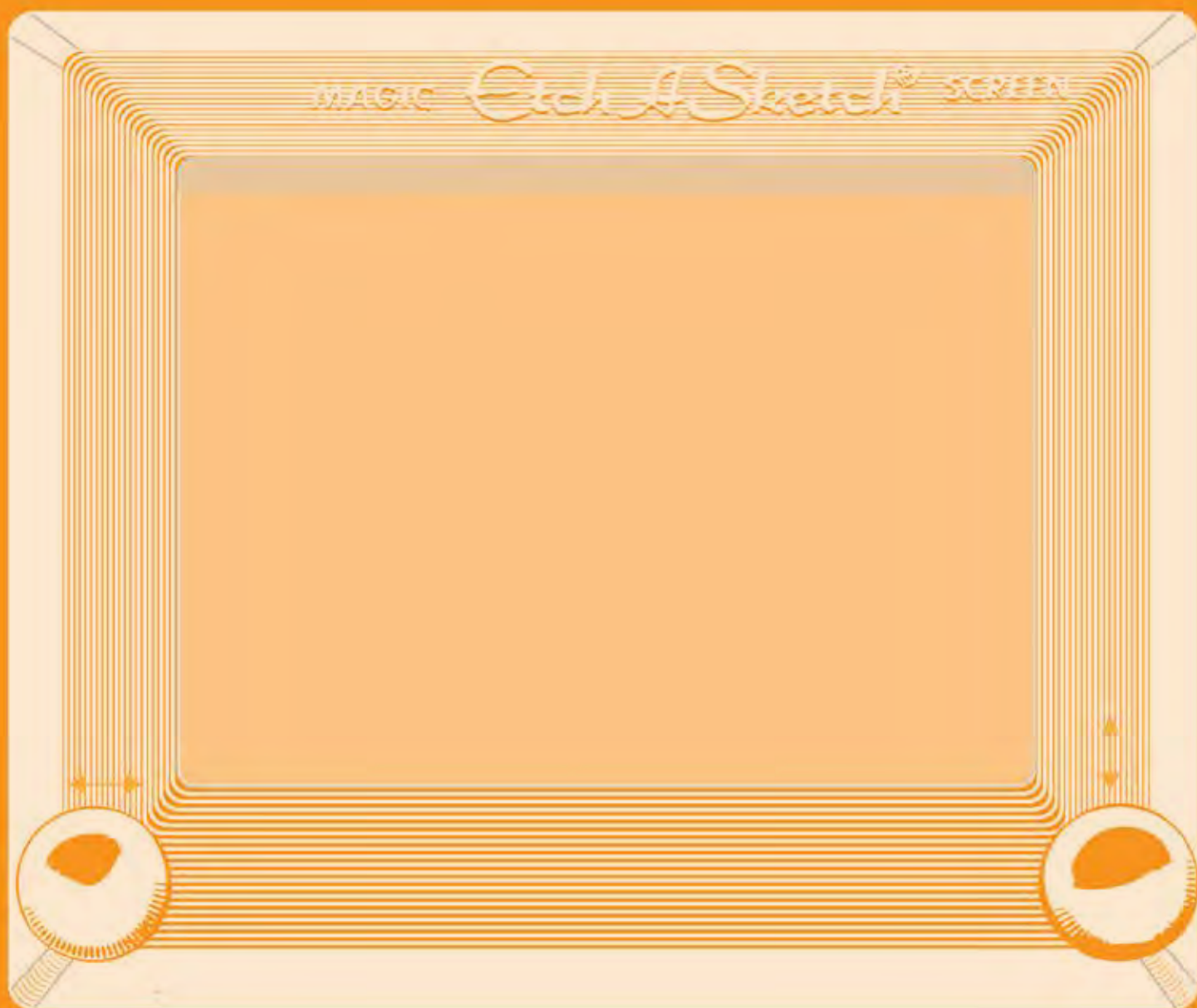
YOU CAN'T
DO THAT
HERE

VIRAL









this will dis·ap·pear [this wil dis-uh-peer]

1. to cease to be seen; vanish from sight.
2. to cease to exist or be known; pass away; end gradually.

THIS WILL DISAPPEAR



NOT A CORNFIELD

LOS ANGELES, CALIFORNIA

YEAR CREATED: 2005
DURATION: 4 MONTHS

THE “NOT A CORNFIELD” PROJECT IS A UNIQUE EXHIBITION AT THE EDGE OF LAND ART, INSTALLATION AND AGRICULTURE.

ABANDONED FOR YEARS AFTER THE RAILROAD WAS REMOVED, THE SITE WAS IN DANGER OF INDUSTRIAL DEVELOPMENT DESPITE THE DESPERATE NEED FOR OPEN SPACE IN A DENSE, LOW-INCOME NEIGHBORHOOD. INSPIRED BY THE HISTORICAL SPONTANEOUS GROWTH OF CORN AS A RESULT OF SEEDS WHICH FELL OFF OF TRAINS YEARS AGO, NOT A CORNFIELD IS A SUGGESTION FOR THE POTENTIAL OF THE SITE.

DESPITE THE EXISTENCE OF OVERGROWTH VEGETATION, THE SITE CONTINUED TO BE OVERLOOKED. SIMPLY BY USING AGRICULTURAL METHODS TO APPLY ORDER AND INTENTION TO THE SITE, ARTIST LAUREN BON WAS ABLE TO DRAW ATTENTION TO AND QUESTION THE CULTURAL PERCEPTIONS OF AGRICULTURE, PARK OR OPEN SPACE. HER EXHIBITION SERVED AS A COMMENTARY ON THE GRIDLOCK CAUSED BY DOWNTOWN LOS ANGELES POLITICS AS WELL AS THE PERCEPTIONS OF ORDERED VERSUS SPONTANEOUS GROWTH. ADDITIONALLY, THROUGH PLANNING TRADITIONAL NATIVE AMERICAN CORN-PLANTING CEREMONIES, IT IS A CULTURAL REMINDER OF THE HERITAGE OF LOS ANGELES.

ULTIMATELY, SHE WAS ABLE TO GAIN ENOUGH SUPPORT FOR HER CAUSE TO PUSH THE PARKS DEPARTMENT TO TAKE ACTION. BON WAS ALSO ABLE TO FOSTER AN INCREASED APPRECIATION FOR THE HISTORY OF THE SITE WHICH IS REFLECTED IN ITS NEW NAME: LOS ANGELES STATE HISTORICAL PARK.¹





MINIMUM MONUMENT

INTERNATIONAL

SÃO PAULO, BRAZIL_2005

PARIS, FRANCE_2005

BRAUNSCHWEIG, GERMANY_2006

PORTO, PORTUGAL_2007

FIRENZE, ITALY_2008

BERLIN, GERMANY_2009

STAVANGER, NORWAY_2012

DURATION: 1 DAY



IN 2001, NELE AZEVEDO BEGAN PLACING SMALL SCULPTURES OF ICE IN PUBLIC SPACES SUCH AS CITY SQUARES AND MAJOR PLAZAS. THE INSTALLATIONS SIGNIFY A MONUMENT FOR THE COMMON PERSON. WHAT STARTED WITH ONLY A COUPLE OF SCULPTURES PER INSTALLATION HAS GROWN. FOR HER MOST RECENT INSTALLATION IN STAVANGER, NORWAY, 1,300 FIGURES WERE PLACED.²

2. [HTTP://NELEAZEVEDO.COM.BR/?P=1260](http://neleazevedo.com.br/?p=1260)

SKY MIRRORS

ITAPARICA ISLAND, BAHÍA, BRAZIL

YEAR CREATED: 2012

BAIXA-MAR, ESPELHOS DO CIÉL, CONSISTED OF A SMALL SERIES OF PONDS EXCAVATED AT LOW TIDE WHICH HIGHLIGHTED NATURE THROUGH THE CYCLE OF THE SEA. AT LOW TIDE, THE PONDS SERVE AS AN OASIS TO ENJOY THE EXPANSIVE VIEW OUT TO THE HORIZON. AT HIGH TIDE, THE OCEAN RETURNS, COVERING THE EXCAVATIONS. WHEN IT RECEDES THEY REAPPEAR FILLED WITH WATER AS MIRRORS TO THE SKY.³

3. [HTTP://WWW.LANDEZINE.COM/INDEX.PHP/2012/10/BAIXA-MAR-SKY-MIRRORS-BY-X-STUDIO/](http://www.landezine.com/index.php/2012/10/baixa-mar-sky-mirrors-by-x-studio/)





Images: X-Studio





leave your mark [leev yohr mahrk]

1. a visible impression or trace on something.
2. To have an effect that changes someone or something. Often used in the phrase leave your mark on the world (to be successful or famous).

LEAVE YOUR MARK

CAREER PATH

TURKU, FINLAND

YEAR CREATED: 2011



THIS PEDESTRIAN/BIKE PATH NEAR THE UNIVERSITY OF TURKU IS OFTEN USED BY STUDENTS TRAVELLING TO AND FROM THE UNIVERSITY. THE PATH IS POPULARLY REFERRED TO AS URAPUTKI ("CAREER PATH"). ARTIST CANDY CHANG PAINTED THE PATH WITH THE PHRASES "WHEN I WAS LITTLE I WANTED TO BE _____. TODAY I WANT TO BE _____." IN FINNISH, SWEDISH, AND ENGLISH AS AN INTERACTIVE ELEMENT TO ENLIVEN THE SPACE AND INVITE STUDENTS AND PASSERSBY TO PAUSE AND CONSIDER THEIR LARGER GOALS. CHALK IS PROVIDED FOR PEOPLE TO WRITE THEIR ANSWERS ON THE PAVEMENT. THE INSTALLATION IS TEMPORARY, AS THE CHALK WILL FADE WITH WEATHERING.⁴



Image: Candy Chang



Image: Candy Chang

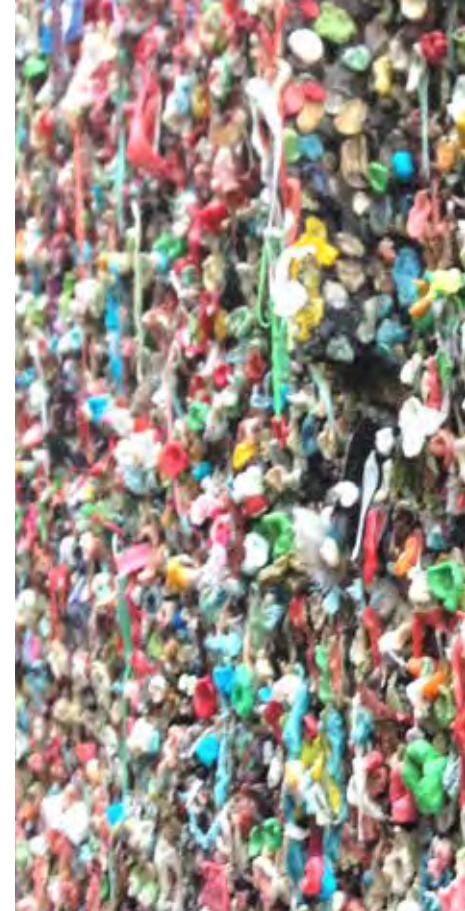




Image: Shaunta Butler

GUM WALL SEATTLE, WASHINGTON

BEGAN: 1993-ONGOING

IN 1993 THEATER PATRONS BEGAN TO STICK GUM AND COINS ON THE WALL NEAR THE BOX OFFICE FOR THE MARKET THEATER IN SEATTLE. AFTER INITIALLY ATTEMPTING TO REMOVE THE GUM, THE THEATER EVENTUALLY GAVE IN AND THE AREA BECAME A TOURIST ATTRACTION IN 1999.⁵

5. [HTTP://EN.WIKIPEDIA.ORG/WIKI/GUM_WALL](http://en.wikipedia.org/wiki/Gum_Wall)

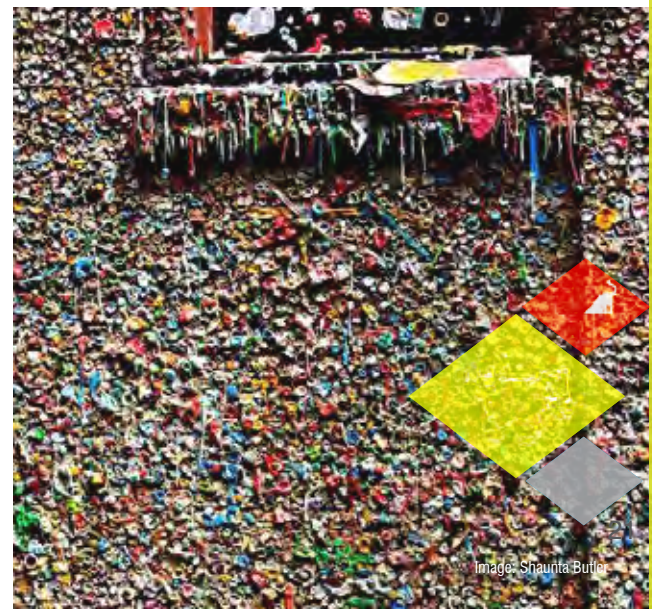


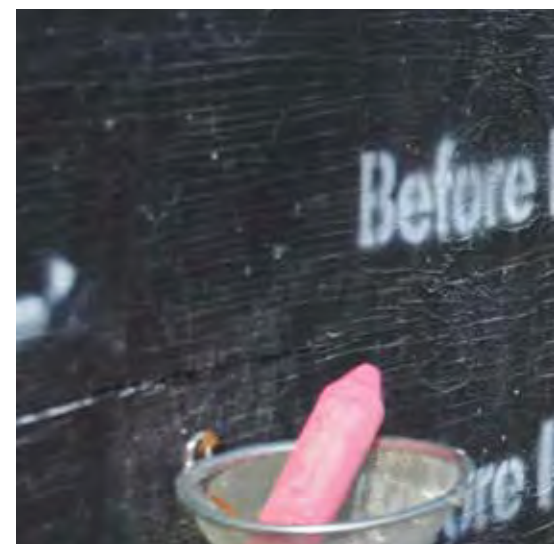
Image: Shaunta Butler



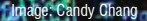
Image: Candy Chang

CREATED BY ARTIST CANDY CHANG, THIS INSTALLATION CONSISTS OF THE SENTENCE “BEFORE I DIE I WANT TO _____.” THE INSTALLATION INVITES PASSERSBY TO REFLECT ON THEIR LIVES, HOPES, AND DREAMS FOR THE FUTURE. IT ALSO INVITES PARTICIPANTS TO REMEMBER THE THINGS WHICH MATTER TO THEM THE MOST. THE PROJECT NOW SPANS OVER 300 WALLS IN 50 COUNTRIES AND 20 LANGUAGES.⁶

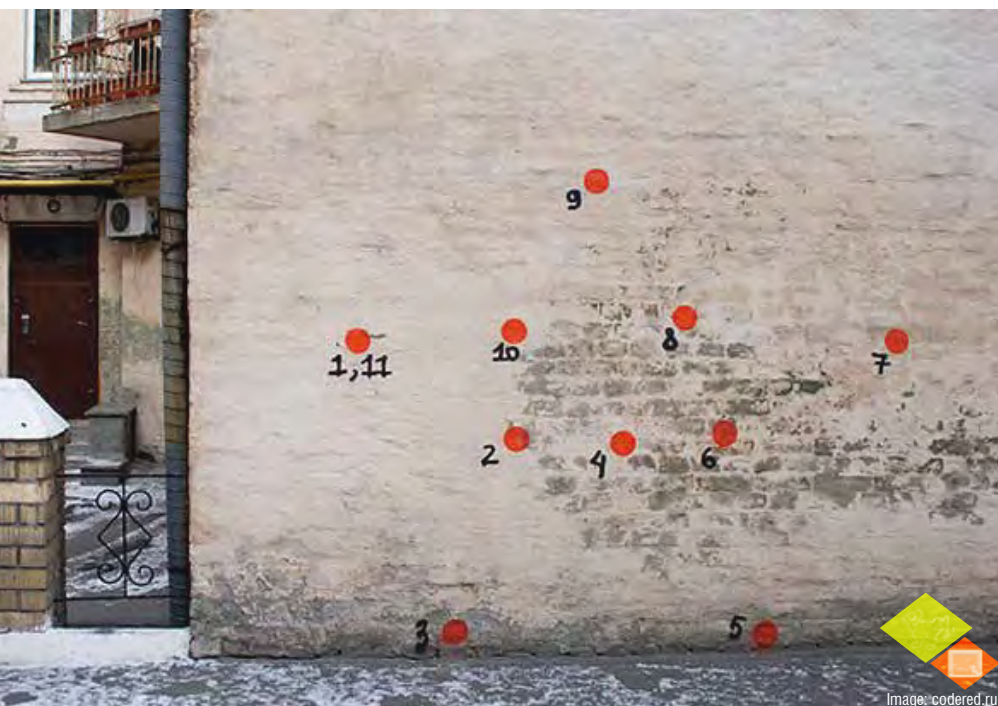
6. [HTTP://CANDYCHANG.COM/BEFORE-I-DIE-IN-NOLA/](http://candychang.com/before-i-die-in-nola/)



BEGAN: 2011-ONGOING



CONNECT THE DOTS
KIEV, UKRAINE



PASSE-MOI UN SAPIN RITA
INSTALLATION
MONTREAL, CANADA



LEAVE YOUR MARK

INTERNATIONAL CASE STUDIES

NEW YEARS HOPE & DREAMS NEW YORK, NEW YORK

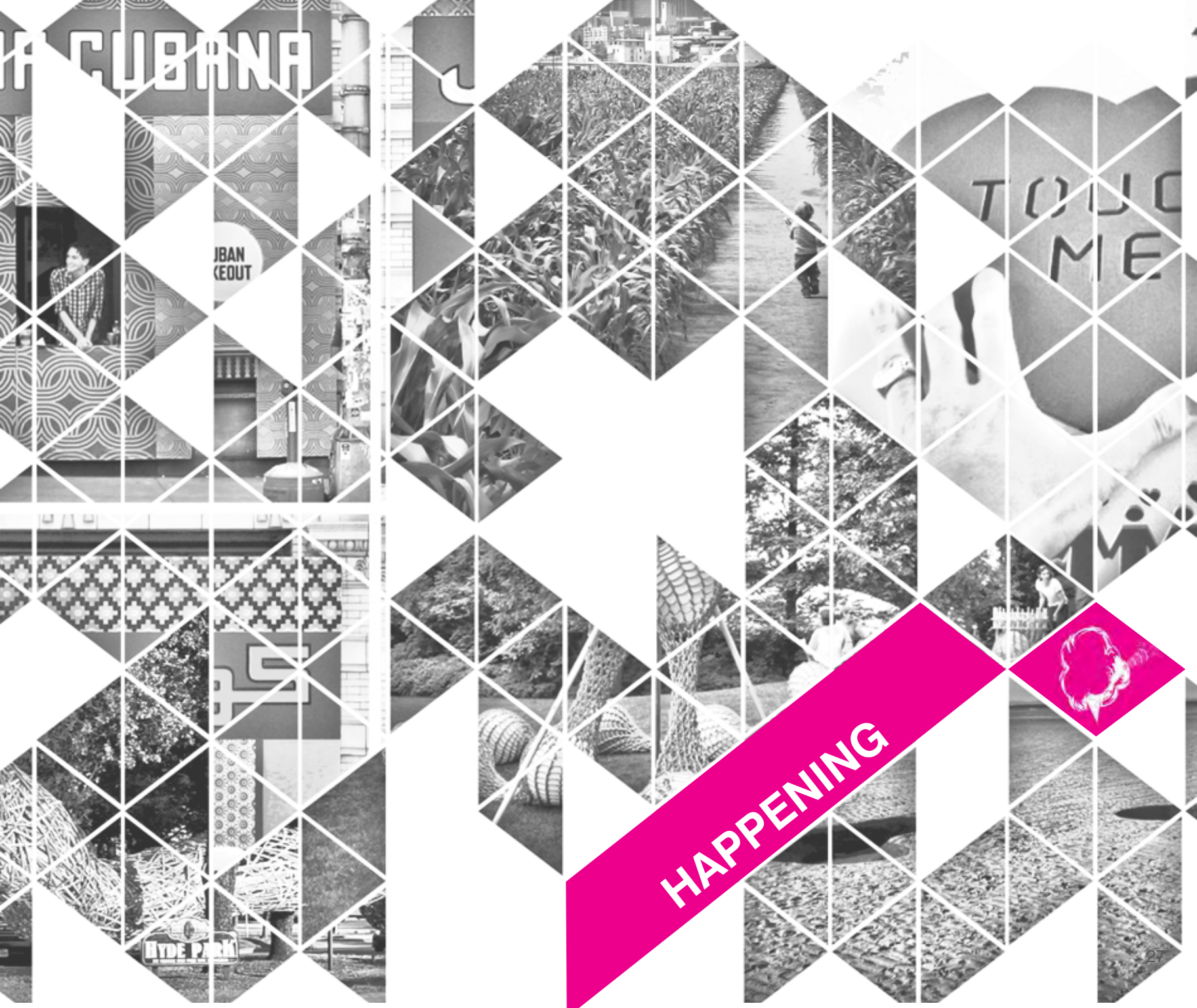


OSCAR WILDE'S TOMB PARIS, FRANCE



GIANT KNITTING NANCY LONDON, ENGLAND





HAPPENING



hap·pen·ing [hap-uh-ning]

noun

1. something that happens; occurrence; event.
2. an unconventional dramatic or artistically orchestrated performance, often a series of discontinuous events involving audience participation.
3. any event considered worthwhile, unusual, or interesting.

HAPPENING

FUNNEL TUNNEL

HOUSTON, TEXAS

YEAR CREATED: 2013

FUNNEL TUNNEL IS A 180-FOOT-LONG INSTALLATION BUILT FROM PAINTED, RECYCLED WOOD CLAD ONTO STEEL FORM. THE SCULPTURE REFLECTS THE CREATIVE PEOPLE AND BUSINESSES OF THE MONTROSE NEIGHBORHOOD, BOTH IN CONCEPT AND IN REALITY. ARTIST PATRICK RENNER AND THE ART LEAGUE HOUSTON HELD A "FUNNEL TUNNEL PAINTING PARTY" AND MANY PEOPLE SHOWED UP TO HELP PAINT STRIPS OF WOOD FOR THE INSTALLATION.⁷

7. NEWTON, PAULA. "THE PUBLIC IN PUBLIC ART: HOUSTON COMMUNITY HELPS CREATE "FUNNEL TUNNEL" HOUSTON CHRONICLE. JULY 22ND, 2013.



Image: Eric Kayne





SPANISH DESIGNERS LUZINTERRUPTUS PLACED 800 BOOKS IN NEW YORK'S WATER STREET TO TRANSFORM THE NORMALLY BUSY STREET INTO A PEACEFUL OASIS OF LITERATURE WHERE PASSERSBY COULD PAUSE, PERUSE AND READ FROM HUNDREDS OF TITLES. THE BOOKS WERE ILLUMINATED TO CREATE A FEELING OF SAFETY AND COMFORT ALONG A CHAOTIC THOROUGHFARE.⁹

9. [HTTP://WWW.DESIGNBOOM.COM/ART/LUZINTERRUPTUS-LITERATURE-VERSUS-TRAFFIC/](http://www.designboom.com/art/luzinterruptus-literature-versus-traffic/)



Image: Fred Zhang



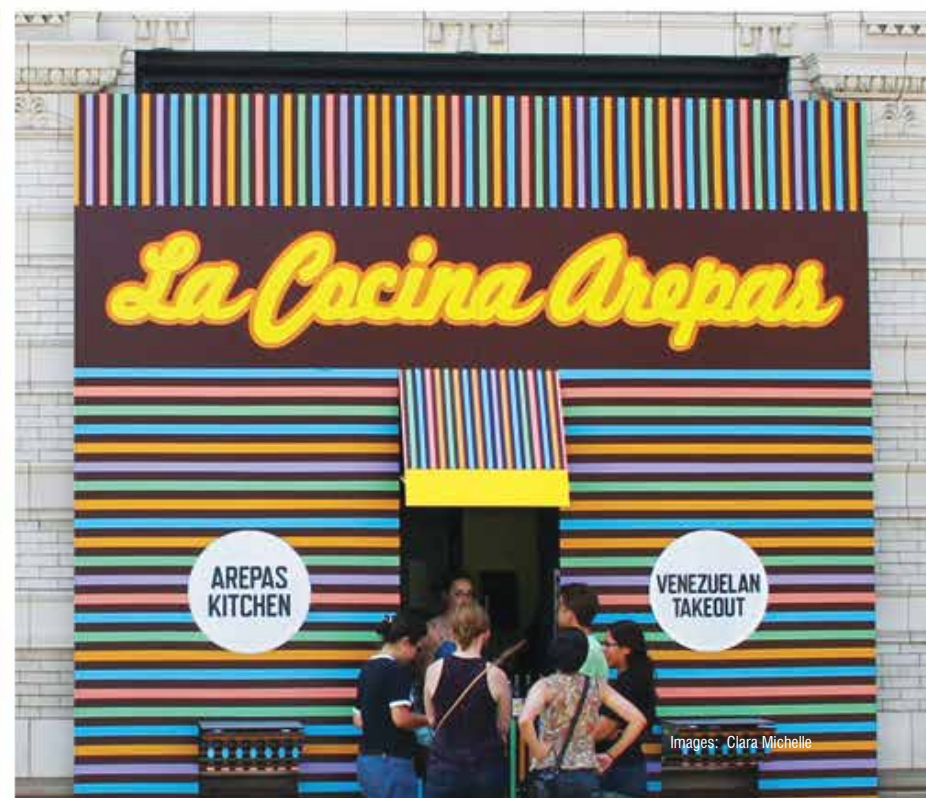
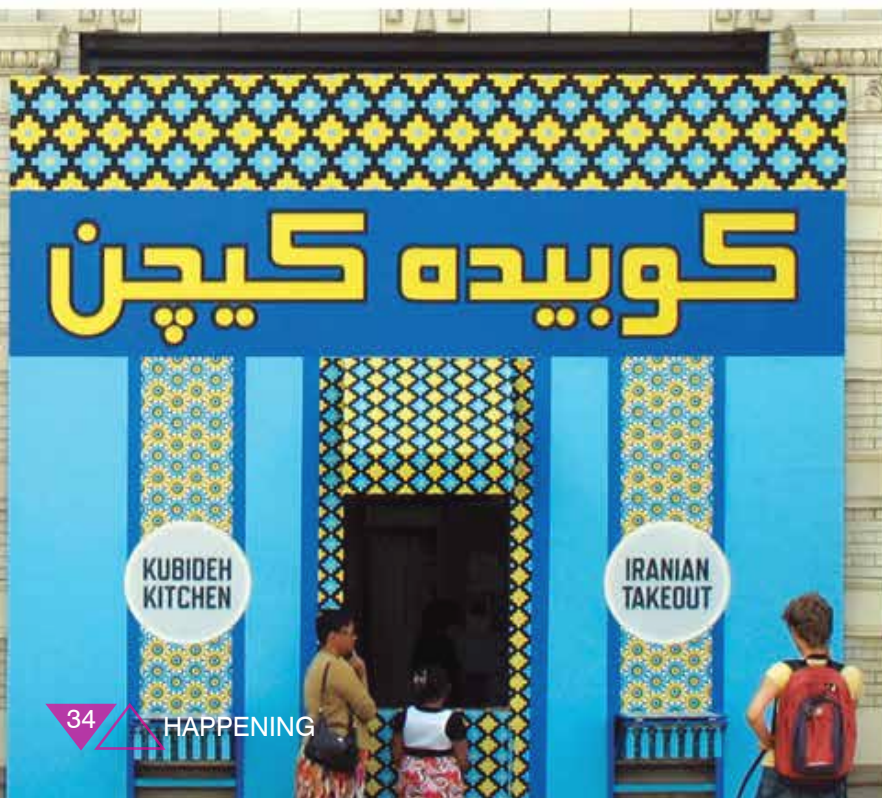
LITERATURE VERSUS TRAFFIC

NEW YORK, NEW YORK

YEAR CREATED: 2010

DURATION: 7 HOURS







THE MENU OF THE RESTAURANT CONFLICT KITCHEN COMPRISES FOOD EXCLUSIVELY FROM COUNTRIES CURRENTLY IN CONFLICT WITH THE UNITED STATES. IN ADDITION TO FOOD, THE RESTAURANT INVITES THE PUBLIC TO FURTHER THEIR UNDERSTANDING OF THE CULTURES AND POLITICS OF EACH CONFLICT THROUGH PERFORMANCES AND EVENTS. THE MENU CHANGES REGULARLY TO REFLECT CURRENT CONFLICTS.⁸

8. [HTTP://CONFLICTKITCHEN.ORG/ABOUT/](http://CONFLICTKITCHEN.ORG/ABOUT/)

CONFLICT KITCHEN PITTSBURGH, PENNSYLVANIA

ESTABLISHED: 2010



Image: Situ Studio

OVER THE LAST FIVE YEARS, THE TIMES SQUARE ALLIANCE HAS INVITED ARCHITECTURE AND DESIGN FIRMS TO SUBMIT PROPOSALS FOR A ROMANTIC PUBLIC ART INSTALLATION CELEBRATING VALENTINE'S DAY IN TIMES SQUARE. PAST WINNERS HAVE BEEN SITU STUDIO (2013), BIG (BJARKE INGELS GROUP) (2012); FREECELL (2011); MOORHEAD & MOORHEAD (2010); AND GAGE / CLEMENCEAU ARCHITECTS (2009).¹⁰

10. [HTTP://WWW.TIMESSQUARENYC.ORG/TIMES-SQUARE-ARTS/PROJECT-ARCHIVES/TIMES-SQUARE-VALENTINE/HEARTWALK-/INDEX.ASPX#.UH-N2RUKRKO](http://www.timessquarenyc.org/times-square-arts/project-archives/times-square-valentine/heartwalk-/index.aspx#.UH-N2RUKRKO)



Image: Noel Y.C.



Image: cgc76

TIME SQUARE HEART

NEW YORK, NEW YORK

DURATION: 25 DAYS



Image: J Loves NYC

TAKE SOMETHING

39





take some·th·ing [teyk suhm-thing]

verb

1. to get into one's hold or possession by voluntary action.
2. to hold, grasp, or grip.
3. to get into one's hands, possession, control, etc.

TAKE SOMETHING



BORROW A BOOK, RAIN OR SHINE, TWENTY FOUR HOURS A DAY,
THREE HUNDRED AND SIXTY FIVE DAYS A YEAR.



Image: Designboom.com

FREE LITTLE LIBRARY BEGAN IN MINNEAPOLIS, MINNESOTA

ESTABLISHED: 2009

IN 2009, TODD BOL CONSTRUCTED A WOODEN REPLICA OF A ONE-ROOM SCHOOLHOUSE AND FILLED IT WITH BOOKS, AS A TRIBUTE TO HIS LATE MOTHER.¹¹ LATER ON, BOL AND RICK BROOKS, AN INSTRUCTOR AT THE UNIVERSITY OF WISCONSIN IN MADISON, FORMED A NONPROFIT ORGANIZATION CALLED "LITTLE FREE LIBRARY" TO PROMOTE LITERACY. THROUGH THEIR ORGANIZATION THESE SMALL STRUCTURES MAY BE REGISTERED AND FOUND THROUGH THEIR GPS COORDINATES. AS OF 2013, ALL 50 STATES AND 40 COUNTRIES WORLDWIDE HAVE BEEN INVOLVED IN THE LITERARY PROGRAM. AN ESTIMATED 1,650,000 BOOKS WERE DONATED AND BORROWED FROM 2010-2013.¹²

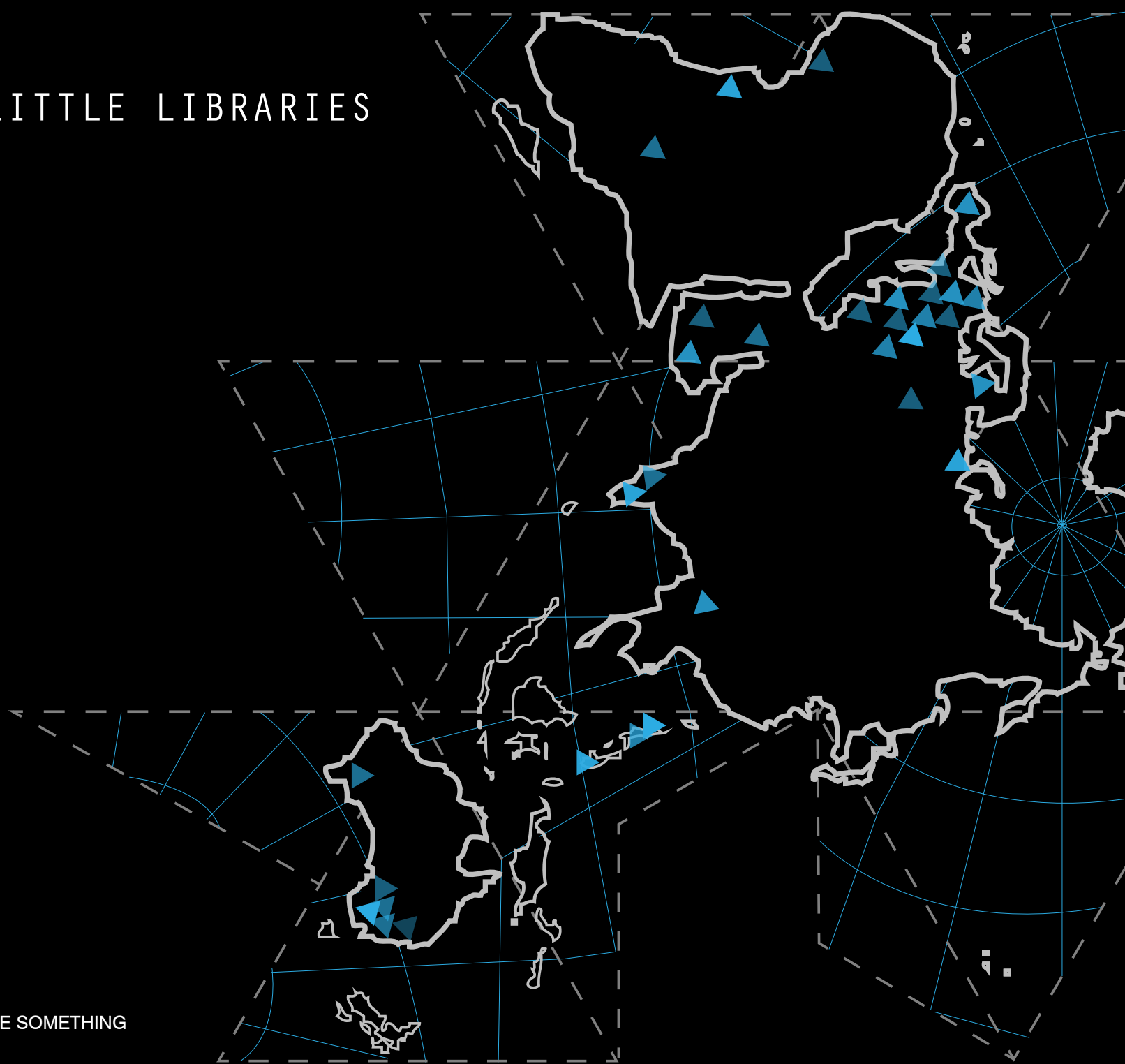
11. KIRCH, CLAIRE (FEB 08, 2013). "BUILDING MOMENTUM FOR LITTLE FREE LIBRARIES". PUBLISHERS WEEKLY. ACCESSED 26 SEPTEMBER 2013

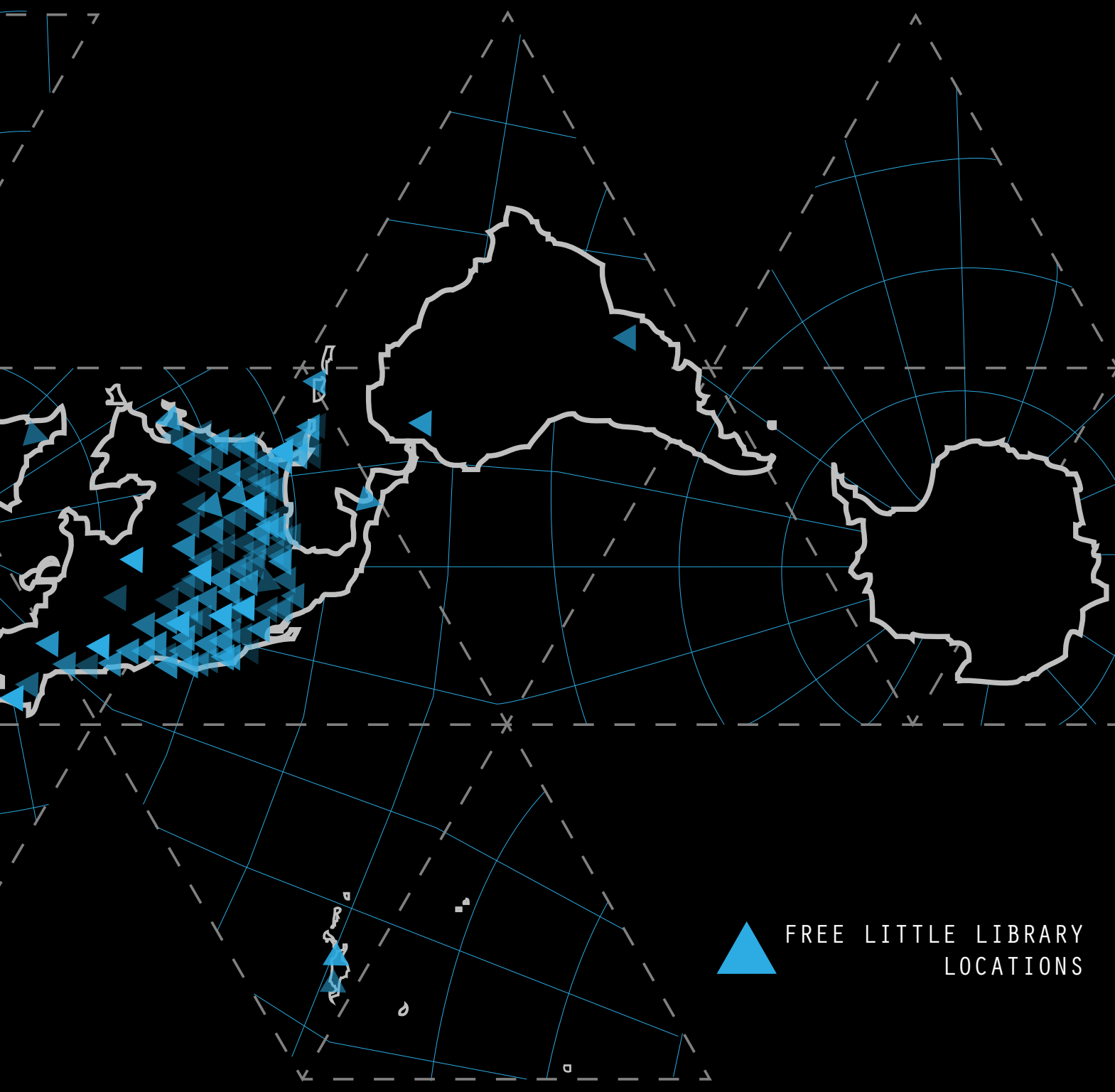
12. "LITTLE FREE LIBRARY". [HTTP://WWW.LITTLEFREELIBRARY.ORG/](http://WWW.LITTLEFREELIBRARY.ORG/) ACCESSED 26 SEPTEMBER 2013.



Image: sterotank.com

FREE LITTLE LIBRARIES





FREE LITTLE LIBRARY
LOCATIONS

SHADOWCUBE SEATTLE. WASHINGTON

DURATION: 6 WEEKS

ARTISTS JOSEPH PARK AND CLAUDE ZERVAS INSTALLED MULTIPLE CAMERA OBSCURA BOOTHS THAT ALLOWED VIEWERS TO PROJECT AN IMAGE OF THE WESTLAKE PARK PLAZA'S SURROUNDINGS IN SEATTLE ONTO A POSTCARD.

THE VIEWERS COULD THEN TRACE A SKETCH OF THE PROJECTED IMAGE ON THE POSTCARD TO TAKE AS A MOMENTO. THE TEMPORARY INTERVENTION WAS COMMISSIONED WITH FUNDING FROM SEATTLE PARKS & RECREATION AND THE OFFICE OF ARTS & CULTURE.





Image: Shaunta Butler

AN INTERVIEW WITH THE ARTIST

Q: WHAT WAS THE INSPIRATION OF THE PIECE?

JOSEPH: THE INITIAL INSPIRATION WAS HOW MORE RECENTLY DAVID HOCKNEY HAS DISCOVERED AND PUT FORTH THE IDEA THAT A LOT OF THE PAINTINGS WERE USING THIS TYPE OF VISUAL TECHNOLOGY. HAVING THAT IDEA COME OUT WE WERE INSPIRED AND WANTED TO BRING A VARIANT OF THAT OUT TO THE PUBLIC SO THEY COULD DECIDE FOR THEMSELVES WHETHER OR NOT IT WOULD BE CONCEIVABLE THAT ARTISTS WERE USING LENSES AS FAR BACK AS THE 1400s. IT'S SORT OF LIKE WHEN IT [WAS] ANNOUNCED THAT ARTISTS WERE USING LENSES AS FAR BACK AS THEN IT SEEMED CONTROVERSIAL, BUT IF YOU JUST EXPERIENCE IT, IT WOULD NOT BE AN ISSUE AT ALL.

Q: ARE PEOPLE USING/EXPERIENCING THE ART AS YOU INTENDED? FEELINGS/THOUGHTS?

J: PEOPLE ARE PICKING UP LESS ON HOW TO LOOK AT PAINTINGS AND JUST HAVING FUN DRAWING EACH OTHER. WHAT HAS BEEN INTERESTING TO WATCH ARE PEOPLE WHO ARE WILLING TO HOLD POSES, BECAUSE THEY DON'T KNOW HOW HARD IT IS TO MODEL FIRST OF ALL, AND SECONDLY IT'S BEEN A MUCH A QUICKER PROCESS THAN IF YOU HAD SOMEONE SITTING FOR YOU, BECAUSE YOU WOULD HAVE TO VISUALLY OBSERVE AND DRAW THAT PERSON. SO THAT HAS BEEN SOMETHING THAT WAS UNEXPECTED.

Q: SO DO YOU PEOPLE TAKE MORE TIME OR LESS TIME THAN YOU INTENDED?

J: LESS TIME. PEOPLE ARE DOING IT VERY QUICKLY AND BECAUSE THEY AREN'T ACTUALLY LOOKING AND OBSERVING, THEY CAN QUICKLY KNOCK OUT A DRAWING REALLY QUICKLY OF WHOEVER IS SITTING IN FRONT OF THEM.

JOSEPH PARK
ARTIST
SHADOWCUBE: POSTCARD PROJECT
IN THE PARK

Q: AS A USER OF PUBLIC SPACE WHAT ARE THINGS THAT CATCH YOUR ATTENTION? WHAT ARE THINGS YOU DESPISE?

J: THIS IS THE JEWEL OF SEATTLE, EVERYBODY COMES THROUGH HERE. WHAT CAN I SAY? THE MOST NOTABLE THING IS [THE] ELDERLY ON A HOT DAY. THAT IS DEFINITELY A STANDOUT FEATURE.

Q: DOES IT USUALLY TAKE ONE PERSON TO USE THE SHADOWCUBE AND THEN EVERYONE WANTS TO TRY THEM OUT?

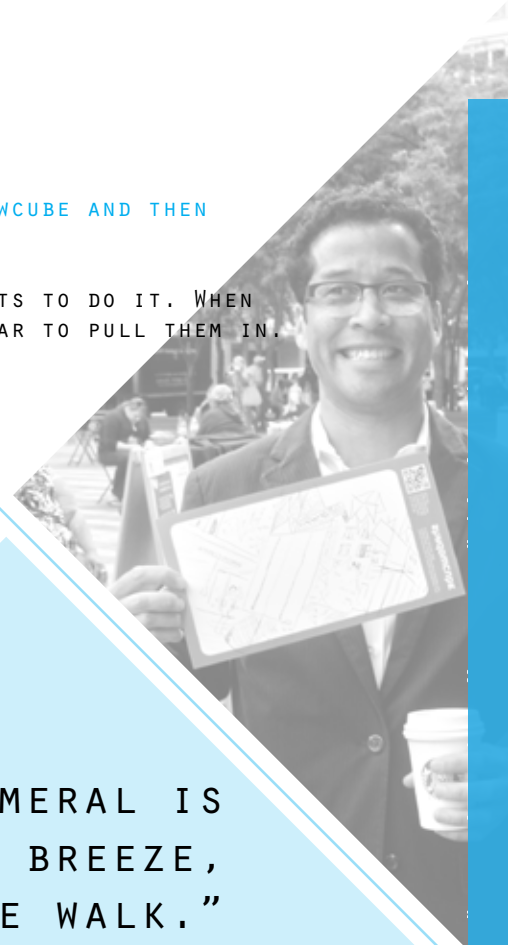
J: YES, AND ONCE THEY ARE ALL OCCUPIED EVERYONE WANTS TO DO IT. WHEN NONE OF THEM ARE OCCUPIED THAT'S WHEN WE USE OUR STAR TO PULL THEM IN.

Q: SO THE BLUE PANTS, BLUE BUS, BLUE GRAPHICS?

J: WE HAD THIS IDEA THAT PEOPLE WOULD BE COMFORTED BY ENGAGING SOMETHING MORE IF THEY THOUGHT OF IT LIKE A BRAND, AS OPPOSED TO A FUNKY ARTIST. ONE OF THE UNINTENTIONAL EFFECTS OF THAT THOUGH IS PEOPLE THINK WE ARE TRYING TO SELL THEM SOMETHING, BECAUSE WE HAVE THAT MORE DESIGNED CORPORATE LOOK. SO THAT WAS A LITTLE UNINTENTIONAL, EVEN THOUGH OUR INTENTION WAS TO MAKE PEOPLE MORE COMFORTABLE.

“EPHEMERAL IS
SUNSHINE, BREEZE,
A NICE WALK.”

JOSEPH PARK



UNDERSTANDING EPHEMERAL HAPPENINGS IN SEATTLE

Q: WHAT WAS THE PROCESS THAT LED UP TO THIS SHADOWCUBE INSTALLATION?

KELLY: I'M WITH THE OFFICE OF ARTS & CULTURE FOR THE CITY OF SEATTLE AND WE DID A CALL TO ARTISTS. WE DO TEMPORARY AND PERMANENT ART ALL OVER THE CITY SO IT'S THROUGH A CALL TO ARTISTS AND IT'S USUALLY POSTED ON OUR WEBSITE AND POSTED NATIONALLY. SO THIS INSTALLATION WAS A CALL FOR TEMPORARY ARTWORK FOR THIS PARTICULAR SITE; IT WILL BE UP THROUGH THE SUMMER. WE WANTED TO BRING A POSITIVE ACTIVATION OF THE SPACE FOR THE SUMMER SO WE LET THE ARTIST PROPOSE A LOOSE FRAMEWORK OF AN IDEA FOR THE SITE AND WE GOT A SERIES OF PROPOSALS; WE PROBABLY RECEIVED 40 TO 50. WE ASKED THAT [THE ARTIST] BE WITHIN A 90-MILE RADIUS OF SEATTLE, ULTIMATELY TO OFFER AN OPPORTUNITY TO LOCAL ARTISTS, MANY WHO HAVE NOT DONE A PROJECT OF THIS SCALE OR WORKED IN THE PUBLIC REALM. WE REALLY WERE LOOKING FOR PROJECTS THAT WOULD ACTIVATE THE SPACE, SO JOE AND CLAUDE SUBMITTED THIS IDEA WHICH IS PROGRAMMED FOR SIX DIFFERENT WEEKS, ONE DAY A WEEK FOR TWO HOURS A DAY. WE SPOKE WITH THE PARKS [DEPARTMENT] TO FIGURE OUT THE PEAK HOURS THAT PEOPLE WOULD BE USING THIS SPACE, AND WE DECIDED LUNCH TIME WOULD BE THE MOST POPULAR.

Q: EPHEMERAL ART IS...

K: I THINK IT CAN BE, MAYBE BECAUSE I'M FROM THE SIDE WHERE I'M COMMISSIONING ART, I SEE IT AS BEING ANY NUMBER OF THINGS. IT REALLY IS IN THE DEFINITION OF WHO'S PUTTING IT FORWARD AND SOMETIMES IT'S MORE OF A LOOSE DESCRIPTION TO GET TO WHAT IT CAN BE. IT'S SOMETHING THAT'S FLEETING, SOMETHING YOU CAN MAYBE TOUCH FOR A MOMENT, IT'S SOMETHING YOU ULTIMATELY HAVE TO EXPERIENCE WHETHER YOU SEE IT, OR SOMETHING LIKE THIS WHERE YOU ACTUALLY HAVE TO PERSONALLY ENGAGE IN IT. IT'S NOT SOMETHING THAT'S PERMANENT ARTWORK YOU CAN ALWAYS GO TO AND YOU ALWAYS KNOW IT'S GOING TO BE THERE. YOU ARE ULTIMATELY ONLY GOING TO HAVE THE MEMORY OF IT. SO IT'S SOMETHING YOU KNOW YOU HAVE TO CATCH DURING A CERTAIN AMOUNT OF TIME, AND IT'S MORE ABOUT THE EXPERIENCE OR THE MEMORY OF IT IN TIME THAN ACTUALLY ALWAYS BEING A PRESENT PART OF THE LANDSCAPE.

KELLY PAJEK
PROJECT MANAGER
SEATTLE PUBLIC ART PROGRAM

Q: HOW LONG HAS THE CITY OF SEATTLE BEEN SUPPORTING EPHEMERAL ART PROJECTS?

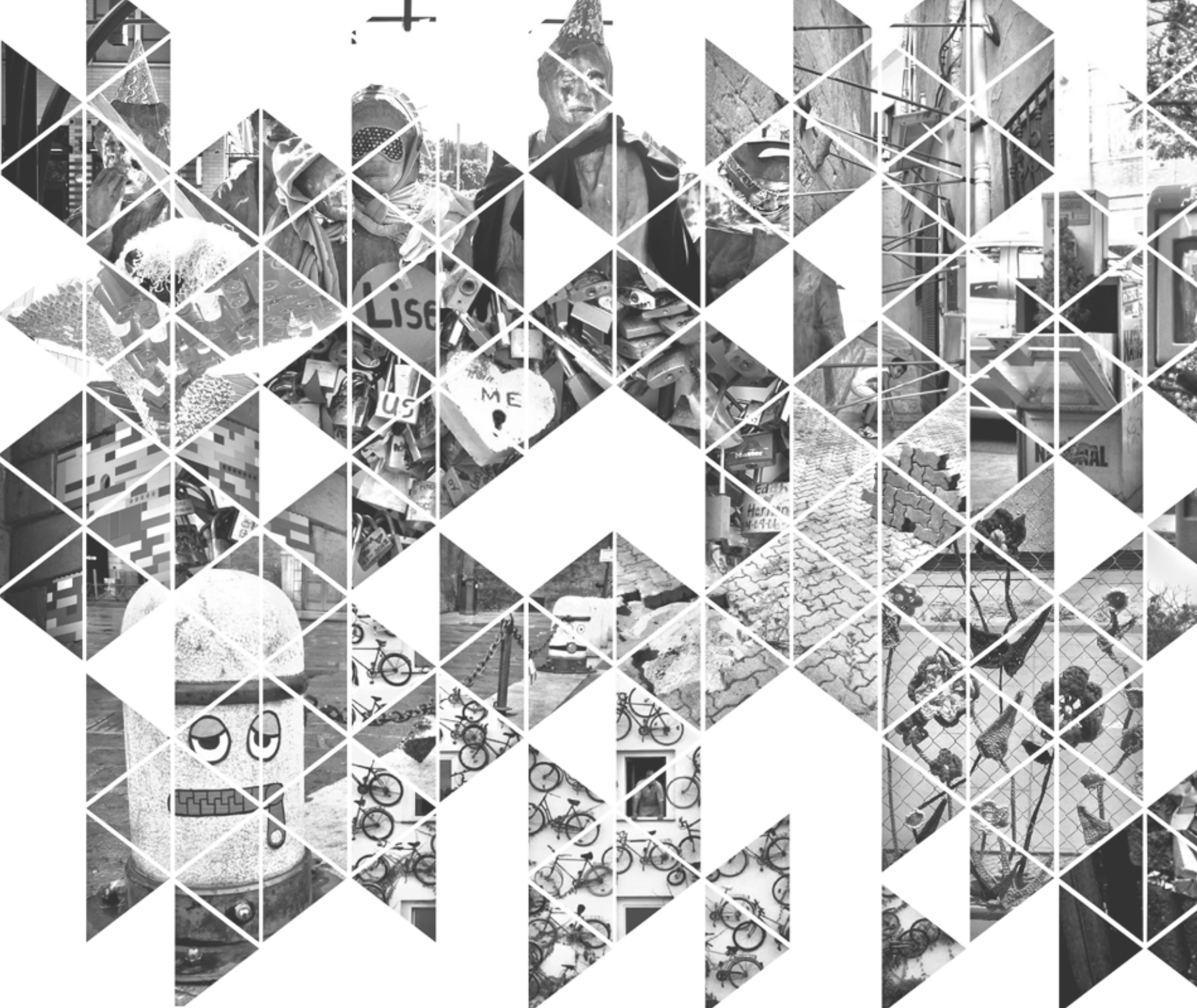
K: THE PROGRAM HAS ITS 40TH ANNIVERSARY THIS YEAR, SO WE ARE ONE OF THE OLDEST PUBLIC ART PROGRAMS IN THE COUNTRY. I'M NOT SURE ON HOW LONG WE HAVE BEEN DOING TEMPORARY ART, BUT I CAN GUESS IT'S BEEN FOR AT LEAST A DECADE OR MORE. TEMPORARY ART IS NOTHING NEW BUT WHAT HAPPENS IN CIVIC ART PROGRAMS SOMETIMES [IS] THERE IS A CHALLENGE ABOUT HOW YOU CAN SPEND THE MONEY AND IT MIGHT HAVE TO BE TIED TO A CIVIC PROJECT, ITS BOND FUNDING. I CAME FROM NEW YORK, AND IN NEW YORK WE COULD ONLY DO PERMANENT WORK BECAUSE WE COULD NOT SPEND MONEY ON ANYTHING THAT WAS TEMPORARY, BECAUSE THERE WAS NOT A LASTING RESULT AND THEY ALWAYS WANT PERMANENT ART IN THE PARK AND FUNDING MONEY ON OUR WORK THEY WANT TO SEE THE WORK THERE FOR THE LONG RUN.

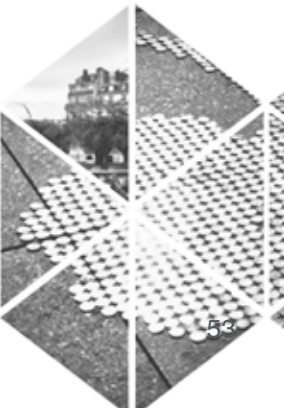
Q: IS IT STILL LIKE THAT THERE TODAY?

K: YEAH, THEY HAVE NOT BEEN ABLE TO CHANGE IT. THERE ARE PROGRAMS LIKE CREATIVE TIME AND PUBLIC ART FUND THAT ALL THEY DO IS TEMPORARY WORK, SO THAT'S ULTIMATELY THE SCOPE OF WHAT THEY DO. SO I BRING THAT UP BECAUSE SEATTLE IS UNIQUE AND IT SEEMS LIKE ON THE WEST COAST—PORTLAND, AND A NUMBER OF CITIES [LIKE] SAN FRANCISCO—DO TEMPORARY WORK AS PART OF THEIR SCOPES. IT'S PROBABLY BEEN IN THE LAST 15 TO 10 YEARS AND WE HAVE BEEN TRYING TO FOCUS ON IT MORE IN THE LAST COUPLE YEARS, JUST BECAUSE WE REALIZE IT DOES SOMETHING THAT PERMANENT ARTWORK CAN'T DO. THE EPHEMERAL DISCUSSION, WITH THIS TYPE OF ART YOU CAN BE A LITTLE MORE RISKY ABOUT IT. PEOPLE MIGHT HAVE A BIGGER PROBLEM WITH IT, NOT [THAT] THERE IS ANYTHING PROBLEMATIC ABOUT IT, BUT IF IT WAS TO LAST INDEFINITELY PEOPLE MIGHT HAVE ISSUES WITH IT. IT MIGHT HAVE BEEN SOMETHING COMPLETELY DIFFERENT IF IT WAS PERMANENT, BUT BECAUSE IT IS TEMPORARY IT ALLOWS US TO BE A LITTLE MORE EXPERIMENTAL ABOUT IT, AND THIS AS WELL, IT WILL ONLY BE FOR A SERIES OF SIX WEEKS AND THEN THAT'S IT. PEOPLE JUST EXPERIENCE IT IN A DIFFERENT WAY.

“YOU ARE ULTIMATELY ONLY GOING TO HAVE THE MEMORY OF IT. SO IT'S SOMETHING YOU KNOW YOU HAVE TO CATCH DURING A CERTAIN AMOUNT OF TIME, AND IT'S MORE ABOUT THE EXPERIENCE OR THE MEMORY OF IT IN TIME THAN ACTUALLY ALWAYS BEING A PRESENT PART OF THE LANDSCAPE.”

KELLY PAJEK







un·in·ten·ded use [uhn-in-ten-did yoos]

1. No matter what need or purpose an object or place was designed to fill, users are not always going to use them in the way the designer imagined. The unintended use of public space has been going on as long as new spaces have been created. As an example, attaching locks to a bridge as a sign of eternal love, people will often use a space or object that they have at hand even if it hasn't been designed or intended for that specific task.

UNINTENDED USE

LOVE LOCKS

PARIS, FRANCE

BEGAN: 2000

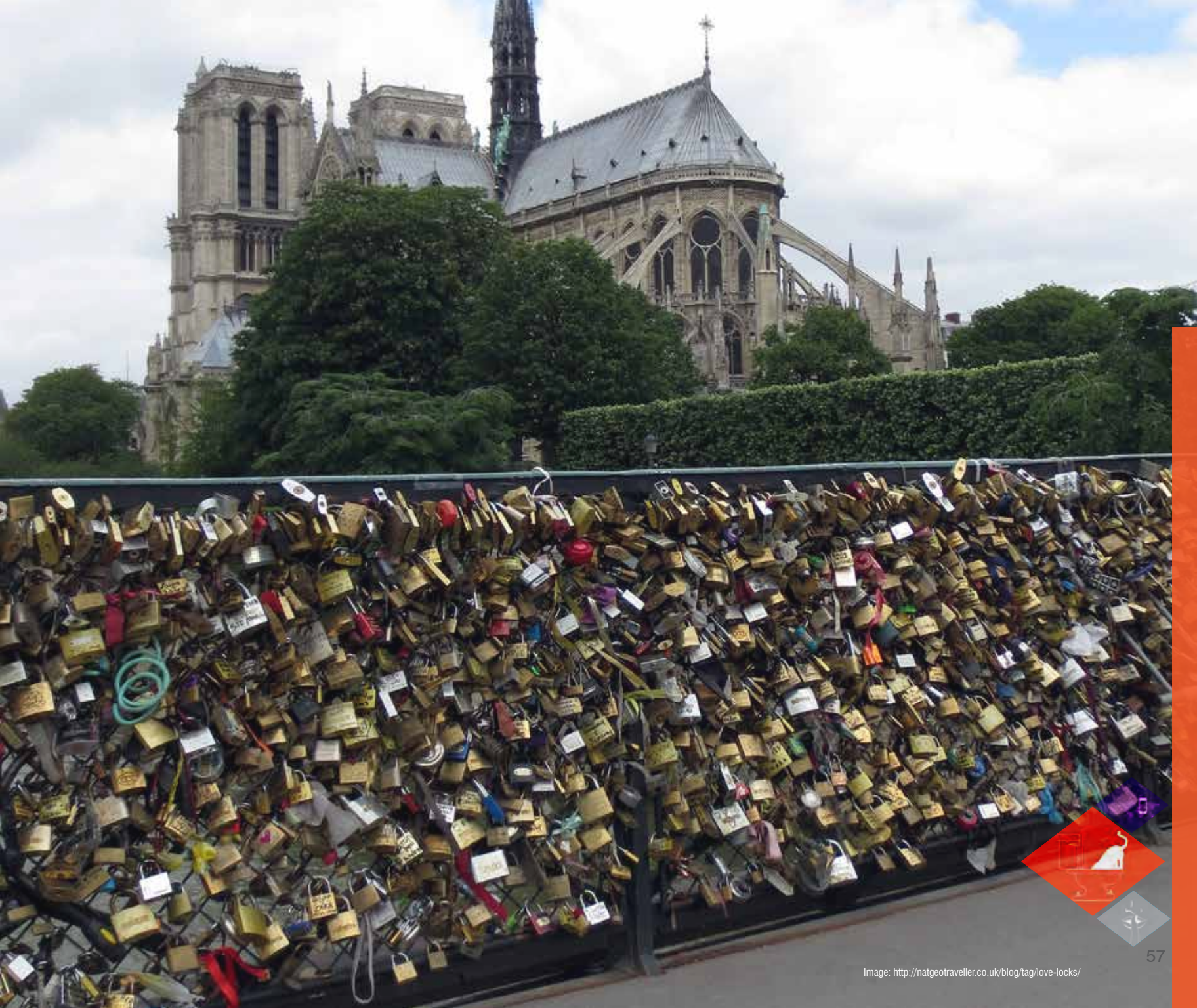


Image: Shaunta Butler



Image: Flickr

ONE OF PARIS'S NICKNAMES IS "THE CITY OF LOVE," A FITTING LOCATION FOR THIS ICONIC DISPLAY OF PADLOCKS. EACH PADLOCK IS AFFIXED BY SWEETHEARTS WHO WRITE THEIR NAME ON THE LOCK AS A SYMBOL OF THEIR LOVE. LOVE LOCKS CAN BE FOUND ON BRIDGES AND STRUCTURES IN COUNTRIES ALL OVER THE WORLD.¹³



CARDIFF KOOK

CARDIFF-BY-THE-SEA, CALIFORNIA

YEAR CREATED: 2007
DURATION: 1-3 DAYS



THIS 16-FOOT-HIGH STATUE OF A MAN SURFING HAS BECOME HOST TO A VARIETY OF OUTFITS OVER THE YEARS, RANGING FROM BIKINIS AND WRESTLING COSTUMES TO SANTA CLAUS AND ZORRO. THE STATUE WAS ORIGINALLY NAMED "MAGIC CARPET RIDE," BUT IS MORE COMMONLY KNOWN AS THE CARDIFF KOOK. THE STATUE IS A POPULAR FIXTURE IN THE COMMUNITY BOOSTING TOURISM AND BUSINESSES.¹⁴

FREMONT PEOPLE

SEATTLE, WASHINGTON
YEAR CREATED: 1979
DURATION: 1-3 DAYS

THIS 1979 STATUE CALLED "WAITING FOR THE INTERURBAN" HAS BECOME A BILLBOARD FOR ITS NEIGHBORHOOD, ADORNED BY LOCALS IN A VARIETY OF OUTFITS TO CELEBRATE BIRTHDAYS, ANNIVERSARIES, GRADUATIONS, SPECIAL OCCASIONS, AND EVEN FOR NO REASON AT ALL.¹⁵



15. [HTTP://FREMONT.COM//MYTHS/INTEREDIT.HTM](http://fremont.com//myths/interedit.htm)





BOXED UP
SEATTLE. WASHINGTON
YEAR CREATED: 2013
DURATION: 6 MONTHS



LOCAL ARTIST AND ARCHITECTURAL DESIGNER GREG LEWIS TRANSFORMED THE BUILDING WITH HIS EXTERIOR INSTALLATION “BOXED UP” BY COVERING IT IN PLANKS OF WOOD SALVAGED FROM SHIPPING PALLETS.

“THE CHUTNEY’S BUILDING WAS ORIGINALLY CONSTRUCTED IN 1941 AS A FILLING STATION, IT ALSO SERVED AS A DRY CLEANER AND SEVERAL RESTAURANTS.

IN THIS FINAL ITERATION THE COMPILED FORM OF THE STRUCTURE IS WHOLLY EXPRESSED WHILE BOXING UP ANY USEFUL FUNCTION AND MEMORY,” SAID LEWIS.

THE INSTALLATION IS AMONG THE LATEST PROJECTS BY STOREFRONTS, A PROGRAM THAT BRINGS ART AND ARTISTS INTO EMPTY STOREFRONTS OR, IN THIS CASE, A WHOLE BUILDING.

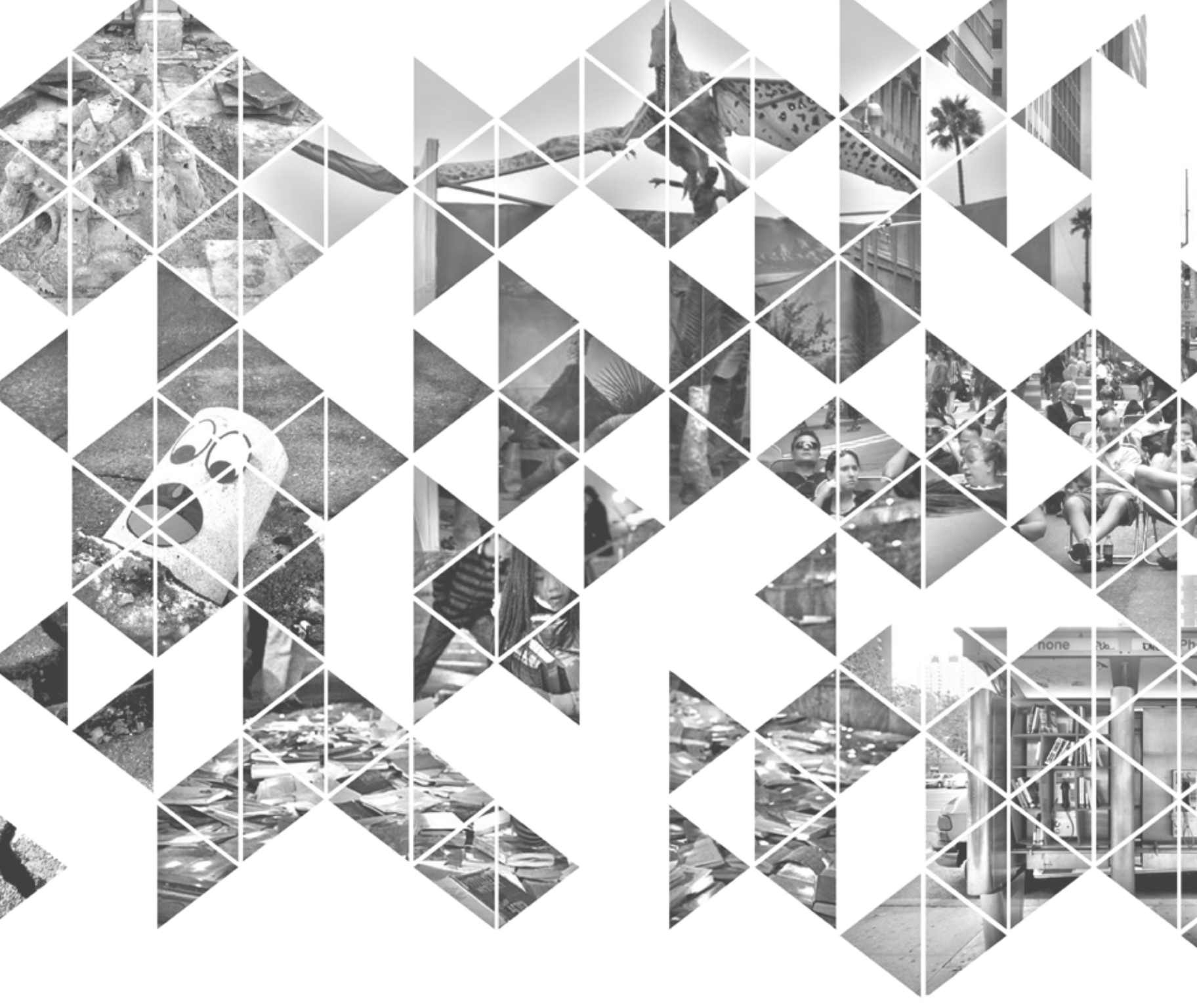
[HTTP://WWW.BIZJOURNALS.COM/SEATTLE/BLOG/2013/09/STOREFRONTS-TRANSFORMS-OLD-CHUTNEYS.HTML](http://www.bizjournals.com/seattle/blog/2013/09/storefronts-transforms-old-chutneys.html)



Image: Alex Garland Photography



Image: Shaunta Butler



YOU CAN'T DO THAT HERE

63



you can't do that here [yoo kahnt doo that heer]

1. to forbid (an action, activity, etc.) by authority or law.
2. to forbid the action of (a person).
3. to prevent; hinder.

YOU CAN'T DO THAT HERE



Image: Brad Downey





CASTLES BENEATH CITIES

AMSTERDAM, NETHERLANDS

DURATION: 1 DAY

BERLIN-BASED AMERICAN ARTIST BRAD DOWNEY UNEARTHS STREET STONES TO CREATE SAND CASTLES AND DOMINO-STYLE PERFORMANCE INTERVENTIONS.

Image: Brad Downey

STREET FOLK

DETROIT, MICHIGAN

YEAR CREATED: 2011

DESIGNED BY TYREE GUYTON. THIS INSTALLATION
RAISES AWARENESS ABOUT THE ONGOING STRUGGLE WITH
HOMELESSNESS IN DETROIT.¹⁶

16. [HTTP://WWW.ARTXDETROIT.COM/PAST-EXHIBITIONS/
TYREE-GUYTON/](http://www.artxdetroit.com/past-exhibitions/tyree-guyton/)





Image: BB and HH

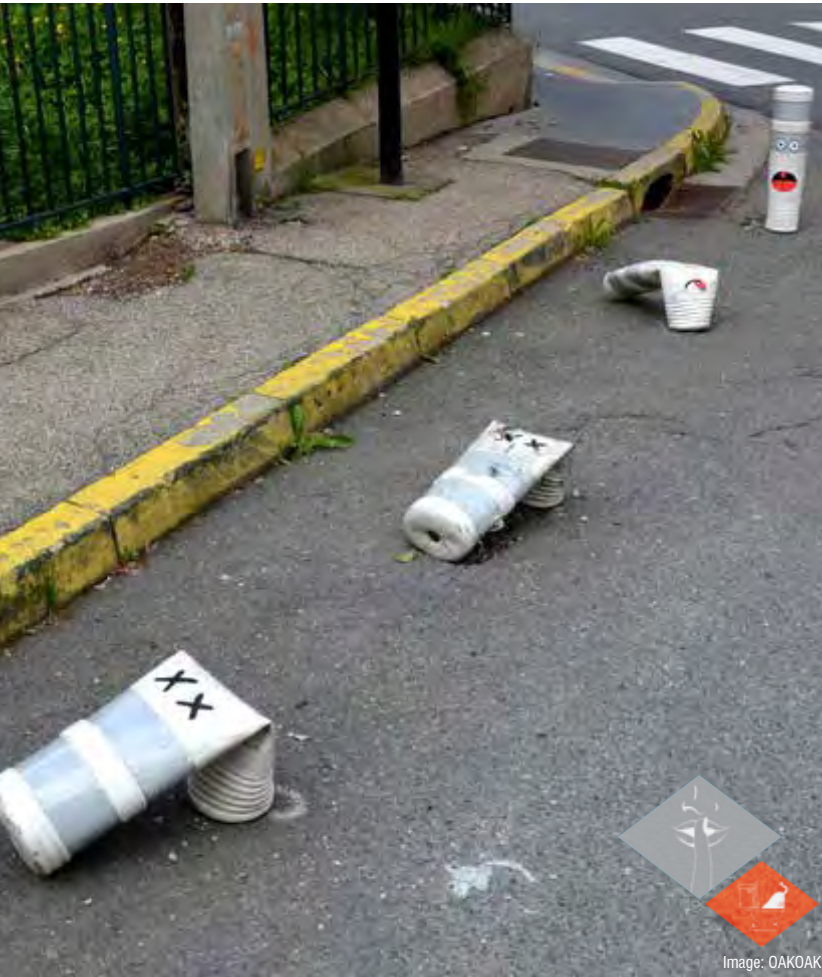


Image: Harrell Scarcello

YOU CAN'T DO THAT HERE

ARTIST OAKOAK CASE STUDIES

NO TITLE
PARIS, FRANCE



OAKOAK IS A FRENCH ARTIST WHO LIKES TO PLAY WITH URBAN ELEMENTS.

IT'S A CRIME
PARIS, FRANCE



MR S AND MR M
PARIS, FRANCE



Image: OAKOAK

HELLLLPPPPPP!
PARIS, FRANCE



Image: OAKOAK

POSTERCHILD PLANTER-BOX
NEW YORK, NEW YORK



YOU CAN'T DO THAT HERE

INTERNATIONAL CASE STUDIES

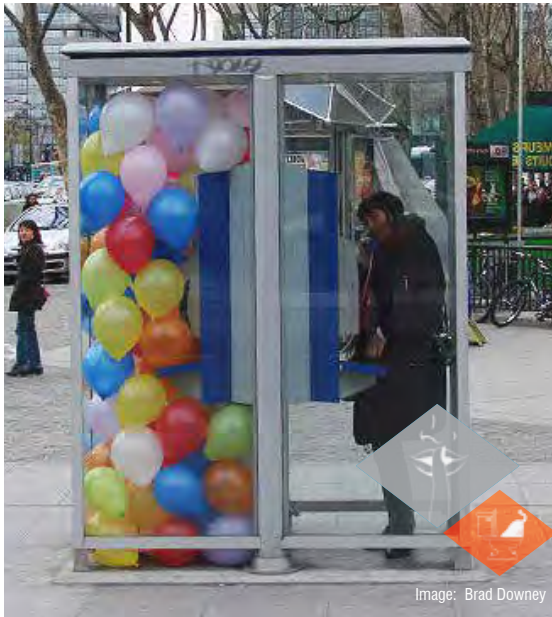


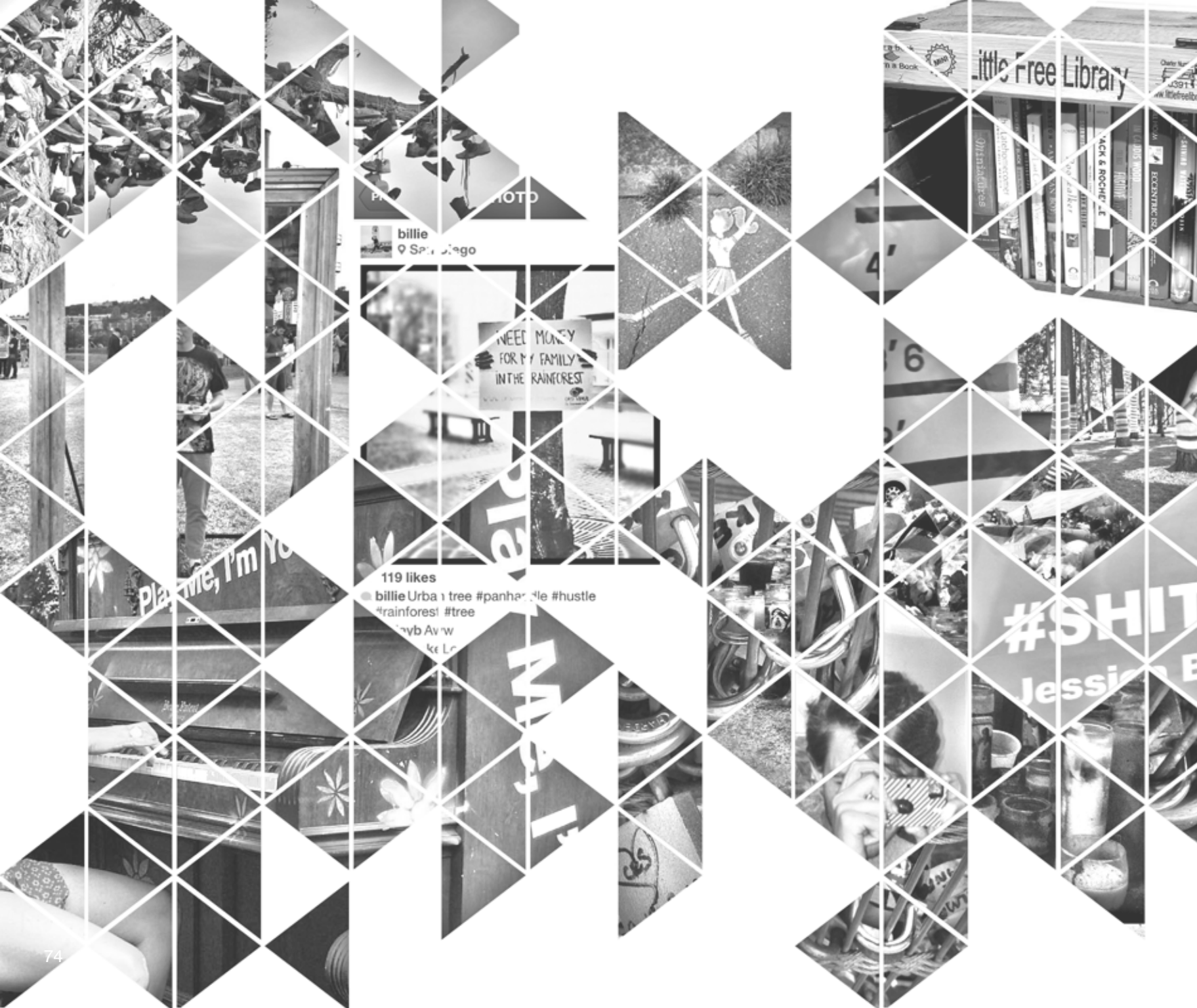
Image: Brad Downey

THE SUM OF THE CABIN IN
OXYGÈNE TÉLÉPHONIQUE
PARIS, FRANCE

TACTICAL URBANISM
NEW YORK, NEW YORK

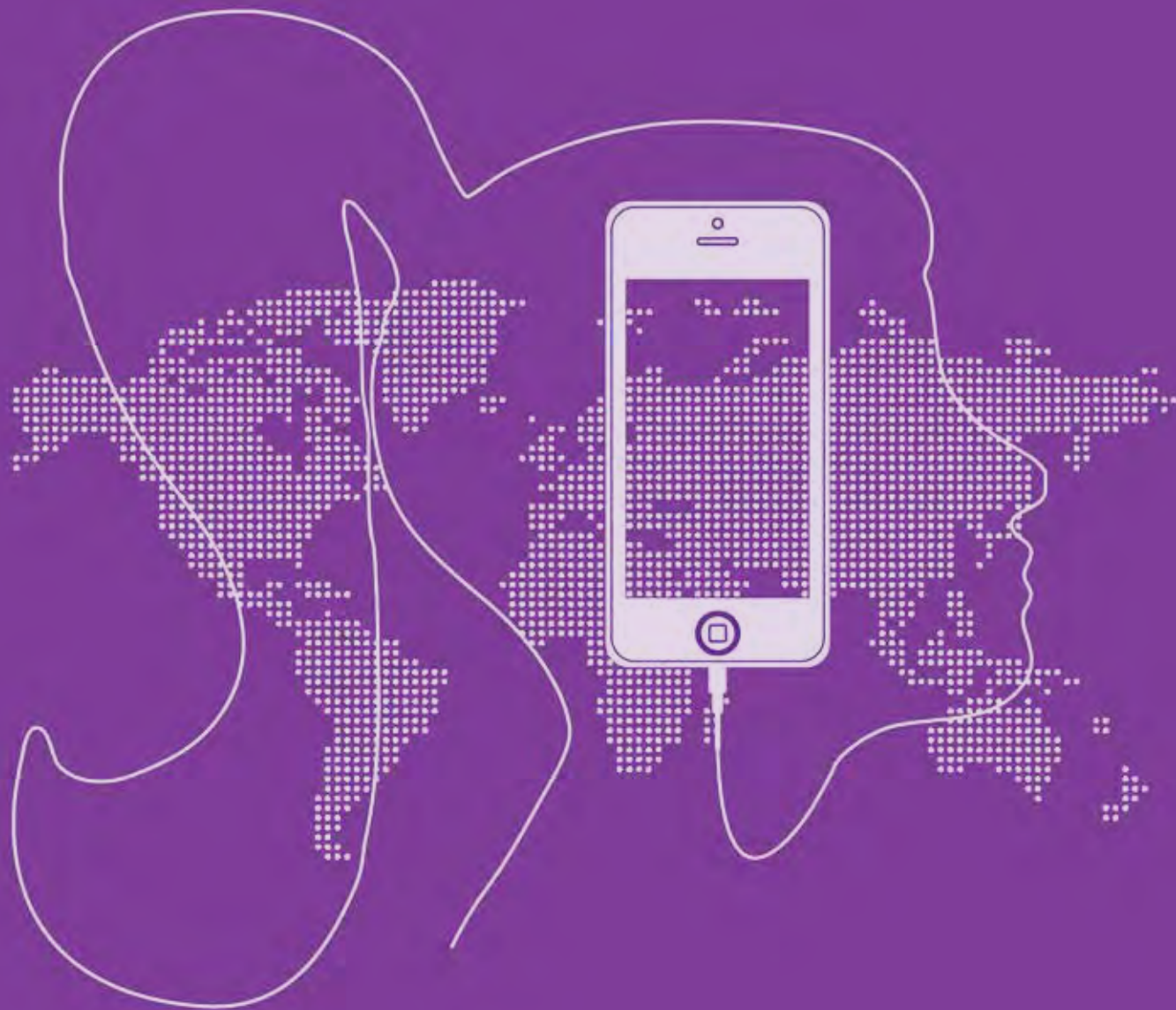


Image: toulouseletrek





VIRAL



vi·ral [vahy-ruhl]

adjective

1. of, pertaining to, or caused by a virus.
2. pertaining to or involving the spreading of information and opinions about a product or service from person to person, especially on the Internet or in e-mails: a clever viral ad. See viral marketing.
3. becoming very popular by circulating quickly from person to person, especially through the Internet: the most memorable viral videos; This book is already viral two weeks before its official publication date.
4. go viral, to spread rapidly via the Internet, e-mail, or other media

VIRAL

GHOST BIKES INTERNATIONAL

BEGAN: 2002 - ONGOING



Image: i5prof



IN 2002, ARTIST JO SLOTA BEGAN AN ONGOING ART PROJECT PAINTING BICYCLES THAT ARE STRIPPED AND ABANDONED ON THE STREETS OF SAN FRANCISCO.¹⁷

THIS IDEA OF PAINTING BIKES WHITE EVOLVED INTO A ROADSIDE MEMORIAL THE FOLLOWING YEAR.

IN ST. LOUIS, PATRICK VAN DER TUIN OBSERVED AN ACCIDENT AND LATER INSTALLED A WHITE-PAINTED BICYCLE WITH THE SIGN "CYCLIST STRUCK HERE." AFTER OBSERVING DRIVERS SLOWING DOWN IN THIS AREA, HE AND SEVERAL OTHER CYCLISTS INSTALLED 15 MORE "GHOST BIKES" IN PROMINENT AREAS. AFTER HE POSTED AN IMAGE ON THE INTERNET, HIS WEBSITE QUICKLY RECORDED MORE THAN A THOUSAND HITS.¹⁸ THE IDEA CAUGHT ON IN PITTSBURGH (2004)¹⁹, NEW YORK CITY (2004)²⁰, SEATTLE (2005)²¹, AND MANY OTHER CITIES TO DATE.



Image: Konstantin Binder



Image: Seattle Times



Image: Seattle Times 79

17. "Jo Slota". GHOSTBIKE.NET. Accessed 26 September 2013.

18. ROADSIDE DISPLAYS FOCUS ON PLIGHT OF BICYCLISTS, GREG JONSSON, ST. LOUIS POST-DISPATCH, 17 NOVEMBER 2003; RE-POSTED ON MISSOURI BICYCLE FEDERATION WEBSITE, 29 OCTOBER 2007. Accessed 26 September 2013.

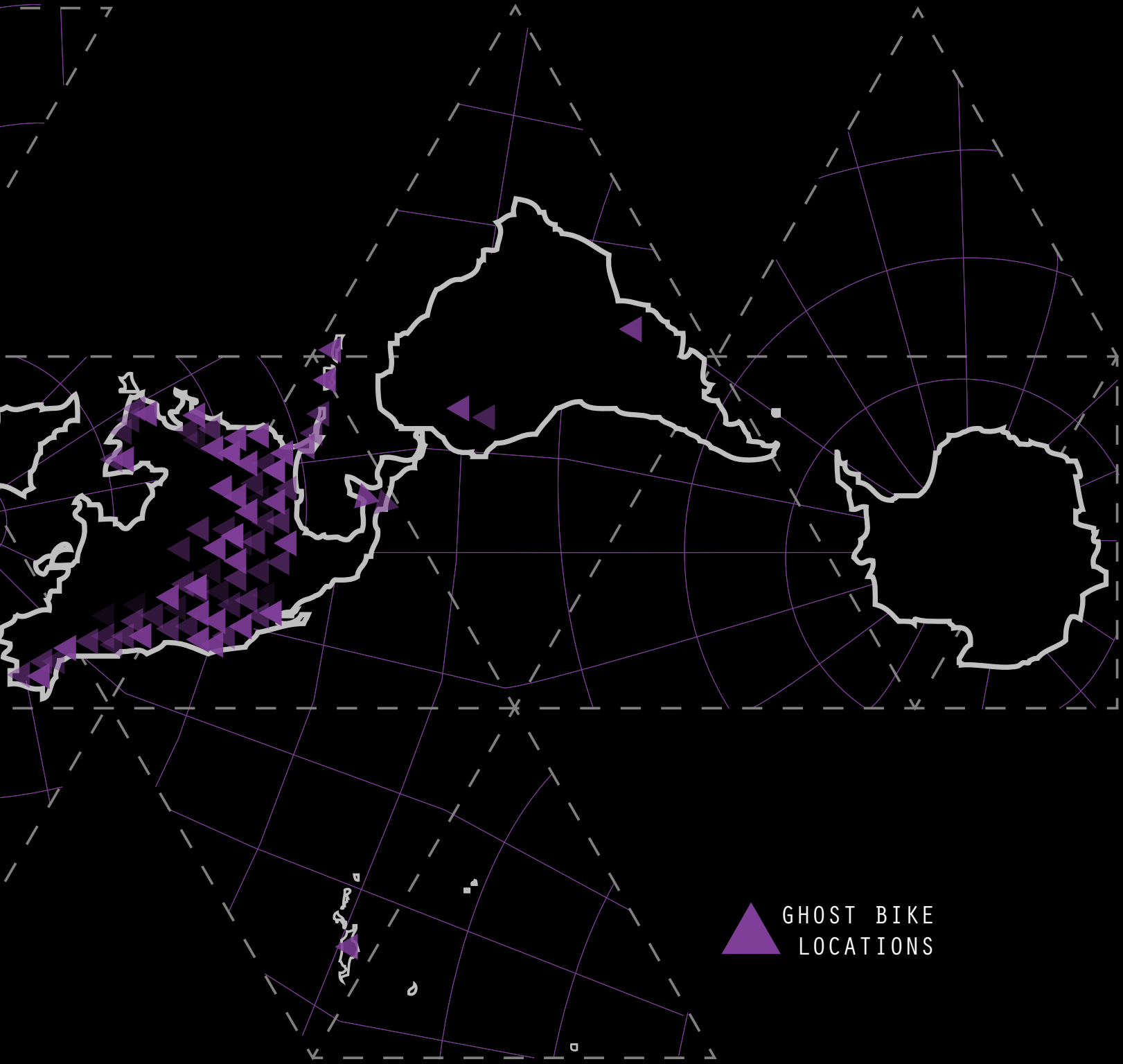
19. "PITTSBURGH GHOST BIKES". PITTSBURGH.INDYMEDIA.ORG. Accessed 26 September 2013.

20. "NEW YORK GHOST BIKES". GHOSTBIKES.ORG. Retrieved 25 April 2012.

21. 'GHOST BIKES' OFFER EERIE REMINDER TO SHARE THE ROAD, SEATTLE POST-INTELLIGENCER 3 AUGUST 2005.

GHOST BIKES





PLAY ME, I'M YOURS INTERNATIONAL

BEGAN: 2008-ONGOING

CREATED BY BRITISH ARTIST LUKE JERRAM, 'PLAY ME I'M YOURS' IS AN INSTALLATION OF OVER 1,000 STREET PIANOS LOCATED IN 37 CITIES WORLDWIDE. LOCAL COMMUNITIES OFTEN DECORATE THE PIANOS, WHICH ARE AVAILABLE FOR ANYONE TO PLAY AT ANY TIME. THE PURPOSE OF THE INSTALLATION IS TO ACTIVATE AND ENGAGE PUBLIC URBAN SPACES.²²

22. [HTTP://WWW.STREETPIANOS.COM](http://www.streetpianos.com)



Image: Lexy Atmore (dailybruin.com)



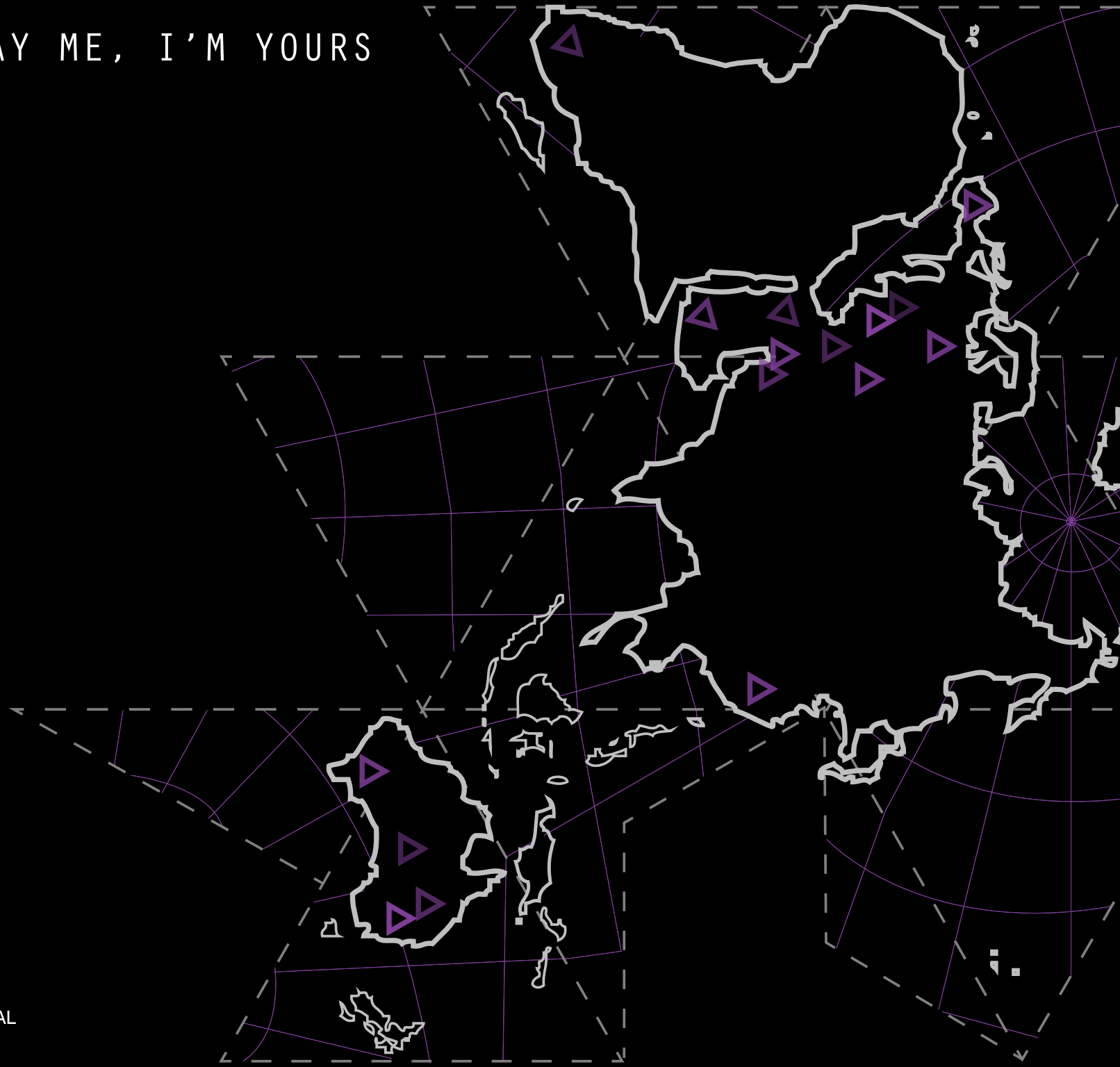


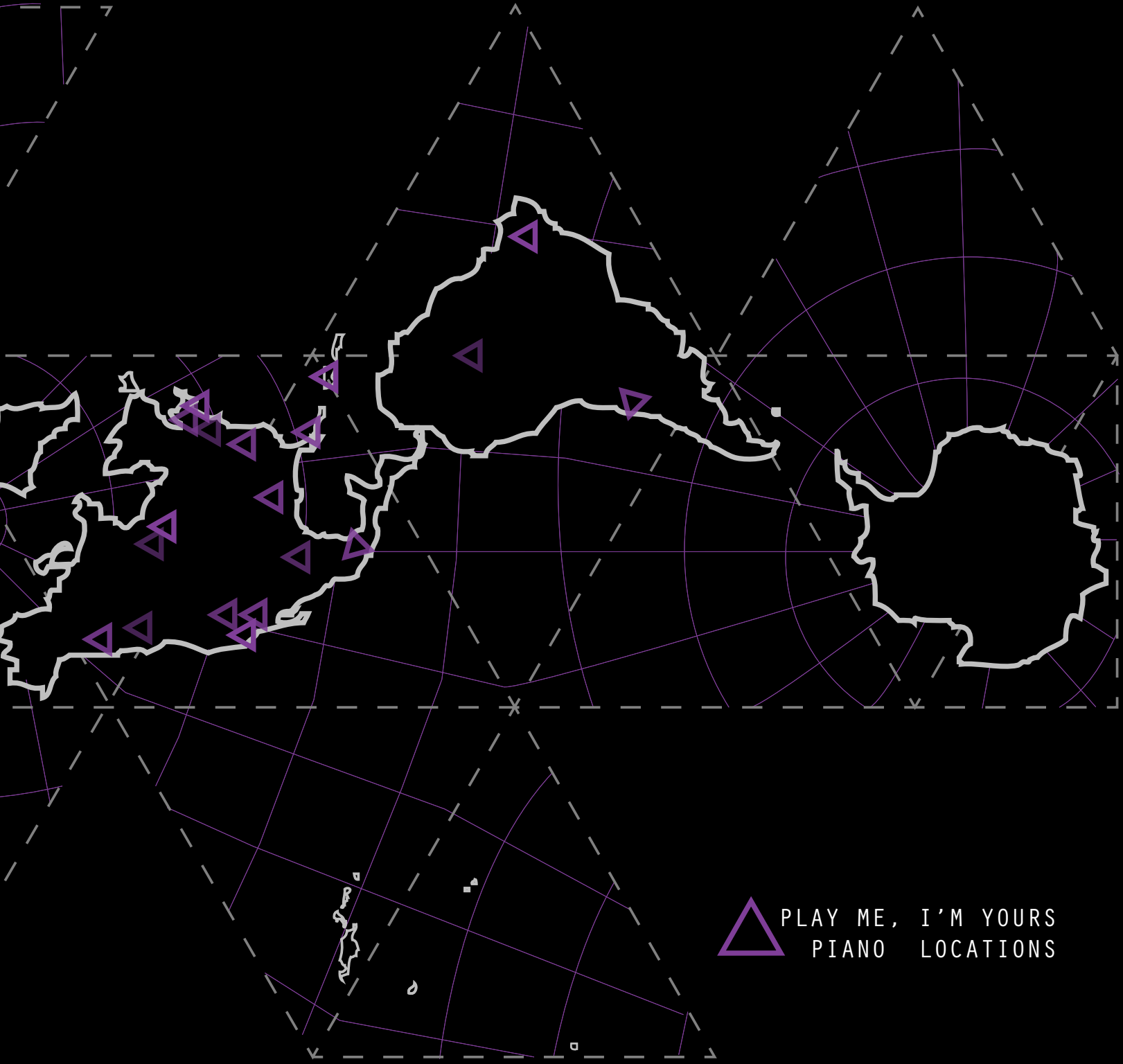
Image: washingtonpost.com



Image: gothamgirlchronicles.com

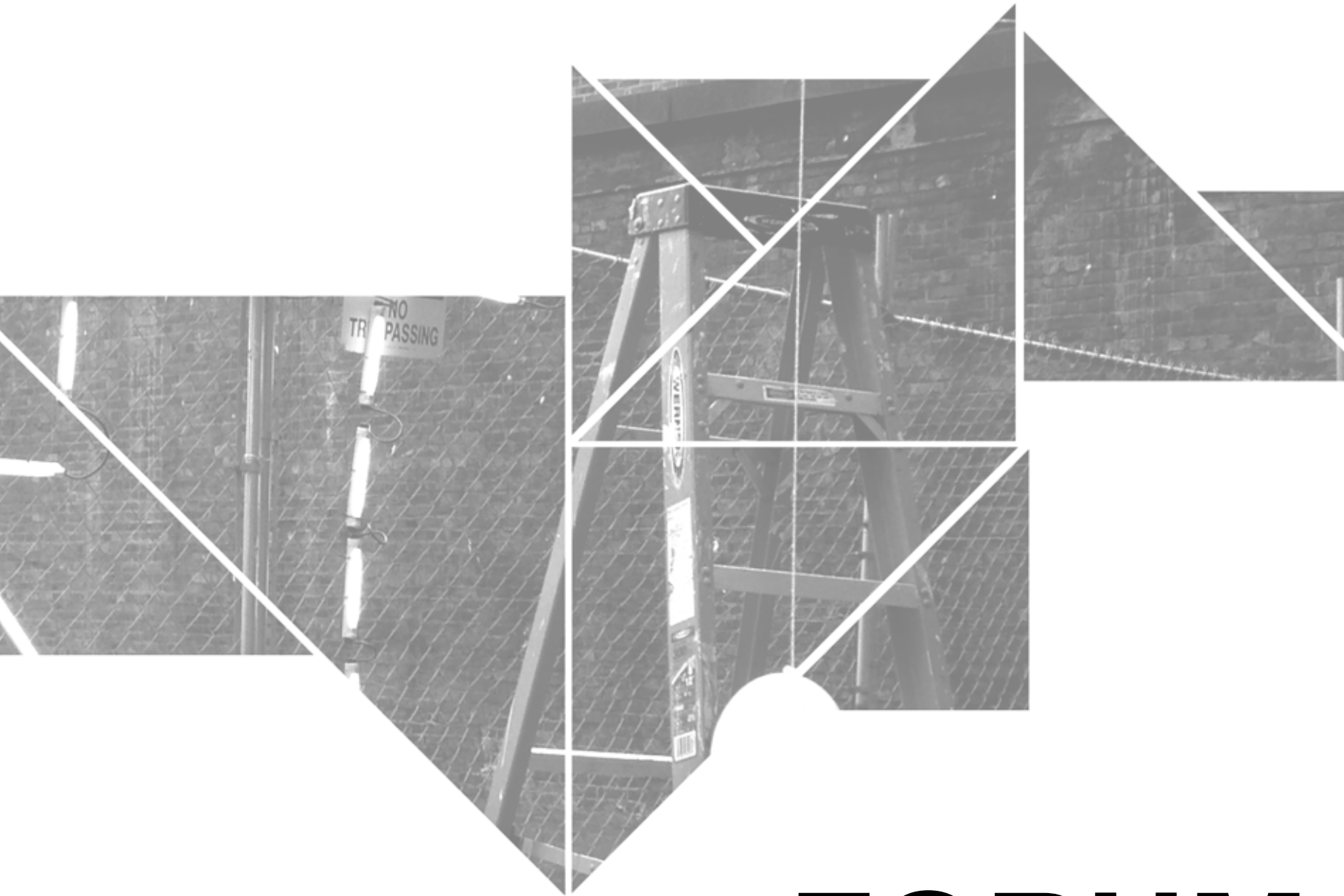
PLAY ME, I'M YOURS





PLAY ME, I'M YOURS
PIANO LOCATIONS





FORUM

IDENTIFY OPPORTUNITY

What is the goal?

What are the best tools?

Who do we want to reach?

How much time do we need?

How much money or other resources are needed?

Where do we want this to be held?

IMAGINE THIS....

INSTIGATORS



What are we comfortable with?

What can change?

Who will be the instigator/artist/designer?

How can the space exchange information or educate a user?

How do we know if we are doing it?

You are interested in exploring how the design process can embrace a interactive dialogue...but how do you devise a plan for curating ephemeral installations in your public space? It's critical to understand that an ephemeral installation that works in one context or situation won't necessarily work in another. To find the best way to achieve your priorities, begin by identifying opportunities.



DURATION

*experimentation with
various life spans*

USERS

*engage users to become
active participants in design
through interactions and
choices that contribute to
understanding a place in
its current condition and
uncovering its potential*

ACTION

*physical means of testing
ideas, manifestation from
idea to physical object*

A person with long hair, wearing a striped shirt, stands on a rooftop, looking out over a city skyline. The background shows various buildings, including one with a sign that says "CHAMBER". The image is overlaid with a pattern of small blue circles. Two large circular callouts are present: a yellow one on the left and a red one on the right.

DISCOVER

create catalysts for a community to begin growing into a space; invite the community to see and use a space in a new vision, even before that vision is realized in physical form

INSPIRATION

gather and test ideas from a range of people

ALLOWING RANDOMNESS

BLURRING THE LIMITS

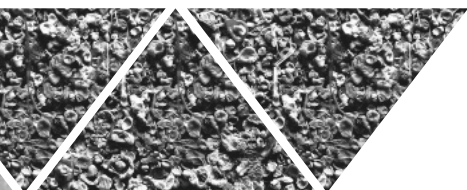
SHORT-TERM
AWARENESS

OCCUPYING
VOIDS

optimiz







This study began with a question: How can we shape spaces that, even when complete, are ever evolving, delighting returning visitors again and again, who feel they both changed the place and are also changed themselves for having been there?

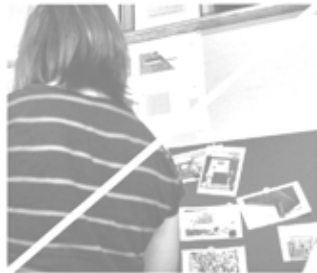
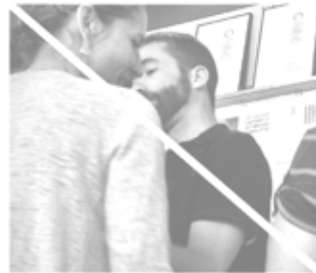
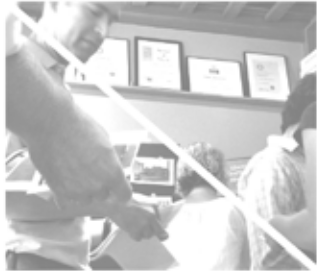
In reflecting on examples we found, and the artists and designers that we spoke with, we see a group of individuals who share an optimistic willingness to test ideas collectively. From focusing our attention on “this will disappear,” to pushing limits and sense of public space ownership with “you can’t do that here,” ephemeral interventions physically communicate a range of ideas from symbolic to practical, whimsical to serious.

As designers, we see many possibilities for further exploration and a powerful opportunity for the community to physically shape their public forum. Whether for social benefits, fostering of community, or short term awareness, ephemeral interventions are an important tool for designers,





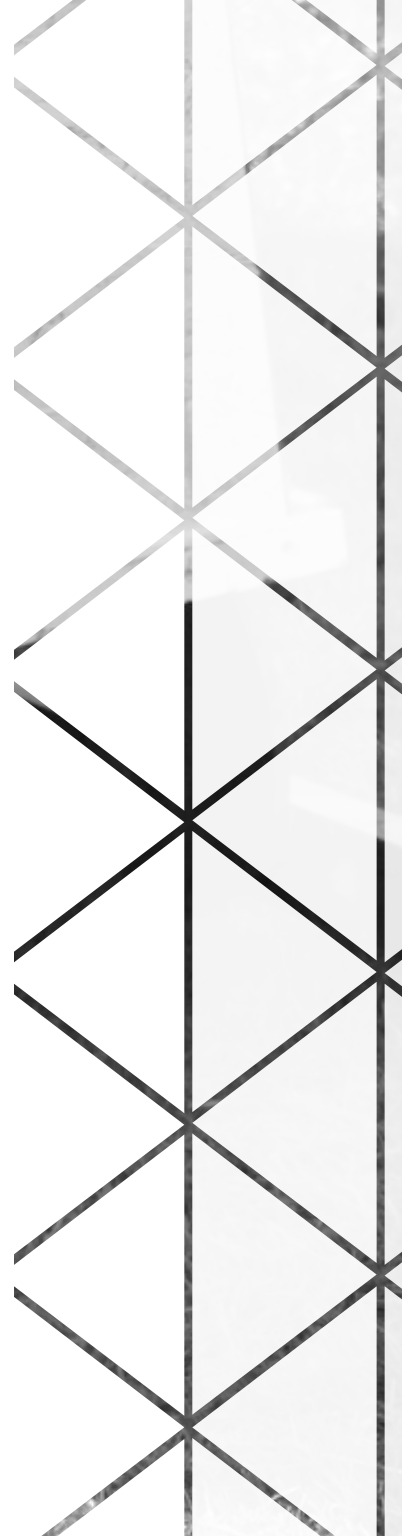
AFTERWORD



This report is the result of a summer internship focused on understanding ephemeral interventions. Historically, the summer internships research a topic about which the office would like more information but is unable to research in depth. The topic of ephemeral interventions stood out because of the diverse range of disciplines and applications it engaged. The report embraces the idea of the collaborative design process, taking it to a new level by engaging public space users and intervention instigators as key players.

The production and completion of this report could not have been accomplished without the support of the arts and culture community. We would like to thank the artists, art directors, and organizations who took time out of their schedules to speak with us.

We would like to express our sincere gratitude to Shaunta Butler for her insightful research contributions and stunning graphics. It has been a delight to work with Shaunta, and the energy she brought to the subject resulted in a report we all are proud to be part of.



ANYONE AND EVERYONE!
FEEL FREE TO WRITE ON,
PAINT OR SPRAY
THE TRAIN. ANYWHERE
ON THE TRAIN. 2006



Ephemeral presents a vision for nature and cities. To help illustrate this vision, the document makes extensive use of character photos that are intended to inspire beyond the written narrative and drawings. The character photos are sourced from a wide variety of locations. Berger Partnership is in no way trying to claim the design work or the photography as its own (unless specifically noted as such). The document makes great effort to credit the photographer and location of these character photos.

